

More than a House

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More than a House reimagines the training center for Olympique de Marseille—the French city’s professional football club—on the grounds of the former Monastere Serviane in the city’s eastern suburbs. The training center reinterprets the cloisters of Western-European monasteries to integrate the club headquarters and training facilities with all-in-house fashion brand workshops around a series of interconnected courtyards—each encompassing one primary programmatic denomination—that cascade from the ridgetop monastic buildings to the training fields in the valley below, sequentially organized by the degrees of privacy and isolation required by each group.

Fashion and sports’ longstanding symbiosis emphatically demonstrate garments’ figurative capacity of broader cultural and economic dynamics. Progressive over-commodification in both industries has been clearly evident in brands’ name and logo signifying often self-proclaimed ideals despite displaying lackluster commitment at the expense of the loyal fan. Redefined by a slower fashion paradigm and regionalized economic networks, the football club is the preeminent champion to endorse regional identity and brands through fashion.

On the premises of the all-in-house training center, football kits are made from recycled kits following the Fashion House “On the House” certification standard that have been exchanged by recurrent fans in a closed-loop and unlicensed process that is self-financed from the club’s ready-made fanbase’s impassioned support for what the club represents. Cultivating fan loyalty with quality on-field play and off-field apparel, the training center regiments training and optimizes performance—of athletes and garments—to ensure that fashion will be driven by fans’ brand loyalty, made all-in-house, and made with quality and integrity.

Fashion is one of the world's largest industries, crisscrossing the globe in a highly intricate supply chain of material sourcing and production for fashion goods, including complex retail, research, and marketing networks. These goods include clothing, footwear, cosmetics, and accessories that range from everyday ready-to-wear and made-to-measure, to elegant bespoke and haute couture.

The fashion industry is also one of the largest contributors to global emissions and waste, contributing up to 10% of global carbon emissions annually. Acknowledging the industry's impact, influential fashion figures have called for change; despite this, little has been curtailed. Marginal improvements have been overshadowed by an overall acceleration of more consumers—in more markets worldwide—purchasing more fashion goods that are disposed more frequently. Voluntary reform has not worked, encouraging new generations of consumers who are catalyzing fashion design brands, fabricators, and suppliers to raise the standard of their business practices, expecting earnest emphasis on environmental circularity through stricter regulation and embracing more diverse body norms and requirements. Juxtaposed against a backdrop in which international apprehensions over globalization are threatening the viability of contemporary economies, the fashion industry must be reimagined.

Today's fashion industry is dominated by four cities that together make up the global "big four" of London, Milan, New York, and Paris. Although most fashion goods are now produced in emerging markets with lower wage costs—including South-east Asia and Eastern Europe—the global big four combined is the centerpiece of the industry, hosting week-long fashion events—such as runway shows and trade fairs—that theatrically display designer work and new products. These four annual fashion weeks have an outsized influence on the direction—and style—that upcoming fashion goods will adopt; everything from luxury, designer brands to department store generic brands closely monitor them. The entire global fashion industry—from its production centers to methods of retail and marketing, and the

supply chains that connect them—are optimized to relentlessly grow and accelerate, paving the way for the emergence over the past two decades of fast and ultra-fast fashion, which are defined by exploitative labor conditions in sweatshops and energy-intensive global supply networks worldwide.

Emblematic of this paradigm is the notion of a "fashion house." Originally a private residence-turned-tailor or dressmaker—then atelier and brand headquarters—the fashion house emerged as a singular protagonist and architectural type that propelled the construction and dissemination of fashion goods from its traditional domestic origins into an international industry with complex and far-reaching networks. The spatial organization of the earliest residences-turned-ateliers—most notably townhouses of nineteenth and early twentieth century European capital cities—determined the organization for how to make—and retail—garments, resulting in discrete physical separations of seamstresses, tailors, designers, and shopkeepers from one another that underscored their increasingly specialized roles within the entire garment creation process. The brands that have emerged from this model are some of the most influential and continue to shape the course of the entire fashion industry by setting the example for smaller and newer brands. Although no longer pervasive as an architectural setting for the contemporary fashion industry, the domestic legacy is evident most plainly in fashion brands' names and most perniciously in industry-wide company organizations within and between designers, producers, and suppliers that still characterize brands born of the global big four.

The collective project anticipates the spatial implications of a fashion industry that is decentralized and more tightly regulated by reinterpreting the guild house as a model to design a new type of fashion house. The guild house—the administrative center for medieval craft guilds—was a meeting place overlaid on workrooms, treasuries and trade-halls, and libraries where members would establish the rules governing the conditions of their respective trade and additionally provided local citizens with space for celebrations. In particular, the guild houses of the Hanseatic League—a

commercial confederation of guilds and market towns in medieval Northern Europe—were trading posts that stitched together far-flung cities, allowing exchanges of expertise and surplus resources for goods and knowledge they lacked. The guild house, therefore, was both general and specific: it simultaneously occupied a prominent civic presence in the cities it administered and—taken individually—was a node in a sprawling self-regulating network. Reconceptualized in the context of the speculated future fashion industry, the guild house offers an architectural model to rethink the fashion house type to once again be the focal point for the fashion industry.

In 2040—in which consumers uphold more conscientious consumption habits—the fashion house will be the conduit that links together international brands and suppliers to collaboratively operate and where industry-wide regulations are developed with—and enacted by—regional authorities. Envisioned within a global paradigm of connected and interdependent regional networks, less frequent and limited production cycles, and environmental sustainability and economic circularity as default, the project establishes and implements the rubric—through the creation of a pattern book—by which the envisioned fashion house is designed in five post-industrial second-cities within Europe—Berlin, Marseille, Rotterdam, Valencia, and Zurich.

Twenty-three contributions explore the architectures and urban designs that result from and sustain the territorial recalibration of the fashion industry within Europe. Sited within the immediate regions surrounding the five cities, these contributions explore themes ranging from enhancement to emancipation, from dignity to desire, to introduce corresponding regulatory certifications that maintain the variegated modes of production that each contribution advocates. As a whole, the certifications developed by the contributions and in the design of the five fashion house locations provide the framework within which an alternate European fashion industry is imagined, addressing topics such as reindustrialization, regulation, self-sufficiency, and life cycle.

Fashion House is a collective architectural project that anticipates an alternative future for the fashion industry in five emerging fashion centers in and around Berlin, Marseille, Rotterdam, Valencia, and Zurich. These five cities—each the focal point of formerly post-industrialized regions that are undergoing shifts toward creative and service industries—form the Red Thread, an imagined discontinuous urban corridor that encourages intercity exchange of products, services, and expertise to collaboratively introduce a paradigm shift away from the traditional “big four” global fashion capitals of London, Milan, New York, and Paris which are the exemplars of a global fashion industry laced with untenable practices, ranging from resource over-extraction to exploitative labor practices.

The project explores topics including garments’ utility, trend making, and mass-customization to examine the economic, environmental, and cultural implications of a fashion industry that has slowed and contracted as a result of global efforts to regionalize economic networks in response to 2050 climate goals. In particular, the European Union’s climate-neutral goals for 2050—made possible by the implementation of its “Made in Europe” by 2030 framework—establish the backdrop in which this project is situated. Fashion House establishes a pan-European cooperative and regulatory body—entitled Fashion House—that intensifies regional production and reinforces conscientious consumption patterns within the Red Thread and beyond by granting certifications to products and businesses and by providing consultancy and industry services to smaller-scale regional designers, producers, and suppliers via membership.

The certifications—a combination of universal certifications, that dictate bare-minimum requirements for participation within the Red Thread network, and discretionary certifications, that certify specific processes and products for brands that surpass universal requirements—establish a single baseline standard across the Red Thread. These standards include extended garment lifespan through commonplace repair and recycling infrastructures,

only made-to-order production in a seasonless and limited production calendar at close-to-home fabrication sites, and harnessing fully-automated technologies and expert hand-craft in specialized facilities to improve quality standards and discontinue sizing standardization.

In each city within the Red Thread, Fashion House operates a physical location—modeled after, and reinterpreting the medieval guild house—that provides small batch and prototyping services, workshops, and gathering spaces for regional members alongside the certification and administrative facilities necessary to operate the cooperative. Like the guild house before it—and in contrast to the contemporary fashion brand headquarters—each location is designed as a place where all constituents within the fashion industry congregate to exchange expertise, eliminating the binary distinctions of production and consumption by overlapping the “workshop” with the “showroom.” In this new model, the fashion house is relieved of its retail functions—which is now conducted only on digital platforms—emphasizing a shift away from the point-of-sale as the defining moment of a garment’s life.

Each Fashion House location is designed to contextually implement the design principles, guidelines, and standards of the Pattern Book, a set of manuals conceptualized to establish a consistent vocabulary for Fashion House—from architectural detailing and programming to daily operations and letterhead design. Divided into four primary chapters—Design & Implementation, Certifications, Governance & Operations, and Red Thread Atlas—the Pattern Book is the template for Fashion House, ensuring that—like the guild house before it—each Fashion House location simultaneously maintains universal standards and context-specific character.

Through the research and design of the Pattern Book, five Fashion House locations, and twenty-three contributions, the project anticipates that decentralized economic networks will span across national borders—led by joint efforts from cities and regions—to become instrumental in delivering a fashion industry that

operates within the ecological limits set by a slowed global economy. Paradigm shifts including the quality in a wardrobe becoming more coveted than its quantity, circular and fully-traceable processes that eliminate new resource extraction, and international infrastructures for textile waste collection and garment-sharing will replace persistent procurement of new garments and refocus the entire process of garment creation—from fabrication to fitting, showcasing and its maintenance—towards its continual alteration from one state to another: initial construction, to repair, to upcycling, to decomposition. From topics ranging from aspiration and authority to fanaticism and fetish, Fashion House explores the spatial implications of a fashion industry that is no longer “fast.”

Propositions

1. The future fashion industry must dislocate the trendsetting dominance of the global big four fashion capitals of Paris, New York, Milan and London—that perpetuate practices of resource over-extraction and exploitative labor conditions—by dispersing manufacturing and design centers into interconnected and specialized European regions.
2. In 2040, the European fashion industry will achieve self-sufficiency by reconfiguring material sourcing landscapes to altering climate conditions and establishing a circular continental network for collecting and reusing textile waste and other raw materials, thereby eliminating the need for non-renewable resource extraction.
3. Shifts in automated and handcraft manufacturing processes—bolstered by re-shored operations, the resurgence of vulnerable craft-trades, and the harnessing of local thriving industries—enable a slower-paced fashion industry to revitalize Europe’s emerging fashion hubs—which include Berlin, Zurich, Marseille, Rotterdam and Valencia—toward an economy that emphasizes design and fabrication.
4. An interconnected system of waterways and high-speed railways, in addition to commonplace infrastructures of repair, alteration, recycling, and reuse facilities, will create a synergetic collaboration between regions to increase lifespan of products while minimizing carbon emissions.
5. Inspired by the role of the medieval guild house as a node within a regulatory network that served as a hub for civic activity, a decentralized fashion industry requires a regulatory body with administrative centers scattered throughout its network to certify small and medium-sized enterprises—ranging from hyper-personalized services to durable, long-lasting production—and provide spaces for regional members to prototype, meet, and showcase innovative industry practices that promote degrowth.

I. Introduction

I.01
Ethos: What is Fashion House?

Fashion House is a pan-European cooperative and regulatory body that intensifies regional production and reinforces conscientious consumption patterns within the Red Thread and beyond by granting certifications to products and businesses and by providing consultancy and industry services to smaller-scale regional designers, producers, and suppliers via membership. In each city within the Red Thread, Fashion House operates a physical location-modeled after, and reinterpreting the medieval guild house—that provides small batch and prototyping services, workshops, and gathering spaces for regional members alongside the certification and administrative facilities necessary to operate the cooperative.

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I.02	Mission Statement
<p>Fashion is one of the world's largest industries, crisscrossing the globe in a highly intricate supply chain of material sourcing and production for fashion goods, including complex retail, research, and marketing networks. These goods include clothing, footwear, cosmetics, and accessories that range from everyday ready-to-wear and made-to-measure, to elegant bespoke and haute couture.</p> <p>The fashion industry is also one of the largest contributors to global emissions and waste, contributing up to 10% of global carbon emissions annually. Acknowledging the industry's impact, influential fashion figures have called for change; despite this, little has been curtailed. Marginal improvements have been overshadowed by an overall acceleration of more consumers—in more markets worldwide—purchasing more fashion goods that are disposed more frequently. Voluntary reform has not worked, encouraging new generations of consumers who are catalyzing fashion design brands, fabricators, and suppliers to raise the standard of their business practices, expecting earnest emphasis on environmental circularity through stricter regulation and embracing more diverse body norms and requirements. Juxtaposed against a backdrop in which international apprehensions over globalization are threatening the viability of contemporary economies, the fashion industry must be reimagined.</p> <p>Today's fashion industry is dominated by four cities that together make up the global "big four" of London, Milan, New York, and Paris. Although most fashion goods are now produced in emerging markets with lower wage costs—including South-east Asia and Eastern Europe—the global big four combined is the centerpiece of the industry, hosting week-long fashion events—such as runway shows and trade fairs—that theatrically display</p>	
<p>designer work and new products. These four annual fashion weeks have an outsized influence on the direction—and style—that upcoming fashion goods will adopt; everything from luxury, designer brands to department store generic brands closely monitor them. The entire global fashion industry—from its production centers to methods of retail and marketing, and the supply chains that connect them—are optimized to relentlessly grow and accelerate, paving the way for the emergence over the past two decades of fast and ultra-fast fashion, which are defined by exploitative labor conditions in sweatshops and energy-intensive global supply networks worldwide.</p> <p>Fashion House was founded in recognition that only collective action can stop the industry from continuing to have a harmful environmental impact. We envisioned a future in which fashion brands, producers, and suppliers prioritize garments' transparency to all consumers by providing infrastructural means and biasing regionalized downstream production. Our primary mission is to empower established and emerging small and medium-sized local businesses—from designer brands to suppliers, recyclers to researchers and everything in between—to operate within evolving sustainability regulations by providing industry and consultancy services, and credentialing businesses to receive Red Thread-wide economic incentives within a broad structural framework.</p> <p>We believe that assisting these businesses mitigates the deleterious impacts of the fashion industry on our environment and climate. We—as a regulatory body—promote and grant certifications to committed fashion brands, their producers, suppliers, and distributors that allow them to access the ever-expanding Red Thread network. These certifications guarantee operational transparency</p>	
<p>and are foundational to a network-wide commitment towards slow, regionalized production chains—to create a network that mutually cooperates to accelerate change.</p> <p>In partnership with the five pilot cities' regional administrations, Fashion House supports member brands to produce and retail. Importantly, the Fashion House network facilitates members to contribute their expertise and surpluses to support one another throughout the Red Thread.</p> <p>Fashion House is the operational association of the Red Thread, first implemented in five cities and their regional territories: Berlin, Marseille, Rotterdam, Valencia, and Zurich. All five are post-industrial cities that have emerged as fashion hubs beyond the traditional global big four of Paris, Milan, New York, and London. Fashion House invests in these brands not just to meet environmental standards but to drive an unprecedented collective impact to meet the demands of this pivotal moment.</p>	

I.03	About Pattern Book
<p>The Pattern Book consists of Four manuals :</p> <p>1. Design and Implementation This manual specifies the principles and guidelines to design Fashion House's physical locations throughout the Red Thread.</p> <p>2. Certification This manual outlines the certification systems to which members must adhere—and the application processes for prospective members—to operate within the Red Thread and beyond</p> <p>3. Governance and Operations This manual drafts the business model for the execution and operation of the Fashion House cooperative, its member services, and regulatory body with additional guidance for its day-to-day functioning.</p> <p>4. The Red Thread Atlas This manual compiles atlases that map the supply chain infrastructure, logistics, and regional production centers that operate in and around the Red Thread network.</p>	

	<p>1.04</p> <p>The Four Core Parameters</p>	
	<p>Four core parameters guide Fashion House. They direct design, operation decisions and certification frameworks at all Fashion House locations, to determine how Fashion House acts and how to maintain accountability:</p> <p>1. Value</p> <p>Value is embedded in craftsmanship, design inclusivity and exclusivity, knowledge and cultural monetization, intellectual property, preservation and heritage, branding, and desirability to name only a few.</p> <p>2. Duration</p> <p>Duration is evident throughout a product's life span, ownership or rental, resale and repair, seasonal collections and editions, among others.</p> <p>3. Production</p> <p>Production occurs not only in material responsibility and innovation, provenance, re- and upcycling, but also in the building constructions of Fashion House such as window displays, facade elements and other attributes within each city.</p> <p>4. Consumption</p> <p>Consumption underlies all forms of pricing, bespoke and mass-customization, mediation, advertisement, and customer experience ranging from in-store display and purchasing to digital presence and online-shopping.</p>	
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	<p>1.05</p> <p>Terms of Agreement</p>	
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Hanseatic League (German: Hanse)	The Hanseatic League was a medieval commercial and defensive confederation of merchant guilds and market towns of mainly North German merchants, that existed between the Twelfth and Seventeenth Centuries, the aim of which was to ensure the safety of traveling merchants, and to represent common economic interests, especially in markets external to the league. The Hanseatic League heavily influenced economic, political, and cultural development. This legacy can be seen today in architectural patterns across former member cities and towns.	
Intermodal Container	An intermodal container, commonly referred to as a shipping or cargo container, is a large standardized shipping container designed and built for intermodal freight transport, meaning that these containers can be used across different modes of transport, from ship, to rail, to truck, without unloading and reloading their cargo.	
Local	Relating or restricted to a particular area or one's neighborhood.	
Long ton (mass: 2,240 pounds)	The long ton is an imperial measurement of weight defined as 2,240 pounds.	
Low Carbon	Causing or resulting in only a relatively small net release of carbon dioxide into the atmosphere.	
Made in Europe 2030	2030 was the target year of the "Made in Europe" policy initiative by European Union governmental bodies to shift all industries toward regionalization of production and consumption, environmental and social sustainability, and the adoption of circular economy procedures. The target goals of these initiatives were successfully met by 2030.	
Metric ton (mass: 1000 kilograms)	The metric ton, or tonne, is a unit of mass defined as 1,000 kilograms.	
Municipal	Relating to a town or district or its governing body.	
Nearshoring	A form of offshoring, for a business to establish part of their production process outside of the country in which the business is domiciled, and in a country that is relatively nearby. It usually takes place in bordering countries.	
Net-zero	A target of completely negating the amount of greenhouse gases produced by human activity, to be achieved by reducing emissions and implementing methods of absorbing carbon dioxide from the atmosphere. Net-zero is not carbon neutrality, which refers to balancing out the negative environmental consequences of carbon emissions through compensatory measures.	
Not-Collected (recycling)	Garments which are not collected for fiber-to-fiber recycling, and therefore, entry into the circular economy recycling process, due to material or construction ineligibility.	
Offshoring	For a business to establish a part of their production process outside of the country in which the business is domiciled. The offshored workplace may or may not be owned by, or be a subsidiary of, the business. For instance, Taiwanese semiconductor manufacturer TSMC may offshore part of their microchip manufacturing process by establishing a chip manufacturing plant in the United States of America.	
Polycentric law	Polycentric law is a theoretical legal structure in which "providers" of legal systems compete or overlap in a given jurisdiction, as opposed to monopolistic statutory law according to which there is a sole provider of law for each jurisdiction.	
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Post-consumer Waste	Post-consumer waste is a waste type produced by the end consumer of a material stream; that is, where the waste-producing use did not involve the production of another product. Depending on the type of waste and the action taken by the consumer, post-consumer waste is recycled, sent to a landfill, or incinerated.	
Post-industrial city	Derived from Alain Touraine's theory of a post-industrial society, a post-industrial city is a city in which the service sector of the economy generates more wealth than the manufacturing sector of the economy. This transition from one dominant sector to the next is accompanied by widespread and deep societal restructuring, often through economic stratification changes, city district and neighborhood gentrification and decline.	
Provincial	Of or concerning the regions outside the capital city of a country.	
Register ton (volume: 100 cubic feet)	The register ton is used to measure the volumetric capacity of ships defined as 100 cubic feet (2.8 m3).	
Regional	Relating to or characteristic of a region.	
Regulatory Body	A regulatory body is a public organization or government agency that is responsible for establishing and strengthening standards and ensuring consistent compliance with them. Various regulatory bodies oversee different sectors of the economy and public life, including transportation, education, and the sale of food and drugs. - Impose requirements, conditions, and restrictions on businesses and organizations. - Draft, issue, and revise standards. - Conducting inspections and audits. - Enforcing standards by issuing fines and other consequences for violations	
Rehabilitation	The act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.	
Repair (garments)	Repair of garments is rather self-explanatory, and includes mending tears, replacing lost buttons, stitching loose seams, darning or patching tears and holes on clothes, and replacing spilt zippers and slacked elastics. The earlier one repairs damage, the more one avoids continued damage, and later increased time and effort for repair.	
Reshoring	For a business to establish in its domicile country, a part of their production process that was formerly established in another country. For instance, Taiwanese semiconductor manufacturer TSMC may reshore its formerly offshored manufacturing by shutting down some or all plants abroad, and re-establishing those aspects in Taiwan. Secondary cities are urban centers that typically, but don't necessarily have to, follow after the largest cities in their respective countries in terms of population, and which provide critical support services for governance, infrastructural, production, financial, and other functional areas. Several secondary cities are former industrial centers—as a result of national-level economic trends—which heavily distinguishes their contemporary socio-economic character relative to the primate city of their respective country. Berlin is one such secondary city that, while nearly doubling the next largest German city in population, and while having the seat of the German federal government, mostly functions as a support city towards the financial capital of Frankfurt, the technologies innovation hub of Munich, or the automotive center of Stuttgart.	
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Accountable	For an individual or group to be required or expected to justify their actions or decisions. In other words, for that individual or group to be morally or legally responsible.
Adaptive-Reuse	The process of reusing an existing building for a purpose other than which it was originally built or designed for. It is also known as recycling and conversion.
Alteration (garments)	Alteration is a change made in fitting a garment, such as the lengthening of a sleeve, or the tightening of a waist belt.
Carrying Capacity (environmental)	The carrying capacity of an environment is the maximum population size of a biological species that can be sustained by that specific environment, given the food, habitat, water, and other resources available.
Certification (the Process & Document)	Certification is the action or process of providing someone or something with an official document attesting to a status or level of achievement. The process of certification is performed by a certification body or certifier, which is always a third-party. Internal control is called first-party verification. The granting or denial of certification is the certification decision. The document, analog or digital, which attests to certification can also be referred to as a certification.
Certification Label	A label or symbol indicating that compliance with standards has been verified. Use of the label is usually controlled by the certification body. Where certification bodies certify against their own specific standards, the label can be owned by the certification body.
Circular Economy	A circular economy is a model of production and consumption, in which the value of products, materials and resources is maintained in the economy for as long as possible, and the generation of waste is minimized. A circular economy involves sharing, leasing, reusing, repairing, refurbishing, and recycling existing materials and products for as long as possible, all to resist contributing to climate change, biodiversity loss, waste, and pollution. This stands in contrast to the traditional linear economic model.
Collected (recycling)	Garments which are collected for fiber-to-fiber recycling, and therefore, entry into the circular economy recycling process.
Confederation	A confederation (also known as a confederacy or league) is a union of sovereign groups or states united for purposes of common action. There is no one singular definition, but only a series of precedents from history, such as the Hanseatic League, or the European Union, which establish certain consistent patterns. The member states of a confederation retain their sovereignty and some degree of autonomy. The central authority is relatively weak, or non-existent.
Cooperative (Business Model)	In general, a cooperative is a business owned and democratically controlled by the people who use its services and whose benefits are derived and distributed equitably on the basis of use. <ol style="list-style-type: none"> 1. Democratic Member Control <ul style="list-style-type: none"> - One member: one vote. - Members elect a board of directors - The board of directors handle all other provisions. 2. Member's Economic Participation <ul style="list-style-type: none"> - Members contribute equally to, and democratically control, the capital of the cooperative. This benefits members in proportion to the business they conduct with the cooperative rather than on the capital invested. - Profit is allocated on the basis of the work contributed by each member in order to achieve this profit.

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	<ol style="list-style-type: none"> 3. Cooperation Among Cooperatives <ul style="list-style-type: none"> - Cooperatives serve their members most effectively and strengthen the cooperative movement by working together through local, national, regional and international structures. 4. Concern for Community <ul style="list-style-type: none"> - While focusing on member needs, cooperatives work for the sustainable development of communities through policies and programs accepted by the members.
Covenant of Mayors	The Covenant of Mayors is a European cooperation movement involving local and regional authorities, launched by the European Commission to support the efforts of the EU climate and energy package of 2008. Signatories of the Covenant of Mayors voluntarily commit to increasing energy efficiency and the use of renewable energy sources on their territories.
Efficiency	The degree to which a system or machine is efficient, is how much it maximizes productivity while minimizing wasted effort or expense. The degree to which a person is efficient, is how much they can work in a well-organized and competent way.
Environmental Sustainability	The avoidance of the depletion of natural resources in order to maintain an ecological balance.
Environmental sustainability European carbon neutrality 2050	This is a stated goal of the European Green Deal. There is a built-in interim goal of a fifty to fifty-five percent reduction of greenhouse gas emissions by 2030.
European Committee of the Regions	The European Union's assembly of local and regional representatives that provides sub-national authorities (i.e. regions, counties, provinces, municipalities and cities) with a direct voice within the EU's institutional framework. Established in 1994, the CoR was set up to address two main issues. First, about three quarters of EU legislation is implemented at local or regional level, so local and regional representatives need to have a say in the development of new EU laws. Second, there were concerns about a widening gap between the public and the process of European integration; involving the elected level of government closest to the citizens was one way of closing the gap.
European Green Deal	The European Green Deal is a set of policy initiatives by the European Commission to make the European Union climate neutral by 2050. An interim goal of fifty to fifty-five percent greenhouse gas emission reduction from 1990 to 2030 was met. - No net emissions of greenhouse gases by 2050. - Economic growth decoupled from resource use.
Expeditious	Done with efficiency and speed.
Fast fashion	Fast fashion is a fashion industry business model of replicating recent catwalk trends and high-fashion designs, mass-producing them at a low cost, and bringing them to retail stores quickly, while demand is at its highest. Fast fashion relies on low cost, high volume labor. The term fast fashion is also used generically to describe the products of the fast fashion business model.
Fiber-to-Fiber Recycling	A recycling system which turns textile waste into new fibers, that are then used to create new clothes or other textile products. Fiber-to-fiber recycling limited by the collection, sorting, and preprocessing production limitations.
Guild	Guilds are an association of people with similar interests or pursuits.

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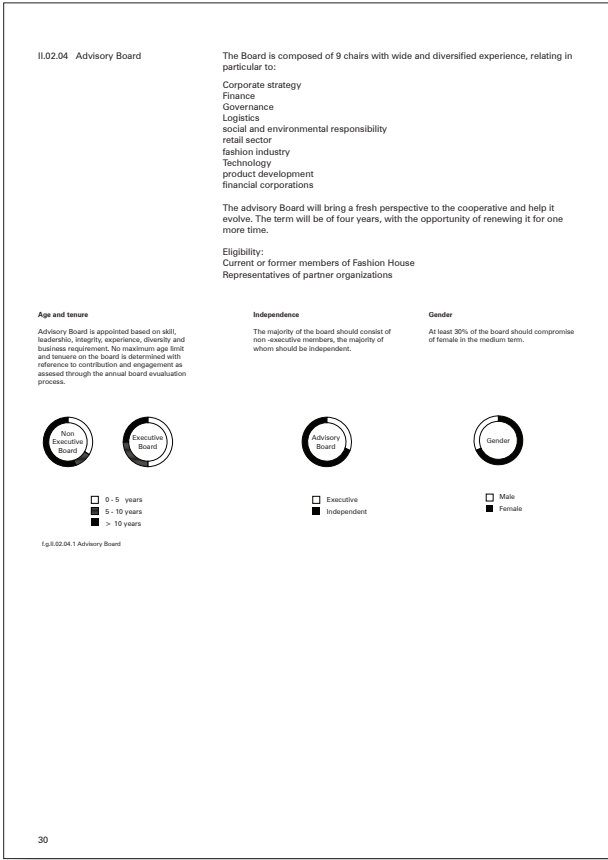
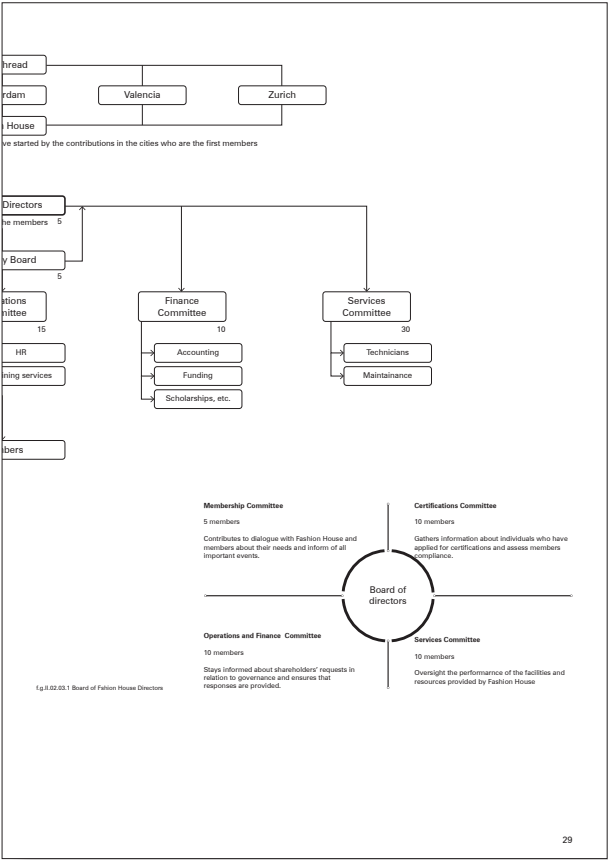
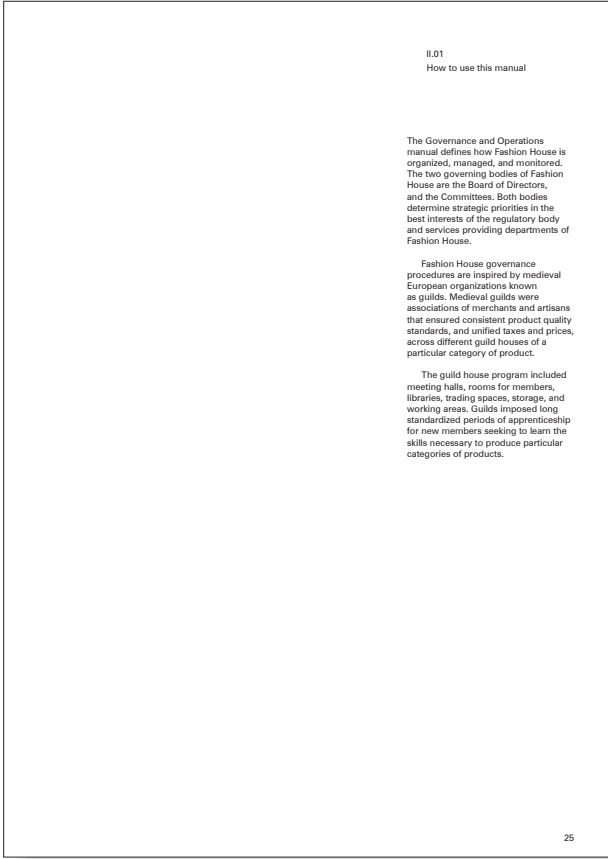
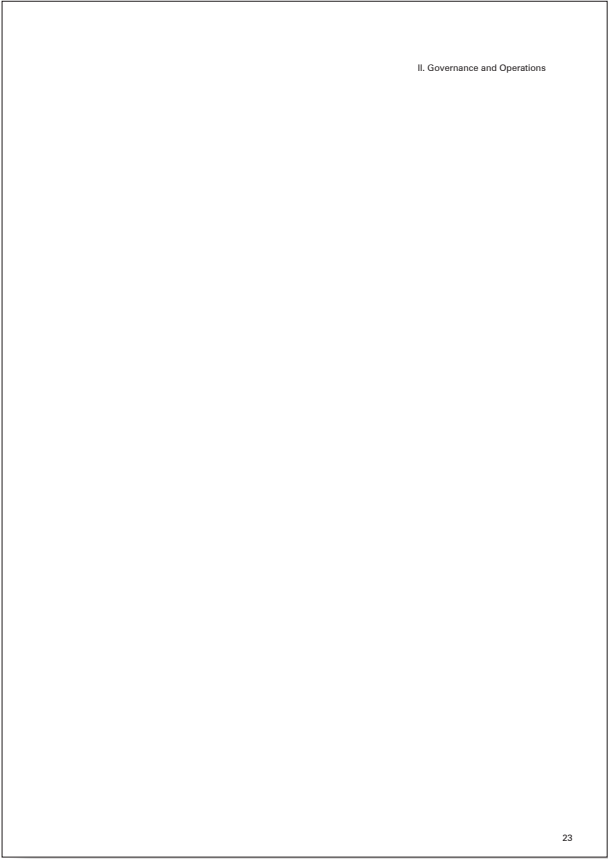
Restoration	The act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project. The Restoration Standards allow for the depiction of a building at a particular time in its history by preserving materials, features, finishes, and spaces from its period of significance and removing those from other periods.																				
Shipping ton (volume: 1.1—1.2 cubic meters)	A shipping ton, freight ton, measurement ton, or ocean ton is a measure of volume used for shipments of freight in large vehicles, trains or ships. In the United States of America, it is equivalent to 40 cubic feet (1.1 m3) while in the United Kingdom, it is 42 cubic feet (1.2 m3).																				
Short ton (mass: 2,000 pounds)	The short ton is an imperial measurement of weight defined as 2,000 pounds.																				
SMEs - Small & Medium-sized Enterprises	European Commission - SME Definition as per European recommendation 2003/361. SMEs face fewer requirements or reduced fees for EU administrative compliance. The main factors determining whether an enterprise is an SME are 1. staff headcount 2. either turnover or balance sheet total.																				
	<table><tr><th>Company Category</th><th>Company Category</th><th>Company Category</th><th>Or</th><th>Company Category</th></tr><tr><td>Medium-sized</td><td>< 250</td><td>≤ euros 50 m</td><td></td><td>≤ euros 43 m</td></tr><tr><td>Small</td><td>< 50</td><td>≤ euros 10 m</td><td></td><td>≤ euros 10 m</td></tr><tr><td>Micro</td><td>< 10</td><td>≤ euros 2 m</td><td></td><td>≤ euros 2 m</td></tr></table>	Company Category	Company Category	Company Category	Or	Company Category	Medium-sized	< 250	≤ euros 50 m		≤ euros 43 m	Small	< 50	≤ euros 10 m		≤ euros 10 m	Micro	< 10	≤ euros 2 m		≤ euros 2 m
Company Category	Company Category	Company Category	Or	Company Category																	
Medium-sized	< 250	≤ euros 50 m		≤ euros 43 m																	
Small	< 50	≤ euros 10 m		≤ euros 10 m																	
Micro	< 10	≤ euros 2 m		≤ euros 2 m																	
Steady-state economy	A steady-state economy is an economy structured to balance growth with environmental integrity. A steady-state economy seeks to find an equilibrium between production growth and population growth. In a steady state economy, the population would be stable with birth rates closely matching death rates and production rates similarly matching the depreciation or consumption of goods.																				
Sustainability	The capacity to maintain or improve the state and availability of desirable materials or conditions over the long term.																				
Traceability	The metric measuring the ability to trace all processes from procurement of raw materials to production, consumption, and disposal, to clarify when and where the product was produced by whom.																				
Transparency (Products & Services)	The practice of disclosing detailed information about products and services including what they contain, how they were produced and where they come from.																				
Twenty-foot equivalent unit (TEU)	An inexact unit of cargo capacity, often used for container ships and container ports, and based on the volume of a twenty-foot-long intermodal container. Container heights are not standardized, leading to unit inexactitude.																				

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Universal certifications (Fashion House)	Universal certifications are the certifications that specify the requirements that each current and new Fashion House member must follow. These requirements ensure adherence to environmental and social sustainability mandates from the 2030 Made in Europe framework, and drive the fashion industry towards meeting the 2050 European Union carbon neutrality goal. These universal certifications are verified by Fashion House full-time in-house certification body employees, as opposed to specific certifications which are audited by third-parties.
Upcycling	Upcycling is the reuse of discarded objects or material in such a way as to create a product of higher quality or value than the original discarded objects or material.
Vegan leather	Vegan leather is any leather alternative that is not made from the skin of animals, and which may include stricter requirements against the inclusion of animal products in specific or every part of the manufacturing process. The wide range of leather alternatives currently includes plastics-based leather alternatives that may be improperly disposed of, and contribute to plastic and microplastic pollution. Vegan leathers based on plant materials may biodegrade.

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II.02 Fashion House Governance

Fashion House is a cooperative, owned and democratically controlled by the members who use its services and whose benefits are derived and distributed equitably on the basis of use.

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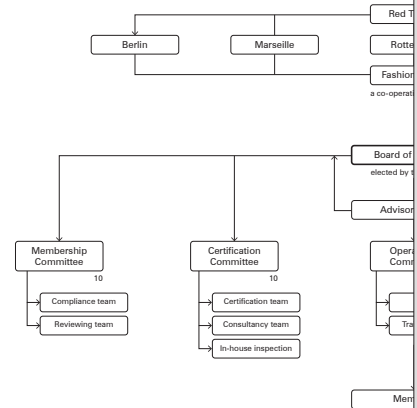


Fig. II.02.01: Fashion House Organization

II.02.01 Governance Model

Fashion House is organized as two independent departments: a certification body that tests, administers, authenticates, and regulates Fashion House certifications across the Red Thread and an in-house service provider that offers members access to production equipment, design consultancy, logistical support, and marketing among others. In a non-hierarchical cooperative model, organizational responsibilities and expertise are distributed between all Fashion House locations across the Red Thread.

II.02.02 Organigram

Directors and Advisory Committee are expected to be diligent and fully committed to the work of Fashion House, which benefit from the diverse backgrounds, skills and expertise of their members.

II.02.03 Committees

The different committees will be formed according to the cooperative organigram. They will share their opinions and perspectives, study issues, with the main goal of developing recommendations and an implementation handbook for the future of Fashion House.

- Committees:
- Membership
- Certifications
- Operations and Finance
- Services

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II.03 Fashion House Members

As a service provider, Fashion House offers memberships to local micro, small and medium enterprises - SMEs - sited within the five cities of the Red Thread.

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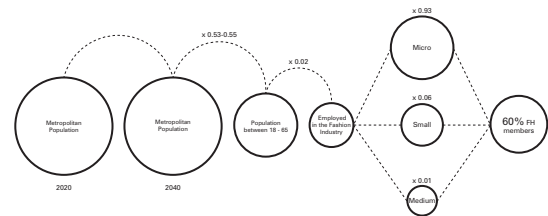


Fig. II.03.01: Number of Members' Computation Process Membership Type

II.03.01 Eligibility

Eligible candidates that wish to become Fashion House members shall comply with the following requirements:

- Be an SME directly or indirectly employed in the fashion or textile industry.
- Be sited in one of Fashion House's city locations; Berlin, Marseille, Rotterdam, Valencia and Zurich, or within the city's regional economic jurisdiction.
- Have a local supply chain and comply with "Made in Europe" policy.
- Their products, systems, individuals or processes shall comply with Fashion House's universal certifications - *For the Record, Door to Door, and Everlasting*.

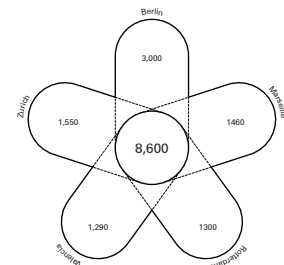


Fig. II.03.01.2 Members Numbers

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II.03.02 Benefits

Fashion House members are granted the following benefits:

- Reduced trade taxation within the Red Thread participating cities
- Access to universal certifications and specific certifications
- Access to consultancy services with Fashion House's network of experts in the fashion and textile industry
- Access to Fashion House's workshops, equipment and training spaces
- Connection with all Fashion House's members
- Assistance to events hosted by Fashion House
- A vote in advisory board elections

Fashion House has a limited number of members per city. This number is based on the city's population growth or degrowth, the population employed in the fashion industry and its operational size. In this respect Berlin will cater for 3,000 members, Marseille for 1,460, Rotterdam for 1,300, Valencia for 1290 and Zurich for 1550; adding to a total of 8,600 members.

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II.04

Fashion House Management

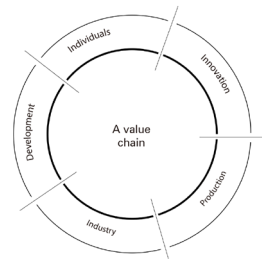
Fashion House management is organized through the cooperative principles model, which establishes that it is a business owned and controlled by the people who use its services where benefits are distributed equitably among its members.

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II.05 Fashion House Role and Responsibilities

Fashion House strives to create best practices with local brands, producers and suppliers supported by services and platforms, framed by the highest environmental and social standards.

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Eg. II.05.01.1 Governance Investment

II.05.01 Onboarding and Training

As a cooperative, Fashion House facilitates the smooth transition of new employees and members into the organization via role-specific onboarding and training.

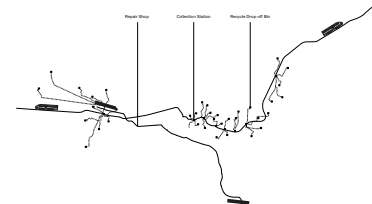
- Members

Prior to induction into Fashion House, prospective members should already be informed on Fashion House universal certification requirements (see IV.02. Certification Parameters and Categories). Onboarding procedures prepare newly inducted members on continuing certification procedures, including auditing, and procedures toward developing specific certifications (see IV.03.02 Discretionary Certifications).

Onboarding and continuing training prepares Fashion House staff to provide services to members, and to upkeep the Fashion House organization, and physical locations.

II.05.02 Production

Fashion House locations are sites of textiles recycling, upcycling, repair, and research, through either in-house facilities operated by Fashion House staff, or by facilities open to third-party contracting and use. In addition to a portfolio of services that do not produce tangible products (see II.04.03 Revenues, Expenses and Profits), Fashion House locations are equipped with garment drop-off locations for members of the public to deposit unwanted garments (see V.04.05 Collection Points).



Eg. II.05.02.1 Repair and Recycle Infrastructure in Berlin

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II.04.01 Investment Policy (taxes, incentives, etc)

Fashion House is initially funded by municipal grants in the form of non-reimbursable investments. The municipalities in which it is established are emerging creative industries that seek to strengthen and position the fashion and textile sector as one of its main contributors to their economy. Once established, Fashion House will run as a privately owned cooperative whose business model is sustained through membership fees. Each fashion house runs with a minimum of 10,000,000.00 euros for its operational annual expenses.

Membership fees are divided in three types, S, M and L. The S type has a cost of 4,000 euros per year and only access to universal certifications. The M type cost is 4,800 euros per year. M type memberships include universal and specific certifications, access to Fashion House's services - workshops and training spaces - and Fashion House's members network. The L type has an annual cost of 8,400 euros and gives fully and unlimited access to all Fashion House's services including consultancy.

Fashion House is established under the premise of degrowth, speculating that the fashion and textile market will slow down and shrink until full circularity is achieved. Accordingly, members are limited to a fixed quantity of 8,600 members distributed throughout the five participating cities. However, during the first five years of its establishment, Fashion House considers possible expansions to nearby cities to the Red Thread network. In this case, the number of members will be recalculated in relation to the new cities' population and textile industry market.

	S	M	L
Annual membership fee	4,000 €/year	4,800 €/year	8,400 €/year
Universal certifications	✓	✓	✓
Access to Fashion House's services	✓	✓	✓
Access to Fashion House's members network	✓	✓	✓
Access to Fashion House's training spaces	✓	✓	✓
Access to Fashion House's workshops	✓	✓	✓
Access to Fashion House's consultancy	✓	✓	✓
Access to Fashion House's equipment	✓	✓	✓
Access to Fashion House's materials	✓	✓	✓
Access to Fashion House's tools	✓	✓	✓
Access to Fashion House's machines	✓	✓	✓
Access to Fashion House's software	✓	✓	✓
Access to Fashion House's hardware	✓	✓	✓
Access to Fashion House's infrastructure	✓	✓	✓
Access to Fashion House's energy	✓	✓	✓
Access to Fashion House's water	✓	✓	✓
Access to Fashion House's waste management	✓	✓	✓
Access to Fashion House's security	✓	✓	✓
Access to Fashion House's health and safety	✓	✓	✓
Access to Fashion House's legal and compliance	✓	✓	✓
Access to Fashion House's financial and accounting	✓	✓	✓
Access to Fashion House's human resources	✓	✓	✓
Access to Fashion House's information and communication	✓	✓	✓
Access to Fashion House's research and development	✓	✓	✓
Access to Fashion House's innovation	✓	✓	✓
Access to Fashion House's sustainability	✓	✓	✓
Access to Fashion House's social and environmental	✓	✓	✓
Access to Fashion House's governance	✓	✓	✓
Access to Fashion House's transparency	✓	✓	✓
Access to Fashion House's accountability	✓	✓	✓
Access to Fashion House's integrity	✓	✓	✓
Access to Fashion House's ethics	✓	✓	✓
Access to Fashion House's values	✓	✓	✓
Access to Fashion House's mission	✓	✓	✓
Access to Fashion House's vision	✓	✓	✓
Access to Fashion House's strategy	✓	✓	✓
Access to Fashion House's goals	✓	✓	✓
Access to Fashion House's objectives	✓	✓	✓
Access to Fashion House's results	✓	✓	✓
Access to Fashion House's impact	✓	✓	✓
Access to Fashion House's legacy	✓	✓	✓
Access to Fashion House's future	✓	✓	✓

E.g. II.04.01.1 Membership Types

II.04.02 Employees (different committees, policy of employment, diversity, etc)

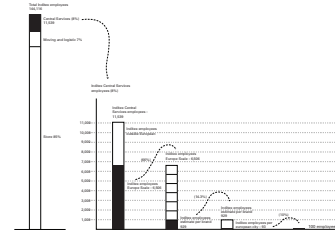
Fashion House substantiates the principles laid out by its baseline universal certifications, and supports the economy of the Red Thread city region, by, whenever economically or logistically feasible, sourcing internal staff and contracting entities, and equipment and operational material procurement, from within city region economic jurisdictions.

Operations are met with a minimum of 70 employees and a maximum of 100 employees distributed into 5 committees: membership committee, operations committee, certifications committee, finance committee and services committee.

Fashion House employment policies operate under the following standards and principles:

- Fashion House does not employ anyone underage.
- We operate under a safe, healthy and respectful environment where everybody has equal opportunities regardless of gender, ethnicity, age, physical appearance, ability, illness, and political, religious or sexual orientation.
- Any physical, sexual, psychological or verbal harassment or abuse towards employees is denounced and forbidden.
- Gender equality and diversity is promoted among employees, partners and suppliers.
- We offer training programs that range from the use of the facility and its equipment to social and environmental sustainable practices.

- Our supply chain is highly monitored to secure working conditions that comply with the standards here mentioned.
- Fashion House implements the four-day workweek where employees only work for 32 hours a week and have three days off.
- We encourage workers to avoid overtime. However overtime is voluntary and paid, and it shall comply with the permitted hours stated in the laws and regulations of each country.
- We promote remote work. Workers can work remotely three to five days a week, therefore flexible workspaces are implemented.
- During vacations we offer "Climate Leave" in order to incentivise train travel. Train travel is environmentally more sustainable than air travel. However since it is slower, we offer 5 extra days of vacation to accommodate train travelling time spans.
- Parental leave is supported by Fashion House. Parents are entitled to 480 days of paid parental leave. If they are two, days shall be split in 240 days each.
- Three to five paid days of medical leave due to severe menstrual pain.

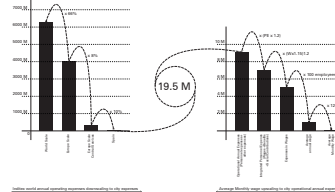


E.g. II.04.02.1 Employees

II.04.03 Revenues, Expenses and Profits

Fashion House operates through a membership business model in which its net sales are distributed in three main areas: taxes and amortization, operational expenses and profit. Taxes and amortization represent x percent of the net sales. The operational expenses include personnel expenses - wages, salaries, and social contributions - administrative expenses, maintenance, repair and utilities, and funding for the Equity Road foundation sited in Valencia.

Fashion House is a non-profitable institution. All profits will be reinvested in assets for its operation, from furniture and up-to-date machinery and equipment to transportation, training and research.



E.g. II.04.03.1 Money Breakdown

II.05.03 Services

Fashion House is a service-providing business. It provides services to its members primarily at its physical locations throughout the Red Thread. In addition to the core portfolio of services offered at each Fashion House location, there are services unique to one or more locations, referred to as Flex programs (see V04.08.2 & Appendix).

Universal services are:

- Consultancy
Fashion House provides consultancy services to regional fashion industry micro- to medium-sized enterprises.
These include assisting the enterprise in applying for and following local, regional, and state-level financial programs, private funding programs, and bureaucratic and legal procedures.
- Liaison
Fashion House offers intermediary services between an enterprise client and Fashion House location municipal governmental agencies and departments, in matters concerning municipal business regulation, law, and financial incentive programs.
- Production Workshops
Fashion House locations offer production workshop spaces for clients and members to use. Woodworking and metalworking workshops are offered at each Fashion House location.

II.05.04 Ethical Position On Sustainability

Fashion House adheres to a consequentialist organizational ethical model regarding sustainability. If processes and their end results are analogous to means and ends, then Fashion House considers the adherence to upright means, as an end-unto-itself.

Fashion House considers carbon neutrality as an upright objective from a consequentialist standpoint. Carbon neutrality is a means toward a more livable world, as it inherently decreases carbon emissions, the main driver of climate change, which directly increases the likelihood of climatic conditions and disasters which threaten all life on the planet currently living, and all life yet to come into being. The extent to which processes get closer to achieving carbon neutrality, the more upright those processes are.

Tangibly, adherence to standard operating procedures which are economically circular as default, and which uphold carbon neutrality as much as possible, is considered upright behavior.

Non-upright behavior is negligence, willful or not, of fully adhering to economic circularity, and of deliberate efforts toward achieving or verifying carbon neutrality in all Fashion House processes.

II.05.05 Commitment to Customers & Members and Members

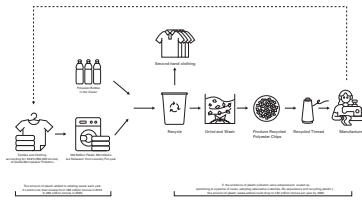
Fashion House commits to delivering a mutually satisfactory exchange of goods and services between the organization and its in-house members and external customers. This is to maintain the good reputation of the organization among its target demographics of micro- to medium-sized enterprises, which cannot financially bear to pay for and receive a less-than-satisfactory service.

Fashion House physical showroom and digital client relations staff are all trained in Fashion House sustainability principles (see II.05.04 Ethical Position On Sustainability) and their strategic implementation into Fashion House processes. They are always prepared to help inform our clients about these sustainability principles and practices across multiple platforms, all to encourage industry-wide carbon neutrality adoption.

II.05.06 Environmental Sustainability

Fashion House organizational policies, whether in logistics, procurement, construction, production, and more, push for carbon neutrality wherever financially or logistically feasible, and then economic circularity as a fall-back default. Fashion House performs carbon emissions calculus on all these aforementioned processes as part of standard operating procedure, which involves materials and financial auditing of several internal and external service providers, including any third-party logistics services (for example, procurement outside of the Red Thread and/or European Union).

Carbon neutrality is achieved through groups of processes which, on-balance, reduce as many carbon emissions as emitted. Carbon reducing processes can be used to offset the emissions of another process.



E.g. II.05.06.1 Microplastic Pollution and Recycling

II.05.07 Economic Circularity

Fashion House organizational policies, whether in logistics, procurement, construction, production, and more, operate in economic circularity as default, as required by European Union business law. This means that any raw materials consumed in any of the aforementioned processes lose as little of their value as possible during consumption, and Fashion House produced items are designed to be durable and long-lasting. Economic circularity is verified through the materials and financial auditing of all aforementioned processes.



E.g. II.05.07.1 Made in EU 2020

II.05.08 Transport	<p>Fashion House transport of employees and members for organizational matters, no matter the distance required to travel, shall prefer passenger trains, including public or private services, and including high-speed, intercity, commuter, and light rail.</p> <p>Fashion House is intentionally sited within four-hundred meters of multiple public transportation stops or stations, including bus and light rail stops, and metro and long-distance rail stations.</p> <p>Fashion House encourages its staff, and visiting clients and members, to use human-pedal or electric bicycles to commute to Fashion House locations. Fashion House, per location, designs and installs bike parking stands in-excess of staff and visitor capacity, electric bike charging stations, and hydrogen-fuel pumps.</p>
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II.06 Fashion House Working Hours	<p>Fashion House's offices and administration services are open from 9:00 to 14:00, Monday to Thursday. We work under a 32 hour week four times a week.</p>
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III.01 Fashion House Certifications	<p>Fashion House is a regulatory body that grants certifications to products and businesses to ensure the implementation of strict regulations, initiate conscientious consumption patterns, and provide a competitive edge to small- and medium-scale fashion enterprises within the Red Thread and beyond. The 2050 climate neutrality goals to be accomplished at a global scale are pushing toward regionalizing economic networks; in particular, the European Union's 2030 "Made in Europe" framework. In response, Fashion House Certifications (FHCs)—granted to participating brands—implement slowed and contracted production and consumption cycles in the fashion industry. A combination of universal certifications that dictate bare-minimum requirements for participation within the Red Thread network, and discretionary certifications that certify specific processes and products for brands that surpass universal requirements, establish a single baseline standard across the Red Thread.</p> <p>Certifications are given to a wide gamut of brand's products, services, processes, and individuals in the fashion industry, in accordance with the European Commission's framework for certification types. From individual craftspeople to fully-automated manufacturing techniques, and garments' utility to its inventive recycling and upcycling, the certifications simultaneously establish benchmark standards for fashion goods and stipulate spatial requirements in which the fashion goods are made, retailed, used, or reprocessed. Each Fashion House location shall include a physical full-time in-house certification committee that maintains a detailed record of their respective members' certification data and compliance status.</p>
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III.02 Certification Parameters and Categories	<p>Fashion House Certifications integrate Fashion House's four key parameters—production, consumption, value, and duration—to champion global paradigms of connected and interdependent regional networks, less frequent and limited production cycles, discontinued sizing standardizations, and environmental sustainability and economic circularity as default throughout the fashion industry.</p> <ul style="list-style-type: none">- Production The shift from mass-produced to made-to-measure garments shall focus on preserving local crafts and know-how, hyper-personalization, and in-house production to emphasize quality over quantity; while, at the same time, addressing the environmental impact of products and services to establish fully traceable manufacturing processes.- Consumption In response to capped regionalized production within a digitalized and image-based society, consumption of products and services will be inextricably embedded with notions of data privacy, techniques of dissemination and training in the fashion industry, alternative spaces for self-expression and unique experiences, and shall reimagine traditional practices that emphasize environmental circularity.- Value Less frequent and capped production—in addition to more conscientious consumption patterns, restricted use of synthetic textiles, and limited new resource extraction—shall prioritize sourcing alternative virgin materials that are environmentally replenishable, focusing on garment quality over quantity and utilizing existing valuable resources in the fashion industry.- Duration The lifespan of garments and textiles shall be extended through commonplace repair and recycling, and garment sharing infrastructures, incorporating post-consumer waste as a new resource in the fashion and building industries, and reframing non-traditional materials—like human material waste—to be worthy to use in new fashion goods. <p>Certifications are classified according to the European Commission's defined categorization for certification framework and types:</p> <ul style="list-style-type: none">- Products or Services Certifying a product or service that meets specific predetermined requirements that enable their lifespans to be extended.- Processes or Systems Certifying a series of procedures that a brand or a company adopts that are interconnected and meet certain quality requirements that contribute to limited quality-focused production and consumption- Individuals Certifying that an individual has amassed—over a set of stipulated length of time—extraordinary knowledge, skills, and expertise that surpass the industry standard or are proprietary to a specific brand, product, or tradition that demonstrate the potential to elevate established standards in the fashion industry. <p>FHCs are granted to recognize brands, companies, or people who have evidently contributed to the fashion industry by adopting responsible and innovative methods of production, shifting patterns of consumption, recentring value in regional know-how, and ensuring extended duration of fashion goods.</p>
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II.06.01 Contribution to Nightlife

In order to contribute to a safe night environment within the neighborhoods that Fashion House is established, workshops and studio areas are open 24/7 for its members. Trained and authorized members can make use of Fashion House's installations and equipment at any time through personalized ID's that give access to these areas.

Public spaces such as courtyards are accessible to any visitor until 23:00. Cafes and restaurants are as well accessible to members and non-members from 9:00 to 14:00 and from 16:00 to 23:00 as part of Fashion House's effort to engage with its neighborhood.

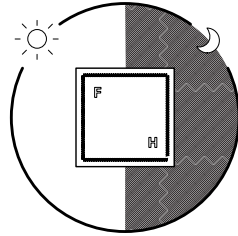


Fig. II.06.01.1 Governance Diversity and Safety

III. Certifications

III.03 Certification Types

Fashion House provides two different types of certifications :

1. Universal Certifications
2. Discretionary Certifications

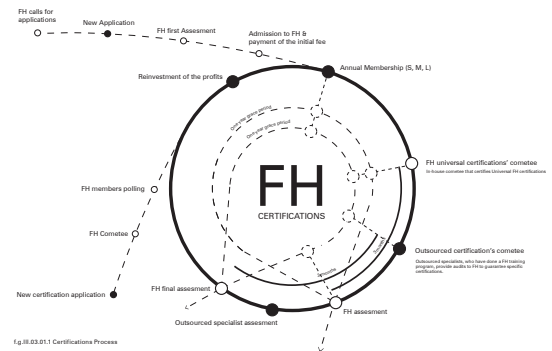


Fig. III.03.01.1 Certifications Process

III.03.01 Universal Certifications

Universal certifications include the specific requirements that each member—both current and prospective—of Fashion House must abide by to remain—or be admitted to become—a member of Fashion House. Universal certifications are verified and attested by Fashion House's in-house certification body of auditors, examiners, and policy-experts. These certifications shall primarily address sourcing transparency, environmentally sustainable means of manufacturing and delivery of goods and services, and extended lifespans of materials and textiles.

03.01.1 For the Record Certification

The certification guarantees a product, service, system, or processes' traceability by displaying its economic costs—including labor and material—and environmental impact—including energy and territorial—associated in its manufacturing. It outlines the minimum required lifespan for the product and its speculated costs of repair, alteration, and recycling over its lifespan. A "For the Record"-certified product recognizes the primary origin and sustainable sourcing of the raw materials used in the manufacturing of the product and ensures the protection of workers' rights whom are involved in its process.

03.01.2 Door to Door Certification

The certification guarantees that bulk delivery has been transported using minimally greenhouse gas-emissive infrastructures of waterways and/or high-speed railways that avoid air freight. Deliveries of products and services are batched for optimal local efficiency. Express deliveries and/or single-recipient deliveries are not permitted. Last-mile delivery to municipal and regional infrastructures of collection and drop-off points ensure timely deliveries that holistically balance speed, prudence, and environmental sustainability. Biodegradable and/or reusable packaging solutions must be used for all products.

03.01.3 Everlasting Certification

The certification guarantees products that have been designed for holistic circularity and are suitable to be reused or repaired in its original state, or recycled after deconstruction, and/or biodegradable once degraded. Additionally, it prioritizes mono-material constructions—as opposed to blended constructions—to enable easier repair and recycling to extend a product's longevity.



Fig. 10.03.02.1 Fashion House Certification Stamp

III.03.02 Discretionary Certifications

Discretionary certifications are specific certifications whose criteria exceed the baseline universal certifications that are developed in collaboration with Fashion House members who intend to raise the standards of their products or services to give themselves a competitive edge within the fashion industry. To certify discretionary certifications—whose requirements often incorporate professional expertise, resources, or authorizations outside Fashion House’s qualifications—Fashion House hires external specialists with sophisticated knowledge and expertise of the product, service, or process to verify their compliance with Fashion House Certification standards.

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Tde FH Discretionary Certifications Category : Consumption

03.02.01. Classified Certification

The certification guarantees a mono-directional spatial organization that eliminates double encounters and ensures client anonymity while acquiring a product, process or service.

The certification has three spatial requirements. Each space must have at least two access points to separate entry and exit. Spaces must be organized as an enfilade in which each space is only entered once and exited in succeeding order. In the event of multiple possible exit routes, the separating thresholds and/or doors must remain ambiguously marked to preserve the anonymity of the succeeding spaces.

The certification addresses consumption of hyper-personalized fashion goods and services that require a consumer’s privacy to be secured. Therefore, this certification provides fashion brands who explicitly address notions of, or handle products, that wrestle with shame, embarrassment, or guilt with an ideal strategy to guarantee their clientele’s privacy.

External FH Consultant: A spatial-patenting expert

03.02.02. Growing-the-Scene Certification

The certification guarantees locations that are well-suited to, and fulfill the spatial requirements, to host spectacular events. Locations must be unique, iconic, timeless, and embody extraordinary experiences.

Prospective locations must adhere to the following parameters and will be determined relative to its speculated impact within the urban fabric. The entrance must not only be a threshold but be holistically incorporated into the experience the prospective location offers. On the premises, enclosed spaces with limited access for members and collaborators that are designed to meet their professional needs must be provided. There must be one extraordinary architectural characteristic that is an iconic symbol to make a certified location to stand out.

The facility and fellowship offered by highly social and recreational physical locations counteracts commonplace digital dissemination of fashion: displaying products and services, collaborating with like minded professionals within the fashion fraternity, and conducting business reaffirms fashion’s emancipatory capacity.

External FH Consultant: A speaksakey enthusiast

03.02.03. Know-It-All Certification

The certification guarantees professionals that have concurrently achieved handicrafts skills competency in at least five distinct fashion artisanal disciplines toward becoming increasingly generalist professionals. Individual competencies can be attested by professional auditors representing disparate business entities including vocational schools, manufacturers, and discipline-specific organizations, associations, unions, or federations.

The minimum five competencies must be evaluated within one examination space within a three-month timespan, upon completion of the first competency. The examination spaces must be appropriately outfitted with necessary equipment, machinery, materials, tools, furnishings, and other items for the completion of the audit process. Competency will be evaluated through tests that are, per discipline, of appropriate challenge and rigor to determine the knowledge and understanding of handicrafts skills necessary to work at a high level.

The “certification advocates the training and proliferation of professionally-autonomous generalist artisans in the fashion industry. These professionally generalist artisans are best suited to revitalize regional legacies or reinforce emerging handicraft industries through individual manufacturing capacity, and the dissemination of skills and knowledge through mentorship and product sales.

External FH Consultant: A professor with an expertise in generalization

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03.02.09. Savoir-Faire Certification

The certification guarantees products that have been crafted in strict accordance to local traditional techniques by brands or individuals in workshops that are similarly authentically organized and/or supplied so that the product and its associated know-how are perpetuated to new generations.

Certified products shall be required to be made at premises that have learning and/or study spaces for apprentices to practice, and shall be flexibly-planned to accommodate adjusted layouts for numerous craft specialties. These demonstration spaces shall be designed—by including promenades, balconies, or theater seating to name a few examples—to allow students, apprentices, and the general public to easily observe the certified product’s manufacturing process to promote its dissemination and continuation.

With the onset of fully-automated manufacturing technologies, traditional knowledge and skills for handcrafted products are at risk for obsolescence therefore becoming more highly-sought after as luxury items that stimulate downstream general-production processes to adopt traditional techniques that are by virtue slower, less wasteful, and rooted in crafted quality.

External FH Consultant: A cultural historian

03.02.10. Made-from-Scratch Certification

The certification guarantees modifiable digital mannequins that are used to exhibit products on online platforms. A certified mannequin shall use anonymously-collected user data to generate customized presentations of fashion goods in an exclusive and secure manner.

Mannequins shall only use data collected from consumers in private body-scanning rooms in brand-approved locations. Data shall be securely stored, and will only be processed at brand-approved—or brand in-house—3D-modelling laboratories that will design new appearances.

Certified digital mannequins exhibiting products on online platforms assist prospective customers to assess and compare products as they would look on themselves so that they can make informed decisions based on their own beauty judgements rather than socially-idealized beauty standards.

External FH Consultant: A data analyst

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FH Certification Category : Value

03.02.11. Good-as-New Certification

The certification guarantees the cleaning process for resold or rented fashion goods to meet quality, safety, and sanitation standards that require no traces of any hazardous materials or contaminants, and are processed using only eco-friendly cleaning products and energy-efficient equipment.

Certified fashion goods shall undergo a rigorous process—or a demonstrably similar—of several stages that happen on a single premises. Goods must be initially screened in designated unloading areas and subsequently sorted, washed, dried, and steamed in a streamlined and interconnected area. After cleaning, goods shall be carefully examined for quality control and prepared for delivery to designated online shopping or renting pick-up points operated—or licensed—by the brand.

In a slowed and more prudent fashion economy, in which new methods and materials in garment manufacturing have necessarily increased their useful lifespans, consumers who aspire to participate in—and shape—rapidly evolving fashion trends will enthusiastically utilize now-commonplace garment rental services to—temporarily—flaunt the latest styles.

External FH Consultant: A laundry technician

03.02.12. Made-to-Last Certification

The certification guarantees products that have been manufactured with meticulous tailoring techniques that are made with highly durable raw materials, and are designed to seamlessly be continually repaired, altered, and updated over an individual’s working career.

Tailored alterations shall be conducted in brand-run or brand-approved ateliers that offer professional in-house alterations for garment component substitution or renewal. These ateliers shall be furnished with all requisite equipment and work areas for simple or extensive alterations, and shall be hospitably designed to host networking events for working professionals.

Products designed to be continually redesigned mirror industry-wide recalibrations towards slower consumption habits, garment longevity, and reviving high-quality handcraft. By establishing lifelong relationships with their garments—no matter how frequent or extensive its renovation—consumers will personalize their wardrobes and be more self-responsible for its proper care and maintenance.

External FH Consultant: A tailor

03.02.13. With Love Certification

The certification guarantees garments that have been carefully repaired and customized by the local repair experts, customers, and qualified robots. Garments’ lifespans must be prolonged and visible repairing alteration to their appearance—through examples such as stitching, darning, or needle felting—or visible transformation and upgrading—such as reizing, remaking, redecorating, or recoloring—shall be required to synthetically unify aesthetics of maintenance and care with consumer desirability for personalization.

For different settings and/or scales of repair and alteration, distinct requirements shall be mandated for certification. At “to-go” or express repair stations, robotic scanning and inspection machines shall be required at the stations’ terminus to examine garments before they are re-packaged and available for pick-up. At at-slower “do it yourself” repair centers, desks and/or workstations for volunteers shall be provided in public view to encourage friendly exchanges between volunteers and repairers while garments are inspected to ensure self-repaired garments have been responsibly mended. At consultancy-based repair and alteration studios, adequate space shall be provided for inspection officers to undergo quality control reviews and shall be furnished with sufficient digital infrastructures to register products into Fashion House’s digital database.

Promoting aesthetics of lovingly-maintained products and garments, widespread and commonplace services recalibrate the fashion industry away from an obsession with almost-exclusively “new” products towards customizing reused products, designating longstanding cultural assumptions about repair—and whom repairs—through highly efficient, self-responsible, and high-quality design.

External FH Consultant: A veteran seamstress

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03.02.04. Shameless Certification

The certification guarantees individuals that have fulfilled a three-month residency in which they—in close contact with consumers—have been empowered to rethink fashion and body norms and design.

This residency must be based in and around a design atelier situated within an enclosed social condenser that is used as testing ground by both consumer and designer to ensure short feedback loops between iterative design, applied testing, and design refinement. The testing ground shall reside outside of everyday life and the expected fashion norms that come with it, and shall incorporate spaces in which consumers can see and be seen by one another in both normative and subversive spaces.

The certification stimulates perennial reconsiderations of fashion and body norms that—by reconfiguring the relation between designer and consumer—progressively disentangle the fashion industry and its consumers from deep-rooted consumption patterns established by fast fashion.

External FH Consultant: A travel and fashion influencer

03.02.05. Perfect Match Certification

The certification guarantees ceremonial processes, events, and public functions that—through a carefully constructed protocol that integrates traditional and contemporary regionally-appropriate methods—are situated in forgotten landscapes for their protection and locational rejuvenation after its completion.

Certified ceremonies shall be located in remote, yet not difficult-to-reach, venues that have dilapidated or otherwise destabilized natural features. Temporary and/or semi-permanent event installations shall simultaneously protect landscape features for the duration of the ceremony and—upon its completion—shall contribute to the landscape's continued rejuvenation. Examples include diverting runoff courses for better on-site water management, botanical renaturation, and debris pulverization; however each ceremony must produce bespoke protocols for each landscape venue.

Formerly the culminating moment for specially-designed and laboriously-crafted garments and fashion goods, ceremonies will reverse the fashion industry's ecological footprint from a "consumer" to a propagator.

External FH Consultant: An environmental expert in landscape revivals

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FH Certification Category : Production

03.02.06. Off-the-Shelf Certification

The certification guarantees brands that exclusively use mono-materials and instantaneous production processes to create personalized items. Zero-waste production—such as additive manufacturing and overall reductions in material debris and off-cuts—shall be used by certified brands to make products that can be made, worn, shredded, and remade.

This certification shall require dedicated on-site spaces in the brand's retail stores or production facilities for clients to test their hyper-personalized products, such as biometric walking tracks to test footwear. Additionally, brand's shall provide clearly identified pick-up points on the facility's premises for customers to retrieve their purchased goods. Storage spaces shall be meant solely for personalization machinery and raw materials but shall not be used for display or stockpiled inventories of finished products.

Instantaneous production processes enable brands to shape or quickly adapt to shifting trends and satisfy customer expectations for highly customized products while maintaining high standards of quality without wasting material by creating superfluous deadstock products. Instantaneous production requires a dispersed network of local production centers, which will forge stronger connections between customers and brands, leading to increased brand loyalty and improved long-term outcomes.

External FH Consultant: A material scientist / researcher

03.02.07. On-the-House Certification

The certification guarantees products that have been manufactured without the intention to make profit by requiring products to be made, re-cycled, and re-made in a closed-loop cycle that only uses new material when the recycled stock is too degraded to be reused.

It requires that the producer implements official trade-in and pickup locations for products so that they can be remade. Additionally—and most especially—this certification requires that the product's fabrication is unlicensed or outsourced and is made at a single location from beginning to end, thus ensuring that the certified products are made without compromising its quality or integrity.

Not-for-profit production system removes the incentives and competitive pressures on brands to increase revenues, thereby shifting brand's focus from profit to value, which results in quality-made products that reflect a shift towards brand loyalty becoming the most highly-prized asset.

External FH Consultant: An independent investigation auditor to track monetary flows

03.02.08. Re-Scents Certification

The certification guarantees fragrance and perfumery products that recreate natural fragrance smells by combining extracts from organic scents and oils from greenhouse-grown botanicals with distilled compounds from food waste into fragrance mix solvents.

The certification requires that all constituent ingredients in a certified fragrance base notes shall be adequately collected, extracted, sampled, and tested in accordance with established standards of organoleptic and analytical inspection specifications and shall be safe for use in human and non-human surroundings. Carefully monitored botanical greenhouses, dedicated temperature and moisture regulated storage spaces for food waste, and sanitary laboratories shall be required on the same premises in which the fragrance is produced.

Fusing together techniques of material preservation and inventive waste repurposing, biologically-engineered products will safeguard the existence and viability of natural species from the dangers associated with shifting climatic conditions and will streamline future innovations to further reduce dependencies on natural raw materials.

External FH Consultant: A botanical scientist

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03.02.14. Sweep-Up Certification

The certification guarantees a safe and sanitary method to collect human hair for safekeeping, or for use to make new personalized products, including hair-sweaters, socks, and wigs.

Collected hair must be kept at hair banks in strict observance of the following regulations: hair must be collected from hair bank-affiliated salons and barbershops and transported to the hair bank in climate-conditioned packing. Collected hair shall be sorted in specially-designated areas according to their intended purpose—safekeeping or repurposing—and separately washed at designated washing stations, untangled and dried in designated drying rooms, and stored in certified containers in a vault room. At hair banks that reprocess and manufacture new hair products, physically-separate manufacturing spaces shall be provided with necessary equipment and workstations.

Already an integral—albeit offshoot—component to the fashion industry, hair and hairstyles are reconsidered to reintegrate its byproduct—hair clippings—as a worthy resource to make new and necessary products.

External FH Consultant: A bank executive

03.02.15. Sorted-Out Certification

The certification guarantees textile recycling processes that properly sorts, shreds, and stores textile and post-consumer waste so that it can be seamlessly transformed into new products.

"Sorted Out" certified recycling facilities shall implement fully-automated sorting equipment and storage spaces that have segregated individual textile and fabrics based on a three-parameter criteria—material type, quality/degradation, and color—so that recycled textiles can have best "second-use" lifespans. Furthermore, certified facilities shall incorporate textile collection and recycling spaces and equipment to concentrate full-circle textile recycling to single close-to-home locations.

Dispersed, semiautonomous, and fully-automated sorting and recycling facilities will complement progressively increasing volumes of discarded recyclable textiles to fuel public adoption of remade fashion goods.

External FH Consultant: A garment recycling expert

03.02.16. Clothes-the-Loop Certification

The certification guarantees made-to-order cladding materials that have been manufactured using exclusively locally sourced end-of-life textiles and fabrics.

Certified facilities shall be required to operate and maintain a connected network of textile pick-up locations in its regional vicinity, and shall provide display areas for reprocessed end-of-life textiles and cladding manufacturing areas on the premises. Furthermore, facilities shall be constructed—as much as possible—from reclaimed construction materials instead of virgin materials.

By reappropriating waste from one industry into a resource for another industry, light-industrial waste-processing-cum-manufacturing plants circumvent waste build-up of end-of-life products that can no longer be sensibly recycled and celebrate the potentials of fully closed-loop and interconnected economies.

External FH Consultant: An architect

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FH Certification Category : Duration

03.02.17. Nowhere-to-Hide Certification

The certification guarantees breeding, raising, euthanizing, pelting, crafting, and retelling practices of animal-origin virgin materials at a single destination that synchronously focuses on product quality and the continued well being of the animal until euthanasia all within the animal's natural habitat.

Certified facilities—including farms, ranches, aquariums, and plantations to name a few examples—shall provide detailed reports and study for the bred animal species's biological needs—from nutrition and shelter to physiological and behavioral training—that is developed in close consultation with zoological and wildlife researchers and conservationists. The conclusive findings of these reports shall inform the landscape design, preservation, and/or alteration of each certified facility's property to ensure suitable habitation for the animals while also positively contributing to its locale's biodiversity. All constituent processes—from breeding to raising, from crafting to retelling—shall be performed on the same single premises in which the animals have been euthanized so that their provenance can be faithfully recorded. Each certified facility must be clearly delineated from its surroundings using physical separators—such as fences, moats, or ha-ha barriers—and shall incorporate closed-loop ecosystem maintenance infrastructures to record and regulate ecological balances.

Restricted synthetic fiber use and progressively rigorous manufacturing standards for durable and long-lasting fashion goods will reincentive using animal-origin materials that are responsibly sourced. Animal-origin materials and products—cultivated and crafted at single-address natural landscapes—provide attractive and bespoke alternatives to mass-produced virgin-material fashion goods.

External FH Consultant: An animal biologist with an expertise in ecological balance

03.02.18. End-to-End Certification

The certification guarantees textile products that are entirely biodegradable and made using sustainable methods in a fully circular production chain in which supply, design, planning, processing, and packaging are exclusively conducted in a closed-loop system.

Certified products undergo rigorous evaluation to verify provenance, quality, contamination, and performance testing. Certified products shall be cultivated, processed, and crafted in hyper-proximate spaces whose microclimatic conditions are tightly monitored and regulated. Facilities producing certified products shall be proportionately-sized to exacting standards to produce a predetermined number of products annually, with constituent spaces—that are designated for specific stages or production processes—sized accordingly.

While initially only economical for luxury textiles such as silk, cashmere, and velvet, exceedingly strict product and production requirements give consumers utmost confidence of a product's provenance, allowing brands to retail certified products at higher values that is reinvested into preserving traditional and/or industrial know-how and heritage.

External FH Consultant: A sustainability consultant specializing in textiles

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03.02.19. As-Found Certification

The certification guarantees organizations and institutions that rehabilitate dilapidated neighborhoods into desirable locations by forming locally-run luxury hospitality platforms that reposition guests and hosts.

Certified organizations shall adhere to strict—yet regionally-appropriate—means and methods of rehabilitation, and shall only be undertaken with continual and robust community involvement. Rehabilitation shall occur only in neighborhoods that are not already-advantaged nor are highly-sought after. Similarly, rehabilitation efforts shall primarily be focused—in area and finance—in private residences or public venues that facilitate direct engagement between residents and visitors.

Already a longstanding approach used by fashion brands to build reputation and ground themselves into chosen and/or native locations, brand-sponsored architectural restorations of landmarked and heritage buildings will be more widely-adopted. No longer favoring new or faraway clientele, fashion brands will reinvest into local urban rehabilitation projects, enhancing the familiar everyday with experiences of luxury, championing new product classifications of “local” to be of necessity and privilege.

External FH Consultant: A travel influencer

03.02.20. Cult-rated Certification

The certification guarantees digital collectibles and fashion goods that meet superlative standards for quality, authenticity, and uniqueness that make them recognized high-value, low-risk, and exclusive investments.

Certified digital collectibles shall be cached in secure, climate-controlled, and private digital data vaults that can only be accessed by collectible owners. This is to ensure that these collectibles are maintained in mint condition and uncorrupted from outside conditions.

Progressive expansions—and integration—of digital platforms and collectibles with fashion will challenge the verifiable provenance of collectibles and their creative singularities, necessitating both regulatory and incentive-based countermeasures—such as coordinated digital marketplaces and highly-desirable exclusive collectible releases—to combat counterfeiting and reaffirm artist’s copyrighting.

External FH Consultant: A product designer specialized in digital technologies

03.02.21. Extra-Ordinary Certification

The certification guarantees individuals who have completed the requirements for—and have demonstrated appropriate demeanor to—become independent inspectors and reporters that unbiasedly test and promote fashion goods’ performance, quality, and durability before mass-production approval.

Certified individuals shall conduct performance testing—and disseminate their findings—in laboratory-based environments that consolidate variegated testing equipment, simulated real-world environments, and seductive broadcasting studios to convincingly and objectively report fashion good prototype results.

Independently-reviewed, unbiased, and institutionally-endorsed performance testing exposes industry-wide malpractice, progressively safeguarding consumers and reinforcing more conscientious patterns towards a more sustainable fashion industry.

External FH Consultant: An athlete involved in extreme winter sports

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03.02.22. Right-to-Replica Certification

The certification guarantees fashion goods that have demonstrably significant merit as heritage assets—both tangible and intangible merit, such as rare antique materials and historically-significant technique, respectively—that can be reproduced as contemporary simulacrums as a method of heritage conservation.

To obtain certification, prospective fashion goods shall undergo rigorous evaluation on its technical and material credentials on the basis of its contextual historic importance and its potential to be reproduced. Upon certification, a certified good shall be archived in climate-controlled facilities that—in a single interconnected location—store, analyze, reconstruct, and publicly-disseminate fashion goods in a linear workflow that systematizes exceptional garment care and creation.

Expanding on conventional notions of archiving and knowledge-preservation, reproduction-based archival methods ensure that historically-significant garments and fashion goods are not fetishized solely as artifacts, but maintain inherent qualities of utility and self-expression because they are once-more worn in everyday scenarios.

External FH Consultant: A counterfeit analyst

03.02.23. Ready-to-Grow Certification

The certification guarantees individuals who have sufficiently completed the requirements to own and operate wool textile production facilities—including, but not limited to, sheep farms, yarn spinners, felting workshops, and knitting studios—in coordination with and from financing of non-profit foundations.

Certification candidates must train in wool-producing facilities within—and already affiliated with—Fashion House’s network throughout the Red Thread for a minimum of two years. These wool-producing facilities shall be full-service producers that have expertise across the entire gamut of wool textile making—from husbandry to shearing, and felting to knitting—in a consolidated environment. Regionalized economic networks will reprioritize locally-sourced resources, offering formerly-disadvantaged communities and individuals opportunities for upward social mobility through vocational training in vital emergent industries.

External FH Consultant: A wool farmer

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III.05
Certification Protocols

1. The Fashion House Certification Committee shall take up to three months to report the compliance of prospective and current members after thorough evaluations of their product and/or services.

2. Members and brands that seek discretionary certification shall only be considered if they are already compliant with Fashion House’s Universal Certifications.

3. FHC’s are initially granted for up to five years to awarded brands, companies, or individuals upon which an Official Certification Display Document (refer to —), This includes the certification warrant is presented to the awarded recipient, which provides the recipient the authority to use the certification.

4. When the product, process, or an individual displays an awarded certification warrant(s), it shall always adhere to the coding systems of Fashion House (refer to IV.06.01). Fashion House’s coding systems govern how certification warrants must be displayed on a brand’s products, services, stationery, advertisements, broadcasting, and other printed material, on their premises and on delivery vehicles to name but only a few examples.

5. In the event that a member can no longer fulfill the standards required for universal and/or discretionary certifications, their awarded status shall be temporarily withdrawn during a one calendar year grace period in which to correct their inaccuracies. Members placed into this grace period are still expected to pay Fashion House membership dues if seeking reinstatement. If—at the verification inspection concluding this mandated grace period—the member still cannot fulfill the expected standards, the brand’s Fashion House membership shall be immediately withdrawn.

6. Brands seeking reinstatement shall be allowed to reapply for Fashion House membership and should expect no special treatment during the vetting process.

7. All certification warrants are audited by the Fashion House Certification Committee in advance of at least one calendar year before their expiration.

8. A certification may not be renewed if the quality and/or supply for the product or service no longer sufficiently meets the guidelines established by Fashion House at the time of renewal.

9. The certification committee reserves the right to—and shall—perform annual unannounced on-site inspections to verify member brand’s compliance with FHC standards.

10. Any certification awarded to a brand that undergoes ownership change or becomes financially insolvent shall be automatically reviewed and may be revoked if FHC standards cannot be demonstrably met.

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III.05
Coding System

Organizes all information of registered fashion house companies and products into a digital platform. Each Fashion House company has a registered number and each new product produced by Fashion House companies or a halfway product has a unique code. The code can be seen on the label attached to the product and has an RFID tag on it. Customers can scan the smart tag and see all of the information about this product: the complete unique code, history, manufacturer information, materials, certifications, etc. The structure of the product number: registered company number, timestamp, monthly counter. The coding system is reflected in the graphic design of the Fashion House logo.

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III.04 Discretionary Certifications		
Title	Description	Type
CONSUMPTION		
CLASSIFIED	Certifies a mono-directional spatial organization that eliminates double encounters and ensures client anonymity while acquiring a product, process or service.	Process
GROWING THE SCENE	Certifies locations that are well-suited to, and fulfill the spatial requirements, to host spectacular events. Locations must be unique, iconic, timeless, and embody extraordinary experiences.	Individual
KNOW IT ALL	Certifies professionals that have concurrently achieved handicrafts skills competency in at least five distinct fashion artisanal disciplines toward becoming increasingly generalist professionals.	Individual
SHAMELESS	Certifies individuals that have fulfilled a three-month residency in which they—in close contact with consumers—have been empowered to rethink fashion and body norms and design.	Individual
PERFECT MATCH	Certifies ceremonial processes, events, and public functions that-through a carefully constructed protocol that integrates traditional and contemporary regionally-appropriate methods—are situated in forgotten landscapes for their protection and locational rejuvenation after its completion.	Process
PRODUCTION		
OFF THE SHELF	Certifies brands that exclusively use mono-materials and instantaneous production processes to create personalized items.	Process
ON THE HOUSE	Certifies products that have been manufactured without the intention to make profit by requiring products to be made, re-cycled, and re-made in a closed-loop cycle that only uses new material when the recycled stock is too degraded to be reused	Process
RE-SCENTS	Certifies fragrance and perfumery products that recreate natural fragrance smells by combining extracts from organic scents and oils from green-house-grown botanicals with distilled compounds from food waste into fragrance mix solvents.	Product
SAVOIRE - FAIRE	Certifies products that have been crafted in strict accordance to local traditional techniques by brands or individuals in workshops that are similarly authentically organized and/or supplied so that the product and its associated know-how are perpetuated to new generations.	Product
MADE FROM SCRATCH	Certifies modifiable digital mannequins that are used to exhibit products on online platforms. A certified mannequin shall use anonymously-collected user data to generate customized presentations of fashion goods in an exclusive and secure manner.	Product
DURATION		
GOOD AS NEW	Certifies the cleaning process for resold or rented fashion goods to meet quality, safety, and sanitation standards that require no traces of any hazardous materials or contaminants, and are processed using only eco-friendly cleaning products and energy-efficient equipment.	Process


65

Title	Description	Type
MADE TO LAST	Certifies products that have been manufactured with meticulous tailoring techniques that are made with highly durable raw materials, and are designed to seamlessly be continually repaired, altered, and updated over an individual's working career.	Product
WITH LOVE	Certifies garments that have been carefully repaired and customized by the local repair experts, customers, and qualified robots.	Product
SWEEP UP	Certifies a safe and sanitary method to collect human hair for safekeeping, or for use to make new personalized products, including hair-sweaters, socks, and wigs.	Process
SORTED OUT	Certifies textile recycling processes that properly sorts, shreds, and stores textile and post-consumer waste so that it can be seamlessly transformed into new products.	Process
CLOTHES THE LOOP	Certifies made-to-order cladding materials that have been manufactured using exclusively locally sourced end-of-life textiles and fabrics.	Product
VALUE		
NOWHERE TO HIDE	Certifies breeding, raising, euthanizing, petting, crafting, and retailing practices of animal-origin virgin materials at a single destination that synchronously focuses on product quality and the continued well being of the animal until euthanization all within the animal's natural habitat.	Process
END-TO-END	Certifies textile products that are entirely biodegradable and made using sustainable methods in a fully circular production chain in which supply, design, planning, processing, and packaging are seamlessly conducted in a closed-loop system.	Process
AS FOUND	Certifies organizations and institutions that rehabilitate dilapidated neighborhoods into desirable locations by forming locally-run luxury hospitality platforms that reposition guests and hosts.	Product
CULT-RATED	Certifies digital collectibles and fashion goods that meet superlative standards for quality, authenticity, and uniqueness that make them recognized high-value, low-risk and exclusive investments.	Product
EXTRA ORDINARY	Certifies individuals who have completed the requirements for—and have demonstrated appropriate demeanor to—become independent inspectors and reporters that unbiasedly test and promote fashion goods' performance, quality, and durability before mass-production approval.	Product
RIGHT TO REPLICA	Certifies fashion goods that have demonstrably significant merit as heritage assets—both tangible and intangible merit, such as rare antique materials and historically-significant technique, respectively—that can be reproduced as contemporary simulacrum as a method of heritage conservation.	Product
FRIENDLY WOOL	Certifies individuals who have sufficiently completed the requirements to own and operate wool textile production facilities—including, but not limited to, sheep farms, yarn spinners, felting workshops and knitting studios—in coordination with and from financing of non-profit foundations.	Individuals

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III.05.01 Coding System

Transitioning from traditional labeling systems and inspired by Maison Margiela—where each garment is labeled with a series of numbers that correspond to the item's design process—Fashion House introduces a labeling system for all of its products, that provides an insight into the history, manufacturer information, materials, certifications, among others. This system is meant to reflect Fashion House's focus on minimum standards (refer to IV.03) towards a conscious and slow-paced fashion industry.



E.g.III.05.01.1 Red Thread symbol

Fashion House has two types of labels.

The first type of label is for products that are made from scratch inside Fashion House. The second label is for preloved garments that enter the circular process of Fashion House.

The first includes automatic identification and data capture through an RFID tag system. The second type of label is for preloved garments that enter the circularity process of Fashion House by upcycling or repairing; these garments are inspected, cleaned and attempt to trace materials, sourcing and others before tagging and being returned. This label has a different design and includes information about the product's history and condition before entering the circularity process.

1 2 3 4

1 2 3 4

0 0 1 0

0 0 2 0

Type

1 Individual's

2 Process

3 System

4 Product

1 Consumption

2 Production

3 Duration

4 Value

1 2 3 4

1 2 3 4

0 0 1 0

0 0 2 0

ID Number

Fashion House Registration Number

1 2 3 4

1 2 3 4

0 0 1 0

0 0 2 0

Label


0 0 0 0

0 0 2 0

E.g.III.05.01.2 Codified System

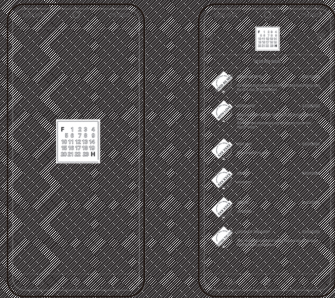
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All tags are positioned on the inside of garments, where possible, recognizable by the red stitch on the left hand side. The front of the tag features certification and compliance information, while the back of the tag displays each item's care instructions.



E.g.III.05.01.3 Apply to products

For easy and convenient access to information, customers can scan the RFID tag on the label attached to the product using the Fashion House app. The app contains extensive information about the product, including its complete history, certifications, and compliance information.



E.g.III.05.01.4 Fashion House Application Interface

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IV. Toward the Red Thread

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IV.01 Intro- from Consumption to Waste

The fashion industry has a high consumption to waste rate, meaning that a large amount of resources, such as water and energy, are used to produce clothing, and a significant portion of these garments end up in landfills or are incinerated. This is due to a variety of factors, including fast fashion, which is the practice of producing cheap clothing in large quantities to meet consumer demand, and a culture of disposability, where clothing is seen as disposable and not meant to last. Additionally, the industry is also known for its poor working conditions, exploitation of labor and negative impact on the environment.

In 2040, with increasing awareness of the environmental and social impacts of the fashion industry, consumers and companies are likely to place more emphasis on ethical and sustainable production methods. This could involve using more eco-friendly materials, reducing waste through recycling and upcycling, and implementing fair labor practices. Additionally, advances in technology may also play a role in reducing consumption to waste, through the use of digital textile printing and other innovations. However, it is also important to note that it will take significant effort from all stakeholders to reduce the consumption to waste rate of the fashion industry by 2040.

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IV.01.02 Production to Consumption

Consumers of the fast fashion paradigm circa 2022 tended to spend, on average, approximately six-hundred euros on footwear and clothing annually, of which forty percent of this was generally disposed of as waste. A relatively low percentage was recycled annually: there was insufficient post-consumer household waste recycling infrastructure in-place to process low quality, rapidly degrading fast fashion garments.

Fashion House and its various members currently manage textile disposal management across the Red Thread and its five member cities to recycle and upcycle old garments, and guarantee further reuse. In our slower fashion paradigm, one particular annual expenditure may be higher, but average expenditures over time are lower compared to those of the previous paradigm, due to prevalent conscientious maintenance of clothing use, such as repair, and rental.

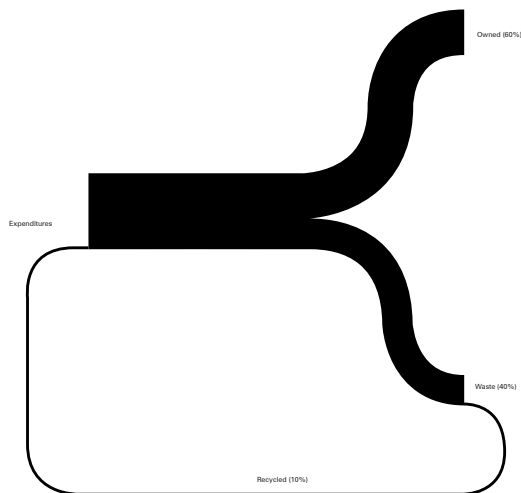


Fig. IV.01.02.1 Current situation in 2022

80

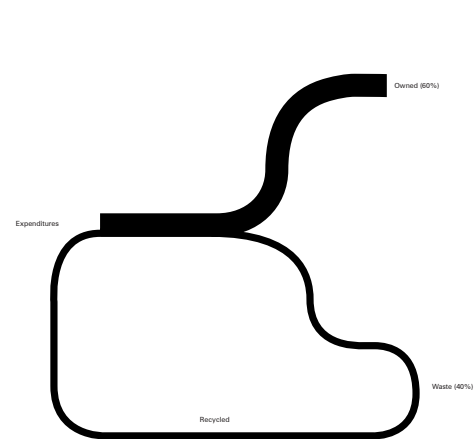


Fig. IV.01.01.2 Speculation for 2040

81

IV.01.01 Production to Consumption

The previous fashion paradigm production-to-consumption manufacturing standard was unsustainable due to continually increasing deadstock, and the lack of customer personalization or built-in waste management procedures prior to final manufacturing.

Deadstock is now eliminated from the fashion industry, both in physical storage, and as a concept altogether. Customer product customization in a made-to-order manufacturing paradigm avoids overproduction of unwanted products. Efficient recycling processes based on precise and accurate automated sorting eliminate the traditional concept of waste. Controlled production which responds specifically to consumers' necessities avoids overconsumption.

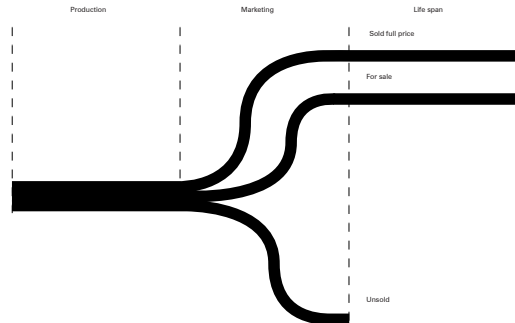


Fig. IV.01.01.1 Current situation in 2022

78

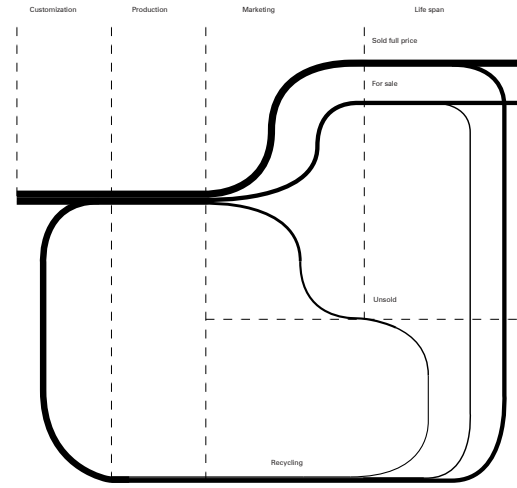


Fig. IV.01.01.2 Speculation for 2040

79

IV.01.03 The one percent

About 40% of the textiles bought in Europe became waste, currently, only 1% of those is recycled fiber-to-fiber. Not Collected—those items which are not eligible to recycling processes. Not fiber-to-fiber recycled—open loop recycling processes to create sources other than textiles. Fiber-to-fiber recycled—close loop recycling systems which allow to obtain new materials for the fashion industry.

The future Production-to-Waste pattern scales textile recycling, and manage responsibly post-consumer household textiles across the Red Thread.

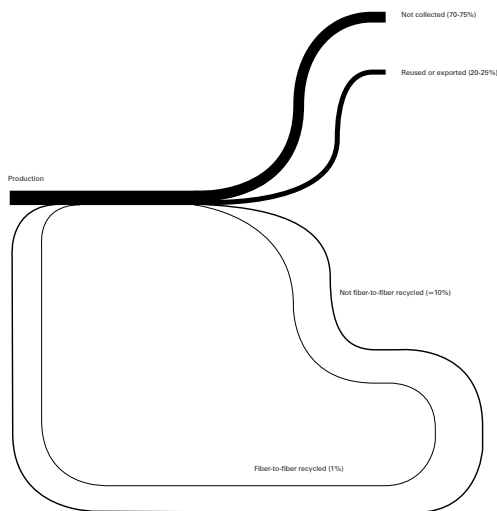


Fig. IV.01.03.1 Current situation in 2022

82

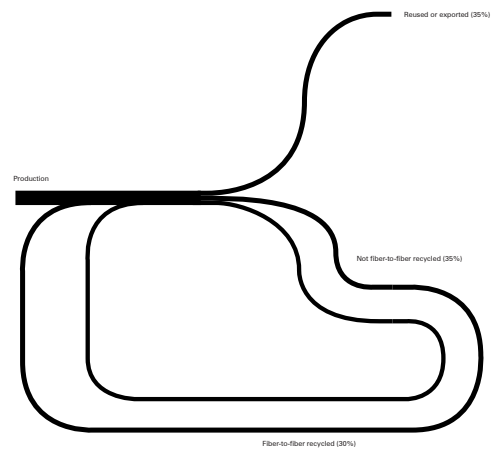


Fig. IV.01.03.2 Speculation for 2040

83

IV.01.04 Nine Million Tons Waste

One consistent set of objectives across the Red Thread is, at bare minimum, to maintain the amount of waste generated in Europe each year, and ideally, to gradually lower this amount year-over-year. We currently produce up to approximately seven million tons of gross textile waste. This is forecasted to increase up to nine million tons, shifting from fifteen kilograms, to twenty kilograms of waste per person. Fashion House proposes a scenario where this gross textile waste can be reduced by thirty percent, instead of gradually increasing over the years.

9 million tons

7

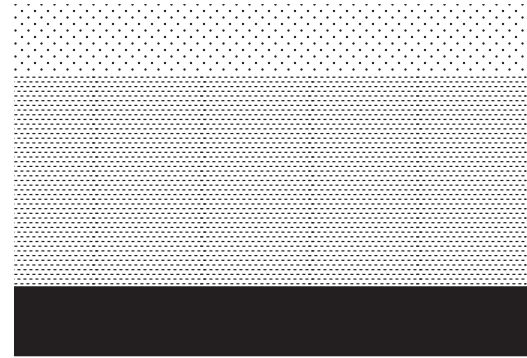
4

2020

Eg. (0.01.04.1) The Nine Million Tons

84

Fast fashion trajectory



Fashion House scenario

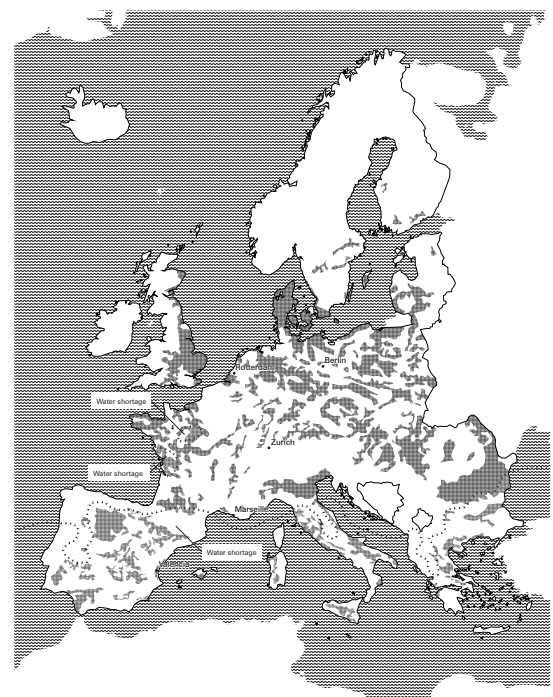
2040

85

IV.03 Raw Materials

Raw materials are the materials that are used to produce clothing. These range from more traditional materials as wool, cotton and leather, that will keep their significance, to materials like hemp that will be significant in 2040, to materials as polyester that will lose significance in 2040.

91



Raw Materials | Arable land

25% of Europe is arable land. In 2050 south of Europe will risk water shortages due to raised temperatures and decrease in precipitation. This will have an impact on the what is cultivated in that area in the future.

Legend

Arable land
Risk for watershortage in 2050

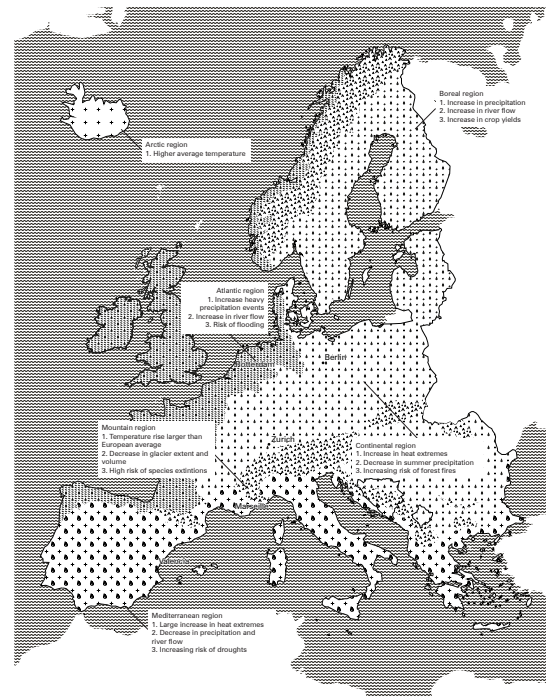
0 100 400km

92

IV.02
Climate

In 2040, climate zones will shift in Europe due to the continuous CO2 emissions. The shift of these zones will impact the arrangement of cultivation and industries in the territory.

87

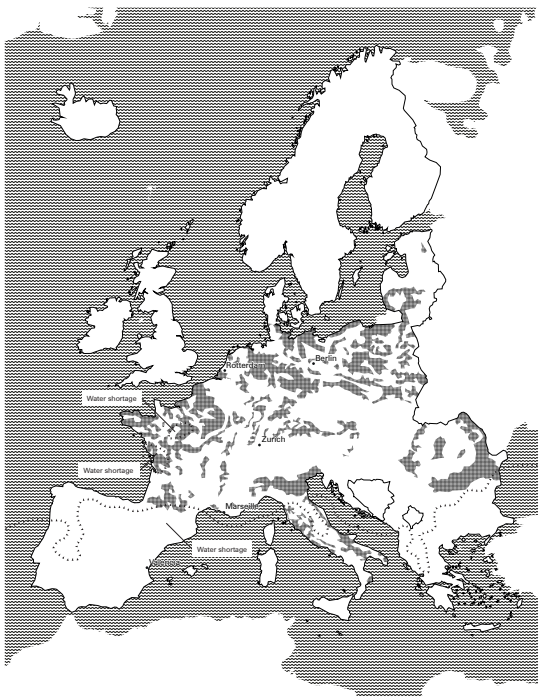


Climate

This map illustrates how climate zones across the countries are organized per climatic regions and are featured by different weather conditions.

0 100 400km

89



Raw Materials | Hemp

This map shows the hemp distribution within the arable areas.

0 100 400km

93

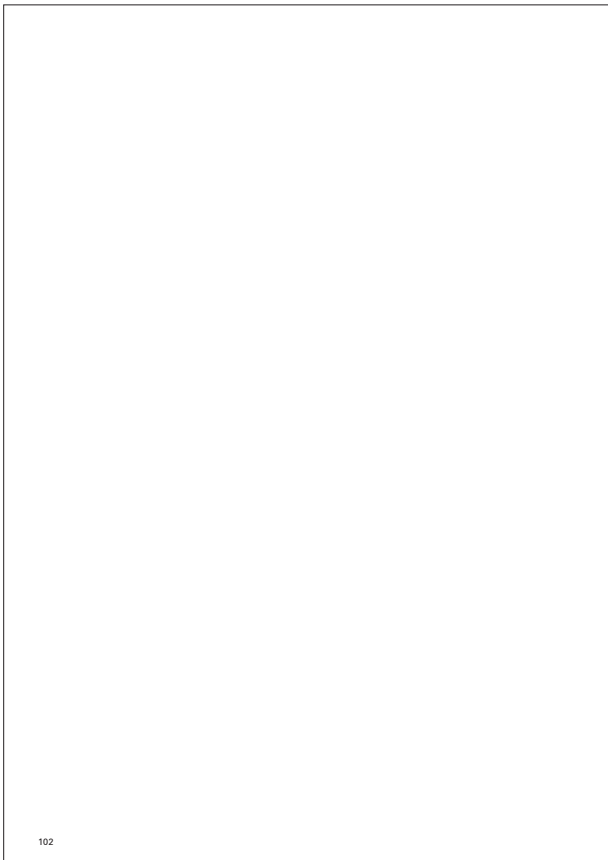
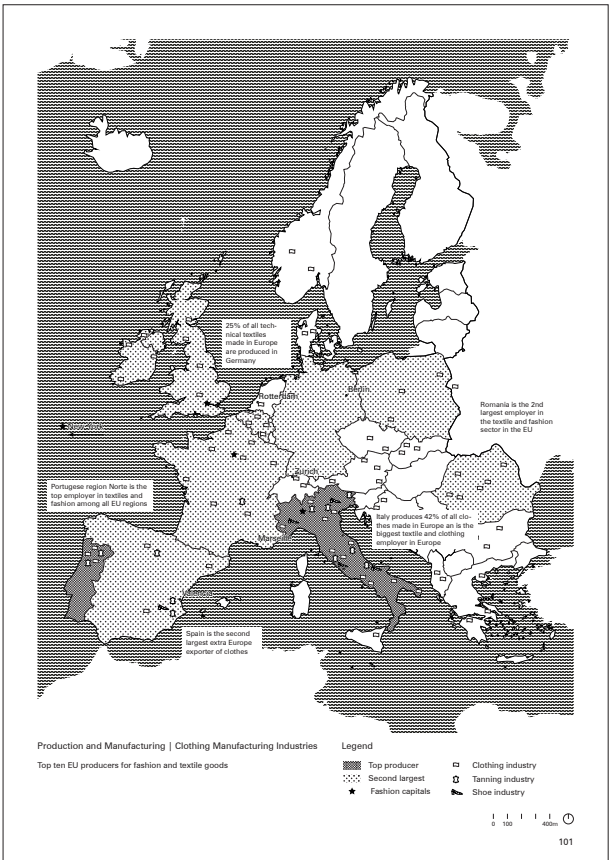


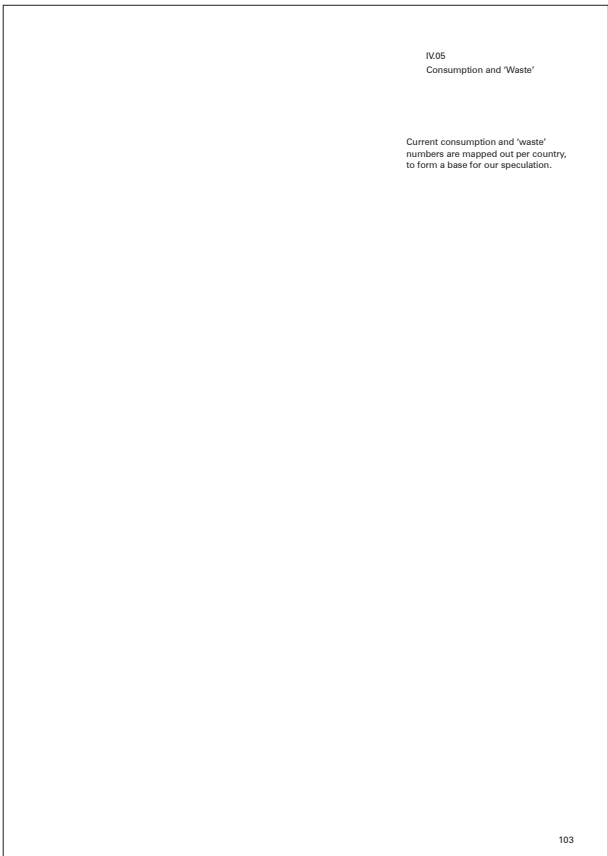
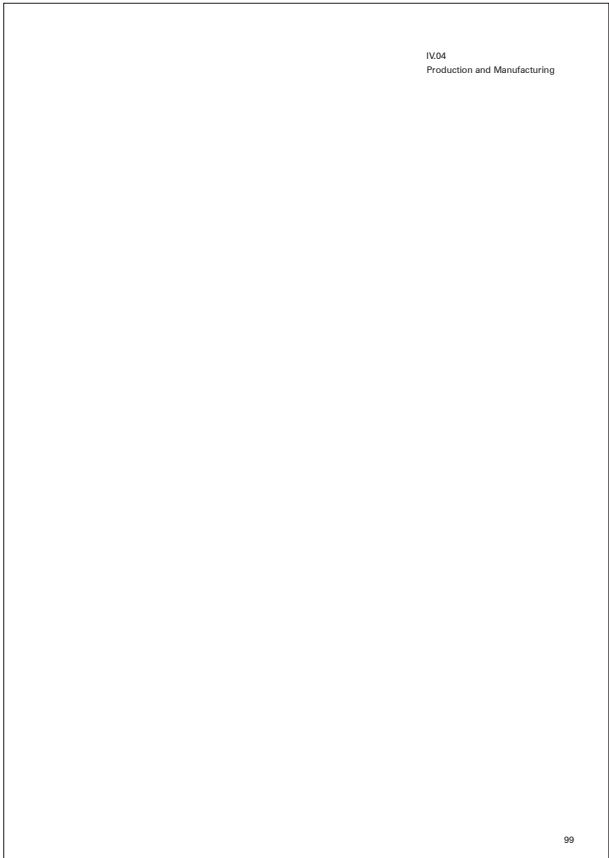
Raw Materials | Cotton

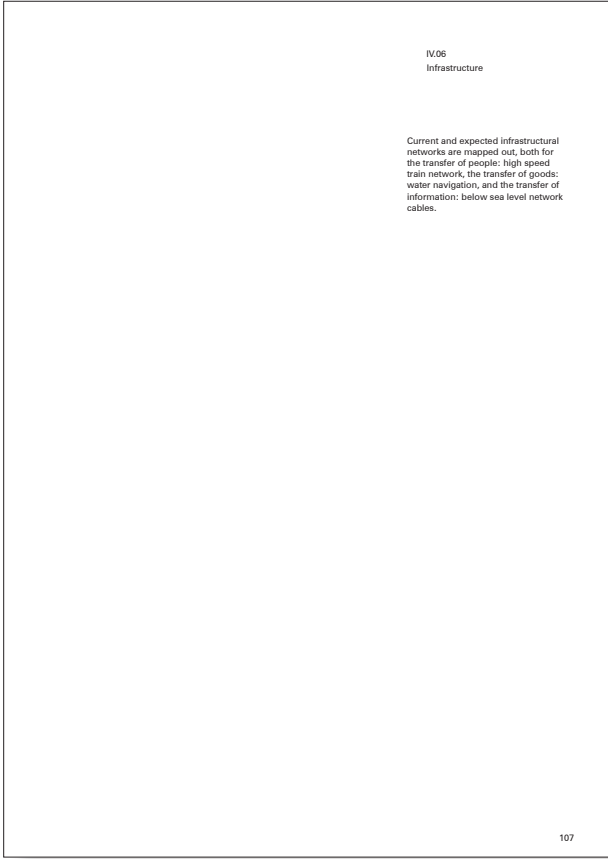
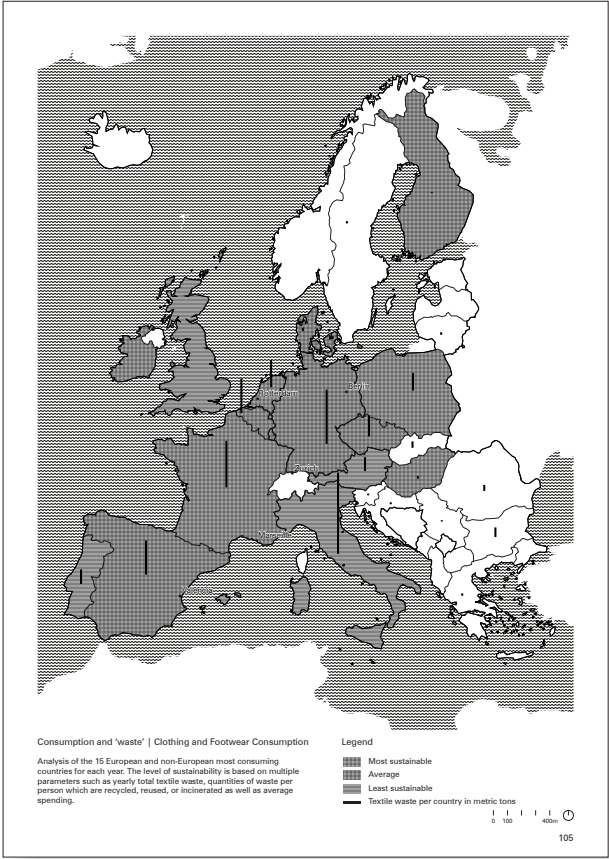
This map illustrates the amount of cotton available in relation to the water scarcity.

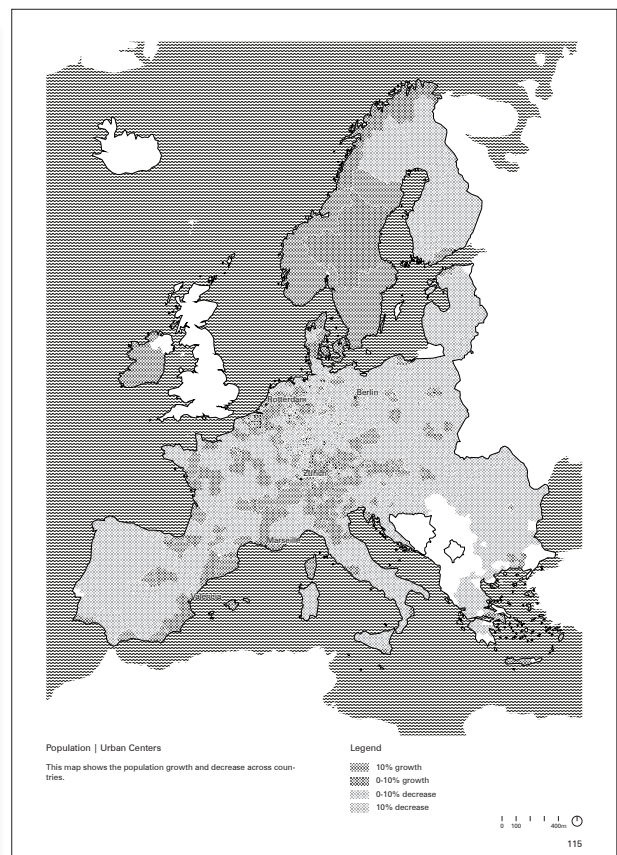
0 100 400km

94









IV.08
Pilot Locations

Current and expected infrastructural networks are mapped out, both for the transfer of people: high speed train network, the transfer of goods: water navigation, and the transfer of information: below sea level network cables.

117

IV.08.01
Berlin

5

IV.08.02 Berlin Visualized Evidence

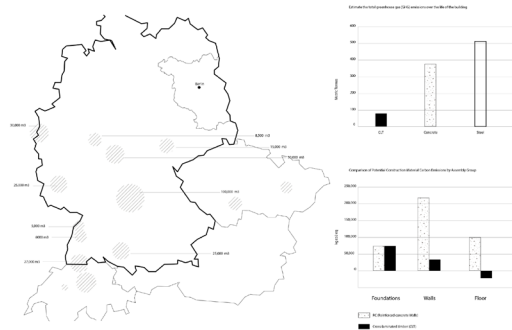


Fig. IV.08.02.1 Germany Cross Laminated Timber (CLT) Production & Sustainability

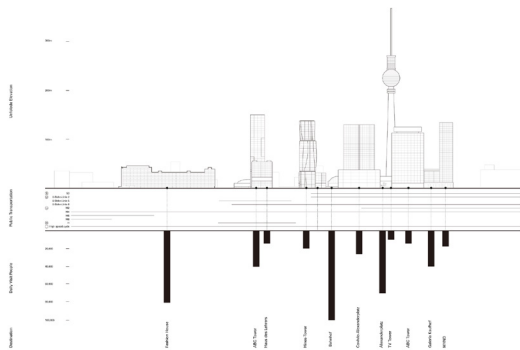


Fig. IV.08.02.2 Unfolded Elevation around Fashion House Berlin

120

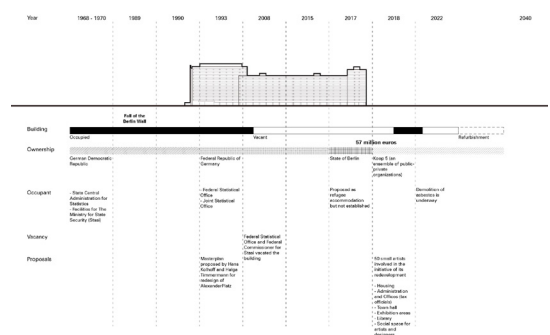


Fig. IV.08.02.3 Haus der Statistik - Chronological Scenario



Individual Rooms Layout
Organized
Spatial
Monolithic
200-400 sq/typical



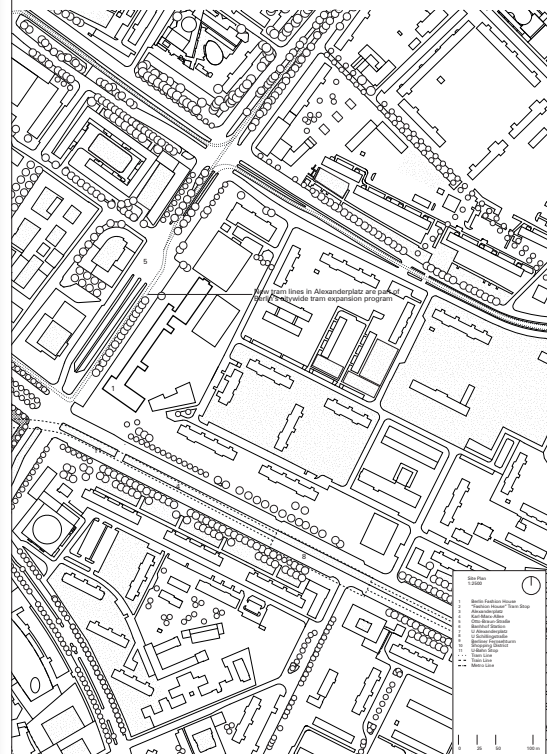
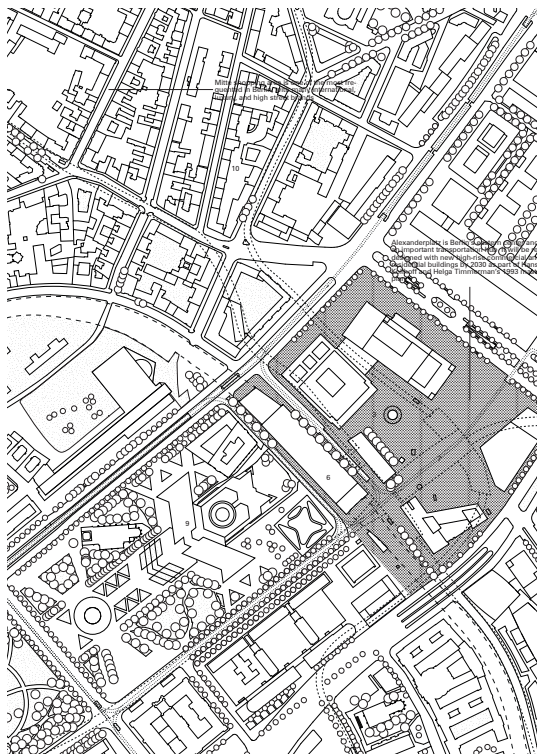
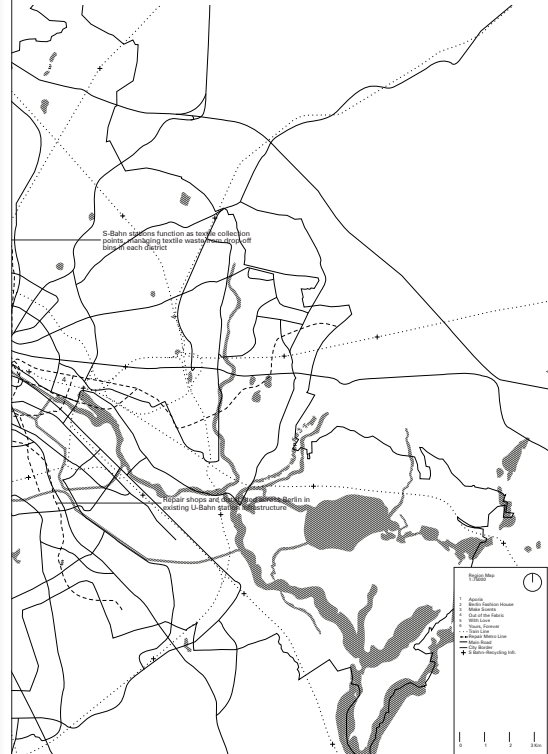
Office Landscape
Open Plan
Organized
Spatial
200-400 sq/typical

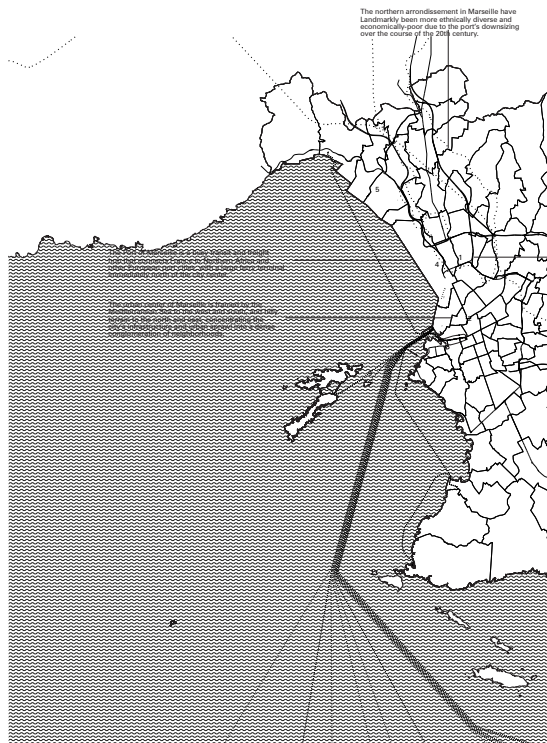


Open Plan, Google Office
Open Plan
Organized
Spatial
200-400 sq/typical

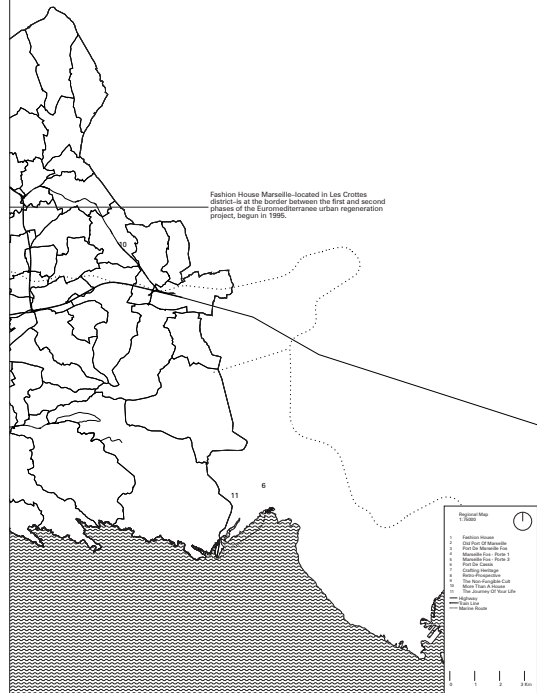
Fig. IV.08.02.4 Evolution of Office Layout

121

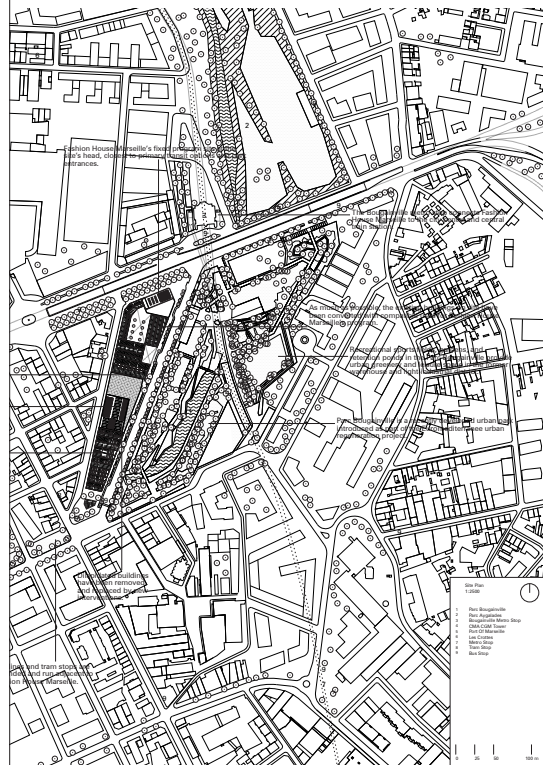




Fashion House Marseille is located in Les Crottes district, at the border between the first and second phases of the Euromediterranean urban regeneration project, begun in 1995.



Fashion House is located at the intersection of Phase 1 and Phase 2 of the Euromediterranean masterplan, adjacent to the Parc Bougainville. Divided into a patchwork of several buildings occupying an entire city block, the intervention is designed to reconcile the industrial and post-industrial neighborhood vernaculars to the north of the site with the newly-constructed Euromediterranean-financed developments primarily to the south of the site.



IV.08.05 Marseille Visualized Evidence

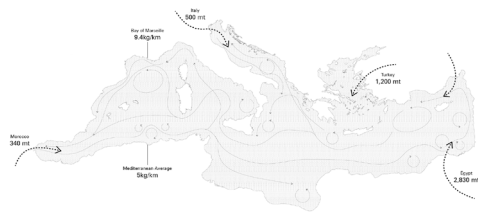


Fig. IV.08.05.1 Mediterranean Marine Plastic Pollution

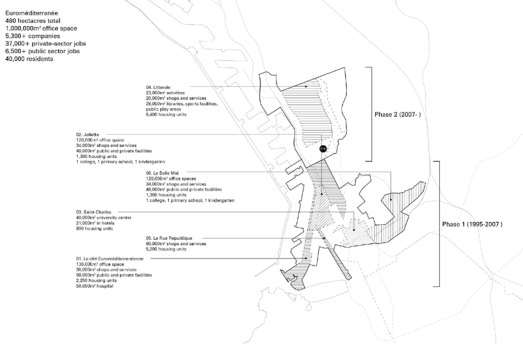


Fig. IV.08.05.2 Euro-Mediterranean Masterplan

126

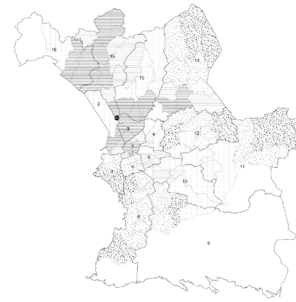


Fig. IV.08.05.3 Marseille Poverty Unemployment

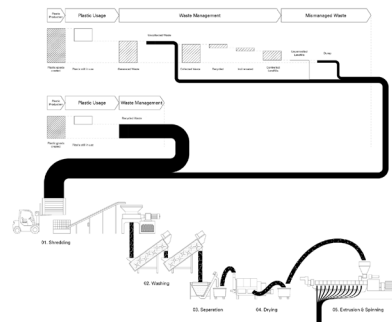


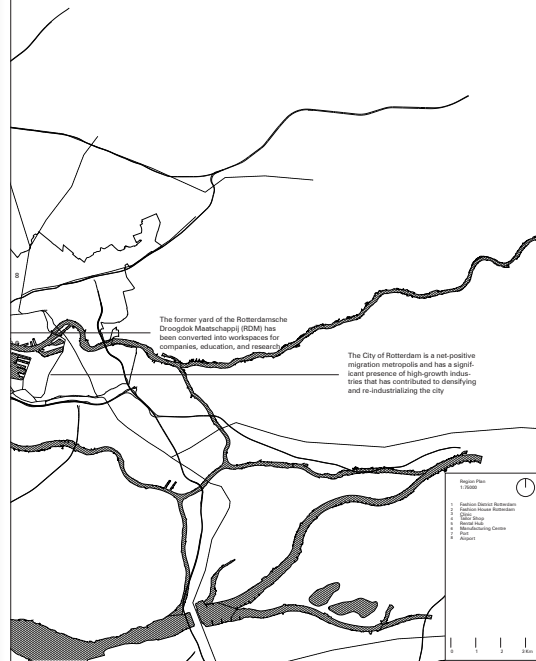
Fig. IV.08.05.4 Plastic Recycling Process

127

IV.08.07 Rotterdam Regional Plan

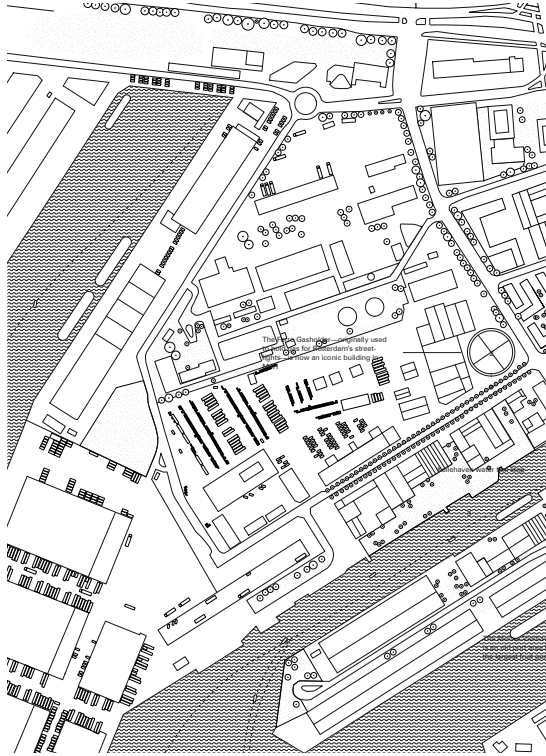


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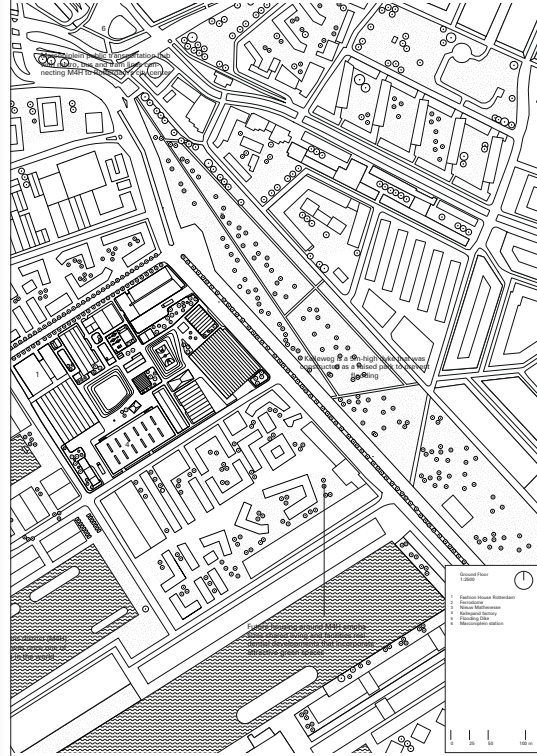


131

IV.08.09 Rotterdam Site Plan

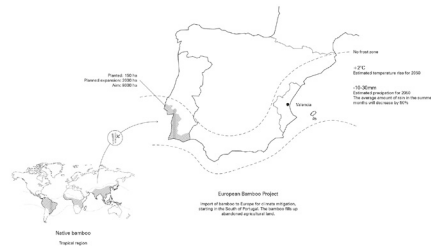


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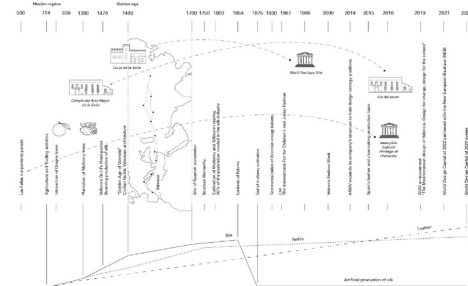


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IV.08.11 Valencia Visualized Evidence

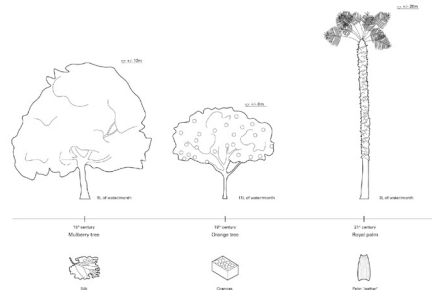


Eg.IV.08.11.1 European Bamboo Project

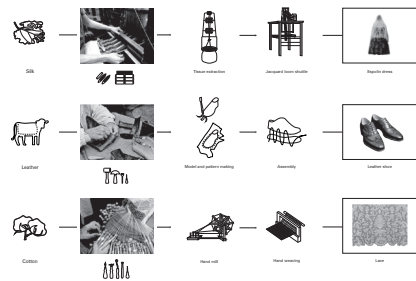


Eg.IV.08.11.2 Number of members' compilation process Membership Types

138

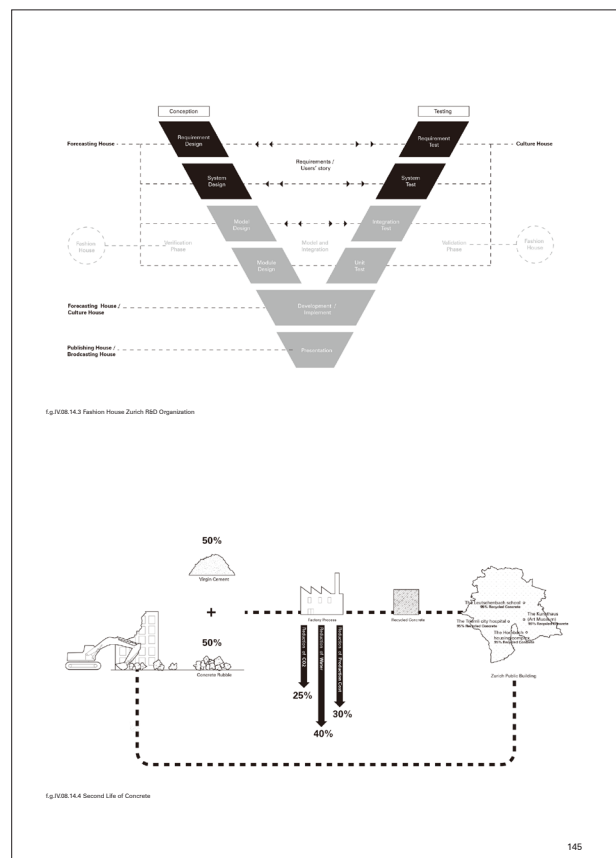
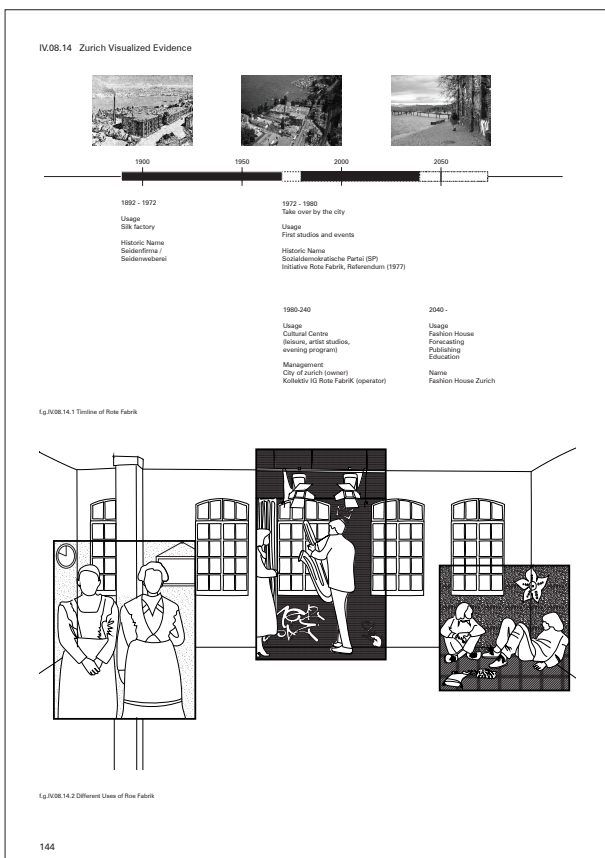
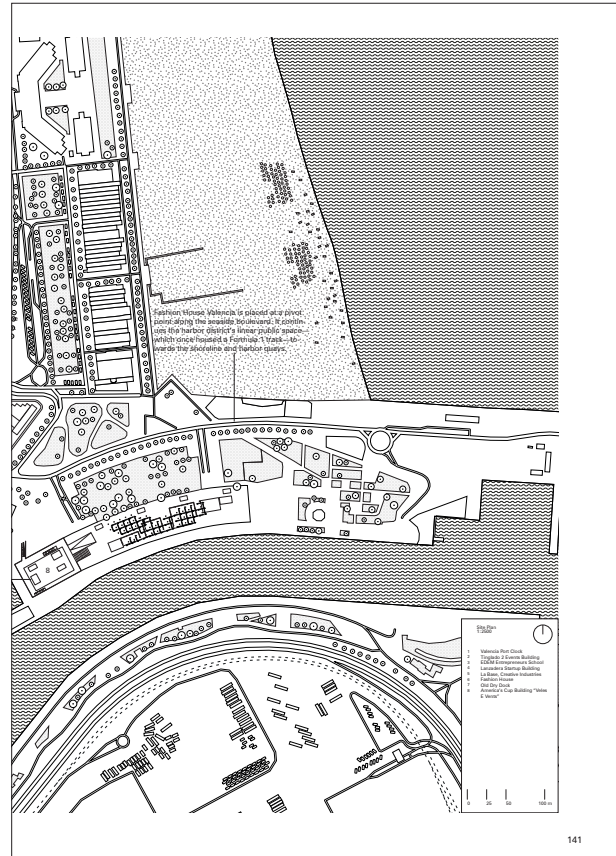


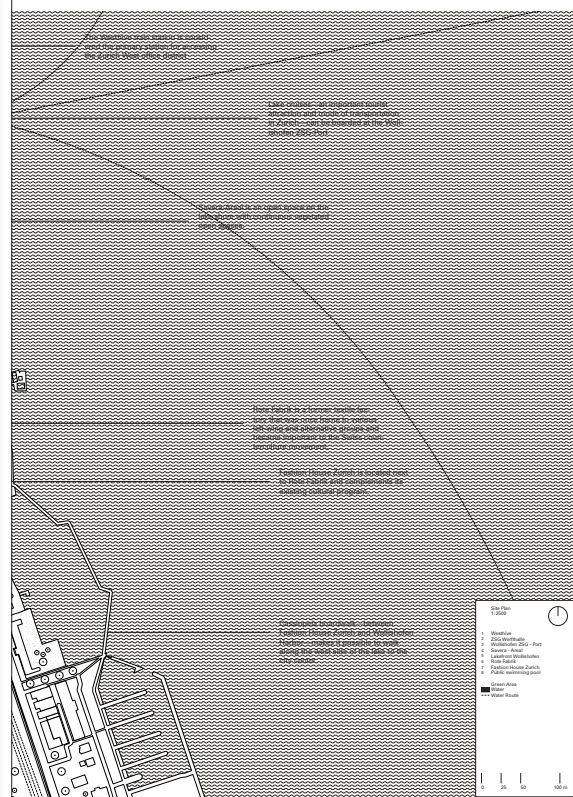
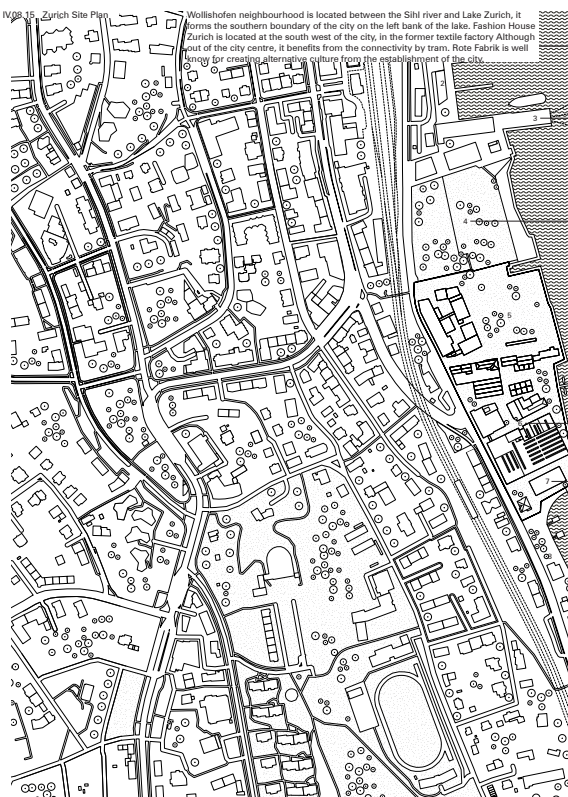
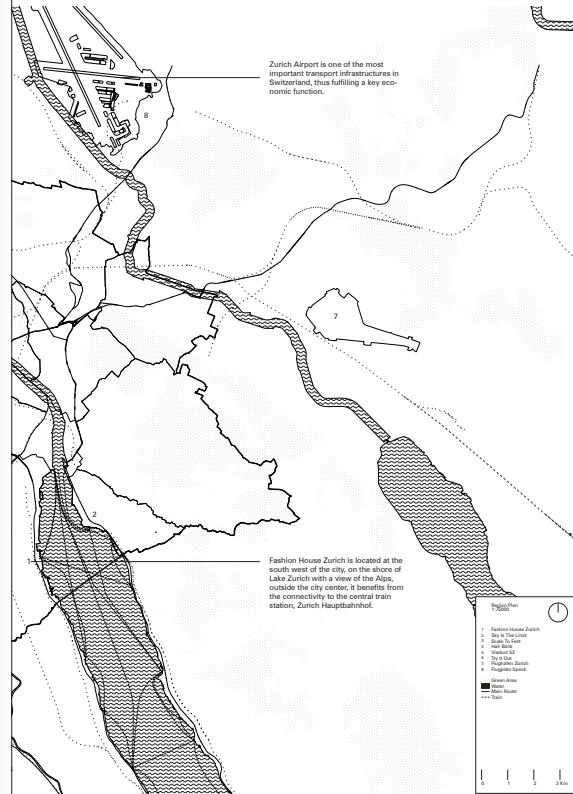
Eg.IV.08.11.3 Succession of trees in the Valencia region through the years



Eg.IV.08.11.4 Handcraft Manufacturing

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The following manual is a set of written guidelines and visual aids that inform the design of Fashion House locations, from site selection to detailing and everything in between.

This manual establishes a step-by-step guide to place an emphasis on the interactions between design components—such as architectural spaces and details, to furniture and signage throughout. This consistent set of guidelines paired with a common, but not identical, way to act within the Red Thread network incorporates considerations for locations' sites and design parameters that enables the design of each Fashion House to spatially and stylistically adjust within each member city.

02.02.3 Fashion House is connected to regional low carbon emissions transportation networks to facilitate exchange of goods and services to and from nearby cities and towns. Fashion House is situated close to a water network and/or train network to move goods.

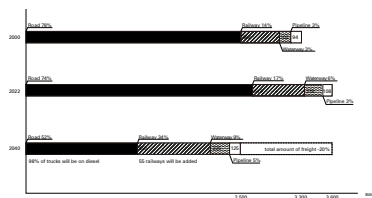


Fig. V02.02.2 Tendency of freight transportation change

V.02.03 Accessibility

02.03.1. The route connecting Fashion House locations to public transportation and the main entrance must be always accessible and inclusive, in compliance with municipal accessible design regulations. Sidewalks should be at least 4.2m wide. Crosswalks shall be placed as close as possible to preferred walking paths.

02.03.2 Frontage signage along pedestrian-first routes is paramount.

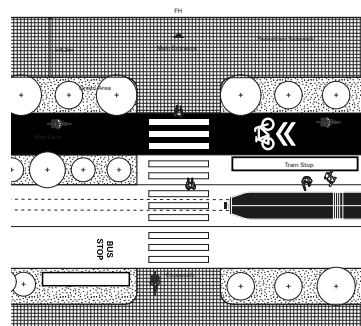


Fig. V02.03.1 Fashion House and its surrounding

V.02.04 Accommodating Changing Climatic Conditions

Scientific projections predict rising temperatures and more volatile natural disasters over the short, medium and long term. Updated projections and reports—specific to the climate of any prospective Fashion House location—must be evaluated before implementing any new location. Building design must incorporate specific mitigation and/or climate design strategies in response to these reports' findings.

Energy - Climate change will shape the amount and type of energy consumed. Energy demand is highly climate-sensitive, and temperature in particular is a significant determinant of both the quantity and type of energy consumed.

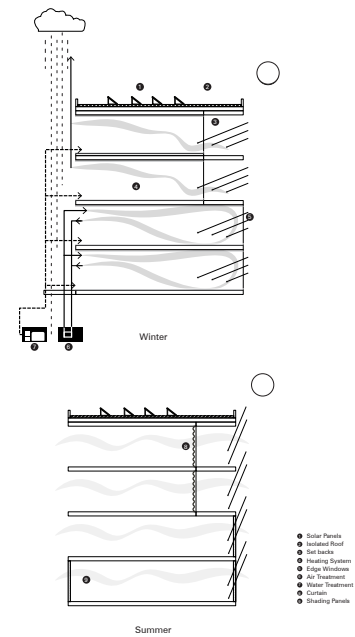


Fig. V02.04.1 Climate System

V02 Site Selection

This section outlines site selection parameters for physical locations of the regulatory body in a city, prioritizing integrated connectivity with the city infrastructure and regional transit networks.

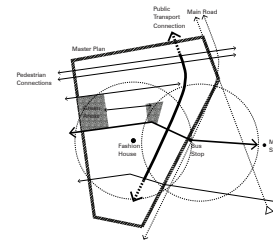
153

V02.01 Real Estate

02.01.1 Fashion House is situated in a post-industrialized city, taking advantage of the existing infrastructure and placed in proximity to current and future business, cultural, and entertainment establishments, it is designed to catalyze emergent neighborhoods.

02.01.2 The property is located in decentralized areas which are part of future or ongoing development projects promoted by municipal efforts, providing a space for local designers and the community.

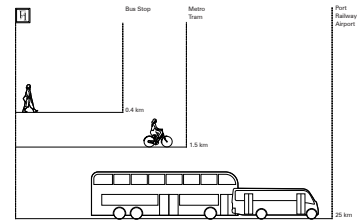
02.01.3 Fashion House is situated in a well-connected district so that it can be easily reached by local producers, designers, and visitors.



E.g.V02.01.1 Master Plan Outline

V02.02 Public Transportation

02.02.1 Fashion House is located within 400m (5 minutes walk) of multiple transit stops along well-traveled public transit lines such as the metro, tram, bus stop; at least one stop should be named Fashion House.



E.g.V02.02.1 Master Plan Outline

02.02.2 Existing bicycle lanes that are clearly designated by striping, signage, and pavement markings for the exclusive use of bicyclists—running in the same direction of traffic—will adjoin Fashion House to ensure convenient and affordable travel to and from for employees, clients, members, guests and visitors, tourists, and friends. If no such bicycle lanes exist, new lanes will be introduced in the design of Fashion House and will be integrated within the city's bicycling infrastructure.

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V03 Site Design

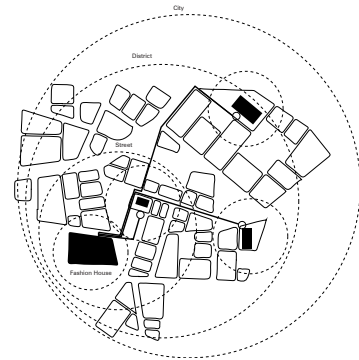
Fashion House's surroundings—gardens, public areas for people to sit or interact, and premises access—shall follow common patterns that highlight activity on the ground floor.

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V03.01 Urban Anchor

03.01.1 Fashion House locations are institutional headquarters that represent each member city and region in the Red Thread network. Therefore, every location shall be designed to be a source of civic pride, putting on display the best of each city.

03.01.2 Fashion House frequently hosts events for its members, city and regional officials, and the general public; the spaces within and around each location shall be designed to accommodate large and/or formal events.

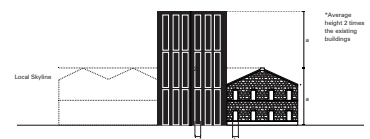


E.g.V03.01.1 Urban Impact

V03.02 Context

03.02.1 Fashion House's exterior building design shall adhere to its contextual language and integrate into its surroundings while being distinct.

03.02.2 Building envelope volumes shall be scaled to appropriately fit into each location's site surroundings, or into future zoning masterplans; building area shall be minimized to most completely implement the program requirements of each location and any future phasing or addition plans.



E.g.V03.02.1 Elevation Context of Fashion House

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V03.03 Public Space

03.02.3. Materials used within the construction of the building shall be locally sourced and recyclable as much as possible, or sourced within the Red Thread (refer to V06.04 Building Materials).

03.02.4. Building construction techniques shall adapt regional know-how and expertise to promote the dissemination and preservation of knowledge.
03.02.5. Fashion House will become a landmark.

From lot-line setbacks to courtyards and public spaces Fashion House is generous with its space, time, and presence in its community.

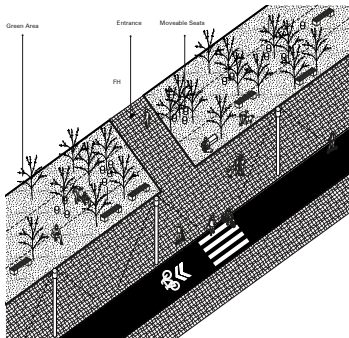
03.03.1 Outdoors must provide shading and flexible seating. Seating that can be rearranged to accommodate different group sizes and needs shall be included so that each outdoor space has many possible uses. Seating areas shall be arranged to allow members and employees to congregate or sit individually, provide places to sit in the sun or shade, and encourage passersby to sit down to extend the social quality of the street and opportunities to choose comfortable positions. For further implementation see V03.04 Natural Features.

03.03.2. Outdoor spaces shall be well-lit throughout the day. Night-time lighting shall be provided to extend the hours in which people can comfortably and safely remain in outdoor spaces at Fashion House locations. Lighting shall be designed to avoid glare, prioritize natural light, and avoid deep shadows.

Height - Standard poles for sidewalks and bike facilities in commercial or industrial areas shall be between 10 m and 12 m.

Spacing - The spacing between two light poles should be roughly 2.5–3 times the height of the pole.

Energy - Lighting should comply with low-energy solutions such as LED/ OLED to minimize energy consumption and light pollution.



Eg V03.03.1 Fashion House Public Space

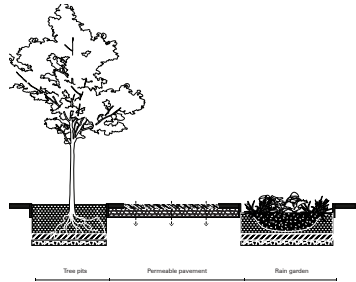
159

V03.04 Natural Features

Fashion House locations enhance the best qualities of its local context, from harnessing daylight and climate to prioritizing scenic views and utilizing natural features.

03.04.1. Outdoor gardens-at grade, on patios, or terraces to name only a few options-shall be considered in the design of Fashion House. These gardens shall be cultivated to provide plants for natural dyes and to encourage on-site biodiversity.

03.04.2 Tree planting is necessary in the public space to provide natural shading, promote on-site biodiversity, and-when surrounded by soft-scapes-shall be provided to improve the local microclimate and reduce urban heat island effects.



Eg V03.04.1 Green Infrastructure

03.04.3. Green infrastructure along sidewalks shall be implemented as continuous or noncontinuous strips, while also maintaining clear pedestrian paths. These strips can consist of various green elements such as tree pits, swales, rain gardens, and permeable paving.

03.04.4. Species selection shall be appropriate for today's climate and ensure resilience for future change. The following criteria shall be considered:

- Drought tolerance
- Heat tolerance
- Wind tolerance
- Longevity
- Pollution tolerance
- Pest and disease susceptibility
- Sun and shade tolerance
- Ongoing maintenance requirements

03.04.5. Green and/or blue roofs shall be implemented on as much roof-area as possible at each Fashion House location, particularly in colder climates. Rainwater shall be collected and used wherever possible within the building and for plant irrigation.

V03.05 Art

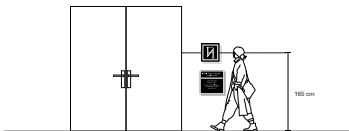
03.05.1. In member-facing spaces, and spaces of high-traffic, art commissioned by regional artists will be displayed to enrich each location's spaces with a friendly and modest atmosphere.

03.05.2. In display areas visible in lobbies, public-facing spaces, and along street fronts, products and designs from Fashion House members will be featured.

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03.07.2. Interior Signage

- Interior signage shall maintain consistent sizes and formatting, referring to Fashion House's brand identity.
- Interior signage shall be discrete but easily discoverable to provide sufficient wayfinding.
- Interior signage shall be located at eye-height on vertical surfaces.
- Interior signage will consist of icons and text to indicate spaces within Fashion House locations.
- Interior signage color palettes will be adapted to each location according to locally-sourced materials.

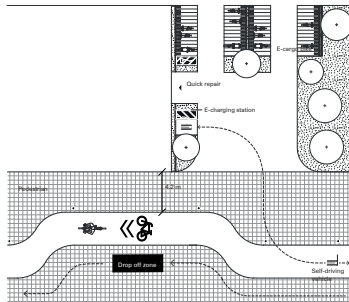


Eg V03.07.1 Fashion House Signage position

V03.08 Logistics

03.08.1 Dedicated transportation options—including designated bicycle lanes and parking, ridesharing stands, and bus-stops-and delivery drop-off and pick up zones adjacent to pedestrianized zones shall provide Fashion House employees and members safe and convenient transportation options.

03.08.2. To decrease the carbon footprint of last mile delivery, Fashion House shall use automated equipment, drones & self-driving electric vehicles to move goods and materials. One designated parking spot for loading and unloading shall be provided at Fashion House with sufficient electrical plugs and charging ports.



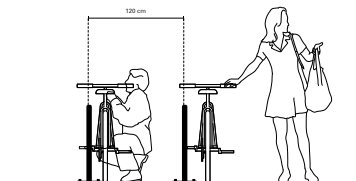
Eg V03.08.1 Fashion House Standard Logistic Area Design

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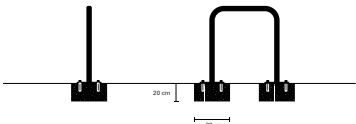
V03.09 Parking

Fashion House prioritizes pedestrian and cycling mobility. Cars will only have access to drop-off areas with temporary parking. (refer to V04.03 Entry)

- 03.09.1 Bicycle parking should:
- Be near building entries
 - Be easy accessible and useable
 - Offer spaces for non-standard sized bicycles
 - Offer tools for quick repairs
 - Offer covered spaces
 - Offer electric charging stations



Eg V03.09.1Bike Parking Infrastructure Installation



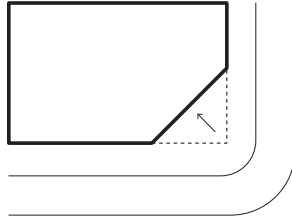
164

V03.06 Facades

03.06.1. There is no front and back facade, all facades are equally important and to be designed.

03.06.2. Fashion House locations with a corner condition shall recess the building's facade to create a public plaza before entry.

03.06.3. At Fashion House locations built on sites with existing construction, exterior wall construction shall be evaluated for its structural durability, construction techniques, and historical significance to determine its viability for future and compatible use in each location's design.

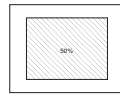


E.g.V03.06.1 Buildings in a corner

03.06.4. New construction must not mimic contextual architectural languages. Rather, new interventions shall be differentiated from its surroundings.

03.06.5. Ground-up construction at Fashion House locations shall incorporate climate design strategies to accommodate changing climatic conditions (refer to V02.04 Accommodating changing climatic conditions), built according to the regional planning regulations and use recycled building materials (refer to V06.04 Building Materials) as much as possible.

03.06.6. Windows shall be located to prioritize natural ventilation and incorporate shading devices where necessary.



E.g.V03.06.2 Minimum window-to-wall-ratio for display areas and public-facing programs in ground-up buildings

03.06.7. Fenestration specifications shall be common across all Fashion House locations, with minor adaptations allowed to avoid unsightly conflicts with contextual conditions.

03.06.8. Along sun-path facing facades, sun-shading devices-such as exterior louvers and fins-and internal adjustable screens-such as blinds or curtains-shall be provided.

03.06.9. The South Facade must open towards the outdoors.

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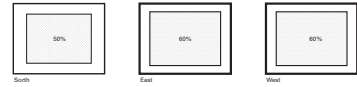
V04 Building Design

Building design considers factors such as functionality, aesthetics, and building codes, as well as the needs of the building's inhabitants and the surroundings.

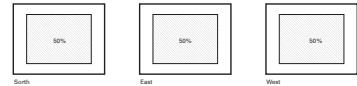
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03.06.10. Facades must be built with materials that do not require high maintenance or constant replacement. Fashion House encourages physical locations to limit construction to three materials. Refer to V06.04 Building Materials for additional information regarding building material selection.

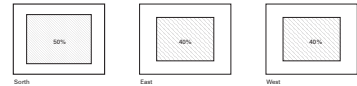
Climate: Humid continental climate: Central and North-east Europe



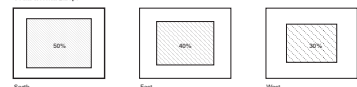
Climate: Humid temperate climate: North-western Europe



Climate: Steppe climate: South-western Europe



Climate: Mediterranean climate: South-western Europe



E.g.V03.06.3 Average window-to-wall-ratio for climate control and lighting per climate

V03.07 Signage

A brand is recognizable through its brand identity. Fashion House locations embrace its uniqueness and stands out to potential members.

03.07.1. Exterior Signage

- Fashion House exterior signage shall be in street-facing facades, far from any trees or any other possible obstructions.
- Exterior signage shall be sized to be legible at a distance across the street, but no more.
- Exterior signage shall be located at eye-height on vertical surfaces.
- Exterior signage shall not monopolize the street front elevations of Fashion House locations, except when done to fit contextual signage conventions.
- Signage typography is consistent with institutional typography standards as described in Fashion House's brand identity.

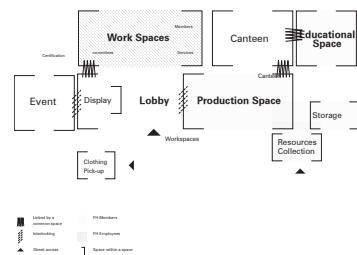
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V04.01 Space Tactics

04.01.1 The layout of every Fashion House location shall be organized in accordance with a common diagram that articulates points of entry, primary programmatic adjacencies, and spatial relationships. Although universal, this common shall be adapted in its planimetric and sectional distribution for each location to accommodate site-specific constraints or contextual spatial strategies.

04.01.2. Each Fashion House location consists of Fix and Flex programs. The Fix program, as detailed in Fashion House's Governance and Operations manual, is a common set of minimum programmatic requirements to facilitate Fashion House's operations throughout the Red Thread network as established in this manual, and referenced in the Appendix. The Flex programs are accentuated, or otherwise exaggerated, components of the Fix programs that feature a location's particular specialty contribution across the Red Thread network. Please refer to the Appendix for additional details of the currently-operational Fashion House locations specialties.

04.01.3. Flex programs shall not be physically separated from Fix programs, unless unavoidable because of site constraints, to facilitate continual interaction between employees working in different departments.



E.g.V04.01.1 Spatial progression of program

V04.02 Ground Floor

04.02.1. The ground floor level of Fashion House is where its primary public-facing - lobby, collection points and fabrication spaces - programs are located, so that it can generously connect to its surrounding city and host wide-ranging events.

04.02.2. The ground floor should welcome employees, Fashion House members, students, event-participants, customers, and passersby.

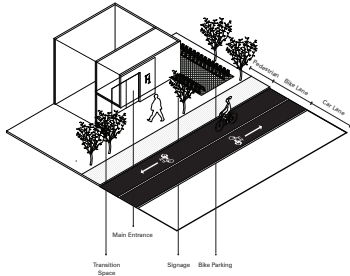
04.02.3. Celebrating the distinct contributions to the Red Thread network, the flex-program spaces of each Fashion House location are featured prominently in the allocation and organization of the ground floor.

04.02.4. Easy pedestrian access to, and into, the ground floor of each location is necessary.

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V04.03 Entry

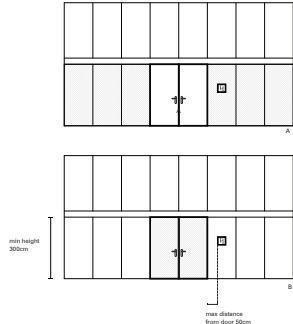
Prioritizing pedestrian access, Fashion House's public space guides its visitors towards the main entrance.



Eg V04.03.1 Fashion House Entrance surroundings

04.03.1. Fashion House is a public building, open to all public and members.

04.03.2 Signage should be placed at eye level to be recognizable and legible from the pedestrians' and bikers' point of view. Signage should be within a maximum distance of 50 cm from the main door.



Eg V04.03.2 Fashion House Main Door Material

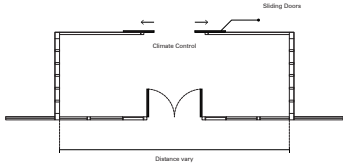
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04.03.3 Where possible, the main entry door shall be set back from the minimum setback line of the building plot to create a transition between interior and exterior. The entry threshold is articulated with a small vestibule prior to entering the lobby space to create anticipation and provide a climate-controlled buffer, as required.

04.03.4 There shall be a height difference between the vestibule and lobby to emphasize the interior space of the lobby.

04.03.5 Primary entry facades shall juxtapose sections of opaque (or solid) wall constructions with sections of transparent vision lites to add visual interest and maintain window-wall ratios. For instance, if the entry door is made with a transparent, glass-like material, the adjacent walls should be solid; alternatively, if the main door is built with an opaque material, the adjacent walls shall be transparent.

04.03.6 Entry doors shall specify automatic sliding doors to minimize temperature transmission.



Eg V04.03.3 Fashion House Main Door Dimension

V04.04 Lobby

The lobby is the main public space at Fashion House and articulates its other main programmatic spaces. It is both the point of departure and convergence of all activities that occur at Fashion House. The lobby consists of three main elements that shall be prominently featured at all locations: shelves and clothing racks for display (refer to V04.04.3), a self service and information kiosk (refer to V04.04.4), and demonstration table (refer to V04.04.5).

04.04.1. Entry lobbies are generous spaces that welcome visitors into an open-floor display area.

04.04.2 Lobbies are used for members' products display and meeting point to network and exchange expertises.

04.04.3 Display areas shall not provide points-for-sale nor shall be considered as sales floors. As is Fashion House's policy, displayed products and goods are only purchasable on online platforms. Multi-configurable shelves and clothing racks shall attractively display member products and goods, and shall provide customers sufficient information so that they can purchase goods online on each members' platforms.

04.04.4 Personalized and automated customer service shall be available at information self-service kiosks located immediately upon entry, to the right or left side of the main entrance where possible.

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V04.05 Collection Points

Deadstock elimination and made-to-order production processes allow storage spaces to be significantly reduced in size, enabling them to be self-contained within larger public spaces as collection points and accessible by foot and by small self-driving electric vehicles.

04.05.1 Collection points within Fashion House shall be located either inside or adjacent to the lobby space and in close proximity to the main entrance as freestanding clearly-visible modules. These collection points are divided into three categories: 1) resources collection point, 2) textile drop off, and 3) clothing pickup.

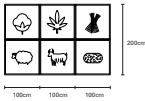
04.05.2 Resources collection point

04.05.2.1 Resources collected at Fashion House range from natural products-such as palm leather and madder root-to synthetic products-such as post-consumer plastic waste-depending on each location's regional specialty. Resource collection points shall be designed in accordance to the dimensional and weight requirements of the anticipated resource collected at each location.

04.05.2.2 Resource collection points shall be located nearby bicycle lanes and shall provide an independent entrance for deliveries and resource retrieval by small self-driven electric vehicles.

04.05.2.3 Resource collection points shall provide sufficient climate control and/or passive interior climate regulation to ensure collected natural products will not decompose due to improper temperature and humidity levels.

04.05.3 Textile Drop off points



Eg V04.05.1 Textile Drop-off base dimension

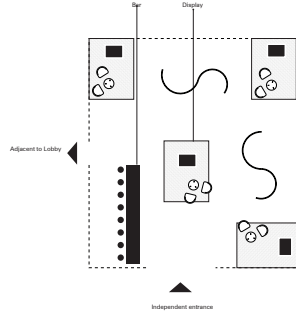
04.05.3.1 Fashion House locations shall provide designated spaces for members, neighborhood residents, or passersby to donate and recycle old textiles and post-consumer textile waste.

04.05.3.2 Textile dropoff points will be clearly visible from the exterior and interior. They will have a separate-or adjacent-entry to Fashion House's primary entry for small self-driven electric vehicles that will collect and move textiles to local recycling centers.

04.05.3.3 Drop-off points will consist of deposit doors and drop-off instructions signage. Each door corresponds to a single compartment that is sorted by fiber-such as cotton, wool, cashmere, silk, linen and hemp-to allow for individuals to more easily self-sort their textiles.

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04.05.4 Clothing Pick-up

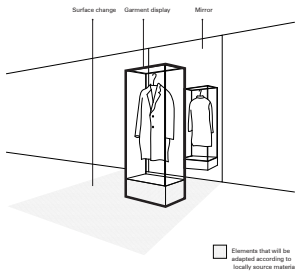


Eg V04.05.2 Fashion House Clothing Pickup Plan Instruction

04.05.4.1 Every Fashion House location shall provide a designated area for online-ordered clothing and accessories purchases pickup. This space should be located adjacent to the lobby, with an independent entrance towards the street.

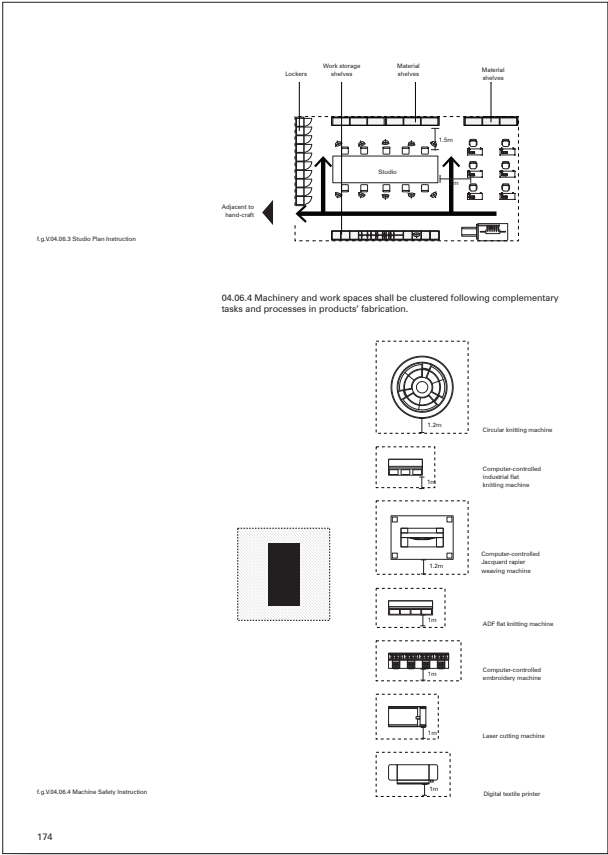
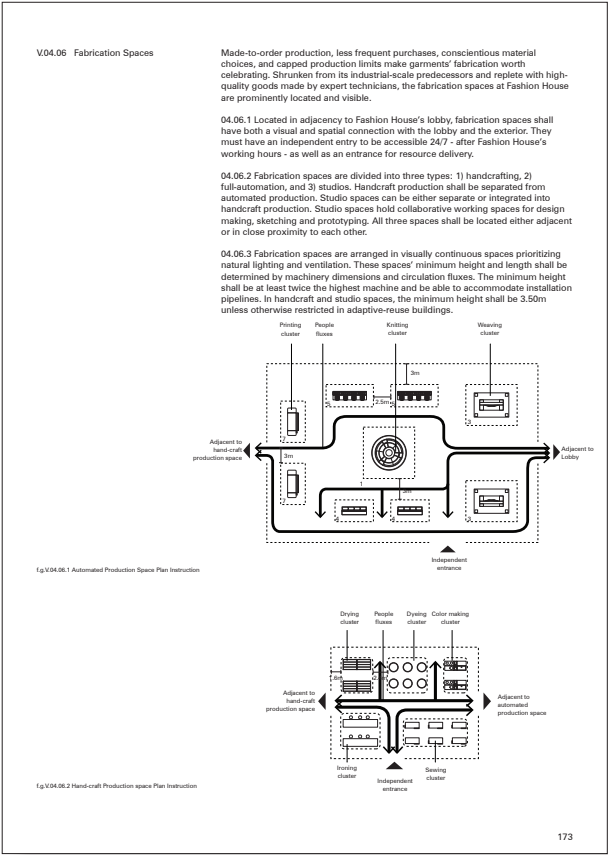
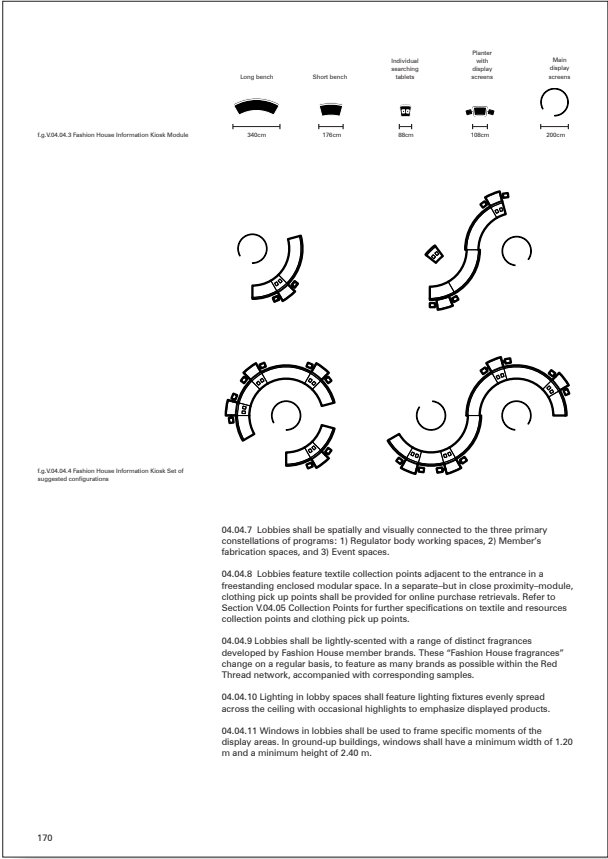
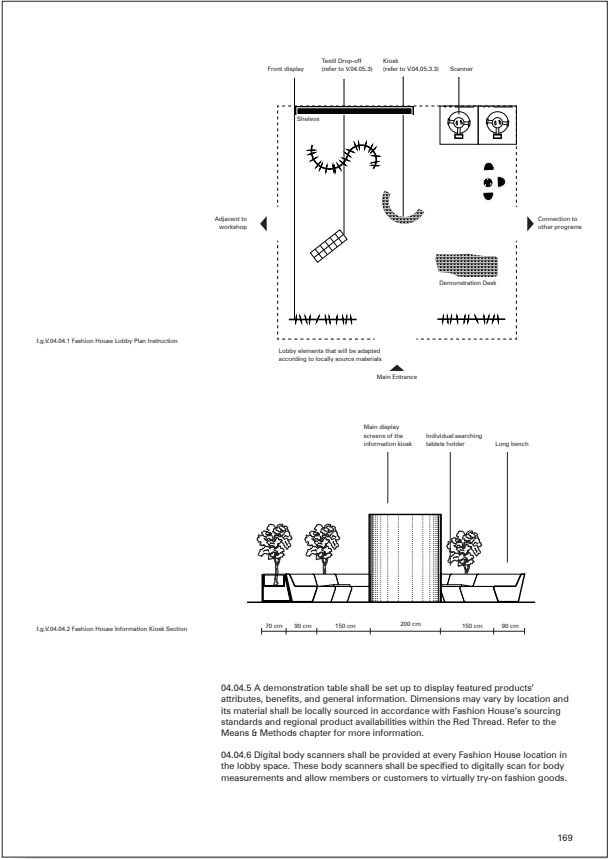
04.05.4.1 Retrievals are scheduled throughout Fashion House's daily operating hours. A maximum of 2 to 4 customers can be scheduled per hour to allow ample time for customers to try on their purchased goods and ask questions on its care instructions.

04.05.4.1 Pickup areas shall be designed to reflect the same care with which the goods were crafted. Purchased goods will be delivered into transparent display cases that are only accessible to customers with a purchase code. Special fitting rooms with seating areas will be provided for customers to try on their new garments in front of family and/or friends.



Eg V04.05.3 Fashion House Clothing Pickup Garment Display Area

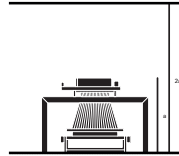
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04.06.5 Fabrication spaces shall provide tools and equipment for beginning-to-end garment and fashion goods fabrication that are organized into specialized clusters corresponding to complementary techniques and/or stages in garment construction. Technicians train members to be knowledgeable and under control of all fabrication stages. Each cluster shall be separate, but connected by dedicated circulation paths that streamline crossovers for goods and technicians. Connecting corridors and/or paths shall have minimum widths of 150 cm—for two people passing simultaneously—and be increased by 80 cm per new person.

04.06.6 To aid natural ventilation, targeted ventilation hoods and high-volume, low-noise ventilation systems, that are activated only when the space is in use, shall be provided.

04.06.7 Fabrication spaces shall provide sufficient acoustic panels and baffles on ceilings and walls as needed, based on the machinery, equipment, and tools that are used in each area.



Eg V04.06.5 Production Space Ceiling Height

V04.07 Working Spaces

First and foremost, Fashion House locations are places for work: clerical regulatory auditing, member consultation, and Red Thread network-wide logistics and management.

04.07.1 Hybrid work-in-office and work-from-home modalities are utilized in each location, with a limited number of assigned workstations. Each workstation interfaces with programmable settings that, when initiated by any employee who taps their work badge, automatically adjust to their desired settings.

04.07.2 Working spaces will be designed as open floor collaborative flexible areas with a minimum amount of workstations due to hybrid work. Meeting rooms are the main working spaces and shall be visually clear. Demountable partitions with transparent vision file are recommended to allow multiple configurations.

04.07.3 Working spaces shall incorporate small break areas with a kitchenette and tables for eating. (refer to V04.09.1)

04.07.4 Proper acoustical comfort is paramount. Open office workspaces shall provide sufficient non-invasive acoustic panels and baffles on ceilings and/or between workstations as needed.

04.07.5 Within the working spaces, a specific area shall be designated for Fashion House's patent and consultancy services.

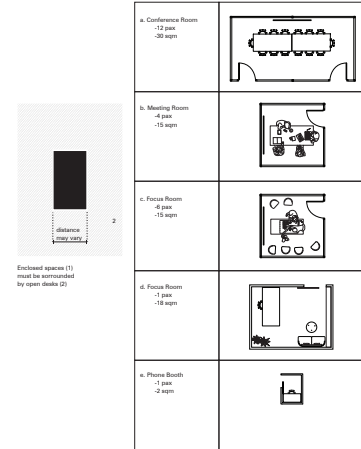
04.07.6 Working spaces designated for patent review and approval shall provide safe storage spaces for official paper documents.

04.07.7 An online archive of all patents will be only accessible from Fashion House servers while on-premise. Therefore, access to the online database will be granted only at assigned spots within the patent/consultancy area.

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04.07.8 Spaces for members' consultancy services shall be enclosed within the open working spaces to ensure privacy. Solid partitions or operable dividers such as curtains are recommended.

04.07.9 Each working space shall maintain compliance with all other general requirements for workspaces as part of the flexible program's requirements of the potential site.



Eg V04.07.1 Fashion House Office Area Layout

V04.08 Common Areas

Each employee should take at least one long break during the day and multiple shorter breaks to ensure physical and mental well-being. Common areas that are separated from working spaces shall be provided in at least one location per floor or primary working space.

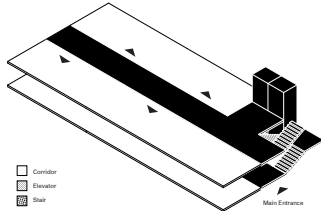
04.08.1 Sitting arrangements shall be provided in and around common areas to provide alternate spaces to enjoy breaks during the day.

04.08.2 Common areas shall provide space for game lounges—furnished with digital and board game options—as an alternative break option during working hours.

04.08.3 Space for personal wellbeing—including activities such as stretching, praying, and breastfeeding—shall be positioned next to at least one common area in each Fashion House location. Employees are able to book this area during breaks to exercise and disconnect from the working routine.

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04.11.4 Every space in Fashion House locations must be accessible by freight elevator. Elevators will be multi-functional as much as possible so as to limit the total number of elevators designed at each location. Cabin interiors shall be designed with durable materials.



Eg V04.11.1 Circulation Layout

V04.12 Services

Service areas for technical and mechanical support, maintenance, and storage are necessary to operate Fashion House locations. These areas shall be inaccessible to members and visitors, and shall be designed with the smallest possible footprint.

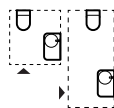
04.12.1 Every Fashion House location will consolidate primary and fixed mechanical equipment into designated mechanical and/or building systems rooms.

04.12.2 Whenever possible, rainwater shall be collected for greywater use in toilets or for on-site garden irrigation. The collection cisterns shall be located underground, or inside designated building systems rooms.

04.12.3 Every Fashion House location shall provide a dedicated waste room in close proximity or directly adjacent to a pick-up zone. Waste rooms hold basic processing machinery—such as collectors and high-pressure machines—that prepares the produced waste for transportation to the cooperative city services.

04.12.4 A well-ventilated closet or room shall be provided to allocate Fashion House's servers. This should be easily accessible and close to the working spaces.

04.12.5 Restrooms at every Fashion House location are genderless. Individual toilet compartments and washbasins are grouped together with no differentiation between male and female restrooms.

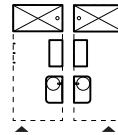


Eg V04.12.1 Fashion House Restroom Layout

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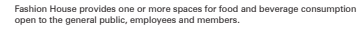
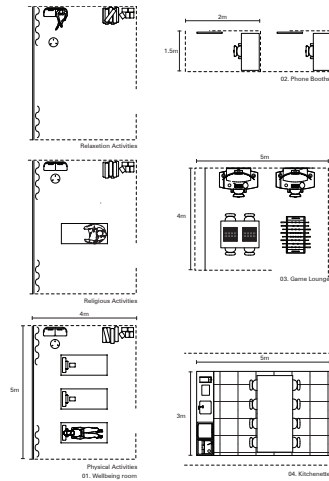
04.12.6 Toilets must be seamlessly integrated into the space and should not be viewed as separate areas.

04.12.7 In at least one location per Fashion House location, sufficient changing room space with personal storage lockers and showers shall be provided.



Eg V04.12.2 Fashion House Changing Room Layout

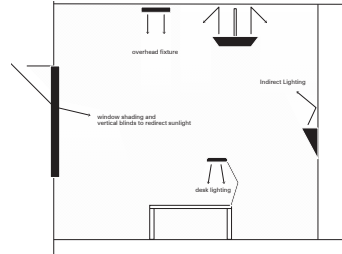
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V.05
Building Specifications

V.05.01 Equipment

- 05.02.2 Avoid placing lights in corners to reduce unnecessary light fixtures. Repeatable patterns in ceiling construction, except when creating highlighted lighting features, are recommended.
- 05.02.3 Lighting fixtures shall be connected to automated smart-lighting programming and controlled by digital interfaces that adjust to outside weather conditions and to interior occupancy.
- 05.02.4 Lowest-possible lighting levels shall be maintained wherever possible - in particular in open office workspaces - and supplemented with task-lighting to avoid glare and minimize energy consumption.
- 05.02.5 Indirect natural light shall illuminate as many spaces as possible.



Eg. V05.02.2 Lighting Type

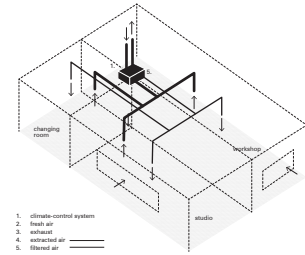
V.05.03 Climate Control

- 05.03.1. Climate zones are established-according to program type and spatial organization-to maximize passive heating and cooling strategies, and to minimize the necessity for active climate-control.
- 05.03.2. Natural ventilation should be prioritized, to avoid dependency on active climate-control.
- 05.03.3. Automated, integrated climate-control systems - such as smart thermometers, motion-activated and smart-scheduled conditioning systems, automated window shades, and night-time flushes - regulate the building interiors where applicable in each location. Employees, particularly those who spend the majority of their working day at a desk, should have manual override control to operate these systems.
- 05.03.4. Mechanical ventilation systems will utilize the highest industry-standard filtration systems available, particularly in colder climates and near busy street fronts.

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- 05.03.5. Passive heating and cooling systems - like heat sinks, heat chimneys, or hollow-core slabs - shall be incorporated into the design.

- 05.03.6 Sufficient insulation shall be provided in the exterior envelope of every Fashion House location, particularly in colder climates or in climates with large annual temperature swings, in applicable wall construction.



Eg. V05.03.1 Fashion House General Ventilation System

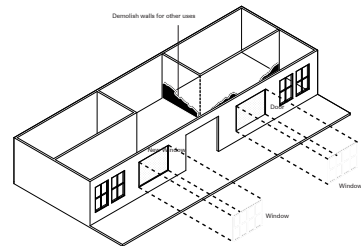
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V.06.02 Demolition

Existing construction that does not sufficiently facilitate proposed uses nor holds significant historical value shall be removed.

- 06.02.1 Existing elements on Fashion House sites are not needlessly removed. Instead, interventions alter as little as possible to implement its objectives, whether that be minimal alteration or extensive overhaul.

- 06.02.2 Salvage, recycle, or reuse as much non-hazardous construction waste as possible, and ensure proper handling to minimize contamination or commingling.



Eg. V06.02.1 Demolition Elements

V.06.03 Construction Techniques

- 06.03.1 New construction should not specify techniques that require specialists or equipment that is not readily procurable within the Red Thread network.
- 06.03.2 Non-invasive attachment techniques for easy dismantling in case of change of program or future extensions are encouraged.

V.06.04 Building Materials

Fashion House strives to minimize waste and environmental damage by prioritizing material reduction, reuse and recycling, when possible construction should avoid new materials. New construction should avoid specifying materials that require specialists or equipment that is not readily procurable within the Red Thread network.

- 06.04.1. Fashion House has the following hierarchy to make material choices:

- 1 - Reuse materials (Refer to V.06.01.2.)
- 2 - Recycled materials (Refer to V.06.01.3. to V.06.01.7) .
- 3 - If not possible, use Bio-based materials: Materials derived from renewable bio resources. Ecological building materials are renewable without chemical or abiotic substances. (Refer to V.06.04.2.)
- 4 - If no other alternative, use Conventional materials: conventional building materials can be an option, with considerations to carbon emissions, environmental impact, and its capacity to be reused or recycled at the end of its life.

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The following are quality standards that must be included in all architectural specifications:

- 06.04.2. Raw materials grown, cultivated, or harvested within the Red Thread should be prioritized, such as hemp, natural dyes, and biomaterials such as plant-based leather to take advantage of endemic materials to localize the supply chain. (Refer to IV. Red Thread Atlas)

- 06.04.3. The use of petroleum-based materials will be reduced to a minimum over time, shifting the use of plastic to bioplastic and gas to alternative sources.

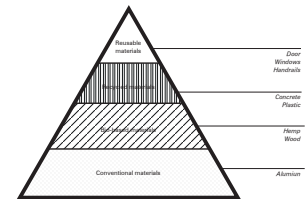
- 06.04.4. Specified materials must have low-carbon footprints, within accordance to European Union 2050 climate-neutral guidelines, except when no other alternatives are available.

- 06.04.5. In addition to aesthetic choices, specified materials should be selected on their capacity to be safely deconstructed, recycled, or salvaged with minimal unusable construction waste in the event of full-demolition or remodeling.

- 06.04.6. Except when no other alternative is available, materials, fixtures, and building components should be sourced from producers or suppliers from within the Red Thread network.

- 06.04.7. Specified materials must be fully-traceable to its raw-material source from suppliers and vendors whose operations are certified for sustainable practices.

- 06.04.8. Specified materials must be durable and require only intermittent maintenance without replacement.



Eg. V06.04.1 Material Hierarchy of Fashion House

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V06
Means & Methods

Techniques, materials, and processes used in the design and construction of ground up buildings and/or adaptive and reuse structures.

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V06.01 Heritage

Following International standards for heritage buildings and construction, Fashion House employs distinct strategies to appropriately incorporate existing buildings and techniques into its locations.

06.01.1. Fashion House locations that include existing building and landscape construction shall be examined for features that exhibit "significant historic value," and value their regional significance based on their site specifications.

06.01.2. Preservation - Important physical features on site shall be identified based on their significant historical value and will be stabilized to preserve its existing integrity as-is. Additional work shall be limited, but can include work such as building system upgrades of plumbing, mechanical and electrical systems to make these features functional and sufficiently integrated with Fashion House location building operations, and shall be carried out without new physical additions.

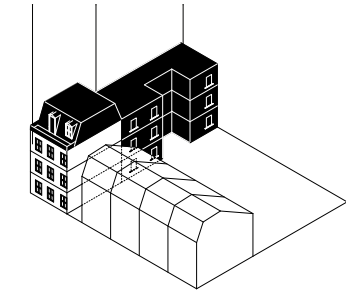
06.01.3. Restoration - Important features on site - that cannot be adapted to proposed compatible uses, or that demonstrate more-than-significant historical value - shall be identified to be restored to its original character. All additions from other historical periods that are damaging to its original physical features shall be carefully removed and made functional with appropriate building systems upgrades, such as plumbing, mechanical and electrical systems.

06.01.4. Rehabilitation - Important features on site shall be identified on their significant historical value to be repaired, restored or preserved to retain its historic character while new additions or alterations should be incorporated according to the spatial demands of the building's functions.

Existing building

Extension

New building



E.g.V06.01.1 Adaptive Reuse

06.01.5. Existing patterns and motifs-including structural elements, decoration and ornamentation, materials, and building techniques-shall be surveyed and inform the design of new construction and/or interior fitouts. These existing elements shall be integrated within the new designs while remaining recognizable.

06.01.6. Salvaged construction waste should be integrated within the materials for new on-site construction as much as possible. Masonry can be pulverized and used as aggregate in new concrete or masonry; wood and gypsum can be broken down and included in new fiber-board constructions; fiber materials can be shredded and used as wall insulation.

06.01.7. Construction waste will only be disposed of in landfills or incinerated if no other options exist.

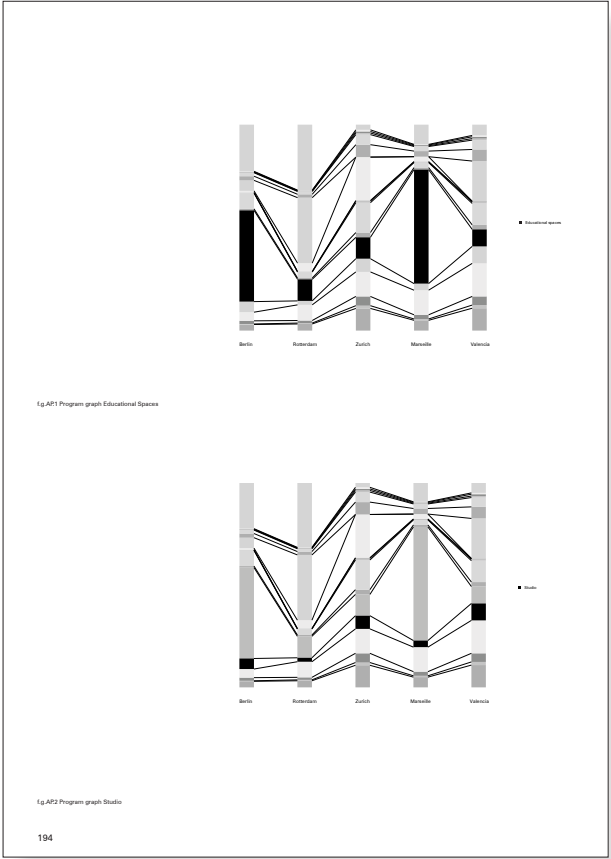
186

Appendix

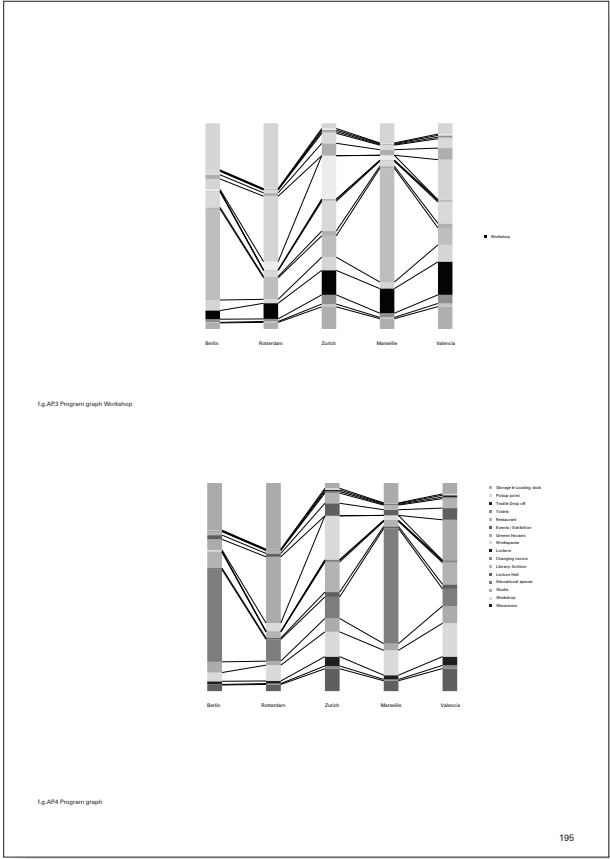
191

APPX.01
Program Matrix

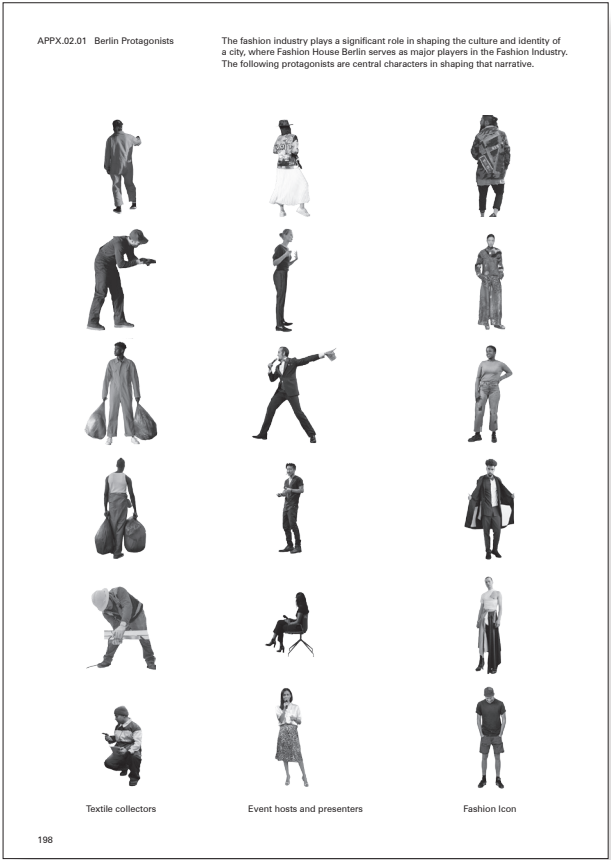
193



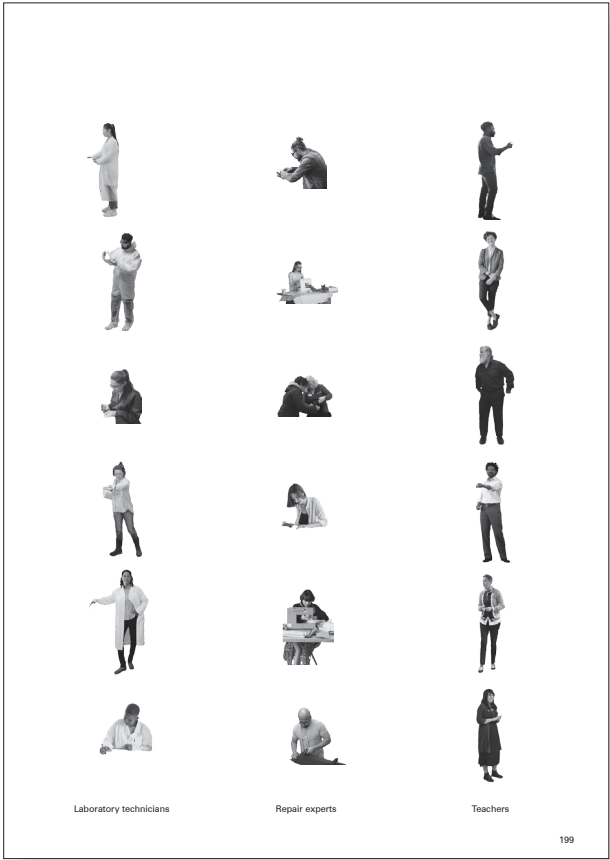
194



195



198



199

Fig. APS Fashion House Square Meters

196

197



APPX.02.02 Marseilles Protagonists

The fashion industry plays a significant role in shaping the culture and identity of a city, where Fashion House Marseilles serves as major players in the Fashion Industry. The following protagonists are central characters in shaping that narrative.



202



203

APPX.02.03 Rotterdam Protagonists

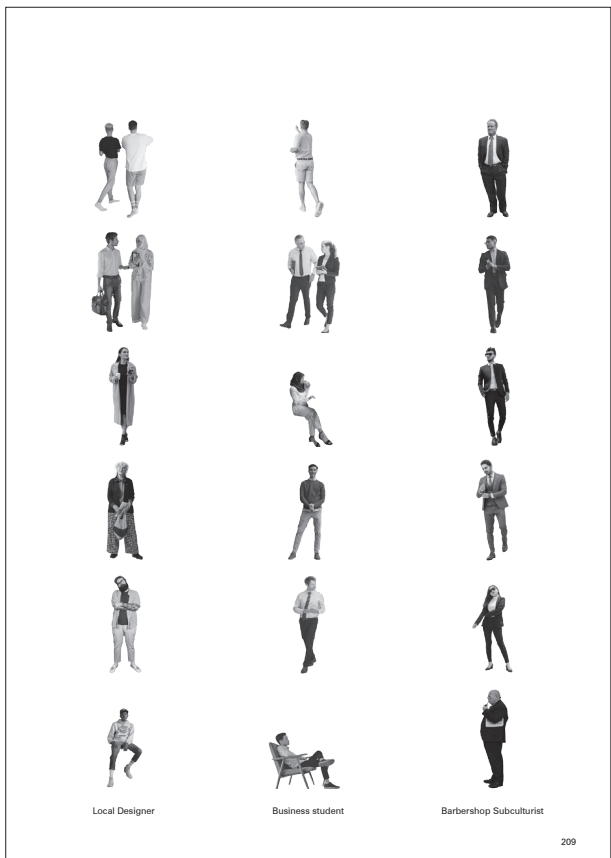
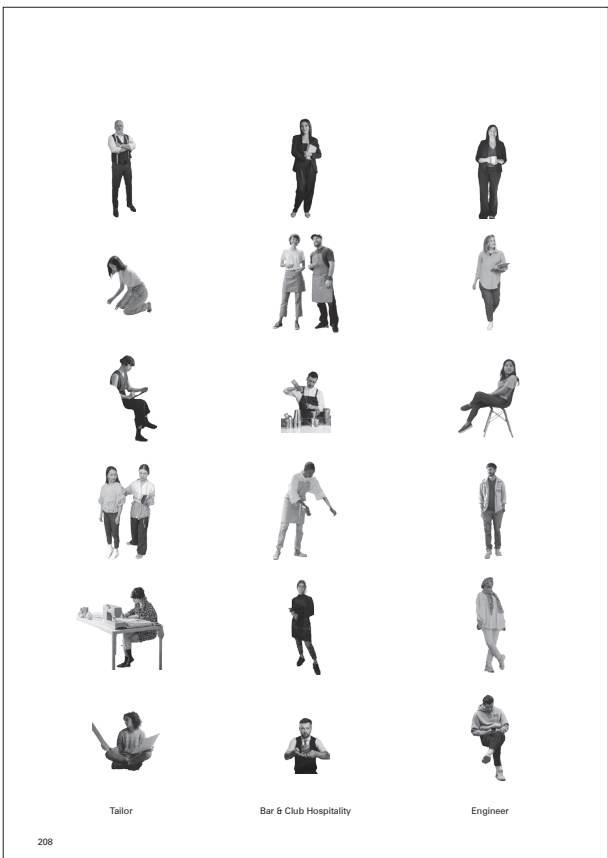
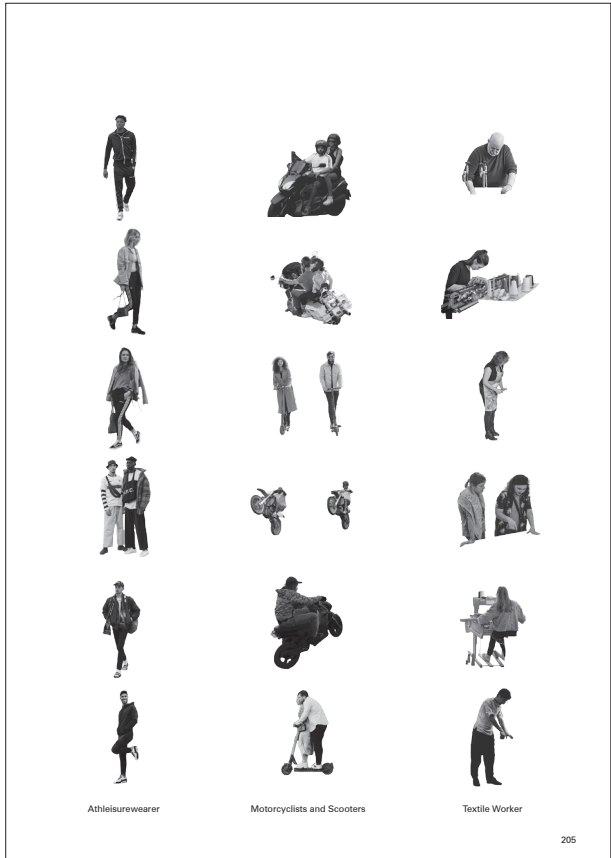
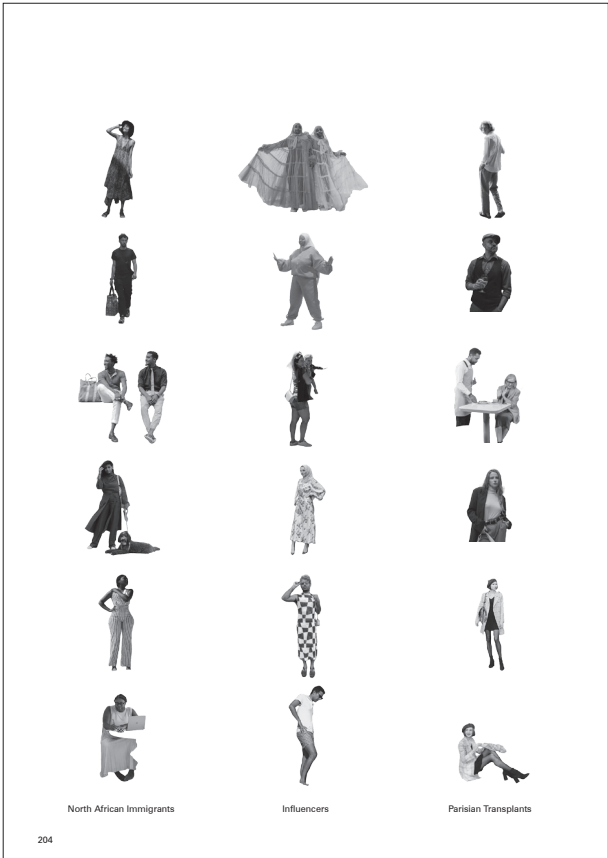
The fashion industry plays a significant role in shaping the culture and identity of a city, where Fashion House Rotterdam serves as major players in the Fashion Industry. The following protagonists are central characters in shaping that narrative.



206



207



APPX.02.04 Valencia Protagonists

The fashion industry plays a significant role in shaping the culture and identity of a city, where Fashion House Valencia serves as major players in the Fashion Industry. The following protagonists are central characters in shaping that narrative.



The Beach Go-er

North European Middle Aged Tourist

Erasmus Students

210



Coastal Grandparents

Enhanced People

Digital Nomad

211

APPX.02.05 Zurich Protagonists

The fashion industry plays a significant role in shaping the culture and identity of a city, where Fashion House Zurich serves as major players in the Fashion Industry. The following protagonists are central characters in shaping that narrative.



Gorp Core

ETH Students

High Class

214



Fit & Healthy

Bikes & Skates

Wealthy Casual

215



Workshop workers

Old Crafts

Fashion Icons

212



Scooter People

Local Designers

Hospitality Worker

213



Technicians

Hair Stylists

Forecasting

216



Investors

Bikes & Skates

Designers

217

Signatory of Fashion House

Yours, Forever

With Love

Out of the Fabric

Make Scents

Aporia

The Journey of Your Life

Non-fungible Cult

Crafting Heritage

More than a House

Retro-Prosppective

The Unmentionables

Ready-to-Rent

The Establishment

Shelf Life

Ready to Grow

Bone to be Natural

Built to Crack

The Standard Resort

Sky's the Limit

Hair Bank

Try It Out

Scale to Feet

Viaduct...53

219

Fashion House is a collective project exploring architecture and the fashion industry. Twenty-three contributions are sited across five European cities—Berlin, Marseilles, Rotterdam, Valencia, Zurich—that are emerging today as new fashion centers, challenging the global “big four” of London, Milan, New York, and Paris. The project begins by examining the spatial relationships between dressmaker and client at the beginning of the twentieth century and then continues by speculating on how future production and consumption patterns will alter the once domestically conceived “Fashion House,” redesigning its architecture for the near present. Topics range from planned obsolescence and life span to re- and up-cycling and mass customization, from provenance and heritage to intellectual property to branding.

The Berlage Center for
Advanced Studies in Architecture
and Urban Design

Faculty of Architecture and
the Built Environment

Delft University of Technology

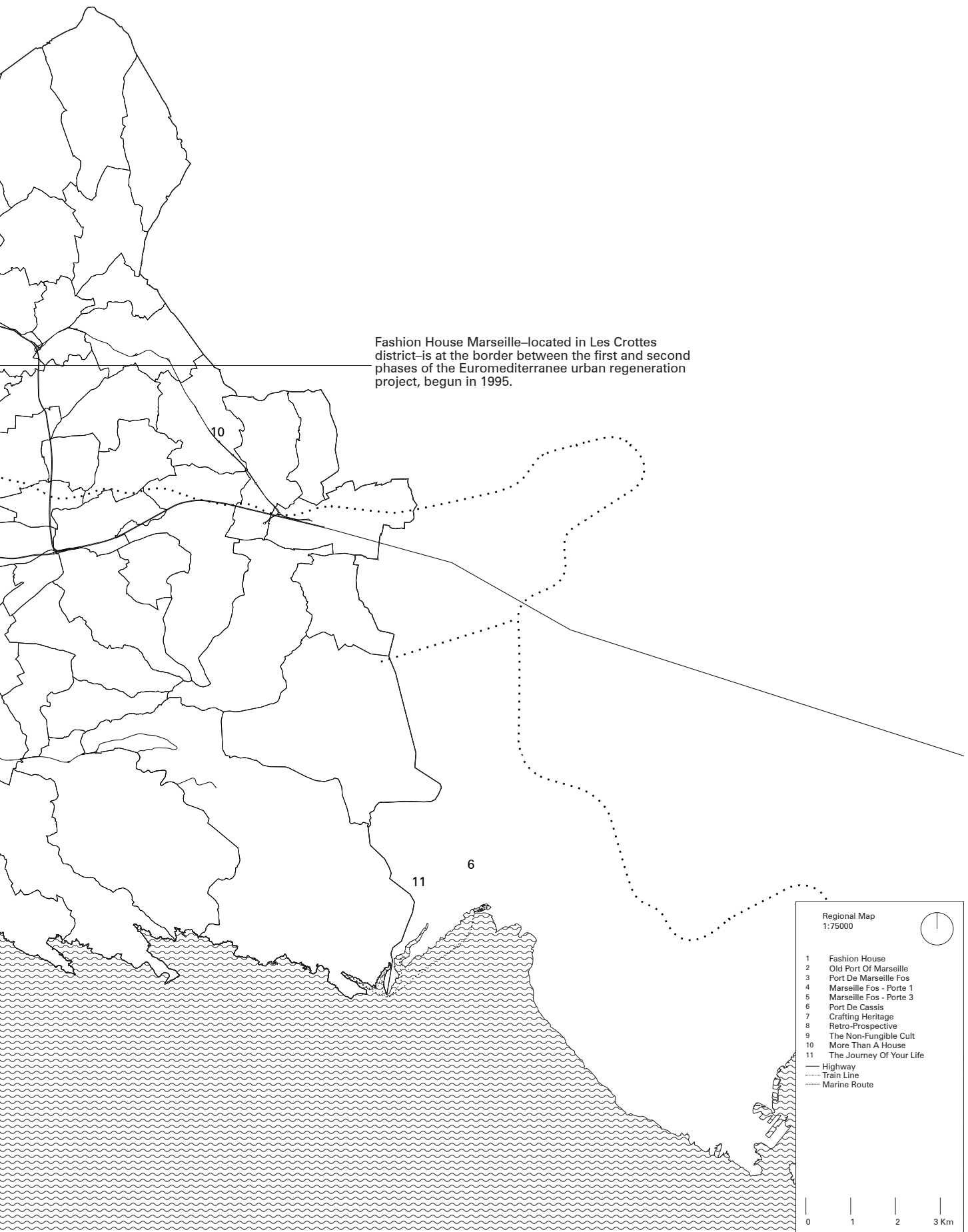
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Edition
January 20, 2023

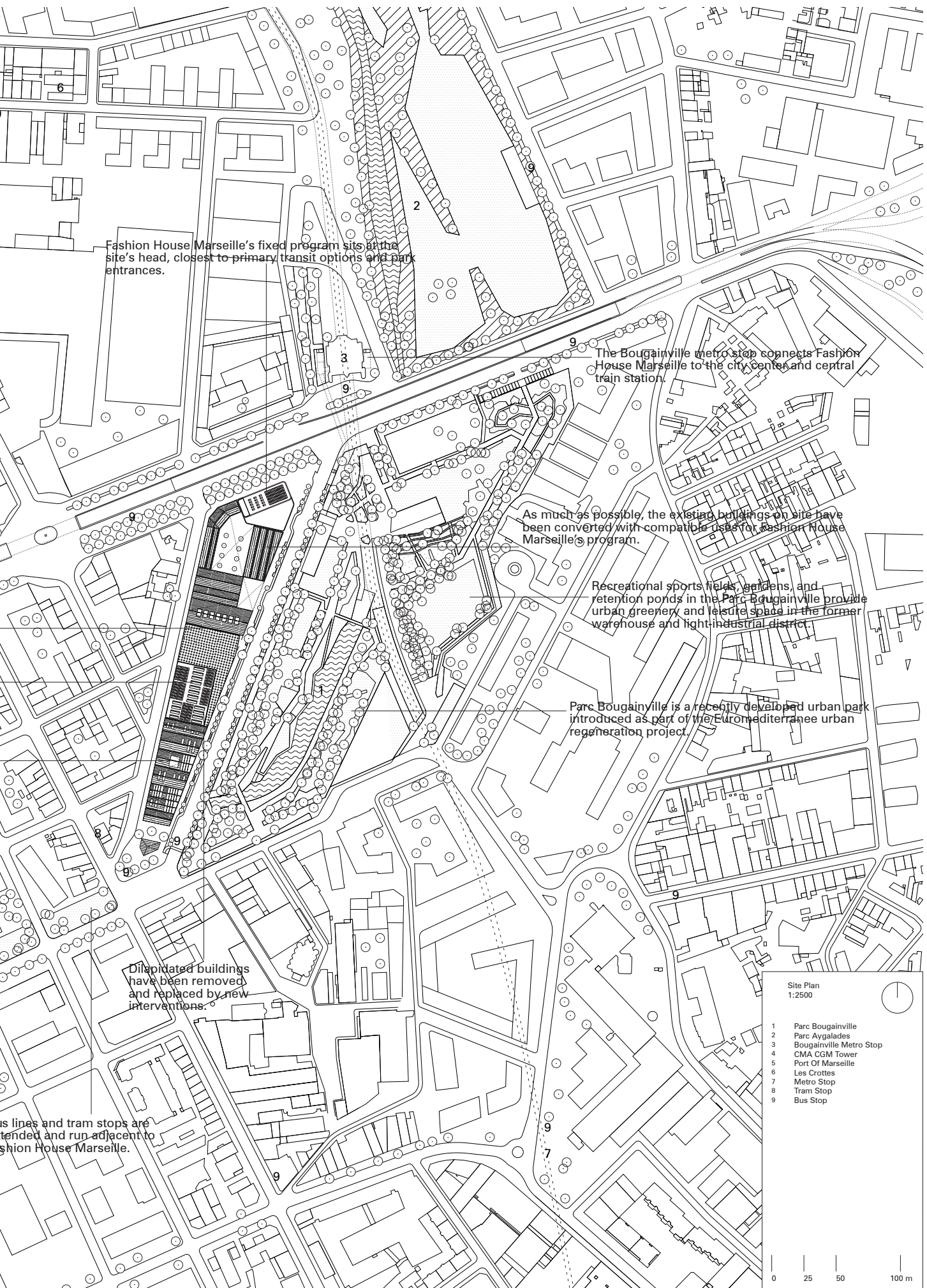
The northern arrondissement in Marseille have Landmarkly been more ethnically diverse and economically-poor due to the port's downsizing over the course of the 20th century.

The Port of Marseille is a busy transit and freight hub that connects France to Northern Africa and other European port cities, with a large ferry terminal immediately north of the city center.

The urban center of Marseille is framed by the Mediterranean Sea to the west and south, and hilly terrain to the north and east, concentrating the city's infrastructure and urban sprawl into a dense conglomeration of neighborhoods.







Fashion House Marseille's fixed program sits at the site's head, closest to primary transit options and park entrances.

The Bougainville metro stop connects Fashion House Marseille to the city center and central train station.

As much as possible, the existing buildings on site have been converted with compatible uses for Fashion House Marseille's program.

Recreational sports fields, gardens, and retention ponds in the Parc Bougainville provide urban greenery and leisure space in the former warehouse and light-industrial district.

Parc Bougainville is a recently developed urban park introduced as part of the Euromediterranee urban regeneration project.

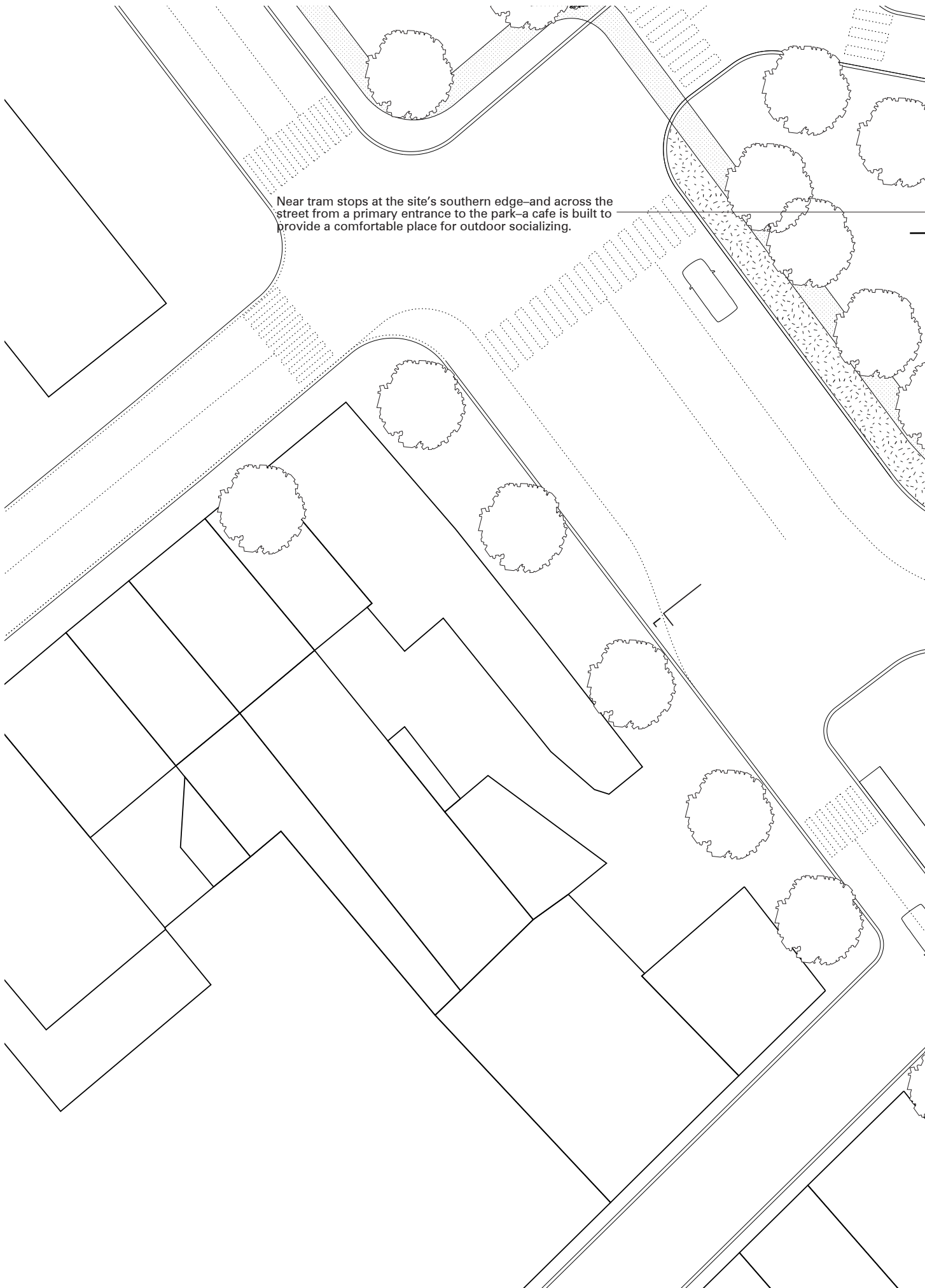
Dilapidated buildings have been removed and replaced by new interventions.

Tram lines and tram stops are extended and run adjacent to Fashion House Marseille.

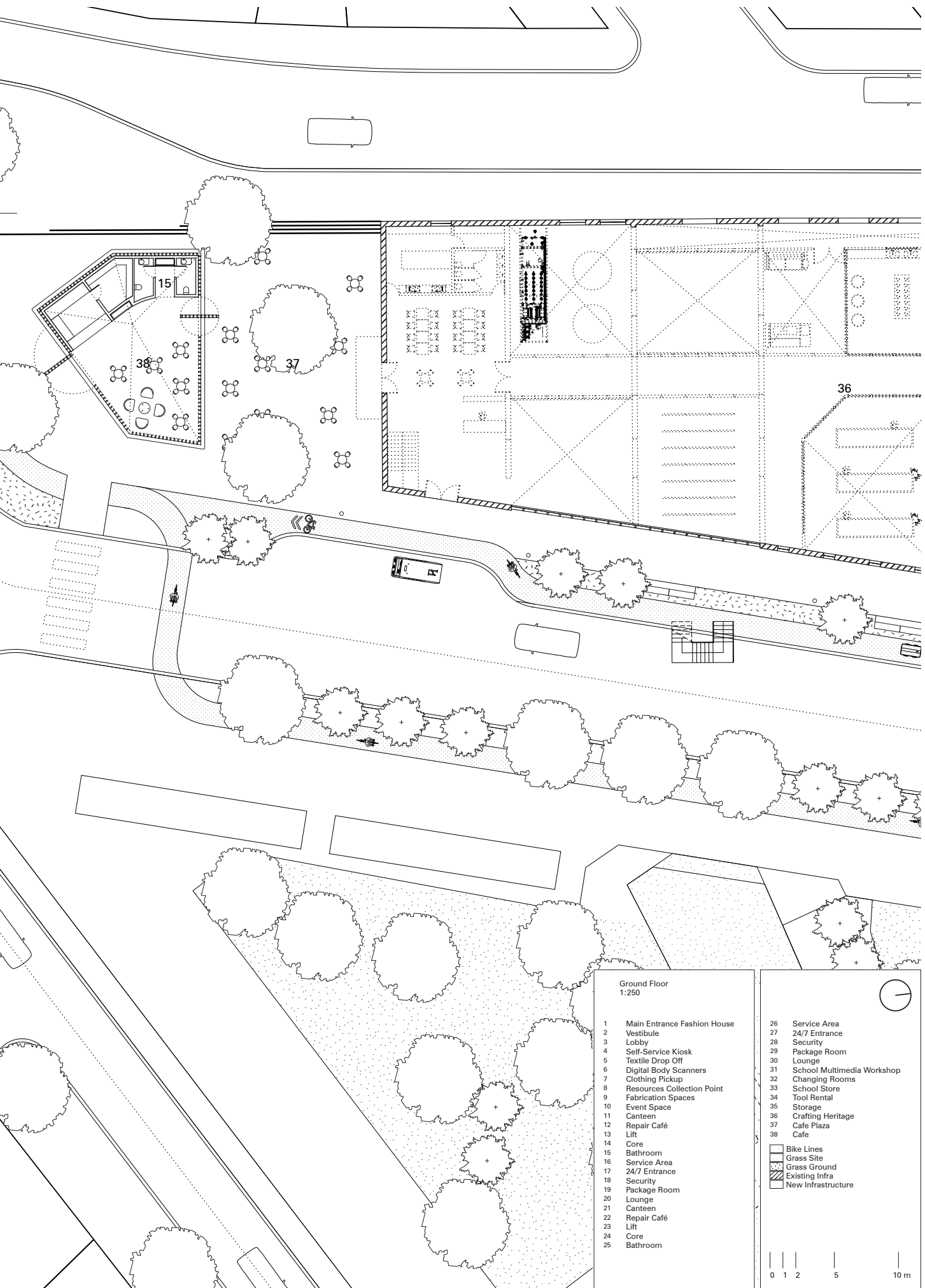
Site Plan
1:2500

- 1 Parc Bougainville
- 2 Parc Ayalades
- 3 Bougainville Metro Stop
- 4 CMA CGM Tower
- 5 Port Of Marseille
- 6 Les Crottes
- 7 Metro Stop
- 8 Tram Stop
- 9 Bus Stop

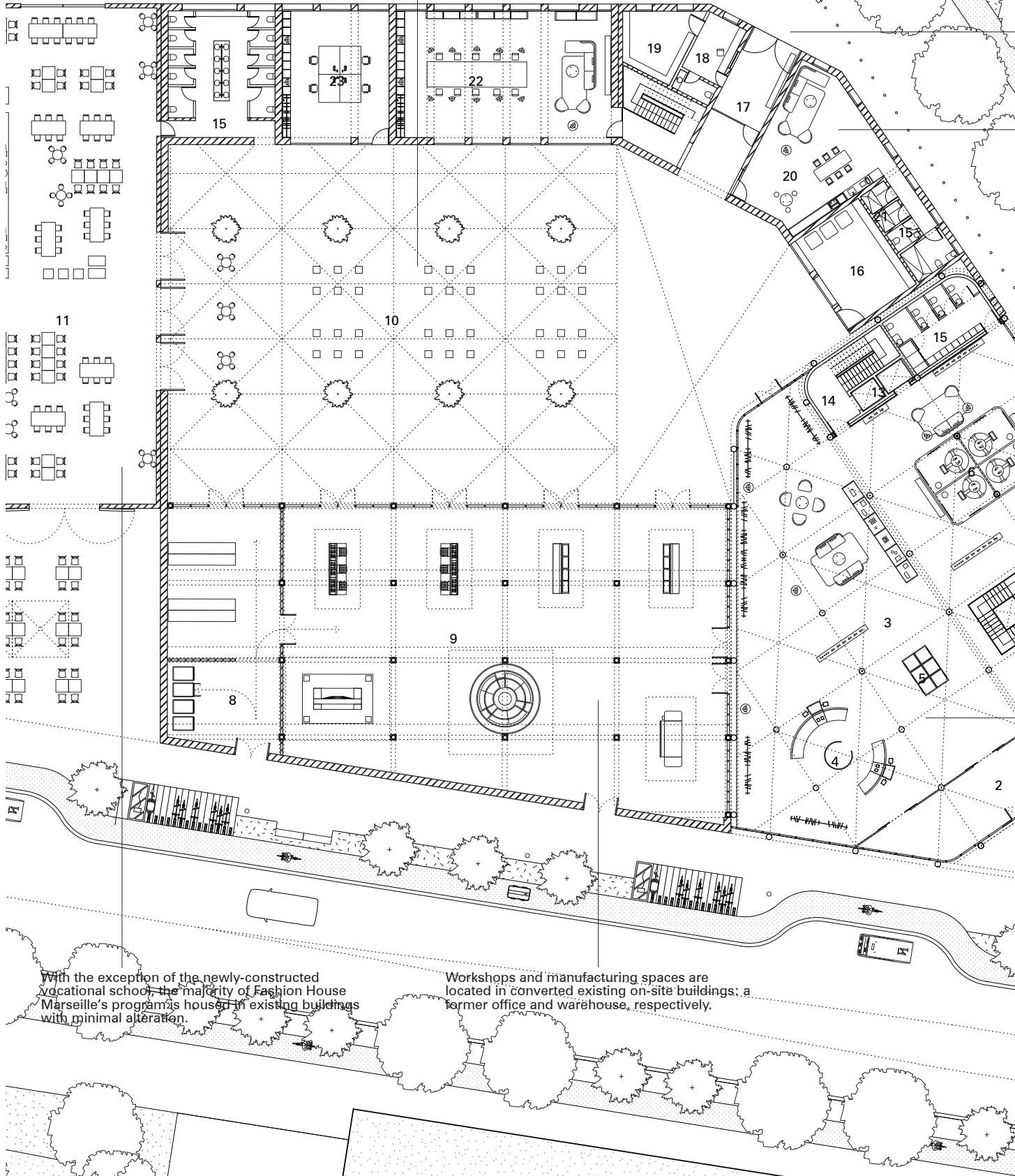
0 25 50 100 m



Near tram stops at the site's southern edge—and across the street from a primary entrance to the park—a cafe is built to provide a comfortable place for outdoor socializing.

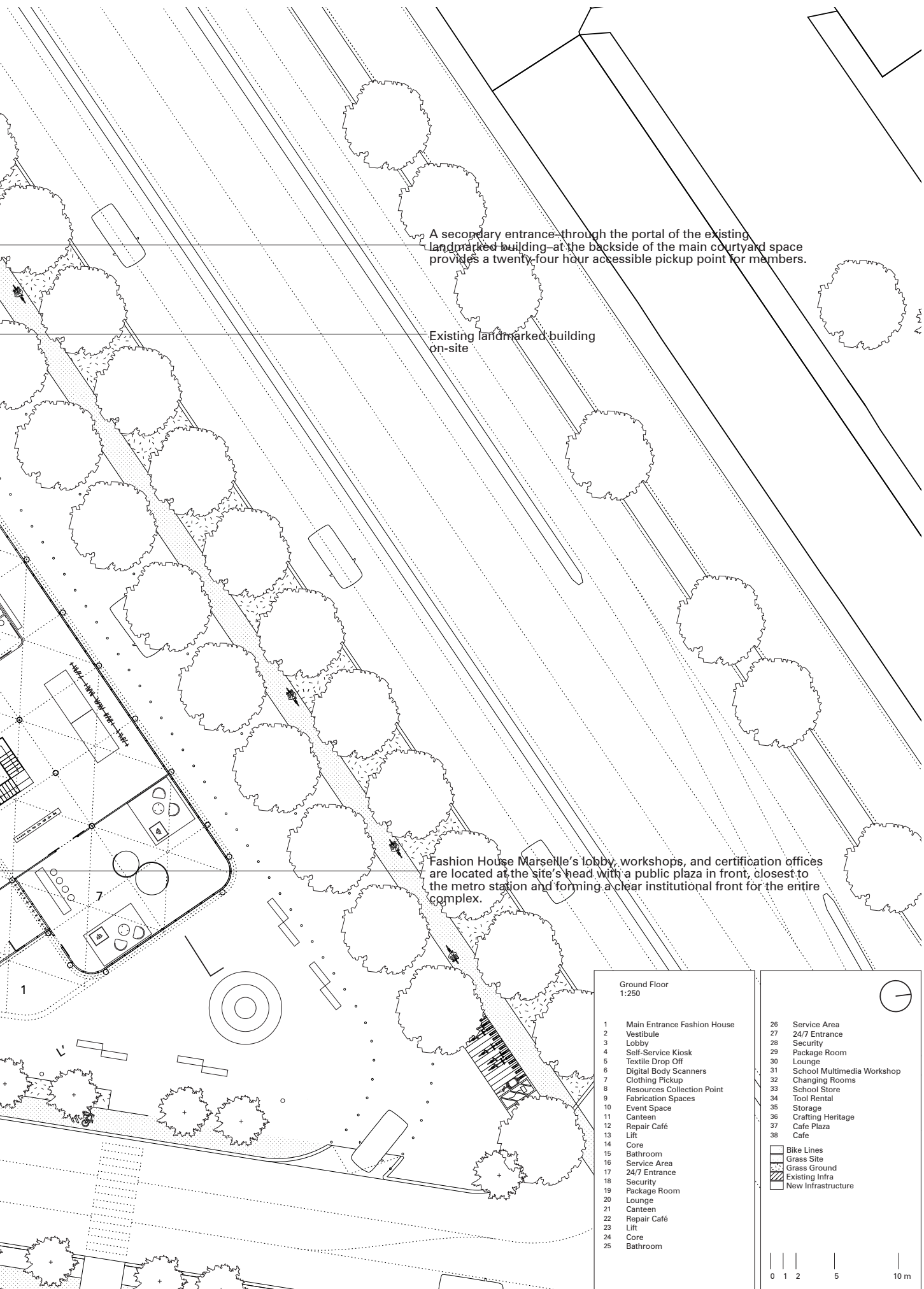


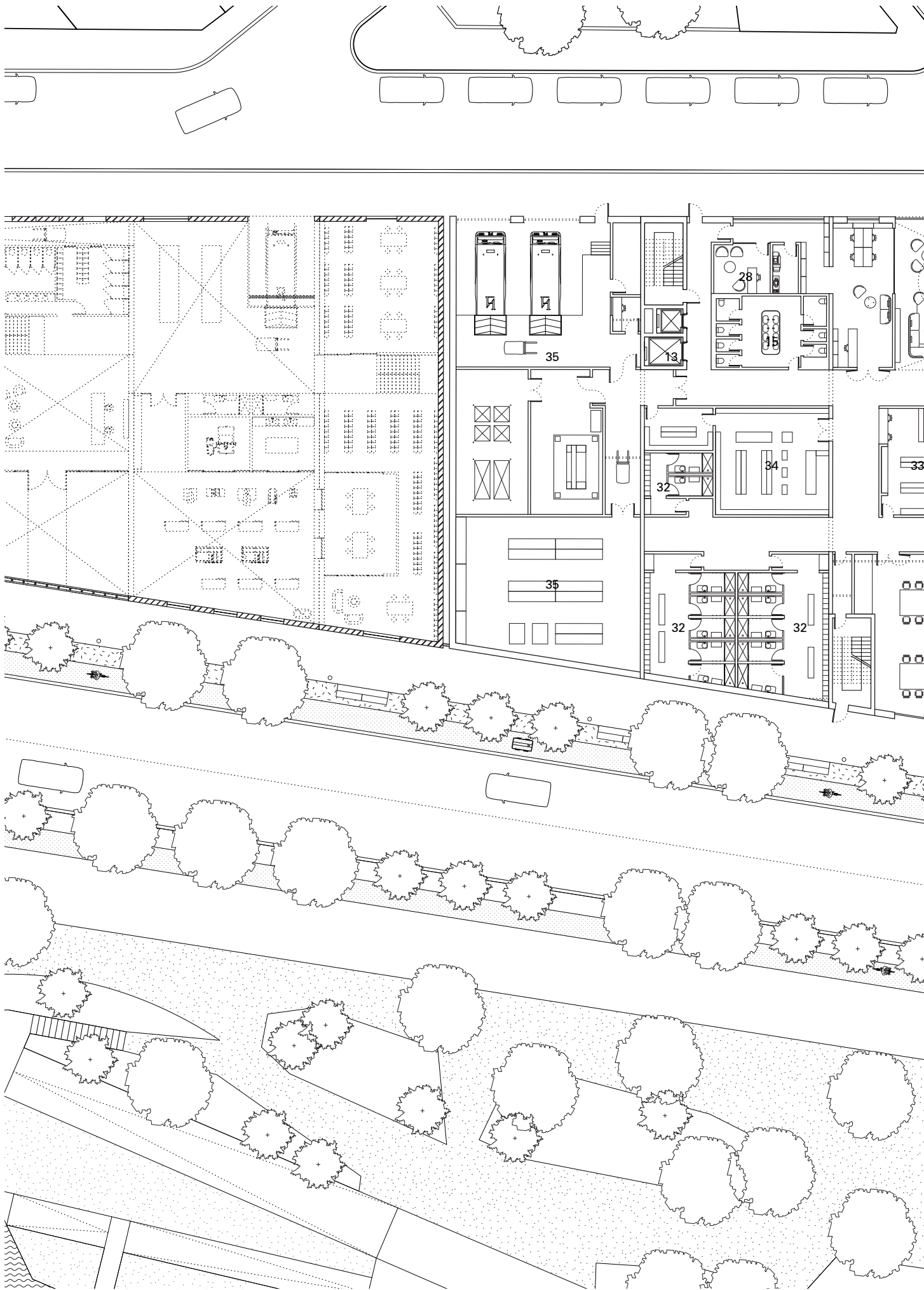
To maximize Marseille's sunny and warm climate, outdoor spaces are utilized as much as possible for public gatherings, dining, and member workshops.



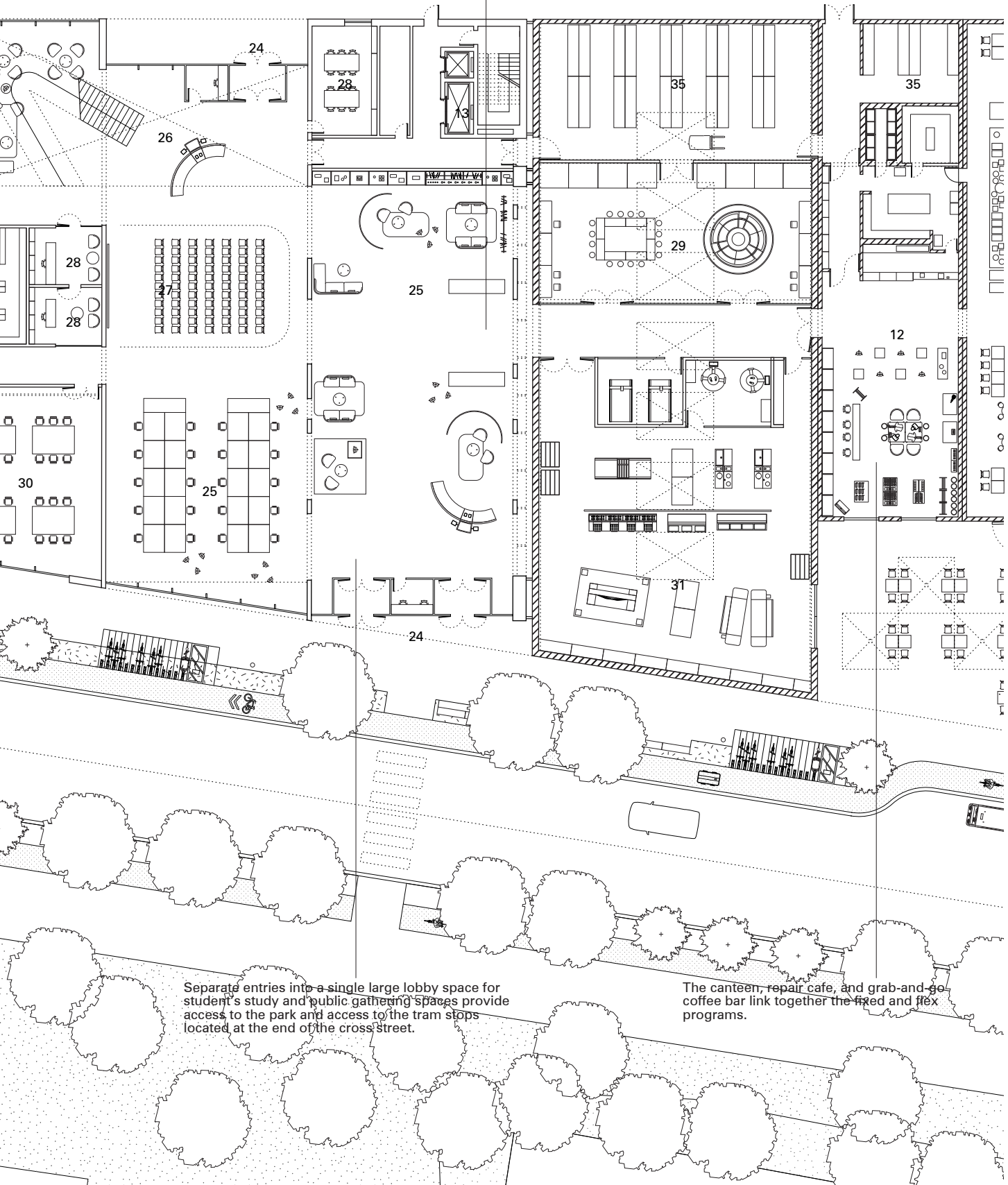
With the exception of the newly-constructed vocational school, the majority of Fashion House Marseille's programs are housed in existing buildings with minimal alteration.

Workshops and manufacturing spaces are located in converted existing on-site buildings: a former office and warehouse, respectively.





The vocational school operates independently from the day-to-day operations of Fashion House Marseille's fixed programs. It is housed in a converted former warehouse and a new building whose plan has been designed to imitate the scale and dimensional pattern of the warehouses it has replaced.



Separate entries into a single large lobby space for student's study and public gathering spaces provide access to the park and access to the tram stops located at the end of the cross street.

The canteen, repair cafe, and grab-and-go coffee bar link together the fixed and flex programs.



The vocational school has been scaled to match the adjacent existing construction with a recessed second floor and larger openings to break down the heaviness of the terracotta facade

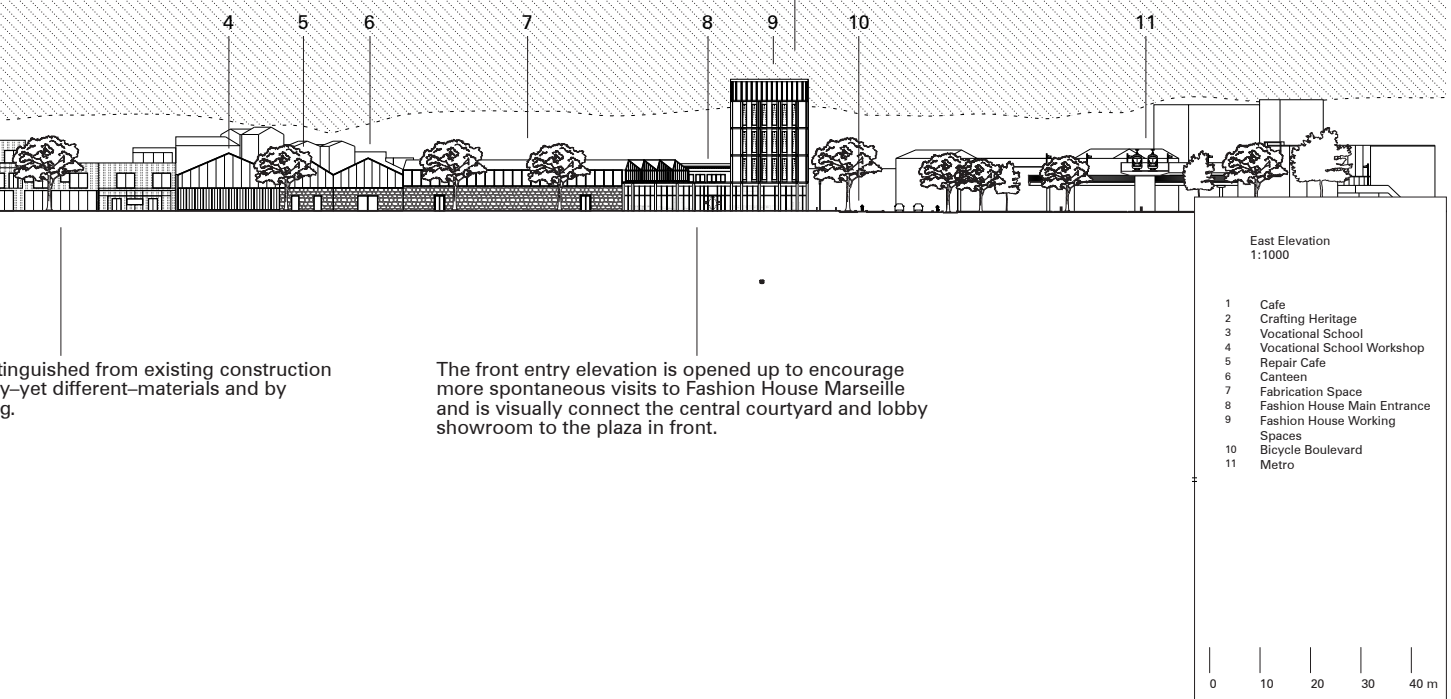
New construction is distinguished from existing by using complementary materials and introducing more glazing

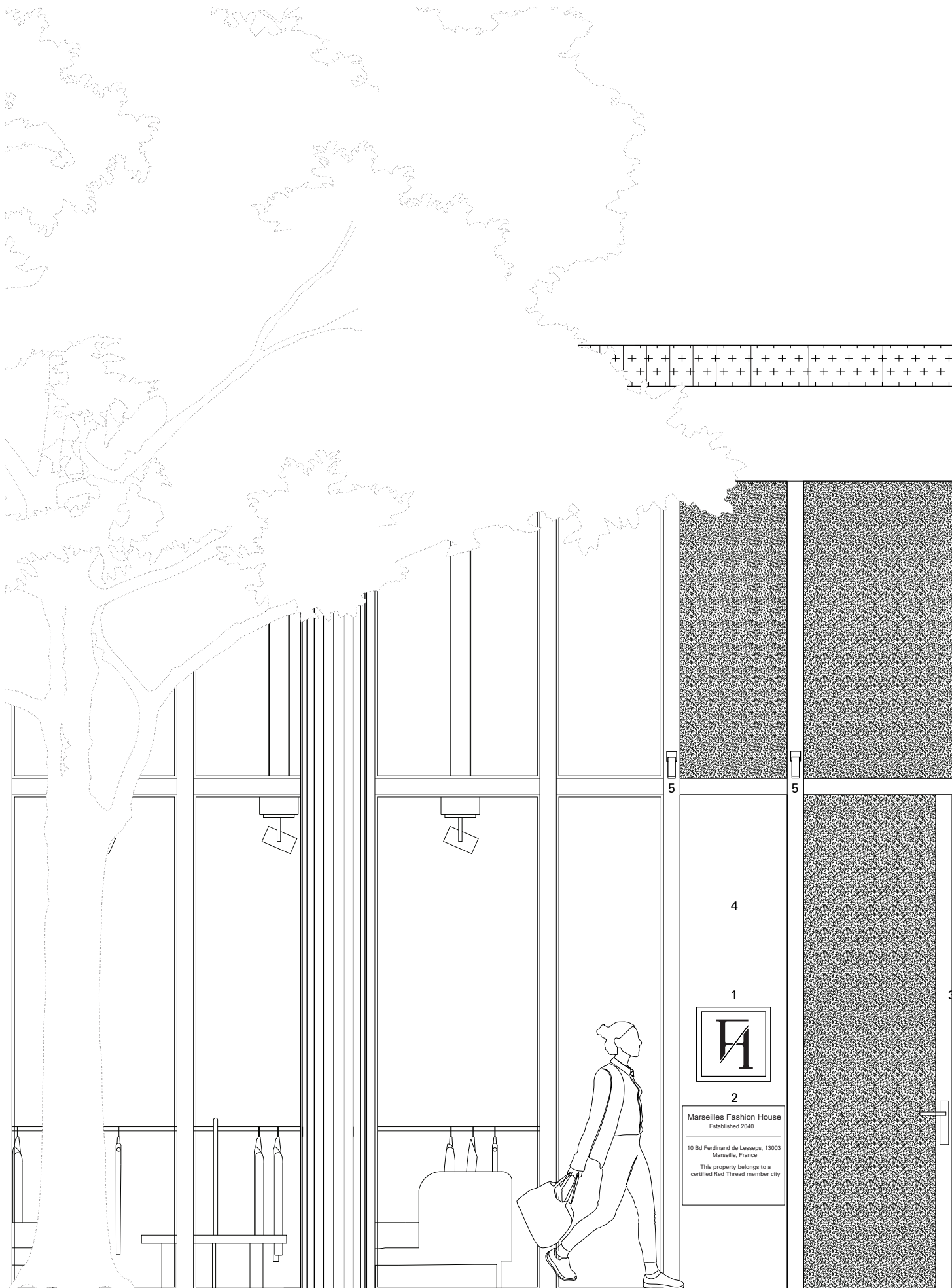
h
n the

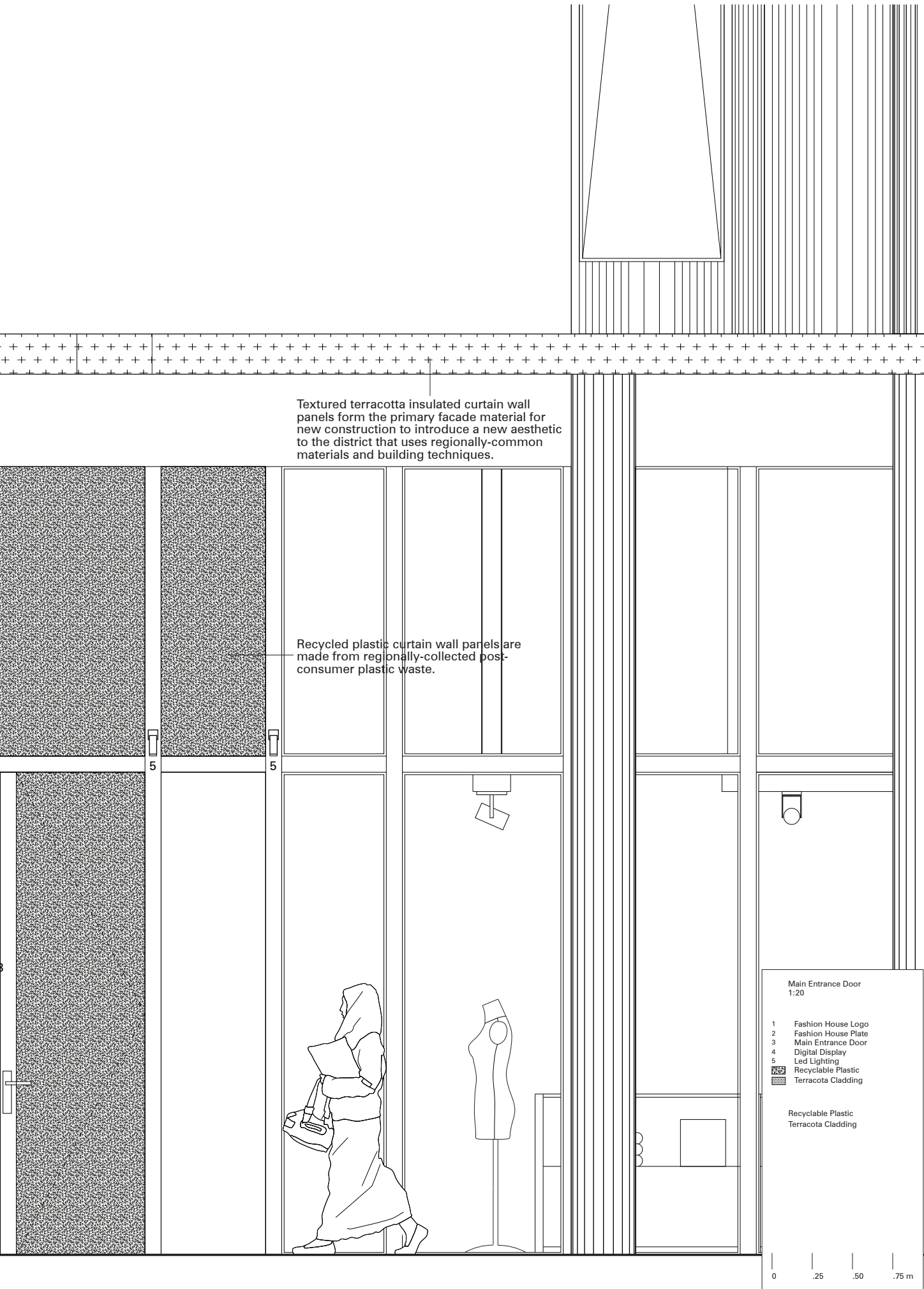
The certification offices stack at the site's corner to provide scale at the intersection of two arterial roads and help blend the urban fabric's building-scale transition from mid-to-high rise mixed-use and residential buildings to the south and low-rise warehouse buildings to the north.

tinguished from existing construction
y-yet different-materials and by
g.

The front entry elevation is opened up to encourage more spontaneous visits to Fashion House Marseille and is visually connect the central courtyard and lobby showroom to the plaza in front.



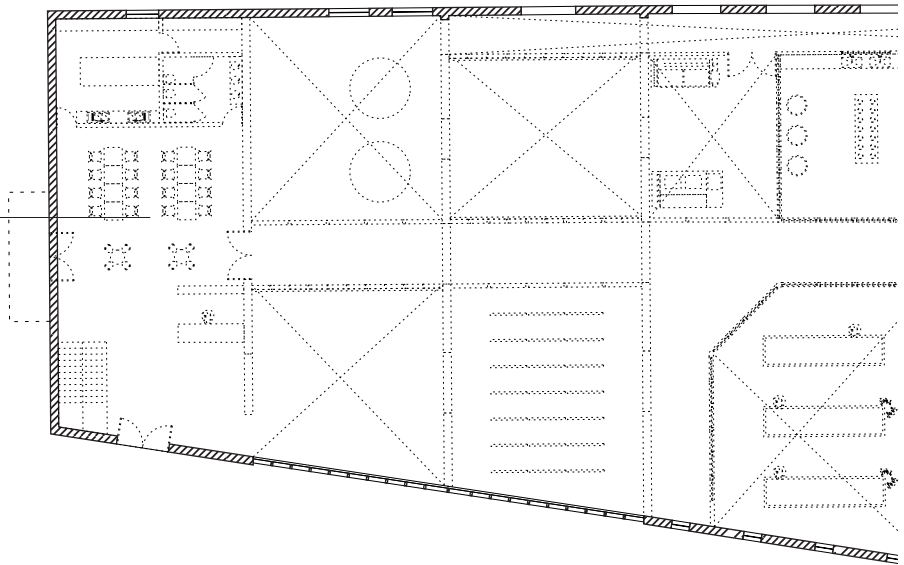




The block-print
integrated into
complex.



ing workshop Crafting Heritage is
the full Fashion House Marseille



Ground Floor 1:250

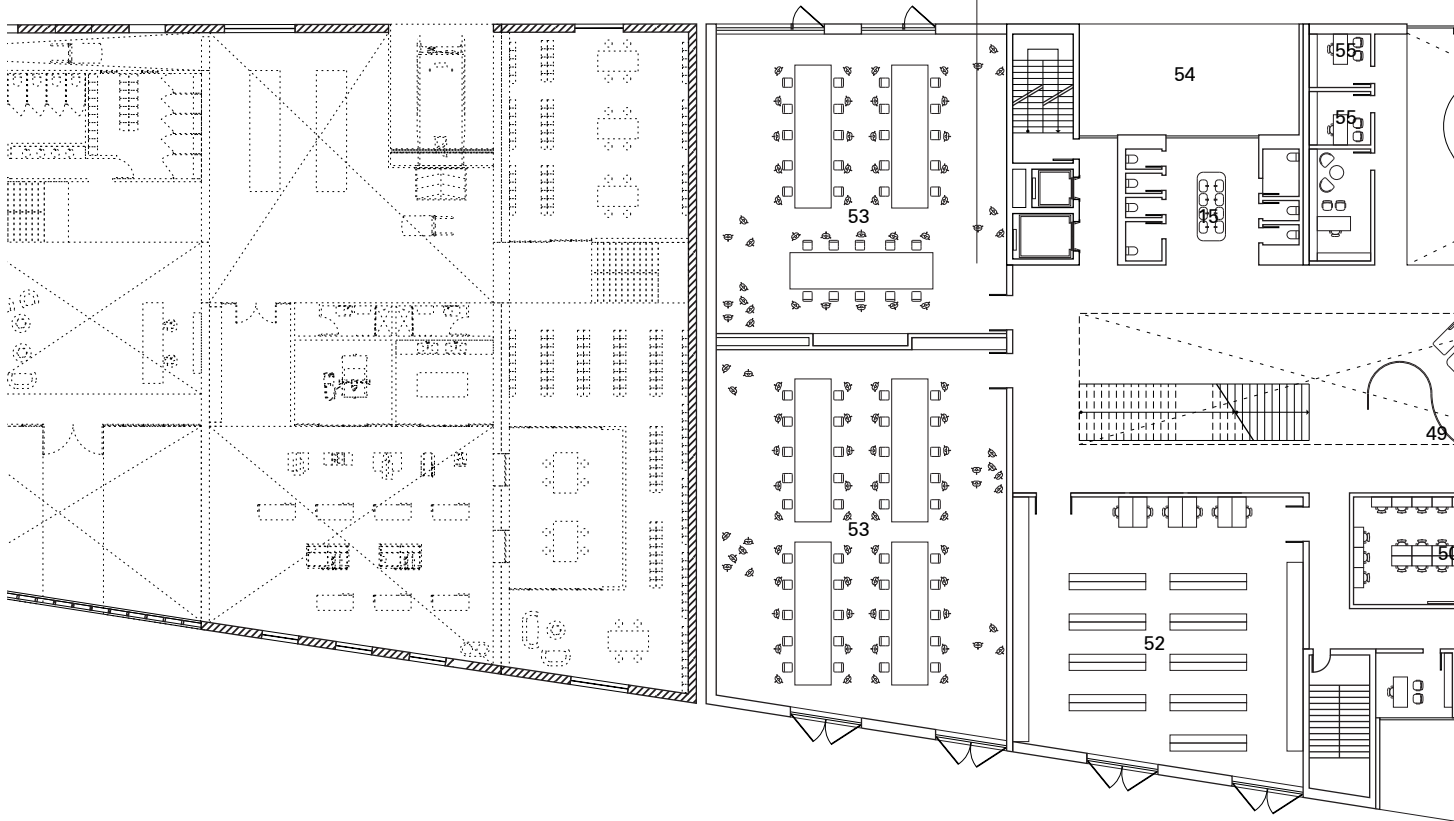
- 13 Lift
- 14 Core
- 15 Bathroom
- 16 Service Area
- 20 Lounge
- 21 Changing Room
- 22 Production Space
- 23 Sewing Cluster
- 39 Meeting Room
- 40 Focus Room
- 41 Phone Booth
- 42 Relaxation Activities
- 43 Working Spaces
- 44 Game Lounge
- 45 Printing Station
- 46 Kitchenette
- 47 Rooftop Garden
- 48 Lecture Classroom
- 49 Communal Study Area
- 50 Computer Laboratory
- 51 Digital and Experimental Design
- 52 School Library

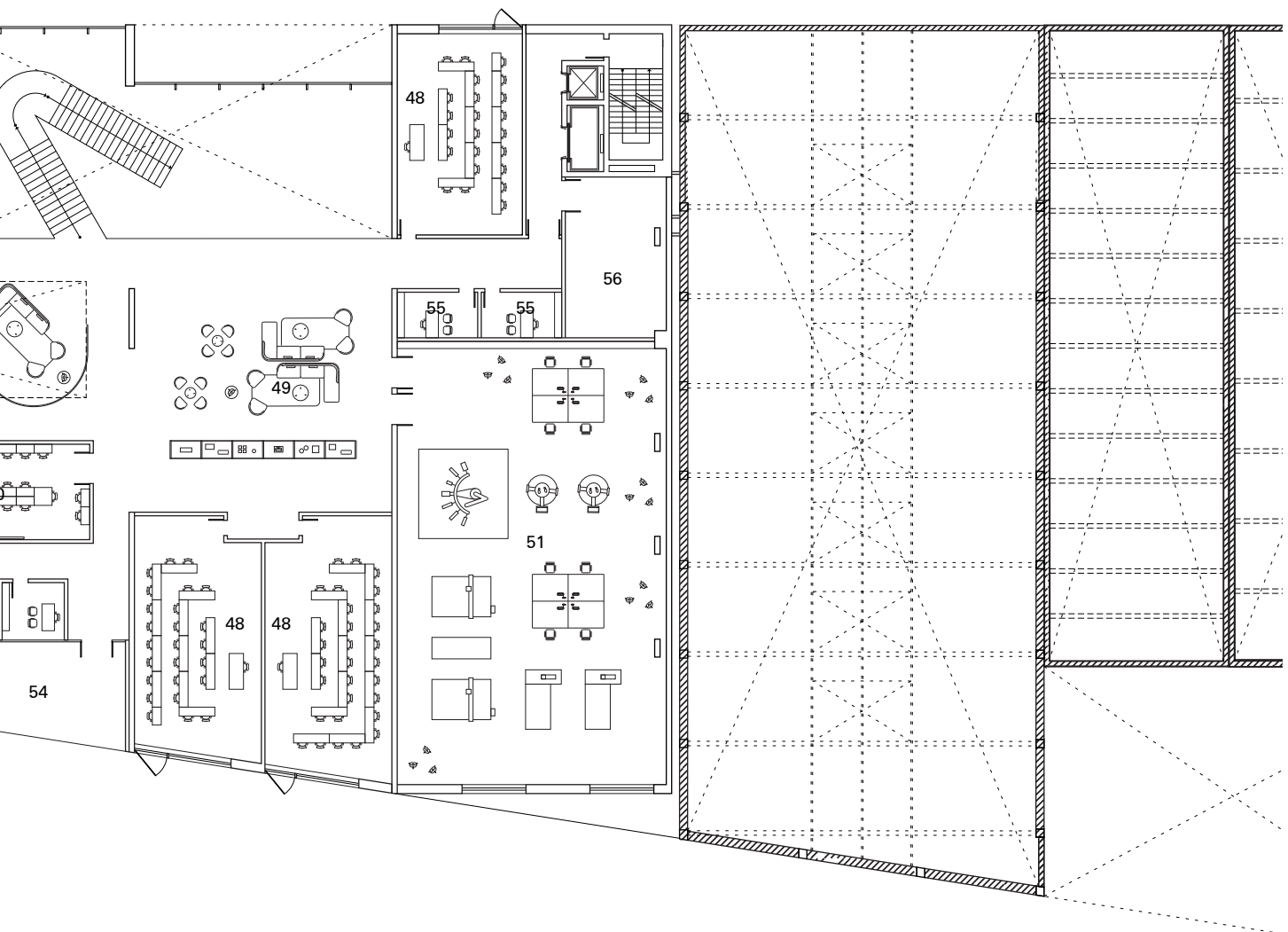
- 53 Lift
- 54 Core
- 55 Bathroom
- 56 Service Area

Existing Infra
New infrastructure

0 1 2 5 10 m

Technique-specific workshops and lecture classrooms are mixed throughout the first and second floors of the vocational school





Ground Floor
1:250

- 13 Lift
- 14 Core
- 15 Bathroom
- 16 Service Area

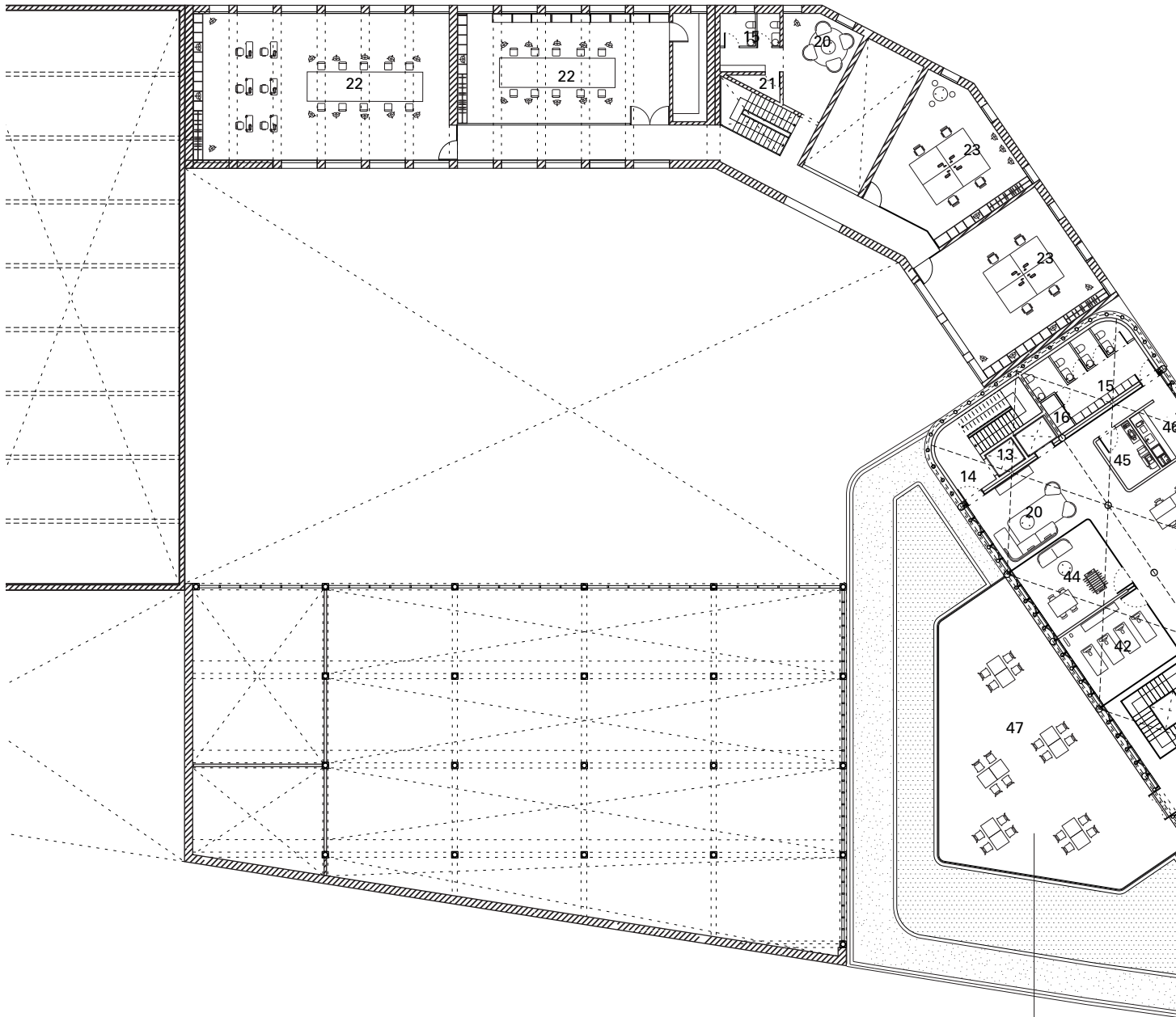
- 20 Lounge
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- 50 Computer Laboratory
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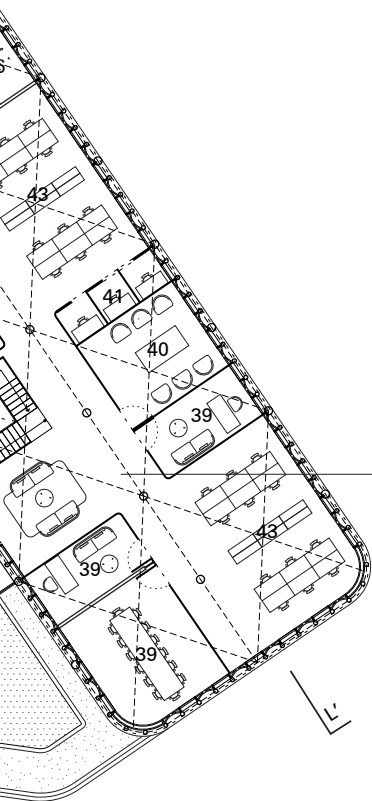
- 53 Lift
- 54 Core
- 55 Bathroom
- 56 Service Area

Existing Infra
New infrastructure

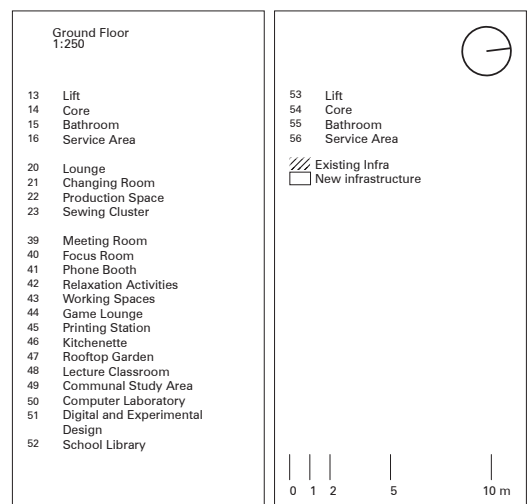
0 1 2 5 10 m

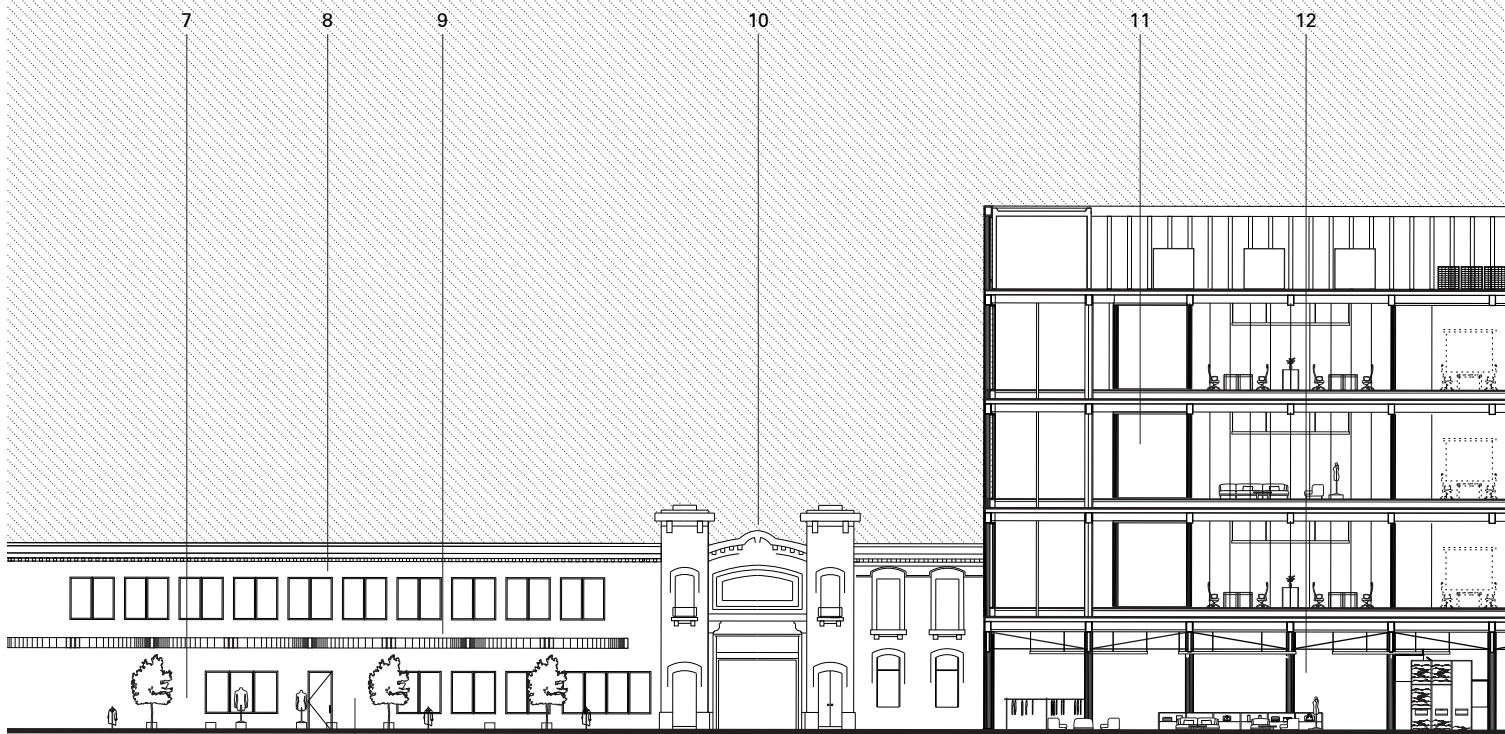


Outdoor terraces provide break-areas for employees and students in the vocational school and certification offices.

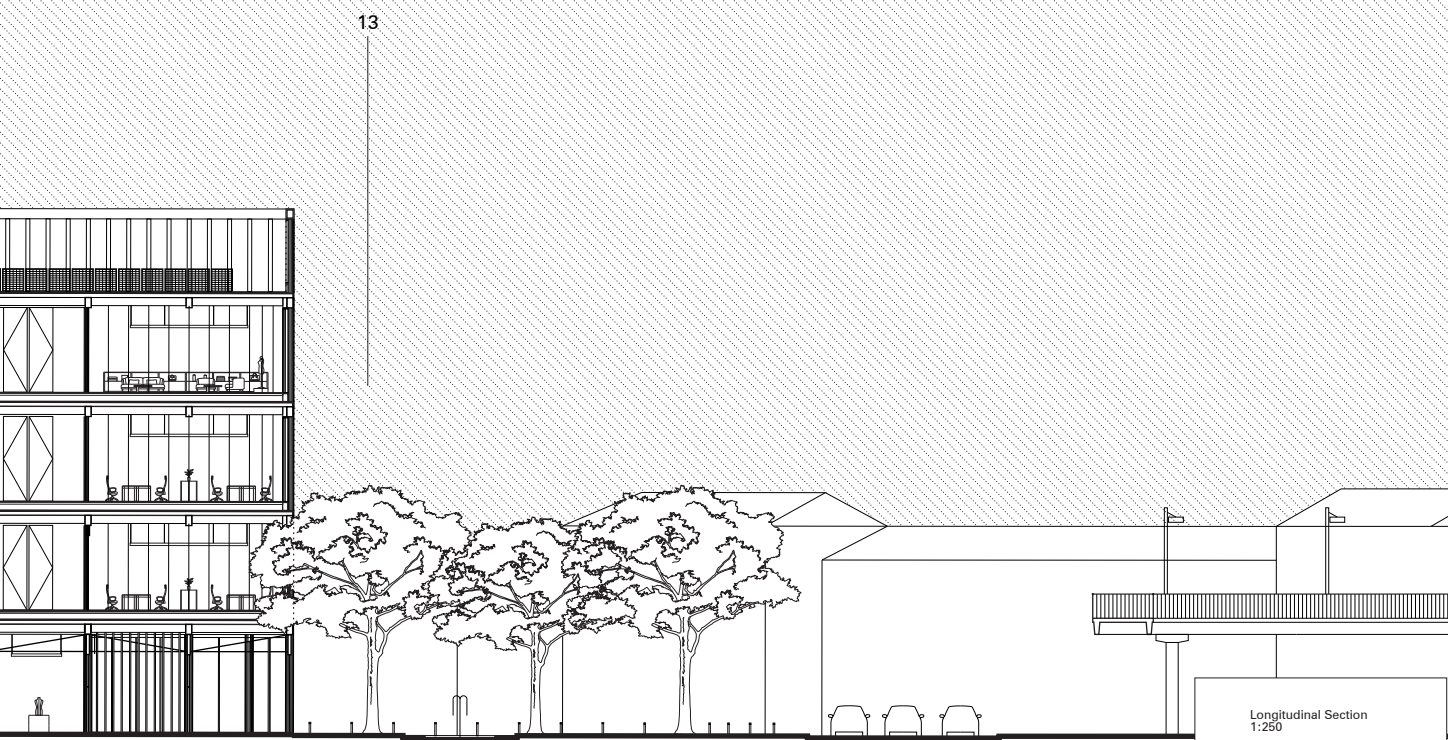


Private offices and group meeting and working spaces are located at the southern half of the office floorplate, whereas individual workstations are located at the north to better maximize diffuse natural lighting.





Fashion House Marseille intersperses outdoor spaces with interior programs to take advantage of the region's climate and break down the scale of the city block.



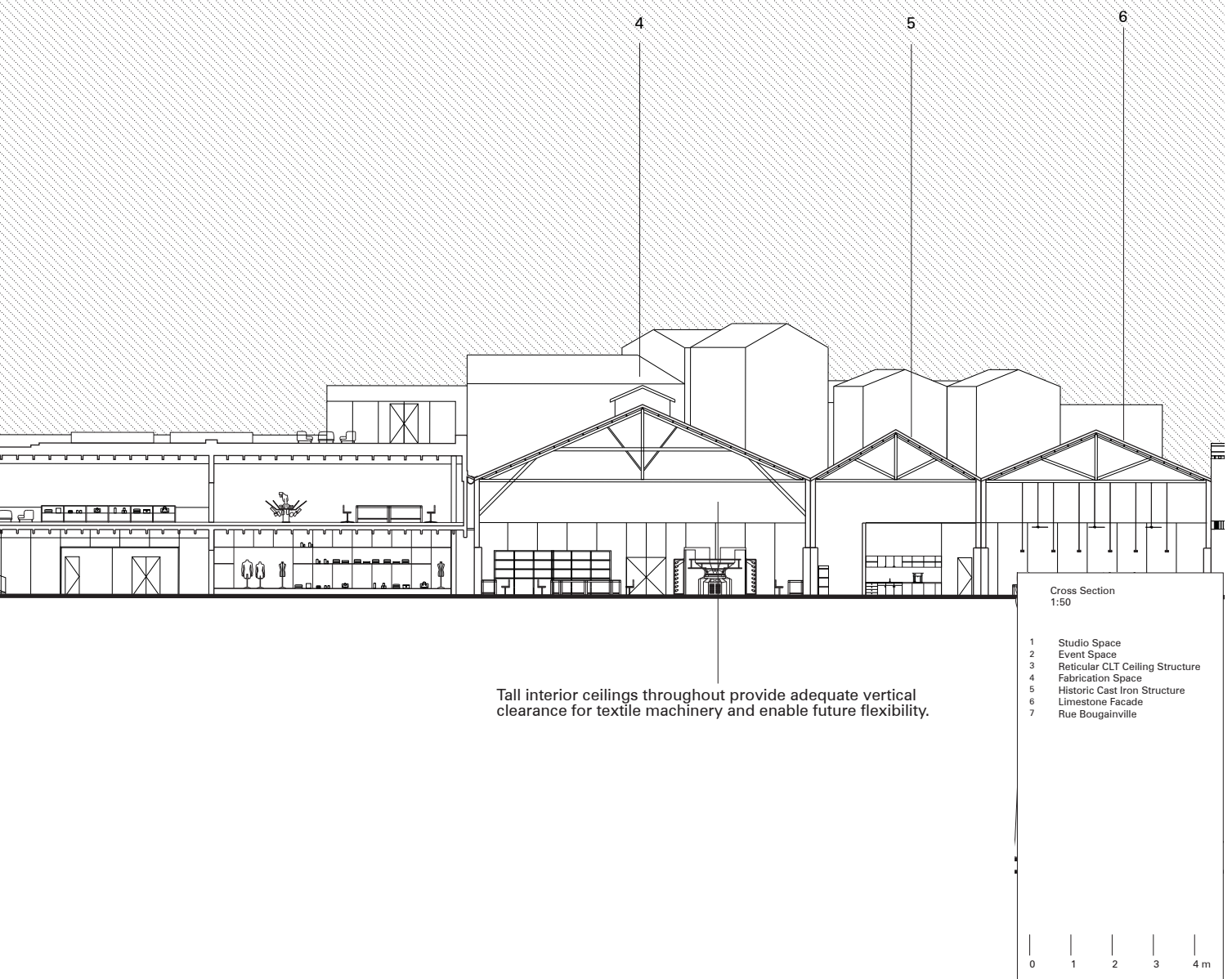
Outdoor spaces sheltered by trees to provide shading and to create more intimately-scaled socializing areas.

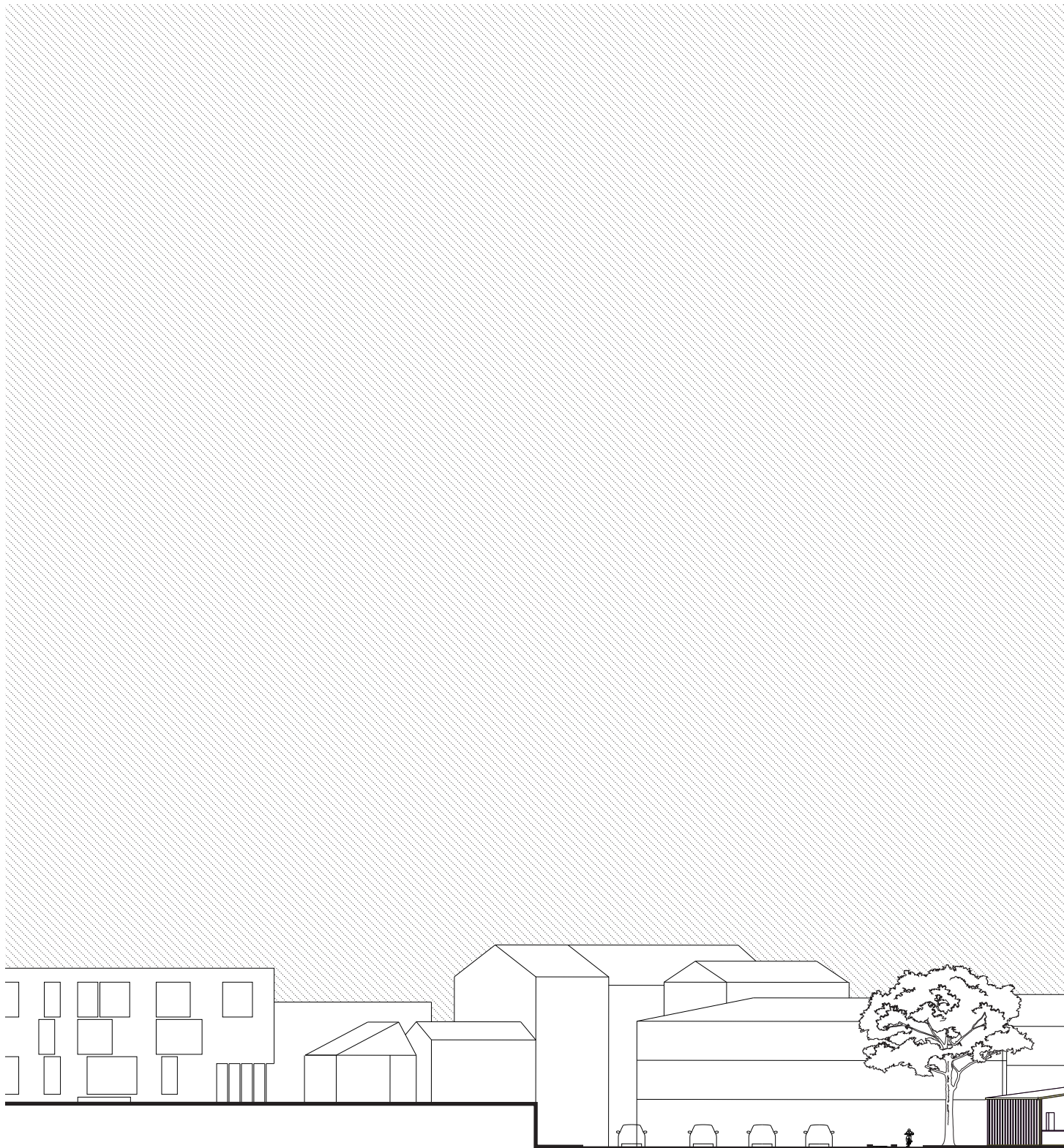
Longitudinal Section
1:250

- 1 Fashion House Cafe
- 2 Crafting Heritage
- 3 Vocational School
- 4 Vocational School Workshop
- 5 Kitchen
- 6 Canteen
- 7 Event Space
- 8 Studio Space
- 9 Patio
- 10 Landmark Building
- 11 Fashion House Working Spaces
- 12 Lobby
- 13 Main Entrance Plaza

0 1 2 5 10 m







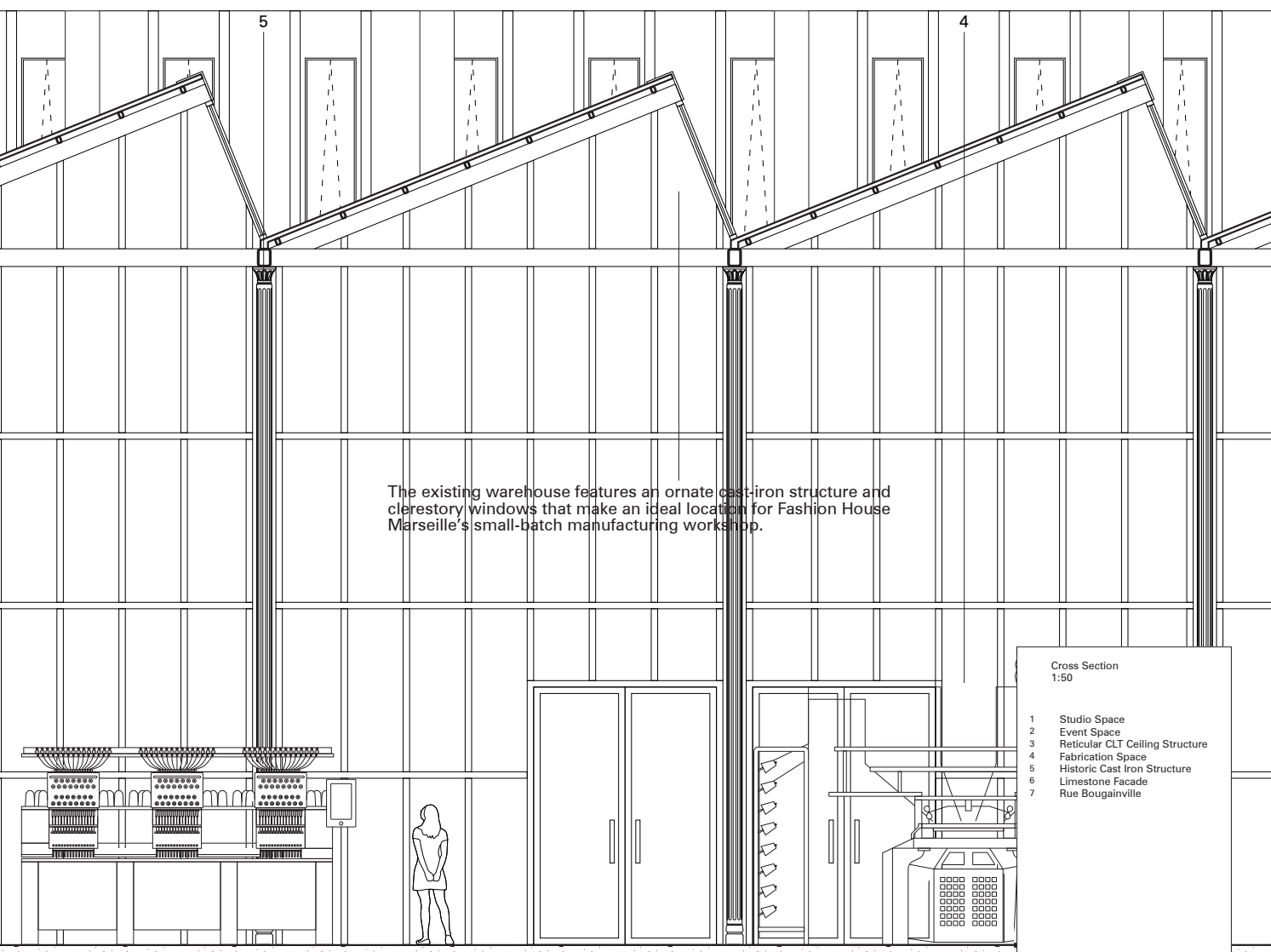
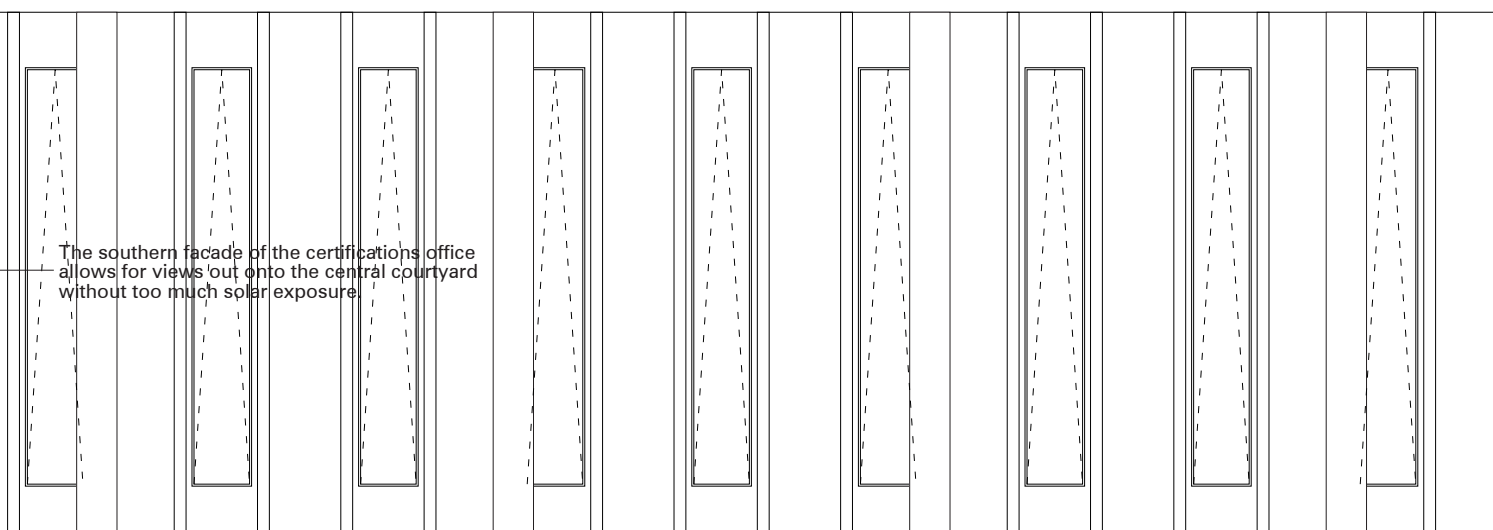
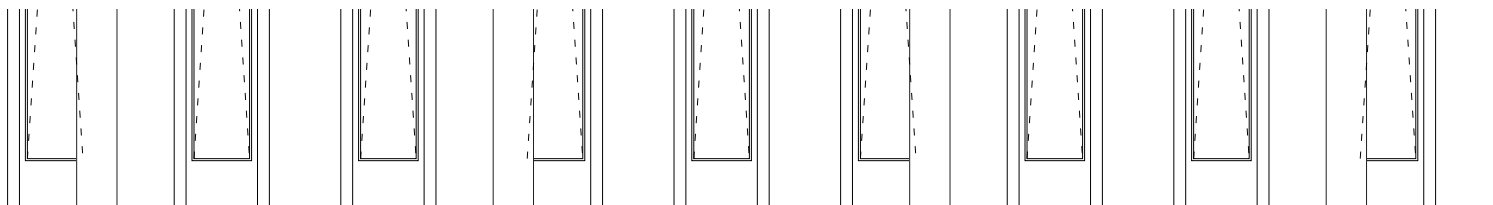


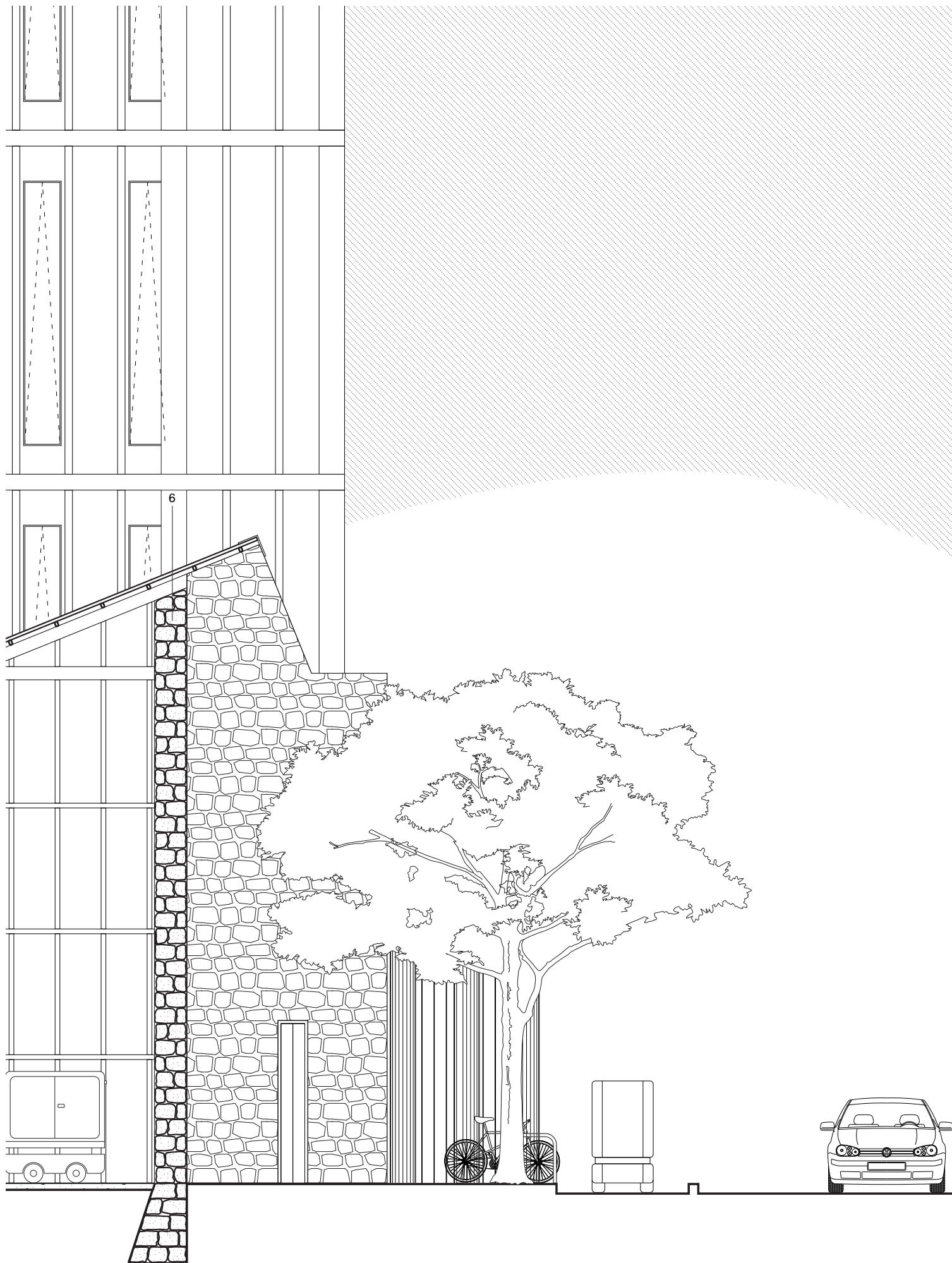
Cross Section
1:50

- 1 Studio Space
- 2 Event Space
- 3 Reticular CLT Ceiling Structure
- 4 Fabrication Space
- 5 Historic Cast Iron Structure
- 6 Limestone Facade
- 7 Rue Bougainville

0 1 2 3 4 m

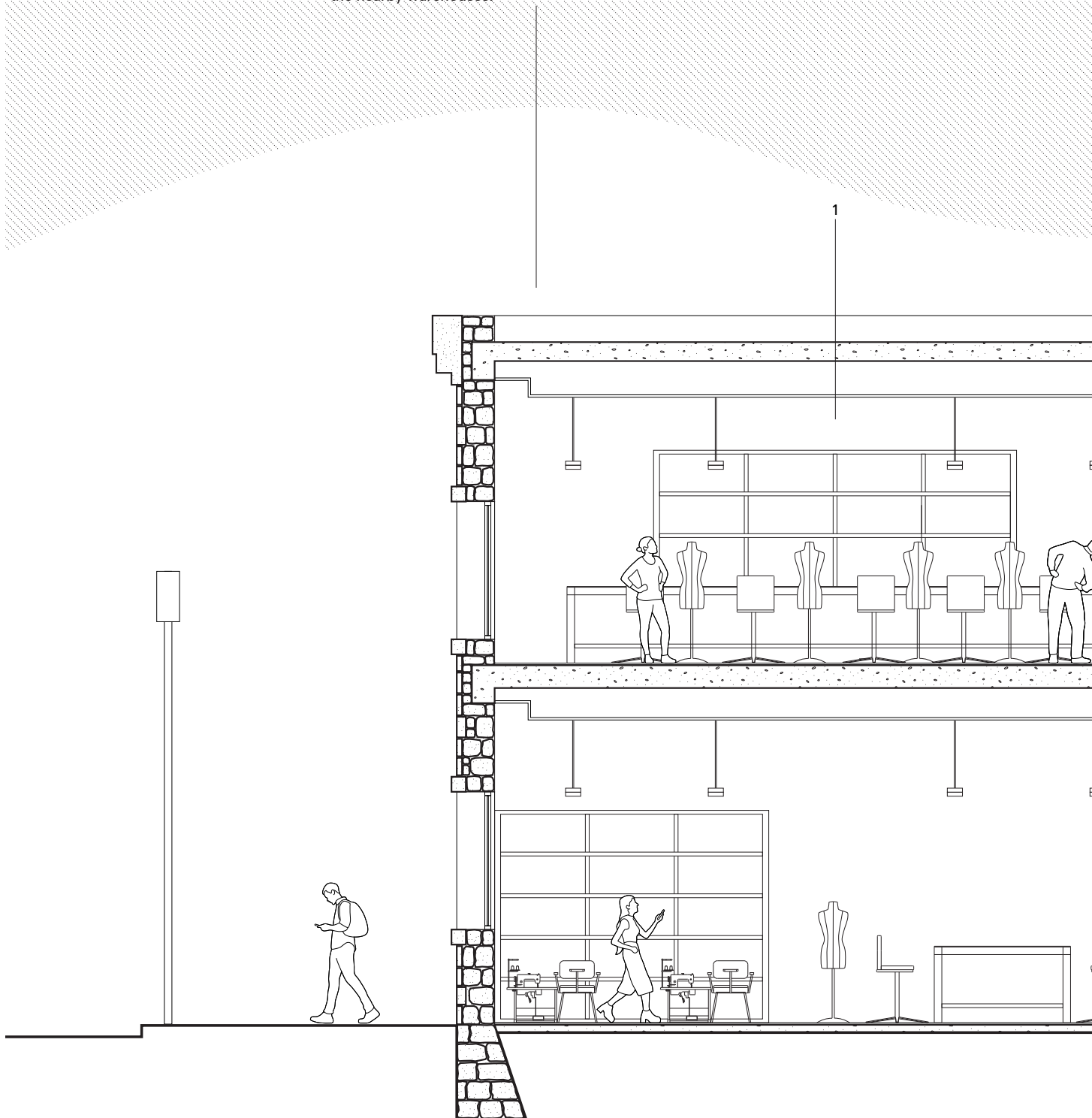


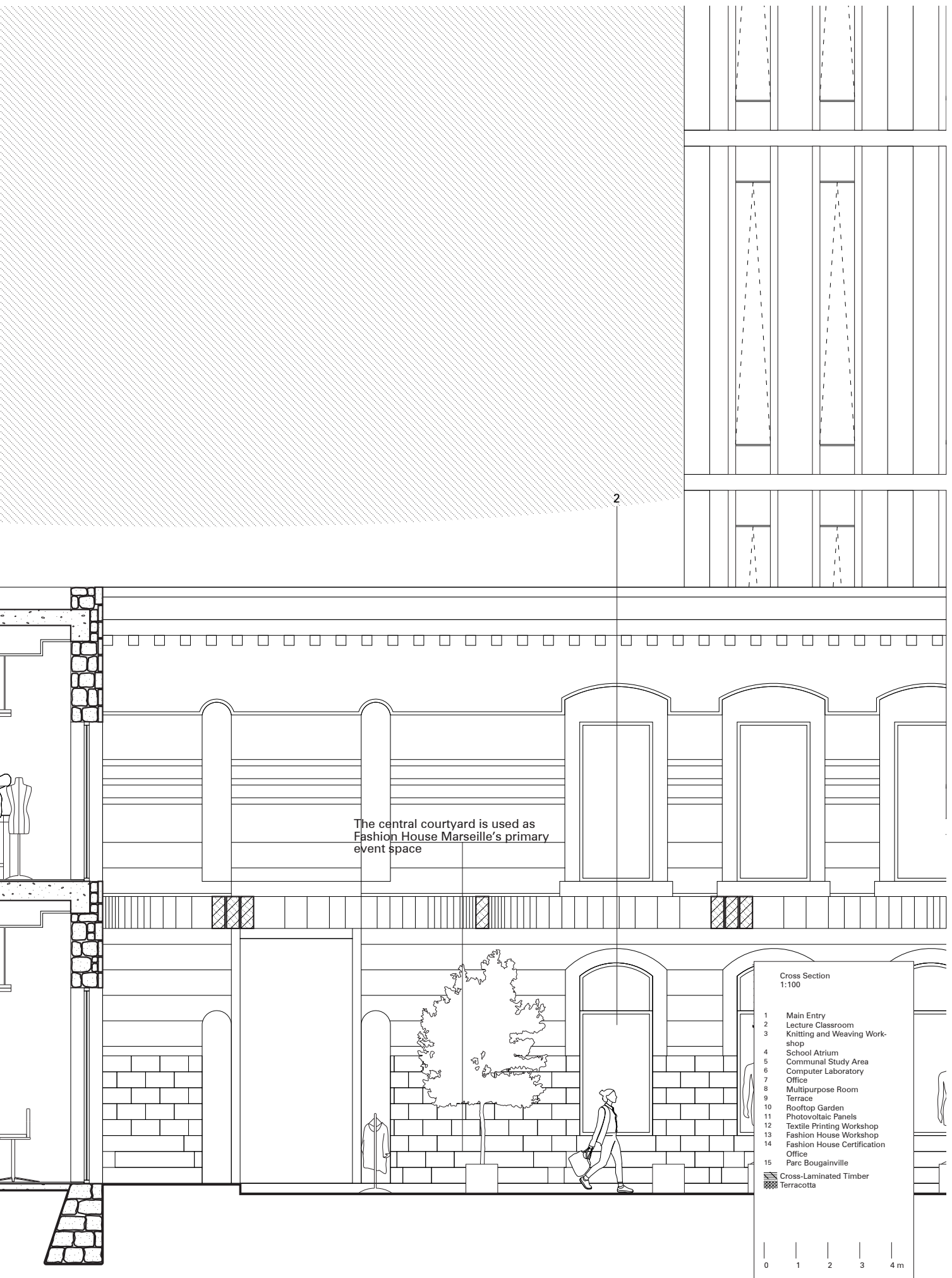


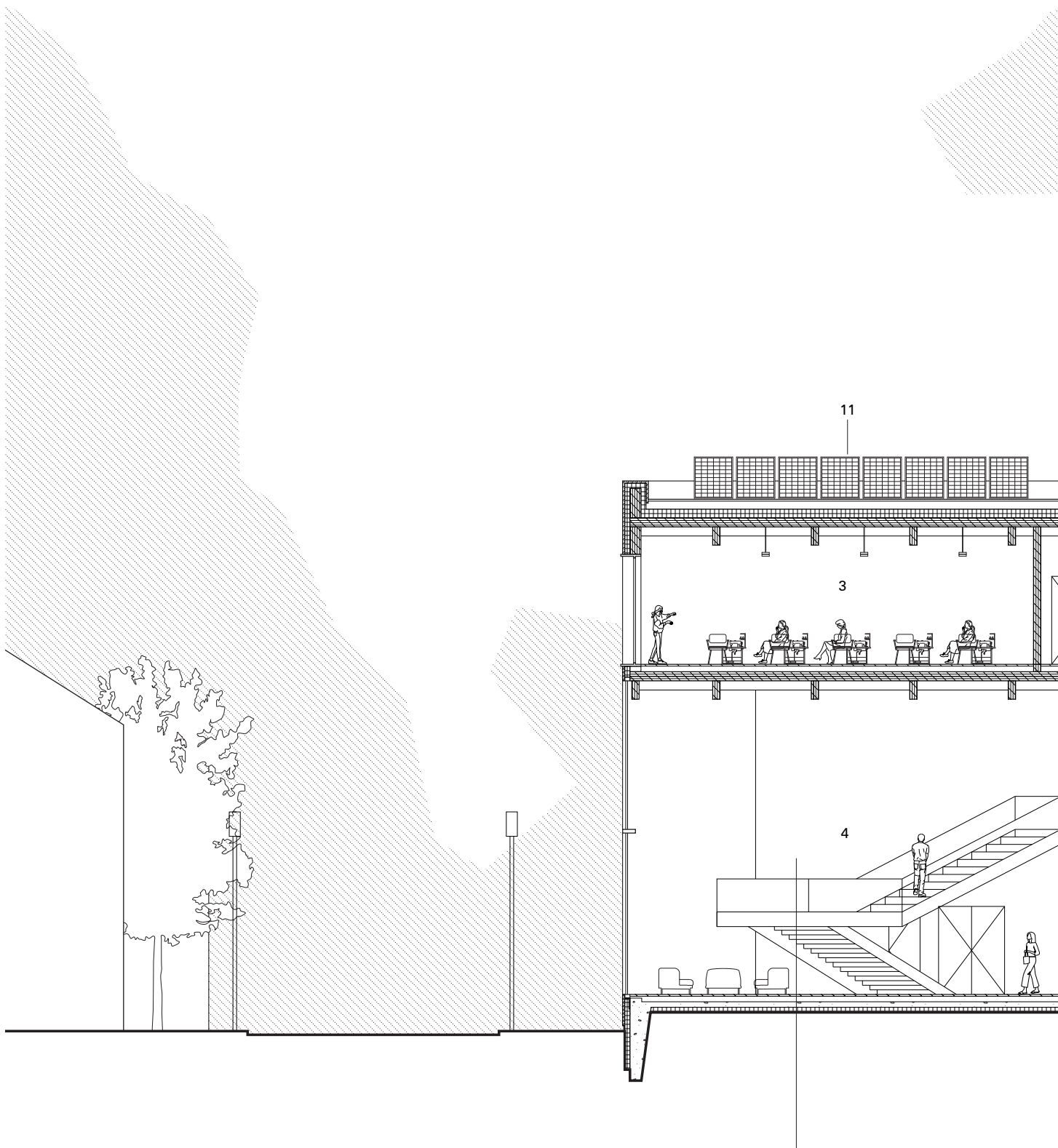




The landmarked building on site is a brick and concrete structure with decorative molding that stands out amongst the nearby warehouses.









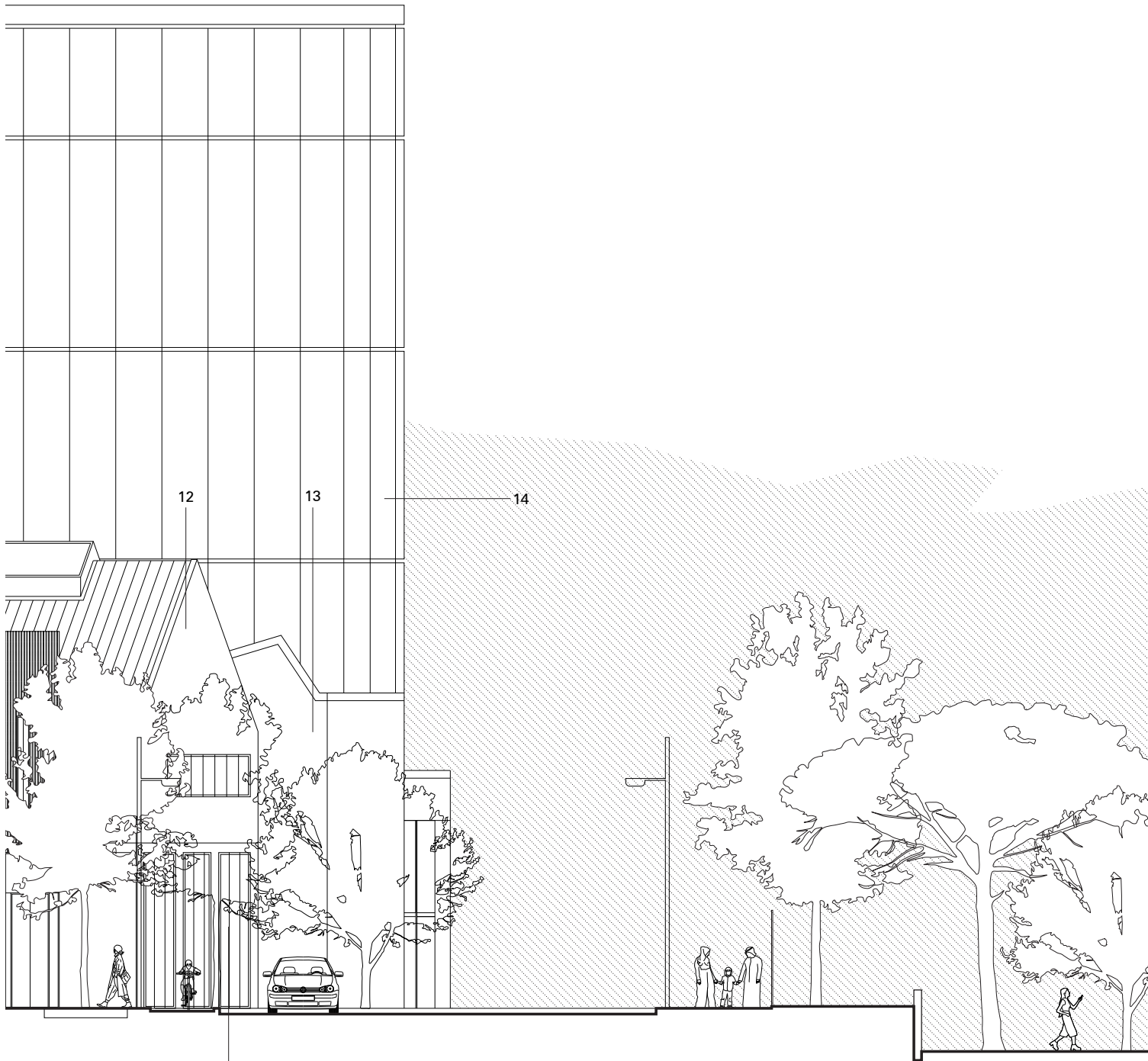
The vocational school opens to both sides of the site, connecting the two with a single lobby space that becomes a double-height sitting and study area for the students.

A

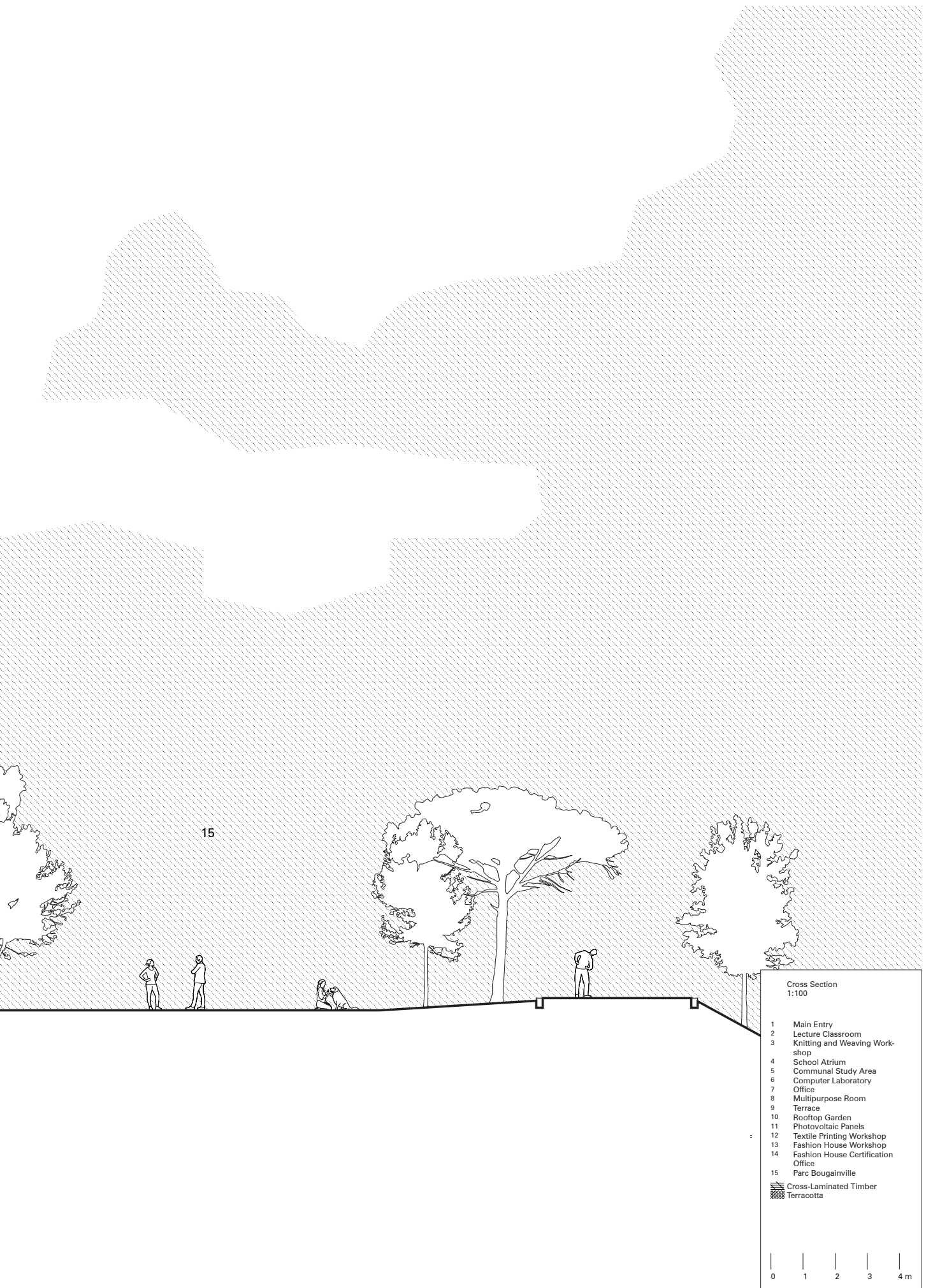
1

1	Main Entry
2	Lecture Classroom
3	Knitting and Weaving Workshop
4	School Atrium
5	Communal Study Area
6	Computer Laboratory
7	Office
8	Multipurpose Room
9	Terrace
10	Roof-top Garden
11	Photovoltaic Panels
12	Textile Printing Workshop
13	Fashion House Workshop
14	Fashion House Certification Office
15	Parc Bougainville
	Cross-Laminated Timber
	Terracotta

A horizontal number line with tick marks at 0, 1, 2, 3, and 4. The label 'm' is placed at the end of the line.

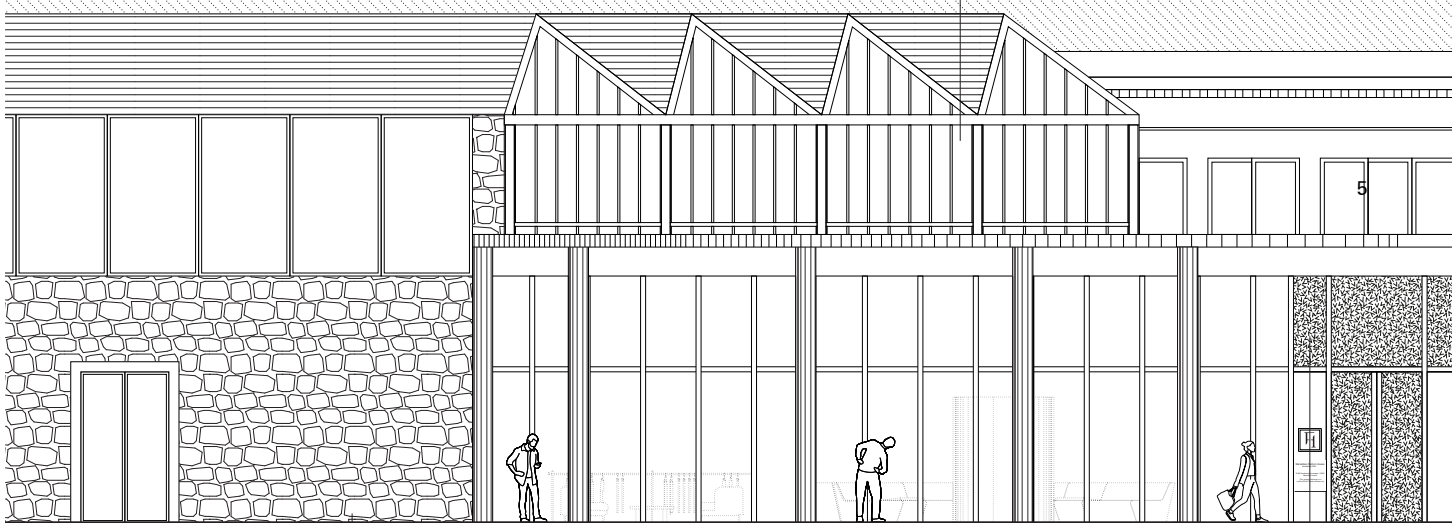


The vocational school has been scaled to match adjacent existing construction with a recessed second floor and larger openings to break down the heaviness of the terracotta facade



Textured terracotta insulated curtain wall panels form the primary facade material for new construction to introduce a new aesthetic to the district that uses regionally-common materials and building techniques.

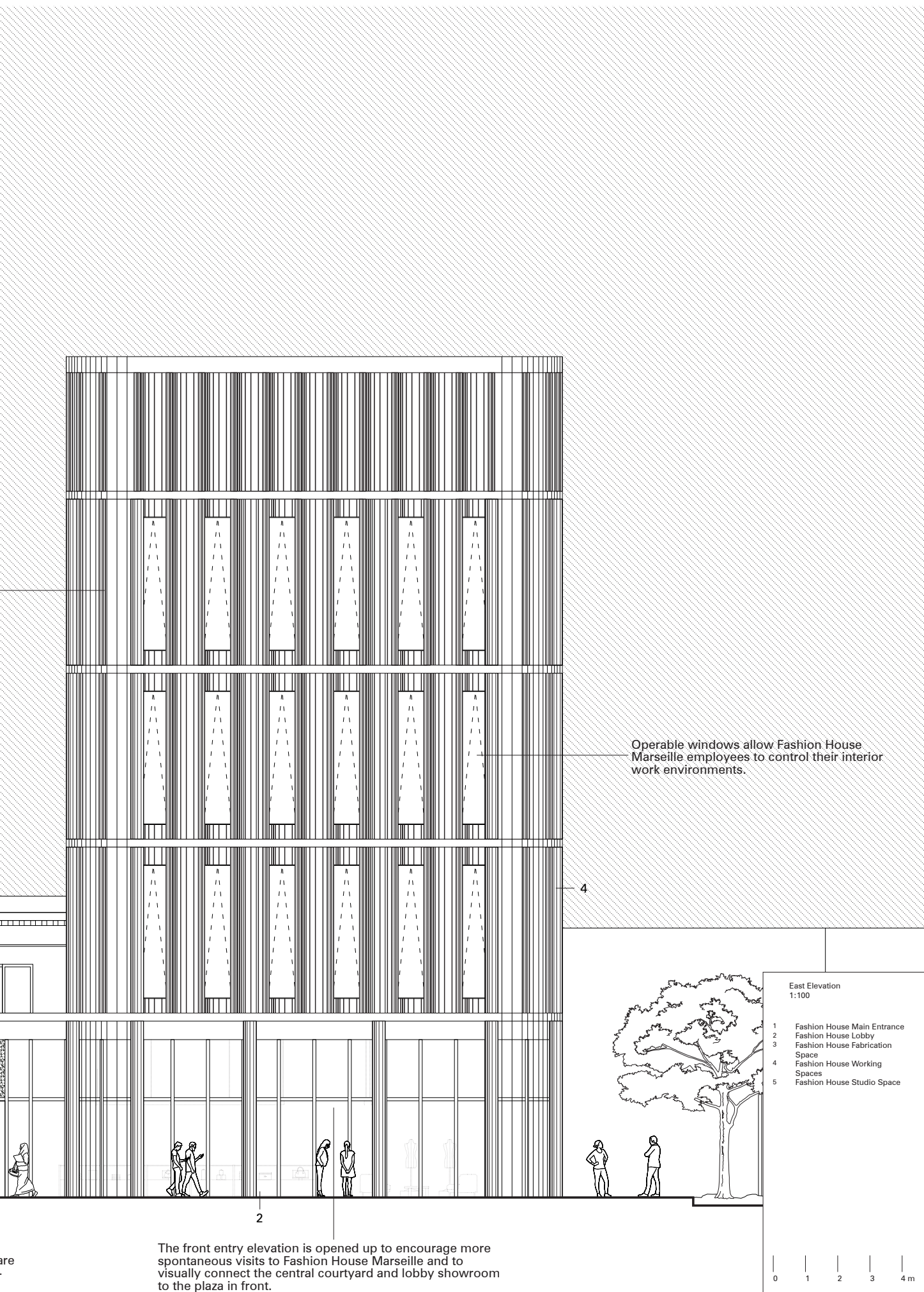
New construction is distinguished from existing construction by using complementary-yet different-materials and by introducing more glazing.

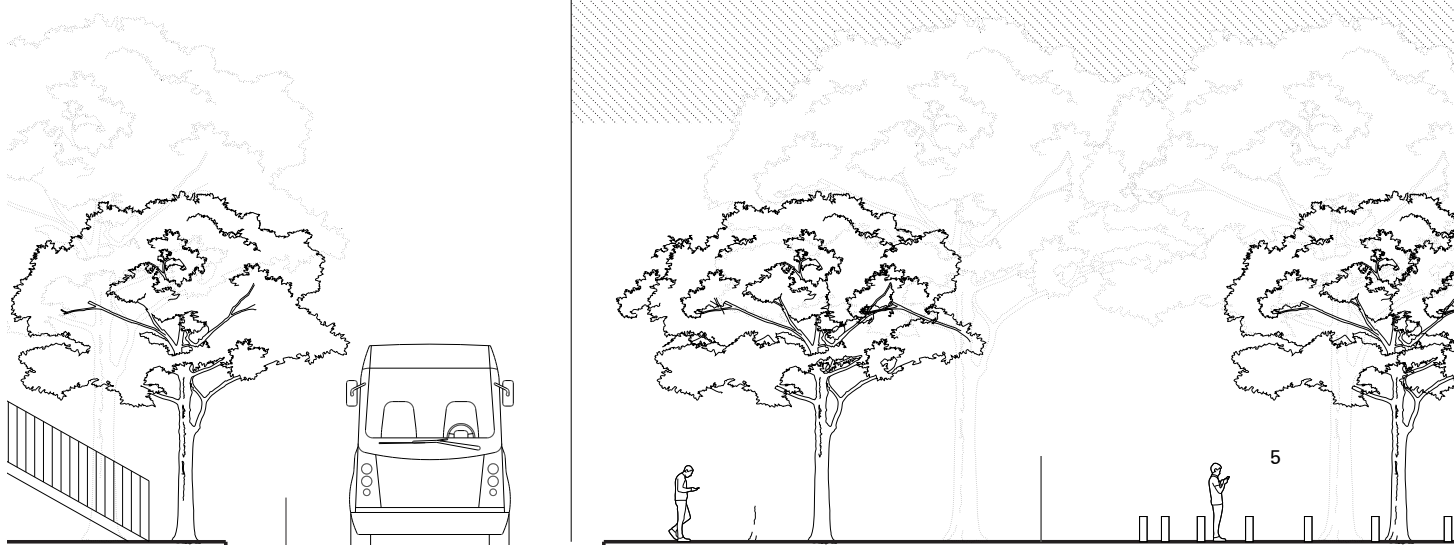
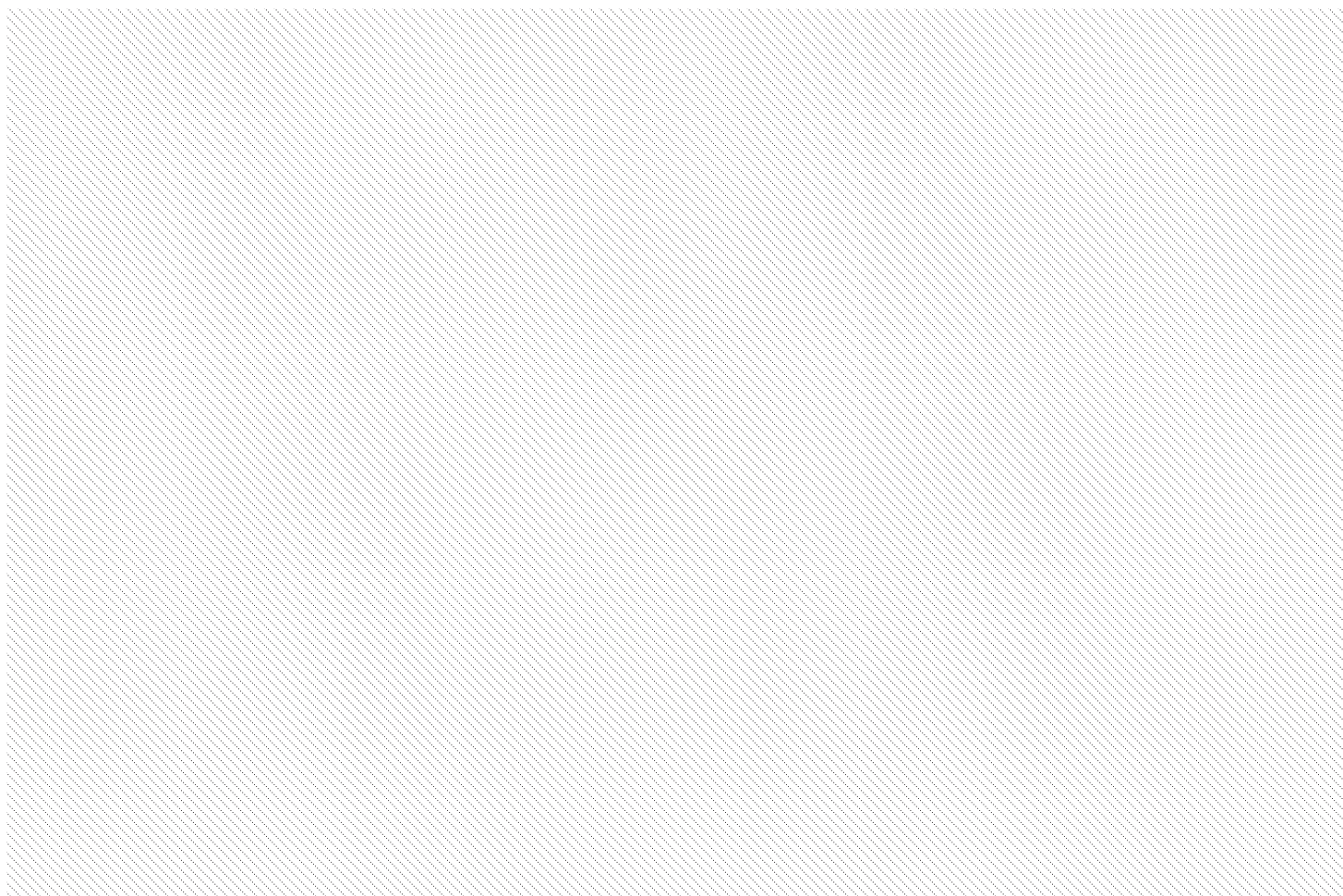


3

1

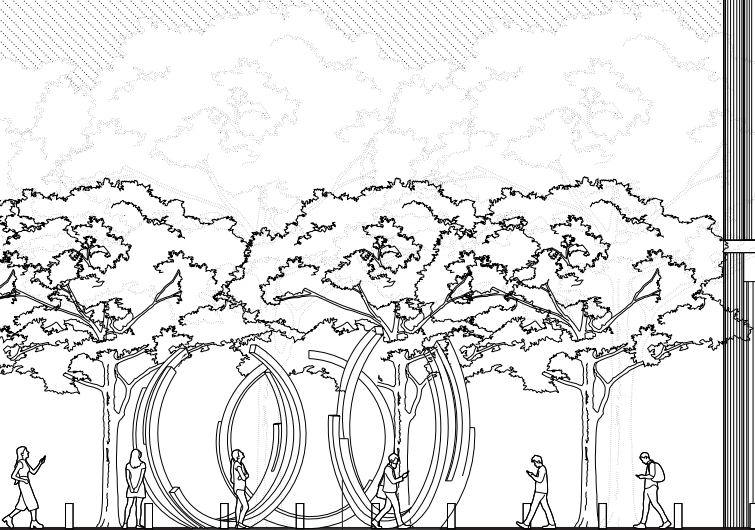
Recycled plastic curtain wall panels are made from regionally-collected post-consumer plastic waste.



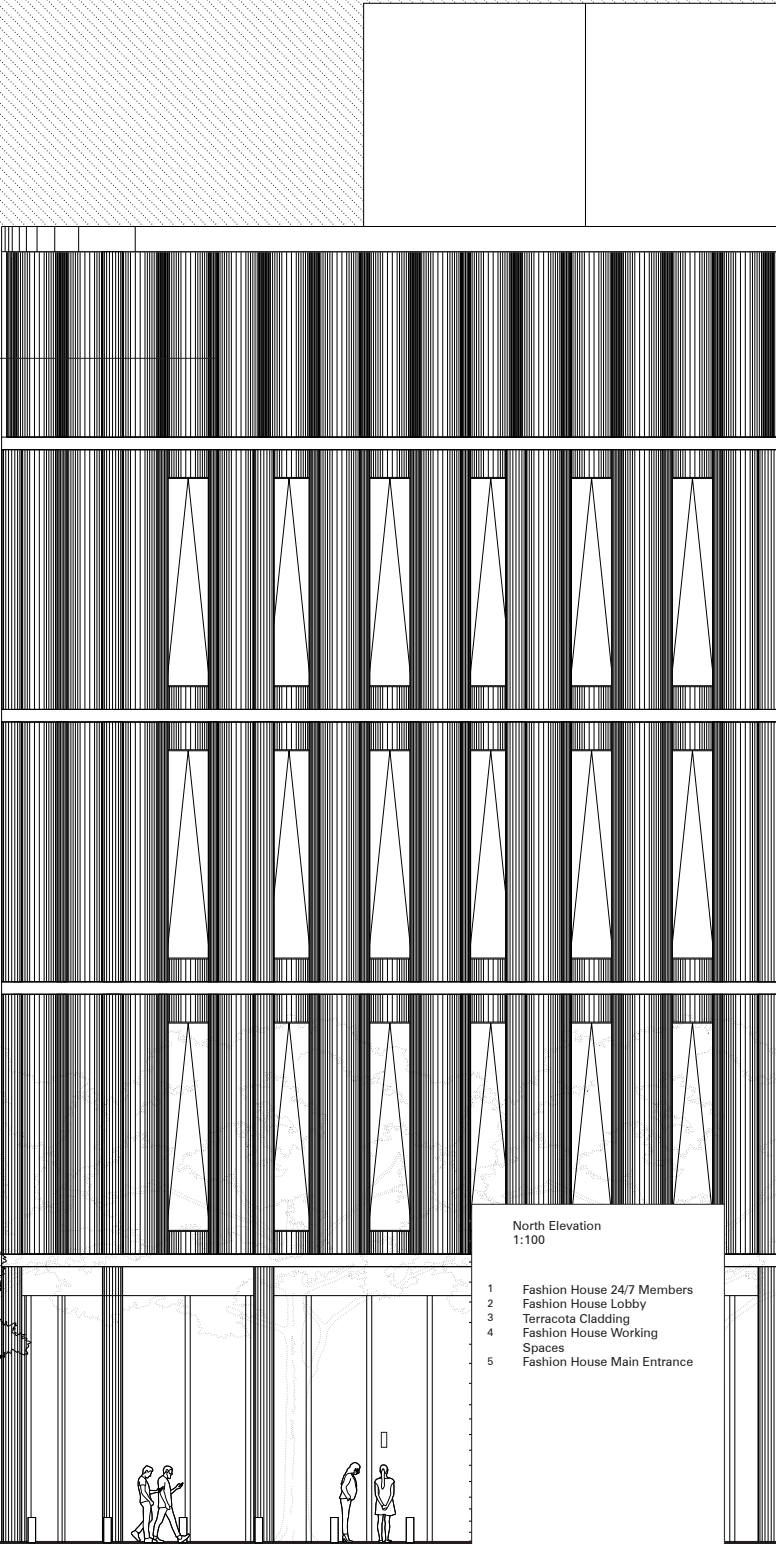


Fashion House Marseille is primarily accessed from the Bougainville metro stop, across the pedestrian bridge that passes over an arterial road adjacent to the site.

The certification offices stack at the site's corner to provide scale at the intersection of two arterial roads and help blend the urban fabric's building-scale transition from mid-to-high rise mixed-use and residential buildings to the south and low-rise warehouse buildings to the north.



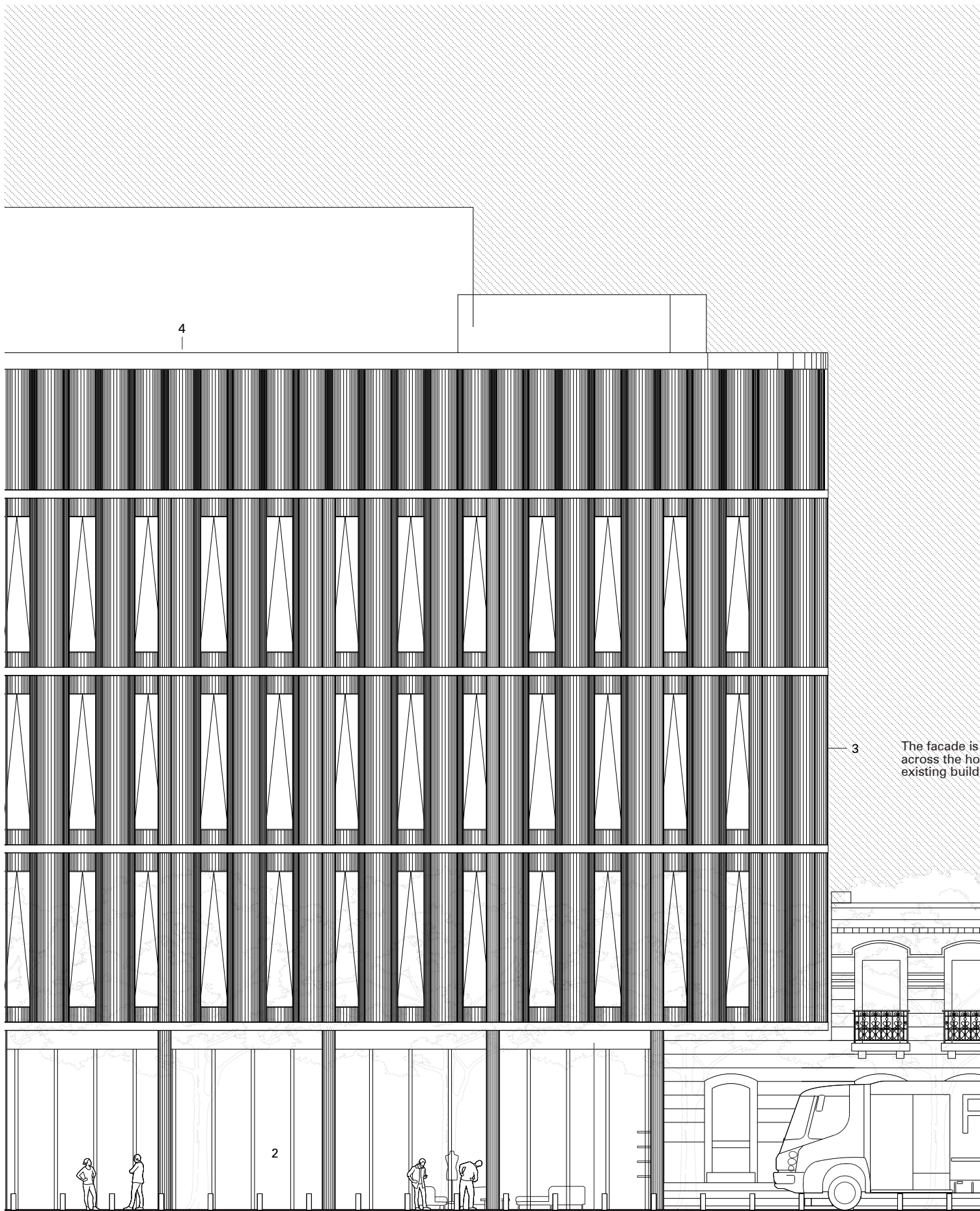
Artwork in the public plaza in front is commissioned by regional Marseillais artists



North Elevation
1:100

- 1 Fashion House 24/7 Members
- 2 Fashion House Lobby
- 3 Terracotta Cladding
- 4 Fashion House Working Spaces
- 5 Fashion House Main Entrance

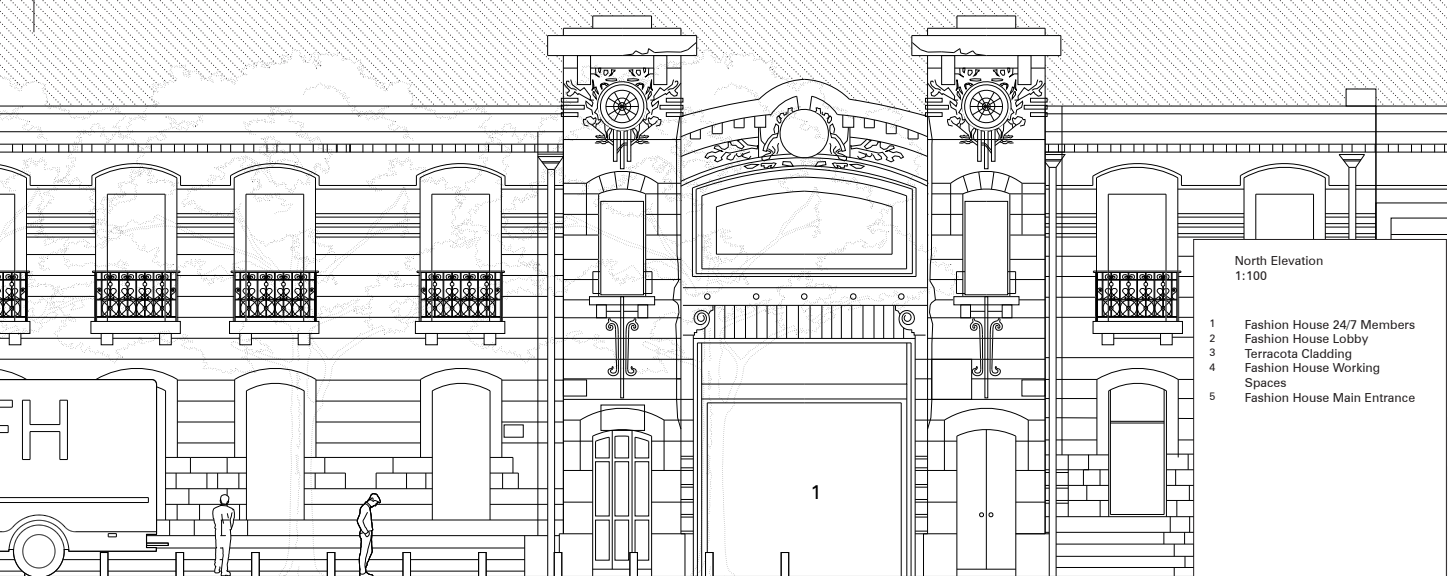
0 1 2 3 4 m



The facade is
across the ho
existing build

The lobby's ceiling is articulated by
the height of the adjacent landmarked
building.

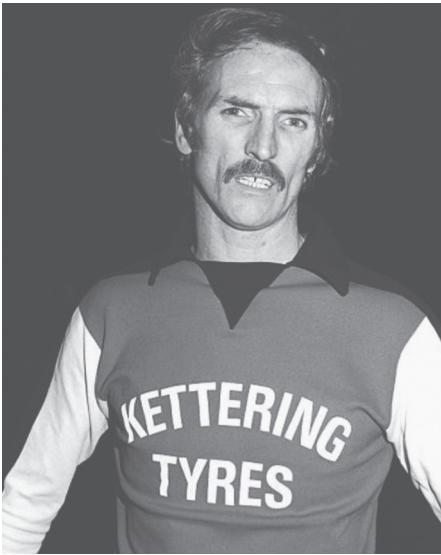
scaled to carry
horizontal lines of the
ing



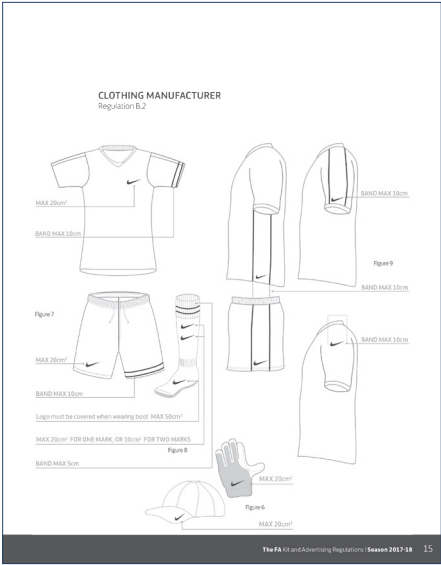
North Elevation
1:100

- 1 Fashion House 24/7 Members
- 2 Fashion House Lobby
- 3 Terracotta Cladding
- 4 Fashion House Working Spaces
- 5 Fashion House Main Entrance

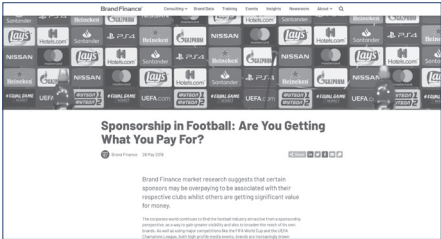
0 1 2 3 4 m



in 1976, Kettering Town became the first British club to wear a sponsor's name on its shirts. It is one of the first examples of the football kit becoming a billboard for paying sponsors.



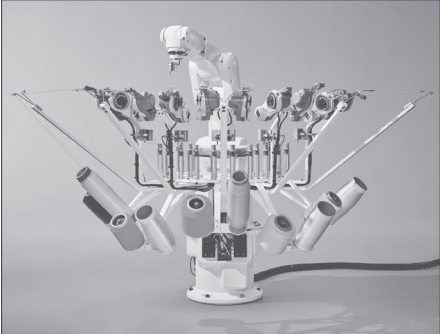
Kit design regulations from the 2017-2018 season, as written by the FA (Football Association, the United Kingdom's governing body).



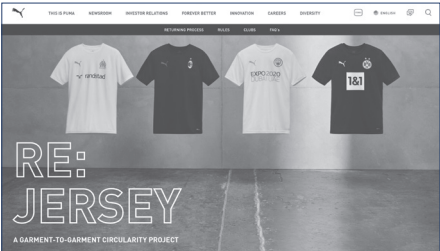
Financial analysis of who & how benefits from sponsorships



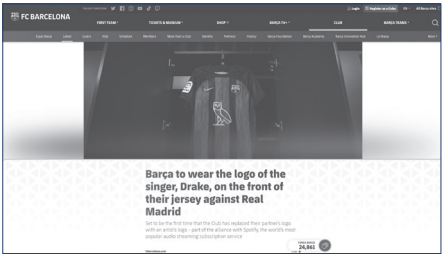
Journalistic research into the associated costs to make and retail a football shirt.



Adidas Futurecraft Strung, future for automated performancewear.



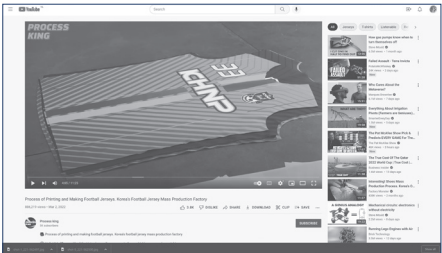
Puma RE:Jersey, sportswear recycling program



FC Barcelona and Spotify's 2022-2023 season shirt sponsorship deal that will place a changing-cast of artists to feature on the team's shirt over the season, a first of its kind



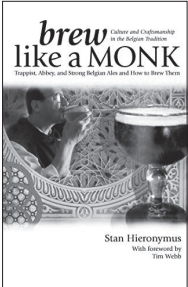
Forest Green Rovers's recycled polyester and coffee-grounds football shirts



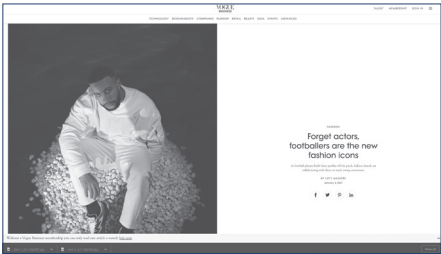
How to make a kit, today



Fandom and participatory culture



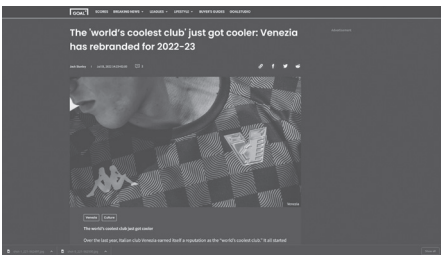
Trappist Beer history and certification standards as inspiration for contribution certification



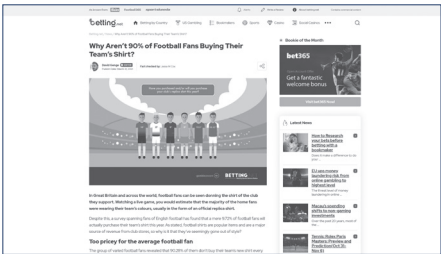
Footballers are the new fashion icons



Italy's Serie B team US Lecce self-produces their own kits



Italy's Serie B team Venezia FC recently rebranded the graphic identity of their team as part of a larger effort to bolster the club as a whole, using fashion as its primary tool to draw more attention and investment



Increasing prices—and deteriorating quality—have led more fans to not purchase kits on a regular basis



How Soccer Became Fashion's Latest Obsession

Versace, Virgil Abloh, and Burberry are putting soccer scarves and jerseys on the runway—but many brands are missing what the sport is really about.

By CALVIN GORDON | Feb 22 2018, 9:49pm

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Photograph by AFP for Getty Images.

Fashion and football—sorry, soccer—have always made uncomfortable bedfellows. It is a sport in which the star players are cocooned from an early age: no parties, no normal teenage upbringing, none of the elements typically crucial in developing one's own sense of style. They don't have time for that. Their reward, of course, is a life that many grow up dreaming of—adoration, glory and money. Lots and lots of money. The sartorial consequences of this have been, unsurprisingly, disastrous. For every Johan Cruyff—coiffed and debonair—there's a glut of Cristiano Ronaldos—obnoxiously wealthy and utterly devoid of taste.

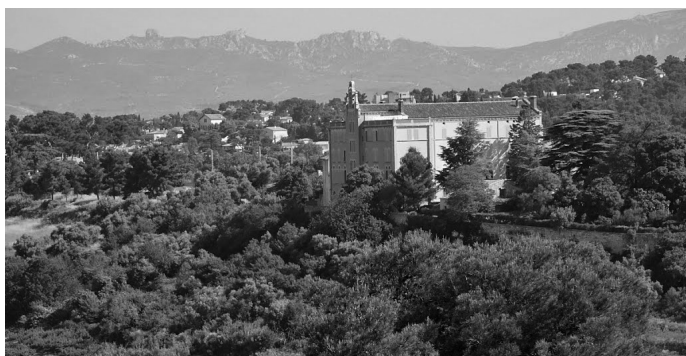
Collaborations between fashion brands and sports clubs and professional athletes that are transitioning into more permanent business arrangements.



Generational evolution of stadia contextualized in technological advancements in media.



View from monastery grounds, in the valley below



View from hill to the south

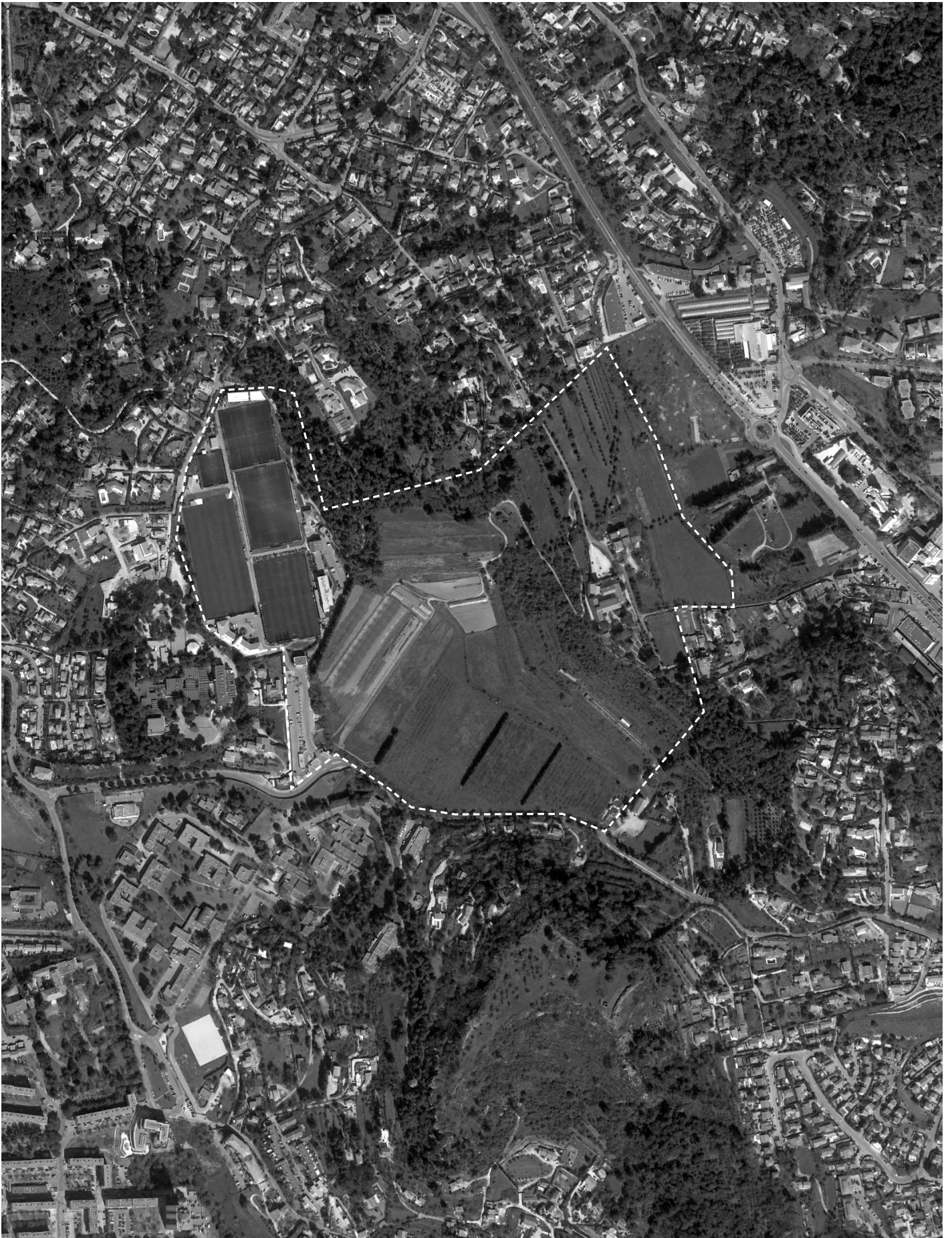


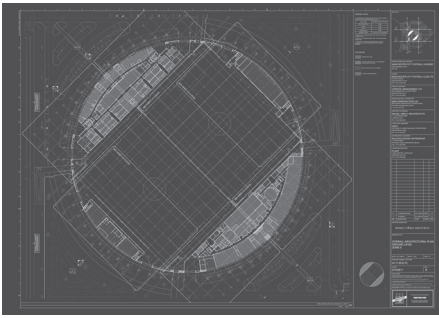
View from west of the primary monastery elevation, in the valley below



View of the primary monastery entry from its northern approach

Monastere Serviane—located in the eastern suburbs of Marseille—is an active monastery run by the Daughters of the Heart of Jesus order.

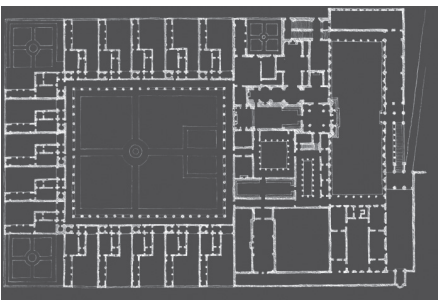
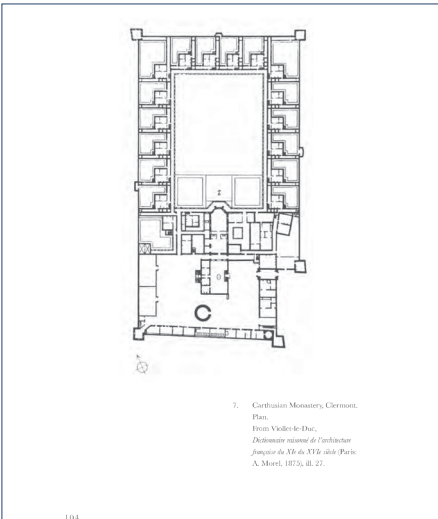




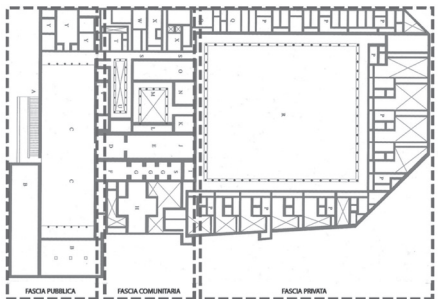
Manchester City's training grounds and academy—the Etihad Campus—designed by Rafael Vinoly, is adjacent to the team's stadium, and a pre-eminent example of the contemporary training grounds' architectural spaces informing the club's culture.



Program documents for the American football team—the New York Jets—designed by SOM provided benchmark for the number of employees required to run a professional sports team.



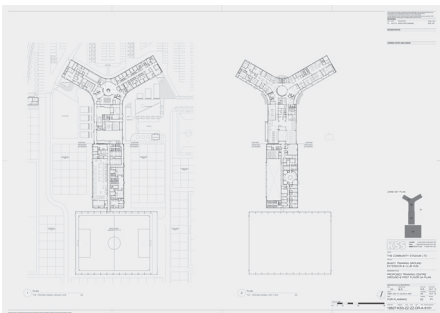
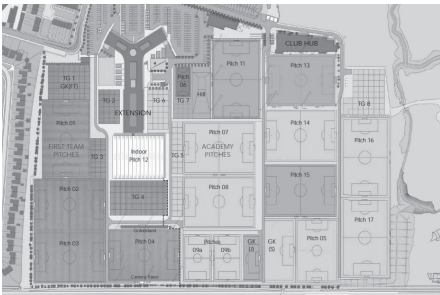
Le Corbusier's seminal research into the Certosa del Galluzzo and other Cistercian monasteries informed the spatial relationships between ritualized behavior, spatial progressions, and thresholds.



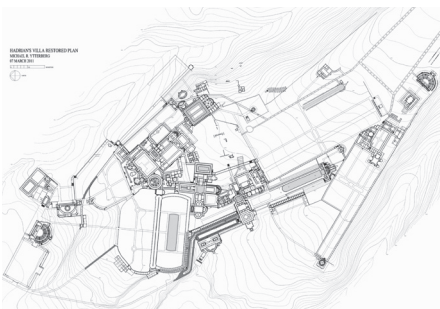
Analyses of the Certosa di Firenze highlighted the monastery's separation of programs into layers determined by degrees of privacy and/or seclusion required by the monks, and the degree to which the public would be allowed to enter.



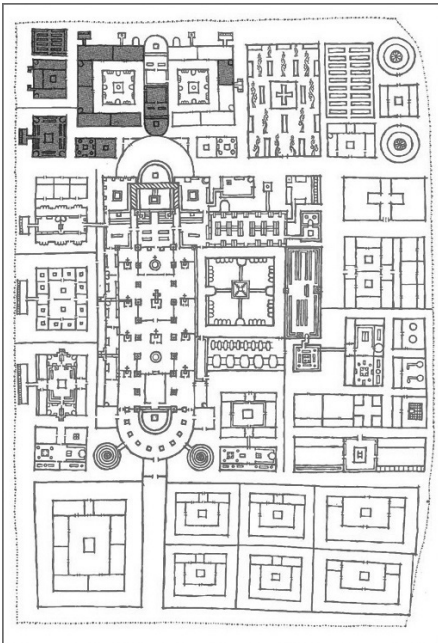
Juventus FC's training center—La Continassa—an exemplar of centralized and integrated football and business operations.



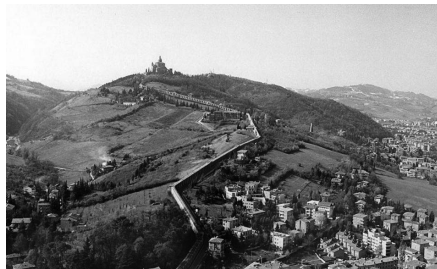
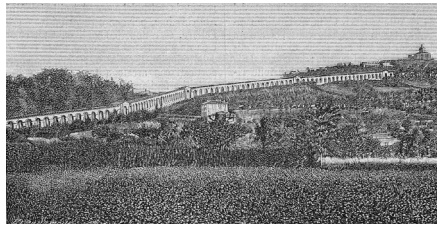
Brighton & Hove Albion FC's training center was a starting point case-study that benchmarked program sizes.



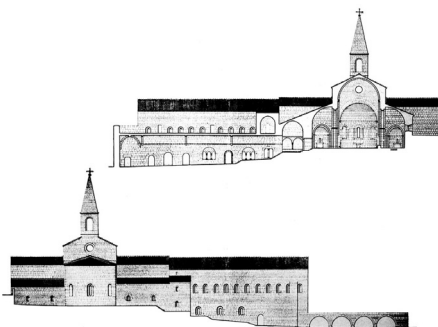
Hadrian's Villa in Tivoli, an all-in-one palace on a single grounds. A monastery prototype.



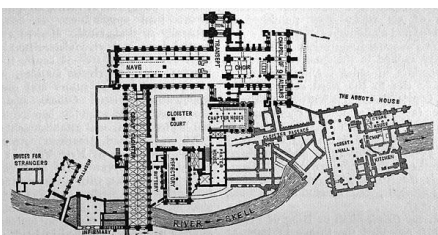
Plan of St. Gall, a spatial organization of a monk's regimented life according to the liturgical hours.



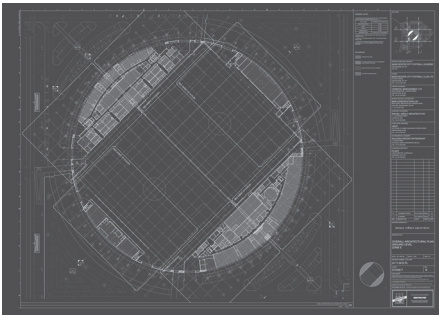
San Luca Portico in Bologna, a processional portico.



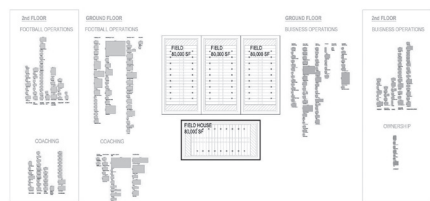
Abbey of Le Thoronet, a case study for the design of a monastery that negotiated multiple topographical elevations.



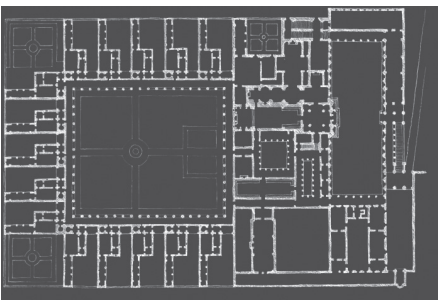
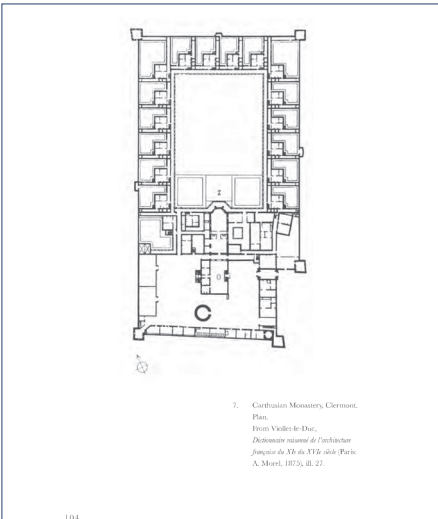
Fountains Abbey, a monastery whose topographic siting established multiple grid arrangements that intersected non-orthogonally.



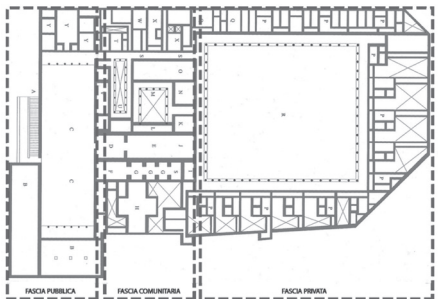
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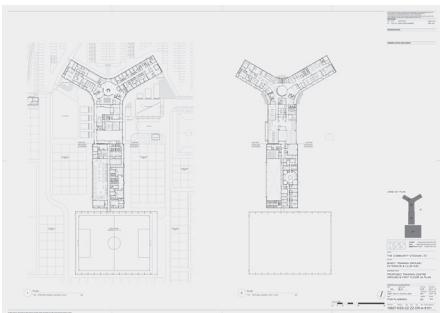
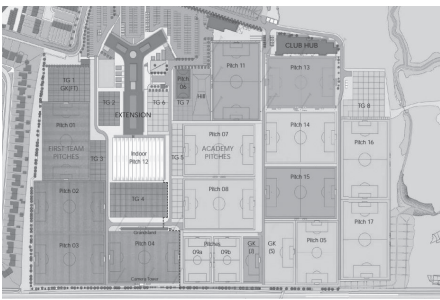
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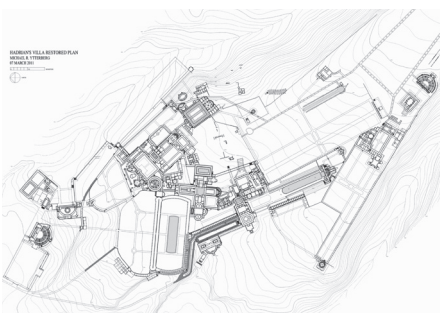
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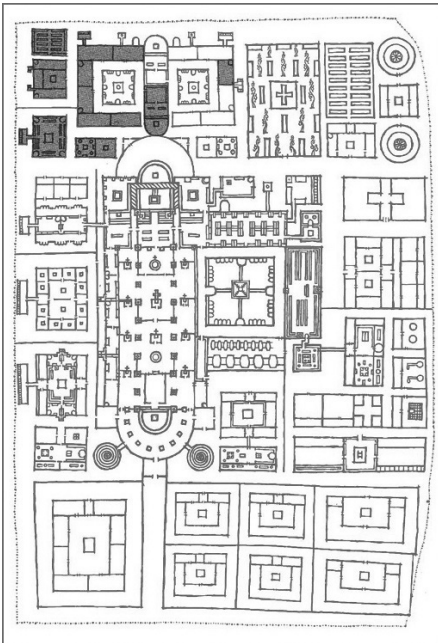
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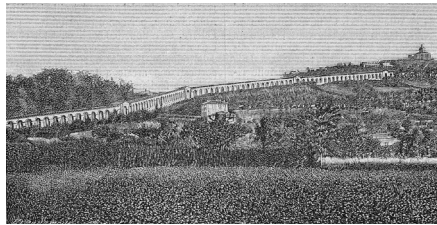
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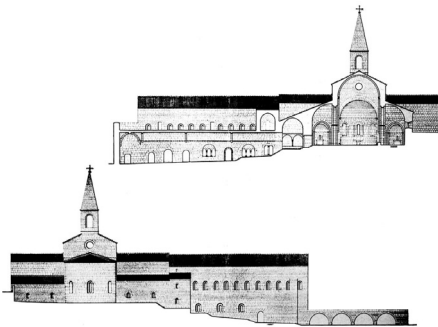
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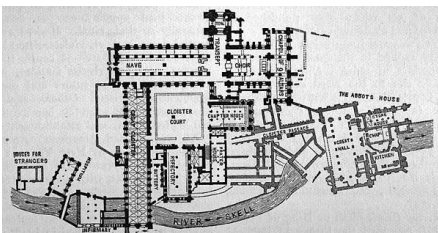
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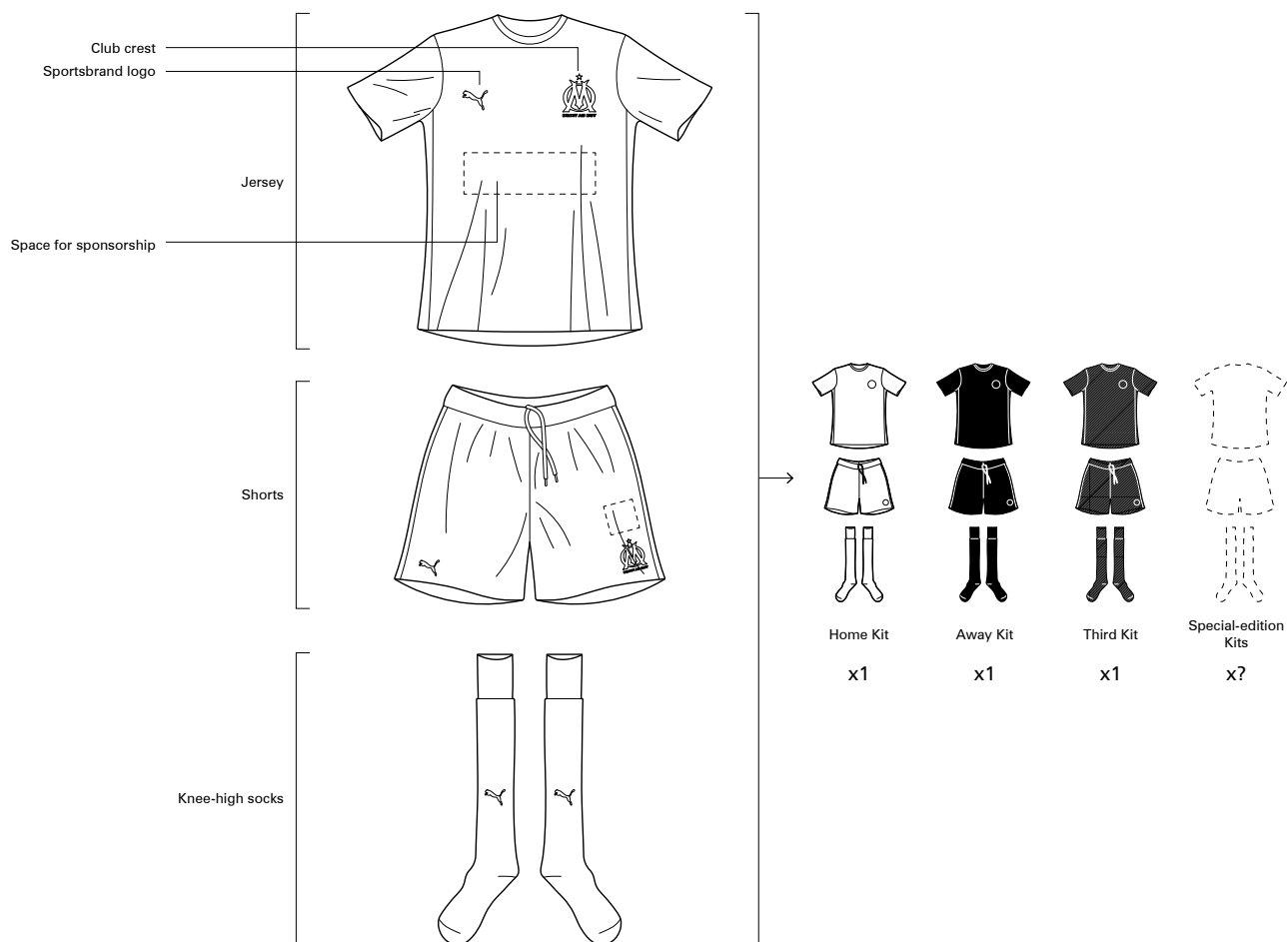
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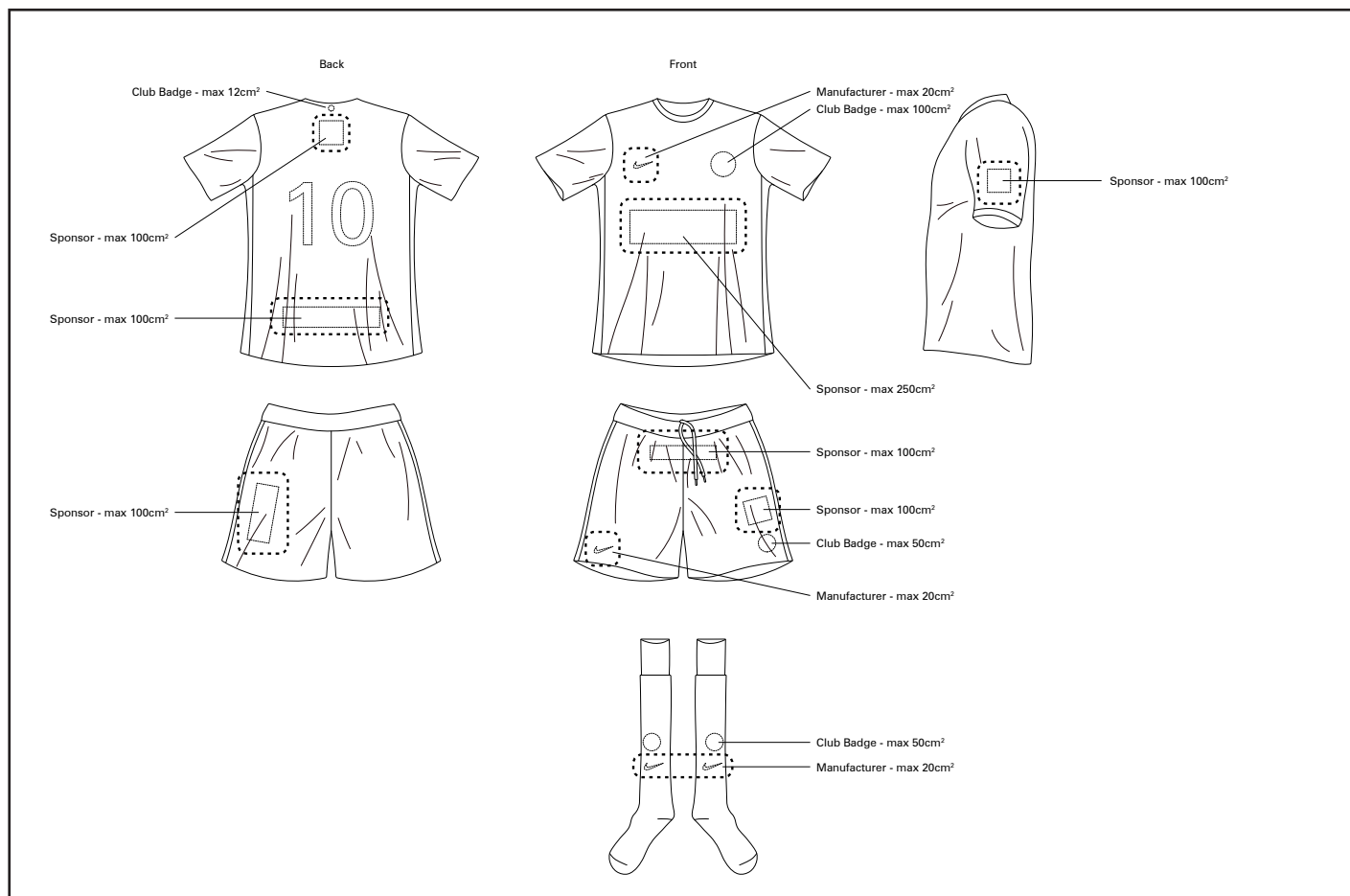


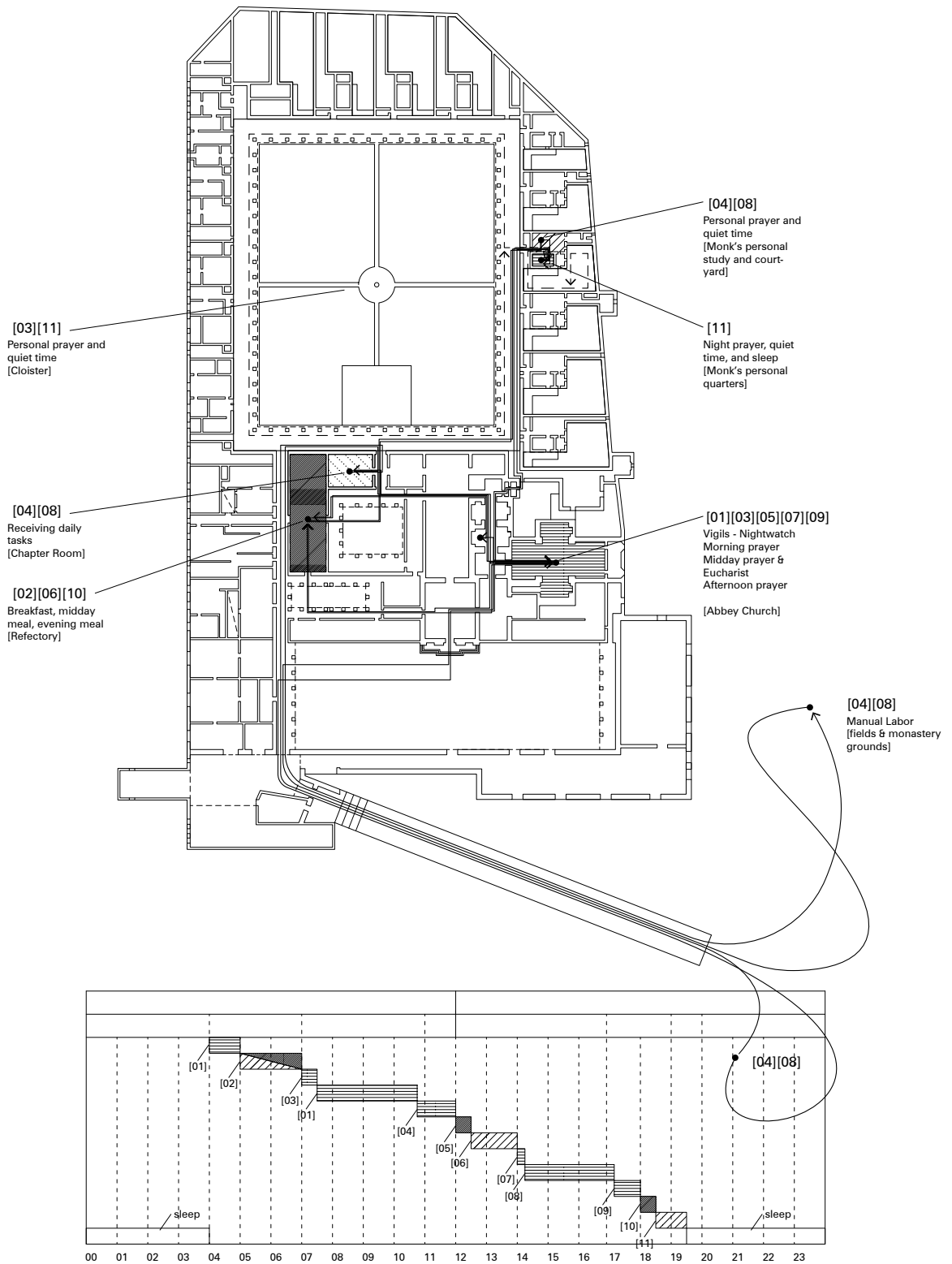
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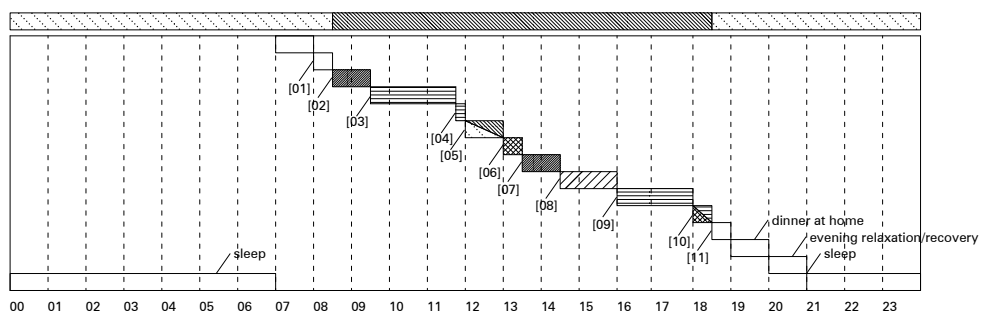
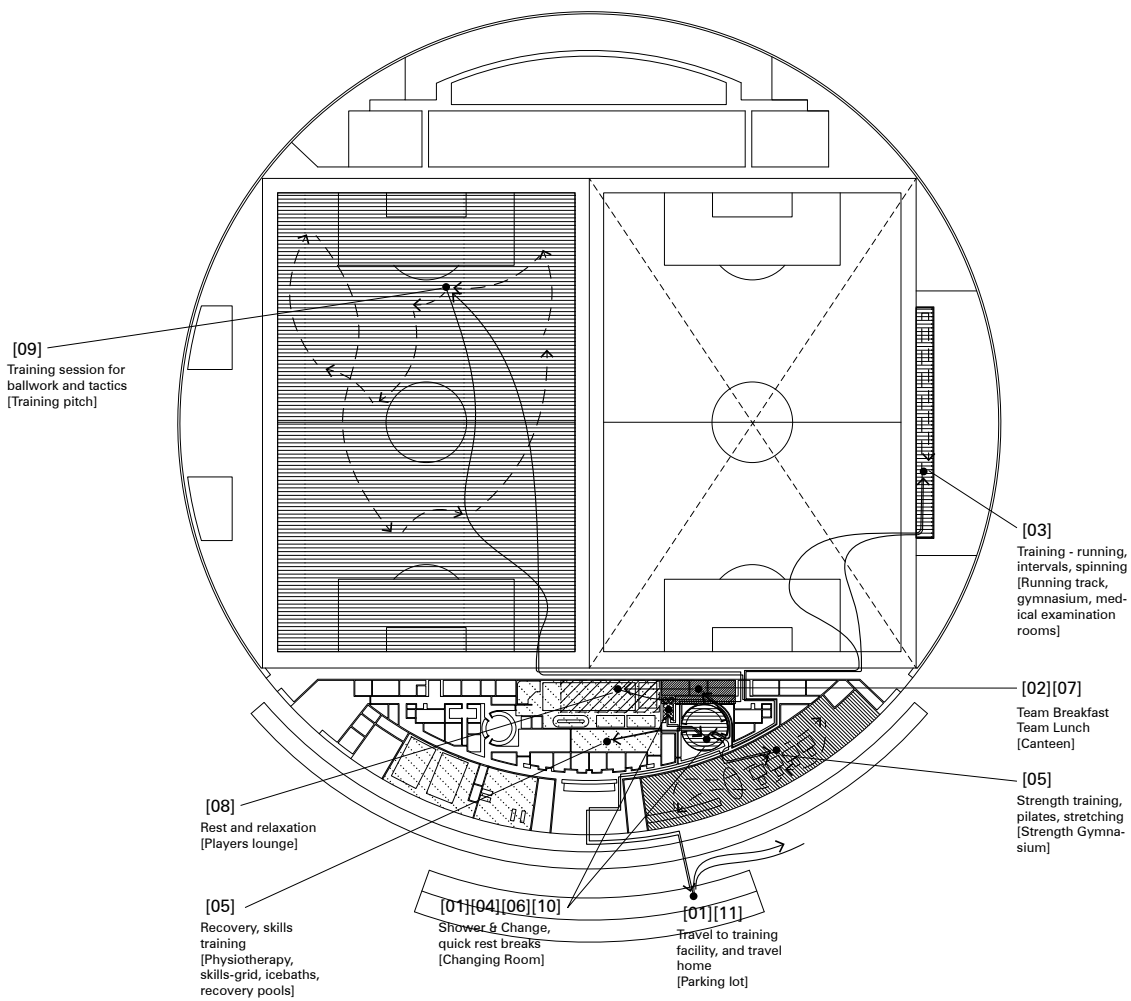
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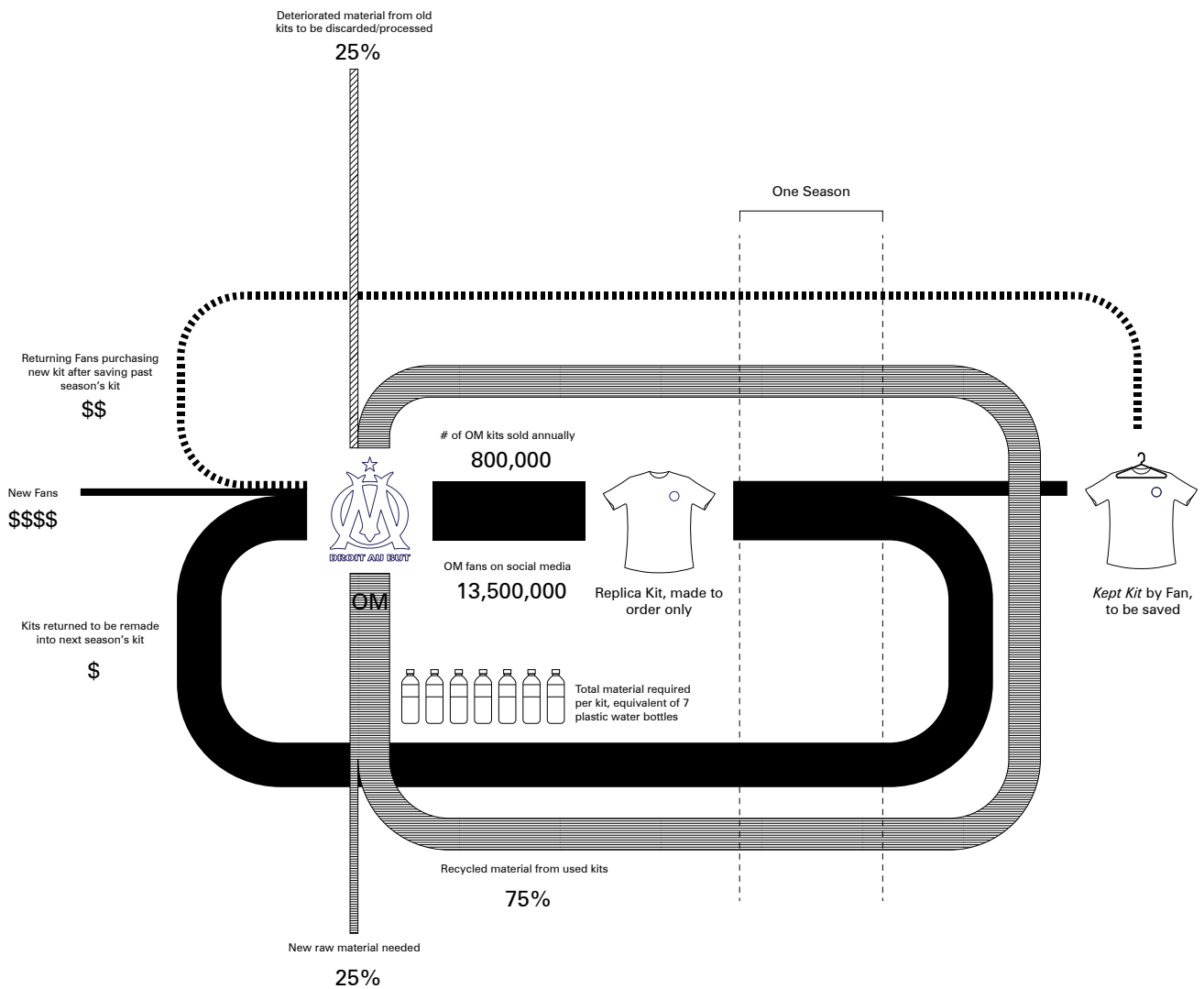


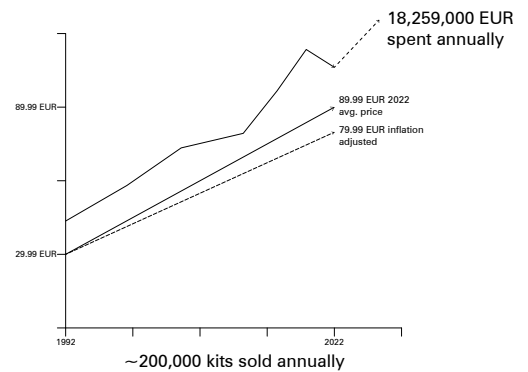
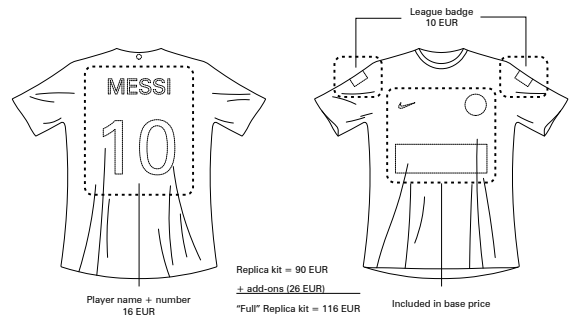
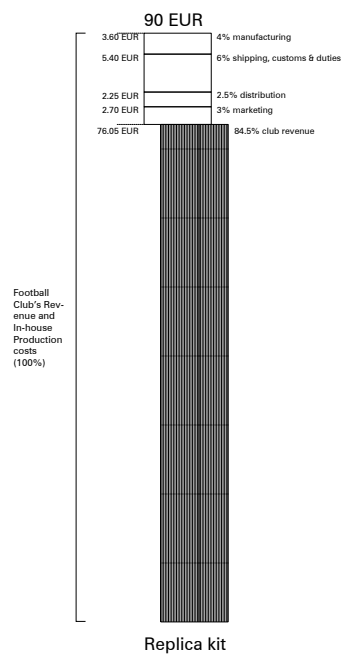
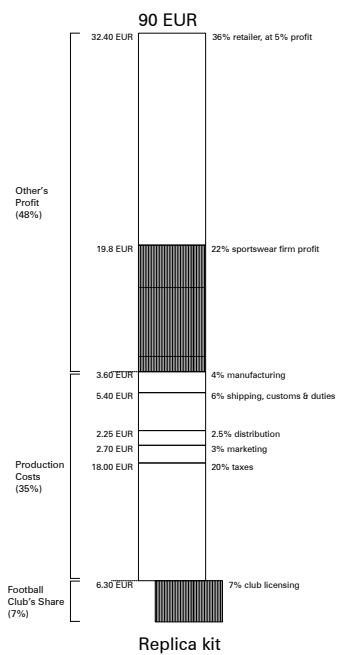


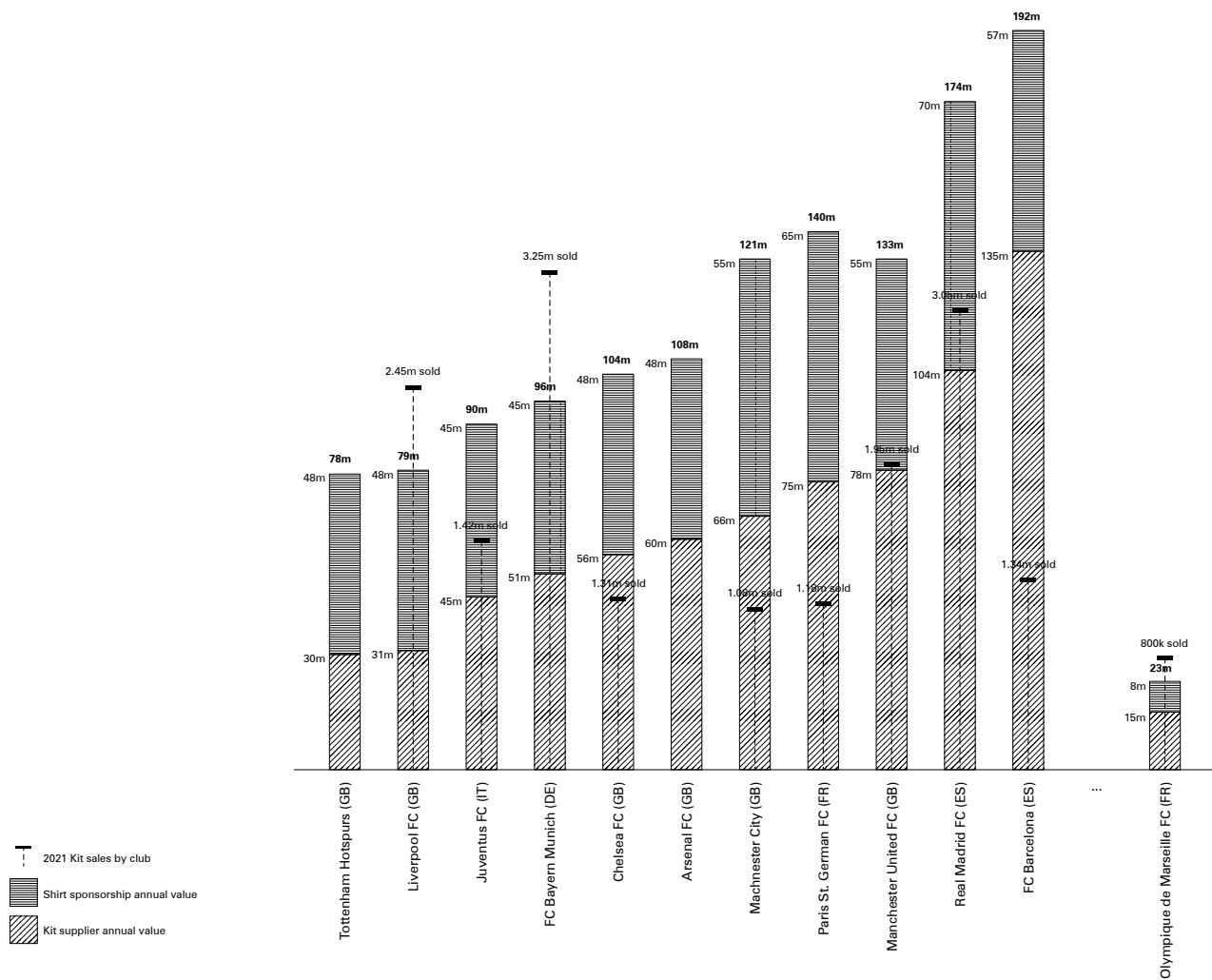
Monk

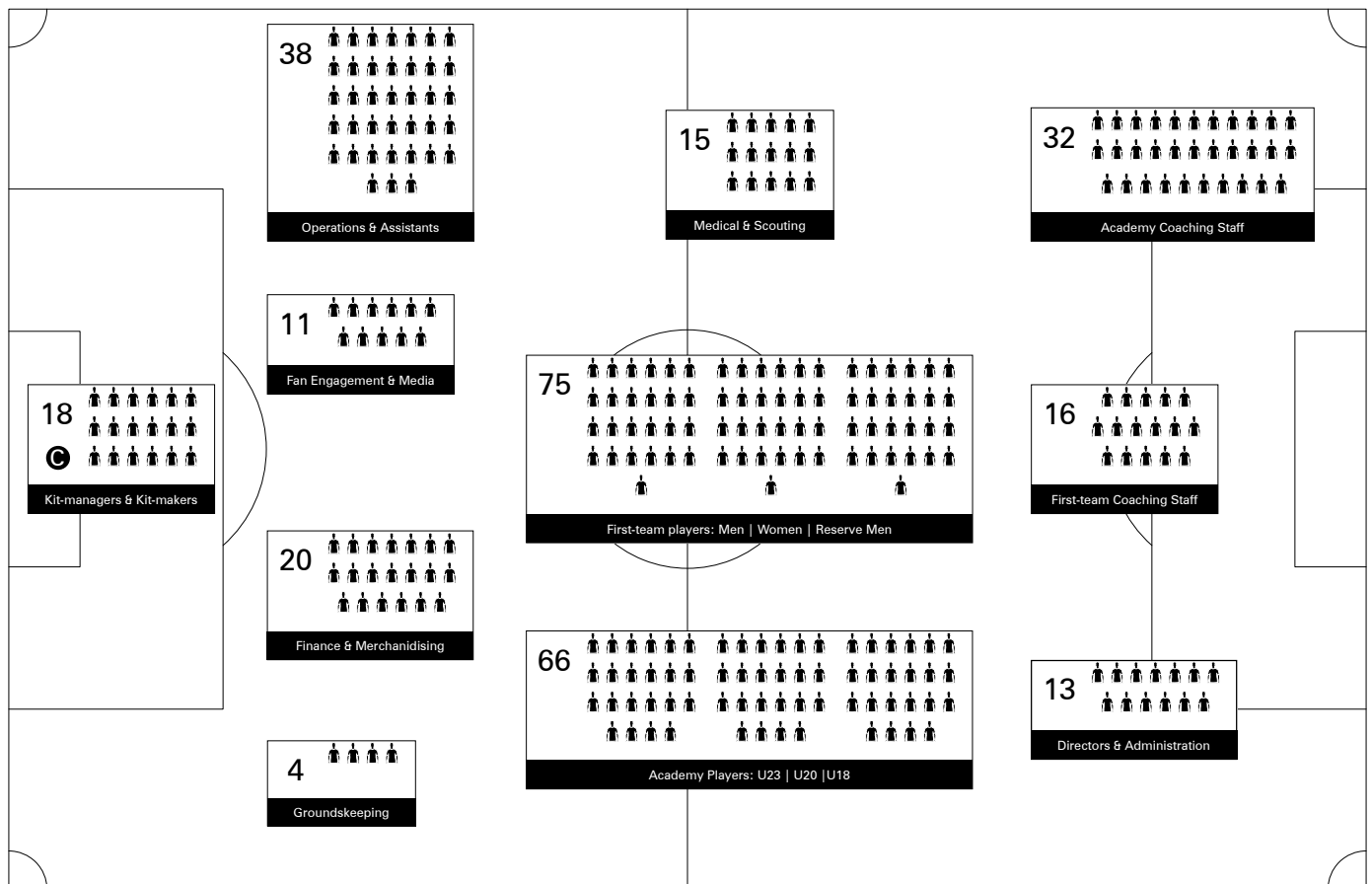


Footballer











Ibrox Stadium, Glasgow. Architect: Archibald Leitch

I. 19th century — 1930s

Accommodating large # of fans, with minimal concern for facilities quality or fan comfort



Estadio Centenario, Montevideo. Architect: Juan Antonio Scasso

II. 1930s — 1990s

Influence of television emphasizes fan comfort and facility quality.

Concrete bowls, open air generally



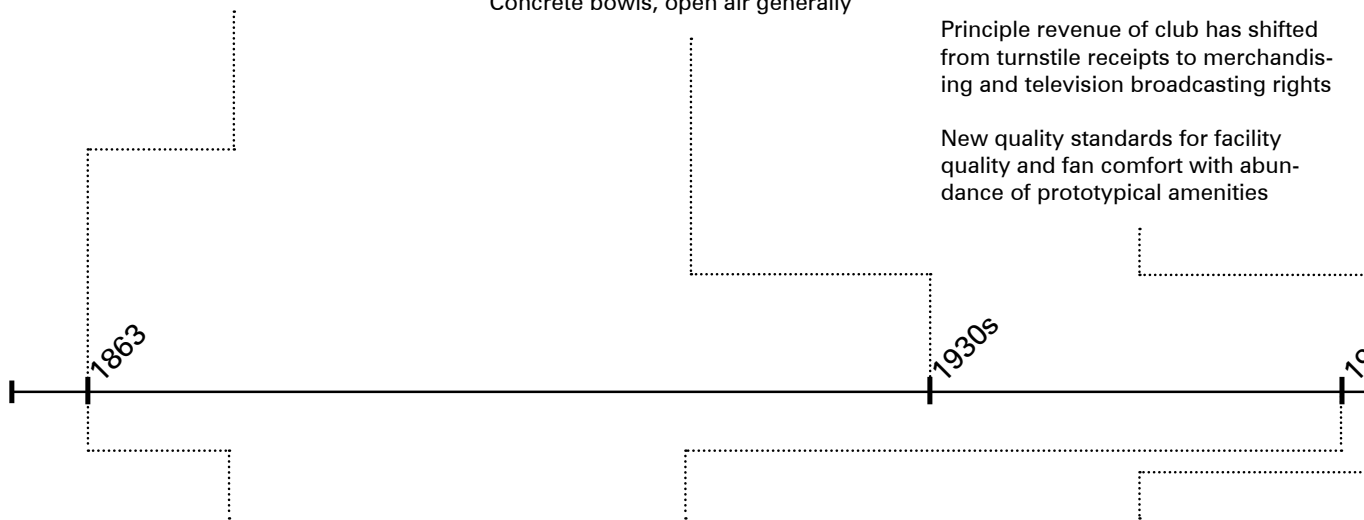
Stade de France, Paris. Architect: Michel Macary, Aymeric Zublena, Michel Regembal, Claude Constantini

III. 1990s — “Family Stadia”

Sport is the focus, but not only attraction

Principle revenue of club has shifted from turnstile receipts to merchandising and television broadcasting rights

New quality standards for facility quality and fan comfort with abundance of prototypical amenities



I. 19th century — 1960s

Training grounds and stadium are not differentiated: team owns only one property.

Grounds is embedded within—or located nearby—neighborhoods in which players and fans live.

II. 1960s — 1990s

New training grounds are built outside the city to incorporate better facilities with the introduction of sports science and evolving sport moving towards tactical play.

Large campuses are built in cities' peripheries.



Milanello Sports Centre, Milan.

III. 1990s —

Training grounds become larger and more amenity-rich, used as a tool to attract prospective players and youth players.

Training grounds expand, integrating youth teams with professionals, feature hotel-style temporary residences for pre-match routines, and include full-service hospitality, nutrition, physiotherapy, and sports science facilities.



Etihad Campus, Manchester. Architect: Rafael Vinoly Architects



Allianz Arena, Munich. Architect: Herzog & de Meuron, ArupSport



Wembley Stadium, London. Architect: Ken Shuttleworth, Rod Sheard, Norman Foster



Estadio Santiago Bernabeu renovation, Madrid. Architect: L35 Architects

IV. 2000s —

Stadiums are chock-full with amenities to serve as a backdrop for media and corporate sponsorships.

Stadium financing focuses on its ability to make money for the club and city, so it is becoming increasingly multi-functional and accessible beyond gamedays.

V. 2010s —

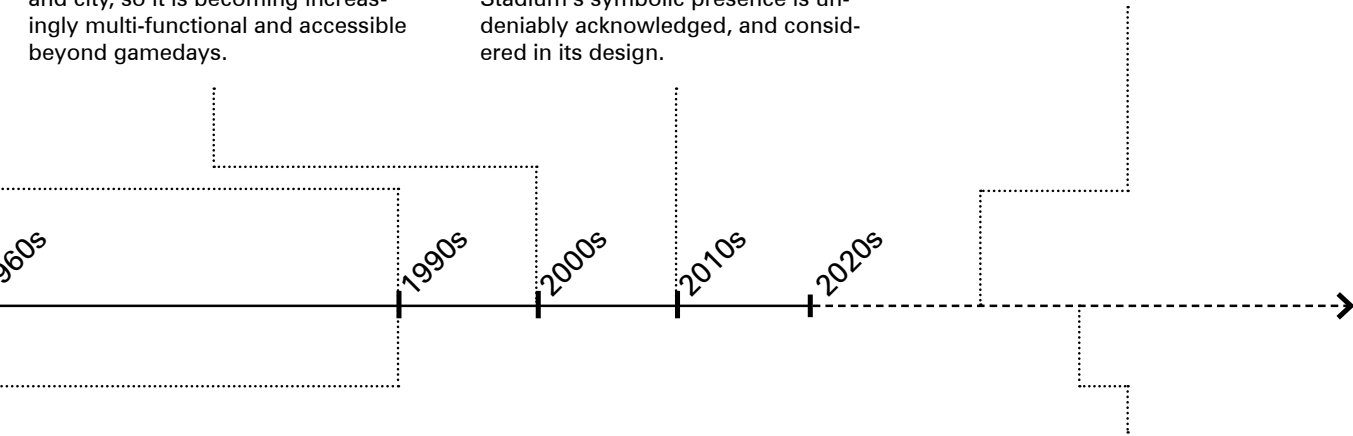
“Urban Regeneration”

Stadiums are focal points for urban masterplans that intend to redevelop city districts.

Stadium’s symbolic presence is undeniably acknowledged, and considered in its design.

Next Generation

Stadia will become entertainment hubs—the in person game-watching experience will become more highly-prized because television and digital broadcasting will be so pervasive.



Next Generation

Training grounds will become an all-in-house headquarters that house all teams and club operations, integrating garment manufacturing and campus-wide recreation and gardens.

Training grounds will be completely isolated from stadia and from fans.



Paris St. Germain training grounds, Paris.

Jean Williams: Hi there.

Takuma Johnson: Hi there. Can you hear me alright?

JW: Yeah, I can hear you fine.

TJ: Perfect. Thank you so much for taking the time.

JW: No worries. It's a really interesting project. Um, to answer your question, no, I've not heard of an academic doing a project of this kind before, so that's always great.

TJ: Yeah, it's definitely a bit of a departure from the norm, but it's been quite an interesting project thus far and really looking forward to getting your insight because you are much closer to the teams and just really the game itself. Yeah. I mean, I, I can go ahead and sort of quickly introduce the project, myself, whatever you want before we sort of get started.

JW: Erhm, what is going to be the output of this, Takuma? Is it going to be a podcast or is it going to be your thesis or...

TJ: It's going to be for our thesis project. So, I'm one of about 20 architecture students, and we are developing a thesis project collectively in which each of us have a very small part, each exploring a theme. So it'll result in kind of an architectural—of course—an academic architectural project: drawings, some images. But nothing really beyond an academic project.

JW: Okay, so I've made a few notes, so do you mind if I turn off the camera? Because I'm just basically

going to read that some of the notes so that I've got it as accurate as I can for you. Yeah, because you won't need the camera on will you. And in terms of the sound quality, it is often better with the camera off.

TJ: Sure. Absolutely.

JW: Okay. Alright, great. All right. So yeah, please go ahead and introduce your project to me.

TJ: Yeah, great. So, as I mentioned, we're a collection of about 20 students and we're working on a collective thesis project that is exploring the relationship of architecture and the fashion industry, being one of the largest industries in the world. And so, the theme that I'm exploring within the broader collective project is surrounding football clubs and the creation of specifically the football kits and the jersey—but perhaps more broadly—about the figurative capacity or the meaning we inscribe into the jersey itself, and then by proxy, the club.

So, you know, that's kind of the overall—the collective. More specifically to what I'm envisioning or where I've, you know, the project thus far as have taken me is looking very specifically at the professional club in Marseille—Olympique de Marseille in 20 year's time. You know, we've situated this project in, in 2040. So, 20 years from now things will be, will be different and change. And so in 20 year's time, I'm envisioning an alternative future where the club, let's say, is one of many of these football clubs who are now creating their own kit and moving away from the complete money grabbing that's occurring, at least in the public discourse, around the entire sport now. So that's kind of where the project is going.

And so ultimately what I'll be designing as an architect will be the training ground for the club, envisioning it as the headquarters where the players, the groundskeepers, the back of house staff, you know, really everyone that is part of this club goes to work and it really is a family in perhaps the true sense of the word.

So really, again, a kind of a speculative alternative future for how the sport is going now. So, with that, I was hoping to get your—or your insight really—into what is the history of the training ground itself. And, perhaps, based on what you know or your own research, what is its history, where, why it's shaped the way it is. From my own research, there are some training grounds that are tens of kilometers away from the city center, away from the stadium. And then there's other examples where they're directly next to each other. So, just hoping to get your thoughts on some of that to start off with.

JW: Yeah, I absolutely think it's a super interesting project. So thank you for connecting with me and yeah, I'd be really interested to get to read the final thesis when it's developed. So yeah. Let's go shall we.

TJ: So the history of the training ground; my research of sports club started, started really as a leisure club: groups of men at that time would come together for leisure, athletics and sports and started gathering in these spaces with the athletic field, the gymnasium, whatnot. But what is characteristic of that architecture, and what is the trajectory from its founding to today where they're really global headquarters of a major, major brand?

JW: Yeah, it speaks really to the history of football as a professional

sport, exactly as you have described. You know, we are moving away from football as a leisure pursuit to being a professional sport. So if you think in 1863 the formation of the Football Association where initially all amateurs and then by 1885 the FA conceded the principle of professionalism and the Football League was established as a professional league in 1888.

And what if you think about the context of that? In late Victorian England, people had more time and leisure to become supporters. And what you get around it, you get it across all of Europe. So, Europe's big five leagues is with that kind of elite of the working class male population all having the Saturday afternoon free, then you get a kind of rash of stadium building and that's the significant thing to say.

The leading figure in the UK was a guy called Archibald Leitch, who began his career—his stadium career—in 1899 with Glasgow Rangers and went on to build some of the most iconic grounds that stood until the redevelopment really, which came under the premiership era of 1992 onwards. So, the thing at that time is that the football ground was the training ground. And the reason for that is that if you think about it, these clubs owned a large piece of real estate right in the center of most cities. So, if you think of where the historic grounds were, they were cheek by jowl with the people who would actually be the supporters.

So very, very often in Britain particularly, that there would be surrounded by rows and rows of terraced houses because of that Victorian industrial context. And that sort of speaks to the later development of why some of the training grounds are close and why some of them are far away. Because by the time of the development of the training ground as separate which really starts in

the 1960s—to some extent Arsenal started to do stuff in the 1930s—that was more around sports science. But you get the things like the Milanello Sports Center, AC Milan training facilities, which have been in operation since 1963, and it's currently spread across 160,000 square meters.

It wasn't until football changed as a business in the 1960s that you get the development of the training ground and the reason for that is twofold: one is that in Britain particularly, I can't speak for the rest of Europe, but in Britain, particularly, if you're a shareholder in a football club, up until the 1960s, your dividend was limited to 5%. And so we call the football grounds until that time, "not-profit maximizers" because they were limited by law in how much profit they could make. But they were "utility maximizers." And what we mean by "utility maximizers" is that because they couldn't make a profit, the clubs put a lot of effort into redeveloping the grounds and also selling lots of assisted products like food and drink.

So once you get the cap on the dividend being lifted, it's in clubs' interest to expand and make more profits as a brand. And the other thing that changed in the 1960s is that the players themselves were on what was called "retain and transfer" contracts. Even many of the England team who won the 1966 World Cup had started their careers on "retain and transfer" contracts. And what that meant is once they signed with a club, the club retained the right to hold their transfer titles. So the players didn't, strictly speaking, own their own labor.

With the revolution that came around in player power in the 1960s, people like Jimmy Greaves, who transferred the players labor to their own control, which meant they had their own transfer rights. It meant

that the clubs couldn't impose a maximum wage anymore, and it meant that the players were free to negotiate for whatever kind of pay they could get. So, it revolutionized the football industry. And then with the launch of things like the Premiership, the Bundesliga, and Serie A and all of those kinds of things, the ways in which those things changed in the 1990s. Clubs by then, most clubs by then have been operating since 1888.

So they've become heritage brands. They've got a history of over 100 years that they could begin to sell. And that's when you start to get the establishment—just across the road from the Amsterdam Arena, Ajax's training center was built in a it took them between 1993 and 1996 to open and it starts to become something that clubs used to draw players in. You'll see, players who've been through transfer talks have said that they were very impressed by the training facilities but equally, it's a way of expanding the brand of the club to say, "look, we're expansionist, we've got loads of money. And it's not just our stadium that is significant, it's our training ground as well." So it speaks to the different branding of football clubs now that they are owners of an estate, not just a stadium, which is where they started like 150 years ago.

TJ: That's really interesting. There's two points that really stood out to me because we're realizing now that there are potentially limits to what really the earth can give us—environmentally speaking—and to pull in players, this question about owning their own labor. I'm reminded that recently there now these conflict with both player image rights and also some players are refusing to wear branded material from commercial suppliers or not signing the traditional shoe sponsorship for instance.

I mean do you know, using the grounds and the stadium methods of expansion and in a world where we can't expand any longer and of course, we're not there yet within football. But are you aware or are there the sort of discussion about where this is going and how the player themselves, him or herself, is now becoming even perhaps even more powerful in some cases than the clubs themselves?

JW: Yeah, yeah. And if you look at Simon Kuper's new book about this, the effect Lionel Messi had at Barcelona, you know, in effect, Simon Kuper's take on that is that Messi effectively bankrupted Barcelona. They couldn't keep him even if they paid him nothing. But also the club's model of growth. I mean, what is their training ground is the Ciutat Esportiva Joan Gamper, named after the guy who helped to found the club. And so they replaced the training ground La Masia with a 60 million Euro state-of-the-art center and with the model of the wages that were paid to Messi and, you're quite right, I've spoken to people at Adidas who have designed kits specifically for Messi, who is one of their endorsers and they had a launch party for him and he hated the kit. And because he did it, because it was too flamboyant for him. It's got pink elements in —oh gosh what's it called—what is the stuff that is like army fatigues. They call it—that kind of blotchy pattern.

TJ: Camouflage?

JW: Camouflage! Sorry, I just couldn't recall that word. There were pink elements in a camouflage design. And Messi's masculinity is, you know, is very, very kind of not flamboyant at all. Right. And he hated the pink bits, and he hated the camouflage. So, they had to quickly use that design for somebody else and rebrand him. So, the enormous player power is kind of summed

up by him and what's happened at Barcelona and, yes, those players do have enormous clout because they are themselves now global brands and very careful who they become brand ambassadors for.

And I think it's super interesting that as you say around sustainability, you've got such mixed messaging because obviously we've got these stadiums that are being built in Qatar that are said to be the most sustainable in the world in terms of, you know, being able to be moved. And so, you know, there are elements that could be recycled and all the rest of it. But then with the migrant worker deaths that have been caused in the way that those stadiums have been constructed and there are human rights violations, and that the likes of David Beckham seem to be endorsing and allying his brand with that, which seems questionable, but then you've got the Australian men's national team saying that they don't approve of the anti LGBTQ statements that have been made in Qatar.

So, it's so contradictory and with layers of meaning. Yeah, it's really complex, isn't it?

TJ: It really is. I mean, you're pointing out the players themselves are global brands and then the clubs are global brands and then the suppliers like Adidas or Nike are also global brands. And, you know, they seem to be constantly helping each other. But then also in competition and, you know, there are, it seems, a never ending 'trying to one up each other,' it seems like.

I mean, based on where it seems to be going and maybe to go back a little bit to your point about these clubs, how the shareholder cap was lifted and basically their business type becoming more about being

run as for-profit businesses, you know is the player or the club kind of now bigger? What is bigger than the other, or you know, or does anyone really know and maybe where is that going, I guess?

JW: Yeah. I mean, there are economists who work specifically in the area of and, you know, looking at the metrics behind all of that. And you know, I think you've got certain players like, for example, Cristiano Ronaldo's move to Manchester United that is worked more as a business collaboration I would suggest than success on the pitch because yeah, they've got Cristiano Ronaldo but they don't really seem to know what to do with him. But in the meantime, these players, you know, they're young men that they're not as young as you now, but they were when social media and personal branding and all of that came in. And the likes of Cristiano Ronaldo and certain others have got their own magazines, they've got their own fashion brands, they've used football as a platform.

And to turn themselves into business entrepreneurs in the way that Michael Jordan of a different generation in basketball, who is one now way more than he ever did from basketball through selling Air Jordans. And the interesting element of that is that when you play a team sport, you know—so if you've ever seen the Michael Jordan documentary...

TJ: Yeah.

JW: Yeah. The decision was made to kind of end that team of the Chicago Bulls. So, you know, Last Dance is all about the fact that, again, they didn't own their own labor. They had to be picked for a team and it was the team owner and the coach who chose the style of play and all the rest of it. So, to some extent he

owned his own labor in basketball, but he's been much more successful as a seller of shoes and now other things. So, you know, it speaks to that point, doesn't it? It kind of puts them on the same level as other business entrepreneurs. And somebody said to me that they had read—and again, I don't know how accurate this is—I'm not a big reader of them, you know, Hello magazine and those kind of things. But Beckham had tried to justify supporting Qatar because Brooklyn Beckham's married a young actress whose family are far more wealthy than the Beckham's. And he's looking to move from millionaire status into billionaire status because that's the circles into which he's moving. And so it's just, you know, it's not my reality. And I suspect it's not yours. But this is how these people think, you know?

TJ: Yeah. I mean, this 'not owning one's own labor,' of course, is becoming a big conversation - a big, big problem and something that maybe we're slowly starting to change a little bit more, moving away from, of course, the Industrial Revolution and its aftereffects. But, you know, based on what you've heard or based on your own opinion, I mean, what is the role of the club in that way?

And if they are, you know, as you mentioned, they retain the right to register a footballer. And therefore, then they're the only ones who can put that player onto the field. And so, in some sense, they still do own the labor of that player. But if the player themselves are becoming much more powerful, both economically, but also just frankly, culturally, you know, what is the club then? Are they still just an economic machine? Are they a means to an end for these players or are they still kind of the community figurehead, the thing that supporters really look to with such passion and fervor right now? What would that be in the future, do you think?

JW: Well, I think we've got an... what clubs actually are and what clubs want to appear as are perhaps, I would suggest, two different things. So, they will say that they've got a strong link with the community that, you know, they value their fans and they value the fan experience. But if you look at the premiership and what it's become, there are very few British owners of British clubs.

So, take the Roman Abramovich example: when he bought Chelsea, he spared no expense in making them one of the most competitive teams in the world. So, one of the first to build £20 million training grounds. But actually, in hindsight of what's happened since the 2018 Russia World Cup and with Putin going into Ukraine, it's been really clear that actually that it was an example of sports-washing, isn't it, that he's been recycling money that he's earned illegally through the football club in England for many years.

JW: You've got the Glazers at Liverpool [edit: Manchester United] who are not liked by the fans. But again, running the club at a loss because it makes sense for them to do that economically. Most British clubs run at a loss and again, if you look at the City Football Academy for Manchester City, City Group are much bigger than Manchester City and it's definitely using sports and sports-washing globally in its many sites. And again, it's building up feeder clubs and feeder teams for youth teams. So for the City Group, again for the particular regime that is funding that. So unfortunately well—I shouldn't watch the Qatari World Cup because ethically it's everything that I'm standing against. But I do know once the football starts, like everybody else, I'll end up watching it.

So, you know, football fans are

terrible, aren't they? We are fickle... So, at the moment we've got a situation at Leicester City where fortunately we've got nice owners. We're one of the few clubs that have got nice owners. But since the global pandemic, there's been a downturn in Duty-Free sales. So, the current owner can't afford to sack Brendan Rodgers because they would have to pay him off four or five million, which the club just don't have. And Brendan Rodgers is not going to go until is pushed because he wants his four and a half million, but the fans all want him out. But I've sat at Leicester City games where Martin O'Neill, the fans were booing him and he's one of the greatest managers; the next game we started winning and he's one of the greatest managers that we've ever had. So yeah. What to think about any of it?

TJ: Yeah, I agree. We're a very fickle bunch. I mean, there's, there's one great example, you know, maybe you're aware of it, but the Italian Serie B team—I think they're in Serie B this year—US Lecce that they they're actually one of the few clubs that seem to be—kind of, you know, maybe in the same way that the players are starting to recapture their own labor—that this club is trying to recapture their own means of production specifically through self-producing their own, football jersey. And of course, you know, they're a very, very small club. And the economics for them, they could probably make this work. But a club, as you mentioned, Manchester United, [Manchester] City, Liverpool, etc., it's a very different equation. But I mean, do you think that there's you know, what we've seen over the past 30 years really since the premiership started is TV pumping even more money into the game.

But do you think that there's any room for clubs that are trying to still stick a little bit more closely to their home their home base, let's say, where they're from? Or do you think

that just fundamentally at this point that despite Leicester City saying that they're from the city of Leicester, that realistically their fans are all over the world and now because of their own owners are also in Thailand. I mean, do we just have to recalibrate our assumptions about what it means to be a local supporter, let's say?

JW: Yeah. And we call this glocalization. Glocalization is the onset for that, which is a years ago when I used to get in a taxi, and inevitably the taxi driver overseas would say to me, "where are you from?" And I would say Leicester. And he would say, "Where's that?" Right. And, and I would say, "oh, it's about a hundred miles north of London." End of conversation. Now, I get in a taxi anywhere in the world. And the taxi driver says to me, "Where are you from?" And I'll say, "the mighty Leicester City." And he'll go, "Great, I love that team." And because we were the best underdogs ever and obviously, the Premiership gave us a platform that this very small city right in the center of England had never had before.

So that's the local in the global, you know, you can reach out now through with the advent of satellite TV and all the rest of it, media streaming Leicester City and what it stands for because again, we're known as one of the most diverse cities in England. I think the black and Asian population in Leicester is now larger than the white population in Leicester. We've had a bit of trouble lately over the cricket, which is the Indian and Pakistani populations fighting. But, but generally it's seen as a kind of a place of peaceful integration. And so you've got that story with nice owners winning the premiership, you've got the local in the global, but you've also because we've got Thai owners and it's been funded by, you know, the work that they do, which relies on air travel. You've got the global in the local in

that at one time we were struggling for money and the club had to be bought out of receivership. And Gary Lineker and others tried to do that. So and nobody's immune from these twin forces. You can see the global in the local all the time and the local in the global.

So arguably what Qatar are trying to do by hosting a World Cup and I think they've got aspirations—I know somebody who's worked on their Olympic Museum, which they've established because they hope to host an Olympic Games going forward—is show that they can build these big infrastructure projects that World Cups and Olympic Games are now, but also be a source of tourism to that particular region. So by hosting the World Cup, the local laws and customs are being given a global stage and they will hope you'll see all sorts of stuff because FIFA always does this. It will be the most successful World Cup that there's ever been because we say that every time that there's a new edition and as we know, the prize money is going up, what was it, 789 million. And it was the same for Men's World Cup in Russia. And so again winning that will give the nation who wins it a kind of global stage and Italy definitely sort of enjoyed that bit with inflections of national identity in the national team.

So, I think it's really problematic having these, we call them mega-events because you're actually encouraging tourism and all the things that go against sustainability of the planet and yet the appetite for these—and they're not even calling them mega events anymore. They're calling them giga-events because they've just getting bigger and bigger, which we know is not a good idea. The appetite for them doesn't seem to be going away.

TJ: Is there been any discussion

about the possibility that this would end? You know, obviously, the the Super League folded or hopefully folded. I guess it's now been almost two years. But, you know, there seems to be sort of this unerring push towards more universal broadcasting, towards being able to access the sport, watching live games without actually having to go to the actual venue itself. I mean, is there anything about kind of pushing back on events like the World Cup or, you know, travel for these things?

JW: I think that there will be protests. I think there will be environmental and climate change protests related to Qatar—I'm not saying that they will necessarily have been in Qatar—but there's already push back. There's been a long history pushing back against the expansion of the Olympic Games, and I think we'll definitely see that around Paris 2024.

But no, because unfortunately, I mean, if you think of what FIFA is, it's two-faced, isn't it—it's, it's a Janus. It's a twin headed beast. On the one hand, it has an imperative to govern world football. But since the 1980s when Sepp Blatter took over, it is it itself has become a marketing and branding juggernaut. And its logic as an organization is to make itself even more money, even since the corruption scandals of 2008. So, and under its current president, Infantino, who started out as an academic, by the way, he's just a lawyer. And he, you know, these World Cups are getting bigger and bigger, and the prize money is getting bigger and bigger, and they're making more and more money, which presumably is why we're in Qatar.

TJ: And so, you know, some of these—FIFA, Qatar, Man City—these clubs and organizations are being run at the global scale. You talk about globalization happening locally, of course they're mutual-

ly reinforcing one another. But it seems to be now that most change is happening from the global scale and changing things in an individual locale. Is that really kind of where things are? You know, Qatar and Russia four years ago, or kind of, the events that I'm aware of that there have been more of these protests about how the organization has been run beyond simply maybe more issue related protests like the migrant worker crisis right now.

But now there's been even more pushback on FIFA for even just the choice of going to Qatar, but with the backlashes against organizations like FIFA, do you think that it will still always be the global affecting the local? Or is there a space for, or is there already a space, where that the direction is inverted?

JW: Yeah, I see what you're saying in terms of there—you gave me that the example of that community-based club that was relatively local to its community that was producing shirts. And there is the example of like Lewes FC, which is close to Brighton in the UK where they pay their men and women the same salary, whether they play for the men's team or the women's team. And—they're a community owned club. So, you could buy shares in them for £50. I could buy shares in the £50. And there are those local examples.

What I'm not seeing—so I think it's really interesting, you know, like Juan Mata, the One Percent charity and where he undertook to give 1% of his wages to charity and then do good in the community. And then he's got a lot of other players involved with that and for the future. I think what is really interesting about that is whether there's a young player, the likes of Marcus Rashford or somebody who's even more kind of socially aware and socially responsible, who goes, "you know what? I

can make so much money from my other endorsements that I'm just going to give 100% of my football wages to charity." Right. So that you become that personal brand that is all about contradicting what is actually happening within the bigger clubs and the football organizations, and because the really interesting thing about FIFA is it weathered those corruption scandals of 2008. You know, Blatter got off, Platini got off and what they've done is they're self-regulating so nobody [can punish them]—that they are literally and it would appear above international law because they were shown to have done wrong and yet there have been no consequences for the organization more broadly.

So, it's really unpleasant, in terms of the messages it sends out. And even if they do things like corporate social responsibility, it's often lip service in terms of what they actually are about. And, you know, Infantino thinks he's like a president of a country. If he goes to—if he comes to England, he'd more or less expect to meet the King because he's got two-hundred-and, what, four or five national associations, not just one kingdom. So, these people definitely think of themselves as kind of world leaders and I think in terms of football grounds, the architects have been really clever.

So, we know we know that the people who are leaving football fandom in person tend to be people of your age who are either excluded economically or don't share the values of flying somewhere to go to a football match. But very cleverly what the architects of a lot of the new [stadia] grounds are doing—the one in Valencia is absolutely fantastic—but you see, most of them have got a gaming suite and they all have an e-sports ambassadors. These people who win, you know, FIFA, whatever, and there'll be groups of young men playing FIFA on the Valencia ground who are not actually watching the

football match. But they're catering to a new cohort of e-sports fans. So, on the one hand, you get heritage nostalgia in the way that the ground moves are happening in these re-developed stadia, but also, they're catering for markets that they know they're excluding from the fan experience. So it's really clever ways of reinventing themselves as brands.

TJ: That's really fascinating. I didn't know about these e-sports, for example. Um, well, I want to make sure that I'm sensitive to your time this afternoon. So, you know, really, from the list of questions I sent over, the only one that we haven't quite touched on yet are, you know, just the shirt itself. And, um, kind of your thoughts on it really. You know, it at one time was just some colors on a normal shirt. And now it's, of course, highly tuned and researched, but also a billboard for the club itself. But, you know, perhaps more evidently now for the paying sponsors as well. Um, and I don't know if you had any specific opinion, or if you think it's going to go in a particular way, I just want to get your thoughts on that.

JW: Yeah. I mean, the kit, as you say, is fascinating and the shirts themselves are obviously multi-dimensional elements. And I think probably most interesting thing from your point of view is where is it going in the future? And so, some of the things that are happening around football shirts at the moment is—that I'm aware of—the Premiership and new kind of global fans. Most clubs have accelerated the number of shirts that they release each year. They release them at price points that make them very expensive items of acquisition, you know, like the average fan shirt costs 60 quid. And they are releasing more editions each year. They include nostalgia and heritage designs for people who consider themselves long term fans who want to kind of message, "I'm not new to this, so I'm not necessari-

[Interview conducted by Mariano Cuofano and Takuma Johnson, edited for clarity]

Mariano Cuofano: All right. So here is Takuma Johnson.

Mauro Piantelli: Nice to meet you

Takuma Johnson: Yeah, nice to meet you, too. Thank you for your time.

MP: No problem. It's a pleasure.

MC: So, Takuma is a brilliant guy who is working at SOM, and basically is doing his thesis on the fanaticism of football. And then he's basically his thesis proposal is redesigning the Olympique de Marseille training center so basically yeah.

MP: Will it be a research or a real job?

MC: Well, I mean, it's research. I mean it's within the institution, let's say. It's within the Berlage. So it's both a research and design based project. So yeah, basically I remember that you did the Atalanta training facility, so I thought that it was nice occasion. So, I'm here as a translator basically, in case it's needed! If you feel more comfortable in Italian, we can speak in Italian, then I'll translate for Takuma, or if you want to keep on going in English, then you know, it's fine as well.

MP: So okay, so first of all I'm from De8 Architetti I'm Mauro. I'm one of the partners of this firm. We are based in Bergamo – this is close to Milan, a town 40km out of Milan, and really, we are not specialized in sports. We say that we are unspecialized firm, so that's mean that in the past we designed hotels, theaters, and of course social hous-

ing or public square and now we are going to a new stadium for our clients.

MC & TJ: Wow. Oh, wow.

MP: Yeah. It's the first experience in Italy because Atalanta is the only team that is the owner of their stadium. The other experiences, uh I don't know, Juventus, Udinese or other teams and the stadium is not really in property of the team but is... [asks for translation help]

MC: Is basically they own the surface of the land.

MP: It's more or less of that they, [asks for translation help]

MC: basically they are sort of renting from the municipality. They're getting like a concession for this about it. Yeah.

MP: More or less they rent from the municipality for 99 years.

MC: Okay. It's like Guantanamo. [chuckles]

MP: [laughs] But three years ago, the municipality from Bergamo, uh, sold the stadium, and this was the first experience in Italy and the Atalanta team bought this complex. If you want, I have a short presentation about our experience with Atalanta [that we used] for our last speech.

TJ: Yeah, that would be great. I'm curious to know how you as a firm approached designing the training center for Atalanta and you know, really what they asked for from you. And how you approach that. So yeah, if you think this presentation is good, then that'd be wonderful.

MP: It's a very short presentation. Okay. So this is one of the images of north tribune, the new north tribune because right now we are already finished this part so the true historical tribune and the new north one. And next time we are going for realize the south one.

MC: Okay interesting.

MP: Okay this is one of the first images of the stadium and this is the east/west, so these two parts are historical part of the building, and they are under historical supervision about these buildings. And now we have realized this one, the north one, that is not here in these images and next summer these are for the south one.

These images about the sixties where to the two historical building they have built the south curves before, and ten years later they built the north one. So, as you know this experience is common in the whole of Italian city, and it means that when they started to build the stadiums, they were generally out of the town and there's a sort of a sprawl. And in the 60's, about the time of these images, the town is coming to be around the stadium and right now the stadium is really into the town. So the site is different between now and the start of its history. This is the relationship between historical south tribune in the 60's and this is the walls of the Lazaretto, [asks for translation help].

MC: So, basically in the past you know like the Lazaretto was the ghetto back in the days during the 16th century. Basically this was the sort of ghetto for people that held the black plague with and we have this poet we call Manzoni which basically describes...

MP: Exactly this place that was, uh, was included into the Manzoni

promessi sposi.

MC: Oh, fantastic. I mean, this is one of the major poems of Italy promessi sposi... Everybody knows; everybody learned.

MP: About this stadium, but this is not your question: in the moment, our suggestion is that normally, in the past all of the big firms' designed stadiums like these images and that the stadium is not into the town. But the design approach was always about birds' eye, so the citizen cannot live this experience during a normal town activity. And this white area was the area of the municipality bought. And this is right now the situation because these are images of the South gate.

So, the Southgate at the moment is fairly the same. Our project that we will be built next summer-so you can understand it is impossible for urban quality life in this situation into the town. These are military images, not civic picture about a normal time. So this was the situation when we started to design the stadium and this is a new one-so our project right now we are completed is the north tribune with a new urban garden. And next summer we will build this one, this main plaza. These are the very small public space between the Lazaretto and the stadium.

MC: Oh okay.

MP: Oh okay. So the stadium was built in 1928 when the architects, or better the engineers, haven't any idea literary approach about the stadium. But at the time there the architect from Portugal that used the same design approach for civic building or public building, not especially sport buildings. And this was the first picture in Italy that we will built six years ago. [shows photograph] Maybe this is against Napoli.

MC: Who won? [chuckles]

MP: Oh I don't remember. And this the rendering of the new stadium and the stadium is for 25,000 spectators. And this is the construction phase. The first phase was built in only five months. And this was the second phase of the tribune in front of the main street. And now this, we want to build a stadium that isn't into the town but is into the neighborhood also. So this means that these repair shops, the restaurant, a pharmacy, a bank could deliver every hour of every day and are actually in contact with all the site. So, this part is linked to our experience in Zingonia. Do you know that the training center of Atalanta is based in Zingonia? And it was a very strange experience in Italy because it was built during the 60's. It was a sort of an urban experiment. So, I mean, it was a private town, built by private—there is one owner. It is not the municipality because there were four municipalities for Zingonia, and it was built in the same time they built Brasilia. So, for the same imagination, the same modern approach.

This was the original sketch of this place, and this was the original masterplan. And here in the red point, now there is the Atalanta training center, where the original masterplan plan provided to build the main urban garden of all this town.

MC: I see.

MP: Okay this is exactly the original idea of public garden and then used later for Atalanta to build the training center. Right. But Zingonia haven't the same path that Brasilia had, because there is a lot of problem with immigration, with the poverty—it's very hard the place to live at the moment. There is only two public anchors in Zingonia: one is the training center and the other one is the hospital.

There is a reason—ten years ago Mr. Percassir, the owner, think about the possibility to move the training center—outside Zingonia—closer to Bergamo. This means that Zingonia can decrease completely.

MC: So, basically the sporting center is one of the major economy also for the city

MP: Exact!

MC: Okay that's interesting.

MP: The training center and the hospital. Mm hmm. Yeah. These two experiences. And so these images is around ten years ago. So, when Percassi goes to the Atalanta, and when I go in for my first time here, and basically this was the site. And here in the south, they built the only building. And all the facilities was built into this building, for executive areas, all PR. And after the first phase they built a very simple changing room for all the younger teams. Okay. Yeah. This is not about Atalanta, this is a sporting center—a private sporting center is out of Zingonia.

Okay. And, you know, in red is all the work that we designed. So, we had two fields. You know these two fields that are exclusively about the first team. I see all the other is for younger team. And this one is a bit off, which are younger team. And the second team play here, their official matches and recorded by TV here.

MC: Of the younger teams also?

MP: And this field is exactly the same dimension—same surface, orientation—of the field at the stadium. And this is the synthetic one. So, when we arrive, the owner Percassi asked us to design—to add a new gym, because before this time the gym was underground on

the main building there. And here was parking for the president. So, I'll show you our first experience which was the gym.

What was very interesting because there isn't any literature about this, "what is a gym for a football team? What is it? What are the athletes doing here?" You know, the owner stays, the building stays also, and the trainer changes after maybe one or two years. So the owner asked us not to use the experience of the trainer and his staff, but to use our minds and propose something that could be useful for always-for different kinds of training, for different kinds of medical staff, etc.

So, we suggest to build this building, to make the form about the orientation—here is the main field of the first team, and here in the south is a street. So, we want to be more closed here in the south and more open in the north, have some transparent wall to orient towards the main natural attraction. And this was important because this tunnel that you can see here is the tunnel that all the athletes have to do after changing room. So, they arrive in the changing room. Obviously, they change and after they take the tunnel and arrive into the gym and go out to the field.

So, conceptually we want that this building was in the middle of the experience and we wanted that every day, all the athletes have to pass through this building.

MC: Okay. So a sort of buffer zone.

MP: Yeah, right, right. And we want to build this building totally in wood without any kind of artificial glue. An original topology from uh, a north Italian supplier.

MC: Um, is that CLT? X-lam?

MP: No, no, no, no, no. [translating]

MC: Ah a connection with some junctions. So, you have an external piece that connects the two.

MP: So, we want to have a natural space, very comfortable. And then a German researcher said to us, that in this kind of the building, the capacity of concentration about people can increase about 20%. With the site and its typology. And we create should be sort of transparent wood wall for integrating into the building, part of the landscape. Hmm okay this part is new, and this tree already existed. We want to match all the landscape with the building. Okay. This main porch is oriented toward their main fields. And this path links the gym to the offices, right? So, the president, the vice president, all the manager can go very speedily from their office to the gym.

And after two years of this experience, Atalanta asks us to design a new youth center. For this project maybe exists some literature, so they suggested to us to work with a consultant, but after two meetings, this consultant go out. And same as the gym, they say the architecture and has to stay in this place because the methodology of training will change and we want to have a space that has the possibility for change with the training. Not to be fixed.

And so you know, we are architects. So, for me, the question is my relationship with context, the site, the orientation—this map is the north south orientation. So, I show you just want what is in this moment of the flux about people. So, this is the main entrance, there is a public space here, these are public parking—so for young players and the families who pick up kids. so this is the main check[point] about this area. Only the first team and the staff can access this area. That parking is for players and for the president and all the [staff]. And these are for

the family and for our visitors also. And this is the path for the younger athletes.

They arrive here, and this is the existing changing room. And this is the new youth center we built. For the first team. So, I'm sure that in the original design, they think to use this path and to use use this main entrance. But it's very difficult because there is sort of secretive and very stupid. I mean naturally, you know want to travel with this path, not this one. And so, it was a very, very strange situation. So when we arrived the first time, it was a very undesigned access with this very big stairs. All the athletes after parking their cars used these paths to the stairs to go to the changing rooms.

TJ: Okay.

MP: Okay this was the situation and everyone, and now this is the situation: so, we redesigned completely the stairs and we use this part to build a spa and this is the gym. And, I don't know if you want to know what is in the underground?

TJ: Yeah, I'm curious to hear how you approach, of course, designing for the players, the athletes. But how the staff, the owners, you know, the janitors, everyone—how you thought about designing for every person. Or if the athlete was still just the most important person to design for?

MP: As you know about this picture I showed you, we wanted to change completely the atmosphere of all the main access—maybe this isn't the main access for all people but it is the main access for the athletes, obviously. So, we want them to arrive with the very comfortable place and very unusual place, because [if] the place is sophisticated, it means that the team is very serious and interesting in doing something in a very good way.

And if you are arriving in place of very poor, very simple, maybe the atmosphere could be very settling. And we changed it completely this place and when we arrived, the gym was here, underground. We built the new one on ground floor, and we used this for building the new changing room.

Now is for 35 players is more or less 84 square meter of space and we had two patios—green voids—and after space for shower. This is a space for ice baths. And after the ice baths there is a “knife”—a sort of spa—a place where you use hot and cold water for recovery. Okay?

And on the other side there is the place for a massage room, treatment, medical staff, and changing room for medical support. And in here there is the swimming pool—it is only for medical sport.

MC & TJ: Yeah. Okay. For physio.

MP: We built these underground and there is the spa. The spa, Turkish bath, swimming pool—so this is just for relaxing after training. They play two times daily, one in the morning and one in the afternoon—so we realized this relaxing place. But, you know, the spa’s concept depends on the trainer. Mm hmm. Someone say that is okay, someone to say no—they haven’t the same idea about facilities.

But they tell us usually all the training staff use this place—and as I said in this, the same idea about uh, the high-quality space design. When I play here for the first time, you know, Atalanta is, uh, internationally known as a team that is very interesting to the youth athletes, but in the last years, the physical structure of [the club has] a very increases quality.

Um, and obviously, the sport activity at this moment, the same increase of quality—the physical

space increase maybe it’s not so literally the link but is really important for all players’ conversation about the quality of the team. And so, in here is the staff training changing room. This is the video room where they check the already played match up and this is a big meeting room where the analyzer shows the players exactly the tactics. Yeah. Okay. And this was very important that all these tactical issues linked to the agonistic activity could be in the same place and very private place.

TJ: Right.

MP: I mean, it is not possible that some journalists could be here—

MC: Okay.

MP: Okay. This is very, very important. One of the problems of this underground place—so here is the main stairs we saw on the picture. Here is the restaurant for the players and staff, and here is the bathroom, etc.—and here is the press conference room. This is a problem—it’s very big problem because this means that the journalists could be here, there is a door, but you know is very close and always possible that the journalists come through to the more private area. So at the moment we are designing and adding a new space where designed the new press conference—more bigger than this one—and for the first players...

MC: So, in an ideal scenario, press rooms and every kind of public interaction are pushed far away from the team, from. I mean, as far as possible.

MP: Exactly. Could be just close to the main reception—journalists will be checked and will move directly to the press conference—it is no link with other place.

MC: I see. Okay. Because I think this was one of Takuma’s, let’s say project question in general, like how to manage the proximity of spectators or public in general—so the includes even just, you know, the parents, you know...

MP: Right—the problem is because these [areas] are only for the first team.

TJ: So at least at Atalanta, they wanted to keep separate the first team from the youth from the press? So, they want to keep the groups in kind of their own cluster or, or smaller zones all within the training grounds.

MP: Right, right, right. The youth is in the new building and the first team is here at the same place with the staff of the first team. Okay. Once upon a time, all the staff was here, I mean the first team and the youth team—and at the moment the youth is in the new building.

This is the real situation right now. And so—this is the ground floor and originally was the main reception and here is the offices for staff that. And here on the first and second level is a sort of hotel because the players stay here one night before the matches. And now, okay. I show you all only our design work in progress.

TJ: Of course. Yeah. I appreciate it.

MP: Okay. Here is a terrace and main entrance at the main entry stairs for the athletes. We wanted to add a new building to have a separate conference press—and it is possible to rent by the sponsors. Different sponsor could organize a meeting, a commercial meeting, and they stay here. So it’s very appreciated because they are into the training center of Atalanta, but the same time and they don’t use the rest of the facilities. This is a very big lobby—all the players come

into the lobby and go out to go to the underground changing room. Right. And the other staff would use this path—the main president to go into the meeting room. And all the other departments—scouting or for general manager, etc.

they're all here in this floor and upper level—there is president and vice president [offices] and private toilet and other staff offices and adding a hotel room for the player. And on the second level add another hotel room, because once a time, it was possible to use one room for two players. But the right now they don't want [to share]. They play with the PlayStation all night [chuckles]—so it is just to have an idea about what the what is possible.

TJ: So, I'm curious about, um, one thing. This is, maybe it's about the gymnasium, the images that you were showing earlier—maybe this is part of the youth building that you're showing now. But maybe also the future expansion of the offices. But the facade for the gym gymnasium, which was the bronze or gold, right? You know, very different—very kind of spectacular looking. So, what was the idea for that?

MP: So the idea is to have this gold façade—very recognizable, is that, you know, the youth players are the treasure of the team. Oh, so the president said to us, you know, the first team say that at the moment the youth play in a more special building than the first team—and yes, it is exactly like this. Because the future is about the young. It's very important that when the parents come here to present their child that could be a future player that they have the impression that Atalanta really cares about their guy.

TJ: So in some ways, it was more important for the idea of the future and of making sure that the team and the players are looking to the future versus just making the first

team feel comfortable.

MP: Right. Right. So, if you look at the existing changing are very pre-fab and concrete building of very poor—so, you just conclude the same atmosphere that you have in the public school in this broke town. It's not possible that this atmosphere is part of the Serie A team or international football team.

MC: Maybe also economical because somehow all the young or the young teams basically they kind of economically belong from Atalanta, rather, you know, the first team—they keep shifting. I mean, you normally you usually sell football players, you buy new ones rather—actually the team focuses more literally on the growth of a child that comes there around ten, you know and then eventually you know debuts in the first team for like—how much—ten years later, eight years later.

So, architecturally speaking, a young guy who stays there for longer than, you know, a professional like the A-Team, like, you know, that is, you know—the striker tomorrow can be bought by Chelsea because he's very young and just go away. Rather, the child is something that yeah, the team has this kind of care-function as well. The, you know, almost pedagogical I would say.

MP: Yeah, right, right, exactly. And the quality of this space is a characteristic that the parents could appreciate when they have to decide where to grow up their child. It's really important for me—and not only for me—for Atalanta too. So, an example, this youth center is around 1500 square meter. And we built this building in the same technology [as the first team gym]—so completely in wood—and it cost more than 3million Euro—and Atalanta, they say, "okay, we agree with you."

So, I show you some approaches to designing the center—it is a conceptual approach but they say, okay, where we are agreed. They want to increase the quality of architecture too.

TJ: Hmm interesting, did they think it was part of their identity—it's not just the how well they play on the field, but it's what they look like to their community, to the parents, to... Is that part of it?

MP: Exactly. Because if you know, as I say you—Zingonia, the place is not so very... So, in dramatic place and it's necessary that into the training center the quality is completely different. And this sensation about the young players is the principle issue about the project.

MC: Out of curiosity do you have any agreement with schools?

MP: Yeah. I mean, Atalanta has one.

MC: Oh, okay. Okay. So, like, for instance, because now I'm wondering, you know...

MP: I don't know exactly how many young team—like Atalanta—have a different level of quality of young teams. And usually in the Primavera championship—that the first champions under the first team—was the one usually about the hometown.

MC: Yeah, yeah, yeah. And there was playing in the field next to the right.

MP: Exactly. Yeah, here.

MC: So basically, I mean is a training center but is a stadium as well. Sort of I mean, you know, also so

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More than a House reimagines the training center for Olympique de Marseille—the French city’s professional football club—on the grounds of the former Monastere Serviane in the city’s eastern suburbs. The training center reinterprets the cloisters of Western-European monasteries to integrate the club headquarters and training facilities with all-in-house fashion brand workshops around a series of interconnected courtyards—each encompassing one primary programmatic denomination—that cascade from the ridgetop monastic buildings to the training fields in the valley below, sequentially organized by the degrees of privacy and isolation required by each group.

Fashion and sports’ longstanding symbiosis emphatically demonstrate garments’ figurative capacity of broader cultural and economic dynamics. Progressive over-commodification in both industries has been clearly evident in brands’ name and logo signifying often self-proclaimed ideals despite displaying lackluster commitment at the expense of the loyal fan. Redefined by a slower fashion paradigm and regionalized economic networks, the football club is the preeminent champion to endorse regional identity and brands through fashion.

On the premises of the all-in-house training center, football kits are made from recycled kits following the Fashion House “On the House” certification standard that have been exchanged by recurrent fans in a closed-loop and unlicensed process that is self-financed from the club’s ready-made fanbase’s impassioned support for what the club represents. Cultivating fan loyalty with quality on-field play and off-field apparel, the training center regiments training and optimizes performance—of athletes and garments—to ensure that fashion will be driven by fans’ brand loyalty, made all-in-house, and made with quality and integrity.

1. Fully transparent and limited production processes and an overall shrinking population will reprioritize brand loyalty—sustained by devoted fans who expect their allegiances rewarded with high quality and value-aligning products—over pursuing new markets and customers.
2. By 2040, progressive collaborations between fashion brands and sports clubs will become fully entrenched to transform sports clubs into all-in-house fashion brands that self-produce their own merchandise, harnessing financial support directly from their ready-made fan bases to shift their emphasis from a pursuit of profit to a pursuit of value.
3. All-in-house processes galvanize more conscientious and steadfast consumption patterns by consolidating manufacturing chains—from design to fabrication—into self-sufficient production loops, eliminating dependencies on outside investment, guaranteeing quality-control standards and dignified working environments to ensure that fan purchases are more meaningful and uncompromised.
4. Commercial sponsorship—once brand investments to exchange financial support for media exposure—will transition into brand endorsement to re-center the football club as the predominant cultural trendsetter using the visibility offered by sports' global popularity.
5. Training centers—like monasteries before them—will become more highly prized because it will integrate specially-designed spaces to regiment and optimize sports training with garment design and manufacturing, to establish a brand headquarters that cultivates athletes and fan loyalty by giving them something to proudly wear.

On-the-House Certification

The certification guarantees products that have been manufactured without the intention to make profit by requiring products to be made, re-cycled, and re-made in a closed-loop cycle that only uses new material when the recycled stock is too degraded to be reused.

It requires that the producer implements official trade-in and pickup locations for products so that they can be remade. Additionally—and most especially—this certification requires that the product's fabrication is unlicensed or outsourced and is made at a single location from beginning to end, thus ensuring that the certified products are made without compromising its quality or integrity.

Not-for-profit production system removes the incentives and competitive pressures on brands to increase revenues, thereby shifting brands' focus from profit to value, which results in quality-made products that reflect a shift towards brand loyalty becoming the most highly-prized asset.

External FH Consultant: An independent investigation auditor to track monetary flows



Fashion House Marseille

Fashion House Marseille has granted the FH certification warrant to

On the House

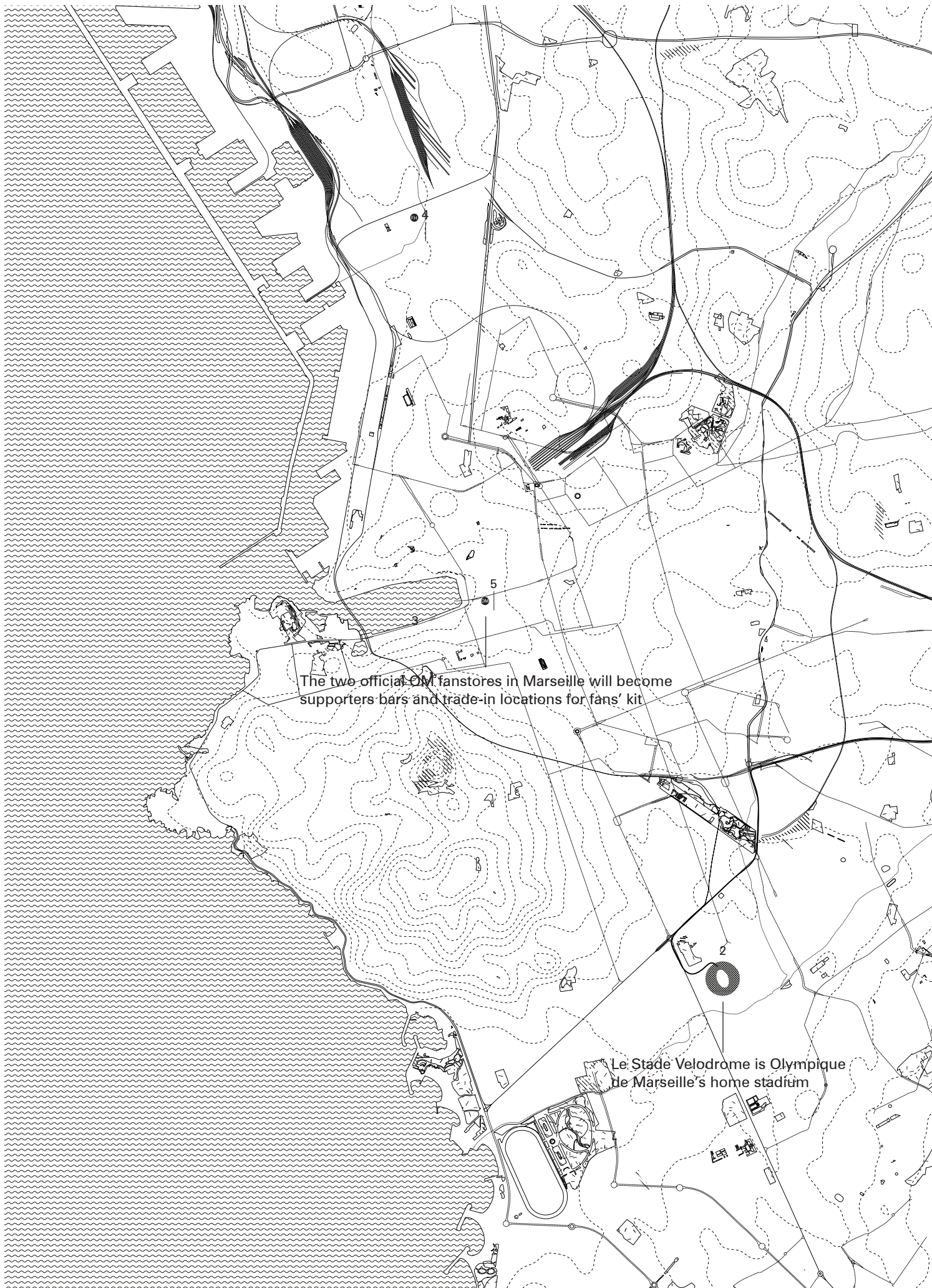
This is to certify that, based on the relevant documentation provided by the company, the materials and operations used for the product or service has been produced in accordance with discretionary standards which are recognized by Fashion House. Compliance with the standard has been audited and monitored systematically under responsibility of Fashion House Marseille and the Red Thread.

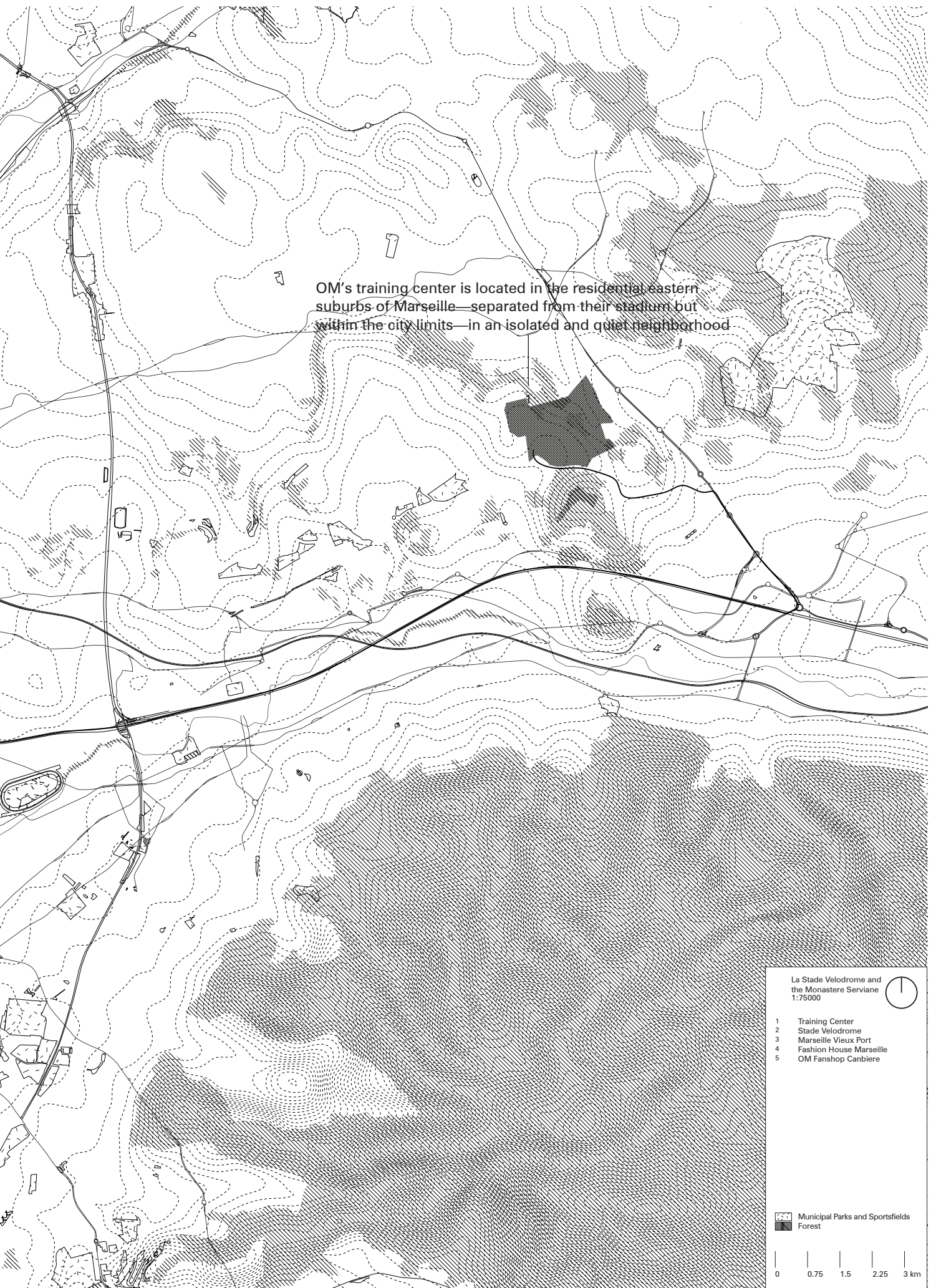
This certificate is granted to *More than a House* trading under the title stated above and empowers the holder to display the certification warrant in connection with the business but does not carry the right to make use of the warrant as a trademark. The certificate is strictly personal to the Holder and will become void and must be returned to Fashion House in any of the circumstances when it is revoked.

Given under Fashion House Marseille this twenty third day of September
2040 in the fourth year of the Fashion House

Fashion House Marseille







OM's training center is located in the residential eastern suburbs of Marseille—separated from their stadium but within the city limits—in an isolated and quiet neighborhood

La Stade Velodrome and
the Monastere Serviane
1:75000



- 1 Training Center
- 2 Stade Velodrome
- 3 Marseille Vieux Port
- 4 Fashion House Marseille
- 5 OM Fanshop Canbiere

Municipal Parks and Sportsfields
Forest

0 0.75 1.5 2.25 3 km

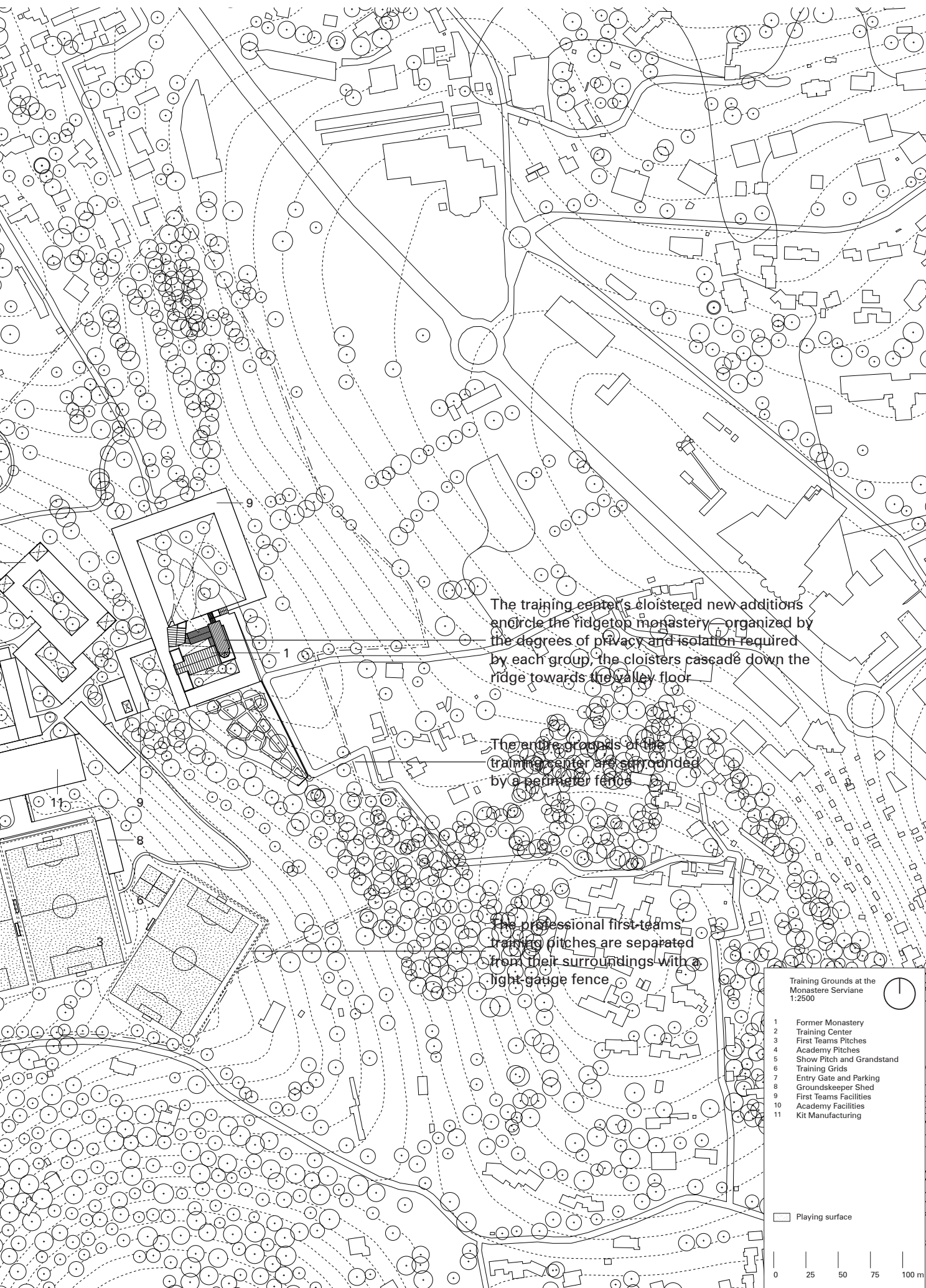


On-site running tracks and topography provide outdoor recreational opportunities to players, employees, and youth player families

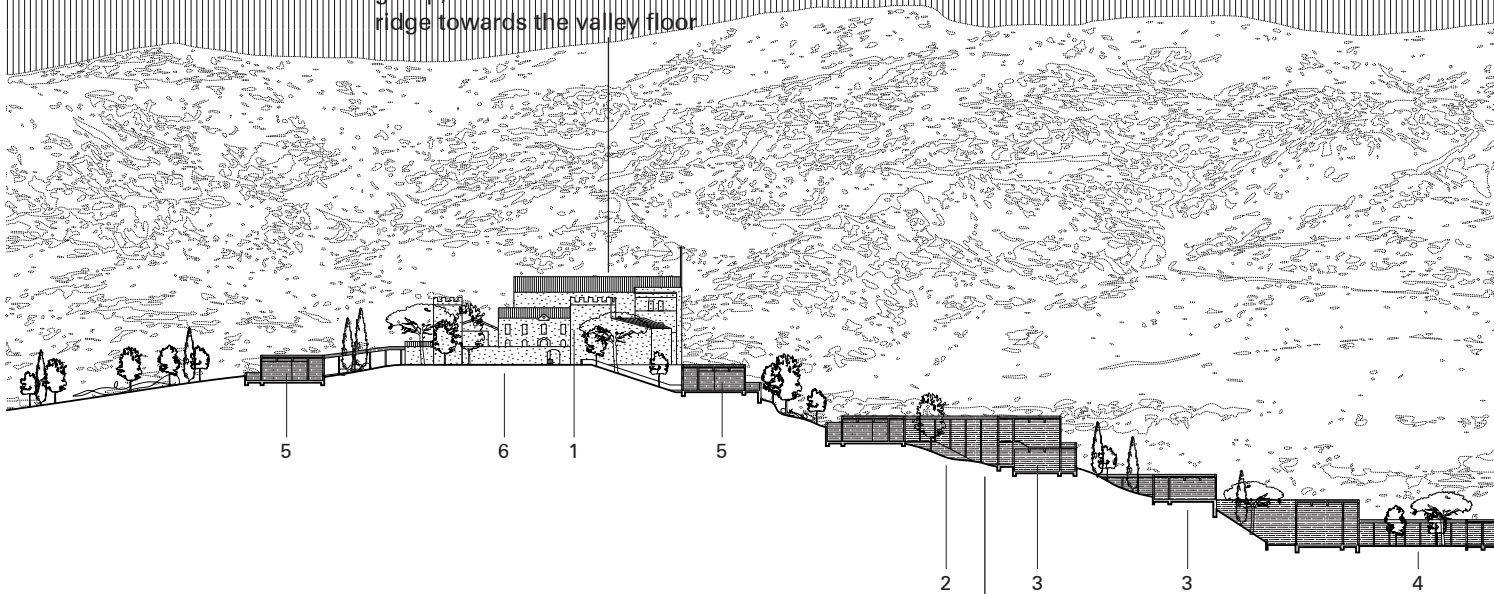
The youth Academy teams training pitches range from U-12

Academy and reserve teams play public matches at the show pitch. This is intermittently accessible to visitors, and represents the farthest point non-players and families can reach into the training center's grounds

The training center's main entry gate is the only entry for non-grounds maintenance visitors and employees

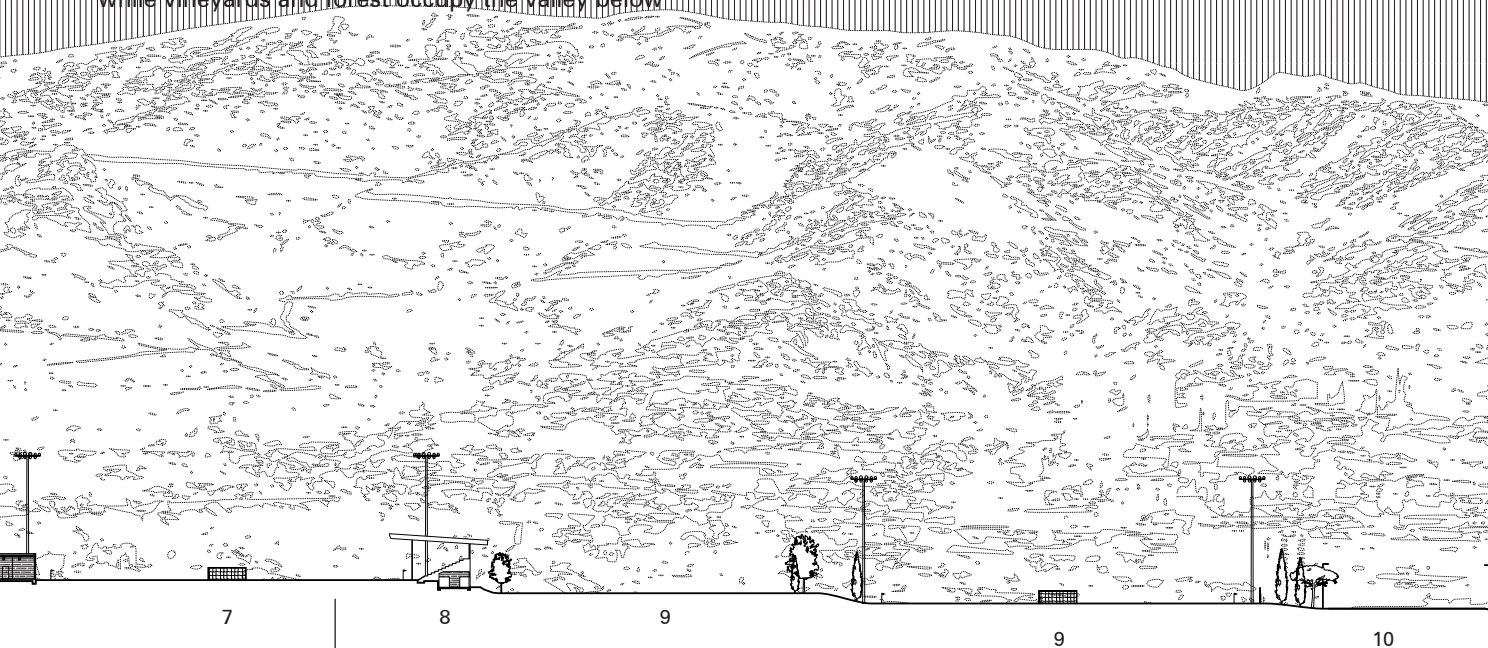


The training center's cloistered new additions encircle the ridgetop monastery—organized by the degrees of privacy and isolation required by each group, the cloisters cascade down the ridge towards the valley floor



The training center's new buildings are simple and discrete, deferring visual prominence to the plastered stone monastery buildings by maintaining low profiles and embedding into the ridge's richly-shrubbed and wooded topography

The monastery grounds straddle a ridgeline and valley: the former monastic buildings sit on a promontory with views towards the sea and the city, while vineyards and forest occupy the valley below




Academy and reserve teams play public matches at the show pitch. This is intermintely accessible to visitors, and represents the farthest point non-players and families can reach into the training center's grounds

Liturgical Football
Training in the Valley
1:000

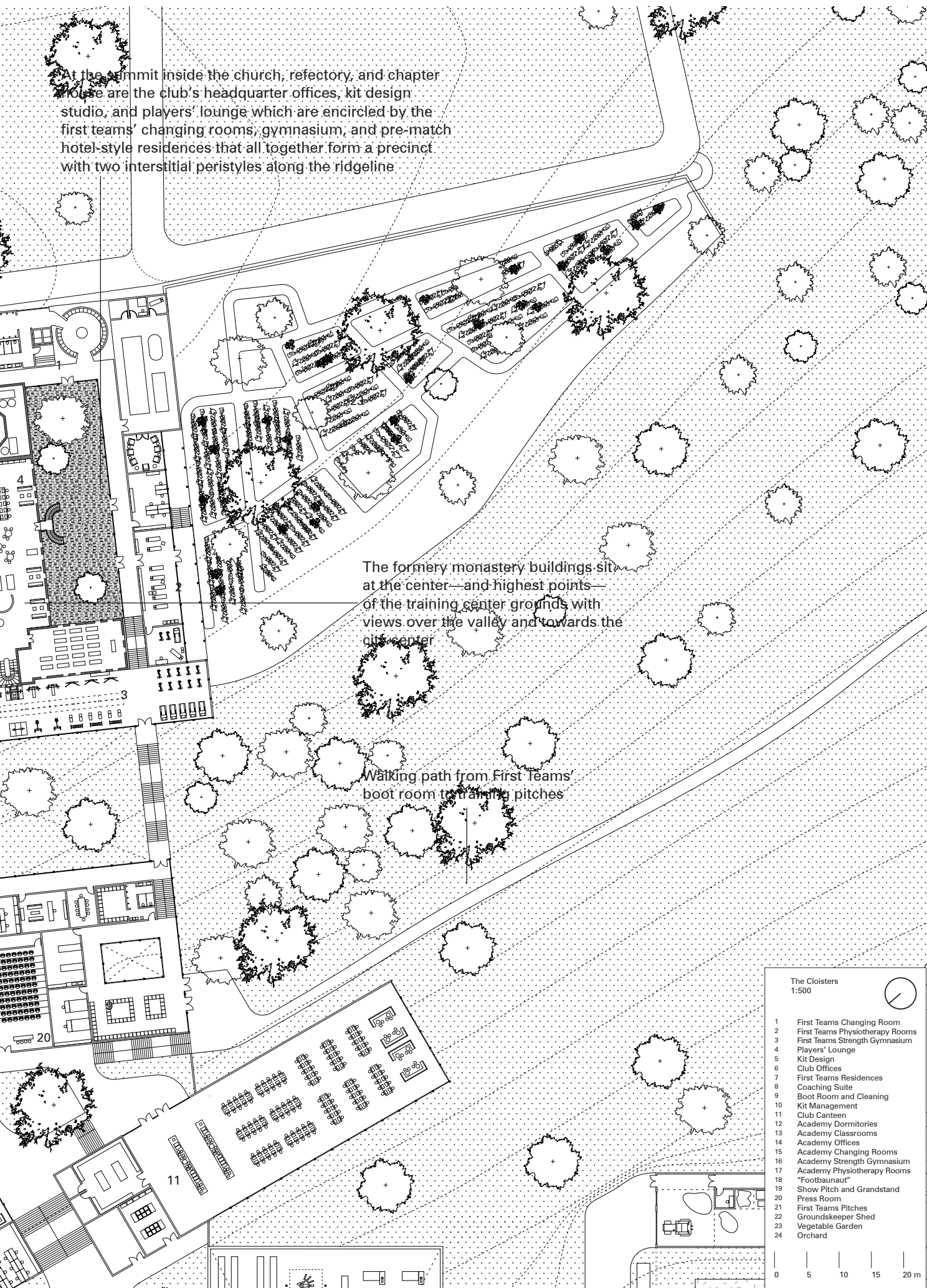
- 1 Monastery
- 2 Academy Dormitories
- 3 Academy Classrooms
- 4 Academy Training Facilities
- 5 First Team Residences
- 6 Monastery Central Courtyard
- 7 Show Pitch
- 8 Spectator Grandstand
- 9 First Teams and Academy Pitches
- 10 Entry Gate and Parking

0 10 20 30 40 m

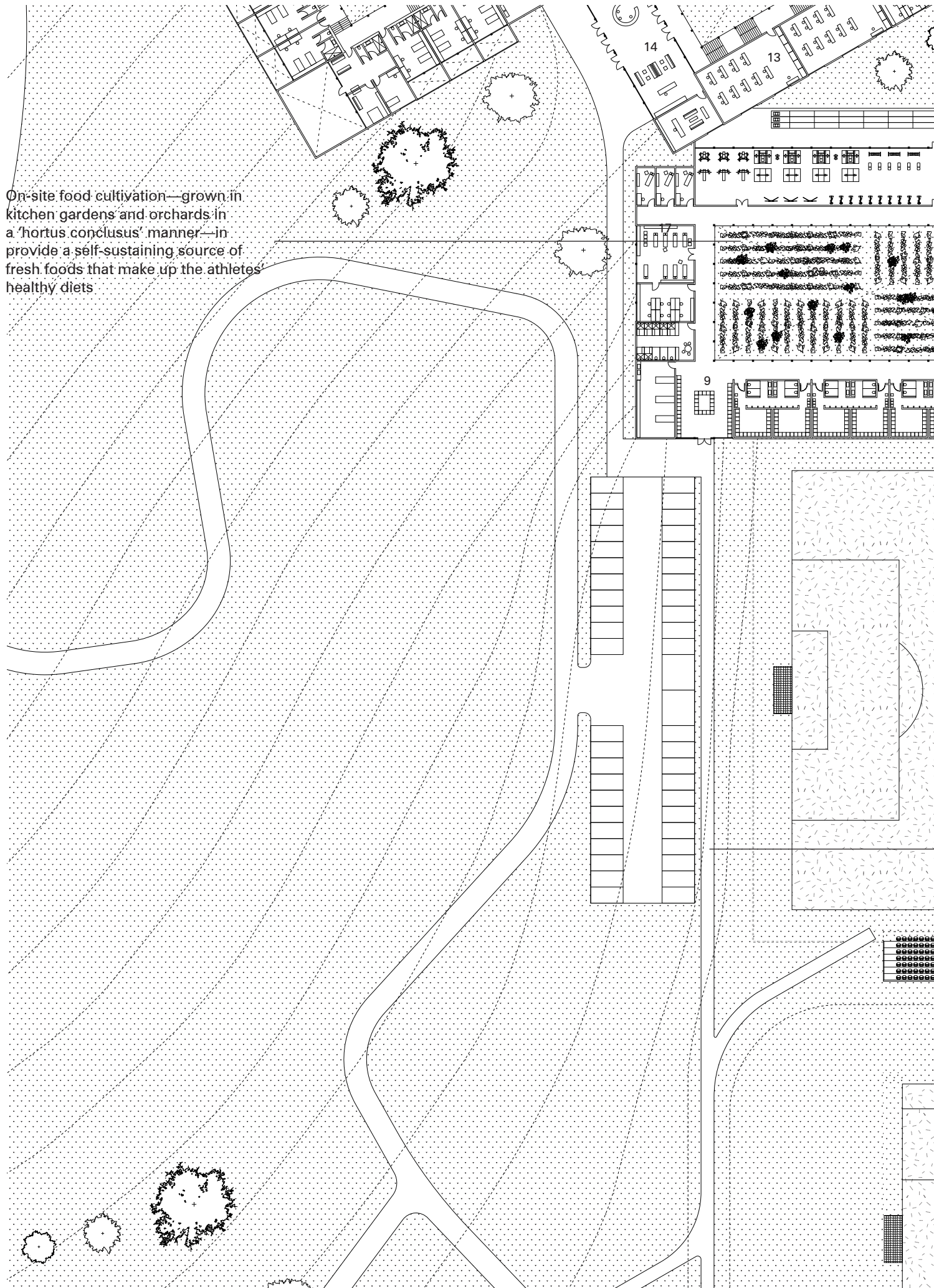


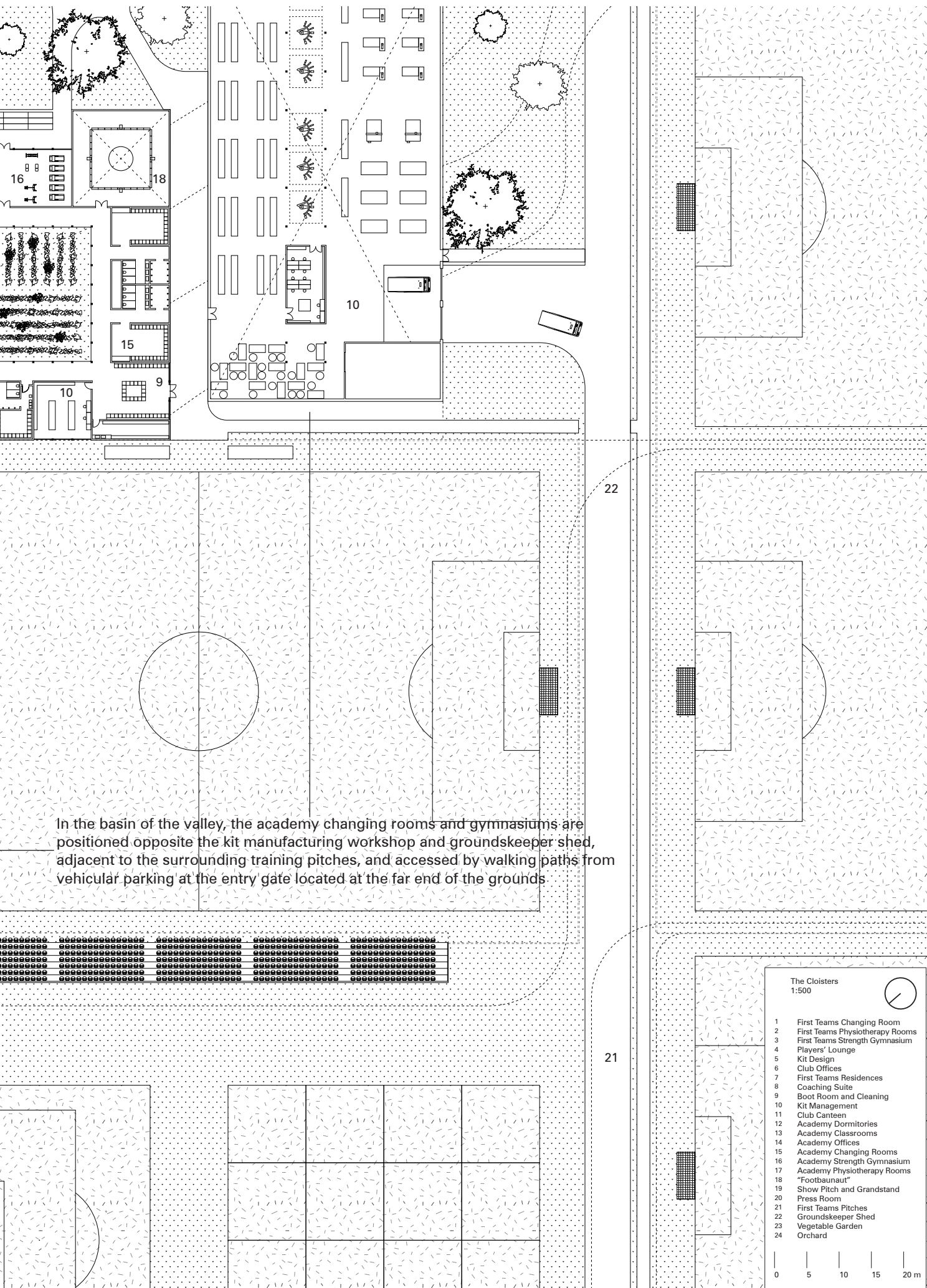
This architectural site plan illustrates a sports academy layout. It features several long, rectangular buildings with internal room divisions, likely dormitories and coaches' quarters. These buildings are arranged around three distinct courtyards, which are populated with numerous stylized trees. The courtyards are labeled with the numbers 24, 23, and 12. To the right, a more complex building structure is shown, containing a circular feature and labeled with the numbers 5 and 6. A winding path or road is depicted on the left side of the plan. The entire site is surrounded by a dotted pattern representing landscaping or terrain. A descriptive text block is positioned in the lower-middle section of the plan.

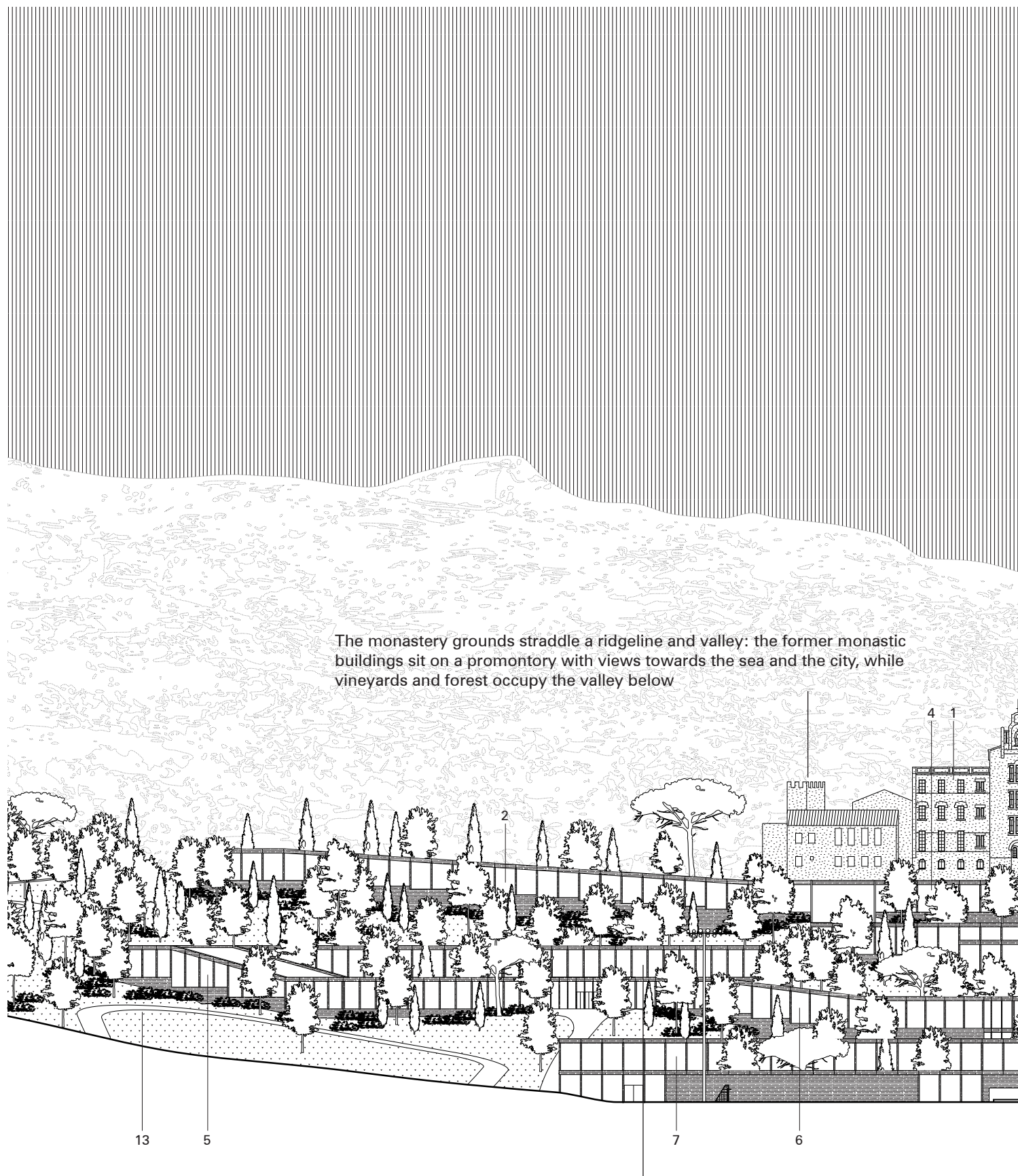
One layer below, the academy youth players' dormitories and coaches' and clubhouse, attendants' offices each surround a courtyard and are connected by outdoor stairs.



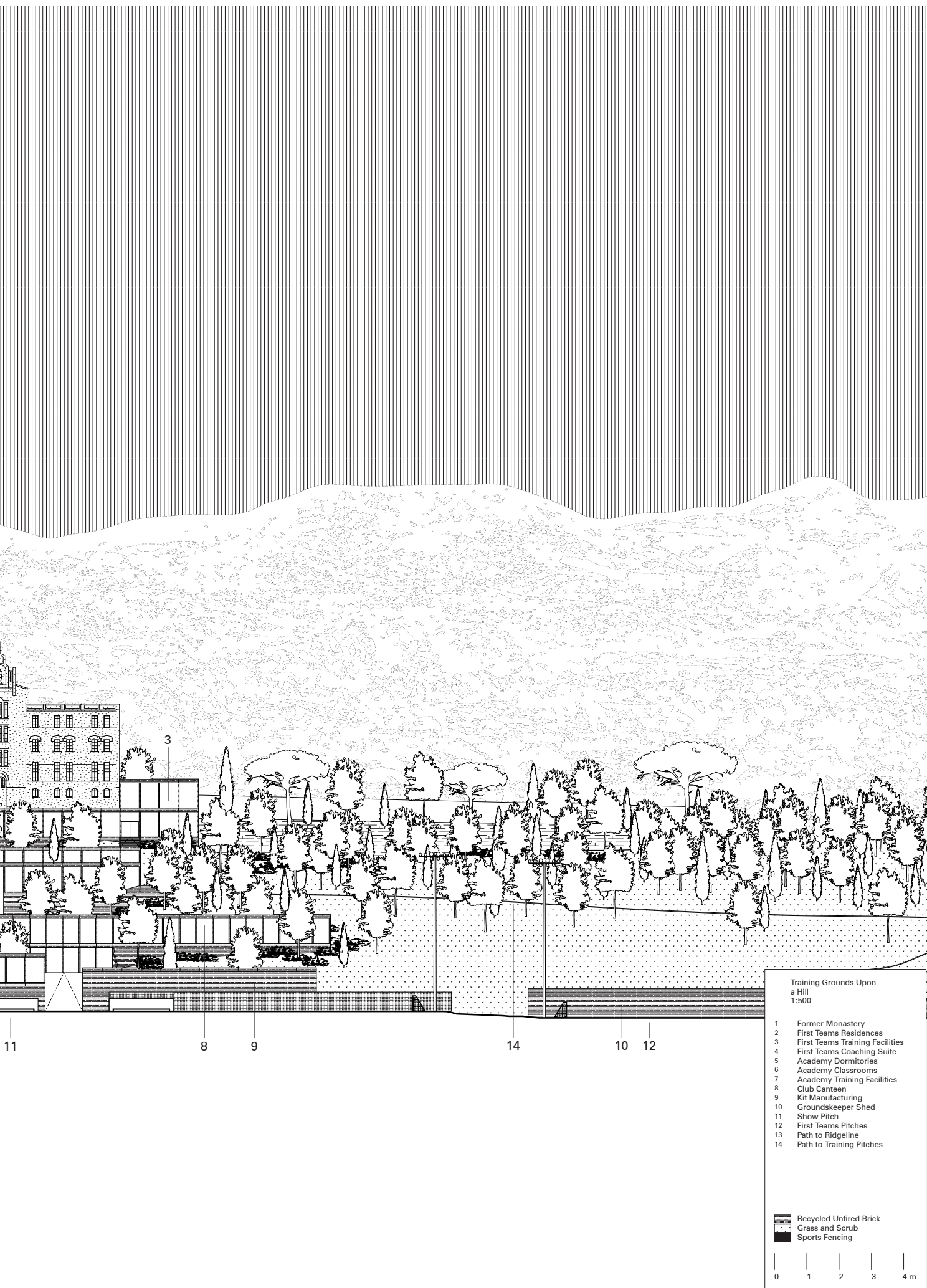
On-site food cultivation—grown in kitchen gardens and orchards in a ‘hortus conclusus’ manner—in provide a self-sustaining source of fresh foods that make up the athletes’ healthy diets



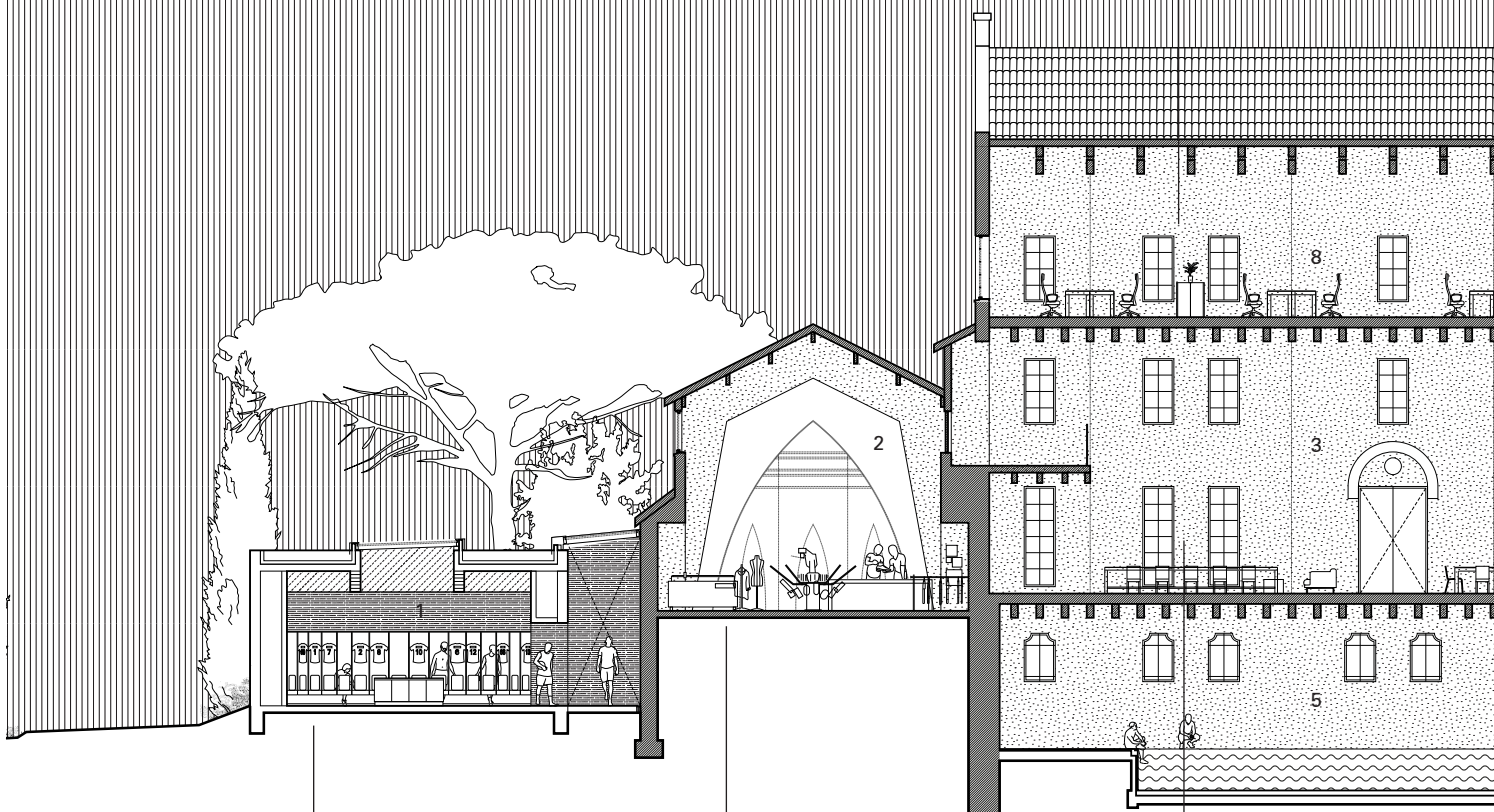




Clad in recycled unfired brick and framed with cross-laminated timber, the training center's new buildings are simple and discrete, deferring visual prominence to the plastered stone monastery buildings by maintaining low profiles and embedding into the ridge's richly-shrubbed and wooded topography



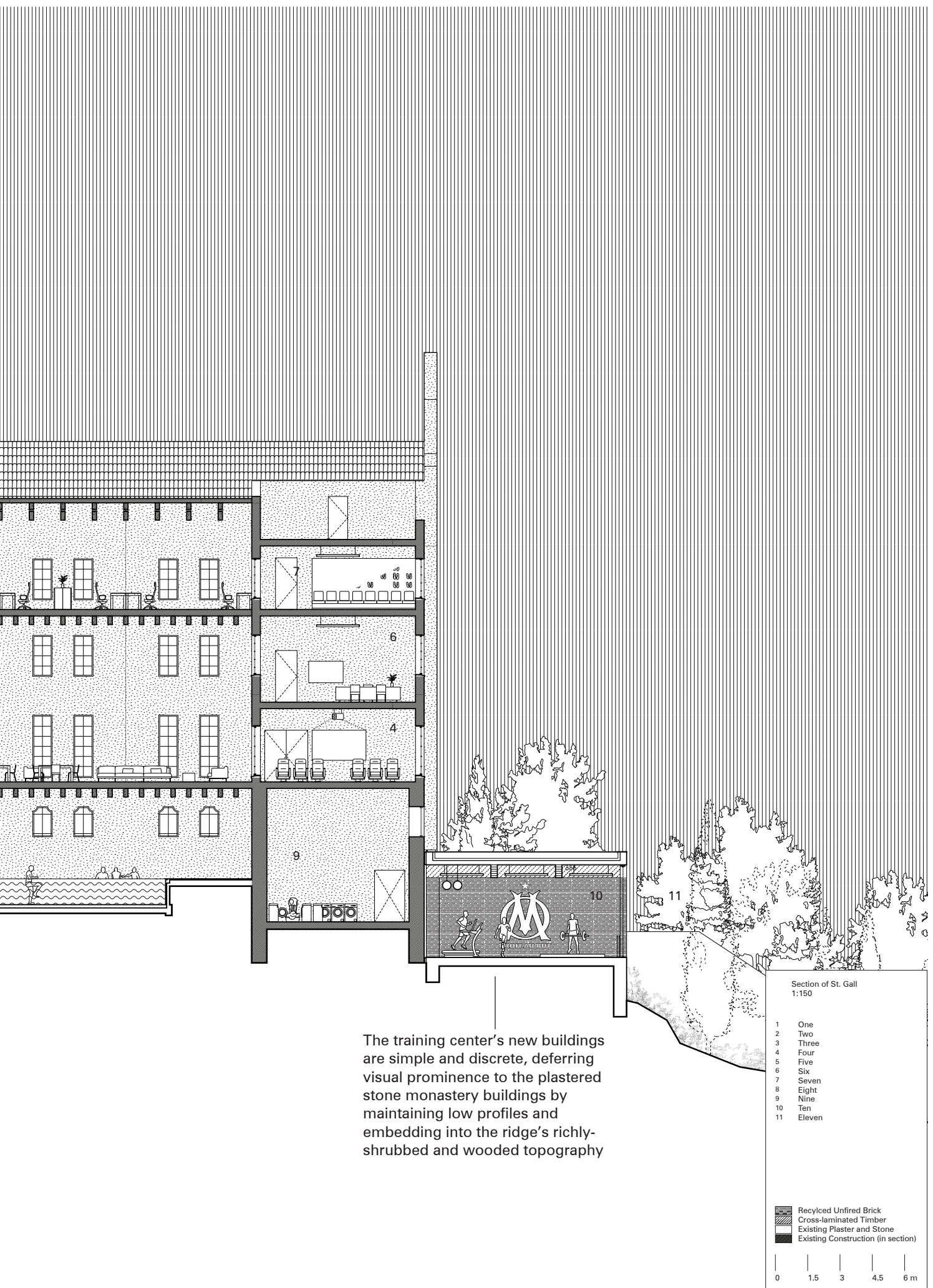
The club headquarters and management offices occupy the bulk of the former monastery buildings



The players' changing room—the most private and sacrosanct space in a player's daily routine—is located farthest away from the training center's entry, protected from prying eyes

In the former church, OM's kit designer and prototyping workshop is located, linking fan's devotion—as represented by the football kit—to the former monastery's most sacred space

The players lounge is located in the former monastery's refectory, reinterpreting the space for monastic dining and meeting hall into the player's recreational and socializing space

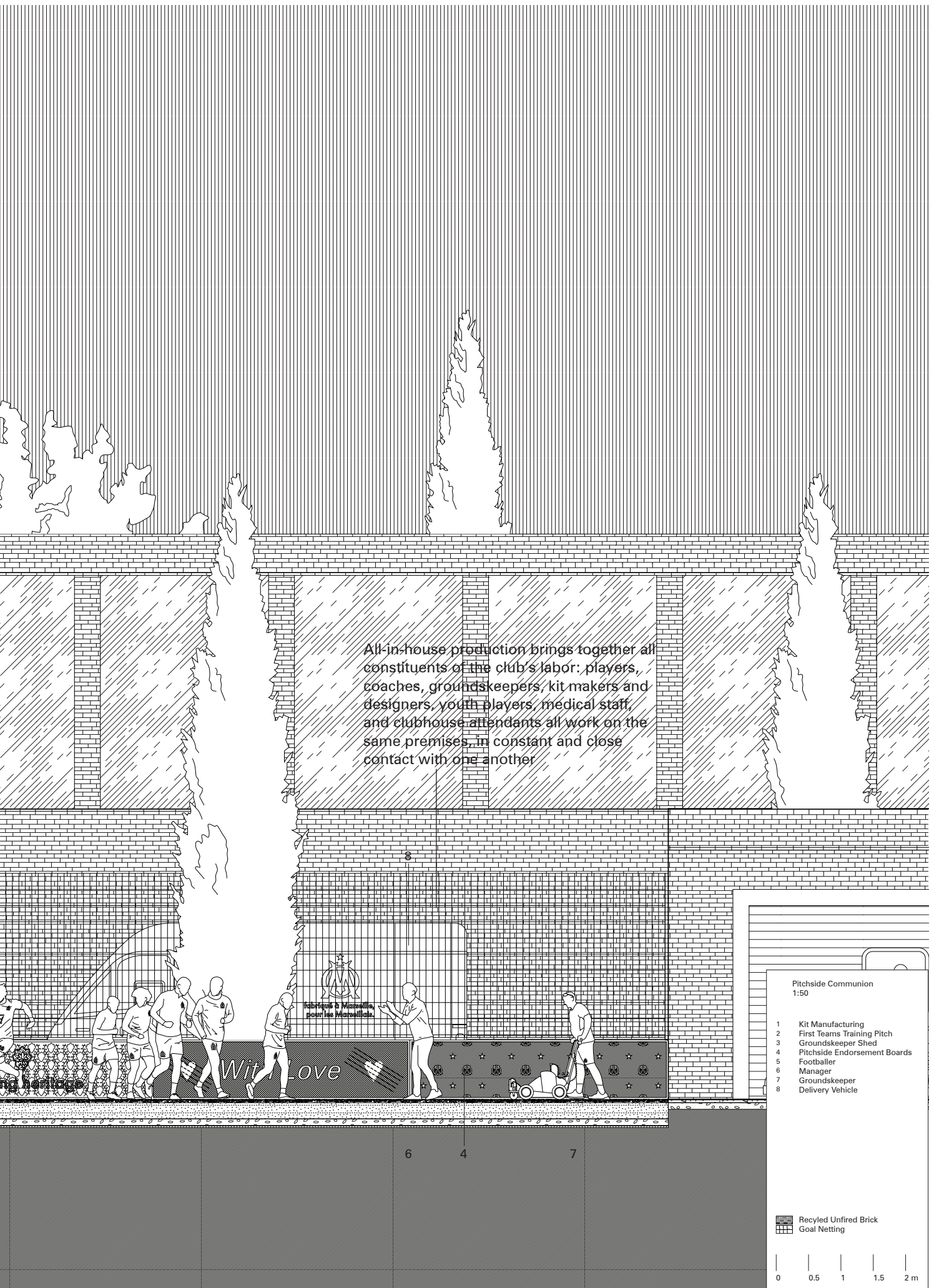




New commercial sponsorship logics reposition sportsclubs as brand endorsers for other brands, organizations, or initiatives that they wish to bring attention to. Here, OM endorses other brands from within the Fashion House Member network across the Red Thread

5

2



All-in-house production brings together all constituents of the club's labor: players, coaches, groundskeepers, kit makers and designers, youth players, medical staff, and clubhouse attendants all work on the same premises, in constant and close contact with one another

Pitchside Communion
1:50

- 1 Kit Manufacturing
- 2 First Teams Training Pitch
- 3 Groundskeeper Shed
- 4 Pitchside Endorsement Boards
- 5 Footballer
- 6 Manager
- 7 Groundskeeper
- 8 Delivery Vehicle

Recycled Unfired Brick
Goal Netting

0 0.5 1 1.5 2 m

Trade-in points—embedded into official shops and integrated with online retail platforms—allow fans to exchange older jerseys for the latest team jersey made from recycled jerseys in a closed-loop cycle

The fanshop's retail functions are located on the first floor, signalling a reprioritization of the club's values from profit to fan commitment



Although not physically-accessible to most club fans, the training center will share the limelight with the club's stadium to become an iconic club emblem



Brands will pursue value over profit, transforming official fanstores into gathering places for supporters.



This contribution is part of *Fashion House*, a collective architecture project that anticipates an alternative future for the fashion industry in five emerging European fashion centers in and around Berlin, Marseille, Rotterdam, Valencia, and Zurich, creating a pan-European cooperative and regulatory body that intensifies regional production and increases conscientious consumption patterns by granting product certifications, providing industry services, and offering brand consultancy.

More than a House envisions a new training center for the professional football club, Olympique de Marseille, that introduces an all-in-house fashion brand into the club headquarters. It is located in the eastern suburbs of Marseille on the grounds of the Monastere Serviane in Marseille, France.

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