WHEN FASHION MEETS THE CITY:

THE POTENTIAL OF THE FASHION CAPITALS IN THE FUTURE SUSTAINABLE CITY DEVELOPMENT RESEARCH

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Abstract

When fashion meets the city: the potential of the fashion capitals in future sustainable city development

Recently, cities have relied on creativity and innovation to promote themselves. [1] In particular, the idea of a fashion creative hub in a city has become a strategic factor for economic growth. In addition to the fashion capitals that have existed for years, cities of production, design, culture, and heritage have emerged. Each of these cities is responsible in its own right for fashion production, design and textile creation, the culture of consumption and fashion shows, and the cultivation of craftsmanship and heritage in fashion and fashion production.

Despite its growing popularity, [2]the "fashion city" concept is not fully codified and researched through the urban and architectural perspectives. The term "fashion capital" has been used for many years to describe cities with significant influence in the fashion industry. There is no single individual who coined the term "fashion capital". However, it has evolved to describe cities that play a central role in fashion design, production, and culture (Breward and Gilbert, 2006; Casadei and Gilbert, 2018; Gilbert, 2006). Published articles refer to the construction of fashion cities as varied and evolving in response to changing conditions—all those concepts work as there is no single definition of a fashion city.

The research approach towards this topic emerging from a geographical point of view – Gilbert, Scott, semantic – Hodge, urban – Casadei, Gilbert and sociological – Florida. All of the mentioned researchers tried to establish boundaries between cities and their origins, the mutual language between architecture and fashion that created the emerging concept of fashion capital as a part of the creative city.

Many cities have adopted simplistic strategies to transform into modern fashion centres to increase revenue. However, there needs to be more research on their impact on transforming the urban fabric and the use of public spaces. The thesis aims to develop a framework for thinking about the nature of the relationship between fashion and cities. Exploring the origins and speculating on the development of the fashion city, it aims to generate a debate on the characteristics of fashion centres and the tools that can be used to shape and transform them to bridge social divides and solidify public spaces of dialogue and interaction.

The thesis consists of a research part that aims to establish the relationship between the city and the fashion industry, emphasizing the influence and symbolism behind the architecture of fashion. Furthermore, it explores the evolution of fashion capitals and the notion of a 'fashion city'. The analytical part aims to map places connected with the fashion industry and its cultural potential. By layering the maps and data, drawings encode the relationship between what is invisible and visible, present and absent in a city structure transformation over time and uncover the dependence between the fashion industry and city appearance. The design part aims to weave architectural interventions into the urban fabric to enhance social engagement and environmental concerns through investment in the fashion industry. It enhances the semantic, urban and sociological points of view by interlacing them with the site. Moreover, it illustrates conclusions establishing appropriate design guidelines and translating them into an architectural project.

1Casadei P. (2020) Urban Fashion Formations in the Twenty-First Century: Weberian Ideal Types as a Heuristic Device to Unravel the Fashion City
2On 26.04.23, according to dimensions.ai there are published exactly 1,749 articles that mention "fashion capital" in different research fields. Within them are 53 that come for urban and regional planning and 24 in the field of architecture. Source:https://app.dimensions.ai/discover/publication?and_facet_for=80060&search_mode=content&search_text="fashion%20capital"&search_type=kws&search_field=full_search&viz-st:aggr=mean, access: 26.04.2023

Introduction

Fashion is a vibrant industry that generates millions in revenue and influences the daily life of almost everyone, everywhere. Conditioned by media, advertising, and all other aspects of visual culture, we tend to associate fashion and "fashionable" people, places and things with particular luxury and idealised perfection. However, fashion and architecture have much richer connections. This thesis puts "fashion city" as a new category for city design distinguished by extravagant patterning and complex structural forms inspired by fashionable creations that are urban-sociologically and semantically interconnected.

"Fashion" is a culturally loaded word that depends on the context. As an adjective "fashionable", it can have either positive or pejorative nuances.

Fashionable [1]
adjective
- characteristic of, influenced by, or representing a currently popular style. "fashionable clothes."
- (of a person) dressing or behaving according to the current trend. "they risked being scoffed at by their more fashionable friends."
- (of a place) frequented by fashionable people. "a fashionable Manhattan restaurant."

The significance of it, without doubt, translated not only to clothing but also to architecture and other disciplines. Connected vocabulary like "trend", "fashion", "style", and "influence" have been deeply combined with the fashion period in architecture. Since 1930, "luxury" was firmly tight with an affluent lifestyle. While France firmly held haute couture, wealthy Europeans and Americans primarily used it as a status symbol.

Modern architecture and industrial design similarly produced luxurious products for the same audience. According to Joseph Rosa, the glamorous lifestyle of that period was only completed with Christian Dior, Chanel or Paco Rabanne. The home was not iconic without a modern aesthetic designed by Charlotte Perriand or Frank Lloyd Wright and without custom furniture by Giovanni Ponti[2]. However, this lifestyle was not only defined by clothes, houses or everyday objects but also by social models that influenced wealth and status of people, for example, environmental, economic, social and cultural aspects such as nuclear familie model, homemakers wife trend and going out of crisis-era that for the first time in history translated far beyond rich and poor class and become affordable for the upper-middle-class family. This aproach should also include architecture, industrial design and fashion.

In an elaboration of the above, focusing on "fashionable" architecture per se as a "' desired" style "on demand" for certain groups of people that is not only the higher class as it was for centuries can be traced around 1930. Referring to Joseph Rosa's description of "glamorous", the notion of fashion was championed by International Style architects when the movement first emerged in 30' and by mid-century, it had become the face of corporate American architecture.[3] This model of "fashionable" internationally renewed architecture had a strong influence till 80 as a leading "fashion in architecture" - a movement that denigrated any elements that were ornamental or unnecessary to a design considered excessive or ideologically offensive.[4]

Fashion as a pioneer predictably created the first significant transition. The first couture houses hired young fashion designers to revamp their images and establish new branding. Not until 80'we observe the departure of the model established in mid-century designers when the first company to do so - Chanel hired Karl Lagerfeld in 1983. Lagerfeld's interpretation of the house's design philosophy repositioned the already renewed fashion house and rejuvenated the entire industry reaching far beyond upper class by creating more affordable pices (like belts, scarfs) and publishing patterns in Vogue Pattern magazine that was affordable for middle class wifes and iniciated movement of bringing Parisian haute couture into the sewing rooms of the world.[5] Many other fashion houses followed suit in the following years as they expanded to larger market shares. The most successful was Christian Dior,[6] who hired John Galiano in 1997. Galiano famously reinterpreted and deconstructed the classic 1947 suit, which started the new trajectory for Dior. Later, the same rebranding happened to Balenciaga, Prada, Yves Saint Laurent, Schiaparelli, and Givenchy. Those houses now filter their brand through the lens of youth culture, which allows them to expand and gain a new audience.

At the same time, while old houses were busy with rebranding and retooling their identities, a variety of new personalities emerged on the fashion scene of Europe. Designers like Gianni Versace, Thierry Mugler, Vivienne

1Source: Oxford Languages dictionary
2homesdirect365 (2022) Furniture Facts, https://www.homesdirect365.co.uk/blog/2022/02/famous-furniture-designers-makers/
3Joseph Rosa, Phil Patton, Virginia Postrel and Valerie Steele (eds) (2004) Glamour: Fashion + Industrial Design + Architecture, San Francisco: San Francisco Museum of Modern Art,
4 ibidem
5Source: https://www.sewdirect.com/vogue/
6 Joseph Rosa, Phil Patton, Virginia Postrel and Valerie Steele (eds) (2004) Glamour: Fashion + Industrial Design + Architecture San Francisco: San Francisco Museum of Modern Art

Westwood, and Alexander Mc Queen explored alternative notions of beauty. They expanded high fashion with references to punk, relation, ordinary people, youth and the cities they emerged from. Thus promoting fashion-related districts (eg. Soho, London, which also fits Florida's theory or Chelsea) and creating an alternative "fashion" city pattern with places worth being spot in.[7]

Their runaways became spectacles informed by a conceptual narrative that followed a new type of architecture and design. They created an entirely new audience for fashion: people who might not be able to afford it but are well-skilled in understanding the language of this media. That indicated the significant change in the notion of high fashion that today presupposes familiarity with the history of upscale design, affinity for street culture and conscious desire to express oneself and take risks. In many ways, the depth of the contemporary fashion lexicon reflects what may be the most democratic and youth-based culture these days.[8] Since then, architectural design for fashion houses turned more towards public spaces, street life, street culture (eg. Balenciaga Store in Berlin that reflects the distinctive brutalist architectural style prevalent in the city's eastern region. This design is a direct homage to the early club culture of Berlin, as many of its earliest clubs were housed in expansive industrial structures).

Nowadays, the young demograhics in fashion plays a vital role in the construction of brand identity. Young consumers have been raised in brand recognition from clothes to cars, designer furniture to tokens and NFT. Teenagers possess a greater understanding of the material and online presence than their parents, a fact leveraged by brands such as Prada (2022 Meta x Prada), Adidas (2004 "impossible is nothing" campaign, 2021 Adidas Metaverse) and Virgil Abloh (Off-white, OFFKAT, the video game launched on July 9th 2021[9]) or Balenciaga (Meta x Balenciaga, 2022[10]). These brands are increasingly directing their marketing efforts toward this specific demographic.[11]

In fashion, since the beginning, architecture has been bonded to two different economic and demographic conditions, fulfilling the demand of its customers and mass production. In its early days, especially in Europe after the war, it was closely bound with the cost-efficiency technology of mass production. Trends thus only existed in the rarified realm of handmade garments, furnishing, tailoring, or a few unique architectural projects that only the upper class could afford. However, by the end of the century, new digital technologies enhanced mass production, allowing designers to experiment with structural shapes and forms that were impossible to achieve before. Digital design and forwarding of new material technology, such as patterns and grids, enable exploring a sense of fluidity of form as in the works of Frank Gehry, Frei's Otto or Gaudi. [12] The digital fabrication merged two words of mass production and handmade, creating a new trend – mass customisation. The movement has paved the way for modular manufacturing techniques such as laser and CNC cutting and 3D printing, which allow the creation of unique components that can be produced and adjusted repeatedly through new technology.

Architecture resembling patterning becomes worldly available thanks to the development of new technology. Digital production and conceptual modelling methods enabled architects to translate decorative forms and spaces into load-bearing structural elements. This approach blurred the boundaries between formal structure, space and division between interior and exterior with an informal, smooth, blurred line of spaces in between temporary. Architectural visualisation, augmented reality and VR enabled them to change the perception of what exists and what is imaginary, letting ordinary people see what their place could look like in a couple of years.

Another notion that shaped today's perception of design in both practices is the term "creative class", defined by Richard Florida in 2002.[13]He traced the growing role of creativity in city economies in the USA. He stresses the emergence of a new consumer demographic that is based on creativity and knows aesthetics. Moreover, he argues that the migration of creative duos changes the cultural fabric of the city and business practice. He used the "Gay Index", stating that neighbourhoods with many gay men are more tolerant, diverse places that attract creative class members. He argues that to flourish in the city, one must attract these people by stocking the streets with art galleries, restaurants and cultural spaces.

One of those observations is particularly interesting in an Amsterdam case, where the denim giant moved their EU main offices – companies move to potential living places of their employees. Hence, the creative class, described by Florida, established a trend that started revitalising the whole community.

"The creative class was supposed to foster progressive values and economic growth. Instead, we got resentment, alienation, and

7 Breward, Christopher (2004) Fashioning London : clothing and the modern metropolis, Oxford Berg
8 Joseph Rosa, Phil Patton, Virginia Postrel and Valerie Steele (eds) (2004) Glamour: Fashion + Industrial Design + Architecture San Francisco: San Francisco Museum of Modern Art
9NNS Staff (2022) The Off-White ™ videogame pays homage to Virgil Abloh, in NSS magazine https://www.nssmag.com/en/fashion/28602/virgil-videogame-memorial
10Isabella Zavarise (2022) Meta launches Avatars store where users can buy designer brands like Balenciaga, Prada, and Thom Browne for their virtual selves , in business insider,https://www.businessinsider.com/meta-launches-avatars-store-with-balenciaga-prada-and-thom-browne-2022-6?international=true&r=US&IR=
11Joseph Rosa, Phil Patton, Virginia Postrel and Valerie Steele (eds) (2004) Glamour: Fashion + Industrial Design + Architecture San Francisco: San Francisco Museum of Modern Art
12 ibidem
13Florida, R. L. (2014). The Rise of Creative Class. Basic Books.

endless political dysfunction." [14]
    -David Brooks

    In scientific fields, other researchers documented this cultural shift. In her book, Virginia Postler [15] positions aesthetics and style as an essential product that creates "mainstream culture". Another researcher, David Brooks, writes about "bourgeois bohemians" – Bobos - as a socio-economic group that became a fusion of bourgeois capitalist enterprise and the values of the bohemian counterculture. Bobos were acknowledged for avoiding conspicuous consumption, instead prioritising life's essentials. Brooks argues that they demonstrate a profound empathy for the working class and often choose American-made products over more affordable imports from developing nations. Although the term was initially coined in the context of 1990s American society, it remains highly relevant in today's youth culture in Amsterdam. This demographic invests in "made in Holland" products, opts for vintage items, and rejects fast fashion.

    The collective interplay of the factors above gives rise to a complex interweaving of circumstances involving individuals, groups, and pivotal elements that culminate in forming a city. This city's identity is intricately linked with the realms of fashion design and architecture, with numerous threads that, when woven together seamlessly, have the potential to establish an catrian type of urban fabric that is more than just a "creative city". This framework can usher in a fresh conception of a sustainable future fashion capital, distinguishing it as a distinct urban category.

14David Brooks (2021) source: https://www.theatlantic.com/magazine/archive/2021/09/blame-the-bobos-creative-class/619492/
15Postrel, V. (2004). The substance of style: How the rise of Aesthetic Value is remaking commerce, culture, and Consciousness. Perennial.

Problem Statement
Fashion

Numerous critical questions demand in-depth exploration in an era marked by the profound influence of fashion and its dynamic interplay with the built environment, the urban landscape, and societal perceptions. The convergence of fashion and architecture across historical, socio-economic, and cultural dimensions has engendered multifaceted issues that necessitate scholarly examination. Fashion is a pervasive and ubiquitous industry, impacting millions and shaping daily existence across the globe. However, its intricate connections with the built environment and urban design still need to be explored.

This research endeavour seeks to unearth the evolving relationship between fashion and the urban fabric, delving into conceptualising a different types of understanding or labeling the city as "fashion city". Despite fashion's overt and subtle influences on urban design, this domain needs more comprehensive scholarly analysis. To address this void, the study will scrutinise the development, characteristics, and underlying factors that define the "fashion city."

The realm of fashion is enriched with semantics, which diverge in meaning depending on context and perspective. Therefore, the scholarly discourse will inherently encompass an analysis of the malleability of the term "fashion" and its various connotations in different contexts.

Further complexities emerge when considering how societal, architectural, and economic factors shape the city's identity and its aesthetic, influenced by the industry. This prompts the need to delve into the dynamics of the creative class, which bridges aesthetics, consumer culture, and socio-economic development.

The study also recognises the concern of sustainability, especially in the current context of Amsterdam, vintage, sustainable architecture and oportunity for mass customization in architetuche of fashion complexes. Therefore, it address how the fashion city concept can contribute to weaving together concepts of eco-trends, circular fashion, and architectural practices which leads to the design brief.

Emerging urban conglomerates are poised to become pivotal contributors to the surging demand for apparel. The industry has undergone a profound transformation, transcending borders and becoming globalized. Since the turn of the 20th century, clothing has grown to be seen as more of a throwaway item, and the industry has become more globalized.[1] This profound shift in consumption patterns, production methods, and global circulation networks within the fashion industry engenders multifaceted challenges and repercussions, many of which reverberate profoundly in the main capitals.

Here, in these sprawling urban centres, the ultimate destination of these fashionable wares, the critical impact of the fashion industry becomes acutely evident. One might think that fashion is just an irresponsible waste and overproduction problem. Meanwhile, modern textiles heavily depend on the petrochemical product that comes from oil and gas companies. According to the United Nations Environment Program, the fashion industry is responsible for 10% of global greenhouse gas output, which makes it 2nd biggest user of fossil fuels.[2] Big, developed cities are the ultimate crucible where the repercussions of the fashion industry resonate, both in positive and negative dimensions.

In summary, this research will navigate the intricate connections between fashion, architecture, and urban development, culminating in developing a "fashion city" as a unique urban typology. By exploring this intricate relationship's historical, socio-economic, and environmental facets, this research aims to provide novel insights that can guide future urban planning and design in the context of the fashion industry's pervasive influence.

1 McKinsey (2021) Unleashing fashion Growth city by city 2022.
2 United nation climate change (2018) "'UN Helps Fashion Industry Shift to Low Carbon": https://unfccc.int/news/un-helps-fashion-industry-shift-to-low-carbon

Amsterdam

The city of Amsterdam has a long history connected with textiles and denim. Before modern Amsterdam fashion identity, which originated from 70's commercial street fashion and denim,the East India Company brought foreign textiles to in given times biggest port in the Netherlands - Amsterdam. That led to new workplaces and sewing rooms that initiated the red thread of fashion history in Amsterdam.

The recognition became broader thanks to the world's highest concentration of denim brands like G-Star Raw, Scotch & Soda and Denham, the Jean maker that made Amsterdam their home base. At the same time, international brands like Tommy Hilfiger (fashion designer) and Calvin Klein (fashion designer) chose Amsterdam as their European hub. [1] In 2009, James Veenhof (buisness manager) and Mariette Hoitink (fashion concept developer) established the House of Denim Foundation to bring together new designers and international denim players. The foundation created the Jean School – an international school for denim designers. The supply chain soon followed with a textile show (2014) in Westerfabriek Park, later followed by the Amsterdam Denim Days.

"Almost 10 per cent of all denim industry has their main seats in Amsterdam" [2]

Over the years, this portrayal has evolved, providing an opportunity for delving into the luxury segment. The city earned recognition due to its stylish residents and fashion innovators, solidifying its status as a hub for creativity. Presently, the city's focus lies on grunge, eco-trends, and the vintage fashion movement. Amsterdam has consistently been perceived as an open-minded, forward-thinking, creativity-driven metropolis. [3]Art and design abound from the art galleries, independent boutiques, vintage markets, and thrift stores. There is a thriving vintage scene that is already promoting conscious clothing. Preloved and circular fashion has been a prominent feature of the Dutch lifestyle for many decades. Its designers are rooted in upcycle movement (like 1/off, Ronald van der Kemp) and are rebellious and not afraid of making a statement.[4]

Amsterdam already has an established identity as a circular, green, healthy city that wants to cut CO2 emissions. Nevertheless, like many medium-sized European cities in similar situations, the city is in search of its new fashion identity to become a renowned localy-oriented circular fashion city and ways to gain competitive advantage and retain talent and people. For Amsterdam to become a Circular Fashion Capital,[5] the city must produce, recycle, and repair fashion garments. [6] Municipality stresses that "The Amsterdam Metropolitan Area acts as a magnet for businesses and initiatives in the clothing industry, therfore they are working hard to promote the area as a hub in the Dutch Circular Textile Valley. In this initiative, knowledge of sustainable and social textile manufacturing is exchanged with other textile regions [...] which will contribute to the creation of an ecosystem for circular textiles. "[7] this statement proves the point of Amsterdam being a good testing ground for this type of iniciative. As mentioned in the document to do so the city must engage the local community to care about fashion, and they shopping choices and see the bigger picture that only starts with fashion but influences a single person's choice, promoting sustainability and diversity in all its forms. It must renew and build a local network of small manufacturers and artisans. By articulating its essence through diverse artistic forms and skilled craftsmanship, it demands a pivotal transformation within the industry, potentially evolving into a manifesto for the future of locally based fashion manufacture centers.

1Source: What Makes Amsterdam a Denim City? – Sourcing Journal. https://sourcingjournal.com/denim/denim-brands/amsterdam-denim-city-9627
2Ugur Yilmaz, Blue Lab Amsterdam director for Rivet magazine. Source: https://sourcingjournal.com/denim/denim-brands/amsterdam-denim-city-96273/, access:15.05.2023
3 Marina Azcárate (2023) Amsterdam Fashion: The City That Owns Subversive Clothing in The next Cartel https://thenextcartel.com/observatory/amsterdam-fashion-the-city-that-owns-subversive-clothing/
4ibidem
5 In Amsterdam Circular Strategy 2020-2025 document in chapter "'Stategy" municipality stesses the importance of including clothing and furniture in circular movement, later they add what must be provided "clothing libraries, ride sharing platforms or shared use of power tools and other equipment. Once a product is worn out or broken, local craft centres, repair shops or circular shopping centres can repair, refurbish, upcycle or recycle the product into new circular products."
6In Amsterdam Circular Strategy 2020-2025 document they use term "Hub in the Dutch Circular Textile Valley" as a disarable outcome
7 ibidem

Design Brief

Stakeholders:

- Educational Institutions:
  Focusing on symbiotic growth and alignment with Allen Scott's innovation hub and local production requirements.
- Amsterdam People:
  Serving as a meeting point for education and repair services, reflecting the city's identity in accordance with Richard Florida's spatial theory.
- Fashion Designers:
  Offering access to new machinery, exhibition spaces, and a platform for making statements, contributing to the development of Amsterdam as a fashion capital with a focus on urban integration.
- Organizations and NGOs:
  Collaborating with the municipality to establish a space that exemplifies circular concepts at multiple levels, bridging the building and fashion industries in line with their circular strategies.
- Municipality:
  Establishing a space that embodies circularity principles in both building and fashion industries, aligning with municipal circular strategies.
- Noord Citizens:
  Transforming the area into an old and new neighborhood node, creating new local job opportunities with a focus on preserving and enhancing local qualities.
- Investors (Sustainable Fashion Brands):
  Attracting investment from environmentally conscious and slow fashion brands committed to sustainability and responsible practices.

Project Overview:
Fashion Hub project seeks to address the issue of excessive textile waste in the fashion industry. Furthermore, it endeavors to provide a creative space for artists to conduct experiments and bridge the knowledge gap among local residents regarding non-recyclable textiles they consume. This initiative serves as an experiment in utilizing fashion byproducts, such as discarded garments, in the construction of the building. It not only focuses on sustainability but also represents a community-driven transformation in Amsterdam. The intended outcome of this project is to serve as a model of a circular fashion building that contributes to the local community while reestablishing the city of Amsterdam as a manufacturing hub.

Project Goals:
An ideal outcome for this project envisions the creation of a circular building that serves as a dynamic convergence point for the community, fostering interactions among people, designers, and engineers. The optimal design choice involves the utilization of materials that are repurposed, recycled, or new, with the potential for future reusability. This approach focuses on experimental utilization of textile-based materials that are typically considered waste, effectively maximizing existing resources available within the urban context, including textile waste, steel, and brick.

As a multifaceted fashion cluster, the building is designed to be economically self-sustaining. It achieves this by hosting major fashion events that can be rented, along with a diverse range of events, capitalizing on its strategic location within a vibrant youth culture, proximity frand a burgeoning gastronomy scene

Considering its afterlife, the building's design allows for adaptability, with the capacity to reconfigure spaces by either adding or removing walls and floors. This flexibility ensures that the building can continue to evolve and serve the changing needs of the community and the city, thereby extending its useful lifespan and reinforcing its commitment to sustainability and circularity.

Target audience:
- Graduates from a fashion universities in the Netherlands – workspaces, knowledge exchange, network of specialists in a hub
- Locals that want to learn how to repair their clothes and about the recyclability of clothing
- Young people that takes climate and fashion seriously and need space to express thier identity - idea of an open runway on a street
- Fashion brands that need temporary places to run their fashion show twice a year during fashion week (limit to sustainable/ circular)

Research Questions

Considering the given background and speculative growth of fashion capitals, the following research questions will be further investigated:

Main question:

What type of urban and architectural design proposition adds to the historically rooted values in the Amsterdam fashion industry, while challenging current sustainability trends?

Sub-questions:

1.Fashion City Genealogy
    1.How have the main contemporary fashion capitals developed throughout the 20th century, and what distinguished them among other cities?

Chapter 1

2.Urban and Architectural impact
    2.What values does the fashion industry represent today, and how are they reflected in the city's architecture?

Chapter 2

3.Towards design of the Future
    3.1. What kind of typology will we need in the future and how will they change?
    3.2. How can fashion contribute to the sustainable development of architecture and urban design?

Chapter 3

Theoretical Framework Background

The paper is combining 3 different layers – the historical development process and its implication on cities, urban implications and its community problems and architectural representations of values.

The theory will be structured and further researched in chosen terms and key notions:
- historical - Creative Class (Florida), BoBos (David Brooks)
- spatial - fashion city (Allen Scott, Gilbert, Casadei), urban interpretation of Fashion (Skivko, M)
- architectural and fashion semiotics (Brooke Hodge)

Cities' relationship with fashion has generated a big interest among scholars from different disciplinary fields. A substantial amount of research has focused on examining the economic structure and historical development of the world's fashion capitals. Even though these studies highlight the unique qualities and histories of these cities, they frequently concentrate on a transition from manufacturing hubs to more design-focused fashion hubs rather than the social implications of their development and finding patterns. Other scholars have addressed fashion as part of cultural and creative industries (CCI)-oriented policies that are supposed to revamp cities through the creative industries. Some academics have looked into the role of fashion as an image-maker that can establish cities as new symbolic locations for fashion culture.

Moreover, only a few academics have attempted to define the term fashion city, but there is still no consensus about what it means. The definition changed over time with the evolution of traditional and newly constructed fashion centers. The fashion city, according to Janet Hethorn - professor in the College of the Arts and Media at Central Michigan University, sustainable fashion expert - is a "space inhabited by people and ideas in addition to fashion products and processes." It is a place where "style, power, identity, consumption and production practices, symbols and myths converge." Whereas Allen Scott - professor of geography and public policy at University of California, autor of The Cultural Economy of Cities- defines specific parameters on how such cities should be defined and developed. Those definitions give a better understanding and a measurable parameter when the city classifies and becomes fashion capital and where others aspire to be.

In addition, they observed that the relationship between cities and fashion has changed over time, becoming more diverse. While traditional fashion centers have evolved from production to design-focused hubs, more recent fashion cities have only built specific components along this developmental pathway, like innovation hubs, museums, craftsmanship centers or shopping malls.

Since 1970 globalization and the developing economy have caused a separation between fashion production and its design. Manufacturers in cities closed, and the whole production moved to lower-cost cities dividing the capital into manufacturing, designing and symbolic cities.

The thesis evaluates the symbolism behind fashion and its values that influence design and architecture. By definition, "values are beliefs about the desirable, trans-situational goals, which vary in importance to serve" The importance of understanding them is amplified by the fact that it uses many symbols in communication with their consumers e.g. Symbol of status, wealth and different form of its representation not only in the garment but also in architecture.

Some consumers are more aware of the message behind their clothing than others, but all – consciously or subconsciously use values when choosing their style and identity. A deeper understanding of values will help to predict and develop effective architecture and urban design methods.

It also pictures relationships in the language that influence the forms and how we speak of fashion and architecture. Based on Brooke Hodge's theory on Parallel Practices in Fashion and Architecture, lecture vocabulary derived from architecture has been applied to clothing and the same way it adapted many sartorial strategies from the fashion world.

Position and methods

To further explore the conditions and changes that fashion capitals underwent and the values that are transmitted from fashion to architecture and public spaces the following research methods were used:

Imperative sources – historical Approach
- Literature review
- Articles and reports

Gathered data gave a framework for mapping and field-specific pattern finding. By understanding the past, most crucial elements and theories and translating literature to visual data, it created the base for comparison nowadays cities.

Qualitative sources
- Site mapping based on available data
- Photographic journey

Using available data and following the visualization and mapping process, the possible patterns was established. Moreover, speculation based on historical research was made and mapped, creating possible areas of development.

Case studies
- Cities building/ districts evolution phenomenon
- Architectural buildings language connected with fashion industry analysis
- Filmography
- Designers notes on cities and clothes
- Perceive of the relation between fashion and their impact

The examination of language and values encompassed a multifaceted evaluation, drawing from literary works, cinematographic representations, and image descriptions of select case studies. This approach, focused on the chosen case studies, facilitated a comprehensive comparative analysis of the manners in which architecture and cities were discussed and portrayed from various perspectives, ultimately resulting in the formulation of a fundamental glossary.

The initial phase of site selection was dedicated to the establishment and construction of an atlas encompassing spaces associated with fashion capitals. This atlas served as a foundational resource for sourcing data that enabled the subsequent identification of a specific fashion capital for the duration of the thesis. Furthermore, it facilitated an intricate correlation study between the various factors that exert influence on a city, particularly within the context of the fashion industry's role in shaping urban networks. This process necessitated the identification of commonalities and paved the way for predictive analyses grounded in the evolving dynamics of these cities. This predictive approach was vital in understanding the causal relationship between the multifaceted factors at play within a city and the transformative impact of the fashion industry.

A notable observation during this comparison was the tendency to analyze these cities in isolation, with minimal focus on anticipating future developmental patterns engendered by the fashion industry within the realm of urban theories.

Subsequently, historical analysis provided a critical perspective by juxtaposing historical data with contemporary data in the chosen locations. This exercise sought to affirm or refute correlations with the documented history of well-established cities, offering an empirical basis for comparison. Furthermore, it engaged in an exploratory endeavor to discern patterns and anticipate potential future scenarios, especially within less developed cities aspiring to attain fashion capital status. The examination also encompassed an evaluation of adaptation strategies that respond to evolving consumer needs, representing a pivotal factor in this process.

In light of evolving societal norms and the dynamics of the fashion industry, an assessment of fashion values and future trajectories was carried out, primarily rooted in the analysis of shifting consumer preferences and demands. These insights would subsequently be translated into the realm of architectural language, contributing to the interdisciplinary convergence of fashion and architecture.

Ultimately, a reflection on these findings was conducted, culminating in the delineation of the necessary avenues for further inquiry into the chosen site, ensuring that the investigation remains a dynamic and evolving endeavor.

Position statement

The world's renowned fashion capitals are confronted with a multitude of challenges that have contributed to the hyper-capitalization of property markets. Their international acclaim and extensive events calendar have led to the severe restriction or outright elimination of urban spaces that have historically nurtured the growth of independent designers, specialized manufacturers, and boutiques, thereby driving the overcapitalization of real estate markets. The resulting exorbitant housing costs, escalating spatial disparities, and economic segregation constitute an environmentally unsustainable scenario, underpinned by inequitable, exploitative, and unethical labor relations. Consequently, this necessitates a call for transparency within the fashion industry, exemplified by a growing cadre of discerning consumers who are increasingly seeking product passports. For fashion designers contemplating engagement in an apparel market intertwined with the dynamics of a global hub, this presents a formidable challenge.

The chosen framework, which adopts a historical perspective as a lens to decipher future trends, serves as a foundational tool to comprehend the genesis of such cities and their prospective growth trajectories. However, this framework merely serves as an initial point of reference, offering insight into how urban development can become an integral component of a fundamentally restructured fashion system.

The fashion industry's environmental footprint, characterized by greenhouse gas emissions, pollution, and adverse impacts on biodiversity, can be mitigated through the adoption of circular business models predicated on principles of resale, rental, repair, and remanufacturing. These positive values, prominently including sustainability and the promotion of a circular approach, can be integrated not only into a company's overarching philosophy but also into the architectural design of their facilities. When contemplating the substantial budgets allocated to extravagant flagship stores aimed at establishing a unique selling proposition, there exists an opportunity to optimize the built environment of the fashion industry by reducing material consumption and minimizing the production of concrete and polyester.

Through my proposed design, the project aspires to instigate a cultural shift that caters to the increasingly sustainable requisites of co-creative engagement. The envisaged culture encourages brands to collaborate, thereby enhancing the broader fashion industry. This approach seeks to resurrect the creativity that has historically been a defining aspect of fashion's significance in our lives. The proposal centers on the reintroduction of production within the city, with a particular focus on harnessing new technologies and fostering collaborations with universities—an indispensable facet of future development. This strategic emphasis on selecting a site with historical significance, symbolizing the city's prodigious production capacity, holds the potential for the envisioned facility to have a more extensive regional influence and serve as a platform for cross-border exchange. In this conjecture, one can envision the gradual transformation of the city into a novel Fashion Capital.

The Fabric of Fashion Capitals:
Urban and Cultural Perspective
Historical Research

Fashion serves as a pervasive and global cultural phenomenon, assuming a multifaceted role not merely as an economic powerhouse but also as a manifestation of local culture transmuted into tangible "products." Brands, ranging from Prada to Chanel, intricately interweave elements of their identity with the specific temporal and geographic contexts of their establishment. Therefore, the examination of fashion as a cultural artifact necessitates a meticulous analysis interwoven with urban and local sociocultural factors

The cultural dimension of fashion as an urban facet finds its expression in various facets, encompassing architecture, clothing, and the lifestyles of urban denizens. As elucidated by Stuart Hall -sociologist, cultural theorist - the notion of representation functions as the conduit that links the realms of meaning and language to the broader canvas of culture.[1] This dynamic is further manifested in the seamless transmission of knowledge, handed down across generations, collectively contributing to the formation of local identities ingrained within the urban fabric. [2] This intricate interplay between fashion and culture extends beyond aesthetics; it has the potential to stimulate design-related activities and possesses the unique capacity to materialize cultural values, thereby aiding in the preservation of local histories and values.[3]

Cities such as Paris, Milan, London, and New York have garnered the epithet "fashion capitals" owing to their historical and contemporary prominence within the realm of fashion. The organic emergence of this nomenclature can be attributed to these urban centers evolving into focal points for fashion-related events, incubators for esteemed design houses, homes to influential designers, and crucibles for pioneering fashion trends.

The historical evolution of European fashion cities stands inextricably intertwined with the intricate tapestry of urban life. According to the insights offered by David Gilbert - professor of Urban and Historical Geography at The Royal Holloway Centre for the GeoHumanities - the global fashion system constitutes a fluid network of world cities. These include stalwarts such as Paris, Milan, New York, London, Tokyo, as well as emerging forces like Berlin, Sao Paulo, Hong Kong, Mumbai, and others.[4] The hierarchical underpinnings of this system are molded by longstanding historical relationships that intersect at the juncture of cultural and economic processes, fundamentally shaping the urban order. Gilbert traces its origins back to imperialistic expansion and the urban consumer revolution of the 18th century. [5] The influence of the United States, with its robust engagement with European fashion and the promotion of the industry through avenues like advertising, fashion magazines, and the institution of fashion weeks and runways, centered primarily in select urban hubs, further contributed to this network.[6]

The genesis of fashion as a pivotal facet of urban existence was intrinsically linked to the coexistence of clusters of highly skilled clothing producers and local as well as international markets for the exchange and dissemination of raw materials.[7] It was only during the post-war era that the identity of the "fashion city" became consciously intertwined with the evolution of modern fashion.[8] This association served a multifaceted role, ranging from a form of protectionism to a promotional tool and even as a mechanism for rebranding and urban regeneration. Notably, the transformative shifts, as delineated by Gilbert, encompassed the advent of ready-to-wear and mass-market fashion lines and the expansion of branding and licensing. [9] These developments unequivocally burnished the reputation of cities such as Paris and London. The success of these initiatives was contingent on the enduring vitality of the fashion city myth, exemplified by the phenomenon of "Swinging London" in the 1960s. This era celebrated democratic and ephemeral street fashion, pioneered by youthful and trendsetting designers like Mary Quant - British fashion designer and fashion icon - on the iconic King's Road. The direct licensing of ready-to-wear fashion, epitomized by Yves Saint Laurent, capitalized on Paris's mythical status as the epicenter of elite luxury and innovative design.[10]

In contrast, Milan, which ascended to become Italy's premier fashion city in the 1970s, harnessed the transformations in production, design, and consumer sensibilities. Designers increasingly turned to the artisanal traditions of northern Italy and leveraged the burgeoning concepts of "flexible specialization" and "vertical integration" within Milan's industrial infrastructure. This culminated in the creation of an Italian rendition of prêt-

1Open University and Stuart Hall (1997) Representation: Cultural Representations and Signifying Practices. London ; Thousand Oaks, Calif.: Sage
2Open University and Stuart Hall (1997) Representation: Cultural Representations and Signifying Practices. London ; Thousand Oaks, Calif.: Sage
3Gilbert David. (2006) "From Paris to Shanghai: The Changing Geographies of Fashion's World Cities." In Fashion's World Cities, edited by C. Breward and D. Gilbert. Oxford: Berg
4 ibidem
5 ibidem
6Skivko, M. (2018) Fashion in the City and The City in Fashion: Urban Representation in Fashion Magazines
7Breward, C. (2010) Fashion Cites in Berg Encyclopedia of World Dress and Fashion, Volume 10: Global Perspectives Breward, C. (2010) Fashion Cites in Berg Encyclopedia of World Dress and Fashion, Volume 10: Global Perspectives
8Breward, C. (2010) Fashion Cites in Berg Encyclopedia of World Dress and Fashion, Volume 10: Global Perspectives
9Gilbert David.(2006)"From Paris to Shanghai: The Changing Geographies of Fashion's World Cities." In Fashion's World Cities, edited by C. Breward and D. Gilbert. Oxford: Berg,
10Breward, C. (2010) Fashion Cites in Berg Encyclopedia of World Dress and Fashion, Volume 10: Global Perspectives

à-porter, firmly anchored in the local materials and manufacturing heritage of the city.[11]

Numerous studies have undertaken an extensive exploration of the historical evolution and economic structures characterizing global fashion capitals, with notable attention accorded to New York, Paris, London, and Milan. These scholarls like Gilbert (urban geographer) and Casadei (economic researcher and archiect) predominantly emphasize the transition from manufacturing-centric hubs to design-oriented fashion centers. They claim that development of global fashion capitals across the 20th century is intricately interwoven with an amalgamation of elements, some of which were already undergoing transformation or experiencing decline in these established fashion centers. Consequently, a diversification in the nexus between fashion and cities has occurred over time. While the traditional fashion capitals have metamorphosed, newer entrants onto the fashion stage have selectively adopted specific facets of this developmental trajectory.[12] This correltion is a sttarting point for my case study research and chosen City - Amsterdam.

In order to delimit the scope of the discussion on global fashion capitals, this research is directed towards an examination of the foremost and widely acknowledged European cities, namely Paris, Milan, and London. These cities have earned their reputation as preeminent global fashion capitals and have been extensively documented in the academic literature. In these urban centers, the convergence of material and symbolic production, commerce, and consumption has generated substantial economic and cultural value. [13]Historically, these leading fashion cities served as pivotal manufacturing centers, distinguished by a system of flexible specialization characterized by close-knit collaborations among skilled craftsmen, designers, and entrepreneurs. However, shifts in the global economic landscape have gradually led these fashion capitals to detach from their domestic production bases, transitioning towards design-oriented and symbolically driven activities in order to sustain their hierarchical status within the world of fashion.[14]

The distinct historical trajectories and unique formations of these fashion capitals impact their utilization of local talent pools and the manner in which they draw from their distinctive place-specific traditions and symbolism.[15] Hence, the attributes of these global fashion capitals extend far beyond simplistic associations with specific fashion styles or segments, such as Paris for haute-couture, Milan for ready-to-wear and London for avant-garde and extravagant fashion.

Interestingly, in accordance with the European Spatial Planning Observation Network (ESPON), fashion capitals categorized as "first category" cities are supplemented by "second-tier" cities, which are defined as urban locales outside the national capital whose socioeconomic impact significantly contributes to the overall performance of the national economy such as Amsterdam and Antwerp.[16]

The crosscorelation of fashion weeks in different cities serves a dual purpose: it provides a platform for showcasing local designers and nurturing emerging local fashion networks, while also positioning cities within the symbolic geographies of fashion.[17] Within the strategies to foster the emergence of new fashion centers, two overarching trends emerge. The first trend revolves around associations with Creative and Cultural Industries (CCIs), while the second emphasizes place-branding initiatives designed to position cities as hubs of consumption, spectacle, and performance in the global fashion hierarchy.[18] Furthermore, certain cities, now evolving into manufacturing centers in the new production geographies of the fashion industry, exhibit novel synergies between material production, design, and local cultures.

In the past two decades, urban development strategies have placed creativity and culture at their core, accentuating the significance of creative clusters, cultural production, and the so-called "creative class".[19] This recognition has spurred the inclusion of the fashion industry within an array of urban development initiatives. Particularly in cities that do not belong to the realm of large, established fashion capitals, fashion design has evolved into a pivotal element of place identity, capable of generating cultural capital and delineating these cities as creative and innovative spaces.[20] These strategies are marked by distinctive variations, with some emphasizing local resources, small-scale production, or artisanal techniques within a slow fashion model.[21] This notion gains further credence when we consider that, even within endeavors explicitly designed to leverage the fashion industry for urban development or rejuvenation, a broader objective emerges: rendering a city 'fashionable.' This represents a growing trend in urban branding strategies aimed at creating distinctive place-based images and identities within the broader global economy[22].

Over the last two decades, creativity and culture have gained centrality within numerous urban development strategies, accentuating the significance of creative clusters, cultural production, and the so-called creative class.

11 ibidem
12Gilbert, D. (2013) A new world order? Fashion and its capital in the twenty-first century. In S. Bruzzi and P. Church Gibson (eds.), Fashion cultures revisited: theories, explorations, and analysis, Routledge, Abingdon
13Casadei, P.(2020) URBAN FASHION FORMATIONS IN THE TWENTY-FIRST CENTURY: Weberian Ideal Types as a Heuristic Device to Unravel the Fashion City
14 ibidem
15Breward, C. (2010) Fashion Cites in Berg Encyclopedia of World Dress and Fashion, Volume 10: Global Perspectives
16Casadei, P.(2020) URBAN FASHION FORMATIONS IN THE TWENTY-FIRST CENTURY: Weberian Ideal Types as a Heuristic Device to Unravel the Fashion City
17Ling, W. (2012) 'Fashionalisation'. Why so many cities host fashion weeks. In J. Berry (ed.), Fashion capital: style, economies, sites and cultures, Inter-Disciplinary Press, Oxford.
18Casadei, P.(2020) URBAN FASHION FORMATIONS IN THE TWENTY-FIRST CENTURY: Weberian Ideal Types as a Heuristic Device to Unravel the Fashion City
19Florida, R. (2002) The rise of the creative class: and how it's transforming work, leisure, community, and everyday life. Basic Books, New York, NY.
20Casadei, P.(2020) URBAN FASHION FORMATIONS IN THE TWENTY-FIRST CENTURY: Weberian Ideal Types as a Heuristic Device to Unravel the Fashion City
21ibidem
22Florida, R. (2002) The rise of the creative class: and how it's transforming work, leisure, community, and everyday life. Basic Books, New York, NY.

He believed that the contemporary economy is increasingly powered by human creativity across various industries, from automotive to fashion. Florida's creative capital theory posits that locations fostering flourishing artistic and cultural environments are well-positioned to engender economic growth in the twenty-first century.[23]

In their research Casadei and Gilbert stress significance for second-tier cities to establish connections and affiliations with established fashion capitals.[24] For instance, Tokyo's ascent as a fashion center in the 1980s was intrinsically linked to 'the Big Three' fashion designers—Issey Miyake, Yohji Yamamoto, and Rei Kawakubo of Comme des Garçons—all of whom gained recognition and honed their careers in Paris .[25] Similarly, the designers known as the Antwerp Six, who graduated from the Royal Academy of Fine Arts in Antwerp in the early 1980s, established their reputations through collections presented in London and Paris. This, in turn, played a pivotal role in fostering a unique identity for Antwerp within the realm of fashion.

Further chpter of the research endeavors are poised to delve into the characterization of the mechanisms that facilitate the transformation of cities into the 'new' Paris, Milan or London. This entails showcasing the diverse contemporary formations and historical pathways inherent to these global fashion capitals. A nuanced understanding of the fashion city, which transcends binary categorizations and delves into multifaceted thinking, paves the way for a broader exploration of various trajectories and positioning for cities like Amsterdam that aspier to become worldy recognised. This approach challenges the conventional dichotomy of development between the design-oriented fashion city and the symbolic fashion city, characterized by its emphasis on place-branding. It also prompts inquiries regarding how new manufacturing centers might evolve as urban fashion formations and the pathways associated with reshoring and the renaissance of manufacturing in established urban centers.

COMME des GARÇONS

is a Japanese fashion label based in Paris founded by Rei Kawakubo. The founder and head designer Rei Kawakubo pioneered conceptual fashion, earning a reputation for anti-fashion and gender-fluid aesthetics.

Issey Miyake (1938- 2022)

was a Japanese fashion designer. In 1981, he launched the brand Plantation, which offered clothing that could be worn regardless of gender, age, or body shape. Issey Miyake's approach to production has consistently been characterized by a commitment to research and experimentation. He encouraged innovative thinking, urging his team to break away from traditional constraints and embrace unconventional perspectives. Miyake's approach aimed to generate fresh concepts by prompting his staff to transcend prevailing fashion trends and focus on addressing the contemporary societal requirements.

Yōji Yamamoto

is a Japanese fashion designer. Yohji Yamamoto's custom-made textiles use a variety of traditional Japanese techniques and other more common weaves such as gabardine and tweed. All his fabrics are made in Japan to his own specifications, making them unique to his designs and locally sourced.

The Antwerp Six

The Antwerp Six is a group of fashion designers who graduated from Antwerp's Royal Academy of Fine Arts between 1980–81. The Antwerp Six is comprised of Ann Demeulemeester, Dries van Noten, Dirk Bikkembergs, Marina Yee, Walter Van Beirendonck, and Dirk Van Saene - Belgium's six most influential Avant-Garde fashion designers.

23 Florida, R. (2002) The rise of the creative class: and how it's transforming work, leisure, community, and everyday life. Basic Books, New York, NY.
24Casadei, P.(2020) URBAN FASHION FORMATIONS IN THE TWENTY-FIRST CENTURY: Weberian Ideal Types as a Heuristic Device to Unravel the Fashion City
25Kawamura, Y. (2006) Placing Tokyo on the fashion map: from catwalk to street style. In C. Breward and D. Gilbert (eds.), Fashion's World Cities, Berg, Oxford.

Case of Fashion Capital

The concept of the "fashion city," while widely utilized, remains inadequately defined in academic literature, with limited systematic efforts to comprehensively elucidate the intricate and multifaceted interplay between fashion and urban environments. In many instances, fashion is prominently featured in urban development strategies aimed at nurturing emerging and evolving urban centers. However, these strategies often exhibit a proclivity for employing a simplified, one-size-fits-all approach, selectively borrowing elements from the well-established global fashion capitals, often disregarding the nuanced considerations of contemporary contexts and historical trajectories. To understand how to characterise the fashion city is to understand the complex definition of it.

The concept of the fashion city remains insufficiently defined in existing academic literature. Hethorn, in her research, defines the fashion city as a *"locale where style, power, identity, consumption, and production practices, symbols, and myths coalesce within a space inhabited by individuals and ideas, in addition to fashion-related products and processes."*[1]

Conversely, Godart posits that a *that "a fashion city can only be defined through the existence of fashion weeks covered by global media, allowing cities to achieve a central position in the global structure of fashion".* [2]

Cultural economist Allen Scott has crafted a comprehensive list of imperative attributes for a city to attain the status of a fashion city in the twenty-first century. He accentuates the paramount importance of possessing a flexible manufacturing base, a concentrated cluster of specialized, high-quality subcontractors, the establishment of major training and research institutes, the existence of regionally rooted yet internationally acclaimed promotional platforms such as fashion media and fashion shows, the cultivation of an evolving fashion and design tradition characterized by locally specific elements, and the establishment of formal and informal connections between the fashion industry and other sectors of cultural production.[3]

Another scolar in - Casadei - her research departs from the pursuit of a singular definition for the elusive fashion city. Instead, she discerns a distinctive typology of urban centers, accentuating diverse "fashion formations." In her exploration of these formations, she underscores the intricate articulation of various facets of fashion's attributes, encompassing material and symbolic production, design, culture, and practices, within specific urban settings.[4] Those conditions deffere from city to city but can give a proper base for rout setting in for future.

Those scholars have sought to integrate this concept within the frameworks of cultural and creative industries (CCIs). Nevertheless, Casadei's perspective introduces an alternative viewpoint by contending that the emphasis on fashion design as exclusively constituting a CCI may inadvertently sideline other vital dimensions of the fashion realm. Casadei's framework introduces a tripartite "fashion city typology" rooted in distinct facets of fashion's characteristics, spanning material and symbolic production, design, culture, and practices. This typology encompasses a spectrum of activities, including manufacturing, retailing, education, event organization, journalism, and promotional endeavors. Within this categorization, three archetypes emerge—the '**manufacturing fashion city**,' the '**design fashion city**,' and the '**symbolic fashion city**'—each situated at different corners of a conceptual diagram. In this model, real-world urban fashion formations find their placement, each delineated by unique historical developmental pathways.
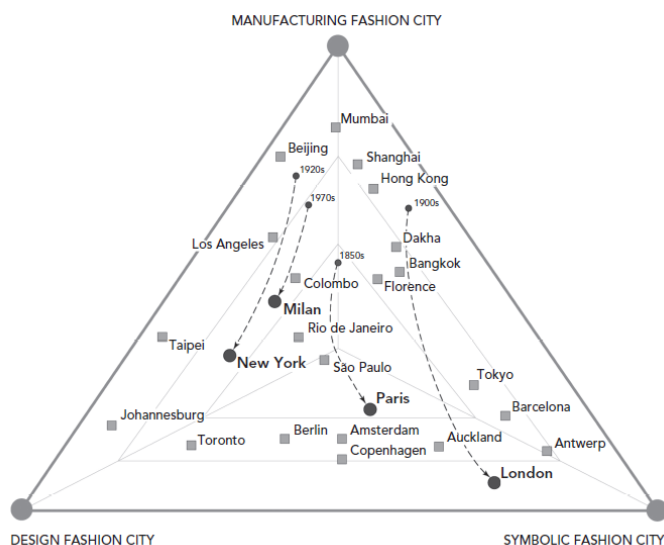
Weberian ideal types of fashion cities

source: Casadei and Gilbert, 2018; Urban Fashion Formations in the Twenty First Century: Weberian Ideal Types as a Heuristic Device to Unravel the Fashion City)
diagram produced by Malcolm Kelsey

The diagram illustrates a noticeable transition in the orientation of cities, away from manufacturing and toward models aligned with creative industries and symbolism. It effectively encapsulates the historical trajectory of evaluation of fashion cities.

1Hethorn, J. (2005) Conference report: fashion's world cities. Textile History
2Godart, F. (2014) The power structure of the fashion industry: fashion capitals, globalization and creativity. International Journal of Fashion Studie
3Scott Allen, ed. The Cultural Economy of Cities: Essays on the Geography of Image-Producing Industries. London: Sage, 2000.
4Casadei, P.(2020) URBAN FASHION FORMATIONS IN THE TWENTY-FIRST CENTURY: Weberian Ideal Types as a Heuristic Device to Unravel the Fashion City

Over the years, Gilbert has discerned a transformative shift in the relationship between fashion and cities.[5] Traditional fashion centers, such as Paris and Milan, have undergone substantial evolution, while newer cities have selectively incorporated only a few elements of this transformation. Since the early 1970s, the phenomenon of economic globalization has wielded a profound influence on the geographic landscapes of the fashion industry. It has led to a pronounced demarcation between the physical and symbolic dimensions of fashion production. This shift encompasses offshoring, the relocation of manufacturing to more cost-effective urban centers, and the development of fast fashion production systems. [6]Consequently, these developments have undermined the significance of local production and craftsmanship in the long-established global fashion capitals, such as Paris, Milan, or London.[7]

In these aforementioned cases, the production of both fashion goods and the associated symbols, in conjunction with trade and consumption, has historically contributed significantly to their economic and cultural value. These prominent fashion cities have historically served as crucial manufacturing hubs characterized by a system of flexible specialization, underpinned by close-knit collaborations between skilled artisans, designers, and entrepreneurial entities.[8] The ongoing changes in the global economic landscape have exerted substantial pressure on this established model. To sustain their preeminent positions in the fashion hierarchy, these fashion capitals have increasingly pivoted away from domestic production, gravitating toward the domains of design and symbolic activities.[9] Nonetheless, it is noteworthy that the distinctive historical backgrounds of these fashion capitals have profoundly influenced their approach to branding within specific segments. For instance, Paris has been emblematic of haute-couture, Milan synonymous with ready-to-wear, and London renowned for its avant-garde and extravagant fashion.

The aforementioned ideal types of the '**manufacturing fashion city**,' the '**design fashion city**,' and the '**symbolic fashion city**' represent purely hypothetical constructs, and in actual historical or existing urban settings, there are no perfectly pure examples of these models. In essence, these ideal types remain empirical possibilities, yet it is improbable that they would manifest in their entirety within a single location. Therefore, comprehending these ideal types necessitates a closer examination within major urban centers. This research particularly focuses on Amsterdam, one of a point of interest in the diagram.

Amsterdam occupies an intermediary position between the design and symbolic ideal types, distinct from the realm of the manufacturing fashion city. According to Casadei, Amsterdam has cultivated a substantial fashion sector primarily driven by design. [10]This sector exhibits a proclivity towards highly conceptual and experimental approaches, often regarding fashion as a form of art. As a proof local events, such as the International Amsterdam Fashion Week and the Amsterdam Red Light Fashion District, yet to attain international acclaim, have played a pivotal role in promoting emerging local designers of exceptional talents.

Moreover, the diagram can serve as a representation of the historical trajectories of fashion cities. In addition to delineating the contemporary positions of cities, Casadei have included indicative paths for each of the four global fashion capitals during distinct historical periods. Consequently, we can observe London's transformation from being a manufacturing center in the nineteenth century, albeit characterized by distinct design traditions and substantial symbolic influence due to its status as the epicenter of the British Empire's cultural power.[11] This transition culminated in intensive deindustrialization from the mid-twentieth century, leading it toward an approximation of the symbolic fashion city ideal type in the twenty-first century. In the case of Paris, which serves as an archetype of the fashion city and has notably influenced Scott's multifaceted fashion city model, it occupies a central position in the diagram but retains its own unique developmental pathway.[12]

Evidently, the movements depicted within the diagram are intrinsically linked to changes in the spatial division of labor within the global fashion industry. However, according to Gilbert these processes have not unfolded uniformly or at the same pace across different urban centers.[13] Delving into the distinctiveness of these trajectories facilitates the formulation of inquiries that underscore the comparative, contextual, and geographically contingent aspects of this phenomenon.

5Gilbert, D. (2013) A new world order? Fashion and its capital in the twenty   -first century. In S. Bruzzi and P. Church Gibson (eds.), Fashion cultures revisited: theories, explorations, and analysis, Routledge, Abingdon.
6 ibidem
7Casadei, P.(2020) URBAN FASHION FORMATIONS IN THE TWENTY-FIRST CENTURY: Weberian Ideal Types as a Heuristic Device to Unravel the Fashion City
8 ibidem
9 Scott, A (1997) The cultural economy of cities. International Journal of Urban and Regional Research
10Casadei, P.(2020) URBAN FASHION FORMATIONS IN THE TWENTY-FIRST CENTURY: Weberian Ideal Types as a Heuristic Device to Unravel the Fashion City
11 ibidem
12 ibidem
13Gilbert, D. (2013) A new world order? Fashion and its capital in the twenty-first century. In S. Bruzzi and P. Church Gibson (eds.), Fashion cultures revisited: theories, explorations, and analysis, Routledge, Abingdon.

Corelation between Fashion and the City

Historical research

In order to properly understand the relationship between fashion and architecture, it is necessary to understand how these two seemingly disparate fields coexist in the urban fabric. It is crucial to consider how they influence each other and how they stand out from other "creative" activities. The point of reference is therefore the city and how the process of identification begins with the generative term. When we speak of **urban space,** we mean the **urban fabric**, the **landscape**, **buildings, infrastructure, urban and architectural interiors.** In addition to these components there are also temporary factors such as urban furniture, **pavilions, green spaces** for fairs and events, pop-up marquees and "non places", which are put on the map by the people - **trendy places, trendy streets, trendy neighbourhoods and become so by the flow of people, media or narration**.

Fashion's profound relationship with the urban landscape, as delineated by Skivko (2018) in "Fashion in the City and The City in Fashion: Urban Representation in Fashion Magazines," encompasses a multifaceted spectrum of interactions, both from the lens of fashion in the city and the city in fashion.

Fashion in the city operates as a dynamic, sociocultural force that intricately connects with the constructs of s**ocial status, social roles,** and the broader social structure. It serves as a mirror to the **identity** of both the city and its citizens, embodying their shared aspirations and individual expressions. Within this realm, fashion transcends mere garments and morphs into a symbolic system that communicates intricate values and ideals. [1]

In the context of the fashion capitals' formation in the 21st century, the construct described as 'brand channels,' including fashion weeks, flagship stores, shopping malls, and various forms of advertising, contributes significantly to their primacy.[2] Notably, in contemporary times, social media platforms play an indispensable role in conveying place brands and establishing mental associations within the popular consciousness[3].

The symbiotic relationship between fashion and the city takes on an **economic** facet, acting as an engine propelling urban growth. This relationship is not monolithic but reflects the rich tapestry of **age and gender divisions** within the city. The evolving nature of fashion over time serves as a dynamic indicator of changes in design and the critical role played by ateliers and retail shops in the urban context.[4]

Simultaneously, the **city in fashion** reflects the urban environment as a complex, evolving social organism influenced by and, in turn, influencing the fashion landscape. By th efashion landscape we understand temporary structures that are created only for fashion events and runways outdoors. This dynamic interplay is profoundly shaped by market dynamics and economic forces, manifesting in the spatial organization of the city through **fashion districts and points of interest**. **Time and urban spaces** share an intricate connection with fashion, influencing each other in an ever-evolving cycle by including and excluding parts of urban spaces from urban traffic during certain time of the year (eg. Paris Fashion Week). **Gender and generation** reflections within the city further shape this relationship by politicising fashion and issues of importance to society and the significance they attach to what they wear. [5]

Skivko's research encompasses the broader context of urban research within the field of fashion, encapsulating the representation of cities and urban spaces through fashion and fashion trends. It elucidates various dimensions, including the concept of **branded cities**, the manifestation of **city looks**, and the embodiment of **urban garments.** Moreover, the representation of fashion and fashion trends through cities and urban spaces is examined, covering the realms of **fashion production spaces,** the significance of **fashion places,** and the impact of **significant fashion events** such as fashion weeks.

1Skivko, M. (2018) Fashion in the City and The City in Fashion: Urban Representation in Fashion Magazines
2Casadei, P.(2020) URBAN FASHION FORMATIONS IN THE TWENTY-FIRST CENTURY: Weberian Ideal Types as a Heuristic Device to Unravel the Fashion City
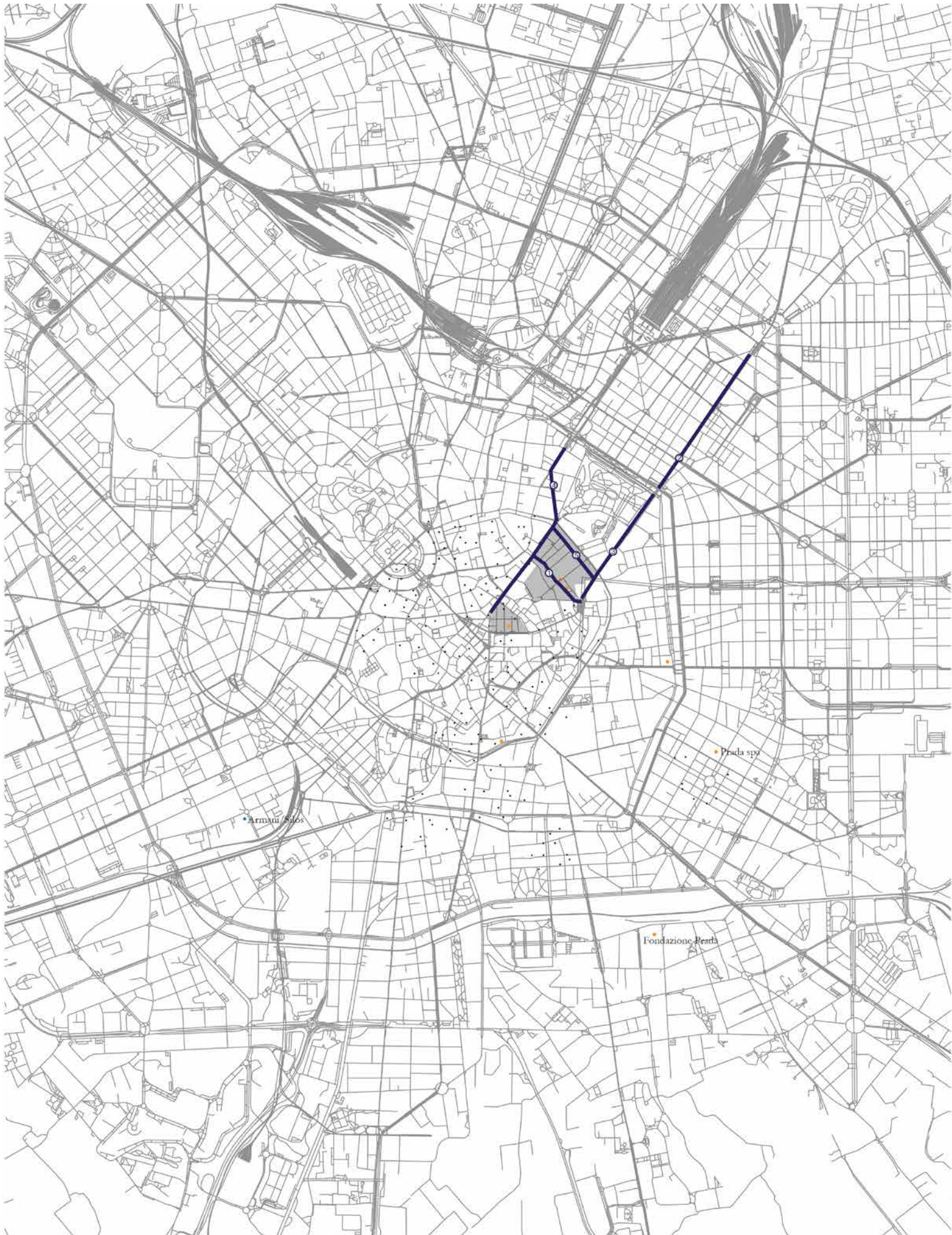3Casadei, P. and N. Lee (2020) Global cities, creative industries and their representation on social media: a micro-data analysis of Twitter data on the fashion industry. Environment and Planning A: Economy and Space 52.6, 1195-220.
4Skivko, M. (2018) Fashion in the City and The City in Fashion: Urban Representation in Fashion Magazines
5 ibidem

Milan as an established Fashion Capital`
an overview effect

1. Via Monte Napoleone
2. Corso Buenos Aires
3. Corso Venezia
4. Via Manzoni
5. Via Della Spiga

Galleria Vittorio Emanuele II
, the Riassorante

The Fashion Quadrilateral
*The quadrilatero della moda (fashion quadrilateral) is
formed by Milan's most elegant shopping streets. This
part of the city is packed with high end boutiques and
brands like Prada, Gucci, Moschino, Versace and
Bulgari.*

Armani Silos

Prada spa

Fondazione Prada

Milan
Case Study

During the 19th century, cities in Italy such as Florence, Venice, Milan, Naples, and Rome played a pivotal role in the production of textiles and fabrics, including wool, silk, and velvet. This textile industry's rich heritage persisted until the mid-20th century, coinciding with the increasing competitiveness of the fashion market [1]. Milan, by the latter half of the 20th century, had risen as a prominent industrial city with robust manufacturing connections. This transformation made Milan a magnet for fashion designers seeking to leverage its trend-setting status, especially after 1961, when it became the headquarters of Vogue Italia.[2]

In the early 20th century, Milan emerged as a major center for silk and textile production. However, during the 1950s and 1960s, Florence held the title of the fashion capital of Italy, boasting the Italian "Alta Moda," equivalent to the French "haute couture"[3]. Milan's fashion image underwent a significant transformation in the 1970s, evolving into a more glamorous fashion hub. Florentine designs, known for their formal and expensive nature, led fashion enthusiasts to see Milan as a more accessible shopping destination. Milan's boutiques began to offer a wide range of clothing, including elegant and everyday wear. Milanese designs, admired for their practicality and simple elegance, gained popularity and affordability, surpassing their Florentine and Parisian counterparts. As a result, Milan became one of the primary capitals for ready-to-wear fashion for both women and men in the 1970s [4]. In the realm of fashion, Milan maintains a robust artisanal manufacturing sector that specializes in ready-to-wear apparel. Additionally, the city is home to some of the world's most influential fashion design houses, including Dolce & Gabbana, Versace, and Armani.[5]

From a social perspective, Milan's historical association with manufacturers and fabric production paved the way for its transformation into a ready-to-wear fashion capital. This, in turn, contributed to the proliferation of fashion expos in the city, marking Milan's significance as a global fashion center. [6]

In Milan **education** in the field places a strong emphasis on technical, craft, and production skills. Milan's fashion **institutions** concentrate on fostering competencies related to business, technical expertise, and craftsmanship to nurture proficient designers and other professionals essential to the regional production chain. However, the technical orientation of these educational institutions has occasionally been viewed as a limitation, particularly concerning fostering creative innovation. Consequently, Milan-based companies have, at times, sought talent from other prominent fashion cities to fulfill high-profile position.[7]

The attached illustration shows the street layout in Milan which is connected to the fashion industry and the headquarters of fashion giants like Prada, Gucci, Moschino, Versace, Bulgari (colour) located in it. In addition to the retail sector itself, facilities (orange) belonging to the world of fashion are highlighted, such as the Fundazione Prada museum, the Prada spa and a network of local small boutiques, tailors and leatherworkers (black dots). The only one codified is "The fashion Quadrilateral" - "Quadrilatero della moda" - which is formed by the most elegant streets.

In conclusion Milan's journey from a city renowned for its textile heritage to a global fashion capital has left an indelible mark on its image, urban programs, and architectural landscape. The city's embrace of ready-to-wear fashion has transformed it into a vibrant and dynamic hub for creative design and innovation, attracting global attention. Milan's commitment to the fashion industry has catalyzed the development of urban programs, leading to a proliferation of fashion expos and events that have not only shaped the city's cultural identity but have also bolstered its economy. Furthermore, this newfound reputation for fashion-forward thinking has influenced urban design and architecture, promoting a modern, practical, and elegant aesthetic that aligns with the values of the industry. The Milanese model underscores the synergy between fashion, urban development, and architectural design, making it a compelling example of how a city's image and identity can be profoundly impacted by its relationship with the fashion industry.

1 Lees-Maffei, Grace, ed. (2013) Made in Italy: Rethinking a Century of Italian Design.
2 ibidem
3 Teunissen, José, ed. (2006)Fashion in the City: The Role of Fashion in Urban Development
4 ibidem
5 Lees-Maffei, Grace, ed. (2013)Made in Italy: Rethinking a Century of Italian Design.
6 Teunissen, José, ed. (2006) Fashion in the City: The Role of Fashion in Urban Development.
7 Pratt, A., P. Borrione, M. Lavanga and M. D'Ovidio (2012) International change and technological evolution in the fashion industry. In M. Agnoletti, A. Carandini and W. Santagata (eds.),

LVMH office

• Louis Vuttion Foundation

Musee Yves
Saint Laurent

La Galerie Dior

• Cartier Foundation for Contemporary Art

Paris as an established Fashion Capital`
an overview effect

Luxorius shops are postly located within 43 administartive districts in Paris, most
of them are located nearby certain streets that has archetcture from 18th and 19th
century after Hausmann's plan. Within those streets there are some specific public
26es (Vendome sqaure, Garniere sqaure) or clusterd within shoppping malls
form 19th centry (Le Bon Marché,Galeries Lafayette)

1. *Avenue des Champs Elysées*
Paris, France. €3,733 per sq.m. per year (US $1,407 / sq. ft. / yr.)
2. *Avenue Montaigne*
Paris, France. €9,573 per sq.m. per year (US $1,016 sq. ft. / yr).
3. *Avenue George V*
Paris, France. €2,798 per sq.m. per year (US $297 / sq. ft. / yr).
4. *Rue du Faubourg Saint-Honoré*
Paris, France. €9,573 per sq.m. per year (US $1,016 / sq. ft. / yr).
5. *Rue St. Honore*
6. *Place Vendôme / rue de la Paix*
Paris, France. €9,503 per sq.m. per year (US $977 sq. ft. / yr.)
7. *Boulevard Haussmann*
Paris, France. €5,899 per sq.m. per year (US $823 sq. ft. / yr).
8. *Boulevard St. Germain*
Paris, France. €1,787 per sq.m. per year (US $968 sq. ft. / yr.)
9. *Rue de Rivoli*
Paris, France. €2,577 per sq.m. per year (US $274 sq. ft. / yr.).

Paris
Case study

Paris, with its rich history steeped in culture and tradition, stands as a bastion of fashion, with its sartorial legacy tracing back to the 1670s, a period ignited by the birth of the Parisian fashion press. However, it was during the 19th century that Paris truly blossomed into the epicenter of haute couture, offering flamboyant creations that liberated women from the confines of corsets, replacing them with free-flowing, decorative fabrics. The pivotal moment in Parisian fashion history arrived in 1973 with the Battle of Versailles Fashion show, an unprecedented event that pitted American and French designers against each other, intensifying the spotlight on this enduring fashion rivalry.[1] This media machinery has been instrumental in propagating mythologies concerning the city's distinct culture of 'fashionability.' Consequently, 'Paris fashion' has emerged as one of the most potent brand images linked to a specific geographical location in modern history.

The ascendancy of Paris as the ultimate fashion capital can be attributed to several factors. First, the city's cultural and social evolution from the Age of Colbert to Dior's iconic "New Look" created a unique environment that nurtured fashion innovation. Additionally, the integration of complementary business and labor structures from the late 19th to the mid-20th century contributed to its rise. Furthermore, Paris actively participated in early global exchanges of techniques, styles, media, ideas, and people. Foreign seamstresses and designers played a pivotal role in elevating Paris's status in the fashion industry. The city served as a hub for the collection, transformation, and dissemination of styles, consumption habits, and industrial techniques, ultimately exporting its creations to the world.[2]

In Paris like in Milan, which have preserved a significant presence of artisanal production, the **educational approach** to fashion underscores the importance of technical, craftsmanship, and production proficiencies. In urban centers that exhibit a stronger inclination towards symbolic production, such as Paris there is a noticeable absence of a manufacturing foundation. In these citie, the design process is often more detached from the tangible production of garments, especially in contexts beyond specialized elite or avant-garde fashion domains.[3]

Within the educational landscape of Paris, certain independent fashion institutions like Studio Barçot, Institut Français de la Mode, and the École de la Chambre Syndicale de la Couture primarily prioritize the development of technical skills. It is worth noting that many of the prominent fashion houses situated in Paris do not consistently perceive these schools as breeding grounds for fostering creative talents. Instead, they have a track record of recruiting designers and other creative professionals from educational establishments in New York and London.[4]

From a social perspective, Paris has historically thrived as a hub for the international exchange of knowledge, commerce, and immigration, a vital element that has further solidified its position as a fashion mecca.[5]

The attached illustration shows the layout of streets in Paris, after the Hausmann redevelopment, which are connected to the fashion industry and the headquarters of the fashion giants located there (colour). In addition to the retail sector itself, facilities (orange) belonging to the world of fashion such as the Cartier Foundation for Contemporary Art, the Musee YSL, La Galerir Dior or the Louis Vuttion Foundation are marked, as well as a network of local small boutiques, tailors and leatherworkers (black dots). In grey, the city's fashion scene is marked with squares - Place Vendome, Garniere square - and shopping malls - Le Bon Marche, Galeries Lafayette - which form a separate small fashion world. Parisian fashion is also concentrated around the "golden triangle", which is the most expensive quarter in the city. As you can see from the illustration, it is exclusively made up of boutiques and ateliers with a very specific style reminiscent of imperialism.

In conclusion, Paris's historical journey as a fashion capital is deeply intertwined with its cultural fabric and innovative spirit, dating back to the 17th century. Over the years, this fashion mecca has fostered creativity and liberated women through its flamboyant haute couture, ultimately emerging as an epicenter of global fashion. This influence can be seen not only in the city's image but also in its very essence. Paris's unique blend of culture and commerce has created a distinct urban environment where fashion transcends mere attire and becomes an integral part of the city's identity. This is vividly reflected in its urban programs, where fashion is not just an industry but a way of life, influencing urban design and architecture, shaping the cityscape, and fostering a harmonious coexistence between tradition and innovation. The strong brand image of "Paris fashion" has perpetuated the city's status as a global fashion icon, showcasing the profound impact of the fashion industry on urban life and design.[6]

1Casadei, Patrizia. (2017) The Space of Culture: City, Nation, World. Routledge,
2 ibidem
3Casadei, P.(2020) URBAN FASHION FORMATIONS IN THE TWENTY-FIRST CENTURY: Weberian Ideal Types as a Heuristic Device to Unravel the Fashion City
4Tokatli, N. (2011) Creative individuals, creative places: Marc Jacobs, New York and Paris.
5Nancy Troy, (2003) Couture Culture: A Study in Modern Art and Fashion Cambridge, MA: MIT Press
6 ibidem
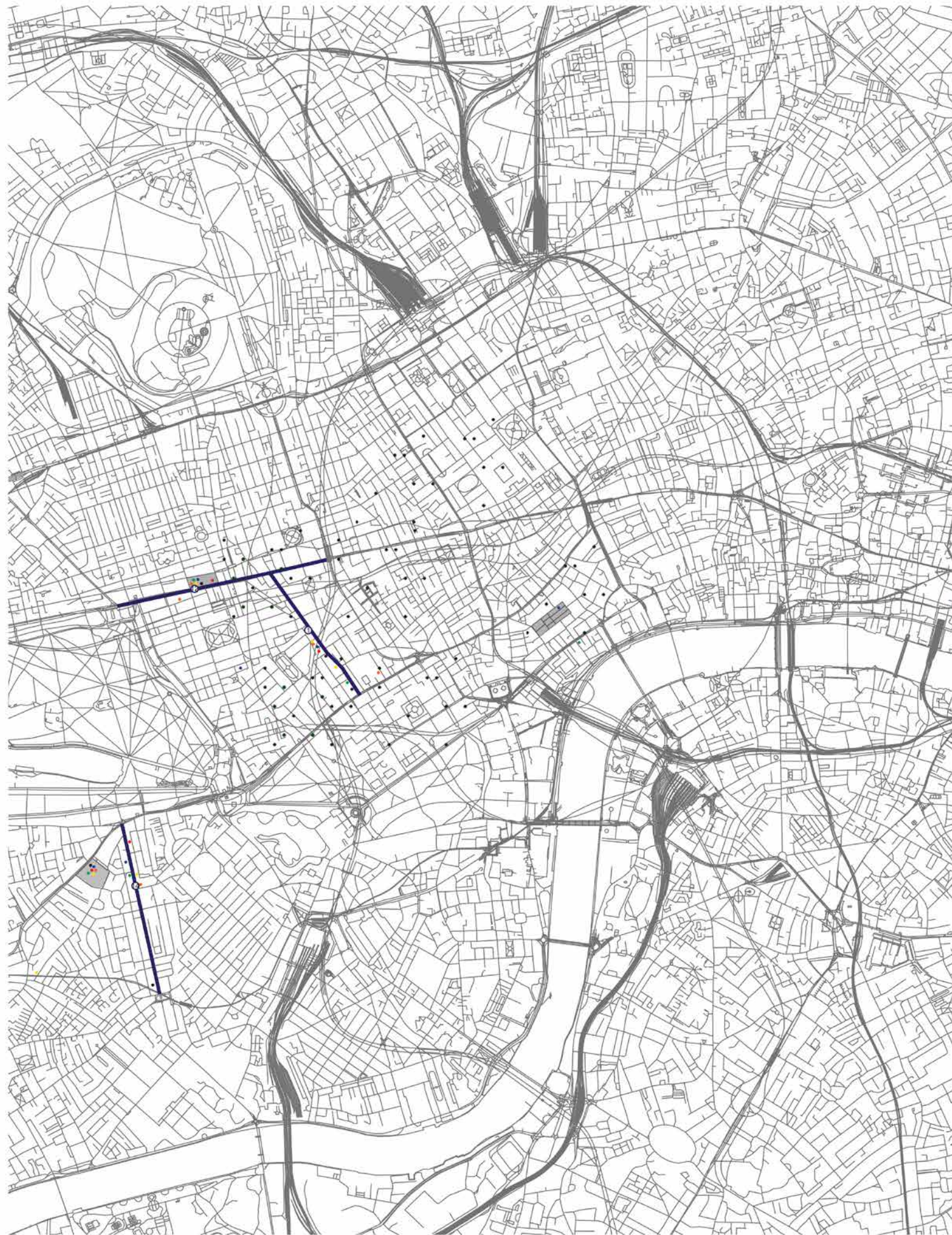
London as an established Fashion Capital`
an overview effect

1. Bond Street
2. Dover Street Market
3. Harrods
4. King's Road
5. Rue St. Honoré
6. Liberty
7. Mayfair
8. The Royal Exchange
9. St James's
10. Connaught Village
11. Savile Row
12. Sloane Street
13. The Village at Westfield London

1. The King's Road
2. Regent Street
5. Marylebone High Street
3. Brick Lane
4. Hampstead High Street
6. Portobello Road
7. Golborne Road
8. Lonsdale Lane
9. Bond Street
10. Jermyn Street and St James's Street
11. Piccadilly
12. Oxford Street
13. Lamb's Conduit Street
14. Sloane Street

London
Case Study

London, with its rich and diverse history in the realm of fashion, has not only defined its image on a global scale but has deeply influenced the city's being, urban programs, and urban design and architecture. The fashion culture, deeply rooted in traditional handcrafts, has painted London as a hub of innovation and eccentricity. From the portrayal of the quintessential English gentleman to the emergence of rebellious punk fashion, the city has experienced a spectrum of styles that have shaped its character. With the deindustrialization of the fashion industry, London transitioned from a material to a symbolic economy, highlighting its significance as a symbolic expression of art and style rather than just a hub for manufacturing.[1]

London's fashion brands have focused on nurturing the local economy and maintaining strong ties with local suppliers, further reinforcing the city's identity and style. The city's fashion scene is not just about economic development but also serves as a powerful means of expressing individual and collective identity. This dual role of the fashion industry has contributed to the city's image and reputation as a place of creativity, self-expression, and artistic innovation.[2]

London as described by McRobbie has witnessed an extensive process of deindustrialization and a substantial decline in its manufacturing sector, arguably representing one of the most notable transitions from a material-based economy to a predominantly symbolic one. London's contemporary reputation in the realm of fashion is increasingly grounded in its role as a platform for artistic and symbolic expressions, rather than as a hub for the physical production of fashion items.[3]

Fashion education in London exhibits distinctive characteristics. The city's educational landscape plays a pivotal role in the local fashion economy, attracting exceptionally skilled international students. Higher education institutions in London, specializing in fashion, have adopted pedagogical strategies that place a strong emphasis on fostering creativity and aesthetic values. [4]Furthermore, these institutions offer essential courses focusing on fashion media and promotion.

In the context of Casadi's research, London's transformation towards the ideal type of a symbolic fashion city can be interpreted not as a sustainable shift towards a novel fashion city model but rather as a process of hollowing-out and decline. [5]It's essential to acknowledge that fashion cities of all categories function within broader fashion systems of production and distribution that are environmentally unsustainable and rely on unequal, exploitative, and ethically questionable labor relations and working condition.[6]

The attached illustration shows the street layout in London. Its grid is much more broken up than in the previous examples, and the streets are not closely interconnected. The network of tailors and local boutiques is highlighted in black. London has also not developed fashion city quarters, instead there are two shopping malls, Harrods and Liberty. British brands also do not have branches abroad, as they do in Italy and France. Most offer products online and have a network of shops inside the country.

In conclusion, London's fashion heritage, spanning from traditional tailoring to the avant-garde punk movement, has imprinted a unique identity on the city. It has transformed London into a dynamic metropolis where fashion is more than just clothing; it's a means of expressing individuality, identity, and art. The impact of fashion on London's urban programs, urban design, and architecture is evident in its vibrant and eclectic street scenes, as well as its thriving local economy. London's fashion journey continues to be a testament to the enduring influence of style and identity on the essence of this historic city.

1Mc Robbie, A.(2008) "Fashioning London: Clothing and the Modern Metropolis." In World Cities and Urban Sociology
2 ibidem
3McRobbie, A. (1998) British fashion design: rag trade or image industry? Routledge, London
4Casadei, P.(2020) URBAN FASHION FORMATIONS IN THE TWENTY-FIRST CENTURY: Weberian Ideal Types as a Heuristic Device to Unravel the Fashion City
5 ibidem
6 ibidem

Social, Economical, Urban and Ecological impact of fashion

Value theory

The fashion industry's impact extends well beyond its environmental implications, encompassing a range of ecological, social, and urban facets. This multifaceted impact can be examined from several angles, shedding light on its broader societal influence. Here, we explore these influences in terms of their societal significance, economic implications, and their role in fostering change and expression.

Fashion's Social Significance:

Fashion plays a pivotal role in contemporary society, serving as a multifaceted medium for self-expression, economic class identification, and the communication of personal beliefs. The ever-evolving world of fashion operates as a catalyst for rapid change, protest, and the emergence of manifestos, all of which materialize more swiftly than the construction of physical buildings. In this sense, fashion serves as an instantaneous canvas for individuals to convey their emotions, align with prevailing trends, and herald transformative societal shifts. [1]

Furthermore, fashion consistently resides in the public eye, propelled by its omnipresence in various media forms. It serves as a subject of public opinion and often acts as a conduit for popularizing particular views through extensive media coverage. In this way, fashion not only reflects contemporary values but actively participates in shaping and disseminating them.

The Economic Implications of Fashion:

Beyond its social significance, fashion is intricately tied to economic aspects. It plays a substantial role in determining one's economic class, with fashion choices often acting as visible markers of socioeconomic status. The fashion industry also contributes to economic growth by providing employment opportunities through a local network of manufacturers and craftsmen. This interconnectedness between fashion, society, and the economy underscores the complexity of the fashion industry's impact. [2]

In conclusion, the influence of the fashion industry is far-reaching, with profound implications for society, the economy, and culture. The role of fashion as an agent of social expression, economic differentiation, and rapid change reflects the dynamic relationship between fashion and various aspects of contemporary life.

Urban Implications:

The urban implications of the fashion industry are profound and multifaceted, with implications for the design and dynamics of cities. Fashion plays a pivotal role in shaping the urban landscape, leaving its imprint on various aspects of urban life.

Shaping Urban Space:

The fashion industry exerts its influence through the physical manifestation of runways, where trends are unveiled and celebrated. These runways are symbolic stages where the latest creations in fashion come to life. They represent a merging of artistic expression and urban space, where the city becomes a canvas for showcasing fashion. [3]

Symbol of Power and Wealth:

Fashion is not merely a means of personal expression but a symbol of power and wealth. High-end fashion boutiques and shops that grace urban streetscapes convey the economic prosperity of a district. They serve as beacons of luxury and exclusivity, attracting both local residents and visitors. [4]

Reflection of Material Status:

The prevalence of fashion establishments reflects the material status and affluence of a district's inhabitants. The concentration of designer brands and high-end retailers in an area mirrors the prosperity of its residents. It thus becomes a reflection of the socioeconomic diversity within the urban environment. [5]

1Steele, V. (2010). The Berg Companion to Fashion. Berg
2McNeill, P., Moore, C., & Housley, W. (2018). Reframing Luxury: Breaking the Rules of Luxury in the Post-Luxury World. Springer.
3Sa Sassen, S. (2001). The Global City: New York, London, Tokyo (2nd ed.). Princeton University Press.ssen, S. (2001). The Global City: New York, London, Tokyo (2nd ed.). Princeton University Press.
4ibidem
5Breward, C. (2003). Fashion. Oxford University Press.

Completing the Urban Frame:

Fashion establishments are integral components of the urban framework. They serve to complete the architectural canvas of the city, adding vibrancy and diversity to the urban backdrop. The architectural and aesthetic choices made by fashion retailers contribute to the character of the city.[6]

Initiating Urban Activity:

Fashion's presence in the city is not passive. It serves as an initiator of urban activity, driving foot traffic and commerce. The occupation of physical spaces for fashion boutiques, showrooms, and ateliers infuses life into buildings and streets, fostering a dynamic urban environment.[7]

Catalyst for Human Interaction:

Fashion plays a significant role in fostering human interaction within the urban setting. Fashion events, gatherings, and retail experiences create opportunities for people to come together, socialize, and engage in meaningful interactions. It enhances the social fabric of the city.

Initiating Public Infrastructure:

The fashion industry often takes an active role in initiating public infrastructure projects. Fashion events and shows necessitate the development of venues and transportation networks that enhance the city's overall accessibility and infrastructure.[8]

Budget for Ecological Solutions:

Many urban areas with a strong fashion presence allocate budgets for ecological solutions. These initiatives may include sustainable urban planning, eco-friendly transportation options, and green spaces. Fashion's contribution extends beyond aesthetics to ecological considerations.[9]

Defining Urban Identity:

Fashion's role extends to the very identity of the city itself. Cities with distinct fashion districts or fashion weeks often establish unique identities associated with creativity, style, and cultural significance. These identities attract tourists and contribute to the city's global recognition.[10]

In conclusion, the fashion industry is not confined to the realm of attire but permeates the urban fabric, influencing spatial design, economic dynamics, and social interactions. The connection between fashion and cities is a dynamic and evolving one, deserving of continued exploration.

The ecological dimension of fashion presents a dynamic and proactive approach to sustainability, actively engaging with environmental concerns and resource management. In contrast to architecture, the fashion industry has demonstrated a swifter response to ecological imperatives, embracing circularity, recycling, and regenerative practices. This rapid pace of change is driven by the industry's dedication to developing new eco-friendly materials and innovative solutions, all while maintaining a conscious awareness of waste that can be repurposed effectively within the realm of architecture. [11]

The symbiotic relationship between fashion and architecture takes on a new significance in this context. Fashion's commitment to ecological awareness and active measures aligns with the principles of sustainable urban development. The fashion industry's ability to reinvent itself at an accelerated pace, embrace circular design, and explore innovative materials positions it as a potent actor in the urban milieu. Through eco-conscious practices, fashion can contribute not only to environmental sustainability but also to the formation of urban identities that prioritize community cohesion and ecological harmony.[12]

In summary, fashion's eco-awareness and capacity for sustainable innovation can propel it into a pivotal role in shaping the urban landscape. The industry's dynamic approach to ecological concerns positions it as a catalyst for a new urban manifesto, where sustainable living, environmental consciousness, and community vitality take center stage in the cities of tomorrow.

6Kawamura, Y. (2005). Fashion-ology: An Introduction to Fashion Studies. Berg.
7Breward, C. (2003). Fashion. Oxford University Press.
8Kawamura, Y. (2005). Fashion-ology: An Introduction to Fashion Studies. Berg.
9Breward, C. (2003). Fashion. Oxford University Press.
10 ibidem
11Fletcher, K., & Grose, L. (2012). Fashion & Sustainability: Design for Change. Laurence King Publishing.
12 ibidem

Mutual language between fashion and architecture
Values Theory

The connections between architecture and fashion extend far beyond the realms of mere design, imagination, and creativity. These two disciplines are intrinsically intertwined not only through their practices but also through the materials and language they employ.[1]

On initial examination, fashion and architecture may appear disparate. Fashion, with its use of soft and delicate fabrics, embodies an ephemeral quality, whereas architecture is characterized by its durability, monumentality, and permanence, relying on rigid grids and robust constructions. The scales of production differ significantly: fashion designers create garments to protect individual human bodies, while architects are tasked with constructing edifices large enough to house and safeguard entire populations.[2] Nonetheless, despite these disparities, both emanate from the fundamental human need for protection and shelter, transcending scale. Furthermore, they serve as vehicles for conveying political, personal, religious, or cultural viewpoints, providing identity.[3]

Moreover, the creative processes of architects and designers bear striking similarities, despite variations in materials and scale. Both journeys commence with two-dimensional drawings, evolve through the use of models to assess scale, and culminate in the acceptance of 3D prototypes by clients. Shared aesthetics, ideological and theoretical foundations, and knowledge of technological innovations further bind these disciplines together. They mutually influence each other, resulting in buildings and garments that share common values, styles, or structural qualities. Over time, designers in both fields have drawn inspiration from one another and adopted technical strategies, leading to the sharing of a common language and terminology. [4]Terms borrowed from architecture have been adapted into the realm of fashion, including phrases such as "architectonic," "constructed," and "sculptural." Conversely, architects have incorporated fashion-related terminology like "draping," "wrapping," "weaving," "folding," "printing," and "pleating." These parallels are embedded in the very foundations of both practices.

Throughout history, fashion and clothing have served as reflections of critical cultural and economic conditions, style preferences, and technological advancements. These parallels trace back to ancient times, with evidence dating to the Ice Age, where early humans used animal skins for clothing and adorned exterior walls with patterns resembling fashion. In ancient Greece, columns were crafted in the likeness of women, known as caryatides, and stone compositions emulated fabrics and the human form, adhering to the proportions of the human figure. The medieval era's fascination with extreme verticality finds echoes in both architecture and Gothic fashion, with sharply pointed toes, sleeves, and décolletage mirroring the soaring spaces of cathedrals in locations like Amiens and Salisbury.[5]

These parallels traverse through time to the 1850s when the Crystal Palace was erected. Designed by Paxton, it featured one of the brightest and most open interior spaces of its time. Simultaneously, fashion of that era evolved, with garments becoming lighter and the introduction of metal hoops to replace heavy crinolines. These innovations were made possible by advancements in technology and steel construction, a period notable for the invention of the sewing machine and the establishment of the first factories that paved the way for mass garment production. The late 19th century witnessed the popularization of Art Nouveau, evident in the works of Paul Poiret and Gaudi, characterized by a dominance of simplicity and fluid forms in both disciplines, with inspiration drawn from nature. Subsequently, modernism and Le Corbusier influenced a new movement emphasizing simplicity, leading to the removal of excessive fabric and details in fashion, akin to an ornament being stripped away from clothing. Simplicity in forms and an exposed structure became the prevailing trend, observable in the works of architects like Mies van der Rohe, Le Corbusier, and Gropius, and fashion designers such as Christobal Balenciaga and Coco Chanel, who revolutionized the industry with iconic creations like the little black dress and the suit.[6]

Bauhaus emerged as one of the pioneering schools that underscored the interconnection between fashion and architecture. Annie Albers stressed that both buildings and garments should express their function. This cross-disciplinary approach was characterized by shared aesthetic directions and a continuing dialogue between the two disciplines, which persists to this day.[7]

The forces of globalization, digitalization, and information exchange have led to the dissemination of the latest developments in both architecture and fashion. History itself has made a return through recurring motifs, such as the Greek fret, key patterns, column capitals, and acanthus leaves, which have become the hallmark of brands like Versace.[8]

1 Hodge, Brooke, and Patricia Mears. (2007)Skin + bones: Parallel practices in fashion and architecture. London: Thames & Hudson
2 ibidem
3 ibidem
4 ibidem
5 ibidem
6 ibidem
7 ibidem
8 ibidem

A pivotal moment for both disciplines occurred in the 1980s. In the realm of fashion, a breakthrough transpired in 1981 when Japanese fashion designers Kawakubo and Yohji Yamamoto presented their works in Paris. Their oversized, asymmetrical black garments, characterized by holes and unfinished edges, stood in stark contrast to the elegant, well-tailored outfits of the ready-to-wear collections at that time. [9] These Japanese designers challenged prevailing notions of fashion, feminine silhouettes, and beauty. In the subsequent year, 1982, architect Bernard Tschumi secured victory in the design competition for Parc de la Villette, introducing the concept of deconstructivism in architecture. This era marked a shared struggle for liberation from conventions and experimentation with new forms, driven by inspiration from disciplines with radically different design approaches.

The connection between fashion and architecture was further solidified when the Pompidou Centre in Paris commissioned the film "Notebook on Cities and Clothes," directed by Wim Wenders. In the film, Yohji Yamamoto explored the parallels between fashion and architecture, reflecting on the creative process, the influence of cities and their inhabitants, identity, and the digital age. The film depicted Yohji as a spectator of human lives, akin to architects who observe patterns, admire clothing, and draw inspiration from users. He posited that the essence of a thing lies in the process of fabricating it, emphasizing the creation of a space, the formation of perspectives and sightlines, and the ability to craft a world that can be experienced and immersed in. This aligns closely with cinema's similarity to architecture, both in its power to craft spaces. [10]

One of the most striking parallels arises from the adaptation of minimalist aesthetics inspired by the International Style. Contemporary master Calvin Klein is renowned as a pioneer of minimalist fashion, alongside figures like Halston, Yves Saint Laurent, Giorgio Armani, Miuccia Prada, and Helmut Lang, who led the fashion movement in the 1970s and 1980s. Their designs, characterized by color neutrality, clean lines, and a "modern" appearance, mirrored the architectural styles of the 1920s and 1930s. [11]

Deconstructionism in the realm of fashion exhibits a complexity distinct from its manifestation in architecture, primarily due to its independent evolution, not being directly influenced by architectural deconstructivist principles. In both of these creative disciplines, deconstruction unfolded concurrently but across different platforms and through distinct mediums. The emergence of exposed seams, openings, and incisions within fashion design can be traced back to events that occurred approximately contemporaneously with the discourse surrounding architectural deconstruction. Intriguingly, the nomenclature "deconstruction" was initially applied to the realm of fashion in an article by Bill Cunningham, featured in the 1990 edition of "Details" magazine. This nomenclature served to capture a creative paradigm shift within the fashion domain. In a subsequent development, in 1993, Amy Spindler of "The New York Times" drew a parallel between Japanese designers, including luminaries such as Yohji Yamamoto and Comme des Garçons, and "The Antwerp Six" — a cohort of young Belgian designers, namely Walter Van Beirendonck, Ann Demeulemeester, Dries Van Noten, Dirk Van Saene, Dirk Bikkembergs, and Marina Yee. This group of designers, who had graduated from Antwerp's Royal Academy of Fine Arts in 1981, introduced a unique and revolutionary perspective on fashion during the 1980s, solidifying Antwerp's reputation as a pivotal hub for avant-garde fashion design. [12]

A compelling example of the intersection between fashion and deconstructivism is found in the case of Karl Lagerfeld's tenure with Chanel. In a bid to rejuvenate the brand's image, Lagerfeld turned to the principles of deconstructivism. The ensuing collaboration bore avant-garde garments that caused a paradigm shift in the fashion industry. Simultaneously, a comparable transformation took place within the fashion sphere through Martin Margiela's innovative style, which birthed a new form of deconstructive fashion. Margiela's approach involved the inversion of sleeves and pockets, revealing the typically concealed elements of garment construction. In this process, padding and structural components assumed a dual role as both the framework and ornamentation. Margiela's work achieved considerable renown, mirroring developments in architecture. [13]

Architects such as Frank Gehry, Daniel Libeskind, Zaha Hadid, and Rem Koolhaas during the 1980s, employed analogous principles in their architectural projects. Gehry's Santa Monica House (1979) serves as a prominent exemplar of deconstructive architectural intervention. This project involved the transformation of an existing Dutch Colonial bungalow. By removing sections of the original structure and incorporating new elements, Gehry effectively stripped away the bungalow's traditional façade, permitting the penetration of natural light and expanding the spatial volume. His architectural practice during this era was marked by a penchant for disassembling buildings and reconfiguring their elements in entirely novel arrangements. Deconstructivism incited architects to transcend the conventional modes of architectural representation. The traditional triad of plans, sections, and elevations no longer sufficed as architects sought to convey complex ideals, strata, and meanings. Consequently, architectural representation underwent a transformation into a form of artistic expression in its own right, encompassing techniques such as collage, painting, silkscreen printing, and more. The act of layering text with color and merging diverse models and forms within architectural representation drew direct inspiration

9 ibidem
10 based on a movie: Wim Wenders: A Notebook on Cities and Clothes (1987)
11 Hodge, Brooke, and Patricia Mears. (2007)Skin + bones: Parallel practices in fashion and architecture. London: Thames & Hudson
12 ibidem
13 ibidem

from textile design.[14]

    The convergence of fashion and architecture becomes even more pronounced in subsequent years, as architecture firms increasingly undertook the design of retail spaces for burgeoning fashion brands. Notably, the collaborative efforts of architecture firms, such as OMA and Herzog & de Meuron, yielded innovative retail spaces that necessitated a deep understanding of their clients' work. For instance, Rem Koolhaas's collaboration with Prada, which commenced in 1999, involved extensive research encompassing clothing construction, display mechanisms, global distribution strategies, and branding. This fruitful collaboration culminated in the creation of Prada centers, including the Prada Beverly Hills (2000, Koolhaas), Prada SoHo in New York (2001, Koolhaas), and the Prada Aoyama flagship store in Tokyo (2003, Herzog & de Meuron). [15]These architectural designs transcend mere spaces for commercial activity, evolving into a fusion of art and commerce, redefining the retail experience, and cementing the interplay between fashion and architecture.

14 ibidem
15 ibidem

"You live wherever you live,
you do whatever work you do,
you talk however you talk,
you eat whatever you eat,
you wear whatever clothes you wear,
you look at whatever images you see…

YOU'RE LIVING HOWEVER YOU CAN.
YOU ARE WHOEVER YOU ARE

"Identity" …
of a person,
of a thing,
of a place.

"Identity".
The word itself gives me shivers.
It rings of calm, comfort, contentedness.
What is it, identity?
To know where you belong?
To know your self worth?
To know who you are?
How do you recognise identity?
We are creating an image of ourselves,
We are attempting to resemble this image…
Is that what we call identity?
The accordbetween the image we have created of ourselves
and … ourselves?
Just who is that, "ourselves"?

We live in the cities.
The cities live in us …
time passes.
We move from one city to another,
from on country to another.
We change languages,
we change habits,
we change opinions,
we change clothes,
we change everything.
Everything changes, And fast.
Images above all…

…change faster and faster and they have been multiplying at a
hellish rate ever since the explosion that unleashed the electronic
images. They are the images that are now replacing photography.

We have learned to trust the photographic image. Can we trust
the electronic image? With painting everything was simple. The
original was the original, and each copy was a copy – a forgery.
With photography and then film that began to get complicated.
The original was a negative. Without a print, it did not exist,
just the opposite, each copy was the original. But now with the
electronic, and soon the digital, there is no more negative and no
more positive. The very notion of the original is obsolete.

Everything is a copy.

All distinctions have become arbitrary.
No wonder the idea of identity finds itself in such a feeble state.

Identity is out, out of fashion.

Exactly.

Then what is in vogue, if not fashion itself?
By definition, fashion is always in.
Identity and fashion,

are the two contradictory?" [1]

1   Quote from movie: Wim Wenders: A Notebook on Cities and
Clothes (1987)

Language
Glossary

Language plays a pivotal role in the description of both architecture and fashion, facilitating the articulation of their intricate visual and aesthetic elements. Scholars such as A. Lurie (novelist and academic), M. Barnard (senior lecturer in visual culture at Loughborough University), D. Hows (anthropologist and legal scholar), Ch. Jencks(cultural theorist, landscape designer, architectural historian), and B. Hodge (Curator of Architecture and Design at the Los Angeles Museum of Contemporary Art) emphasize the fundamental importance of language in the construction of meaning and the conveyance of cultural values through design which includes the sustainable architectural and urban design of public spaces for fashion.

It assumes a crucial role in the expression of ideas and concepts within the domains of fashion and architecture, both of which belong to the visual fields of knowledge necessitating in-depth analysis and interpretation. Language provides an essential means of expression that is accessible to a broad audience and can be effectively translated into various languages.[1]

Moreover, language is instrumental in elucidating the aesthetics of a given work, serving as a medium for communicating the visual components of fashion and architecture, encompassing aspects like color, texture, pattern, and form. Words enable the description of subtleties not always apparent in photographs but critical to the ultimate impact of these creative fields. Language allows for a more detailed comprehension of architecture and clothing. As stated by one source, *"As in any art, language is essential to the transmission of information about fashion. It is the medium through which designers and manufacturers communicate with buyers and customers, and through which critics and commentators pass judgment on clothes and styles."*[2]

Another significant function of language is the contextualization of design. Language provides a contextual framework for designs, offering historical documentation and explanations of the steps taken in the creative process. This enriches the understanding of both fashion and architectural projects, contributing to the construction of meaning through a complex interplay of signs, symbols, and representations expressed through language.[3] As elucidated by B. Hodge in her book, *"Both fashion and architecture are concerned with the way we experience and interact with our surroundings, and both have the power to shape our perceptions of the world."*[4]

Language also plays a role in narrative building, describing the stories behind garments and architectural structures while conveying a narrative, statement, and message. It serves as an essential tool for connecting designers with viewers. As noted by Jencks, *"Language is essential in architecture, as it is through language that we are able to communicate our ideas and concepts to others. In post-modern architecture, language is particularly important, as it is often used to subvert or challenge traditional architectural values and conventions."*[5] Therefore the architectural and urban design of public spaces for fashion should communicate to the people, it should engage them to interact, and it should challenge the public to subvert their traditional values towards sustainable and circular fashion and circular lifestyle.

The presented glossary offers an overview of semiotic similarities between these two disciplines, bridging the gap between fashion and architecture as a base to work on. In fact, it explores the manners in which we discuss fashion and architecture exhibit similarities. In ways both disciplines may influence each other due to their visual nature and the underlying values they represent.

1Barnard, Malcolm. (2002) "Fashion as Communication." Routledge,
2 Lurie, Alison. (1998)"Language and Fashion." The Hudson Review, vol. 51, no. 1
3Howes, David. (1996) "Semiotics and Fashion." Berg,
4 Hodge, Brooke. (2006) Skin + Bones: Parallel Practices in Fashion and Architecture. Thames & Hudson
5 Jencks, Charles. (1977) "The Language of Post-Modern Architecture." Academy Editions.

Construction
Glossary

GEOMETRY

Both architects and fashion designers employ geometric principles to shape their creations. They utilize basic geometric shapes like circles, squares, ellipses, and more intricate ones like the torus and Möbius strip, known for its intricate twist and seamless structure. Architects frequently use geometry to craft intricate interior spaces and the building's physical form, whereas in fashion design, when a garment is draped on a body, it undergoes a transformation, concealing the underlying geometric framework.

STRUCTURAL SKIN

In fashion and architecture, designers have recently started creating structural skins that integrate a design's surface and structure, effectively merging the "skin and the bones." This approach unifies the structure and facade into a single surface, where the underlying geometry often becomes imperceptible.

CONSTRUCTING
VOLUME

Fashion design and architecture both involve transforming two-dimensional materials into three-dimensional space and volume, despite their differing scales. Thanks to advancements in technology and materials, they have increasingly adopted similar methods to achieve innovative textures, forms, and volumes. These approaches often introduce shapes and silhouettes that challenge traditional notions of proportion and form. Remarkably, the novel shapes in each field appear to resonate with those in the other.

CONSTRUCTION
RECONSTRUCTION
DECONSTRUCTION

Although fashion's utilization of deconstruction is not as heavily rooted in theory as that of architecture, its emergence during the early 1980s in the runway presentations of Comme des Garçons and Yohji Yamamoto corresponded with the debates and conversations about deconstruction within the realm of architecture. In both fields, deconstruction was employed to question established notions of 'form,' 'function,' and 'beauty,' ultimately paving the way for fresh perspectives on both architecture and fashion.

FABRIC
PATTERN

Fashion design and architecture have traditionally served as vehicles for conveying concepts related to individual, societal, and cultural identity. Nevertheless, in recent times, professionals in both fields have transcended the simple representation of worth, social standing, and affiliation. Instead, they have delved into the realm of more intricate and thought-provoking themes concerning the multifaceted nature of identity.

Tectonics
Glossary

In recent times, there is a growing trend of cross-pollination between the practices of fashion designers and architects, where they are increasingly sharing construction techniques. On one hand, architects are drawing inspiration from fashion and its dressmaking methods, which involve intricate processes like pleating and draping, to craft more intricate and fluid structures using rigid materials. On the other hand, fashion designers are incorporating principles from engineering, including concepts like cantilever and suspension, to fashion intricate, often architecturally inspired garments from textiles. This exchange of techniques and ideas has been greatly facilitated by advancements in materials technology and design software, which have ushered in notable progress within both the realms of fashion and architecture.

WRAPPING

Advancements in material and digital technologies have allowed architects to redefine the appearance and behavior of a building's exterior, frequently erasing the boundaries between its front, back, sides, and even the roof. In a parallel manner, fashion designers have explored the possibilities of how garments can conform to the body's contours, exploring distortion as a means to challenge established notions of silhouette.

PLEATING

Fashion designers have a history of employing traditional dressmaking methods, notably pleating, to craft distinctive surfaces and enhance volume. In a contemporary context, designers like Miyake Issey have ventured into uncharted territory by incorporating industrial pleating methods, exemplified by his renowned Pleats Please collection. The sculptural shapes and manipulation of surfaces achieved through pleating techniques have also served as a wellspring of inspiration for several architects.

PRINTING

Drawing direct inspiration from the realm of fashion, especially from attributes like patterns and textures, several architects have opted to envelop their buildings in vibrant printed patterns. This is often done to imbue a narrative aspect into the structure, one that mirrors its identity or its intended purpose. While the concept of integrating printed textiles into fashion designs isn't groundbreaking, contemporary applications of printing in the fashion world have introduced innovative and non-traditional concepts, especially those that borrow from ornamentation or architectural conventions.

DRAPING

Architects have converted the graceful folds found in fashion and textiles into building exteriors, which can range from being pliable to rigid. This transformation may involve taking materials like metal and reshaping them into delicate, curtain-like creases. In a similar vein, fashion designers have adopted the supple method of tailoring and draping fabric on a mannequin to craft textile arrangements that possess a sculptural rigidity.

FOLDING

Starting in the early 1990s, architects have employed folding as a tool to enhance the visual appeal of buildings. It achieves this by creating captivating interplays of light and shadow on the structure's outer surface while also allowing for the manipulation of interior volumes. In the realm of fashion, the deployment of folding has evolved into more intricate methods, serving to provide both the framework and contour for garment construction.

WEAVING

The architectural sphere has embraced the weaving technique from textiles to link various spatial volumes within buildings, construct intricate interconnected interior spaces, and produce innovative surfaces. Concurrently, fashion designers are exploring weave in ways that exhibit architectural characteristics, intertwining, knitting, and braiding both the warp and weft in unconventional combinations.

CANTELIVER

While traditionally the domain of engineers and architects, the concept of cantilevered structures has found application in the realm of fashion design, where it is employed to articulate garment surfaces, manipulate volume, and craft striking silhouettes.

SUSPENSION

Fashion designers have incorporated the concept of suspension from architectural engineering into their practice. In tailoring, suspension can describe how fabric sections appear to hang in the finished garment, held together by delicate layers of hand-stitching. It can also refer to a system of cables that elevate the fabric, reminiscent of the engineering principles behind suspension bridges.

SYNTHESIS

In recent times, the merging of distinctions between fashion and architecture has given rise to hybrid approaches that combine elements from both fields.

Craftsmanship to Fasade Design
Atlas of Translations

Sewing

Sewing is the most basic and fundamental technique used in fashion design, and involves stitching fabric pieces together to create a garment. This can be done by hand or by machine.

Draping

Draping involves manipulating fabric on a dress form or model to create a three-dimensional shape, which is then used as a pattern for the garment.

Patternmaking

Patternmaking involves creating a paper or digital pattern for a garment, based on a design or draping concept.

Embroidery

Embroidery involves embellishing a garment or fabric with decorative stitching or designs, using thread, beads, sequins, or other materials.

Knitting and crocheting

Knitting and crocheting involve creating fabric by looping yarn or thread together using needles or a hook. This technique can be used to create a variety of textures and patterns.

Printing

Printing involves applying a design or pattern onto fabric using a variety of techniques, such as screen printing, digital printing, or block printing.

Beading

Beading involves embellishing a garment or fabric with beads, sequins, or other decorative elements, either by hand or by machine.

Appliqué

Appliqué involves attaching a piece of fabric or design onto another fabric surface, either by hand or by machine, to create a decorative effect.

Leatherworking

Leatherworking involves working with leather to create garments, accessories, and footwear, using techniques such as cutting, stitching, and embossing.

Weaving

Weaving involves creating fabric by interlacing threads or yarns together on a loom, using a variety of patterns and colors.

Quilting

The process of creating a padded or quilted fabric by stitching together multiple layers of fabric, often creating a three-dimensional effect.

Toile technique

Toile is a textile fabric similar to fine batiste with a cloth weave. Christian Dior would create a toile, or a mock-up of the design, using inexpensive fabric.

Mass - customization

In clothing industry "mass -customization" is a term that describes process of mass-produced unique parts. For example, bag producer might produce one type of bug but allowing a customization of belt, textile, hands, or colour. The term of mass customization is also utilized in context of architecture, where it takes a different meaning - the direct fabrication of parts designed by architect using advanced technology. This opened completely new doors in building industry where a singular component is made repetitive. With a help of CNC (computer numerically controlled) tooling each piece can be manufactured from a digital file with a possibility of change from piece to piece. That allows to manufacture each shape as if they were all mass produced.

Title: Evening Gown
Designer: Cristobal Balenciaga
Date: 1967
Medium:

Title: The Little Black Dress
Designer: Coco Chanell
Date: 1921
Medium:

Designer: Schiaparelli
Date: AW 2022

Title: "Eye of Time" Brooch
Designer: Elsa Schiaparelli
Date: 1949
Medium: metal

Designer: Blenciaga

Designer: Schiaparelli
Date: AW 2022

Designer: Schiaparelli
Date: AW 2022

Techstyle

Title: Pettit Pli
Designer: Ryan Yasin
Date: 2017
Medium: 100% recycled polyester
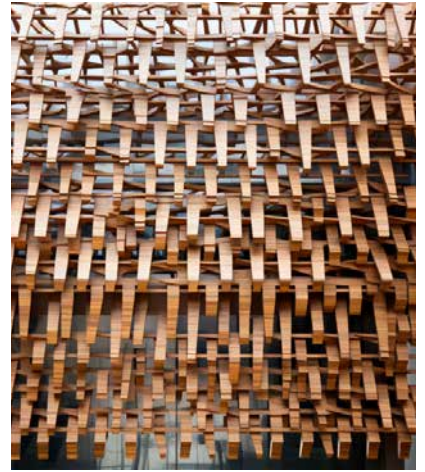
Title: Spider Dress
Designer: Anouk Wipprecht
Date:
Medium: 3D printing

Title: Seijaku
Designer: Iris van Herpen
Date:
Medium:

Title: Lucid
Designer: Niccolo Casas
Date:
Medium: web with polyamide rigid printing to combine 3D printed flexible and rigid materials with traditional workmanship

Title: Anthozoa
Designer: Iris van Herpen and Neri Oxman
Date:
Medium:

Bench in Grote Marktstraat
Designer: Lana du Croq
Date:2010
Medium:metal

Fasade Design in London
Inspiration: triangular pattern, modern ornament

Introduction to Atlas

Atlas of Existing Solutions

"Construction has undergone innovations so great that the old 'styles' which still obsess us, can no longer clothe it [architecture] the materials employed evade the attention of the decorative artist."[1]

Le Corbusier

Le Corbusier, in his reintroduction of the concept of the white wall, pursued its application in a contemporary context while endowing it with an enduring quality that transcends historical epochs. The white wall, as conceived, was intended to encapsulate both modernity and timelessness concurrently. In this regard, the architect ventured into the ever-shifting realm of attire to draw upon the seemingly immutable framework of timeless elements. The purpose of the white wall was to prefigure trends rather than align with them.[2] As elucidated in 'Le Voyage d'Orient,' where structures were described as 'clothed in a majestic coat of whitewash,' Mediterranean white architecture, for Le Corbusier, became a garment that laid bare the essence of fashion. Consequently, his aim was to divest the building of all extraneous modalities, allowing whiteness to unveil the essence – the architecture itself.

Modern architecture, with its immaculate white surfaces, was intentionally founded in opposition to fast fashion, with these pristine white exteriors constituting a pivotal element in this resistance. Its innate modernity was consistently linked with a rejection of the architectural styles prevalent in the nineteenth century, which were equated with 'outdated attire from a bygone era,' as conveyed in the influential architectural manifesto 'Vers une architecture.' Le Corbusier's critique was explicitly centered on materials and their utilization, rather than matters of style. [3]

Drawing on precedents from the 19th century, he advocated for a new architectural form that would mirror the novel construction techniques of the era. Similarly, Otto Wagner contended that 'new methods of construction must also give birth to new forms,' with both architects referring to the technological advancements of the 20th century. The conventional roles of walls – supporting structures, bearing loads – can all be supplanted by steel frameworks. This allows exterior walls to serve as cladding, devoid of a structural load-bearing function. [4]

Technological progress has brought light to all corners of buildings, while advances in heating and cooling systems have rendered windows purely decorative, eliminating their operability. The performance of building façades and the criteria used to designate functions for various parts of buildings have evolved over time. Brick, for instance, no longer supports arches; rather, it is suspended from a metal bracket, thanks to the prevalence of steel construction. Consequently, the 'authenticity' of materials, a hallmark of modernism, is increasingly questioned in the 21st century.[5]

As technological progress reshapes the perception of architectural elements, the tectonic transparency and function of walls are brought into question. Traditional materials are assuming new roles and can be 'manipulated' and combined in novel forms that can be integrated into architectural structures. Consequently, a concise selection of case studies that explore innovative applications of materials in fashion was compiled. Subsequently, the research effort led to the establishment of a new resource base for materials, providing designers with an innovative toolkit for the creation of architectural designs using textiles and involving reused and repurposed materials.

1   Corbusier, Le.(1952) Towards new architecture. London: The architectural Press.
2   Otxotorena Juan Miguel. (2013) ARCHITECTURE, CRITIQUE, AND LITERARY GENRE THE REALM OF THEORY IN THE ARCHITECT'S PROFESSIONAL DISCOURSE
3   Hodge, Brooke, and Patricia Mears. Skin + bones: Parallel practices in fashion and architecture. London: Thames & Hudson, 2007.
4   Hodge, Brooke, and Patricia Mears. Skin + bones: Parallel practices in fashion and architecture. London: Thames & Hudson, 2007.
5   Hadighi, Mehrdad, Tsz Yan Ng, and Christopher Romano. Twisted: Lafayette 148 New York Factory, Shantou, China. New York: ACTAR, 2018.

Circular techno-aesthetics

Atlas of Existing Solutions
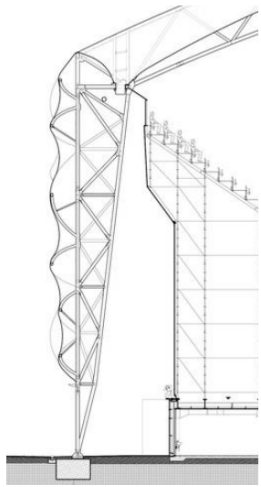
Title: Olympic Basketball Stadium, Location: London
Designer: Wilkinson Eyre Architects & KSS Design Group
Date: 2012
Medium: PVC/PES Type 2 Acrylic Lacquer (20,000 m2 Verseidag)

Title: Burj al Arab Hotel
Location: Dubai
Designer: Tom Wright of Atkins
Date: 1999
Medium: Double-layered glass fabric coated with DyneonTM PTFE and Fluorthermoplastic (7,500 m2, Verseidag-Indutex)

Title: Curtain Wall House
Location: Tokyo
Designer: Shigeru Ban
Date: 1995
Medium: curtain

Textiles on facades have gained popularity as a versatile and aesthetically pleasing architectural element. These textile facades, often made of durable and weather-resistant materials, serve both functional and decorative purposes. They provide shading, insulation, and enhance the building's overall energy efficiency while adding a unique and dynamic visual dimension to the structure. Textile facades have become a sustainable and creative choice for contemporary architecture, offering innovative solutions for both form and function.

Title: Forschung Sedus Stoll AG
Location: Dogern
Designer: ludloff + ludloff Architekten
Date: 2010
Medium: silicone-coated, glass fibre fabric

Title: Haus mit Alelier
Location: Wißgoldingen
Designer: C18 Architects
Date: 2008
Medium: scaffolding fabric
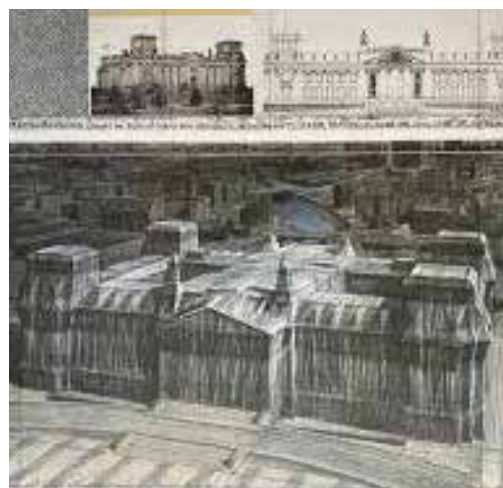
Title: Wrapping Reichstag
Location: Berlin
Designer: Christo and Jean-Claude
Date: 1995
Medium: thick woven polypropylene fabric (100,000 m2)

Title: Aichinger Haus
Location: Kronstorf
Designer: Hertl Architecten
Date: 2010
Medium: light grey curtain

Title: Casa da Musica
Location: Porto
Designer: TOMA & Inside Outside
Date: 2005
Medium: 11 curtains with a variation from 22 by
15 metres to 65 by 8 metres

Title: The Gates
Location: New York
Designer: Christo and Jean-Claude
Date: 2005
Medium: recycled Saffron coloured vinyl

The use of textiles as interior dividers has become a prominent design trend in modern interior spaces. Textiles, with their versatility and aesthetic appeal, offer an effective means of creating flexible and functional zones within a room. They can be used as curtains, screens, or hanging partitions to divide spaces while allowing for visual separation and maintaining a sense of openness. Textile dividers not only contribute to the overall design and ambiance of an interior but also provide practical solutions for privacy, noise control, and light filtration. Whether in homes, offices, or commercial spaces, the creative use of textiles as interior dividers adds a touch of warmth, style, and functionality to the environment.
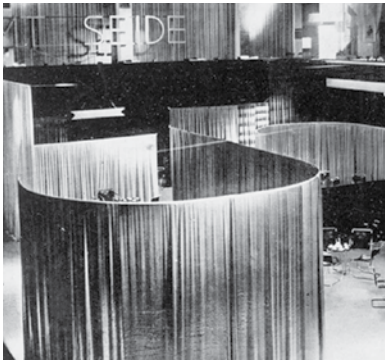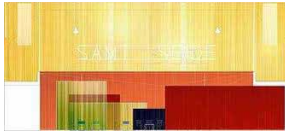
Title: "Samt und Seide" Café
Location: Berlin
Designer: Ludwig Meis van der Rohe & Lilly Reich
Date: 1927
Medium: Dyed silk

Title: Mercedes Benz museum
Location: Stuttgart
Designer: UNstudio & Inside Outside
Date: 2006
Medium: concave brush wall. The brushesscatters the sound-waves gives better acustics

Title: Danish Cultural Ministry,
Location: Copenhagen
Designer: Louise Campbell & Marianne Britt Jorgensen
Date: 2005
Medium: Hand-dyed curtains

Material Bank

Atlas of Existing Solutions

Building materials made from textiles are gaining popularity for their sustainability and versatility. These materials include items such as fabric-reinforced concrete, textile-based insulation, and fabric-covered panels. Textiles provide structural support, thermal insulation, and acoustic control while reducing the environmental impact of construction. They are lightweight, easy to work with, and contribute to energy-efficient and eco-friendly building solutions. Textile-based building materials represent an innovative approach to sustainable construction, offering a blend of aesthetics and performance in the modern built environment.

Name: flat panels - Veena Sahajwalla
Used for: These high-end composite products can have a wood veneer look or a ceramic-style finish and were lab tested for qualities such as fire and water resistance, flexibility, acoustic and load-bearing capabilities

source: https://phys.org/news/2018-12-high-end-materials.html

Name: FabBRICK
Used for: The brick has a very good mechanical resistance almost like a concrete block. This is why the structure of our furniture/ partition walls is made directly with our bricks.On another note, it has a good insulating quality, acoustic and thermal, and a good resistance to fire. Hence we can make panels that improve the ambiance of a room or a public space.

source: https://designwanted.com/fabbrick-construction-materials-recycled-textile/

Name: RecyBuildMat project
Used for:
The material comes from conventional clothing waste of all kinds. Usually most clothes fibers have cotton and polyester in them. 1 kilo of recycled fibers is used per every square meter of material. In addition, being a residue formed by relatively long fibers and in the form of non-woven fabric, when mixed with cement, it gives advantageous mechanical performance, such as great deformability and resistance to breakage.

source: https://www.sacyr.com/en/-/ropa-usada-y-reciclada-para-construir-edificios

Name: Newspaper wood
Used for: Application of NewspaperWood in furniture. NewspaperWood is the result of a 2003 project by Design Academy Eindhoven graduate Mieke Meijer.

source: https://newspaperwood.com/inspiration/
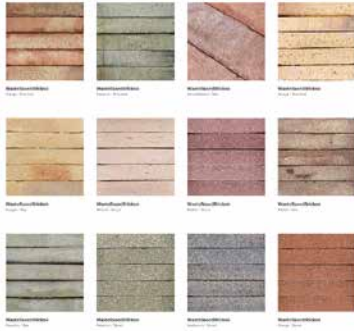
Name: 'WasteBasedBricks'
Used for: Made from at least 60% waste
91 kg waste per m2 upcycled
CO_2 compensated production
Compliant with industry standards
Suitable for interiors and exteriors
Available in custom shapes and sizes

source: https://www.stonecycling.com/wastebasedbricks/

Name: BioBasedTiles
Used for: The first ever bio-based tile that grows with the help of bacteria.
3x stronger than concrete block
20% lighter than concrete block
Lower CO_2 emissions than traditional cement
Made with bacteria
Suitable for floors and walls on both interior and exterior surfaces

source: https://www.stonecycling.com/biobasedtiles/

Name: Denimite -Iris Industries
Used for:
This material utilizesrecycled denim and resin to create a solid, lightweight, durable material that can be used for countertops, decorative architectural applications, and furniture.

source: https://inhabitat.com/iris-industries-launches-a-cool-new-textile-and-building-material-made-from-recycled-denimn/

Name: Swedish Stockings
Used for: manufactured products from pre- and post-consumer nylon waste

source: swedishstockings.com

Name: Textile Felt
Used for: Textile Felt is an innovative acoustic material. Ideal for ceilings and wall installations, it features a pioneering bi-component fibre.

source: https://www.kvadrat.dk/en/really/solutions/textile-felt

Name: Textile Board
Used for:
Textile Board is a pre-coated high-density material made from end-of-life textiles and cut offs from Kvadrat. As it comes pre-coated with a melamine surface, it is directly applicable and resilient to wear and tear.ZIdeal for horizontal applications, it meets the furniture industry's highest standards, notably the requirement for category 5 surface resistance (DS / INF 132 1-5).

source:https://www.kvadrat.dk/en/really/solutions/textile-board

Name: Pressing Matters / Floor Lounger
Used for: floor lounger that is composed of 100 per cent textile waste from used mattresses.

source:https://www.supercyclers.com/pressing-matters

Name: For Greener Pastures
Used for: Made in The Netherlands
A highly functional material made from a reversible biological binder and the waste of businesses within the leather industry.

source:https://www.futurematerialsbank.com/material/waste-leather/

Name: Post paper studio
Used for: A modular system able to press the paper pulp and create sheets, bricks or other basic shapes that can become the building blocks of new objects or furniture pieces. The structure—available online for free—can be downloaded, customised and made out of wood or recycled plastic with the help of a local maker space or wood workshop.

source:https://www.futurematerialsbank.com/material/paper-waste/

Name: The Pure Hyphae Project
Used for: insulation
flexible mycelium materials through the biodegradation of various combinations of denim textile waste, synthetic textile waste, food waste and spent coffee grounds.

source:https://www.futurematerialsbank.com/material/denim-waste-mycelium/

Name: Mycelium
Used for: insulation
You can use them indoors, or as insulation between your walls, but also, with the right natural coating, as facade panels outside.
Made in The Netherlands
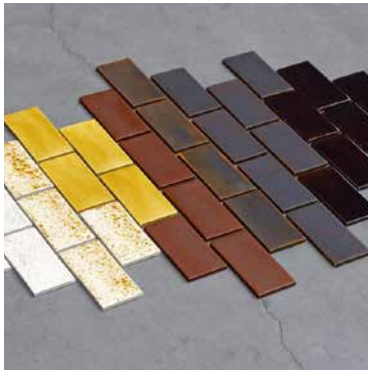
Name: 'Ignorance is Bliss'
Used for: tiles
Waste is used instead of buying industrially produced pigments from the same metals. The waste source is reliable to ensure similar colours. Tiles can be produced in unlimited quantities and come in a variety of sizes and colours.
Made in The Netherlands

Name: I-mesh Textile
Used for: he largest beam-less pergola module ever made
I-mesh is a technical and environmentally friendly building textile. It is made of long-lasting, high-performance fibers and can be used both indoors and out. Carbon fiber, glass fiber, cheiron, aramid, and basalt fiber are woven into a spider web-like material using resin-impregnated yarns.

Name: hempcrete
Used for:
 cannabis concrete to build its enclosures. Also known as hemp-crete, this biomaterial can be molded into fibrous panels, coatings, sheets and even bricks. As with hemp, it is worth mentioning that linen has also been used at different stages of construction, as is the case of the Brass House Amsterdam, in the Netherlands, which uses this biomaterial in the sealing structure to ensure thermal insulation.

Name: ULTRATOUCH™ RECYCLED DENIM INSULATION
Used for: insulation.
UltraTouch is made from high-quality natural fibers that provide for extremely effective sound absorption and maximum thermal performance. UltraTouch is also a Class-A Building Product and meets the highest ASTM testing standards for fire and smoke ratings, fungi resistance and corrosiveness.

Atelier
Atlas of Fashion Space

House of Dior, Paris
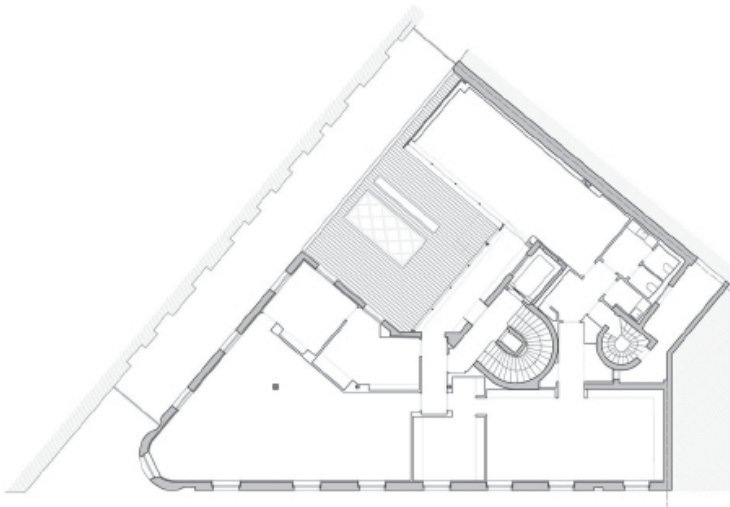
House of Dior, Paris

House of Dior, Seul
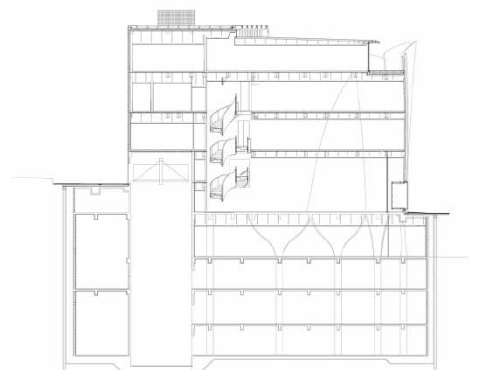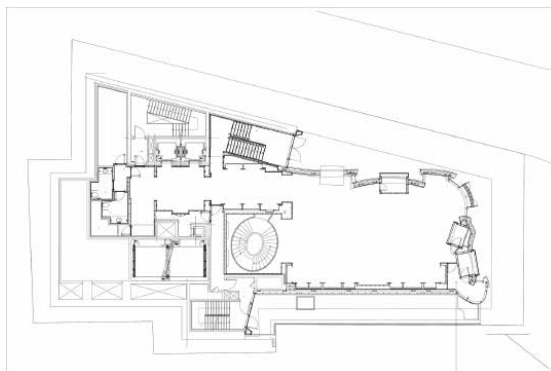
Sewing Room

Atlas of Fashion Space

Museum / Gallery / Exibition
Atlas of Fashion Space

Fashion Exhibition Centre, Shenzhen
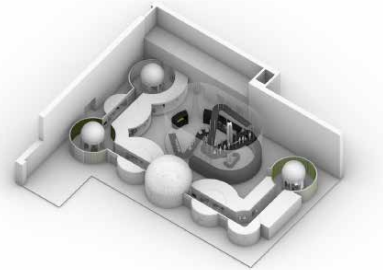
China Light and Textile City Fashion Show
Center
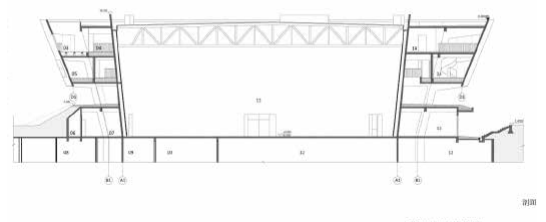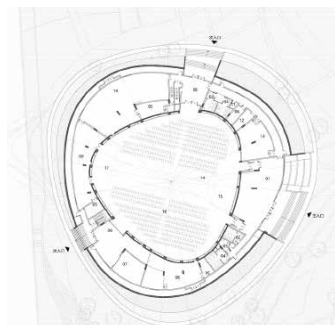
Fondazione Prada, Milano
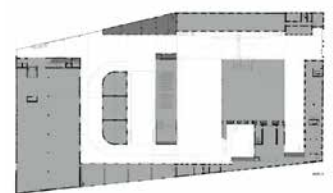
Yves Saint Laurent, Marrakech

Christian Dior Exhibition, Toki, OMA

Christian Dior Exhibition, Toki, OMA

Christian Dior Exhibition, Toki, OMA

Christian Dior Exhibition, Toki, OMA
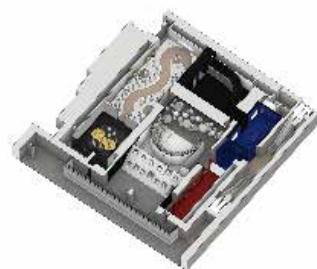
Catwalk
Atlas of Fashion Space

Baleciaga
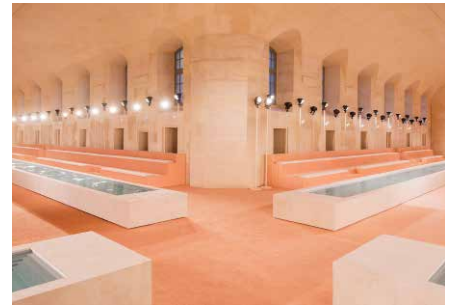
Dior, Louvre
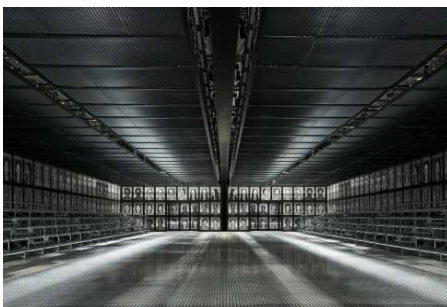
Guci

Prada

Fitting Room

Atlas of Fashion Space

TSUM, Kyiv

Heyshop, Shanghai

Store
Atlas of Fashion Space

Dior, Miami

Guci, Seul
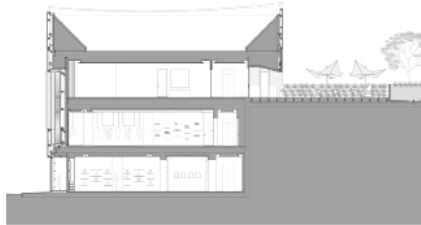
Dolce & Gabana, Boston

Cactus, Xi'an
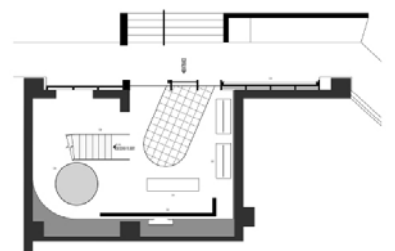
SPA
Atlas of Fashion Space

Chanel SPA, Ritz

Dior SPA, Marrakesh

Dior SPA, Paris

Versace SPA, Dubai

Restaurant / Café
Atlas of Fashion Space

Chanel Cafe, Toronto

Dior Restaurant, Paris

Gucci Osteria, Los Angeles

Louis Vuitton Restaurant, Osaka

Office
Atlas of Fashion Space

Chanel Office, Dubai

Gucci Headquaters, Scandicci

Chanel Office, Sydney

Dior Ofiice, Prague

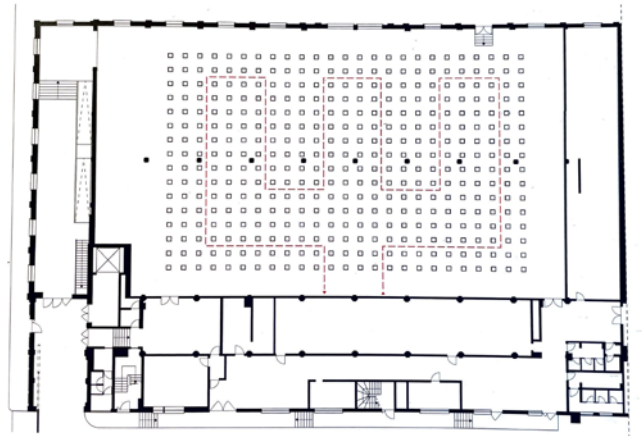# Space Flexibility - Prada Case Study

Atlas of Existing Solutions
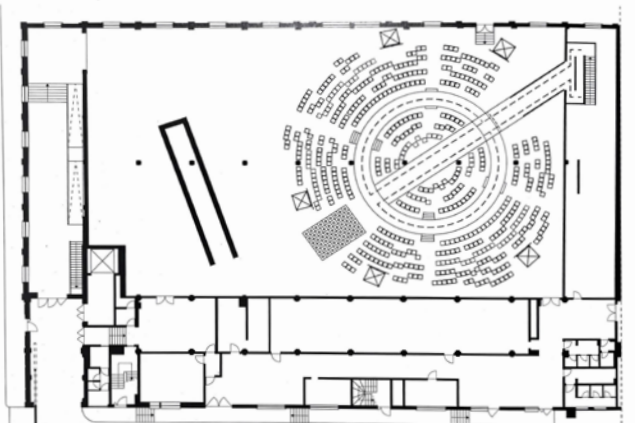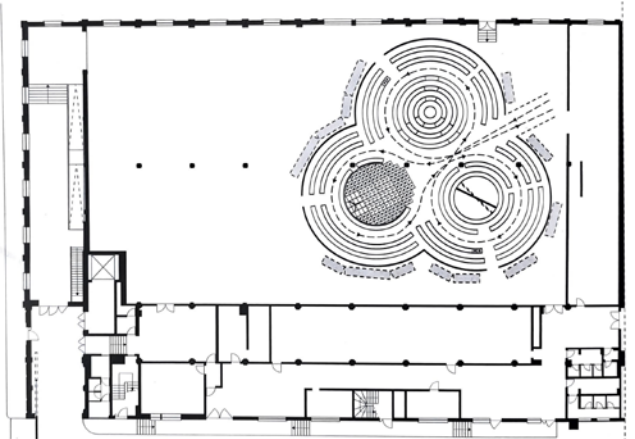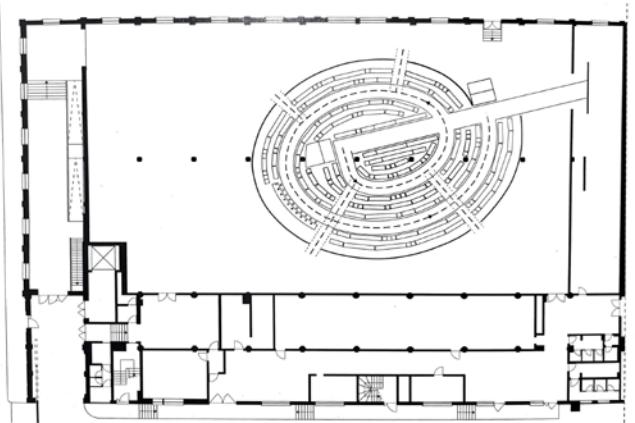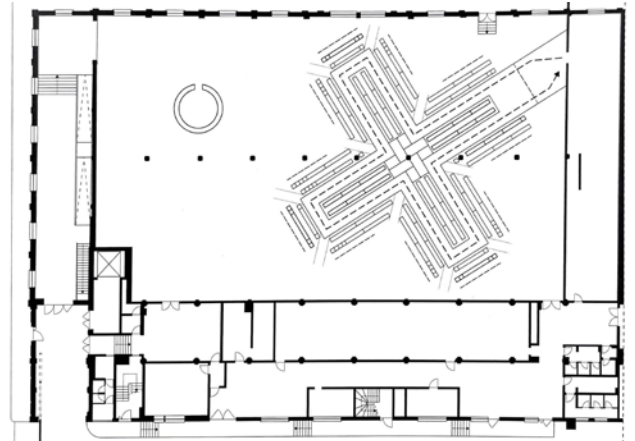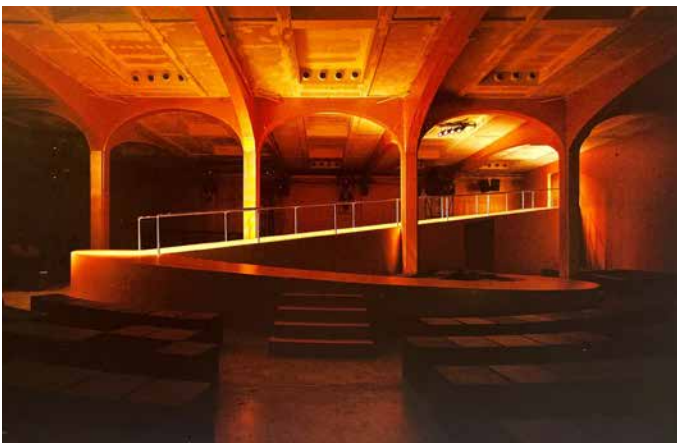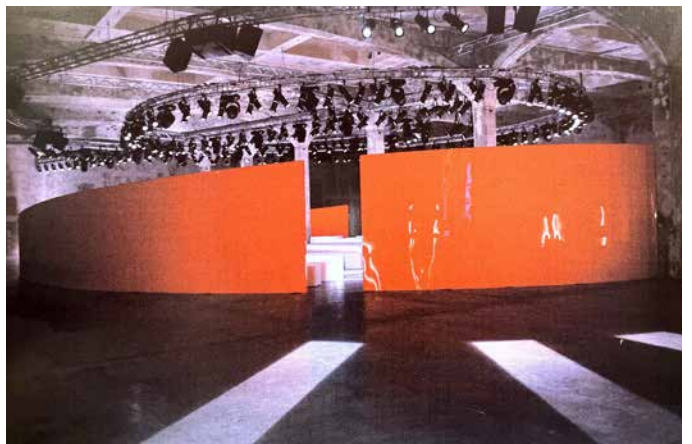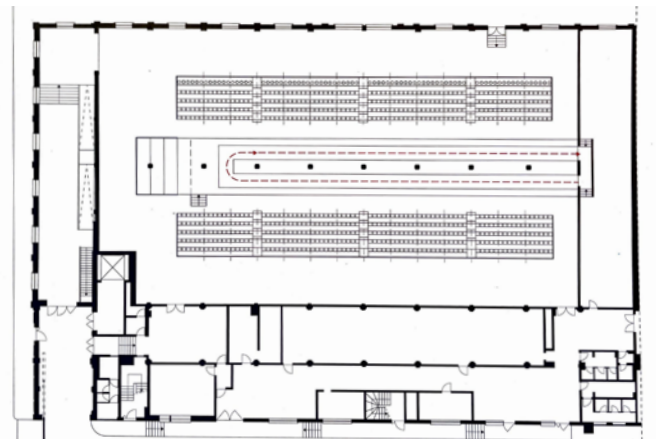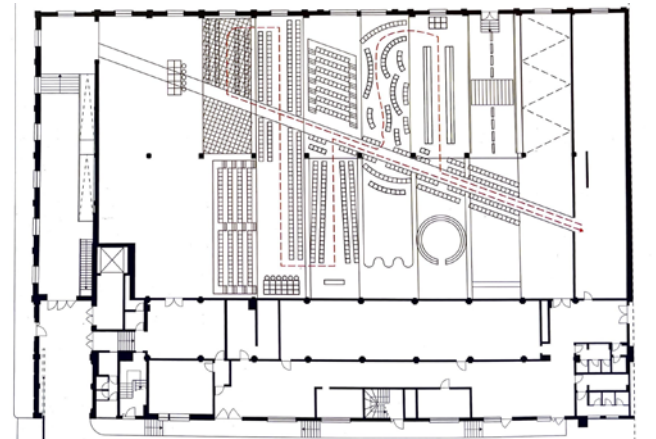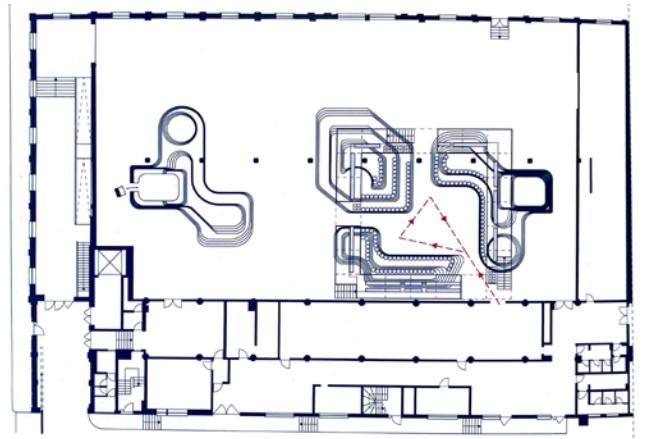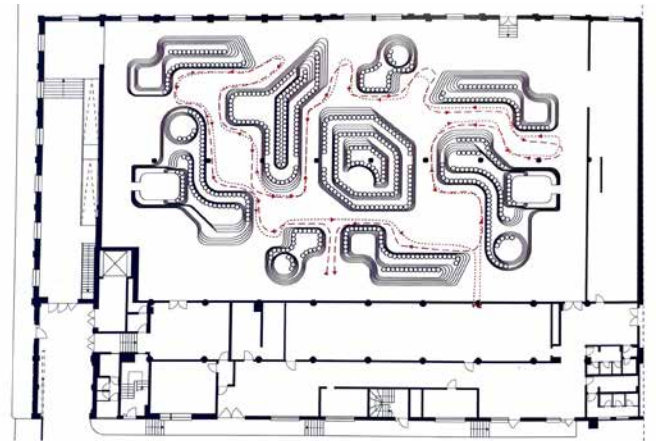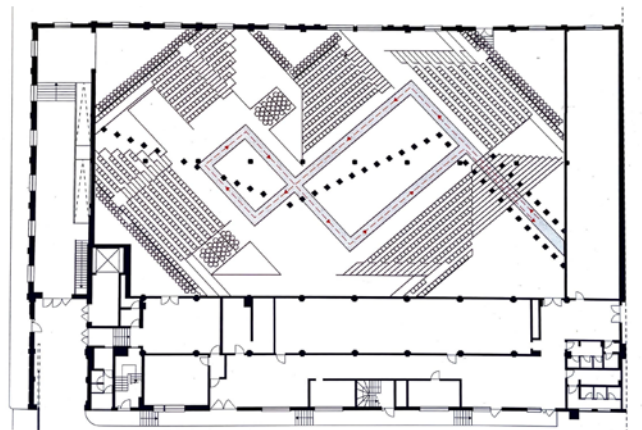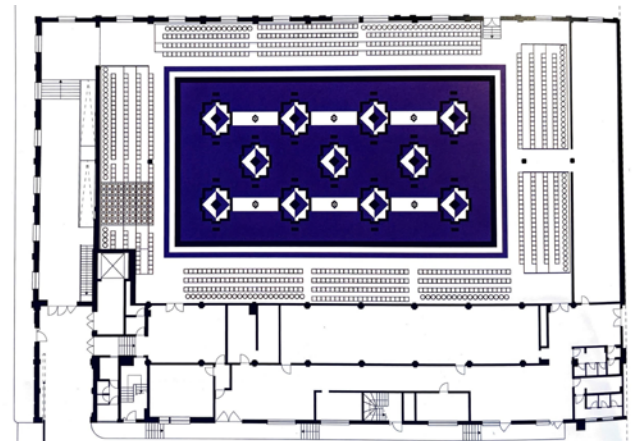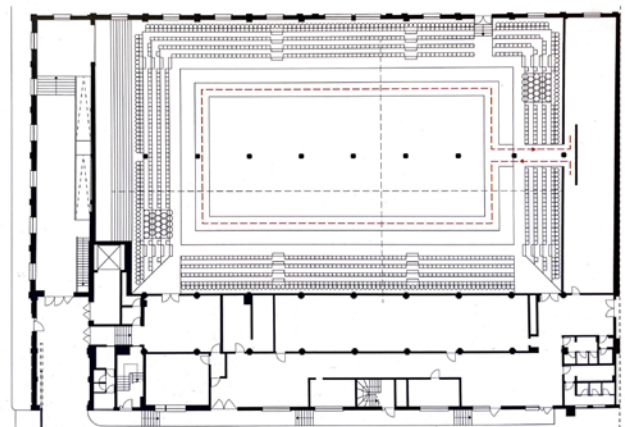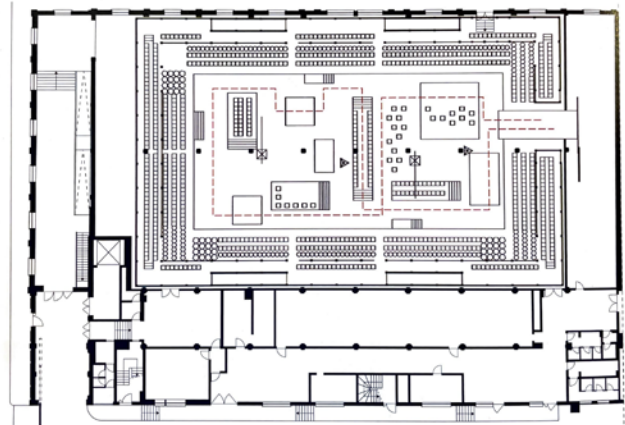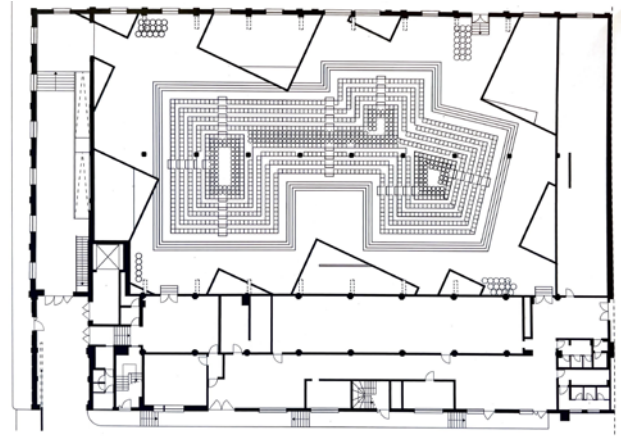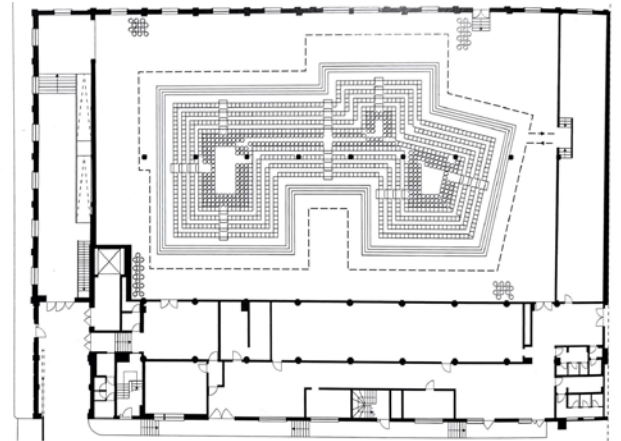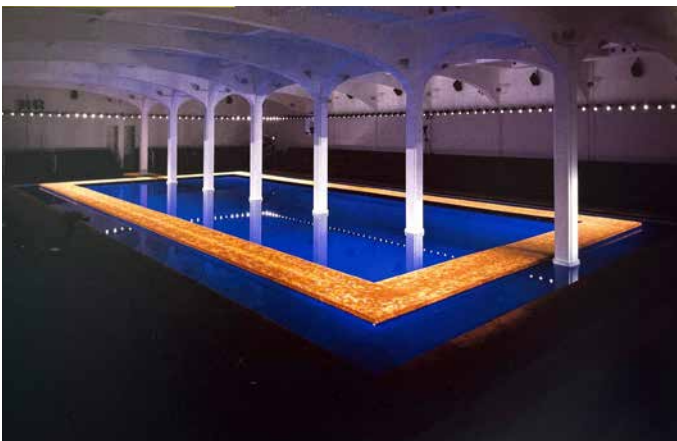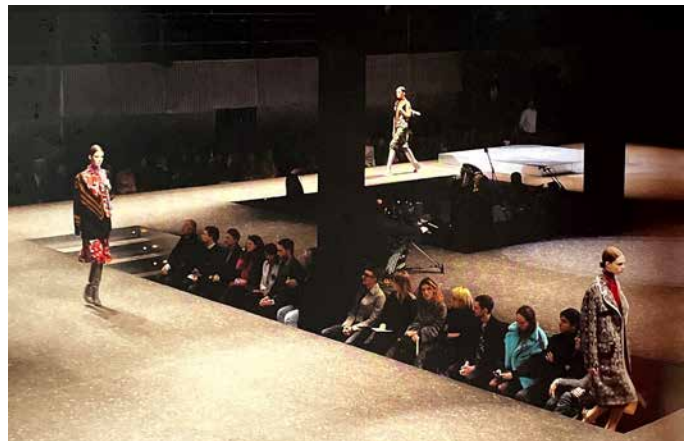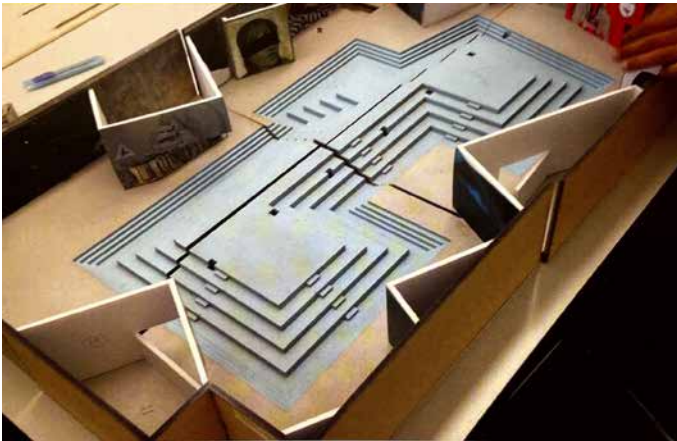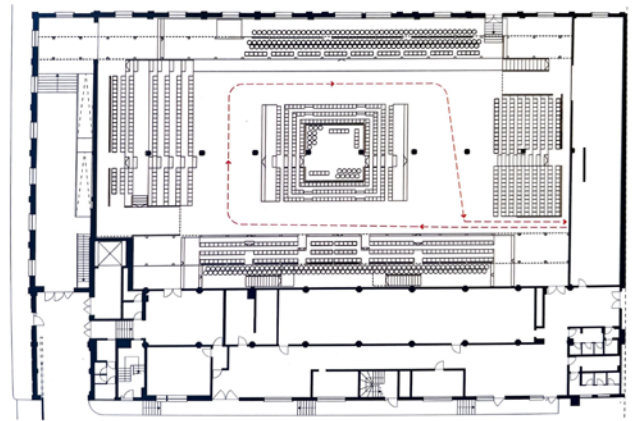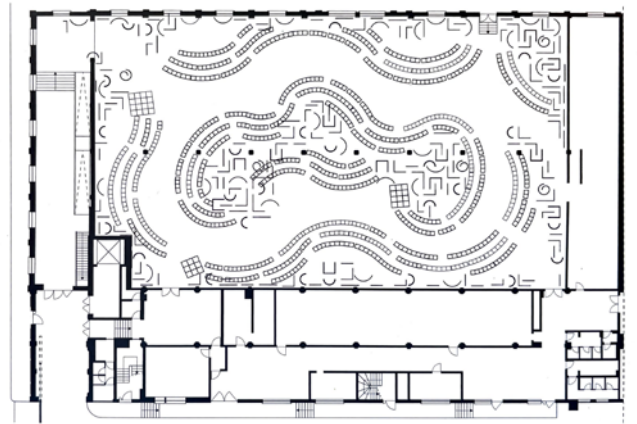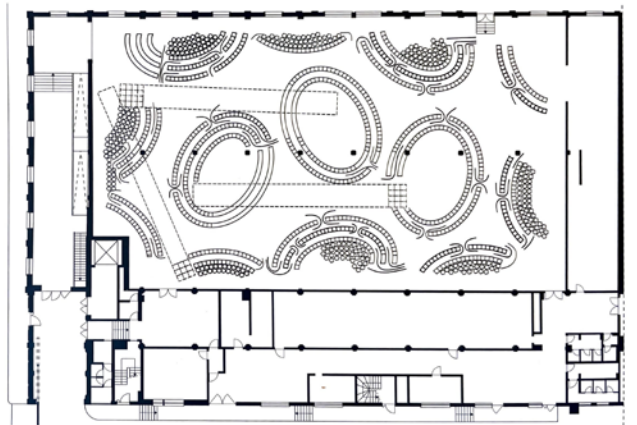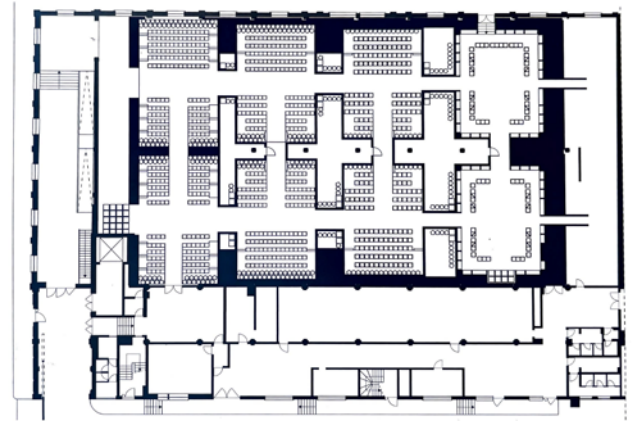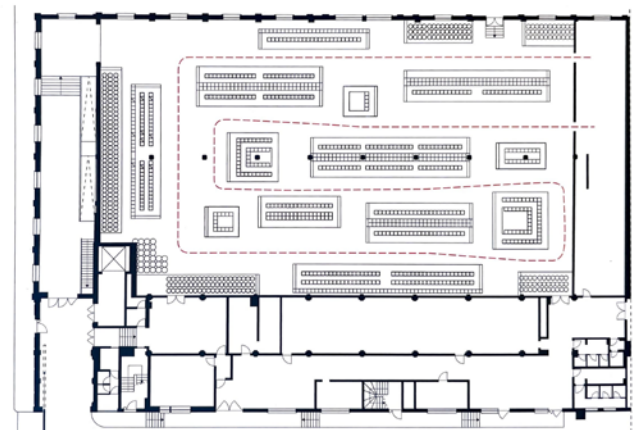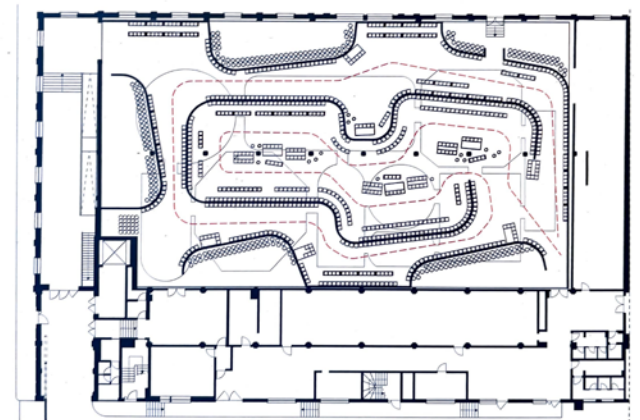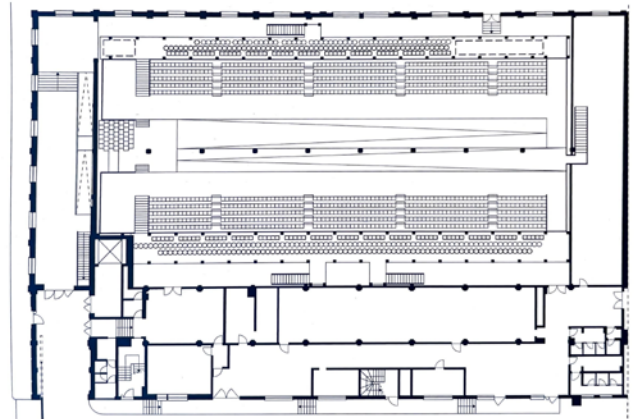
Textile heritage
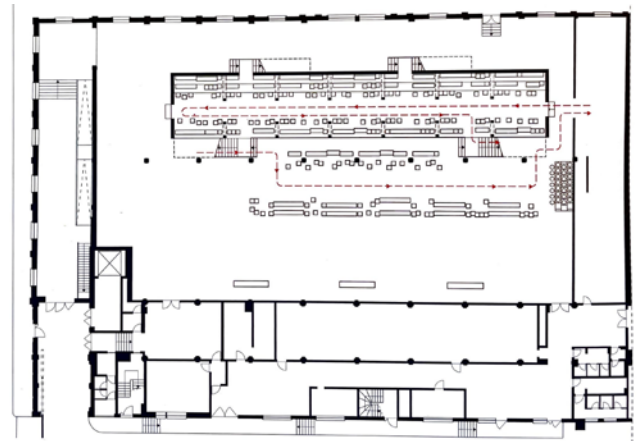
Site research

The history of the Netherlands, particularly Amsterdam, is intrinsically connected with the textile industry, forming a narrative that resonates with the nation's commercial and cultural identity. This essay delves into the rich tapestry of this history, examining how textiles have played a pivotal role in shaping the economic and social landscape of the Netherlands, focusing on Amsterdam, a global hub for textile trade.

Amsterdam's Textile Heritage:

The roots of Amsterdam's textile heritage extend deep into the annals of history. Dutch textiles have been a critical component of the city's identity, characterized by its intricate interplay between trade, craftsmanship, and artistry . The city's strategic geographical location, with access to both North Sea ports and inland waterways, established it as an ideal center for textile production and trade. [1]

Textile Trade with India:

Amsterdam's textile industry reached new heights in the 17th century when the Dutch East India Company (VOC) established trade routes with India. Indian textiles, particularly calicoes and chintzes, became highly sought-after commodities in Europe, and Amsterdam emerged as a major distribution center. The influx of Indian textiles not only enriched the local textile market but also fueled the city's reputation as a global trading powerhouse.[2]

Textiles in Times of War:

The significance of textiles in Amsterdam's history extends to times of conflict. During World War II, Amsterdam played a crucial role in the underground textile trade, which involved smuggling fabrics into the Netherlands to circumvent German control . This clandestine network was not only a testament to the resilience of the textile industry but also a symbol of resistance against wartime adversity.[3]

Textile Circulation and Global Markets:

Amsterdam's prominence in the textile industry was further evident through the circulation of textiles in global markets. The city's textile trade was not confined to European markets; it expanded worldwide, with Dutch textiles being exported to destinations across the globe. The fabrics manufactured in Amsterdam were recognized for their quality and craftsmanship, thereby influencing textile preferences in different parts of the world. [4]

Cultural Significance:

Amsterdam's textile history is not limited to economic aspects; it has left an indelible mark on the city's cultural identity. The textile industry has been intricately woven into the cultural fabric of Amsterdam, from traditional crafts like lace-making to the vibrant artistry depicted in Dutch Golden Age paintings. The textile industry's connection to art and culture has reinforced Amsterdam's status as a city where creativity and commerce intermingle, influencing not only trade but also architecture and urban design. [5]

In conclusion, Amsterdam's textile industry stands as a testament to the city's multifaceted history. Its economic success, driven by textile trade with India and global markets, reveals Amsterdam's entrepreneurial spirit, while the role of textiles in wartime resistance demonstrates the industry's resilience. Beyond commerce, textiles have had a profound influence on the city's cultural identity, from traditional craftsmanship to the vibrant portrayal in art. This history serves as a vivid reminder of how textiles have been interwoven with the essence of Amsterdam itself, shaping its urban landscape and cultural heritage.

1   "Dutch Textiles in Global History" Abstracts. https://www.textilelab.net/dutch-textiles-in-global-history-abstracts/
2   "Dutch Textiles in Global History" Abstracts. https://www.textilelab.net/dutch-textiles-in-global-history-abstracts/
3   India-Dutch Indian Textile Trade: Heritage and Traditions." Dutch Culture. https://dutchculture.nl/en/news/india-dutch-indian-textile-trade-heritage-and-traditions.
4   India-Dutch Indian Textile Trade: Heritage and Traditions." Dutch Culture. https://dutchculture.nl/en/news/india-dutch-indian-textile-trade-heritage-and-traditions.
5   "Textile Tales from the Second World War." Textile Research Centre Leiden. https://trcleiden.nl/trc-digital-exhibition/index.php/textile-tales-from-the-second-world-war/item/223-some-other-storie.

Dutch textile patterns heritage

Atlas of Existing Solutions

Dutch quilt made around 1860 in the province North Holland.
Previously coll. DH&W, currently belonging to the Dutch Quilters
Guild.

source:https://www.dutchfabric.nl/about-dutch-fabric/history/?lang=en

Dutch chintzes
geometic

source: https://www.dutchfabric.nl/?lang=en
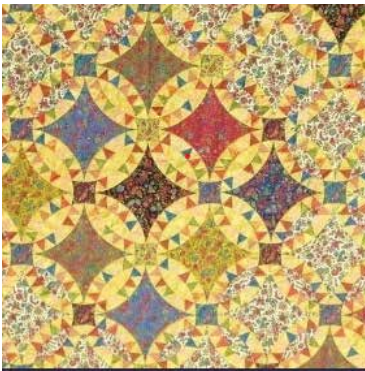
Oberkampf Borders
Chintzes
Ecru background with borders in Delft blue.

source: https://www.dutchfabric.nl/product/oberkampf-variantions-border-ecru-delfts-blauw/?lang=en

Adaptation of an antique chintz fragment.
Collection DH&W Beheer BV. Cotton,
printed and hand painted in chintz technique.
India circa 1780.

source: https://www.dutchfabric.nl/product/waterland-blauw-lavendel/?lang=en

Adaptation of an original children's jacket " kassekijntje". The jacet is a part of the traditional costume of Hindeloopen.
circa 1780.
Collectie Museum Hindeloopen- Friesland.
Cotton printed with wood blocks and other chintz techniques.
India circa 1750.

source: https://www.dutchfabric.nl/product/hindeloopen-meekrap-rood/?lang=en

Adaptation of a gentlemen's chintz dressing gown
Friesland 18th. century.
Collection Fries Museum- Leeuwarden. The Netherlands. Cotton printed and hand painted in chintz technique. India circa 1725.

source: https://www.dutchfabric.nl/product/tulpen-donker-bruin/?lang=en

Adaptation of a quilt from the Provence.
Collection Musee des Boutis - Calvisson.
European cotton printing. France 1850.

source: https://www.dutchfabric.nl/product/les-mottes-blauw-geel/?lang=en
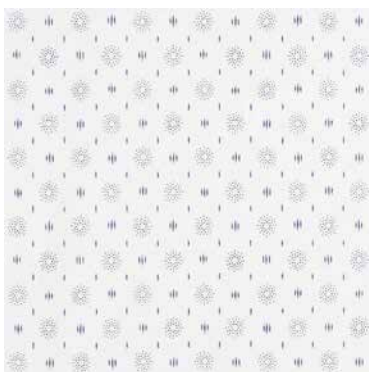
Adaptation in Japanese red, very dark blue and ecru background of antique block print motifs.
Collection DH&W Beheer BV.
European cotton printing circa 1870.

source: https://www.dutchfabric.nl/product/op-zn-japans-japan-2/?lang=en
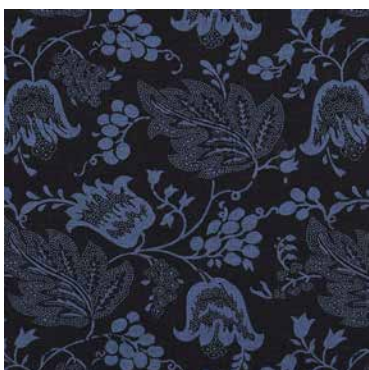
Adaptation iof a young boys apron called " druivenboezel".
Traditional costume Island Marken.
Originally wood blocked with wax and indigo technique, India 19th century.
Collection DH&W.Beheer BV.

source: https://www.dutchfabric.nl/product/ton-sur-tons-indigo/?lang=en

Reproduction of handloom plaids or " bontjes".
Part of the Dutch traditional costume of for example Hindeloopen
and on the island of Marken.
Originally dyed and woven in India.
 Antique examples coll. DH&W Beheer BV.

source:https://www.kvadrat.dk/en/really/solutions/textile-board

Tapestry
M.C. Escher
Date: 1950
Style: Op Art
Genre: tessellation

source: https://www.wikiart.org/en/m-c-escher/tapestry

Swatchbook from De Vrouwe Maria Geertruida, Nationaal
Archief, The Hague, Tweede West-Indische Compagnie (WIC),
1.05.01.02, inv. 179. - nos. 4-10 [IIIF multi-mode viewer]
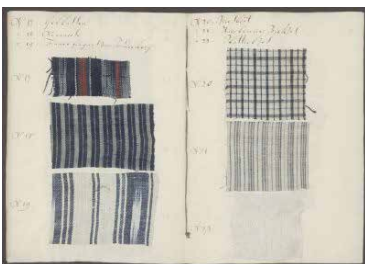
source:https://jhna.org/articles/textile-circulation-dutch-global-market/

 Swatchbook from De Vrouwe Maria Geertruida, Nationaal
Archief, The Hague, Tweede West-Indische Compagnie (WIC),
1.05.01.02, inv. 179. nos. 17–22 [IIIF multi-mode viewer]

source:https://jhna.org/articles/textile-circulation-dutch-global-market/

Detail of Bonnet of embroidered net and Dutch Lille style bobbin
lace, 1850-1900, The Netherlands,
Museum of Applied Arts & Sciences`

source: https://www.facebook.com/thelacemuseum.org/photos/a.467159588624/10161455696
948625/?paipv=0&eav=AfYrlZ0yxv5yLfJKRrLp_cIoFG208hZQKptIK8Y26bmTgrgTanrs3fZ-
j9RKxIhZWRE&_rdr
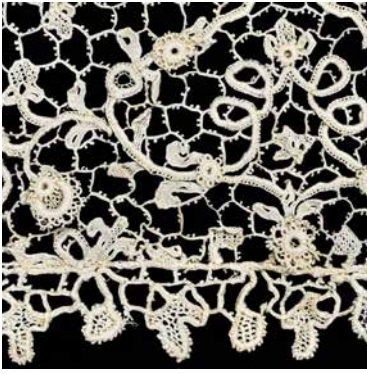
Point de Neige needlelace handkerchief from The Lace Museum collection

source:/thelacemuseum.org

The Dutch stitch is a composite stitch generally worked on canvas, which forms a six-pointed star. An elongated cross stitch is combined with a vertical straight stitch, sometimes in a contrasting colour.

source: EATON, Jan (1986). The Complete Stitch Encyclopedia. Twickenham: Hamlyn, pp. 137, 139.

Dutch Cotton Patchwork Quilt c. 1795-1800, offered by Cora Ginsburg llc

source: https://www.quiltandtextilecollections.com/blog/dutch-textiles

Fashion connected architecture

Fashion connected urban space
public non - public

Fashion connected architecture

Fashion connected urban space
public non - public

public event places

History of fashion in Amsterdam

Site research

The city of Amsterdam is no longer the port and production city. [1] It's fashion identity [2] originate from 70's commercial street fashion and denim thanks to the world's highest concentration of denim brands like G-STAR RAW or Denham established by Jason Denham. The city is home not only to locals but also to 30+ international denim brands that either have their headquarters of design and sale offices in the city.[3] Scolars like Anneke Smelik [4] claim that it is not only the brands that creates the image of denim capital but also infrastructure of supporting organizations that are working hard to put Amsterdam and Dutch fashion on the fashion map of the world.

Education network (proof to Scott)

There are 7 univerities in Netherland where one can get a degree in Fashion design or management: Fashion Institute at the Amsterdam University of Applied Sciences; Amsterdam Fashion Academy; Artez Institute of the Arts; Jeans School at the Regional Occupational College; Saxion Universit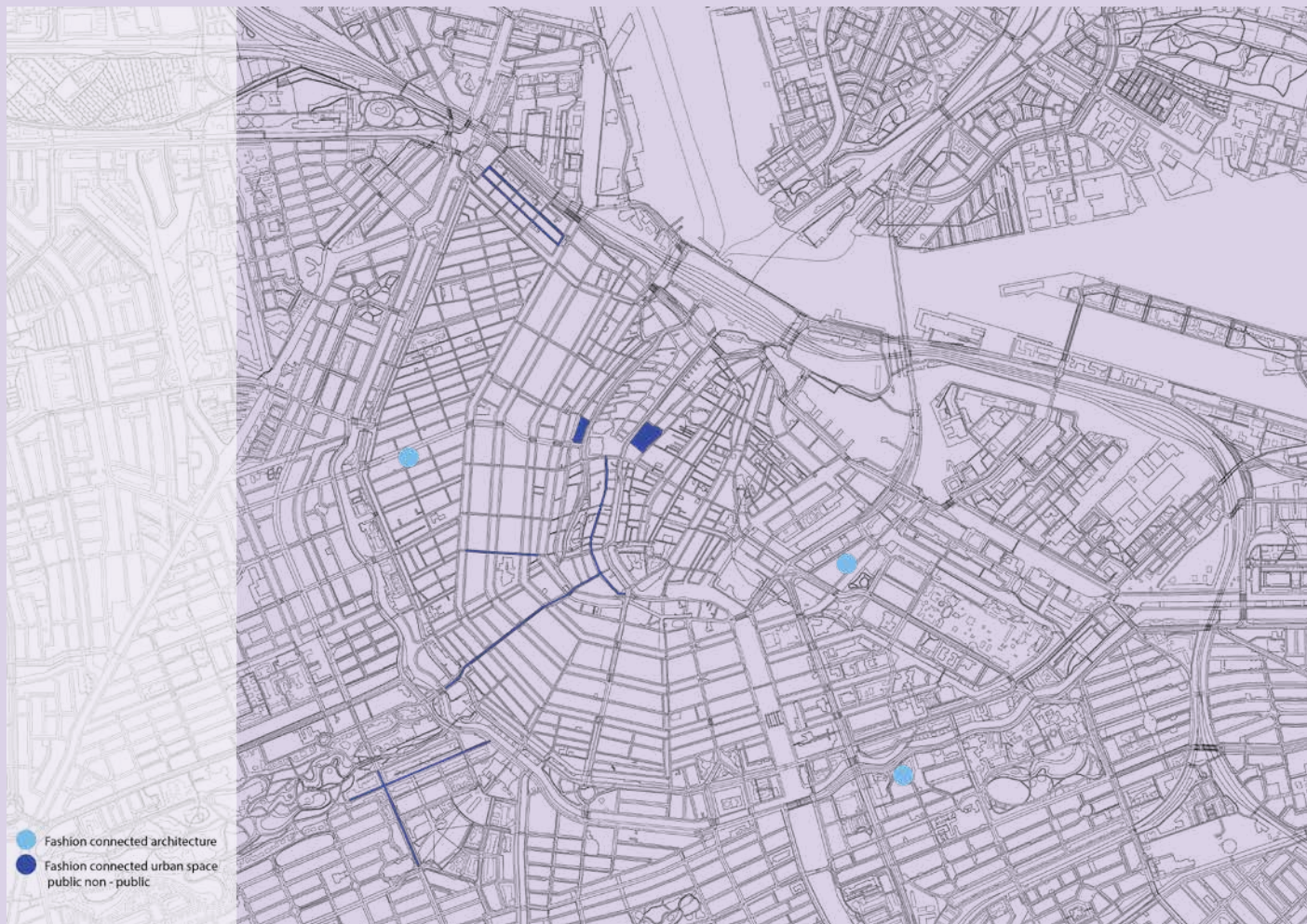y of Applied Sciences; Gerrit Rietveld Academy and Royal Academy of Art in the Hague. Four of them are located in Amsterdam.

Fairs and events

Every year since 2014 Amsterdam hosts Denim Days, events like Blueprint focused on consumer relations, Transformers seminar that highlights sustainability issues and innovation in denim industry but also fairs like Kingpins denim trade fair focused on sourcing fabrics.

Network (proof to scott)

The city has also their informal and formal network that developed over the years around denim industry in Amsterdam Metropolitan area. In order to service customers, the international and local denim brands established the network of offices, suppliers and Denim Mill. The formal network was created between Amsterdam Economic Board and Circular Economy and new educational institutions focused primarily on denim (the Jeans School – Amsterdam, Denim City, research and innovation lab – Blue Lab, AMFI and their denim course). Together with a House of Denim they created a Denim roadmap (2013) sharing the vision of of making Amsterdam a hub for the denim industry and becoming the leading city of innovation and sustainability. [5]

The Dutch textiles and retail industry are supported by 3 main industry trade association - Modint, INRetail and VGT and 2 labour unions – FNV and CNV. Their main focus is providing networking opportunities and working closely with industry firms on polices associated with education and working agreements. Moreover there are many professional support organizations, non-governmental organizations (NGOs) that operate in the sustainable apparel domain. Thes NGOs are essential component of the network as they critically watch address complex sustainability issues in the industry. They are calling companies out for unsustainable behaviour and campaigning for more fair and transparent fashion. 2 of them are established in Amsterdam: Clean Clothes Campaign focused on consumer education in sustainable clothing and Fair Wear Foundation that guides and helps small fashion companies I that are producing their clothes in high risk production countries like Bangladesh.

But what is most important of them – NGO's, companies, labour unions and trades together with Dutch government in 2016 signed the Dutch covenant for a sustainable garment and textiles industry that put Netherlands as the first country to establish and sign an agreement to improve the sustainability of the textile/fashion sector. [6]

This image had transformed over the years giving an opportunity for luxury segment exploration. The city made a name for itself thanks for their well-dressed locals and fashion talents like SUITSUPPLY established by Foke de Jongs, VAN GILS, PROFUOMO by Heinz Michaelis, SCOTCH & SODA, WE, McGregor, Floris van Bommel or Iris van Herpen. It became the capital for creativity. Nowadays it is focused on grunge, eco-trends and vintage fashion movement.

In recent years Amsterdam stared creating an image of more sustainable and smart city. [7] The main focus of the new strategy are innovative and closed loop solutions in materials by 2025. [8]

Moreover Amsterdam is strategically located in a canter of Europe and function as transportation port and multilanguage gateway not only to EU but also from EU to the whole world.[9]

Mentioned above proves the evidence for Amsterdam as a city that fulfils the network and educational needs to become a future sustainable fashion capital.

Shorto, Russell. Amsterdam: A history of the world's most liberal city. London: Abacus, 2014.
2   DiVito, Ingen-Housz. Sustainable entrepreneurship ecosystem emergence and development: a case study of Amsterdam Denim City.2017
3   DiVito, Ingen-Housz. Sustainable entrepreneurship ecosystem emergence and development: a case study of Amsterdam Denim City.2017 A. Smelik (ed.) Delft Blue to Denim Blue. Contemporary Dutch Fashion)Publisher: London: I.B. Tauris
4   A. Smelik (ed.) Delft Blue to Denim Blue. Contemporary Dutch Fashion, Publisher: London: I.B. Tauris
5   DiVito, Ingen-Housz. Sustainable entrepreneurship ecosystem emergence and development: a case study of Amsterdam Denim City.2017 A. Smelik (ed.) Delft Blue to Denim Blue. Contemporary Dutch FashionPublisher: London: I.B. Tauris
6   Social and Economic Council, 2016, https://www.ser.nl/en/publications/news/20160704-sustainable-garment-textilesector.aspx#,
7   Amsterdam Smart City, https://amsterdamsmartcity.com/p/about
8   Source: https://www.amsterdameconomicboard.com/en/uitdaging/circular-economy
9   Source: Shorto, Russell. Amsterdam: A history of the world's most liberal city. London: Abacus, 2014.

Organisation	Type of organization	Category	Year founded	Location	Aim	Approach
Greenpeace Netherlands Initiated the Detox campaign	Non-profit organisation, environmental organisation	Activist	1971	Vancouver, Canada, Head office Amsterdam	Raise awareness about environmental problems	Lobbying and (peaceful) actions
Clean Clothes Campaign	Non-profit organisation, international alliance	Activist	1989	International office in Amsterdam	To improve worker conditions in the garment industry	Educating consumers, lobbying and supporting workers
Made-by	Non-profit organisation, consultancy	Support	2004	Amsterdam office London headquarters	To improve environmental and social conditions in the fashion industry	Works through consultancy, partnerships and stakeholder engagement
House of Denim	Non-profit, industry sponsored	Support	2009	Amsterdam headquarters	Lead (denim) industry transformation 'cleaner, dryer, smarter'	Facilitate education, research, innovation and networking
Fair Wear Foundation	Non-profit, member organization	Activist	2009	Amsterdam headquarters	To improve working conditions in the garment and textile industry	Verify and improve workplace conditions together with member brands/ suppliers
SAC Initiated by Walmart and Patagonia	Non-profit organisation, member organization	Support	2009	Amsterdam European headquarters San Francisco, CA, USA headquarters	To cause no unnecessary harm and have a positive impact on people that work in the textile, apparel and footwear industry	Developing standardized supply chain measurement tools for all industry participants to understand the environmental and social impact of their production
Circle Economy	Social enterprise, organized as a cooperative, consultancy	Support	2011	Amsterdam headquarters	To accelerate the implementation of a circular economy	Tools and services, programmes, reports and insights
ZDHC Response to Greenpeace Detox campaign by a few leading (fashion) brands/ retailers.	Non-profit organisation, member organization	Support	2011	Portland, Oregon USA headquarters Amsterdam, European headquarters	Advance towards zero discharge of hazardous chemicals in the textile, leather and footwear industry	Guidance, lists, protocols and training
C&A Foundation Founded by Dutch retailer C&A	Corporate foundation	Support	2011	Amsterdam headquarters	To improve sustainability in the fashion industry	Financially support initiatives that aim to improve sustainability in the fashion industry
Fashion for Good Initiative from C&A foundation	Platform for innovation, action and collaboration	Support	2017	Amsterdam headquarters	Widespread adoption of good fashion practices	Start-up incubator, financing and operational support, circular apparel community

Non-Governmental Organisations focused on sustainability in the Amsterdam metropolitan area

Green Peace Netherlands

ZDHC Foundation

Clean Clothes Campaign

The Sustainable Apparel Coalition

C&A Foundation

Fashion For Good

House of Denim

Circle Economy

Green Peace International

Fair Wear Foundation

ArtEZ University of the Arts

Amsterdam Fashion Academy
AM Fashion Institute
Jeans School House of Denim

AKI ArtEZ University of the Arts
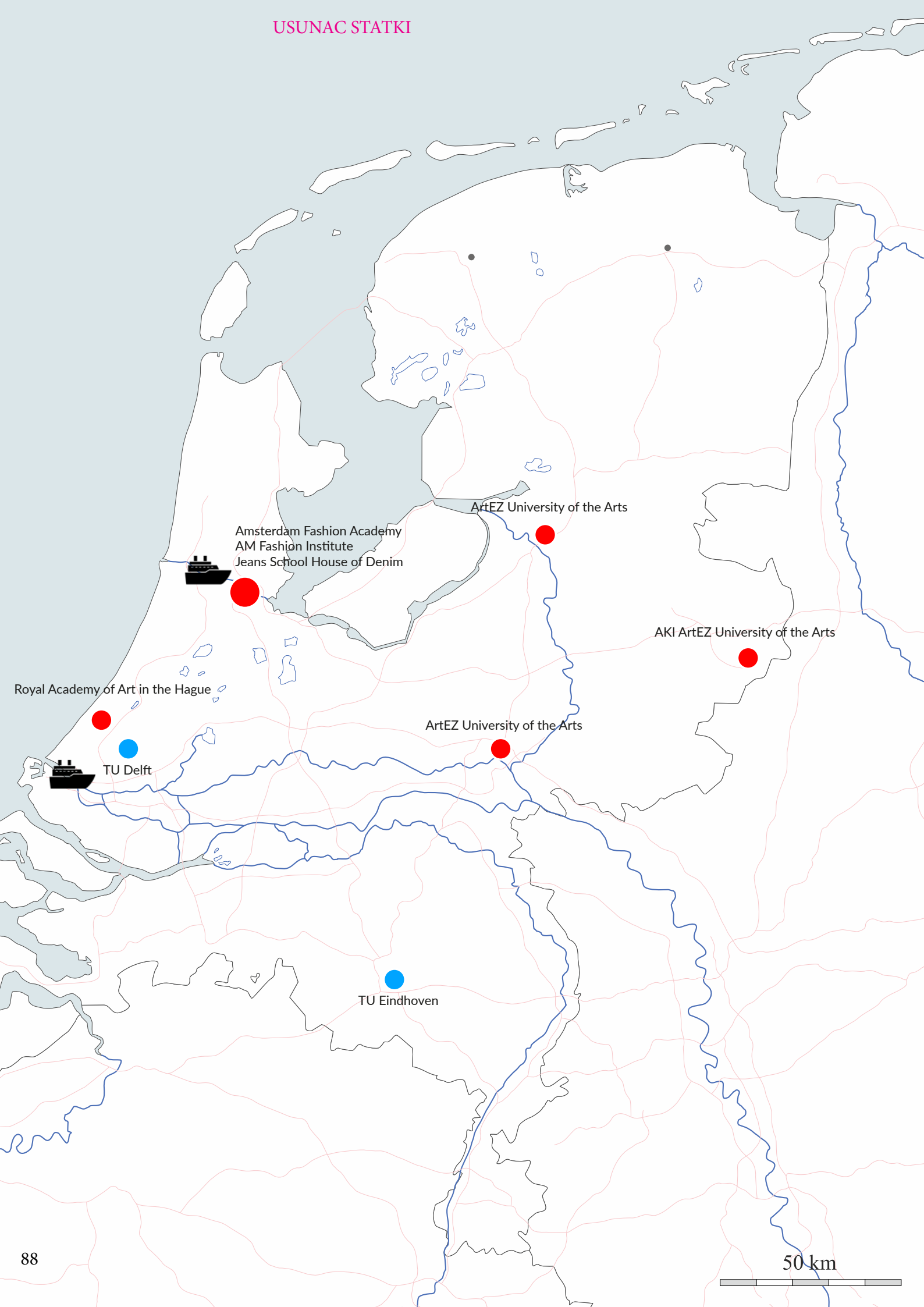
Royal Academy of Art in the Hague

TU Delft

ArtEZ University of the Arts

TU Eindhoven

50 km

Amsterdam Fashion Academy

Amsterdam Fashion Institute

Gerrit Rietveld Academie

Jeans' School
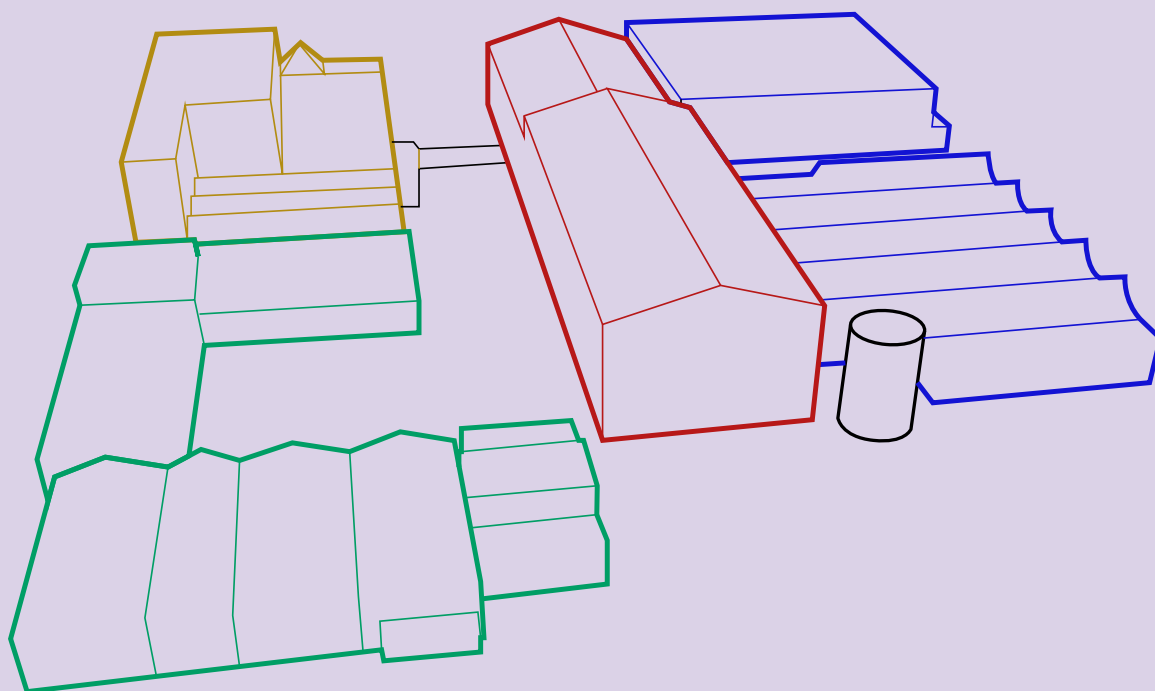
Oedipus Brewing
The Beef Chief
We Architecten
123makelaar
SITE
Roetz Bikes
Changing Life Hub

Studioninedots
Gauke Groep
HGF
Brighthousemedia
Simenco
DMC Amsterdam
YIPP
Weijs Film
Villatrips
Trashure Studio
Fama Volat Amsterdam
Chateau Amsterdam
Follow The Money
HGF

Weagree
Enabled
A10 publishers
Industrielings
Amsterdam Wine Festival
Digital Enterprises
iBanx HSE
MNNR Architects
Workshop architecten
Force Music Services
Studio JVM
AR-Producties
Hoteliers.com
Pander & De Vree

Sungevity Nederland
Kromhouthal
Rijnja Repo
Stef Arntz
Monday Media
Aiskar Design
Propeller
Merktuig
DMC Amsterdam
Watjeziet
020CREW
Escape Factory

Lowlander
Likeminds
Jumbo Foodmarkt

Hamerkwartier

Site research

The Hamerkwartier, a district located in Amsterdam, has a rich history that is closely intertwined with the broader urban context of the city. Once an industrial terrain, it has undergone a significant transformation over the years. Historically, the area was characterized by its industrial activities, including shipbuilding, heavy machinery manufacturing, and creative craftsmanship. These industries contributed to its identity as a hub of production and innovation within Amsterdam[1]. Furthermore, its strategic location along the IJ River established it as a critical point for trade and transportation within the city.

The Hamerkwartier's evolution from an industrial hub to a vibrant, diverse neighborhood has been a testament to Amsterdam's adaptability to changing times. As industries shifted, the area gradually transformed, creating opportunities for diverse communities to take root. The neighborhood's cultural fabric reflects the dynamic history of the city, attracting artists, entrepreneurs, and creative individuals who have added to its unique character .

Makerspaces and the Potential for a Fashion Hub:
The emergence of makerspaces in the Hamerkwartier marks a significant development. These spaces have become centers of creativity, innovation, and cultural exchange, fostering a sense of community and collaborative spirit. The Hamerkwartier's potential as a fashion hub is noteworthy. Amsterdam's historical ties to the textile and fashion industry, combined with the diverse and creative atmosphere of the Hamerkwartier, make it an ideal location for such an endeavor.

A fashion hub in the Hamerkwartier would not only capitalize on the city's fashion heritage but also harness the energy of makerspaces. These hubs could serve as incubators for emerging designers, providing them with the resources, tools, and collaborative environment essential for nurturing talent. The neighborhood's diversity, including its artists, designers, and craftspeople, offers a rich pool of creative minds to support and propel this initiative.[2]

In conclusion, the Hamerkwartier's history is emblematic of Amsterdam's ability to adapt and embrace change. Its transformation from an industrial center to a diverse neighborhood reflects the city's dynamic spirit. With the emergence of makerspaces and a thriving creative community, the Hamerkwartier holds the potential to evolve into a fashion hub, capitalizing on the city's textile heritage and the neighborhood's creative energy.

1   Hamerkwartier.Official Website. https://hethamerkwartier.nl
2   Hamerkwartier.Official Website. https://hethamerkwartier.nl

Hamerkwartier Case Study

Site visit
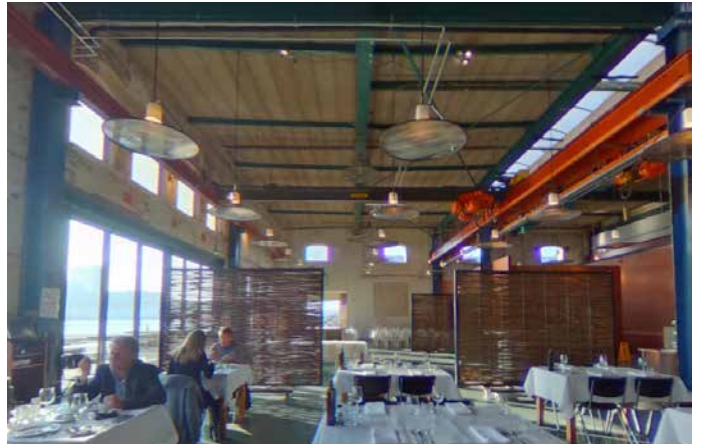
Hammerkwartier

Site analisys based on Investeringsnota Deel B and A Hamerkwartier

Cultural-historical identity carriers
spatial structures / allotment

- Worth preserving
- Iconic
- Water structure worth preserving
- Access worth preserving

N

Connection Vliegenbos
(location indicative)
Verbinding Vliegenbos
(locatie indicatief)

Safe bicycle crossing and cycle paths
Veilige fietsoversteek en fietspaden

Connection Side Channel K
Verbinding Zijkanaal K

East ferry / East bridge
Oostveer / Oostbrug

IJ route
IJ route

IJplein ferry
IJpleinveer

- Main bicycle
- Other streets
- Future bridge
- Future connections

Green structur, Amsterdam Noord

existing bus stop

possible public transport connection

existing bus stop

(Future) East Ferry
bus stop

East Ferry / East Bridge

Metro

Forest "Vliegenbos"

Connection Side Channel K

bus stop

bus stop

East ferry

IJ route

East ferry / East bridge

IJplein ferry

IJplein

Noorderpark 30ha

Vliegenbos 20ha

10 min walk
3 min cycling

Sixhaven Park

▬▬▬	Road with access function
→→	Low-traffic street (one-way street)
··········	Car-free street
3.000 / 500	Motor vehicles per day
▶P	Indication entrance to parking garages

drogi glowne
drogi lokalne
drogi osiedlowe
drogi dojazdowe
drogi piesze

HUBS

Visitor parking

▪▪▪ Short-term parking

─── Loading and unloading, no parking

┈┈┈ Search Location Mobility Hubs

HUBS

Business logistics

━━━ retail, logistics, large deliveries

▪▪▪▪ smaller retail, manufacturing industry, retail trade, delivery and services, up to 10 tons

─ ─ ─ micro-deliveries and window times

▭ search location Mobility hubs

Urban Playground: R=500m

Neighborhood Playground: R=200m

Main infrastructure: safe crossings and sidewalks

Roads with car-free sidewalks

Car-free public space

Connections Hamerkwartier

1. Compact Urban Sportpark
2. Playground
3. Public school yard
4. Water sports and games
5. Green play in nature
6. Neighborhood square
7. Riverside Park

Community amenities legend
ZC - Care cluster
EZ - Primary care facilities
DB - Daytime activities
BJ - Supported living for young people
BK - Neighborhood room
SB - Sports outside
PO - All in one school (education, childcare and gymnasium)
for children from 0 - 12 years
VO - Secondary school for children aged 12 - 18
SH - Sports hall for indoor sports in the Noord district
CC - Cultural Center

Conclusions

Conclusions drawn from extensive research and illustrative examples suggest that the future of the fashion industry in Amsterdam is poised for a significant and dynamic transformation. Several key observations elucidate the expected trajectory of the fashion industry in the city:

Potential as a Fashion Capital: Amsterdam exhibits substantial potential to emerge as a prominent local fashion capital. The city's vibrant culture, creative community, and dedicated sustainability efforts create a nurturing environment for the growth of the fashion industry.

Sustainability and Circular Economy Emphasis: Amsterdam's fashion industry is intrinsically tied to sustainability and the circular economy. The city has made noteworthy advancements in adopting eco-friendly practices, including sustainable fashion initiatives, circular design principles, and a commitment to zero-waste concepts.

Architectural Synergy: The fusion of architecture and fashion is a defining aspect of Amsterdam's fashion future. Innovative projects such as the 'fashion house' exemplify how architecture can adapt to the evolving demands of the fashion industry, yielding spaces that seamlessly integrate fashion, design, and commerce.

Education and Talent Hub: The presence of prestigious fashion institutions and renowned design academies, coupled with Amsterdam's magnetic pull for global creative talent, positions the city as a fertile ground for nurturing innovative designers. This influx of fresh perspectives and creative thinking is expected to invigorate the fashion industry.

Historical Significance and Contemporary Innovation: Amsterdam's unique blend of historical significance and contemporary innovation offers a multifaceted approach to fashion development. The city's rich heritage and openness to experimentation foster an environment conducive to reimagining the fashion landscape.

Urban Infrastructure Shaping the Future: The development of urban infrastructure, including transportation hubs and versatile mixed-use spaces, plays a pivotal role in shaping the trajectory of Amsterdam's fashion industry. The integration of fashion hubs within the city's fabric facilitates the convergence of fashion, architecture, and commerce.

Symbiotic Growth: The interplay between fashion and architecture in Amsterdam signifies a symbiotic trend where both disciplines mutually influence and complement each other. This synergy fosters an environment where fashion design transcends clothing to encompass buildings, urban planning, and innovative spaces.

7In summary, the future of Amsterdam's fashion industry is promising and multifaceted. The tenets of sustainability, architectural innovation, creative talent, historical significance, and localoutreach collectively delineate the identity of Amsterdam's fashion landscape. The city is well-positioned to continue its journey toward becoming a thriving fashion hub one that celebrates its rich heritage and champions a sustainable and forward-thinking future locally oriented. The city's distinctive fusion of fashion and architecture sets the stage for a future where Amsterdam's fashion industry is not bound by conventional limitations but rather redefines boundaries and shapes the new fashion landscape.

In Amsterdam's embrace, we find our way,
In a city of wonder, where we choose to stay.
Wandering through streets, where dreams replay,
Fashion's unique style, like a canvas of gray.

Lost in the city's labyrinth, we roam,
Seeking a place, to call our own.
Through the alleys, we aim to comb,
Amsterdam's heart, where culture's sown.

In museums, we stare at paintings with grace,
Contemplating time, in this art-filled space.
The temporality of life, we start to trace,
In this city of wonders, our thoughts interlace.

Identity and fashion, they dance hand in hand,
In a city that's vibrant, where cultures expand.
As we wander its streets, in this enchanting land,
Amsterdam's tapestry, we understand.

The city lives within us, as we explore,
From one place to another, we continue to soar.
Languages change, as we open each door,
In this ever-shifting world, we want to explore more.

Amsterdam's magic, its stories untold,
In its fashion, the past and present unfold.
We find our place, where our dreams are bold,
In a city that's timeless, a treasure to hold.

As images shift and multiply, an electronic stream,
We question what's real, as we live our dream.
Identity, like a flicker in a sunbeam,
In Amsterdam's beauty, it's not what it may seem.

Amsterdam, a city of endless canals,
Where I stroll the streets, an urban nomad.
Observing strangers, their lives like novels,
Wondering their stories, in this city, I am clad.

Coming and going, an eternal tide,
In search of a destination, unknown.
A journey where the path is wide,
A place not final, as seeds are sown.

Reflection

Relation of Graduation Project to Master Track and Programme

The topic of my graduation project is intrinsically linked to the domain of architecture, involving the physical design of buildings and the innovative conceptualization of future fashion-related urban developments. This synthesis addresses issues pertaining to clothing consumption and endeavors to revamp historical structures to meet the demands of the future, encompassing programmatic and technological facets embraced by both fashion enthusiasts and designers. Furthermore, this venture acknowledges the dynamic nature of the city as a living organism, poised to evolve in tandem with technological advancements and changing paradigms in architecture and the built environment. Notably, addressing the realms of fashion and its waste constitutes an integral component of the quest towards establishing a closed material cycle, a pursuit integral to both local and broader European economies. This approach explicitly aligns with the nomenclature of the "City of the Future" studio that inherently implies a specific research trajectory encompassing urban and architectural paradigms, integrating circular economy principles, and envisaging a more utopian urban landscape. This multifaceted approach entails comprehensively exploring various thematic areas requiring in-depth investigation.

Reciprocal Influence of Research and Design/Recommendations

My research had a profound impact on the strategic choices I made concerning the city and country in which I envisioned the most significant potential for fostering emerging fashion capitals. This choice was influenced by the first phase of my research, where I delineated guidelines for selecting the most suitable location. The convergence of the "City of the Future" studio with the chosen realm of the fashion capitals introduced a broad spectrum of research possibilities, subsequently refined to focus on European capitals and the specific case of Amsterdam. To devise a strategic design that capitalised on the ongoing development of the city's Fashion hubs, it was imperative first to comprehend the prevailing codifications and discern the potential influence of the apparel market on future urban fabric. Subsequent chapters provided invaluable insights into defining a comprehensive program for the envisioned fashion hub and the corresponding architectural edifice. Concurrently, the design phase stimulated my research by necessitating the selection of an appropriate technology. It prompted me to explore the market for available solutions and techniques required to realize the design.

Assessment of Methodological Approach and Methods

The intricate nature of this overarching theme necessitated a rigorous and time-consuming approach that exceeded the confines of my temporal and logistical constraints. The initial phases of analysis and research, while instrumental in justifying Amsterdam's candidacy and identifying a suitable site was a fundamental step in my process. SWOT analyses and the quality of data sources further factored into my evaluation. Thus, the architectural creation and concept of the building were meticulously crafted via a design-through-research methodology. Beyond its designated function and programmatic elements, the architectural design embodies an experimental exploration of the extant urban fabric, marked by a quest to craft a distinctive façade and a circular building housing fashion-related product. Significantly, the utilization of wood in the building's construction is underscored. A notable facet of the project pertains developing a façade system characterized by textile usage. This embodies a compelling testament to Amsterdam's commitment to circular fashion practices and its historical connection with fashion.

The research period involved the execution of several key research methodologies, notably a literature review, interview sessions, and a comprehensive site analysis. Throughout this intricate process, the research inquiries remained distinctly delineated, and the outcome of this research endeavor culminated in the formulation of valuable design directives.

In hindsight, I realize that I did not explore as many material possibilities as I would have liked, resulting in a somewhat inflexible building design. Additionally, dedicating more time to travel and explore museums beyond the Netherlands could have given me interesting insights to my design recommendations.

Academic and Societal Value, Scope, and Ethical Aspects

To gauge the academic and societal worth of my graduation project, I conducted an extensive review of available resources, repository contents, and previously submitted theses. My study stood out by being one of the few that delved into the domain of fashion in the context of Berlage's "fashion house." This research was unique in its exploration of fashion capitals and their developmental dynamics, all while being situated in Amsterdam. Furthermore, my project advocated the repurposing of clothing and its integration into the design process, a novel approach that had not been extensively explored before underlining the academic value of my research.

Transferability and Multidisciplinary Application

My project holds the potential for versatile application across a spectrum of disciplines that bridge the realms of architecture and fashion design. It introduces a pioneering perspective on the adaptation of cities to accommodate the fashion industry, an area that architects have not extensively explored but could significantly contribute to. It aligns stage design with urbanism, an aspect that is currently approached in an ad-hoc manner, primarily driven by the vision of artists and municipal permissions. This bridge between fashion and architecture can be further nurtured to develop urban spaces conducive to fashion and city promotion, fostering a harmonious coexistence that is environmentally sustainable and user-friendly. In essence, my project serves as a conduit for the interplay between these disciplines, charting a course for the creation of spaces that synchronize fashion and architecture seamlessly.

Areas for Further Research Development

Further research endeavors should delve more profoundly into technical aspects, particularly concerning façade materials engineered to curtail waste within the fashion industry. These materials should not only reduce waste but should also be fully recyclable, thus contributing to a reduction in CO_2 emissions. Additionally, a more comprehensive exploration of building fire resistance and the collation of technical data for materials still in developmental stages warrant attention.

The Influence of Alternative Fashion Aspects on the Project

Contemplating whether an alternative aspect of fashion would yield a similar project raises significant questions. Does the architectural form itself necessitate uniformity, or should it encapsulate a unique and tailored response to its contextual environment? Fashion, inherently responsive to contemporary needs, embodies variability and adaptability. This characteristic is mirrored in my project; however, the realms of execution, material, and design remain ripe for further exploration. Equally pivotal is the consideration of whether the pursuit of new architectural solutions in conjunction with fashion might inadvertently contribute to the expansion of fashion companies and their associated waste generation. This prompts a reflection on the potential benefits of shifting the focus towards the redesign and optimization of recycling processes, a transformation that could underpin the identity of a fashion hub.

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