

The Unmen- tionables

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This contribution proposes a clinic that substitutes surgical procedures with non-invasive and garment-based body enhancements. Providing a non-permanent and risk-free alternative to body sculpting, that allows consumers to conform to the ever-changing standards of fashion. To achieve this, the clinic addresses the growing industry of the unmentionables, structural garments that are worn under other clothing—varying from tummy tuckers to shoe soles—as well as non-invasive aesthetic procedures such as rhinoplasty or knee fillers. Thus, this contribution positions the body of the consumer as the product and the clinic as the space of Fashion retail.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Propositions

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

I. Introduction

I.01
Ethos: What is Fashion House?

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

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1.02	Mission Statement
<p>Fashion is one of the world's largest industries, crisscrossing the globe in a highly intricate supply chain of material sourcing and production for fashion goods, including complex retail, research, and marketing networks. These goods include clothing, footwear, cosmetics, and accessories that range from everyday ready-to-wear and made-to-measure, to elegant bespoke and haute couture.</p> <p>The fashion industry is also one of the largest contributors to global emissions and waste, contributing up to 10% of global carbon emissions annually. Acknowledging the industry's impact, influential fashion figures have called for change; despite this, little has been curtailed. Marginal improvements have been overshadowed by an overall acceleration of more consumers—in more markets worldwide—purchasing more fashion goods that are disposed more frequently. Voluntary reform has not worked, encouraging new generations of consumers who are catalyzing fashion design brands, fabricators, and suppliers to raise the standard of their business practices, expecting earnest emphasis on environmental circularity through stricter regulation and embracing more diverse body norms and requirements. Juxtaposed against a backdrop in which international apprehensions over globalization are threatening the viability of contemporary economies, the fashion industry must be reimagined.</p> <p>Today's fashion industry is dominated by four cities that together make up the global "big four" of London, Milan, New York, and Paris. Although most fashion goods are now produced in emerging markets with lower wage costs—including South-east Asia and Eastern Europe—the global big four combined is the centerpiece of the industry, hosting week-long fashion events—such as runway shows and trade fairs—that theatrically display</p>	
<p>designer work and new products. These four annual fashion weeks have an outsized influence on the direction—and style—that upcoming fashion goods will adopt; everything from luxury, designer brands to department store generic brands closely monitor them. The entire global fashion industry—from its production centers to methods of retail and marketing, and the supply chains that connect them—are optimized to relentlessly grow and accelerate, paving the way for the emergence over the past two decades of fast and ultra-fast fashion, which are defined by exploitative labor conditions in sweatshops and energy-intensive global supply networks worldwide.</p> <p>Fashion House was founded in recognition that only collective action can stop the industry from continuing to have a harmful environmental impact. We envisioned a future in which fashion brands, producers, and suppliers prioritize garments' transparency to all consumers by providing infrastructural means and biasing regionalized downstream production. Our primary mission is to empower established and emerging small and medium-sized local businesses—from designer brands to suppliers, recyclers to researchers and everything in between—to operate within evolving sustainability regulations by providing industry and consultancy services, and credentialing businesses to receive Red Thread-wide economic incentives within a broad structural framework.</p> <p>We believe that assisting these businesses mitigates the deleterious impacts of the fashion industry on our environment and climate. We—as a regulatory body—promote and grant certifications to committed fashion brands, their producers, suppliers, and distributors that allow them to access the ever-expanding Red Thread network. These certifications guarantee operational transparency</p>	
<p>and are foundational to a network-wide commitment towards slow, regionalized production chains—to create a network that mutually cooperates to accelerate change.</p> <p>In partnership with the five pilot cities' regional administrations, Fashion House supports member brands to produce and retail. Importantly, the Fashion House network facilitates members to contribute their expertise and surpluses to support one another throughout the Red Thread.</p> <p>Fashion House is the operational association of the Red Thread, first implemented in five cities and their regional territories: Berlin, Marseille, Rotterdam, Valencia, and Zurich. All five are post-industrial cities that have emerged as fashion hubs beyond the traditional global big four of Paris, Milan, New York, and London. Fashion House invests in these brands not just to meet environmental standards but to drive an unprecedented collective impact to meet the demands of this pivotal moment.</p>	
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1.03	About Pattern Book
<p>The Pattern Book consists of Four manuals :</p> <p>1. Design and Implementation This manual specifies the principles and guidelines to design Fashion House's physical locations throughout the Red Thread.</p> <p>2. Certification This manual outlines the certification systems to which members must adhere—and the application processes for prospective members—to operate within the Red Thread and beyond</p> <p>3. Governance and Operations This manual drafts the business model for the execution and operation of the Fashion House cooperative, its member services, and regulatory body with additional guidance for its day-to-day functioning.</p> <p>4. The Red Thread Atlas This manual compiles atlases that map the supply chain infrastructure, logistics, and regional production centers that operate in and around the Red Thread network.</p>	
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4. Consumption
Consumption underlies all forms of pricing, bespoke and mass-customization, mediation, advertisement, and customer experience ranging from in-store display and purchasing to digital presence and online-shopping.

Accountable	For an individual or group to be required or expected to justify their actions or decisions. In other words, for that individual or group to be morally or legally responsible.
Adaptive-Reuse	The process of reusing an existing building for a purpose other than which it was originally built or designed for. It is also known as recycling and conversion.
Alteration (garments)	Alteration is a change made in fitting a garment, such as the lengthening of a sleeve, or the tightening of a waist belt.
Carrying Capacity (environmental)	The carrying capacity of an environment is the maximum population size of a biological species that can be sustained by that specific environment, given the food, habitat, water, and other resources available.
Certification (the Process & Document)	Certification is the action or process of providing someone or something with an official document attesting to a status or level of achievement. The process of certification is performed by a certification body or certifier, which is always a third-party. Internal control is called first-party verification. The granting or denial of certification is the certification decision. The document, analog or digital, which attests to certification can also be referred to as a certification.
Certification Label	A label or symbol indicating that compliance with standards has been verified. Use of the label is usually controlled by the certification body. Where certification bodies certify against their own specific standards, the label can be owned by the certification body.
Circular Economy	A circular economy is a model of production and consumption, in which the value of products, materials and resources is maintained in the economy for as long as possible, and the generation of waste is minimized. A circular economy involves sharing, leasing, reusing, repairing, refurbishing, and recycling existing materials and products for as long as possible, all to resist contributing to climate change, biodiversity loss, waste, and pollution. This stands in contrast to the traditional linear economic model.
Collected (recycling)	Garments which are collected for fiber-to-fiber recycling, and therefore, entry into the circular economy recycling process.
Confederation	A confederation (also known as a confederacy or league) is a union of sovereign groups or states united for purposes of common action. There is no one singular definition, but only a series of precedents from history, such as the Hanseatic League, or the European Union, which establish certain consistent patterns. The member states of a confederation retain their sovereignty and some degree of autonomy. The central authority is relatively weak, or non-existent.
Cooperative (Business Model)	In general, a cooperative is a business owned and democratically controlled by the people who use its services and whose benefits are derived and distributed equitably on the basis of use. <ol style="list-style-type: none"> 1. Democratic Member Control <ul style="list-style-type: none"> - One member: one vote. - Members elect a board of directors - The board of directors handle all other provisions. 2. Member's Economic Participation <ul style="list-style-type: none"> - Members contribute equally to, and democratically control, the capital of the cooperative. This benefits members in proportion to the business they conduct with the cooperative rather than on the capital invested. - Profit is allocated on the basis of the work contributed by each member in order to achieve this profit.

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

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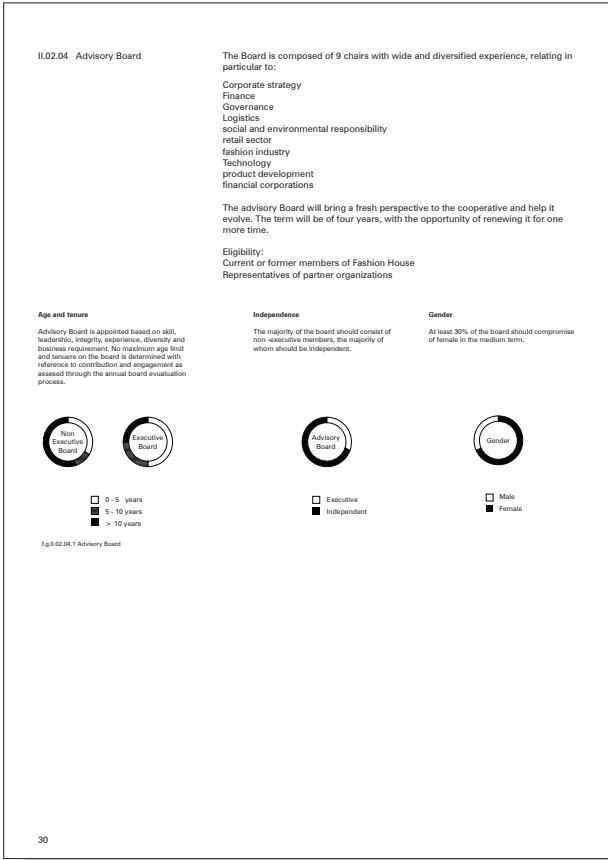
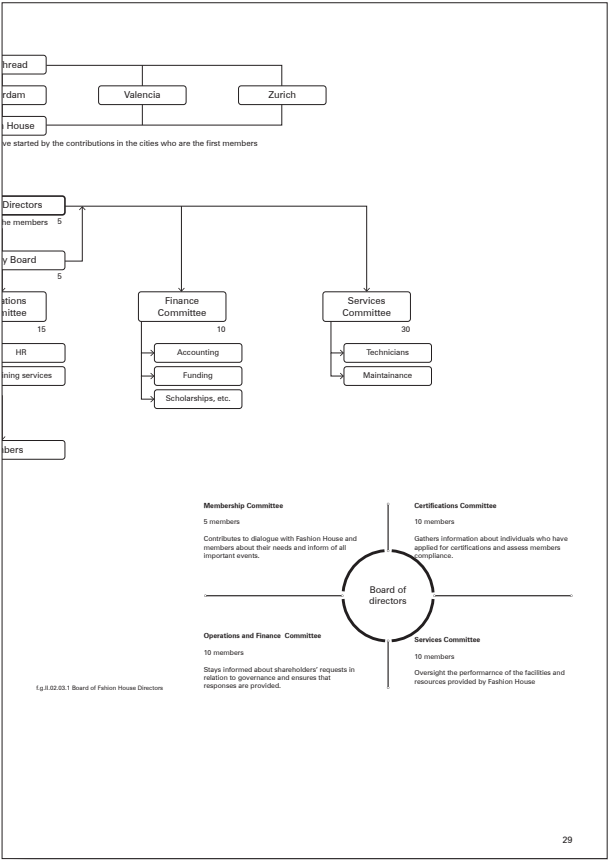
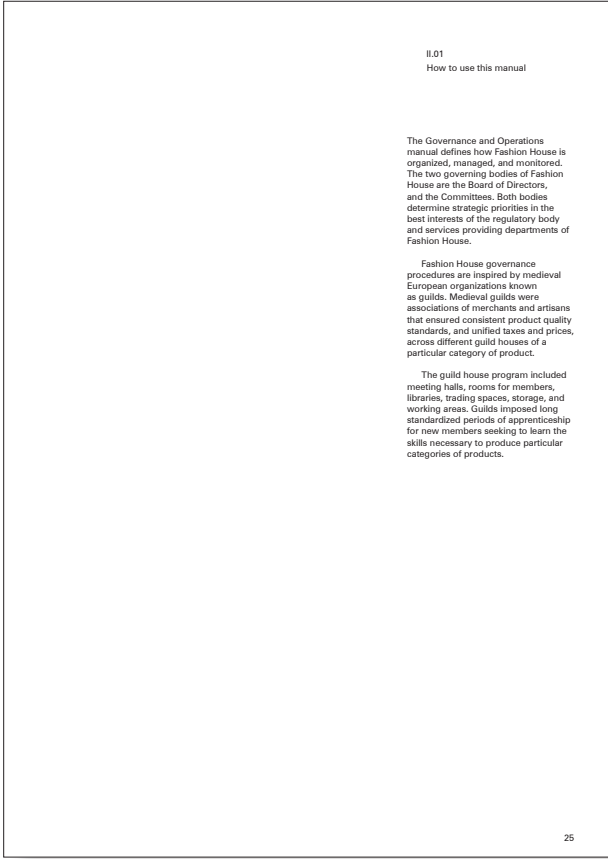
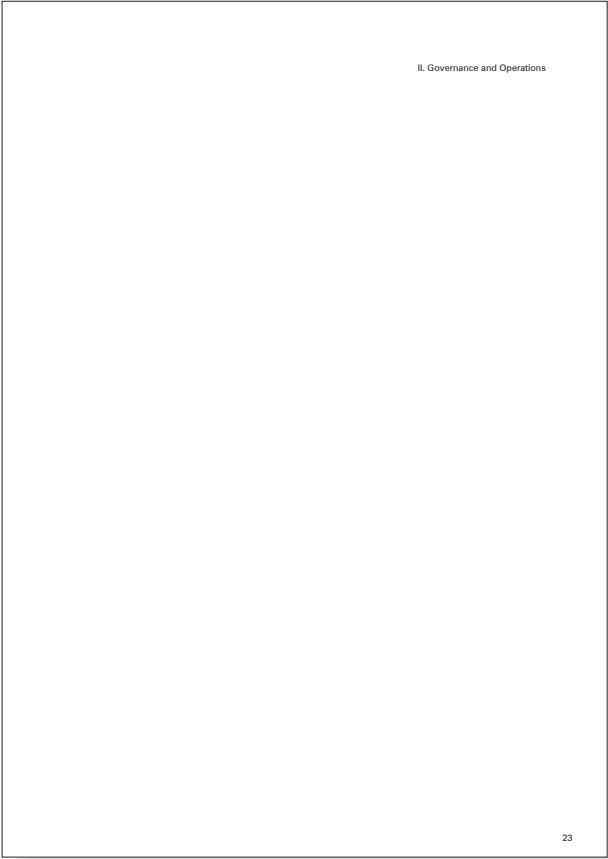
Restoration	The act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and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

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

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II.02 Fashion House Governance

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

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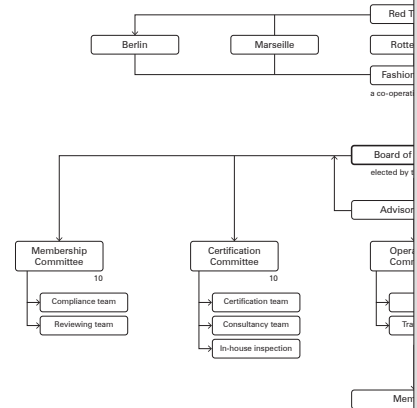


Fig. II.02.01: Fashion House Organization

II.02.01 Governance Model

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

II.02.02 Organigram

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

II.02.03 Committees

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

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

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II.03 Fashion House Members

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

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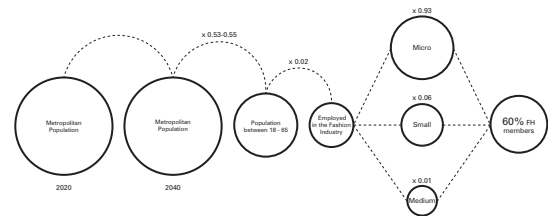


Fig. II.03.01: Number of Members' Computation Process Membership Type

II.03.01 Eligibility

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

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

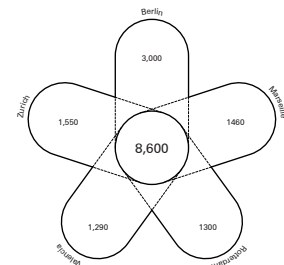


Fig. II.03.01.2 Members Numbers

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II.03.02 Benefits

Fashion House members are granted the following benefits:

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

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

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II.04 Fashion House Management

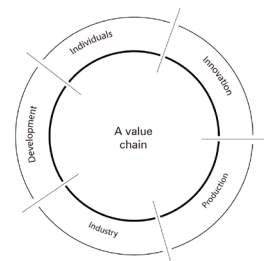
Fashion House management is organized through the cooperative principles model, which establishes that it is a business owned and controlled by the people who use its services where benefits are distributed equitably among its members.

35

II.05 Fashion House Role and Responsibilities

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

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Eg. II.05.01.1 Governance Investment

II.05.01 Onboarding and Training

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

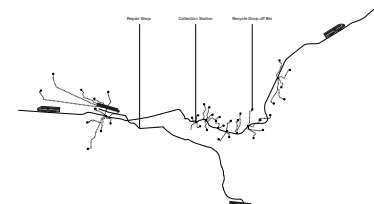
- Members

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

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

II.05.02 Production

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



Eg. II.05.02.1 Repair and Recycle Infrastructure in Berlin

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

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

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

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

[illegible]

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

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

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

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

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

II.04.03 Revenues, Expenses and Profits

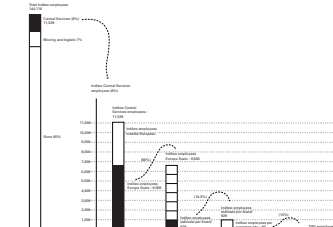
Our supply chain is highly motivated to secure working conditions that comply with the standards here mentioned.

- **Fashion House** implements the four-day workweek where employees only work for 32 hours a week and have three days off.
- **We encounter working conditions that are not sustainable.** However overtime is voluntary and paid, and it shall comply with the permitted hours stated in the laws and regulations of each country.

We promote remote work. Workers can work remotely three to five days a week, therefore, no office workspace is implemented.

During vacation, we offer a 40% discount on air travel to incentivise train travel. Our travel is environmentally more sustainable than air travel. However, since it is slower, we offer 5 extra days of vacation to accommodate train traveling time spams.

Parental leave is supported by Fashion House. Parents are entitled to 480 days of parental leave. During the first two years of the child, there are 240 days of leave. The rest five paid days of medical leave due to severe menstrual pain.

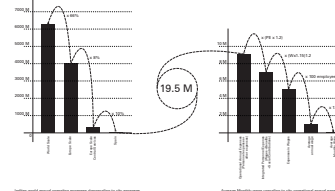


En II 04 02 1 Employees

II.04.03 Revenues, Expenses and Profits

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

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



11.05.03 Services

Fashion House is a service-providing business. It provides services to its members primarily at its physical locations throughout the Red Thread. In addition to the core portfolio of services offered at each Fashion House location, there are services unique to one or more locations, referred to as Flex programs (see V.04.08.2 & Appendix).

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

II.05.04 Ethical Position On Sustainability

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

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

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

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

II.05.05 Commitment to Customers & Members and Members

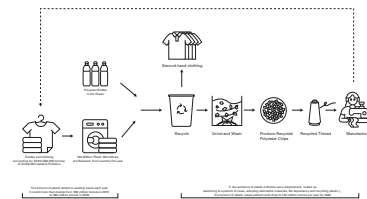
Fashion House commits to delivering a mutually satisfactory exchange of goods and services between the organization and its in-house members and external customers. This is to maintain the good reputation of the organization among its target demographic of micro- to medium-sized enterprises, which cannot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

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

II.05.06 Environmental Sustainability

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

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



En 11.05.06.1 Microplastic Pollution and Recycling

II.05.07 Economic Circularity

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



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II.05.08 Transport

Fashion House transport of employees and members for organizational matters, no matter the distance required to travel, shall prefer passenger trains, including public or private services, and including high-speed, intercity, commuter, and light rail.

Fashion House is intentionally sited within four-hundred meters of multiple public transportation stops or stations, including bus and light rail stops, and metro and long-distance rail stations.

Fashion House encourages its staff, and visiting clients and members, to use human-pedal or electric bicycles to commute to Fashion House locations. Fashion House, per location, designs and installs bike parking stands in-excess of staff and visitor capacity, electric bike charging stations, and hydrogen-fuel pumps.

II.06
Fashion House Working Hours

Fashion House's offices and administration services are open from 9:00 to 14:00, Monday to Thursday. We work under a 32 hour week four times a week.

III.01
Fashion House Certifications

Fashion House is a regulatory body that grants certifications to products and businesses to ensure the implementation of strict regulations, initiate conscientious consumption patterns, and provide a competitive edge to small- and medium-scale fashion enterprises within the Red Thread and beyond. The 2050 climate neutrality goals to be accomplished at a global scale are pushing toward regionalizing economic networks; in particular, the European Union's 2030 "Made in Europe" framework. In response, Fashion House Certifications (FHCs)—granted to participating brands—implement slowed and contracted production and consumption cycles in the fashion industry. A combination of universal certifications that dictate bare-minimum requirements for participation within the Red Thread network, and discretionary certifications that certify specific processes and products for brands that surpass universal requirements, establish a single baseline standard across the Red Thread.

Certifications are given to a wide gamut of brand's products, services, processes, and individuals in the fashion industry, in accordance with the European Commission's framework for certification types. From individual craftspeople to fully-automated manufacturing techniques, and garments' utility to its inventive recycling and upcycling, the certifications simultaneously establish benchmark standards for fashion goods and stipulate spatial requirements in which the fashion goods are made, retailed, used, or reprocessed. Each Fashion House location shall include a physical full-time in-house certification committee that maintains a detailed record of their respective members' certification data and compliance status.

III.02
Certification Parameters and Categories

Fashion House Certifications integrate Fashion House's four key parameters—production, consumption, value, and duration—to champion global paradigms of connected and interdependent regional networks, less frequent and limited production cycles, discontinued sizing standardizations, and environmental sustainability and economic circularity as default throughout the fashion industry.

- Production
The shift from mass-produced to made-to-measure garments shall focus on preserving local crafts and know-how, hyper-personalization, and in-house production to emphasize quality over quantity; while, at the same time, addressing the environmental impact of products and services to establish fully traceable manufacturing processes.
- Consumption
In response to capped regionalized production within a digitalized and image-based society, consumption of products and services will be inextricably embedded with notions of data privacy, techniques of dissemination and training in the fashion industry, alternative spaces for self-expression and unique experiences, and shall reimagine traditional practices that emphasize environmental circularity.
- Value
Less frequent and capped production—in addition to more conscientious consumption patterns, restricted use of synthetic textiles, and limited new resource extraction—shall prioritize sourcing alternative virgin materials that are environmentally replenishable, focusing on garment quality over quantity and utilizing existing valuable resources in the fashion industry.
- Duration
The lifespan of garments and textiles shall be extended through commonplace repair and recycling, and garment sharing infrastructures, incorporating post-consumer waste as a new resource in the fashion and building industries, and reframing non-traditional materials—like human material waste—to be worthy to use in new fashion goods.

Certifications are classified according to the European Commission's defined categorization for certification framework and types:

- Products or Services
Certifying a product or service that meets specific predetermined requirements that enable their lifespans to be extended.
- Processes or Systems
Certifying a series of procedures that a brand or a company adopts that are interconnected and meet certain quality requirements that contribute to limited quality-focused production and consumption
- Individuals
Certifying that an individual has amassed—over a set of stipulated length of time—extraordinary knowledge, skills, and expertise that surpass the industry standard or are proprietary to a specific brand, product, or tradition that demonstrate the potential to elevate established standards in the fashion industry.

FHCs are granted to recognize brands, companies, or people who have evidently contributed to the fashion industry by adopting responsible and innovative methods of production, shifting patterns of consumption, recentring value in regional know-how, and ensuring extended duration of fashion goods.

II.06.01 Contribution to Nightlife

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

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

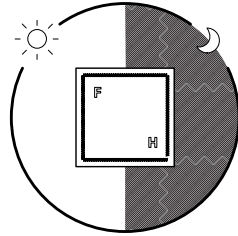


Fig. II.06.01.1 Governance Diversity and Safety

III. Certifications

III.03 Certification Types

Fashion House provides two different types of certifications :

1. Universal Certifications
2. Discretionary Certifications

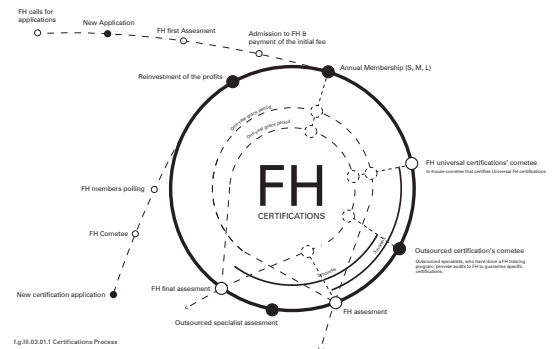


Fig. III.03.01.1 Certifications Process

III.03.01 Universal Certifications

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

03.01.1 For the Record Certification

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

03.01.2 Door to Door Certification

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

03.01.3 Everlasting Certification

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



Fig. 10.03.02.1 Fashion House Certification Stamp

III.03.02 Discretionary Certifications

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

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Tde FH Discretionary Certifications Category : Consumption

03.02.01. Classified Certification

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

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

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

External FH Consultant: A spatial-patenting expert

03.02.02. Growing-the-Scene Certification

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

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

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

External FH Consultant: A speakseasy enthusiast

03.02.03. Know-It-All Certification

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

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

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

External FH Consultant: A professor with an expertise in generalization

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03.02.09. Savoir-Faire Certification

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

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

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

External FH Consultant: A cultural historian

03.02.10. Made-from-Scratch Certification

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

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

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

External FH Consultant: A data analyst

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FH Certification Category : Value

03.02.11. Good-as-New Certification

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

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

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

External FH Consultant: A laundry technician

03.02.12. Made-to-Last Certification

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

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

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

External FH Consultant: A tailor

03.02.13. With Love Certification

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

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

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

External FH Consultant: A veteran seamstress

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03.02.04. Shameless Certification

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

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

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

External FH Consultant: A travel and fashion influencer

03.02.05. Perfect Match Certification

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

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

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

External FH Consultant: An environmental expert in landscape revivals

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FH Certification Category : Production

03.02.06. Off-the-Shelf Certification

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

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

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

External FH Consultant: A material scientist / researcher

03.02.07. On-the-House Certification

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

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

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

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

03.02.08. Re-Scents Certification

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

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

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

External FH Consultant: A botanical scientist

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03.02.14. Sweep-Up Certification

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

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

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

External FH Consultant: A bank executive

03.02.15. Sorted-Out Certification

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

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

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

External FH Consultant: A garment recycling expert

03.02.16. Clothes-the-Loop Certification

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

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

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

External FH Consultant: An architect

61

FH Certification Category : Duration

03.02.17. Nowhere-to-Hide Certification

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

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

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

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

03.02.18. End-to-End Certification

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

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

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

External FH Consultant: A sustainability consultant specializing in textiles

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03.02.19. As-Found Certification

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

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

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

External FH Consultant: A travel influencer

03.02.20. Cult-rated Certification

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

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

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

External FH Consultant: A product designer specialized in digital technologies

03.02.21. Extra-Ordinary Certification

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

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

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

External FH Consultant: An athlete involved in extreme winter sports

63

03.02.22. Right-to-Replica Certification

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

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

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

External FH Consultant: A counterfeit analyst

03.02.23. Ready-to-Grow Certification

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

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

External FH Consultant: A wool farmer

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III.05
Certification Protocols

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

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

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

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

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

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

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

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

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

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

67

III.05
Coding System

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

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


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

66

III.05.01 Coding System

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



E.g. III.05.01.1 Red Thread symbol

Fashion House has two types of labels.

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

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


1 2 3 4	Type
1 2 3 4	Group
0 0 1 0	ID Number
0 0 2 0	

1 2 3 4	1 Individual's
1 2 3 4	2 Process
0 0 0 0	3 System
0 0 2 0	4 Product

1 2 3 4	1 Consumption
1 2 3 4	2 Production
0 0 0 0	3 Duration
0 0 2 0	4 Value

1 2 3 4	Fashion House Registration Number
1 2 3 4	
0 0 0 0	
0 0 2 0	

1 2 3 4	Label
1 2 3 4	
0 0 1 0	
0 0 2 0	



E.g. III.05.01.2 Codified System

70

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



E.g. III.05.01.3 Apply to products

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



E.g. III.05.01.4 Fashion House Application Interface

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IV. Toward the Red Thread

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IV.01 Intro- from Consumption to Waste

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

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

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IV.01.02 Production to Consumption

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

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

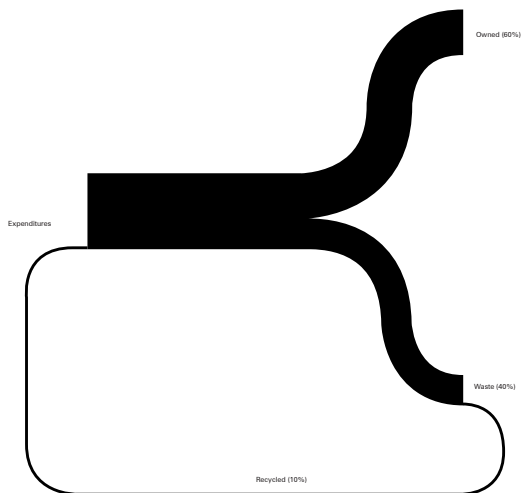


Fig. IV.01.02.1 Current situation in 2022

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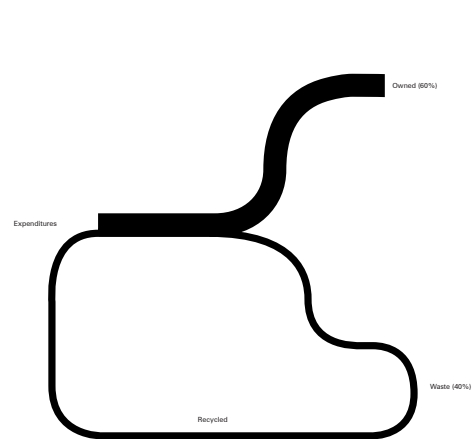


Fig. IV.01.01.2 Speculation for 2040

81

IV.01.01 Production to Consumption

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

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

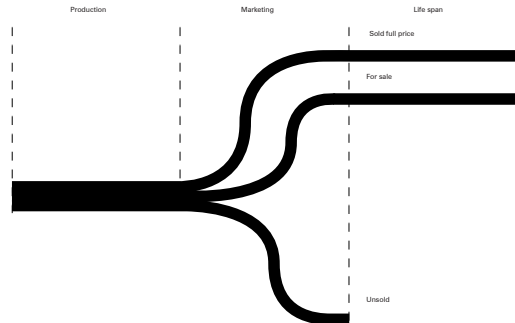


Fig. IV.01.01.1 Current situation in 2022

78

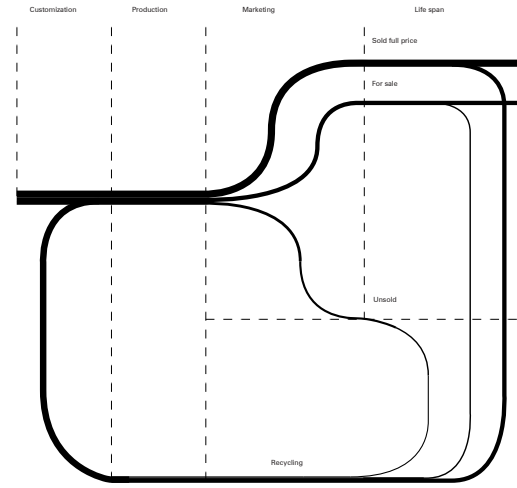


Fig. IV.01.01.2 Speculation for 2040

79

IV.01.03 The one percent

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

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

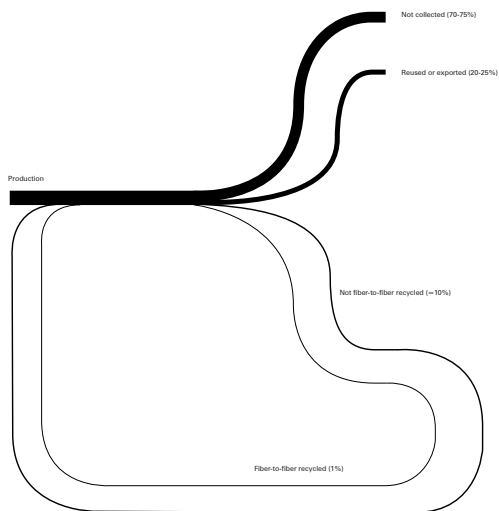


Fig. IV.01.03.1 Current situation in 2022

82

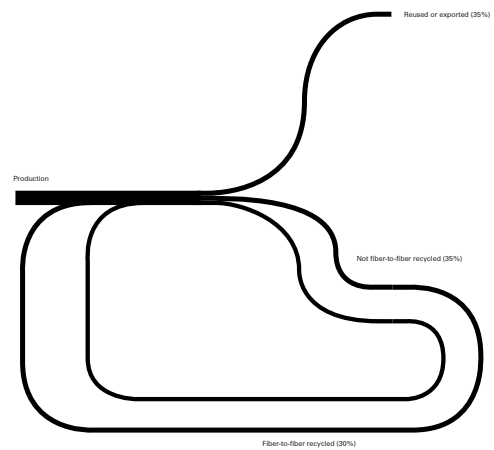


Fig. IV.01.03.2 Speculation for 2040

83

IV.01.04 Nine Million Tons Waste

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

9 million tons

7

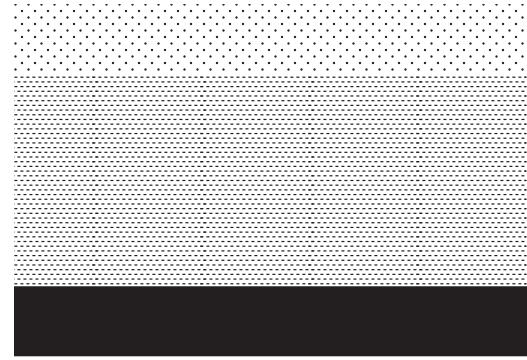
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2020

Eg. (0.01.04.1) The Nine Million Tons

84

Fast fashion trajectory



Fashion House scenario

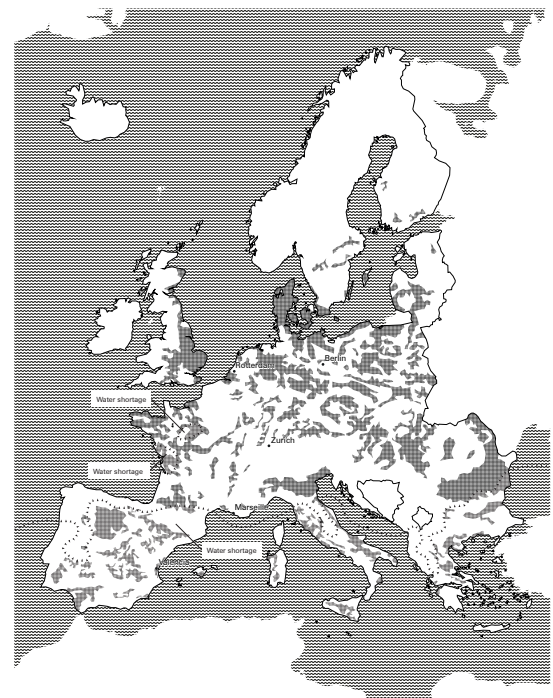
2040

85

IV.03 Raw Materials

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

91



Raw Materials | Arable land

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

Legend

Arable land
Risk for watershortage in 2050

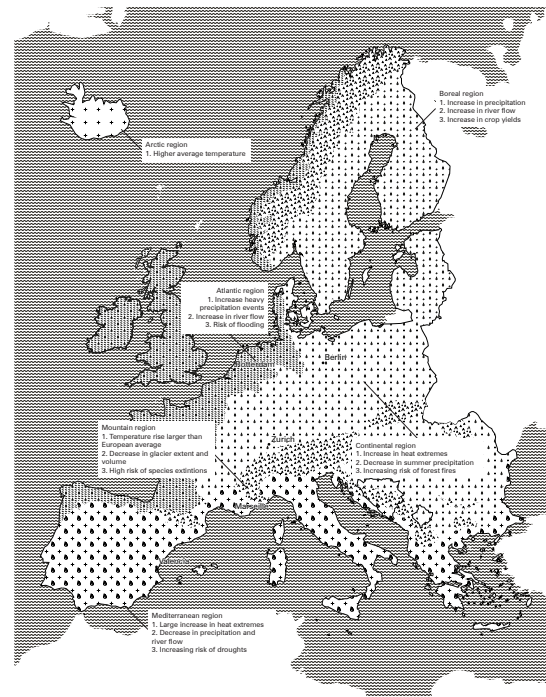
0 100 400km

92

IV.02
Climate

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

87

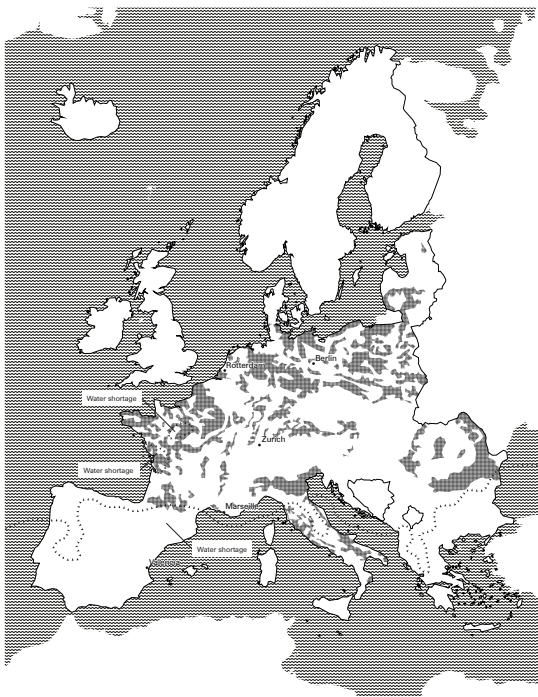


Climate

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

0 100 400km

89



Raw Materials | Hemp

This map shows the hemp distribution within the arable areas.

0 100 400km

93

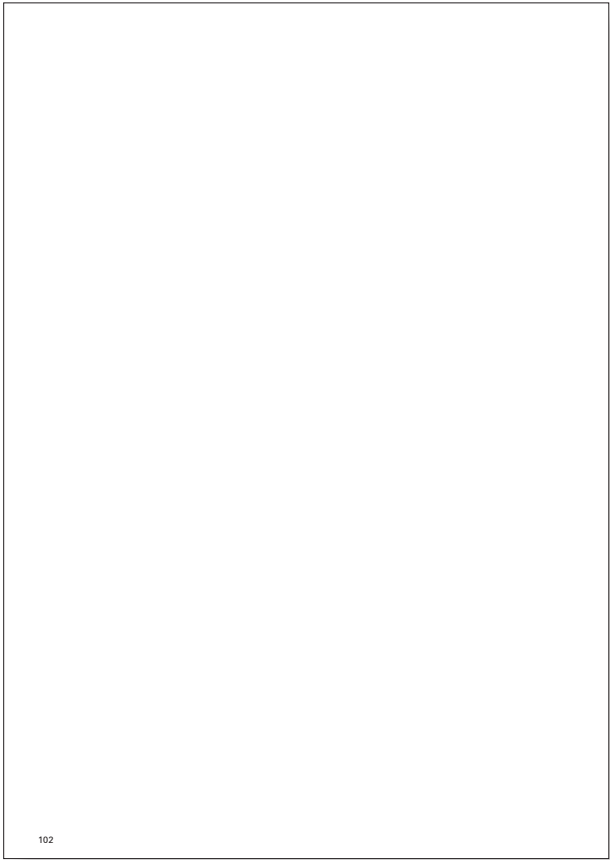
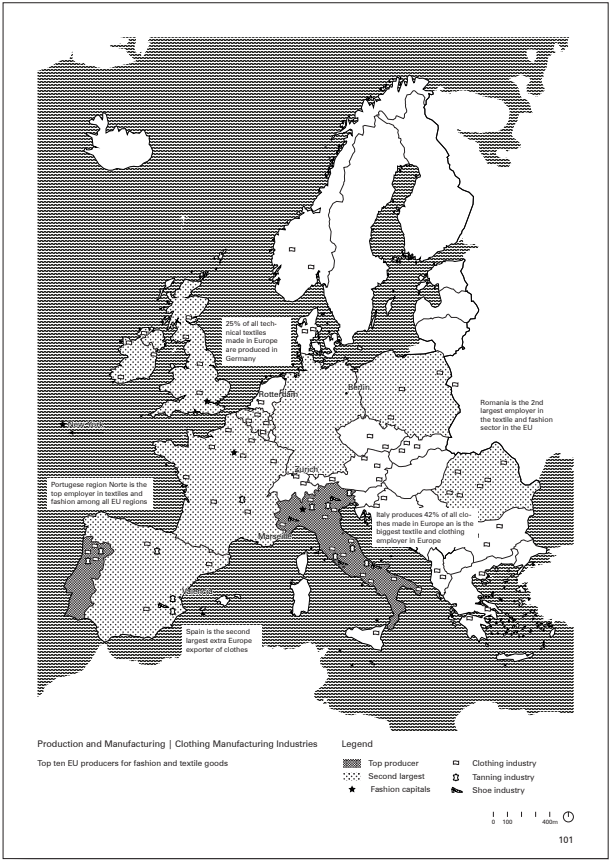
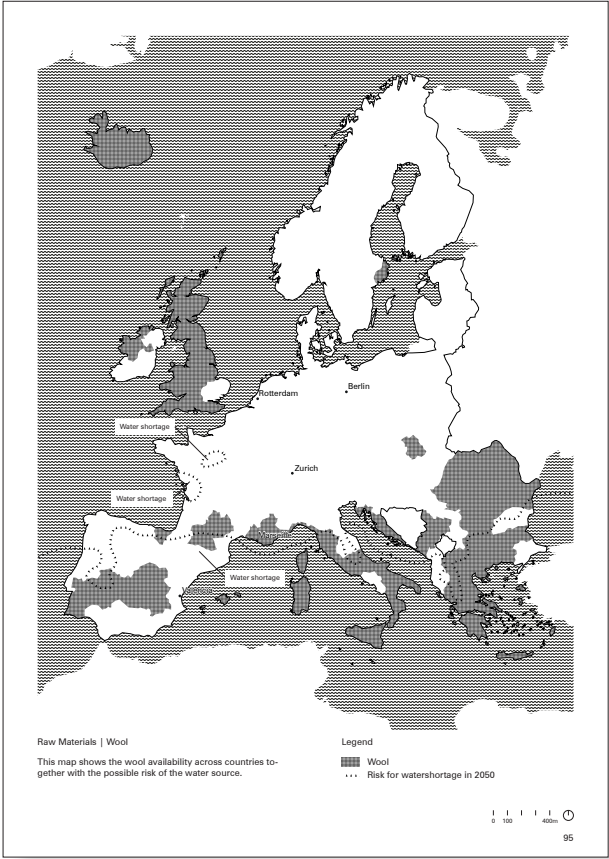


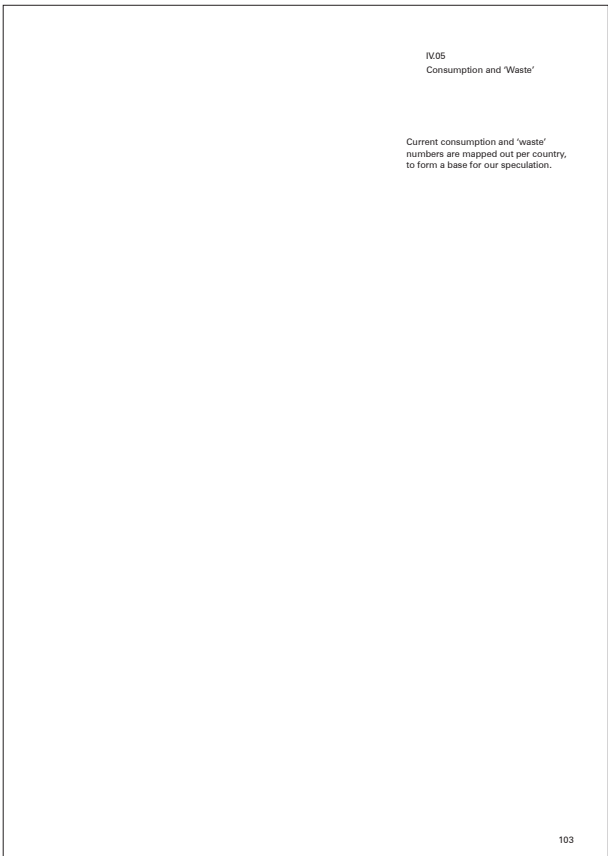
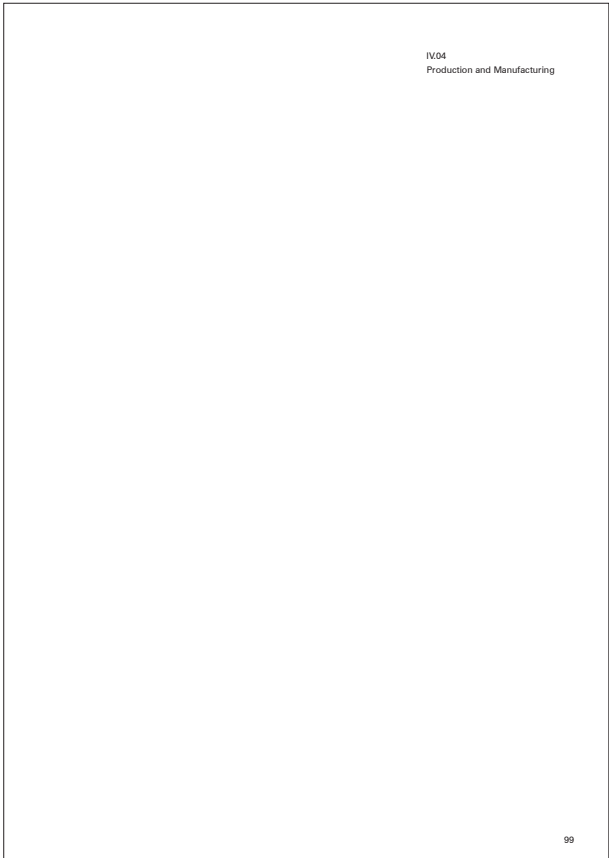
Raw Materials | Cotton

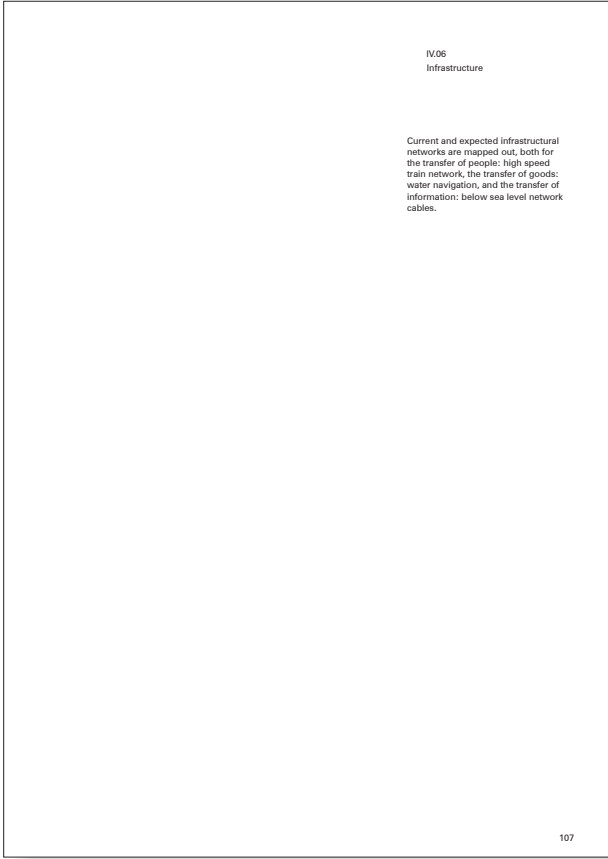
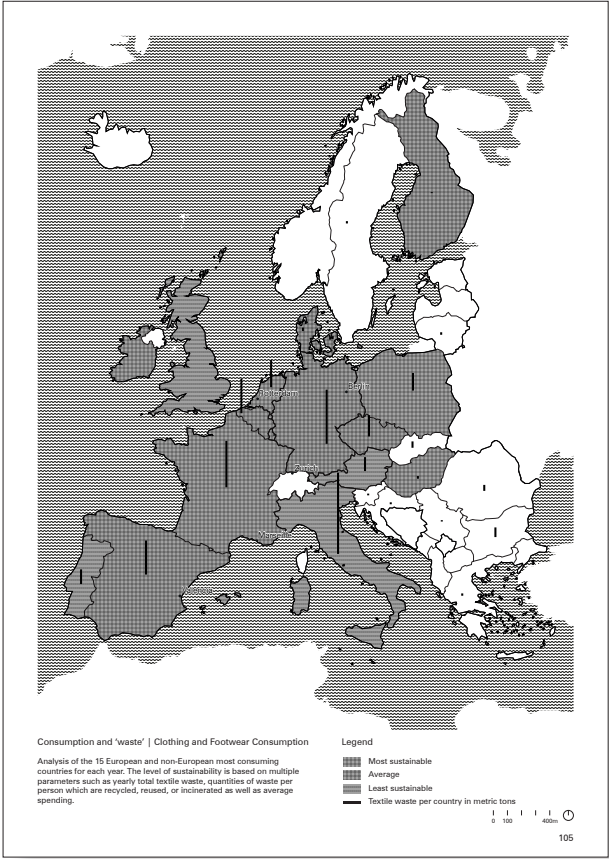
This map illustrates the amount of cotton available in relation to the water scarcity.

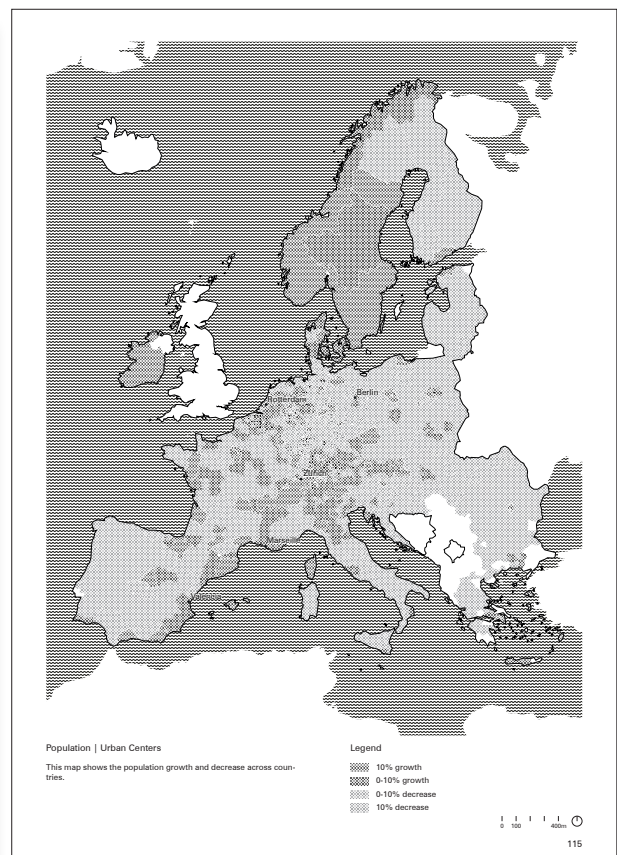
0 100 400km

94



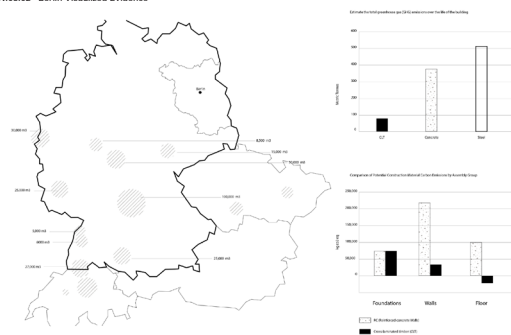






Current and expected infrastructural networks are mapped out, both for the transfer of people: high speed train network, the transfer of goods: water navigation, and the transfer of information: below sea level network cables.

IV.08.02 Berlin Visualized Evidence



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

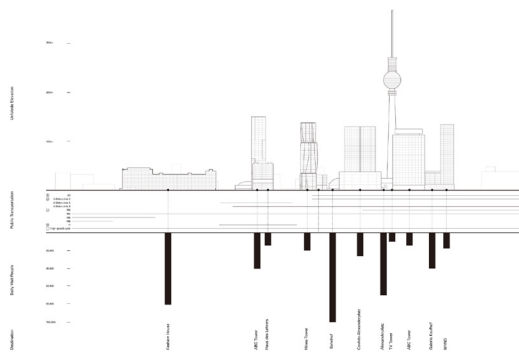
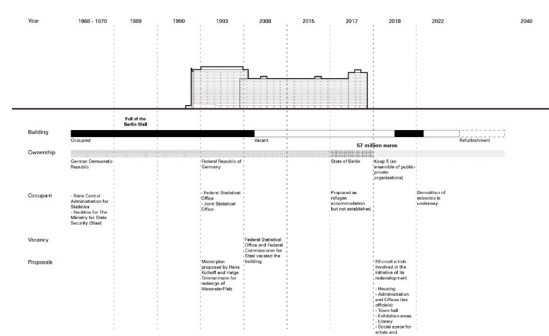


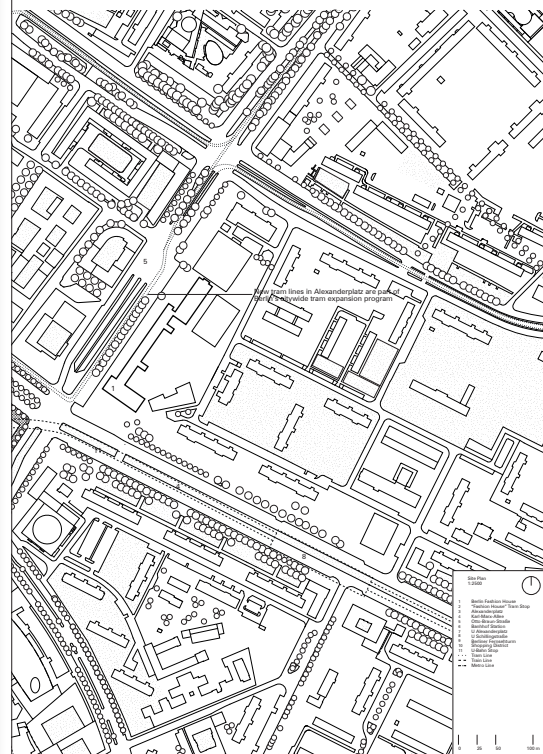
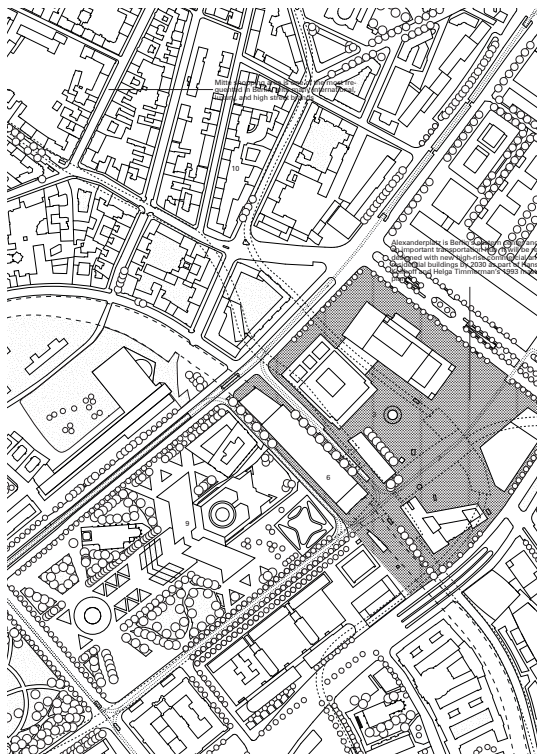
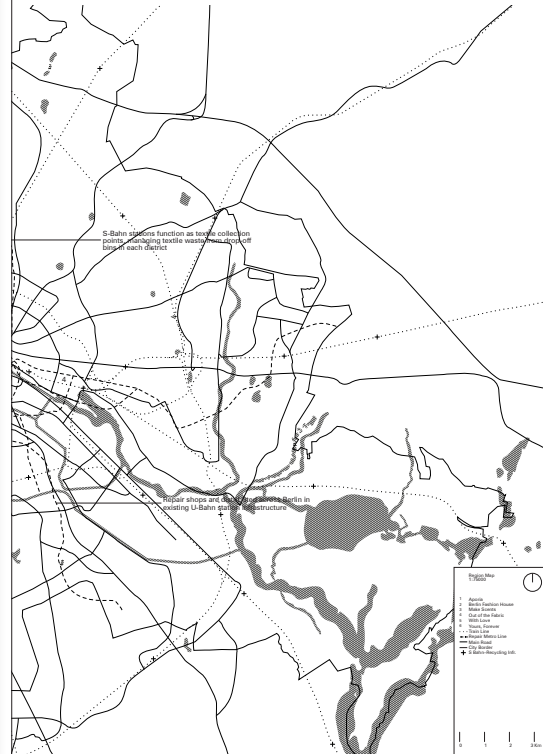
fig.IV.08.02.2 Unfolded Elevation around Fashion House Berlin

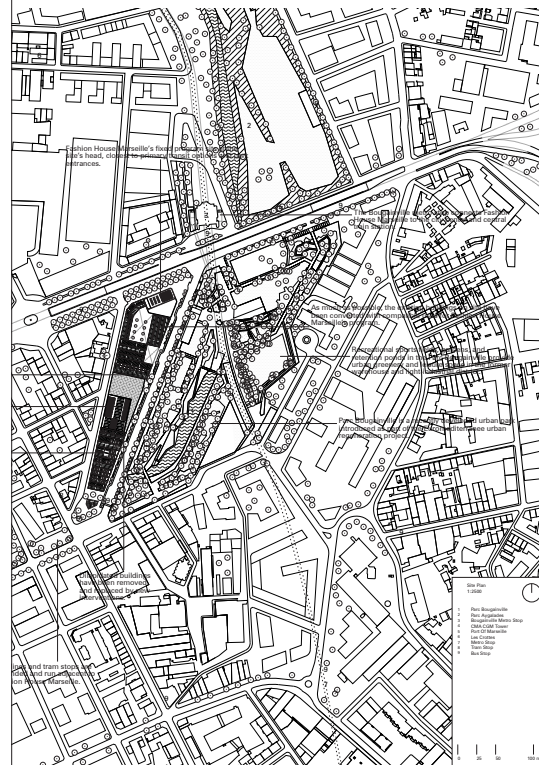
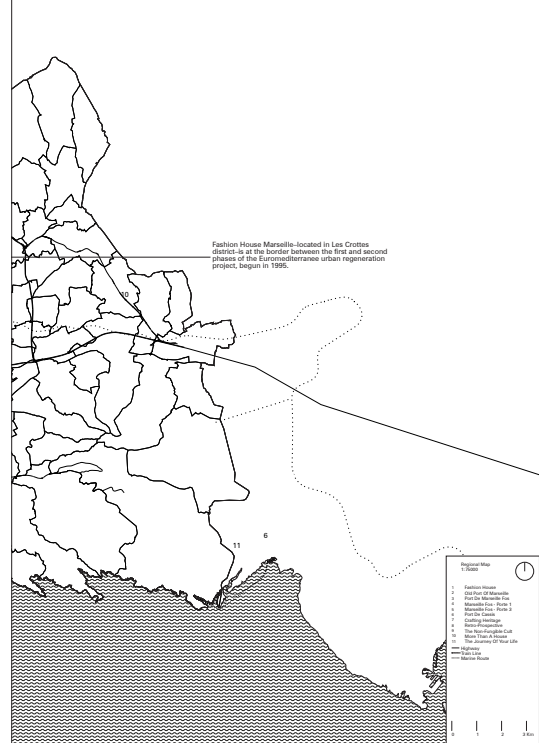
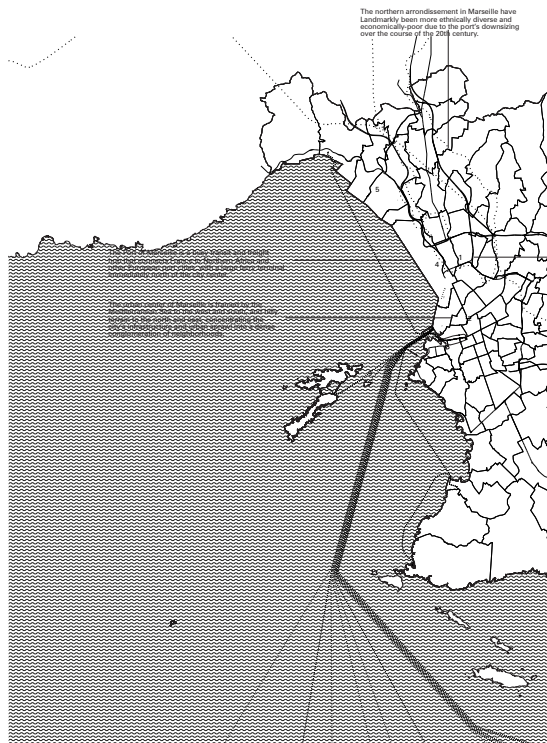


f.g./V08.02.3 Haus der Statistik - Chronological Scenario



f.g.IV.08.02.4 Evolution of Office Layout





IV.08.05 Marseille Visualized Evidence

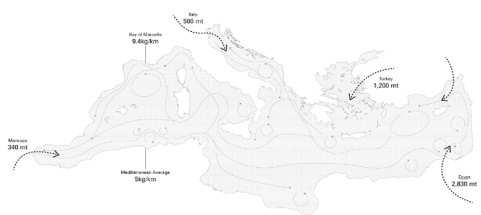


Fig.IV.08.05.1 Mediterranean Marine Plastic Pollution

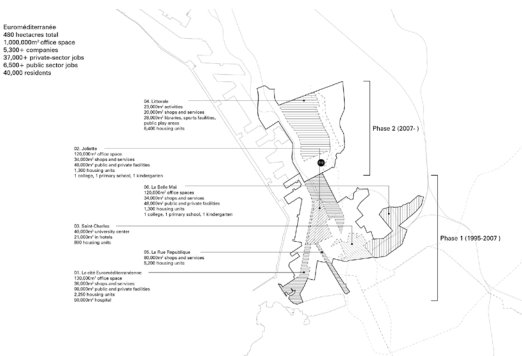
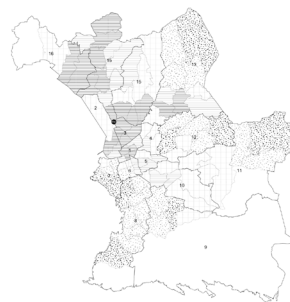
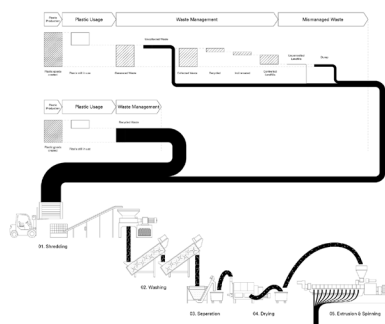


Fig.IV.08.05.2 Euromediterranean Masterplan

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E.g. IV08.05.3 Marseille Poverty Unemployment



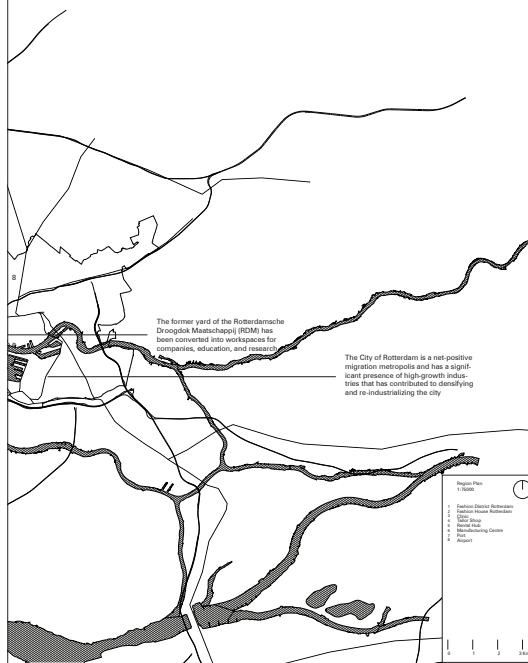
f.g.II.08.05.4 Plastic Recycling Process

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IV.08.07 Rotterdam Regional Plan



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IV.08.08 - Visualized Evidence



Fig. IV.08.08.1 Europe's Navigable Waterways

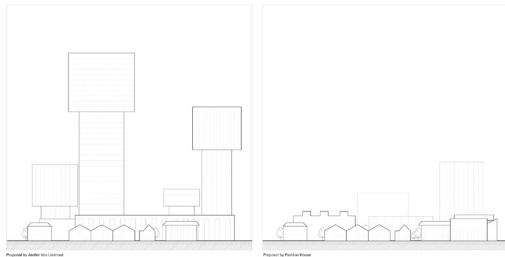


Fig. IV.08.08.2 New Proposed by Fashion House Rotterdam

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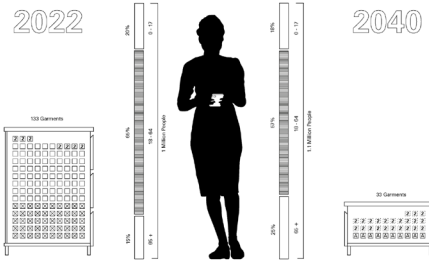


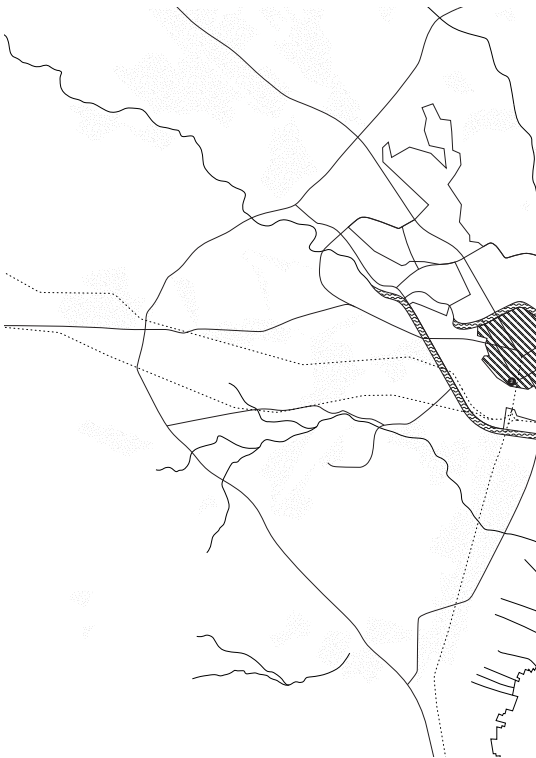
Fig. IV.08.08.3 Rotterdam's Closet



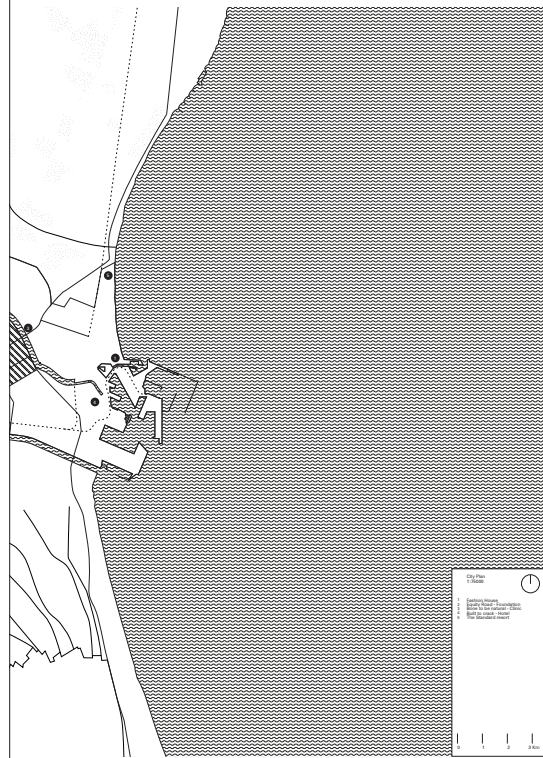
Fig. IV.08.08.4 Merchant House

133

IV.08.10 - Valencia Regional Plan

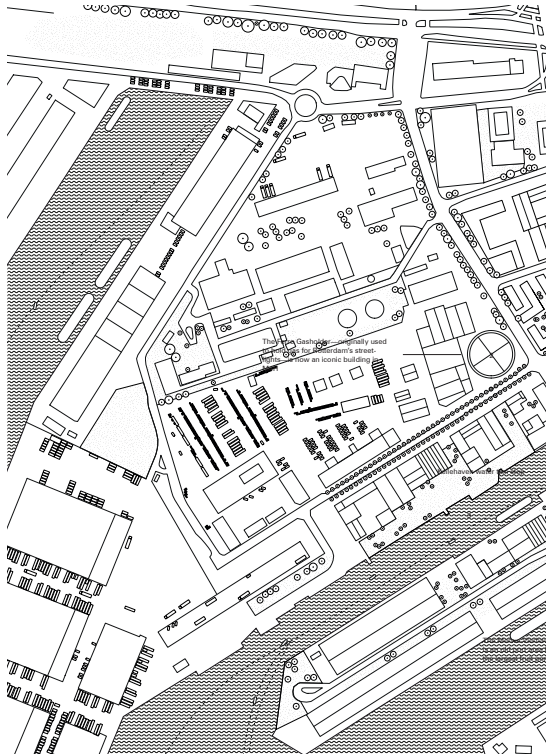


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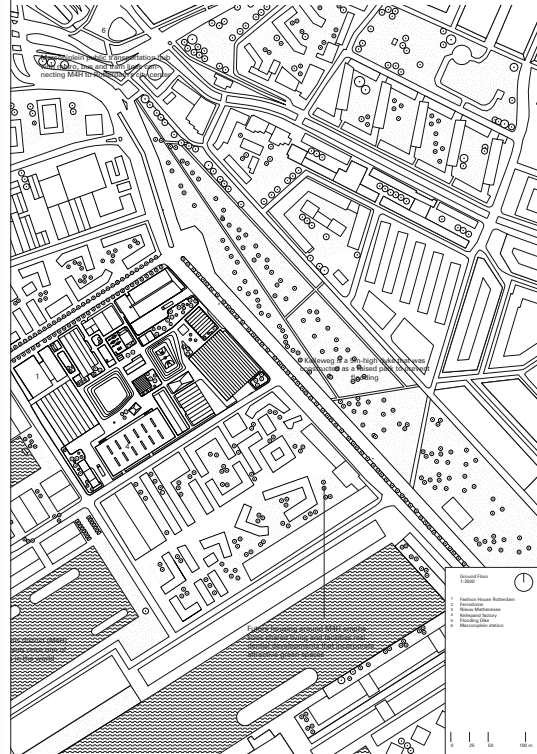


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IV.08.09 Rotterdam Site Plan



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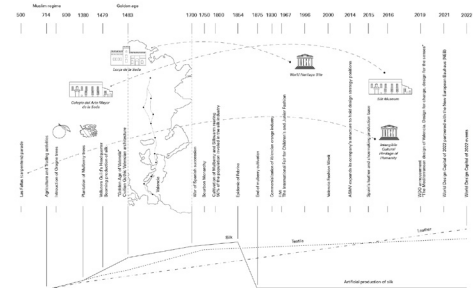


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IV.08.11 Valencia Visualized Evidence

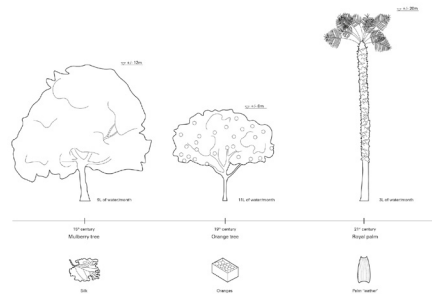


Eg.IV.08.11.1 European Bamboo Project

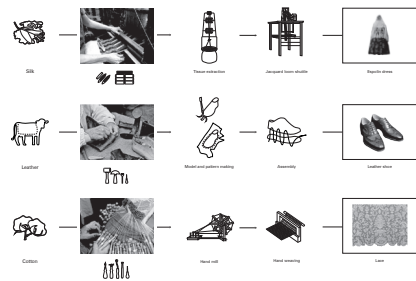


Eg.IV.08.11.2 Number of members' compilation process Membership Types

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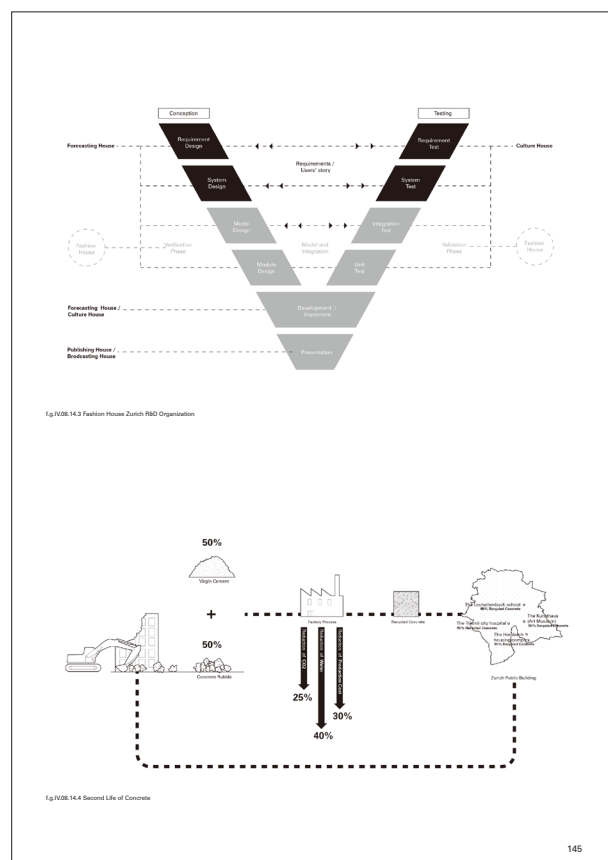
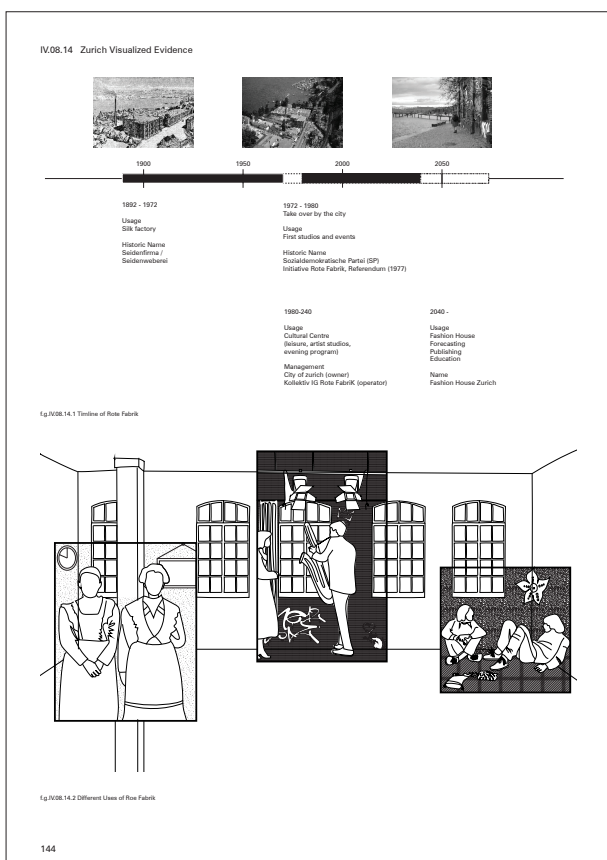
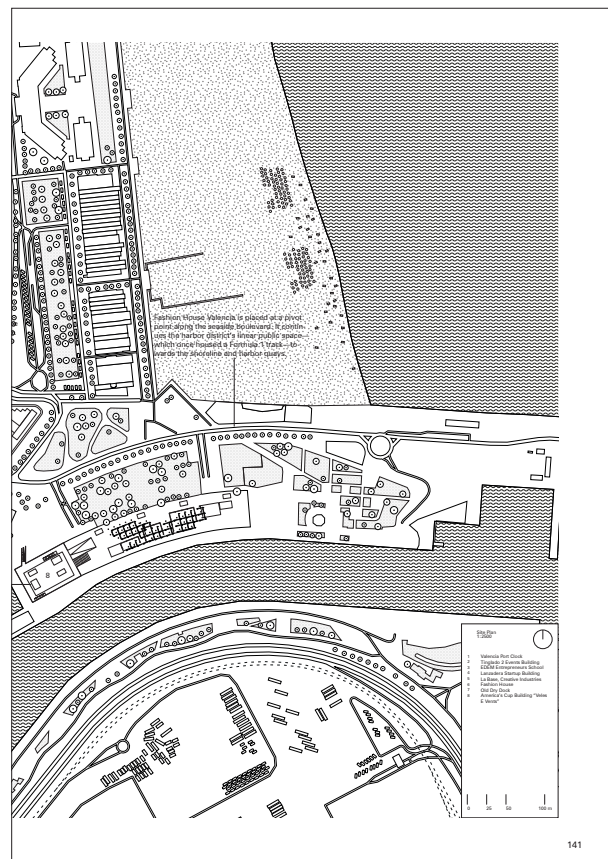
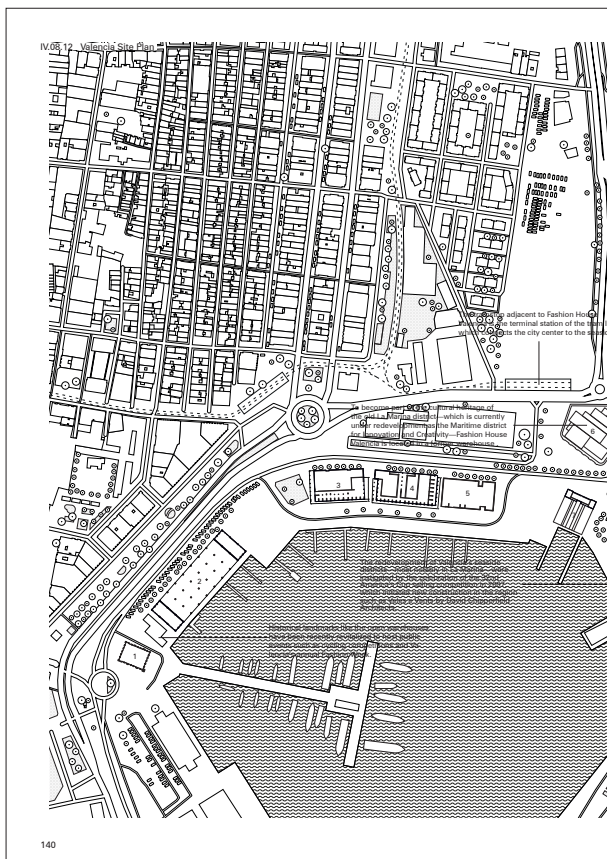


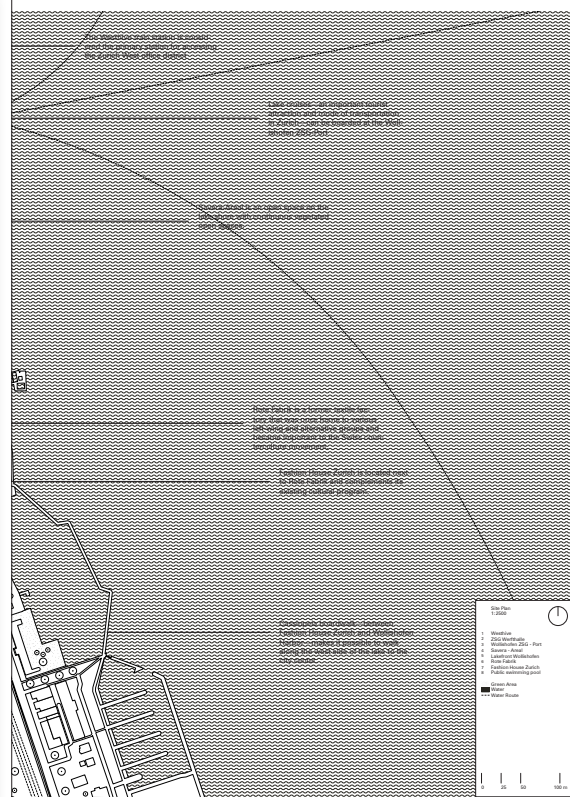
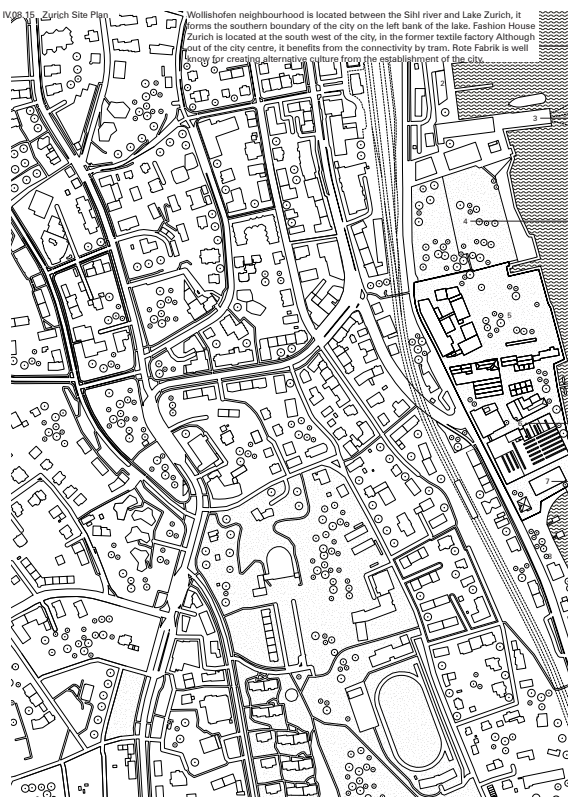
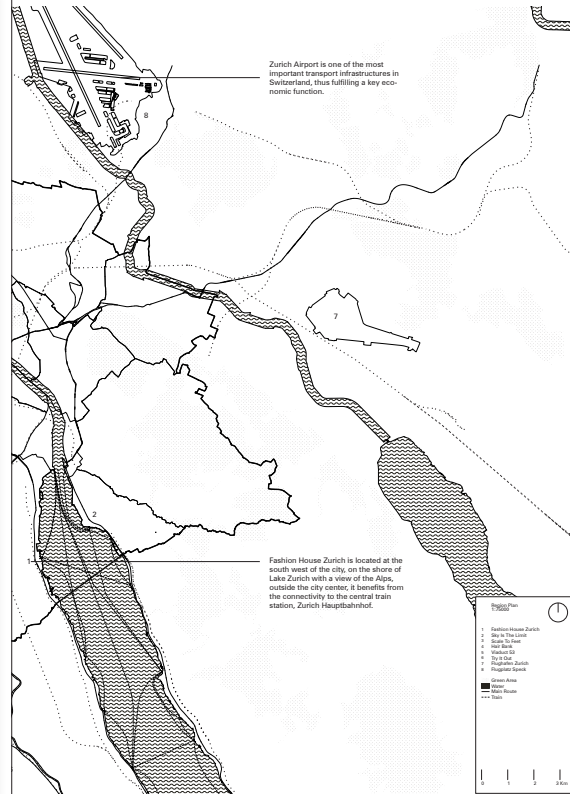
Eg.IV.08.11.3 Succession of trees in the Valencia region through the years



Eg.IV.08.11.4 Handcraft Manufacturing

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

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

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

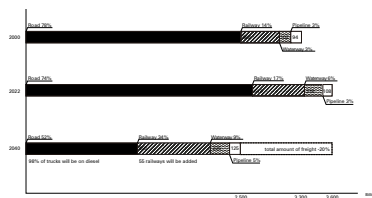


Fig.V02.02.2 Tendency of freight transportation change

V.02.03 Accessibility

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

02.03.2 Frontage signage along pedestrian-first routes is paramount.

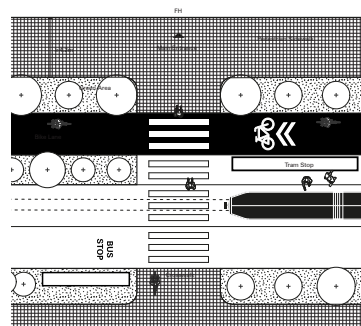


Fig.V02.03.1 Fashion House and its surrounding

V.02.04 Accommodating Changing Climatic Conditions

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

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

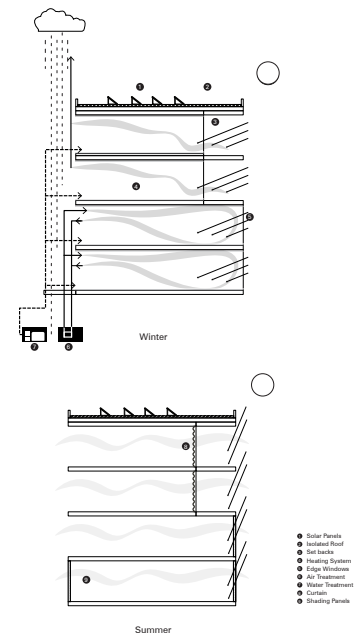


Fig.V02.04.1 Climate System

V02 Site Selection

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

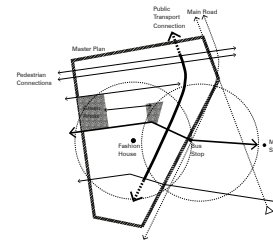
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V02.01 Real Estate

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

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

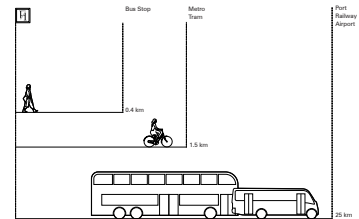
02.01.3 Fashion House is situated in a well-connected district so that it can be easily reached by local producers, designers, and visitors.



E.g.V02.01.1 Master Plan Outline

V02.02 Public Transportation

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



E.g.V02.02.1 Master Plan Outline

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

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V03 Site Design

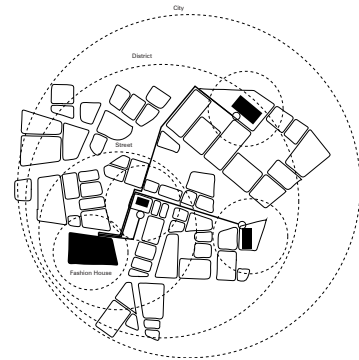
Fashion House's surroundings—gardens, public areas for people to sit or interact, and premises access—shall follow common patterns that highlight activity on the ground floor.

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V03.01 Urban Anchor

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

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

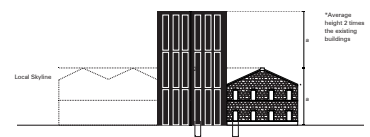


E.g.V03.01.1 Urban Impact

V03.02 Context

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

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



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

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V03.03 Public Space

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

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

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

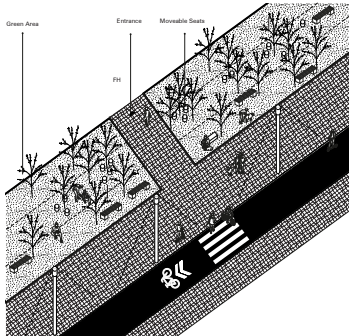
03.03.1 Outdoors must provide shading and flexible seating. Seating that can be rearranged to accommodate different group sizes and needs shall be included so that each outdoor space has many possible uses. Seating areas shall be arranged to allow members and employees to congregate or sit individually,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

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

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

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

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



Eg V03.03.1 Fashion House Public Space

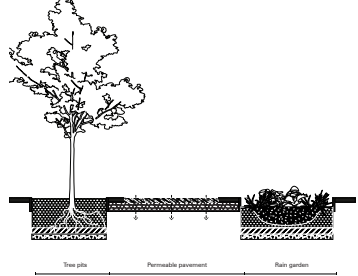
159

V03.04 Natural Features

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

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

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



Eg V03.04.1 Green Infrastructure

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

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

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

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

V03.05 Art

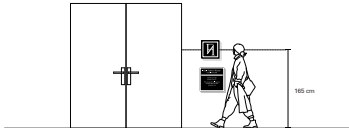
03.05.1. In member-facing spaces, and spaces of high-traffic, art commissioned by regional artists will be displayed to enrich each location's spaces with a friendly and modest atmosphere.

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

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03.07.2. Interior Signage

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

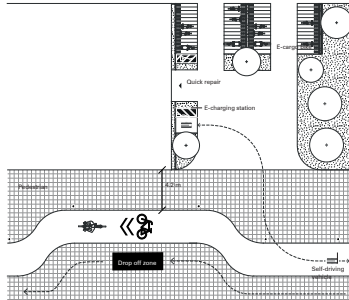


Eg V03.07.1 Fashion House Signage position

V03.08 Logistics

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

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



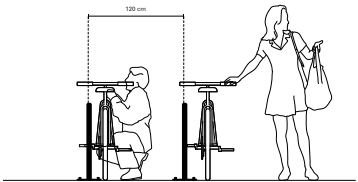
Eg V03.08.1 Fashion House Standard Logistic Area Design

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V03.09 Parking

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

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



Eg V03.09.1 Bike Parking Infrastructure Installation

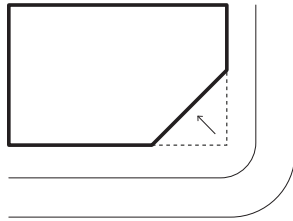
164

V03.06 Facades

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

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

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

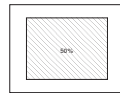


E.g.V03.06.1 Buildings in a corner

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

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

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



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

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

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

03.06.9. The South Facade must open towards the outdoors.

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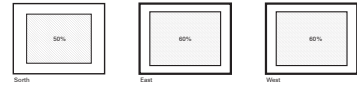
V04 Building Design

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

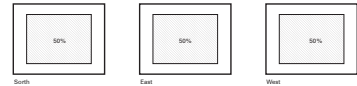
165

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

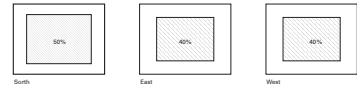
03b, Humid continental climate: Central and North-east Europe



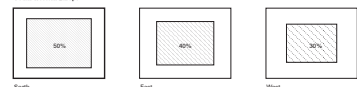
03c, Humid temperate climate: North-western Europe



03d, Steppe climate: South-western Europe



03e, Mediterranean climate: South-western Europe



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

V03.07 Signage

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

03.07.1. Exterior Signage

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

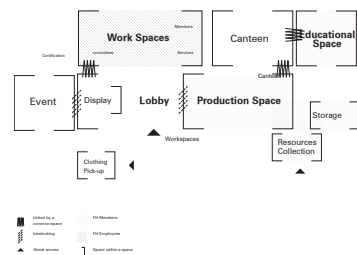
162

V04.01 Space Tactics

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

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

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



E.g.V04.01.1 Spatial progression of program

V04.02 Ground Floor

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

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

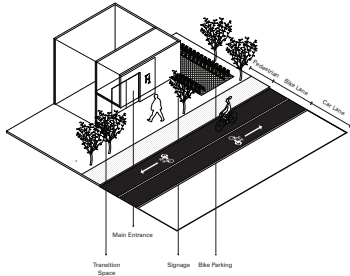
04.02.3. Celebrating the distinct contributions to the Red Thread network, the flex-program spaces of each Fashion House location are featured prominently in the allocation and organization of the ground floor.

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

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V04.03 Entry

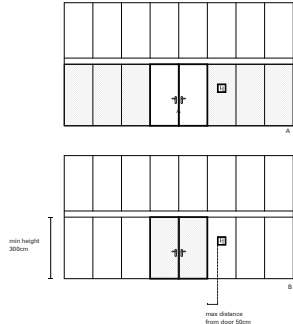
Prioritizing pedestrian access, Fashion House's public space guides its visitors towards the main entrance.



Eg V04.03.1 Fashion House Entrance surroundings

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

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



Eg V04.03.2 Fashion House Main Door Material

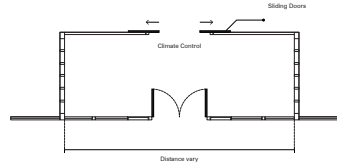
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04.03.3 Where possible, the main entry door shall be set back from the minimum setback line of the building plot to create a transition between interior and exterior. The entry threshold is articulated with a small vestibule prior to entering the lobby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

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

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

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



Eg V04.03.3 Fashion House Main Door Dimension

V04.04 Lobby

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

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

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

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

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

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V04.05 Collection Points

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

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

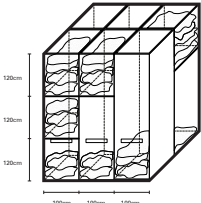
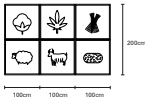
04.05.2 Resources collection point

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

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

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

04.05.3 Textile Drop off points



Eg V04.05.1 Textile Drop-off box dimension

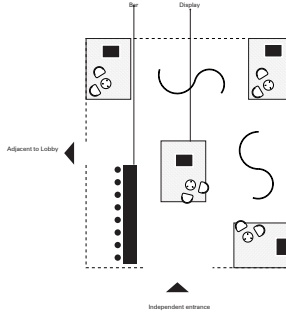
04.05.3.1 Fashion House locations shall provide designated spaces for members, neighborhood residents, or passersby to donate and recycle old textiles and post-consumer textile waste.

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

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

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04.05.4 Clothing Pick-up

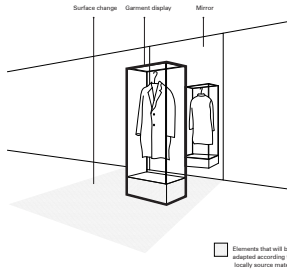


Eg V04.05.2 Fashion House Clothing Pickup Plan Instruction

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

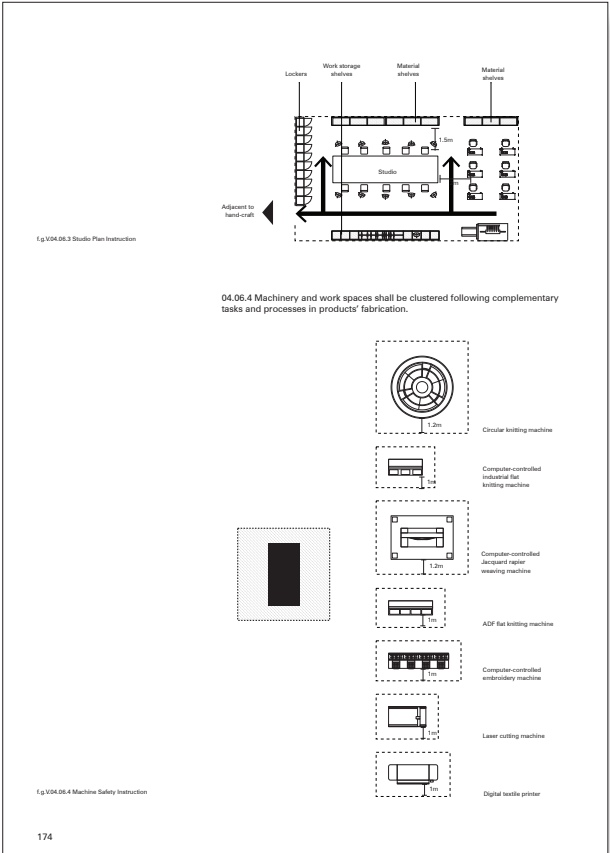
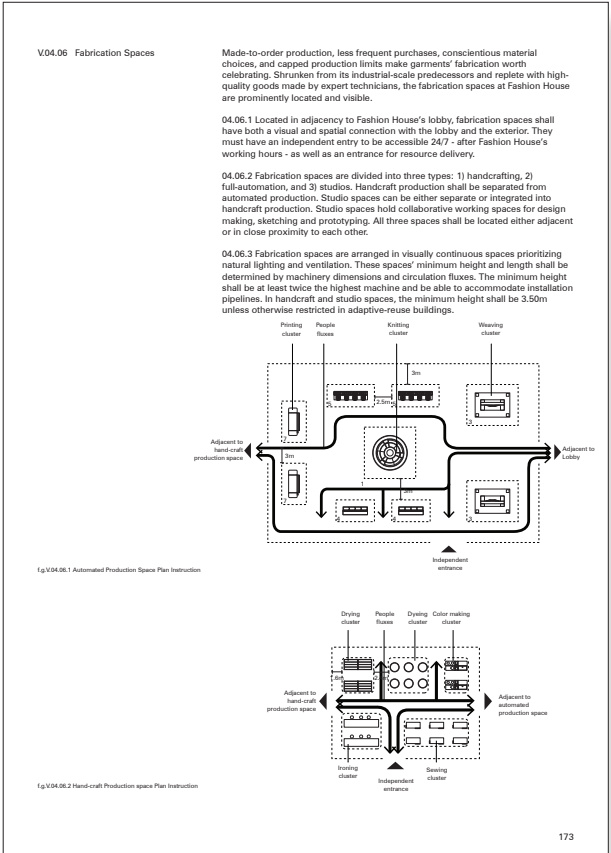
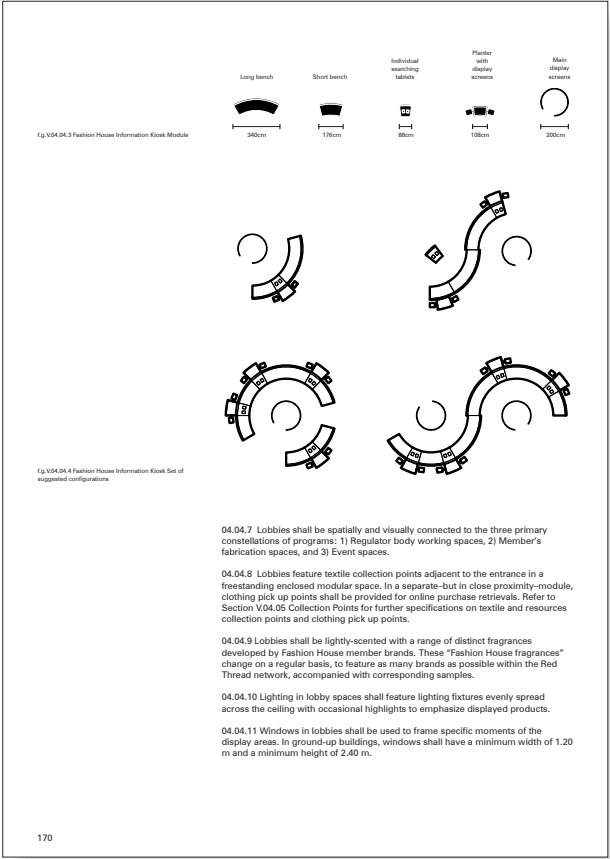
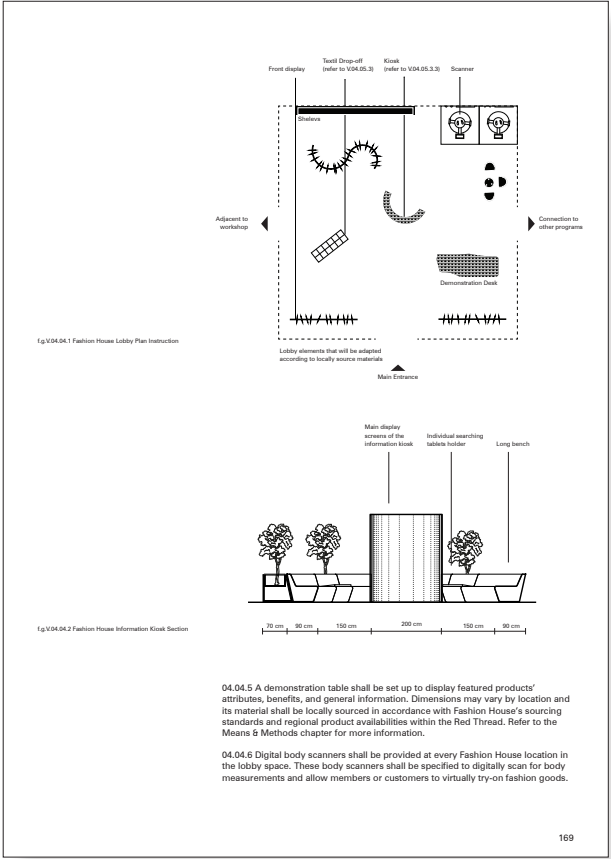
04.05.4.1 Retrievals are scheduled throughout Fashion House's daily operating hours. A maximum of 2 to 4 customers can be scheduled per hour to allow ample time for customers to try on their purchased goods and ask questions on its care instructions.

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



Eg V04.05.3 Fashion House Clothing Pickup Garment Display Area

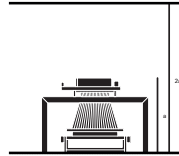
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04.06.5 Fabrication spaces shall provide tools and equipment for beginning-to-end garment and fashion goods fabrication that are organized into specialized clusters corresponding to complementary techniques and/or stages in garment construction. Technicians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

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

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



Eg V04.06.5 Production Space Ceiling Height

V04.07 Working Spaces

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

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

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

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

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

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

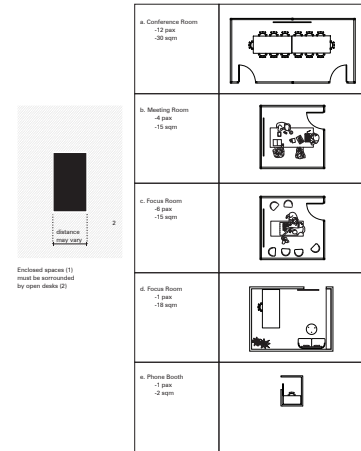
04.07.6 Working spaces designated for patent review and approval shall provide safe storage spaces for official paper documents.

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

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

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



Eg V04.07.1 Fashion House Office Area Layout

V04.08 Common Areas

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

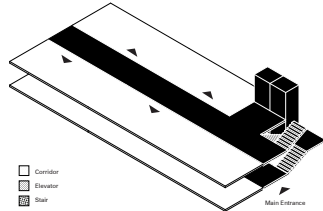
04.08.1 Sitting arrangements shall be provided in and around common areas to provide alternate spaces to enjoy breaks during the day.

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

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

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



Eg V04.11.1 Circulation Layout

V04.12 Services

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

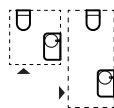
04.12.1 Every Fashion House location will consolidate primary and fixed mechanical equipment into designated mechanical and/or building systems rooms.

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

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

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

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

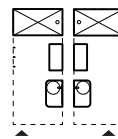


Eg V04.12.1 Fashion House Restroom Layout

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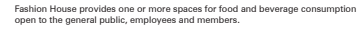
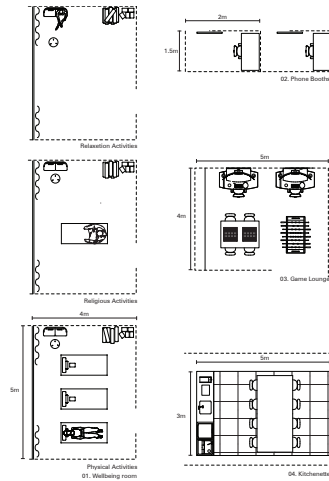
04.12.6 Toilets must be seamlessly integrated into the space and should not be viewed as separate areas.

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



Eg V04.12.2 Fashion House Changing Room Layout

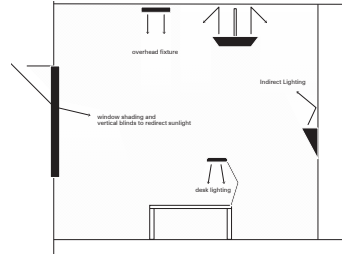
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V.05
Building Specifications

V.05.01 Equipment

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



Eg. V05.02.2 Lighting Type

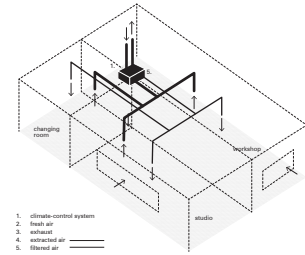
V.05.03 Climate Control

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

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

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



Eg. V05.03.1 Fashion House General Ventilation System

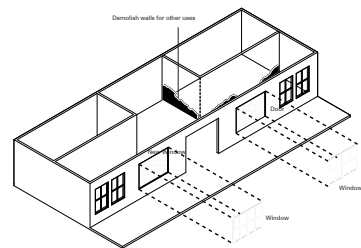
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V.06.02 Demolition

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

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

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



Eg. V06.02.1 Demolition Elements

V.06.03 Construction Techniques

- 06.03.1 New construction should not specify techniques that require specialists or equipment that is not readily procurable within the Red Thread network.

- 06.03.2 Non-invasive attachment techniques for easy dismantling in case of change of program or future extensions are encouraged.

V.06.04 Building Materials

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

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

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

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

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

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

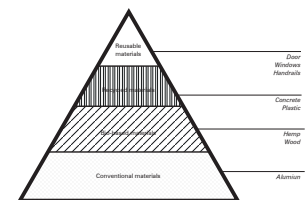
- 06.04.4 Specified materials must have low-carbon footprints, within accordance to European Union 2050 climate-neutral guidelines, except when no other alternatives are available.

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

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

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

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



Eg. V06.04.1 Material Hierarchy of Fashion House

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V.06
Means & Methods

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

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V.06.01 Heritage

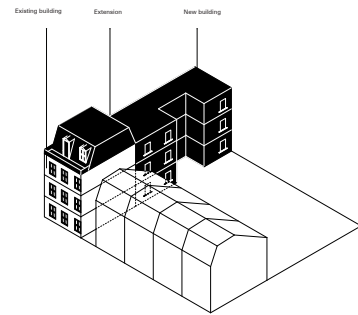
Following International standards for heritage buildings and construction, Fashion House employs distinct strategies to appropriately incorporate existing buildings and techniques into its locations.

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

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

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

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



E.g. V.06.01.1 Adaptive Reuse

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

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

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

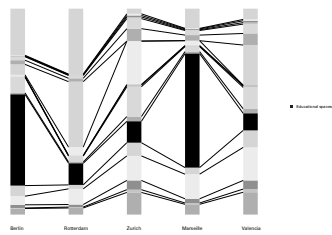
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Appendix

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APPX.01
Program Matrix

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lg AP1 Program graph Educational Spaces

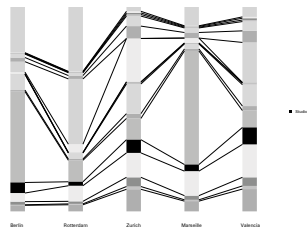
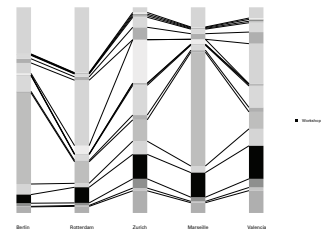
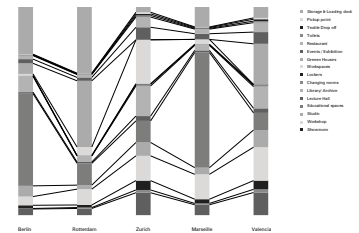


Fig AP2 Program graph Studio



f.g.AP3 Program graph Workshop



Eg. APA Program graphs

APPX.02.01 Berlin Protagonists

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



		BERLIN		ROTTERDAM		ZURICH		MARSEILLE		VALENCIA	
	Fashion House Members	3,002		1,980		1,853		1,457		1,287	
	PH Employees	124		75		85		88		75	
	Working Space Capacity	150		65		78		72		64	
Regulatory body	Office Spaces	3%	860	3.16%	500	10.75%	560	4.96%	540	10.85%	500
	Lobby/ Reception	0.2%	70	0.44%	70	1.34%	70	0.64%	70	1.52%	70
	Showroom	1.5%	450	1.24%	180	4.51%	235	2.62%	220	4.23%	180
	Workshop	4.2%	1,258	7.83%	1,200	11.96%	620	11.99%	1,200	18.88%	740
	Studio	5.1%	1,004	1.91%	300	18.79%	875	3.17%	345	8.24%	388
	Educational spaces	44.3%	13,000	10.49%	1,800	0.00%	0	55.40%	6,030	8.24%	380
	Lecture Hall	0.8%	225	0.84%	100	2.36%	120	1.61%	110	2.17%	100
	Library Archive	7.6%	2,235	2.88%	400	14.49%	750	2.39%	260	10.41%	480
	Changing rooms	0.3%	75	0.22%	35	0.77%	40	0.37%	40	0.78%	35
	Lockers	0.1%	25	0.10%	15	0.29%	15	0.14%	15	0.33%	15
MEMBERS	Workspaces (offices that are not part of the regulatory body)	0.8%	225	4.07%	640	21.11%	1,100	2.39%	260	0.00%	0
	Green Houses	5.1%	1,490	31.78%	5,000	0.00%	0	0.00%	0	19.52%	900
	Events / Exhibition	2.0%	600	1.85%	280	6.05%	315	2.71%	295	5.84%	280
	Restaurant	1.7%	490	1.37%	215	4.89%	255	2.20%	240	4.56%	210
	Toilets	0.2%	70	0.22%	30	0.77%	40	0.37%	40	0.78%	30
PUBLIC	Toilet Drop off	0.2%	80	0.25%	40	0.77%	40	0.37%	40	0.87%	40
	Pickup point	0.2%	70	0.19%	30	0.77%	40	0.32%	35	0.65%	30
	Loading dock + storage	22.7%	6,650	31.78%	5,000	2.95%	150	9.55%	1,040	5.21%	240
	TOTAL SUM	100%	29,321	100%	15,735	100%	5,210	100%	10,885	100%	4,610

Eg ARS Fashion House Square Meters



Second hand shopper Young club-visiting tourists Club socializers



Local academicians Fur divas Second hand shopper

APPX.02.02 Marseilles Protagonists

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



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APPX.02.03 Rotterdam Protagonists

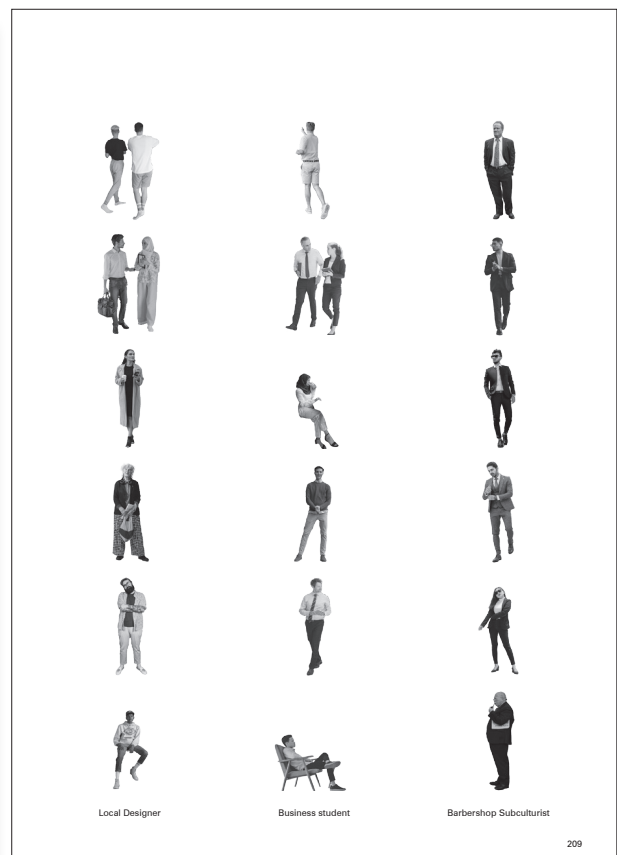
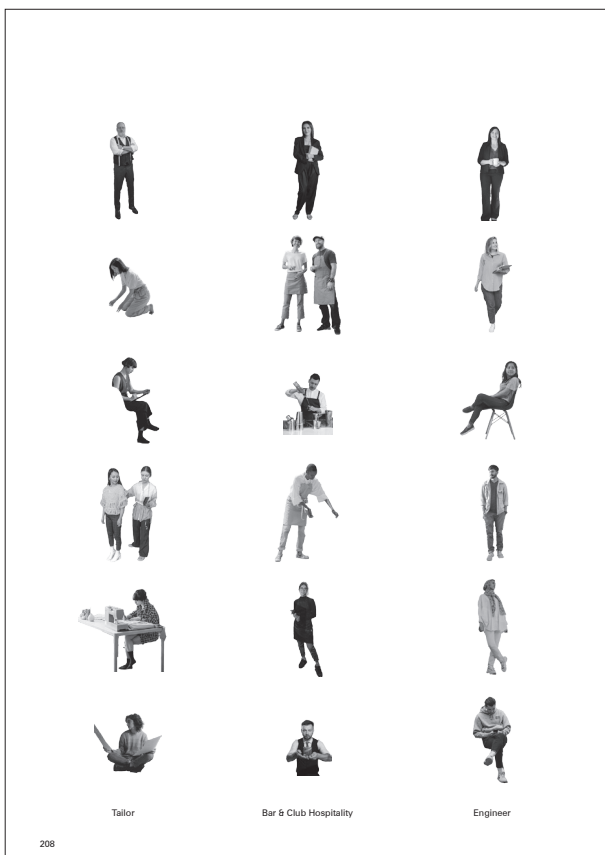
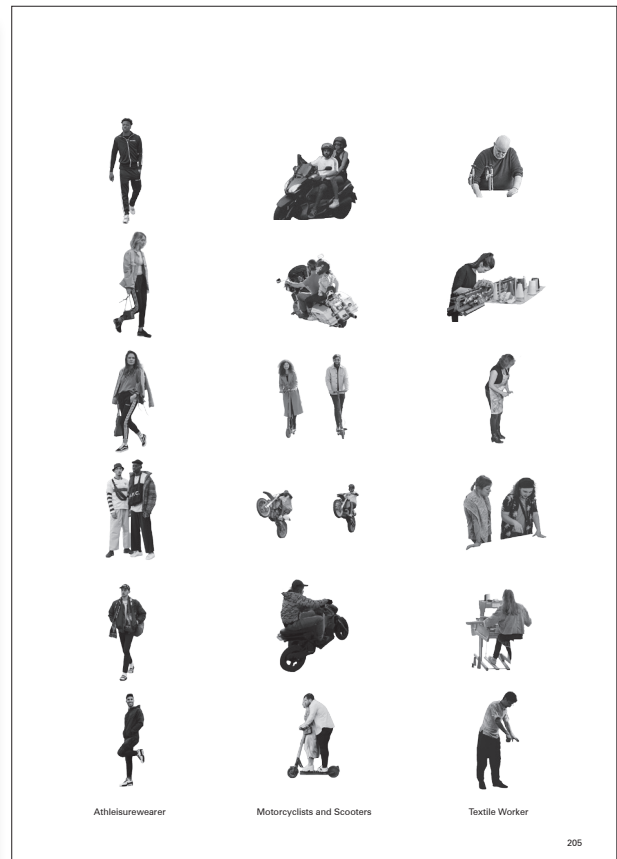
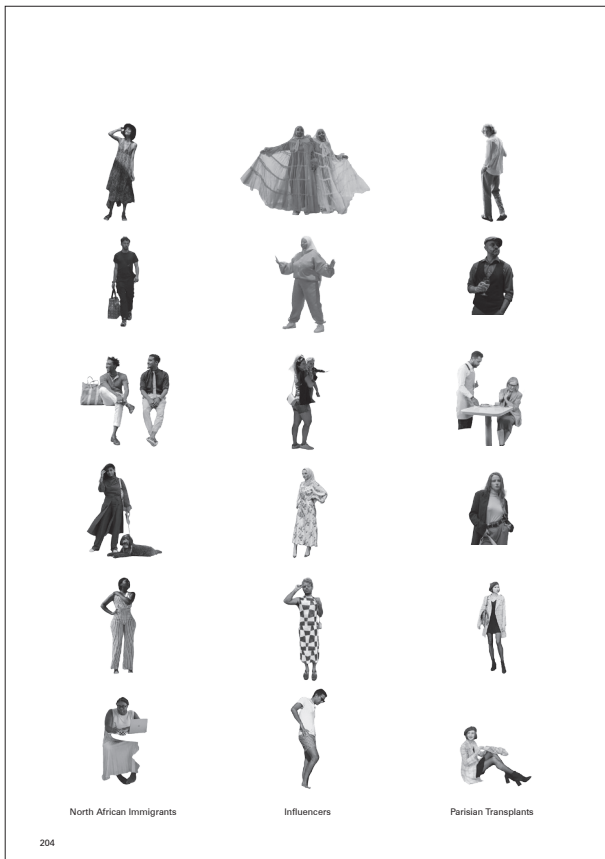
The fashion industry plays a significant role in shaping the culture and identity of a city, where Fashion House Rotterdam serves as major players in the Fashion Industry. The following protagonists are central characters in shaping that narrative.



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APPX.02.04 Valencia Protagonists

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



The Beach Go-er

North European Middle Aged Tourist

Erasmus Students

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Coastal Grandparents

Enhanced People

Digital Nomad

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APPX.02.05 Zurich Protagonists

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



Gorp Core

ETH Students

High Class

214



Fit & Healthy

Bikes & Skates

Wealthy Casual

215



Workshop workers

Old Crafts

Fashion Icons

212



Scooter People

Local Designers

Hospitality Worker

213



Technicians

Hair Stylists

Forecasting

216



Investors

Bikes & Skates

Designers

217

Signatory of Fashion House

Yours, Forever

With Love

Out of the Fabric

Make Scents

Aporia

The Journey of Your Life

Non-fungible Cult

Crafting Heritage

More than a House

Retro-Prosppective

The Unmentionables

Ready-to-Rent

The Establishment

Shelf Life

Ready to Grow

Bone to be Natural

Built to Crack

The Standard Resort

Sky's the Limit

Hair Bank

Try It Out

Scale to Feet

Viaduct...53

219

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

The Berlage Center for
Advanced Studies in Architecture
and Urban Design

Faculty of Architecture and
the Built Environment

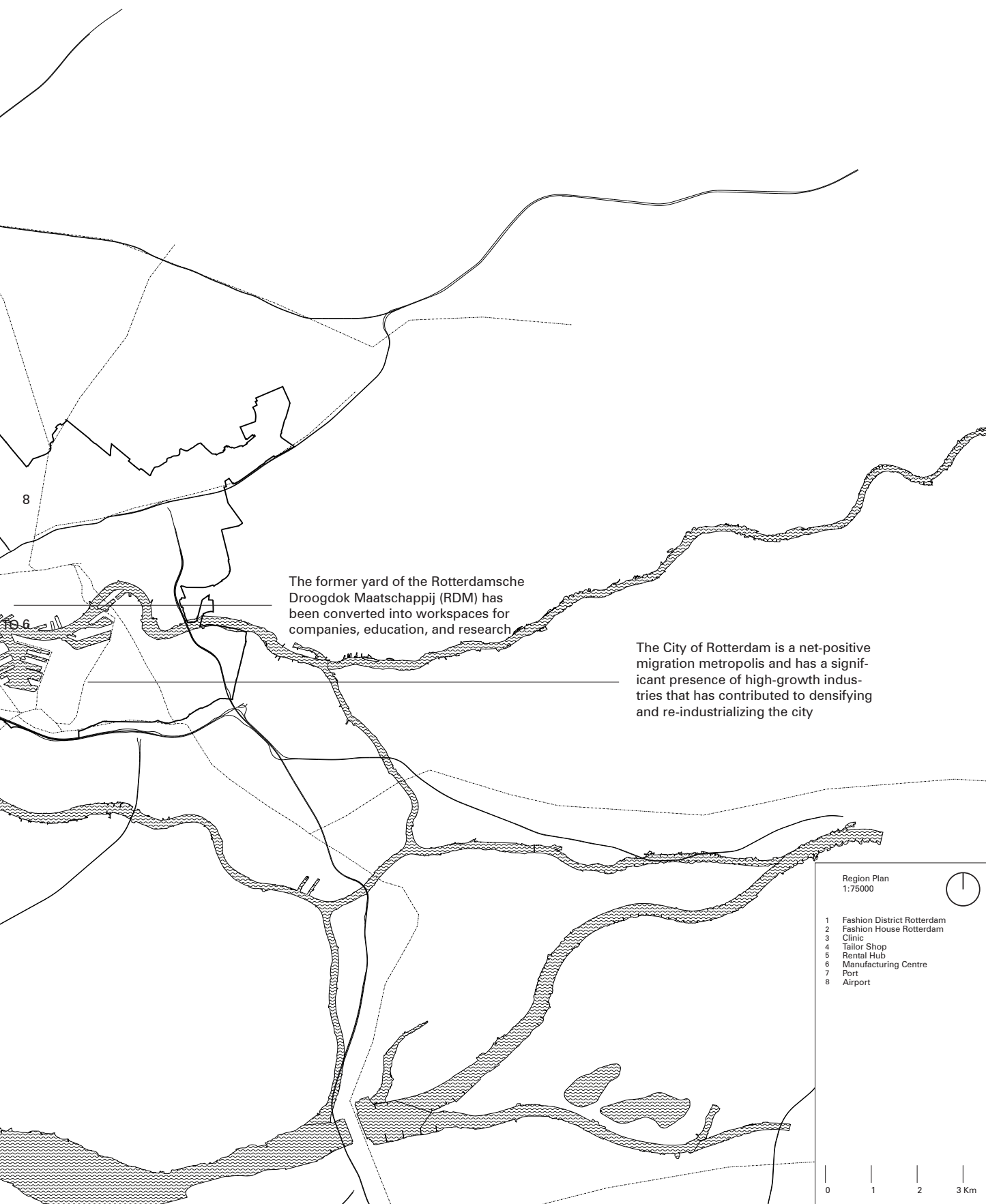
Delft University of Technology

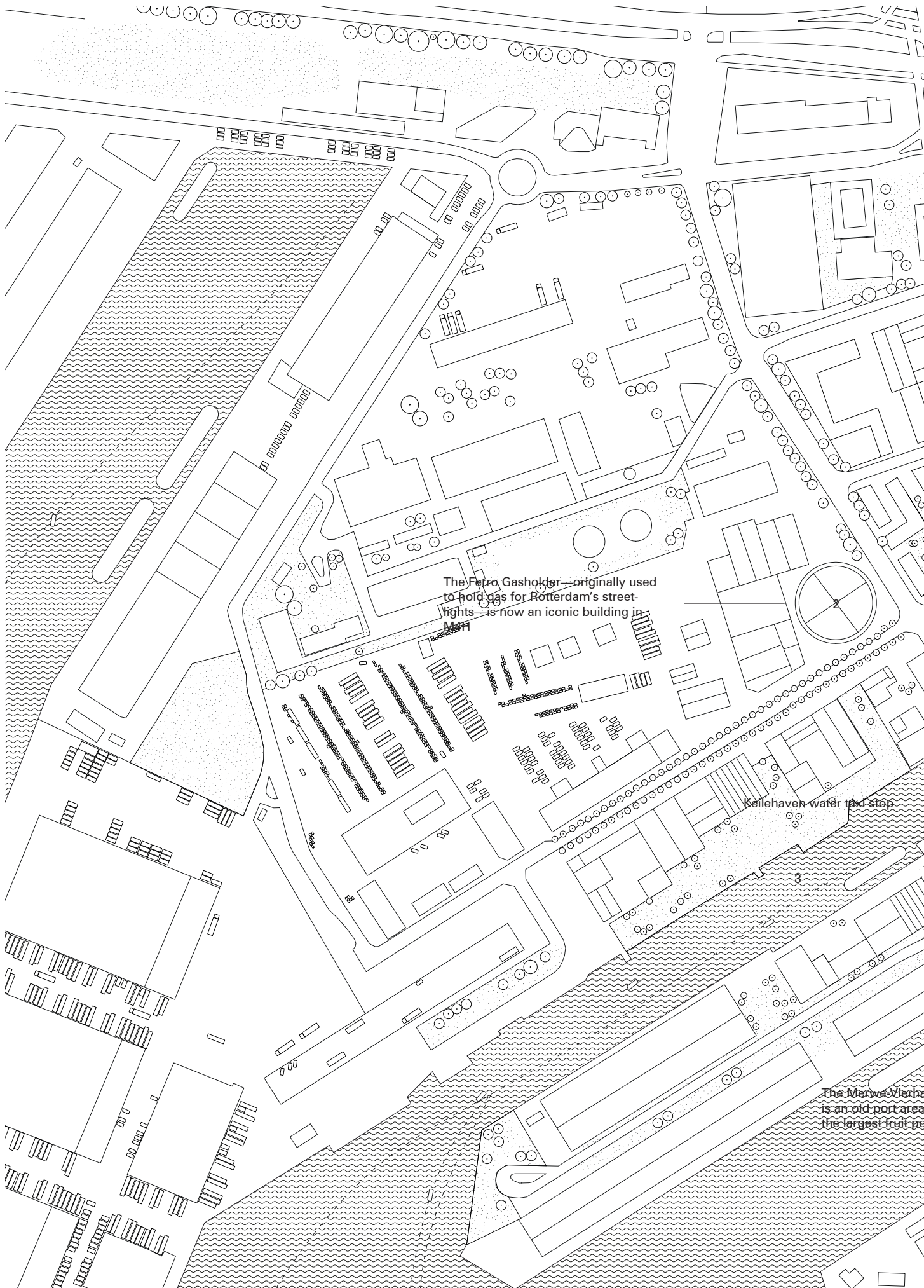
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Edition
January 20, 2023

The Port of Rotterdam continues to expand westward to increase its logistics capacity

7

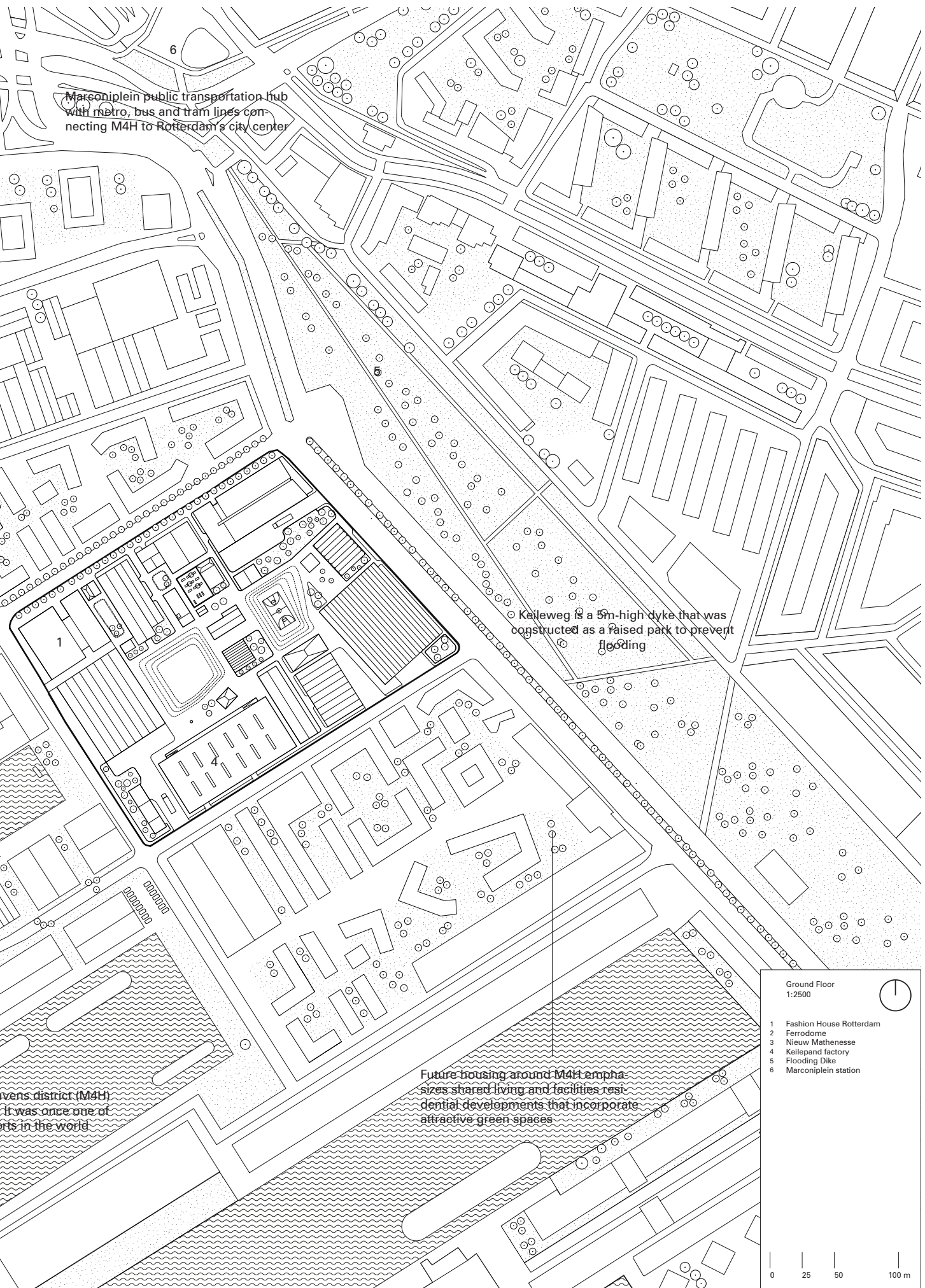


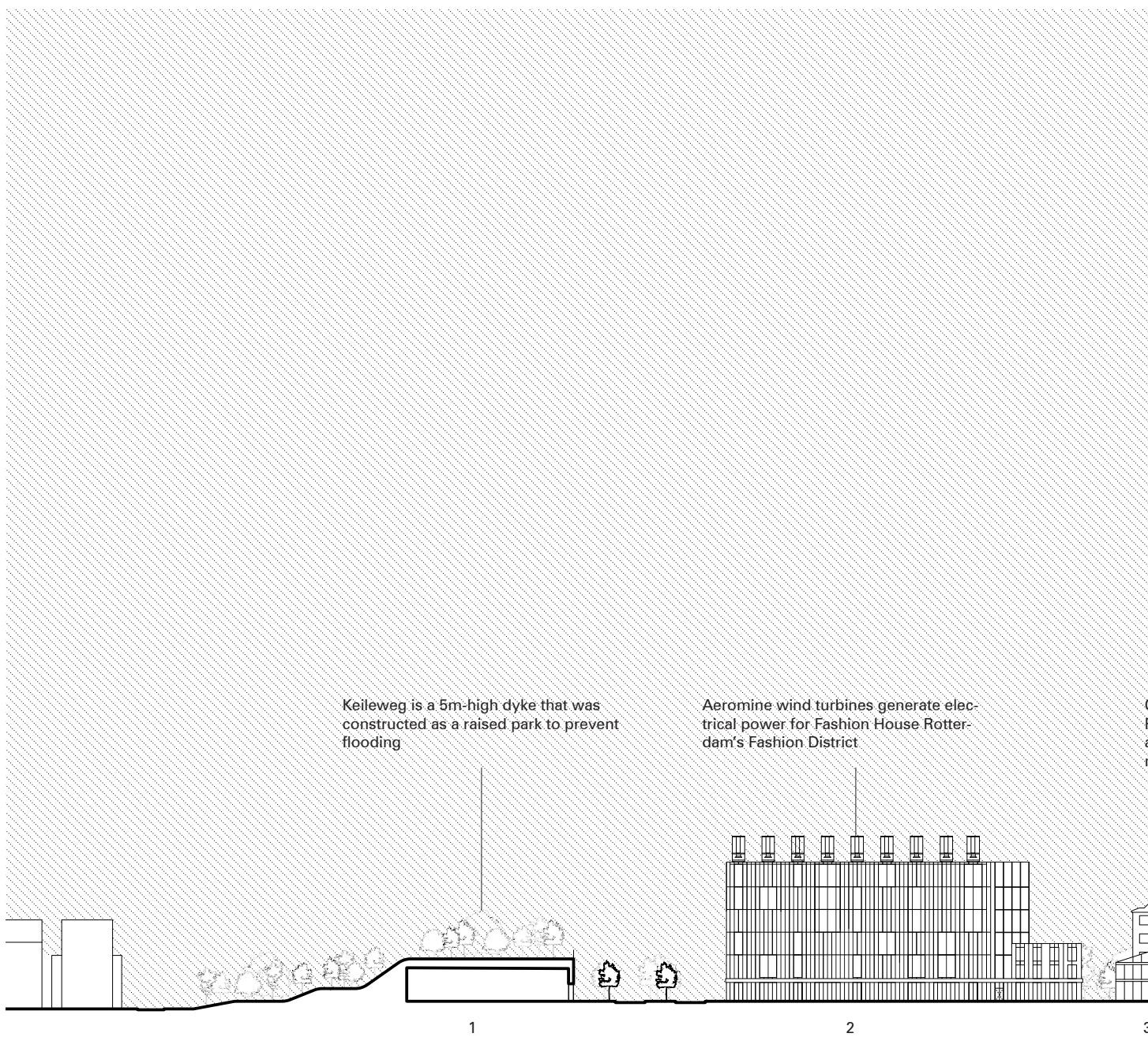


The Ferro Gasholder—originally used to hold gas for Rotterdam's streetlights—is now an iconic building in M4H

Kellehaven water taxi stop

The Merwe-Vierthuis is an old port area and the largest fruit pe





Keileweg is a 5m-high dyke that was constructed as a raised park to prevent flooding

Aeromine wind turbines generate electrical power for Fashion House Rotterdam's Fashion District

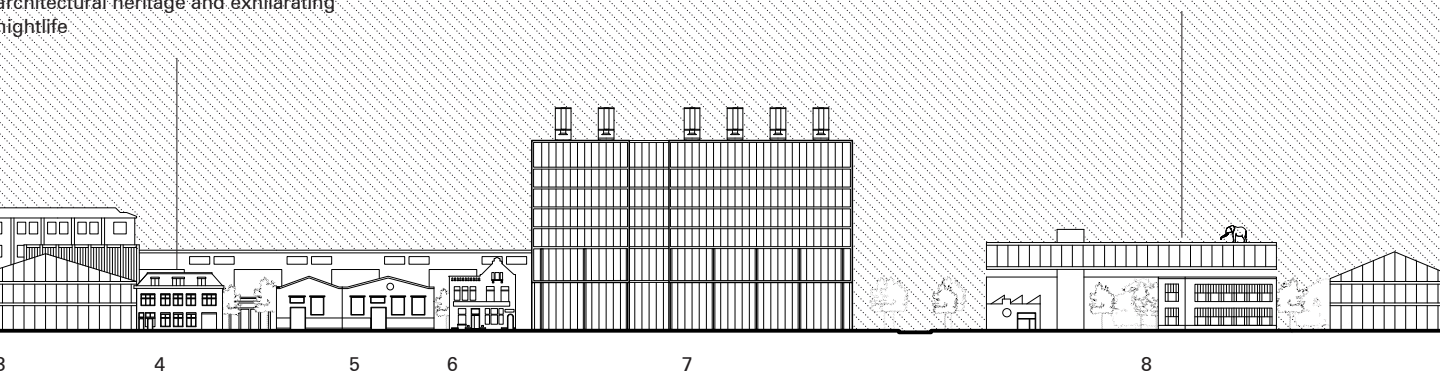
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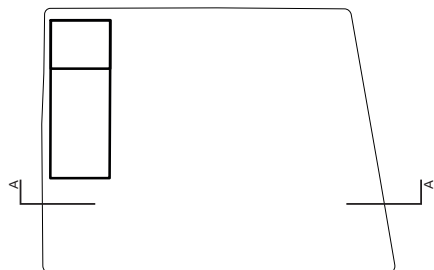
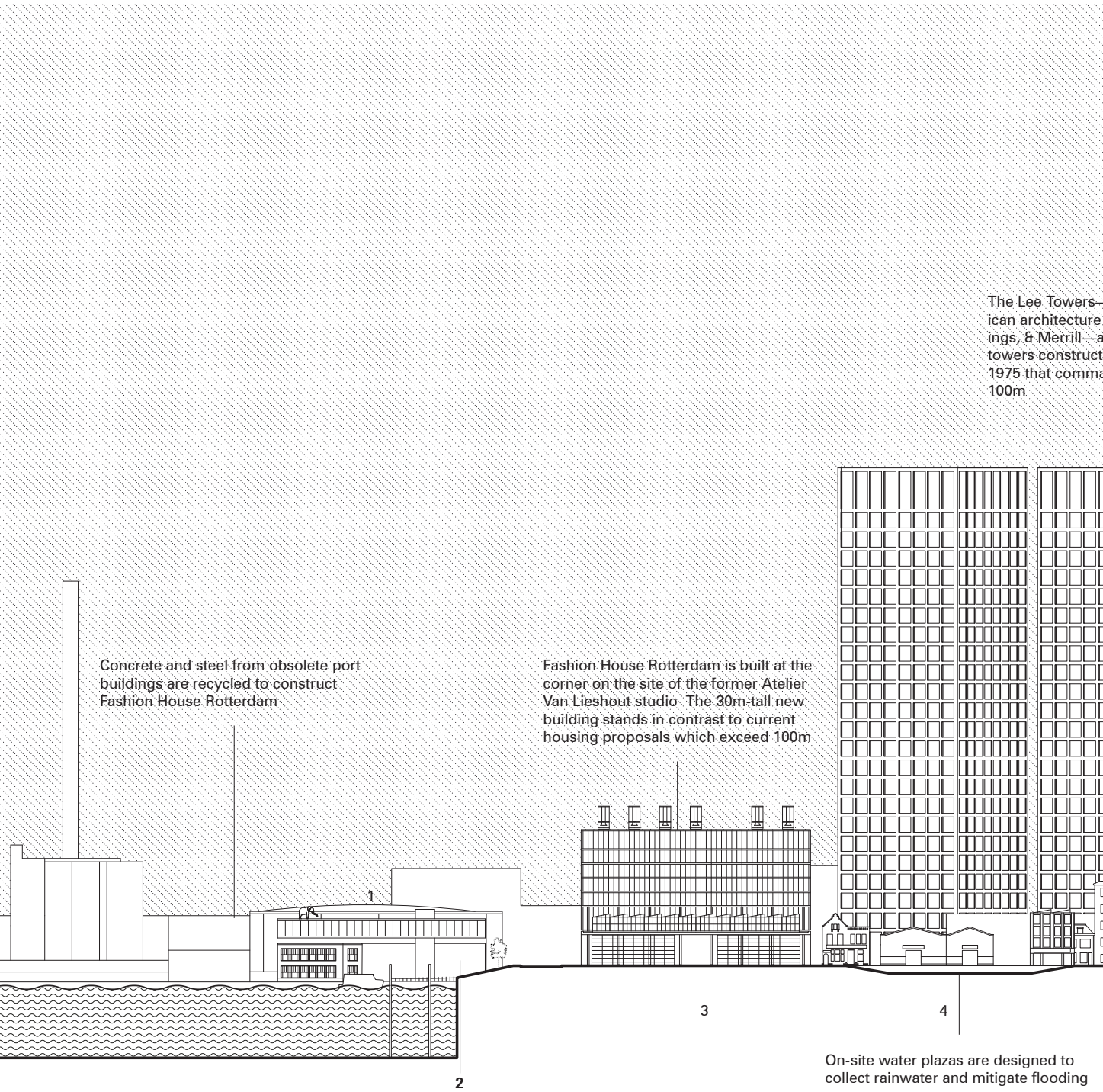
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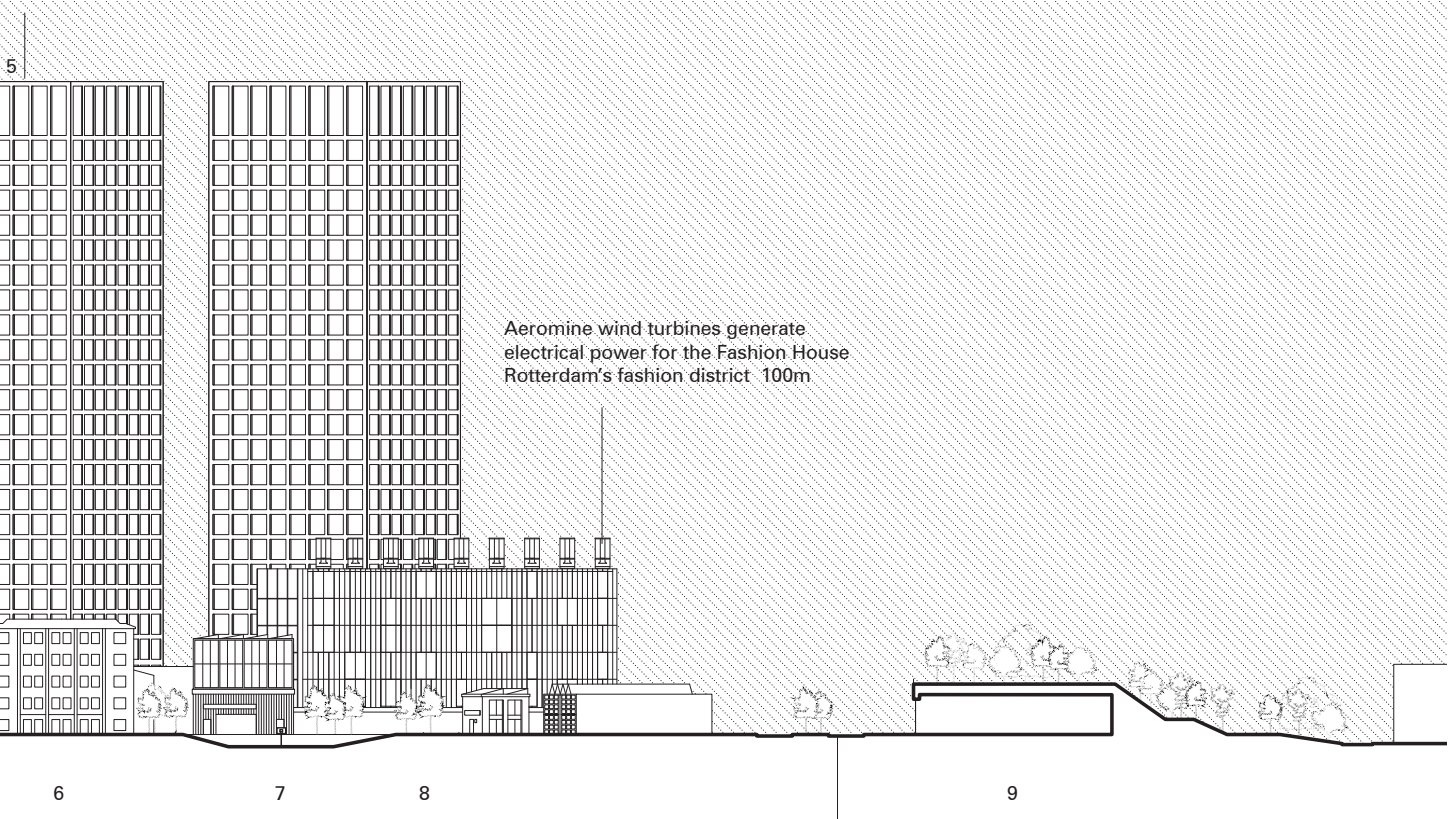
Club BIT is preserved in Fashion House
 Rotterdam's master plan because of its
 architectural heritage and exhilarating
 nightlife

Crossing Keileweg is a multi-use devel-
 opment for art, catering, and culture





—designed by Amer-
firm Skidmore, Ow-
re iconic multi-use
ed between 1971—
and the M4H skyline

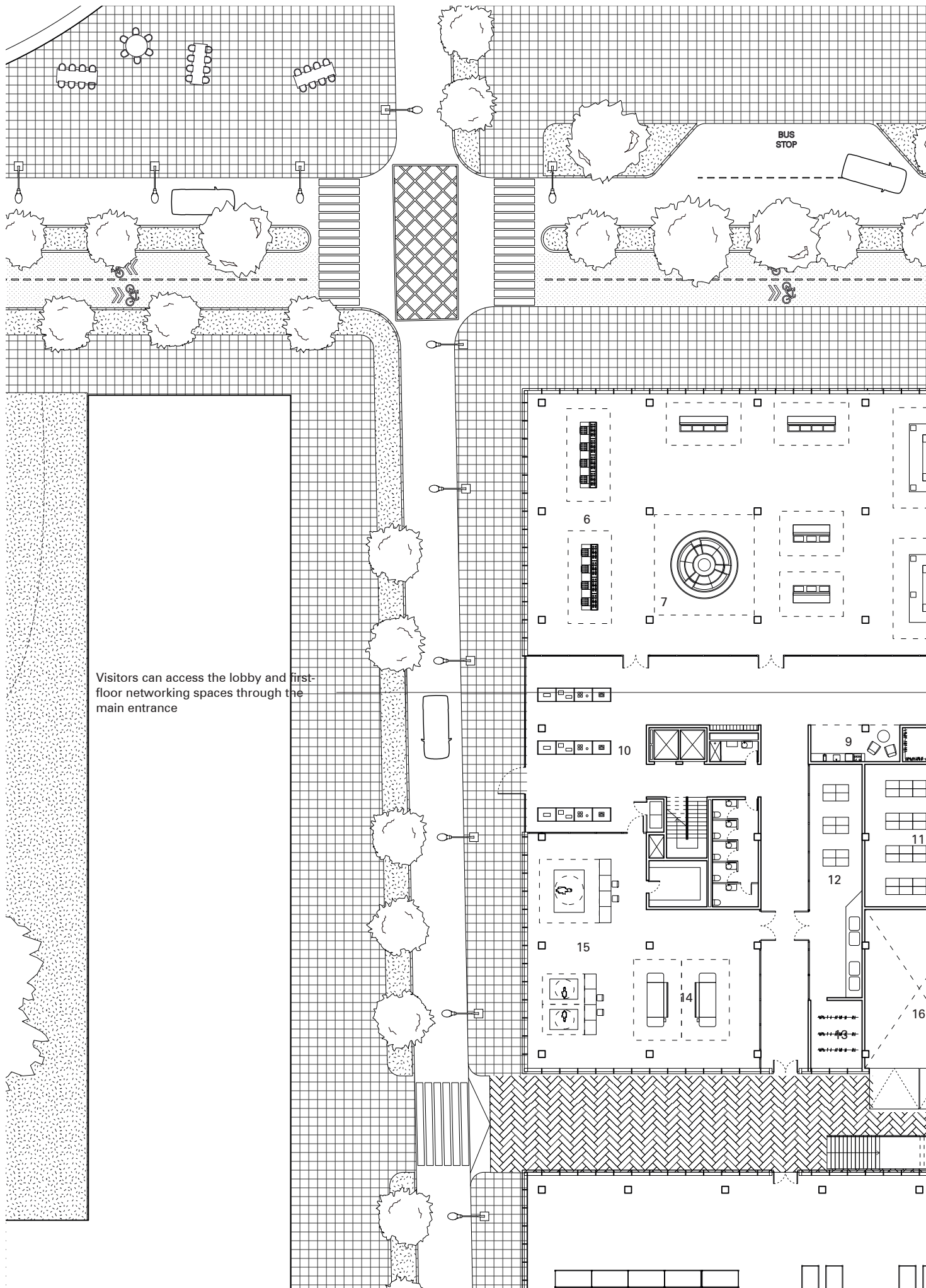


Vierhavenstraat borders four port
areas that together form the Vierhav-
ensgebied

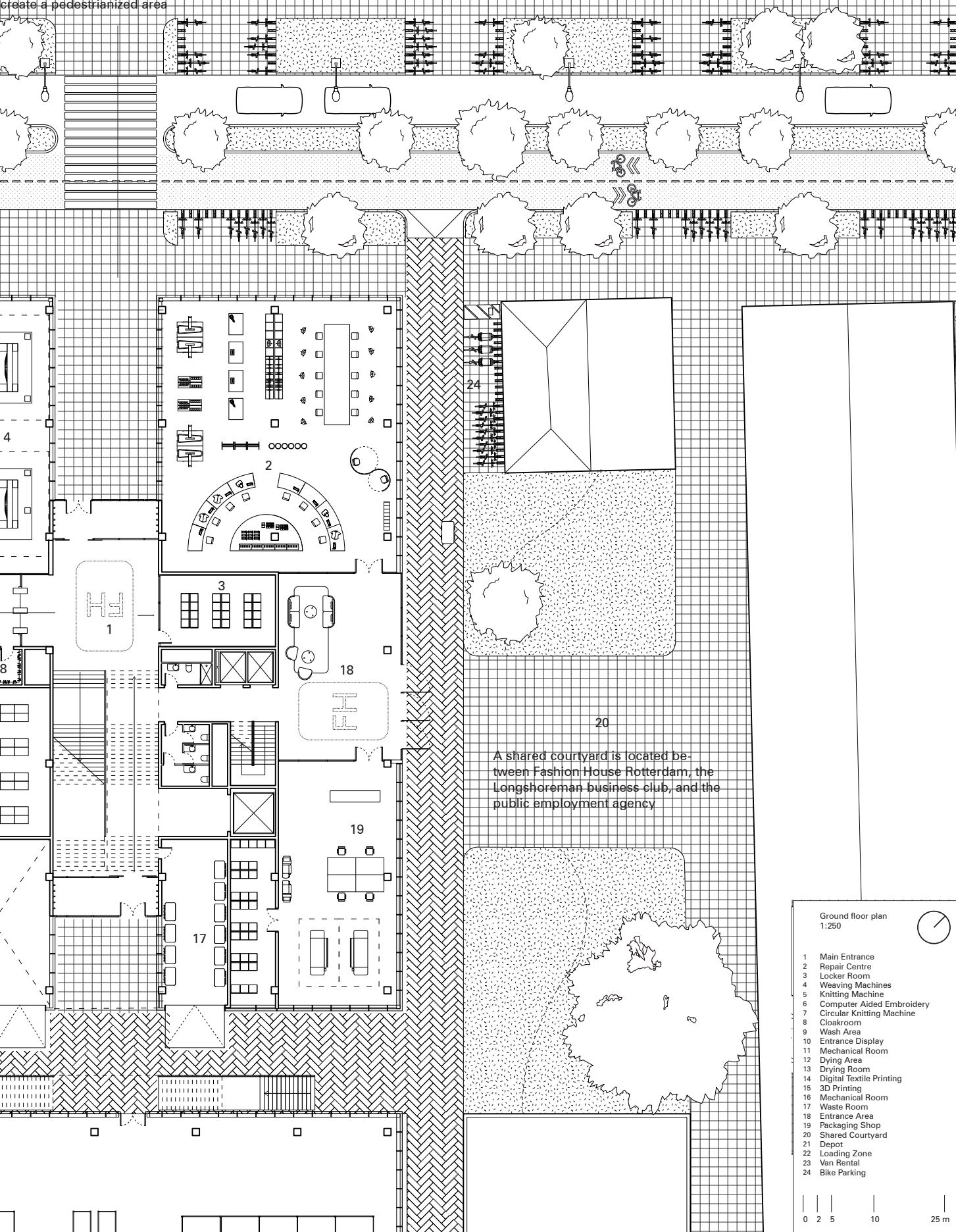
District Section
1:1000

- 1 Water Taxi Stop
- 2 Ferro Dome
- 3 Fashion House Rotterdam
- 4 Water Plaza
- 5 Lee Towers
- 6 Soundpoort building
- 7 Thrift Shop
- 8 Rental Hub
- 9 Dakpark

0 10 20 50 100 m



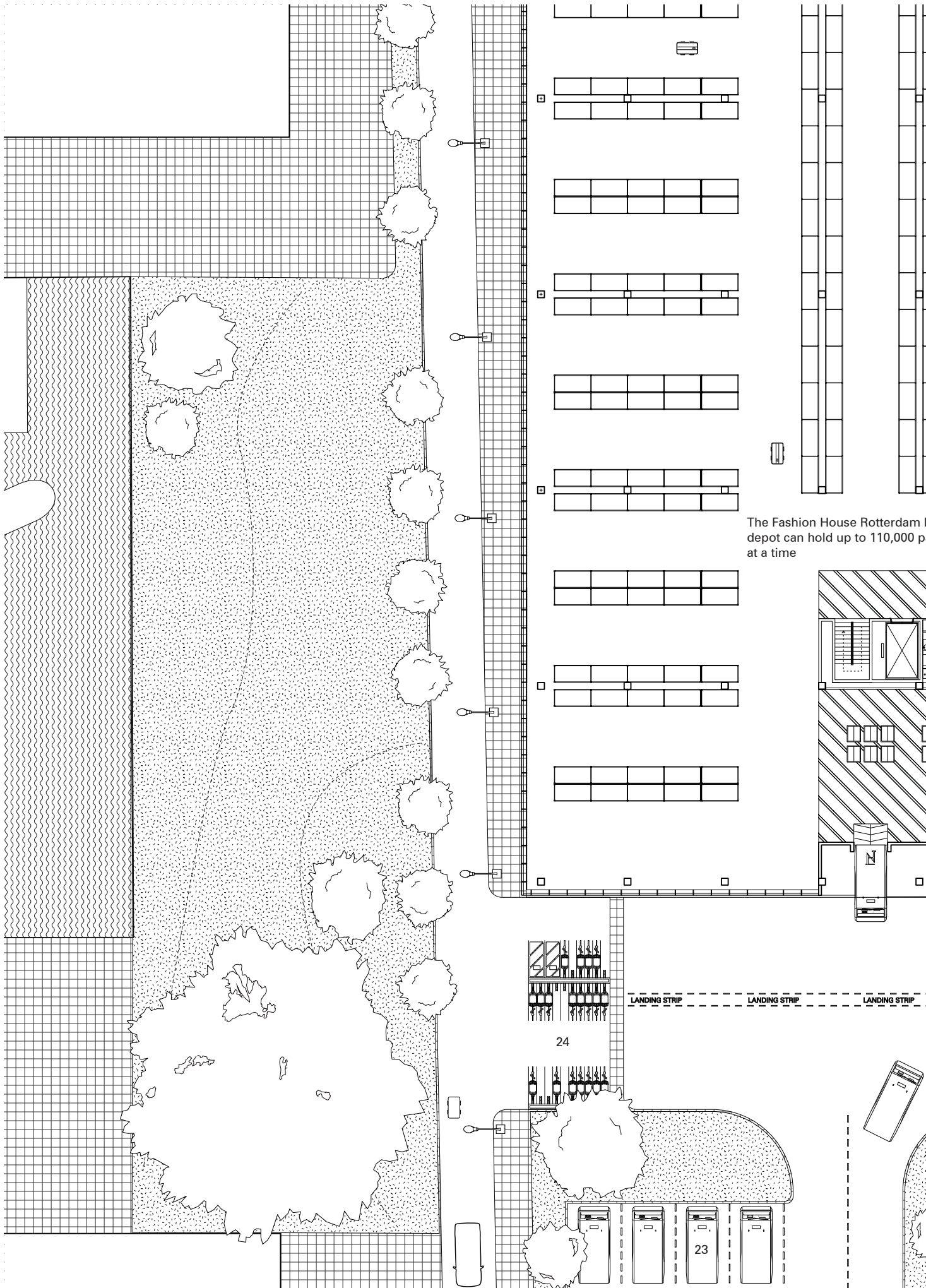
Makers Lane is the main entrance point for members and visitors to Fashion House Rotterdam's fashion district, featuring on-street bicycle parking, paved alleyways, and landscaped planting to create a pedestrianized area

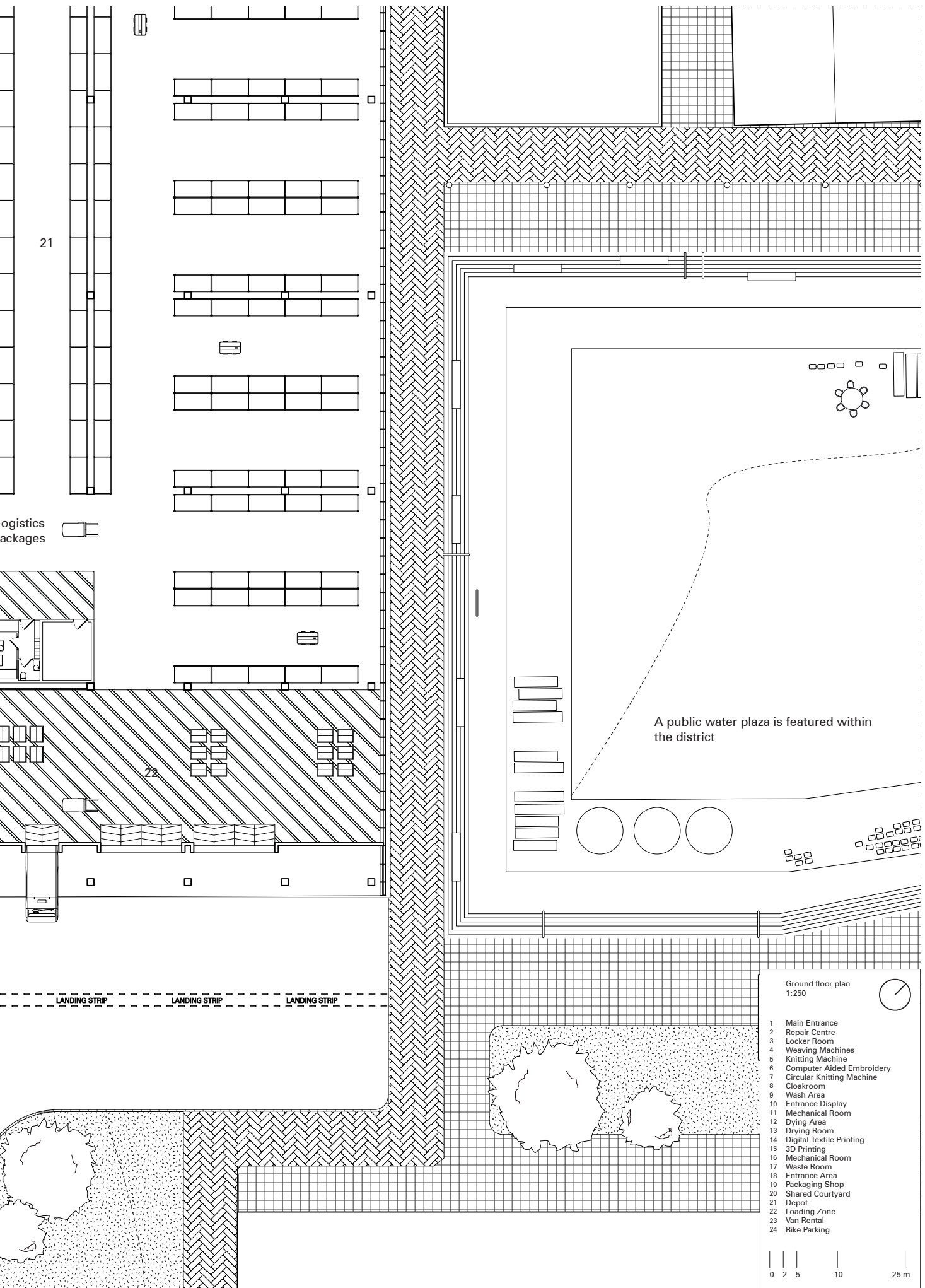


Ground floor plan
1:250

- 1 Main Entrance
- 2 Repair Centre
- 3 Locker Room
- 4 Weaving Machines
- 5 Knitting Machine
- 6 Computer Aided Embroidery
- 7 Circular Knitting Machine
- 8 Cloakroom
- 9 Wash Area
- 10 Entrance Display
- 11 Mechanical Room
- 12 Drying Area
- 13 Drying Room
- 14 Digital Textile Printing
- 15 3D Printing
- 16 Mechanical Room
- 17 Waste Room
- 18 Entrance Area
- 19 Packaging Shop
- 20 Shared Courtyard
- 21 Depot
- 22 Loading Zone
- 23 Van Rental
- 24 Bike Parking

0 2 5 10 25 m

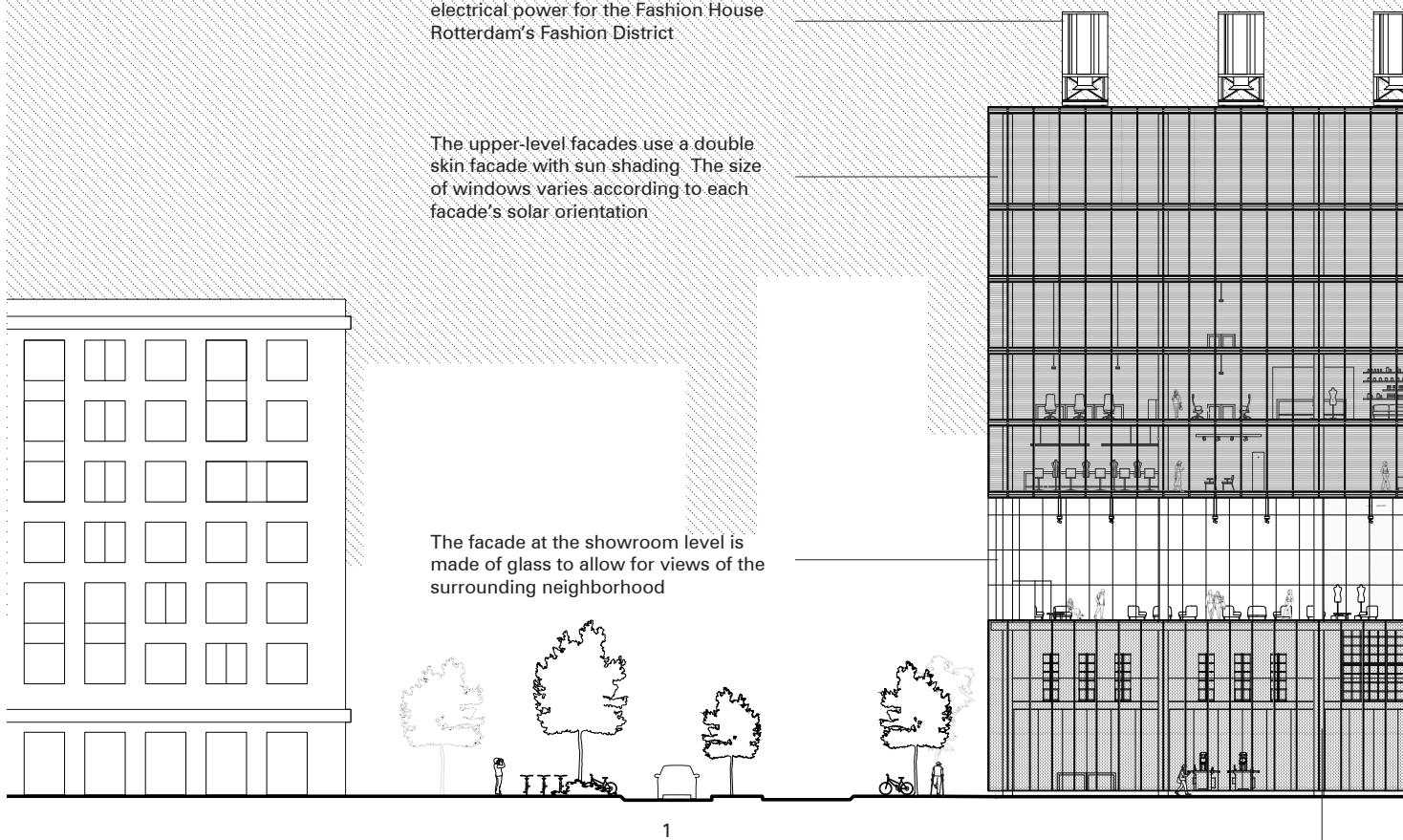




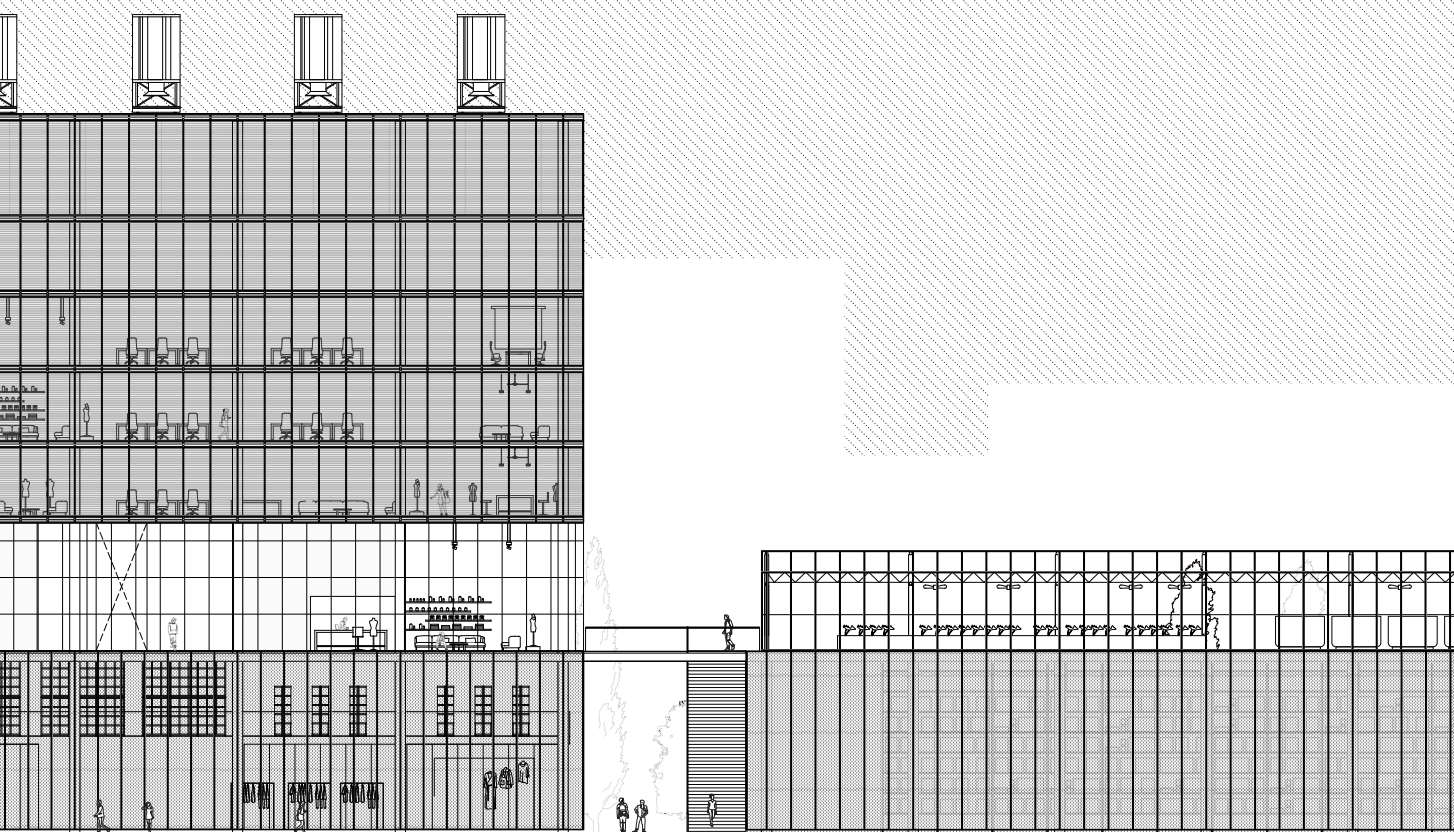
Aeromine wind turbines generate electrical power for the Fashion House Rotterdam's Fashion District

The upper-level facades use a double skin facade with sun shading. The size of windows varies according to each facade's solar orientation

The facade at the showroom level is made of glass to allow for views of the surrounding neighborhood



The workshop areas are well-lit and clad in recycled polycarbonate



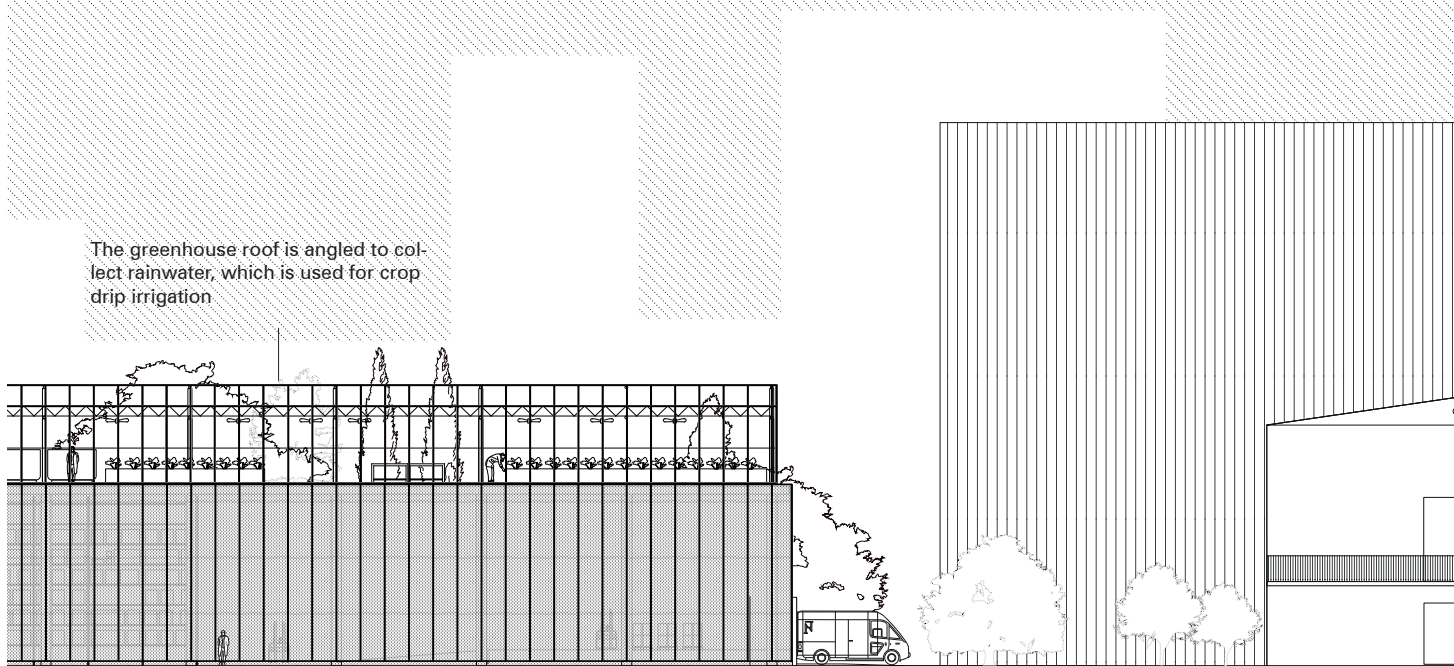
2

it and
panels

South Elevation
1:250

- 1 Makers Lane
- 2 Thoroughfare to Fashion District
- 3 Loading Zone
- 4 Keilepand

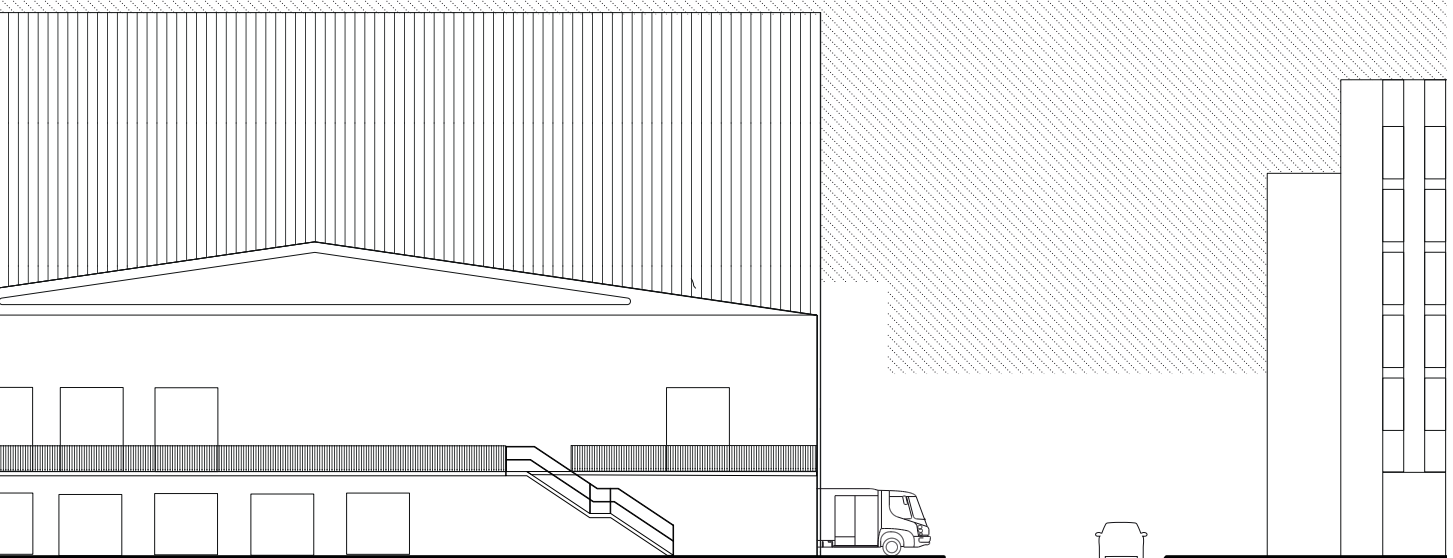
0 2 5 10 25 m



The greenhouse roof is angled to collect rainwater, which is used for crop drip irrigation

3

Fashion goods are dropped off and collected in the loading zone at the central depot

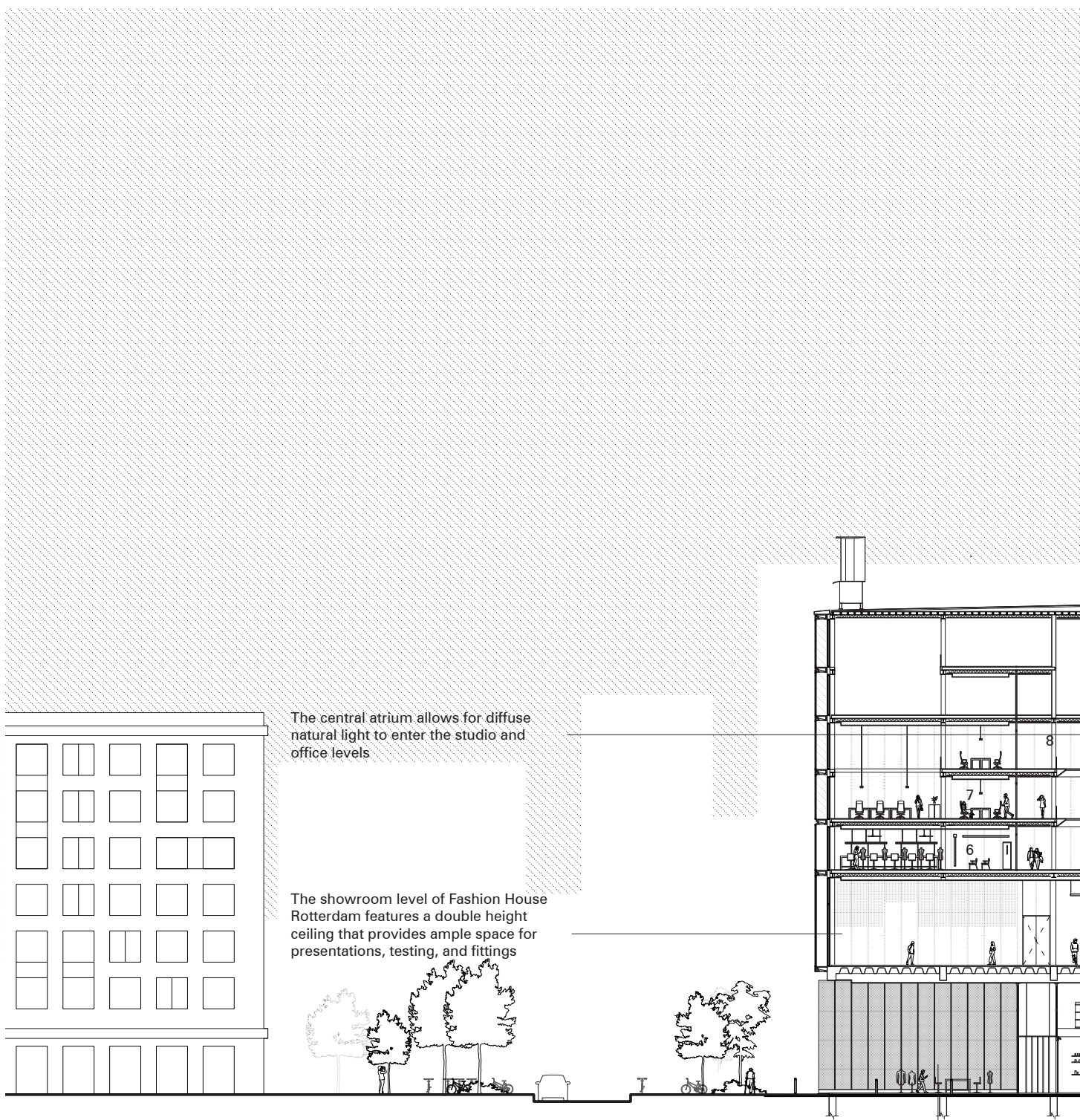


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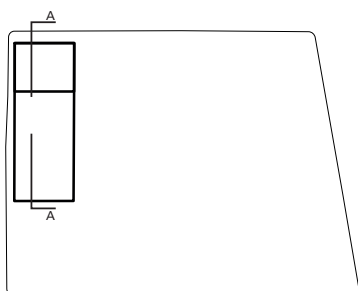
South Elevation
1:250

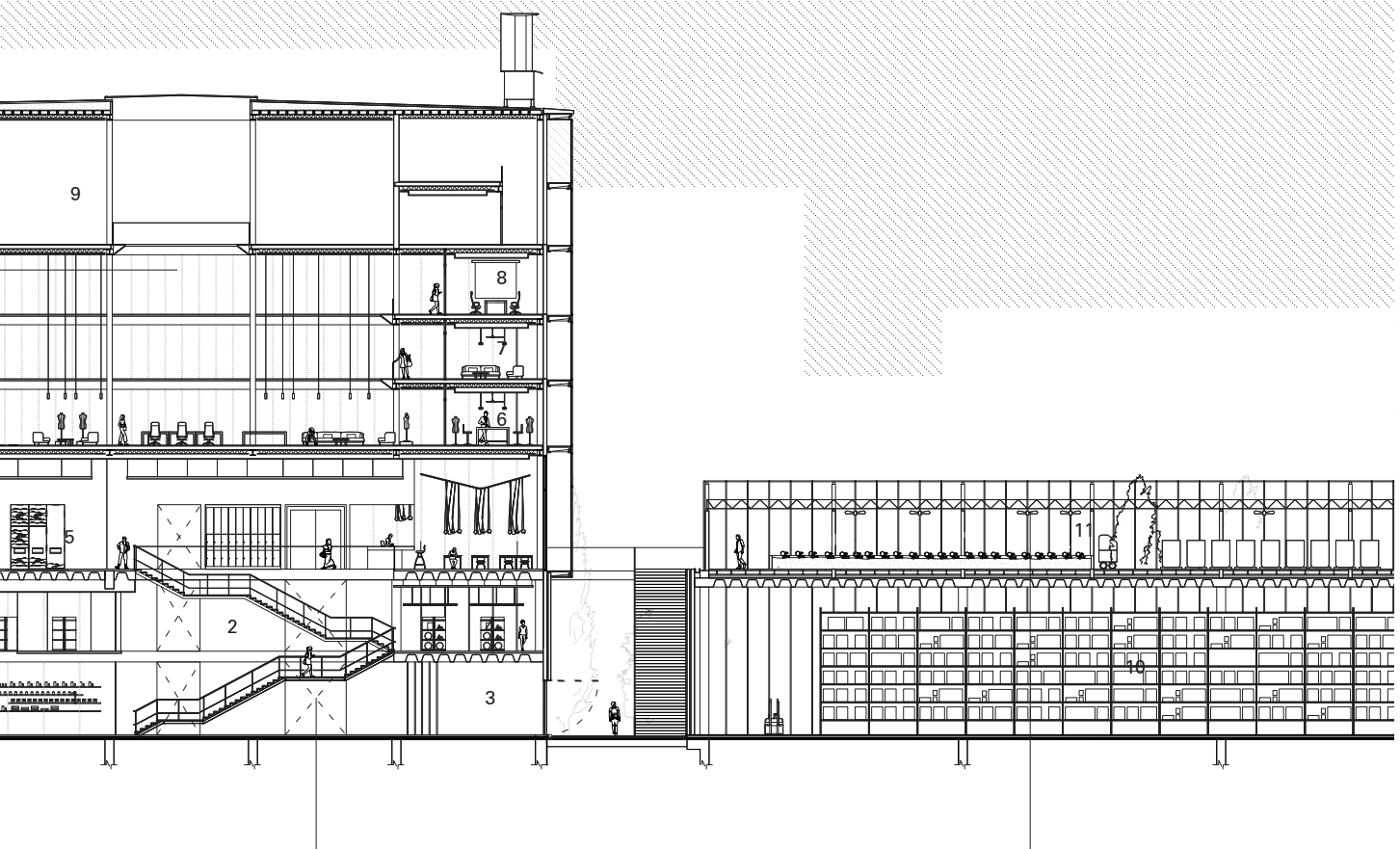
- 1 Makers Lane
- 2 Thoroughfare to Fashion District
- 3 Loading Zone
- 4 Keilepand

0 2 5 10 25 m



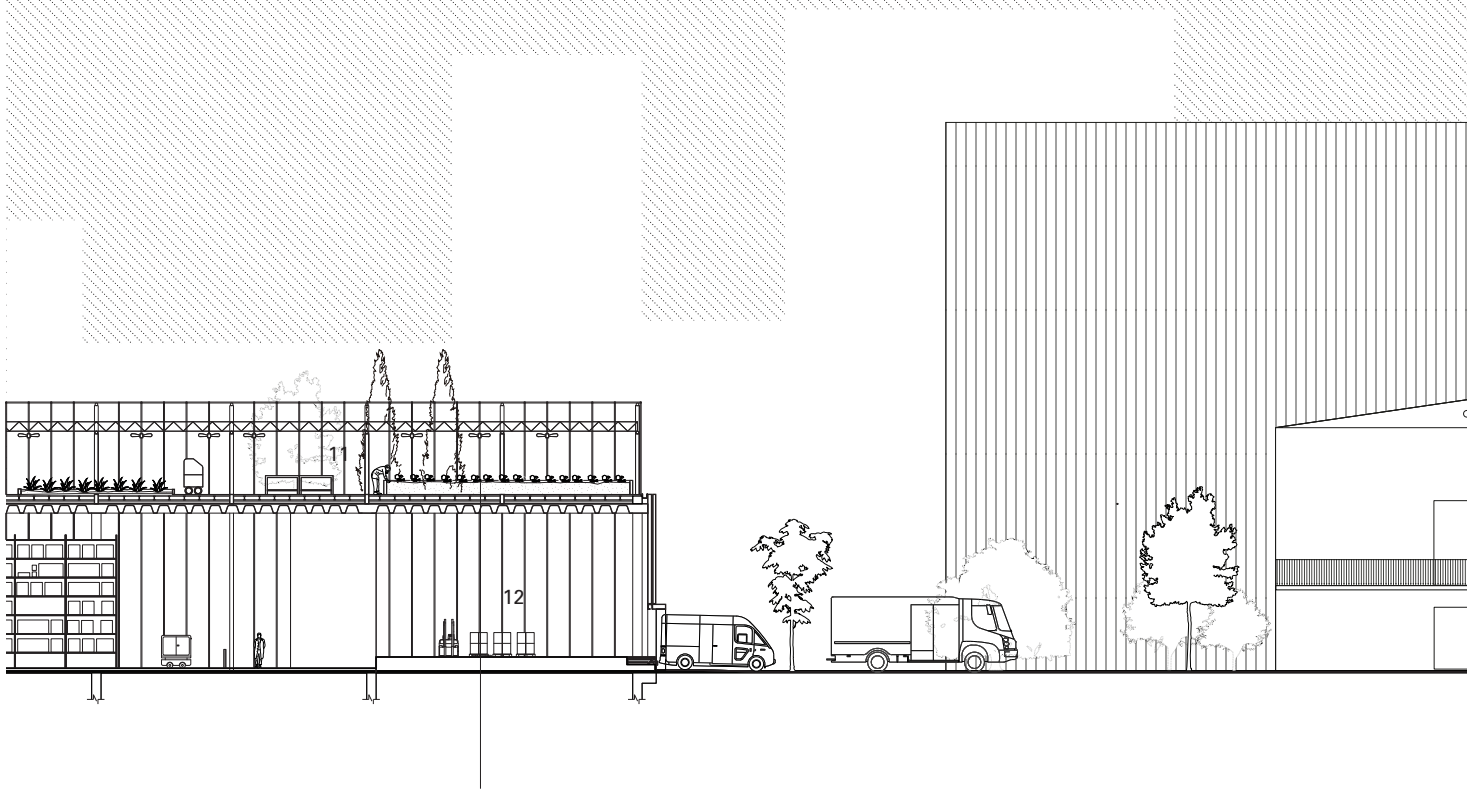
Visitors can access the lobby and first-floor networking spaces through a central public staircase



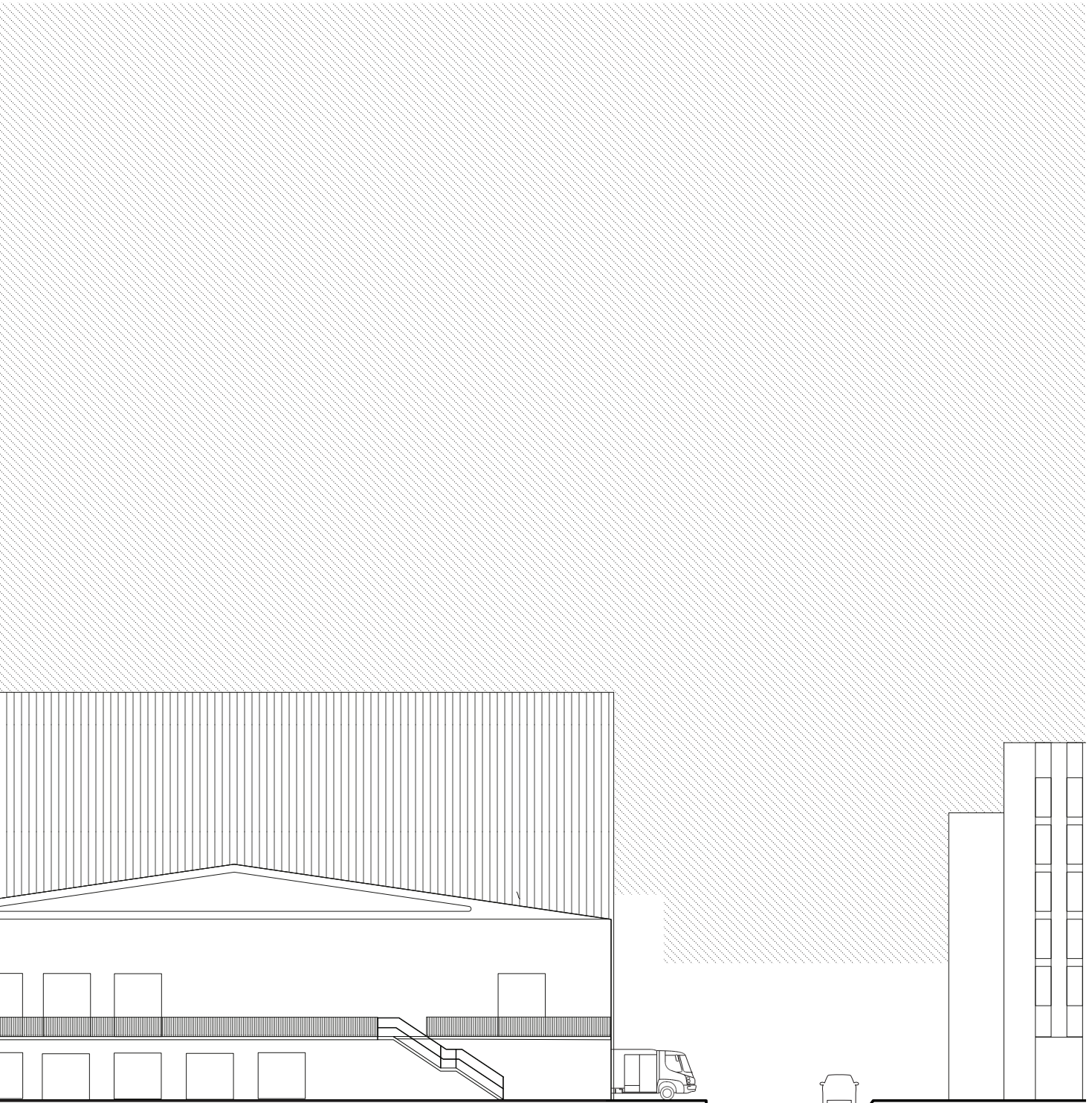


The ground floor houses a repair atelier and workshops

A water-saving misting system is used to irrigate crops grown in the greenhouse spaces, which can be used for display, exhibits, and fashion shows



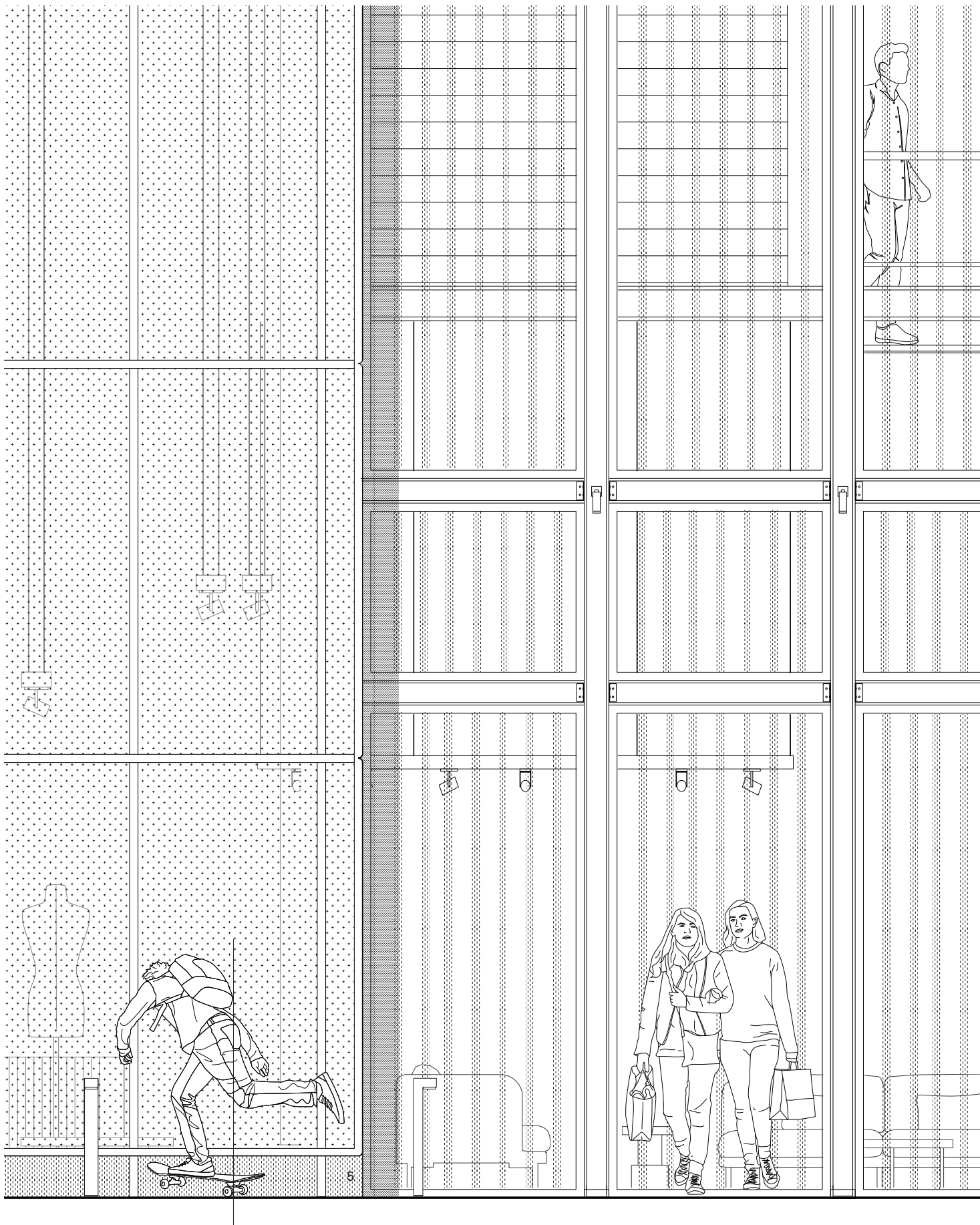
On-site plant cultivation—such as mushrooms, madder roots, and cotton—is tested and used for biodegradable packaging, natural dyes, tags, and garments



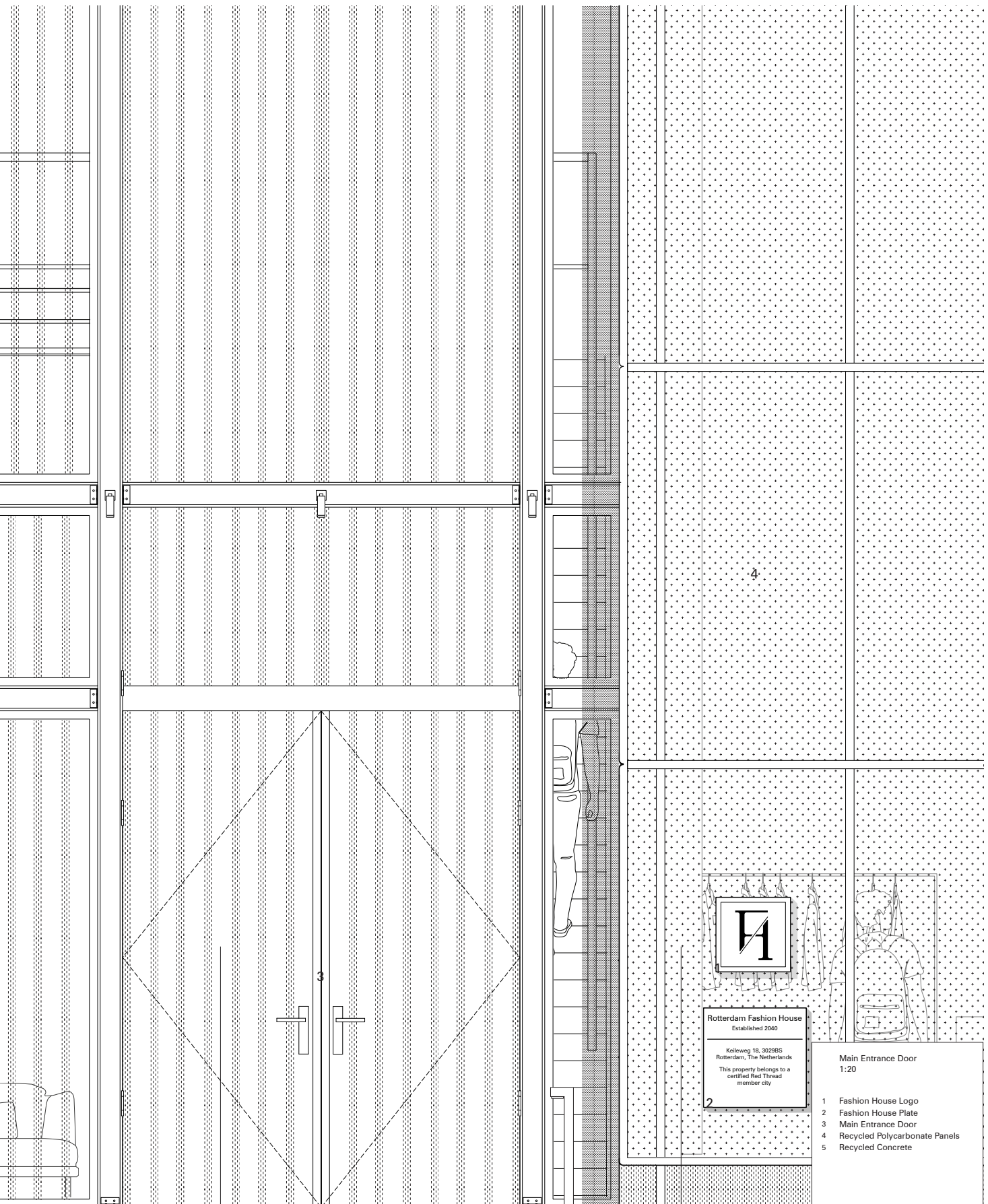
Longitudinal Section
1:250

- 1 Entrance Area
- 2 Public Stairs
- 3 Workshop
- 4 Material Library
- 5 Showroom
- 6 Studios
- 7 Fashion House Offices
- 8 Rented Office Space
- 9 Clinic
- 10 Depot
- 11 Greenhouses
- 12 Loading Zone

0 2 5 10 25 m



A repair atelier is located adjacent to the entrance of Fashion House Rotterdam to promote sustainable garment repair and alteration



Transparent glass doors match the translucent polycarbonate paneling on the ground floor to provide visibility of the central public staircase

Manufacturing workshops on the ground floor are accessible to Fashion House members and can be accessed through a lobby area locker room

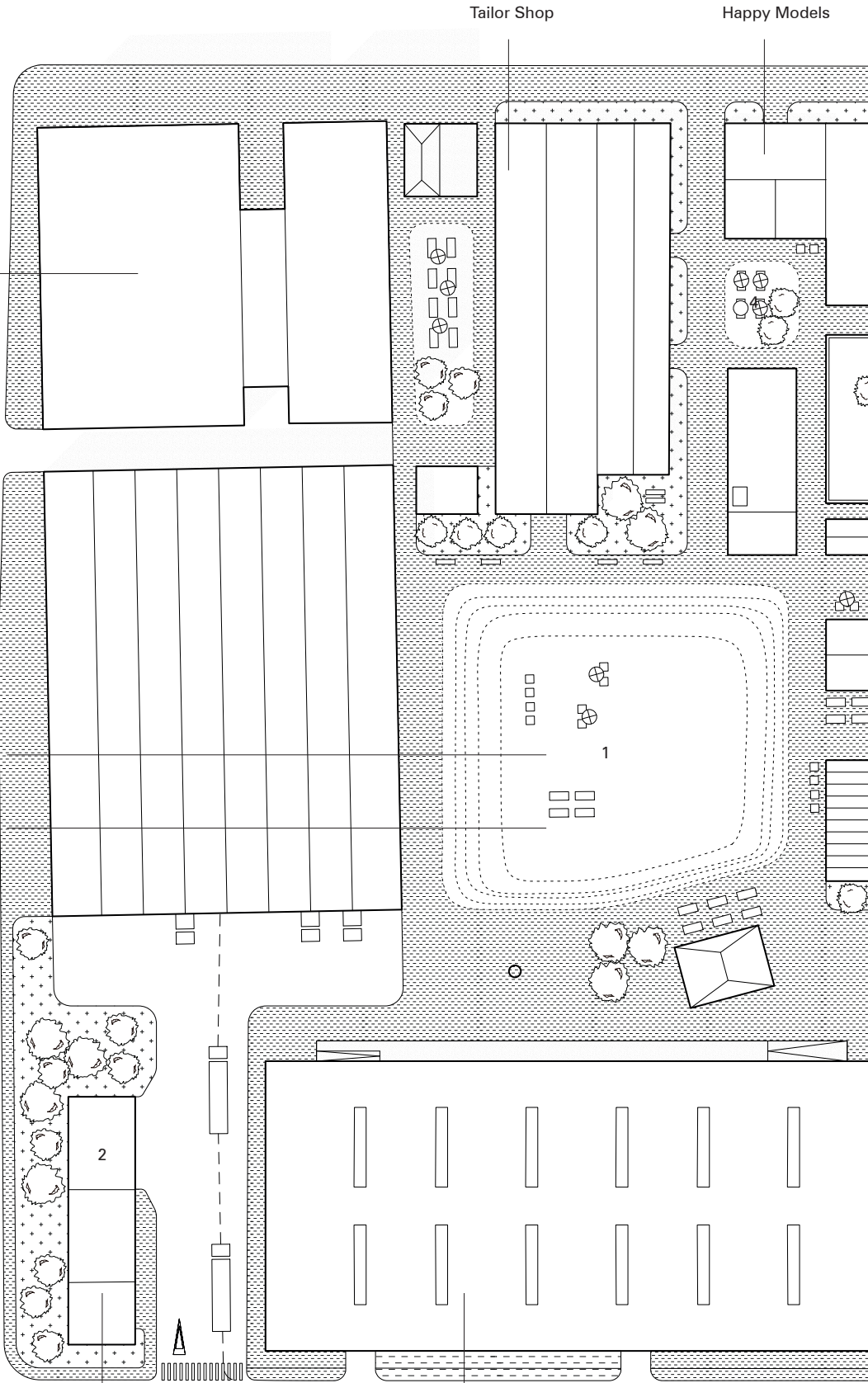
- Main Entrance Door
1:20
- 1 Fashion House Logo
 - 2 Fashion House Plate
 - 3 Main Entrance Door
 - 4 Recycled Polycarbonate Panels
 - 5 Recycled Concrete

0 .25 .50 .75 m

Fashion House Rotterdam

Water plazas and tree-lined pathways form the center of the district

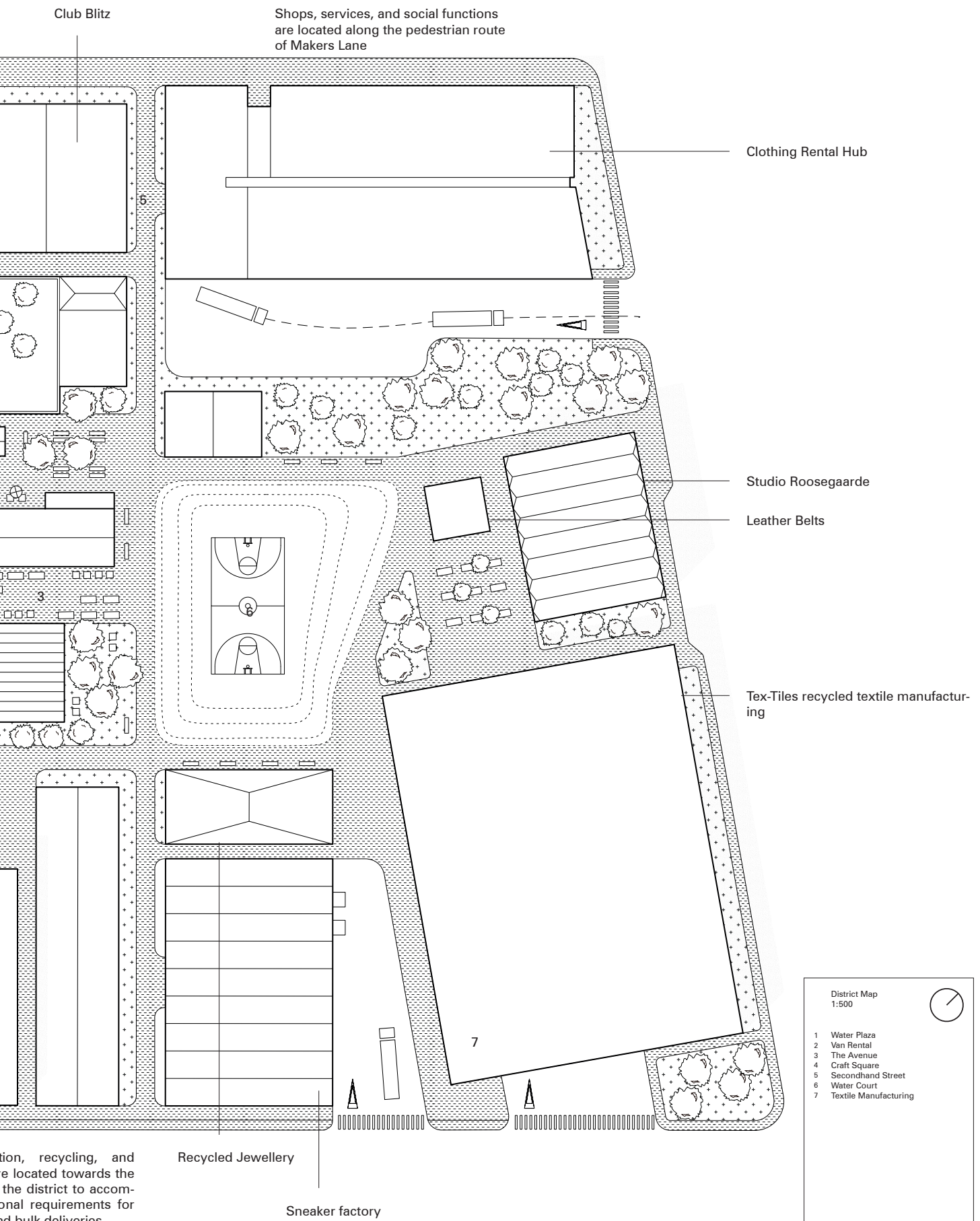
District energy vault saves additional renewable energy



Van Rental

Keilepand factory

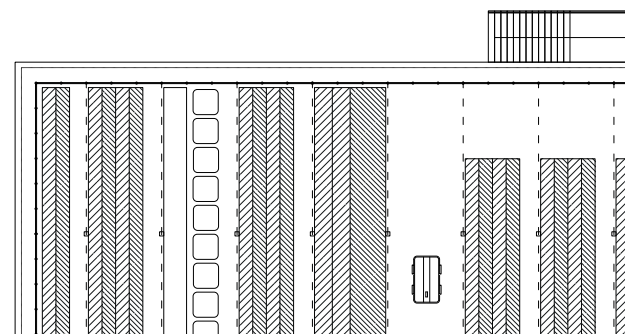
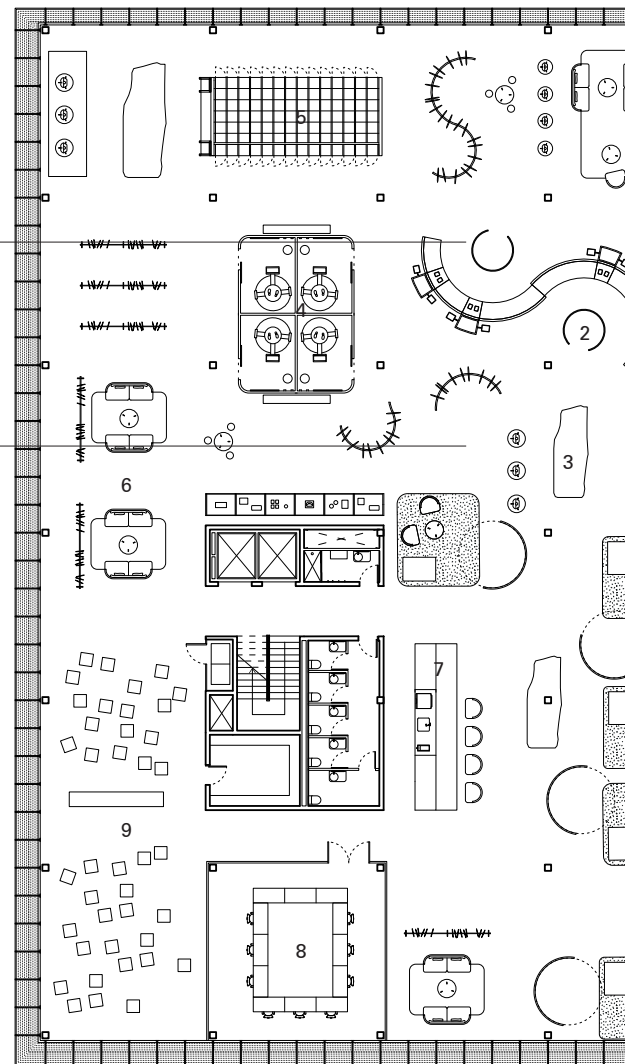
On-site product manufacturing and assembly on the southern side of the district. Moderate dimensioned vehicles and larger vehicles are parked here.

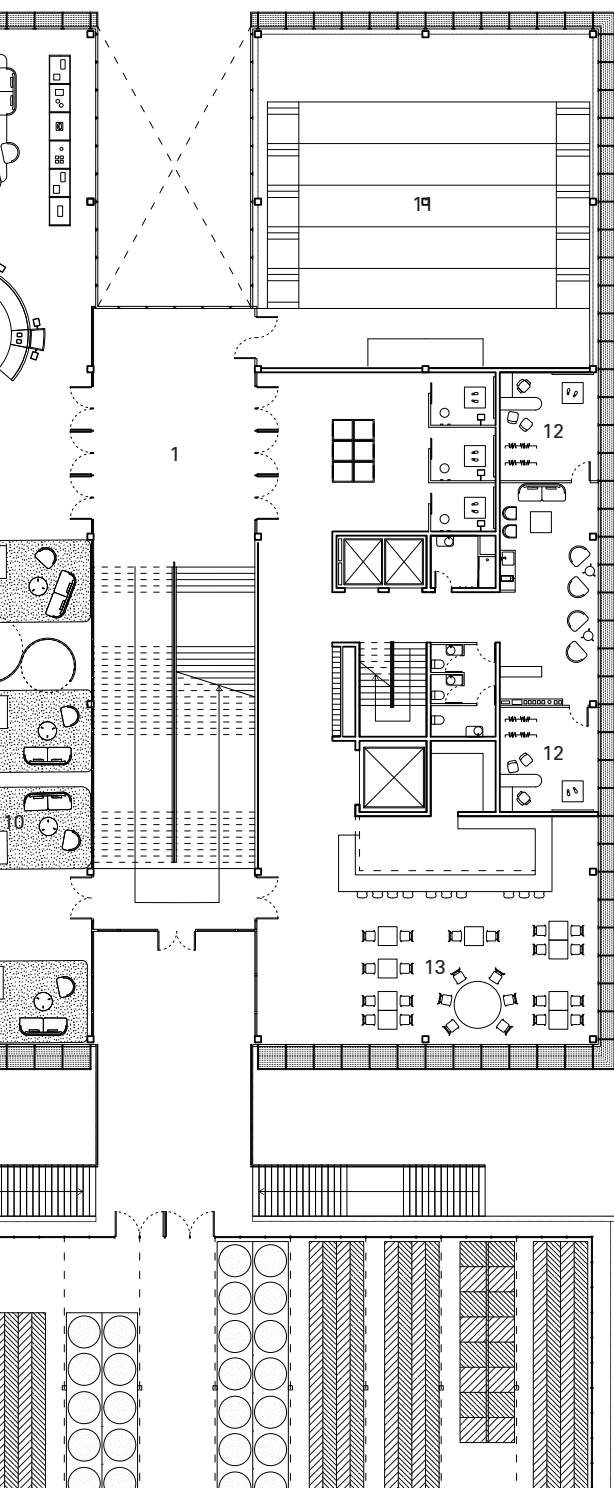


tion, recycling, and
e located towards the
the district to accom-
onal requirements for
d bulk deliveries

The showroom features various displays of products and services, including an information kiosk, bar, and fitting rooms for members and visitors to try on different products


The reconceptualized lobby area increases awareness of member products and services






A 100-seat auditorium hosts Fashion House Rotterdam's and member events, exhibits, and shows

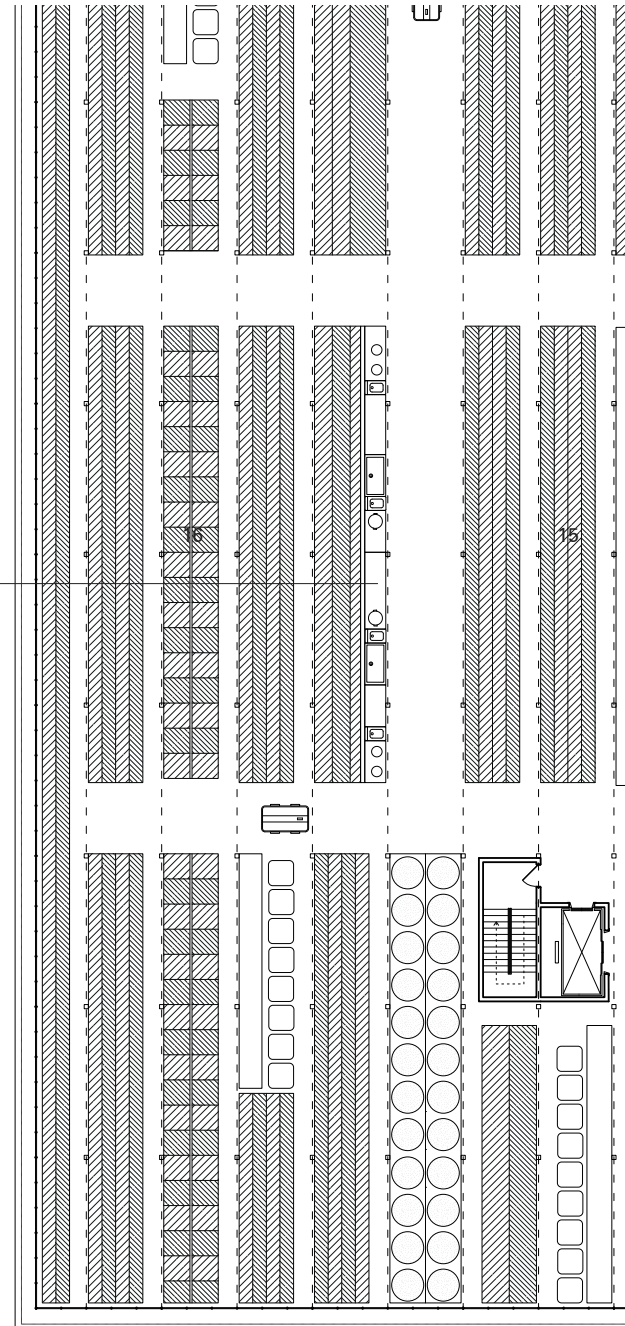
Third Floor plan
1:250

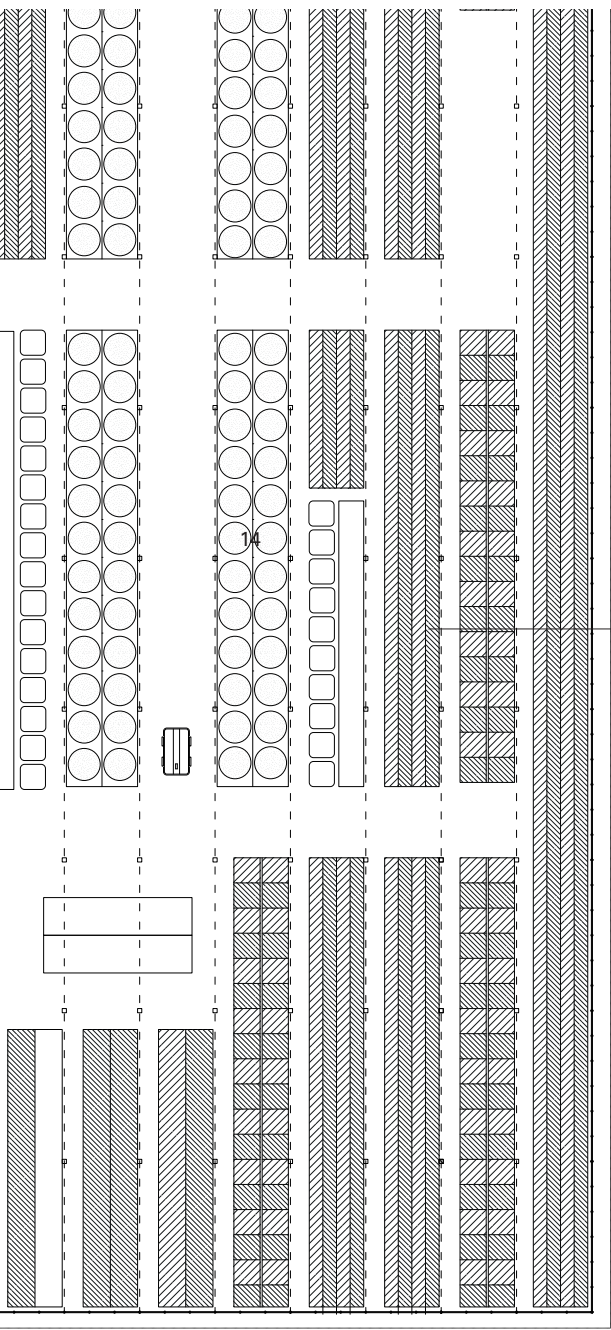


- 1 Lobby
- 2 Information Kiosk
- 3 Display Desk
- 4 Scanners
- 5 Textile Drop Off
- 6 Display Area
- 7 Bar
- 8 Conference Room
- 9 Presentation Area
- 10 Fitting Rooms
- 11 Auditorium
- 12 Consultancy Rooms
- 13 Cafeteria
- 14 Natural Dyes
- 15 Cotton
- 16 Mushrooms




A wash area is provided for use by gardeners and visitors during workshops and exhibits held in the greenhouse






On-site plant cultivation—such as mushrooms, madder roots, and cotton—is tested and used for biodegradable packaging, natural dyes, tags, and garments

Third Floor plan
1:250



- 1 Lobby
- 2 Information Kiosk
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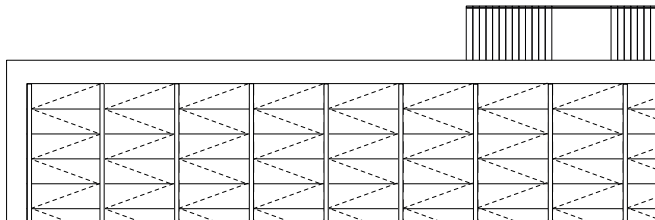
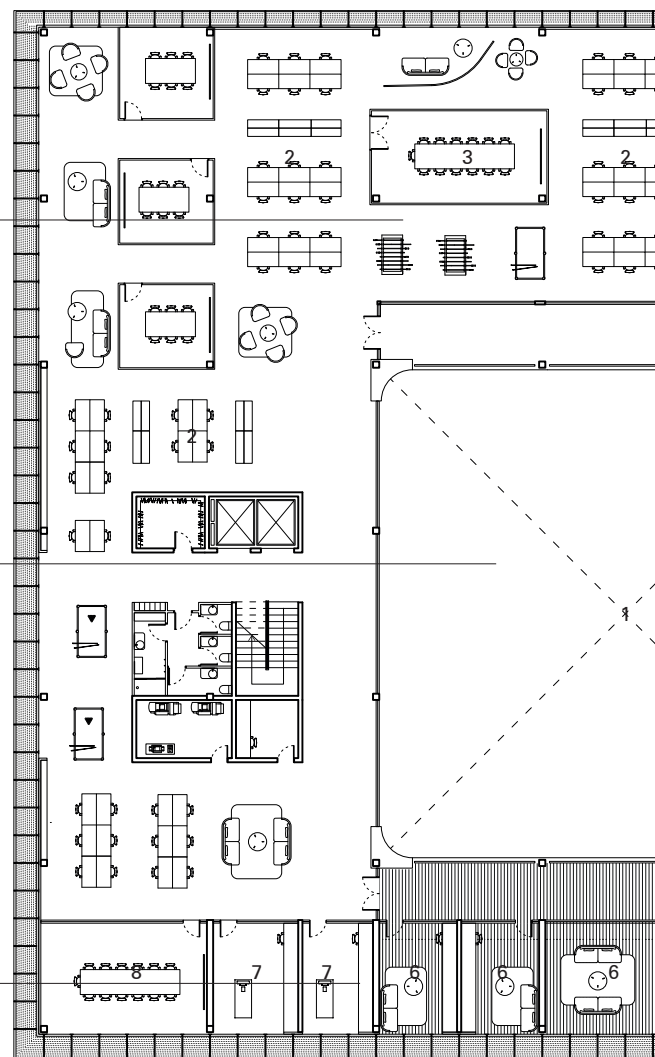


Gaps
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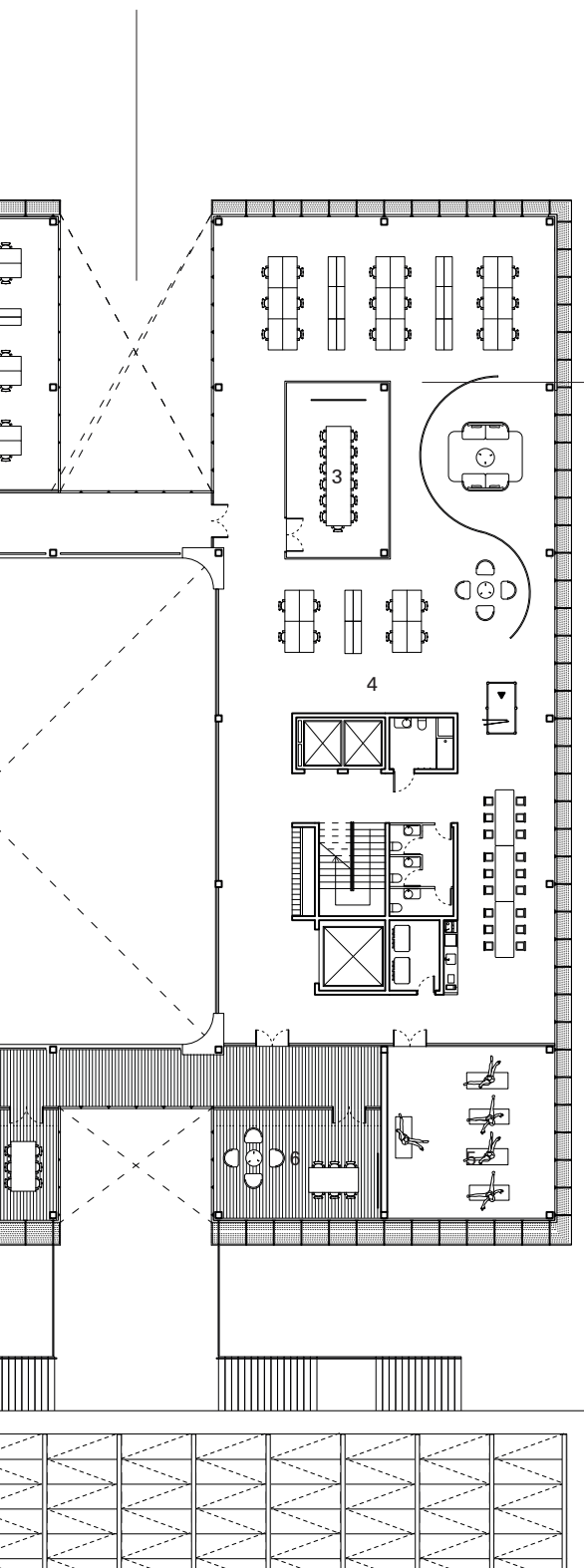
The office levels are designed to be flexible and adaptable to allow for easy reconfiguring as the needs of the occupants change

A central atrium allows for diffuse natural light to enter the studio and office levels

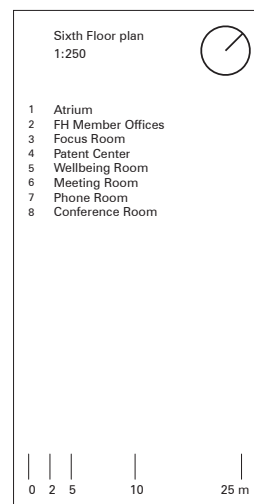
A variety of meeting rooms cater to a combination of on-site or remote working, with an emphasis on comfort and privacy for a diverse set of employees' needs

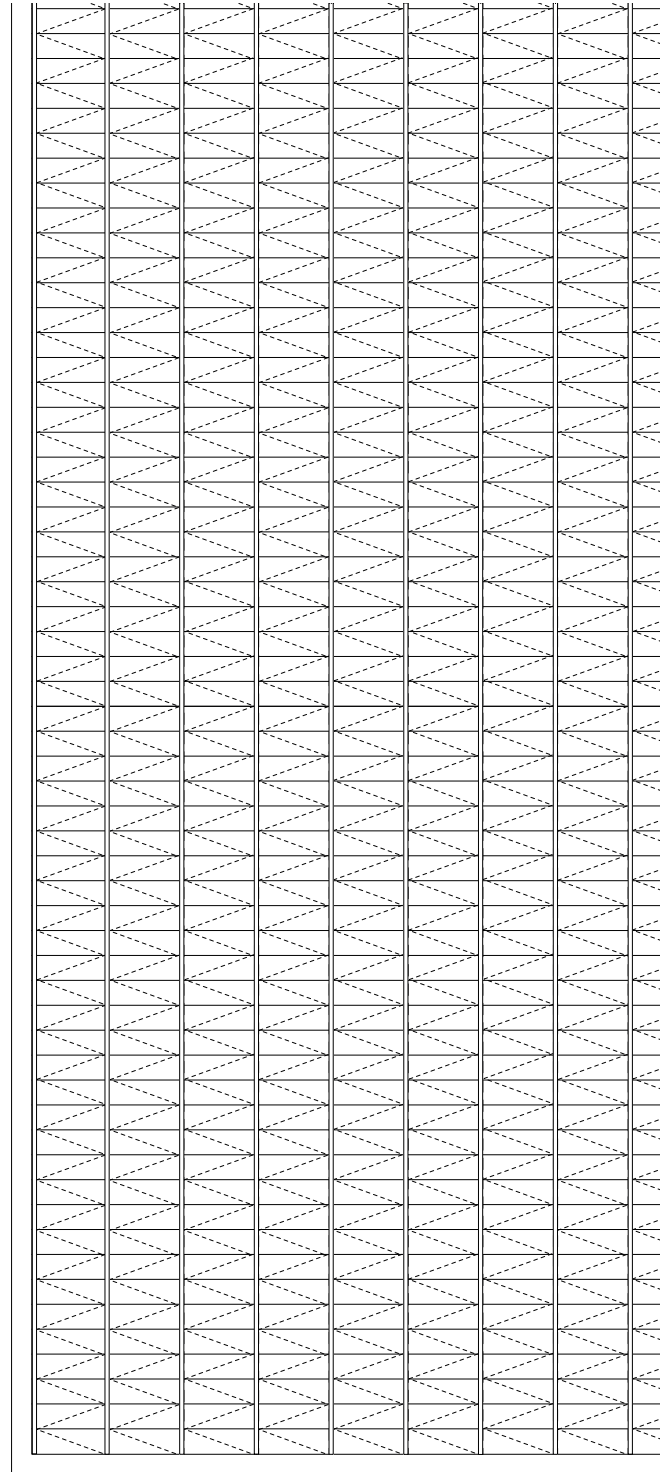


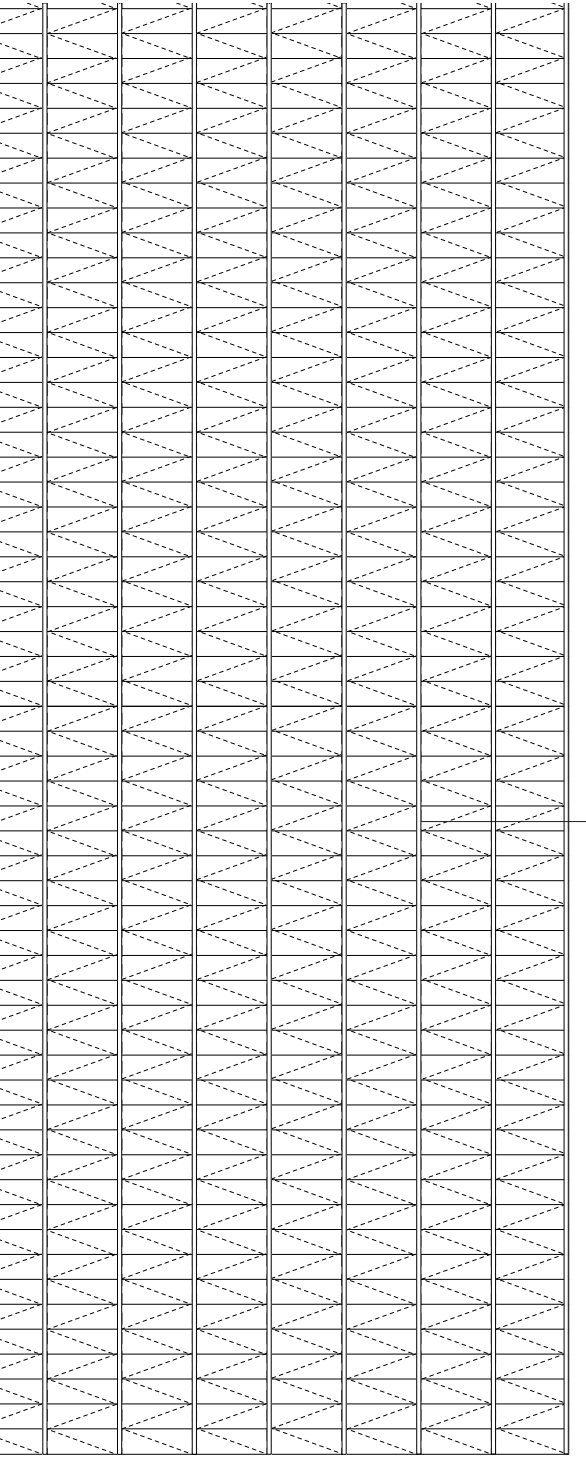
s in the facade allow for natural
to filter into the central atrium of
office levels, prioritizing diffused
ral light and fresh air for clerical



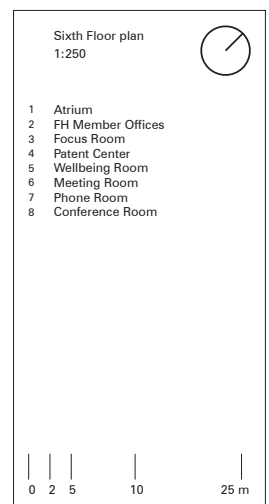
An office specializing in international trade is available to assist Fashion House members to plan the retail and distribution of their products, as well as providing consultancy for fashion goods and material import and export

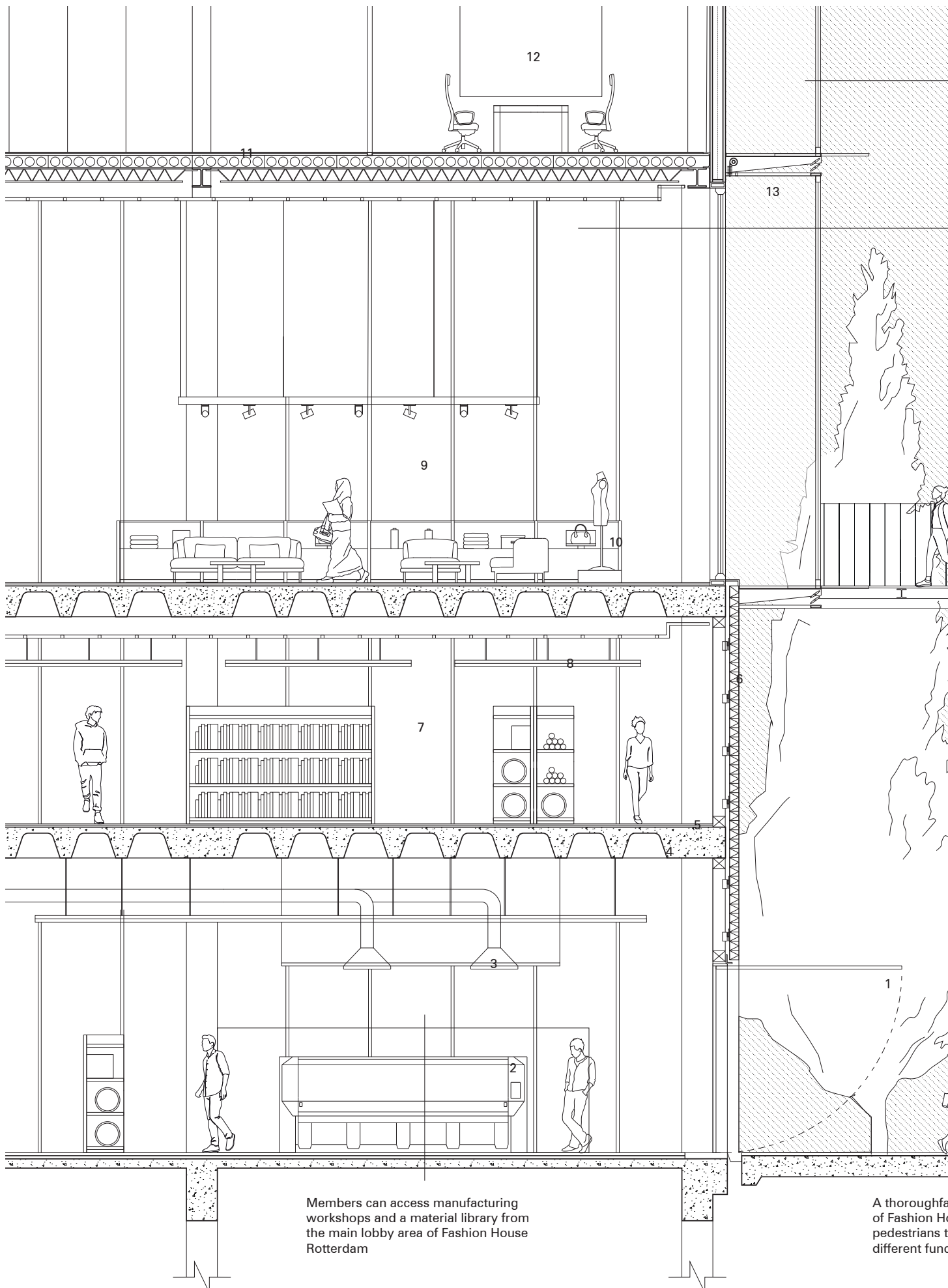






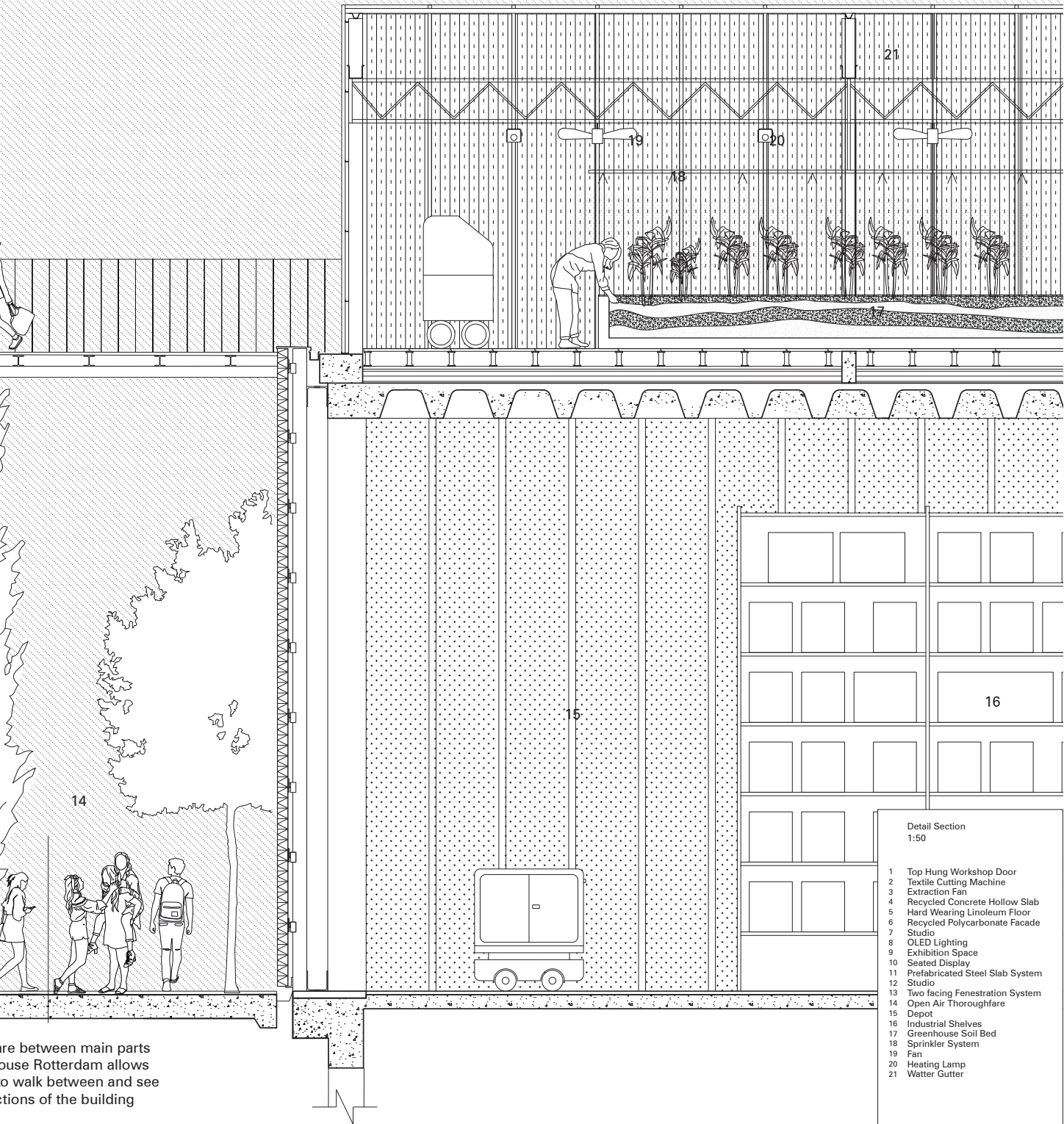
Angled Greenhouse roofing, secured
with South facing clerestory windows
and galvanized steel guttering for wa-
ter collection





The construction of Fashion House Rotterdam includes locally-sourced recycled concrete, polycarbonate, and steel from the obsolete urban port buildings

New construction materials have been selected for their durability and low environmental impact in line with the M4H district's commitment to sustainability

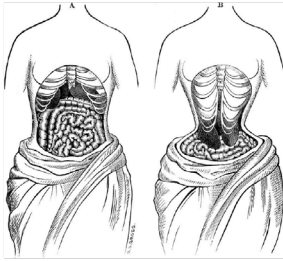


Detail Section
1:50

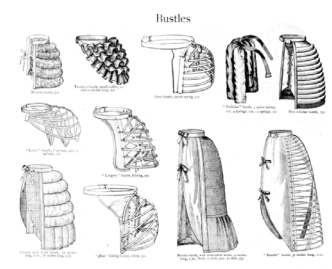
- 1 Top Hung Workshop Door
- 2 Textile Cutting Machine
- 3 Extraction Fan
- 4 Recycled Concrete Hollow Slab
- 5 Hard Wearing Linoleum Floor
- 6 Recycled Polycarbonate Facade
- 7 Studio
- 8 OLED Lighting
- 9 Exhibition Space
- 10 Seated Display
- 11 Prefabricated Steel Slab System
- 12 Studio
- 13 Two facing Fenestration System
- 14 Open Air Thoroughfare
- 15 Depot
- 16 Industrial Shelves
- 17 Greenhouse Soil Bed
- 18 Sprinkler System
- 19 Fan
- 20 Heating Lamp
- 21 Water Gutter

0 .50 1 2 m

are between main parts
house Rotterdam allows
to walk between and see
ctions of the building



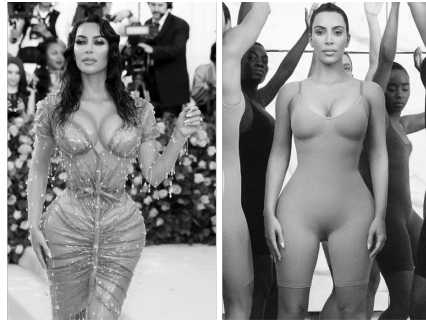
Fashion has always been involved in the enhancing of body features. During the 17th Century these items of clothing were coined the unmentionables, that is to say, those that were frequently used under layers of clothing but not deemed proper to talk about. One of the most iconic pieces was the corset, an element that exaggerated the waistline to an unnatural degree, leading to multiple internal body disfigurements.



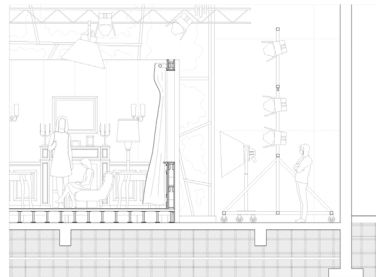
1888 Catalogue with promotions on bustles, since, from 1870 onwards attention shifts from the waist to the bum. The new volume allowed for textiles to be draped over in layers, resembling the upholstery of interior



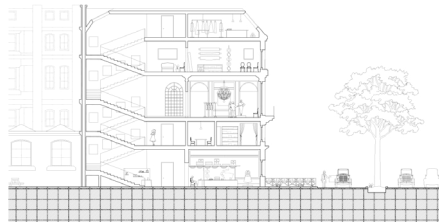
Whilst many unmentionables have been embraced, many others remain concealed and are still subjected to shame. Especially with men, such as calf enhancers, shapewear, concealer, etc..



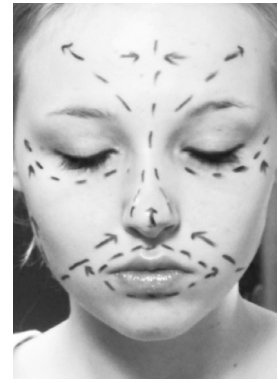
Whilst some “unmentionables” are accepted into society, new pieces appear to suit the new generation’s demand. Kim Kardashian, renowned for her exaggerated body proportions, opened her own shapewear brand, promoting transparency on the topic, and making public the use of these.



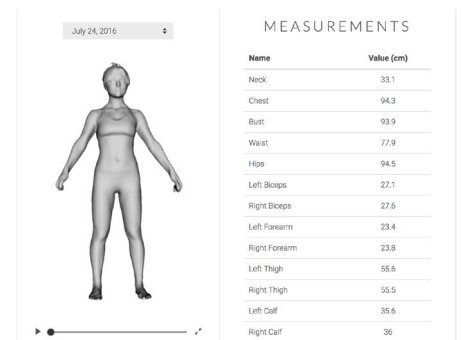
This piece of Visual Evidence emphasises the idea of a “Back of House”, in this case, a construction and “ugly” scenographic set that allows for the performance of the “Front of House”, which presents a fake image. Understanding the duality between what is exhibited and emphasised versus the systems in place that allows for it.



The fashion house of Christian Dior was established in 1947 in Avenue Montaigne, Paris. It transformed an hotel particulier into a space of work (atelier), service (tailor) and entertainment (fashion show). The latter took place in the Piano Noble, the main and grandest floor in the house. Usually occupied by the high society, it was the most lavishly decorated space in the building. In this domestic environment, close door events would allow personal cultural exchanges that brought fashion and clients into close proximity.



The body as a canvas, where the drawn enhancement proposals are visualized through symbols and instructions before the transformation takes place.



Not two bodies are the same and yet contemporary consumer trends force the body to fit into a catalogue of options.

Using 3D scanning technologies, the body is extensively measured from all angles to develop a product that is hyper-personalised and precise.



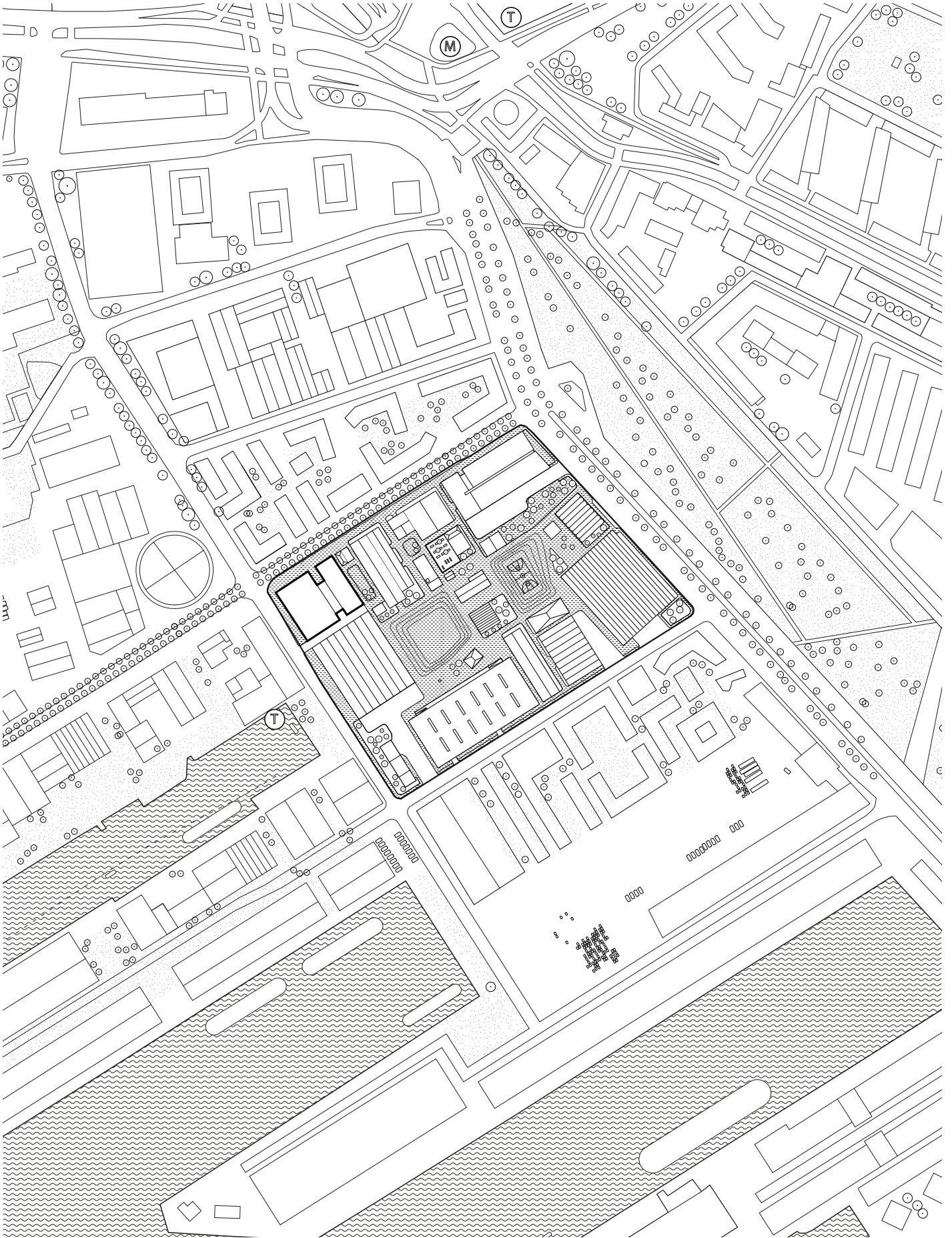
M4H has been coined the makers District where creative industries are settling and taking advantage of the large industrial landscape to develop spaces of production and experimentation.



Brutus is one of the creative members currently occupying the site.

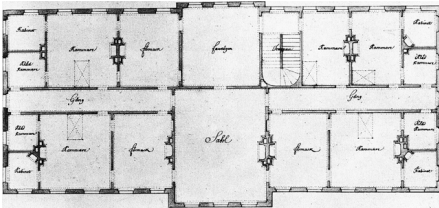


AVL Mundo, is an Art and Sculpture studio that currently occupies one of the buildings on the site and has proposed an extension planto increase production spaces and to provide housing for resident artists.





The Closet in the 18th Century where the most private spaces in households. By invite only and only accesible through one entrance, they became renowned as highly intimate spaces.



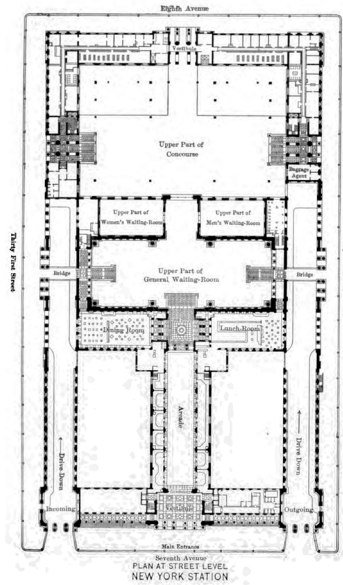
Kärholm, M. The Life and Death of Residential Room Types: A Study of Swedish Building Plans, 1750–2010. Understanding the evolution of spaces and room types.



2001: A space Odyssey, 1968 directed by Stanley Kubrick. Conveying domesticity and familiarity through obejct placement and the use of the cliché.



Dior's Fitting room, 1950s in the Piano Nobile at Maison Montaigne.



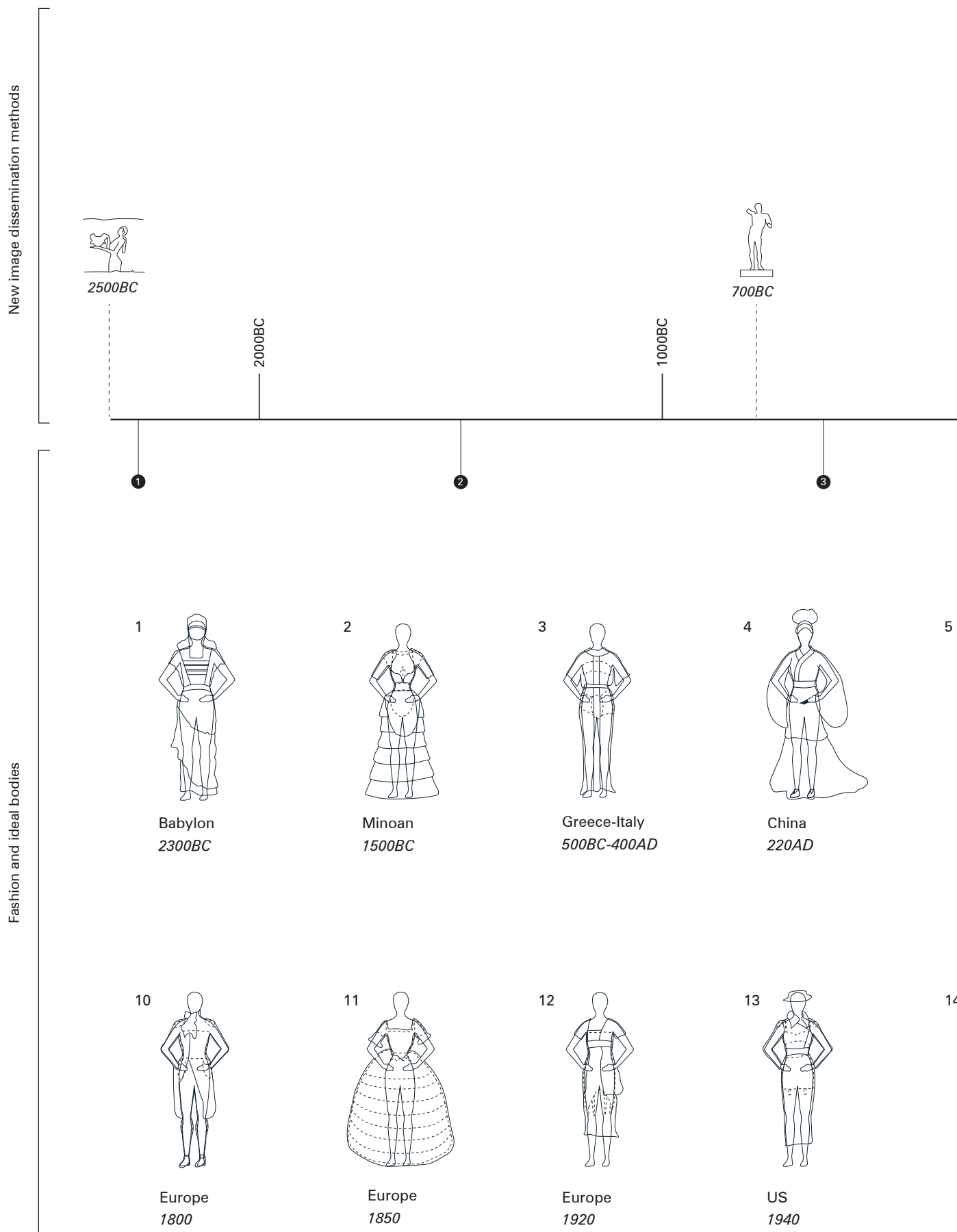
Single sex waiting rooms in 1910, at Pen station, increased level of privacy and comfort in the public space.



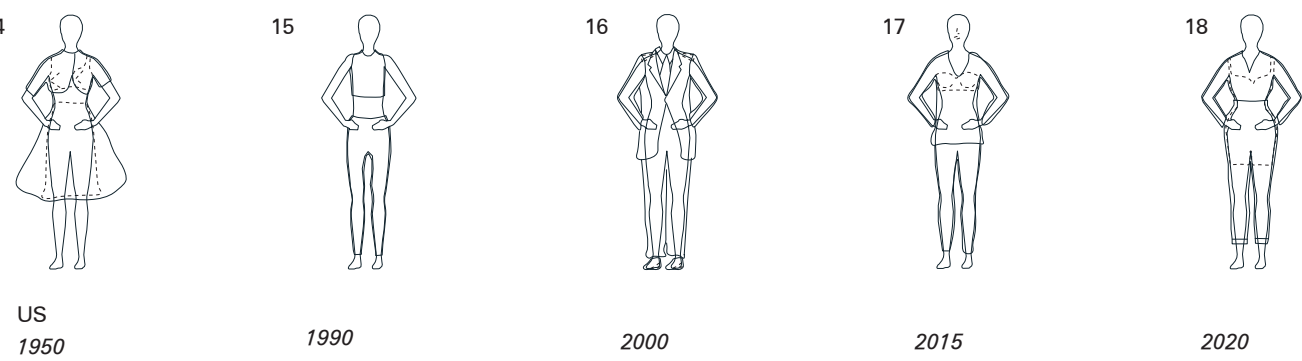
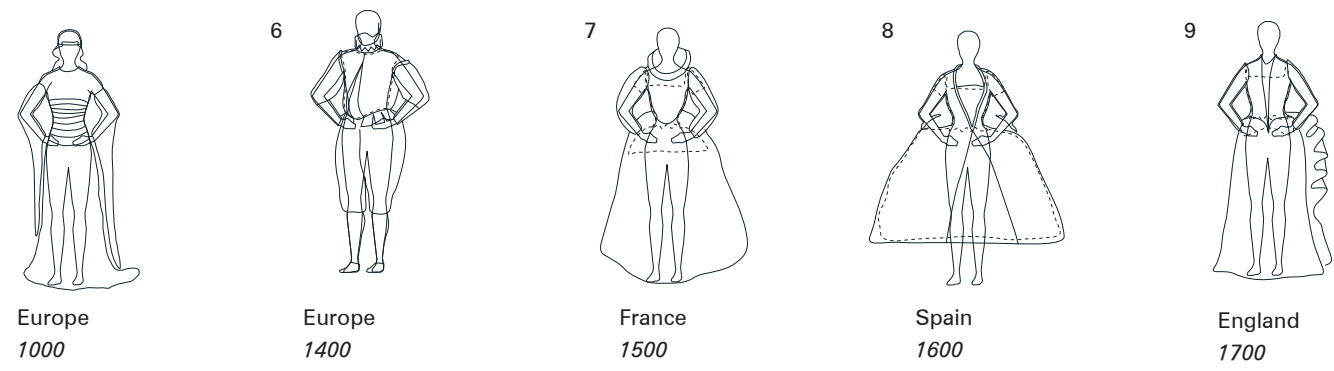
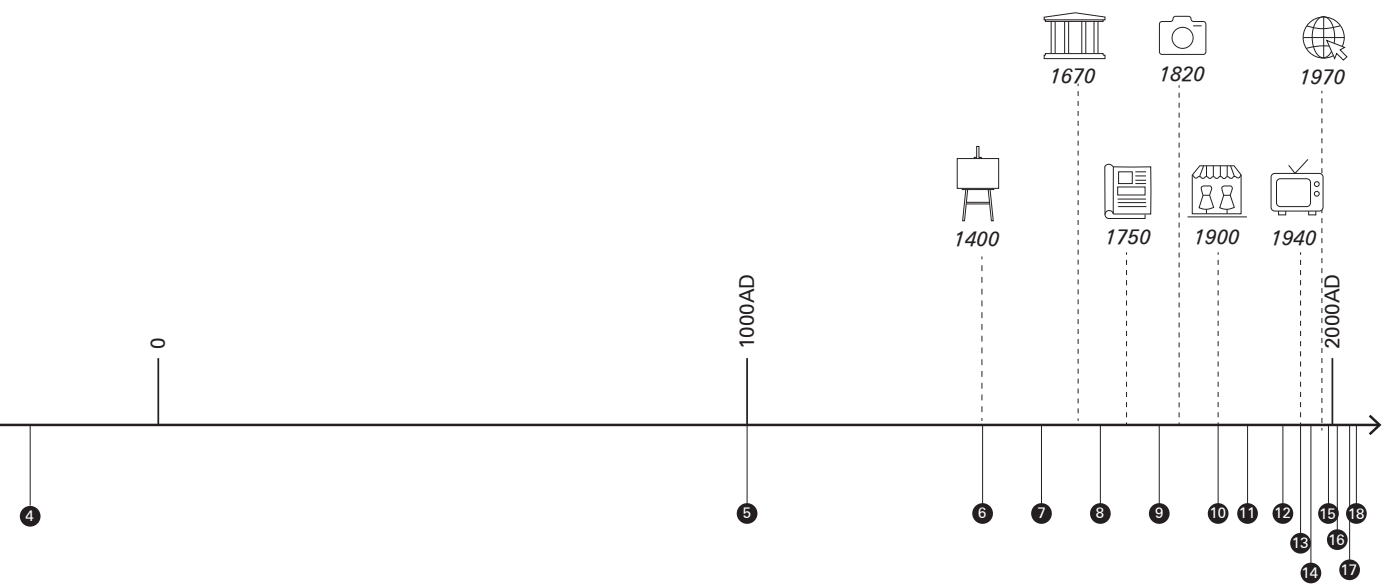
The Booth. Francisco Moura Veiga's typology of Intimacy.

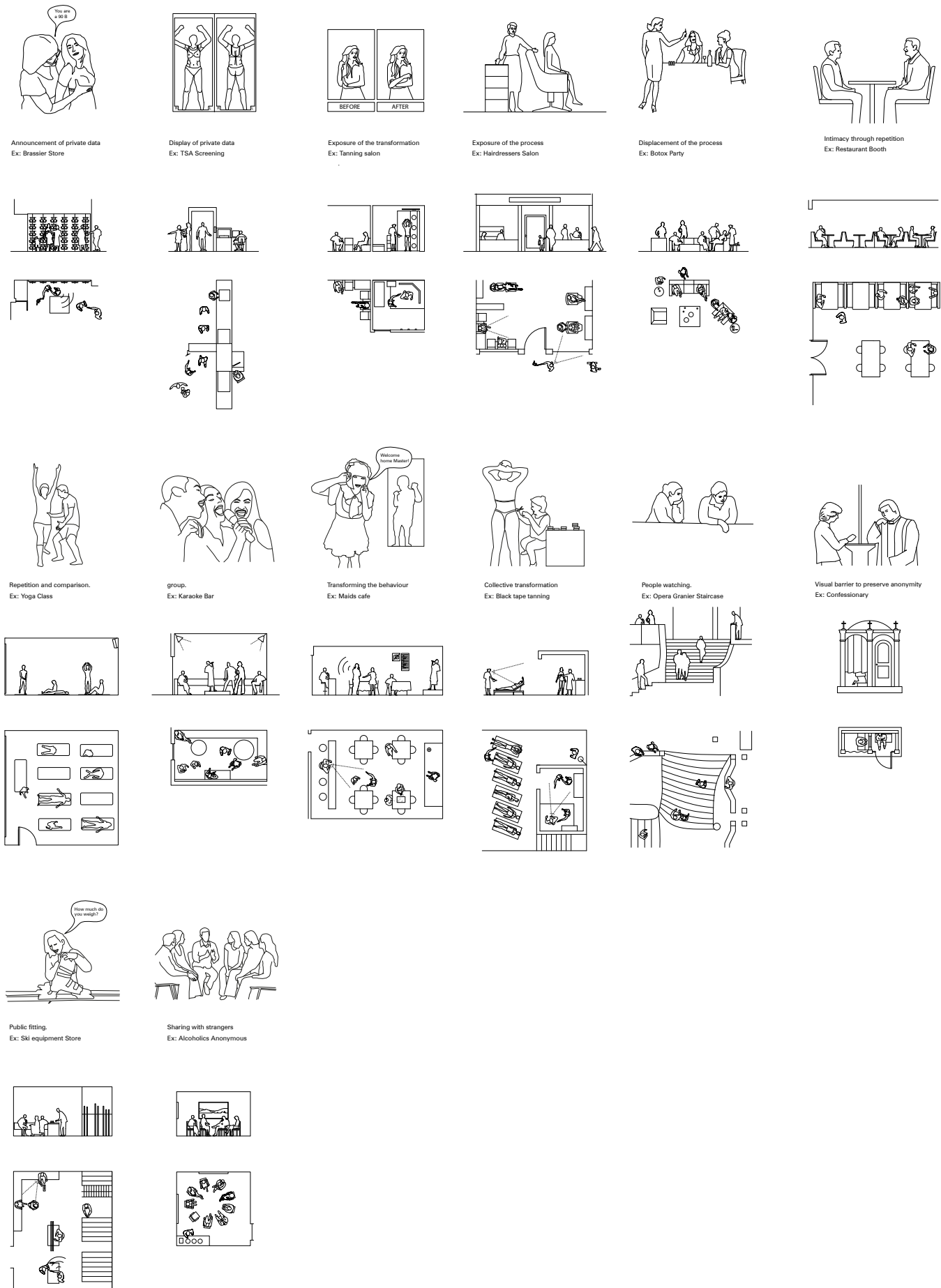


The collective classes of gyms. Social spaces of exposure and body transformation with strangers.



Impact of media and image dissemination in the evolution of body shape ideals and the use of structural garments.





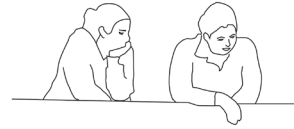
Atlas of moments of being seen and recognised. Analysing instances in which the body is exposed.



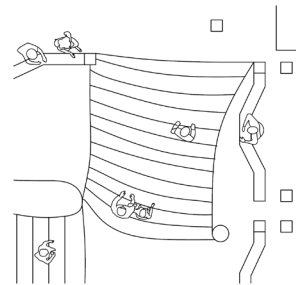
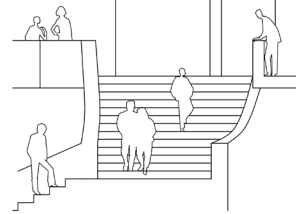
Sharing with strangers
Ex: Alcoholics Anonymous



In Alcoholics Anonymous the meetings take place in unsignified rooms located within other public buildings to avoid being recognised.



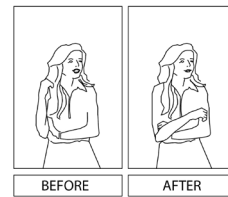
People watching.
Ex: Opera Granier Staircase



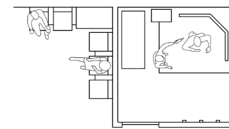
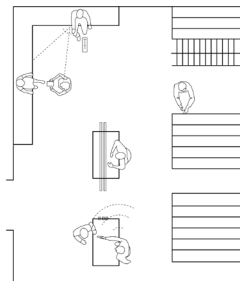
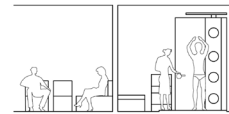
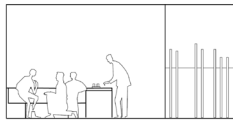
Open access in which the person hidden from view feels comfortable but the one exposed in the stairs feels observed and exposed.



Public fitting.
Ex: Ski equipment Store



Exposure of the transformation
Ex: Tanning salon



In spaces where the clients wait,
observe and listen-in while they observe
the fitting process of others.

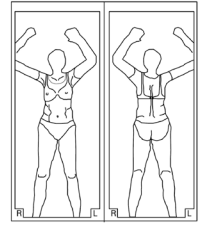
Traditional waiting rooms display to
strangers how the enhancement alters
your appearance, which can provoke
feelings of embarrassment.



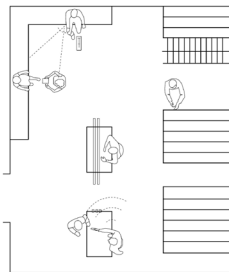
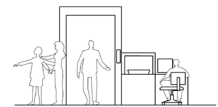
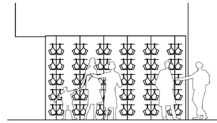
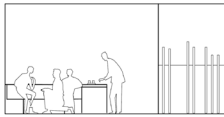
Public fitting.
Ex: Ski equipment Store



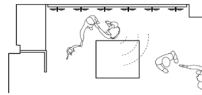
Announcement of private data
Ex: Brassier Store



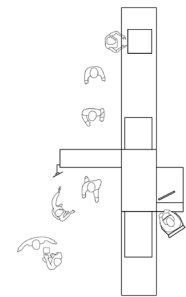
Display of private data
Ex: TSA Screening



In open plan spaces sensitive data such as weight, height, skill level, shoe size, etc. can be heard and seen.



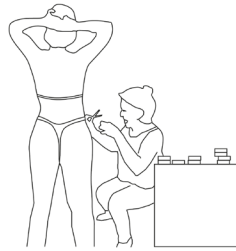
Public seamstress fitting can cause discomfort as the body is handled and the measurements are announced.



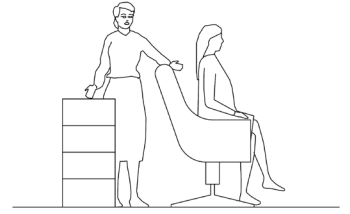
3d scanners display the shape of the body at great detail which for all of those in eye range which causes embarrassment as private data is revealed.



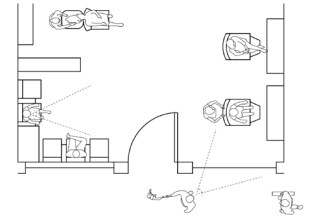
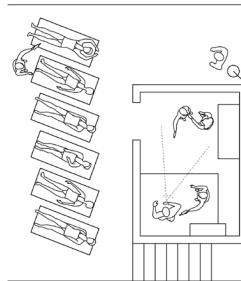
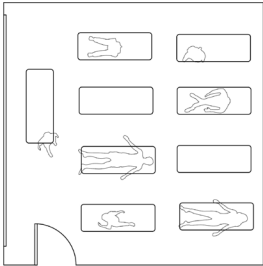
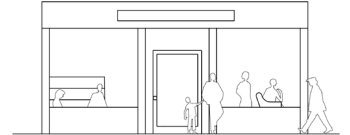
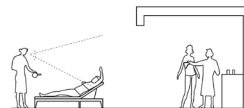
Repetition and comparison.
Ex: Yoga Class



Collective transformation
Ex: Black tape tanning



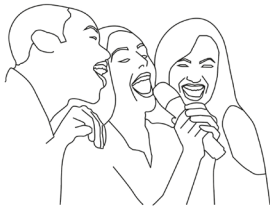
Exposure of the process
Ex: Hairdressers Salon



When multiple clients go through the same movements simultaneously they can compare themselves which can increase motivation and enjoyment of the process.

Collective sessions can remove the shame of an activity by seeing others undergo the same procedure.

The patient getting a haircut feels comfortable with the other clients within the space, however, when an outsider looks in and see the process without undergoing it, it causes discomfort.



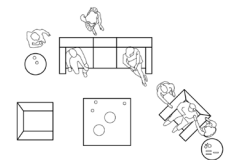
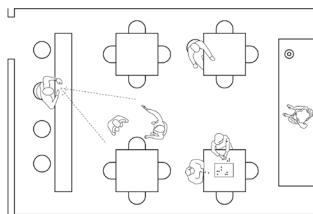
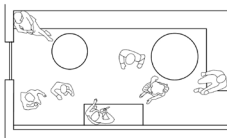
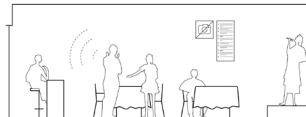
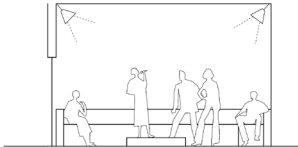
group.
Ex: Karaoke Bar



Transforming the behaviour
Ex: Maids cafe



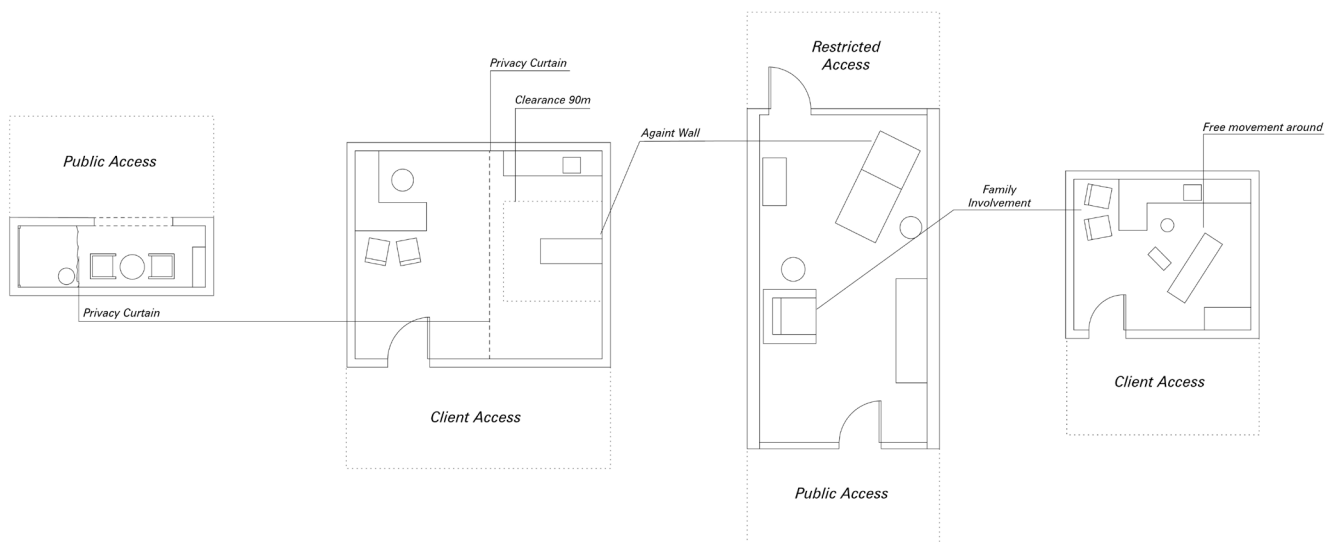
Displacement of the process
Ex: Botox Party



Activities that can cause embarrassment can be celebrated collectively in spaces that are organized for comfort and are layed back.

The growth in popularity in spaces that resemble and reenact a domestic environment in the public realm. These require that the costumer engages in roleplay.

The displacement of medical activities into the domestic realm demystifies them and when done in a group, makes them a social occasion.

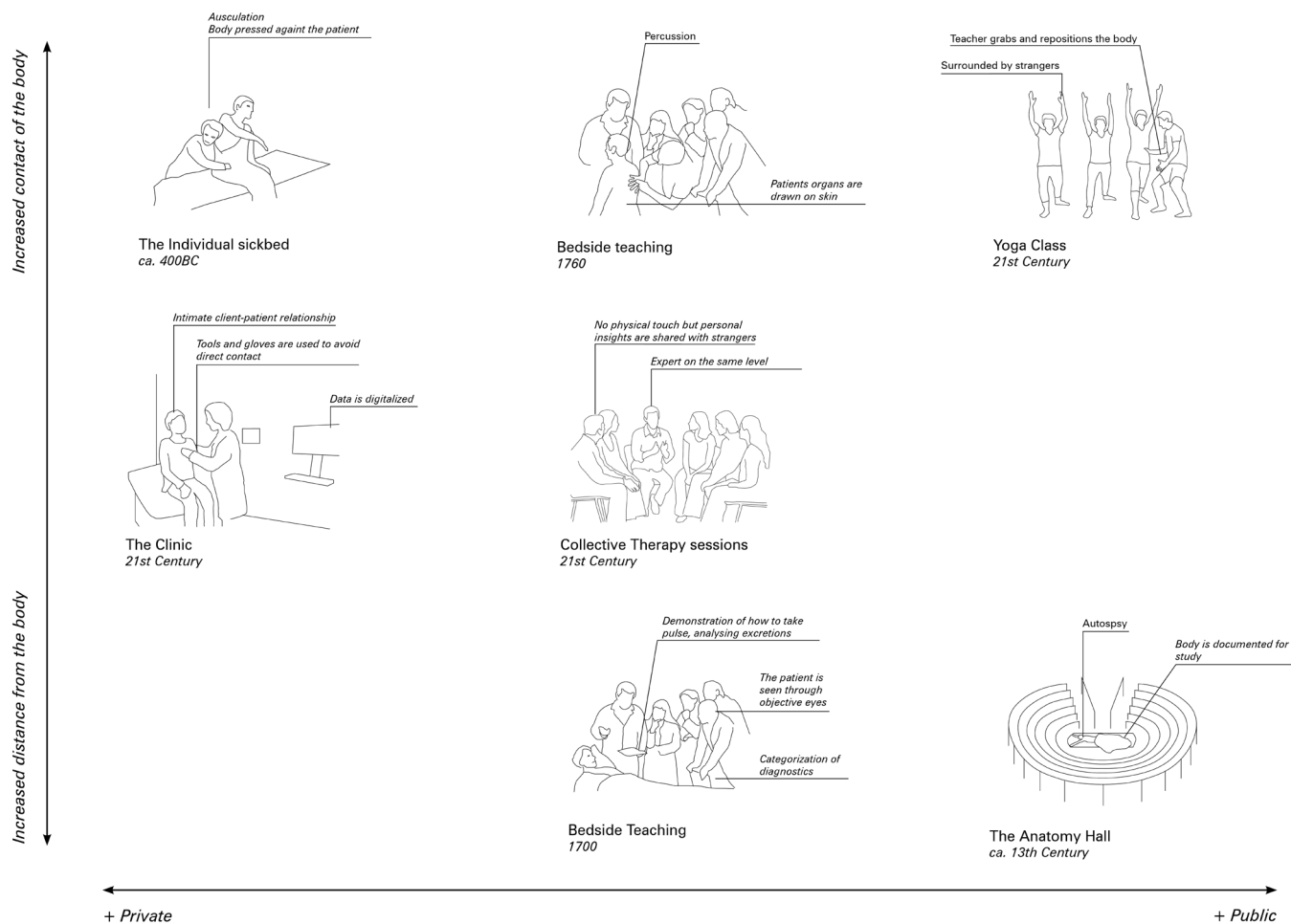


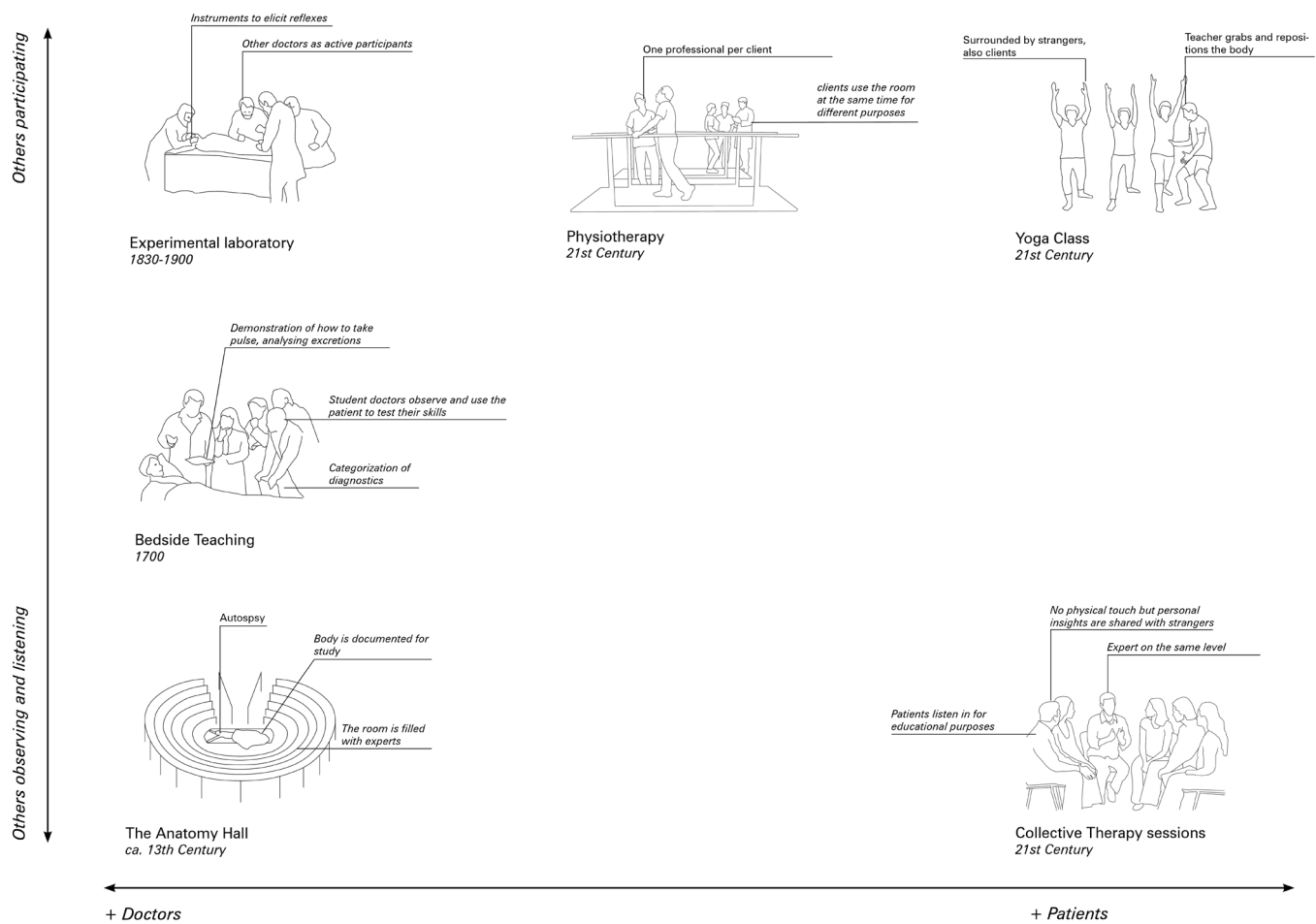
Fitting Room
7m²

Clinic
30m²

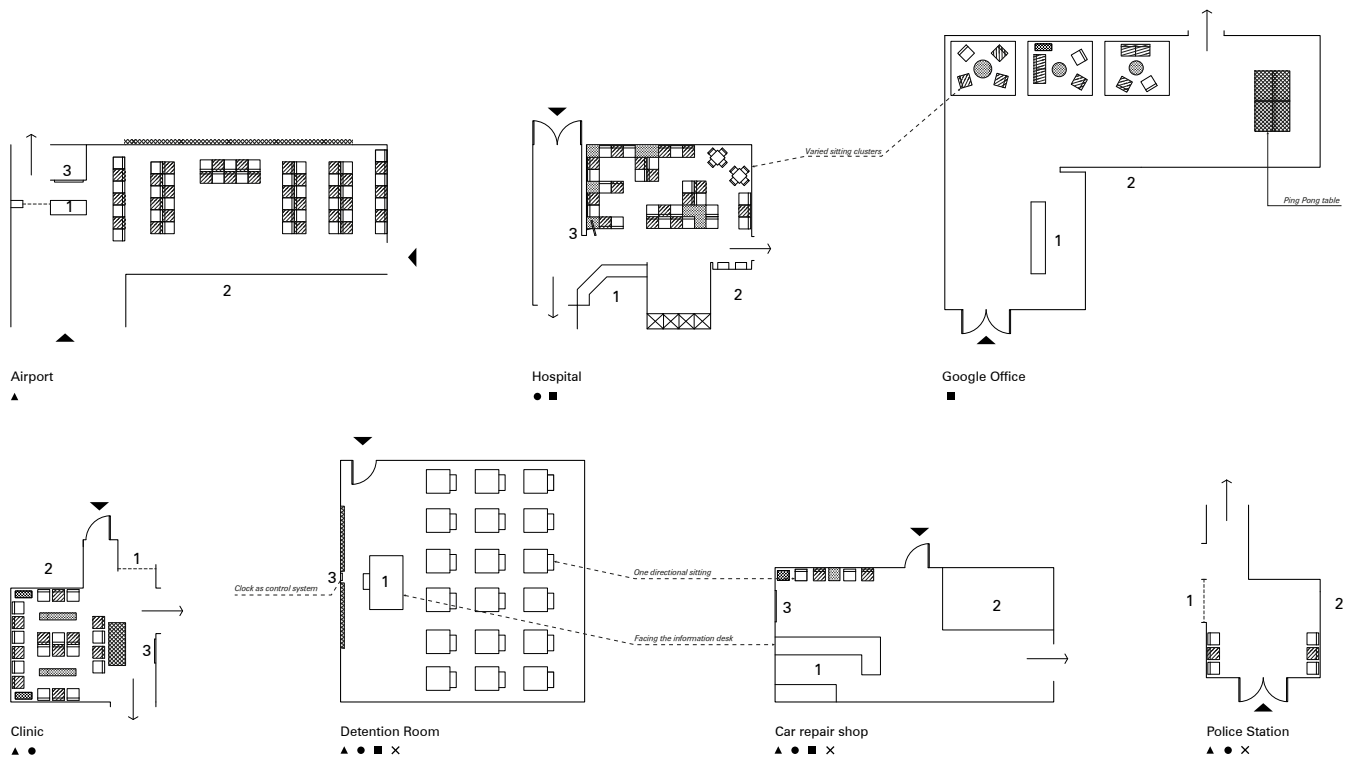
Tattoo Parlour
32m²

Dermatology room
15m²



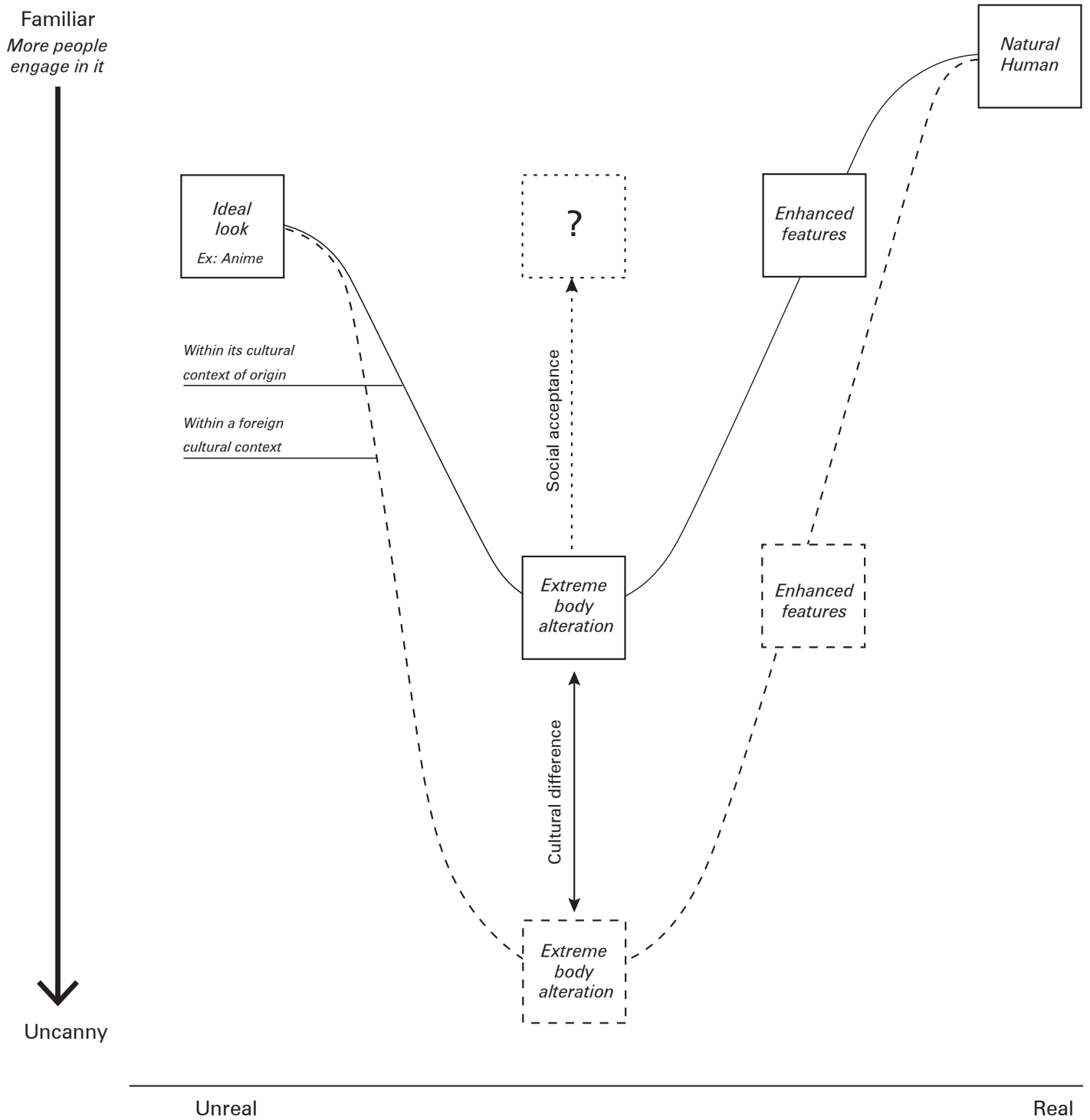


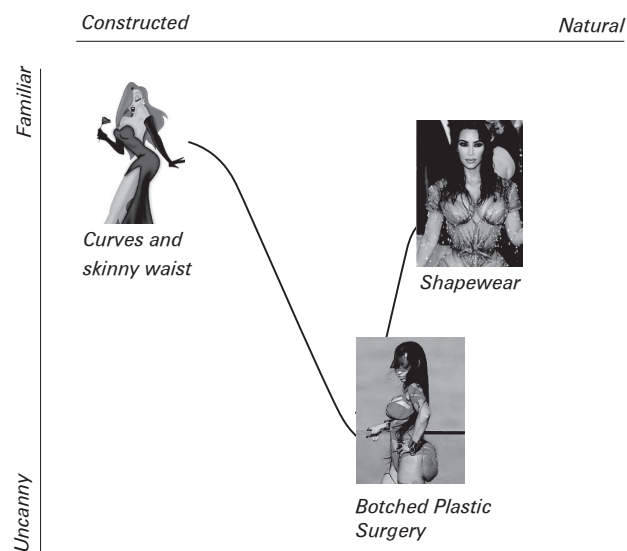
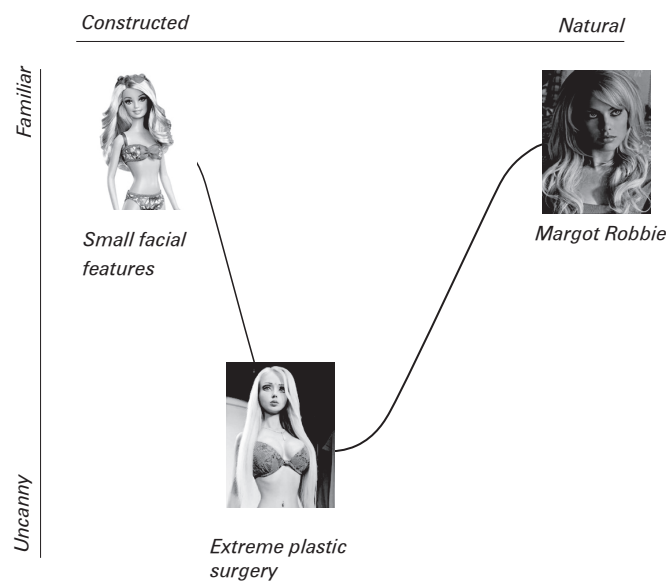
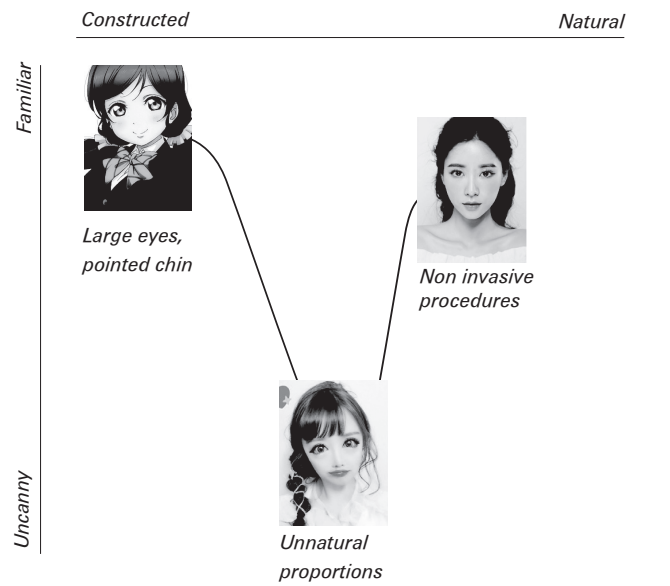
Types of examination based on participation.



Types of Waiting Rooms and their relation to privacy

- | | | | |
|--------------------|--|-------------------------|---|
| 1 Information desk | ▲ One type of seat | ■ Table with magazines. | □ Private seat. |
| 2 Toilets | ■ Information desk as first object in sight | ■ Visual distractions | ▨ Seating lost by individuals to increase distance with others. |
| 3 Display screen | ● Display screen visible without moving from the seat. | | |
| | x One directional sitting style | | |





Familiar

Uncanny



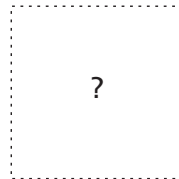
Prada Fashion Show
- Individual inserted in the scene as an observer.



Theatre
- Individual acts a role.



Showroom
- Individual uses natural behaviour to engage with the scene



Airbnb
- Individual lives in a strangers home



Home
Personalised private space



Keeping up with the Kardashians.
- Individual aware of living in a stage

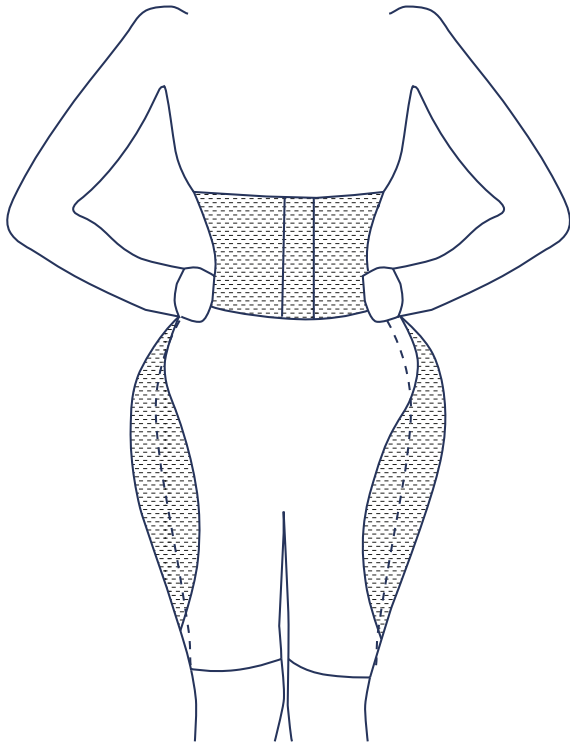


Truman Show
- Individual unaware of living in a stage.

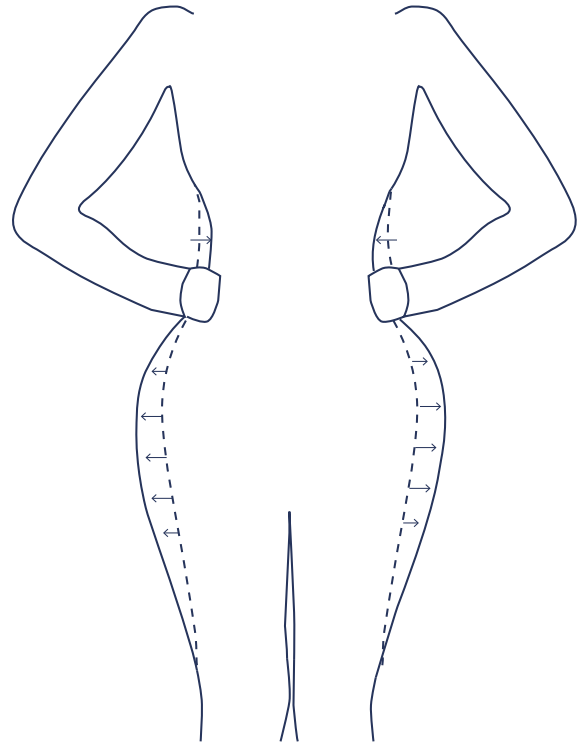
Constructed domesticity
"Stage"

Real Domesticity
"home"

The Uncanny Valley in domestic interiors.



Add-on
structural garments



Non-invasive
Body modification

Two types of body enhanemet.

Conversation with Dr. Susan Hedges.

Sandra Garcia: I'm designing a clinic which enhances the body through structural clothing and non-invasive procedures, in a future where physical enhancement will be used to meet the new fashion trends, and therefore they must be non-permanent. However, these have and will continue to have in the near future negative connotations, as people don't really want to be seen, so there is a lot of shame that comes with comes with wearing shape wear, for example, for men it is seen as something that is still quite unaccepted. One of the things I'm doing is I'm designing this the clinic to be of a linear spatial organization, so moving from one room to the next. And in the waiting room where I'm focusing on privacy and anonymity, you only technically see the before effect. I'm trying to rethink the waiting room by working with hyper symmetry and scale, and instead of eliminating it, I wanted to engage with the discourse on the waiting room.

Susan Hedges: Two things that I find interesting about your project. One, the notion of prosthetic. And that's a Spatial or an interiors version of prosthesis where there's lots of discourse around architectural prosthetics, right? Look at Livia Swanson, you're suggesting that you're offering up an environment for a lot of people, and I always think about body dysmorphia or all those kinds of things. Prosthetics for patients that have lost breasts or cancer patients, and that where it's not just for people who want who have a version of beauty. There are two papers that I wrote around the waiting room, it was when I became slightly obsessed with them, because I did a bit of traveling and you go around the world and you look at all these outrageous waiting rooms that people put together and they are kind of ignored. You know the furniture is always secondary or uncomfortable, the rooms are passive, so you don't really interact with the room and surfaces are either wiped down or cleaned. There was one at a railway station, it was a historic one, it was beautiful, it had a chandelier, and a fireplace, and this beautiful plastic ceiling that still exists. There's a couple of books. There's a book called On Waiting now. Have you read that? I found that quite valuable,

OK, and then there's lots of people who talk about time, like Bergson. The second thing you were talking about, hyper symmetry, That's quite unusual.

SG: So in the waiting room, my idea was that there's hyper symmetry you play with the doors. So when you enter the waiting room, you enter a space that's completely squared with 16 identical doors, so you don't know what procedure follows each door. So, when a number illuminates a door and you see someone go through it you don't know what procedure they're going through, right? One of the comments that I've gotten on this waiting room is that because of the scale, it no longer feels comfortable and feels very distant to people. So why so we want to be still waiting there? How to subside the feelings of tension in the waiting room?

SH: Do you want to?

SG: That's the thing.

SH: guess it's the extremes of the project, right? Because you're offering us a very particular extreme and you're offering us a view of what the future might be like. And I guess then is how do you take this thing to extreme? Those for cancer patients who you know have lost a breast, all these kinds of things are prosthetics. There's lots of work that's been written about that kind of thing, so my kind of idea is that, well, why not make it that extreme? Why not treat the interior of this piece? Because you're setting it right at the heart of this operation. Why not make it this version of the body where it becomes a prosthetic interior and what does that look like? And I kind of begin to think about flesh and flesh tones and ladies waiting rooms are often these over feminized versions of the world. You know, like this railway station. It was the only place that ladies needed a respite. They had this point where they were secluded off and it was a waiting room to the toilet, you couldn't see that you were going to the toilet. There are all those kinds of versions of modesty and not being able to see the things that are going on.

SG: Also, I think I think the question of ornamentation is a very strong and it's something that is completely out of my

depth, but I'm trying to tackle as well, and it's something that you might be familiar with.

So, the idea of wearing structural clothing under your clothing and you then you have your nice dress on top right? How could you do this to the architecture?

Ornamentation that is, as you were saying, not specifically to a specific genre, it's almost like an ideal, but if I'm saying that that ideal is constantly changing, how do you design ornamentation?

SH: Yeah, you know there's lots of wonderful work written about ornaments and interiors, and I'm thinking about white walls and designer dresses. Have you read Mark Wigley? So while you're looking at hyper symmetry, you're also looking at a hyper ornamentation or something like that, and those are the words that you keep continuing with. Look also at Beatriz Colomina, a book that is all about ornament and interiors, and then treatments of surface.

Whether it's has got a structural element, you're attending to surface, which we could argue is what your place does, it attends to bodily surface right? So I would take them to an extreme, there's something bodily about an undergarment always being hidden. Play with ornament and surface exposure.

SG: Yes, and when it's seen and not seen.

SH: Yes, and screens and non-screens and because when I think about corsets and fashion it's an element of torture. And they are made from bone, and they strap, and they can strip. So, what does that mean to the environment and the corridors that you're creating? I would not necessarily replicate lace and place it all over the walls but think constraint and literally what it is shaping. One could argue you know female suppression, a female constraint, that's why you should look at Beatrice.

You'd have to make your argument quite clear, who wishes to augment their physical form through a prosthetic or a some sort of physically changing device, and I'd test that to the extreme. Because what the waiting room effectively works as a threshold, doesn't it? It's a point in time that you sit sometimes for a long period of time,

sometimes it's fast, but there's kind of a pseudo lounge.

Think about, when you go to the doctor and it's all those horribly stuffed couches and crappy old magazines and you sit and you wait and you wait, and you don't want to sit too near people because they might have germs.

SG: Yeah, you always lose 50% of the seats.

SH: Yeah, and you're always in some sort of pseudo domestic environment. So, it's a large space for a threshold where it can define the next place that you go to. It can be preparatory, so all your elements and your surfaces can be thought of as threshold elements that either lead or bleed, or and then how you detail those elements together, visually, colour, treatment, you can play with the modular system. But then you begin to think about scale and repetition.

SG: Yes, constrain as well.

SH: There is something interesting about scale and a specific standard though, because that comes back to the idea of the ideal. The beauty standard potentially and having to fit everything so, what happens to the people who don't fit your standard?

SG: Well, they go here to get enhanced to fit the standard.

SH: Who sets the standard?

SG: So that is something that I wanted to also talk about, Western standards and then the notion of constantly changing standards. One of my arguments is that fashion is a social construct and requires comparison, and unlike healthcare where the clinics are very individual experiences, here I'm proposing a collective, almost like a gym session where you have group treatments, but only of those undergoing the procedure.

SH: That's interesting.

SG: The idea is that in comparison things become more acceptable the minute you see other people doing it and no longer feel such shame in undergoing the procedure right. It is this part of the idea of the uncanny, when something seems so distant that it seems foreign, but the

more people do it the more familiar it becomes, so you start to bridge the uncanny valley.

SH: What interesting is that I begin to think about film and viewing? There's a book called *Warped Space*, by Anthony Vidler, have you ever read that? The other thing that I think about is, you're making big political statements, right? That on one hand completely deny a feminist point of view. You are providing for a younger market, so, I would take it to the extreme, and film it. Do I enter discreetly the waiting room and then build a momentum to thinking that its going to be like TV? I love that right, and I'm not trying to make less of it, it just feels that it's a completely science fiction view of feminism. It's a little bit like a Big Brother or a TV program.

Also, the way that I feel about myself going through these kinds of transformative states. I may be constrained, that I'm padded, I may feel that I'm fuller or lesser or bigger, so scale in the way that you work that interior. And then there's the flesh and the discrete. Play that up to the hilt because you're offering a very provocative discussion.

SG: I think it's very powerful, the idea of exaggerating the thresholds, especially because I am trying to flip it in the sense of like the waiting room, becomes much, much larger and then the clinical room takes on almost like a domestic scale. But I think I must exaggerate it more now after hearing what you say. As for the domestic, often shameful activities happens in in spaces that have been staged as domestic because it produces this idea of familiarity that helps build intimacy. But then automatically you play with western cliches.

SH: Yeah, the boudoir.

SG: Yes, exactly so I was looking at 18th century cabinets, as the most intimate space, the boudoir.

SH: Then I would think about if I'm moving into a domestic sphere that is slightly more intimate but very sexualized, you're offering me quite a sexual environment, and then what would prepare me at that threshold for that kind of intimacy?

SG: Yes that interesting, I then have the machinery and equipment hidden behind the domestic setting, to increase the intimacy.

SH: But why don't you also reveal part of it? You're hiding it and denying what this thing is. It's got a very particular purpose. But at the same time, which is equally interesting, this whole thing is automated now, but does it always have to be completely blocked off, could it be screened or revealed at certain moments that behind this whole piece is another mechanism, which is what your garments are offering. I would treat the interiors beautiful facade, but behind it is structure or constraint, or machine.

SG: But at the same time, I do want to build this fake reality, where things are not what they seem.

SH: Yeah, but could you argue that it's rather than the glimpses that becomes part of the ornament? It's not a horrible thing like surgeries are, this is a beautiful, bejewelled glimpse of wonderful shiny futuristic machinery that can solve my world. What we're talking about is detail and ornament.

SG: Yes, and for me it's completely new and foreign. Moving on to the last topic I wanted to discuss with you, it's about the transposition of the project. We are going to present it in an exhibition and we have to find the best way to present the drawings in such a way that they represent the ideas of the project. So, by printing on a specific material or a technique. And considering your background on drawing representation it would be interesting to hear your opinion. One of my initial ideas is to print my drawings at a large scale with detail on a structural level, showing the assembling system for the ornamentation. Another idea was to make a wallpaper.

SH: Oh, gorgeous, you could make your own wallpaper. Wallpaper is really hard because you've got to think about four midground background and you may only design one and then ultimately detail one room. It could be perforated, you know, or it could be an anaglypta.

There's another wonderful book,
Julieanna Preston's doctoral thesis.
But she took this wallpaper and cut it
through the laser cutter, and it starts to
frail and fall apart.

And what you're suggesting it could be
something along those poetic lines that
while the walls or the these surfaces
are beginning to decay or look like
they're decaying your service behind
these amazing machines and walls that
I can see through appear.

Think about all of the surfaces that
you're engaging with, what does it feel
like to touch? Am I naked in here or I
have clothes? Do I sit with strangers?
How much modesty do I need? Can I
see beyond back into the waiting room
to see that there are people behind
me? Do I glimpse further forward
out once I my procedure has been
completed? Are there levels of layering
that obscure light or off the light? All
those kinds of things.

SG: Yes, it all comes back to this linear
spatial organization, when are you
seeing when are you not seeing? What
moments are you exposed?

SH: Yeah, there's another good project
that was written about. It was an
abortion clinic, but in his planning,
he had this way for clients to enter
separate by those that were leaving.
Yeah, so that they could leave without
seeing each other, anyway, it's
interesting to think about that kind of
modesty where you're bringing all
those people back together anyway.
Wonderful project my friend.

SG: Thank you so much for your time.

Conversation with Dr. Hector Valdes.
Transcribed from Spanish.

Sandra Garcia: I am working on a postmaster thesis project and the main topic is fashion, and I have decided to focus on the body. In body modification and how fashion begins to focus more on body shapes. My project is to design a clinic and there are a couple of ideas that I would like to discuss with you, such as the issue of anonymity and privacy and knowing how much you take them into account in your clinic.

Hector Valdes: Tell me, do you plan to do surgery? Does the clinic have an operating room?

SG: The project is planned for 2040, which is why I am focusing more on techniques that are not permanent, that is, non-invasive modifications and using clothes, since I argue that fashions are going to change faster.

HV: I try to remember a clinic that was quite successful in the south of Spain, and of course, there is an option to do clinics that also include anti aging practices, which is the most attractive. Well, I'll tell you a little about my technical stuff and then you adapt it to your space.

The first thing is to understand that the client is not a sick person, but rather a healthy one. There are many large clinics that have tried to incorporate aesthetics because it is an attractive option, but by mixing these types of people with sick patients, the model works poorly. This must be indeed an exclusive model.

SG: Ok, that is, separating what is related to fashion from medicine.

HV: So, the patient is normally over fifty years old because they are the people who begin to be more aware of the importance of care, they already see a slightly narrower horizon. The advantage is this is a level of people already with a consolidated economy, who are willing to invest in themselves and spend on these types of services. On the other hand, these clinics work very well when they are done outside the city. Because it has to generate an important visual attraction, near a natural park or a golf course. And what comes closest to this are the Thermal hotels. Today they already offer

wellness services, but it is true that with little support from the medical area. The laboratory examination is very expensive, but now it is outsourced, there are agreements with laboratories that carry out the tests upon admission of the person in less than 24 hours and with that you make a plan.

SG: Regarding being separated from the city, the main reason is comfort?

HV: Yes, the air, the visual impact, noise...

SG: Okay, it doesn't necessarily have to do with being recognized on the street, if you were to have the clinic on a main street. Where people can see you enter, and they can recognize you.

HV: Yes, it is one more reason, if they want space and privacy.

SG: Regarding the design of treatment spaces, could you explain a little about the new trends?

HV: Well, what you want is a comfortable space that hardly seems clinical. It has to meet some hygiene requirements that you will already look for. There is a hospital that I love for its design, it is called HC Marbella, it is a very nice small clinic, with a huge garden, and a very technical architecture but at the same time very friendly.

SG: It's perfect if because I was seeing that a lot of inspiration is beginning to be drawn from home spaces, with much softer and more familiar spaces, which of course meet your requirements.

HV: I had a project in Chile that I never implemented, which consisted of making a surgical clinic, where on the left side there were hotel rooms, very friendly, and on the right half, a very technical part, as today the regulations require a slightly cold area. In this way, after one day of discharge, I can quickly transfer patients to a more quality area.

SG: Yes, I was thinking something like that, since being non-invasive is not as extreme as surgery and its hygiene requirements. So, I was toying with the idea of creating a domestic scene where all the equipment and sanitary spaces are hidden behind the walls. And introduce there, this bipolarity

between the two things.

Another space that I wanted to tell you about is the waiting area. Where I am dealing with issues of anonymity, that it be comfortable, you do not feel observed when you go out, etc. And I wanted to know if it is something that you consider in your clinic and if that, how do you apply it?

HV: Keep in mind that all this costs money, and this is a small percentage of the population, I admit that in Spain I have not seen anything similar to what you propose. I would put a large room inspired by a hotel lounge, wooden floors, and high spaces.

SG: Yes, perfect, I'll keep that in mind, you've been a great help. thank you very much Hector.

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Wagenaar, Cor. 2006. *The Architecture Of Hospitals*. Rotterdam: NAI Publ.

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This contribution situates itself within an economy of decelerated garment production and an increasingly digitized and image-based society, where the practice of body sculpting will allow consumers to conform to rapidly shifting body ideals. It proposes a clinic that substitutes surgical procedures with non-permanent and risk-free body enhancements, that allow for periodic modifications of the body. Therefore, this contribution positions the consumer's body as the product and the clinic as a space of Fashion retail.

This clinic addresses two methods of non-permanent body alterations. First, through the growing industry of the unmentionables—structural garments that are worn under other clothing, varying from tummy tuckers to calf pads—that are mass-customised and can be refitted to the fashion. And alternatively, through non-invasive aesthetic procedures such as fillers, skin contouring, fat freezing, and height enhancement, amongst others, to achieve similar results directly within the body.

Despite the growing industry of body sculpting, the practice continues to be seen as uncanny and unfamiliar outside of its niche, requiring that the clinic prioritises the client's anonymity and privacy. Therefore, it is integrated as an annex to Fashion House Rotterdam, a building that forms part of the new fashion district of M4H, the emerging makers and innovation neighbourhood for creative industries. The clinic is discreetly accessed through the elevators on Fashion House's main public floor, where spaces for consultations are provided to guarantee that only those undergoing treatment enter the clinic. With regards to the latter, the layout is organised using a one directional circulation system –from the "Classified" Certification of Fashion House to eliminate "before and after" comparisons —and uses a large hyper-symmetrical waiting room to avoid disclosing the client's procedures.

Considering the negative connotations of the unmentionables two strategies are used to increase comfort within the treatment rooms. On one hand the clinic will offer joint procedures, where through comparison and by seeing others

undergo the same treatment the uncanniness of the modification diminishes. On the other hand, the treatment rooms are staged like familiar domestic settings, inspired in different rooms based on the position of the body, to place the clients in comfortable environments, moreover, the equipment, services spaces and machinery for the automated treatments is hidden within the ornamented walls. On a separate floor are located the activities of production, repair, and alteration of the made-to-measure structural garments—printed from recycled 3d plastic—as well as the designing, testing and patenting new pieces for the new body trends.

Propositions

1. The enhanced body is a product of fashion.
2. In 2040 the clinic is a space of fashion retail.
3. The reimagined clinic requires the specific mono-directional spatial organization of FH Classified Certification to eliminate the negative comparison of a modified body before and after treatment.
4. Staging the clinic's examination rooms as familiar domestic settings creates a sense of intimacy in moments of unease.
5. Making examination rooms collective brings clients comfort by seeing others undergo the same procedure.

Classified

“Classified” certifies a mono-directional spatial organization that eliminates double encounters and ensures client anonymity while acquiring a product, process or service.

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

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

External FH Consultant : A spatial patenting expert



Fashion House Rotterdam

Fashion House Rotterdam has granted the FH certification warrant to

Classified

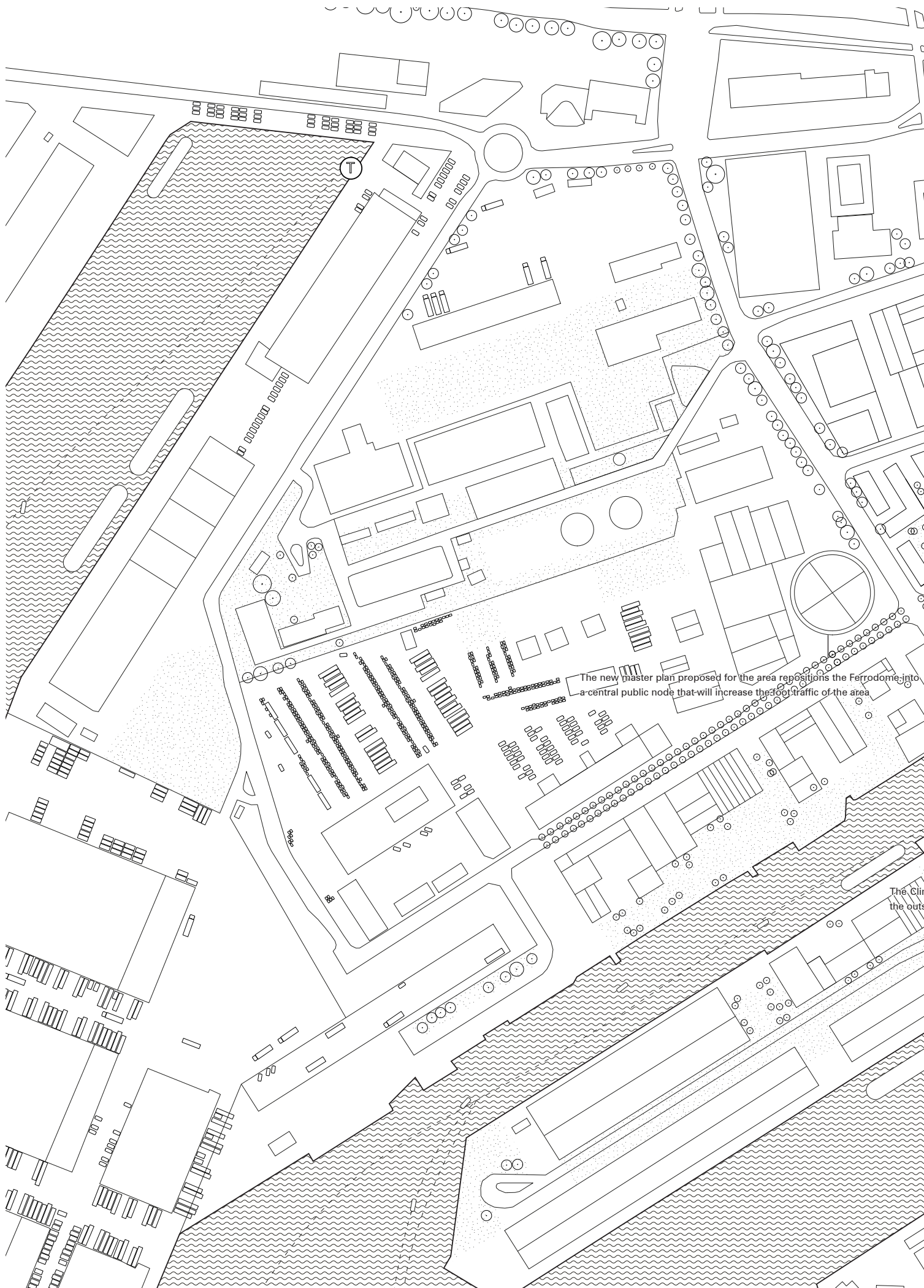
This is to certify that, based on the relevant documentation provided by the company, the materials and operations used for the product or service has been produced in accordance with discretionary standards which are recognized by Fashion House. Compliance with the standard has been audited and monitored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

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

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

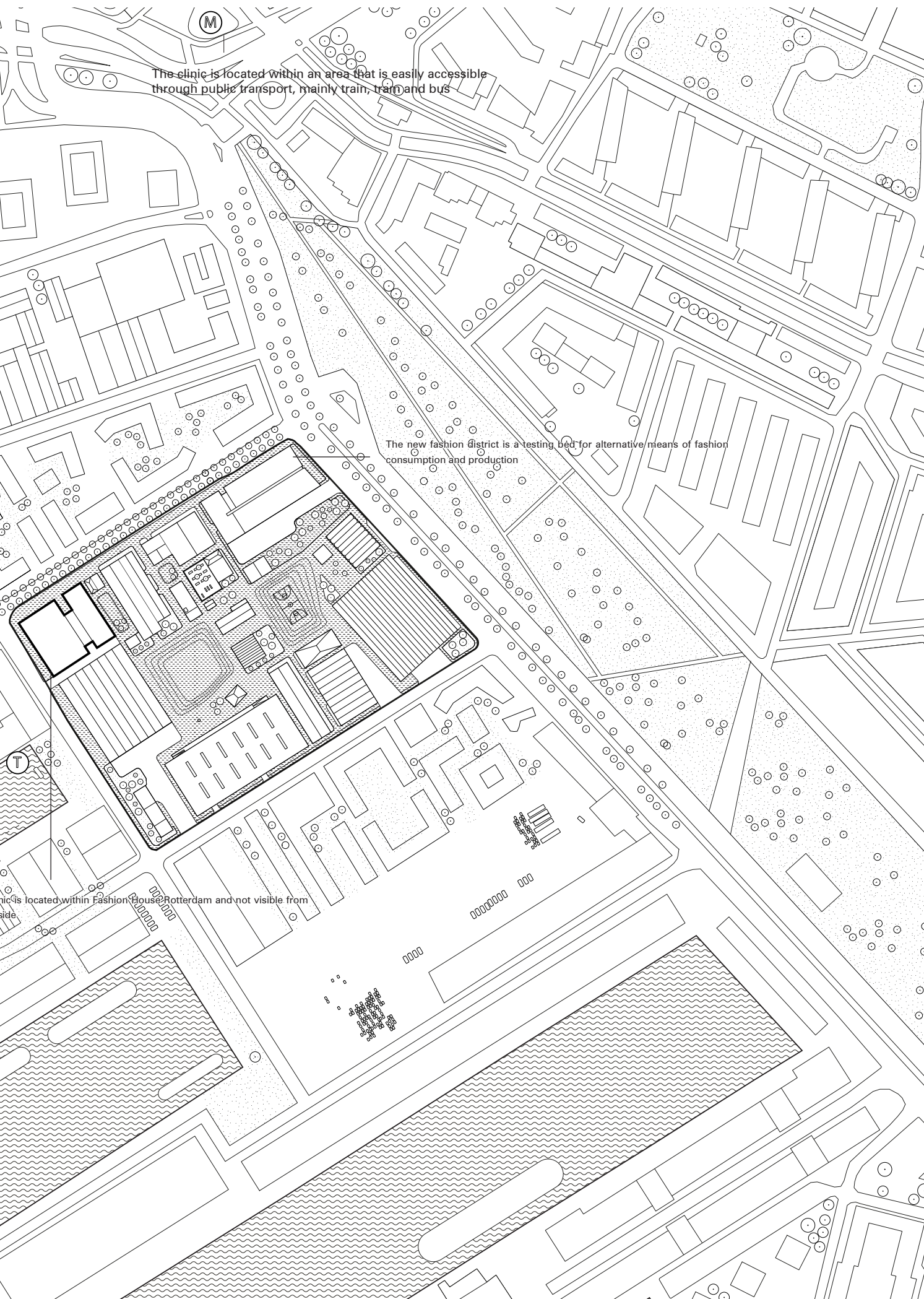
.....
Fashion House Rotterdam





The new master plan proposed for the area repositions the Ferrodome into a central public node that will increase the foot traffic of the area

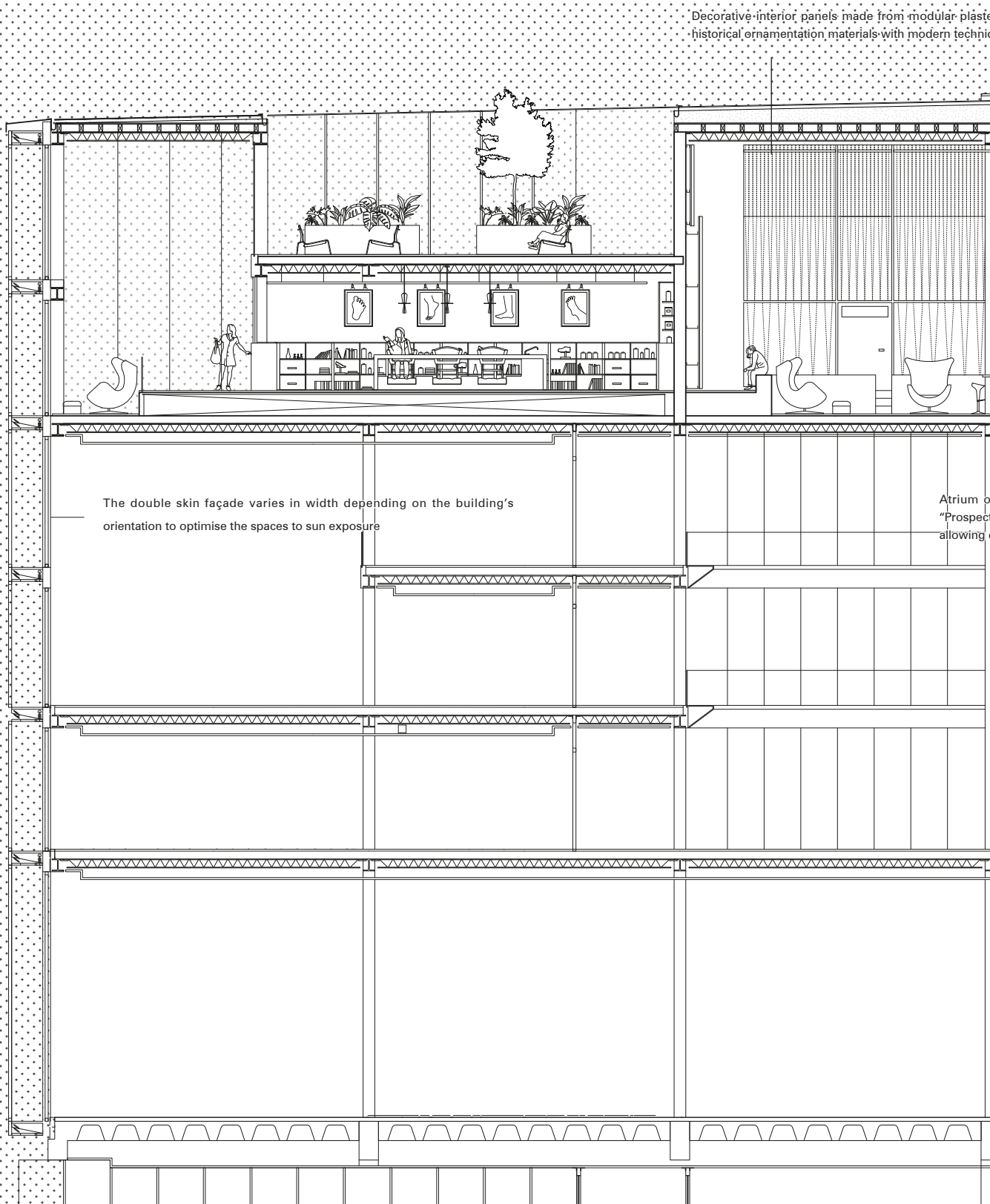
The City of the future



The clinic is located within an area that is easily accessible through public transport, mainly train, tram and bus

The new fashion district is a testing bed for alternative means of fashion consumption and production

clinic is located within Fashion House Rotterdam and not visible from side

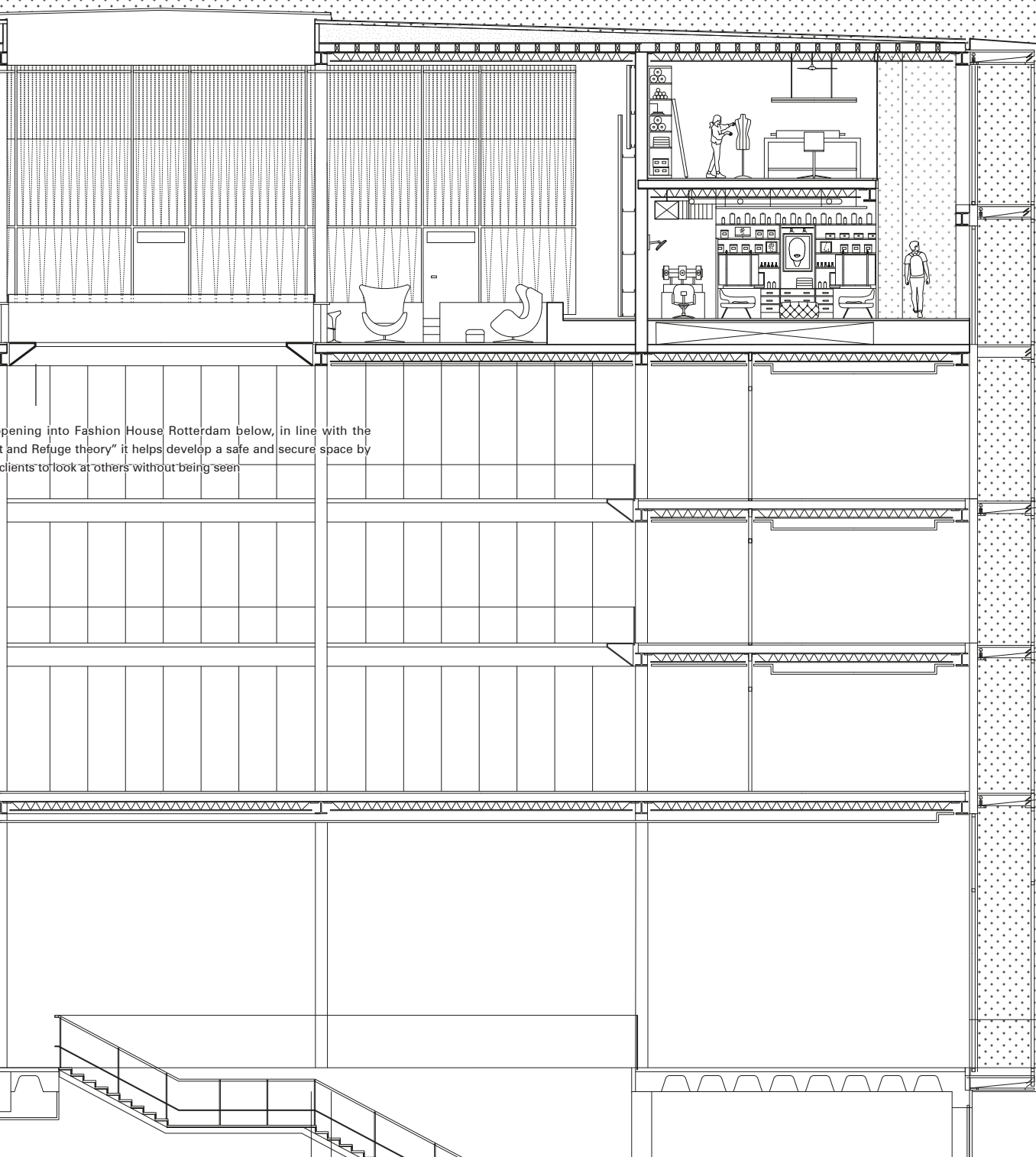


Decorative interior panels made from modular plastic
historical ornamentation materials with modern technique

The double skin façade varies in width depending on the building's
orientation to optimise the spaces to sun exposure

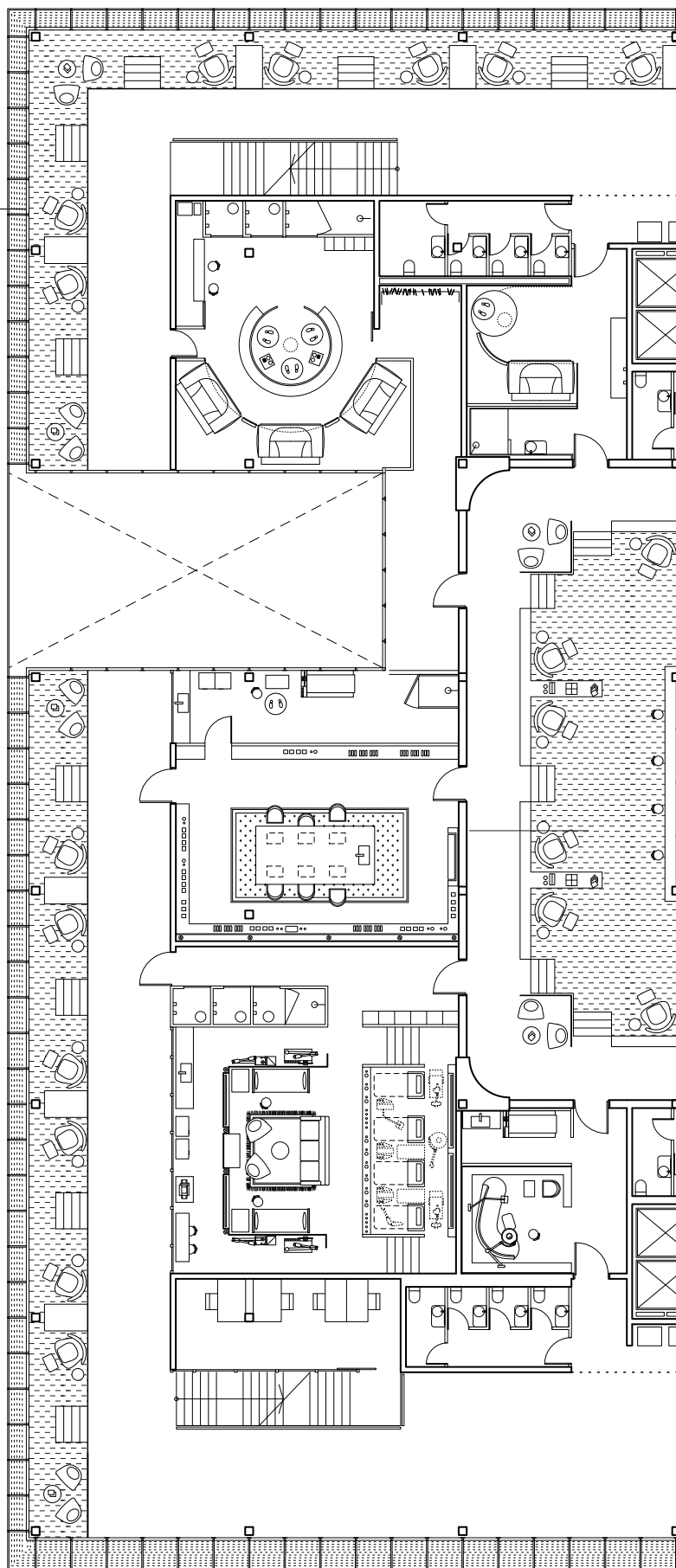
Atrium of
"Prospect"
allowing

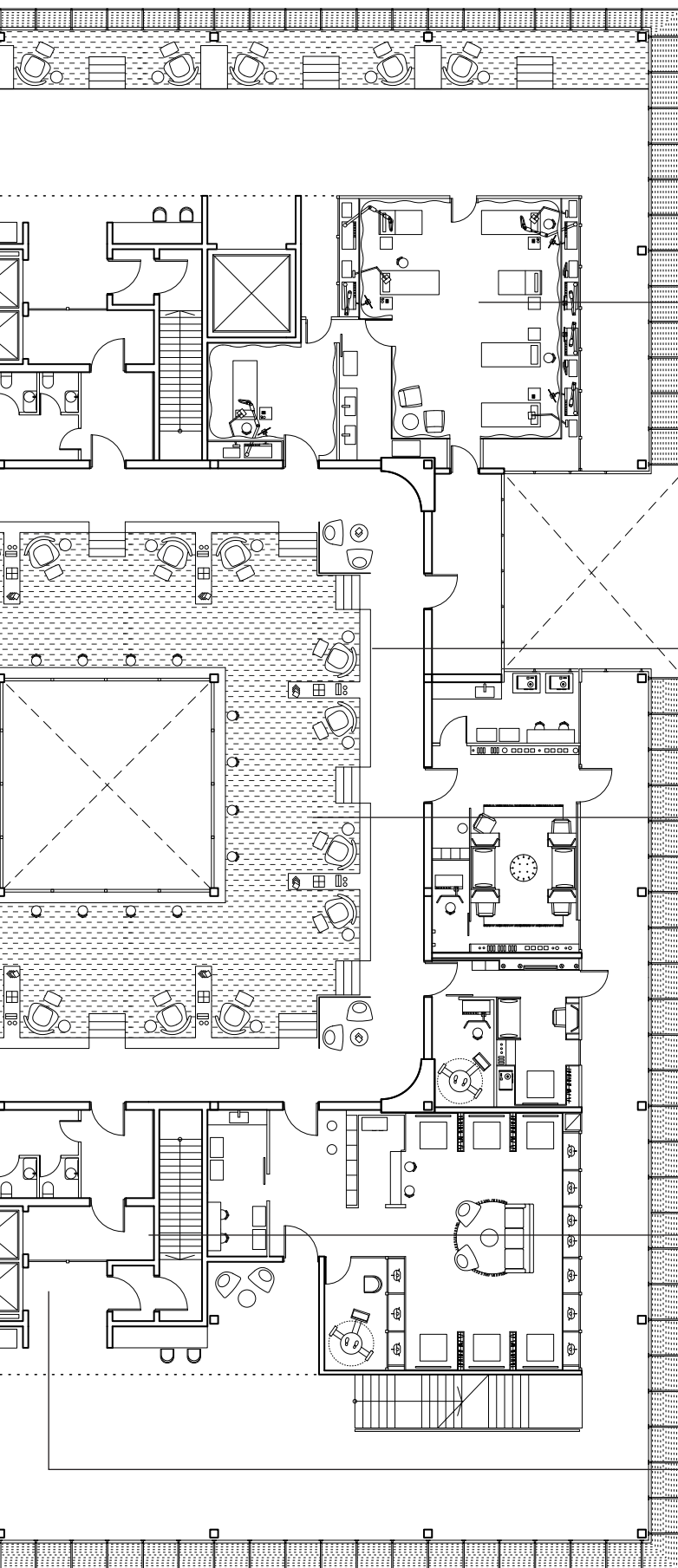
er panels combining
ques



pening into Fashion House Rotterdam below, in line with the
t and Refuge theory" it helps develop a safe and secure space by
clients to look at others without being seen

The resting areas are located along the north facing facades for optimum sun exposure





Each of the six different types of treatment room has a collective and individual option

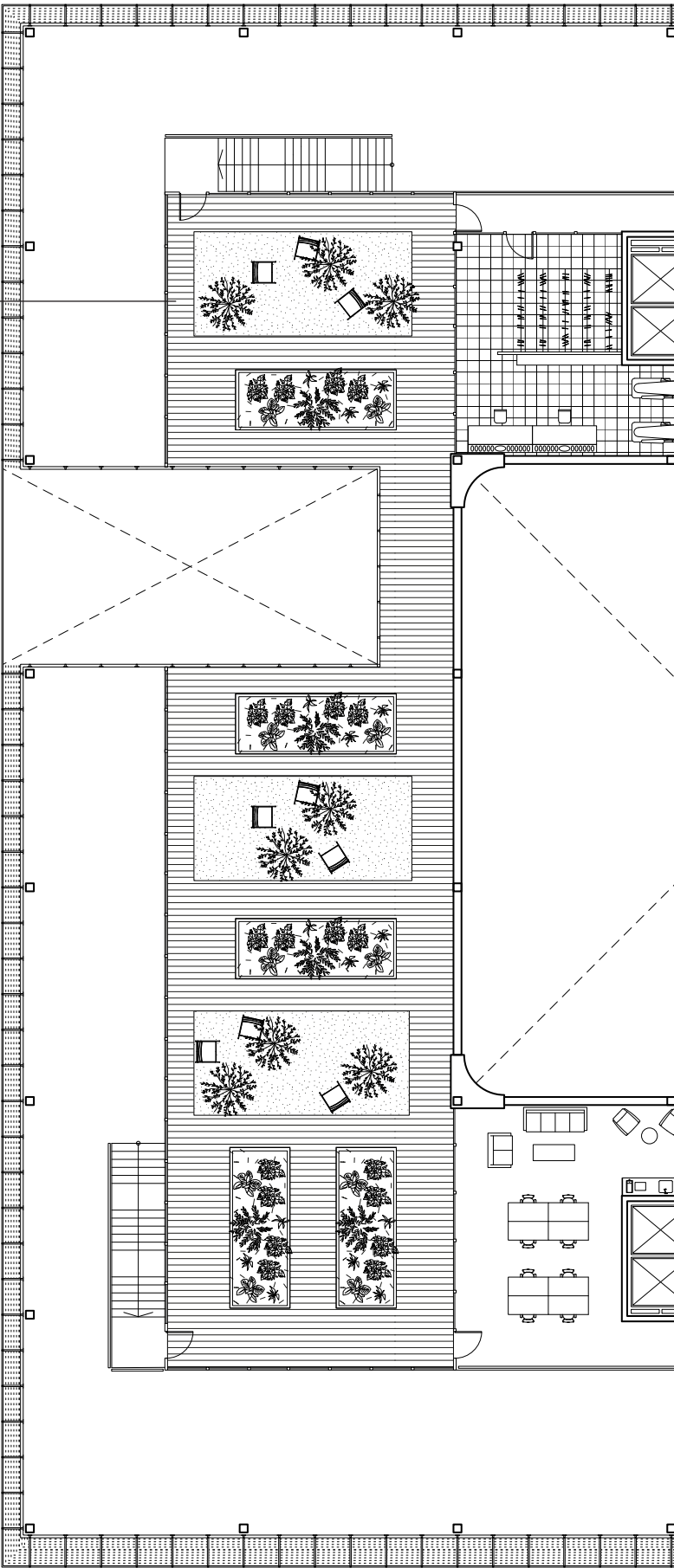
Individual sitting is prioritised and inspired in the domestic "reading corner" to increase the client's comfort before the procedure

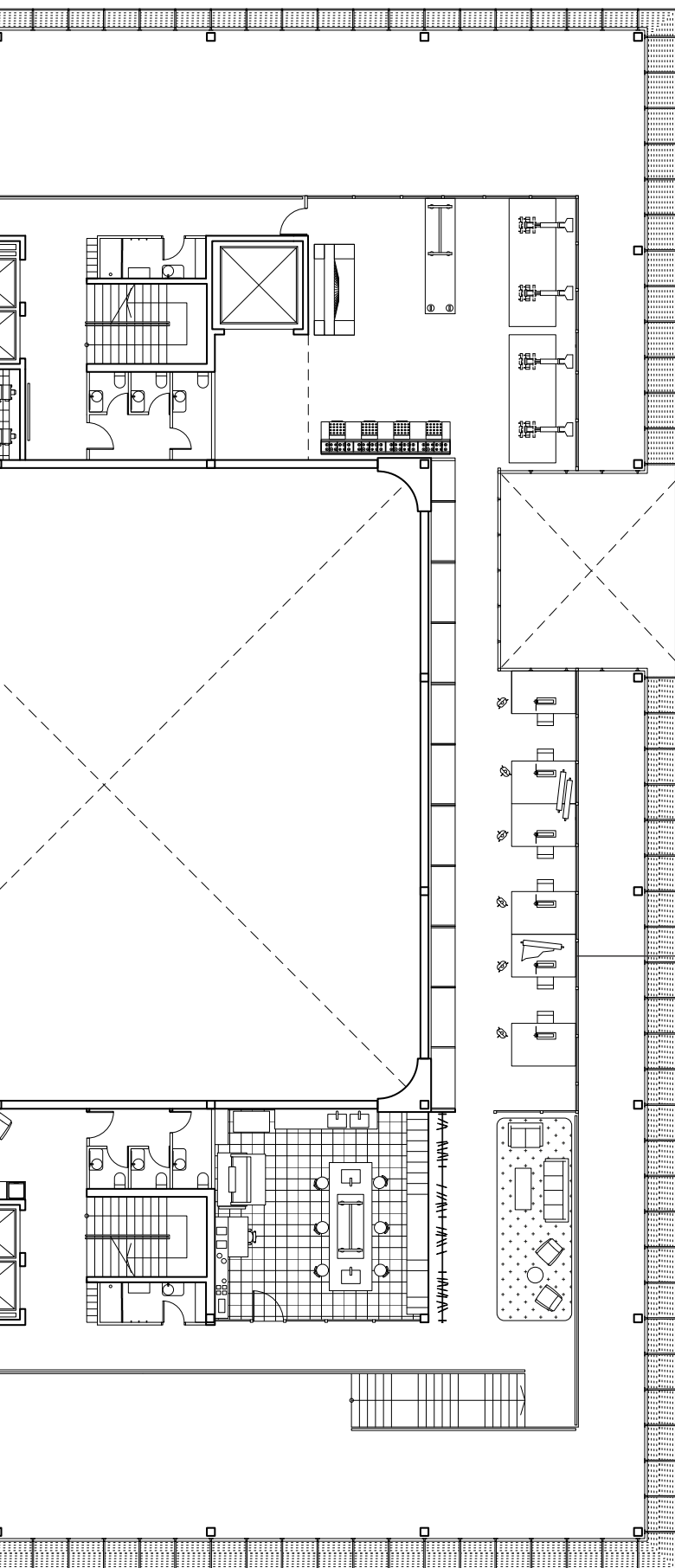
The scale of the waiting room helps provide anonymity and the hyper symmetry and use of identical doors keep private which treatments follows which door. To find the correct room, digital screens over the door illuminate with the client's call number

A foyer is the first room the client enters as they exit the elevator, from there the clinic can only be accessed by using the client's reservation code

The linear circulation of the space requires separate entrances and exits to the clinic, to avoid encountering and being recognised by others after having undergone the procedure

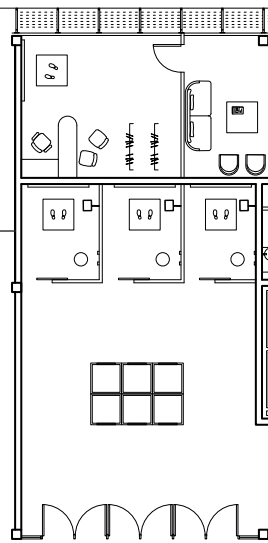
Open staircases connect the treatment rooms with the production rooms and roof terrace. It can be accessed by both staff members and clients which can see how their garments are being made



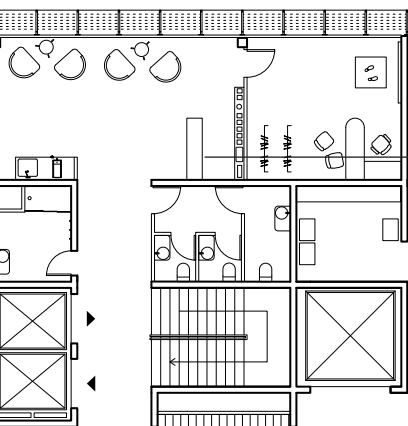


The made to measure structural garments that clients use to enhance their bodies are 3d printed from recycled plastic by using the machinery in the workshop, where they can also be retrofitted and repaired

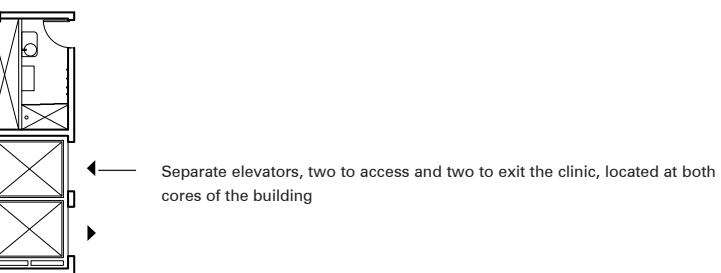
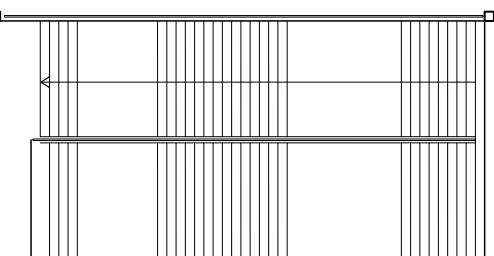
Individual booths allow clients to use smart mirrors to see how they would look like enhanced

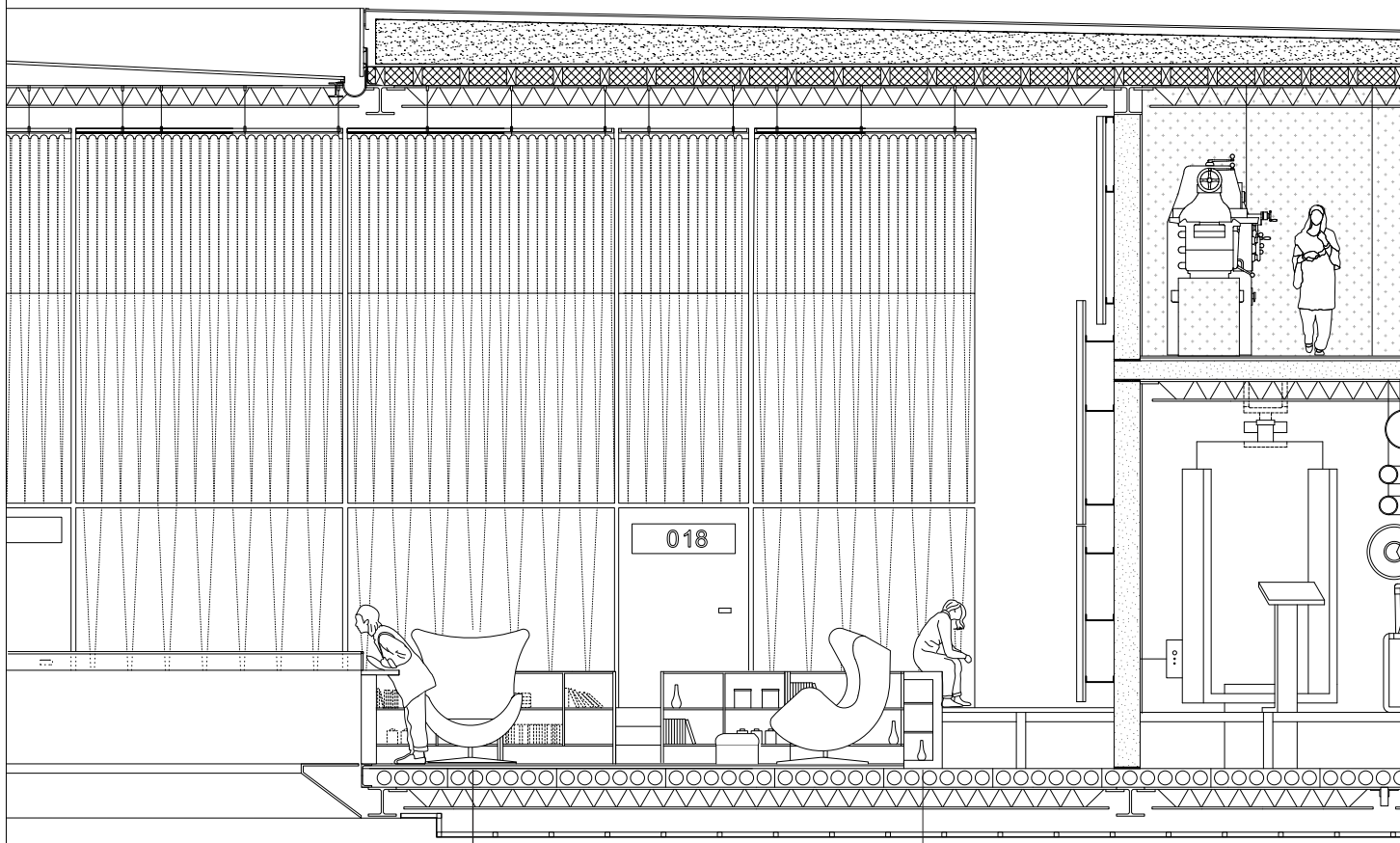


The consultation rooms and booths are not hidden as they carry no commitment to the procedure, therefore, they are located on the third floor of Fashion House Rotterdam—a public space for garment pickup, drop-off and networking



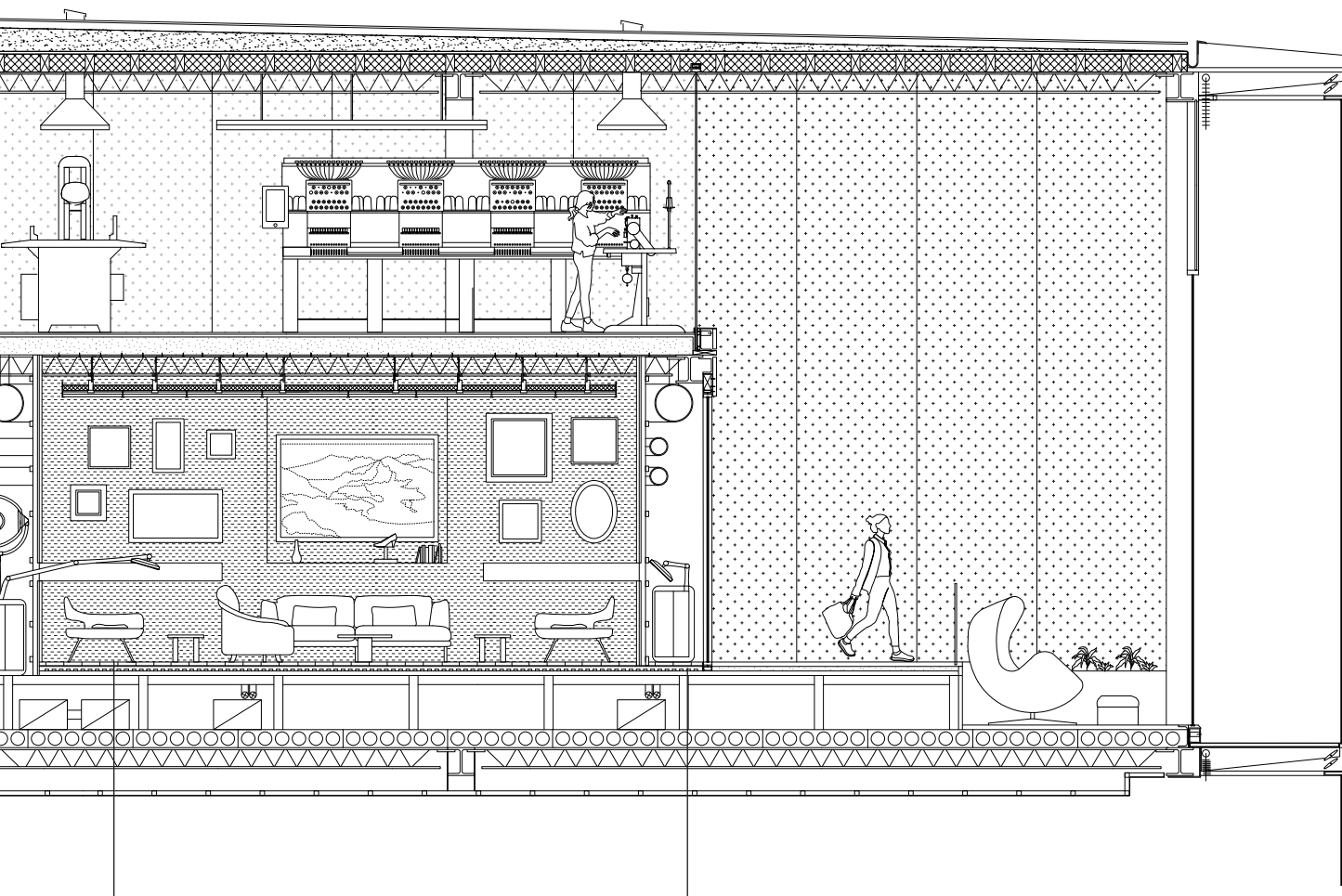
Open reception desk to inform interested guests about the process of enhancement, without disclosing where it actually takes place within the building





A waiting "room" is created within a large open space by dividing it into circulation areas and stationary areas

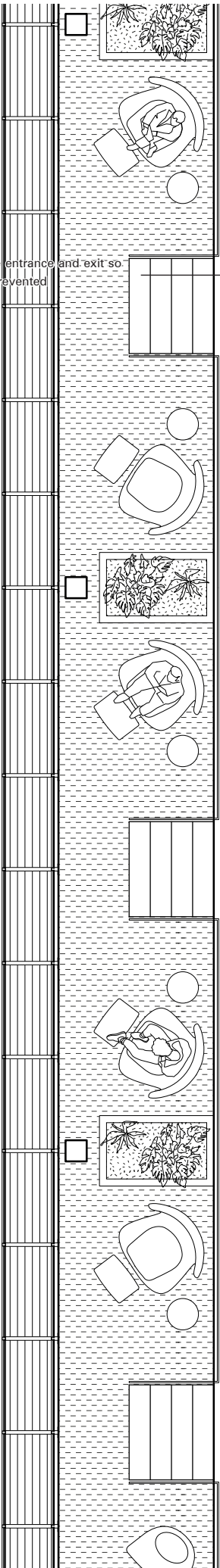
Multipurpose furniture that can be used as shelves for the magazines, books, complimentary products provided but that also provides an alternative form of sitting which is a desired element in a waiting room



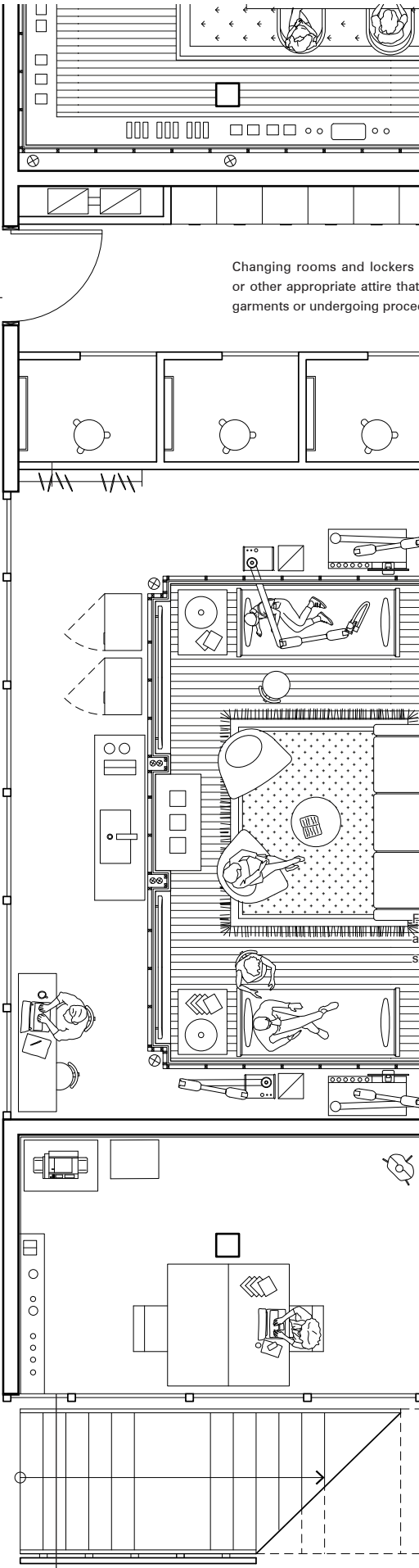
The treatment rooms are staged as familiar domestic settings to comfort the clients during the procedure

The procedures are automated, and the machinery is hidden behind the walls to maintain the domestic illusion of the room

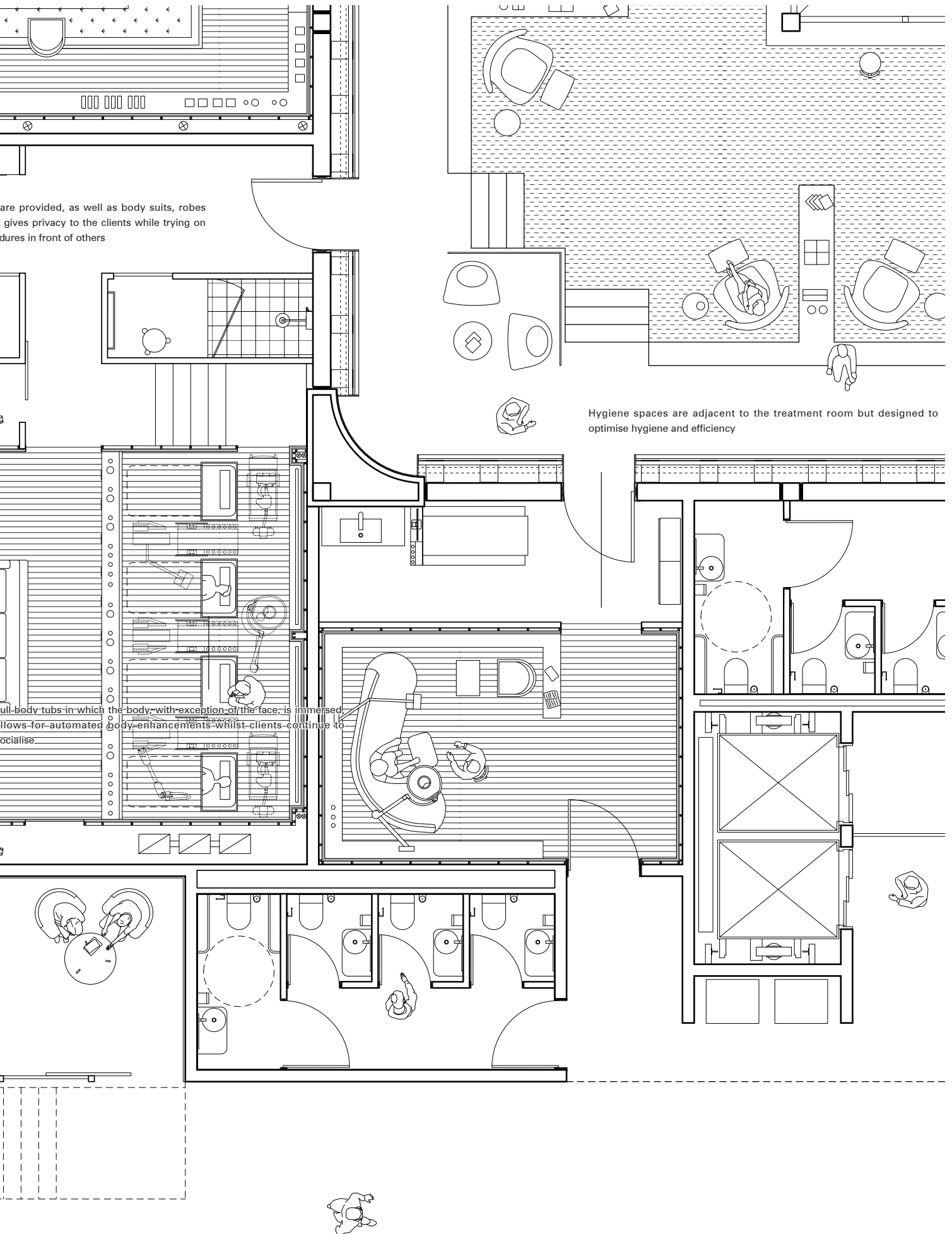
Each treatment room has two doors, to separate the entrance and exit so that “before and after” moments of comparison are prevented

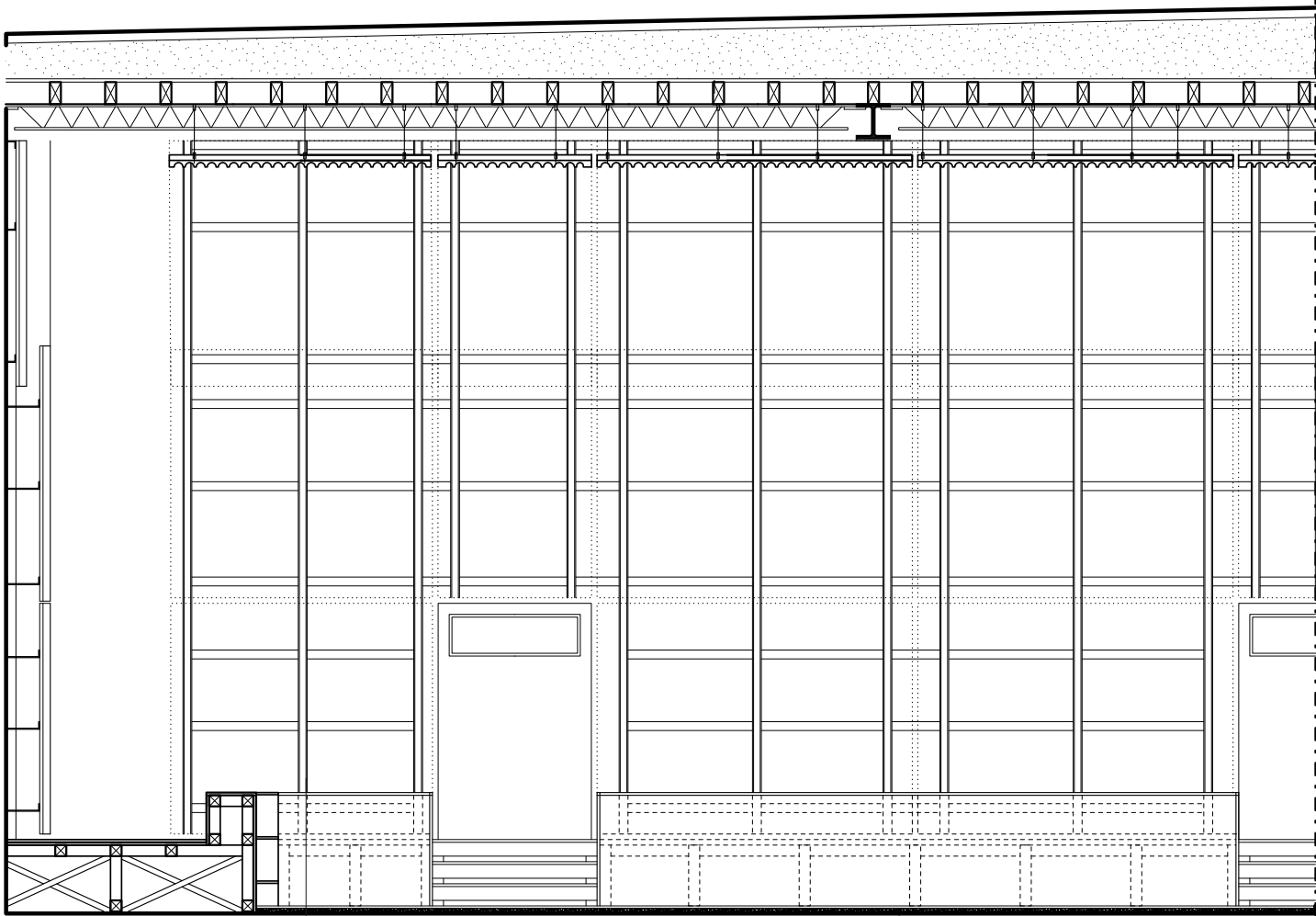


Changing rooms and lockers or other appropriate attire that garments or undergoing procedure

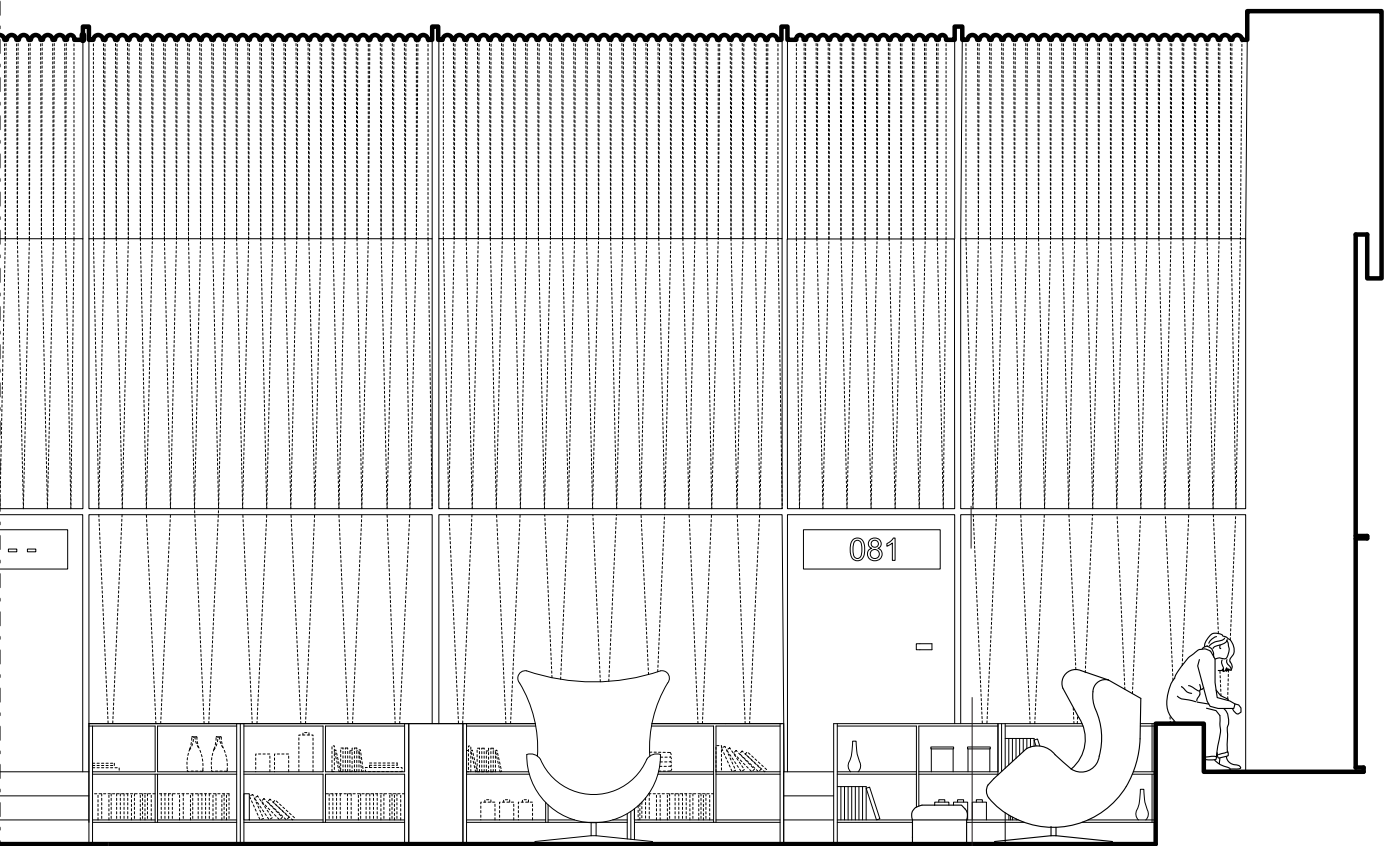


The staff break rooms for the experts to use in between procedures or in an emergency





The structural elements that are hidden but allow for the ornamentation of the space are a reference to how structural garments are used in fashion to enhance the body



Books, magazines, testing samples as well as complimentary products are placed in the shelves as forms of entertainment during the waiting period

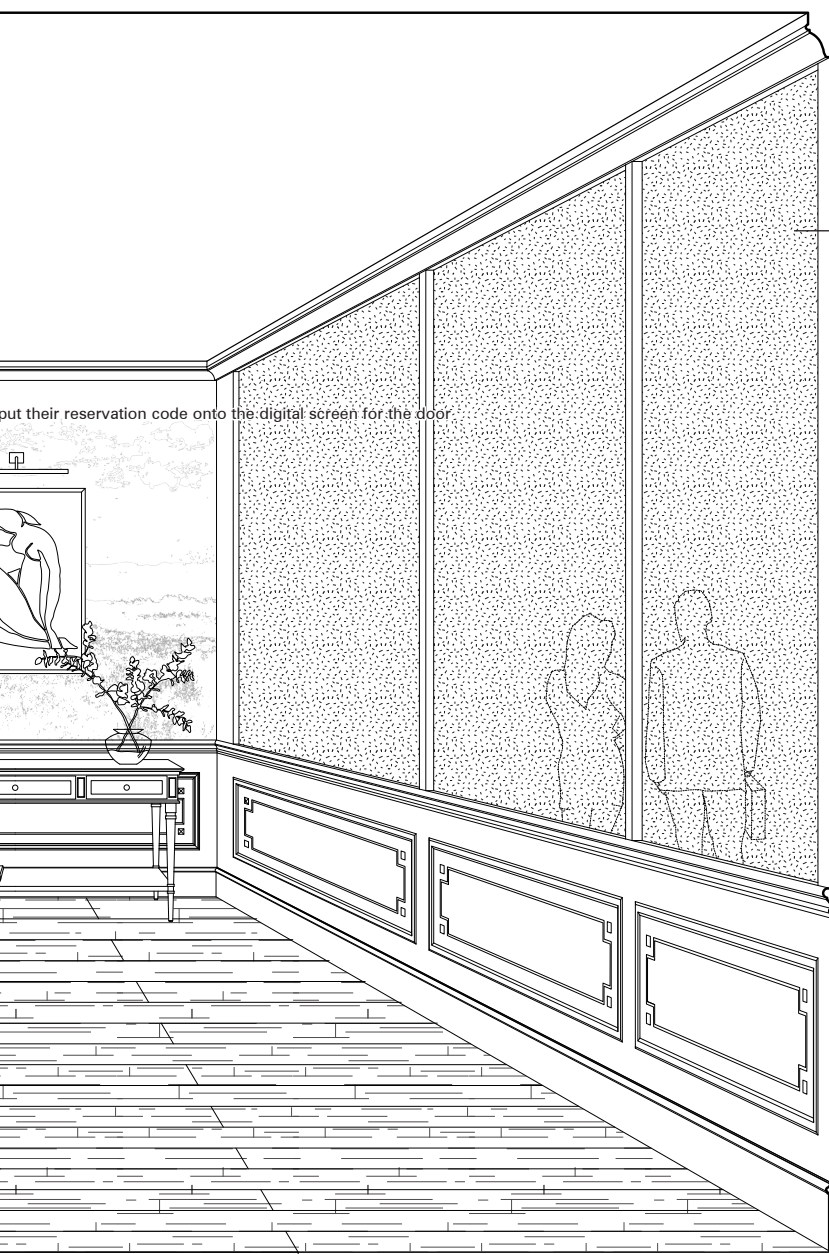
The modular plaster panels as a form of artwork attempt to mitigate the feeling of a clinic by making the space more ornamented and detail oriented

The landscape wallpaper is an allusion to the tendency of clinics to move to the outskirts in the search for calming environments and client anonymity. This clinic experiments with wallpaper, strategic spatial organization and placement to achieve the same results but within the city centre



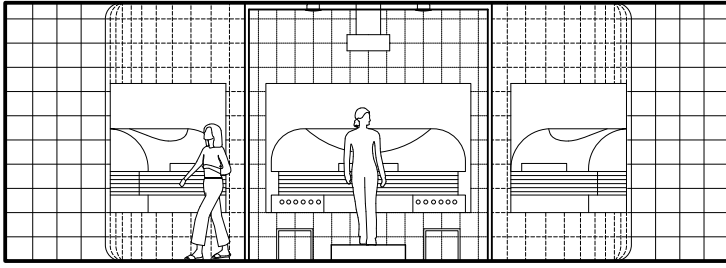
The foyer appears as room with no further accesses, only those that know the procedure of inputting their reservation code into the screen will be able to continue using the hidden door. This guarantees that only those undergoing enhancements enter the space

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ymity.
on and



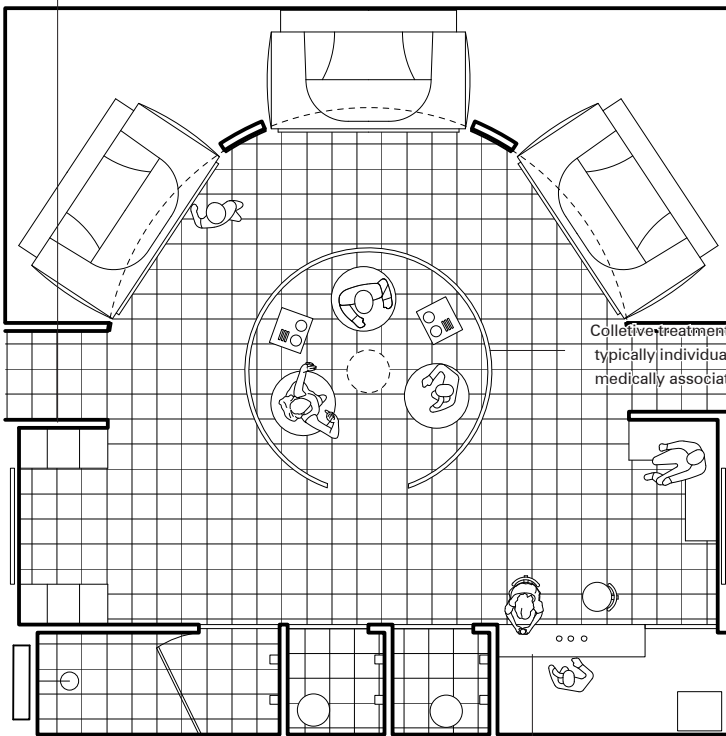
put their reservation code onto the digital screen for the door

The translucent glass illuminates the space with natural light and allows for silhouettes of movement from those exiting the clinic on the opposite side



The room is for sitted procedures therefore the furniture is designed to increase comfort at that height

Lockers for changing into bathing suits or other tanning attire



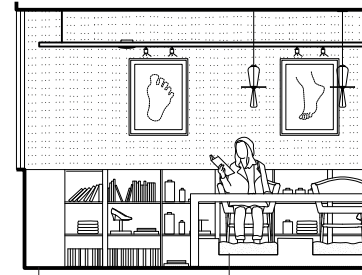
Collective treatments require an adaptation of the typically individual equipment, to transform a medically associated event into a social one

A bar is placed inside some rooms to augment the social environment and to provide fresh drinks during waiting periods

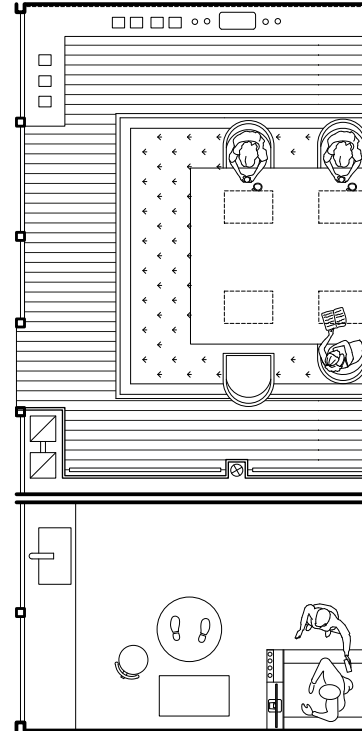
Type: Body alteration
Spray, laser and injections to alter the color of the skin. Ex: Body contouring.

Temperature: 25 °C
Ventilation: Higher oxygen levels.
Smell: Sea salt.
Sound: Ibiza Lounge Playlist

Atire: Bathing suit. Changing spaces are provided.



Automated machine treatments, it provide for social engagement

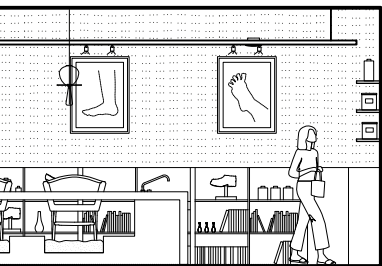


Hygiene rooms

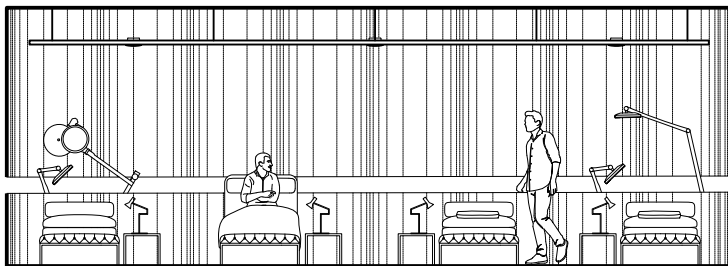
Type: Body alteration
Shaping of feet and lower legs, height enhancement. Ex: Calf shaping.

Temperature: 21 °C
Ventilation: Anesthesia released into the air.
Smell: Natural candles.
Sound: Elegant affairs playlist.
Privacy: Table block the view.

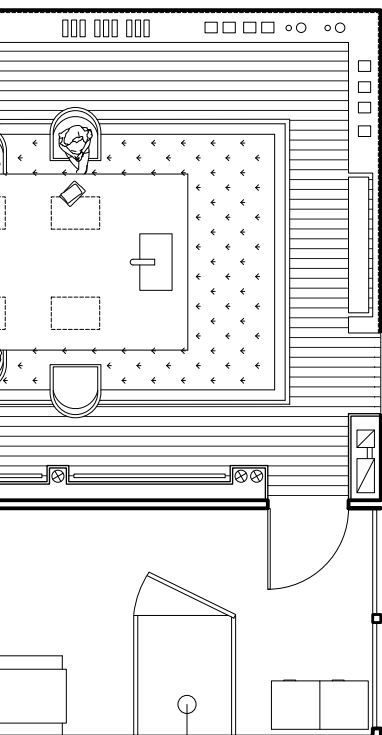
Atire: Slippers are provided.



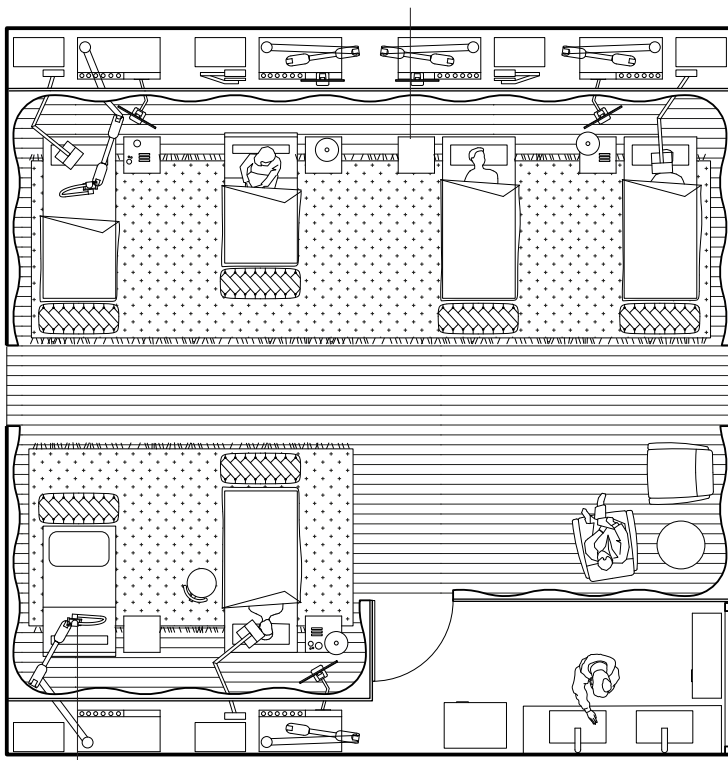
ery located under the table for feet and lower leg
s privacy for that part of the body whilst still allowing
t such as board games on the table surface



Typical bedroom layout measurements are used to increase familiarity



attached to each treatment room



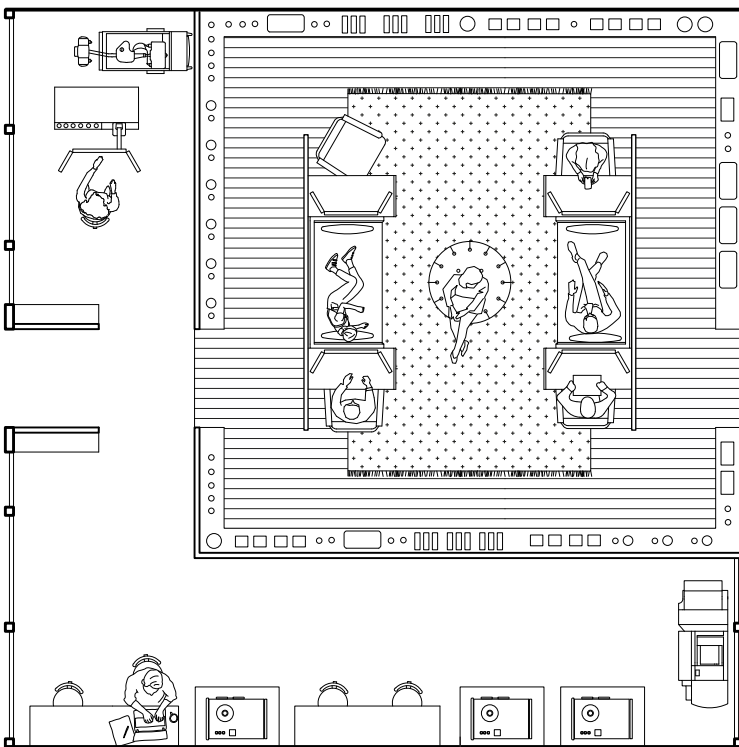
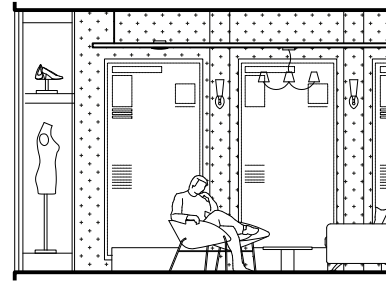
The bedroom inspired room uses treatments in which the eyes are closed, therefore the ornamentation focuses on increasing the other senses, such as the use of acoustic wall panels

Type: Body alteration
Non invasive facial enhancement through injections, fillers and lasers. Ex: Oval jawline.

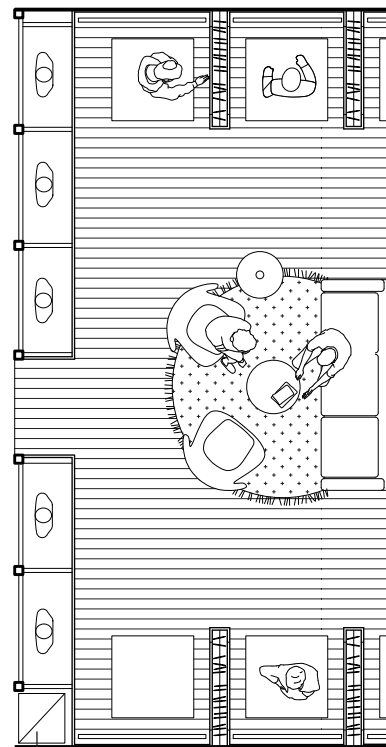
Temperature: 19 °C
Ventilation: Sleep serum
Smell: Cotton
Sound: Soft instrumental
Privacy: eyes are closed during procedure



All the ornamentation is inspired in the body part that is treated in the room



Body parts can be 3d printed during the session, and are made to measure



The wall is ornamented using manequins that exhibit the catalog garment pieces in style, acknowledging the long history of window displays

Type: Wearables.
Facial add-ons, 3D printed and made to measure features. Ex: 3D printed chin

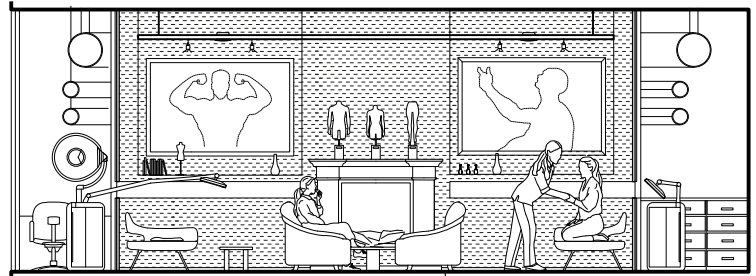
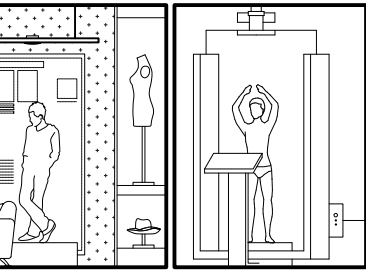
Temperature: 21 °C
Ventilation: Higher levels of oxygen
Smell: Fresh coffee
Sound: Morning Playlist

Privacy: mirror limits exposure

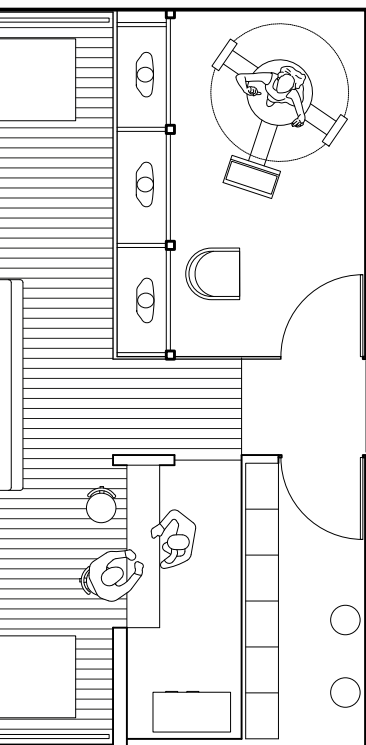
Type: Wearables.
Body add-ons, 3D printed and made to measure features. Ex: 3D printed shoulders.

Temperature: 22 °C
Ventilation: Higher levels of oxygen
Smell: Cedar
Sound: Music radio

Privacy: Body Suits are provided to try on add-ons.

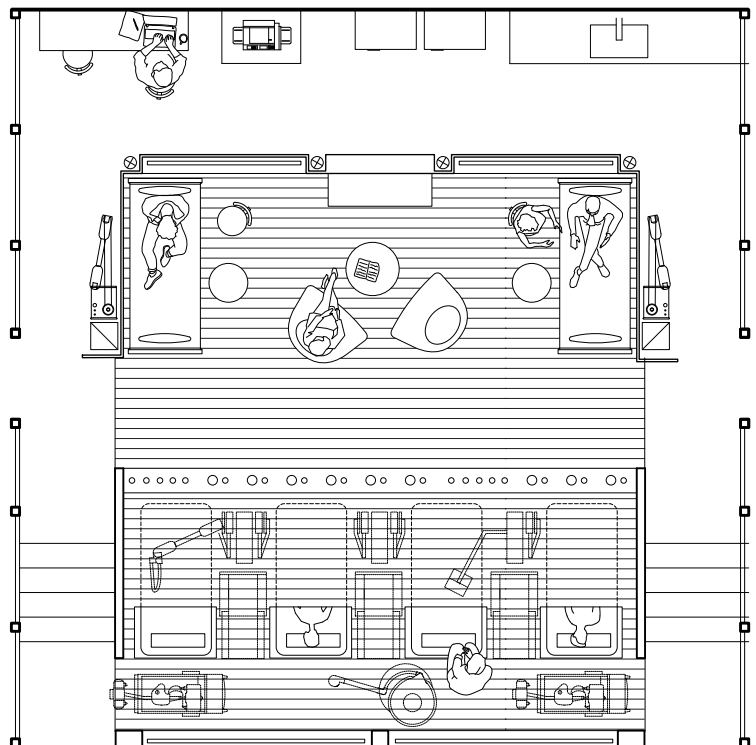


A variety of sitting options, to wait, discuss with experts or for treatment allow for different forms of interaction



ogue of the
w display

Lockers and body suits are provided to change into an attire that allows clients to try on structural garments without having to undress



Type: Body modifications
Body injectables and shaping. Ex: Knee injections.

Temperature: 21 °C
Ventilation: Anesthesia released into the air.
Smell: Fire wood
Sound: Classical music

Privacy: Placed into tubs the body is modified through an automated process, whilst clients face forward.

This contribution is part of *Fashion House*, a collective project on the spatial implications of a decentralized and more tightly regulated fashion industry across Europe that reimagines the function and design for a fashion house.

The Unmentionables envisions a new clinic that substitutes surgical procedures with non-permanent and risk-free body enhancements, that allow for periodic modifications of the body. Therefore, this contribution positions the consumer's body as the product and the clinic as a space of Fashion retail.

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