Jenuary 30, 2023

Thesis Dossier
ARB301 Project Thesis
Danai Tsigkanou (GR)

The Berlage Center for
Advanced Studies in Architecture
and Urban Design

Viaduct 53

Table of Contents

1 *Contribution Abstract*

3 *Collective Theme*

5 *Collective Research*
- Context and Site
- Precedent Studies and References
- Visualized Evidence
- Expert Conversations
- Bibliography

119 *Collective Project*
- Description
- Propositions
- Pattern Book
- Drawing Set

369 *Individual Research*
- Context and Site
- Precedent Studies and References
- Visualized Evidence
- Expert Conversations
- Bibliography

191 *Individual Contribution*
- Description
- Propositions
- Certification
- Drawing Set

Viaduct 53 is a club that combines unique experiences and business accommodations for its local and international members and guests. Nightlife always played an economic and cultural factor in both regional and social growth. From Speakeasies to the iconic Studio 54 and the contemporary night scene, peculiar places have served as unique spectacles that embraced the desire for inclusivity, self-expression, and social standing. In 2040 pervasive sedentary and digitalized lifestyles inflate the fragmentation of reality through images, Viaduct 53 satisfies that image obsession and the thrill of escapism to a converted reality.
The club is located in Zurich's industrial district in one of the most visited shopping streets of the city, developed in 2004. Taking advantage of the area's characteristics and being certified by Fashion House with the Growing the Scene certification the club is designed for the spectator to explore it from the entrance to each room of the premises. Under the arches, the club stands hidden by a hill of greeneries. Once inside, through the food vendor at the tip of the shopping street, the ambient of the spaces, the arches, and the various levels cause a feeling of detachment from daily life leaving the spectator free to fulfill all his desires.

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.

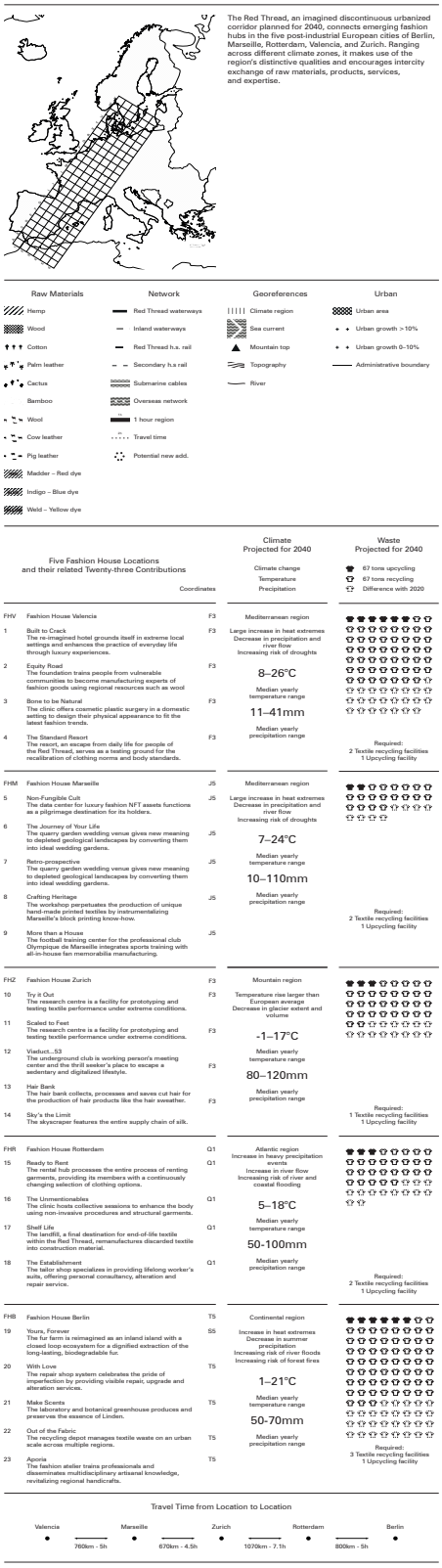
In 2040–in which consumers uphold more conscientious consumption habits–the fashion house will be the conduit that links together international brands and suppliers to collaboratively operate and where industry-wide regulations are developed with—and enacted by—regional authorities. Envisioned within 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.

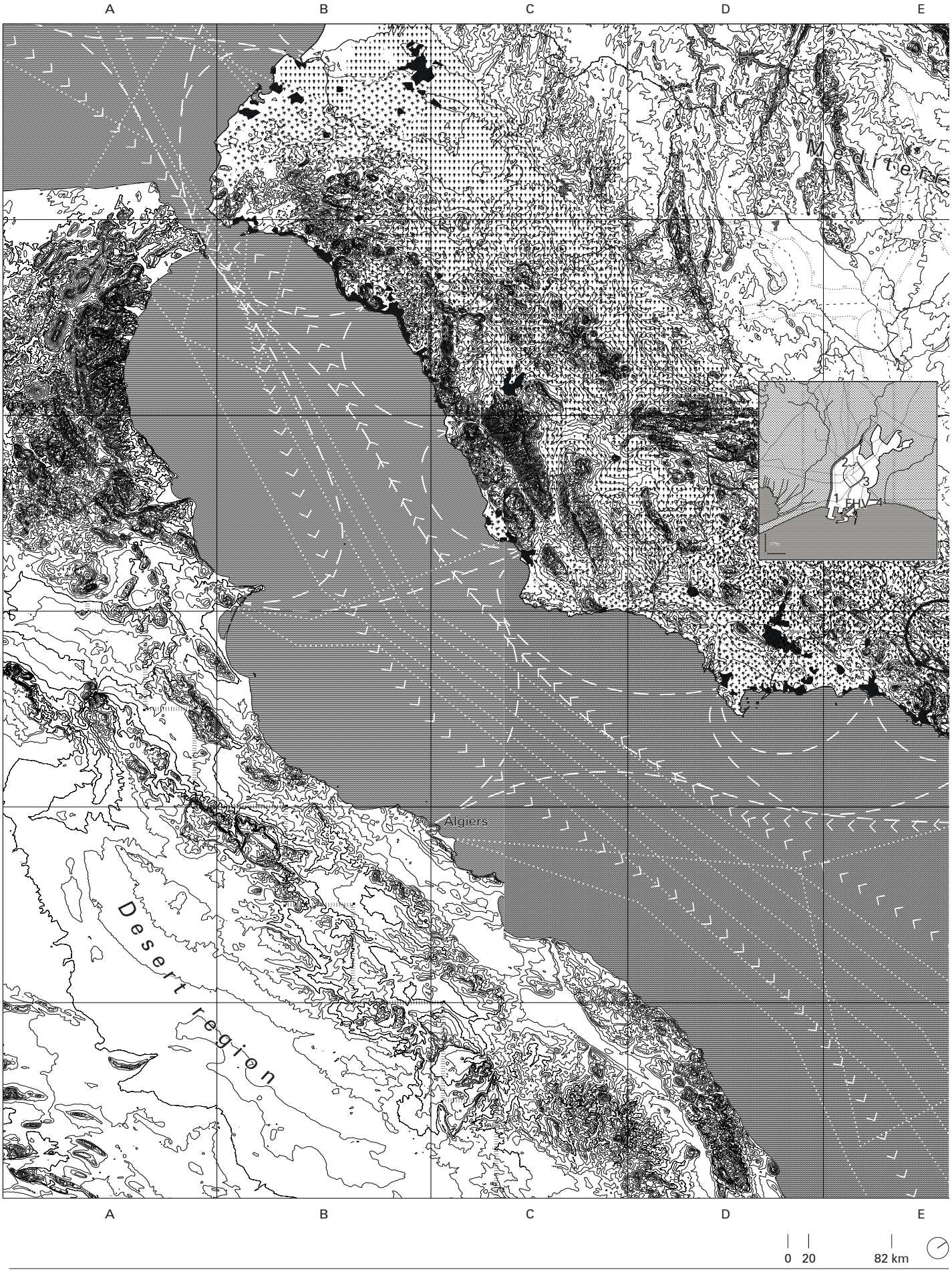
The Red Thread is an imagined discontinuous urbanized corridor planned for 2040 that connects five emerging fashion hubs in five European post-industrial cities of Berlin, Marseille, Rotterdam, Valencia, and Zurich. It encourages intercity exchange of products, services, and expertise to collaboratively 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.

In each city within the Red Thread, Fashion House—a pan-European cooperative and regulatory body—operates a physical location 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. Fashion House locations are part of a wider network that includes individual suppliers, manufacturers, designers, and service providers—explored in twenty-three architectural contributions—that are interconnected with sites of raw material cultivation to fashion good production. Using—and by re-investing to improve—existing European high-speed railway and inland waterway infrastructures, raw materials and goods are transported in batched deliveries.

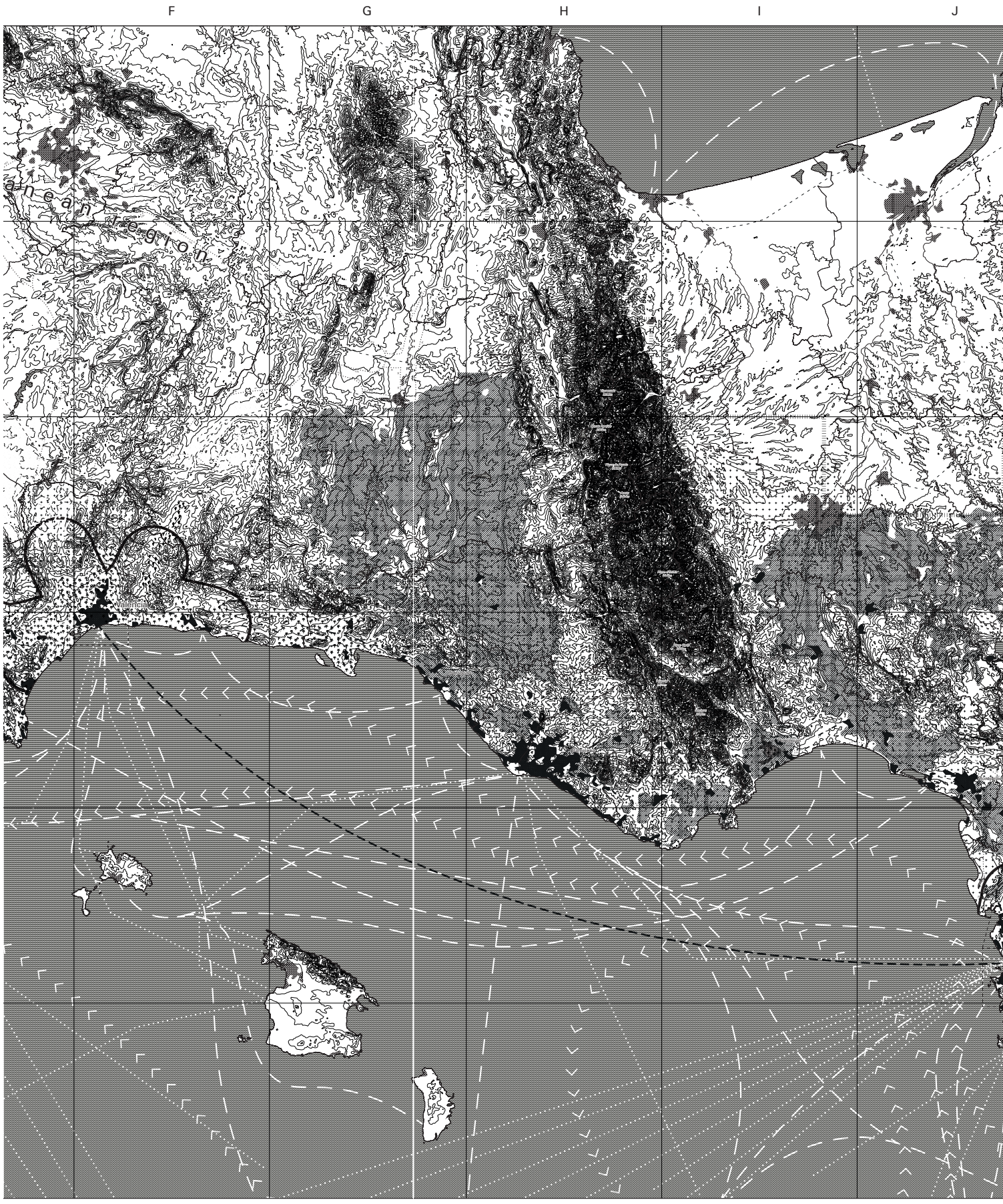
Fundamental to its success as a symbiotically linked network of regions, each member city and corresponding territories contribute endemic raw materials, expertise, and pre that other member regions lack. Envisioned within a global paradigm of connected and interdependent regional networks, less frequent and limited production cycles, and environmental sustainability and economic circularity as default, the Red Thread is a confederated territory that makes possible the European Union’s ambitions for climate-neutral future by 2050.



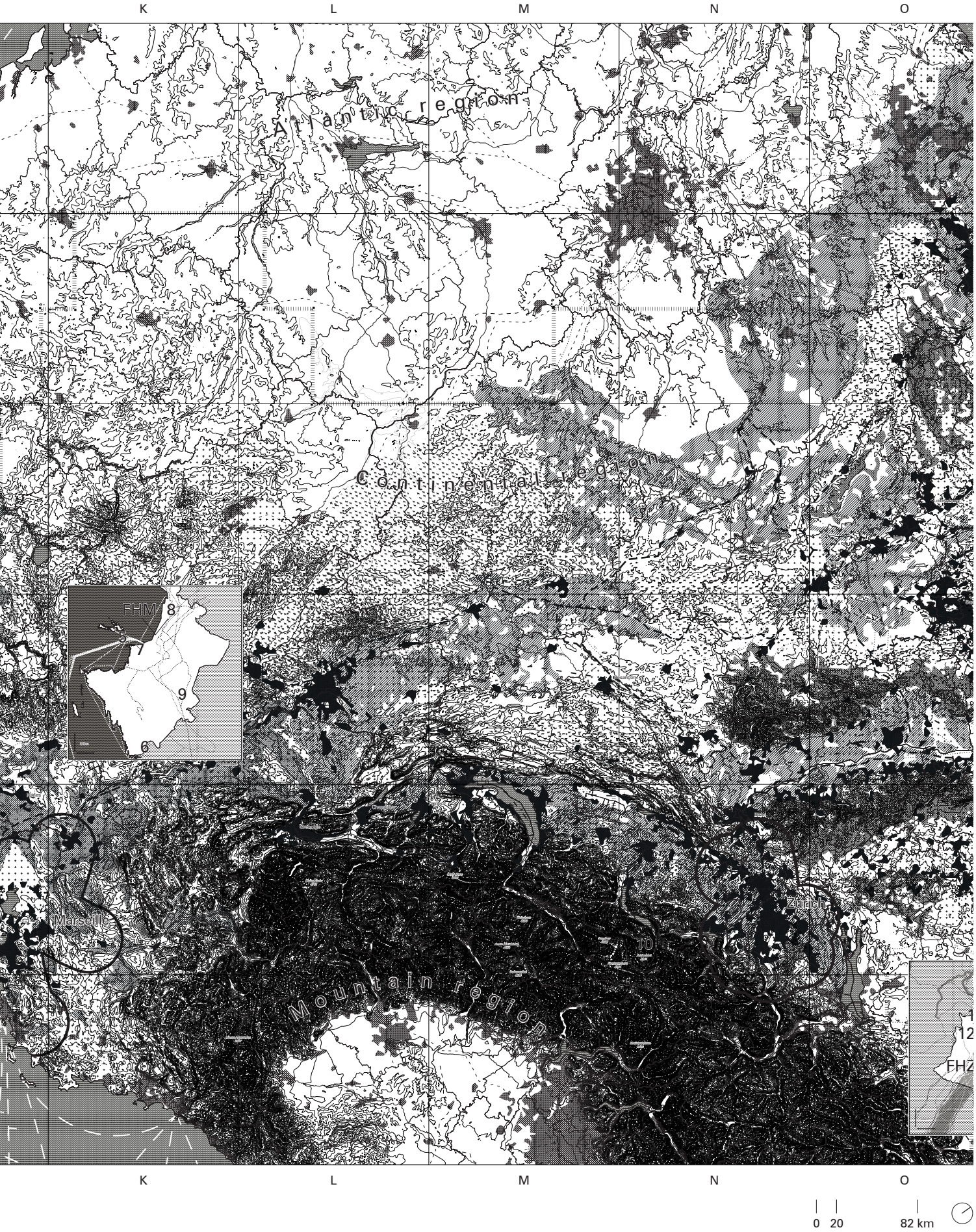
1 Built to Crack
2 Equity Road
3 Bone to be Natural
4 The Standard Resort
5 Non-Fungible Cult
6 The Journey of Your Life
7 Retro-prospective
8 Crafting Heritage
9 More than a House
10 Try it Out
11 Scale to Feet
12 Viaduct 53



13 Hair Bank
14 Sky is the Limit
15 Ready to Rent
16 The Unmentionables
17 Shelf Life
18 The Establishment
19 Yours, Forever
20 With Love
21 Make Scents
22 Out of the Fabric
23 Aporia



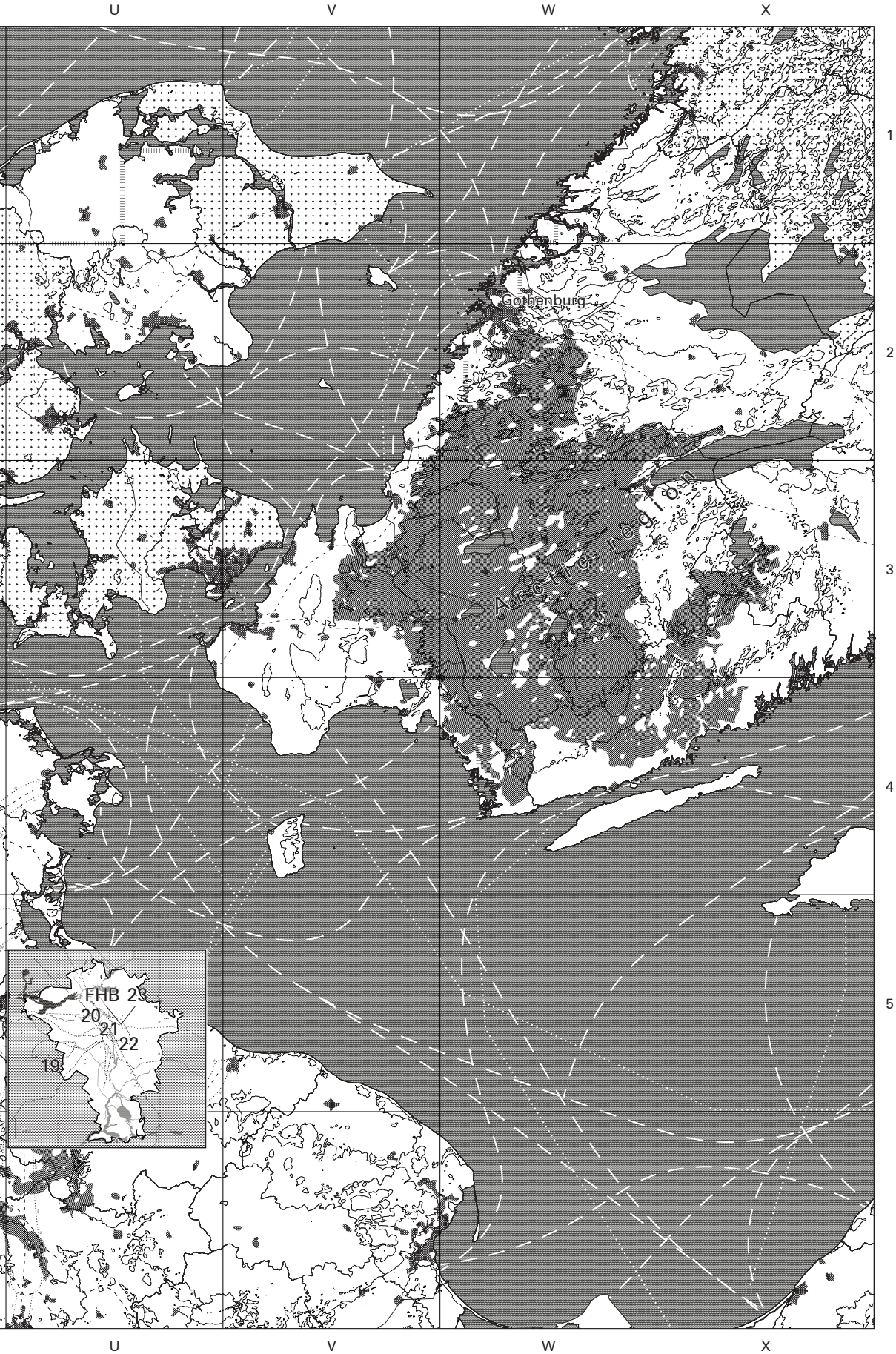
1 Built to Crack
2 Equity Road
3 Bone to be Natural
4 The Standard Resort
5 Non-Fungible Cult
6 The Journey of Your Life
7 Retro-prospective
8 Crafting Heritage
9 More than a House
10 Try it Out
11 Scale to Feet
12 Viaduct 53



13 Hair Bank
14 Sky is the Limit
15 Ready to Rent
16 The Unmentionables
17 Shelf Life
18 The Establishment
19 Yours, Forever
20 With Love
21 Make Scents
22 Out of the Fabric
23 Aporia



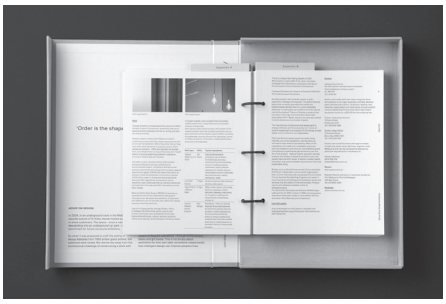
1 Built to Crack
2 Equity Road
3 Bone to be Natural
4 The Standard Resort
5 Non-Fungible Cult
6 The Journey of Your Life
7 Retro-prospective
8 Crafting Heritage
9 More than a House
10 Try it Out
11 Scale to Feet
12 Viaduct 53



13 Hair Bank
14 Sky is the Limit
15 Ready to Rent
16 The Unmentionables
17 Shelf Life
18 The Establishment
19 Yours, Forever
20 With Love
21 Make Scents
22 Out of the Fabric
23 Aporia



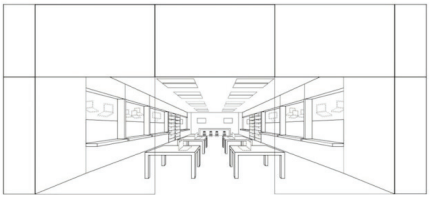
Medieval craft guild hall



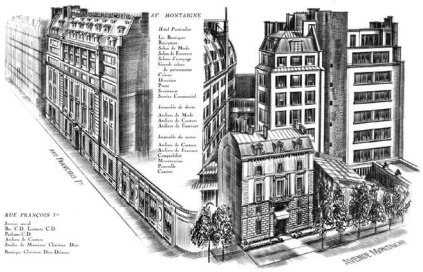
AESOP store design guidelines



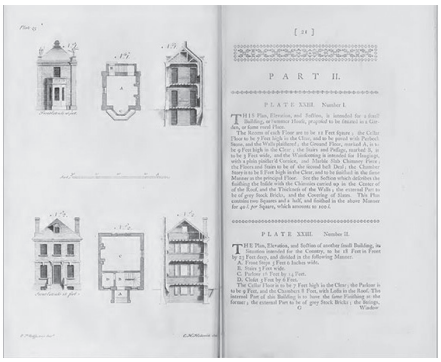
British Royal Warrant



Apple store design guidelines and trademarking



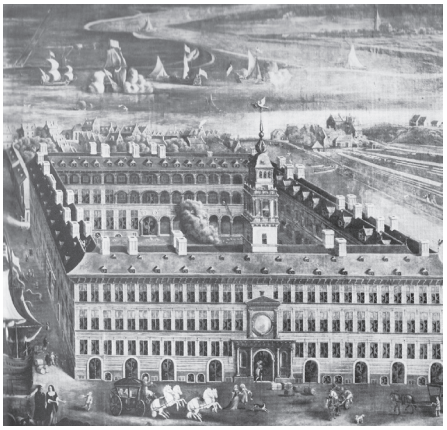
Christian Dior fashion house at Avenue Montaigne



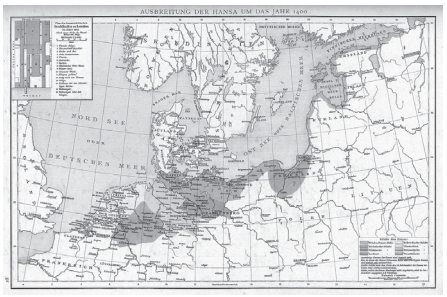
Architectural Pattern Books



European Union's Made in Europe 2030 framework



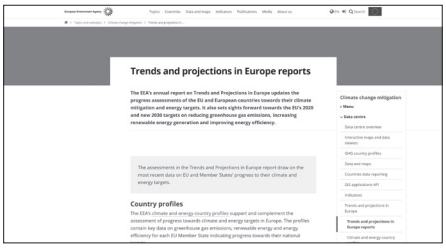
Hanseatic guild houses—kontor—this example is called the Oosterhuis in Antwerp



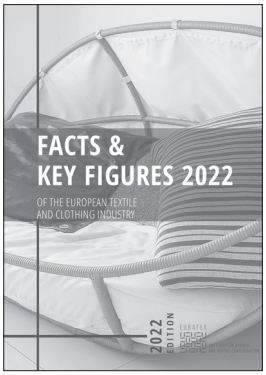
Hanseatic League



C40 Mayor's Council



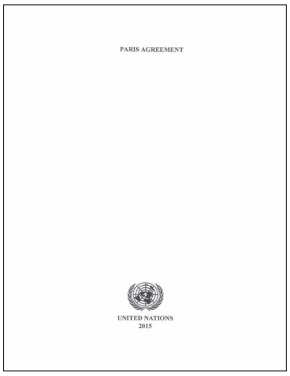
European Environment Agency climate change projections and reports for 2050



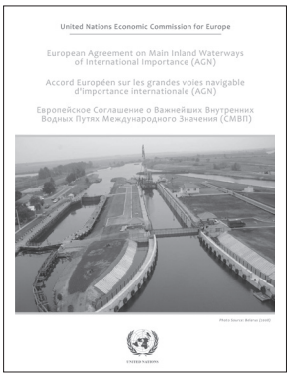
European Apparel and Textile Confederation annual 'Facts & Key Figures' reports



European Union's climate-neutral by 2050 framework and guidelines



2015 Paris Climate Agreement



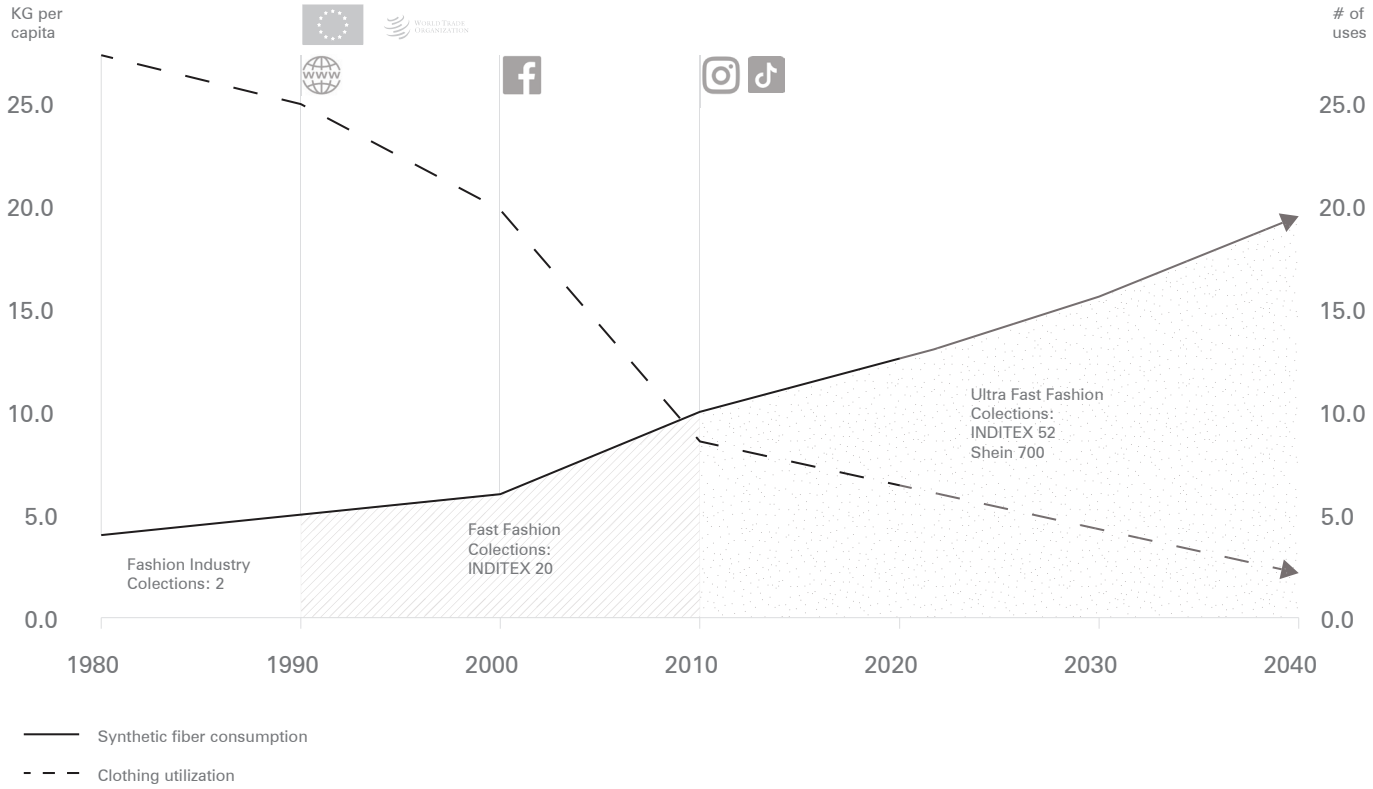
Mainland Europe's interior waterways rejuvenation, as outlined in official strategy documents such as the United Nation Economic Commission of Europe's European Agreement on Main Inland Wateways of International Importance brief



Kering annual financial reports and organizationl structure

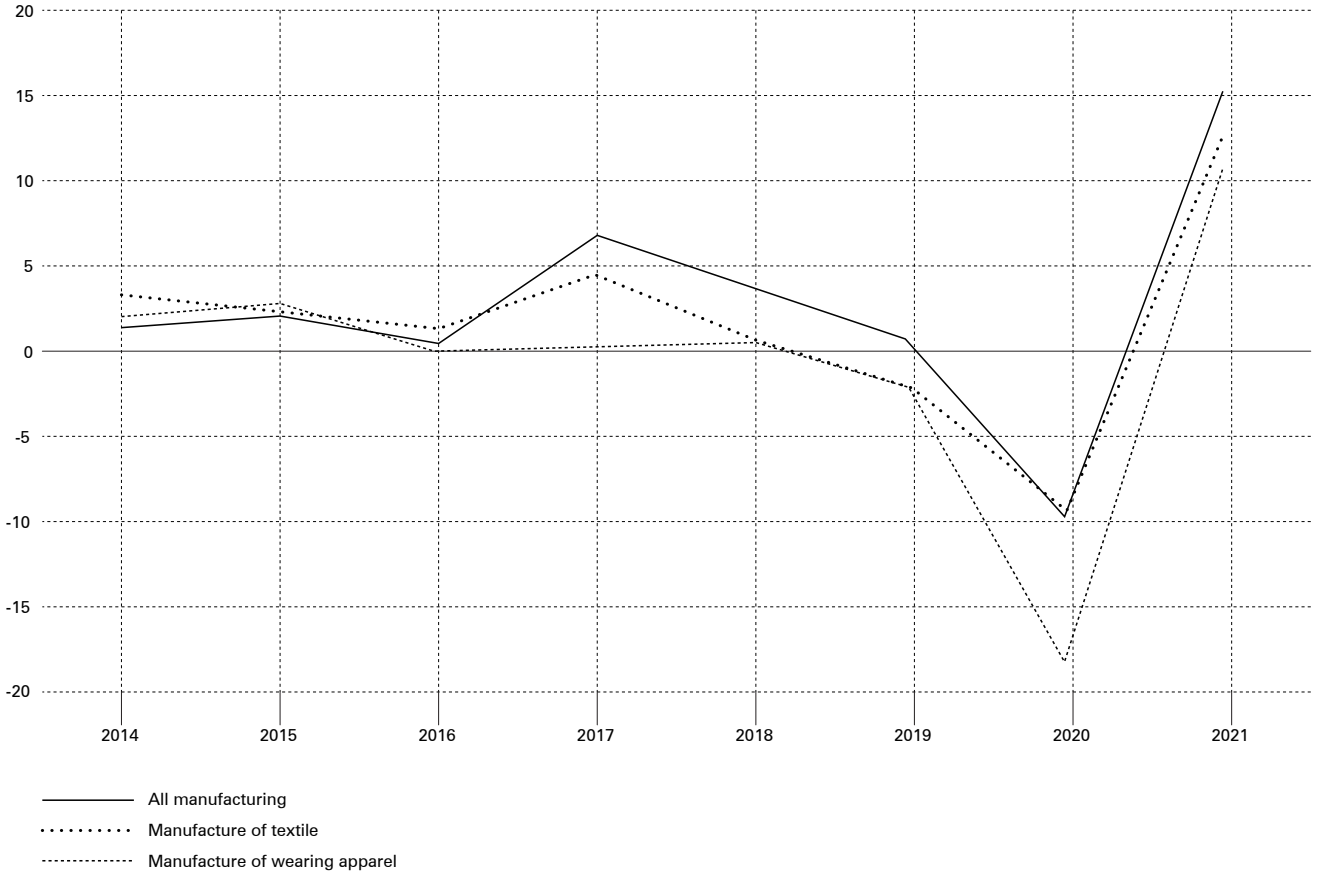


McKinsey 'State of Fashion' Annual reports, from 2019 thru 2022



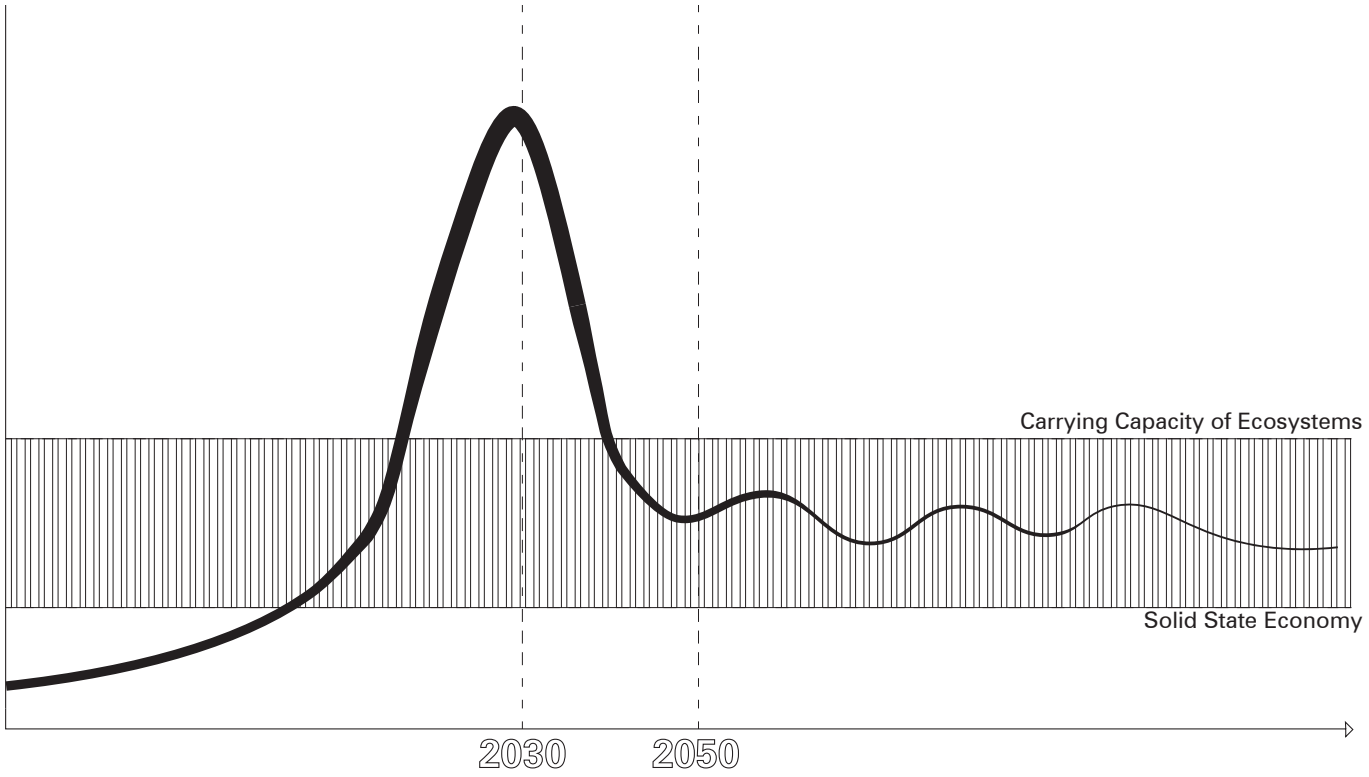
Fast-fashion

With the growth of digitalization and online consumption the number of fashion collections increased to reach the contemporary state of Ultrafast fashion. Simultaneusly the quality and usage of the products decreases.



Textile and Clothing Turnover

The growing industry of textile and clothing rapidly recovered after covid-19 and is exponentially increasing production as demand continues through systems of Fast Fashion.



Economical Degrowth

Fashion House will become a catalyst in the shift towards the degrowth of the Fashion Industry by caping and regulating production.



VISION FOR 2030 → GOAL

Reinforce Europe's manufacturing industries' global position

- Competitiveness
- Productivity
- Technology Leadership

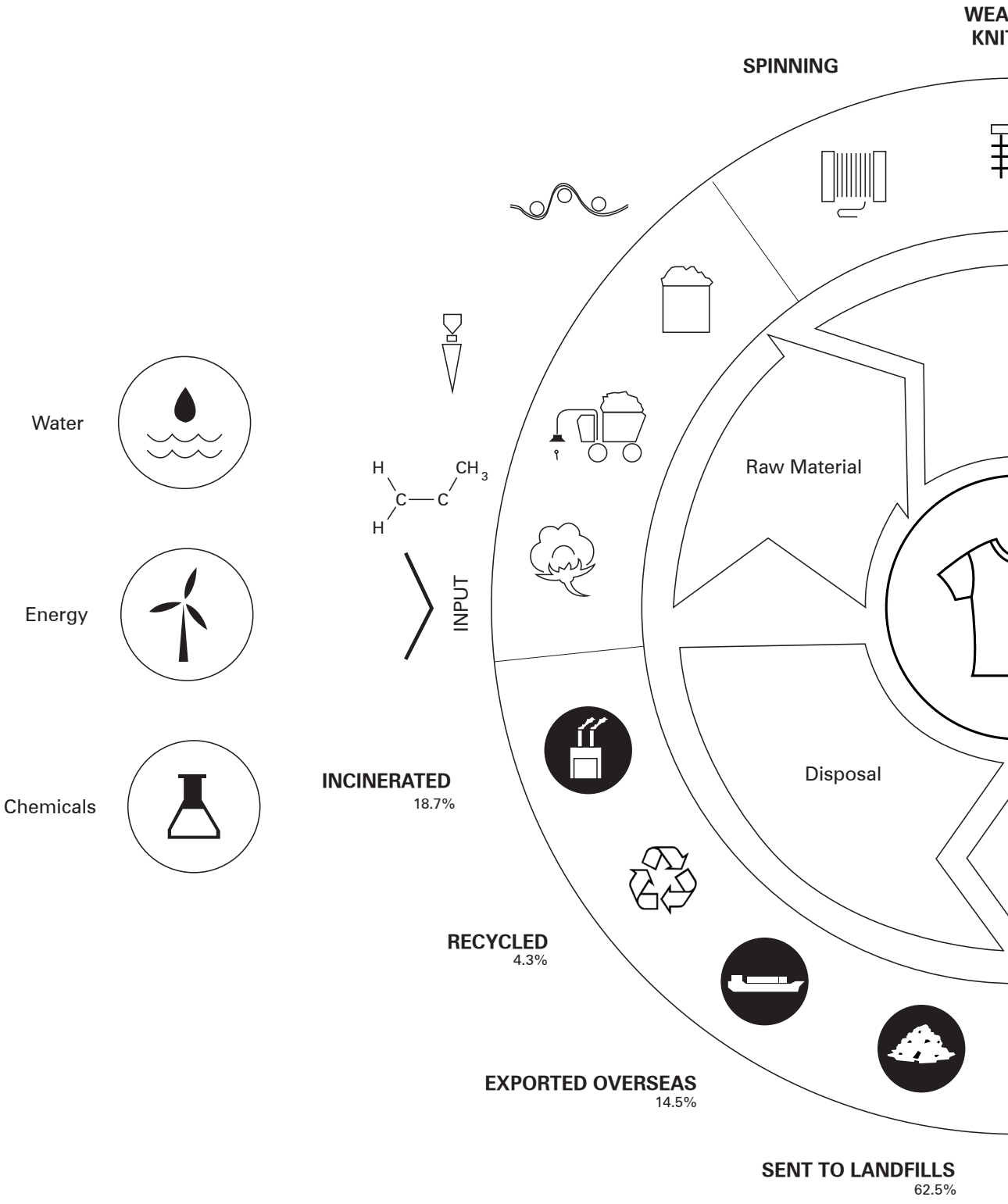
Increase the number and attractiveness of jobs

Secure the environmental, economic and social sustainability for future generations

Made in Europe

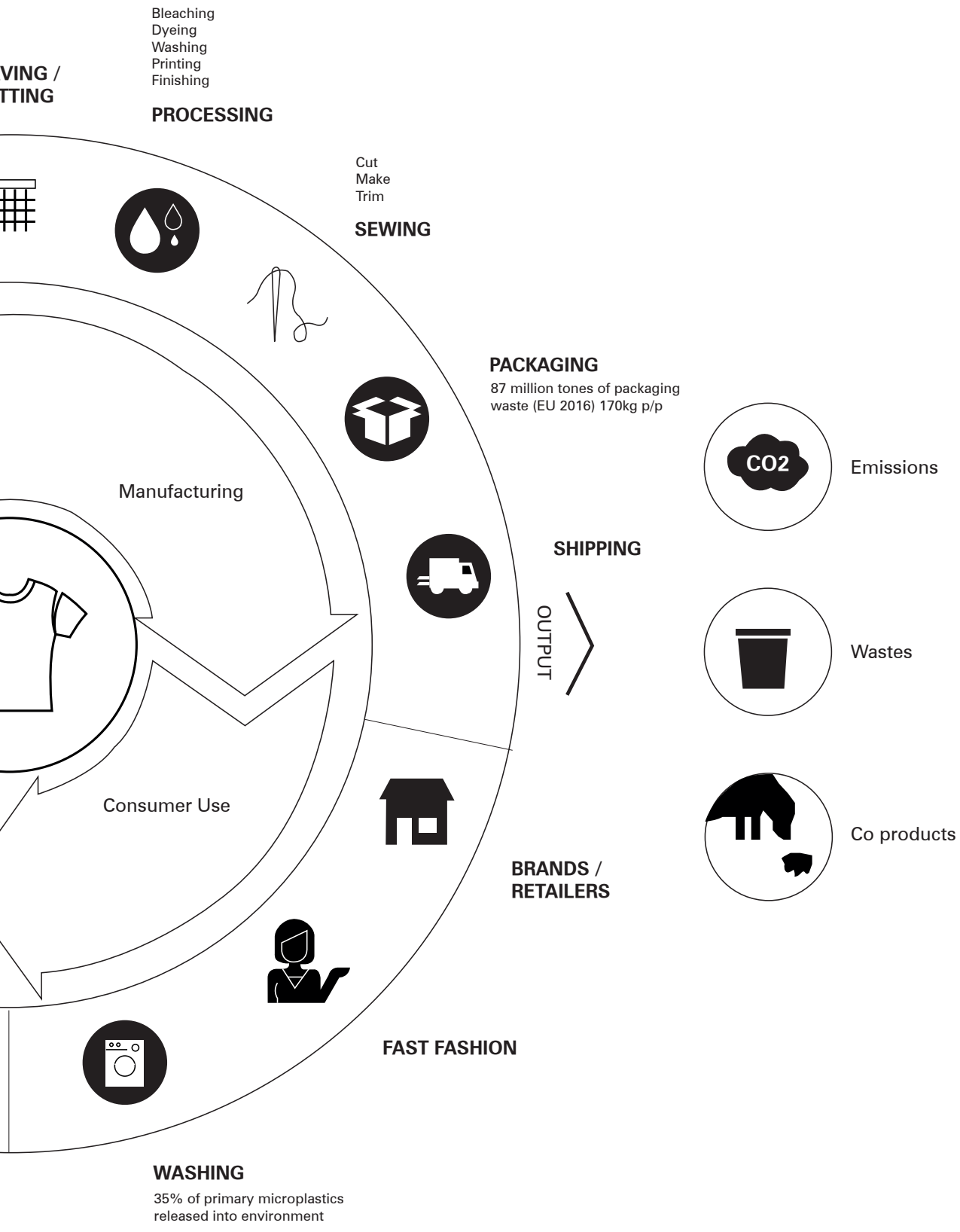
Fashion House develops a self-sufficient fashion industry, from cultivation to maintenance, concentrated within the European continent to meet the

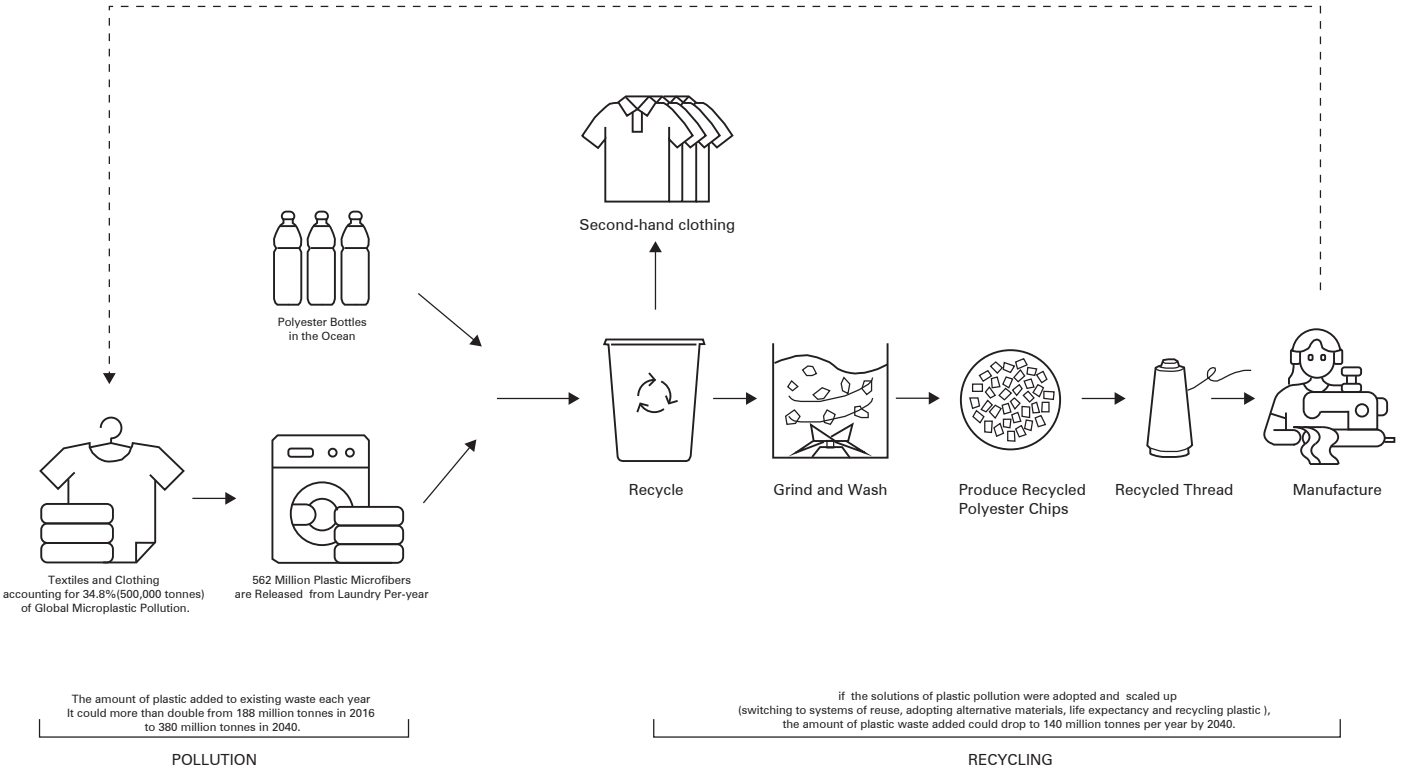
Made-in-Europe goal driven by joined expertise and resources for sustainable manufacturing.



Lifecycle of a Garment

The majority of the processes of the current supply chain of a garment are unsustainable due to the global production scope and lack of overarching regulations.


VING /
TTING
Bleaching
Dyeing
Washing
Printing
Finishing
PROCESSING
Cut
Make
Trim
SEWING
PACKAGING
87 million tones of packaging
waste (EU 2016) 170kg p/p
Manufacturing
SHIPPING
OUTPUT
CO2
Emissions
Wastes
Co products
Consumer Use
BRANDS /
RETAILERS
FAST FASHION
WASHING
35% of primary microplastics
released into environment



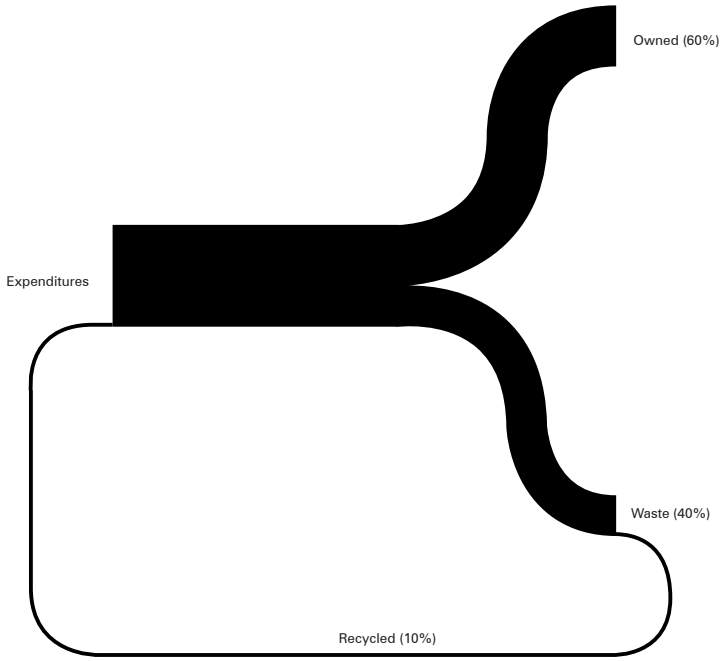
Microplastic Pollution and Recycling

By 2040, a speculated ban on polyester manufacturing, due to the damaging effects of the plastic industry, is proposed to shift towards a non-petroleum economy.

2022

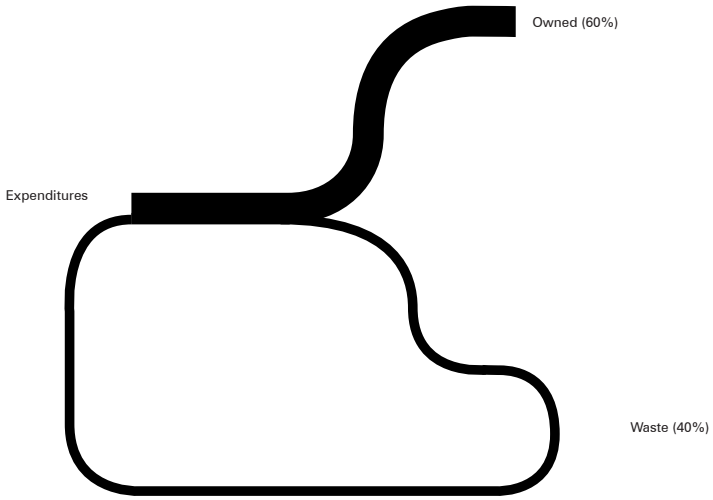
The amount of textiles each person buys on average

Average per person:
—591 euro on textile
—60 euro on household textiles



2040

Average per person:
—350 euro on textile
—30 euro on household textiles

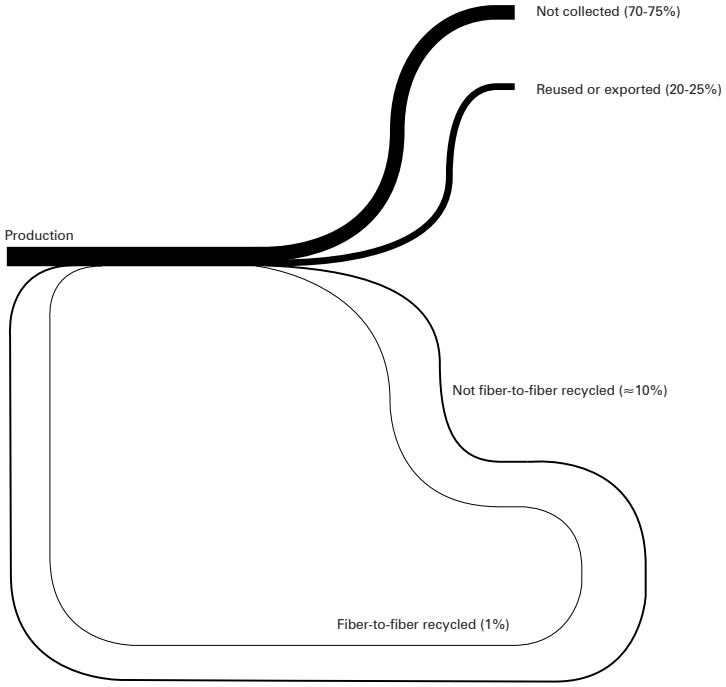


Production-to-waste of Clothing, Footwear and Household.

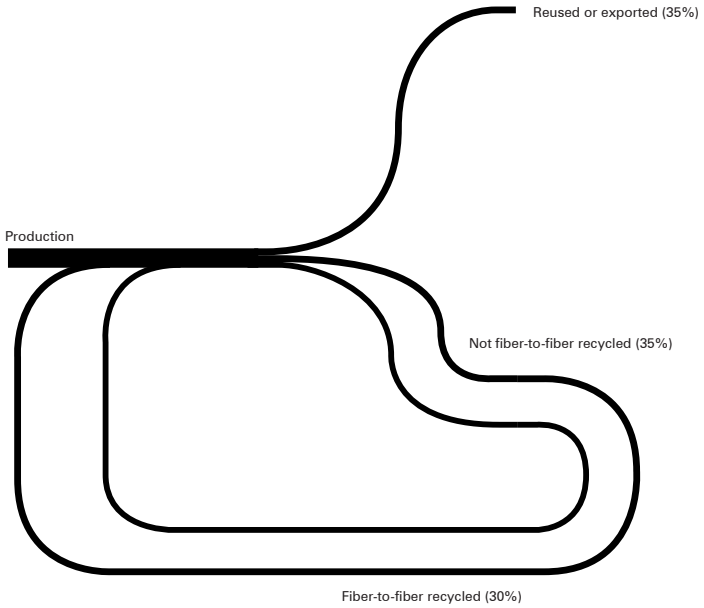
About 40% of the textiles brought into Europe today become waste of which only 1% is recycled fiber-to-fiber and 20% collected and sorted. The future

Production-to-Waste pattern aims to scale textile recycling and manage post-consumer household textiles.

2022



2040

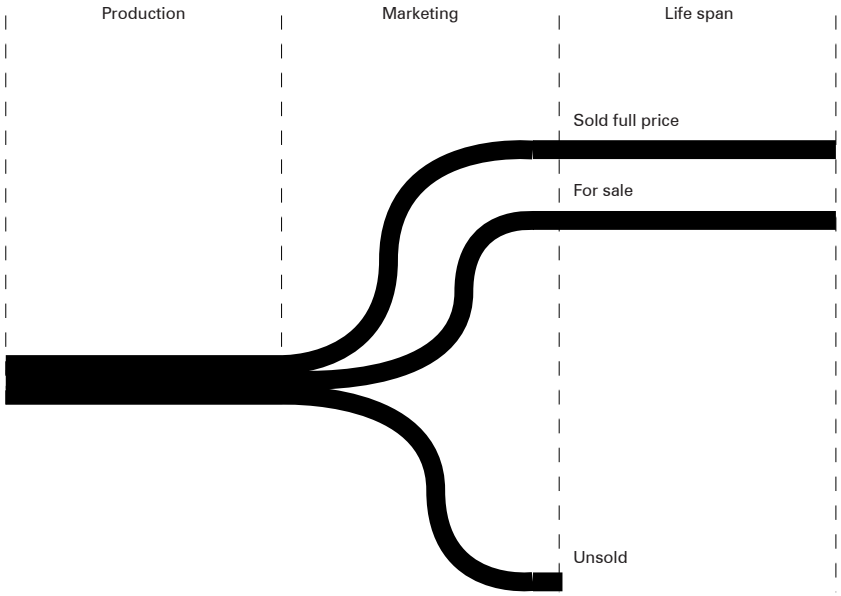


Consumption-to-waste of Clothing, Footwear and Household.

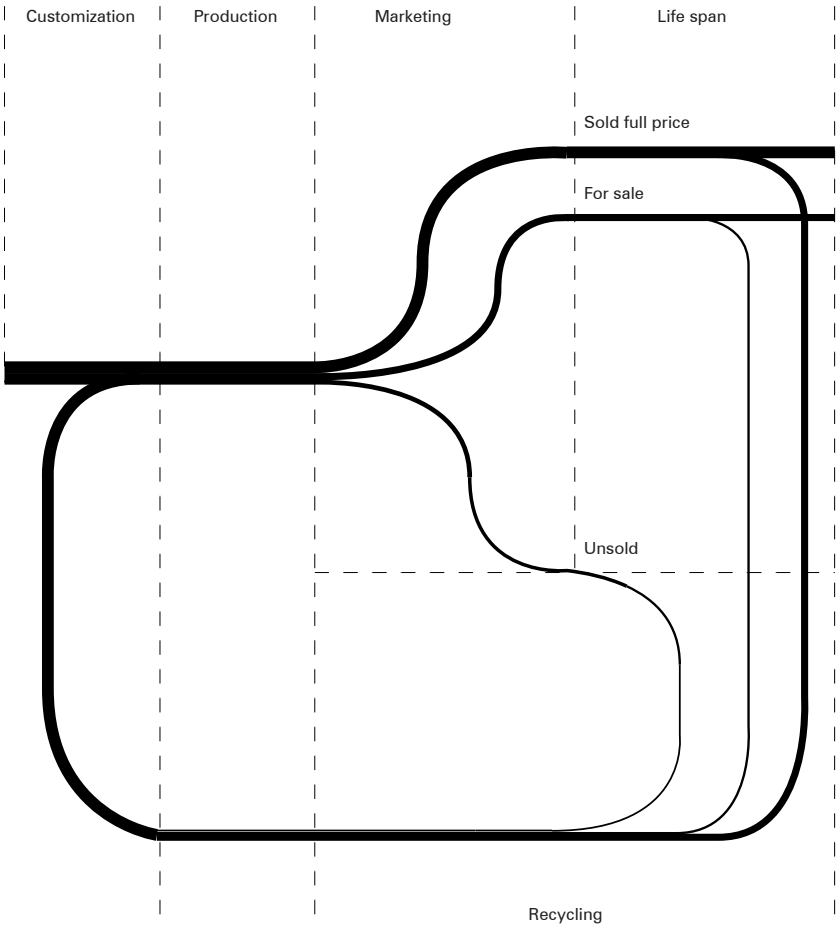
The future Production-to-Waste pattern aims to scale textile recycling, and manage responsibly post-consumer houshold textiles across the Red

Thread.

2022



2040



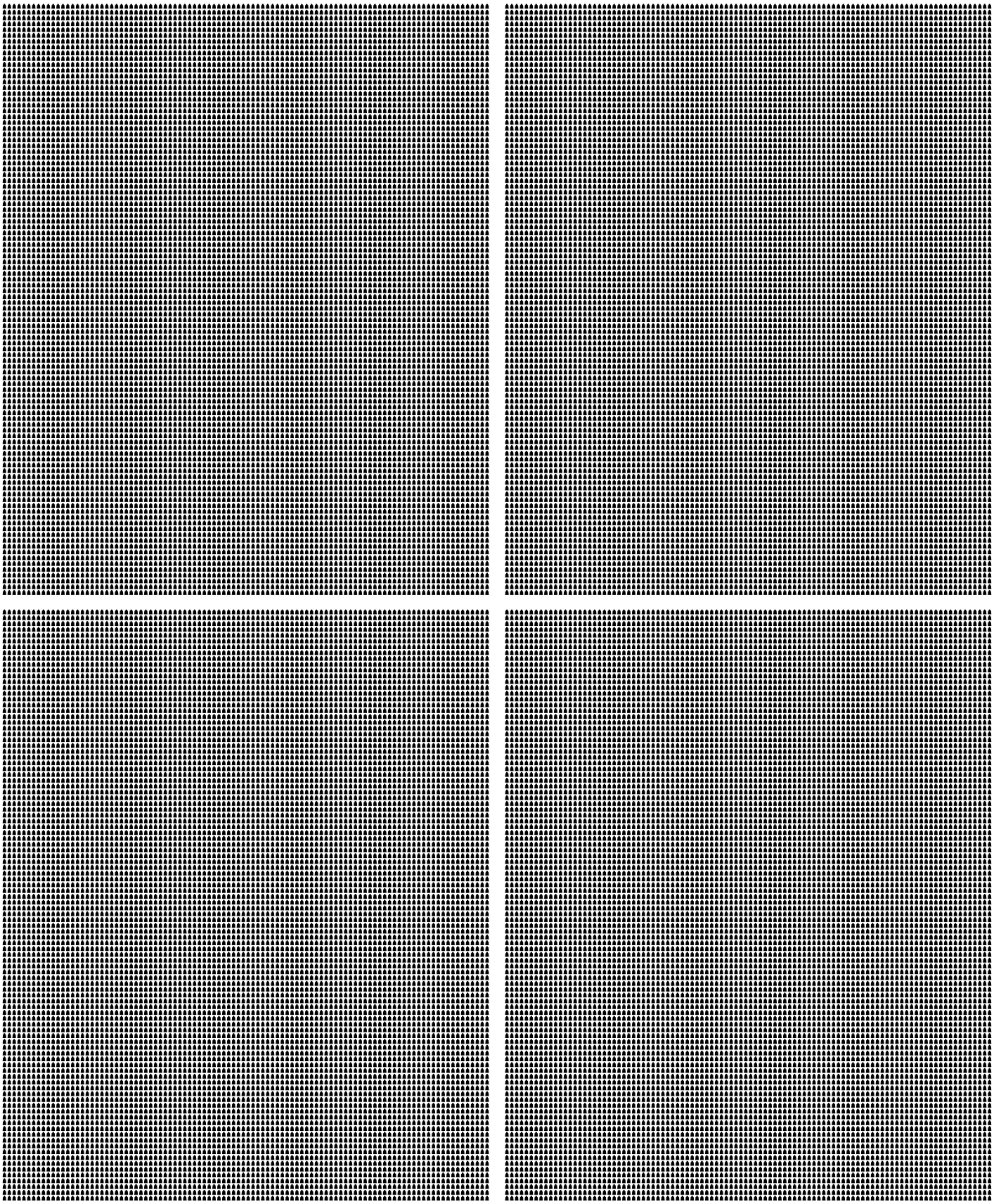
Consumption-to-waste of Clothing, Footwear and Household.

Currently one third of textiles produced is unsold. By 2040, the speculated upscaling of recycling systems, mass-customization, and on-demand consumption will gradually eliminate deadstock from the fashion industry.

Post-consumer houshold textile waste per year in 2022

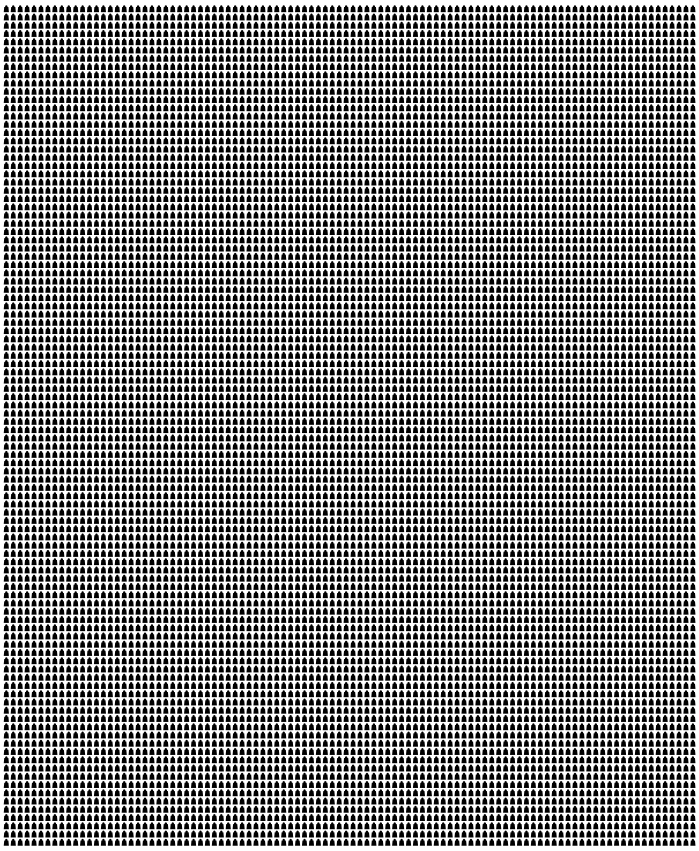
7 million metric tons

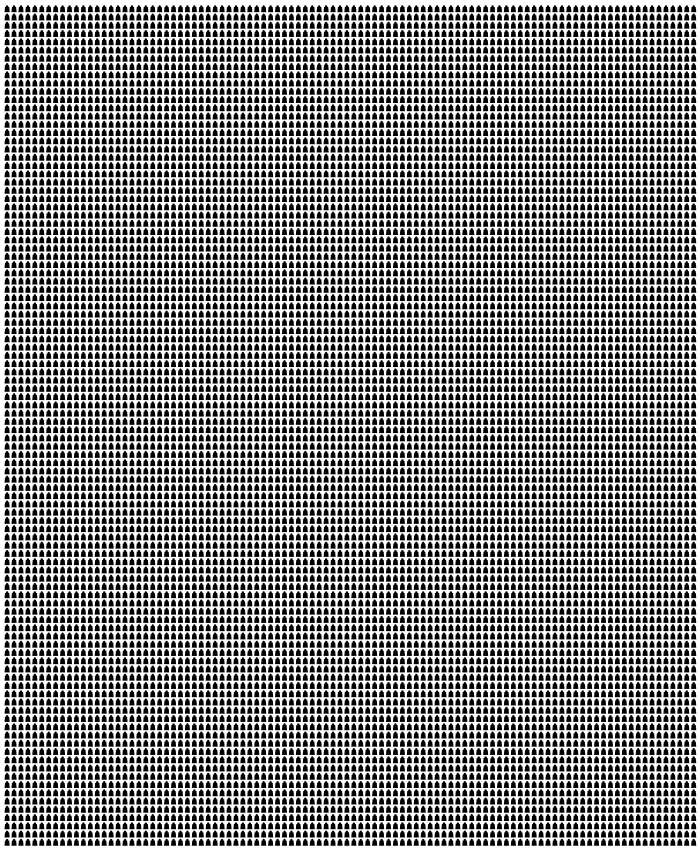
▲ =1 milllion kg textiles waste

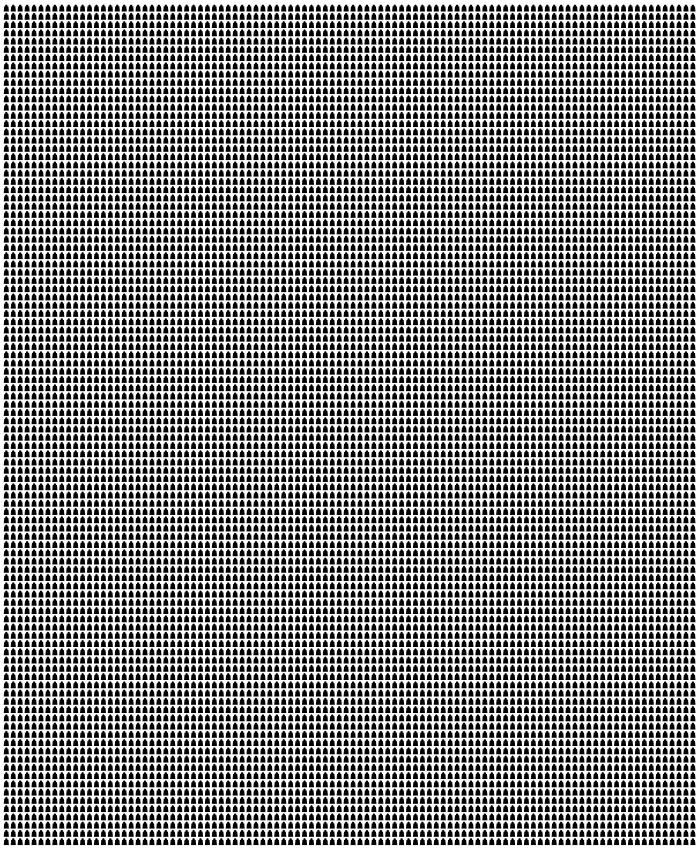


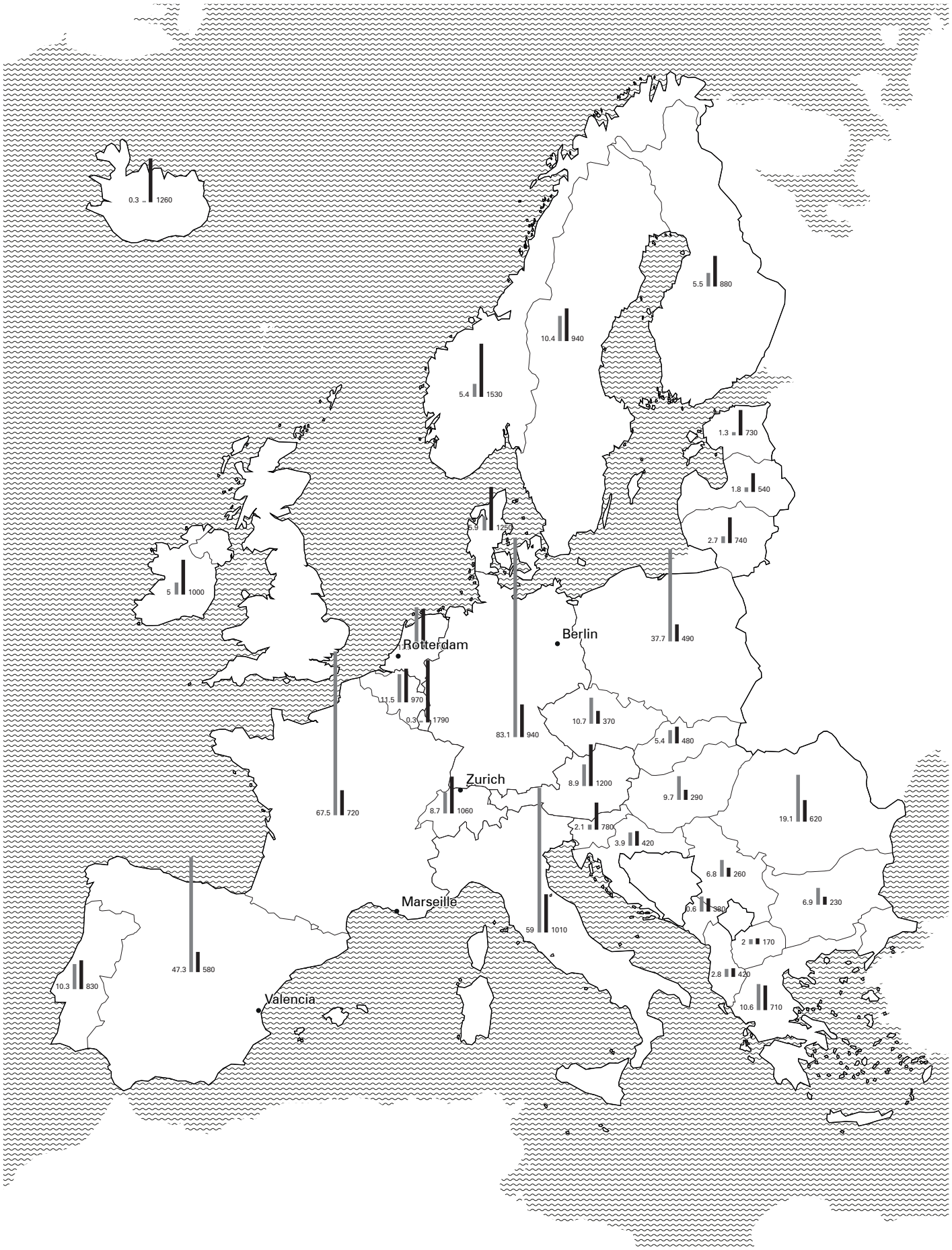
Textile Consumption in 2022

The annual generation of household waste in Europe is currently 7 million metric tons.



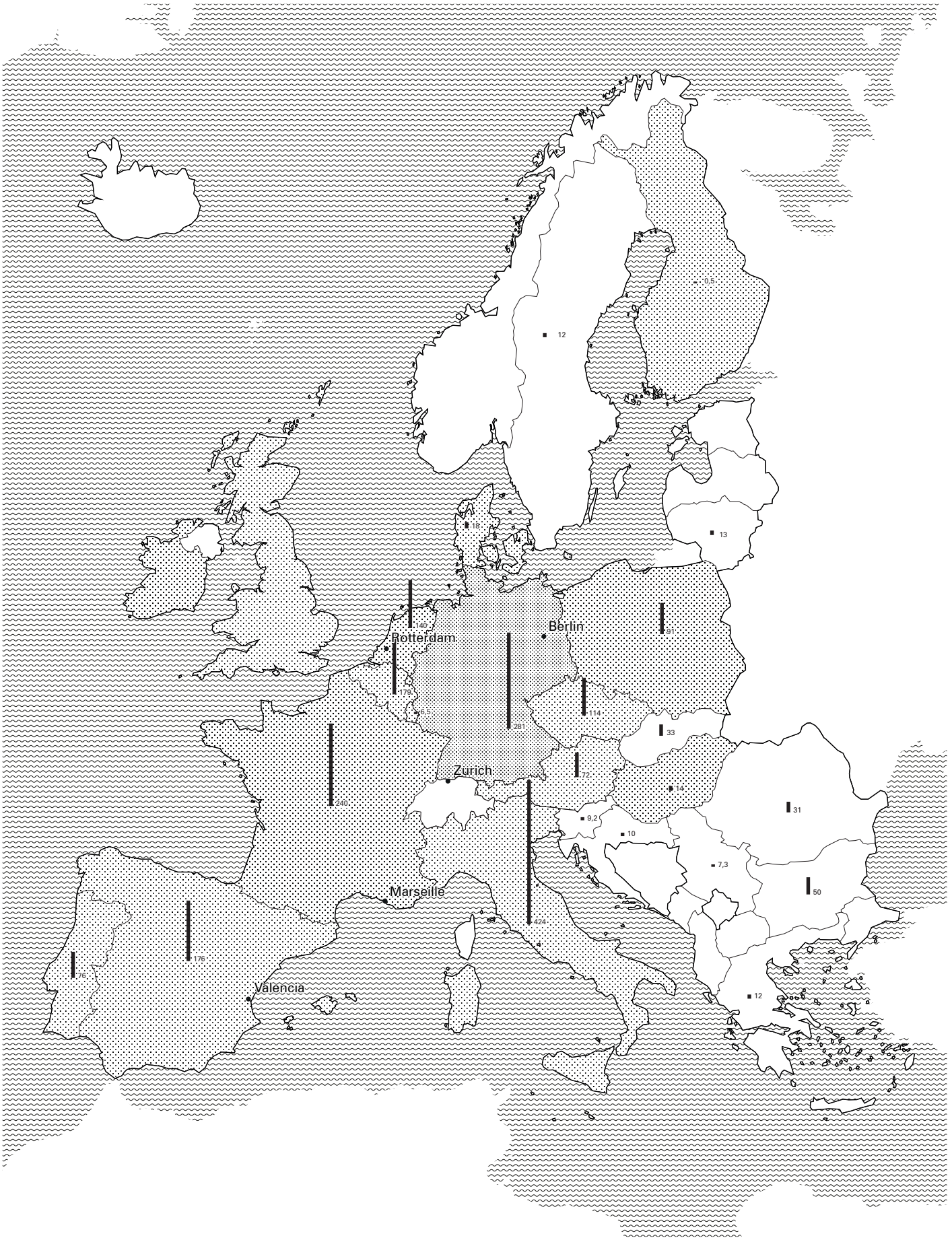






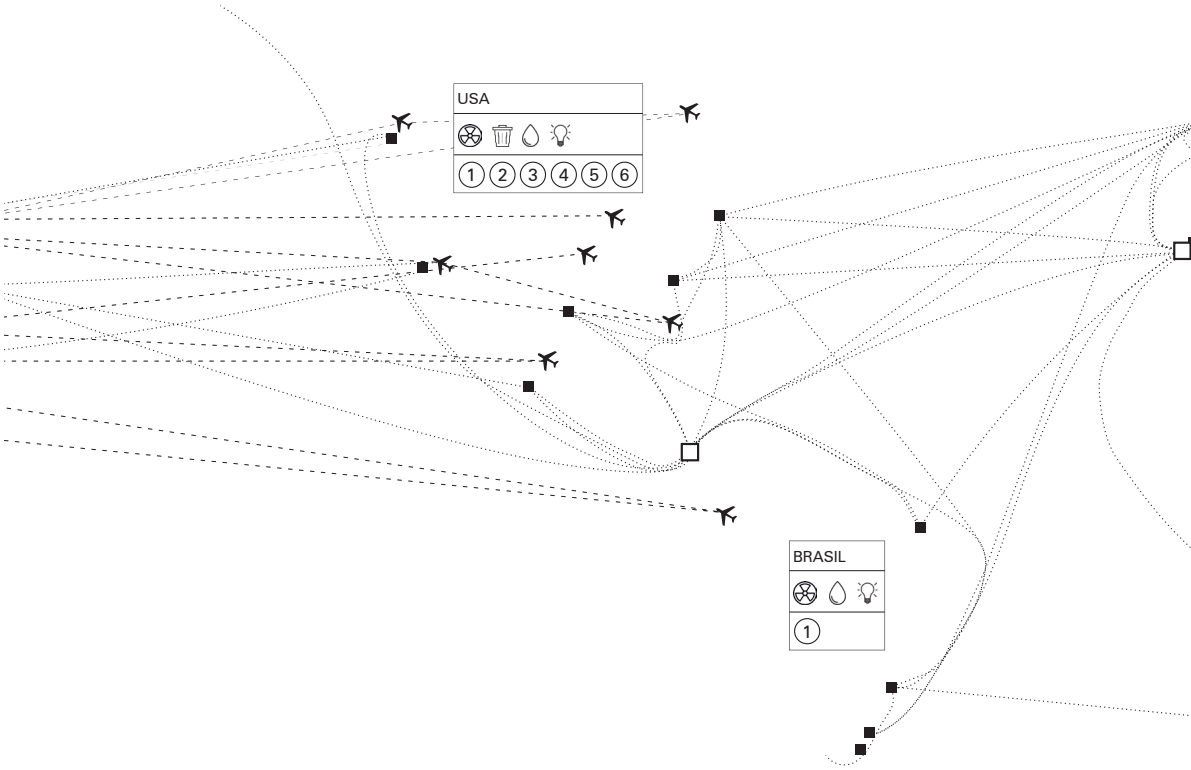
Clothing and Footwear Consumption

This map depicts the spending per capita on clothing and footwear from the consumer perspective. Although this spending and its associated consumption have a significant environmental impact through resource use and waste generation, they also contribute to the European economy.



Textile Waste

An analysis of the fifteen most textile-consuming countries each year, within and outside of Europe. This analysis is based on multiple parameters, including annual total textile waste, waste per person, average spending, and the breakdown of recycled, reused, or incinerated materials.



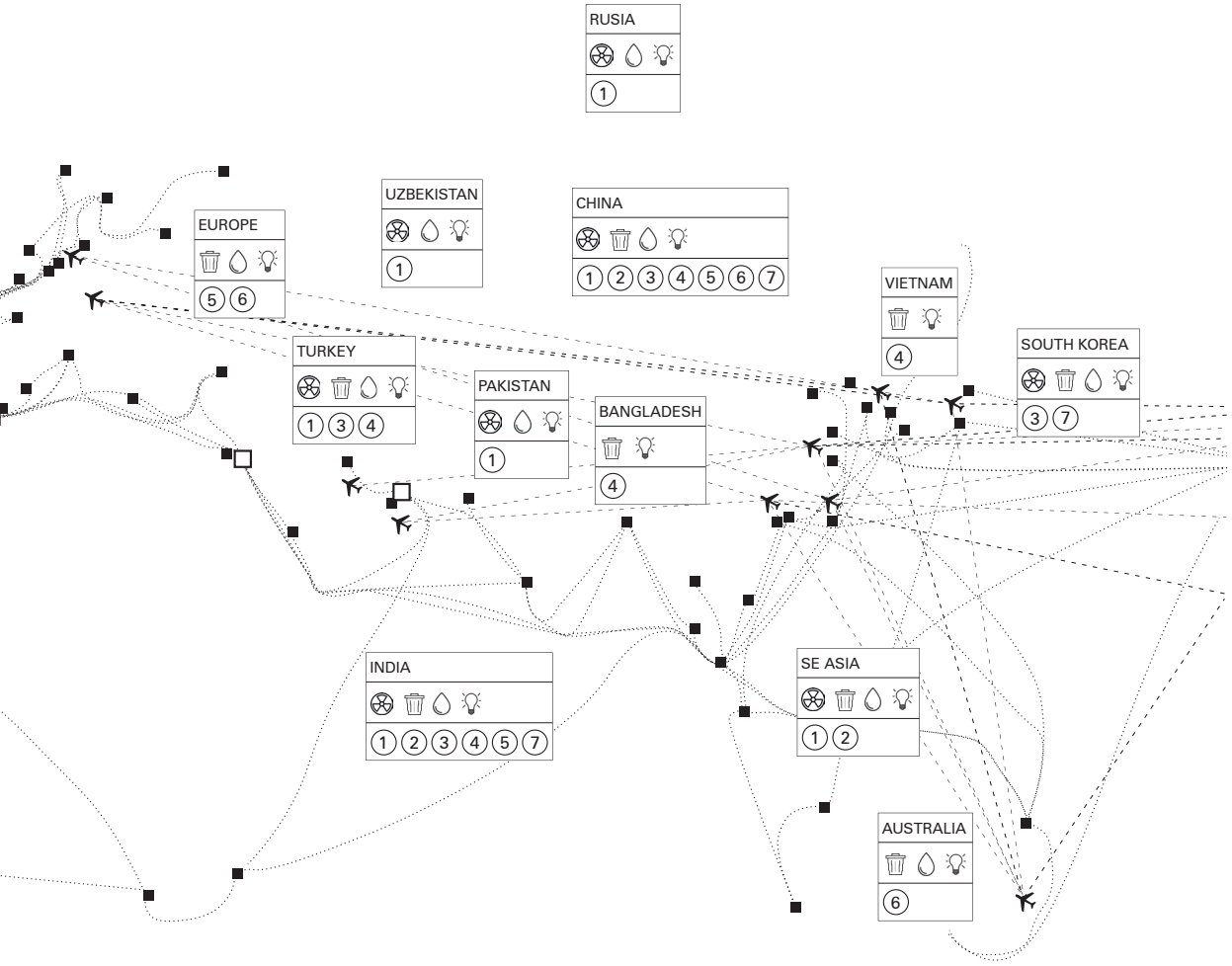
1 Raw material
2 Spinning
3 Weaving
4 Sewing
5 Retailers
6 Consumers
7 Landfill

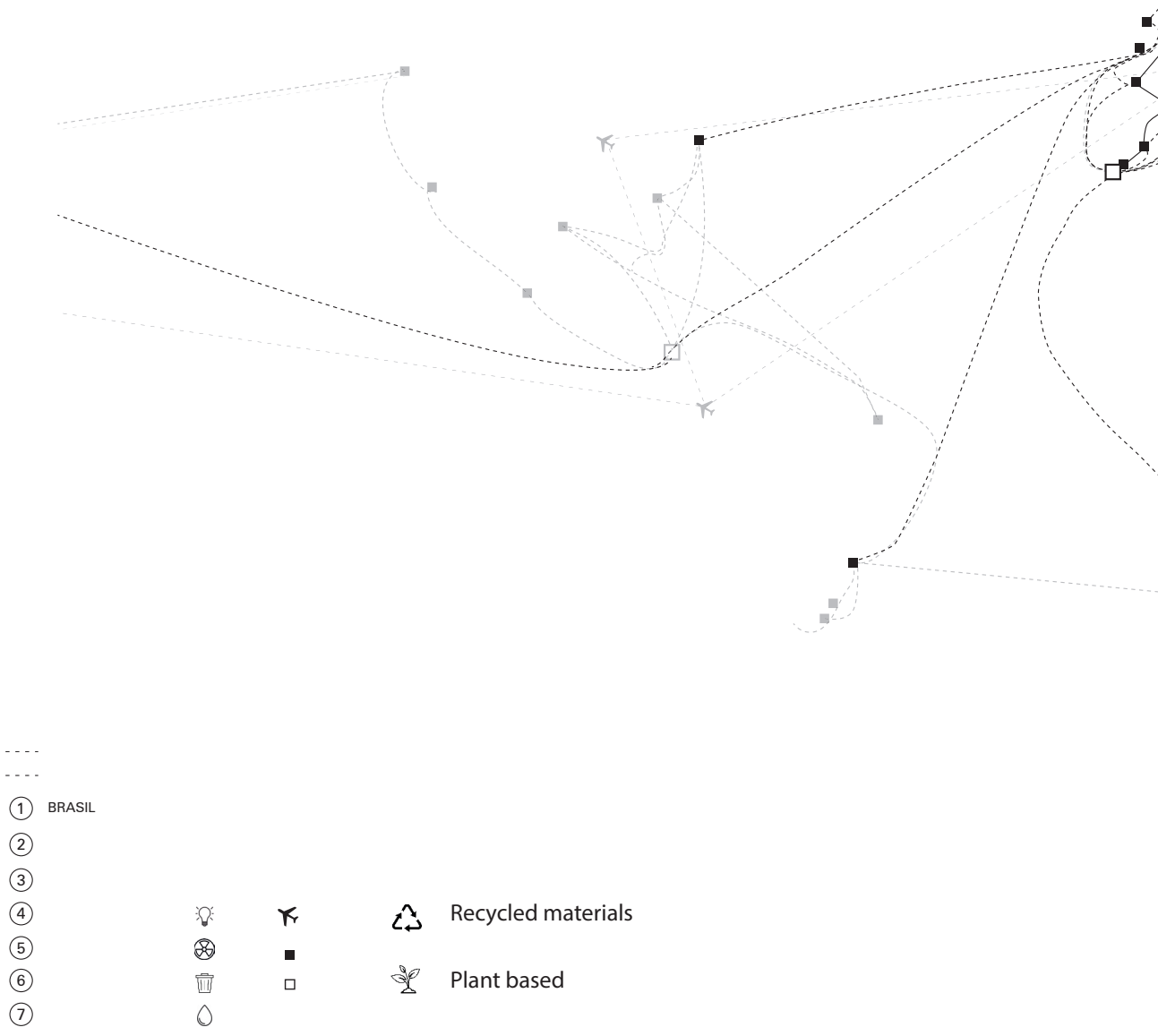
Energy waste
Toxic waste
Material waste
Water waste

Trade coversion points

Global Fashion Supply Chains

The increasing decentralization of the fashion industry to meet Fast Fashion demands whilst generating profit leads to a growing number of participating countries with small roles in the process and consequently an increased travel distance of the product.

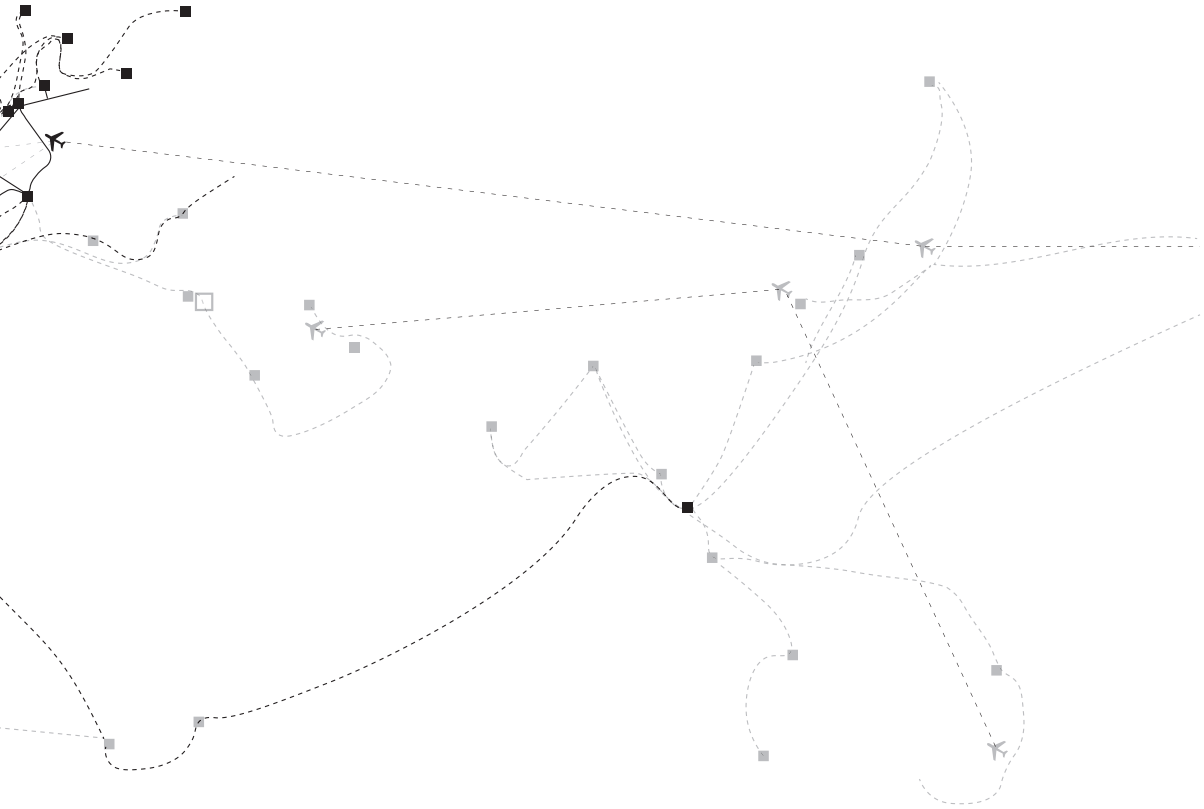

RUSIA
1
EUROPE
5 6
UZBEKISTAN
1
CHINA
1 2 3 4 5 6 7
VIETNAM
4
SOUTH KOREA
3 7
TURKEY
1 3 4
PAKISTAN
1
BANGLADESH
4
INDIA
1 2 3 4 5 7
SE ASIA
1 2
AUSTRALIA
6

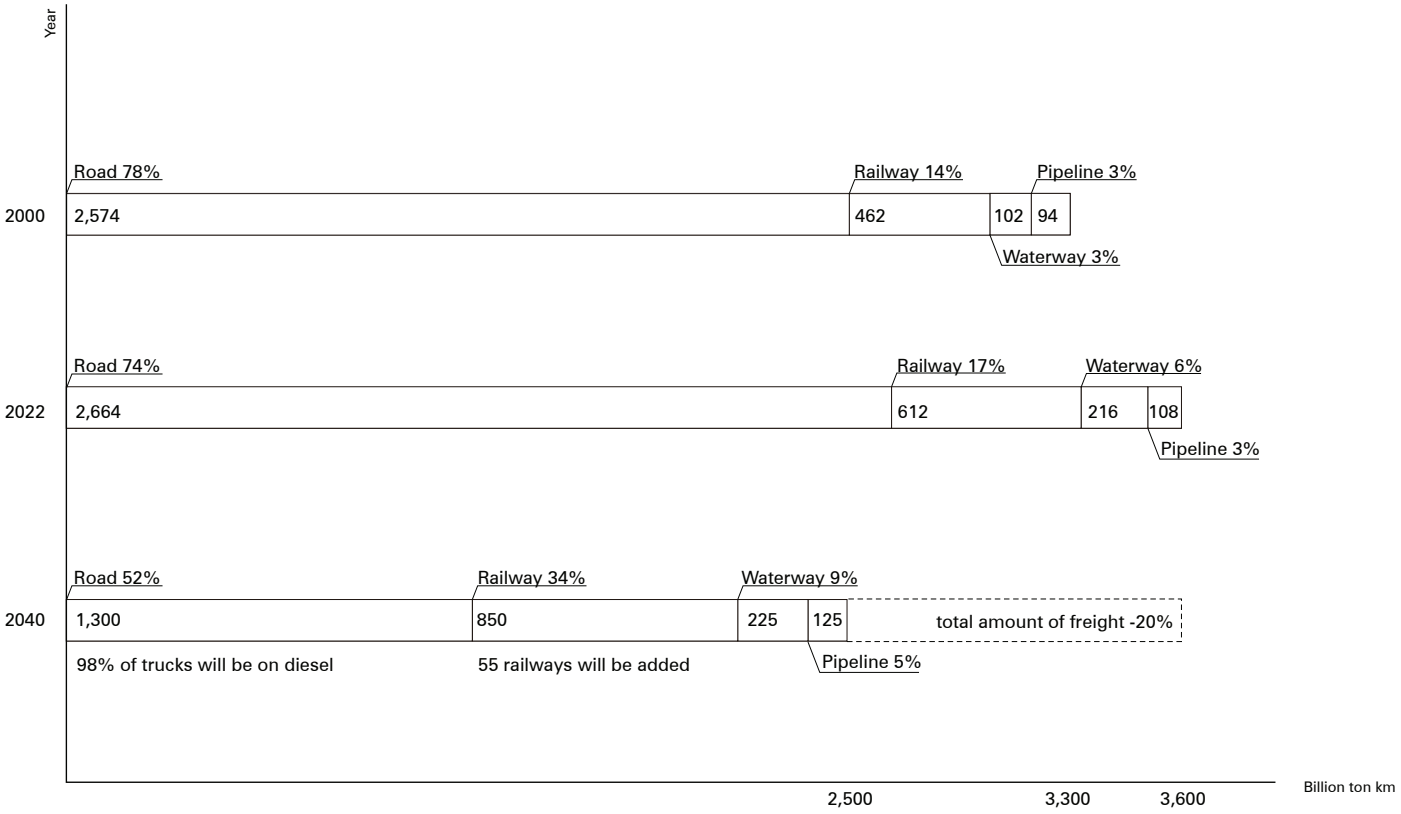


Made in Europe Supply Chain

Concentrating and regulating production in Europe will decrease the traveled distance of the product and facilitate the shift towards a slower and more sustainable supply chain. Non-local raw materials will still be imported by ship but at a reduced scale.

MADE IN EUROPE
♻
① ② ③ ④ ⑤ ⑥ ⑦





Shift of Freight Transportation.

In 2040, greener transportation systems together with slower consumption patterns will reduce the frequency of freight transportation.

Investment

Commercial venture:
Tell a story, sell a dress.



Part of their identity,
source of inspiration.



Brands linked to the place where
they are headquartered.

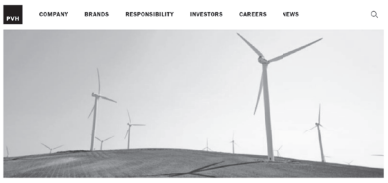


Tax Breaks with the
Art bonus legislation.

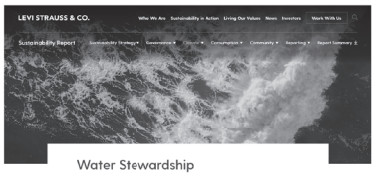
Sustainability
Programs



H&M: 80% shipping via sea
or rail from supplier to distri-
bution centers.



PVH: invest in wind farm that could see
payback within three years.



Levis: partnership with the Cape
Town municipality for a pipeline
from the municipal treatment plant
to the factory.

2040



Rotterdam



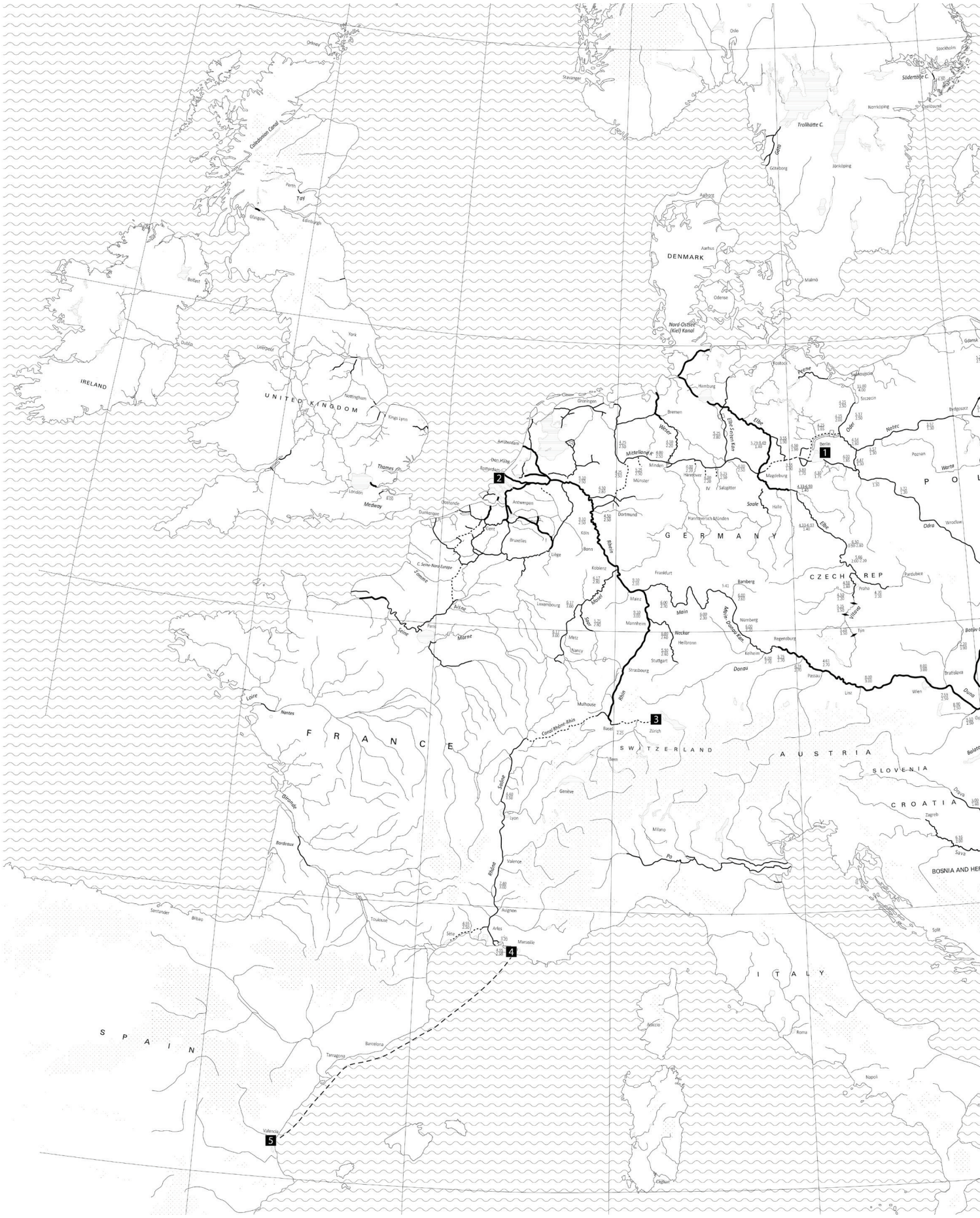
Valencia, Marseille



Zurich, Berlin.

Investment Plan

Fashion House is a non-profit organization focused on investing in the maintenance and development of the European transportation infrastructure, particularly the canalization of inland waterways and the restoration of abandoned railways with the goal of sustainable transportation method.



European Watertransport Project

The existing, canalised and currently under construction waterways of europe will be conserved and used to communicate the five cities to facilitate the Made-In-Europe innitiaitve. Rotterdam will be the point of contact with the countries outside of Europe.



Europe's Navigable Waterways

- Free-Flowing rivers
- Canalized rivers
- Canals
- 5.25 / 2.50 Minimum height under bridge / Boat Draught
- Dam

1. Berlin
2. Rotterdam
3. Zurich
4. Marseille
5. Valencia



Infrastructure | Freight Railway Network

The Rail Freight Corridors belong to the TEN-T, which represents the European corridors. The EU commission has planned to double its traffic and equipe smart and sustanable transport by 2050.

Legend

----- Rail Freight Corridors

0 100 400m

Freight Railway Network



Infrastructure | Public Railways

This map illustrates the public transport railways together with some future rail connections which are planned to be implemented.

Legend

- Future railway connections
- Public transport railways

0 100 400m

Public Railways



Infrastructure | Water Navigation

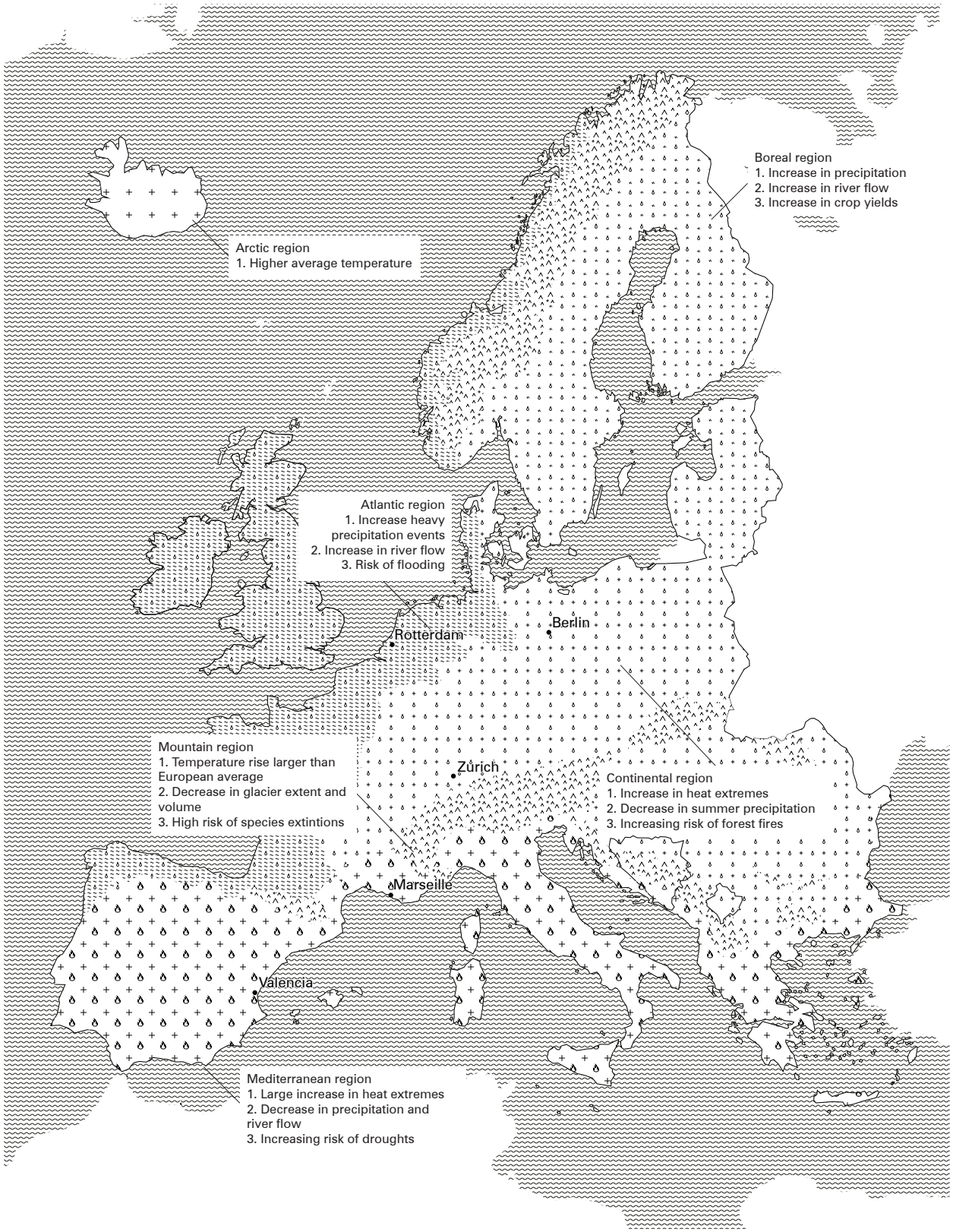
This map illustrates the waterways across and within regions as the main ways of transport for the future fashion industry trade.

Legend

- International waterways
- Main path
- Secondary path
- Minor path

0 100 400m

Water Navigation



Climate

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



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 400m

Arable Land



Raw Materials | Hemp

This map shows the hemp distribution within the arable areas.

Legend

Hemp

Risk for watershortage in 2050

0 100 400m

Hemp



Raw Materials | Cotton

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

Legend

Cotton

Risk for watershortage in 2050

0 100 400m

Cotton



Raw Materials | Wool

This map shows the wool availability across countries together with the possible risk of the water source.

Legend

Wool

Risk for watershortage in 2050

0 100 400m

Wool



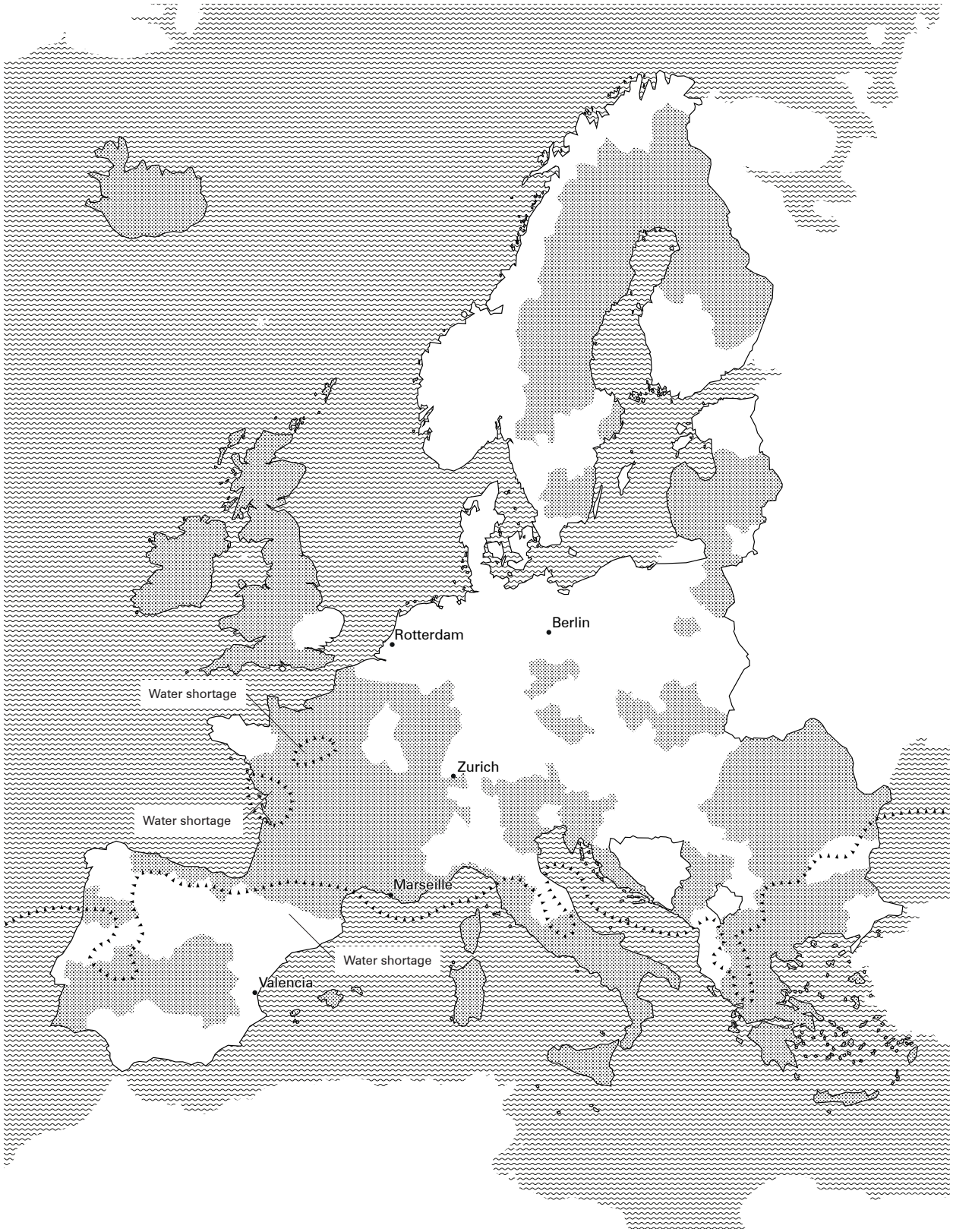
Raw Materials | Polyester

The map illustrates where oil extraction sites are located as well as where oil is transformed into polyester as a source of the material.

Legend

- Polyester
- Manufacturer

0 100 400m



Raw Materials | Livestock

This map shows the lifestock availability across countries.

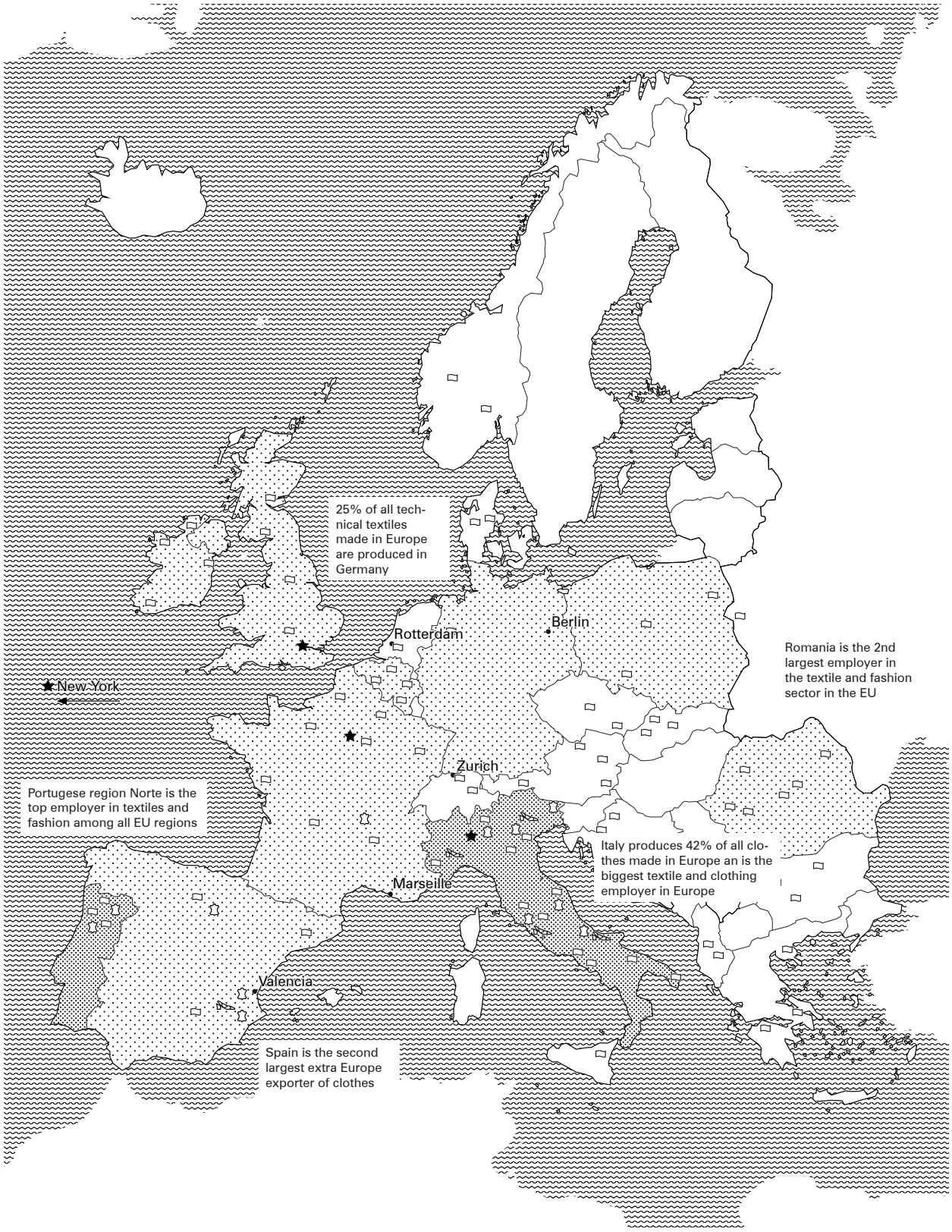
Legend

Livestock

Risk for watershortage in 2050

0 100 400m

Livestock



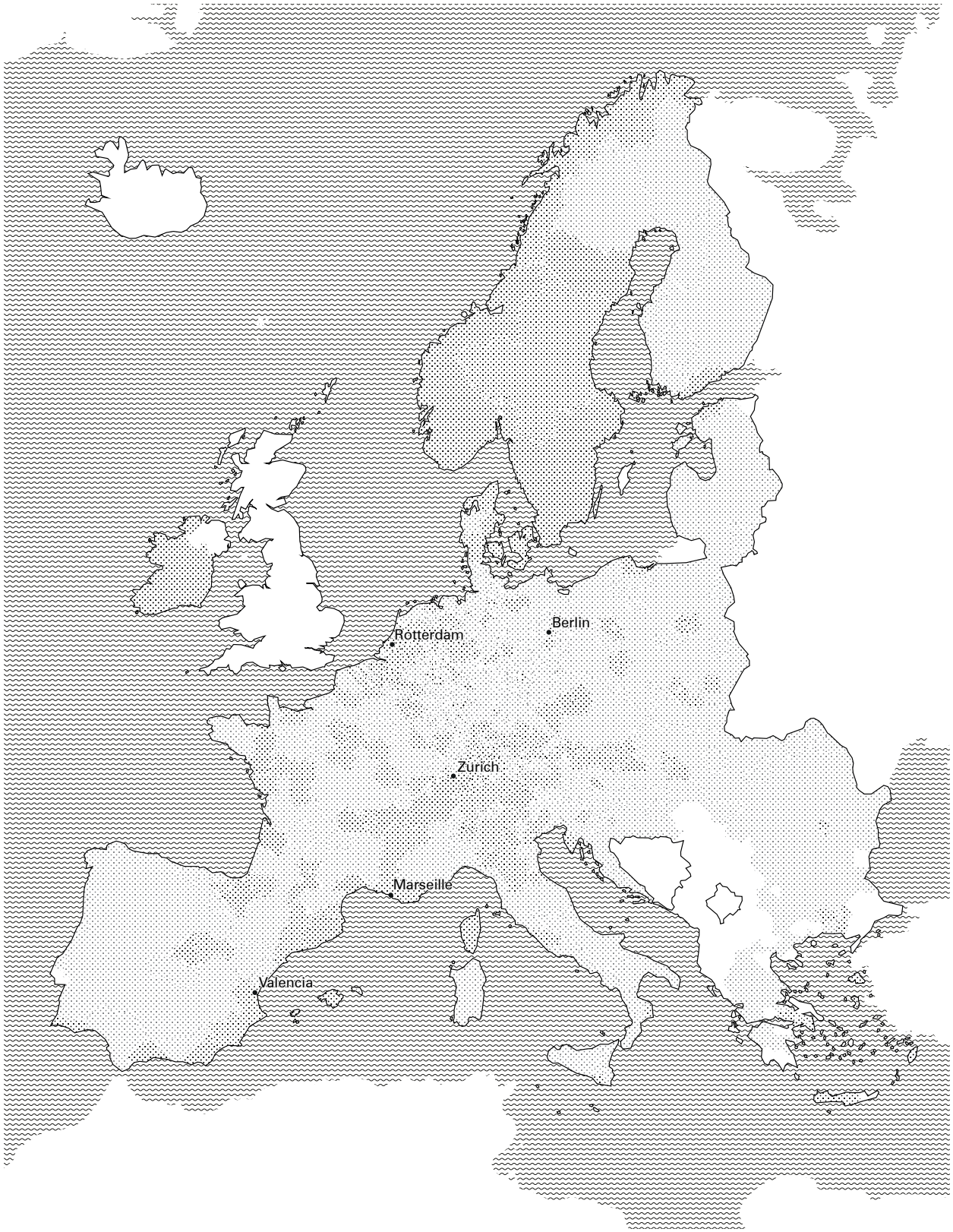
Production and Manufacturing | Clothing Manufacturing Industries

Top ten EU producers for fashion and textile goods

Legend

- Top producer
- Second largest
- Fashion capitals
- Clothing industry
- Tanning industry
- Shoe industry

0 100 400m



Population | Urban Centers

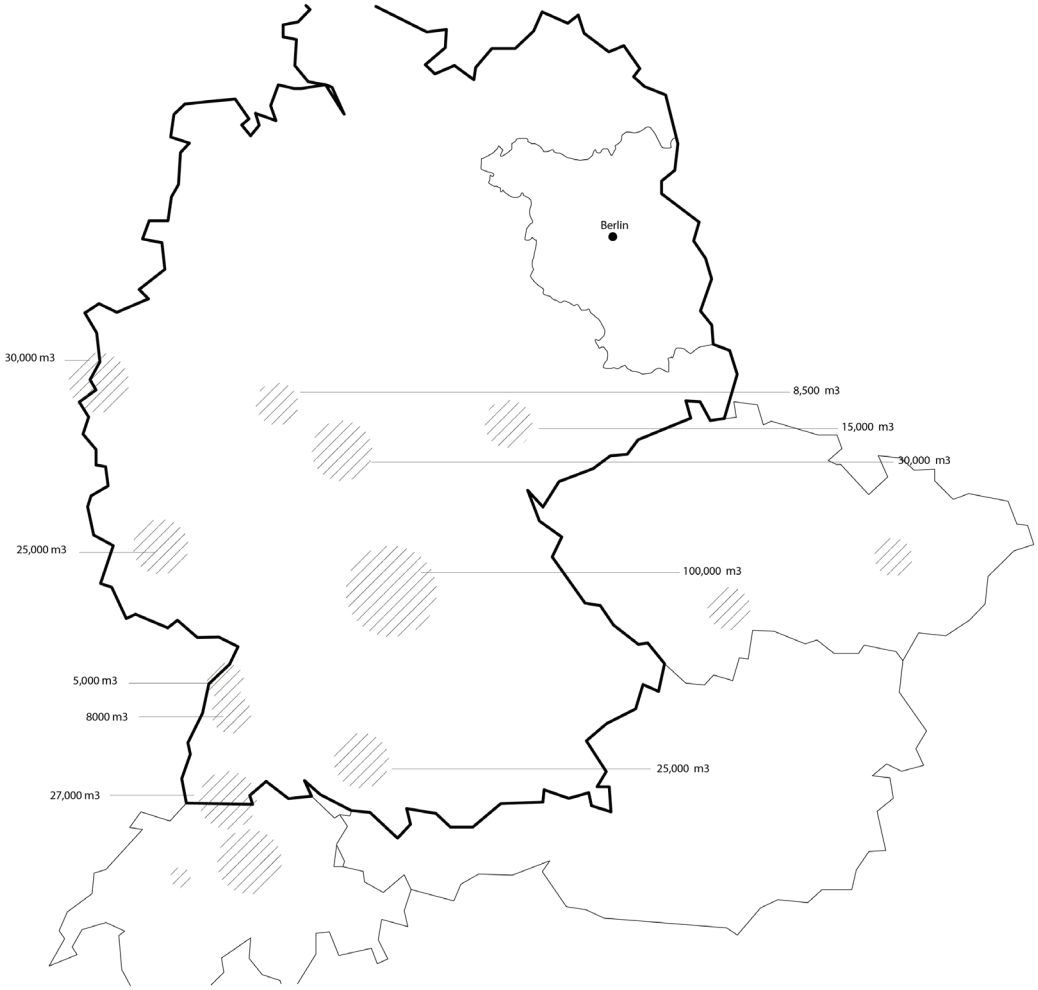
This map shows the population growth and decrease across countries.

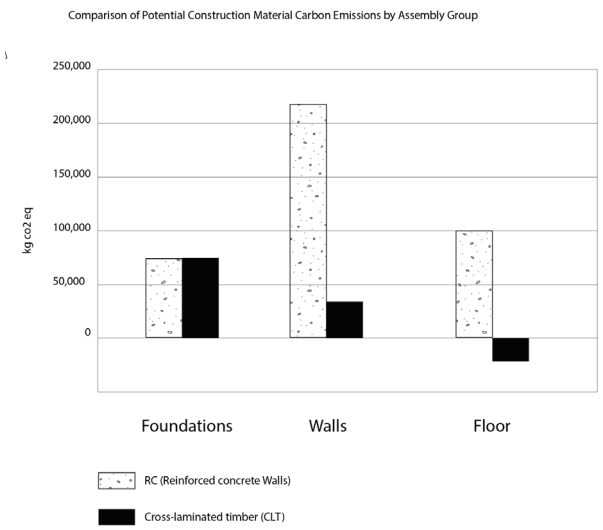
Legend

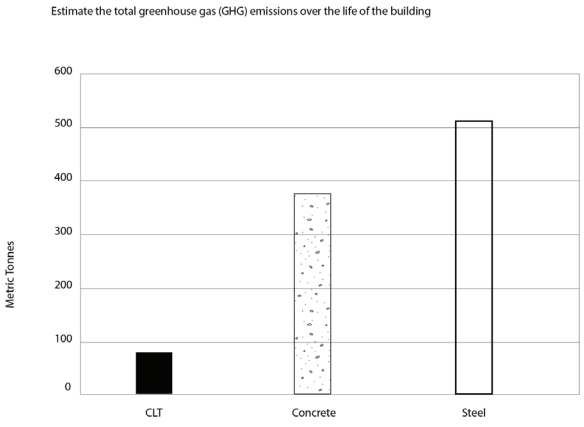
- 10% growth
- 0-10% growth
- 0-10% decrease
- 10% decrease

0 100 400m

Urban Centers



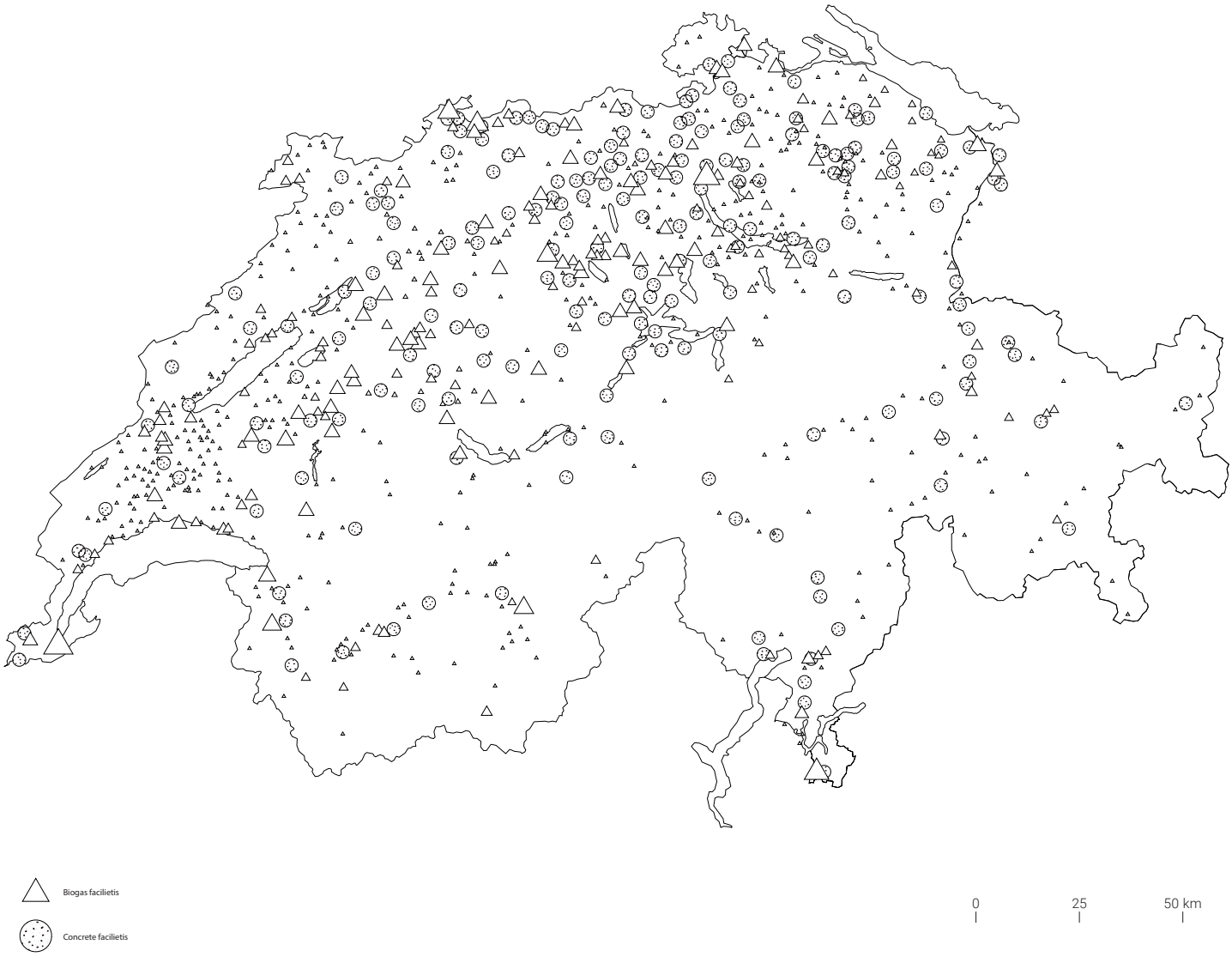


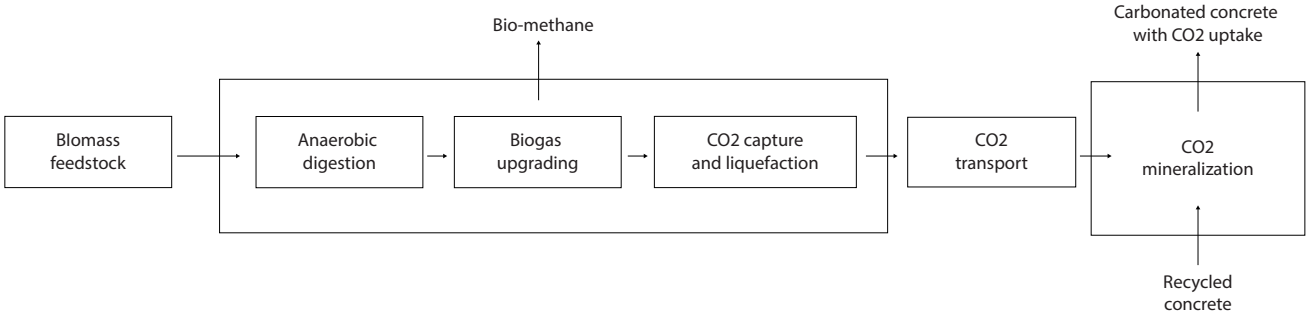


German CLT Project

Berlin will take advantage of the large forest cover in and around Germany to promote the use of wood as a sustainable building material for

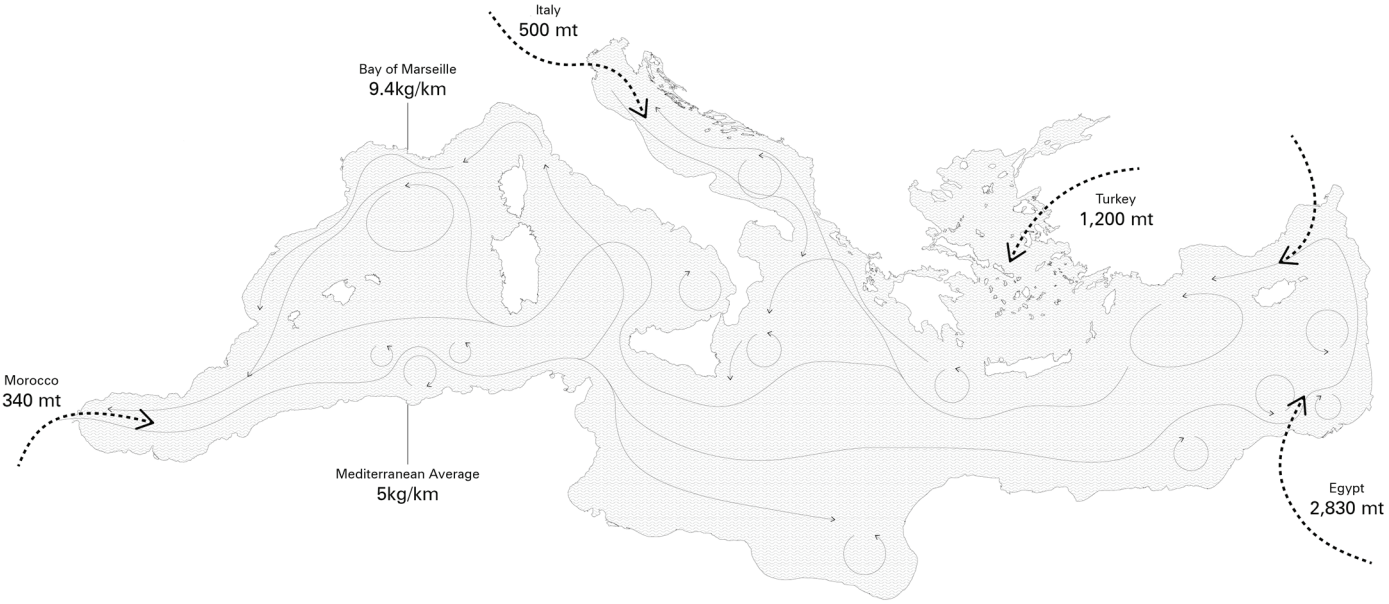
Fashion houses within the red thread and to increase practices of local sourcing.





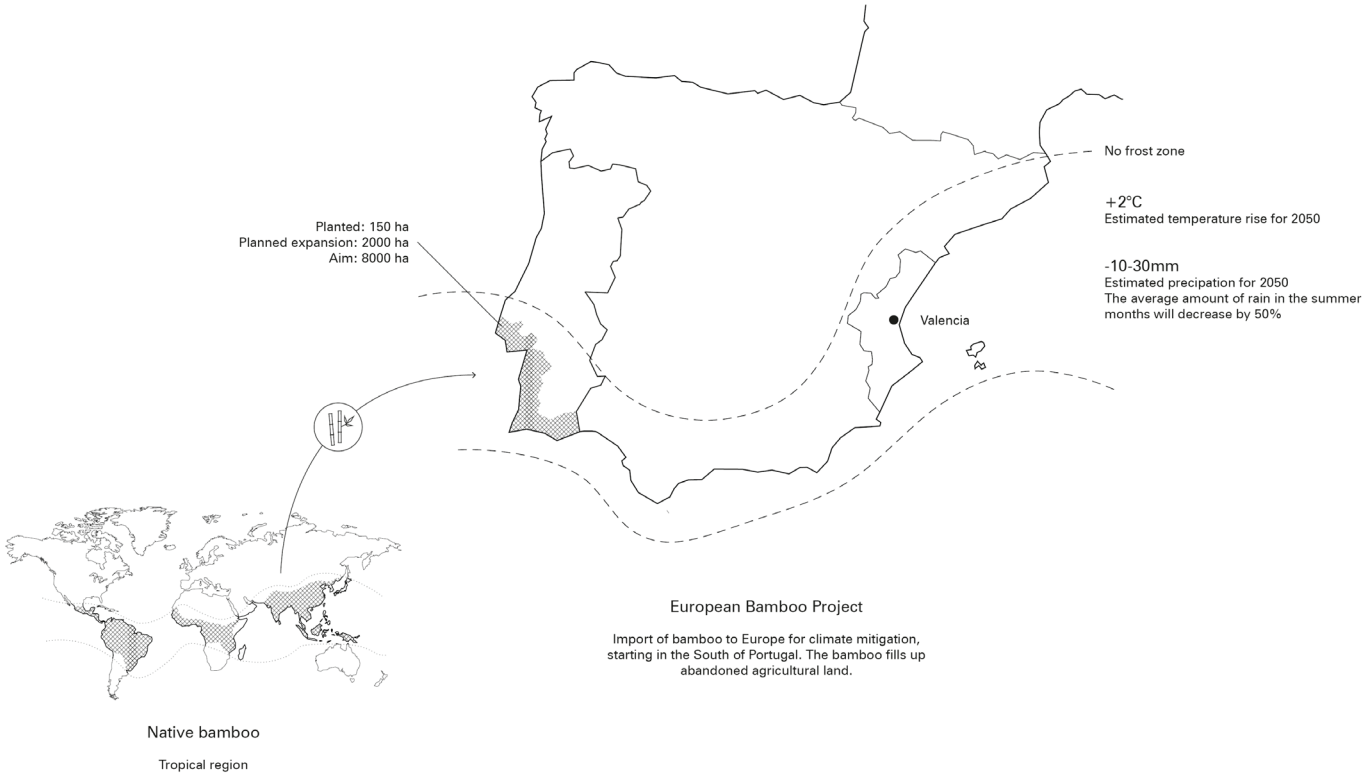
Swiss Recycled Concrete Project

Switzerlands currently demolition plan of concrete buildings opens an opportunity to introduce recycled concrete that is locally produced as a building material for Fashion houses in the red thread.



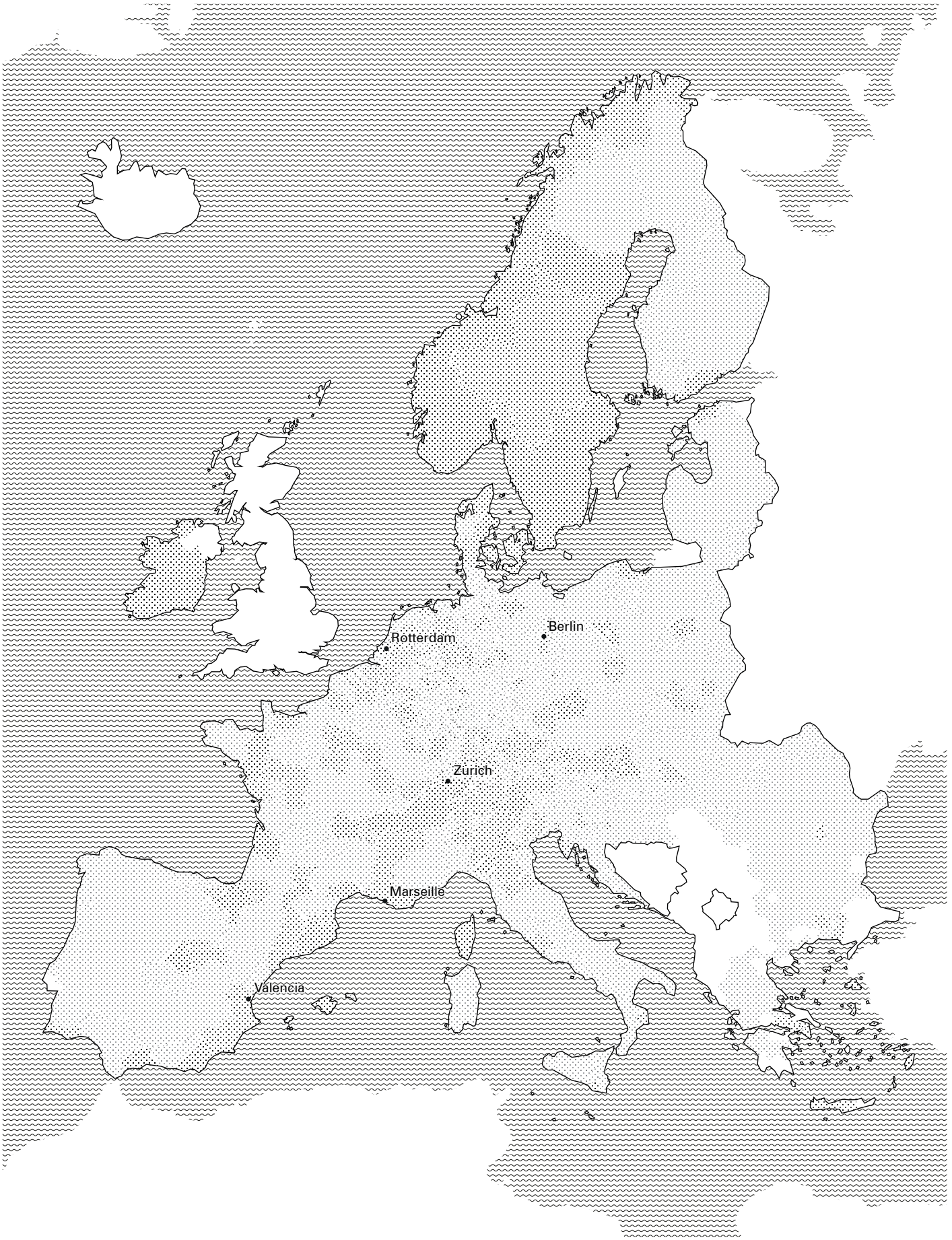
Mediterranean Marine Plastic Pollution

The strategic location of Marseille on the border of the mediterranean sea and between multiple points of pollution makes it the ideal location for the collection of plastic that will be processed and reintroduced into the European fashion supply chain.



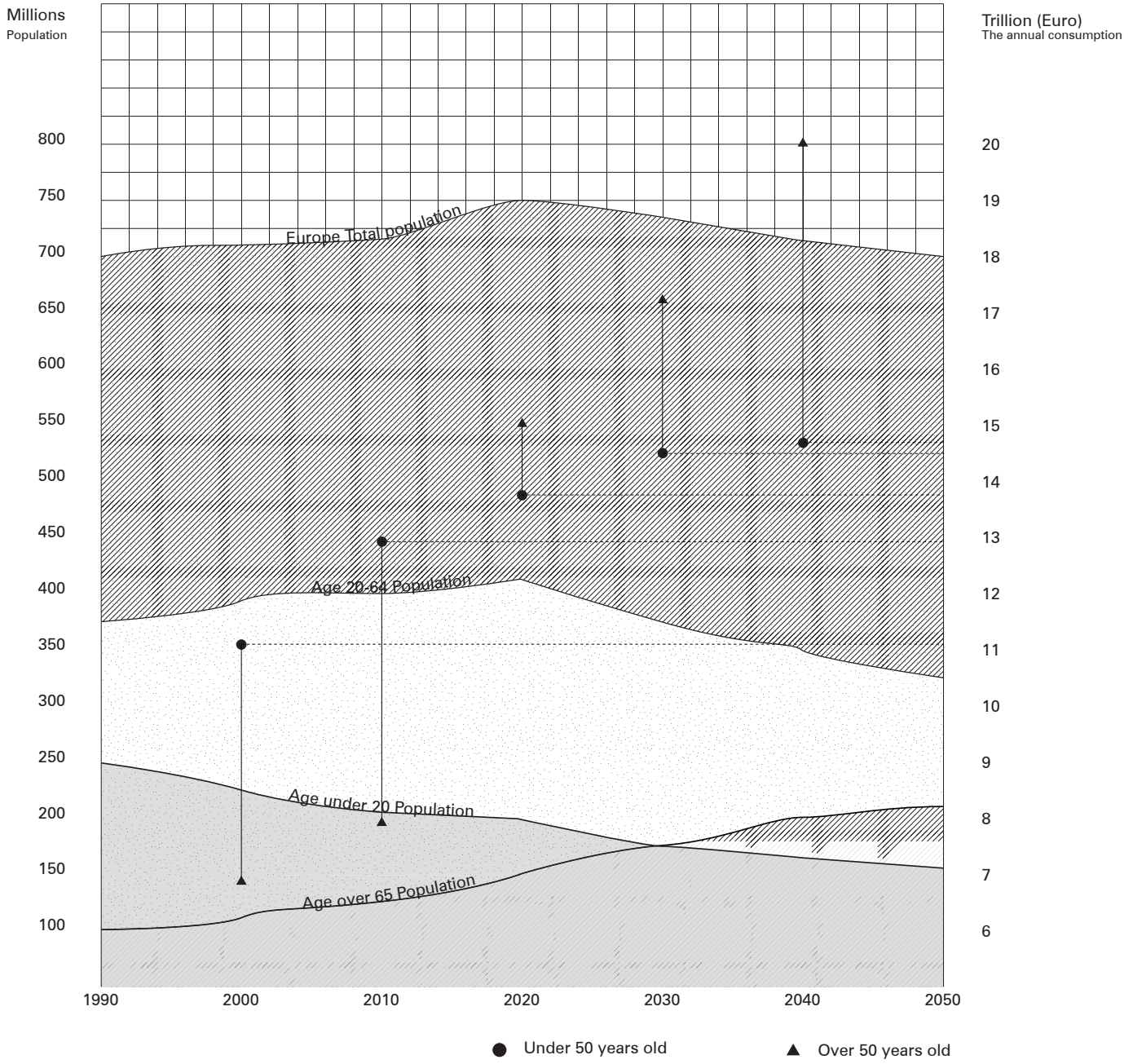
European Bamboo Project

To help regionalize production, Valencia, a Fashion House city, will take advantage of its climatic conditions to promote the cultivation of palm trees to substitute unsustainable textiles by creating a greener alternative to the product.



Urban Centers

This map shows the population growth and decrease across countries.



Total Population Shift

By 2040, with the deceleration of the population growth there will be an increase of people over 65 years old meaning the consumer profile of the future fashion industry will shift.

Gender



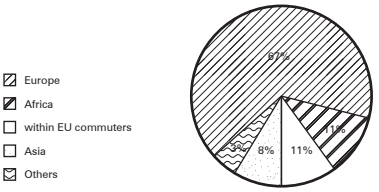
Genaration



- Generation Alpha (20-29 years old)
- Generation Z (30-45 years old)
- Millennials (46-65 years old)

Nationality

8 out of 10 consumers in 2040 use internet to buy fashion items,. Besides, 65% of consumers purchased something based on an influencer's recommendations.

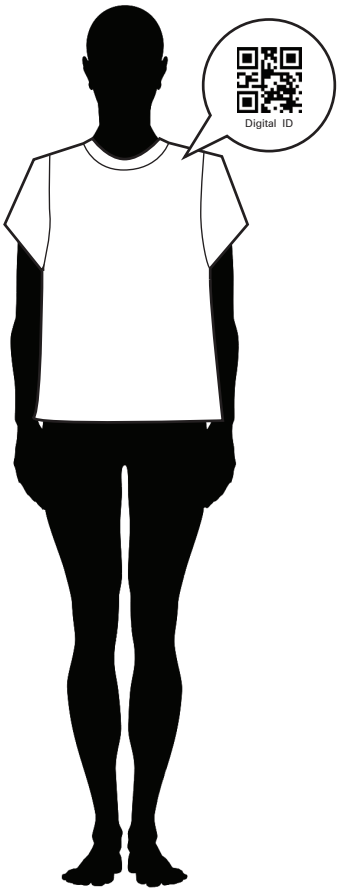


Living Place



Income





Average Age | 42
Average Income: | 46.746 €

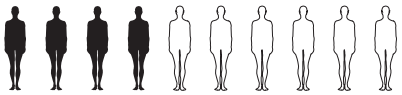
On-line Purchases

8 out of 10 consumers in 2040 use internet to buy fashion items,. Besides, 65% of consumers urchased something based on an influencer's recommendations.



Second Hand clothes

8 out of 10 consumers in 2040 use internet to buy fashion items.



Sustainable Clothing

Buying the garments from ethical, environmental-friendly and Fair Trade resources becomes an important aspects that consumers will take care about.



Trust Small Local Brands

Due to the environmental issues, customers prefer buying local brands to reduce the carbon footprints.



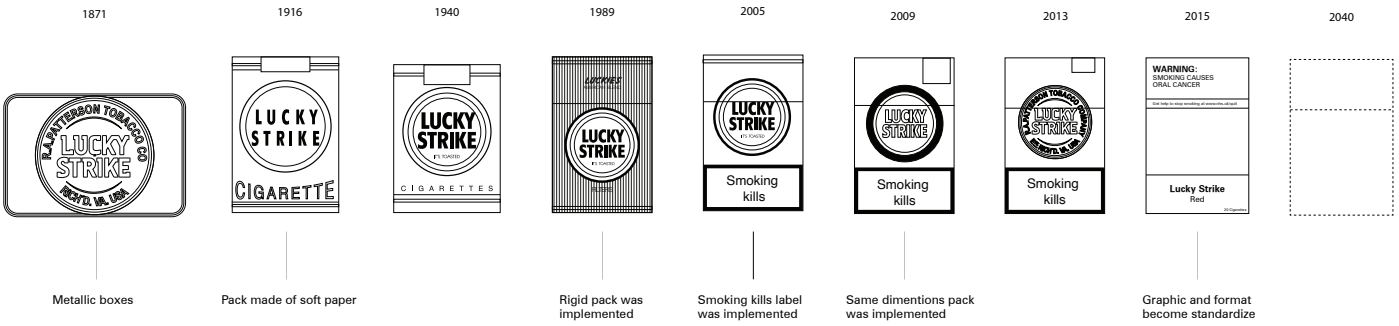
Digital Wallet Use

8 out of 10 consumers in 2040 use internet to buy fashion items.



The Consumer of 2040

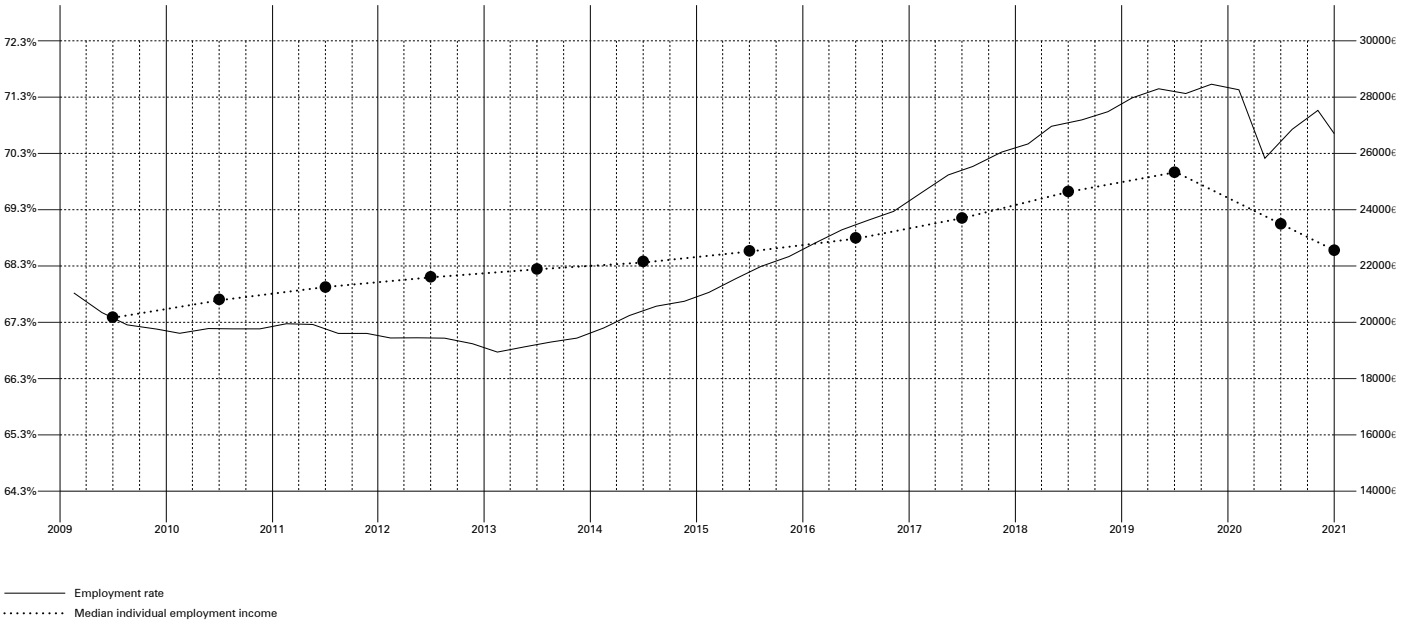
The future consumer profile allows for predicted shifts in the fashion Industry and potential new trends that will emerge, or existing ones that will gain traction such as clothing traceability and online consumption.



Lucky Strike's Evolution of Box Aesthetics

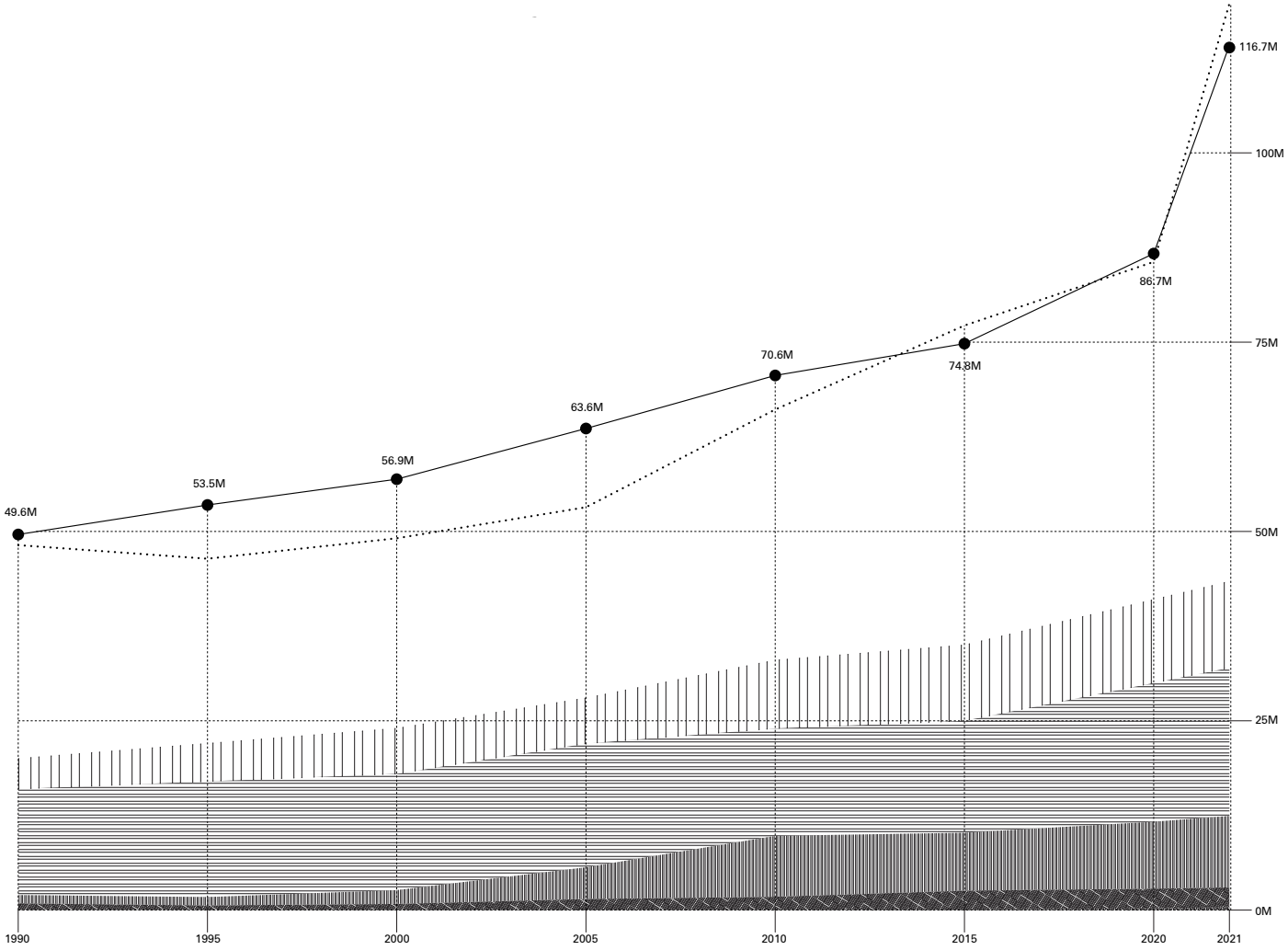
The case study of lucky strike box aesthetic exposes the shifts towards an increasing transparency and warning on the dangers of smoking which has aided in the population shift towards an awareness of nicotine addiction and consequently reduced consumption.

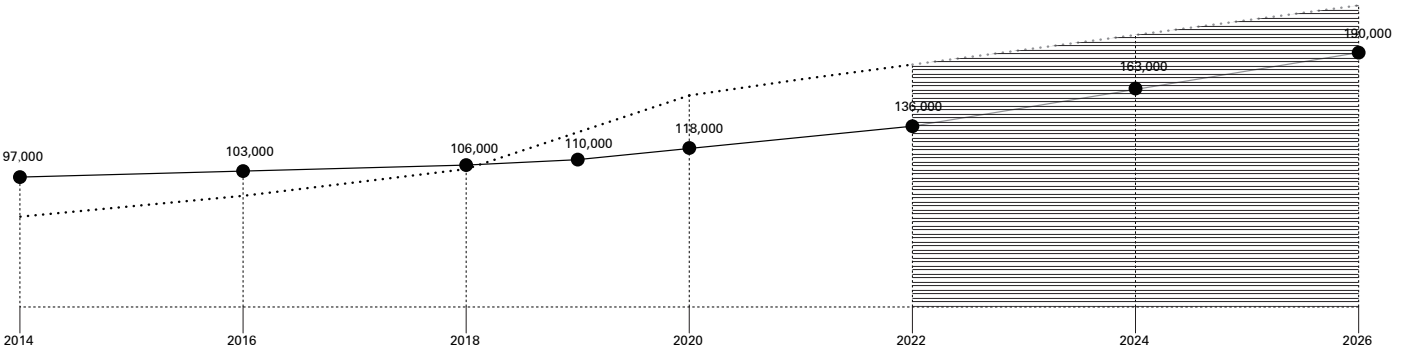
Employment rate and Median individual employment income in the EU



Employment Rate in Europe

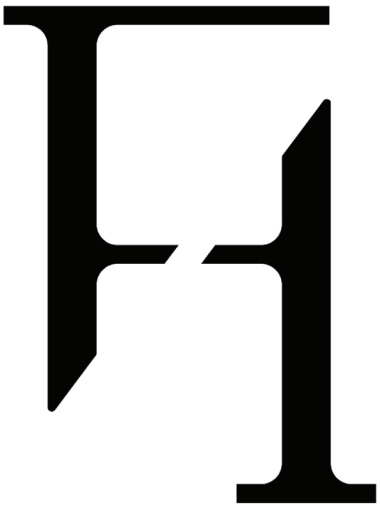
Europe's increasing employment rate and rising income levels make it an attractive destination for skilled labor,entrepreneurship and, private and public investment toward an economy that emphasizes design and fabrication.

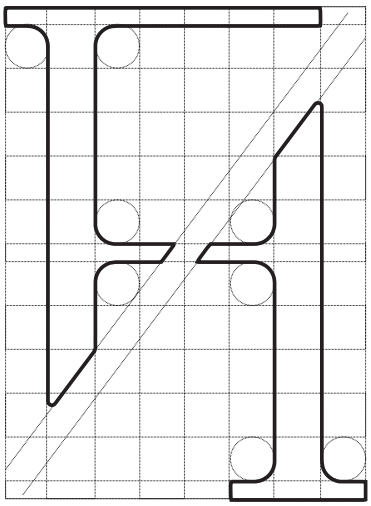




Asian and European Immigration and Imigrant Component

Increasing movement of talent within the European Union. The bottom graphy shows how Europe is predicted to become of the worlds largest weath hubs by 2040 due to the imigration of ultrarich asians and the growth in population of ultrarich Europeans.



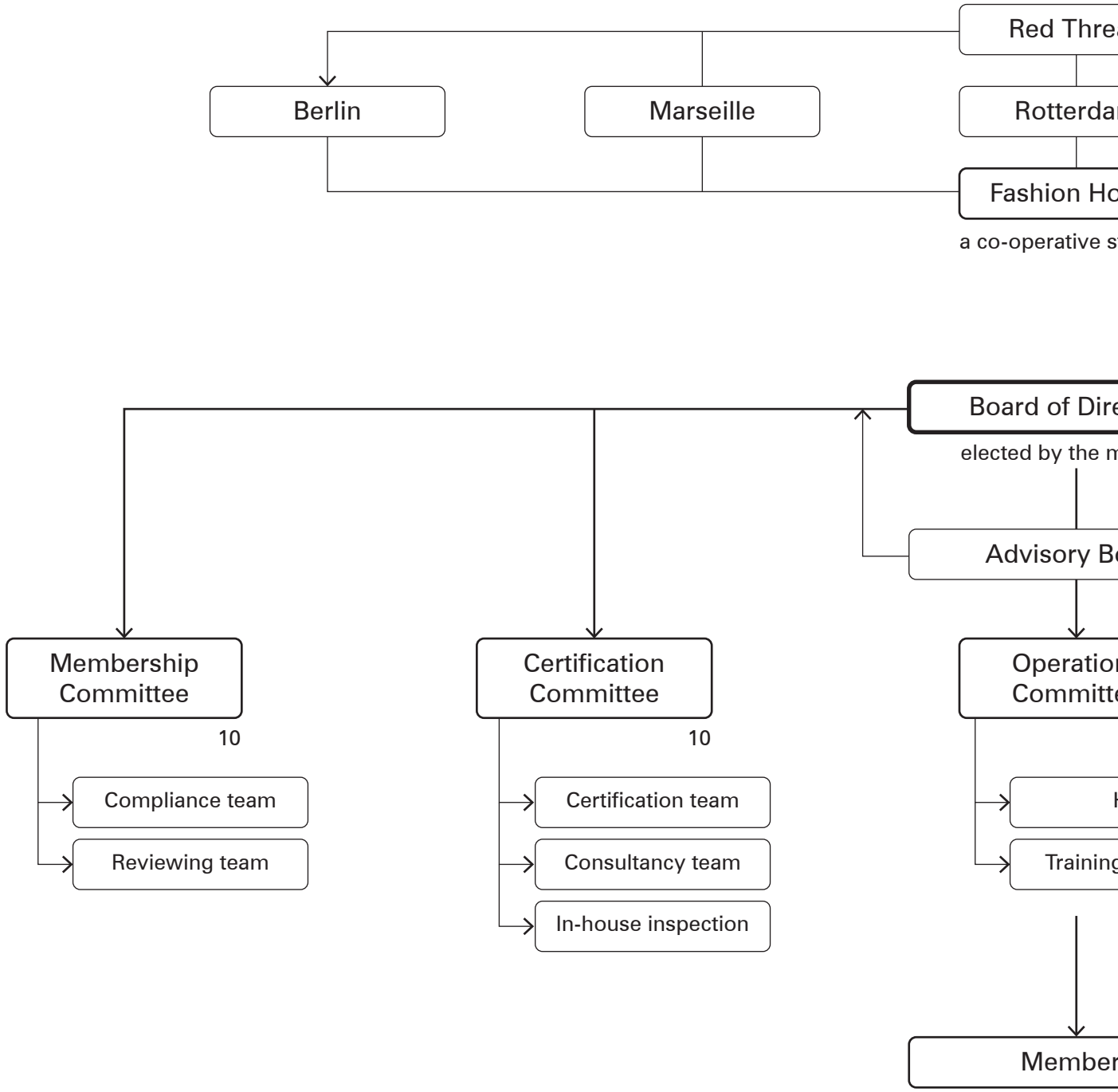


Fashion House Brand Identity

Fashion House logo is intended to be recognizable across each of its physical locations. It challenges the current trend of debranding and Sans-serif typography by reintroducing a serif font. The logo's size and simplicity make it versatile across various scales, ensuring consistency.

	Outreach	Objective	Participants
Fashion Pact 2019	Global	setting agenda and guidelines - climate change - biodiversity - protecting the oceans	- fashion conglomerates - established brands
European Fashion Alliance 2022	Pan-European	- advocating policies for inclusivity - creating awareness towards sustainability	fashion organizations at city level
Cradle to Cradle 2005	Global	- set global certification standards - circular economy	across value chain - brands - retailers - designers - manufacturers
Fashion House 2040	Pan-European	- offer industry services and consultancy to local brands - give certifications that advocate Made in Europe and advocate net-zero goals	- local emerging and established SME's within the fashion industry

Fashion House differentiates itself by offering physical services and spaces of prosuction to alleviate local small and medium fashion entreprises operational costs



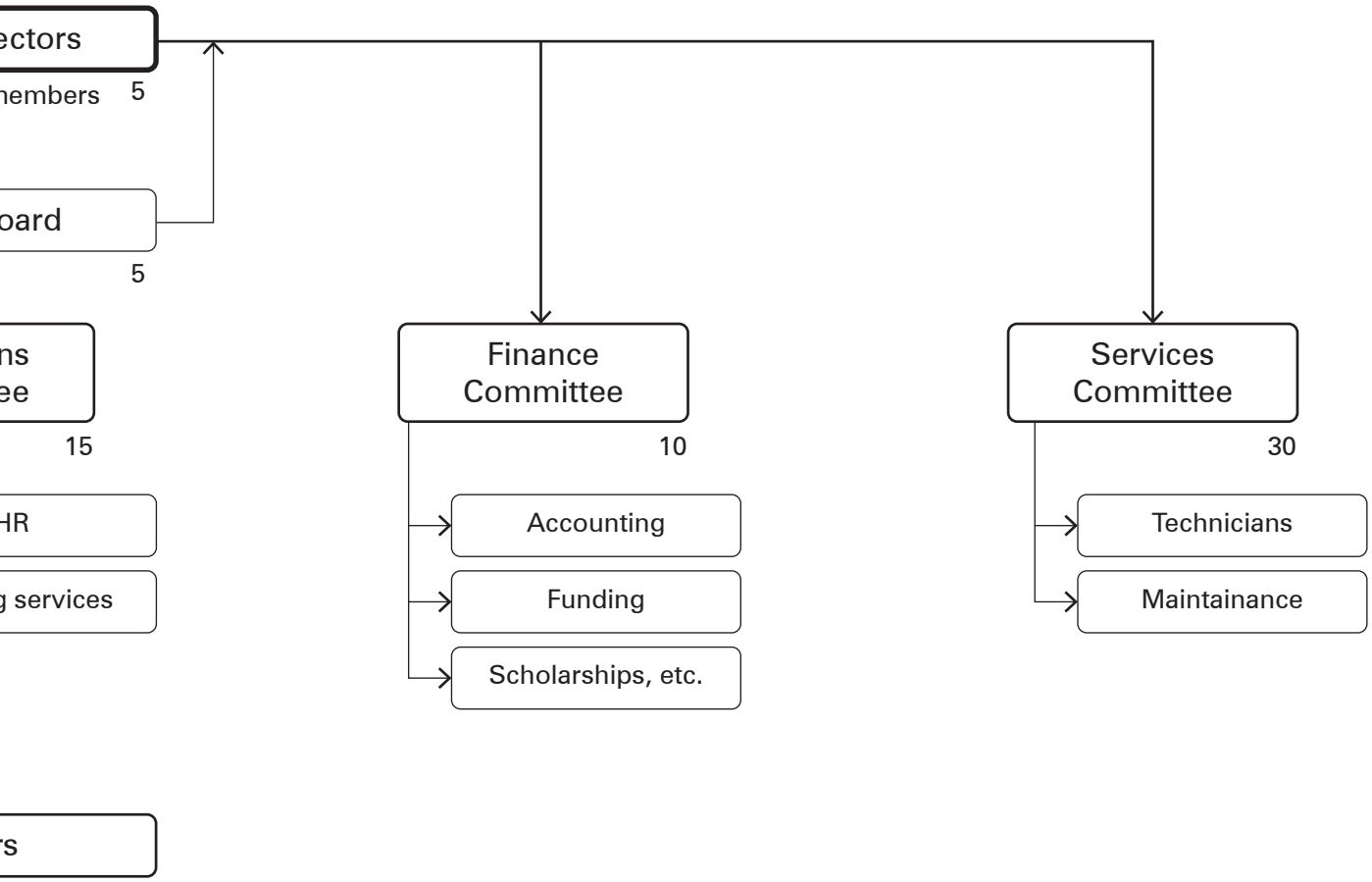
Co-operative
- When persons that share a common goal towards economic, social and cultural improvement come together.
- It is jointly owned and democratically controlled by its members. They use its services, and its benefits (profits, revenue, etc.) are distributed equitably.

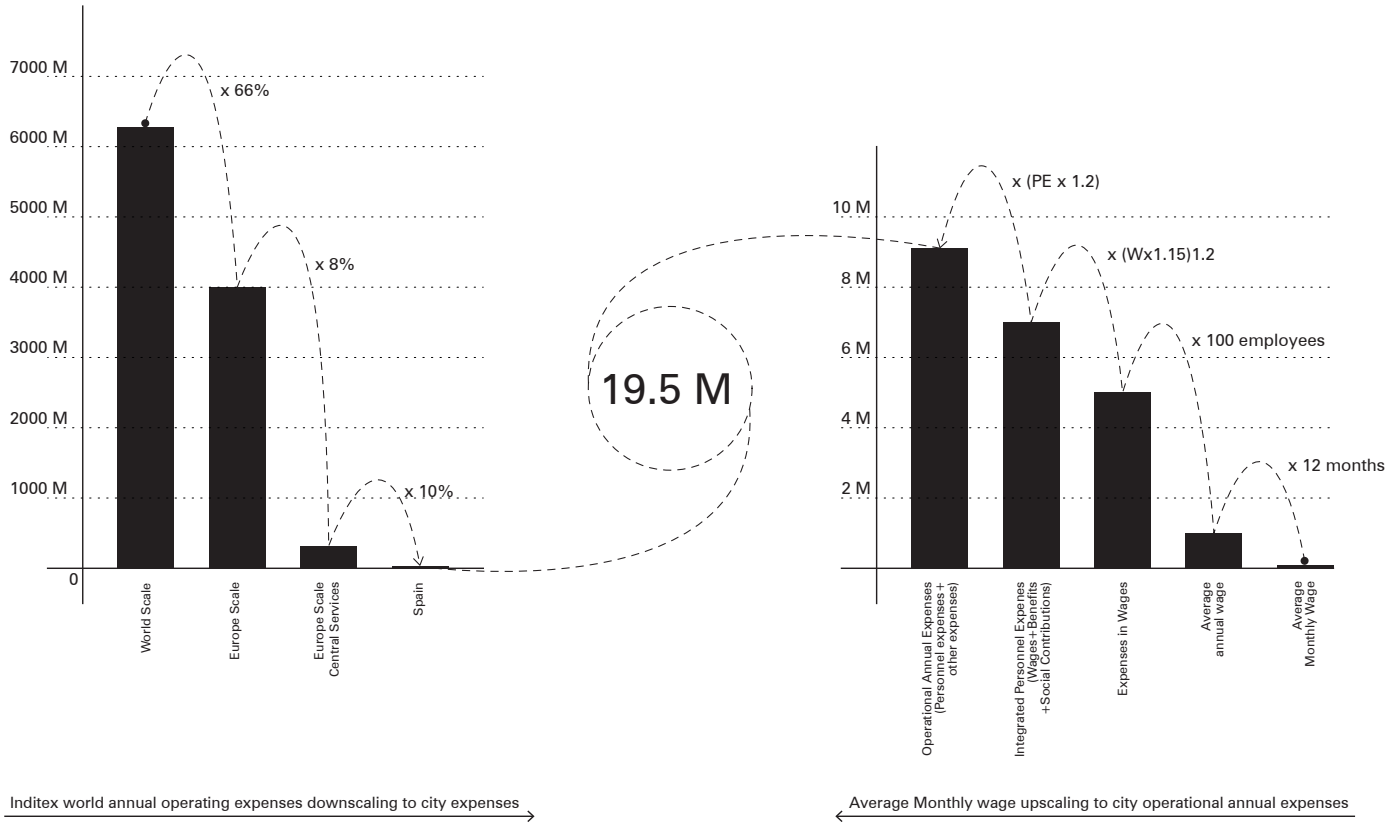
Organizational structure of Fashion House

The democratic governance structure opens the decision-making arena to a wider spectrum of stakeholders. The co-operative structure at its best collapses the distance between owners, shareholders, workers and consumers and operates within a mutual-aid needssatisfying logic.



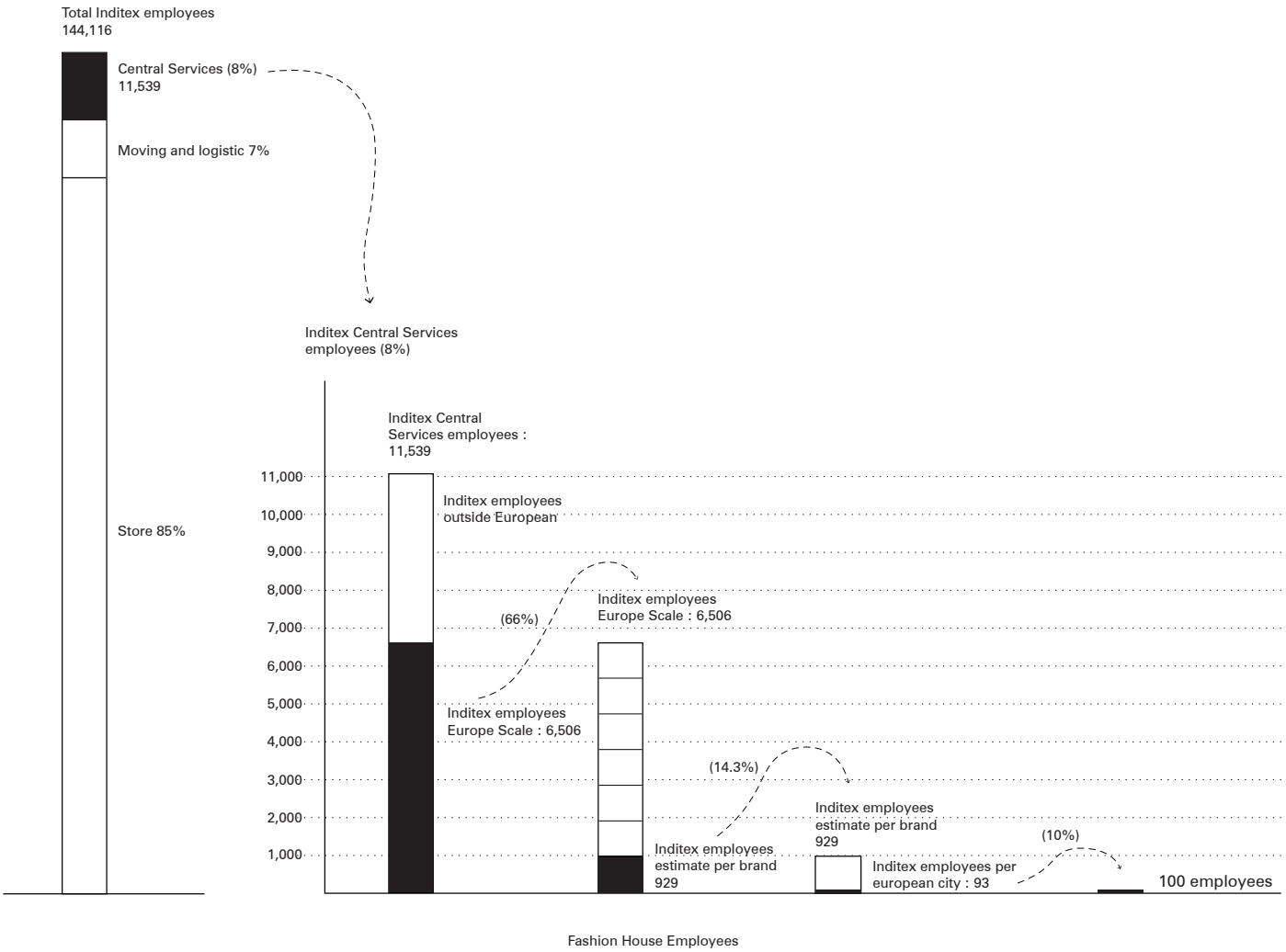
tarted by the contributions in the cities who are the first members





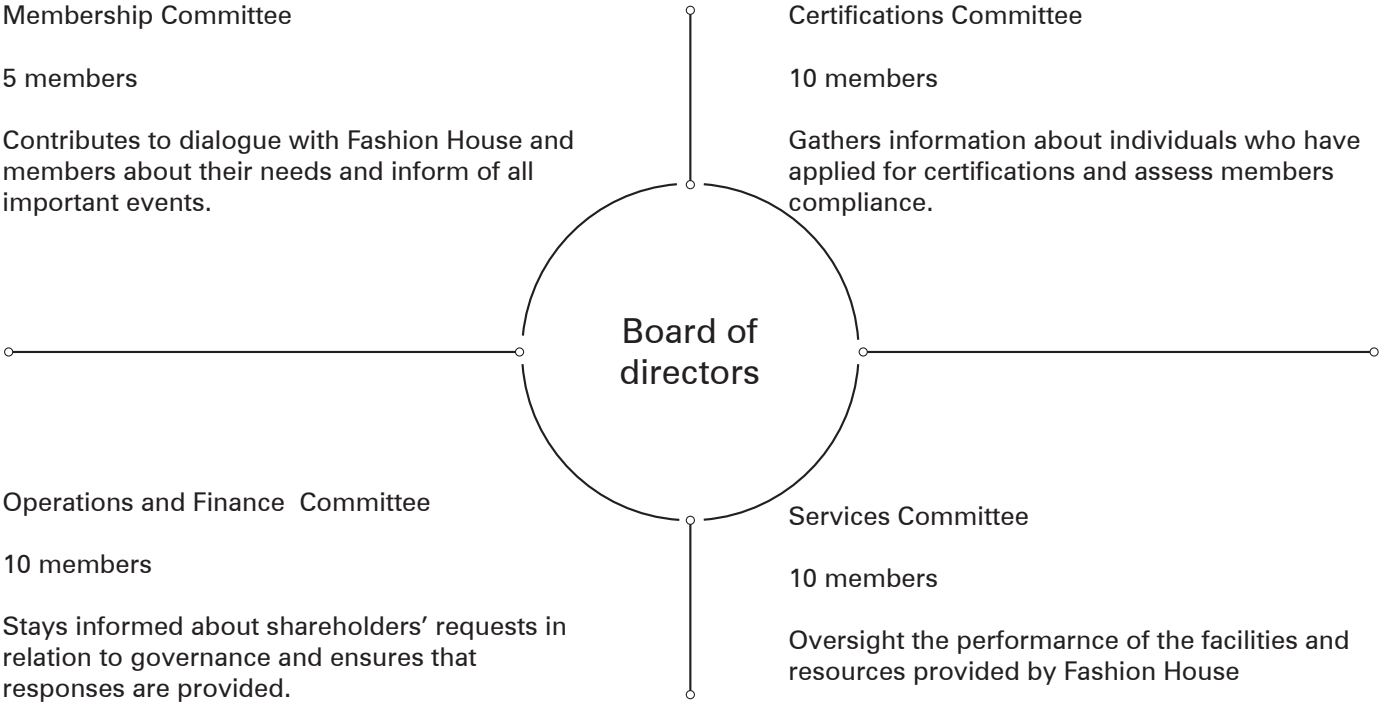
Annual operational costs of Fashion House branches

Through selective information extracted from the operational costs of Inditex, as well as by prioritizing apropriate working wage conditions, an aproximated number is acquired for the administrative operations of a Fashion house branch.



Total Index of Employess

For the correct operation of each Fashion House a minimum of 100 full-time employees in administrative roles is required. This number is determined by using Inditex as a benchmark and positioning Fashion House within a future of digital consumption.



Board of Directors

Fashion House board of directors is composed of thirty-five members that oversee all aspects of the organization. The board guarantees that all Fashion Houses have equal representation, and that the needs of Fashion House members are met.

Age and tenure:

Advisory Board is appointed based on skill, leadershio, integrity, experience, diversity and business requirement. No maximum age limit and tenuere on the board is determined with reference to contribution and engagement as assesed through the annual board evualuation process.





0 - 5 years
5 - 10 years
> 10 years

Independence:

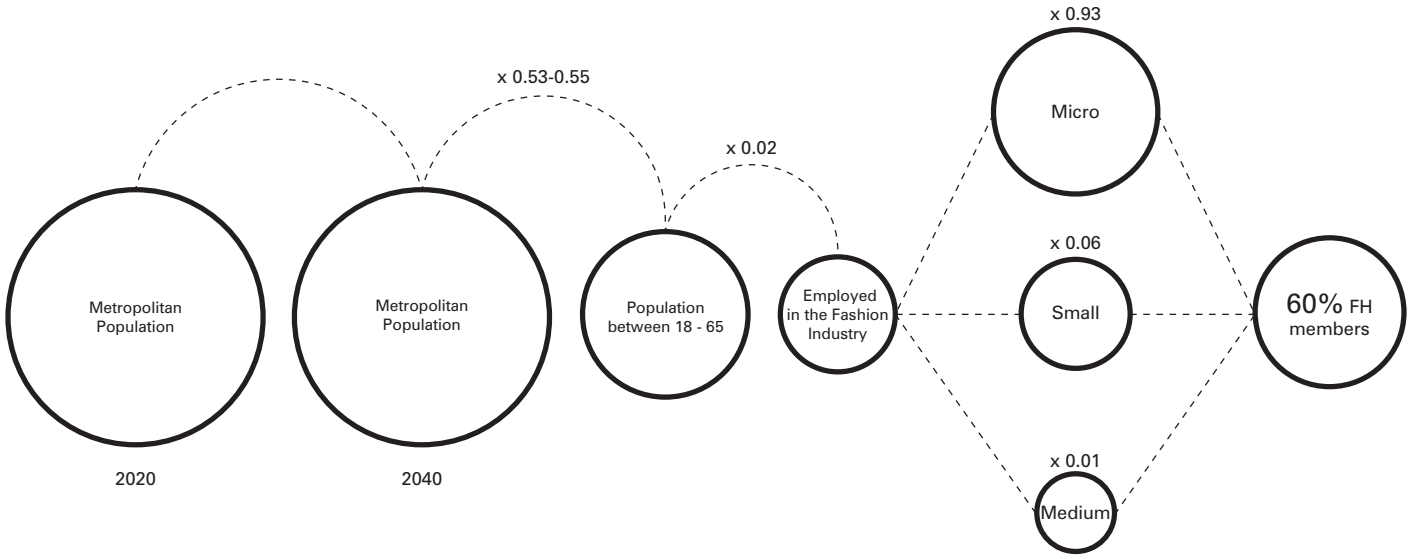
The majority of the board should consist of non -executive members, the majority of whom should be independent.

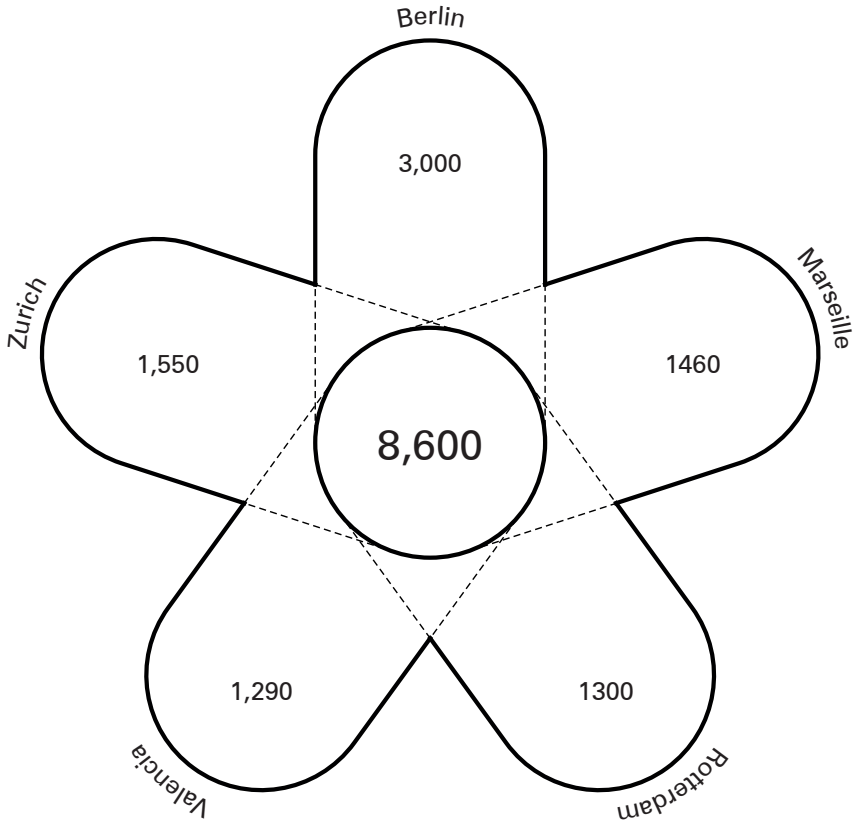


Executive
Independent

Advisory Board

Fashion House advisory board is a group of individuals with industry expertise that provides guidance and advice to the organization’s leadership team. The advisory board may include designers and financiers, among other industry professionals.





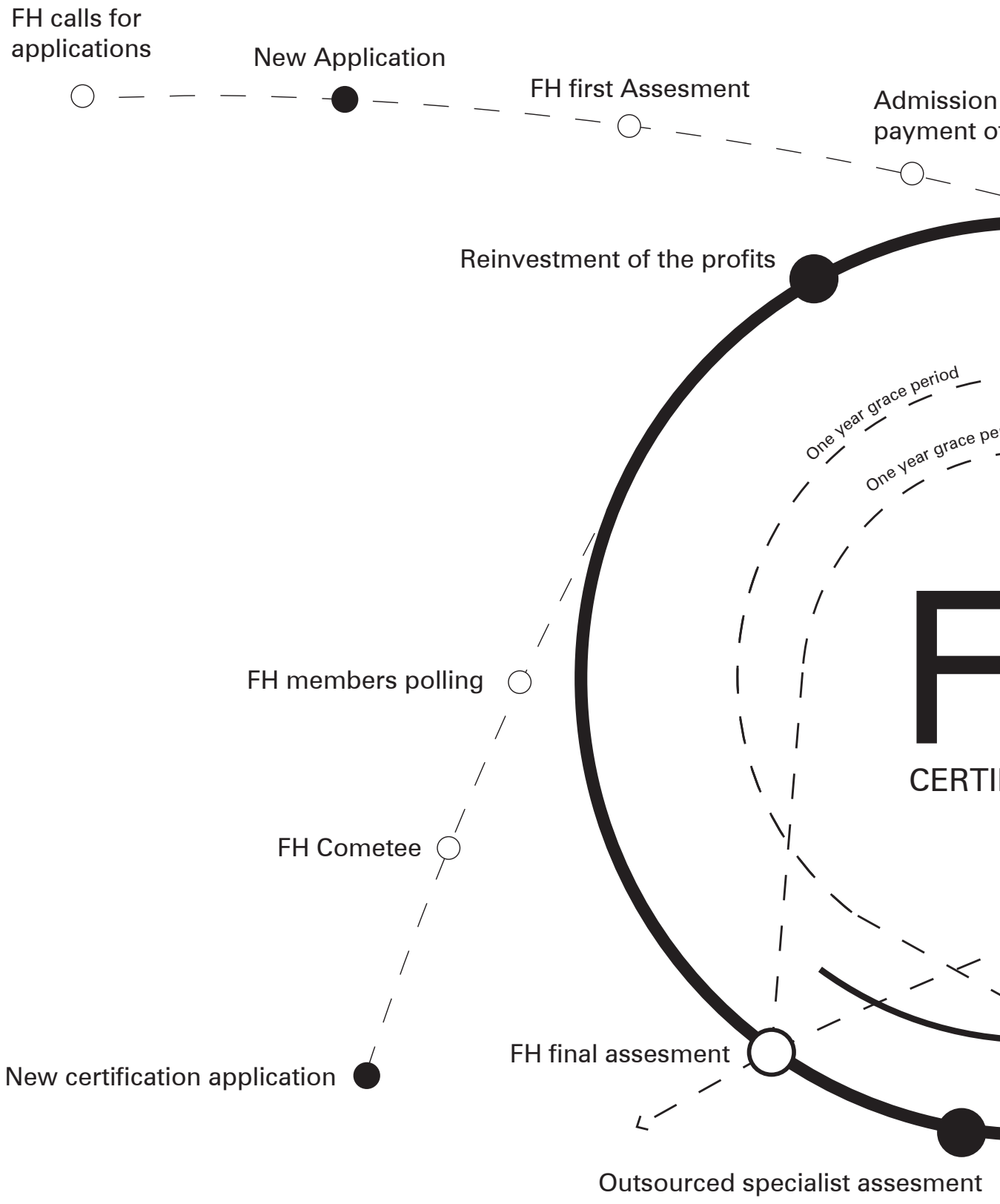
Estimated Fashion House Members

The number of members per Fashion House city is extracted from the speculated amount of SME's that will be active by 2040, of which 60% will be the obtainable quantity Fashion House can service.

	S An introduction to the world of Fashion House 4,000 €/year	M The original membership 4,800 €/year	L Fashion House golden pass; all our services unlimited. 8,400 €/year
Universal Certifications	✓	✓	✓
Bring up to 3 guests at a time to your local FH	✓	✓	✓
Specific Certifications		✓	✓
Bring up to 3 guests at a time to all branches of FH		✓	✓
Access to FH workshops, and training spaces		✓	✓
Regular events in any FH or related locations		✓	✓
Connect with other FH members worldwide through our app		✓	✓
FH consultancy services			✓

Types of Memberships

Three different membership plans are offered to provide attainable prices for the micro entreprises whilst still providing competitive advantages for the medium sized companies.



Fashion House Membership and Certification Adquisition.

All new members of Fashion house are required to meet the universal certifications, before applying to additional ones. Tthose that don't meet basic FH exigencies have a one year grace period before losing their membership.

to FH &
f the initial fee

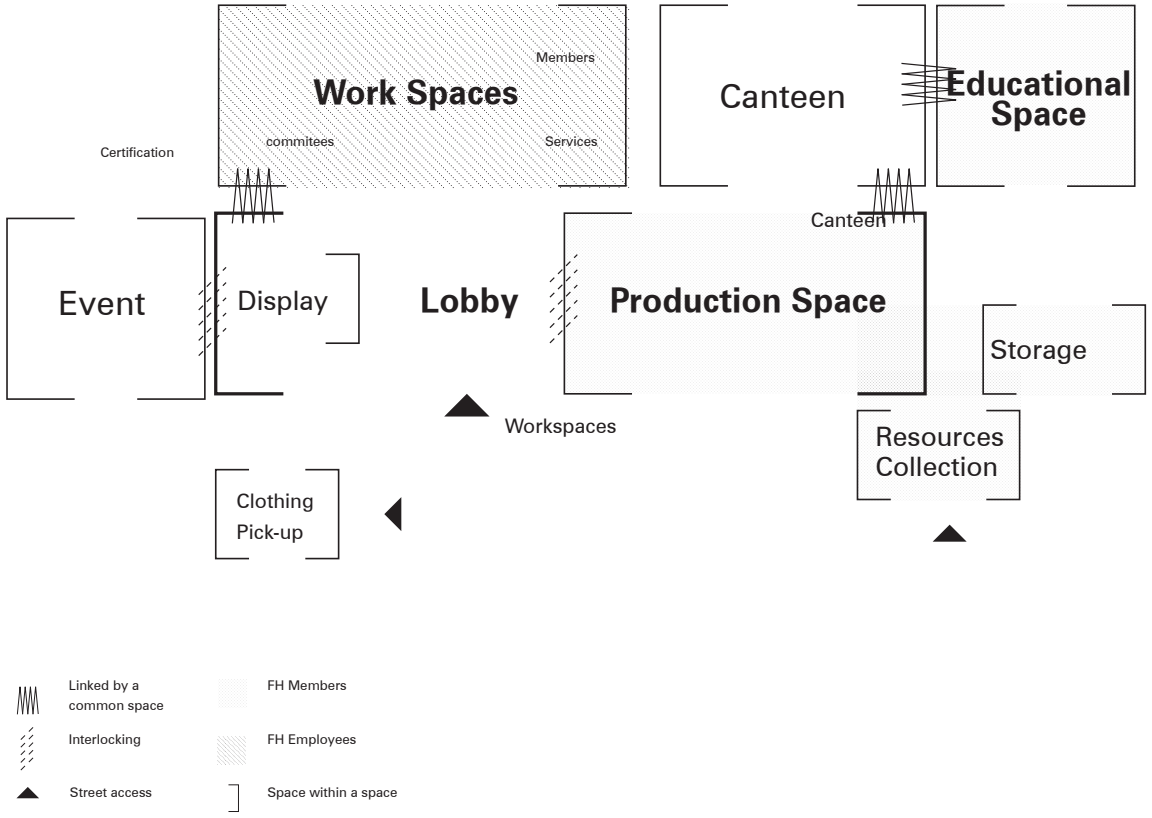


FH universal certifications' cometee

In-house cometee that certifies Universal FH certifications

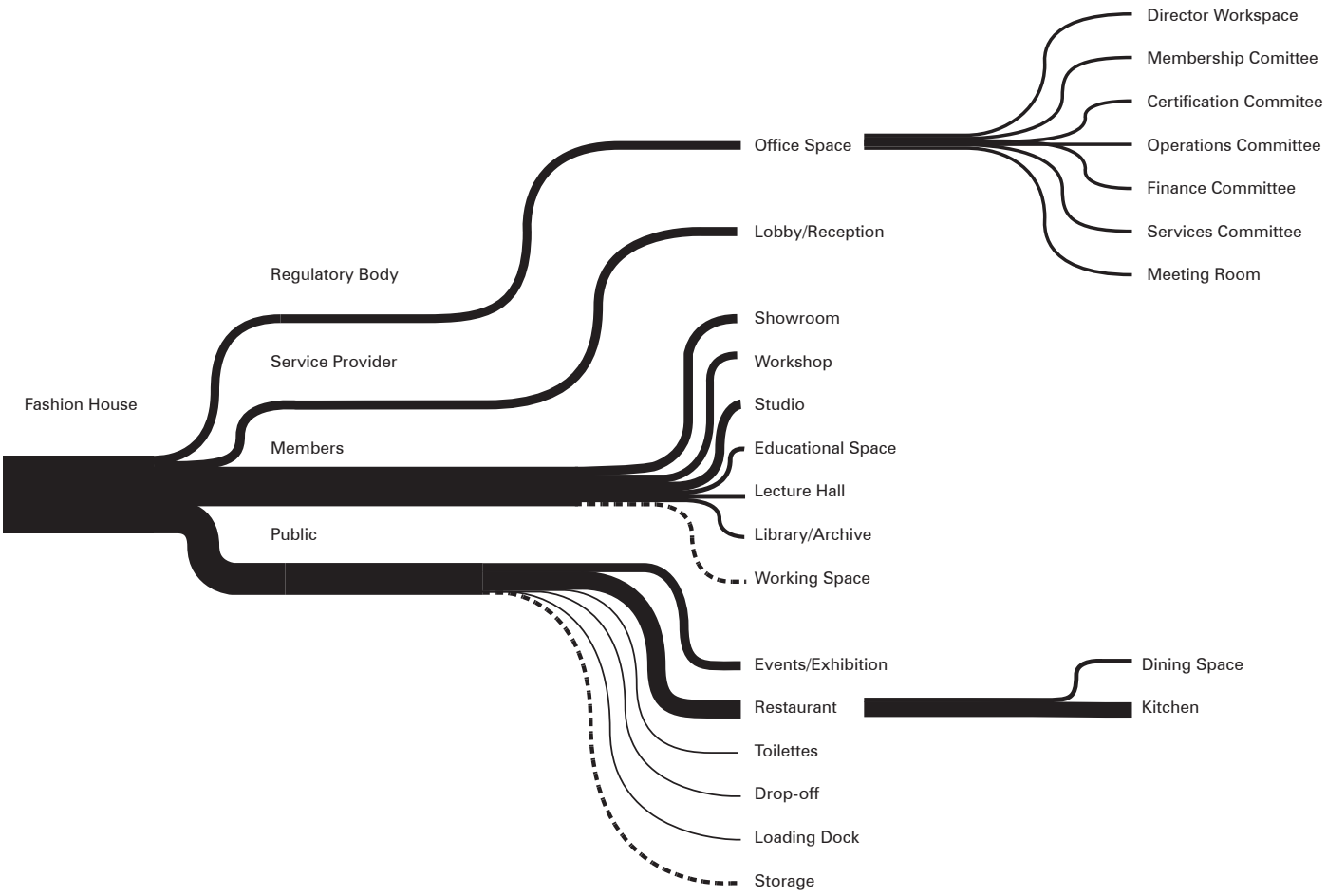
Outsourced certification's cometee

Outsourced specialists, who have done a FH training program, provide audits to FH to guarantee specific certifications.



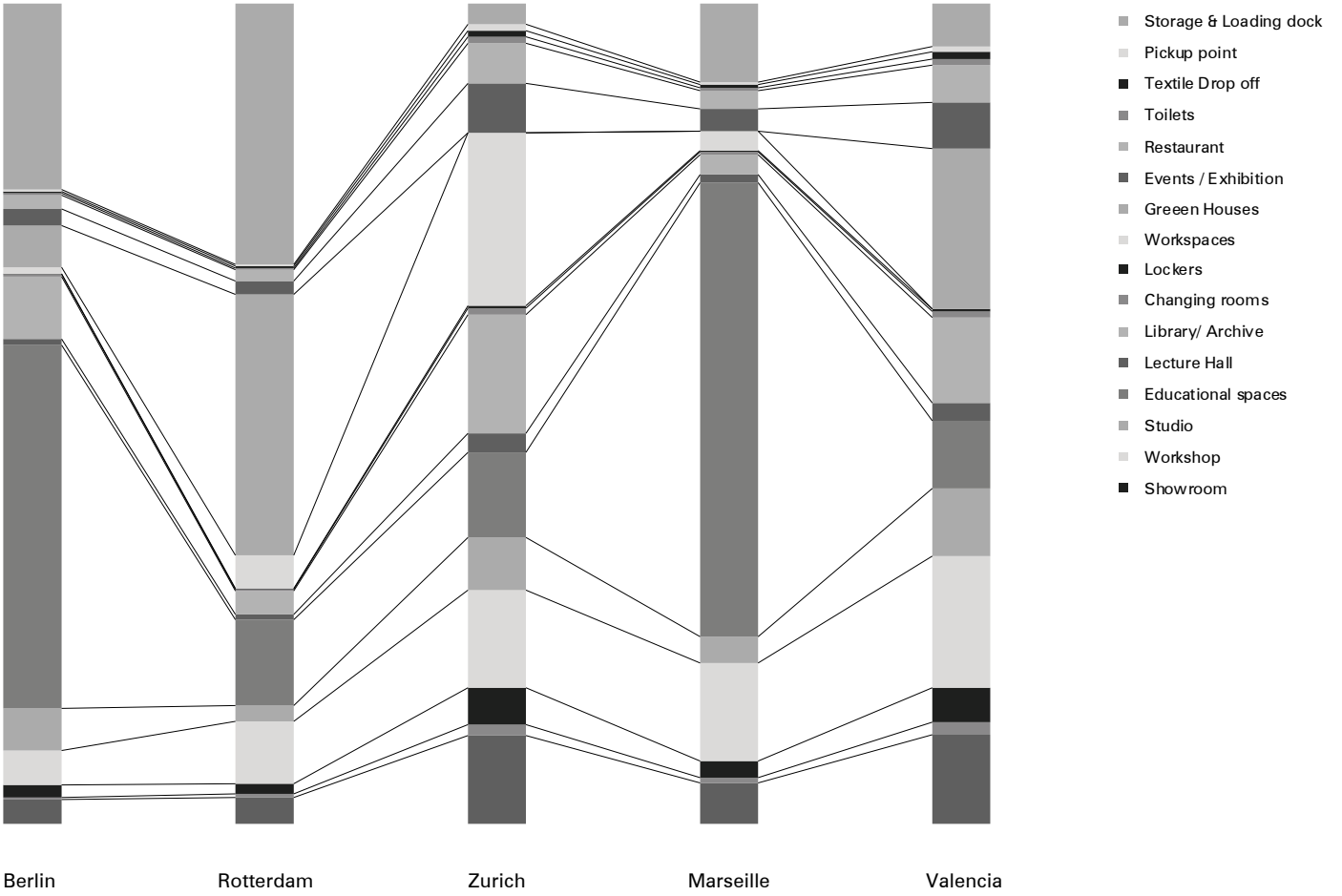
Spatial Progression of Programs

All branches of a Fashion House have a consistent layout of specific facilities, including areas for prototyping, material libraries, and certification offices. Additionally, each Fashion House has unique, flexible programs that are tailored to its specific needs.



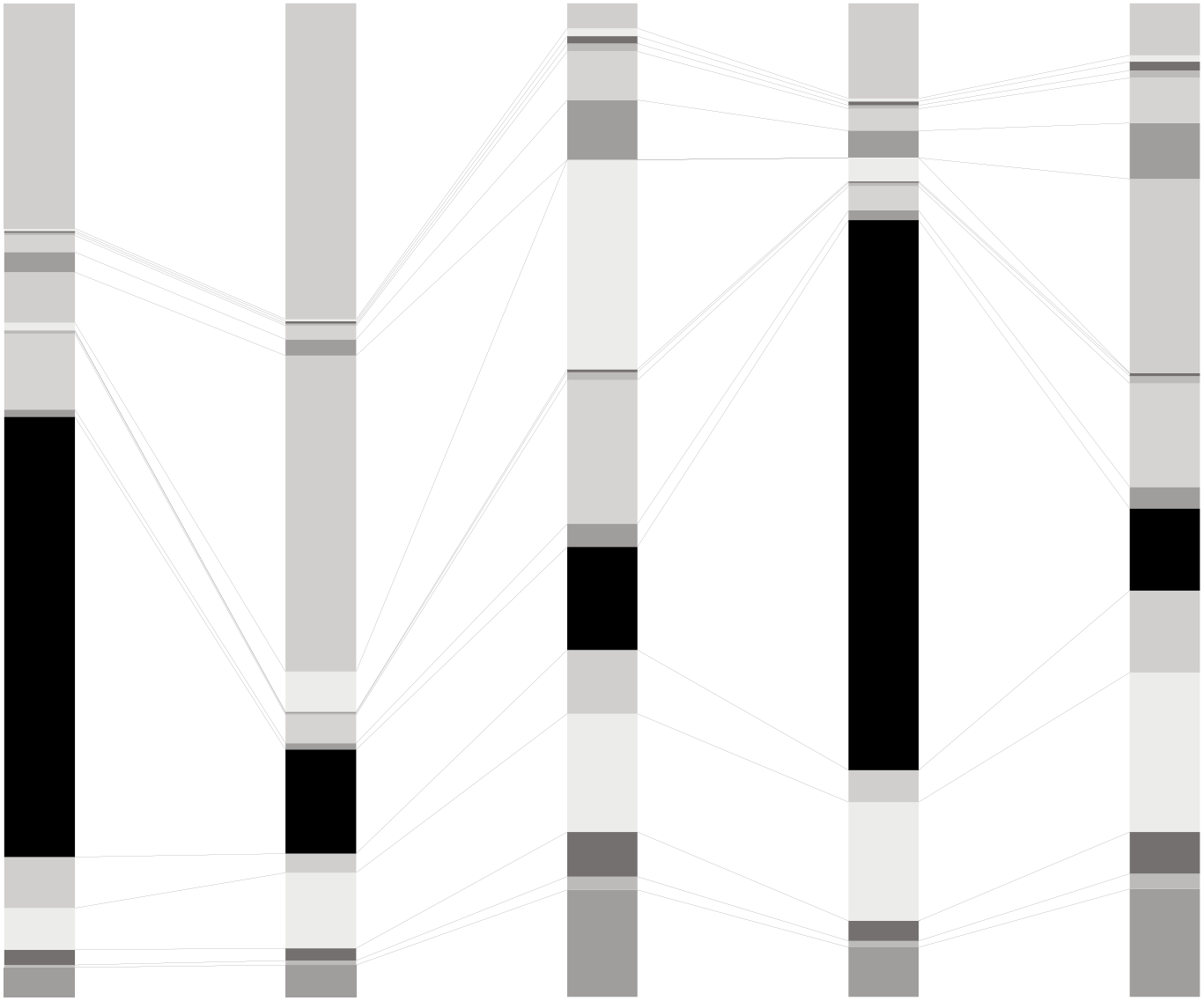
Programs

The allocation of programs and their respective areas is designed to meet the specific needs within and roles of a Fashion House. Each location has its own unique set of programmatic opportunities tailored to its particular context.



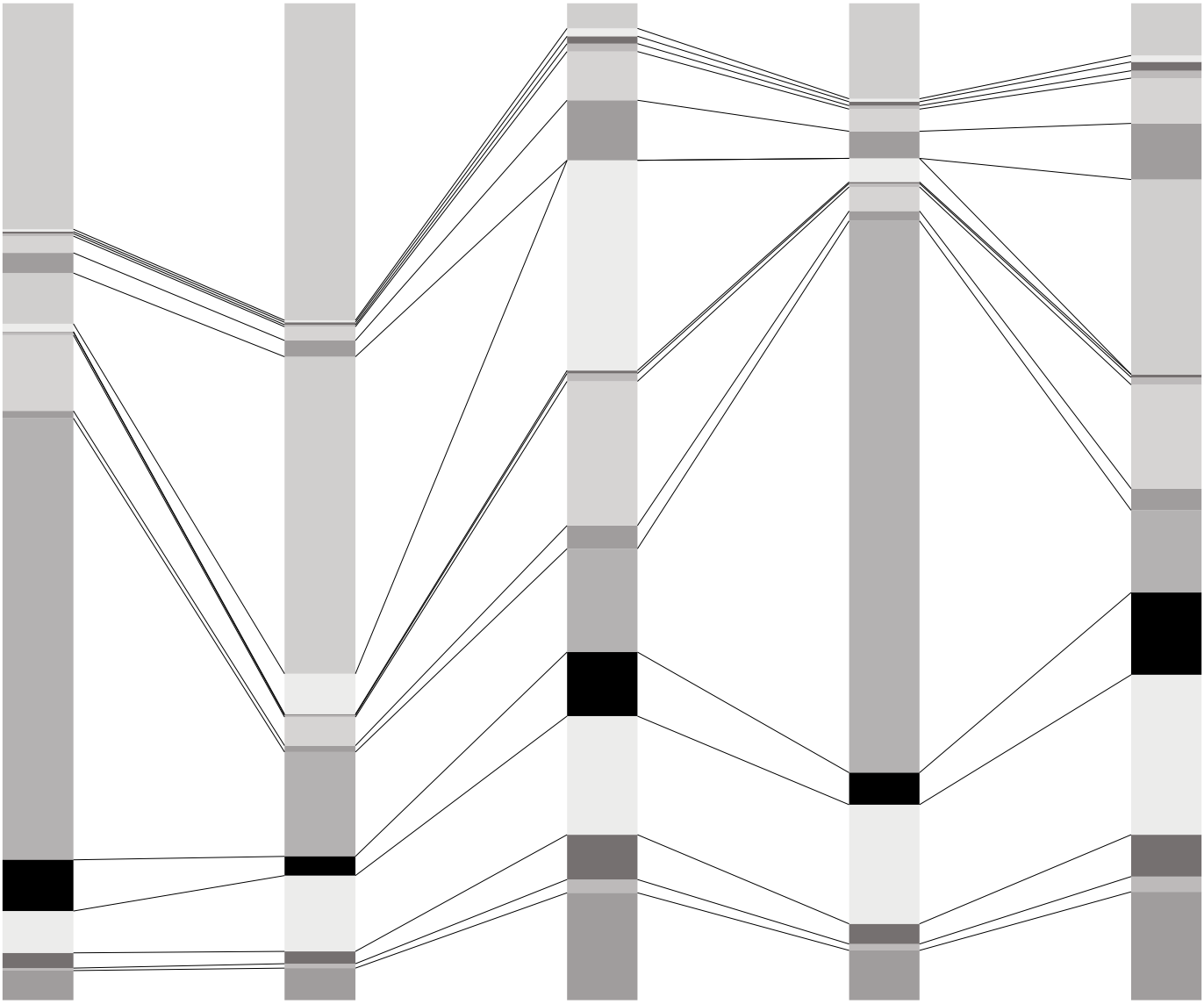
Programatic Diagram for Each Fashion House Location

While all branches of a Fashion House have similar programs, the size and significance of these programs can vary based on the specific regional interests, resources, and strengths.



Educational Spaces

Education is crucial for a Fashion House: it develops skills and knowledge necessary for success in the industry. Fashion House Marseille has the largest educational spaces, including a vocational school, taking advantage of the city's traditional knowhow and history of craft.

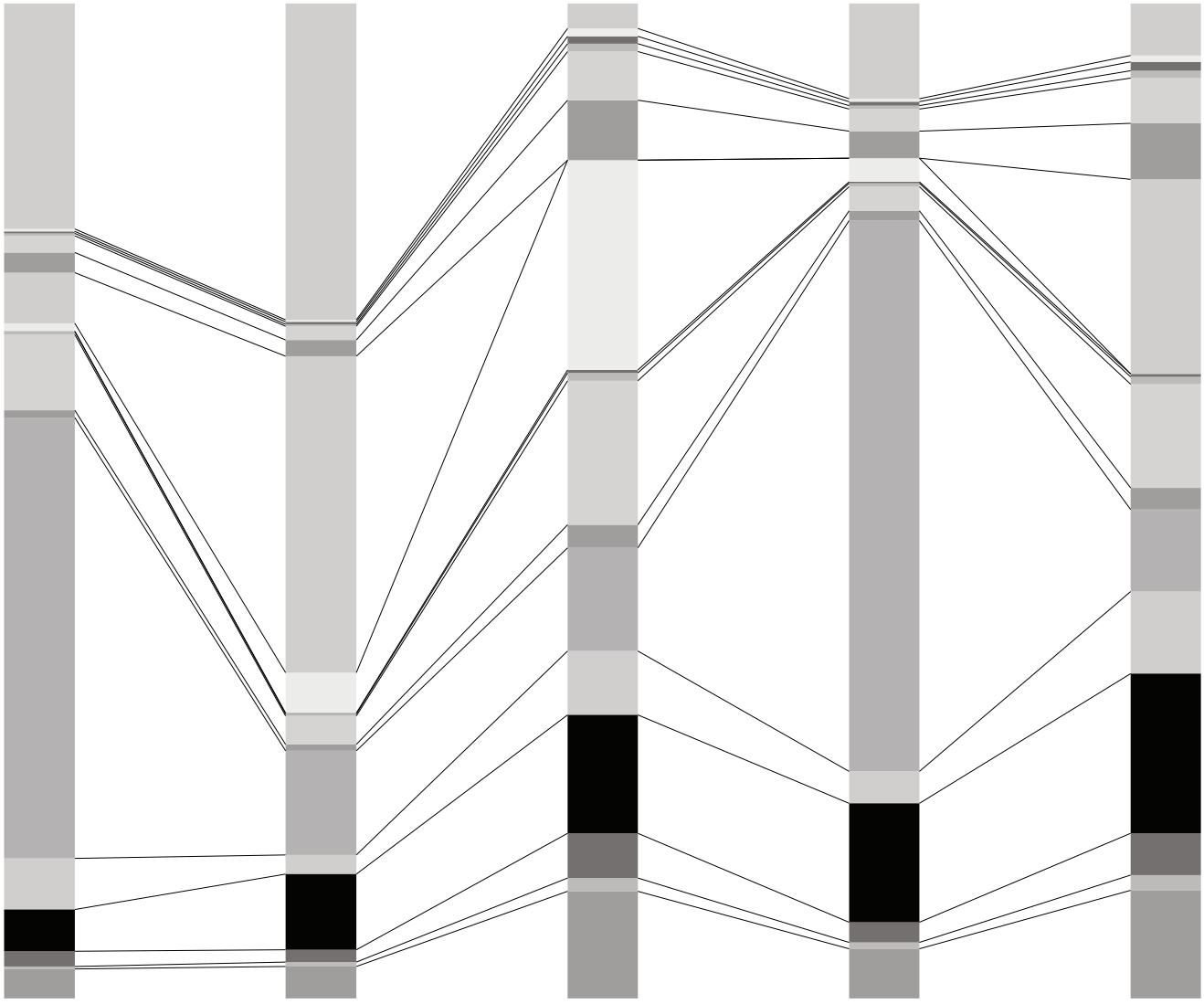


Berlin Rotterdam Zurich Marseille Valencia

■ Studio

Studio

Fashion House studios are designed to accommodate the number of members and specific needs of each city. The spaces are created to serve as a hub for interaction and collaboration among designers.



■ Workshop

Workshop

Fashion House workshops are designed to complete at least one full production process of the fashion industry.
Fashion House Valencia has the largest workshop spaces, with a focus on the production of palm leather.

On the German Fashion Council

Interview with <Name redacted for privacy>, Intern at Fashion Council Germany

May 25, 2022

Berlin Team: We would love to know a little about what Fashion Council Germany supports, and why.

Employee: So, the purpose for starting this whole thing was that some of the most influential people in fashion brands wanted to have this council. They were very small in the beginning. And then, it continued to get more members. Every member helped each other. That's an excellent network for everyone. And we're doing some workshops - for example, we had a seminar about sustainability the other day, which is very important for the Fashion Council as well, just to encourage young designers to start their own business.

And yet we're doing the Fashion Week, responsible for the guests' management. We did it last season, and we will do it next season as well. And we're doing different projects—for example, the pop-up store or the FASHION X CRAFT contest. We had a contest for designers. And the eight finalists got a scholarship and had a week of workshops here. They will go to Highgrove where Prince Charles lives because he funded the contest as well, through the Swarovski Foundation. They presented their stuff for Fashion Week as well.

B.T.: Do you do funding for the fashion week as well?

E.: Yes, we do have that as well. We have the contest - I don't know what it's called, to be honest - but in collaboration with AHRC. It's to create a sustainable shoe. And then we're still looking for some contestants, so if you'd like, the closing is on June eleventh. The first place person would get 20,000 euros in prize money. And the second and third would get 5000. And the chance to create their shoes - you know, cutting edge.

B.T.: And this money is also from the council itself, or…?

E.: No, it's funded by AHRC, because they want to be more sustainable. They think that what we do is pretty cool, and what other young designers do is pretty cool as well. They said "hey Fashion Council! Can we do something cool together?" and we said "yeah, of course!"

B.T.: Is Fashion Council Germany more like a private organization?

E.: It's a verein. It's just members. Everyone, I think, as I'm aware of, can apply. The Fashion Council decides through one committee.

Mrs. Fechner is the primary speaker for the couple, answering our questions both of her own volition, and also after having asked her husband in German and interpreting his response into English.

Olaf Fechner is the primary furrier of the business.

Pooja Bhave: Let's start off with our project. We are studying the fashion industry and its relationship to architecture. So because we are looking at the fashion industry, all of us are looking at different things, and I was interested in fur and how important it is to fashion. In order to start understanding the fashion industry, we studied different brands, from haute couture brands and so on.

Mrs. Fechner: We were still wondering how you got to know our name.

P.B.: I was googling the fur stories, and okay, what are the furriers? And so my information has come from Google. So that's how I found this place. And I found the information online and the address. And we were visiting Berlin this weekend. So I saw that the store was open and you could walk in. So I could come and ask you guys a few questions.

Mrs. F.: Actually, you could not have addressed someone better. My husband is the third designer here in Germany. Because what we do for years and years is that we work together with the University of Arts here in Berlin, the UDK (Universität der Künste Berlin) which is the university in Berlin for studying fashion design, fashion fabrics, and everything which has to do with fashion. We also worked with students from the - when we were a separated Germany, and especially in Berlin. It's always hard to explain.

Here was Berlin. In the east part of Germany, there was Berlin. Berlin was also divided, in the east part of Germany, so everything was doubled, and the universities were doubled - everything. So, when we united, we had two very good universities for fashion design and arts, in general. And over the years and years, we always worked with those students, and with their professors, because they were interested not only in fur and the approach, but also in understanding that this is the oldest material humankind would resonate with.

As we always say, especially to people who are very critical towards fur, is that fur is nothing else but leather without hair. Nobody really wants to realize the fact, because I always say - this is a fur sofa, which is our corporate identity. We make a lot of photo shoots in front of the sofa. Normally sofas are made of leather. So I never saw anybody breaking down in front of a leather couch saying, "the poor animals!" Nobody really thinks in those terms. My husband has been doing this for fifty years. Of course, he started with an apprenticeship, which starts at sixteen. Counting the apprenticeship, it's been fifty-three years. He started at sixteen, and then it goes for three years. This is something ver European - especially, very German. This is a really solid education. Again, we did it for forty years. Also, we did have an apprenticeship to give the opportunity to young people to do an apprenticeship here - especially many fashion students.

P.B.: So I want to know the whole process as well -i f you can briefly explain to me how you get the raw pelts. and how you convert it into the coat. I also want to understand the financial questions - who is the market that you go to, if this is the space you work from or if there is somewhere else.

[Olaf Fechner opens two sliding doors, revealing his fur atelier adjacent to the showroom]

Mrs. F.: Everything you see here is our collection. This is not only a shop where we sell fur, but it's everything we do. We have a workshop here. We are doing a lot of lambskins because we also make mink. We have real fur here.

[Ms. Fechner refers to a work-in-progress piece for a client, and explains the intricacies of its design and construction based on the client desires and needs]

It's pretty light, even though it's full fur, because we are making it like this - it is with a little cut. You do it with a razor blade because leather doesn't stretch - it will tear. What we do here is put air inside, making it lighter and more fluffy, which is good for a cape. Lambskin is very light.
We are the furriers, but as you were asking about the process, we have lots of Spanish lamb skins in Spain; they have the best ones, and they use the meat - for us, it's important to the argument, because we like the fur, but it's like a product that is there by accident. This is bred fox, and this is mink.

This is also one of our favorite products. It's so light, and it's shaved. There's a long skin hair inside, which is even shaved. You can work from both sides. Fur is like leather without hair. If you shave it completely, you have the skin. Sometimes people want lambskin, with leather outside, which always sounds as if leather could be on top of the hair,, and they don't realize that the hair has to be on something. So the process - we have a retailer for lambskin, for example.

P.B.: You also deal with fur farms to get directly from them?

Mrs. F.: That's a good question. No, because they're people - it's their own business. So people have retailers.

Mr. Fechner: Our one is not solid.

Mrs. F.: The chain is, in further times, we went directly to the fur farms, and there was such a big variety. There's such a big variety in how mink skin or lambskin comes today. We just have a little order, and not thousands and thousands of skins. We have somebody we go to, and we ask for special products. They have raw skins, and they do it like we want, like some colors - it's a whole big business, by the way: not only the breeding, but the bleaching - the coloring of fur. This is a very, very important business.

And then come our retailers. They go there and buy things already in their original color or just in white colors where they can put their own colors and then we come - the furriers - we ask them which kind of colors do you have, which kind of qualities we have, and then we order what we want. And then we decide which kind of design we make with it. And of course, nowadays we have to study what fashion is doing in the world. In former times a furrier was just a craftsman. But now it's much more, and we do it all in one company.

We also have to make the commercials, and all in one person, meanwhile. And there are not many good ones anymore. Actually, of course, you know, we are a handicraft which is dying. Like also, for example, the people who do jewelry - Goldschmieder - the people who have their own little shops and where they create jewelry, are also dying. This is just industry by industry by industry. We are a family business. I think you thought that we were just a fur shop, but really, we do everything.

P.B.: No, I wasn't aware of that.

Fur girl: When you go on Google for [fur] companies like in Germany or in Europe, these are mostly little companies - I mean, besides Fendi. They started with fur, and now they are for me the most important company in this section of the world.

P.B.: So, how long does it take for the process? To actually having a fur coat?

Mrs. F.: Good question. It depends on the jacket.

Mr. F.: Twenty hours, or one-hundred-and-fifty.

Mrs. F.: My husband also has his own passion for fur, and he's looking for challenges. Every little piece you see is one piece extra. And also, of course, we have these special sewing machines.

[a live demonstration of the fur and leather sew machine by Olaf Fechner]

The level of guys taking that to toughen up depends on jacket or rent, currently 150 euros. You can also have leather or choose from our retailers which kind of fur our customers want. And here, we can wear it from both sides. There are also other possibilities to sew.

[more live demonstrations and references to nearby garments for sewing technique]

P.B.: If I have a horrible tear or some damage happens to it, could I bring it back to you - could you repair it?

Mrs. F.: Of course. That is also a part of our business. We are very multifunctional. We do this for a new design, which is what we love to do. And the client can choose from the jacket, coat, and say "I want this cut, and this color" and customize it. But we also do - my son told us to make more commercials out of this idea of recycling.
For example, if your grandmother gave a fur coat to you, and you feel that "this really means something to me", but it's another fashion, so it doesn't fit you - then you can take them to us, to make a completely new thing just for you. And this is, I think, the best recycling thinking ever. There are so many old fur coats out there. Everyday we get phone calls about "what I can do with my old fur coat." So we say whatever you want to. You can give it away as a gift to somebody who likes it, or you do something for yourself out of it, or you make a pillow or a blanket out of it - It is such a valuable material, so you should not throw it away! And you can make a little thing out of it - a blanket for your cat or dog!

P.B.: Do you also store fur coats? For example, I have a fur coat and want to store it in the summer months.

Mrs. F.: Yes, because we need special air rotation. And we put things inside of the coat, because it has to hang like this. So it has to hang free, with air. Otherwise, a little bug goes into the fur and eats the fur. Everybody who has a nice fur coat has a horror when they come home - for example, when you wear a cashmere sweater, you don't wash it right away, thinking that "it's a natural material" - I shouldn't wash it." And we know they love this.
So it's just a room - three rooms, where the clients' fur coats hang, with an air conditioner. There is a special temperature. We also have a fashion room, which is on the upper floor of our house here, for many fashion shows. We also make fashion shows in the city, but also an annual big show here in our house. We were very much into it, with a lot of passion and dedication to our business. But actually, we stop this year.

P.B.: Oh, really?

Mr. F.: I'm too old.

Mrs. F.: As I said, we had so many young people here for an apprenticeship, but they went into fashion - they went on further. It's very special with fur, to just have one season, and we have the climate change. It's cold, but not as it used to be, so it becomes more and more difficult, and on top of this, people think that you should not wear fur. We have a different opinion. We agree - not for the new things - mink, or fox, or whatever - but for all the old fur, and with lambskin and cowskin which is there anyway - until the people are not completely vegetarian or vegan, there will be skin out there. There's fur out there, so we should use it.

P.B.: That's sustainable, then.

Mrs. F.: This is sustainable, and this is such a very important topic. And meanwhile, I think, sometimes, people are not moving in their heads - they don't realize that you can have a different perspective on the topic. I can understand those people, especially when we love animals. I want animals to have a good life too. But when things are already here, we should use them and not condemn them, or damn them. So that's our opinion, and especially another big topic of sustainability.

Nudie Jeans repair specialist: Sometimes the machine breaks, or something else happens if there's a delay. And so we're working hard to fix the machines all the time, and get ahead. But it also has to do a bit with the whole pandemic, which is extended with time. And we do like very basic things. So we patch it up and then sue over it. And the biggest problem with jeans is mostly the crotch - like, a lot of friction there, so it gets fragile very fast. And we pass that off. And not a problem, like zippers that break out. But we cannot repair it because it isn't straightforward. So we outsource that to our company; we have primary machines that can only do six movements to return.

Berlin team: Is it very far away?

N.J.: No, it's just here in the tailor. It always runs. It's always not to repair.

Berlin team: Does it also have many people? Do you have yours in the store?

N.J.: I'm the only repair guy. But like some of the employees, you are also trained in working most of the time when I'm not here in the repair station.

B.T.: So all the clothes in Berlin will stop here?

N.J.: Yes, but most people in Berlin and customers are not allowed to send the jeans in with a post because it's just logistically a disaster because we cannot connect the jeans with the package, which went wrong. So the customer has to come by personally. I can only do one at a time because people came with it. So, that's a fascinating thing. I'm also a fashion designer, and this is my part-time job. So to say you want to learn how to do this, how the recycling system works. And for me, it's a complicated system to read and control because it's so diverse in repairs and everything. And we also have to convince customers that it's not really repairable anymore, so we'd have to buy a new one. Or the wash and smell problem, which has to be washed as the first step. You also get challenges between the customer and transferring knowledge about the textile. Usually, as a shopper, you're used to the fast, quick, and cheap processes. But this takes a lot of time to prepare or manufacture a garment. So sometimes people need a better concept of the idea behind the garment. You know what, so many workers behind the garment. And that's a bit close to production.

B.T.: Can I ask what's the process of if someone wants to repair the jeans? Do they just send the jeans here?

N.J.: So we have the system here(show us the repair paper list). Then we asked the customer to type in their email, phone number, and everything. Then we make a checklist of what is broken so that you can see it. Then we chose what's the problem. We also have a section for orders. So we can buy more specific things. If there's something we'd like, make a tag and write down the email and everything and then put it in the store downstairs. And then we can work until the months until we reach it, and then we call when it's finished, we type in a number again, this database, and then we say that you can pick it up. This is how it goes.

B.T.: And most of the problems are a variety?

N.J.: Ahhh, no, like the crotch is number one. Because it's the friction from biking, people bike a lot here. So then it goes even faster. So the challenge is preparing, so to speak.

B.T.: And how many hours to spend here?

N.J.: I tried to do part-time most of the time, but it isn't easy because we are in a shop which sometimes is full of customers. And it's also very monotone work. So sometimes, after a few hours, you need to do something else because it's intense for me to do the whole day.

B.T.: Thank you so much for your time. Can we take a picture of you?

N.J.: Sure. It would be best if you also visit across the street to the plaza. It's government-funded projects like showcases of upcoming designers' work more in upcycling and recycling. So they're diverse in social issues. Yes, this building was overdue, a lot of charming people there, fashion and architecture. They also have massive vintage sales here, Humana; it is a nice and massive warehouse for vintage stuff. It's also a big industry. Everybody wants to buy vintage.

B.T.: Yes, we are going there for sure. Thank you so much.

N.J.: Good luck, good luck with your school. Nice to see you. Bye

Alejandra Huesca: Hi Matilda, thanks for having us today at Les Olivades, first of all, can you tell us a little bit about the company?

Mathilde: It's a pleasure having you here. The company was created in the 1800s and in 1938 the factory was bought by the family that owns it now. We specialized in producing Provencal prints using roller printers.

A.H.: Can you tell us about the printing process?

M.: Yes, all the fabric we use is from a small region of France, so everything we do is made in France. When we receive the fabric, it arrives in a roll. First, we have to wash it and put it on the singeing machine which uses a flame to burn fluff and protruding fibers on the fabric. Then it goes through the desizing process which is a bath that contains special chemicals that will remove any contaminants. Then the fabric is rolled again and goes through the whitening process for one hour. We have to whiten the fabric because the fabric that we receive is not completely white and we need a homogenous color to print. We usually use caustic soda for this process or whitening chemicals like peroxide. Also, if we want to dye the fabric in one color it also has to pass first through the whitening process, so that the dye is homogenous throughout the fabric.

So once the fabric is whitened or dyed, it is ready to print. In this factory, we have three ways of printing. The first one is rotary screen printing, digital printing, and flatbed screen printing.

A.H.: On what type of fabrics do you print?

M.: We mostly print on cotton or linen

Alonso Díaz: Can you tell us how the rotary printer works?

M.: Yes, so for the rotary printing the fabric passes under the metal rolls which have small holes through which the dye passes and prints the pattern. Then it goes through a hot chamber to set the colors Hot chamber to dry and after it's rolled again. So, the number of roles used in one print is equal to the number of colors in the print. For each pattern, we have from two to eleven roles. It's actually very hard to perfectly align each color.

Takuma Johnson: So, when you print do you only do one color at a time, or can you do many colors?

M.: We can do all the colors at the same.

T.J.: So, if you're printing two colors on top of each other, it's no problem?

M.: Yeah, you can do it, it's OK. You will have the first role printing in one color and the second one printing another one, but never one on top of the other because they can smudge and ruin the print.

TJ.: So just next to?

M.: Yeah, just like this, this color will never encounter the other color, and we can print up to 11 colors, but never one on top of the other. So, this was the first way to print, and we have two others that we'll see next so follow me.

M.: So here in this room, you have the two big digital printers. You can see one here with the colors in the tubes and the other has the colors inside the printer. This one is older, so the colors are outside the printer, but they both work the same way. And here on the large table, we have the screen printing. So, the fabric is fixed on the table and the screens are the ones that move. In this case, you print one color after the other and the system is similar to the rotary printer where only some parts of the screen let the dye pass. Here we can print from two to fifteen colors, and there is a set of circles on the edge of the fabric that helps us make sure that each color is printing in the right spot.

A.H.: What is the length of the table and how long does it take you to print?

M.: The table is 50 meters and for example, the print that we're printing right now takes around four hours to be fully printed.

A.H.: And do you print the colors in a specific sequence?

M.: Yeah, we go from the darker to the lighter, and each screen prints around one square meter, we print in a one and two sequence, so we pint one square meter and we leave one without printing to avoid color smudging and allow the color to dry before we print the next layer. The only dark color that we print at the end is the background.

T.J.: Do you make your own colors here?

M.: Yes, we make our colors here. We have a color kitchen which is where we mix all our colors, and we have different primary colors which we mix according to the sample chart with all our print's color swatches. Every time we want to reproduce a color, we refer to this chart and mix the color according to the formulas. Sometimes we have to make four to five tests because we cannot get the exact color in the chart. To mix the colors we use a bucket for each color and then we test print a small piece of the pattern to make sure the colors match.

A.H.: Where do you get the colors from? How do you know which colors to use?

M.: Well, we often make the patterns digitally so in those digital patterns we indicate what colors we need and want for that pattern, and the person responsible for that knows what colors to get and from where. So, he is the one who makes the orders.

T.J.: Do these colors do you buy them from France or from somewhere else?

M.: From Italy, all the colors are from Italy.

A.D.: And what do you do after printing?

M.: After we are done printing, we have to fix the colors with steam, and once they're fixed, we need to wash the fabric to get rid of the excess color. After that, we dry, iron, and roll the fabric.

M.: The last process is to check the fabric for any imperfections and to count the meters we have to ship per order. For that, we have two machines, one for the checking process and another one to count the meters. For the checking process, the machine that we use has a white and black surface that helps us see imperfections easily. The counting machine uses a wheel that counts meters with every spin. After this last step, the fabric is ready to

be shipped.

M.: So, this is basically the whole process of how we print our fabrics here at Les Olivades, do you have any more questions?

A.H.: Yeah, we do have more questions.

T.J.: So, the three different types of printing, do you use them for different reasons or purposes, or are they all very similar results?

M.: The results are very similar because we use the same colors for all of them but when we use the rotary printing machine, we mostly use it for small repetitive patterns.

A.H.: So, the rotary is more for patterns and the table for big drawings?

M.: Yes, the table is for bigger drawings but still repetitive. And the digital printer is mostly for fabrics with more modern designs that are difficult to print on the table or the rotary machine.

A.H.: So, are any of these techniques based on how they were traditionally printed?

M.: The most similar way of printing to traditional techniques is the table weight, and before that, we used to print with stamps.

A.H.: I saw that in the shop you have some pieces already confectioned from the fabrics and I was wondering if you also do that here or if you outsource it to someone else?

M.: We have a designer's office on the first floor. I have never gone to that office, but we have designers working for us and that's why we have all these pieces like table clothes and bags.

A.H.: And do you also sell to other parties?

M.: Yeah, there are lots of ways to sell our products. We sometimes engage with designers to create new things. For example, we are now printing for a Hungarian designer, and we are also printing for the United States. In general, we are mostly printing for companies outside France, but we also have in-house prints that we sell in France in our shops. We have a shop here, in Paris and in Nimes.

T.J.: And this is the only factory? So, for all the stores and for other brands and companies, everything is made here?

M.: Yeah, we are the only ones.

A.D.: In France or in the region?

M.: In France, there might be other factories that do the same things as us but, in the region, and from Les Olivades we are the only ones.

T.J.: How much do you normally print in a day?

M.: In one day? it depends on the pattern. For example, the one you saw at the table takes four hours to print fifty meters, but others might take more or less time depending on the detail and number of colors in the pattern.

A.H.: And on average?

M.: I would say two hundred meters.

T.J.: And how big are the orders usually? Are they hundreds and hundreds of meters or very small?

M.: It varies, but for example right now we have one that is two and a half kilometers long.

T.J.: Are you able to do multiple orders at the same time or is it just one order at a time?

M.: No, we can make multiple orders at the same time because we have three ways of printing. The least number of orders that we can print simultaneously is three. We can also do multiple orders and wash them all together, to save water.

M.: So, if that's all you can have a look at the shop.

T.J.: Yeah, thank you very much.

M.: And where are you from?

A.H.: We are from different parts, he's from the States and we are from Mexico.

T.J.: But we are studying in the Netherlands.

A.H.: And the girls that couldn't come one is from Peru and the other one from China. But we had to split because it wasn't easy to get here.

M.: Oh OK, well I hope this was useful.

A.D.: Yes, thank you very much. Thank you for your time

M.: Have a good day

A.D.: You too, thank you.

On Marseille cultural capital

Interview with Laura Serra, entrepreneur and owner of Kolektiv Cité Radieuse

May 25, 2022

Alonso Díaz: Why did the designation of Marseille as the 2013 cultural capital represent a change for the city?

Laura Serra: Marseille is the second largest city in France and for many years it has been somewhat relegated because every time there was a crisis, the first to be hit was always Marseille. During the 70s, the vision of Marseille was very negative. It wasn't relevant for many years and was governed by the State because the mafia had infiltrated the municipality. So, for many years the city struggled with this, until 2013 when the change began to be tangible. Even so, the path to change has been slow, since it was the cultural capital, and the Euroméditerranée project started to date, there has not been a clear direction for Marseille. There were many moments when it was thought that Marseille was going to change, but it didn't. The change has taken so long that many people came and went, came back, and left again.

Two thousand thirteen was the moment in which the biggest change arrived and in which all the institutional efforts began to be seen urbanistically. The Mucem was built, which became the presentation card of the city and the beginning of a perception change. Little by little, the press began to talk about the positive parts of the city rather than its violence, and people began to buy second homes in Marseille for vacations. Also, the arrangements for Manifiesta were very important for the city…

A.D.: That is the Biennial, right?

L.S.: Yes, it is the Biennial. It was very important for 2013 because the main big institutional actors who had been working in Marseille for years had a chance to participate. For many years they were the ones who were more present, so it seemed logical to me they were the ones participating. However, there were also independent actors who didn't have as much space, so, Manifiesta Biennial, gave all these independent actors and galleries in Marseilles the chance to demonstrate their know-how. Also, there were many international galleries that began to see the potential of Marseille. Another very important actor in the city image change has been Jacquemus. The use of the city and its nature as backdrops for his catwalks and videos have played an important part in changing the city's perception.

I believe that today's generation is very sensitive to this duality between a big city that is somewhat chaotic, but at the same time full of culture and entrepreneurship, and that has always tried to rise institutionally, but now it is the locals who are making foreigners come and stay. The one who comes is no longer the Parisian who used to visit during the summer, now whoever comes, comes searching for the local culture. So, the local culture has become a powerful attraction engine for the city and has made it a reference. An interesting phenomenon to observe is how the galleries that came to set up the Biennial were so delighted with Marseille, that some decided to stay. Even during the pandemic, a lot of people came, and once the pandemic was over and saw the real Marseille, they liked it so much that they stayed.

A lot of people have come from Berlin to Los Angeles to New York, and this has transformed the city radically. We have also had the pandemic effect joined with the Brexit effect. Many Parisians came to work remotely in Marseille during the pandemic, and all the French who returned from London and who did not want to go back to Paris, because Paris during the pandemic was extremely hard without everything that gives it its beauty, arrived in Marseille. And while being in Marseilles, they realized they could go to the sea, and have access to very cheap flats because there are still neighborhoods that are very accessible with a somewhat collective spirit. The new generation is the most interested in coming to Marseille, that 20-year-old generation of about 50,000 young adults, come to Marseille every year seeking a studio to share and a more accessible way of life.

A.D.: I imagine a lot of the people who come from these big cities are the ones who are investing in the city right?

L.S.: Yes, there are a lot of buildings under construction. The other day I did a vernissage here because we made space for an exhibition and it was fun because most of the people were people who had just arrived, people from Paris or London, all with less than eight months in the city, but everyone delighted to experience the energy of the city. So, I hope one day all this new energy creates employment because it is a city that deserves good services, and I hope companies set up their business, that offices in Paris open a second one in Marseille. We already have great infrastructure for it, like the airport and TGV. This is what would really make the city richer in the long term. Since many of the people who come from New York and London, come with many entrepreneurial ideas and want to participate in the development of the city, every day there is a new restaurant, a new bar, or just a new commercial establishment. However, now people with a lot of money have also begun to arrive, and they want to invest in very big things. This can generate gentrification problems and misplace the people who come by their own means. These are people who don't have much money but can manage to open a design store, but now all these big investments might change the city dynamics a bit.

A.D.: I guess the growth of the city was more organic at the beginning.

L.S.: Well, it's like in all cities, in the beginning, the most artistic people arrive first, and they're usually the ones who try to adapt and understand the city. Then, gradually, people with a mere investment vision arrive. Don't get me wrong, investment is important as long as it generates wealth for all people. There are a lot of things that the Euroméditerraneé project has done, like supporting many studies.

A.D.: Is Jacquemus the most important designer that has emerged from Marseilles?

L.S.: Yes, he is not exactly from Marseille, but he considers himself from here even though he's from Provence. He has always come to the big city looking for inspiration and has used it a lot in his visual image and his book. His catwalk at the Mucem bridge was said to be wonderful, and his unique vision of Marseille has had a great influence on the city's image change. Marseille's recent success is comparable to the Athens effect. Athens has generated a lot of attention in recent years, also due to its duality between chaos and culture. Athens is both the antique Mediterranean inspiration and a new interpretation of what the Mediterranean is, and

now Marseille is undergoing the same change towards a new modern, and energetic Mediterranean city.

A.D.: Yes, none of us had visited the city before and we did not know what to expect, so it has been very interesting to walk and experience the city. Thank you very much for giving us a different perspective on what is happening in Marseille.

L.S.: You're welcome, I hope this is helpful.

A.D.: Thanks, goodbye.

L.S.: Bye.

On design inspired by the rainy conditions of the Netherlands

Interview with Ari van Willert, Fashion Designer at De Wasserij

May 27, 2022

Ari van Willert: The theme is the Dutch fight against water. I had a workshop at a water management facility, and we had a serious game where we had to manage all the water in simulated heavy rain in 2017.

Sandra Garcia Bornholt: Were there any interesting outcomes from the workshop?

A.v.W.: Yes, we got some great graphics that came out of the workshop. They were super nice and showed the impact of the heavy rain in different areas of the city.

S.G.B: So, are you working on any fashion projects currently?

A.v.W.: This year is a bit of a break year for me. I'm not doing a seasonal collection but I am working on a project where I am allowing a singer to wear her own voice by creating a sound wave skirt using her voice.

S.G.B: Are these pieces unique or do you produce a certain number of them?

A.v.W.: I did not produce a lot of these pieces, but I did sell some. In the past, I also created custom-fit bras and was granted a patent for the technology. However, I found it to be too energy-consuming and not really in my field of interest.

On cultural subsidies in the city of Rotterdam.

Interview with Arno van der Hoen, Policy Advisor at Rotterdam Art Council

June 23, 2022

Arno van der Hoen.: I work for the Rotterdam Council for Art and Culture, which is an independent organization that gives policy advice to the municipality of Rotterdam. We provide advice on subsidies for cultural organizations every four years and also give advice on other topics such as inclusivity in the cultural sector. Recently, the municipality informed us that they will be cutting our subsidy and ending the organization by the end of this year.

Sebastian Hitchcock: We are busy working on a proposal for the Marconiplein area that is almost the antithesis of the gentrification and densification project planned for the area. Our proposal is interested in fashion architecture and how we could use fashion as a catalyst for urban design within the city.

A.V.H: A month ago, I had another meeting about fashion. People working for a fashion brand were looking for connections between fashion and Rotterdam. Rotterdam is a post-industrial city with a working-class identity and struggling with poverty, inequality, and crime-related issues. However, its reputation has changed for the better and is attracting a lot of tourists.

Preradon Pimpakan: What is the role of the Rotterdam Council of Art and Culture in these sorts of conversations?

A.V.H: The Rotterdam Council for Art and Culture gives policy advice to the municipality of Rotterdam and every four years, provides advice on the four-year subsidies for cultural organizations. The council also gives advice on other topics such as the cultural infrastructure of the city and inclusivity trends in the cultural sector. We are interested in the approaches toward culture and where fashion sits. There is a proposal by Studio Atelier van Lieshout to develop a piece of land in Marconiplein, Rotterdam due to gentrification and densification that's been planned around the area.
S.H.: Is it something that the Rotterdam Art Council would support? Would it almost fit on the agenda for a subsidy?

A.V.H.: Yeah, I think so. But you mean like, yes, a new cooperative, cooperative, but that would be if that could work with the cultural requirements of the subsidy.

P.P.: And which are the main cultural activities that Rotterdam is investing in right now?

A.V.H.: it's quite difficult to answer because if you look at the last round of 4-year subsidies, it's then that's very broad.

P.P: OK, so for example, at the Wasserij, they have a space there where they provide refugees with discounted or even free workspace.

A.V.H.: Yeah, I guess that would qualify as a social subsidy.

S.H..: So you have cultural and social.

A.V.H.: Yeah, so the annual subsidy we're focusing on is cultural.

A.V.H.: Yeah, and there are also funds for social initiatives, but there are also annual prices for social projects.

S.H..: So regarding the details of our project, I think we would never have to resolve the business model. But in our proposal, it would be very helpful to know these things because it makes it much more real.

A.V.H.: Yes that would strengthen the proposal.

P.P: We have read a lot about the development plans of RDM and more specifically the M4H district – which includes ideas to re-develop industrial areas with on-site manufacturing and space for creatives.

A.V.H.: Yeah, that's a model used in many cities. Rotterdam is also pioneering some of these approaches in terms of waterfront redevelopment. It's hard to say if Rotterdam is copying other cities because many cities are affected by similar trends and developments due to globalization. Rotterdam is also known for its new architecture as a catalyst for change, and it's open about it. Rotterdam also got criticism from the United Nations for tearing down buildings. In terms of architecture, Rotterdam is not copying other cities because it's so different, due to its unique history and the war. Rotterdam also used the war as an opportunity to create something brand new and was driven by commercial interests, leading to a separation of functions in the city. Now the city is shifting towards densification and making the city center more attractive for living. Rotterdam is also becoming less car-oriented.

S.H.&P.P.: Thank you for the insightful interview.

On Rotterdam's municipal policies for cultural disciplines.

Interview with Esther Muñoz Grootveld, Policy Advisor at De Wasserij

June 25, 2022

Esther Muñoz Grootveld: I work as an independent consultant in the design arts and fashion industry, but I have specialized in fashion. I have a background in fashion, I was trained at a fashion institute, and during my career, most of my time goes to passion projects in the Netherlands, also in Europe and the other half goes to work for some museums, advising them on projects they're doing, lectures they're building, etcetera. But most of the time, I'm on the same content side and have specialized in fashion for the last five years. I had a program at the State of Fashion in Arnhem, which is another city in the Netherlands, where fashion is a little bit more developed and clustered. And actually, I am the only person, especially from that position, I guess, who goes very deep into research on the meaning of fashion in very many different ways, also for the metropolitan context.

Inés Garcia Lezana: And before that, were you previously involved with the former Duchess stood for design and fashion Netherlands, which is now part of the institute?

E.M.G.: Yes, I was. So, I think you're really the right person to talk to because there are not many people who look into fashion in that way, there's a very small group of people that goes beyond like, "Oh, we need to sell this dress" and looks at fashion as a cultural nominal and what it's going to be in society, exactly just going to do right now.

I.G.L: And what are you currently working on?

E.M.G.: Right now, I am working for the municipality of Rotterdam. They have a specific team for creative industries and since 2019 they've been making specific policies on creative industries in the city, which is special because not even our system has those policies only favor, but at least it shows that the city is really interested in strengthening its creative industries. The sad thing is that in the first policy paper that they released in 2019, there are like 5 lines about fashion, and the rest is about architecture of course, but there's some great industries because they are much more developed, much more strong in the city. Nevertheless, after the launch of the policy paper in the summer of 2019, you can just download it online, I think it's even in English, a lot of things started happening around fashion. So this place was high, was already developing, but it opened, which had it was really an impulse for the industry in the city and this would makers, there were also a couple of designers that start emerging from the city, we have a couple of times here the building, but also in the city that started just becoming more visible. So quite interesting educational concepts around fashion were launched and so when you add it all up and looking back, the team at the municipality when we're now starting the course to think about the policy for the next period that starts in 2024, they also just did a midterm of the existing creative industries policy and they thought, "Well, we need to know more about fashion" because one of the reasons that it was also so, let's say, clearly visible in the policy paper which just because they didn't really know, so they invited me to, yeah to do a research, it's not a very big.

E.M.G.: I work as an independent consultant in the design arts and fashion industry, but I have specialized in fashion. I have been doing research for the municipality of Rotterdam, where I have conducted around 15 interviews with stakeholders in the city, as well as several round table conversations with a total of around 13 designers. Together with my existing knowledge, I am trying to devise what would be important for the city and I am also very much looking at what the city should not do. I think it's very important, as it's very tempting for cities to look at what other cities are doing and try to replicate it, but I think it's important for Rotterdam to focus on its own strengths. The research is ramping up at the end of this month and they plan to make it public after the summer. I am also planning to organize an event in September with them to discuss the findings.

I.G.L: That sounds interesting. Can you tell me more about what you see as the strengths of Rotterdam in terms of fashion?

E.M.G.: I think if you look at the kind of designers that are based here, there's not a lot of difference with Amsterdam, because Amsterdam also has a street fashion scene. But I think what sets Rotterdam apart is the experience of the designers working here. One of the things that I have learned from my conversations is that designers and fashion professionals in Rotterdam feel that they are able to work on the radar here, which makes it very comfortable for them to experiment and grow without anyone telling them that they should be showing at international fashion weeks or something like that. So, it's a very comfortable environment for them to work in and that's what makes it unique. From what I've seen, Rotterdam is a very raw city when it comes to fashion. There are a lot of smaller designers emerging here, and I'm wondering what you think the city's strengths are in this regard. I believe that when compared to Amsterdam, the main difference is the experience of designers working here. One of the things that I've learned from my conversations is that designers and fashion professionals in Rotterdam feel that they are able to work on the radar here, which makes it a comfortable environment for them to experiment and grow without anyone telling them that they should be showing at international fashion weeks or something like that. I think that's what makes it unique. Specifically, for the fashion industry, Rotterdam is the biggest export place for second-hand textiles in Europe, and that presents a big potential for innovation. However, I think it's important to focus on circularity and how it relates to the port, as Amsterdam is better at telling that story. Additionally, Rotterdam is a cluster for chemical recycling, which is connected to the chemical industry and the presence of polyester in the area.

I.G.L: Thank you for your thoughts and all this information. We look forward to learning more about this in our future interviews.

On creating digital scenarios for fashion photoshoots.

Interview with Studio van Soest , Fashion Photography Studio at De Wasserij

May 27, 2022

Studio van Soest.: Are you studying architecture in Holland?

Sebastian Hitchcock: Yes, and we're currently working on a research project examining the connection between fashion and architecture. We're interviewing people to understand what's happening in the industry and how it relates to architecture.

S.H.: Can you tell me more about what you specialize in?

S.V.S.: We specialize in web shows, focusing on fashion and clothing, with a focus on diversity in models.

S.H.: How do you work with photographers?

S.V.S.: I work with a variety of big fashion companies and some local designers. Sometimes I work with a high-fashion photographer who also works with local designers. For example, one designer made a jacket for her in exchange for a photo shoot.

S.H.: The fashion industry seems to be growing, especially with more companies going online. How has this affected your work?

S.V.S.: It's been interesting. There was a decrease in work during the pandemic, but now we're busier than ever. Many companies that used to have physical stores are now only online, and they're putting more effort into their online presence.

S.H.: Are there any specific trends you've noticed in your photography?

S.V.S.: People are more interested in sustainability, but it's more of a requirement than a trend. In terms of clothing, we're seeing more focus on diversity in models and overall quality. There has also been an increase in the amount of content required by brands as well as a shift in making sure that brands create content focused on their company values.

S.H.: That's very interesting, good luck with your current Project, and thank you for the interview.

On palm leather

Interview with Tjeerd Veenhoven, owner of Studio Tjeerd Veenhoven and inventor of palm leather

October 10, 2022

Jesse Verdoes: We are from the Berlage, which is a post-master in architectural design. At the moment we are doing a big group project with 23 people about the future of the fashion industry. We are taking the year 2040 as the year the we are going to design for. At the moment we are busy with the whole group to design our vision for the industry. We do that by designing a fashion house in five cities which is: Berlin, Zurich, Rotterdam, Marseille and Valencia. The goal is that this becomes a European network of industries, consumption, and all made and consumed in Europe.

Tjeerd Veenhoven: Wow… So many questions already. That's quite ambitious, I think it is completely unfeasible. But ill wait because you told me you have written down some questions. I'll shut up first.

J.V.: It would definitely also be interesting to hear your thoughts on the general project. So we are with four people here. This is Nigel from Mexico, this is Adi from Israel, this is Yesah from Korea and I'm from NL.

T.V.: You are pretty Dutch Jesse, that's true. That's a nice group, so you all have your own area of expertise in the research group? I assume you have divided this up in different partitions.

J.V.: So in general we come from different backgrounds, but all focussed on architecture. Some architecture students, some… I don't know if we actually have other than architecture students.

Adi Samet: No

J.V.: Oke we are all architecture students, but we are all from different cultures and backgrounds. We all have different kind of specialisations, some already worked for some years. Some, like me, I didn't yet. It is a very diverse group. Right now in the project, we are taking a case study of Valencia as a city. So we have divided this is smaller groups, in which we work on a part of the project.

T.V.: Someone is doing berlin and you are doing Valencia right?

J.V.: Yes exactly. The project has quite some layers. So in Valencia, we as a group design Fashion house, and what it means and what the network of this Fashion House is. What is even a new fashion house? Right?

T.V.: Exactly..

J.V.: The basic idea for that is now that we use the heritage of Valencia. Because the region of Valencia has a lot of textile industry as well as leather industry. And a lot of traditional crafts already there. We are trying to see how this will develop into 2040.

T.V.: Ooof, hahaahha. It is so difficult. My question, I can't hold it in. Is this speculative? Is this going to be a speculative thing?

J.V.: Yes

T.V.: Alright, oke that helps out a lot. Because if it would be science/data based there would, in my opinion, is nothing there. There is no perspective on that. Oke so it is speculative. Clearly you have chosen the craft as a vantage point, craft and tradition as the cornerstone of your first ideations.

J.V.: Yes, you could say that yes. But then we are rethinking of how that would take place in the future with different materials, different seasons, no fast-fashion at all anymore, etc.

T.V.: Right… Hahahah. I hope not.

J.V.: Yes its very imaginative.

T.V.: I love my fast fashion. Do I really have to give up my fast fashion, is that really going to happen, I don't think so. But let's continue. You reached out to me for a specific reason, so without me preaching to much, what do you want from me?

J.V.: So, part of the speculation is that Valencia as a region has a history of fashion production, which started with the silk industry, in which the arabs brought in the mulberry tree. The silk worms, eat the leaves and produce silk from that, but then at some point they had a transition because there was a plague and all these trees died. Which means they had to transition their agriculture and industry. The silk industry disappeared, I mean the heritage parts stayed, but they transitioned into their focus on leather and textiles. And that is still the case. And in the agriculture part, they started advocating for orange trees. Which became the image of the city. We are speculating that with the climate change, will lead to water shortage in that area, in the south of Europe.

Which means that we want to change the agriculture to plants that needs way less water, like a palm tree, or cactus, or whatever. To transition to that, maybe it can even become the new symbol of Valencia etc. And then ofcourse this is how we came at your project for the palm leather. Because then this material becomes very interesting as a new raw material for the industry.

T.V.: I can imagine, I mean there are of course a lot of palm trees in Spain Already right.

J.V.: Yes

T.V.: Which palm trees grow there, it's the Palmira I think right?

A.S.: I don't think it's the palm that you are using?

T.V.: No its not the Murakabeetlenut?/ no. But you should import that, just like the mulberry tree right?

A.S.: Yes, And they also imported the cactus from Mexico, so I mean these thing are done.

T.V.: Last week I was in Portugal and made a documentary about the first 150 hectares of bamboo planted in the driest regions of Portugal, which is very interesting as well. There is a lot of change happening on that field. Bamboo is definitely also one of those things, but it is not so easy to make textile of bamboo. That's a difficult thing. But I guess I can tell you a little bit about palm leather if that is what you want to know?

J.V.: Yes we have some questions ready. Oke let's see. So I guess you already answered a little bit, but we would like to know if its feasible to produce palm leather, with this specific tree that you are using in Europe. Is that a thing that you think is possible?

T.V.: I think it is possible, I mean that is one of the reasons why bamboo is coming to the south of Portugal. I can imagine there is no specific reason, I think, why the Arekabeetlenut palm

would not grow here. We have little demand for it because in India it is part of the cuisine. It is a stable crop and part of their daily needs. That is why it is there. The royal palm is similar, and this one you can also most likely use. That is just a bigger variety of the Arekanutpalm when it comes to the husk, right? And then of course you can say, the husk of the palm tree is specifically interesting because there is a fibrous layer on the outside, a bit of a spongelike layer with a lot of open structure in the middle. And there is a water barrier film on the inside. So that type of layering that is something you are looking for in other plants and then you can use the same system. No many other plants have that. Hold on a second… (takes a call) ... Yes I am back, oke that's good. Oke so that would be the requirement for any conversion that looks like palm leather.

I mean, palm leather in a way is quite interesting because it makes use of mother natures own design. So (gets a sample from the closet) what is nice about this leaf is that it has the natural fibres all aligned. A long stretch and it even has a relatively thickness. This is how it comes from the tree, and this is softened so this is how it becomes leather-like. If not it would be bridle. But it is also a shitty material. It is important to realize that it is not in any way close to leather. First of all it is directional. You don't have the non-directionality of leather. So for instance you have to cross laminate in order to get certain strength. But then it also makes it more rigid, because you are cross-laminating fibres. But in a way it has some interesting qualities that you could use in products. From my perspective it also becomes much more a design challenge, than trying to optimize this material to mimic existing materials in order for you to be able to continue existing designs and products. So that is also reshuffling, that is also going to happen with fashion. If you look at Mycelium experiments, and other leather replacements, and textile replacements. So I think that tree is definitely feasible, and otherwise similar trees, most likely can be used yes.

J.V.: Oke, and is it right that it is not necessarily the leaf that you use but the other…

T.V.: The husk. Yes right. So the husk is the layer around the stem. With the royal palm, this part grows up too more than a square meter. It is a giant. But the royal palm is also a little bit more fibrous. The eraka palm is a little less fibrous which is handy for the flexibility.

J.V.: Because there is also another question about that part. The ones that you are doing now, have a relatively small size compared to normal leather right?

T.V.: Yes the maximum size, The maximum size is roughly a square foot, perhaps 50x50cm. but that is the maximum size. And that is another design parameter and that is interesting. I mean then again, the cow used to be a design parameter, the size of a cow. I mean it is just a matter of reframing and rephrasing you design ideology no? Which I am trying to explain to all the brands we collaborate with but it seems to be super hard. To say this is your new parameter and this is where it needs to happen. Which seems so strange to me.

A.S.: Can you maybe share more of this challenge to promote this new product or even the new ideas similar to it, to your potential clients or consumers or even colleagues.

T.V.: Typically we work business to business, that is our biggest clientele. But I mean I shot myself in the foot by naming this material Palm leather, 12 years ago. At that time it was quite harmless, but nowadays, this framing is not ideal. So on the one side you have people who appreciate this because it is a vegan variety and they understand it is a little bit to create unrest and be a bit rebellious against existing leather. But when you talk to leather experts, they are furious because you use the word leather. While of course it is so inferior. The thing I never mentioned it to be superior or even close to leather. I have always told people that it is a shitty material. But at the time it was very interesting to call it leather. Because it has leather aspects to it. This is also where time becomes interesting. When I started this it was much more about Indian craft, enabling Indian craft people to make something.

It had nothing to do with ecology or sustainable design. It was just how to revitalize a material in a specific region that has no owner. Because it grows everywhere. How can I, in a cheap way revitalize that. After that it became a thing. It indeed became about using resources from nature. That was the new perspective. This was around 2014. Then It was about sustainability. Now it Is about being vegan. Which is again a different angle. This project has always been there and has been able to adapt to these different perspectives from a social cultural pressure, basically. Which is already quite insane to me, because nothing has changed. Only the framing is different. And I am mentioning this because it has a big relation to the brands. 1/10 brands are still trying to do greenwashing, which I am perfectly fine with because it is part of the transition process, but they have no knowledge about these new materials. The only thing they think to get from it is a quick fix, to become more sustainable.

So the question then is, that I asked them. How is your design team? Are they used to work with new materials? Because most design teams in the fashion world aren't used/able to work with new materials because they get catalogues with specifications with all sorts of test parameters, this is how they select their material. And then you have the conventional, the cotton, leather etc. So this new material is very difficult for them to work with those. It takes a long, long time for them to be able to grasp these things. And it goes for all the new materials, mycelium, palm leather. It doesn't really matter, it is very difficult to mix that. And you know that all the mycelium products at the moment, all the fungus products are all still PU based. They all have a PU backing or a Polyester backing or some sort of stabilizer to make it suitable. And we brand it as mycelium vegan leather but it is worse then leather because it is still a very linear problematic mix of synthetic and natural, which doesn't work at all. So this is indeed very complicated. The language is not the same yet, between the brands and me as a specialist.

J.V.: Did you ever have an idea of another name, instead of palm leather, to avoid the idea of it being related to leather.

T.V.: Yes. I thought this was necessary at some point. I did of course and I though this was necessary aswell at a certain point. But, you know I am

selling this material but that is not my focus. I am an innovator and a material designer, I am not a factory owner or producer. For me palm leather is still an interesting name because it brings friction. And as a designer it is nice to work when there is friction, because then there is something to work with. The factory that we have in India, that is different. There, where there is a large leather culture, I mean centuries of leather work. It is actually quite interesting to give leather craftsman these materials. At the moment there, it has not been a big issue. It is mostly an issue with high end brands, because they specifically see leather as a, which it is, as an amazing material with infinitive quality, which I agree with, compared to this. But anyhow its not so precise.

J.V.: So then, in India I guess the transition was quite okay, but you said the bigger industries have more trouble adjusting if they would. Is that also because of the.. I mean I can imagine that how they lay out there factory.. basically right?

T.V.: Yes exactly, we did a project with O'Neill. We produced 2000 sandals with palm leather. And we did this in a conventional factory in Indonesia. And I though it was fantastic because I could obtain a lot of knowledge of shoe production systems. But there was no match, because we are water based system and they are solvent based, as in … organics. So my adhesive system was not working with their adhesive system. They were conflicting. We actually need to apply a barrier layer to separate the synthetic adhesive from the water based, otherwise it wouldn't work. A huge workaround was needed for us to do this. It is going to happen more and more, that you see these problems occur. That the value chain is not really entirely developed to handle sustainable adhesives. Whether it is time wise price wise, etc. Or knowledge wise. That is a big problem

J.V.: So you really need to start from zero with getting this in the industry.

T.V.: Yes, so typically what happens in our projects is you start off with the material development. Than you have a speculative design. Those things then exist, and then slowly you start to work towards the middle of the value chain in order to complete the set. You cant work with existing partners because they don't have the right mindset or at all the experience. And they are often quite strongly rooted in their existing production system. And for good reason because they have good systems that would need to be changed. So they will always try to find a workaround. While there is no workaround needed if you start from a new perspective or system. But you have to fully adapt to this new thing, which is of course ridiculous from a conventional manufacturing perspective, which again I agree with. It is very difficult to shift. Because we don't glue, we only do cross-lamination. While glue is the only… it is THE thing that is in the shoe industry/ shoe making but also bag making. That is the one thing that is always there. A quick reactive polyurethan glue.

A.S.: So for the last 15 years have you seen progression, are you optimistic about the future of what you do and possibly …

T.V.: I am surely optimistic, but my big issue is with the whole framing of the bio-based technologies. Bio based indeed does not say anything about it being compostable, or regenerative. It just says it is not made from oil. But all the polyester at the moment which is bio based, they are still impossible to recycle and sometimes even harder than synthetic. So that is a setback. And even though I am optimistic, I don't think we.. Is strongly believe in a synthetic circularity, instead of plant based more and more. Which is a little bit of a nightmare. But… I mean cotton recycling is interesting. But it is so energy intensive that it is quite expensive. Tensile of course makes it from eucalyptus which is of course also a fantastic material. That is an alternative cotton, you can recycle cotton but it is quite difficult. You have of course the pollution of cotton products with elastomers, or other complicated molecular structures.

Therefore we cannot use the chemistry to make a good alternative for circular fibres. It is littered with problems. And we have this romantic sauce, lets go back to nature, lets go back to linen, lets go back to hemp. Which are textiles that have a horrible performance. You would have to really accept this as consumers. There is no stretch anymore in that world. Stretch is there because of elastomers, and this is one of the worst parts to come across as a recycler. You can buy linen, but if there is elastomers in it there is totally no use to do that. So that is a little bit demotivating, right. I am not entirely sure if we are ready to go back to the roots. But I hope I am wrong. I hope this whole perspective will change with younger generations. That there is less focus on performance and more awareness of the product.

J.V.: It is interesting that you also mention hemp. Because as a group we are also looking at this. So let's hope indeed that this perspective is changing.

T.V.: I don't know if any of you has ever worn something hemp without elastomers?

J.V.: No, but I think we should

T.V.: You know, it really gets your nipples really itchy, it is no fun. But it is not about being negative. You can also say lets innovate. Let's make hemp perform much better. Which is perfectly possible, right? But you need quite a lot of hemp, so what is then the difference between hemp, as a plant, versus cotton. I mean is that then… Cause the cotton is a fantastic plant, I mean it doesn't get any better. And it is very efficient. Because you don't have to kill the plant, you can harvest every year etc. And now we are going to do hemp, so what is the difference actually in the long run? Is the fibre content different? Is it so much more efficient than cotton? I mean I don't know, this is a question. Are we going to use alternative pesticides, nutrients? Are we going to use less water? How are we going to color? How we are going to preserve? How are we going to produce our textiles? Is that really going to be better with hemp? I don't really see a difference between cotton and hemp in the long run? But I hope I am wrong.

A.S.: in my view- on the cultivation aspect. You have the cultivation part of production, and then you have fibres to garments.

T.V.: Exactly, it is less water, less nutrients…

A.S.: Yes you can grow more. And the cultivation uses less energy and water

than cotton. But then the fibre is very limited in terms of dying it.

T.V.: Yes that's true. And you have competition from composite products. But I think this is very good what you are saying. It is an open question for me. I really don't know and I appreciate that you have done research. In the end that would be my question, how does it hold up? You could also say hemp is more sustainable, because you can do local production and local manufacturing. So instead of doing it all in China, India and America, we can do it based on radius, or LCA or something that quantifies the energy consumption and footprint. Hemp is then a very good material, I agree with you.

A.S.: Also I think, for example in Europe cotton is grown in Spain and Greece, mainly in Greece. But with climate change, again we speculate that the production of cotton goes a little more to the centre or the the north of Europe, and make room for growing more alternatives. But it is very limiting from the material, the fibre material of hemp, to actually wearing it. I think there is a big gap that… the reason why there is not much information about it is because it is not really done. And it is interesting that we are shifting in our minds, and not everybody becomes a sustainable being in 24h. I also do not think we are actually that close in wearing hemp clothes tomorrow, and not even 2040. It is really…

T.V.: It sounds a bit depressing but it is not about that. As a consumer we have, in my opinion, we have not a single clue about how much it takes to wear a t-shirt, the whole process, which frustrates me. So when we do the hemp thing, I mean its very interesting, we should perhaps commit to that, because it forces us to connect to the value chain again, and to understand the limitations of the materials we harvest, use and the crops we use. I don't want to romanticize this. This is not about going back 1,5 century. It is not about that. But we need to be able to have a better understanding about input and output when it comes to ecological systems. And I think the cultural heritage of Spain has a very interesting proposition there. But it could also be cork right? Cork is also there, and even leather. In my opinion at the moment there is the whole vegan thing, but it pushes us a bit in a weird direction. Because I am actually a fan of leather. I can actually see the purpose of leather in my future garments. I think you should use it wisely, and you should be forced to wear it for a long time. It needs to be related to … And then I think it is quite interesting in still using it. But it is something you cannot even mention at the moment as we are so veganized and anything animal based is bad. Which I understand. So that is quite complicated. But Valencia yea I think you are lucky. It is a nice place to do something speculative for 2040. It is all misty, beyond 2025 in my opinion. But you hopefully see this differently.

A.S.: I feel like, as a collective of 23, how we approach it is a little naïve, but at the same time it is good to be imaginative. But 2040 for me, it is not really the future, we are not doing 2200, it is 2040.

T.V.: I mean it is so close by, that, I don't know if you have children already, but It is that moment when your future kid is going to be part of the fast fashion society. So what is her/his fast fashion going to look like. So yea that is a bit of a thing, its daunting. Let me ask you quickly then. If you are four. If any of you have second hand clothing on at the moment?

All: Yes.

T.V.: Is there anything you borrowed from somebody else? Shared wardrobe?

A.S.: No but I do swap

T.V.: That is fantastic. Does anybody have something that they repaired themselves?

All: Yes

T.V.: So this is the thing right? So at the moment, and I want to emphasize this. Because from a material perspective it is very important to talk about hemp and cotton. But to extent a lifecycle of a garment, is in my opinion the only method to make fashion more sustainable. It is having a different perspective on ownership, self-responsibility in repairing etc. This is nearby, and I am very positive that we can turn around this monster. I think when it comes to raw material-based, production manufacturing based – it is going to be very difficult. I am super curious to what your fashion house is going to look like. Because as you said, I mean I have been inspired by fashion houses for a decade already, I have modelled most of my projects to fashion houses. Because I think it is extremely interesting how a fashion house can push a material, can push a technology or can push an identity. It is quite remarkable. And again, the whole silk thing for example. It was pushed by fashion houses, otherwise it wouldn't have existed. It is branded and it has been there for changes. So if something is going to change it will be from a fashion brand. You have stella McCartney at the moment you know, they are outside the box but still right against the side of the box. It is still a linear based system. And I still do not understand why Nike is not yet a lease brand. I just want to lease my sneakers and I just want to give it back to them. Because it is their shit, not mine. So I am very excited to learn what you fashion brands are going to do.

A.S.: Can I ask you about the thing that is on your wall there behind you?

T.V.: my studio, I can show you a bit, It is quite a large studio. There is a lot of palm leather, because we also do the rugs at the moment. Which are these. This is also palm leather, and you know, from an architecture perspective, I don't know if you can sea it properly, but this is flexible now right. And this is coloured with tulip pigment. And of course we have all the bags and other iterations. And we do mycelium products as well which is also quite interesting. This is all the palm leather products that we have made over the year. At the moment I am doing a project in the United Emirates, trying to soften the fibre of the dade-palm, which is also… It is the same challenge, how to soften hemp, you know, how to soften dade-palm. So you can make your garments more easy to use. Which is something that we are trying to do, yea.

A.S.: And in what way are these different than the ones in India.

T.V.: They are not that different. But the dade palm is more fibrous, it is not a sheet. It is like jute, it is like hemp. It is this fibre that is not really willing. And you have to find a way to beat it into

comfort. Which is a very difficult task. Banana fibre is the same thing, it is a beautiful fibre. But I like you comment about hemp because hemp has a lot of fibres in it. And this is also a bit of a mis understanding among young designers, is that every plant has fibres therefore every plant can be textile. Which is truly a silly idea. There are hardly any plants that are suitable for textile. Especially in relation to yield. You need a lot of fibres before it is worth it. And hemp is one of them. But some people try to make a product of cat tale. And there is only a few fibres in there, then you need a lot of energy. I like the LCA approach, you know just seeing how much energy you need. Life Cycle Assessment of either a plant, or a fibre, or a garment. That is interesting. I think. And yes you have to find a solution for elastomers, for PTFE coatings, for new colour systems, that is all part of the challenge. Because if you want to re-use these fibres, after life, incineration is a way, but it would be much nicer if you could ferment or digest, and turn them into other building blocks. And then it would be very harmful to have toxins in there. So we need to come up with alternative elastomers. I am pretty confident that there is going to be an alternative for synthetic elastomers in the coming years. I have two more minutes.

A.S.: Have you ever considered trying another plant? With palm or jus focus on palm?

T.V.: Yes I tried many plants, but I surprise to me, the composition of the leaves, the structure of the leaves, the structure of the fibres, the foamy bit in the middle and the outside. It is quite crucial to the quality of the result. Quite often the results have been mediocre. The palm leather of the Eureka beetle nut is quite spectacular. So that was a lucky shot on my part yes. We also did it with birch bark, which also became nice and flexible. Bark is also interesting because it has the same kind of lignin and cellulose.

J.V.: Oke great, That was really interesting.

T.V.: Good luck!

N.A.: We know that this year Valencia is the World Design Capital, and also that the municipality is organising this event. We have been to La Seda, to get introduced to Valencia's Silk Industry. In this map you can see which neighbourhoods we are focussing on. For example Russafa, but also the different venues that host the events, the FIMI Festival etc. And if we look at this map, we see the region of Valencia and its industries. So that is what we studied. Now we would like to know what your current and future plans are for the urban development of Valencia?

Aitor Alvarez: We have different projects and strategies for the city, I am not sure how to relate it to the fashion industry yet. Basically, Valencia is a city that has grown as much as it can. Because we are surrounded by important natural spaces, which means that we have a problem that we cannot grow as much as we want. But luckily the city is not growing so fast. Which means that now we are in a moment that the city is not growing that fast which means we can adapt. We are currently working on strategies that work inside the built city, instead of growing outwards. In the 90's the city grew a lot, there is a lot of space that we won over the orchards around the city. But currently we are at a standby phase.

N.A.: Why was the city growing in the 90's?

A.A.: It was a time of very big and fast development, not only about population but also economical growth. There was a big dependence on the construction sector. In that time we took a lot of floorspace, something that we would not do today anymore. Now we are working in different sectors that still have some space to develop, but we are doing little developments. Not so big as in the 90's.

Jesse Verdoes: So could you say it's more focussed on the quality of the project that of its size?

A.A.: Yes. It is focussing more on urban regeneration. Brown spaces for example. We have a very important project actually that we might be able to relate to your work on the fashion industry. There is a big industrial area inside the city that we are now working on to transform into innovation space, into an innovation district. That is something we do not have at the moment. We have something like La Marina in the harbour but these spaces are very little. And this place that I am talking about is 59 hectares, it is very big and has a lot of potential.

N.A.: What is it called?

A.A.: Vara de Quart. We are now working on a strategy to develop this place.

N.A.: They are changing it because it is not industrial anymore?

A.A.: It is industrial but there is a lot of empty, unbuilt spaces.

Adi Samet: So the industry did not really change or?

A.A.: The industries have mostly moved outside of the city, so there is a lot of empty space which is an opportunity for us to develop a new neighbourhood. We want to place innovation companies and educational facilities there. But also residential areas. We want to make a compact neighbourhood with a mixture of uses that is focussed on innovation so that it invites companies to come here and make an innovation system. This is the most important project going on at the moment in our city. It will lead to a lot of employment and jobs for the city, a big economic impact, and in that way it could also be connected to your project.

J.V.: Are these kind of developments also related to Valencia now being the Design Capital?

A.A.: It is a parallel thing. The World Design Capital is now, 2022. There are some projects that are trying to be long term. But these projects are very little. It is not a big implementation or strategy. This could be seen as complementary. For example the World Design Capital is planning a little space, that they also call Design District in La Marina, the port. But it is a little space, a little building. They want to place little design companies and studios and so on and make a little ecosystem. But it is very very little. Vara de Quart instead is a much bigger operation and will have a very very big impact on the whole city.

N.A.: In Vara, are you planning to also include other cultural or other sectors?

A.A.: So in Vara we are currently planning to have five different hubs on different subjects. But I don't know if they are already designed. They were thinking about new energies, agriculture, I don't know if there will be something about design but that could also be.

J.V.: That sounds really interesting. To explain a little more, we are going to do a collective project here which will be related to design. It is called Fashion House but we have yet to define what exactly that will be. We are looking for a site still and this sounds quite promising.

A.A.: The project will be very good for the city. It is more the less an improved version of the 22? District in Barcelona. It is the same concept. But the problems they had in Barcelona we don't want hahah, so it is an improved version. The impact we want to have is the same as in Barcelona.

N.A.: This morning we had a meeting in the Collegio de la Seda, they explained us how in the past the economy was very related to silk. Then it changed to oranges. Nowadays, what is the main driver for the economy in Valencia?

A.A.: That is difficult to say.

N.A.: Because you were also saying that cultural is in important sector right? But also the industrial one? Maybe not a specific sector?

A.A.: Maybe we could say that energy will be an important sector. We had an announcement last week that Volkswagen will have a very big battery factory in Valencia. It will also develop around it a very big industrial area related to energy industry. In Vara de Quart, they also want to develop things related to energy. But I don't know if it will be similar to the oranges or silk hahaha.

A.S.: How much is the municipality involved in turning specific areas, neighbourhoods, stores or streets to take part in small but year long events related to the design industry.

A.A.: There was not much difficulty.

Interview with Aitor Alvarez, from the Department of Urbanism, Municipality of Valencia

There was already a big network of stores, studios, companies etc. The problem in Valencia is that it is not packaged in a brand or…

A.S.: It is fragmented?

A.A.: Let's say needed some marketing. It was all there, but no one knew. So that is why the World Design Capital was useful for this. We had a long time that design companies were working here and have a big name. We also had a very important furniture firm, now it is trying to come back again but this is very difficult. Preparing the World Design Capital events was not that difficult.

A.S.: So when they plan their agenda they do not necessarily include you? Not meant negatively.

A.A.: No, no, no. They have been very autonomous. They have all our support. We did not have to make a big effort on planning on other activities. They just needed our political and administrative support to make things easier. The matter, the network was already there.

A.S.: What about districts that were used by the silk guilds etc, the craftsmen, the carpenters that were in use in the 18th /19th century and now probably changed their function into new buildings or neighbourhoods. Maybe you can tell us a bit more about this.

A.A.: Well that was actually centuries ago, when you go the El Carmen there are still some spaces like silk atelier etc. But you don't see it so well anymore. There are a lot of design stores etc, but you don't recognize the old buildings related to silk so good anymore. That was a very long time ago, ahahah. You can see some things in the green areas around the city. Maybe they told you in the museum. Because in those centuries, when silk was the main industry in the city. Everyone, in there house, also the poorest people, every family had silk worms in the house that they could then sell to the people. Every house had a special part in the house for the silk worms, structures for the leaves to feed the worms etc. I think it is the only thing that is still there from that time. The city has changed a lot.

N.A.: Yes, we think right now Valencia has changed a lot and it is not what it used to be. But can you tell us a bit more about how these neighbourhoods like Russafa has come up, now having stores etc.

A.A.: Russaffa is a special story, because it is the first space where gentrification was going on. And that was actually the origin of its development. Decades ago, it was a very depressed area next to the station. They were promised with security etc. The prices of housing etc was so low, that bars and studio's started to come in. Prices have been going up and people have started to refurbish the buildings and houses etc, and now it has become a very different, more expensive place.

N.A.: But was it planned?

A.A.: No, no, it wasn't planned. But it is true that at that moment the municipality decided to refurbish all the streets, make new spaces, new pavement etc. This also helped this process.

N.A.: Next to the station, there was this old factory that you redeveloped into a parc now?

A.A.: Ah yes, that park. It was all the railway facilities. It was a big space full of rail tracks, little factories…

N.A.: Was that also a project of the municipality?

A.A.: Yes, but also a state project because of the railway. That was a very big, and nice project. But only half of the space is done. (Shows map). Here you can see all this space was filled with rail tracks.
… (little break)…

A.A.: As I was telling you, this around here is the city centre, this is the station. Half of the city was crossed by the rail tracks. Over here, there was a big space for tracks, spaces for loading/unloading etc. Now we are planning a green park here. The trains will go underground. We will buy all the tracks. We will have all this big green space. All this space will be a big boulevard, and here a big park. But now only this part is done. In a few years we hope to do the next park.

N.A.: What are they using these buildings for (in the park)?

A.A.: There is very nice modernist buildings. They have different uses, there is one we use for cultural things, one for sports, one for social things. And there is even another one, one of the loading halls where the trains would come in and get fixed or something. One of them is just a roof and some columns. This is now used by the Valencian Institution of Modern art. It is a very important museum space and they will use one of these buildings. It is an important cultural spot for the city.

N.A.: Who is managing these buildings?

A.A.: The municipality. The municipality is managing this building but the Institution remains autonomous.

J.V.: I was wondering… The World Design Capital noted three neighbourhoods: El Carmen, Russaffa and El Cabanyal as the upcoming neighbourhoods, or the ones that were most related to design. Do you agree with that?

A.A.: I think Russafa, and El Carmen are the most important in this sense. Cabanyal is a very interesting place, it has a lot of history and a very distinctive character. Now it is becoming a little Russaffa, gentrification is also going on there, but is not exactly the same as in Russaffa and I don't know if it will become such an important design neighbourhood. Because here, houses are very peculiar, almost all the neighbourhood is houses and is protected because of the cultural value. So it is not so easy to have the amount of commercial spaces as in Russafa, there everything is commercial on the ground floor. But Cabanyal is very beautiful but it is not so easy to have a design street or… We will see in a few years I guess, hahaha.

N.A.: Going back to Vara, could you show us where it is?

A.A.: Yes, actually I have a little presentation that I can show. This is the place, on the western part of the city. It is full of abandoned factories etc. This is a simulation, it will be a kind of campus neighbourhood. It will be quite

dense, a mixture of spaces and uses, also with green spaces. There is also a rail track passing by that we want to buy and use for space. It will be very connected by train, metro etc.

J.V.: Are you planning on re using a lot of the old factories?

A.A.: At the moment… This is a very long time strategy. We hope that in the end there will be a big renovation of the buildings. Because these buildings are industrial, they are not energy efficient etc. Right now we are placing the basis. So with the urban planning, we will say all the rules for development. We would say we allow you to build this amount of square meters with these uses etc. From that moment on everyone there could say. Oke I take this industrial space and transform it to a new building, but this will be in 20 years or so. At the moment, people can temporarily use the buildings that are already there, but in the future all of them will be renewed. I think it will be a mix. From now, we have been talking to some companies who are interested of working there with a little invested. But we want to start them to work from next year on, and the municipality will be working there in parallel to renew the streets etc.

N.A.: So you are saying you are doing little interventions around the city. Also for the industry like Volkswagen. When they come are you planning to do some adaptions to the infrastructure etc.

A.A.: Actually Volkswagen will be outside of the city, but it will affect the city in the means of workers etc, but it will not have direct physical impact. But over there, we are planning to make new infrastructure in the streets, all the companies need more electrical power etc. These things we are planning it out now, together with the public spaces, parks but also new schools etc.

N.A.: You work in the municipality right? How far is that municipality? Around 50km from here?

A.A.: I couldn't tell you. It is quite big, but it is very big because of all the natural spaces around us that also belong to the city.

N.A.: Are they parks?

A.A.: We have three different ecosystems. We have a natural park here, it belongs to the city. It is like a 20 km long and its very nice.

J.V.: Was that lake always there?

A.A.: Yes, so they city was never really able to grow there. These are all rice fields etc, we cannot touch that. Then around the rest of the city, there is all the agricultural spaces that are also protected by law. These are very important cultural spaces for us and also economic. These roads around the city these are the limits.

N.A.: So those are the spaces for local consumption? Or why are they protected?

A.A.: They are protected because of cultural and natural values.

A.S.: And it's a big part of the economy.

Yesah Hwangbo: And for the orange trees maybe?

A.A.: Not here, because all the protected space comes from here till here. It is very big. Around the city it is mostly little vegetables. Some centuries ago it was cereals. But now its vegetables. Orange trees are mostly here on the north and some places next to the river here at the south, it depends on the region. Next to the lake is rice. And then we have another important natural space which is the old river. This is to the west, which is another space we cannot grow towards. And then we have the sea at the other side.

J.V.: What about the harbour? Because it has been expanding quite a lot.

A.A.: Yes it is expanding. Yes, it is quite a polemic. It grew from a small harbour to a very big one. It is not as the dutch port which is much bigger but for here it is quite big. People are questioning if it needs to be this big and it is also affecting the natural spaces at the south. But it is a very important space for the growth of the city. It is one of the most important ports of Europe and the most important in the Mediterranean.

A.S.: It is interesting that you cannot grow anymore, so you can only go up or down. It is an interesting condition.

A.A.: I think it's a global problem, because other places in Europe, Barcelona, have the same problem. We are all working on solutions that can recycle the existing city.

N.A.: And this linear park, that once was the river. Do you think over time this was a good strategy?

A.A.: Yeesss, of course. Next week it will be 35 years. Yes I think it is the most important urbanistic thing we have done in Valencia, it was a very good idea. We have problems with floods, because in autumn and spring we have very big and strong storms. That river was always flooding. The last big flood was in '57, a lot of people died. This is why they adapted the river and built the new design. With all the rest of the space, we made a public park. And now it is a very important space for the city, a reference for all the neighbourhoods. It is always full of people and there is always a lot of things to do there. Today we are actually starting the competition for the last part of the river. That means that it will finally be a 10 km long park. I would definitely invite you to visit the whole park, take a bike and…

N.A.: What are you proposing with this competition?

A.A.: At the moment it is posed to continue the existing park and connect it to Nazareth neighbourhood. In the future we are also planning to… this is one of the last places of the city which is still to be developed. We would like to have a big delta over here for the river, where it would also connect to La Marina.

A.S.: Is it an open competition?

A.A.: Yes, of course you can!

N.A.: I was thinking for the hospitality industry, do you allow to build high tower along the sea, and…?

A.A.: Yes, in fact, this new neighbourhood will be built with 30 story towers. It was first designed by Jean Nouvelle, he won the competition 30 years ago. He planned the towers and a big park. We have just started to develop it so in a few years you will

start to see the higher buildings.

N.A.: Yes, because I can see you have cultural institutions, a lot of public spaces, but maybe what is missing is the business area?

A.A.: Yes, that's it. We have a very big lack of office spaces in the city. The problem is that Barcelona and Madrid have the biggest market and demand for office space. That is not the case here so it is difficult to develop office space. But we want to try with Barruaa del Quar(???), and also this neighbourhood, we want to solve this problem, so that there can be bigger spaces.

A.S.: So the plan is not for residential use? Or for both?

A.A.: It will be a mixture. All the developments we are doing now have a mixture. We also believe in the 15 minute city. It will be an interesting area. … This place was also a very big industrial area related to the port. Then they also made this F1 circuit. It was a big spend but it didn't work.

N.A.: Yes for example, we are doing a collective project but also some individual projects. For example I am doing a foundation, like the Prada foundation or something like that. You know a foundation works to help art/ society? I was thinking, at the moment do you have some concentration of poverty in the city?

A.A.: Poverty… yes there are some neighbourhoods that are poorer. But it is not about poverty, more about security. At those places we try to improve the public space.

J.V.: I would like to know a bit more about the beach side. Are there any plans to develop it as a boulevard, or to make a better connection to the city centre?

A.A.: There was a plan many years ago, to make this avenue to the sea. This project was very polemic, because we had to destroy 1000's of protected, and very protected houses. It was another government. There was a big protest of people from the city, until the government said, oke this is a protected area, we cannot destroy it. So now it is all protected and we cannot finish it. So instead of taking this avenue to the beach, we are doing some different things now. Because in all these years, that it was not sure if the project would go and if the houses would be destroyed or not, there were a lot of problems in the neighbourhood. It became an insecure place. But now we are investing a lot in that area, we have renewed almost all the streets. We now have a very interesting project to make the space around the station big park. But also improve all the streets, make them pedestrian friendly, make them new, new squares. In a few years, it will be a new neighbourhood. But not in that way, that It will have a direct connection for cars etc. However it is a very connected place by public transport.

J.V.: I found it interesting because mostly with cities that are connected to the sea there seems to be an emphasis a bit more on the seaside, whilst here the centre is really where the emphasis is. I guess there is still a lot of distance but…

A.A.: No it is true that Valencia never looked to the sea. In fact, Cabanyal was another town many years ago. One and a half century ago it became part of the city but stayed quite independent.

N.A.: I think we have to wrap up as it is almost an hour.

A.A.: Yes, I would invite you of course to all these places. Also in Cabanyal, there are quite hipster places there, maybe you like it. But also you should visit the river. And then you can see that half of the people in the city are there. But we are also finishing an important project here, the pedestrian area around the silk exchange. Some years ago it was a big parking lot. Now it has become two squares, this week the work will be finished. It is very interesting to see how it has changed. Mainly this one: Rojas. It was very grey, parking… no one around, it has been completely transformed.

J.V.: Yes, we arrived there yesterday…

A.A.: Aha! Yes, on Saturday it is very busy there.

All: Thank you so much for your time.

On Valencian urbanism

Interview with Javier Pérez-Igualada, from the Department of Architecture and Urbanism, Polytechnic University of Valencia
May 28, 2022

Nigel Alarcon: Are you the professor of…

Javier Perez-Igualada: I am the director of the department of Urban Planning and Design. But we don't deal with design in any specific way, just the Urban Design and Urban Furniture and things like that. But you told me that you are interested in, something about urban development of the city or the urban context or something like that?

Adi Samet: Yeah, we are investigating the fashion industry in Valencia and at the same time we are developing a collective site, which is supposed to be a fashion house for our global thesis. We are in different groups around Europe, and the four of us will also have an individual contribution. So potentially we will have five theoretical sites here, they are related to fashion, but they are building types: a foundation, a beach resort, a hotel and a clinic and we each have some content about those, but its through the lens of fashion. But we are also architects and urbanists so… we have also been to the municipality today and talked to one of the people that worked there (Aitor Álvarez, Urban advisor). We wanted to know if there were some, what kind of changes and transformations that happened over the years that could be potentially related to fashion but not necessarily. Valencia was awarded design world capital of 2022 and there are a lot of events this year, and we were looking to get more information also about the strategies for the city, past factories and industry facilities that are no longer used and maybe now transformed into something, or being reused to accompany the growing industry of fashion, local designers, events, etc. its quite vague and not very specific but…

N. A.: Yeah, maybe you can share something about your experience with regards to the urban fabric of Valencia…

J. P-I.: Just general information about the urban fabric? To start with?

N. A.: Yes.

J. P-I.: Maybe it could be useful to go the place where we have a photograph of Valencia in 1966, and the current state. It's a better way to see the specificity of Valencia because in that photograph you will be able to see some of the highlights for the questions, for example, of silk in Valencia that was related to the silk trees that occupied the orchards in the medieval age, because it's something that is not well known.

all walking to the displayed photographs

J. P-I.: Here you can see the photograph from 1966, you can see the old city, just here, with the old river bed, now a large park, linear park, and here you can see the urban extension of 19th century here, and here you can see it is very regular, very similar to Barcelona, but on the smaller scale it integrated some little towns around the city, like this one that is called Russafa, it's a very.. its our small SoHo today, lots of cafes, etc. And the urban extension finished just here, and then we have the periphery that was built around the 70's until today. And here you can see the orchard around the city that occupied most of the territory with small houses around the roads and isolated buildings, is what they did to the orchards. This orchard was very connected with the silk in the medieval ages until the crisis of the silk, I think it was in the 18th century, and most of the paths, around the different orchards were planted with silk (Mulberry) trees, moreras in Spanish, and now all these trees have disappeared and there is no sign of them, and we have the vegetables, conventional orchard and in some parts, orange trees. And this orchard is threatened today because of the urban development because the city expanded all around with open planning buildings, isolated buildings and contemporary urban design, this ring and here. And then it came the big flood of 1957. In 1957 there was a big flood of the river Turia, causing deaths in the city, it was a great disaster, and then they decided to build this new riverbed, engineered riverbed. Here it was not completed; it was just part of it.

N. A.: At that time, they were also building that (pointing at the photographs)?

J. P-I.: Yes, in1966 they have built a part of the design of the new riverbed was just in the first months after the flood. So, in 1958-1959 they have approved the new riverbed in the south. It was called the South Plan. For the new riverbed. And then they started building it and in 1966 it was half of the layout. And here we have the polytechnic university and you can see that it was completely filled with orchards, there was nothing and this is the maritime town, La Cabanyal it's called. It was a different town from Valencia that was next to the harbor, the old harbor. The harbor has grown a lot, and even this small town called Nazaret lost the beach because of the road of the harbor in the south.

A. S.: they said that today Valencia had reached the limits of its urban fabric because they cannot take over anymore agricultural land.

J. P-I.: Yes.

A. S.: So, when you say, for example in 1966, they could still do that?

J. P-I.: No no, today there is a plan to preserve the orchards around Valencia, the historical landscape, and so its not possible to continue taking land to expand the city. And this is the city now (walking to the other map). And this is the city now.

N. A.: And do you have some part of the river here?

J. P-I.: Yes, here is a park called Parc dela Cabecera is the last part of the river of the old riverbed and here we have a part of the old riverbed, but this is the point where they interrupt the old riverbeds. And then they went to the south and this is a kind of artificial hill where the old riverbed is interrupted. And this is completely built, some urban highways have grown to the sides of the riverbed, so this also urban highway, a ring road really, that is completed with another ring road to the north. That is the limit to the orchards that will not be surpassed. Because parts of the orchards that you can see here, this part here or this part that still rests here, all these other orchards to the north, in Alboraya, are protected today.

A. S.: Do they play a big part in Valencia's economy?

J.P-I.: The orchards?

A. S.: Yes, the preservation of them.

J. P-I.: Yes, well there are different areas. For example, the north orchard is a rich orchard where most of the crops are still in production. But there are some parts that are in danger because they are mixed with industrial uses from the port and then part of the orchards is fragmented, isolated and separated from the rest of the orchards. For example, in this part, this is an orchard and only in this part there are crops but in other parts we can see car cemeteries and things like that. Here you can see how much has grown, the port in the south, this was a beach originally in the other plan and now its all full of containers. And here we can see the university that is now with its limits (boundaries) with the orchards as the protected landscape. Here we have the complex of the city from Santiago Calatrava, and this is the place where in some moments where all the industrial areas were demolished and transformed to Formula 1 circuit. That was kind of a strange operation for Valencia. The beach here, has grown also to the north and here you can see also how all the peripherical area with isolated blocks and contemporary urban design have been filled until this ring road here and the new roads in the north that arrives to here. All the north and this quarter have been filled and Valencia is a very dense city, very compact Mediterranean city, we don't have really low-density tissues, all of it is very compact city. There are some old industrial areas, this is Barra yes, this is one of the industrial areas, we have some industrial areas here, this one is related to the railways to repair the trains, this is Menta Valencia for food and people that trade in food, and this is an area that has been very controversial because its all the fun, logistic activities area. And this one was originally also an orchard and it was transformed by the port to create here an additional area for logistics. So, it has been an important movement from the neighborhoods and neighbors' associations against this project and it has stopped and now there is nothing there, just the roads.

N. A.: I read that you also teach urban development outside of the city of Valencia? How do you call this… the metropolitan area?

J. P-I.: We don't have in Valencia low-density tissues, in terms of the municipality of Valencia there is no disperse, but in the cities around Valencia there are areas with low-density tissues. For example, in the historic city of Torrent, we have typical compact Mediterranean city with a historical center, regular extension, and here you can see all this, is an additional extension of low-density housing. Single family houses, and it's a very large area, here we can only see parts of it but it's very huge of single-family houses with private plots. And this happens also in some other towns around Valencia but Valencia itself has no residential developments of low-density housing.

A. S.: And it is a municipality's agenda.

J. P-I.: It's a model that doesn't exist and there is no plan to create any low-density areas. In fact, the new plans for Valencia are of zero growth. So, there is urban regeneration but no additional urban extensions.

Yesah Hwangbo: The demands of new housing keep increasing inside of Valencia?

J. P-I.: Yes, in the towns around Valencia they have areas for extensions and in the period previous to the economic crisis of 2008, some of these towns around Valencia designed new expansions of housing in general around those areas. So Valencia as a city did not grow in population or in extension and the plan is to go on in this way so to avoid additional growing because it will require the consumption of the orchards and they are protected, but the cities in the metropolitan areas, that are about 30-35 cities around Valencia have still areas that have not completely developed for new urban extensions and for low-density areas, etc.

A. S.: so, you would potentially invest in transportation, to bring people from outside into the city, if they can only grow outside of the parameter and they would need to come in somehow, right? Even just to work, or during weekends?

J. P-I.: Yes, there is a metro line in Valencia that connects the main metropolis area. For example, Torrent has a metro line that connects with the central city and that happens with other cities around as well. There was an old railway line that was transformed in the 1980's to be a metro line. So, there is a connection through metro of all the main towns around Valencia. There is also a lot of conventional roads connections, for example, this one comes from private cash but there is difficulty, in the city center to park, there are a lot of restrictions, to avoid commuters that don't use public transportation.

N. A.: Each of us is also developing a specific building type and it could be in the city of Valencia or in the vicinity of it, for example, in my case, I am proposing to design a foundation, like the Prada foundation, and I was thinking that the idea is to somehow help the producers of textiles, clothes, shoes, etc. Do you have any industry around the city for textiles or shoes?

J. P-I.: Within a specific use of textiles I don't know. I don't know if there is any industrial area that is specific for textile. We have here what we call poligonos, industrial polygons, but they are not specialize in anything. Maybe there are some activities there related to textile but there is not a specific site that is just for this. For example, this is an area connected to the highway but have roads to Madrid, the highway that goes to the center of Spain, a very important avenue that is just in the center of Valencia. This area is the town called Quart de Poblet and this is where you can find some industrial activities along the service road parallel to the highway. Here we have the Coca-Cola shed that is very characteristics, one of the first large industries that was created here but there are lots of different activities, there is no specialized industrial area. Each one of this town, small towns, you can easily indicate industrial areas because all of them have iron or aluminum roofs so its very easy to see the contrast between the red roofs of the dwellings. This is a plan, for example, of Chirivella, another small town where you can see the industrial area and here in the middle this part of it, you can see the industrial area. You see that each city of the cities around Valencia has created its own industrial polygon.

Jesse Verdoes: We were also looking to the bigger region in this map, of the whole province.

J. P-I.: Yes, this is called the complete

Valencian community.

J. V.: And we were then looking into the profession industry, the leather industry and the textile.

J. P-I.: Yes, in the area of Elche and Alicante, those areas have a very important tissue related to industrial activity, maybe more than Valencia even. And this is an area that, do you know the territorial strategy of the Valencian Community? It's a document you can find easily on the internet. It's a document that identifies the functional areas of all the territory on the scale of the complete community. So, you can find there even the information about the question of the industry along the community. You can find identification of different industrial areas or functional areas that are basically in the metropolitan area of Valencia, around Castellon and Alicante they have a double system, a bipolar system between Alicante and Elche. It's a city near Alicante. It's a very interesting document for all the questions because it deals with all the elements of the urban systems.

J. V.: is there a historical or contemporary, like a strong relation between these towns and Valencia because of the harbor?

J. P-I.: Because of the harbor? No, not really. Valencia and Alicante have ignored themselves (each other) so they have not seemed to work together historically, I think. Valencia has always been the capital city of the community and Alicante has been a small city but with very dynamic and industrial city so maybe the industrial activities have been more important there, than in Valencia. Because Valencia has been more of the city for services, uses, commercial, political functions, etc.

J. V.: so, I guess that the focus here, if we go back to the fashion industry, its more on the consumption level.

J. P-I.: yes, here we have the consumption of fashion, the main shops in the center of the city, a place where the main shops concentrate. Today they are all around, of course. You can find ZARA everywhere, but here in the central city, the question of fashion we have had from the 1960's maybe the reference store in Spain that is called El Corte Ingles, do you know?

All: Yes

J. P-I.: The shop that has concentrated all of the activities in just one place. So, Valencia has El Corte Ingles and Alicante, some years later had also Galeria de Speciados which was the second department store in Spain, but it was finally disappear because it was bought by El Corte Ingles, and now we El Corte Ingles and El Corte Ingles (laughing). The rest of the shops, the small shops from different brands you can find them all around the world.

N. A.: I was also thinking, do you think in any of the areas of the city that have less growth in economic…?

J. P-I.: Its not a question that I studied, maybe you should get the opinion of an economist because this is not really a question that I can provide you information with. In urban planning and design, they have identified some areas that are for, to complete the current development without any additional extension. The more dynamic areas regarding completing the city, which is the idea today are, the area next to the hospital La Fe, the new district park and the new residential area where new buildings are built here, and here in another part where we have a commercial center next to the area of, and here we have some areas to complete. Then we have the new residential area that would be the final part of the river, just here in the place where the rest of the Formula 1 circuit is, and here they want to build a new residential area. But they are not industrial areas. For example, there is a very interesting development, have you heard of Las Naves?

All: No.

J. P-I.: well this is an area that is very dynamic because it has some old industrial sheds well recovered for cultural uses and it's a very interesting place to use for some initial activity that has been created a pool of creative activities, industrial and co-working activity and things like that.

N. A.: Do you know why this (Formula 1) didn't work?

J. P-I.: Yes, they did the race just one time. The problem is that this is a place that they had to pay a lot to the owner, and it was impossible for the municipality, and the moment the crisis appeared it was impossible to pay the fees for bringing here the races.

N. A.: And related to this area, that now they have canceled this project, are they going to do a restoration or something else here?

J. P-I.: well they are still studying it. The idea of the municipality of some associations to protect which is this area, as a connection between the green infrastructure of the city, for example, this big part of, this is a strategic area to connect to the south, with the area of the Albufera. You can see the lake of the Albufera, where we have the rice crops and an actual park that is also protected and this area is necessary because all of this part is occupied by industrial uses, so they needed this small window to connect the south with the green infrastructure of the city. Also, here, the end of the river, the new park here separating from the harbor, also allows a connection.

A. S.: So, as part of the education today, what do you encourage the students to explore about the city with relation to contemporary movements like culture, for example, I'm thinking back to the fashion. We are investigating architecture and urbanism through the lens of fashion for our generation at The Berlage, so we bring in daily life, cultural changes and shifts that happen and incorporate then in design and research. So today when you educate young urbanists, do you encourage them to explore anything contemporary that is happening in the city?

J. P-I.: Yes, we encourage them, especially in public spaces, also in new residential areas, but that is not really important today, the main and new interventions in the city are related to public spaces and we usually, year after year, we go and visit with our students of urban planning and design different places. First with some of the students in the first year we do a tour of the historical city center, changing to the and identify the three main urban tissues: the historical one, the extensions of the 19th century, and we also visit many times this area, where we have neighborhoods of public

housing that were built in 1970's and concentrated just here. And the one that has the most architectural qualities is called Antonio. It's the only place where we have single family houses combined with medium-sized blocks and towers. So, we take our students first to see different urban tissues that they study in class. Second, we always have visits to parks and public spaces of Valencia. For example, this year we have had this one to the central park, this one is not built but here in this half of the railway station is now built a central park by Kathryn Gustavson, very similar to fabric park in Amsterdam, because it's the same idea – to recover some industrial (areas), and here you can find also opportunities for uses, because there are these old sheds that were in the center of the docks for charging materials, have been reconstructed, in the area of central park because here was where the high velocity train built, and then some of those elements had to be removed and reconstructed in the parameter of the central park. So when you visit central park you will see that there are some long sheds, most of them empty, because they are awaiting new uses and all of them would be a good place for anything, I fact, one of them has been reused for the IVAM - Valencia Institute of Modern Art that is just here as a secondary site to show sculptures, to show.
So this was a general visit. We have visited Parc dela Cabecera which is one of the most interesting new urban parks, we also visit this botanical garden which is also interesting. Well we have to go to the beach many times to see all the new interventions here in the harbor, like this building from David Chipperfield residents and we usually show our students many different areas. And also, the areas that they must design each course. For example, some years ago we have proposed a project area before it became a municipal plan, and our students always visit many times the sites of their course.

N. A.: This morning they were also telling us.

J. P-I.: Yes, this will be underground and the new station and then the rest will be underground, and the park will be complete.

N. A.: And this will be also a park?

J. P-I.: Yes, it is a very interesting place because it's a very central area, it has an industrial history connected to the railway but now is a public space, very visible and very central.

N. A.: Do you have in mind any other areas that can be developed?

J. P-I.: Well we have this interesting area here, which right now it's just a parking, concrete and asphalt, right by the beach. This is an area of social housing from the 1970's here there is a void, an empty area but its all very close to some industrial buildings. This is called the docks. Historical and industrial building and is a heritage building because it's the same architect, the modernist, that built the central station, (name of architect), here you have some gardens and this is an area where you can see a row of restaurants and hotels. So this is a large space for opportunities connected to the old harbor, connected to the beach, the maritime promenade, and also there is something interesting that here, in the old harbor, some years before the crisis, here we have the America's cup for ships and yachts etc. the international competition and Valencia held the Americas cup and as a result of it some building were built here for activities related to the teams competing in the America's cup. And the building of Chipperfield was built at the same time as the main building of the competition. And this new way to exit to the sea was built at the same time. And this area around the old harbor are also called docks and this is really only a roof, its open. And here we have, I don't know how to say grooha

N. A.: a mechanical lift.

J. P-I.: Yes lift.

J. V.: Did they use it for something or is it just public space?

J. P-I.: its now a property of the port authority. From this line all the internal part, no, sorry. The port authority gave this area to the city, so the old harbor has been given to the city.

N. A.: so, they are just roofs and they don't have any use?

J. P-I.: they are like a big porch for people, skaters, use it when it rains, it's just a roof for multiple purposes. And here there is a man where you can find different pavilions that some of them were a part of the America's cup for the headquarters. Now some of them have been reused, one of them was transformed to, I don't remember, it was created by the owner of el cabanal, it's a supermarket firm in Valencia, that has food and shops in all Valencia neighborhoods and other cities in Spain and they have many activities, different from those of shopping. And one of them was to create a kind of start-up enterprises site in one of the buildings of the Americas cup.

All speakers: Greetings between speakers.

Paola Tovar: Thank you so much for giving us time to have this interview. Maybe we can quickly introduce ourselves.

Cristhy Mattos: I'm Cristhy, from Brazil.

Danai Tsigkanou: I'm Danai from Greece, nice to meet you.

Yini Lin: Hi Yini from Taiwan.

Mariano Caufano: Hi, I'm Mariano from Italy.

Linda Nobakht: Nice to meet you.

P.T.: And I am Paola from Mexico.

L.N.: Such a great group, all of you from different countries.

C.M.: Before we start, do you mind if we record the audio of the interview?

L.N.: No problem

C.M.: Great. Thank you.

L.N.: So how can I help you?

M.C.: Well, we are conducting research for our thesis development and our team is basically looking at the relations between fashion and architecture. In general, we are studying the region of Switzerland and in specific the city of Zurich. So basically starting from our general research into this world of Swiss fashion, we got to you. Today, we would like to have some information about the Zurich fashion scene and its general panorama, learn more about your practice, which we found fascinating, and maybe you could give us some architectural insights and suggestions, that can be useful for our further development. So we've prepared some questions for our talk.

L.N.: But before you ask the questions, I want to know why did you trust me? There are so many other designers that are more active than me in Zurich. Because as you may know, I'm Iranian and it's almost ten years since I live here in Switzerland. So as an Iranian, my background, my culture, my style, and everything, it was really difficult to find my place here in Switzerland. I know that's because you are working on your thesis in fashion, but I just want to know why when there are so many other amazing designers. And also there is Mode Suisse, I don't know if you know them or not, the platform for showing the Suisse designers, and their collections there and the director of Mode Suisse is always very interested in this kind of conversation, and collaborations with students, universities and everything. So for me, it was really interesting to know why me.

M.C.: Well, it was kind of spontaneous. We found your name on Mode Suisse, we saw your background, the exhibitions, and several shows you did between 2018-2020, which inspired us so we just contacted you. The fact you're coming from abroad and getting established in Zurich was even more interesting for us. As you heard, we are all foreigners as well, and we are in the condition of importing something that contributes to Zurich in a way. So I think that is actually an ideal situation as you can also share a little bit of your experience on how you got in as an outsider and how the system reacted because of that.

L.N.: I'm happy anyway, thank you for choosing me.

M.C.: So, let's start! Can you tell us about your brand? What do you do? How do you position yourself within Zurich and in general Switzerland?

L.N.: Okay, my brand is Lida Nova. Before I moved to Switzerland, I worked in Iran as a custom designer, and I studied art school fashion design and tailoring. I always felt that I have to leave Iran to be more successful in the fashion business cause at that time, it wasn't that popular to work as a fashion designer in the country. So this was always in my head. I met my husband, I fell in love, and then I moved here to Switzerland.

When I arrived, I had to start everything from scratch here, because the culture was different, the language was new, everything! I started working with Swiss fashion designers as a training, as a no paid job and I just tried to learn everything from the beginning. I was truly confused because what I found it was completely different from what I had in mind when I left Iran. Here you can see someone really well dressed, maybe with a luxury brand or whatever, but they try to hide it. They don't like to show off that they wear something expensive. On the opposite, people in the Iranian culture, like to show off, and even if two people meet together they try to dress nicely. They don't wait for a special occasion to dress up. So it was really different and most of the dresses I had, I couldn't wear them here although I tried to as I was confused with the culture. So Lida Nova wasn't accepted by Mode Suisse for the first two collections. I tried to improve myself to pass their jury and then I finally got accepted so I could show my collection on the platform. But even then, I wasn't sure about the style, the collection, and the design. I have to think about both the people here and my customers in Iran. That was really, really difficult because I work in both places, cities in Tehran and here. The things that I'm going to design for Iranian taste, Swiss people are not really interested in. At that point, I realized that during my designing process, the most important thing that I forgot was myself. What I really like to do, why I do it, and my concerns about Swiss and Iranian people.

So at the age of 40, I tried to get back to university to study fashion and get my Master of Arts and Design in Basel, as I knew that everything I learned back in Iran was completely different and more traditional and I needed to get more into the modern way. Everything that happens in fashion is new and the studies evolve all the time, so it was really good for me to go back. Of course, it was one of the hardest things I did in my life because I was 40, the oldest in the class, and I didn't have the same background as my classmates. Moreover, I'm not good with technology and everything. I'm really traditional, you know, the most everyday technology that I use is just my iPhone. I just try to do everything on my iPhone and I'm more into historical things. So everyone knew at least three or four programs, like AutoCAD and I was trying to do everything by hand or at least on my iPhone. So I get back to Mode Suisse and as they say, it was a strong comeback. My last collection before Corona was the best one as I received great comments and feedback. But after almost five participation in Mode Suisse, I can say it's still difficult to feel

welcomed. People are nice, don't get me wrong, but the connection between the people and other designers somehow, it's not there.

P.T.: Can I ask what is the process to get into Mode Suisse to be exhibited there?

L.N.: I had to send them my collection, and the photo shoot, and then they get back with feedback. So after two tries, I got into Mode Suisse and now I'm part of the official Mode Suisse designers. I don't need to present in front of the jury to keep my position with them. Through that, I'm in the place where photographers and stylists contact me to borrow clothes for photo shoots and other things. From the side of the media, I can say before Corona it was only the Interview Magazine and the Show magazine that were interested in my collection, and they were always more supportive. But the interesting thing is that both are not swiss based. So I don't get a lot of attention or support from them. The only person that I think truly supports me is the director of ModeSuisse.

C.M.: Thank you very much for your honest answer. So I would like to ask you regarding your physical store. Do you currently have one?

L.N.: No, I just work with boutiques here in Switzerland and only one in Zurich. Other than that, I have private customers. Most part of the selling is happening in Iran through a platform that works with Iranian designers. If you want, I can send you the link to their website. There I can sell more clothes cause of the currency exchange. That means that in Switzerland I can sell ten pieces, while in Iran 70 pieces. So even these ten pieces can support my whole cost because I make the collections in Iran. So, I start working here with the prototyping pattern, and then I sent the production to Iran because I also want to support my people there. But it's also technical as communication is easier because of the language.

C.M.: So just to double-check if I understood your process. You have your atelier in Zurich, where you design and create the collection, and then when you go to production, send it to Iran. And at the same time, you have pieces in specific boutiques in Zurich, and you accept private clients for more customized pieces.

L.N.: I go to Iran and stay there for a month or two. So in that way, I can also visit my family and friends that live there which I consider part of the process, to still have that connection with people there. The most hurtful thing is that the shop here takes 50% of it although they don't have any expenses. I just deliver everything to them and they sell them. And it's a pity because in Iran I pay only 30%. But it's okay, 'cause, I don't have that connection with the owners of the boutiques here myself.

C.M.: On your website, there are garments and accessories as well. So those are directed to the Iranian market? How do you work with your online page?

L.N.: You want to know what is the story behind the accessories or how am I selling them online?

C.M.: Actually, I think my question is more about the audience of the products you have online.

L.N.: The products I have on the Iranian-based website I mentioned before, don't exist as an online shop on my own website because I don't work in large quantities. So it's a slow fashion unlimited edition. They are not that many so I'm not that interested to export them here, and I want to keep it in that. Maybe it's not only about being sustainable but also cultural. In Iran is really important for people to wear something that not everyone has. So when it's more than five-ten pieces, it's less attractive for them. Moreover, the economic and political situation in Iran empowers people to support local fashion designers. So in general, we don't have fast fashion in Iran, at the same level as everywhere else in the world. It's maybe two main brands and that's it. People have this in their culture that they truly want to wear something that is unique, that has a story to tell, and it's in a limited additional quantity.

C.M.: Thank you, that's clear now.

D.T.: Regarding also how you're putting your collections out, are you following seasonal collections? Are you having your own pace when you're introducing the collection to the audience? How does it work?

L.N.: Before, I did two collections per year, and then I decided to do only one collection per year which I presented always in September. But I'm going to move the season to February, so it's going to be seen now/ buy now, for spring and summer. Because again, it's not my fault. Iran is my country and my heart is there. So I always put the Iranians first, and consider the best season for them to buy the collection. For me, it's not about just the business, I'm not a good businesswoman at all, it's all about my feeling and my heart that ensures that people can buy and wear all of my designs. Now that I move to the February season, and it's only one collection leaves me a lot of time to think and work on really good quality material. I don't like to rush anything. So, yeah, just one collection period.

D.T.: The fact that every February you're taking out a collection for the whole year, does it affect also your design?

L.N.: Actually, it's difficult to have one collection per year and to find active content for social media. That's a lot of stress! It takes almost two weeks that I can be thinking about this Instagram thing, it's truly stressful for me. I can post every day whatever I want on my private page, but when it comes to a business page, I just struggle and I'm thinking, is it right to do this? Is it right to post this? When I only do one collection, I always have to look for the correct content to post, which can have an influence during the whole year. But, as I said, usually in between there is the stylist, the photographer, that they always request things for shooting and they give me some material. But in comparison to other designers that do two collection periods, my page is not that bad! In the end, I don't know, it was my passion to do this job and I also like living! I don't want to doubt myself in the fashion world which can be truly stressful and mean as well.
P.T.: Before you were mentioning about how Switzerland in general is embedded in this idea of technology and also in your experience, that a lot of people use technology to produce fashion but then you are like this outsider that still wants to be traditional. So I'm wondering how you see the future of textiles. What do you

think about the possible technology and these ancestral techniques will merge at some point? Or do you think they can coexist? Or how did you feel about the future of textiles?

L.N.: What I experienced during these past two years because of Corona, is that there was a big discussion about technology, new textiles, and the new connection between technology and fashion before Corona. But now I think that people are really more into the craftsmanship. They prefer to meet the artisans, work with them, to support them. I think actually it's more about the details now. The craftsmanship that it was never been like this. I think all the talk about fashion and technology is still there as on how to present your shows and yourdigital presence, but regarding the textile, I think it's the feeling, the history, the worth of fabric, the process, all those difficulties that someone passes to create something that truly works. Because we are also talking about being sustainable, I think people want to have something, not just for the sustainable material, the sustainable fabric, but its sustainable chain. I also think it's the way of consumption and how you create a piece that lasts maybe not forever but at least for ten years.
So it becomes important the fact that you are not going to buy a Chinese fabricated piece but rather one in high quality. I don't think we can get that quality just from the textile and technology. Maybe I'm not the right person to say that because of my relationship with technology.

D.T.: Two more questions and we're done! Mentioning technology, I'm wondering if you're having your own show for each collection or if you only introduce them through social media?

L.N.: I present my collections in Mode Suisse but I think it would be nice to do it more privately. At some point, I want to do it in my own home and tell my story. I don't want people just to come, see the collection, and say goodbye. I want to tell them the story, to have a cultural event. I want to have, Persian music, maybe also a Persian dinner, or anything related to my culture so people can get more connected to me. And this is more important for me.

M.C.: Why at home? As architects, we are very fascinated by this, why home? Do you think the domestic space has a sort of value in terms of proximity? Why has the show at home and not just rent a space?

L.N.: It's my home! I'm my best, I have self-confidence here and this is the place where I have the feeling I'm in Iran. So it's feeling truly home and strong here. I invite people to come here and be my guest, so I think the story is different. And of course, I cannot invite 100 people here, but I can invite 30 people and tell them this is me! I think my audience didn't get this chance to get to know me because till now they didn't take the steps to talk with me, to understand me. I want to do it in my home, to tell them truly who I am and where I come from, and what is the story behind my collection. It's really important for me that people know that it's not only about making a collection. When I make a collection, of course, I have inspiration. Sometimes the Shira cities, sometimes Fahan cities, it's about something cultural that I want to communicate with the people and let them ask me, why do you choose this name for your collection? What is the story behind it? That's why I would like to do this at home in a way that I want to do the presentation of the collection with a story, with a film, a movie, music, everything. So everything connects together.

Y.L.: As far as I know there is a Fashion Week happening in Switzerland. How does it work? Is it a big deal for Suisse people and the regional fashion industry?

L.N.: In Switzerland, we don't have Fashion Week. Mode Suisse is the only platform for Swiss designers that twice a year they can show their collection there. They also need investors to help them present this event that lasts only one day, that's it. And even the people you may be expected to see in fashionable clothes because it's a fashion event, no. They care more about going to nature and being healthy rather be fashionable. How many times a week do you go jogging, running, or swimming? What do you eat? Are you vegetarian? These questions are important here, but how you dress, no, it's not their concern at all. They couldn't continue Mercedes Fashion Week here because people were not interested and everything was really expensive. The costs are really high. I think that the only people truly interested, are all foreigners. The Italian, the Spanish people, everyone except the Swiss people.

C.M.: Following this question. Downtown there's one of the most expensive streets with all the luxury brands, do you think that it's more foreign-oriented commerce?

L.N.: It's interesting because in front of the Louis Vuitton, Gucci, and Cartier shops there's always a line of people that they wait to get in and it was actually really painful because during the corona the luxury shops, they stayed open and the rest of the shops had to shut down. There are more important things and the first thing you cannot believe is that this line of people in front of Louis Vuitton, Gucci, Cartier, and all luxury brands is there. And I think, no, those weren't even Swiss people.

M.C.: Do you think there is any place in Zurich for emerging fashion practice? Is there a specific neighborhood where all the emerging practices are located? Is there any kind of network?

LN: Are you coming to Zurich? You have to go to Viadukte! I can send you some names and links about the fashion designer there and actually there is a Swiss Japanese designer that she's really famous here. I think it would be nice for you to meet her.

C.M.: Thank you. That will be amazing.

M.C.: We're very glad you made time for us. Thank you.

All speakers: Thank you so much for your time.

L.N.: Thanks for meeting you all.

M.C.: We're going to write you an email with our projects at the end to show you what we created!

L.N.: Have a nice time here in Zurich. Thank you.

All speakers: Thank you. Bye!

Cristhy Mattos: Nice meeting you! Before we start is it ok with you if we record this conversation?

Rosemarie Amacher: No problem

C.M.: Thank you. To begin with, let's introduce ourselves, I'm Cristhy from Brazil.

Danai Tsigkanou: Danai from Greece.

Mariano Caufano: Mariano form Italy

Paola Tovar: Paola from Mexico.

Yini Lin: Yini for Taiwan.

R.A.: Hi all, I'm from Switzerland and my name is Rosemary.

C.M.: Could you tell us what you do and a little bit of yourself?

R.A.: I'm a Couturier for about 43 years now. I'm making dresses for a high-level clientele with textiles made here in Switzerland. All textile patterns are made with the old block prints from Glanderland from the archive that dates back to 1800. We reuse these blocks to remake patterns for dresses for people who can afford to buy them.

PT: Is this archetype? Available to the public or it's only for designers to access this article with.

R.A.: The access is public. Behind our Swiss textile association, we have a big textile and graphic collection dating back from 1943, after the Second World War until 1995, 2000. At that point, digital printing started, which we don't include in our collection. Now we start to produce all materials as digital prints cause with this technique you can have a two-sided print. In the way, they did before you could have a print only from one side of the textile, as the color went through. You could have seven or eight colors of print which made a big difference in the value of the fabric. Much more valuable than the clothes we're wearing now!

Y.L.: where do most of the textiles come from in Switzerland?

R.A.: They are from many provinces. In Switzerland, we had a very big tradition of good textiles and good waving that we were sent to Paris, which has taken a lot and still takes from Forster and Schlepper. Textile is all about the craftsmanship of good silk but in the journals, you can only see the name of the designer. They forgot who made the textile and that there is a person behind every pattern. And this is what you have to change in your life. Like in the film you get all the names, at the credits.

D.T.: And as for the dresses, do you do both the design and the production for your clients?

R.A.: No everything goes through our couturiers. They have to follow training for three years and after that, they either work with a jacket or they do dresses or they do evening clothes. These ladies sew like in the old days and here we sell clothes that we don't think it's enough good to collect.

C.M.: For instance, you were showing us this drawer.

R.A.: This textile it's done like (block printing). This is not a typical print and it's done very beautifully by hand probably by a couturier somewhere, but it's not very well done and it's made maybe for a lady. It's a four-color print.

D.T.: And about their training. Do they have that in Switzerland?

R.A.: Yes, we have this kind of apprentice stuff in Switzerland with seven tables, they sew and we do all by hand.

P.T.: So then all the dresses and all the products that you made are made in Swiss.

R.A.: Yes, the whole circle from the beginning. So, I know where the silk comes from. We even started to produce silk in Switzerland again, besides Portugal. Then we can really answer where it comes from. Then we print on the materials, even if we do them digitally. So, the place they make the scarfs of Hermes and of other brands they know how they make the colors they use, and if they are toxic. Also, we know the people that make the design by name. This is something that we have to start from scratch! It's similar to the olive oil in Italy, I know every tree and person that helps me. We do it by ourselves and we don't put any toxins into the earth. So we do everything biological. We all registered for funding from Europe and that is how we get some money back in order to do it properly. And this is what we have to do with textiles too! The blockchain has to be part of how we do the printing on fabrics. We start from nothing and use these blocks. We even have the old design of the old print that we reuse. But when we reuse it in a new type of design, we change it a little bit. When we do it by digital print, we are not completely following the wooden blocks' design.

C.M.: But then when you do digital printers, you also pay more attention to the type of color.

R.A.: And where the water goes exactly? For instance, the rest of this oil turns into biogas.

C.M.: And for colors with a water base?

R.A.: We do that properly and then brands like Hermes are behind, the big companies starting to be behind.

C.M.: It's amazing that your association is also making this change for the big brand to follow.

R.A.: Primarily everybody comes here and looks at the prices and they think 290 is expensive. This is the problem that started in Germany. All these crafts are underpriced. People don't know anymore what's the worth of something and this is your generation's problem now. You have to explain what the product is and not do any more marketing around the explaining.

P.T.: You were talking about the silk procedure or technique in Switzerland that moved a bit far away and right now it's increasing again. Can you tell us a bit more about that?

R.A.: In 1860 they were a disease that killed most of the silkworms. So they start dying all over Europe. We didn't have antibiotics in those days and we didn't have something like they had with the bees. Now we have another bee that we can compensate for. So maybe we solved this problem with the bees, but these days we don't actually see it anymore. Around 1940 and during the war they started increasing in Italy with the aid of robots. It's this kind of toxic addition that makes everything grow faster, but the worms

don't like this, and also the trees, the mulberry trees, don't like it. Now we have biological farms so we can start to redo silk even in Europe.

Y.L.: Where are those farms?

R.A.: There is an association with Silk, you see, it's about 16 farms already in Switzerland, and one in the south of Italy. They start to sell eggs around Europe. You have to start thinking to do something besides polyester! The biggest garbage is wearing polyester.

M.C.: You were saying before that all over Switzerland there are manufacturing centers for textiles you were listing some of them can you just tell us a bit more?

R.A.: There is a company in some columns. There is one more company that produces everything in China, and they design very little here. Also, there is a lot that they don't produce here anymore. There is a Swiss Tool that they still produce here and one of the machines used during the process. They do this in England, Switzerland, and China, of course, but the problem starts now with getting things from China to Europe. With transport getting more expensive, we have to start rethinking how we can do textiles with linen. We have to plant the Genestra and also silkworms which are not so difficult to do. But you have to be clean and you have to not use toxic substances. So what did you say you're studying?

M.C.: Architecture.

R.A.: In architecture, there are now lots of textile types, even in the ceilings, in the cement. They do lots of artistic things from the textile rethinking in cement. But cement is terrible. You have also to rethink what kind of materials we use.

M.C.: Yeah, I know that's for sure.

R.A.: I just read now a book about plastic. But it has to start with us. We have to say no.

M.C.: Do you think that Zurich or in general Switzerland needs a place where all the manufacturers, all the locals, the artisan can go? Like a center. Imagine having them in a skyscraper.

R.A.: Right now we have them in a depot. But our stuff is not for a depot. Our stuff is for you!

M.C.: Should it be like a museum?

R.A.: It's not a museum! We have about 613 in Switzerland and a curator is too much sophisticated and keeps the things inside but we have to open up our deposits. We have to let you watch in a different way from a museum, I think this is really old thinking. We should stop this because we have too much in every country and in every town, there is a little town museum with all the same things as in the other towns that you cannot touch them you cannot feel them.

M.C.: Should it be more like an archive that you can visit?

R.A.: Archive! That's what we used to have in Switzerland 100 years ago, archives for textiles and things but they are now museums. The intellectual studying of being a curator is not to give it to people, but to keep it for 2000 years. But who will use it in 2000 years?

M.C.: Indeed, so a young designer can go there and touch it.

R.A.: You have to hear the silk and the sound it, you have to even smell it! Also in the buildings, we have to go back to simple things that don't last just for 30 years. How naive to build a big building just for 30 years? But that's what everybody wants because you make more revenue and we do that in Switzerland. We do big houses now and they built them for around 30 years then they say it needs to be renovated, so they empty the whole house. Why? To get more expensive, to get more money just for revenue that those people spend money into. But why do we need more?

C.M.: What you said about our generation that doesn't know anymore how to actually feel the quality of the material is 100% true.

R.A.: If someone would ask you what she's wearing? You wouldn't know! But my mother knew what she was wearing. She probably handmade it herself or she knew where it came from. We used to have four Etiquette into a dress where you could read the designer's name where was it sold and all these kinds of things that were adding more value to it. We're so expensive now that in order to get rid of all this mess we need all this plastic. If the companies had to pay for what they produce in plastic it would never be that cheap. But people are not paid well, they don't even have enough money to eat, they live together with 15 more people and those are the conditions where they produce this stuff. Why do we close our eyes to this?

C.M.: And also the difference that we see in how long the clothes that we buy now last. On the other hand, the clothes we have from older generations last more than one or two years.

R.A.: It's like a buying rush, like buying a drug. If you have a bad mood, you go and buy yourself a new scarf or new shoes.

M.C.: Do you know about Mode Suisse? Do you think in general that the young designer here in Switzerland is part of something that it's growing?

R.A.: Young people think they are designers and they can make it by being part of this Mode Suisse. My opinion is that these designers just produce clothes and they don't have the money for marketing. They only have support from their families to produce these pieces. But now for buying or making clothes, you need so much money. You might be better than the wonderful designer of Hermes but the reality is that you are nothing. To have your own brand with your own name is so hard and it needs at least 43 years here in Switzerland and works 16 hours a day. I can only work for ten hours. Moreover, to contain this for a long time and achieve a good life, with your own house, your own garden where you can have your hobbies it's so hard. And I think if we don't give Mode Suisse money to make a silk association, it won't happen. Of course, new people come but nobody will give money to clothes anymore. Look how the people look at this lady. Also, think about transportation the train from Amsterdam would be 12 hours more or less but you choose the cheapest plane to come here but this needs to change. This shouldn't be the norm anymore.

C.M.: Yeah, you're 100% right.

D.T.: Any last questions?

R.A.: Why did you say you want this interview?

C.M.: We are architects and we are doing a post-master program our thesis looks into the fashion industry through the lens of the situation in Switzerland so with this interview we would like to understand more about it.

R.A.: They still train young people to be textile designers, to be technical, to be everything. But in the end, most of the companies don't pay well in Switzerland. In Ticino, the girls come every day from Italy and they don't pay them more than 2600 when the minimum loan in Switzerland is 4300. And even we don't have the minimum loan, especially in textile here in Switzerland that we considered a rich country. For foreign Italian, is okay to pay 2600. So, the stock went down from the bank and so the money went down and the people I know how rich they are and I have clients who care more about the money.

C.M.: Thank you for sharing.

R.A.: Thank you very much. I have never been to any of the countries that you're coming from but only to Greece and Italy. We import from Brazil cause of the good quality but I don't have any contact with the rest. Thank you so much.

All Speakers: Thank you so much.

1. “Abfallverwertung & Entsorgung.” Accessed September 08, 2022. https://www.stadt-zuerich.ch/site/umweltbericht/de/index/rohstoffe.html.

2. Aeon. “The End of a World of Nation-States May Be upon Us | Aeon Essays.” Accessed September 16, 2022. https://aeon.co/essays/the-end-of-a-world-of-nation-states-may-be-upon-us.

3. Aeromine. “Aeromine.” Accessed December 18, 2022. https://www.aerominetechnologies.com.

4. “Ananasleer, Plastic of Schimmels: Hoe Duurzaam En Groen Zijn Leeralternatieven?” Accessed January 17, 2023. https://www.volkskrant.nl/beter-leven/ananasleer-plastic-of-schimmels-hoe-duurzaam-en-groen-zijn-leeralternatieven~b586a74e/?utm_campaign=shared_earned&utm_medium=social&utm_source=copylink.

5. Andreas, Ruby, and Gili Mónica. Lacaton and Vassal. s.n, 2007.

6. “Approximate Weight of Goods.” Accessed September 19, 2022. https://rocketmf.com/en/weight#tab-4.

7. “Architekturbüro Bosshard Und Partner | Rote Fabrik Zürich.” Accessed September 24, 2023. https://bosshardundpartner.ch/de/projekte/umbau-sanierung/volksschule-kirchenfeld-bern.

8. arrival.com. “Arrival | Van.” Accessed November 16, 2022. https://www.arrival.com/world/en/topic/van.

9. Belvedere, Berny. “Nation-States vs City-States.” Arc Digital (blog), August 29, 2017. https://medium.com/arc-digital/nation-states-vs-city-states-a44b8510a73a.

10. “Berlin Aims to Become Timber Construction Center.” Global Wood Markets Info, April 8, 2019. Accessed January 17, 2023 https://www.globalwoodmarketsinfo.com/berlin-aims-to-become-timber-construction-center/.

11. Chen, Michelle. “Worker Cooperatives Are More Productive Than Normal Companies.” The Nation. March 28, 2016. https://www.thenation.com/article/archive/worker-cooperatives-are-more-productive-than-normal-companies/

12. City Parks Blog. “Pedestrian and Park Planning: How Far Will People Walk?” Smart Cities Dive. Accessed November 4, 2022. https://www.smartcitiesdive.com/ex/sustainablecitiescollective/pedestrians-and-park-planning-how-far-will-people-walk/24937/

13. ClarkAugust 9, Justin T., 2015, and 12:00 a m Share on Facebook Share on TwitterView Comments4. “The City-State Returns - The Boston Globe.” BostonGlobe.com. Accessed September 16, 2022. https://www.bostonglobe.com/ideas/2015/08/08/the-city-state-returns/rmuGzOlxbOzipwz8T45b1I/story.html.

14. “Construcción y Mantenimiento de Puertos y Desembarcaderos Para Buques Pesqueros.” Accessed September 19, 2022. https://www.fao.org/3/v5270s/V5270S09.htm.

15. “Current - Berlin Biennale.” n.d. Accessed April 14, 2022. https://www.berlinbiennale.de/en/news.

16. Dasgupta, Rana. “The Demise of the Nation State.” The Guardian, April 5, 2018, sec. News. https://www.theguardian.com/news/2018/apr/05/demise-of-the-nation-state-rana-dasgupta.

18. Edwards-May, David. “Map of the European Inland Waterway Network.” Map. TRANSMANCHE CONSULTANTS, 2018.

19. EFFRA. “Made in Europe - State of Play,” May 19, 2020. https://www.effra.eu/made-in-europe-state-play.

20. EURATEX. “Facts & Key Figures.” Accessed January 17, 2023. https://euratex.eu/facts-and-key-figures/.

21. Euromediterranée. “The Euroméditerranée City.” Accessed January 16, 2023. https://www.euromediterranee.fr/en/euromediterranee-city.

22. European Commission. Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions. Sustainable and Smart Mobility Strategy - putting European transport on track for the future. COM(2020) 789 final. Brussels: , 2020. https://eur-lex.europa.eu/legal-content/EN/TXT/

23. Eurostat. “Statistics Explained.” Statistics Explained. Eurostat, March 2021. https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Population_projections_at_regional_level.

24. “Fachplanung Hitzeminderung - Stadt Zürich.” Accessed October 24, 2022. https://www.stadt-zuerich.ch/ted/de/index/gsz/planung-und-bau/fachplanung-hitzeminderung.html.

25. Faife, Corin. “The Rebirth of the City-State.” How We Get To Next, April 12, 2016. https://www.howwegettonext.com/the-rebirth-of-the-city-state/.

26. “Germany: Refashioning Discarded Fabric – DW – 05/11/2021.” Accessed January 17, 2023. https://www.dw.com/en/germany-refashioning-discarded-fabric/video-57459061.

27. Gindroz, Ray, David R. Csont, Karen Levine, and Urban Design Associates, eds. The Architectural Pattern Book. 1st ed. New York: W.W. Norton, 2004.

28. Government of the Netherlands. “How Do I Benefit If a Product or Service Has a Certificate?” Government.nl. Ministerie van Algemene Zaken, June 17, 2016. https://www.government.nl/documents/questions-and-answers/how-do-i-benefit-if-a-product-or-service-has-a-certificate.

29. Haus der Statistik (Berlin, Germany). 2020. Statista : Towards a Statecraft of the Future : Kw Institute for Contemporary Art = Staatskunst Am Haus Der Statistik : Zentrum Für Kunst Und Urbanistik Kz/u. Edited by ZK/U - Zentrum für Kunst und Urbanistik (Berlin, Germany) and Kunst-Werke Berlin. Zürich. Switzerland: Park Books.

30. “How Tax Havens like the Netherlands Are Draining Developing Countries of Precious Public Funds.” Accessed April 26, 2022. https://www.opendemocracy.net/en/oureconomy/how-tax-havens-netherlands-are-draining-developing-countries-precious-public-funds/.

31. Huit-Six. “Marseille: Grit and Grandeur.” Business Traveller. Accessed January 16, 2023. https://www.businesstraveller.com/features/marseille-grit-and-grandeur/.

32. “IG Rote Fabrik - Rote Fabrik.” Accessed September 6, 2022. https://rotefabrik.ch/de/akteure/ig-rote-fabrik/#/.

33. Intercultural cities programme. “Valencia, Spain - Intercultural City - Intercultural Cities Programme - Publi.Coe.Int.” Accessed January 17, 2023. https://www.coe.int/en/web/interculturalcities/valencia.

34. Kering. 2021 Universal Registration Document. Annual Financial Report - Integrated Report. Paris: Coté Corp, 2021.

35. Kleiderly. “Mission.” Accessed September 16, 2022. https://www.kleiderly.com/mission.

36. Kotkin, Joel. “A New Era For The City-State?” Forbes. Accessed September 16, 2022. https://www.forbes.com/sites/joelkotkin/2010/12/23/a-new-era-for-the-city-state/.

37. Labfresh. “Fashion Waste Index.” LABFRESH. Accessed November 3, 2022. https://labfresh.eu/pages/fashion-waste-index?lang=en&locale=en.

38. Las Provincias. “Valencia Será Miami En 2050,” July 25, 2019. https://www.lasprovincias.es/comunitat/valencia-prevision-meteorologica-miami-2050-20190725101818-nt.html.

39. Lucassen, Jan, Tine de Moor and Jan Luiten van Zanden. “The return of the Guilds: Towards a Global History of the Guilds in Pre-industrial Times.” International Review of Social History 53, no. 16 (2008): 5-18. https://www.jstor.org/stable/26405465?seq=4#metadata_info_tab_contents.

40. Luke. “The Fabric Weight Guide: Materials, Calculation.” Hero and Villain Style (blog), August 5, 2020. https://heroandvillainstyle.com/fabric-weight/.

41. Lycée Edouard Herriot. “CAP Métiers de la mode vêtement flou.” Accessed January 17, 2023. https://lycee-edouard-herriot.com/cap-metiers-de-la-mode-vetement-flou/

42. Marcellin, Frances. “Upcycling on a Grand Scale.” World Construction Network (blog), November 6, 2019. Accessed October 14, 2022 https://www.worldconstructionnetwork.com/features/upcycled-buildings/.

43. McKinsey & Company. “Organizing for the future: Nine keys to becoming a future-ready company.” Mc Kinsey. January 11, 2011. https://www.mckinsey.com/capabilities/people-and-organizational-performance/our-insights/organizing-for-the-future-nine-keys-to-becoming-a-future-ready-company

44. McKinsey & Company. The State of Fashion 2019. London: Business of Fashion, 2019. https://www.mckinsey.com/~/media/mckinsey/industries/retail/our%20insights/the%20state%20of%20fashion%202019%20a%20year%20of%20awakening/the-state-of-fashion-2019-final.ashx

45. McKinsey & Company. The State of Fashion 2020. London: Business of Fashion, 2020. https://www.mckinsey.com/~/media/mckinsey/industries/retail/our%20insights/the%20state%20of%20fashion%202020%20navigating%20uncertainty/the-state-of-fashion-2020-final.pdf

46. McKinsey & Company. The State of Fashion 2021. London: Business of Fashion, 2021. https://www.mckinsey.com/~/media/mckinsey/industries/retail/our%20insights/state%20of%20fashion/2021/the-state-of-fashion-2021-vf.pdf

47. McKinsey & Company. The State of Fashion 2022. London: Business of Fashion, 2022. https://www.mckinsey.com/~/media/mckinsey/industries/retail/our%20insights/state%20of%20fashion/2022/the-state-of-fashion-2022.pdf

48. Melhuish, Clare, Pierre D’Avoine, and Pierre D’Avoine Architects, eds. Housey Housey: A Pattern Book of Ideal Homes. London: Black Dog Publ, 2005.

49. Museo y Colegio de arte Mayor de la Seda Valencia. “Museum.” Accessed January 17, 2023. https://www.museodelasedavalencia.com/en/museum/.

50. National Park Sevice. “The Secretary of the Interior’s Standards for the Treatment of Historic Properties.” NPS. October 24, 2022. https://www.nps.gov/orgs/1739/secretary-standards-treatment-historic-properties.htm

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."

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.

Fashion House Pattern Book

The Berlage Center for
Advanced Studies in Architecture
and Urban Design

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.

Table of Contents

I. Introduction
01. Ethos: What is Fashion House? 7
02. Mission Statement 9
03. About Pattern Book 11
04. The Four Core Parameters 13
05. Glossary 15

V. Governance and Operations
01. How to use this manual 25
02. Fashion House Governance 27
02.01 Governance Model
02.02 Organigram
02.03 Committees
02.04 Advisory Board
03. Fashion House Members 31
03.01 Eligibility
03.02 Benefits
04. Fashion House Management 35
04.01 Investment Policy
04.02 Employees
04.03 Revenues, Expenses and Profits
05. Fashion House Role and Responsibilities 39
05.01 Onboarding and Training
05.02 Production
05.03 Services
05.04 Ethical Position On Sustainability
05.05 Commitment to Customers and Members
05.06 Environmental Sustainability
05.07 Economic Circularity
05.08 Transport
06. Fashion House Working Hours 45
06.01 Contribution to Nightlife

IV. Certifications
01. Fashion House Certifications 49
02. Certification Parameters and Categories 51
03. Certification Types 53
03.01 Universal Certifications
03.02 Discretionary Certifications
04. Certification Protocols 65
05. Coding System 67

II. Toward the Red Thread
01. Intro - from Consumption to Waste 75
02. Climate 85
03. Raw Materials 89
04. Production and Manufacturing 97
05. Consumption and 'Waste' 101
06. Infrastructure 105
07. Population and Demographics 111
08. Pilot Locations 115

IV. Design and Implementation
01. How to use this manual 149
02. Site Selection 151
02.01 Real Estate
02.02 Public Transportation
02.03 Accessibility
02.04 Accommodating Changing Climatic Conditions
03. Site Design 155
03.01 Urban Anchor
03.02 Context
03.03 Public Space
03.04 Natural Features
03.05 Art
03.06 Facade
03.07 Signage
03.08 Logistics
03.09 Parking
04. Building Design 163
04.01 Space Tactics
04.02 Ground Floor
04.03 Entry
04.04 Lobby
04.05 Collection Points
04.06 Fabrication Spaces
04.07 Working Spaces
04.08 Common Areas
04.09 Educational Spaces
04.10 Eatery
04.11 Circulation
04.12 Service Space
05. Building Components 179
05.01 Equipment
05.02 Lighting
05.03 Climate Control
06. Means & Methods 183
06.01 Heritage
06.02 Demolition
06.03 Construction Techniques
06.04 Building Materials

Appendix
01. Program Matrix 191
02. Protagonists 195

I.02
Mission Statement

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.

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.

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 and are foundational to a network-wide commitment towards slow, regionalized production chains to create a network that mutually cooperates to accelerate change.

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.

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.

I.03
About Pattern Book

The Pattern Book consists of Four manuals :

1. Design and Implementation
This manual specifies the principles and guidelines to design Fashion House's physical locations throughout the Red Thread.

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

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.

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.

I.04
The Four Core Parameters

Four core parameters guide Fashion House. They direct design, operation decisions and certification frameworks at all Fashion House locations, to determine how Fashion House acts and how to maintain accountability:

1. Value
Value is embedded in craftsmanship, design inclusivity and exclusivity, knowledge and cultural monetization, intellectual property, preservation and heritage, branding, and desirability to name only a few.

2. Duration
Duration is evident throughout a product's life span, ownership or rental, resale and repair, seasonal collections and editions, among others.

3. Production
Production occurs not only in material responsibility and innovation, provenance, re- and upcycling, but also in the building constructions of Fashion House such as window displays, facade elements and other attributes within each city.

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.

I.05
Terms of Agreement

Hanseatic League (German: Hanse)	The Hanseatic League was a medieval commercial and defensive confederation of merchant guilds and market towns of mainly North German merchants, that existed between the Twelfth and Seventeenth Centuries, the aim of which was to ensure the safety of traveling merchants, and to represent common economic interests, especially in markets external to the league. The Hanseatic League heavily influenced economic, political, and cultural development. This legacy can be seen today in architectural patterns across former member cities and towns.
Intermodal Container	An intermodal container, commonly referred to as a shipping or cargo container, is a large standardized shipping container designed and built for intermodal freight transport, meaning that these containers can be used across different modes of transport, from ship, to rail, to truck, without unloading and reloading their cargo.
Local	Relating or restricted to a particular area or one's neighborhood.
Long ton (mass: 2,240 pounds)	The long ton is an imperial measurement of weight defined as 2,240 pounds.
Low Carbon	Causing or resulting in only a relatively small net release of carbon dioxide into the atmosphere.
Made in Europe 2030	2030 was the target year of the "Made in Europe" policy initiative by European Union governmental bodies to shift all industries toward regionalization of production and consumption, environmental and social sustainability, and the adoption of circular economy procedures. The target goals of these initiatives were successfully met by 2030.
Metric ton (mass: 1000 kilograms)	The metric ton, or tonne, is a unit of mass defined as 1,000 kilograms.
Municipal	Relating to a town or district or its governing body.
Nearshoring	A form of offshoring, for a business to establish part of their production process outside of the country in which the business is domiciled, and in a country that is relatively nearby. It usually takes place in bordering countries.
Net-zero	A target of completely negating the amount of greenhouse gasses produced by human activity, to be achieved by reducing emissions and implementing methods of absorbing carbon dioxide from the atmosphere. Net-zero is not carbon neutrality, which refers to balancing out the negative environmental consequences of carbon emissions through compensatory measures.
Not-Collected (recycling)	Garments which are not collected for fiber-to-fiber recycling, and therefore, entry into the circular economy recycling process, due to material or construction ineligibility.
Offshoring	For a business to establish a part of their production process outside of the country in which the business is domiciled. The offshored workplace may or may not be owned by, or be a subsidiary of, the business. For instance, Taiwanese semiconductor manufacturer TSMC may offshore part of their microchip manufacturing process by establishing a chip manufacturing plant in the United States of America.
Polycentric law	Polycentric law is a theoretical legal structure in which "providers" of legal systems compete or overlap in a given jurisdiction, as opposed to monopolistic statutory law according to which there is a sole provider of law for each jurisdiction.

Post-consumer Waste	Post-consumer waste is a waste type produced by the end consumer of a material stream; that is, where the waste-producing use did not involve the production of another product. Depending on the type of waste and the action taken by the consumer, post-consumer waste is recycled, sent to a landfill, or incinerated.
Post-industrial city	Derived from Alain Touraine's theory of a post-industrial society, a post-industrial city is a city in which the service sector of the economy generates more wealth than the manufacturing sector of the economy. This transition from one dominant sector to the next is accompanied by widespread and deep societal restructuring, often through economic stratification changes, city district and neighborhood gentrification and decline.
Provincial	Of or concerning the regions outside the capital city of a country.
Register ton (volume: 100 cubic feet)	The register ton is used to measure the volumetric capacity of ships defined as 100 cubic feet (2.8 m3).
Regional	Relating to or characteristic of a region.
Regulatory Body	A regulatory body is a public organization or government agency that is responsible for establishing and strengthening standards and ensuring consistent compliance with them. Various regulatory bodies oversee different sectors of the economy and public life, including transportation, education, and the sale of food and drugs. - Impose requirements, conditions, and restrictions on businesses and organizations. - Draft, issue, and revise standards. - Conducting inspections and audits. - Enforcing standards by issuing fines and other consequences for violations
Rehabilitation	The act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.
Repair (garments)	Repair of garments is rather self-explanatory, and includes mending tears, replacing lost buttons, stitching loose seams, darning or patching tears and holes on clothes, and replacing spoilt zippers and slacked elastics. The earlier one repairs damage, the more one avoids continued damage, and later increased time and effort for repair.
Reshoring	For a business to establish in its domicile country, a part of their production process that was formerly established in another country. For instance, Taiwanese semiconductor manufacturer TSMC may reshore its formerly offshored manufacturing by shutting down some or all plants abroad, and re-establishing those aspects in Taiwan. Secondary cities are urban centers that typically, but don't necessarily have to, follow after the largest cities in their respective countries in terms of population, and which provide critical support services for governance, infrastructural, production, financial, and other functional areas. Several secondary cities are former industrial centers—as a result of national-level economic trends—which heavily distinguishes their contemporary socio-economic character relative to the primate city of their respective country. Berlin is one such secondary city that, while nearly doubling the next largest German city in population, and while having the seat of the German federal government, mostly functions as a support city towards the financial capital of Frankfurt, the technologies innovation hub of Munich, or the automotive center of Stuttgart.

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.

1. Democratic Member Control
   - One member; one vote.
   - Members elect a board of directors
   - The board of directors handle all other provisions.
2. Member's Economic Participation
   - 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.

3. Cooperation Among Cooperatives
   - Cooperatives serve their members most effectively and strengthen the cooperative movement by working together through local, national, regional and international structures.
4. Concern for Community
   - 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 efficienct, is how much they can work in a well-organized and competent way.

Environmental Sustainability

The avoidance of the depletion of natural resources in order to maintain an ecological balance.

Environmental sustainability European carbon neutrality 2050

This is a stated goal of the European Green Deal. There is a built-in interim goal of a fifty to fifty-five percent reduction of greenhouse gas emissions by 2030.

European Committee of the Regions

The European Union's assembly of local and regional representatives that provides sub-national authorities (i.e. regions, counties, provinces, municipalities and cities) with a direct voice within the EU's institutional framework.

Established in 1994, the CoR was set up to address two main issues. First, about three quarters of EU legislation is implemented at local or regional level, so local and regional representatives need to have a say in the development of new EU laws. Second, there were concerns about a widening gap between the public and the process of European integration; involving the elected level of government closest to the citizens was one way of closing the gap.

European Green Deal

The European Green Deal is a set of policy initiatives by the European Commission to make the European Union climate neutral by 2050. An interim goal of fifty to fifty-five percent greenhouse gas emission reduction from 1990 to 2030 was met.
- No net emissions of greenhouse gasses 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.

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.

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.

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.

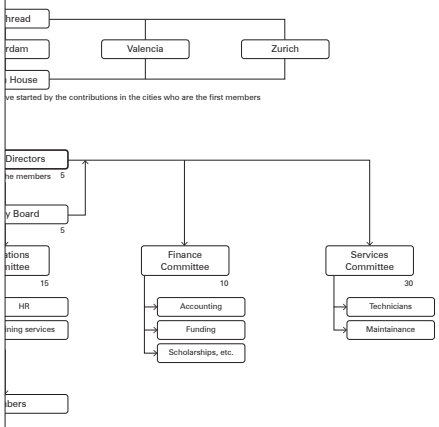
The wide range of leather alternatives currently includes plastics-based leather alternatives that may be improperly disposed of, and contribute to plastic and microplastic pollution. Vegan leathers based on plant materials may biodegrade.

II.01
How to use this manual

The Governance and Operations manual defines how Fashion House is organized, managed, and monitored. The two governing bodies of Fashion House are the Board of Directors, and the Committees. Both bodies determine strategic priorities in the best interests of the regulatory body and services providing departments of Fashion House.

Fashion House governance procedures are inspired by medieval European organizations known as guilds. Medieval guilds were associations of merchants and artisans that ensured consistent product quality standards, and unified taxes and prices, across different guild houses of a particular category of product.

The guild house program included meeting halls, rooms for members, libraries, trading spaces, storage, and working areas. Guilds imposed long standardized periods of apprenticeship for new members seeking to learn the skills necessary to produce particular categories of products.





f.g.II.02.03.1 Board of Fahion House Directors

II.02.04 Advisory Board

The Board is composed of 9 chairs with wide and diversified experience, relating in particular to:

Corporate strategy
Finance
Governance
Logistics
social and environmental responsibility
retail sector
fashion industry
Technology
product development
financial corporations

The advisory Board will bring a fresh perspective to the cooperative and help it evolve. The term will be of four years, with the opportunity of renewing it for one more time.

Eligibility:
Current or former members of Fashion House
Representatives of partner organizations

Age and tenure

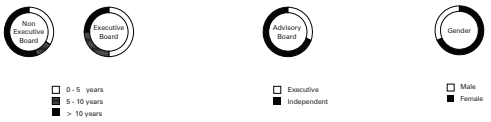
Advisory Board is appointed based on skill, leadership, integrity, experience, diversity and business requirement. No maximum age limit and tenuere on the board is determined with reference to contribution and engagement as assesed through the annual board evualuation process.

Independence

The majority of the board should consist of non -executive members, the majority of whom should be independent.

Gender

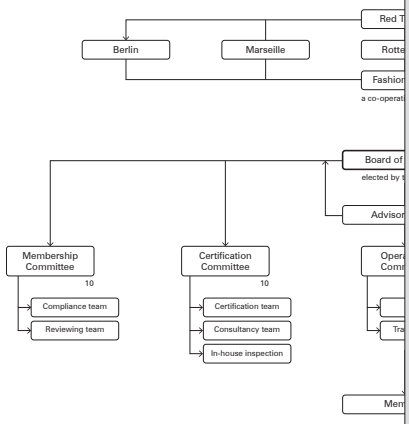
At least 30% of the board should compromise of female in the medium term.



f.g.II.02.04.1 Advisory Board

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.



f.g.II.02.01.1 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.

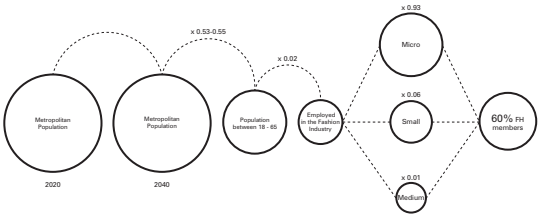
II.02.03 Committees

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

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.

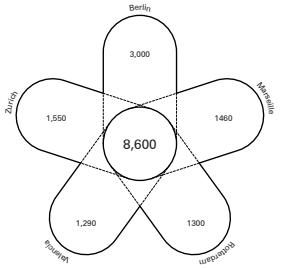


f.g.II.03.01.1 Number of Members' Computation Process
Membership Types

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.*



f.g.II.03.01.2 Members Numbers

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

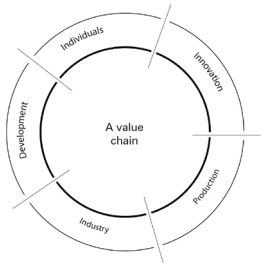
Fashion House has a limited number of members per city. This number is based on the city's population growth or degrowth, the population employed in the fashion industry and its operational size. In this respect Berlin will cater for 3,000 members, Marseille for 1,460, Rotterdam for 1,300, Valencia for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

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.

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.



f.g.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.

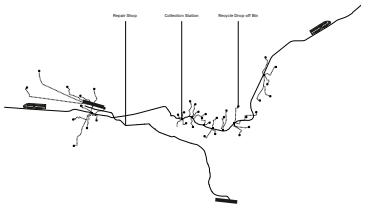
- Members

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).



f.g.II.05.02.1 Repair and Recycle Infrastrcuture in Berlin

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.

	S An introduction to the world of Fashion House 4,000 €/year	M The original membership 4,800 €/year	L Fashion House golden pass; all our services unlimited. 8,400 €/year
Universal Certifications	✓	✓	✓
Bring up to 3 guests at a time to your local FH	✓	✓	✓
Specific Certifications		✓	✓
Bring up to 3 guests at a time to all branches of FH		✓	✓
Access to FH workshops, and training spaces		✓	✓
Regular events in any FH or related locations		✓	✓
Connect with other FH members worldwide through our app		✓	✓
FH consultancy services			✓

f.g.II.04.01.1 Membersip Types

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

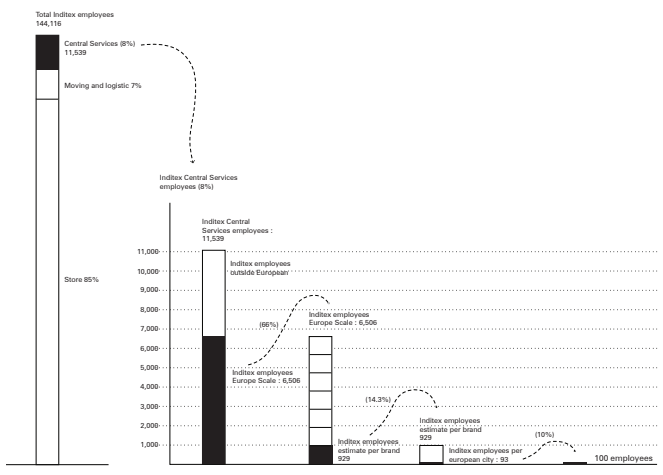
Fashion House substantiates the principles laid out by its baseline universal certifications, and supports the economy of the Red Thread city region, by, whenever economically or logistically feasible, sourcing internal staff and contracting entities, and equipment and operational material procurement,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

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

Fashion House employment policies operate under the following standards and principles:
- Fashion House does not employ anyone underage.
- We operate under a safe, healthy and respectful environment where everybody has equal opportunities regardless of gender, ethnicity, age, physical appearance, ability, illness, and political,religious or sexual orientation.
- Any physical, sexual, psychological or verbal harrasment or abuse towards employees is denounced and forbiden.
- 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.

36

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

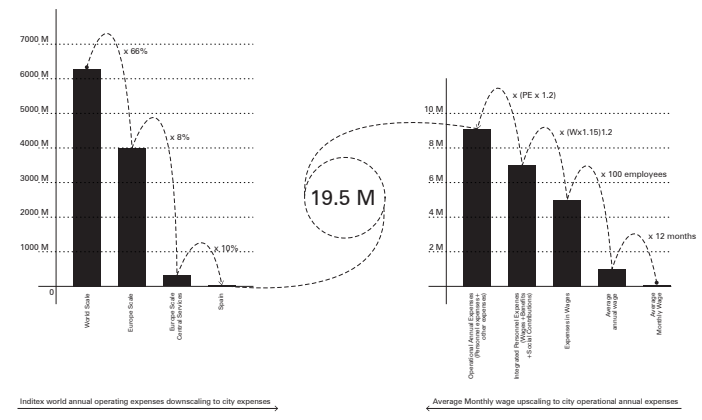


f.g.II.04.02.1 Employees

II.04.03 Revenues, Expenses and Profits

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

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



f.g.II.04.03.1 Money Breakdown

37

II.05.03 Services

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

- Consultancy
Fashion House provides consultancy services to regional fashion industry micro- to medium-sized enterprises.
These include assisting the enterprise in applying for and following local, regional, and state-level financial programs, private funding programs, and bureaucratic and legal procedures.

-Liaison
Fashion House offers intermediary services between an enterprise client and Fashion House location municipal governmental agencies and departments, in matters concerning municipal business regulation, law, and financial incentive programs.

-Production Workshops
Fashion House locations offer production workshop spaces for clients and members to use. Woodworking and metalworking workshops are offered at each Fashion House location.

II.05.04 Ethical Position On Sustainability

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

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

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

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

II.05.05 Commitment to Customers & Membersand 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.

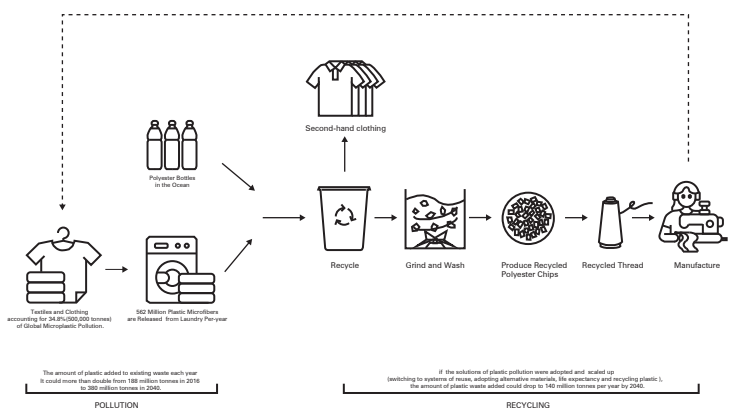
Fashion House physical showroom and digital client relations staff are all trained in Fashion House sustainability principles (see II.05.04 Ethical Position On Sustainability) and their strategic implementation into Fashion House processes. They are always prepared to help inform our clients about these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

41

II.05.06 Environmental Sustainability

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

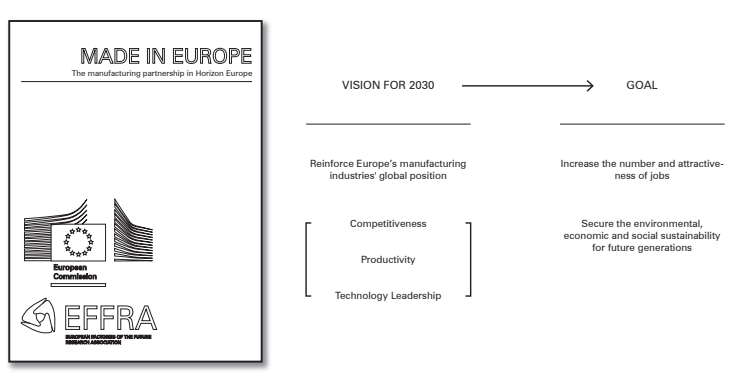
Carbon neutrality is achieved through groups of processes which, on-balance, reduce as many carbon emissions as emitted. Carbon reducing processes can be used to offset the emissions of another process.



f.g.II.05.06.1 Microplastic Pollution and Recycling

II.05.07 Economic Circularity

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



f.g.II.05.07.1 Made in EU 2030

42

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

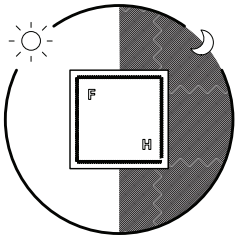
- Individuals
Certifying that an individual has amassed—over a set of stipulated length of time—extraordinary knowledge, skills, and expertise that surpass the industry standard or are proprietary to a specific brand, product, or tradition that demonstrate the potential to elevate established standards 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, recentering 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.

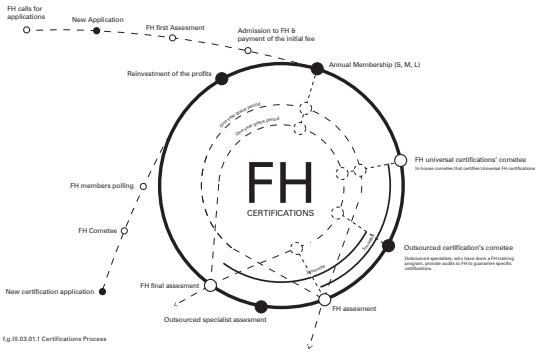
Public spaces such as courtyards are accessible to any visitor until 23:00. Cafes and restaurants are as well accessible to members and non-members from 9:00 to 14:00 and from 16:00 to 23:00 as part of Fashion House's effort to engage with its neighborhood.



f.g.II.06.01.1 Governance Diversity and Safety

III.03
Certification Types

Fashion House provides two different types of certifications :
1. Universal Certifications
2. Discretionary Certifications



f.g.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.



f.g.III.03.02.1 Fashion House Certification Stamps

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.

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 tactility 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 speakeasy 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

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 down-stream 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-modeling 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

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, alterated, 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 revaluing 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 resizing, 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 sit-down "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, destigmatizing longstanding cultural assumptions about repair—and whom repairs—through highly efficient, self-responsible, and high-quality design.

External FH Consultant: A veteran seamstress

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 enclaved 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

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 brands' focus from profit to value, which results in quality-made products that reflect a shift towards brand loyalty becoming the most highly-prized asset.

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

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

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

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 euthanization 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 reincentivize 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

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

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

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.

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.

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 greenhouse-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

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, alterated, 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, 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 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 simulacrums 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.	Individual/s

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.

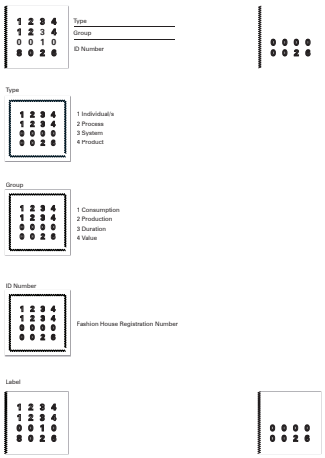


f.g.III.05.01.1 Red Thread symbol

Fashion House has two types of labels.

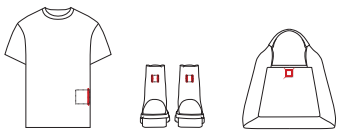
The first type of label is for products that are made from scratch inside Fashion House. The second label is for preloved garments that enter the circular process of Fashion House.

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.



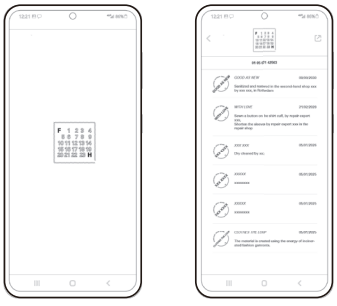
f.g.III.05.01.2 Codind System

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.



f.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.



f.g.III.05.01.4 Fashion House Application Interface

IV. Toward the Red Thread

IV.01
Intro- from Consumption to Waste

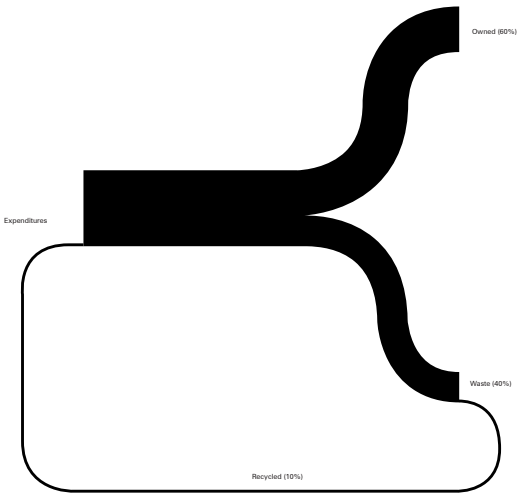
The fashion industry has a high consumption to waste rate, meaning that a large amount of resources, such as water and energy, are used to produce clothing, and a significant portion of these garments end up in landfills or are incinerated. This is due to a variety of factors, including fast fashion, 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.

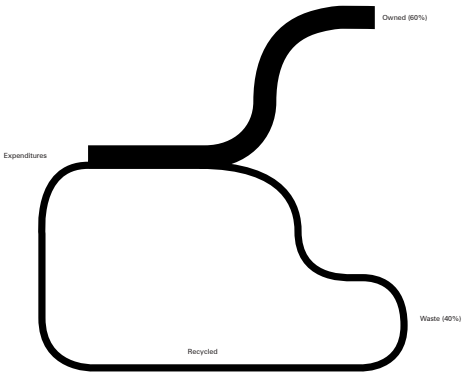
IV.01.02 Production to Consumption

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.



f.g.IV.01.02.1 Current situation in 2022

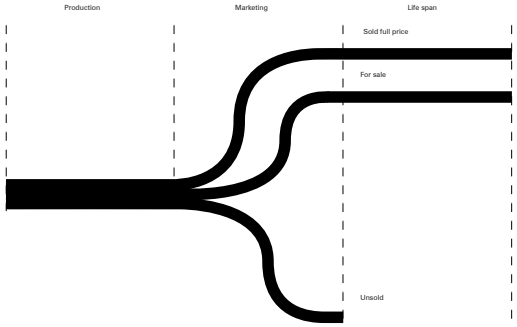


f.g.IV.01.01.2 Speculation for 2040

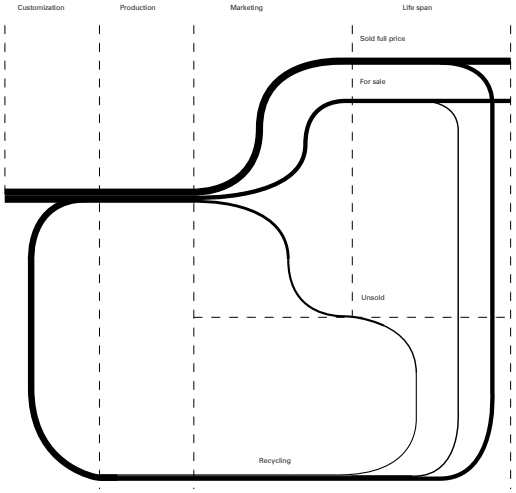
IV.01.01 Production to Consumption

The previous fashion paradigm production-to-consumption manufacturing standard was unsustainable due to continuallyincreasing deadstock, and the lack of customer personalization or built-in waste management proceduresprior 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.



f.g.IV.01.01.1 Current situation in 2022

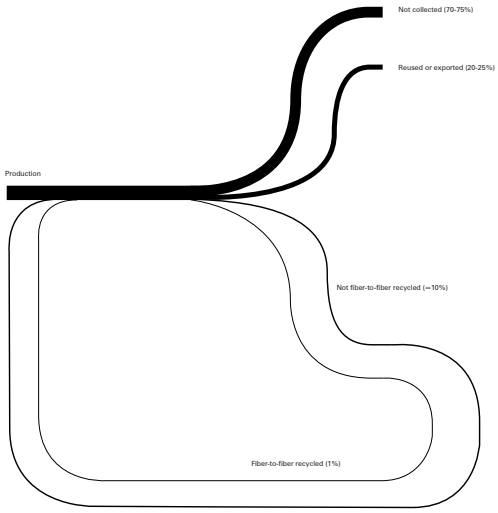


f.g.IV.01.01.2 Speculation for 2040

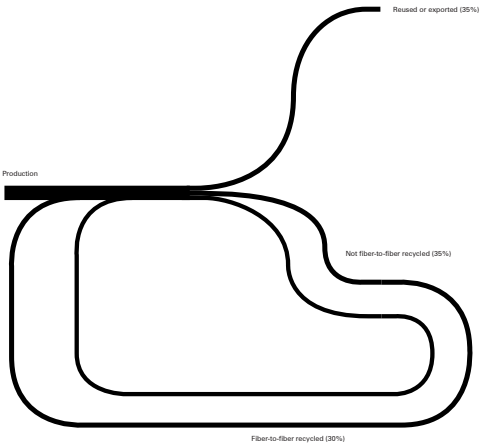
IV.01.03 The one percent

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 elegible 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 houshold textiles across the Red Thread.



f.g.IV.01.03.1 Current situation in 2022



f.g.IV.01.03.2 Speculation for 2040

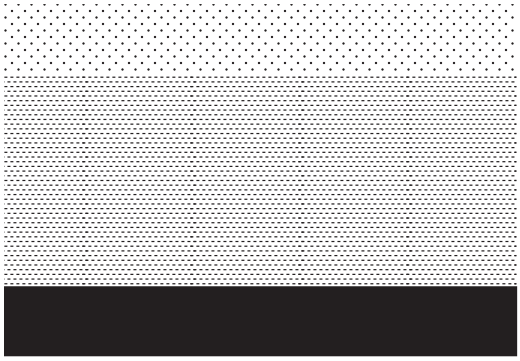
IV.01.04 Nine Million Tons Waste

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.



f.g.IV.01.04.1 The Nine Million Tons

Fast fashion trajectory



Fashion House scenario 2040

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 there significance, to materials like hemp that will be significant in 2040, to materials as polyester that will loose significance in 2040.



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.

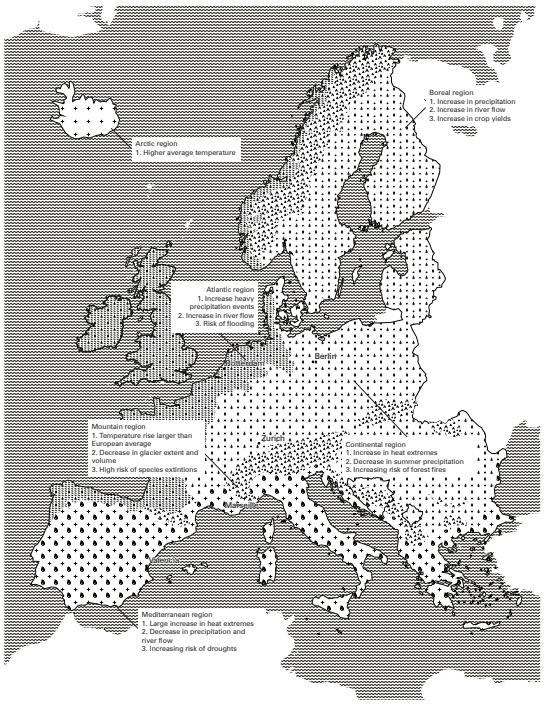
Legend

Arable land
Risk for watershortage in 2050

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 400m

89



Raw Materials | Hemp

This map shows the hemp distribution within the arable areas.

Legend

Hemp
Risk for watershortage in 2050

0 100 400m

93



Raw Materials | Cotton

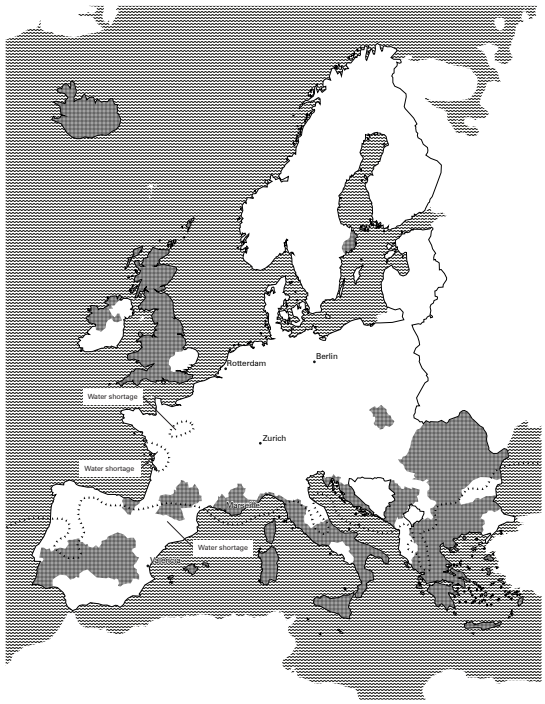
This map illustrates the amount of cotton available in relation to the water scarcity.

Legend

Cotton
Risk for watershortage in 2050

0 100 400m

94



Raw Materials | Wool

This map shows the wool availability across countries together with the possible risk of the water source.

Legend

Wool

Risk for watershortage in 2050

95



Raw Materials | Polyester

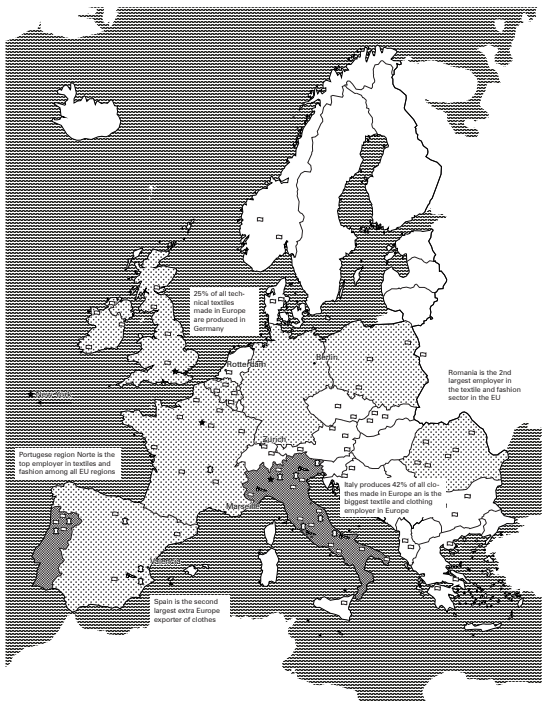
The map illustrates where oil extraction sites are located as well as where oil is transformed into polyester as a source of the material.

Legend

Polyester

Manufacturer

96



Production and Manufacturing | Clothing Manufacturing Industries

Top ten EU producers for fashion and textile goods

Legend

Top producer

Second largest

Fashion capitals

Clothing industry

Tanning industry

Shoe industry

101

102



Raw Materials | Livestock

This map shows the lifestock availability across countries.

Legend

Livestock

Risk for watershortage in 2050

0 100 400m

97

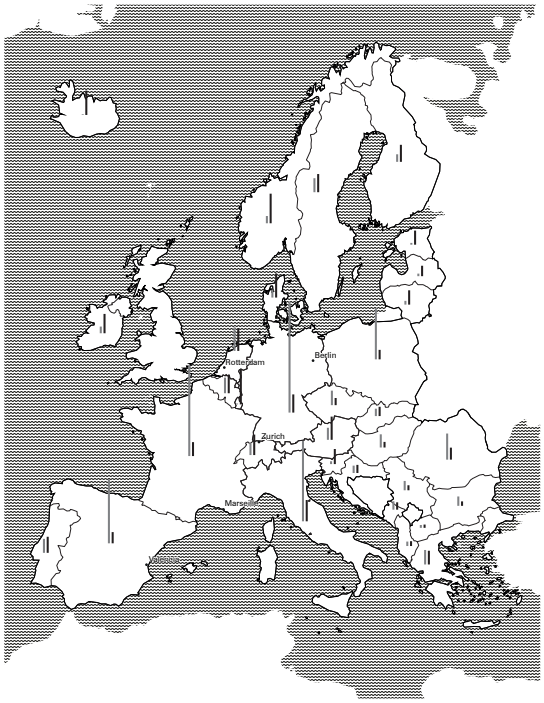
IV.04
Production and Manufacturing

99

IV.05
Consumption and 'Waste'

Current consumption and 'waste' numbers are mapped out per country, to form a base for our speculation.

103



Consumption and 'waste' | Clothing and Footwear Consumption

This map illustrates the spending per capita on clothing and footwear from the consumer's perspective concerning the number of inhabitants per country.

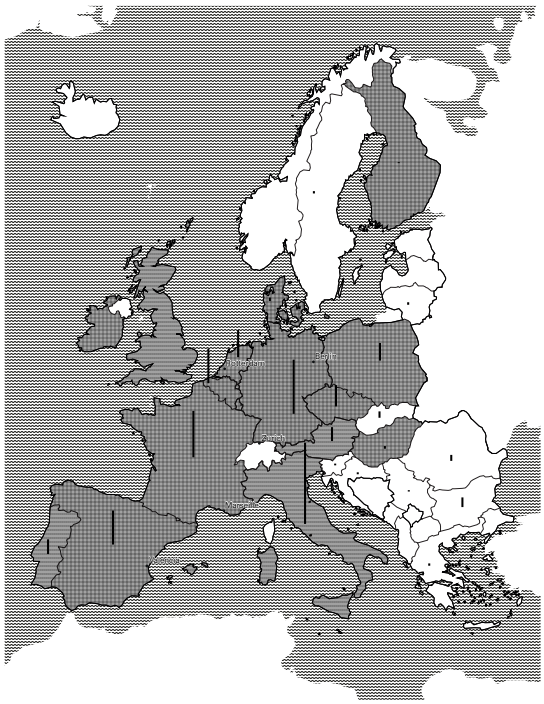
Legend

Millions of inhabitants per country

Consumers expenditures per capita on clothing and footwear

0 100 400m

104



Consumption and 'waste' | Clothing and Footwear Consumption

Analysis of the 15 European and non-European most consuming countries for each year. The level of sustainability is based on multiple parameters such as yearly total textile waste, quantities of waste per person which are recycled, reused, or incinerated as well as average spending.

Legend

Most sustainable
Average
Least sustainable
Textile waste per country in metric tons

0 100 400m

IV.06
Infrastructure

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.



Infrastructure | Public Railways

This map illustrates the public transport railways together with some future rail connections which are planned to be implemented.

Legend

Future railway connections
Public transport railways

0 100 400m



Infrastructure | Freight Railway Network

Europe's major submarine cable systems.

Legend

Underwater cable

0 100 400m



Infrastructure | Water Navigation

This map illustrates the waterways across and within regions as the main ways of transport for the future fashion industry trade.

Legend

- International waterways
- Main path
- Secondary path
- Minor path

0 100 400m

108



Infrastructure | Freight Railway Network

The Rail Freight Corridors belong to the TEN-T, which represents the European corridors. The EU commission has planned to double its traffic and equipe smart and sustainable transport by 2050.

Legend

- Rail Freight Corridors

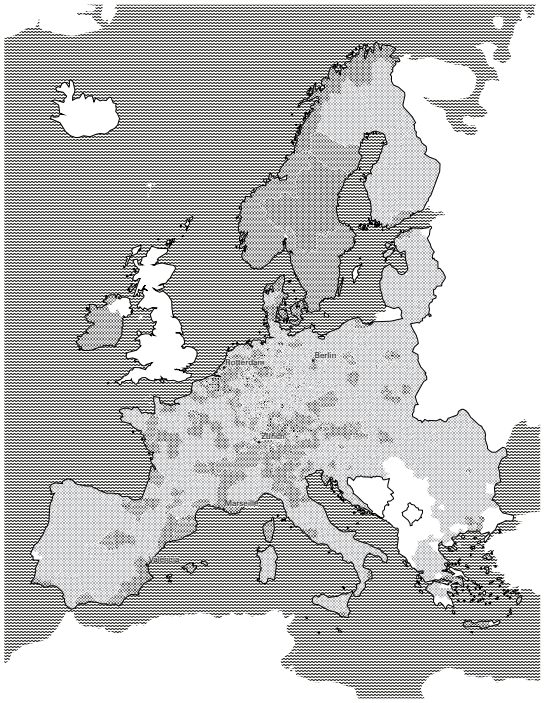
0 100 400m

109

IV.07
Population and Demographics

Expected population changes are mapped out per administrative area.

113



Population | Urban Centers

This map shows the population growth and decrease across countries.

Legend

- 10% growth
- 0-10% growth
- 0-10% decrease
- 10% decrease

0 100 400m

115

IV.08

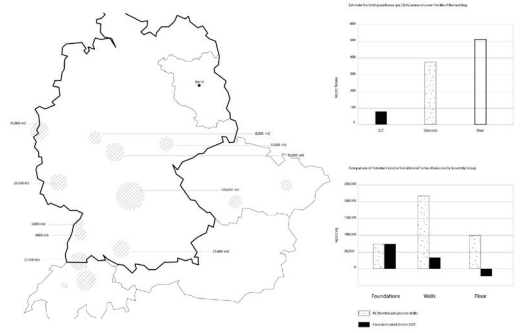
Pilot Locations

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

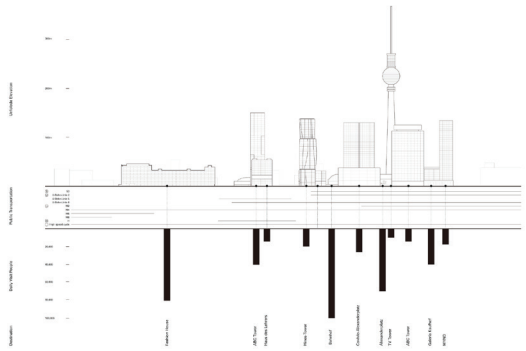
IV.08.01

Berlin

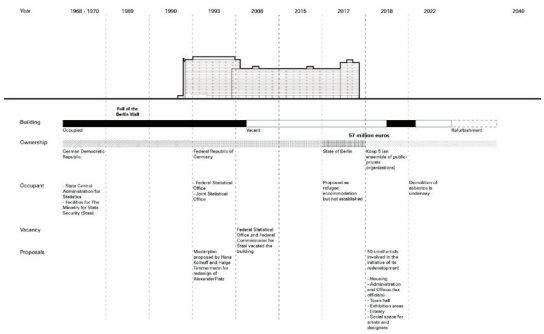
IV.08.02 Berlin Visualized Evidence



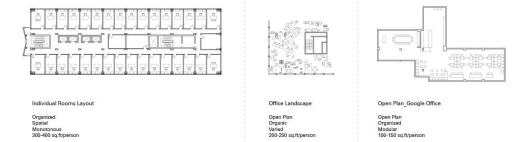
f.g.IV.08.02.1 Germany Cross Laminated Timber(CLT) Production & Sustainbility



f.g.IV.08.02.2 Unfolded Elevation around Fashion House Berlin



f.g.IV.08.02.3 Haus der Statistik - Chronological Scenario



f.g.IV.08.02.4 Evolution of Office Layout

IV.08.01 Berlin Regional Plan

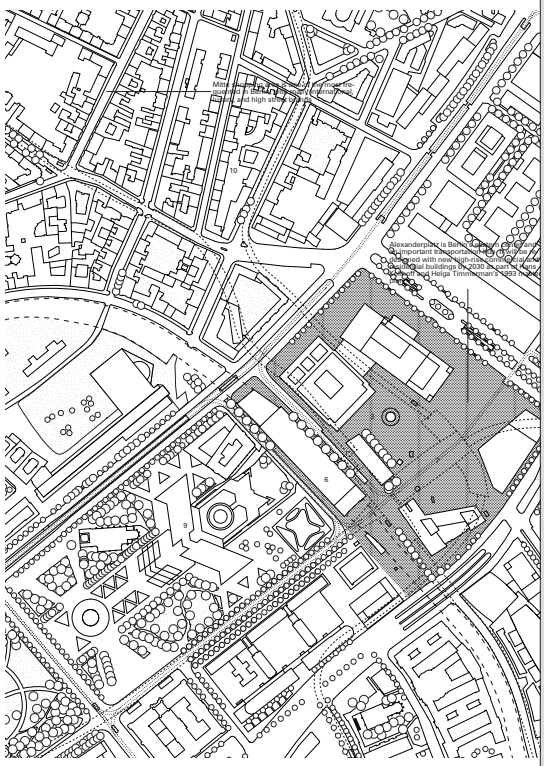


118

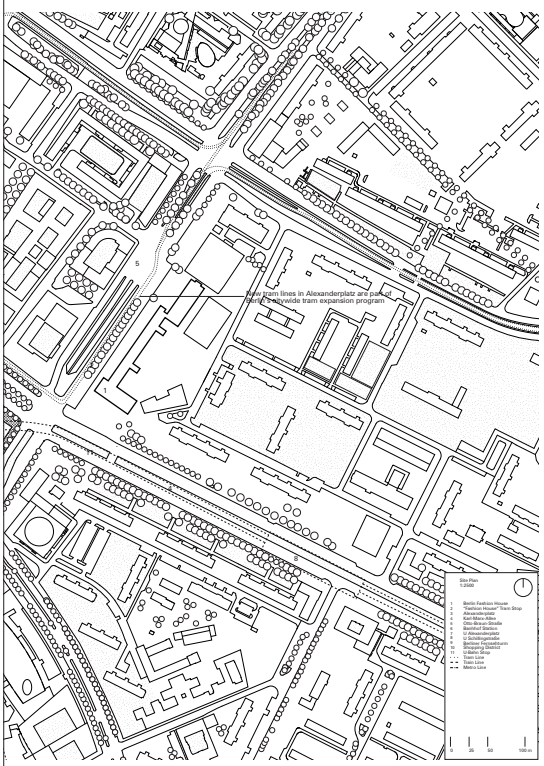


119

IV.08.03 Berlin Site Plan

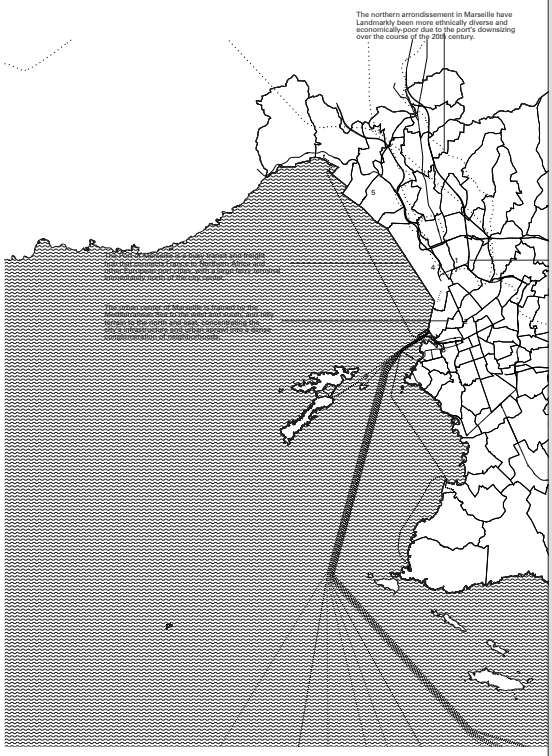


122

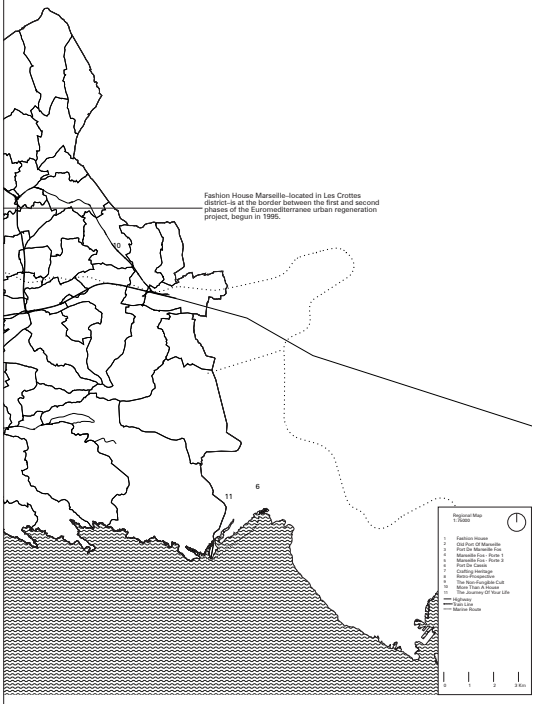


123

IV.08.04 Marseille Regional Plan



124



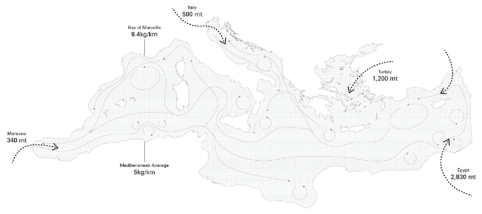
125

IV.08.06 Marseille Site Plan

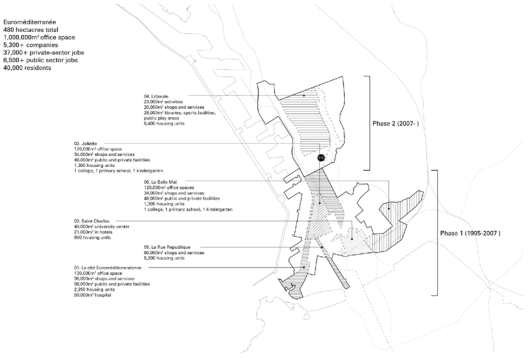
Fashion House is located at the intersection of Phase 1 and Phase 2 of the Euromediterranee masterplan, adjacent to the Parc Bougainville. Divided into a patchwork of several buildings occupying an entire city block, the intervention is designed to reconcile the industrial and post-industrial neighborhood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


Fashion House Marseille's fixed program, the Maison
Atlas's head, clads in the material, forms openings and
terraces.
Fashion House Marseille's flexible program, the Maison
Atlas's body

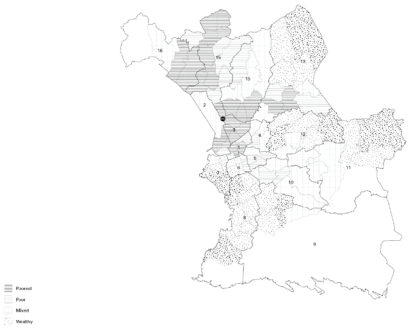
IV.08.05 Marseille Visualized Evidence



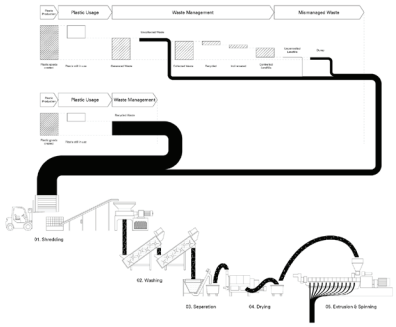
f.g.IV.08.05.1 Mediterranean Marine Plastic Pollution



f.g.IV.08.05.2 Euromediterranee Masterplan

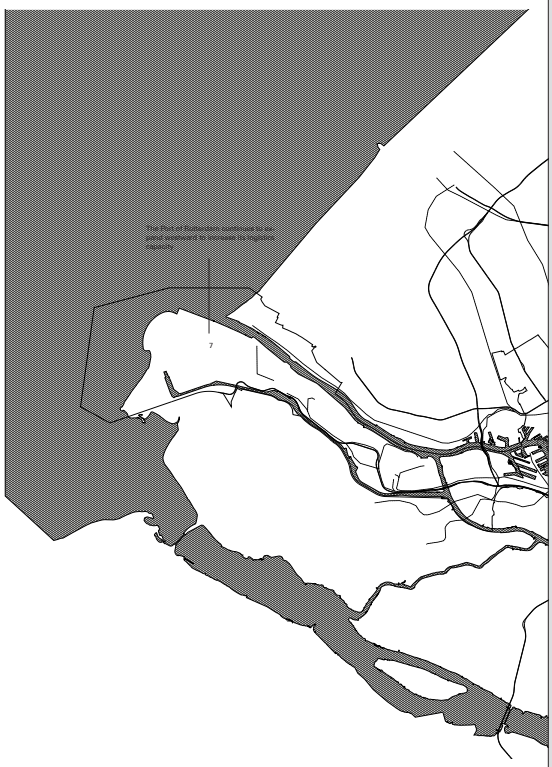


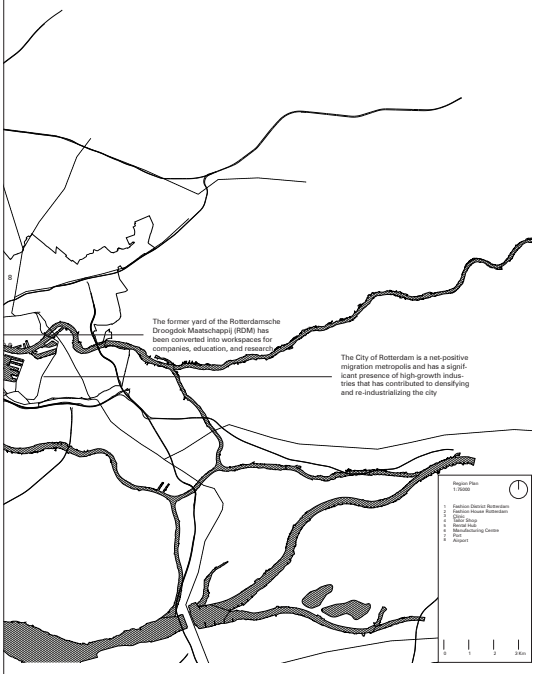
f.g.IV.08.05.3 Marseille Poverty Unemployment



f.g.II.08.05.4 Plastic Recycling Process

IV.08.07 Rotterdam Regional Plan

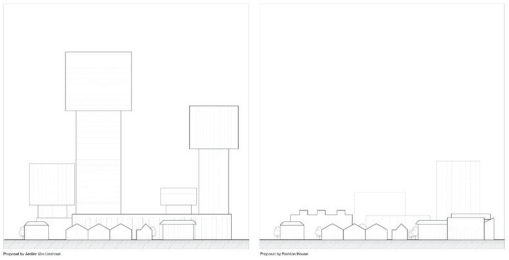




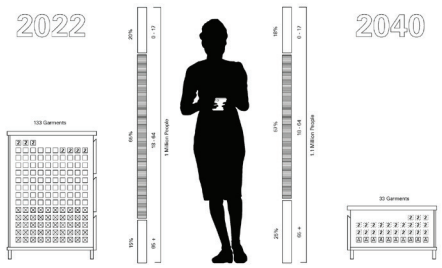
IV.08.08 Visualized Evidence



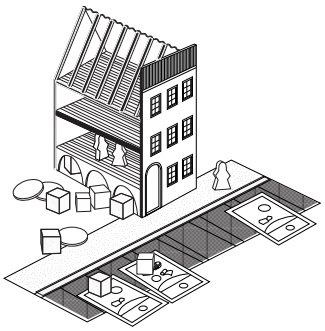
f.g.IV.08.08.1 Europes Navigable Waterways



f.g.IV.08.08.2 New Proposal by Fashion House Rotterdam



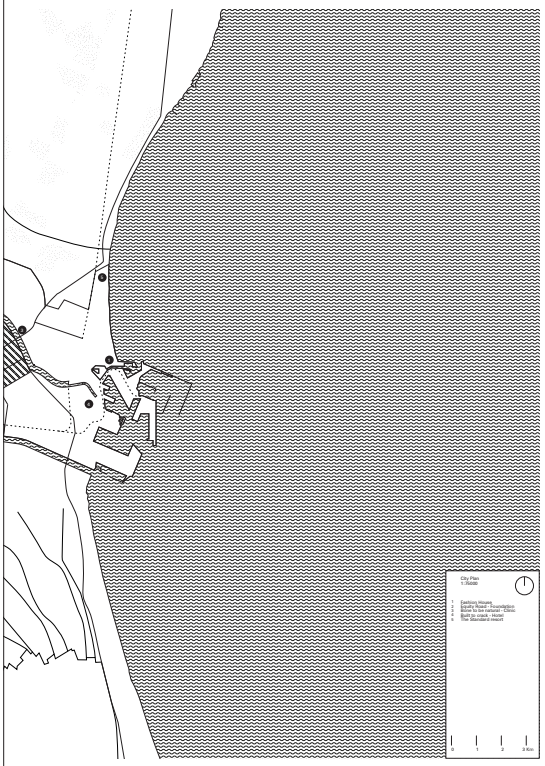
f.g.IV.08.08.3 Rottendamer's Closet



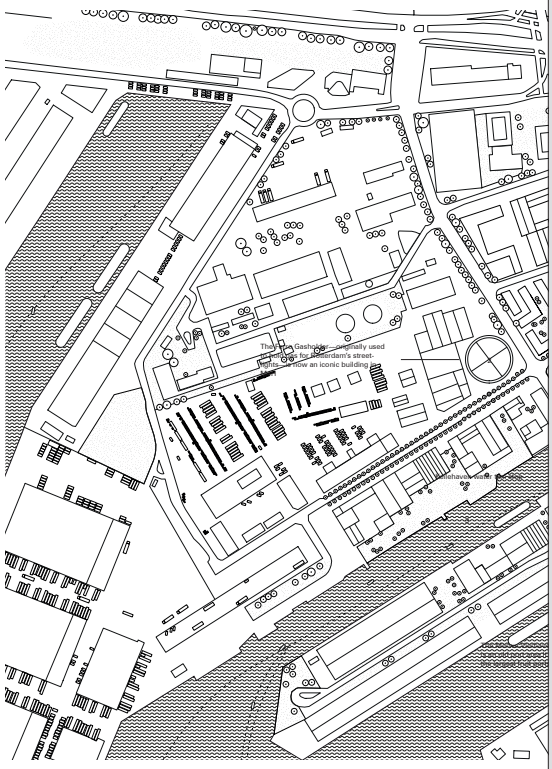
f.g.IV.08.08.4 Merchant House

IV.08.10 Valencia Regional Plan





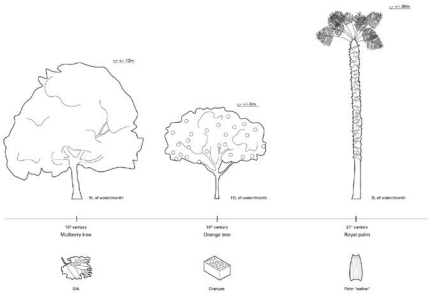
IV.08.09 Rotterdam Site Plan



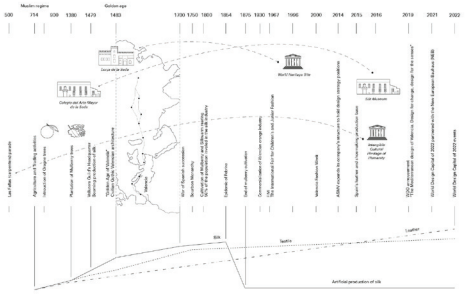
IV.08.11 Valencia Visualized Evidence



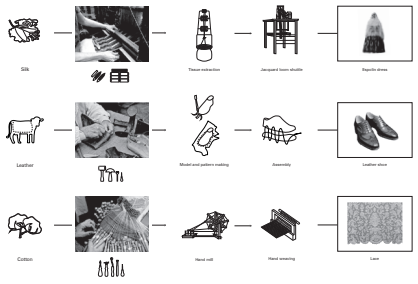
f.g.IV.08.11.1 European Bamboo Project



f.g.IV.08.11.3 Succesion of trees in the Valencian region through the years



f.g.II.08.11.2 Number of members' computation process Membership Types

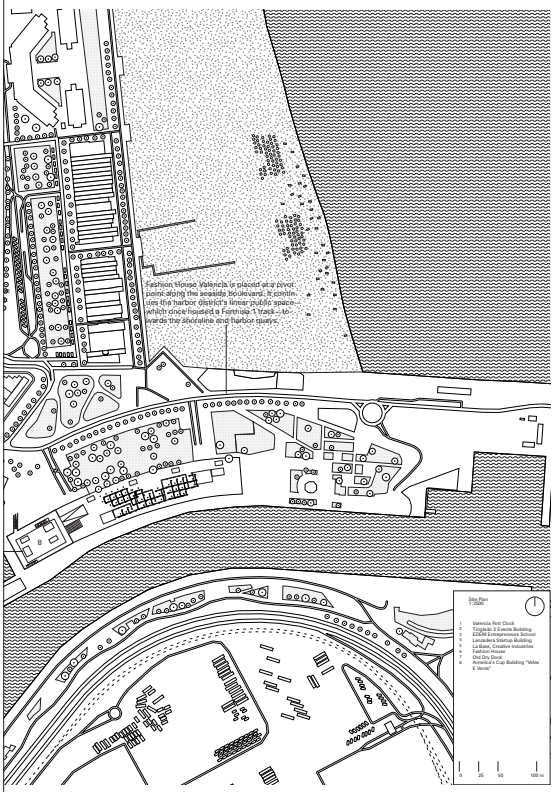


f.g.II.08.11.4 Handcraft Manufacturing

IV.05.12 Valencia Site Plan

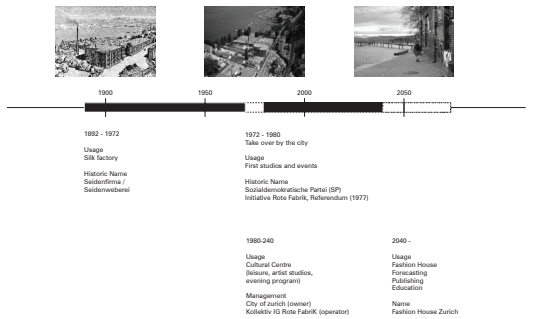


140



141

IV.08.14 Zurich Visualized Evidence

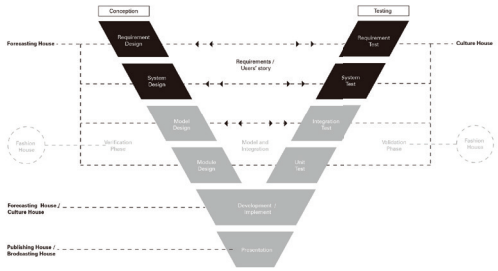


f.g.IV.08.14.1 Timline of Rote Fabrik

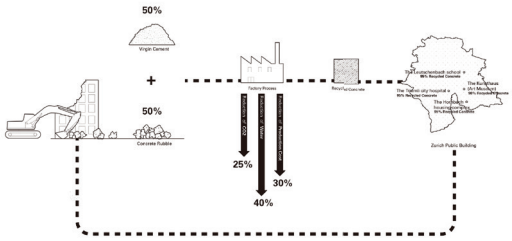


f.g.IV.08.14.2 Different Uses of Roe Fabrik

144



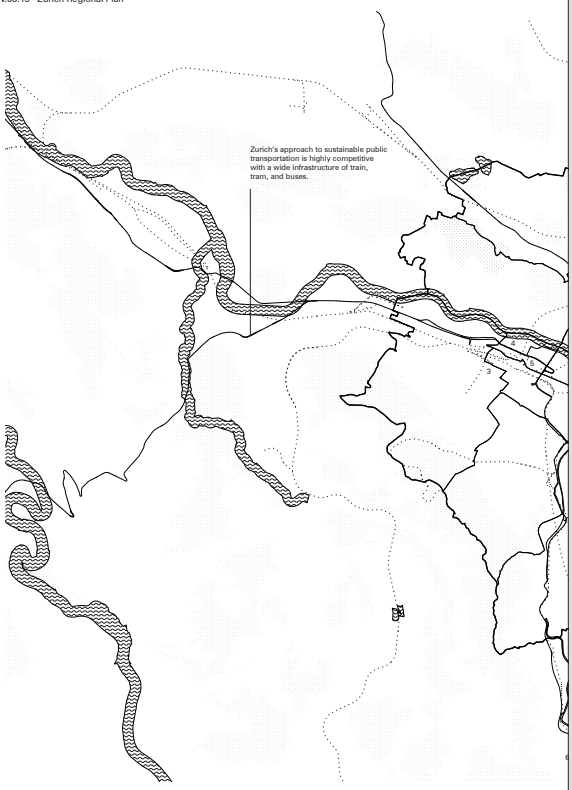
f.g.IV.08.14.3 Fashion House Zurich R&D Organization



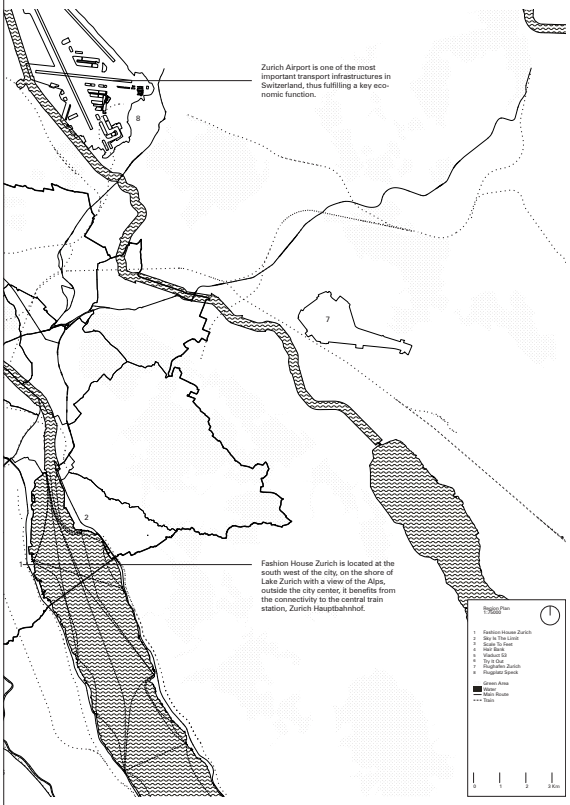
f.g.IV.08.14.4 Second Life of Concrete

145

IV.08.13 Zurich Regional Plan

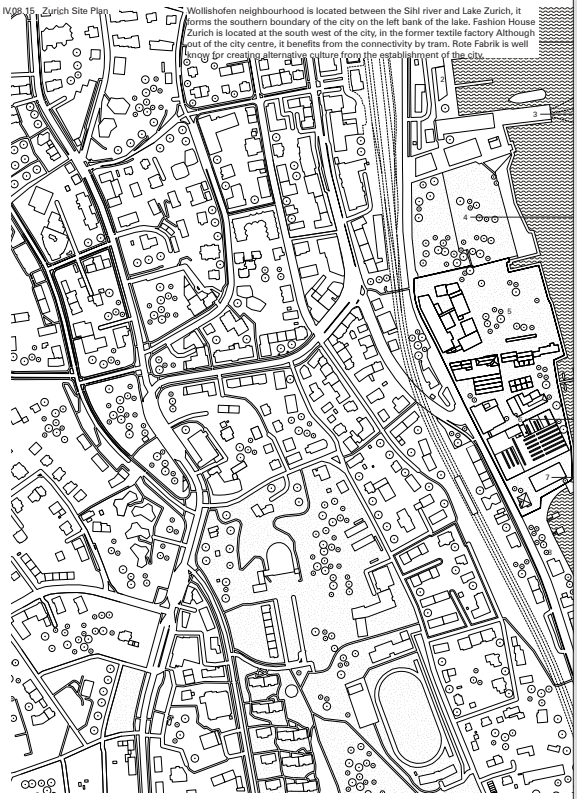


142

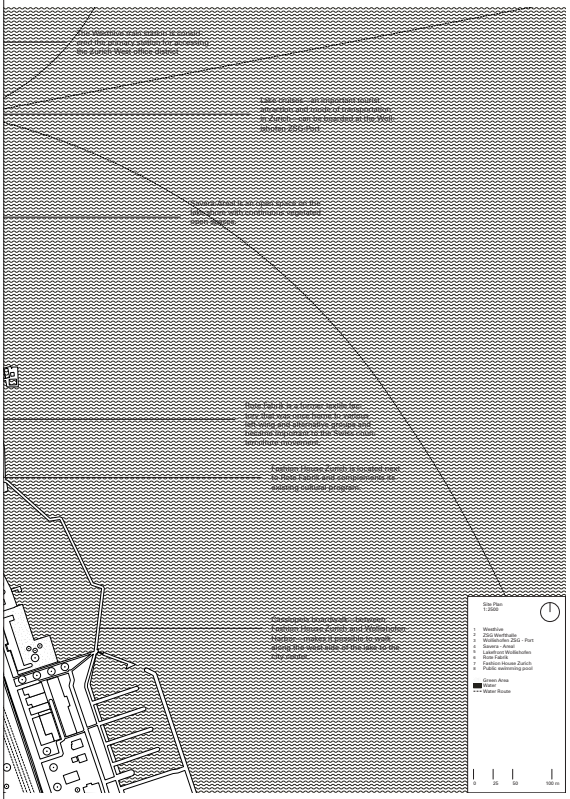


143

IV.08.15 Zurich Site Plan



146



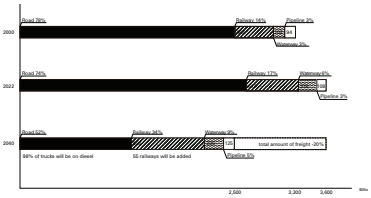
147

V.01
How to use this Manual

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.

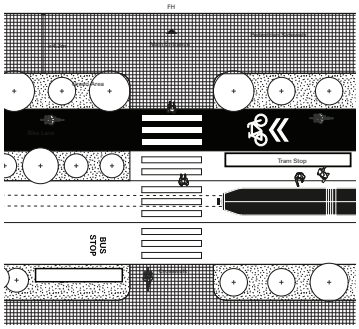


f.g.V.02.02.2 Tendency of freight transportation change

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.

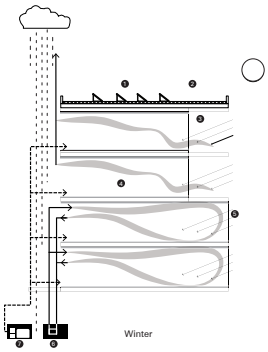


f.g.V.02.03.1 Fashion House and its surrounding

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.



f.g.V.02.04.1 Climate System

V.02
Site Selection

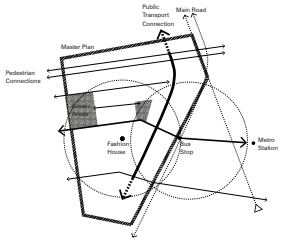
This section outlines site selection parameters for physical locations of the regulatory body in a city, prioritizing integrated connectivity with the city infrastructure and regional transit networks.

V.02.01 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

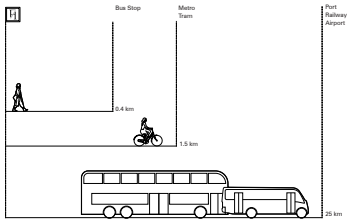
02.01.3. Fashion House is situated in a well-connected district so that it can be easily reached by local producers, designers, and visitors.



f.g.V.02.01.1 Master Plan Outline

V.02.02 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.



f.g.V.02.02.1 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.

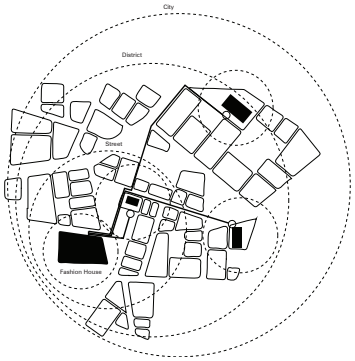
V.03
Site Design

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.

V.03.01 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.

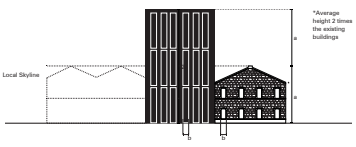


f.g.V.03.01.1 Urban Impact

V.03.02 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 competently implement the program requirements of each location and any future phasing or addition plans.



f.g.V.03.02.1 Elevation Context of Fashion House

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 V.06.04 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.

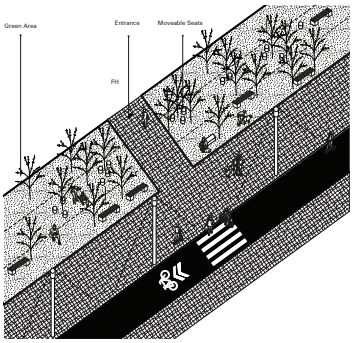
V.03.03 Public Space

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 V.03.04 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.



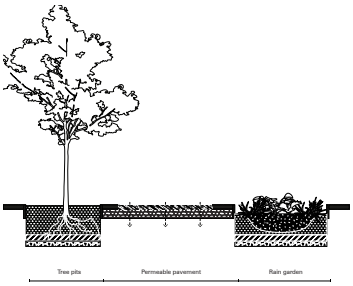
f.g.V.03.03.1 Fashion House Public Space

V.03.04 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.



f.g.V.03.04.1 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

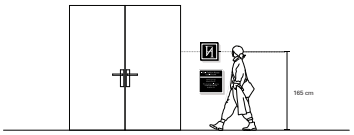
03.04.5. Green and/or blue roofs shall be implemented on as much roof-area as possible at each Fashion House location, particularly in colder climates. Rainwater shall be collected and used wherever possible within the building and for plant irrigation.

V.03.05 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.

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.

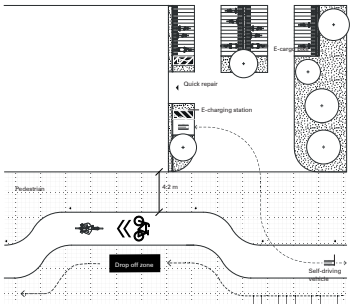


f.g.V.03.07.1 Fashion House Signage position

V.03.08 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.



f.g.V.03.08.1 Fashion House Standard Logistuc Area Design

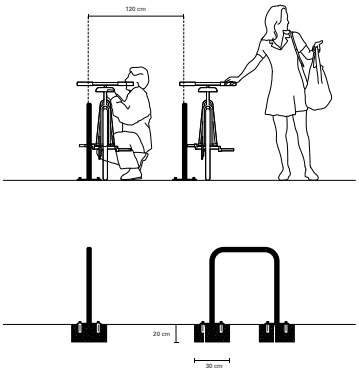
03.08.3. Fashion House will be a textile waste collection point that is integrated within municipal textile waste collection and recycling systems.

03.08.4. Designated staging zones shall be provided to store collected textile and post-consumer waste from textile dropoff points. These staging grounds shall be minimally-sized because of minimal waste production and delivered-to-order material delivery timings. (refer to V.04.05 Collection Points)

V.03.09 Parking

Fashion House prioritizes pedestrian and cycling mobility. Cars will only have access to drop-off areas with temporary parking. (refer to V.04.03 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



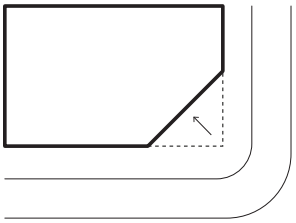
f.g.V.03.09.1Bike Parking Infrastructure Installation

V.03.06 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.

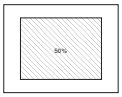


f.g.V.03.06.1 Buildings in a corner

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 V.02.04 Accommodating changing climatic conditions), built according to the regional planning regulations and use recycled building materials (refer to V.06.04 Building Materials) as much as possible.

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



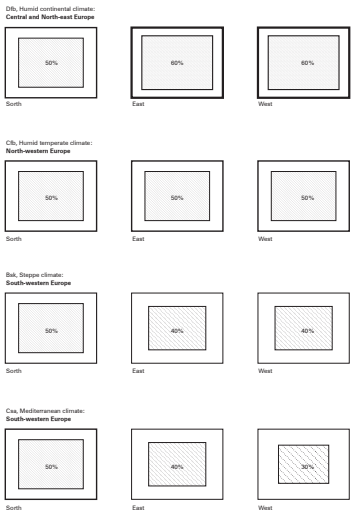
f.g.V.03.06.2 Minimum window-to-wall-ratio for display areas and public facing progams in ground up buildings

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.

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 V.06.04 Building Materials for additional information regarding building material selection.



f.g.V.03.06.3 Average window to wall ratio for climate control and lighting per climate

V.03.07 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.

V.04
Building Design

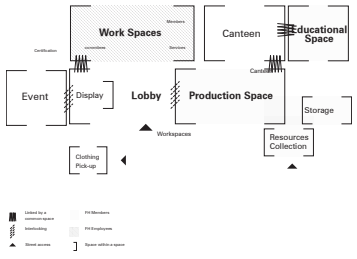
Building design considers factors such as functionality, aesthetics, and building codes, as well as the needs of the building's inhabitants and the surroundings.

V.04.01 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 Houses' Governance and Operations manual, is a common set of mininum 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 specialities.

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.



f.g.V.04.01.1 Spatial progression of program

V.04.02 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.

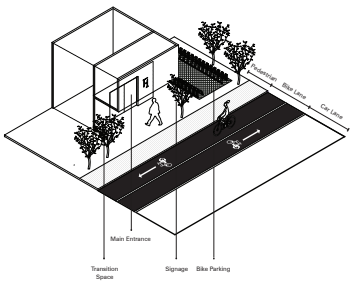
04.02.2. The ground floor should welcome employees, Fashion House members, students, event-participants, customers, and passersby.

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.

V.04.03 Entry

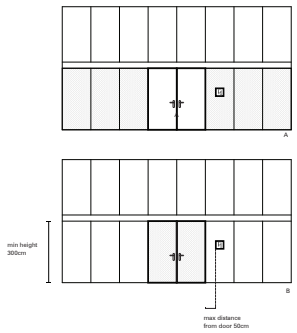
Prioritizing pedestrian access, Fashion House's public space guides its visitors towards the main entrance.



f.g.V.04.03.1 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.



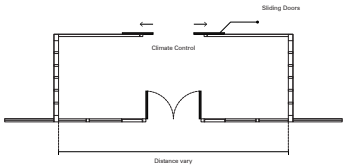
f.g.V.04.03.2 Fashion House Main Door Material

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 ilte 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.



f.g.V.04.03.3 Fashion House Main Door Dimension

V.04.04 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 V.04.04.3), a self service and information kiosk (refer to V.04.04.4), and demonstration table (refer to V.04.04.5).

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.

V.04.05 Collection Points

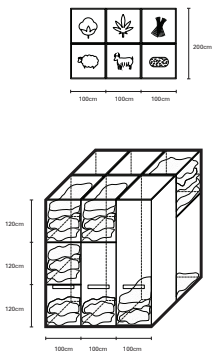
Deadstock elimination and made-to-order production processes allow storage spaces to be significantly reduced in size, enabling them to be self-contained within larger public spaces as collection points and accessible by foot and by small self-driving electric vehicles.

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 resources 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.

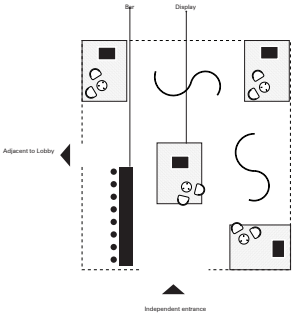
04.05.3 Textile Drop off points



f.g.V.04.05.1 Textile Drop-off box dimension

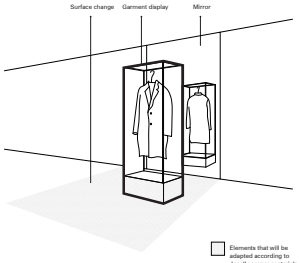
04.05.3.1 Fashion House locations shall provide designated spaces for members, neighborhood residents, or passersby to donate and recycle old textiles and post-consumer textile waste.
04.05.3.2 Textile dropoff points will be clearly visible from the exterior and interior. They will have a separate–or 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.

04.05.4 Clothing Pick-up

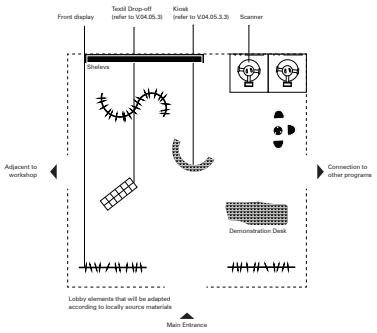


f.g.V.04.05.2 Fashion House Clothing Pickup Plan Instruction

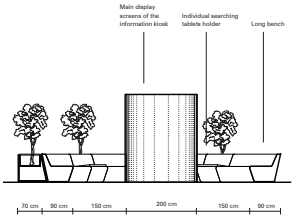
04.05.4.1Every Fashion House location shall provide a designated area for online-ordered clothing and accessories purchases pickup. This space should be located adjacent to the lobby, with an independent entrance towards the street.
04.05.4.1 Retrievals are scheduled throughout Fashion House's daily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



f.g.V.04.05.3 Fashion House Clothing Pickup Garment Display Area



f.g.V.04.04.1 Fashion House Lobby Plan Instruction



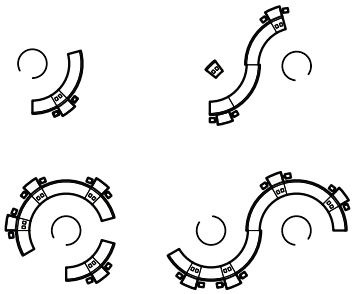
f.g.V.04.04.2 Fashion House Information Kiosk Section

04.04.5 A demonstration table shall be set up to display featured products' attributes, benefits, and general information. Dimensions may vary by location and its material shall be locally sourced in accordance with Fashion House's sourcing standards and regional product availabilities within the Red Thread. Refer to the Means & Methods chapter for more information.

04.04.6 Digital body scanners shall be provided at every Fashion House location in the lobby space. These body scanners shall be specified to digitally scan for body measurements and allow members or customers to virtually try-on fashion goods.



f.g.V.04.04.3 Fashion House Information Kiosk Module



f.g.V.04.04.4 Fashion House Information Kiosk Set of suggested configurations

04.04.7 Lobbies shall be spatially and visually connected to the three primary constellations of programs: 1) Regulator body working spaces, 2) Member's fabrication spaces, and 3) Event spaces.

04.04.8 Lobbies feature textile collection points adjacent to the entrance in a freestanding enclosed modular space. In a separate–but in close proximity–module, clothing pick up points shall be provided for online purchase retrievals. Refer to Section V.04.05 Collection Points for further specifications on textile and resources collection points and clothing pick up points.

04.04.9 Lobbies shall be lightly-scented with a range of distinct fragrances developed by Fashion House member brands. These "Fashion House fragrances" change on a regular basis, to feature as many brands as possible within the Red Thread network, accompanied with corresponding samples.

04.04.10 Lighting in lobby spaces shall feature lighting fixtures evenly spread across the ceiling with occasional highlights to emphasize displayed products.

04.04.11 Windows in lobbies shall be used to frame specific moments of the display areas. In ground-up buildings, windows shall have a minimum width of 1.20 m and a minimum height of 2.40 m.

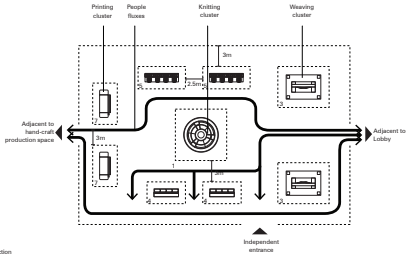
V.04.06 Fabrication Spaces

Made-to-order production, less frequent purchases, conscientious material choices, and capped production limits make garments' fabrication worth celebrating. Shrunken from its industrial-scale predecessors and replete with high-quality goods made by expert technicians, the fabrication spaces at Fashion House are prominently located and visible.

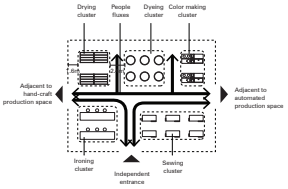
04.06.1 Located in adjacency to Fashion House's lobby, fabrication spaces shall have both a visual and spatial connection with the lobby and the exterior. They must have an independent entry to be accessible 24/7 - after Fashion House's working hours - as well as an entrance for resource delivery.

04.06.2 Fabrication spaces are divided into three types: 1) handcrafting, 2) full-automation, and 3) studios. Handcraft production shall be separated from automated production. Studio spaces can be either separate or integrated into handcraft production. Studio spaces hold collaborative working spaces for design making, sketching and prototyping. All three spaces shall be located either adjacent or in close proximity to each other.

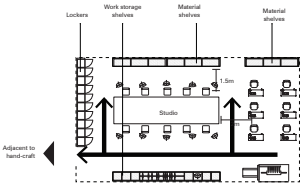
04.06.3 Fabrication spaces are arranged in visually continuous spaces prioritizing natural lighting and ventilation. These spaces' minimum height and length shall be determined by machinery dimensions and circulation fluxes. The minimum height shall be at least twice the highest machine and be able to accommodate installation pipelines. In handcraft and studio spaces, the minimum height shall be 3.50m unless otherwise restricted in adaptive-reuse buildings.



f.g.V.04.06.1 Automated Production Space Plan Instruction

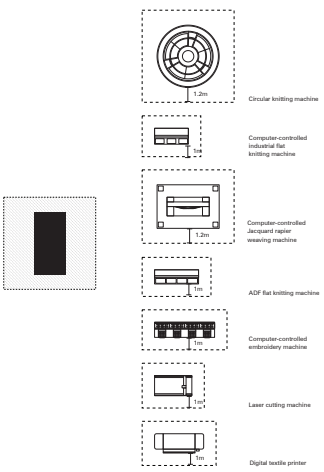


f.g.V.04.06.2 Hand-craft Production space Plan Instruction



f.g.V.04.06.3 Studio Plan Instruction

04.06.4 Machinery and work spaces shall be clustered following complementary tasks and processes in products' fabrication.

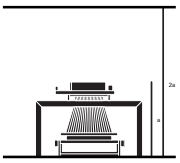


f.g.V.04.06.4 Machine Safety Instruction

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 160 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.



f.g.V.04.06.5 Production Space Ceiling Height

V.04.07 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 lite 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 V.04.09.1)

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.

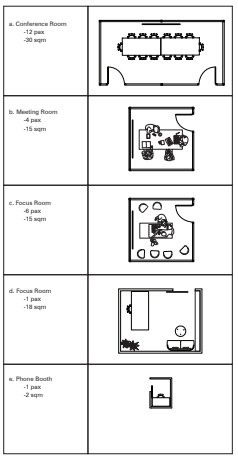
04.07.7. An online archive of all patents will be only accessible from Fashion House servers while on-premise. Therefore, access to the online database will be granted only at assigned spots within the patent/consultancy area.

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.



Enclosed spaces (1)
must be surrounded
by open desks (2)



f.g.V.04.07.1 Fashion House Office area Layout

V.04.08 Common Areas

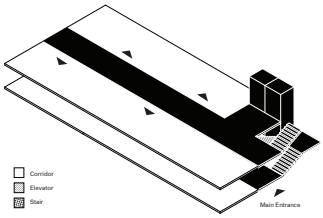
Each employee should take at least one long break during the day and multiple shorter breaks to ensure physical and mental well-being. Common areas that are separated from working spaces shall be provided in at least one location per floor or primary working space.

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.

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 required at each location. Cabin interiors shall be designed with durable materials.



f.g.IV.04.11.1 Circulation Layout

V.04.12 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.

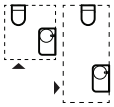
04.12.1. Every Fashion House location will consolidate primary and fixed mechanical equipment into designated mechanical and/or building systems rooms.

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.

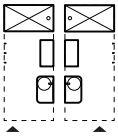
04.12.5. Restrooms at every Fashion House location are genderless. Individual toilet compartments and washbasins are grouped together with no differentiation between male and female restrooms.



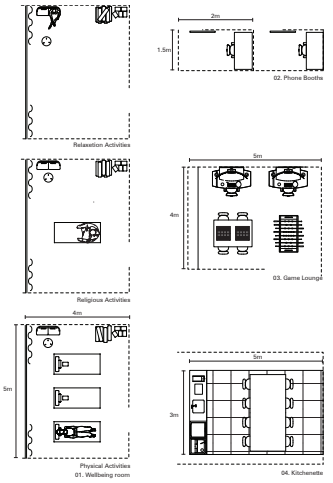
f.g.V.04.12.1 Fashion House Restroom Layout

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.



f.g.V.04.12.2 Fashion House Changing Room Layout



f.g.V.04.08.1 Fashion House Common Area Layout

V.04.09 Educational Spaces

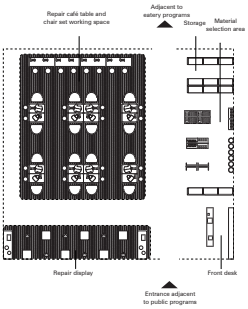
Fashion House is committed to members' and the general publics' continued education through personal study in its system of interconnected libraries and at public forums and lecture series in its lecture halls.

04.09.1 Libraries shall be in close proximity to studio spaces and serve as a consultation point for research and study. They should also hold acoustically insulated spaces for group discussions.

04.09.2 The lecture hall shall be in close proximity to the lobby and easily accessible to the general public. The minimum capacity shall be one fourth of the total members in the city of location.

V.04.10 Eatery

Fashion House provides one or more spaces for food and beverage consumption open to the general public, employees and members.



f.g.V.04.10.3 Repair Cafe Plan Instruction

04.10.1 Spaces such as canteens and restaurants shall be visible from the exterior and easily accessible from the lobby and working spaces.

04.10.2 Repair cafes will be provided as part of Fashion House's services. They shall be preferably opened towards the exterior, but can also be accommodated within the lobby or public spaces such as patios and gardens. Repair cafes shall provide self-repair points and repair assistance.

V.04.11 Circulation

The transitions between Fashion House's levels and spaces, reflect the house's operations as not just circulation areas but also socially active areas for the employees, members, and visitors.

04.11.1. Each floor shall be connected by stairs, ramps, or elevators that are widened to actively encourage serendipitous conversations and interaction between employees and members. The minimum width of the corridors should be 1.5 meters and the sitting arrangements shall have an average of 0.5 meters set back from them.

04.11.2. Waste bins shall be located throughout Fashion House locations in areas of highest traffic. Waste bins shall be self-closing to minimize adverse odors and shall separate soiled and unsoiled waste types

04.11.3. For locations with multiple floors, one main staircase that is clearly visible from the main entrance shall connect each floor. The staircase shall be designed as a sculptural element that will stand out as one of the House's characteristic elements.

V.05
Building Specifications

Specifications regarding the components used during the design process of Fashion House will be developed in this section.

V.05.01 Equipment

05.01.1. The work done in fabrication spaces is messy and multifaceted. Therefore, all furniture pieces shall be specified to be uncluttered, discrete, and easily cleanable so that the work is the focus and the furniture a backdrop.

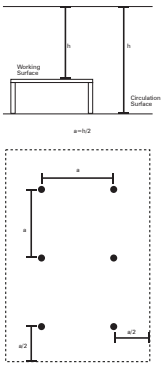
05.01.2. Selected furniture pieces shall be sourced from single suppliers and made from natural or recycled materials from within the Red Thread network. (Refer to V.06.04.1)

05.01.3 Autonomous forklifts will distribute goods and materials throughout Fashion House locations. They shall be specified to handle heavy and/or bulky cargo.

05.01.4. Each Fashion House location shall maintain a small fleet of self-driving electric vehicles that deliver and collect goods and materials to and from Fashion House, using bicycle lane infrastructures as much as possible.

V.05.02 Lighting

05.02.1. Lighting levels shall be evenly spread in interior spaces by spacing lighting fixtures following spacing distance and mounting height criterias. Horizontal distribution equal to one half the floor-to-ceiling height is recommended.



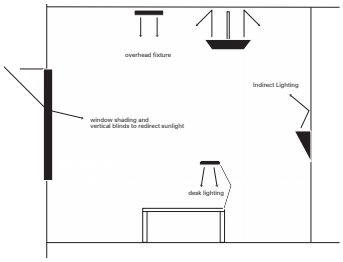
f.g.V.05.02.1 Fashion House Gennal Light Spacing

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.



f.g.V.05.02.2 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.

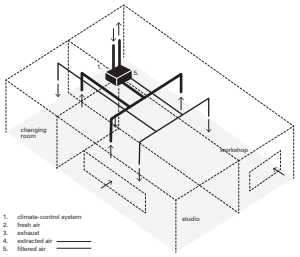
05.03.2. Natural ventilation should be prioritized, to avoid dependency on active climate-control.

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.

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.



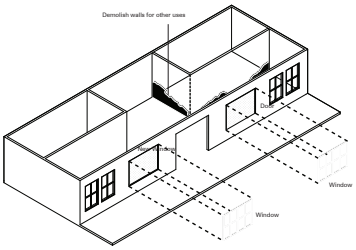
f.g.V.05.03.1 Fashion House Genral Ventilation System

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.



f.g.V.06.02.1 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.

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.

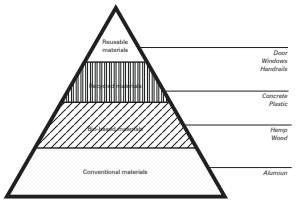
06.04.4. Specified materials must have low-carbon footprints, within accordance to European Union 2050 climate-neutral guidelines, except when no other alternatives are available.

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.



f.g.V.06.04.1 Material hierarchy of Fashion House

V.06
Means & Methods

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

V.06.01 Heritage

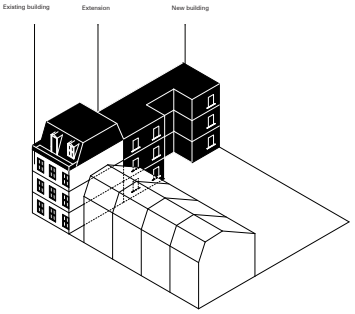
Following International standards for heritage buildings and construction, Fashion House employs distinct strategies to appropriately incorporate existing buildings and techniques into its locations.

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.



f.g.V.06.01.1Adaptive Reuse

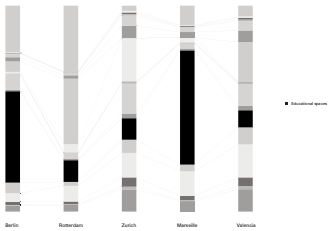
06.01.5. Existing patterns and motifs–including structural elements, decoration and ornamentation, materials, and building techniques–shall be surveyed and inform the design of new construction and/or interior fitouts. These existing elements shall be integrated within the new designs while remaining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

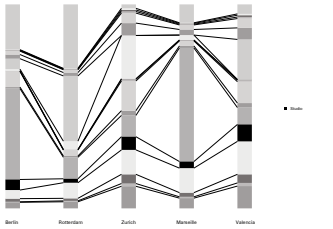
06.01.7. Construction waste will only be disposed of in landfills or incinerated if no other options exist.

Appendix

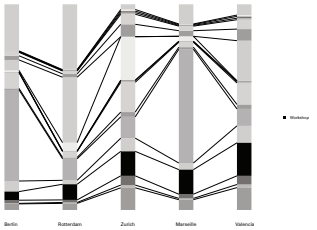
APPX.01
Program Matrix



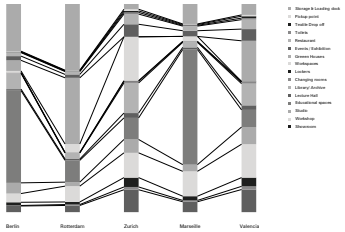
f.g.AP1 Program graph Educational Spaces



f.g.AP2 Program graph Studio



f.g.AP3 Program graph Workshop



f.g.AP4 Program graph

APP.X.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.



Textile collectors

Event hosts and presenters

Fashion Icon



Laboratory technicians

Repair experts

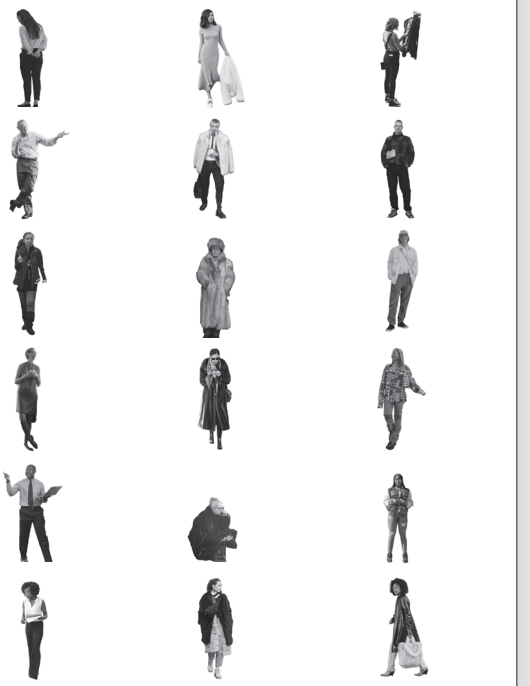
Teachers

			BERLIN		ROTTERDAM		ZURICH		MARSEILLE		VALENCIA
	Fashion House Members		**3,002**		**1,300**		**1,553**		**1,457**		**1,287**
	RH Employees		**126**		**79**		**85**		**80**		**79**
	Working Spaces Capacity		156		65		78		73		64
Regulatory body	Office Spaces	3%	860	3.18%	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
MEMBERS	Showroom	1.5%	450	1.24%	195	4.51%	235	2.02%	220	4.23%	195
	Workshop	4.2%	1,238	7.63%	1,200	11.90%	620	11.99%	1,305	16.05%	740
	Studio	5.1%	1,504	1.91%	300	16.79%	875	3.17%	345	8.24%	380
	Educational spaces	44.3%	13,000	10.49%	1,650	0.00%	0	55.40%	6,030	8.24%	380
	Lecture Hall	0.8%	225	0.64%	100	2.30%	120	1.01%	110	2.17%	100
	Library/ Archive	7.6%	2,230	2.86%	450	14.49%	755	2.39%	260	10.41%	480
	Changing rooms	0.3%	75	0.22%	35	0.77%	40	0.37%	40	0.76%	35
	Lockers	0.1%	20	0.10%	15	0.29%	15	0.14%	15	0.33%	15
	Workspaces (offices that are not part of the regulatory body)	0.8%	229	4.07%	640	21.11%	1,100	2.39%	260	0.00%	0
	Greeen Houses	5.1%	1,490	31.78%	5,000	0.00%	0	0.00%	0	19.52%	900
PUBLIC	Events / Exhibition	2.0%	600	1.65%	260	6.05%	315	2.71%	295	5.64%	260
	Restaurant	1.7%	490	1.37%	215	4.89%	255	2.20%	240	4.56%	210
	Toilets	0.2%	70	0.22%	35	0.77%	40	0.37%	40	0.76%	35
	Textile Drop off	0.2%	60	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	2.50%	130	9.55%	1,040	5.21%	240
	TOTAL SQM	100%	29,331	100%	15,735	100%	5,210	100%	10,885	100%	4,610

f.g.AP5 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.



Cruise Tourists | Sports Streetwearers | Marseille Fashion Icons



Film Student | Fishermen | Honeymooners

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.



Cyclist | Logistics worker | Raincoat people



Umbrella people | Logistics worker | Dancing people



North African Immigrants Influencers Parisian Transplants

204



Athleisurewearer Motorcyclists and Scooters Textile Worker

205



Tailor Bar & Club Hospitality Engineer

208



Local Designer Business student Barbershop Subculturist

209

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



Coastal Grandparents

Enhanced People

Digital Nomad

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



Fit & Healthy

Bikes & Skates

Wealthy Casual



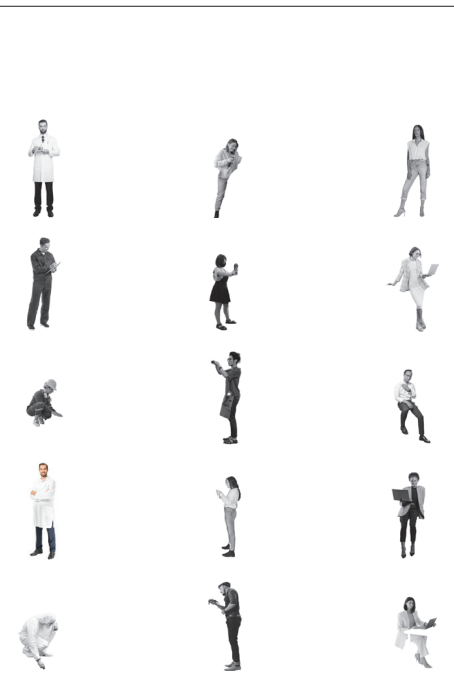
Workshop workers | Old Crafts | Fashion Icons

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-Prospective

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

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.

Edition

January 20, 2023

The Berlage Center for Advanced Studies in Architecture and Urban Design

Faculty of Architecture and the Built Environment

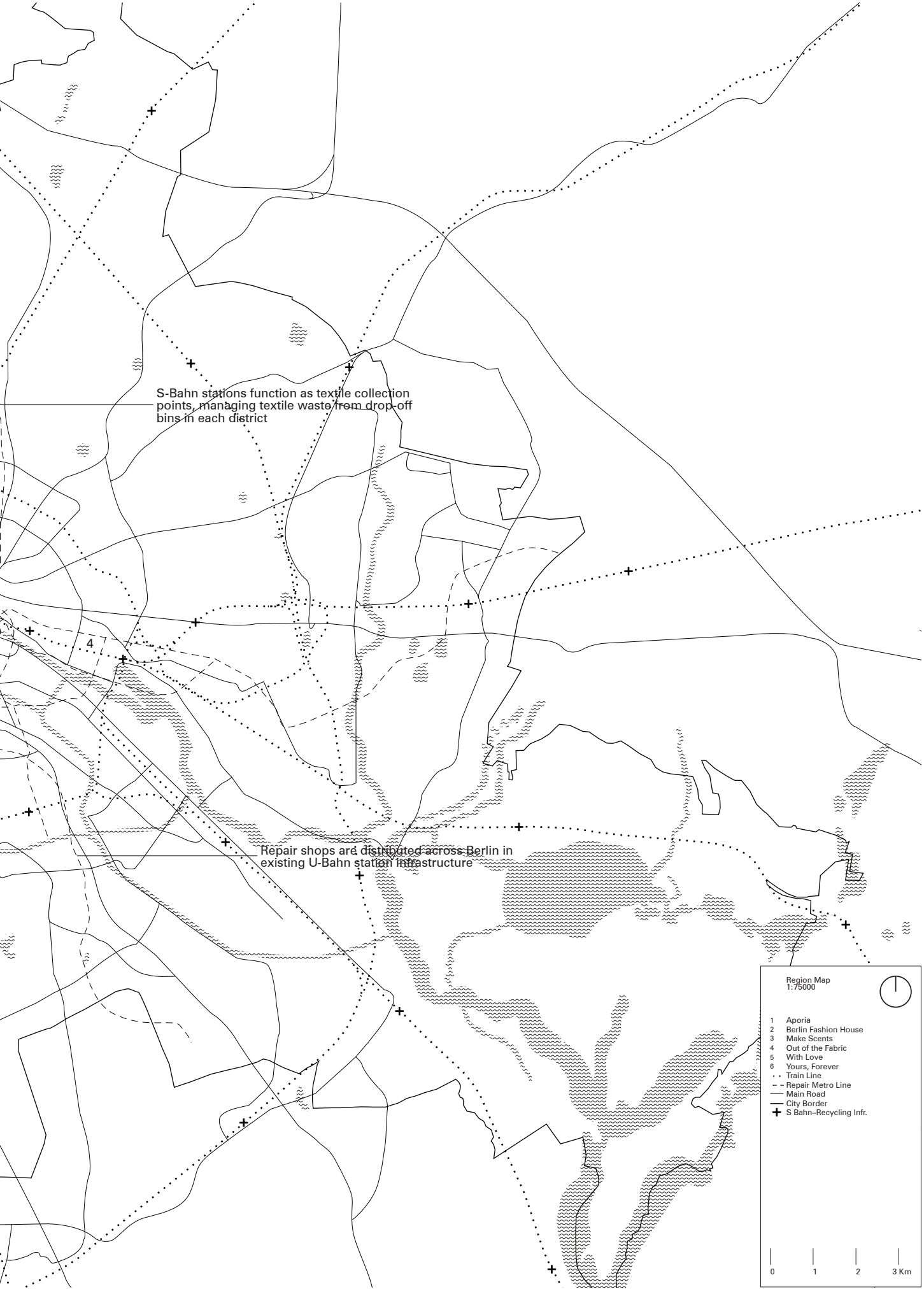
Delft University of Technology

Students

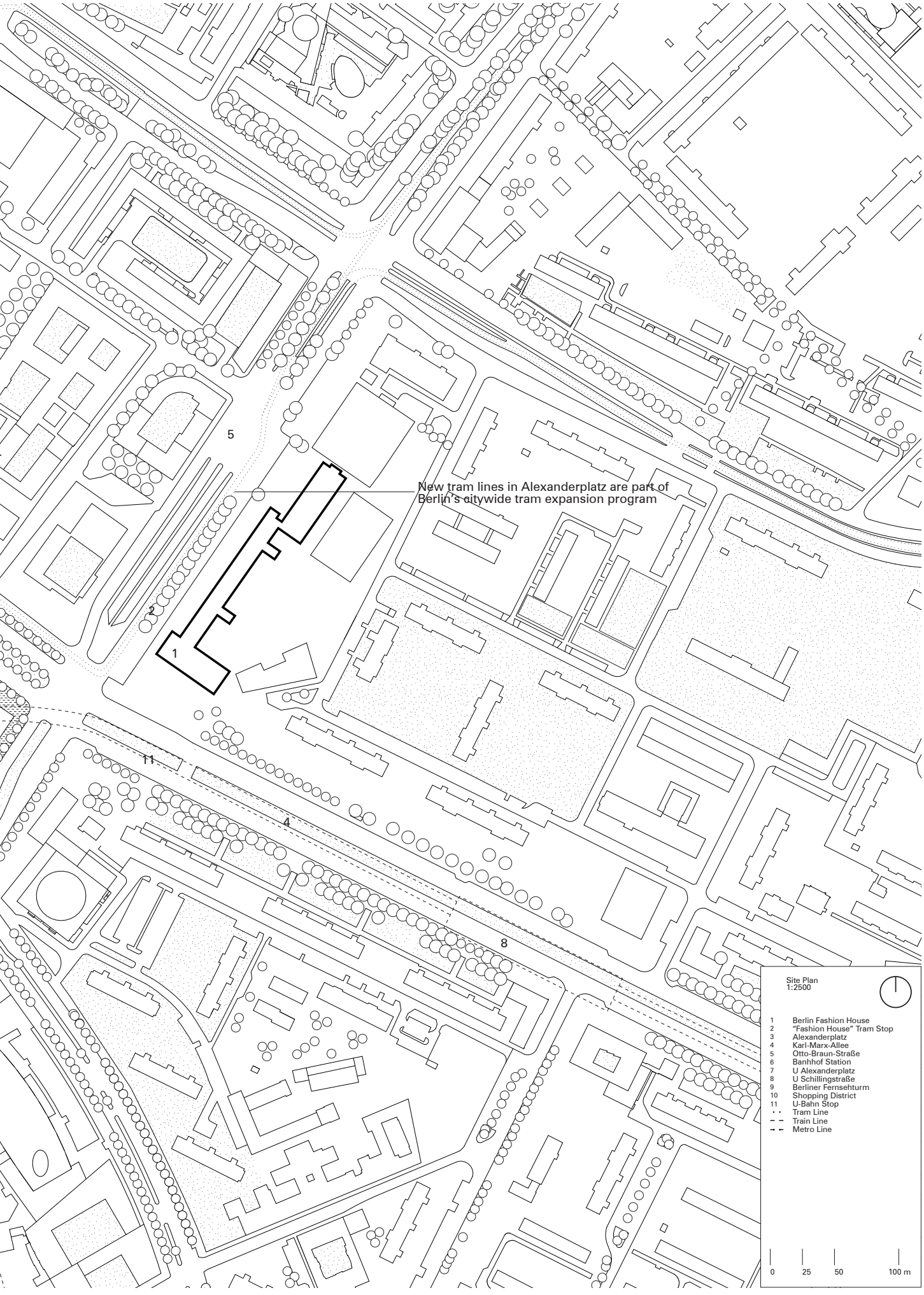
Nigel Alarcon (MX)
Pooja Bhave (IN)
Fabiola Cruz (PE)
Mariano Cuofano (IT)
Alonso Diaz (MX)
Xiaoyu Ding (CN)
Sandra Garcia (ES)
Inés Garcia-Lezana (ES)
Martino Greco (IT)
Sebastian Hitchcock (ZA)
Alejandra Huesca (MX)
Yesah Hwangbo (KR)
Takuma Johnson (US)
Yi-Ni Lin (TW)
Cristhy Mattos (BR)
Preradon Pinpakan (TH)
Adi Samet (IL)
Raymond Tang (US)
Kulaporn Temudom (TH)
Paola Tovar (MX)
Danai Tsigkanou (GR)
Jesse Verdoes (NL)
Rongting Xiao (CN)



A fur farm stands near the border between the states of Berlin and Brandenburg, taking advantage of the rural agricultural landscape


S-Bahn stations function as textile collection points, managing textile waste from drop-off bins in each district
Repair shops are distributed across Berlin in existing U-Bahn station infrastructure
4
Region Map
1:75000
1 Aporia
2 Berlin Fashion House
3 Make Scents
4 Out of the Fabric
5 With Love
6 Yours, Forever
Train Line
Repair Metro Line
Main Road
City Border
S Bahn–Recycling Infr.
0
1
2
3 Km

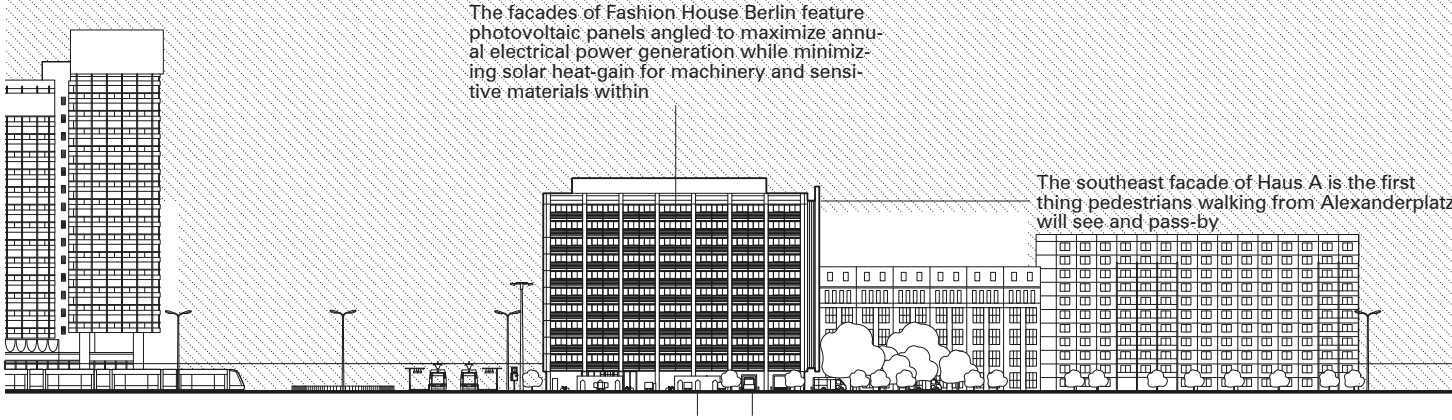

Mitte shopping area is one of the most frequented in Berlin, with many international, luxury, and high street brands
10
Alexanderplatz is Berlin's eastern center and an important transportation hub. It will be redesigned with new high-rise commercial and residential buildings by 2030 as part of Hans Kollhoff and Helga Timmerman's 1993 master plan.
3
7
6
9

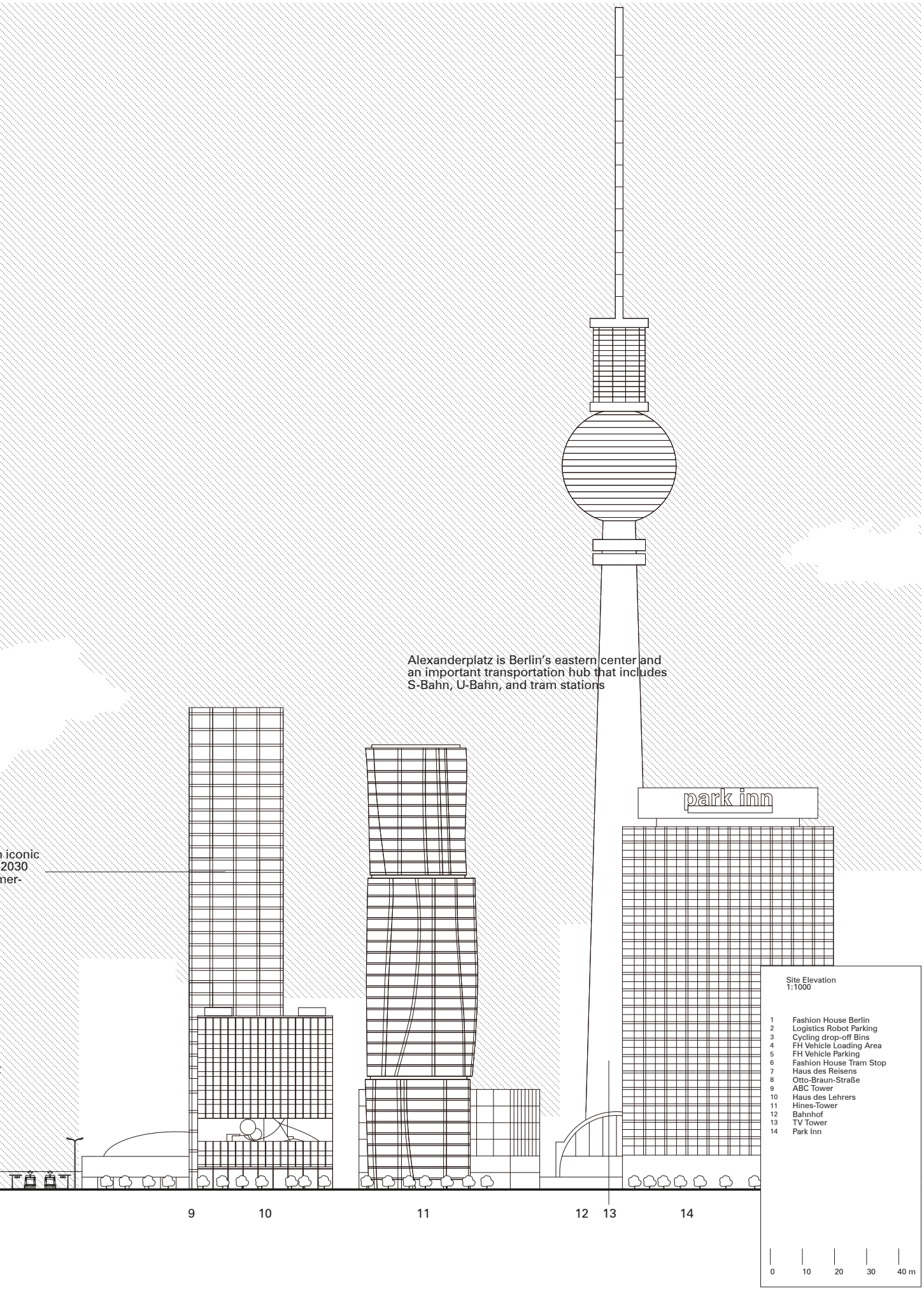

New tram lines in Alexanderplatz are part of
Berlin's citywide tram expansion program
5
2
1
11
4
8
Site Plan
1:2500
1 Berlin Fashion House
2 "Fashion House" Tram Stop
3 Alexanderplatz
4 Karl-Marx-Allee
5 Otto-Braun-Straße
6 Banhhof Station
7 U Alexanderplatz
8 U Schillingstraße
9 Berliner Fernsehturm
10 Shopping District
11 U-Bahn Stop
Tram Line
Train Line
Metro Line
0
25
50
100 m

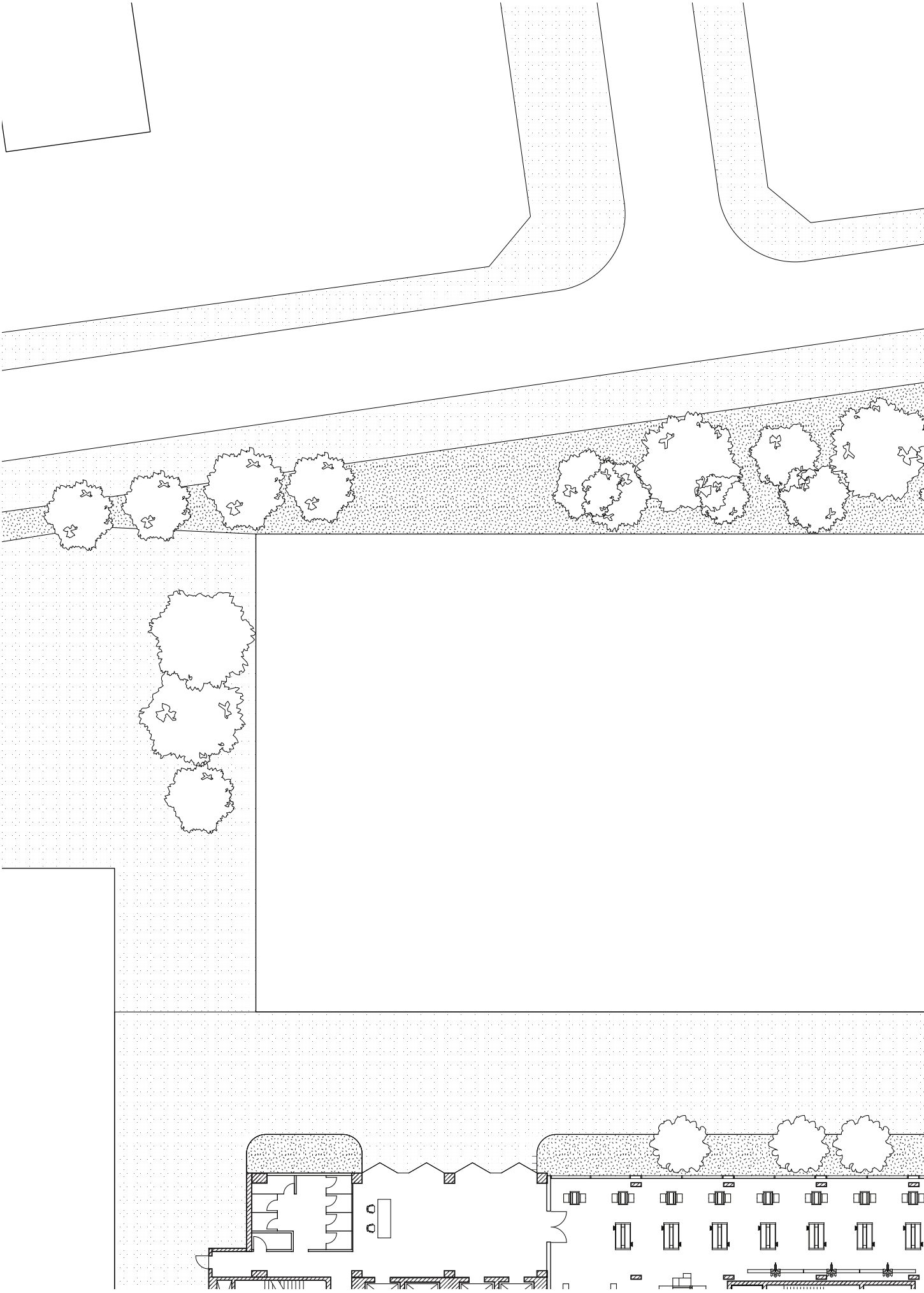
Alexanderplatz will be redesigned as an
square with new high-rise buildings by
as part of Hans Kollhoff and Helga Timm
man's 1993 master plan

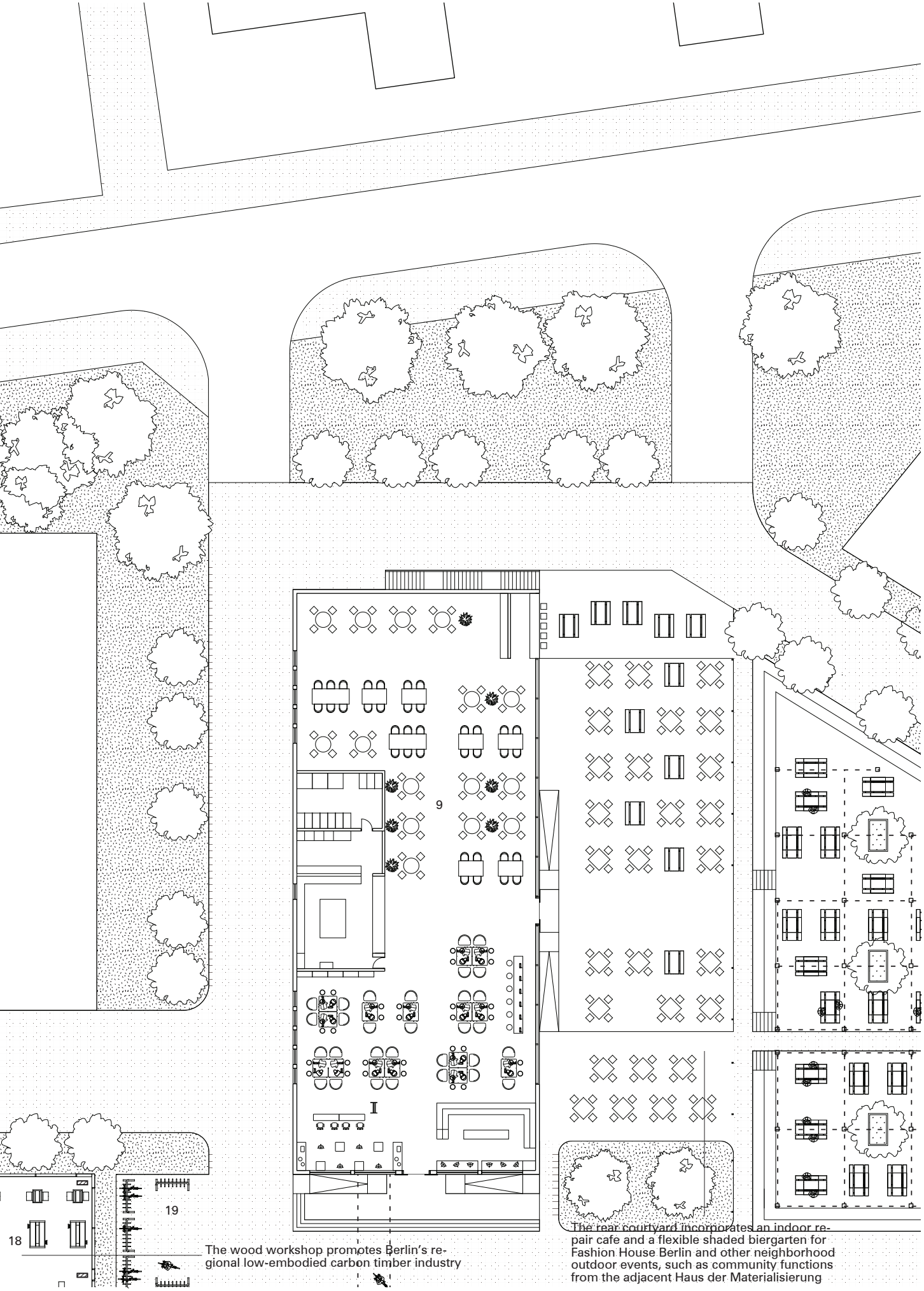
The facades of Fashion House Berlin feature photovoltaic panels angled to maximize annual electrical power generation while minimizing solar heat-gain for machinery and sensitive materials within

The southeast facade of Haus A is the first thing pedestrians walking from Alexanderplatz will see and pass-by



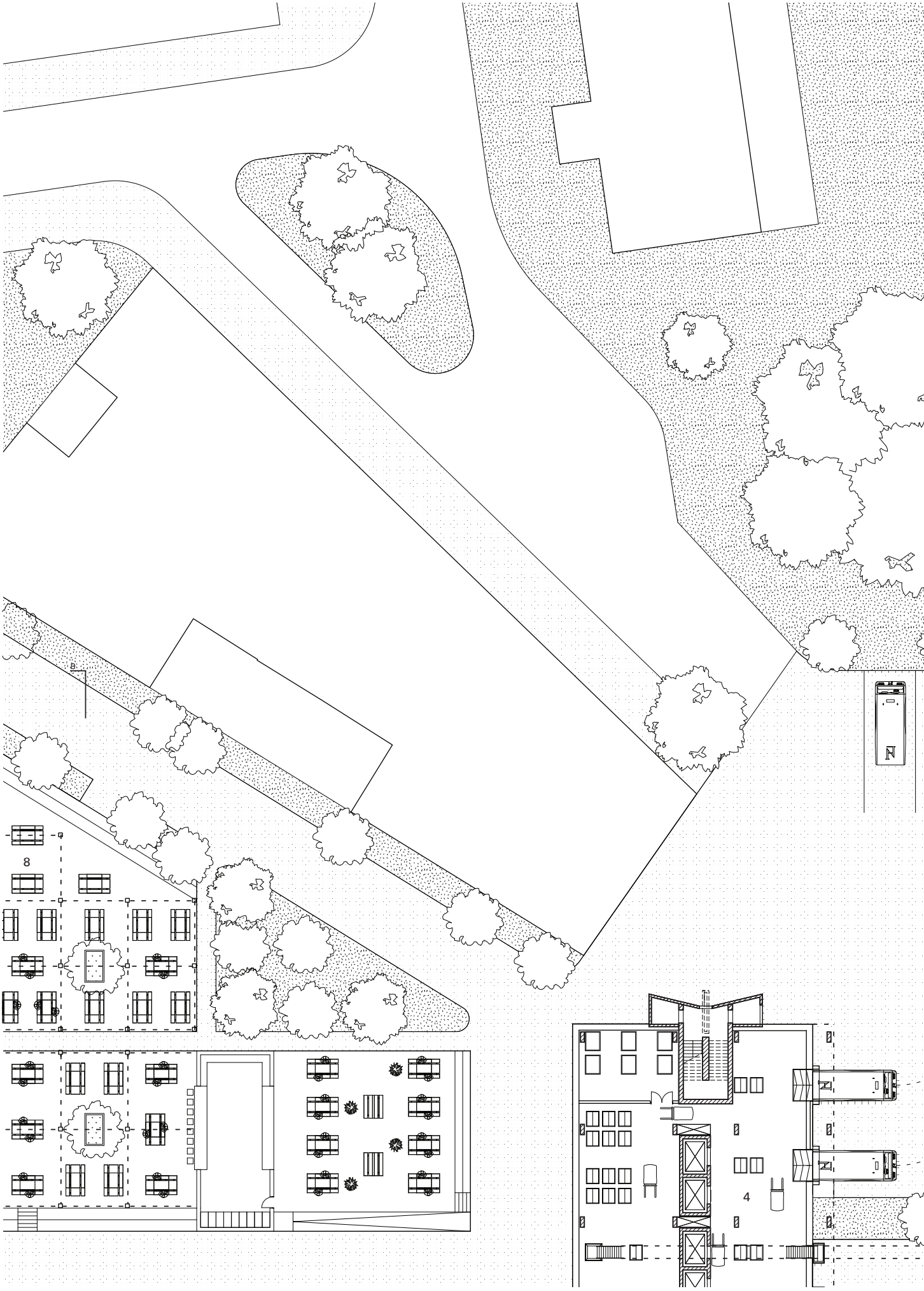

Alexanderplatz is Berlin's eastern center and an important transportation hub that includes S-Bahn, U-Bahn, and tram stations
park inn
9
10
11
12
13
14
Site Elevation
1:1000
1 Fashion House Berlin
2 Logistics Robot Parking
3 Cycling drop-off Bins
4 FH Vehicle Loading Area
5 FH Vehicle Parking
6 Fashion House Tram Stop
7 Haus des Reisens
8 Otto-Braun-Straße
9 ABC Tower
10 Haus des Lehrers
11 Hines-Tower
12 Bahnhof
13 TV Tower
14 Park Inn
0
10
20
30
40 m

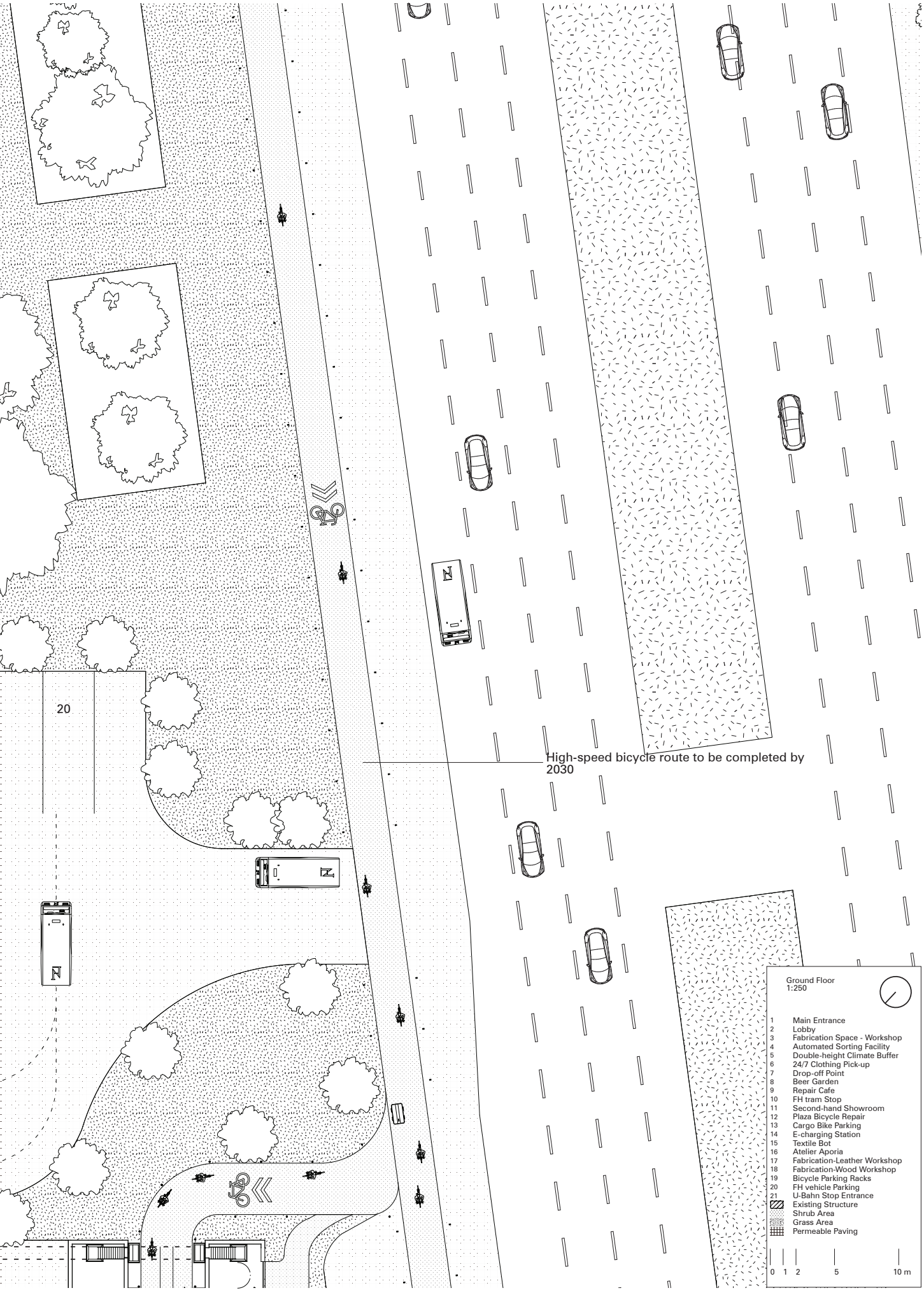


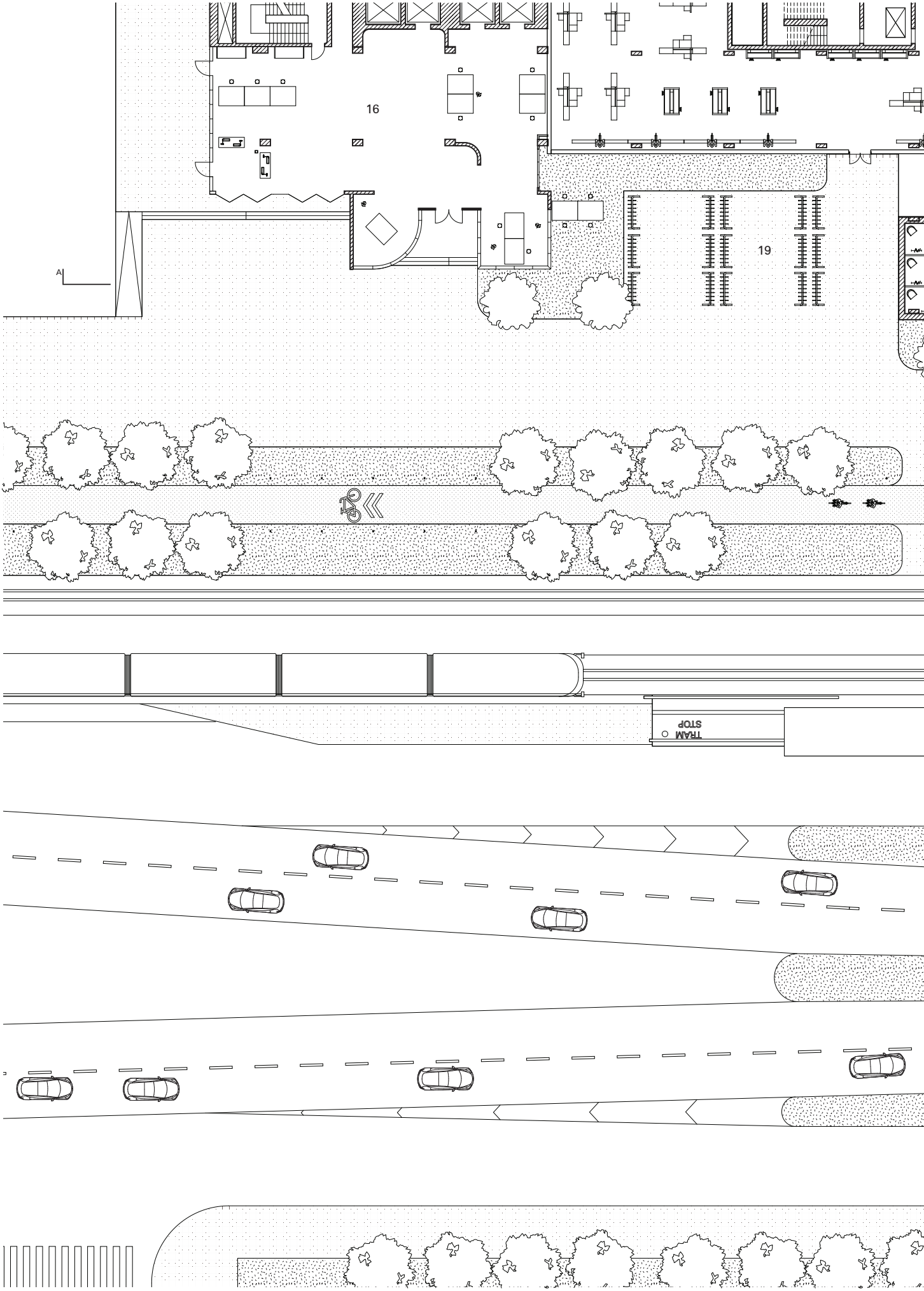


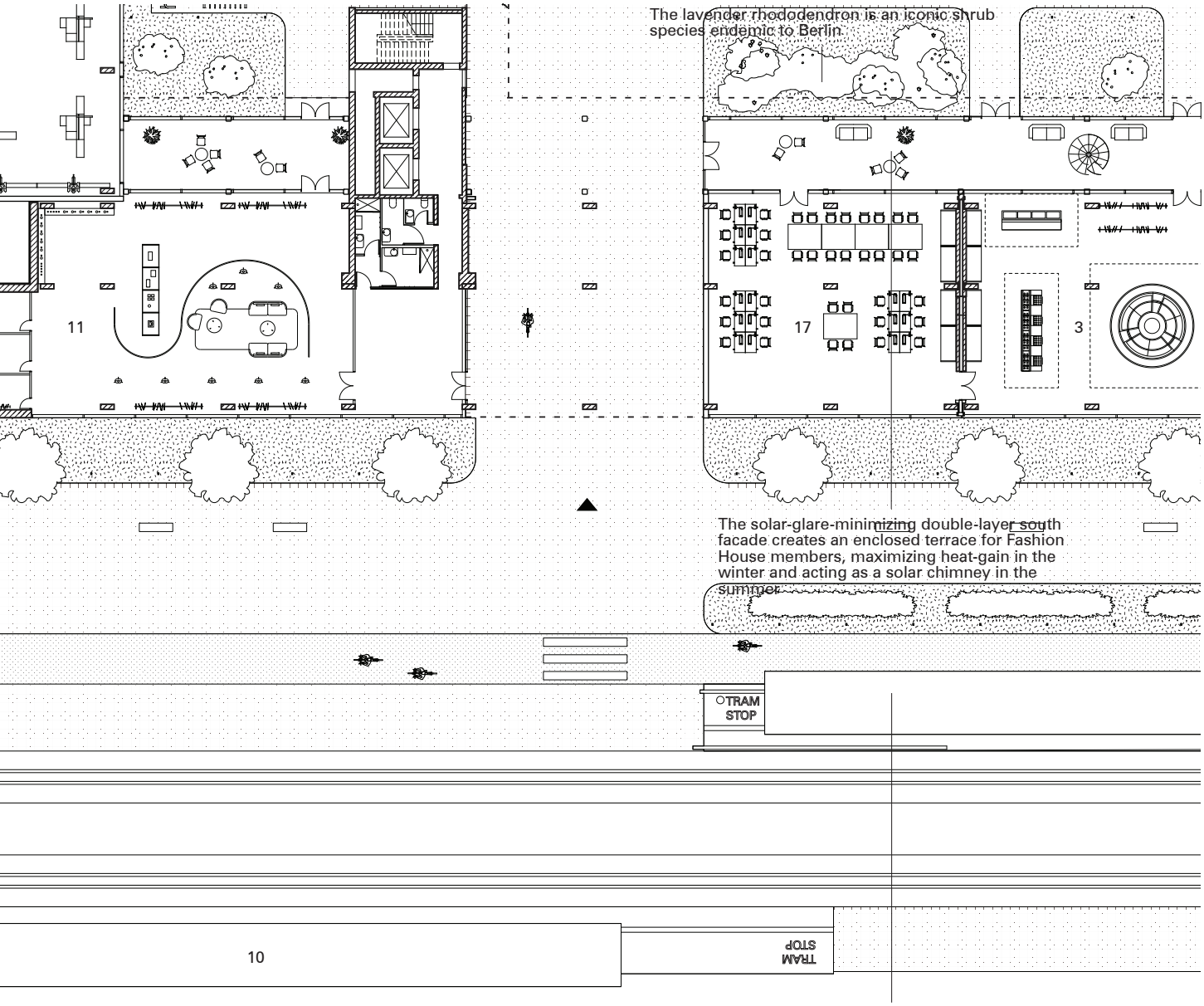
The wood workshop promotes Berlin's regional low-embodied carbon timber industry

The rear courtyard incorporates an indoor repair cafe and a flexible shaded biergarten for Fashion House Berlin and other neighborhood outdoor events, such as community functions from the adjacent Haus der Materialisierung


8
4


20
High-speed bicycle route to be completed by 2030
Ground Floor
1:250
1 Main Entrance
2 Lobby
3 Fabrication Space - Workshop
4 Automated Sorting Facility
5 Double-height Climate Buffer
6 24/7 Clothing Pick-up
7 Drop-off Point
8 Beer Garden
9 Repair Cafe
10 FH tram Stop
11 Second-hand Showroom
12 Plaza Bicycle Repair
13 Cargo Bike Parking
14 E-charging Station
15 Textile Bot
16 Atelier Aporia
17 Fabrication-Leather Workshop
18 Fabrication-Wood Workshop
19 Bicycle Parking Racks
20 FH vehicle Parking
21 U-Bahn Stop Entrance
Existing Structure
Shrub Area
Grass Area
Permeable Paving
0 1 2 5 10 m

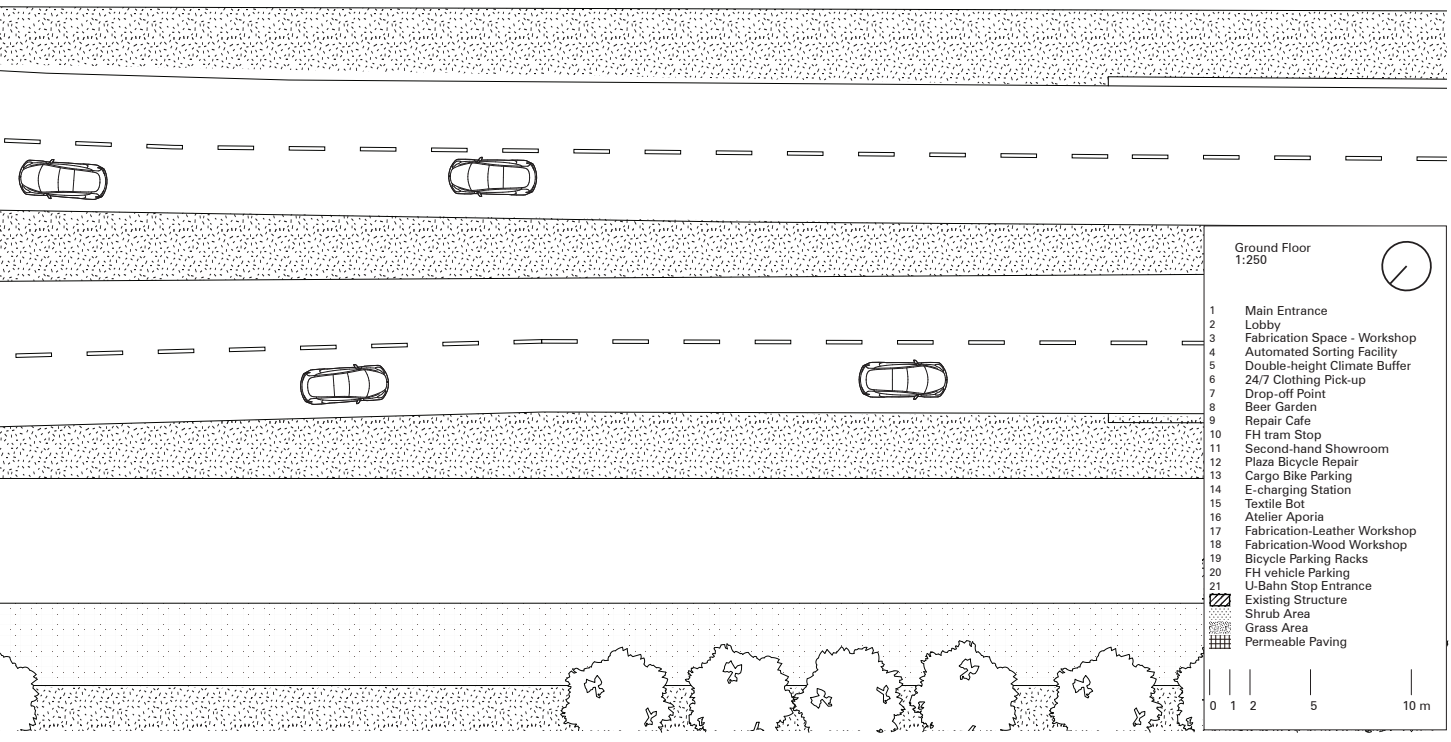

16
19
A
TRAM
STOP



The lavender rhododendron is an iconic shrub species endemic to Berlin.

The solar-glare-minimizing double-layer south facade creates an enclosed terrace for Fashion House members, maximizing heat-gain in the winter and acting as a solar chimney in the summer.

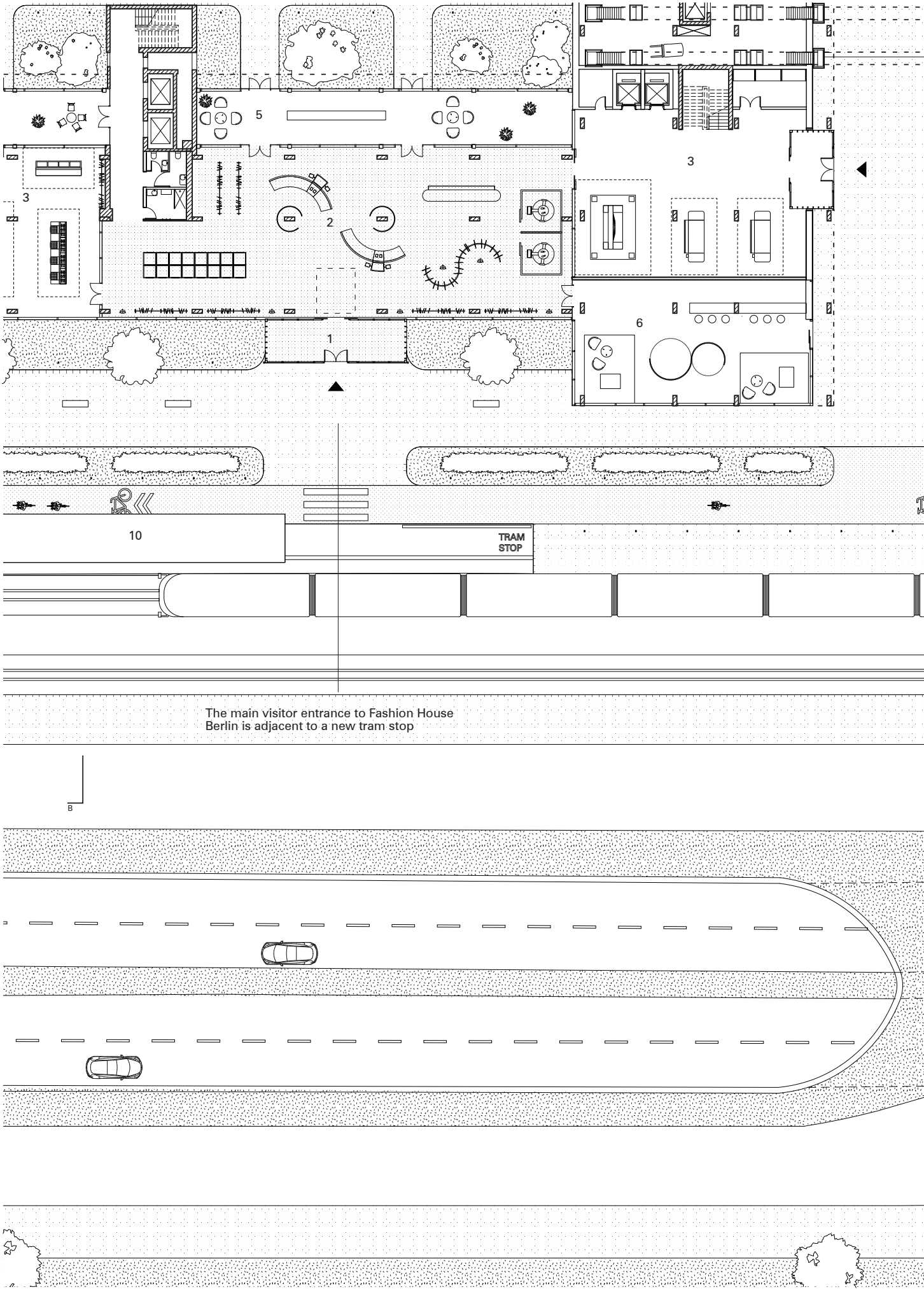
This Alexanderplatz tram line is part of Berlin's citywide tram expansion program



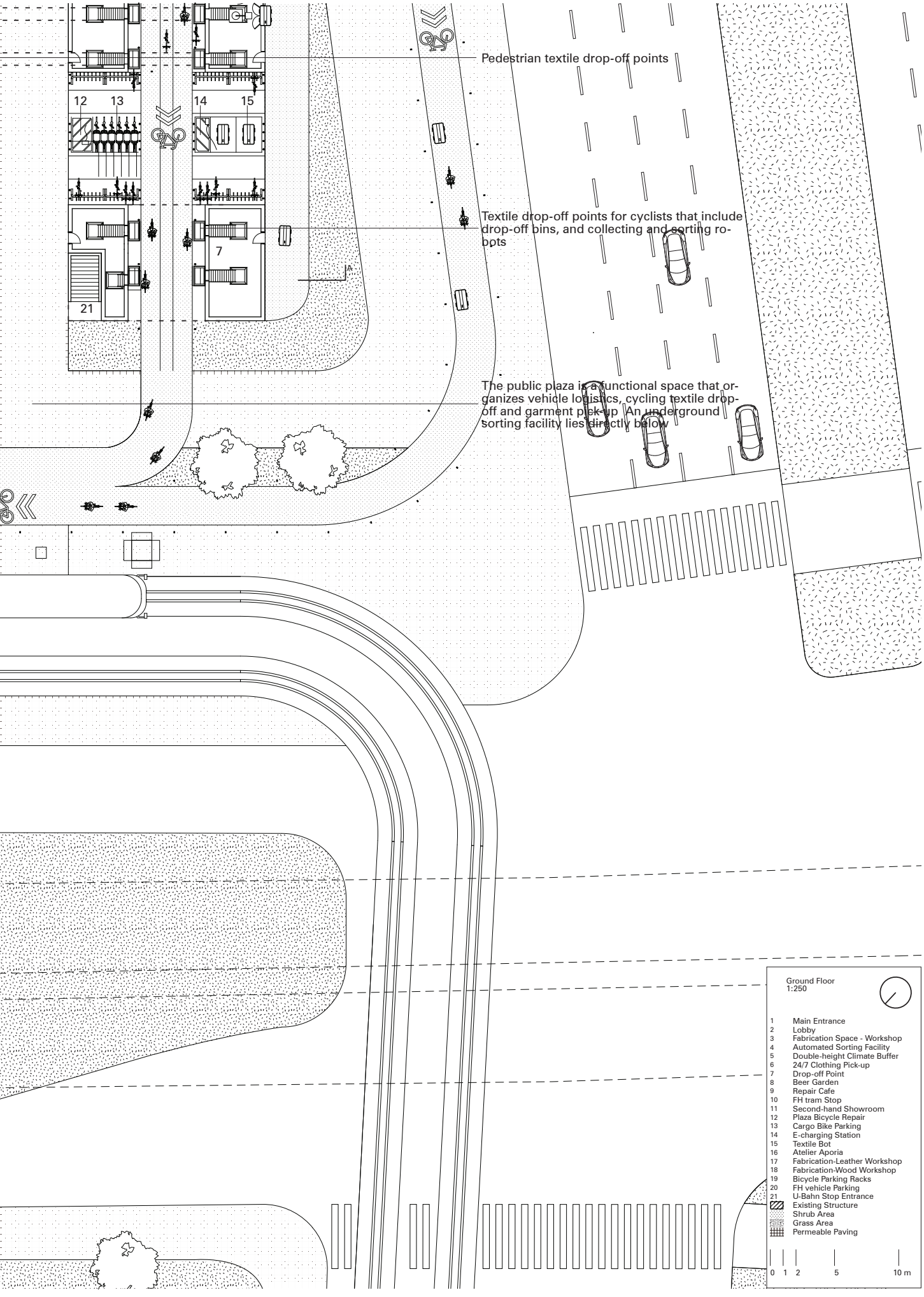
Ground Floor
1:250

1 Main Entrance
2 Lobby
3 Fabrication Space - Workshop
4 Automated Sorting Facility
5 Double-height Climate Buffer
6 24/7 Clothing Pick-up
7 Drop-off Point
8 Beer Garden
9 Repair Cafe
10 FH tram Stop
11 Second-hand Showroom
12 Plaza Bicycle Repair
13 Cargo Bike Parking
14 E-charging Station
15 Textile Bot
16 Atelier Aporia
17 Fabrication-Leather Workshop
18 Fabrication-Wood Workshop
19 Bicycle Parking Racks
20 FH vehicle Parking
21 U-Bahn Stop Entrance
Existing Structure
Shrub Area
Grass Area
Permeable Paving

0 1 2 5 10 m

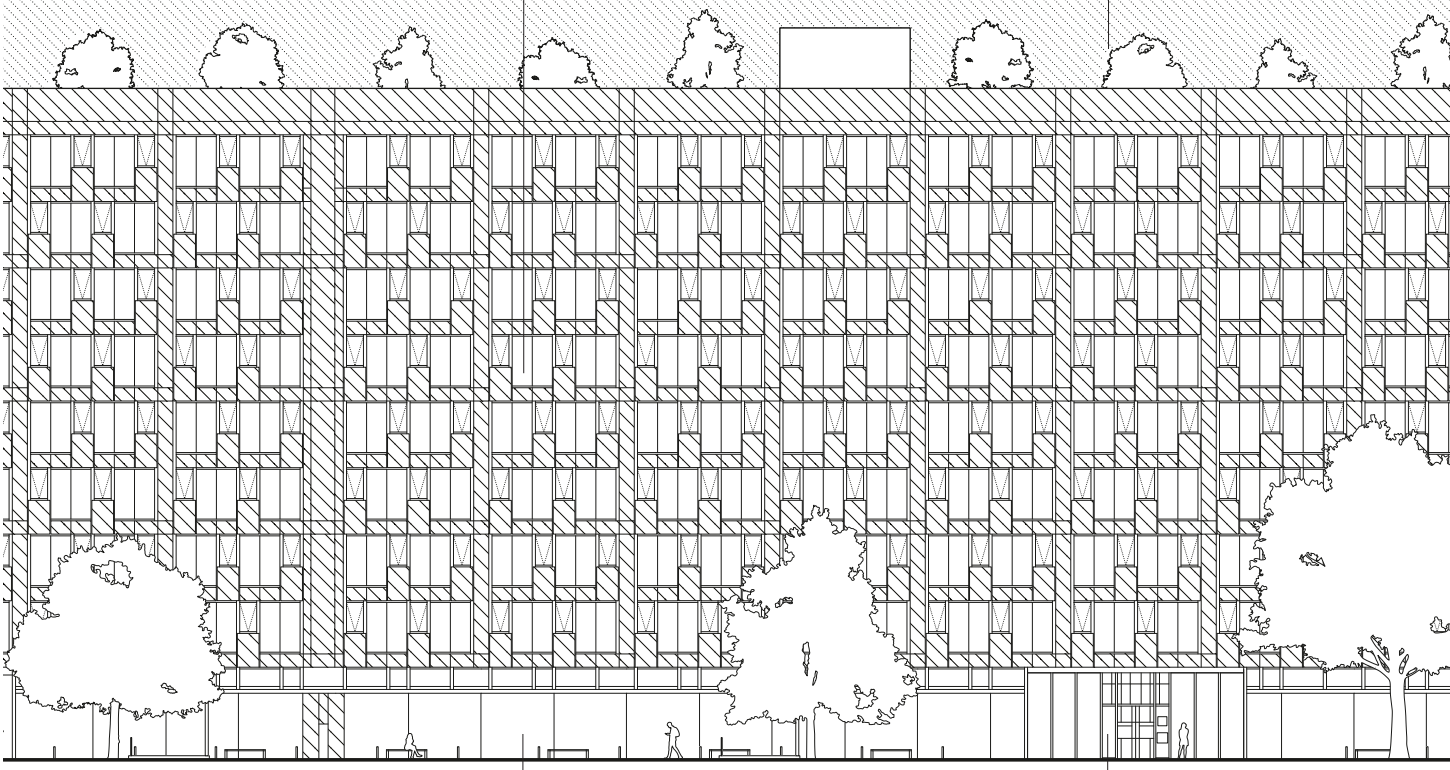


The main visitor entrance to Fashion House Berlin is adjacent to a new tram stop


Pedestrian textile drop-off points
Textile drop-off points for cyclists that include drop-off bins, and collecting and sorting robots
The public plaza is a functional space that organizes vehicle logistics, cycling textile drop-off and garment pick-up. An underground sorting facility lies directly below.
12
13
14
15
7
21
A
Ground Floor
1:250
1 Main Entrance
2 Lobby
3 Fabrication Space - Workshop
4 Automated Sorting Facility
5 Double-height Climate Buffer
6 24/7 Clothing Pick-up
7 Drop-off Point
8 Beer Garden
9 Repair Cafe
10 FH tram Stop
11 Second-hand Showroom
12 Plaza Bicycle Repair
13 Cargo Bike Parking
14 E-charging Station
15 Textile Bot
16 Atelier Aporia
17 Fabrication-Leather Workshop
18 Fabrication-Wood Workshop
19 Bicycle Parking Racks
20 FH vehicle Parking
21 U-Bahn Stop Entrance
Existing Structure
Shrub Area
Grass Area
Permeable Paving
0 1 2 5 10 m

New facade construction on Haus B and C includes regionally-sourced recycled cross-laminated timber

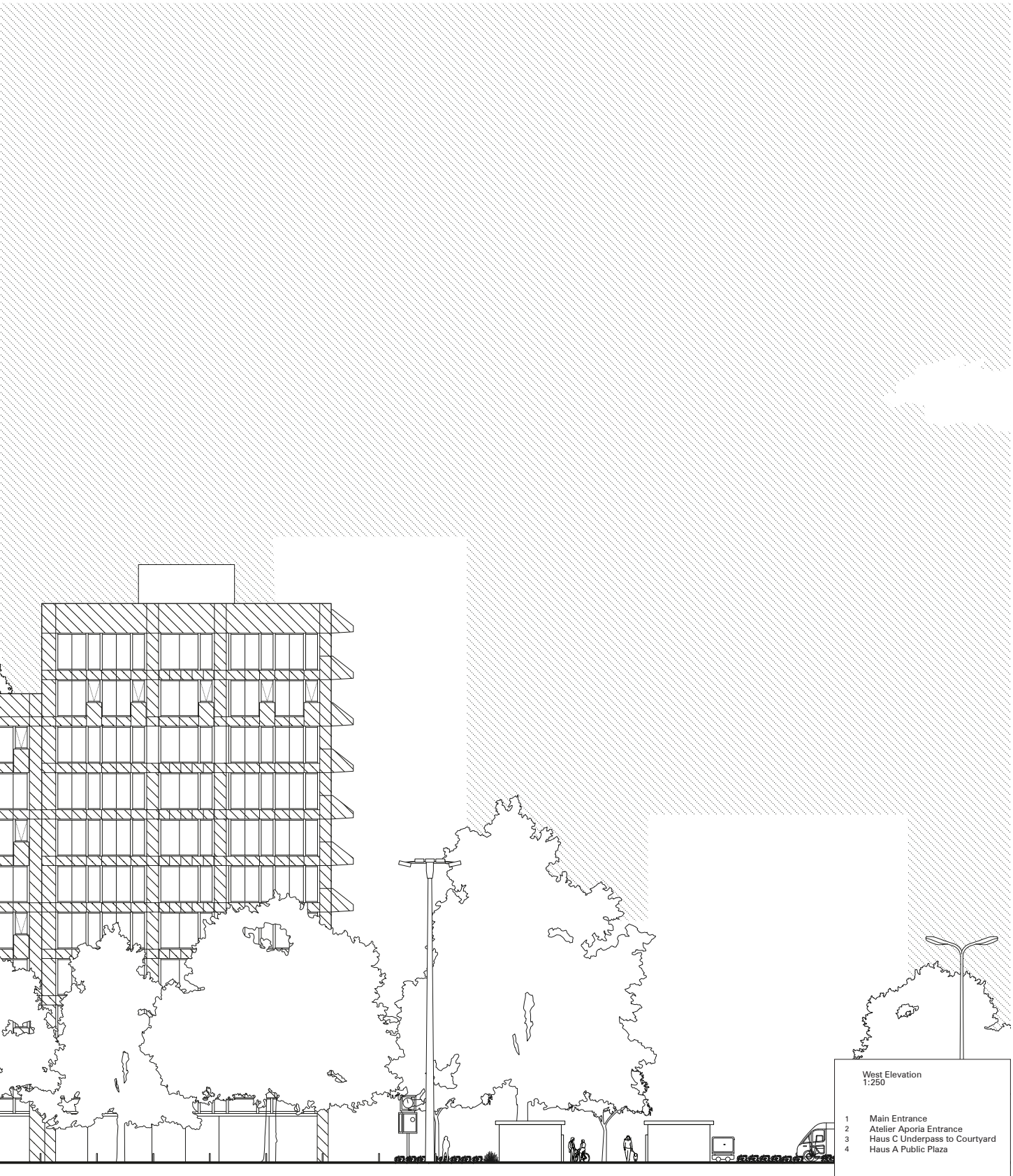
A rooftop rainwater collection system and botanical garden are integrated as climate design strategies



1

The ground floor facade is transparent to welcome visitors and passersby to Fashion House Berlin, enticing them to stop by the ground floor showrooms, workshops, garment pick-up, and lobby

Main entrance to the Fashion House Berlin lobby

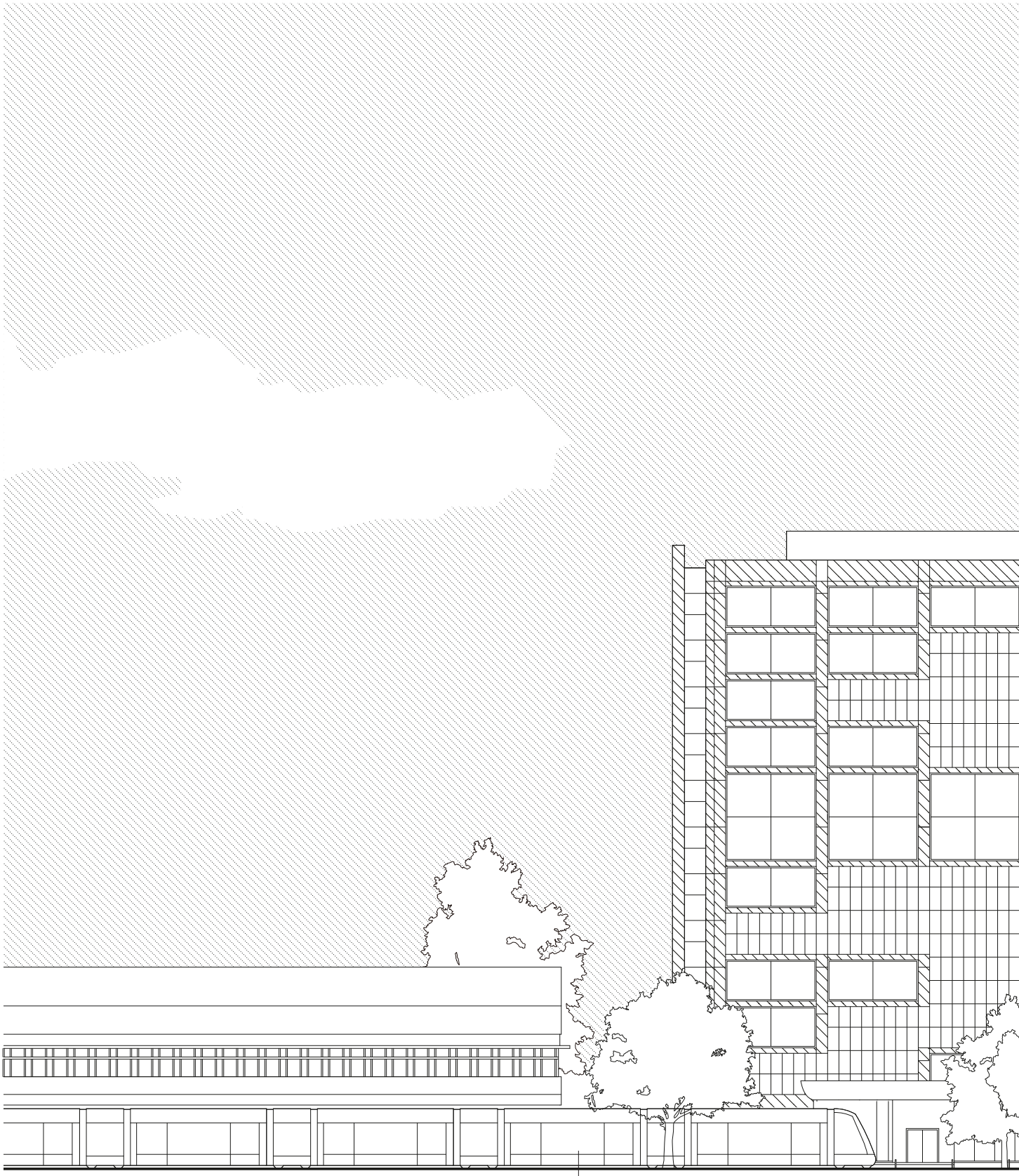


West Elevation
1:250

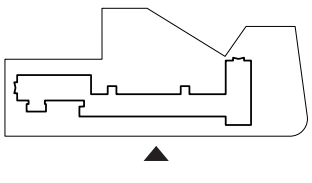
1 Main Entrance
2 Atelier Aporia Entrance
3 Haus C Underpass to Courtyard
4 Haus A Public Plaza

0 1 2 5 10 m

4



2



The tram line is extended past Otto-Braun-Straße to establish a new Fashion House stop in front of the main entrance

Sou



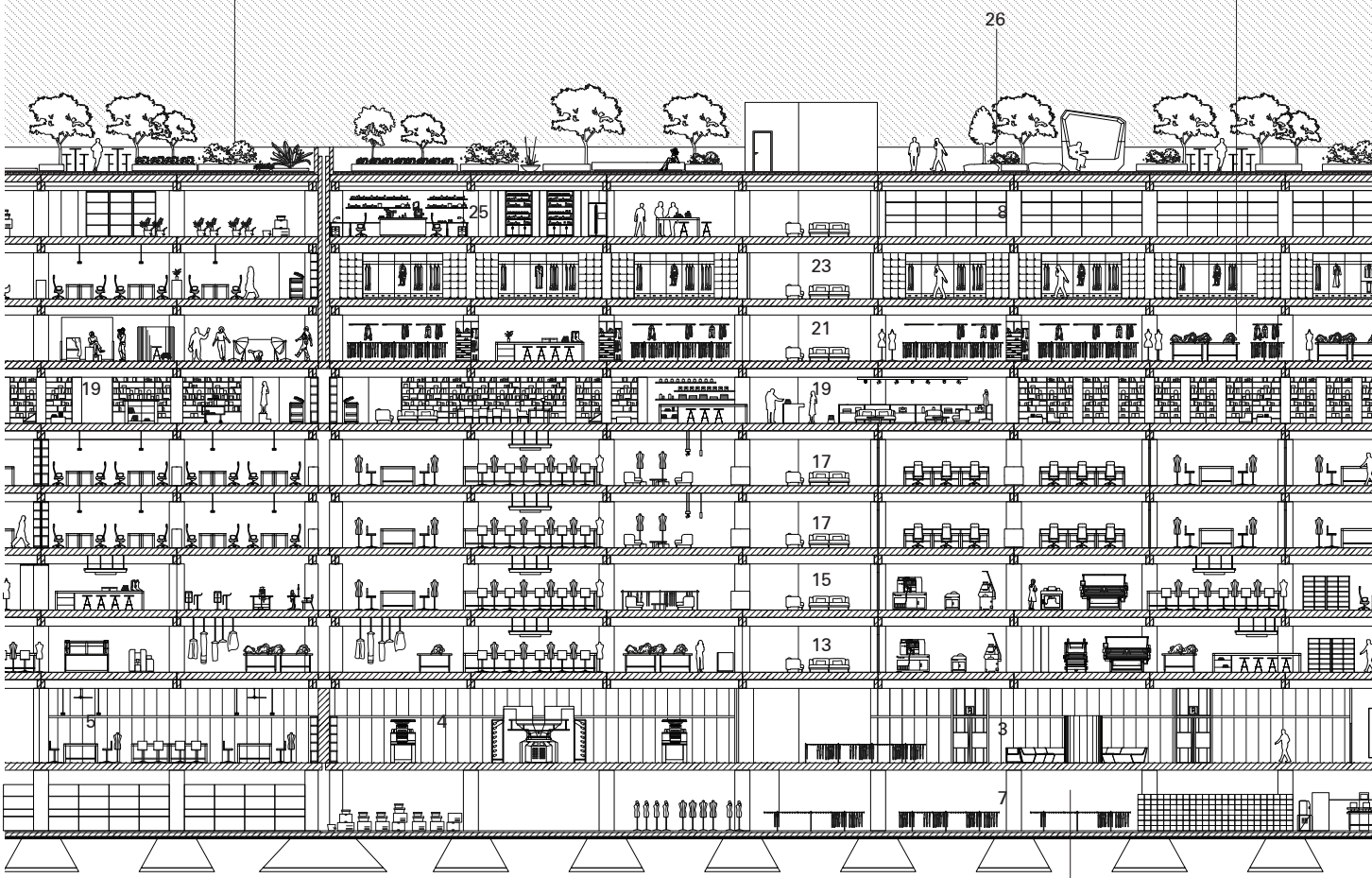
3

uth facade of Haus D Fashion Atelier

Secondary entrance to the rear public plaza that includes indoor and outdoor event spaces, a repair cafe, and biergarten

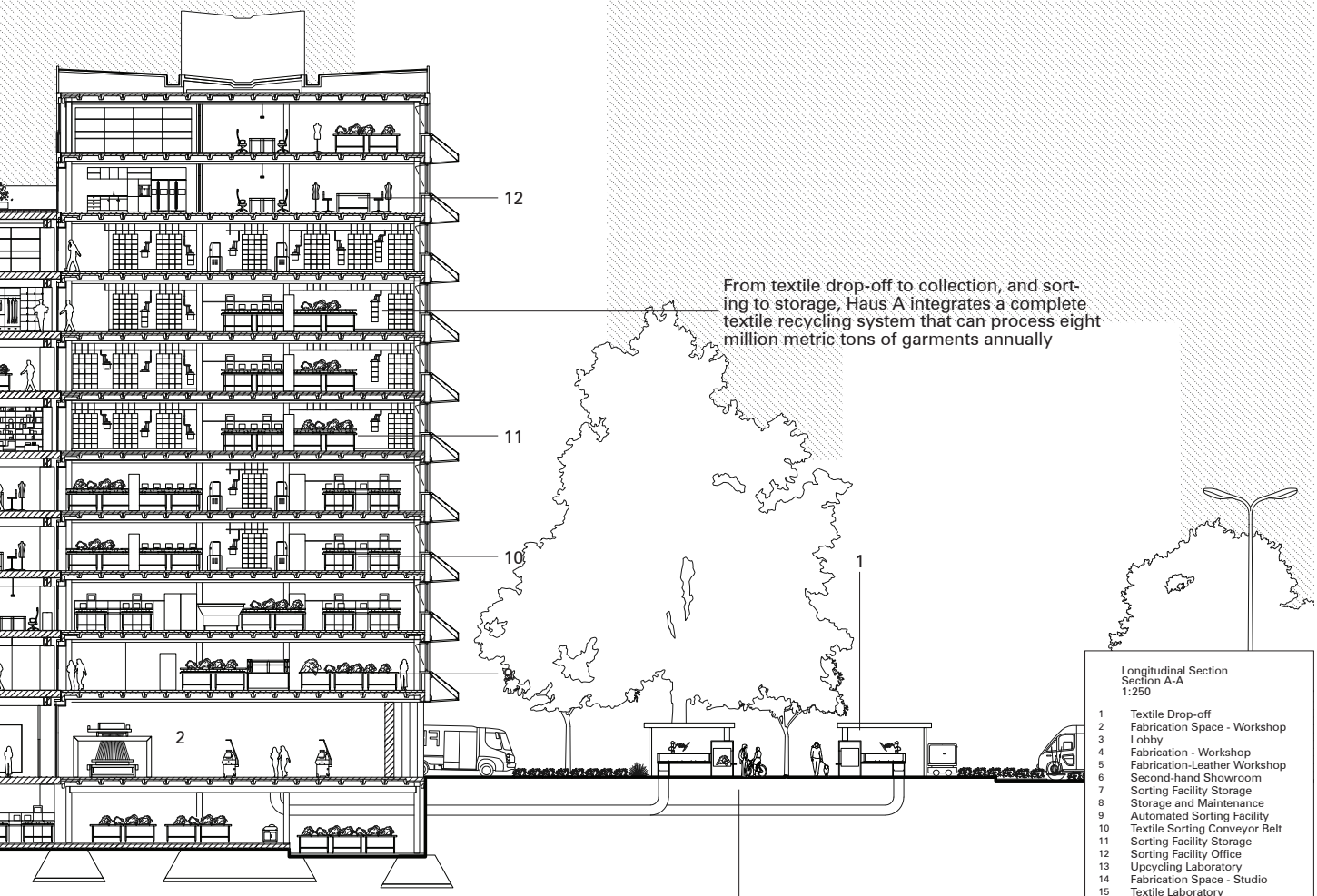
Rooftop botanical gardens with rainwater collection systems are accessed by the existing staircases

The recycling facilities in Haus A relate
the programs in Haus B—for example,
sorting storage in Haus A connects to t
Fashion House Berlin archive in Haus B



The underground floor of Haus B and Haus C supports the main recycling system in Haus A

with
the
ne



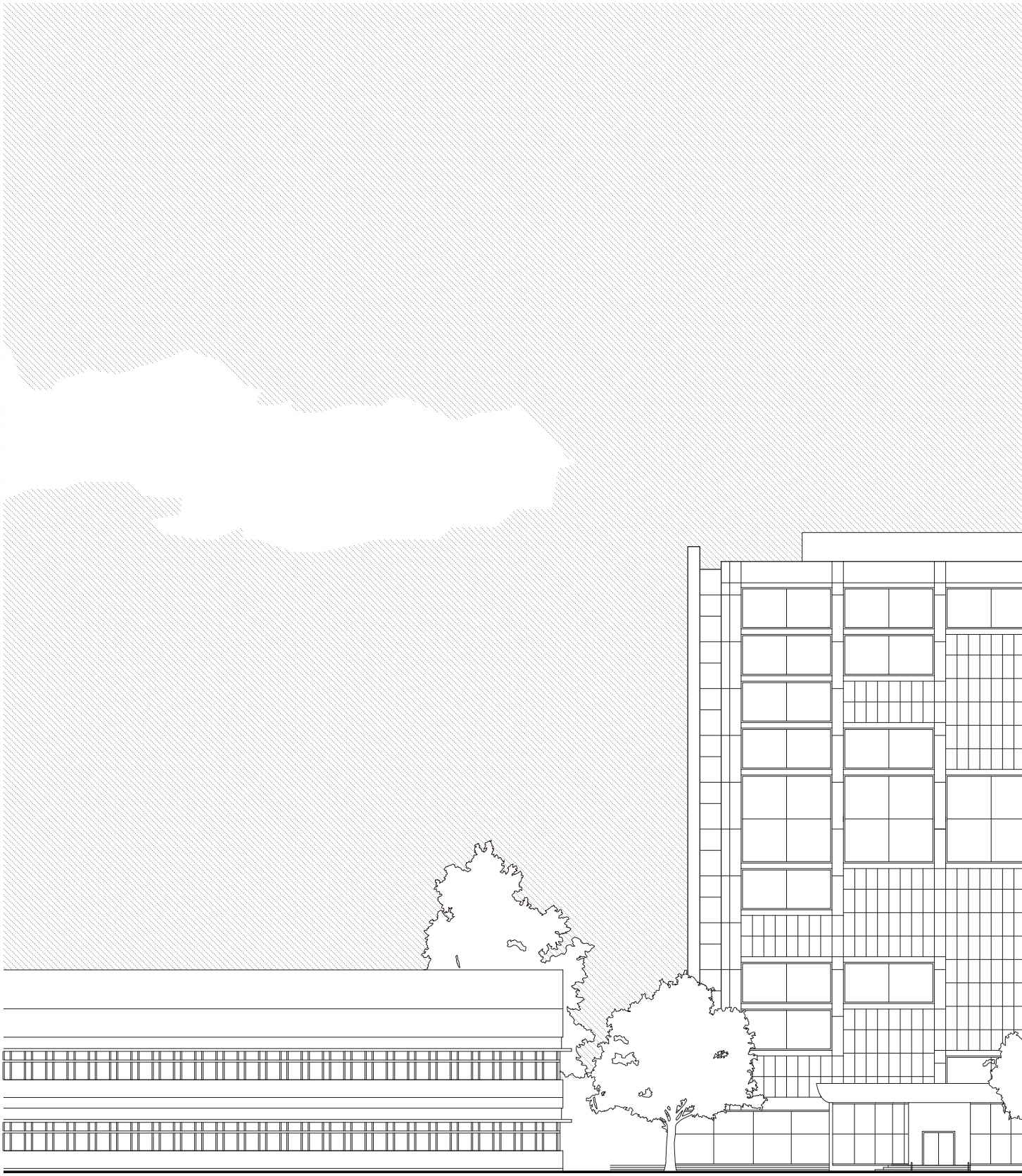
From textile drop-off to collection, and sorting to storage, Haus A integrates a complete textile recycling system that can process eight million metric tons of garments annually

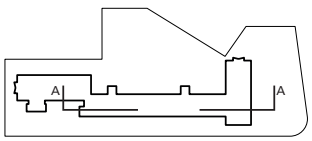
The bicyclist's textile drop-off point adjacent to the new high-speed bicycling route includes robotic collecting kiosks and underground conveyors that connect to the Haus A sorting and recycling facility

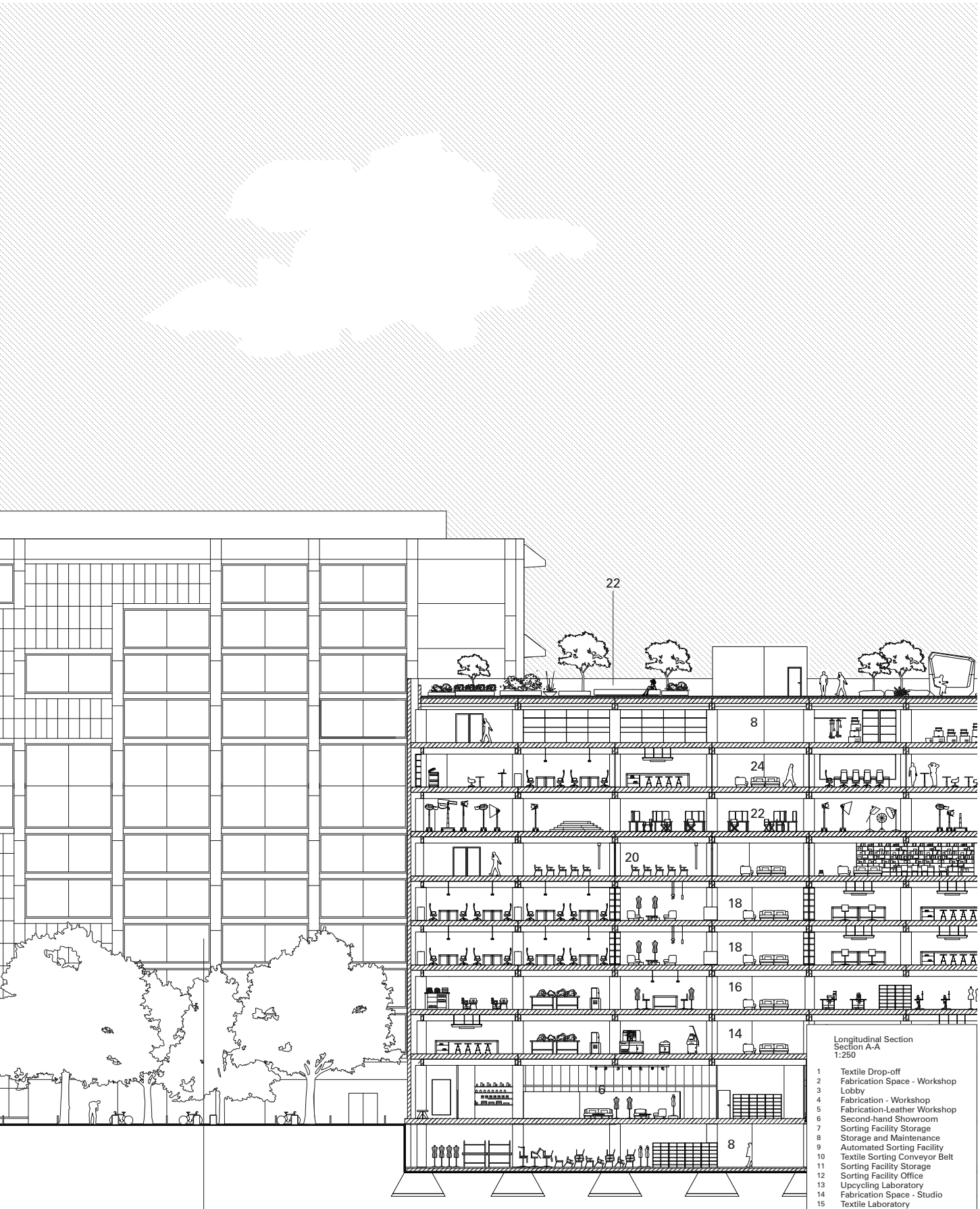
Longitudinal Section
Section A-A
1:250

1 Textile Drop-off
2 Fabrication Space - Workshop
3 Lobby
4 Fabrication - Workshop
5 Fabrication-Leather Workshop
6 Second-hand Showroom
7 Sorting Facility Storage
8 Storage and Maintenance
9 Automated Sorting Facility
10 Textile Sorting Conveyor Belt
11 Sorting Facility Storage
12 Sorting Facility Office
13 Upcycling Laboratory
14 Fabrication Space - Studio
15 Textile Laboratory
16 Repair Laboratory
17 Fabrication Space - Studio
18 FH Regulatory Offices
19 Library
20 Lecture Hall
21 Material Archive and Sampling
22 Photo Studio
23 Fur Storage Vault
24 FH Patent Offices
25 Fragrance Laboratory
26 Green Roof - Botanical Garden

0 .5 1 1.5 2 m




A
A

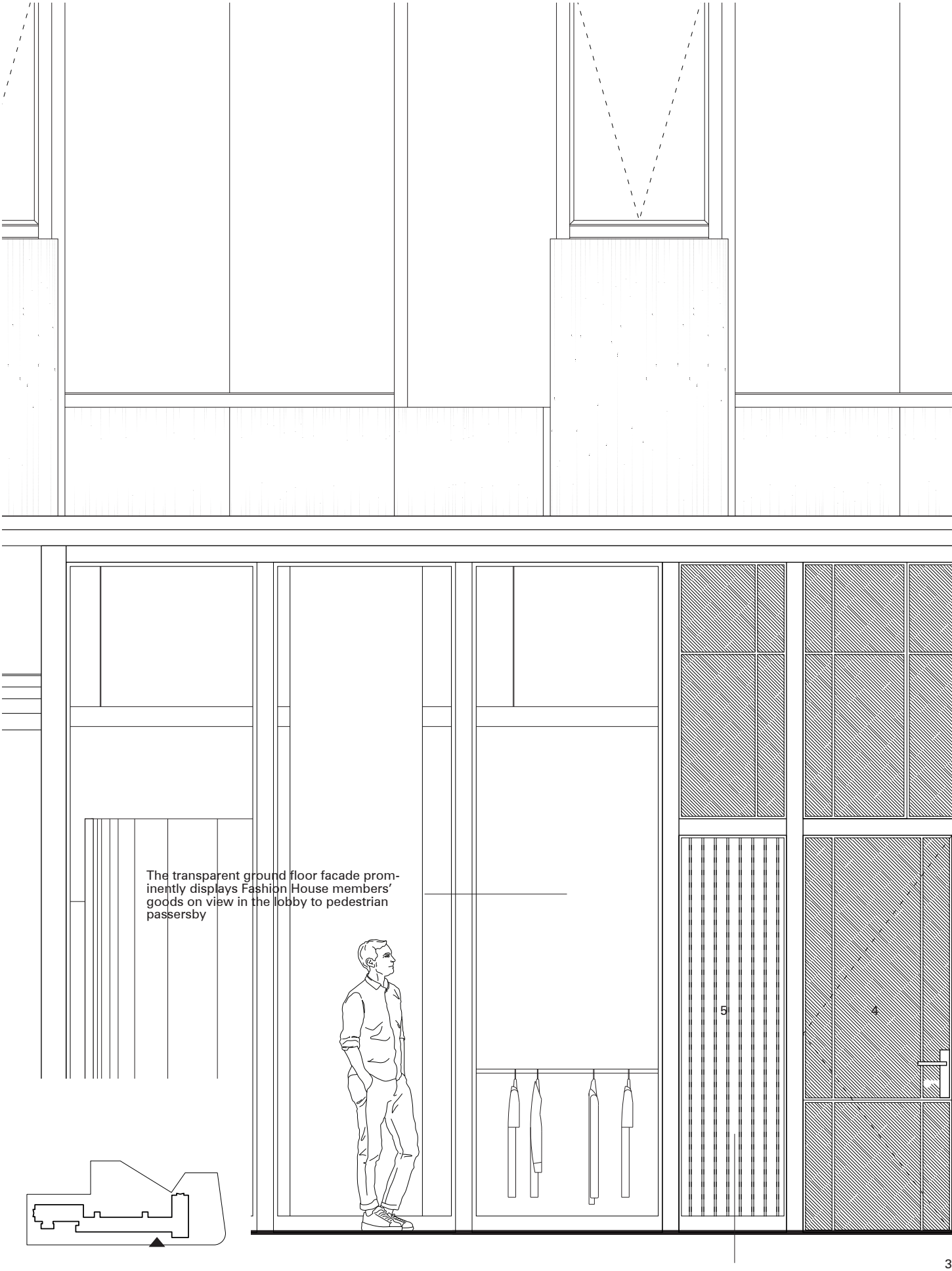


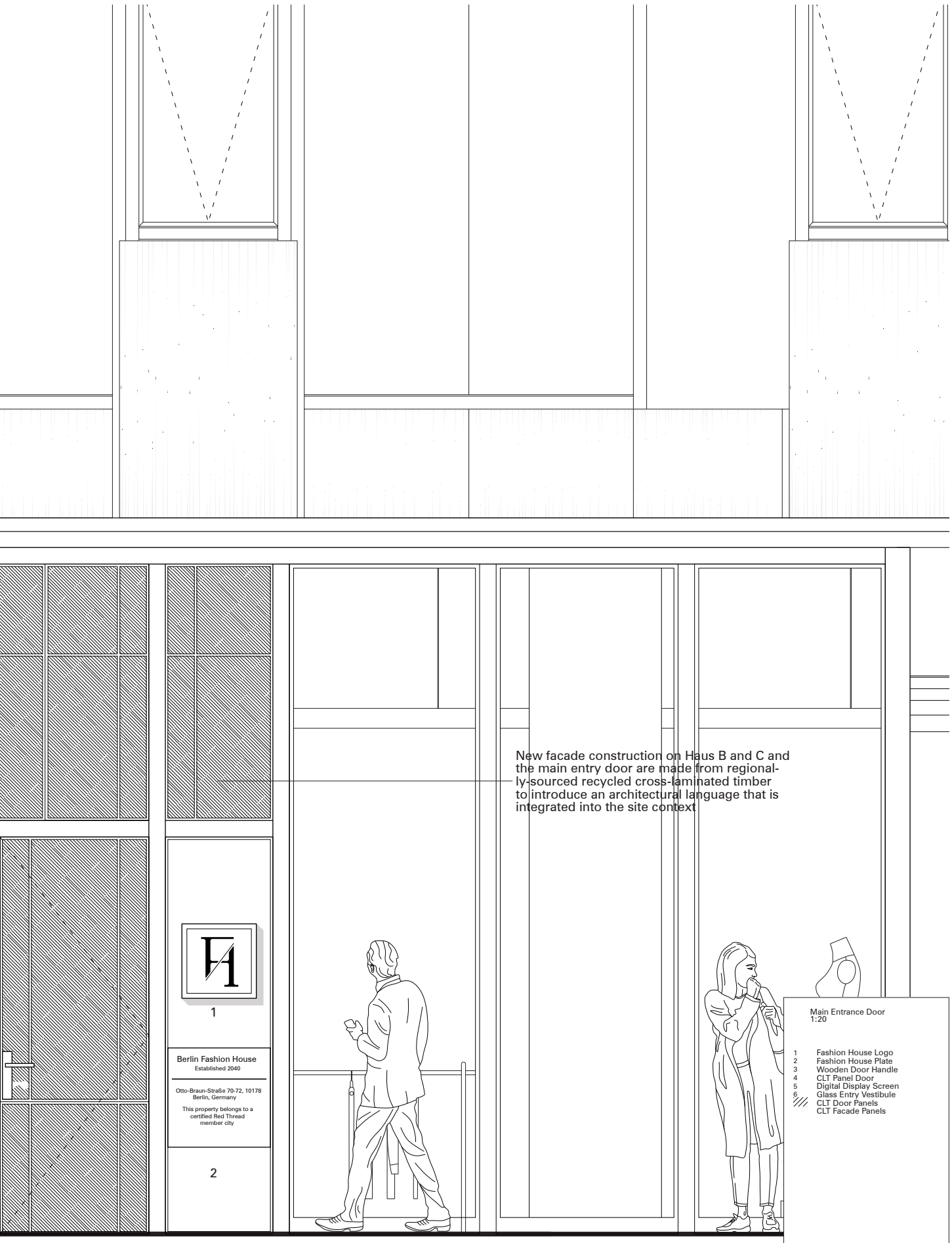
Longitudinal Section
Section A-A
1:250

1 Textile Drop-off
2 Fabrication Space - Workshop
3 Lobby
4 Fabrication - Workshop
5 Fabrication-Leather Workshop
6 Second-hand Showroom
7 Sorting Facility Storage
8 Storage and Maintenance
9 Automated Sorting Facility
10 Textile Sorting Conveyor Belt
11 Sorting Facility Storage
12 Sorting Facility Office
13 Upcycling Laboratory
14 Fabrication Space - Studio
15 Textile Laboratory
16 Repair Laboratory
17 Fabrication Space - Studio
18 FH Regulatory Offices
19 Library
20 Lecture Hall
21 Material Archive and Sampling
22 Photo Studio
23 Fur Storage Vault
24 FH Patent Offices
25 Fragrance Laboratory
26 Green Roof - Botanical Garden

0 .5 1 1.5 2 m

South facade of Haus D Fashion Atelier


The transparent ground floor facade prominently displays Fashion House members' goods on view in the lobby to pedestrian passersby
5
4
3
The digital display updates passersby on upcoming Fashion House Berlin events hosted in the indoor event space and biergarten outside in the central courtyard


New facade construction on Haus B and C and the main entry door are made from regionally-sourced recycled cross-laminated timber to introduce an architectural language that is integrated into the site context
1
Berlin Fashion House
Established 2040
Otto-Braun-Straße 70-72, 10178 Berlin, Germany
This property belongs to a certified Red Thread member city
2
6
Main Entrance Door
1:20
1 Fashion House Logo
2 Fashion House Plate
3 Wooden Door Handle
4 CLT Panel Door
5 Digital Display Screen
6 Glass Entry Vestibule
CLT Door Panels
CLT Facade Panels
0
.25
.50
.75 m

New facade construction on Haus B and C includes regionally-sourced recycled cross-laminated timber

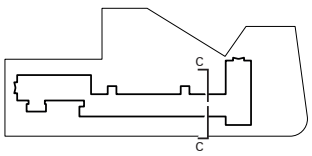
6

2

7

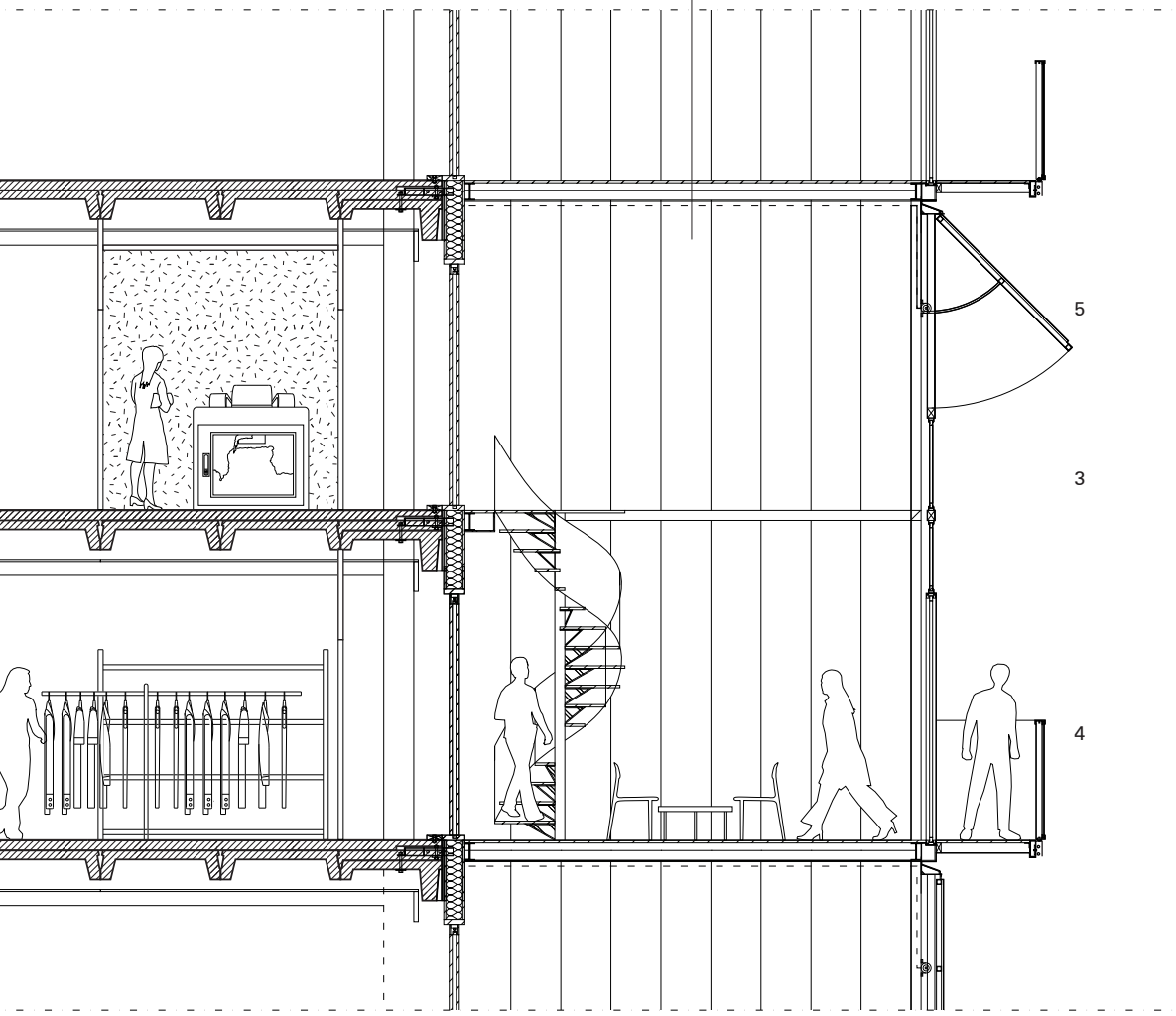
1

The repair laboratory works together with the upstairs textile upcycling laboratory to explore garments' potential for sustainable alteration



The vertical programs are
system in Haus B and Haus
yond the existing structure
by a spiral staircase in the
interstitial space

The solar-glare-minimizing double-layer south facade creates an enclosed terrace for Fashion House members which maximizes heat-gain in the winter and acts as a solar chimney in the summer by using mechanically-operated shutters and operable windows



organized in a dual
s C that extend be-
e and are connected
double facade's

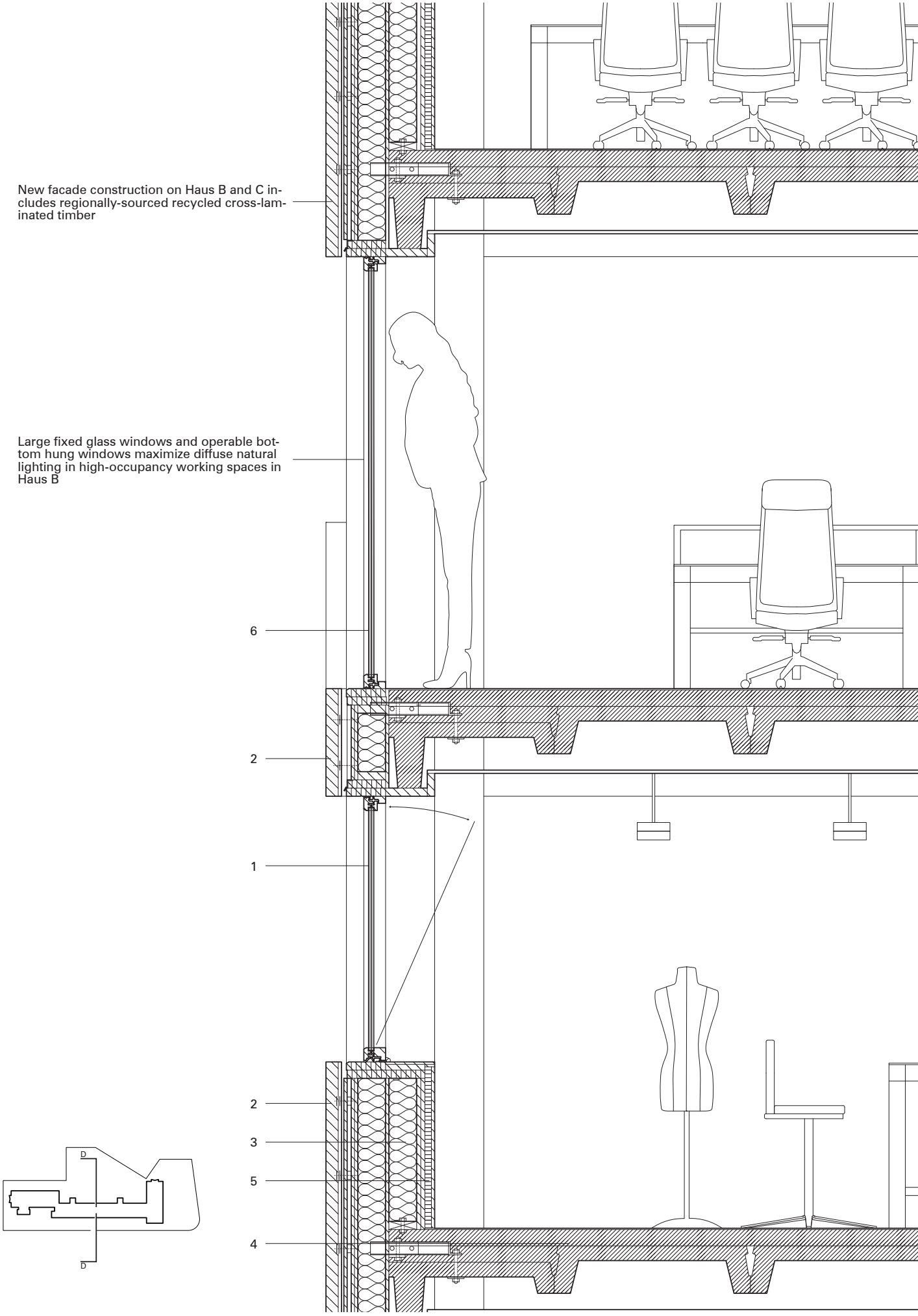
Program Integration
Section C-C
1:50

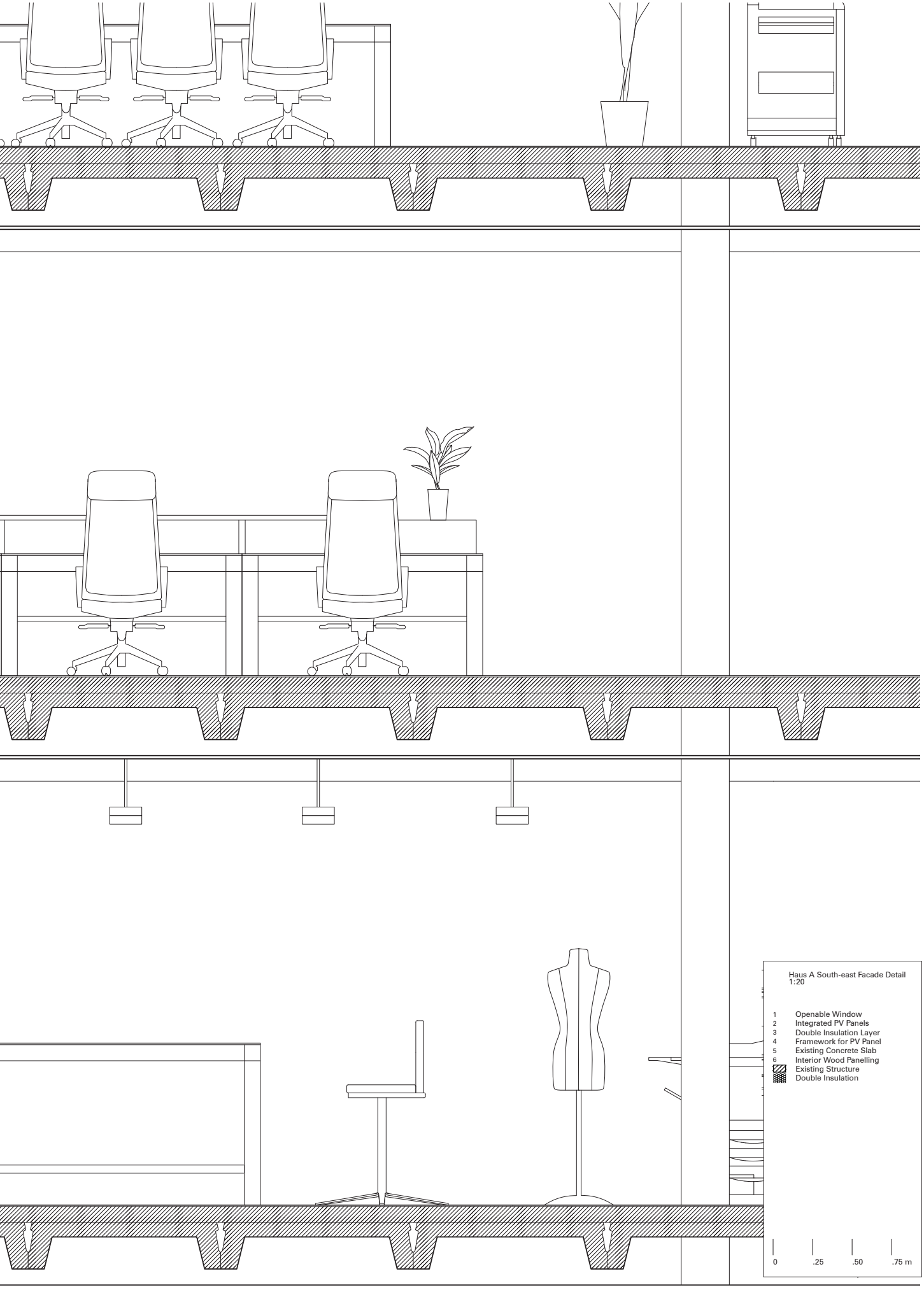
1 Repair Laboratory
2 Textile Upcycling Laboratory
3 Double Facade Interstitial Space
4 Balcony
5 Mechanically Operable Shutter
6 Full Height Glass Shutter
7 Openable Window
Existing Structure
Double Insulation

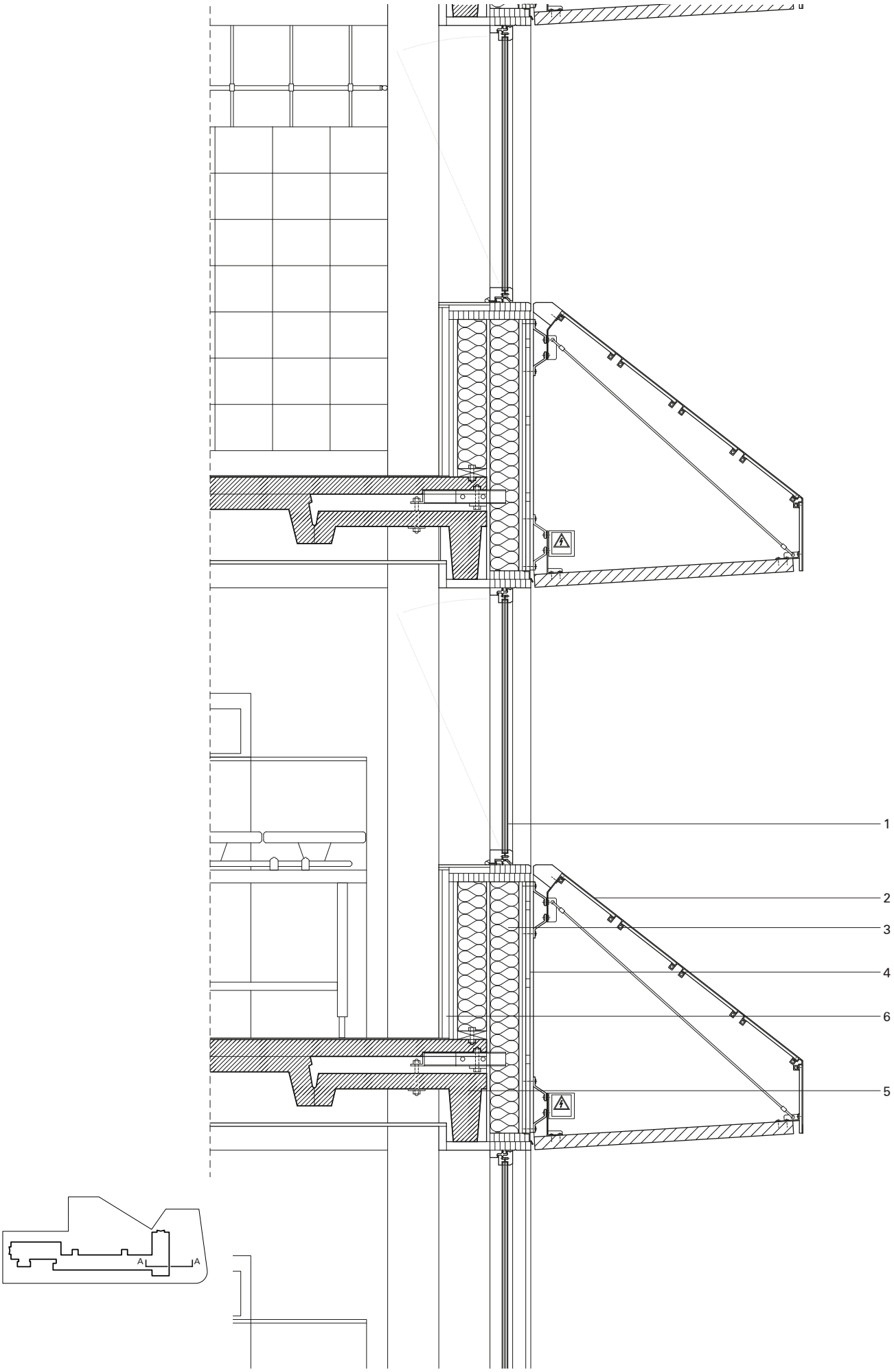
0 .50 1 2 m

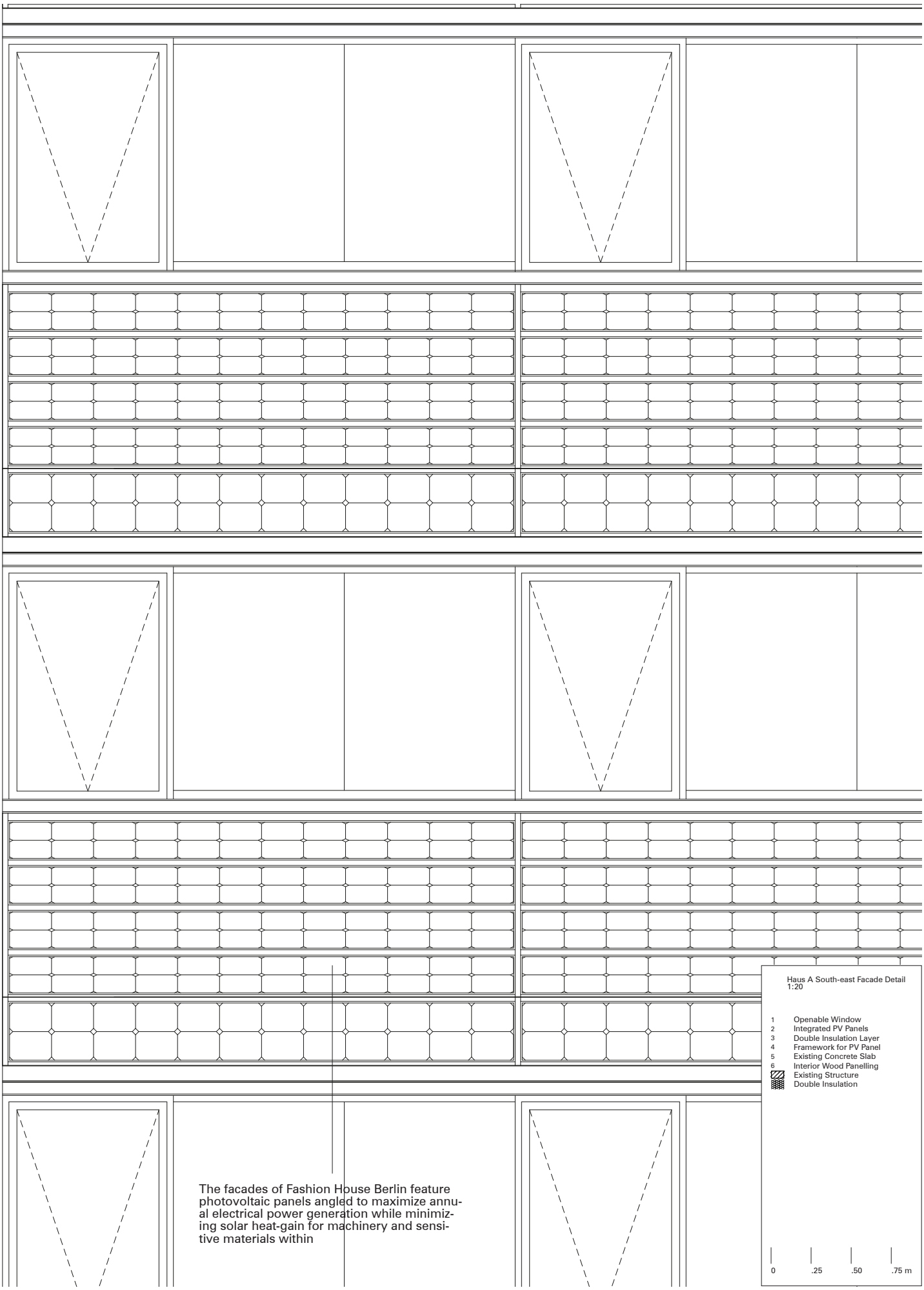
New facade construction on Haus B and C includes regionally-sourced recycled cross-laminated timber

Large fixed glass windows and operable bottom hung windows maximize diffuse natural lighting in high-occupancy working spaces in Haus B

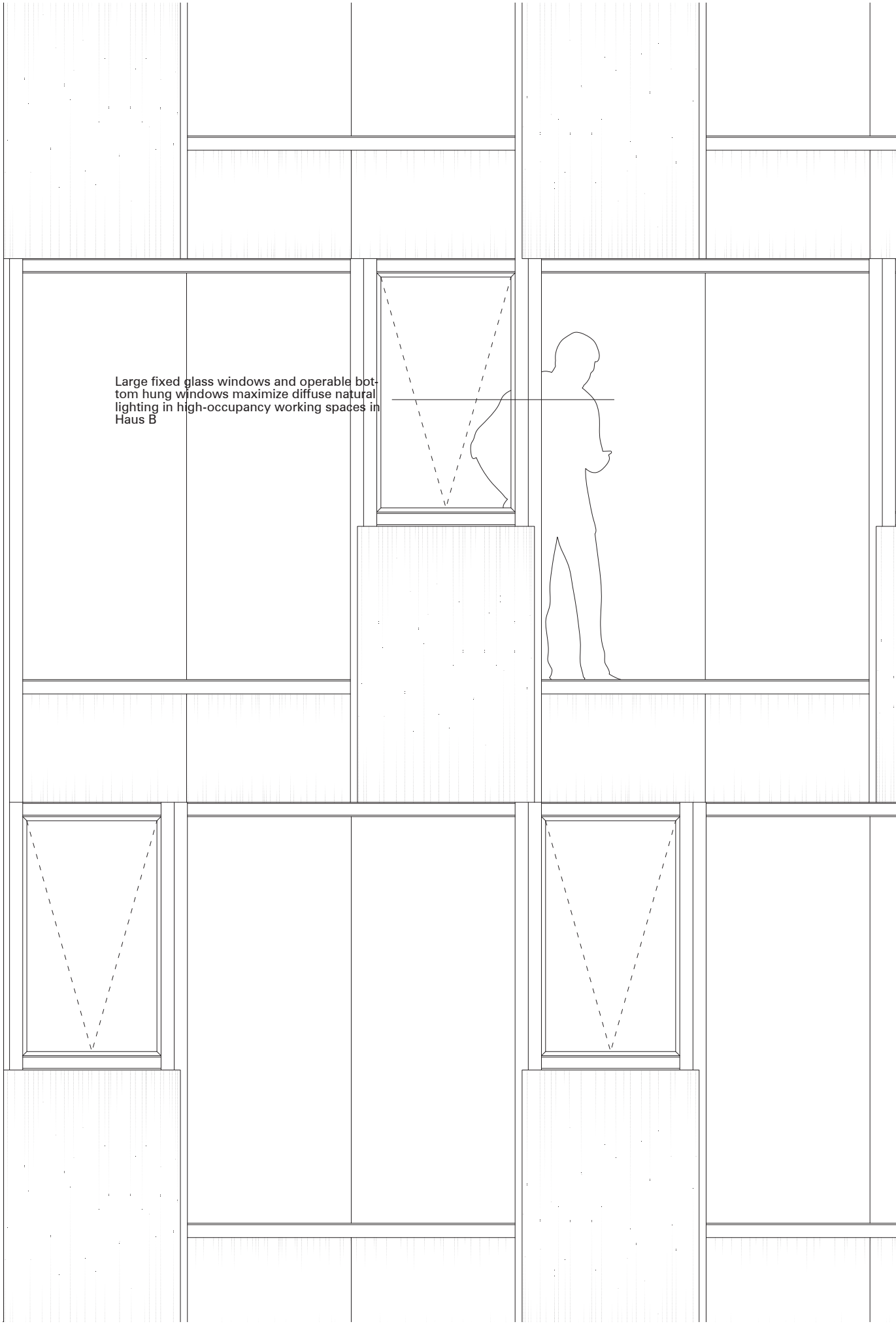



Haus A South-east Facade Detail
1:20
1 Openable Window
2 Integrated PV Panels
3 Double Insulation Layer
4 Framework for PV Panel
5 Existing Concrete Slab
6 Interior Wood Panelling
Existing Structure
Double Insulation
0
.25
.50
.75 m

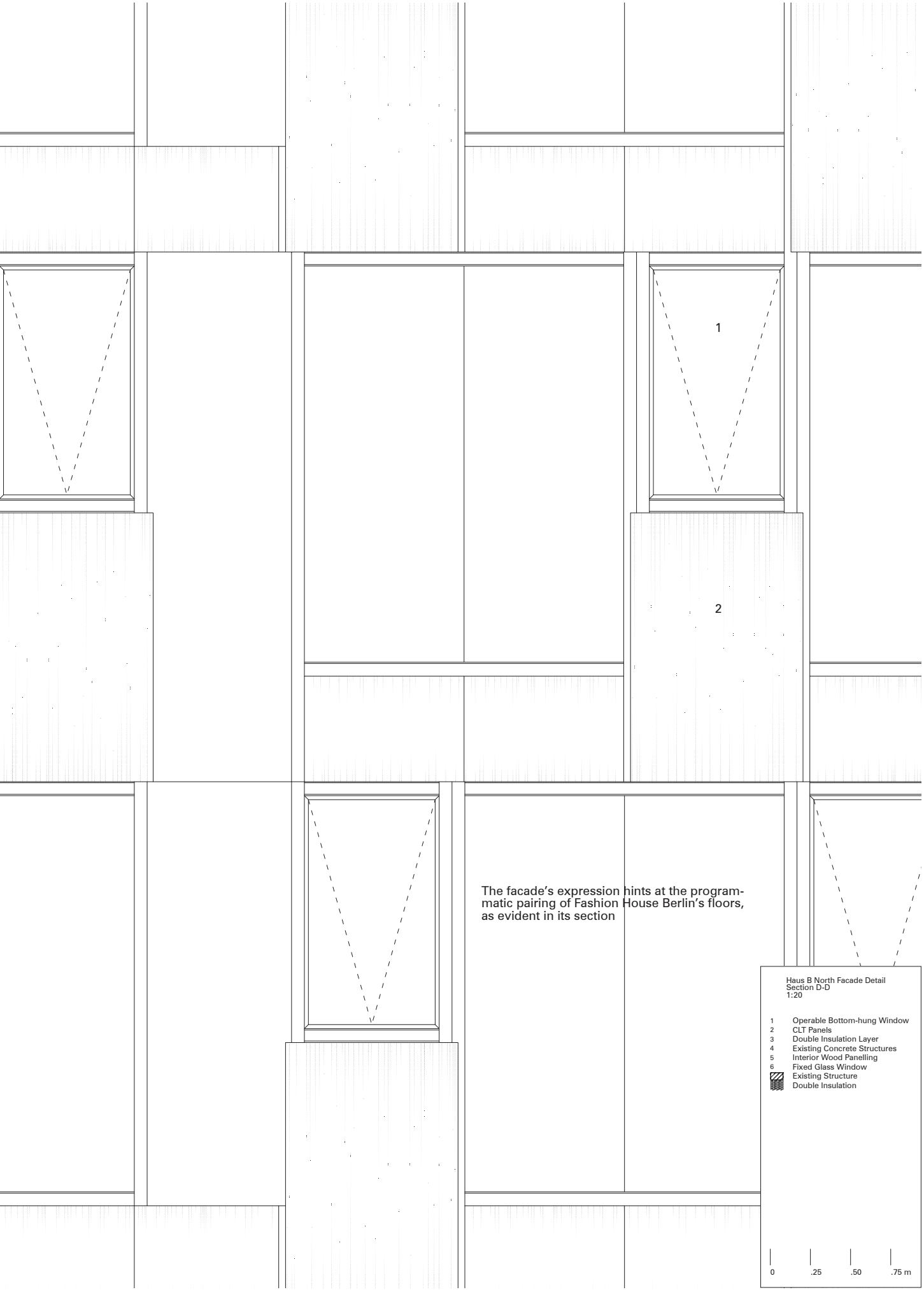

1
2
3
4
6
5
A
A



The facades of Fashion House Berlin feature photovoltaic panels angled to maximize annual electrical power generation while minimizing solar heat-gain for machinery and sensitive materials within



Large fixed glass windows and operable bottom hung windows maximize diffuse natural lighting in high-occupancy working spaces in Haus B



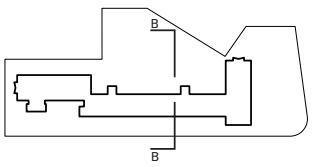
The facade's expression hints at the programmatic pairing of Fashion House Berlin's floors, as evident in its section

Haus B North Facade Detail
Section D-D
1:20

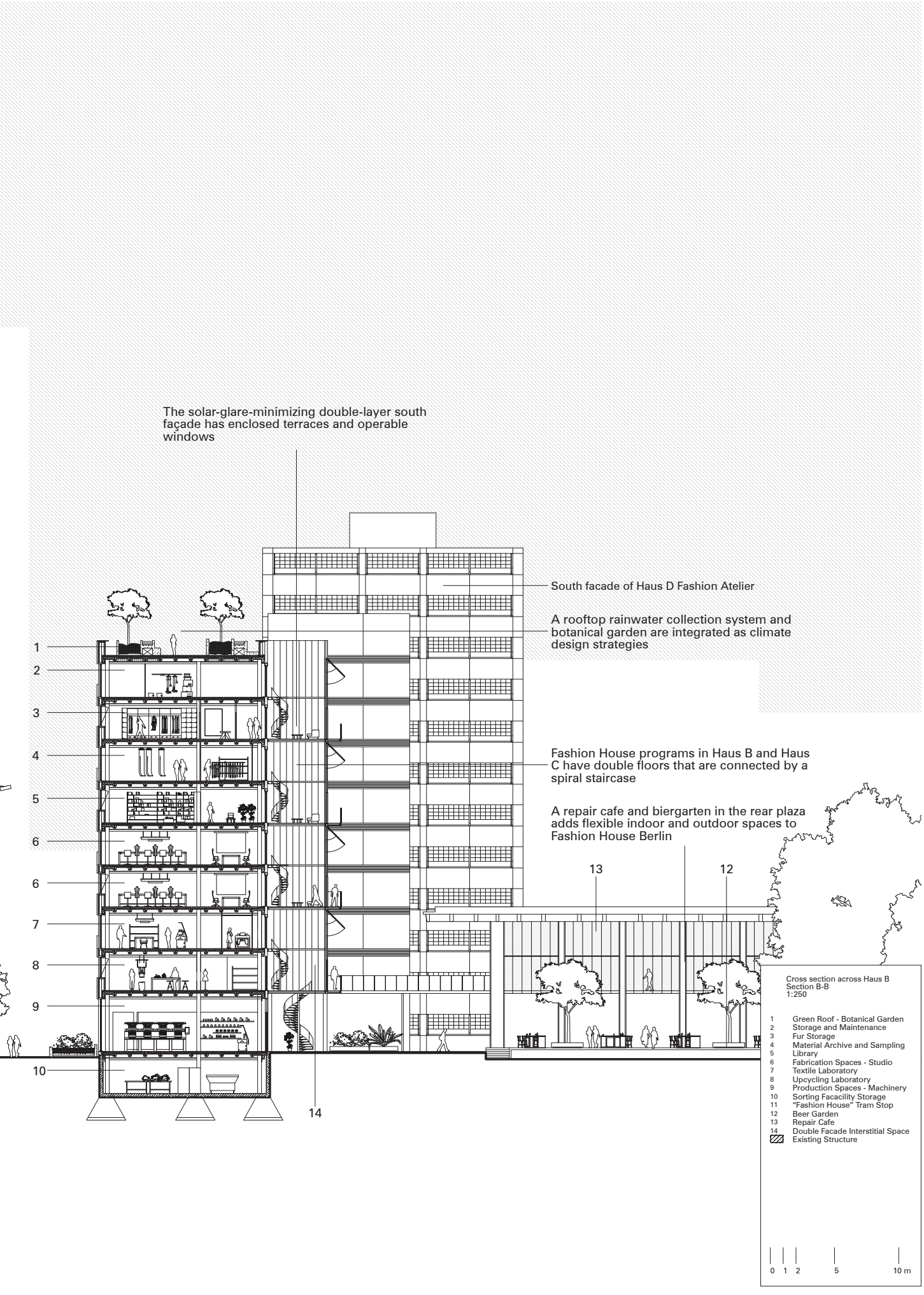
1 Operable Bottom-hung Window
2 CLT Panels
3 Double Insulation Layer
4 Existing Concrete Structures
5 Interior Wood Panelling
6 Fixed Glass Window
Existing Structure
Double Insulation

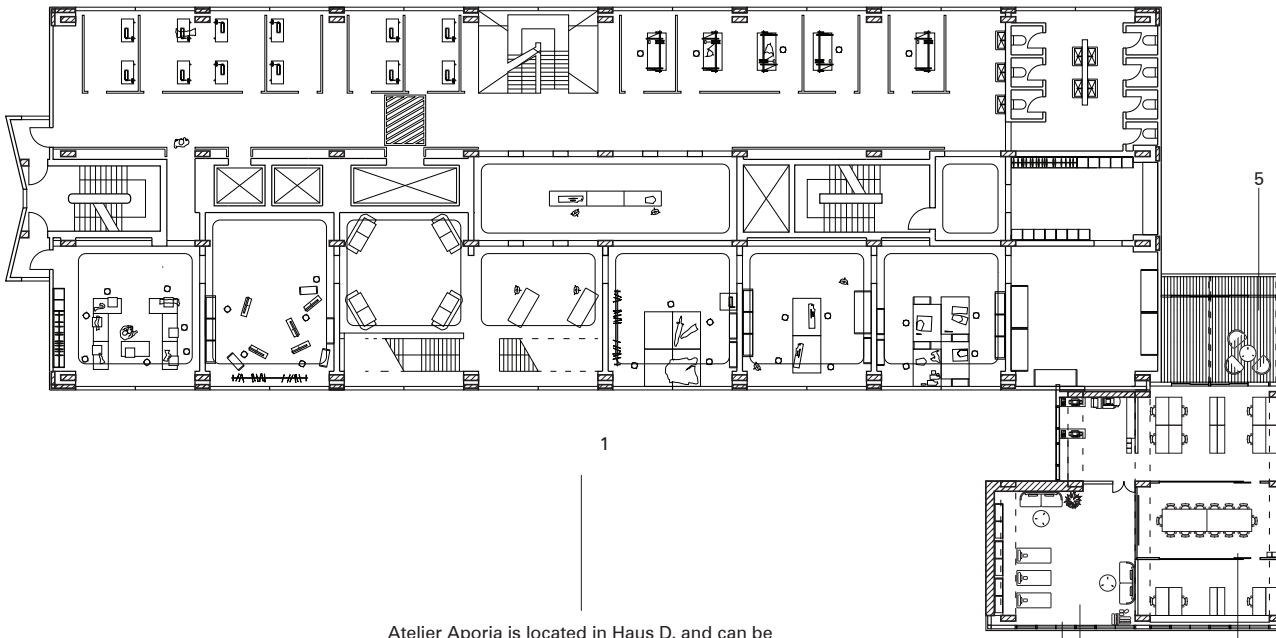
0 .25 .50 .75 m





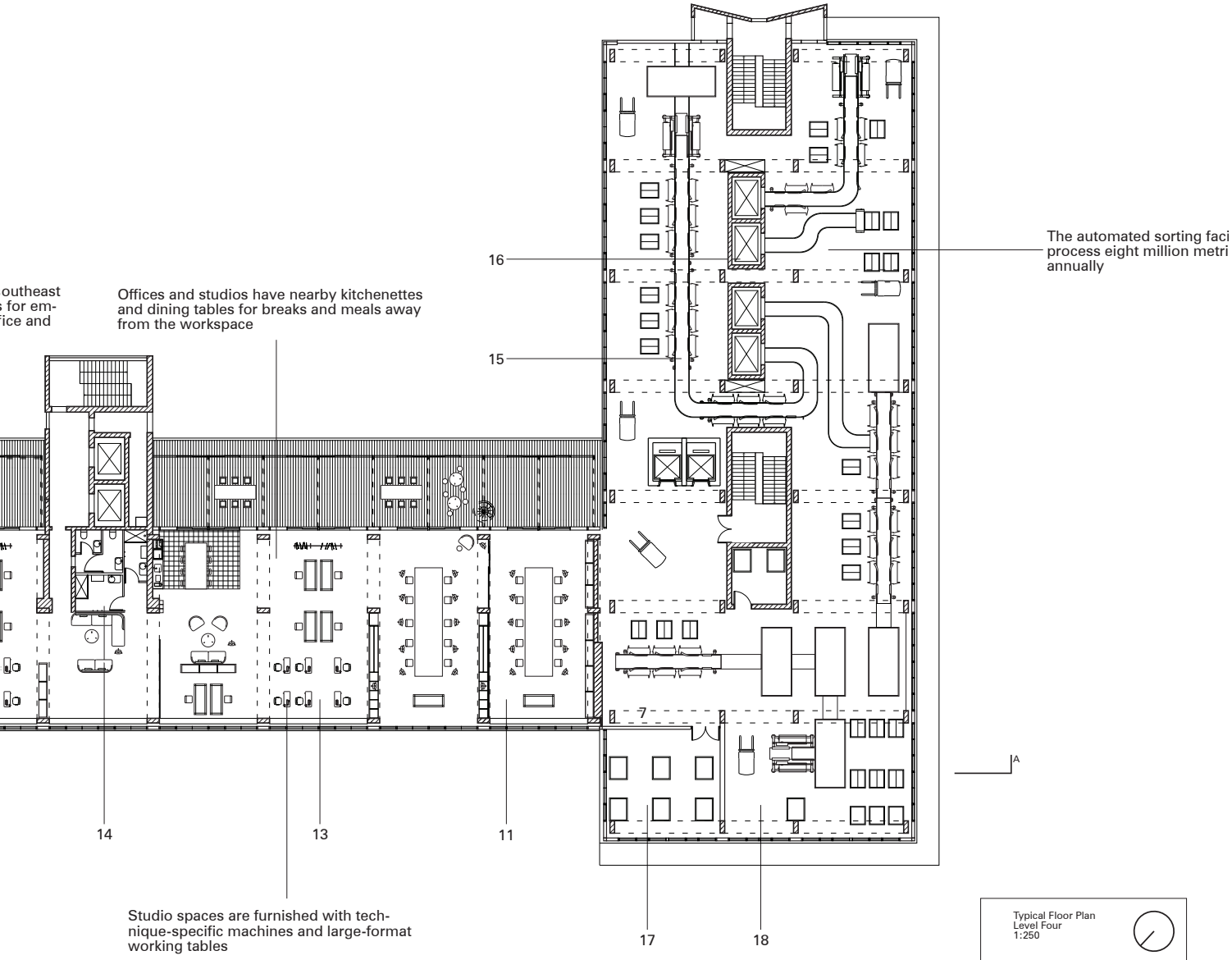
The new 'Fashion House' tram stop in front of the main visitor entrance


The solar-glare-minimizing double-layer south façade has enclosed terraces and operable windows
South facade of Haus D Fashion Atelier
A rooftop rainwater collection system and botanical garden are integrated as climate design strategies
Fashion House programs in Haus B and Haus C have double floors that are connected by a spiral staircase
A repair cafe and biergarten in the rear plaza adds flexible indoor and outdoor spaces to Fashion House Berlin
1
2
3
4
5
6
6
7
8
9
10
12
13
14
Cross section across Haus B
Section B-B
1:250
1 Green Roof - Botanical Garden
2 Storage and Maintenance
3 Fur Storage
4 Material Archive and Sampling
5 Library
6 Fabrication Spaces - Studio
7 Textile Laboratory
8 Upcycling Laboratory
9 Production Spaces - Machinery
10 Sorting Facacility Storage
11 "Fashion House" Tram Stop
12 Beer Garden
13 Repair Cafe
14 Double Facade Interstitial Space
Existing Structure
0 1 2 5 10 m



Atelier Aporia is located in Haus D, and can be accessed by members and employees for additional material library and workshop spaces

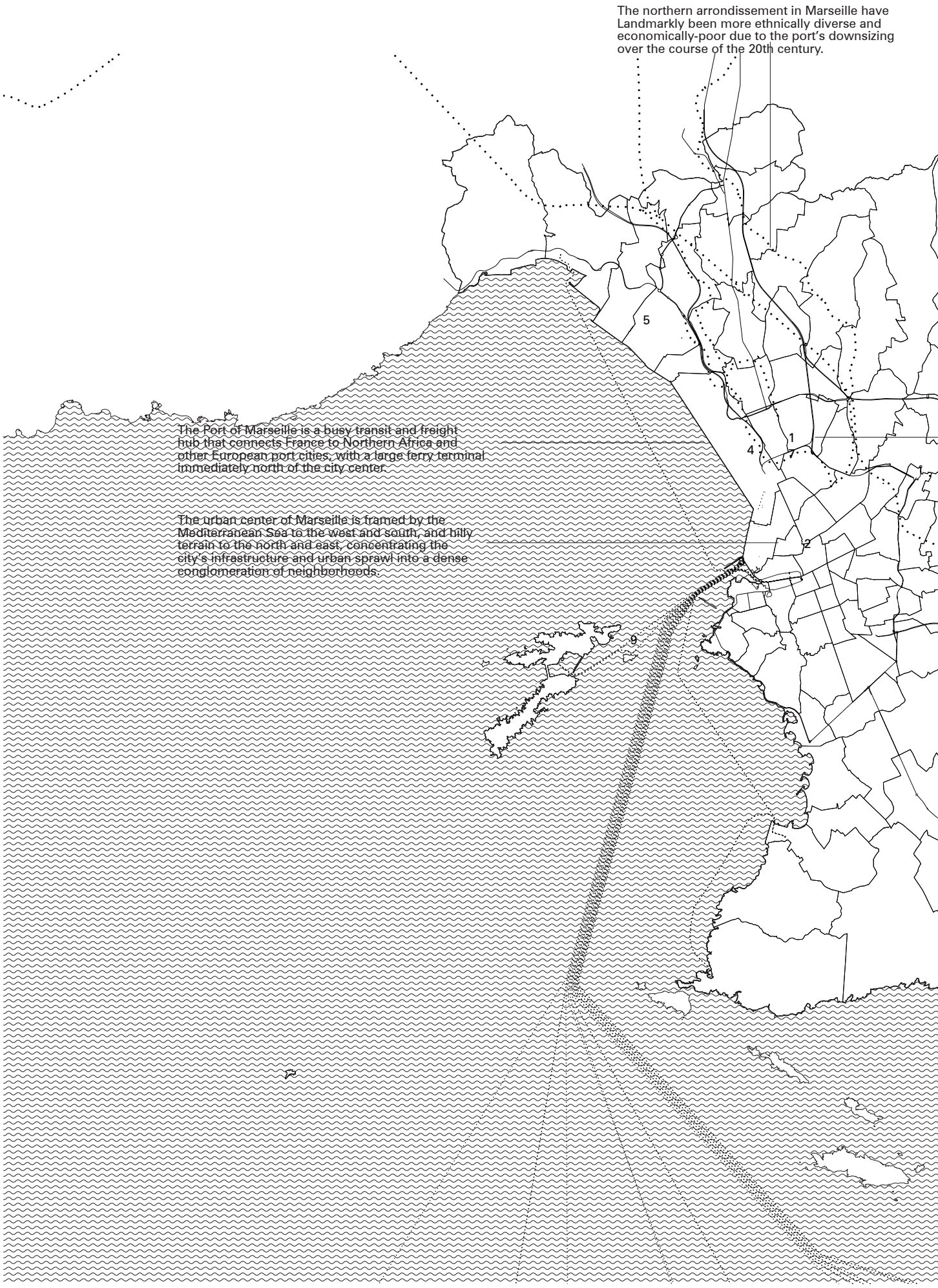
Common areas—including a wellbeing room and game lounge—are located on opposite ends of the office space

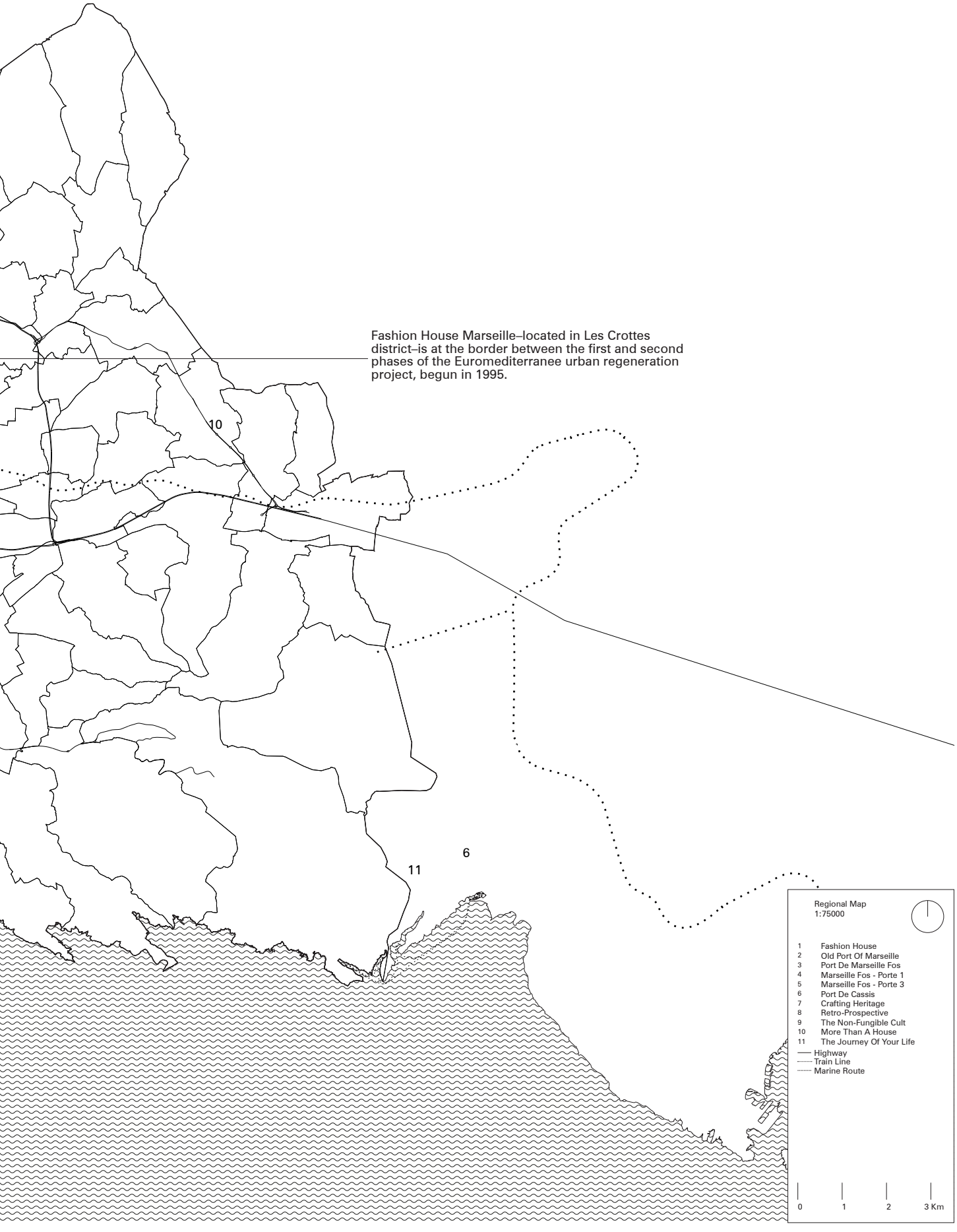


Typical Floor Plan
Level Four
1:250

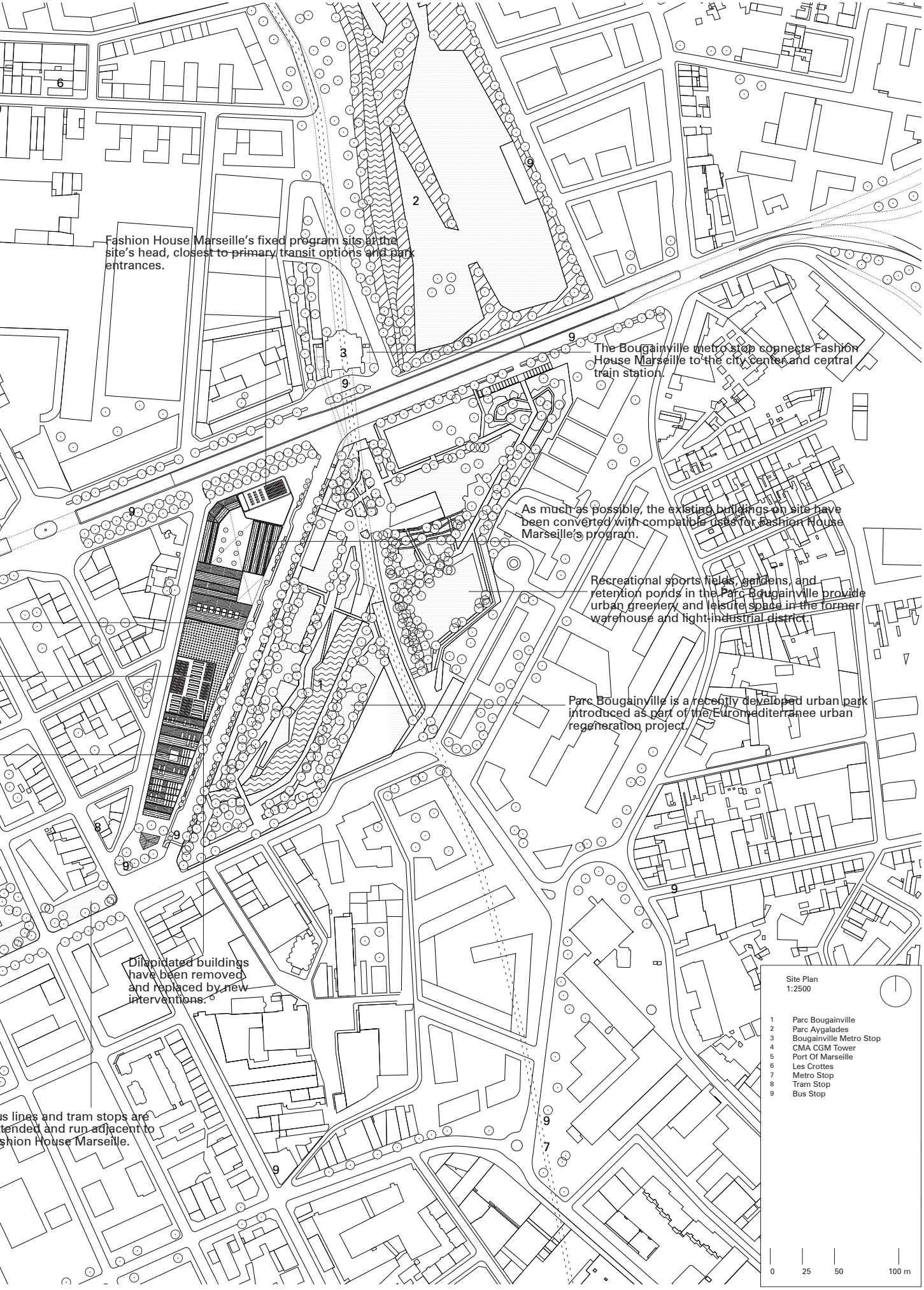
1	Haus D - Atelier Aporia
2	Relaxation Room
3	Meeting Room
4	Meeting Room
5	Double Facade Interstitial Space
6	Kitchenette
7	Printing Room
8	Phone Rooth
9	Focus Room
10	Open Desks Area
11	Large Working Studio
12	Prototyping and Assembling
13	Machine Desks
14	Restrooms and Changing Rooms
15	Textile Sorting Conveyor Belt
16	Vertical Shaft
17	Sorting Facility Storage
18	Automated Sorting Facility
	CLT Flooring Slats
	Existing Structure

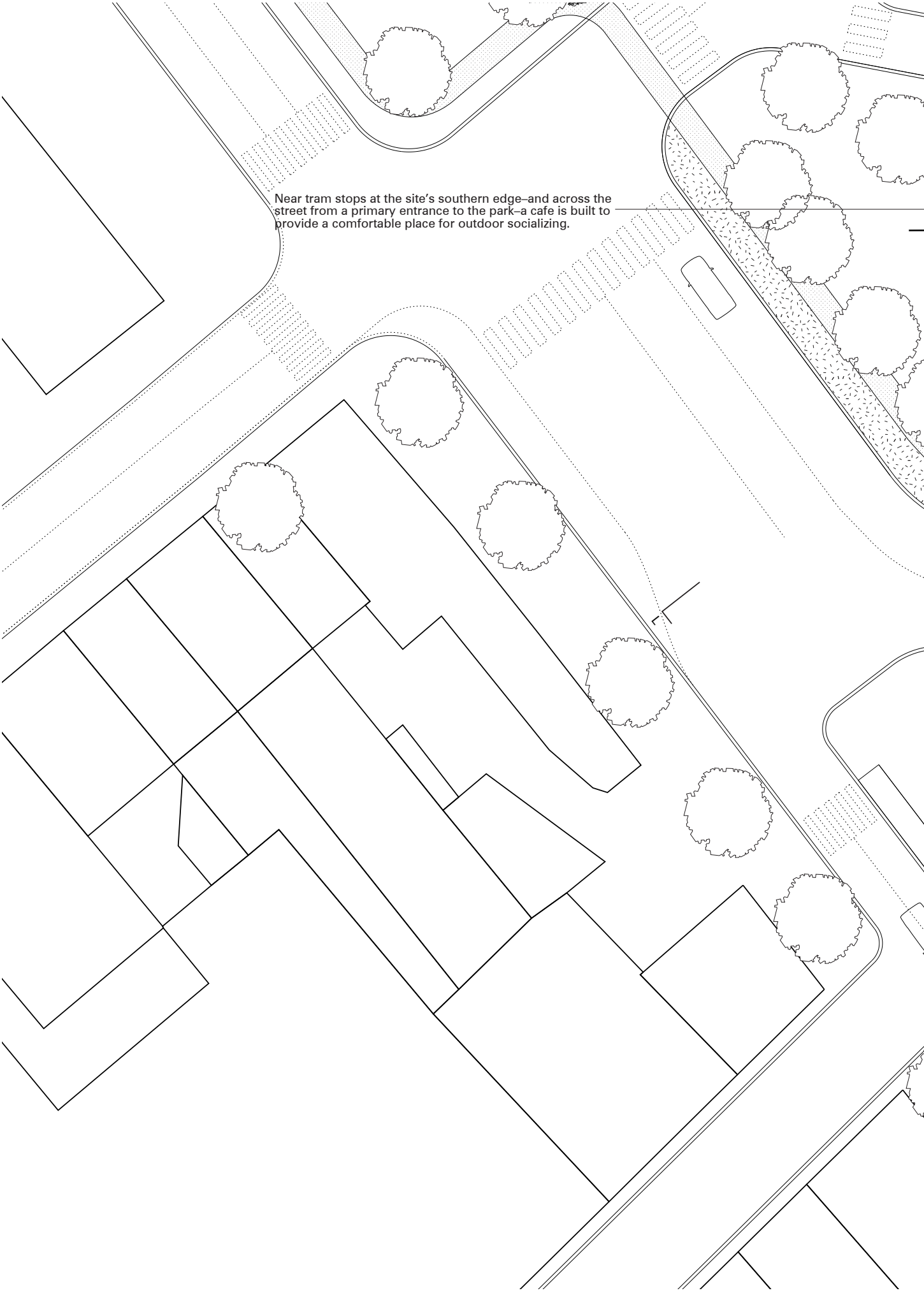
0 1 2 5 10 m

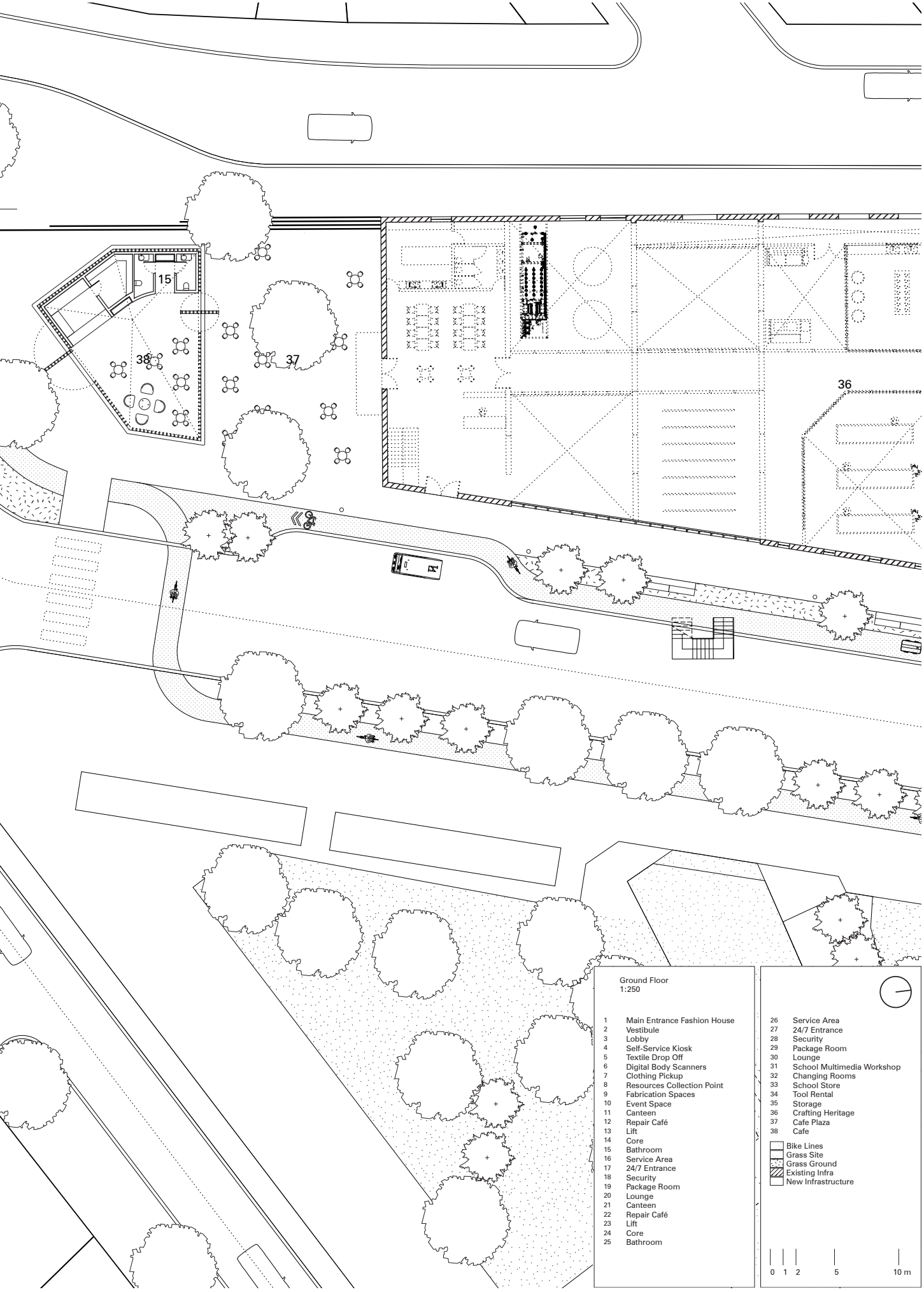

The northern arrondissement in Marseille have Landmarkly been more ethnically diverse and economically-poor due to the port's downsizing over the course of the 20th century.
The Port of Marseille is a busy transit and freight hub that connects France to Northern Africa and other European port cities, with a large ferry terminal immediately north of the city center.
The urban center of Marseille is framed by the Mediterranean Sea to the west and south, and hilly terrain to the north and east, concentrating the city's infrastructure and urban sprawl into a dense conglomeration of neighborhoods.
1
2
4
5
9


Fashion House Marseille–located in Les Crottes district–is at the border between the first and second phases of the Euromediterranee urban regeneration project, begun in 1995.
10
6
11
Regional Map
1:75000
1 Fashion House
2 Old Port Of Marseille
3 Port De Marseille Fos
4 Marseille Fos - Porte 1
5 Marseille Fos - Porte 3
6 Port De Cassis
7 Crafting Heritage
8 Retro-Prospective
9 The Non-Fungible Cult
10 More Than A House
11 The Journey Of Your Life
Highway
Train Line
Marine Route
0
1
2
3 Km


9
9
8
Fashion House Marseille occupies a full city block once occupied by former soap and textile warehouses that are now abandoned or converted into mechanics shops and office space.
Fashion House Marseille's flex program–a vocational school–anchors the heart of the city block
The block-printing workshop Crafting Heritage is integrated into the full Fashion House Marseille complex.
5
The ferry and light-industrial terminals of the Marseille-Fos port are located within a fifteen minute walk from Fashion House Marseille.
4
8


Fashion House Marseille's fixed program sits at the site's head, closest to primary transit options and park entrances.
The Bougainville metro stop connects Fashion House Marseille to the city center and central train station.
As much as possible, the existing buildings on site have been converted with compatible uses for Fashion House Marseille's program.
Recreational sports fields, gardens, and retention ponds in the Parc Bougainville provide urban greenery and leisure space in the former warehouse and light-industrial district.
Parc Bougainville is a recently developed urban park introduced as part of the Euromediterranee urban regeneration project.
Dilapidated buildings have been removed and replaced by new interventions.
us lines and tram stops are
tended and run adjacent to
shion House Marseille.
Site Plan
1:2500
1 Parc Bougainville
2 Parc Aygalades
3 Bougainville Metro Stop
4 CMA CGM Tower
5 Port Of Marseille
6 Les Crottes
7 Metro Stop
8 Tram Stop
9 Bus Stop
0
25
50
100 m


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



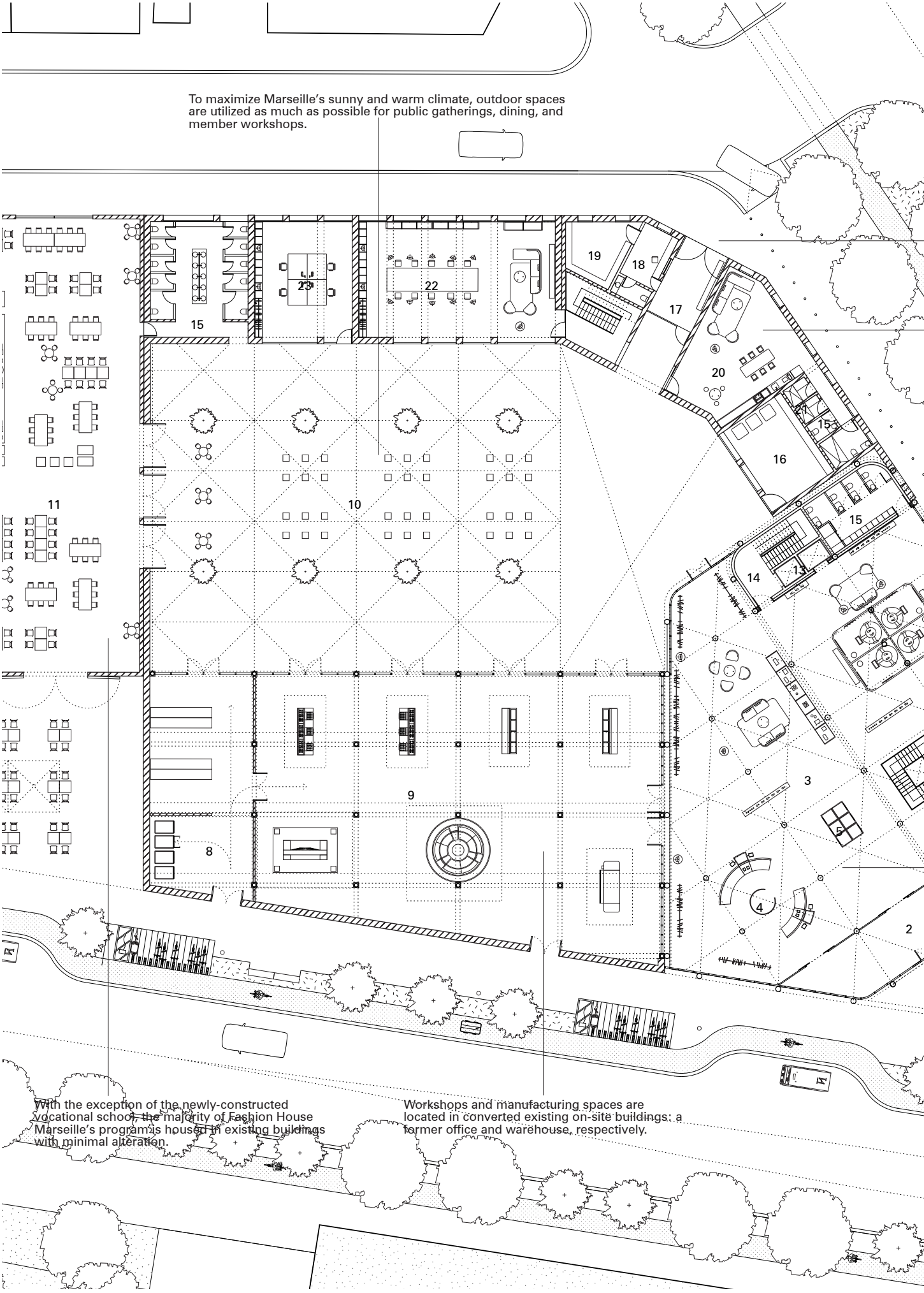
Ground Floor
1:250

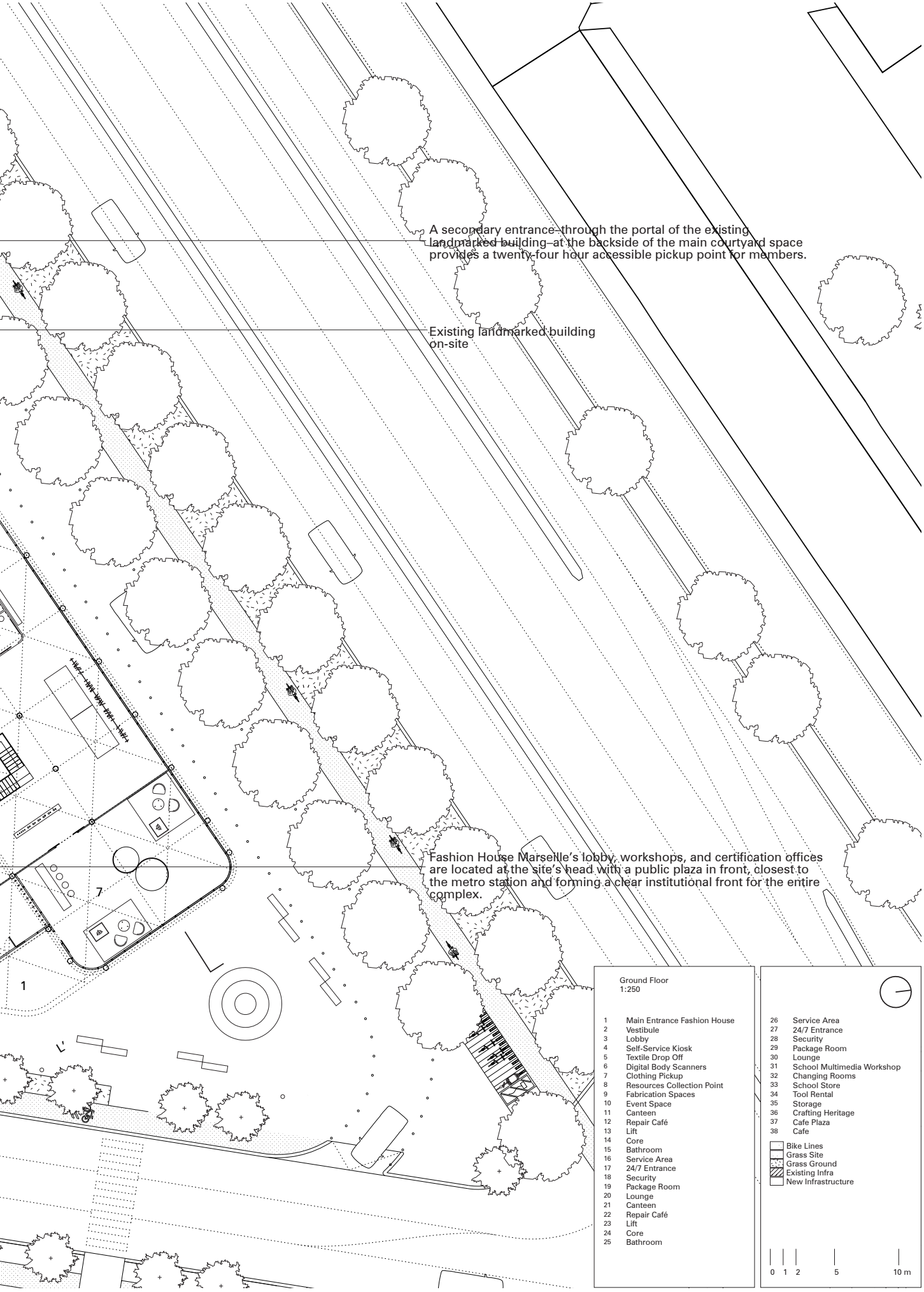
1 Main Entrance Fashion House
2 Vestibule
3 Lobby
4 Self-Service Kiosk
5 Textile Drop Off
6 Digital Body Scanners
7 Clothing Pickup
8 Resources Collection Point
9 Fabrication Spaces
10 Event Space
11 Canteen
12 Repair Café
13 Lift
14 Core
15 Bathroom
16 Service Area
17 24/7 Entrance
18 Security
19 Package Room
20 Lounge
21 Canteen
22 Repair Café
23 Lift
24 Core
25 Bathroom

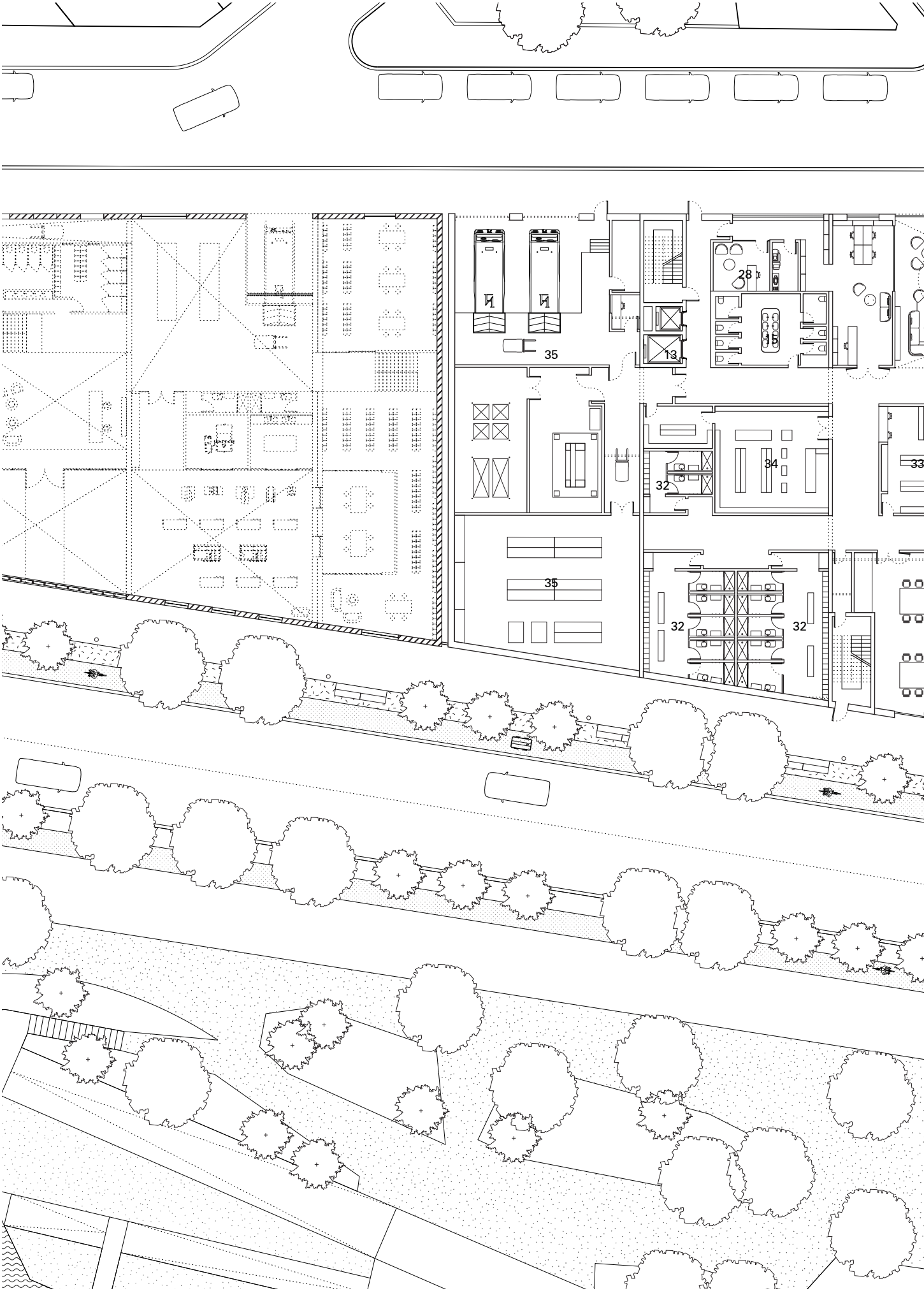
26 Service Area
27 24/7 Entrance
28 Security
29 Package Room
30 Lounge
31 School Multimedia Workshop
32 Changing Rooms
33 School Store
34 Tool Rental
35 Storage
36 Crafting Heritage
37 Cafe Plaza
38 Cafe

Bike Lines
Grass Site
Grass Ground
Existing Infra
New Infrastructure

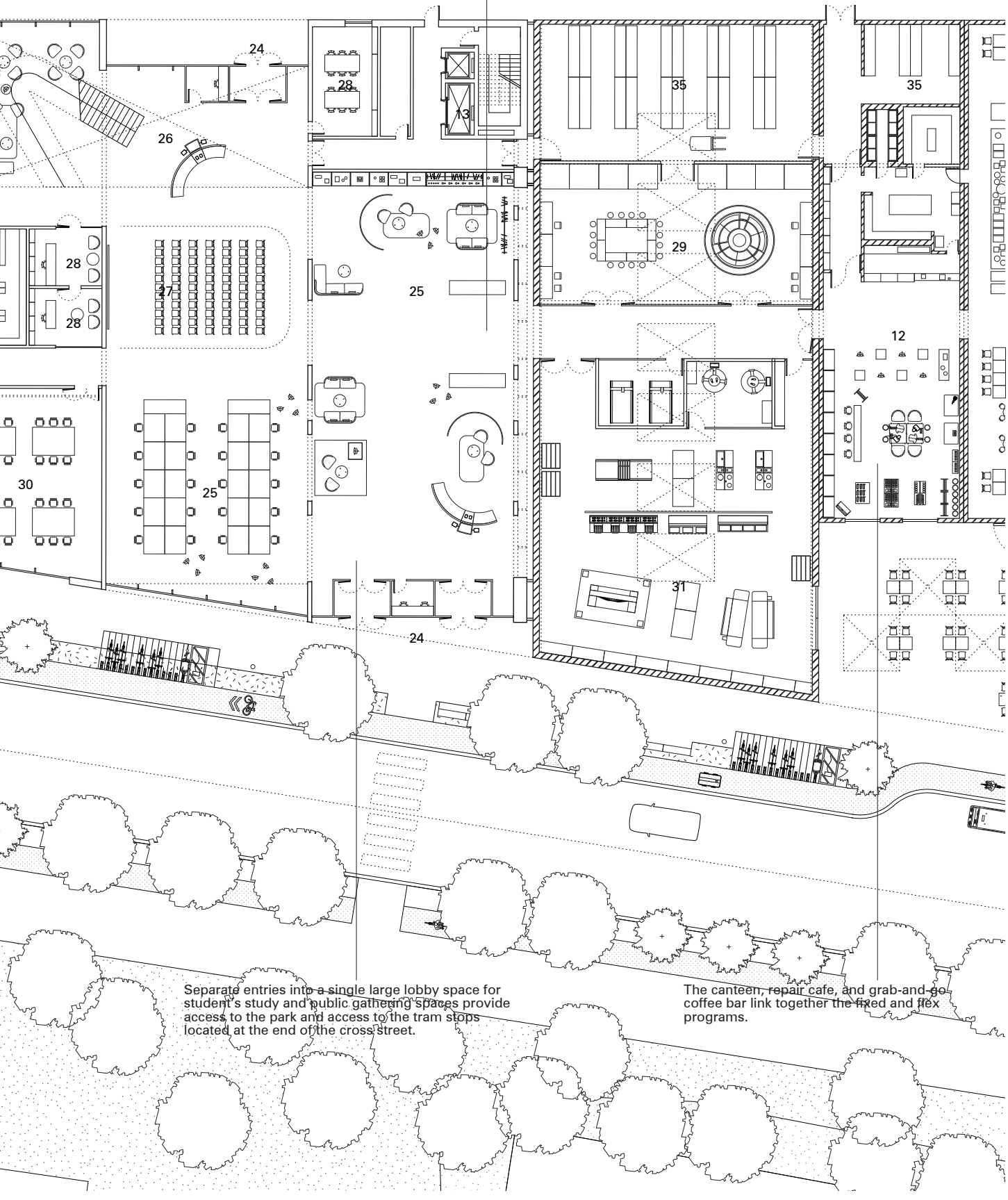
0 1 2 5 10 m


To maximize Marseille's sunny and warm climate, outdoor spaces are utilized as much as possible for public gatherings, dining, and member workshops.
With the exception of the newly-constructed vocational school, the majority of Fashion House Marseille's program is housed in existing buildings with minimal alteration.
Workshops and manufacturing spaces are located in converted existing on-site buildings: a former office and warehouse, respectively.
15
23
22
19
18
17
20
15
16
15
14
13
11
10
9
8
3
5
4
2


A secondary entrance–through the portal of the existing landmarked building–at the backside of the main courtyard space provides a twenty-four hour accessible pickup point for members.
Existing landmarked building on-site
Fashion House Marseille's lobby, workshops, and certification offices are located at the site's head with a public plaza in front, closest to the metro station and forming a clear institutional front for the entire complex.
7
1
Ground Floor
1:250
1 Main Entrance Fashion House
2 Vestibule
3 Lobby
4 Self-Service Kiosk
5 Textile Drop Off
6 Digital Body Scanners
7 Clothing Pickup
8 Resources Collection Point
9 Fabrication Spaces
10 Event Space
11 Canteen
12 Repair Café
13 Lift
14 Core
15 Bathroom
16 Service Area
17 24/7 Entrance
18 Security
19 Package Room
20 Lounge
21 Canteen
22 Repair Café
23 Lift
24 Core
25 Bathroom
26 Service Area
27 24/7 Entrance
28 Security
29 Package Room
30 Lounge
31 School Multimedia Workshop
32 Changing Rooms
33 School Store
34 Tool Rental
35 Storage
36 Crafting Heritage
37 Cafe Plaza
38 Cafe
Bike Lines
Grass Site
Grass Ground
Existing Infra
New Infrastructure
0 1 2 5 10 m


28
35
13
34
33
32
35
32
32

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

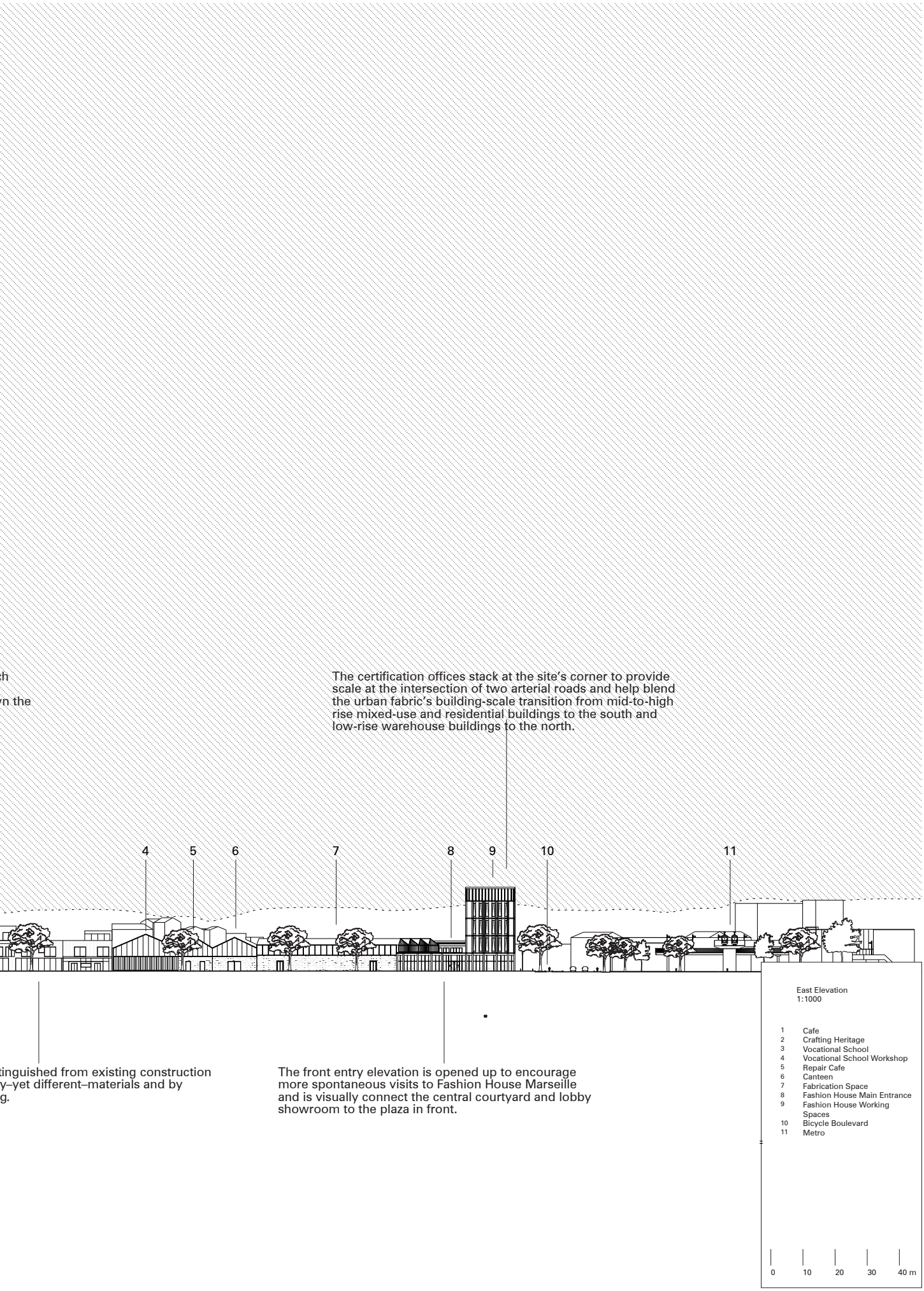


Separate entries into a single large lobby space for student's study and public gathering spaces provide access to the park and access to the tram stops located at the end of the cross street.

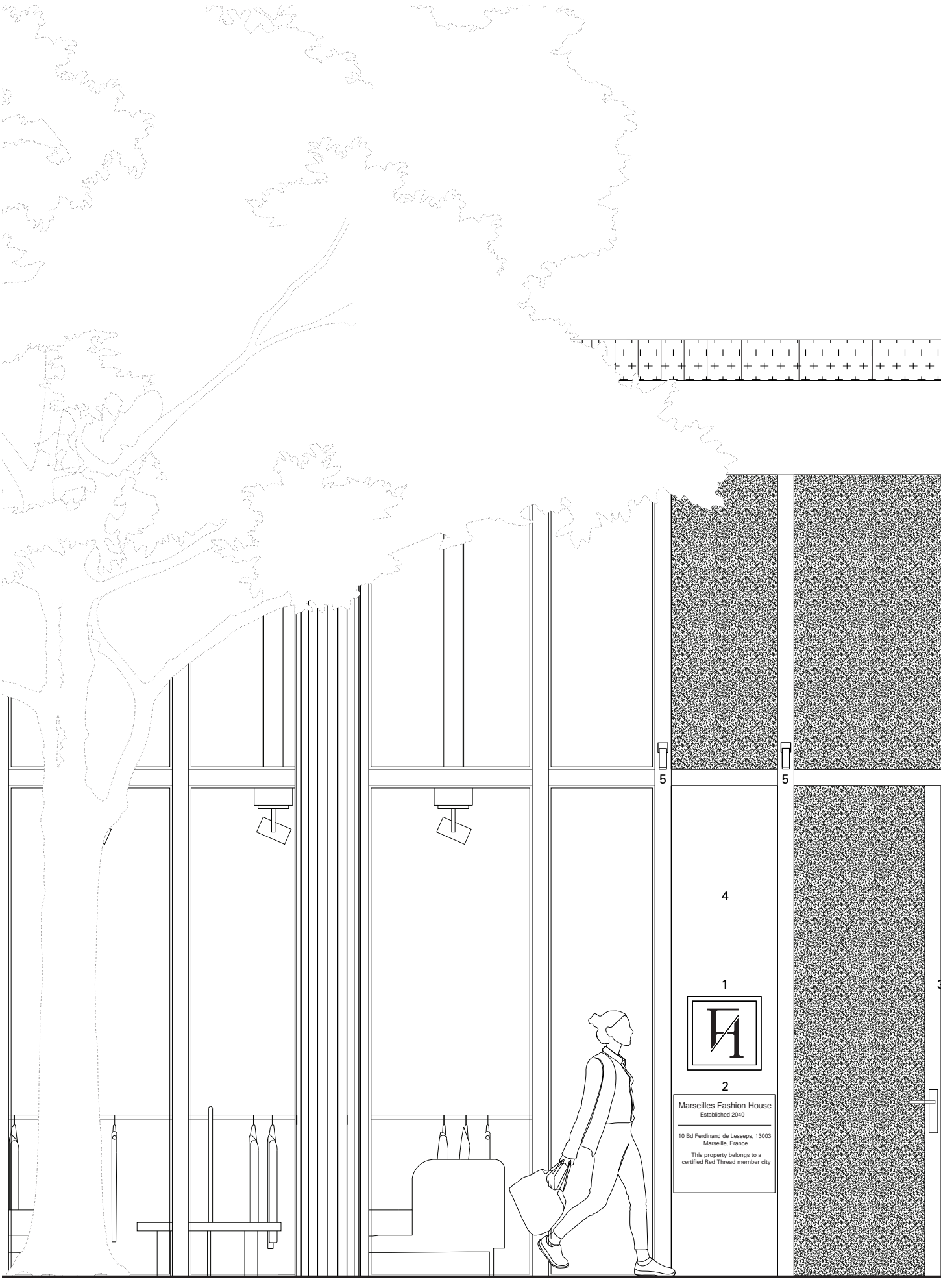
The canteen, repair cafe, and grab-and-go coffee bar link together the fixed and flex programs.

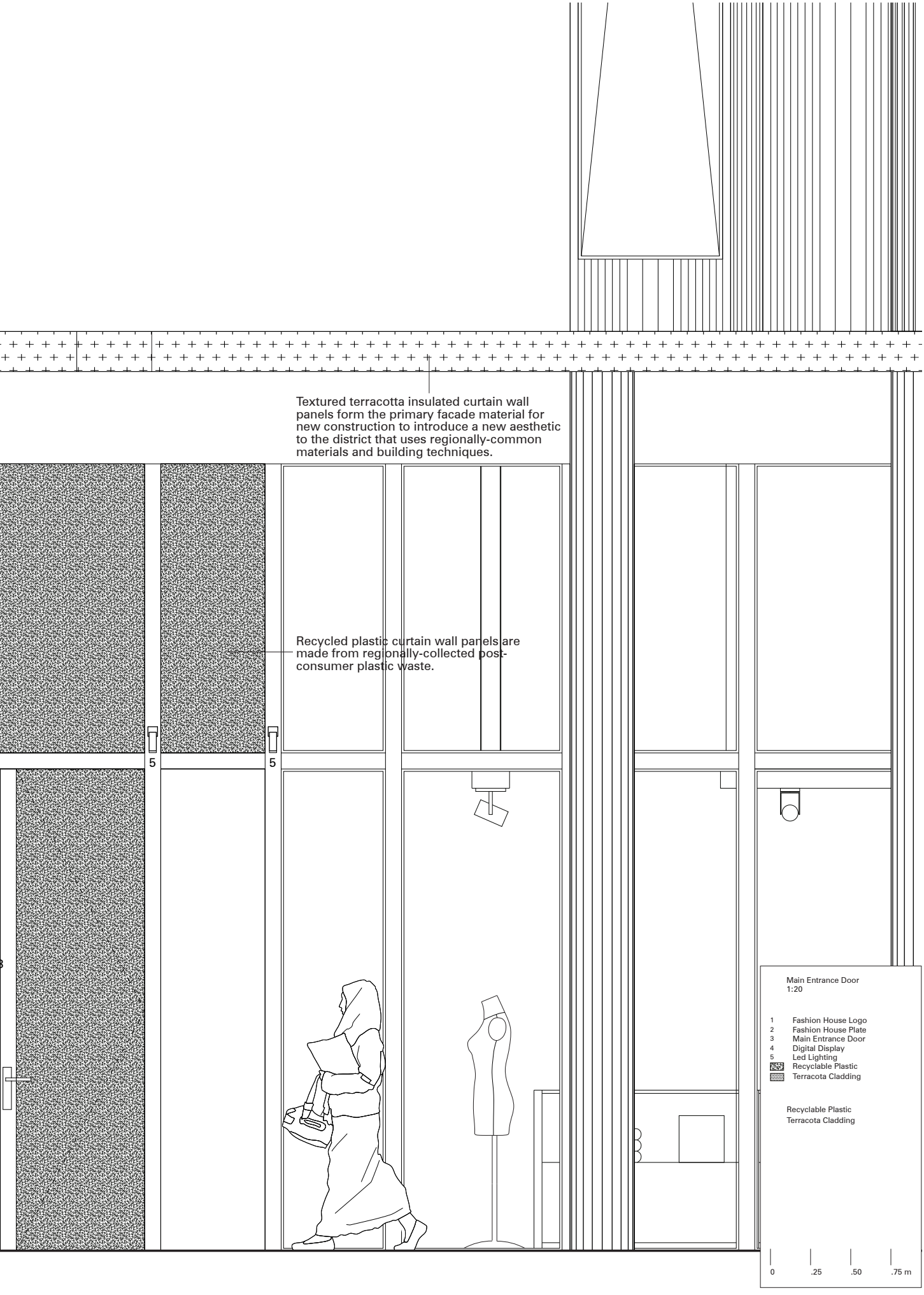


New construction is dist
by using complementar
introducing more glazin



ch
yn the
The certification offices stack at the site's corner to provide scale at the intersection of two arterial roads and help blend the urban fabric's building-scale transition from mid-to-high rise mixed-use and residential buildings to the south and low-rise warehouse buildings to the north.
4
5
6
7
8
9
10
11
tinguished from existing construction
y–yet different–materials and by
g.
The front entry elevation is opened up to encourage more spontaneous visits to Fashion House Marseille and is visually connect the central courtyard and lobby showroom to the plaza in front.
East Elevation
1:1000
1 Cafe
2 Crafting Heritage
3 Vocational School
4 Vocational School Workshop
5 Repair Cafe
6 Canteen
7 Fabrication Space
8 Fashion House Main Entrance
9 Fashion House Working Spaces
10 Bicycle Boulevard
11 Metro
0
10
20
30
40 m

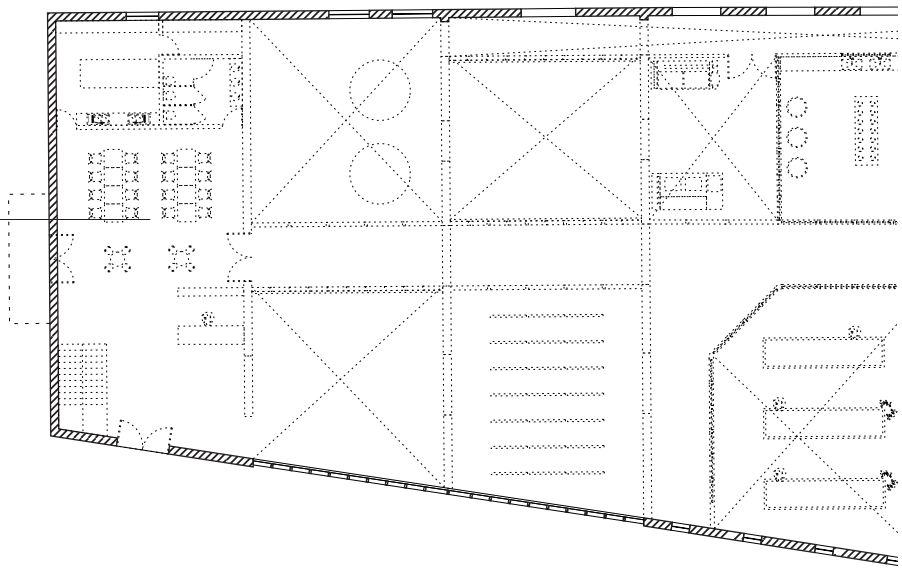

5
5
4
1
2
Marseilles Fashion House
Established 2040
10 Bd Ferdinand de Lesseps, 13003
Marseille, France
This property belongs to a
certified Red Thread member city


Textured terracotta insulated curtain wall panels form the primary facade material for new construction to introduce a new aesthetic to the district that uses regionally-common materials and building techniques.
Recycled plastic curtain wall panels are made from regionally-collected post-consumer plastic waste.
5
5
Main Entrance Door
1:20
1 Fashion House Logo
2 Fashion House Plate
3 Main Entrance Door
4 Digital Display
5 Led Lighting
Recyclable Plastic
Terracota Cladding
Recyclable Plastic
Terracota Cladding
0
.25
.50
.75 m

The block-print
integrated into
complex.



ting workshop Crafting Heritage is
the full Fashion House Marseille



Ground Floor
1:250

13 Lift
14 Core
15 Bathroom
16 Service Area

20 Lounge
21 Changing Room
22 Production Space
23 Sewing Cluster

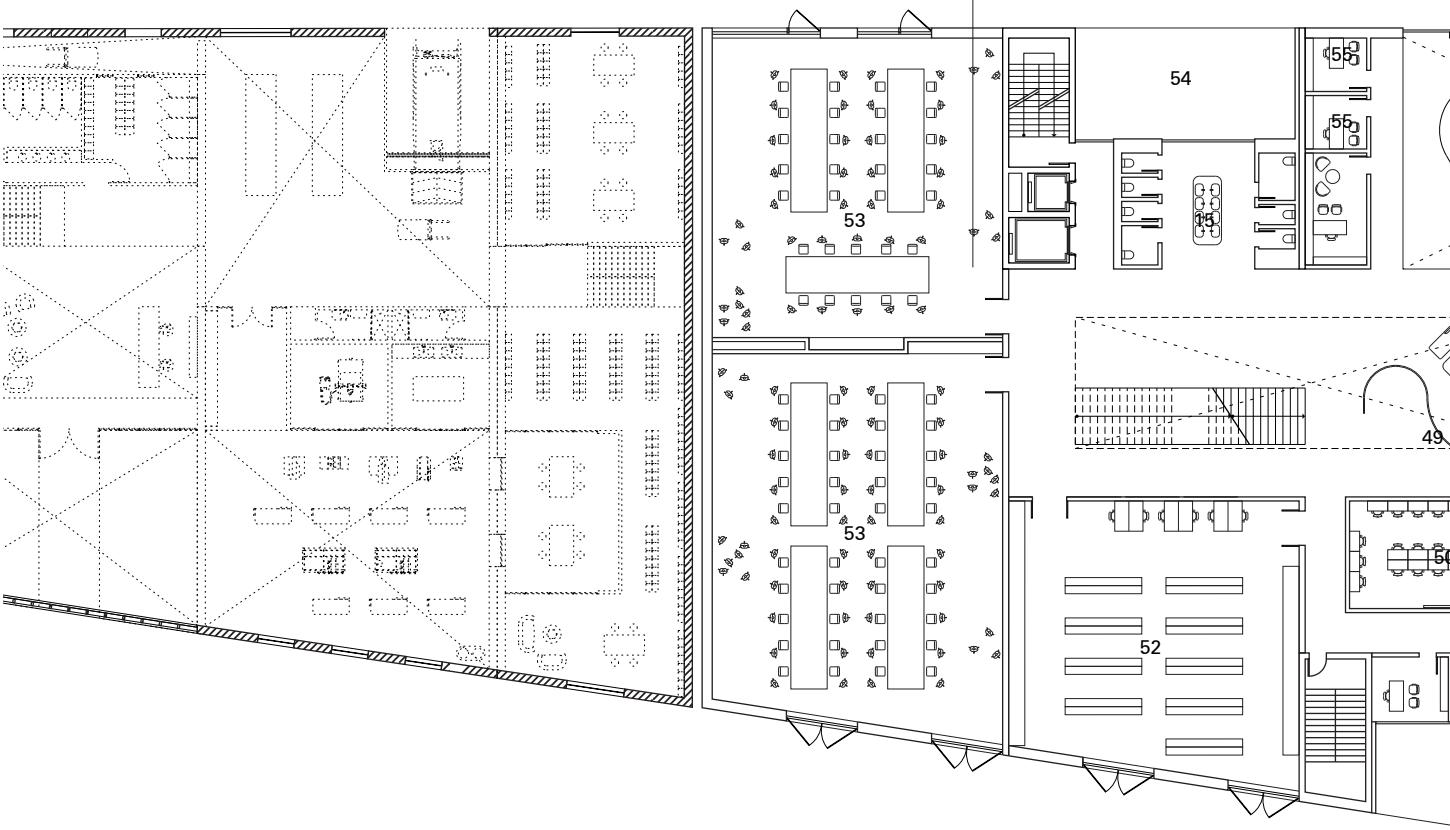
39 Meeting Room
40 Focus Room
41 Phone Booth
42 Relaxation Activities
43 Working Spaces
44 Game Lounge
45 Printing Station
46 Kitchenette
47 Rooftop Garden
48 Lecture Classroom
49 Communal Study Area
50 Computer Laboratory
51 Digital and Experimental Design
52 School Library

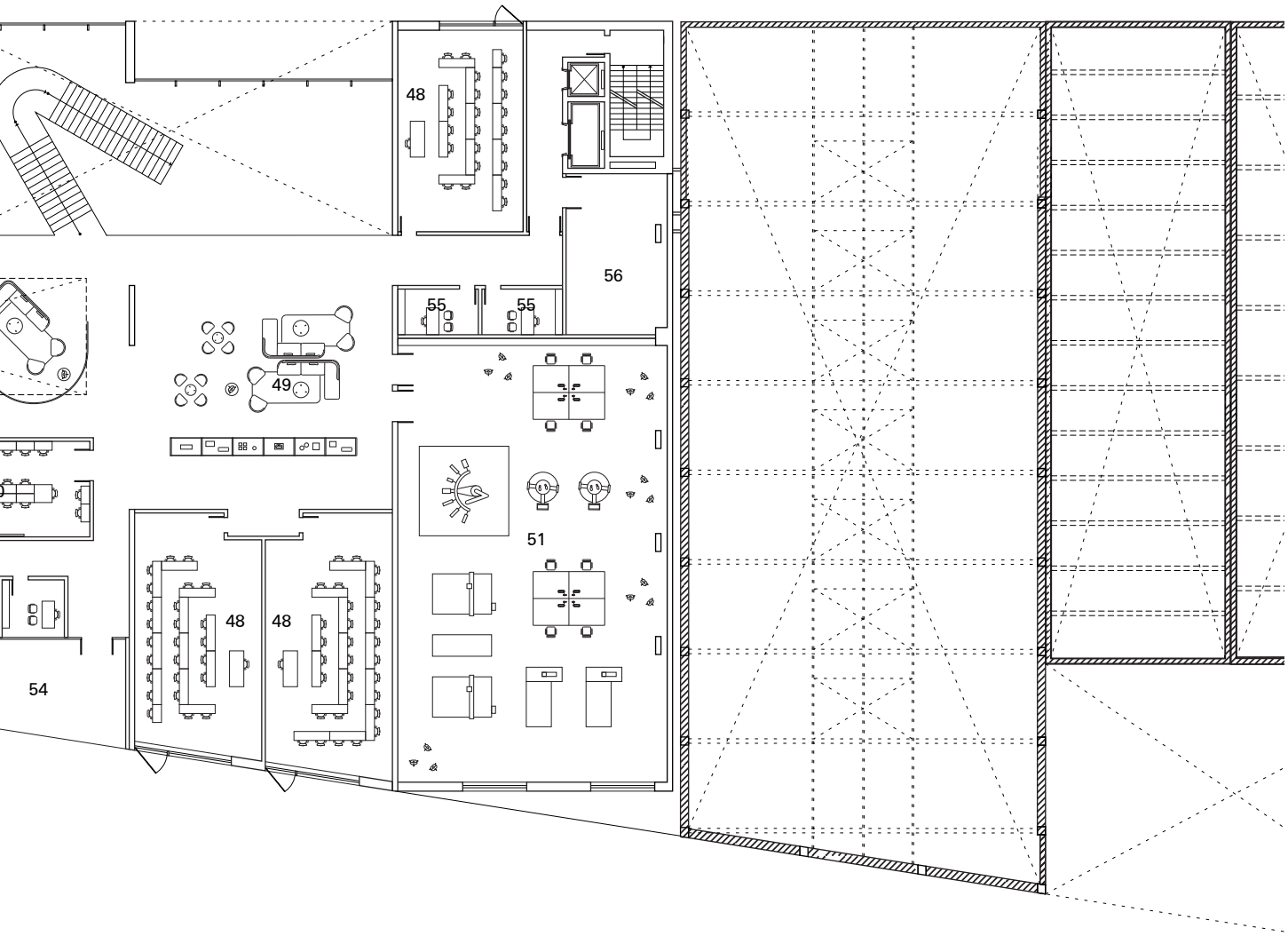
53 Lift
54 Core
55 Bathroom
56 Service Area

Existing Infra
New infrastructure

0 1 2 5 10 m

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





Ground Floor
1:250

13 Lift
14 Core
15 Bathroom
16 Service Area

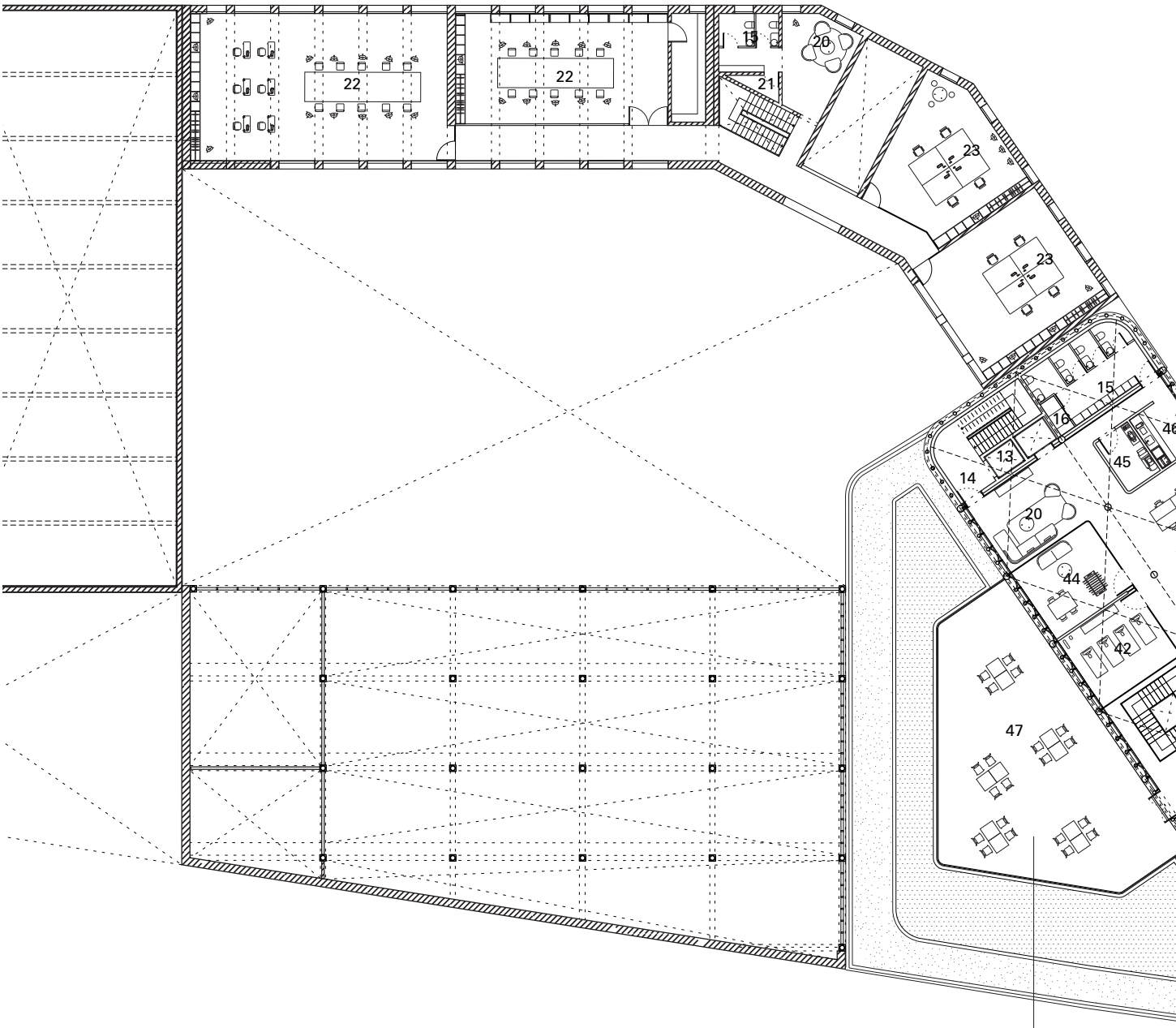
20 Lounge
21 Changing Room
22 Production Space
23 Sewing Cluster

39 Meeting Room
40 Focus Room
41 Phone Booth
42 Relaxation Activities
43 Working Spaces
44 Game Lounge
45 Printing Station
46 Kitchenette
47 Rooftop Garden
48 Lecture Classroom
49 Communal Study Area
50 Computer Laboratory
51 Digital and Experimental Design
52 School Library

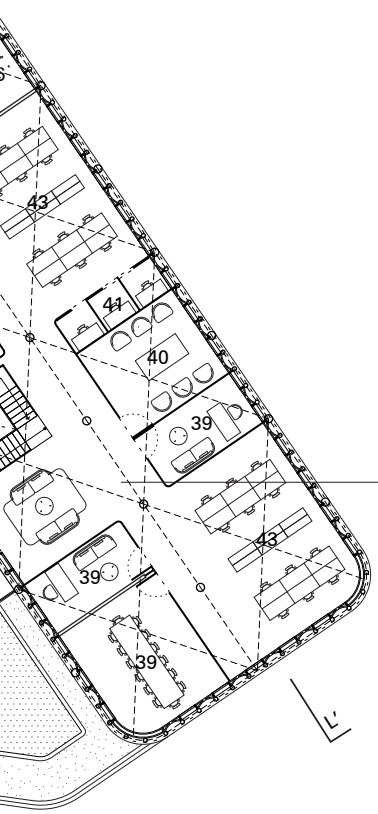
53 Lift
54 Core
55 Bathroom
56 Service Area

Existing Infra
New infrastructure

0 1 2 5 10 m



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



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

chool

Ground Floor
1:250

13 Lift
14 Core
15 Bathroom
16 Service Area

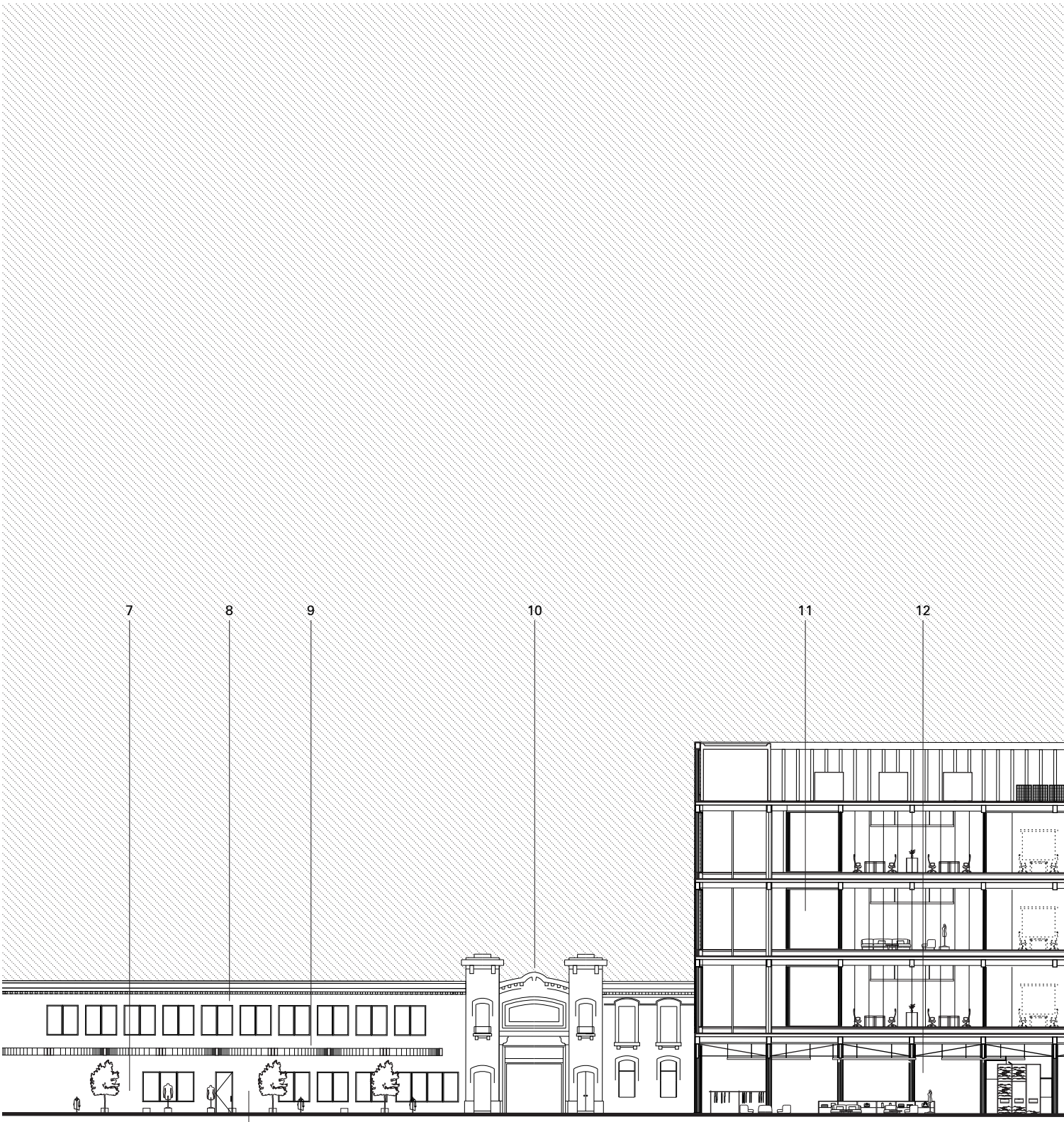
20 Lounge
21 Changing Room
22 Production Space
23 Sewing Cluster

39 Meeting Room
40 Focus Room
41 Phone Booth
42 Relaxation Activities
43 Working Spaces
44 Game Lounge
45 Printing Station
46 Kitchenette
47 Rooftop Garden
48 Lecture Classroom
49 Communal Study Area
50 Computer Laboratory
51 Digital and Experimental Design
52 School Library

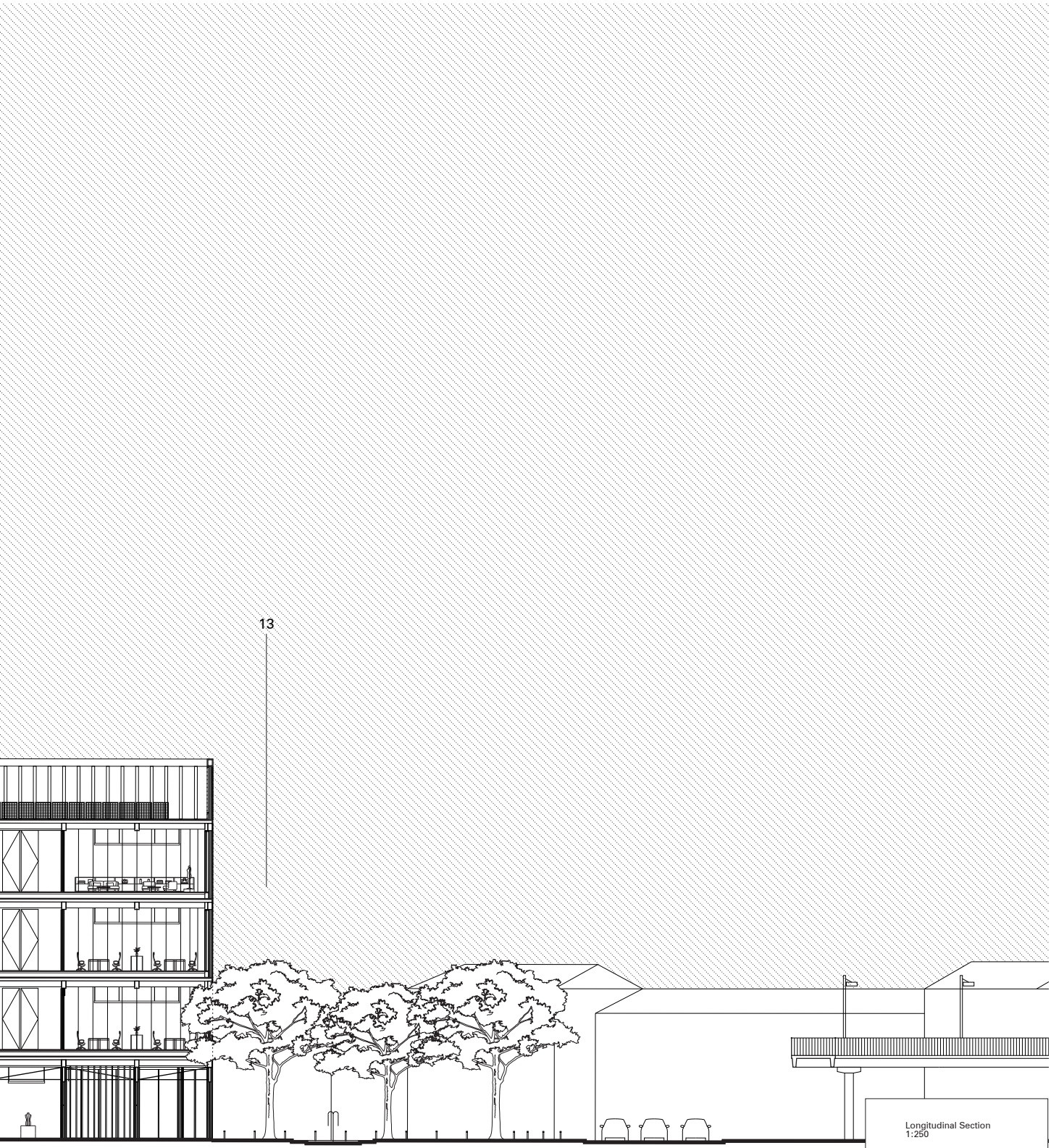
53 Lift
54 Core
55 Bathroom
56 Service Area

Existing Infra
New infrastructure

0 1 2 5 10 m



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



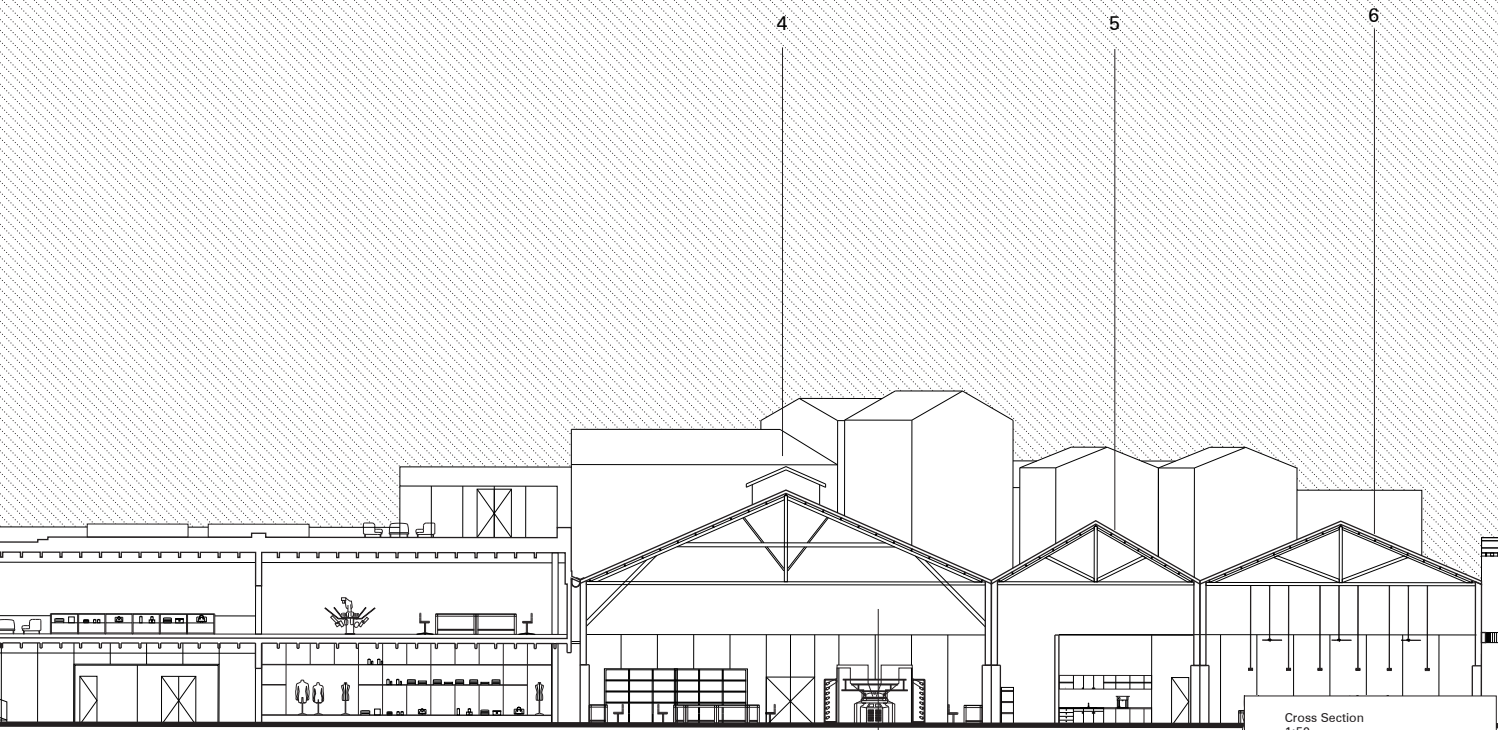
Outdoor spaces sheltered by trees to provide shading and to create more intimately-scaled socializing areas.

Longitudinal Section
1:250

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

0 1 2 5 10 m


3

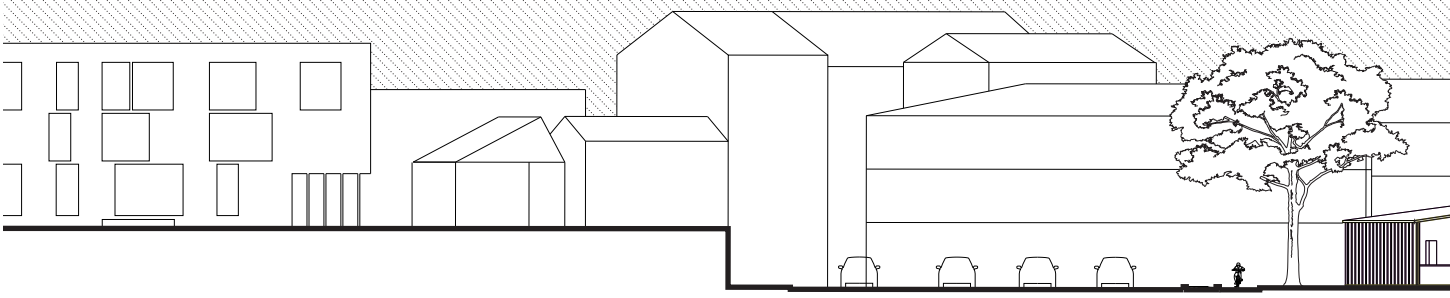


Tall interior ceilings throughout provide adequate vertical clearance for textile machinery and enable future flexibility.

Cross Section
1:50

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

0 1 2 3 4 m



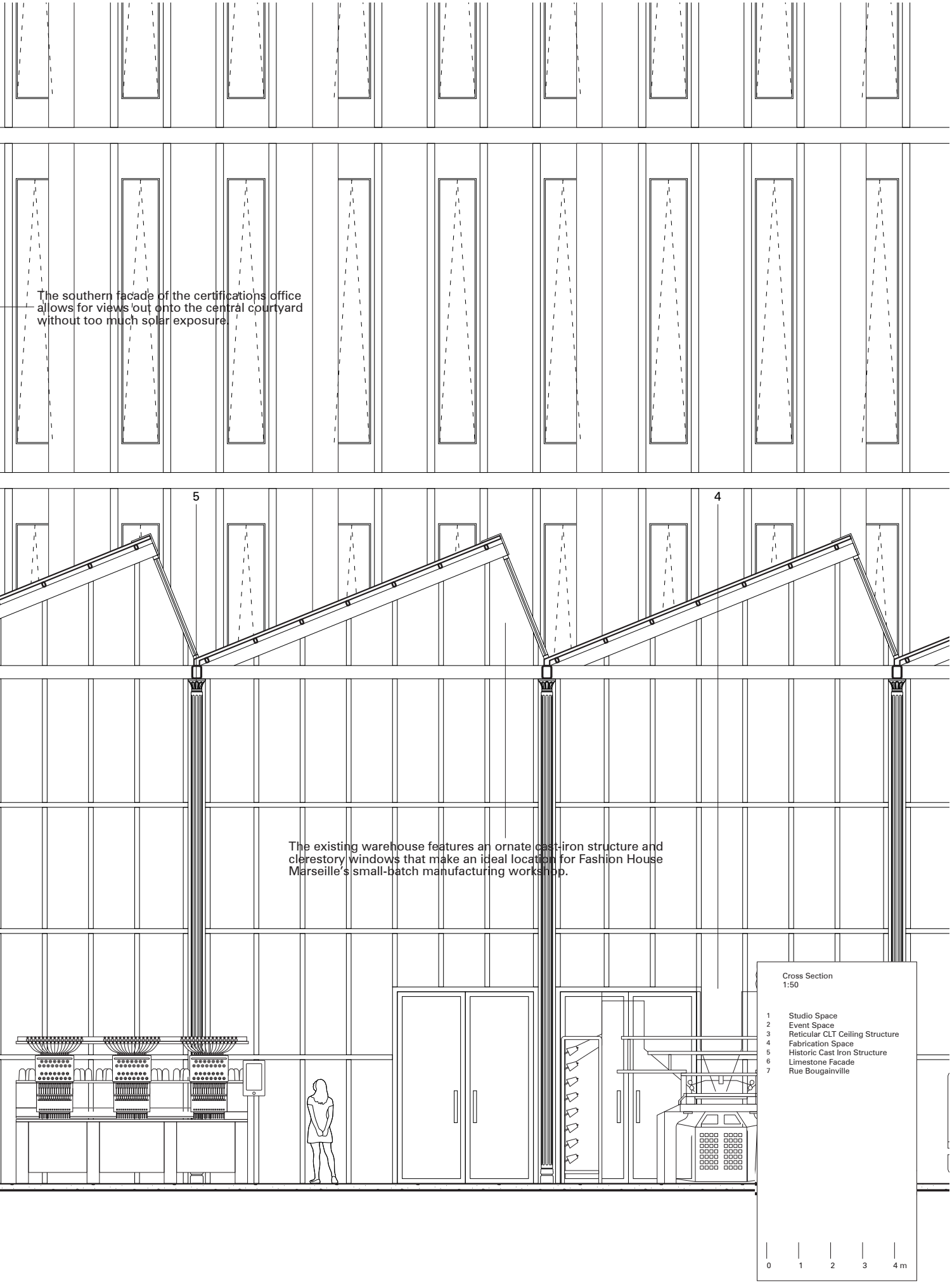


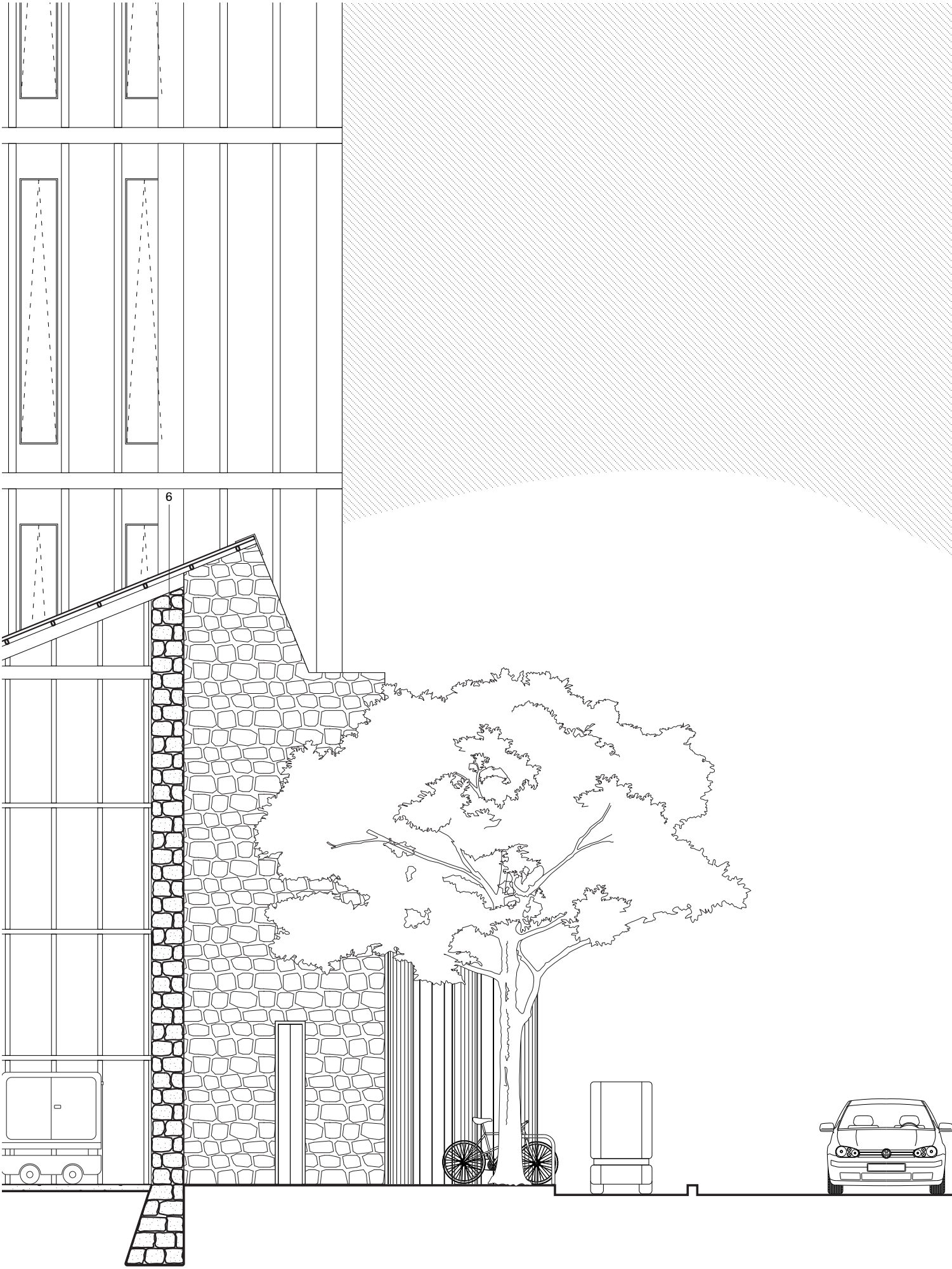
Cross Section
1:50

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

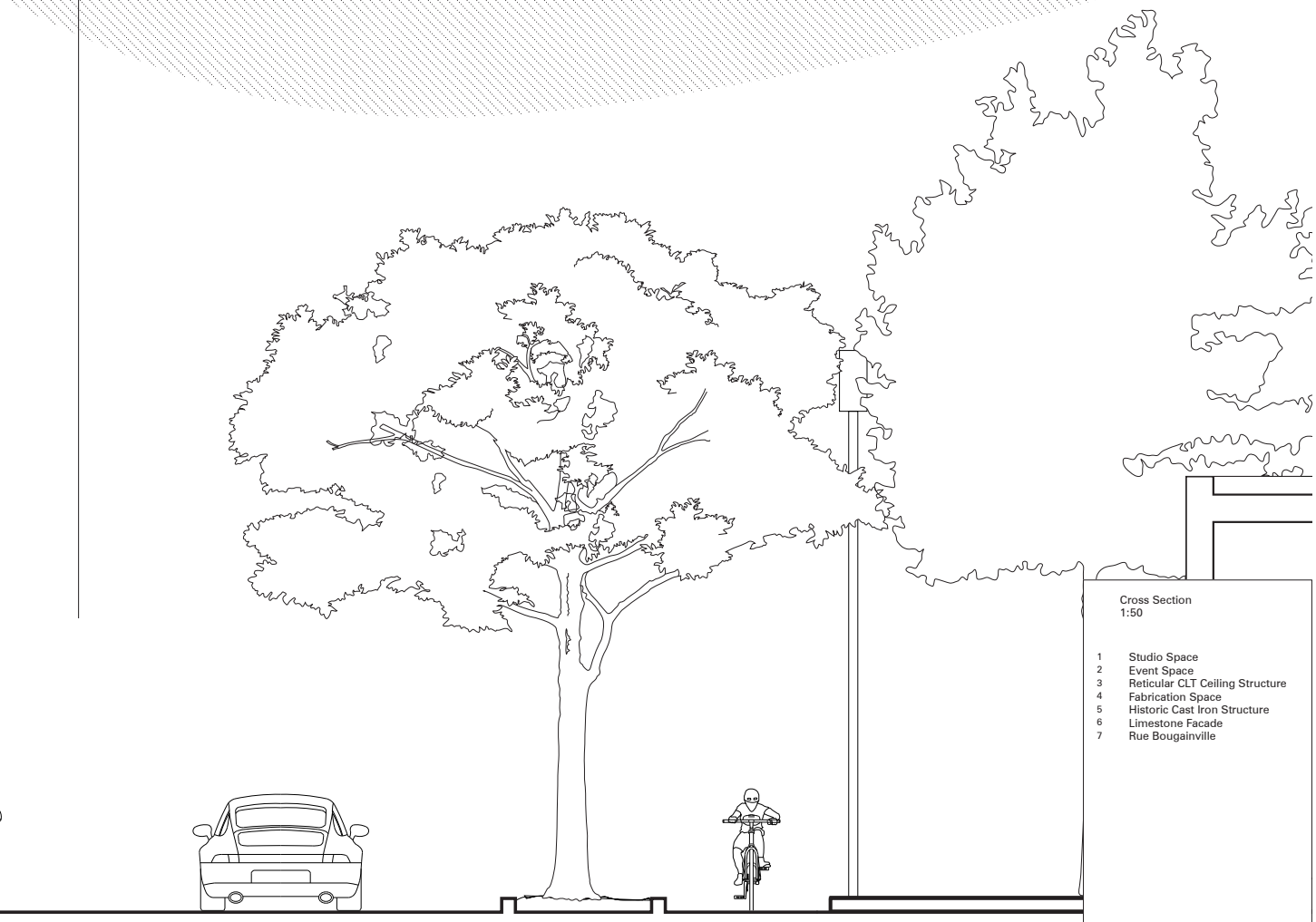
0 1 2 3 4 m


3


The southern facade of the certifications office allows for views out onto the central courtyard without too much solar exposure.
5
4
The existing warehouse features an ornate cast-iron structure and clerestory windows that make an ideal location for Fashion House Marseille's small-batch manufacturing workshop.
Cross Section
1:50
1 Studio Space
2 Event Space
3 Reticular CLT Ceiling Structure
4 Fabrication Space
5 Historic Cast Iron Structure
6 Limestone Facade
7 Rue Bougainville
0
1
2
3
4 m


6

7



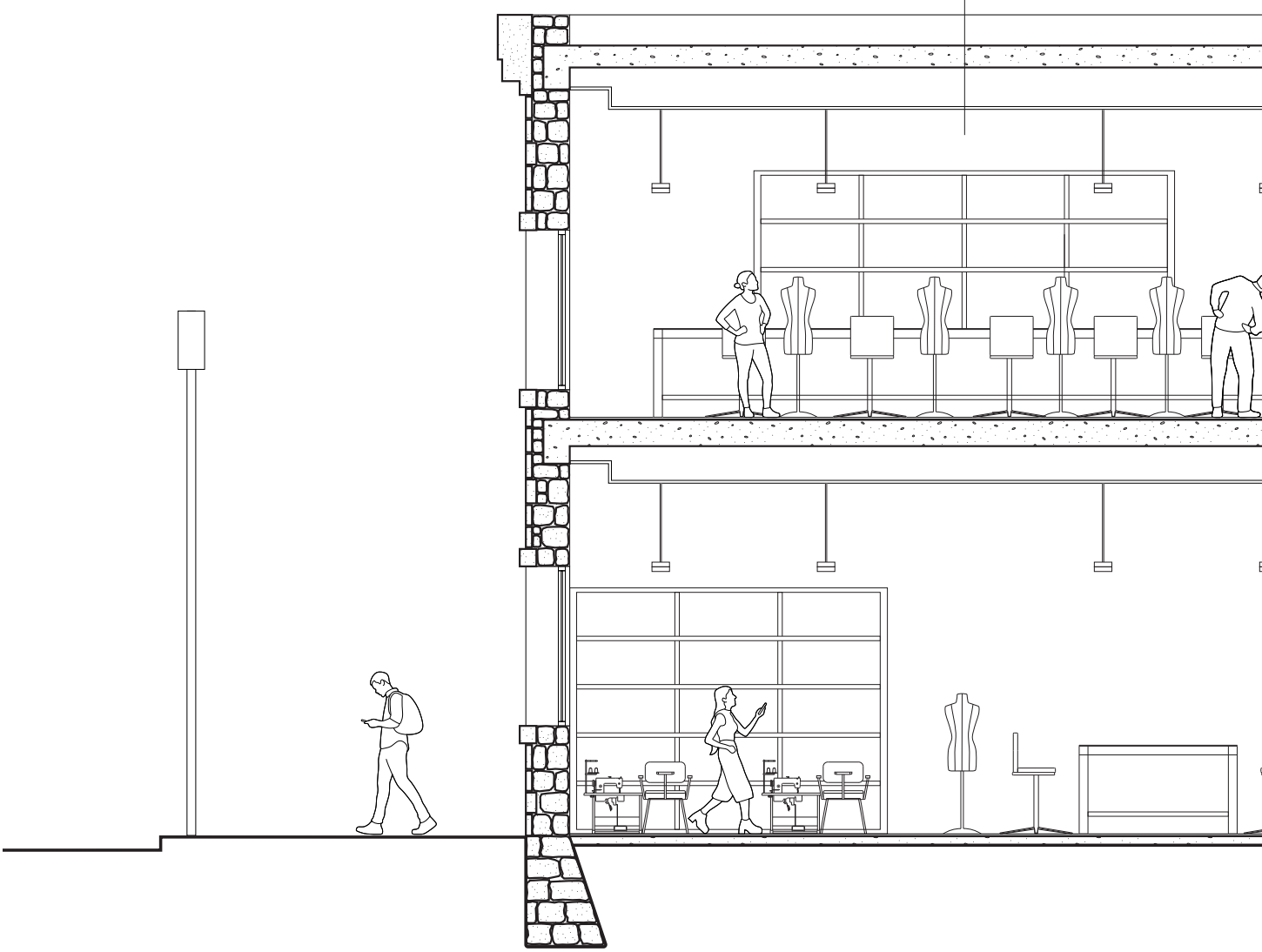
Cross Section
1:50

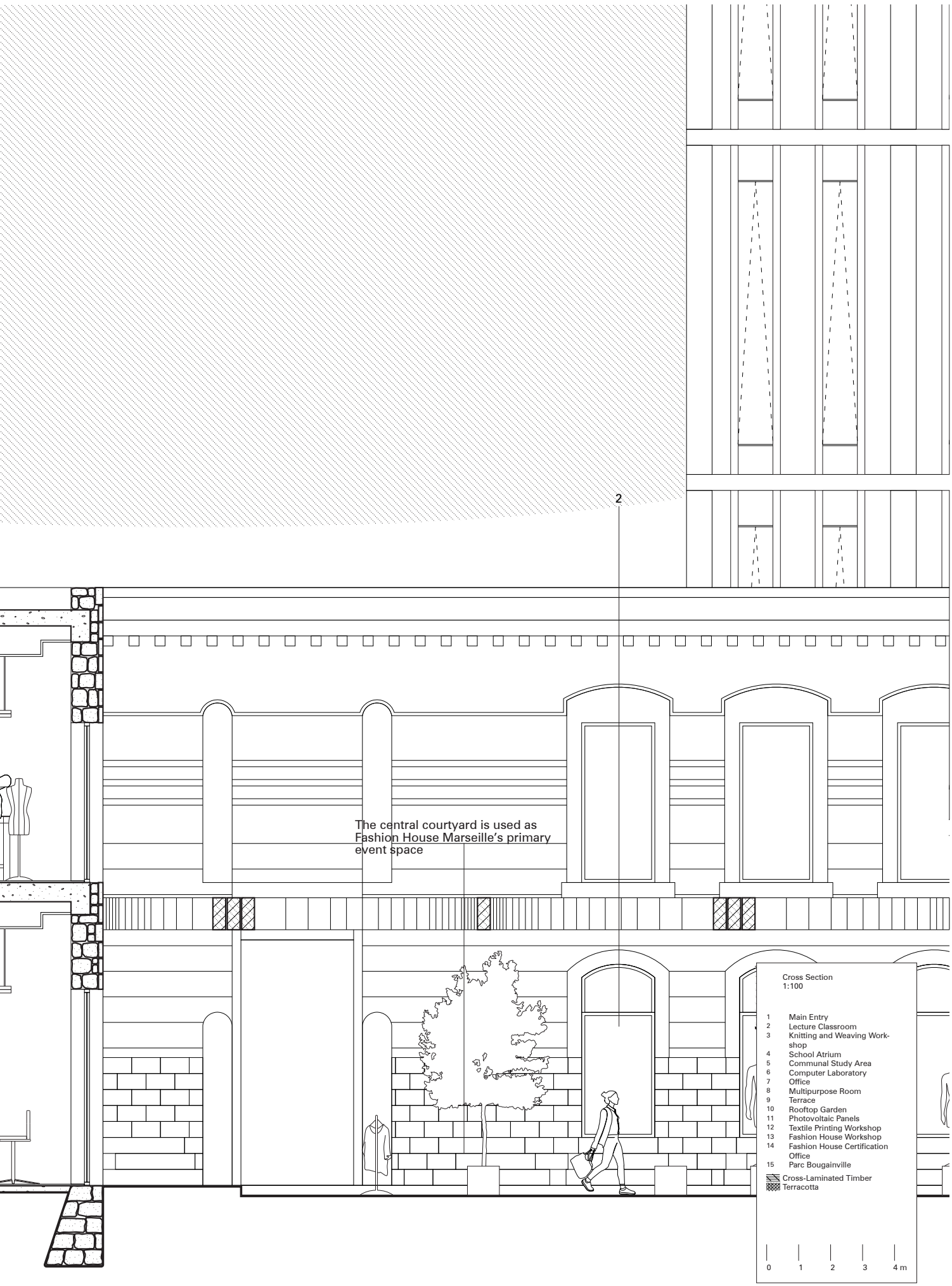
1 Studio Space
2 Event Space
3 Reticular CLT Ceiling Structure
4 Fabrication Space
5 Historic Cast Iron Structure
6 Limestone Facade
7 Rue Bougainville

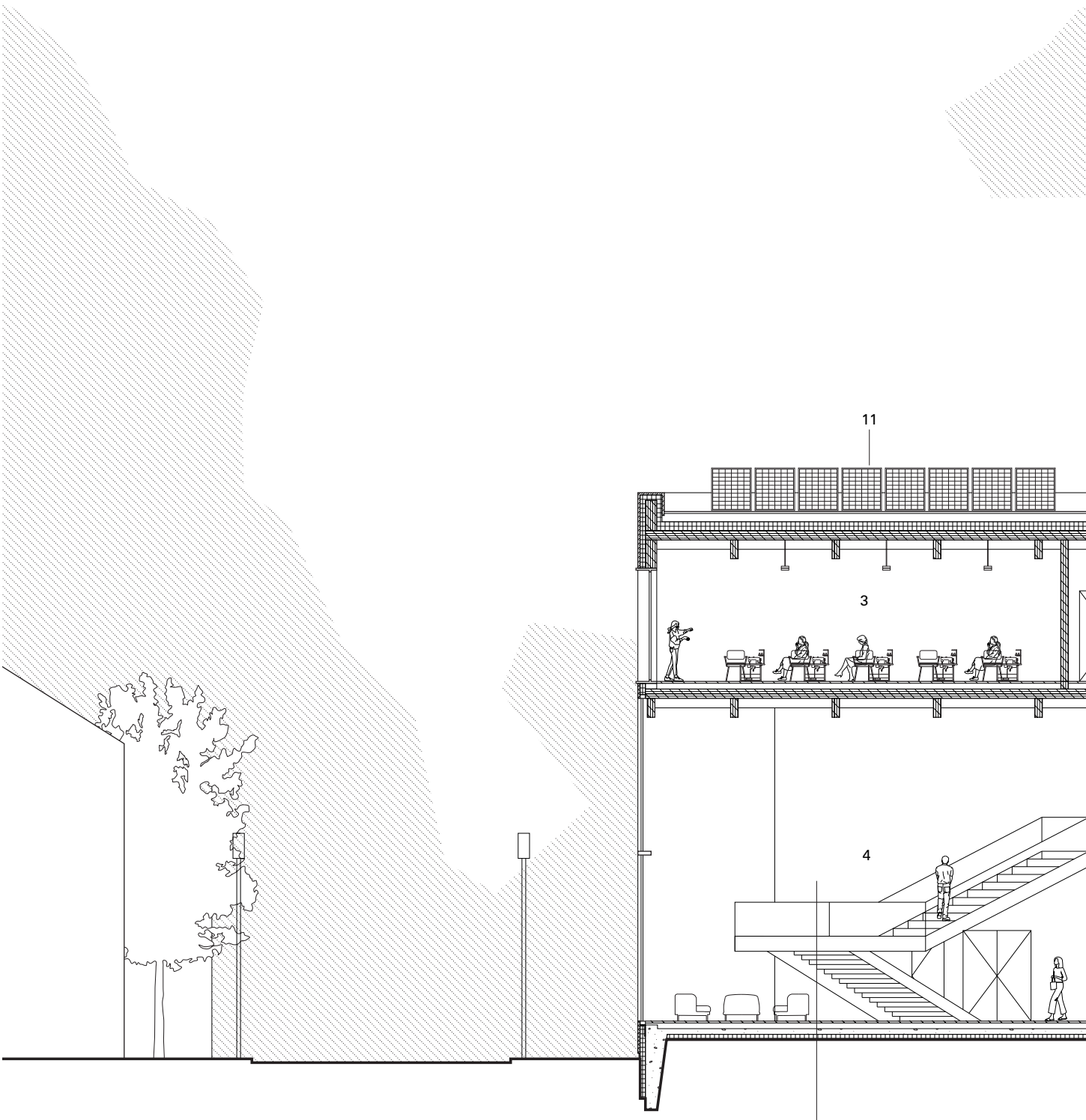
0 1 2 3 4 m

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

1



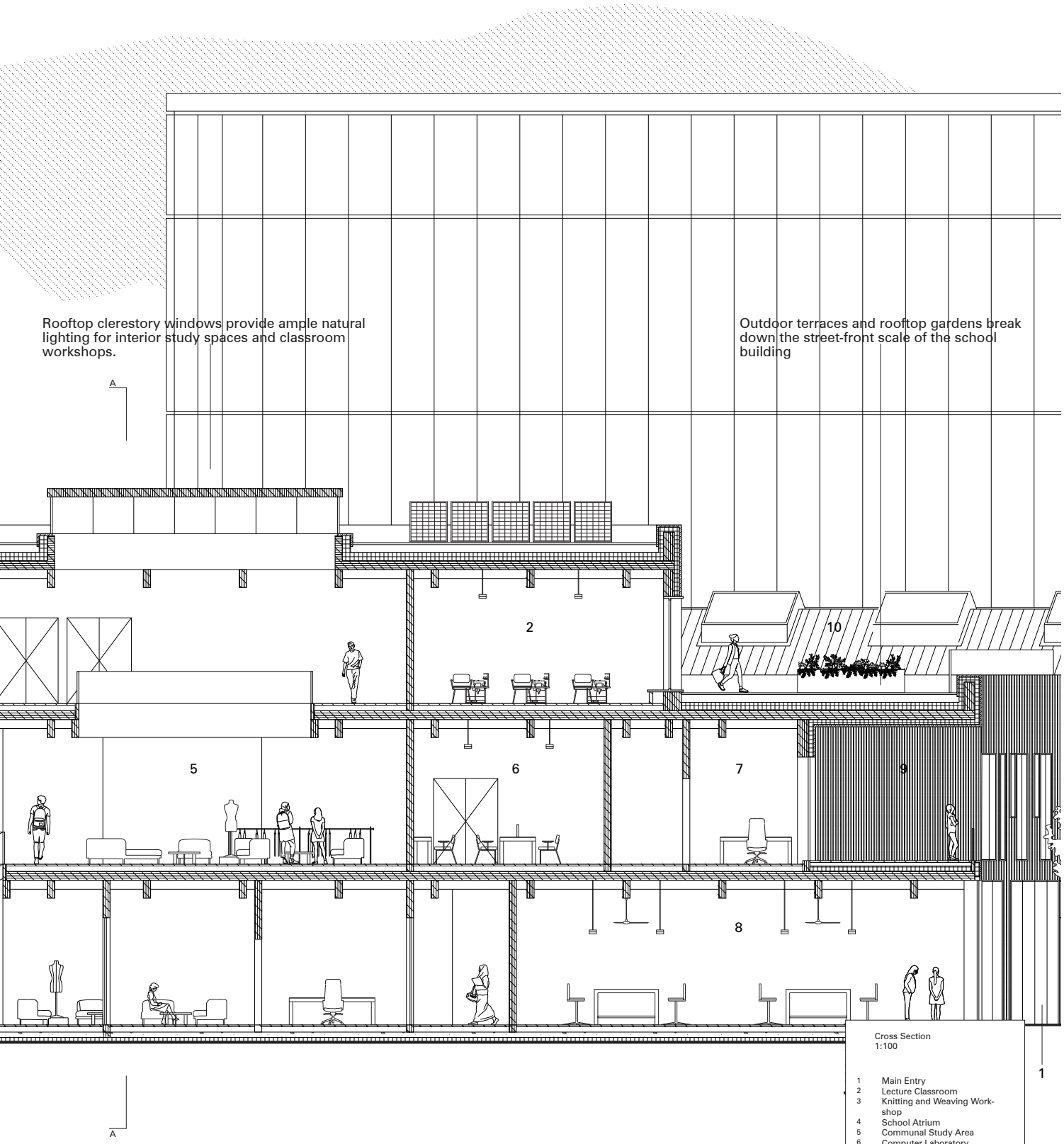

2
The central courtyard is used as Fashion House Marseille's primary event space
Cross Section
1:100
1 Main Entry
2 Lecture Classroom
3 Knitting and Weaving Workshop
4 School Atrium
5 Communal Study Area
6 Computer Laboratory
7 Office
8 Multipurpose Room
9 Terrace
10 Rooftop Garden
11 Photovoltaic Panels
12 Textile Printing Workshop
13 Fashion House Workshop
14 Fashion House Certification Office
15 Parc Bougainville
Cross-Laminated Timber
Terracotta
0 1 2 3 4 m



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

Rooftop clerestory windows provide ample natural lighting for interior study spaces and classroom workshops.

Outdoor terraces and rooftop gardens break down the street-front scale of the school building



Cross Section
1:100

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

Cross-Laminated Timber
Terracotta

0 1 2 3 4 m



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



Cross Section
1:100

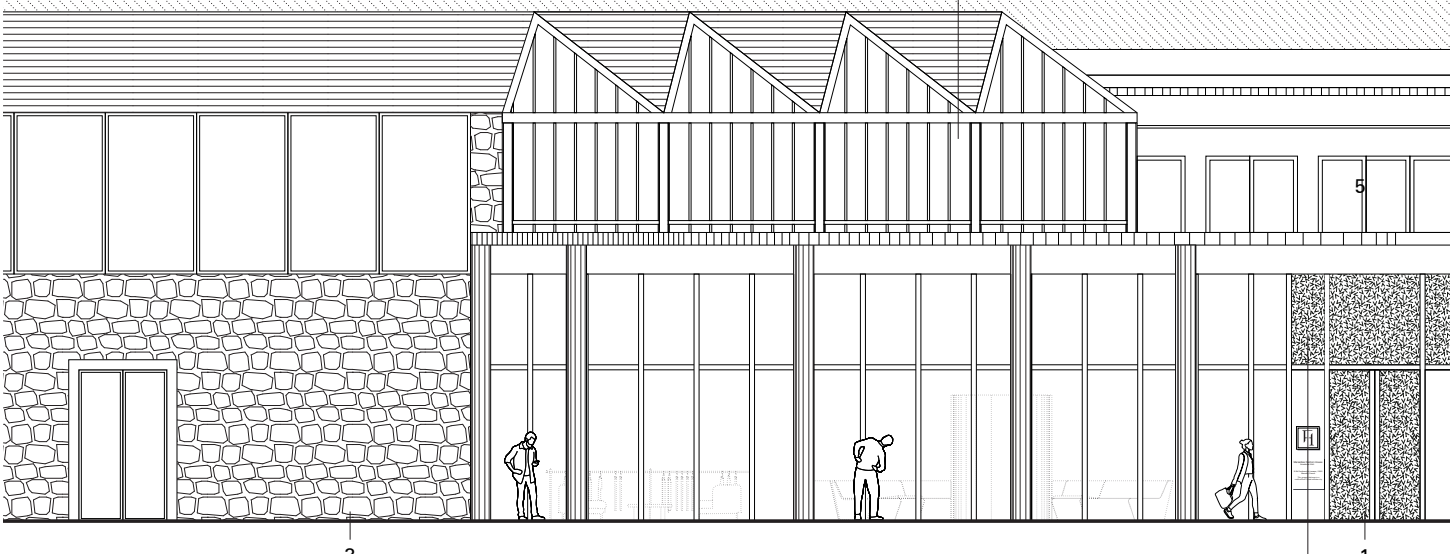
1 Main Entry
2 Lecture Classroom
3 Knitting and Weaving Workshop
4 School Atrium
5 Communal Study Area
6 Computer Laboratory
7 Office
8 Multipurpose Room
9 Terrace
10 Rooftop Garden
11 Photovoltaic Panels
12 Textile Printing Workshop
13 Fashion House Workshop
14 Fashion House Certification Office
15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

Cross-Laminated Timber
Terracotta

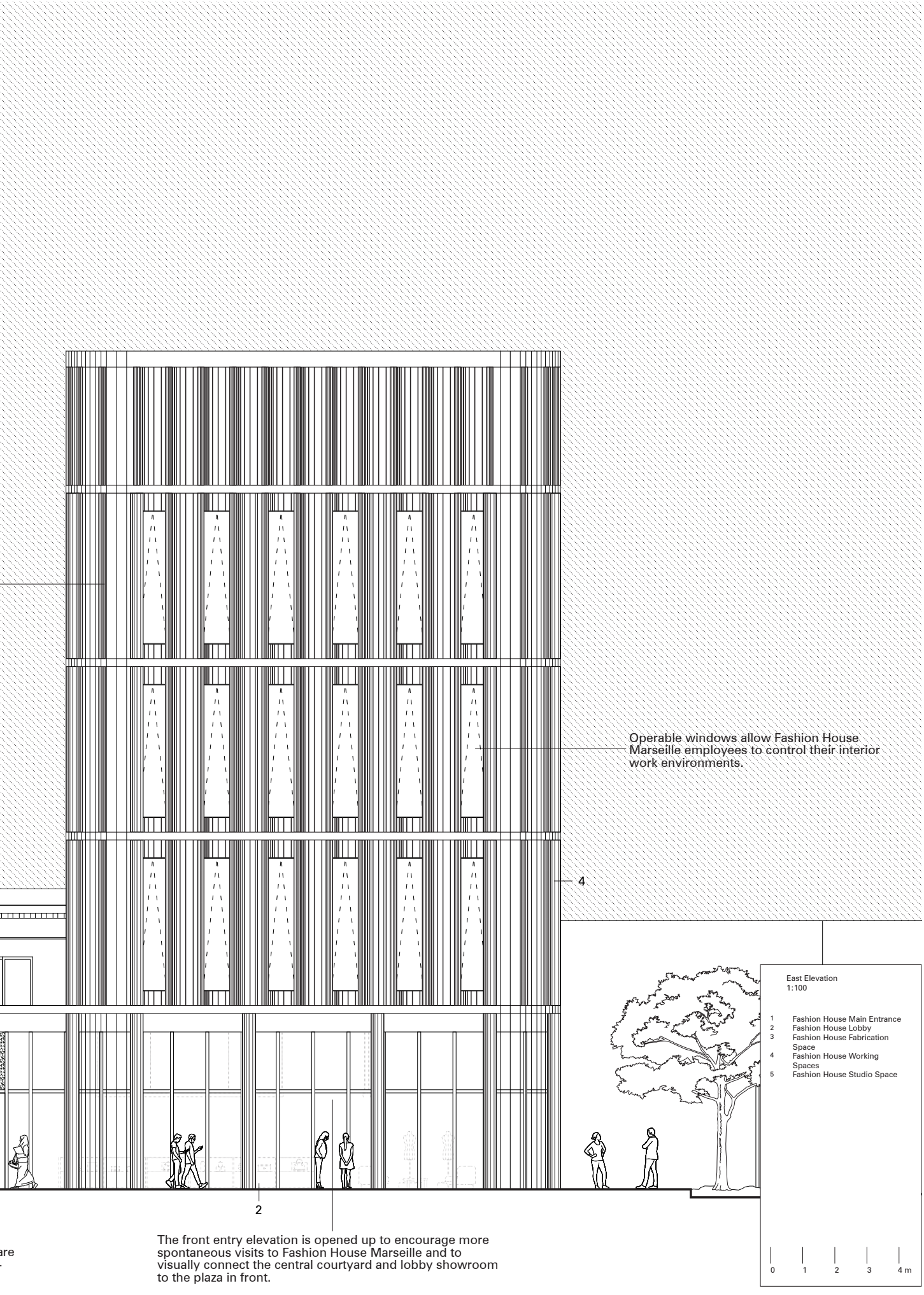
0 1 2 3 4 m

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

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



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

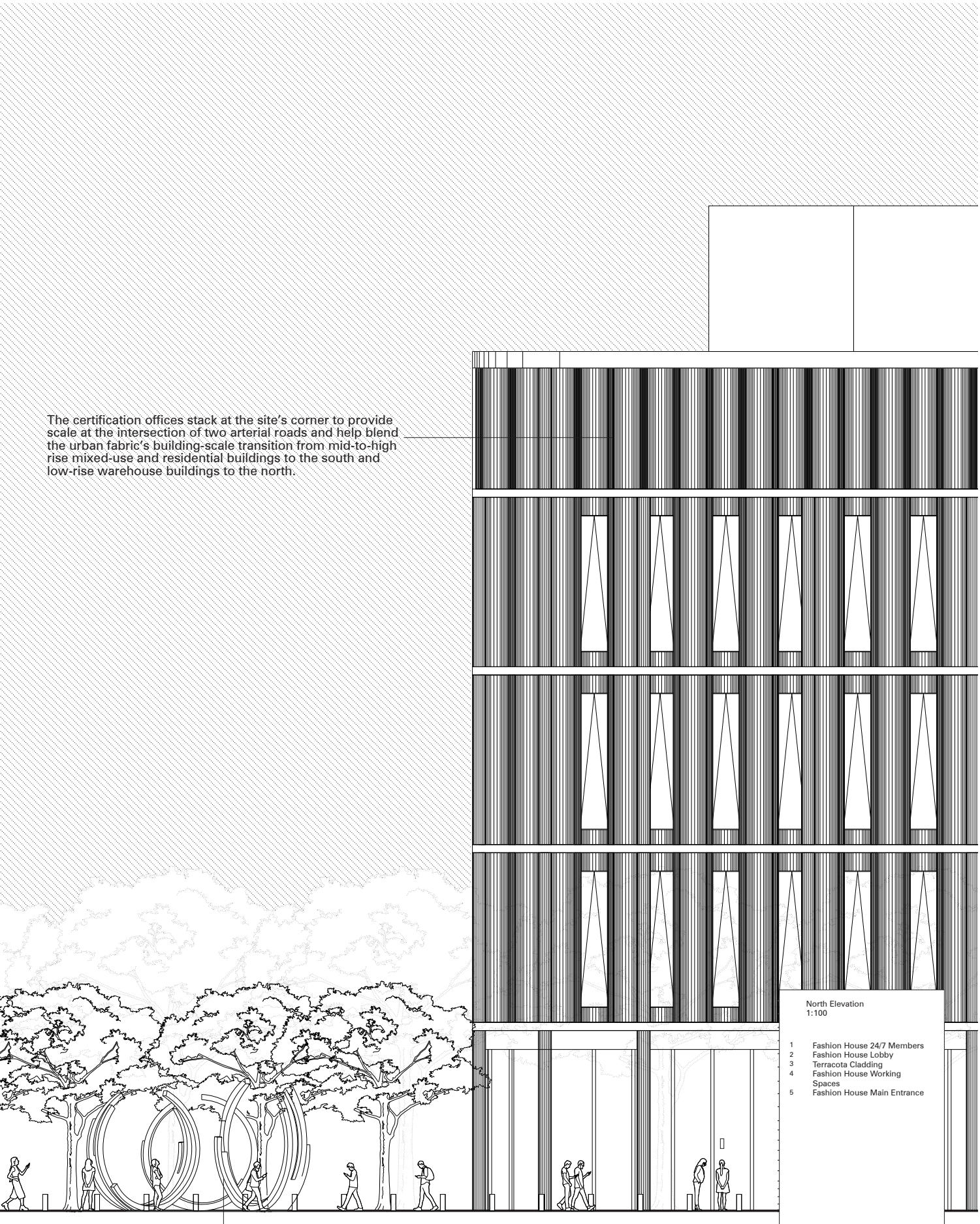


The front entry elevation is opened up to encourage more spontaneous visits to Fashion House Marseille and to visually connect the central courtyard and lobby showroom to the plaza in front.



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

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

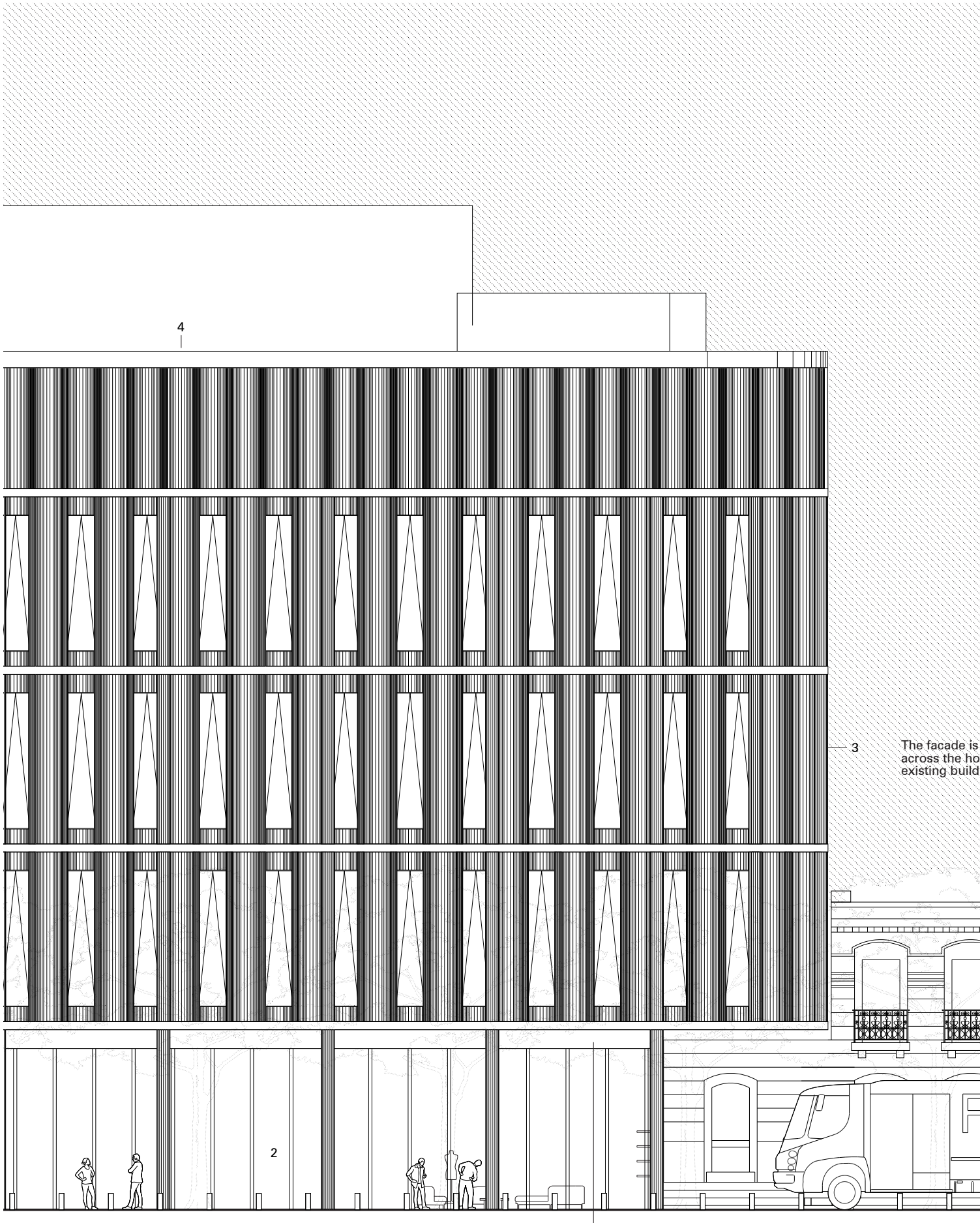


North Elevation
1:100

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

0 1 2 3 4 m

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


4
3
The facade is
across the ho
existing build
2
The lobby's ceiling is articulated by
the height of the adjacent landmarked
building.

scaled to carry
rizontal lines of the
ing

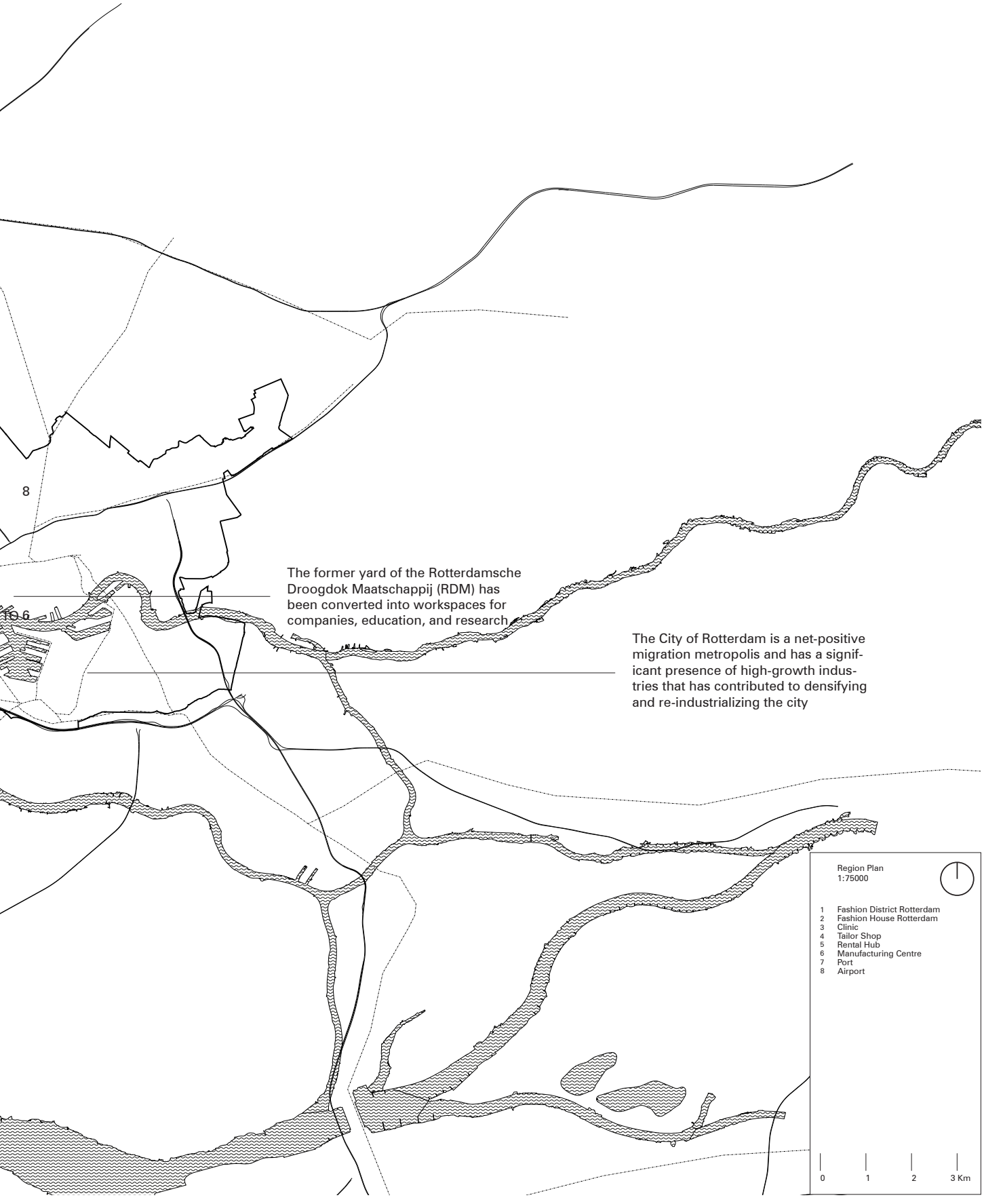


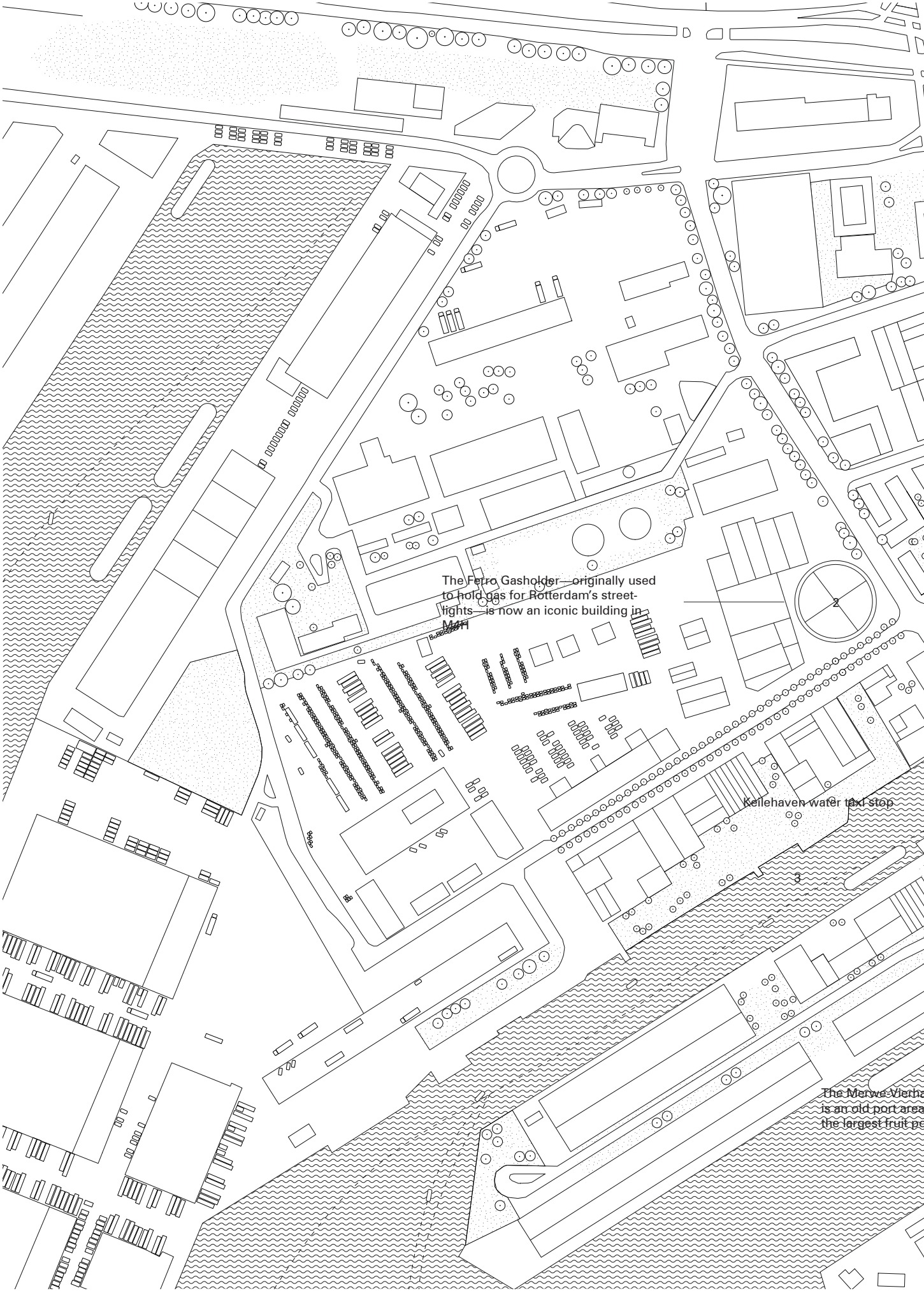
North Elevation
1:100

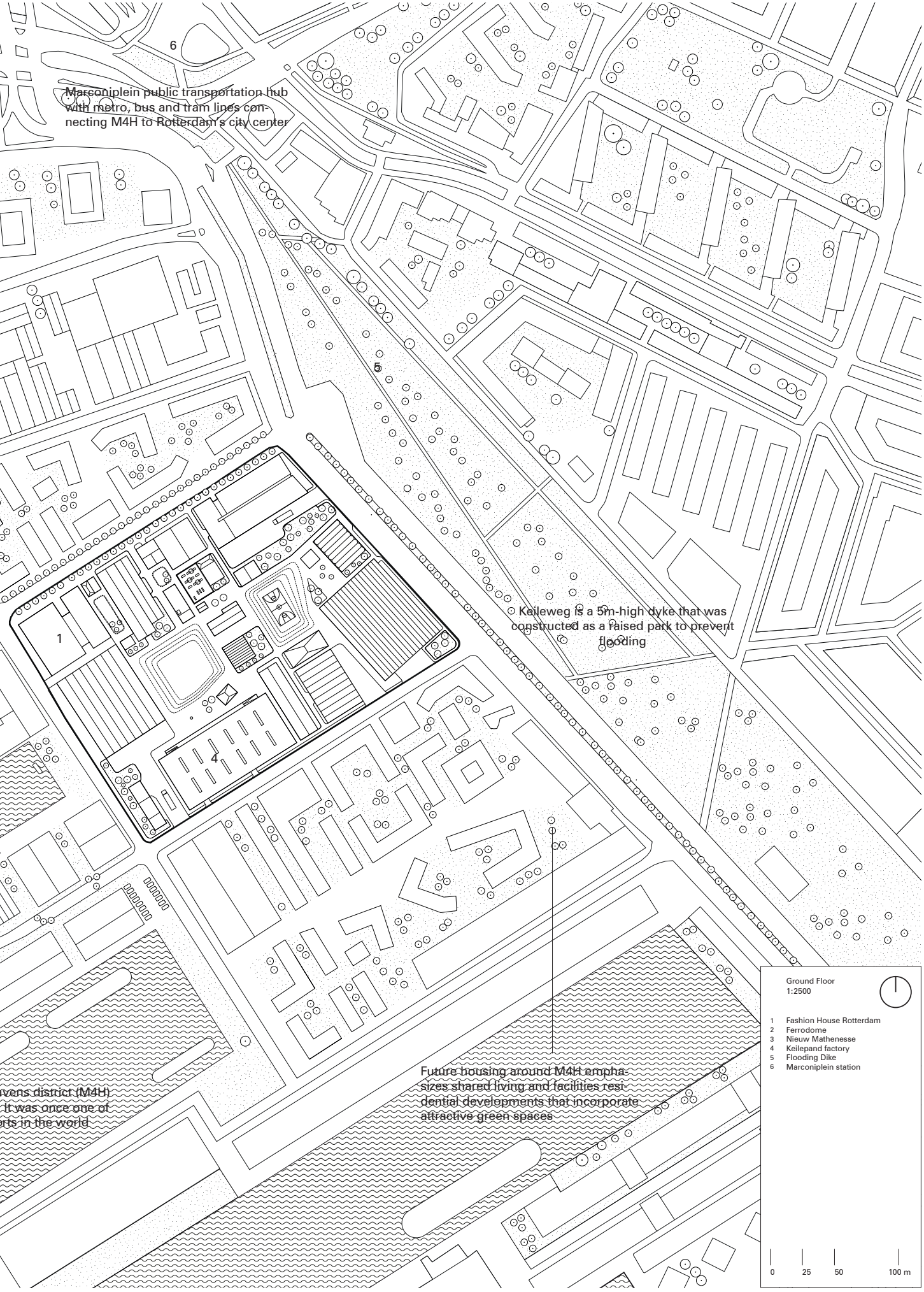
1 Fashion House 24/7 Members
2 Fashion House Lobby
3 Terracota Cladding
4 Fashion House Working Spaces
5 Fashion House Main Entrance

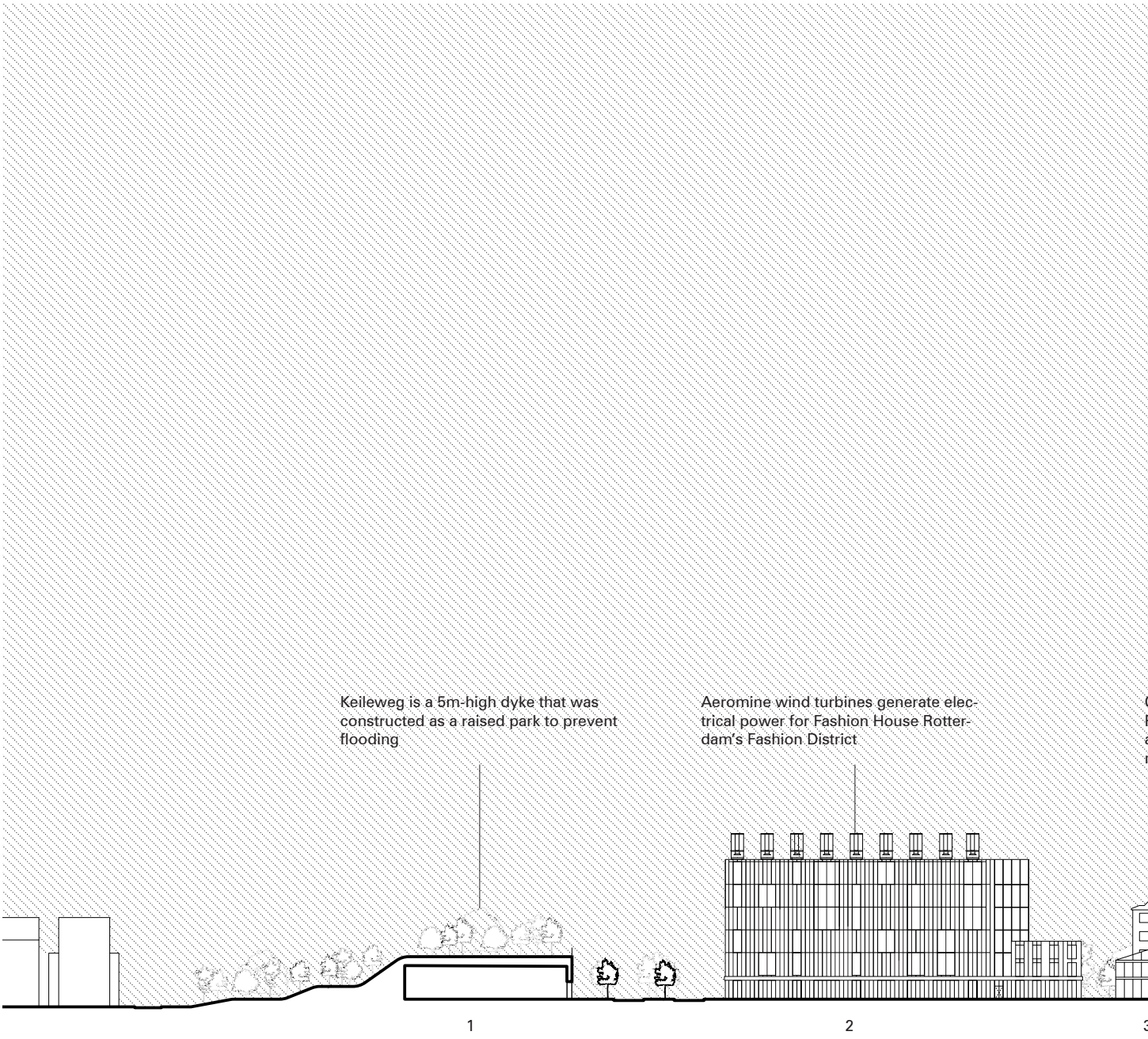
0 1 2 3 4 m


The Port of Rotterdam continues to expand westward to increase its logistics capacity
7


8
to 6
The former yard of the Rotterdamsche Droogdok Maatschappij (RDM) has been converted into workspaces for companies, education, and research
The City of Rotterdam is a net-positive migration metropolis and has a significant presence of high-growth industries that has contributed to densifying and re-industrializing the city
Region Plan
1:75000
1 Fashion District Rotterdam
2 Fashion House Rotterdam
3 Clinic
4 Tailor Shop
5 Rental Hub
6 Manufacturing Centre
7 Port
8 Airport
0
1
2
3 Km

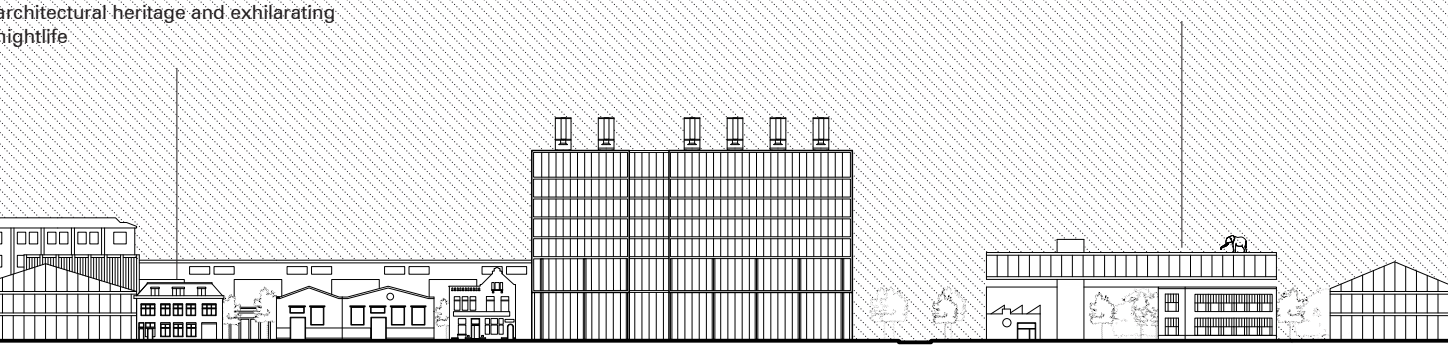

The Ferro Gasholder—originally used to hold gas for Rotterdam's street-lights—is now an iconic building in MVH
2
Keilehaven water taxi stop
3
The Merwe-Vierha
is an old port area
the largest fruit po


6
Marconiplein public transportation hub with metro, bus and tram lines connecting M4H to Rotterdam's city center
5
1
4
Keileweg is a 5m-high dyke that was constructed as a raised park to prevent flooding
Future housing around M4H emphasizes shared living and facilities residential developments that incorporate attractive green spaces
vens district (M4H)
It was once one of
rts in the world
Ground Floor
1:2500
1 Fashion House Rotterdam
2 Ferrodome
3 Nieuw Mathenesse
4 Keilepand factory
5 Flooding Dike
6 Marconiplein station
0
25
50
100 m


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
1
2

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 development for art, catering, and culture



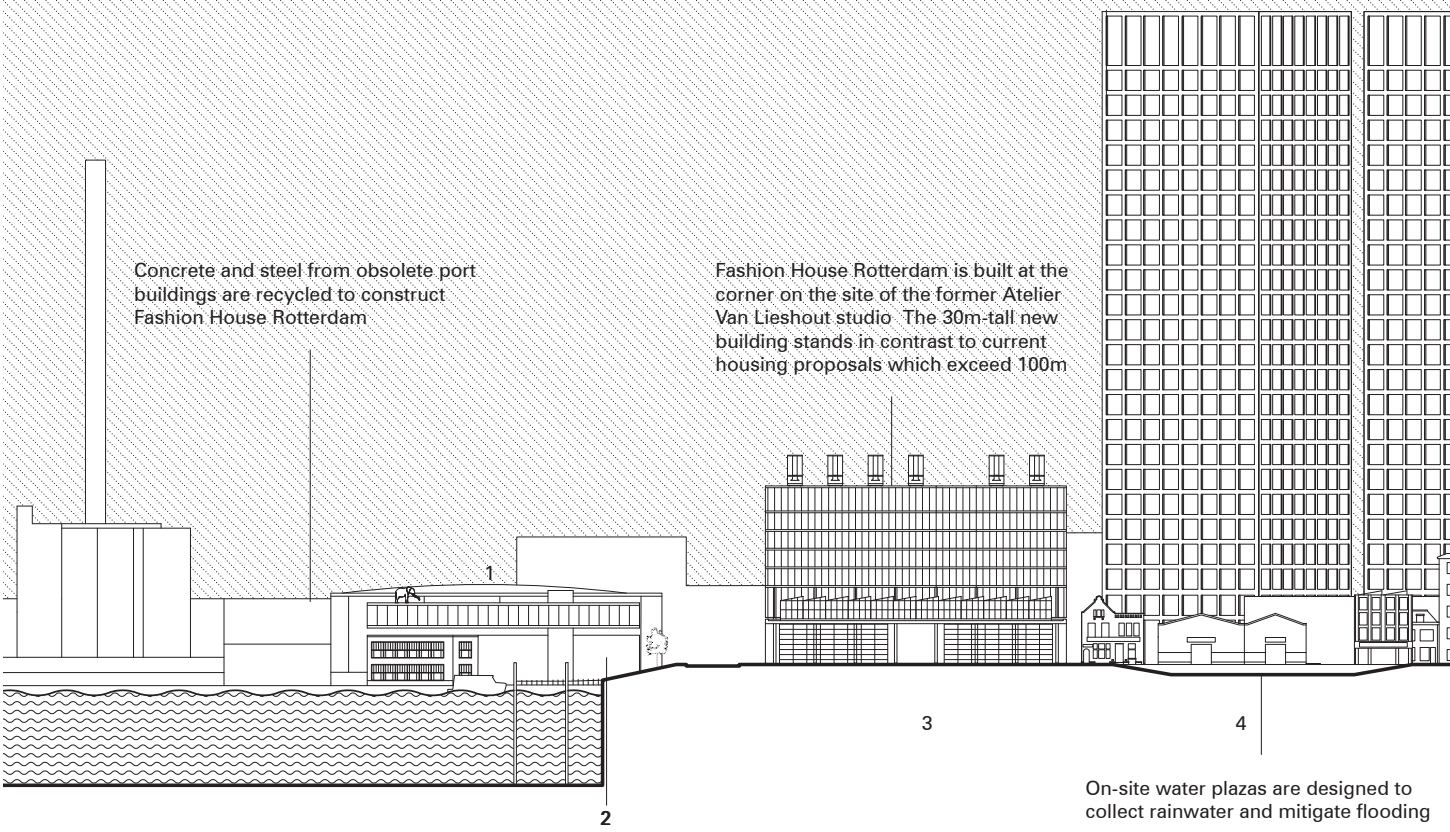
3 4 5 6 7 8

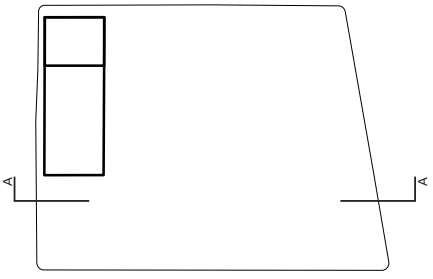
District Elevation
1:1000

1 Dakpark
2 Rental Hub
3 Thrift Shop
4 Club
5 Keilepand
6 Tailor Shop
7 Fashion House Rotterdam
8 Crossing Keileweg

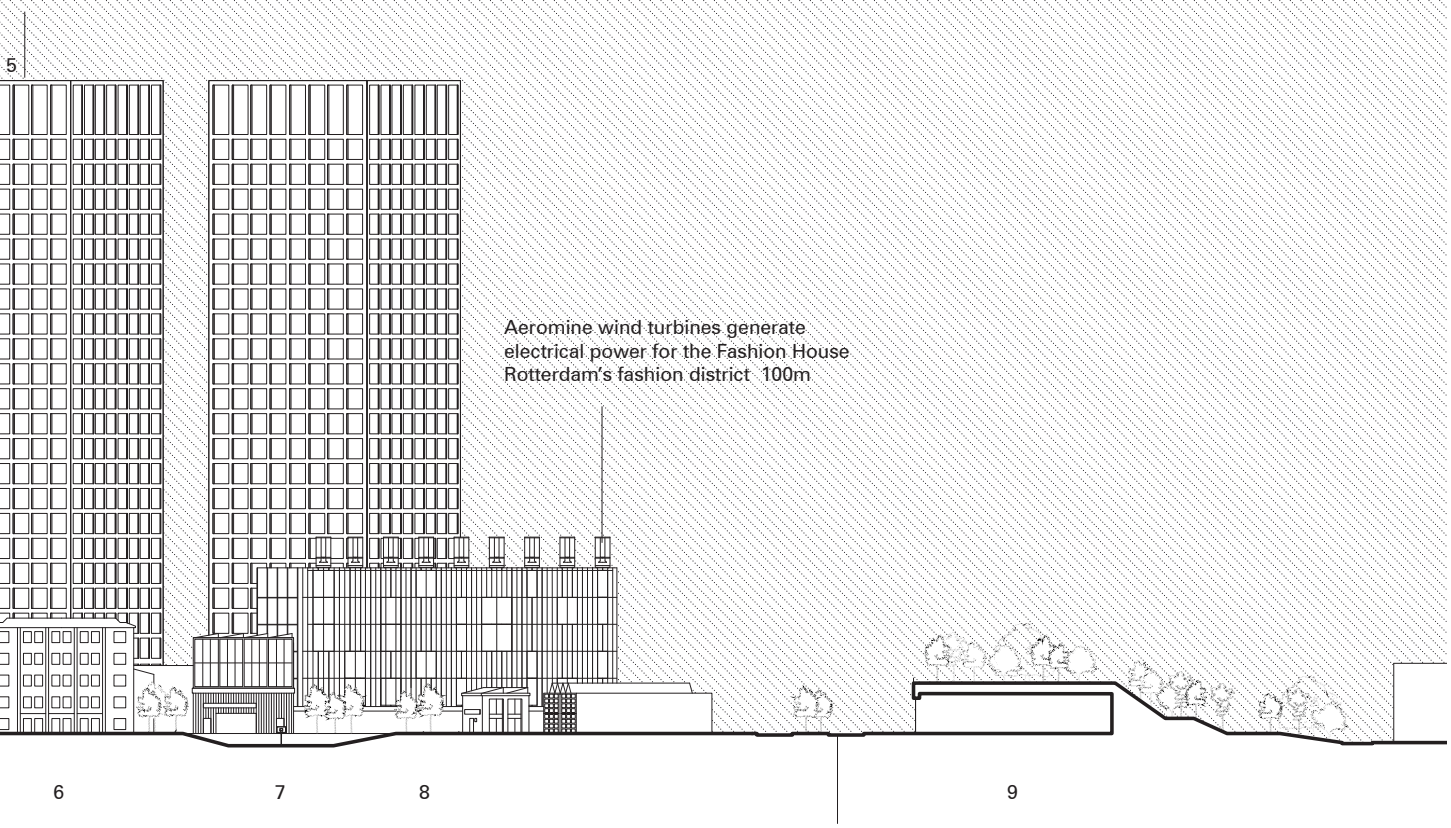
0 5 10 25 100 m

The Lee Towers—
ican architecture
ings, & Merrill—a
towers construct
1975 that comma
100m





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

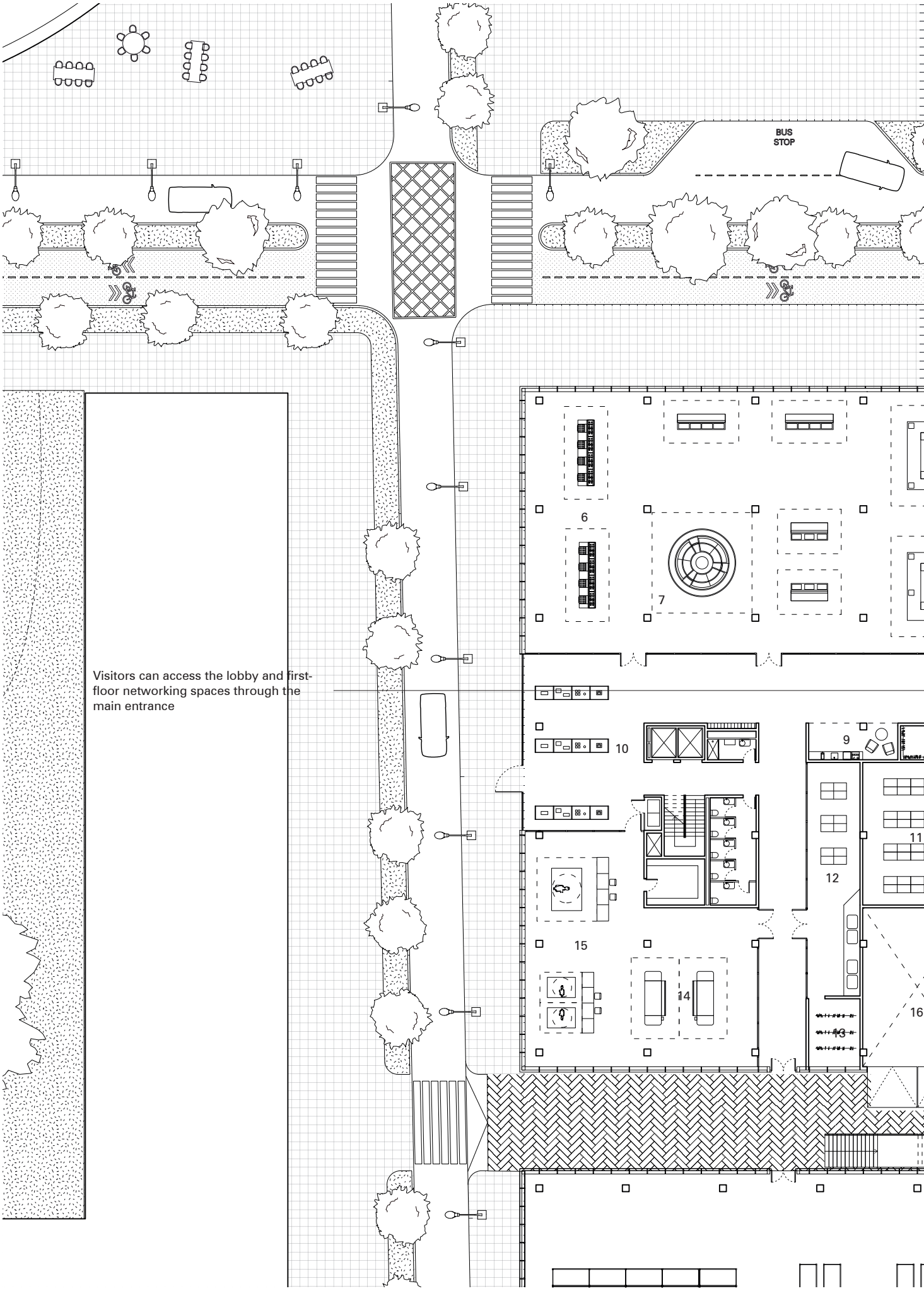


Vierhavenstraat borders four port
areas that together form the Vierhav-
ensgebied

District Section
1:1000

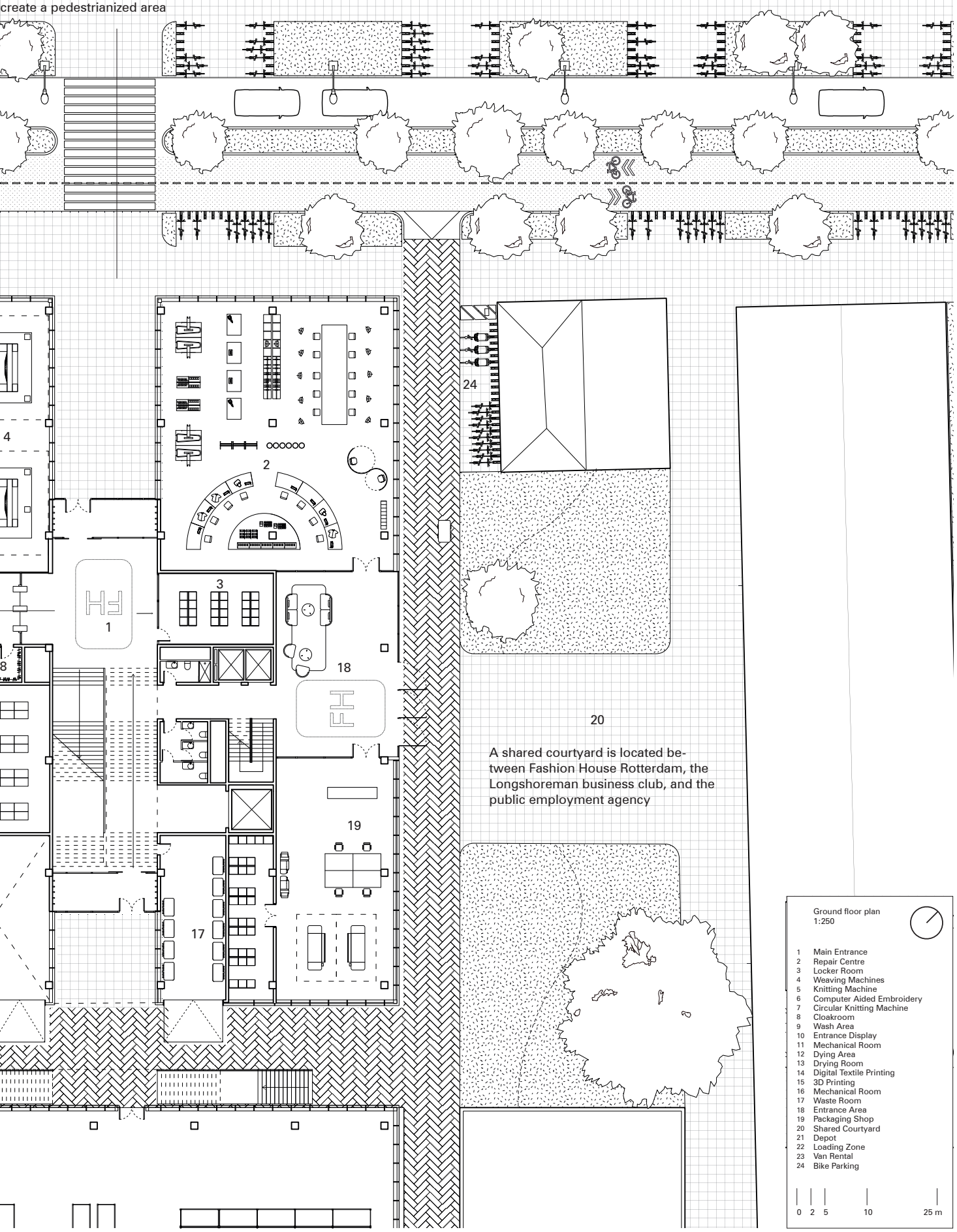
1 Water Taxi Stop
2 Ferro Dome
3 Fashion House Rotterdam
4 Water Plaza
5 Lee Towers
6 Soundpoort building
7 Thrift Shop
8 Rental Hub
9 Dakpark

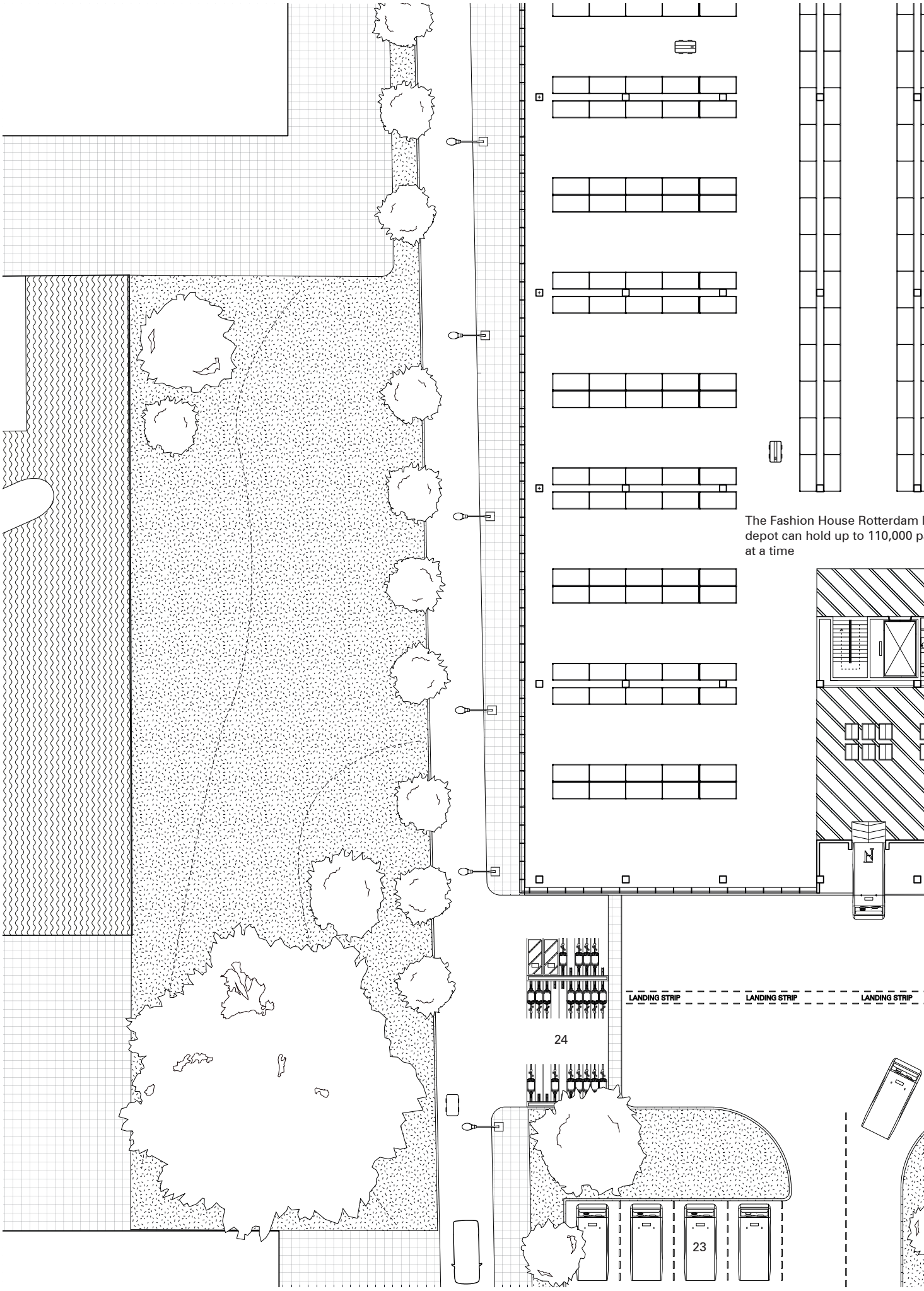
0 10 20 50 100 m

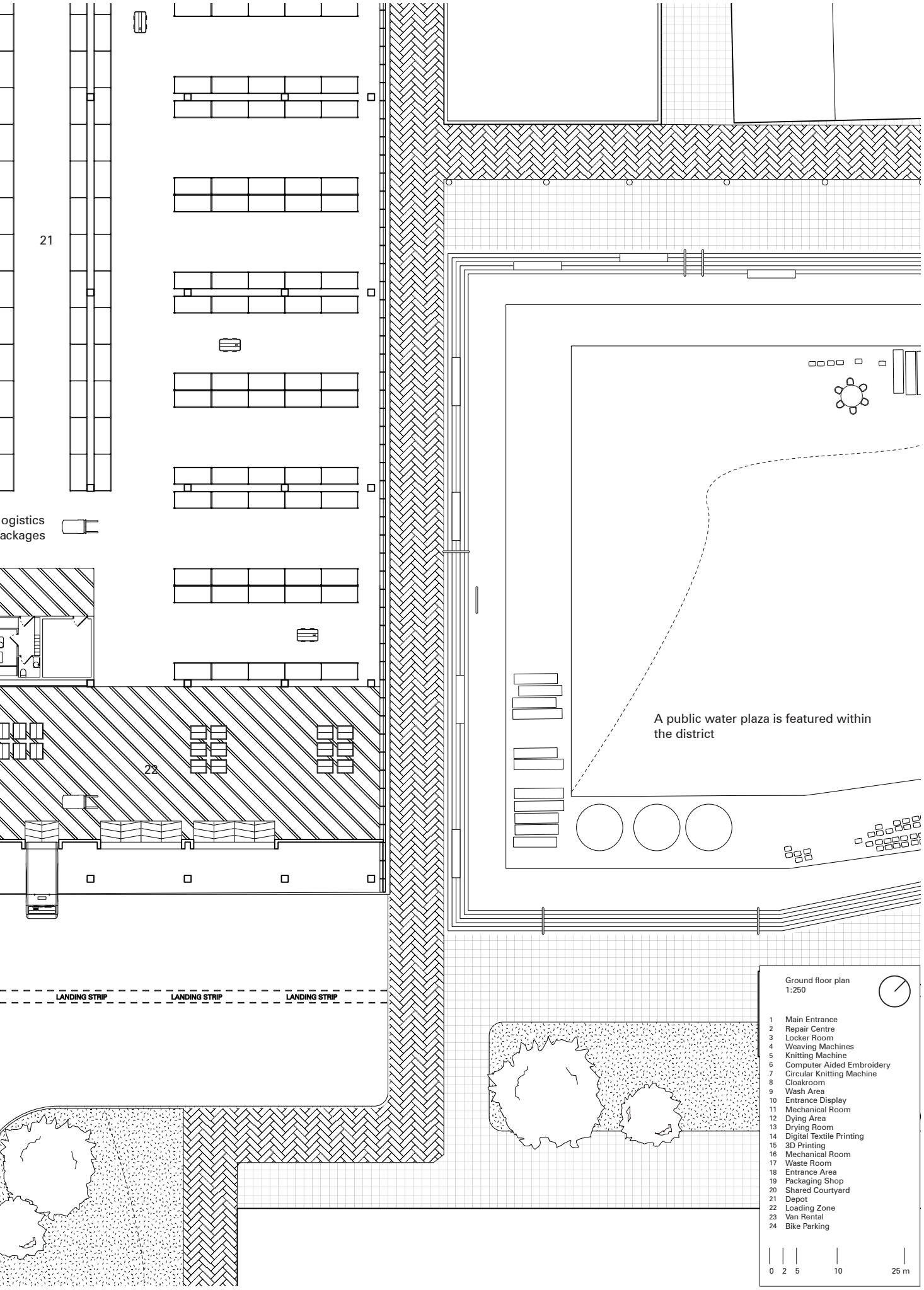


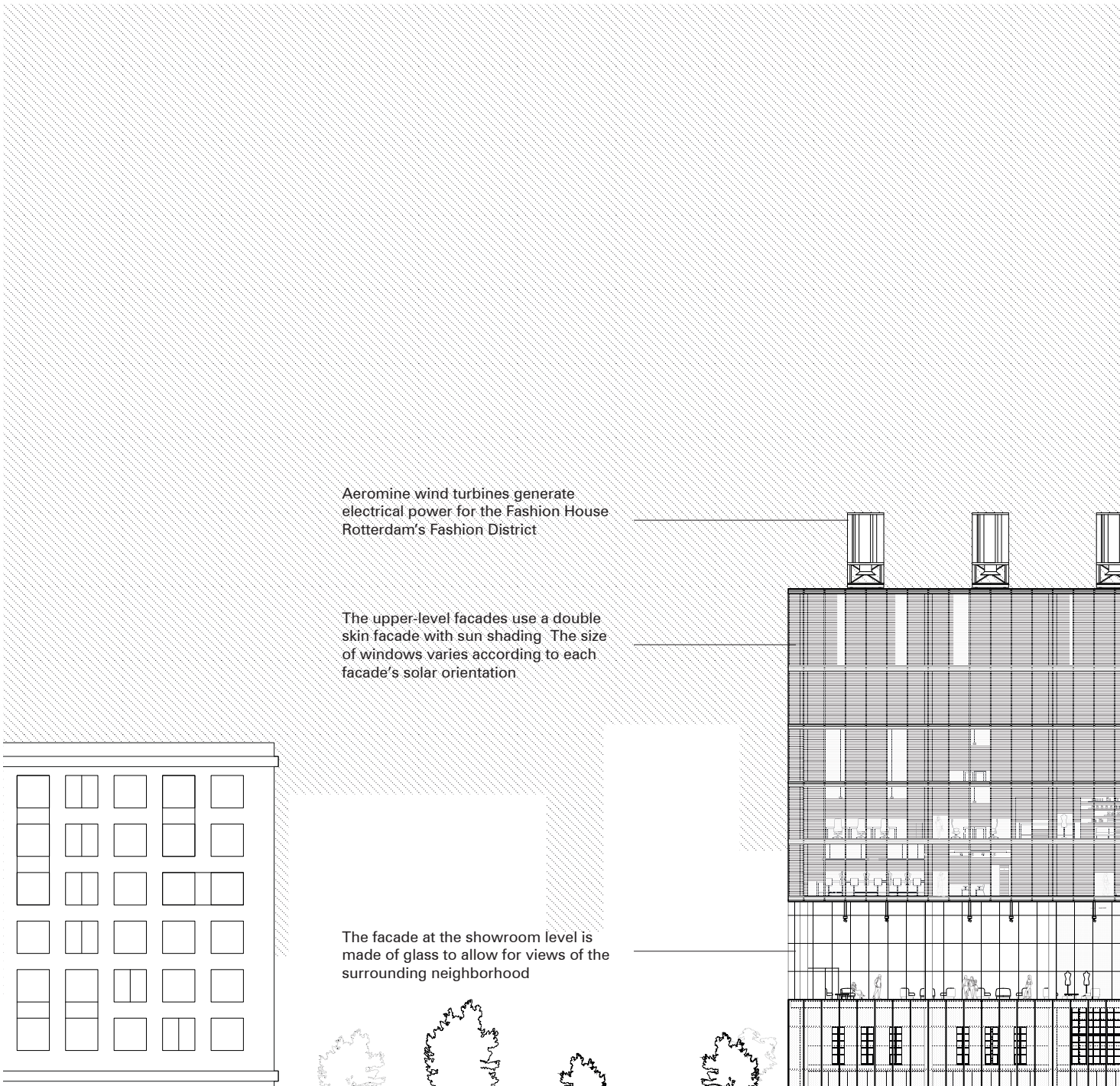
Visitors can access the lobby and first-floor networking spaces through the main entrance

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

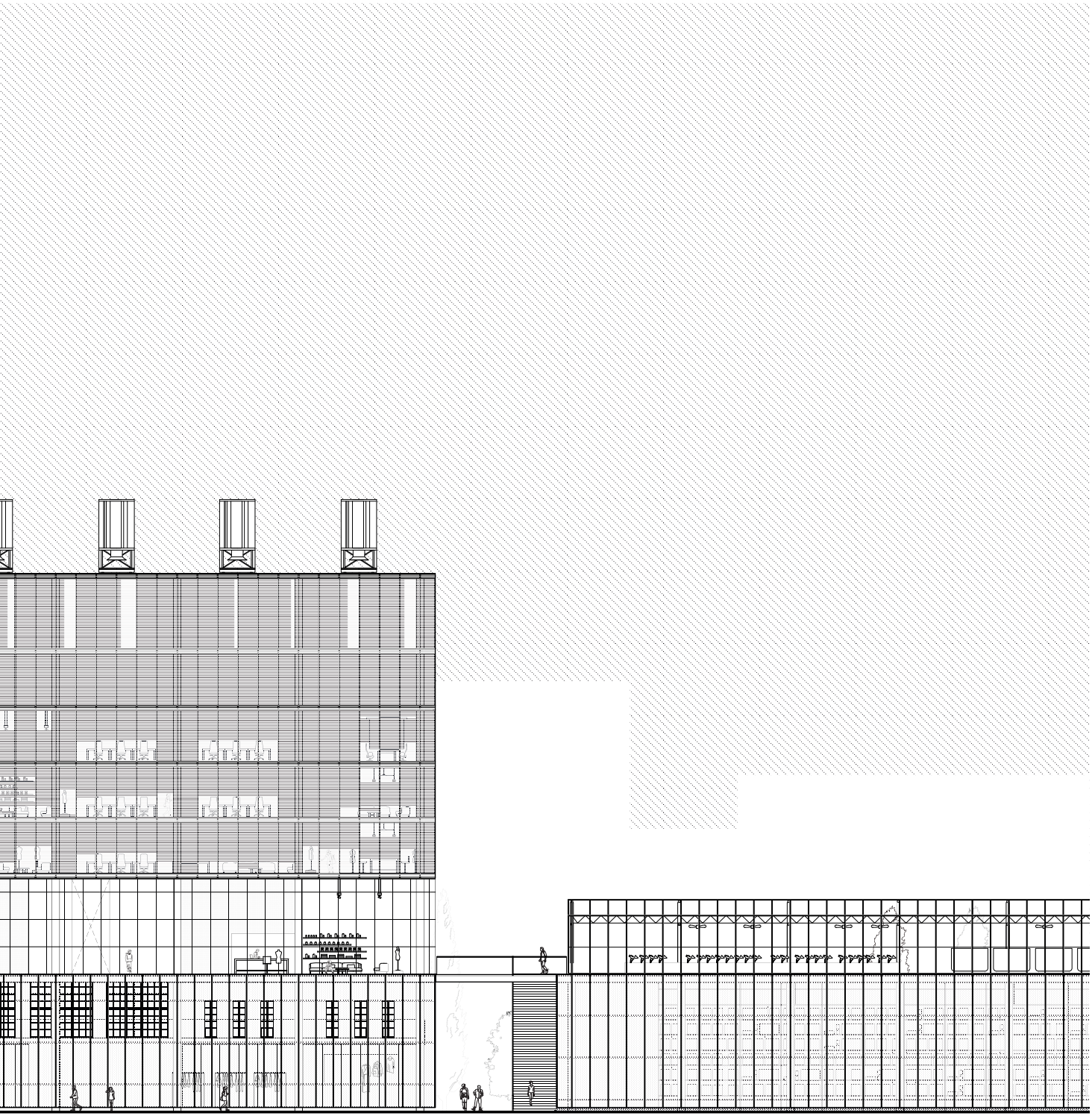



The Fashion House Rotterdam
depot can hold up to 110,000 p
at a time
LANDING STRIP
LANDING STRIP
LANDING STRIP
24
23


21
ogistics
ackages
22
A public water plaza is featured within the district
LANDING STRIP
LANDING STRIP
LANDING STRIP
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 Dying 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-li
clad in recycled polycarbonate

1



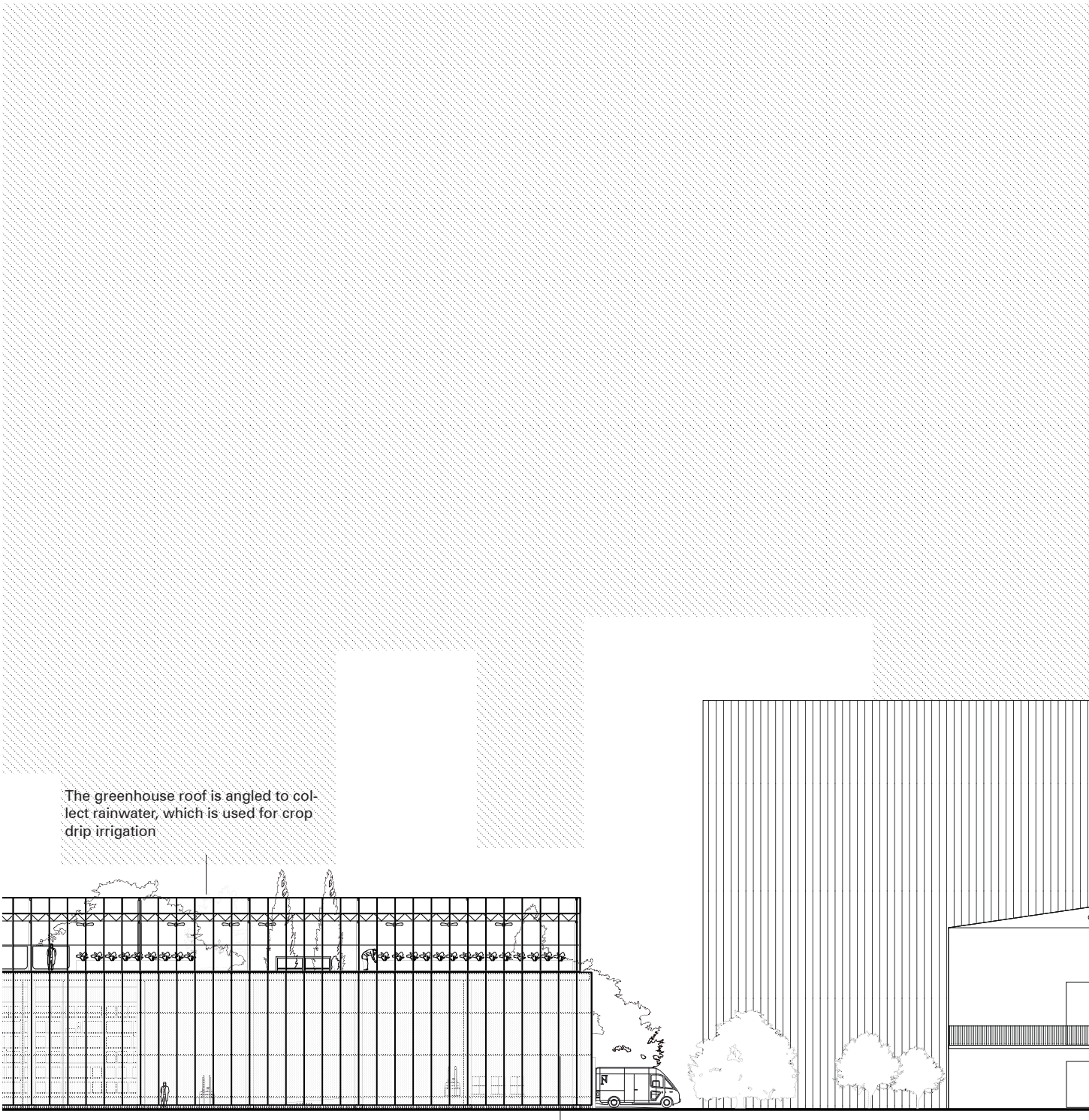
2

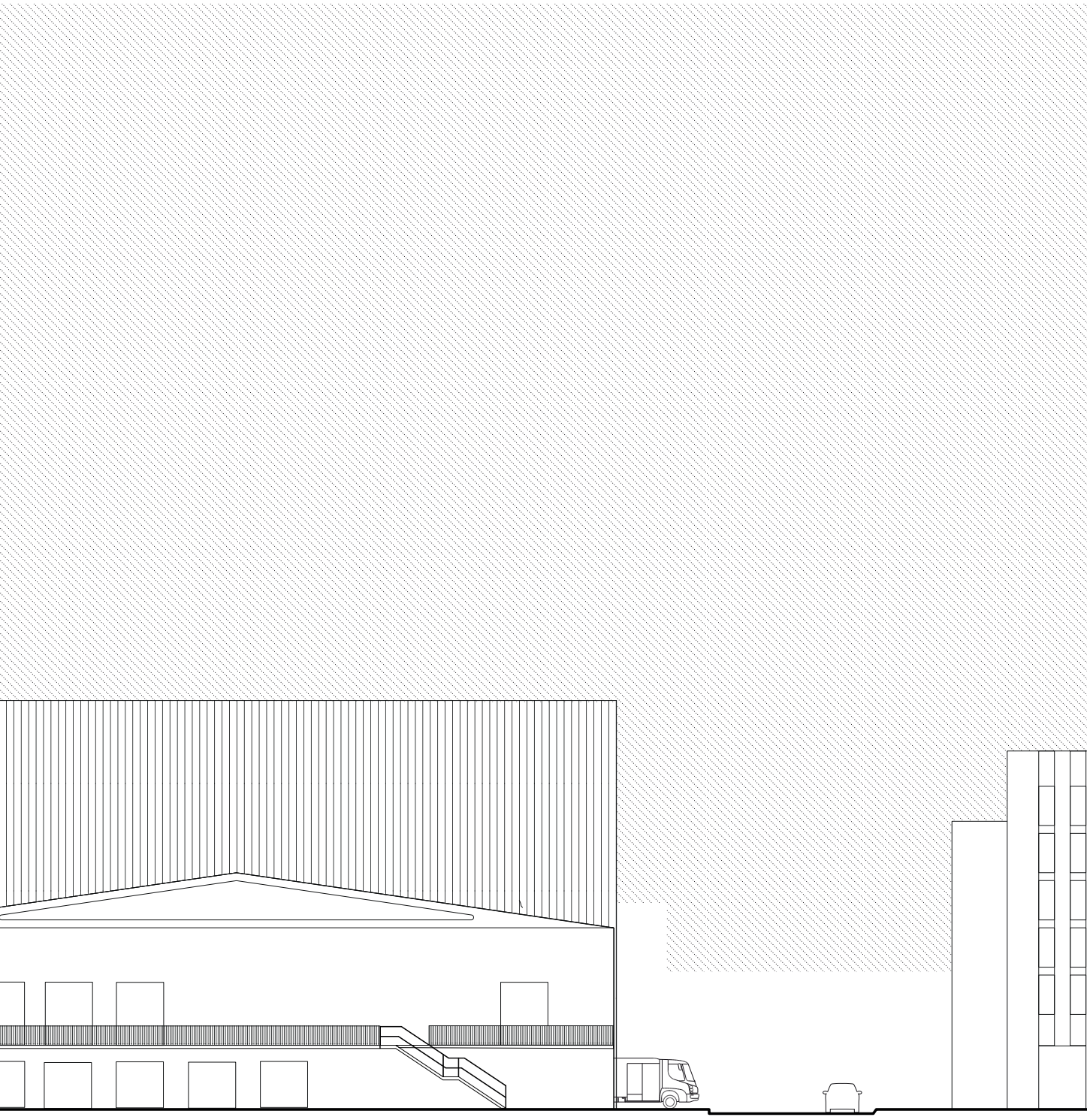
it and
e panels

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

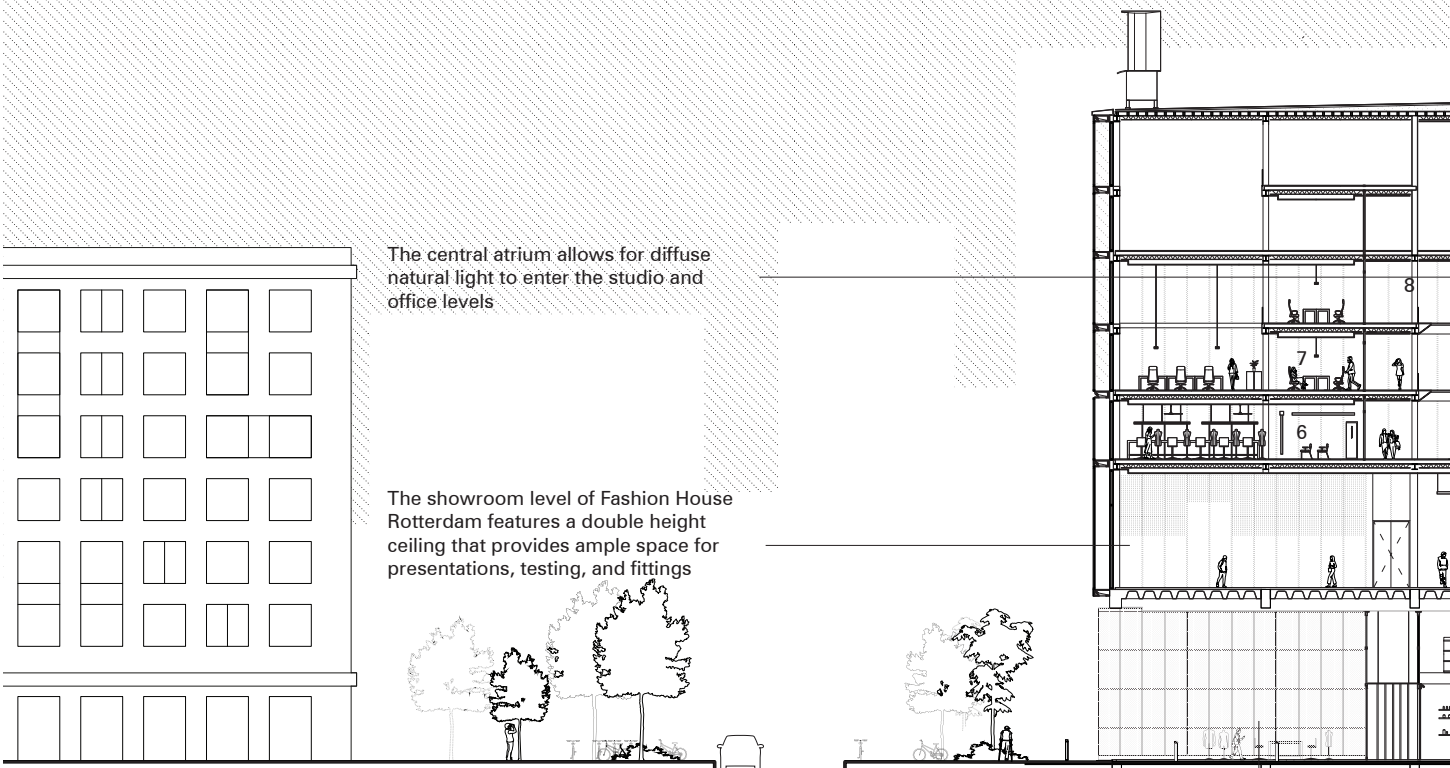


4

South Elevation
1:250

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

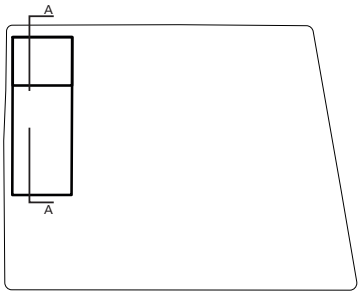
0 2 5 10 25 m

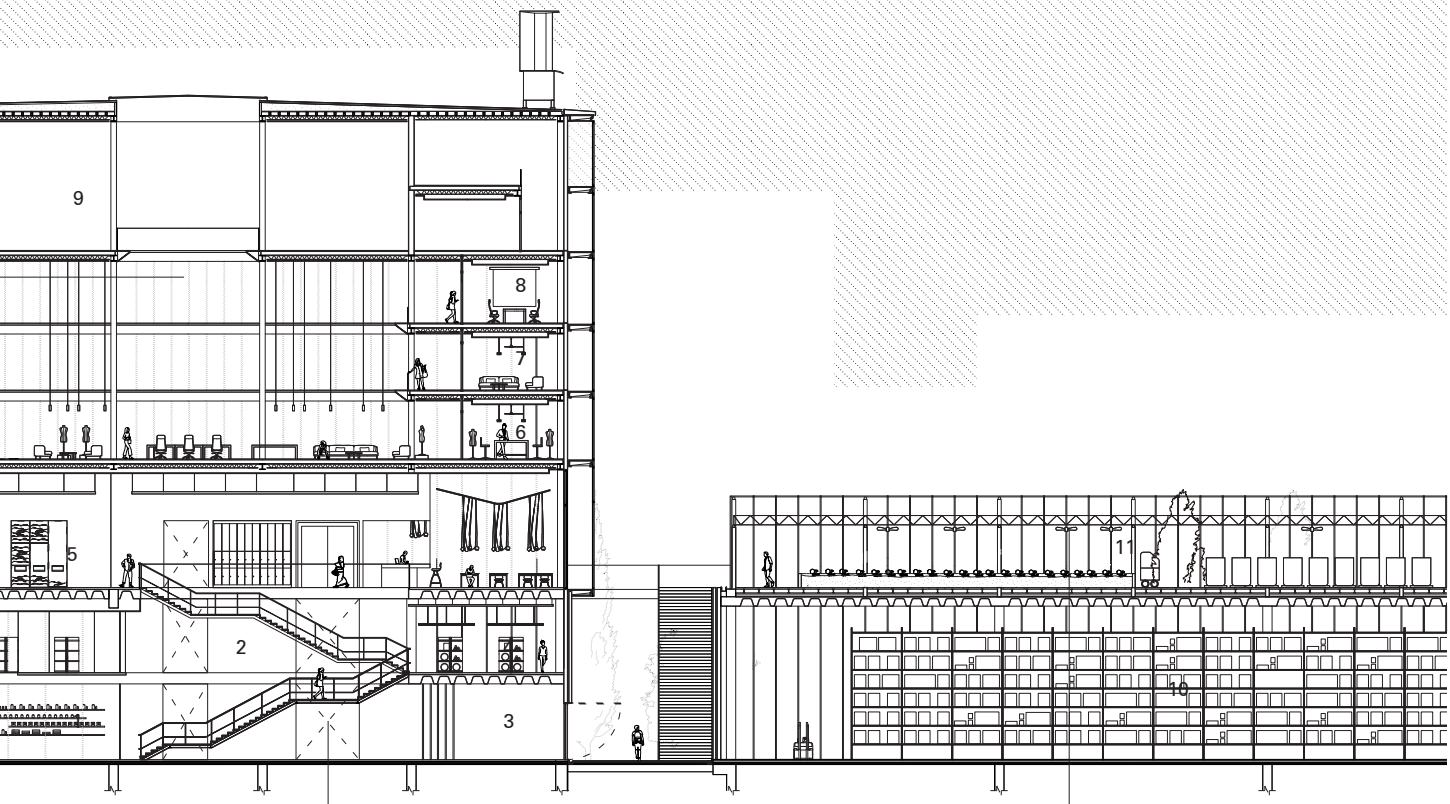


The central atrium allows for diffuse natural light to enter the studio and office levels

The showroom level of Fashion House Rotterdam features a double height ceiling that provides ample space for presentations, testing, and fittings

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



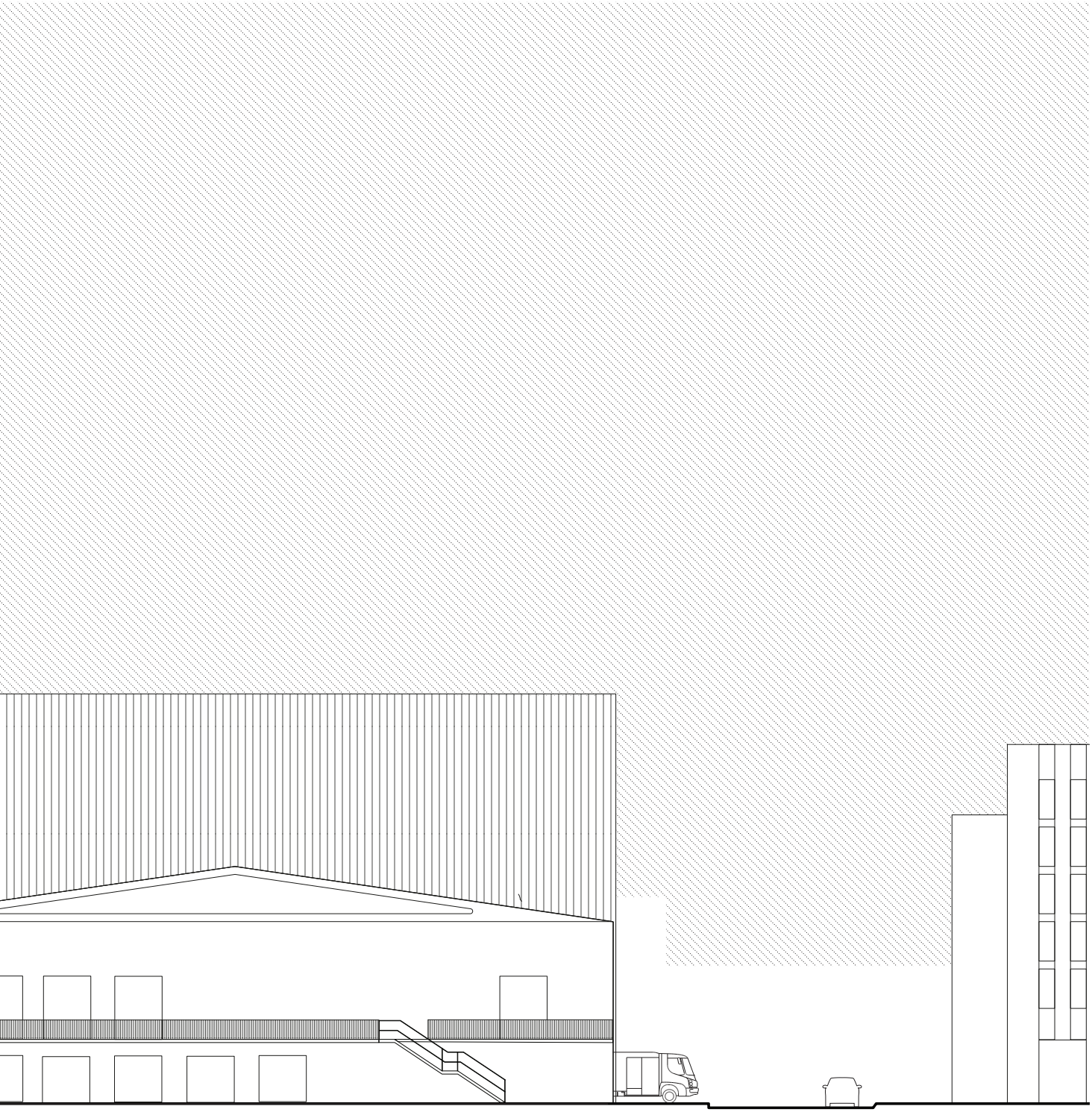


The ground floor houses a repair atelier and workshops

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



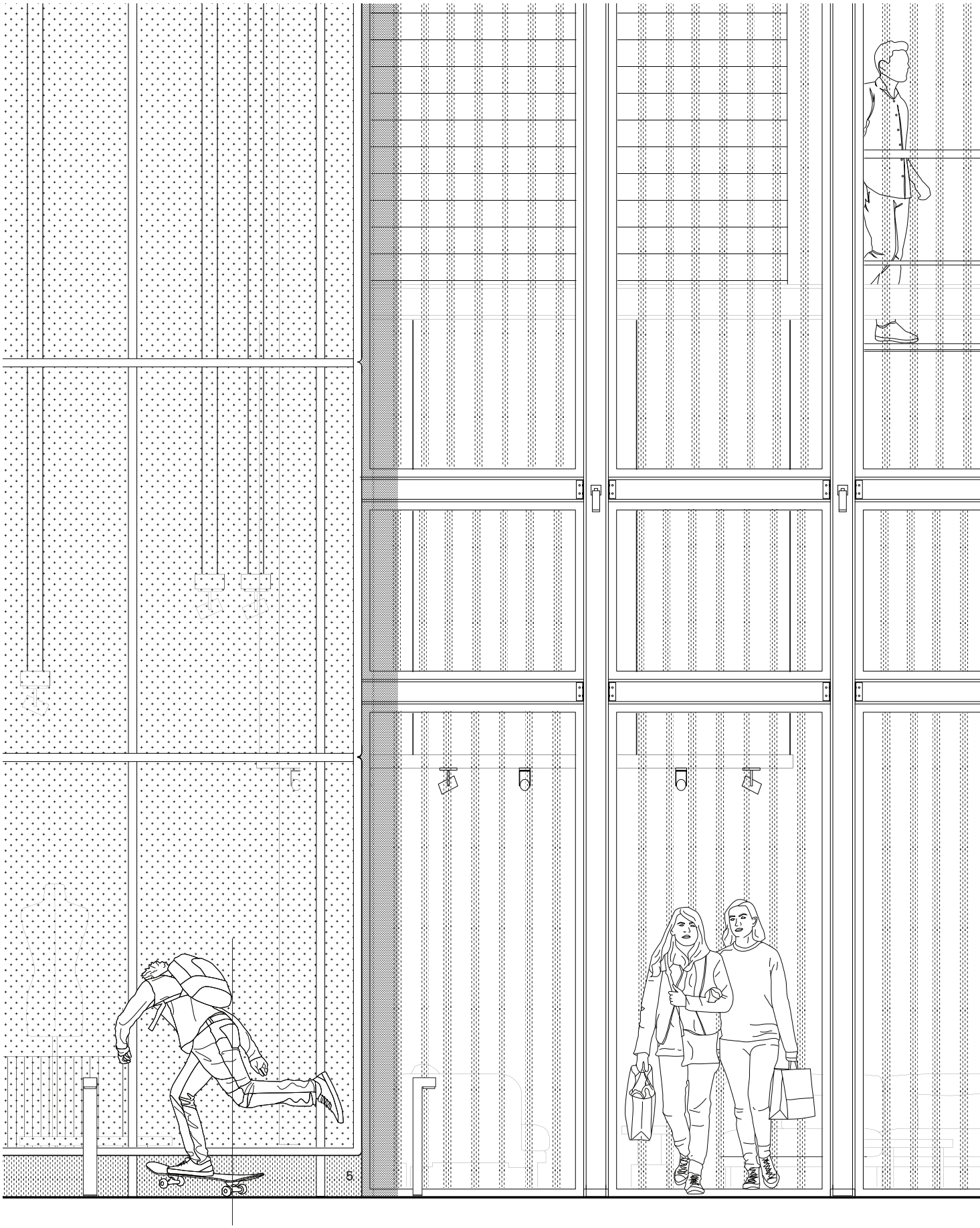
On-site plant cultivation—such as mushrooms, madder roots, and cotton—is tested and used for biodegradable packaging, natural dyes, tags, and garments



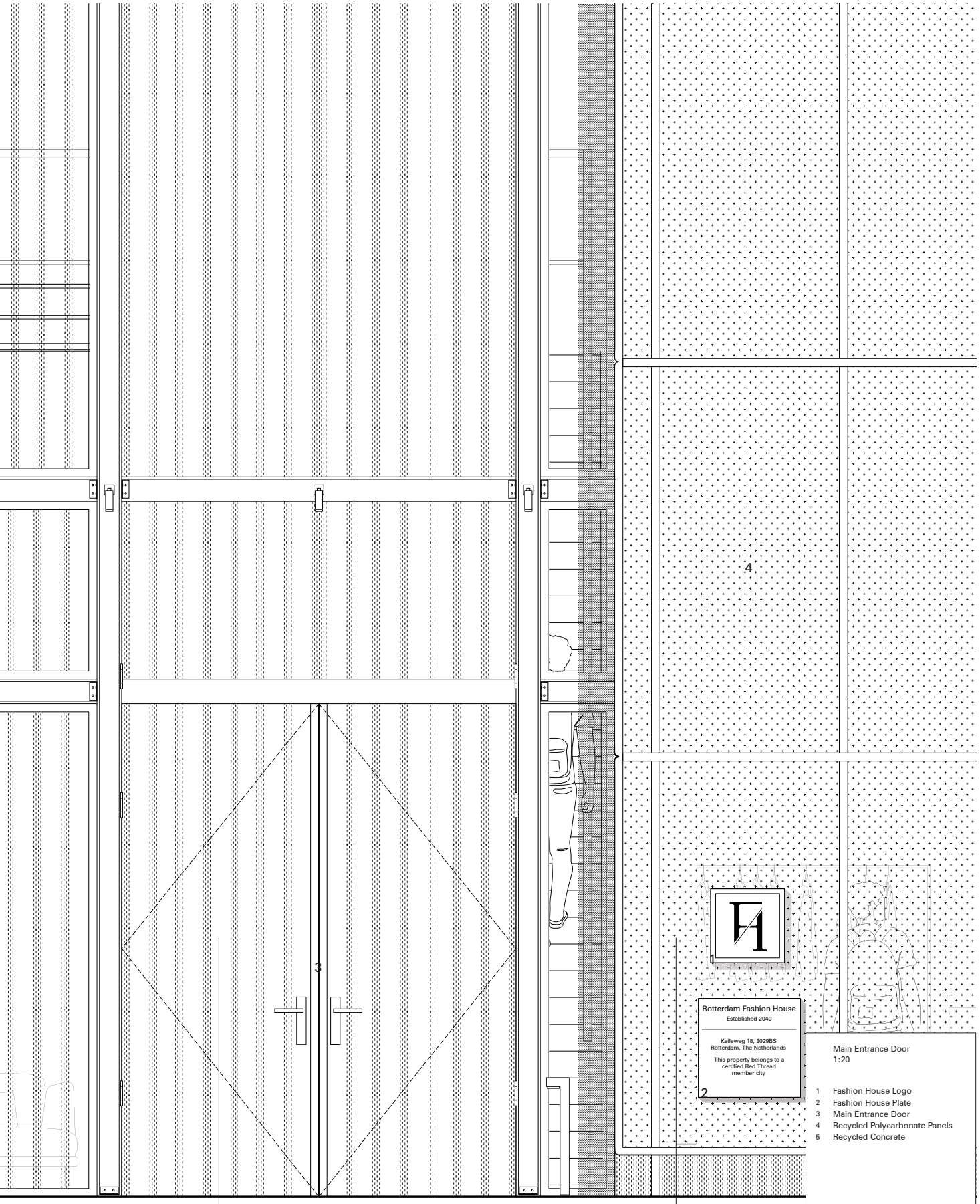
Longitudinal Section
1:250

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



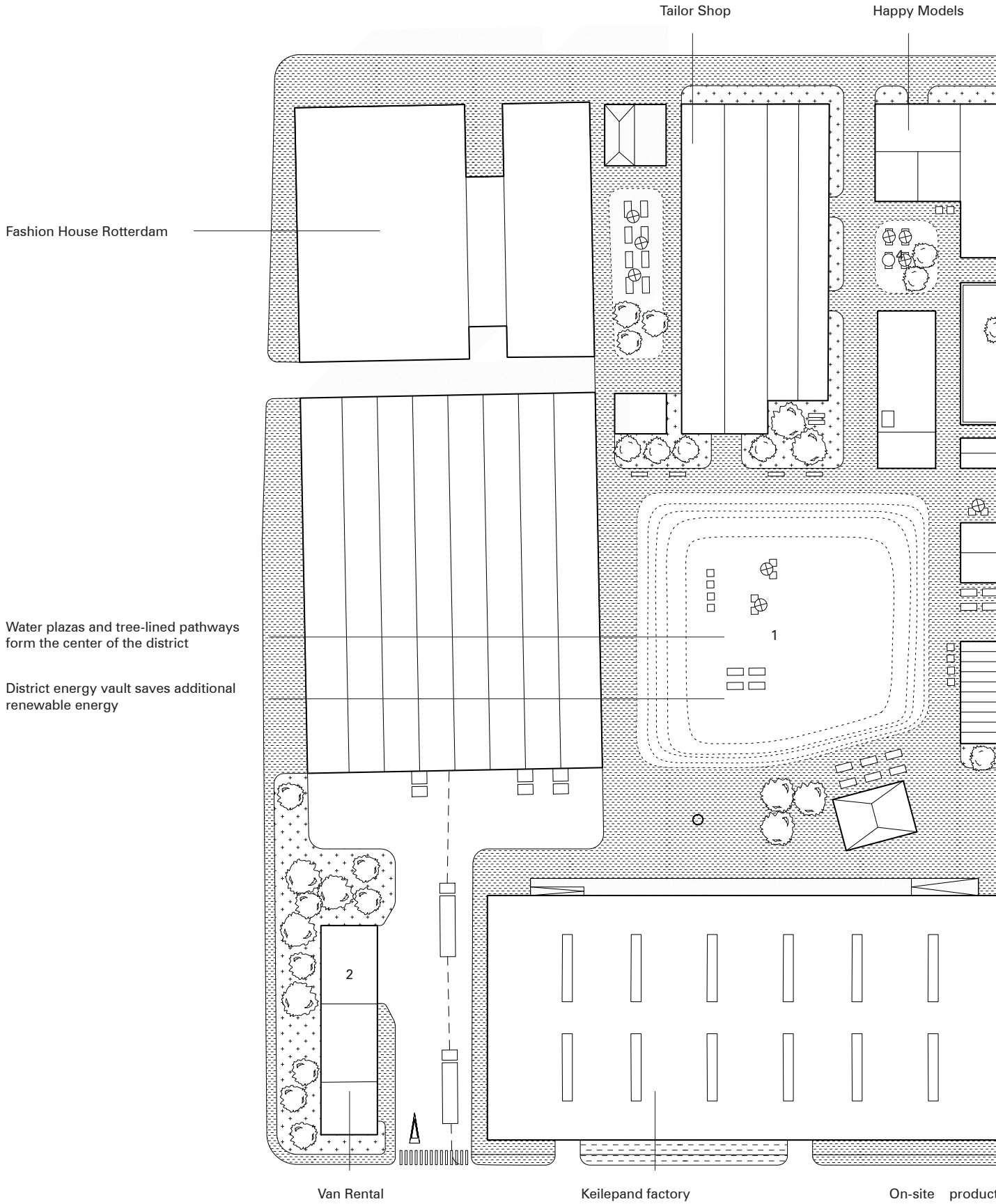
Main Entrance Door
1:20

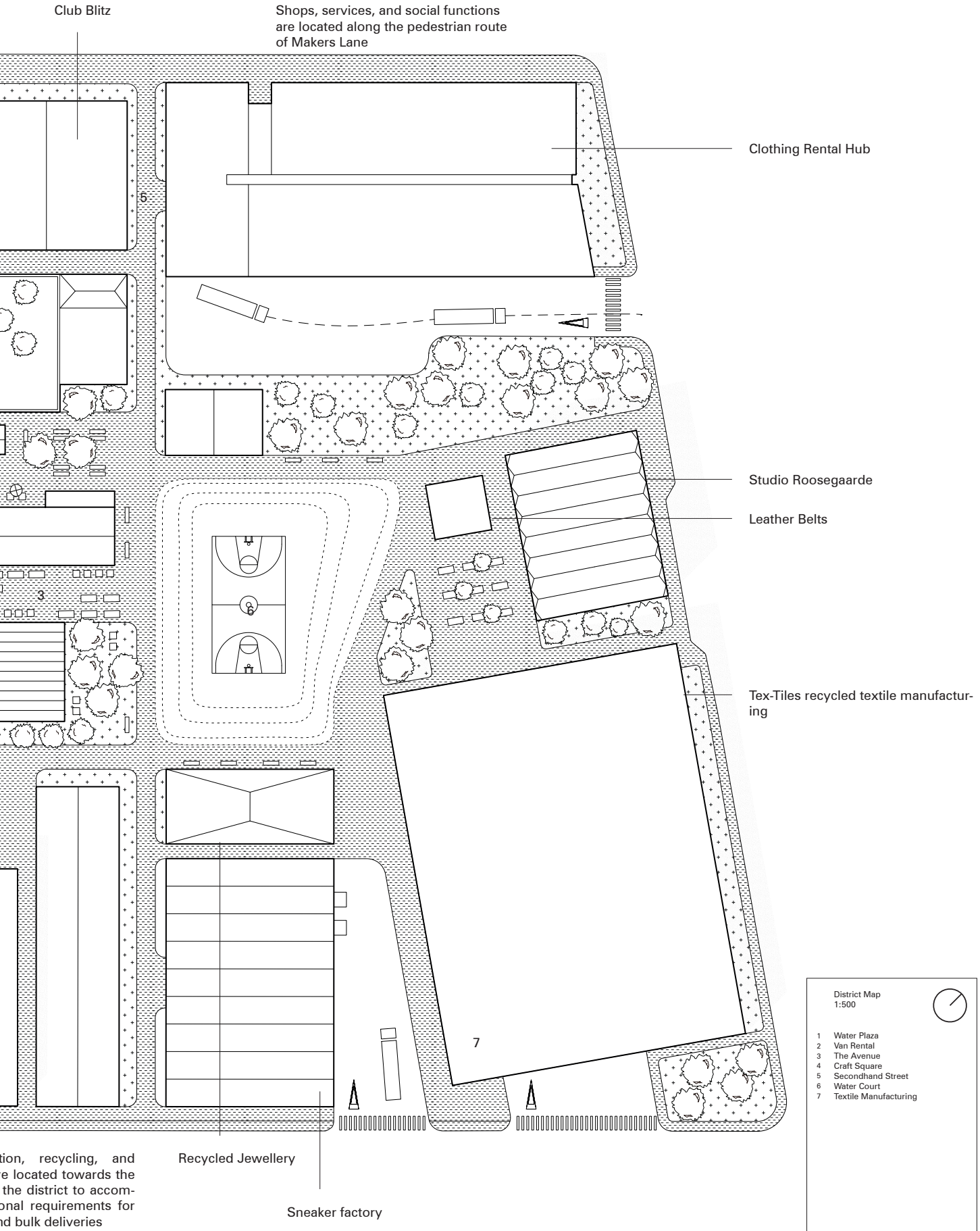
1 Fashion House Logo
2 Fashion House Plate
3 Main Entrance Door
4 Recycled Polycarbonate Panels
5 Recycled Concrete

0 .25 .50 .75 m

Trransparent 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

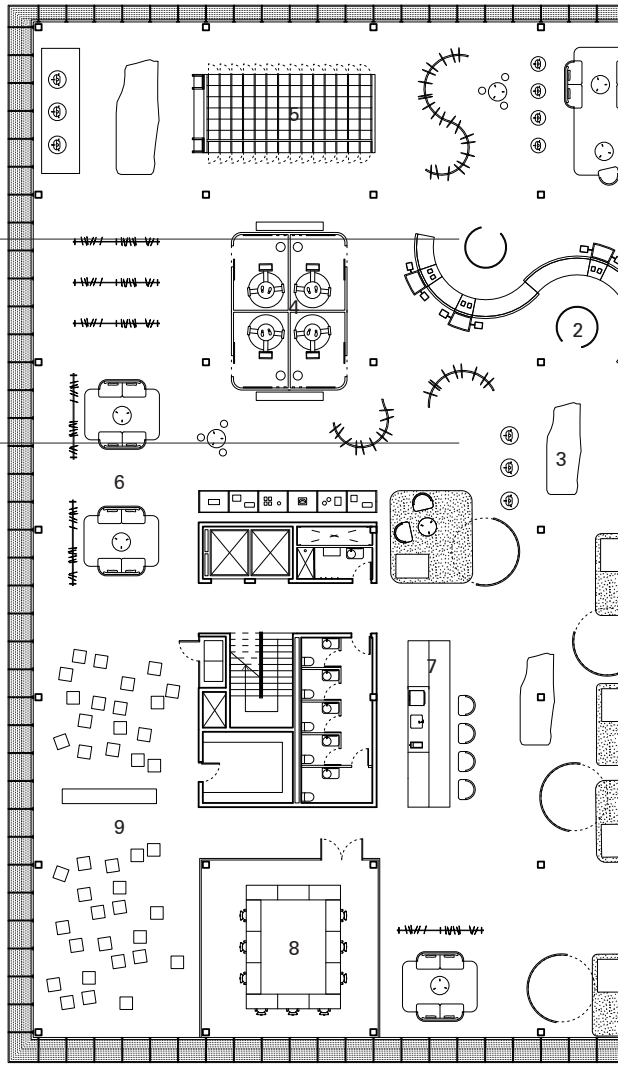

Tailor Shop
Happy Models
Fashion House Rotterdam
Water plazas and tree-lined pathways form the center of the district
District energy vault saves additional renewable energy
1
2
Van Rental
Keilepand factory
On-site product
manufacturing ar
southern side of
modate dimensi
larger vehicles ar

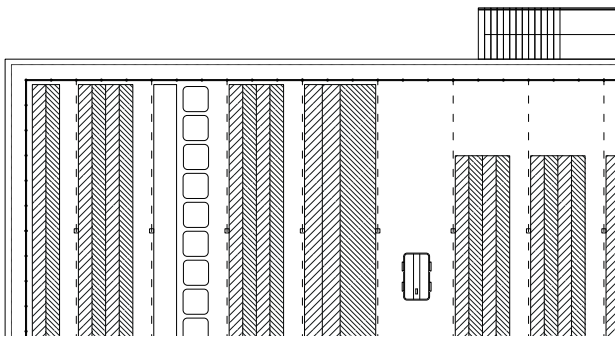


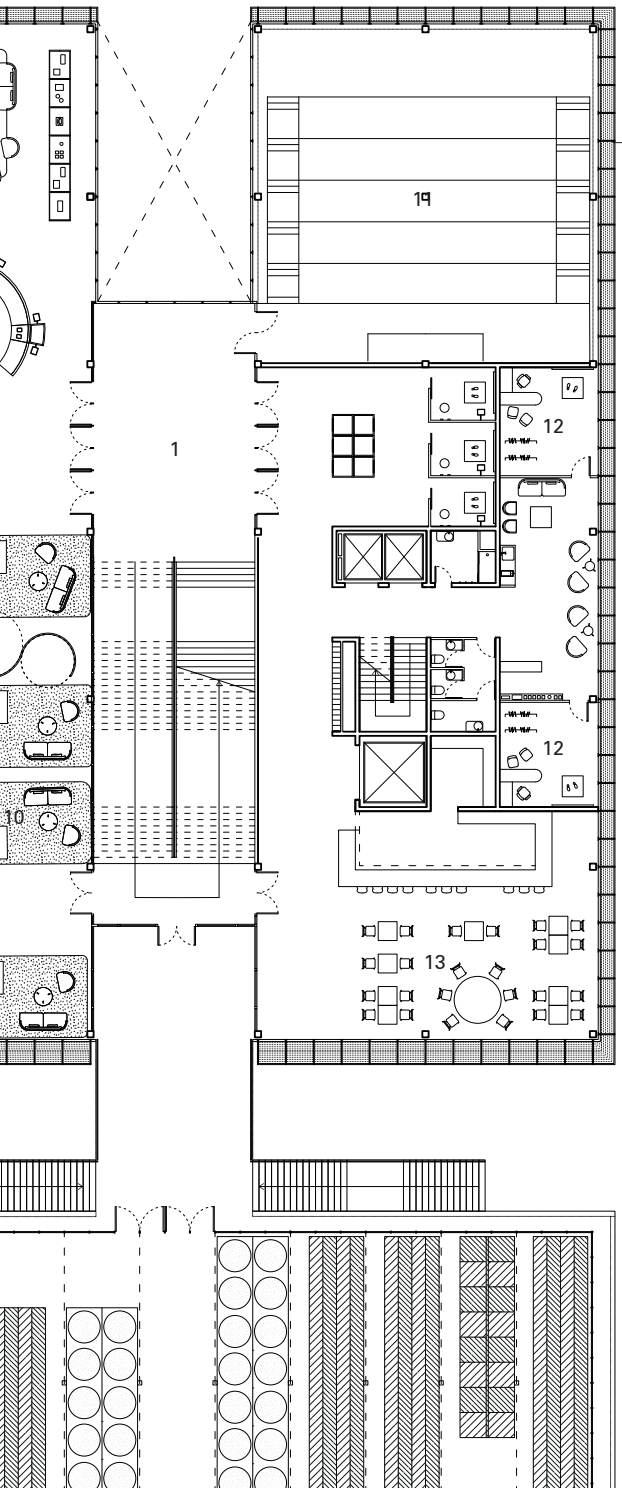
tion, recycling, and
e located towards the
the district to accom-
onal requirements for
nd bulk deliveries

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







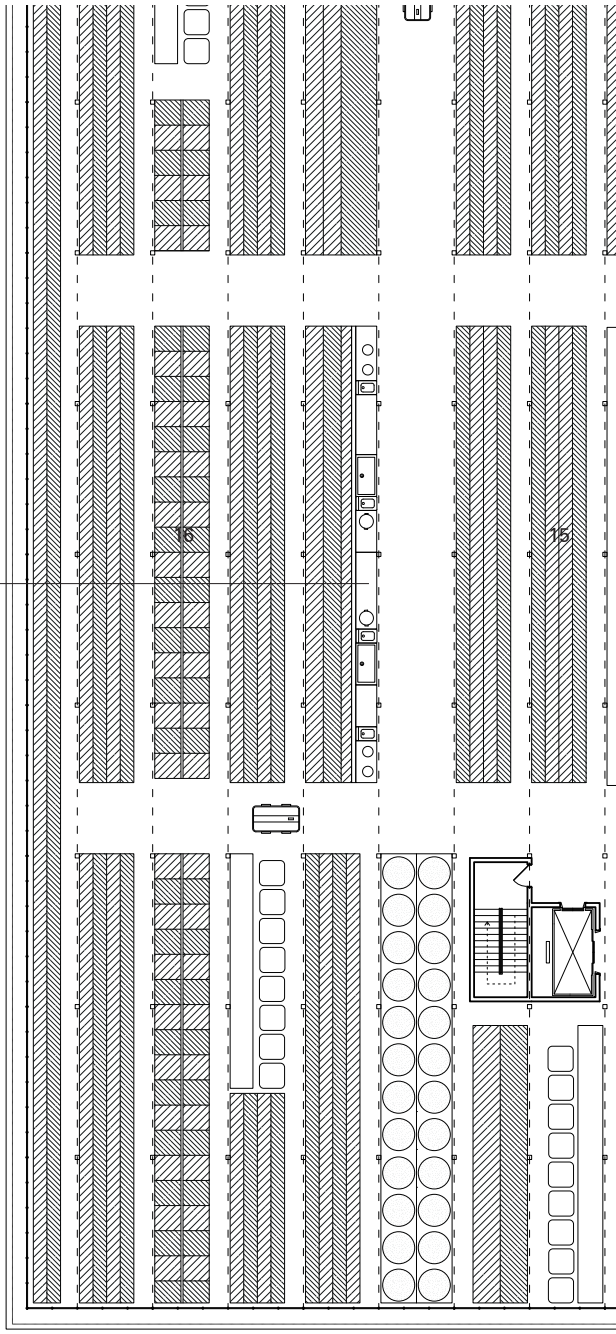
A 100-seat auditorium hosts Fashion House Rotterdam's and member events, exhibits, and shows

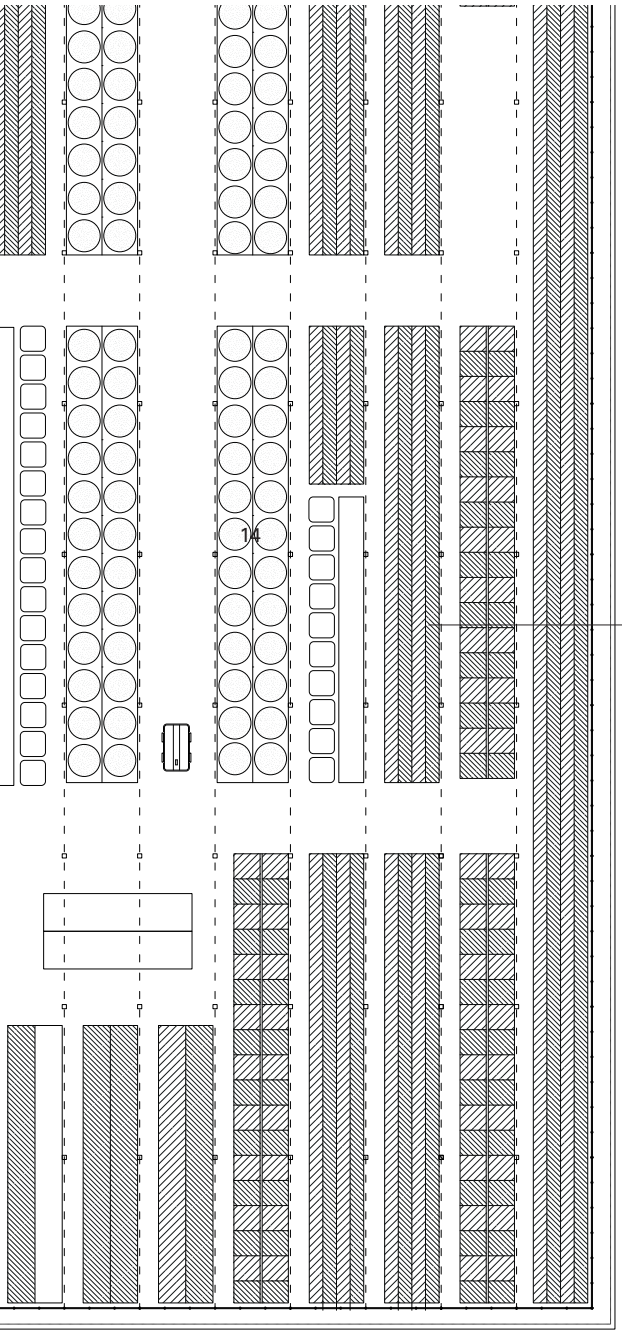
Third Floor plan
1:250

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

0 2 5 10 25 m

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
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

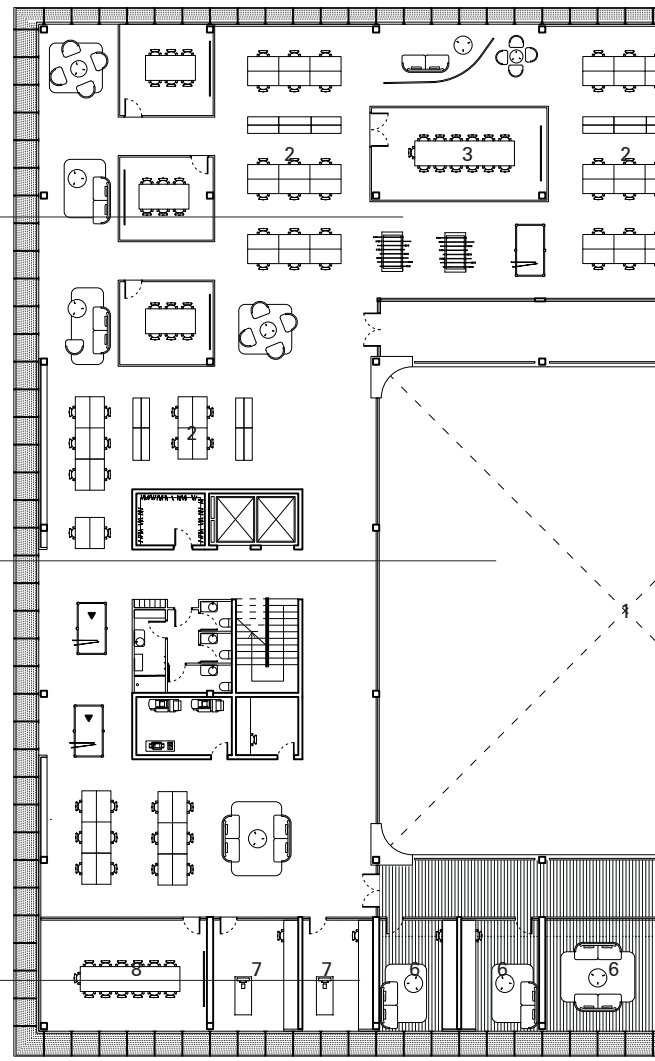
0 2 5 10 25 m

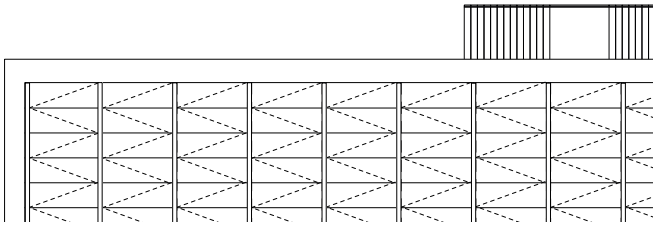
Gaps
light
the c
natu
work

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

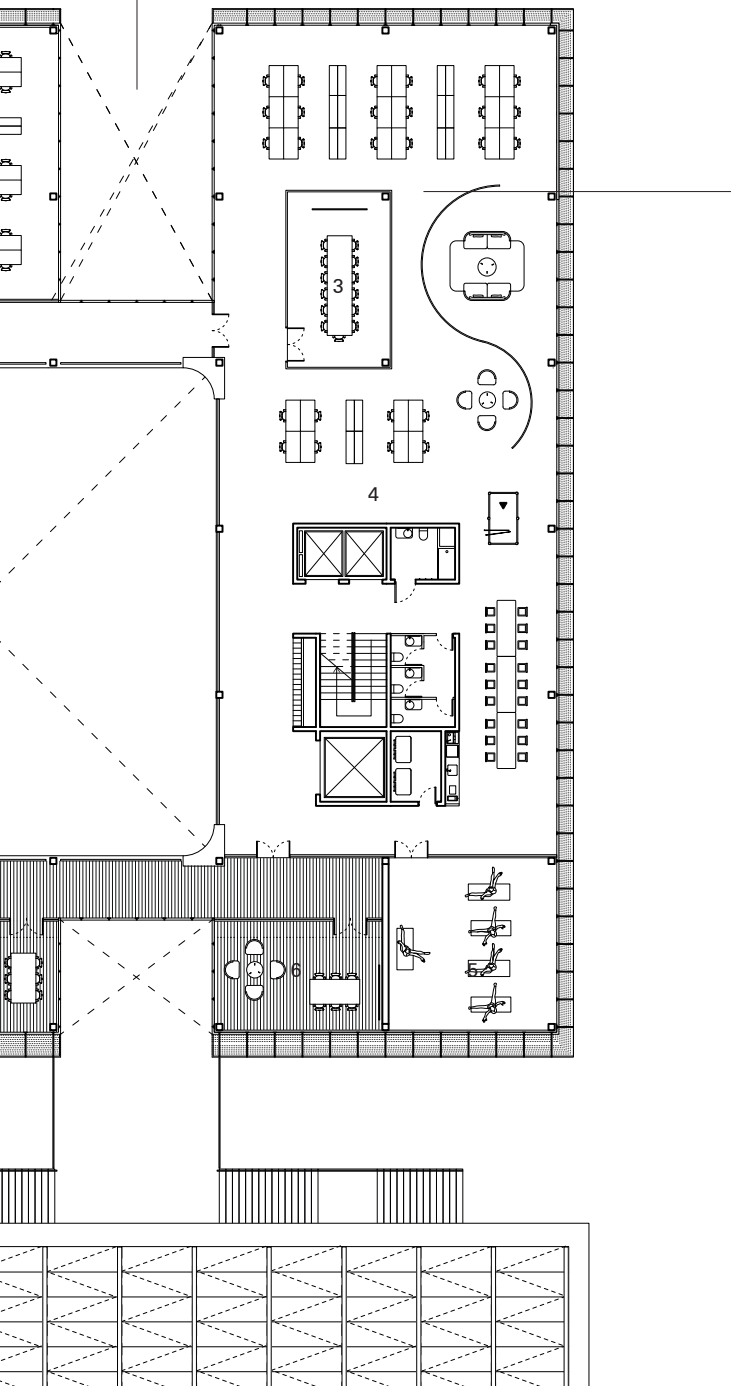
A central atrium allows for diffuse natural light to enter the studio and office levels

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
k

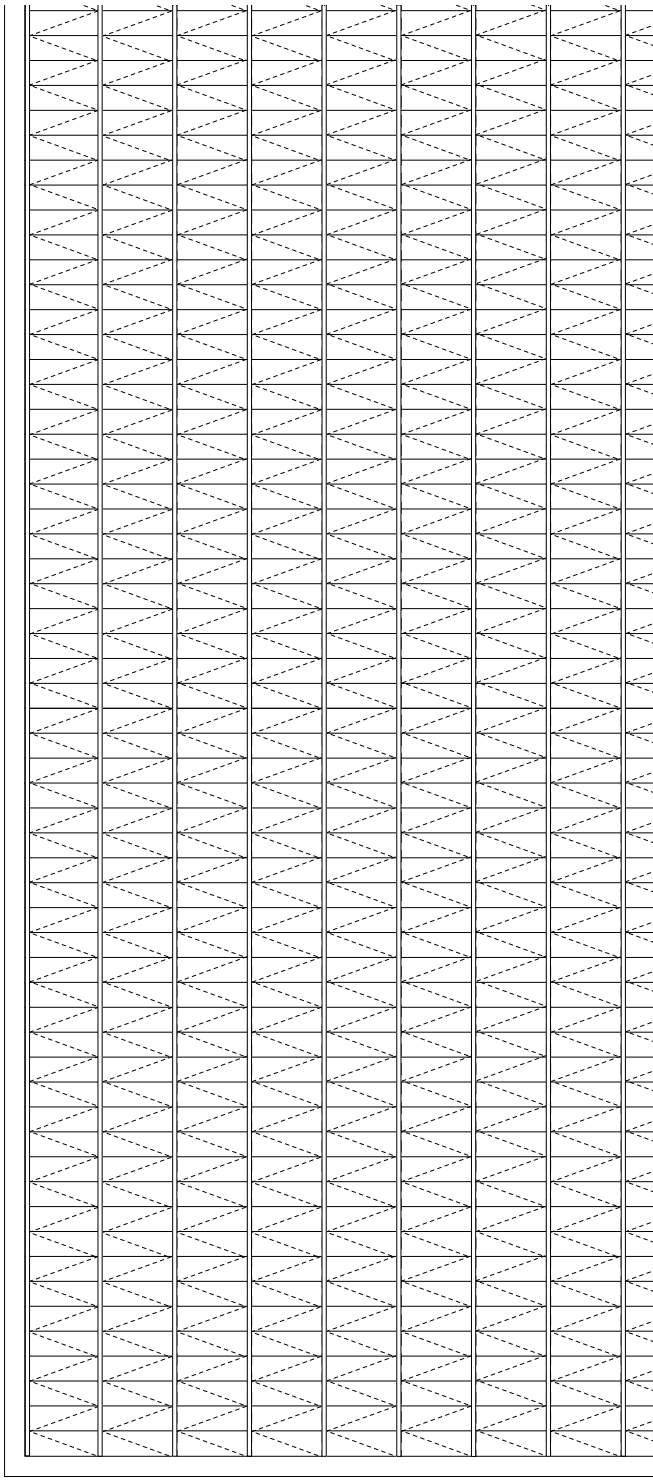


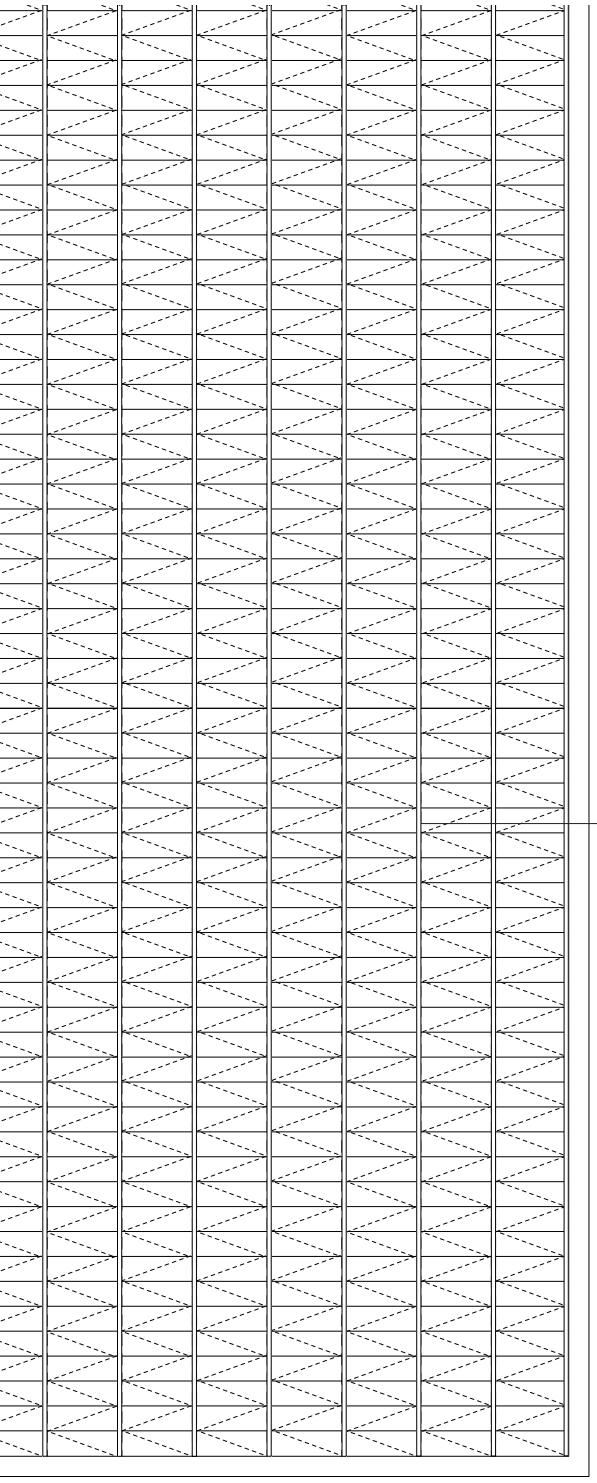
An office specializing in internation-
al trade is available to assist Fashion
House members to plan the retail and
distribution of their products, as well
as providing consultancy for fashion
goods and material import and export

Sixth Floor plan
1:250

1 Atrium
2 FH Member Offices
3 Focus Room
4 Patent Center
5 Wellbeing Room
6 Meeting Room
7 Phone Room
8 Conference Room

0 2 5 10 25 m



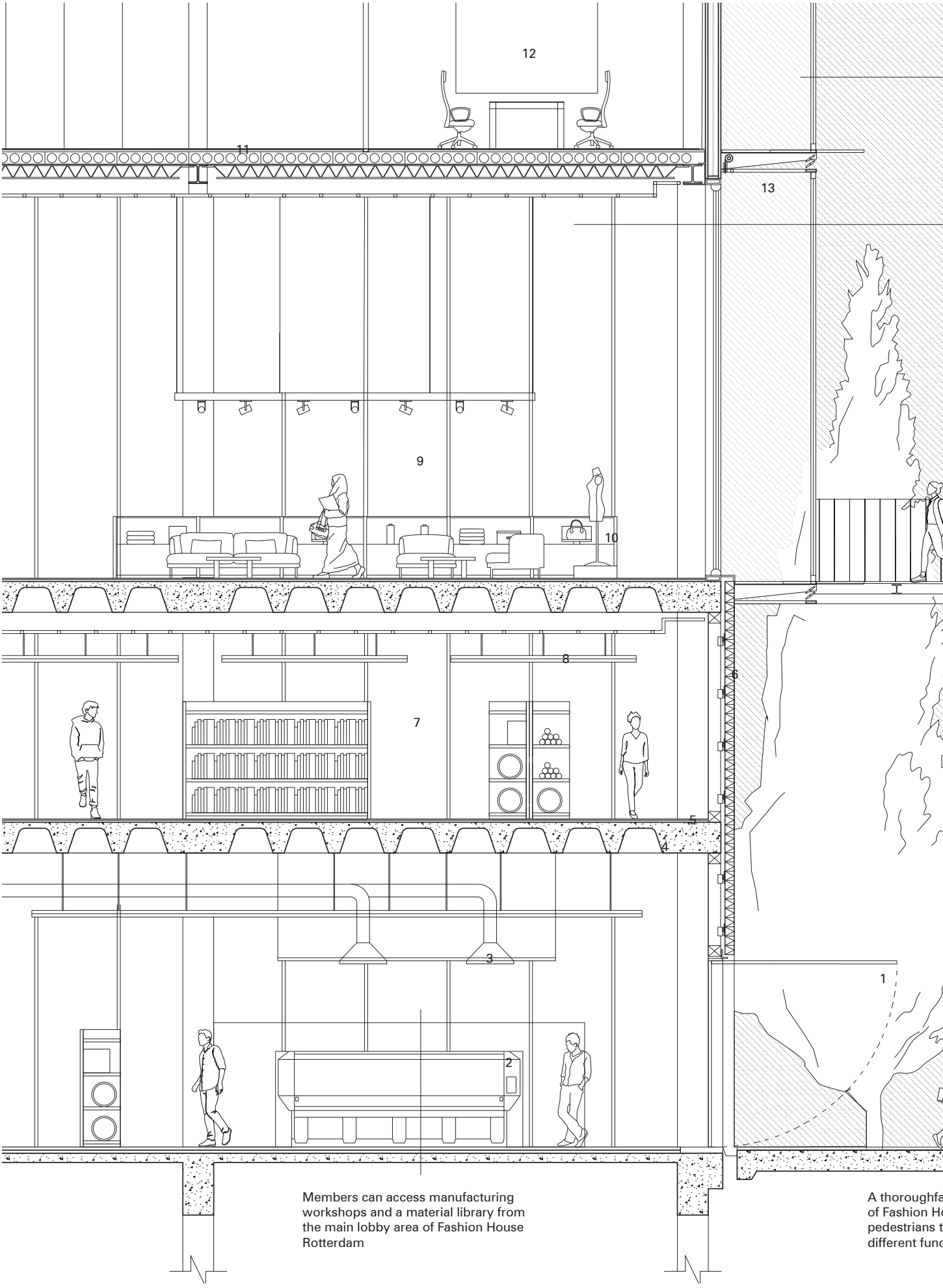


Angled Greenhouse roofing, secured with South facing clerestory windows and galvanized steel guttering for water collection

Sixth Floor plan
1:250

1 Atrium
2 FH Member Offices
3 Focus Room
4 Patent Center
5 Wellbeing Room
6 Meeting Room
7 Phone Room
8 Conference Room

0 2 5 10 25 m

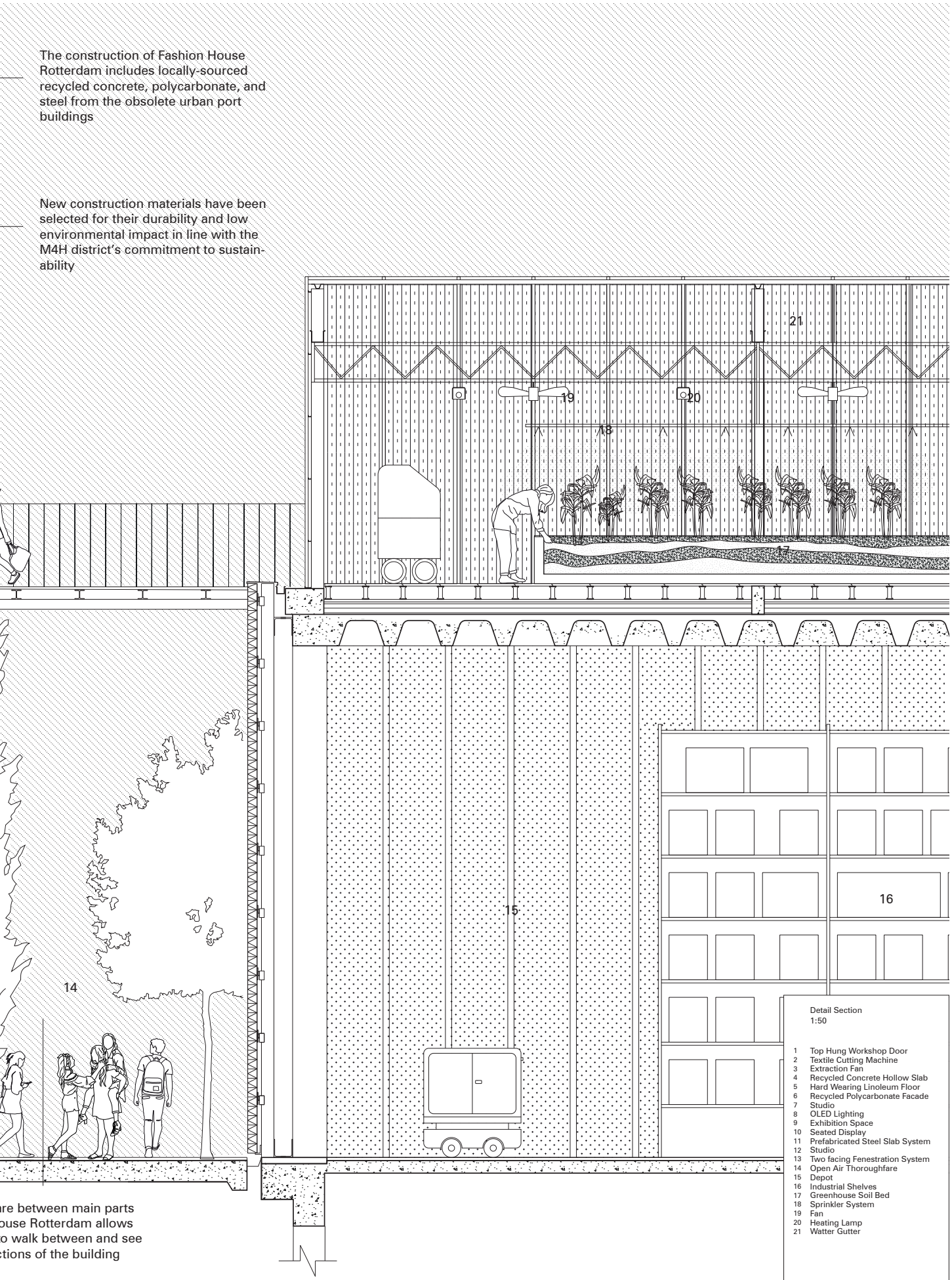


Members can access manufacturing workshops and a material library from the main lobby area of Fashion House Rotterdam

A thoroughfa
of Fashion Ho
pedestrians t
different func

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



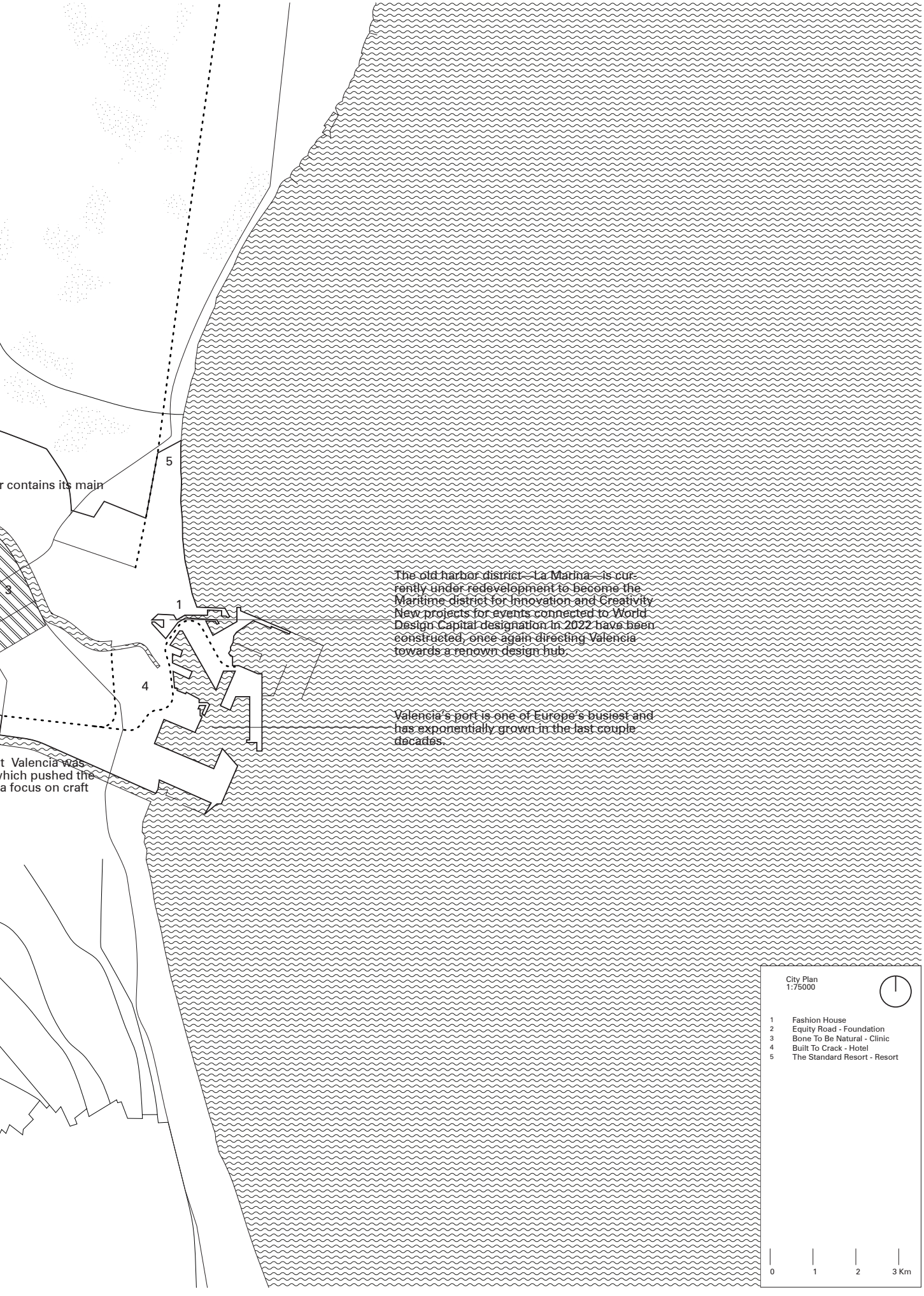
Detail Section
1:50

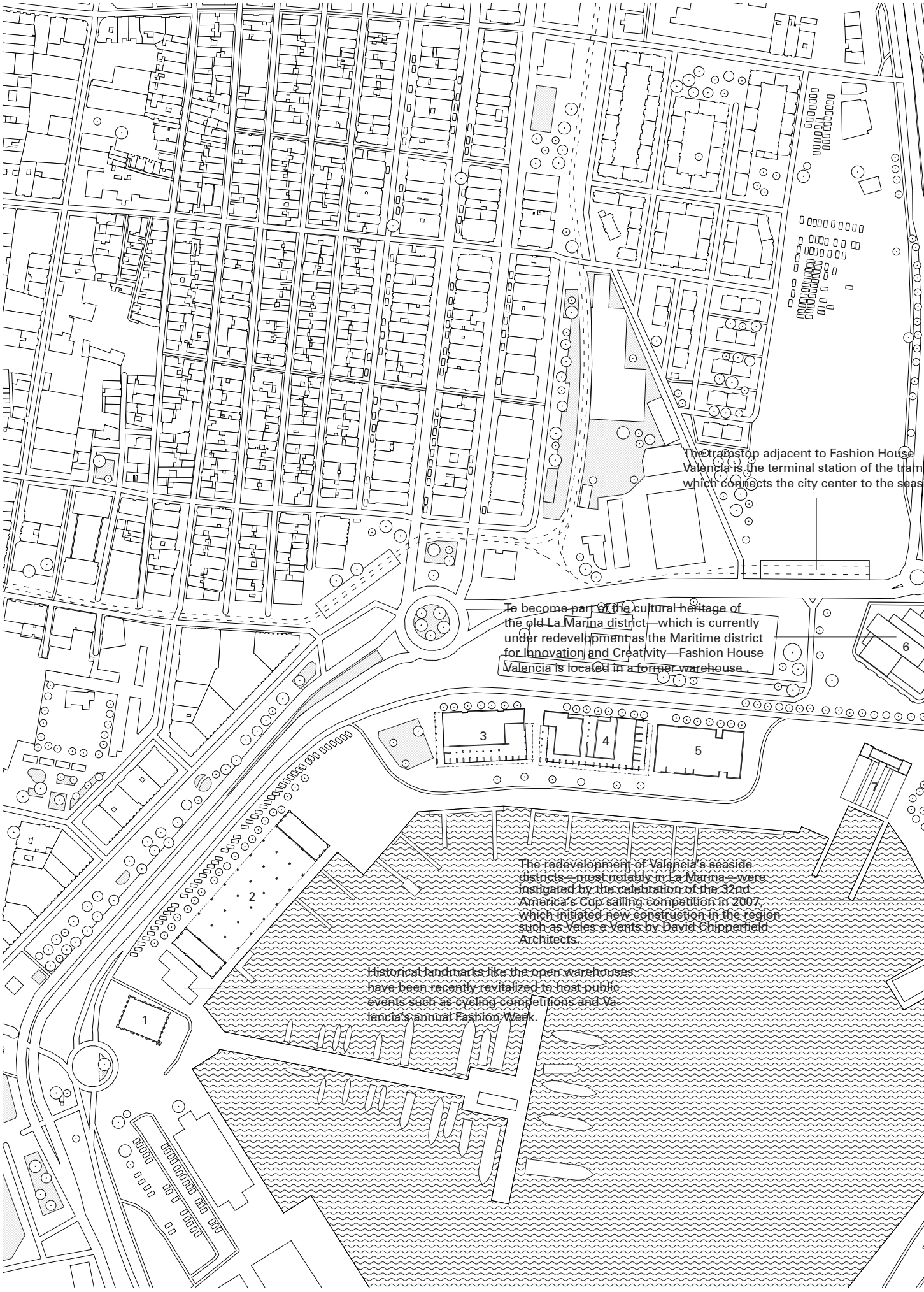
1 Top Hung Workshop Door
2 Textile Cutting Machine
3 Extraction Fan
4 Recycled Concrete Hollow Slab
5 Hard Wearing Linoleum Floor
6 Recycled Polycarbonate Facade
7 Studio
8 OLED Lighting
9 Exhibition Space
10 Seated Display
11 Prefabricated Steel Slab System
12 Studio
13 Two facing Fenestration System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

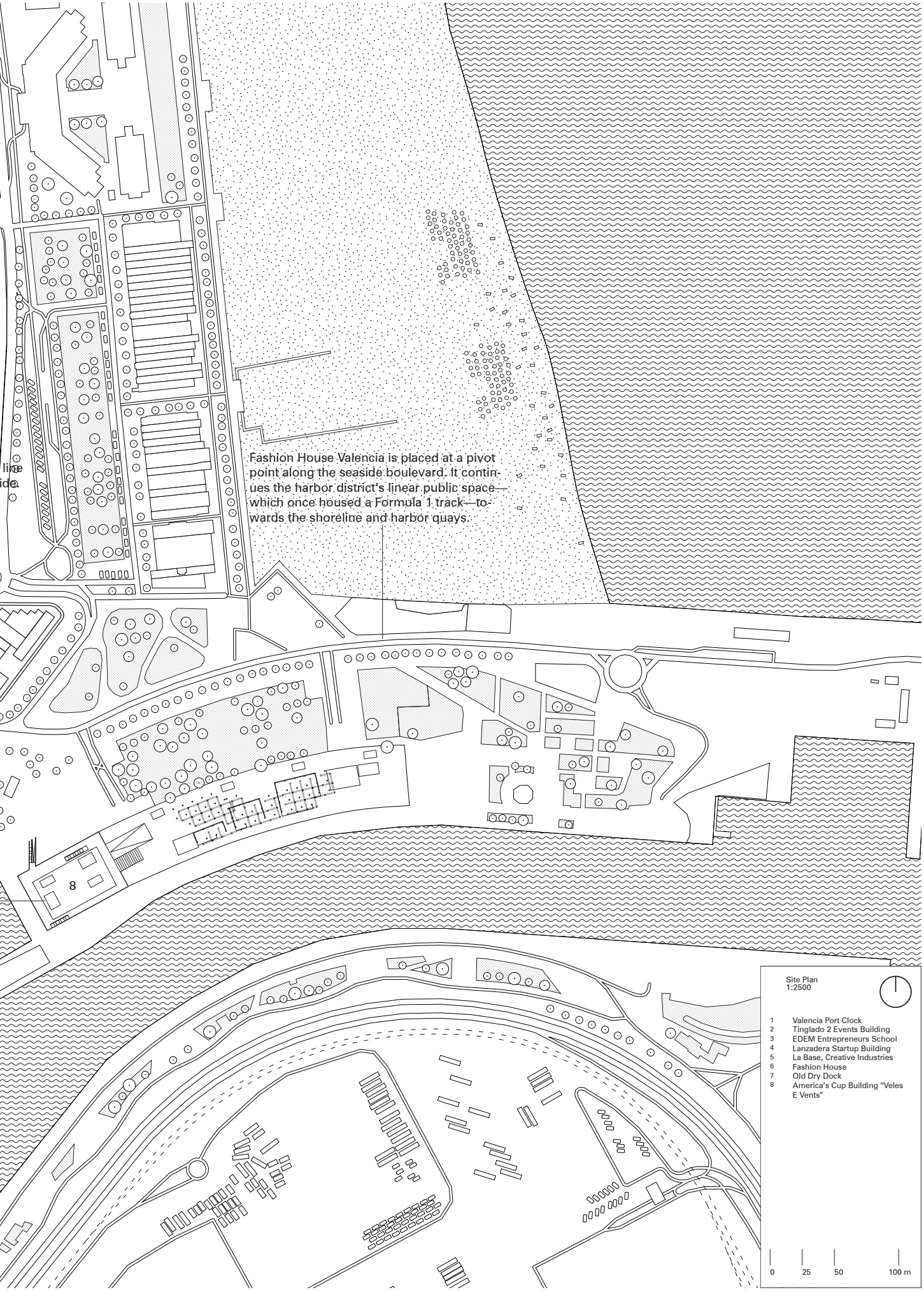
0 .50 1 2 m

re between main parts
ouse Rotterdam allows
o walk between and see
ctions of the building


Valencia's historic city center
shopping district.
2
Valencia's historic silk district
once part of the Silk Road, w
city's development towards
trades.


r contains its main
t Valencia was
which pushed the
a focus on craft
5
3
1
4
The old harbor district—La Marina—is currently under redevelopment to become the Maritime district for Innovation and Creativity New projects for events connected to World Design Capital designation in 2022 have been constructed, once again directing Valencia towards a renovvn design hub.
Valencia's port is one of Europe's busiest and has exponentially grown in the last couple decades.
City Plan
1:75000
1 Fashion House
2 Equity Road - Foundation
3 Bone To Be Natural - Clinic
4 Built To Crack - Hotel
5 The Standard Resort - Resort
0
1
2
3 Km

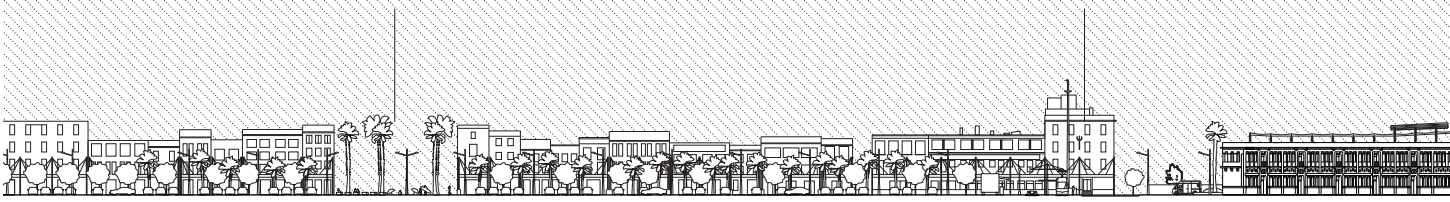

The tramstop adjacent to Fashion House Valencia is the terminal station of the tram which connects the city center to the seas
To become part of the cultural heritage of the old La Marina district—which is currently under redevelopment as the Maritime district for Innovation and Creativity—Fashion House Valencia is located in a former warehouse .
The redevelopment of Valencia's seaside districts—most notably in La Marina—were instigated by the celebration of the 32nd America's Cup sailing competition in 2007, which initiated new construction in the region such as Veles e Vents by David Chipperfield Architects.
Historical landmarks like the open warehouses have been recently revitalized to host public events such as cycling competitions and Valencia's annual Fashion Week.
1
2
3
4
5
6
7


Fashion House Valencia is placed at a pivot point along the seaside boulevard. It continues the harbor district's linear public space—which once housed a Formula 1 track—towards the shoreline and harbor quays.
8
Site Plan
1:2500
1 Valencia Port Clock
2 Tinglado 2 Events Building
3 EDEM Entrepreneurs School
4 Lanzadera Startup Building
5 La Base, Creative Industries
6 Fashion House
7 Old Dry Dock
8 America's Cup Building "Veles E Vents"
0
25
50
100 m

Fashion House Valencia is placed at a pivot point between the La Marina district and the seaside boulevard.

The tram stop adjacent to Fashion House Valencia is the terminal station of the tram line that connects the city center to the seaside.

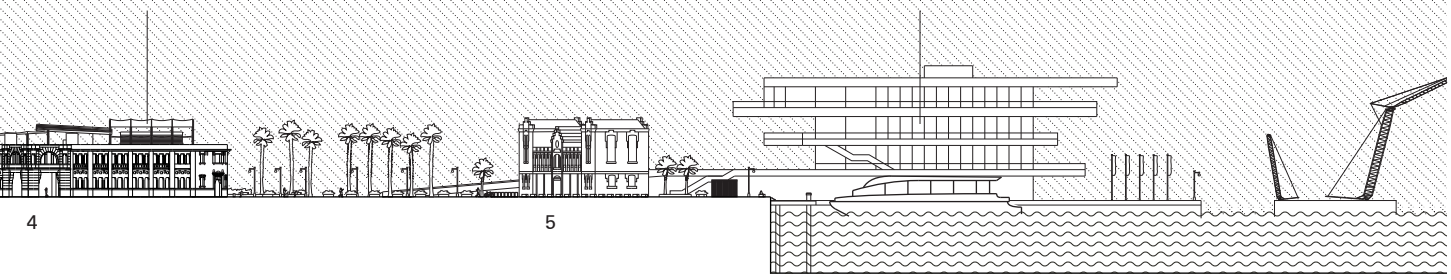
To bec
the old
under
for Inn
Valenci



1 2 3

ome part of the cultural heritage of
La Marina district—which is currently
redevelopment as the Maritime district
ovation and Creativity—Fashion House
a is located in a former warehouse.

Guests traveling to the Standard Resort from Fashion House Valencia depart from this ferry terminal.

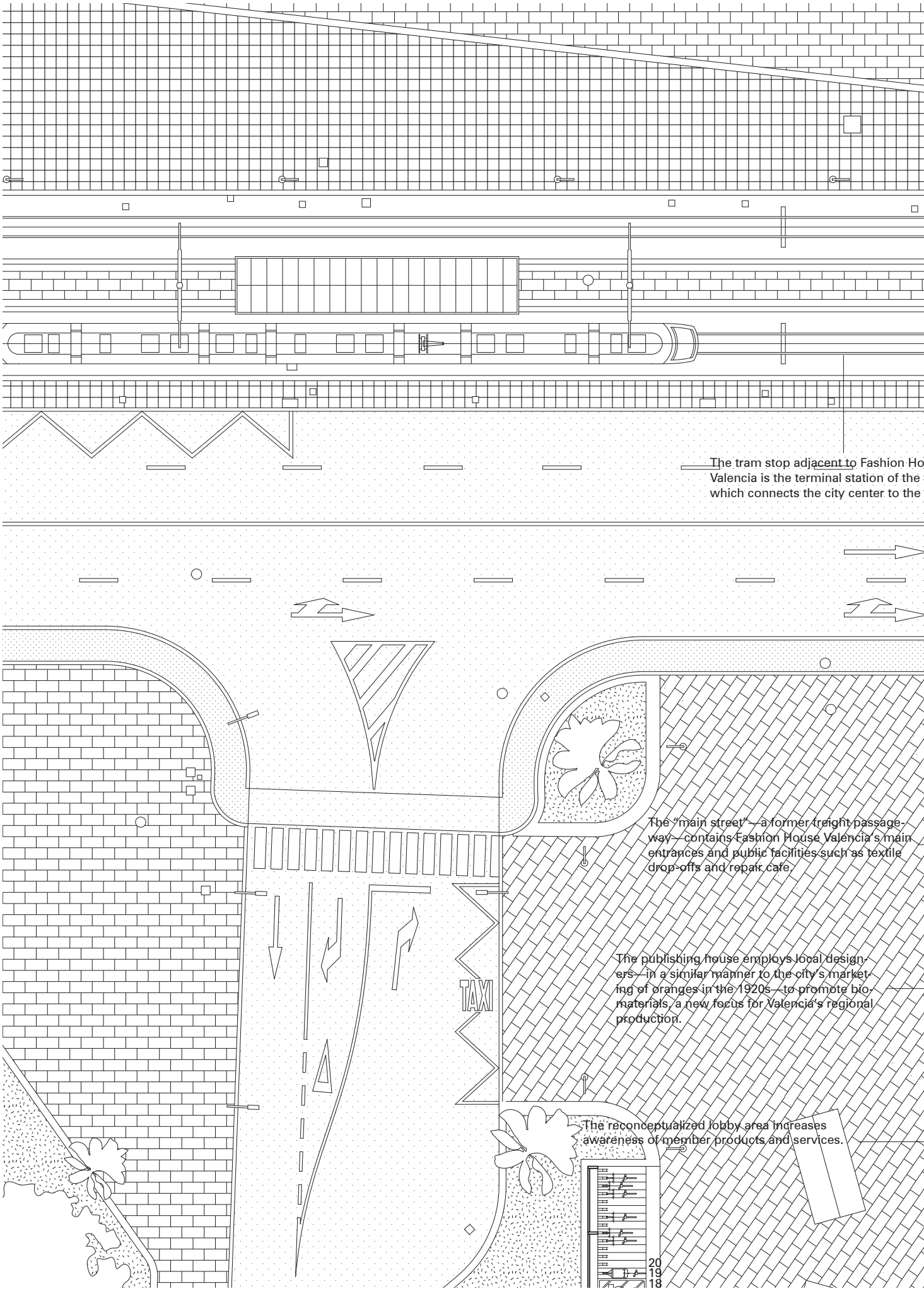


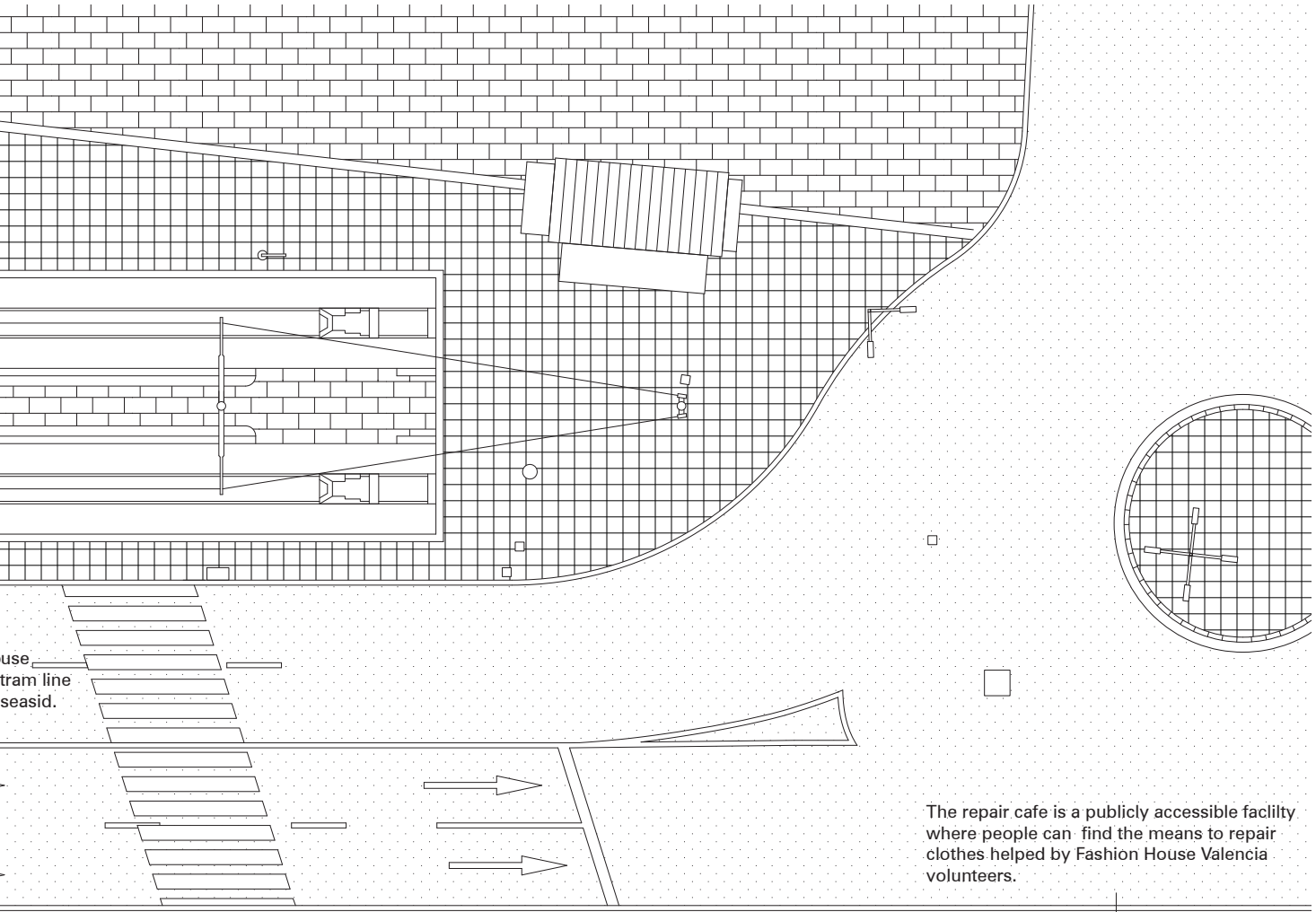
4 5 6

Site Elevation
1:1000

1 Las Arenas Beach
2 Promenade, Parking Lot
3 Tram Stop
4 Fashion House
5 Old Dry Dock
6 America's Cup Building "Veles E Vents"

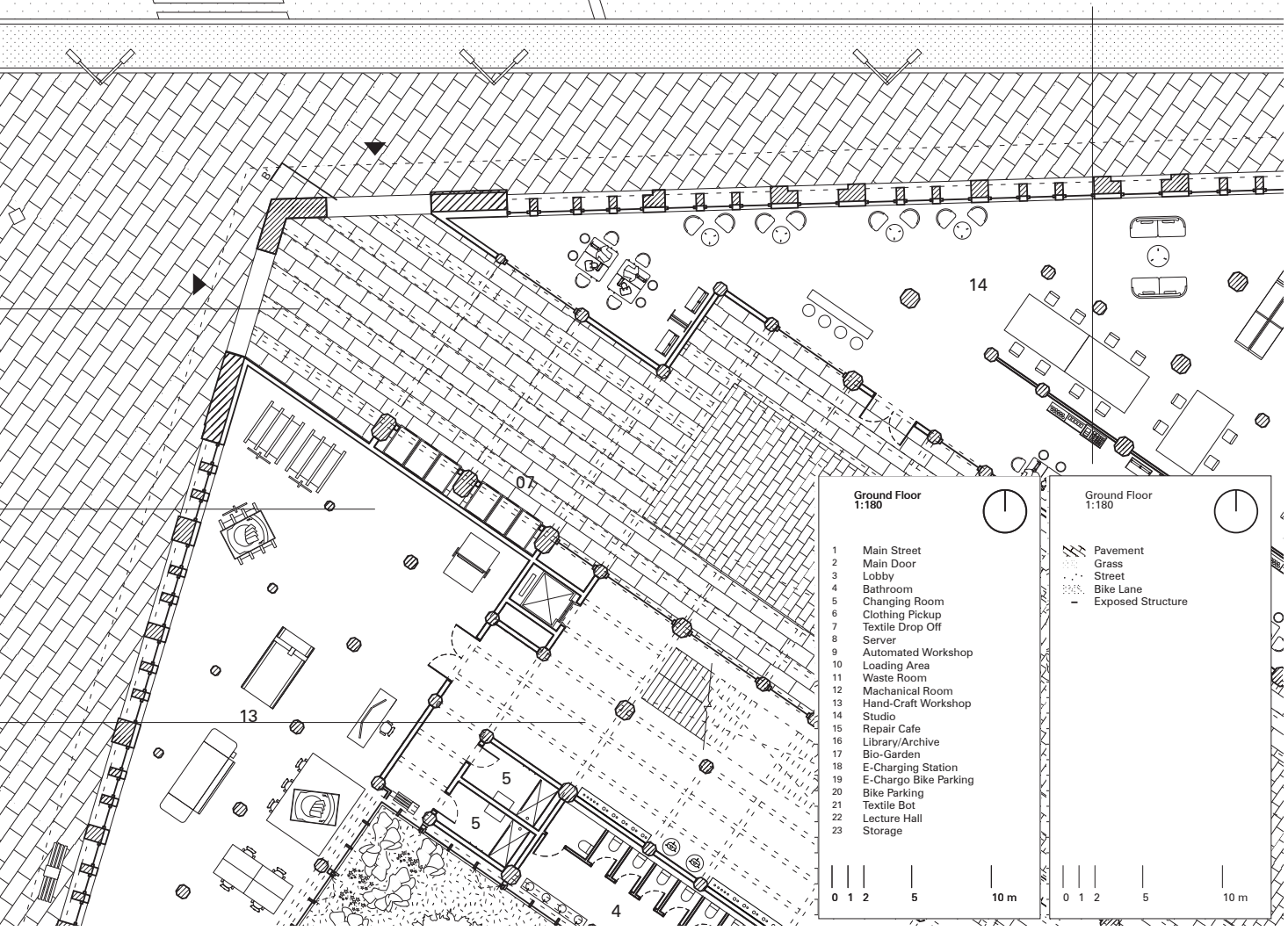
0 10 20 30 40 m


The tram stop adjacent to Fashion Ho
Valencia is the terminal station of the
which connects the city center to the
The "main street"—a former freight passage-
way—contains Fashion House Valencia's main
entrances and public facilities such as textile
drop-offs and repair cafe.
The publishing house employs local design-
ers—in a similar manner to the city's market-
ing of oranges in the 1920s—to promote bio-
materials, a new focus for Valencia's regional
production.
TAXI
The reconceptualized lobby area increases
awareness of member products and services.
20
19
18



use
tram line
seasid.

The repair cafe is a publicly accessible faclilty where people can find the means to repair clothes helped by Fashion House Valencia volunteers.



Ground Floor
1:180

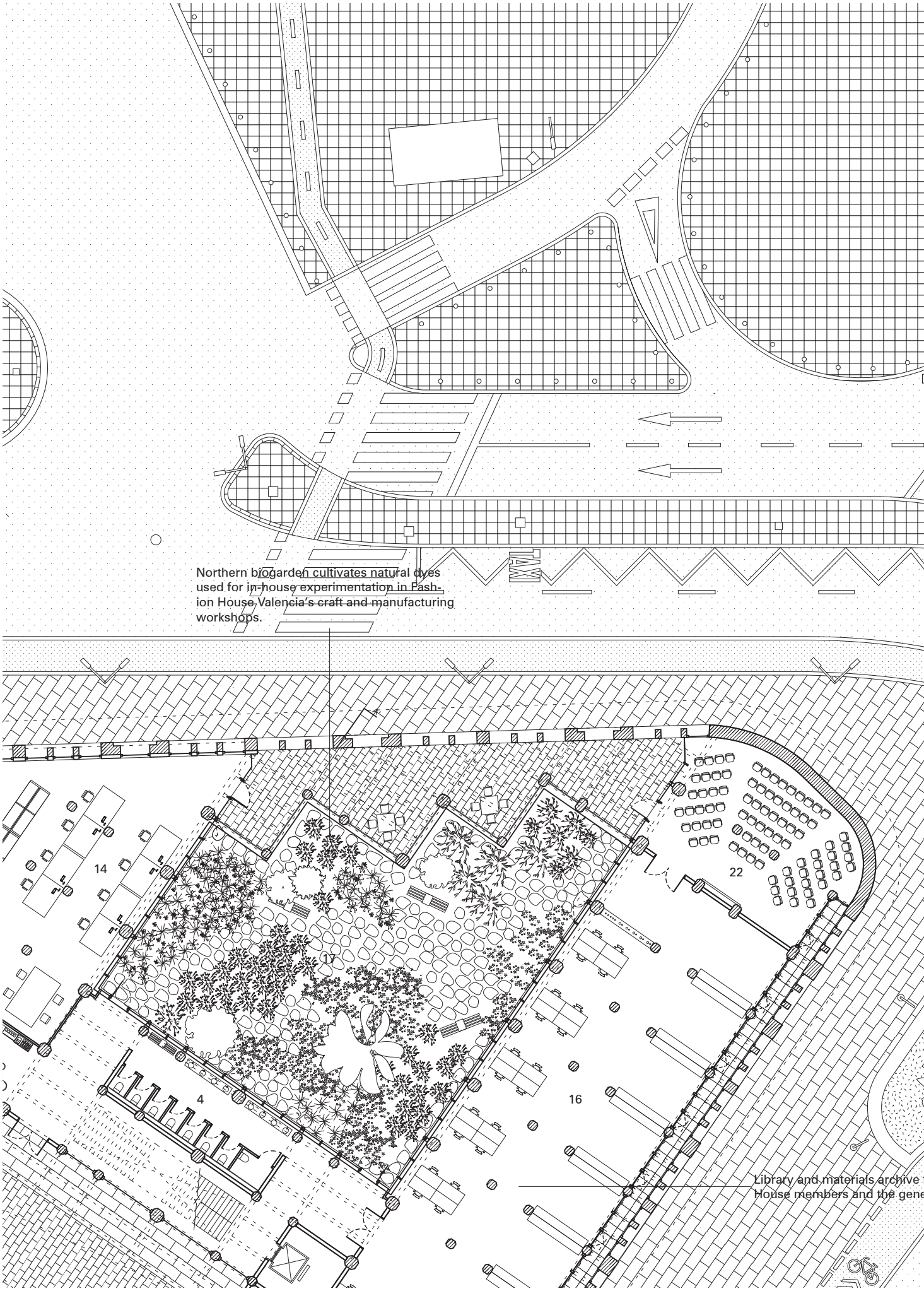
1 Main Street
2 Main Door
3 Lobby
4 Bathroom
5 Changing Room
6 Clothing Pickup
7 Textile Drop Off
8 Server
9 Automated Workshop
10 Loading Area
11 Waste Room
12 Machanical Room
13 Hand-Craft Workshop
14 Studio
15 Repair Cafe
16 Library/Archive
17 Bio-Garden
18 E-Charging Station
19 E-Chargo Bike Parking
20 Bike Parking
21 Textile Bot
22 Lecture Hall
23 Storage

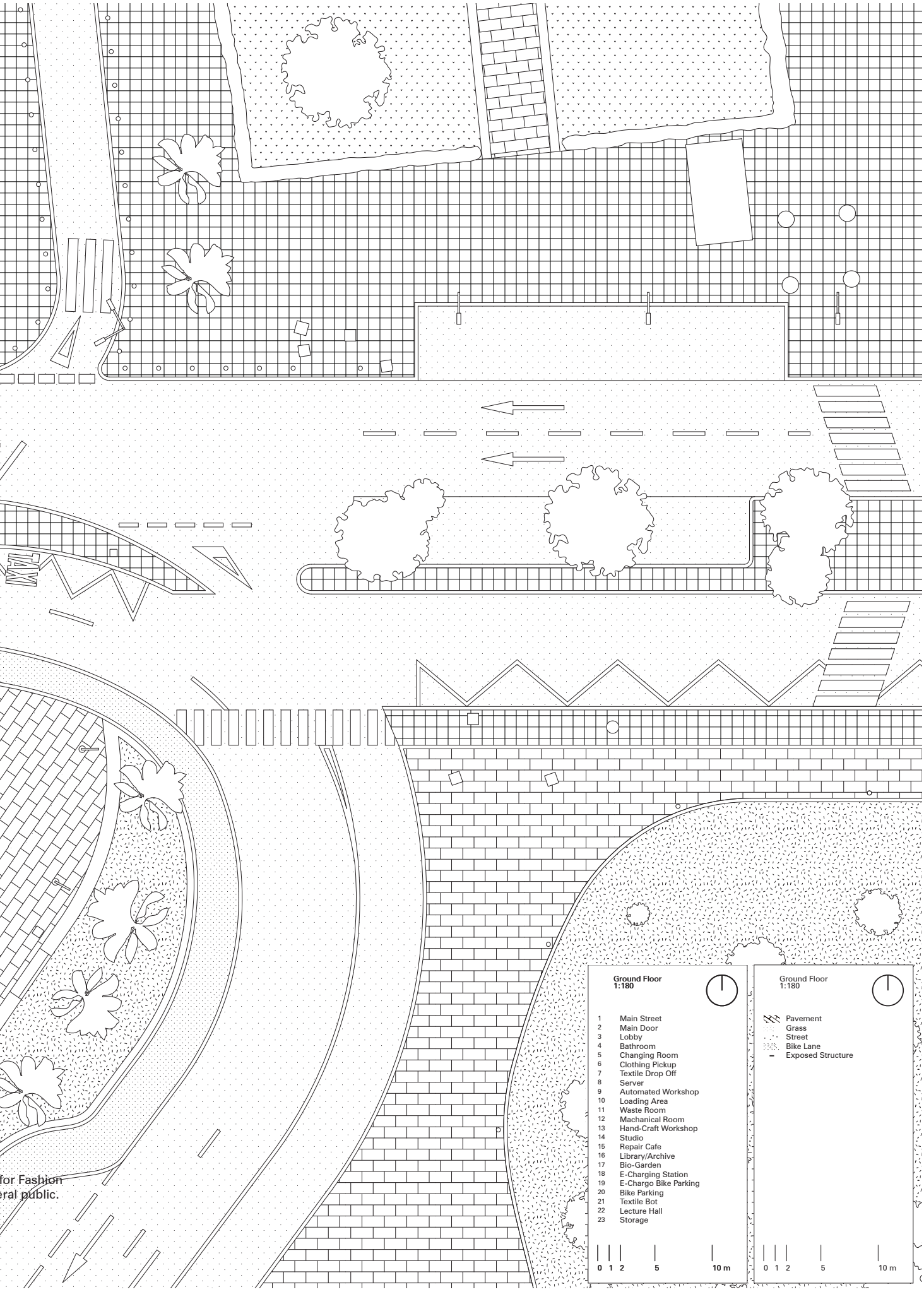
0 1 2 5 10 m

Ground Floor
1:180

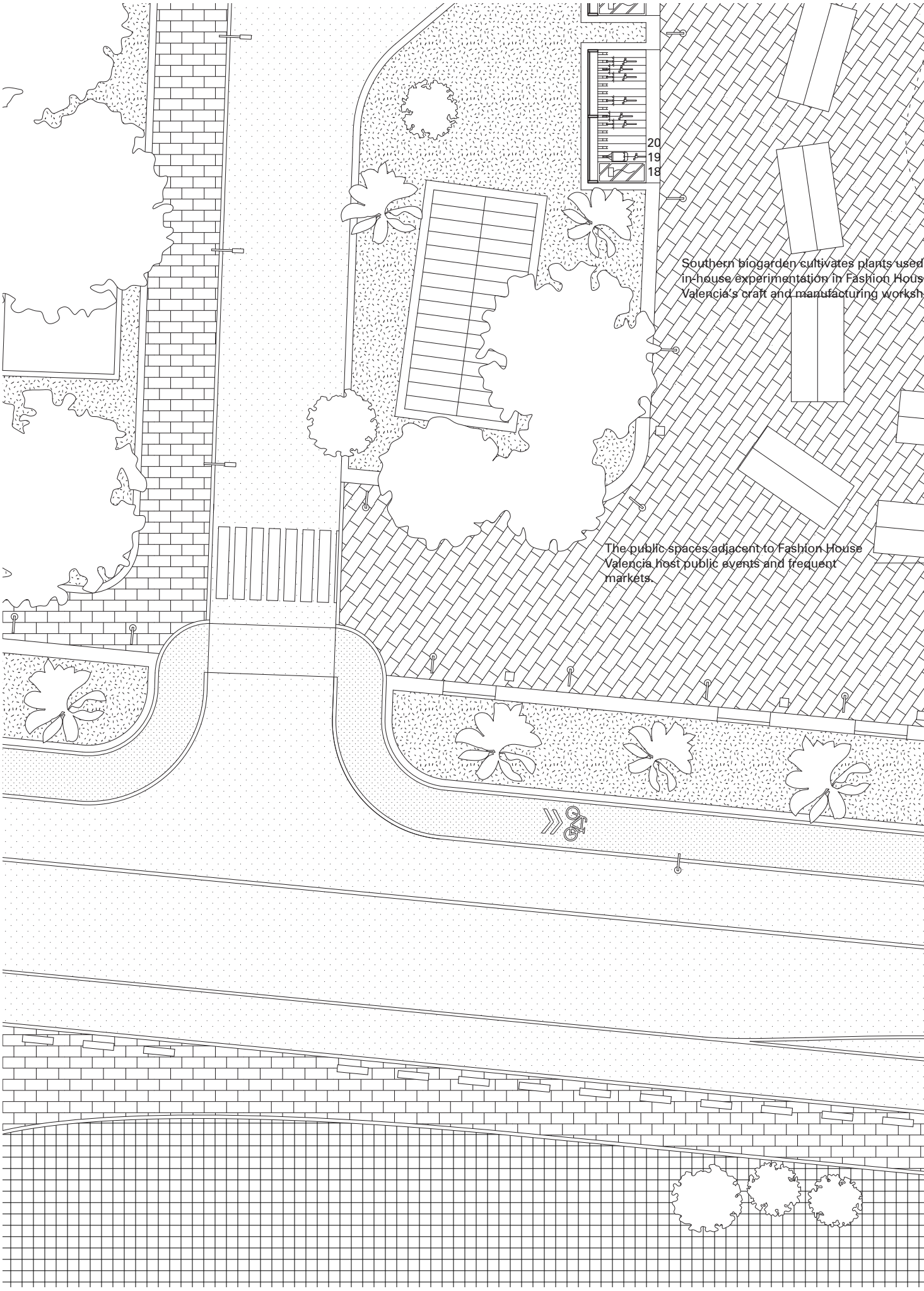
Pavement
Grass
Street
Bike Lane
Exposed Structure

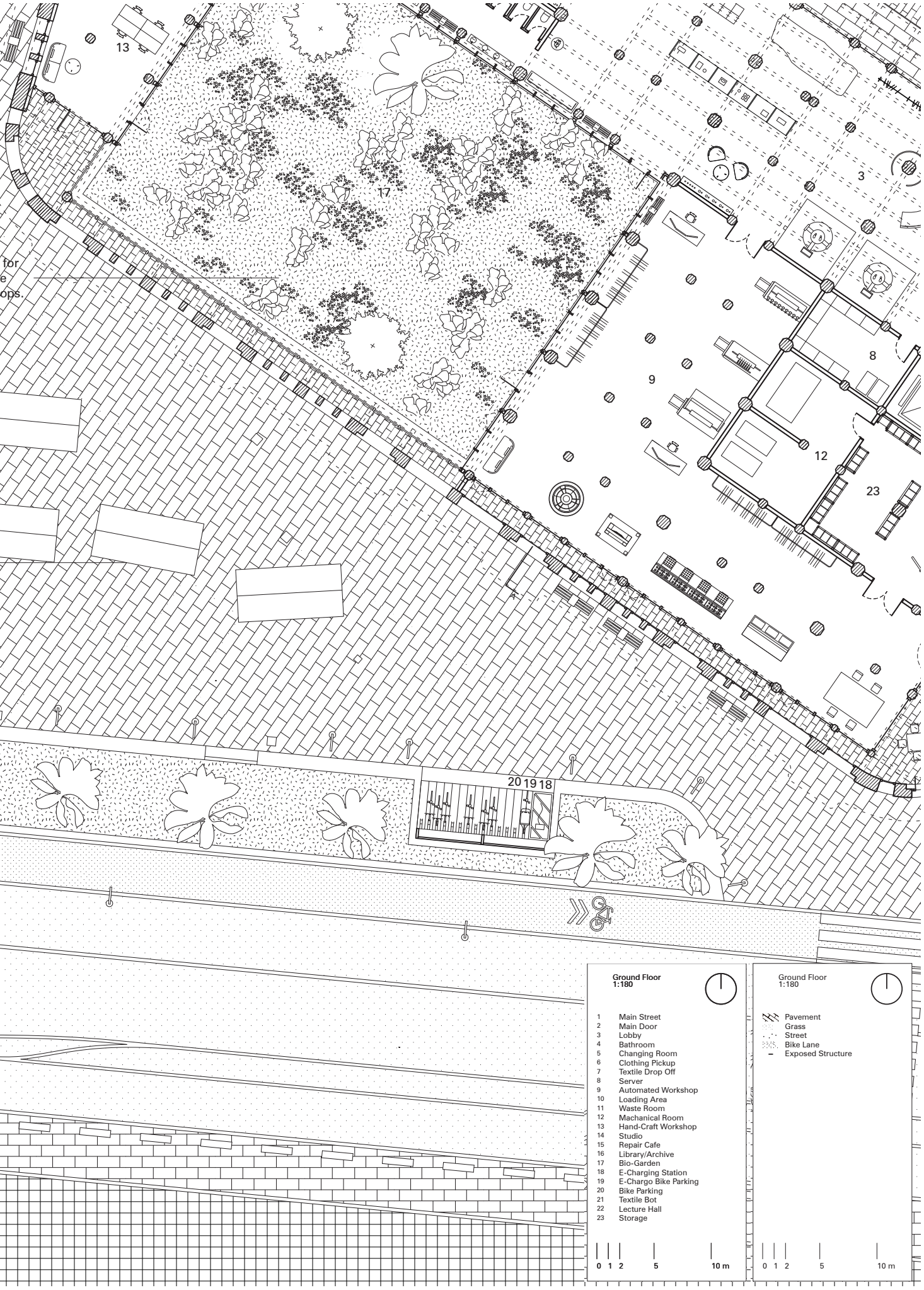
0 1 2 5 10 m


Northern biogarden cultivates natural dyes used for in-house experimentation in Fashion House Valencia's craft and manufacturing workshops.
14
17
4
16
22
Library and materials archive
House members and the gene



for Fashion
eral public.


20
19
18
Southern biogarden cultivates plants used
in-house experimentation in Fashion Hous
Valencia's craft and manufacturing worksh
The public spaces adjacent to Fashion House
Valencia host public events and frequent
markets.



Ground Floor
1:180

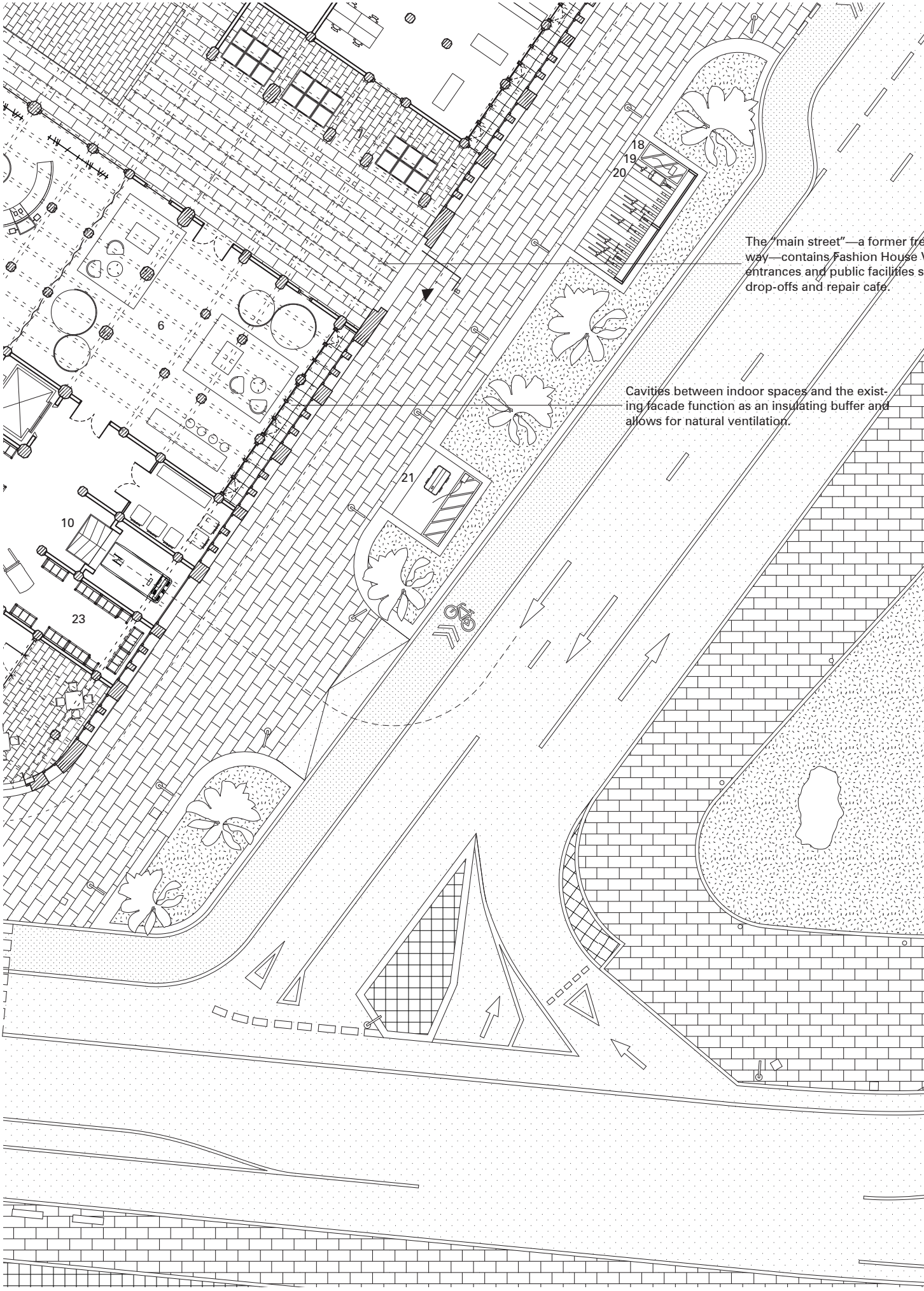
1 Main Street
2 Main Door
3 Lobby
4 Bathroom
5 Changing Room
6 Clothing Pickup
7 Textile Drop Off
8 Server
9 Automated Workshop
10 Loading Area
11 Waste Room
12 Machanical Room
13 Hand-Craft Workshop
14 Studio
15 Repair Cafe
16 Library/Archive
17 Bio-Garden
18 E-Charging Station
19 E-Chargo Bike Parking
20 Bike Parking
21 Textile Bot
22 Lecture Hall
23 Storage

0 1 2 5 10 m

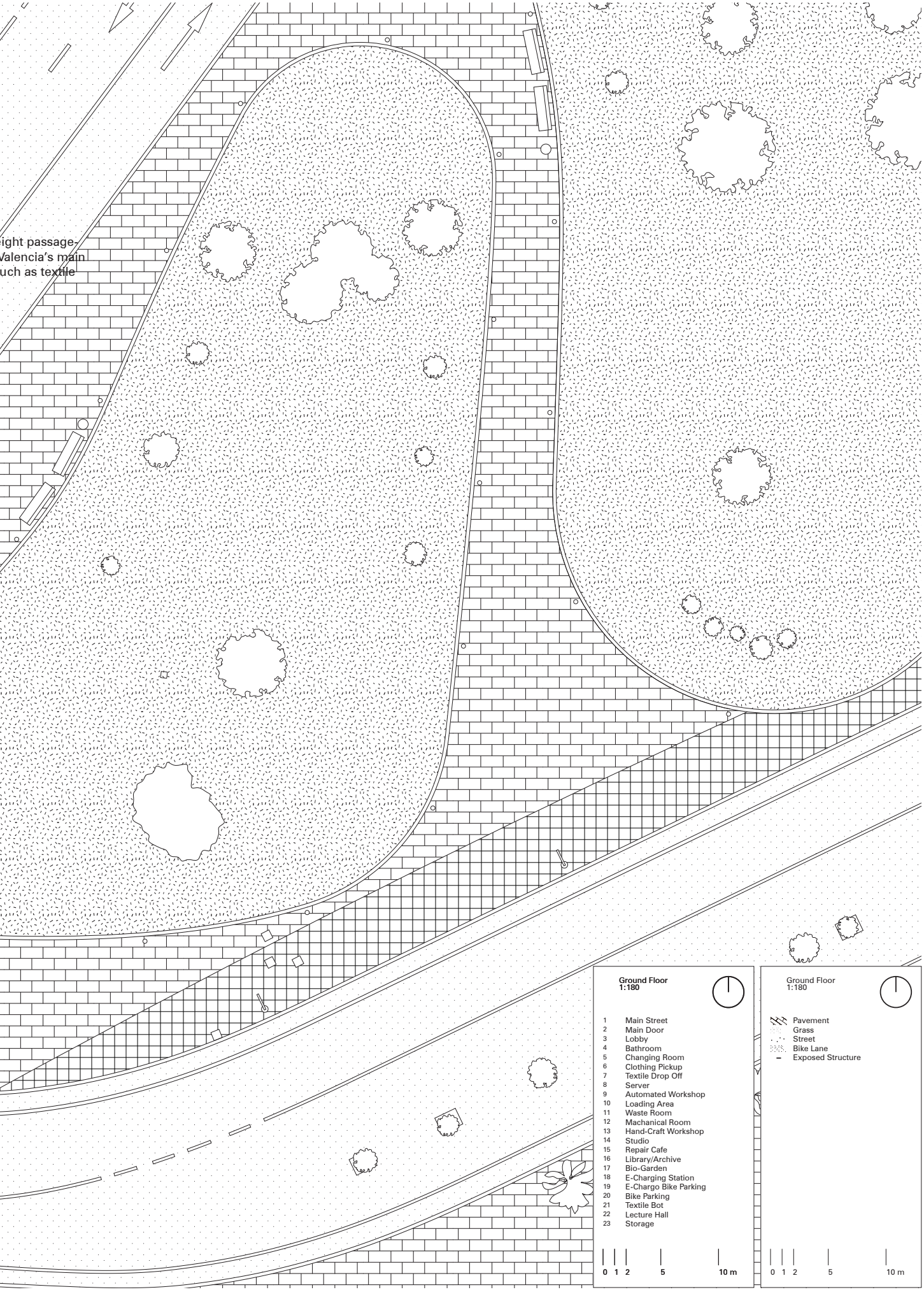
Ground Floor
1:180

Pavement
Grass
Street
Bike Lane
Exposed Structure

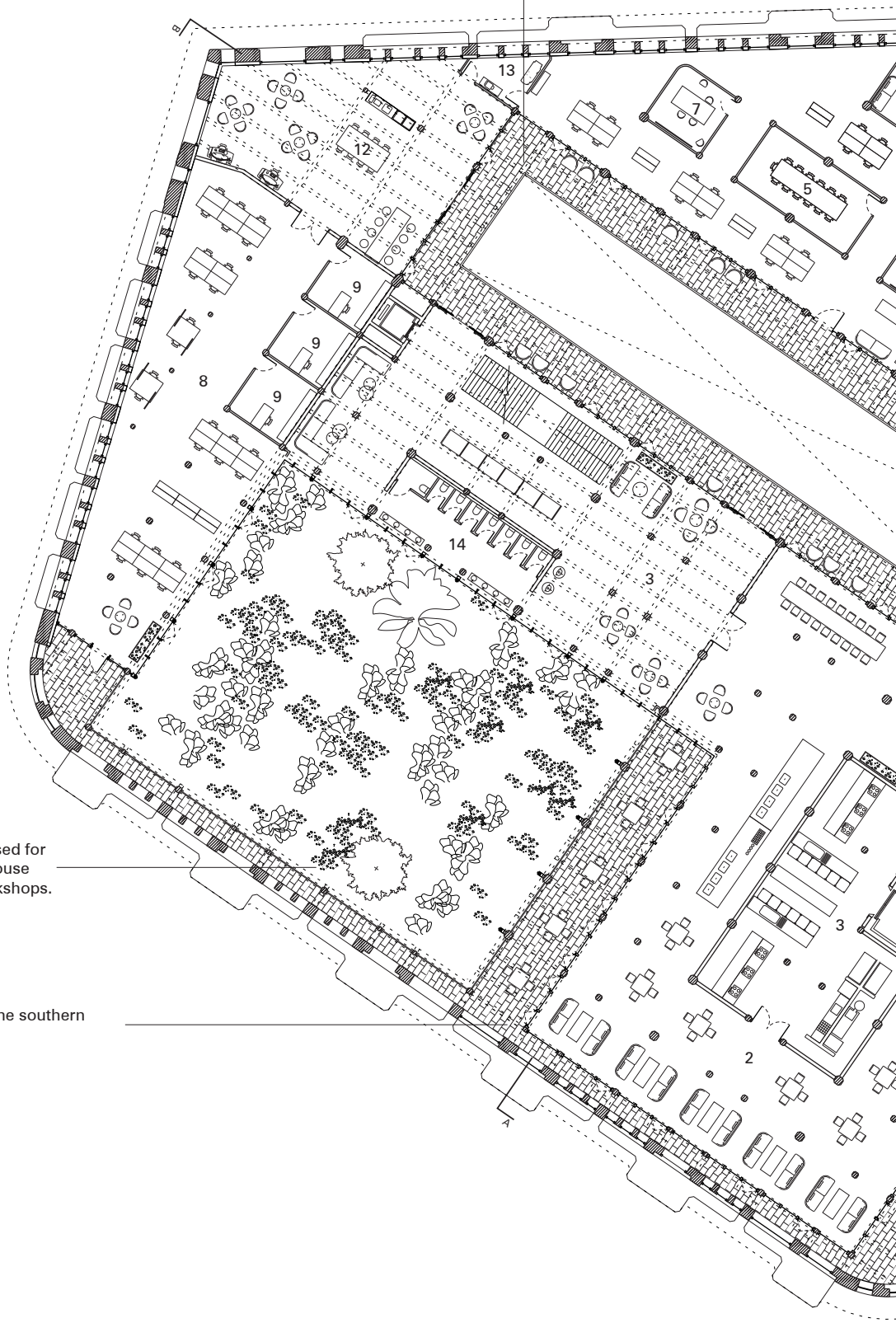
0 1 2 5 10 m


18
19
20
The "main street"—a former fre
way—contains Fashion House V
entrances and public facilities s
drop-offs and repair cafe.
6
Cavities between indoor spaces and the exist-
ing facade function as an insulating buffer and
allows for natural ventilation.
21
10
23

ight passage-
Valencia's main
uch as textile



The middle atrium functions as a central circulation core, providing access to all Fashion House Valencia's programs and facilitates interaction between employees, volunteers, industry designers, and Fashion House members.



Southern biogarden cultivates plants used for in-house experimentation in Fashion House Valencia's craft and manufacturing workshops.

Outdoor terrace overlooking the southern biogarden.

Northern biogarden cultivates natural dyes used for in-house experimentation in Fashion House Valencia's craft and manufacturing workshops.



Local fashion brands and designers can rent working spaces in the studio.

Cavities between indoor spaces and the existing facade function as an insulating buffer and allows for natural ventilation.

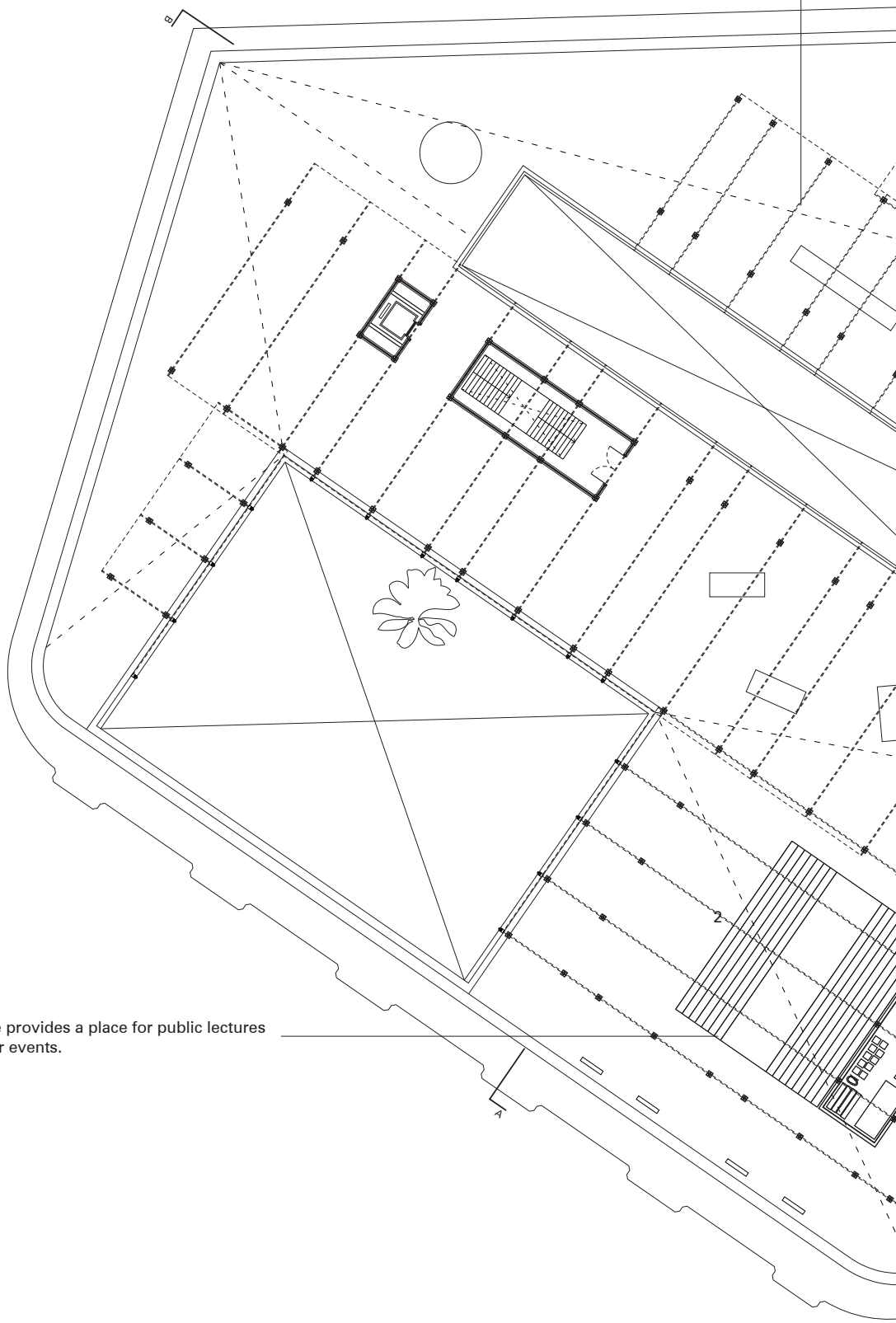
First Floor
1:250

1 Terrace
2 Canteen
3 Kitchen
4 Office Areas
5 Conference Room
6 Meeting Room
7 Focus Room
8 Patent Office
9 Consultancy Spaces
10 Game Lounge
11 Welbeing Room
12 Kitchenette
13 Printing Room
14 Bathroom
15 Studio

Pavement
Exposed Structure

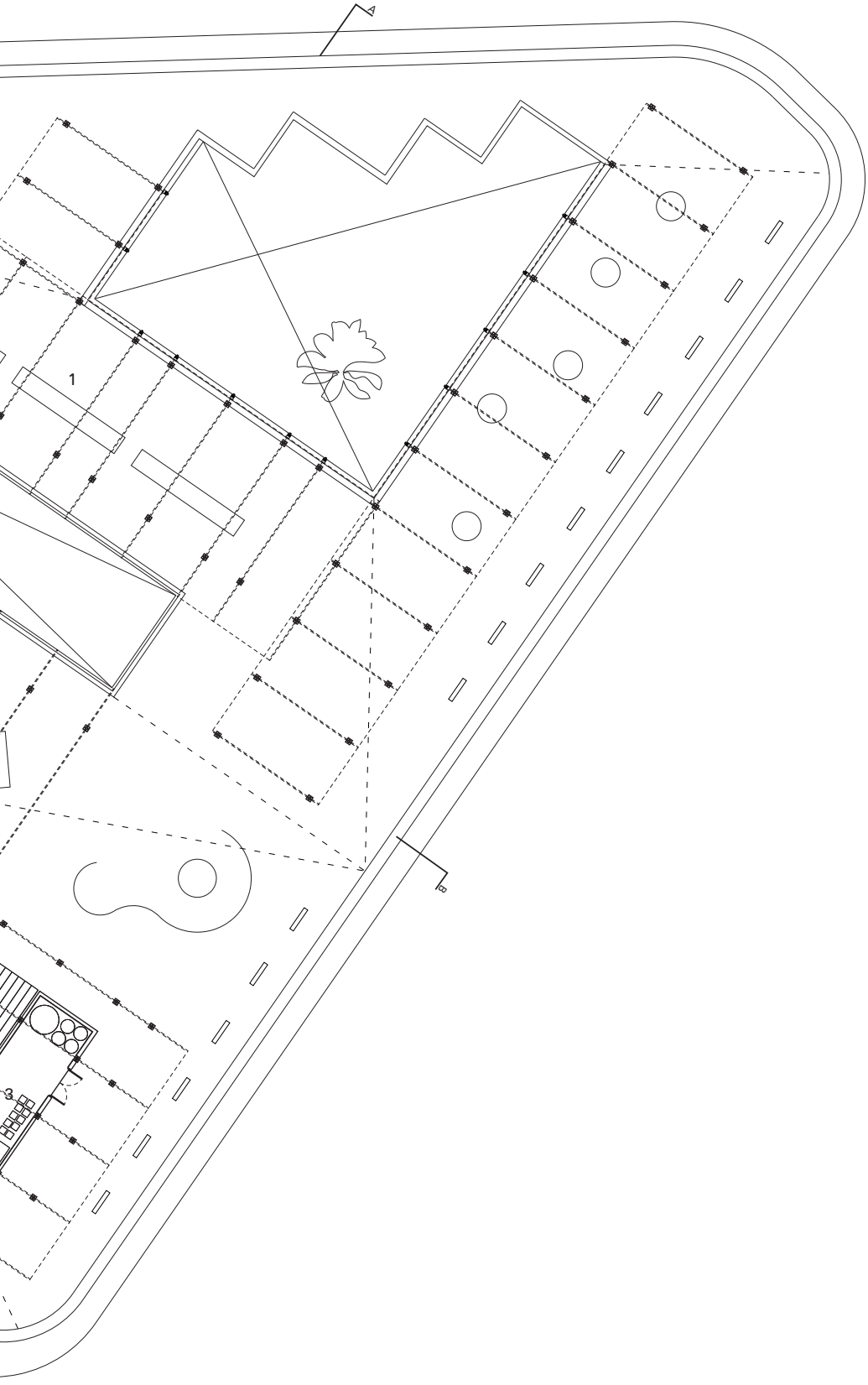
0 1 2 5 10 m

The shaded outdoor rooftop is a flex
space that provides a panorama of L
District for Innovation and Creativity.



A tribune provides a place for public lectures
and other events.

xible-use
La Marina



Second Floor
1:250

1 Roof
2 Lecture Hall
3 Storage

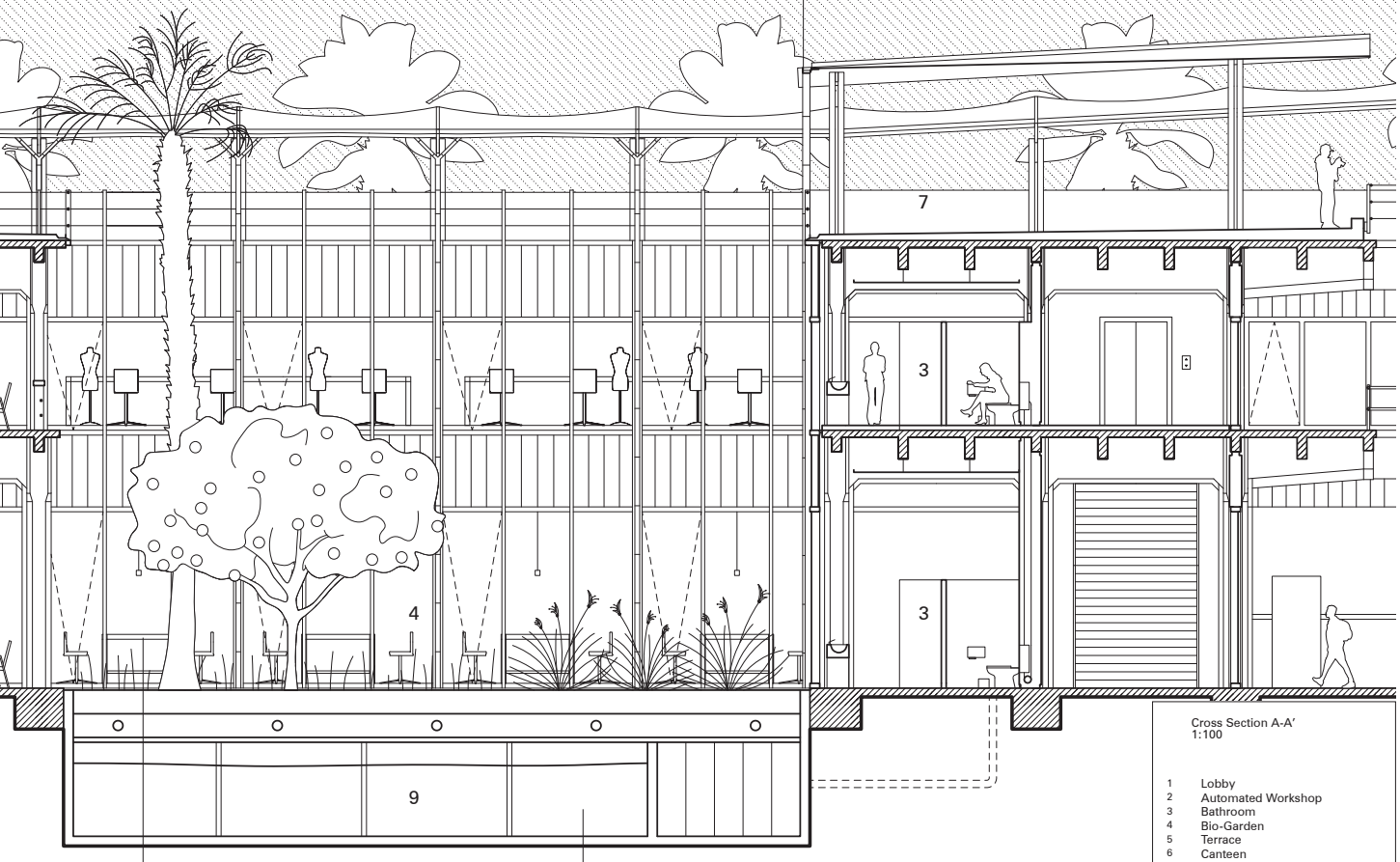
Exposed structure

0 1 2 5 10 m



Northe
dyes us
Fashion
turing v

The removable roof shading is made from solar textile—a fabric embedded with photovoltaic cells—that will generate on-site electrical power and is angled to collect rainwater for use in the biogardens.



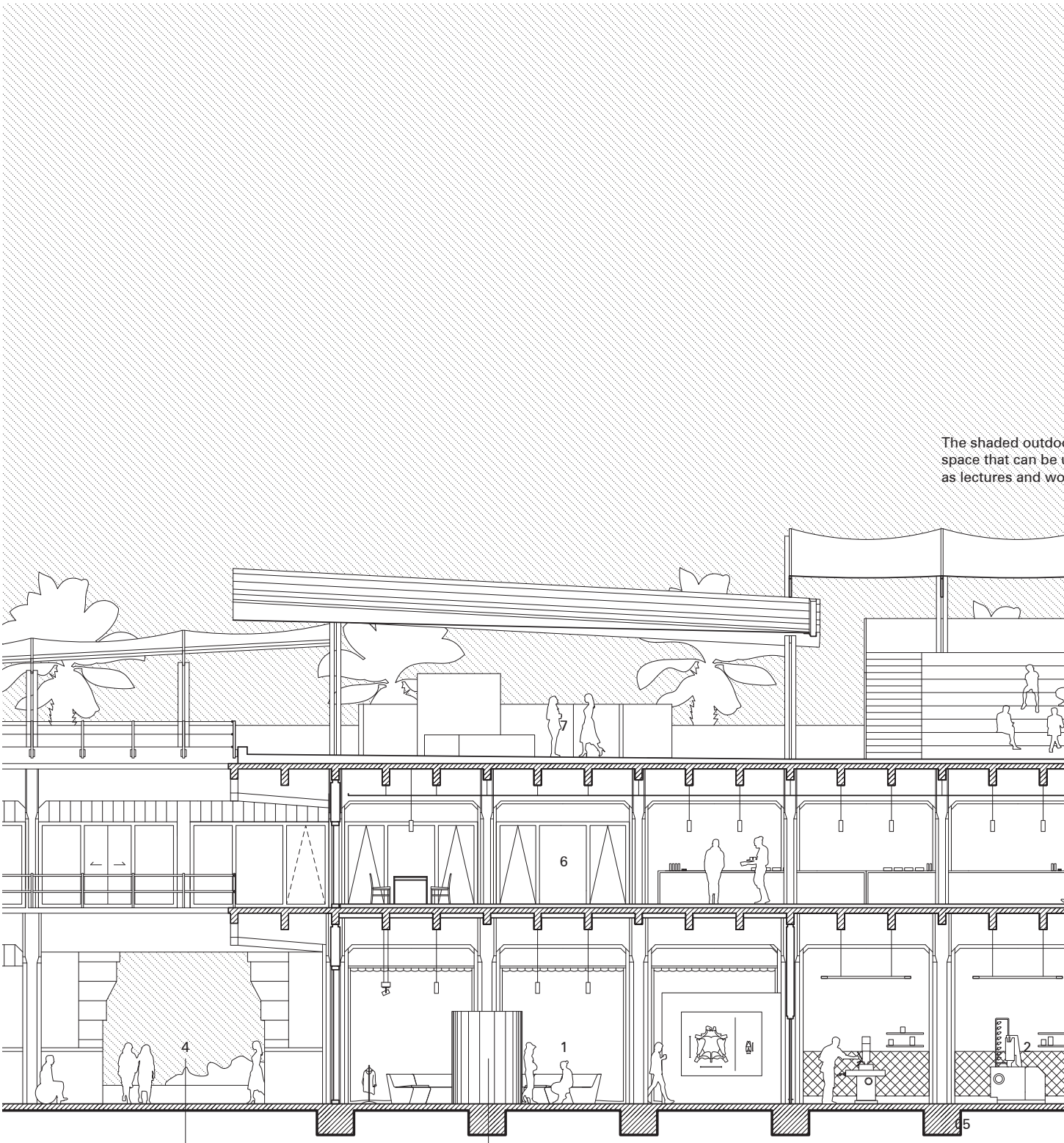
Cross Section A-A'
1:100

1 Lobby
2 Automated Workshop
3 Bathroom
4 Bio-Garden
5 Terrace
6 Canteen
7 Roof
8 Lecture Hall
9 Rainwater Cistern

0 1 2 3 4 m

rn biogarden which cultivates natural
sed for in-house experimentation in
n House Valencia's craft and manufac-
workshops.

Water tanks collect and filter gray water to reuse for toilet fixtures and watering on-site biogardens.



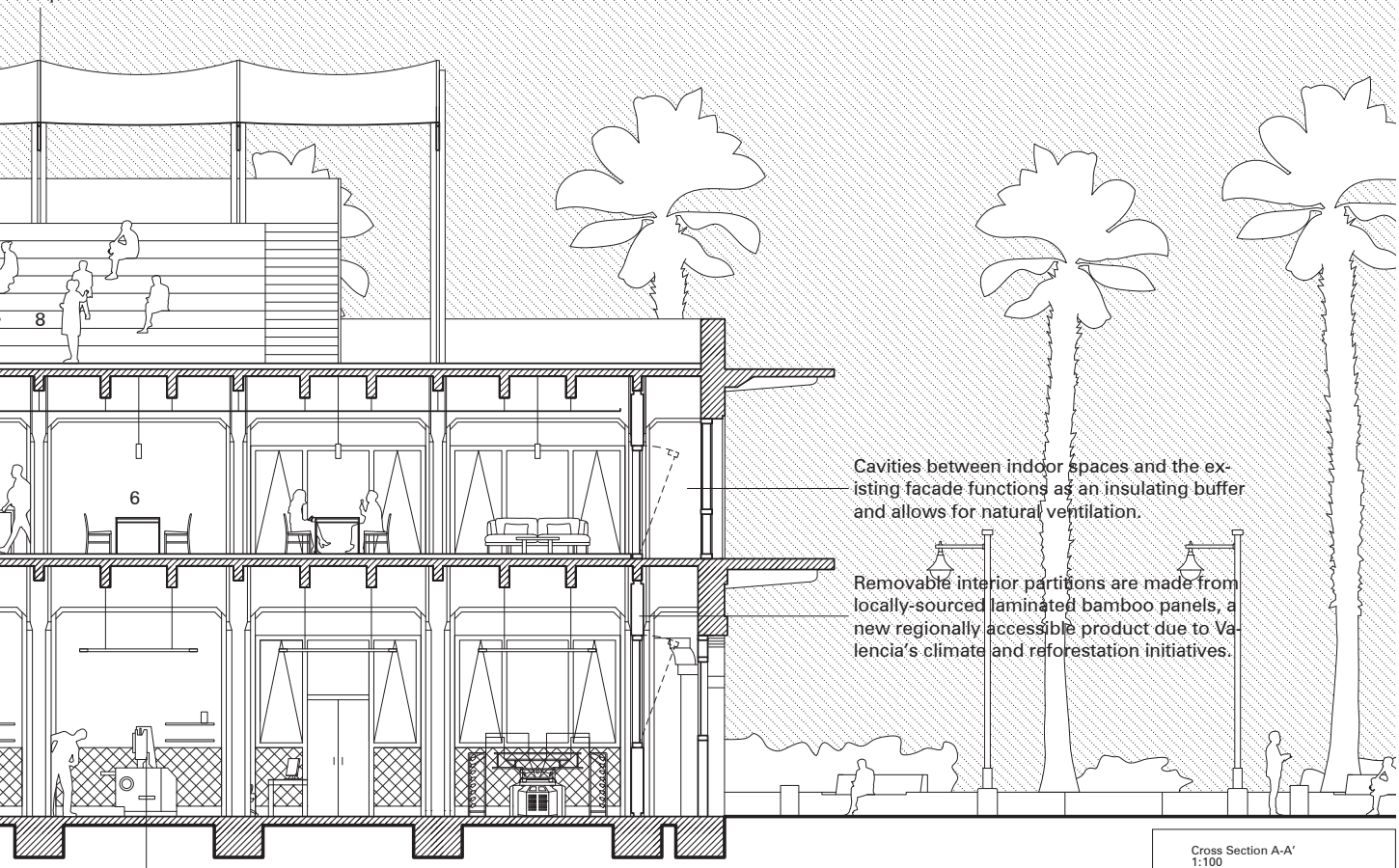
The shaded outdo
space that can be u
as lectures and wo

The ‘main street’—a former freight passage-way—contains Fashion House Valencia’s main entrances and public facilities such as textile drop-offs and repair cafe.

Information kiosk gives navigation to visitors.

Worksh
rials.

or rooftop is a flexible-use
used for public events such
rkshops.



Cavities between indoor spaces and the existing facade functions as an insulating buffer and allows for natural ventilation.

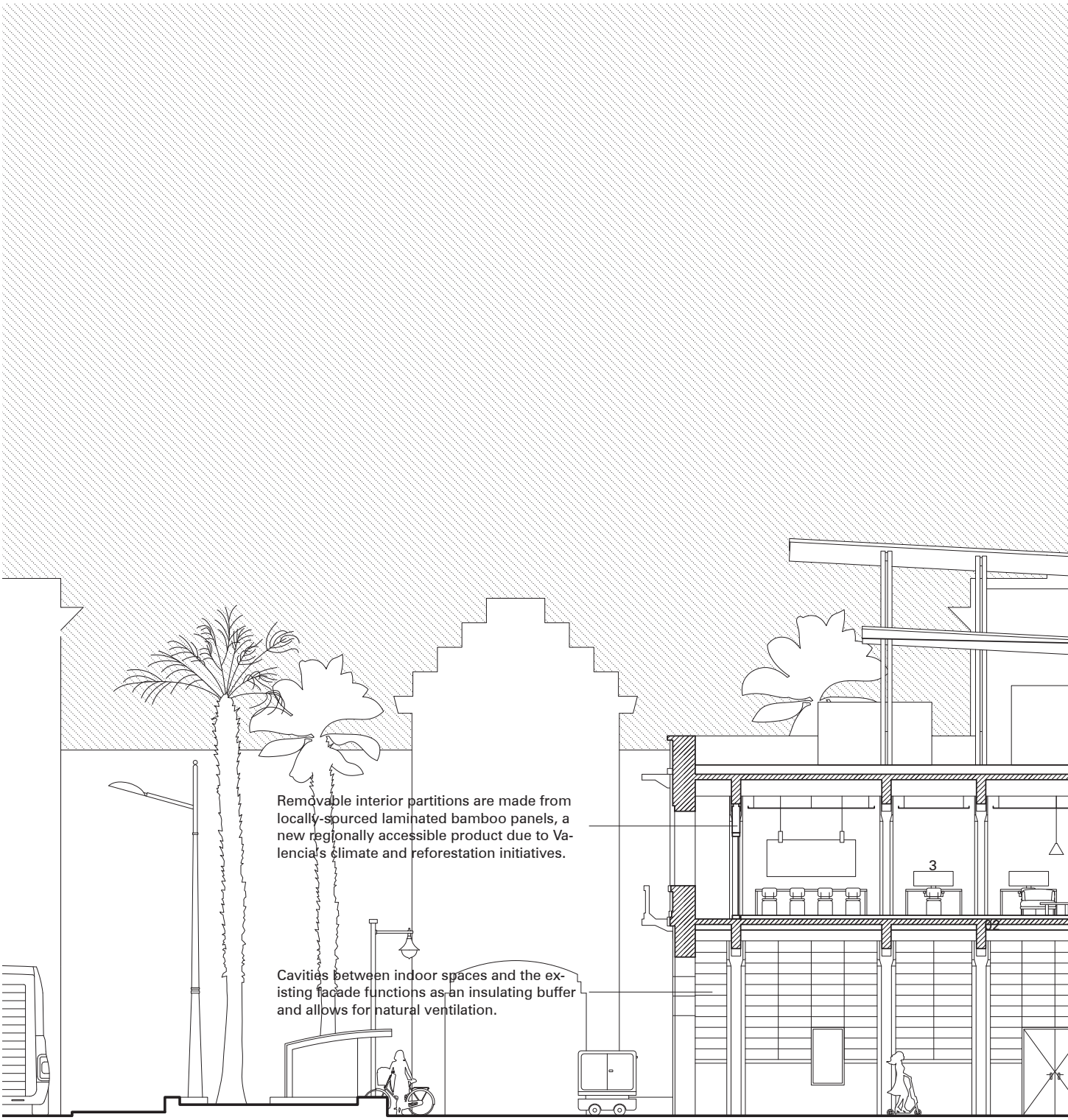
Removable interior partitions are made from locally-sourced laminated bamboo panels, a new regionally accessible product due to Valencia's climate and reforestation initiatives.

hop for testing and producing biomate-

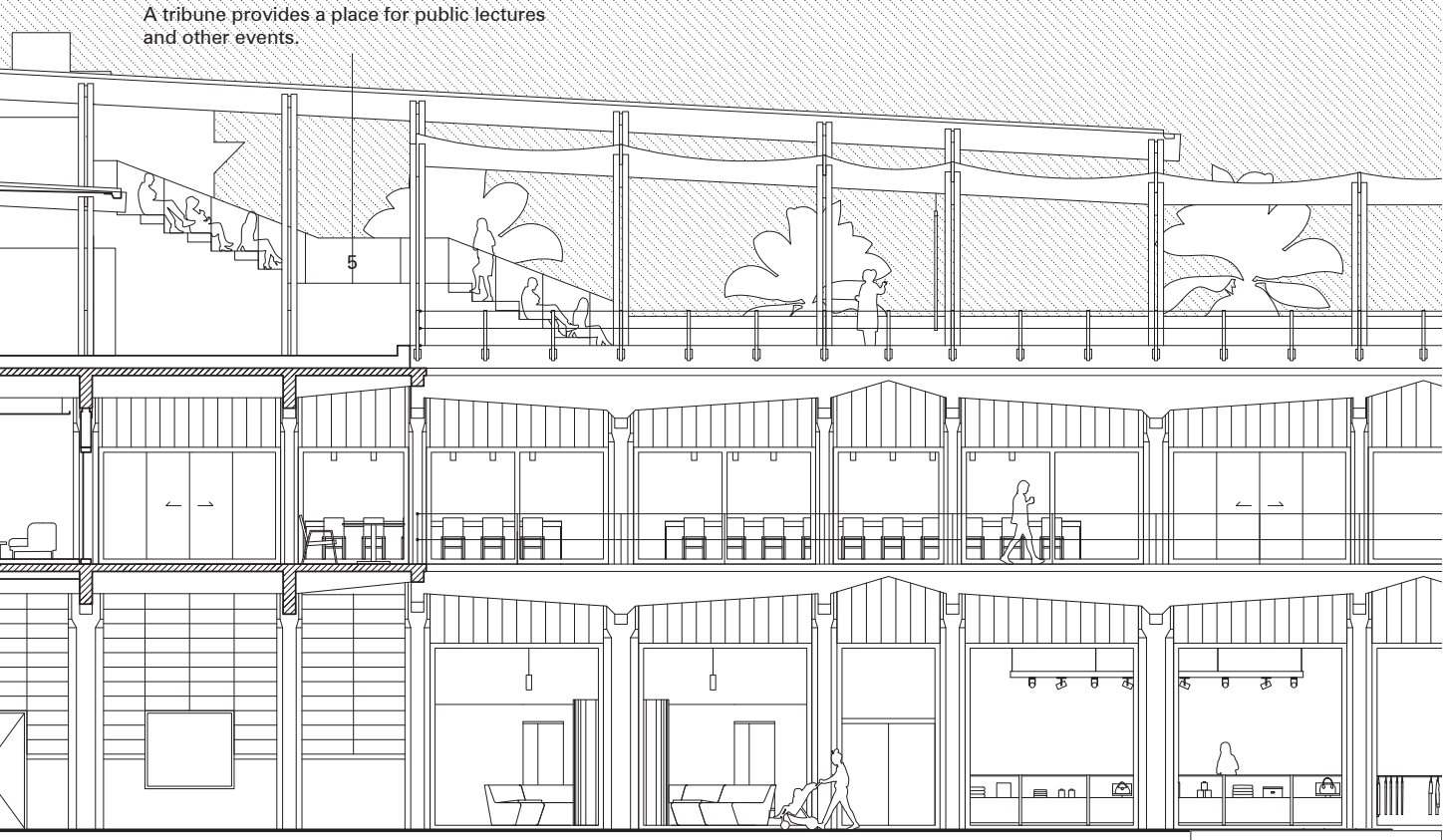
Cross Section A-A'
1:100

1 Lobby
2 Automated Workshop
3 Bathroom
4 Bio-Garden
5 Terrace
6 Canteen
7 Roof
8 Lecture Hall
9 Rainwater Cistern

0 1 2 3 4 m


Removable interior partitions are made from locally-sourced laminated bamboo panels, a new regionally accessible product due to Valencia's climate and reforestation initiatives.
Cavities between indoor spaces and the existing facade functions as an insulating buffer and allows for natural ventilation.
3
02

A tribune provides a place for public lectures and other events.



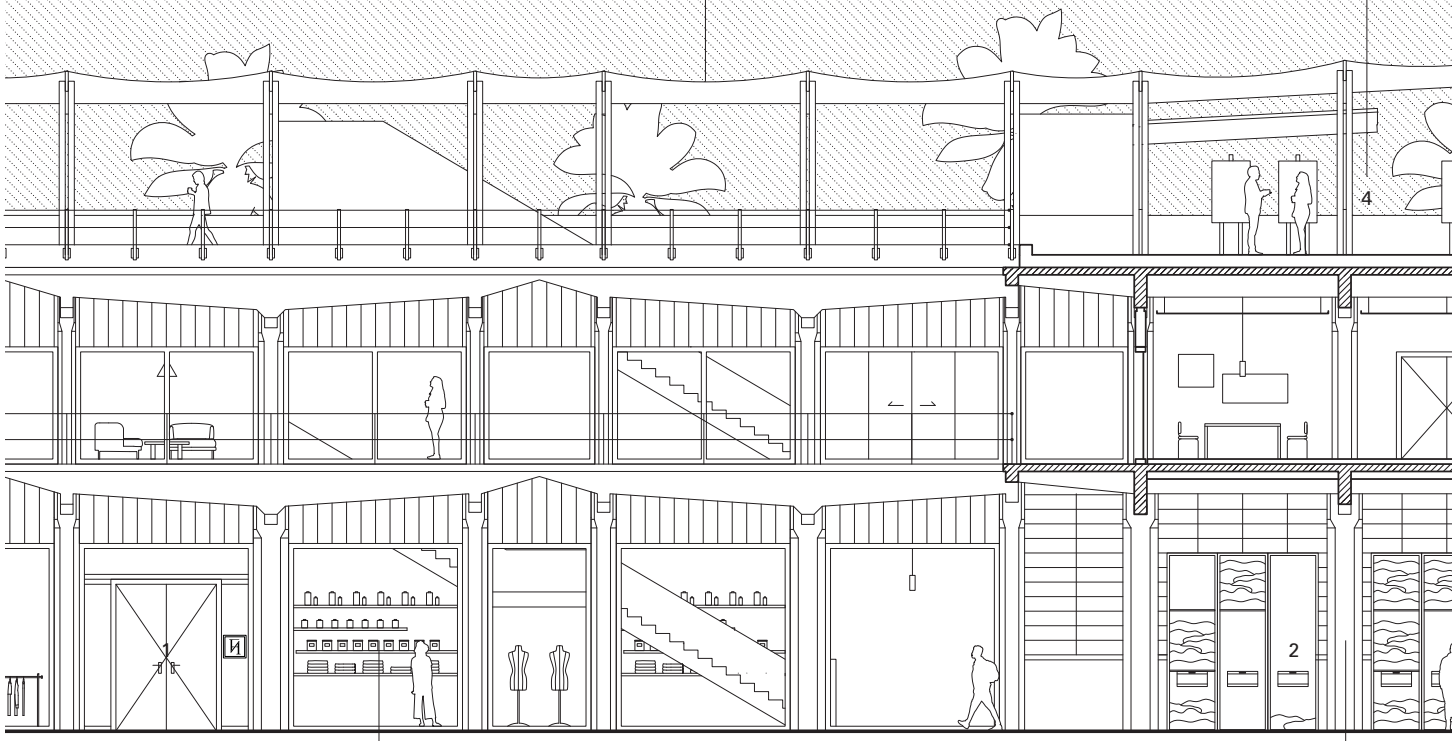
Cross Section B-B'
1:100

1 Main Door
2 Textile Drop Off
3 Game Lounge
4 Roof
5 Lecture Hall

0 1 2 3 4 m

The removable roof shading is made from solar textile—a fabric embedded with photovoltaic cells—that will generate on-site electrical power and is angled to collect rainwater for use in the biogardens.

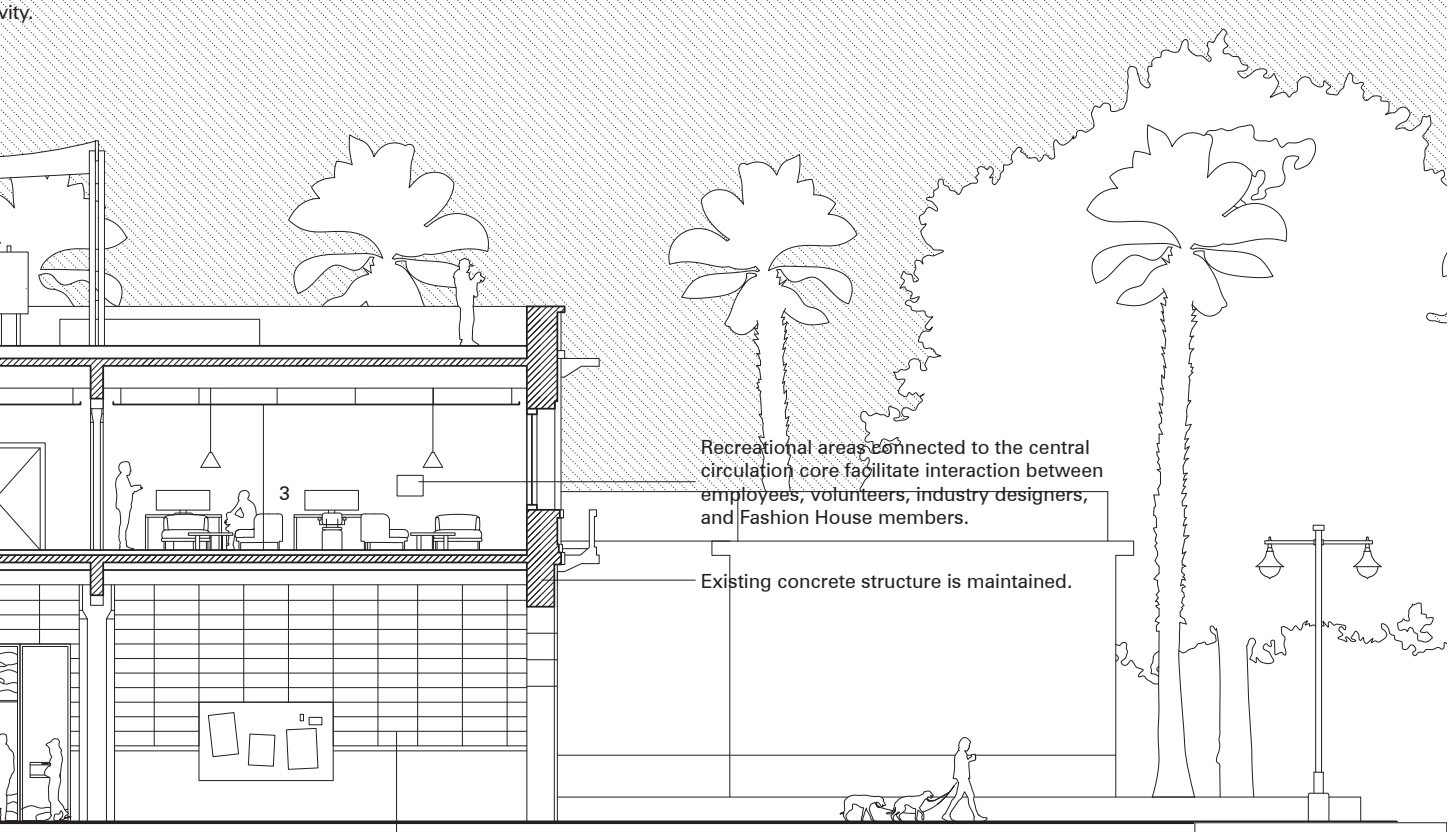
The shaded outdoor rooftop is a
space that provides a panorama
District for Innovation and Creati



The large lobby windows prominently display Fashion House members' goods and services to pedestrian passersby.

The 'main street'—a former freigh
way—contains Fashion House Val
entrances and public facilities suc
drop-offs and repair cafe.

flexible-use
of La Marina
vity.



Recreational areas connected to the central circulation core facilitate interaction between employees, volunteers, industry designers, and Fashion House members.

Existing concrete structure is maintained.

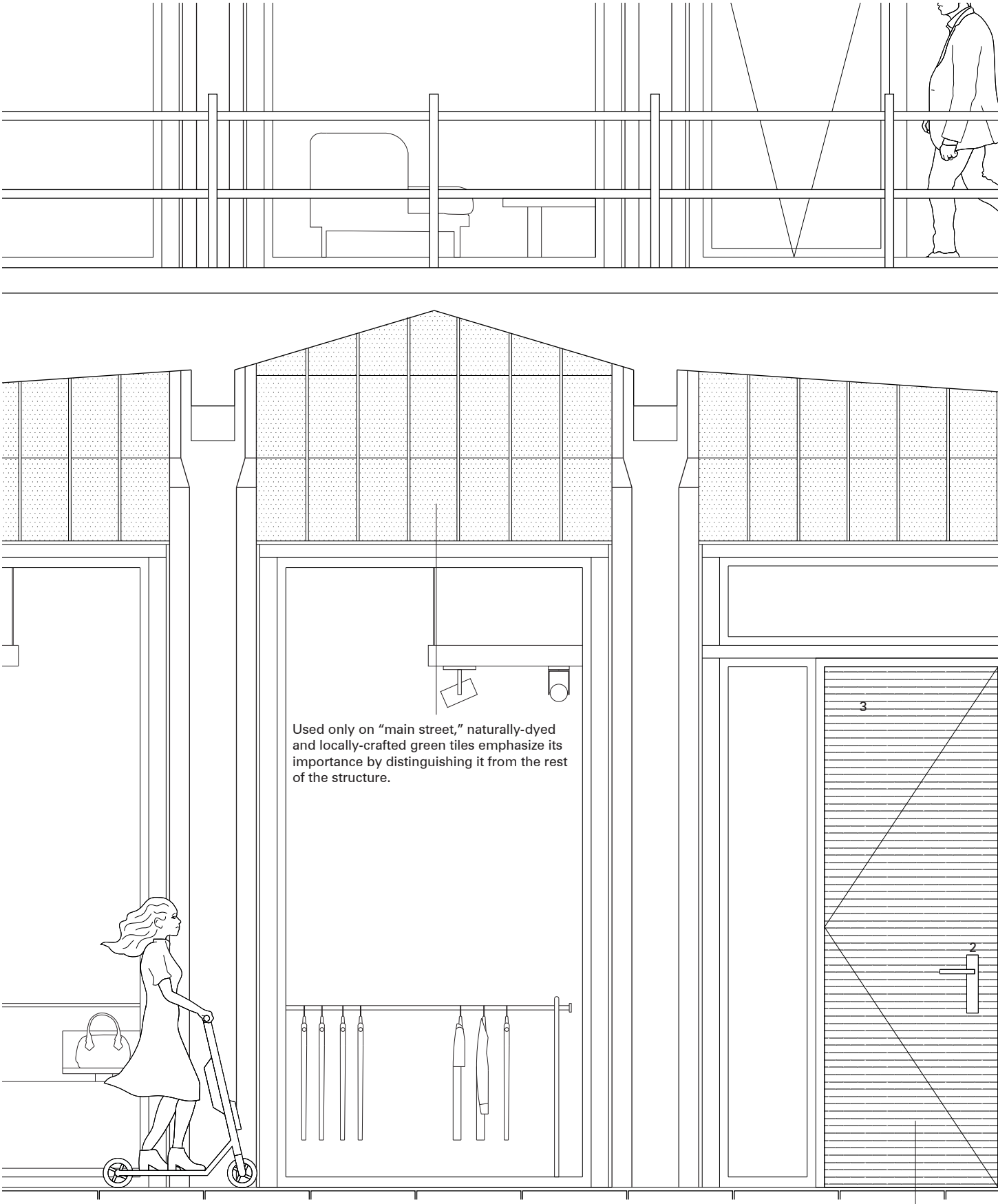
Used only in ‘main street’, naturally-dyed and locally-crafted green tiles emphasize its importance by distinguishing it from the rest of the structure.

t passage-
encia’s main
h as textile

Cross Section B-B’
1:100

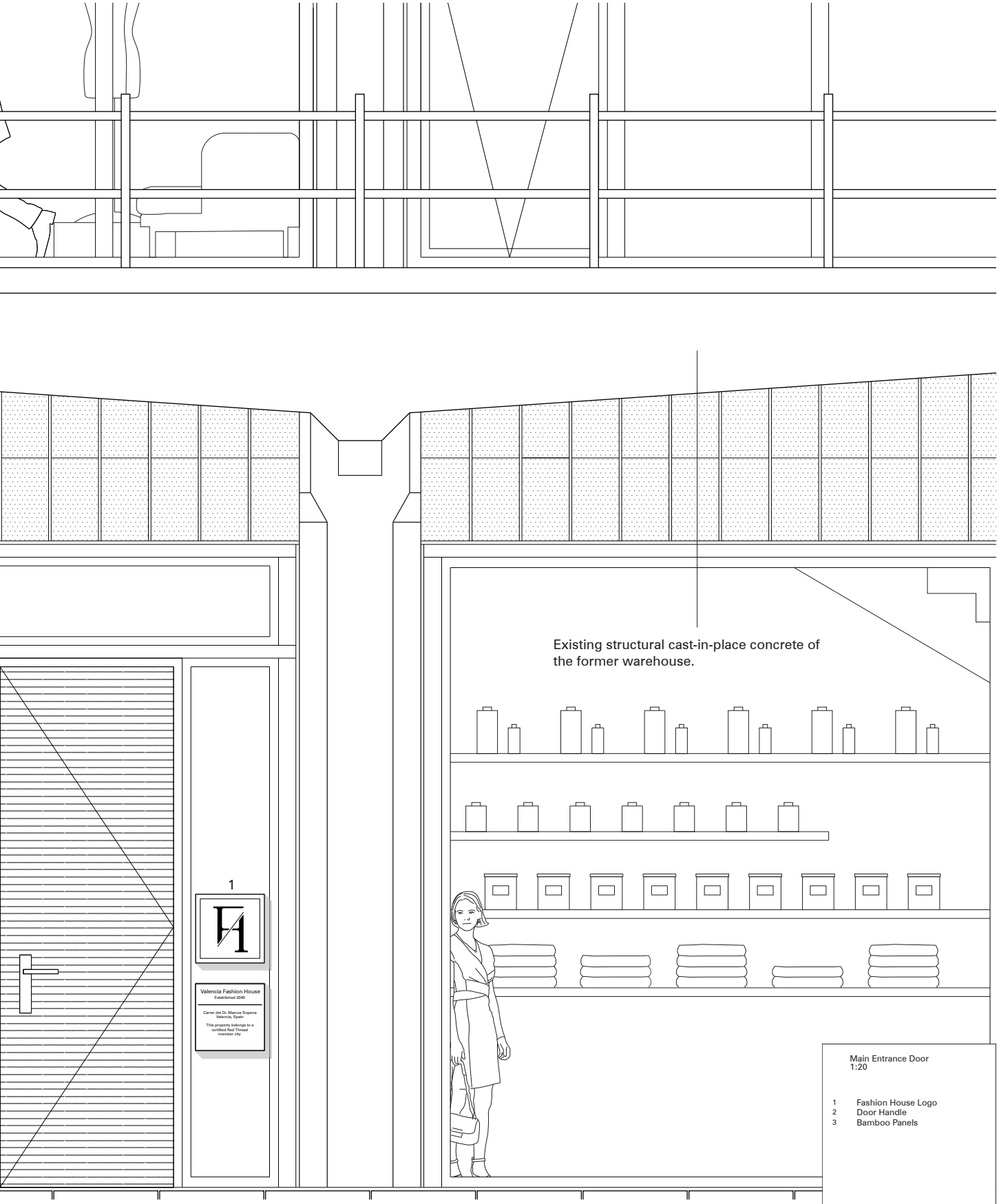
1 Main Door
2 Textile Drop Off
3 Game Lounge
4 Roof
5 Lecture Hall

0 1 2 3 4 m



Used only on “main street,” naturally-dyed and locally-crafted green tiles emphasize its importance by distinguishing it from the rest of the structure.

Main entry door to Fashion House Va
made from locally-sourced laminated
panels, a new regionally accessible p
due to Valencia’s climate and refores
initiatives.



Main Entrance Door
1:20

1 Fashion House Logo
2 Door Handle
3 Bamboo Panels

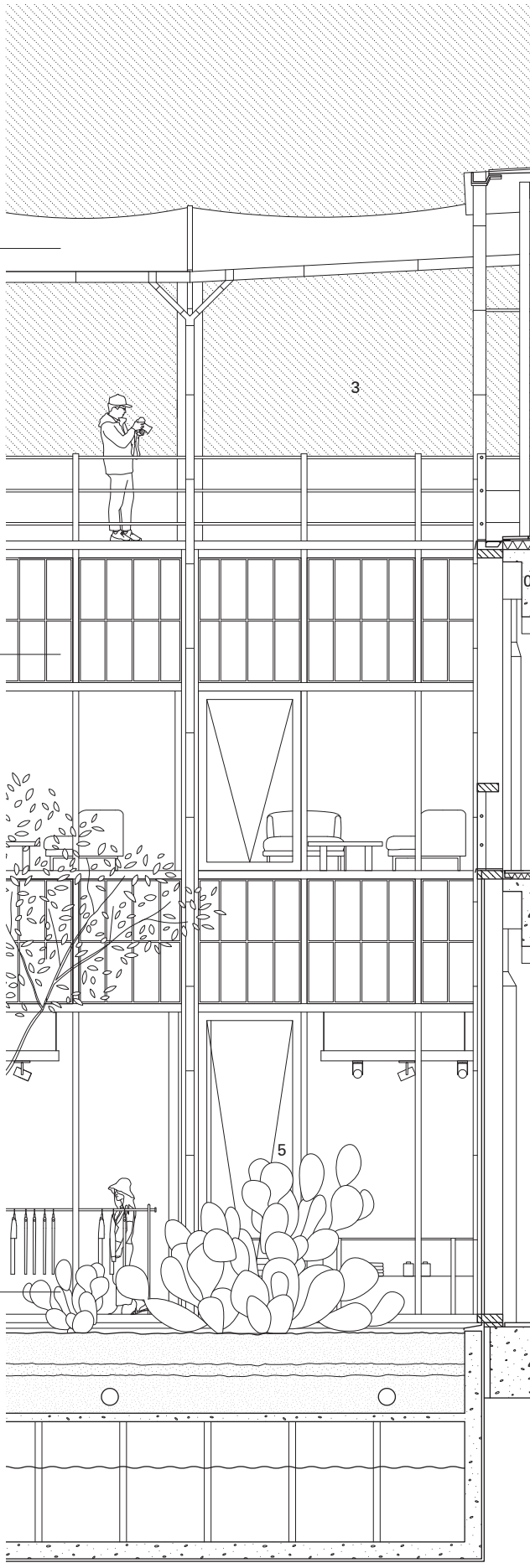
0 .25 .50 .75 m

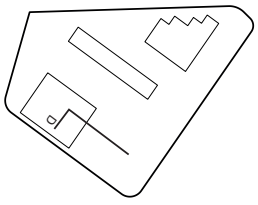
lenica is
d bamboo
product
tation

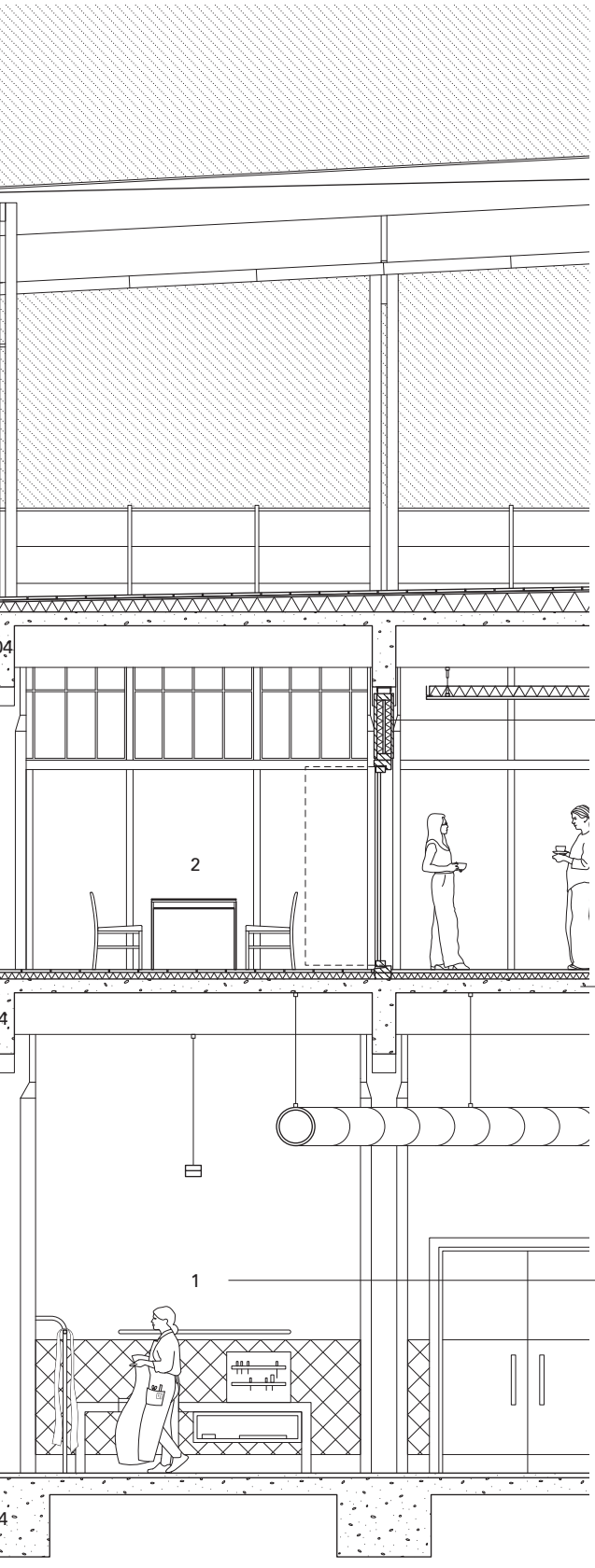
Removable roof shading made from solar textile—a fabric embedded with photovoltaic cells—with laminated bamboo supports generates on-site electrical power and is angled to collect rainwater for use in the biogardens.

Naturally dyed and locally crafted ceramic tiles accentuate the bio garden space.

Southern biogarden which cultivates plants used for in-house experimentation in Fashion House Valencia's craft and manufacturing workshops.







Removable exterior walls are made from locally-sourced laminated bamboo panels, a new regionally accessible product due to Valencia's climate and reforestation initiatives.

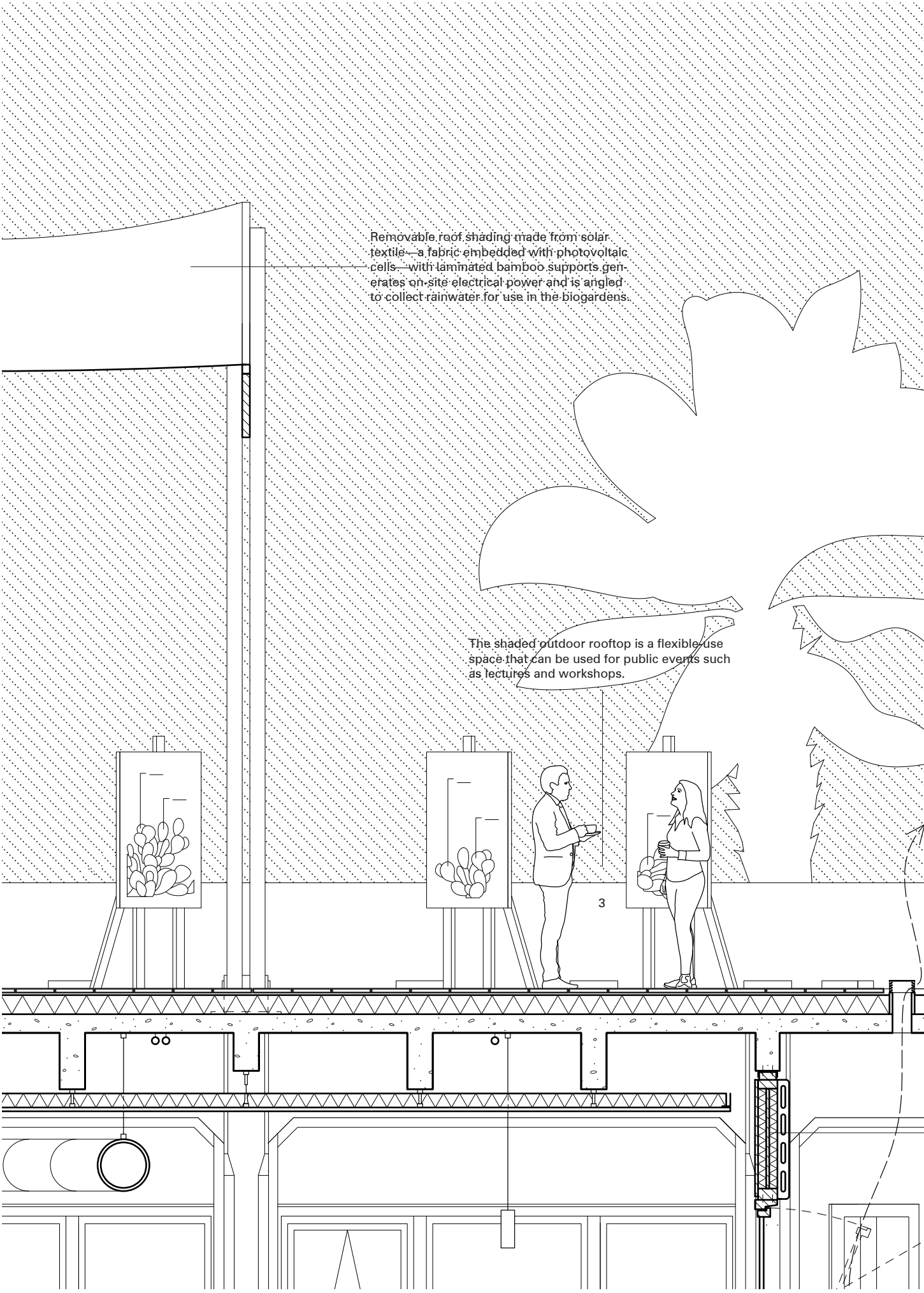
Existing concrete structure is largely maintained cut-outs are only made specifically for the biogardens and in necessary areas to make the building a healthy working environment.

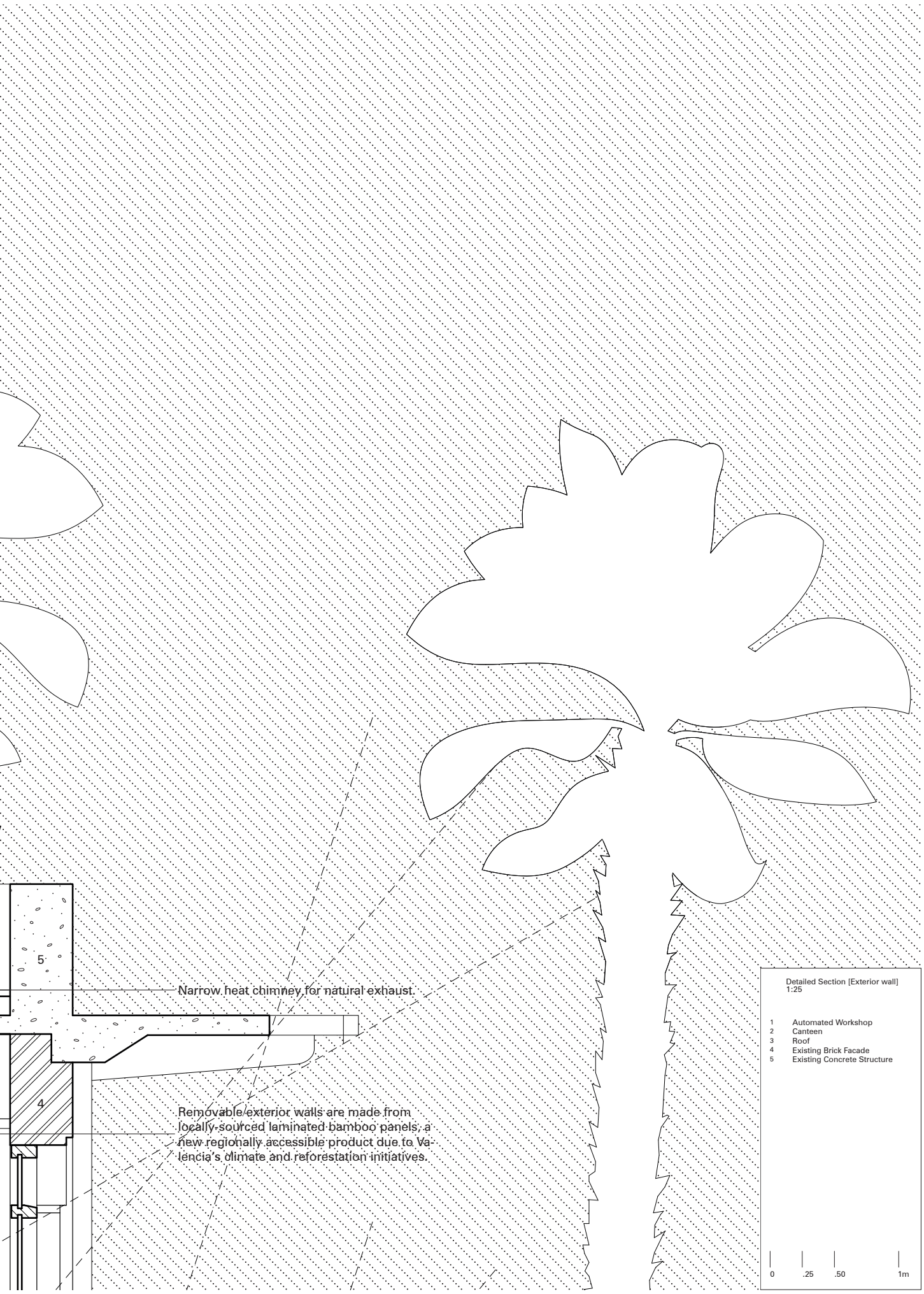
Workshop for testing and producing biomaterials.

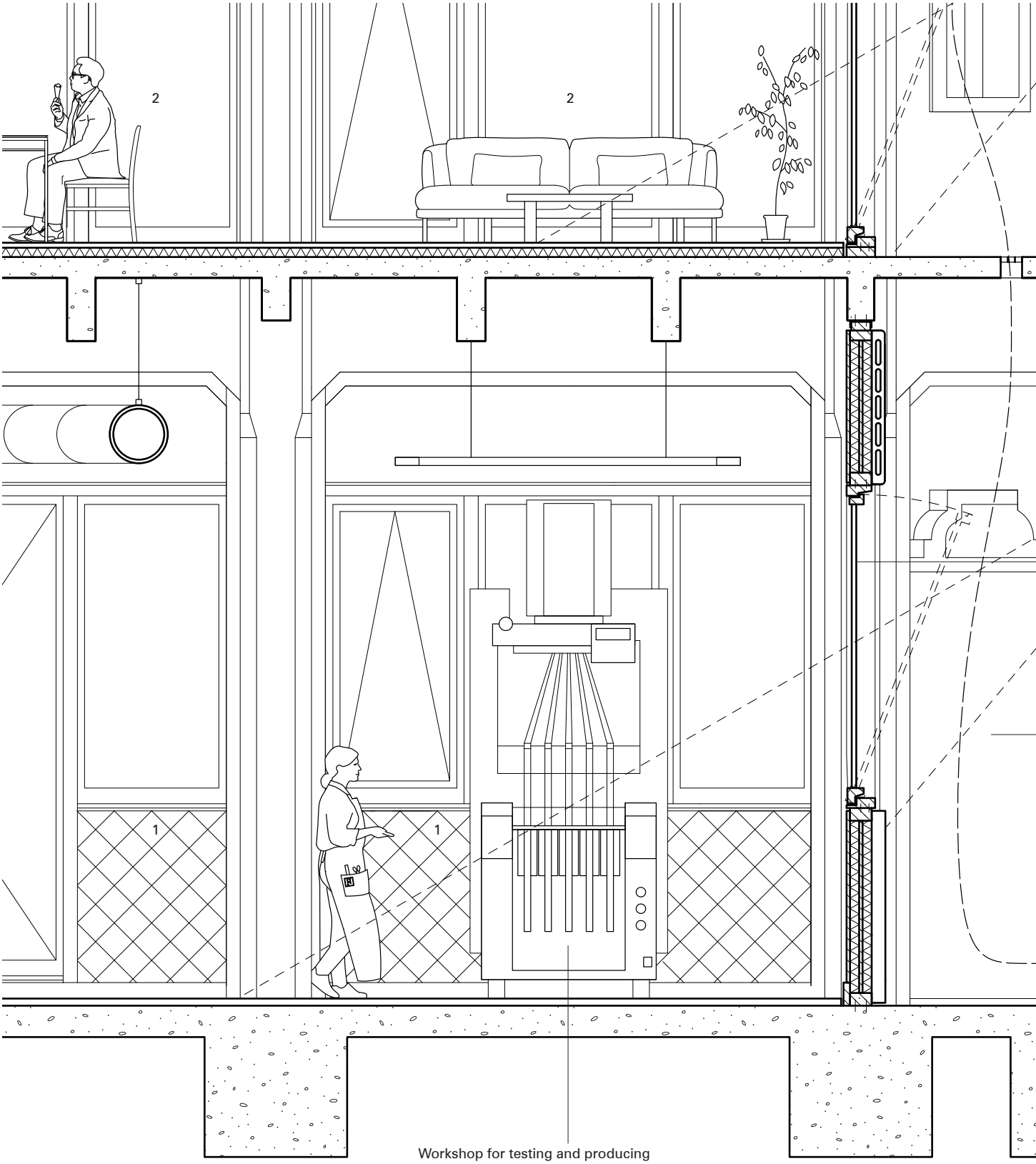
Detailed Section [Atrium]
1:50

1 Automated Workshop
2 Canteen
3 Roof
4 Existing Concrete Structure
5 Bio-Garden

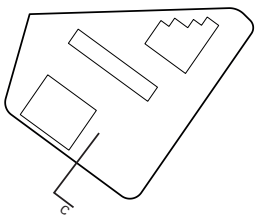
0 .50 1 2 m

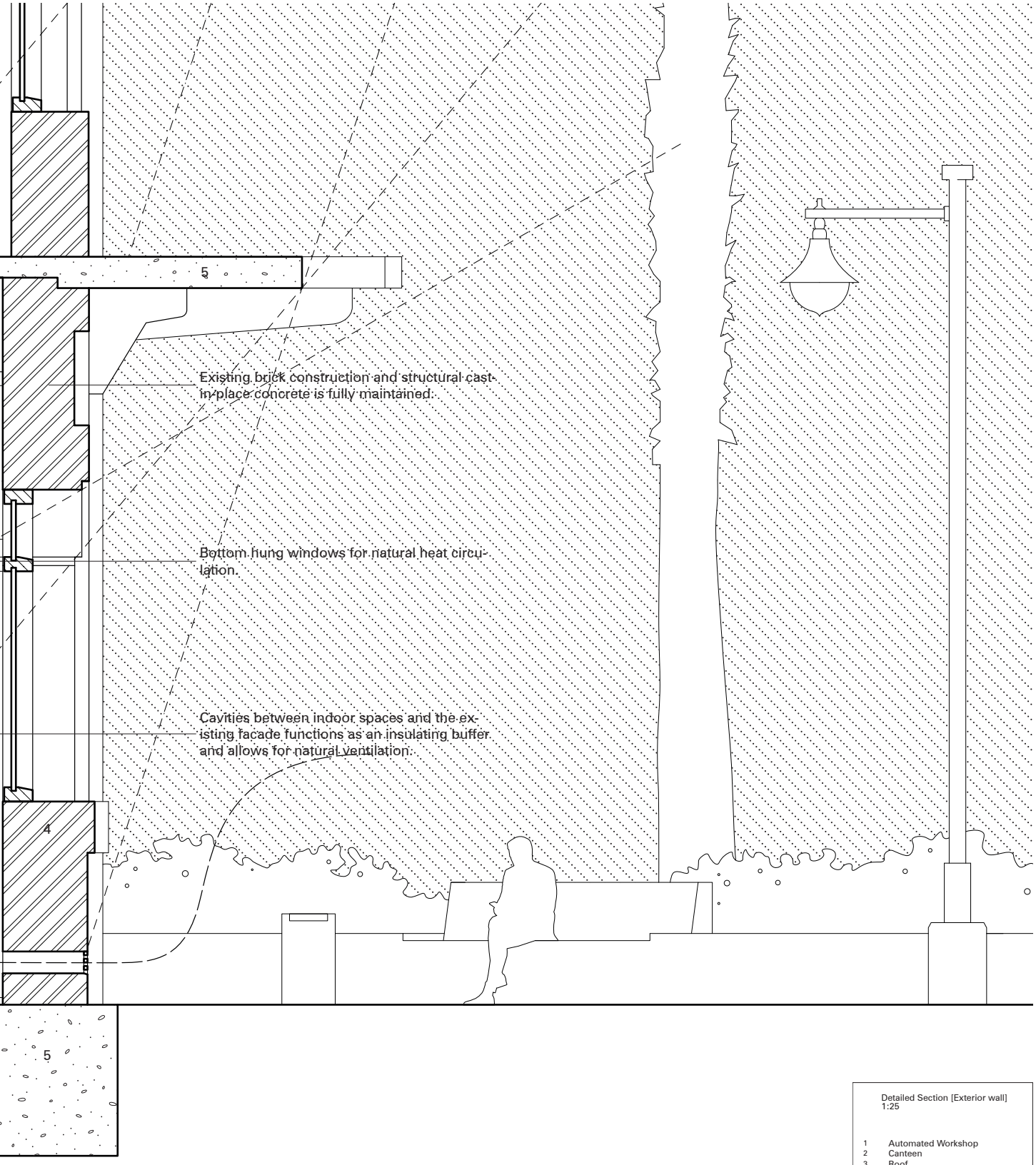

Removable roof shading made from solar textile—a fabric embedded with photovoltaic cells—with laminated bamboo supports generates on-site electrical power and is angled to collect rainwater for use in the biogardens.
The shaded outdoor rooftop is a flexible-use space that can be used for public events such as lectures and workshops.
3


5
Narrow heat chimney for natural exhaust.
4
Removable exterior walls are made from locally-sourced laminated bamboo panels, a new regionally accessible product due to Valencia's climate and reforestation initiatives.
Detailed Section [Exterior wall]
1:25
1 Automated Workshop
2 Canteen
3 Roof
4 Existing Brick Facade
5 Existing Concrete Structure
0
.25
.50
1m



Workshop for testing and producing biomaterials.



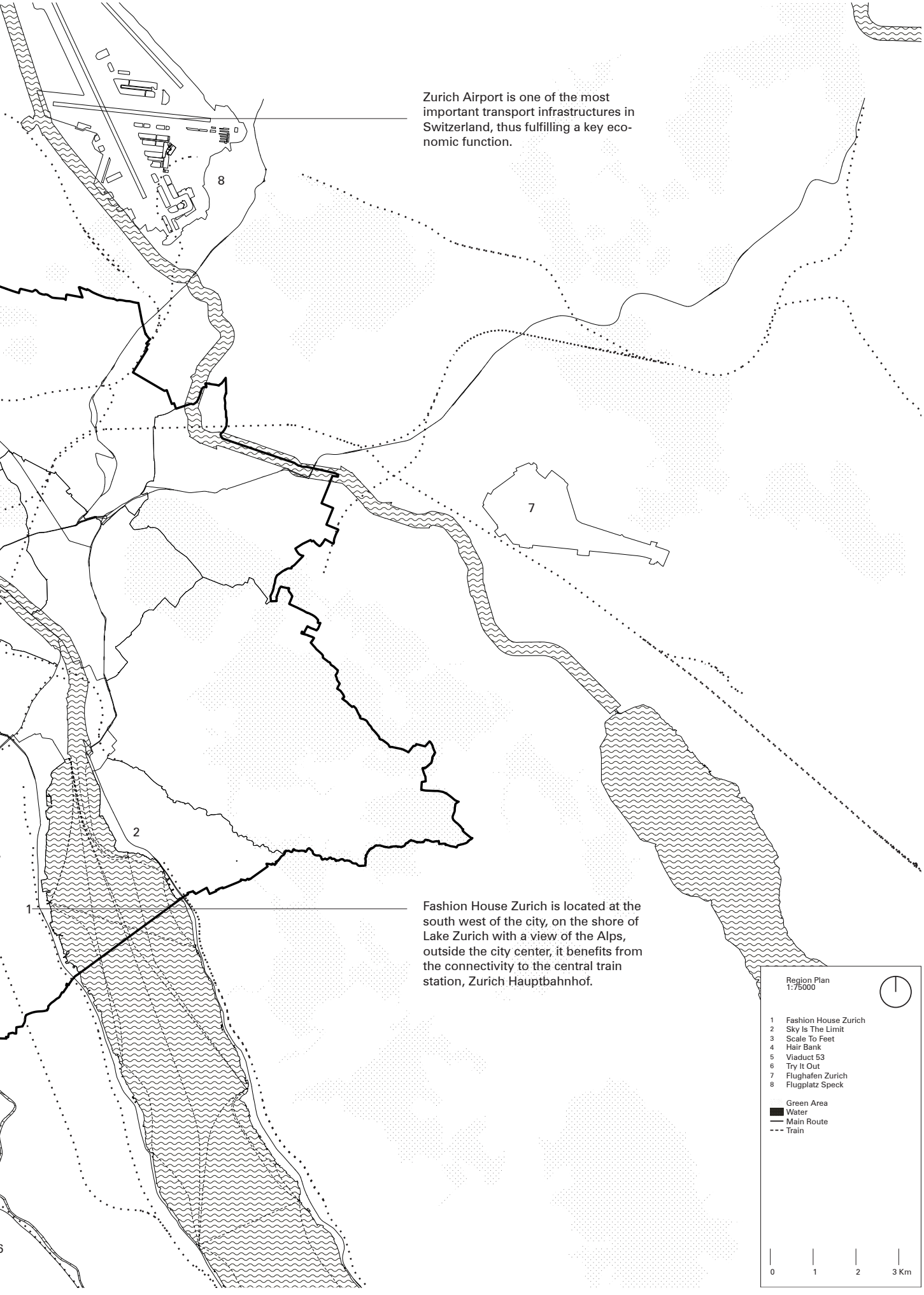


Detailed Section [Exterior wall]
1:25

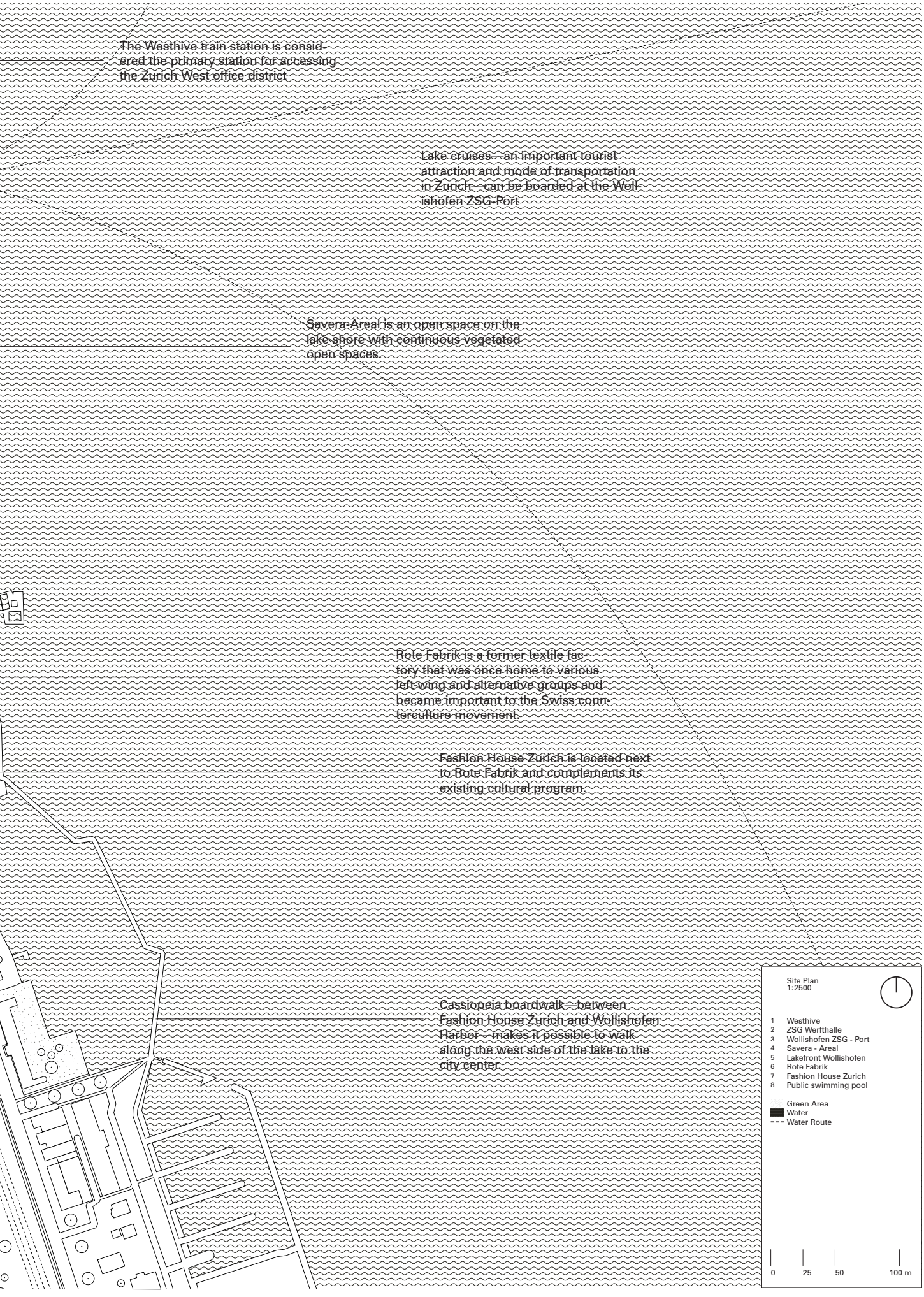
1 Automated Workshop
2 Canteen
3 Roof
4 Existing Brick Facade
5 Existing Concrete Structure

0 .25 .50 1m

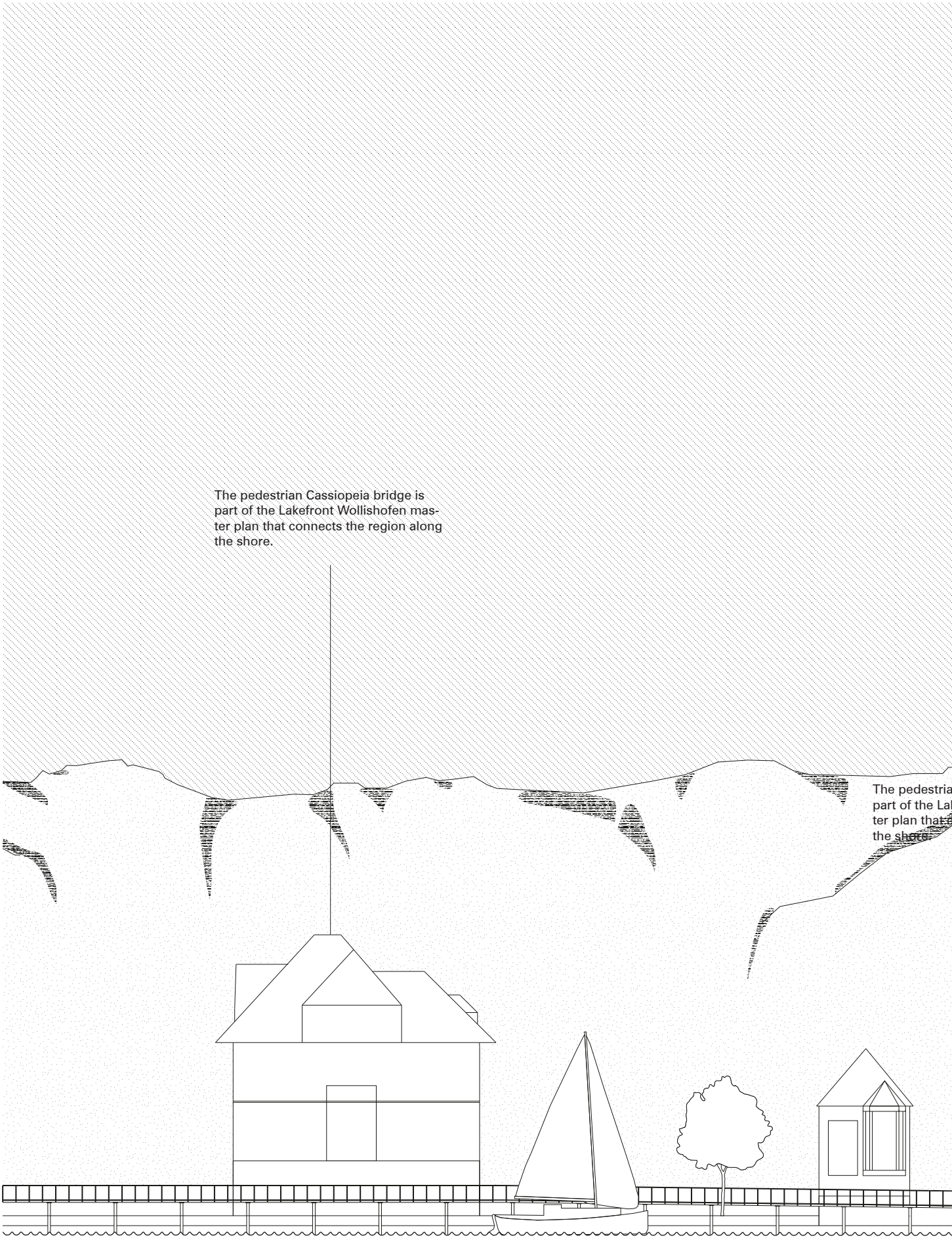

Zurich's approach to sustainable public transportation is highly competitive with a wide infrastructure of train, tram, and buses.
3
4
5


Zurich Airport is one of the most important transport infrastructures in Switzerland, thus fulfilling a key economic function.
8
7
2
1
Fashion House Zurich is located at the south west of the city, on the shore of Lake Zurich with a view of the Alps, outside the city center, it benefits from the connectivity to the central train station, Zurich Hauptbahnhof.
Region Plan
1:75000
1 Fashion House Zurich
2 Sky Is The Limit
3 Scale To Feet
4 Hair Bank
5 Viaduct 53
6 Try It Out
7 Flughafen Zurich
8 Flugplatz Speck
Green Area
Water
Main Route
Train
0
1
2
3 Km


1
2
3
4
5
6
7
8


The Westhive train station is considered the primary station for accessing the Zurich West office district
Lake cruises—an important tourist attraction and mode of transportation in Zurich—can be boarded at the Wollishofen ZSG-Port
Savera-Areal is an open space on the lake shore with continuous vegetated open spaces.
Rote Fabrik is a former textile factory that was once home to various left-wing and alternative groups and became important to the Swiss counterculture movement.
Fashion House Zurich is located next to Rote Fabrik and complements its existing cultural program.
Cassiopeia boardwalk—between Fashion House Zurich and Wollishofen Harbor—makes it possible to walk along the west side of the lake to the city center.
Site Plan
1:2500
1 Westhive
2 ZSG Werfthalle
3 Wollishofen ZSG - Port
4 Savera - Areal
5 Lakefront Wollishofen
6 Rote Fabrik
7 Fashion House Zurich
8 Public swimming pool
Green Area
Water
Water Route
0
25
50
100 m

The pedestrian Cassiopeia bridge is part of the Lakefront Wollishofen master plan that connects the region along the shore.



The pedestria
part of the La
ter plan that
the shore.

6

The hills surrounding the city of Zurich are iconic and provide a great outdoor experience.

The west facade of the building faces the lake, allowing for a contemplative view from inside the building.

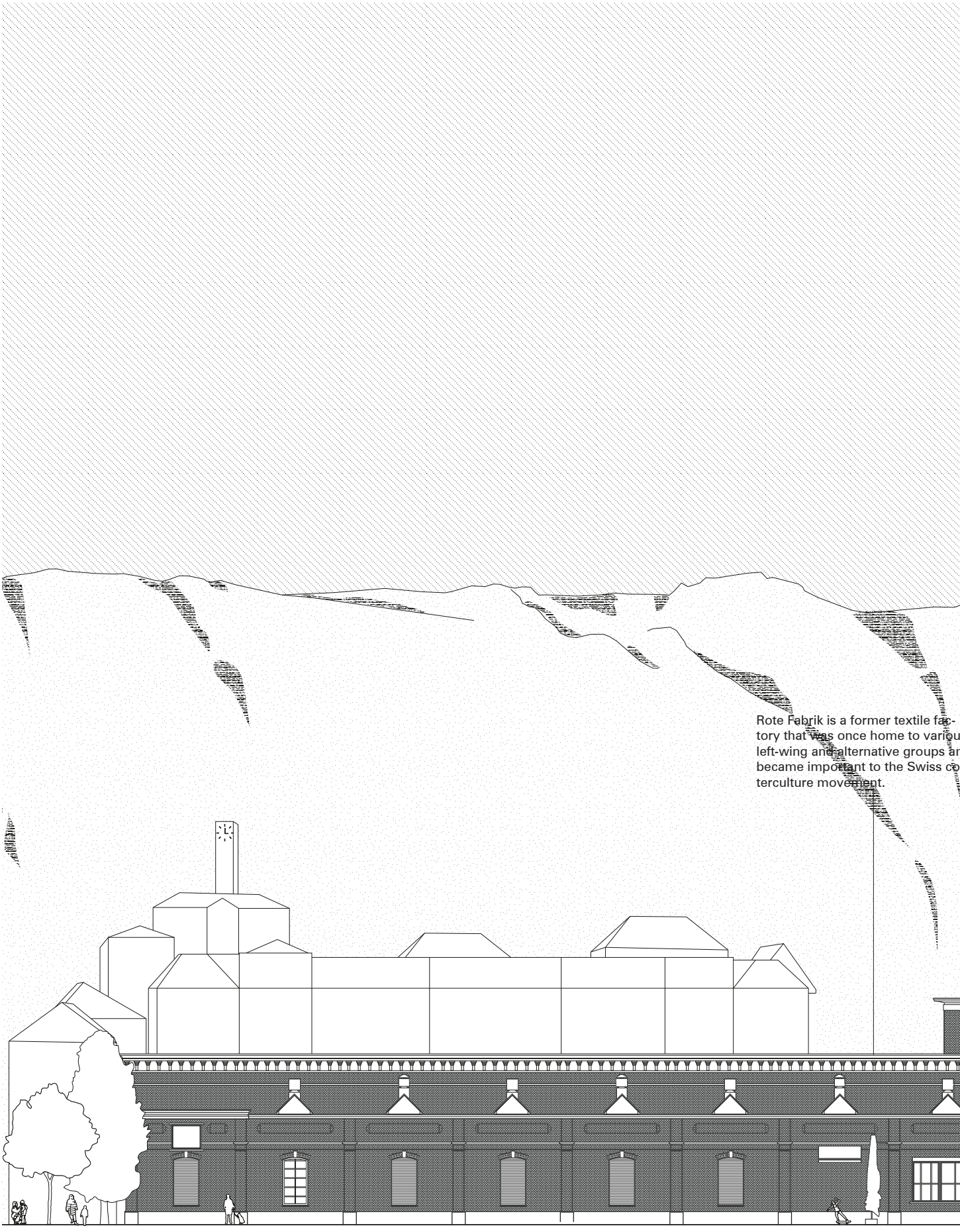
n Cassiopeia bridge is
kfront Wollishofen mas-
onnects the region along



West Elevation
1:250

1 Lake Zurich
2 Rote Fabrik
3 Fashion House Zurich
4 Pick up point
5 Pedestrian Cassiopeia Bridge
6 Immediate surroundings

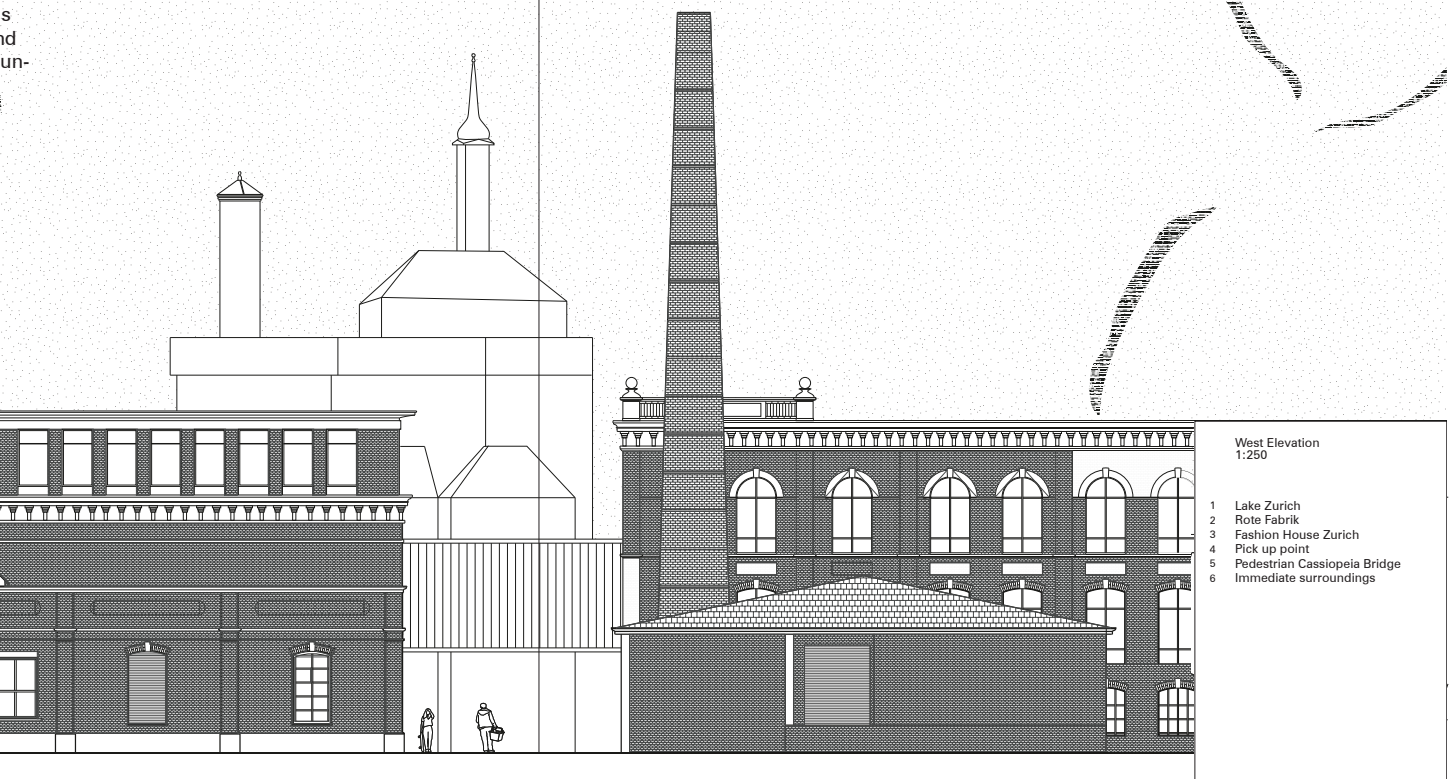
0 1 2 3 4 m



Rote Fabrik is a former textile fac-
tory that was once home to variou
left-wing and alternative groups an
became important to the Swiss co
terculture movement.

2

The buildings that comprise Rote Fabrik are connected by a series of alleys which serve as spaces for interaction, with varying levels of privacy.



West Elevation
1:250

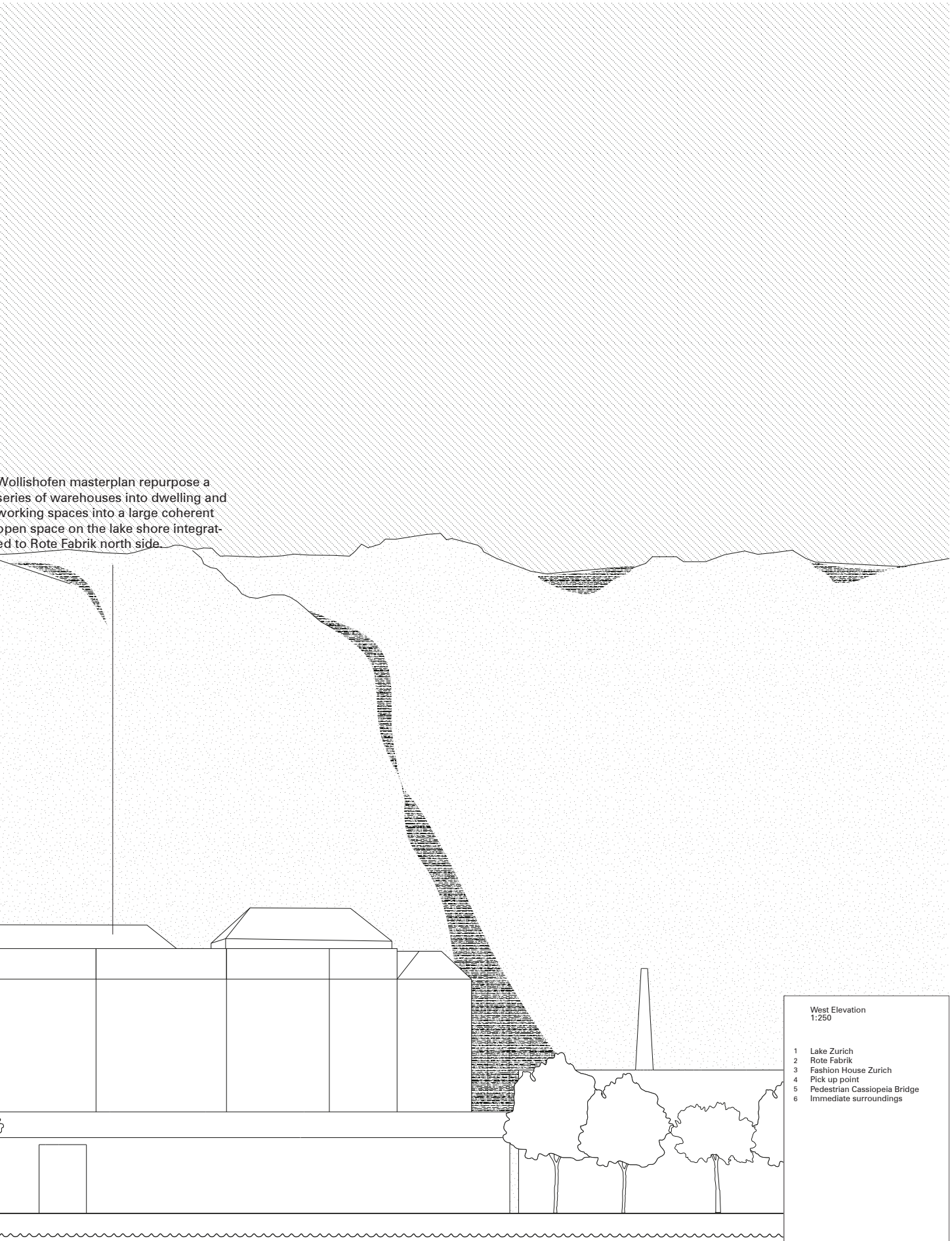
1 Lake Zurich
2 Rote Fabrik
3 Fashion House Zurich
4 Pick up point
5 Pedestrian Cassiopeia Bridge
6 Immediate surroundings

0 1 2 3 4 m



6

Wollishofen masterplan repurpose a series of warehouses into dwelling and working spaces into a large coherent open space on the lake shore integrated to Rote Fabrik north side.

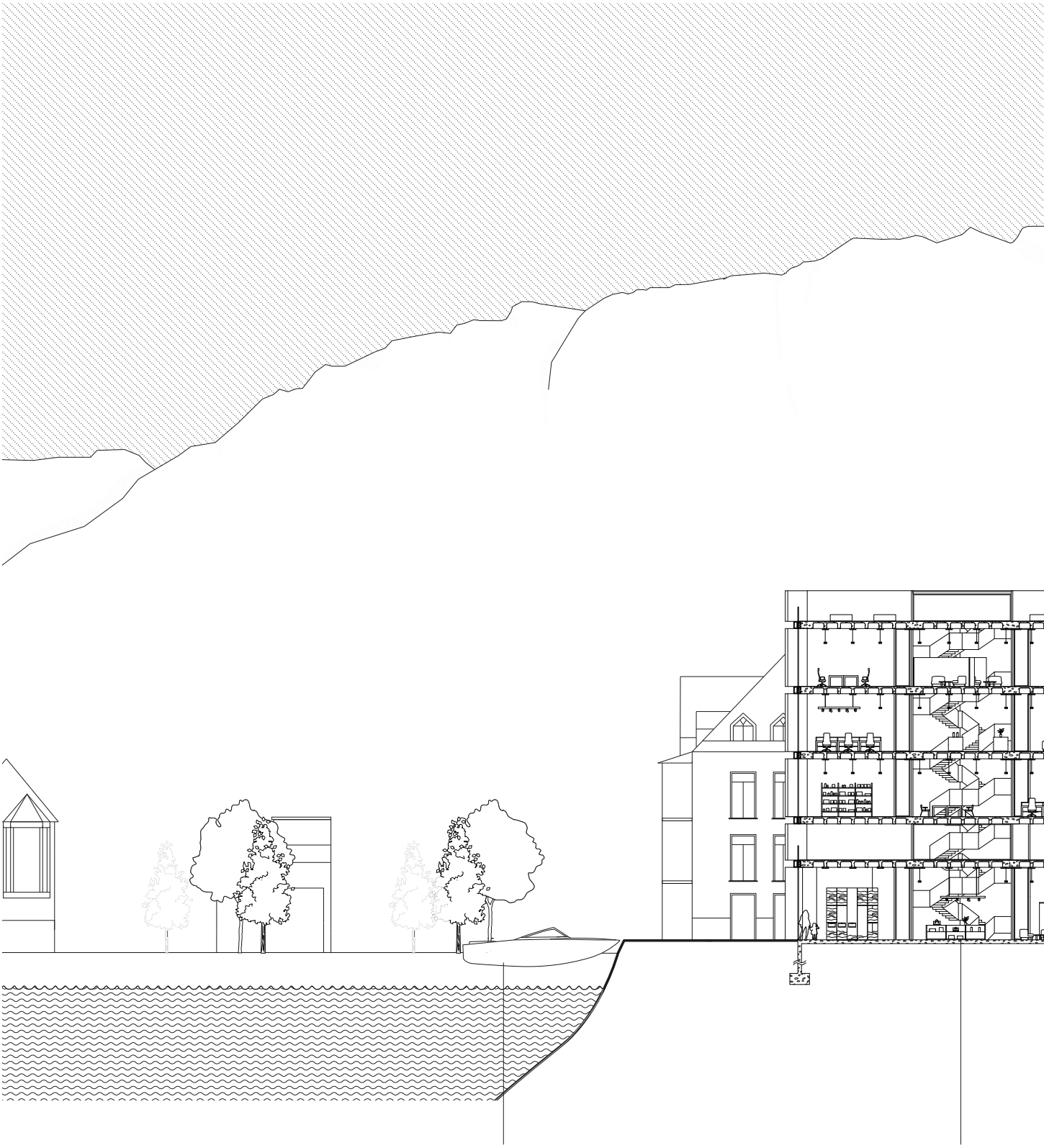


West Elevation
1:250

1 Lake Zurich
2 Rote Fabrik
3 Fashion House Zurich
4 Pick up point
5 Pedestrian Cassiopeia Bridge
6 Immediate surroundings

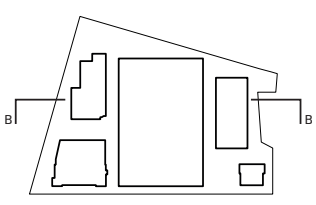
0 1 2 3 4 m

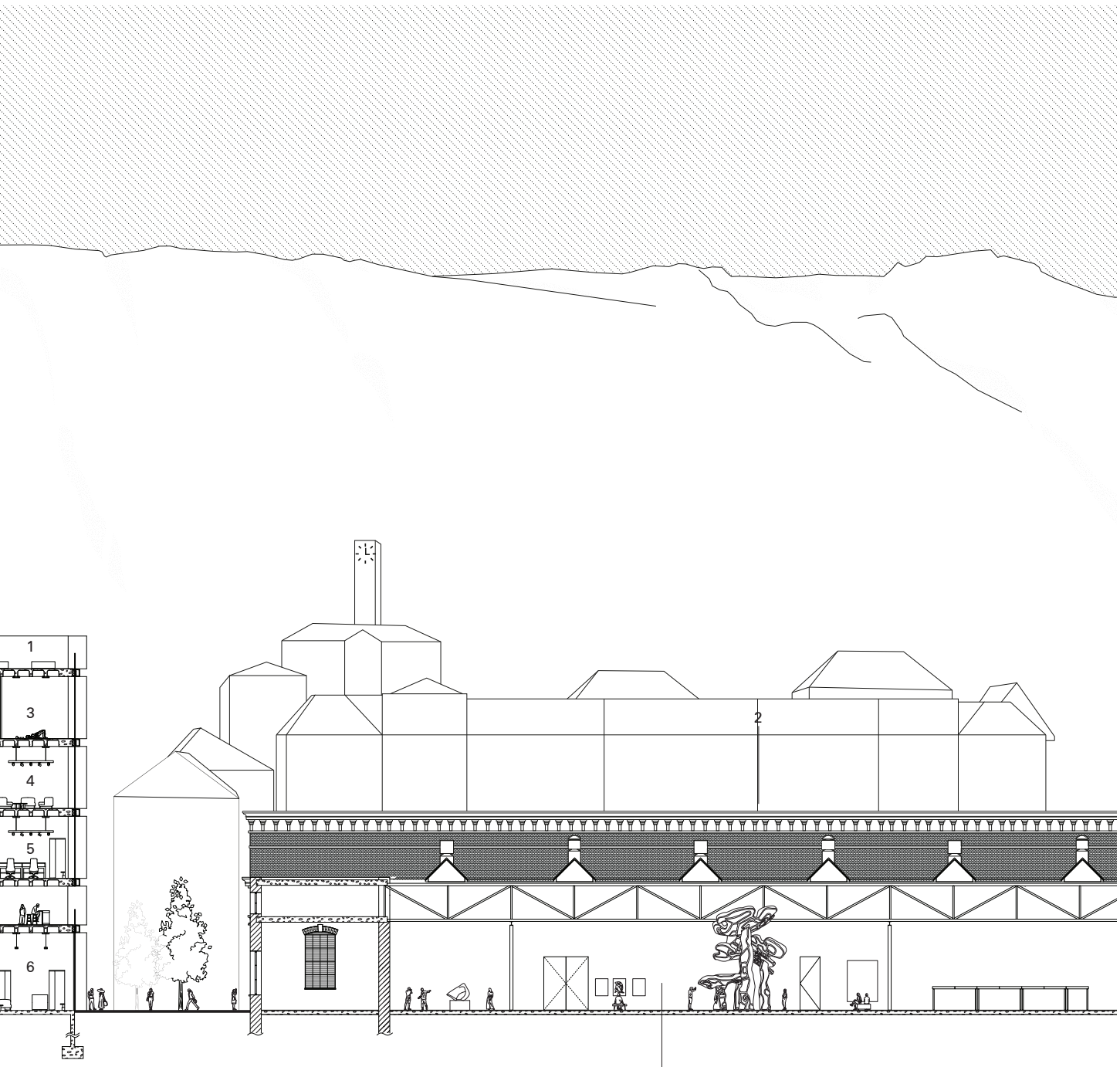
1



Fashion House Zurich can be easily accessed via various means, including tram, metro, or through the water transportation system.

Fashion House Zurich's program arranged in a gradient of privacy the most public spaces located the ground floor and the more p spaces located on the upper floo





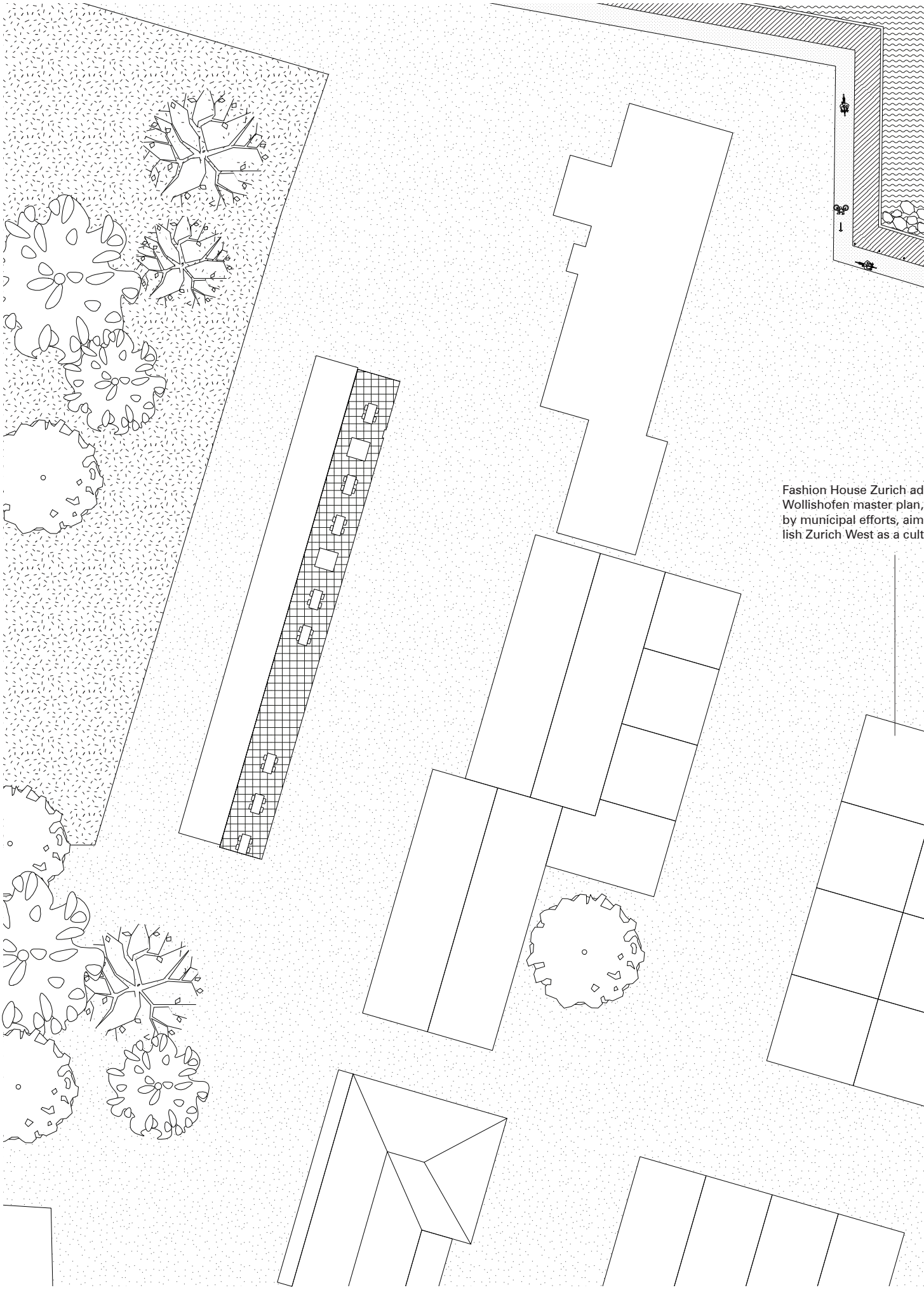
s are
with
on
rivate
rs.

The existing structure of Rote Fabrik is highly adaptable, able to accommodate a range of different programs and activities.

Cross Section
1:250

1 Fashion House Zurich
2 Rote Fabrik
3 Fashion House Offices
4 Research Area
5 Archive
6 Showroom

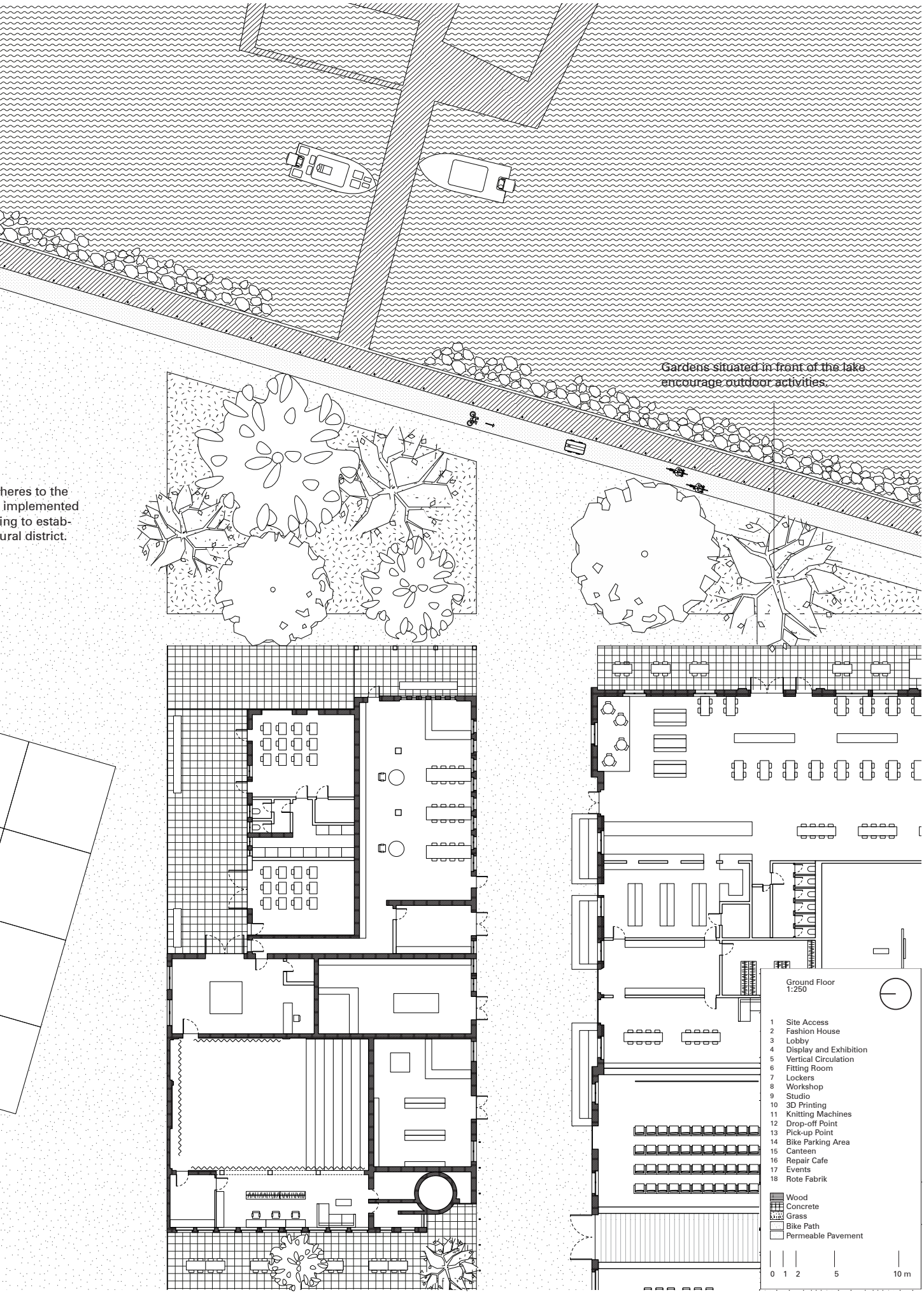
0 1 2 5 10 m



Fashion House Zurich ad
Wollishofen master plan,
by municipal efforts, aim
lish Zurich West as a cult

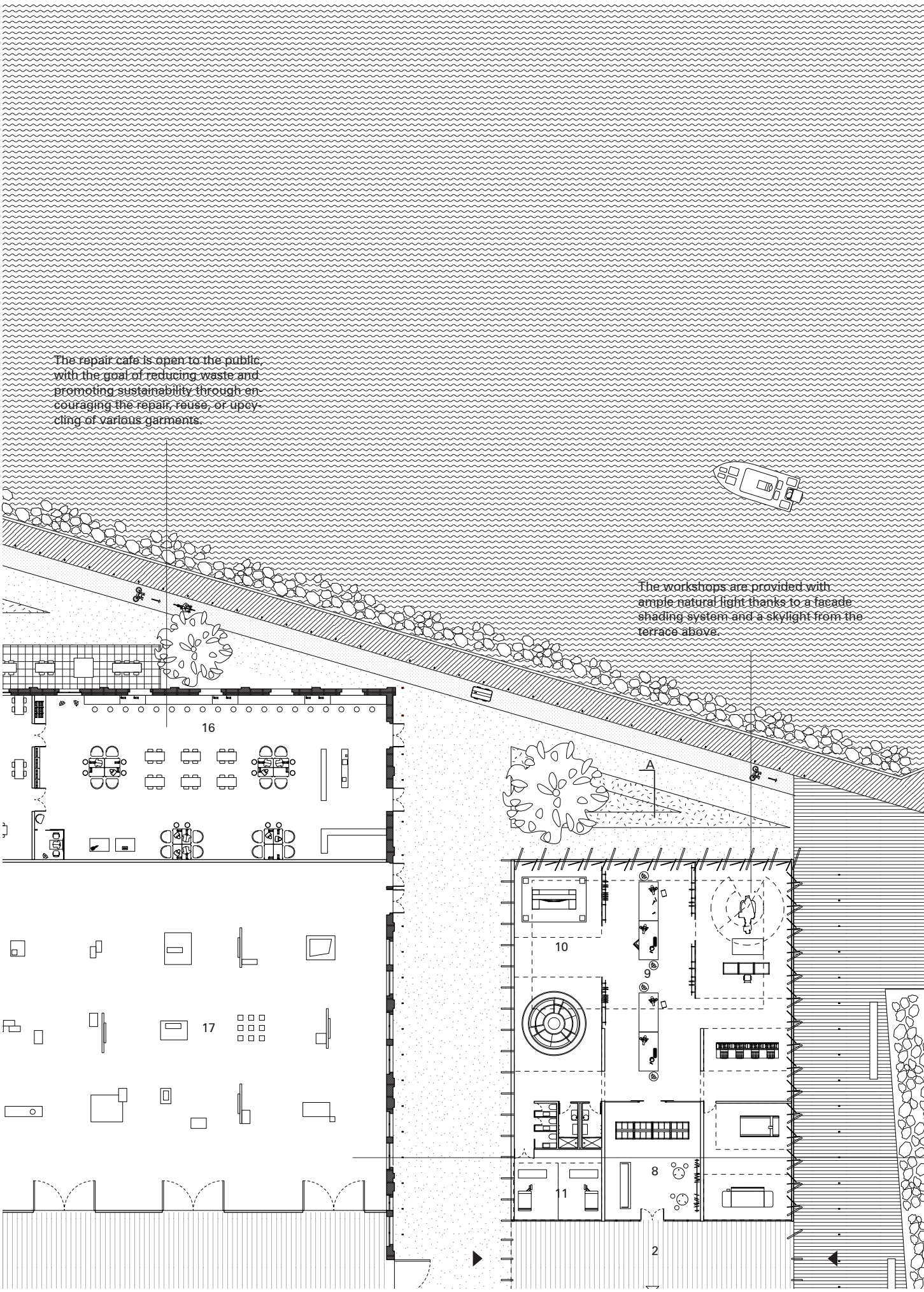
heres to the
implemented
ing to estab-
ural district.

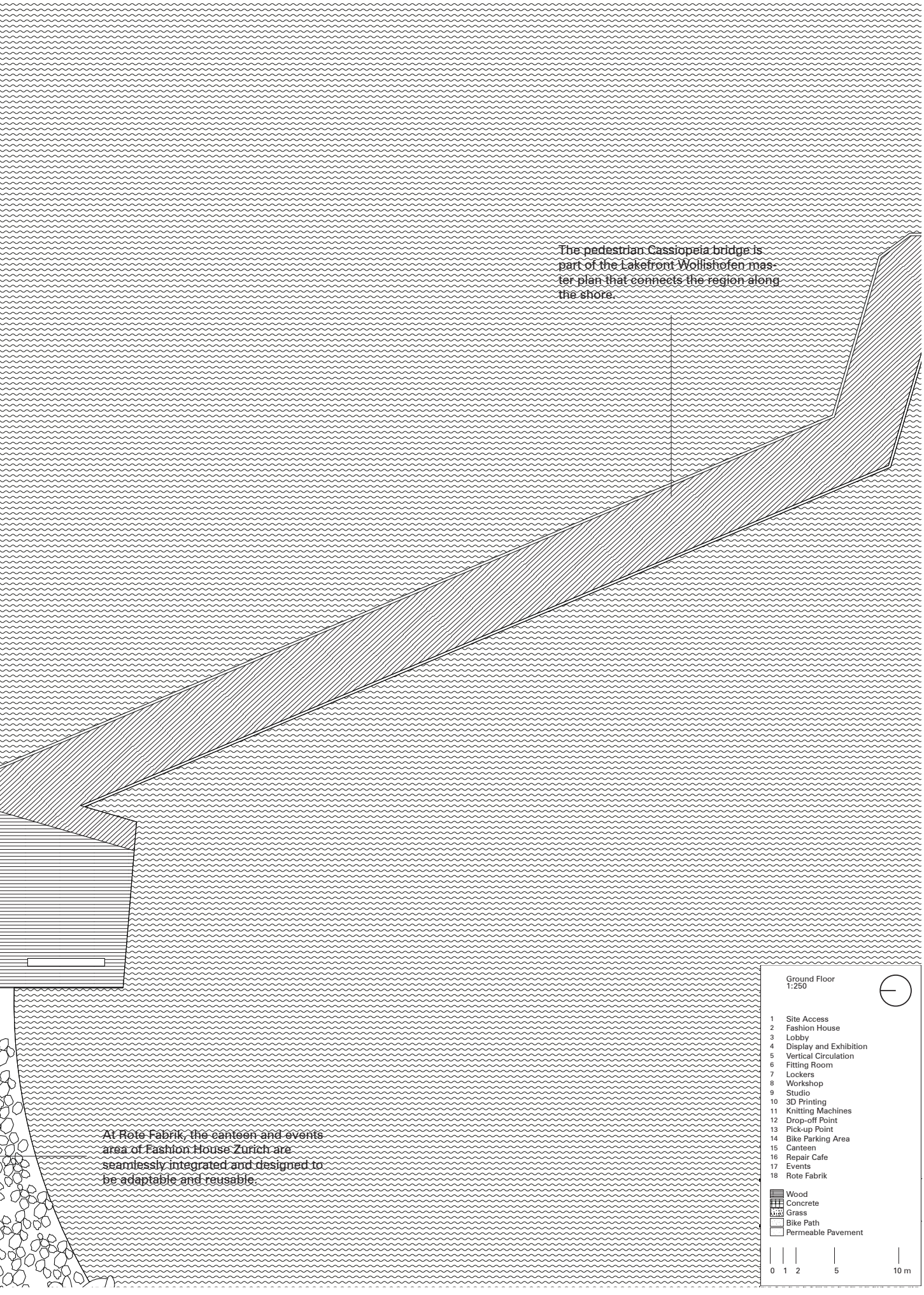
Gardens situated in front of the lake encourage outdoor activities.

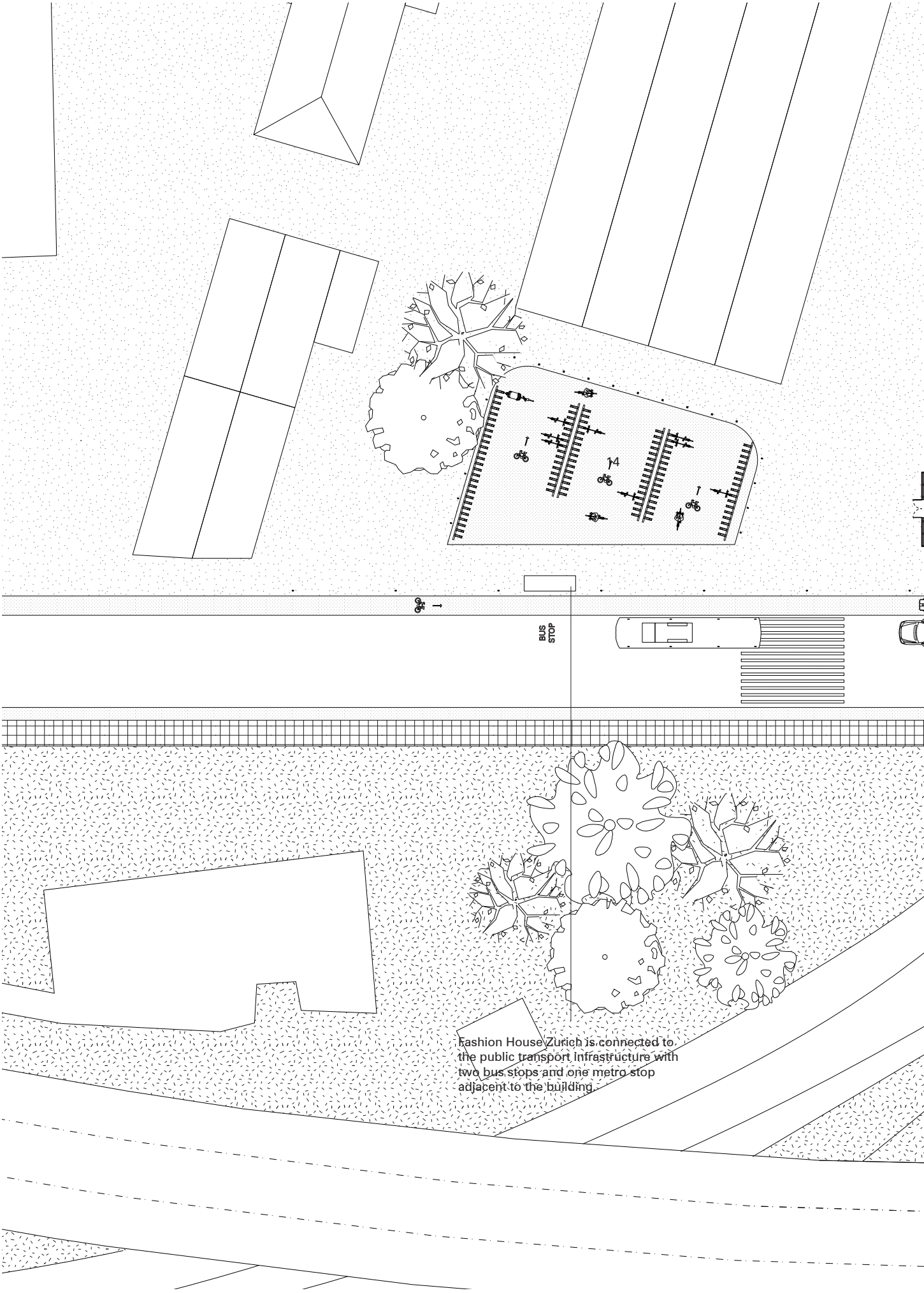


The repair cafe is open to the public, with the goal of reducing waste and promoting sustainability through encouraging the repair, reuse, or upcycling of various garments.

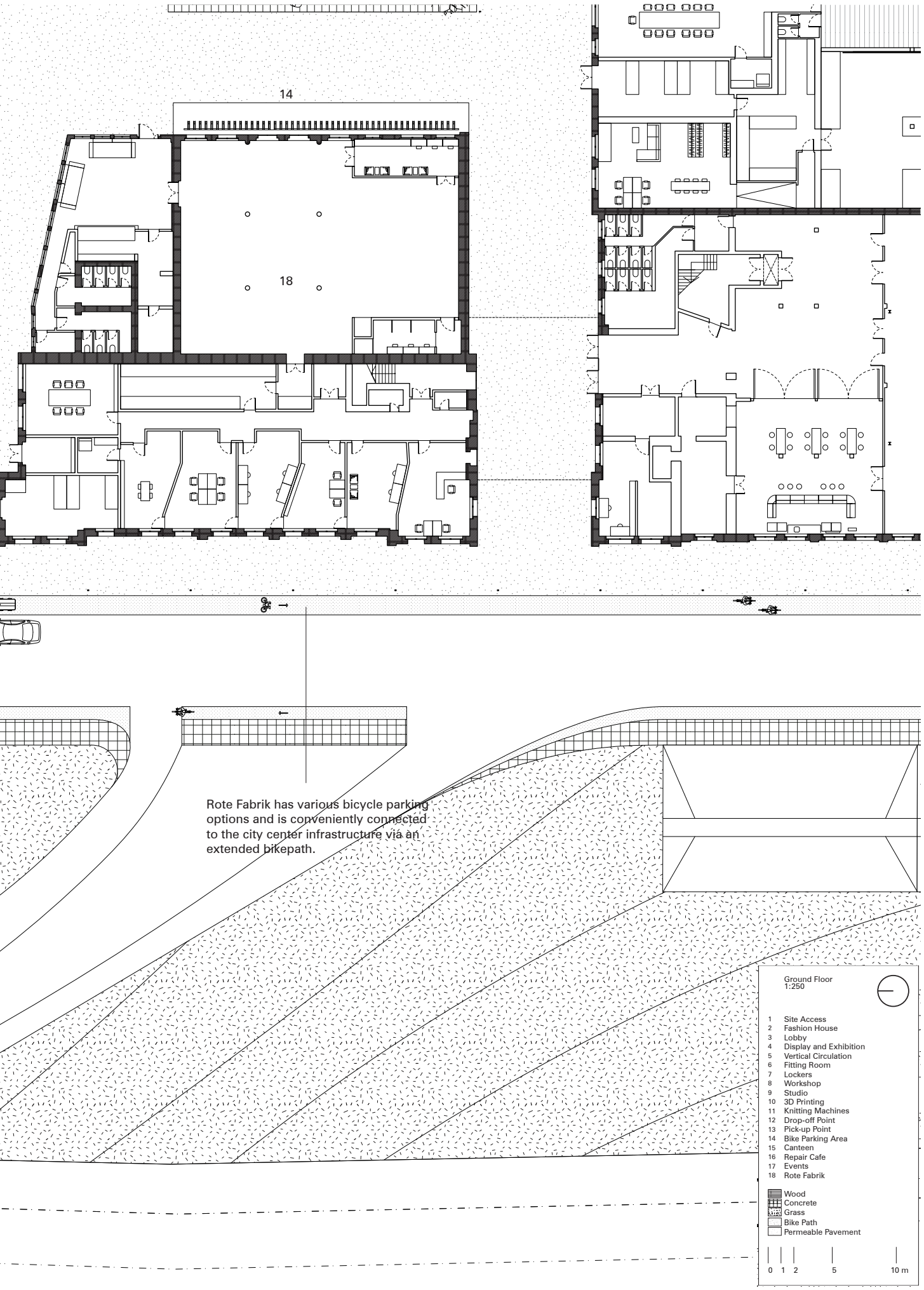
The workshops are provided with ample natural light thanks to a facade shading system and a skylight from the terrace above.




The pedestrian Cassiopeia bridge is part of the Lakefront Wollishofen master plan that connects the region along the shore.
At Rote Fabrik, the canteen and events area of Fashion House Zurich are seamlessly integrated and designed to be adaptable and reusable.
Ground Floor
1:250
1 Site Access
2 Fashion House
3 Lobby
4 Display and Exhibition
5 Vertical Circulation
6 Fitting Room
7 Lockers
8 Workshop
9 Studio
10 3D Printing
11 Knitting Machines
12 Drop-off Point
13 Pick-up Point
14 Bike Parking Area
15 Canteen
16 Repair Cafe
17 Events
18 Rote Fabrik
Wood
Concrete
Grass
Bike Path
Permeable Pavement
0 1 2 5 10 m



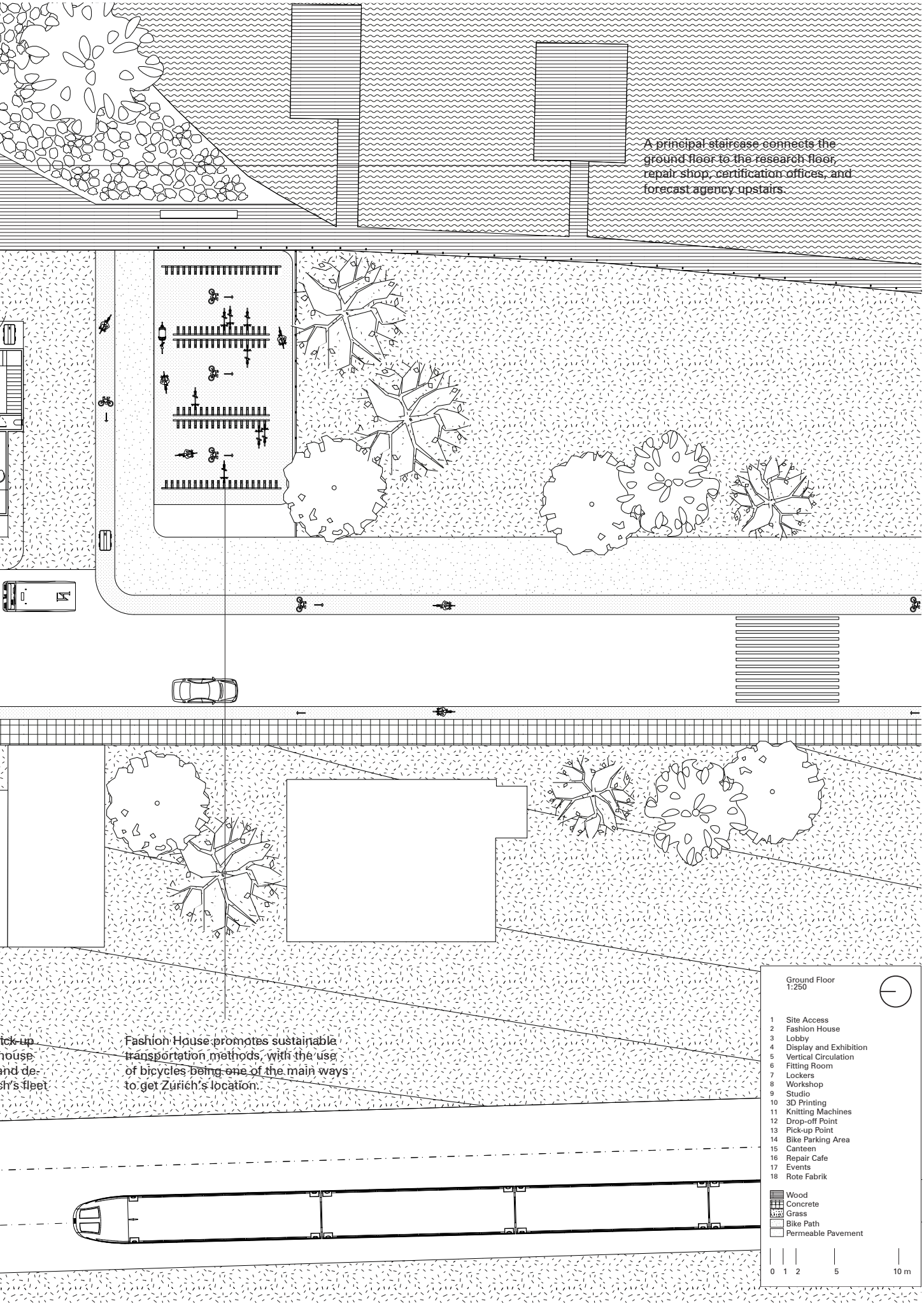
Fashion House Zurich is connected to the public transport infrastructure with two bus stops and one metro stop adjacent to the building.


14
18
Rote Fabrik has various bicycle parking options and is conveniently connected to the city center infrastructure via an extended bikepath.
Ground Floor
1:250
1 Site Access
2 Fashion House
3 Lobby
4 Display and Exhibition
5 Vertical Circulation
6 Fitting Room
7 Lockers
8 Workshop
9 Studio
10 3D Printing
11 Knitting Machines
12 Drop-off Point
13 Pick-up Point
14 Bike Parking Area
15 Canteen
16 Repair Cafe
17 Events
18 Rote Fabrik
Wood
Concrete
Grass
Bike Path
Permeable Pavement
0 1 2 5 10 m



The main entrance to Rote Fabrik and Fashion House Zurich is easily accessible to pedestrians and bikes with a visible and convenient access point.

Textile drop-off and garment p
points are located in the front
where items can be collected
livered by Fashion House Zuric
of electric last-mile vehicles.


A principal staircase connects the ground floor to the research floor, repair shop, certification offices, and forecast agency upstairs.
tck-up
house
nd de-
h's fleet
Fashion House promotes sustainable transportation methods, with the use of bicycles being one of the main ways to get Zürich's location.
Ground Floor
1:250
1 Site Access
2 Fashion House
3 Lobby
4 Display and Exhibition
5 Vertical Circulation
6 Fitting Room
7 Lockers
8 Workshop
9 Studio
10 3D Printing
11 Knitting Machines
12 Drop-off Point
13 Pick-up Point
14 Bike Parking Area
15 Canteen
16 Repair Cafe
17 Events
18 Rote Fabrik
Wood
Concrete
Grass
Bike Path
Permeable Pavement
0 1 2 5 10 m



Fashion House Zurich repurposes satellite buildings on site: the former street-facing house is converted into a textile drop-off and garment pick-up point.

The shading system of Fashion House Zurich utilizes two elements: a fixed elements that is tuned according to facade orientations, and a flexible one that is adjusted based on the program.



3 4 5

Fashion House Zurich's south facade is articulated with deep openings to protect from direct solar protection and is made from recycled concrete panels.

South Elevation
1:250

1 Pick Up Point
2 Rote Fabrik
3 Fashion House Zurich
4 Public Space
5 Industrial Buildings

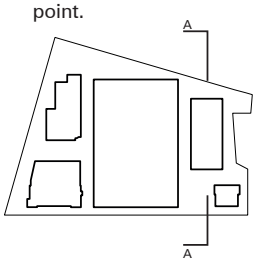
0 1 2 5 10 m

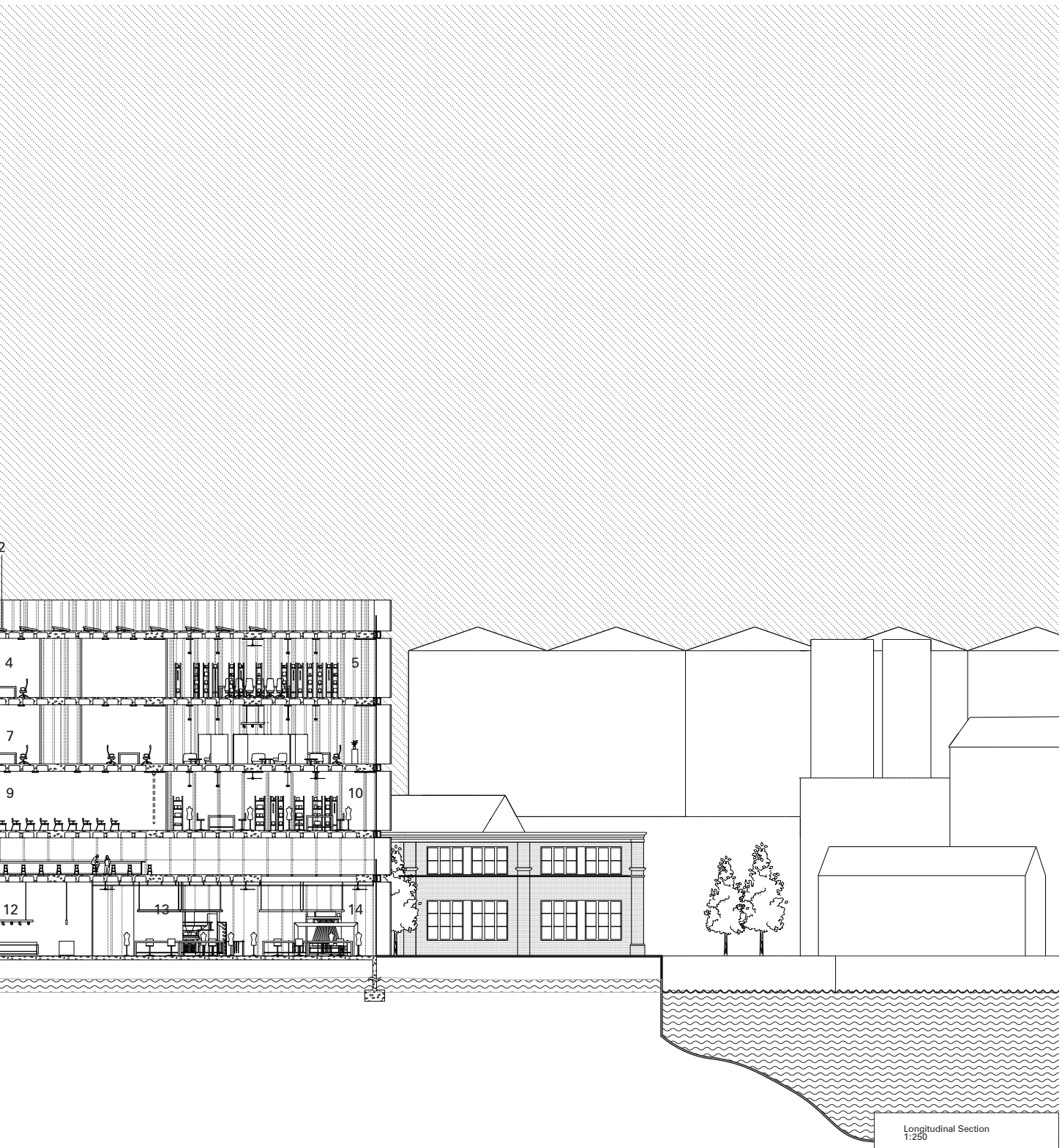


Fashion House Zurich repurposes satellite buildings on site: the former street-facing house is converted into a textile drop-off and garment pick-up point.

The existing street-facing house and Fashion House Zurich are connected by a garden, creating a seamless connection between the two properties .

Ground floor and terrace are ope
non-members, and they are avai
24/7.



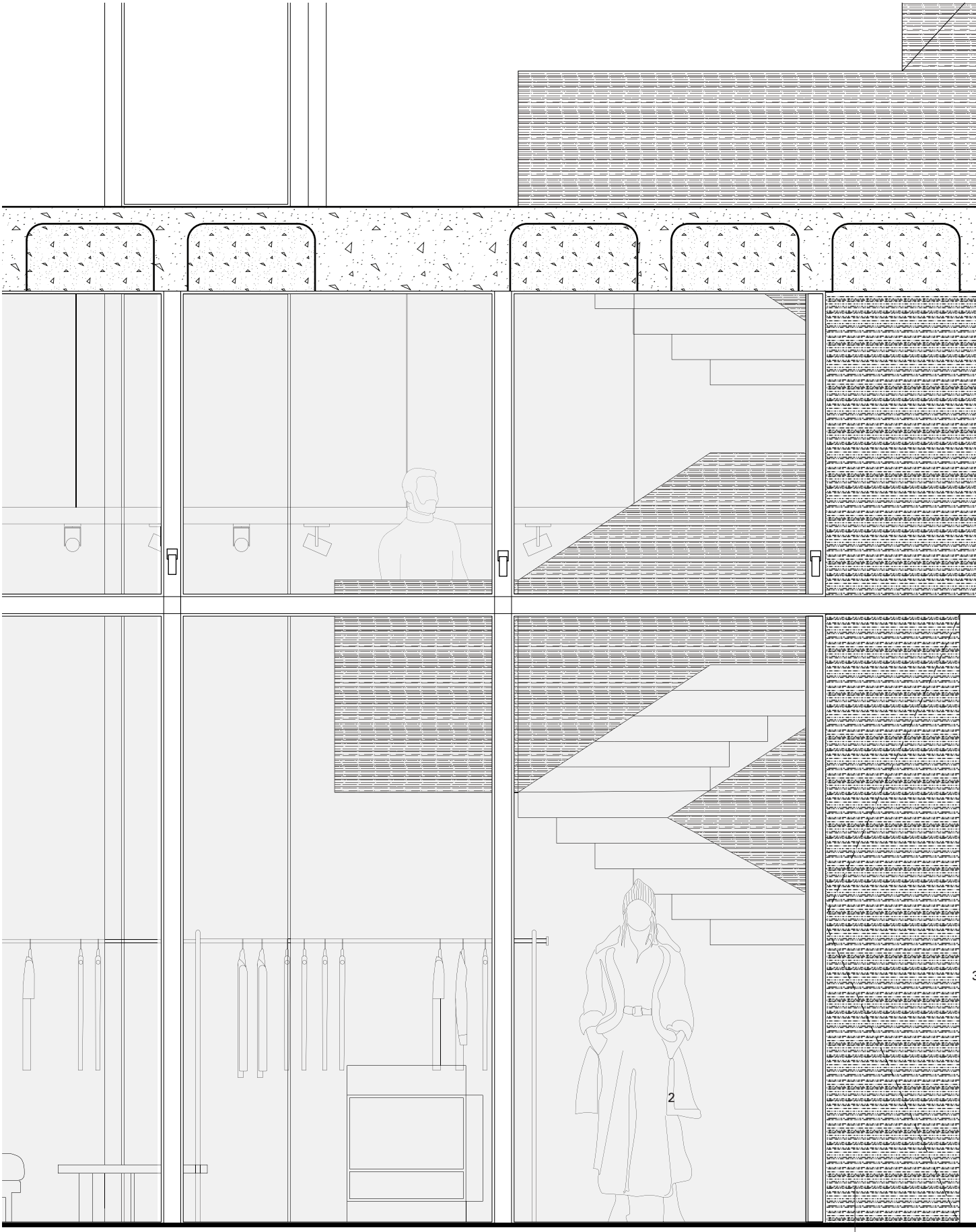


Longitudinal Section
1:250

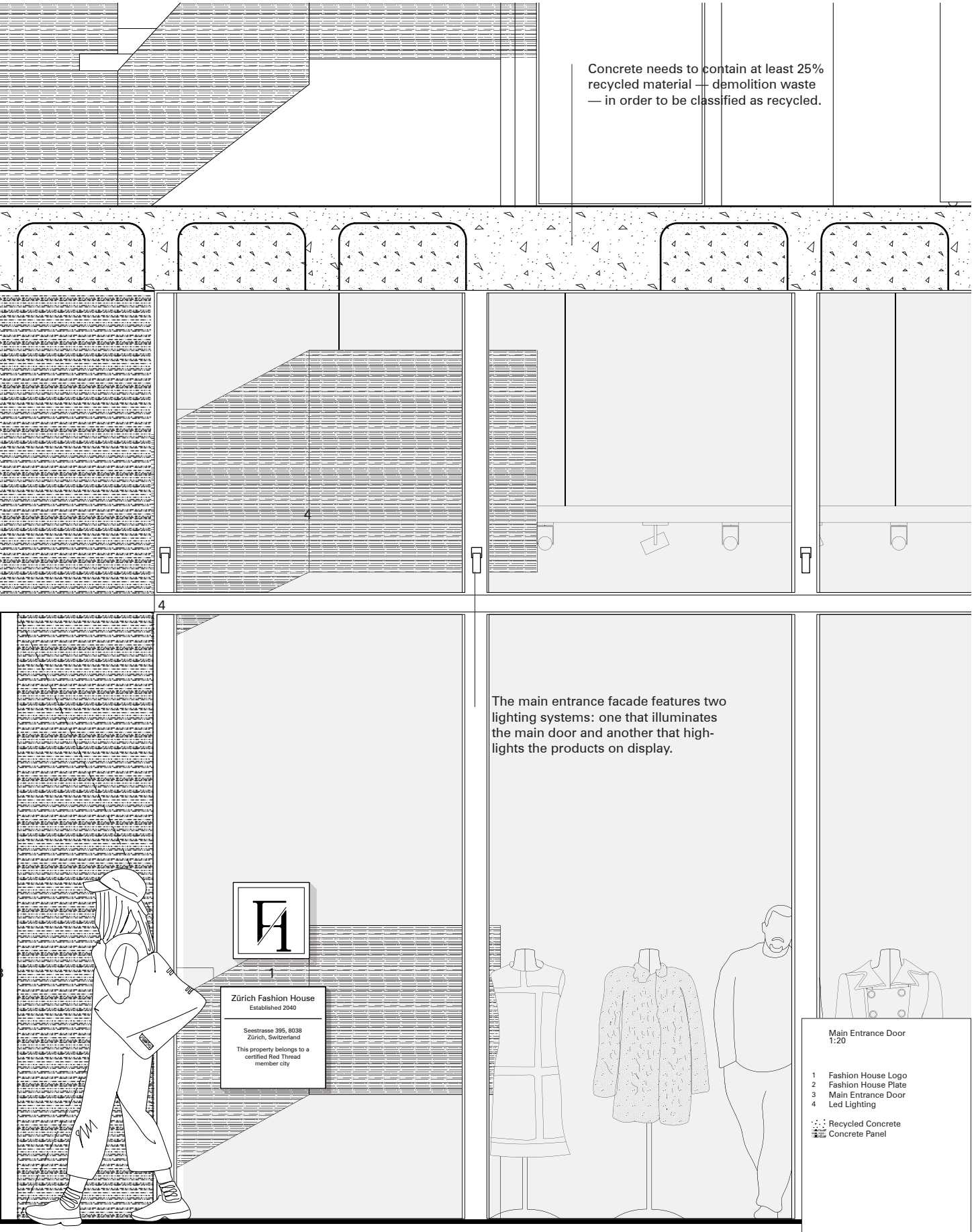
1 Rote Fabrik
2 Rooftop PV System
3 Working Spaces
4 Breakout Room
5 Patent Office
6 Research Area
7 Meeting Room
8 Archive
9 Lecture Hall
10 Studio
11 Showroom
12 Main Entrance
13 Photo Studio
14 Prototyping Studio

0 1 2 5 10 m

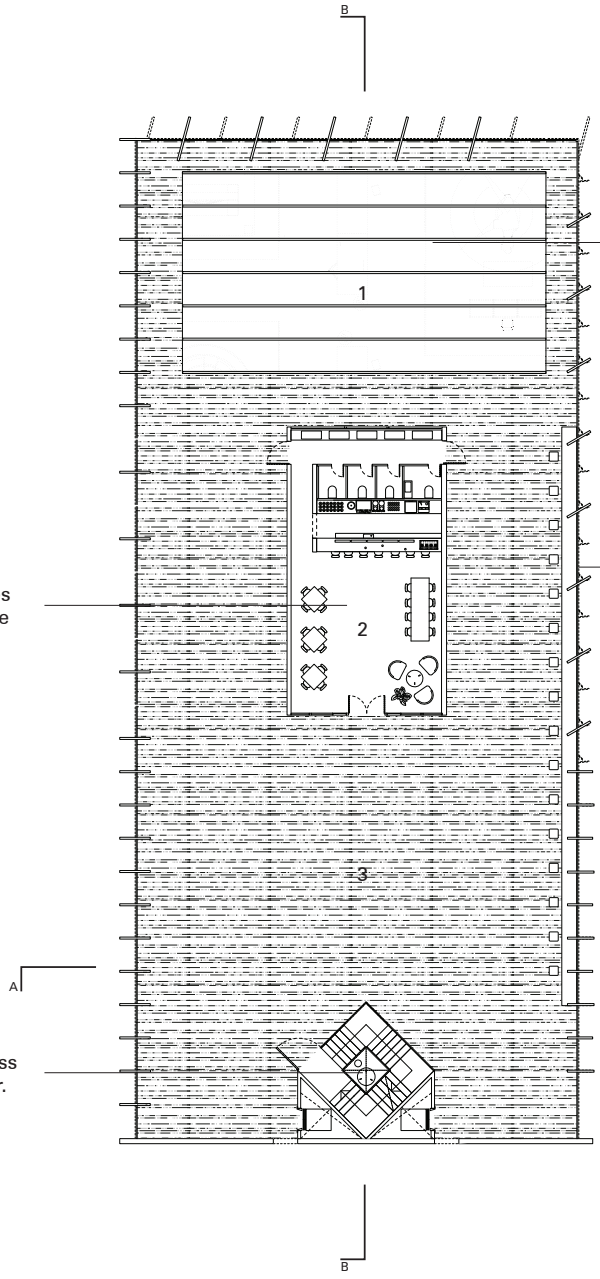
en to
lable



Fashion House Zu
incentives for mo
struction using re
new construction



urich follows the city
re sustainable con-
ecycled materials in
s.



The terrace skylight improves the lighting in the workshop located on the first floor.

The north side of the terrace faces Rote Fabrik, while the south side faces the lake, creating a framed view of the outdoors.

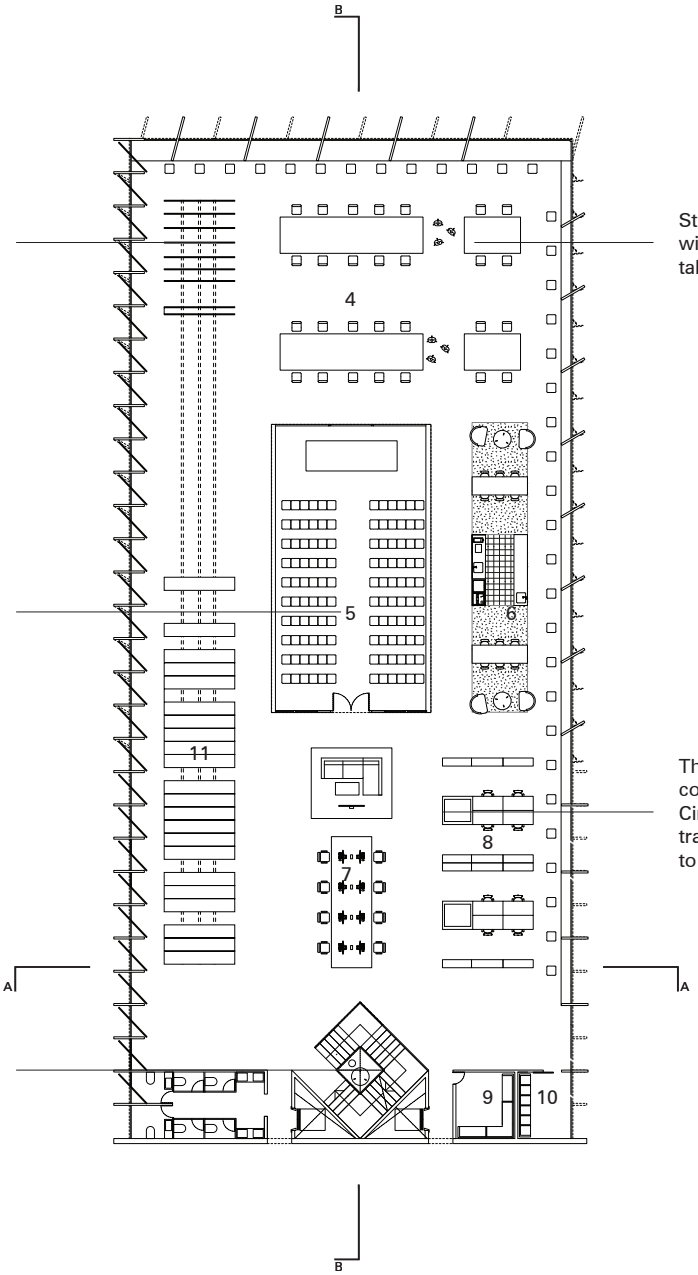
The north side of the terrace faces Rote Fabrik, while the south side faces the lake, creating a framed view of the outdoors.

The terrace has an independent access and it's available 24/7 during summer.

Library references and research materials at Fashion House Zurich are archived in shelves that move along rails, allowing easy and efficient access to different materials maximizing flexible organization of the collection.

Each floor has a central core which serves as structure and encloses the most private activity in each floor like the auditorium in the first floor.

Fashion House Zurich concentrates vertical circulation and building services into a solid core at the western edge of the building to liberate the remaining floor area to be an open workspace.



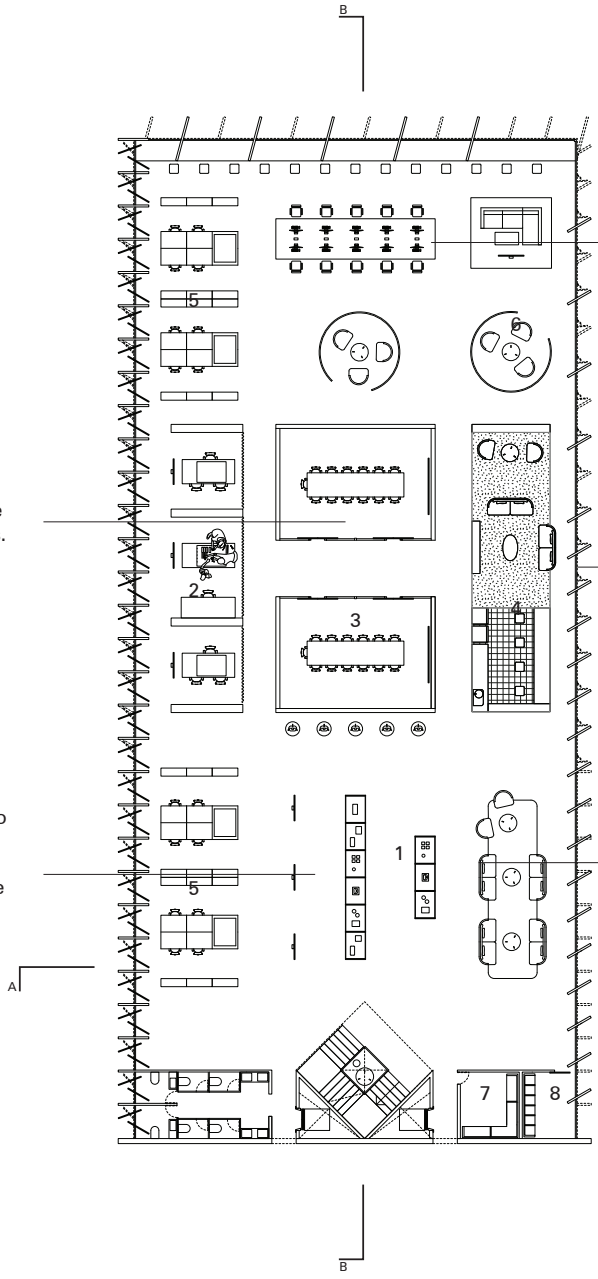
Studio areas allow members to work with large materials on comfortable tables.

The research area is equipped with computers and resting spaces Circulation and services are concentrated at the west part of the building to open up the floor plate.

First Floor
1:250

1 Skylight
2 Terrace Cafeteria
3 Terrace
4 Studio
5 Lecture Hall
6 Kitchenette
7 Database Access
8 Archive
9 Working Spaces
10 Storage
11 Lockers

0 1 2 5 10 m



Working spaces are designed to promote interactions and shared experiences, allowing employees to perform their tasks efficiently.

The enclosed space at the core of the floor provides private meeting rooms.

Natural light and well-designed artificial lighting systems create a pleasant and inviting atmosphere for both Fashion House members and visitors.

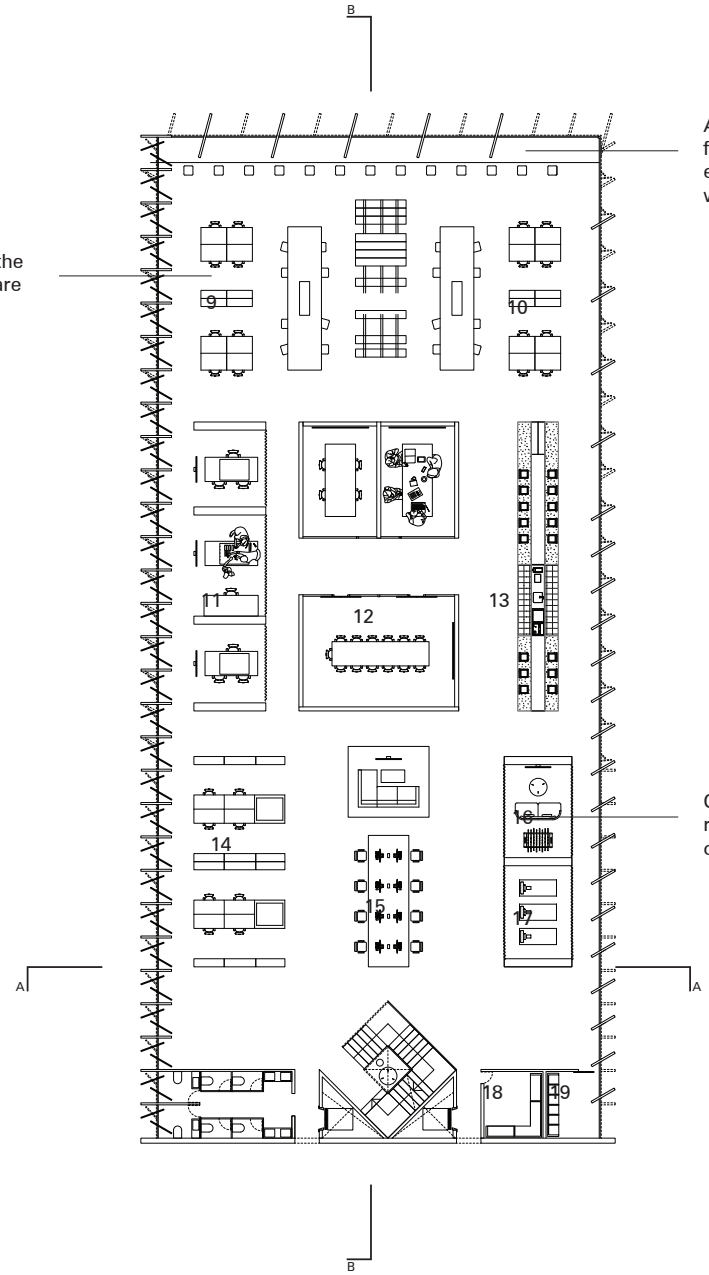
The layout of the space is designed to encourage movement and flow, making it easy for customers to navigate and for employees to move about the space with ease.

The product display areas and working spaces are designed to be functional and visually appealing by strategically placing showcased products in the best possible light.

The patent office and consultancy spaces are placed at the far end of the floor plan to ensure privacy needs are met.

A table positioned longitudinally and facing the lake allows members and employees to take in the view while working.

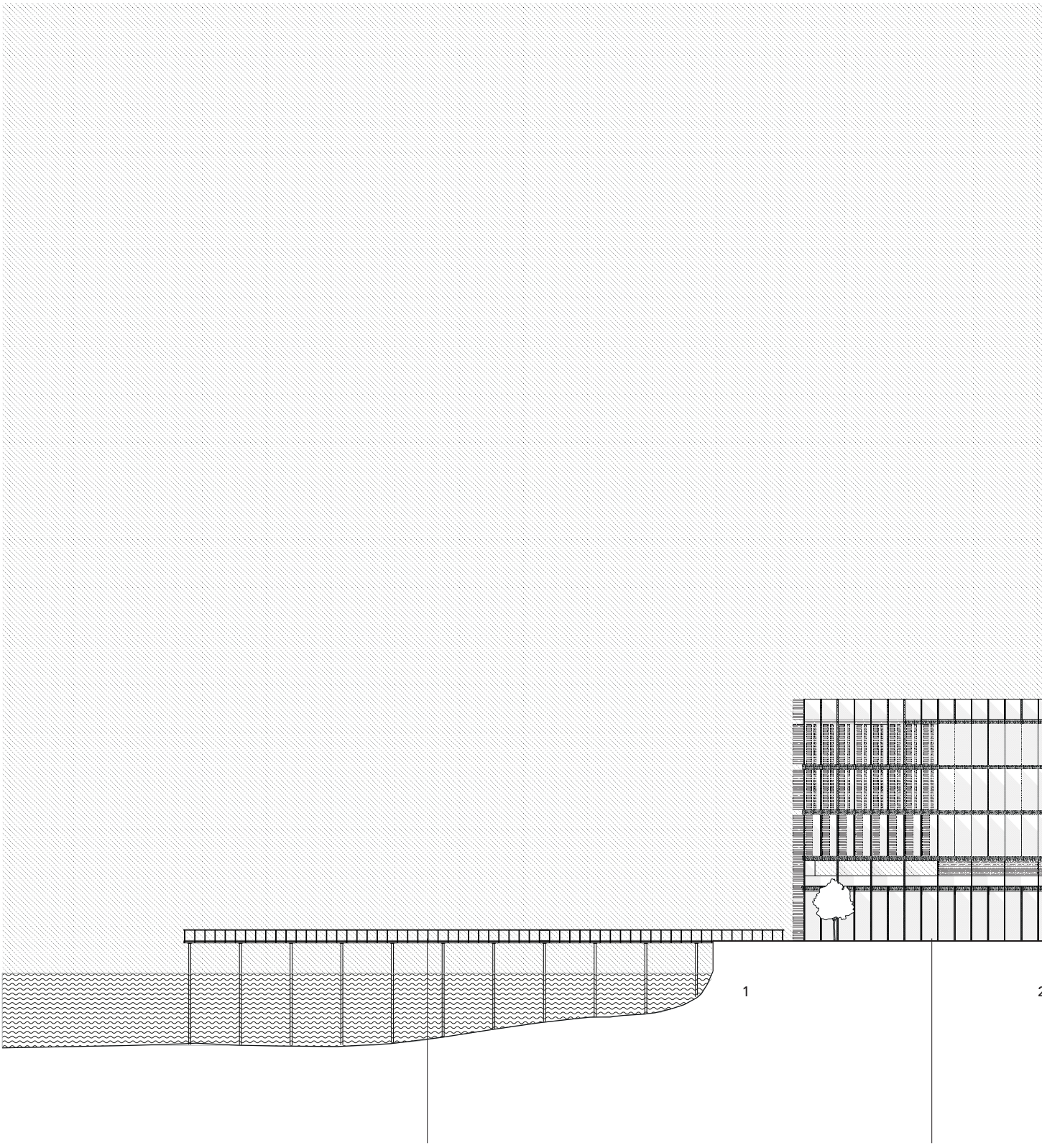
Common areas—including a wellbeing room and game lounge—are located on opposite ends of the office space.



Third Floor
1:250

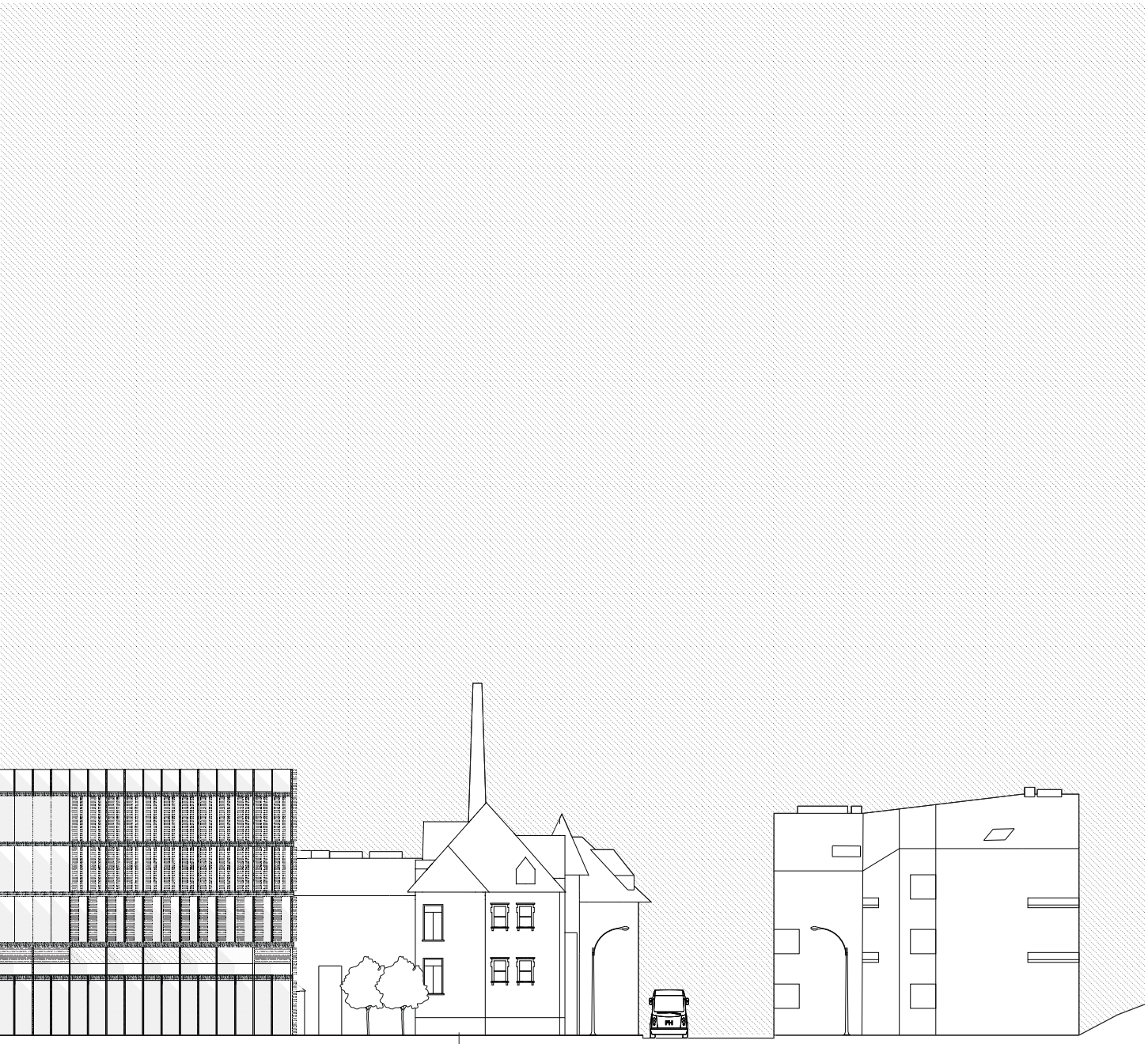
1 Product Display
2 Focus Room
3 Meeting Room
4 Kitchenette
5 Working Spaces
6 Database Access
7 Lockers
8 Storage
9 Patent Office
10 Consultancy
11 Focus Room
12 Meeting Room
13 Kitchenette
14 Working Spaces
15 Database Access
16 Game Lounge
17 Well-being Room
18 Storage
19 Lockers

0 1 2 5 10 m



The pedestrian Cassiopeia bridge is a public space that is part of the Wollisnhofe master plan that connects the region.

The north facade system is open to frame the view towards Rote Fabrik.



2 3 4

The street-facing house at the limit of the plot indicates the beginning of the residential area of the district.

North Elevation
1:250

1 Public Space
2 Fashion House Zurich
3 Pick Up Point
4 Residential Area

0 1 2 5 10 m



5

1

Wollishofen masterplan repurposes a series of warehouses into dwelling and working spaces into a large coherent open space on the lake shore integrated to Rote Fabrik north side.

Since 1980, Rote Fabrik has work an association that aims to conv promote alternative contempora critical culture.



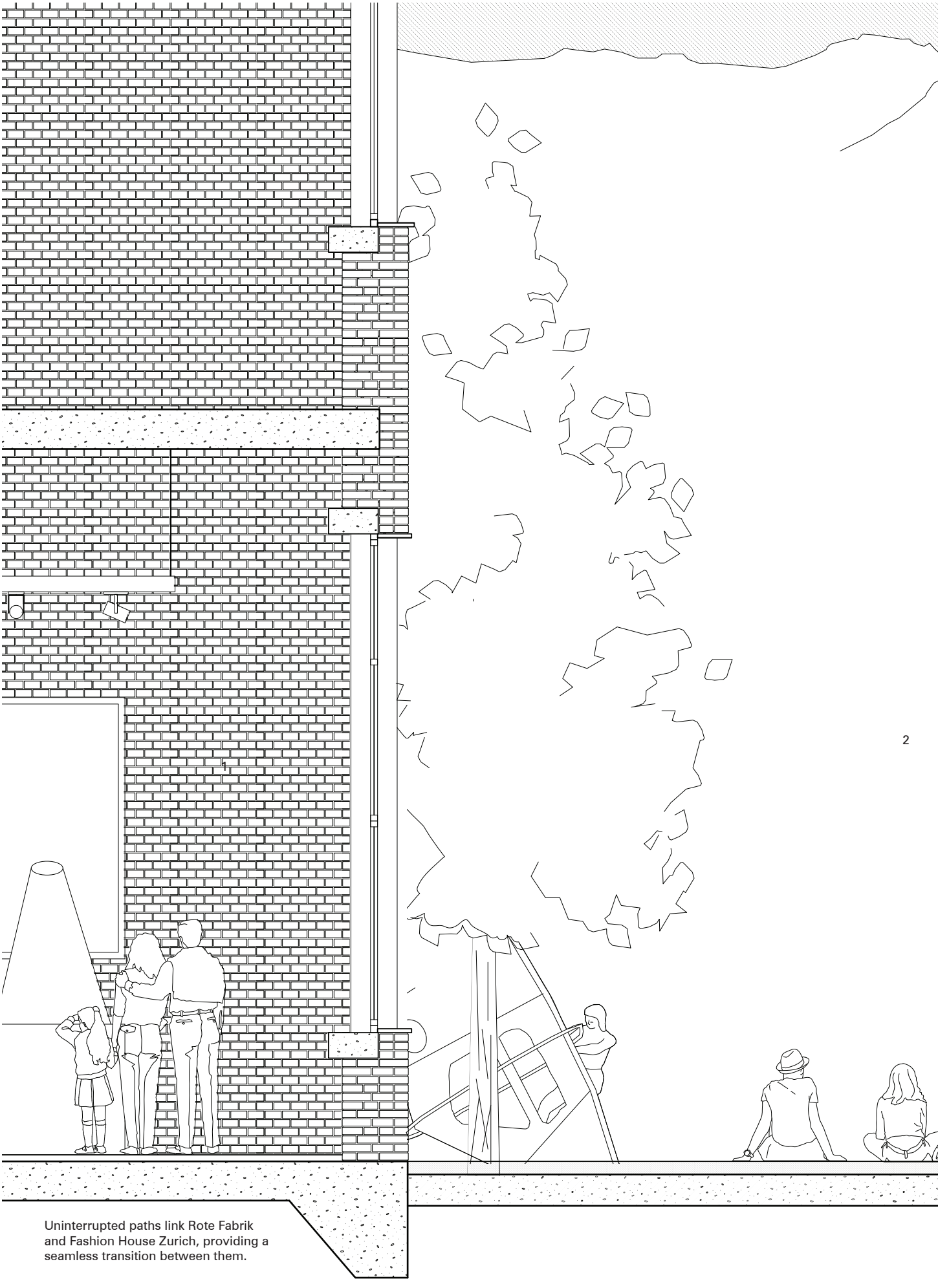
2 3 4

East Elevation
1:1000

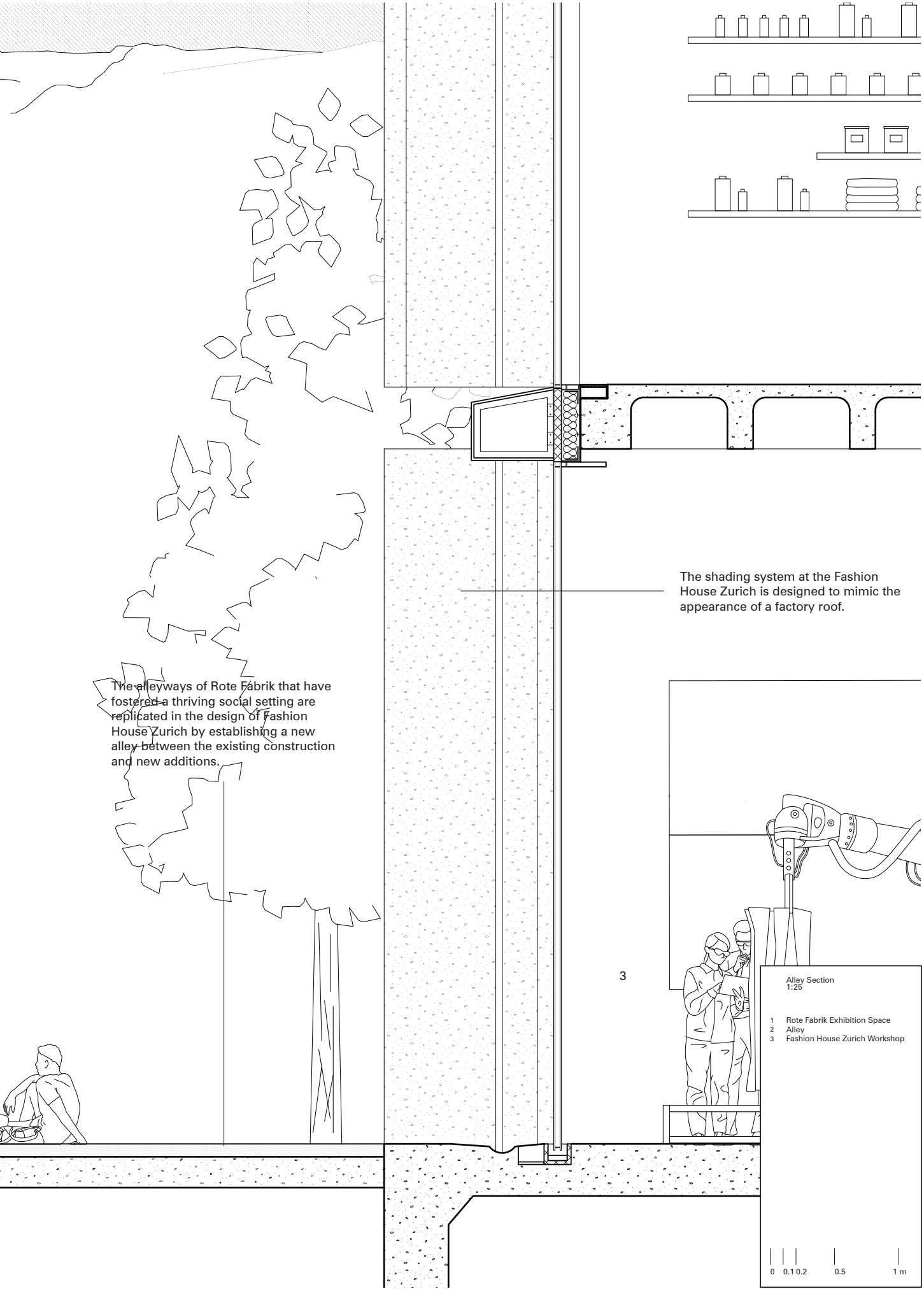
1 Rote Fabrik
2 Fashion House Zurich
3 Pick Up Point
4 Residential Area
5 Seeufer Wollishofen

0 10 20 30 40 m

The Wollinshofen district primarily consists of housing, community centers, healthcare facilities, and one of the most significant cultural centers in Zurich.



Uninterrupted paths link Rote Fabrik and Fashion House Zurich, providing a seamless transition between them.


The shading system at the Fashion House Zurich is designed to mimic the appearance of a factory roof.
The alleyways of Rote Fabrik that have fostered a thriving social setting are replicated in the design of Fashion House Zurich by establishing a new alley between the existing construction and new additions.
3
Alley Section
1:25
1 Rote Fabrik Exhibition Space
2 Alley
3 Fashion House Zurich Workshop
0 0.1 0.2 0.5 1 m



The Cotton Club was Harlem's premier nightclub in the 1920s and 1930s during the Prohibition Era. It featured many of the greatest African American entertainers and one of the first biggest speakeasies of the era.



Interior photo from the stage of Studio 54. The moon was the characteristic decorative element that made people want to go and see it. The decorations gave to the club a fame as a unique spectacle that anyone should experience.



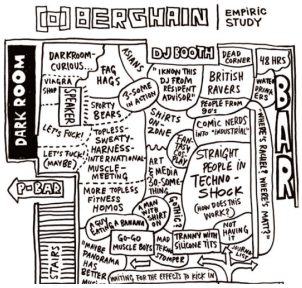
Berhain, one of Berlin's most known clubs is known for the parties, the unique experiences and the influence on the public. People must have a very specific look to be able to get in and there are many times that they get rejected.



However, while the performers were black, and the club was the starting point on the careers of many african american artists, the premises were only for white audiences.



Studio 54 amoung its activities, offered a VIP card to both regulars and those who purcase it, for complimentary drinks.



Berhain's floorplans can be drawn onlt by the interactions of the people in the space. Besides the main spaces that need some techinical support, the rest have to do with how people appropreate the space.



The band and the dancers were always dressed formaly with costumes and dressed that fit the show. At the same time, the costumers were also dressed up with fabulous clothes as they were part of the show. That was the time for them to show off their garments and prestige.



Many were the celebrities that often associate in the club. From artists and fashion designers to singers and movie stars. It was the place of creation for all kind of cultural tendencies.



Berhain's bouncers are those that people need to impress to get in and those that judge the looks of people. They are the first image and representation of the club.



Ralph Lauren debuts The Fall 2019 Collection with an immersive, content-first experience within Ralph's Club, a sleek and stylish Art Deco-inspired nightclub. Models and guests following the theme and inspiration of the collection experienced a controversial show where the models were walking among the guests.

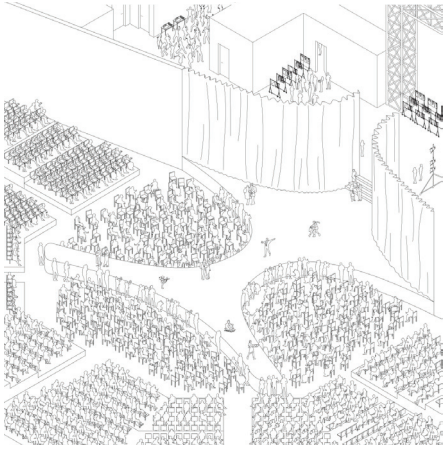
Ralph Lauren introduces Ralph's Club for New York Fashion Week, Aspire Lifestyle, 2021.



"I've always loved the way a woman looks in a tuxedo, from my first women's collection until now. My Fall 2019 Women's Collection celebrates that timeless style, more relevant than ever, for the modern woman who is both independent and glamorous."
– Ralph Lauren



Prada, Chanel and other big brands are having in house event spaces. They adapt them based on the need of each event. It becames more powerful for the collections to be presented inhouse and create more powerful images for both the garments and the specators of the shows.



During Thierry Mugler's fashion show, the models became performers walking on a stage placed in the middle of the space and between the audience. The scenery and the choreography combined with the clothes gave a unique experience to the audience.

Thivery Mugler, 1984



No More Drama; When did the fashion show lose its spectacle? "In the urgency to sell, today's designers may have forgotten the importance of storytelling. The designers listed in my opening weren't engaging in empty theatrics; they were communicating in the purest way the narrative behind their collections; seducing us with the power of fantasy in a world of sometimes grim reality"
– Alexander McQueen

Fashion united, Jackie Mallon, Oct 24, 2017



The area around the site before the changes on the infrastructure that happened due to the rise of the industralization



West side of the site, by the end of the shopping street



In 2004 IM VIADUKT was the winning project of the architecture competition to create a meeting place for both the citizens and the visitors of the city. Shops, restaurants and common areas were part of the design and stand there till today.



East side of the site, next to the river

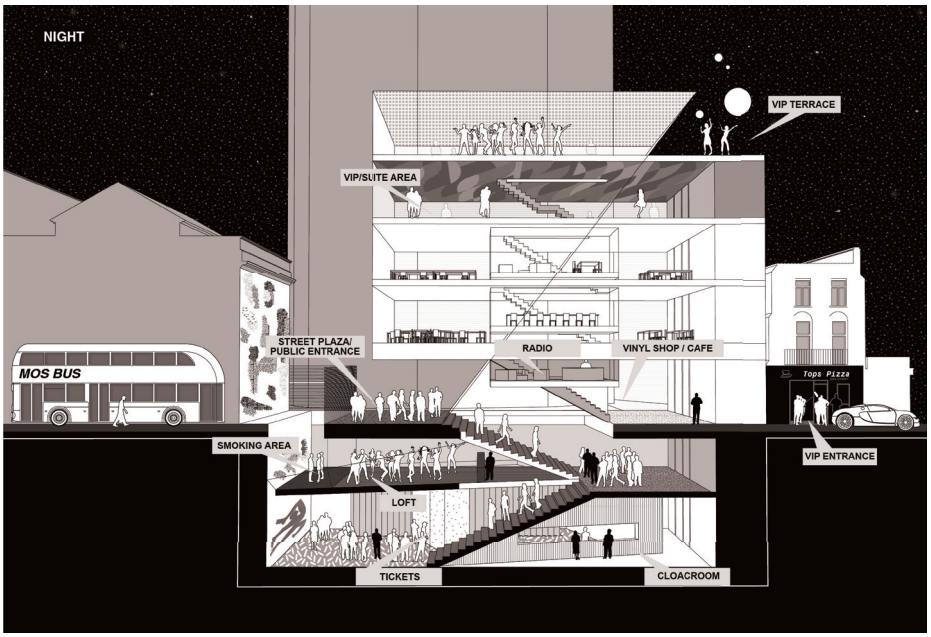


Viadact's materiality and architecture provides a unique quility to the area. From all over the city people are daily visiting the shops and bar creating a pole of attraction.





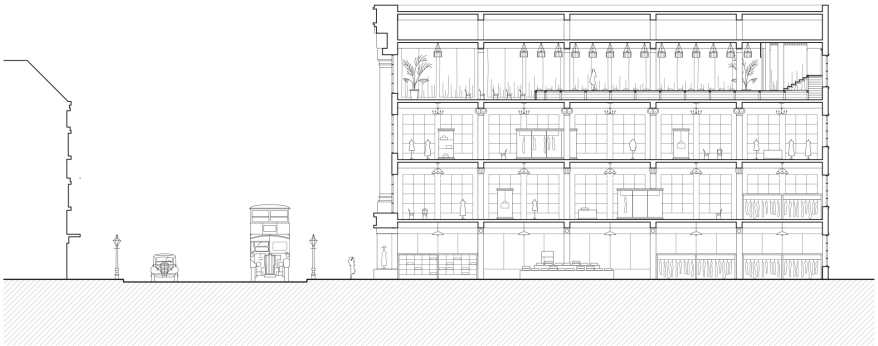
1 IM VIADUKT shopping street
2 Letten river
3 Site



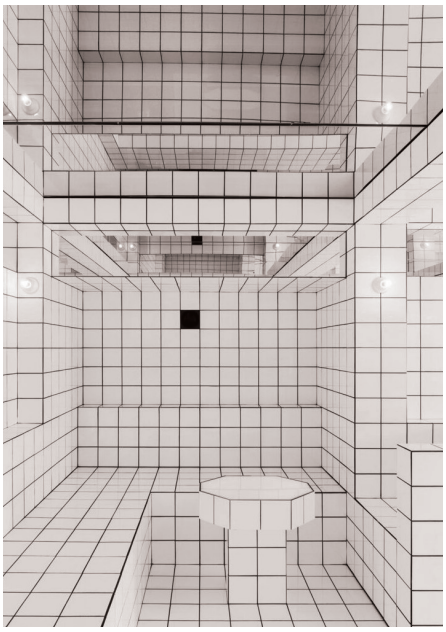
OMA's study for the nightclub of the near future.



Academy of Science San Francisco.

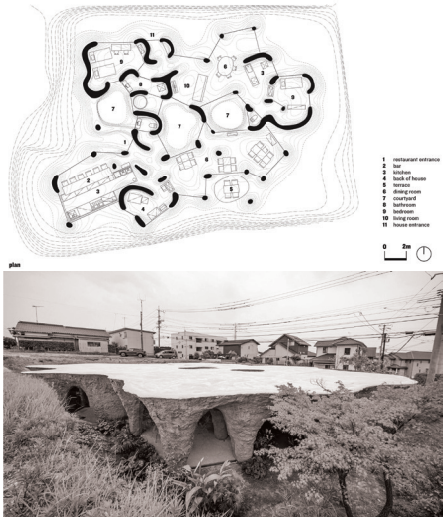


The department store of Barker's of Kensington was located on one of the most popular shopping roads in London. People were traveling to shop and experience the variety and exclusivity of the garments. Each floor of the department store had a different use. Starting from the bottom, on the ground floor one could find commercial and cheaper products. Moving to the higher levels there was an increase of the quality and prices of the garments were increasing providing elegant fashionable products, accessible to London's elite.





Bar Lax in Austria is known for it entrance and the distinguised interior. From the exterior of the building it is not visible that there is a bar inside.



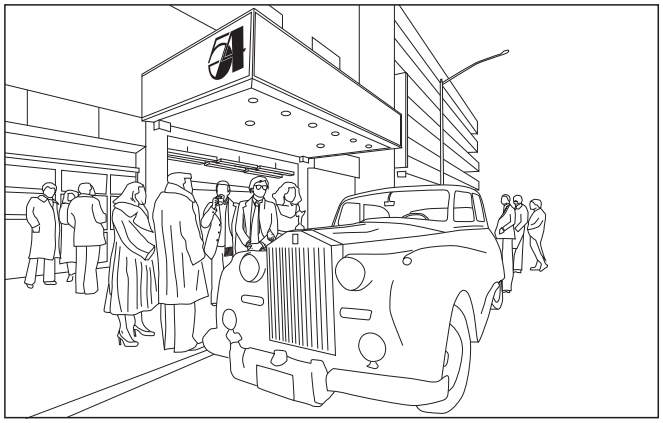
House and Restaurant in Yamaguchi, Japan by Junya Ishigami + Associates



Outside Studio 54, people waiting to be picked up by the bouncer.



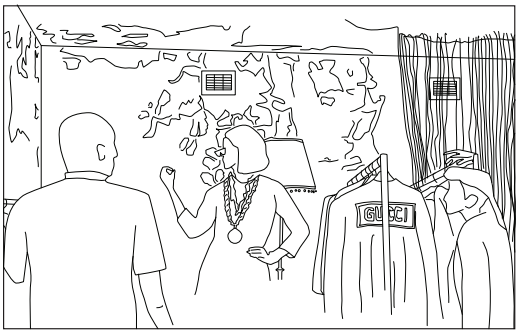
Many were rejected as they didn't follow the standards of the club.



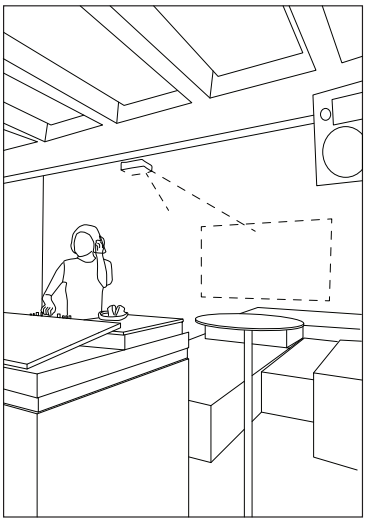
Most of the nights celebrities, artists and designers like Bianca Jager, Halston and Andy Warhol were partying at the club, turning it to be the place one had to be.



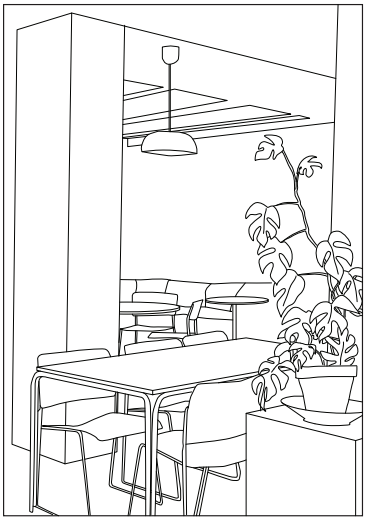
VIPs, members and friends of the club had extra benefits regarding consumption and acess to the premises.



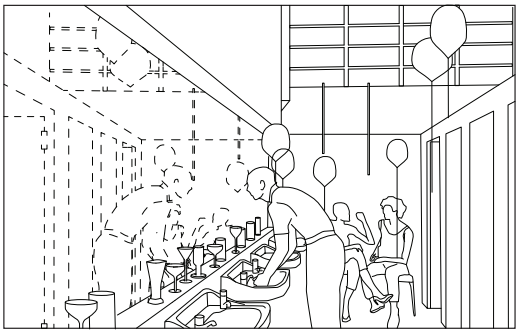
The Cloackroom - the first and last impression



The Dj - dancing

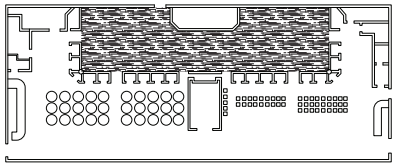


The Hang Out - a moment to rest

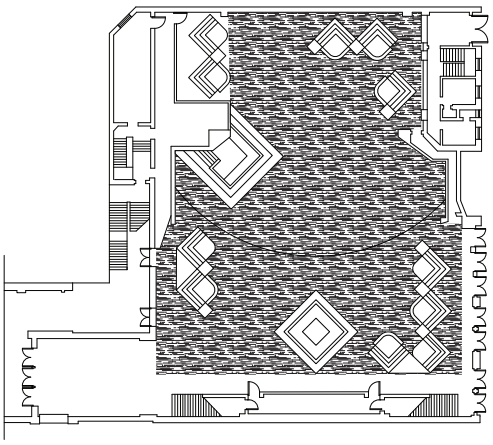


The Bathroom - convesations

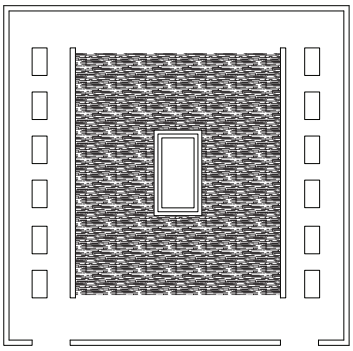
Areas and spaces that generate interactions between people



Cotton Club:
theatrical arrangment between the tables and the dancefloor with the music band as the main spectacle

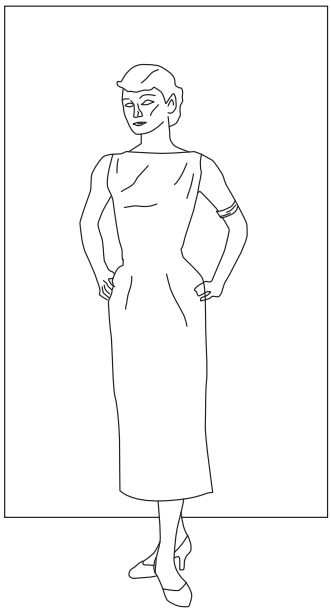


Studio 54:
sitting areas, Dj booth and bar part of the dancefloor



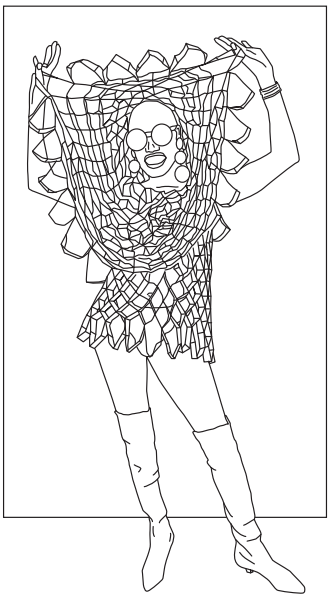
The future of dancefloor:
open dancefloor with the Dj booth in the center and all other amentities on the periphery of the room

The dress



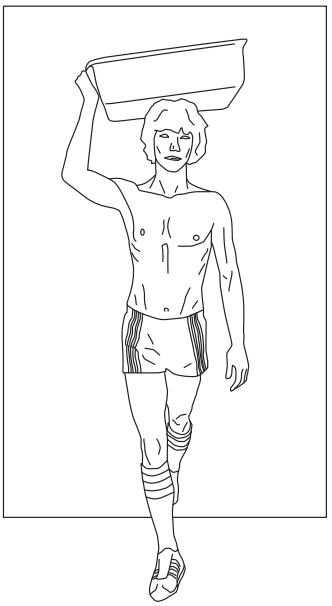
The Little Black Dress, Choco Chanel 1920 worn by Audrey Hepburn.

The outfit



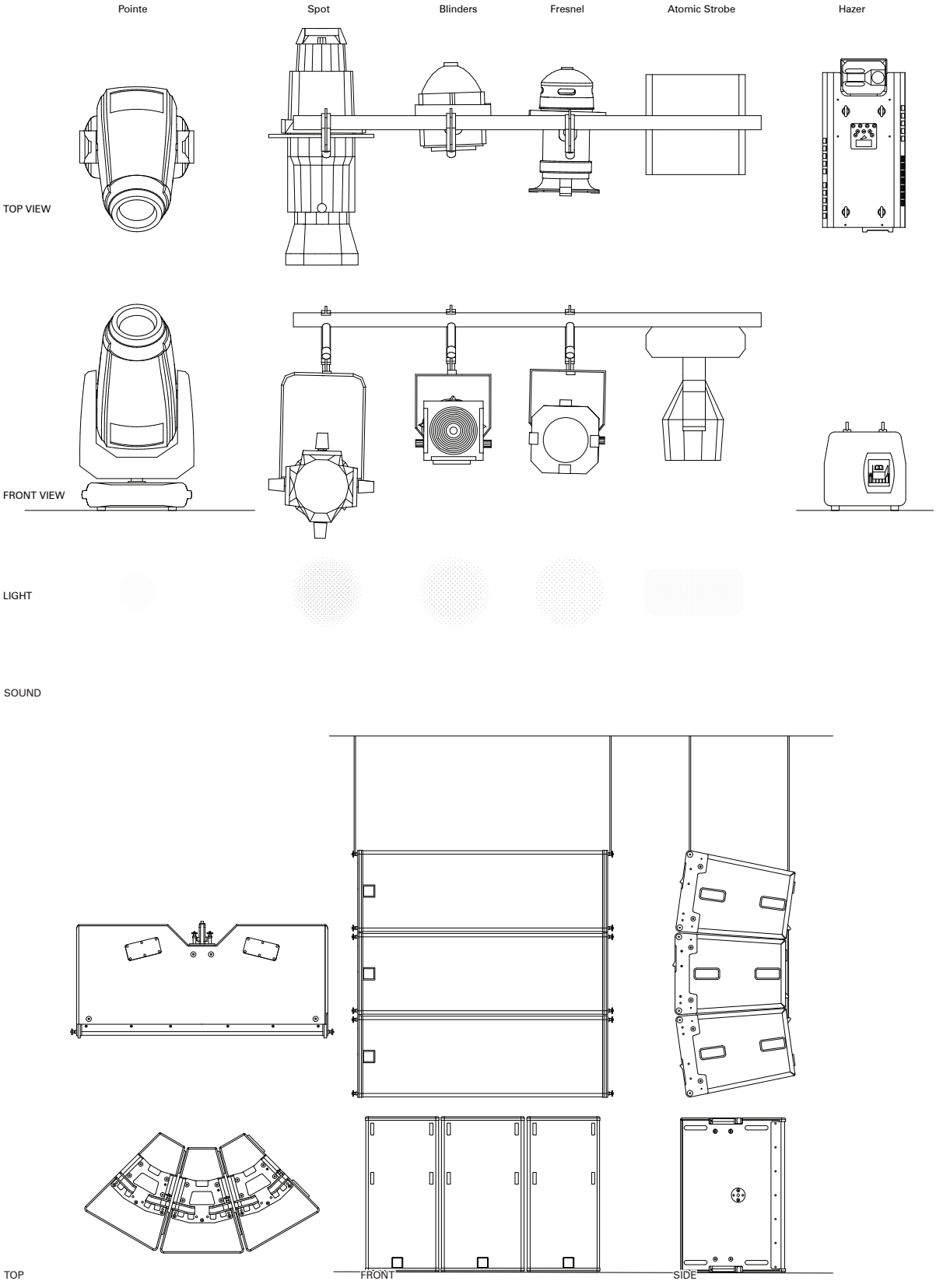
Grace Jones wearing iconic outfits every time she went to clubs and exhibitions.

The uniform



Studio's 54 employees had a uniform according the events that became emblimatic for the club.

The outfits from customer to employees



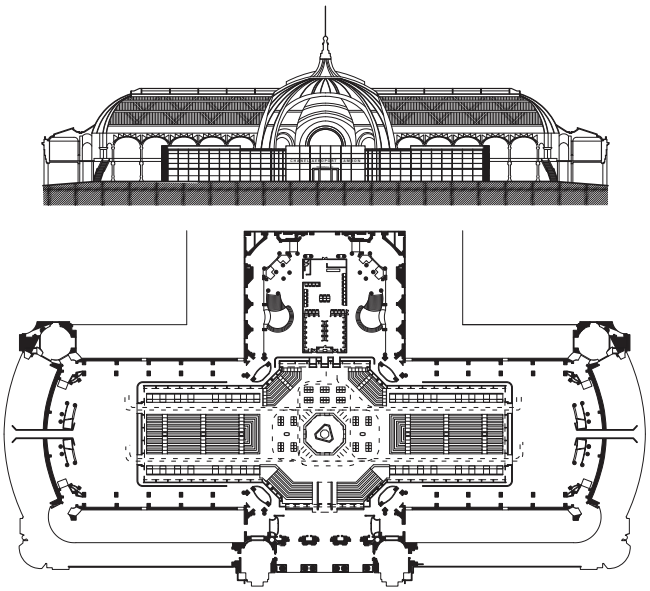
Key technical support that influence the room environment



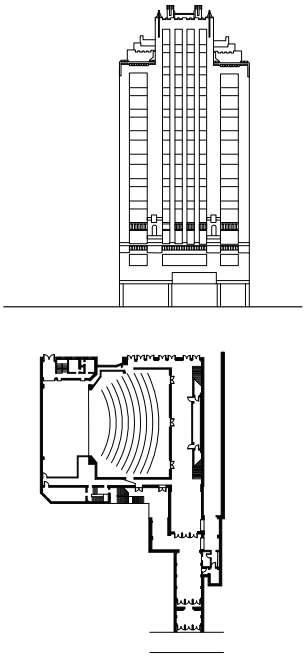
The bartenders wear suspenders and many or the old speakeasy rules still apply (no talking loudly or misbenaving) at this kind, gentle permutation of a speakeasv from the late hallowed drinkslinger Sasha Petraske.



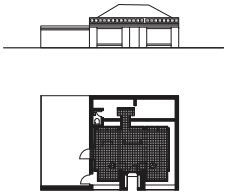
New York, tast village, speakeasy bar, I he Blind Barber. It's a barbershop, but all the way to the back and you I see a sliding door. Behind that door is a speakeasy-stvled bar with Victorian couches.



Chanel, Grand Palais, France



Studio 54, West 54th Street,
Manhattan, New York.

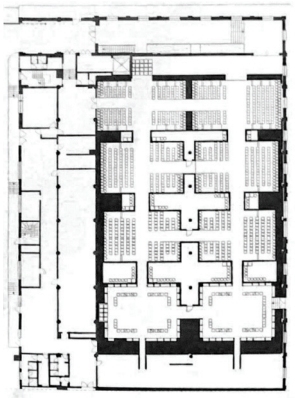


LAX bar, Austria

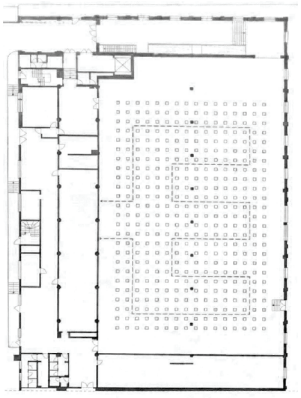
Buildings that hosted shows and events
related to fashion



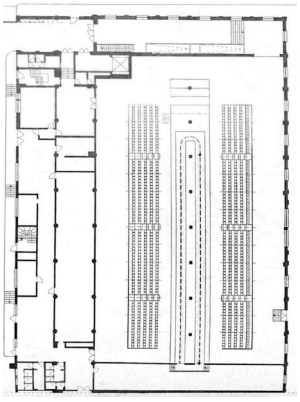
Interior of the runway room during the 2017 Fall/ Winter show



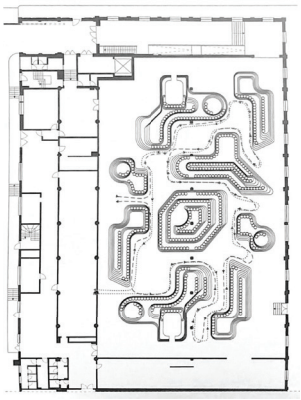
2015 Fall/ Winter, Menswear



2012 Spring/ Summer Menswear



2010 Fall/ Winter Menswear



2009 Spring/ Summer Menswear

Jesse Verdoes: What are you doing at the moment are you working?

Eva Venturi: I am working for myself at the moment, a freelance architect. Right now I am doing a really cool project. We are re-organizing a big villa that used to be a stall for horses and a weaver. It is owned by one person and they want to cut it up in pieces and sell it. But it is huge, so we are going to divide it into three homes. And we will sell each homes for over a million. But it was super cool because we are working together with another architect and we are going really crazy with the design, with interior gardens and insane looking renders. So that we can sell the project. I am also doing an interesting project in Amsterdam, where I am going to redesign the interiors of clubs. Maybe that is also something that we can inspire each other with. Because we think that feeling safe in a space often times in clubs is only translated to a code of conduct and its programming. But not to the space.

J.V.: That sounds really interesting.

E.V.: I am starting a research on that and hopefully get funded by the Stimuleringsfonds.

J.V.: So we have written some questions, but indeed we eventually have to move towards the spatial implications of these quite abstract themes like safeness. We would like to know more about Foef basically. How it came to be, how it developed. Maybe you can explain a bit more about what Foef is actually?

E.V.: Foef is a queer party initiative which started in Delft, because in Delft there is not a lot to do for younger queers. We really did not have any space to express as a queer person in Delft. There are the queer bars but they are very basic and more for older generations. And the students associations do not really do much. So that's a bit how it started. A girl, Dorian, she was from the industrial design faculty. She came up with the idea. And then we started having parties every half a year. In Delft. We moved from venue to venue, and we always had dj's that were friends and just very DIY kind of parties. Which also made it very accessible from anyone that wanted to try it out. Of course there is a whole spectrum of queer parties. And a lot of them are quite intimidating in a way, that you already have to get to a certain place to understand yourself in the way that you want to express yourself, in the way you identify as. And then you are right to enter the spaces. But there are also a lot of queers that still need to go through that transition and still have to find out in which places they would feel safe in. And Foef really can be that first kind of discovery of the range of things that exist for queers. Because it is so DIY and it is not very prestigious or something. So yes we started in Delft but always went to different places and clubs. And then we expanded it. No we always have a few ingredients for the parties. So yes we have a few ingredients, Dj's, different genres, mostly pop-y music. We have performances, they can be anything but usually they are a bit cheeky or sexual. They can be experimental, like spoken word, or a striptease for example. And then we always have a theme. This theme always relates to something that again is a little bit cheeky or sensual. And that theme translates to outfits and decorations for the space, and promotion. Which was a challenge in Delft.

Danai Tsigkanou: How do you choose your themes?

Eva: I don't know we just have brainstorm sessions and then we start blurting out anything that we feel there is a connection to queerness. We once had this idea to have like gluten-free sex or something. It can be anything.

J.V.: Where does the need for this sexual tone come from?

E.V.: Yes that interesting, someone asked me that question too in the last edition we had at Nijmegen. We don't necessarily think that queerness always translates to that sexual aspects of the space or decorations or themes. But it is something that shows that there is a certain level of open-mindedness I think. Because there still is a taboo on that, it is still something we do not openly speak about everywhere. If it evolves, it might not be so necessary to maintain that theme, but right now, to show, the way that we are open about ourselves and bodies and skin and sexuality comes with that.

J.V.: You were saying that you move from venue to venue, and that you transform these venues. Do you every time come up with a new design. Or do you similarly have ingredients for that?

E.V.: We always have new designs, but it is something we have been paying more attention to lately. Until now it is usually decorative. So like posters, naked barbies, some cool fabrics and things like that. But no we are thinking more about areas, and transition spaces and the way that we introduce our party at the entrance and things like that. Signage etc. Because we were thinking a lot about what is the appropriate way in order to make people feel safe. But at the same time adventurous. It has changed. So like now we have a whole set of signs that say 'Foef' and 'smoking area' 'bathroom' 'dress up corner' and that really helps with readability and therefore safety.

J.V.: Right, so that the space has some clarity.

E.V.: Yes, it is something we can bring to every space we use, and then it always has the Foef 'glitter' on top of these spaces.

D.T.: And how do you choose these spaces? Are they spaces that you know you can reach out to them or…?

E.V.: We are not in the luxury position to be able to cherry pick our places. So anyone who wants us, accepts us, we take it. We are non-profit also, so we always also ask for places for free, and then we get they would get the bar profit etc. So in the timeline of Foef. We started in Delft, but then moved to Rotterdam. The space at Roodkapje. It is in between the station and Biergarten. You pass a yellow tunnel and at your right there, there is Roodkapje. And we had the chance to re-design that interior based on our events, so now that space is also very suitable for us.

J.V.: I was wondering if there is also something… So oke, I have to introduce a bit about my project in order for this question. So historically we used clothing to express class or your job. It was a communicative tool, not for you individuality but just to say I am this class. So there is this kind of clarity, you could compare it to the signs you put in the space. You

have this clarity that organises a social being or event, or in public space in general. That was all not in the era of mass-production, when that started it came with advertisement, because mass-production than everything becomes the same. With advertisement the products are connected to ideal body images or images of people you look up to etc. Basically they took control of, the industry took control of the consumers, how you see bodies, etc. They are in charge of the norms basically. So the theoretical framework is that in this age we see clothing as our individual expression but actually in the end we are still controlled by this industry, because they have the power to shape these norms and etc. In that kind of context I am planning to use the type of the resort to kind of shift that, or to make a kind of environment that you can compare to a club for example. Where you can also subvert all these norms.

Eva: Yes

J.V.: In a safe or 'safer' space, like I just saw that you were saying in that code of conduct video which I thought was interesting.

E.V.: It is super interesting to think about these abstract themes and think how this could translate to space.

J.V.: Yes so that was actually my question, I have been looking a lot into how the type of the resort is complety shaped around being seen or seeing, and I think this is also a big part of club culture. I was wondering, in the design of these spaces do you consciously think about these things? Or maybe if you reflect back on it, could you say something about that.

E.V.: So I think in Delft, during parties we always have something special. So we have the dress-up corner. The dress-up corner is an area that has outfits for people, because when we go to a party we always go to look at the mirror and think: Is this outfit too much? Then we tone it down and then we go to the party and then you think 'Fuck I should have worn that.' Or the other way around right? SO in the dress-up corner, people can transform themselves at the party. Which is interesting because you are creating a moment inside the space that contributes to the idea that you are in that safe area together, and you can transform yourself there. Instead of being insecure of the what it is going to be like. On the moment there, you feel safe, and you can calm down and let go. At one of the parties we had a red carpet, with judges. They would yell stuff when people were entering. Which can make people feel overwhelmed. But it can also make people feel like they are entering the VIP. The way that we did in in Rotterdam when we re designed the space for Roodkapje. We had workshops with the users. That then created a design. We took the themes from the workshop and created a overall vision statement. And that translates to the whole space. This vision statement really had to do with a balance between readability and chaos. Or one between safety an creativity. Those two really have to go together for people to feel safe. Or feel stimulated. Seeing and being seen is also these two opposites. And it is always about opposites and balance. You need dark spaces, but it can't be to dark because then it becomes unsafe. You need areas of overview but it cannot be too big because then you might feel lost in space. You can do it in a lot of different ways. For the last ones, when you create different levels in a dancefloor, visitors can take a step back whilst not removing themselves completely from the space. Does that answer your question.

J.V: Yes that's really interesting. Also that point about the judges and the red carpet. In a way you want a shameless environment, but it will never be really completely shameless because, like you say, you always have this balance and these opposites. And I thought is as really interesting when you talk about this red carpet and these judges. Basically shaming people, but in a funny way, so that you open it, to accept that that happens and care less about it. Which I think is an important part of it.

E.V.: Yes and also the transition areas are a very important part of the spaces where you make people feel safe. You are going from the outside world into this inside bubble. But the transition the way it is introduces is important. Some clubs have a tunnel at the entrance, and you have a hint of what is going on at the end and then when you enter it you have this big space and you are in it. Other clubs have this big signs at the entrance, like Roodkapje has for example. It is also about view lines, about making it visible. Giving hints of what is going to happen so people can get themselves ready for it. Without showing too much. You can do that for example by having windows at a higher level, not at eye level. So that people have a feeling that the place is transparent, because you can see the light or something, for example behind the entrance. But you are not there yet. It is about anticipation and safety. Maybe that is also a little bit what the judges did. They showed some kind of transparency in the way that we can socially behave together. For example in RuPaul, they are very mean, but in an interesting way, because it makes people feel safe.

J.V.: Yes, because again I guess it is opening up the conversation about being able to talk about all these things.

D.T.: Because you mentioned about the VIP I have a question about that. So my project is basically a club, and I'm trying to see how I can thematize it a little bit more in relation to fashion. How it has these spaces, and mini-environments that you can create that relate either to fashion directly or in general how the club runs itself. You gave them more a feeling of VIP, but do you have these kind of memberships, or accessibility or whatever that can mean?

E.V.: No I think with Foef, it is all of everyone, the same level. We do create moments where people who want to be more in the spotlight, like they want to be on stage, or want to have a picture taken, they can. I am for example such a person which is very annoying at the end. Last Foef, I was on stage the whole night, and then the next day was like o my god, what did I do? So we have moment for different kind of personalities. But I think it is very important not to impose that on people. Because a lot of people in the queer community really don't want to be. Which is an interesting balance. They don't want to be looked at, but they do want to show themselves.

J.V.: They want to be seen.

E.V.: Yes but they don't want to be spotlighted.

J.V: It is similar to the fact that people look at me because I am tall, it is similar, I mean it is not the same but similar.

E.V: Yes maybe you don't want people to look at you but at the same time you might be proud of it and want to show it.

J.V: Exactly, there is a fine line between pride and shame, and something shameful can quite easily become a moment of pride.

E.V: I think it is also part of the way that the space stimulates, and the way that the staff behaves and dresses. At Foef we always include our outfits in the financial estimate. Because our outfits set the standard for the visitors, and they can get inspired by it. They could think: O they are wearing this so I can actually feels safe wearing this. And we also extend that to our promotion. And I think this can also be expanded to space. If you have a space that is like a tabula rasa, a space that is completely empty and needs to be appropriated. They will not do it.

J.V: Yes actually that does not work anything.

E.V: Well maybe in a museum, where it really takes the back seat.

D.T: So when we are referring in general to clubs, it is more about what is happening at night. Do you also have day events? Is stuff also happening during the day, and if so how do you translate that night spectacle to the day.

E.V: Because we don't own the venue. We re-use the venue, we don't really have to think about our daily program.

D.T: In general, when we are referring to clubs it's more about what is happening during the night. Do you also have day events? how do you translate that night spectacle into the day?

E.V: Because we don't own a venue, we don't have to really think about our daily program, but most clubs translate it to like giving workshops or having artists in residency and also using the nightlife spaces to present their work, so that is like elaboration in that. For example, FOEF we don't only see ourselves just as event organizers but also as initiatives so things like making the code of contact and getting an online presence is also part of our daily work. But we don't have a space, if we had a space I think we would provide photoshoots and have a dress-up corner and have a whole playground of outfits.

J.V: Yeah because there is something about the night still that is kind of a switch to in a way then will happen

EV: That's the appeal! I think that if you switch, the difference should stay there, it should not be the same, that's also why the creatures of the night, the queers creatures of the night go on show themselves when it's dark. there is something poetic in that. sleeping during the day and showing yourself at night, when nobody else is watching.

J.V: And then it stays there. You just said that you were on stage for example the whole night, right? What did it mean for you? Do you also have a personal need for this stuff? Do you also transform?

E.V: For me, I always felt like maybe i'm .. or something that I always been too much. For example, I always loved Halloween, and FOEF for me is like a little Halloween or a dress-up party all the time. It makes me feel like I could be the superstar that I always wanted to be when i was young. Partially also because it's kind of intimate, when we commercialize it we don't have hundreds of visitors, so we know each other or get to know each other and therefore it's safe to take the stage and i know that people will not gonna laugh at me except myself. So that's also part of it, to not make it too big.

J.V: well there goes my resort! that will be a challenge!

E.V: Maybe if it's big, I think clubs oftentimes have a very direct space. So there is one space as the dance room and then there might be one extra room somewhere, an outdoor space, smoking area, bar space, but when it's too much like for example Tivoli there are so many rooms and so many areas that I get lost! I don't feel any connection to it! and maybe if they had in some way got your mind rapt around everything that it's there, maybe that would work. so there is something like a transition phase.

J.V: Yeah exactly because indeed I feel like it's basically a labyrinth. we were there actually together one time. There are separate stages but they are all a little bit too big for the number of people and the hallways in between are also too big and you never know exactly where you will end up.

E.V: They even have escalators that go from floor one to three and you're like fuck I need to go at two, and you're like how do i even get there?! And there is something to say for that like the adventurous wondering but it need to be countered with something that it's readable.

J.V: We were also looking at that code of contact video, and i guess it comed back to have that kind of balance but it's interesting how in a way you want these spaces to be completely free but then you do need a set of quite strict rules to be able to do this.

E.V: A lot of queer parties have a moment in the night when they give a speech and everyone sits down and they talk about these things. We chose not to do that because initially we believe that by the way we behave by the way our promotion shows, that respectful way of behavior we all be part of it, because disrespectful people would not feel attracted to come to our party. But then we noticed, that there are some people who really need it written down, they needed it there so they can be sure about it. Just reassuring the things that we stand behind, even though our visitors know about it.

J.V: it's almost like an anchor point for people that sees that so they can know. But then also when i was looking at it, just now, it's like imposing, or that it's the inheritance of rules somehow. Like i completely understand it but at the same time…

D.T: …you feel the pressure that you have to be like that.

J.V: Yeah that i have to accept everyone or something.

E.V: We tried to work around that by the way that we made the video because i agree with you that oftentimes you have this poster in front of the entrance and then the guard will ask you "did you read the

code of contacts" and then it's like "yeah uhhh", you know you can't really internalize it, so with this video we tried to make it light by giving examples, making jokes and having bright colors and dancing people and just a loving feeling instead of rules feeling. That's why I think the code of contact video it's way more suitable to share that information than a list of rules. Cause if you go online in the website of clubs or museums or whatever public spaces, they always have a code of contact somewhere but they are very strict and very boring. which is not the point! we want to have fun together. I think you have to show strictness in a way, like parents that they have to be strict for the child to be happy sometimes. And it shows strength too, it gives the same feeling cause you trust that the people responsible for you will hold their ground and will stand up for you if necessary. I think that's part of it too!

J.V: So about these advertisements, how do you deal with that? Because there are always a lot of bodies and there is this sexual aspect to it. At least if I remember correctly you also put posters at the faculty one time and I think you were also on there. When I was thinking back to that, I thought you never see that or this kind of body freedom on posters in the faculty. I mean for me it was kind of nice to brake that rule somehow. So in general how do you see these advertisements or this way? and how does it relate to the expectations you base these sketches on for the event?

E.V: We always try to show some edge and that can be an outfit or revealing body parts and if you think about it, the fact that it will be hanging in the faculty, it's something that a lot of people would like to see themselves that way but it's not really open, there is not really a path to follow or to take to do that. So that's what we are doing with the posters, going a little bit over the boundary of what it's expected. Because if we would've hanged them at the art academy it wouldn't be that big of a deal. So we decided to do it anyway, even though we knew that people would recognize us just to show that's ok to do it and to show yourself and especially to a party.

D.T: how do you translate that to the digital advertisement? For instance, on Instagram, you can not put naked pictures

E.V: Yeah and it's super annoying!

D.T: Exactly, and you will be banned

E.V: We got banned like a lot of times! we had one post where... do you know Thorn? Was the first big media presence of none binary in Holland, with two more people they were performing at FOEF and we wanted to promote a picture of them in drag king so in a glitter beard and it got denied. There was no nudity! And the reason it got denied, it was in the text it had the word "asses" and it was profanity! yeah we have to deal with that, we can't show nipples but as long as we don't promote, as long as we don't pay for advertising it, then usually it goes undetected. So yeah, it's a bit annoying.

J.V: I can imagine! So you put these posters in the faculty for example, but are there any other places that you purposefully put them?

E.V: We put them at the arts academy, in any cafes that we can or that allows us to, which is funny too cause sometimes we enter and we are like "hi! can we put our poster up?" and they say "yeah, sure!" and we show it and then they are like "hmm we are not sure that it fits our space", but some are like "oh yeah! that poster! yeah come on!". And also the places at Delft where we had our parties, the owners would be very skeptical at the beginning like "oh these weirdos, coming here with their dress-up corners and their weird outfits and bla bla bla" and then after the party, they would beg us to come back because they would always sell out and people would get so drunk so their bar revenue will go crazy! So that's also funny, people that are kind of scared of our freedom of expression and then want us back. So yeah based in Delft we used to always hang on public spaces that we could like next to the bridge and things like that.

D.T: Yeah that makes sense.

J.V: Do you have more?

D.T: No! I think you covered most of our questions without us asking them!

E.V: Yeah it's super interesting that you guys are doing this because I'm also doing a project for the clubs in Amsterdam, like I said, i'm trying to get it rolling and if I get there I might come back to you guys and ask your advice!

D.T: So what are you doing for that project? what's the process you are following right now?

E.V: We are applying for subsidies and we are contacting all the clubs that we want to involve in Amsterdam, so we are focusing on nontouristic clubs which are mainly on the outskirts of the city which to be is a shame because clubs are having a hard time of surviving in general and there has been a very big image of clubs and nightlife of being bad and finally now in Amsterdam, they started reevaluating the worth of nightlife, socially next to economically. So we are contacting clubs by email and the contacts we have and explaining to them that we want to do a participatory project where we kind of put the users and their wishes and connect them to our own architectural point of view and also connect them also to the brand vision that the clubs have. So there is a set of three selling points that extends the spaces or expand the brand of the club with the spaces and therefore also their vision, like what kind of spaces they wanna be. If they wanna be very upfront about being a safe space or do they wanna be a creative space or do they wanna be whatever space? And then, make the users feel more safe by involving them in the process and listening to them, and putting ourselves in the background and how they get an open line of what they are gonna show us. Then we will create design advice, which i think it's very important that it's not a design but design advice, design consult and therefore we will create a collective design and eventually what we get with our captjes we gave them an advice on how a space ideally could work, and then they took what they like and why they think it's visible and fit them and build them.

J.V: How specific would you get then?

E.V: It's a sketch design phase

J.V: So you will literally stop then.

E.V: We will make floorplans and impressions and a 3D model but we won't do any measuring or things like

§that. We want to also keep it open like the workshops that we do that we don't tell people what is or is not possible. If they want to have a floor that flies of the space, they can! So that's what we are doing, we are proposing these to clubs and subsidies and I think because it's participatory and therefore that we are aiming to do it inclusive, it's something that on the one hand is trendy and on the other necessary.

D.T: Maybe it's a weird question, but well…

E.V: …nothing it's weird!

D.T: What would it be the first thing that comes to your mind, right now, based on your experience with clubs and being in clubs or redesigning or rethinking clubs, that you would say "this has to go now!" Or the other way around, like "this has to be included yesterday, not even right now!"

E.V: I think, two things. The transition spaces, those are essentials and they can start outside the club or inside the club. Just a moment to get ready and a moment to get a hand at what's going afterward you're gonna drop yourself into. I think that's super important! And they can be most functional as they can, in the wardrobe or whatever but ideally would be a space on its own. So you would have a transitional area and then a functional, practical area and then enter the room and the dance hall. Secondly, i think the different levels, which is very helpful in understanding a space, feeling safe in a space, feeling like a superstar, being seen and looking at people because I remember in Radion, which is very big in Amsterdam, have you been there?

JV, DT: No we haven't.

E.V: Ah it's my favorite place! It used to be a dentist's faculty but it has a very large dance hall and height, but it has a mezzanine with a railing, and from the railing, I remember standing in front at the railing and feeling "oh god! look at all these people!" and then at the same time I felt in control of the situation cause I could see what the people were doing, were they talking or were they dancing or were they going crazy, and then i could relate to how i wanted to be in that space. Because I was higher up, and initially when I first came in, this was my first party after covid and I was so overwhelmed when i came in with all these naked bodies sweating! And also in that space, I was in the dance room with everyone and it was too much but I could go up and understand it without leaving it! I think that really works and you can really do that with a small block if there are no high ceilings.

J.V: Actually also this reminds me these kinds of experiences that you have there, do you take that to daily life? In a way at the same time, you do all these things during the night cause you can do it there and then you don't do it in your day life. Did you learn as a designer the mechanism there and work during the day like as well?

EV: I think that this goes for everything and everyone. It's basically environmental psychology. By testing it and by testing your abilities as a designer in a space that is more sensitive to a safe feeling, you're testing yourself! If you can do it there you can do it anywhere and I think it is definitely related to public spaces, urbanism, and having these different levels and these introductory spaces are also in a form there. For example, like cruising areas used to have long view lines so you could cruise past each other and then meet, they also needed those secret areas in the rose garden and in the park where they could hide of course. So in Europe, if they would want to stop cruising they would create open open open spaces so they couldn't hide. So it is already implemented buy in another way around to prevent things but to open up it's something else.

D.T: I guess it's like Europe putting a miny society within this kind of bubble that you also referred to earlier. It makes sense somehow.

E.V: Also, something that I think that every club or every safe space should do, is to make sure that every moment is a moment. And what i mean by that is, when you go to the bathroom make sure that that is another experience and not just "oh, I can't wait to get back", the waiting in line, getting impatient, that should be interesting on itself. There are places where they make that right, like in niks in Amsterdam, they have a Dj in the bathrooms! We all have had super funny conversations with people that we don't know in a line for the bathroom, so if that is a place that contributes to that moment and I think that that helps the overall inspired feeling that you want from the night.

J.V: Yeah that makes sense! Well, I think we can wrap it up, right?. It was really nice!

D.T: Yeah and very informative!

E.V: cool glad to help!

E.V: So how long do you have to go? are you halfway?

J.V: Kind of halfway, we are done by the end of January, the start of February. In almost a week and a half we have to finish the design, so we have to do some push!

E.V: I will be very curious to see your work

J.V: You are more than welcome to pass by anytime!

D.T: Thank you so much for everything!

JV: See you later then

EV: Nice talking to you two! bye!

JV, DT: Bye!

On the typology of the fashion Shows

Interview with Vesma Kontare McQuillan, a Norwegian-Latvian architect and fashion researcher

October 28, 2022

Danai Tsigkanou: Thank you so much for joining us today. As we already told you we are working on our thesis that deals with the fashion industry and more specifically with the typologies of a data center and a club. Could you give us a little bit of your background?

Vesma Kontere McQuillan:
I know retail architecture well and recently I've been more focusing on fashion shows as a typology. There are many reasons, but one of them is because it's a typology that's in a way it's not considered to be one, so it's interesting to me, and in a way, the last 2-3 years I really focus on fashion. So, I don't do retail so much anymore, but for example, now I did a project for the Fashion Research Library that was like mixed typologies. So I can give you feedback from my point of view but don't believe me, you know, look at everything with like a critique, but I can just give you my insights.
I want something from you guys. I'm going to work on the book with the working title the fashion shows for architects, so this will be like a book that is trying to establish runways or Fashion shows or whatever. This will have some interviews with the offices that work with the typology. So what I'm doing now I'm sending this outline to all my students who are interested in the top. Could you read this outline and comment on it? For example, some comments that I received were unexpected for example from one student from Nigeria. I got a comment that for example, he finds that Virgil Abloh is missing. That I never really because for me Virgil is very postmodernism, you know, but I think it's a good comment, so I should include it. So if you see something that you think should be included just make honest comments because we are going to Crowdsource. The book is pretty expensive. It's almost 80,000, so I'm going to do crowdsourcing and then we see how many people actually need this. You know it's like a kind of experiment, because before the first book was sold out immediately, but it was very small and very cheap and now I would like to do more. Book in the depths and it will be expensive and in a way to get all this money. I would like to see if there is a point in doing it, you know. So after our conversation, I will send you the outline, and please comment on it. OK? Then you can just go ahead and ask your questions and I will try to help.

Alonso Dias: I found very interesting what you said about how not many people think fashion shows are a typology, so what do you think people don't like? I have heard stories about OMA and how the fashion shows, are kind of relegated. I don't know if it's true or, if it's more like gossip around it. What do you think is still like this conception about? Designing fashion shows all these performance spaces.

V.M: Yeah, now basically the question is why architects don't evaluate this typology because I don't know it. That's the thing and I think, the main reason actually is the traditional professional. Fashion shows as a typology that was done in-house. If you go back to the history of the fashion show we believe that it was established as a typology in 1911. So it was done in-house as a theatrical performance, and historically even in the 70s, it was the production companies that were running the fashion shows that got architects involved, I would say that maybe, uh, there were a couple of independent architects who were like artistic, but the first production, it was OMA and I think this is just Ram's personality. He was very interested in media and in fashion shows. So in a way, according to what I have found, actually, it's the first architecture office that has been involved. Not so many architecture offices do fashion shows. But basically, I will send you the outline, these are 5 offices that do this on regular basis and I think the reason is that architects don't understand the needs of the consumer. And consumers need fashion houses. They do a fashion show for several reasons. Like originally it was for buyers to sell the stuff and now it's more as a communication channel for social media that you are sharing. And I think when an architect comes because architects always overthink. You know, in fashion you have to do it very quickly, cheaply. Don't get upset, that your genius ideas are not implemented. I think it's it's maybe not scientifically approved and I don't have like really done deeper research in psychology, but it seems like people who choose to be architects have from the good side. They have this complex thinking. I understand there should be a lot of things that should be taken, but they can't really. Deal with egos in fashion because fashion is such an egos-driven industry and I think then a clash happens, but a professional clash actually happens between production companies and architecture offices because there is a couple of big production companies and they do the stuff they weigh. I was in this new French office that works with fashion shops a lot. And they basically say it's difficult to do in a way. Why? Because normally you have the architect and client involved. But in this situation, you have a production company in the middle because the architect just doesn't have the means to do the production. It's a piece of lighting music, it's very complicated, and you don't have time. Everything should be happening quickly and so on, even they have easy in Milan because the production is done by Prada House so that it's easier, but once they do fashion shows in Milan, there is usually really Versioni or some production company involved and then it's not so easy. So it's I I would say it's a process that makes this and and and you are the. Architect, you have your ID. Yes, you get the feedback from first this second from the production company and this becomes a mess. I could imagine that this is one of the main reasons because our architects actually don't have control over the outcome. Very, very little. Even though OMA doesn't have. And if Rem doesn't have one, can you imagine what the small office is struggling with? So that was that, but I think from a topological view it's super interesting because if you do this right I have this idea that when you do like some Ariel disposition you do like these flows and everything. It's kind of a little bit, catch the people. Always use the space in a different way, right? If you go to the park and you do like it, no, people will go straight, right? But fashion show is the only typology where the models will go the way they will be forced to go. The flow that you have suggested. So in a way, yeah, I think it's a super interesting typology and I think why it's so little research because to research this typology you have to have very good insights into fashion. In my situation, it just happened because actually, I started as a model and it was just a coincidence, I never became a big model. But I know the space from a model point of view and I was modeling in the 90s when we had to change clothes. You know those are for example super paid and they have just one strong, but you know we

were changing clothes backstage and I know how it happened. The backstage part to me is the most interesting part because there is, again how the models line up where you play the music, you know where the photographers come, where the boards with the pictures are so this industry is incredible. It's just my opinion because one is like the space that you see and the another is the space that you don't see. And this is actually what architects don't have any impact there at all, right? Because this is done by the fashion house and by a production company. Yeah, that was a very long answer but, I would say it's shortly done. It's a clash between the industries because the three sides are involved.

DT: Yeah, and also you said that it's more about the performance as well. You are sitting there as a spectator and you can resemble fashion shows with a theatrical play in a way. So in that sense, the scenography and design you mentioned in your answer, do you think that this is also something that needs more work or do you see in the future that this involves every time of course. How do you see this going on?

V.M.: Yeah, basically that's why I'm super interested in it, because actually what you were saying was the old thing. The new thing is actually the fashion show that got another function. It's a stage for social communication, so in a way, the fact that you are attending the fashion show is actually a status, It's very few people who get in the fashion show. And then it's OK. What seat do you get? And influencers, for example, if you look like 10 years, 20 years ago, the first row was for the buyers. You know people who actually came to buy the collection 10 years ago. It was the editors of the Glossy magazines, now it's influencers. I don't even know these people but they have huge audiences. And in a way, the fashion show becomes the stage for social communication. So as an architect, you have to think if somebody will take a selfie, what it's going to look like. So in a way, it becomes this. That's what I try to kind of explain. With this idea about the meta space, right? Because this is some kind of space that doesn't exist. At least, but because of the Internet, it's actually captured and it will stay forever with you. And I think I have a very very good example now from Paris Fashion Week. There is another reason, another side of the fashion shows that people don't think of architects don't think, and it's security because what happens? These fashion shows, when very famous people come and know the fashion show is actually the scene for very famous people. Like VIPs, influencers, and so on, they have an experience with it. The plan of the outside building is a secure way, they have fences and security guys and so they keep this flow going right. What happened? And this kid is super? Because this is this guy who just did Louis Vuitton. So he's like an unknown kid from Brooklyn, and he did Louis Vuitton and then Saturday night he had his own show, and because of the high of the fact that he did Louis Vuitton so he became part of Virgil's. You know the legacy, and he had shown in the casino and it was short when I came because I came like later and I tried to get to the door. I couldn't do it. Because the whole street was packed with people. It's like what happened with these people who were running in Seoul after this Korean influencer that was really situation because. You could physically be hurt in this situation. And, this is what I was thinking, when working with the fashion show, this is an incredibly important part. And then the question is who should take care of it? Is it the fashion house? Is it the production company or this is an architect who actually has to think, because the fashion show it's not just the space inside, it's the whole area. And if you look at these fashion show models that we suggested with my colleague that was the most important thing because we suggested that fashion show actually has content. Because if you look just at scenography, you know it just rules some unconnected then it's scenography like theater. You know if you look this is a big difference between a fashion show and a theatrical performance. Because if you do a theatrical performance like for example they do in Oslo, in opera, there is a space and some kind of limitation. If you do the fashion show, you actually have to understand. It will be like, for example, 900 people with invitations and triple without invitations and then it will be like some Korean pop group invited and then it will be even more girls. So I think this is a very interesting aspect that actually architects never think about it. Most people. So answering this question, I think there are 2 aspects that we really have to think about as an architect. The first one is this digital link. And that's why I'm writing this book because I think the fashion show is a typology that will get architecture in the metaverse. How do you actually do this connection between the real space between some kind of digital component and so on? So this is very interesting because how do you do? For example, if you are part of the process and if both spaces are connected, physical and digital, how do you connect it, right? What do you do for scenography and what do you do with the 3D right? As a Digital model and plus part of urban planning. OK, Oslo is an incredibly good example now with this new project that is called Fashion Research Library. Because it's starting to establish the urban, this is not really gentrification because it was a developed area, but it's a tourist area where the library is connected. Where actually locals don't go. It's like just for tourists, but because some kind of fashion-related project is established, the local becomes a part of the activity. How do they use this space? And of course, generification is another great example, right? If you establish something fashion-related, it's a lot, packing districts or whatever. You know it's a lot of exams. Also, in architecture, all urban developments. To sum up, it's the first one. Is this digital metaverse from meta verse to meta space to metaverse, and the second was what is actually the urban impact of the space. So you are creating for fashion.

A.D: It's very interesting to me to hear about this idea of security because my whole project is about that, a data center. So I was very interested in this marketing strategy that data centers have like the security threshold. I was thinking for example in the first McQueen fashion shows that he didn't have a ticket and it was all these people trying to go to the venue Marcella going to the public. Space and all these, these kids going around to the catwalk. So for me, this is the question or this is more of a comment. Who is responsible for security in a fashion show? In my case, I have a position that is kind of like a fashion brand. Because the security thresholds are also part of the performance, not like what I'm doing with my project is kind of using these security thresholds in

a way to limit people, not to create a fantasy or a myth about the space. And designed so it's kind of like this idea of the boost.

V.M.: I think that it's super interesting if you are using these security thresholds, but you have to remember another thing that architects never think about when they do the project, there is a legal framework. If somebody will die there and you did this project then you will go to court. I promise the fashion house will make you. I think the Balenciaga case was an incredibly good example. The first thing that they did, was blamed this stupid photographer. What I have learned in practice working as an interior architect, is to learn how to cover yourself, this is the first job that architects have to do and I think another thing is that I don't know guys how old you are but you are millennials I would guess, right? You are not zoomers. These guys think completely differently because the thing is, it's again about the target groups and I have been talking about this in many many lectures, architects when they think about the target groups, they think of themselves or the millennials. What actually they did with a group are zoomers. People like for example, if you are doing your club you know OK you do the calculations, they will open in three years. It means a person who is 13 years old will come to this nightclub when you will open these guys they will be brutal. If somebody will be hurt then Greta Thunberg will take you down in a way, I think this is all aspects of security, because if you think that these are all the strategies that Marcella used to cover these strategies and we saw two months ago how it ended. You know the world has changed and seems like mocking on the Internet is a perfect thing to do for everyone so if you do one misstep, you are dead because basically right now Balenciaga is dead. Right, uh, two months ago it was the hottest fashion house in the universe. Now they kept their fans but people who are not so close to like them, even myself you know. It's maybe a stupid example but for the library opening, s I got the Balenciaga dress for me because I was thinking, oh, this is the opening. I want to have like a black cool dress. And then the scandal happened and I didn't wear the dress. I was like no way I'm going to wear it, you know, and I am not like a moralist but I just think this is inappropriate. All these securities, with the celebrities and everything you know. I think that of course, you can use these strategies to control people or whatever, but on the other hand, I think we have to understand that this process is uncontrollable because if you get on social media as somebody who did this club and somebody would die. You are dead. I mean, you never will get a job in the industry again. So I think this is again a super interesting aspect that architects didn't think of before. The public appearance and public judgment and all this console culture. I remember myself I did some kind of very uncared full comment about the some. UM's use of narrative in the Chinese market and I got really clashed back because I was a racist and whatever because I I couldn't say Chinese because then I specify that this is the race. I should say it's Asian. Do you know that because? This is again the aspects that when I went to school we didn't consider you know, and when I went to schools and then teachers told me that a woman can be an architect, you know, and it's only 20 years ago. And yeah, I'm going back to fashion it's great again. Greatest typology because if you follow up on what's happening in fashion, if you follow up on the Balenciaga case you understand where society is going, right? And I'm wondering will they recover or not? What do you think guys Balenciaga will recover or?

A.D.: I don't know, probably I. They have to. The easiest way is to change them now, no, probably like to. I mean it. What happened with, you know with Galliano they just like OK it was Galliano. So we just watch.

D.T.: I also think it's gonna be tough for them. I mean also like you mentioned that the new generations are tougher and they can hold their ground a bit more than they used to. So I think it will take time for them.

V.M.: Yeah, but I think they're outright. Even if they recover as a business, they are as they, for example, because they were the agent of change. Right then was the agent of change, he and you know? And I liked what he was doing because he actually took the strategies from Margella in a very commercial. So he showed that all the strategies could be used for commercial and it's a big deal. Yeah, because one one thing when you do all this when you are like independent because Majella was the house they didn't have money at all before the diesel guys bought them right, but they were super innovative. And basically that is just taking all the strategies and he managed to actually make it work. So I think in his place he was great, you know and. But but the fact is, and it's kind of interesting because with the verge you're passing away and and then being influenced by this scandal. The generations are changing, you know, and this is very interesting because if you think all these young designers upcoming designers. Like I was now in Paris Fashion Week, it's a lot of designers with Chinese background. Uh, and and great great things that they are doing, you know, and so and seems like there's a lot of new designers they weren't so interesting in terms of spatial point of view because they are still young, you know. But like for example Marina Cera, that is, uh, relatively new brand, they actually first time had pretty interesting installation and I will write about this for frame because they were using like towers filled up with the clothes so it will take maybe five years for them to kind of establish the special strategies. What I see is the new generation. Coming that understands the consumer better than, for example, we understand, yeah.

A.D.: So do you think the future will be like the connection between the fashion show and the retail store? Do you think at some point they will like came along like to get there like A to have like a continuous kind of fashion show in the retail store? Or do you think that they live separately? Very very.

V.M.: No, it's I think it's very difficult because of the fashion system. Because you know, I think it was five years ago. They had this idea that you buy from catwalk, right? But but basically this is very complicated, you know, because of the production process, because the version house is they, uh, they actually work on the of, uh, the the buyers come, and they do like they. How do you call this in English? Certainly only Norwegian. What comes to my mind you be stealing ohh be stealing it's like your. Uh, yeah, you take. Off an auction no.Sorry guys, no because you you, uh, you are choosing something and you are making your, uh, wait a second.

We will ask Google Translate link. Best to bring them. Order you are doing your orders, you know? And uh, and when they get these orders then they start only producing the collection. Uh, and for them to, uh, do the uh, because couple of the fashion houses Burberry or whatever they tried it, you know, but it's actually it doesn't work. You know, it's. To to set, you know all the production process behind the. Even simple things, it's pretty complicated and you never know, and in a way I think the closest to the retail. It's just like work with the influencers you know because the influencers the most like. For example, Kelly Jenner yesterday in Scarpelli. She had this dress so they made for her but it's like it's it's really small amount of people actually, to be honest, I don't see it. I think it's too optimistic. You know. Knowing how the fashion system works, you know, because basically this is insider information. But I went to one of the showroom and I'm just wondering what is the deal? So basically now the designer has his price and the retail price you have to. Do this two comma 522 comma seven by two, almost three times. So this because the retailer has to do the money. Is the transfer company has to make a money, you know, because the physical stuff is the only thing that I can see it. It's like this digital, you know that. But but this still I don't see really. There's a connection here because say if you think about the. Each digital fashion the user group is different. Like for example I have a kid and they are 13 years. Non binary of course. I don't mention this, you know, because the thing about genders is not the thing anymore and this not binary kid plays all these games and and uses all the money on the digital clothing for the avatars. So I would say. Then they will be in the H to purchase the physical clothes that they that it could become, but it would be more that retail will be digital. You know the physical retail? I don't see this happening. It's just a combination of physical to digital. I would say. And this is again interesting. And when it will happen and how, because it's Can you imagine. Like for example, you are sitting on some kind of I don't know. Second life, you know you are watching fashion show and you are buying these pieces for your as and if these or whatever or for your game and or whatever. This part I understand. But why should I buy this physical thing then? You know, I don't understand logics I. I don't have this connection yet. Well, but but eventually maybe if Corey is 13 now, five years, I would say because we say yeah, digital thing develops very quickly. Quickly, but the income part doesn't develop very quickly because actually, they have to have the phones to to do the. She can't, oh sorry they can't come and ask hey Mommy, give me money right? So so I think five years in five years we can look at this question again.

A.D.: Yeah, no, it's it. It's very interesting this idea. Of of the. Of the digital. Now they dealing with the Metaverse and with digital fashion. So because I start to understand a little like how those for example products, not that is used in the metaverse but more like a. Still like going physical to have like this like loyalty programs or how still like engage with the physical and digital like have some conversation with meta designers and people that is doing into the meta. And it's still this connection between physical and digital. It's gonna be there. No, it's it. And then it's. Still not like the other whole directions to go to Metaverse or something but it isn't there. It's more like a mechanism now like to to grab like a like to create like in this. Young possible buyers. Future buyers still like kind of. Start to nourish them. No, like it's very it's. It's very interesting, like the no. Of marketing strategies around meta versa.

V.M.: Yeah, but I still see that actually, it's two different target groups. I still believe in it, you know, because actually. Prada runway is incredibly expensive now. You know it's like insanely. And it's getting more and more and more expensive. Uh, and the question is. And they and what do they sell in the stores? And what do they sell on metalware? It's a completely different collection, you know, because they are selling this nylon stuff and so on, right? That is actually. Boots and everything. You know that that's in my point of view. It's completely different and it's not Prada in a way, because of the Prada. It's a old Milanese bourgeois brand, you know, for all the rich people. And I don't see a connection of the first line with what they are selling, and I think this actually produces problem because Gucci did better, right? Because what they show on runway is that they were selling the same stuff on the metaverse. Because this aesthetics is but they they, but they changed the. Artistic director, nobody changes artistic director. If things are going well right, it's just logical, so I think it's a lot of. Assumptions and like for example, if you go to the list index you know where they post all these. Uh, uh, impact from the fashion brands, I think what they have it's mostly is the Internet hits and and all these metaphors, because see, I might be not. Uh, right, but I think the. We are talking about the investment here because to buy something is matter worse, it doesn't cost much, you know. OK, there is. If you are buying I don't know some if you are speculating on third base you know with an F this it's a different thing. But I'm talking about the fashion right? It's like it's it doesn't. So you don't get so involved in it, you know. That buy a coat for because like if you look at the product prices cost cost now like a Rolex because I have this idea. You know I have a. Not the mark, but this Mac cheese. Yeah that you are like OK how many burgers it costs, but I always think about the Rolex. You know, if you are thinking about the investment, OK no Rolex entrance price is like maybe 60 thousand □6000. You actually barely can even buy the code for □6000. Now you know, so it's actually you are talking about pretty big money, you know, so that's why it's so I'm little bit skeptical, you know. So, because, uh, I completely believe that new brands like butter for example, who are doing this 3D prints on the sneakers. You know, it was really cool sneakers when they showed in Paris. They could go both ways. You know, because they already are using technology for the production. Right, but the old fashioned fashion houses that are basically based on the craftsmanship and all this pedigree and everything. I don't think it will be so easy for them to connect with the metaverse. But young brands, yeah, I think both are. They can do fine, you know, because they all they use technology for the physical product as well. You know maybe the answer is in the technology. Because if you are, if you can use the technologies for production, then yes, you can actually sell immediately, right? If you are using 3D printing, for example for the products right, you are doing fashion show and and the backstage. You have a 3D printer and printing out the stuff that might be, that's actually interesting. Uh, yeah, actually I should

look at the the book for 3D printing because I didn't think about this before because it shows actually for whatever 3D3D printed. And there are some kind of biological components and so on, because I think this was one of the good examples. It's 3D. Printing actually is used in.

V.M.: Yeah I did. I saw I saw it like a couple of days that you're just in the last year. Wrong way. They had like the all these 3D printed shoes. No they have. All the the collection was with using the this. But yeah, it's it's very interesting. Even like I don't know Valencia had actually the before the scandal. The satellite. The the the. How could you restore? No, like after the the the fashion show also, but it was more practice or it's not it.

A.D.: Wasn't that much. For these other pieces that you are. Take, as you say, not take time and and and time in production.

V.M.: Yeah, because that was the connection because show was on the what floor is the third I think. And and the store is on the 1st and then you you in theory can go and purchase. Yeah but it's a high couture right. It's just couple of the pieces. So it's different, yeah?

D.T.: But do you think that Metaverse also will shift the fashion shows and the the space of the show? So for instance, in deep deep fake show they had everything was virtual except from the models.

V.M.: Yeah, uh, I I think it's, uh, uh, very good examples that I know from this is actually meal meal. Uh, you know the show that was in March. With these two office no, I don't recall their names, but you know the actually the show space was super simple. It was like just beach chairs with uh with the and and people who were watching the show online. They had like this animation that actually it was a situation that actually to watching it online was more interesting than being on the space. And the same it was with previous showers. I had this artist, you know, with her mom interaction and so on. So it wasn't done in Metaverse yet. It was just done by by by communication means. But but I think it's it's, uh, it's in the way. The democratization of the fashion, yeah? Because like, for example, no. Actually it just happened with the OR because the OR normally, at least in. I never seen this before, so if you go to. Your website you could sign up for the invitation for digital fashion show. So when this came you immediately got like notification. You know the fashion show is they are. Faking the real process of the fashion show and what was very interesting because I actually sent the lookbook. That they never did before, you know. So after the show I got the e-mail and then thank you for attending or whatever and there is your lookbook and and I think this is very interesting because before that the Lookbook was sent only to press. Because they are too afraid. Users stealing designs and or whatever. Whatever is the reasons why they are so popular. Annoyed about this, but now they are sending the lookbook. Just the regular person who watches it on the Internet. So in a way you become a client, you know. You understand what I mean it? It's like kind of. Inclusion in some way you know that it's not so you are not so alienated. You know, and I think with the metaverse it it will be exactly this. That maybe the answer is is like for example there is the OR show, but you'll get link and you can buy this stuff on metaverse and use for your. We don't know second life or whatever, right? And so so in a way Metaverse is inclusion, but of course for young people who can use the technologies for the older people doesn't give much. You know?

D.T.: Yeah, yeah exactly. Also I was I was dealing with this thing of the inclusive to to fashion or exclusive and also this idea of see and be seen and how this affects also how people interact or their urge to participate. Or wants to be part of brand forces with the with the subscription or something like that. And memberships and things like all of these package in a way that someone has to follow in order to feel more into or part of. A house, or for instance, a club that I'm doing or a show.

V.M.: But you know what you have to remember always about fashion. Fashion is about vanity. Uh, and and I think it's because I'm doing this like my method is, uh, so I'm academic, right? I work for the Academy and and and I'm basically, you know, boring professor, right? And then I have like this Instagram persona. Who goes to these shows right? And and then I write for frame because in a way creating this kind of persona that. I am old enough to understand that we are two separate personas, right? So I'm not mixing my kids skiing on on on my Instagram because it's completely different thing. But you know what? I notice that this is incredibly interesting process. What happens to you because? Like for example, the first level is. You get invitation to the show. This is a big deal, you know, because you have to understand there is only so much people in in the and when you get invitation. And then it's the next level you come in and you're like what the I have a standing place. I don't have a seat. And then when you get a seat, you're like why I'm in the 3rd row, why I'm not in the first row. You know the the whole. The mechanism that happens to you, and I think there we come coming to your point being. Seen because actually I don't care so much about this collection anymore, you know, because now the fashion show is that in a way is the channel for me to communicate. My you know I I go to I don't know the OR I go to Louis Vuitton I'm cool, right? I'm hanging out with the. With the right people you know, and and. And then it's some something very interesting. How actually this fashion shows? Or she's this fashion events. There you. Like it's a mechanism to construct your personality, and I think this is super interesting. You know if you are conscious about this, but if you are unconscious, you know it can end up. You know, all this influencer culture, right? Because I have been talking so many people in the fashion shows. Oh, and then this I I really love. Like I I talked on some fashion show to some. I think she was like 19 years old. Some kind of influencer and and she has like I don't know how many followers on TikTok. And so on. So basically she got the place right to me and I'm like editor for frame, you know. So actually I I get like pretty OK. See and she's like 19 basically. And I and. She's telling all this stuff what she does, you know and shows me this Instagram. It's like why are you? Don't get some education. Where do don't you find the job, you know, but the truth is she makes more money than I. You know and and and and I know this, but on the same time this bubble like what happened with Balenciaga, right? Because it can just

disappear in one second, and I think this is in a way this physical world that we are creating in a way this meta space because it's totally fake, right? All these people are fake or like and and I think it's carapelli is Carapelli show was great because the lions were fake. The whole general Kardashian's business model is based on fake and scarpelli is fake because it's nothing to do with the fashion show you know and the whole is fakeness. And the question my question actually is, do they generate some money or not? This is the interesting. Is it just a marketing? You know and how much actually fashion houses do for marketing, you know, because like, for example they are. They owe money. What they make. It's not from the sales of the It's basically bags and cosmetics.

So so, so in a way, you are using all this thing is just like creating marketing settings that that that function is sell lipsticks for. How much the lipstick cost 20.25, right? Because in a way all this, but it's more complicated. It's not just marketing, you know so so that's why I think it's. Super exciting to to. To follow up all the spaces and the and and I think this is entertainment as well, right? Because the fashion industry has become an entertainment. More than actually producing because that, I think what fashion managed to do and design industry didn't. Because all these? Manufacturers that produce all these chairs, lamps. It's like. You know you go to Milan every year and it's like who needs this shift? You know, because the only chair that you want was done by Charles themes or Jean Provider, right? You don't want all these scraps that they're producing, so I think in terms of this design, industry is really behind it, you know. Persons they manage to become the entertainment, you know. So so in a way the the the. Another function of this is just pure entertainment, right? Because then ohh yeah, as it happened, she was sitting with this lion, you know. And everyone has opinions you know so so it's it's kind of. Yeah, just entertainment. In one word.

DT: I don't know if you have any last questions. Alonso to be honest you covered most of the questions that I had in my mind with without even me expressing.

V.M: Yeah, yeah, but that's good. That's that you got something out of. This yeah very good.

A.D.: Yeah, yeah, yeah, I think I I just like to close probably. What do you think is gonna be like the now that that just as you say no fashion is super fast and everything is like changing super super easy Now all these fashion shows that are are getting engaged with a little with this media content not Instagram. Even the format of the screen now they have, like everything is influenced now the the the fashion show. What do you think is gonna be like? The next step for the fashion show? We have like I don't know, Rihanna invented doing this amazing performance for an hour now for to launch like the the lines of what is gonna be the next 4 fashion is going to be in into this super core media that can compete. No it happened not everyone start producing to all these elaborated videos or fashion. To say to video, what do you think is the next? Step for for fashion. Shows gonna be metal bars is gonna be what is gonna be the next thing?

V.M: Uh, I think, uh I I don't know in the in like 5 years? Uh, it's very different. Difficult to to say, but I think what what I see what is happening right now? Because now it's. Two different innovate clans, and fashion is there is this big fashion houses. You know you're like a caring group or no brother. You know this old. It's even in in they. Strategies you can see that they actually doing different product for different target groups. So so, for example, Prada is a great example right? For the young people they do this different kind of. Especially in China, you know there is a lot of digital stuff and so on. And influencer culture and everything. And and, uh, and they shows are for the celebrities, right? And for people in Milan, you know, they they clientele, like all their little Italian people. And and I think and in the but in the young brands, in a way. I maybe because I don't have means yet. But I experience that this is really kind of the club culture. You have to be part of the family. You know you come to this show, and, uh, it's more like about like creating communities you know. Like I, I experience this with the younger bro. Once, because it's kind of like, for example, I have now closer closer much relationship with Son night that is a young Italian brand. You know that they are like the last show. They invited family, you know. So in a way they are. Creating the exclusivity. OK. By the being part of the right club. So I think this physical spaces will because it was tendency to do the bigger shops. I think it won't be like that they will keep small and it will be and and physical shows is almost like this club culture. You know you are invited because you belong to the. To that. UM family And then, uh, for the consumers, it will be more metaverse, you know, kind of. So I see it's really two different strategies. You know, the question is who is doing what you know and who is. Taking care and it might be like different even teams working with the strategies but but. For short leads like, I see that it's actually fashion. Houses will go more specific against specific audiences, so so different products, different shows, you know, physical or digital, so it's more like. Kind of. Consumer orientated and an inclusion but in different way. You know because if you are like for example if you are, it's like almost you get ticket. How much do you invest if I invest in your lipstick? I get the Internet access to the metaverse. If I buy the hot couture. I go and I sit next to Kelly Jenner. You know, it's like a kind of this kind of system that. Uh, and I think it's really developing now because before that it was you. You know, a lot of stores don't. Brands don't sell in multi brand stores anymore. They try to eliminate this gap so they want to go directly to consumer and if you want to go directly to the consumer. Then you have like this loyalty program. Yeah, OK, in what loyalty program you are that you get. So in a way, it's actually. Again, it's a lot of. Artificial intelligence, I think it will be run by the. You know, different algorithms and the and and and really like kind of caste society and the fashion show really shows it right. In what cost do you believe will belong? You know who you are, so even from this point of view. It's interesting to follow the fashion show that it's really shows how the society is developing.

D.T.: Great, thank you so much. I think you you gave us a lot of.

V.M.:
Input you are welcome guys because I always try to meet with the students because actually what makes me really happy that they are actually students

who are interested in it because. So like before that, I had like this feeling. I have like only one. And then you know, Testolini who was working for for. Or maybe for now he has his own office, you know. Basically, I could talk to people and it it's kind of strange. You know, it's like two people interested in fashion shows but but I I really now I feel that a lot of students and actually contact me on Instagram and it's actually. Right, because I think. I think, uh, for architect to understand the consumer, the fashion is the closest link, right? Well, and I don't know from what from what schools do you come originally before the well, where did you go to the school?

DT:So I'm coming from Greece.

V.M:Greece so OK yeah yeah.

A.D: And I'm from Mexico.

V.M.: Mexico, that's cool. Yeah yeah I I don't know what's tradition in your schools, you know. But when I went to school you know it was a purely engineering school. You know, it's like, yeah, you learn to do the calculation. You know for how? What is the the? Uh, how many homes do you need? You know, in this and completely unconnected to consumer, you know and even working like in the practical. I have been working actually the customers. They don't know what they want. They don't even understand you know what, what, what they are building and and this is very important in retail because this is maybe I have mentioned in some interview as well. Because I I built the first high luxury store in Norway. And it was complete disaster as a project because we, uh, uh, client didn't understand because in Norway there is not high luxury. We are super Social Democratic society, you know? And and they don't even understand they are building the space that looks like high luxury and they are selling some kind of mainstream French brand sells that I don't know. Marsh and Sandra. You know it's completely and then this project doesn't work. It doesn't work as ethically, it doesn't work. In terms of urban planning, because the building is an in the middle of the city and in theory could connect different streets but they closed down on the entrances. So in a way, what I am telling because I went through this and security by the way in the. Access, you know it's like actually, the in the luxury retail, the security, all the security systems that you had to implement. It was ten years ago, so it was more complex. It was insane. You know you don't have place in just the like screens and it's so in a way. When you start working in the, uh, real life you you start thinking differently. You start asking, OK, who is the person I'm I'm doing this work for, you know, because we have this tradition that we just do the work for. Client or for build construction uh business and they just want the cheapest price, right? They are not interested in in in your creative ideas, but I think to to make this shift that you actually understand that especially I think what is super interesting. It's not about the fashion, but it's kind of connected to the fashion, because, for example, if you work with sustainability. And this I experienced now in this fashion research library, uh, like for example, you are using some kind of reusing some pieces and you don't treat them. People think it's ugly. Or, for example, you don't cover the ceiling or whatever, because this is better for sustainability. At the same time. And get feedback. All this looks not finished or with you know, so in a way, you live sustainably, sustainably, and build sustainably. We have to change the our understanding about aesthetics. You know, because our aesthetic is still in Dior or Chanel, you know, this looks. Uh, beautiful. Because basically consumers they they don't care about your genius ideas, right? They want to have a space, but they think it's nice and for example, I don't know what the taste is in. Uh, Mexico, I've never been there, but I could imagine that consumers it's like brighter colors. You know they they have like some kind of ideas about what looks cool. If you will make everything Gray, they will say, hey, this is not. I don't want this you know I come from Latvia originally. We don't understand colors at all, it's only brown. And Gray, and if you have something else you have bad taste. So, so the cultural. Differences are big as well, different and and, and I think with this sustainability you have to change aesthetics. You know you have to explain people. This is actually cool. You know you you like. For example, you use material stainless steel. It gets scratched. I have got so many comments from my clients but it will be ugly and I ask why. Scratch that, but still it's just beautiful because it's like Japanese, you know you. You see the life or like people who get older. Why do you need Botox? Your face is beautiful because you got these lines right and and and it's just A and the. Uh, it's a shift. In this thinking that we have to do and fashion can help. Because if you put the older people on the runway that it's a lot of happening right now or you put non binary people or you put this and you say hey this is people start changing mind you know like for example if. And ten years ago, because it's just personal story, you know, when I was modeling I got my cover. I was already old 30. Right, and then they put me on cover. I was 47 or something. It was really it's 47. You can get the cover so much that perception has changed. Yeah, it's changing. So what is saying for the mainstream people? Actually your life. It's not over when you are 47, right? But you understand what I mean, right? And in a way, as an architect, you can use the fashion to explain this. You know you can refer to things you can you can use and and and use the fashion as the communication tool to kind of get what you think your ideas, how you can influence the society in the positive way. So so it was a pleasure talking to you guys.

DT: Well, thank you so much for your time.

V.M: Yeah, and and I hope you are doing well with your project and I will send you this outline and please send me the feedback. OK, but honest feedback feedback if you think this is too much or too little, just like those because it's very valuable for me. So now I'm collecting all these comments. And then I implement them in the. Outline and then as I say, I will try to cross. We will say, can I get the money for because this is again super interesting because, you know, as a publishing architecture I don't know how much books you buy. Do you buy books? This one, your boss. You know this is the good one. Yeah, OK, that's that's really cool. Uh, but but this one, but this is good book because it's cheap, right? It's □15.00 so, so in a way, it's. It's again about like communication and market and so on. You know and and I I I also, I I I want to find out will you buy the book if it will cost □39. You know on the same the same topic because basically that you understand

that. The price of the book actually covers the production right? So this was cheap laid down, printed in Poland and and I was bringing boxes in, you know, with the Polish driver and we did all the job but but if I would have more money I would. Do the nicer designs you know it could be bigger and so on so so, so that's why it would be very helpful if you if you read the outline and you answer. Yeah, just comment on it. Yeah, yeah, of course.

A.D: I did it. It's a it's kind of what you say about context right? In the. In in the context of fashion books, we know that fashion books are super expensive at. This point. So it's it's the price is is very relative to like in in the context of in in the context of fashion like 50 is kind of makes sense. Because we know that.

V.M: It's like a magazine, right? Purple magazine cost like 30 and and no, but I was thinking because you know, for me it's when they were deciding about the price because I was I may know it's actually are people interested in in in these and students. Right and then I was thinking, OK, how much a student could pay. Actually, you know there there is some kind of an from other point of view for me as the author, I want people to read my books. So what is the point to have this high high price if nobody? Nobody buys it, you know so so but this was actually very, very cheap. It's the production, but we did everything in house. You know, I I did the copy clearing everything on my own and that's why the production we could afford so. But now I got the new. So basically on the same book I got the price offer with 78,000. Is it tripled? You know because of the war and you know a lot of reasons but so so I don't have a other possibility. I have to try to some Kickstarter. Or whatever you know, but we will see because this is interesting project as well to see are we able to collect this money or not?.
It was a pleasure.

D.T. A.D: Thank you, thank you.

1. Debord Guy, La société du spectacle, France: Buchet-Chastel, 1967

2. Sayej, Nadja. "'It Almost Destroyed Me': Behind New York's Greatest Nightclub, Studio 54." The Guardian. Guardian News and Media, March 13, 2020. https://www.theguardian.com/artanddesign/2020/mar/13/studio-54-exhibition-brooklyn-museum.

3. Articles and archive information about Studio 54, its events and its rise to a club with big influence to celebrities and people that were following it.

4. Christos paridis 7.8.2019 | 09:16, christos paridis, marina petridou, nikos triantafilidis, the Lifo team. "Lagoudera: the studio 54 of hydra island: LIFO" LiFO.gr, August 7, 2019 https://www.lifo.gr/now/greece/lagoydera-studio-54-tis-udras?utm_medium=Social&utm_

5. Matthias Bode (2017) Punk style, Consumption Markets & Culture, 20:2, 187-191, DOI: 10.1080/10253866.2015.1109165

6. Preciado, P. (2019). Pornotopia an essay on Playboy's architecture and Biopolitics. Zone Books.

7. Vidler, A. (2008). Architecture between spectacle and use. Yale University Press.

8. Kronenburg, Robert. 2019. This Must Be the Place : An Architectural History of Popular Music Performance Venues. New York, NY: Bloomsbury Academic.

9. Goethe-Institut (2004-). 2020. Ten Cities : Clubbing in Nairobi, Cairo, Kyiv, Johannesburg, Naples, Berlin, Luanda, Lagos, Bristol, Lisbon : 1960 - March 2020. Edited by Johannes Hossfeld, Joyce Nyairo, and Florian Sievers. Leipzig: Spector Books.

10. McKinney, Joslin, and Scott Palmer, eds. 2017. Scenography Expanded : An Introduction to Contemporary Performance Design. Performance Design. London: Bloomsbury Methuen Drama, an imprint of Bloomsbury Publishing Plc.

11. Jackson, Lee. 2019. Palaces of Pleasure : From Music Halls to the Seaside to Football, How the Victorians Invented Mass Entertainment. New Haven: Yale University Press.

12. Yoos, Jennifer, and Vincent James. 2016. Parallel Cities : The Multilevel Metropolis. Edited by Andrew Blauvelt. First ed. Minneapolis: Walker Art Center.

13. Bartlett, Djurdja. 2010. Fashioneast : The Spectre That Haunted Socialism. Cambridge, Mass.: MIT Press. INSERT-MISSING-URL.

14. Steele, Richard. 2000. Spectator Club. Hoboken, N.J.: BiblioBytes. INSERT-MISSING-URL.

15. Walker Art Center, Cranbrook Art Museum, and Berkeley Art Museum and Pacific Film Archive. 2015. Hippie Modernism : The Struggle for Utopia. Edited by Andrew Blauvelt. First ed. Minneapolis: Walker Art Center.

16. Mollard, M. (2020, July 27). House and restaurant in Yamaguchi, Japan by Junya Ishigami + associates. Architectural Review. Retrieved August 29, 2022, from https://www.architectural-review.com/buildings/earth/house-and-restaurant-in-yamaguchi-japan-by-junya-ishigami-associates

17. Quick access. Empa. (n.d.). Retrieved January 29, 2023, from https://www.empa.ch/web/nest/overview

18. Lampen, Claire. "A Studio 54 Doorman Tells Us How to Get In." The Cut, 26 Nov. 2021, https://www.thecut.com/2021/11/studio-54-doorman.html.

19. Besonen, Julie. "Cleaning up at the Arcade." The New York Times, The New York Times, 31 Dec. 2015, https://www.nytimes.com/2016/01/03/nyregion/brooklyn-laundromat-and-arcade-bar.html.

20. Leaper, Caroline. "Why the Legendary Glamour of Studio 54 Is Still Influencing Fashion Today." The Telegraph, Telegraph Media Group, 15 June 2018, https://www.telegraph.co.uk/fashion/people/legendary-glamour-studio-54-still-influencing-fashion-today/.

21. Eckardt, Steph. "No Photographer Captured the Studio 54 Era Quite like Rose Hartman." W Magazine, W Magazine, 26 Jan. 2022, https://www.wmagazine.com/culture/rose-hartman-photography-studio-54-interview.

22. Natale, Brittany. "7 Of Studio 54's Iconic Style Moments." i, https://i-d.vice.com/en/article/v74qpa/7-of-studio-54s-iconic-style-moments.

23. "A Beginner's Guide to Club Lighting · Feature RA." Resident Advisor, https://ra.co/features/3206.

24. Psychology behind Event Lighting - Meetingsclub. https://www.meetingsclub.com/club_news/psychology-behind-event-lighting/.

25. "Investigating the Psychological Effects of Club Lighting." Telekom Electronic Beats, 15 Mar. 2022, https://www.electronicbeats.net/investigating-the-psychological-effects-of-club-lighting/.

26. Wiersma, Holly, et al. Factory Girl. Lift Productions, 2006.

27. Minahan, Daniel, director. Halston. Netflix, Killer Films, Legendary Television, Ryan Murphy Productions, 14 May 2021.

28. Kries, Mateo, et al. Night Fever: Designing Club Culture, 1960-Today. Vitra Design Museum, 2018.

29. Blakemore, Erin. "How Ballroom Dancing Went from Elite Pastime to Dance Hall Craze." Culture, National Geographic, 5 Oct. 2022, https://www.nationalgeographic.com/culture/article/how-ballroom-dancing-went-from-elite-pastime-to-dance-hall-craze.

30. in Comics/Cartoons, History. "A 1932 Illustrated Map of Harlem's Night Clubs: From the Cotton Club to the Savoy Ballroom." Open Culture, https://www.openculture.com/2014/09/a-1932-illustrated-map-of-harlems-night-clubs.html.

31. "How Nightclub Design Evolved." BBC Culture, BBC, https://www.bbc.com/culture/article/20180524-how-nightclub-design-evolved.

32. "Balenciaga's Shows Are Moving toward Performance Art. How Will That Shape Its Runway Spaces?" FRAME, https://www.frameweb.com/article/shows/balenciagas-shows-are-moving-toward-performance-art-how-will-that-shape-its-runway-spaces.

33. McQuillan, Vésma K. Fashion Spaces a Theoretical View. Frame

Publishers, 2021.

Description

Viaduct 53 is a club that combines unique experiences and business accommodations for its local and international members and guests. Nightlife always played an economic and cultural factor in both regional and social growth. From Speakeasies to the iconic Studio 54 and the contemporary night scene, peculiar places have served as unique spectacles that embraced the desire for inclusivity, self-expression, and social standing. In 2040 pervasive sedentary and digitalized lifestyles inflate the fragmentation of reality through images, Viaduct 53 satisfies that image obsession and the thrill of escapism to a converted reality.
The club is located in Zurich's industrial district in one of the most visited shopping streets of the city, developed in 2004. Taking advantage of the area's characteristics and being certified by Fashion House with the Growing the Scene certification the club is designed for the spectator to explore it from the entrance to each room of the premises. Under the arches, the club stands hidden by a hill of greeneries. Once inside, through the food vendor at the tip of the shopping street, the ambient of the spaces, the arches, and the various levels cause a feeling of detachment from daily life leaving the spectator free to fulfill all his desires.

1. A society driven by a sedentary and digitalized lifestyle that increases the fragmentation of reality, defines the future of clubbing.

2. The sphere of spectacle shapes aspirational trends through immediate and tangible social interactions.

3. The space of a club satisfies the urge of image obsession by providing a setting of extraordinary experiences.

4. The thrill of escapism requires obscure locations and spaces where unique spectacles fulfill your desires.

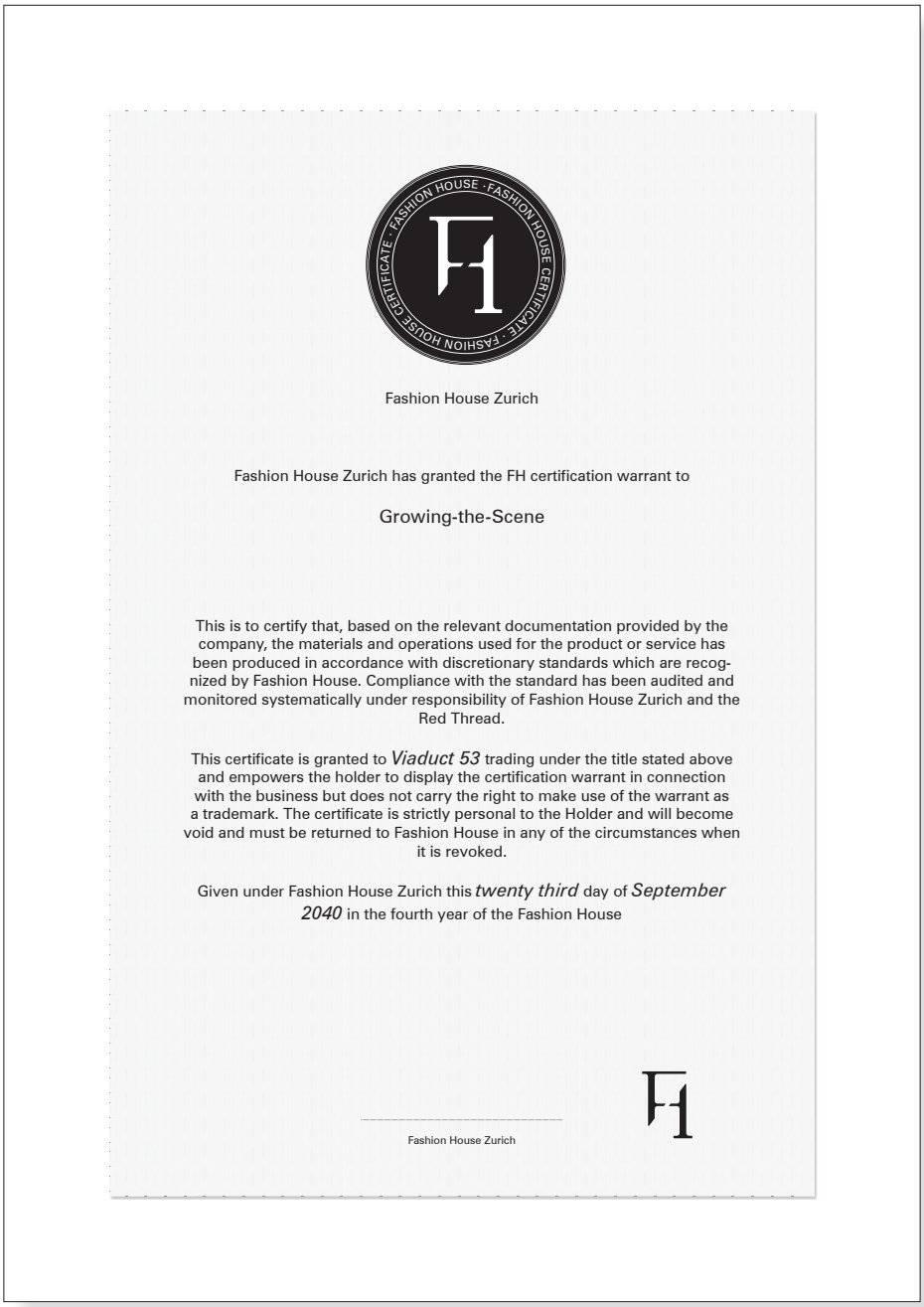
5. In 2040 the club becomes the crossroad between designers, investors, and clients

Growing-the-Scene

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 tactility 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.



Fashion House Zurich

Fashion House Zurich has granted the FH certification warrant to

Growing-the-Scene

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 Zurich and the Red Thread.

This certificate is granted to *Viaduct 53* 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.

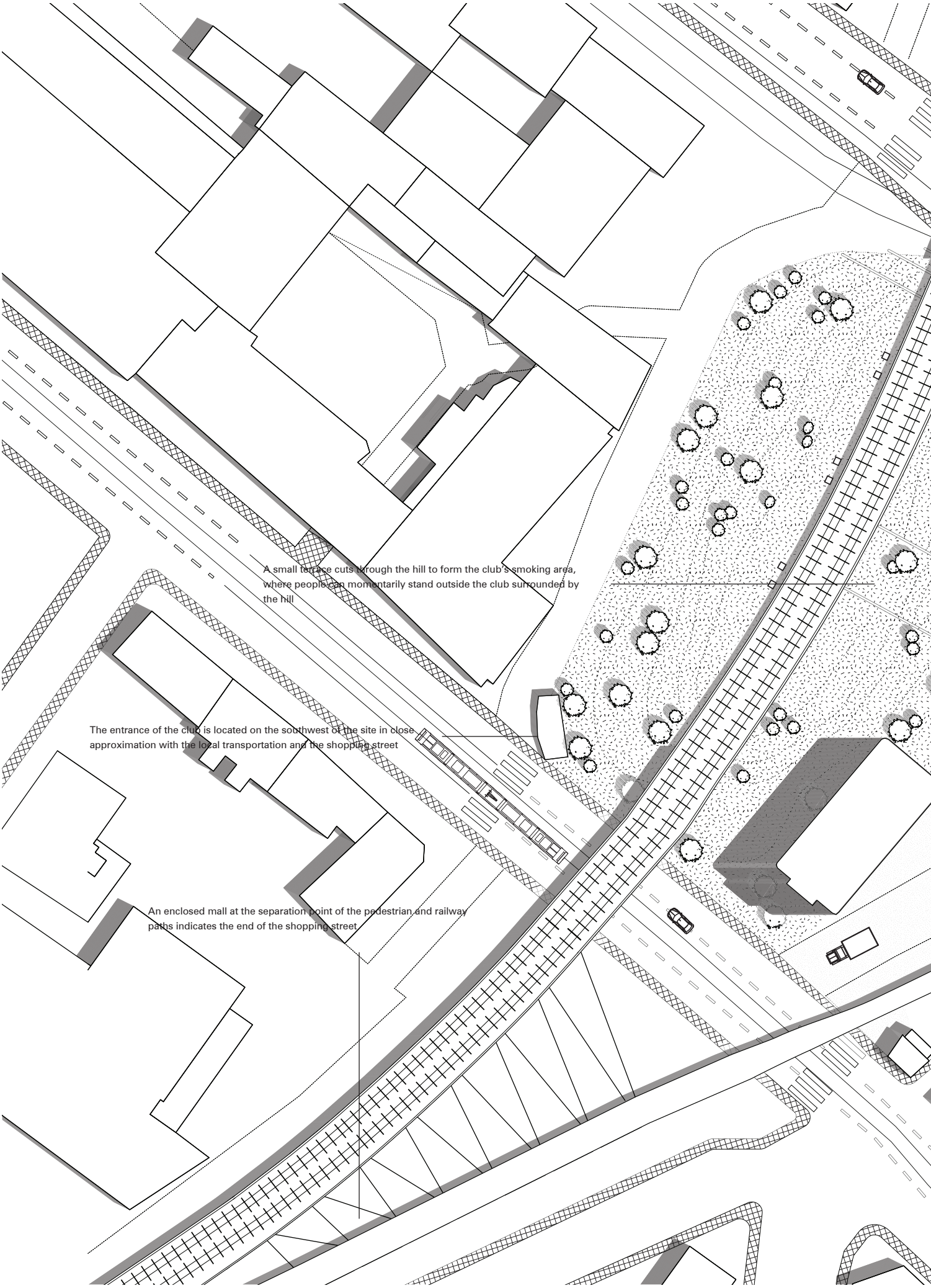
Given under Fashion House Zurich this *twenty third* day of *September 2040* in the fourth year of the Fashion House

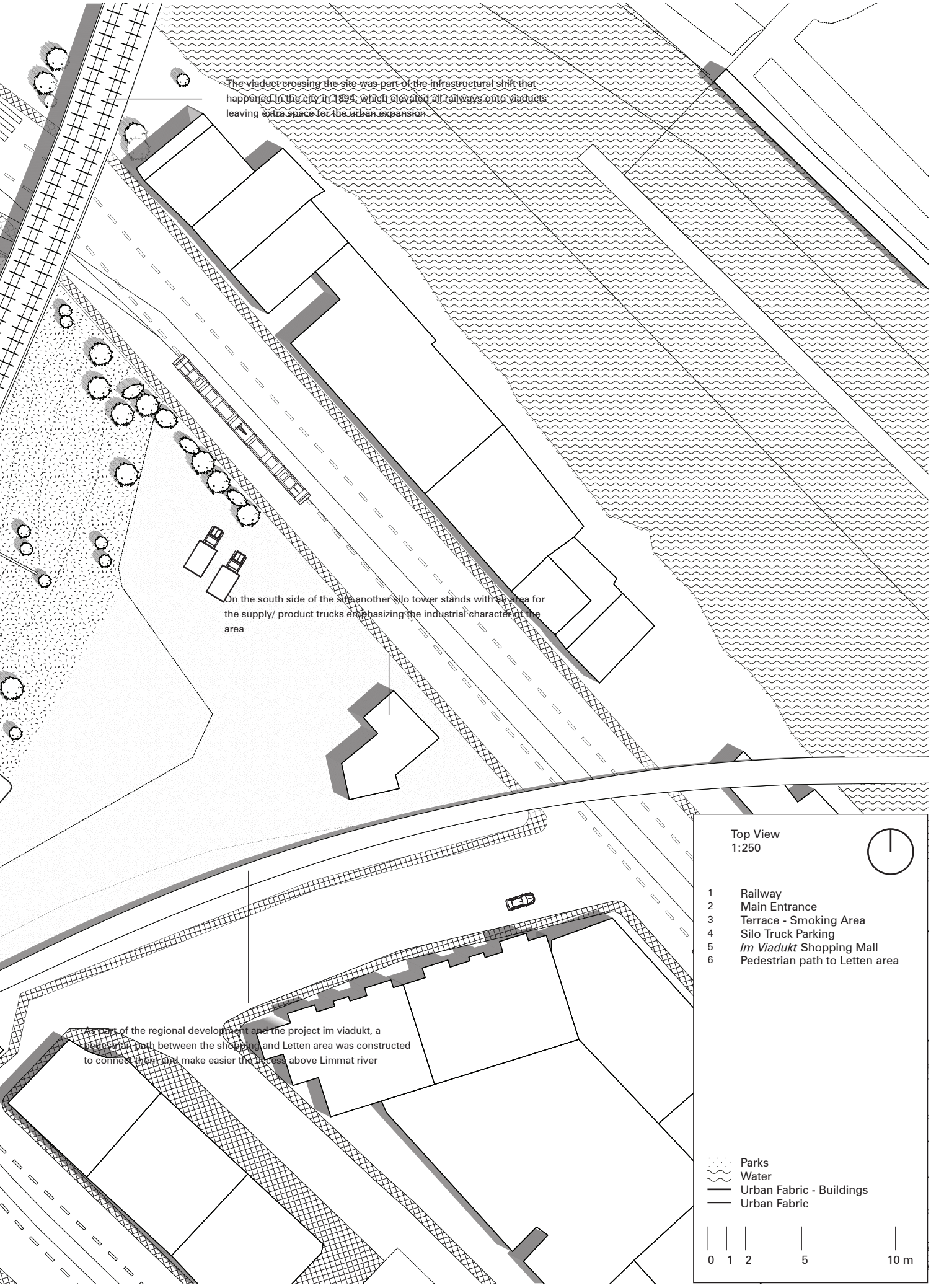
Fashion House Zurich

Certifcate Data sheet

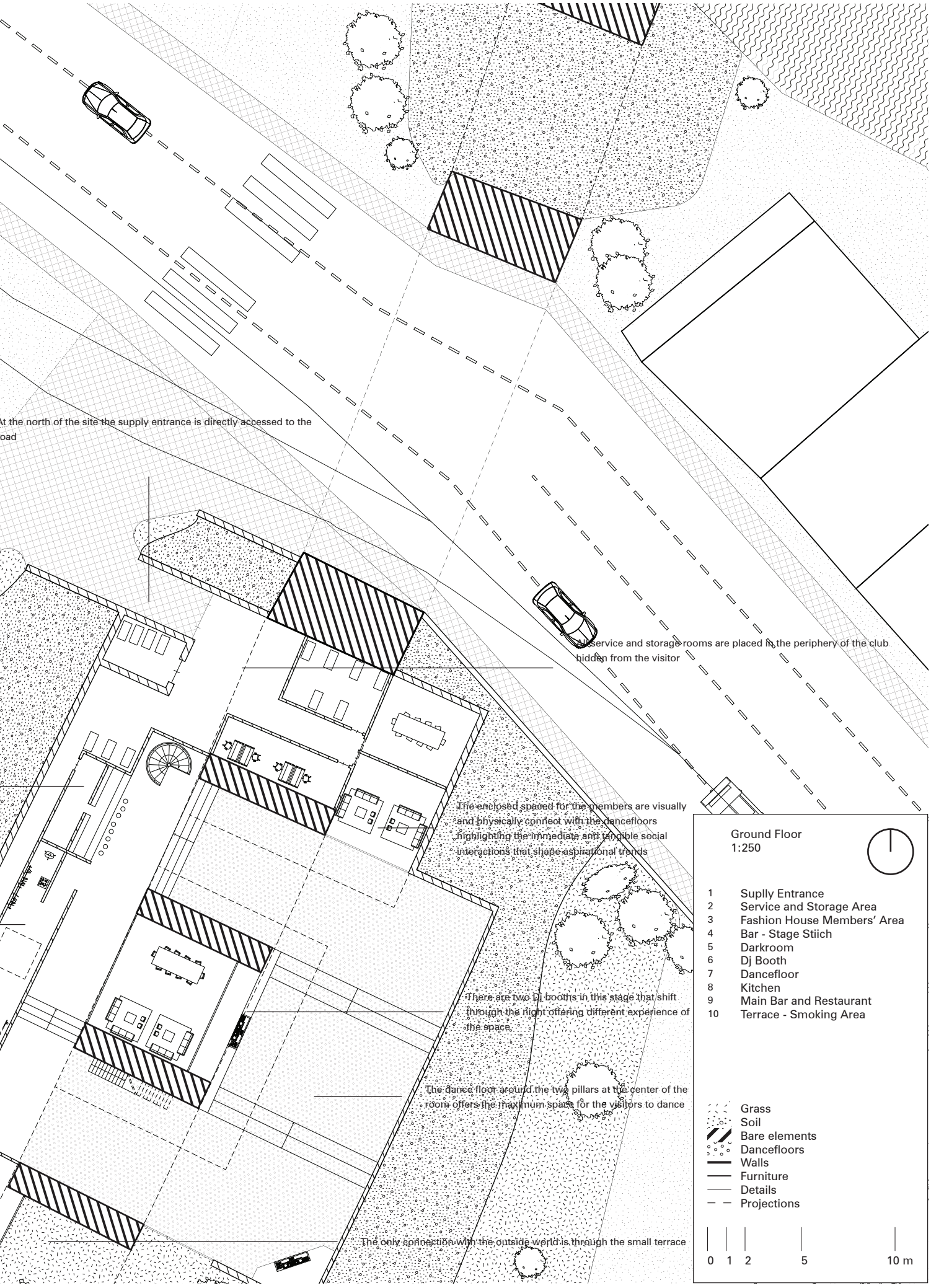

The Swissmill Tower known as Silo Silo, is the tallest operating grain elevator in the world, and is one of the most iconic buildings of the district
The club's location under the hill is the extension of one
visited shopping streets in Zurich
In 2004 IM VIADUKT was designed by EM2N architects to create a new decentralized shopping area with local and emerging designers
Along the shopping street, Ilsefwiese Park creates a pleasant space for shoppers to break between their walk in the area

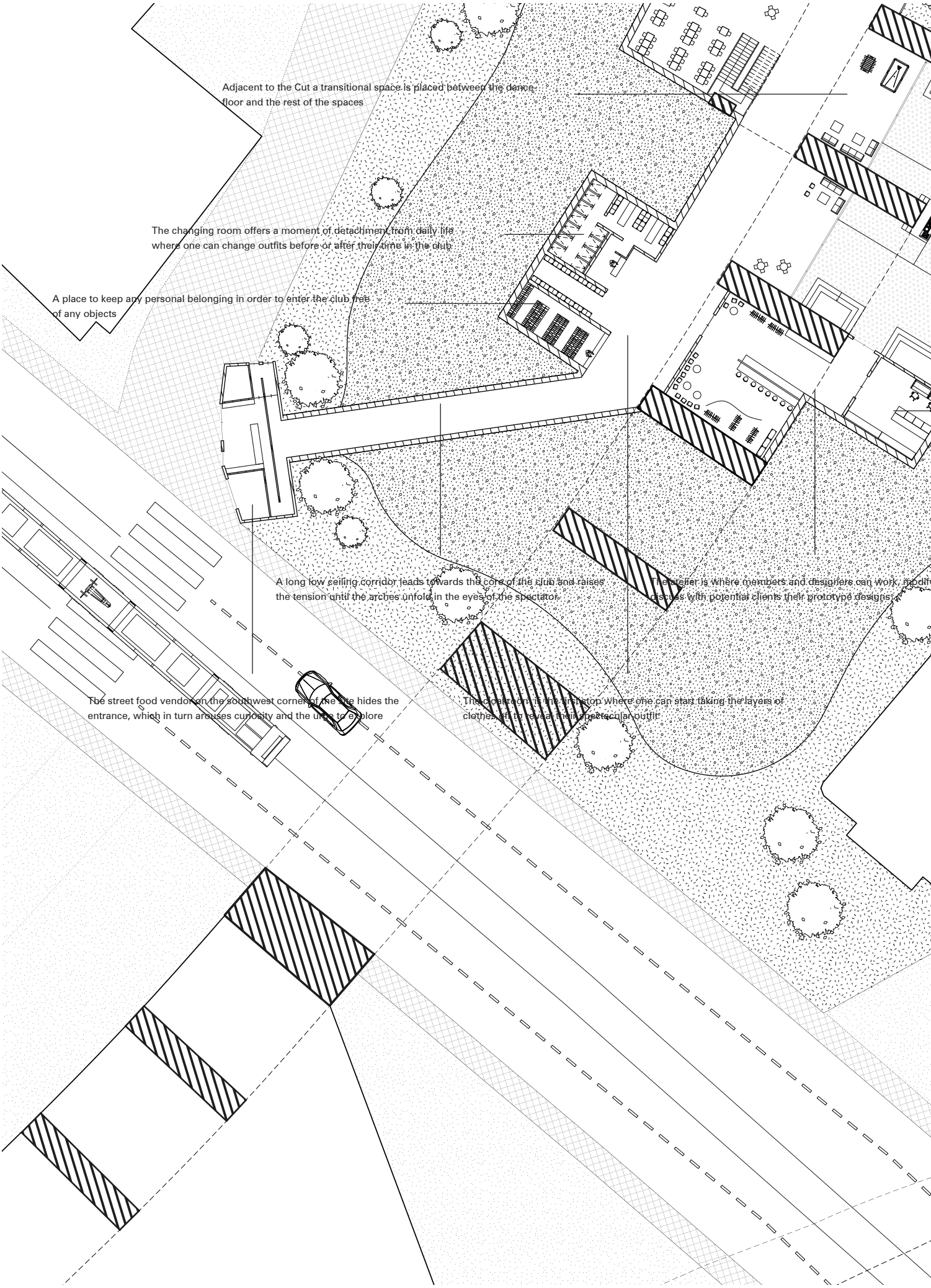

Letten is an area that was developed by the opening of the power station and influenced the infrastructural expansion of the area. In the mid-1990s the area was redesigned as a leisure point within the city
Limmat river commences at the outfall of Lake Zurich and establishes an essential waterway towards the rest of Europe
of the most
Site Plan
1:2500
1 Silo Silo
2 Limmat River
3 Site
4 Extention of Letten area
5 Shopping Street
6 Josefwiese Park
Parks
Water
Urban Fabric - Buildings
Urban Fabric
0
25
50
100 m

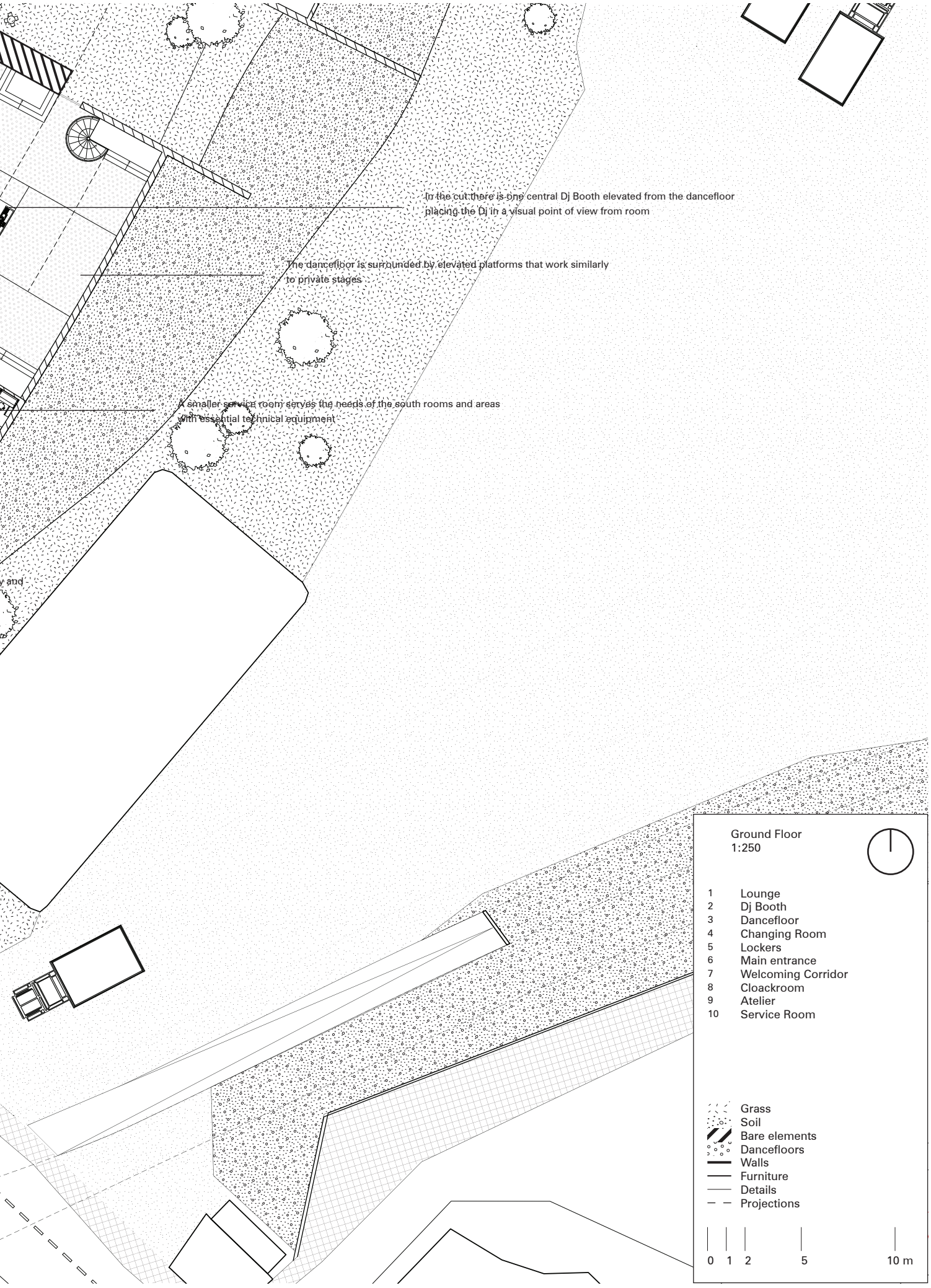

A small terrace cuts through the hill to form the club's smoking area, where people can momentarily stand outside the club surrounded by the hill
The entrance of the club is located on the southwest of the site in close approximation with the local transportation and the shopping street
An enclosed mall at the separation point of the pedestrian and railway paths indicates the end of the shopping street

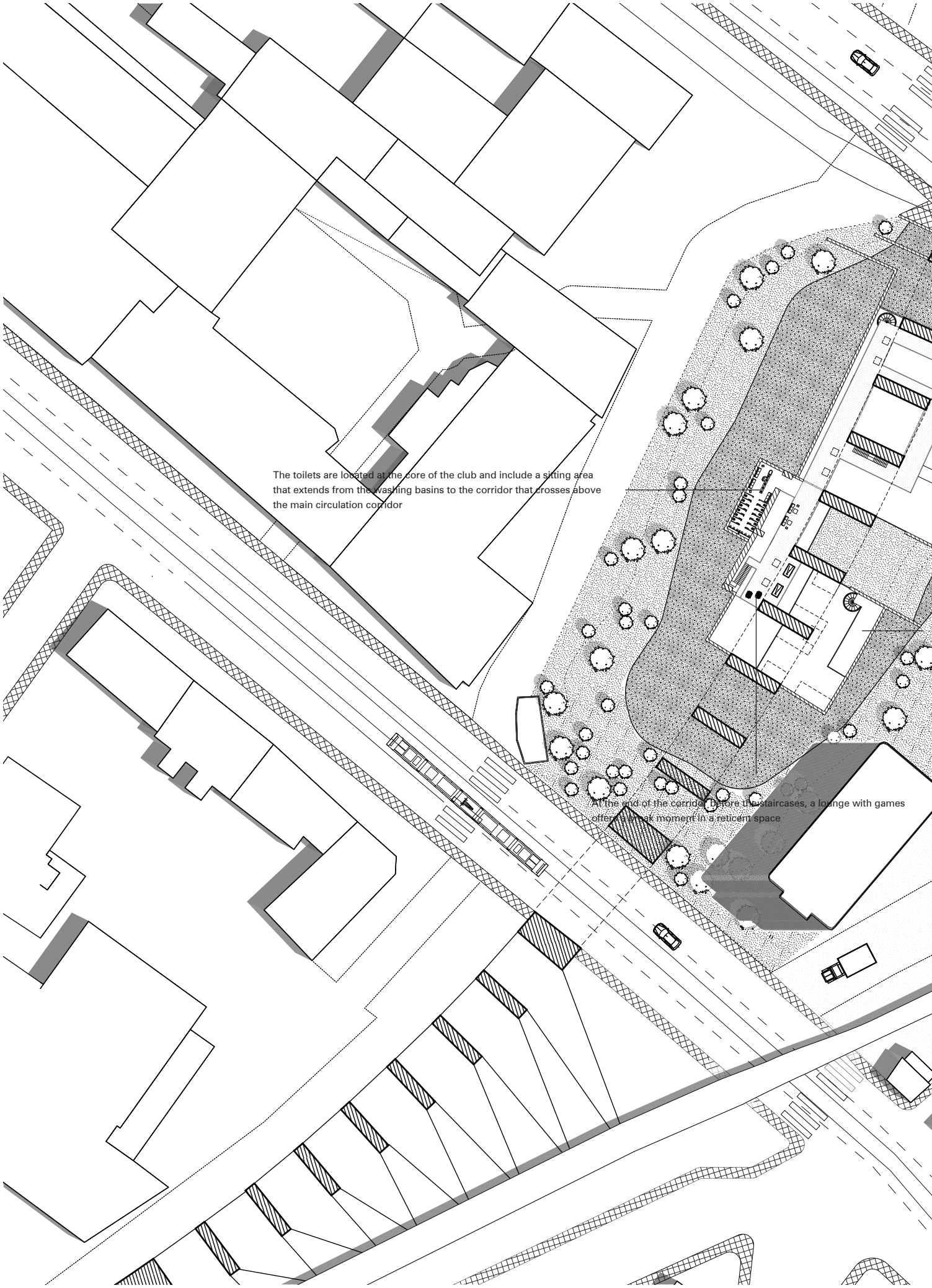

The viaduct crossing the site was part of the infrastructural shift that happened in the city in 1894, which elevated all railways onto viaducts leaving extra space for the urban expansion
On the south side of the site another silo tower stands with an area for the supply/ product trucks emphasizing the industrial character of the area
As part of the regional development and the project im viadukt, a pedestrian path between the shopping and Letten area was constructed to connect them and make easier the access above Limmat river
Top View
1:250
1 Railway
2 Main Entrance
3 Terrace - Smoking Area
4 Silo Truck Parking
5 *Im Viadukt* Shopping Mall
6 Pedestrian path to Letten area
Parks
Water
Urban Fabric - Buildings
Urban Fabric
0 1 2 5 10 m

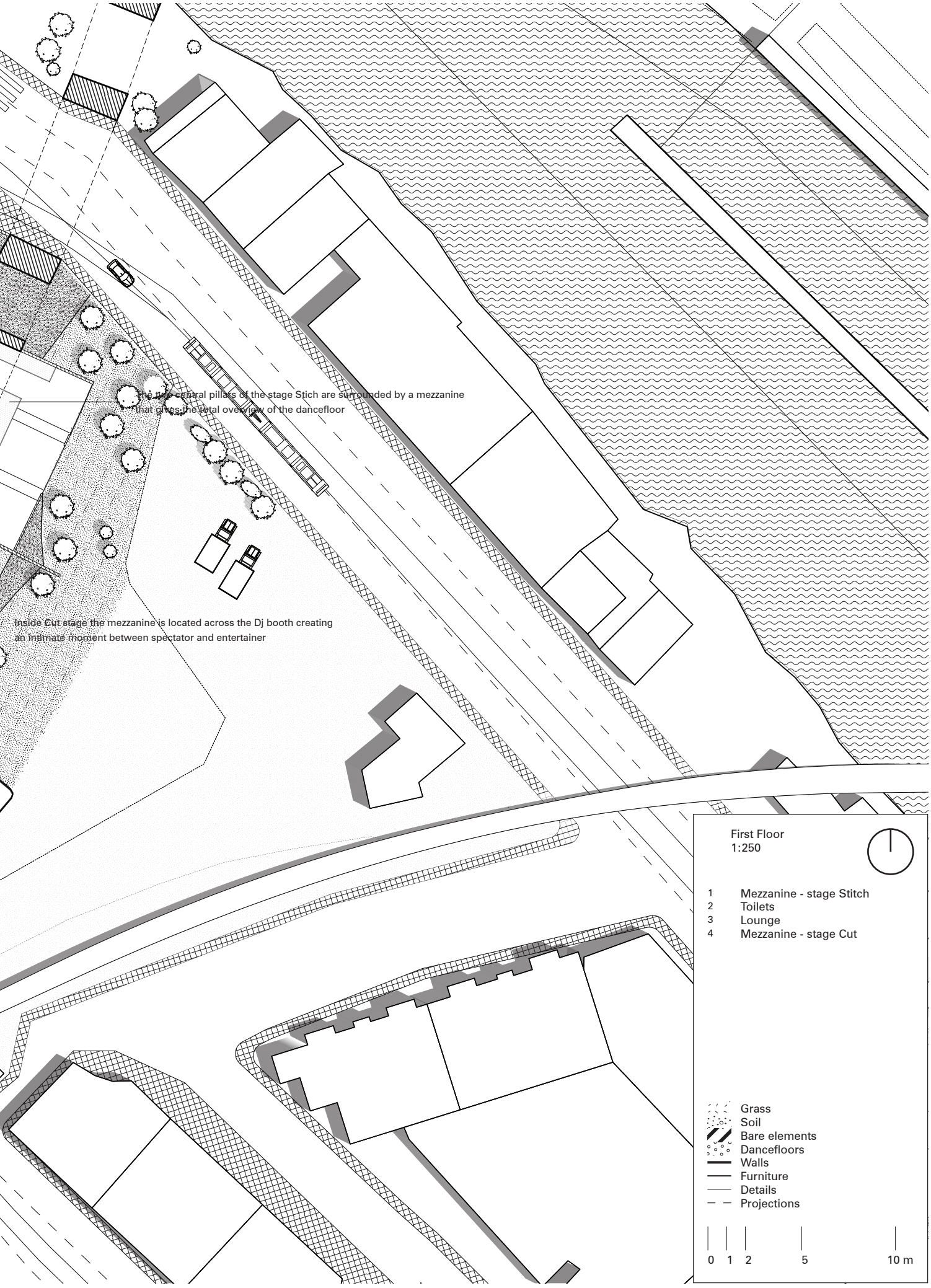

The bar inside the Stich serves only those in the room and the members in the private areas
The room that only the most curious will find and explore
For the small restaurant a kitchen with essential equipment is adjacent to the main bar and restaurant area
In front of the bar and the restaurant is the sitting area where one can sit between the stages

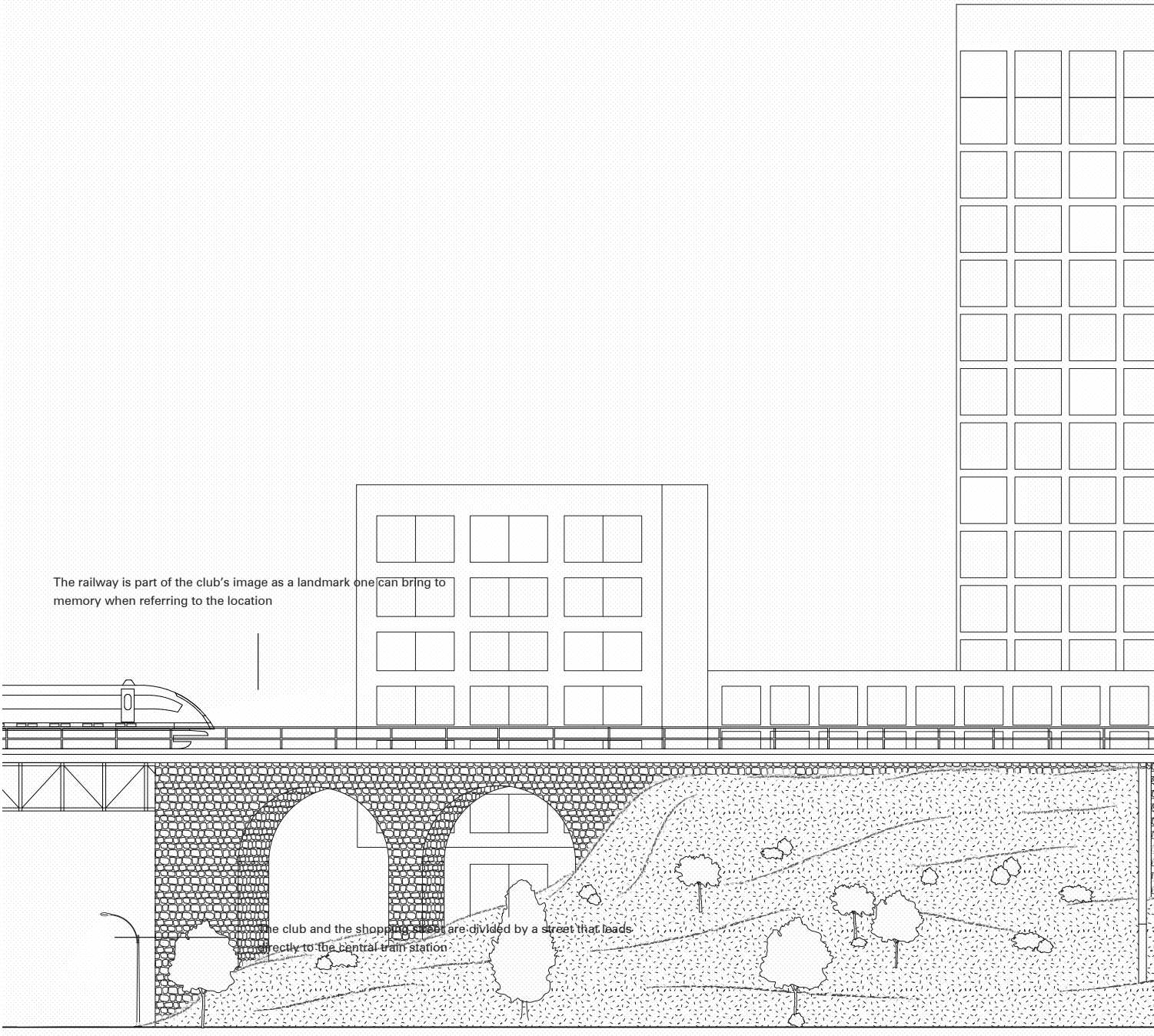

At the north of the site the supply entrance is directly accessed to the road
The service and storage rooms are placed in the periphery of the club hidden from the visitor
The enclosed spaced for the members are visually and physically connect with the dancefloors highlighting the immediate and tangible social interactions that shape aspirational trends
There are two Dj booths in this stage that shift through the night offering different experience of the space.
The dance floor around the two pillars at the center of the room offers the maximum space for the visitors to dance
The only connection with the outside world is through the small terrace
Ground Floor
1:250
1 Suplly Entrance
2 Service and Storage Area
3 Fashion House Members' Area
4 Bar - Stage Stiich
5 Darkroom
6 Dj Booth
7 Dancefloor
8 Kitchen
9 Main Bar and Restaurant
10 Terrace - Smoking Area
Grass
Soil
Bare elements
Dancefloors
Walls
Furniture
Details
Projections
0 1 2 5 10 m


Adjacent to the Cut a transitional space is placed between the dance floor and the rest of the spaces
The changing room offers a moment of detachment from daily life where one can change outfits before or after their time in the club
A place to keep any personal belonging in order to enter the club free of any objects
A long low ceiling corridor leads towards the core of the club and raises the tension until the arches unfold in the eyes of the spectator
The street food vendors on the southwest corner of the site hides the entrance, which in turn arouses curiosity and the urge to explore
The bathroom is the first stop where one can start taking the layers of clothes off to reveal their spectacular outfit


In the cut there is one central Dj Booth elevated from the dancefloor placing the Dj in a visual point of view from room
The dancefloor is surrounded by elevated platforms that work similarly to private stages
A smaller service room serves the needs of the south rooms and areas with essential technical equipment
Ground Floor
1:250
1 Lounge
2 Dj Booth
3 Dancefloor
4 Changing Room
5 Lockers
6 Main entrance
7 Welcoming Corridor
8 Cloackroom
9 Atelier
10 Service Room
Grass
Soil
Bare elements
Dancefloors
Walls
Furniture
Details
Projections
0 1 2 5 10 m


The toilets are located at the core of the club and include a sitting area that extends from the washing basins to the corridor that crosses above the main circulation corridor
At the end of the corridor, before the staircases, a lounge with games offers a break moment in a reticent space

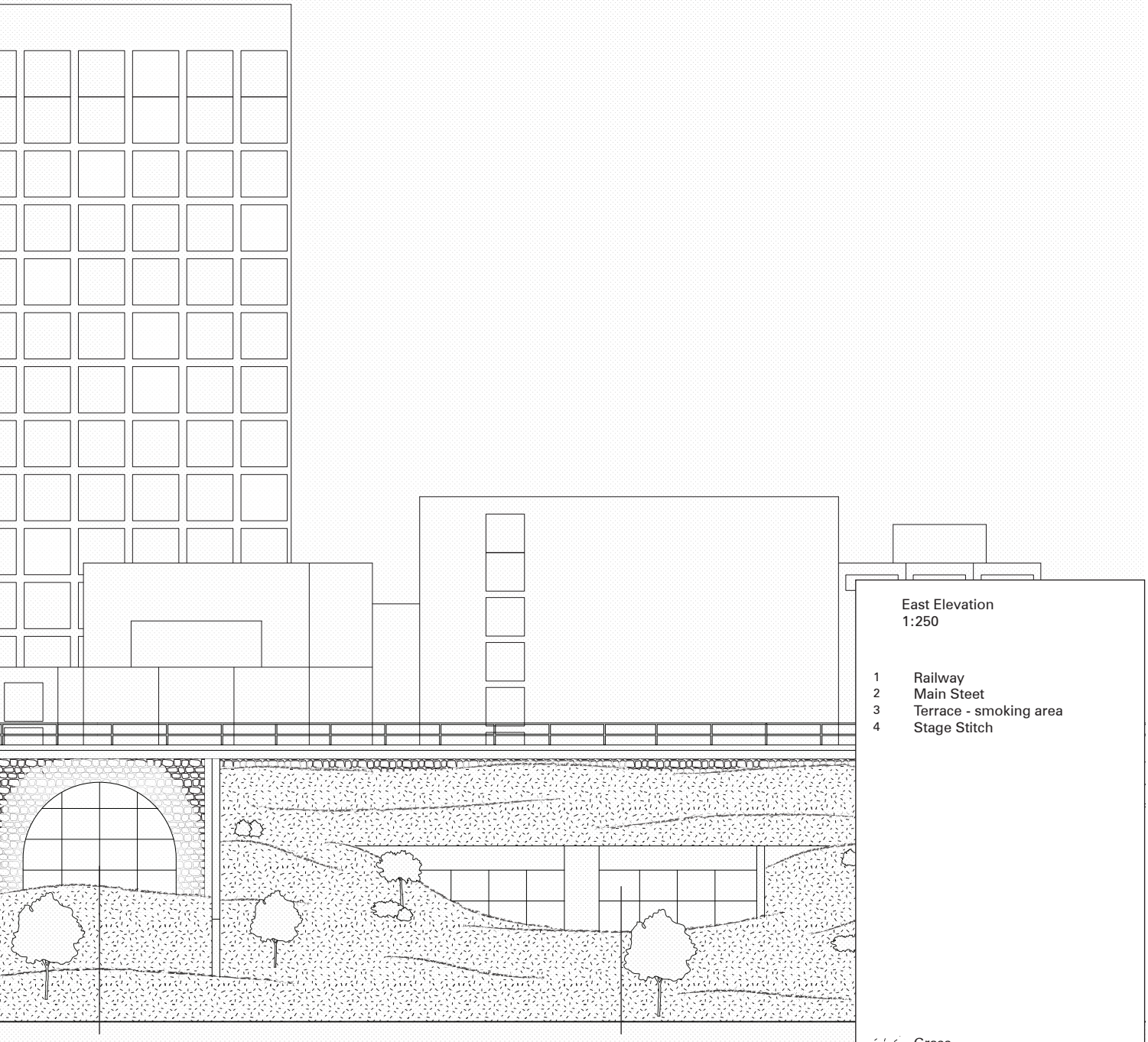

the two central pillars of the stage Stich are surrounded by a mezzanine that gives the total overview of the dancefloor
Inside Cut stage the mezzanine is located across the Dj booth creating an intimate moment between spectator and entertainer
First Floor
1:250
1 Mezzanine - stage Stitch
2 Toilets
3 Lounge
4 Mezzanine - stage Cut
Grass
Soil
Bare elements
Dancefloors
Walls
Furniture
Details
Projections
0 1 2 5 10 m



The railway is part of the club's image as a landmark one can bring to memory when referring to the location

The club and the shopping street are divided by a street that leads directly to the central train station

The terrace's cut th
revealing a bit of th



East Elevation
1:250

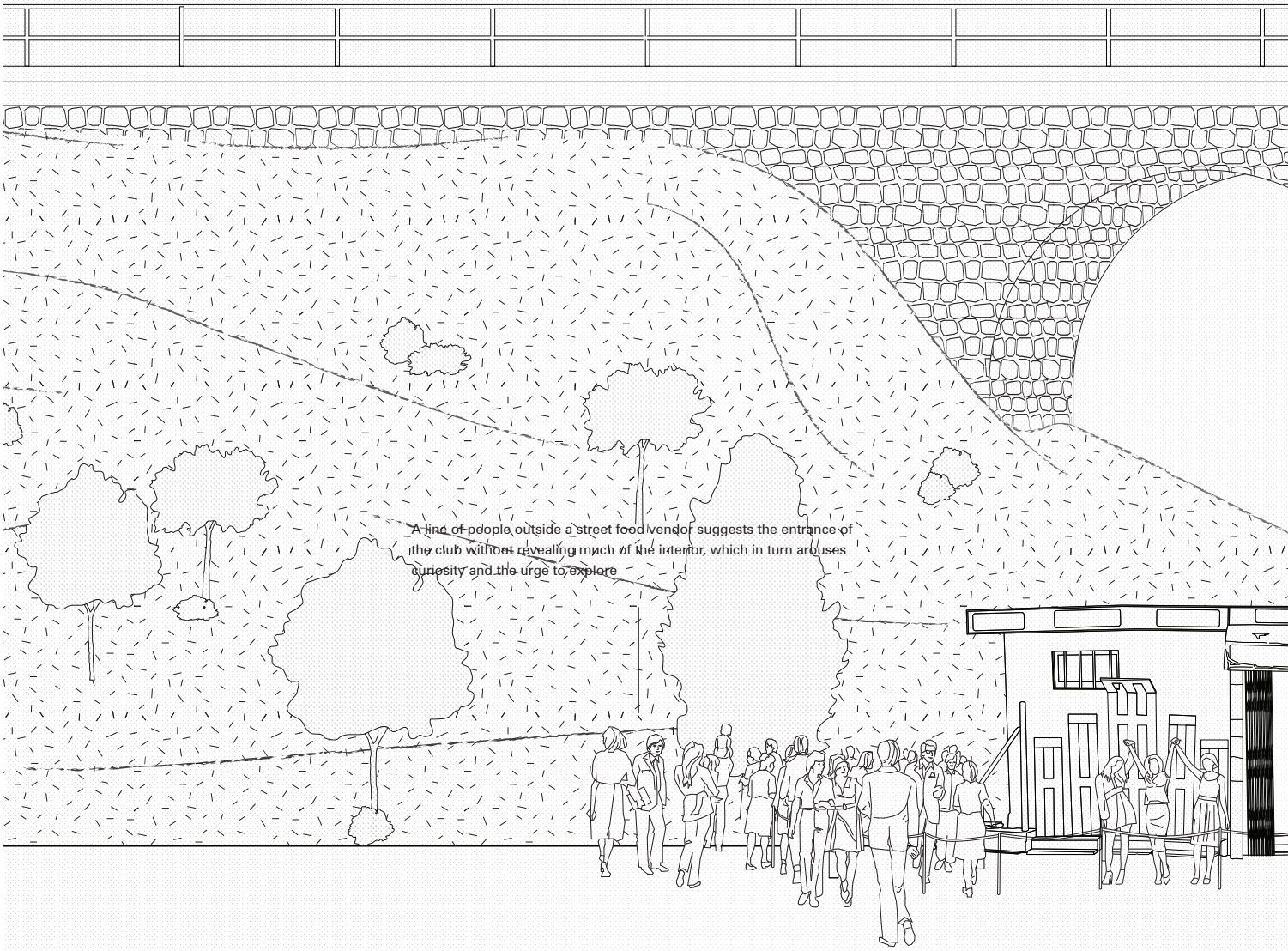
1 Railway
2 Main Steet
3 Terrace - smoking area
4 Stage Stitch

Grass
Stones

0 1 2 5 10 m

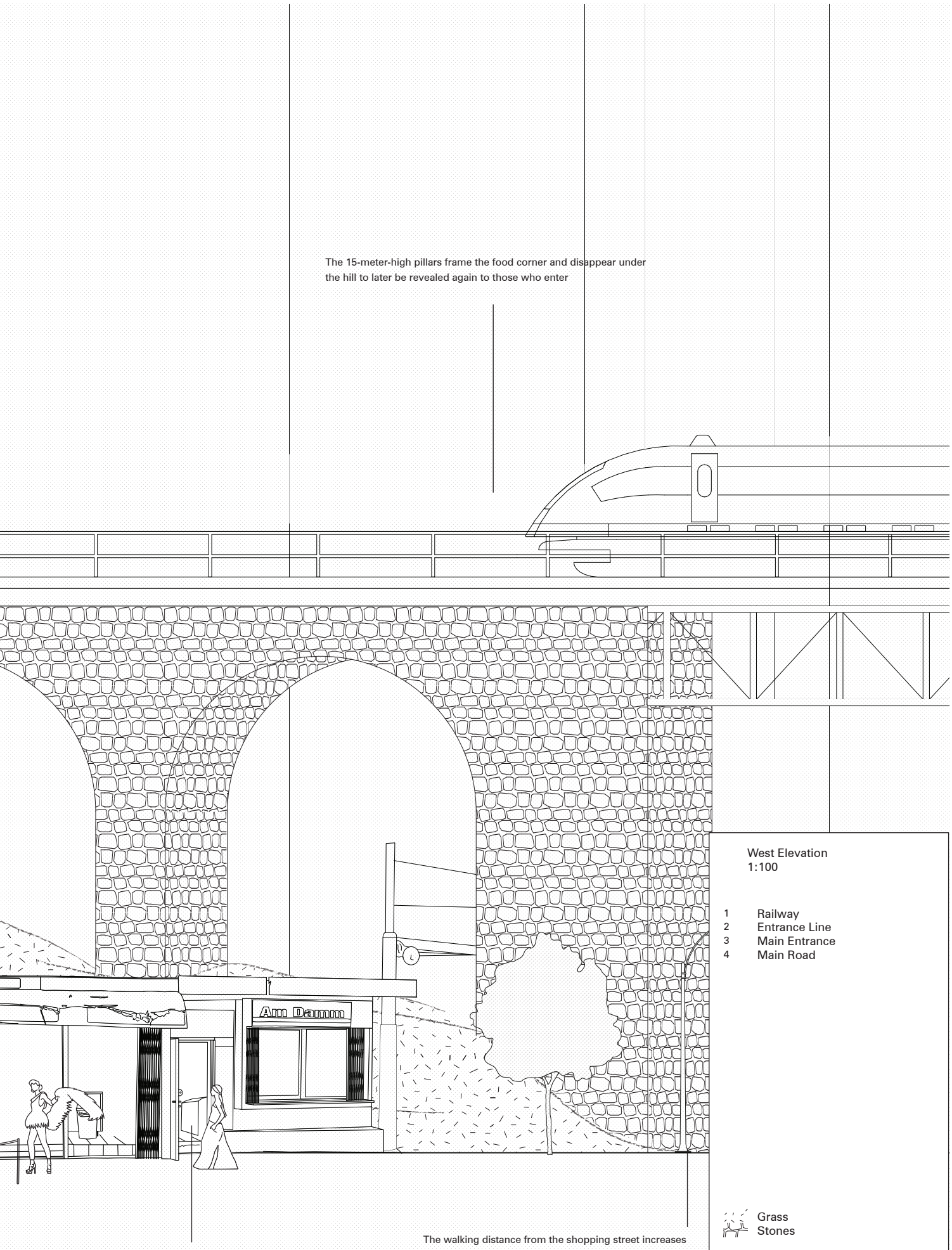
hrough the hill is visible from the pedestrian path
he interior

Some high-raised openings in the stage of Stich give a glimpse of the interior increasing the curiosity for the parties and the things inside



A line of people outside a street food vendor suggests the entrance of the club without revealing much of the interior, which in turn arouses curiosity and the urge to explore

The 15-meter-high pillars frame the food corner and disappear under the hill to later be revealed again to those who enter



West Elevation
1:100

1 Railway
2 Entrance Line
3 Main Entrance
4 Main Road

Grass
Stones

0 1 2 3 4 m

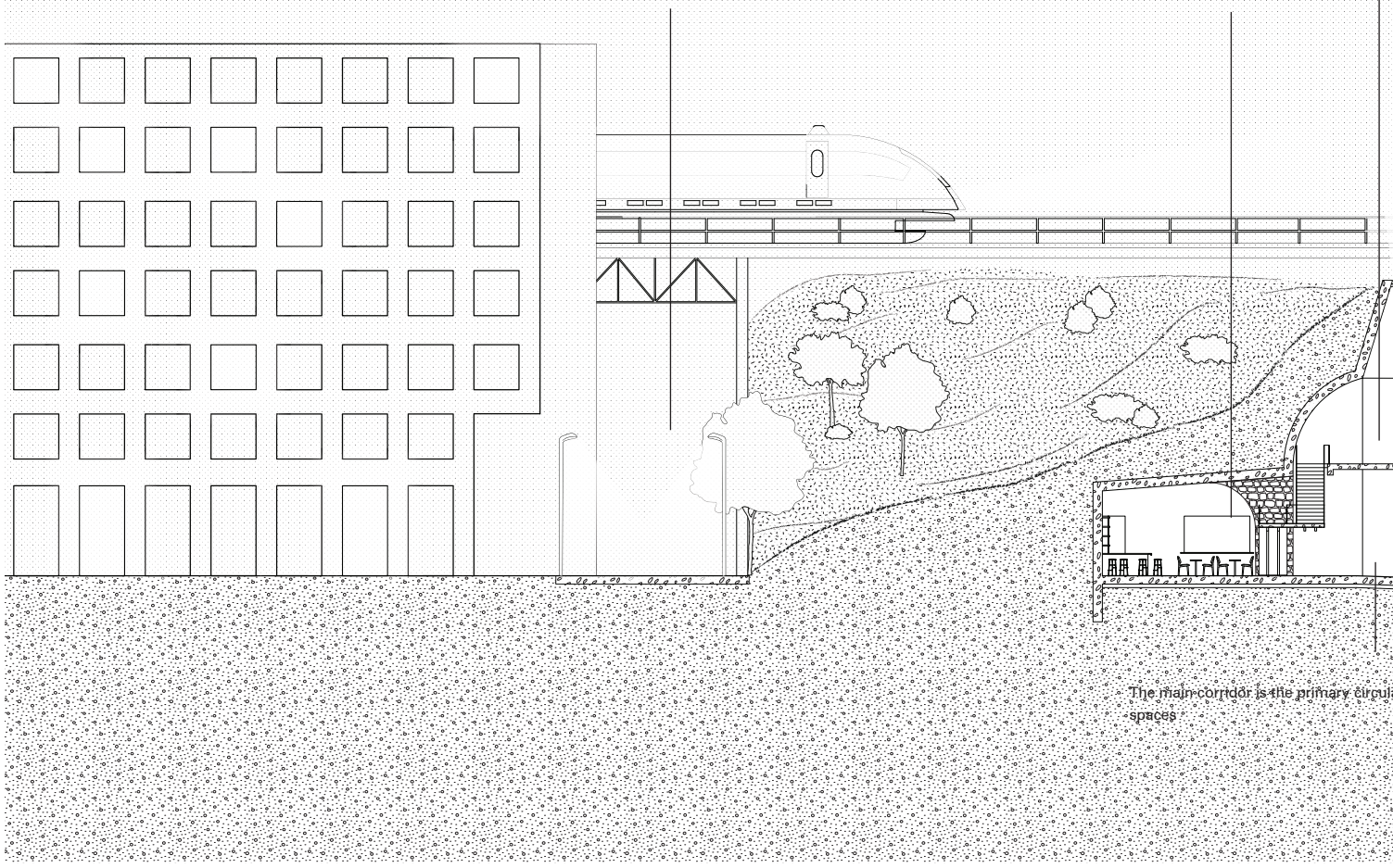
The main entrance is hidden inside the street food vendor turning the threshold into a moment of excitement and impatience to enter

The walking distance from the shopping street increases the relationship between fashion contributors and the club, as it simplifies the access and the selection of the club as a venue

A mezzanine above the main corridor
overview of everything within the spa

The pedestrian path that extends from the shopping street towards
Limmat river passes by the west side of the site

As one of the break areas the shared space of the main bar
rant of the club gives a moment of meeting or resting betwe
stages, in the core of the club

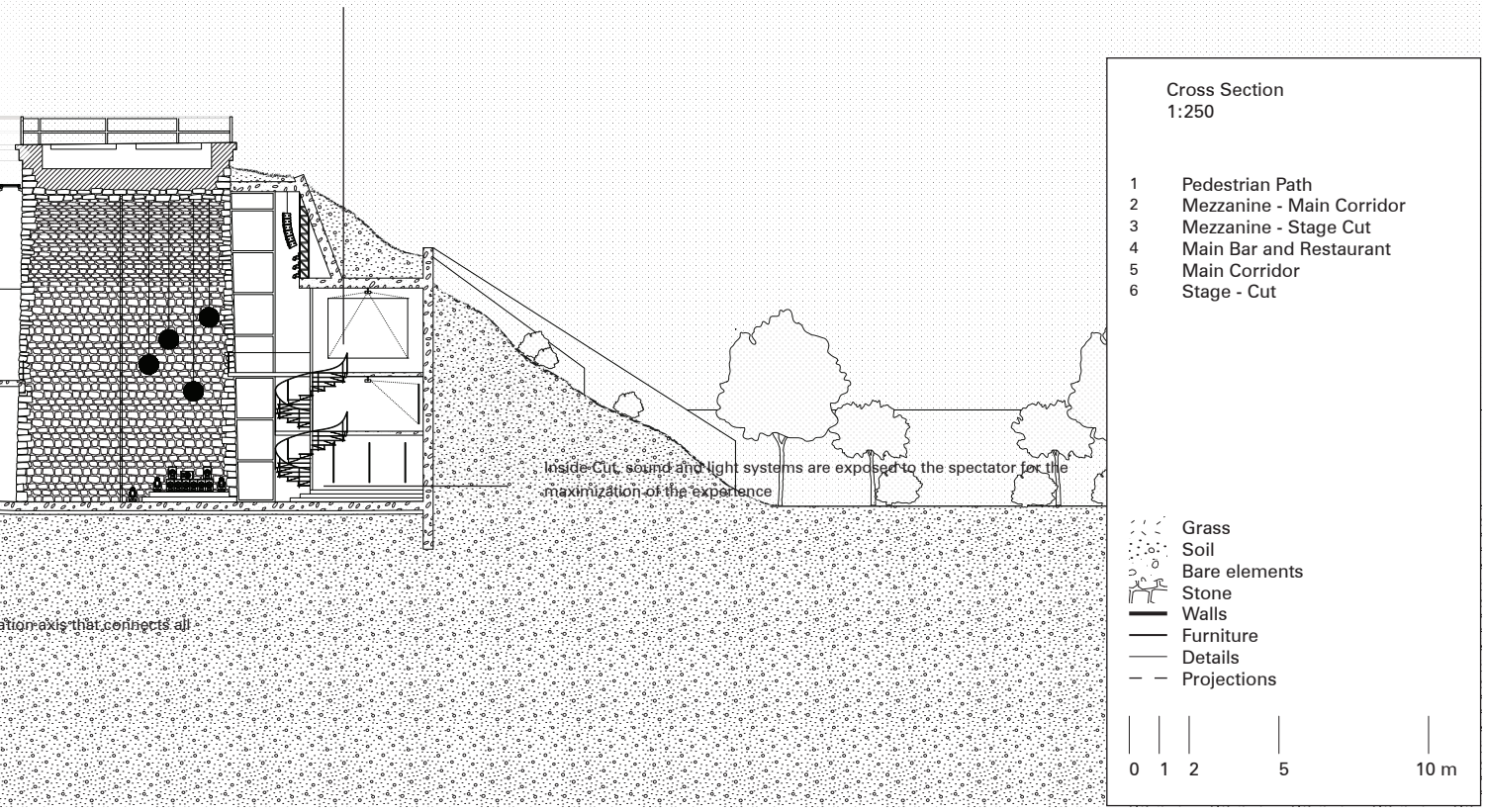


The main corridor is the primary circul
spaces

crosses the club providing a clear
ces and areas

and restau-
een the two

Withing stage Cut various levels elevate the spectators from the dancefloor



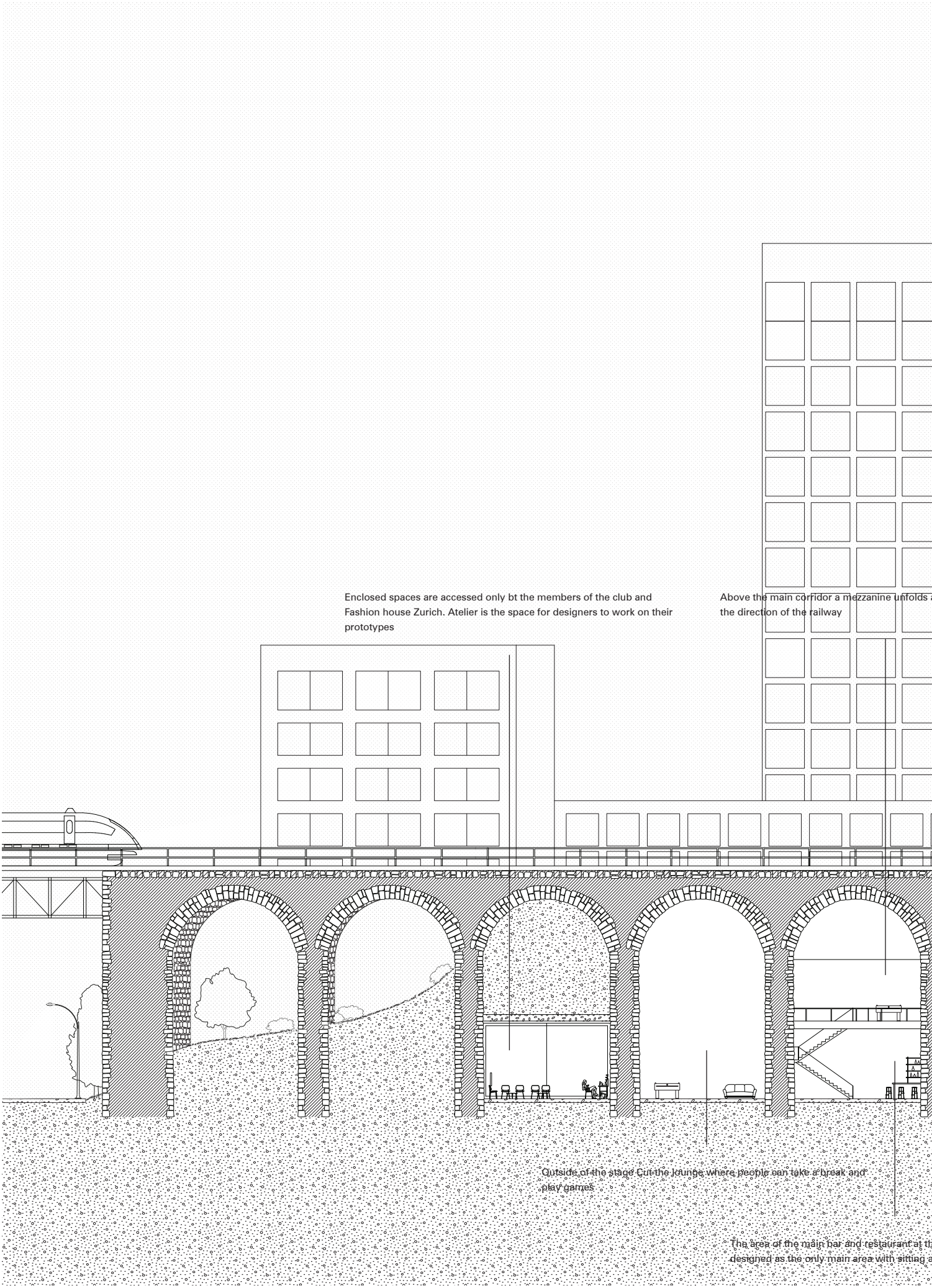
ation axis that connects all

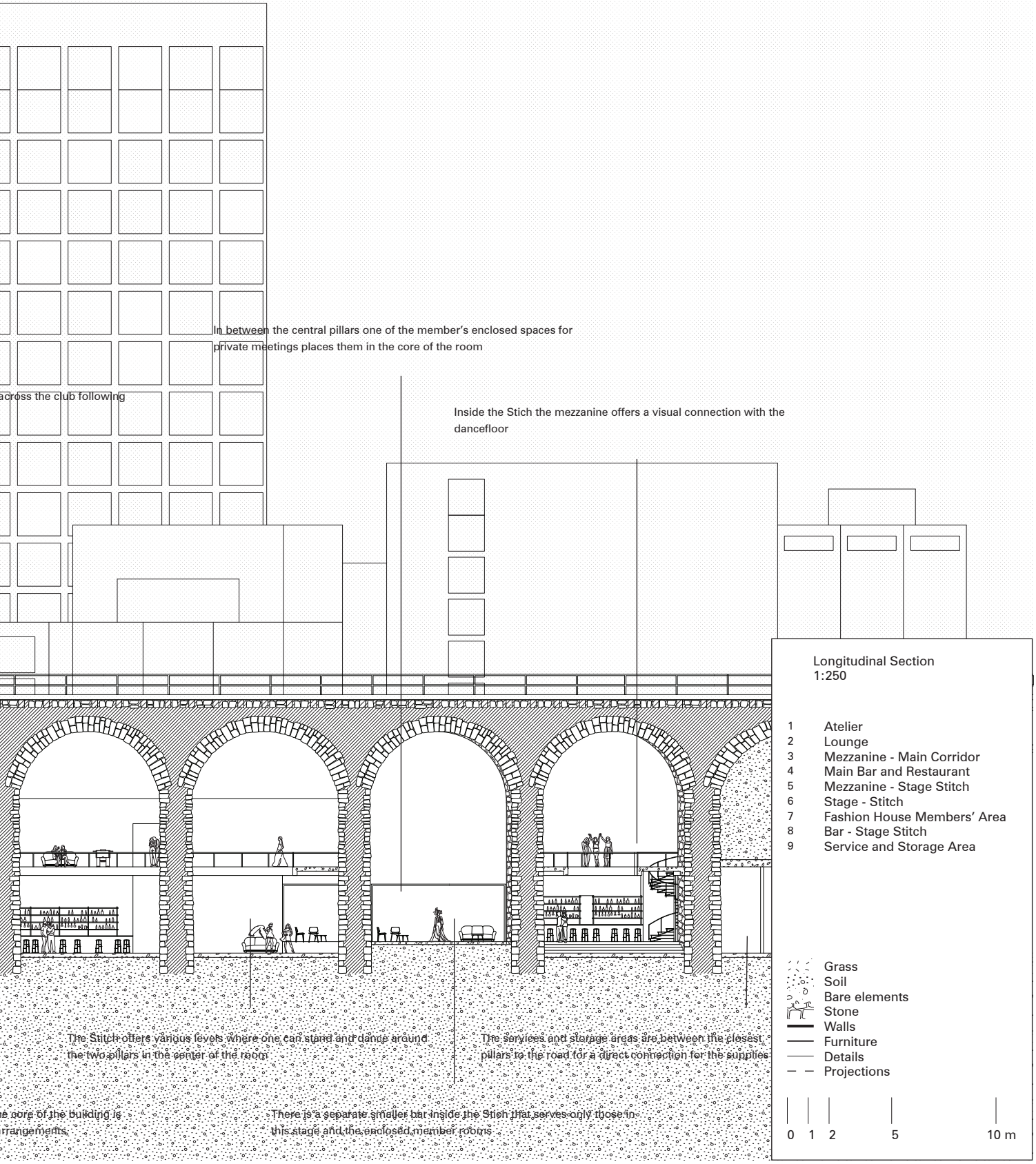
Cross Section
1:250

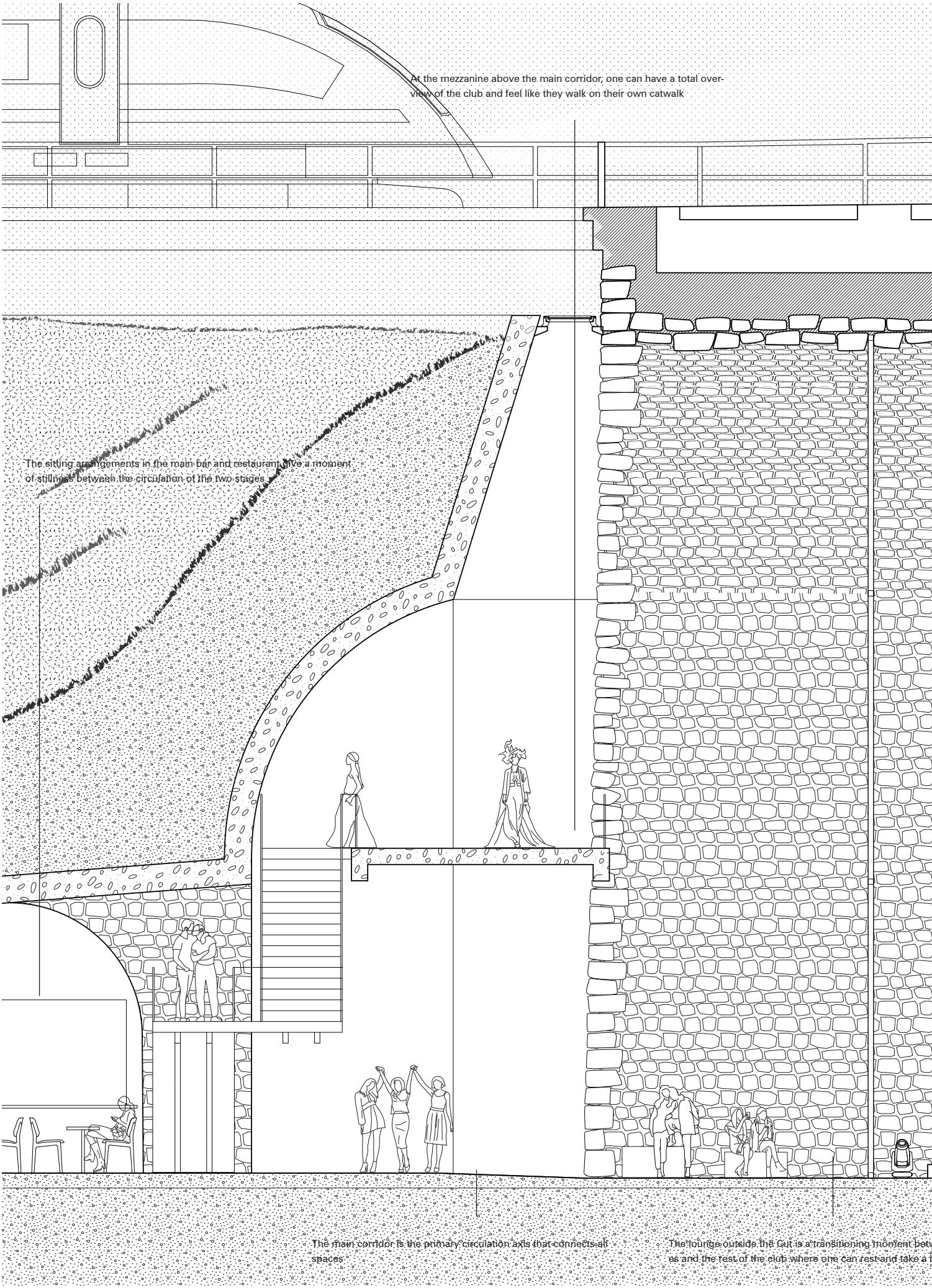
1 Pedestrian Path
2 Mezzanine - Main Corridor
3 Mezzanine - Stage Cut
4 Main Bar and Restaurant
5 Main Corridor
6 Stage - Cut

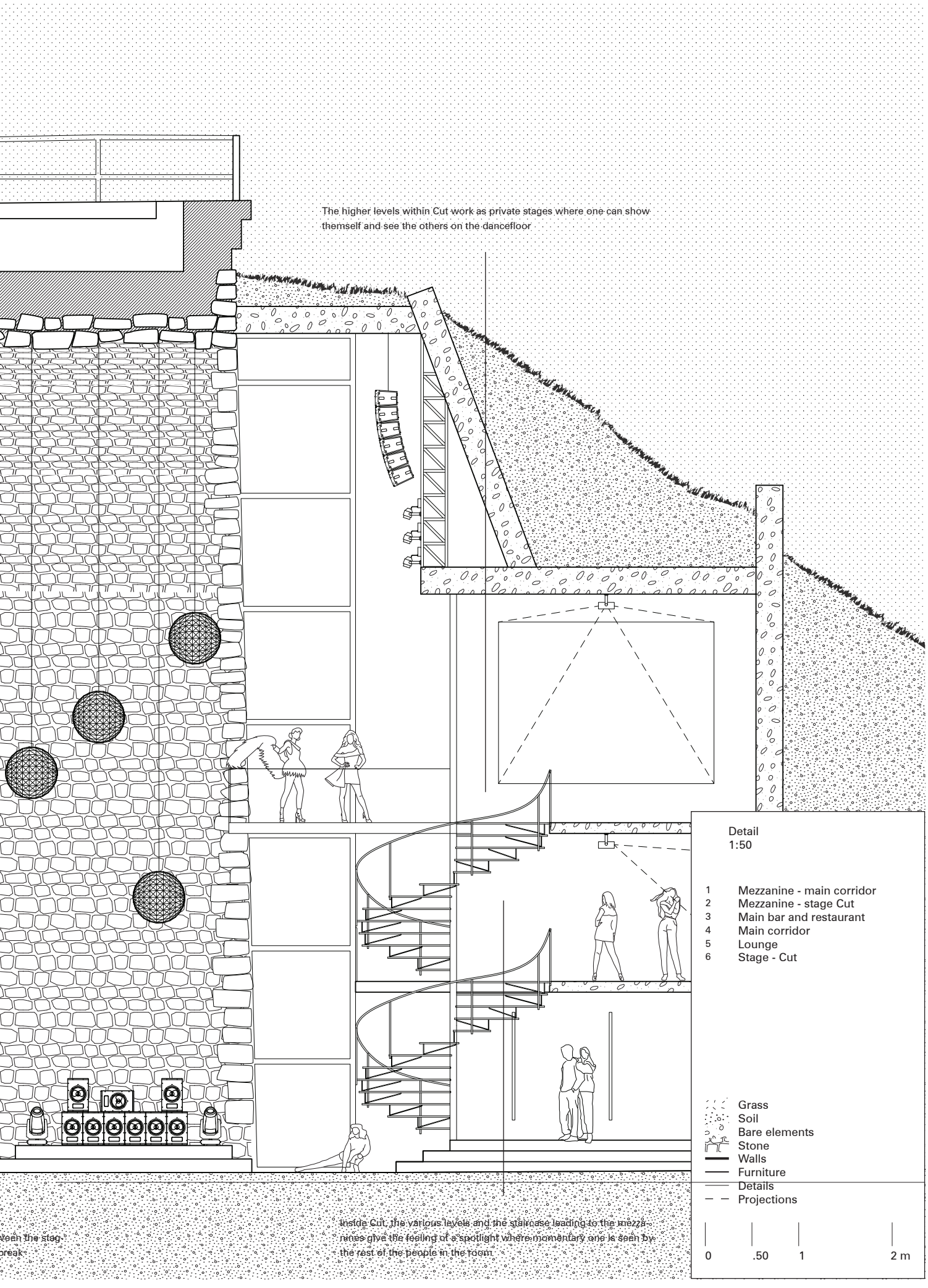
Grass
Soil
Bare elements
Stone
Walls
Furniture
Details
Projections

0 1 2 5 10 m


Enclosed spaces are accessed only bt the members of the club and Fashion house Zurich. Atelier is the space for designers to work on their prototypes
Above the main corridor a mezzanine unfolds a
the direction of the railway
Outside of the stage Cut-the lounge where people can take a break and play games
The area of the main bar and restaurant at th
designed as the only main area with sitting a


In between the central pillars one of the member's enclosed spaces for private meetings places them in the core of the room
across the club following
Inside the Stich the mezzanine offers a visual connection with the dancefloor
The Stitch offers various levels where one can stand and dance around the two pillars in the center of the room
The services and storage areas are between the closest pillars to the road for a direct connection for the supplies
e core of the building is rrangements
There is a separate smaller bar inside the Stich that serves only those in this stage and the enclosed member rooms
Longitudinal Section
1:250
1 Atelier
2 Lounge
3 Mezzanine - Main Corridor
4 Main Bar and Restaurant
5 Mezzanine - Stage Stitch
6 Stage - Stitch
7 Fashion House Members' Area
8 Bar - Stage Stitch
9 Service and Storage Area
Grass
Soil
Bare elements
Stone
Walls
Furniture
Details
Projections
0 1 2 5 10 m


At the mezzanine above the main corridor, one can have a total over-
view of the club and feel like they walk on their own catwalk
The sitting arrangements in the main bar and restaurant give a moment
of stillness between the circulation of the two stages
The main corridor is the primary circulation axis that connects all
spaces
The lounge outside the Gut is a transitioning moment betw
es and the rest of the club where one can rest and take a


The higher levels within Cut work as private stages where one can show themself and see the others on the dancefloor
Detail
1:50
1 Mezzanine - main corridor
2 Mezzanine - stage Cut
3 Main bar and restaurant
4 Main corridor
5 Lounge
6 Stage - Cut
Grass
Soil
Bare elements
Stone
Walls
Furniture
Details
Projections
0
.50
1
2 m
Inside Cut, the various levels and the staircase leading to the mezza-
nines give the feeling of a spotlight where momentary one is seen by
the rest of the people in the room

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

Viaduct...53 envisions the future of clubs in the context of Zurich, that will be a pole of events at the center of Europe.

The Berlage Center for
Advanced Studies in Architecture
and Urban Design

Faculty of Architecture and
the Built Environment

Delft University of Technology

Thesis advisory team

Salomon Frausto
Benjamin Groothuijse
Michiel Riedijk

Thesis examination committee

Dick van Gameren
Kees Kaan
Daniel Rosbottom
Paul Vermeulen
Nathalie de Vries

Students

Nigel Alarcon (MX)
Pooja Bhave (IN)
Fabiola Cruz (PE)
Mariano Cuofano (IT)
Alonso Díaz (MX)
Xiaoyu Ding (CN)
Sandra Garcia (ES)
Inés Garcia-Lezana (ES)
Martino Greco (IT)
Sebastian Hitchcock (ZA)
Alejandra Huesca (MX)
Yesah Hwangbo (KR)
Takuma Johnson (US)
Yi-Ni Lin (TW)
Cristhy Mattos (BR)
Preradon Pimpakan (TH)
Adi Samet (IL)
Raymond Tang (US)
Kulaporn Temudom (TH)
Paola Tovar (MX)
Danai Tsigkanou (GR)
Jesse Verdoes (NL)
Rongting Xiao (CN)

Director of Studies

Salomon Frausto