Thesis Dossier
ARB301 Project Thesis
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The Berlage Center for
Advanced Studies in Architecture
and Urban Design

The Standard Resort

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Contribution Abstract

This contribution argues that fast fashion controls and homogenizes the consumer’s social behaviour in public space through the by standardization and advertisement established clothing and body norms, and examines how the resort building type can serve as a testing ground for a recalibration of these “standards”.

Through a series of visual evidences on fashion norms, it is concluded that these are dictated by the design, programming and marketing of space, and that the all-inclusive resort is the ideal type to explore this thesis. Namely, the resort is an exclusive and controlled microcosm of society, and a social condenser that revolves around spaces to spectate and perform.

Expert conversations with a club designer and in-house beach resort designer further inform the architectural design of The Standard Resort. Sited on the coast of Valencia, the design exploits the resort type spatial character for seeing and being seen, and juxtaposes both subversive and normative spaces to make visible the intricate relation of clothing norms and spatial design, ultimately to show how architecture can be designed to reinforce or challenge clothing and body norms.

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

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

Today's fashion industry is dominated by four cities that together make up the global "big four" of London, Milan, New York, and Paris. Although most fashion goods are now produced in emerging markets with lower wage costs—including South-east Asia and Eastern Europe—the global big four combined is the centerpiece of the industry, hosting week-long fashion events—such as runway shows and trade fairs—that theatrically display designer work and new products. These four annual fashion weeks have an outsized influence on the direction—and style—that upcoming fashion goods will adopt; everything from luxury, designer brands to department store generic brands closely monitor them. The entire global fashion industry–from its production centers to methods of retail and marketing, and the supply chains that connect them–are optimized to relentlessly grow and accelerate, paving the way for the emergence over the past two decades of fast and ultra-fast fashion, which are defined by exploitative labor conditions in sweatshops and energy-intensive global supply networks worldwide.

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

The collective project anticipates the spatial implications of a fashion industry that is decentralized and more tightly regulated by reinterpreting the guild house as a model to design a new type of fashion house. The guild house—the administrative center for medieval craft guilds—was a meeting place overlaid on workrooms, treasuries and trade-halls, and libraries where members would establish the rules governing the conditions of their respective trade and additionally provided local citizens with space for celebrations. In particular, the guild houses of the Hanseatic League—a commercial confederation of guilds and market towns in medieval Northern Europe—were trading posts that stitched together far-flung cities, allowing exchanges of expertise and surplus resources for goods and knowledge they lacked. The guild house, therefore, was both general and specific: it simultaneously occupied a prominent civic presence in the cities it administered and—taken individually—was a node in a sprawling self-regulating network. Reconceptualized in the context of the speculated future fashion industry, the guild house offers an architectural model to rethink the fashion house type to once again be the focal point for the fashion industry.

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

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

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

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

The certifications–a combination of universal certifications, that dictate bare-minimum requirements for participation within the Red Thread network, and discretionary certifications, that certify specific processes and products for brands that surpass universal requirements–establish a single baseline standard across the Red Thread. These standards include extended garment lifespan through commonplace repair and recycling infrastructures, only made-to-order production in a seasonless and limited production calendar at close-to-home fabrication sites, and harnessing fully-automated technologies and expert hand-craft in specialized facilities to improve quality standards and discontinue sizing standardization.

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

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

Through the research and design of the Pattern Book, five Fashion House locations, and twenty-three contributions, the project anticipates that decentralized economic networks will span across national borders—led by joint efforts from cities and regions—to become instrumental in delivering a fashion industry that operates within the ecological limits set by a slowed global economy. Paradigm shifts including the quality in a wardrobe becoming more coveted than its quantity, circular and fully-traceable processes that eliminate new resource extraction, and international infrastructures for textile waste collection and garment-sharing will replace persistent procurement of new garments and refocus the entire process of garment creation—from fabrication to fitting, showcasing and its maintenance—towards its continual alteration from one state to another: initial construction, to repair, to upcycling, to decomposition. From topics ranging from aspiration and authority to fanaticism and fetish, Fashion House explores the spatial implications of a fashion industry that is no longer "fast."

Propositions

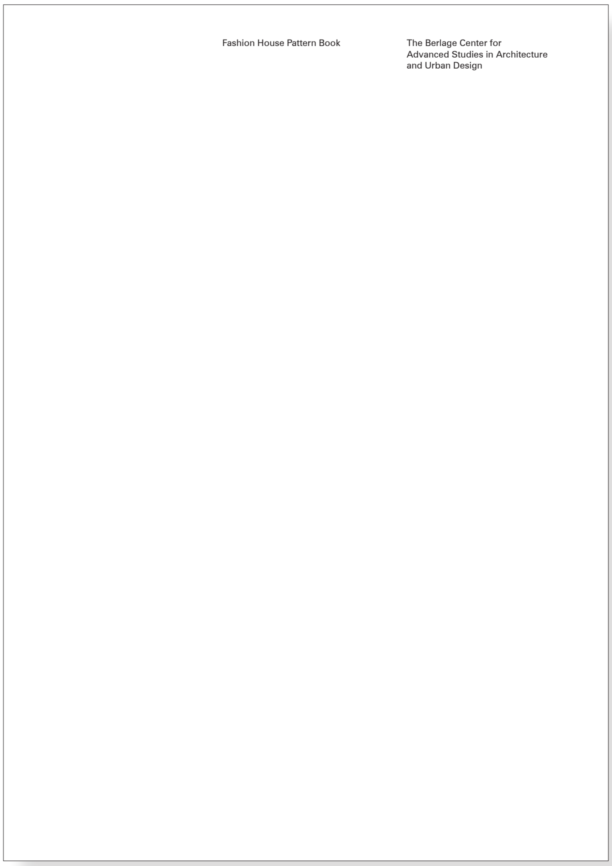
1. The future fashion industry must dislocate the trendsetting dominance of the global big four fashion capitals of Paris, New York, Milan and London–that perpetuate practices of resource over-extraction and exploitative labor conditions—by dispersing manufacturing and design centers into interconnected and specialized European regions.

2. In 2040, the European fashion industry will achieve self-sufficiency by reconfiguring material sourcing landscapes to altering climate conditions and establishing a circular continental network for collecting and reusing textile waste and other raw materials, thereby eliminating the need for non-renewable resource extraction.

3. Shifts in automated and handcraft manufacturing processes—bolstered by re-shored operations, the resurgence of vulnerable craft-trades, and the harnessing of local thriving industries—enable a slower-paced fashion industry to revitalize Europe's emerging fashion hubs—which include Berlin, Zurich, Marseille, Rotterdam and Valencia—toward an economy that emphasizes design and fabrication.

4. An interconnected system of waterways and high-speed railways, in addition to commonplace infrastructures of repair, alteration, recycling, and reuse facilities, will create a synergetic collaboration between regions to increase lifespan of products while minimizing carbon emissions.

5. Inspired by the role of the medieval guild house as a node within a regulatory network that served as a hub for civic activity, a decentralized fashion industry requires a regulatory body with administrative centers scattered throughout its network to certify small and medium-sized enterprises—ranging from hyper-personalized services to durable, long-lasting production—and provide spaces for regional members to prototype, meet, and showcase innovative industry practices that promote degrowth.



Fashion House Pattern Book

The Berlage Center for
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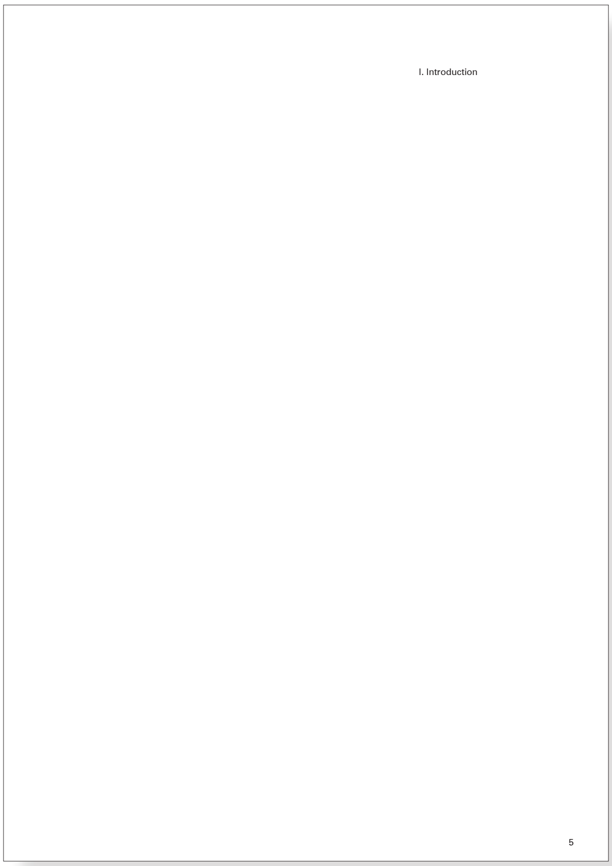

I. Introduction

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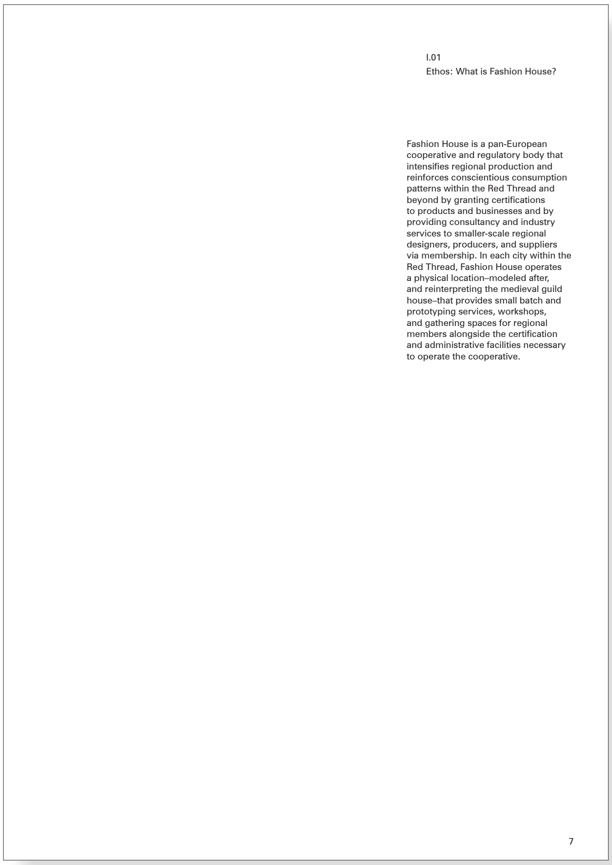

I.01
Ethos: What is Fashion House?

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

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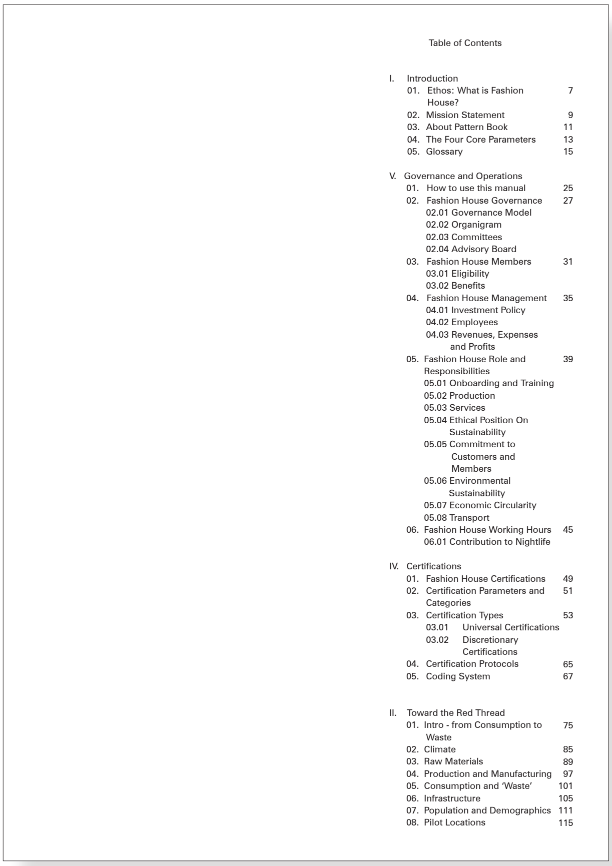

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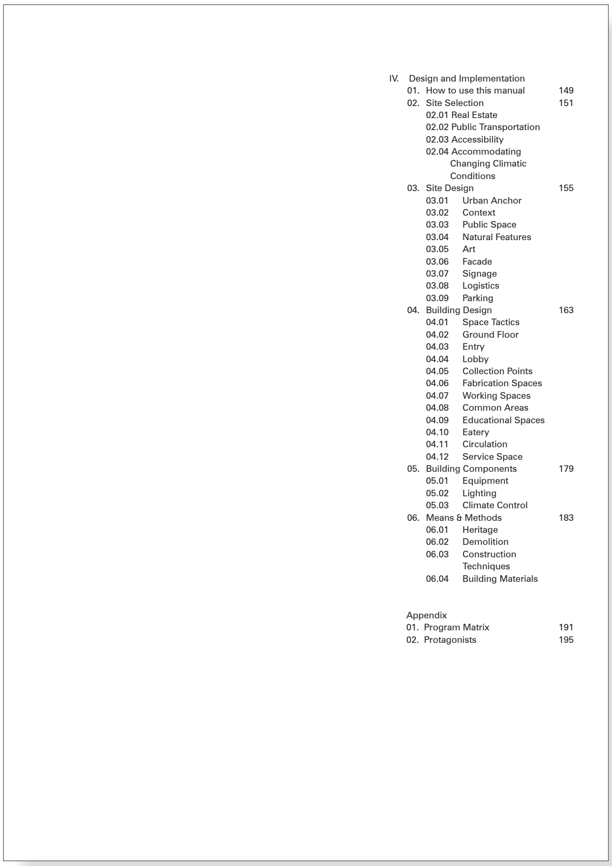

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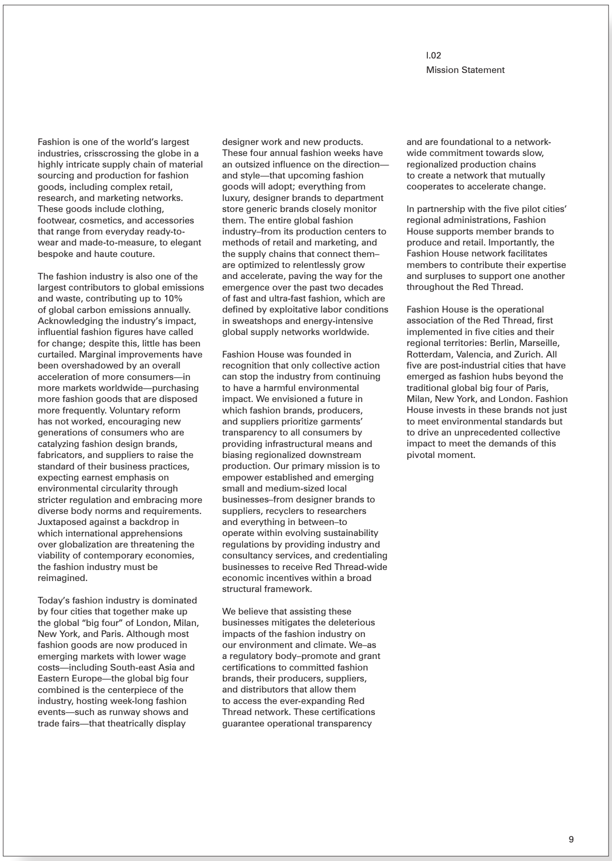

I.02
Mission Statement

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.

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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.

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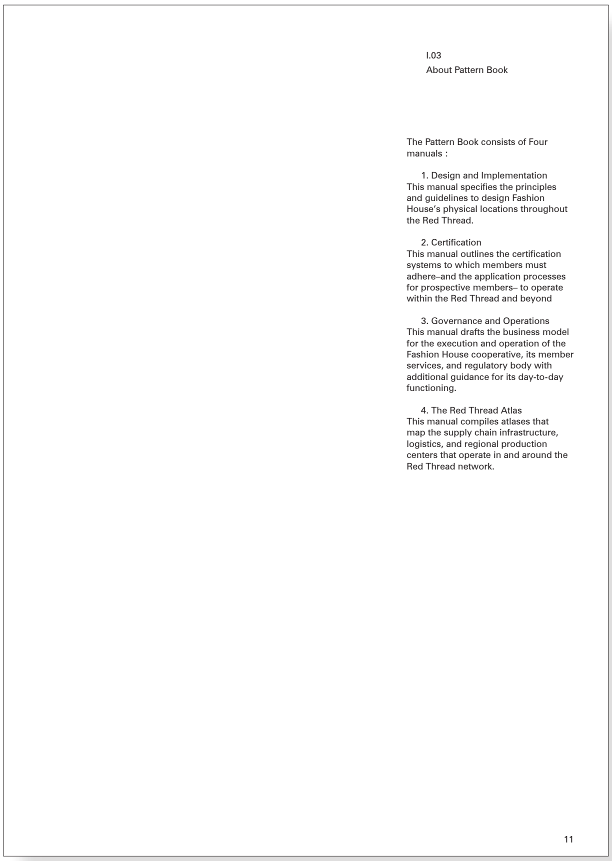

I.03
About Pattern Book

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.

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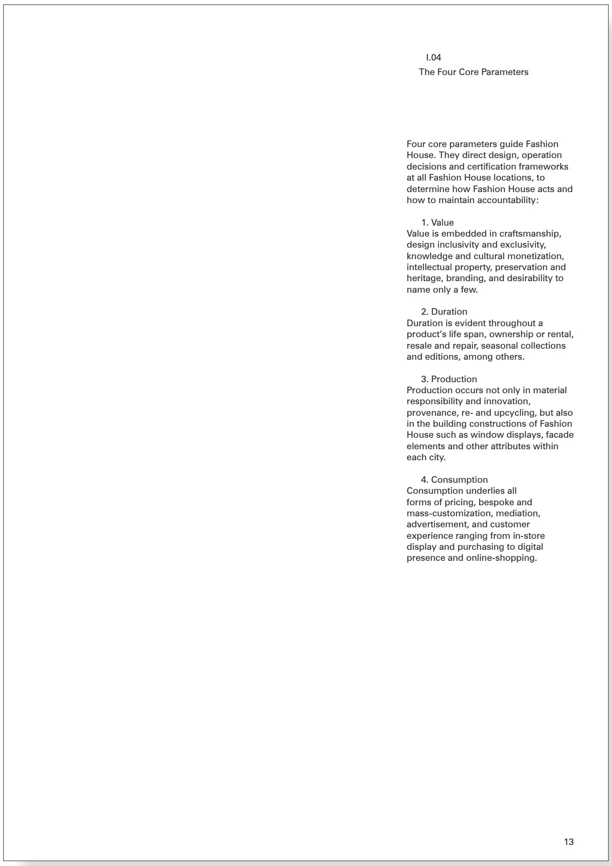

I.04

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.

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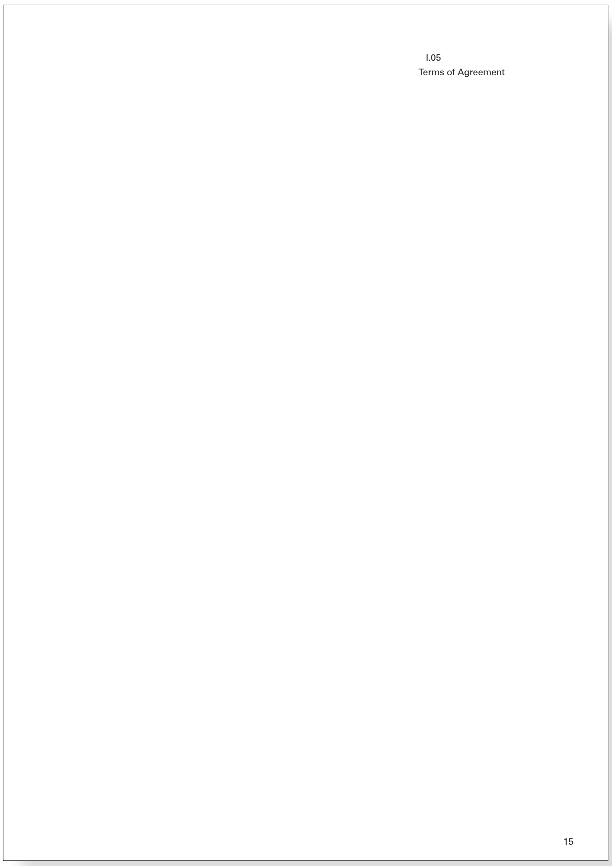

I.05

Terms of Agreement

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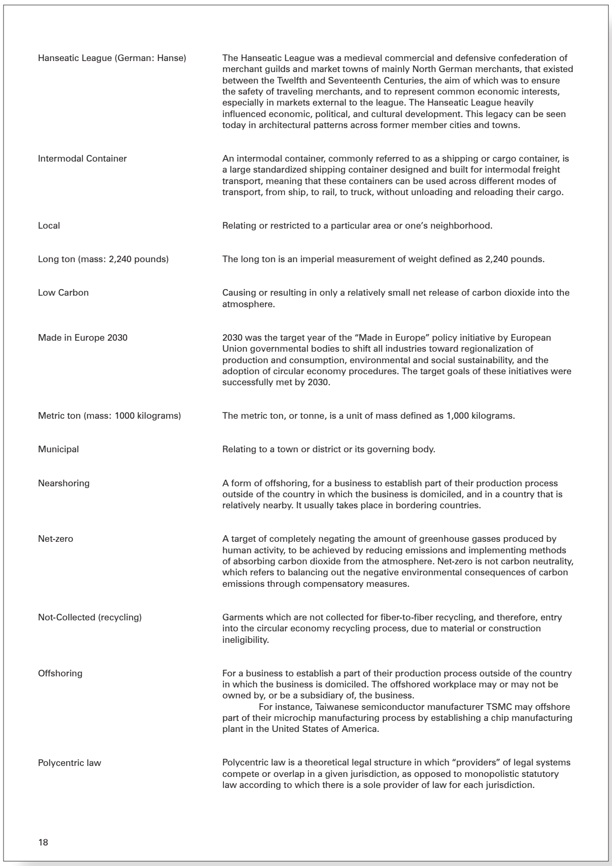

Hanseatic League (German: Hanse)	The Hanseatic League was a medieval commercial and defensive confederation of merchant guilds and market towns of mainly North German merchants, that existed between the Twelfth and Seventeenth Centuries, the aim of which was to ensure the safety of traveling merchants, and to represent common economic interests, especially in markets external to the league. The Hanseatic League heavily influenced economic, political, and cultural development. This legacy can be seen today in architectural patterns across former member cities and towns.
Intermodal Container	An intermodal container, commonly referred to as a shipping or cargo container, is a large standardized shipping container designed and built for intermodal freight transport, meaning that these containers can be used across different modes of transport, from ship, to rail, to truck, without unloading and reloading their cargo.
Local	Relating or restricted to a particular area or one's neighborhood.
Long ton (mass: 2,240 pounds)	The long ton is an imperial measurement of weight defined as 2,240 pounds.
Low Carbon	Causing or resulting in only a relatively small net release of carbon dioxide into the atmosphere.
Made in Europe 2030	2030 was the target year of the "Made in Europe" policy initiative by European Union governmental bodies to shift all industries toward regionalization of production and consumption, environmental and social sustainability, and the adoption of circular economy procedures. The target goals of these initiatives were successfully met by 2030.
Metric ton (mass: 1000 kilograms)	The metric ton, or tonne, is a unit of mass defined as 1,000 kilograms.
Municipal	Relating to a town or district or its governing body.
Nearshoring	A form of offshoring, for a business to establish part of their production process outside of the country in which the business is domiciled, and in a country that is relatively nearby. It usually takes place in bordering countries.
Net-zero	A target of completely negating the amount of greenhouse 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.

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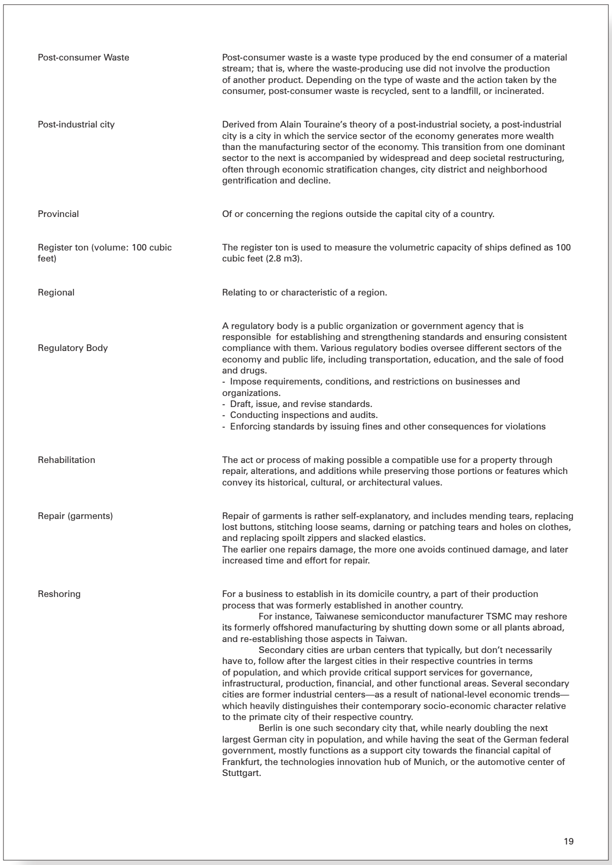

Post-consumer Waste	Post-consumer waste is a waste type produced by the end consumer of a material stream; that is, where the waste-producing use did not involve the production of another product. Depending on the type of waste and the action taken by the consumer, post-consumer waste is recycled, sent to a landfill, or incinerated.
Post-industrial city	Derived from Alain Touraine's theory of a post-industrial society, a post-industrial city is a city in which the service sector of the economy generates more wealth than the manufacturing sector of the economy. This transition from one dominant sector to the next is accompanied by widespread and deep societal restructuring, often through economic stratification changes, city district and neighborhood gentrification and decline.
Provincial	Of or concerning the regions outside the capital city of a country.
Register ton (volume: 100 cubic feet)	The register ton is used to measure the volumetric capacity of ships defined as 100 cubic feet (2.8 m3).
Regional	Relating to or characteristic of a region.
Regulatory Body	A regulatory body is a public organization or government agency that is responsible for establishing and strengthening standards and ensuring consistent compliance with them. Various regulatory bodies oversee different sectors of the economy and public life, including transportation, education, and the sale of food and drugs. - Impose requirements, conditions, and restrictions on businesses and organizations. - Draft, issue, and revise standards. - Conducting inspections and audits. - Enforcing standards by issuing fines and other consequences for violations
Rehabilitation	The act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.
Repair (garments)	Repair of garments is rather self-explanatory, and includes mending tears, replacing lost buttons, stitching loose seams, darning or patching tears and holes on clothes, and replacing 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.

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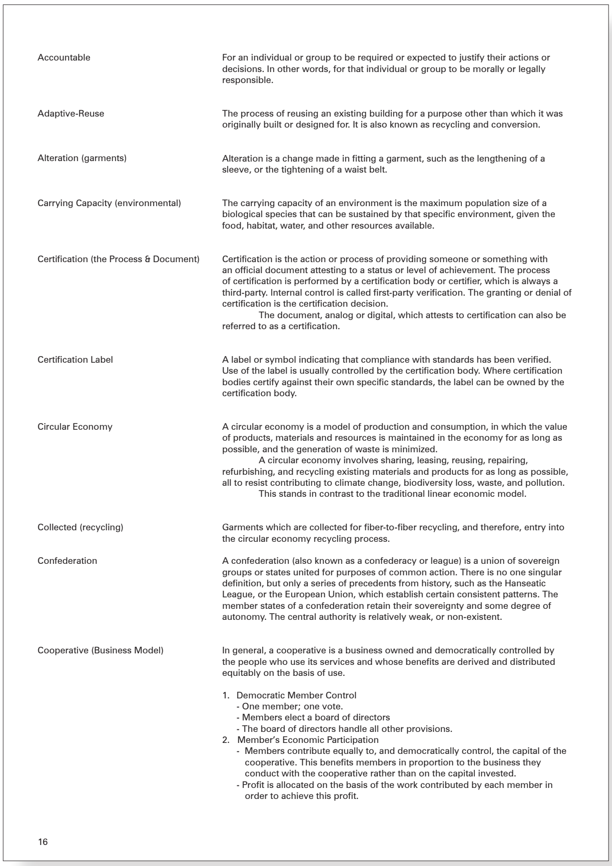
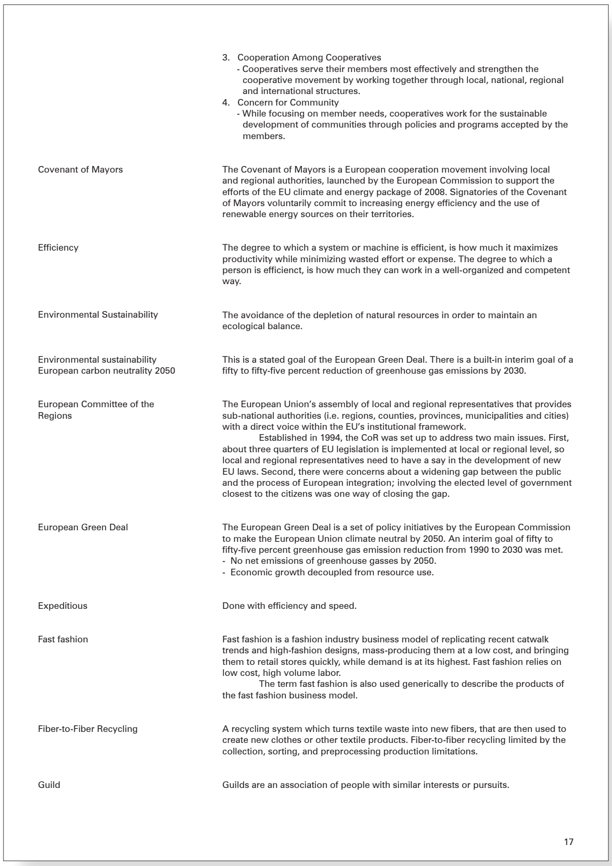
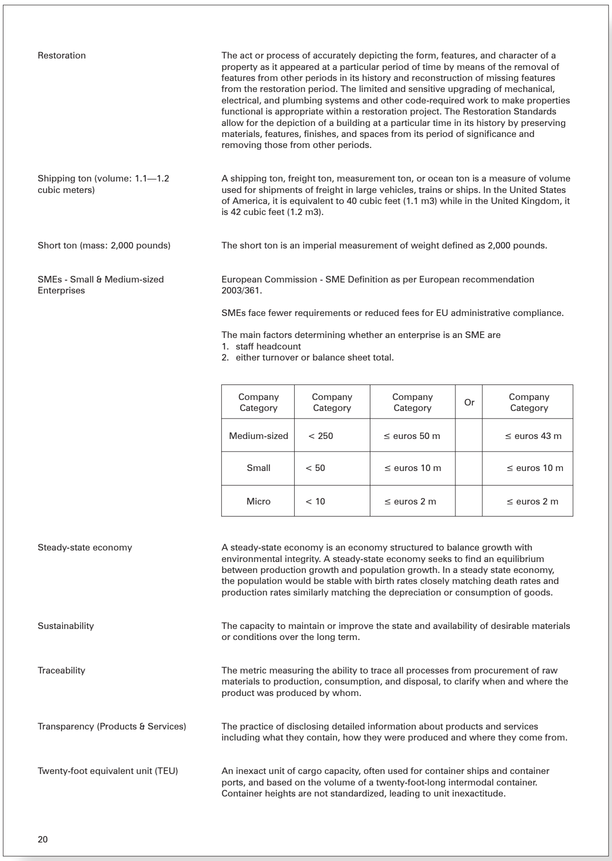


Accountable	For an individual or group to be required or expected to justify their actions or decisions. In other words, for that individual or group to be morally or legally responsible.
Adaptive-Reuse	The process of reusing an existing building for a purpose other than which it was originally built or designed for. It is also known as recycling and conversion.
Alteration (garments)	Alteration is a change made in fitting a garment, such as the lengthening of a sleeve, or the tightening of a waist belt.
Carrying Capacity (environmental)	The carrying capacity of an environment is the maximum population size of a biological species that can be sustained by that specific environment, given the food, habitat, water, and other resources available.
Certification (the Process & Document)	Certification is the action or process of providing someone or something with an official document attesting to a status or level of achievement. The process of certification is performed by a certification body or certifier, which is always a third-party. Internal control is called first-party verification. The granting or denial of certification is the certification decision. The document, analog or digital, which attests to certification can also be referred to as a certification.
Certification Label	A label or symbol indicating that compliance with standards has been verified. Use of the label is usually controlled by the certification body. Where certification bodies certify against their own specific standards, the label can be owned by the certification body.
Circular Economy	A circular economy is a model of production and consumption, in which the value of products, materials and resources is maintained in the economy for as long as possible, and the generation of waste is minimized. A circular economy involves sharing, leasing, reusing, repairing, refurbishing, and recycling existing materials and products for as long as possible, all to resist contributing to climate change, biodiversity loss, waste, and pollution. This stands in contrast to the traditional linear economic model.
Collected (recycling)	Garments which are collected for fiber-to-fiber recycling, and therefore, entry into the circular economy recycling process.
Confederation	A confederation (also known as a confederacy or league) is a union of sovereign groups or states united for purposes of common action. There is no one singular definition, but only a series of precedents from history, such as the Hanseatic League, or the European Union, which establish certain consistent patterns. The member states of a confederation retain their sovereignty and some degree of autonomy. The central authority is relatively weak, or non-existent.
Cooperative (Business Model)	In general, a cooperative is a business owned and democratically controlled by the people who use its services and whose benefits are derived and distributed equitably on the basis of use. 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.



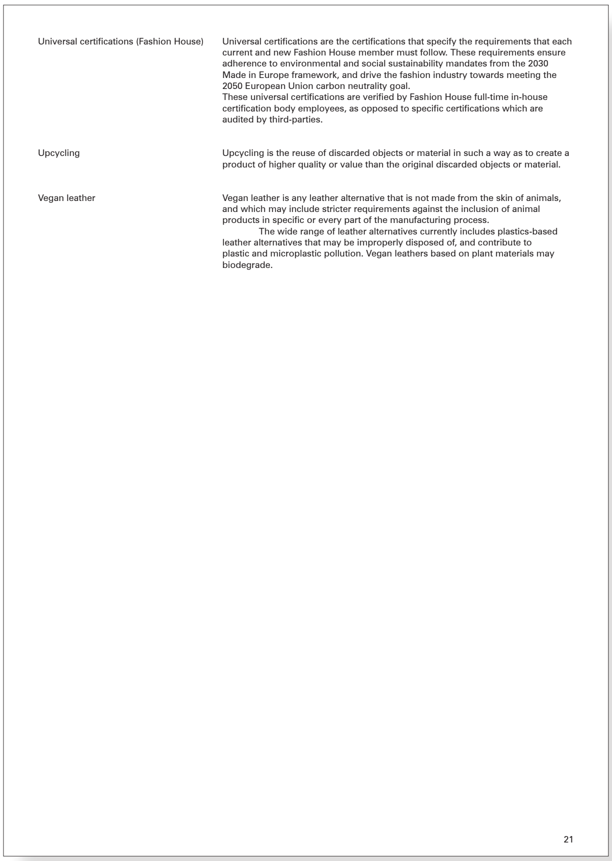
	3. Cooperation Among Cooperatives - Cooperatives serve their members most effectively and strengthen the cooperative movement by working together through local, national, regional and international structures. 4. Concern for Community - While focusing on member needs, cooperatives work for the sustainable 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.



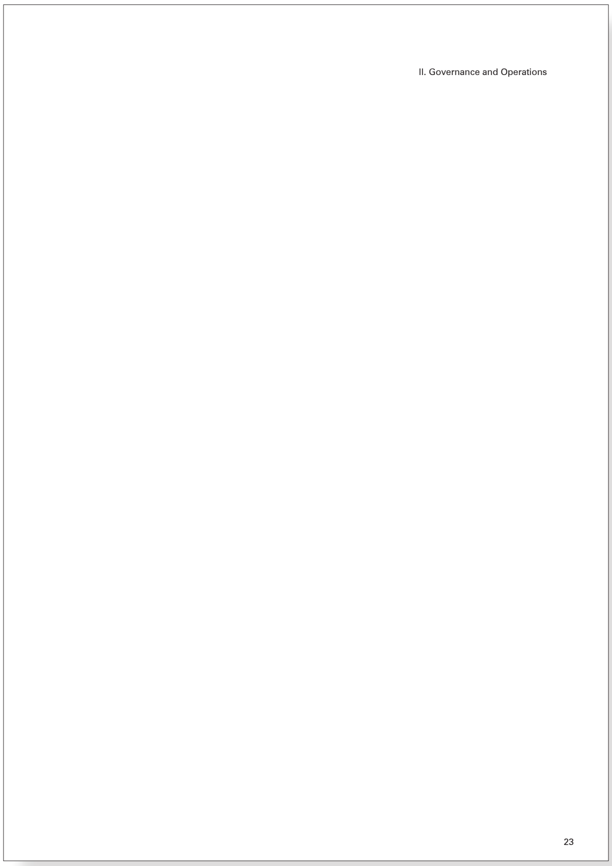
Restoration	The act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and 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. Governance and Operations

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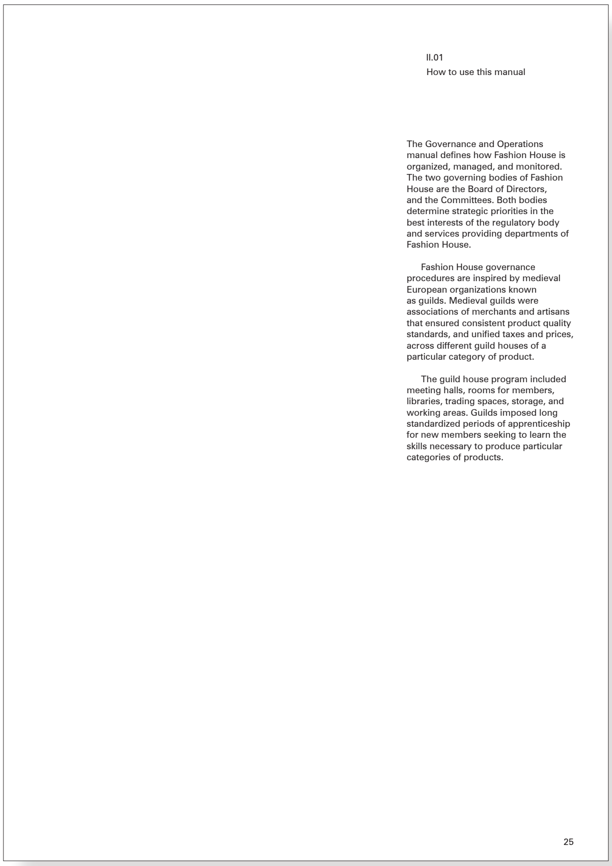

II.01
How to use this manual

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.

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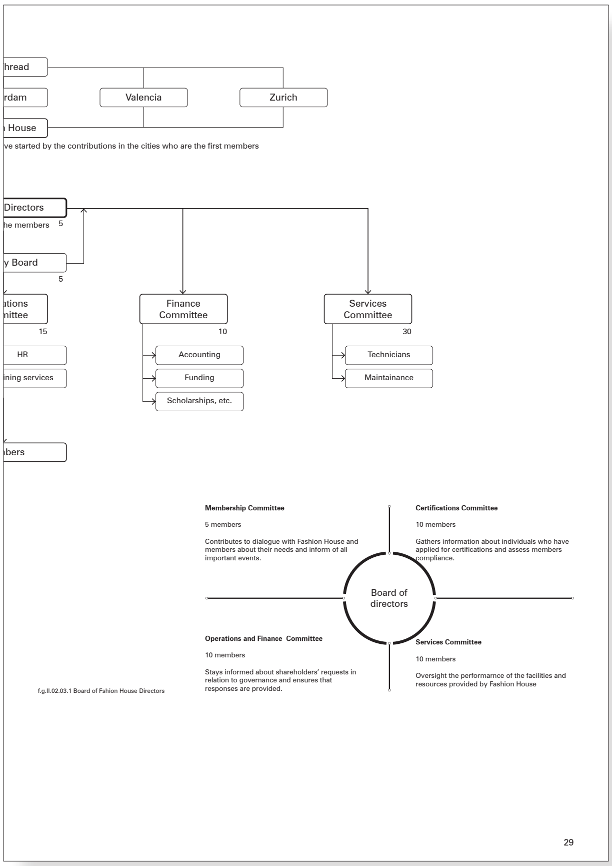

hread
rdam
Valencia
Zurich
House
ve started by the contributions in the cities who are the first members
Directors
he members
5
y Board
5
ations
mittee
15
Finance
Committee
10
Services
Committee
30
HR
ining services
Accounting
Funding
Scholarships, etc.
Technicians
Maintainance
bers
Board of
directors

Membership Committee

5 members

Contributes to dialogue with Fashion House and members about their needs and inform of all important events.

Certifications Committee

10 members

Gathers information about individuals who have applied for certifications and assess members compliance.

Operations and Finance Committee

10 members

Stays informed about shareholders' requests in relation to governance and ensures that responses are provided.

Services Committee

10 members

Oversight the performarnce of the facilities and resources provided by Fashion House

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

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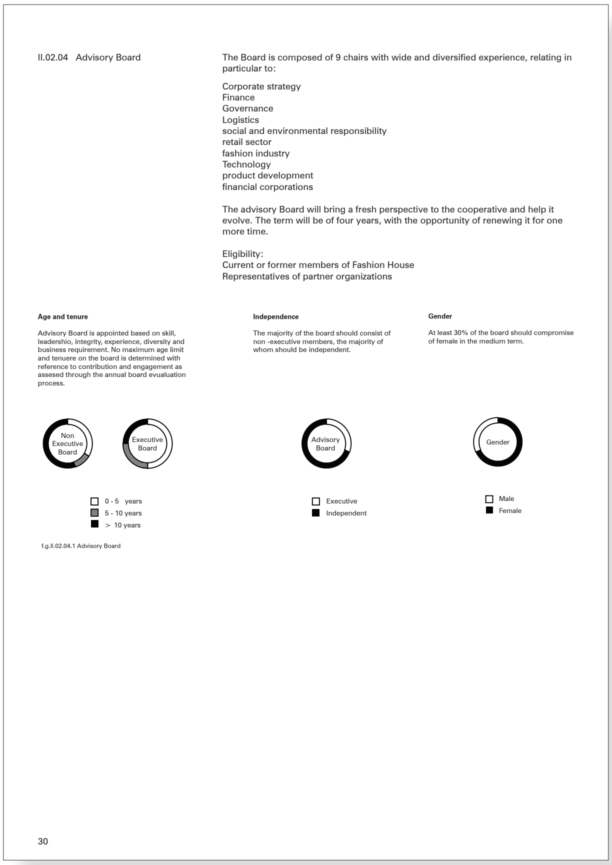

II.02.04   Advisory Board

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, 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.

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.

Non
Executive
Board
Executive
Board
Advisory
Board
Gender
☐ 0 - 5   years
▨ 5 - 10 years
■ > 10 years
☐ Executive
■ Independent
☐ Male
■ Female

f.g.II.02.04.1 Advisory Board

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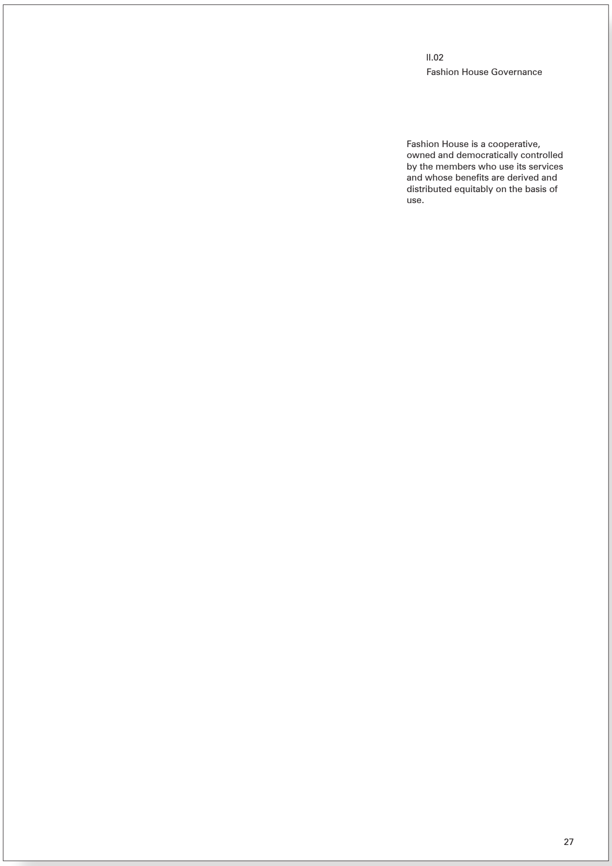
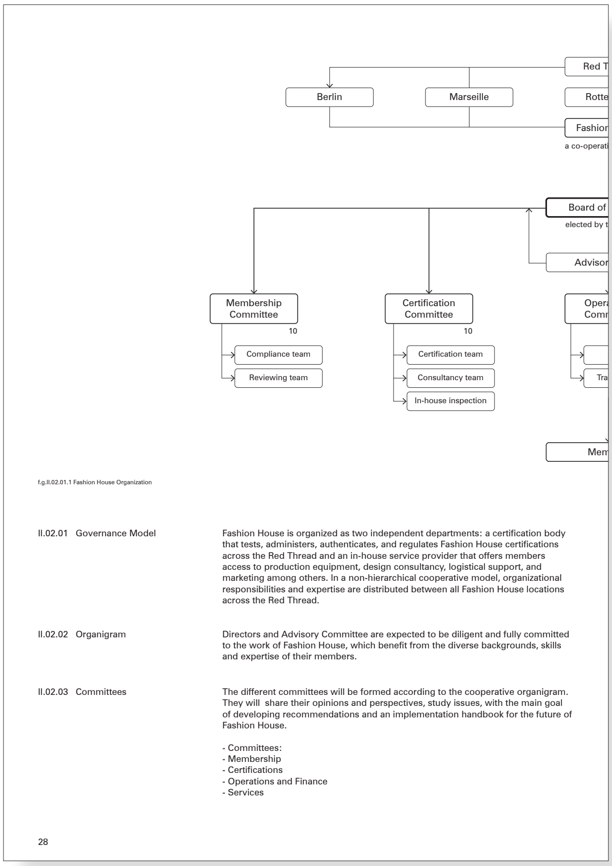


II.02
Fashion House Governance

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



Red T
Berlin
Marseille
Rotte
Fashion
a co-operati
Board of
elected by t
Advisor
Membership Committee
10
Compliance team
Reviewing team
Certification Committee
10
Certification team
Consultancy team
In-house inspection
Opera Comm
Tra
Mem

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.

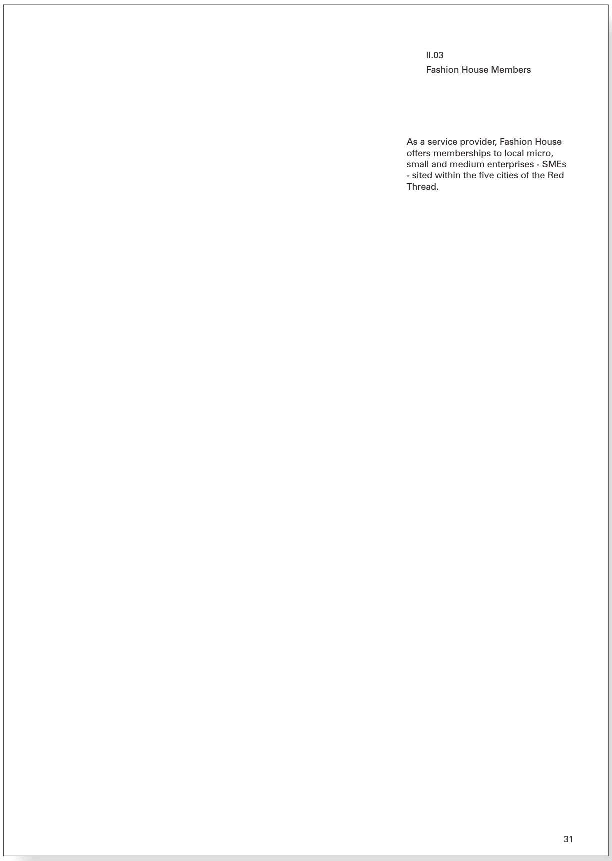
II.02.02 Organigram

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

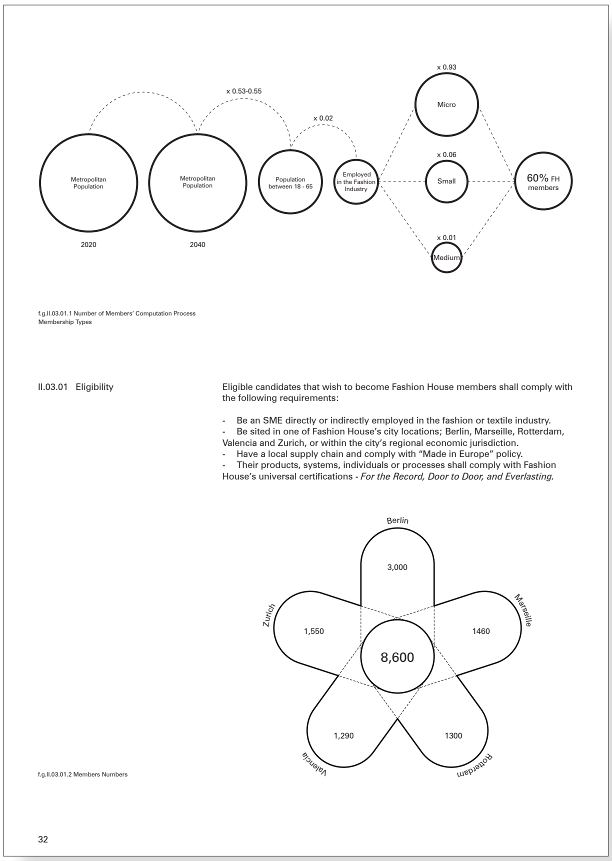
The different committees will be formed according to the cooperative organigram. They will share their opinions and perspectives, study issues, with the main goal of developing recommendations and an implementation handbook for the future of Fashion House.

- 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.



x 0.93
x 0.53-0.55
x 0.02
Micro
Metropolitan Population
Metropolitan Population
Population between 18 - 65
Employed in the Fashion Industry
x 0.06
Small
60% FH members
x 0.01
Medium
2020
2040

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

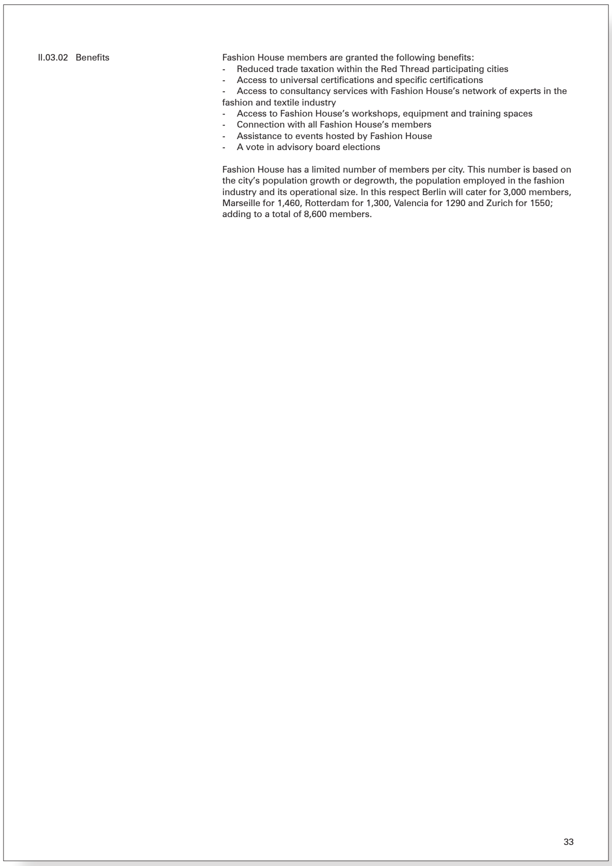
II.03.01 Eligibility

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.*

Berlin
3,000
Zurich
1,550
Marseille
1460
8,600
1,290
1300
Valencia
Rotterdam

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.

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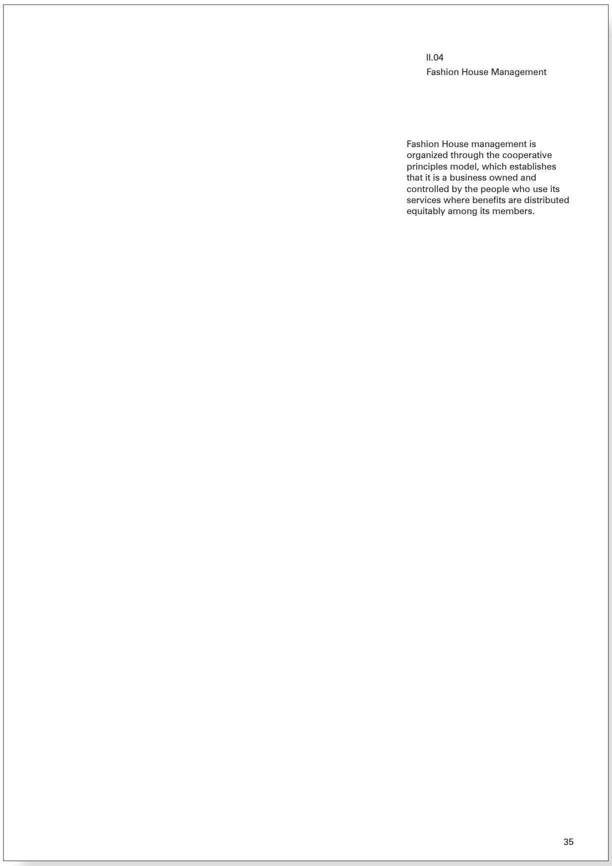

II.04

Fashion House Management

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

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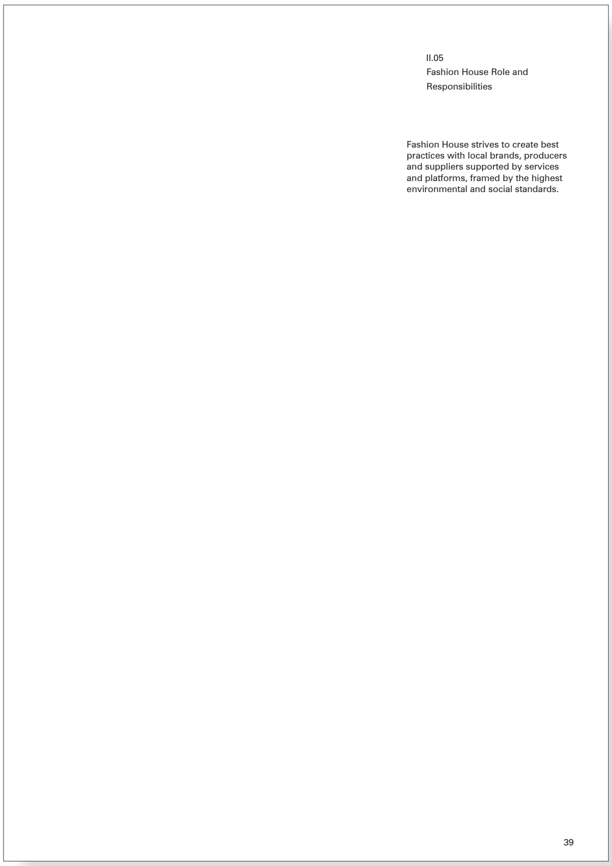

II.05

Fashion House Role and Responsibilities

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

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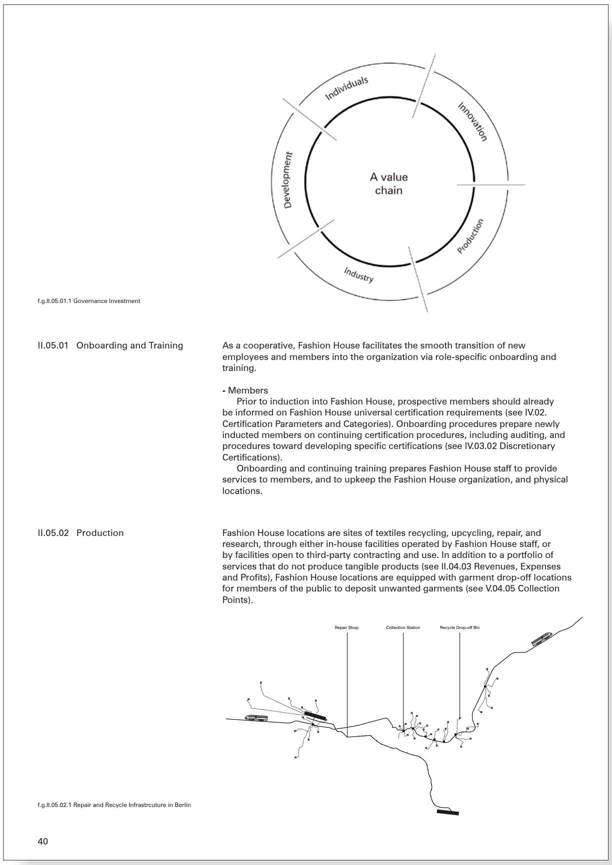


f.g.II.05.01.1 Governance Investment

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

40

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

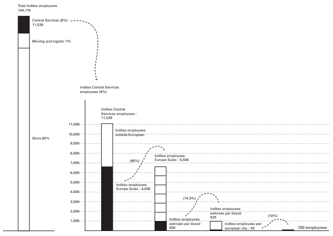
II.04.02 Employees (different committees, policy of employment, diversity, etc)

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.

- 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.

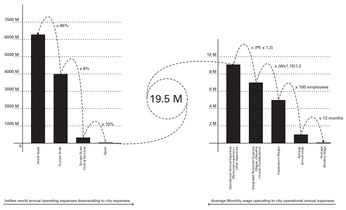


f.g.II.04.02.1 Employees

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

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

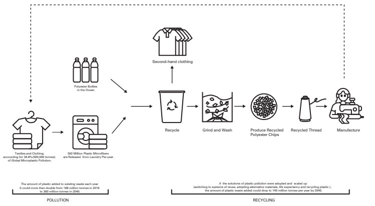
Fashion House commits to delivering a mutually satisfactory exchange of goods and services between the organization and its in-house members and external customers. This is to maintain the good reputation of the organization among its target demographic of micro- to medium-sized enterprises, which cannot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

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).

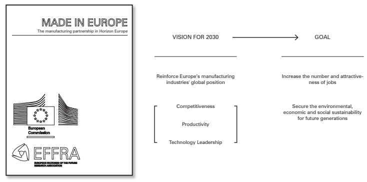
Carbon neutrality is achieved through groups of processes which, on-balance, reduce as many carbon emissions as emitted. Carbon reducing processes can be used to offset the emissions of another process.


Second-hand clothing
Polyester Bottles in the Ocean
Recycle
Grind and Wash
Produce Recycled Polyester Chips
Recycled Thread
Manufacture
Textiles and Clothing accounting for 34.8%(500,000 tonnes) of Global Microplastic Pollution.
562 Million Plastic Microfibers are Released from Laundry Per-year
The amount of plastic added to existing waste each year It could more than double from 188 million tonnes in 2016 to 380 million tonnes in 2040.
if the solutions of plastic pollution were adopted and scaled up (switching to systems of reuse, adopting alternative materials, life expectancy and recycling plastic), the amount of plastic waste added could drop to 140 million tonnes per year by 2040.
POLLUTION
RECYCLING

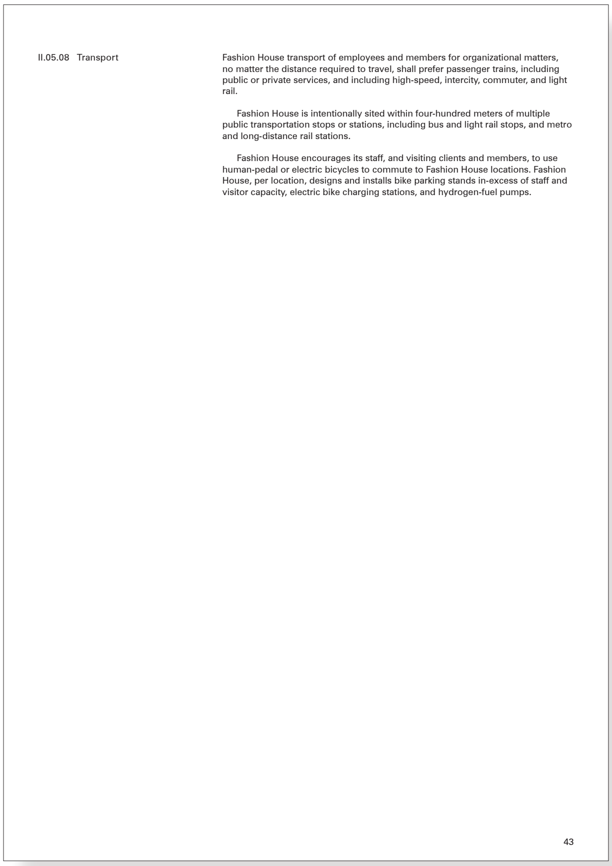
f.g.II.05.06.1 Microplastic Pollution and Recycling

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.


MADE IN EUROPE
The manufacturing partnership in Horizon Europe
European Commission
EFFRA
EUROPEAN FACTORIES OF THE FUTURE RESEARCH ASSOCIATION
VISION FOR 2030
GOAL
Reinforce Europe's manufacturing industries' global position
Competitiveness
Productivity
Technology Leadership
Increase the number and attractive-ness of jobs
Secure the environmental, economic and social sustainability for future generations

f.g.II.05.07.1 Made in EU 2030



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.

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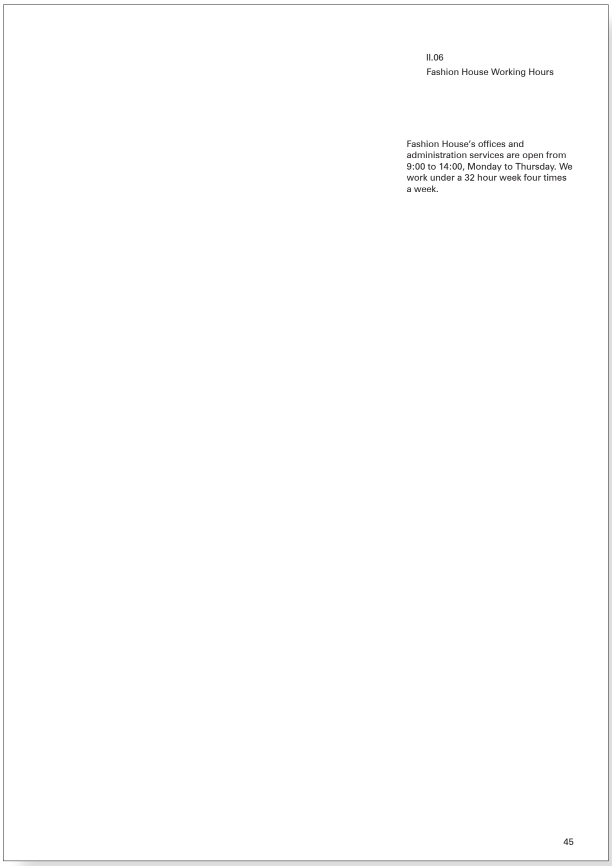

II.06

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.

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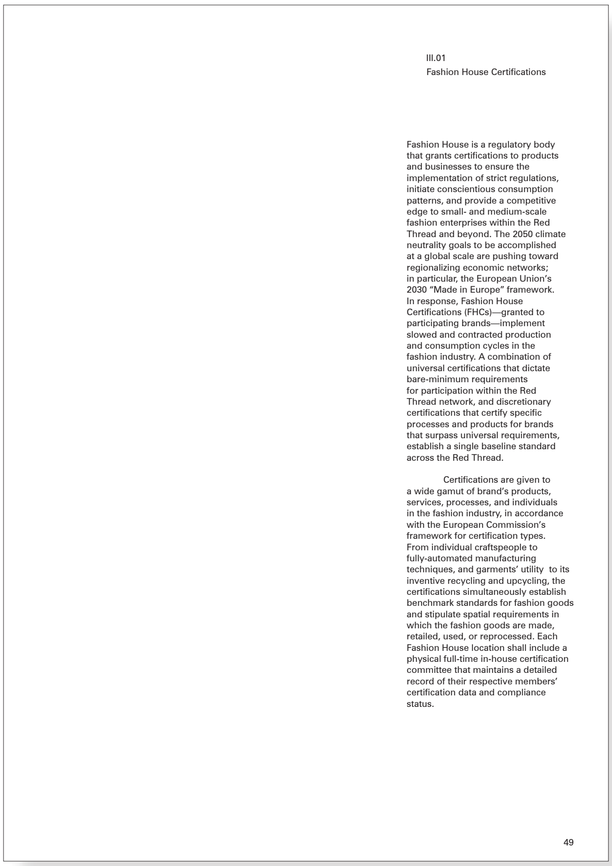

III.01

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.

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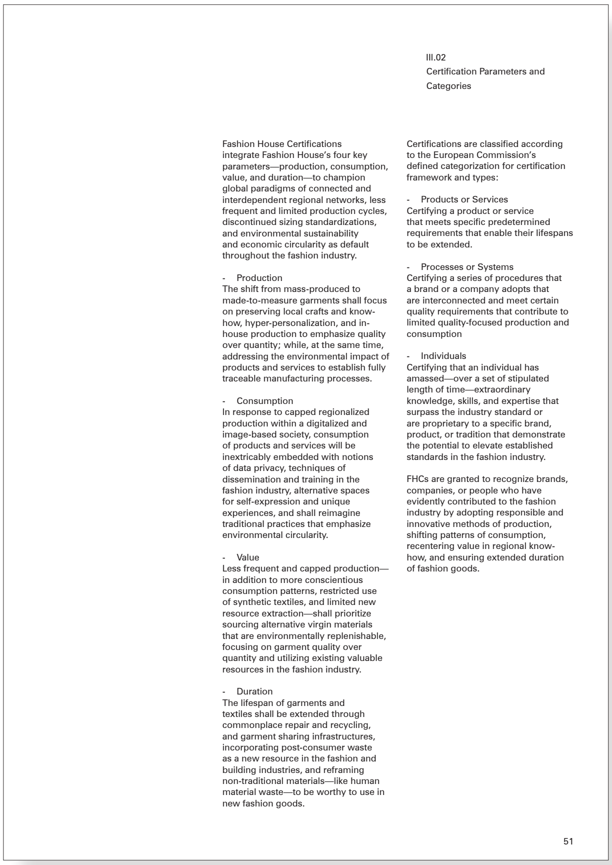

III.02

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.

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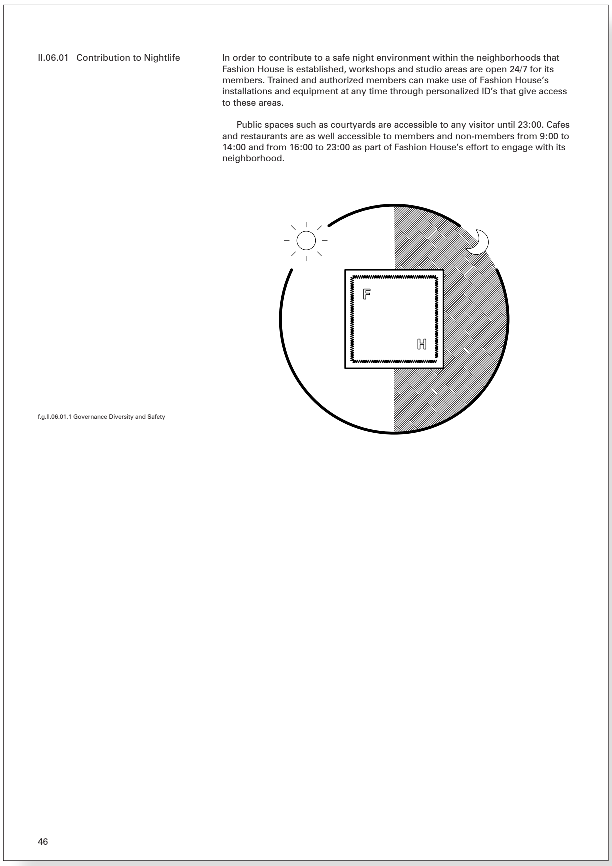

II.06.01 Contribution to Nightlife

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

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

f.g.II.06.01.1 Governance Diversity and Safety

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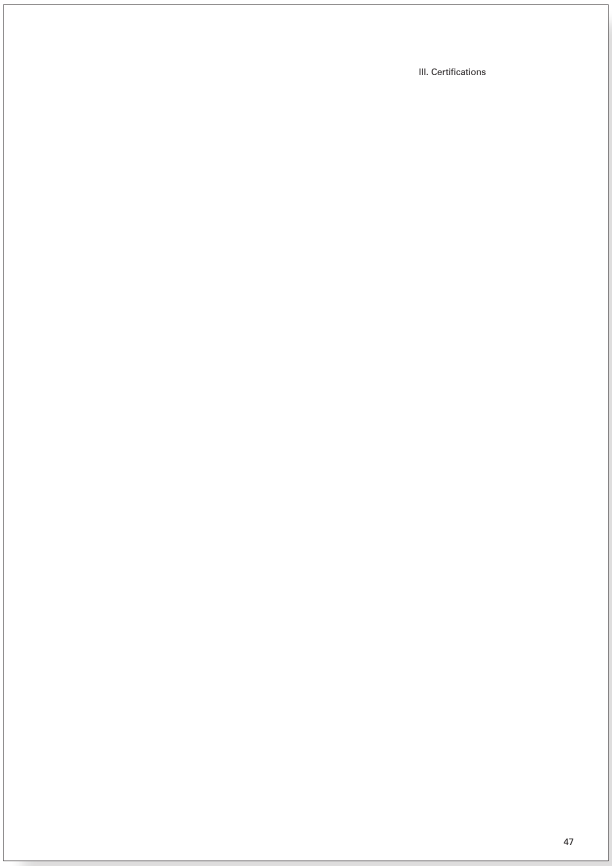

III. Certifications

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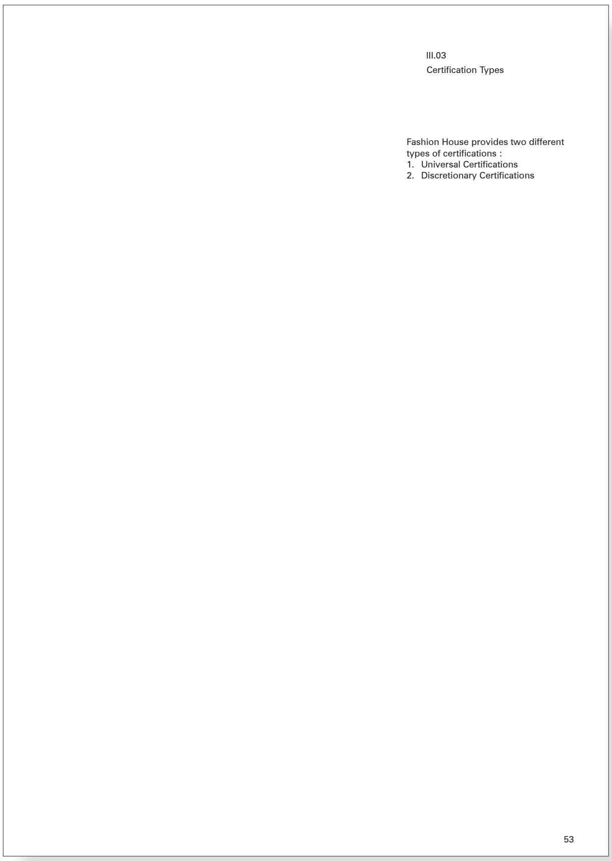

III.03
Certification Types

Fashion House provides two different types of certifications :

1. Universal Certifications
2. Discretionary Certifications

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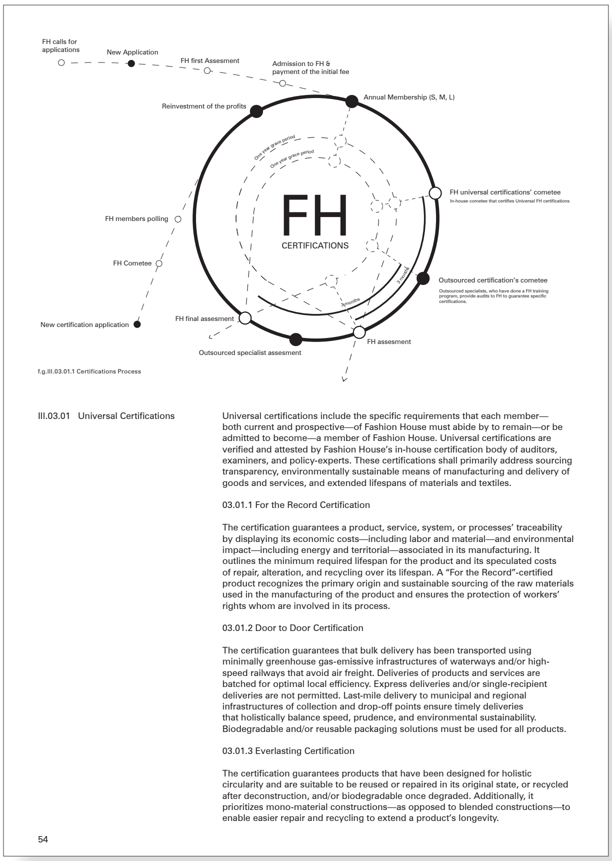

FH calls for applications
New Application
FH first Assesment
Admission to FH & payment of the initial fee
Annual Membership (S, M, L)
Reinvestment of the profits
One year grace period
One year grace period
FH
CERTIFICATIONS
FH universal certifications' cometee
In-house cometee that certifies Universal FH certifications
FH members polling
FH Cometee
Outsourced certification's cometee
Outsourced specialists, who have done a FH training program, provide audits to FH to guarantee specific certifications.
3 months
3 months
New certification application
FH final assesment
FH assesment
Outsourced specialist assesment

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.

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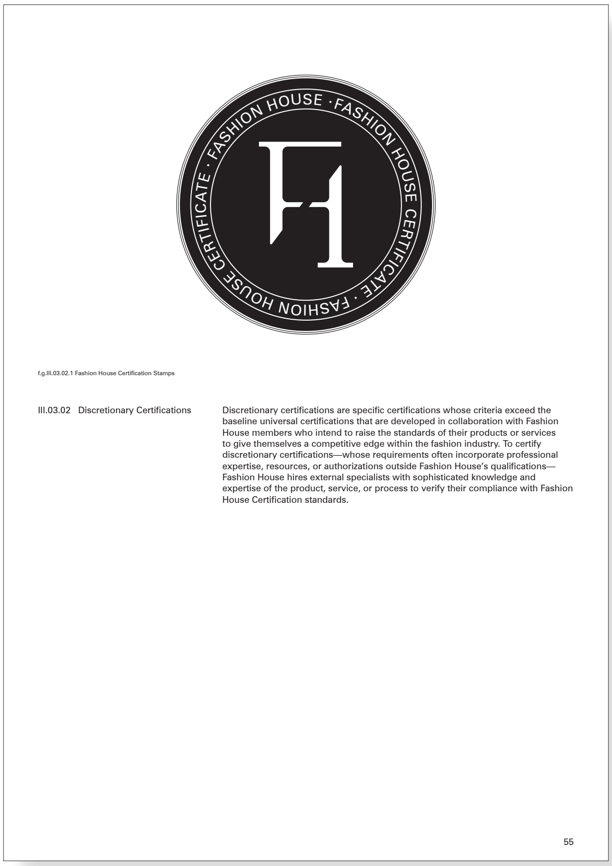
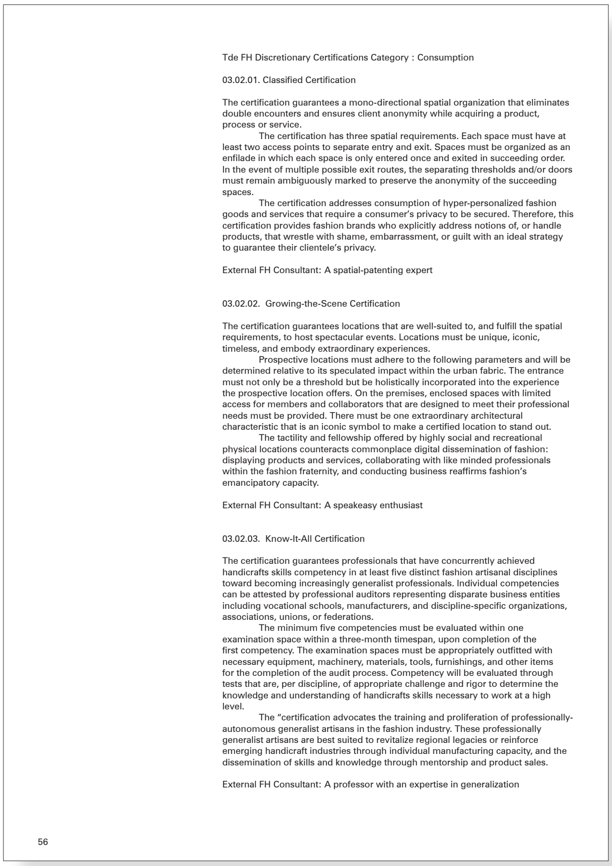


f.g.III.03.02.1 Fashion House Certification Stamps

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

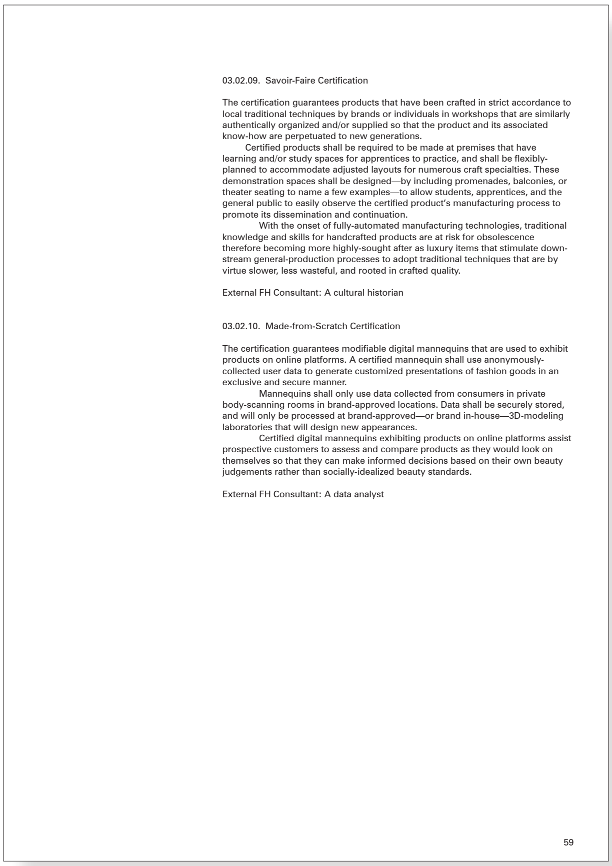
03.02.03. Know-It-All Certification

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 downstream general-production processes to adopt traditional techniques that are by virtue slower, less wasteful, and rooted in crafted quality.

External FH Consultant: A cultural historian

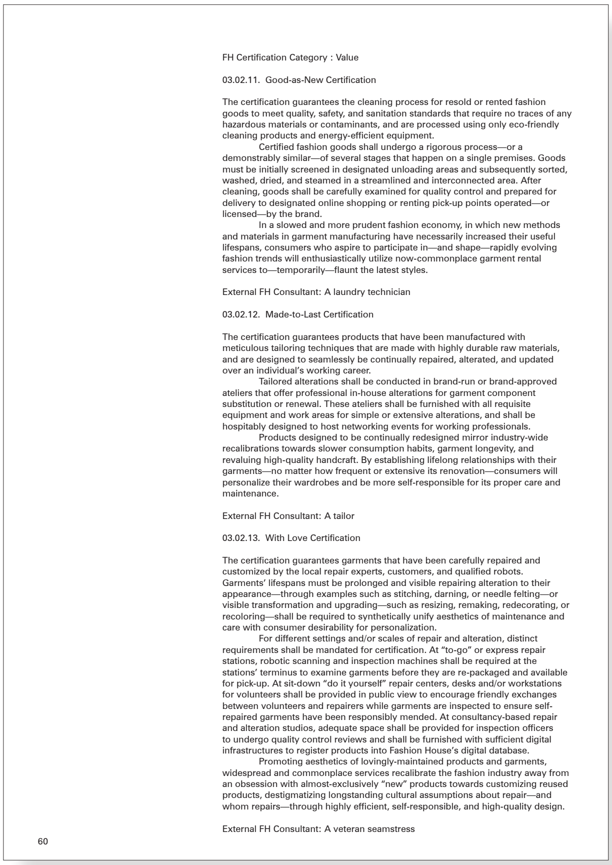
03.02.10. Made-from-Scratch Certification

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

Mannequins shall only use data collected from consumers in private body-scanning rooms in brand-approved locations. Data shall be securely stored, and will only be processed at brand-approved—or brand in-house—3D-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, altered, and updated over an individual's working career.

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

Products designed to be continually redesigned mirror industry-wide recalibrations towards slower consumption habits, garment longevity, and 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

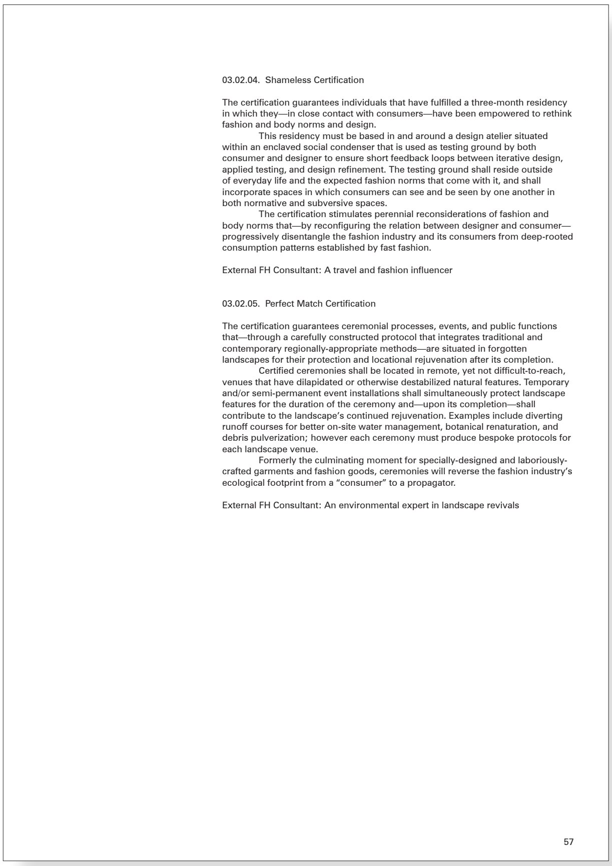
03.02.13. With Love Certification

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

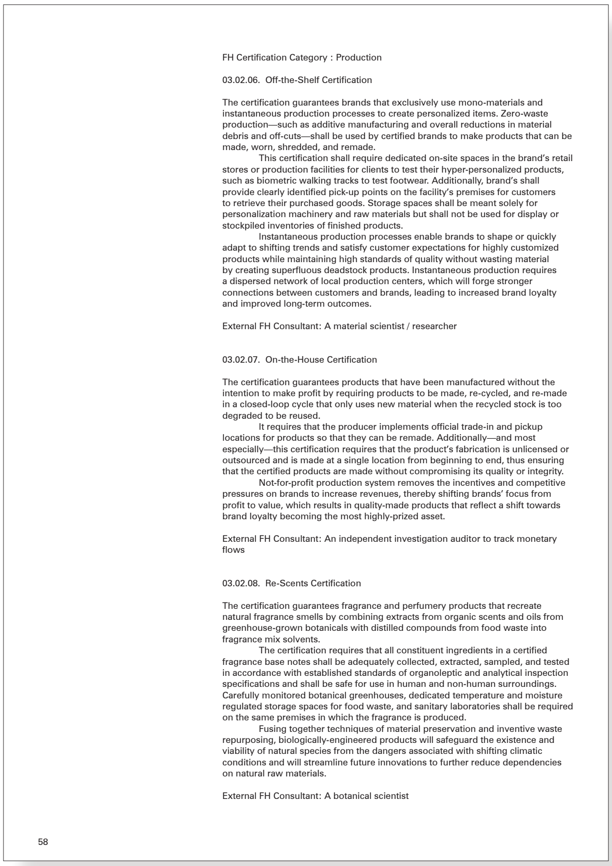
03.02.05. Perfect Match Certification

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

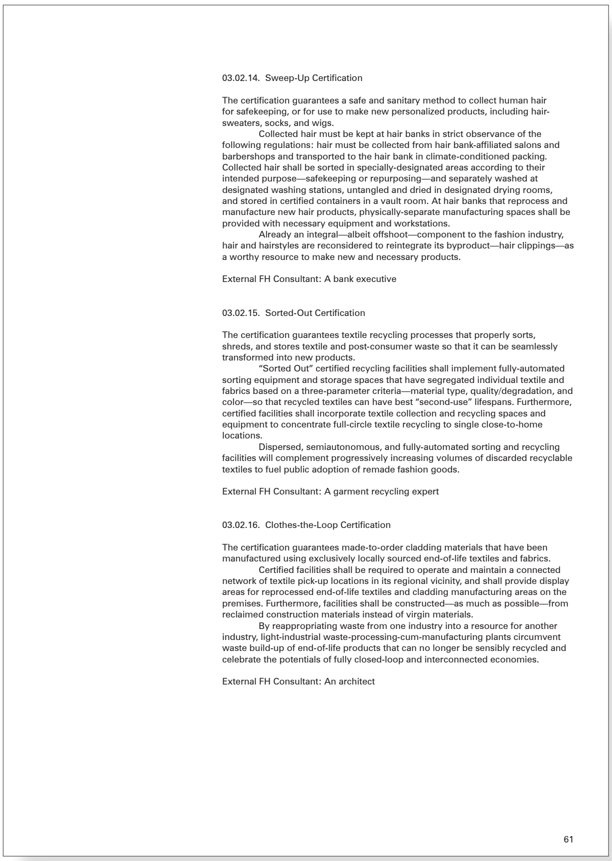
03.02.08. Re-Scents Certification

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

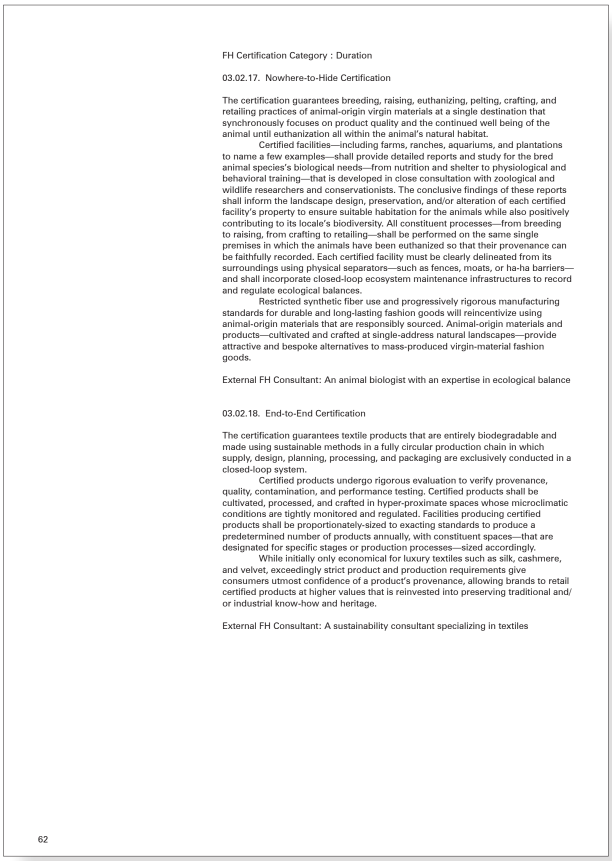
03.02.16. Clothes-the-Loop Certification

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

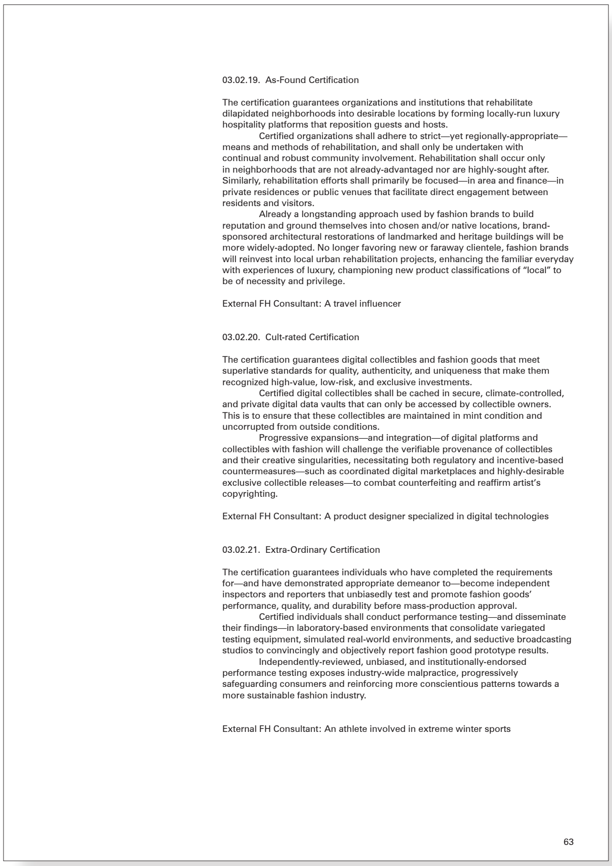
03.02.18. End-to-End Certification

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

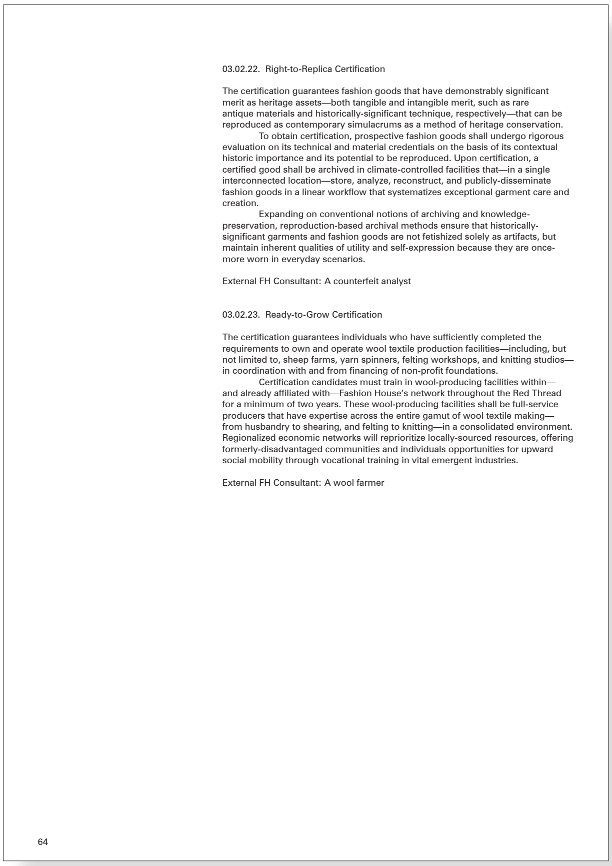
03.02.21. Extra-Ordinary Certification

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.

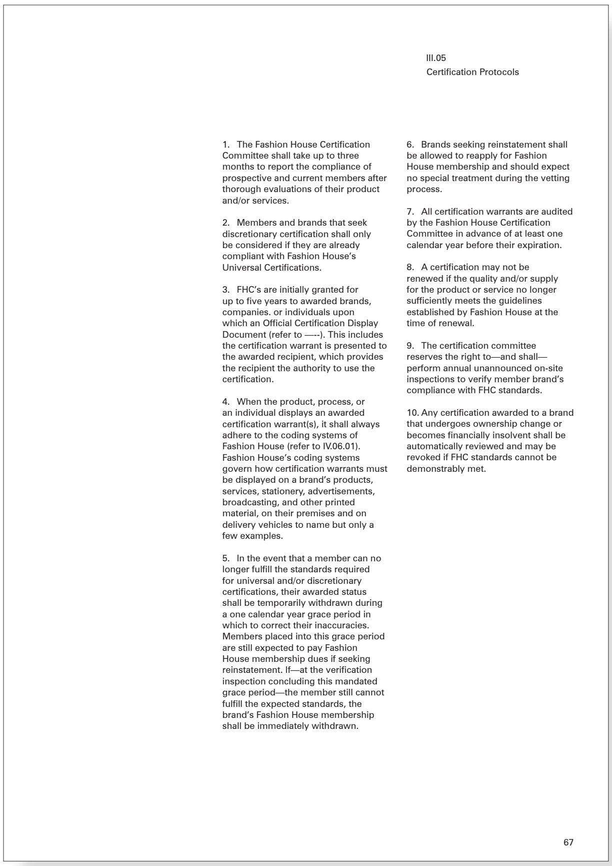
External FH Consultant: A counterfeit analyst

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.

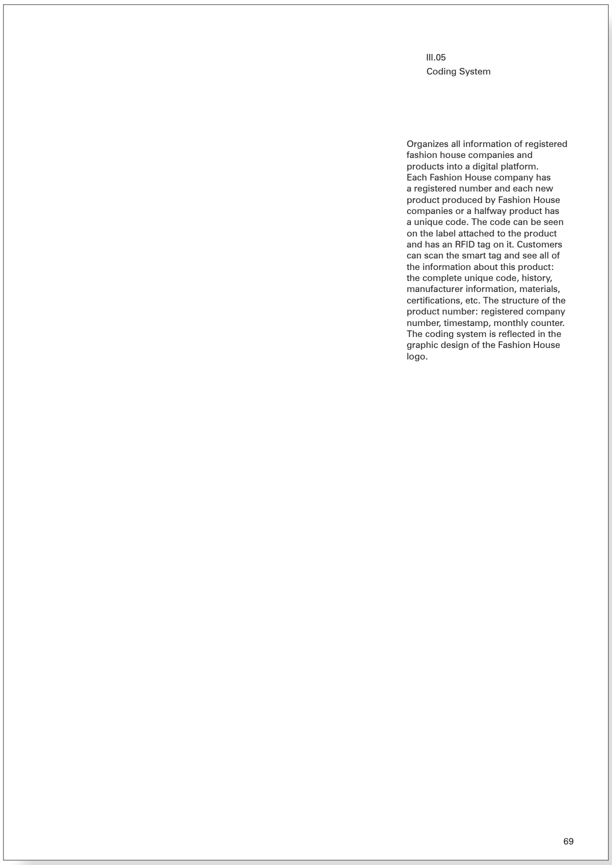
6. Brands seeking reinstatement shall be allowed to reapply for Fashion House membership and should expect no special treatment during the vetting process.

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.

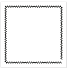
III.04
Discretionary Certifications

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, altered, and updated over an individual's working career.	Product
WITH LOVE	Certifies garments that have been carefully repaired and customized by the local repair experts, customers, and qualified robots.	Product
SWEEP UP	Certifies a safe and sanitary method to collect human hair for safekeeping, or for use to make new personalized products, including hair-sweaters, socks, and wigs.	Process
SORTED OUT	Certifies textile recycling processes that properly sorts, shreds, and stores textile and post-consumer waste so that it can be seamlessly transformed into new products.	Process
CLOTHES THE LOOP	Certifies made-to-order cladding materials that have been manufactured using exclusively locally sourced end-of-life textiles and fabrics.	Product
VALUE		
NOWHERE TO HIDE	Certifies breeding, raising, euthanizing, 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.

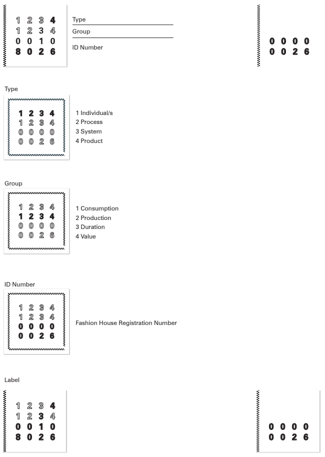


f.g.III.05.01.1 Red Thread symbol

Fashion House has two types of labels.

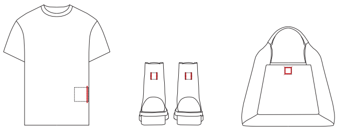
The first type of label is for products that are made from scratch inside Fashion House. The second label is for preloved garments that enter the circular process of Fashion House.

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.



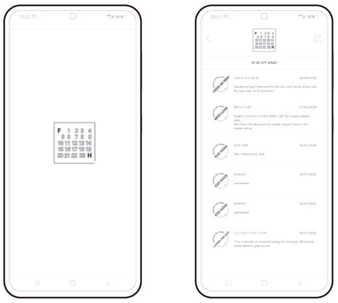
f.g.III.05.01.2 Codind System

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.

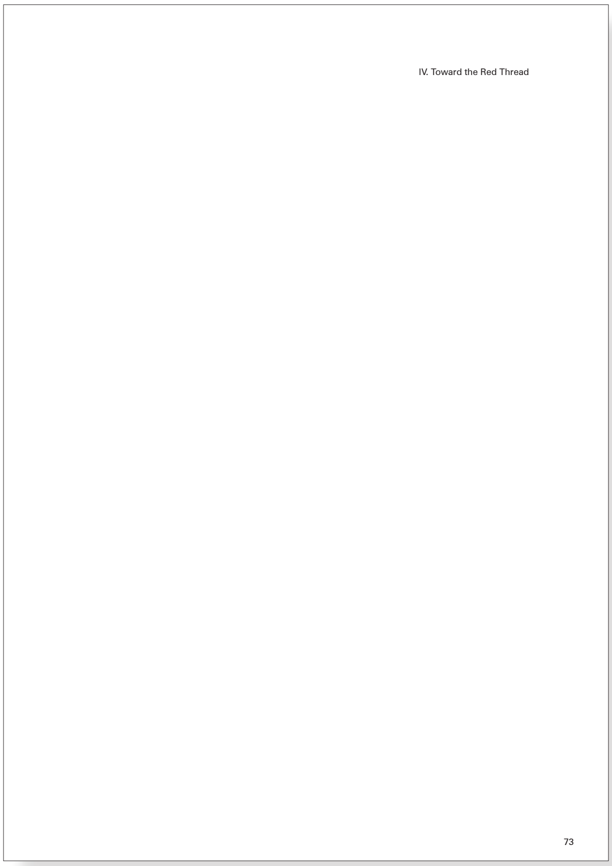


f.g.III.05.01.3 Apply to products

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.

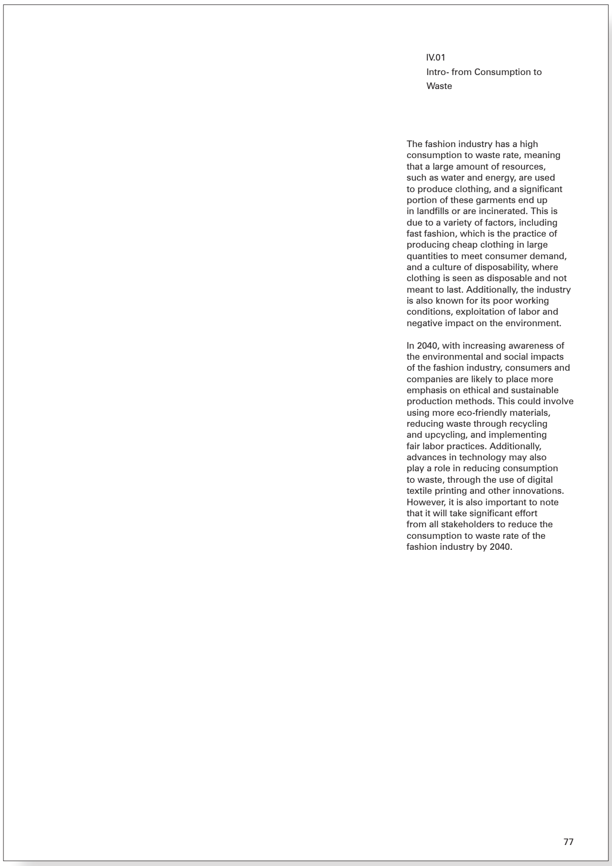


f.g.III.05.01.4 Fashion House Application Interface



IV. Toward the Red Thread

73

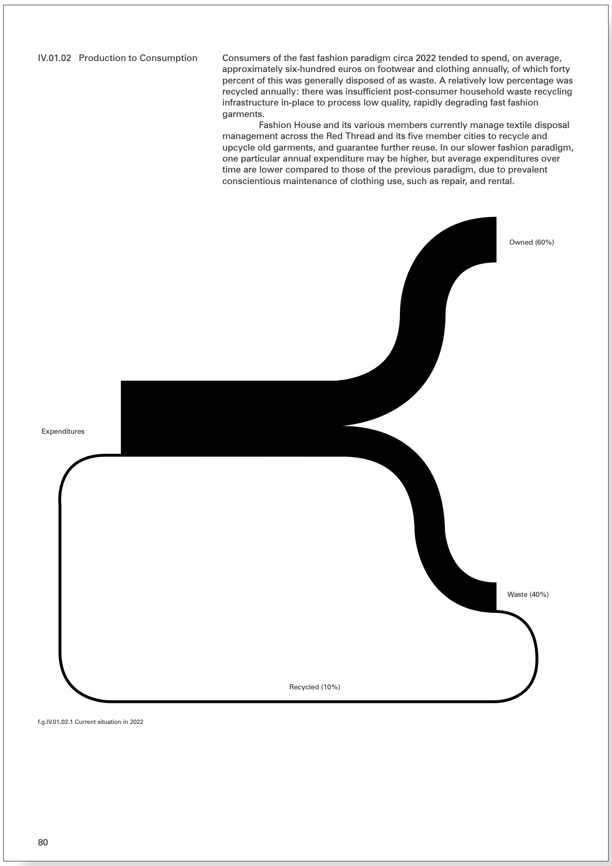


IV.01
Intro- from Consumption to Waste

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.

77



IV.01.02 Production to Consumption

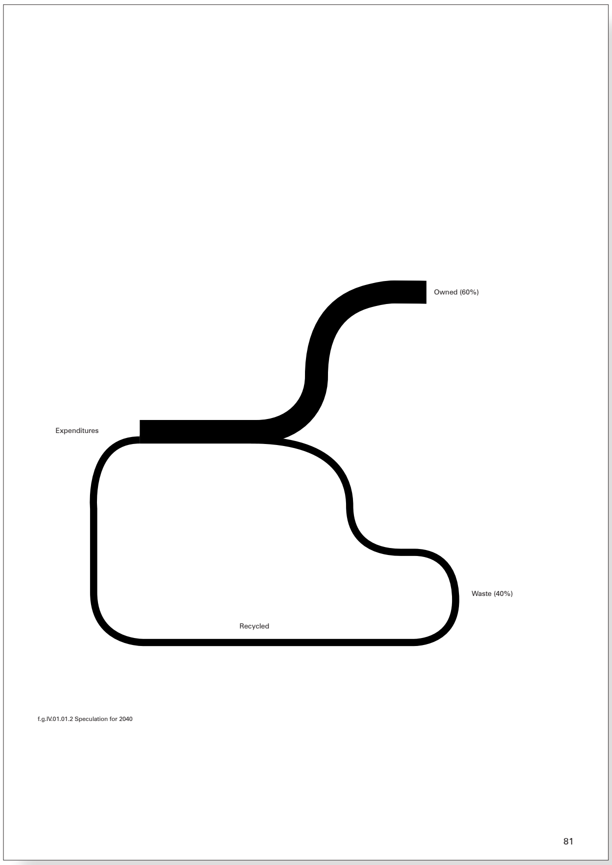
Consumers of the fast fashion paradigm circa 2022 tended to spend, on average, approximately six-hundred euros on footwear and clothing annually, of which forty percent of this was generally disposed of as waste. A relatively low percentage was recycled annually: there was insufficient post-consumer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

Owned (60%)
Expenditures
Waste (40%)
Recycled (10%)

f.g.IV.01.02.1 Current situation in 2022

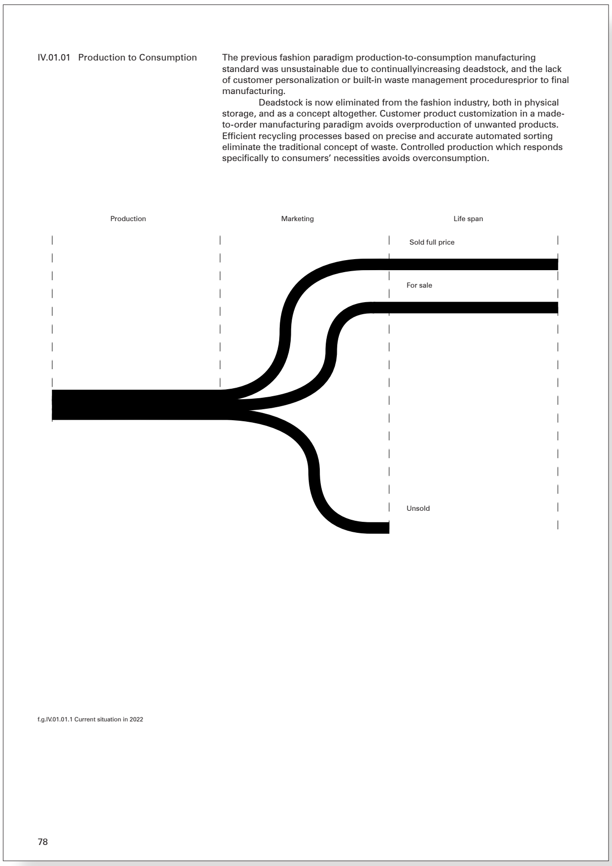
80



Owned (60%)
Expenditures
Waste (40%)
Recycled

f.g.IV.01.01.2 Speculation for 2040

81



IV.01.01 Production to Consumption

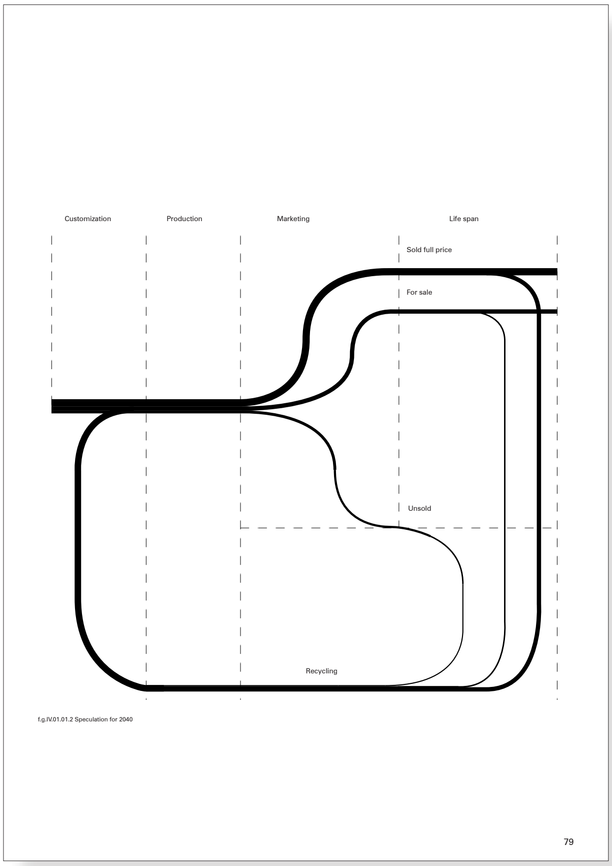
The previous fashion paradigm production-to-consumption manufacturing standard was unsustainable due to continuallyincreasing deadstock, and the lack of customer personalization or built-in waste management proceduresprior to final manufacturing.

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.

Production
Marketing
Life span
Sold full price
For sale
Unsold

f.g.IV.01.01.1 Current situation in 2022

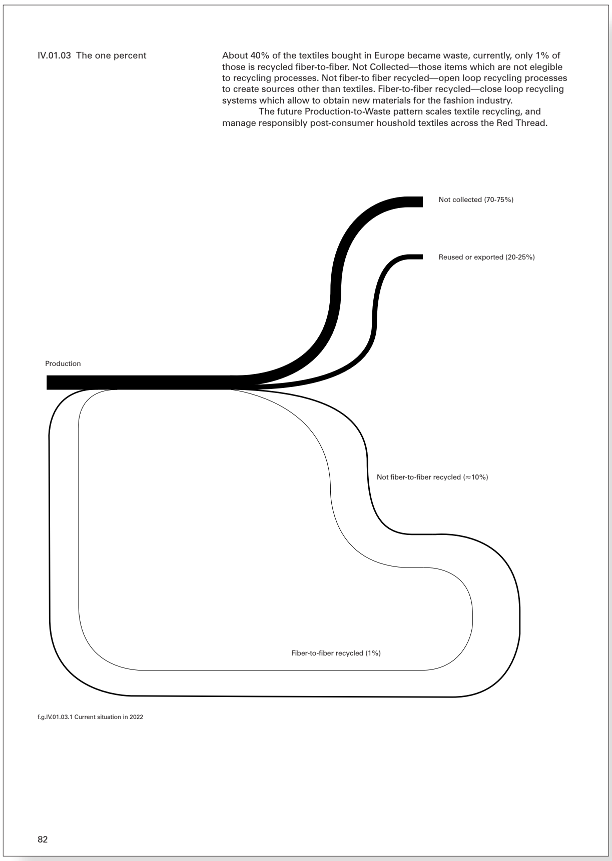
78



Customization
Production
Marketing
Life span
Sold full price
For sale
Unsold
Recycling

f.g.IV.01.01.2 Speculation for 2040

79



IV.01.03 The one percent

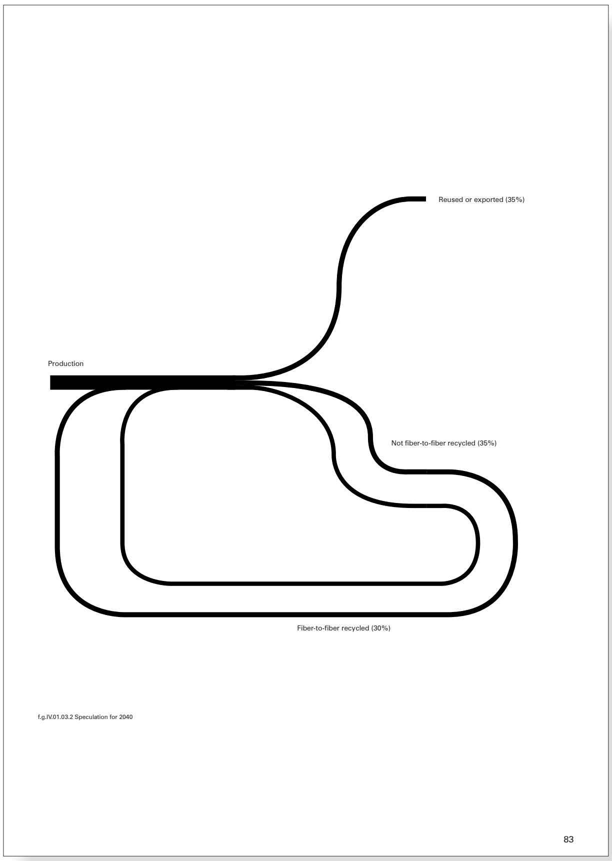
About 40% of the textiles bought in Europe became waste, currently, only 1% of those is recycled fiber-to-fiber. Not Collected—those items which are not elegible to recycling processes. Not fiber-to fiber recycled—open loop recycling processes to create sources other than textiles. Fiber-to-fiber recycled—close 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.

Not collected (70-75%)
Reused or exported (20-25%)
Production
Not fiber-to-fiber recycled (≈10%)
Fiber-to-fiber recycled (1%)

f.g.IV.01.03.1 Current situation in 2022

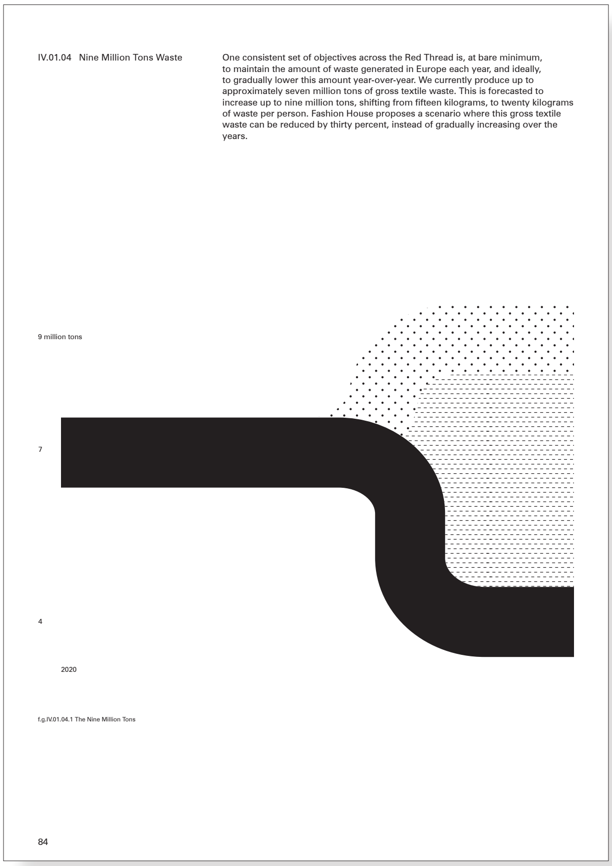
82



Reused or exported (35%)
Production
Not fiber-to-fiber recycled (35%)
Fiber-to-fiber recycled (30%)

f.g.IV.01.03.2 Speculation for 2040

83



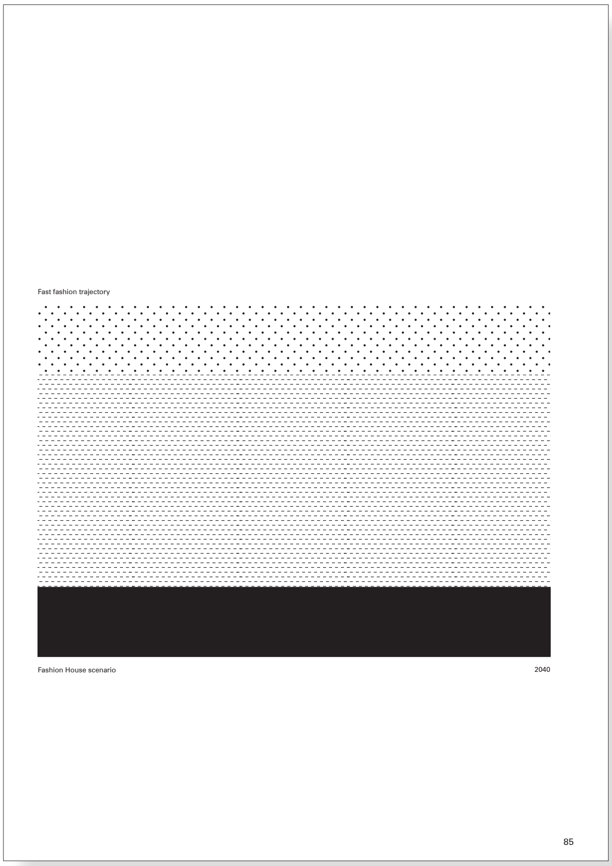
IV.01.04 Nine Million Tons Waste

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

9 million tons
7
4
2020

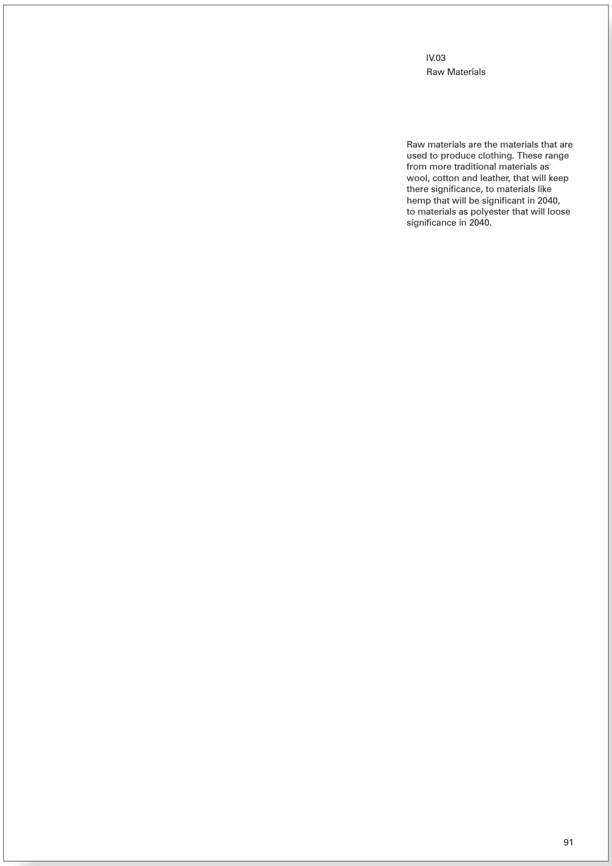
f.g.IV.01.04.1 The Nine Million Tons

84



Fast fashion trajectory
Fashion House scenario
2040

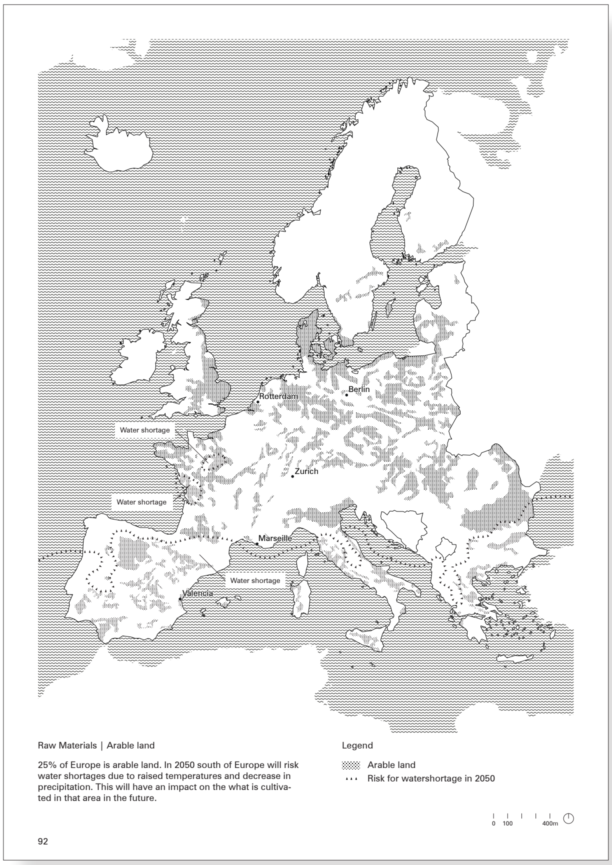
85



IV.03
Raw Materials

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

91



Berlin
Rotterdam
Water shortage
Zurich
Water shortage
Marseille
Water shortage
Valencia
0
100
400m

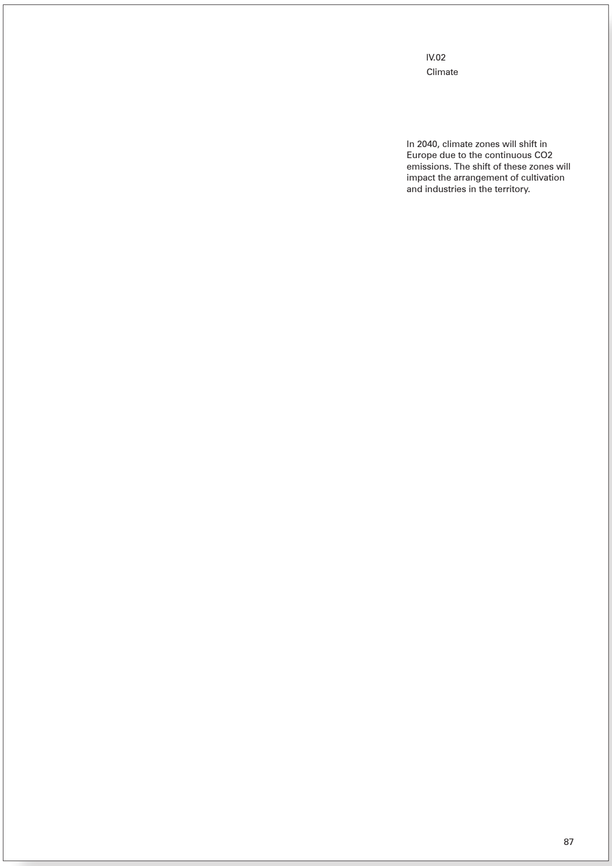
Raw Materials | Arable land

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

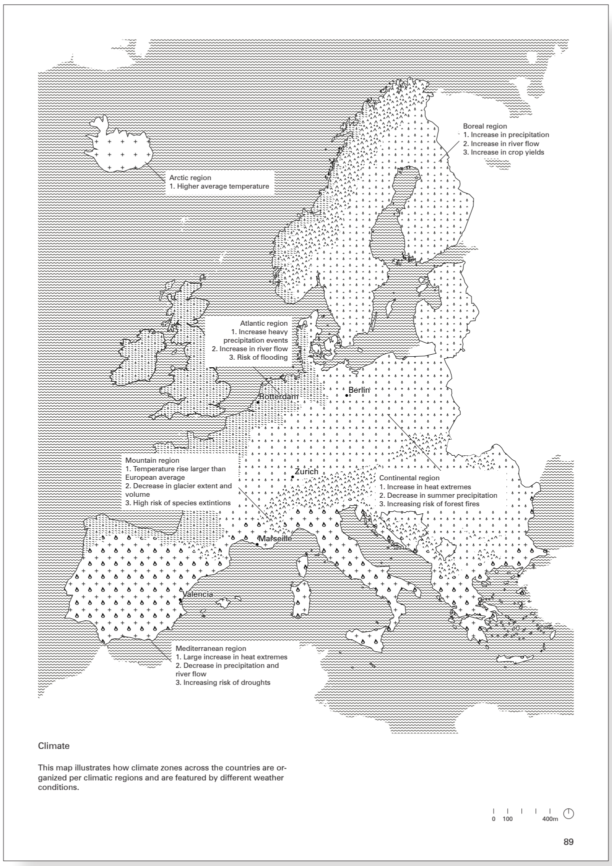
92



IV.02
Climate

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

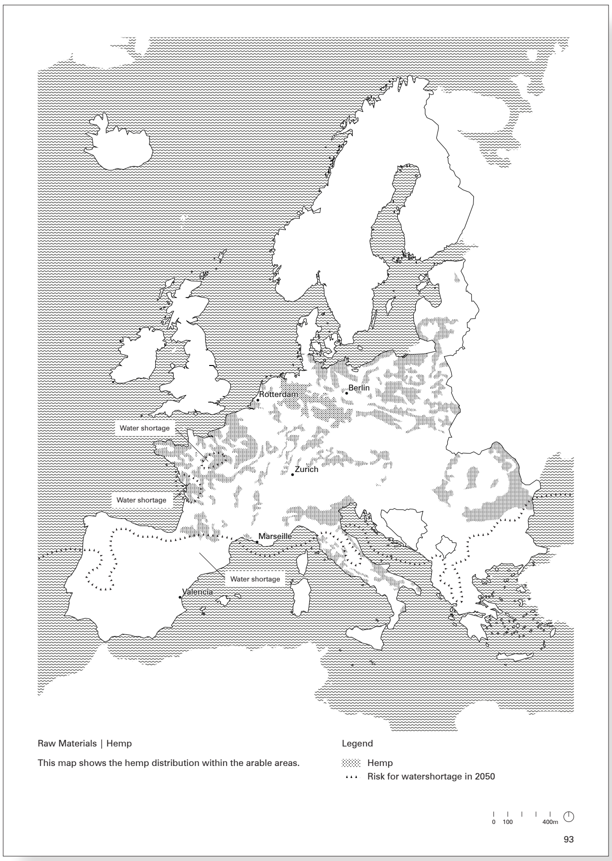
87


Boreal region
1. Increase in precipitation
2. Increase in river flow
3. Increase in crop yields
Arctic region
1. Higher average temperature
Atlantic region
1. Increase heavy precipitation events
2. Increase in river flow
3. Risk of flooding
Berlin
Rotterdam
Mountain region
1. Temperature rise larger than European average
2. Decrease in glacier extent and volume
3. High risk of species extintions
Zurich
Continental region
1. Increase in heat extremes
2. Decrease in summer precipitation
3. Increasing risk of forest fires
Marseille
Valencia
Mediterranean region
1. Large increase in heat extremes
2. Decrease in precipitation and river flow
3. Increasing risk of droughts
0 100 400m

Climate

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

89

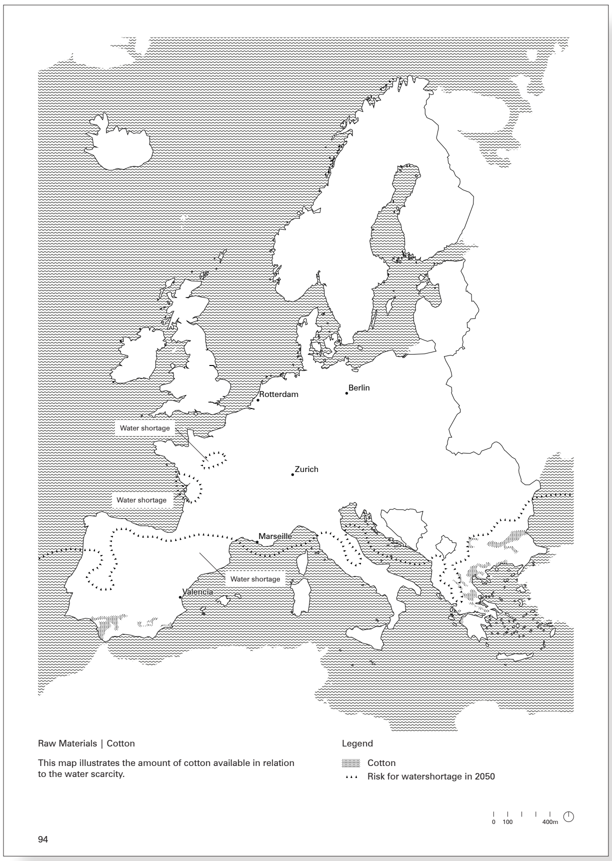

Rotterdam
Berlin
Water shortage
Zurich
Water shortage
Marseille
Water shortage
Valencia
0 100 400m

Raw Materials | Hemp

This map shows the hemp distribution within the arable areas.

Legend
▨ Hemp
… Risk for watershortage in 2050

93

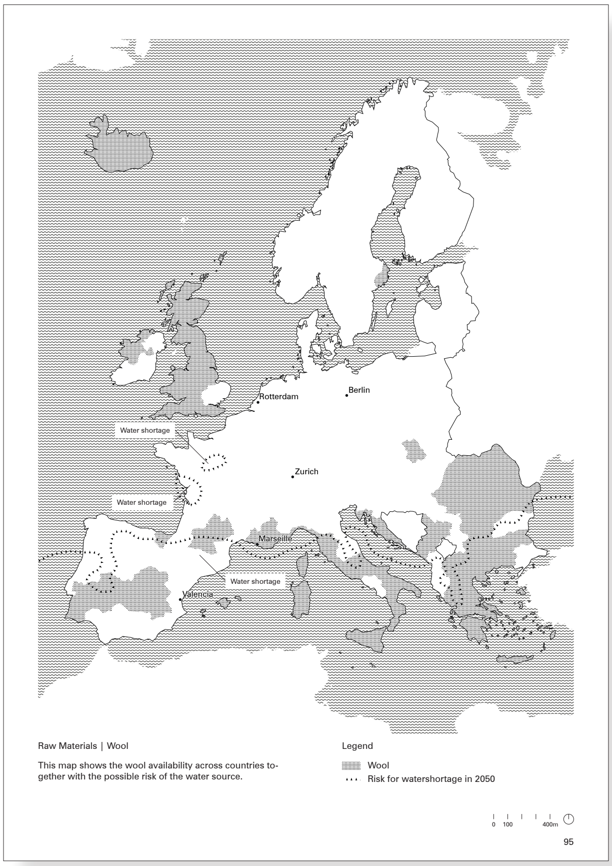

Rotterdam
Berlin
Water shortage
Zurich
Water shortage
Marseille
Water shortage
Valencia
0 100 400m

Raw Materials | Cotton

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

Legend
▨ Cotton
… Risk for watershortage in 2050

94


Water shortage
Rotterdam
Berlin
Water shortage
Zurich
Marseille
Water shortage
Valencia
0 100 400m

Raw Materials | Wool

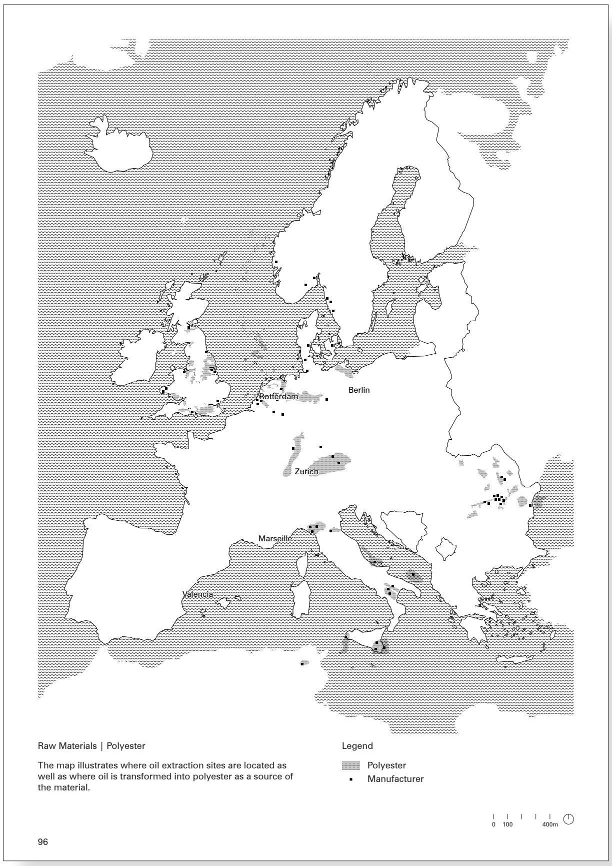
This map shows the wool availability across countries together with the possible risk of the water source.

Legend

▨ Wool

⋯ Risk for watershortage in 2050

95


Rotterdam
Berlin
Zurich
Marseille
Valencia
0 100 400m

Raw Materials | Polyester

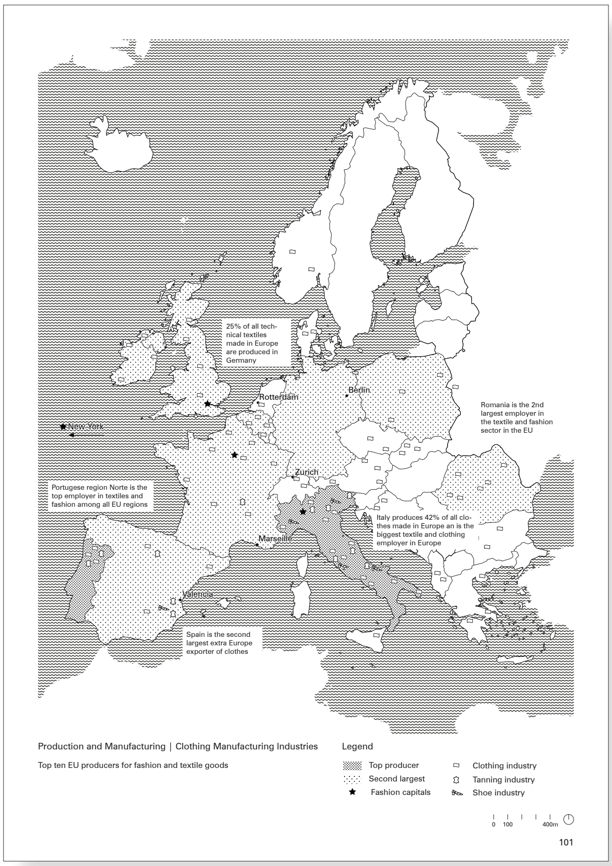
The map illustrates where oil extraction sites are located as well as where oil is transformed into polyester as a source of the material.

Legend

▨ Polyester

▪ Manufacturer

96


Rotterdam
Berlin
New York
Zurich
Marseille
Valencia
0 100 400m

25% of all technical textiles made in Europe are produced in Germany

Romania is the 2nd largest employer in the textile and fashion sector in the EU

Portugese region Norte is the top employer in textiles and fashion among all EU regions

Italy produces 42% of all clothes made in Europe an is the biggest textile and clothing employer in Europe

Spain is the second largest extra Europe exporter of clothes

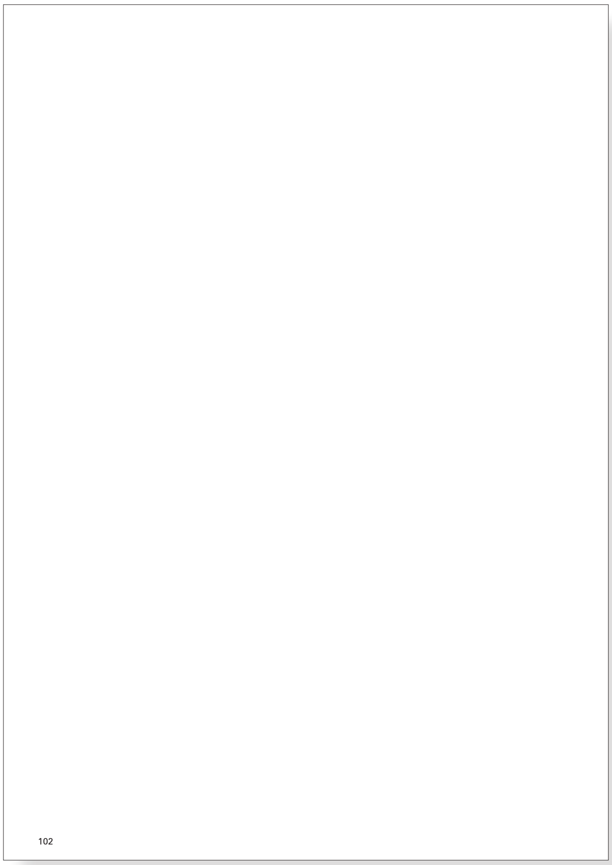
Production and Manufacturing | Clothing Manufacturing Industries

Top ten EU producers for fashion and textile goods

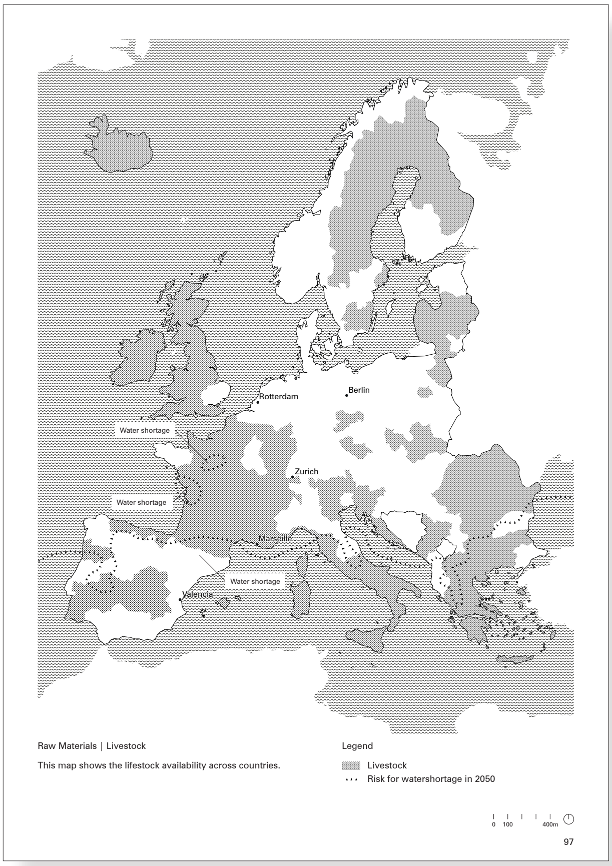
Legend

▨ Top producer	▭ Clothing industry
⁘ Second largest	Tanning industry
★ Fashion capitals	Shoe industry

101



102


Berlin
Rotterdam
Water shortage
Zurich
Water shortage
Marseille
Water shortage
Valencia
0 100 400m

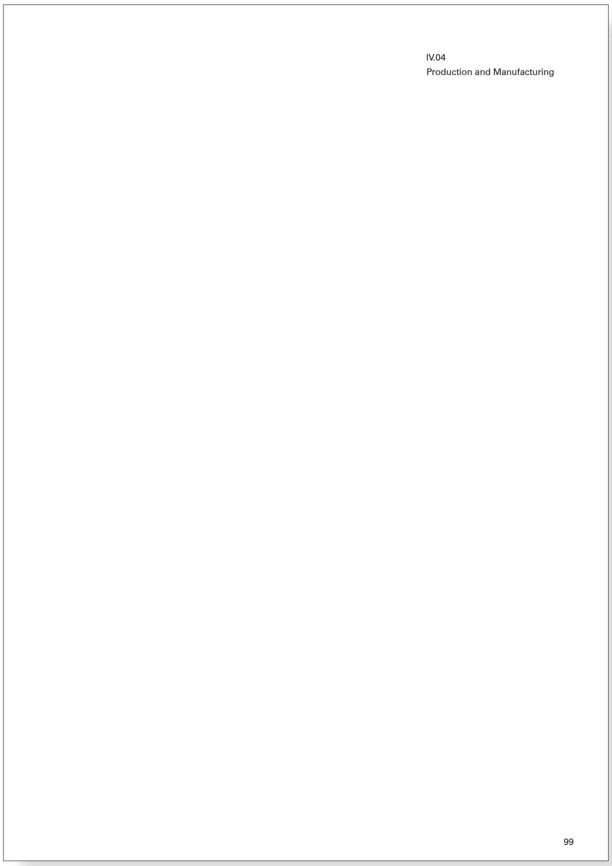
Raw Materials | Livestock

This map shows the lifestock availability across countries.

Legend

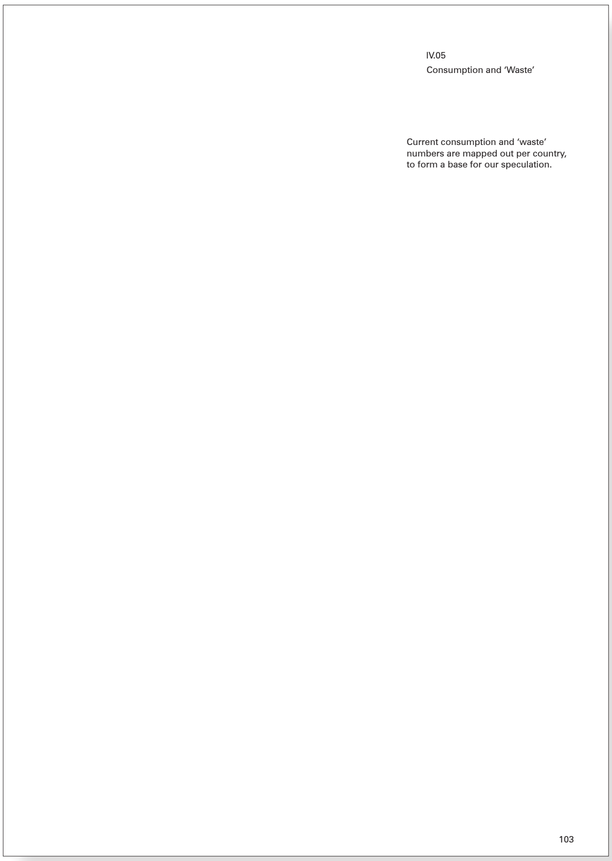
▨ Livestock
∴ Risk for watershortage in 2050

97



IV.04
Production and Manufacturing

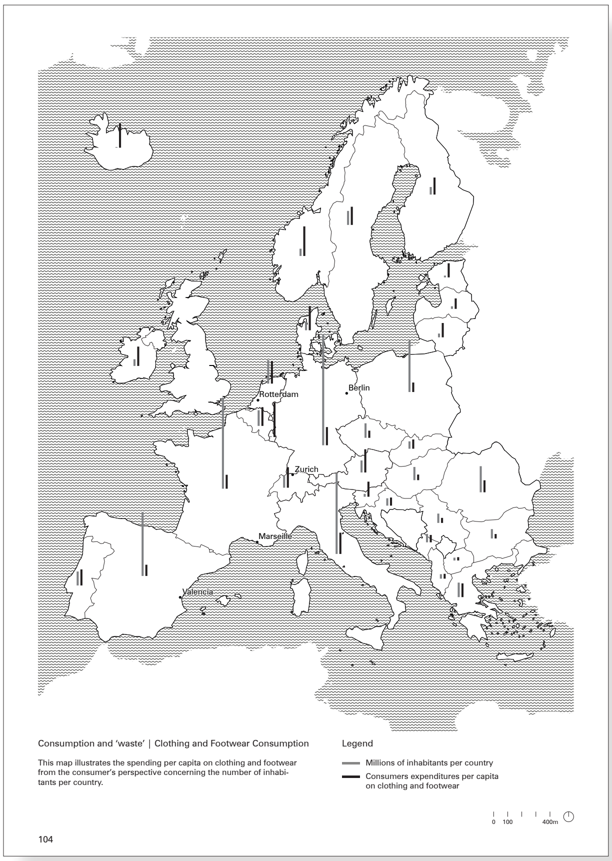
99



IV.05
Consumption and 'Waste'

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

103


Rotterdam
Berlin
Zurich
Marseille
Valencia
0 100 400m

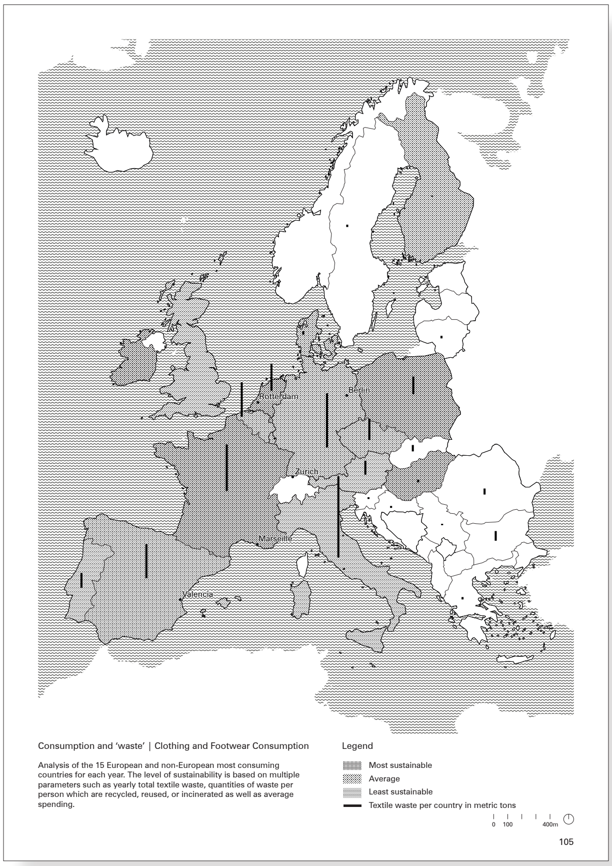
Consumption and 'waste' | Clothing and Footwear Consumption

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

104


Rotterdam
Berlin
Zurich
Marseille
Valencia
0 100 400m

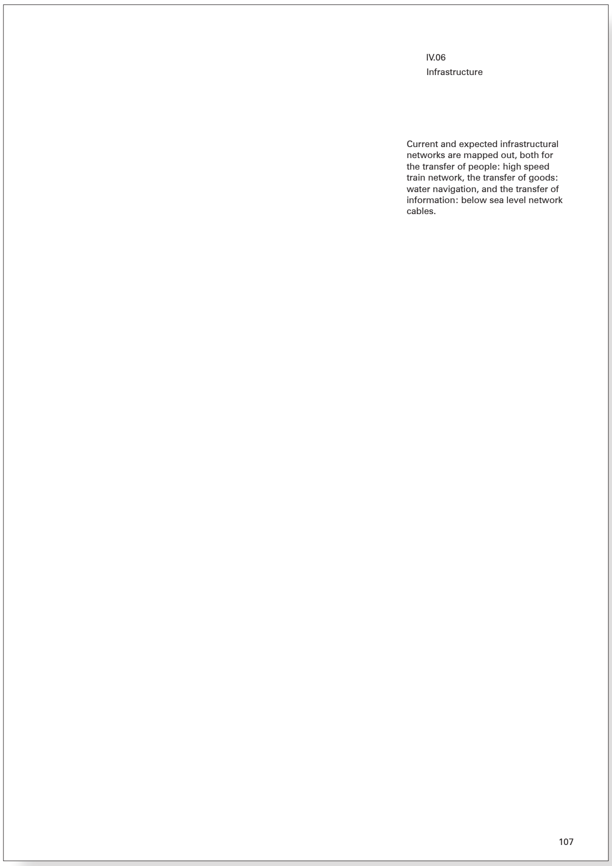
Consumption and ‘waste’ | Clothing and Footwear Consumption

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

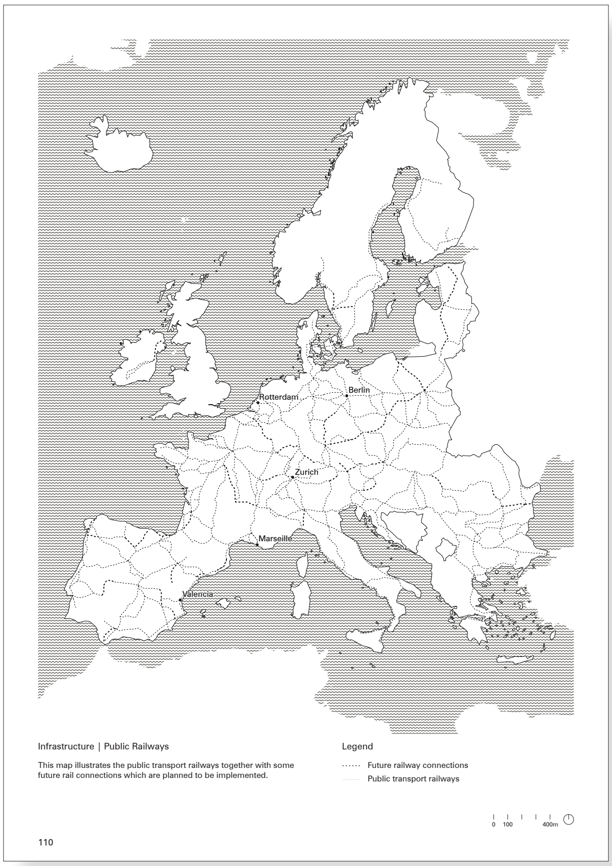
105



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.

107


Rotterdam
Berlin
Zurich
Marseille
Valencia
0 100 400m

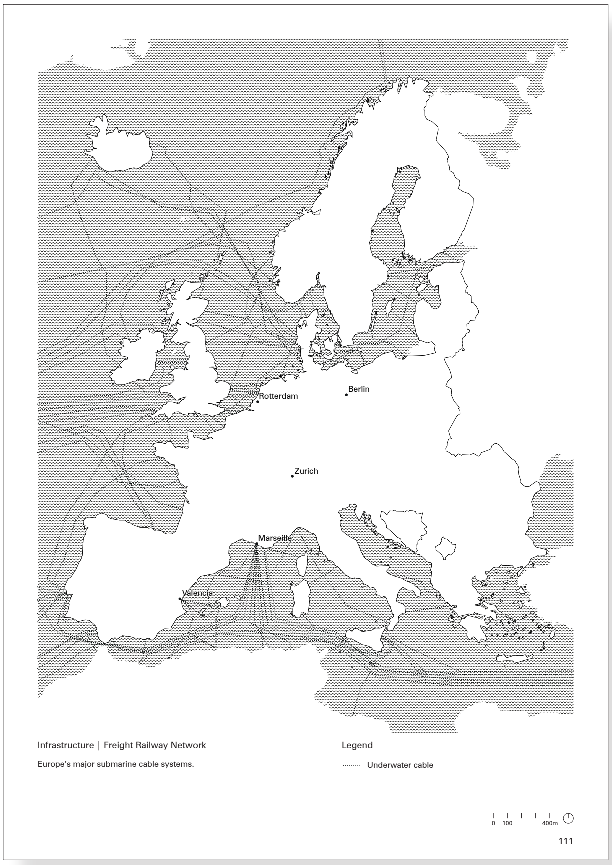
Infrastructure | Public Railways

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

110


Rotterdam
Berlin
Zurich
Marseille
Valencia
0 100 400m

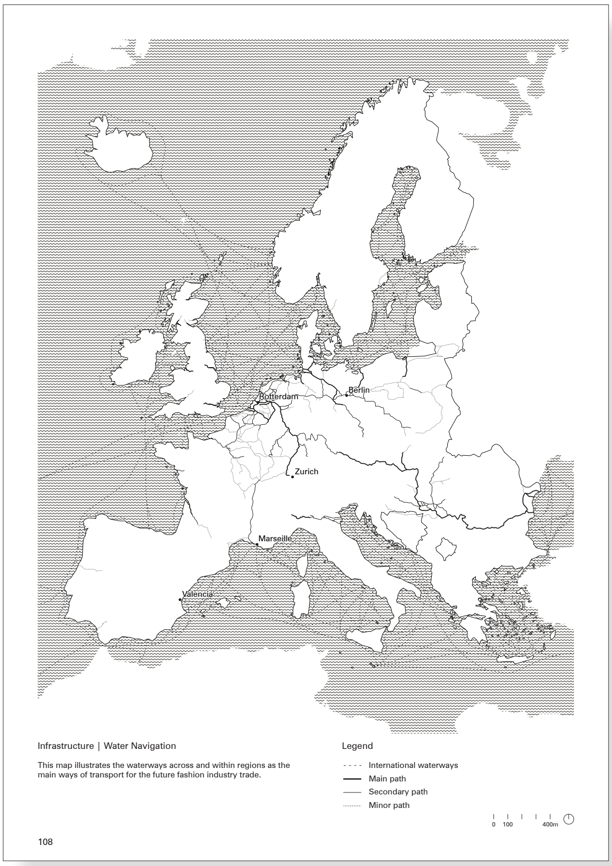
Infrastructure | Freight Railway Network

Europe’s major submarine cable systems.

Legend

········ Underwater cable

111


Rotterdam
Berlin
Zurich
Marseille
Valencia
0
100
400m

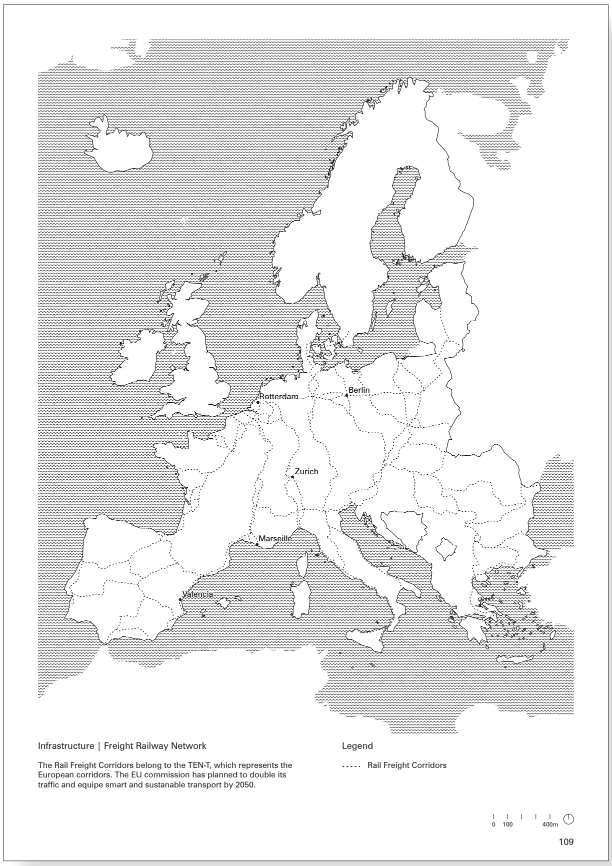
Infrastructure | Water Navigation

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

108


Rotterdam
Berlin
Zurich
Marseille
Valencia
0
100
400m

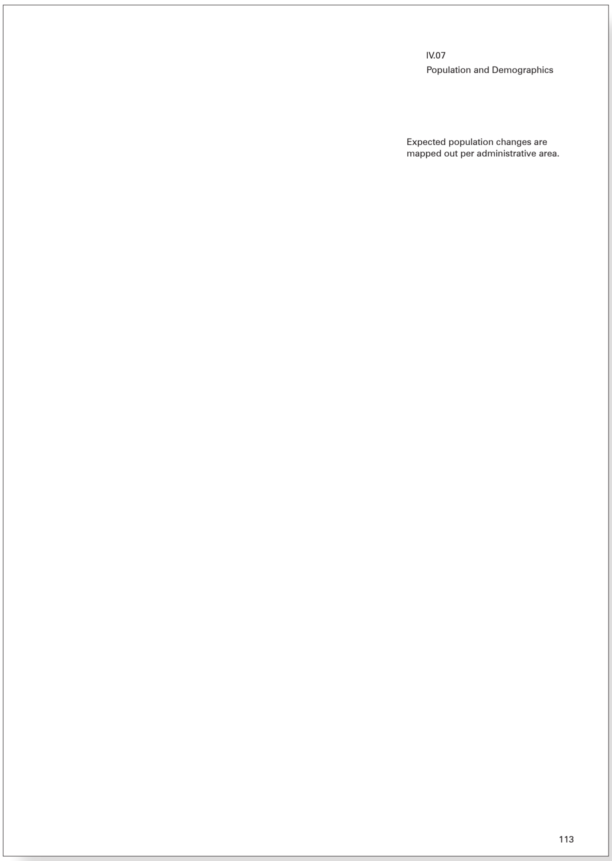
Infrastructure | Freight Railway Network

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

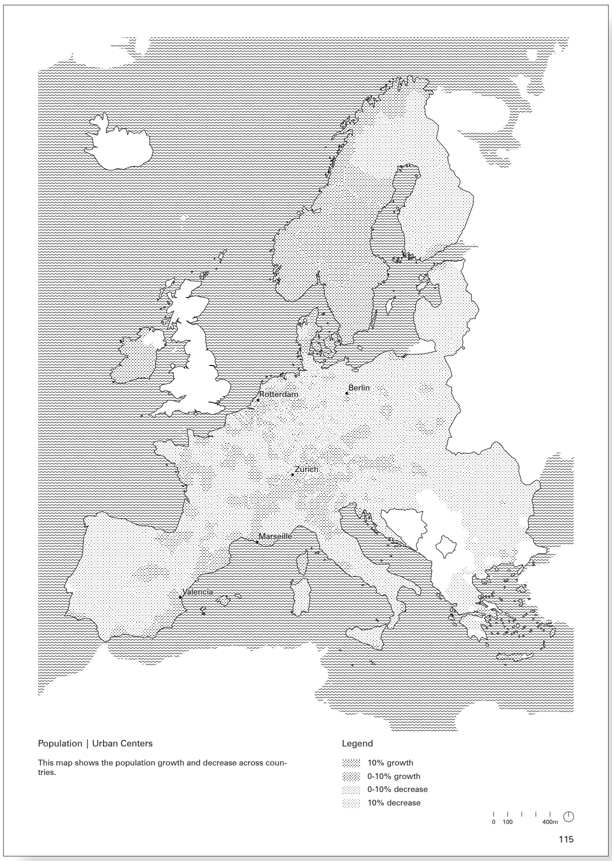
109



IV.07
Population and Demographics

Expected population changes are mapped out per administrative area.

113


Rotterdam
Berlin
Zurich
Marseille
Valencia
0
100
400m

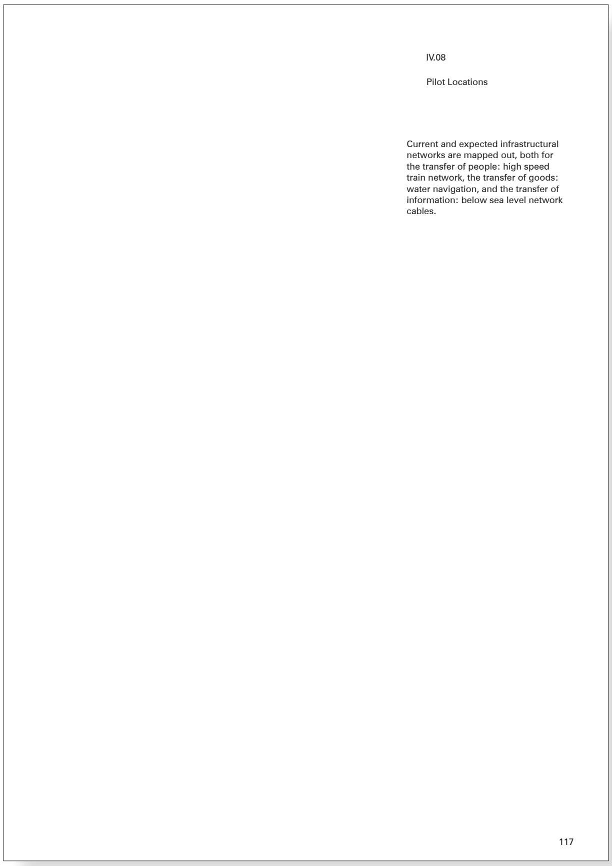
Population | Urban Centers

This map shows the population growth and decrease across countries.

Legend

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

115

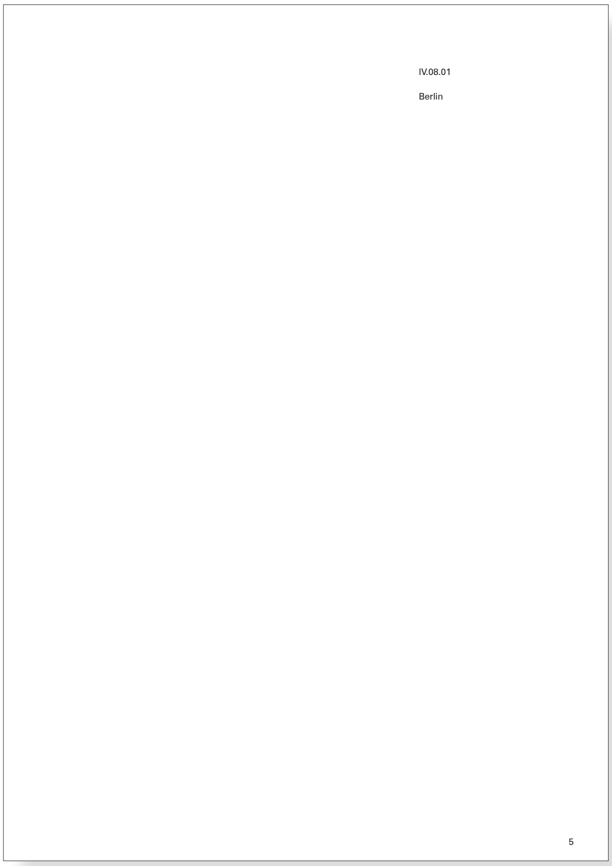


IV.08

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.

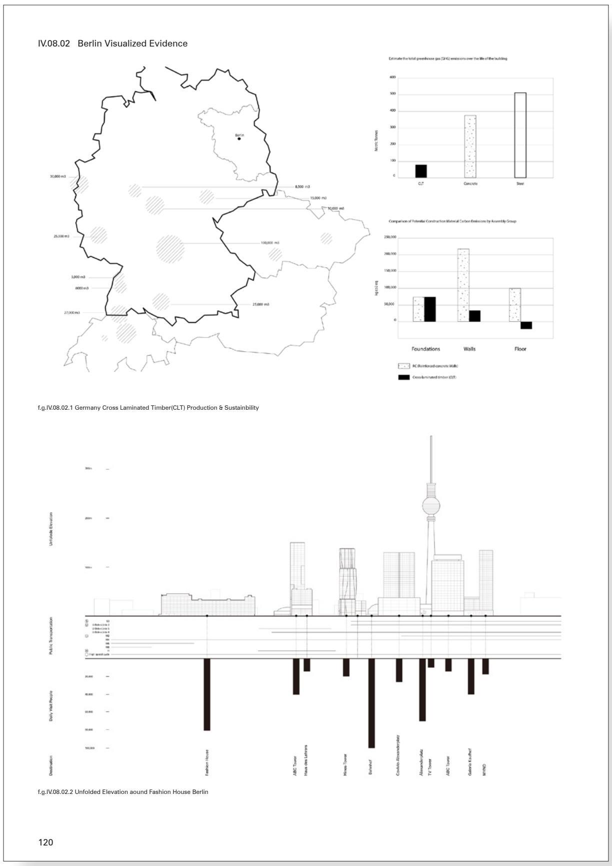
117



IV.08.01

Berlin

5



IV.08.02 Berlin Visualized Evidence

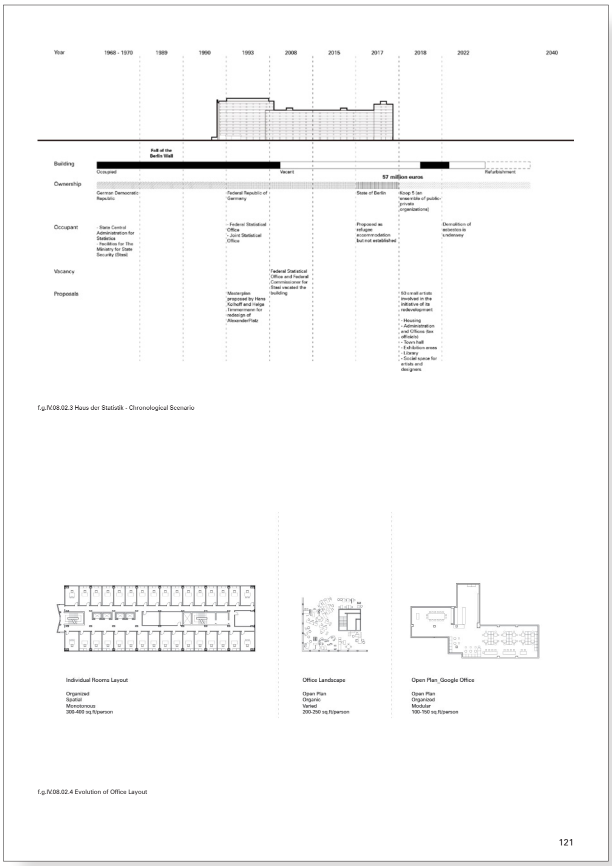
Berlin
30,000 m3
8,500 m3
15,000 m3
30,000 m3
25,000 m3
100,000 m3
5,000 m3
8000 m3
25,000 m3
27,000 m3
Estimate the total greenhouse gas (GHG) emissions over the life of the building
Metric Tonnes
600
500
400
300
200
100
0
CLT
Concrete
Steel
Comparison of Potential Construction Material Carbon Emissions by Assembly Group
kg co2 eq
250,000
200,000
150,000
100,000
50,000
0
Foundations
Walls
Floor
RC (Reinforced concrete Walls)
Cross-laminated timber (CLT)

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

Unfolede Elevation
300m
200m
100m
Public Transportation
S3
U-Bahn-Linie 2
U-Bahn-Linie 5
U-Bahn-Linie 8
M2
M4
M5
M8
H
High speed cycle
Daily Visit People
20,000
40,000
60,000
80,000
100,000
Destination
Fashion House
ABC Tower
Haus des Lehrers
Hines-Tower
Bahnhof
Covivio Alexanderplatz
Alexanderplatz
TV Tower
ABC Tower
Galeria Kaufhof
MYND

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

120



Year
1968 - 1970
1989
1990
1993
2008
2015
2017
2018
2022
2040
Fall of the Berlin Wall
Building
Occupied
Vacant
Refurbishment
57 million euros
Ownership
German Democratic Republic
Federal Republic of Germany
State of Berlin
Koop 5 (an ensemble of public-private organizations)
Occupant
- State Central Administration for Statistics
- Facilities for The Ministry for State Security (Stasi)
- Federal Statistical Office
- Joint Statistical Office
Proposed as refugee accommodation but not established
Demolition of asbestos is underway
Vacancy
Federal Statistical Office and Federal Commissioner for Stasi vacated the building
Proposals
Masterplan proposed by Hans Kolhoff and Helge Timmermann for redesign of AlexanderPlatz
50 small artists involved in the initiative of its redevelopment
- Housing
- Administration and Offices (tax officials)
- Town hall
- Exhibition areas
- Library
- Social space for artists and designers

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

Individual Rooms Layout

Organized
Spatial
Monotonous
300-400 sq.ft/person

Office Landscape

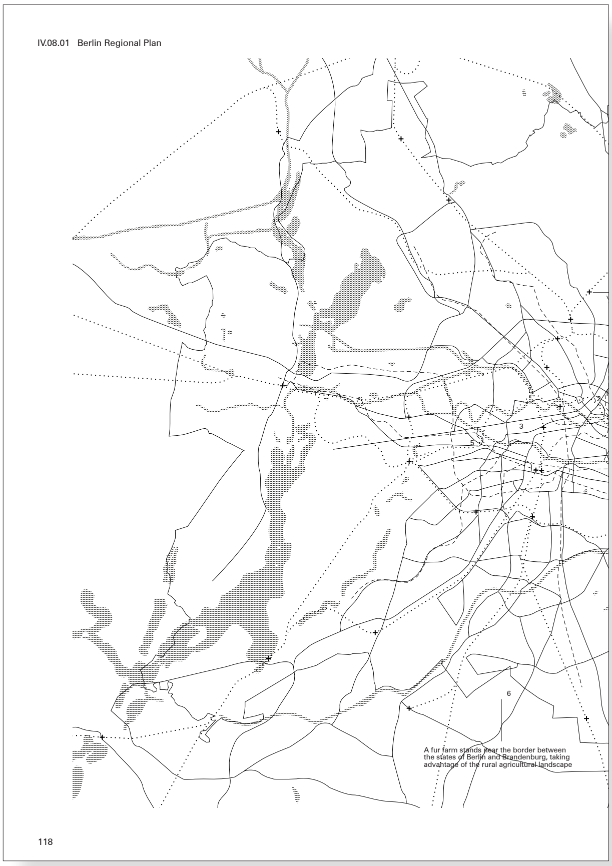
Open Plan
Organic
Varied
200-250 sq.ft/person

Open Plan_Google Office

Open Plan
Organized
Modular
100-150 sq.ft/person

f.g.IV.08.02.4 Evolution of Office Layout

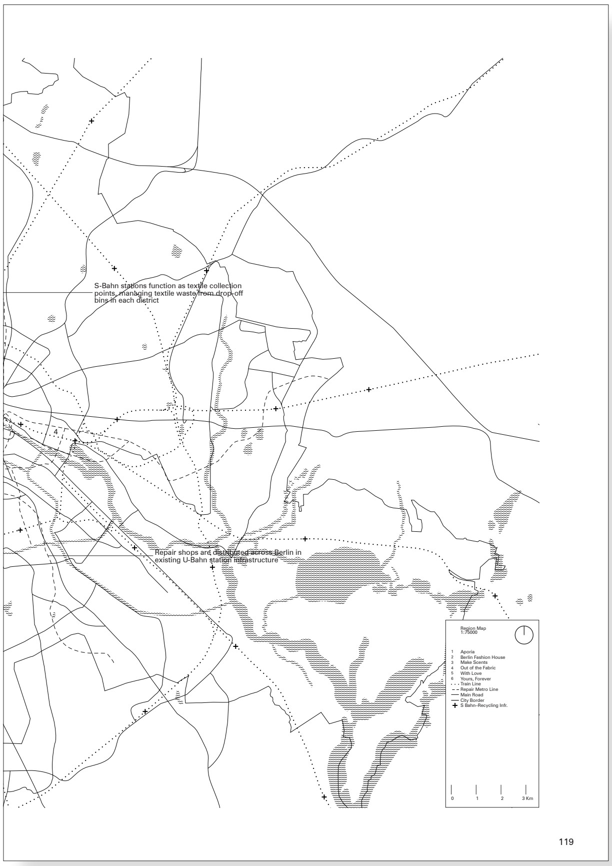
121



IV.08.01 Berlin Regional Plan

A fur farm stands near the border between the states of Berlin and Brandenburg, taking advantage of the rural agricultural landscape

118



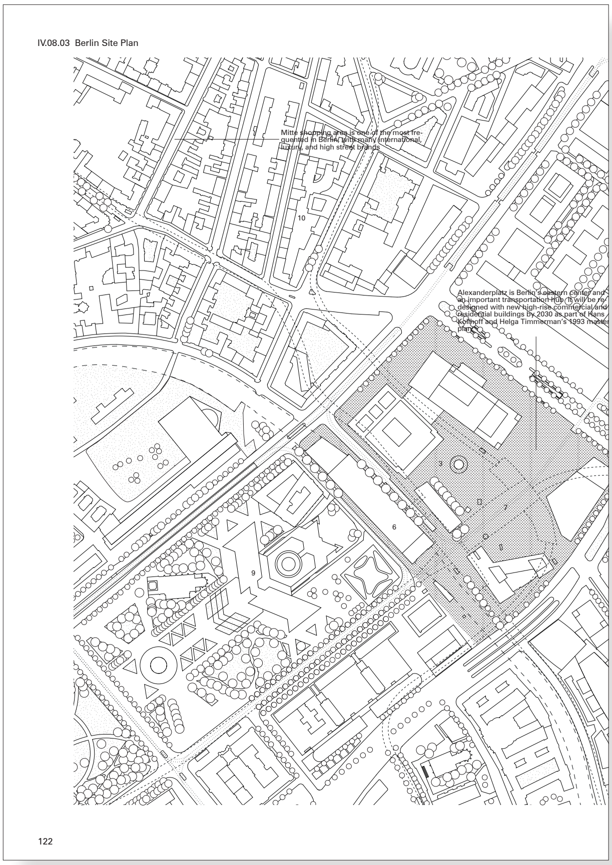
S-Bahn stations function as textile collection points, managing textile waste from drop-off bins in each district

Repair shops are distributed across Berlin in existing U-Bahn station infrastructure

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.

119

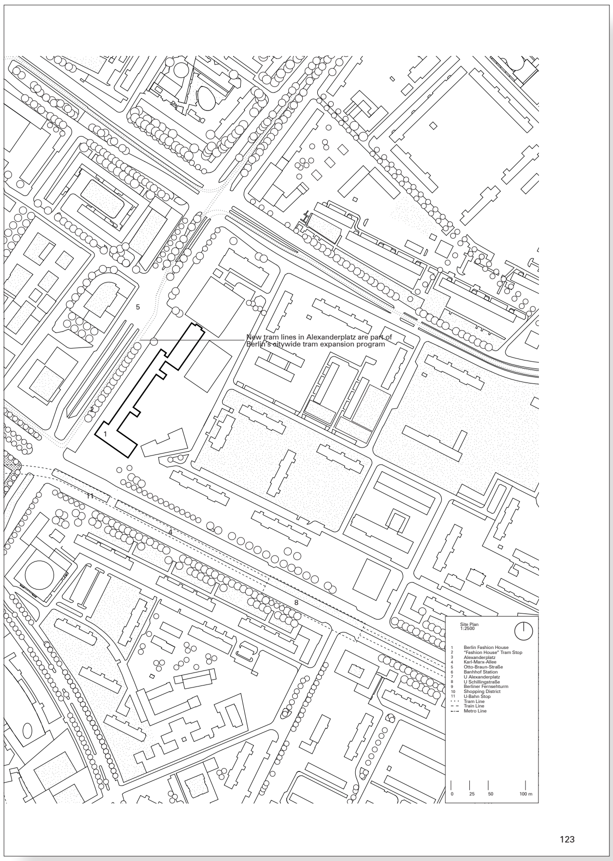


IV.08.03 Berlin Site Plan

Mitte shopping area is one of the most frequented in Berlin, with many international, luxury, and high street brands

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

122

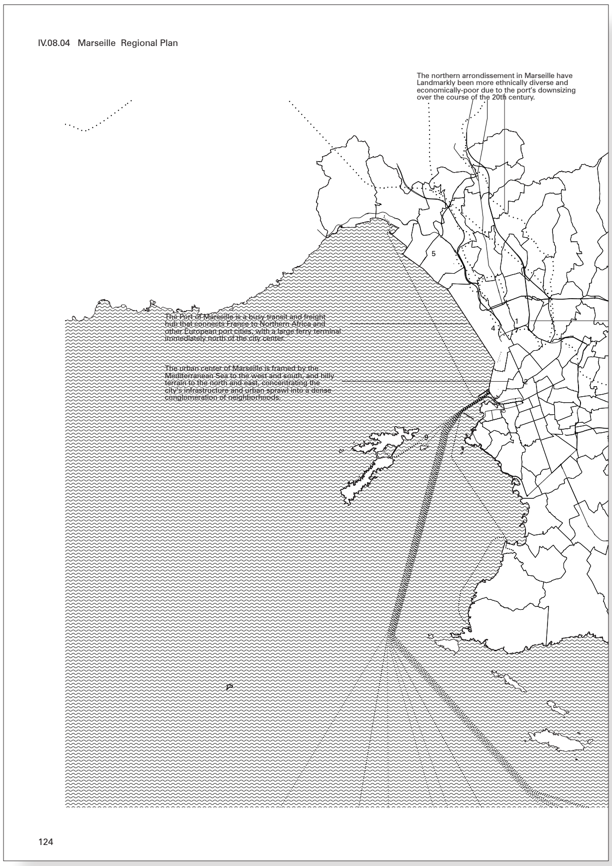


New tram lines in Alexanderplatz are part of Berlin's citywide tram expansion program

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

123

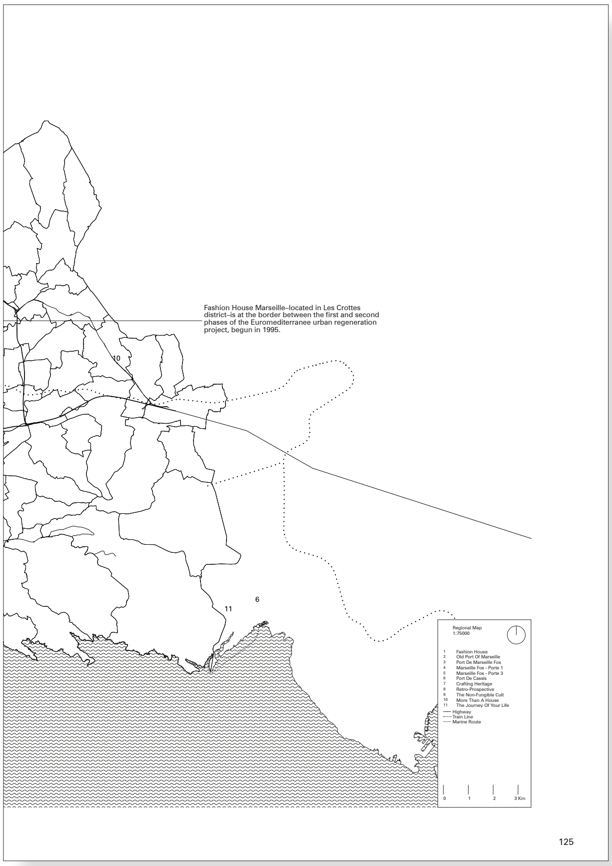


IV.08.04 Marseille Regional Plan

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

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

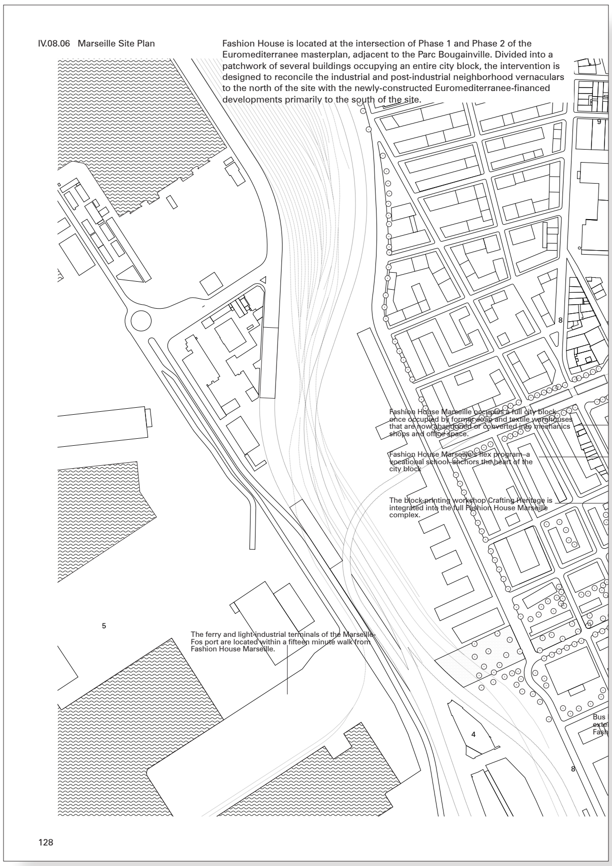
The urban center of Marseille is framed by the Mediterranean Sea to the west and south, and hilly terrain to the north and east, concentrating the city's infrastructure and urban sprawl into a dense conglomeration of neighborhoods.



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

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



IV.08.06 Marseille Site Plan

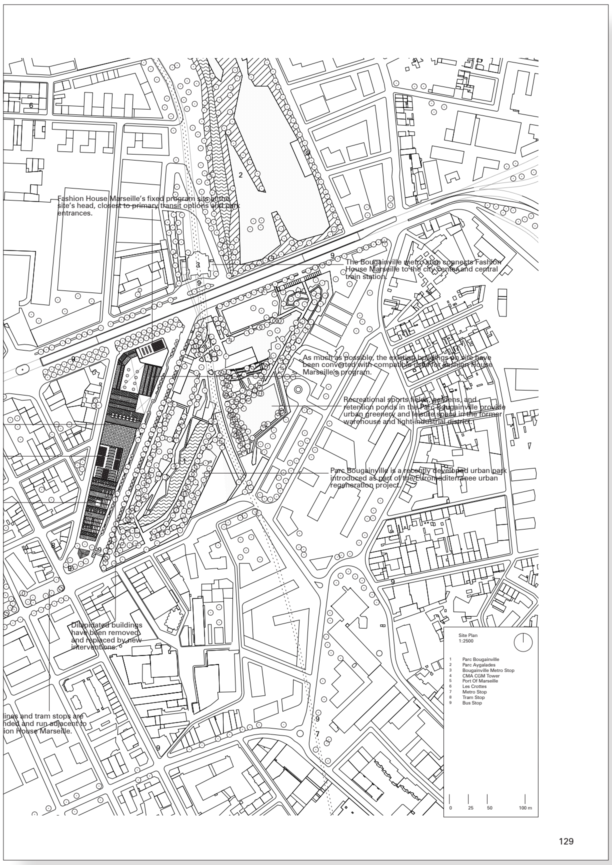
Fashion House is located at the intersection of Phase 1 and Phase 2 of the Euromediterranee masterplan, adjacent to the Parc Bougainville. Divided into a patchwork of several buildings occupying an entire city block, the intervention is designed to reconcile the industrial and post-industrial neighborhood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

Fashion House Marseille 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.

The ferry and light-industrial terminals of the Marseille-Fos port are located within a fifteen minute walk from Fashion House Marseille.



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.

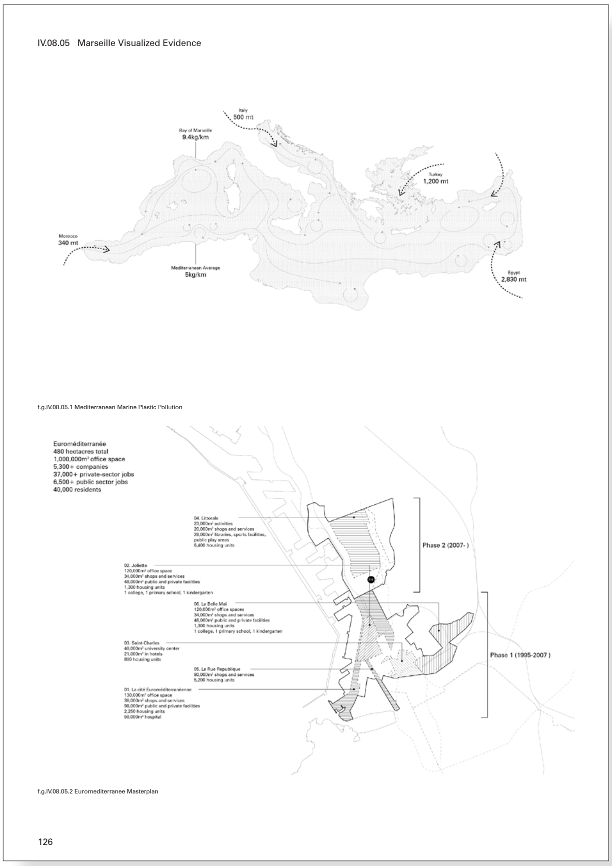
Parc Bougainville is a recently developed urban park introduced as part of the Euromediterranee urban regeneration project.

Dilapidated buildings have been removed and replaced by new interventions.

Bus lines and tram stops are extended and run adjacent to Fashion 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



IV.08.05 Marseille Visualized Evidence

Italy
500 mt
Bay of Marseille
9.4kg/km
Turkey
1,200 mt
Morocco
340 mt
Mediterranean Average
5kg/km
Egypt
2,830 mt

f.g.IV.08.05.1 Mediterranean Marine Plastic Pollution

Euroméditerranée
480 hectacres total
1,000,000m² office space
5,300+ companies
37,000+ private-sector jobs
6,500+ public sector jobs
40,000 residents

04. Littorale
23,000m² activities
20,000m² shops and services
28,000m² libraries, sports facilities, public play areas
6,400 housing units

02. Joliette
120,000m² office space
34,000m² shops and services
48,000m² public and private facilities
1,300 housing units
1 college, 1 primary school, 1 kindergarten

06. La Belle Mai
120,000m² office spaces
34,000m² shops and services
48,000m² public and private facilities
1,300 housing units
1 college, 1 primary school, 1 kindergarten

03. Saint-Charles
40,000m² university center
21,000m² in hotels
800 housing units

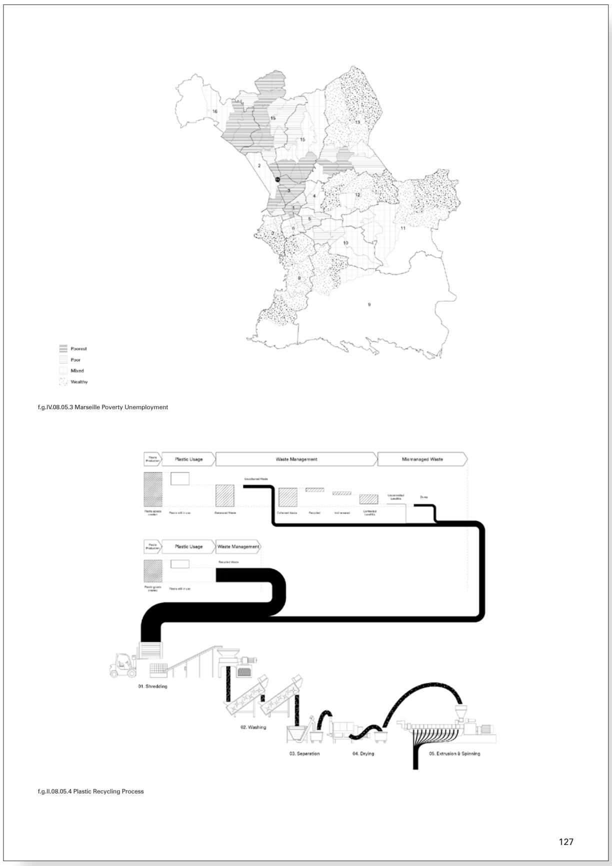
05. La Rue Republique
80,000m² shops and services
5,200 housing units

01. La cité Euroméditerranéenne
130,000m² office space
36,000m² shops and services
98,000m² public and private facilities
2,250 housing units
50,000m² hospital

Phase 2 (2007-)
Phase 1 (1995-2007)
FH

f.g.IV.08.05.2 Euromediterranee Masterplan

126



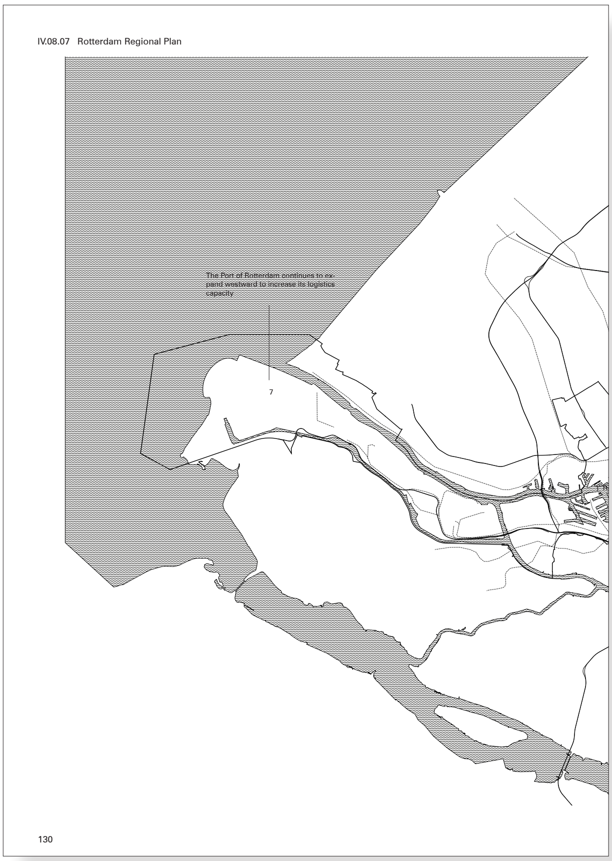
Poorest
Poor
Mixed
Wealthy

f.g.IV.08.05.3 Marseille Poverty Unemployment

Plastic Production
Plastic Usage
Waste Management
Mismanaged Waste
Plastic goods created
Plastic still in use
Generated Waste
Uncollected Waste
Collected Waste
Recycled
Incinerated
Controlled Landfills
Uncontrolled Landfills
Dump
Recycled Waste
01. Shredding
02. Washing
03. Separation
04. Drying
05. Extrusion & Spinning

f.g.II.08.05.4 Plastic Recycling Process

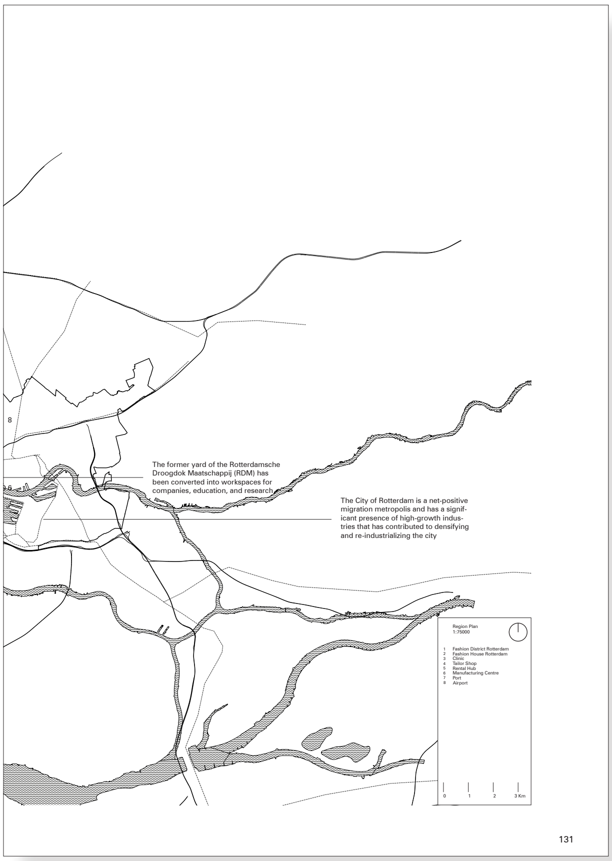
127



IV.08.07 Rotterdam Regional Plan

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

130



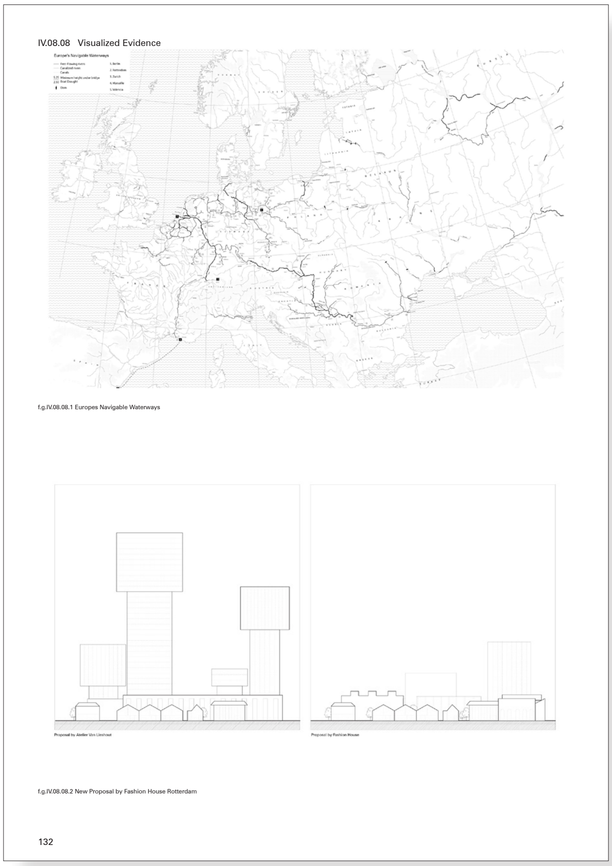
The former yard of the Rotterdamsche Droogdok Maatschappij (RDM) has been converted into workspaces for companies, education, and research

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

131



IV.08.08 Visualized Evidence

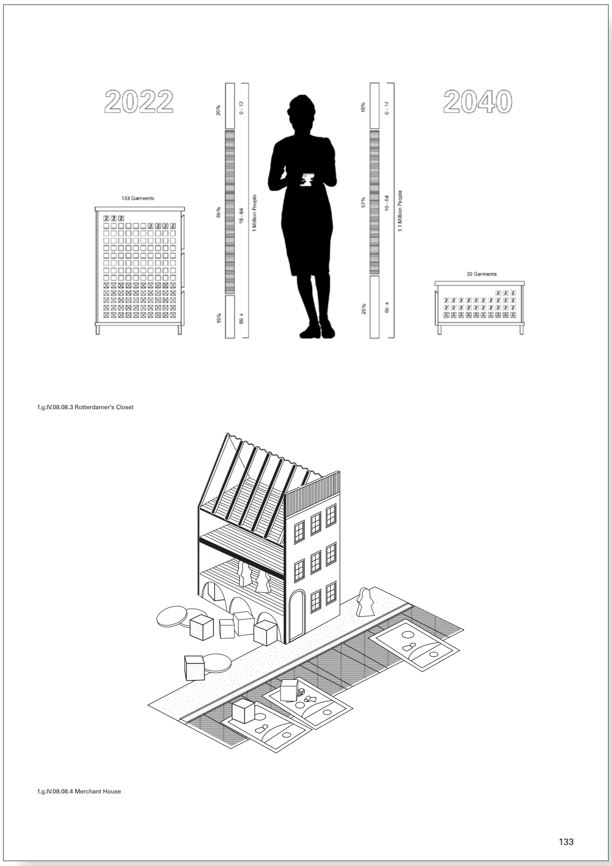
Europe's Navigable Waterways
Free-flowing rivers
Canalized rivers
Canals
5.25 Minimum height under bridge
2.50 Boat Draught
Dam
1. Berlin
2. Rotterdam
3. Zurich
4. Marseille
5. Valencia

f.g.IV.08.08.1 Europes Navigable Waterways

Proposal by Atelier Van Lieshout
Proposal by Fashion House

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

132



2022
2040
133 Garments
33 Garments
20%
65%
15%
0 - 17
18 - 64
65 +
1 Million People
18%
57%
25%
1.1 Million People

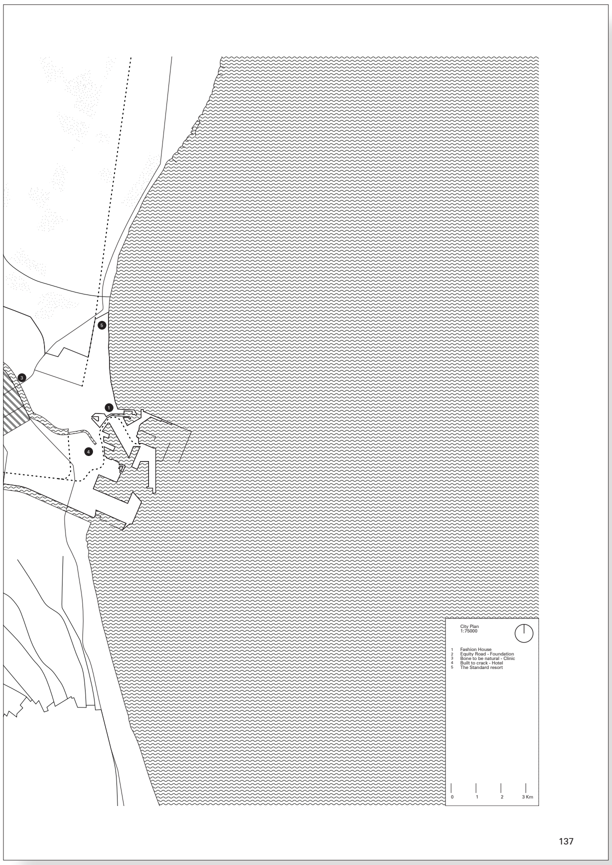
f.g.IV.08.08.3 Rotterdamer's Closet

f.g.IV.08.08.4 Merchant House

133

IV.08.10 Valencia Regional Plan

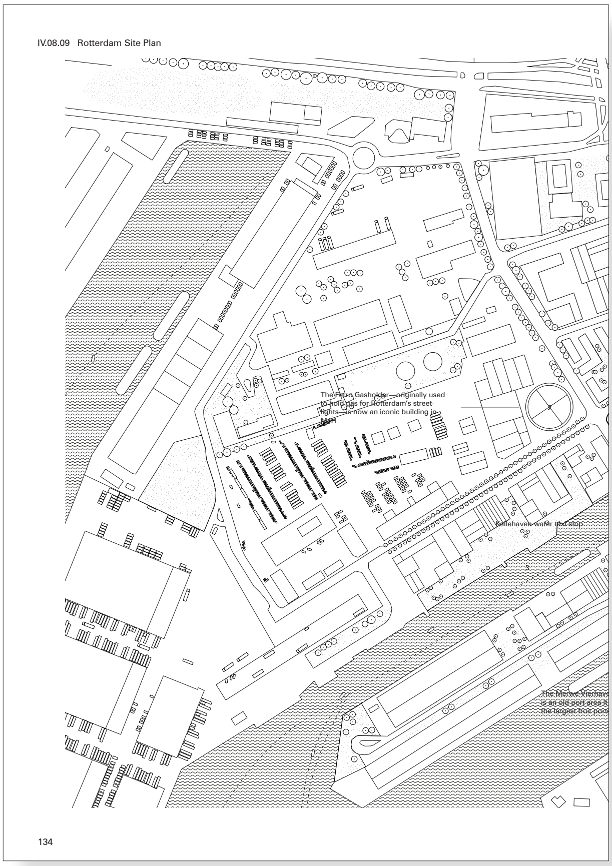
136



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

137



IV.08.09 Rotterdam Site Plan

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

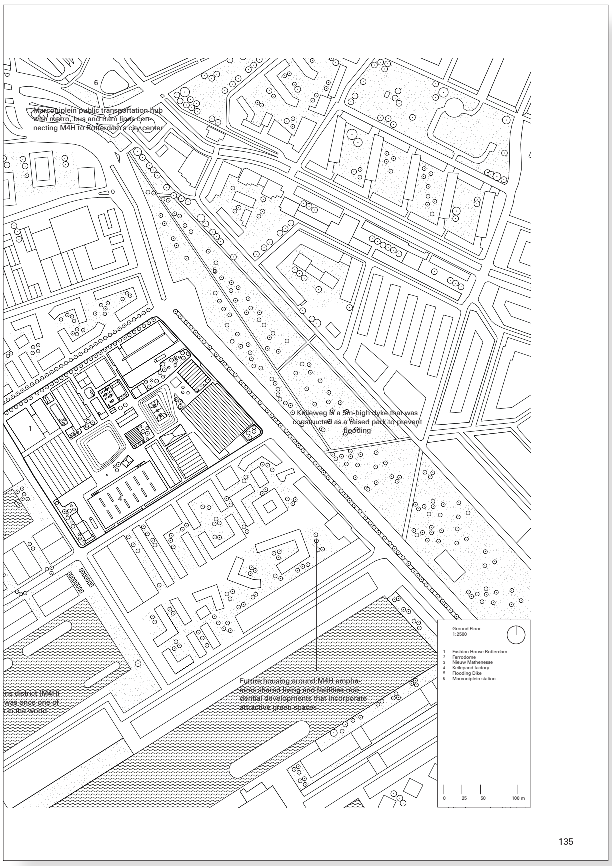
Keilehaven water taxi stop

The Merwe-Vierhave

is an old port area li

the largest fruit port

134



Marconiplein public transportation hub with metro, bus and tram lines connecting M4H to Rotterdam's city center

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

ens district (M4H)

was once one of

s in the world

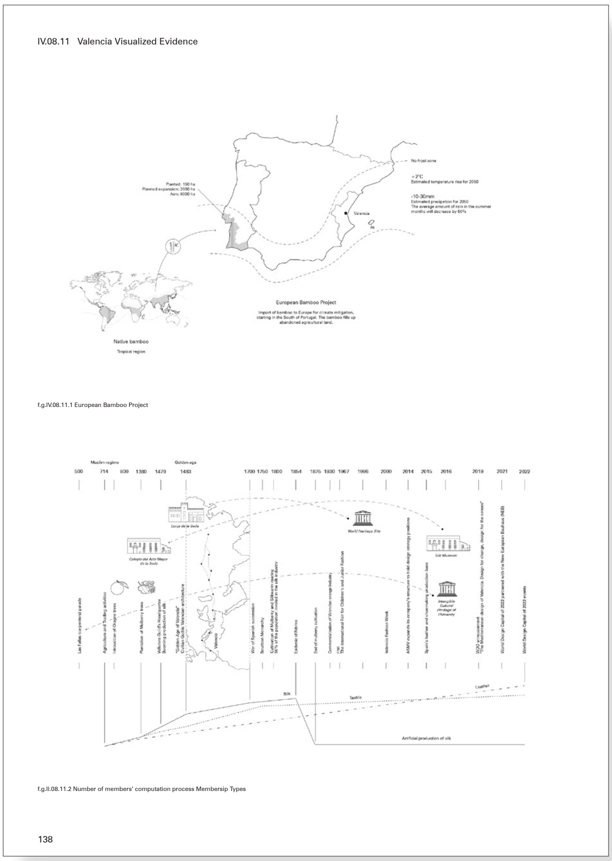
Future housing around M4H emphasizes shared living and facilities residential developments that incorporate attractive green spaces

Ground Floor
1:2500

1 Fashion House Rotterdam
2 Ferrodome
3 Nieuw Mathenesse
4 Keilepand factory
5 Flooding Dike
6 Marconiplein station

1
4
5
6
0
25
50
100 m

135



IV.08.11 Valencia Visualized Evidence

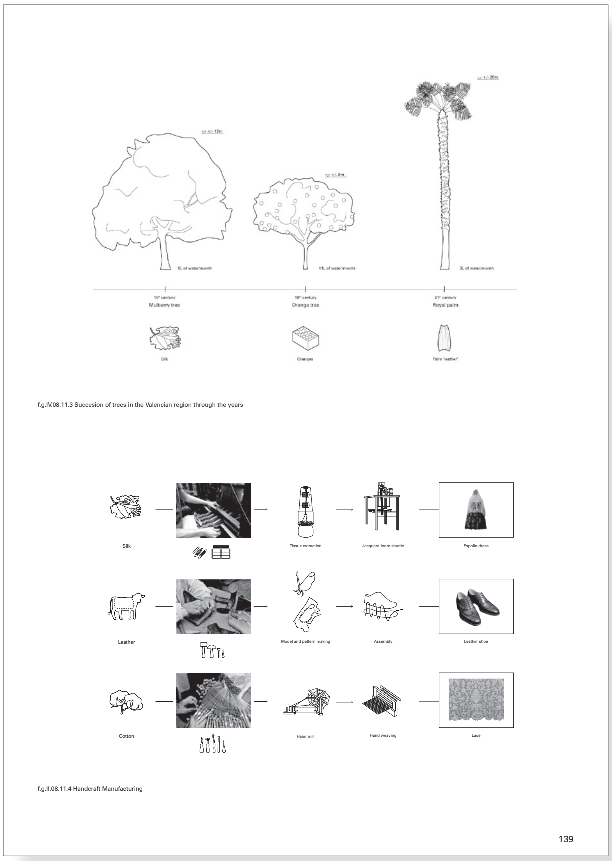
Planted: 150 ha
Planned expansion: 2000 ha
Aim: 8000 ha
No frost zone
+2°C
Estimated temperature rise for 2050
-10-30mm
Estimated precipation for 2050
The average amount of rain in the summer months will decrease by 60%
Valencia
European Bamboo Project
Import of bamboo to Europe for climate mitigation, starting in the South of Portugal. The bamboo fills up abandoned agricultural land.
Native bamboo
Tropical region

f.g.IV.08.11.1 European Bamboo Project

Muslim regime
Golden age
500
714
900
1380
1479
1483
1700
1750
1800
1854
1875
1930
1967
1996
2000
2014
2015
2016
2019
2021
2022
Lonja de la Seda
Colegio del Arte Mayor de la Seda
World Heritage Site
Silk Museum
Intangible Cultural Heritage of Humanity
Las Fallas (carpenters) parade
Agriculture and Trading activities
Introuction of Oragne trees
Plantation of Mulberry trees
Velluters Guild's Headquarter
Booming production of silk
"Golden Age of Valencia"
Civilian Gothic Valencian architecture
Valencia
War of Spanish succession
Bourbon Monarchy
Cultivation of Mulberry and Silkworm rearing
56% of the population involed in the silk industry
Epidemic of Febrine
End of mulberry cultivation
Commercialization of Valencian orange Industry
FIMI
The International Fair for Children's and Junior Fashion
Valencia Fashion Week
ASMV expands its company's structure to hold design strategy positions
Spain's leather and shoemaking production base
WDO announcement
"The Mediterranean design of Valencia. Design for change, design for the senses"
World Design Capital of 2022 partnered with the New European Bauhaus (NEB)
World Design Capital of 2022 events
Silk
Textile
Leather
Artificial production of silk

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

138



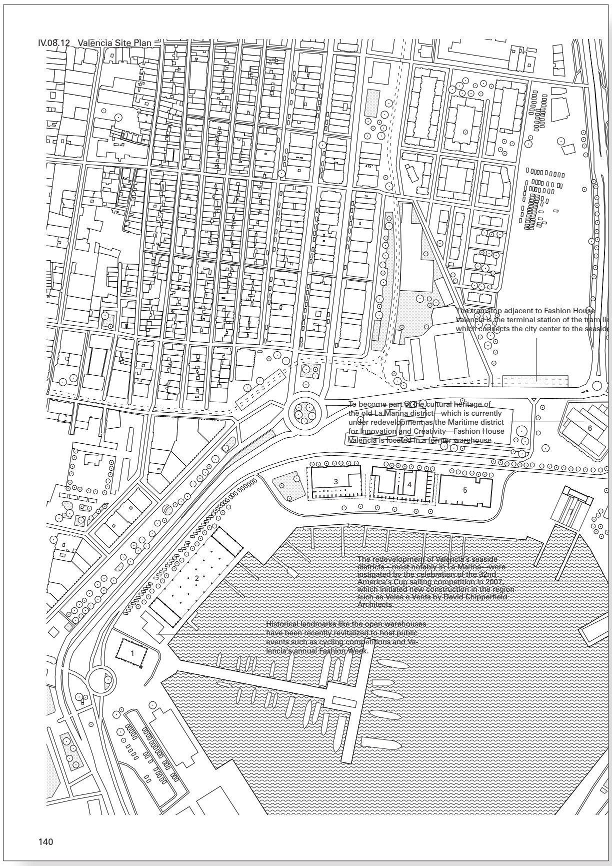
+/- 12m
+/- 8m
+/- 20m
9L of water/month
11L of water/month
3L of water/month
15th century
Mulberry tree
19th century
Orange tree
21st century
Royal palm
Silk
Oranges
Palm 'leather'

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

Silk
Tissue extraction
Jacquard loom shuttle
Espolin dress
Leather
Model and pattern making
Assembly
Leather shoe
Cotton
Hand mill
Hand weaving
Lace

f.g.II.08.11.4 Handcraft Manufacturing

139



IV.08.12 Valencia Site Plan

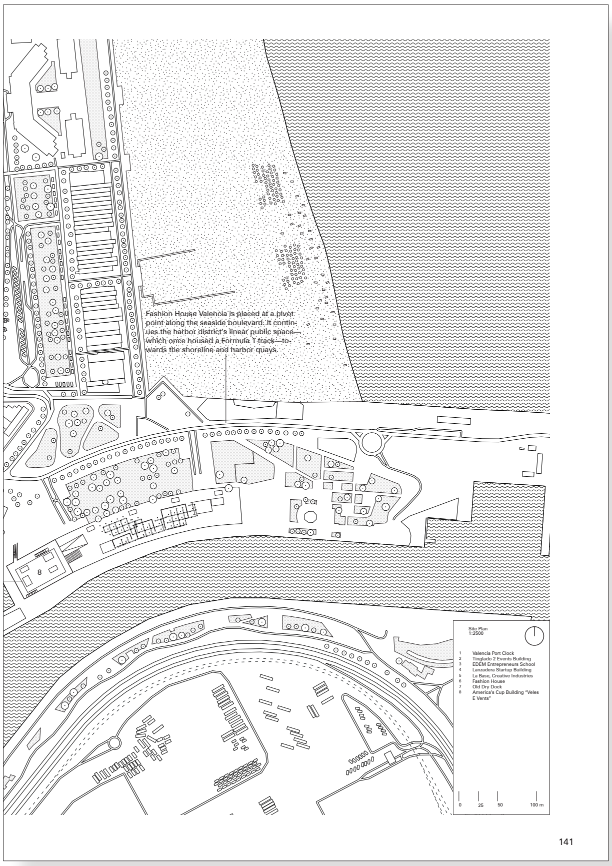
The tramstop adjacent to Fashion House Valencia is the terminal station of the tram li which connects the city center to the seasid

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.

140



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.

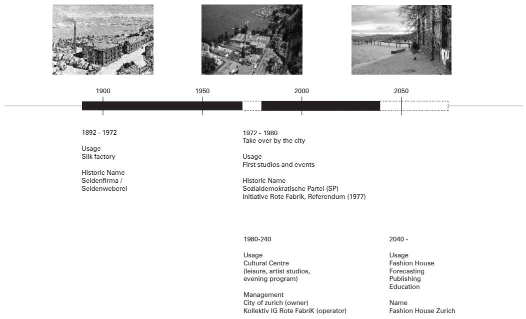
Site Plan
1:2500

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"

8
0
25
50
100 m

141

IV.08.14 Zurich Visualized Evidence



1892 - 1972

Usage
Silk factory

Historic Name
Seidenfirma /
Seidenweberei

1972 - 1980
Take over by the city

Usage
First studios and events

Historic Name
Sozialdemokratische Partei (SP)
Initiative Rote Fabrik, Referendum (1977)

1980-240

Usage
Cultural Centre
(leisure, artist studios,
evening program)

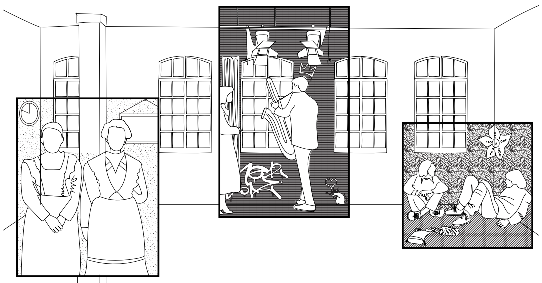
Management
City of zurich (owner)
Kollektiv IG Rote FabriK (operator)

2040 -

Usage
Fashion House
Forecasting
Publishing
Education

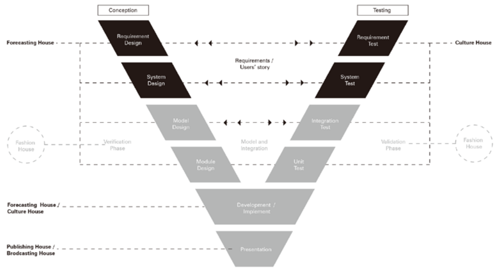
Name
Fashion House Zurich

f.g.IV.08.14.1 Timline of Rote Fabrik



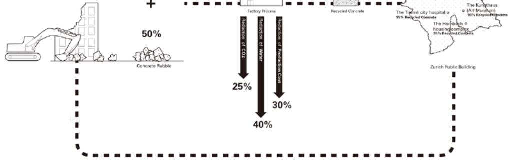
f.g.IV.08.14.2 Different Uses of Roe Fabrik

144



Conception
Testing
Forecasting House
Culture House
Requirement Design
Requirement Test
Requirements / Users' story
System Design
System Test
Model Design
Integration Test
Fashion House
Verification Phase
Model and Integration
Validation Phase
Fashion House
Module Design
Unit Test
Forecasting House / Culture House
Development / Implement
Publishing House / Brodcasting House
Presentation

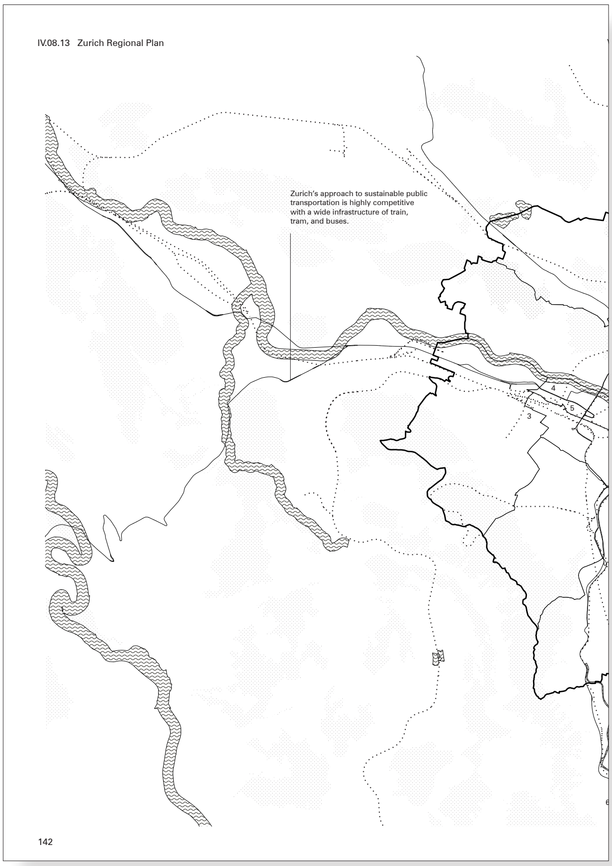
f.g.IV.08.14.3 Fashion House Zurich R&D Organization



50%
Virgin Cement
+
50%
Concrete Rubble
Factory Process
Reduction of CO2
Reduction of Water
Reduction of Production Cost
25%
40%
30%
Recycled Concrete
The Leutschenbach school
95% Recycled Concrete
The Kunsthaus (Art Museum)
The Triemli city hospital
95% Recycled Concrete
The Hornbach housing complex
95% Recycled Concrete
Zurich Public Building

f.g.IV.08.14.4 Second Life of Concrete

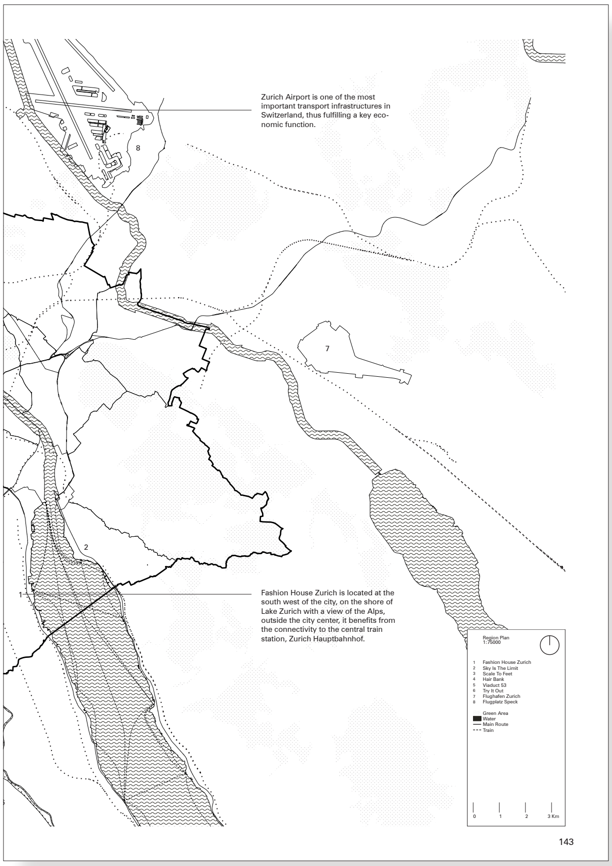
145



IV.08.13 Zurich Regional Plan

Zurich's approach to sustainable public transportation is highly competitive with a wide infrastructure of train, tram, and buses.

142



Zurich Airport is one of the most important transport infrastructures in Switzerland, thus fulfilling a key economic function.

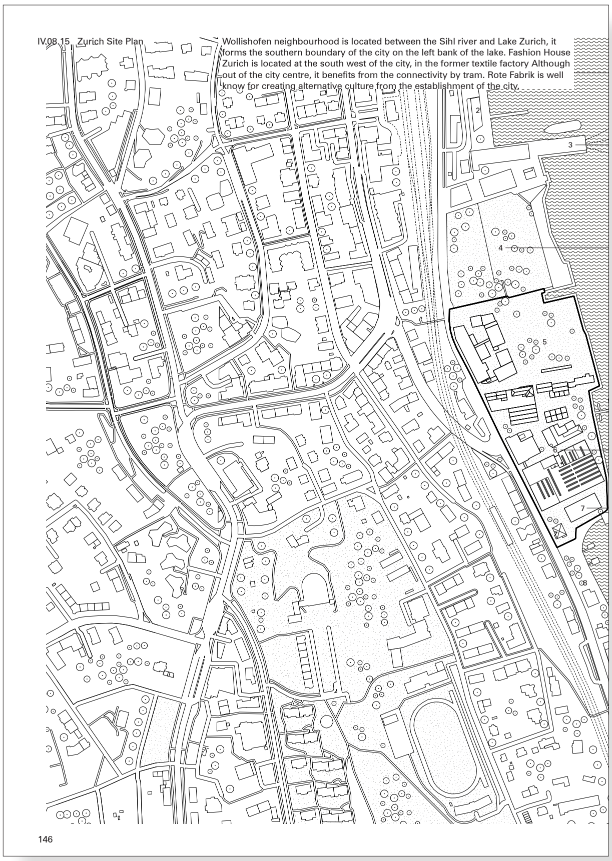
Fashion House Zurich is located at the south west of the city, on the shore of Lake Zurich with a view of the Alps, outside the city center, it benefits from the connectivity to the central train station, Zurich Hauptbahnhof.

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

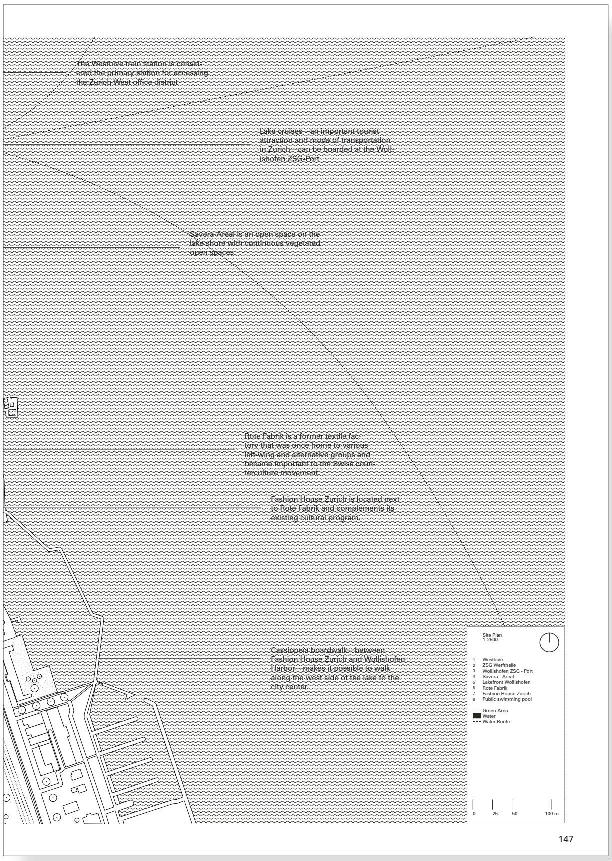
143



IV.08.15 Zurich Site Plan

Wollishofen neighbourhood is located between the Sihl river and Lake Zurich, it forms the southern boundary of the city on the left bank of the lake. Fashion House Zurich is located at the south west of the city, in the former textile factory Although out of the city centre, it benefits from the connectivity by tram. Rote Fabrik is well know for creating alternative culture from the establishment of the city.

146



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.

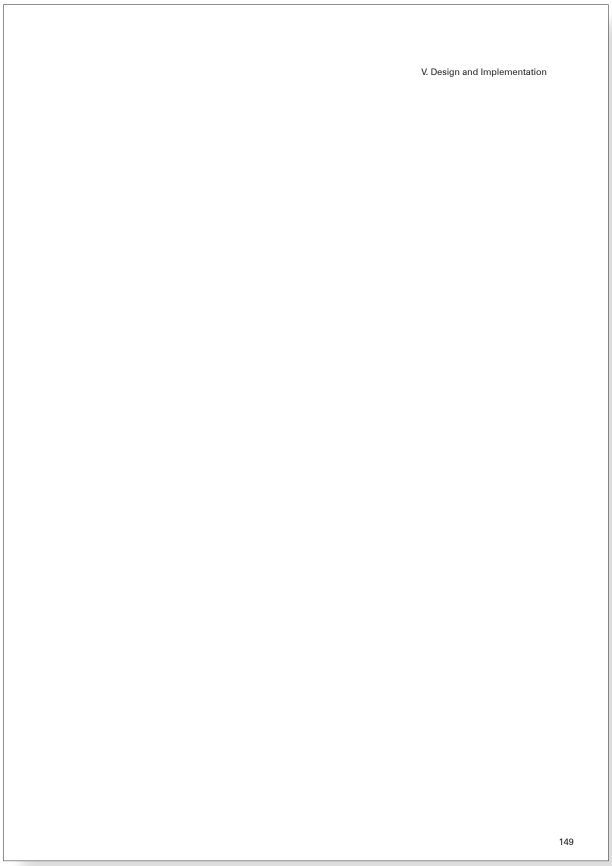
Cassiopeia boardwalk—between Fashion House Zurich and Wollishofen Harbor—makes it possible to walk along the west side of the lake to the city center.

Site Plan
1:2500

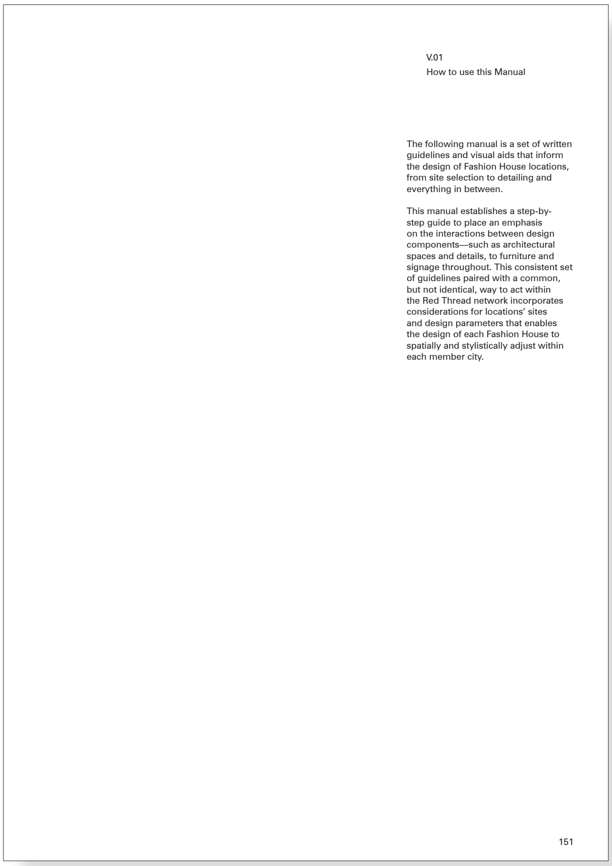
1 Westhive
2 ZSG Werfthalle
3 Wollishofen ZSG - Port
4 Savera - Areal
5 Lakefront Wollishofen
6 Rote Fabrik
7 Fashion House Zurich
8 Public swimming pool

Green Area
Water
Water Route

147



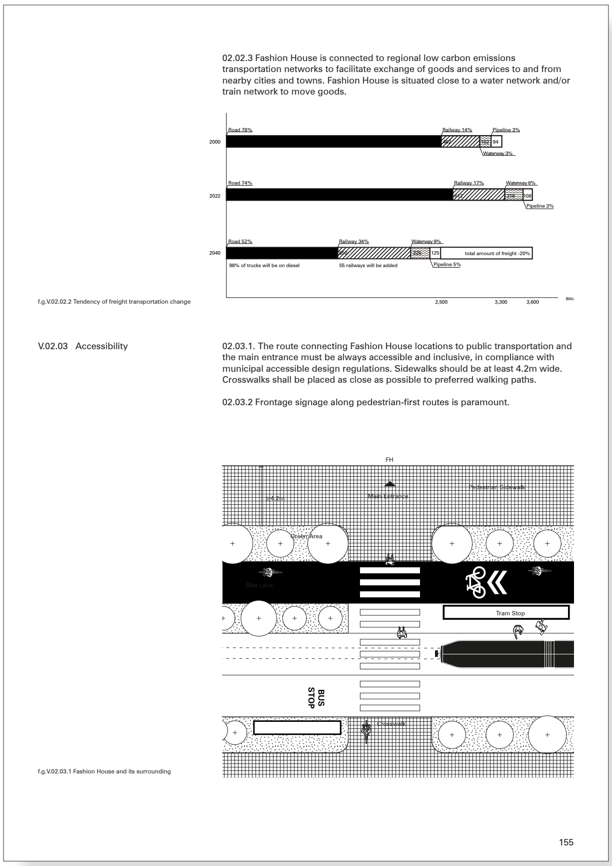
V. Design and Implementation



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.

2000
Road 78%
Railway 14%
462
102
94
Pipeline 3%
Waterway 3%
2022
Road 74%
Railway 17%
612
Waterway 6%
216
108
Pipeline 3%
2040
Road 52%
Railway 34%
850
Waterway 9%
225
125
total amount of freight -20%
98% of trucks will be on diesel
55 railways will be added
Pipeline 5%
2,500
3,300
3,600
Billic

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

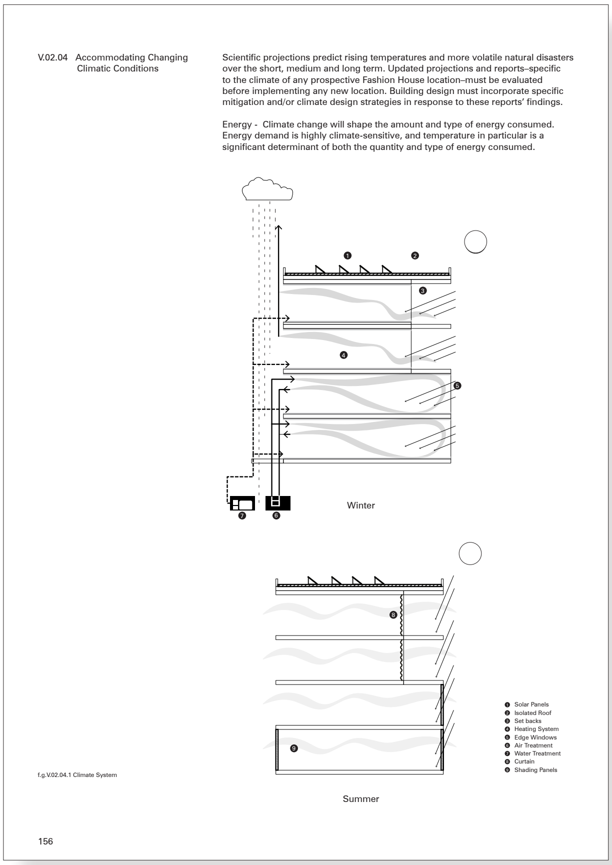
V.02.03 Accessibility

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.

FH
Main Entrance
Pedestrian Sidewalk
≥4.2m
Green Area
Bike Lane
Tram Stop
BUS STOP
Crosswalk

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



V.02.04 Accommodating Changing Climatic Conditions

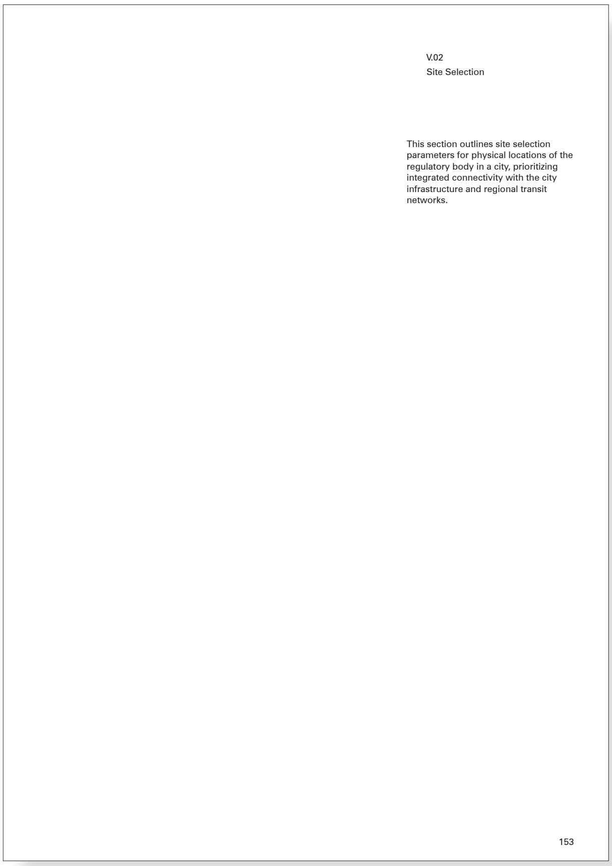
Scientific projections predict rising temperatures and more volatile natural disasters over the short, medium and long term. Updated projections and reports–specific to the climate of any prospective Fashion House location–must be evaluated before implementing any new location. Building design must incorporate 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.

❶
❷
❸
❹
❺
❼
❻
Winter
❽
❾
Summer

❶ Solar Panels
❷ Isolated Roof
❸ Set backs
❹ Heating System
❺ Edge Windows
❻ Air Treatment
❼ Water Treatment
❽ Curtain
❾ Shading Panels

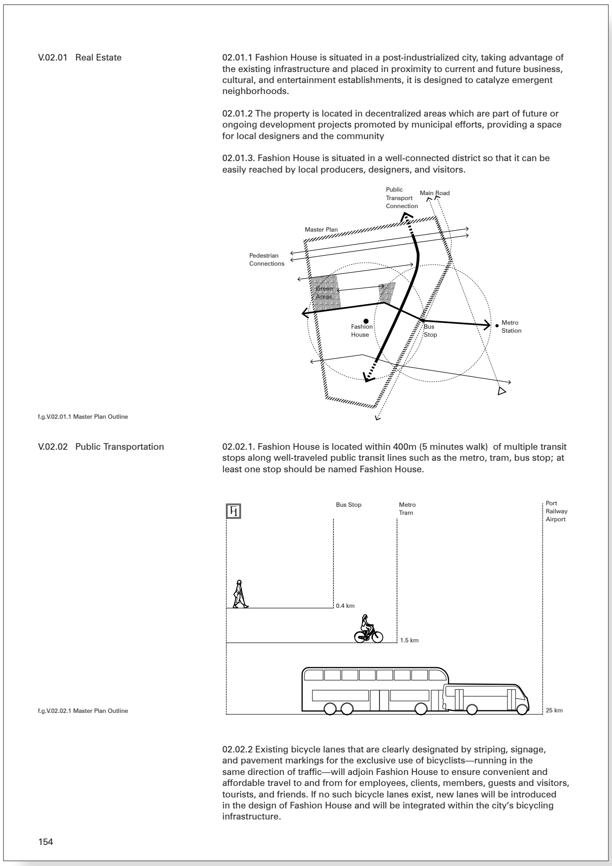
f.g.V.02.04.1 Climate System



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.

153



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

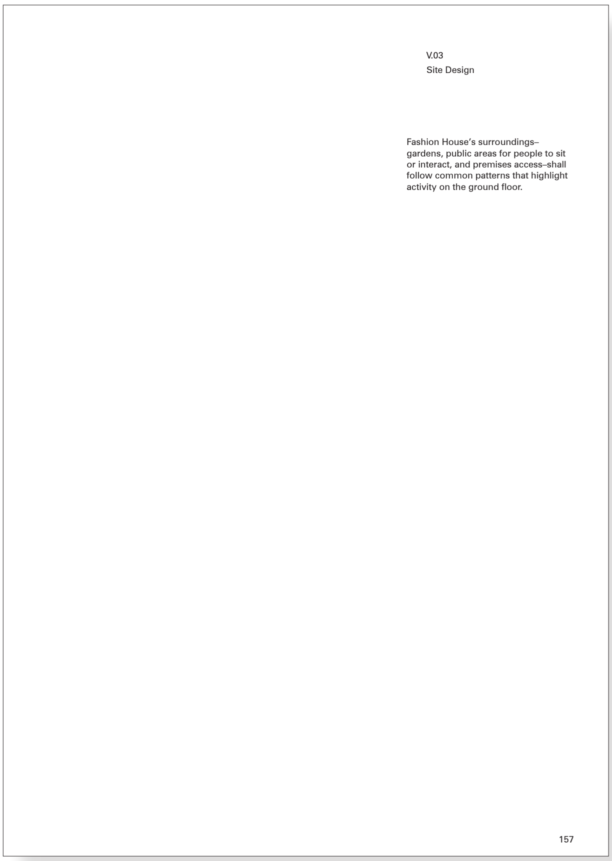
V.02.02 Public Transportation

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.

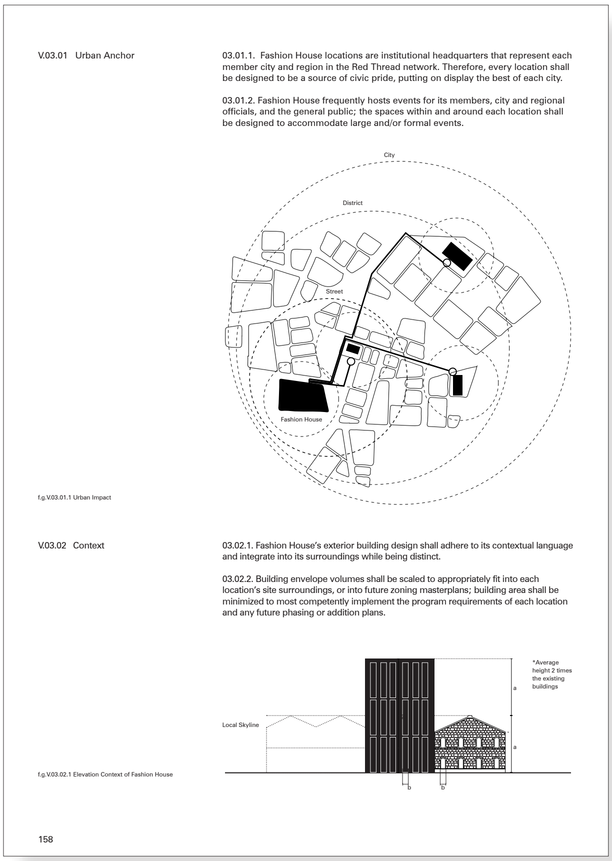
154



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.

157



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

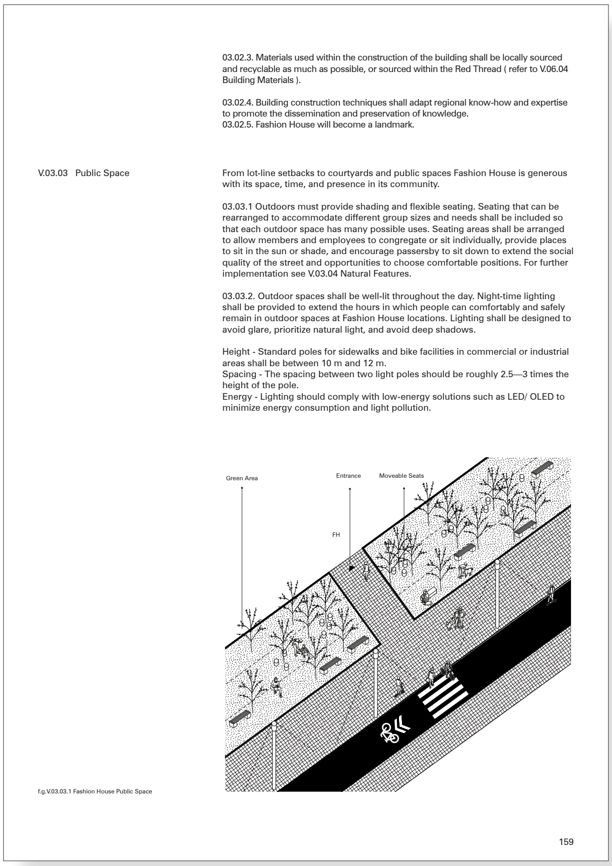
V.03.02 Context

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

158



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

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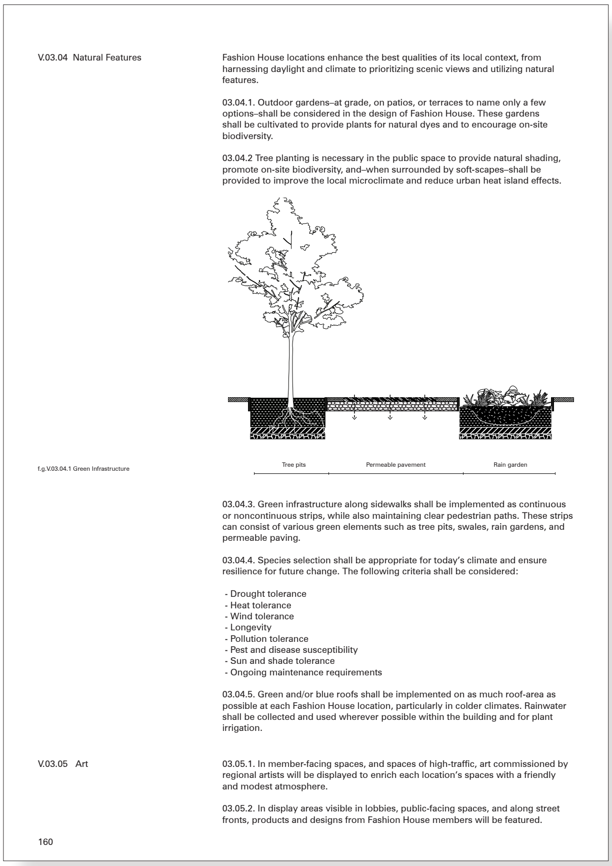


V.03.04 Natural Features

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

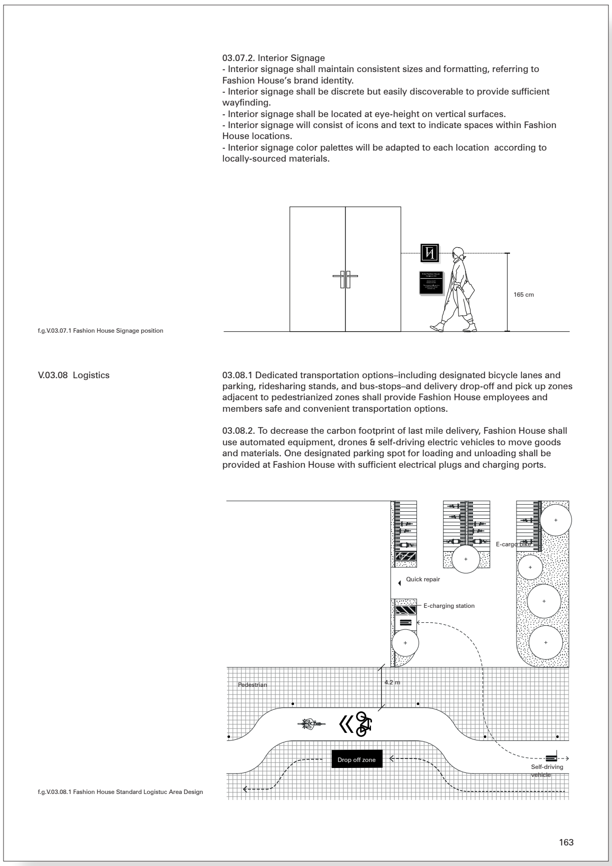
03.04.5. Green and/or blue roofs shall be implemented on as much roof-area as possible at each Fashion House location, particularly in colder climates. Rainwater shall be collected and used wherever possible within the building and for plant irrigation.

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.

160



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

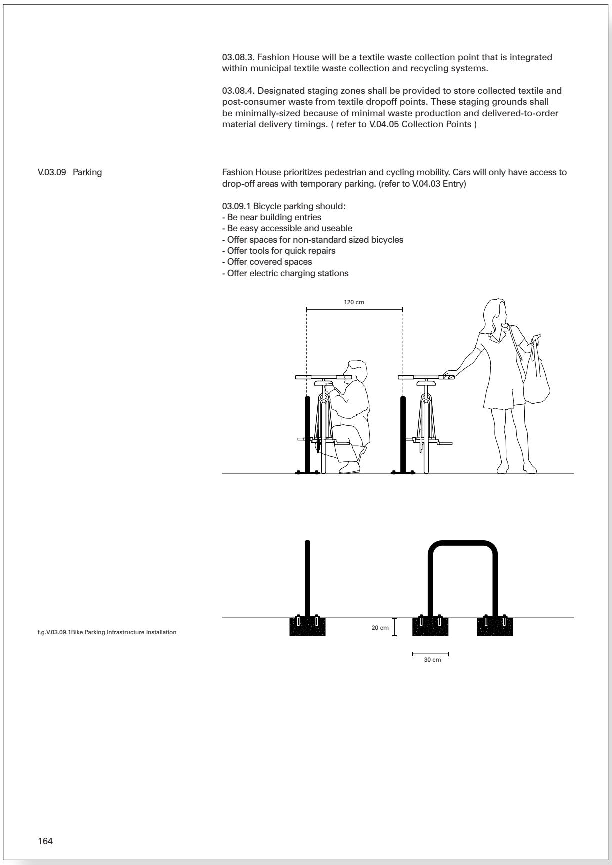
V.03.08 Logistics

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

163



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)

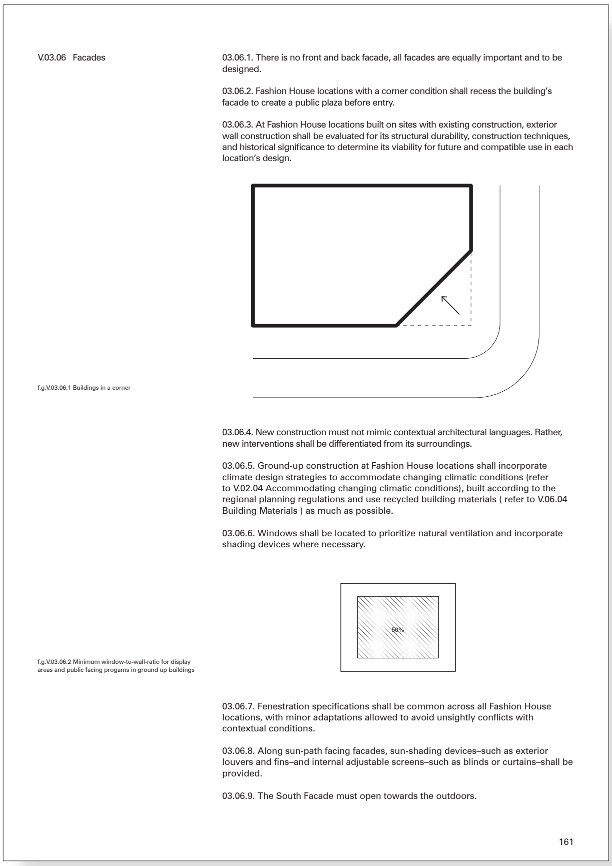
V.03.09 Parking

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

164



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.

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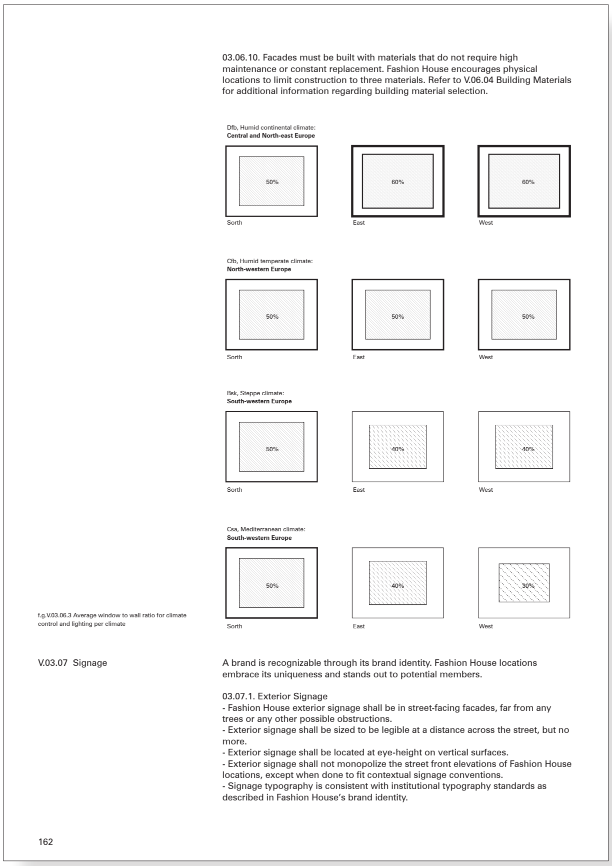

03.06.10. Facades must be built with materials that do not require high maintenance or constant replacement. Fashion House encourages physical locations to limit construction to three materials. Refer to V.06.04 Building Materials for additional information regarding building material selection.

Dfb, Humid continental climate:
Central and North-east Europe
50%
Sorth
60%
East
60%
West
Cfb, Humid temperate climate:
North-western Europe
50%
Sorth
50%
East
50%
West
Bsk, Steppe climate:
South-western Europe
50%
Sorth
40%
East
40%
West
Csa, Mediterranean climate:
South-western Europe
50%
Sorth
40%
East
30%
West

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.

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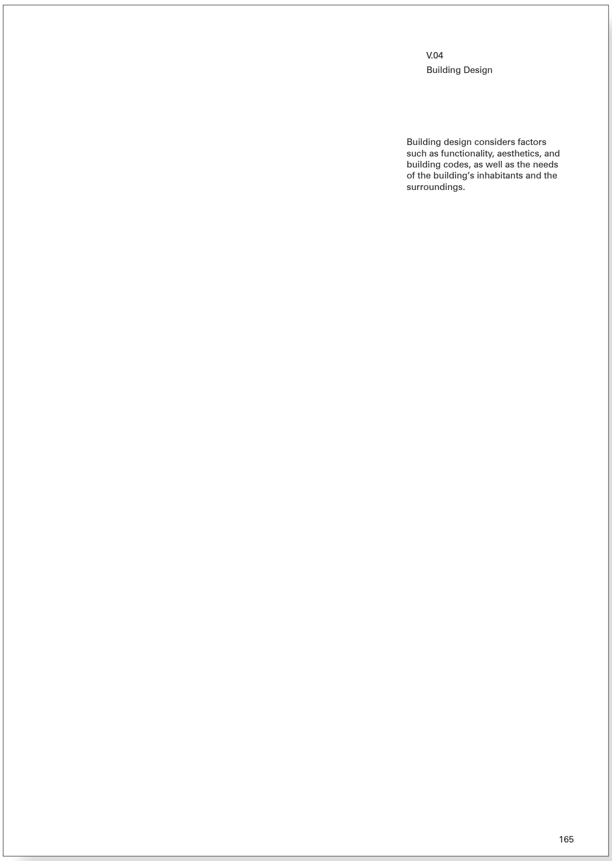

V.04
Building Design

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

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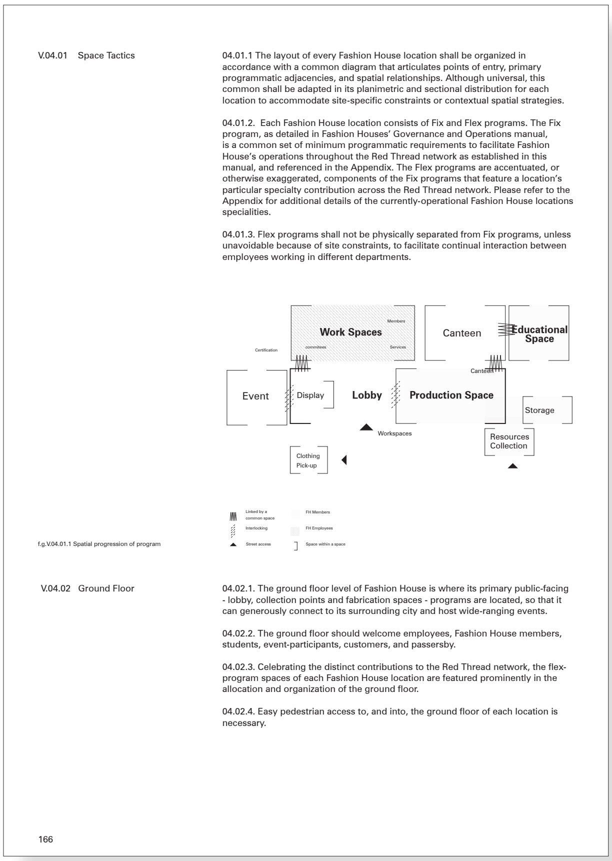

V.04.01 Space Tactics

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

Work Spaces
Members
commitees
Services
Canteen
Educational Space
Certification
Canteen
Event
Display
Lobby
Production Space
Storage
Workspaces
Resources Collection
Clothing Pick-up
Linked by a common space
Interlocking
Street access
FH Members
FH Employees
Space within a space

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.

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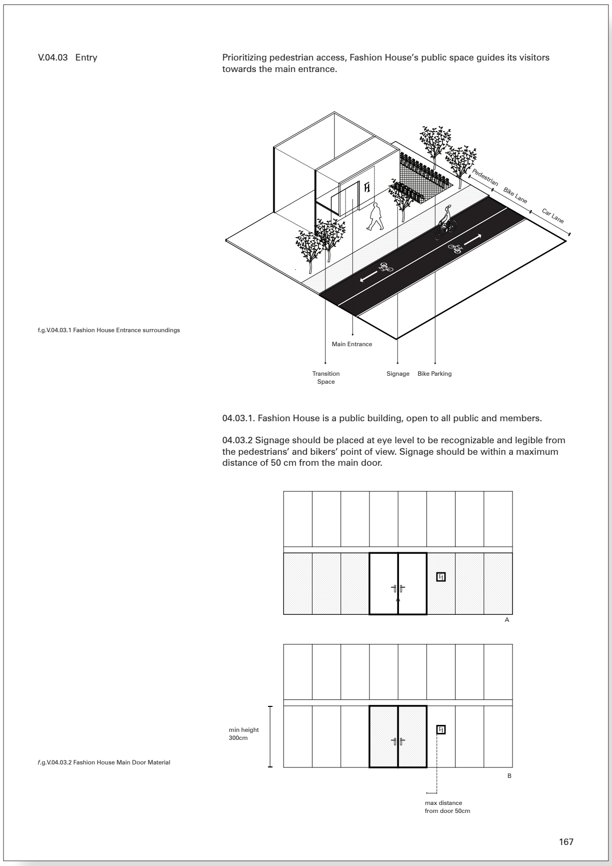


V.04.03 Entry

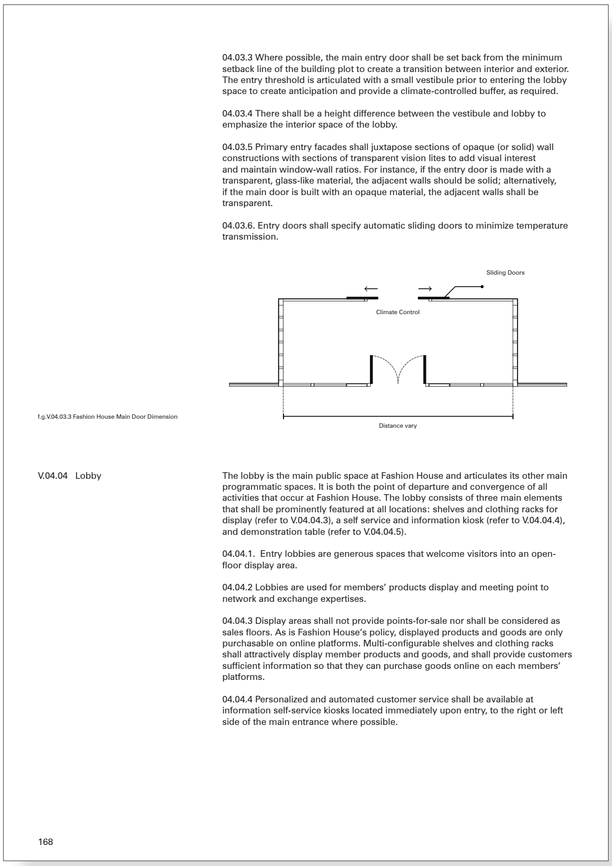
Prioritizing pedestrian access, Fashion House's public space guides its visitors towards the main entrance.

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 lites to add visual interest and maintain window-wall ratios. For instance, if the entry door is made with a transparent, glass-like material, the adjacent walls should be solid; alternatively, if the main door is built with an opaque material, the adjacent walls shall be transparent.

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

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

V.04.04 Lobby

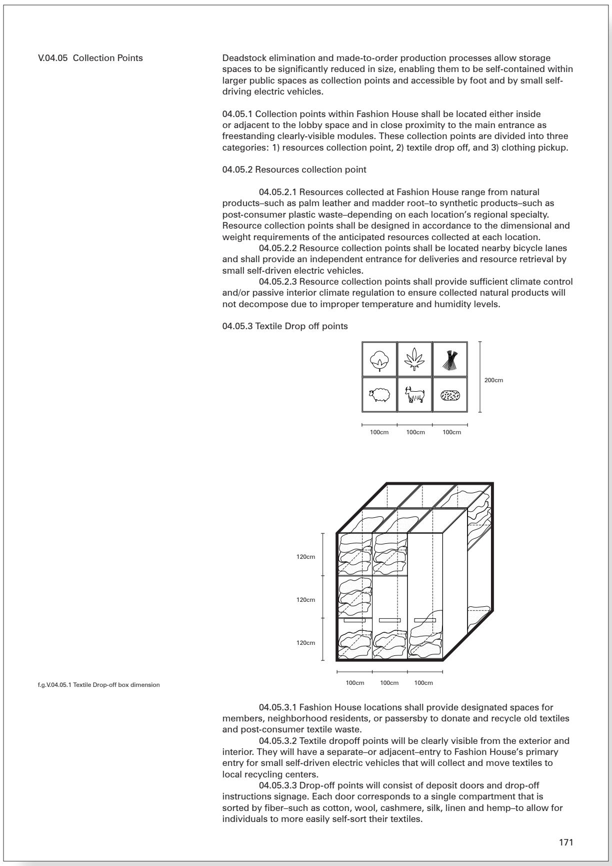
The lobby is the main public space at Fashion House and articulates its other main programmatic spaces. It is both the point of departure and convergence of all activities that occur at Fashion House. The lobby consists of three main elements that shall be prominently featured at all locations: shelves 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.

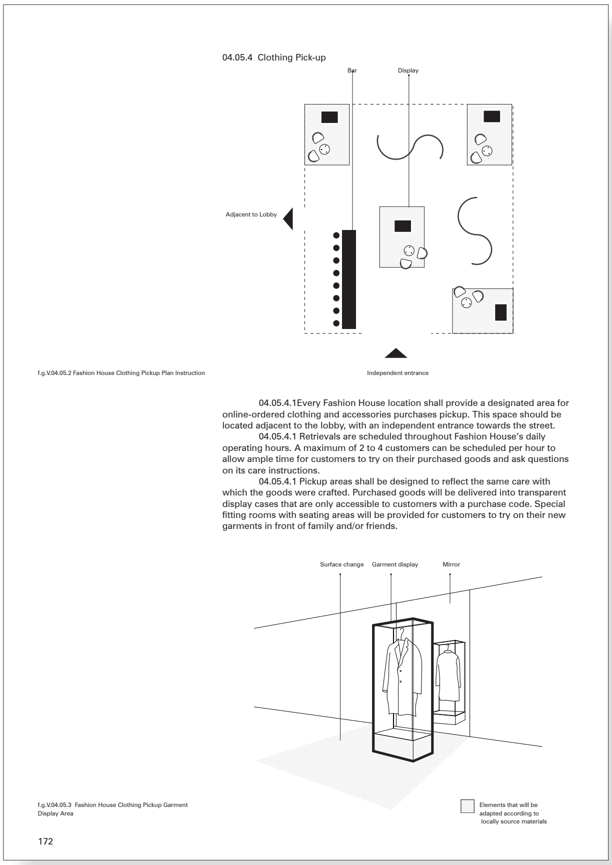
04.05.3 Textile Drop off points

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

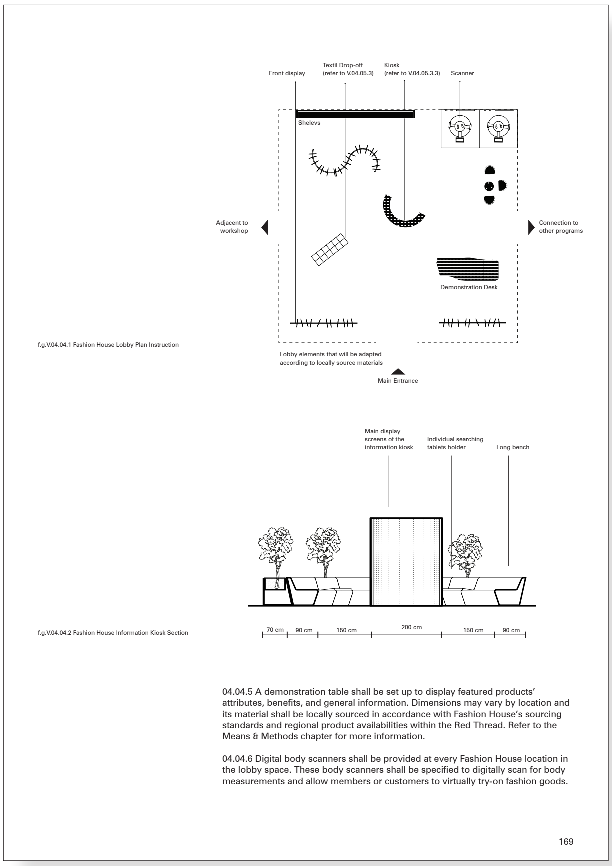
04.05.4.1Every Fashion House location shall provide a designated area for online-ordered clothing and accessories purchases pickup. This space should be located adjacent to the lobby, with an independent entrance towards the street.

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.

Surface change
Garment display
Mirror
Elements that will be adapted according to locally source materials

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


Front display
Textil Drop-off (refer to V.04.05.3)
Kiosk (refer to V.04.05.3.3)
Scanner
Shelevs
Adjacent to workshop
Connection to other programs
Demonstration Desk
Lobby elements that will be adapted according to locally source materials
Main Entrance
Main display screens of the information kiosk
Individual searching tablets holder
Long bench
70 cm
90 cm
150 cm
200 cm
150 cm
90 cm

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.

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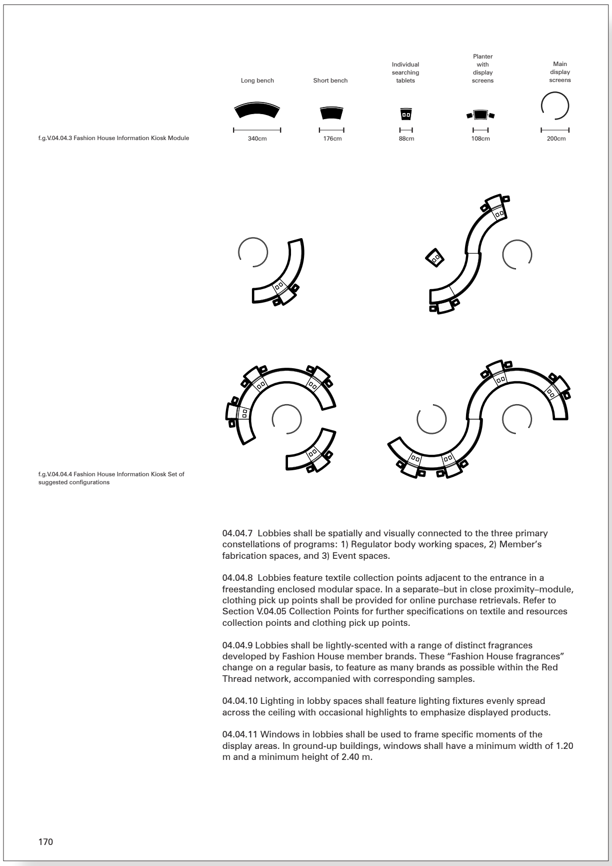
Long bench
Short bench
Individual searching tablets
Planter with display screens
Main display screens
340cm
176cm
88cm
108cm
200cm

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.

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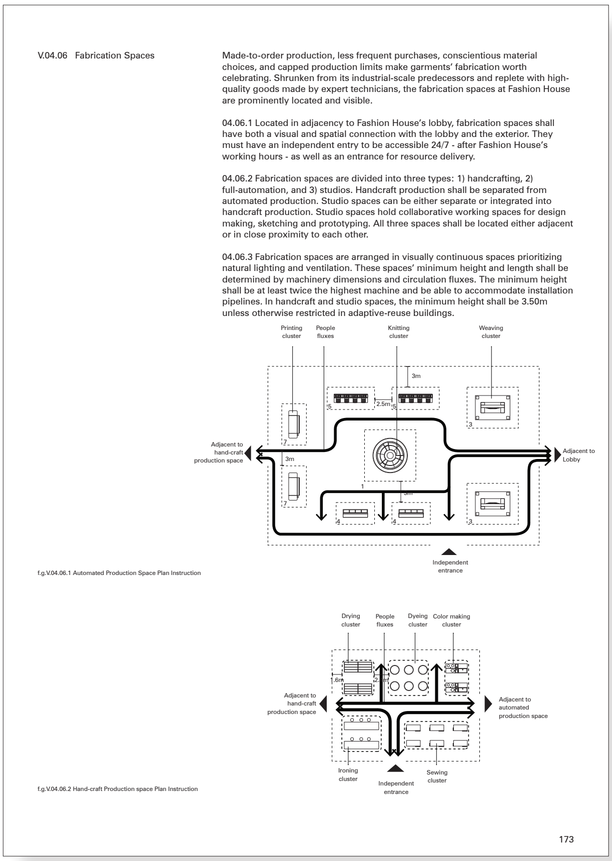
Printing cluster
People fluxes
Knitting cluster
Weaving cluster
3m
2.5m
5
5
3
7
7
3m
1
3m
4
4
3
Adjacent to hand-craft production space
Adjacent to Lobby
Independent entrance
Drying cluster
People fluxes
Dyeing cluster
Color making cluster
1.6m
2.5m
Adjacent to hand-craft production space
Adjacent to automated production space
Ironing cluster
Independent entrance
Sewing cluster

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

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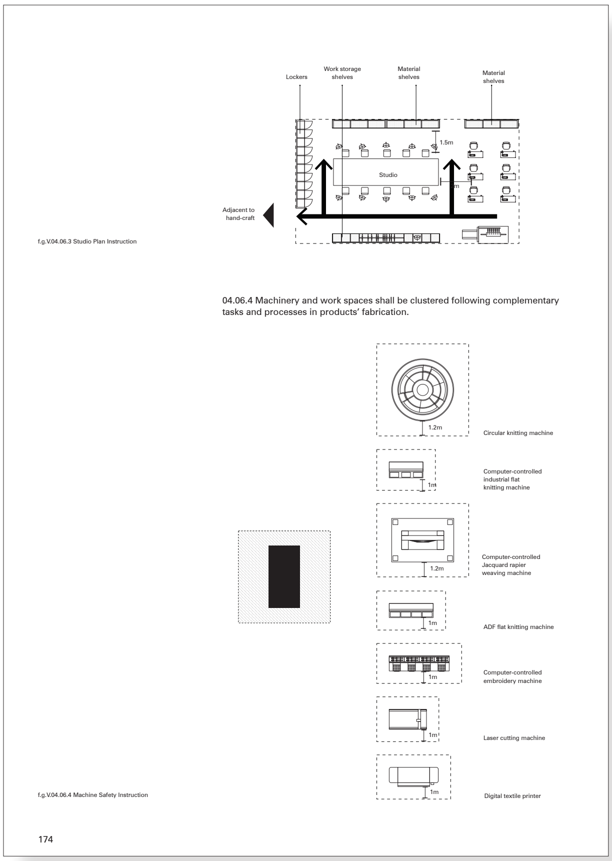
Lockers
Work storage shelves
Material shelves
Material shelves
1.5m
Studio
2m
Adjacent to hand-craft
1.2m
Circular knitting machine
1m
Computer-controlled industrial flat knitting machine
1.2m
Computer-controlled Jacquard rapier weaving machine
1m
ADF flat knitting machine
1m
Computer-controlled embroidery machine
1m
Laser cutting machine
1m
Digital textile printer

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

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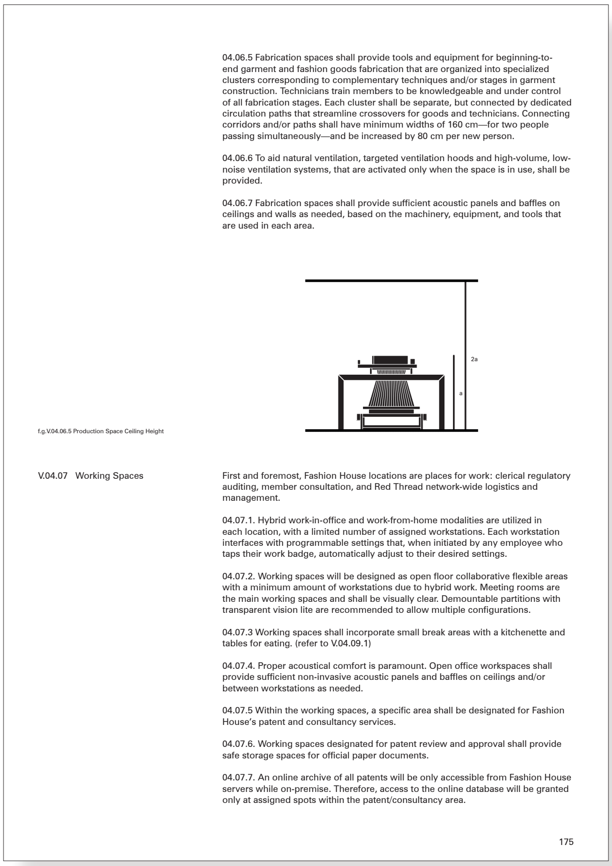


04.06.5 Fabrication spaces shall provide tools and equipment for beginning-to-end garment and fashion goods fabrication that are organized into specialized clusters corresponding to complementary techniques and/or stages in garment construction. Technicians train members to be knowledgeable and under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

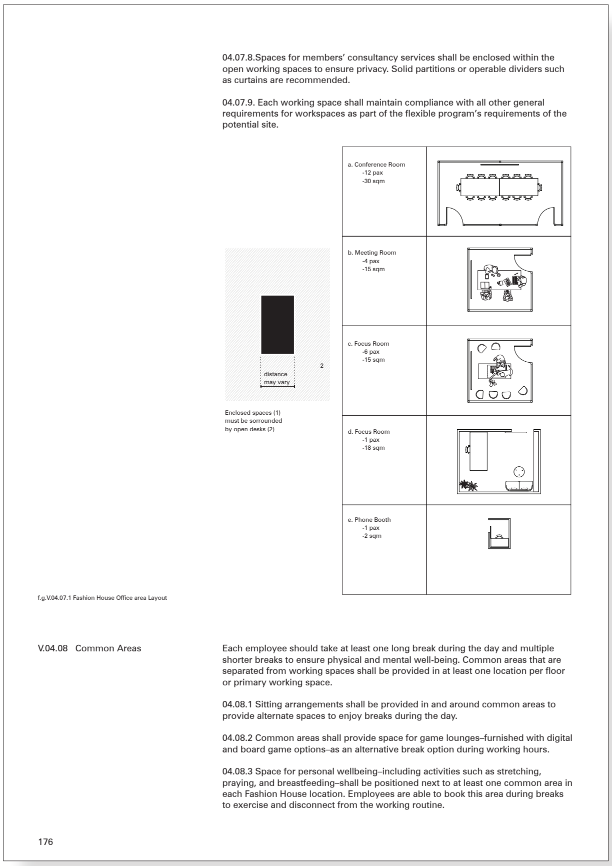
04.07.3 Working spaces shall incorporate small break areas with a kitchenette and tables for eating. (refer to V.04.09.1)

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 sorrounded by open desks (2)

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

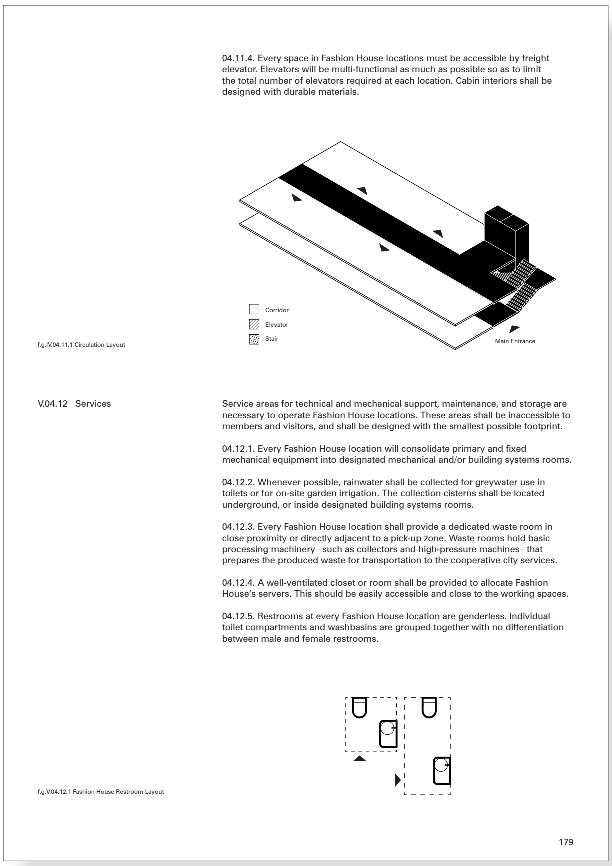
V.04.08 Common Areas

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.

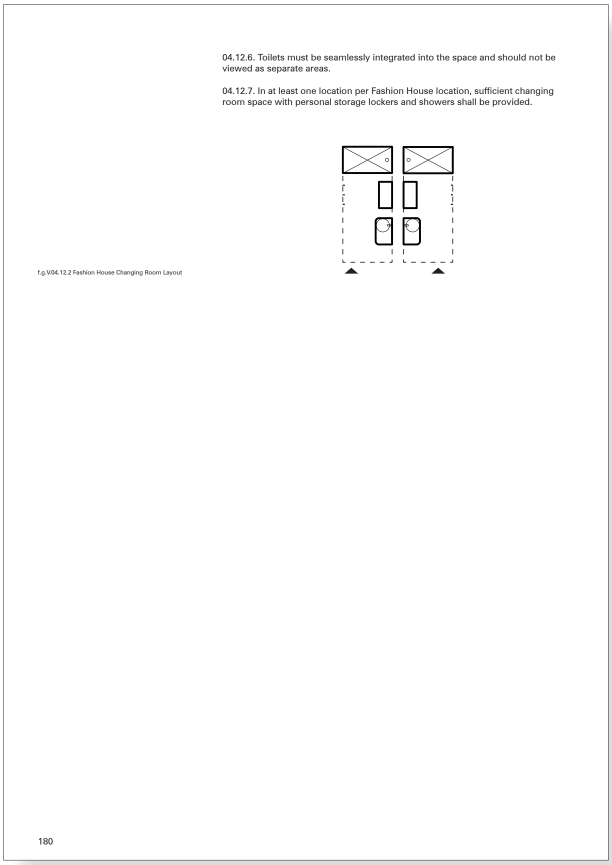
04.12.2. Whenever possible, rainwater shall be collected for greywater use in toilets or for on-site garden irrigation. The collection cisterns shall be located underground, or inside designated building systems rooms.

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.

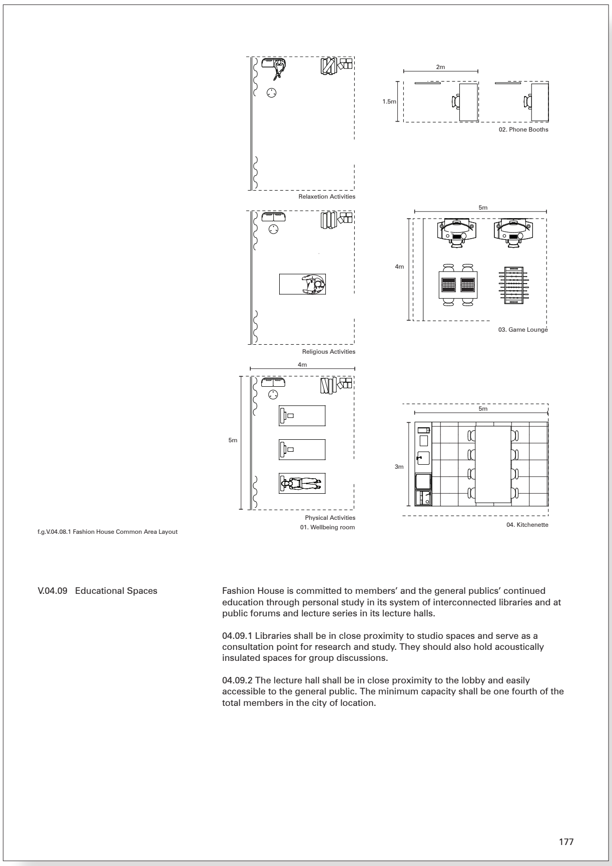
f.g.V.04.12.1 Fashion House Restroom Layout



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.

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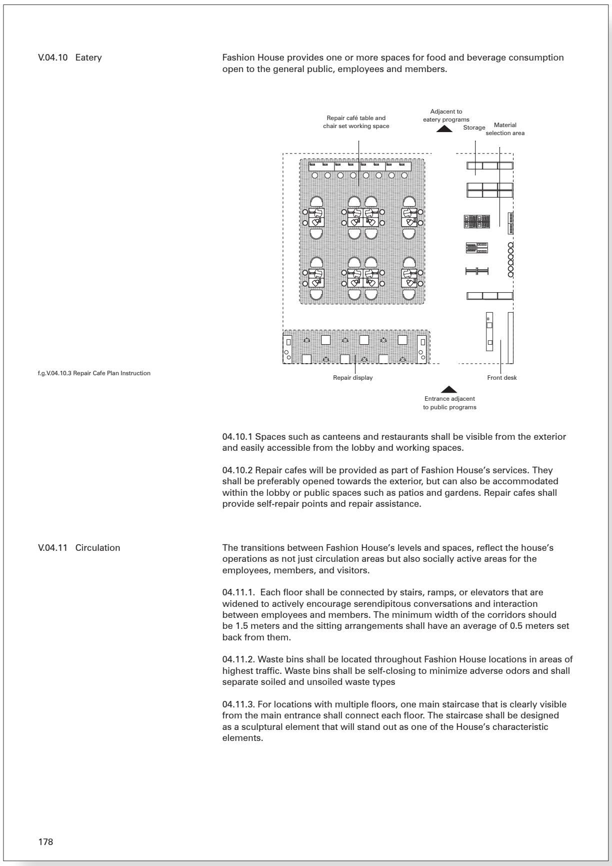

V.04.10 Eatery

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

Repair café table and chair set working space
Adjacent to eatery programs
Storage
Material selection area
Repair display
Front desk
Entrance adjacent to public programs

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.

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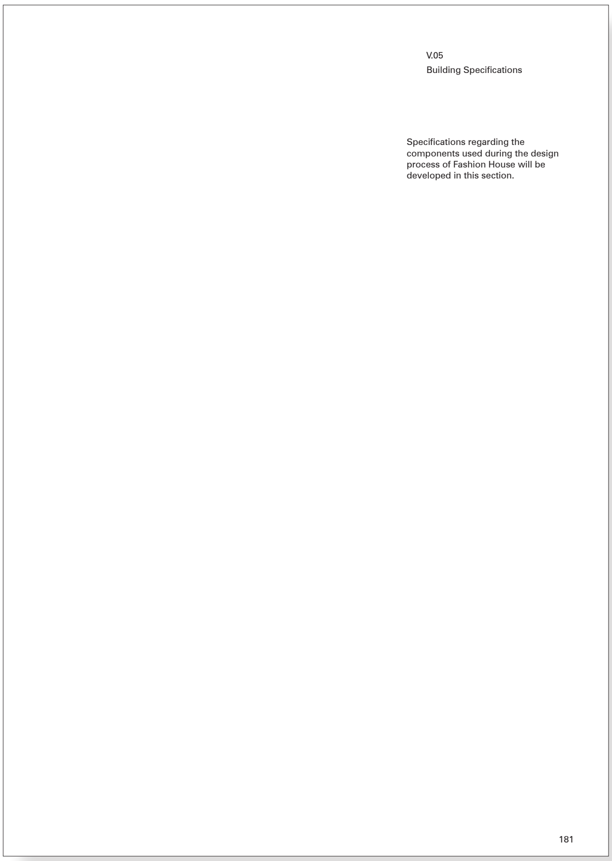

V.05
Building Specifications

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

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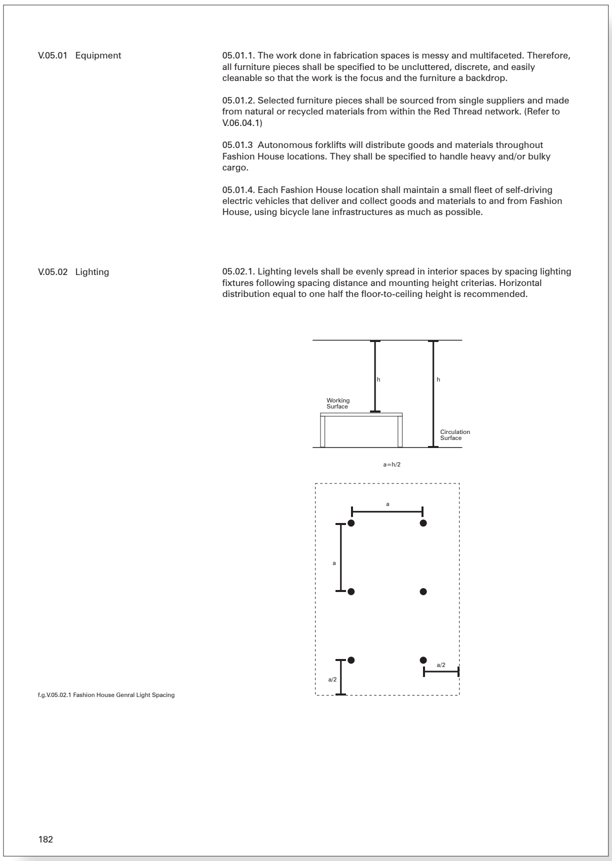

V.05.01 Equipment

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 Genral Light Spacing

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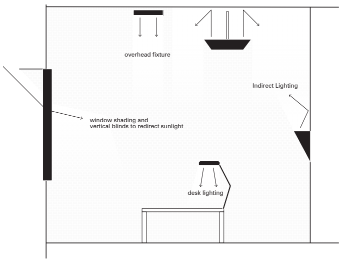
05.02.2 Avoid placing lights in corners to reduce unnecessary light fixtures. Repeatable patterns in ceiling construction, except when creating highlighted lighting features, are recommended.

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.

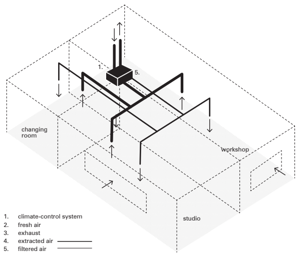
05.03.2. Natural ventilation should be prioritized, to avoid dependency on active climate-control.

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.



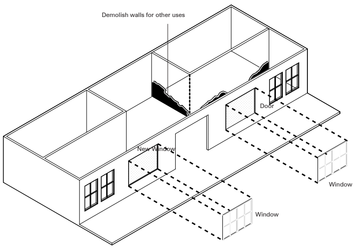
f.g.V.05.03.1 Fashion House Genral Ventilation System

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.

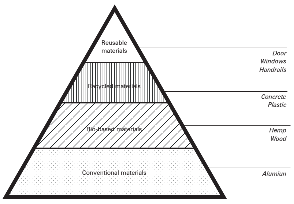
06.04.4. Specified materials must have low-carbon footprints, within accordance to European Union 2050 climate-neutral guidelines, except when no other alternatives are available.

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.

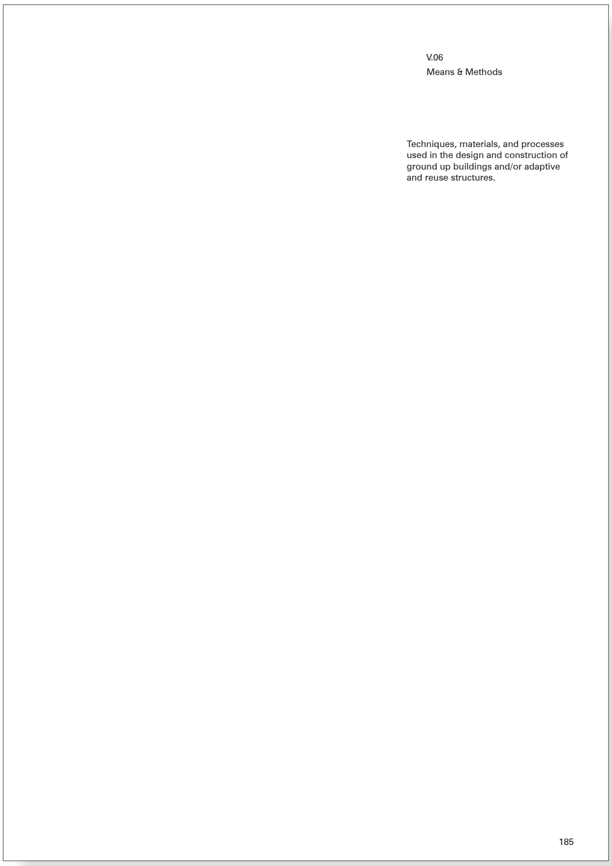
06.04.6. Except when no other alternative is available, materials, fixtures, and building components should be sourced from producers or suppliers from within the Red Thread network.

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.



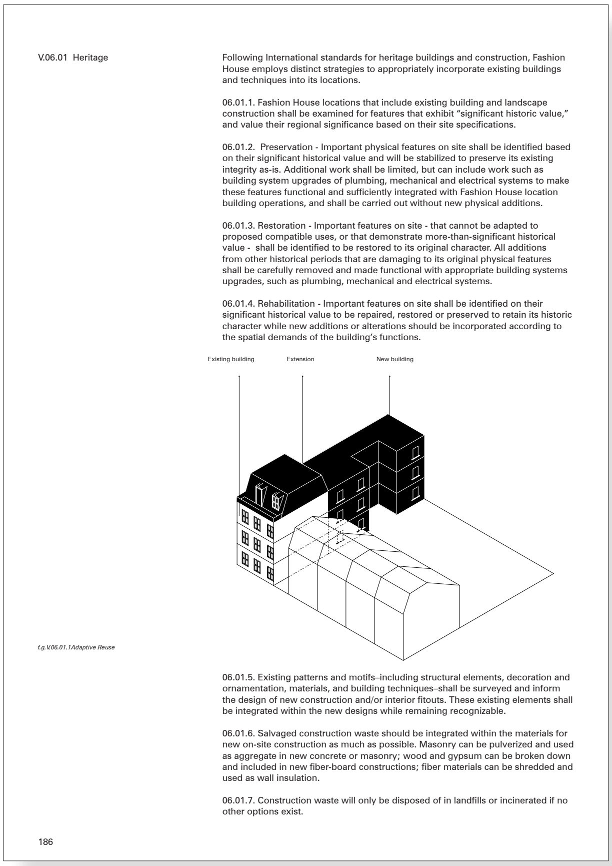
f.g.V.06.04.1 Material hierarchy of Fashion House



V.06
Means & Methods

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

185



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.

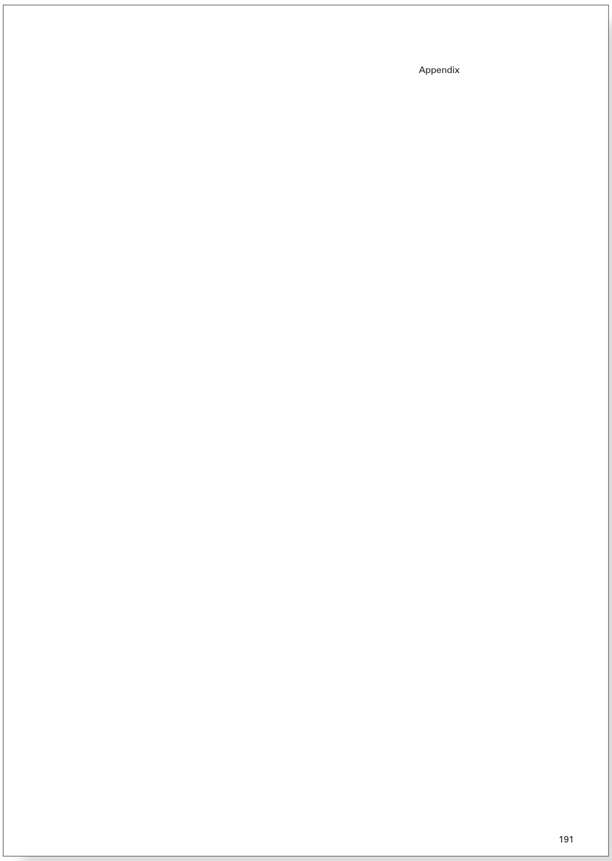
f.g.V.06.01.1Adaptive Reuse

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.

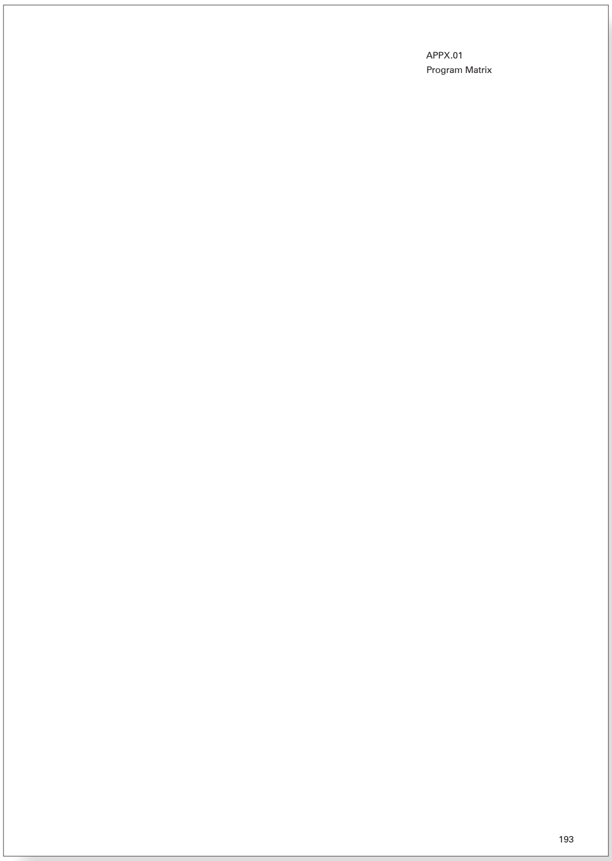
06.01.7. Construction waste will only be disposed of in landfills or incinerated if no other options exist.

186



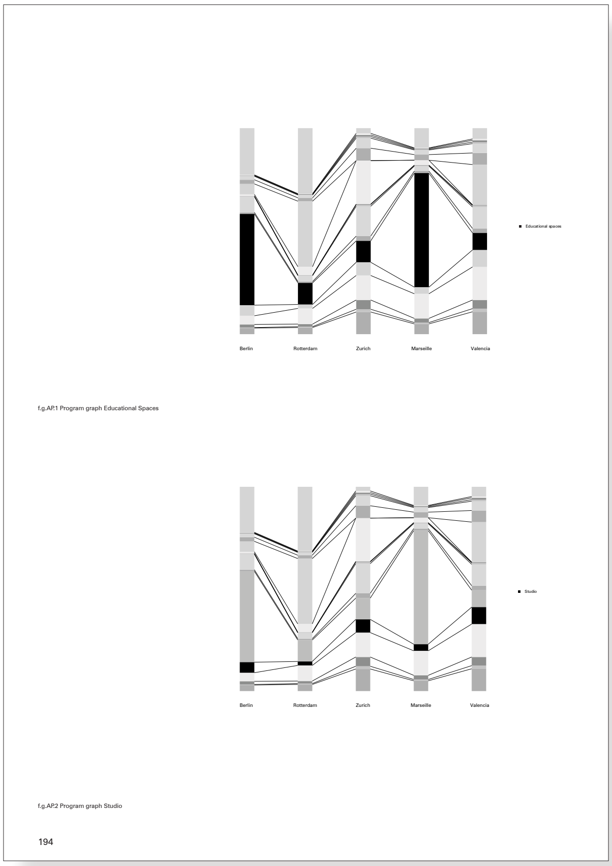
Appendix

191



APPX.01
Program Matrix

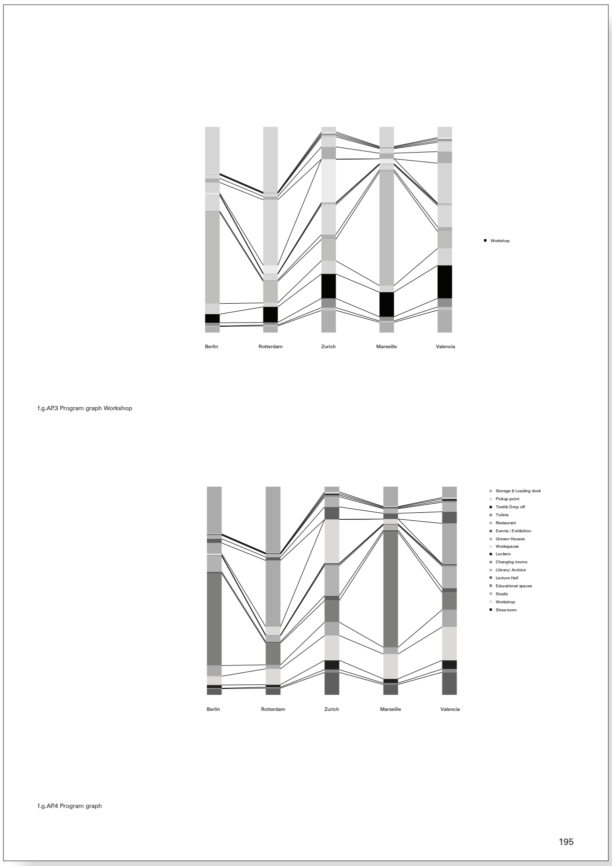
193


Educational spaces
Berlin
Rotterdam
Zurich
Marseille
Valencia
Studio
Berlin
Rotterdam
Zurich
Marseille
Valencia

f.g.AP.1 Program graph Educational Spaces

f.g.AP.2 Program graph Studio

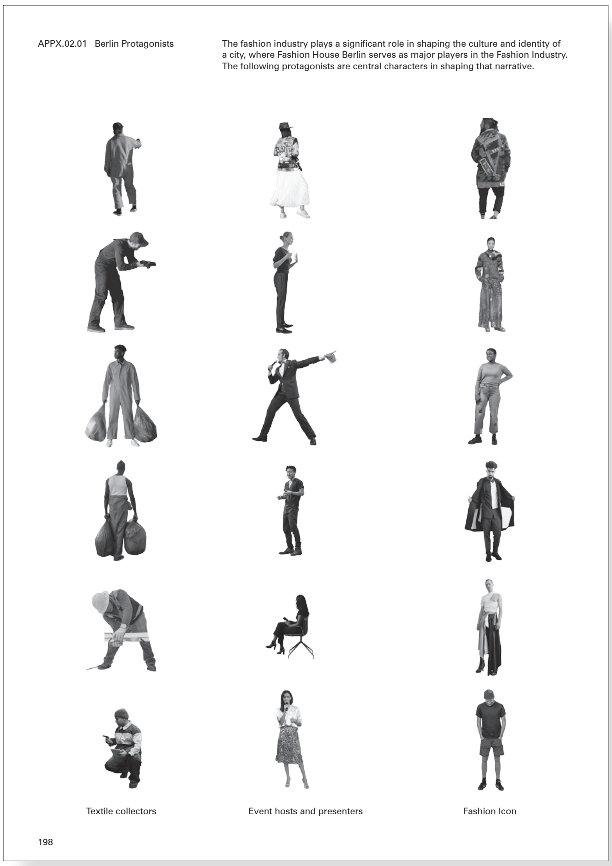
194


Workshop
Berlin
Rotterdam
Zurich
Marseille
Valencia
Storage & Loading dock
Pickup point
Textile Drop off
Toilets
Restaurant
Events / Exhibition
Greeen Houses
Workspaces
Lockers
Changing rooms
Library/ Archive
Lecture Hall
Educational spaces
Studio
Workshop
Showroom
Berlin
Rotterdam
Zurich
Marseille
Valencia

f.g.AP3 Program graph Workshop

f.g.AP4 Program graph

195



APPX.02.01 Berlin Protagonists

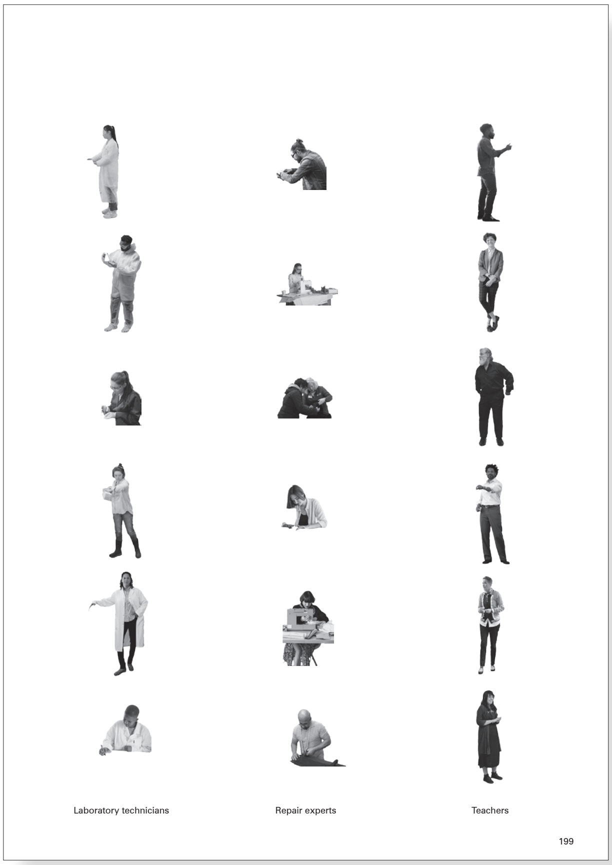
The fashion industry plays a significant role in shaping the culture and identity of a city, where Fashion House Berlin serves as major players in the Fashion Industry. The following protagonists are central characters in shaping that narrative.

Textile collectors

Event hosts and presenters

Fashion Icon

198



Laboratory technicians

Repair experts

Teachers

199

			BERLIN		ROTTERDAM		ZURICH		MARSEILLE		VALENCIA
	Fashion House Members		**3,002**		**1,300**		**1,553**		**1,457**		**1,287**
	FH Employees		**126**		**75**		**85**		**80**		**75**
	Working Spaces Capacity		150		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.AP.5 Fashion House Square Meters

APPX.02
Protagonists

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

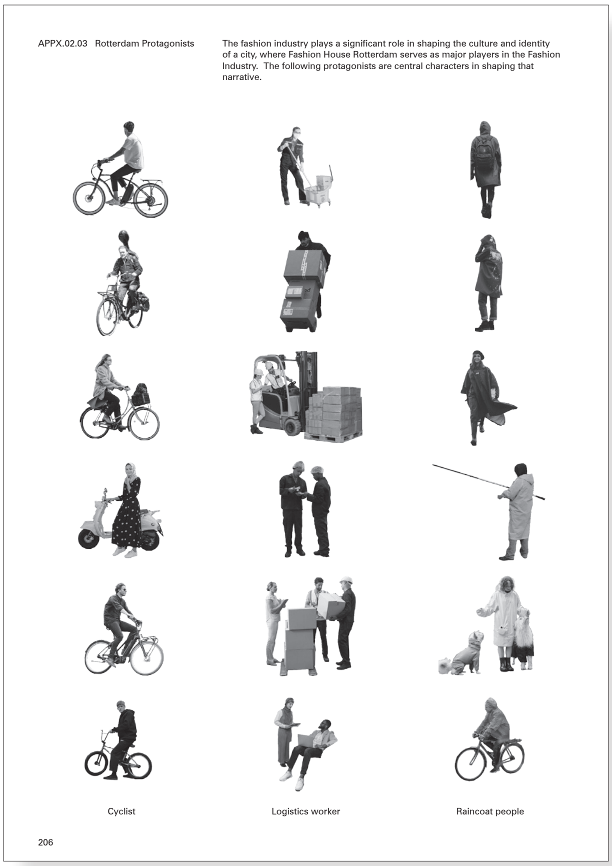
202

Film Student

Fishermen

Honeymooners

203



APPX.02.03 Rotterdam Protagonists

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

Cyclist

Logistics worker

Raincoat people

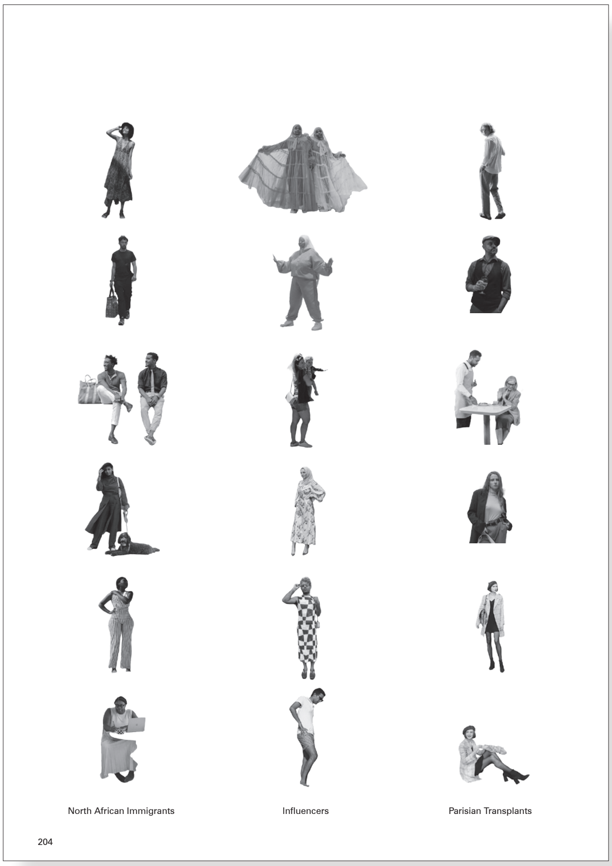
206

Umbrella people

Logistics worker

Dancing people

207



North African Immigrants

Influencers

Parisian Transplants

204

Athleisurewearer

Motorcyclists and Scooters

Textile Worker

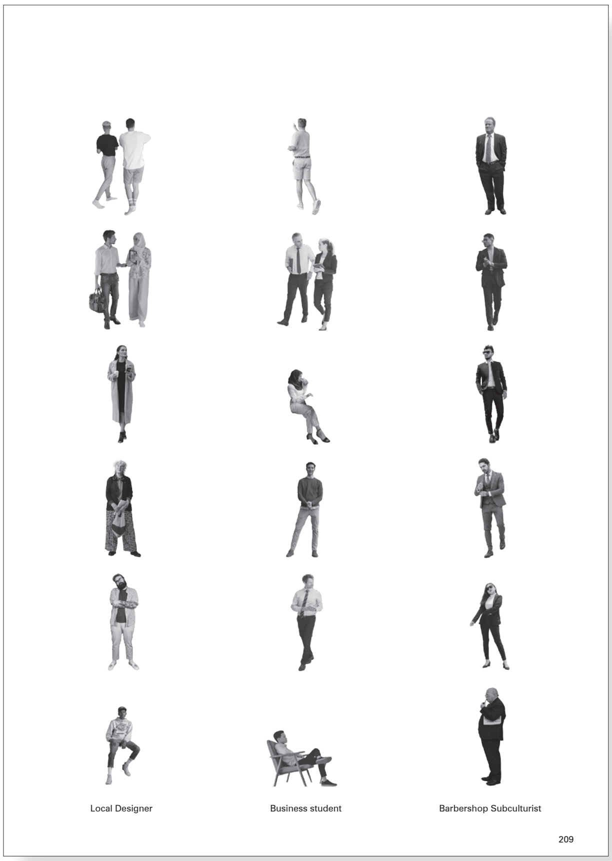
205

Tailor

Bar & Club Hospitality

Engineer

208

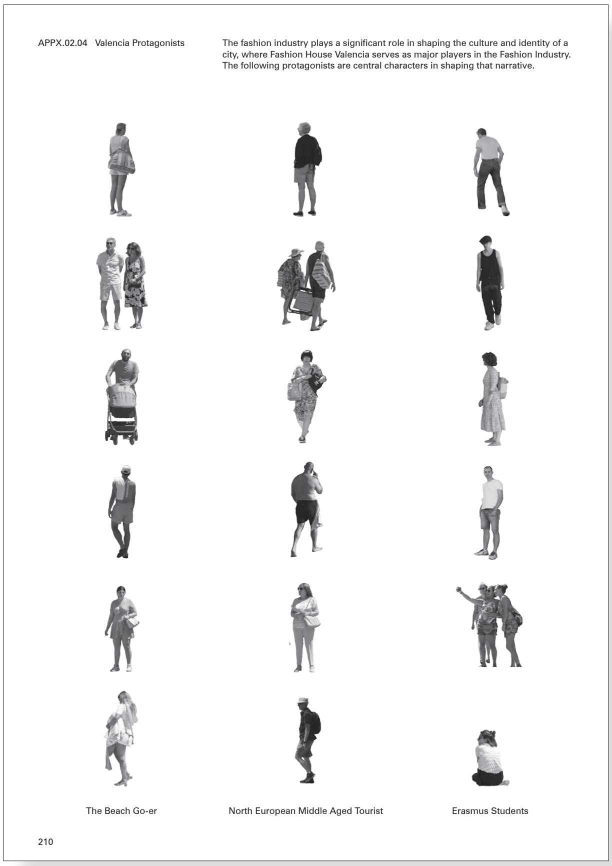


Local Designer

Business student

Barbershop Subculturist

209



APPX.02.04 Valencia Protagonists

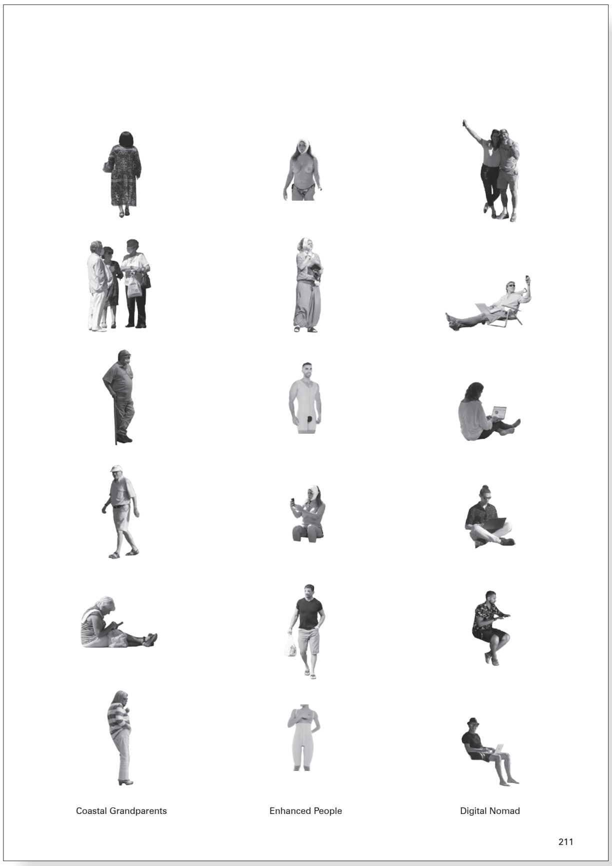
The fashion industry plays a significant role in shaping the culture and identity of a city, where Fashion House Valencia serves as major players in the Fashion Industry. The following protagonists are central characters in shaping that narrative.

The Beach Go-er

North European Middle Aged Tourist

Erasmus Students

210

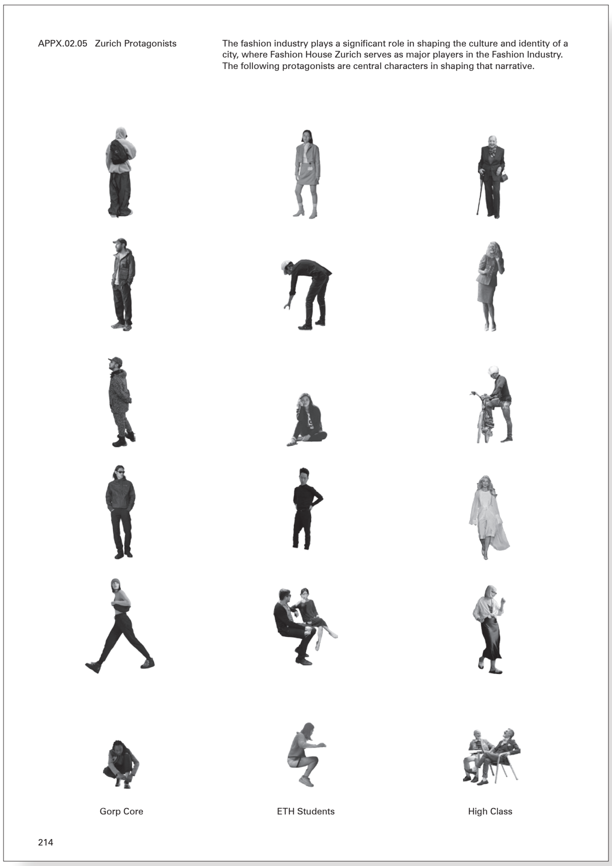


Coastal Grandparents

Enhanced People

Digital Nomad

211



APPX.02.05 Zurich Protagonists

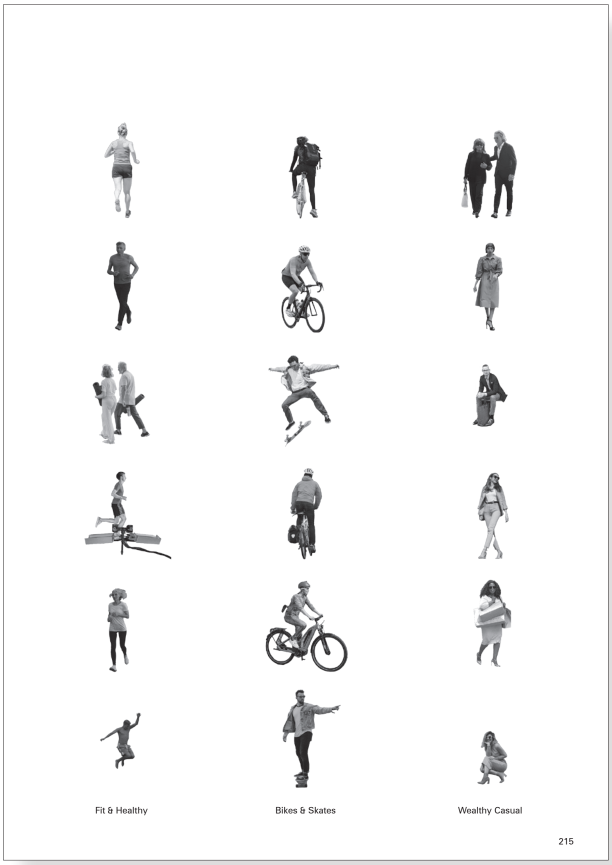
The fashion industry plays a significant role in shaping the culture and identity of a city, where Fashion House Zurich serves as major players in the Fashion Industry. The following protagonists are central characters in shaping that narrative.

Gorp Core

ETH Students

High Class

214

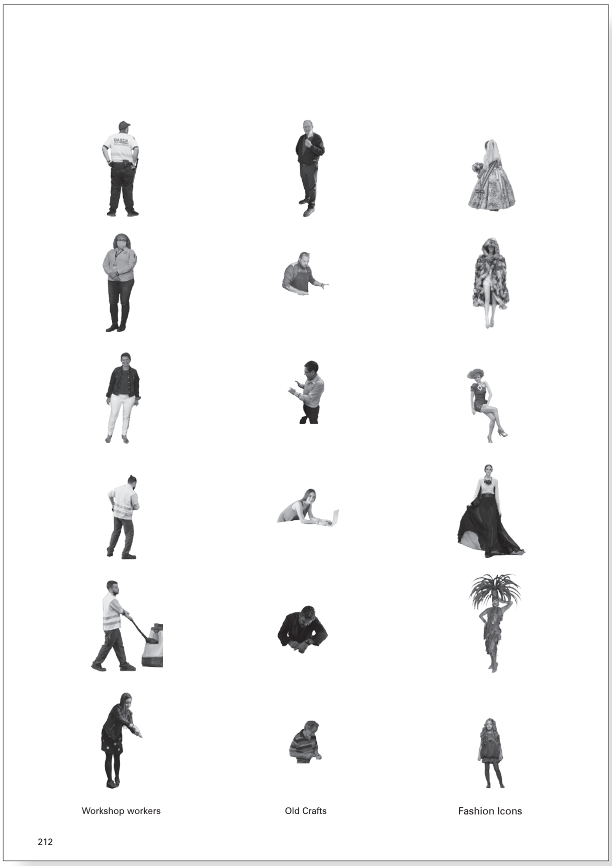


Fit & Healthy

Bikes & Skates

Wealthy Casual

215

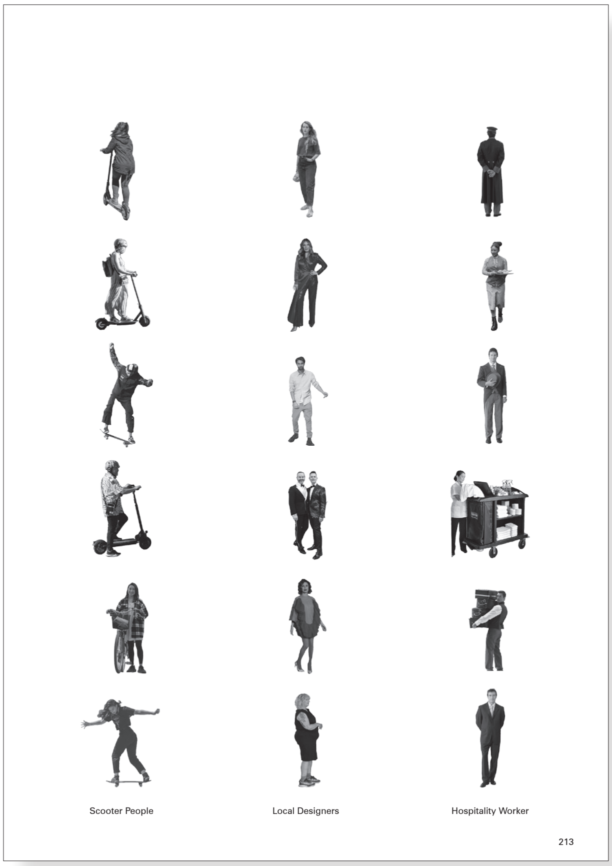


Workshop workers

Old Crafts

Fashion Icons

212

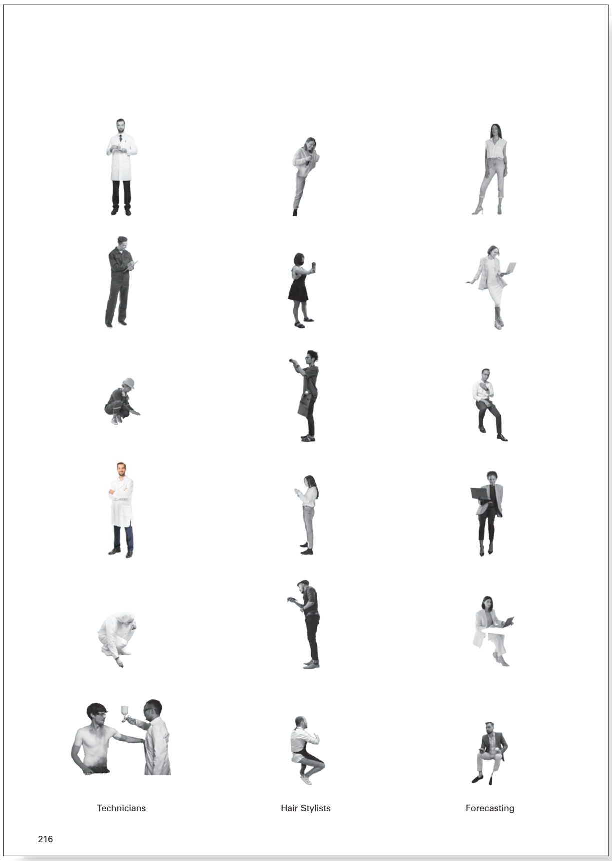


Scooter People

Local Designers

Hospitality Worker

213

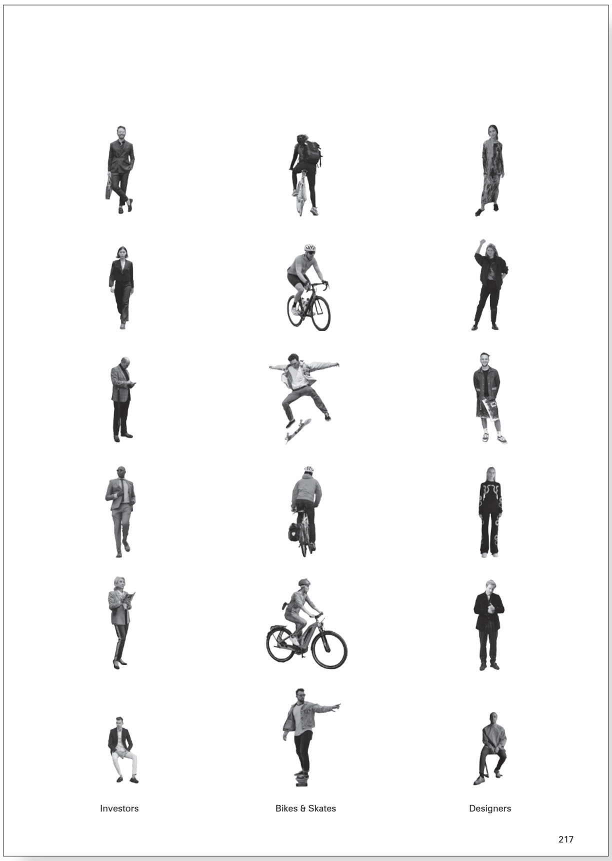


Technicians

Hair Stylists

Forecasting

216

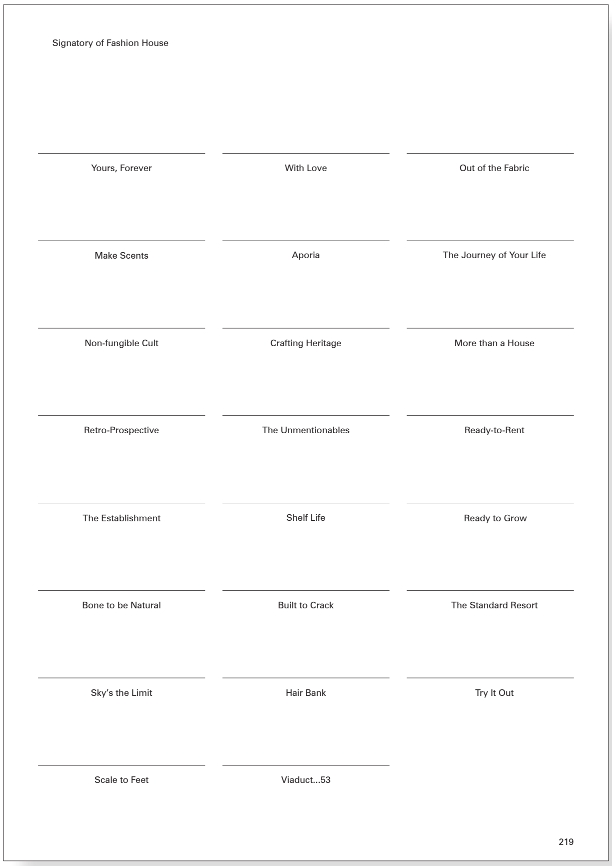


Investors

Bikes & Skates

Designers

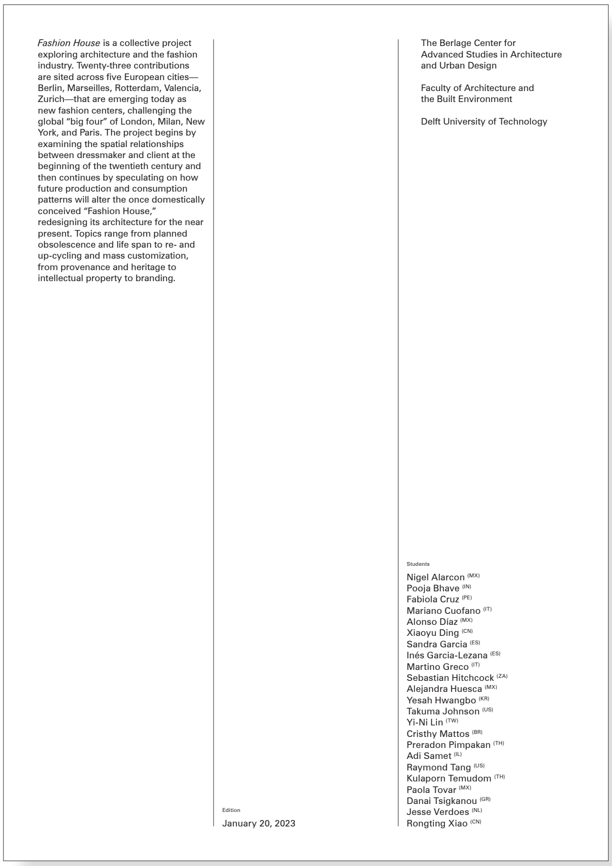
217



Signatory of Fashion House

Yours, Forever
With Love
Out of the Fabric
Make Scents
Aporia
The Journey of Your Life
Non-fungible Cult
Crafting Heritage
More than a House
Retro-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

219



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

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

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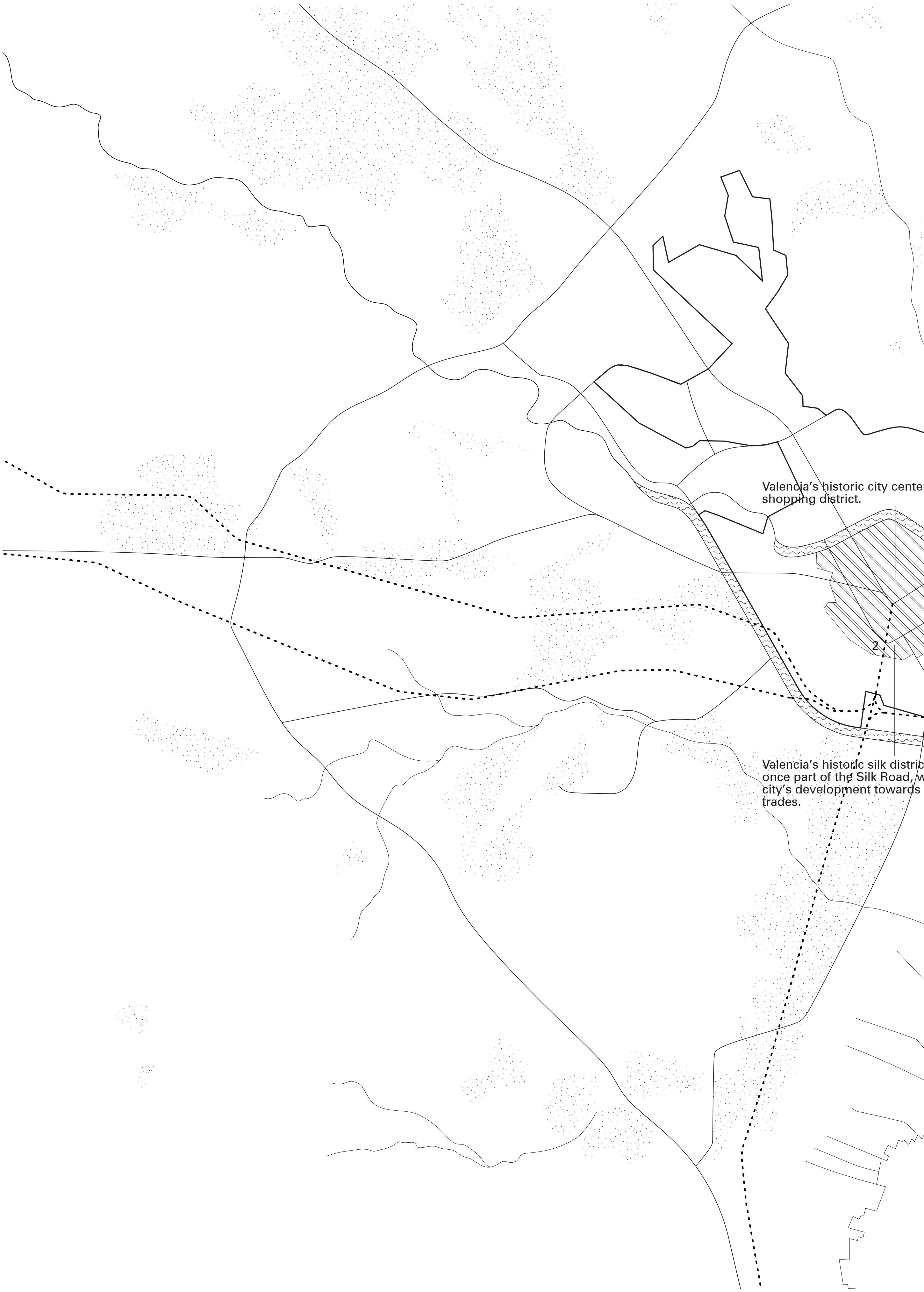
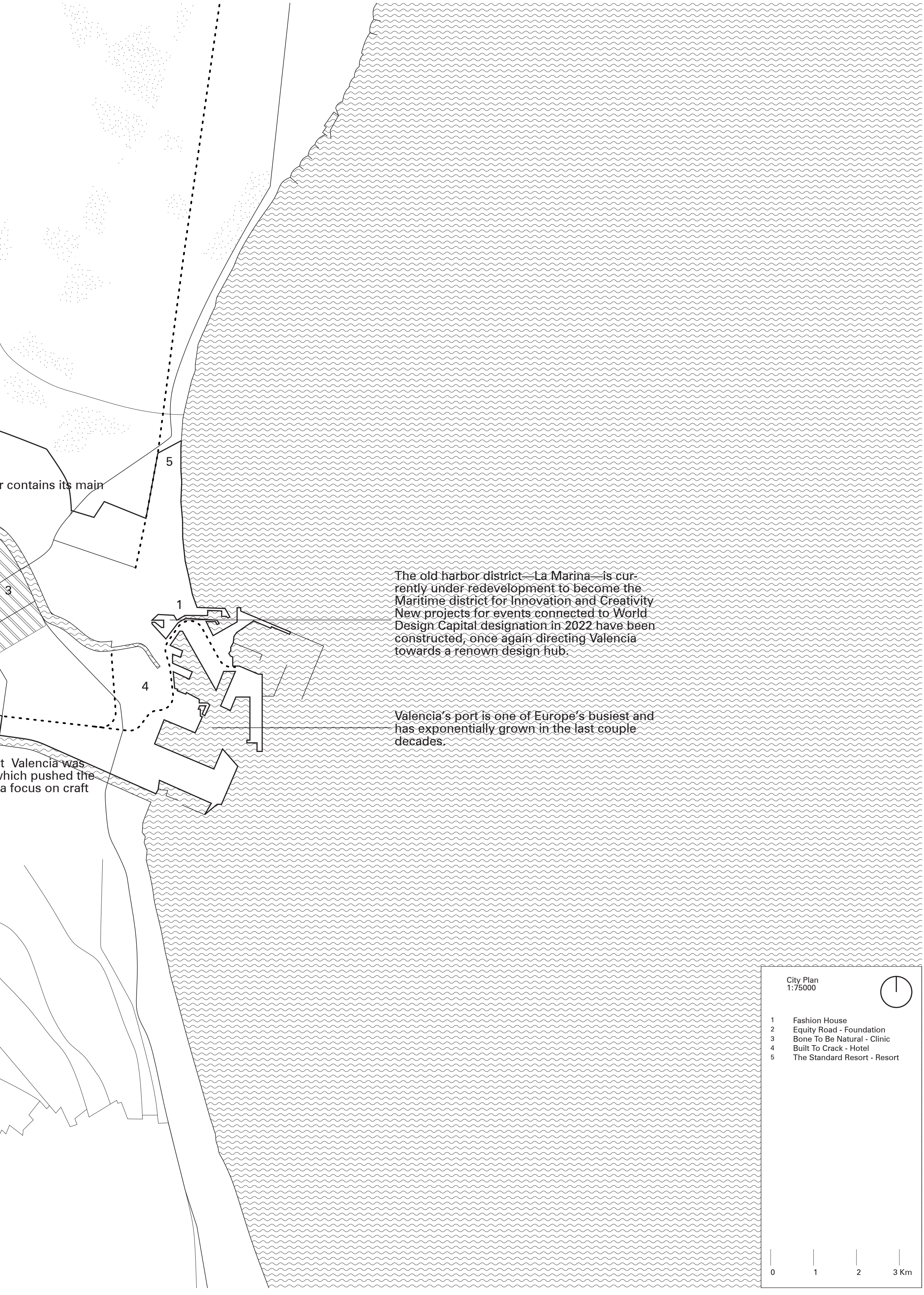


Valencia’s historic city center
shopping district.

Valencia’s historic silk distric
once part of the Silk Road, w
city’s development towards
trades.



r contains its main

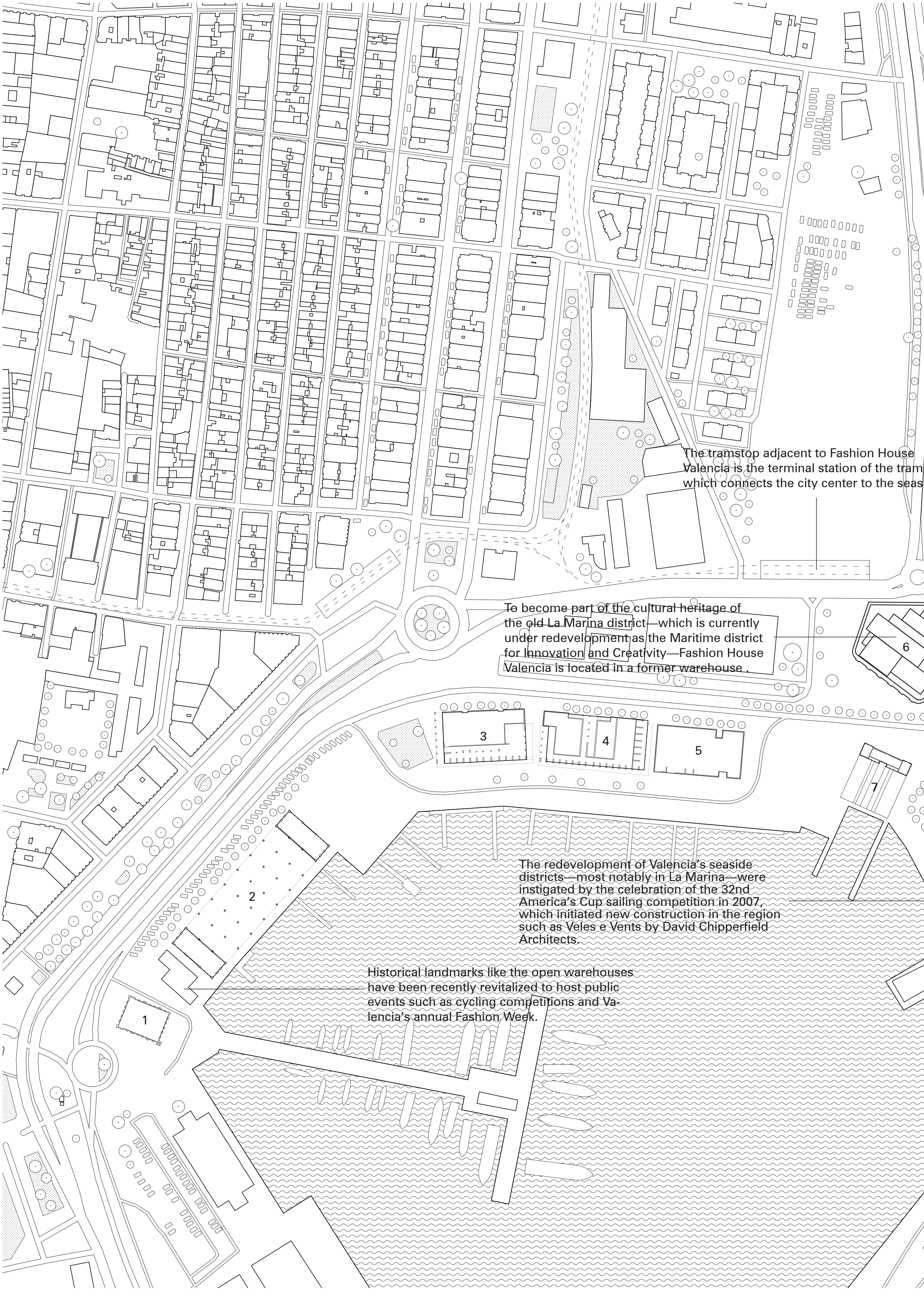
The old harbor district—La Marina—is currently under redevelopment to become the Maritime district for Innovation and Creativity New projects for events connected to World Design Capital designation in 2022 have been constructed, once again directing Valencia towards a renown design hub.

Valencia's port is one of Europe's busiest and has exponentially grown in the last couple decades.

t Valencia was
which pushed the
a focus on craft

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

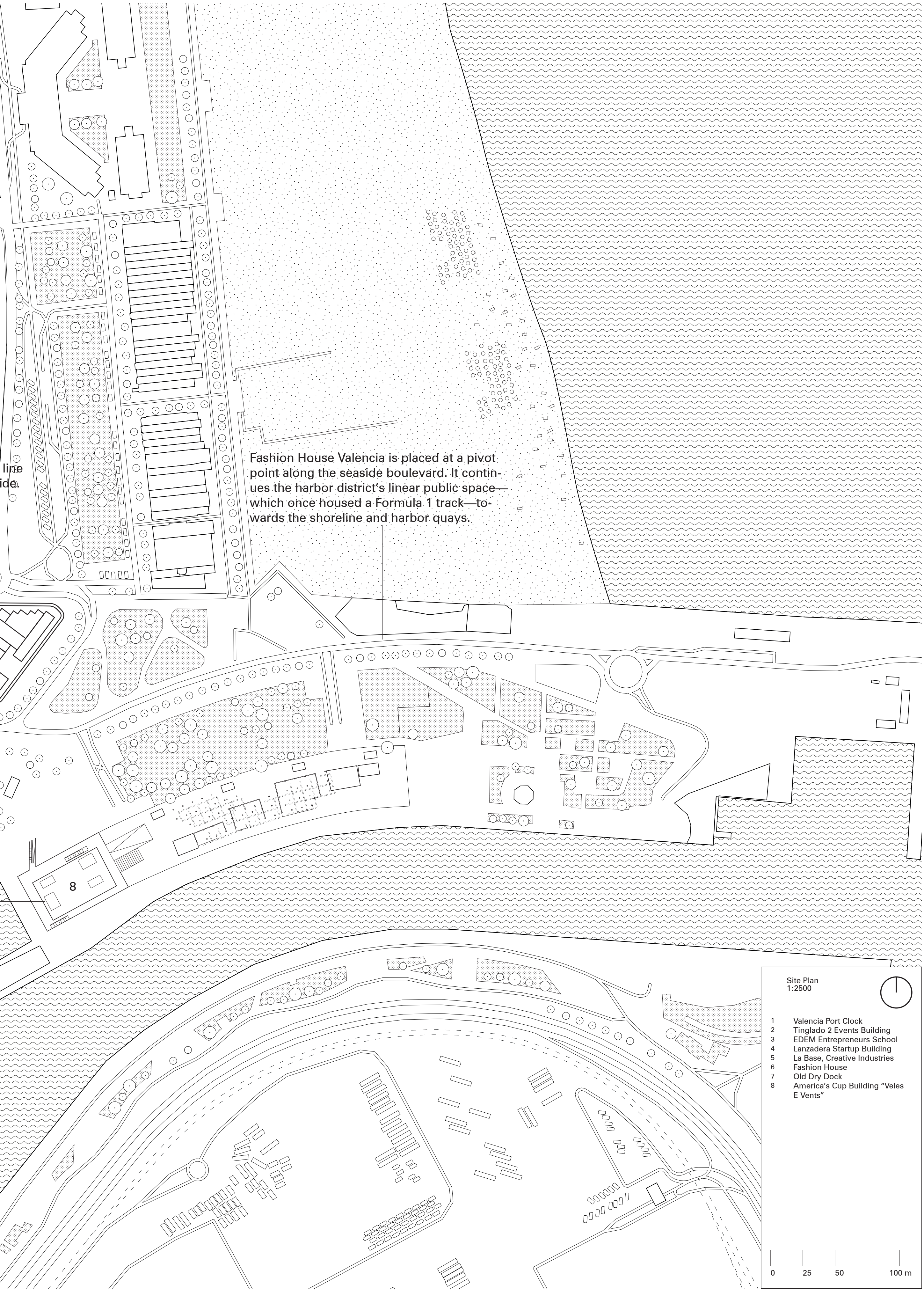


The tramstop adjacent to Fashion House Valencia is the terminal station of the tram which connects the city center to the seas

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.

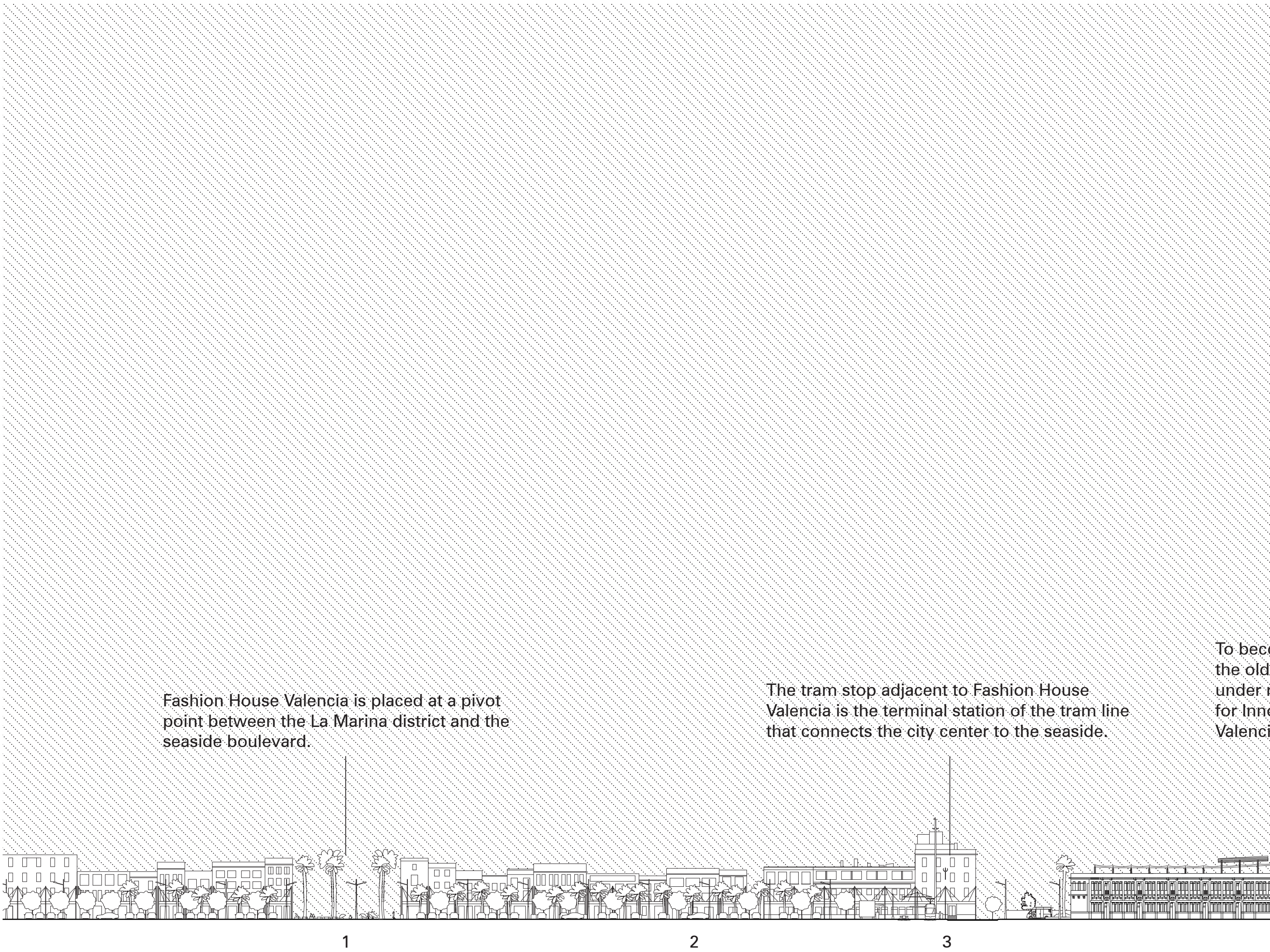
Historical landmarks like the open warehouses have been recently revitalized to host public events such as cycling competitions and Valencia's annual Fashion Week.



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.

Site Plan
1:2500

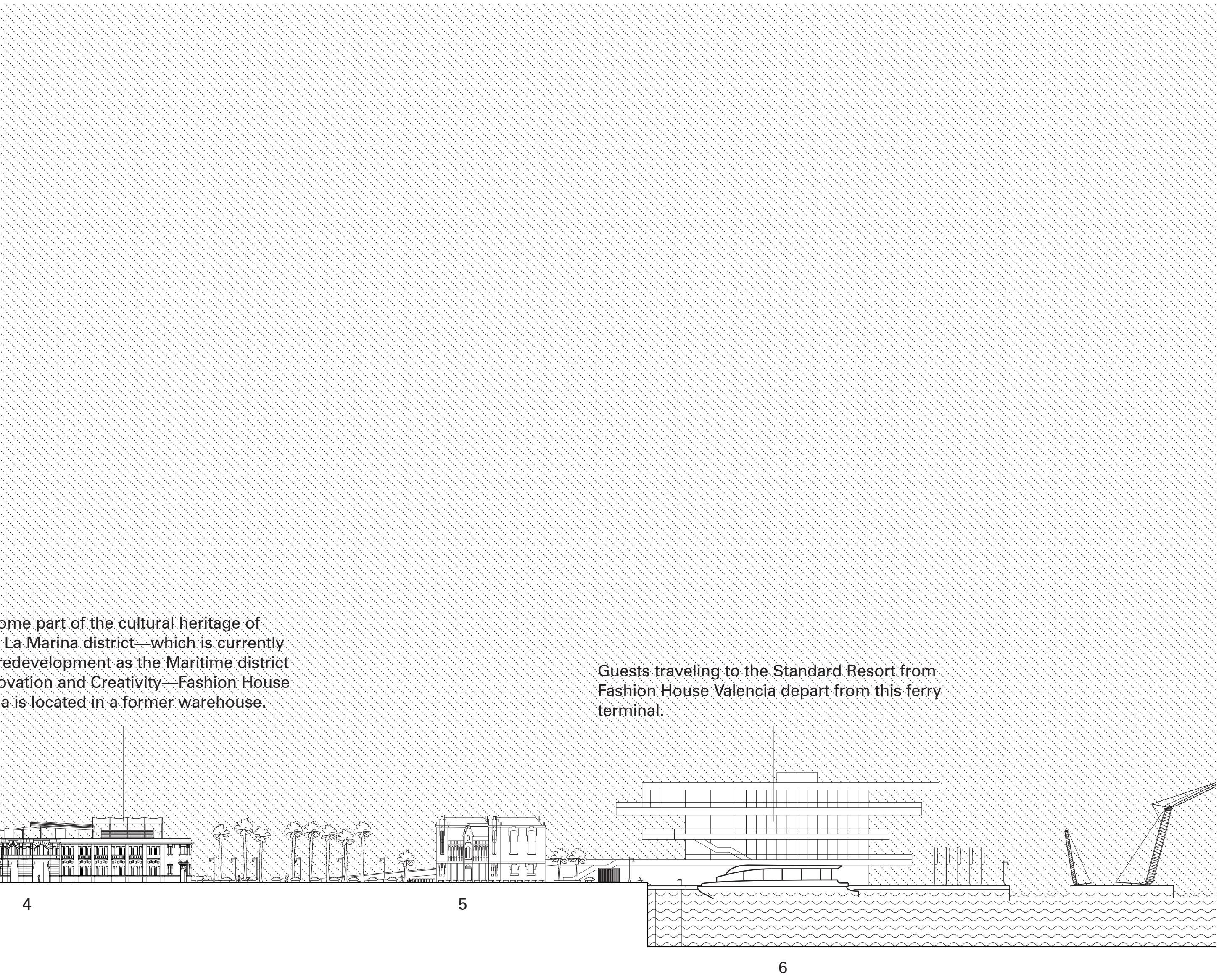
1	Valencia Port Clock
2	Tinglado 2 Events Building
3	EDEM Entrepreneurs School
4	Lanzadera Startup Building
5	La Base, Creative Industries
6	Fashion House
7	Old Dry Dock
8	America's Cup Building "Veles E Vents"



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 beco
the old
under r
for Inno
Valenci



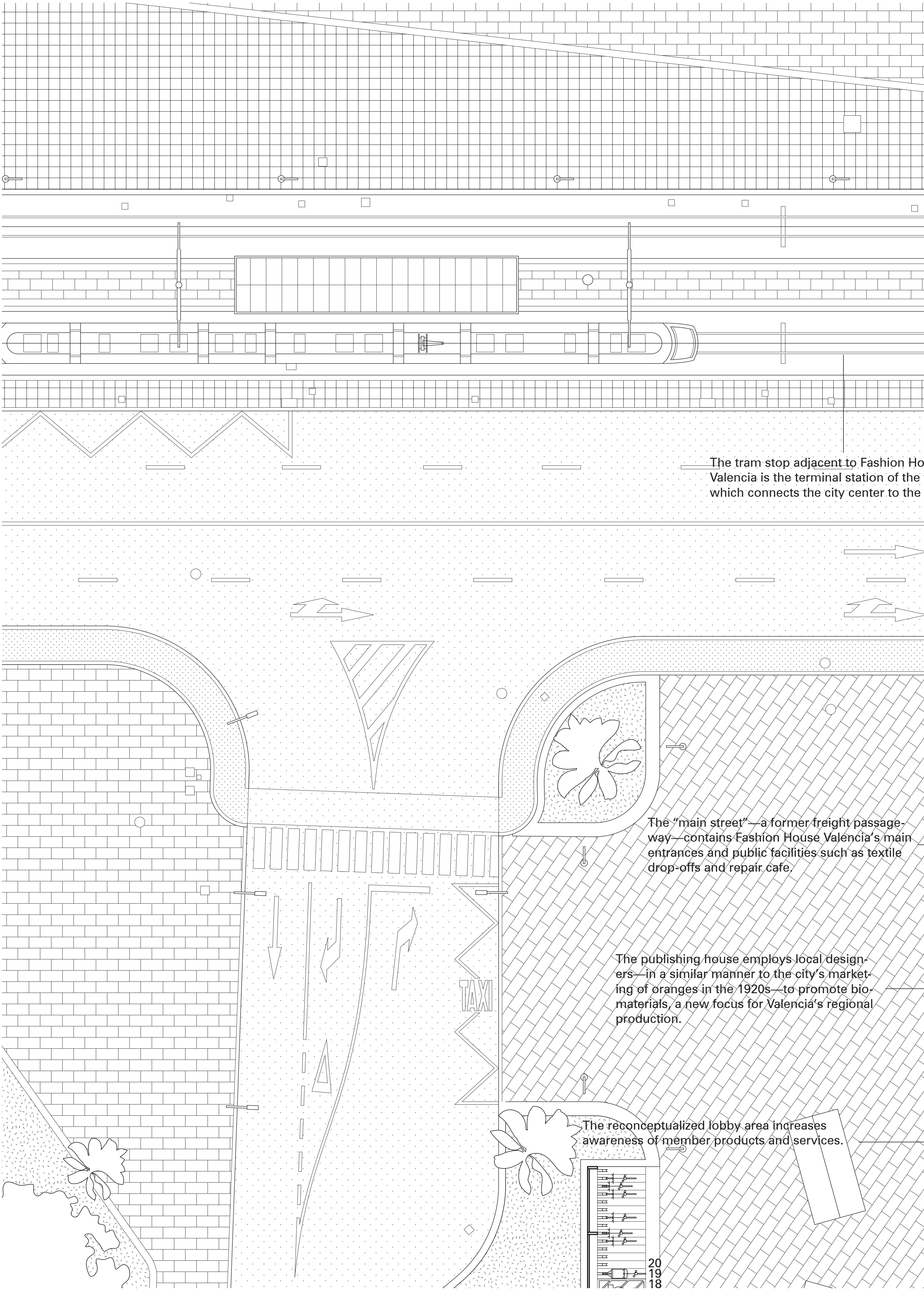
ome part of the cultural heritage of
La Marina district—which is currently
redevelopment as the Maritime district
ovation and Creativity—Fashion House
a is located in a former warehouse.

Guests traveling to the Standard Resort from Fashion House Valencia depart from this ferry terminal.

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

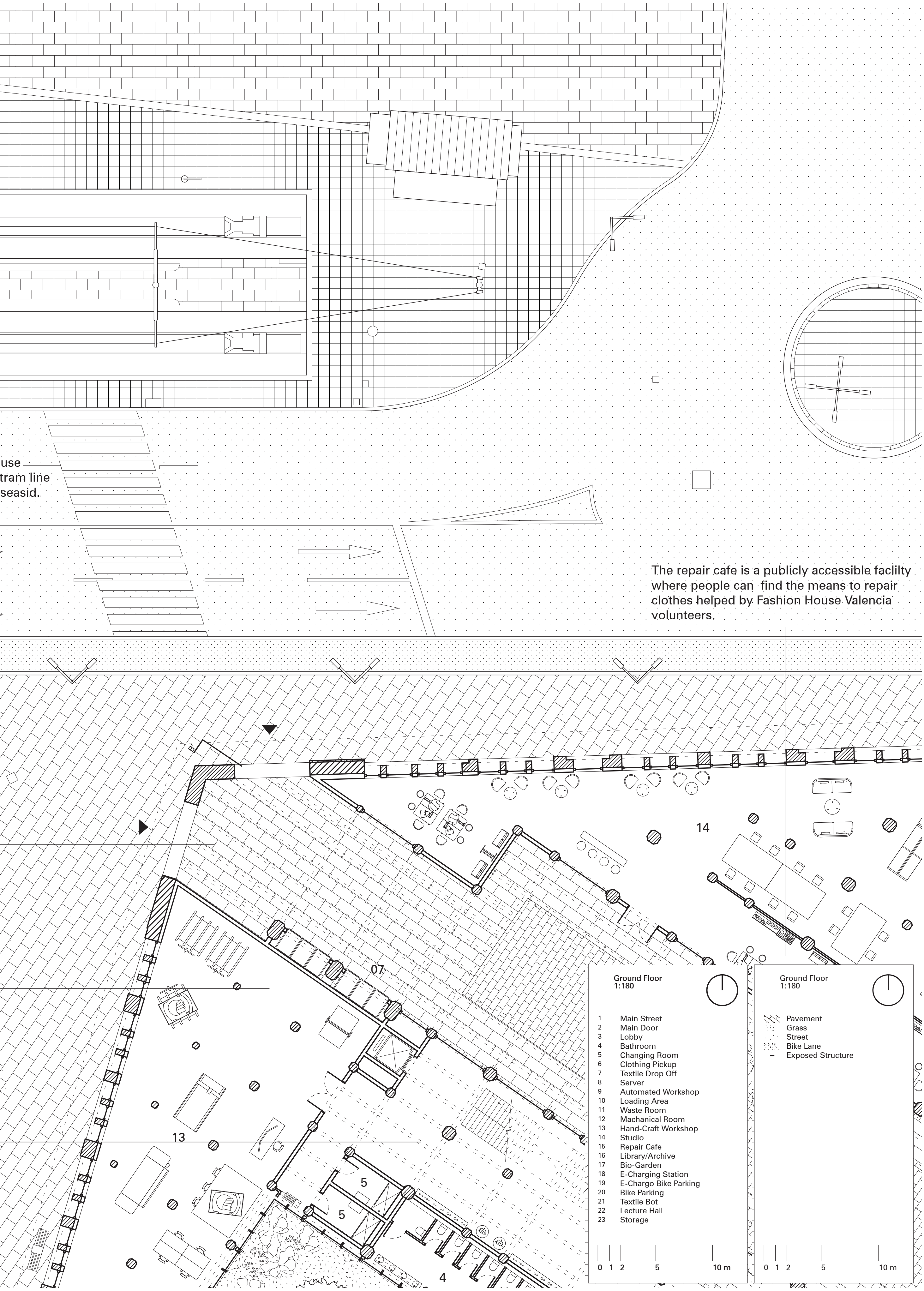


The tram stop adjacent to Fashion Ho Valencia is the terminal station of the which connects the city center to the

The “main street”—a former freight passageway—contains Fashion House Valencia’s main entrances and public facilities such as textile drop-offs and repair cafe.

The publishing house employs local designers—in a similar manner to the city’s marketing of oranges in the 1920s—to promote biomaterials, a new focus for Valencia’s regional production.

The reconceptualized lobby area increases awareness of member products and services.



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

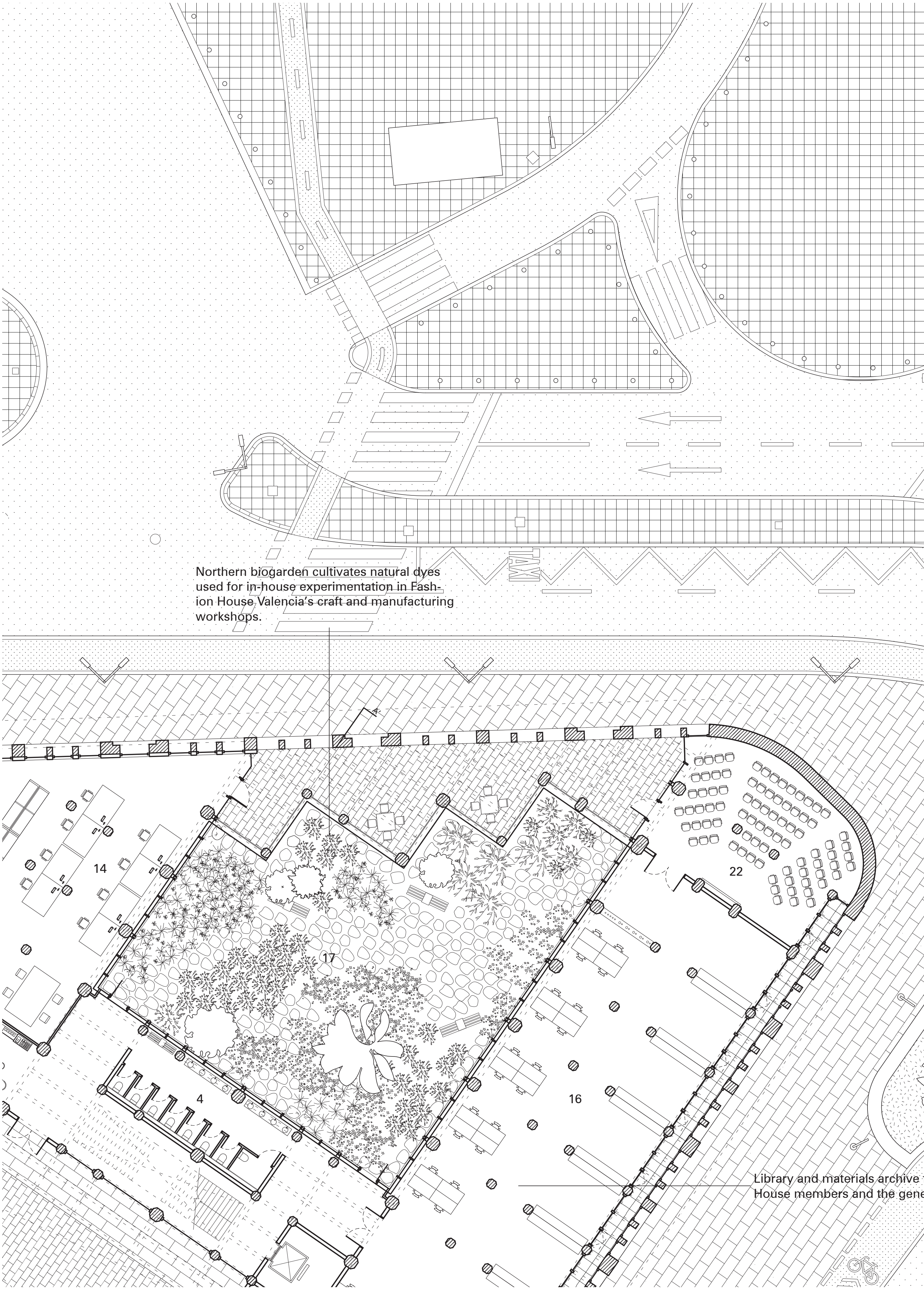
1	Main Street
2	Main Door
3	Lobby
4	Bathroom
5	Changing Room
6	Clothing Pickup
7	Textile Drop Off
8	Server
9	Automated Workshop
10	Loading Area
11	Waste Room
12	Machanical Room
13	Hand-Craft Workshop
14	Studio
15	Repair Cafe
16	Library/Archive
17	Bio-Garden
18	E-Charging Station
19	E-Chargo Bike Parking
20	Bike Parking
21	Textile Bot
22	Lecture Hall
23	Storage

0 1 2 5 10 m

Ground Floor
1:180

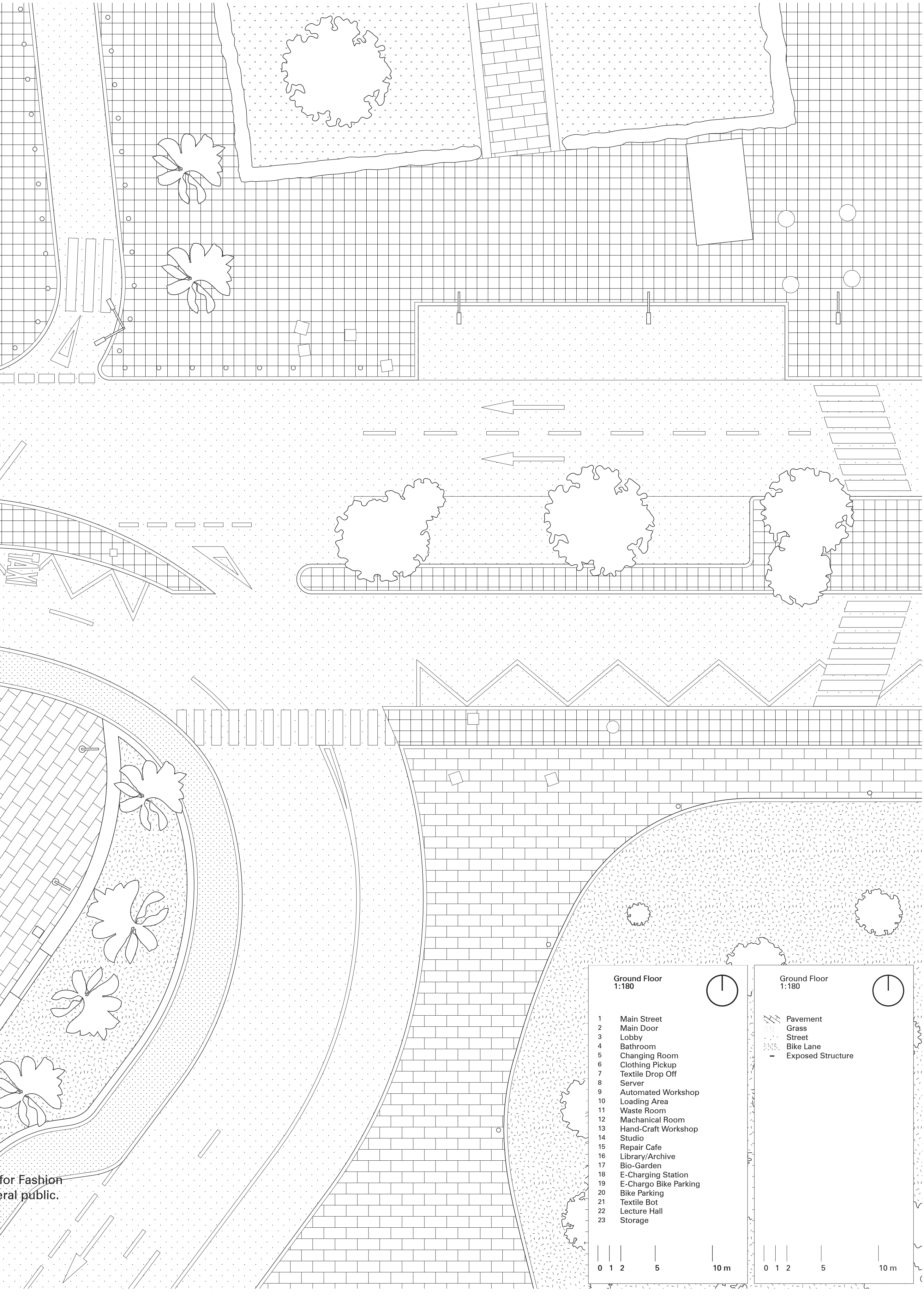
▨	Pavement
░	Grass
⋅	Street
▒	Bike Lane
▬	Exposed Structure

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.

Library and materials archive
House members and the gene


TAXI
Ground Floor
1:180
1 Main Street
2 Main Door
3 Lobby
4 Bathroom
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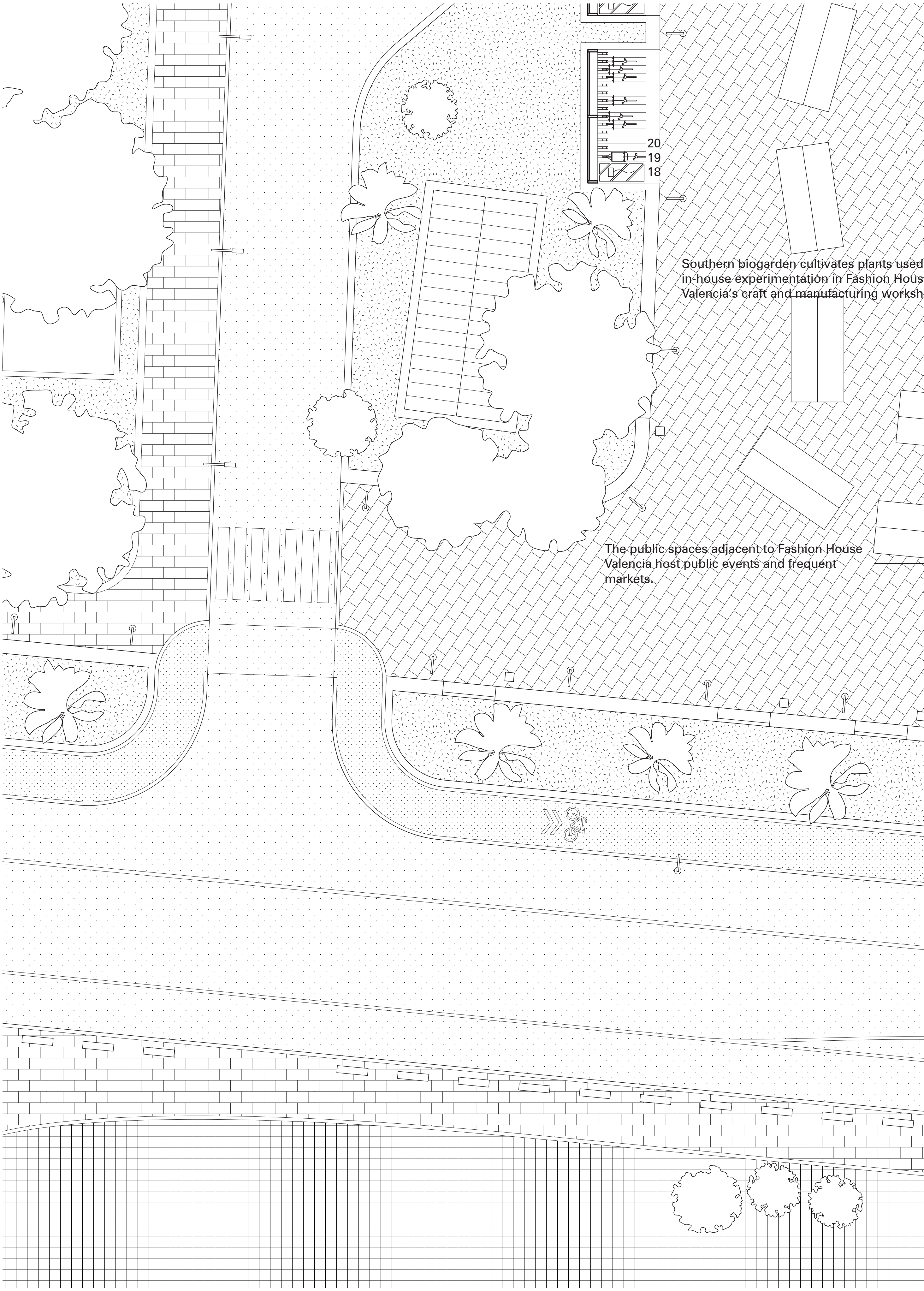
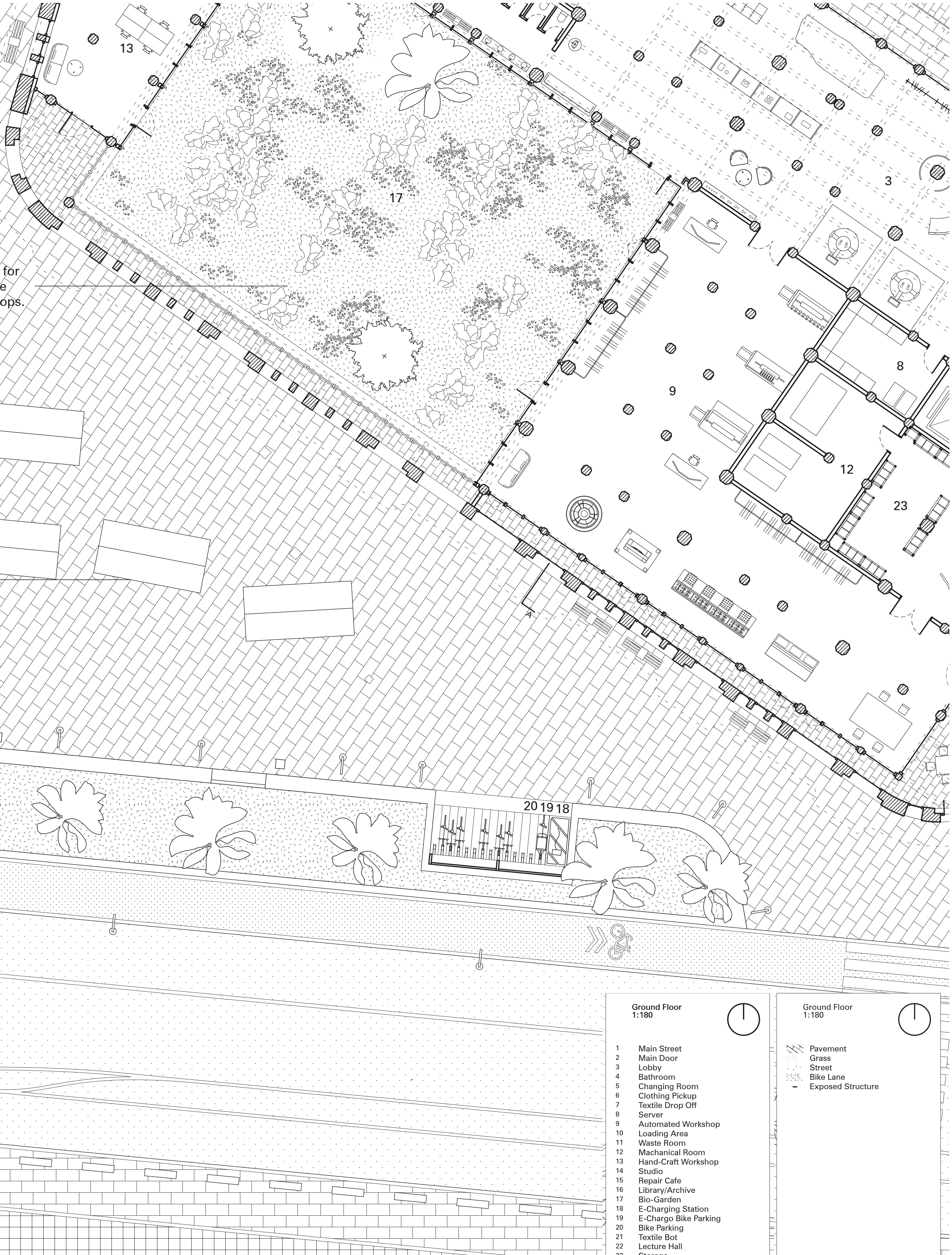
18 E-Charging Station
19 E-Chargo Bike Parking
20 Bike Parking
21 Textile Bot
22 Lecture Hall
23 Storage
0 1 2 5 10 m
Ground Floor
1:180
▨ Pavement
Grass
Street
Bike Lane
– Exposed Structure
0 1 2 5 10 m

for Fashion
eral public.



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.

13
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Ground Floor
1:180
1 Main Street
2 Main Door
3 Lobby
4 Bathroom
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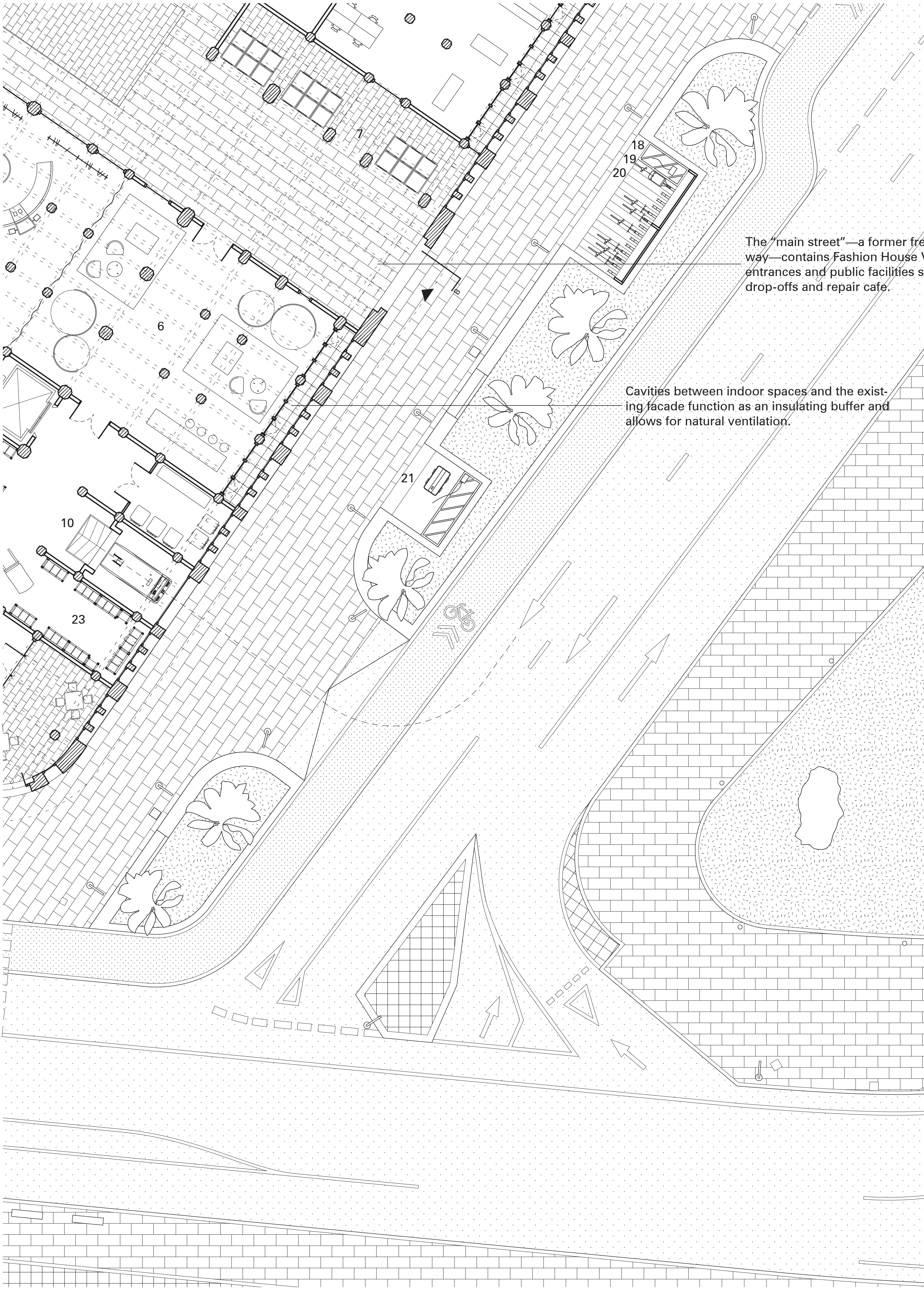
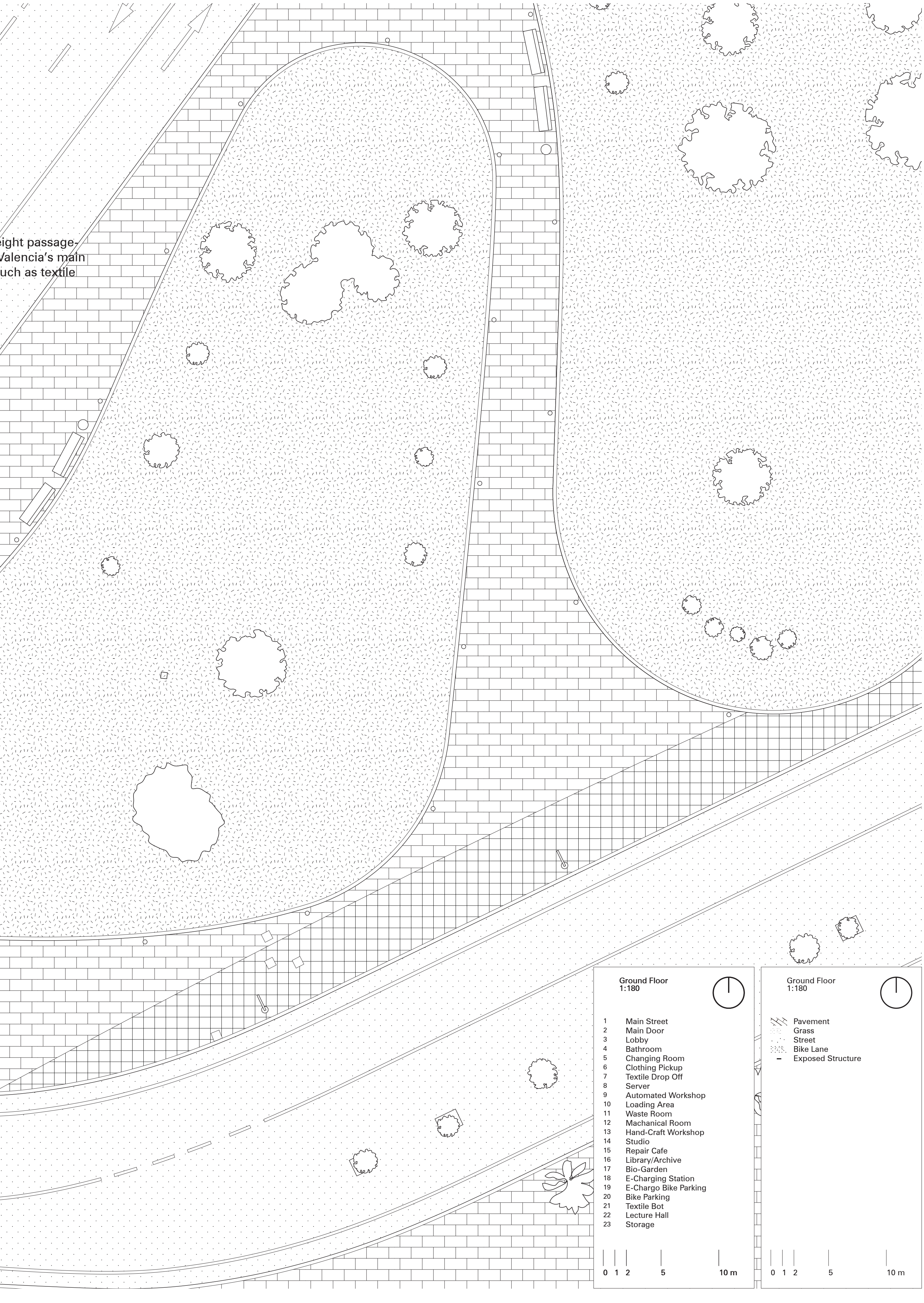
21 Textile Bot
22 Lecture Hall
23 Storage
0 1 2 5 10 m
Ground Floor
1:180
Pavement
Grass
Street
Bike Lane
Exposed Structure
0 1 2 5 10 m



The "main street"—a former fre
way—contains Fashion House V
entrances and public facilities s
drop-offs and repair cafe.

Cavities between indoor spaces and the existing facade function as an insulating buffer and allows for natural ventilation.

eight passage-
Valencia's main
uch as textile


Ground Floor
1:180
1 Main Street
2 Main Door
3 Lobby
4 Bathroom
5 Changing Room
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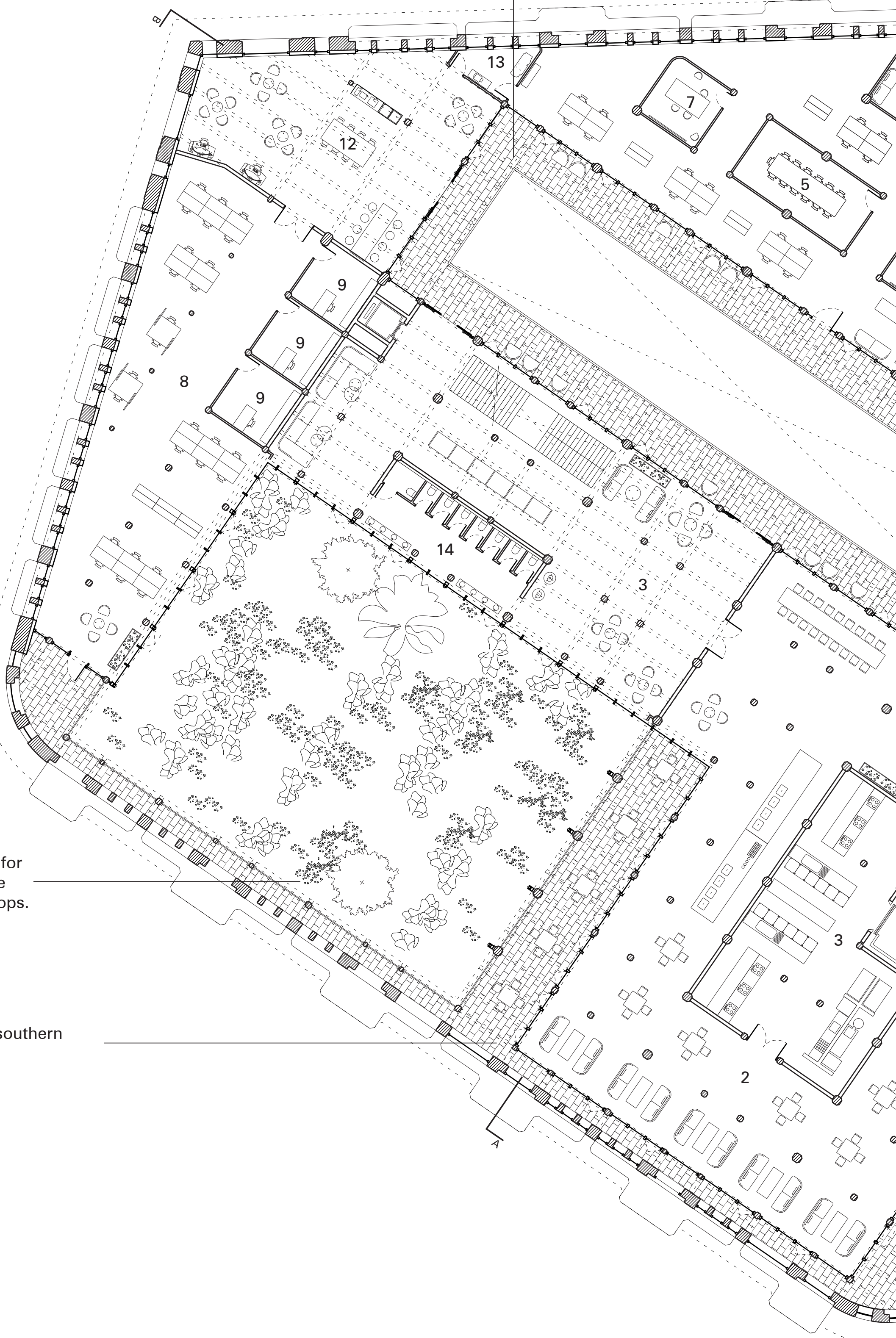
21 Textile Bot
22 Lecture Hall
23 Storage
0 1 2 5 10 m
Ground Floor
1:180
Pavement
Grass
Street
Bike Lane
Exposed Structure
0 1 2 5 10 m

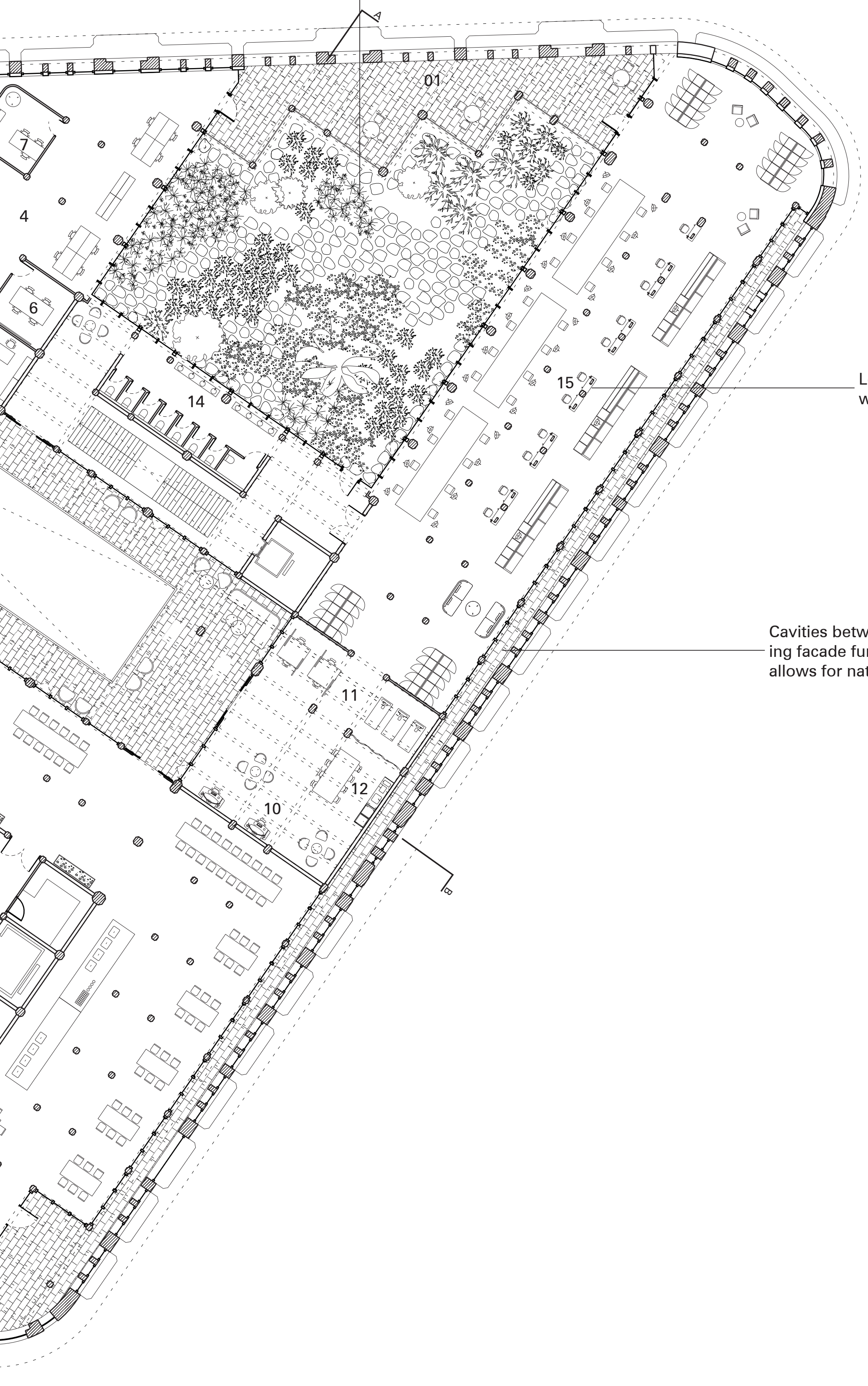
The middle atrium functions as a central circulation core, providing access to all Fashion House Valencia's programs and facilitates interaction between employees, volunteers, industry designers, and Fashion House members.



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.

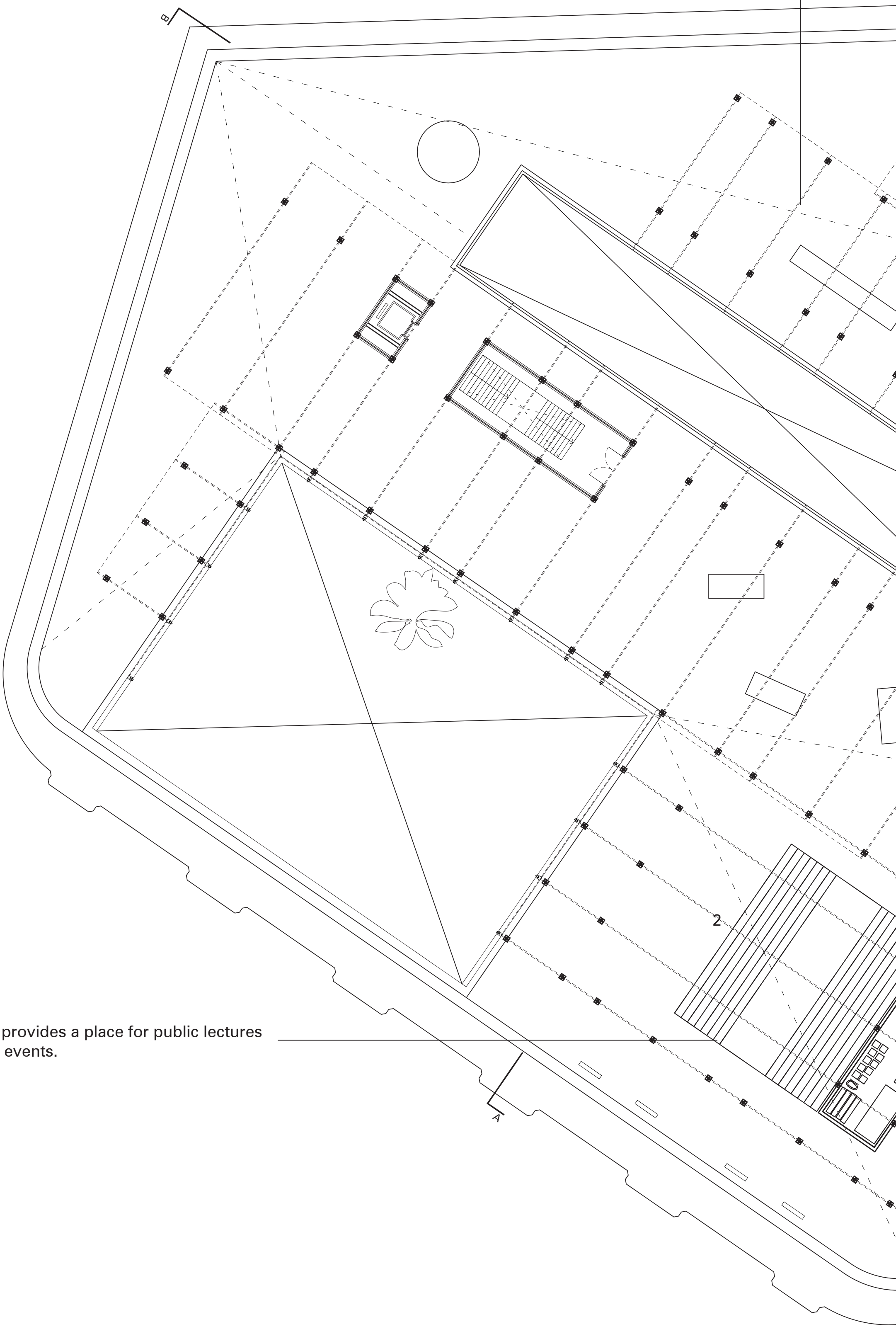
First Floor
1:250

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

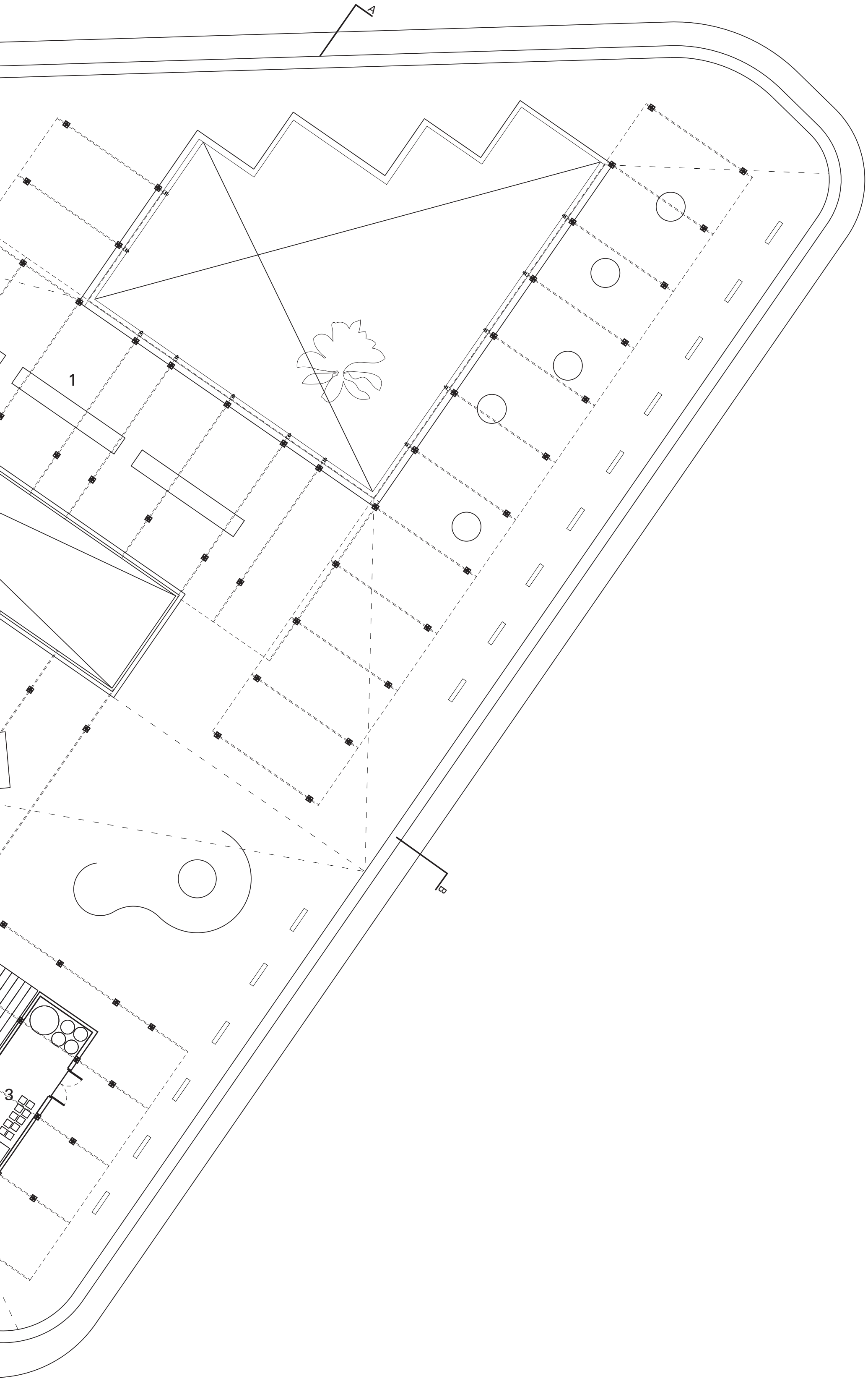
0 1 2 5 10 m

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

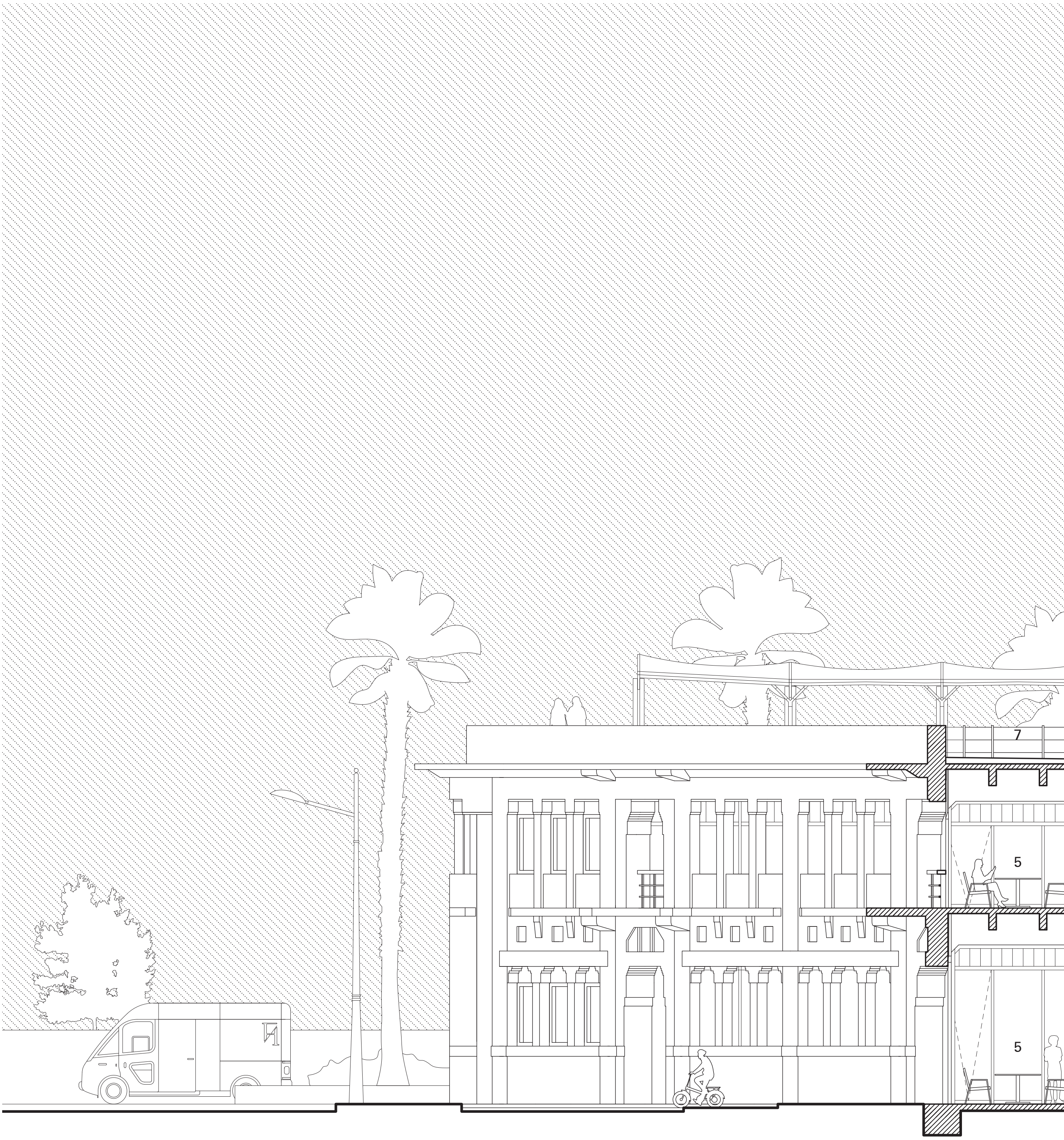


Second Floor
1:250

1 Roof
2 Lecture Hall
3 Storage

– – Exposed structure

0 1 2 5 10 m



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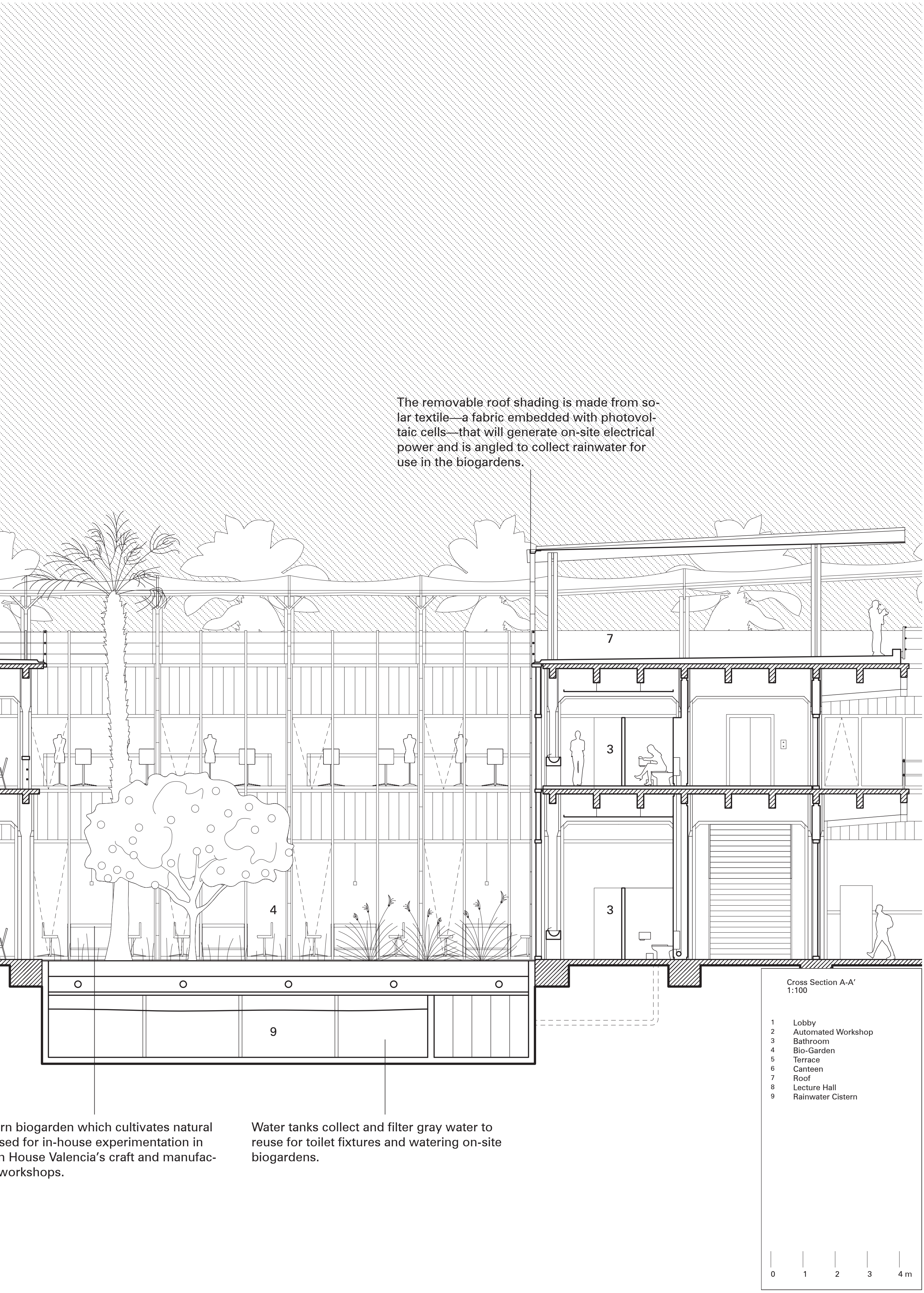


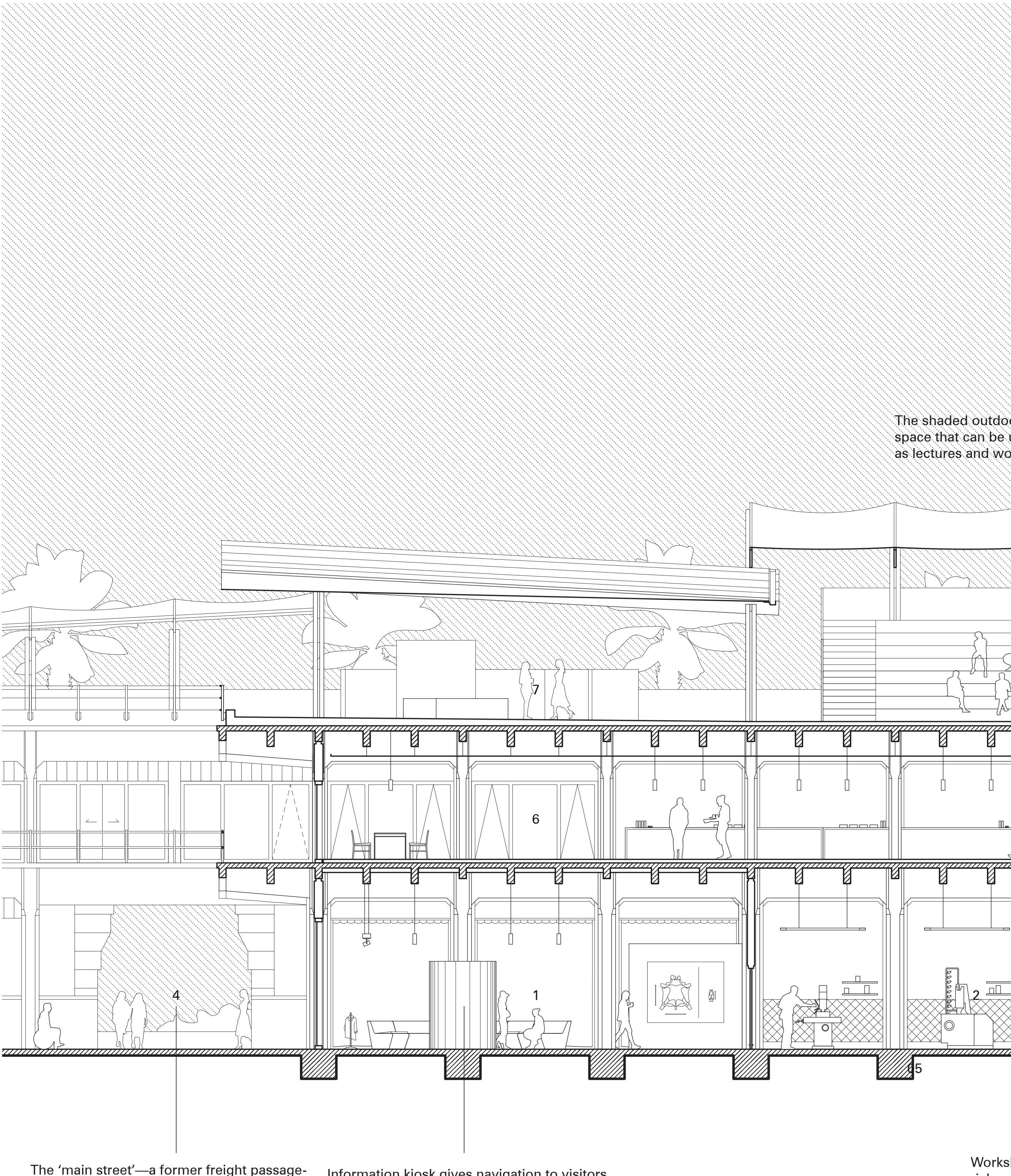
The removable roof shading is made from solar textile—a fabric embedded with photovoltaic cells—that will generate on-site electrical power and is angled to collect rainwater for use in the biogardens.

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.

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



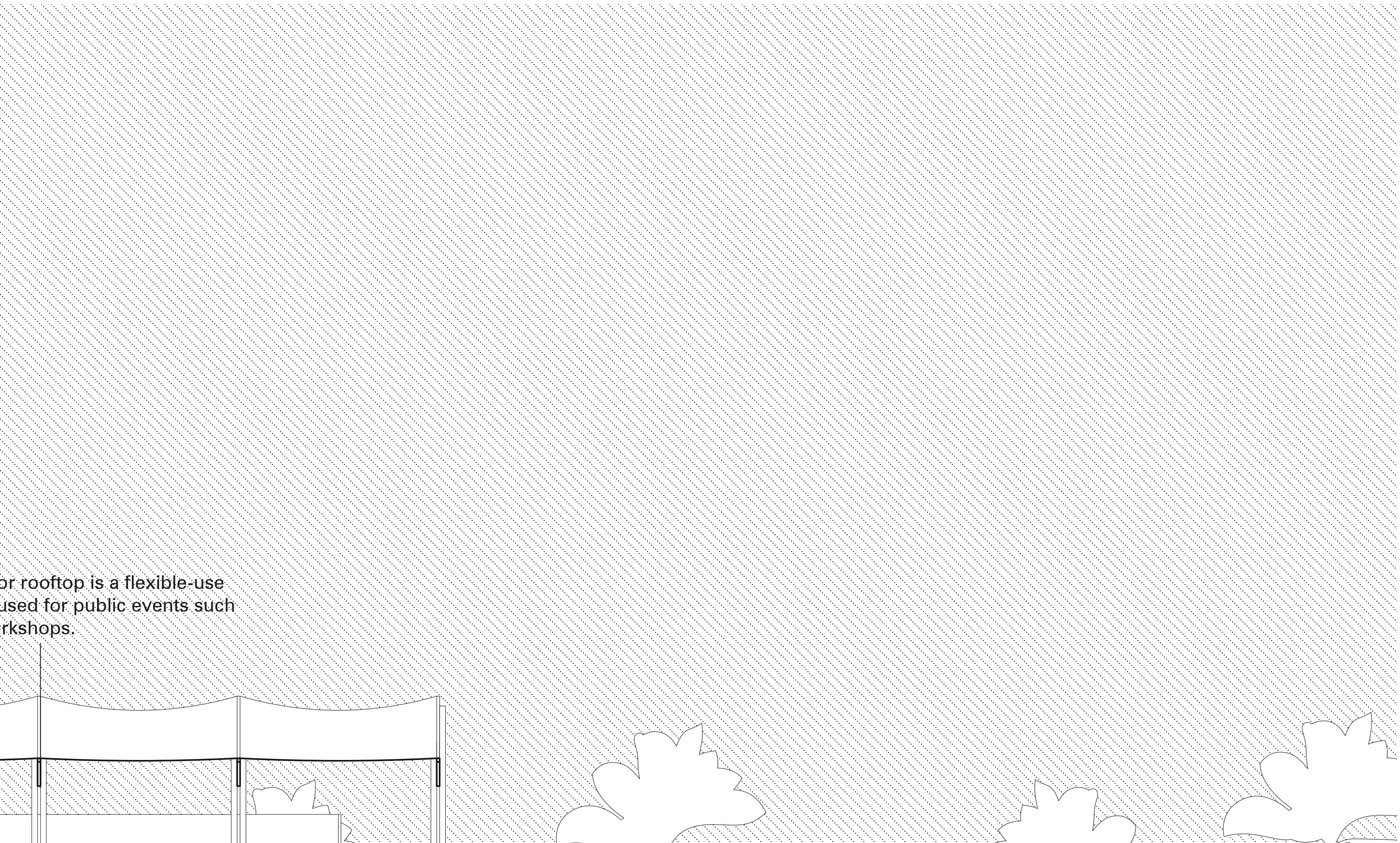
The shaded outdoo
space that can be u
as lectures and wo

The ‘main street’—a former freight passageway—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.

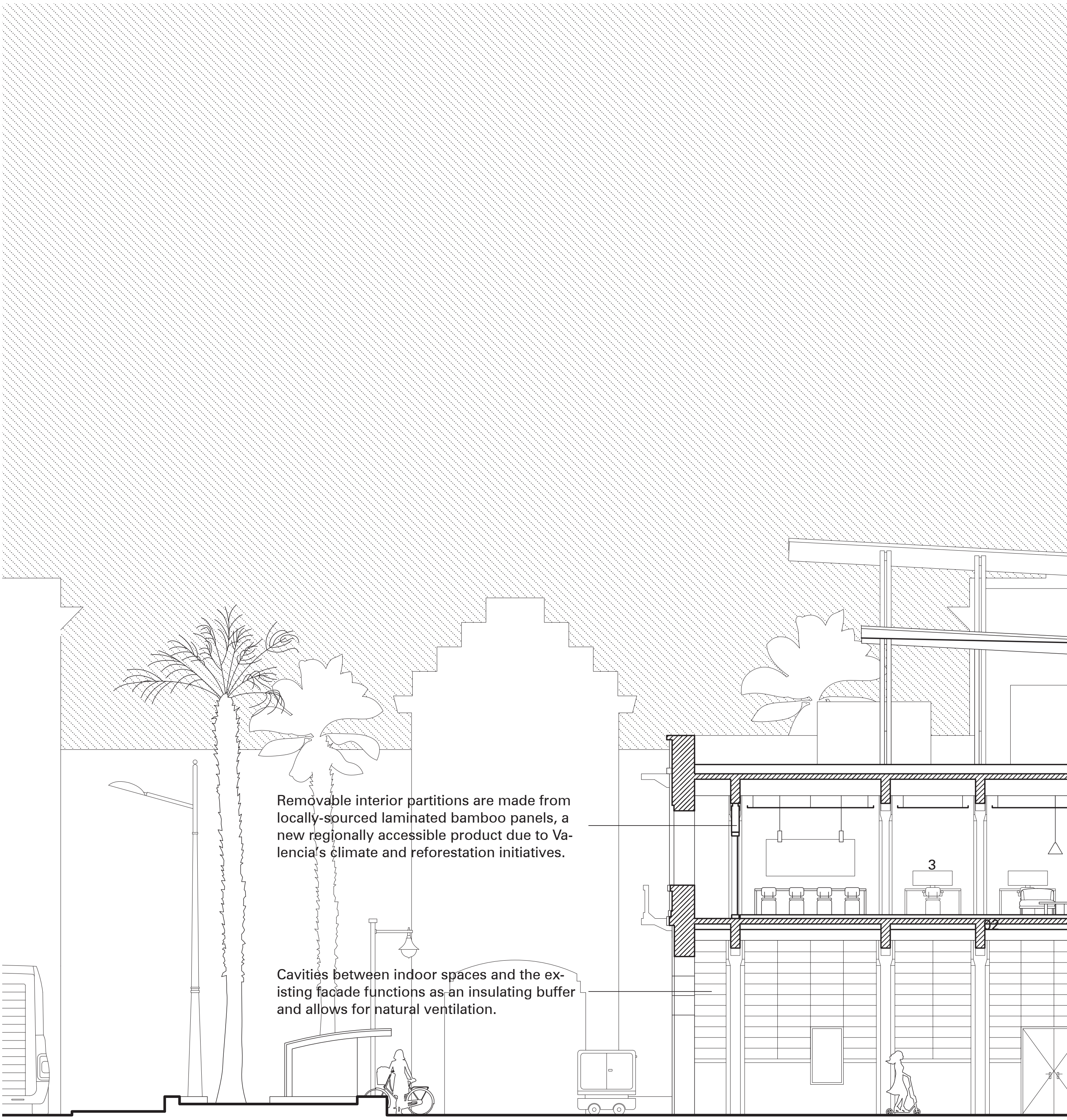
Removable interior partitions are made from locally-sourced laminated bamboo panels, a new regionally accessible product due to Valencia's climate and reforestation initiatives.

hop for testing and producing biomate-

Cross Section A-A'
1:100

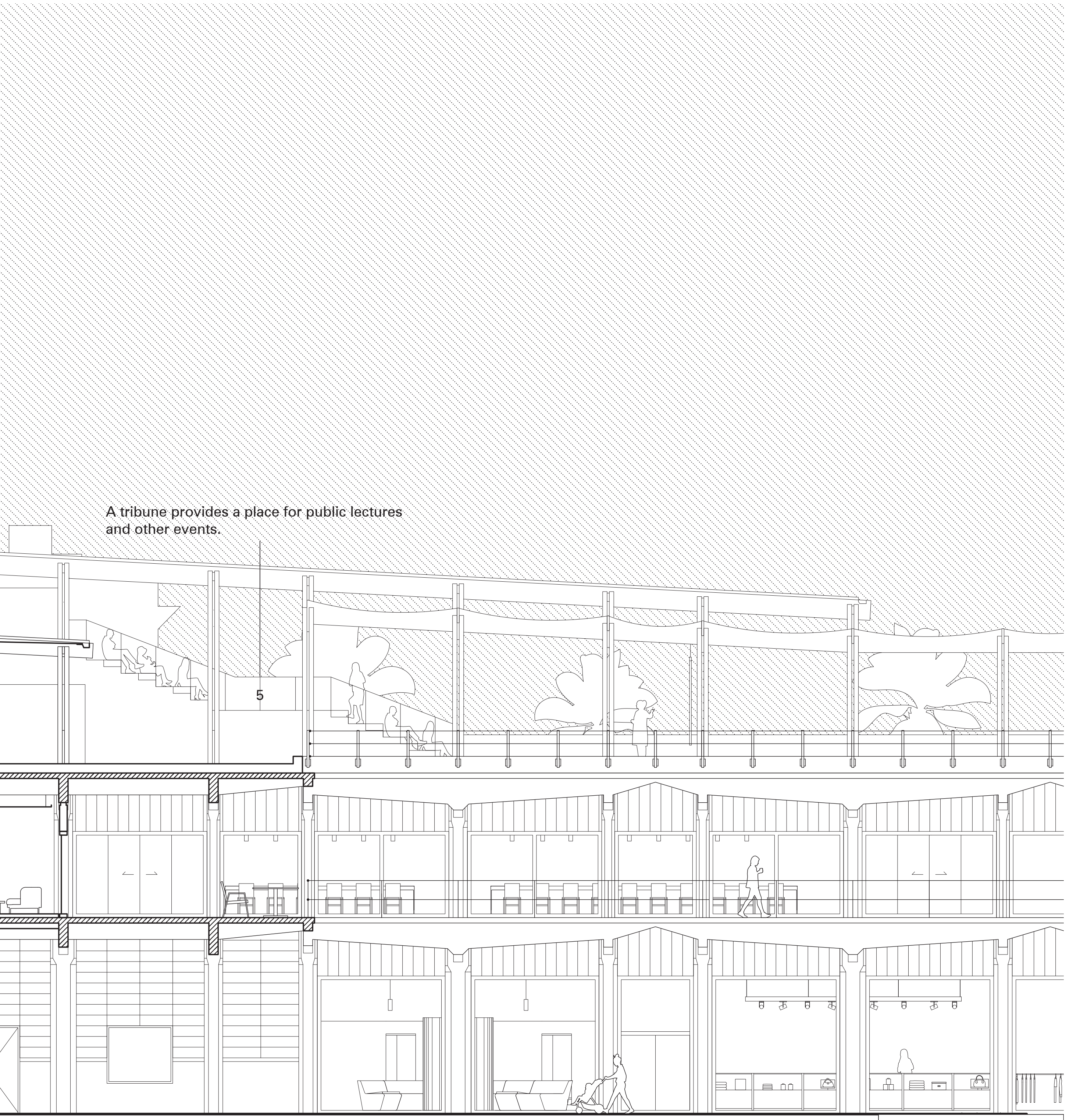
1 Lobby
2 Automated Workshop
3 Bathroom
4 Bio-Garden
5 Terrace
6 Canteen
7 Roof
8 Lecture Hall
9 Rainwater Cistern

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.

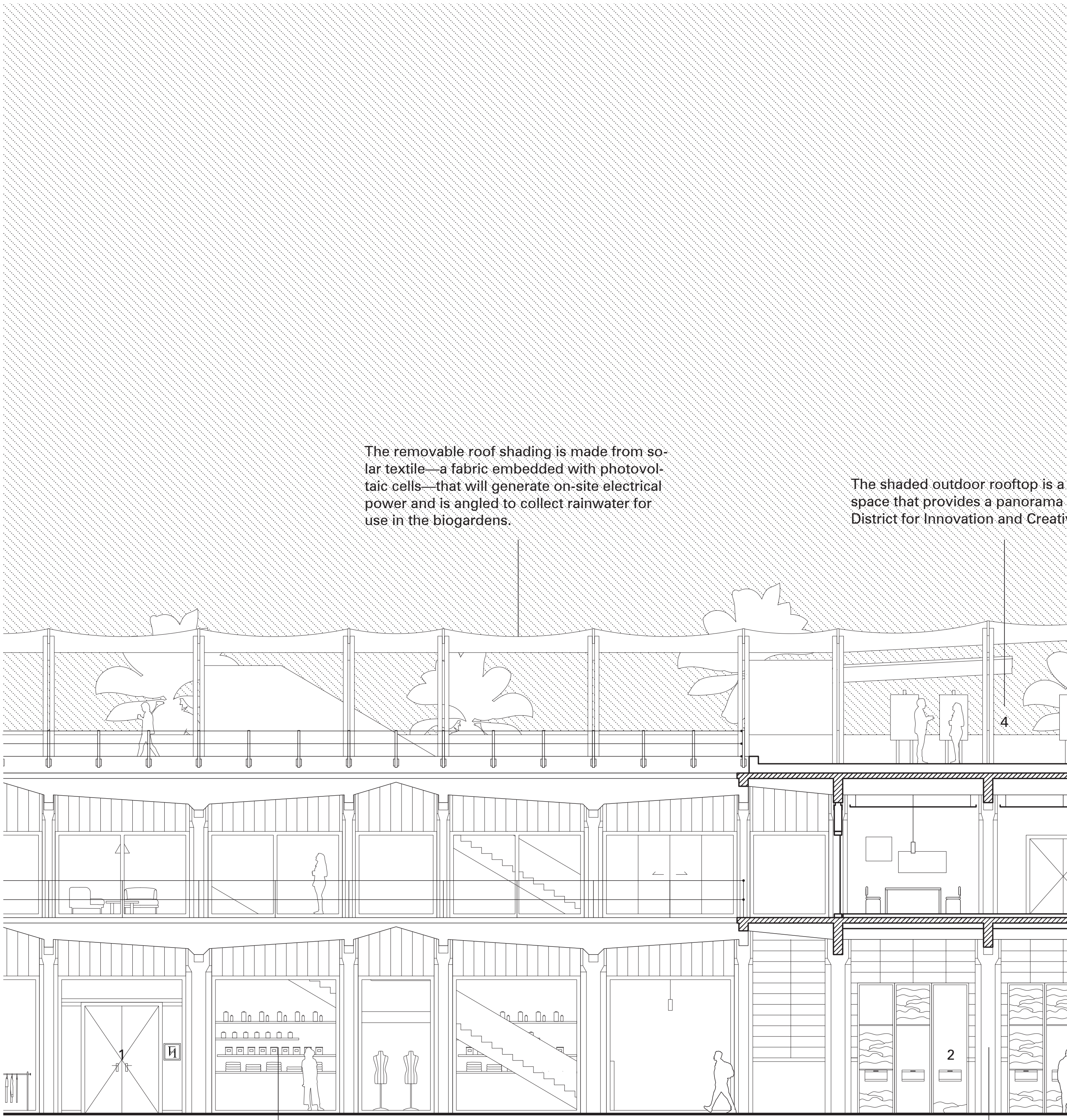


A tribune provides a place for public lectures and other events.

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

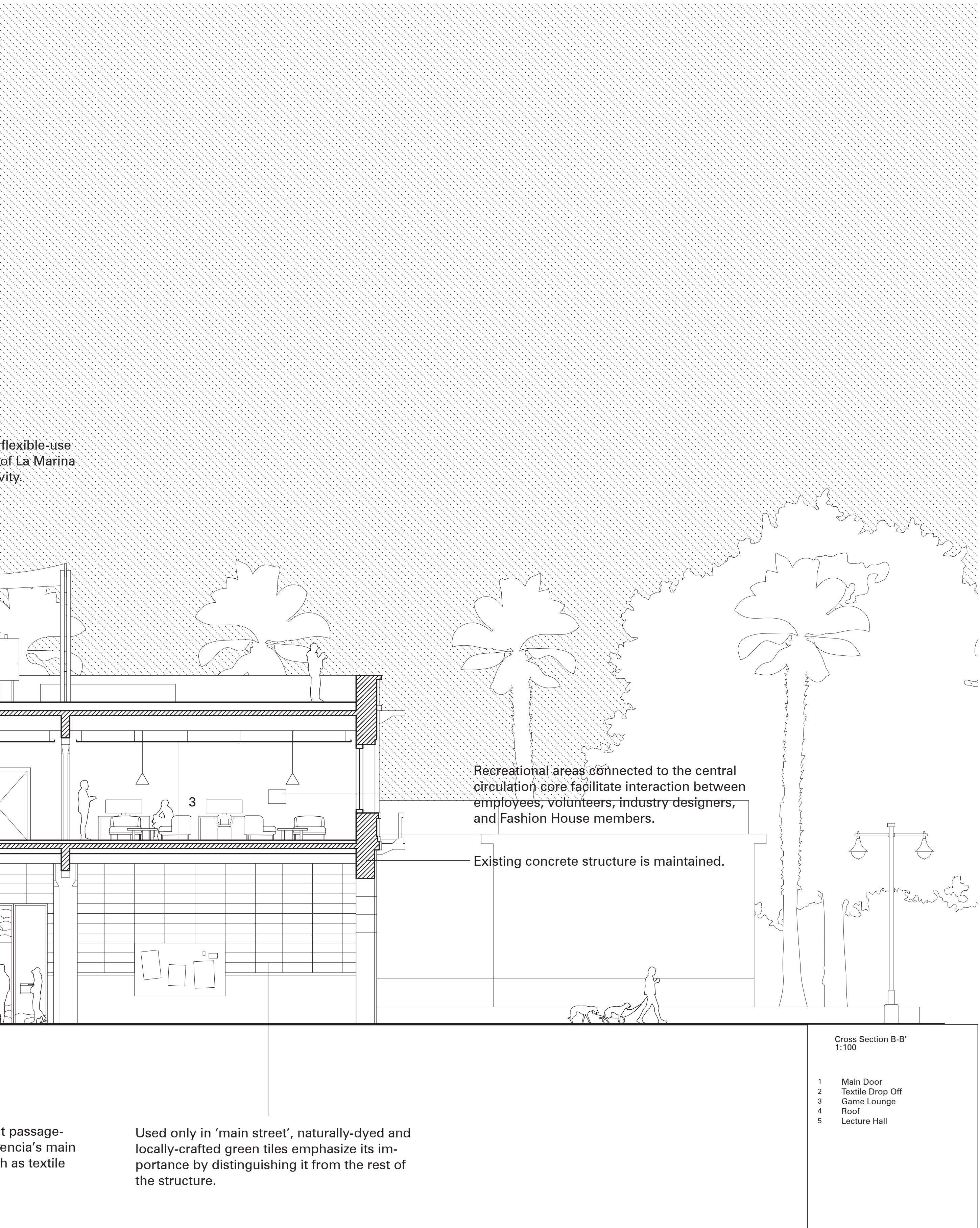


The removable roof shading is made from solar textile—a fabric embedded with photovoltaic cells—that will generate on-site electrical power and is angled to collect rainwater for use in the biogardens.

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.

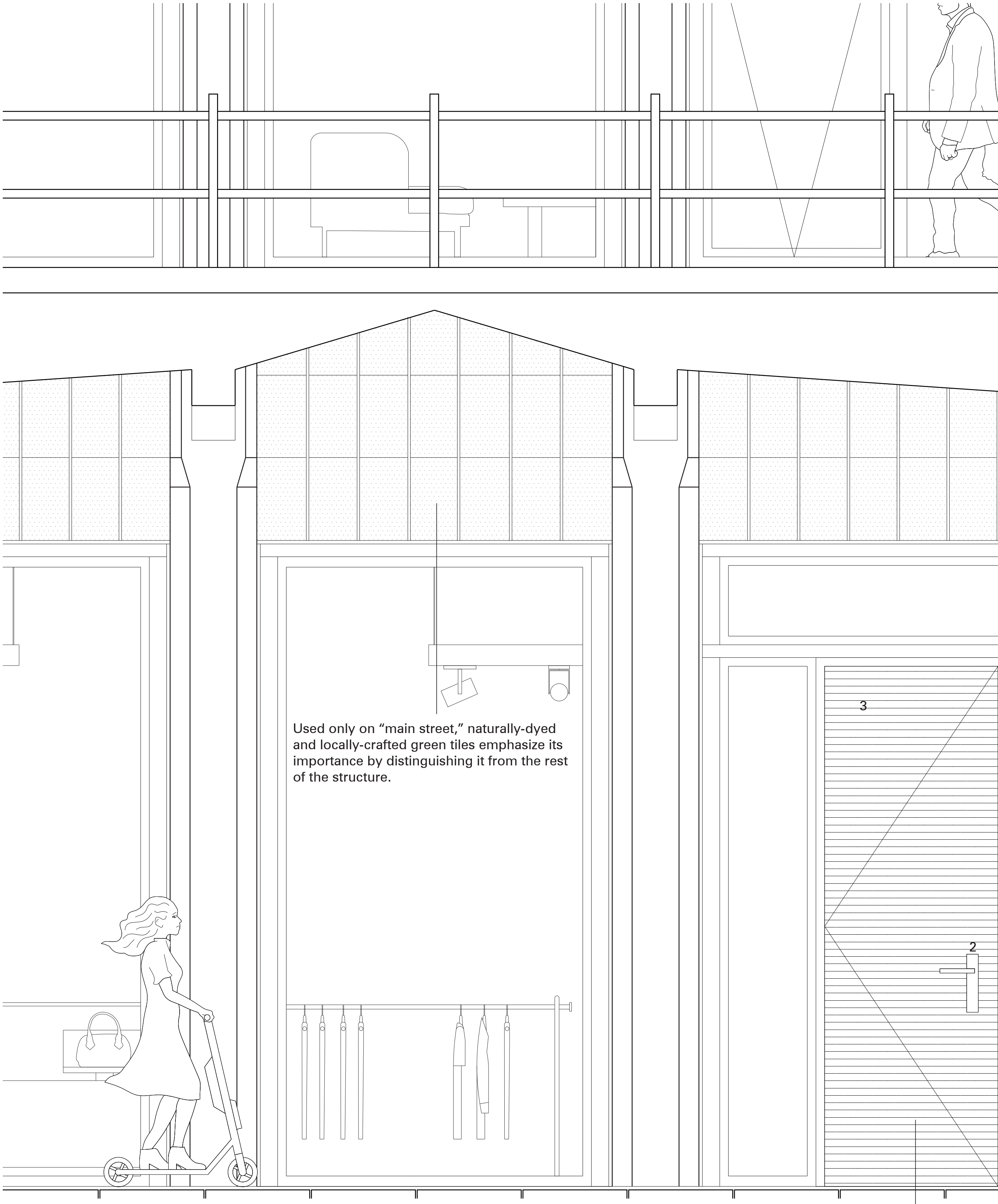
t passage-
encia's main
h as textile

Used only in 'main street', naturally-dyed and locally-crafted green tiles emphasize its importance by distinguishing it from the rest of the structure.

Cross Section B-B'
1:100

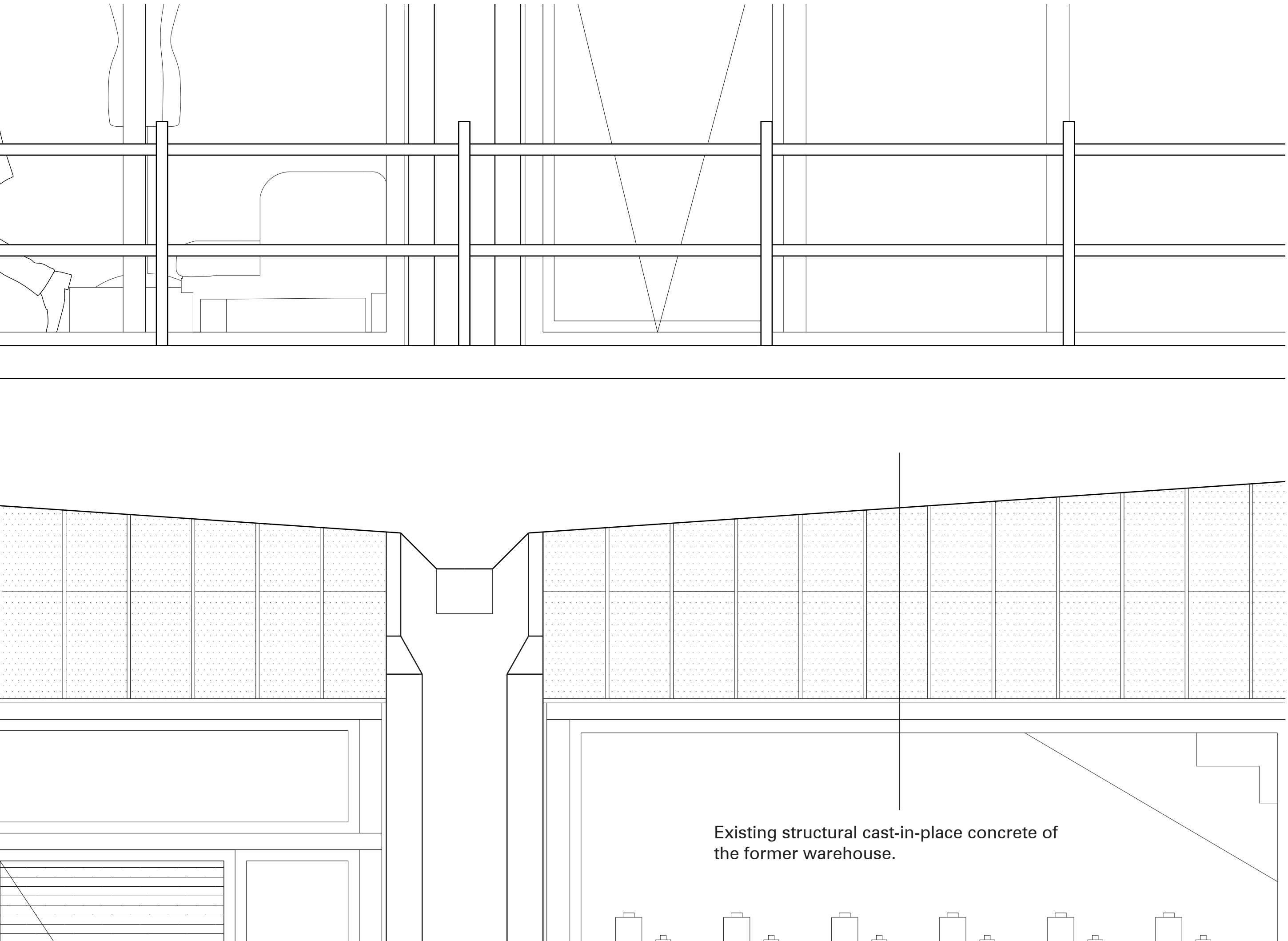
1 Main Door
2 Textile Drop Off
3 Game Lounge
4 Roof
5 Lecture Hall

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 laminate
panels, a new regionally accessible p
due to Valencia’s climate and refores
initiatives.


1
Valencia Fashion House
Established 2040
Carrer del Dr. Marcos Sopena
Valencia, Spain
This property belongs to a certified Red Thread member city

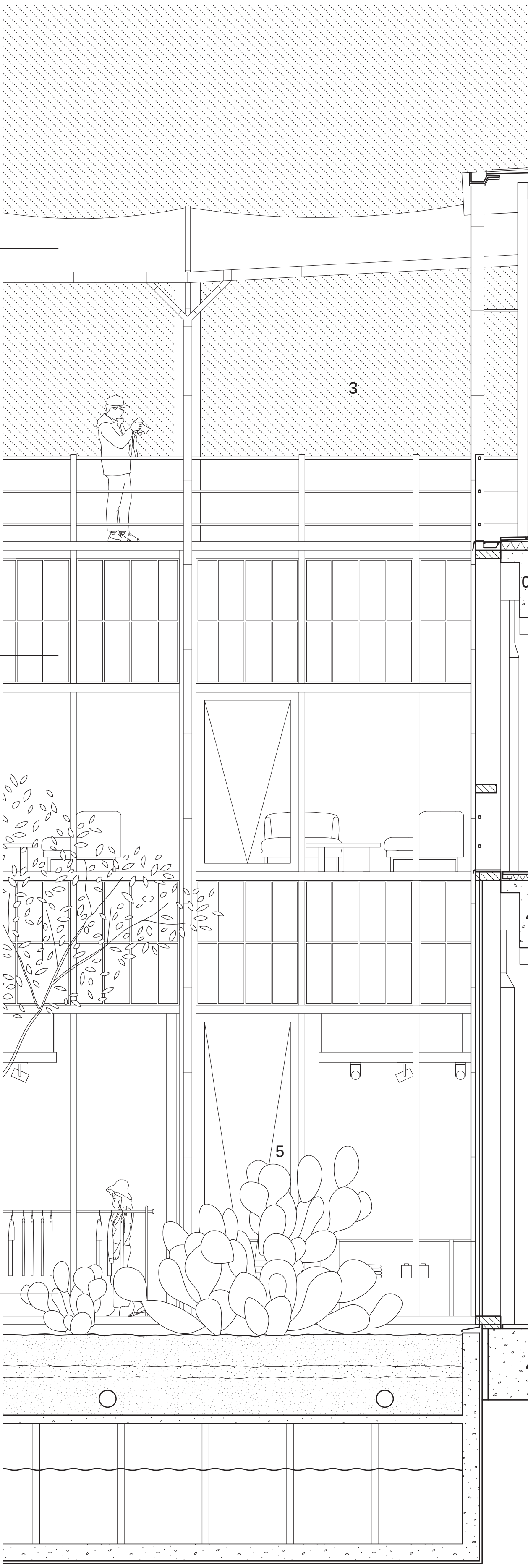
Existing structural cast-in-place concrete of the former warehouse.

alenica is
d bamboo
product
tation

Main Entrance Door
1:20

1 Fashion House Logo
2 Door Handle
3 Bamboo Panels

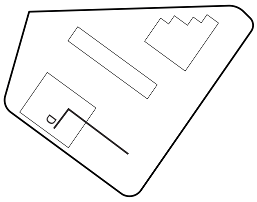
0 .25 .50 .75 m

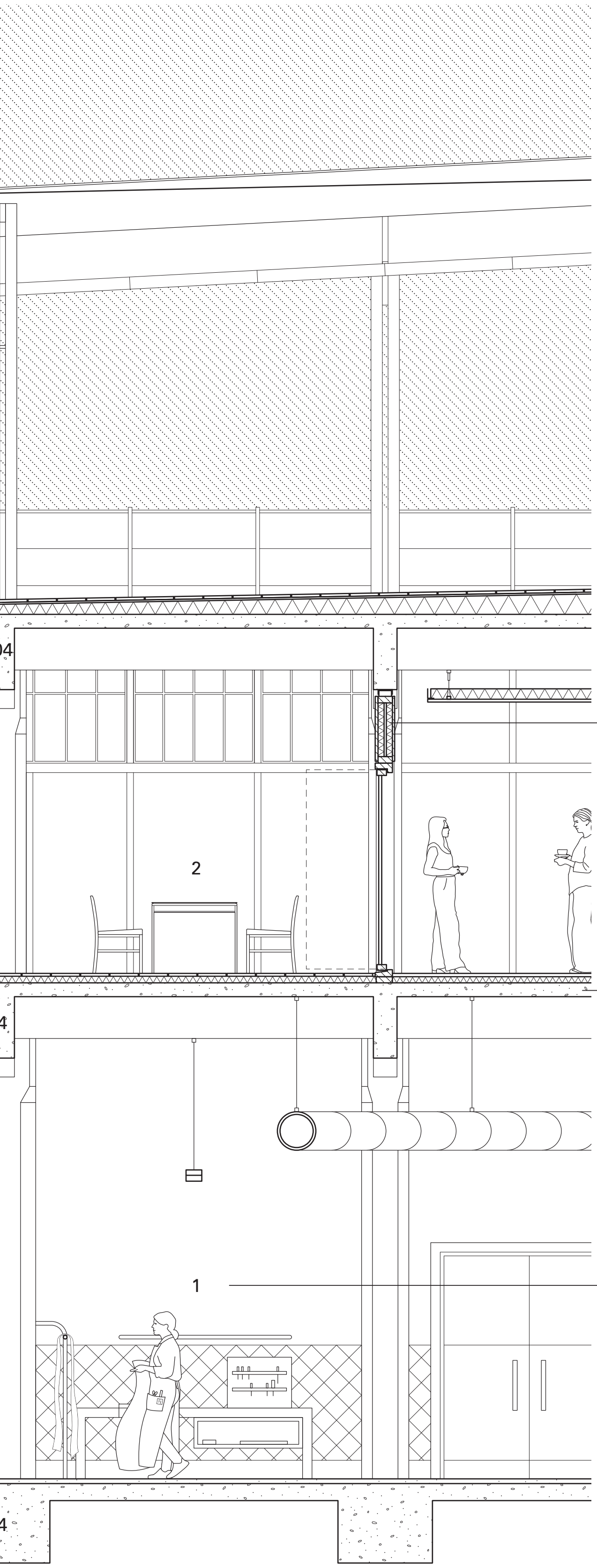


Removable roof shading made from solar textile—a fabric embedded with photovoltaic cells—with laminated bamboo supports generates on-site electrical power and is angled to collect rainwater for use in the biogardens.

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.

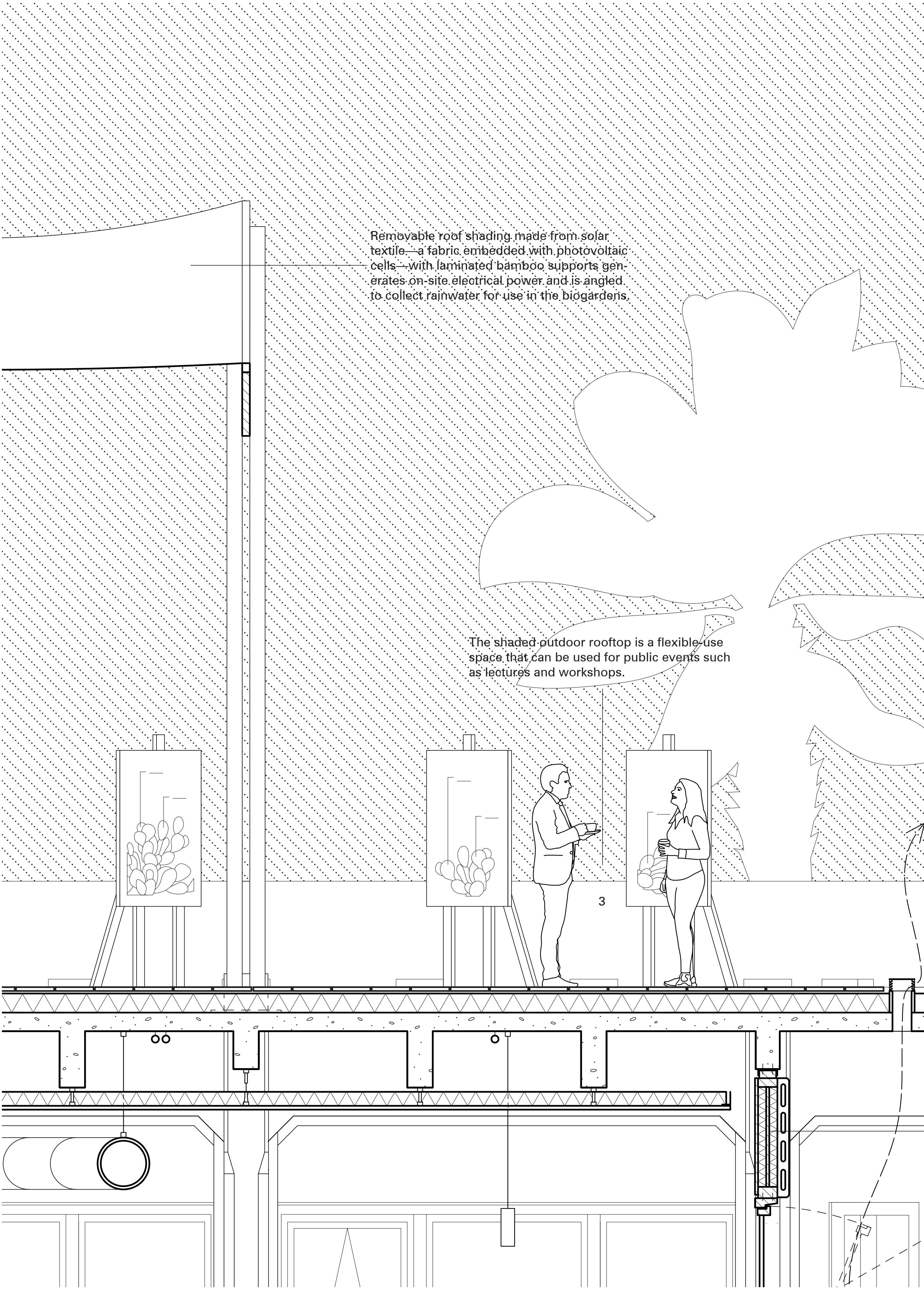
Existing concrete structure is largely maintained cut-outs are only made specifically for the biogardens and in necessary areas to make the building a healthy working environment.

Workshop for testing and producing biomaterials.

Detailed Section [Atrium]
1:50

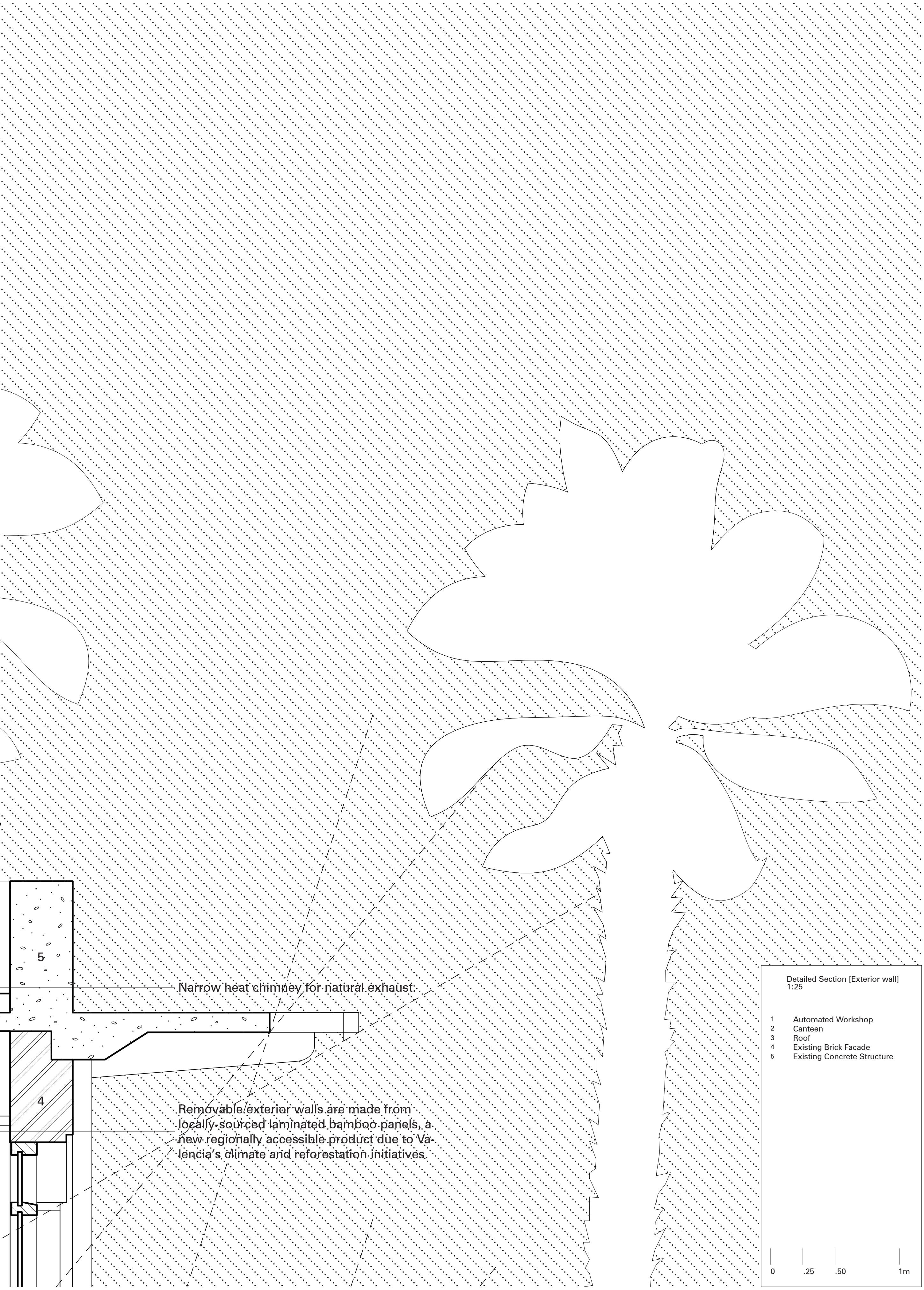
1 Automated Workshop
2 Canteen
3 Roof
4 Existing Concrete Structure
5 Bio-Garden

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.

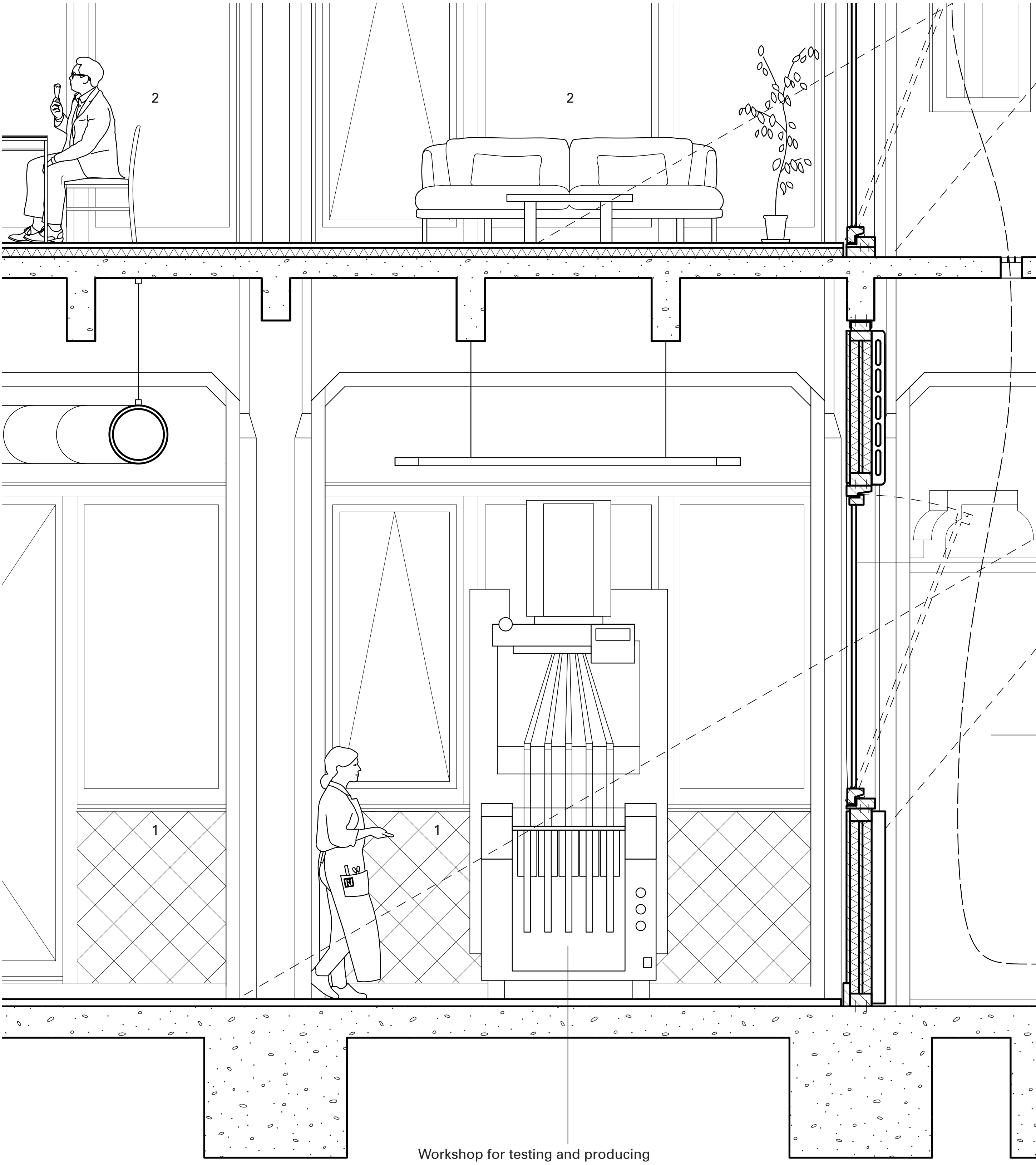


Narrow heat chimney for natural exhaust.

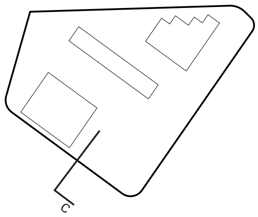
Removable exterior walls are made from locally sourced laminated bamboo panels, a new regionally accessible product due to Valencia's climate and reforestation initiatives.

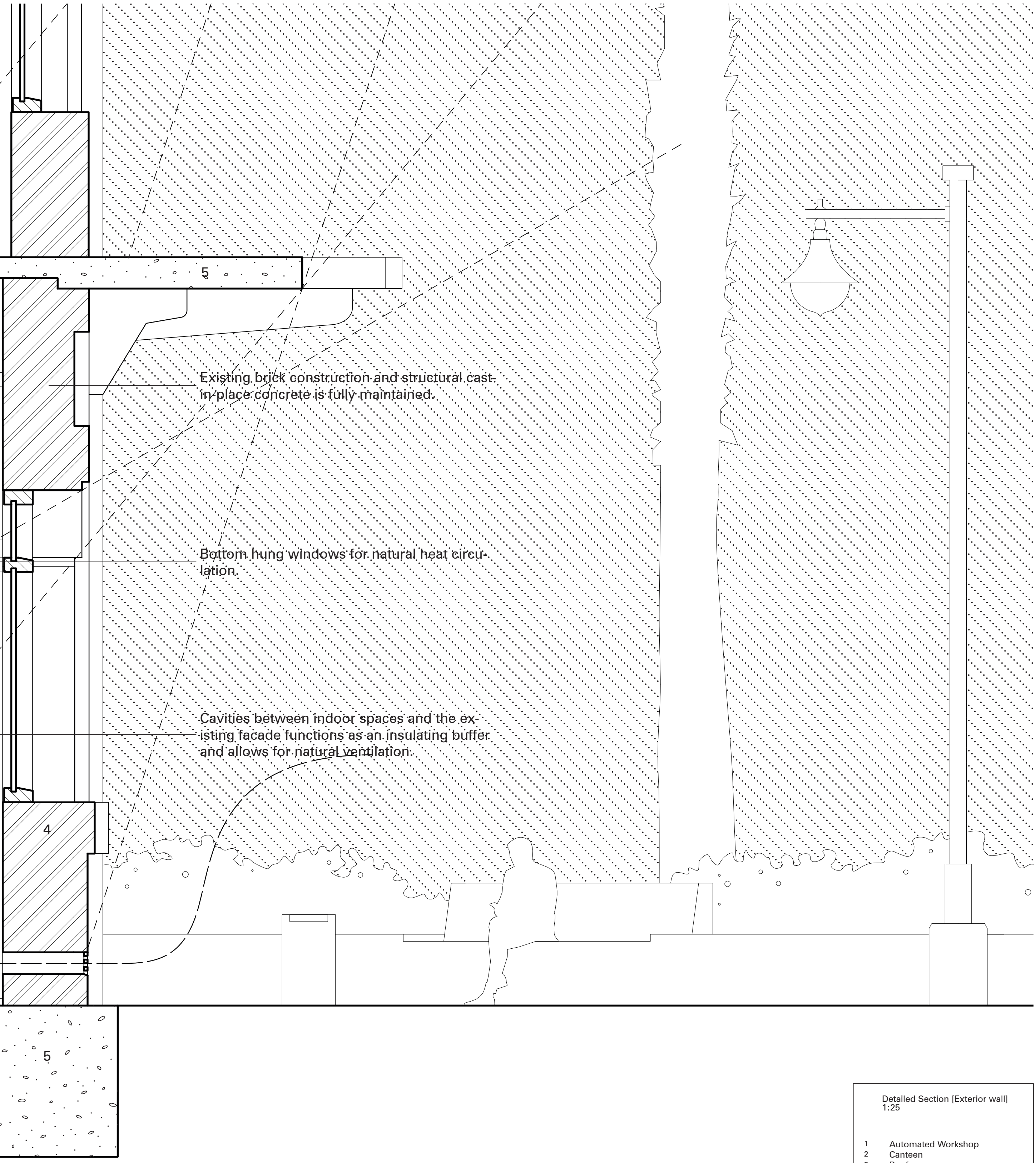
Detailed Section [Exterior wall]
1:25

1	Automated Workshop
2	Canteen
3	Roof
4	Existing Brick Facade
5	Existing Concrete Structure



Workshop for testing and producing biomaterials.





Existing brick construction and structural cast-in-place concrete is fully maintained.

Bottom hung windows for natural heat circulation.

Cavities between indoor spaces and the existing facade functions as an insulating buffer and allows for natural ventilation.

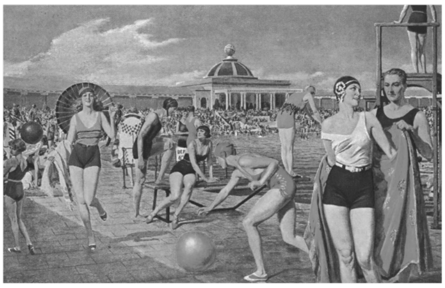
Detailed Section [Exterior wall]
1:25

1 Automated Workshop
2 Canteen
3 Roof
4 Existing Brick Facade
5 Existing Concrete Structure

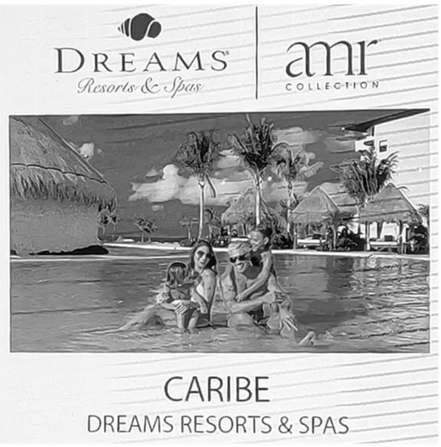
0 .25 .50 1m

BATHING SCENE, BOGNOR.

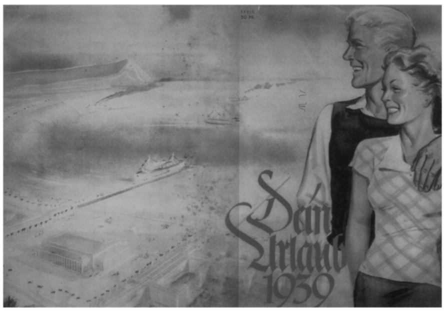
Bathing machines at Bognor Regis, Sussex in an early 20th-century postcard



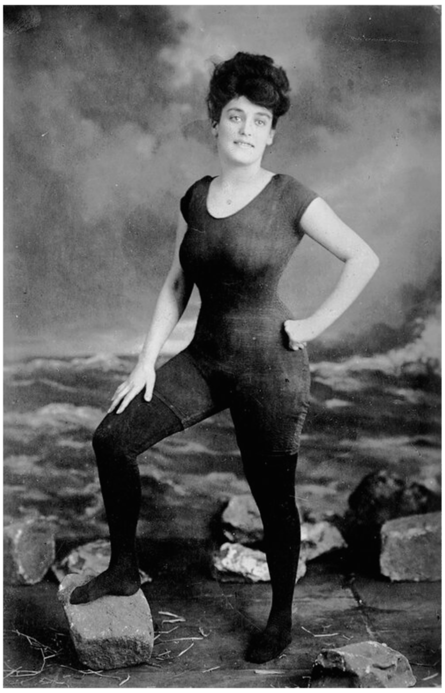
Seeing and being seen in the Southport Sea Bathing Lake, 1940. Painting by Italian artist Furtunino Matania


DREAMS
Resorts & Spas
amr
COLLECTION
CARIBE
DREAMS RESORTS & SPAS

Street advertisement in Valencia depicting a ‘perfect family’, 2022



Advertisement for Prora resort in Germany, depicting ‘perfect couple’, 1939



Uproar as Annette Kellerman wears form fitting one-piece to the beach, 1900

The first two-piece bikini was invented by Louis Réard in 1946 and promoted by a 19 year old Parisian model at one of the city pools

The first Barbie doll, 1940

Diversification of the Barbie doll, 2022

Beauty pageant in Las Arenas resort on the seaside of Valencia, 2021

Lone Star State selection of beauties for the 100 year pageant. Bodies are selected for participation if they fit the predefined ideal shape

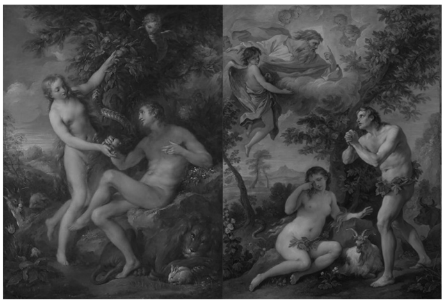
Photoseries ‘The Last Resort’ by Martin Parr, 1985

Hooded beauty pagaent at Margate Lido, ca.1950

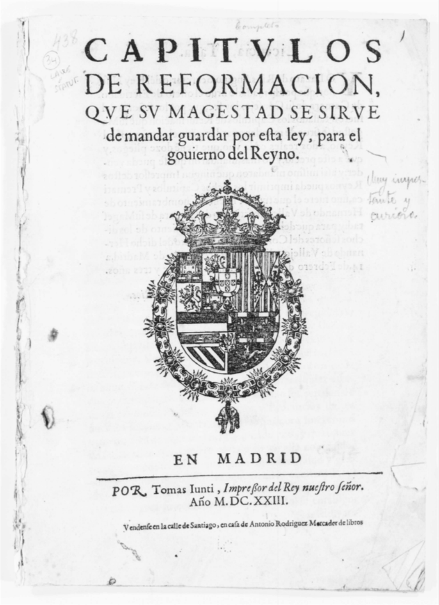
Guest arrive at the hotel and are removed of all personal possesions, scene from “The Lobster”, 2015

Man looking at couple having sex in front of the window in the Standard Hotel, New York. Scene from “Shame”, 2011

Emmeline ashamed of having her first menstruation, while growing up on an abandoned island. Scene from “The Blue Lagoon”, 1980


Adam and Eve picking the apple and subsequently developing the feeling of Shame, seen from the change in posture and the appearance of the branche to cover up genitals

In the 1980s ballroom culture, the African American, Latino, gay and transgender communities came together in enclosed spaces to participate in balls where they walk for judges and an audience to compete for prizes. The enactments of societal catagories like “schoolboy”, or “military” by dressing up for the walk in the underground ballroom space had an emancipatory effect on the community


completo

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(34)

CAPITVLOS
DE REFORMACION,
QVE SV MAGESTAD SE SIRVE
de mandar guardar por eſta ley, para el
gouierno del Reyno.

Muy impor-
tante y
curioso.

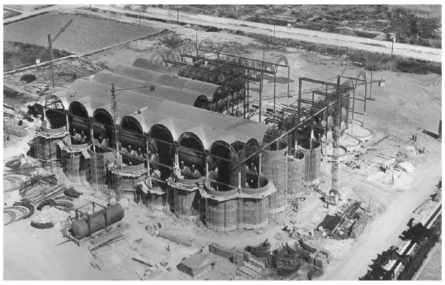
EN MADRID

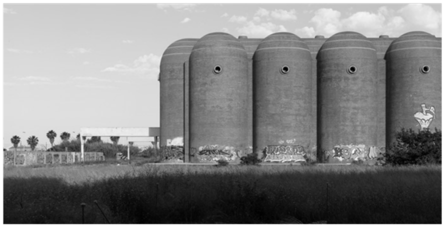
POR Tomas Iunti, *Impreſsor del Rey nueſtro ſeñor.*
Año M.DC.XXIII.

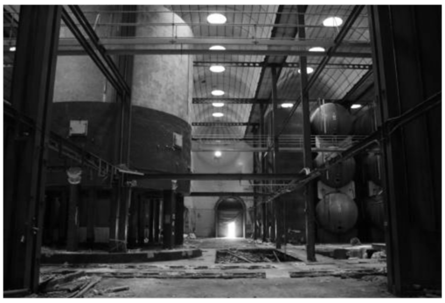
Vendenſe en la calle de Santiago, en caſa de Antonio Rodriguez Mercader de libros

The Royal Order of Spain from 1632 contained sumptuary laws, or in other words, wardrobe restrictions, describing what attire was forbidden from being worn or sold in the Kingdom of Spain

Prison uniforms are considered as “garments of shame”


Vinival winery production and storage facility under construction

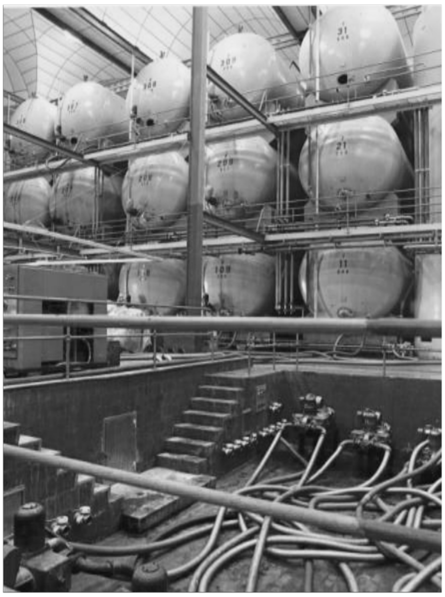

The exterior wall is built out of bricks


Interior structure is made from a grid of steel collumns and beams

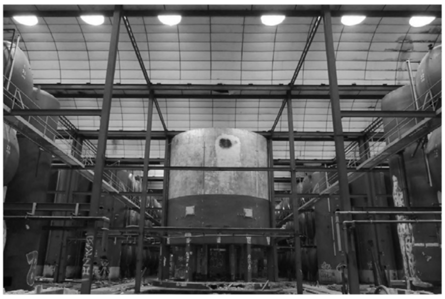
Opening of winery in 1969. Bodegas Vinival was established as a service company for all exporters in Valencia

Opening of winery in 1969. Photo taken at one of the two main entrances

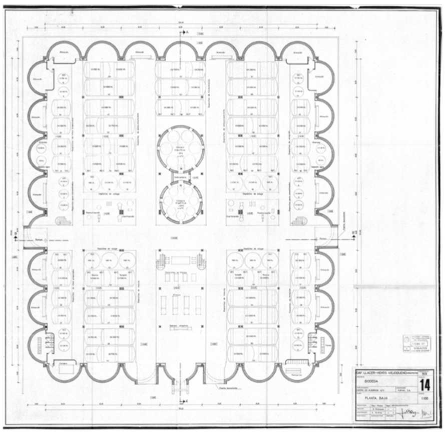
Loading and unloading docks


Wine barrels

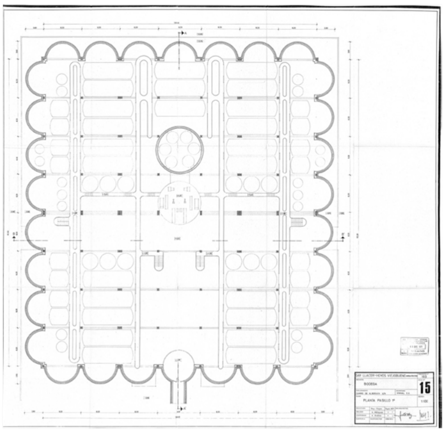
Reception building in front of the storage facility


Concrete barrel at the center of the facility

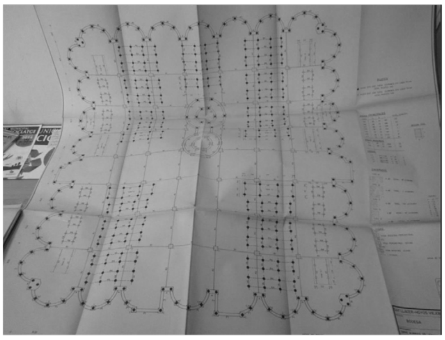
Current situation of the abandoned plot

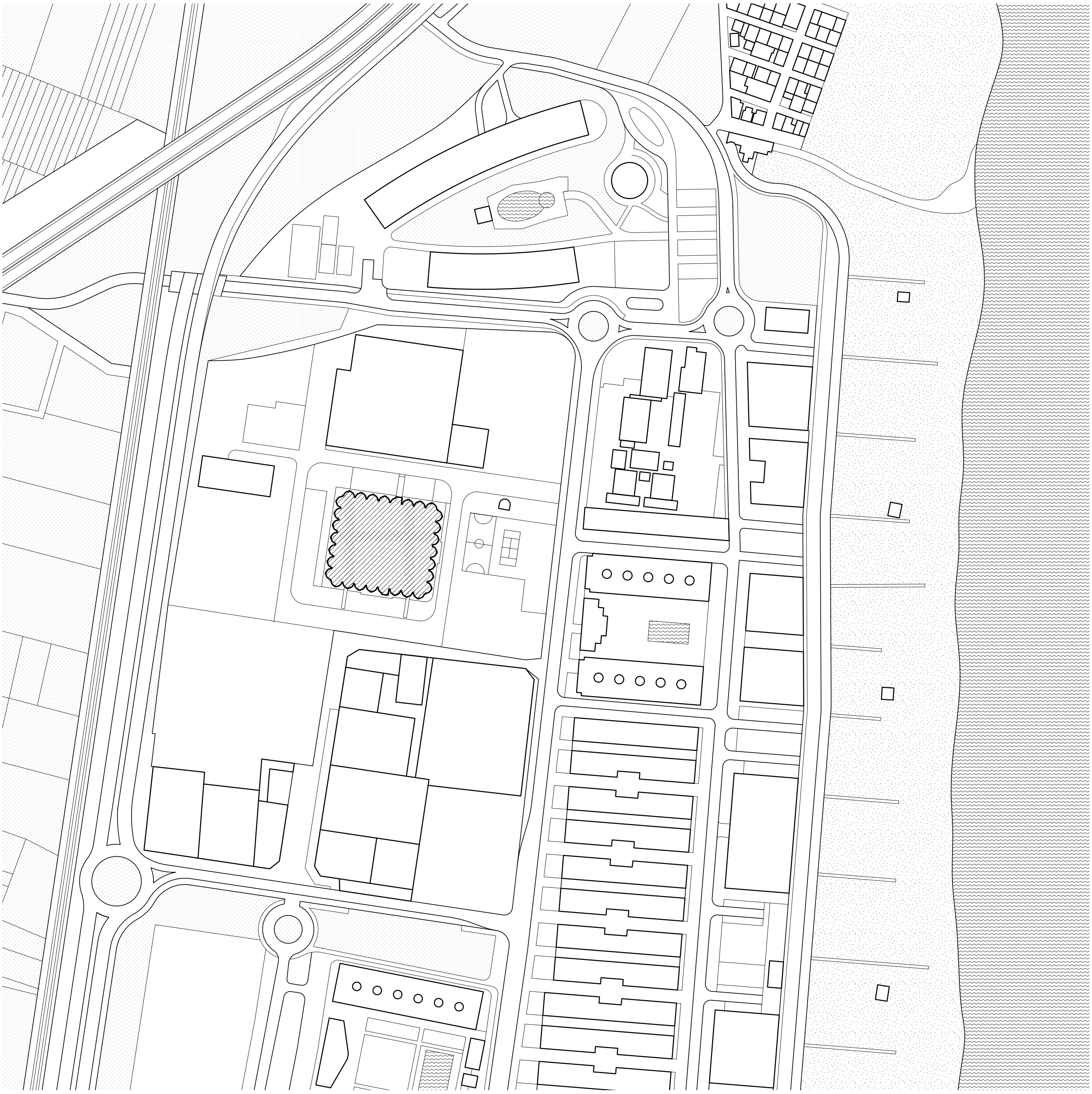


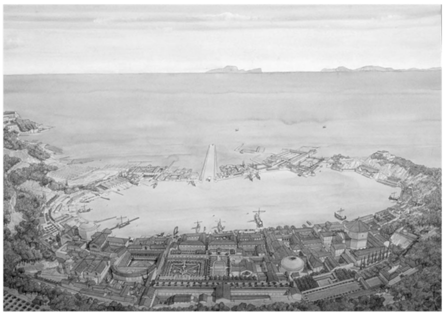
Floorplan of ground floor



Floorplan of second floor


Floorplan of structural foundation





The roman resort town Baia was a place for the rich and powerful to carry out their illicit affairs, building started at 200 BC

Las Arenas resort in Valencia, built in 1898 and renovated in 2005

Monte Carlo Beach resort transformed as catwalk for the Chanel 22/23 resort fashion, resort built in 1926

The structure of prora resort is 4,5km in length and was planned to house 20000 guests, built in 1936 under nazi regime

Modern holiday apartment building in Valencia, swimming pool is framed by the rooms, built in 2000

Exhibitionism at the new York Standard Hotel with full story windows and the New York Highline going underneath, built in 2009

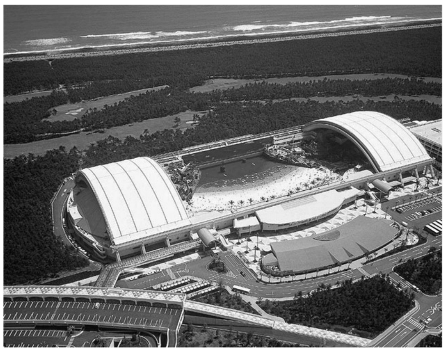
Estádio Municipal de Braga, built in 2002

Former National stadium in Singapore, built in 1973

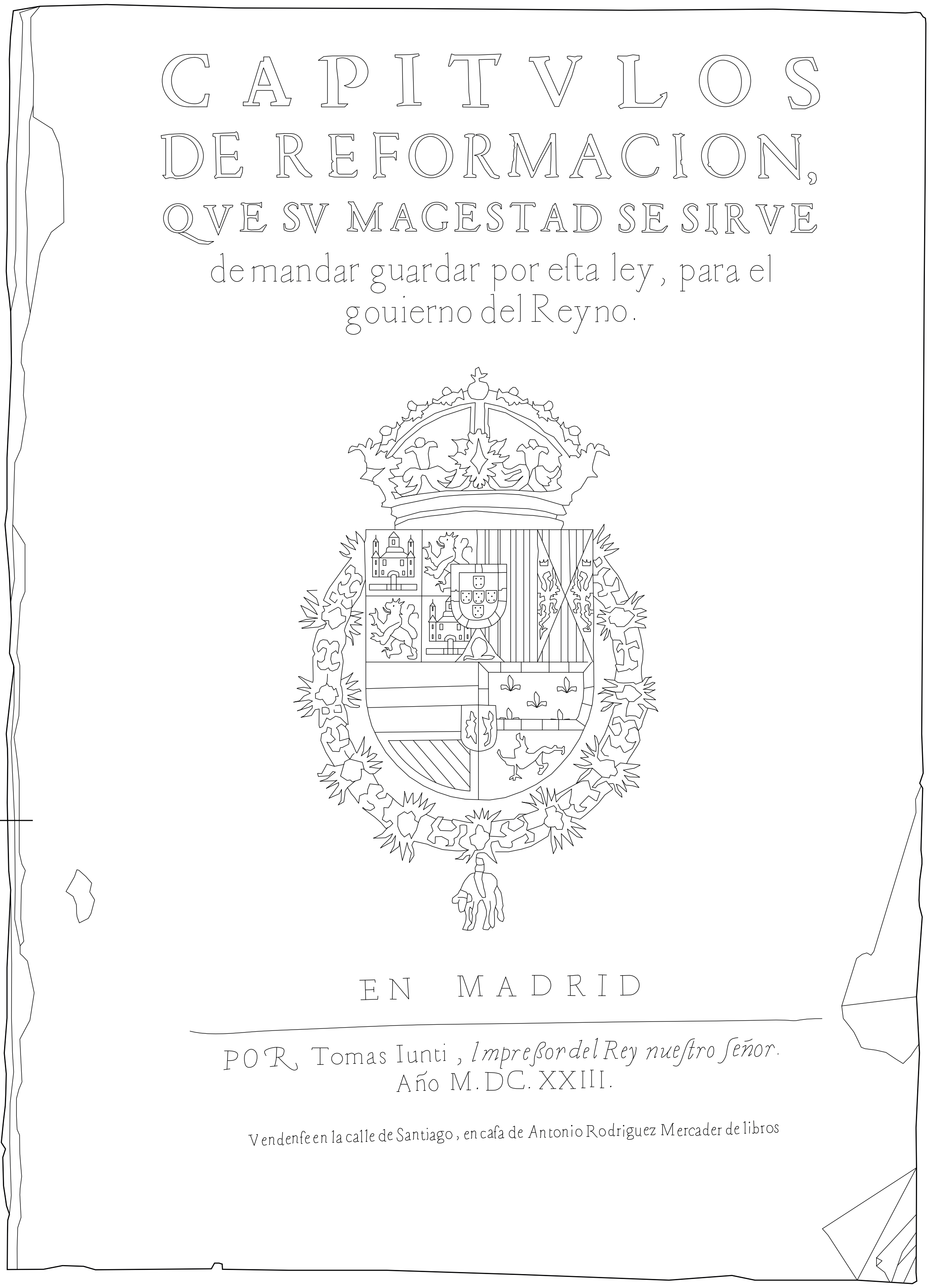
Southport sea bathing lake, built in 1928

Berghain is a non-descript heating plant that is transformed into a nightclub, built in 1953, transformed in 2004

'Sun and sea' Lithuanian Pavilion at the Venice Biennale, 2019



Seagaia Ocean Dome, artificial beach built in 1993



CAPITVLOS
DE REFORMACION,
QVE SV MAGESTAD SE SIRVE
de mandar guardar por eſta ley, para el
gouierno del Reyno.

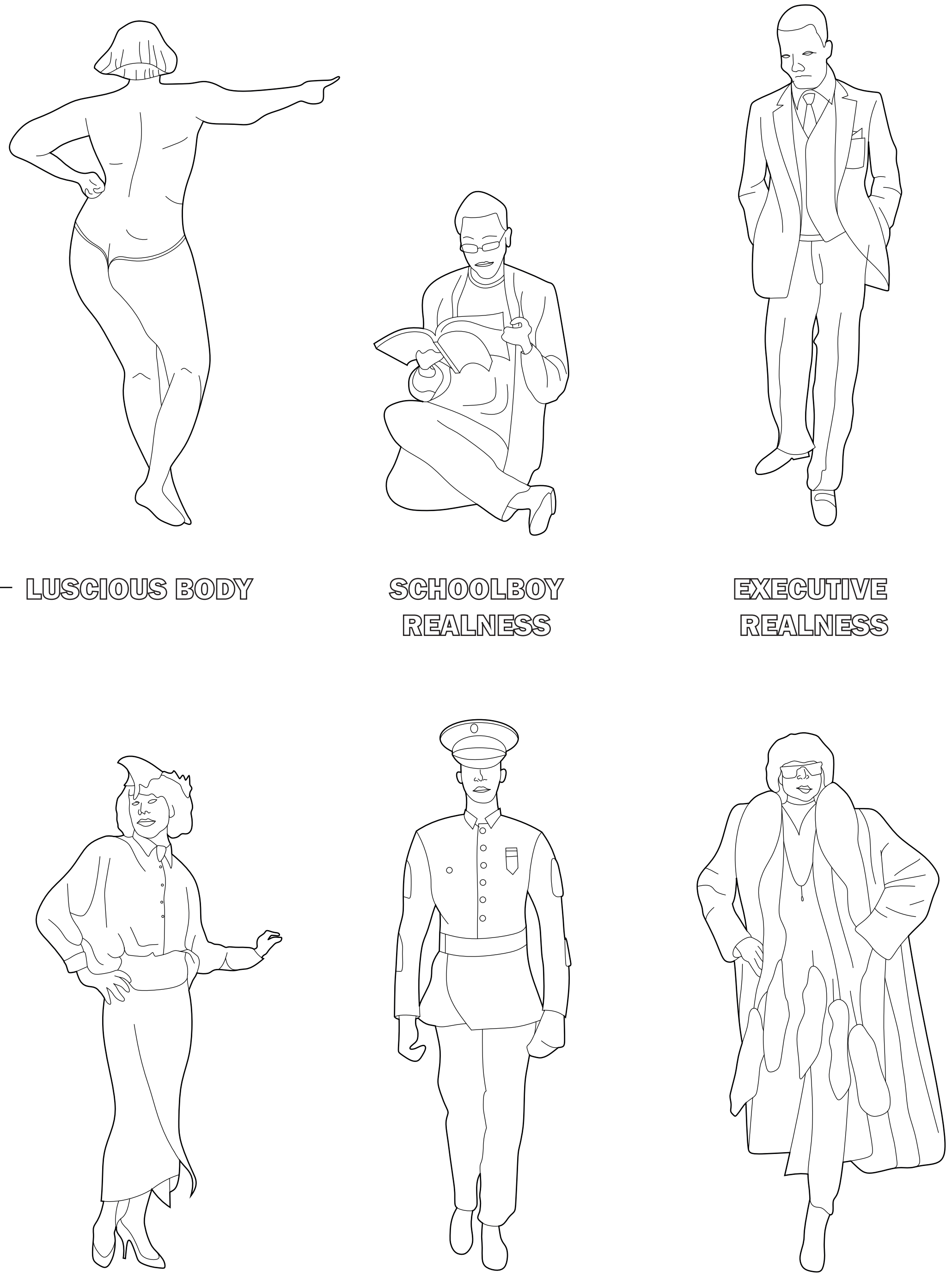
EN MADRID

POR Tomas Iunti, *Impreſsor del Rey nueſtro Señor.*
Año M.DC.XXIII.

Vendenſe en la calle de Santiago, en caſa de Antonio Rodriguez Mercader de libros

The Royal Order of Spain from 1632

“Fashion norms I”: Richard Sennet contextualizes the enactment of sumptuary laws in the 18th century as a result of urbanization: In the 1750s, the body was a mannequin for public presentation of class, organizing social interaction in public space. When social strata began to blur due to the immigration of ‘strangers’ to the city, sumptuary laws, describing a set of appropriate clothes, were enacted to enforce a clearly labelled society.



Ballroom category — LUSCIOUS BODY

SCHOOLBOY REALNESS

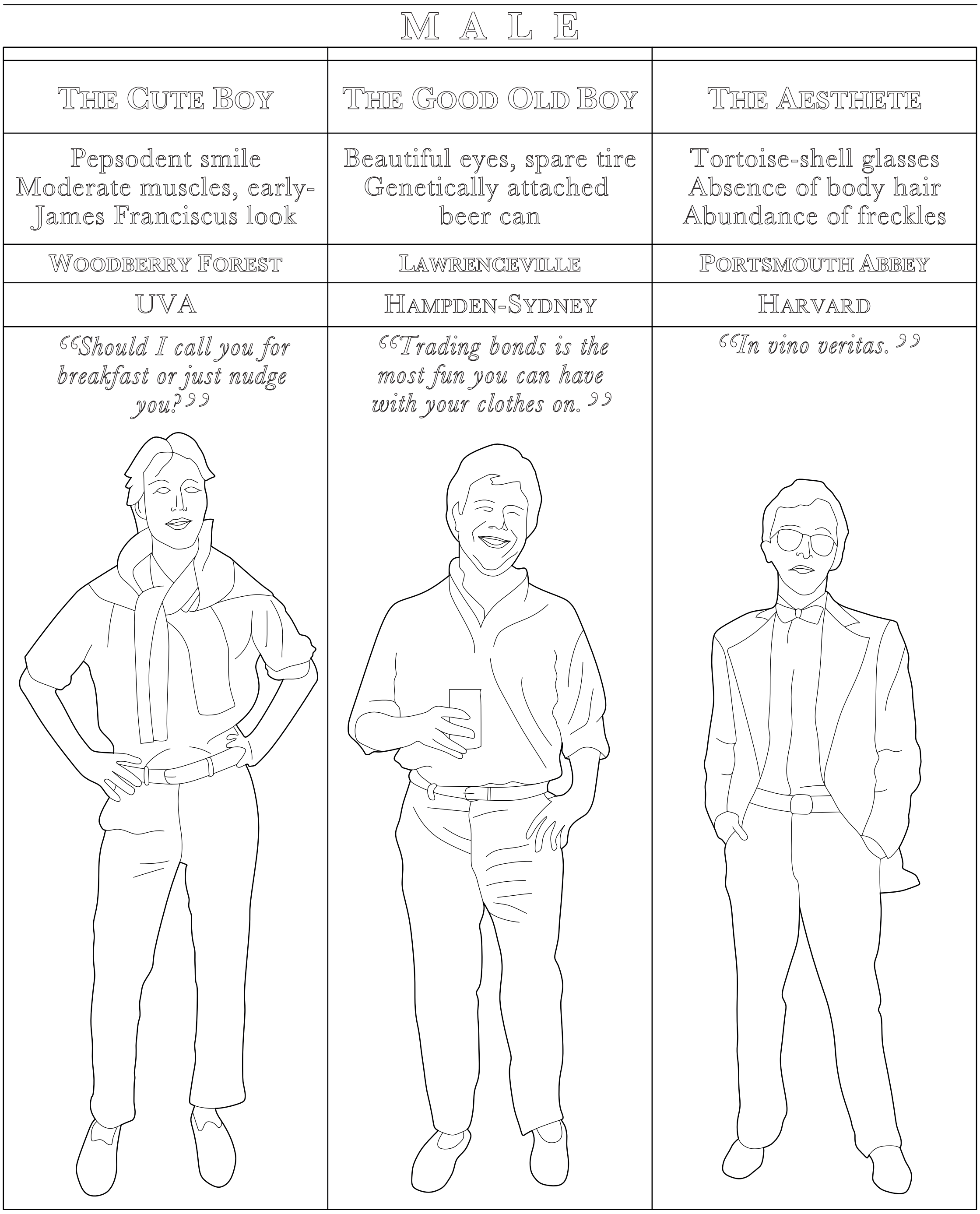
EXECUTIVE REALNESS

BUTCH QUEEN FIRST TIME IN DRAG AT A BALL

MILITARY

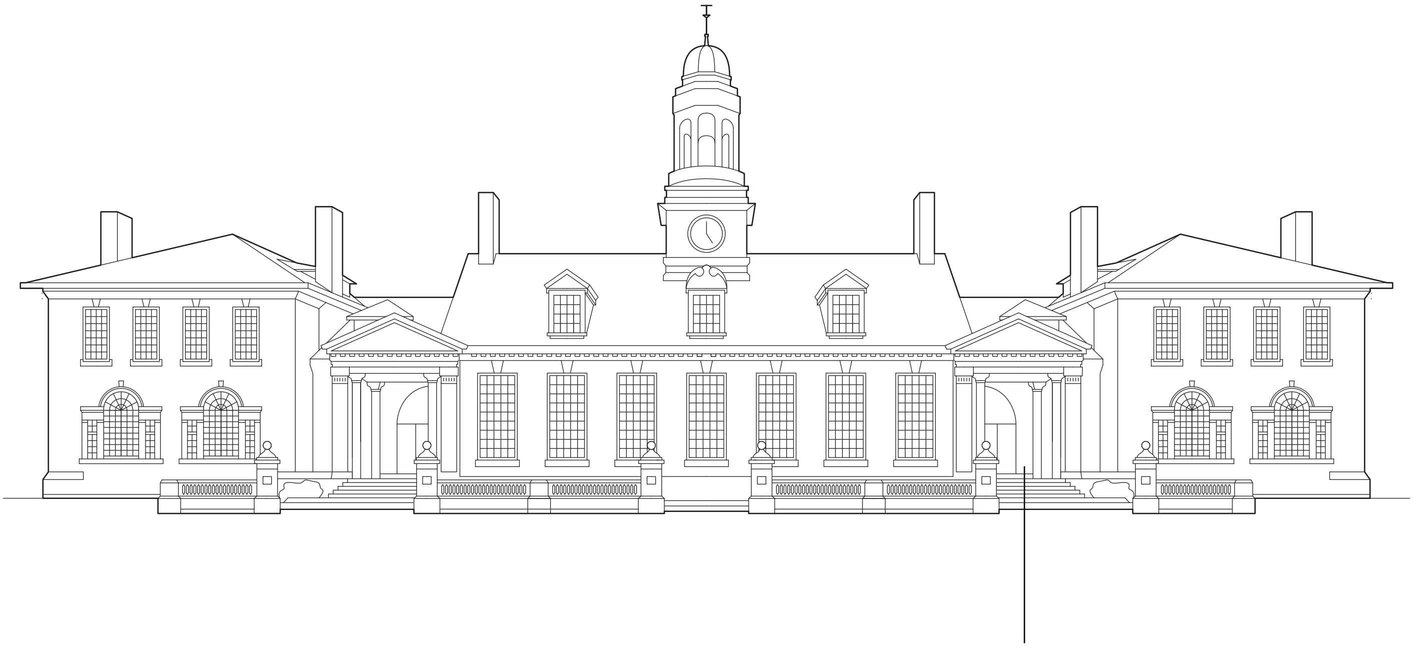
HIGH FASHION EVENINGWEAR

“Fashion norms II”: In the 1980s ballroom culture, the African American, Latino, gay and transgender communities came together in enclosed spaces to participate in balls where they walk for judges to compete for prizes. Through a variety of categories that reflected status, class, or bodies from the outside world, from ‘high fashion evening wear’ to ‘luscious body’, participants aspired to be the person they were not allowed to be.



MALE		
The Cute Boy	The Good Old Boy	The Aesthete
Pepsodent smile Moderate muscles, early-James Franciscus look	Beautiful eyes, spare tire Genetically attached beer can	Tortoise-shell glasses Absence of body hair Abundance of freckles
Woodberry Forest	Lawrenceville	Portsmouth Abbey
UVA	Hampden-Sydney	Harvard
“Should I call you for breakfast or just nudge you?”	*“Trading bonds is the most fun you can have with your clothes on.”*	*“In vino veritas.”*

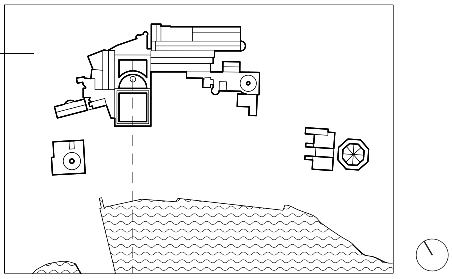
“Fashion norms III”: The Official Preppy Handbook is an ironic and cynical guidebook for the characteristic way of speech, dress, and mannerism of the American ‘preppy’. Preppy is a subculture associated with the rich upper-class prep-school alumni. The graphic is one of the visuals that is used in the book in order to describe different ‘preppy looks’ as ‘the Cute Boy’, ‘the Good Old Boy’ and ‘the Aesthete’. The prep-school


School is built in
neo-classical style, with a
symmetrical elevation

architecture that forms the stage for these fashion norms is a clear example of architectural design, in this case the classic, stately appearance and materiality, demands an appropriate clothing style —the 'preppy style'

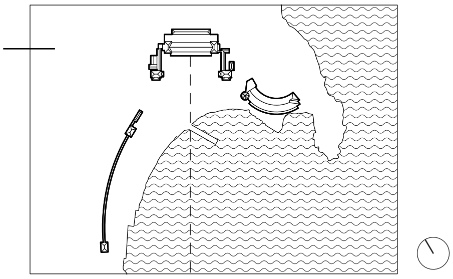
‘First resort’

Baiae, Italy,
200BC



‘Chanel resort collection show 22/23’

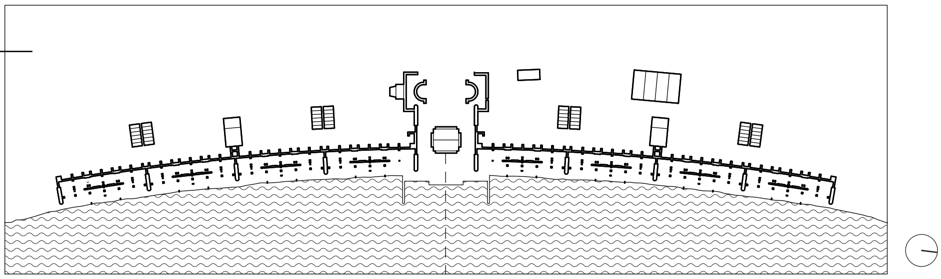
Monte Carlo Beach,
Monte Carlo, 1926



‘Absolutist resort’

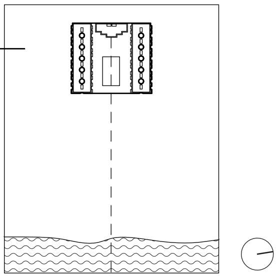
Prora, Germany
1926

*Scale 1:5



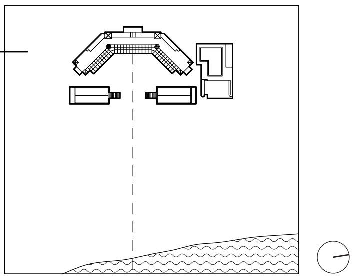
‘Budget resort’

Apartemento Playa
Valencia, Spain, 2000



‘Premium resort’

Las Arenas
Valencia, Spain, 1889
& 2005

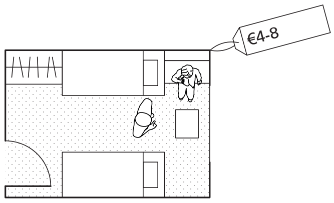


“The urban architecture of the beach resort”
These five cases show a clear similarity in the resort type on the urban scale. All are clearly directed towards the beach, and frame the resort environment, like the pool area or garden, in a symmetrically designed urban gesture.

–

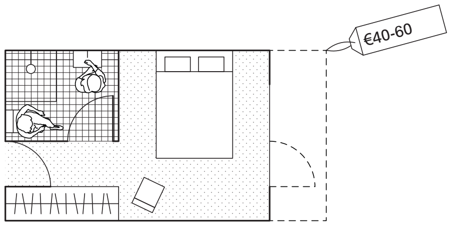
Living/bedroom	*10m^2*
Sanitary	*(shared)*
Bed	*90x190mm*
Total	*10m^2*

Based on Prora



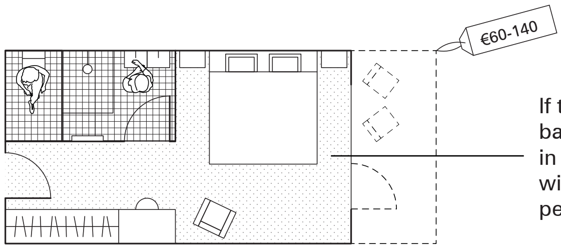
★

Living/bedroom	*11m^2*
Sanitary	≥3m^2
Balcony (opt.)	3-5m^2
Bed	≥135x190mm
Shower	≥0,8m^2
Total	≥14m^2 (14m^2)



★★☆☆

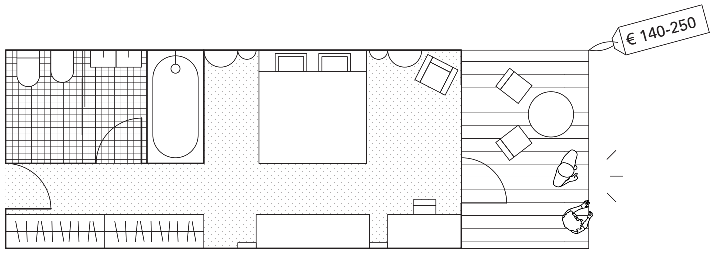
Living/bedroom	16m^2
Sanitary	≥5m^2
Balcony (opt.)	3-5m^2
Bed	≥180x200mm
Shower	≥0,95m^2
Toilet	(seperate)
Total	≥17m^2 *(21m^2)*



If there is no balcony, the space in front of the window becomes performative

★★★★★

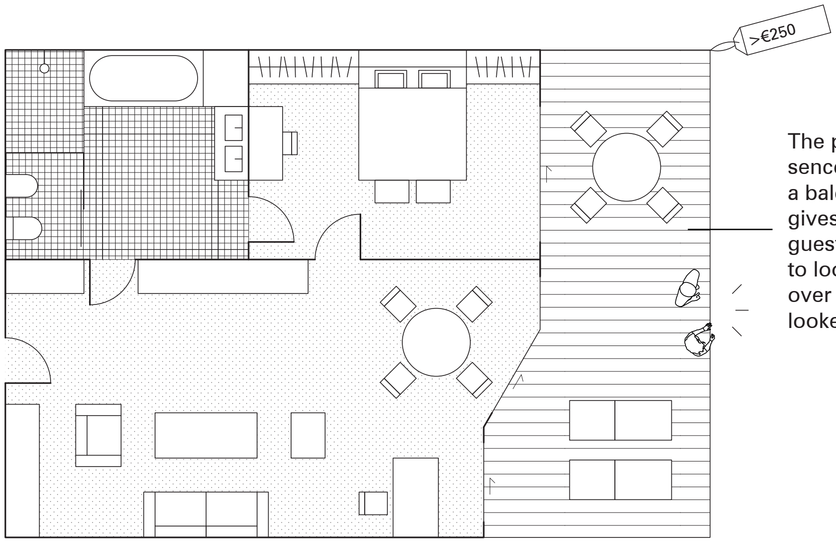
Living/bedroom	*21m^2*
Sanitary	≥5m^2
Balcony	≥5m^2 *(8m^2)*
Bed	≥180x200mm
Shower	≥0,95m^2
Bath	≥170mm
Toilet	(seperate)
Total	≥17m^2 *(36m^2)*



★★★★★$^+$

Living room	*43m^2*
Bedroom	*19m^2*
Sanitary	≥5m^2
Balcony	*28m^2*
Bed	≥180x200mm
Shower	≥0,95m^2
Bath	≥170mm
Toilet	(seperate)
Total	≥17m^2 *(110m^2)*

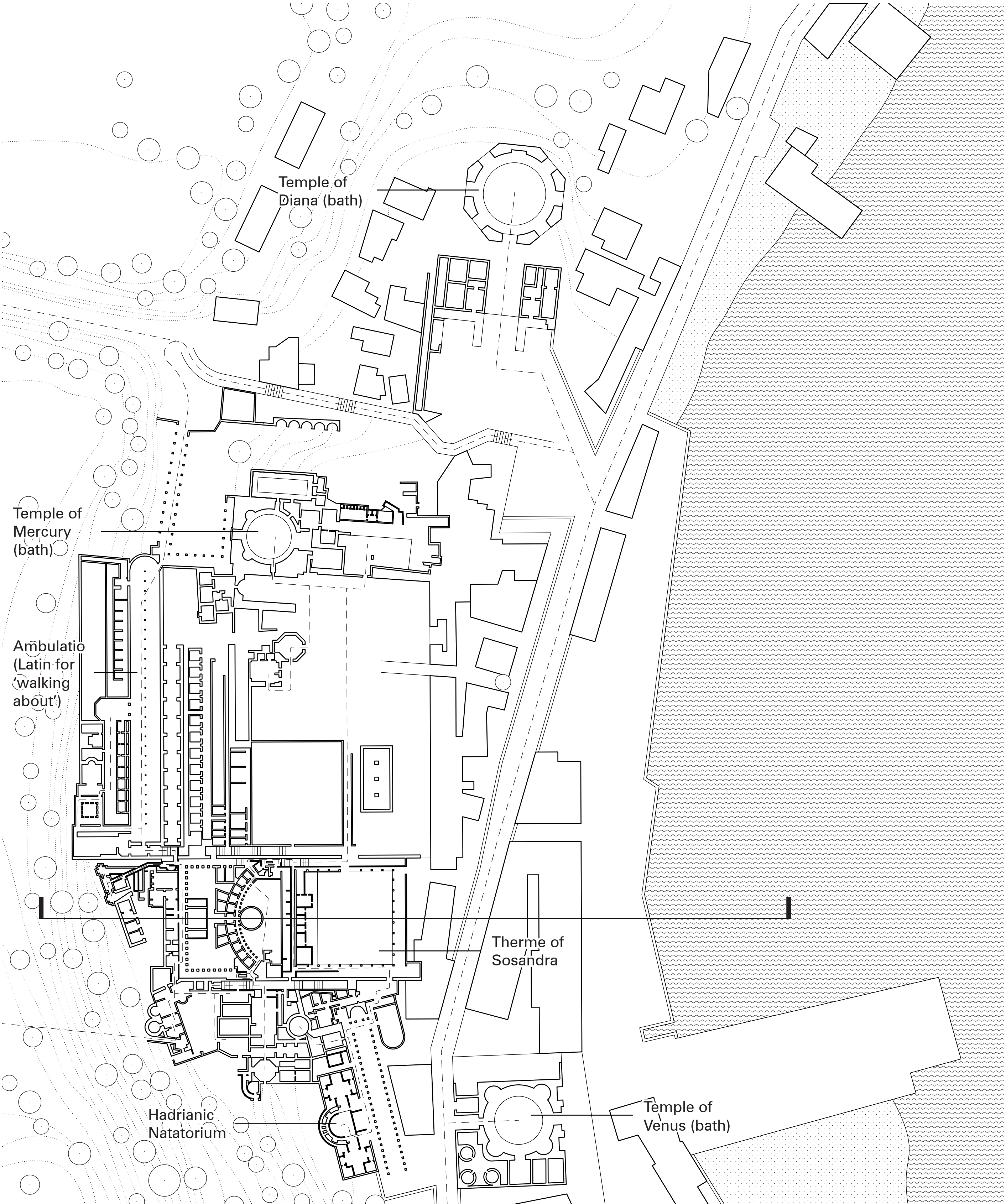
Based on Las Arenas



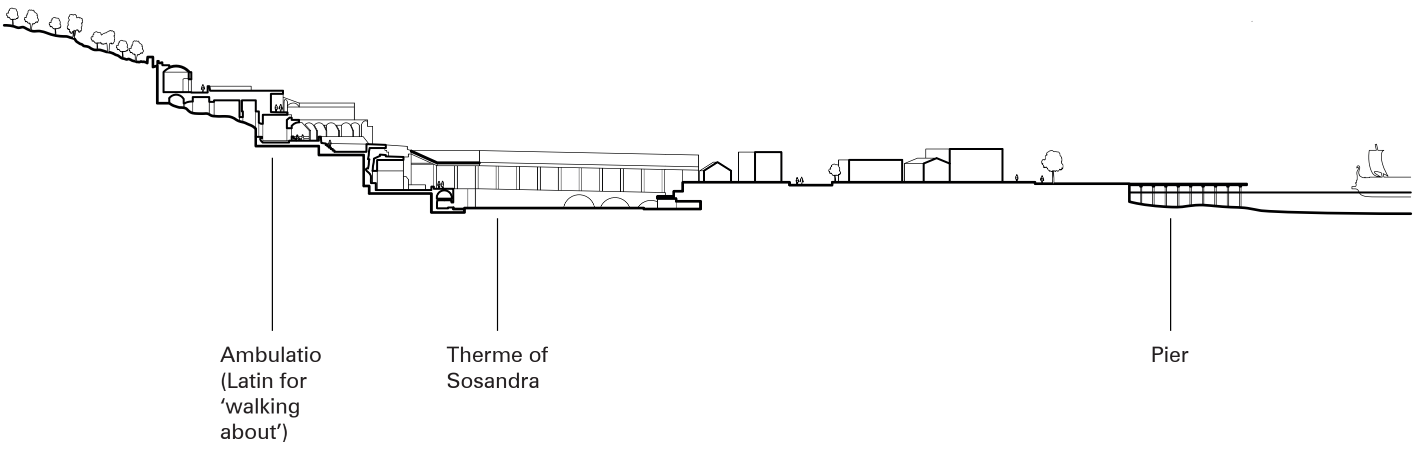
The presence of a balcony gives the guest power to look over being looked at

---

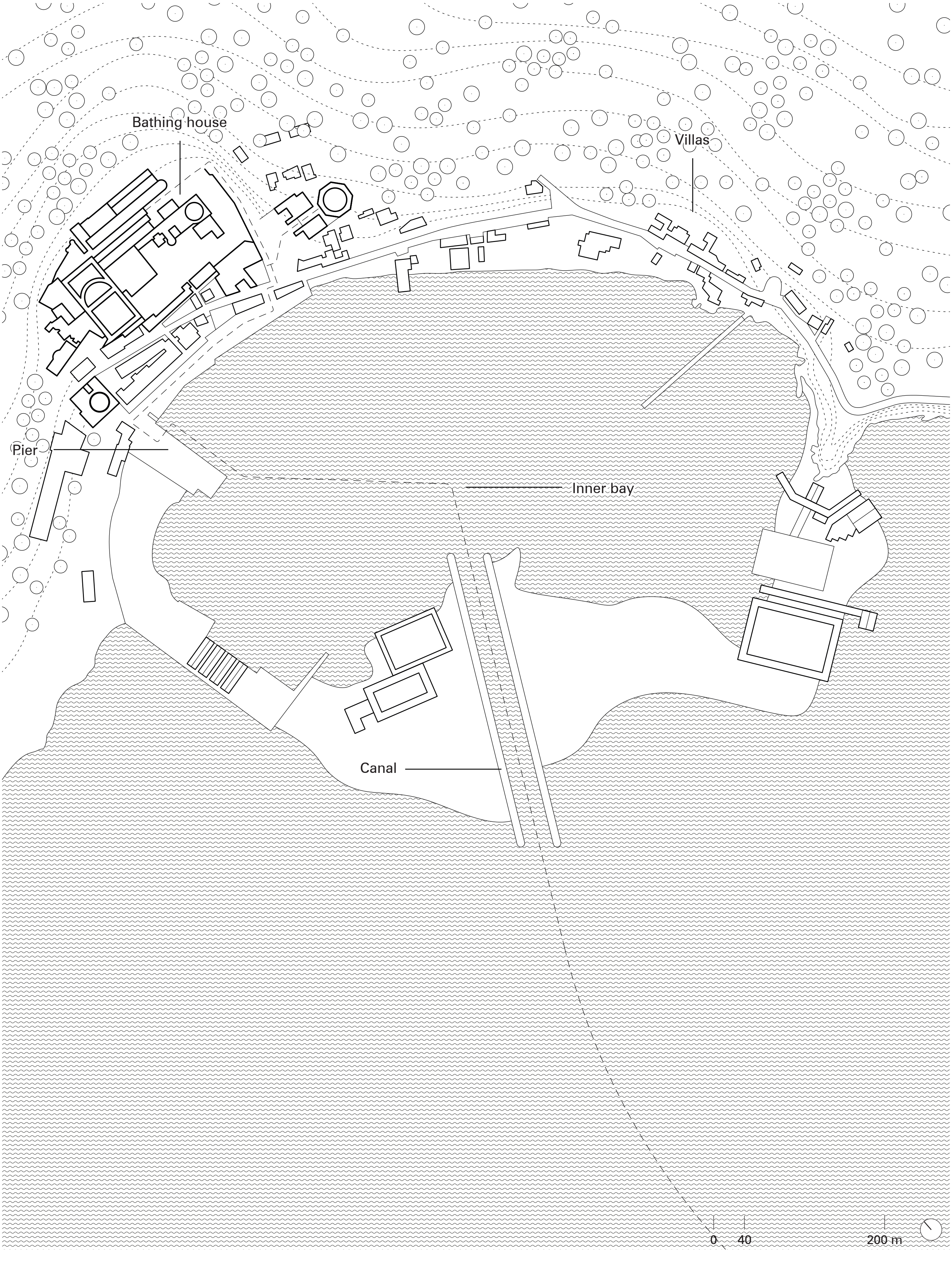
“More stars = more control”
Through an analysis of the type and configuration rooms that fall under different hotel ratings, it becomes clear that guest have more privacy, or have more power of seeing of being seen, by renting a higher classified room. This is mainly caused by the presence of a balcony as a in between space between outside and inside, enlarging the distance between the bed and the exterior.


Temple of
Diana (bath)
Temple of
Mercury
(bath)
Ambulatio
(Latin for
'walking
about')
Therme of
Sosandra
Hadrianic
Natatorium
Temple of
Venus (bath)
0 10 50 m

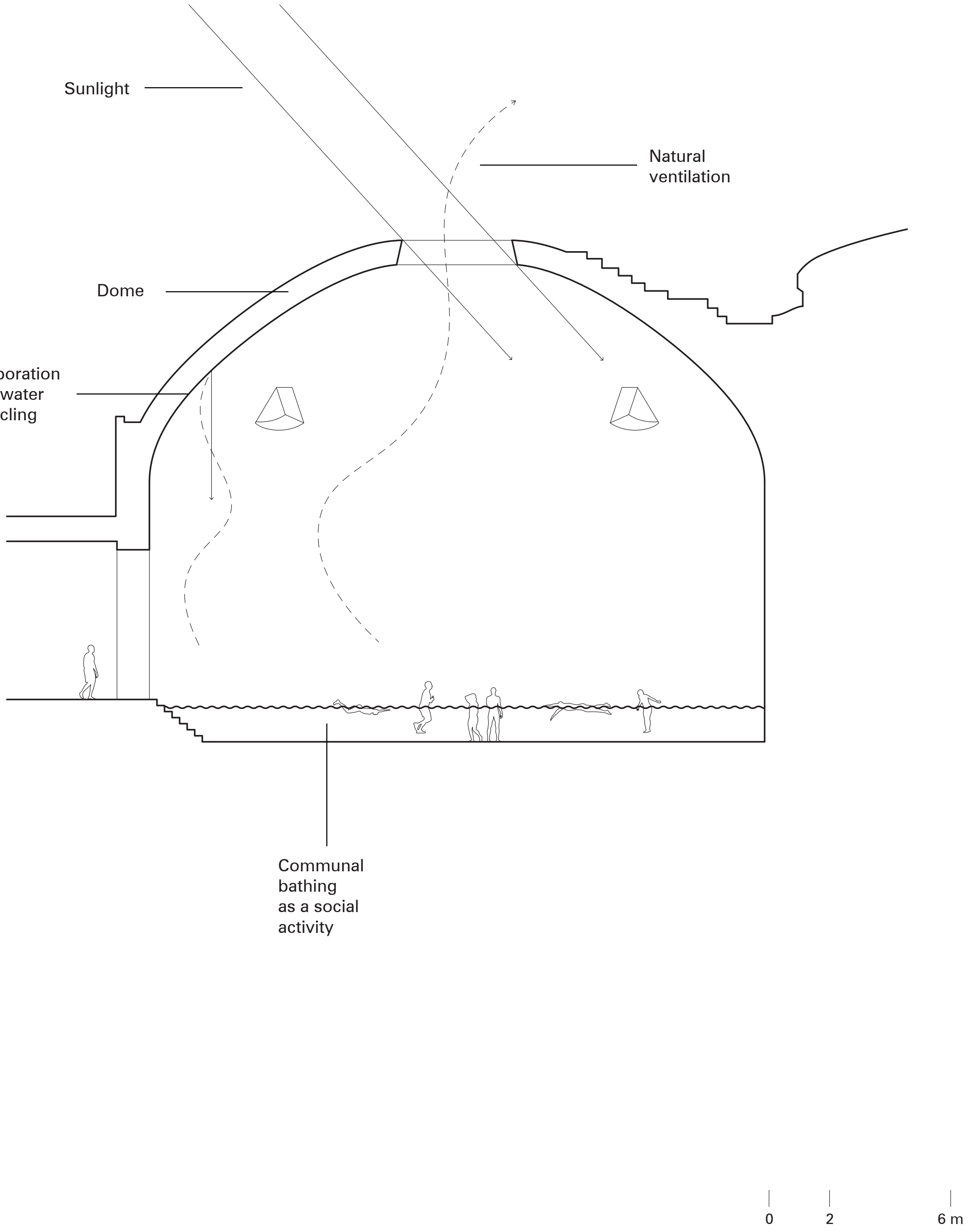
First Resort, Baiae, 200BC
Plan (1:2000), Section (1:1500)
Baiae is one of the oldest know resort towns and belongs to the roman era. Built around a multitude of hotsprings, providing warm water for the bathing facilities, the social centre encompassed everything to make an ideal playland for the enjoyment of the public, the wealthy as well as those who aspired to be wealthy. The labyrinth of differently levelled spaces


Ambulatio (Latin for 'walking about')
Therme of Sosandra
Pier

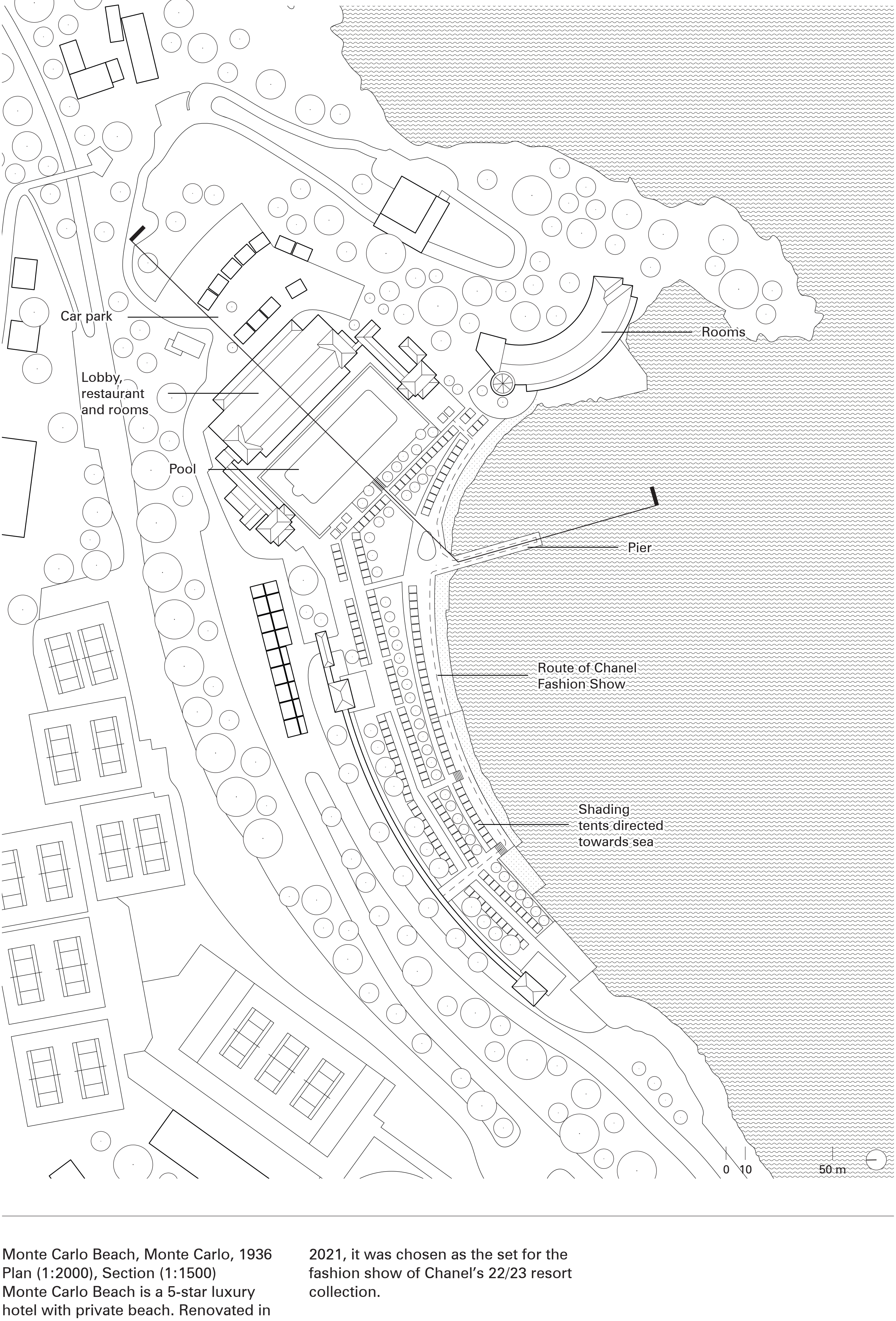
and passages is specifically designed for seeing and being seen by other people.


Bathing house
Villas
Pier
Inner bay
Canal
0
40
200 m

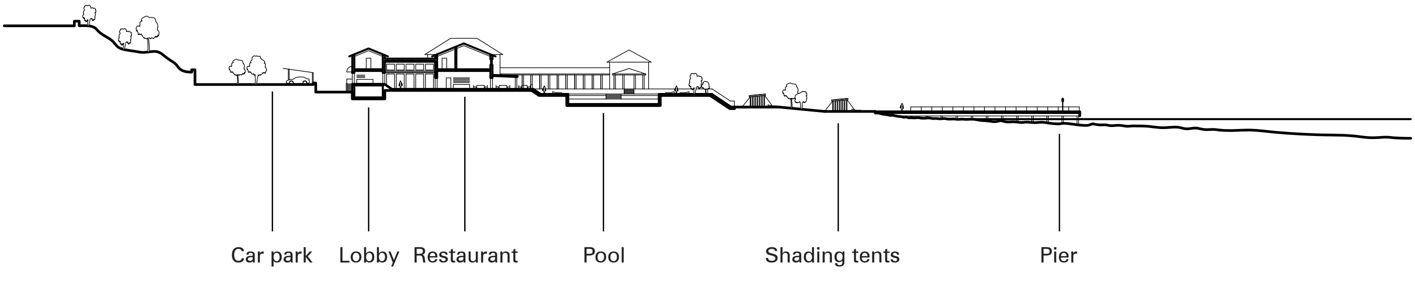
“Arriving at the resort town”
The direction and focus on the sea lake results in a sense of enclosure and exclusivity. A series of thresholds, from the canal to entering the lake, and finally setting foot in the glorious galleries of the resort make for a gradual entrance, enforcing its distance from the daily life and giving guests the feeling of freedom to behave in ways that would not be accepted outside of the resort.

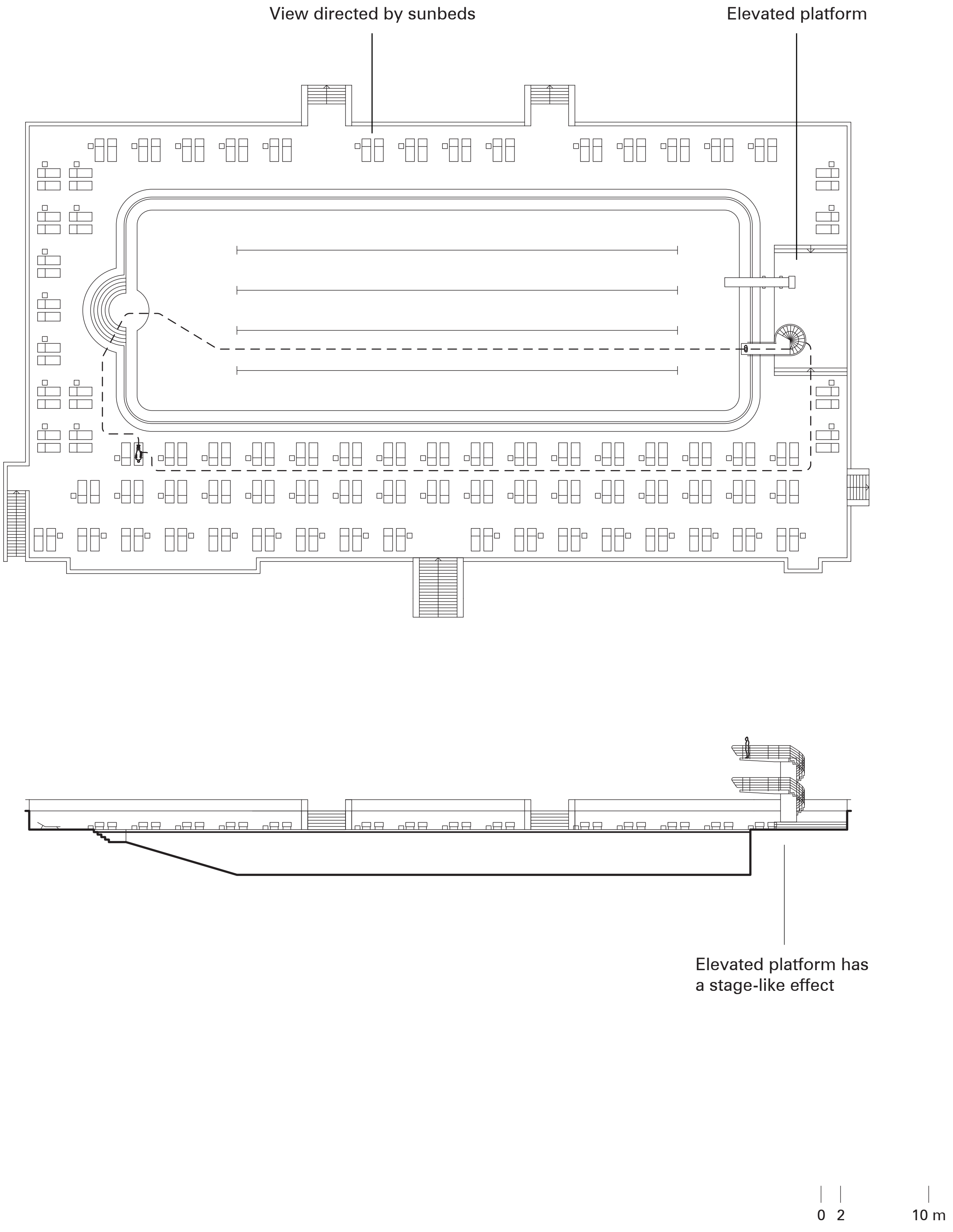

Sunlight
Natural ventilation
Dome
Evaporation and water recycling
Communal bathing as a social activity
0
2
6 m

"Communal bathing"
The section drawing of the Temple of Mercury bath reveals the intimacy of the enclosed bathing spaces in the Baiae resort town. The dome shape allows the evaporated water to accumulate and form droplets on the curved ceiling that would subequently drip down so that the least amount of water was lost. The opening at the top allows for natural ventilation and light.

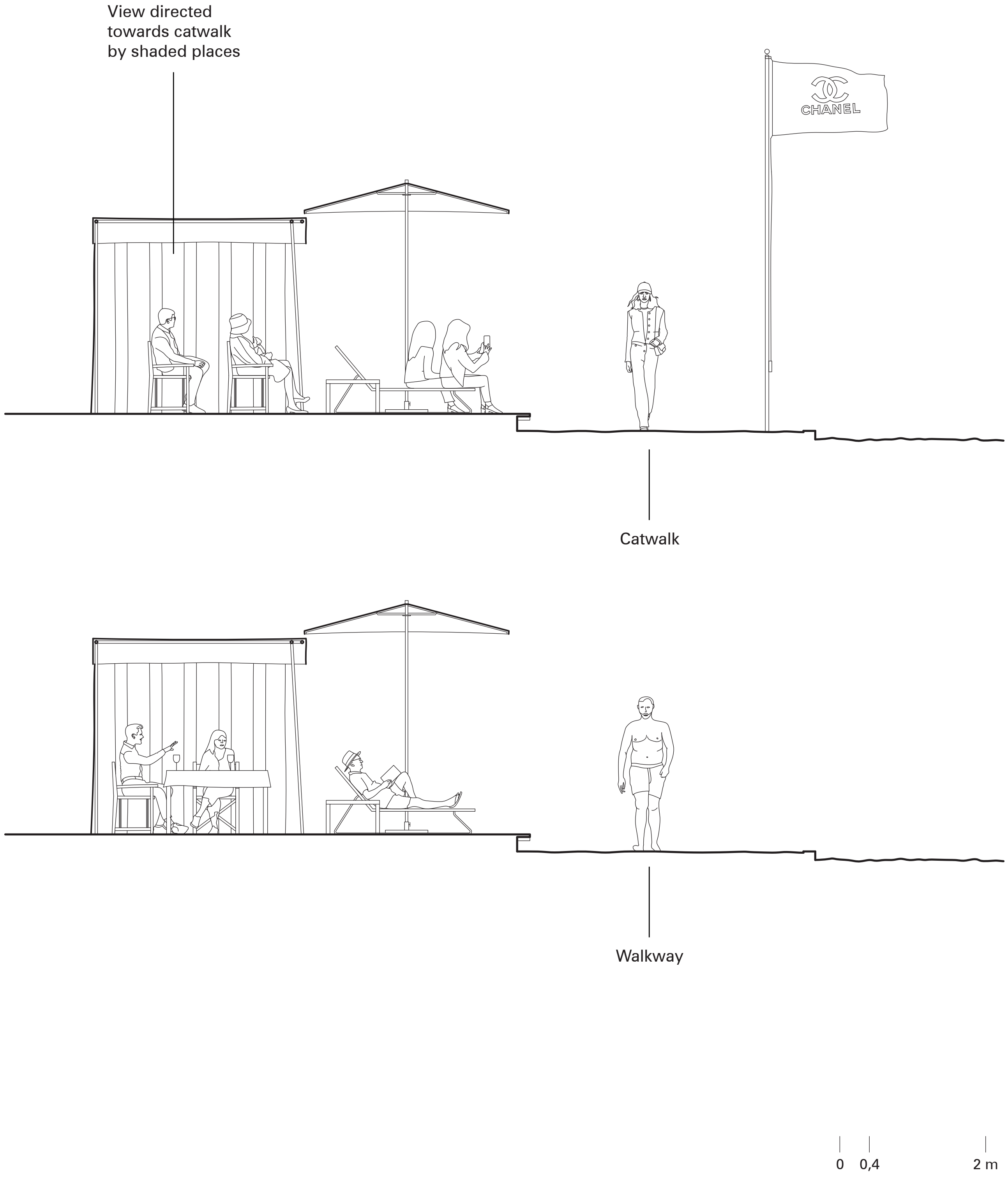

Car park
Lobby, restaurant and rooms
Pool
Rooms
Pier
Route of Chanel Fashion Show
Shading tents directed towards sea
0
10
50 m

Monte Carlo Beach, Monte Carlo, 1936
Plan (1:2000), Section (1:1500)
Monte Carlo Beach is a 5-star luxury hotel with private beach. Renovated in 2021, it was chosen as the set for the fashion show of Chanel's 22/23 resort collection.

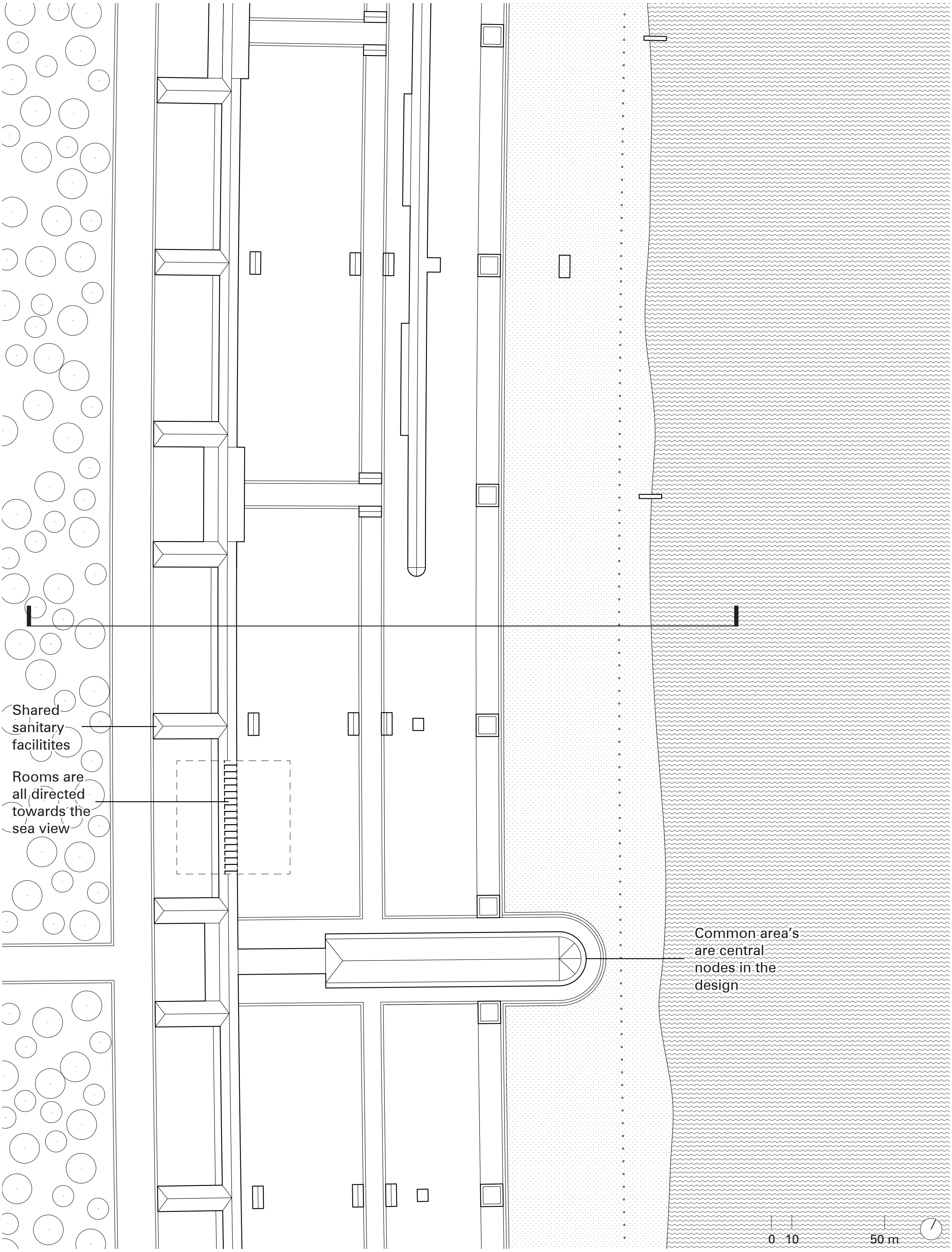

Car park
Lobby
Restaurant
Pool
Shading tents
Pier
0
10
50 m


View directed by sunbeds
Elevated platform
Elevated platform has a stage-like effect
0
2
10 m

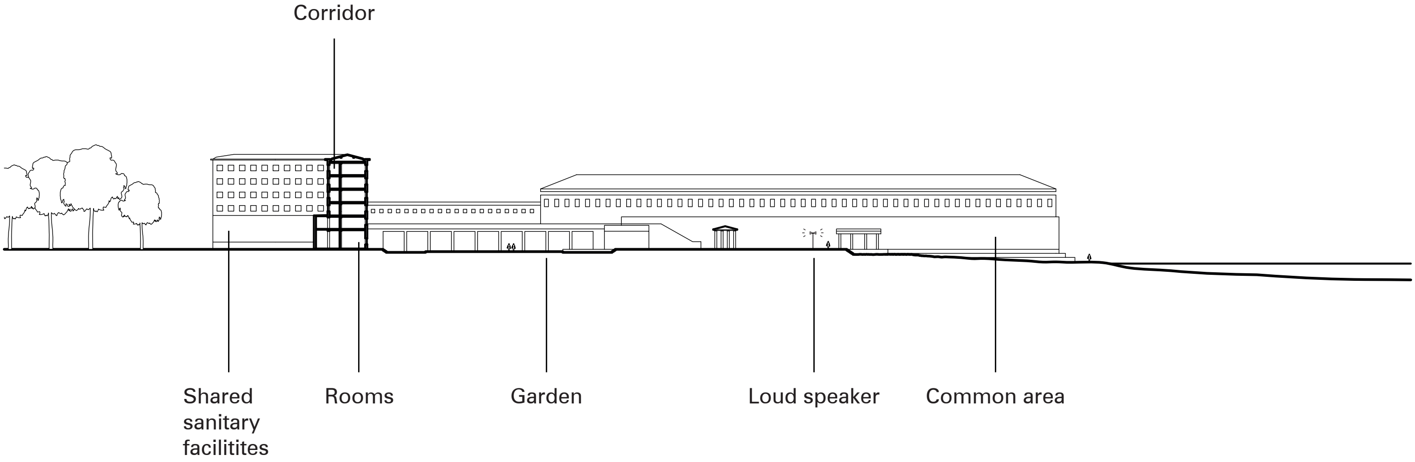
“No pressure”
Plan and section of pool (1:500)
The performance of taking a dive in front of the other guests laying on centrally directed sunbeds, at the Monte Carlo Beach hotel.


View directed
towards catwalk
by shaded places
CHANEL
Catwalk
Walkway
0
0,4
2 m

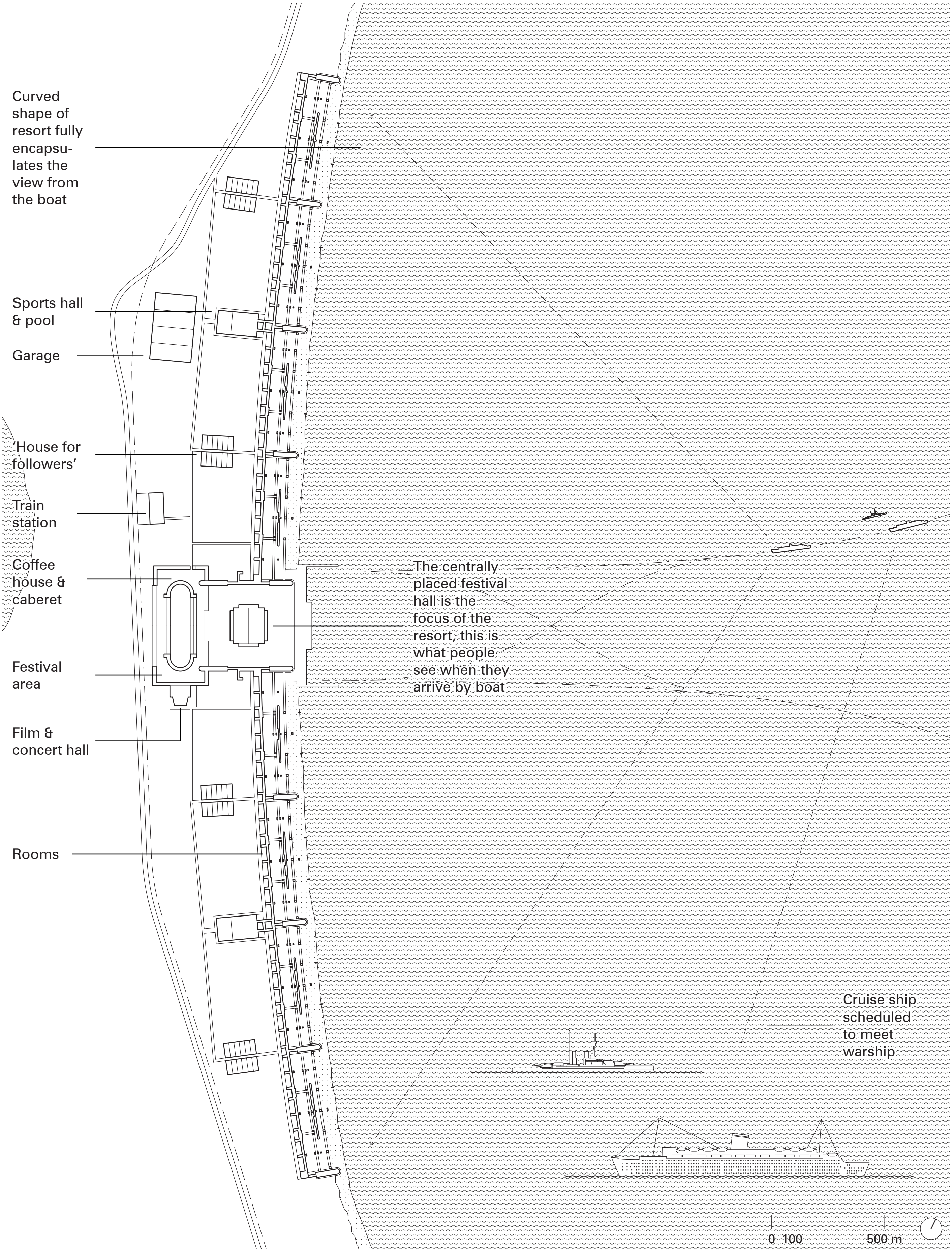
”Chanel show vs. normal use”
Section of beach front (1:70)
The setting of the Monte Carlo Beach Hotel —its walkways and places for shadow— can effortlessly be converted to host a a fashion show, as shown by Chanel for the resort fashion in 2022/2023.


Shared sanitary facilitites
Rooms are all directed towards the sea view
Common area's are central nodes in the design
0
10
50 m

Nazi beach resort, Prora, 1936
Plan (1:2000), Section (1:1500)
Prora resort, a mostly linear buildng that stretches over a length of 4,5 kilometers along the coast, is designed as machine for hosting a maximum of 20.000 workers, that would come to be fed a diet of sun, sports and Nazi propaganda. Loud speakers ensured that each guest was informed of the carfully designed schedule.


Corridor
Shared sanitary facilitites
Rooms
Garden
Loud speaker
Common area

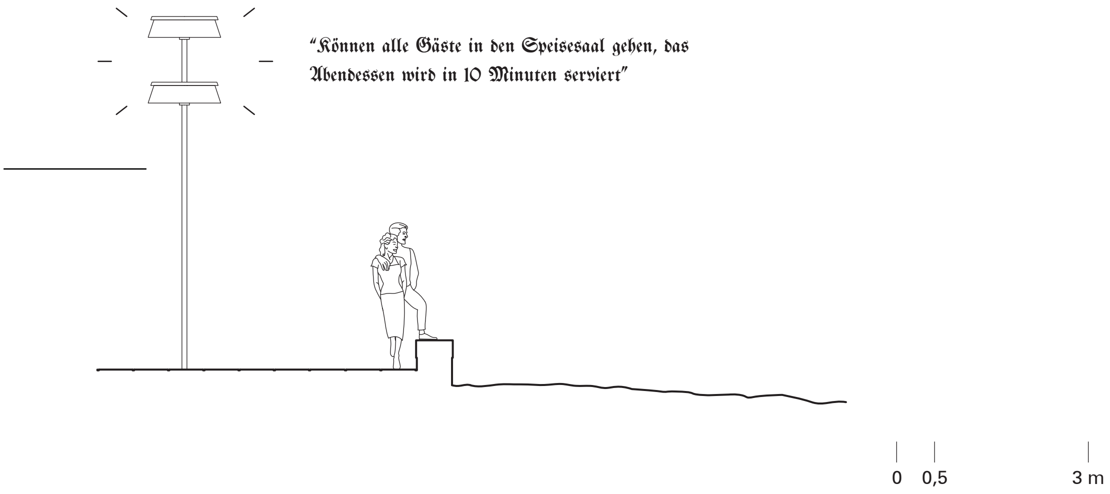
0
10
50 m


Curved shape of resort fully encapsulates the view from the boat
Sports hall & pool
Garage
'House for followers'
Train station
Coffee house & caberet
Festival area
Film & concert hall
Rooms
The centrally placed festival hall is the focus of the resort, this is what people see when they arrive by boat
Cruise ship scheduled to meet warship
0 100 500 m

"Choreographed arrival"
The arrival at Prora resort is highy choreographed. Guests on the cruise ship first encounter a German warship, which was specifically placed so that German citizens would get accustomed to war. Subsequently they are greeted by the totality of the enormous architecture, showing the power of the Third Reich. Guests enter the resort at the centrally places piers, close to the giant, classically designed festival hall.

Today:

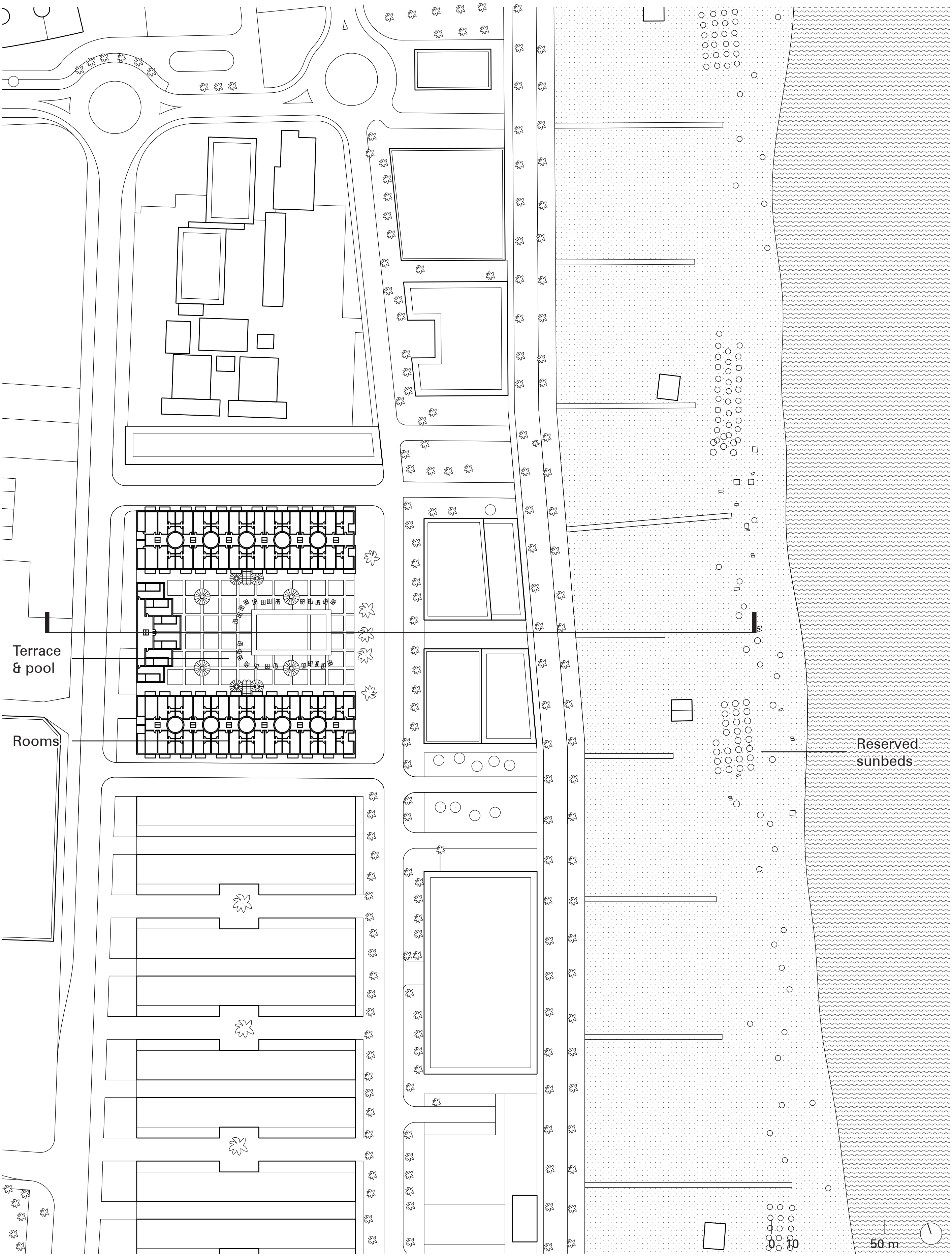
7:00 - 9:00	**Breakfast** Common area
10:00 - 11:00	**Ecercise** Sports hall
12:00 - 14:00	**Lunch** Common area
14:00 - 16:00	**Sunbathing** Beach
16:00 - 17:00	**Coffee** Coffee house
17:00 - 20:00	**Dinner** Dining hall
21:00 - 22:00	**Caberet** Caberet hall


“Können alle Gäste in den Speisesaal gehen, das Abendessen wird in 10 Minuten serviert”
0
0,5
3 m

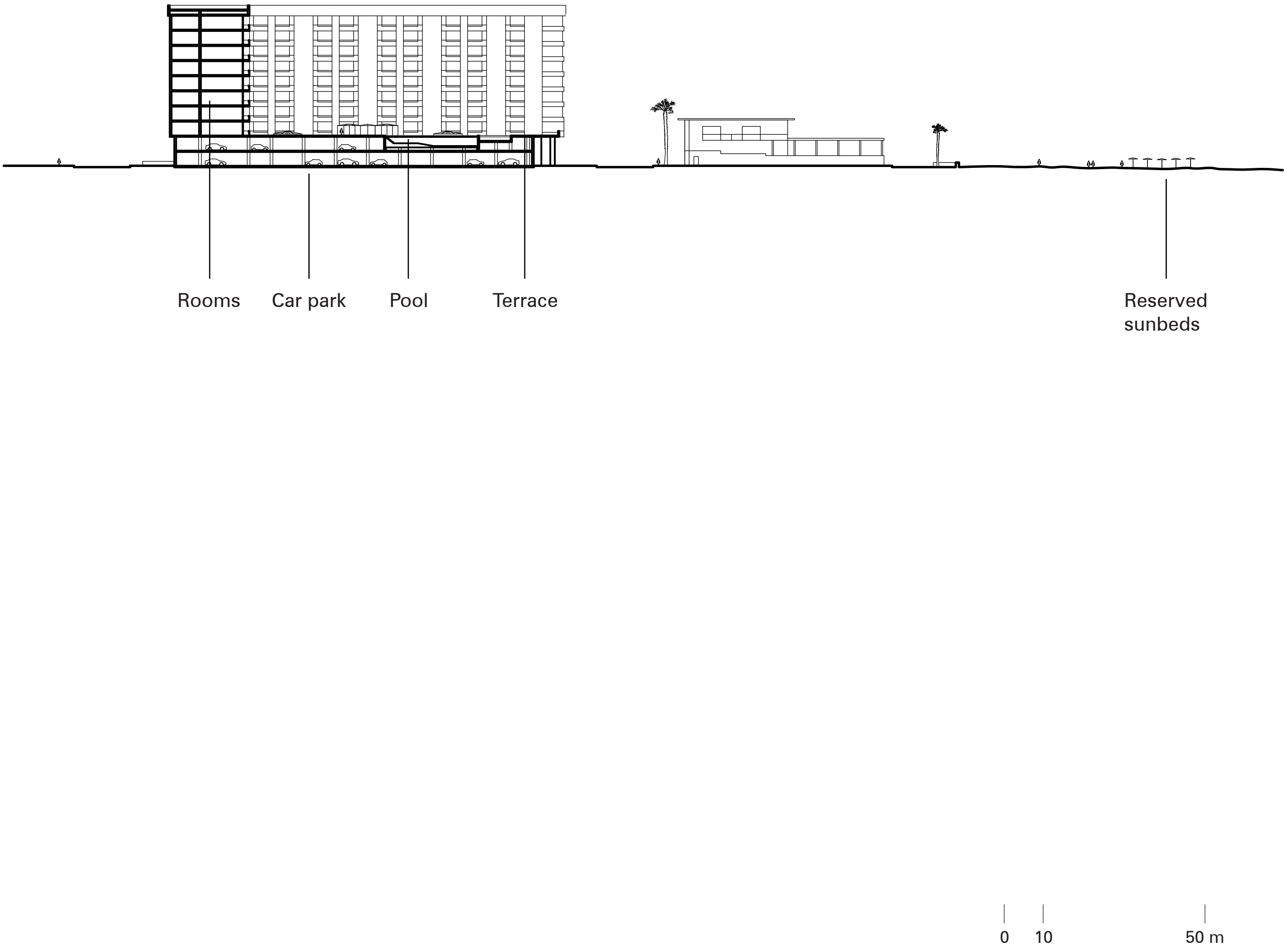
Loudspeakers announcing the schedule were placed all around Prora resort

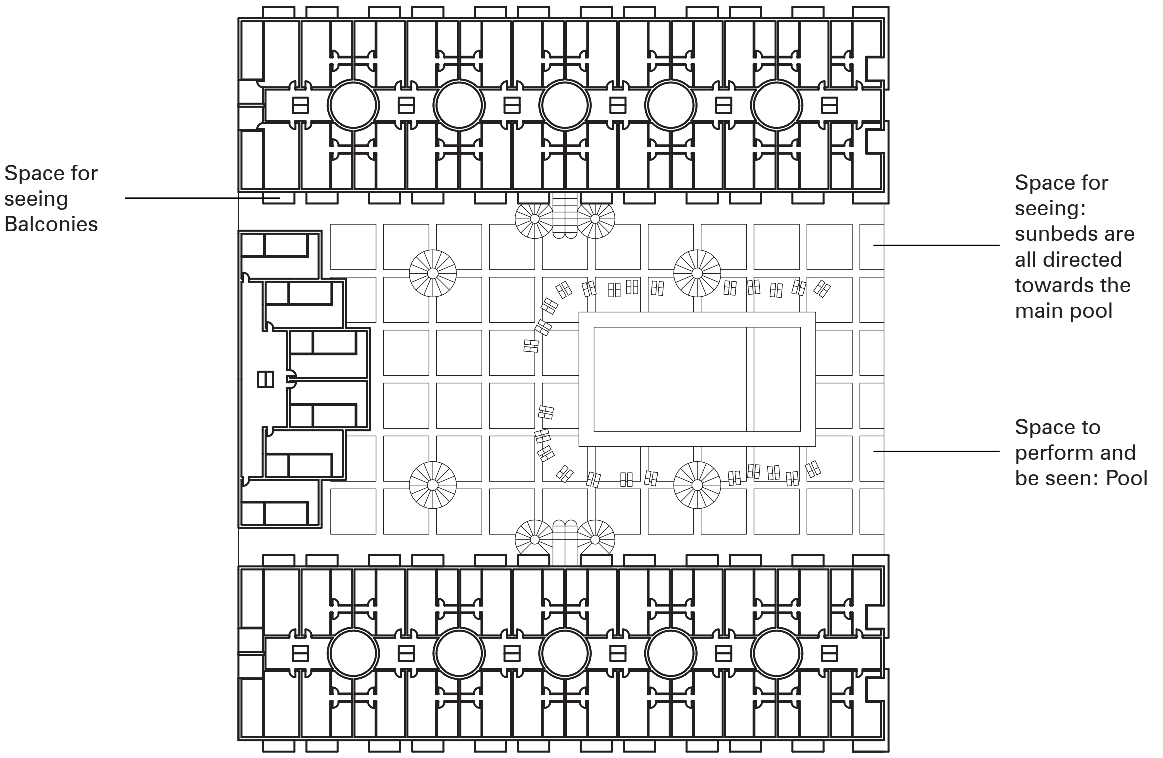
---

“Choreographed day”
Loud speakers ensured that each guest was informed of the carefully designed schedule. This extreme example shows how the resort schedule dictates what is supposed to happen in what space, for example ‘having dinner in the dining hall’. It allows the guest to get into a passive, ‘holiday’ mode. The schedule is a device that the resort can use to manage the behavior of its guests.

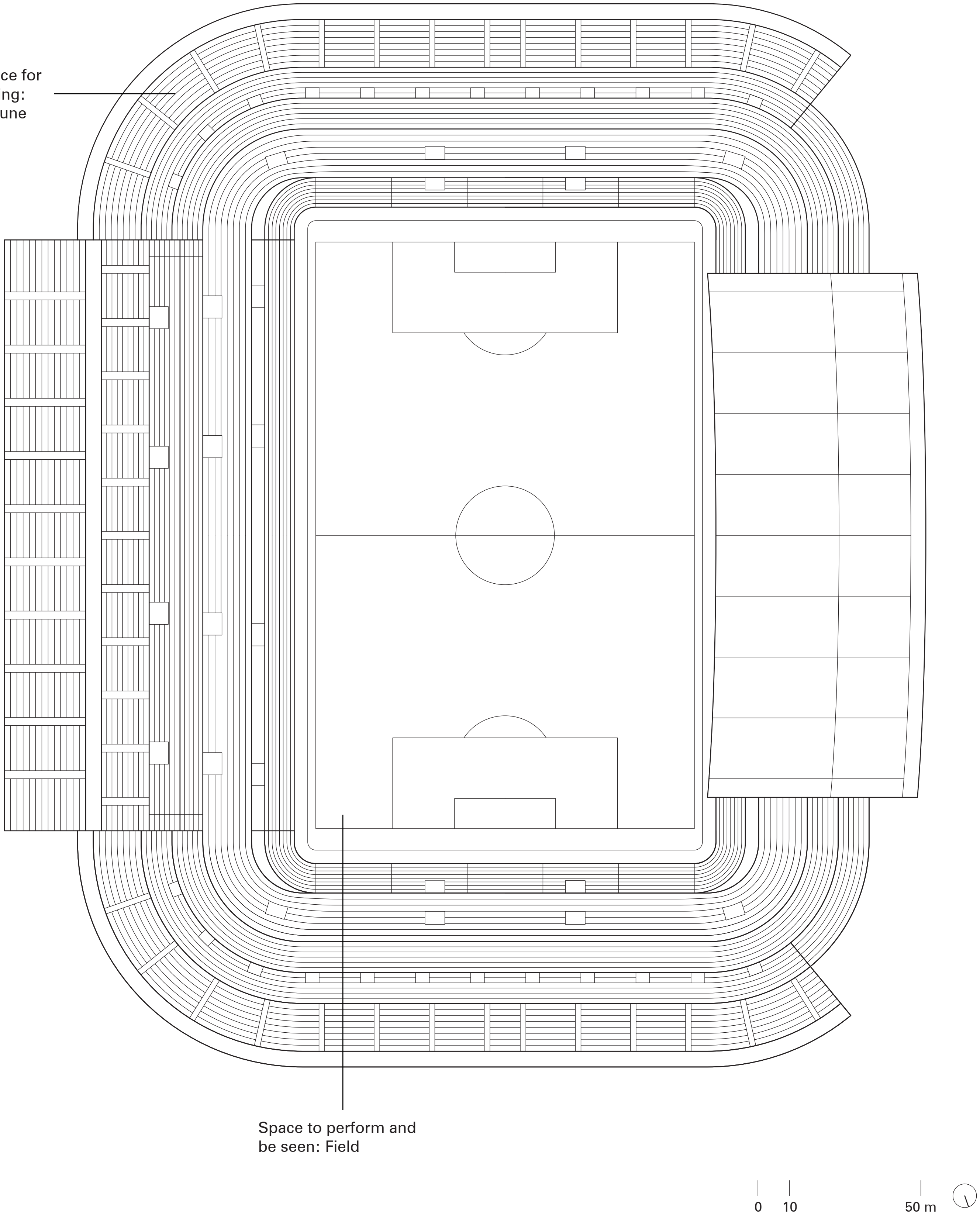

Terrace
& pool
Rooms
Reserved
sunbeds
0
10
50 m

Appartemento Playa Valencia, 2000
Plan (1:2000), Section (1:1500)
This efficiently configured budget hotel on the coast of Valencia has a distinct urban presence as a contained block. The elevated pool area, framed on three sides by the apartments has privacy in relation to the street. Next to this specific plot, the urban type is repeated on adjacent plots.


Rooms
Car park
Pool
Terrace
Reserved sunbeds
0
10
50 m

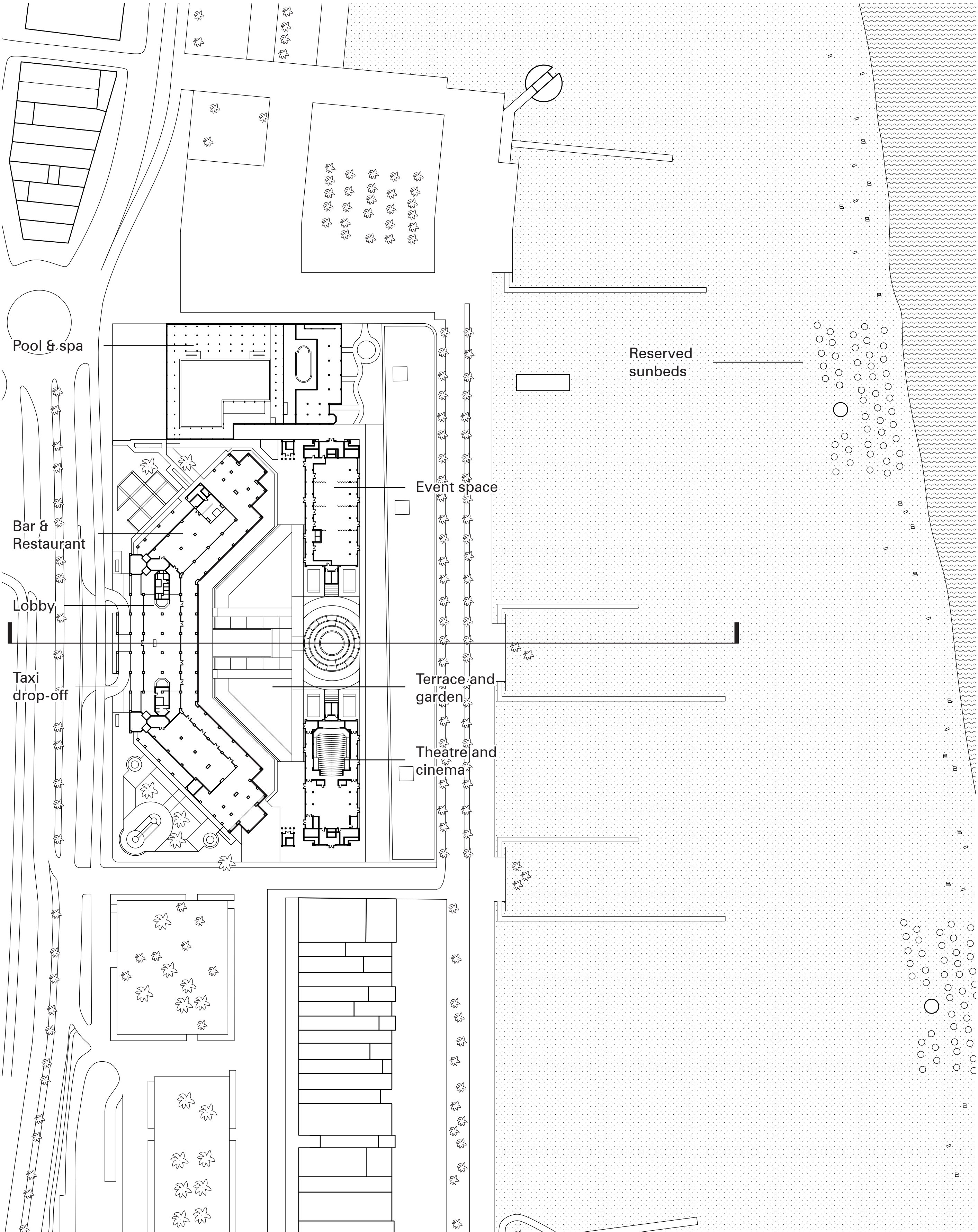

Space for
seeing
Balconies
Space for
seeing:
sunbeds are
all directed
towards the
main pool
Space to
perform and
be seen: Pool
0
10
50 m

“The resort vs. the stadium”
Comparing the Valencian hotel is to the Valencian football stadium, reveals a similar distinction between a space to perform —the pool or the field— and a space to view —the balcony or the tribune.

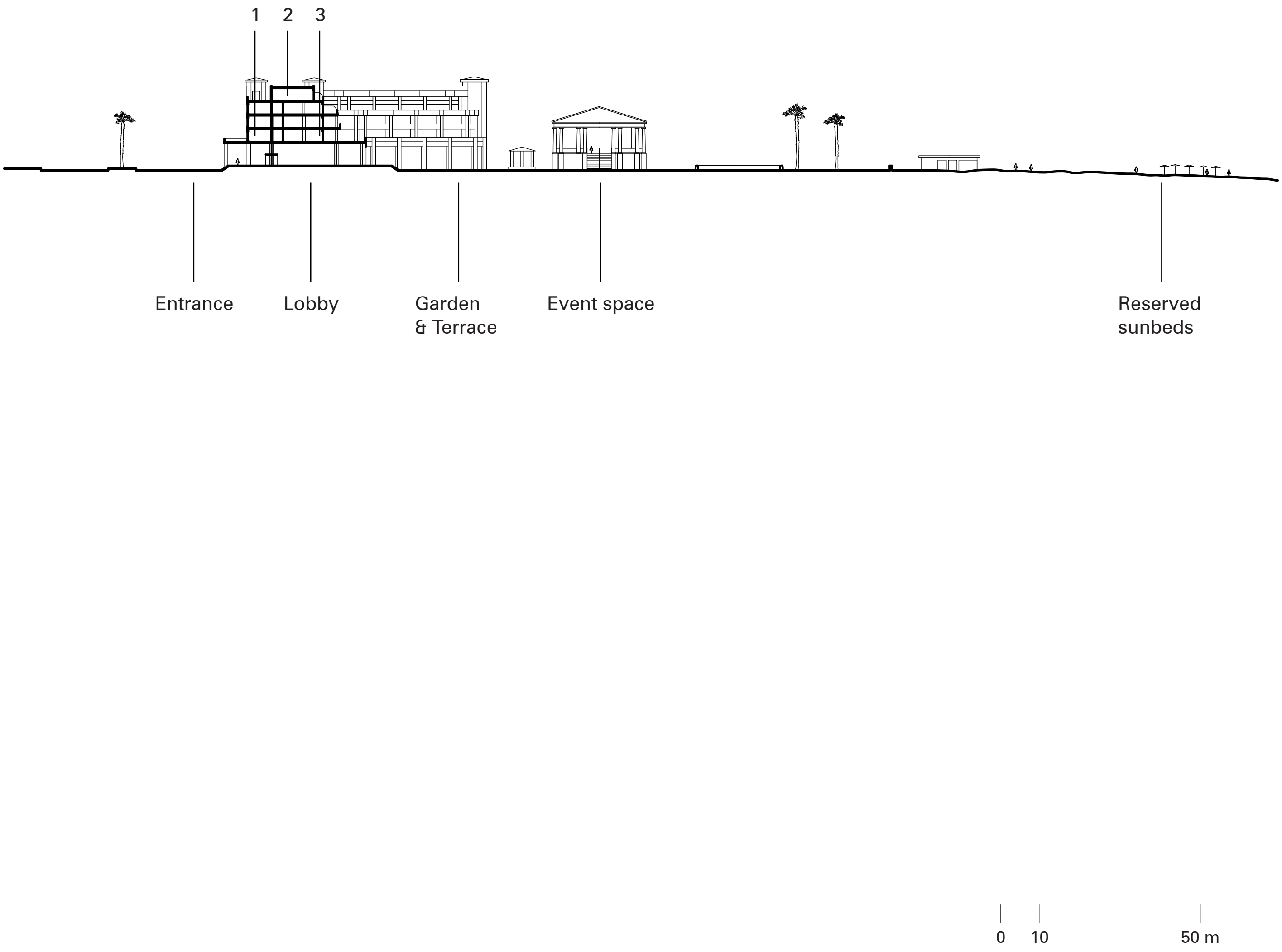


Space for seeing: Tribune

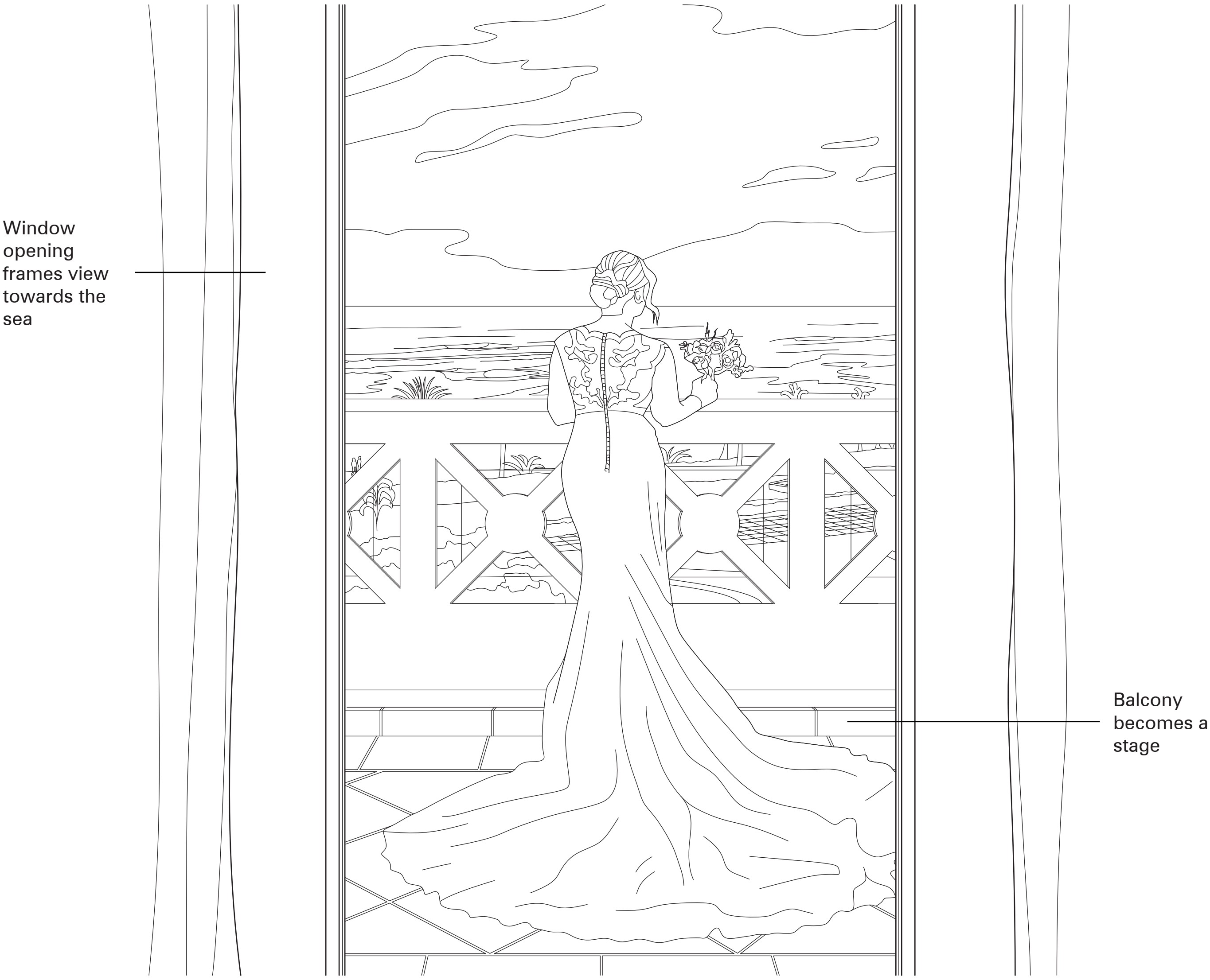
Space to perform and be seen: Field

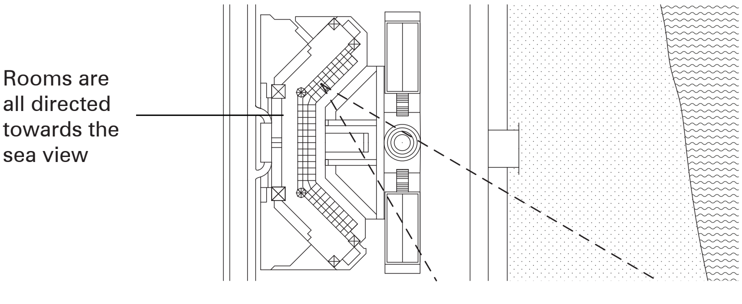

Pool & spa
Reserved sunbeds
Event space
Bar & Restaurant
Lobby
Taxi drop-off
Terrace and garden
Theatre and cinema
0
10
50 m

Hotel Las Arenas, Spain, 1889 & 2005
Plan (1:2000), Section (1:1500)
Las Arenas is a 5 Grand Luxury hotel at the coast of Valencia. The hotel orginates as a spa and bathing area for the city and was redeveloped as hotel later. The hotel has a distinct classical style that clearly sets it apart from its urban context.


1
2
3
Entrance
Lobby
Garden & Terrace
Event space
Reserved sunbeds
0
10
50 m

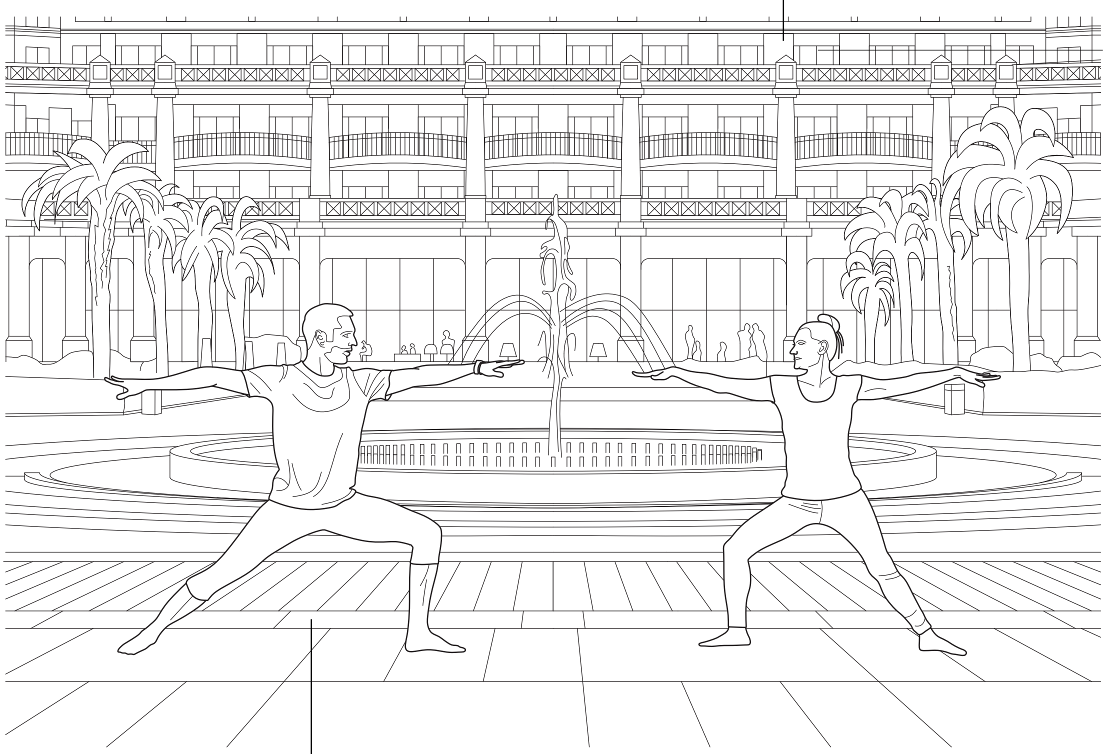
1: ‘Classic Room’ (city view)= €140-260
2: ‘Deluxe Room’ (sea view)= €220-330
2: ‘Executive Room’ (sea v.)= €250-380


Window opening frames view towards the sea
Balcony becomes a stage


Rooms are all directed towards the sea view

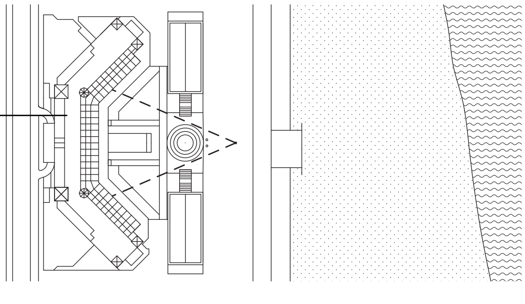
“The resort as framing device I”
The architecture of Hotel Las Arenas frames and directs the view, in case of the beach resort, this view is almost always directed towards the sea.
(image traced from social media post)

Resort forms background for activities in the front yard

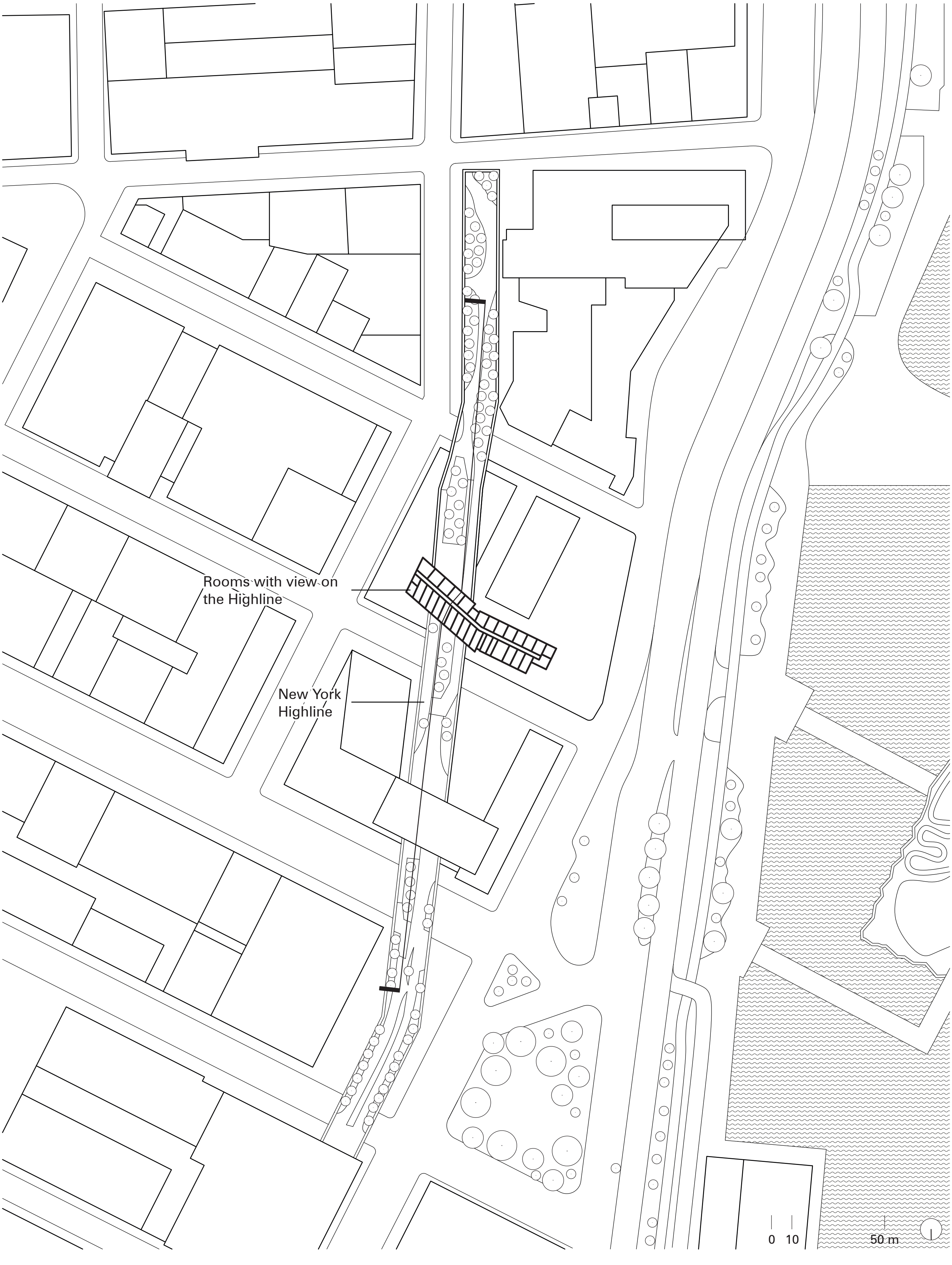


Front yard becomes performative space under the view of the balconies

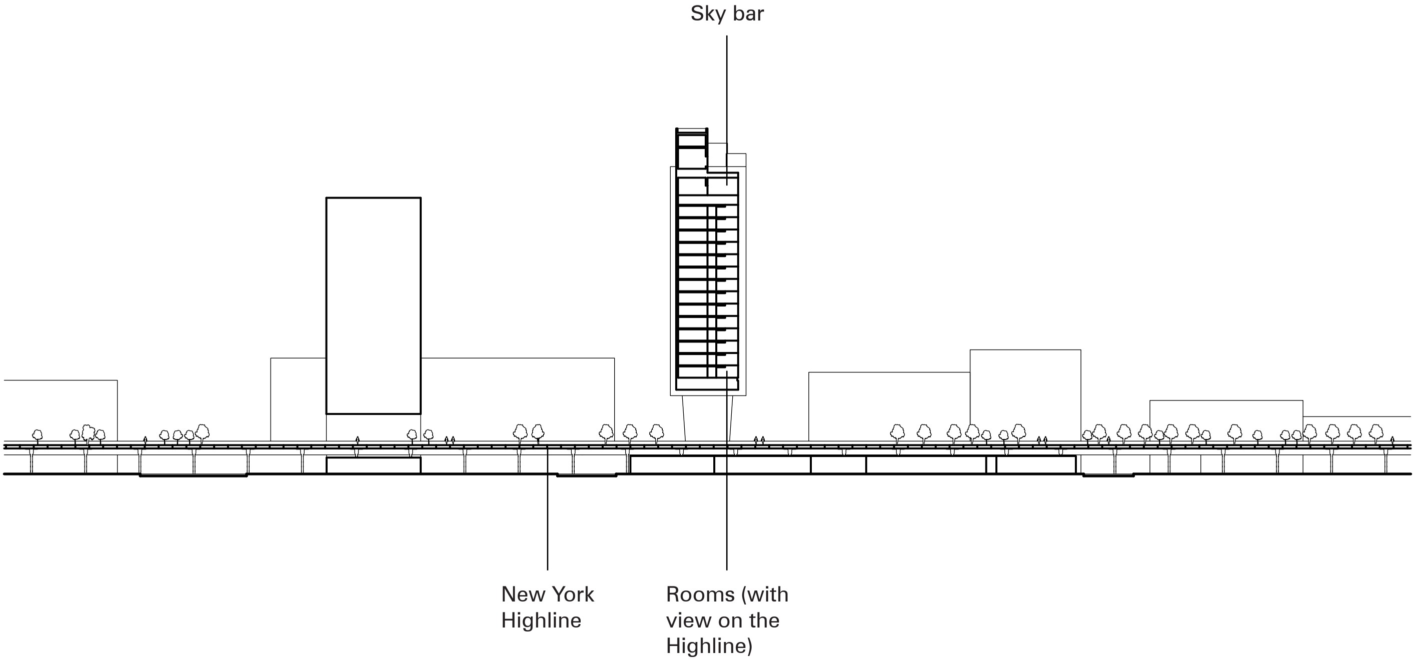
Resort main building form stage set, enclosing the yard



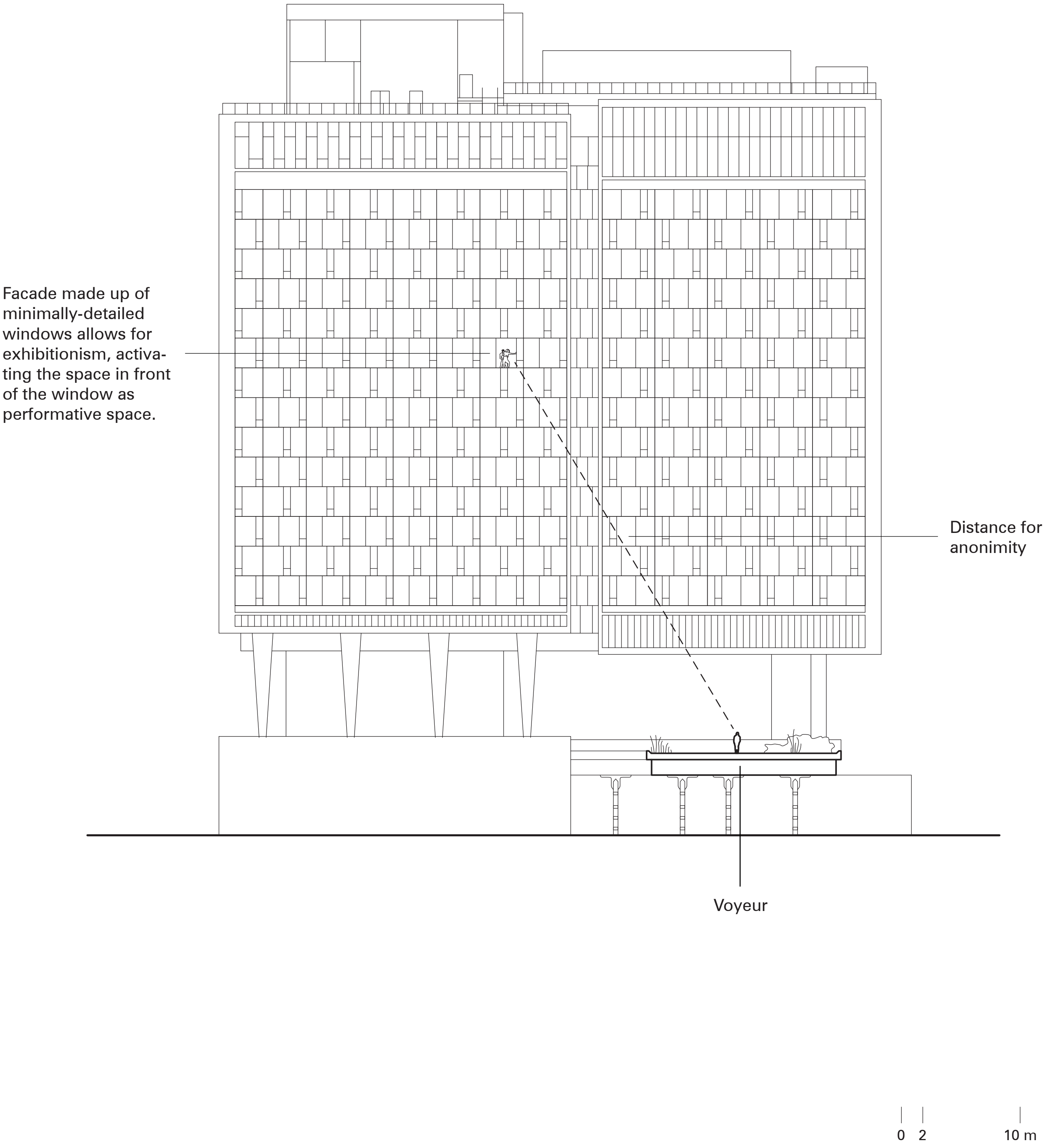
“The resort as framing device II” The architecture of Hotel Las Arenas is a stage set for the activities in the common area.and garden. (image traced from social media post)


Rooms with view on the Highline
New York Highline
0
10
50 m

The Standard, New York, 2009
Plan (1:2000), Section (1:1500)
The Standard Hotel a 18-story luxury hotel that is is built over the New York Highline.

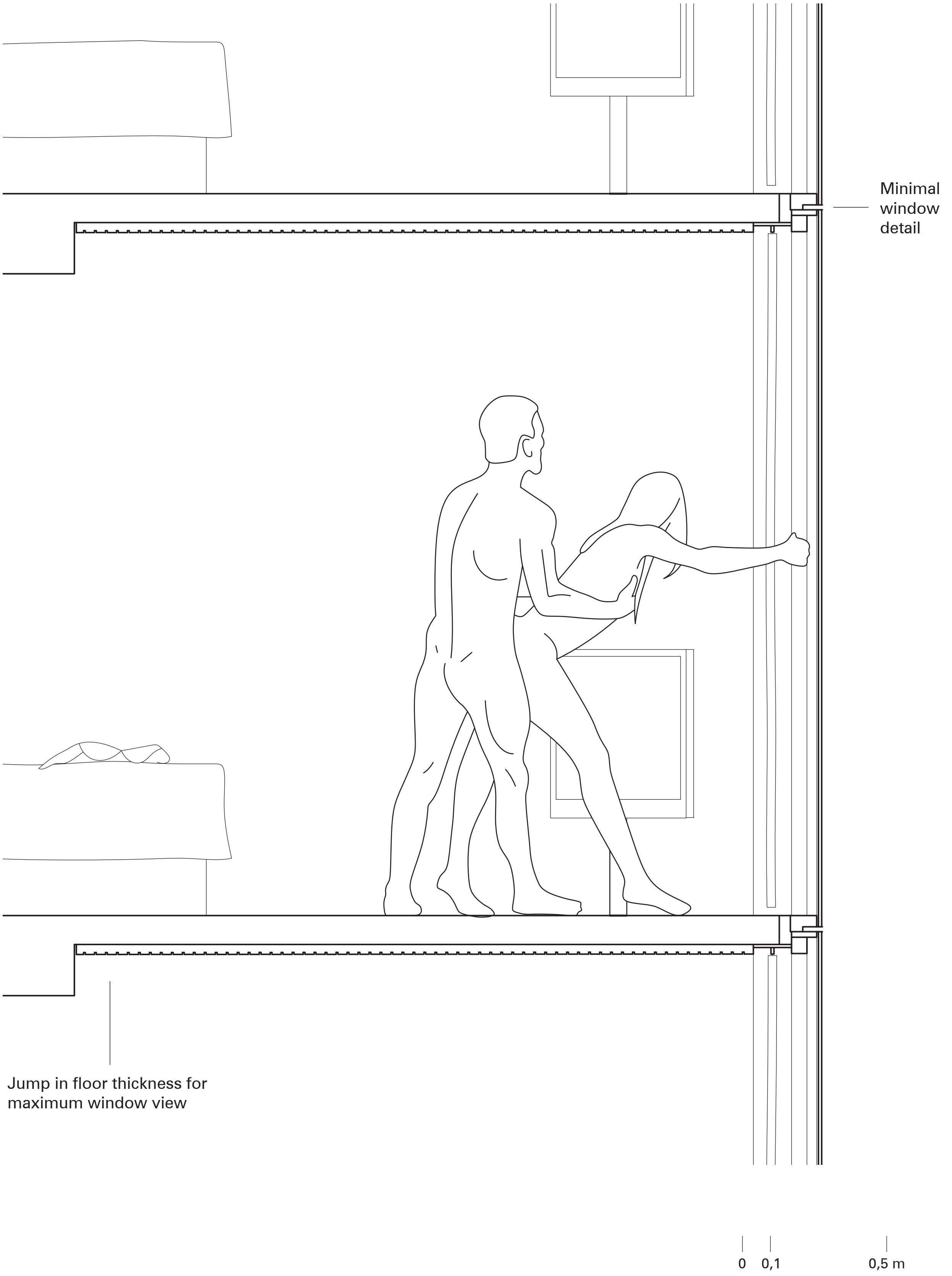

Sky bar
New York
Highline
Rooms (with
view on the
Highline)

0
10
50 m


Facade made up of minimally-detailed windows allows for exhibitionism, activating the space in front of the window as performative space.
Distance for anonimity
Voyeur
0
2
10 m

“Voyeurism & Exhibitionism”

The minimally detailed facade of The Standard, becomes one big display of its guests to the people visiting The Highline. There has been various reports of exhibitionist behaviour, like having sex in front of the window. This behavior was encouraged by the manager which put the following request online: ‘Now, we’re asking YOU, our Stan D’elovely amateur pornographers to send in your most


Minimal window detail
Jump in floor thickness for maximum window view
0
0,1
0,5 m

erotic photos shot at The Standard, New York. (Drawing is based on scene from the movie ‘Shame’

Jesse Verdoes: What are you doing at the moment? Are you working?

Eva Ventura: Yes, I am working for myself at the moment, as 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.

J.V.: Ah that’s nice.

E.V.: 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 would like 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, etc. 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. We have artists, djs, etc. 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?

E.V.: 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. **B**ut 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.

E.V.: 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

J.V.: Yes, reading people.

E.V.: Yes, 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, 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 feel 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 I actually think that does not work for 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 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 conduct 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 that it is a kind of switch too...

E.V.: 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 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 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 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 the idea for the big 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 or a 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 wrapped 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 there. 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 to the second story, and you're like: how do i even get there? There is something to say for that like the adventurous wandering but it needs to be countered with something that is readable.

J.V.: Oke, we were also looking at that code of conduct video, and I guess it comes back the fact of having that balance. It is 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 will 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. It is reassuring to have the things that we stand behind on paper, even though our visitors know about it.

J.V.: It's almost like an anchor point for people. But then also when I was looking at it, just now, it's also quite imposing, or, that it's the inherent thing of rules somehow. Like I completely understand why you need it, but at the same time…

D.T.: …you feel the pressure that you have to be like that.

J.V.: Yeah, like now I HAVE to accept everyone, and if I accidently make somebody feel like they don't.

E.V.: We tried to work around that by the way that we made the video, because I agree with you that often times you have this poster in front of the entrance and then the guard will ask you "did you read the code of conduct" and then it's like "yeah uhhh", because 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 a 'rules-feeling'. That's why I think the code of conduct video is way more suitable for sharing that information than a list of rules. Because if you go online on the website of clubs or museums or whatever, other public spaces, they always have a code of conduct 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 because you trust that the people are 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.: Yes, oke 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 too. 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 bodily 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 of doing them? and how does it relate to the expectations you set 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 to them, there is not really a path to follow or to take to do that. So that is what we are doing with the posters, going a little bit over the boundary of what is expected. Because if we would have hung them at the art academy it would not 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 it is ok to do it and to show yourself and especially in the context of a party.

D.T.: How do you translate that to 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 a non-binary person in Holland. With two more people, they were performing at FOEF and we wanted to promote a picture of them in drag king, so with a glitter beard, and it got denied. There was no nudity! And the reason it got denied, it was in the text that we wrote with it, it had the word "asses" and it was profanity! Yes, 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, and 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.

D.T.: Yeah

E.V.: So yeah, when we were based in Delft, we used to always hang it in all the 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 questions Danai?

D.T.: No! I think you covered most of our questions without us asking them!

E.V.: Haha. 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!

J.V.: Yeah that's awesome!

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. We are focusing on non-touristic clubs which are mainly on the outskirts of the city. Which 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. Finally now in Amsterdam, they started re-evaluating the worth of nightlife, socially and economically. So we are contacting clubs by email through the contacts we have, and explain to them that we want to do a participatory project where we kind of put the users and their wishes in the front, and connect them to our own architectural point of view, next to connecting them also to the brand vision that the clubs have. So there is a set of three selling points that extends o 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, about which I think it is very important that it's not a design, but design advice, a design consult. Therefore we will create a collective design. This is also what eventually happened in our collaboration with Roodkapje in Rotterdam. We gave them an advice on how a space ideally could work, and then they took what they liked and why they think was feasible and would fit them, and then they built it.

J.V.: How specific would you get then?

E.V.: Sketch design, it is the sketch design space.

J.V.: So you actually draw stuff.

E.V.: Yes, we will make floorplans and impressions and a 3D model but we did not do any measuring or things like that. We want to also keep it open, like the workshops that we do. We don't tell people what is or is not possible. If they want to have a floor that flies in the space, they can! So that's what we are doing, we are proposing to these to clubs and subsidies. And I think because it's participatory and therefore 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!

DT: 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 essential 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 on before you're gonna drop yourself into it. 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 are important, which is very helpful for 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?

J.V.: No

D.T.: 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. 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. 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.: These these kinds of experiences t, do you take that to daily life? In a way at the same time, you do all these things during the night because you can do it there and then you don’t do it in your day life. Did you learn as a designer about these mechanisms there and implement them in your work during the day?

E.V.: 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.: Yeah 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 the line, getting impatient, that should be interesting on itself. There are places where they make that right, like in Nyx 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 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!

J.V.: Very inspiring!

Jesse Verdoes: Hi Pearl! Pooja told me a little bit about the resort that your dad owns, what kind of resort is it?

Pearl Marquis: It’s a beach resort.

J.V.: For how many people?

P.M.: We have 75 rooms, out of which 4 are suites.

J.V.: Has it been in the family for a long time? Or is it more recent?

P.M.: We had the place for like 25 years, we recently renovated, in 2018.

J.V.: What did you do with the renovation?

We had to update it.

J.V.: Was it just repainting, or did you also change the building?

P.M.: Yes.

J.V.: Did you have a part in it? Because you are also an architect right?

P.M.: Yes, I did. I came in in the last 6 months of the project and helped with the interior design. In the whole year in 2018 we renovated the project.

J.V.: I would like to know a bit more about how the resort has to update over time. Because you could maybe say that a resort is a thing that needs to be up to date, more than the private life of people.

P.M.: Maintenance is key. And because we are at the beach, there is a lot of damage because of the salt etc. There is a lot of salt, even all the way at the back of the rooms etc. Like a whole layer. And the foundation was a little bit week etc. So we had to redo all of that. But other than that it was just maintenance, now the building will last for another 30, 35 years.

J.V.: Is it a lot different than what was there before?

P.M.: Yes, we reorganized everything to be more efficient, for servicing and stuff. Which was kind of lacking before. We started with 42 rooms, but we did not use the space efficiently. We had not capitalized on all our space. So when we renovated we did that.

J.V.: Could you describe the organisation of the building, is it sprawled out? Centralized?

P.M.: It used to be spread out, but now it is 3 joined buildings so you can walk through it. Everything is centralized now, airconditioning etc. Initially it was three separate buildings and all servicing for it was different.

J.V.: Is it an all-inclusive resort?

P.M.: What do you mean by that?

J.V.: Let me ask in another way, what does the resort provide?

P.M.: Spa, a Panadar restaurant, a local restaurant inside, a pool. The area that it is in is like super chill, it is a beach side. Super chill, people tanning everything.

J.V.: So I see the resort functioning as a kind of island, how do you see that?

P.M.: Hmm no I see that different, because there is a lot of leisure things to do in Goa. Of course it is more leisure, that is why you have lots of things to do, and it is all inclusive. But because there is so much to do outside of the resort, people are more moving around etc. Its more like Bali. Like you have an active nightlife etc.

J.V.: Does the resort also have connections to these outside activities?

P.M.: No

J.V.: So it is not like you advertise for certain activities in the resort.

P.M.: I mean like, we help the guests out to find the things etc. But we are not actively involved in them no.

J.V.: Do you also host activities in or around the resort?

P.M.: No, not really. We do like fun Christmas events and stuff, but not much more no, just events.

J.V.: I am also interested in scheduling etc, for example, breakfast between this and this time, etc.

P.M.: Yes, so like breakfast is 7-10:30, for the rest, food is like all the time. After lunch it is pretty much open.

J.V.: It is also quite interested for me that you have these kind of fixed times in the resort that the visitor is allowed to do something or not, and through that in a way ‘controls’ the behavior of the visitor.

P.M.: No, not really, but I can see what you mean. Anywhere else, yes there is a lot of schedule time, but in India no. Because in India hospitality is key, so we don’t restrict to anything, other than like getting in the pool at night etc. Just for safety reasons.

J.V.: Did you also work there? In the hospitality for example?

P.M.: No

J.V.: Do you do any special things to set it out against other hotels and resorts nearby?

P.M.: So now no, but we used to host like weddings, because Goa used to be the number 1 destination for weddings. But since we renovated we cut all of that out because it is a lot on my staff, the late nights etc. But now that we are more ‘mature’ we took the executive decision to not do that anymore. So we host like parties for a 100 people max. So you talked about the renovation, but other than that, did anything of the resort change over time?

J.V.: No not really.

P.M.: So the project that we are doing is about the Fashion Industry…
Ah!, so do you know Fashion TV?

J.V.: No

P.M.: FTV. So we used to host FTV parties and they used to have catwalks on top of my pool etc. But again after the renovation we stopped that, because there were too many people. What kind of television program is that?

J.V.: Do they do shows? Or …

P.M.: Yes, they show host… They are like the channel/platform for all things fashion.

J.V.: So the resort was the background for that.

P.M.: Yes. So they used to do their new years eve party with us.

J.V.: Were there any others like this?

P.M.: No just that one.

J.V.: Was it a dedicated event space, or just in the pool area?

P.M.: We have no dedicated event space, it was just the pool area.

J.V.: Is the resort set up so that it frames this area or is it more spread out.

P.M.: It is just an open lawn that touches the beach.

J.V.: Is there a star rating system in

India?

P.M.: Yes, there is. We come in in like 3,5/4 stars.

J.V.: So did you upgrade with the renovation?

P.M.: Yes, we upgraded, from 3 to 4 star.

J.V.: I suppose that there is a document with rules or a point system?

P.M.: Yes, so you have to have a gym… you have to have certain services to get to the next star. For example to go to 5 stars we would need to have little boutique spaces where people could set up shop. Which we don't have, so this is why we don't have 5 stars, we don't want that.

J.V.: Boutique spaces as in small shops in the resort?

P.M.: Small shops yes.

J.V.: And why would you not want that? Does it change the atmosphere?

P.M.: Yes, we have the guests that come etc. so it is more of a homely atmosphere.

J.V.: That's interesting, because from the outside looking, the star system would always drive the resorts to get more stars.

P.M.: Yes, and also it is different. You have to maintain in a very different way if you are a place with a different amount of stars. There is a huge difference between the 5 star and the 7 star.

J.V.: 7-star? How many can you get?

P.M.: It is up to 5 stars, and the 7 is deluxe.

J.V.: Can you describe how the guest arrive at the resort, is it usually by car? What do they see first?

P.M.: They arrive by car or bus, and see my main gate first. Ill send you pictures because it is difficult to explain.

J.V.: Yes that would be nice. So they drive through the main gate and then they go to the…? Lobby?

P.M.: Yes then they go to the lobby

J.V.: Did you rethink this during the renovation?

P.M.: Yes it is standard practise, right, to have a lobby.

J.V.: As opposed to before the renovation, did you change anything of how the visitors enters etc.

P.M.: No, no, because all of that is standard.

J.V.: Standard in what way?

P.M.: Its just the lobby.

J.V.: So you said the resort is now much more efficiently set up, because of the centralization of services. What is the relation between the service space/ back of house and where the guests are allowed to be.

P.M.: It is not very hidden or something, but it is a separate entrance yes.

J.V.: Is that all centralized in one building now or do you have multiple spaces for that?

P.M.: Its all centralized in one building now, because the whole facility is one now.

J.V.: What kind of products do visitors get in you resort?

P.M.: All of that I can ask to my manager.

J.V.: Do you collaborate with another company for that?

P.M.: No collaboration, we have only done it. I have done it.

J.V.: Who chooses these products?

P.M.: Me, yes me.

P.M.: But lets talk more if you want on another call, because I am on my way out. You can send me some more questions online that I can answers.

J.V.: Oke that's fine! Thank you very much!

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12. Strike a Pose. Documentary. NTR, 2022.

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Book about the birth of a leisure world centered in the resorts of New York’s Adirondacks during the 1850s.

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A scientific article about spatial implications of shame.

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An article outlining the resort as heterotopia.

Description

This contribution proposes an all-inclusive Valencian beachside resort, The Standard Resort, a microcosm of society in which both guests and designers in residence immerse themselves in an enclosed and fully regulated environment. During their stay, guests, their bodies, and their resort-provided outfits are on full display for everyone within spaces of simultaneous performance and spectating. This resort—an escape from daily life for people of the Red Thread—serves as a testing ground for the recalibration of clothing norms and body standards.

In 2040, increased leisure time encourages people to break away from their daily routines and seek out opportunities to experiment with social behaviours. This is in response to the contemporary condition, in which people follow the through advertisement and standardization established fashion norms and impose these norms on other people, homogenizing social contact in public space.

Examining how fashion norms are dictated through the design, programming, and marketing of space, the resort consists of two opposite worlds. The standardized structure accommodates the stylistically conventional guestrooms and facilities that dictate known dress codes. In contrast, the ballroom -sited in a former wine storage facility- is a constructed disorder that blurs these conventions, allowing designers and consumers to let go of their shame and challenge and redefine fashion norms. Having fulfilled a 3-month residency testing and learning from this context, designers are granted the Shameless certification.

Propositions

1. Fast fashion controls and homogenizes people’s social behaviour in public space, as people follow the through advertisement and standardization established fashion and body norms and impose these norms on other people.

2. Fashion norms are dictated through the design, programming, and marketing of space, influencing what types of bodies and fashion are considered appropriate in that space.

3. Automation of labour will increase leisure time in 2040, enabling and encouraging people to break away from their daily routines, seek out social centres, and take charge of their social life.

4. The performative spaces of the all-inclusive beach resort, which serves as a microcosm of society and social condenser, are the ideal place to prototype, alter and test fashion products and actively involve the consumer in these processes.

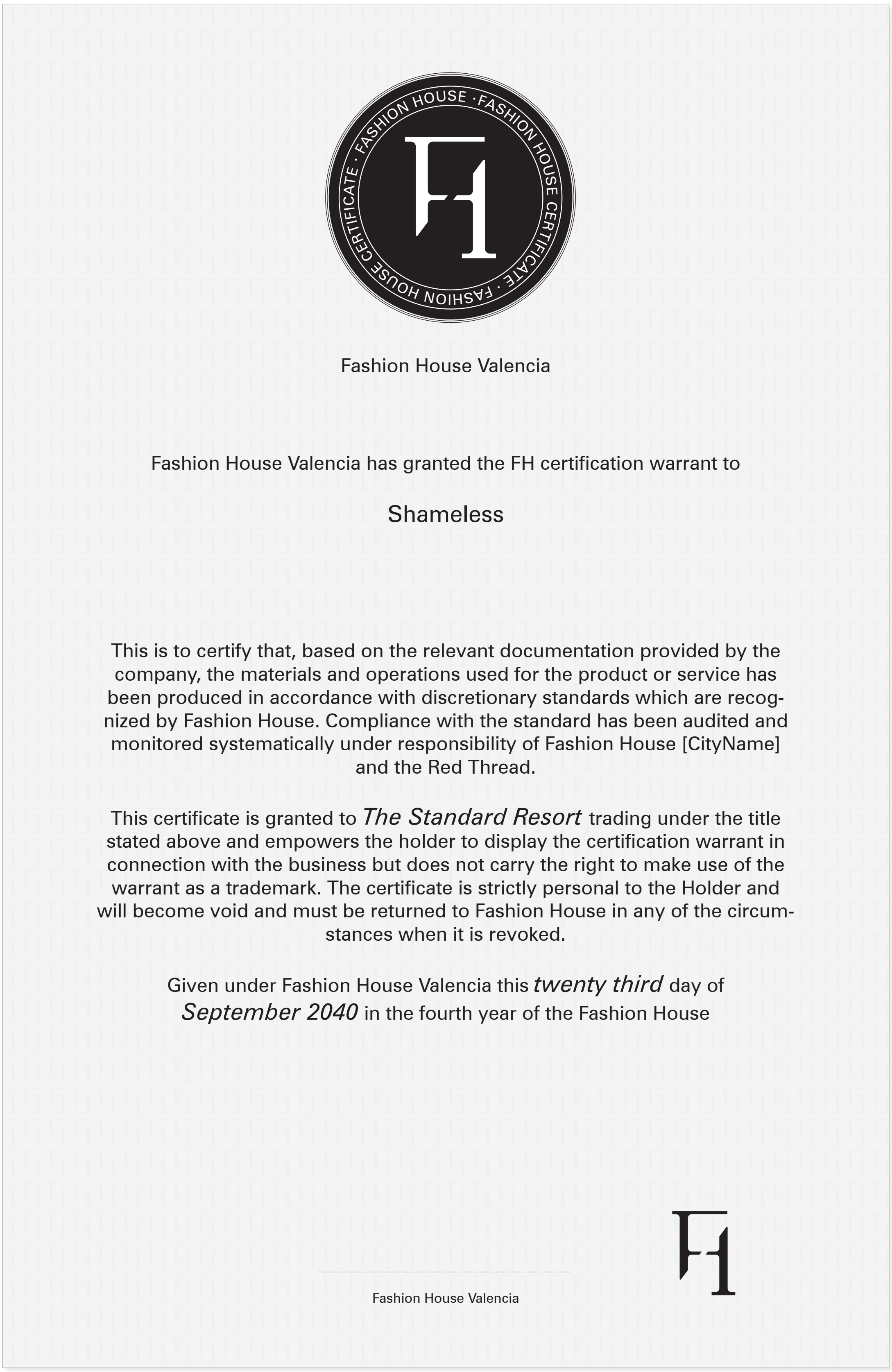
5. Removed from the outside world, the beach resort’s mixture of familiar and unfamiliar, conventional and unconventional, and shamed and shameless spaces, allows both consumers and producers to let go of their preconceived standards and rethink fashion norms.

Shameless

“Shameless” certifies individuals that have fulfilled a three-month residency in which they -in close contact to the consumer- are empowered to rethink fashion and body norms and design accordingly.

The certification requires a design atelier situated within an enclosed social condenser that is used as testing ground by both the consumer and the designer, ensuring a short feedback loop. The testing ground should reside outside of daily life and the fashion norms that come with it, revolve around spaces to see and be seen, and contain both normative as well as subversive spaces.

The “Shameless” certification enables and stimulates a rethinking of fashion and body norms, and reconfigures the relation between the designer and consumer, thereby moving away from the deep-rooted consumption patterns established by the fast-fashion industry.



Fashion House Valencia

Fashion House Valencia has granted the FH certification warrant to

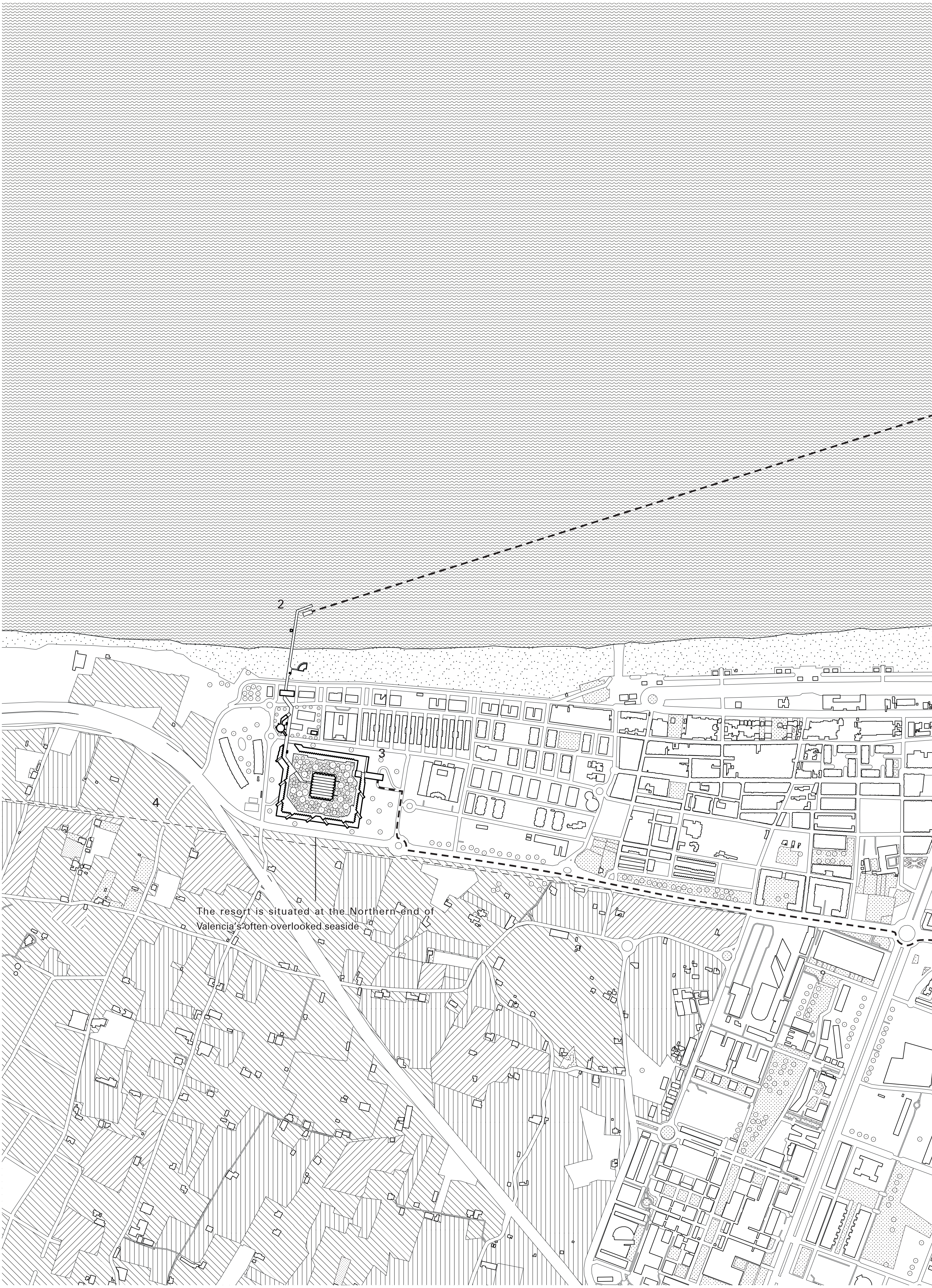
Shameless

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 [CityName] and the Red Thread.

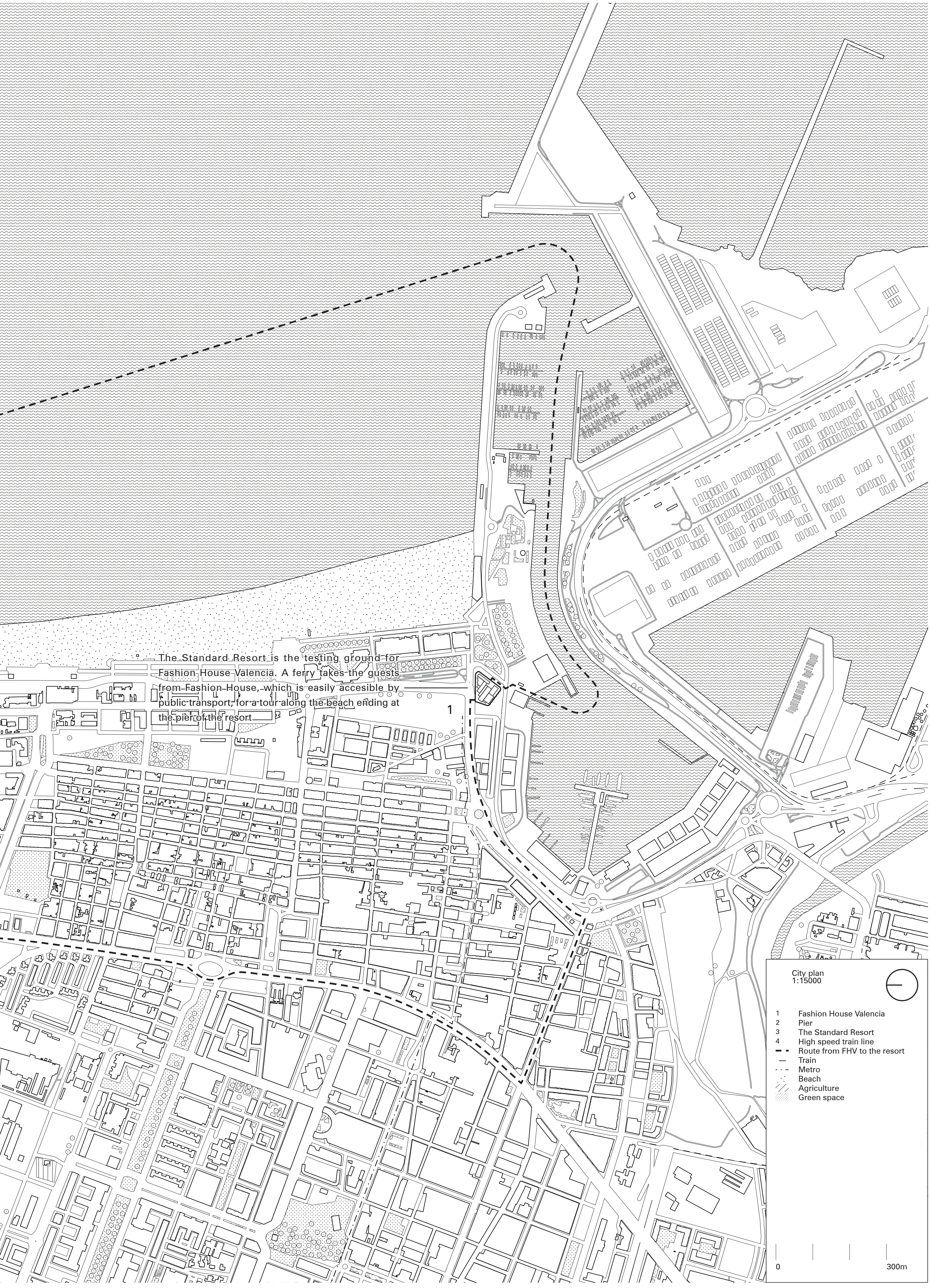
This certificate is granted to *The Standard Resort* trading under the title stated above and empowers the holder to display the certification warrant in connection with the business but does not carry the right to make use of the warrant as a trademark. The certificate is strictly personal to the Holder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

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

Fashion House Valencia

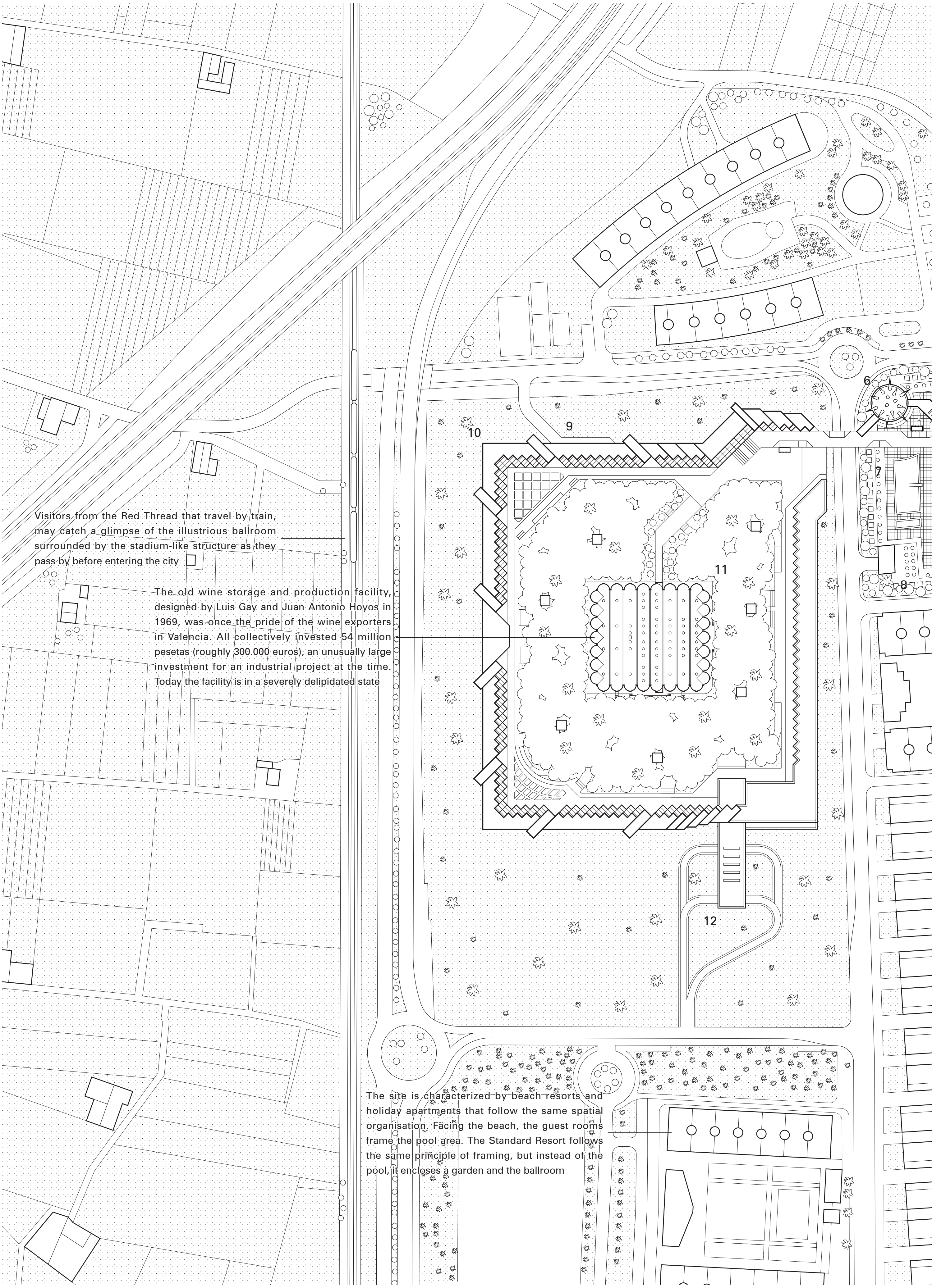


The resort is situated at the Northern end of Valencia's often overlooked seaside



1
City plan
1:15000
1 Fashion House Valencia
2 Pier
3 The Standard Resort
4 High speed train line
Route from FHV to the resort
Train
Metro
Beach
Agriculture
Green space
0
300m

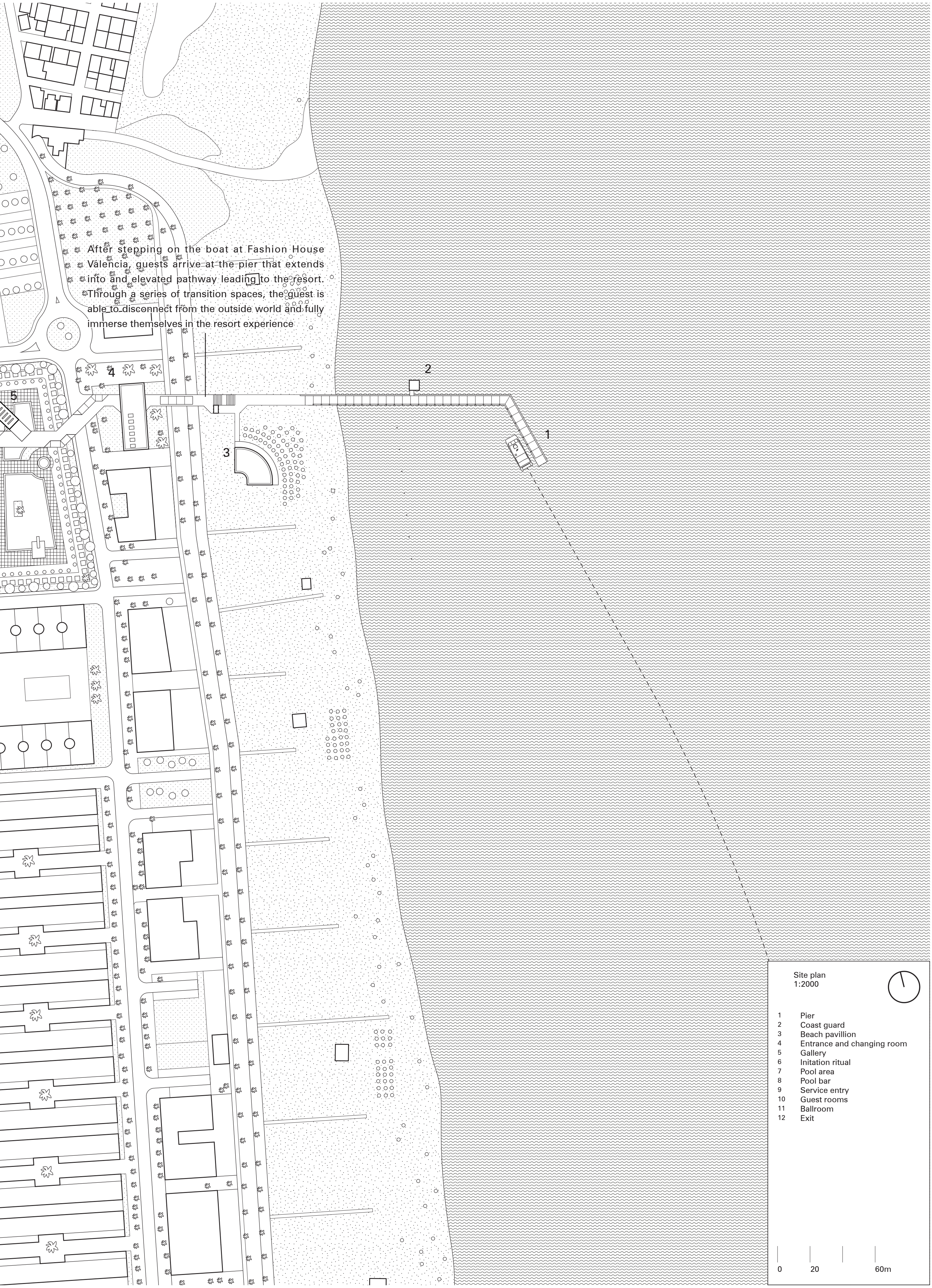
The Standard Resort is the testing ground for Fashion House Valencia. A ferry takes the guests from Fashion House, which is easily accesible by public transport, for a tour along the beach ending at the pier of the resort



Visitors from the Red Thread that travel by train, may catch a glimpse of the illustrious ballroom surrounded by the stadium-like structure as they pass by before entering the city

The old wine storage and production facility, designed by Luis Gay and Juan Antonio Hoyos in 1969, was once the pride of the wine exporters in Valencia. All collectively invested 54 million pesetas (roughly 300.000 euros), an unusually large investment for an industrial project at the time. Today the facility is in a severely delipidated state

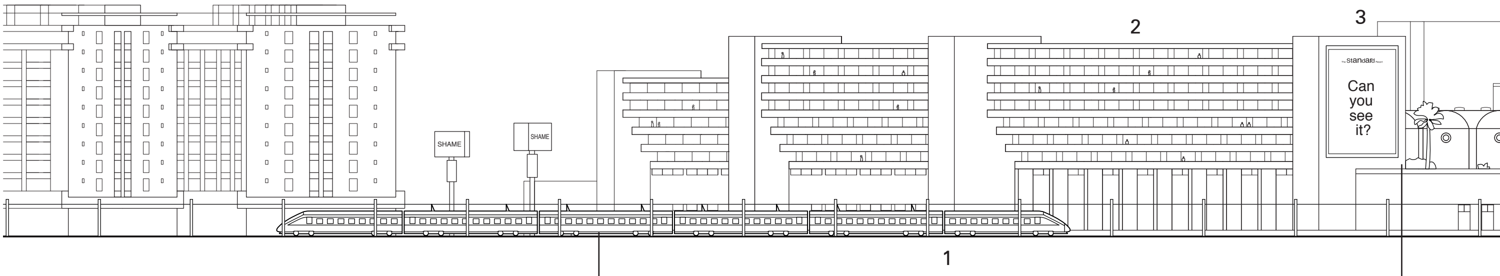
The site is characterized by beach resorts and holiday apartments that follow the same spatial organisation. Facing the beach, the guest rooms frame the pool area. The Standard Resort follows the same principle of framing, but instead of the pool, it encloses a garden and the ballroom



After stepping on the boat at Fashion House Valencia, guests arrive at the pier that extends into and elevated pathway leading to the resort. Through a series of transition spaces, the guest is able to disconnect from the outside world and fully immerse themselves in the resort experience

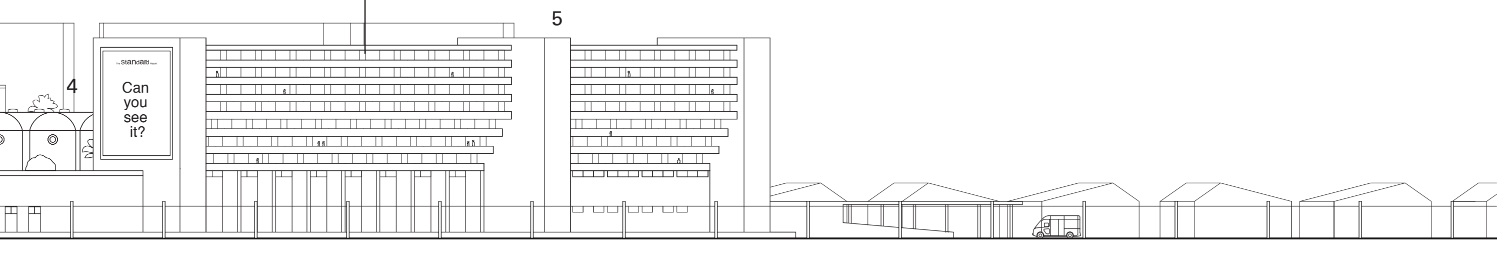
Site plan
1:2000

1 Pier
2 Coast guard
3 Beach pavillion
4 Entrance and changing room
5 Gallery
6 Initation ritual
7 Pool area
8 Pool bar
9 Service entry
10 Guest rooms
11 Ballroom
12 Exit


2
3
SHAME
SHAME
The Standard Resort
Can you see it?
1

The high speed rail network that connects Valencia with the Northern part of the Red Thread

Visitors from the Red Thread that travel by train, may catch a glimpse of the illustrious ballroom surrounded by the stadium-like structure as they pass by before entering the city


4
5
The Standard Resort
Can you see it?

The room corridors in the resort are located on the outside of the structure, providing guests with views of the world outside of the resort

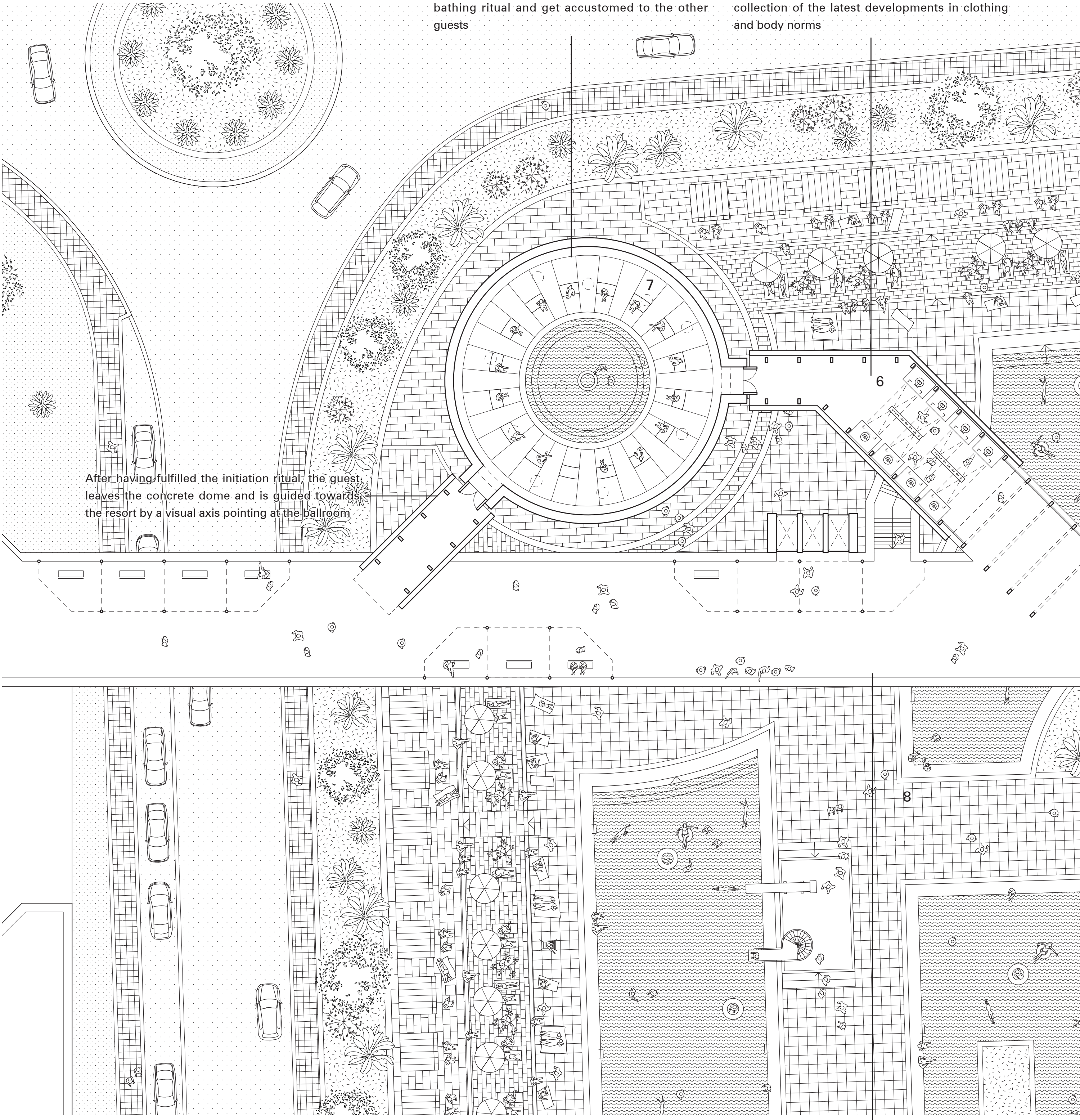
West elevation
1:850

1 High speed rail network
2 Room corridors
3 LED-billboard
4 Ballroom
5 Circulation core

0 10 30m

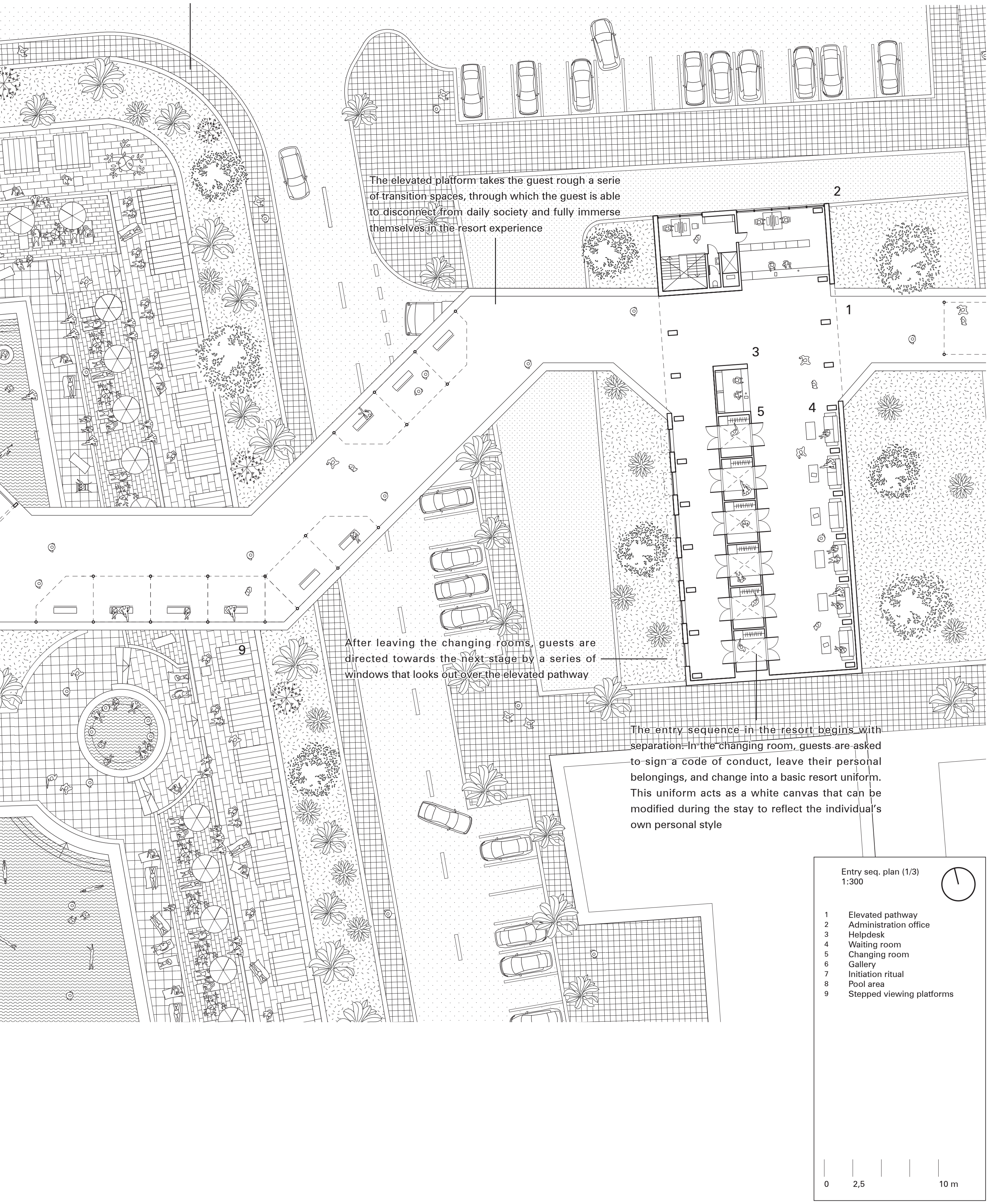
In the second step of the entry sequence, guests undergo an initiation ritual in the intimate concrete dome. Guided by the staff, they perform a collective bathing ritual and get accustomed to the other guests

Before entering the concrete dome, guests pass the gallery. The gallery introduces the resort environment by showing a continuously updated collection of the latest developments in clothing and body norms



After having fulfilled the initiation ritual, the guest leaves the concrete dome and is guided towards the resort by a visual axis pointing at the ballroom

The elevated walkway leads guests to the beach. It contains several seating areas to look out over the activities that happen below, for example in the pool area



The pool area is enclosed by a stepped viewing platform, activating the performative aspect of pool activities

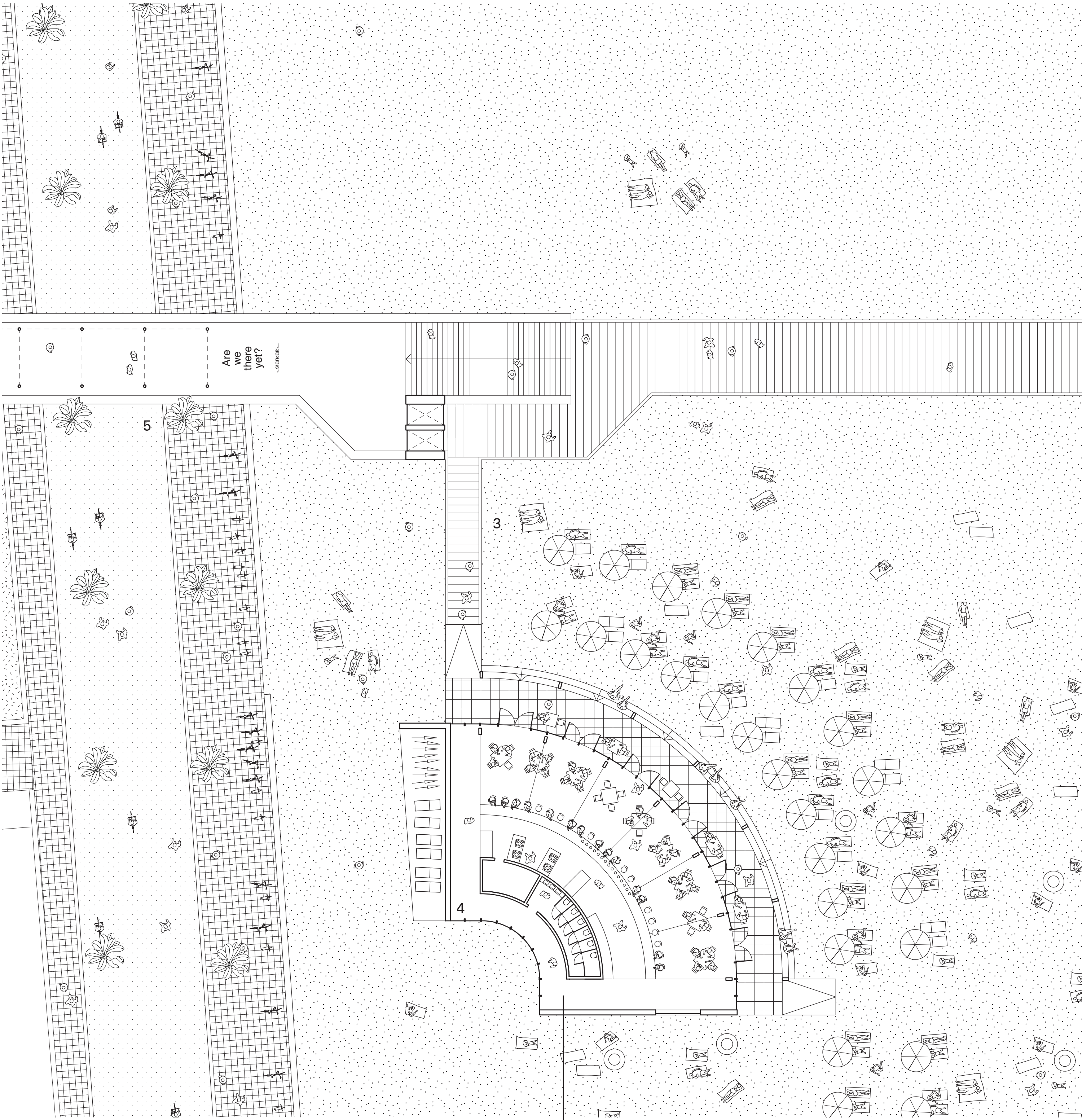
The elevated platform takes the guest rough a serie of transition spaces, through which the guest is able to disconnect from daily society and fully immerse themselves in the resort experience

After leaving the changing rooms, guests are directed towards the next stage by a series of windows that looks out over the elevated pathway

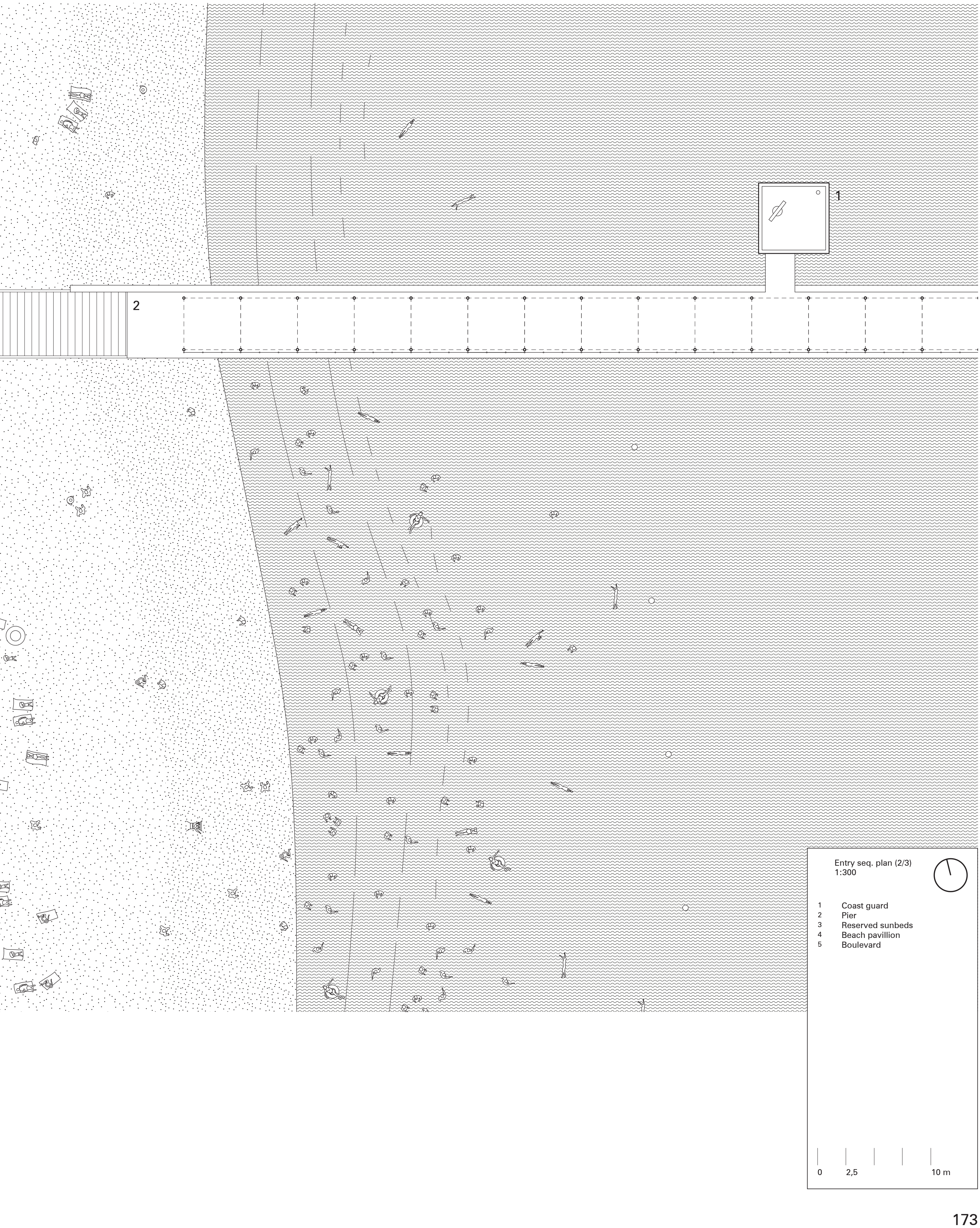
The entry sequence in the resort begins with separation. In the changing room, guests are asked to sign a code of conduct, leave their personal belongings, and change into a basic resort uniform. This uniform acts as a white canvas that can be modified during the stay to reflect the individual's own personal style

Entry seq. plan (1/3)
1:300

1	Elevated pathway
2	Administration office
3	Helpdesk
4	Waiting room
5	Changing room
6	Gallery
7	Initiation ritual
8	Pool area
9	Stepped viewing platforms

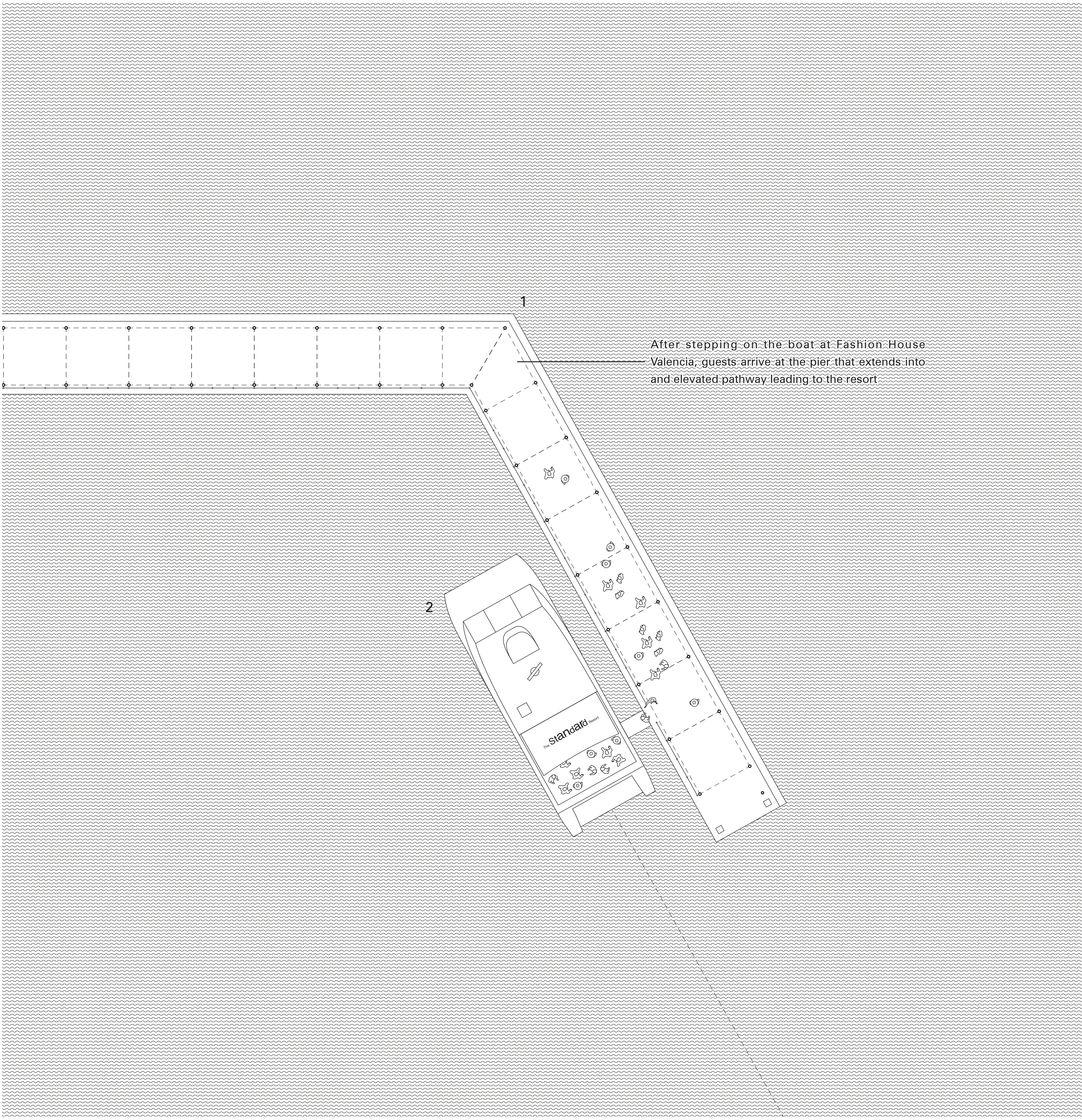

Are
we
there
yet?
The Standard Resort
5
3
4

The beach pavillion and the pier frame a piece of beach that is reserved for the guests. From the pavilion, guests can look at the newly arriving guests that get off the boat at the pier

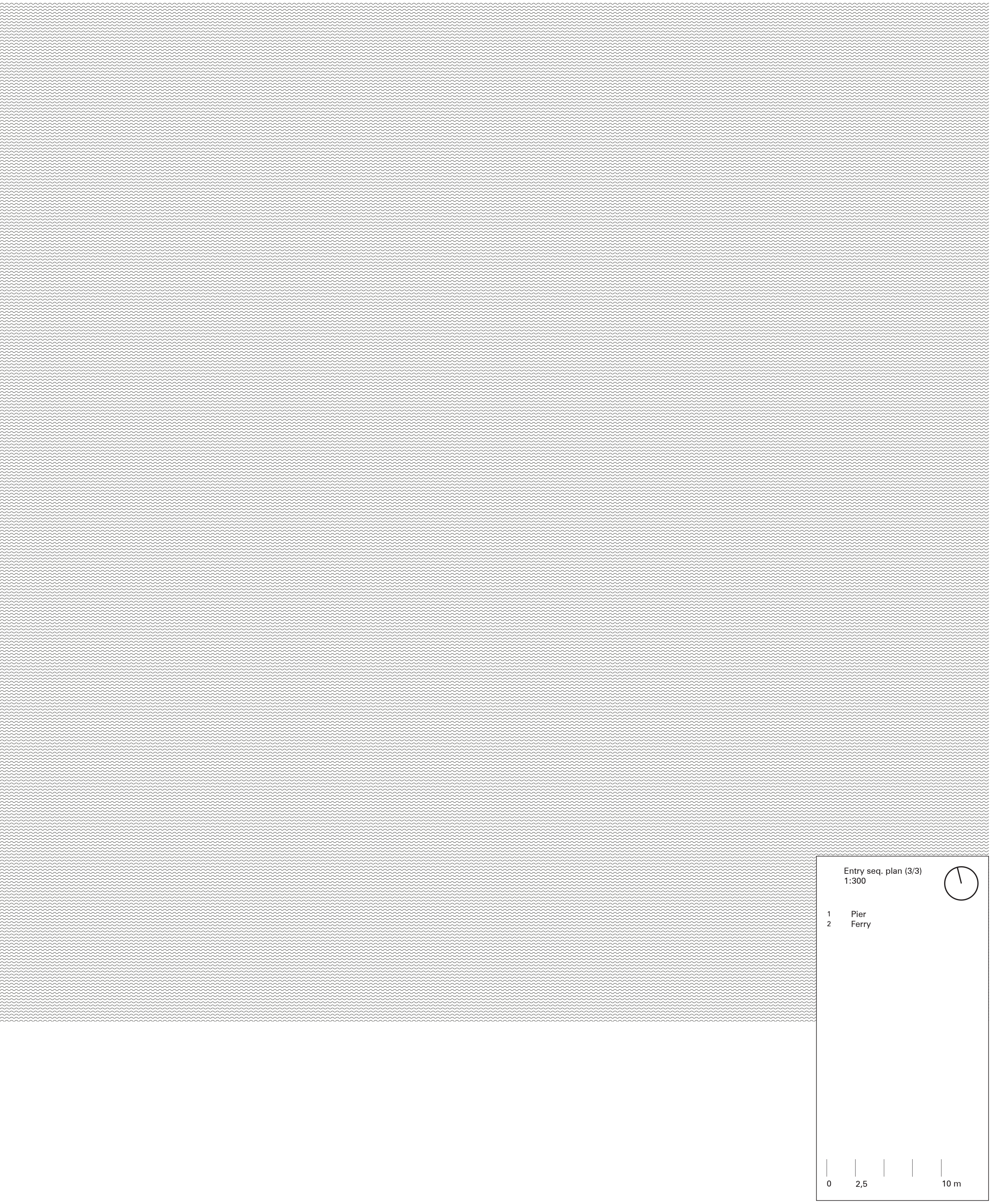


Entry seq. plan (2/3)
1:300

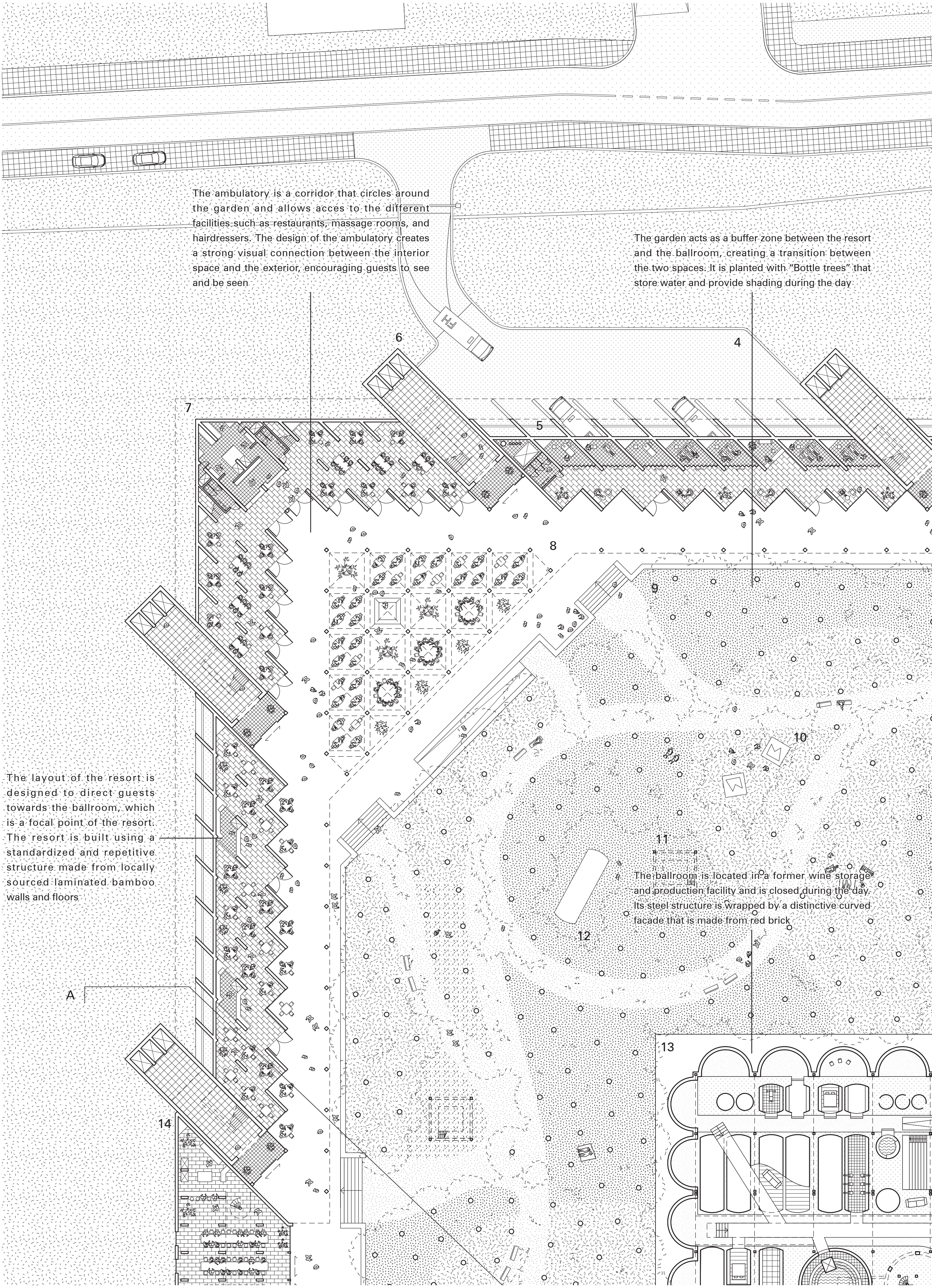
1	Coast guard
2	Pier
3	Reserved sunbeds
4	Beach pavillion
5	Boulevard


1
2
The standard Resort

After stepping on the boat at Fashion House Valencia, guests arrive at the pier that extends into and elevated pathway leading to the resort


Entry seq. plan (3/3)
1:300

1 Pier
2 Ferry

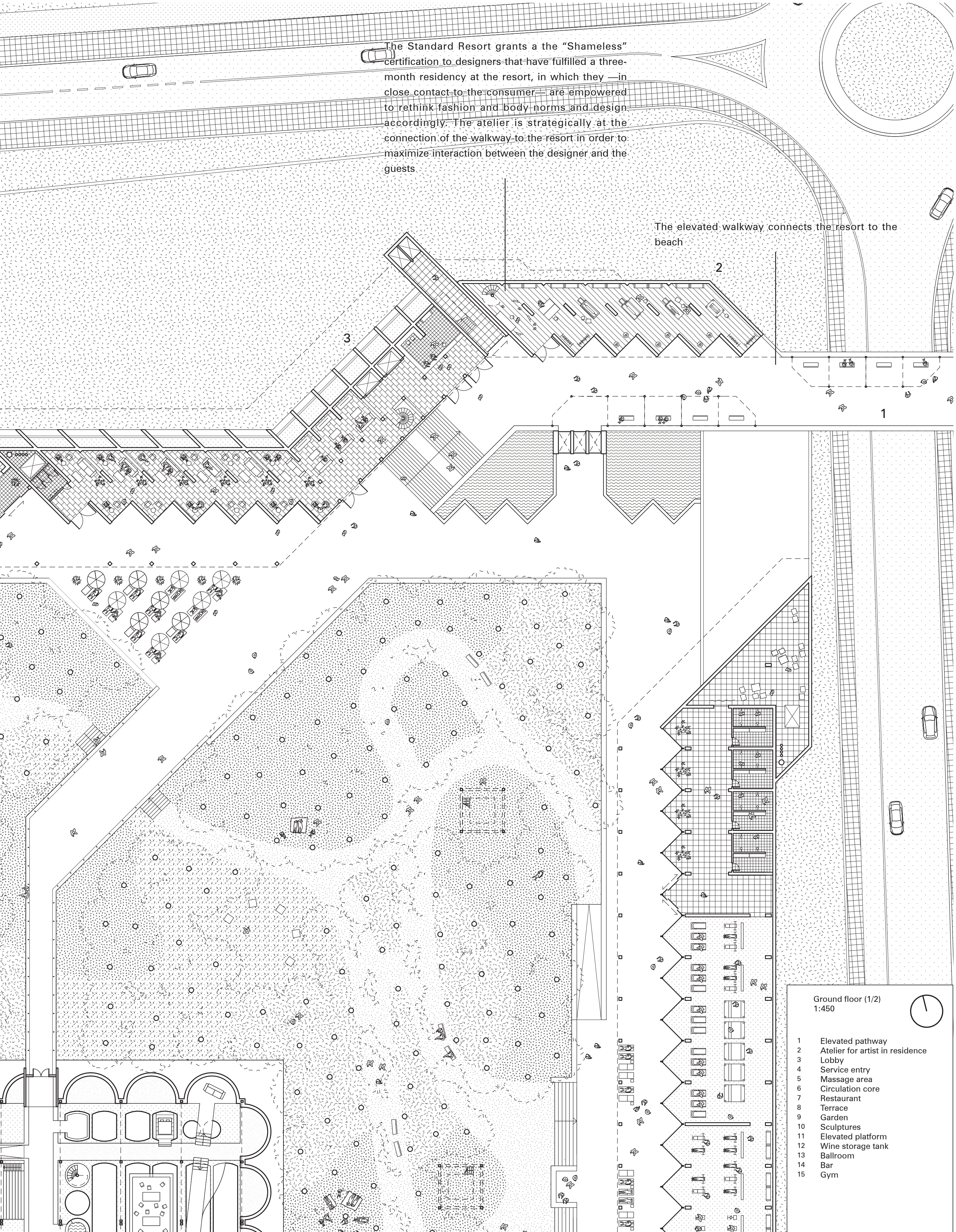


The ambulatory is a corridor that circles around the garden and allows acces to the different facilities such as restaurants, massage rooms, and hairdressers. The design of the ambulatory creates a strong visual connection between the interior space and the exterior, encouraging guests to see and be seen

The garden acts as a buffer zone between the resort and the ballroom, creating a transition between the two spaces. It is planted with “Bottle trees” that store water and provide shading during the day

The layout of the resort is designed to direct guests towards the ballroom, which is a focal point of the resort. The resort is built using a standardized and repetitive structure made from locally sourced laminated bamboo walls and floors

The ballroom is located in a former wine storage and production facility and is closed during the day. Its steel structure is wrapped by a distinctive curved facade that is made from red brick

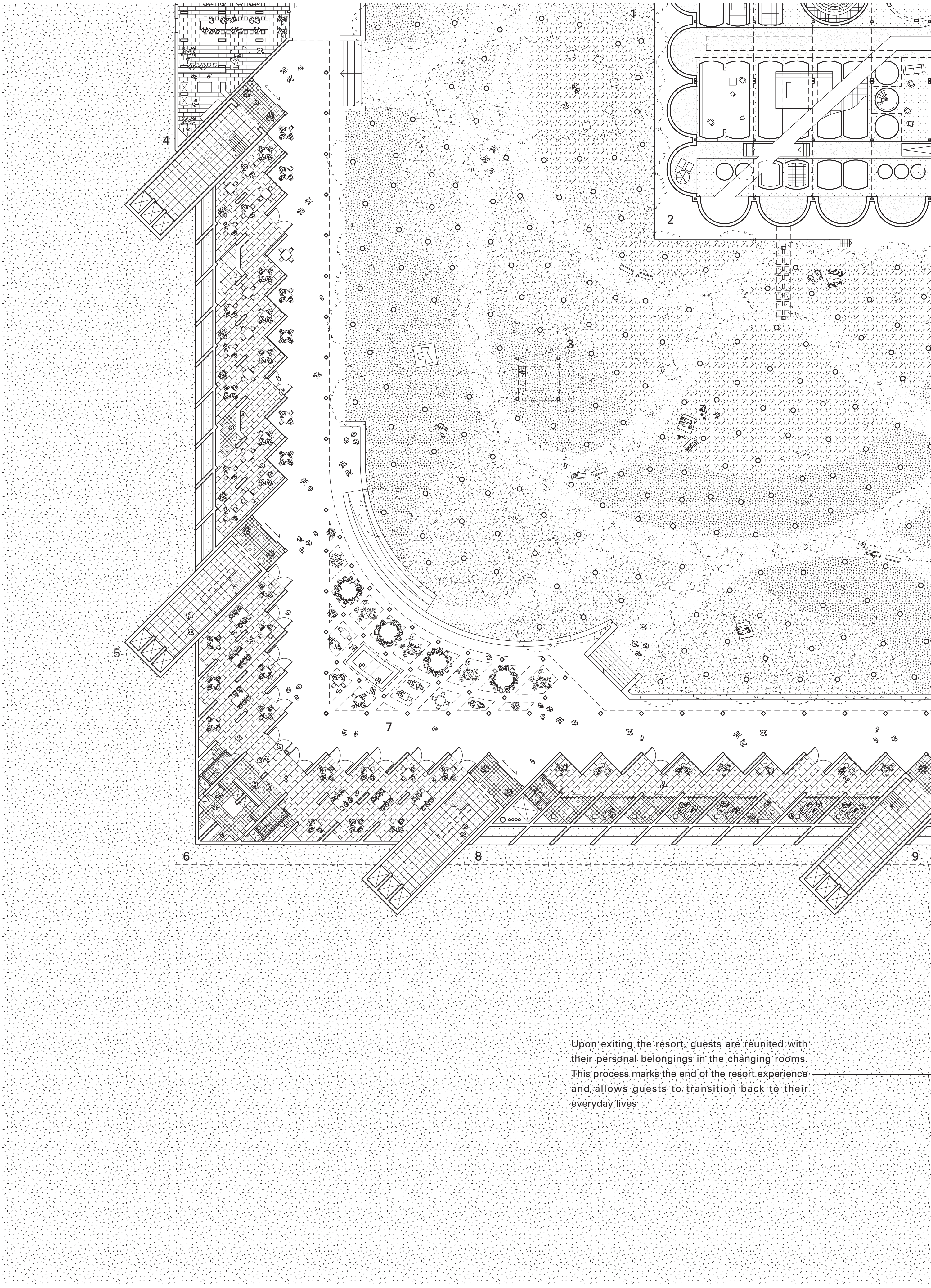


The Standard Resort grants a the “Shameless” certification to designers that have fulfilled a three-month residency at the resort, in which they —in close contact to the consumer— are empowered to rethink fashion and body norms and design accordingly. The atelier is strategically at the connection of the walkway to the resort in order to maximize interaction between the designer and the guests

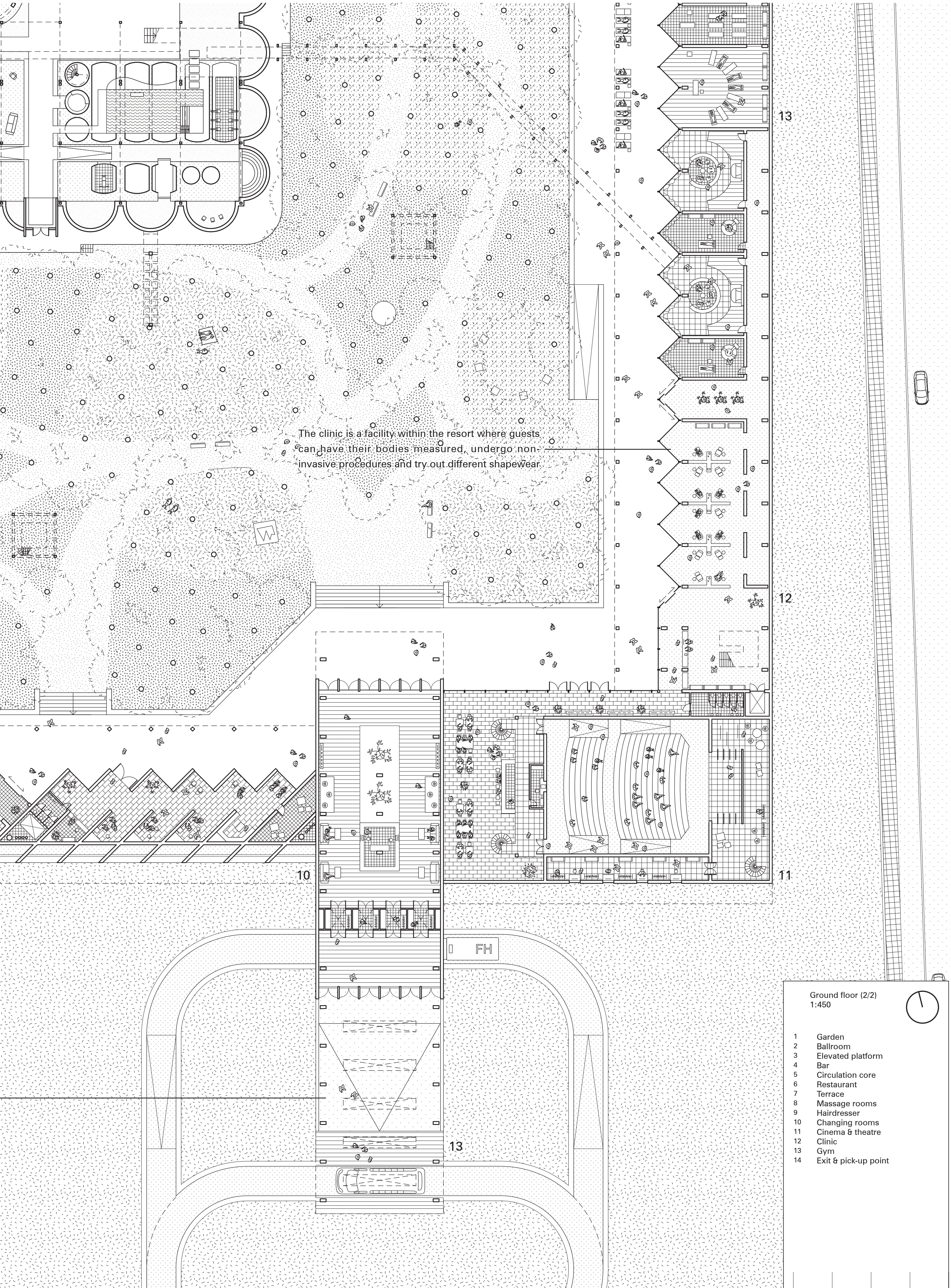
The elevated walkway connects the resort to the beach

Ground floor (1/2)
1:450

1	Elevated pathway
2	Atelier for artist in residence
3	Lobby
4	Service entry
5	Massage area
6	Circulation core
7	Restaurant
8	Terrace
9	Garden
10	Sculptures
11	Elevated platform
12	Wine storage tank
13	Ballroom
14	Bar
15	Gym



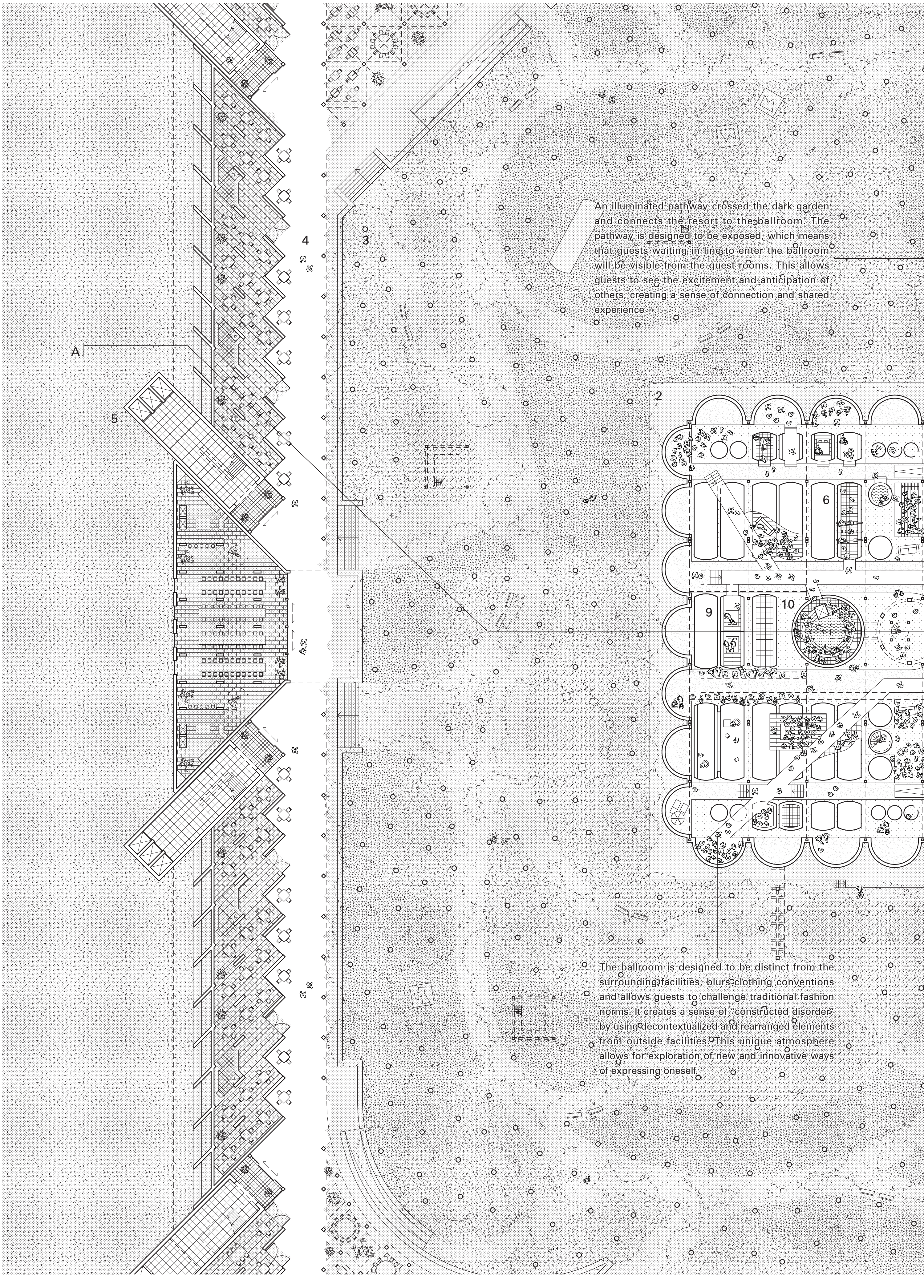
Upon exiting the resort, guests are reunited with their personal belongings in the changing rooms. This process marks the end of the resort experience and allows guests to transition back to their everyday lives



The clinic is a facility within the resort where guests can have their bodies measured, undergo non-invasive procedures and try out different shapewear

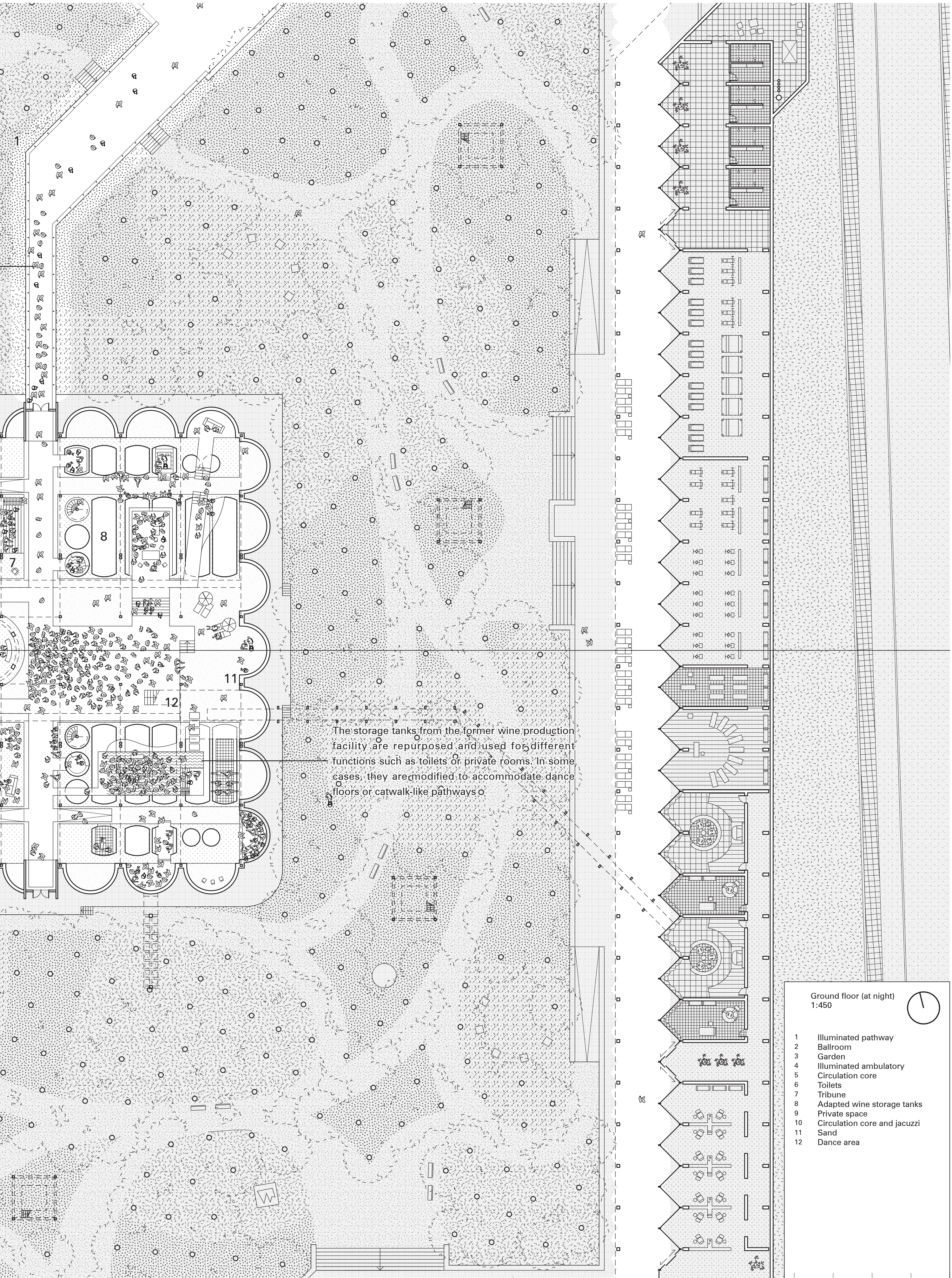
Ground floor (2/2)
1:450

1 Garden
2 Ballroom
3 Elevated platform
4 Bar
5 Circulation core
6 Restaurant
7 Terrace
8 Massage rooms
9 Hairdresser
10 Changing rooms
11 Cinema & theatre
12 Clinic
13 Gym
14 Exit & pick-up point



An illuminated pathway crossed the dark garden and connects the resort to the ballroom. The pathway is designed to be exposed, which means that guests waiting in line to enter the ballroom will be visible from the guest rooms. This allows guests to see the excitement and anticipation of others, creating a sense of connection and shared experience

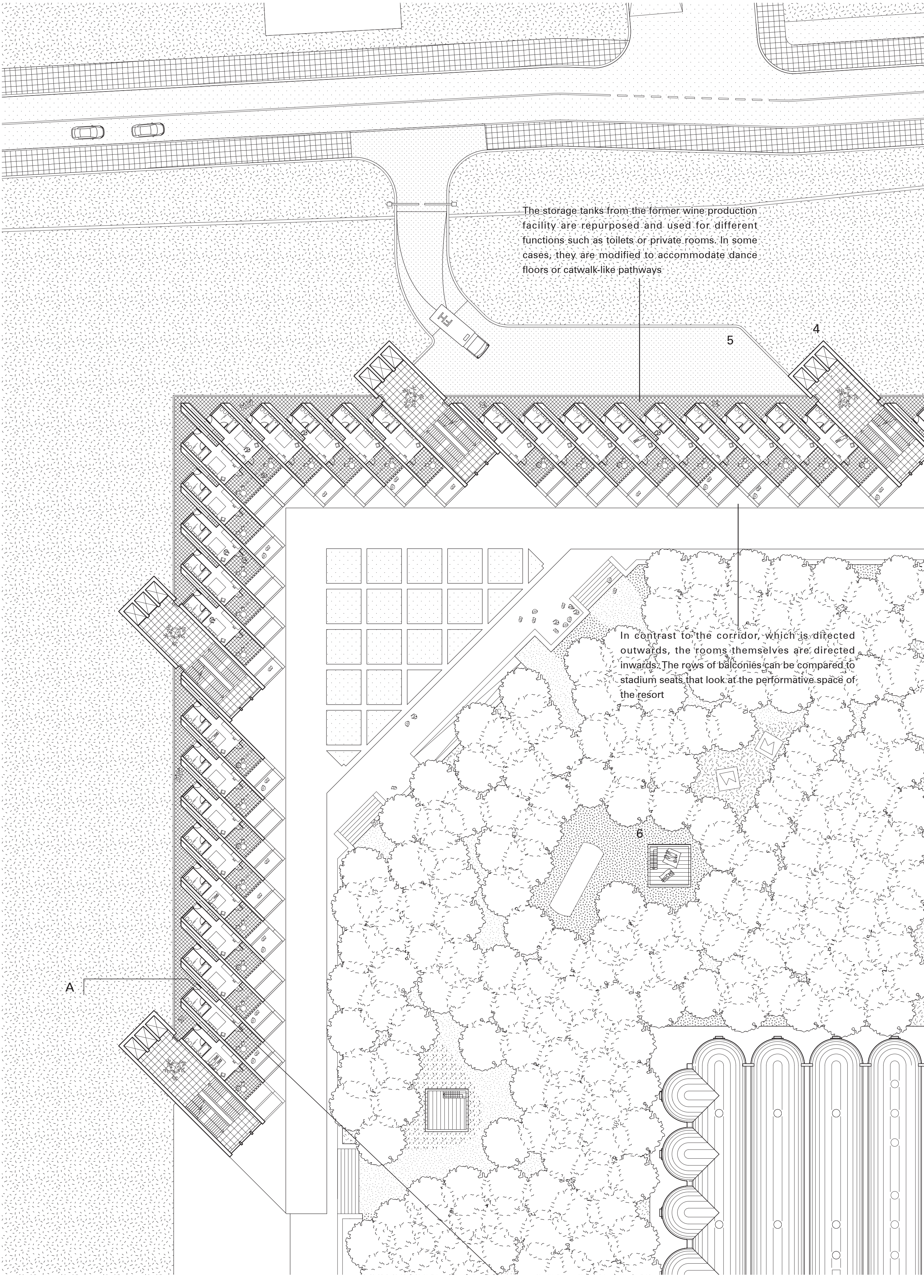
The ballroom is designed to be distinct from the surrounding facilities, blurs clothing conventions and allows guests to challenge traditional fashion norms. It creates a sense of “constructed disorder” by using decontextualized and rearranged elements from outside facilities. This unique atmosphere allows for exploration of new and innovative ways of expressing oneself.



The storage tanks from the former wine production facility are repurposed and used for different functions such as toilets or private rooms. In some cases, they are modified to accommodate dance floors or catwalk-like pathways

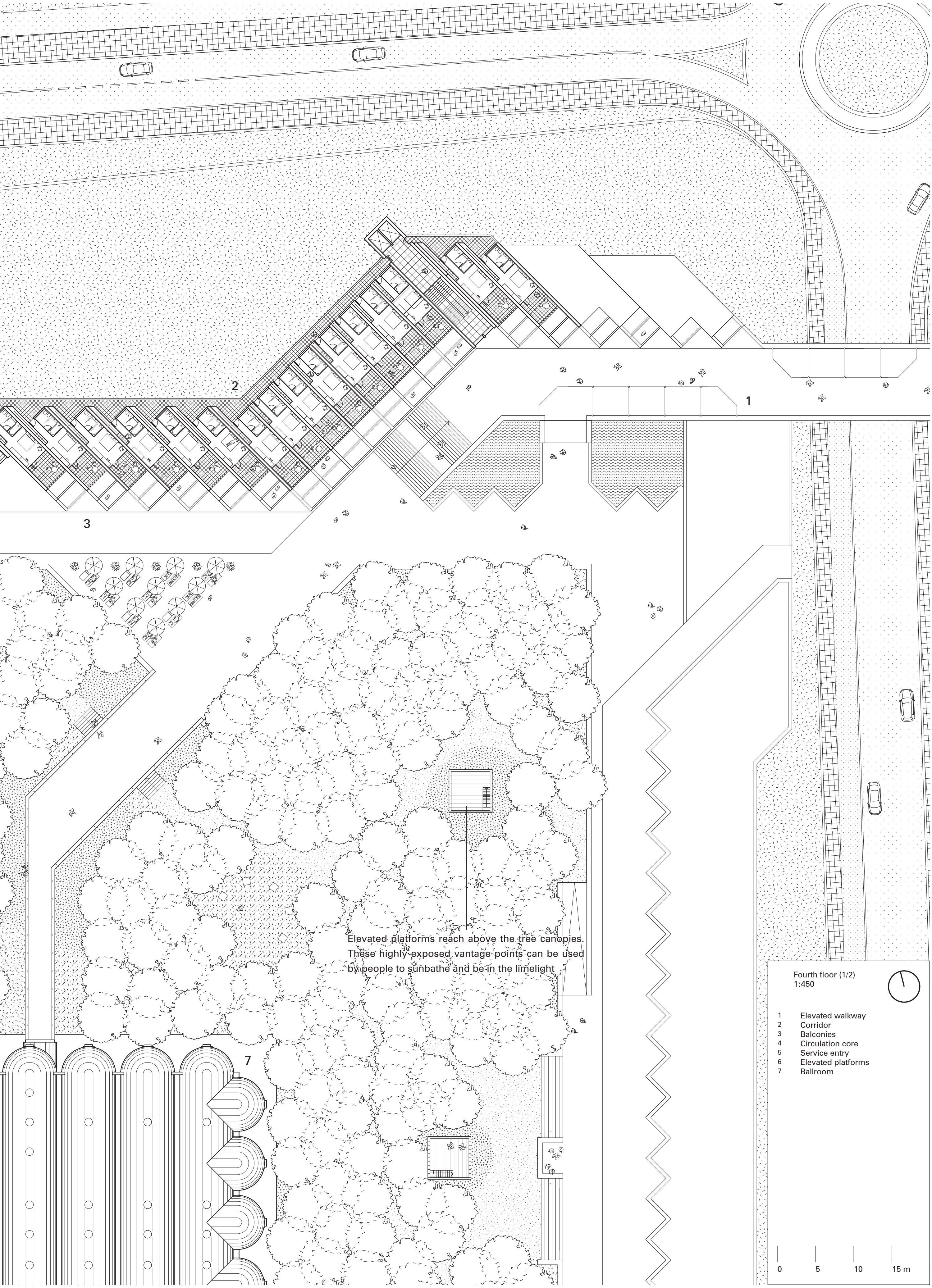
Ground floor (at night)
1:450

1	Illuminated pathway
2	Ballroom
3	Garden
4	Illuminated ambulatory
5	Circulation core
6	Toilets
7	Tribune
8	Adapted wine storage tanks
9	Private space
10	Circulation core and jacuzzi
11	Sand
12	Dance area



The storage tanks from the former wine production facility are repurposed and used for different functions such as toilets or private rooms. In some cases, they are modified to accommodate dance floors or catwalk-like pathways

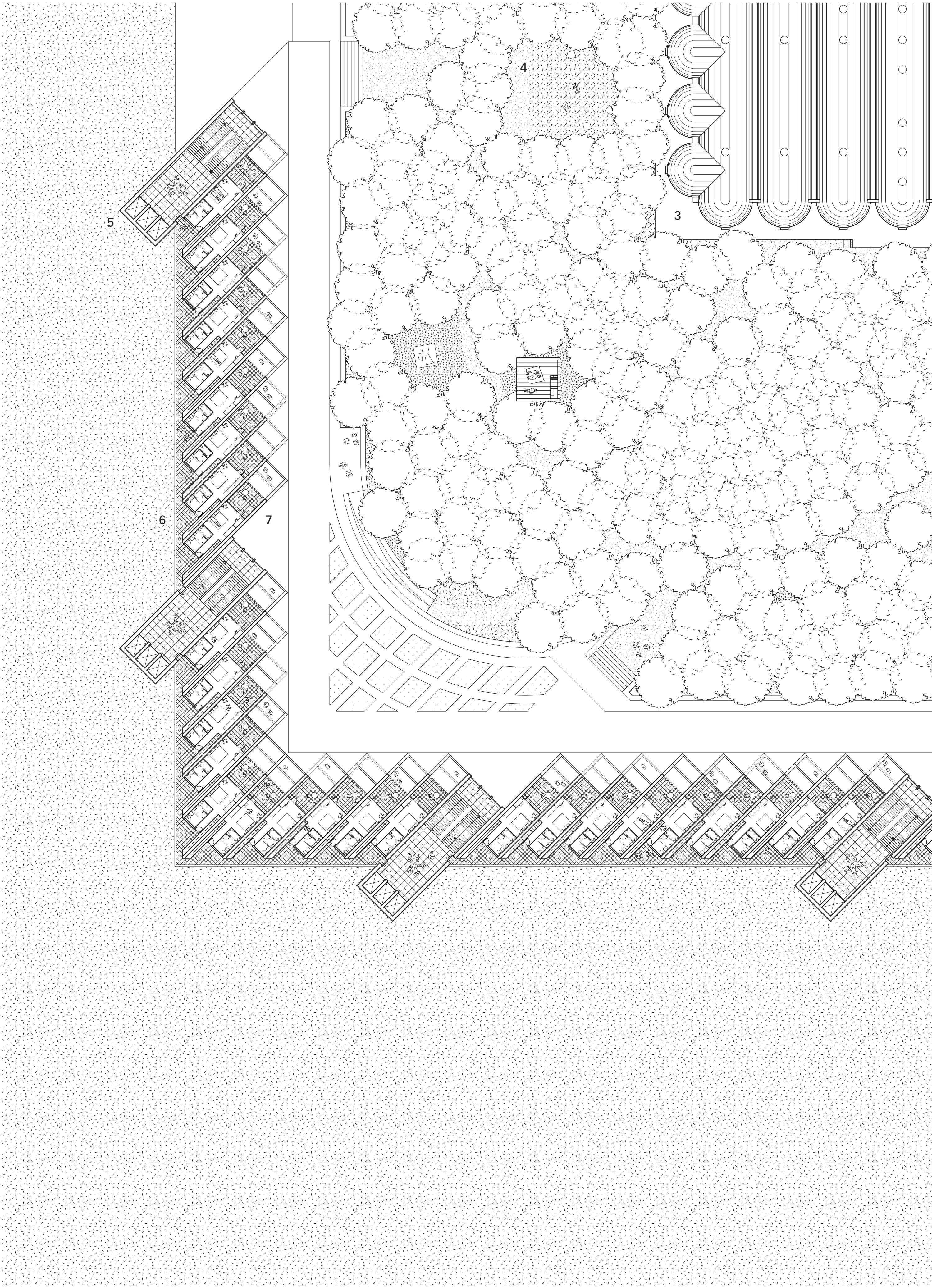
In contrast to the corridor, which is directed outwards, the rooms themselves are directed inwards. The rows of balconies can be compared to stadium seats that look at the performative space of the resort

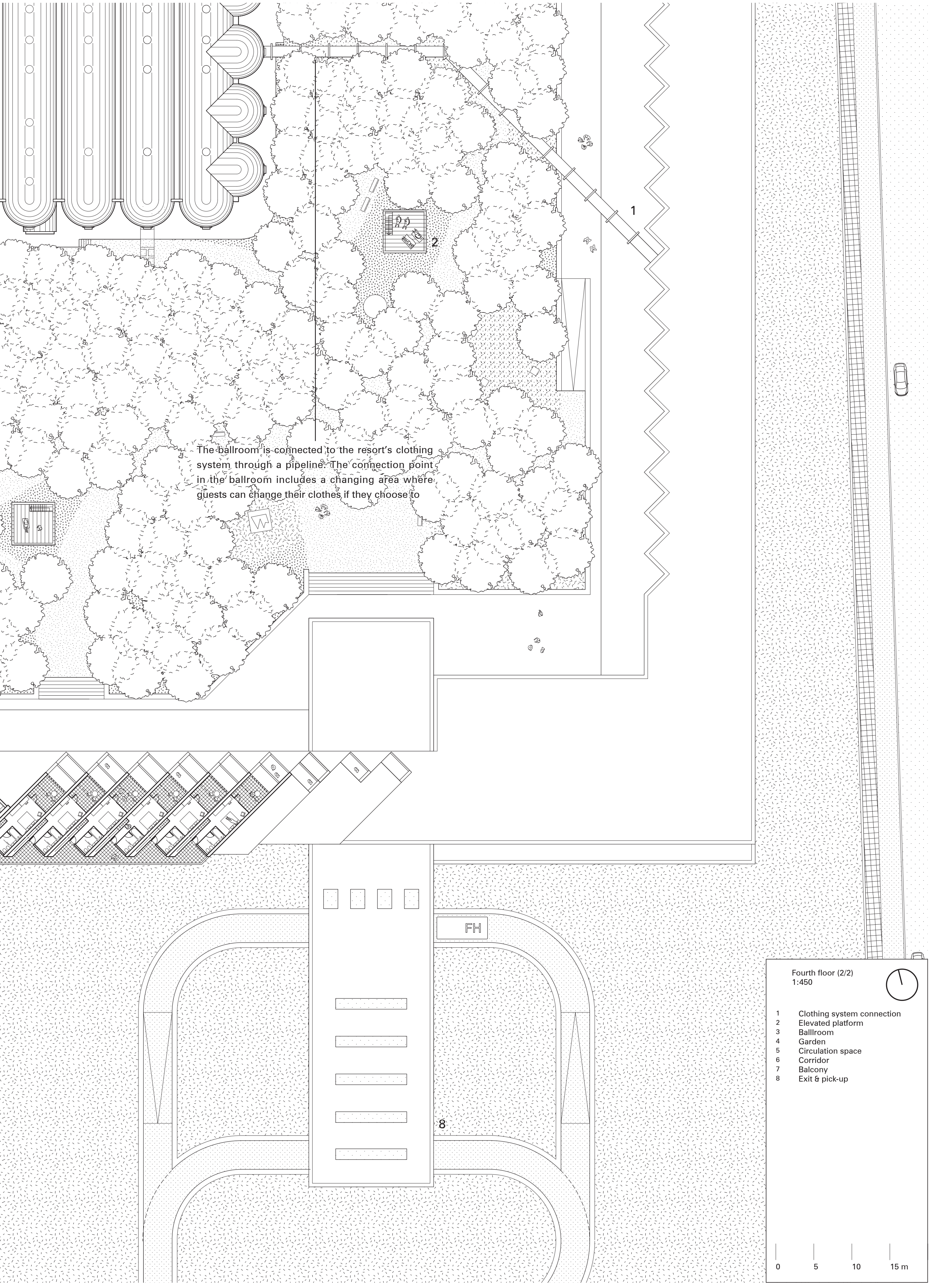


Elevated platforms reach above the tree canopies. These highly exposed vantage points can be used by people to sunbathe and be in the limelight

Fourth floor (1/2)
1:450

1 Elevated walkway
2 Corridor
3 Balconies
4 Circulation core
5 Service entry
6 Elevated platforms
7 Ballroom





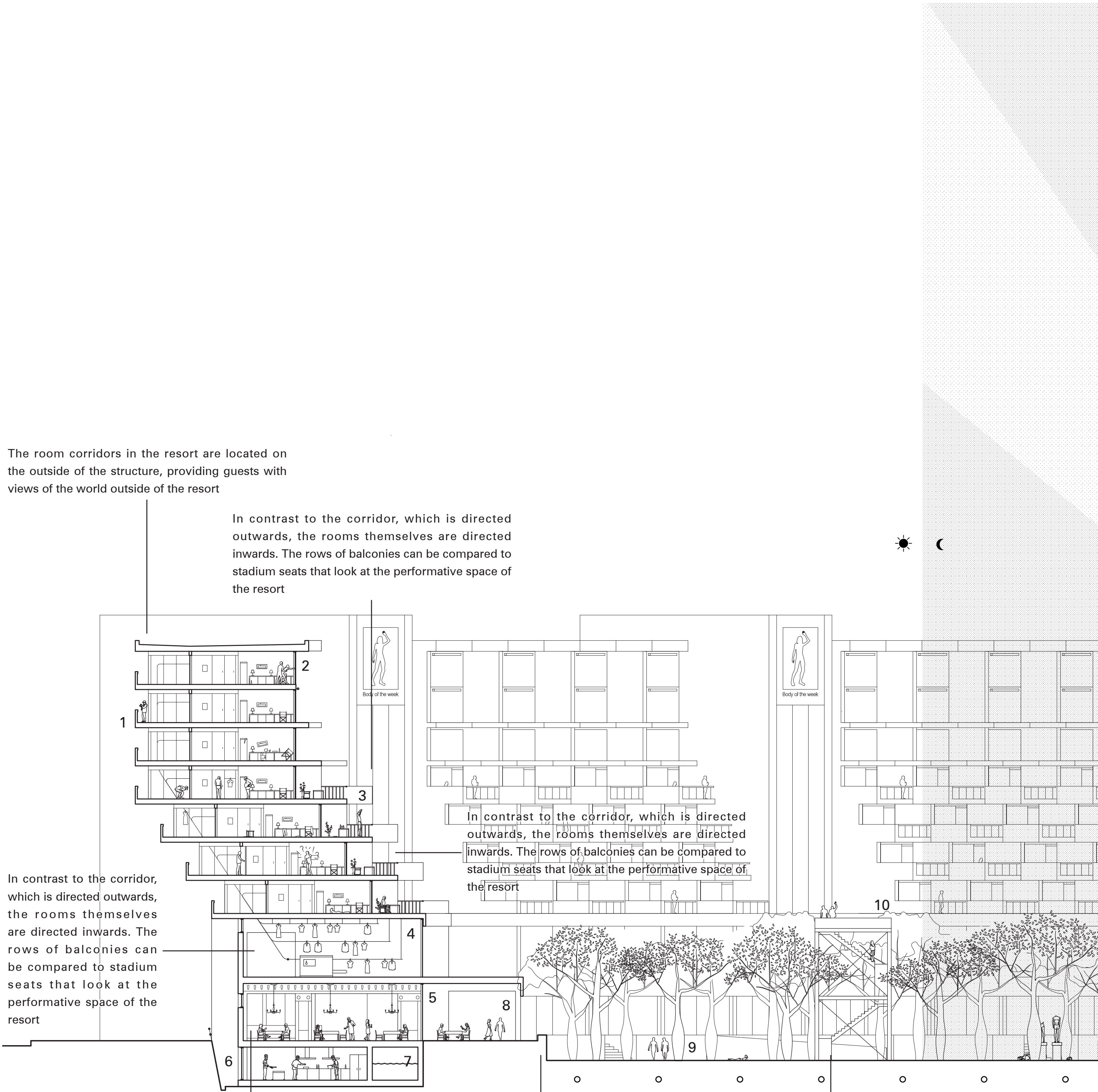
The ballroom is connected to the resort's clothing system through a pipeline. The connection point in the ballroom includes a changing area where guests can change their clothes if they choose to

Fourth floor (2/2)
1:450

1	Clothing system connection
2	Elevated platform
3	Balllroom
4	Garden
5	Circulation space
6	Corridor
7	Balcony
8	Exit & pick-up

The room corridors in the resort are located on the outside of the structure, providing guests with views of the world outside of the resort

In contrast to the corridor, which is directed outwards, the rooms themselves are directed inwards. The rows of balconies can be compared to stadium seats that look at the performative space of the resort



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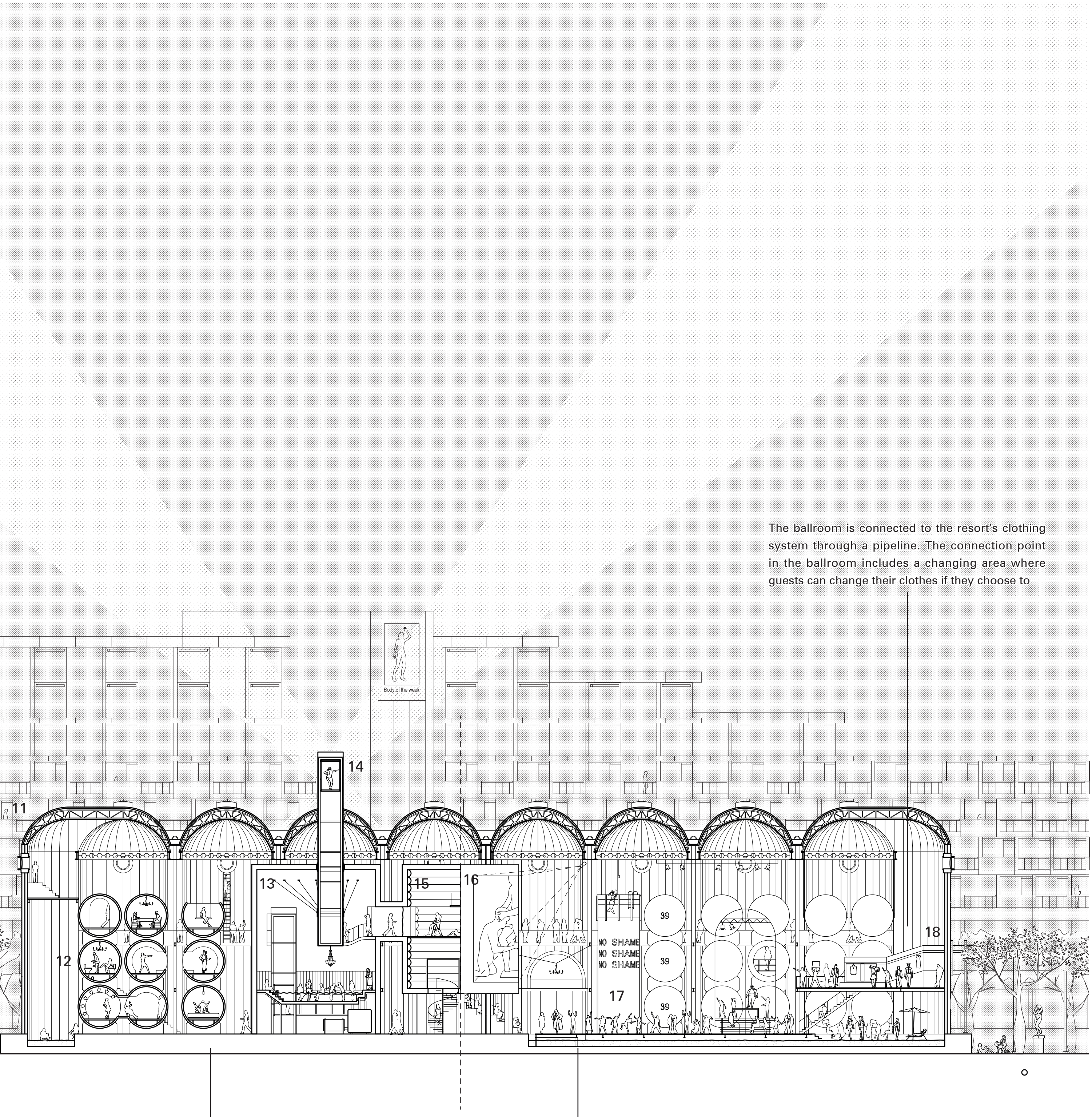
Facilities along the ambulatory, like the restaurants a designed with conventional and familiar detailing, describing known appropriate clothing and body norms

The ambulatory is a corridor that circles around the garden and allows acces to the different facilities such as restaurants, massage rooms, and hairdressers. The design of the ambulatory creates a strong visual connection between the interior space and the exterior, encouraging guests to see and be seen

Elevated platforms reach above the tree canopies. These highly exposed vantage points can be used by people to sunbathe and be in the limelight



The ballroom is connected to the resort's clothing system through a pipeline. The connection point in the ballroom includes a changing area where guests can change their clothes if they choose to

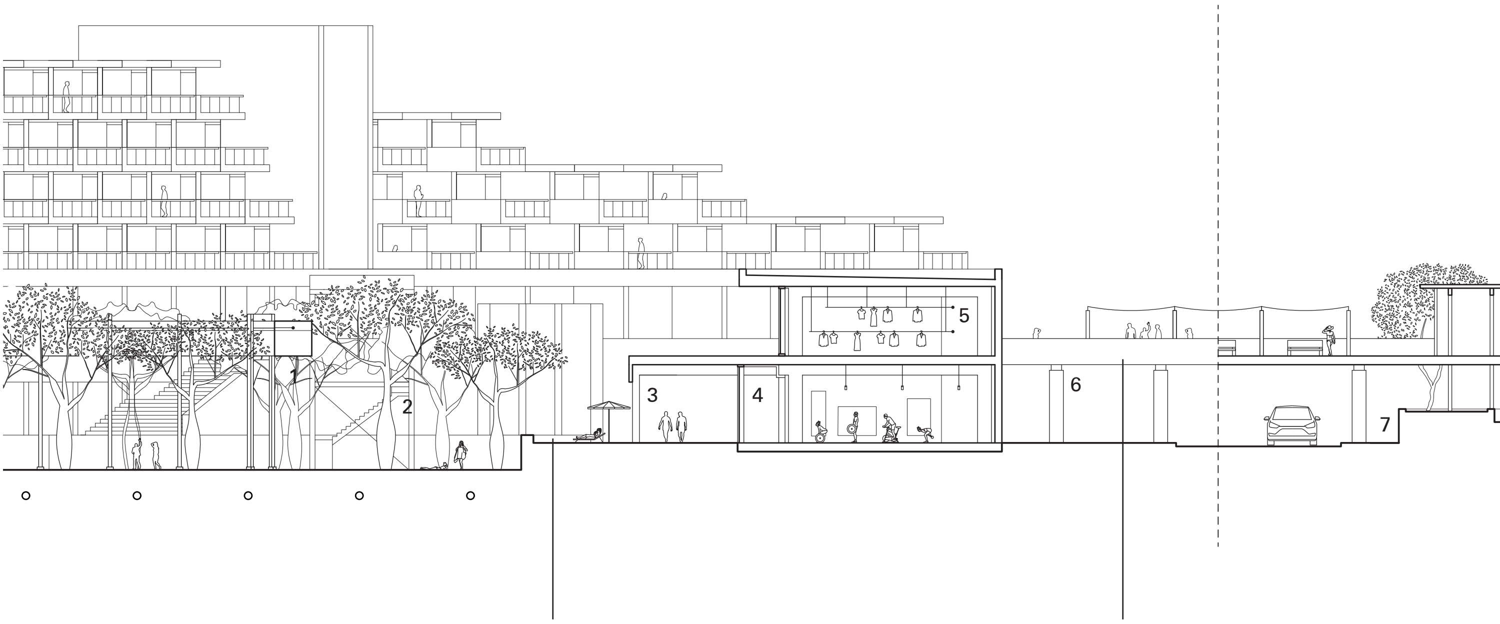
The storage tanks from the former wine production facility are repurposed and used for different functions such as toilets or private rooms. In some cases, they are modified to accommodate dance floors or catwalk-like pathways

The ballroom is designed to be distinct from the surrounding facilities, blurs clothing conventions and allows guests to challenge traditional fashion norms. It creates a sense of "constructed disorder" by using decontextualized and rearranged elements from outside facilities. This unique atmosphere allows for exploration of new and innovative ways of expressing oneself

Long section (1/4)
1:300

1	Corridor
2	Guest room
3	Balcony
4	Clothing system
5	Restaurant
6	Kitchen
7	Water storage
8	Ambulatory
9	"Bottle tree"
10	Viewing platform
11	Ballroom
12	Wine storage tanks
13	Circulation core & jacuzzi
14	Exhibition tower
15	Darkroom
16	Projection of the darkroom
17	Dance floor
18	Changing room

0 2,5 10 m



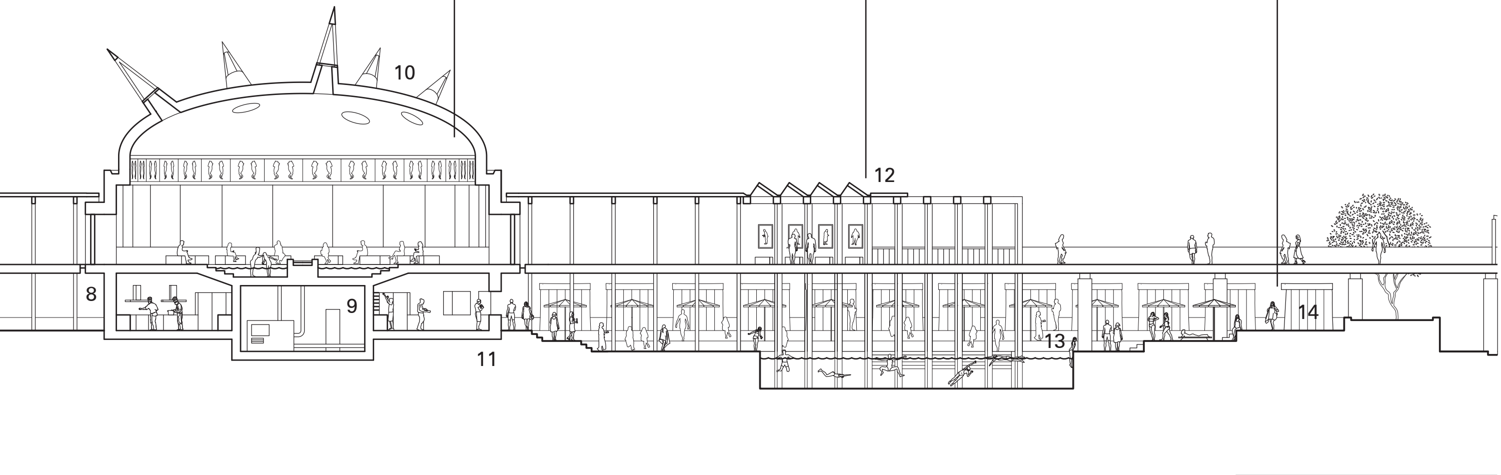
The ambulatory is a corridor that circles around the garden and allows acces to the different facilities such as restaurants, massage rooms, and the gym. The design of the ambulatory creates a strong visual connection between the interior space and the exterior, encouraging guests to see and be seen

The elevated walkway leads guests to the beach. It contains several seating areas to look out over the activities that happen below, for example in the pool area

The ambulatory is a corridor that circles around the garden and allows acces to the different facilities such as restaurants, massage rooms, and the gym. The design of the ambulatory creates a strong visual connection between the interior space and the exterior, encouraging guests to see and be seen

Before entering the concrete dome, guests pass the gallery. The gallery introduces the resort environment by showing a continuously updated collection of the latest developments in clothing and body norms

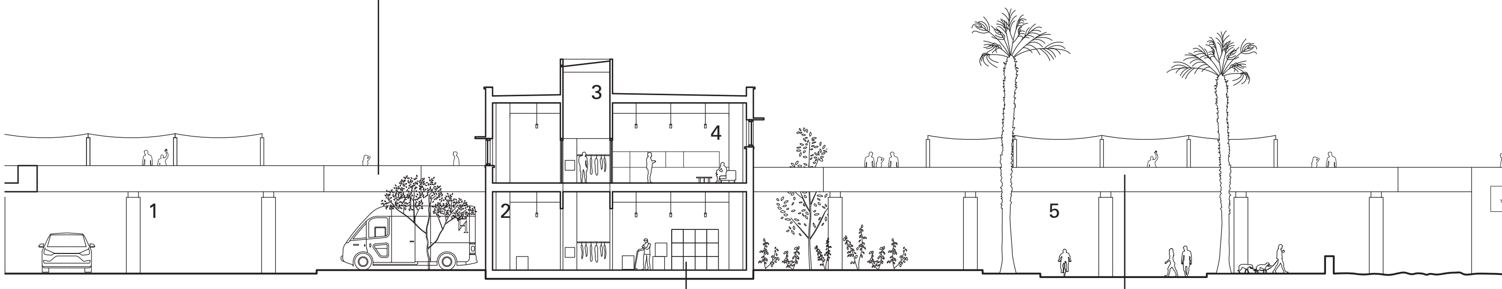
The pool area is enclosed by a stepped viewing platform, activating the performative aspect of pool activities



Long section (2/4)
1:300

1	Clothing system shaft
2	Bottle tree
3	Ambulatory
4	Gym
5	Clothing system
6	Elevated walkway
7	Street
8	Kitchen
9	Technical space
10	Initiation ritual
11	Pool bar
12	Gallery
13	Pool
14	Stepped viewing platform

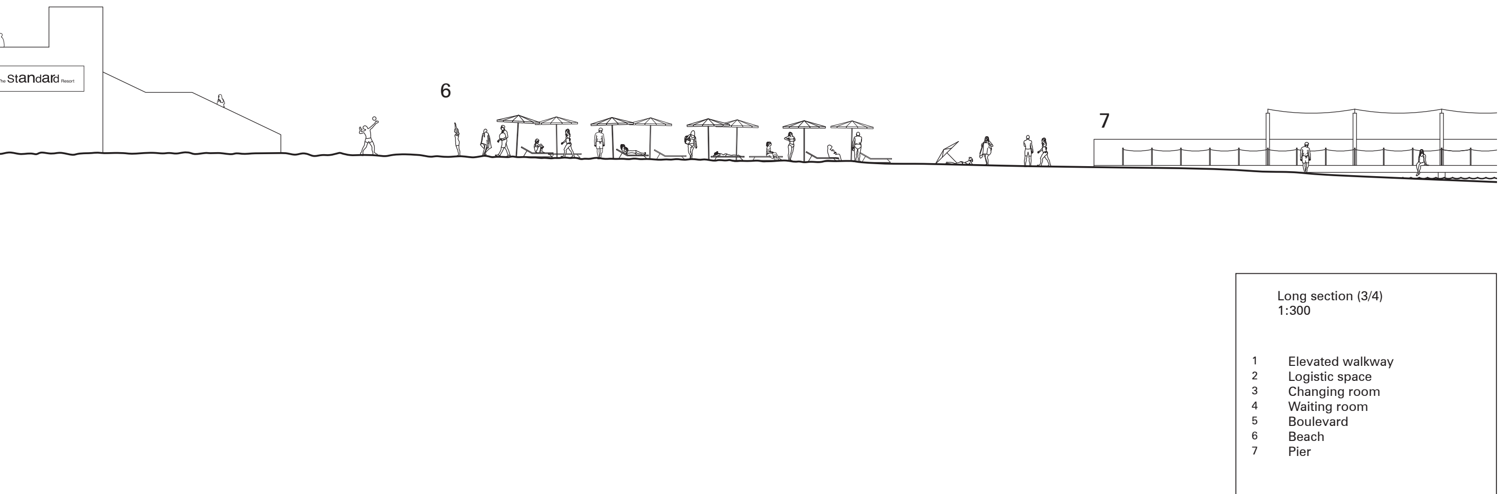
0 2,5 10 m



After leaving the changing rooms, guests are directed towards the next stage by a series of windows that looks out over the elevated pathway

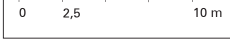
The entry sequence in the resort begins with separation. In the changing room, guests are asked to sign a code of conduct, leave their personal belongings, and change into a basic resort uniform. This uniform acts as a white canvas that can be modified during the stay to reflect the individual's own personal style

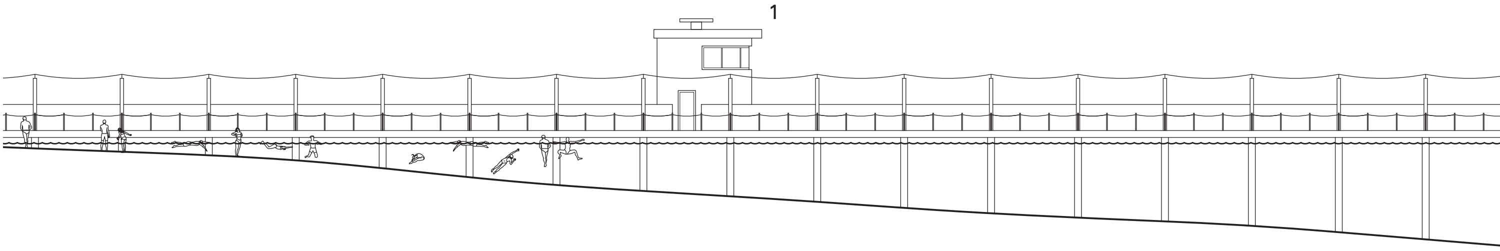
The elevated platform takes the guest rough a serie of transition spaces, through which the guest is able to disconnect from daily society and fully immerse themselves in the resort experience


The Standard Resort
6
7

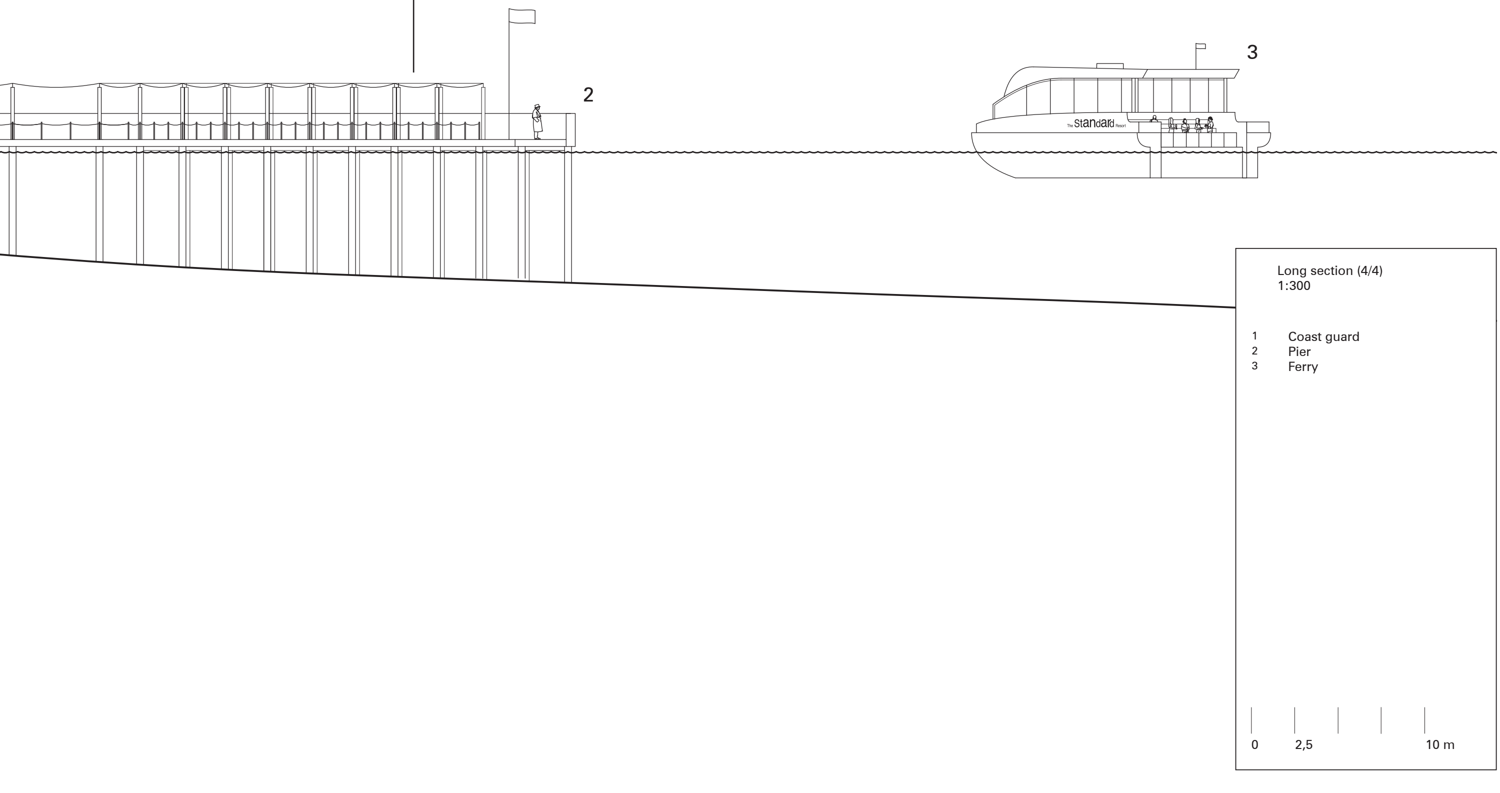
Long section (3/4)
1:300

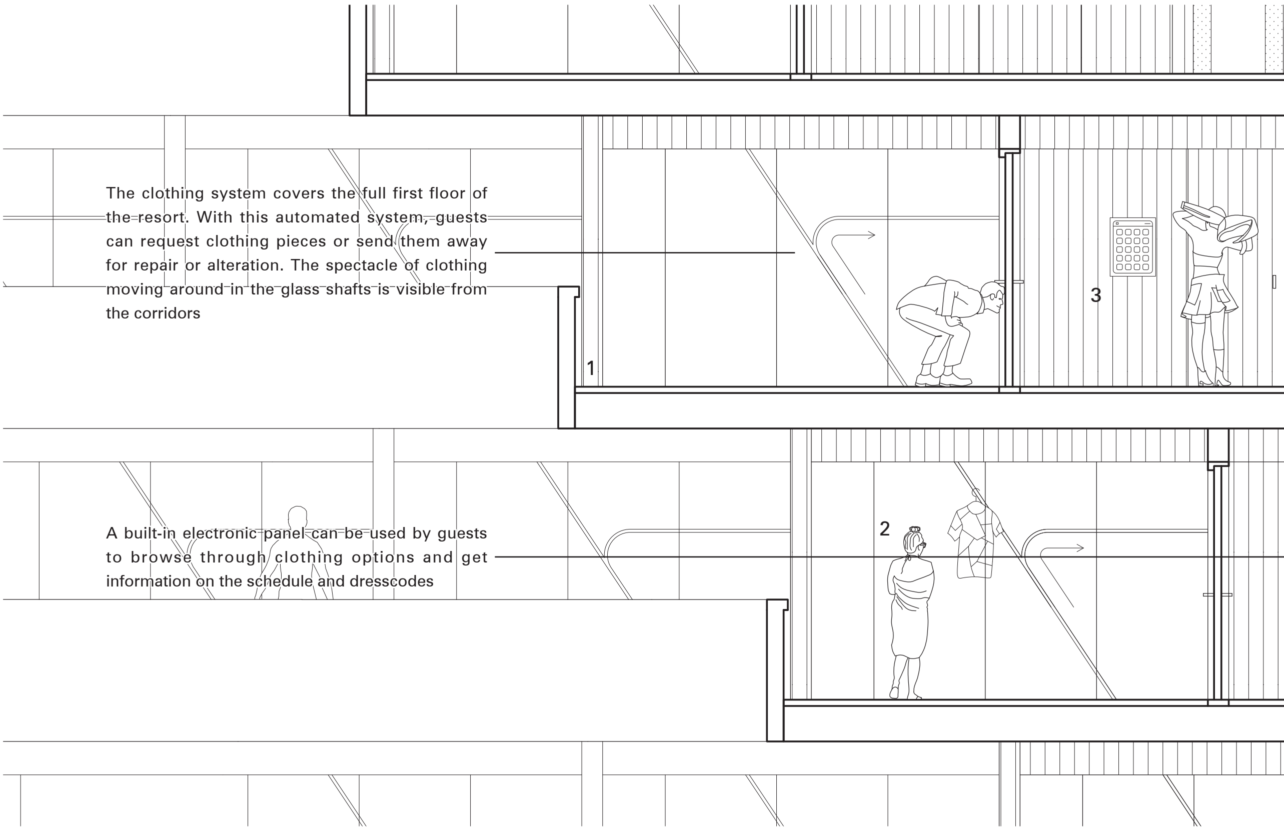
1	Elevated walkway
2	Logistic space
3	Changing room
4	Waiting room
5	Boulevard
6	Beach
7	Pier




1

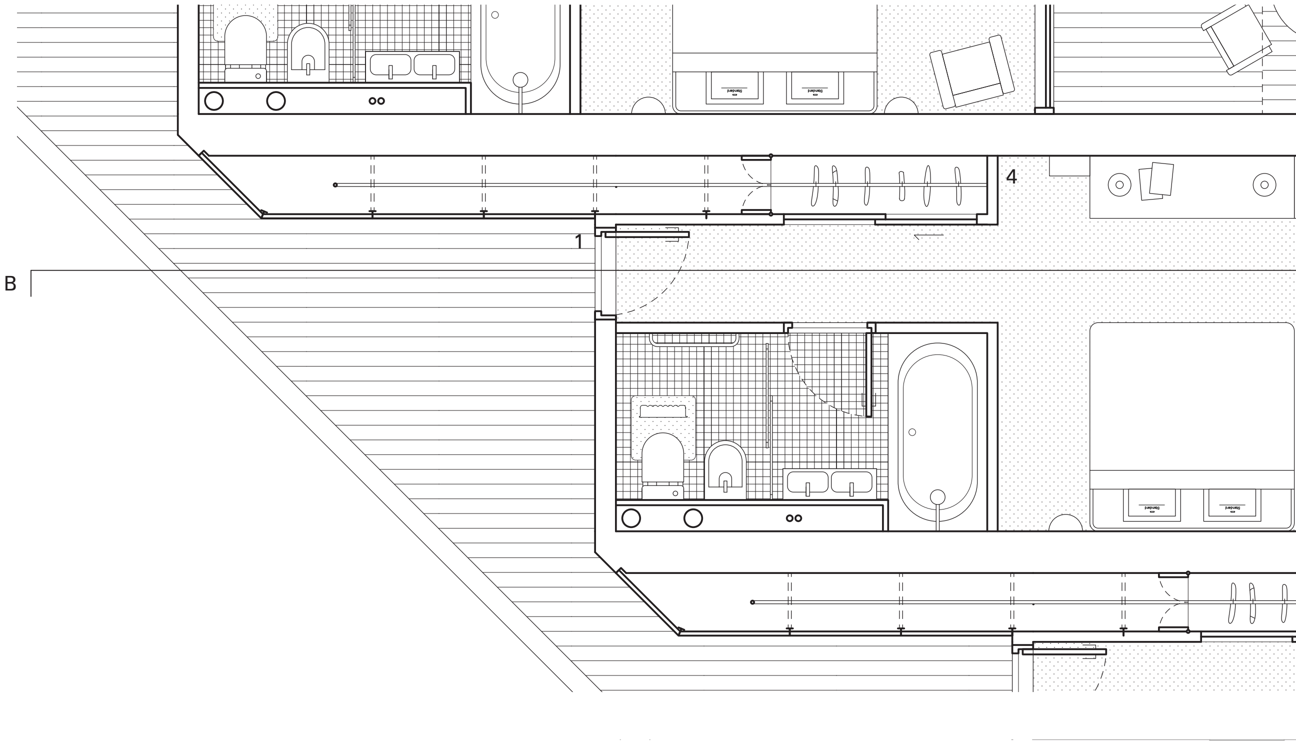
After stepping on the boat at Fashion House Valencia, guests arrive at the pier that extends into and elevated pathway leading to the resort

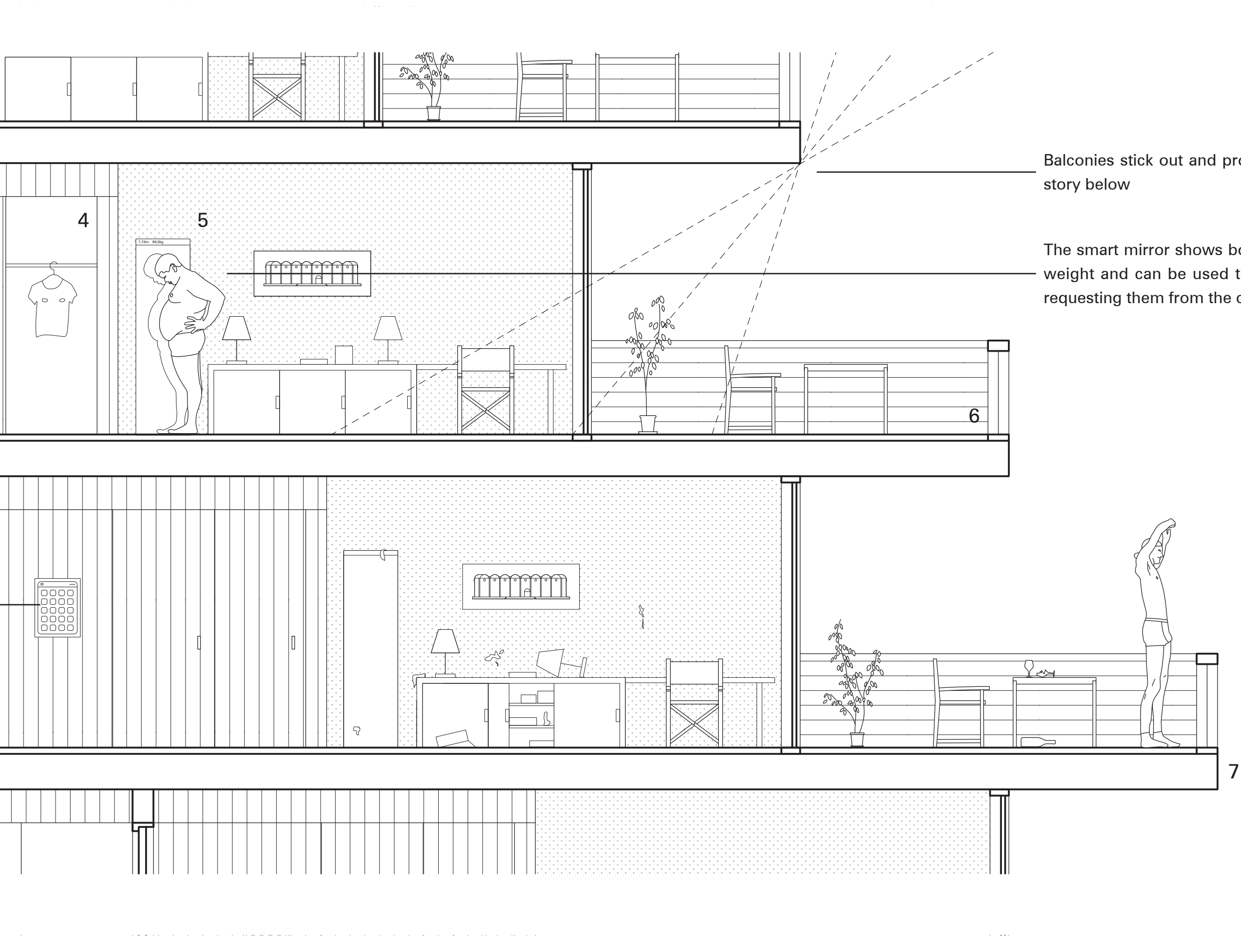

2
3
The Standard Resort
Long section (4/4)
1:300
1 Coast guard
2 Pier
3 Ferry
0
2,5
10 m



The clothing system covers the full first floor of the resort. With this automated system, guests can request clothing pieces or send them away for repair or alteration. The spectacle of clothing moving around in the glass shafts is visible from the corridors

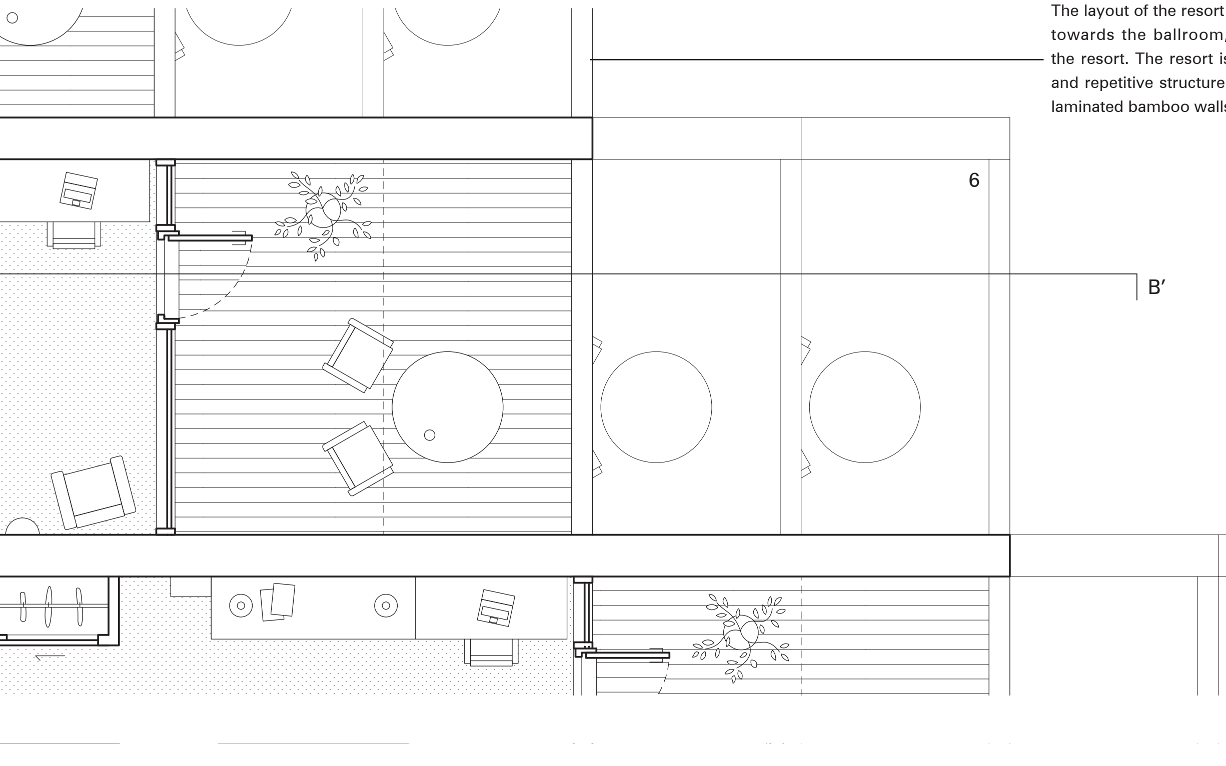
A built-in electronic panel can be used by guests to browse through clothing options and get information on the schedule and dresscodes





Balconies stick out and provide sunshading for the story below

The smart mirror shows body information like your weight and can be used to preview outfits before requesting them from the clothing system



The layout of the resort is designed to direct guests towards the ballroom, which is a focal point of the resort. The resort is built using a standardized and repetitive structure made from locally sourced laminated bamboo walls and floors

Unit plan & section AA′
1:50

1	Corridor
2	Clothing system channel
3	Clothing system device
4	Clothing system wardrobe
5	Smart mirror
6	Balcony
7	Laminated bamboo structure

0 2,5 10 m

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

The Standard Resort—an escape from daily life for people of the Red Thread—serves as a testing ground for the recalibration of clothing norms and body standards

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