A Fashion Palace for Maastricht.

Search for a new type of Representative Factory for Sustainable Fashion Production.

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For me what is lacking in fashion industry is transparency... More transparency about how everything works, how things are being made... If I am standing in one spot in TextieLab, I can see everything, I can see machines working, I can see designers working- you are literally seeing everything happening. I do not want the separate production room, I want to know how things are made, and many people do too. **I want to see who and how makes my t-shirt and I want to know it is not made by some underpaid exploited children in nasty building in Bangladesh**. This is about transparency in literal sense. But also transparency in other sense too – **you get confidence back in the fashion industry, because nobody has faith in this industry any more**, but there is no alternative. It is such big part of our life and yet..., everyone knows that Primark is bad, but you cannot trust H&M and more expensive brands either, because they all do it, you don't know what to trust and **to bring that trust back - is what we should be doing, and if a building can do that – that is perfect**.

excerpt from the interview with
Martijn van Strien,
Post Couture, Open Source Fashion Manifesto, TextieLab,
Collaborator on Temporary Fashion Museum, Het Nieuwe Instituut

For my graduation project I am aspired to devise a Public Interior that has a **role and responsibility** within the city and has a larger beyond its site **impact and implication**.

My effort is focused in the field of fashion due programmatic relevancy to Maastricht and due to **my own very personal motivation of finding ways to challenge current unsustainable fashion production and consumption reality.** I am arguing for **a more sustainable production** and challenging **unethical outsourcing** practices that define everyday fashion that we wear.

Thus, my graduation project is an effort of finding a **new typology for post-industrial factory for fashion**. The meaning of my project stems from proposing a new architectural typology that will be **representative and celebratory of future of sustainable Fashion Production**. This Research Paper has been fundamental to creation of my current architectural brief as the type of such factory was developed and continues **to be developed in conversation with envisioned future users the aspirations of whom the building is set to represent.**

The typology of a *palace* as a festive and representative public interior has been chosen as starting point to devise the new kind of Factory.

"in a nutshell" Personal story & motivation

◀ Stella McCartney's 2017 Campaign Shot In A Landfill[1]

1https://www.refinery29.com

Collage made from Fashion Facts[1]

THE CLOTHING INDUSTRY IS THE SECOND LARGEST POLLUTER IN THE WORLD ... SECOND ONLY TO OIL

Environmental costs of Fast Fashion. Water pollution, toxic chemical use and textile waste: fast fashion comes at a huge cost to the environment

INDIA, BANGLADESH, VIETNAM ARE COUNTRIES MOST VULNERABLE TO MODERN SLAVERY.

These are also the main manufacturing countries for the Fast Fashion Brands

In Cambodia, the legal working age is 15 years old, but many clothing factories employ girls as young as 12.

These children drop out of school to get a job because their families live in poverty. Abandoning their education, the girls become part of a system that forces them into a cycle that is impossible to escape.

According to UNICEF and the International Labor Organization, an estimated 170 million children are currently working in the clothing industry all over the world.

# DEADLY CLOSED CIRCUIT OF FASHION OUTSOURCING.

Cambodia exports billions of dollars of products every year. The top five products they export are all different types of clothing. Cambodia's clothing is distributed to other parts of the world. The other exports that Cambodia has to offer make such little money that the country would not be able to survive if their ability to make garments was taken away.

While "fast fashion" and garment manufacturing in Cambodia is contributing to waste, poor labor practices, and corruption, the country still depends on clothing being sold to richer countries. Workers' attempts to improve their situation have been shot down. Whenever someone has attempted to create a union to improve workers' rights, they have been killed or injured. Clearly, those in power do not want unions to cut work hours, force them to pay for better working environments, or anything else because it would raise the production cost for the clothing. Cutting into the main source of income in Cambodia's economy would cause even more political unrest. There seems to be no easy solution to the issue.

According to Human Rights Watch, the demand for nonstop production of clothing pushes workers to the limits. Despite the fact that the majority of people working in these factories are women, getting pregnant also means that a woman will become demoted to less pay and may lose her job. Overtime without increased pay is standard, pushing people to stay all hours of the night if they must meet a deadline for clothing companies. This also forces parents to stay in the factory longer, without being able to go home to see their family.

CLOTHING WASTE INCREASED BY 40 PERCENT BETWEEN 1999 AND 2009 AND CONTINUES TO GROW EVERY YEAR.

Despite all of these ways to reuse clothing, literal tons are still being put into landfills of developing countries
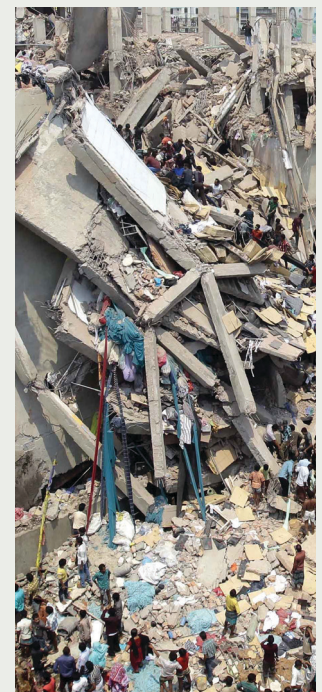
NEWS IN OCTOBER 2017: 14 YEAR OLD GIRL DIES TRYING TO REACH HER MONTHLY BONUS

October 2017: Fashion Fashion Companies sell "Feminist" T-shirts for € 6,99

0.1 Report 1

Setting up the Research Questions and the Method

0.1 Report 1

My graduation project is an effort of finding a new typology for post-industrial factory. The meaning of my project stems from proposing a new architectural typology that will be representative and celebratory of future of sustainable Fashion Production. This Research Paper has been fundamental to creation of my current architectural brief. The research that went into this paper involved constant conversation with professionals and people working in the field of fashion, as well as the relevant parties in the city of Maastricht, consultation and screening of current media and events, reading of relevant literature, as well as relevant site visits. This introduction will serve the purposes of summarizing the problem as well as outlining the research questions that the report aimed to answer.

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The City of Maastricht had lost a major industry – Ceramique industry, which used to be defining to its image and was also a major employee. Now, like many medium-sized European cities in similar situation, the city is in search of its new identity and ways to gain competitive advantage, as well as retain talent and people.

The City administration wants to emphasize creative industries and one the ways the city chose to position itself is as a Fashion City. The city administration created an association that supports Fashion Festivals, catwalks, pop-up shops and other Fashion related activities (fig. 1). However, my argument is that for Maastricht to become an ethical Fashion City, the city has to actually **produce fashion**. Thus, I am proposing a re-introduction of production in the city and choosing a site that was historically known and symbolically representative of the production power of the city. Within Euregional aspirations of the city, the facility is also envisioned to have a larger regional impact and work as a platform for cross-border exchange, hypothesizing about eventually turning the city into new Fashion Capital of the region.

Foremost, I would like to define the "fashion" that I will be referring to within the report. As such, I am targeting ready-made, readily available, everyday fashion, a so called high-street fashion, as opposed to couture and high fashion. Such fashion is big part of our every day life and consequently this industry is a huge global sustainability player and I believe in targeting that as opposed to a smaller (couture/high fashion/craft) niche.

Fast Fashion brands that make up most of the wardrobe of many of us had

FASHION
MAKES
SENSE AWARD

A prize for conscious and sustainable
young designers

provincie limburg   FASHIONCLASH

FASHIONCLASH
FESTIVAL

FORZA
FASHION
HOUSE

MAFAD ZU
YD
Maastricht Academy
of Fine Arts and Design

FAB
FASHION ACROSS BORDERS

POP UP STORE

13TH DECEMBER – 6TH JANUARY
OPEN
DURING NORMAL SHOPPING HOURS

▲ Fig. 1 Fashion related parties and activities supported by city of Maastricht in its aim of turning Maastricht
into Fashion City

created a revolution that made Fashion affordable and yet in turn set up a destructive mechanism that puts pressure on physical and social sustainability. Currently, Fashion Industry is facing much criticism. Often criticism is focused on lack of social responsibility and unsustainable linear production[1]. Common fashion brands rely on rapid-mass production of modish at the given minute clothes, minimizing the costs with use of cheap material and even cheaper labor, **creating garments that are not meant to last**[1]. This created a situation where industry's environmental impact has exploded turning fashion into the second biggest polluter after oil industry with enormous landfill, soil and water contamination as well as increased lack of social responsibility with exploitation of developing countries' economic limitations and cheap labor[2]. A further look into the industry's impact cannot be examined within a scope of this report, but the negativity of the situation is clear and the part of the problem that can and will be tackled in my project is transformation of production and consumption patterns towards more sustainable ones.

Yet, the industry is reacting to the problems outlined above and many interviews with the designers and professionals in fashion made it evident that people in the industry are conscious of the urgency to rethink production and consumption. There is a clear understanding of the urgency of necessity to change the ways fashion is being produced. Thus, I am proposing a Factory that is reflective of the spirit of such positive transformation of the industry and it is very different from the old, outer city/outsourcing mass production factories. **Just and ethical aspirations of Fashion Industry would be highlighted and celebrated in a palatial festive building**. The new factory would represent values of ethical and sustainable production and themes of co-production and permeability with closer (almost interchangeable) relationship between producer and consumer and allow for possibilities of exchange and constant innovation.

Furthermore, as a representative building, the project aims to create a microcosm and project a holistic approach of Fashion, combining themes of sustainable production and consumption.

As part of the project in earlier stages I have studied examples of contemporary work spaces for creative industries in Maastricht and other cities (Forza Fashion House, Sectie-C, NDSM, het Werkegebouw and many others), however most of these are re-used buildings and often due to limits of budgets are limited to adapt and "make it work" approach. I wanted to see how the agenda could be pushed further architecturally with a new-build project to establish a new typology.

In conclusion, the meaning of my project stems from the typological study of **re-envisioning a more sustainable in-city manufacturing facility for fashion.** This report provided a social and anthropological study into creation

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1   Ross, Morgan et al., 2015
2   https://www.independent.co.uk

of such appropriate type i**n conversation with the future potential users** (i.e designers, fashion professionals, city administration and dwellers). **Foremost, this anthropological research has been fundamental to my project as it was focused on the future users and on gaining a more profound look into their values and aspirations in attempt to define the values and future aspirations of contemporary sustainable fashion production that the building will in turn represent.** An architectural research as part of the design course will be focused on ways to translate these values into the architecture of the Representative Factory Building.

METHOD

My project deals with the specificities of the site and program due to its physical location, yet the proposition of the new type of factory gives the project a larger more prominent meaning. I am interested in the typological proposition as I believe in the prominence of the link between type and society and find the **introduction of new appropriate representative type to be a valuable contribution**. In this interlude I wanted to explain method behind this anthropological research and why "in conversation" approach to establishing appropriate type is so important to me and to this project.

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Type and typological research places architectural problem at hand in a wider context, linking one to a breadth and continuity of architectural knowledge and ways others had dealt with similar problem. **Type could also be viewed as a communicative tool that expresses the way a certain problem has been addressed within society and given an architectural form[2].** I believe the meaning of my project stems from re-addressing the problem of production (and consumption) and proposing a new type of a sustainable in-city manufacturing facility. Thus, type and typological research had been important to my project.

Particular to this research, I will adhere to definition of type that goes beyond problems of style, function and emphasizes type as a link between society and architecture and views type as a social construct and a political tool(enabler of sustainable fashion system). A more precise and tailored definition of type linking society and architecture has been given by Argan. Argan viewed type as a "schema of spatial articulation which has been formed in response to a totality of ideological, social and cultural demands"[3]. He further elaborated and according to him, it could be stated that type could be viewed as an adopted cultural and social

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3 Argan 1963

solution, or a form, created in response to a number of related to the problem concerns and their interrelationships[2.]

Therefore, type stems from and **gives a form to a certain world view current to the problem**. In that lies a power of type, as **introduction of a new type could help to re-address the problem and propose a different world view** and my project aims to do that with introduction of a more sustainable production and consumption of fashion.

Within this framework of approaching the type as a social construct, I am further particularly interested in co-production, where architect is deriving the form and solution to the problem of site and the user with the user, the process that will be described in part 2 and 3 interviews.

As such, I wanted to review the notion of type and propose modified view of type that emphasizes the importance of co-production of architectural solution, where anthropological research stands at the beginning and the core of design process.

Such stance could be seen as highly relevant. The most prominent and thorough theoretical consideration of type had been assigned to New Rationalists and the period of 1960s[4]. Yet such period could be seen as strikingly different from that of today and the focus of the research has been on the historical European city, where transformations were initiated by social configurations[3]. Yet, currently urban transformation could be viewed to be increasingly led by investment and financial interest[5]. Most projects are developer initiated, or government initiated but assigned to the developer[4]. In such situation there is constantly a debate over user value and profit of the developer, where it is astounding how the user value is increasingly disregarded. Within such context, the value of user-centered production of type becomes a question of urgency as well as decency.

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Therefore, within my project I will employ type and typological method to devise a new kind of type of factory to re-address the problem of fashion production. I will further view the task as a co-production, where the design solutions will be derived from social research of the site and the users (Report 2 and 3 interviews). Main part of my social study will be derived from the first hand anthropological research where I had complied extensive interviews with potential users (Maastricht based designers, fashion graduates and other representatives of fashion industry in the city as well as wider industry) and the site users (municipality, the neighborhood, current building dwellers and others, revealing aspirations, needs as well as conflicts between the groups) with some personal observations.

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3   Jacoby 2015

4   https://www.failedarchitecture.com

Report 1 Footnote References:
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0.2 Report 2

Palace and Maastricht

Sphinx area
(black - industrial buildings)

Site

Binnenstead
(old city centre)

2.1 Report 2
A Fashion Palace for Maastricht

Maastricht as a Fashion City

My project is situated in the city of Maastricht that is located in Southern part of the Netherlands in the transborder Euregion close to Germany and Belgium and it belongs to Limburg province. Maastricht, similar to many mid-size European cities that had lost major industry that was defining of its image and economy, is facing an identity crisis .

The city is located on the periphery nationally, regionally, but also symbolically and politically. According to Grodach the crisis of the identity of Maastricht was further strengthened by the Dutch policy that had placed diminishing importance on the distributive polices and polycentrism[1]. This is further exacerbated by the shrinking population that is evident both in the city, as well as in the region as a whole[2]. As part of the policy to counteract the current situation the City of Maastricht has followed several schemes to revive its image and strengthen its identity and economy.

Such schemes had placed a high value on the development of creative industries. One of the earlier efforts to envision the city through flourishing creative industries was Maastricht's 2013 bid for European Cultural Capital via 2018. The bid proposed the future trajectory for the development that had shown a shift towards emphasis of creative industries[3]. Despite the failure of the endeavor, the trend continued within general shift in the Netherlands towards appointment of creative industries as the topmost priority sectors[3]. This trend is well known and in general it is common throughout the world to brand cities to create competitive advantages[4]. Endeavors such as Made in Maastricht municipality policy introduced in 2013 also put emphasis on the creative industries with dedicated investments within this sector with industries such as fashion, film and media being paid high attention[5]. The most recent policy in the making (as for 2018) further focused on the development of the city as a creative city and vouched for prominent help to creative industries and their move to the top economic sector[5] . **Such endeavors seek to address goal of reviving economic potential of Maastricht for the overall benefit of the city.** Increase of employment in the creative sectors could also help to retain and increase shrinking population.

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1   Grodach et all 2013
2   https://www.cbs.nl/en-gb
3   http://made2measure.org
4   Florida 2016
5   https://www.gemeentemaastricht.nl

◄ Fig. 2 map showing the rise of industry in Sphinx quarter, the black - industrial buildings (drawing by the author)

It is evident that trend of creative economy replacing old industrial economy models is prominent throughout Western European cities[6] . Overall, it could be stated that municipality's plan of supporting and increasing economic value of creative sector is understandable and generally a positive stance, that would benefit the city's vitality and economy. One of the particular aspects within municipality's plan of supporting creative industries has been Maastricht Fashion city program. Several projects had been put in motion to promote and aid development of fashion sector in Maastricht.

Design Implication:

Within my project it was important for me to think of the brief that would be supportive and appropriate to the overall planning of Maastricht, **thus I was interested in seeing how my project could further support Maastricht as Fashion City agenda.**

I was interested in understanding the creative sector and initiatives in Maastricht better as my building will programmatically be focused on aiding development of this sector. There are several ongoing research projects that are working towards understanding the effect of the policies' focus on aiding development of creative industries . Yet, the recent implementation of the policies does not allow for complete understanding of how such top-down policies are taking effect on the creative industry and fashion sector. Thus, I had set up several interviews with people involved in both top-down planning of the Fashion City as well as bottom-up creative and fashion initiatives **to understand how my project could fit within existing fashion sector of Maastricht and benefit the city's Fashion Industry.**

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6   Florida 2016

2.2 Programmatic inquiry

How could my building help to retain the talent and employment opportunities in Fashion Sector?

With a set of coordinated interviews I was trying to understand what kind of building programmatically could instigate the development of the fashion sector that the city aims for and which will benefit the city as a whole.

One of the important parts of envisioning Maastricht as a Fashion City is availability of professionals who work in the industry and thus develop it. Yet, retaining such talent is one of the largest problems in Maastricht. This had been a reoccurring concern throughout the interviews. **Overall, people do not stay in the city due to lack of professional opportunities, as such introduction of a large professional employee and provision of career opportunities could benefit the city**

I spoke to Sven Simmermans, a representative of Maastricht-LAB. Maastricht-LAB is an organization that was established in 2012 by the municipality of Maastricht to give impetus to urban redevelopment of the city. The LAB was established to develop new tools and structures to combat prominent problems of declining economic and demographic growth. The approach of the LAB is experimental and it works towards developing new kind of strategies and tools. It is a forward thinking organization that works with local initiatives to develop strategies of cooperation between bottom-up initiatives and top-down support. Sven mentioned that retaining talent is one the biggest challenges. One of the projects that Sven and the LAB are working on is the documentary to try to understand why students leave and what solutions could be implemented to keep them. The documentary is yet not completed or available, but it is evident to Sven already that the strongest impetus for younger professionals to stay is exciting opportunities of work,

interview with Sven Simmermans from Maastricht Lab

which are not prominent in the city. In terms of Fashion sector, the city has Forza Fashion House which is a small organization of 4 people supporting designers, but that is the only fashion related employing organization in the city that wants to proclaim itself as Fashion City. **As such, development of the sector and retaining of talent can only come from introduction of a larger player or larger employment opportunities.**

Another organization, also appointed by City's municipality is Made2Measure, which also tracks and researches the opportunities to retain the talent. The report on retaining the talent that is still in the works also emphasized **lack of exciting professional employment opportunities** to be the reason younger people leave the city[7]. The research also highlighted the need to attract people from more distant communities. There is a very particular social demographic of people that should be targeted . These are young (25-34 year old), single people (which renders them more flexibility), who had completed their education and that have professional ambitions but had not yet developed roots in a certain place[7]. As such the impetus to move into Maastricht for this desired segment of people is possibility of career opportunity. Once again, the development of the fashion sector is stagnated and at the moment **Fashion Sector does not provide such professional career development platform**.

The employment prospect is also enhanced by the desired lifestyle and Maastricht already could be seen as a desirable place to live due to its vital and energetic scene. This creates a positive foundation, yet lack of employment opportunists in the creative sector succumbs the prospects. As such, interviews with the recent Fashion graduates from MAFAD academy Karlijn Krijger and Lise van Wetten highlight that the city is perceived as a desirable place to live as it offers vibrant lifestyle and amenities. The character of the city as well as its medium size is also viewed as desirable by these recent fashion graduates. Yet the lack of career opportunities in the fashion sectors is of course off-putting.

This had also been a concern of Branco Popovic, a co-founder and lead organizer of Fashion Clash Maastricht festival. Branco mentioned that there is simply a lack of talent retained in the city to develop the fashion sector. It is an "egg and chicken" situation according to him where there is no employment opportunity to retain the designers which in place should develop the Fashion sector. Branco and Fashion Clash had recently been given a space by municipality to be used as Fashion Incubator with ateliers that could be rented by young designers at lower prices. Yet, Branco states that there are simply very few designers who actually create fashion and work in Maastricht. F**or young designers it could be doubting and harder to start on their own without a support network or em-**

7   http://made2measure.org

ployment organization that could launch one's career. Then, many graduates have little incentive to stay, so the ateliers are still not occupied or in demand. A larger employee or a network again could help to positively affect the situation.

Branco further expanded on the problematic of retaining Fashion talent in the city. Fashion in the city is only largely represented by the stores as final link in the fashion chain. And the competition of the mass consumption brands is very strong compared to the young and local designers that city is trying to support. **Further, there is a very fragmented or none at all infrastructure for designers to work in the city**. Branco emphasized that there is not even a single textile or fabric shop in the city or any other amenity or platform to support production of ready-made fashion and garments.

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Despite Fashion Clash, a municipality funded and supported organization in city's attempt to instigate fashion sector development, operating in the city for over 10 years there seems to be a little change in the demographic situation and fashion students are still leaving the city. As such, **the lack of career opportunities for the young and local designers is a strong impetus for them to not stay in the city**. Further, **there is no infrastructure or support network for the independent designers to work** either. This consequently affects the agenda and hopes for the Fashion City Maastricht aspiration becoming a reality and benefiting the city's economy and image.

Supporting evidence. Case studies

As such I am proposing a prominent project creating an infrastructure to instigate development of fashion sector. Some of the successful examples of similar full fledge infrastructure hubs could be seen in the Netherlands in Tilburg and in Eindhoven. The large scale, innovativeness and full range of infrastructure availability of these buildings according to the interviewees proven to instigate the development of creative sectors in the respective cities.

Tilburg's Textiellab is part of the Tilburg Textile Museum, yet it had managed to become a prominent name on its own. The facility has been funded by municipality of Tilburg. Textiellab offers a new kind of creative facility that supports innovative textile techniques and yet pays careful attention to the heritage and the craftsmanship. I had been in contact with Textiellab and had visited the facility and talked to one of the designers working in the hub. From the interviews it appears that it had been very successful at creating identity for the city and oper-

ating as a prominent creative hub. There is a very high demand for the facility and it draws international talent that is interested in the working and developing projects there. There are very long waiting lists of the artists, makers and graduates. The facility managed to position itself as the Europe's leading hub for textile knowledge, innovation and expertise even surpassing the city's influence range.

Another example of prominent instigator of creative sector in the city is at this case a non-government supported creative hub Sectie C in Eindhoven. Rob van der Ploeg, the investor and founder of the facility saw opportunity in the creative sector and envisioned a facility where the creative industry is very visible and prominent in the city[8]. Currently Sectie C hosts 250 creative enterprises within its shed-like industrial shell.

Sectie C and Textielab both support the designers as they further provide platform to sell the pieces. Textielab has a in house shop as well as a yearbook that combines all of the designers work through the year and that acts as a marketing tool. Sectie C combines the production and the retail as everything that is made there could be displayed and sold within the facility[8]. **As such the facilities provide the space for production, but also support the end product retail.** Such all-in-one production and consumption model is very relevant to my project, where economic vitality of the designers will depend on the availability of platform to sell the produce and thus I introduced it in the program (Design Implication) .

It is also interesting to see the example of Belgium as currently leading fashion city. Teunissein in her article highlights the positive policies that affected the growth of the Belgian Fashion, where fashion designers' were supported on production stage[9] . This initiative had started in 1980s and was mirrored in the 1988 by Dutch government, **yet Belgian emphasis on production** compared to Dutch art funds **proved to be more successful as commercial and economic enterprise**[9]. **As such, availability of infrastructure to support production could really help younger designers to establish their brands and thus contribute to overall development of the sector.**

In conclusion of this chapter, it appears to me that effort and support given to the Fashion sector of the city by municipality is not enough to give impetus to the development of the sector as desired. Despite presence of a leading fashion school, the graduates do not stay in the city, because there seems to be fragmented career opportunities. My brief thus proposes a large and prominent employee in Creative Industry in form of Fashion Production Palace that further provides infra-

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structure for the whole fashion chain covering both production and consumption. The factory incorporates textile weaving, fashion ateliers as well as the retail units to sell the goods.

My proposal is a substantial gesture and there are definitely disadvantages of such proposals as compared to smaller, more flexible acupuncture methods. But it does appear that smaller initiatives of municipality only supporting one-off events of catwalks and pop-up shops did not managed to substantially affect development of the sector as shown in the interviews. Smaller initiatives had not created an impetus for the real development of fashion sector and had not turned fashion sector into an employee and an economical benefactor of the city aspired. **Creation of a real factory that creates an infrastructural platform for production of fashion could then be the much needed step**. **Such factory is envisioned to support young graduates and young professionals by creating a real business and employment opportunities**. This will aid retaining of the expertise and talent in the city, as well as attracting people from other areas. This way the fashion sector will have a chance of developing and eventually becoming an economically viable and advantageous sector beneficial to the whole of the city.
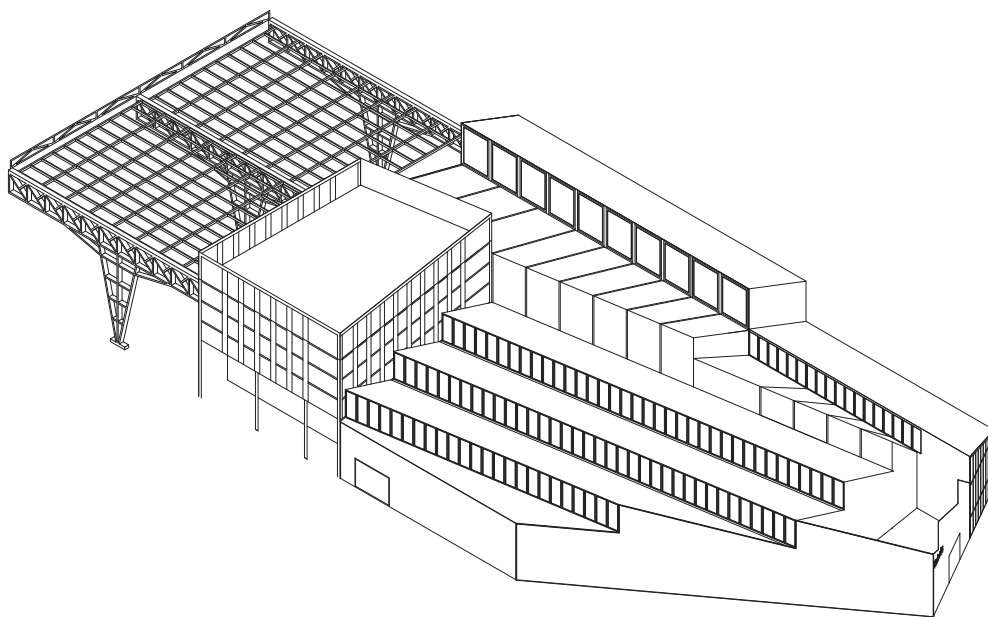
**introduction of large scale
fashion production factory**

The program spaces:

DESIGN
FASHION HOUSE TOWER
Offices
Individual ateliers for rent
Collaborative ateliers for rent
Meeting rooms
Kitchens/socializing spaces
Computer/digital Labs
Hotel for visiting resident artists
abric Production Spaces

PRODUCTION

FABRIC PRODUCTION
Weaving workshop
Knitting workshop
Embroidery
Tufting Lab
Laser Engraving
Lasercutting

Finishing Textile Handling
Digital Textile Printing
Dying Lab/Screen Printing
(+trad. Techniques)
Experimentation Lab
Computer Labs (large scale print-ing/Scanning)
Finishing Lab (Washing/Dry-ing
Recycling Centre

GARMENT PRODUCTION
Sewing Workshops
1. large collaborative space
2. atelier + shop typology

PUBLIC CO-PRODUC-TION:
Public/Customization/Work-shop/Open Labs

CONSUMPTION

Fabric store
Shops (atelier + shop typolo-gy)

**RESEARCH &
DEVELOPMENT**
Learning Centre:
Advanced Manufacturing/
Research/Experimentation
Centre
Teaching Spaces (specialist
and public courses/work-shops)

Library
Archive of all work produced
Yarn/Textile Discovery/Shop
Centre
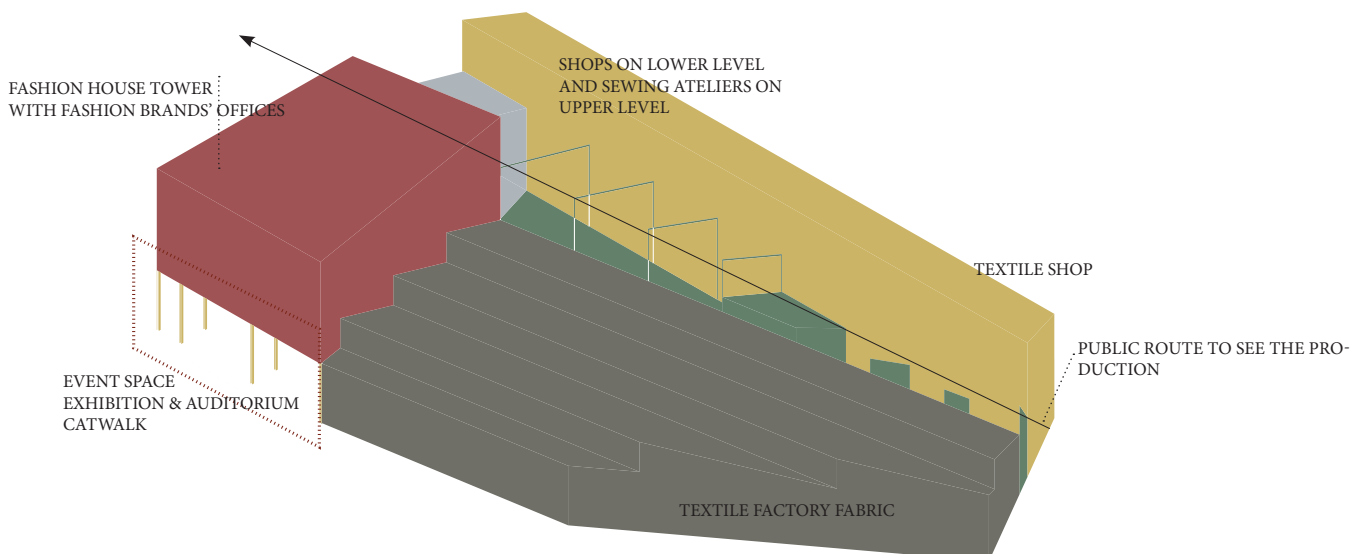Sample/Pattern library
Library (books etc)

**Additional
PUBLIC PROGRAM**

Exhibition
Event Hall (flexible for large
and small events)
Cafe

FASHION FACTORY FABRIC

FASHION HOUSE TOWER
WITH FASHION BRANDS' OFFICES

SHOPS ON LOWER LEVEL
AND SEWING ATELIERS ON
UPPER LEVEL

TEXTILE SHOP

EVENT SPACE
EXHIBITION & AUDITORIUM
CATWALK

PUBLIC ROUTE TO SEE THE PRO-DUCTION

TEXTILE FACTORY FABRIC

Design Implication.
Heavy program to create
fashion infrastructure in the city

Resulted Design Proposal: *Introduction of a large scale Fashion manufacturing Factory that incorporates a full range of infrastructure to support development of Maastricht as Fashion City. The building covers the full cycle of production of fashion, starting with design Fashion House tower, proceeding to Textile factory, sewing ateliers and finally providing platform to sell (a more substantially created produce) with show spaces to demonstrate fabrics and garments (exhibition, auditorium, catwalk space) and shops to actually sell.*

Research and interviews of led me to envisioning a large creative hub in the city that would be a prominent employee and that would provide much needed infrastructure to retain and draw talent and instigate the desired development of the fashion industry.

The building will incorporate a full range of infrastructure to support production of fashion. As such the full process of garment production will be supported with a chain like programmatic devisions. Programmatic spaces are as follow: 1. textile factory FABRIC, that creates textiles from a more traditional imported natural yarns, as well creating yarns from a range of experimental and sustainable materials, such as plastic bottles and re-use of recycled clothes, the factory will also incorporate textile recycling center and innovation hub with sew bots and digital garment production facilities. The created textile could be sold at the in house fabric store. The second link of the chain is provision of large scale sewing factory where the textile could be turned into garments. The fashion house tower hosts ateliers where designers work on their designs and the shops surrounding the central courtyard provide spaces to sell produced garments.

Processional route through the building brings consumers closer to the production and they can access and witness the whole process which is envisioned to benefit the sales of the produced garments and further support a more sustainable fashion model of closer relationship with the consumer to avoid overproducing as well as supporting local production.

◀ Fig. 3 Diagram explaining program-
matic division of the building
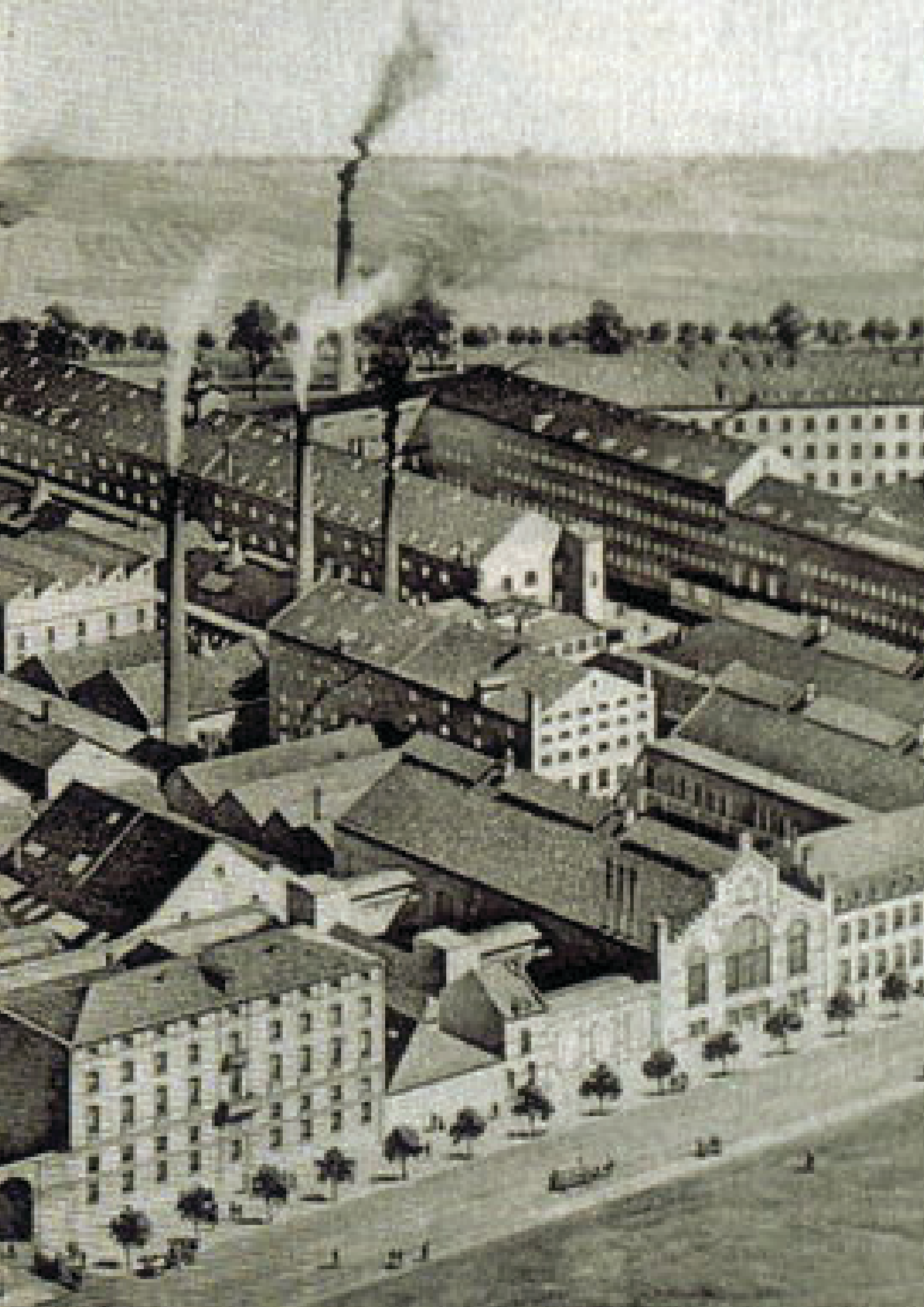
2.3 Choosing a site for the Fashion Factory

Phenomenology and pride of Sphinx quarter.

Interviewing the municipality regarding the site status and plans

With a heavy program the necessity of choosing the right site arose. My decision was to be located in the once heavily industrial area of Sphinx quarter next to prominent formerly industrial Landbouwbelang building. The site is currently occupied by grain storage sheds, that present little value due to their dilapidated state as well as having little architectural significance. The site is located in the river front and is facing Sappi Factory that opens the functioning industrial zone of Maastricht. As such it was once a historically industrial area and it is now located close to the outer city still functional industrial zone. In this chapter I will explain the reasoning of choosing the site that stemmed from the interviews with the various stakeholders and site users. Largely, Sphinx quarter is a post–industrial area with many disused factories.

Another party, that is involved envisioning the city as Creative Fashion city is Belvedere Maastricht. Belvedere Maastricht was once a large scale redevelopment plan that was initiated in 2000 to redevelop a prominent post-industrial area in north-west of Maastricht into modern living and working area, similar to the successful Ceramic Quarter. Yet the crisis had diminished the plans of the project. Many investors had withdrawn and now the organization is supported by the municipality. Yet it is still working towards redevelopment of the Sphinx area. I met with Erwin Gerardu, advisor and communication officer of the Belvedere Maastricht. I asked Gerardu to outline Belvedere and municipality plans for the Sphinx quarter to understand how could my building fit within the large aspiration for the area.

Currently, the plan envisions the site as a creative area. As part of the plan Fashion Clash festival organizers had been given the Forza Fashion House Building in one of the disused factories on the West of the city. I envision my building to be similarly fitting within the creative landscape that the city aspired the Sphinx quarter to turn into.

◀ Fig. 4 Sphnix quarter was historically productive, industrial area
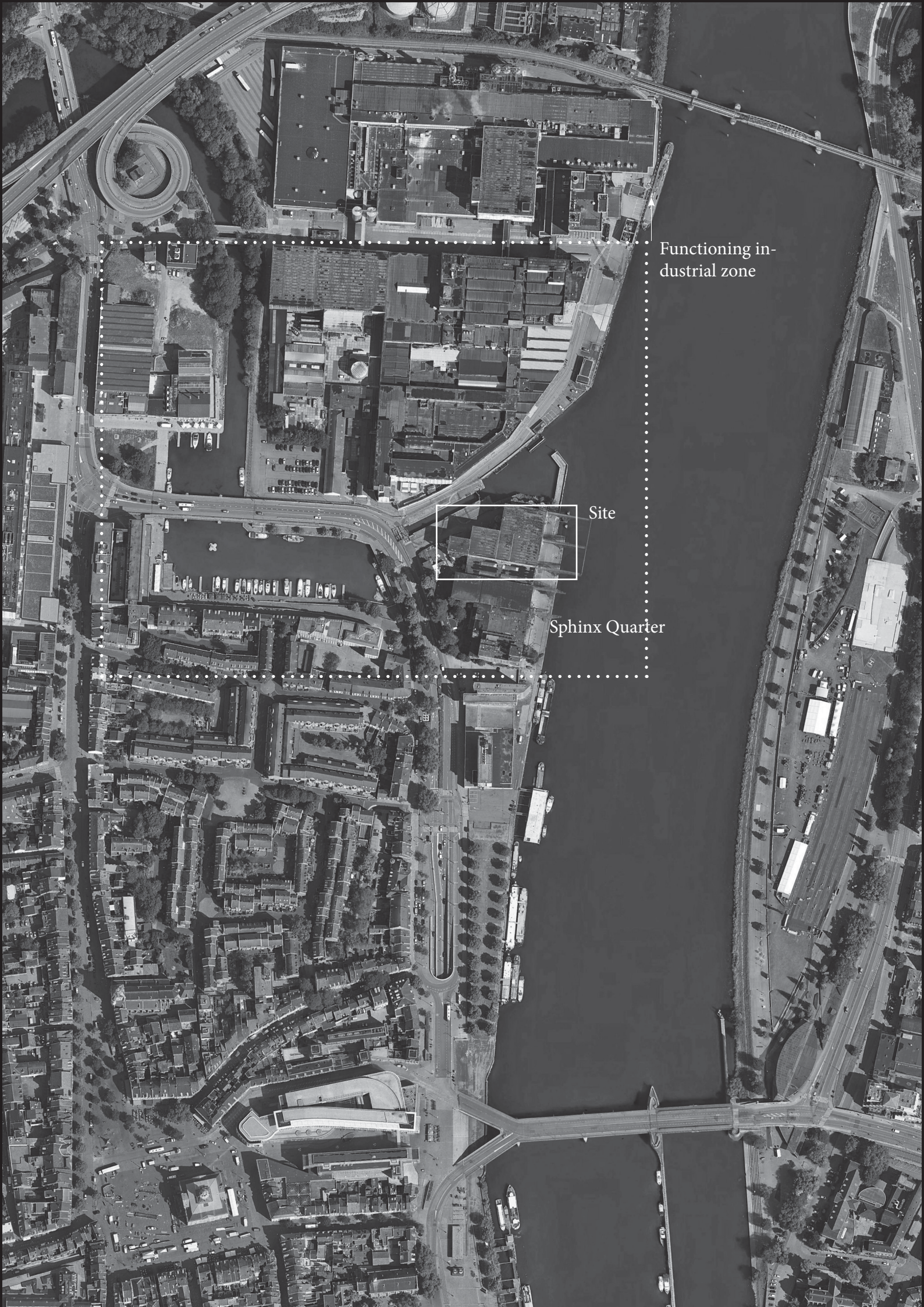
Functioning in-
dustrial zone

Site

Sphinx Quarter

At a glance, the plan appears to be a sound and positive addition of the city and follows successful practices in other cities of gentrified industrial areas. As such the idea of inserting Fashion Factory building to house Fashion Production palace did appear to fit in the overall planning of the city and seemed to be appropriate.

However, as I interviewed more people and researched the area it became evident that that might not be the case, as many buildings are being given to a more commercial parties, as opposed to securing space for the creative industries' development. Within this scenario securing spaces where creative sector could develop became even more imperative.

During the interview with Gerardu, it was mentioned that the site that I am looking into is most likely to be given to larger investor bodies and be developed as a hotel, which I believe to not be the most appropriate measure. If city wants to instigate development of the creative sector and particularly in this area, there should be a conscious effort made to secure spaces for the creative industry to develop with for example spaces like workshops, ateliers etc. As described above a large production factory could support development of the creative sector of fashion sector into a prominent economic actor and this could be more advantageous to the city than giving a site to a privately owned hotel.

Interviewing representatives of fashion and creative industry in the city regarding the site attractiveness

I had further conducted interviews with current creative hubs in the city to find out more about the Sphinx quarter and the site as a potential site for Creative hub location dedicated to Fashion. I met with Hester Coolen, the founder of DesignDay initiative. DesignDay is a design festival that brings production and consumption closer by introducing local designers to the users. Hester, similar to other interviewees is struggling to find spaces for the organization's events. This really halts her aspiration for bigger development and larger impact of the organization's goal of supporting makers and creatives in the city. When asked where she would be ideally located, she mentioned Sphinx Quarter.

Similar situation is apparent with other creatives in the city. As such I met with Het Werkegebouw creative hub residents Reonald Westerdijk, Juul Brosky and Davina Versteeg. They too are struggling to find appropriate location to work from. Currently, they are based in the shed like facility in Tapijnkazerne. The facility is not heated and there are very little amenities and a rather harsh working environment in winters. Reonald mentioned that the municipality would possibly allocate them a facility in the Wijk part of Maastricht. However, it will also be a shed, which moreover will also be poorly located in the outskirts of residential area. This will make the collective even more invisible to the city. The residents of Het Werkegebouw are also very positive of the Sphinx quarter development and envision it to be a dream location due to its proximity to the centre. They are also aware of the development of the area as a new creative area of the city and such location is very much desirable and appropriate. This will provide them (as well as others) with larger visibility, as well as a whole infrastructure and support network and collaborative opportunities due to proximity of other creative sectors.

◀ Fig. 5 map of the site (by the author)

For the long time the Sphinx Quarter was definitive to the image of the city as a host to prominent and well known industry. Even before the introduction of industry by Peter Regout in 1899, the area was known for the textile weaving and had always provided employment and economic support to the city. As such Sphinx quarter could be seen as desirable area to locate a large scale creative production hub due to the historical link.

Moreover, the residents of Het Werkegebouw and Hester appear to be drawn to Sphinx Area due to a phenomenological pride in the area. The genius loci of the place is very much connected with then booming industry and industrial production prowess that was so important to the identity and vitality of the city. The area has a very distinct industrial landscape and architectural language of impressive prominent factories is readable and it gives the area a strong identity.

I had also talked to fashion designers Lena Berens and Milan Parma. Both are owners of atelier shops in the city. They are also excited for the area and similar to Hester and Het Werkegebouw residents they see it as having "already a story" that is easy to weave the image of the brand into. The idea of the identity of the brand being related to the spaces that the brand is shown in would be further explored in report 3. Yet it is evident that perception of the brand in many ways depends on the setting that the brand is presented in and Milan and Lena also strongly believe in setting being a prominent criteria for the consumer. As such for Milan and Lena possibility of being located in the Sphinx quarter adds another desirable dimension to their very local brands' marketing strategy of being associated with historical production heart of the city.

The idea of being located in the area excited the interviewees, yet they are skeptical of the actual possibility of ever being able to be located there. The area's development party as part of Belvedere Maastricht so far has only shown interest in large scale investors with bigger financial capabilities. As such the largest building of the Sphinx quarter, as well as the most prominent and architecturally significant building - Eiffel building has been rented out to the Student Hotel, a large enterprise that sells expensive square meters to the students and tourists at very unaffordable prices . The possibility of Sphinx quarter truly becoming a creative hub that is supportive of the bottom-up initiates seems to be questionable. The desires and actions of the municipality seem conflicted. **Yet my hypothesis as discussed earlier suspects that prominent creative production factory placed on the site could become an influential actor in the development of creative industry of the city as well as instigating the development of the sector in this particular Sphinx quarter area.**

I also met with Anne van Stijn from SAM ateliers. Stichting Atliers Maastricht (SAM) is an initiative supported by municipality that allocates artist studios throughout the city. Often the studios are in disused buildings and in far way locations away

from the inner centre. They also often due to the nature of re-use of the buildings are one-off ateliers for single occupancy. This does allow cooperation or collaboration to stem or does not support creation of a larger network vital to the development of the sector. Anne also mentioned a very long waiting list for any available space in the city. **Simply put, there is really little adequate and available space for the creative and fashion sector professionals to work in and thus to develop the creative industry of the city.**

Interviewing current site users

Another important interview must have been conducted as part of approaching the site as a potential site. Nearby building which is also architecturally and programmatically connected to my "sheds" is Landbouwbelang building. In past it was agricultural society building and the sheds were used to store grain for and from the silos of Landbouwbelang. The building and the site are currently squatted and I had arranged the visit to the Landbouwbelang squat as well to another prominent squat- Mandril, which is located near Forza Fashion House. It was important for me to talk to the people who are occupying the building next to my site and to understand a more bottom-up aspiration for the site. Moreover, both squats are already well known in the city as creative hubs that offer support to creative industry by giving the space and stage.

The squats took over the disused buildings before the Belvedere Plans had envisioned the redevelopment and essentially gentrification of the area.

Landbouwbelang offers large hall for reoccurring events and hosts many events in other parts of the building and has workshop and atelier spaces. There is also a large workshop led by Reinder van Tijen, whom I also met. These are truly bottom-up initiatives and the municipality appears to respect that and sees possible potential in collaboration, as the squats proven to establish themselves in the city as prominent creative hubs. As such during interview with Maastricht-Lab, Sven mentioned a project that is a collaboration working together with Landbouwbelang squatters. Sven and municipality use term "breeding places"' when referring to them, emphasizing the value they see in their work.

During the interview with the squatters, I openly asked whether there already had been negotiations about the site and possible plans for the buildings. Squatters of both buildings are well aware of the plans for development of once neglected area. Particularly to Landbouwbelang a process of relocating the squat has already been initiated. In general the squatters calmly received the news and appear to be comprehensive of the site now being viewed as a high value. As long as there is a potential to be relocated to another place, they do not see the problem.

Yet, they do believe that it would have been a missed opportunity if the place was not developed as an inclusive space of creative hub that in a way it is now and instead the buildings were given to different kind of solely commercial occupants.

As mentioned earlier, squats and availability of such large easily available event space as well as creative open community in the city is of a real value and this was too recognized by municipality and the city and is much loved by the city dwellers as seen from the popularity of the events hosted in the squat (I attended the market and one of the workshops in the squat). Keeping the viable positive aspects of the squat is essential and my proposal rehouses the large event space within the squat and provides ateliers for rent, replacing smaller ill-equipped workshops of the squat with the large production factory. **In a sense the proposal tries to rehouse the vitality of the squat as a breeding place for creativity** (as opposed to turning it into the hotel according to the current plans in the making)

In conclusion, there appears to be discrepancy between municipality's agenda of supporting creative industries and the reality. As such prominent designers in the city are struggling to find space to work and to produce. Municipality does provide some atelier spaces, but these are often ill equipped for production. They are also far from the inner city making the creative industry invisible to the customer, thus affecting the economic vitality of these industries. Moreover, the site currently is already a "breeding place" as a prominent squat, yet rehousing of the squat and handling of the site by more commercial activity could halt that. The opportunity of transforming of the Sphinx quarter into creative hub sounds exciting ,but in reality could also be questioned as whether the government will support designer initiatives to turn the area into creative hub, or whether the higher paying renters would be preferred.

Design Implication:

This problem is ever-present of the user value over the investment value and the Sphinx Quarter could really become another investment driven development of an exclusive nature. The solution that could combine municipality's ambition to **instigate creative industry could be securing the space for a large prominent building for the creative and bottom-up initiatives to take place in,** which is something that my building proposes. Such creative hub if well managed could become an instigator similar to Sectie C and Textillab launching the area as creative sector and benefiting the city economically.

2.4 Inserting the Palace. Festive potential of prominent palatial public interior to reinvigorate the site and the city.

My project revisits the typology of factory as an outer city facility to propose factory as a festive prominent public interior. This chapter investigates the festive potential of the palace and looks into ways a festive prominent public interior of my proposal could invigorate the site and the city.

Palace as a prominent festive public interior

My particular interest lied in the typology of Palace as a prominent festive public interior. I particularly looked into Renaissance urban palaces and People's palaces of the period of 2nd part of 20th c .

Renaissance Palazzo form has been inspired by democratic values and worldview of Roman house, where the house was seen as a microcosm and miniature of the city[1]. The courtyard was a forum of the city, where general public could be received[1]. Alberti mentions that portico or verstibule were also not made for servants convenience, - but rather common use of Citizens[1]. On daily basis palaces would receive general public and the public interior would spill to the outside too. As such long stone benches flanking the main entrances are a very common to th 15th c Italian palazzo (Fig. 6). The benches run the length of the building and served as resting places for passers by[2]. Many palaces as centerpieces of urban composition also provided large public spaces as adjoining piazzas.

Palaces were often central stages for various public festivities. The most important festivities were often connected to the Royal Family or where orchestrated by Royal Family which explains why prominent festivities often took place or culminated in the Palaces. Festival books depicted various such occasions as receiving of foreign diplomacies, marriages, nuptials, coronations and others city celebra-

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1   Schwarting 2017
2   Forster 1976

tions[3]. As such another common feature was a loggia adjoining the palace[2]. As such loggia in Palazzo Ruccelai has for centuries been a public folly that was used for centuries, a residential, commercial and social function[2].

Striking power of palazzos and singular gesture of urban compositions surrounding kept them as well preserved monuments to bygone period and added them to a material culture of Festive City. However, importantly, it should be stated that such singular examples of materialization of ephemeral notions of festive in built form and enduring structures is worth studying. Specific qualities and architectural tools that were instrumentalized to create a festive setting are very particular and noteworthy. As part of studio excursion we visited Rome, Florence and Genoa - all exceptional examples of Festive City and within them we visited many such urban compositions with palatial centerpieces. Despite being artifacts from a different period and different context a very real architectural elements that were instrumentalized to create certain atmosphere and reactions could still be traced and their phenomenological power is still present.

Yet, interestingly, with changes in the political structure and creation of civic society the palace as an artifact of a past time had not disappeared but rather had been appropriated. The idea of palace and representation will be explored in the next chapter, yet for this chapter I would like to highlight a metamorphosis of palace that marked transformation of society from feudal into civic and the resulted change of palace as a type of public private interior into a prominent public interior. I will forgo political palaces and focus on People's palaces.

Altes Museum could be seen as the first one in the series of palaces as prominent public buildings that were open to the civic society to participate in making and consuming culture[4]. The other examples would be Rijksmuseum, het Paleis voor Volksvlijt, Maison du Peuple, Crystal Palace and culture houses such as Kulturhuset, Centre Pompidou, Royal Festival Hall, as well as ultimate public interiors of infrastructural buildings such as metro and train stations . People's palaces were a common phenomenon in European cities after 1945[5]. They could be described as prominent public interiors in the city, that housed a number of cultural activities According to Grafe, People's palaces were a true public interiors that attempted to provide access to culture and to foregore cultural and social boundaries [5]. Mirroring a heroic approach to architecture of the period the palaces could also be seen as highly festive interiors with their generous spatial approach hosting large public events[5].

Similarly to Renaissance palaces People's palaces were also part of a larger festive urban planning spilling the public interior to the outside and becoming prominent buildings within the respective cities. Both commonly provided large public

3   George 1997
4   Pimlott 2016
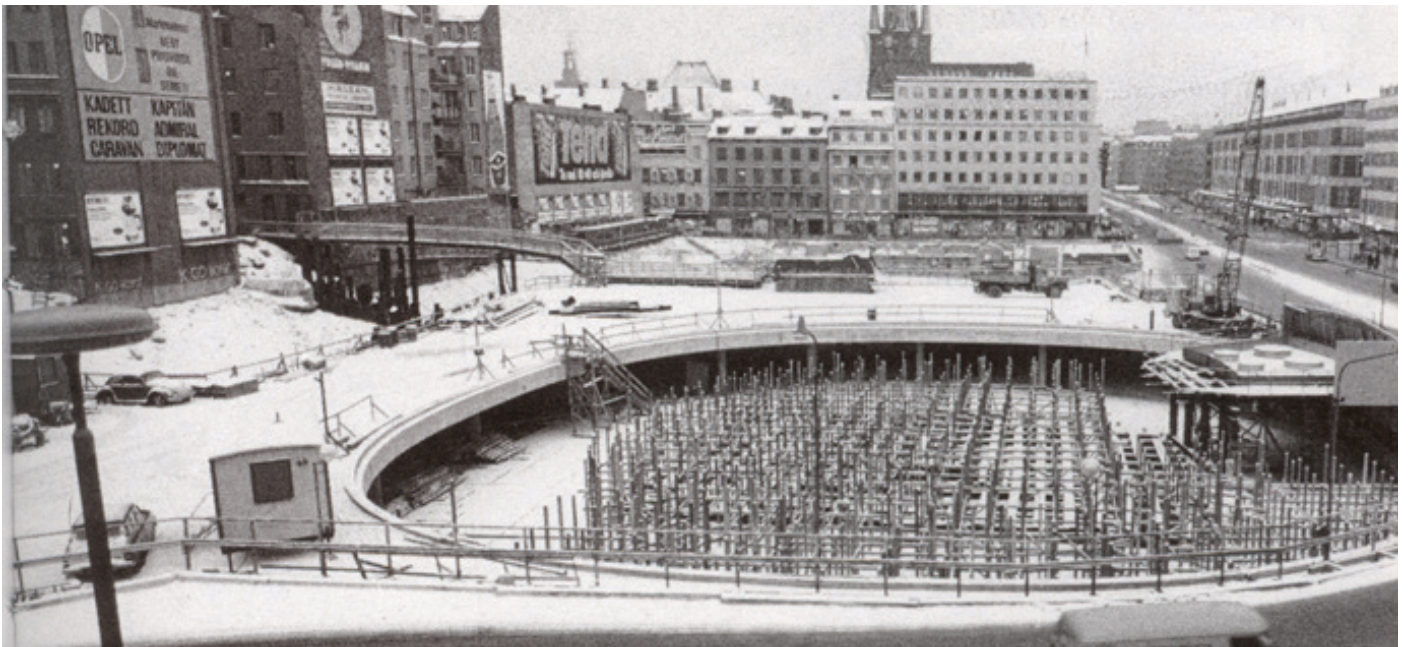5   Grafe 2010
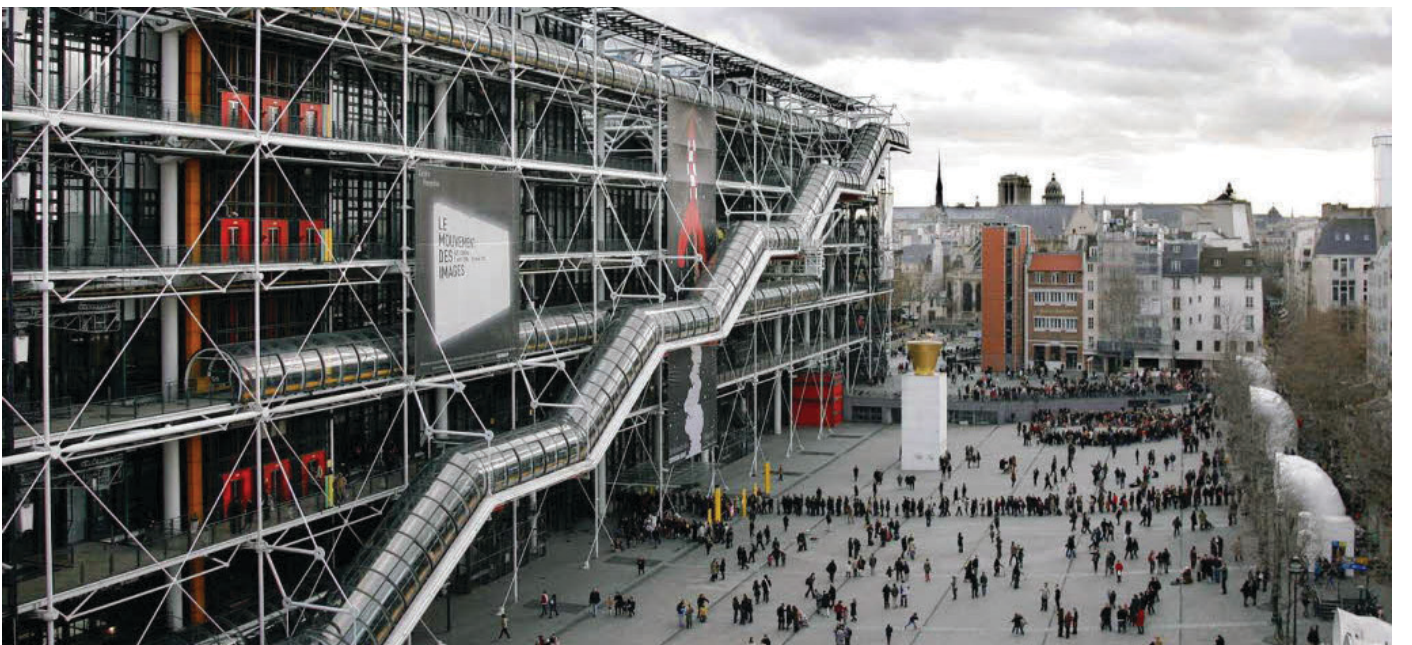
Fig. 7

Fig. 8

Fig. 9

spaces or adjoining piazzas (Fig. 7,8 & 9). Festive nature and generosity of the public interior are the qualities that I am interested in transferring to my proposal

Despite changing contexts, Palace as a type and a theme still holds presence and power to its visitor. Mark Pimlott calls it the aura and notes how precisely this aura made the palace into a theme and recording motif, where entire idea of palace of certain elements were appropriated to create a different kinds of buildings[6].

Therefore, I would be interested in harnessing the architectural richness of palace and its instrumentalization of the architectural tools to create a certain atmosphere and reaction to support the speculation of more sustainable fashion production that the building proposes.

On the contrary, Maastricht seems to lack such spaces to enhance or even host festive occasions connected to the festivals that take place in the city. As part of the research into the Maastricht as Festive City we had organized several interviews with the facilitators of three prominent festivals: Heiligdomsvaart, Carnival and Fashion Clash and we had shared the findings as the group. The most prominent complaint has been the lack of festival infrastructure. As such all the 3 festival parties complained on lack of spaces to support the festival, such as spaces to prepare props, costumes and more importantly to host big indoor events. Particularly, following my interest in Fashion I had several interviews with Branco Popovic, one of the lead organizers and cofounders of Fashion Clash Maastricht. Branco complained on the lack of space to physically host the fashion show. All of the available spaces are often disused industrial buildings that have no facilities and require great a lot of effort to make it suitable for the festive occasion. Simple obstructions of lack of heating, provision of toilets, hot water and others make it a very hard task to focus on the festive occasion itself. Further, the locations are often outside the inner city, again making the creative industry invisible to the city. Currently Fashion Clash has an office space in the industrial building. There is a small adjoining reception space that enables some events to take place. To Branco that is a very valuable asset, as already the organization feel more independent and rendered more freedom to develop as it can host different events within this reception space. Yet, it is by no means big enough to host bigger events of a Fashion Show.

It could be concluded, that there is a lack of infrastructure to support festive occasions. Festive occasion are often extremely important to the Creative Sector. As such for Fashion sector, fashion shows, pop up shops, catwalk are all opportunities to make the sector visible and to approach the clients, investments to further instigate further development. Therefore provision of the display space and possibility of events to take place within the Fashion Manufacturing Palace was essential.. As such when choosing the site I was interested in a large plot that could accommodate palatial dimensions of a space that could be used for the

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6   Pimlott 2016

◄ Fig. 7 Urban location het Paleis voor Volksvlijt of Het P (Source: http://www.galeriemagazine.com)
  Fig. 8 Square in front of Kulturhuset (Source: http://www.chriskarlson.com)
  Fig. 9 Square in front of Centre Pompidou (Source: http://www.spo.org.)

display. Currently Landbouwbelang has such space that is 3 storey height spanning storage facilities that could further be modified to fit the brief of the Fashion Events Space.

Another point, it is imperative for public events to take place a palatial festive interiors of the proposal as these would further promote the fashion sustainability values of the building and make such speculation more prominent and visible in the city and beyond.

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0.3 Report 3

Palace and Maastricht

3.1 Report 3
Palace and the Festive.

As part of the "Festive City" studio, one of the requirements of envisioning the brief has been incorporation of festive. Similar to the studio's stance, I was very critical of the contemporary manifestation of the festive. Contemporary festive settings often appear to take place in fenced off locations outside urban condition with barriers and lack of permeability and they are often too increasingly commercialized. Yet, the studio stemmed from the belief in the potential of festive building to positively transform urban conditions and add value to the city. As such, we looked into both examples of more permeable festivals that take place in Maastricht such as Heiligdomsvaart, Carnival and Fashion Clash as well as looking into past examples of festive being the generator of positive urban transformations through readings, research into festive books and visits to Rome, Florence and Genoa- all examples of festive cities. I was particularly fascinated by palaces, initially the Renaissance ones, then in general as a typology. My particular interest lied in palaces as festive typology and often centerpieces of bigger scenographic urban compositions with larger impact, the kind of aspiration that I have for my project. I found palace typology to be appropriate starting point for devising a representative fashion factor (a Palatial Factory).

PALACE AS AN URBAN INTERIOR

My project revisits the typology of factory as an outer city facility to propose factory as a public interior and representative building. Palaces are private entities (belonging to family or an institution) that are yet largely public due to their prominence and status and are often enclaves of public interior in the cities. In this chapter I will be looking further into this aspect.

The location of my project was once outside first medieval wall yet, with the expansion of the city now the site appears to belong to the center being only 5 minutes from the main square. Currently, the site is being redeveloped as an attractive area for creative sector and youth with cinemas, cultural facilities and new large student accommodation. **As such the location is rather prominent for the representative palatial factory.** Within this condition, as well as in line with my general agenda, I am proposing a typology of a factory as a festive public interior, where production is visible to the public and celebrated.

As factory will host a set of professional activities and large scale production whilst at the same time welcoming public to learn about the processes and participate in changing approach to fashion. Thus, a thoughtful intertwining of the public and

◀ Fig. 10 The Miraculous Healing of the Daughter of Benvegnudo of San Polo
c. 1505 (Srouce: https://www.wga.hu)

Fig. 11   View of the Strada Nuova from the square

Fig. 12   Individual palace on the street
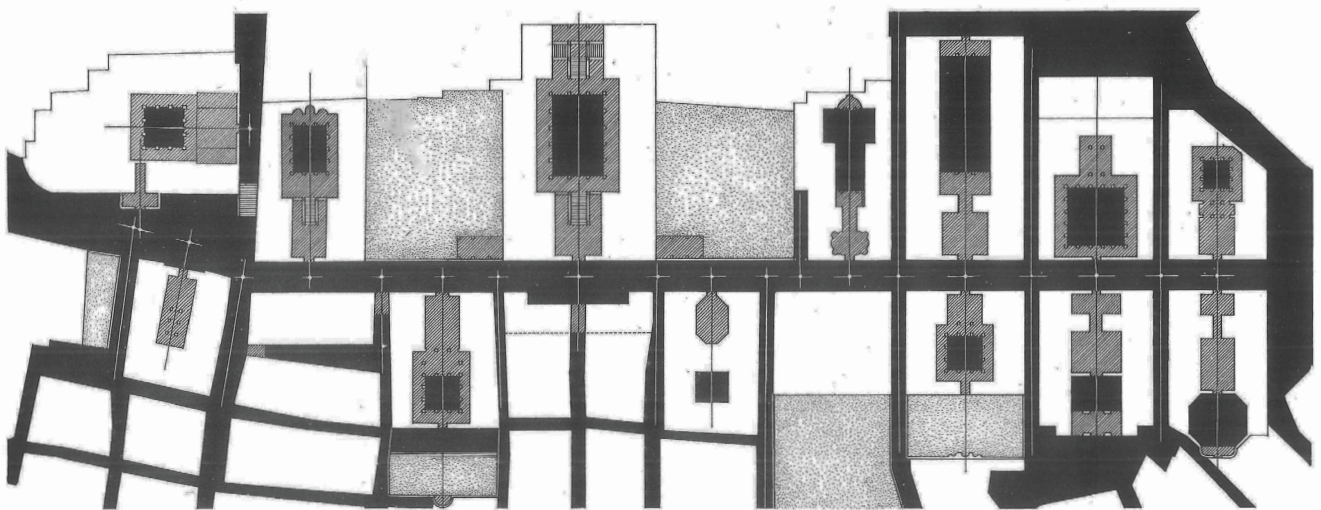
Fig. 13   Public route, black represents the areas that were accessible to public

Fig. 11,12 & 13 (Source Vagnetti, Luigi 1967 Istituto di Elementi di Architettura e Rilievo dei Monumenti (Genua))

private is essential and **palaces provide exciting examples of public interior within private building.**

This chapter will look into case-study of Strada Nuova and particularly Palazzo Doria-Tursi. Palazzo Doria-Tursi is an exceptional example of public route within private interior and further the routing is very cleaver as it imposes certain narratives on the visitor, an aspect that is also relevant to my project to promote the sustainability shift.

Strada Nuova or Via Guiseppe Garibaldi in Genoa is a street in historical center of the city, that has been build to represent and celebrate Genoese old aristocracy during Renaissance[2] (Fig.11). The street constitutes of 12 palaces of the most influential families at the time[2] (Fig.12). The street has been designed as a harmonious presentation space with corresponding palace heights and styles, central knots of piazza and fountain on both sides. It is a residential street yet it is of a larger city value as the representative center of the city.

A scenographic urban interior runs through the length of the street and continues into the interiors of the palaces with large public reception vestibules and courtyards (Fig.13).

Renaissance palace design was inspired by Roman ideals and as Alberti wrote "houses of princes (palaces) should be big enough to receive a train of an ambassador or any other great man"[3] . There is a prescribed formula for the Renaissance palaces and often there is a vestibule and courtyards, which were not created for the purposes of convenience of the servants[3]. In fact those were for everyone to be used and such urban palaces were to be entered by anyone without permission[3]. Bench like extensions outside the palaces were also common, as well as shaded elements for rest[3]. **As such, palaces presented an idea of private interior that is welcoming of visitors and the city**.

I will focus on Palazzo Doria-Tursi, one of the larger and most prominent palazzos on the street and a very public one. I have visited the building in Genoa as part of my research to deliver first hand experience of the building.

The status of the palace is confirmed as it was included in the official book of Ceremonies (Libri dei Cermoniali) a formalized Renaissance government ceremonial protocol for domestic inaugurations and celebrations, formal receptions and all other kinds of larger state events and occasions[5]. The book outlined the ceremonial procession and conventions and in detail prescribed use of the palace for such occasions. Palazzo Doria-Tursi was one of the highest ranking palaces on the street fit for receiving important large parties including emperors and popes and others[5].

Therefore within such tradition of hosting formal state events and occasions the

2	Vagnetti 1967.
3	Hunt, John Dixon 2009
4	Schwarting 2017
5	Gorse 1997

palace was thus to be representative of not only the owner, but also of the city. Yet, as well as receiving guests outside the city, the palace hosted city occasions too and the owners often received many guests and public. As such as a highly visited building, the palace was designed with festive and representative public routing in mind. Aware of its status, the building was consciously designed to represent and project a certain world view. The palatial architecture was shaped by the world-view it wanted to project and at the same time shaped the world view of the visitors to make them believe the constructed narrative.

Visit and personal observations

There is a fascinating public festive routing within the palace. The sequence starts outside the palace as the visitor is humbled by the street full of grand palaces. This is followed by the front façade and front entrance that is highly decorative, framing the history of the owning family with the symbolic decorations (Fig. 14). Doric columns and Greek motives as well as family symbols relate to antique virtues and ancient origins of the family. The lavish decoration forms the narrative of nobleness of receiving family. Architecture is shaped by the need to represent and host public ceremony and in place shaped the ceremony and it spoke the same language of festive processions as the occasions that happened within it.

From the front entrance the visitor gets a sweeping view across the palace that includes vestibule, leading staircase, courtyard, loggias and the grand staircase. The elements of the palace are combined to create a scenographic sequence. The visitor receives the whole picture and then proceeds to walk the processional route, moving from the vestibule (a preparatory space) ascending the staircase (change of levels) to cortile (city piazza of the main events) surrounded by loggias and colonnade, receiving views of the tower chapel, and if invited proceeding further to the private quarters via grand staircase (fig. 16 Palazzo Reale in Genoa also incorporates the similar processional sequence with added garden in the end of the sequence). **Such sweeping view is carefully constructed to include certain elements that aid the creation of narrative.** In a way it simplifies the building consciously framing the most important elements unveiling the narrative to both a passing visitors as well as a full right guest.

Ceremonial sequence consisted of preparatory space (vestibule),ascension leading to courtyard (or several of them) and finishing with a garden view. Such ceremonial sequence was very common to Italian Renaissance palazzos (Fig. 15,16). **It was a prescribed formula used in the palaces to create a certain narrative to the visitor with a set of carefully constructed views** unveiling the owners rich/status/etc. In a similar way, **I am approaching my building as an unveiling narrative that visualizes a more sustainable approach to fashion production.** It approaches the visitors as a co-producer and a participant of a more sustainable fashion system, unveiling the process and inviting to participate. Therefore I incorporated the sequence in my building proposal.

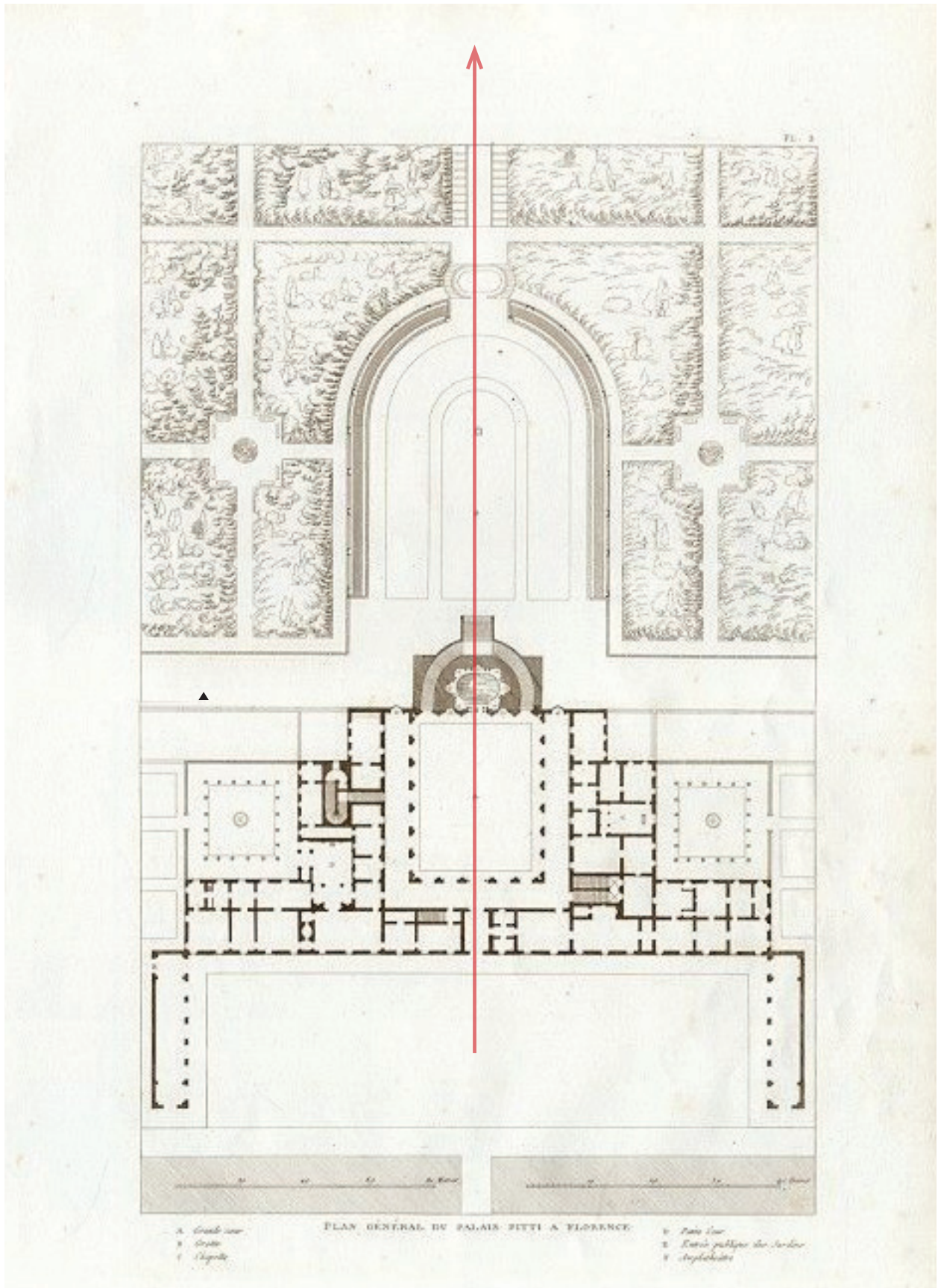◀ fig. 14 1:20 Model revealing the representational facade (model by the author)

Fig. 15 Sequence through the palazzo with preparatory space (vestibule), courtyard, and finishing with a garden (Source Vagnetti, Luigi 1967 Istituto di Elementi di Architettura e Rilievo dei Monumenti (Genua)
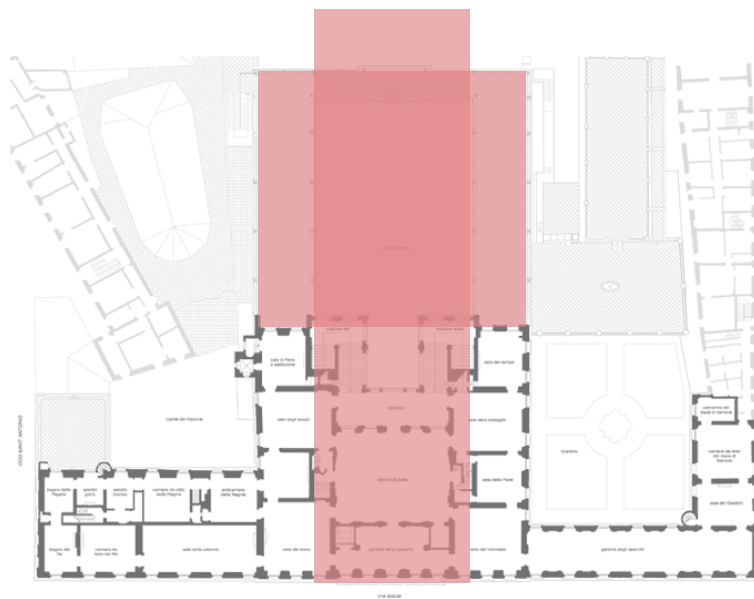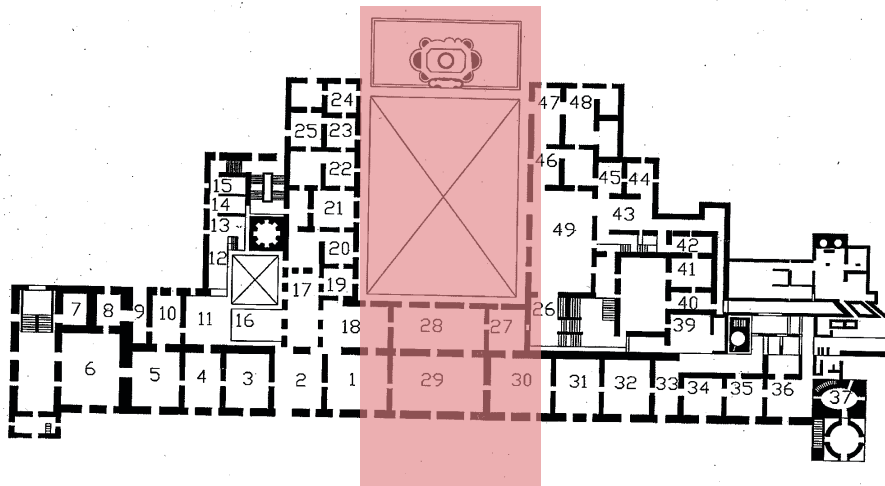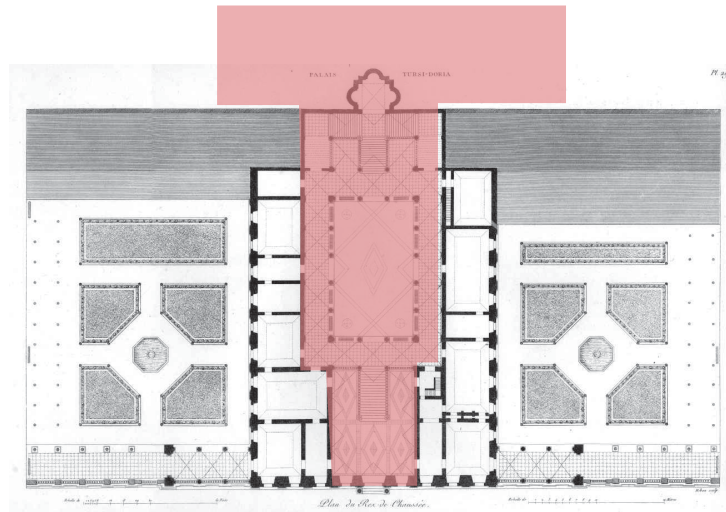
Fig. 16. Palazzo Doria-Tursdi, Palazzo Pitti and Palazzo Reale incorporating a processional sequence of vestibule, courtyard, vestibule, garden (Source: http://www.museumsinflorence.com)
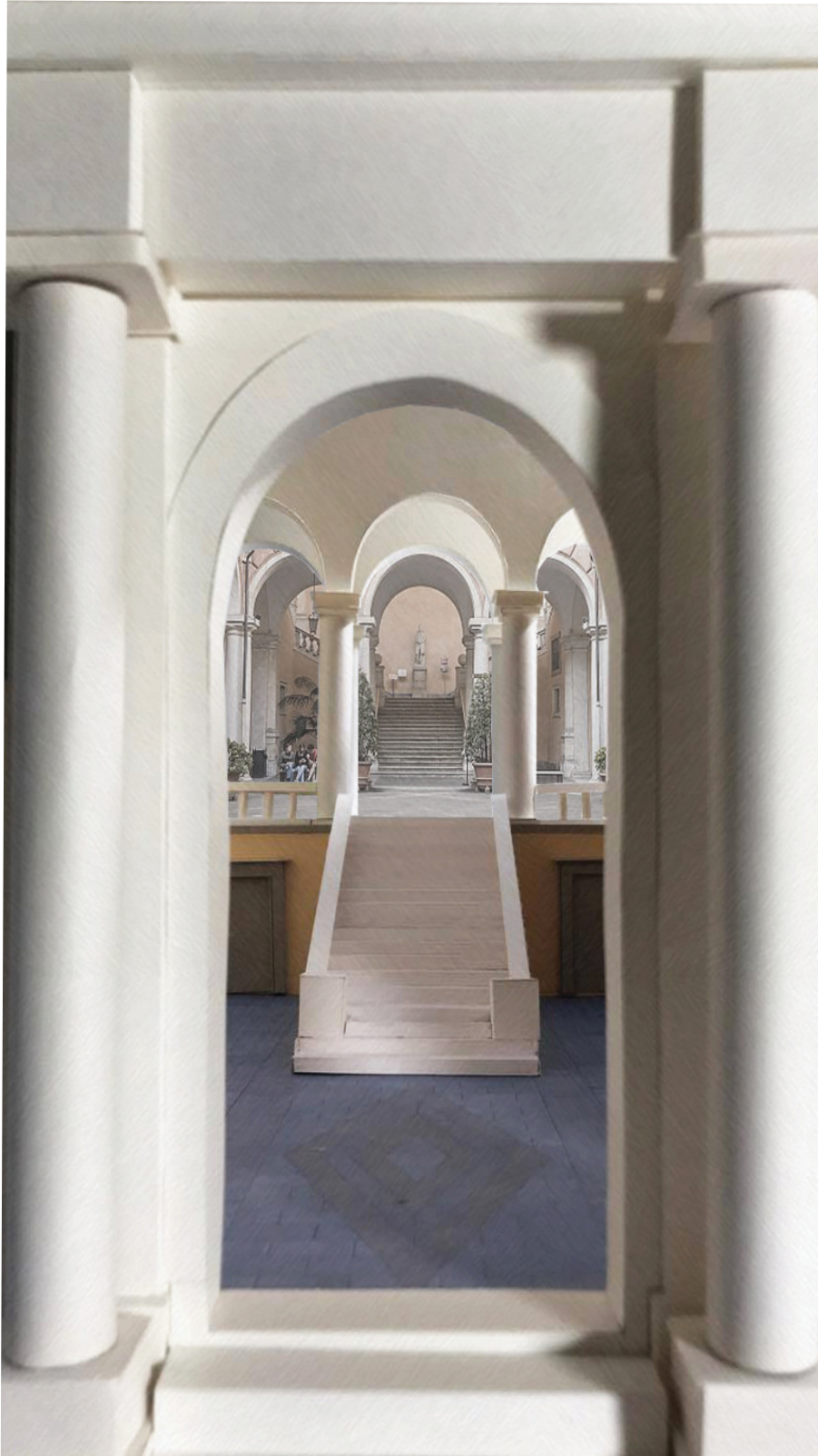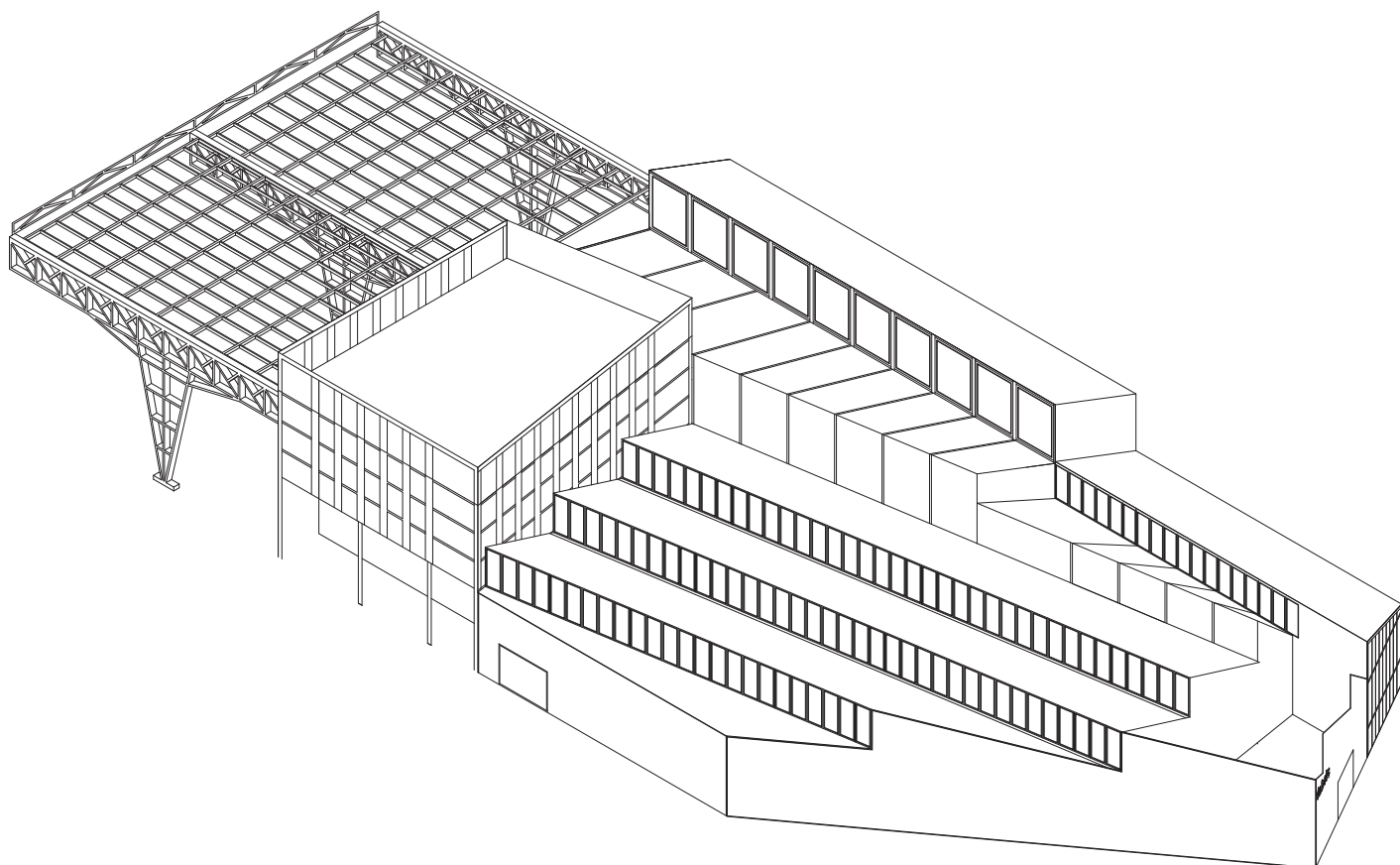
Fig. 17 1:20 Model revealing the axial framing of the important elements of the narrative in one sweeping view through the building (model by the author)

A Palatial Factory

exploring incorporation of palatial sequence
into the factory (drawing by the author)

Design Implication. Creating processional route through the building

As my project deals with representation of a more sustainable fashion system of production and consumption, there is a certain narrative that is unveiled though the building. In order to justify and support the speculation of such Fashion Factory the production is exposed and is celebrated as one walks through the building and narrative unveils itself through the processional sequence. The sequence starts with creation of textile fabric and extends through sewing ateliers toward the river entrance (garden) where the catwalks and fashion shows happen. As such in my project I am incorporating the similar sweeping view and processional route (Fig.18 & 19).

The visitor enters via vestibule (the preparatory space). The building is located very close to the main busy road, and such open-air space really creates a sense of entrance to the building and an orientation knot. From the entrance the visitor sees all the way through the building via cortile and large courtyard towards the river entrance as well as catching the glimpse of the tower (chapel). The processional sequence is further supported by the programmatic location of the spaces to create the narrative and drama as one proceeds through the space. The vestibule is a place where visitor receives the sense of the building as it acts as unloading bay to the factory. The cortile sequence has screens through which the sequence of production is visible with the textile weaving factory on the left and textile shop on the right. Large courtyard processional space has sewing ateliers and shops on the right and the factory on the left. The sequence ends in the auditorium and River entrance which serve as event space and end points of garment production and the visitor sequence.

Fig. 18 & 19 Festive Garden route through the building exposes Fashion Production processes to the visitor (drawing by the author)

FASHION TOWER WITH DESIGNER
ATELIERS

end of sequence-
garden (river promenade)

SEWING ATELIERS

production spaces, that
he proceeds through th

production spaces, that visitor is exposed to as
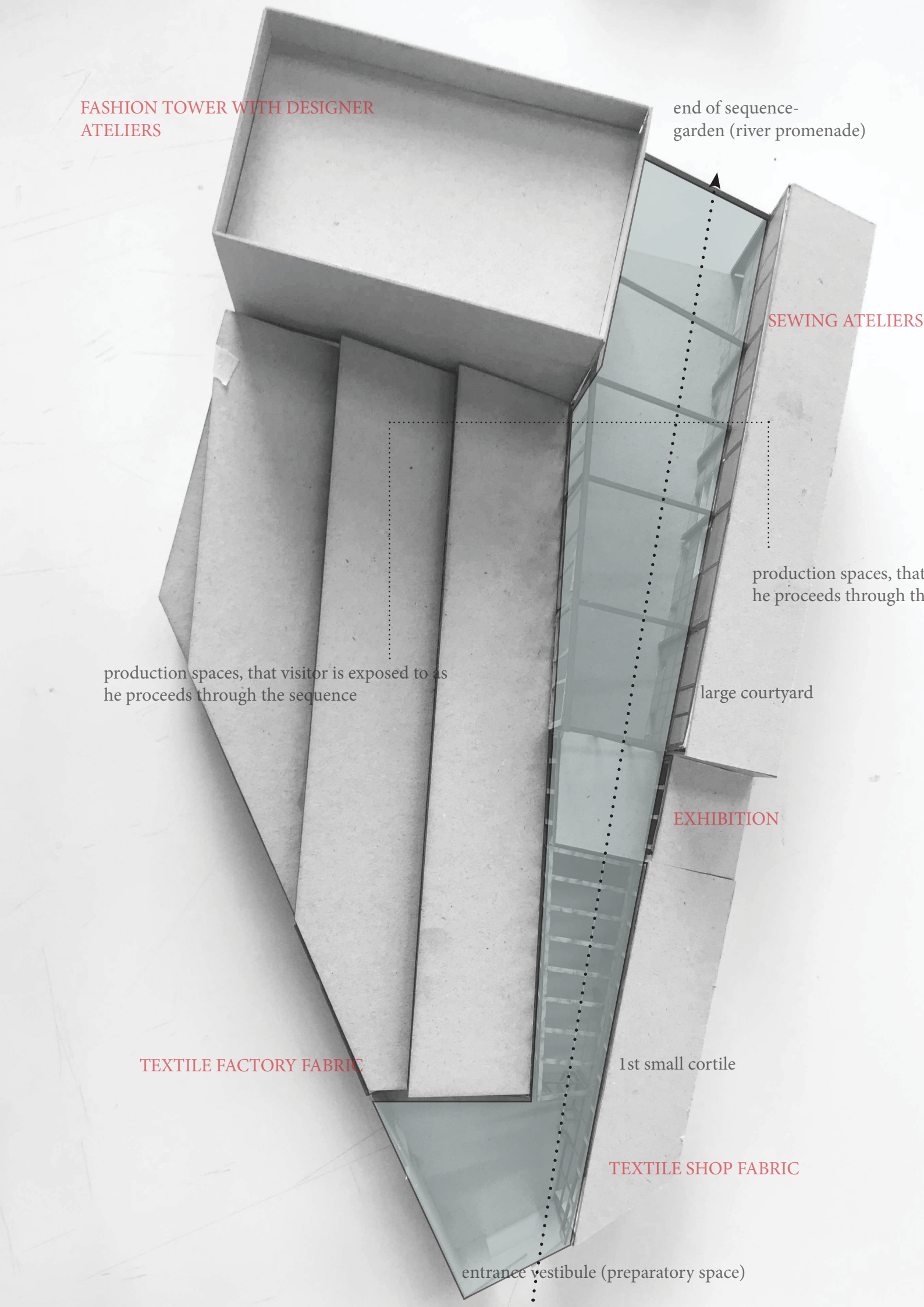he proceeds through the sequence

large courtyard

EXHIBITION

TEXTILE FACTORY FABRIC

1st small cortile

TEXTILE SHOP FABRIC

entrance vestibule (preparatory space)

3.2
Palace and Fashion

Discussion about palaces as festive typology would not be complete without discussion of the relation between palace and fashion. This chapter will look into the relationship between the spaces that the fashion is presented in and how these affect the perception of the garments.

Palatial Materiality and Fashion

Courtly significant occasions carried a highly elaborate processional orders and customs as evident from the earlier mentioned official book of palatial Ceremonies. Presence in the palaces and attendance of ceremonial occasions implied highly codified fashions and attires.

Fashion has always been a key social element which acted as a communication tool. Historically, even in earlier civilizations, such as Egyptian and Roman each aspect of attire and its color showed belonging to a certain class[1]. In Renaissance fashion became one of the most sensitive aspects of society. In court of Marie-Antoinette there was a strict "dress code" that was different to each occasion and setting[1]. The dresses even depended on the space where the occasions would take place, ranging from reception rooms, ballrooms and garden parties[1]. Powerful families who owned the palaces could be linked to current day celebrities influencing the creation of trends and fashions. In this way, the tastes and fashions were dictated from the opulent rooms and private quarters of the palaces to the larger society[1].

Palace of Versailles and ruling years of Louis XIV could be emblematic of such **relationship between palace, palatial architecture and fashion**. Louis XIV had established France as a supreme trend-setter transmitting fashions through the festive occasions. Those who could not attend could follow by receiving elaborately dressed fashion dolls which acted as ambassadors of the courtly fashion[2]. **Fashion of Versailles transmitted the image of luxury, excess, elabora-**

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1 Okonkwo 2014
2 Entwistle 2000

Fig. 20 Fashion Show in Sala Bianca, Palazzo Pitti (Source: http://www.firenzemadeintuscany.com/en/fashion/article/the-dream-of-the-sala-bianca/)

Fig. 21 Fashion Show in Sala Bianca, Palazzo Pitti (Source: http://www.firenzemadeintuscany.com/en/fashion/article/the-dream-of-the-sala-bianca/)

tion, craftsmanship, splendor and utter opulence and so did the palatial interiors creating a festive microcosm. Once can only imagine the overall effect of the courtly festive occasion with many people in luxurious dresses mirrored in Hall of Mirrors' walls lavishly ornamented with marble, pilasters and other decorations creating a total effect of opulence and formality and festiveness[3]. **The space creates a certain atmosphere fit for a certain dress and marvelous dresses transform the space to add even more splendor creating a fashion-space symbiosis where perception of one is part of the other**.

Another way palaces could be seen in relation to fashion is the beginning of fashion shows that could be linked to their earlier precursors of 16th c where high society women were gathering for fashion clubs, where new beauty products and attires would be shown[3]. Such occasions evolved into more professional ceremony of Parisian Haute Couture Fashion house presentations. These presentations took place in the private quarters[4]. Double meaning of earlier Fashion houses is similar to the palatial private and public intervention as explored earlier. Private processes of atelier took place within the same building as the Grand Salon with public receptions where opulence of grand salon and its intimate private setting aided perception of what is being presented as highly luxurious and exclusive[4]. The fashion shows of Couture Houses were small events for the exclusive niche of clientele who were welcomed to the intimate setting of the house with such domestic elements as the fireplace to be presented with couture craft pieces[4]. **Once again the setting and the garment intertwined to create an image of chic privilege.**

Haute Couture House shows found a competitor in face of American department store fashion shows which first took place in beginning of the 20th c and were connected to the name of Florenze Ziegfeld. Ziegfeld's first show took place in 1907[5]. These shows were bedazzling events that conjured together live music, extraordinary settings and fancy costumes paraded by slender female models[5]. The fashion show then was foremost a theatrical scenographic event, which seduced the buyer by its mise-en-scene. There is a lot of research that explores fashion shows as such theatrical events (Duggan, 2001, 2006, Evans 2001, Theunissem 2006). Theatricality of the fashion shows implies that there are scenographic significant elements that constitute the overall impression. There is lighting, there are actors, there is narrative and foremost there is a stage - a physical setting of the show that is carefully chosen to aid the overall effect of the dresses. **Once again the garment perception is carefully constructed by the surrounding that the garment is presented in.**

There is also research that tackles the theatricality of fashion shows from commercial point of view, where settings and the entourage are continuation of the

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3   https://artsandculture.google.com
4   Evans 2013
5   Mordden 2008

Fig. 22 Fashion Show Chanel in Grand Palais (Source : Patrick Kovarik/AFP/Getty Images)

commercial image of the brand and the fashion show location scouting becomes an elaborate business model that involves aspects of brand communication, marketing and media [6]. Within such highly commercialized fashion shows, **the setting once again becomes an important investment that affects the perception of what will be presented to the audience**. The setting is part of the consumption spectacle and affects perception of the centerpiece of the show – the garment[6]. Thus the settings of fashion shows become not only visual background, but part of the garment's perception and choices behind such settings could be explored.

Sala Bianca, Palazzo Pitti and creation of Made in Italy craftsmanship and history narrative (from conversation with Sonnet Stanfil)

Fascinating example of a discerning location choice that contributed to a carefully constructed perception of the garments is story of Sala Bianca fashion shows (FIG) . These led to rewriting of fashion history making Italy and particularly Florence the new fashion capital. These were organized by Giovani Battista Giorgini with first such show taking place in 1952. This is a fascinating example and I am thankful to Sonnet Stanfill, curator at Victoria and Albert Museum for sharing her insight on the relation between the Sala Bianca in Palazzo Pitti and the rise of Made in Italy branding that reflected constructed narrative of craftsmanship and long history of fashion.

In short, post-war Italy was weakened in spirit as well as physical and financial form. Giorgini believed in reviving Italian fashion by ennobling its history of craftsmanship and artisanry and promoting Italian fashion to Europe and America. Sala Bianca was chosen as a location to showcase Italian designers. The space could be seen as most natural and fitting environment with its spectacular decorum, chandeliers and adjacent grand Boboli Gardens to frame the story of Italian fashion with its artisanal tailoring and long-history. Such long history of textiles and craftsmanship was lit by bohemian chandeliers of 16th c and stunning Boboli Gardens to host receptions afterwards. It was a fairy tale setting and a huge commercial success, particularly with the American buyers, who were simply enchanted. The shows became unmissable remarkable occasions and took place between 1952 till 1982 making Palazzo Pitti synonymous with then contemporary fashion and Italian brand and business image.

Contemporary Fashion Brands and Palaces

Another example of symbiosis of location and garment presentation is Chanel. Similar to other luxury brands, such as Louis Vuition, Dior, Chanel has staged incredible presentations for its exquisite garments. Yet, one of the repeating locations for the house is Grand Palais. The building has imposing Classical facade

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6   Uche 2007

and soaring iron glass domes covering extensive light filled interior. Grand Palais was constructed in 1897 and it is a "monument dedicated by the Republic to the glory of French art" with original purpose of housing great artistic events of Paris [7]. Many artistic exhibitions with seminal showcases of work by prominent French artists such as Matisse, Braque, Derain and contemporary installations by the likes of Anish Kapoor had taken place in Grand Palais [8]. By housing its fashion shows in such an iconic landmark building with its artistic history Chanel is adding its shows to the list of "supreme artistic visions that has been shown there"[8].

Fendi, choose a landmark of Palazzo Della Civilta Italiana as its headquarters on the hill overlooking Rome. Another brand, Botegga Veneta choose Palazzo Archinto, a more understated and decadent palace to showcase it playful collection, where natural sunlight of high windows only accentuated the reflective metallic elements of the dresses[9].

Fashion shows and perception of the brand and the garments (from the workshop on fashion stage design by Dennis Vanderbroeck)

Some younger brands could choose more off beat locations, such as streets (Alexander Wang), public parks and even Fair grounds (Tommy Hilfiger) to reflect the brand's self image and perception of the garments they produce. One of the very common fashion show locations now are the post-industrial buildings and landscapes which reflect the opportunist, re-use and innovative nature of younger brands. Re-use of factories with their soaring high ceiling empty interiors and industrial past could be likened to the palaces in the way that they create distinct atmosphere whilst their genius loci aids the narrative of the brand. As fashion shows are becoming more experimental there are many more examples that prove that the space that the garment is presented is of utter important and is part of the perception of the garment. I attended the workshop with Dennis Vanderbroeck who is a collaborator with Bureau Betak, the most prominent fashion show organizer for all the shows in New York, Paris and Shanghai. To Dennis the fashion show location and atmosphere are unquestionably highly important to how the brand and garments would be perceived by the public. Fashion Brands spend enormous amounts of money to construct a certain narrative by placing their garments in carefully designed spaces.

Fashion designer and architectural designer relationship
(from conversation with Leontine de Wit)

I had a conversation with Leontine de Wit, author of Boutiques and Other Retail Spaces: The Architecture of Seduction (Interior Architecture) about relationship between the spaces that the garments are presented in and the garments' per-

7   http://ee.france.fr
8   http://www.anothermag.com
9   https://www.architecturaldigest.com

approach

This is a very important observation for my project. The project aims to create a microcosm within and project a more sustainable approach to the both production and consumption of fashion. As such architecture of the building will be consciously supporting the values of sustainable fashion.

Fig. 23

Fig. 24

FONDAZIONE PRADA

Fig. 25

Fig. 26

Fig. 23 Alexander Wang Fashion show on the street to reflect brand's rebel spirit (the fines for unauthorized show on the street were part of the budget of the fashion show) (Source: https://www.thestylestation.com/2017/09/22/nyfw-alexander-wang-faces-tough-criticism/)

Fig. 24 Opulence of materials of YSL museum relfecting opulence of brands's approach to garments (Source: https://www.rtbf.be/culture/arts/detail_le-musee-yves-saint-laurent-de-marrakech-ouvre-ses-portes-au-public?id=9741214)

Fig. 25 OMA Fondazione Prada (Source: https://www.architectural-review.com/today/fondazione-prada-in-milan-by-oma/8687397.article)

Fig. 26 All of the Prada Fashion shows are designed by OMA/AMO to reflect the similarity between the radical nature of both brands (http://oma.eu/projects/2012-ss-prada-men-show)

ROOF DETAIL

1. pv panels
   galv. steel trapezoidal-section sheeting 45/900/0.8 mm
   2 x 40 steel horizontal/vertical sections
   synthetic moisture-retarding layer
   170 mm rock-wool insulation
   30 mm acoustic insulation
   140 mm clt 3 layer panel
   200 mm timber beam

2. Velux modular north light system 90 °

3. Schöck Isokorb timber to steel
   timber curtain wall system 100 mm with steel external profile
   steel I-beam 500/300/20

4. concrete creed floor
   concrete foundation with pillars
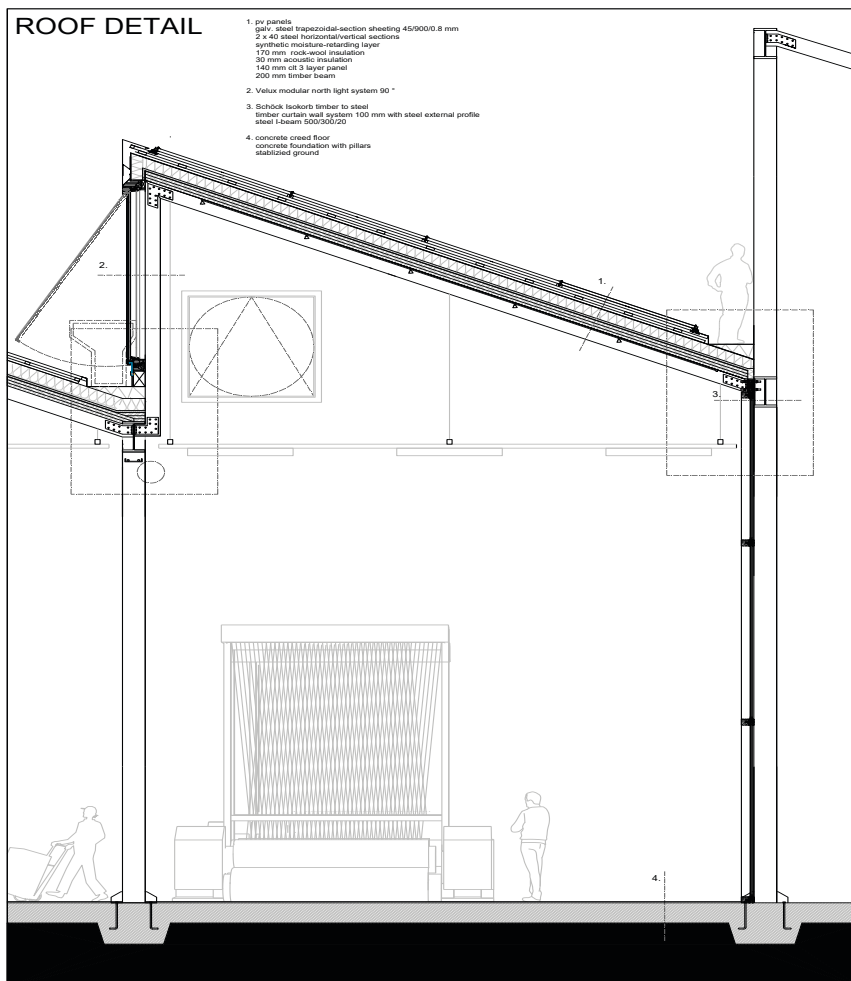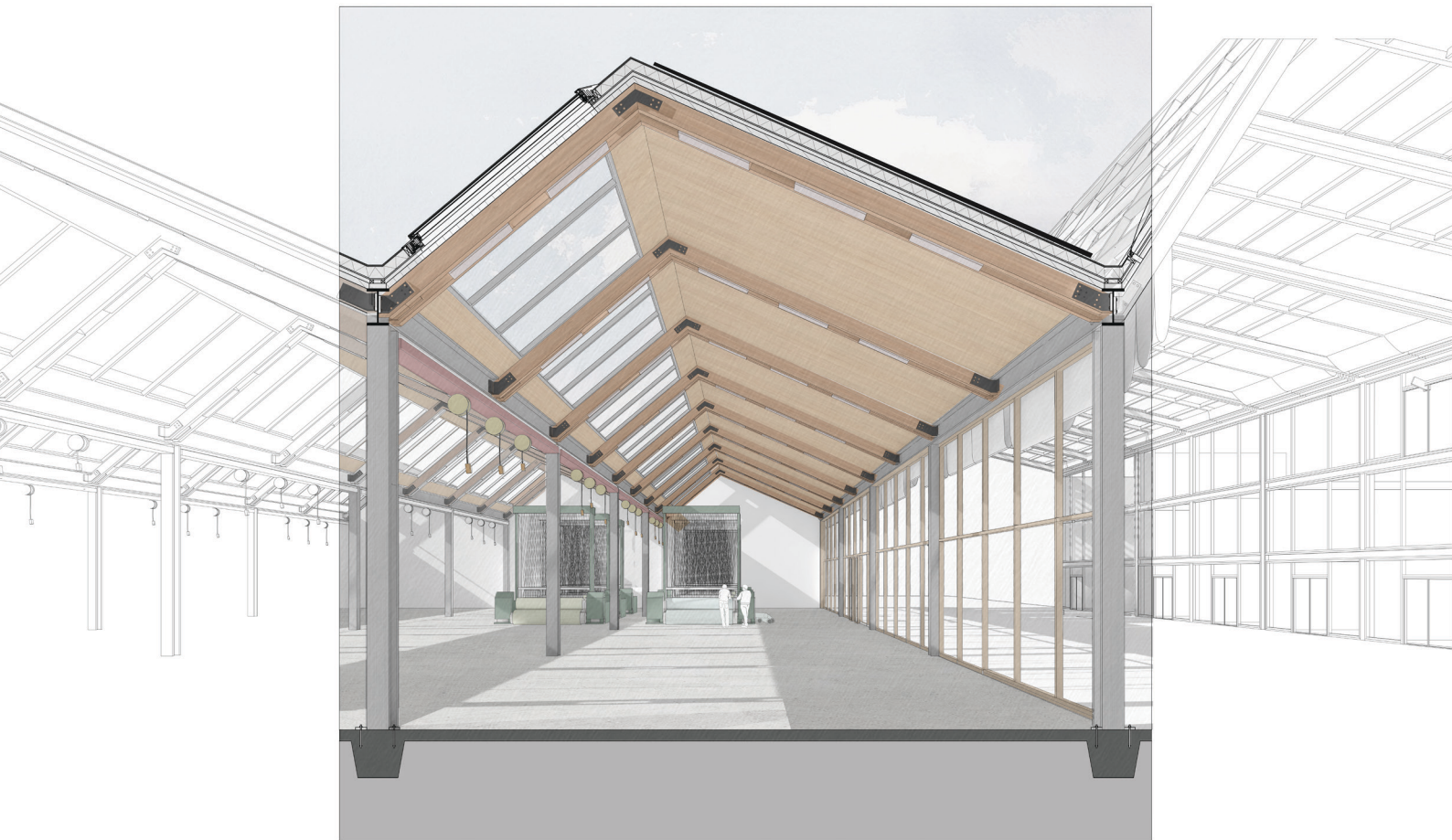   stablizied ground

Fig. 27 Materiality of the factory with timber being preferred due to its sustainability where possible. Glass screen make the production visible to the visitors.

Design Implication. Materiality

Materiality of the building reflective of sustainable nature of the garments produce in the building

The factory aims to produce sustainable fashion.

The building provides infrastructure for the full chain of production to be hosted in the building. As such, it challenges the outsourcing practices where exploitation of the environmental and human resources of developing countries is a reality. It also reduces transportation costs. Moreover, as the consumer and producer are in closer cooperation the main unsustainable chain link of fashion production - the overproduction is aimed at.

The building is a real factory and provides space to incorporate a more innovative and sustainable practices. As such, the textiles are weaved recycled and synthetic and innovative yarns, such as recycled plastic and others. Only digital and more precise practices are incorporated. As such the digital ink printing is proffered to the traditional one which is heavy on water use. Moreover other digital techniques (such as laser cutting and sewbots) provide more precise production with less waste.

There are also atelier spaces where fabrics are turned into garments, which are then presented and sold within the building.

The visitor of the building enters the building not as a spectator but as an actor within the production system who supports a more sustainable fashion system by consciously buying such clothes. Symbolically the factory starts with the public workrooms, where designers meet with the clients and where public workshops take place. This gesture signifies idea of challenging overproduction. Further the whole process of making the garment is transparent, the visitor and the shopper can see how their pieces are being produced and can establish contact and productive relationships with the designers. **This programmatic setting creates a stage for the garment and proposes a redefinition of luxury, that is about local production, transparency of the processes, quality and sustainability.**

With heavy criticism of the current fast fashion there is an alternative market of sustainable brands, that aim to be transparent and open about their production and what goes into the price of the garment and the factory fits within this niche.

As discussed earlier, the spaces that the garments are presented in are quintessentially important to the perception of the garments. As such

the materiality of the building is reflective of the sustainable nature of the garments produced in the building.

The architectural materiality of the factory is honest and truthful, using re-used parts of the old building and durable materials. Steel is used due to its ability to carry uninterruptedly large spans of the factory. Steel was preferred to timber beams because less timber would be needed due to steel's strength. But the walls and ceilings are cross laminated timber panels, which are more sustainable than the alternatives. Roofs are carried by timber beams.

The structure and the architectural plan are simple and provide flexibility for future uses. It is a contemporary building and I will be researching the ways to make the building precise, sustainable and fit for its purposes. The factory part's materiality comes from the need of covering a large expanse of space and providing adequate lighting and consists of North facing saw tooth roof. The factory part of the building reflects the economical production thinking of making the most adequate space for a large scale production. Yet, the factory is fitted with glass screens that provide overview of the production processes to the visitor.

The auditorium, the tower and the River front entrance constitute the presentational part of the building, a more palatial one, where the shows and catwalks take place. Yet the sequential relationship provides a situation where the presentation of the garments is linked back to how the garment was made with screens of the factory. As such there is interconnection of how the garment is perceived and consumed. The garment and fashion shows are symbolically presented at the end of the production sequence.

Envisioned visitor and consumer of the building is adept of different kind of luxury, where one is aware of social and environmental stresses of fast fashion and takes delight in knowing how the garment is made. Such enjoys knowing who and how makes his/her clothes and places importance on quality, durability. A more sustainable approach is mirrored in a conscious choice of more sustainable timber where possible.

ACCUSED: H&M BURNS *60 tonnes* OF UNSOLD CLOTHING

3.2
Palace and Representation

Fashion and Representation

In this chapter I will look into important aspect of palace, that of representation. Representation became an important theme throughout the interviews. There is a prominent shift towards a more conscious approach to production and consumption of fashion. My building proposal will aim to represent this shift and it is envisioned to be an enabler of such shift.

Challenging Department store as a representational palace of overproduction

From my research into palatial typology it is evident that palace as a type is essentially a representative building. Renaissance palaces were representative of their owners, where lavish decorations with paintings and sculptures created narratives about the owners' power and nobility[1]. The people's palaces that I investigated earlier were representative of the change of society to civic one, where such prominent buildings attempted to transgress social borders providing access to culture to all[2].

Within such context it is interesting to think about another kind of palace- Palace of Consumption, or contemporary Department store. Crystal Palace could be seen as the first building in the series of buildings that were dedicated to display and selling of objects. The Crystal palace, when built was a building completely new in its function and it had introduced a new kind of public interior that dedicated to the displaying of objects that could be consumed[3]. Pimlott described the effect that it had on visitors "People could promenade in it – seeing themselves reflected in the faces of others – and in the fruits and efforts of their nation, to which they could claim to have created" [3]. Visual consumption enabled visitor to have a disillusioned feeling of being the ruler, owner of the palace, anything could have belonged to him. Initially, a visitor was displayed an array of products and objects symbolizing progress of technological revolution within vast, column less space. Such exhibitions had didactic value, which was soon obliterated and price tags, exotic decorations that had no value rather than to add to the atmosphere of imagined worlds of consumption giving way to the typology of palace – that of

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1   Gorse 1997
2   Grafe 2010
3   Pimlott 2016

Fig. 28 Readily available fashion brans like H&M are known to have unsustainable production chains (Source: https://buymeonce.com/blogs/articles-tips/hm-accused-burning-60-tonnes-unsold-clothes-2)

palace of consumption, or department store[4].

Importantly to my project, Department store could be seen as a symbol of break between activities of production and act of consumption. Before department store the merchandising practices relied on the fairs and narrow lanes' specialized shops, where often the producer was the seller[5]. Further the trade was often regulated by the guilds that had ensued high quality of control and craftsmanship and very little advertising was present, due to the rules of fair trade[5]. Yet the department store had rewritten the rules of consumption. It created a spectacle based on abundance of consumption and had obscured the activities of production. During the rise of department store in the 20th c the belief in abundance that came with mass-production and seemingly unlimited provision of commodities available further obliterated the link with the actual production world[6] . Current department stores had withdrawn even further from the production chain. Much research has been done in the area of fashion sustainability and it is evident that mass produced fashion labels employ highly unsustainable production means of outsourcing the production elsewhere[7]. Often mass production brands exploit lesser developed countries' people, resources and environment and benefit from their legislation mishaps and economical situation[7]. Now as we are entering the world where realization of finity of resources and fragility of the environment is becoming more and more apparent and where fashion industry is the second biggest polluter, the current type of department store should be questioned.

This is precisely what my proposal aims to do. The building is envisioned to be a representative of the fashion system that is aware of the finity of the resources and is conscious of making decisions that carry sustainability issues in mind.
The interviews I conducted with fashion designers made it evident that there is a very prominent shift towards a more sustainable fashion production and consumption.

There are people and technology innovations that enable a shift towards sustainable fashion. Technology such as digital printing, laser cutting, sewbots in development and many others make more sustainable production possible[8]. New technology enables a more precise production and reduces waste.

Many designers are becoming more aware of the production chain and cater to provide a more sustainable alternatives throughout the chain. As such more sustainable fabrics such as recycled, locally sourced and others are being preferred[8]. Many prominent designers such as Stella McCartney are creating campaigns to raise awareness of the issue and themselves are catering to use more sustainable

4   Pimlott 2016
5   Williams 1978
6   Parker 2003
7   Morgan et all 2015
8   https://www.businessoffashion.com

practices[9]. Designers are also looking for new kind of models of cooperation with the consumer to provide a more sustainable relationship to eliminate overproduction[10]. There is also a slight shift in consumers' behavior where consumers are starting to be aware of the issues and some give conscious preferences so more sustainable brands[11]

Values of Sustainable fashion production to be represented (from conversation with Martijn van Strien)

One of the prominent interviews for me has been one with the Martijn van Strien. Marijn is a designer, he also works for Textielab as textile specialist and he was a collaborator with Temporary fashion Museum Project with HNI. Martijn created Open Source fashion manifesto and created Post Couture collective. The idea behind the collective and the manifesto is to challenge overproduction and exclusiveness of the fashion industry as well as to urge for a conscious effort for sustainability in fashion. All the garments are made from recycled plastic bottles and can be assembled by the consumer. As such the problem of overproduction is challenged as garment is made on demand.

Martijn is very passionate about fashion sustainability and the need for a more radical shift towards it to happen:

For me what is lacking in fashion industry is transparency... More transparency about how everything works, how things are being made... If I am standing in one spot in TextieLab, I can see everything, I can see machines working, I can see designers working- you are literally seeing everything happening. I do not want the separate production room, I want to know how things are made, and many people do too. I want to see who and how makes my t-shirt and I want to know it is not made by some underpaid exploited children in nasty building in Bangladesh. This is about transparency in literal sense. But also transparency in other sense too – you get confidence back in the fashion industry, because nobody has faith in this industry any more, but there is no alternative. It is such big part of our life and yet..., everyone knows that Primark is bad, but you cannot trust H&M and more expensive brands either, because they all do it, you don't know what to trust and to bring that trust back - is what we should be doing, and if a building can do that – that is perfect. "

As such similarly to my approach Martijn believes in transparency of the processes where there is a control over how and how produces garments we wear. In a similar way my building tries to bring the transparency to built trust towards the

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9 https://www.theguardian.com
10 http://www.vogue.co.uk
11 Crommentuijn-Marsh et all 2010

These brands are known to have outrageous unsustainable practices (CITE), yet a cheaper price tags gives them an upper hand.

As such, there is an evident necessity of the shift in fashion production and consumption towards sustainability and the shift is becoming very prominent. Yet, with existence and commercial successes of unsustainable practices it is yet hard for more conscious sustainable brands to gain economic vitality.

Form the process of interviews I became aware of such situation and similarly to Martjn I see it as a "chicken and egg" situation where there have to be enablers of shift that will have to take radical steps towards making the shift more prominent and building up the infrastructure for sustainable fashion to become viable, prominent and accessible. The building is envisioned to be part of he movement and is a speculation of the very real possibility of a microcosm of a more sustainable fashion production and consumption. As described in earlier chapters the building caters only for sustainable fashion production practices and it hosts shops for the produce to be sold.

The building design is still in the process but I am very inspired by the shift and I will be putting the effort to make a truly representative palatial factory that will have a full fledge infrastructure that will enable sustainable production, will inspire more designers to produce in sustainable manner and will seduce consumers to become co-producers of the shift by making more conscious decisions towards consuming a more sustainably produced garments.
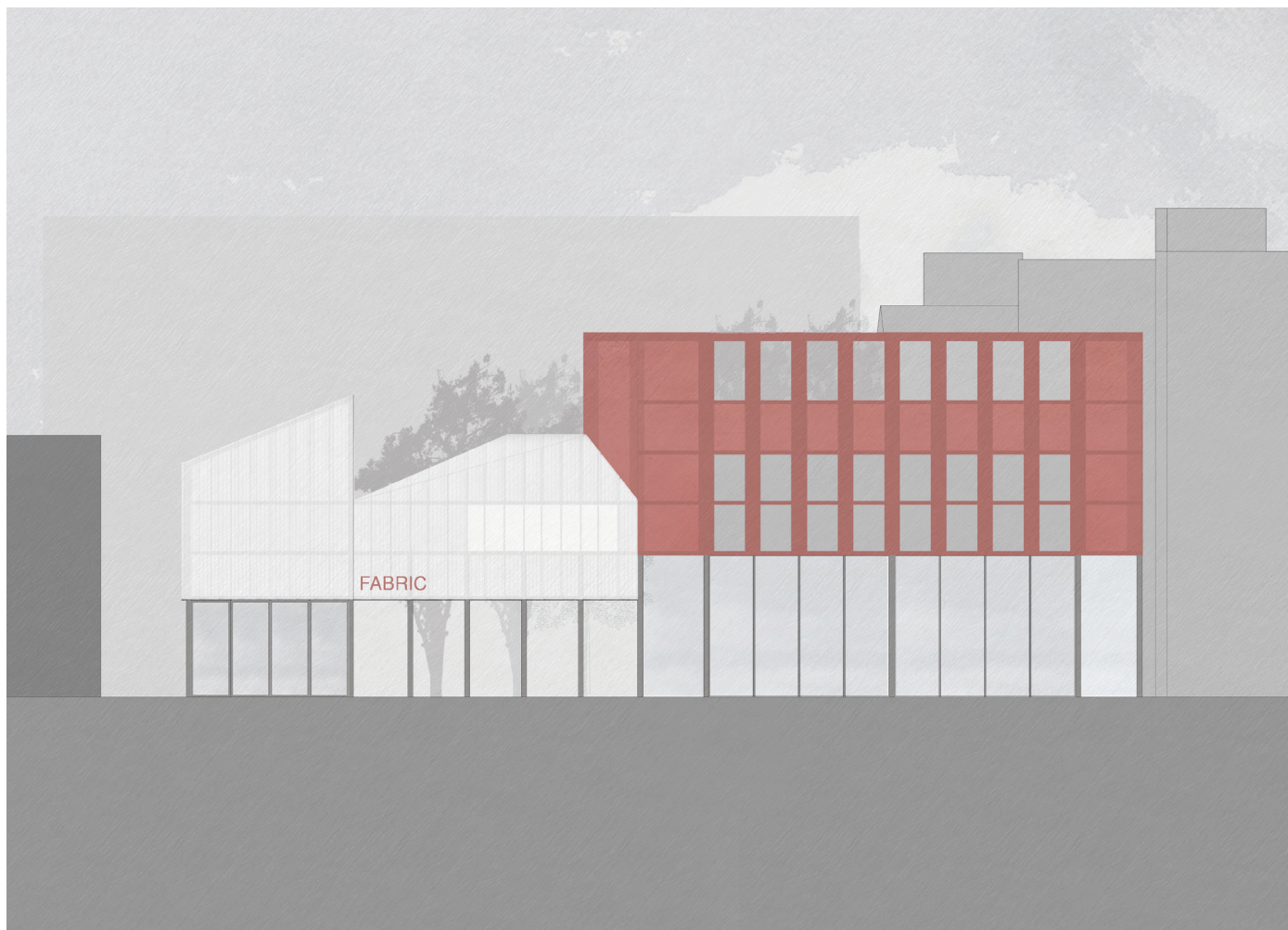
Fig. 29 Preliminary design of River entrance showing Fashion Tower on the right and the public processional garden route in the center that exposes visitors to the production chain .

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