



**GASTOWN ECO-STUDIO:  
MANIFESTATIONS OF BODY IN  
INTERIOR DESIGN AND ECO-FASHION**

by  
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A Practicum submitted to the Faculty of Graduate Studies of  
The University of Manitoba in partial fulfillment of  
the requirements of the degree

MASTER OF INTERIOR DESIGN  
Department of Interior Design  
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# ABSTRACT |

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The fashion industry has a complex and often ambiguous relationship with the environment. Fast fashion has led to increased waste and harmful production methods, but innovative textile developments have led to more environmentally-friendly clothing production. In the recent decades, eco-fashion has become an evolutionary model that focuses on environmental concerns and an eco-driven consciousness. This Master of Interior Design practicum project proposes a hypothetical eco-fashion design studio in Gastown, Vancouver in order to showcase the conclusive relationship between interior design and eco-fashion. This project employs important conceptions like the body and identity in the design of Gastown Eco-Studio. These themes inform the design process, and the theoretical and methodological considerations demonstrate that the body, as an inhabitant of the built environment can provide a conceptual model for interior design and the related concept of identity can be illustrated through the process of eco-consciousness.

# ACKNOWLEDGMENTS |

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I would like to **thank** my practicum committee Dr. Susan Close, Dr. Cynthia Karpan, and Dr. Mary Ann Steggles for all their constant support and guidance in completing this practicum project.

To my main advisor, Dr. Susan Close, **thank you** for your extensive feedback, your consistent optimism, and your patience at every step of this project. Your mentorship, your professionalism, and your gracious thoughtfulness gave me the encouragement and capability to achieve my goals.

To my internal advisor Dr. Cynthia Karpan, **thank you** for expertise and your constructive critique. Your positivity gave me the confidence to complete my design project.

To my external advisor Dr. Mary Ann Steggles, **thank you** for your long lasting supervision throughout my undergraduate degree in art history and in the completion of my Master degree.

I wish to acknowledge Professor Tijen Roshko for her assistance in the early stages of this project.

To my editor, Jade Weimer, **thank you** for your skillful and prompt revisions, which improved the quality of this document.

A special **thanks** to Nicole Lesko for your assistance in the process of making the conceptual photo study, and thanks to my close friends who continued bearing with me in difficult times through this journey.

Finally to my family for your enduring love, my parents, Vahideh and Reza, and my one and only brother, Peyman. I am grateful and privileged for having you in my life. You all are motivation behind this achievement. Mom and Dad, **thank you** for believing in me, moreover, in my dream to pursue this path. Peyman, thank you for your words of wisdom and your encouragement.

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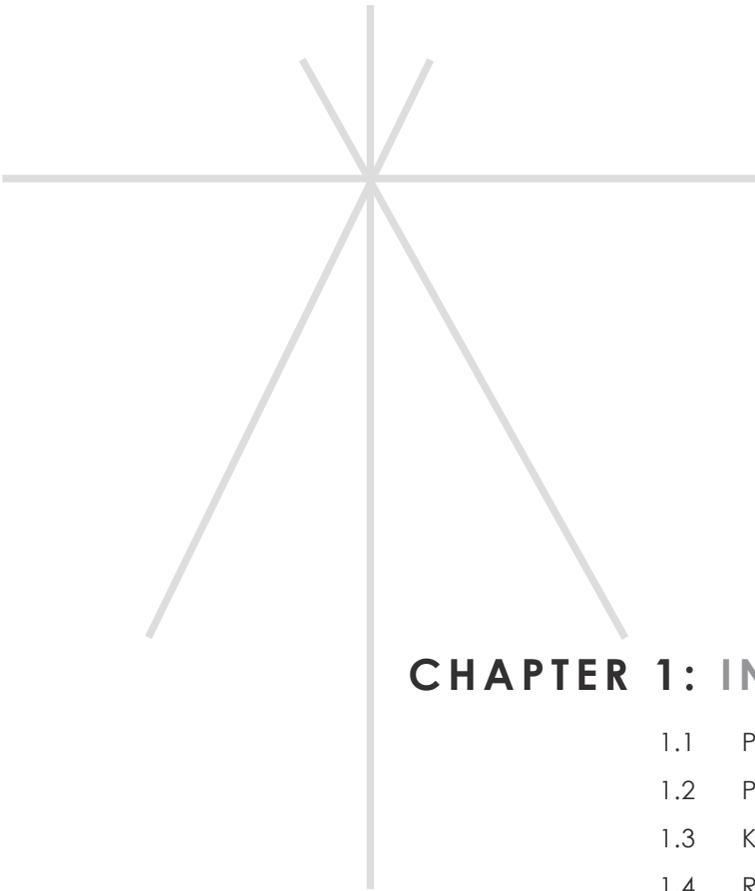
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## **CHAPTER 1: INTRODUCTION |**

- 1.1 Practicum Overview
- 1.2 Practicum Objectives
- 1.3 Key Terms
- 1.4 Research Questions and Methodology
- 1.5 Limitations and Biases
- 1.6 Chapters Overview

## 1.1 Practicum Overview |

The aim of my Master of Interior Design (MID) practicum project is to create a collaborative Eco-Fashion Design Studio in Vancouver in which eco-fashion designers can create, collaborate, and exhibit their work. The Eco-Fashion Design Studio, known as Gastown Eco-Studio, is a shared space between established and emerging eco-fashion designers. The Gastown Eco-Studio, named after its location at 229 Carrall Street in Gastown-Vancouver, is an adaptive reuse of an existing building that hosts a variety of eco-fashion events and exhibitions as well as Vancouver Eco-Fashion Week (EFW) runway shows. The Gastown Eco-Studio will include exhibition spaces, showrooms, event spaces, work studios, and individual offices. The purpose of designing this Eco-Studio is to establish and showcase a fashion studio where the human body is the focal element of the entire space. I will present various theoretical models that describe conceptions of the body and notions of identity and through the use of these theoretical frameworks, I connect interior design with eco-fashion. My framework will link the concepts of eco-fashion, body, and identity with elements of interior design and my design model will focus on creating a shared sustainable space where the eco fashion community gathers together to facilitate the creative process through mentorship and collaboration between established eco-fashion designers and emerging creative minds.

In this practicum document, I first analyze the recently-developed concept of eco-fashion and investigate the connections between eco-fashion, identity, the body, and sustainable design. I outline the methodological connections between interior design and eco-fashion design. I also employ photography as an analytical tool with which to analyze the movement of the human body in space in relation to clothing and creative fashion design.

Eco-fashion is a relatively new concept and it is a philosophy that advocates social responsibility. "Dressing eco" is a way of projecting and branding the body with an ecological image.<sup>1</sup> Fashion has continually manifested the conception of identity across the spectrum, from an individual's self image to society's collective images.<sup>2</sup>

The body is an object that projects the image of the self through textile and clothing. The body grows, shifts, emotes, and inhabits space. Identity is in part defined through the image of the body and one of the key features of this process is the nexus created by the seemingly separate practices of designing, creating, consuming and displaying garments. Identity defines the two-dimensional and three-dimensional surfaces of fabrics and spaces.<sup>3</sup> We inhabit our bodies and through our bodies we inhabit space; each is given structure, support, comfort, and pleasure through fashion and interior design.<sup>4</sup> Clothes and dressing have always played a role in defining normative social practices and behaviours. Clothes can be understood to have a communicative function that conveys one's values, aesthetic preferences, and socio-economic status. Our mode of dress tends to reflect the image of self onto society.<sup>5</sup> In this practicum project, the image of the body and the self are interconnected elements that link the concepts of fashion and identity.<sup>6</sup>

The relationship between fashion and interior design has continued to develop resulting in further collaboration and a common presence in popular culture. Architects and interior designers work with fashion designers to highlight the importance of the body and space. Both disciplines are heavily influenced by social, political, economical, and

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1 Tijen Roshko (Associate Professor, Department of Interior Design, University of Manitoba), in discussion with the author, April 2014.

2 Anthony Elliott, *Concepts of the Self* (Cambridge: Polity, 2008), 32.

3 John Potvin, "The velvet masquerade: fashions, interior design and the furnished body," in *Fashion, Interior Design and the Contours of Modern Identity*, ed. Alla Myzelev and John Potvin (Surrey: Ashgate Publishing Limited, 2010), 13.

4 These ideas are explored in more detail in chapter 3.

5 William J.F. Keenan, *Dress to Impress; Looking the Part* (Oxford: Berg, 2001), 17.

6 Dennis Waskul, *Body/Embodiment: Symbolic Intraction and Sociology of the Body* (Farnham: Ashgate, 2007), 5.

cultural issues.

A person's home and their mode of dress are live displays that define one's identity and reveal something about their personal background, religious ideologies, social and financial status, gender, class, and aesthetic preference. In the design world, designers are able to represent various ideologies and even influence or shift general perceptions and societal views. Some connect social and political issues through their fashion shows and collections. I introduce eco-designers who are supporting the movement of sustainability in the fashion and design world and with the help of technological advancements, these designers are using products and fabrics that are renewable in order to eliminate waste.

Environmental responsibility and sustainable resourcing have become more common in recent times and more people feel a personal level of accountability to reduce their carbon footprint. Many individuals demonstrate their eco-consciousness through the use of sustainable clothing, renewable building materials for the home, and properly sourced food to express their eco-friendly vision. Respecting the environment is becoming a regular part of the daily routine and permeates all aspects of our daily life. Eco-awareness is a perspective that inspires people to live responsibly and eco-fashion is becoming popular way to express this perspective among fashion designers, manufacturers, and consumers.

## 1.2 Practicum Objectives |

In this practicum I examine and discuss following points:

- The interrelationship between interior design and eco-fashion through the conceptions of the body and identity.
- The theory and objective of eco-fashion as well as an introduction to the relevant works from a selected group of well known eco-fashion designers.
- An exploration of the body, as a theoretical construct, through a conceptual study of the body as it relates to eco-fashion through the visual medium of photography.
- Translating the studies of the body and identity into the design of an adaptive reuse of an existing building into an Eco-Fashion Studio.
- The design of a collaborative Eco-fashion Studio with sustainable and creative design elements.

## 1.3 Key Terms |

Throughout this practicum project a number of terms are used that are specific to this project. These are the definitions of these key terms:

### **Clothing**

“Clothing forms the material components of dress,” and is the intrinsic tools which “exposes the body to a limitless metamorphosis”.<sup>7</sup>

### **Dress**

Dress, is a kind of body adornment.<sup>8</sup>

Dress also is described as something that “makes the human body culturally visible.”<sup>9</sup>

### **Eco-fashion**

Eco-fashion or sustainable fashion is the process of production and manufacturing that does not pollute human or planetary resources.<sup>10</sup> Eco-fashion refers to clothing that when it has reached the end of its life, it can be absorbed back to the environment.<sup>11</sup>

### **Fashion**

Fashion is a general term of “costume” and commonly means clothing and the study of it. The term “costume” has been relegated to special senses like masquerade wear or fancy dress.<sup>12</sup>

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7 Amy De La Haye and Elizabeth Wilson, ed., *Defining Dress: Dress as Object, Meaning, and Identity* (Manchester: Manchester University Press, 1999), 72.

8 Ibid., 2.

9 Ibid.

10 Sass Brown, *Eco Fashion* (London: Laurence King Publishing, 2010), 9.

11 Ibid., 9.

12 Valerie Cumming, *Understanding Fashion History* (Brooklyn: Costume & Fashion Press, 2004), 2.

An alternative definition of fashion is, "a cycle of changing styles that originated the Burgundian court in the fourteenth century."<sup>13</sup>

## Identity

Identity is defined in various ways:<sup>14</sup>

- the state or fact of remaining the same one or ones, as under varying aspects or conditions.
- the condition of being oneself or itself, and not another: He doubted his own identity.
- condition or character as to who a person or what a thing is: a case of mistaken identity.
- the state or fact of being the same one as described.
- the sense of self, providing sameness and continuity in personality over time.<sup>15</sup>

## Persona

Persona is a Latin word and originally referred to a theatrical mask.<sup>16</sup>

- in the psychology of C. G. Jung, the mask or façade presented to satisfy the demands of the situation or the environment and not representing the inner personality of the individual; the public personality.<sup>17</sup>
- a person's perceived or evident personality, as that of a well-known official, actor, or celebrity; personal image; public role.<sup>18</sup>

In my study I use Jungian definition, as the mask represents the public personality of the individual.

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13 Amy De La Haye and Elizabeth Wilson, ed., *Defining Dress: Dress as Object, Meaning, and Identity* (Manchester: Manchester University Press, 1999), 3.

14 *Dictionary.com*, s.v. "Identity," accessed April 10, 2013, <http://dictionary.reference.com/browse/identity>.

15 For the purpose of my study I use the last definition where the sense of self as personality overtime continues to remain the same.

16 Paul Bishop, *Analytical Psychology and German Classical Aesthetics: Goethe, Schiller, and Jung*, Volume 1: *The Development of the Personality*, Routledge: Taylor and Francis, 2007), 157-158.

17 *Dictionary.com*, s.v. "Persona," accessed April 20, 2013, <http://dictionary.reference.com/browse/persona?s=1>.

18 *Ibid.*

## Sustainable

Sustainable is described as to able to be used without being completely used up or destroyed. It is also defined as: "involving methods that do not completely use up or destroy natural resources.

- able to last or continue for a long time.<sup>19</sup>

## Sustainability

Sustainability: (noun) is derived from the Latin *sustinere*.

Conserving an ecological balance by avoiding depletion of natural resources.<sup>20</sup>

## Sustainable Design

Sustainable Design also known as, green architecture, ecological design, environmentally sustainable design, environmentally conscious design, is the philosophy of designing the built environment with "minimizing or eliminating of negative environmental impact through skillful sensitive design."<sup>21</sup> The philosophy of Sustainable Design complies with the principles of social, economic, and ecological sustainability.

## The Body

The concept of the body is informed by analysis of the writings of design theorists Lois Weinthal (2011) and Giuliana Bruno (2007).<sup>22</sup> Both of these studies support the significance of the body as a key reference for the human inhabitation of space.<sup>23</sup>

Weinthal defines "the human figure located within a constructed geometry that measures the body, while projecting measurement outward as a means of generating architectural

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19 Meriam-Webster.com, s.v. "Sustainable," accessed May 2, 2013, <http://www.merriam-webster.com/dictionary/sustainable>.

20 Oxford Dictionaries.com, s.v. "Sustainable," accessed May 5, 2013, <http://oxforddictionaries.com/definition/english/sustainable>.

21 Jason F. McLennan, *The Philosophy of Sustainable Design* (Kansas city: Ecotone, 2004), 4.

22 For the purpose of my practicum project, I employ the concept of the body as a theoretical construct, which inhabits the built environment.

23 Susan Close (Professor, Department of Interior Design, University of Manitoba), in discussion with the author, November 2014.

space".<sup>24</sup> She describes "the properties of the body inhabits architecture, creates scale, and engages objects within a space. The interior as a meeting between the intimate scale of the senses and the larger scale of interior architecture they shape."<sup>25</sup>

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24 Lois Weinthal, ed., *Toward a New Interior: An Anthology of Interior Design Theory* (New York: Princeton Architectural Press, 2011),

24.

25 *Ibid.*, 26..

## 1.4 Research Questions and Methodology Objectives |

The following are key questions that guided my research and design:

- 1 | Is there an interrelationship between interior design and eco-fashion? If so, what is it?
- 2 | Do notions of the body and identity apply to the design of an adaptive reuse Eco-Fashion Studio?
- 3 | How can the design of Gastown Eco-Studio and its collaborative spaces support eco-fashion designers and the eco community?

The research methodology for this practicum project has been completed through qualitative methods that include a literature review, conceptual photo studies, precedent reviews, and building and site analyses.

My practicum will present evidence to demonstrate a clear link between interior design and eco-fashion, which can be explained and illustrated through a discussion of the body and identity. The literature review is a foundation of theoretical and methodological findings for this practicum project on the formation of Gastown Eco-Studio and through the use of this framework, I argue that the body and relation conceptions of identity are manifested through the physical process of interior design and eco-fashion design. The selected references have informed the design of Gastown Eco-Studio by providing an understanding of the body as an inhabitant of the built environment. This literature review is focused in five sections: 3.2 Defining Terms: Body & Identity, 3.3 Understanding Fashion Through the Body as a Marker of Identity, 3.4 Theoretical Considerations of Eco-Fashion, 3.5 Applications to Interior Design, 3.6 Eco-Fashion: Linking Body and Space, and 3.7 Significance to Gastown Eco-Studio.

I begin my research with an exploration on the construction of individual identity. I then examine the various approaches in defining the concept of identity through the writings of selected theorists and noted specialists in this area including Michael Hogg, Stuart Hall, Erik Erikson, Richard Jenkins, Joanne Entwistle, and Elizabeth Wilson. This review establishes a link between one's identity and clothing and analyzes the relationship between fashion, identity and the body. Moreover, I explain how notions of the body and identity connect with the discipline of interior design and eco-fashion, an argument which is supported by design theorists Lois Weinthal and John Potvin. The conceptual photo sequence is informed by Giuliana Bruno's study that highlights the importance of the inhabitation of the body in

three-dimensional spaces. The photo sequence relates the theoretical discussion of the body to the physical process of design and supports the argument that conceptual frameworks on the body and identity apply to the design of an adaptive reuse Eco-Fashion Studio, answering the second research question identified above. The photography study documents the movement of the human body in space and through space, while highlighting the body's role in thinking about clothing design and the creation of a workspace. Finally, I apply the theoretical elements described above to the main components of interior design, specifically through my own design - the Gastown Eco-Studio. The summarized version of this project's theoretical framework is shown in the below figure 1.4.1, Visual Theoretical Framework.

Through the analysis of the precedent reviews, as an additional research methodology, I consider three different design projects relevant to my discussion including: 4.2 Pacific Design Centre, (PDC)- West Hollywood, California, Cesar Pelli, 4.3 The New School - University Center, New York, SOM, and 4.4 The Green Building, Louisville, (fer) studio. I examine each precedent by analyzing their design program and their design elements. The various aspects of these design approaches are appropriately applied in the design of Gastown Eco-Studio and its spaces that support eco-fashion designers and the eco community, which addresses the third research question.

The building and site analysis is the final research method included in this practicum project provides a detailed examination of the chosen site and building. These analyses account for the historical, architectural, and cultural components of the selected neighborhood in relation to the location and the history of the selected building.

## Visual Theoretical Framework |

In this visual theoretical framework I apply the theoretical concepts and elements to support the interrelationship between interior design and eco-fashion through the notions of the body and identity.

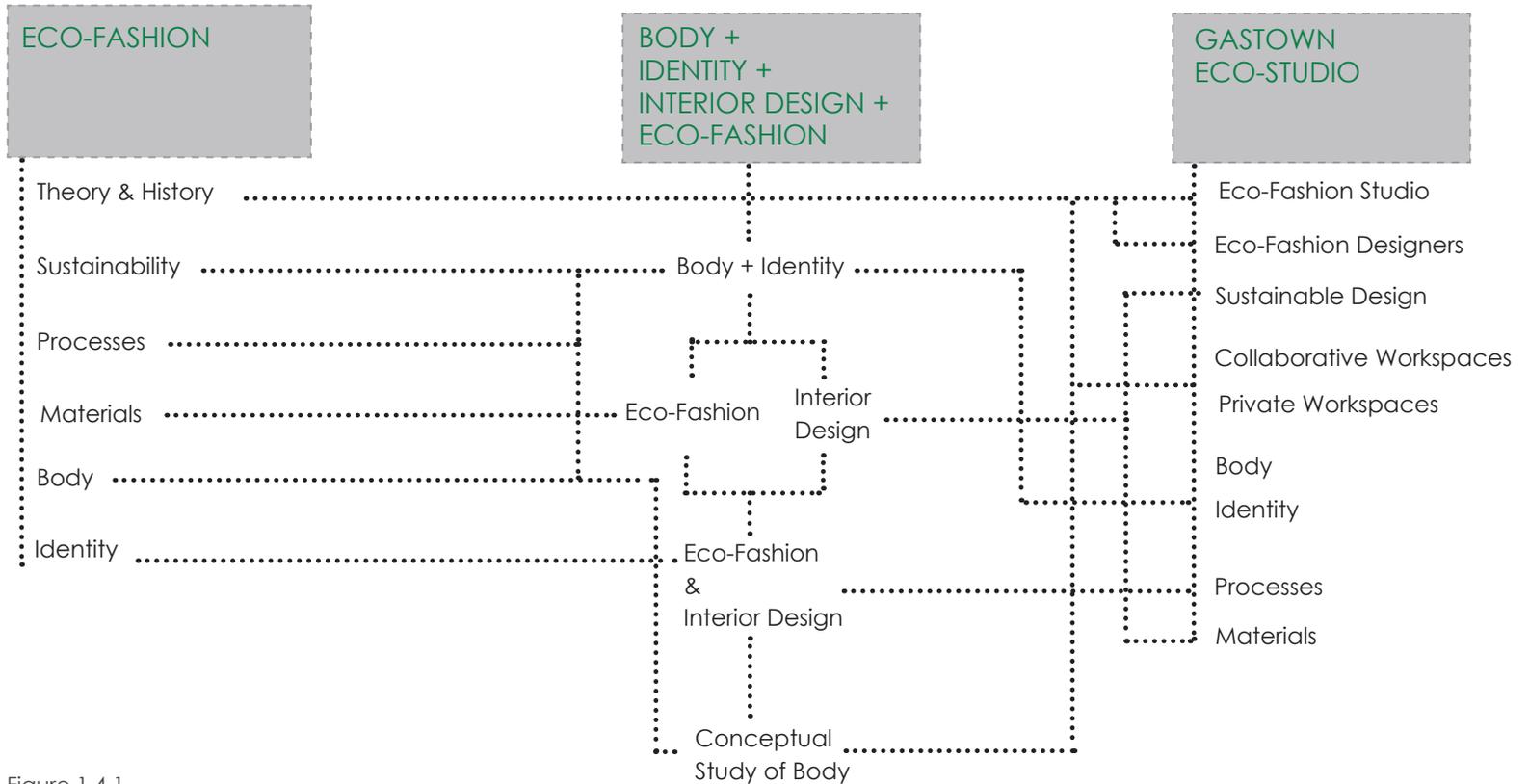


Figure 1.4.1  
Visual Theoretical Framework.  
(Image by author.)

## 1.5 Limitations and Biases |

Throughout this practicum document, my aim is to narrow my research question to a specific dimension of eco-fashion - its connection with interior design. In order to complete this practicum project within a practical time period, I have focused exclusively on notions of the body and identity through limited perspectives. In order to manage the scope and design of Gastown Eco-Studio, I incorporate a limited number of users in the design program, yet based on the needs that are identified for the community of eco-fashion designers in Vancouver. These needs are based on my research at Vancouver Eco-Fashion Week events and seminars, as well as on my own expectations based on my conversations with emerging fashion designers in Vancouver. It should also be noted that the building could serve a number of other users and a variety of audiences.

## 1.6 Chapters Overview |

### **CHAPTER 1: INTRODUCTION |**

This chapter serves as an introduction to my MID practicum project with a concise discussion of the purpose and the goals of this document. This chapter includes: 1.1 Practicum Overview, 1.2 Practicum Objectives, 1.3 Key Terms, 1.4 Research Questions and Methodology, 1.5 Limitations and Biases, 1.6 Chapters Overview.

### **CHAPTER 2: ECO-FASHION |**

In Chapter 2, I define and explain the term 'fashion' by using the works of several theorists, anthropologists, and art historians. The next section, 2.2 Eco-Fashion: Theory and History, focuses on the theory and history of eco-fashion through mass-production and fast fashion. I examine eco-fashion and the concept of sustainability in the fashion industry using the work of Sass Brown and Sandy Black. In 2.3 Examples of Eco-Fashion Designers, I provide a foundational understanding of fashion and eco-fashion along with a comparison of relevant works from a selected group of eco-fashion designers to further understand eco-fashion's philosophy and the role of Gastown Eco-Studio's users.

### **CHAPTER 3: THEORETICAL LITERATURE REVIEW |**

#### **BODY + IDENTITY + INTERIOR DESIGN + ECO-FASHION |**

In Chapter 3, I incorporate theoretical frameworks that can be applied to my design plan for the Gastown Eco-Studio. My discussions of the body and identity in sections: 3.2 Defining Terms: Body & Identity and 3.3 Understanding Fashion Through the Body as a Marker of Identity, are based on key theorists and authors in a number of academic disciplines. In section 3.4 Theoretical Considerations of Eco-Fashion and 3.5 Applications to Interior Design, 3.6 Eco-Fashion: Linking Body and Space, I draw parallel connections between eco-fashion and interior design. In the final section, 3.7 Significance to Gastown Eco-Studio, I apply the aforementioned theories of the body and identity to the design of Gastown Eco-Studio.

### **CHAPTER 4: PRECEDENT REVIEW |**

In this chapter, I analyze three precedent design projects: 4.2 Pacific Design Centre, (PDC)-West Hollywood,

California, Cesar Pelli, 4.3 The New School - University Center, New York, SOM, and 4.4 The Green Building, Louisville, (fer) studio. Each precedent has inspired and informed me in the design, programming, materiality, and sustainable solutions of Gastown Eco-Studio. Pacific Design Centre, PDC creates a collaborative Eco-Fashion Design Studio that connects eco-fashion designers and other designers together, which contributed to my own project. My analysis of The New School - University Center revealed new ways of designing flexible and interdisciplinary spaces that encourages users to interact and connect with each other, along with a few sustainable solutions that parallels my own vision of Gastown Eco-Studio. Lastly, The Green Building project is a suitable precedent as a sustainable adaptive re-use building. My aim is to obtain LEED certification in the design of Gastown Eco-Studio by restoring the building's old materials to create an eco-studio.

## **CHAPTER 5: SITE AND BUILDING ANALYSIS |**

In this chapter, 5.2 Site Analysis provides detailed information and an investigation into the chosen site. Section 5.3 Building Analysis, highlights the important elements and characteristics of the neighborhood and the building's historical and architectural features that play a significant role in the formulation of the programming and design of the Gastown Eco-Studio. The building code analysis is located in appendix A.

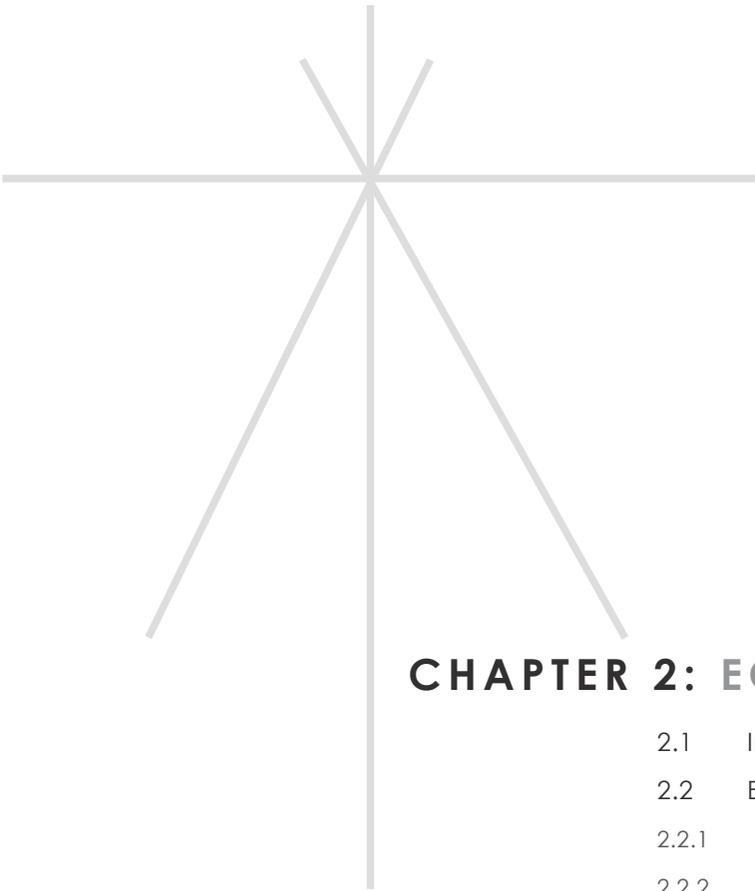
## **CHAPTER 6: DESIGN PROGRAM |**

The focus of this chapter is to establish a practical program in order to create functional spaces in the design of Gastown Eco-Studio. I highlight these objectives in 6.2 Project Goals, and in 6.3 Human Factors, I propose assumptive profiles for the client and users, and categorize the users into three groups: primary, secondary, and tertiary. Then I outline each profiles, activities, and needs. In the Spatial Adjacency studies, 6.4, I provide a detailed breakdown of the organization of basement level, ground level, second level, and third level. In 6.5.1 Stacking Diagram and 6.5.2 Bubble Diagram, I highlight the configuration of primary and secondary adjacencies. The final section, 6.6 Spatial Requirements, I calculate a preliminary estimate of each area based on standard guidelines.

## **CHAPTER 7: DESIGN EXPLORATION AND DEVELOPMENT |**

In the closing chapter of this practicum document, through 7.2 Conceptual Development: Photo Study, I use photography as a method to examine the human body and its movements in space with relation to clothing. I

examine Giuliana Bruno's *Public Intimacy: Architecture and the Visual Arts* in which through the work of Rebecca Horn investigates the notion of the body in architecture and film making. In 7.3 Design Concept, I employ the theoretical framework discussed in the literature review chapter, and explain how this analysis of photography, space, and the body can be applied to the design of Gastown Eco-Studio. I also provide the final design drawings and the chosen materials in the following sections, 7.4 Design Drawings, 7.5 Furniture, Fixtures, and Equipment, and 7.6 Materials Selection.



## **CHAPTER 2: ECO-FASHION |**

- 2.1 Introduction
- 2.2 Eco-Fashion: Theory and History
  - 2.2.1 Fashion
  - 2.2.2 Eco-Fashion
- 2.3 Examples of Eco-Fashion Designers
- 2.4 Summary

## 2.1 Introduction |

In this chapter I explore the theory and history of the recently coined term eco-fashion. First, I describe the concept of eco-fashion through the work of several theorists, anthropologists, and art historians such as: Joanne Entwistle, Ted Polhemus and Lynn Proctor, and Ruth Barnes and Joanne Eicher. Following the opening discussion of eco-fashion, I introduce a number of eco-designers. For example, I examine the work of Amana, a company that incorporates the sustainability of the community into their business model, in which they incorporate developmental, educational and health programs to support and help these communities. Christine Birkle is another example of an eco-designer who uses ethical production methods to produce slow fashion. Other eco-designers and companies such as Frau Wagner use high quality materials such as silk and chiffon to reconstruct a worn garment and give vintage and recycled clothes beauty and new life. Next, I review the work of Philip Starck who is among the most influential eco-designers in the world. His model supports ecological sustainability and takes a 'green' approach. Lastly, I analyze the theoretical approaches from a number of design theorists such as Victor Papanek, Ezio Manzini, Michael Braungart and William McDonough who promote innovation and design collaborations. Additionally, these theorists are also concerned with developing new ways of design production that result in more integrated approaches.

## 2.2 Eco-Fashion: Theory and History |

### 2.2.1 Fashion |

What is fashion? Fashion is a general term of costume and generally refers to clothing and the study of apparel. The term costume has been relegated to particular contexts such as masquerade wear or fancy dress.<sup>26</sup> In her book *The Fashioned Body*, Joanne Entwistle introduces the controversy over the meaning of term fashion among theorists, anthropologists, and art historians. Ted Polhemus and Lynn Proctor in *Fashion & Anti-fashion: Anthropology of Clothing and Adornment*, believe that fashion applies to a special system of dress.<sup>27</sup> On the other hand, Ruth Barnes and Joanne Eicher in their book, *Dress and Gender: Making and Meaning*, disagree by recognizing fashion as a special system.<sup>28</sup>

Some theorists argue that fashion is a changing trend while others believe it is an industry, but Entwistle defines fashion “as a system of dress found in societies where social mobility is possible.”<sup>29</sup> She also relates fashion to production and consumption, and not just the creation of some popular styles, but she argues that clothing is also the production of beautiful ideas that serve to structure the consumption of style.<sup>30</sup> Entwistle analyzes the place of fashion since the late Medieval period, in Renaissance Court, and the seventeenth century and onwards. She argues that fashion has a significant role in the creation and development of class and rank in society, especially during the emergence of the new capitalist class, challenging the old aristocratic hierarchies.<sup>31</sup>

Fashion captivates cultures, norms, differences, similarities, status, and habits. It may be broadly defined but fashion influences and alters many aspects of our surroundings. The term “fashion” is derived from Latin word “facio” which means “to make” or a “particular make or shape.”<sup>32</sup> Fashion can be considered an artistic design, which can influence art, architecture, economy, culture, and religion. Fashion continually evolves and develops through its

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26 Valerie Cumming, *Understanding Fashion History*.(Brooklyn: Costume & Fashion Press,2004), 2.

27 Joanne Entwistle, *The Fashioned Body: Fashion, Dress, and Modern Social Theory* (Cambridge: Polity, 2000), 43.

28 Ibid.

29 Ibid., 47.

30 Ibid., 47-48.

31 Ibid., 78.

32 Ingrid Brenninkmeyer, *The Sociology of Fashion* (Winterthur: Keller, 1962), 2.

dialectic relationship with, politics, history, music, paintings, or architecture. It may also be reactionary, a way of showing an emerging trend or a cycle. Fashion is a language through which people and cultures communicate their identity and worldview. It also pushes normative social boundaries which may either dictate future style and representation or signal a return to former styles. Fashion and costume have a rich history, and in recent years theorists and scholars across various fields of inquiry have engaged the question of fashion and identity, which has led to fruitful discussion on the topic.<sup>33</sup>

Fashion, however, is different from clothing insofar as it may be understood as fantasy whereas clothing is more as a physical requirement. Dress-making, commonly home dress-making, was a response to this need and prior to the mid-nineteenth century most clothing was custom and handmade. Only the elite had the privilege of more selective, unique, and better quality clothes made for them by private dress-makers and tailors. However, for the rest of society, clothes were viewed as a necessity and the lower classes had little variety in their wardrobe, commissioning perhaps one unique outfit for special occasions. In the second half of the nineteenth century, dress was transformed from simply clothing to an identity marker for the social elite.<sup>34</sup> By the beginning of the twentieth century, with the rise of technologies such as the sewing machine and the rise of global capitalism and the development of the factory system, clothing started to become mass-produced. The Industrial Revolution transformed dress-making, and as a result, clothing as identity shifted from its existence in the exclusive and higher social stratum of society to now being accessible to the general public.<sup>35</sup>

One of the pivotal historical events that highlights the result in ready-to-wear, mass-produced clothing, was during the Civil War. Men's military uniforms were manufactured in factories in order to quickly and regularly meet the demands of the soldiers.<sup>36</sup> Mass-production resulted in more affordable, available, and alluring apparel for women and men. Mass-manufacturing transformed societies towards consumer-driven consumption; for example, in the 1960s casual sportswear in North America became an emerging style and changed the accepted fashion style into jeans

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33 Joanne Entwistle and Elizabeth Wilson, ed, *Body Dressing* (Oxford: Berg, 2001), 1.

34 Clive Edwards, "Structure, cladding and detail: the role of textiles in the associations between identity, the interior and dress, 1860-1920." in *Fashion, Interior Design and the Contours of Modern Identity*, edited by Alla Myzelev and John Potvin (Surrey: Ashgate Publishing Limited, 2010), 70.

35 Sandy Black, *Eco-Chic: The Fashion Paradox* (London: Black Dog Publishing, 2008), 7-11.

36 *Ibid.*, 8.

and T-shirts.<sup>37</sup> More people opted to buy this type of clothing because it was fashionable but the increased consumerism continued to perpetuate that style.

The ready-to-wear industry really pushed the concept of fast fashion. Technology, science, economical shifts, global communications, commercialism, branding, and marketing all led to increased consumerism and capitalist culture in most western societies. This model of commodity exchange promoted the idea that the good life was predicated on the possession of goods. I argued in the beginning of this chapter that fashion is change; being fashionable means wearing a variety of different clothes in a day and pushing the limits of acceptability within normative modes of dress. One of the consequences of fast fashion is that consumers demand more production in different styles, which results in a higher degree of versatility and increased production.<sup>38</sup> The Fashion industry is controlled by large global corporations, and their powerful marketing and branding sponsors encourage worldwide groups of consumers to follow a particular brand or a style. This recent phenomenon has resulted in faster and cheaper production. Consider for a moment, from production to consumption, the process involved. Who are the key figures in design and production? What are the various stages that textiles go through to become 'clothing' and eventually reach a retail venue? I have simplified this complex supply chain in the figure below, figure 2.2.1.1.

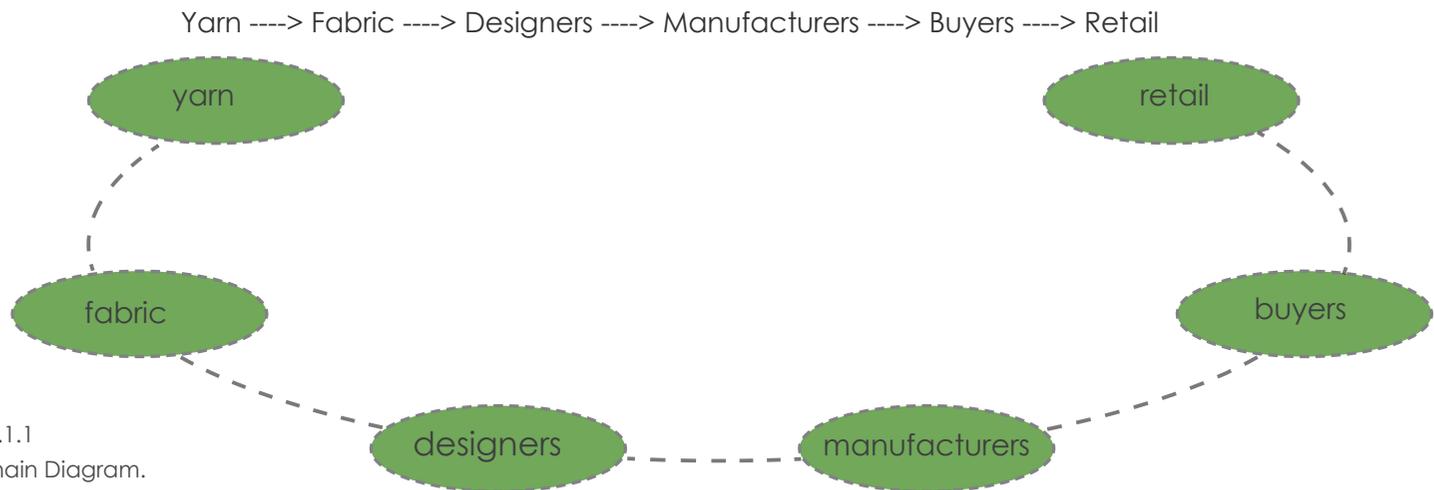


Figure 2.2.1.1  
Supply Chain Diagram.  
(Image by author.)

37 Sandy Black, *Eco-Chic: The Fashion Paradox* (London: Black Dog Publishing, 2008), 8.

38 Sandy Black, *Eco-Chic: The Fashion Paradox* (London: Black Dog Publishing, 2008), 78, 182.

The above supply chain diagram contains further sub-categories, which emphasizes on the complexity and fragmented nature of the supply chain in the fashion industry. Fashion is a powerful and complex industry, and is a significant part of textile sector, but it has played a paradoxical role because it may be considered both beneficial and harmful. The clothing and textile industry is one of the largest industries in the world and it uses enormous amounts of water, second only to agriculture, as well as extensive amounts of energy resources. The textile industries main concern addresses the conversion of three types of fiber into yarn, then fabric, then textiles. The clothing and textile industry employs 1/6th of the world's population.<sup>39</sup>

Fast fashion is cheap and disposable articles of clothing, which is a model that is not environmentally friendly. Fashion cycles are faster in the last fifteen years due to global communications and growth in marketing and manufacturing, which resulted in unsustainable fashion.<sup>40</sup> Manufacturers are using and abusing more textiles in order to produce more garments. For example, more cotton is produced every year, which uses harmful pesticides. Fabrics that are not organic continue to contribute to this increasingly harmful cycle.

Fast fashion has resulted in immense amounts of waste and irresponsible use of materials. Every year people throw away a million tonnes of fast-fashion clothing that is being worn in an average of six times.<sup>41</sup> Value Village ECO-STATS are showing that EPA (Environmental Protection agency) estimates the average person throws away up to seventy pounds of clothing per year.<sup>42</sup> World Wear Project, a for-profit organization, indicates almost 100% of clothing and textiles are recyclable, however, 85% of clothing and textile waste goes to landfills.<sup>43</sup> Materials such as polyester and plastic do not break down in waste landfills in places like Africa and as a result, deadly diseases are spread due to increased waste.<sup>44</sup> Last year Value Village recycled 329 Million tops, 114 Million pairs of pants, 59 million pairs of shoes, and 29 million coats.<sup>45</sup> Cotton requires a large number of the most toxic pesticides, insect killers, and weed killers in

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39 Sass Brown, *Eco Fashion* (London: Laurence King Publishing, 2010), 9.

40 Sandy Black, *Eco-Chic: The Fashion Paradox* (London: Black Dog Publishing, 2008), 11.

41 Sass Brown, *Eco Fashion* (London: Laurence King Publishing, 2010), 7.

42 Value Village, *Value Village ECO\_STATS* (n. p.: Value Village, n. d.)

43 "Why Recycle Shoes and Clothing?," *World Wear Project*, accessed April 7, 2013, <http://worldwearproject.com/about-us/global-responsibility>.

44 Sass Brown, *Eco Fashion* (London: Laurence King Publishing, 2010), 7.

45 Value Village, *Value Village ECO\_STATS* (n. p.: Value Village, n. d.)

order to grow it. Therefore, it is one of the most chemical intensive crops in the world.<sup>46</sup> Pesticides contaminate ground water and soil, while killing fish, birds, beneficial insects, soil micro-organisms, and many other important organisms in our environment.<sup>47</sup> Cancerous diseases are increasing as a result of our continuous exposure to petrochemical-based products.<sup>48</sup>

Sass Brown in *Eco Fashion* examines the concept of sustainability in the fashion industry. To date, this book is one of the only publications specific to the subject of eco-fashion that focuses on the fundamental environmental issues and concerns of the fashion industry. Brown argues that sustainability involves the preservation of human, animal, planetary, and vegetable life through ecological equilibrium in which ecological systems remains productive over the long-term.<sup>49</sup> As it is defined in key terms, the term sustainable means that something should be able to last for an extended period of time, and the term sustainability is described as conserving an ecological balance by avoiding depletion of natural resources. With the increase in global population, less resources are available for everyone. Global warming has resulted because of the extensive usage of natural resources and pollution. This system is unsustainable when we take more from the environment than what we give back, which does not allow the planet to sustain itself.<sup>50</sup> The notion of sustainability has been a solution for saving the natural resources such as water, energy, food and materials. The key to preserving productive ecosystems such as forests, atmosphere, oceans and land is to reduce the negative impact of human action. This includes things such as manufacturing products, using toxic chemicals, and the improper disposal of waste. This ideology has been creating a shift in consumerism behaviors and the social, cultural, and intellectual changes of the last few decades have forged its way into the social consciousness.<sup>51</sup>

The movement toward environmental and ecological awareness and the subsequent acknowledgment of potential harm to our planet has taken root in certain industries such as agriculture, architecture, and the fashion industry. Saving the planet has become more important and this concern has led to a general emphasis on

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46 "Pesticides Commonly Used on Cotton," *Toxicfreenc*, last modified March, 2005, [http://www.toxicfreenc.org/informed/pdfs/Cotton\\_chems.pdf](http://www.toxicfreenc.org/informed/pdfs/Cotton_chems.pdf).

47 "Cotton," *Pesticide Action Network*, accessed March 7, 2013, <http://www.panna.org/resources/cotton>.

48 Sass Brown, *Eco Fashion* (London: Laurence King Publishing, 2010), 7.

49 *Ibid.*, 9.

50 *Ibid.*

51 William J.F. Keenan, ed, *Dress to Impress; Looking the Part* (Oxford: Berg, 2001), 7.

sustainability in the production of organic foods with less chemicals, or sustainable architecture by building with minimal negative impact on the environment. A significant number of architects and interior designers model their business practices on ethical and sustainable designs.<sup>52</sup> More organizations and companies including luxury international designer brands and high-end and casual street brands are moving toward sustainable fashion. There are also more political and Non Governmental Organizations (NGO) promoting the eco-fashion movement by advancing labeling certifications such as Oeko-Tex 100 fabric label system, GOTS, Fairtrade and the Soil Association organic cotton certifications, and SKAL.<sup>53</sup> The growth of eco-friendly corporations continues to increase along with more socially conscious business organizations. The goal is to advance the market in a positive direction, which will encourage more marketing campaigns to capitalize on this trend.<sup>54</sup> Value Village is one of the largest players in the recycling of used clothing. This corporation diverts more than 650 million pounds of quality goods from landfills every year.<sup>55</sup>

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52 Sass Brown, *Eco Fashion* (London: Laurence King Publishing, 2010), 9.

53 Sandy Black, *Eco-Chic: The Fashion Paradox* (London: Black Dog Publishing, 2008), 19.

54 Sass Brown, *Eco Fashion* (London: Laurence King Publishing, 2010), 11.

55 Value Village, *Value Village ECO\_STATS* (n. p.: Value Village, n. d.)

## 2.2.2 Eco-Fashion |

What is eco-fashion? The term eco-fashion refers to an environmentally-friendly process of production and manufacturing. The aim of this type of clothing production is to avoid polluting human and planetary resources. Eco-fashion has been slowly emerging since the 1990s in conjunction with other social issues including under-age labour, sweat shop factories, anti-globalization movements, carbon dioxide emissions, and global warming.<sup>56</sup> It is also believed that the eco-fashion movement first was associated with an anti-fashion stance, as part of the hippie revolution in the 1970s.<sup>57</sup> The movement's philosophy was to reject commercialism and to cherish hand-made and homemade clothing items, while embracing the use of fabrics such as hemp and natural dyes.

Eco-fashion is like commercial art; it is a reaction to social and ecological change while expressing cultural and political statements.<sup>58</sup> Eco-consciousness is reflected in one's ethical choices such as an environmentally conscious home design, the consumption of organic food, the use of green transportation, and sustainable business models. Following eco-fashion objectives can influence all aspects of one's lifestyle. Eco-fashion positively impacts our planet through the reduction of waste and the use of environmentally friendly production methods, which will result in the sustainability of human beings.<sup>59</sup> Eco-fashion designers are pioneers who are changing the fashion industry by integrating their concerns for the planet Earth with their design models. These eco-designers are forming new business models by recycling, reusing, redesigning, and using sustainable manufacturing processes.<sup>60</sup> Eco-fashion is not associated with one specific form or style in fashion, it can be affiliated to many diverse styles from street fashion to couture.

Sandy Black, an educator, author and designer in *Eco-Chic: The Fashion Paradox*, describes a different range of approaches in minimizing the negative impact within the fashion industry. Black links design, art, science, craft and technology within the context of sustainability.<sup>61</sup>

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56 Sass Brown, *Eco Fashion* (London: Laurence King Publishing, 2010), 9.

57 Sandy Black, *Eco-Chic: The Fashion Paradox* (London: Black Dog Publishing, 2008), 19.

58 Sass Brown, *Eco Fashion* (London: Laurence King Publishing, 2010), 11.

59 Ibid., 11.

60 Ibid.

61 "Professor Sandy Black," *University of the Arts London*, accessed June 12, 2013, <http://www.arts.ac.uk/research/research-staff/a-z/professor-sandy-black/>.

She identifies a new approach to design for the entire fashion cycle as one of the ways to enhance the reduction of environmental impact through all stages of design, production, and consumption.<sup>62</sup> Other strategies to reduce environmental impacts include: reclaiming and re-using waste materials, recycling the reprocessed waste materials, up-cycling materials to better quality, repairing and remodeling the materials, creative re-designing with a fresh look, reducing energy and water, using ecological fibers and fabrics, using one (mono) materials, applying and utilizing new technologies, designing longer lasting materials, and designing multifunctional clothes. Black also believes if designers create clothes with a low environmental impact, the feel-good relationship for the wearer may last longer.<sup>63</sup>

In order to make the fashion industry more 'green, every segment of the industry must incorporate a variety of principles related to eco-fashion to achieve the end goal of sustainable production and consumption. The green movement by eco-designers not only employs recycling and reusing techniques, but uses the rich diversity of global craft technique. Some eco-designers have partnered with NGOs to support communities around the world by including local craft works in their designs.<sup>64</sup> Examples include: Indian embroidered sundresses, African beaded jewelry, and Peruvian knitted sweaters. These clothing and apparel items that companies import to western markets bring valuable craftsmanship to fashion designers attention and support local manufacturing processes.<sup>65</sup> These craft-based cooperatives value the labour, and honor the traditions and craft skills of communities while allowing an international partner or brand to showcase a sophisticated and global aesthetic.<sup>66</sup> Designers and companies that are inspired by a variety of global craft skills and embody the craft in their work celebrate the indigenous and hereditary craft skills of these communities around the world.<sup>67</sup>

One such example is the global fashion brand EDUN ("nude" spelled backwards). This label, which advocates natural production, was founded by Ali Hewson and Bono<sup>68</sup> in 2005.<sup>69</sup>

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62 Sandy Black, *Eco-Chic: The Fashion Paradox* (London: Black Dog Publishing, 2008), 46.

63 Ibid., 46-47.

64 Sass Brown, *Eco Fashion* (London: Laurence King Publishing, 2010), 13.

65 Ibid.

66 Ibid.

67 Ibid.

68 Bono, Paul David Hewson, an Irish musician, the vocalist and guitarist of a rock group, U2. *Encyclopedia Britannica .com*, s.v. "Bono," accessed May 15, 2014, <http://www.britannica.com/biography/Bono>.

69 "About," *EDUN*, accessed July 5, 2013, <http://edun.com/pages/about>.

EDUN's mission is to grow and promote trade in Africa by keeping production in a local setting and constructing a long-term, sustainable growth opportunity by supporting manufacturers, infrastructure and community building initiatives.<sup>70</sup> Currently EDUN is manufacturing 85% of the collection in Africa, and since 2008 EDUN has participated in Conservation Cotton Initiative Uganda (CCIU) in helping displaced farmers by providing funding, training and enterprise to create sustainable businesses in Northern Uganda.<sup>71</sup> Many companies incorporate the sustainability of the communities into their business model in which they include educational and health programs to support and assist the communities.<sup>72</sup> Some of the eco-designers and eco brands who create delicate clothing using ethical production include Alabama Chanin, Amana, El Naturalista, Leila Hafzi, Les Fees de Bangale, Mona Mohanna, Noir, sense-organics, Shoto Banerji, and Van Markoviec.

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70 Ibid.

71 "CCIU," *EDUN*, accessed July 5, 2013, <http://edun.com/pages/cciu>.

72 Sass Brown, *Eco Fashion* (London: Laurence King Publishing, 2010), 13.

## 2.3 Examples of Eco-Fashion Designers |

In order to further understand eco-fashion's philosophy and the importance of natural materials and textiles to eco-fashion, I will provide a brief overview of the works of some of the most well-known eco-designers. Amana is an eco-fashion brand that works with certified organic cotton and hemp, which is an eco-friendly fabric and consumes less water than cotton but produces three times as much fiber.<sup>73</sup>

Amana means delivered in trust, in Arabic, and the philosophy of this brand is to promote environmentally and socially responsible fashion by sourcing all of its fabrics from suppliers who manufacture with minimal impact on the environment and guarantee safe working conditions and fair wages for their employees.<sup>74</sup> All of Amana's garments are made by female artisans, produced in Ain Leuh Morocco. Organic silk and peace silk is also used in the collections along with a small amount of polyester where the polyester fibers are recycled and woven into new fabrics. Peace silk, Ahimsa = non-violence, is when the silkworms live their full life cycle before the cocoons are harvested and it is farmed and woven in India.<sup>75</sup>

Sustainability in today's fashion and textile industry does not require companies to completely eliminate or replace conventional fibers like cotton; rather, the goal is to minimize the production and consumption of such materials by using alternatives such as low-chemical cotton, flax, hemp or lyocell.<sup>76</sup> At present, most designers do not feel restricted in their choice of fabric because the growth of the ecological fabric industry with science and new technologies provides many great options.<sup>77</sup> One of the crucial decisions for fashion designers is to decide on their collection's textile and fabric. Textiles like hemp, silk, wool, bamboo and new fibers such as soy, milk, seaweed, and nettle have given designers a variety of ecological expressions and textures. These materials are made with ethical production methods, accomplished through means such as azo-free dyeing, water-filtration systems, and use of traditional dyes allows designers to express their creativity with minimal restriction.<sup>78</sup>

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73 Sass Brown, *Eco Fashion* (London: Laurence King Publishing, 2010), 18-20.

74 Ibid., 18.

75 Ibid., 20.

76 Kate Fletcher, *Sustainable Fashion and Textiles: Design Journeys* (London: Earthscan, 2008), 4.

77 Sass Brown, *Eco Fashion* (London: Laurence King Publishing, 2010), 57.

78 Ibid.

Currently the terms 'eco' and 'ecological' are further defined and accepted with the help of standardization and accreditation bodies in formation of necessary standards in growth and production of natural and synthetic fibers and textiles.<sup>79</sup> There is a significant effect on innovation through the legislative framework such as European Commission (EC) Integrated Pollution Prevention and Control (IPPC) administration, which requires to appoint companies to improve processing to reduce impact.<sup>80</sup>

In this era designers who only use ethical and sustainable production methods are becoming acclaimed and admired. They have a place and a market not only in fashion, but also in other industries as well. Slow fashion is a branch of sustainable fashion which rejects the mass-produced clothing and includes clothes that are only made by hand. The philosophy behind slow fashion is that designers and manufacturers should regenerate fashion's cycles in time with nature through the combination of tradition and wisdom, along with the natural progression of fashion and economic changes.<sup>81</sup> Slow fashion supports smaller businesses, fair trade and locally-made clothing and values artisan products.<sup>82</sup> Slow fashion is a movement that encourages decreasing the rate of fashion consumption by buying fewer clothes, shopping less often, and opposing fast fashion, which promotes the rapid move from catwalk to retail stores. Example include brands like H&M and Topshop. These companies design and manufacture up-to-date fashion styles as quickly as possible and sell their garments at low prices to attract mainstream consumers.

Slow fashion is a subculture of the slow movement which, sparked in the late 1980s by the creation of slow food movement and overtime has developed in many different areas such as slow cities, slow living, slow art, slow media, slow food, and slow design.<sup>83</sup> Carl Honoré, in *In Praise of Slow: How a Worldwide Movement Is Challenging the Cult of Speed* describes slow fashion similar to eco-fashion which, supports designers to employ sustainable and recycled fabrics, but most importantly encourages quality of production which lasts longer, he argues for quality over quantity.<sup>84</sup> Alexandra Faro, Celine Faizant, Christine Birkle, Emily Katz, FIN, RoyalBLUSH, and Yoj are among the notable eco-

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79 Sass Brown, *Eco Fashion* (London: Laurence King Publishing, 2010), 57.

80 Kate Fletcher, *Sustainable Fashion and Textiles: Design Journeys* (London: Earthscan, 2008), 44.

81 Ibid., 137.

82 "Slow Fashion 101," *abitslow*, January 28, 2011, accessed July 8, 2013, <http://abitslow.wordpress.com/2011/01/28/slow-fashion-101/>.

83 Nick Osbaldiston, ed., *Culture of the Slow: Social Deceleration in an Accelerated World* (Consumption and Public Life) (Basingstoke: Palgrave Macmillan, 2013), 112-113.

84 Carl Honoré, *In Praise of Slow: How a Worldwide Movement Is Challenging the Cult of Speed* (San Francisco: HarperSanFrancisco, 2004), 14.

designers who embrace the idea of ethical production methods and slow fashion.

Christine Birkle is an artist, crafter, and accomplished fashion designer. She is the founder of HUT UP, a concept that uses the technique of traditional nuno felting and blocking methods.<sup>85</sup> Birkle uses a shaped base fabric and decorates by felting in selected areas. Birkle's nuno felting technique gives the garments shape, form, and dimension with an organic appearance.

Recycled and second-hand clothes possess a beautiful vintage style and they inherit character and identity of lived experiences.<sup>86</sup> Wearing a pre-owned piece of clothing transfers the care and affection of previous owner to the new owner with a sense of valuable personal history.<sup>87</sup> Etsy Vintage is one of the largest online vintage stores and this type of fashion is becoming more popular among the general population. Eco-fashion encourages the culture of mending, repairing, and redesigning which has historic roots to make use of un-wearable clothing by cutting and combining pieces to create a new articles of clothing. This practice has found a special place in boutiques in the United Kingdom (UK) and by designers across the world. In the fast fashion era, reusing and redesigning is the final solution to control the amount of throwaway clothing which are destined for landfills. In the UK over 900,00 million items of clothing are discarded each year, and it is estimated that an average American disposes about 68 pounds of clothing and textiles per year which 85 percent end up in landfills.<sup>88</sup> Synthetic fibers and woolen garments do not break up in landfills and result in producing methane which assists in global warming and carbon dioxide emissions.<sup>89</sup> Designers such as: Angela Johnson, E2, Frau Wagner, Geoffrey B. Small, Stephan Hann, and TRAI Dremade give vintage and recycled clothes beauty and new life.

Frau Wagner uses high quality materials such as silk, chiffon, organza, and velvet to reconstruct a worn garment into something absolutely new.<sup>90</sup> Wagner creates unique pieces out of vintage and used clothing by utilizing various innovations in his collection design. For example, he reworks ribbed active-wear and Nike strips into finishing details on

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85 Sass Brown, *Eco Fashion* (London: Laurence King Publishing, 2010), 70.

86 Ibid., 103.

87 Ibid.

88 Ibid.

89 Ibid.

90 Ibid., 112.

floaty silk dresses, men's ties in a skirt, and old police uniform into a bustier dress. The juxtaposition of old and new or sporty and dressy creates a sense of humour and intelligence in the Wagner collection. This designer follows a practice of naming each piece after its buyer with the individual's signature to give it a unique identity and make each piece more personal. This strategy disclaims global branding, as the reworked vintage piece is not re-named after the designer or the brand and it has an anachronistic statement for the wearer.<sup>91</sup> Wagner creates an artwork while documenting the process by taking photographs and digitizing imagery by overlapping pictures of buyers in their garments with print, pattern and color.

This type of ecological and social consciousness is becoming more popular due to various cultural shifts around the world.<sup>92</sup> Climate crisis and global warming are issues that require our immediate attention and people all over the world are taking a personal responsibility for our current state. More importantly, they are also taking action for ecological and social change.<sup>93</sup> Globally, we must provide more education in order to inform people about their environment and create a culture for this transition that values the shift towards more ethical and ecological action in all aspects of life.<sup>94</sup> Fashion, like art and architecture reflects the time, and now is time for eco-fashion to make its claim. Fashion is an artistic expression; it is part of the commercial art that plays an important role in informing and signifying shifts in cultural norms. Fashion can be used as a medium for raising political, social, and environmental awareness and designers such as Alexander McQueen, Vivienne Westwood, and Huseein Chalayan express their revolutionary statements through their designs.

Eco-fashion has also made some companies rethink and challenge their business models. Since the majority of garments are still mass-produced, minimal changes have been made to business methodologies and logistics in the greater scheme of fashion and business.<sup>95</sup> Some companies, however, such as Nau Clothing in Portland, Oregon design for lasting beauty and performance while promoting sustainability in their clothing by timeless colors, smart design, and

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91 Sass Brown, *Eco Fashion* (London: Laurence King Publishing, 2010), 112.

92 Ibid., 141.

93 Ibid.

94 Ibid.

95 Ibid.

eco-friendly materials.<sup>96</sup> The design aspects of Nau is integrated designs for modern life and their message is to:

use design to redefine business and can be a force for change. To use sustainability in everything by blending the tailored and the technical to craft urban and outdoor performance apparel; by eco-friendly fabrics.<sup>97</sup>

As eco-fashion is becoming more prevalent in the fashion industry, many avant-garde designers and established brands and companies are initiating and utilizing some form of ethical, ecological or sustainable aspects in their work.<sup>98</sup> Some may have abused the eco term, which has led to controversy, including the RED campaign, Anya Hindmarch's I'm not a Plastic Bag, Nike, Wal-Mart, and Lululemon. These companies have not produced organic products nor are considered to employ fair trade practices. Some have even used under-aged labour.<sup>99</sup> Terms such as organic, eco, sustainable, green, fair trade, ethical, and bio are being overused or in some cases are being completely misused. This has led to confusing labeling practices and it is extremely important to be informed about the meaning behind the label.<sup>100</sup> Not every sustainable approach makes the designer, the company or the collection "eco" but a true eco approach considers all stages of fashion creation - from production to consumption and disposal.<sup>101</sup>

A major label such as H&M is able to undertake sustainability and fair trade as part of their business model.<sup>102</sup> With the growth of ethical market and demand, the luxury industry and the influential designers are supporting ecology in their design, such as professional designers such as Barneys New York, Miguel Adrover, Phillippe Starck, Salvatore Ferragamo, Vivien Westwood, Yeohlee Teng, and Yves Saint Laurent.

Philippe Starck is a well-known French product designer with award-winning product and interior designs. Starck's philosophy is to combine cheap and common materials with high design to create simple iconic design. Starck

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96 "Our Philosophy," *Nau Clothing*, accessed September 12, 2013, <http://www.nau.com/about/about-us/principles-of-design.html>.

97 "About Us," *Nau Clothing*, accessed September 12, 2013, <http://www.nau.com/about/about-us/>.

98 Sass Brown, *Eco Fashion* (London: Laurence King Publishing, 2010), 171.

99 Ibid.

100 Sandy Black, *Eco-Chic: The Fashion Paradox* (London: Black Dog Publishing, 2008), 46-45.

101 Ibid., 46.

102 Sass Brown, *Eco Fashion* (London: Laurence King Publishing, 2010), 171.

has a noble list of collaborations with Alain Mikli reinventing the ergonomic glasses, with Fossil to design elegant watches, with Puma to create intelligent shoes, and with the historic Scottish knitwear house Ballantyne. Since 1921 Ballantyne masters the most redefined techniques in cashmere knitwear. Starck has teamed up with Ballantyne to formulate a new collection called intelligence cashmere, in which materials include a combination of multifunctional garments with ergonomic design and contemporary fitting. The collection includes 30 pieces for women and 30 pieces for men that incorporates waterproof cashmere knits with technical fabrics and silk lining.

By researching the work of eco-fashion designers and the companies who are making an attempt to practice sustainable solutions, I think it is possible to make positive changes in the fashion industry. However, these changes may take longer to implement than we might anticipate. In this new era of sustainable movements, the paradigm shift will be able to 'slow down' fashion and make a difference in the textile industry and the supply chain. As some of the eco-designers' discussion above demonstrate, there is a new flow of alluring designs and styles that are sustainable and can be ethically sourced. There are more resources for ethical productions and sustainable textile materials, and there is more demand on the consumers side asking for eco-friendly collections. Since more well-known designers in the fashion industry are joining the sustainable movement, we can see the creation of more attractive styles using these sustainable methods and this leads to important changes in the process of producing, designing and marketing clothes.<sup>103</sup>

Design theorists such as Victor Papanek, Ezio Manzini, Michael Braungart and William McDonough have proposed essential strategies such as implementing innovation and design collaborations and informing consumers that they ought to be responsible for their actions in order to re-thinking design and move toward a more integrated approach.<sup>104</sup> Designers have made great improvements in the design world by creating and designing more sustainably. The community of designers consists of architects, interior designers, fashion designers, and product designers. These people are responsible for the environmental and economical resources by using creativity and innovation in order to minimize the negative environmental impact. The collaboration of chemist, Braungart and designer, McDonough has led to the concept of cradle-to-cradle design, which is the philosophy of using an up-

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103 Sandy Black, *Eco-Chic: The Fashion Paradox* (London: Black Dog Publishing, 2008), 18.

104 *Ibid.*, 53.

cycling approach to create products that become compounds for new products at the end of their useful cycle.<sup>105</sup>

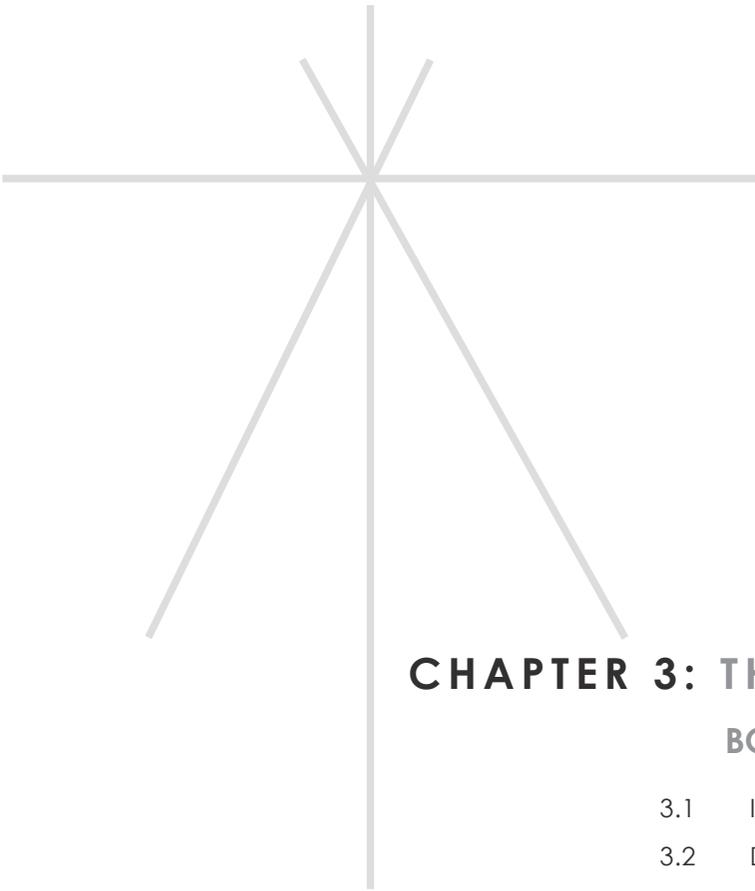
In closing, Entwistle argues that fashion changes social and cultural conditions. She contends that the advancement of the modern fashion systems can reduce the negative impact of the industry on our environment and that this is reflected in today's sustainable production and consumption. Clothes engage the individual with social life; therefore, valuing eco-fashion reflects an individual's identity through their clothing. Innovation and technology has created more resources for ethical production and sustainable textile materials. There are more fashion designers who are re-thinking their production methods, and there are even more consumers looking for eco-friendly collections.

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105 Sandy Black, *Eco-Chic: The Fashion Paradox* (London: Black Dog Publishing, 2008), 53.

## 2.4 Summary |

Eco-fashion has become an integral development in the world of fashion that incorporates an emphasis on aesthetics but also a focus on environmental concern and awareness. The move toward an environmentally conscious use of materials and manufacturing processes is a positive change that designers are making in order to make the fashion industry more sustainable and green.



## **CHAPTER 3: THEORETICAL LITERATURE REVIEW | BODY + IDENTITY + INTERIOR DESIGN + ECO-FASHION |**

- 3.1 Introduction
- 3.2 Defining Terms: Body & Identity
  - 3.2.1 Body
  - 3.2.2 Identity
- 3.3 Understanding Fashion Through the Body as a Marker of Identity
- 3.4 Theoretical Considerations of Eco-Fashion
- 3.5 Applications to Interior Design
- 3.6 Eco-Fashion: Linking Body and Space
- 3.7 Significance to Gastown Eco-Studio
- 3.8 Summary

## 3.1 Introduction |

The research conducted for the literature review in this practicum project is the foundation for the design of Gastown Eco-Studio. These works provide a theoretical basis for a conception of the body, which can be considered a theoretical construct. The significance of the body is a key reference for the occupation and inhabitation of space. I analyze the concept of the body using the writings of John Havery and Susie Orbach.

In addition, I explore the notion of identity utilizing the frameworks of various theorists across different disciplines and examine the link between one's identity and clothing. I describe the notions of body and identity in relation to interior design and the real-life application of eco-fashion using theories articulated by Lois Weinthal, Joanne Enwistle, and John Potvin. Finally, I outline how this analysis has become the foundational basis for my design of Gastown Eco-Studio.

## 3.2 Defining Terms: Body & Identity |

### 3.2.1 Body |

Each mortal thing does one thing and the same:  
Deals out that being indoors each one dwells;  
Selves-goes itself; myself its peaks and spells,  
Crying What I do is me: for that I came.<sup>106</sup>

The human body is a complex structure consisting of many different components. These various components are linked and integrated with one another. From head to neck, to arms and hands, to torso to legs and feet, most body types are proportionally formed and this creates a constructive frame and structure.<sup>107</sup> John Havery, a scholar in literature and visual culture, argues that shoulders are one of the most significant body parts and he considers shoulders to be the most seductive treasure of the body.<sup>108</sup> He poses the question, if we had no shoulders how would we wear clothes? Shoulders are the hinges of the arms; they are a point from which the body derives strength and motion. The shoulders allow fabric to be hung on the body and this creates the shape or line for a body in motion. The way clothing hangs from our shoulders determines the shape of our figure, as the clothes we wear may hide or highlight some of our physical features or attributes.

Susie Orbach, psychoanalyst and social critic, understands the body to be a canvas or a surface to be painted and worked on.<sup>109</sup> The physical and psychological transformation of the body is an astonishing development throughout one's life. The body grows, transforms, folds, and ages, going through many significant states of change throughout our lifetime. The body is an object that we take care of and look after in order to live, produce, and complete a cycle of life. The human figure is a personal object which expresses self-worth.<sup>110</sup>

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106 Gerard Manley Hopkins, ed John Pick, *A Hopkins Reader* (New York: Doubleday, 1966), 67.

107 Pamela Stecker, *The Fashion Design Manual* (Melbourne: Macmillan Co of Australia, 1996), 183.

108 John Havery, *Clothes* (The Art of Living) (Stocksfield: Acumen, 2008), 65.

109 Susie Orbach, *Bodies* (New York: picador, 2009), 1.

110 Dennis Waskul, *Body/Embodiment: Symbolic Intraction and Sociology of the Body* (Farnham: Ashgate, 2007), 1-3, 61.

Covering the human body was a sign of civilization. Dressing is a routine action that expresses our desire to be viewed in a certain way by others and it also reflects how we see our self image. Orbach questions how bodies are formed, either by social or individual practices. The body is reflective<sup>111</sup>; it is a reflection of our desires, guilt, passion, distractions, and limitations. Clothing highlights this conception of the body insofar as it is not only a physical entity but rather this idea encompasses so much more. Clothing can help us gain insight into how we understand and view our own body as well as our moral values, which can be displayed through the bodily expressions and adornments. Clothes impact the body's ability to move, to gesture, and to feel. This is a continually evolving process, which is never the same in any two discrete moments. The human body transformation is a constant development, through which the self produces an acceptable body image in relation to a specific social persona.

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111 Susie Orbach, *Bodies* (New York: Picador, 2009), 178-179.

### 3.2.2 Identity |

There have been many attempts to define the term identity across different academic disciplines such as psychology, philosophy, sociology, humanities, law, social sciences, political sciences, and many others. Each discipline has created a discourse on the notion of identity, trying to ascribe cultural meaning to this term. In this section, I will further explore this concept through the theoretical frameworks outlined by a variety of scholars including physiologists, sociologists, and social anthropologists. The construction of identity is a subjective and complex process, which is influenced by a variety of personal or social factors. Personal elements include: race, ethnicity, gender, sexuality, personality, while social aspects include: class distinctions, culture and financial status.<sup>112</sup> All of these factors can be used to define or describe an identity. In addition, one can also define personal or collective identity through sexual orientation, self-identity, nationality, place, ethnicity, a digital identity, or an online persona.<sup>113</sup> Social psychologists Michael Hogg and Dominic Abrams argue in their book *Social Identifications* that identity is “people’s concepts of who they are, of what sort of people they are, and how they relate to others.”<sup>114</sup> This description of identity is inherently social and describes this concept in a way that relies on people relating to one another as a way to understand the self.

Social anthropologist Richard Jenkins argues that identity “refers to the ways in which individuals and collectivities are distinguished in their social relations with other individuals and collectivities.”<sup>115</sup> Jenkins’ approach in describing identity is informed by leading sociologist and writer, Erving Goffman and literary theorist, Roland Barthes. Jenkins focuses on the strong relationship between the individual and society as a collective group and explores the reflections of self identity in everyday life.

Political scientist, Gary Herrigel describes social identity as “the desire for group distinction, dignity, and place within historically specific discourses (or frames of understanding) about the character, structure, and boundaries of the polity and the economy.”<sup>116</sup> Herrigel focuses on the evolution of trade unions in the United States and Germany during

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112 Anne Hill, et al., *Key Themes in Interpersonal Communication* (Berkshire: Open University Press, 2007), 49,54,66,96,139.

113 Ibid., 54, 62, 64,181.

114 Michael Hogg, and Dominic Abrams, *Social Identifications: A Social Psychology of Intergroup Relations and Group Processes* (London: Routledge, 1988), 2.

115 Richard Jenkins, *Social Identity* (London: Routledge, 1996), 4.

116 Gary Herrigel, “Identity and Institutions: The Social Construction of Trade Unions in the Nineteenth-Century Germany and the United States.”, (*Studies in American Political Development*, 7 (Fall 1993), 371-394.) 371.

the nineteenth century by arguing the social self-definition among the trade union workers that they represented themselves as members the industrial working class.<sup>117</sup> He describes social identity as a result of one's self-interest in economy or the market power which creates a group distinction such as trade union workers categorizing their own group as belonging to a specific social class.

Cultural theorist and sociologist, Stuart Hall argues that "Identity emerges as a kind of unsettled space, or an unresolved question in that space, between a number of intersecting discourses. ... [Until recently, we have incorrectly thought that identity is] a kind of fixed point of thought and being, a ground of action ... the logic of something like a 'true self.' ... [But] Identity is a process, identity is split. Identity is not a fixed point but an ambivalent point. Identity is also the relationship of the Other to oneself."<sup>118</sup> Hall was a Jamaican-born cultural theorist who immigrated and worked in the United Kingdom. His article on the concept of identity and differences in understanding ethnicity examines the displacement of social identity and other issues pertaining to cultural identity. He contends that identity is a process, but has mistakenly been thought of as a fixed point that is unchanging. Hall claims identity is an unsolved question in an unstable space going towards an ambiguous point, that is fluid and dynamic.

To conclude, this literature review on theories of identity provides a foundational basis for the connection between identity and body. The following sections will explain how these theoretical frameworks can be applied to interior design and eco-fashion.

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117 Gary Herrigel, "*Identity and Institutions: The Social Construction of Trade Unions in the Nineteenth-Century Germany and the United States.*", (Studies in American Political Development, 7 (Fall 1993), 371-394,) 371-372.

118 Stuart Hall, "*Ethnicity: Identity and Difference.*" (Radical America 23:9-20, 1989).

### 3.3 Understanding Fashion Through the Body as a Marker of Identity |

From a semiotic perspective, clothing acts as a sign that signifies identity.<sup>119</sup> Clothes are a reflection, a depicted image, of an individual's personal and social values. Clothing is a form of language, a way of communication by utilizing the body and defining the identity through the collective image of disparate pieces of fabric. The way a piece of garment wraps, protects, and shields the body expresses various identities of self through metaphor and image. This is reflected in the writings of Epictetus (55 AD - 135 AD) who was a Stoic philosopher and Greek sage who argued: "know, first, who you are; and then adorn yourself accordingly." The use of clothing not only serves to cover nakedness, but also creates the personal, social, political, and intellectual image of the self.

John Harvey describes how the curve of the garment and curve of the body meet as an extension of the shoulders and the bodily lines. Through this juxtaposition, they create the body shape. He describes the frame of the body as a soft geometry, and when the curved fabric approaches the body, it moves within the borders of the clothes.<sup>120</sup> Harvey describes clothing as a soft outer shell or a second skin for the human's body.<sup>121</sup> He claims that the act of putting on and taking off clothes is in fact analogous to encapsulating the body and identity.

Joanne Entwistle and Elizabeth Wilson discuss the relationship between fashion, dress and the body by demonstrating diverse scholarly approaches to fashion by studying a wide range of disciplines including sociology, cultural studies, anthropology, history, and social psychology.<sup>122</sup> Entwistle and Wilson argue in their book *Body Dressing*, that the body is integral to the study of fashion, and the way one dresses embodies the significance of the physical form in fashion. Dressing is an everyday practice to cover, to reveal, to adorn, to embellish, to represent, and to express the body.<sup>123</sup>

Entwistle also argues in *The Fashioned Body* that dress defines a basic fact of social life in all cultures, and she contends that no culture leaves the body bare, but rather all social groups decorate and enhance the body through

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119 Susan Close (Associate Professor, Department of Interior Design, University of Manitoba), in discussion with the author, November 2014.

120 John Harvey, *Clothes (The Art of Living)* (Stocksfield: Acumen, 2008), 110.

121 Ibid., 70.

122 Joanne Entwistle, ed, and Elizabeth Wilson, ed, *Body Dressing* (Oxford: Berg, 2001), 4.

123 Ibid., 2-4.

clothing, tattooing, or the use of cosmetics.<sup>124</sup> The common means of dressing is to prepare the body for the social world, give identity to it, and make it admirable, acceptable, and attractive.<sup>125</sup> Clothing can help a person learn to live in their bodies and feel comfortable in their own skin; therefore, dress is both a private experience and a public presentation of the body.<sup>126</sup> Entwistle argues that dress is more than a shell in our daily routine; rather, it is linked to our identities and it is a personal aspect of the delivery of "the self".<sup>127</sup> Dress is incomplete when it is taken away from the body because it lacks volume and movement. For this reason clothing, the body, and "the self" are not observed separately but as a single totality.<sup>128</sup> She also argues that it is essential to connect fashion to everyday dress because the everyday routine of getting dressed requires experience, time, and space in which time and space adjust the sense of the body in the world.<sup>129</sup> In this routine, dressing involves individual's conscious knowledge of time and the temporal nature of fashion.<sup>130</sup>

Clothing can also be considered an aesthetic extension of the body that possesses an instrumental function. It protects the body as it covers, comforts, and secures our physical form. As an aesthetic component, it ornaments and expresses our self image.<sup>131</sup> We wear fashion as a mechanism of self identity but we also observe trends worn by others and sometimes this is reflected in our own style of dress. We decorate the body to flatter our imperfections and clothing can instill a sense of confidence. John Harvey defines clothes as molded silhouettes and as such the pretended transparency of clothes allows us to trace the visibility of the body. Some clothes seek authority, respect, power, and confidence as they have a formal or serious structure, while some clothes may fall into other categories including casual, erotic or sexual.

Entwistle explains that clothes characterize our identity by expressing our gender, class, and status but our

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124 Joanne Entwistle, *The Fashioned Body: Fashion, Dress, and Modern Social Theory* (Cambridge: Polity, 2000), 6.

125 Ibid., 7.

126 Ibid., 7-8.

127 Ibid., 10.

128 Ibid.

129 Ibid., 30-32.

130 Ibid., 32-33.

131 Joanne Entwistle, ed, and Elizabeth Wilson, ed, *Body Dressing* (Oxford: Berg, 2001), 20.

clothes are not always read correctly, and fashion is subject to misinterpretation by others.<sup>132</sup> Fashion is not always honest and allows the self to be pretentious and exude a false reflection of the self. Therefore, the fashion paradox engages and challenges identity in different ways. Identity consists of sub-layers and is continually reshaped and expressed in different ways. Change in styles of fashion can be sincere or dishonest. This occurs through the transformation of the styles, including not only material, color, structure, form, and aesthetic change, but also, and perhaps most importantly, the social identity of a group or individual.

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132 Joanne Entwistle, *The Fashioned Body: Fashion, Dress, and Modern Social Theory* (Cambridge: Polity, 2000), 112.

### 3.4 Theoretical Considerations of Eco-Fashion |

Using Hall's definition of identity construction, my intent is to link the conception of identity to the concept of eco-consciousness, which includes one's ecological ideologies as an evolved practice of environmentalism. Ecological attitudes and practices establish sustainable behaviours that formulate personal, cultural, and societal eco-friendly developments.<sup>133</sup> Eco-consciousness is becoming valued by societies around the globe and the increase in environmental awareness results in positive change.

As I previously argued, the second half of the nineteenth century saw a transformation of dress from clothing toward a tool of self-identification of the social elite.<sup>134</sup> However, it is questionable that mass-produced clothing has resulted in a decrease in the uniqueness of the identities. Entwistle declares that as we live in the post-traditional world and as members of the same culture and class, we are likely to dress in a similar way, and as a result, our identities are no longer as they were before.<sup>135</sup> I argue that we can apply the concept of eco-fashion through a variety of ways including the use of vintage clothing, which can signify the uniqueness of one's identity. In addition, Sandy Black contends that clothes with high environmental values create a feel-good relationship for the wearer.

Dressing 'eco' is an affirming statement that an individual values the ethical consumption of materials and respects the concept of sustainability. Applying eco-fashion practices is a personal choice, which is able to inspire more individuals to use sustainable products in their clothing. Therefore, eco-fashion is a reaction to social and ecological change and is an expression of the concern for current cultural and political issues.

In this section of the chapter, I connect the concept of eco-fashion to my earlier discussion of identity and the body. Clothes are the external mirror of self thoughts, therefore, clothing and body are the manifestations of the conception of identity through an individual's self image. Dressing eco uses a political vocabulary, that highlights the environmental concerns of society. The wearer demonstrates an individual concern for environmental issues and creates a close relationship with their garments, which results in feelings of respect and admiration for those garments that can lead to longer periods of use and retention.

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133 Paul Clarke, *Education for Sustainability: Becoming Naturally Smart* (London: Routledge, 2012), 23.

134 Edwards, "Structure, cladding and detail," 70.

135 Joanne Entwistle, *The Fashioned Body: Fashion, Dress, and Modern Social Theory* (Cambridge: Polity, 2000), 133-138.

## 3.5 Applications to Interior Design |

The architecture of the body is inescapable and one cannot live without the structure. However, the structure of the body is fluid and can be changed or modified. The body, like a room, is a site that can be altered and adapted with a creative mind. One's identity constitutes the values that construct an image for the body, the fashion, and the space.<sup>136</sup> As humans, we perceive the world through our senses.<sup>137</sup> As the body moves through a space, it orients itself in relation to objects in order to collect information through our sensory perception. Louise Schouwenberg, a visual artist, argues that objects help us to conceive the space around us and that experience enables us to understand our material world. It is through the experience and perception of those objects that we create memory and meaning for life.<sup>138</sup>

Giuliana Bruno, a scholar of Visual and Environmental Studies, describes the body as a kind of mobile home. "This mobilized architecture is equated to another wearable art of everyday: fashion."<sup>139</sup> Additionally, she states that clothing is akin to inhabiting an interior, and furnishing our living spaces is like fashion for the body, the mobile home.<sup>140</sup> Common elements that relate interior design to fashion design are the influences of culture, society, and time.

An architect or an interior designer forms, creates, and designs a space by considering how the space and a body will interact. When the design itself is based on the body, elements such as movement, weight, scale, and balance are integrated into the arrangement of the structure. The body connects with any form of design when it meets with structural proportion and harmony. Vitruvius believed that good architecture follows the laws of nature, which transforms comfort and pleasure into bodily sensations. The verticality of architecture connects us from the layers and depth of earth to the climax of the sky.<sup>141</sup> The body can meditate design and space, requiring designers to consider the impact that one might have on the other.

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136 Dennis Waskul, *Body/Embodiment: Symbolic Intraction and Sociology of the Body* (Farnham: Ashgate, 2007), 14.

137 Louise Schouwenberg, "For the Love of Things," in *Toward a New Interior An Anthology of Interior Design Theory*, ed. Lois Weinthal (New York: Princeton Architectural Press, 2011), 193.

138 Ibid., 193.

139 Giuliana Bruno, *Public Intimacy: Architecture and the Visual Arts* (Cambridge: MIT Press, 2007), 173.

140 Ibid., 172.

141 Pallasmaa, "An Architecture of Seven Senses," 48.

The book *Fashion, Interior Design and the Contours of Modern Identity*, edited by Alla Myzelev and John Potvin include eleven case studies written by various authors that make connections between these concepts. In the first case study, *The velvet masquerade: fashions, interior design and the furnished body*, Potvin conducts a study on velvet, which also serves as a general introduction to the conceptual hypothesis of the collection. He begins with a scene from "Gone with the Wind", based on Margaret Mitchell's novel where Scarlett O'Hara, returned from a post-Civil War, transforms the rich green velvet curtains hanging in the family's salon into a luxurious and expensive dress to refashion herself into the wealthy southern belle she once was.<sup>142</sup> Scarlett is confirming her exclusive status using the velvet fabric to portray or depict an increase in her social status and to convince Rhett Butler to raise the outstanding \$300 in taxes on the family estate. The velvet fabric becomes symbolic on two levels: first, the unusual use of home furnishings to decorate the body as fashion is a unique mode of representation. Second, the way the velvet enables her to put on a believable performance to deny her unfortunate present situation demonstrates another way in which fashion is representative of identity.<sup>143</sup> Potvin states that fashion is not what is displayed on runways, in magazines or in stores; it is one's identity, the image of the self.<sup>144</sup> This link between fashion and interior design began in the nineteenth century when the middle-class Victorian houses were decorated in order to show off wealth and social status. The rise of both fashion and interior design created grounds for the formation and representation of modern bourgeois identity.<sup>145</sup>

Domestic bourgeois interiors became more of a private territory for its occupants and decoration reflected the occupant's individuality and personality.<sup>146</sup> Walter Benjamin, a German philosopher and social critic, defined the bourgeois interior as a place of refuge from the city filled with inanimate objects and furnishings, which gives a sense of comfort to refresh and renew the inhabitant of the space.<sup>147</sup> When a space reflects the inhabitant's character,

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142 John Potvin, "The velvet masquerade: fashions, interior design and the furnished body," in *Fashion, Interior Design and the Contours of Modern Identity*, ed. Alla Myzelev and John Potvin (Surrey: Ashgate Publishing Limited, 2010), 1.

143 Ibid., 1-2.

144 Ibid., 3.

145 Ibid., 8.

146 Charles Rice, "Rethinking Histories of the Interior" in *Intimus: Interior Design Theory Reader*, ed. Mark Taylor and Julieanna Preston (Chichester: John Wiley & Sons Ltd, 2006), 285.

147 Ibid.

Benjamin refers to 'traces of inhabitation'.<sup>148</sup> One's identity informs the furnishings of interior spaces and fashions it with unique styles and aesthetics.

Therefore, identity is staged, performed, and embodied through the materiality of the body, fabric and space. Like furnishings add volume to space, clothes add volume to the body, and fabrics are woven in order to create shape, and construct form to the body's frame.<sup>149</sup> As inhabitants of own our bodies, we create attachments to items of clothing that we wear and we develop an intimacy between body and clothes. The traces of inhabitation are a reflection of our identity that is projected through clothing and the private interior space.

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148 Charles Rice, "Rethinking Histories of the Interior" in *Intimus: Interior Design Theory Reader*, ed. Mark Taylor and Julieanna Preston (Chichester: John Wiley & Sons Ltd, 2006), 285.

149 John Havery, *Clothes (The Art of Living)* (Stocksfield: Acumen, 2008), 49.

### 3.6 Eco-Fashion: Linking Body and Space |

The human body is similar to an interior space, insofar as it contains various structural components necessary for its integrity as an entity. During the nineteenth century, domestic interiors became private territory of the occupants. The interior was defined as a place for the expression of occupant's individuality and personality. Interiors were spatially designed and organized through the use of color and furniture. When the body interacts with fabric in fashion or space in an interior, it creates a narrative that depicts the identity and reveals the not so hidden traces of ownership. Objects of everyday life help to orient the embodied subject in one's acquisition of meaning. Scarlett O'Hara decorated her identity as the wealthy person she once was by using interior furnishing, the velvet curtain, to refashion herself with a luxurious and expensive dress in order to raise her status and express a specific persona or identity. Our fashion and home reflect on our characteristics and how we define ourselves through fashioning our bodies and our private spaces.

According to Clive Edwards, interior design and fashion design are both works of art, which do not represent, but encompasses their innate nature.<sup>150</sup> Interior design and fashion are the production of generated concepts that create depth in surfaces, narratives in individuals, and spatial identities.<sup>151</sup> These two design disciplines formulate a *Gesamtkunstwerk*, or a complete lifestyle as a response to cultural, social and aesthetic ideologies, that create distinct and special spaces for the pleasures of everyday.<sup>152</sup>

In order to develop my research and link the theories of interior design to eco-fashion, I examine the theory of social identity in order to understand how people classify themselves and others into different social categories. Eco-fashion and sustainable interiors facilitate the construction of an eco-consciousness as a personal identity, as well as a social or collective identity. Doreen Massey in *Space, Place, and Gender* states that space and fashion are involved in both direct and indirect social constructions of identity. Fashion is a topography of the social space that illustrates and conceptualizes the social body. As I discussed in Chapter 2, the root of eco-fashion comes from the awareness of negative environmental impacts resulting from the fashion industry including the issue of under-age labour, and global warming. Eco-awareness is a personal and moral choice that reflects current social and cultural issues.

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150 Edwards, "Structure, cladding and detail," 70.

151 Potvin, "The velvet masquerade," 6.

152 Ibid., 9.

Charles Rice, an architectural historian, theorist and critic, investigates the concept of the interior through 'doubleness'. This refers to the notion that the interior is represented as both an image and a spatial configuration, and is physical and psychical.<sup>153</sup> The concept of doubleness is also applicable to eco-fashion as a model of both eco practice and sustainability. A sustainable interior, as a space of inhabitation, is formed both as an eco spatial practice and as a sustainable representation. The physical and psychical aspects of doubleness in fashion and interiors do overlap with one another; therefore, the imagistic sense of sustainable interior and fashioned body represent the rational sense of eco-consciousness.

Interior design and eco-fashion are both part of the design language that follow aspects of materiality, aesthetics, form, structure, and frame.<sup>154</sup> These aspects can be established in two main areas: content and construction. Content incorporates materiality and aesthetic while construction embodies form, structure, and frame. All of these are principal pillars in interior design and eco-fashion.<sup>155</sup> The body acts as a mediator in both disciplines because they both use the body as a tool to translate content and construction. They employ a parallel approach in utilizing the body to express one's identity.

Over time, natural materials age and characterize the space.<sup>156</sup> Pallasmaa argues that as a body moves and interacts with the surrounding space and materials, bodily sensations awaken, and materials create sensory experiences. I relate Pallasmaa's theory to the practice of organic architecture in that natural materials such as wood and stone are able to connect human beings to space, and space to the body. This is less likely to occur in modern architecture with materials such as metal and concrete, which fail to link human senses to the surrounding space because they lack tangible aspects and as a result modern spaces are losing their plasticity.<sup>157</sup> Modern materials cannot express the history, age, and continuum of time; they represent the future and forget the past.<sup>158</sup> The flatness

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153 Charles Rice, "Rethinking Histories of the Interior" in *Intimus: Interior Design Theory Reader*, ed. Mark Taylor and Julieanna Preston (Chichester: John Wiley & Sons Ltd, 2006), 285.

154 Tijen Roshko (Associate Professor, Department of Interior Design, University of Manitoba), in discussion with the author, April 2014.

155 Ibid.

156 Pallasmaa, "An Architecture of Seven Senses," 41.

157 Ibid.

158 Ibid.

and coldness of steel and glass cannot express the richness of natural materials such as wood, brick or stone.

Sustainable design is an ideology of thinking, creating, designing, and building that is responsive to the environment in that it is socially, economically, and ecologically sustainable.<sup>159</sup> Environmentally conscious design minimizes or excludes the impairments to the biological systems in order to save them and allow them to remain productive.<sup>160</sup> Sustainable design elements connect the human body through materiality and scale. Architecture and design creates cities while sustainable design connects the body and human senses with natural elements, which results in better quality life.

Today, product design, interior design, and fashion design are ever-changing. Pre-industrial products were expensive and exclusive for their design, material, and labor work, as a result, objects aged with the sense of existence and memory.<sup>161</sup> Contemporary products are easily manufactured with less labor work and are more affordable. They are similar to mass-produced clothes and contemporary objects are easily replaced; therefore, the owner fails to establish any loyalty to the item or any sense of attachment.<sup>162</sup> The contemporary consumer pays more attention to superficial aspects like the outside surface rather than the depth or quality of the item and they follow their desire to stay current with modern trends. Newly replaced objects do not carry stories from the past and do not develop personal connections. This creates an absence of any sense of belonging and inhabitation of space between the body and the environment. The throwaway society considers the culture of unethical consumerism as a means to create a better quality of life, yet they forget these environmental harms link to poorer quality of life.<sup>163</sup>

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159 Allan Ashworth, *Cost Studies of Buildings* (London: Routledge, 2010), 106.

160 Ibid.

161 Schouwenberg, "For the Love of Things," 195.

162 Ibid.

163 Tim Cooper, *Longer Lasting Products: Alternatives to the Throwaway Society* (Surrey: Gower Pub Co, 2010), 333.

### 3.7 Significance to Gastown Eco-Studio |

Throughout this chapter I connect the theoretical frameworks outlined in my literature review with concepts relating to interior design and eco-fashion. By using a specific conceptual understanding of the body and identity, I can apply these theories to my design of Gastown Eco-Studio. In this practicum project, I apply Enwistle and Wilson's argument that the body is one of the key elements in eco-fashion and interior design. The significance of the body reflects the principal elements of interior design. Weinthal defines interior as a constructed geometry where the located body is measured, the human figure is a medium of reference in generating an architectural space.<sup>164</sup> Weinthal describes an interior as a meeting place where the properties of the body creates scale and engages with the space through interaction with objects.

I have associated these analyses to the design concept of Gastown Eco-Studio as follows:

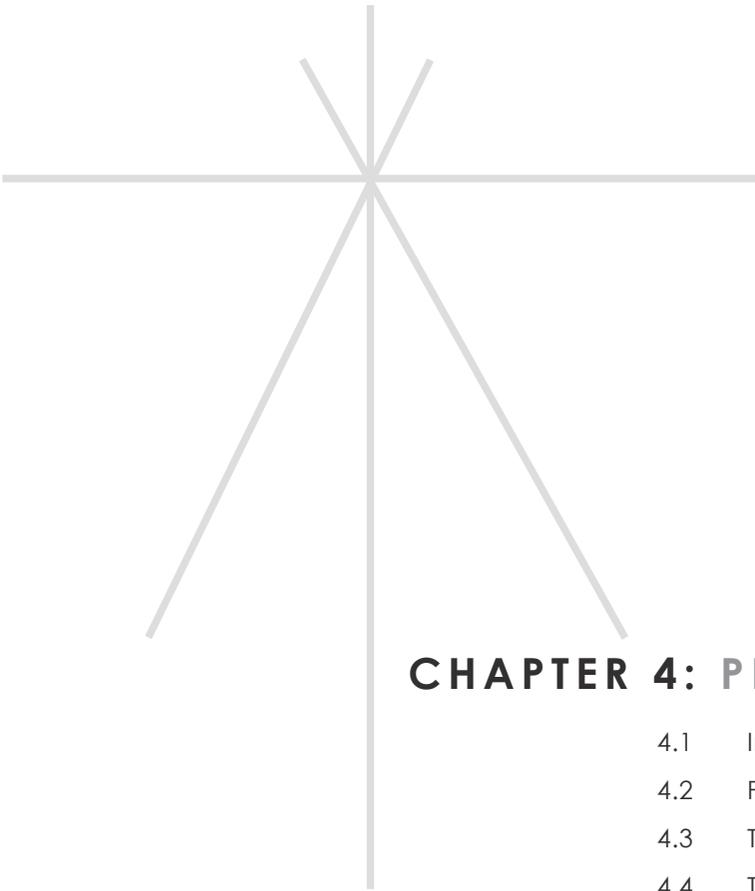
- 1 | The body serves as a model for the building itself; the shoulders provide the foundation and the anchor while the concept of hanging gives shape to the space and allows for the division of sections by bringing softness in the rigid vertical and horizontal lines of the structure, staircase, ceiling cables, and furniture.
- 2 | Identity is linked in two ways. Using Hall's concept of identity as a process of change, this development of flexibility in the creation of spaces is based on the daily activities that support eco events, runway shows, eco seminars and on occasion a pop-up retail shop. Expression is also important in the presentation and design of an eco identity as a ideology of valuing environmentalism and eco-consciousness, which my project reflects as an eco center for fashion and as a sustainable structure.

## 3.8 Summary |

Fashion is not only a way to form identity but rather it is one's identity or the image of the self. However, not everyone will find their identity through their fashion. Identity is not just formed by fashion and dress but also through the design of our homes and other environments that surround us. Identity is a dialectic; it is informed by our environment but it also influences our environment and how we perceive that environment. Entwistle agrees that fashion opens up the possibility of framing identity and self development for a moment in time, but it also fixes or frame an identity as an image or style connected with a specific time and place.<sup>165</sup>

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165 Joanne Entwistle, *The Fashioned Body: Fashion, Dress, and Modern Social Theory* (Cambridge: Polity, 2000), 138-139.



## **CHAPTER 4: PRECEDENT REVIEW |**

- 4.1 Introduction
- 4.2 Pacific Design Centre, PDC- West Hollywood, California, Cesar Pelli
- 4.3 The New School - University Center, New York, SOM
- 4.4 The Green Building, Louisville, (fer) studio
- 4.5 Summary

## 4.1 Introduction |

In this chapter, I examine three precedent design projects. Each project has both similar and different qualities in their design, concept, space planning, functionality, finishes and materials, and sustainable solutions, which I have critically analyzed and utilized in my own project. These projects have inspired me to think differently regarding my own methods of design and the sustainable features I wish to use for my practicum project, Gastown Eco-Studio. These precedent analyses are based on my own research, which I have conducted through online sources and visual examinations. I have focused on studying each precedent's programming foundations in terms of thinking how their programming effects the user inhabitation. The design of Gastown Eco-Studio reflects on the aforementioned notions of body and identity in the relationship between interior design and eco-fashion; therefore, the element of user inhabitation and bodily movements are fundamental aspects in the study of these precedent projects.

I analyze the following projects: the first precedent is the Pacific Design Center (PDC)- West Hollywood in California designed by architect Cesar Pelli; the second precedent is The New School in New York, by the American firm Skidmore, Owings & Merrill (SOM); and the third precedent is The Green Building located in Louisville, Kentucky designed by (fer) Studio, a firm based in Los Angeles, California.

## 4.2 Pacific Design Centre, (PDC)-West Hollywood, California, Cesar Pelli |

Pacific Design Centre, PDC

Location: West Hollywood, California, USA

Architect: Cesar Pelli

Square Feet: 1,200,000 sq.ft.

Project Completion Year: 1975, 1988, 2012



Figure 4.2.1

*Pacific Design Centre*, 2012, USA. Designed by Cesar Pelli.  
(Photo ©Jeff Goldberg/Esto.)

Cesar Pelli is an Argentinean American architect who is famous for building large-scale landmarks and some of the tallest skyscrapers in the world.<sup>166</sup> In 1991 Pelli was listed among the ten most influential living American architects by the American Institute of Architects (AIA).<sup>167</sup> Pacific Design Center (PDC) is among Pelli's many award-winning achievements.<sup>168</sup> It is located in West Hollywood, California, is a 1,200,000 square feet on 14 acres leading resource for the interior design trades. The PDC campus includes, see figure 4.2.1, Center Blue, Center Green, and Center Red which was constructed in several phases over four decades.<sup>169</sup> Center Blue known as "blue whale" has 750,000 square feet of showrooms and offices, which opened in 1975.<sup>170</sup> Center Green opened in 1988, adding 450,000 square feet for office spaces for creative businesses.<sup>171</sup> The third phase, the 400,000 square feet Center Red, was completed in 2012. Center Red is the most dynamic and advanced complex of all with two curved sloping office towers.

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166 MGS Architecture, "Cesar Pelli Always Looks Forward to the Next Project," *NBM Media*, March/April, 2009, <http://www.nbmcw.com/articles/architects-a-project-watch/1796-cesar-pelli-a-world-renowned-architect-for-designing-tallest-buildings.html>.

167 Eliinbar, "Chicago Tribune Tower competition, Eliel Saarinen & Cesar Pelli," *Archdialog*, June 5, 2011, <http://archdialog.com/tag/cesar-pelli/>.

168 Pacific Design Center, "PDC Information," *Pacific Design Center*, accessed May 21, 2013, <http://smtp.pacificdesigncenter.cm/>,

169 Kayte, Deioma, "Pacific Design Center," *About Los Angeles*, accessed May 22, 2013, <http://golosangeles.about.com/od/losangelessshopping/ss/Pacific-Design-Center.htm>.

170 Ibid.

171 Ibid.

The six-story West Tower slopes inward and the eight-story East Tower continues the line, curving upward sitting atop seven levels of enclosed parking.<sup>172</sup> All three buildings are covered in glass held with aluminium frames, while the glass of the Center Blue and Center Green are opaque and the facade of the Center Red includes both transparent and fritted glass.

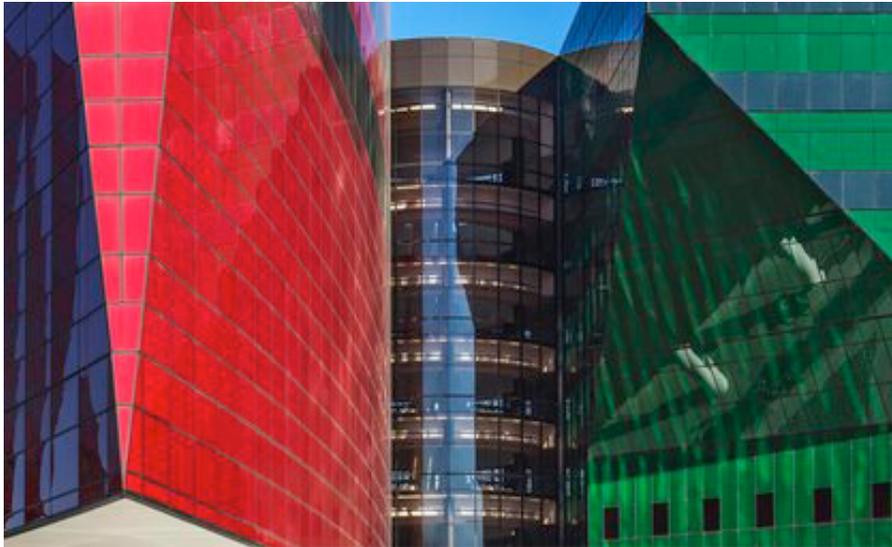


Figure 4.2.2  
*Pacific Design Centre*, 2012, USA. Designed by Cesar Pelli.  
(Photo ©Jeff Goldberg/Esto.)

The three large geometric buildings in blue, green, and red are West Coast's most striking icon, which tower above the fashion, art and design district and are surrounded by various luxury hotels, restaurants, cafes, and fashion boutiques. The PDC campus is a showcase of interior design trades, housing more than 130 showrooms that display and sell 2,200 interior product lines from classical and contemporary furniture and fabrics to architectural product.<sup>173</sup> The product lines are sold exclusively to professional interior designers, architects, dealers, and others in the industry. The second level of the PDC is currently assigned to a project called "Design Loves Art", which provides spaces for local galleries, artists, curators, and filmmakers to reflect on design as an artistic practice by using different mediums in temporary exhibits and public performances.<sup>174</sup>

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172 "Pacific Design Center," *Pelli Clarke Pelli Architects*, last modified 2012, accessed May 22, 2013, <http://pcparch.com/project/pacific-design-center-phase-iii/detail>.

173 Pacific Design Center, "PDC Information," *Pacific Design Center*, accessed May 23, 2013, <http://smtp.pacificdesigncenter.com/>.

174 Ibid.



Figure 4.2.3  
*Pacific Design Centre*, 2012, USA. Designed by Cesar Pelli.  
(Photo ©Jeff Goldberg/Esto.)

The PDC serves the needs of the design and art communities by functioning as a centre of multi-use facilities including showrooms, public and private spaces, branch of the Museum of Contemporary Art (MOCA), two restaurants, Design Cafe, fitness center, SilverScreen Theatre, 388 seat state-of-the-art luxury film venue, reception facility, Blue Conference Center, and a 200 seat facility for lectures, conferences and public meetings.<sup>175</sup> The PDC hosts exhibitions, lectures, meetings, special events and receptions for the design, entertainment and arts community.<sup>176</sup> Although only industry professionals are able to purchase from the businesses at the PDC, there are designers at PDC that can promote products for public purchase and whom are not members of the industry. MOCA is the only museum in Los Angeles assigned exclusively to contemporary art. MOCA hosts admission free exhibits by contemporary artists from the 1940s to present in all media.<sup>177</sup>

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175 Pacific Design Center, "PDC Information," *Pacific Design Center*, accessed May 22, 2013, <http://smtp.pacificdesigncenter.com/>.

176 Ibid.

177 "The Museum of Contemporary Art, Los Angeles," MOCA, accessed May 23, 2013, [http://www.moca.org/museum/us\\_home.php?](http://www.moca.org/museum/us_home.php?).



Figure 4.2.4  
*Pacific Design Centre*, 2012, USA. Designed by Cesar Pelli.  
(Photo ©Jeff Goldberg/Esto.)

I have chosen the PDC as one of the precedent projects to analyze for this practicum project because it is a multi-use facility for the design community that promotes the interior design and creates jobs for designers. The Gastown Eco-Studio, as a central space, will gather and promote Vancouver's eco-fashion designers and their works in a similar fashion to the PDC in terms of bringing the design community together. The PDC offers seven event locations throughout the 1.2 million square feet campus. The dramatic exterior delivers an artful message as a design and art facility that gives credit to the design industry and profession. I think the PDC employs clever programming as a multi-use facility in that it is not only a place for interior design showrooms and businesses but it also has provided other permanent or flexible arrangements that attract many other visitors. Its client and user profile is managed in a way that benefits both client and user. For example, the "Design Loves Art" space hosts rotating exhibits and a bi-monthly reception whenever a new installation is put up and as a result it supports the artists and assists local galleries in networking with members of their own community such as interior designers and architects.<sup>178</sup>

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178 Kayte, Deioma, "Pacific Design Center," *About Los Angeles*, accessed May 22, 2013, <http://golosangeles.about.com/od/losangelessopping/ss/Pacific-Design-Center.htm>.



Figure 4.2.5  
*Pacific Design Centre*, 2012, USA. Designed by Cesar Pelli.  
(Photo ©Jeff Goldberg/Esto.)

My practicum project's goal is to assist eco-fashion designers in creating similar networks with other eco-designers or other fashion, interior, and product designers in order to expand awareness of eco-fashion among other designers and collaborate with the community.

The "Design Loves Art's" client profile allows visitors to explore the exhibitions and installations while shopping or admiring various works of art. Red | Seven restaurant by Wolfgang Puck, an Austrian celebrity chef, is located on the ground level of Center Green at the PDC and it has a contemporary open design that generates a sophisticated atmosphere that creates a suitable environment for an amazing culinary experience, either while working or visiting.

I believe the PDC has become West Hollywood's art and design mecca because it blends together the design culture and it has developed its unique identity through the iconic shape, program, spaces and events. The PDC is one of the most well known centres of its kind and it possesses the largest interior design building complexes in the Western United States that hosts some of the most inspiring design showrooms and influential events in the world, along with some international contemporary art fairs and exhibitions.

I am inspired by PDC's program to create a collaborative Eco-Fashion Design Studio in order to connect eco-fashion designers and other designers in the community through the construction of a collaborative space. Connecting eco-fashion designers together and showcasing their works through eco events and exhibitions expands the general awareness of eco-fashion not only in Vancouver, but within Canada and beyond. Connection and collaboration are key elements in any field of practice to spread knowledge and give life to new ideas. The goal of the program of Gastown Eco-Studio is to design an eco mecca in Vancouver that links eco-fashion designers together in one building like the PDC but on a smaller scope. Gastown Eco-Studio will expand public knowledge about eco-fashion and sustainable living by hosting various workshops and events.

The concept of Pacific Design Center was inspiring but the look and the design of the three buildings has no connection to the design of Gastown Eco-Studio. The PDC is not a sustainable building project due to their utilization of aluminium frames and glass in all three buildings. The PDC's scale and proportion is more futuristic and has a modern look; however, Gastown Eco-Studio is an adaptive re-use project and employs a combination of renovation and restoration design. The goal is to achieve sustainable design elements by selecting sustainable furniture, textiles, materials, and finishes, and by minimizing waste generated from the building, the users, and the fashion projects.

## 4.3 The New School, University Center- New York, SOM |

University Center- The New School

Location: 65 5th Avenue, New York, NY, USA

Architects: Skidmore, Owings & Merrill- SOM

Square Feet: 370,000 sq.ft.

Number of Stories: 16

Project Completion Year: 2013



Figure 4.3.1

*The New School*, 2013, USA. Designed by SOM.  
(Photo ©James Ewing.)

SOM, Skidmore, Ownings & Merrill LLP, was formed in Chicago in 1936 by two architects Louis Skidmore and Nathaniel Ownings and an engineer John O. Merrill. SOM is one of the most influential architectural and engineering firms in the world.<sup>179</sup> The New School, located in Manhattan and designed by SOM, houses 370,000 square feet of design studios, laboratories, interdisciplinary classrooms, a main university library, a student dorm, an auditorium, a cafe, and flexible academic and social spaces for students.<sup>180</sup> The project's goal is to create a university campus in a 16 story building and to transform the conventional design of a university environment into a “new”, flexible, multipurpose, and interdisciplinary learning habitat. The LEED Gold campus includes 19 fashion studios, 17 drawing studios, 12 classrooms, and 7 science labs; the building also includes an 800-seat auditorium, a common central library, a cafeteria, a 2,200 square-foot faculty resource room, 15 faculty offices, and three student lounges.<sup>181</sup>

179 “About Us,” *Skidmore, Owings & Merrill*, accessed May 26, 2013, <http://www.som.com/about#>.

180 “The New School University Center / Skidmore, Owings & Merrill,” *ArchDaily*, accessed May 26, 2013, <http://www.archdaily.com/494660/the-new-school-university-center-skidmore-owings-and-merrill/>.

181 “University Center- The New School,” *SOM*, accessed May 27, 2013, [http://www.som.com/projects/university\\_center\\_\\_the\\_new\\_school](http://www.som.com/projects/university_center__the_new_school).

Figure 4.3.2 (left)  
The New School, 2013, USA.  
Designed by SOM.  
(Photo ©James Ewing.)



Figure 4.3.3 (right)  
The New School, 2013, USA.  
Designed by SOM.  
(Photo ©James Ewing.)



The design of The New School's campus promotes a new way of learning, living, dining, socializing and interacting among students through creative interior space planning. Flexible design creates new opportunities for students to connect with one another and have the ability to reconfigure a new space that fits their needs.<sup>182</sup> Social areas nicknamed as "sky quads" generate interaction among staff and students in different areas, see figure 4.3.3. The building's vertical, horizontal, and diagonal pathways interlocks in a fluent and dynamic way. The central concrete staircase is the focal point as it acts as the main circulation path for human interaction and social activity, shown in figure 4.3.2. The fire stairway is a quick circulatory route and the so called skip-top elevators helps move traffic during peak hours. The stairway ties these interactive spaces through each level. The passive and high-tech sustainable solutions increase energy efficiency by 31 percent. An ice-storage system uses electricity to freeze water which melts during the day reducing consumption during peak times.<sup>183</sup> The hand-finished brass shingles are the exterior wall's solar solution for windows during the daytime.<sup>184</sup>

182 "The New School University Center / Skidmore, Owings & Merrill," *ArchDaily*, accessed May 26, 2013, <http://www.archdaily.com/494660/the-new-school-university-center-skidmore-owings-and-merrill/>.

183 Ibid.

184 "SOM completes campus building for The New School in New York," *Dezeen Magazine*, accessed May 28, 2013, <http://www.dezeen.com/2014/02/11/the-new-school-university-campus-som-new-york/>.

During my research on The New School, I learned that the leading firms are coming up with new design methodologies that focus on the need of the users. SOM's design has revolutionized the conventional way of designing an academic environment by expanding "connection" and "engagement" and promoting human interaction, shown in figures 4.3.4, and 4.3.5.



Figure 4.3.4  
*The New School*, 2013, USA.  
Designed by SOM.  
(Photo ©James Ewing.)



Figure 4.3.5  
*The New School*, 2013, USA.  
Designed by SOM.  
(Photo ©James Ewing.)

I believe one of the important tasks of a designer is to solve current issues and anticipate future needs. Nowadays, our contemporary culture heavily relies on technology such as our smartphone and we as social creatures are becoming more isolated by interacting with our phones instead of other people. One could argue the opposing viewpoint; that we are more social than ever by being connected to Facebook, Instagram, Tweeter and other social media networks. However, all interaction and networking is done in a non-physical way. We may be very accessible, but physically isolated; People often pay more attention to their phones or tablets than to the other people and physical space around them. SOM's new model for an academic institution is to increase interaction by "creating a dialogue between the campus community."<sup>185</sup>

Through my analysis of this precedent study, I concluded that the design of the interdisciplinary educational campus encourages students to interact and learn from one another. This concept is becoming the focal point of new learning centers which differs from the traditional academic learning environment. In this project, new designs that focus on flexible spaces and sustainable solutions are the foundational basis of the Eco-Studio design. The smart use of raw finishes, materials and lighting in The New School have unveiled new ways of using local and sustainable materials for Gastown Eco-Studio, such as using super-efficient LED lights, occupancy sensors, and if possible using an ice-storage system which uses electricity from the power grid during off-peak times to freeze water. Combining different design elements of verticality, horizontality and diagonal lines in order to create a fluid dialog in the design of The New School is one of the most positive and inspiring elements of this precedent. The connection between the building's exterior and interior is highlighted by the stairs, which serve as the main focal point and signify the "new" look and "new school".

My goal is to create a dialogue in eco-fashion for eco-designers by creating a collaborative Eco-Fashion Studio and providing new methods of interaction with flexible and adaptable studio spaces, that encourage eco-designers to connect with one another and with members of the broader community. Gastown Eco-Studios's aim is to promote sustainable ways of living through clothing by providing new opportunities for emerging eco-designers and by creating a collegial network of eco-designers.

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185 "SOM completes campus building for The New School in New York," *Dezeen Magazine*, accessed May 28, 2013, <http://www.dezeen.com/2014/02/11/the-new-school-university-campus-som-new-york/>.

## 4.4 The Green Building - Louisville, KY, (fer) studio |

The Green Building

Location: Louisville, KY, USA

Architects: (fer) studio

Square Feet: 10,175 sq.ft.

Project Completion Year: 2008



Figure 4.4.1

*The Green Building*, 2008, USA. Designed by (fer) Studio.  
(Photo ©Ted Wathen / Quadrant.)

The Green Building is designed by (fer) studio and was founded in 2002. It has become an award winning multi-disciplinary design firm in Los Angeles, CA. (fer) studio's emphasis on eco-conscious design and materials reinvents a new aesthetic of residential, retail, commercial, and academic projects.<sup>186</sup> The Green Building, opened in 2008 and it is the first LEED certified adaptive re-use project and the first LEED Platinum project located in the East Market district of Louisville, Kentucky.<sup>187</sup> A 115 year old dry goods store, shown in figure 4.4.1, was restored and renovated to a mixed-use commercial sustainable, "green", building.<sup>188</sup> The Green Building, a 10,175 square-foot building, houses a gallery, event space, offices, conference room, indoor-outdoor courtyard, and a restaurant space. This award winning project became an appeal in the revival of NuLu or New Louisville district, at the heart of Louisville's arts scene.<sup>189</sup>

The highlights of The Green Building include innovative re-use design, water-efficiency, energy-efficiency, re-used materials, and recycled materials.<sup>190</sup> (fer) studio has transformed the masonry shell of the building with a modern

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186 "About Us," (fer) studio, accessed July 3, 2013, <http://ferstudio.com/studio/studio-about/>.

187 "The Green Building / (fer) studio," ArchDaily, accessed July 4, 2013, <http://www.archdaily.com/118709/the-green-building-fer-studio/>.

188 Ibid.

189 Ibid.

190 Ibid.

interior and expanded the natural light by designing a forty foot high ceiling in the lobby. Additionally, they constructed an ascending glass spine, which breaks the roof into three planes and bridges all the floors.<sup>191</sup> There are 81 solar panels cantilevered on the existing roof which covers the semi-closed outdoor courtyard. (fer) studio has reused existing old wood from the original structure to re-milled throughout floors and furniture. The original mortar masonry shell of the structure was sealed and the bricks were dissembled and re-used in other areas.



Figure 4.4.2 (left)  
*The Green Building*, 2008, USA.  
Designed by (fer) Studio.  
(Photo ©Ted Wathen / Quadrant.)



Figure 4.4.3 (right)  
*The Green Building*, 2008, USA.  
Designed by (fer) Studio.  
(Photo ©Ted Wathen / Quadrant.)

The image on the right, figure 4.4.3, shows the three collection tanks on the west side that are able to collect up to 240 cubic feet of storm water flowing off the green roof. The water is then reused for irrigation and other outdoor purposes.<sup>192</sup> And the image on the left shows the 81 Solar Panels, figure 4.4.2. These solar panels make The Green Building's total off-grid energy efficiency up to 68% and it outperforms Kentucky energy codes by up to 65%.<sup>193</sup>

191 "The Green Building /concept," (fer) studio, accessed July 5, 2013, <http://ferstudio.com/projects/the-green-building/#concept>.

192 "The Green Building," Archinect, accessed July 6, 2013, <http://archinect.com/firms/project/15761943/the-green-building/16356211>.

193 Ibid.

These are some of the sustainable solution highlights of The Green Building;<sup>194</sup>

- building saves 30,000 pounds of CO2 a month.
- building's total off-grid energy efficiency is up to 68% by using 81 solar panels, 1,1000 gallon ice storage, and 12 geothermal wells 225 feet underneath.
- building's shell and materials were mostly re-used from the original structure.
- 100% of flooring and 30% of the windows are made from recycled materials, and 80% of the insulation was made from recycled blue jeans.

As shown in the image below, figure 4.4.4, (fer) studio has incorporated a large percentage of recycled materials. These materials have been used in the windows; the glass has 30% recycled content and the aluminum frame around each window has 70% recycled content.<sup>195</sup>



Figure 4.4.4  
*The Green Building*, 2008, USA.  
Designed by (fer) Studio.  
(Photo ©Ted Wathen / Quadrant.)

194 "The Green Building / (fer) studio," *ArchDaily*, accessed July 4, 2013, <http://www.archdaily.com/118709/the-green-building-fer-studio/>.

195 "The Green Building," *Archinect*, accessed July 6, 2013, <http://archinect.com/firms/project/15761943/the-green-building/16356211>.

I found this precedent suitable for my practicum project because it serves as an ideal model for a sustainable adaptive re-use building. As I will discuss further in depth in Chapter 5- Site and Building Analysis, the building site I have chosen for Gastown Eco-Studio is currently the Bodega Studios, which is a restored heritage warehouse and is known to be the second oldest brick structure in Vancouver. Similar to The Green Building, Gastown Eco-Studio is an adaptive reuse project and my design incorporates a combination of renovation and restoration through sustainable design.

The Green Building's sustainable solutions are helpful resources in relation to Gastown Eco-Studio's green design. I intend to re-use similar finishes such as wood and brick, and possibly use solar panels in the design of Gastown Eco-Studio to obtain LEED certification. Another sustainable solution I have included in the design of Eco-Studio is the harvesting of rainwater, Vancouver's climate provides a great opportunity to collect, store, and re-use water for use in toilets.

My aim is to reserve the history of Bodega Studios through the creation of Gastown Eco-Studio by restoring the original materials such as brick and incorporating unique space planning, furniture and lighting to create an eco-centre.

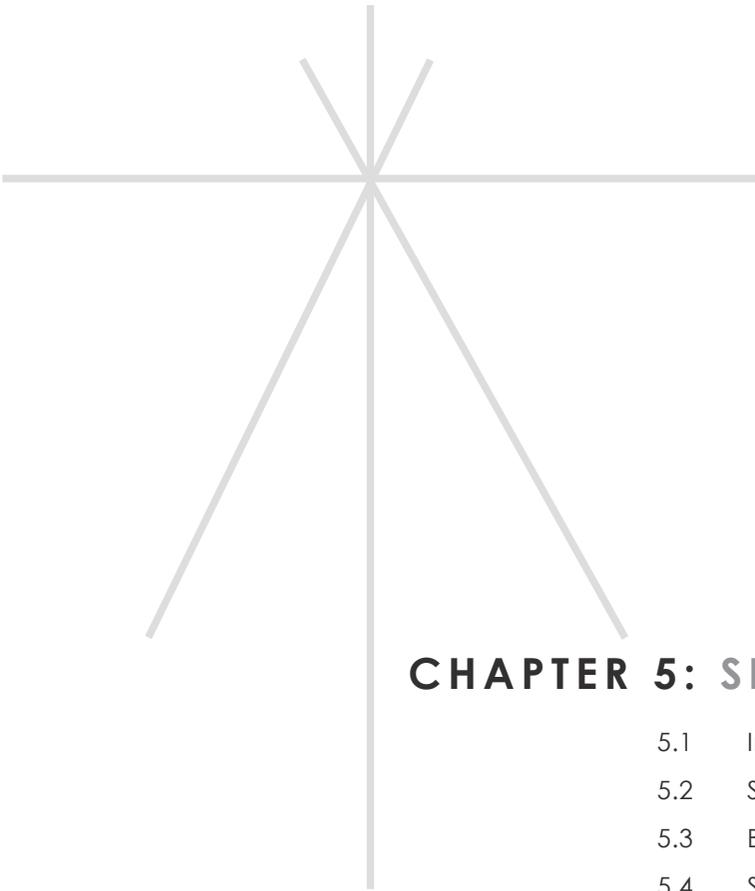
## 4.5 Summary |

The three precedent designs that I have discussed in this chapter all have inspired my own project in a variety of ways. First, I have attempted to create a space that facilitates a feeling of openness, flexibility, and interaction among people. This aim has allowed me to really consider the impact of design on the inhabitants of the structure. Second, the building materials should contribute to that user-friendly atmosphere by creating a space that is both modern but includes the vintage elements already present in the structure. Third, my goal is to create an eco-friendly design that employs a variety of building solutions which minimally impact the environment.

The Pacific Design Center provides a clear example of a multi-use design facility that promotes the profession of interior design and gathers the design community together, which is my main goal at Gastown Eco-Studio. Like the PDC, which has developed a unique identity through the iconic shape and its program, my design represents a collaborative Eco-Fashion Design Studio in Vancouver that utilizes elements of lighting, finishes, and materials that shapes the user's experience.

The New School was informative in the programming aspect by "creating a dialogue" among the users and this is a key component of Gastown Eco-Studio. SOM's design promotes and expands "connection" by creating social areas, a multipurpose and a interdisciplinary learning habitat that facilitates human interaction with other people and the surrounding space. This precedent demonstrates innovative design and employs flexible spaces and sustainable solutions such as super-efficient LED lights and occupancy sensors.

The Green Building project greatly influenced my design of Gastown Eco-Studio, even more so than the other precedents because of the focus on eco-conscious design and building materials. The use of a restored heritage warehouse is similar to The Green Building and I have taken the concept of this adaptive reuse project as my model. My design incorporates recycled and re-used materials such as the extant brick and I also included collection tanks to accumulate storm water. Solar Panels are the last integral eco-conscious element that I use in my design, which was inspired by the Green Building.



## **CHAPTER 5: SITE AND BUILDING ANALYSIS |**

- 5.1 Introduction
- 5.2 Site Analysis
- 5.3 Building Analysis
- 5.4 Summary

## 5.1 Introduction |

This chapter provides a detailed analysis of the site and the building that I have chosen based on my literature review and the precedent review. As a hypothetical practicum project, I considered the suitability of the city, the neighborhood, and the building in order to focus on eco-fashion and sustainability. I present an overview of the chosen site and the building before outlining the design phase in order to illustrate the physical and technical aspects of the building in relation to the surrounding area, focusing on location, history, district, climate, community and culture, and finishes and materials.

This analysis highlights the various structural elements of the building, which require further consideration in the design and planning stages of the Gastown Eco-Studio.

## 5.2 Site Analysis |

The proposed Gastown Eco-Studio is located in downtown Vancouver West, Gastown, at 229 Carrall Street. I have chosen this site and the building based on the following criteria:



Figure 5.2.1  
Bodega Studios Facade, 229 Carrall St, Vancouver, BC.  
(Photo by author)

## **Architecture |**

Architectural Aesthetic

Heritage Building

3 storey Structure

Natural Light

Views and Vistas

## **History |**

Historical Context

Cultural Context

Social Context

## **Urban |**

Urban Setting

Urban Context

Close to Business / Commercial / Restaurants / and Cafe Districts

Vibrant Neighborhood

Famous Landmarks

Community and Cultural Factors

Transportation Ease

Access to Public Transportation

## **Fashion |**

Fashion and Design District

Major Design and Fashion Schools/ Boutiques / Stores

Eco-fashion Boutiques

## Vancouver |

Vancouver is a city that gets a lot of rain every year and as result it is lush and green, and the largest West coast seaport. Vancouver has breathtaking views and vistas, including a variety of landscapes such as mountains, forests, and ocean. Based on 2011 census, the City of Vancouver is the eighth largest Canadian city.<sup>196</sup> Vancouver has hosted several international events and conferences such as the 2010 Winter Olympics and 2010 Winter Paralympics, Expo 86, and it is the home of TED conference.<sup>197</sup> Vancouver has named itself “Green Vancouver” because of several different “bright green future” plans and initiatives. Some of these plans include: Greenest City 2020 Action Plan, Climate change adaptation strategy, and Greening your Business.<sup>198</sup> The City of Vancouver states online that Vancouver is a great city “But a great city doesn’t happen by accident. It happens by design.”<sup>199</sup>

Vancouver’s action plan for 2020 is to become the greenest city in the world.<sup>200</sup> The “Greenest City 2020 Action Plan” is divided into 10 goal areas in three categories of: carbon, waste, ecosystems.<sup>201</sup> The Greenest City 2020 goals and targets include:<sup>202</sup>

### 1 | Green Economy

Double the number of green jobs over 2010 levels by 2020.

### 2 | Climate Leadership

Reduce community-based greenhouse gas emission by 33% from 2007 levels.

### 3 | Green Buildings

Require all buildings constructed from 2020 onward to be carbon neutral in operations.

Reduce energy use and GHG emissions in existing buildings by 20% over 2007 levels.

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196 “Statistics Canada,” *Government of Canada*, last modified April 17, 2015, [http://www12.statcan.gc.ca/census-recensement/2011/dp-pd/hlt-fst/pd-pl/Table-Tableau.cfm?LANG=Eng&T=303&SR=1&S=51&O=A&RPP=9999&PR=0&CMA=933](http://www12.statcan.gc.ca/census-recensement/2011/dp-pd/hlt-fst/pd-pl/Tableau-Tableau.cfm?LANG=Eng&T=303&SR=1&S=51&O=A&RPP=9999&PR=0&CMA=933).

197 “About Vancouver,” *City of Vancouver*, last modified June 16, 2015, <http://vancouver.ca/green-vancouver/about-vancouver.aspx>.

198 “Greenest City: A Renewable City,” *City of Vancouver*, last modified June 22, 2015, <http://vancouver.ca/green-vancouver/a-bright-green-future.aspx>.

199 Ibid.

200 “Greenest City Action Plan,” *City of Vancouver*, last modified June 25, 2015, <http://vancouver.ca/green-vancouver/greenest-city-2020-action-plan.aspx>.

201 Ibid.

202 “Greenest City goals,” *City of Vancouver*, last modified June 26, 2015, <http://vancouver.ca/green-vancouver/targets-and-priority-actions.aspx>.

#### **4** | Green Transportation

Make the majority of trips (over 50%) by foot, bicycle, and public transit.

#### **5** | Zero Waste

Reduce total solid waste going to the landfill or incinerator by 50% from 2008 levels.

#### **6** | Access to Nature

Ensure that every person lives within a five-minute walk of a park, greenway, or other green space by 2020.

#### **7** | Lighter Footprint

Reduce Vancouver's ecological footprint by 33% from 2006 levels.

#### **8** | Clean Water

Meet or exceed the most stringent of BC, Canadian, and appropriate international drinking water quality standards and guidelines.

#### **9** | Clean Air

Meet or exceed the most stringent air quality guidelines from Metro Vancouver, BC, Canada, and the World Health Organization.

#### **10** | Local Food

Increase city-wide and neighborhood food assets by a minimum of 50% over 2010 levels.

Overall, I found Vancouver's population, cultural diversity, climate, and most importantly the current sustainable action plans for its future, to be the best location for Gastown Eco-Studio.

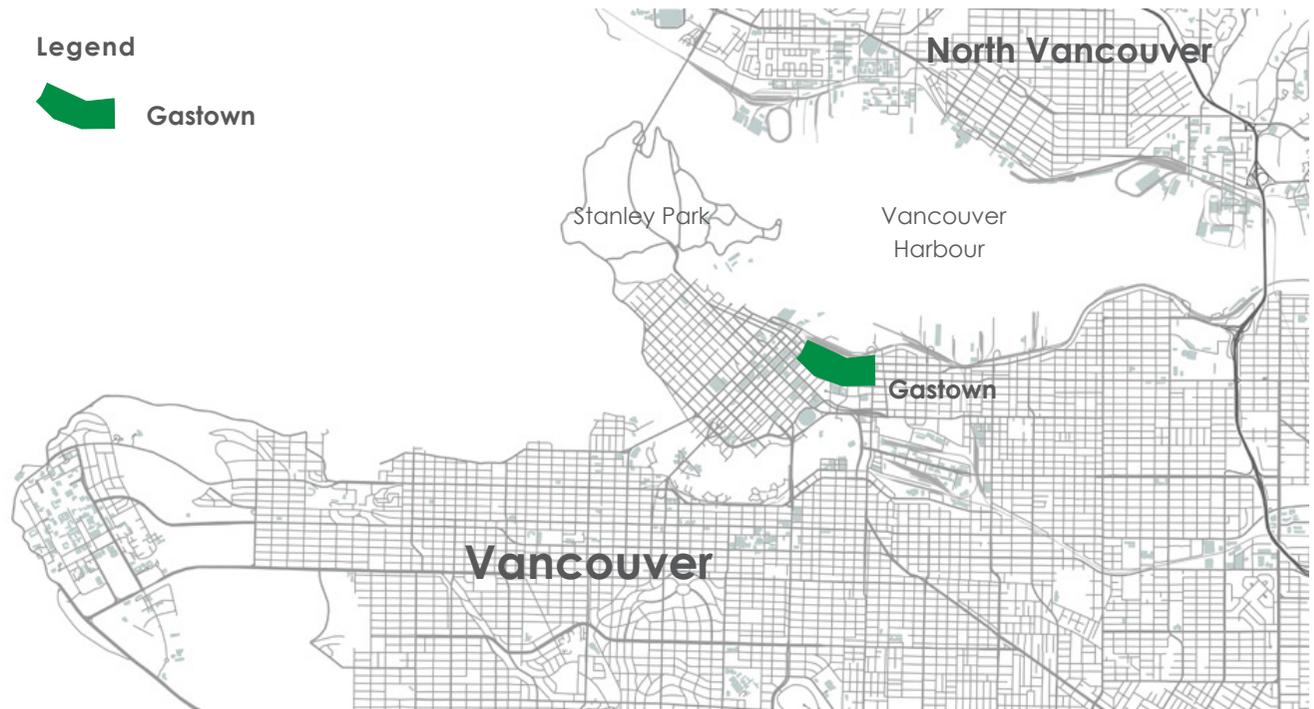


Figure 5.2.2  
Site Analysis Map of Vancouver, BC. (Map is adapted from Map Stack.) (Image by author)

Gastown, the place where the city of Vancouver originated, is located at the end of downtown adjacent to the Eastside in Vancouver, figure 5.2.2.<sup>203</sup> In 2009, Gastown was designated as a National Historic Site and became the cultural heart of Vancouver, which was formally established in 1867.<sup>204</sup> Gastown is the focal point of Vancouver's independent businesses in architecture, fashion, dining, design, culture, and nightlife.<sup>205</sup> The New York Times described Gastown as "Vancouver's most dynamic neighborhood."<sup>206</sup> Gastown was named after "Gassy Jack" Deighton, see

203 "Downtown Eastside Plan," *City of Vancouver*, accessed April 4, 2014, <http://vancouver.ca/home-property-development/dtes-local-area-plan.aspx>.

204 "Neighbourhood," *GASTOWN*, accessed April 6, 2014, <http://www.gastown.org/history>.

205 Ibid.

206 "Gastown a Go-Go," *The New York Times*, published March 30, 2008, <http://query.nytimes.com/gst/fullpage.html?res=9A05EFD71539F933A05750C0A96E9C8B63&module=Search&mabReward=relbias%3Ar>.

figure 5.2.3, a Geordie seaman, who arrived in 1867 to set up his first saloon, which was the area's first bar.<sup>207</sup>

In 1886, Gastown became part of the City of Vancouver, but in the same year the Great Vancouver Fire destroyed most of the buildings and the structure was later rebuilt. Until the Great Depression in the 1930s, Gastown was a center of wholesale produce distribution but from the 1930s to the 1960s, Gastown became a forgotten neighborhood. In 1971, Gastown was designated as a provincial historical site and in 2009 it became a national historic site.<sup>208</sup>

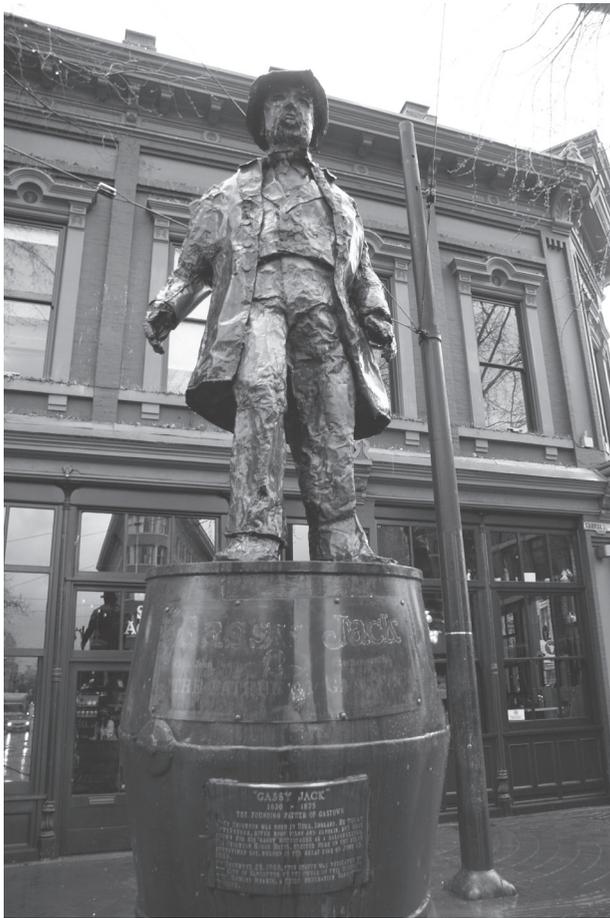


Figure 5.2.3  
Statue of Gassy Jack. Vancouver, BC.  
(Photo by author.)

207 "Gastown Steam Clock," *British Columbia.com*, accessed April 16, 2014, <http://britishcolumbia.com/things-to-do-and-see/attractions/gastown-steam-clock/>.

208 "History," *GASTOWN*, accessed April 8, 2014, <http://www.gastown.org/neighbourhood/history>.

Gastown includes famous landmarks such as: the steam-powered clock as well as several Native Canadian art galleries. Gastown has a diverse urban community with a mix of modern and heritage architecture, and the heritage buildings are going through a current phase of renewal. New businesses and new residential units are under construction and development and commercial building owners and the Gastown business improvement association are committing to preserve, revitalize, and promote the Gastown district. Many heritage buildings are being converted to residential and commercial lofts, along with new restaurants, nightclubs, galleries, fashion and interior furnishing boutiques. Recently, other professional firms such as law offices and architecture and design firms have moved to this area. Gastown is also a home to music and art studios, acting and film schools and more importantly there are many fashion and interior design schools such as Kwantlen University, Emily Carr University, The Art Institute of Vancouver, and Vancouver Community College.

Gastown by the numbers:<sup>209</sup>

<b>Area</b>	18.2 hectares
<b>Population</b>	1,896 in 2001 2,323 in 2006
<b>Shops</b>	82 retail shops 37 restaurants / cafes 11 galleries 8 bars/ nightclubs

Figure 5.2.4, is a map of Gastown that highlights the important heritage buildings and landmarks such as the Europe Hotel and Byrnes Block, the Steam Clock, and the proposed practicum site, 229 Carrall Street.

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209 Gastown Business Improvement Society, *Explore Gastown* ([Vancouver?]: Gastown Business Improvement Society, n.d.), citing unpublished data from Statistics Canada.

## Gastown Landmarks |

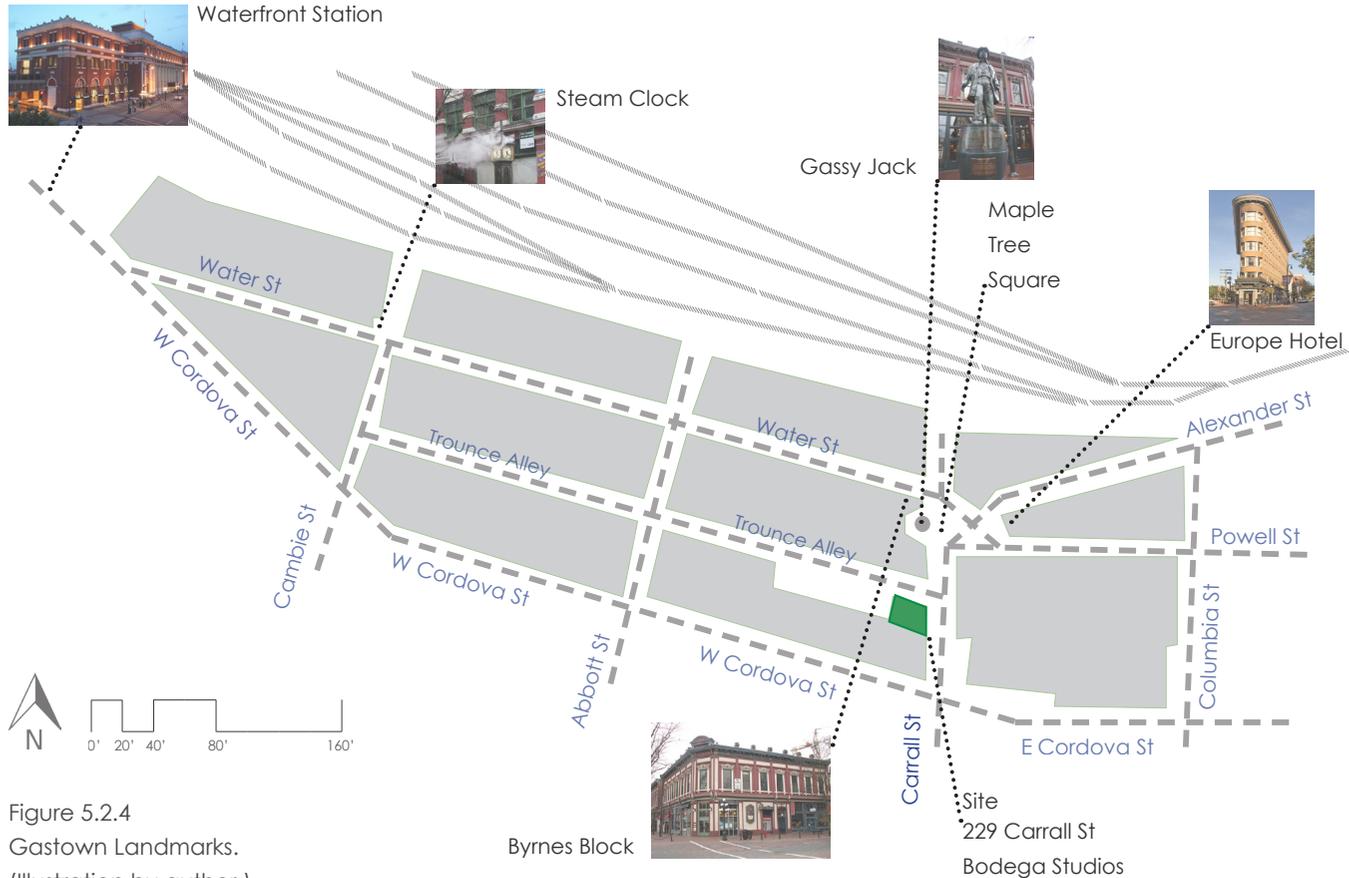


Figure 5.2.4  
Gastown Landmarks.  
(Illustration by author.)

Gastown is surrounded by Vancouver's famous sites such as Canada Place, Port Vancouver, Vancouver Convention Center, GM Place and BC Place. The maps below show Gastown's transportation, traffic, and parking analyses. Gastown is within walking distance to Waterfront Station, which is one of the main transportation hubs in Vancouver. Travel to Gastown is convenient and accessible by several public transportation modes including the Skytrain, City Bus, Seabus, and Cruise Ship Terminal, and also has covered public parking spaces, figures 5.2.5 - 5.2.6.<sup>210</sup>

210 "Getting to Gastown," *Gastown*, accessed April 18, 2014, <http://www.gastown.org/getting-to-gastown>.

# Gastown Transportation Map |

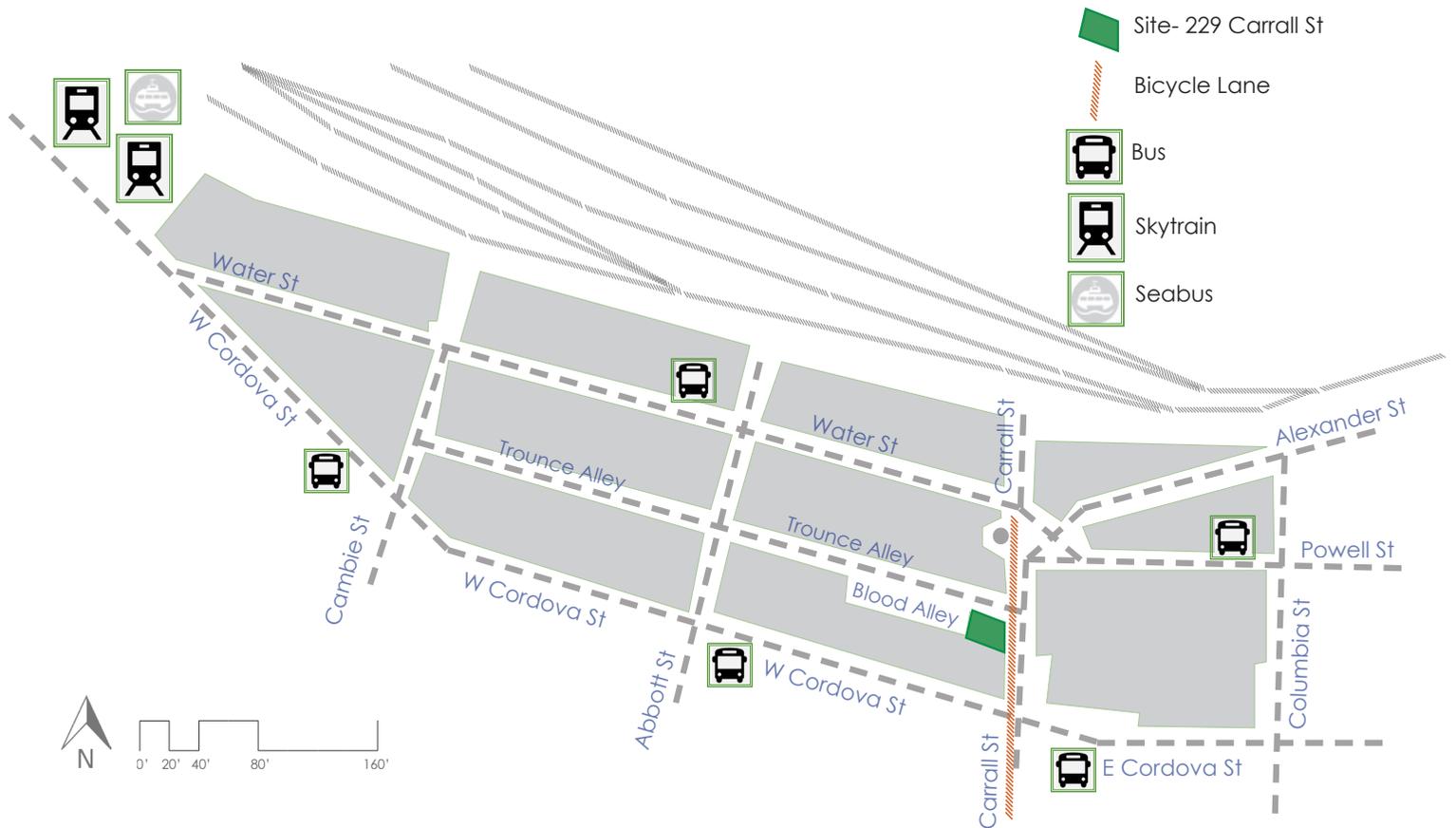


Figure 5.2.5  
Gastown Transportation Map. (Illustration by author.)

The most sustainable and affordable way to get to Gastown, as seen in figure 5.2.5, is by cycling. This map shows the designated bike lanes as well as the bus, skytrain, and seabus stops nearby.

# Gastown Traffic and Parking Map |

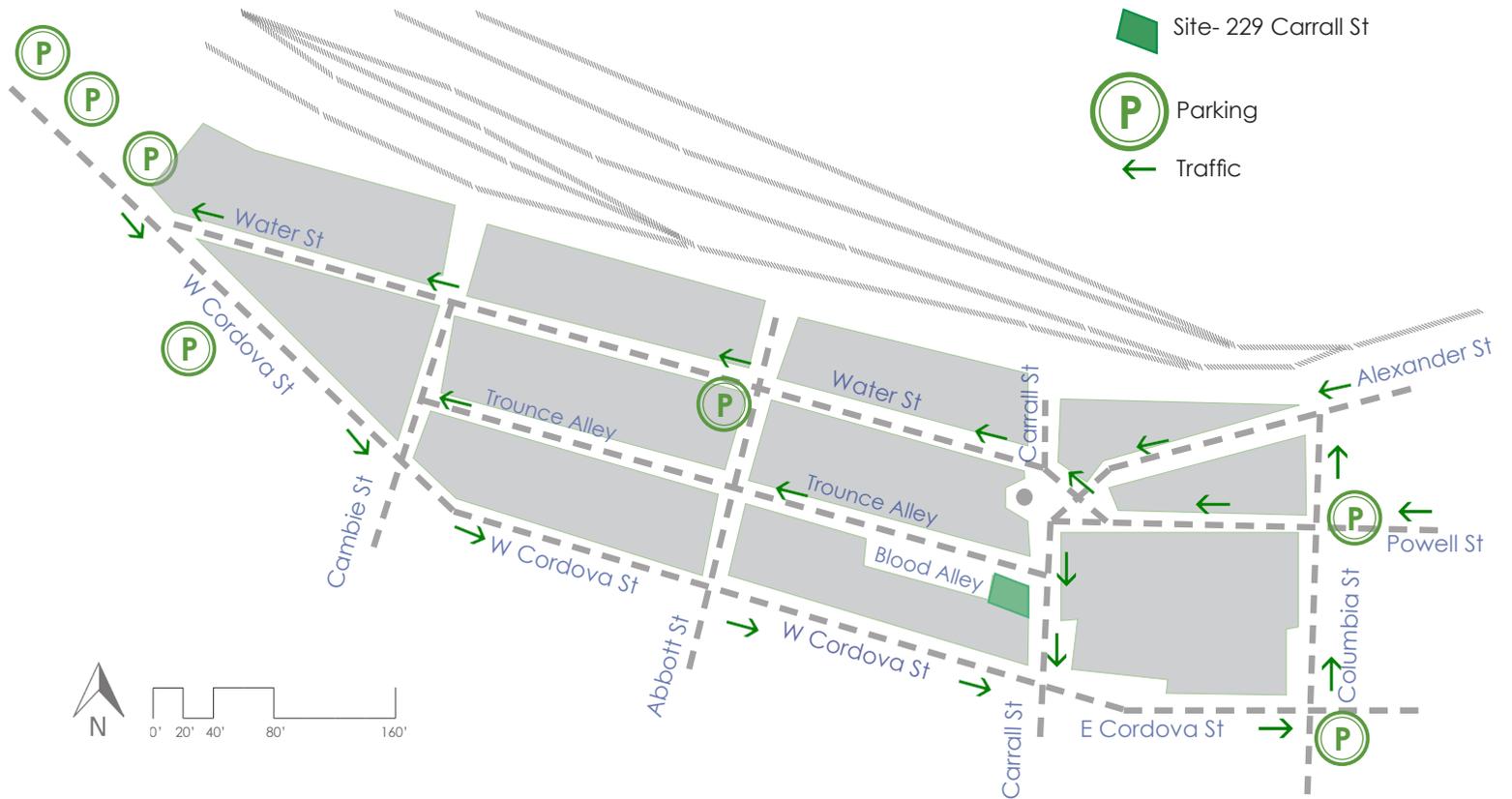


Figure 5.2.6  
Gastown Traffic and Parking Map. (Illustration by author.)

## Gastown Eco-Fashion Boutiques Map |



Figure 5.2.7  
Gastown Eco-Fashion Boutiques Map. (Illustration by author.)

Gastown is a neighborhood with an appreciation of eco-fashion independent boutiques and stores, figure 5.2.7. Among these unique stores are the Board of Trade Co located at 206 Carrall Street, which brings unique collections from emerging designers around the world. They sell hand-knit sustainable collections by Vancouver eco-designer, Stephanie Nan Oliver, that use fair-trade alpaca yarn from Peru.

Other Gastown's eco-fashion stores include Dream (356 Water St), which carries only Vancouver womenswear brands like Allison wonderland; dutil (303 West Cordova St), which is a denim store with sustainable fabrics like organic cotton like Nudie jeans; John Fluevog Shoes Ltd (65 Water St), which is a famous shoe store with deco-inspired shoes and boots using eco-friendly materials; LYNNSteven Boutique (225 Carrall St), a store that is known for A Peace Treaty's collection which is ethically produced artisan scarves; Motherland (466 West Cordova St), which is a menswear boutique with 80% of all clothing made in Vancouver; Neighbour (125-12 Water St), which is a house of quality fashion brands such as Christopher Raeburn; Nouvelle Nouvelle (209 Sbbott St), a store that carries clothing by local designers such as Ora Bags by Randi Obernauer; One of Few (354 Water St) is a unique store that you can find handmade accessories by local designer Andrea Wong using traditional vintage textiles and leathers; Rowan Sky (334 West Cordova St) has a selection of African-made boots by Oliberte, which is the first fair trade certified footwear that uses African leather and natural rubber at the factory in Ethiopia; and finally The Block (350 West Cordova St), which is a store that also carries local designs by Erin Templeton that are handmade and use recycled leather of imported cowhides.<sup>211</sup>



Figure 5.2.8  
LYNNSteven Exterior Facade. Designed by Michael Green Architecture.  
225 Carrall St, Vancouver, BC. (Photo by author.)



Figure 5.2.9  
LYNNSteven Interior Flooring. Designed by Michael Green Architecture.  
225 Carrall St, Vancouver, BC. (Photo by author.)

211 "Ethically made Fashion in Gastown," *Gastown*, accessed August 2, 2014, <http://www.gastown.org/shop/item/8447-ethically-made-fashion-in-gastown>.

LYNNSteven Boutique is located 225 Carrall St, figure 5.2.8, and this is one of the storefront boutiques of Bodega Studios, figure 5.2.9. LYNNSteven was designed by Michael Green Architecture (MGA) and this project is 2010 IIDA Project of the Year “for innovative treatment of interior design with consideration to budgetary constraints.”<sup>212</sup> The MGA design features a large book sculpture as the focal point located at the back of the store. There is also a stack of used books that are arranged in a cylindrical form. This enclosure contains the washroom, fitting room, and storage, figures 5.2.10 - 5.2.11.



Figure 5.2.10  
LYNNSteven Interior.  
Designed by Michael Green Architecture.  
225 Carrall St, Vancouver, BC.  
(Photo by author.)



Figure 5.2.11  
LYNNSteven Interior.  
Designed by Michael Green Architecture.  
225 Carrall St, Vancouver, BC.  
(Photo by author.)

212 “LYNNSteven,” Michael Green Architecture, accessed August 4, 2014, <http://mg-architecture.ca/work/lynnsteven/>.

In closing, the historic neighborhood of Gastown is a vibrant district with a rich cultural and social background. Gastown is a hybrid urban community, as most of the heritage buildings have been converted to fashion and interior furnishing boutiques, restaurants, galleries, residential and commercial lofts, and music and art studios. Gastown has a great number of independent eco-fashion boutiques that brings an element of sustainability to the neighbourhood making Gastown a suitable location for my Eco-Studio design.

## 5.3 Building Analysis |

### The Building |

The proposed Gastown Eco-Studio is located within the existing building, currently known as Bodega Studios in downtown Vancouver West. The current interior has a total area of approximately 12,000 square feet ( 48' wide x 80' deep) and is three-stories tall with 12 units. The main entrance of the building is facing East on Carrall Street, which is a one way street. An alternative emergency fire exit is located on Trounce Alley, facing North, figure 5.3.1.



The above image is obtained from City of Vancouver. (Scanned from City of Vancouver Building Plans with the permission of the agent for the owners of Strata Plan, LMS 738.)

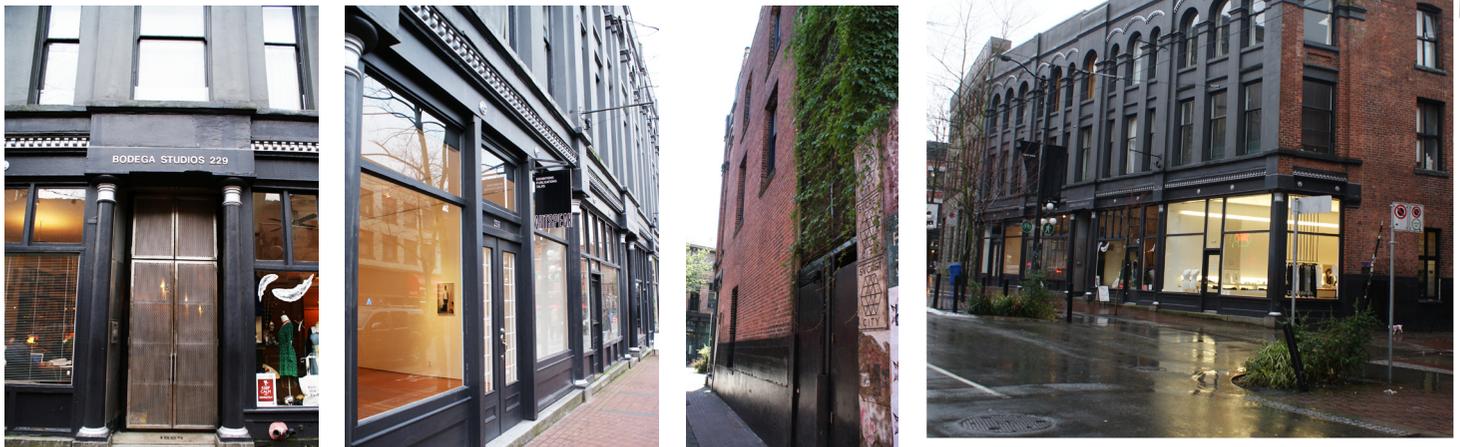


Figure 5.3.1  
Bodega Studios Site Map and Front Facade, 229 Carrall St, Vancouver, BC. (Image by author.)



Figure 5.3.2  
Bodega Saloon and Hotel,  
Vancouver Heritage Building  
Archives, 229 Carrall Street,  
Vancouver, B.C.  
(Photo by author.)

The City of Vancouver Heritage Building archives has registered Bodega Studios as follows: the original Bodega Saloon and Hotel was designed by architect John Mallory and its construction pre-dates the Great Vancouver Fire of 1886 but it was re-built after the fire.<sup>213</sup> Those were the early days of Gastown, during a time when it was becoming a new town site and a popular social gathering place. Bodega Hotel and Saloon had a lobby and a saloon with sleeping rooms above. The replacement hotel known as Fraser Hotel was built in 1900 with an additional floor and an expansion that was three times as wide as the original with the upper floors centered around a double staircase.

An online source, *Changing Vancouver - then and now images*, indicates that in 1905 "The Bodega" was only the name of the saloon and the rooms upstairs were called the Oakland Rooming House.<sup>214</sup> By 1910 the rooms were

213 Bodega Studios, June 2014. Vancouver, BC. (Photograph by author)

214 "Bodega Hotel - Carrall Street," *Changing Vancouver then and now images*, posted October 20, 2012, <http://changingvancouver.wordpress.com/2012/10/20/bodega-hotel-carrall-street/>.

back to the “Bodega Rooming House”, and in 1920 it became the Bodega Cafe and the Bodega Hotel.<sup>215</sup> In 1926, the name changed to the Fraser Hotel, as Angus Fraser's house.<sup>216</sup> The Fraser Hotel eventually went back to being a rooming house, like most of the hotels in the area. In 1993, Bodega Studios, designed by Marshall Fisher Architect, was converted to live-work studios, one of the earliest live-work studio condo conversions in Vancouver.<sup>217</sup>

Bodega Studios, in figure 5.3.3, as a restored heritage warehouse was converted into 8 loft homes and 4 commercial units in 1992 by the award winning Acton Ostry Architects.<sup>218</sup> Bodega Studios is known to be the second oldest brick structure in Vancouver and is currently one of the most unique residential/business developments in Gastown, Vancouver.<sup>219</sup> The unique architectural features include over 55 feet of exposed brick walls, over-height ceiling (about 12 feet), original fir floors, 3 large arched sash windows, and an enormous skylight.<sup>220</sup>

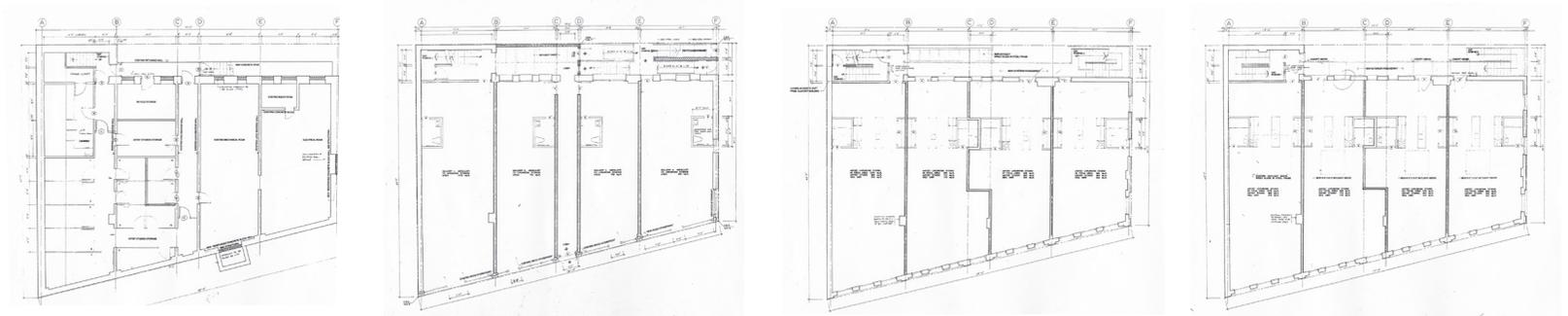


Figure 5.3.3

Bodega Studios Existing Floor Plans. Not to scale.

Obtained from City of Vancouver. (Scanned from City of Vancouver Building Plans with the permission of the agent for the owners of Strata Plan, LMS 738.)

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215 “Bodega Hotel - Carrall Street,” *Changing Vancouver then and now images*, posted October 20, 2012, <http://changingvancouver.wordpress.com/2012/10/20/bodega-hotel-carrall-street/>.

216 Ibid.

217 Ibid.

218 “Bodega Studios,” *VANCITY(LOFTS)*, accessed June 24, 2013, <http://www.vancitylofts.com/bodega-studios>.

219 Ibid.

220 “#8 229 Carrall St, Vancouver,” *VANCITY(LOFTS)*, accessed June 24, 2013, <http://www.vancitylofts.com/v871607-8-229-carrall-st>.

The current design of the building is composed of a linear structure. There are two sets of staircases on the top left and right of the building which allows access from the ground level to the second and third levels. There is another set of stairs on the right side, figure 5.3.3, which connect the ground level to the basement. The building does not currently include an elevator. The building is divided by four load-bearing walls, resulting in four units on each level.

## Building and Site Opportunities |

Bodega studios is located in the heart of historic Gastown with the following advantages:

- + Vibrant eco culture of Gastown.
- + Located in a walkable neighborhood.
- + Proximity to fashion and interior design schools.
- + Ease of transportation to downtown and crosstown.
- + Walking distance to Victory Square, Pigeon Park, and Harbour Square.
- + Close to Simon Fraser University and Vancouver Film School.
- + Proximity to numerous fashion and interior boutiques, art galleries, restaurants and coffee shops.
- + Bike lanes run along Carrall Street.
- + The building has a rich historical background, figures 5.3.4 - 5.3.5.
- + Suitable exterior and interior scale.
- + The exterior of the building is attractive, shown in figures 5.3.6 - 5.3.7.
- + Large windows offer plenty of natural light, highlighted in figures 5.3.7 - 5.3.8.



Figure 5.3.4  
Bodega Studios Entry. 229 Carrall St, Vancouver, BC.  
(Photo by author.)



Figure 5.3.5  
Bodega Studios Entry. 229 Carrall St, Vancouver, BC.  
(Photo by author.)



Figure 5.3.6  
Bodega Studios Exterior Facade. 229 Carrall St, Vancouver, BC.  
(Photo by author.)



Figure 5.3.7  
Bodega Studios Exterior Facade. 229 Carrall St, Vancouver, BC.  
(Photo by author.)



Figure 5.3.8  
Bodega Studios Exterior Facade. 229 Carrall St, Vancouver, BC.  
(Photo by author.)

## Building and Site Constrains |

The following are the restricting aspects of the existing building:

- + Carrall Street is a one way street, and the building only has one main front entry could potentially cause difficulty with loading/unloading.
- + The building has no elevator and an elevator must be added for accessibility, figure 5.3.9 - 5.3.10.



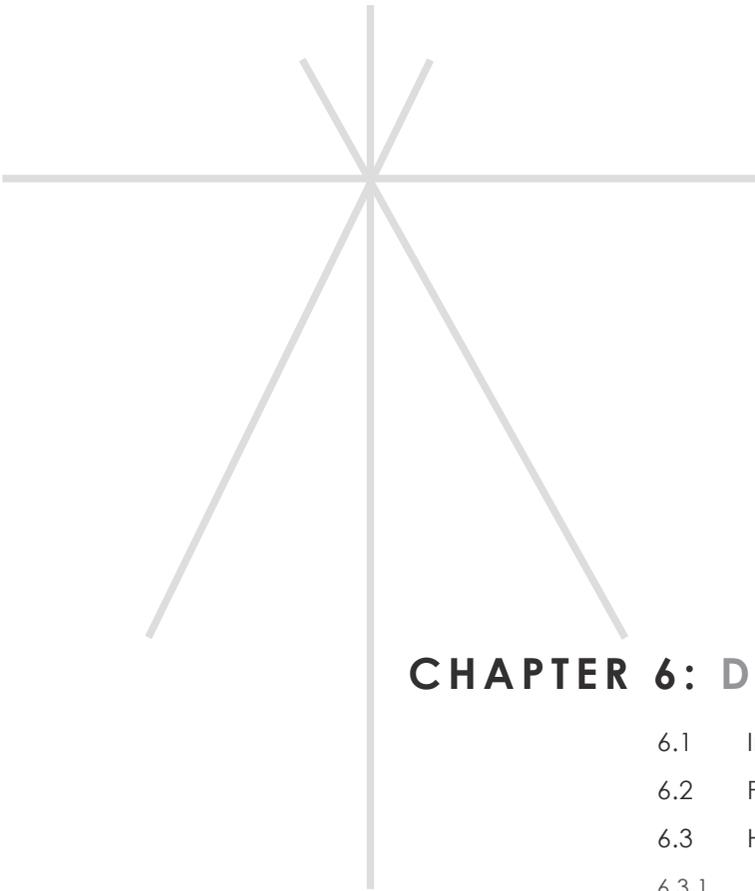
Figure 5.3.9  
Bodega Studios Interior stairway, 229 Carrall St,  
Vancouver, BC.  
(Photo by author.)



Figure 5.3.10  
Bodega Studios Exterior stairway. 229 Carrall St,  
Vancouver, BC.  
(Photo by author.)

## 5.4 Summary |

I believe the Gastown neighborhood in Vancouver is the most suitable district as the site for Gastown Eco-Studio. Gastown Eco-Studio's location is integral to this practicum project and I chose the area in downtown Vancouver because it has a blend of rich heritage and contemporary buildings, along with eco-friendly local boutiques. Gastown has also developed into a diverse community of professionals. It is not only surrounded by restaurants, cafes and bars, but there are also architecture and law firms as well as other professional business offices.



## CHAPTER 6: DESIGN PROGRAM |

- 6.1 Introduction
- 6.2 Project Goals
- 6.3 Human Factors
  - 6.3.1 Client Profile
  - 6.3.2 User Profile
  - 6.3.3 User Requirements
- 6.4 Spatial Adjacency
- 6.5 Zoning
  - 6.5.1 Stacking Diagram
  - 6.5.2 Bubble Diagram
- 6.6 Spatial Requirements
  - 6.6.1 Spatial Zoning
  - 6.6.2 Spatial Requirement Analysis | Area by Area
- 6.7 Summary

## 6.1 Introduction |

In this chapter I examine the practical goals of this project in order to formulate a concrete and appropriate design. To respond to the project objectives, I propose a hypothetical profile for the clients and users of Gastown Eco-Studio. I divide the users into three groups: primary, secondary, and tertiary users. A description of activities for each is provided in the following chapter. I also include illustrations of the zoning section, stacking diagram, bubble diagram, and spatial zoning, which provides information on the ways in which private and public space relate to one another through the configuration of adjacencies for primary and secondary users. Lastly, the spatial requirements indicate the capacity breakdown of the physical organization of the basement level, ground level, second level, and third level.

## 6.2 Project Goals |

The design and project goals in creating Gastown Eco-Studio can be summed up as follows:

- + To promote the practice of eco-fashion in Vancouver.
- + To create a collaborative Eco-Fashion Design Studio for eco-fashion designers located in Gastown, Vancouver.
- + To facilitate the collaboration of established and emerging eco-fashion designers in order to create and exhibit their work.
- + To provide professional opportunities for emerging designers to practice eco-fashion.
- + To host eco-fashion events, such as Vancouver Eco Fashion runway shows and seminars.
- + To bring other eco-designers and the eco community together.
- + To create an eco hub for the public to attend eco-fashion events and familiarize themselves with sustainable design.

### Programming |

The purpose of the design program is to establish a specific guideline that accommodate the needs of the primary, secondary, tertiary users, and visitors. The following design program emphasizes the functionality of spaces, and promotes the design aesthetics of Gastown Eco-Studio.

My study of eco-fashion during the Vancouver Eco Fashion Week and my conversations with some established fashion designers led me to propose a flexible program and various design layouts. As listed below, the design of the each level renders the studio capable of hosting a variety of events. This allows for a flexible space, which can be modified and adapted each day to suit the immediate needs of the studio. For example, the ground level can be configured to host a runway show with a backstage, along with a hosting area and an exhibition display area for an eco-fashion collection. The ground level can also house a pop-up retail shop in order to generate income and facilitate public interest.

Here is a list of proposed space zoning based on the appointed program for each level:

### **Basement Level |**

Fabric Storage

Existing Electrical Room

Proposed Sprinkler Room

Furniture Storage

Existing Mechanical Room

Proposed Water Tanks

Laundry Room

Existing Boiler Room

### **Ground Level |**

Option A) Pop-Up Retail space, Exhibition Space, Seminar Space

Option B) Runway Show with Backstage, Hosting Area, Exhibition Space

Washroom

### **Second Level |**

Collaborative Studio Spaces

Photography Room

Lounge Area

Kitchenette

Locker Room

Washroom

### **Third Level |**

Private Office Spaces

Meeting Room

Lounge Area

Kitchenette

Storage

Washroom

### **Functional Goals For Primary and Secondary Users |**

- + Design collaborative spaces for emerging eco-fashion designers and individual work offices for established eco-fashion designers.
- + The interior design should meet the users needs by facilitating practical spaces for work, meetings, events, and resting.

### **Functional Goals For Visitors |**

- + Design convertible event spaces, showrooms, exhibitions space, and runway shows.

### **Aesthetic Goals |**

- + The design of the interior should reflect on the clients values, particularly with respect to the environment and eco-awareness.
- + The interior should feature elements of sustainability.
- + The interior space should be comfortable.
- + The interior should be open and flexible.
- + The circulation of the interior should create destination points.
- + The interior should engage users, visitors and facilitates interactions between occupants.
- + The interior should include both private and public spaces for collaborative and individual work.
- + The interior should reflect the mobility of the body.
- + The interior should consider the daily routine of the occupants.
- + The interior should provide good air quality and a consistent and adequate temperature in the building.

## 6.3 Human Factors |

### 6.3.1 Client Profile |

A philanthropist has leased the Gastown Eco-Studio building at 229 Carrall St and is cooperating with Vancouver Eco Fashion Week (EFW). This individual is responsible for sponsoring all of the events. Eco Fashion Week (EFW) is a non-profit organization dedicated to stimulating the growth and development of sustainable practices in the fashion and clothing industry.

#### Vancouver Eco Fashion Week |

Vancouver has become well known for its independent designers who focus on using recycled, organically grown and locally produced materials. Vancouver Eco Fashion Week (EFW) is celebrating its 8th season and was founded by Myriam Laroche. This event is informing and inspiring fashion-conscious people who are concerned with issues of environmental impact through collaborative fashion shows and seminars.<sup>221</sup> EFW's goal is to encourage and educate people to explore and question what happens around them. They also support and promote sustainability by collaborating with several specific designers, organizations, and brands.<sup>222</sup> EFW is dedicated to ethical designers who use organic and local materials that include recycled, organic, sustainable and co-op components.

I volunteered for Vancouver Eco Fashion Weeks's edition 7 and edition 8. I was inspired by the many eco-designers that attended this event as well as other fashion designers, artists, and the general public. EFW's seminars invite individuals in different fields who are part of the eco and sustainable movement. Edition 8th's seminar was held at Simon Fraser University's School for Contemporary Arts, the Goldcorp Centre for the Arts, which is located in the historic Woodward's district and some of the panel speakers included: Pierre Börjesson, Senior Sustainability Specialist – H&M, Karin Koonings, Chief Marketing Officer- Value Village, Jigme Nehring, Owner of Mine & Yours boutique, and Jason Matlo, Fashion Designer. The Seminar was very informative and many people who had minimal knowledge about eco-fashion attended and asked the panel speakers many questions. The day after the seminars, the 8th edition of Vancouver Eco Fashion Week, 27-29 April 2014, was held at the Fairmont Waterfront Hotel in downtown Vancouver.

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221 "About Us," *Eco Fashion Week*, accessed September 15, 2014, <http://www.ecofashion-week.com/about.html>.

222 Ibid.

The Eco Fashion Week events included: a cocktail event, the Value Village collaboration with eco-designers event called "The Thrift Chic Challenge" and "68lb Challenge", Holt Renfrew Charity Shopping Night + Obakki Trunk Show, and the Obakki Fashion show held at Holt Renfrew in downtown Vancouver.<sup>223</sup>

I attended not only the seminars at Eco Fashion Week and the runway shows but I also had the opportunity to be part of EFW's team. I was involved with meetings and arrangements, and I got a chance to see the collaborative work of many individuals and see their dedication to the craft. EFW connects many eco-designers together and is an important event insofar as it informs different members of the community about sustainability, not only in fashion, but in daily life. My involvement in this event created a greater desire to design a structure that could become the epicenter of eco fashion in Vancouver and beyond. This centre could expand Eco Fashion Week and provide many other opportunities for designers, artists, and informing the general public about this type of design.

Vancouver Eco Fashion Week takes place twice a year and it has been held at Robson Square Ice Rink, the Fairmont Hotel Downtown and other places. I believe Vancouver needs a central space to gather and to promote eco-designers works. There is not any event or exhibition space to host eco-design events in Vancouver.

### **EFW Mission |**

1. To educate and guide the apparel and textile industry towards more responsible ways of designing, manufacturing, distributing, marketing and selling their products.
2. To become a useful tool for retailers, distributors and agents to discover major sustainable brands and develop business relationships.
3. To inform the consumer on how to buy, use and dispose of clothes ethically.
4. To appeal to culturally-conscious, forward thinking individuals and celebrities who respond to all elements of eco-culture including design, fashion, art and lifestyle.
5. To establish Vancouver as a global destination for responsible fashion and couture, while strengthening its image as a green, progressive, and trendsetting city.

Clients need a flexible design that will allow for any changes in programming or structure Eco-Studio in the future.

Future goals include educating and guiding designers and other members of the clothing industry towards a sustainable business model and promoting Eco-Studio as a central hub for the city of Vancouver.

## 6.3.2 User Profile |

The user profiles can be divided into three categories: primary users, secondary users, and tertiary users. Each group has specific needs and requirements, which contribute to my interior design of Gastown Eco-Studio.

### Primary Users |

These are the established and emerging eco-fashion designers. Established eco-fashion designers are fixed users and are hired by Vancouver Eco Fashion Week. As mentioned in Chapter 2, in 2.3 these are current and well-known eco-designers who are established and currently practice and design.

The emerging eco-fashion designers are non-permanent users who rotate every three months to give other up-and-coming eco-fashion designers a chance to network and collaborate with fellow designers.

<b>Primary Users</b>	<b>Age</b>	<b>Gender</b>	<b>Number of Users</b>
Established eco-fashion designers	18 up	M/F	4
Emerging eco-fashion designers	18 up	M/F	8
Seamstresses	18 up	M/F	2

Figure 6.3.2.1

Primary User Profile Table. (Table by author.)

### Secondary Users |

Secondary users include office staff, Support staff, and Models.

<b>Secondary Users</b>	<b>Age</b>	<b>Gender</b>	<b>Number of Users</b>
Office staff	18 up	M/F	1
Support staff	18 up	M/F	1
Models	18 up	M/F	dependent

Figure 6.3.2.2

Secondary User Profile Table. (Table by author.)

## Tertiary Users |

Tertiary users include the general public, visitors, and runway show guests.

<b>Tertiary Users</b>	<b>Age</b>	<b>Gender</b>	<b>Number of Users</b>
General public/ visitors	various	M/F	30
Eco-fashion show guests	various	M/F	30

Figure 6.3.2.3

Tertiary User Profile Table. (Table by author.)

### 6.3.3 User Requirements |

I have provided the charts listed below in order to complete the analysis of the proposed user profile. The charts highlight the anticipated behavioural and psychological needs of each user. The spatial needs are determined based on the following examination.

Primary Users	Behavioral   Activity Needs	Psychological Needs	Spatial Needs	Duration Frequency
Established eco-fashion designers	Educate Design Cut   Sew Collaboration Research Teach Creativity Present Network Access to building anytime	Safety Security Privacy Comfort Mental   Physical Rest Focus	Private Office Lounge Kitchenette Storage Collaborative Studio Washroom Seminar Space	8-10 hrs/day
Emerging eco-fashion designers	Learn Design Cut   Sew Collaboration Research Creativity Present Network Access to building anytime	Focus Ambitious to Work Safety Security Privacy Comfort Mental   Physical Rest	Studio Space Lounge Kitchenette Locker Storage Washroom Pop-Up Retail	8-10 hrs/day

Figure 6.3.3.1  
Primary User Requirements Table.  
(Table by author.)

<b>Primary Users</b>	<b>Behavioral   Activity Needs</b>	<b>Psychological Needs</b>	<b>Spatial Needs</b>	<b>Duration Frequency</b>
Seamstresses	Cut   Sew Collaboration	Focus Collaboration Safety Security Privacy Comfort Mental   Physical Rest	Studio Space Kitchenette Lounge Storage Locker Washroom	6-8 hrs/day
<b>Secondary Users</b>				
Office staff	Event Planning Organization Filing Buy   Sell Access to building anytime	Safety Security Privacy Comfort Mental   Physical Rest Focus	Private Office Lounge Kitchenette Storage Washroom	4-8 hrs/day
Support staff	Clean Access to building anytime	Safety Security Comfort Mental   Physical Rest	Storage	scheduled
Models	Modeling	Privacy Safety Security Comfort Mental   Physical Rest	Fitting Rooms Backstage	scheduled

Figure 6.3.3.2  
Secondary User Requirements Table.  
(Table by author.)

<b>Tertiary Users</b>	<b>Behavioral   Activity Needs</b>	<b>Psychological Needs</b>	<b>Spatial Needs</b>	<b>Duration Frequency</b>
General public   Visitors	Attend exhibitions, events, workshops	Safety Security Comfort	Pop-up Retail Runway Stage Seminar Space	scheduled
Eco-fashion show guests	Attend shows	Safety Security Comfort	Runway Stage Seminar Space	scheduled
Photographers   Press	Photography	Safety Security Comfort	Photo Room Backstage Runway Stage	scheduled

Figure 6.3.3.3  
Tertiary User Requirements Table.  
(Table by author.)

## 6.4 Spatial Adjacency |

	pop-up retail shop	exhibition space	runway/backstage	W.C	kitchenette	work studio	photo room	lounge	office	storage	laundry
pop-up retail shop		○	/	X	/	/	/	/	/	X	/
exhibition space			/	○	/	/	/	/	/	X	/
runway/backstage				○	○	/	/	X	/	X	/
W.C					/	○	/	○	○	/	/
kitchenette						○	/	X	○	/	/
work studio							○	○	X	○	/
photo room								/	X	X	/
lounge									○	/	/
office										X	/
storage											○
laundry											

**Legend |**

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Essential	○
Desirable	X
Non-essential	/

Figure 6.4.1  
Spatial Adjacency Table. (Table by author.)

# 6.5 Zoning |

## 6.5.1 Stacking Diagram |

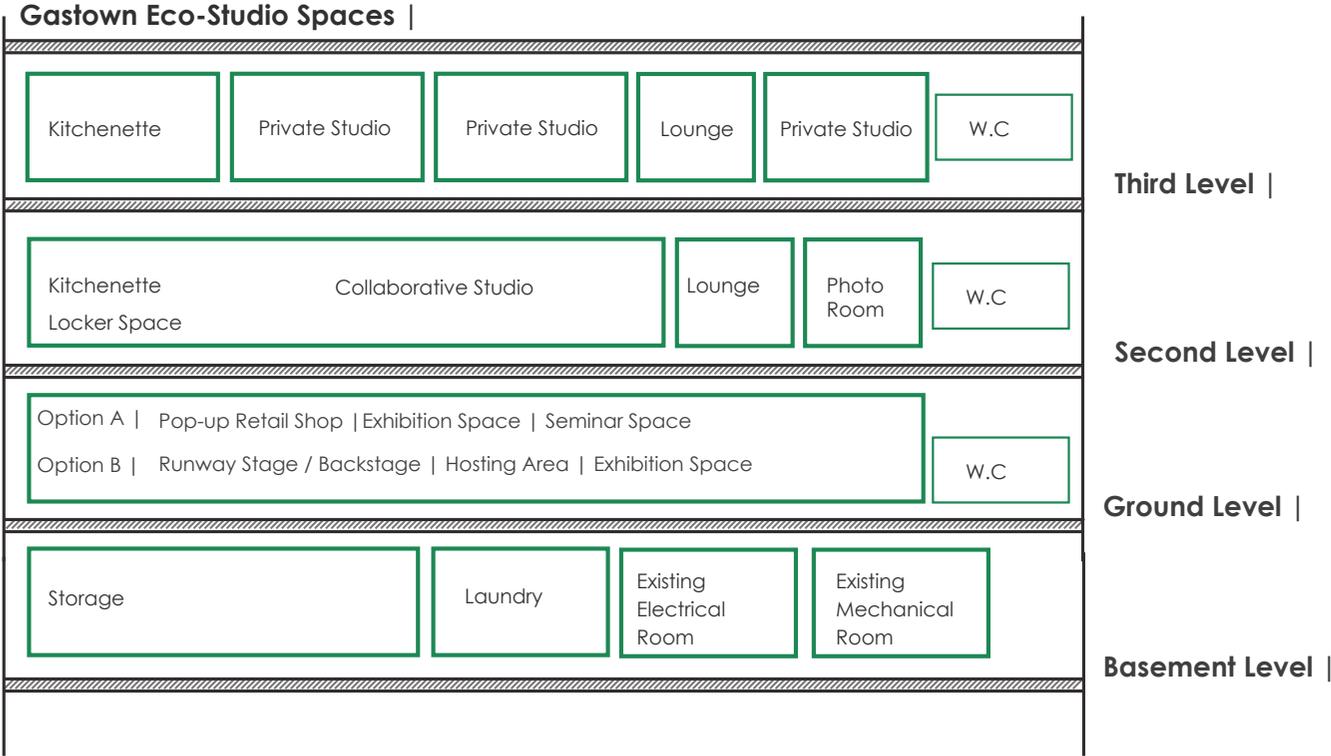


Figure 6.5.1.1  
Stacking Diagram. (Diagram by author.)

## 6.5.2 Bubble Diagram |

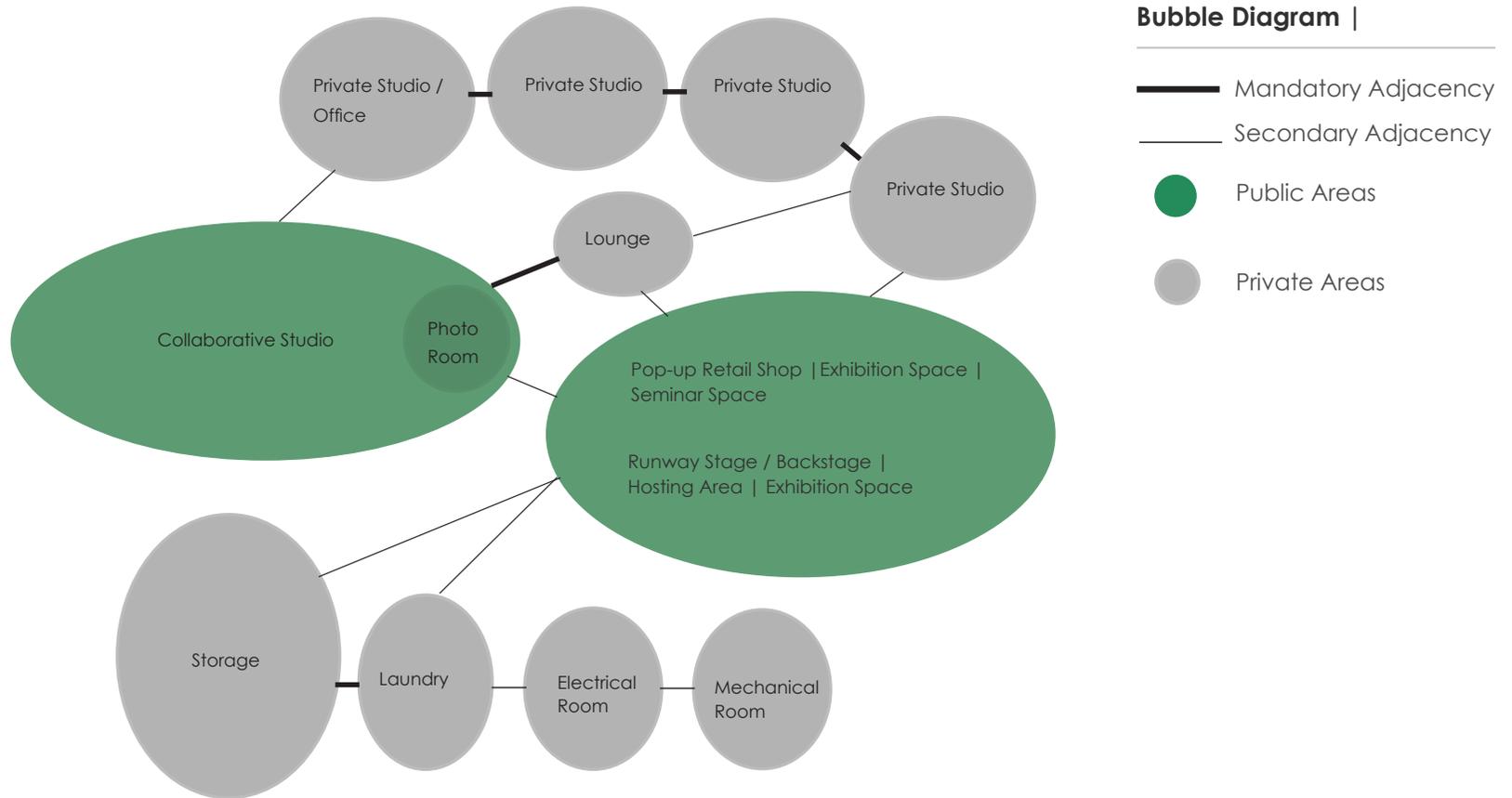


Figure 6.5.2.1  
Bubble Diagram. (Diagram by author.)

## 6.6 Spatial Requirements |

### 6.6.1 Spatial Zoning |

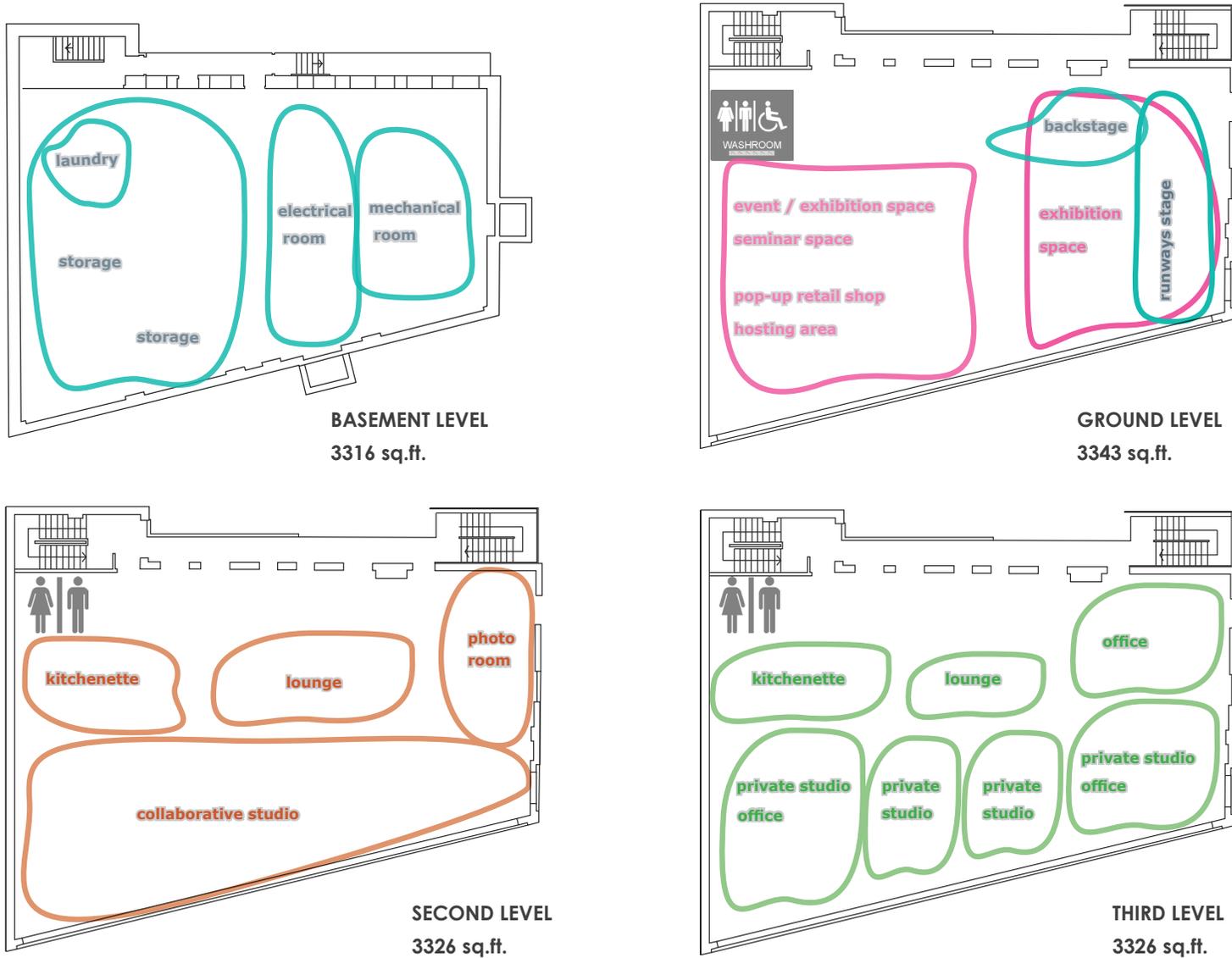


Figure 6.6.1.1  
Spatial Zoning Floor Plans. Not to scale. (Image by author.)

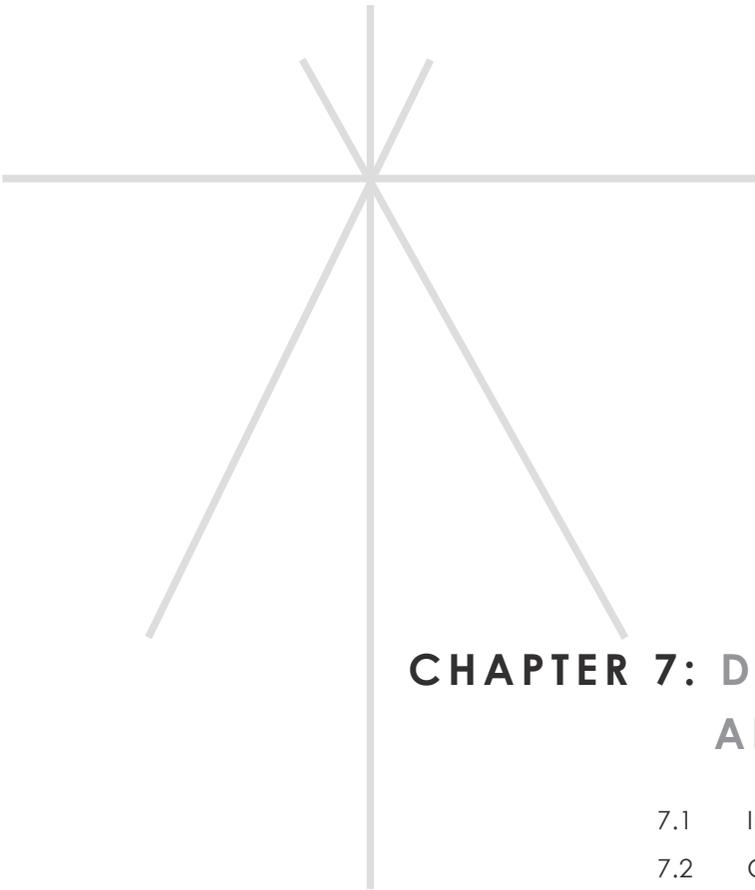
## 6.6.2 Spatial Requirement Analysis | Area by Area |

SPACE	Sq.Ft
<b>Ground Level:</b>	
Pop-up Retail Shop	800
Exhibition Space / Seminar Space	1200
Runway Stage / Backstage	1200
Hosting Area	500
<b>Second Level:</b>	
Collaborative Studio	1600
Kitchenette	150
Locker Space	150
Lounge	250
Photo Room	500
<b>Third Level:</b>	
Private Offices	2000
Kitchenette	150
Lounge	250
<b>Basement Level:</b>	
Storage	1400
Laundry	200
	<b>9200 sq.ft Total</b>

Figure 6.6.2.1  
Square Footage by Area. (Table by author.)

## 6.7 Summary |

In this chapter, I outlined this practicum project's design program in order to demonstrate how my design is both functional and open. My design is predicated on the needs of Gastown Eco-Studio's occupants. The various user profiles outline the main occupants of the building and how they will utilize the space based on their needs and required work spaces. The illustrated spatial zoning diagrams, and adjacencies, and calculated arrangements of spaces for each level of the building provide illustrations and quantitative data to show exactly how the design will meet the needs of those perspective users.



## **CHAPTER 7: DESIGN EXPLORATION AND DEVELOPMENT |**

- 7.1 Introduction
- 7.2 Conceptual Development: Photo Study
  - 7.2.1 Interpretation of Conceptual Photo Study
- 7.3 Design Concept
- 7.4 Design Drawings
  - 7.4.1 Demolition Plan
  - 7.4.2 Ceiling Grid
  - 7.4.3 Floor Plans
  - 7.4.4 Reflected Ceiling Plans
- 7.5 Furniture, Fixtures and Equipment
- 7.6 Materials Selection
- 7.7 Summary

## 7.1 Introduction |

The primary goal in designing Gastown Eco-Studio is to create an eco-fashion studio where designers work and collaborate with one another. The primary objective is to examine the role of the properties of the human figure in creation of the Eco-Studio. Therefore, I explore the movement of the body and its relation to clothing and space through a conceptual photo sequence study. The conceptual photo study demonstrates how the body becomes a living structure once the garment is placed on the body. I analyze the photos and apply that conceptual framework to my own design along with the scholarship from my literature review in chapter 3 to the final design developments of Gastown Eco-Studio. I include my final design proposal and drawings for each level, along with the chosen applicable materials.

## 7.2 Conceptual Development: Photo Study |

I have selected photography as a tool to complete my literature review analysis in an exploration of various theories that connect interior design with eco-fashion through the study of the body and identity. Photography is an artistic medium that aids in the study and analysis of bodily movement through space and it helps to depict or portray the role of the body in relation to clothing and space. The purpose of this conceptual study is to understand the physical dynamism of the clothed body when is surrounded by an enclosed structure. In this investigation, photography is a method of recording spaces containing the following elements: light, materials, form, spatial planes, volume, scale, and size. I intend to illustrate how this photography study supports the link between the human figure and clothing and space. Additionally, I demonstrate this conceptual study sustain an accurate interpretation of Gastown Eco-Studio's occupant's role, as the primary element in the design of functional and practical spaces.

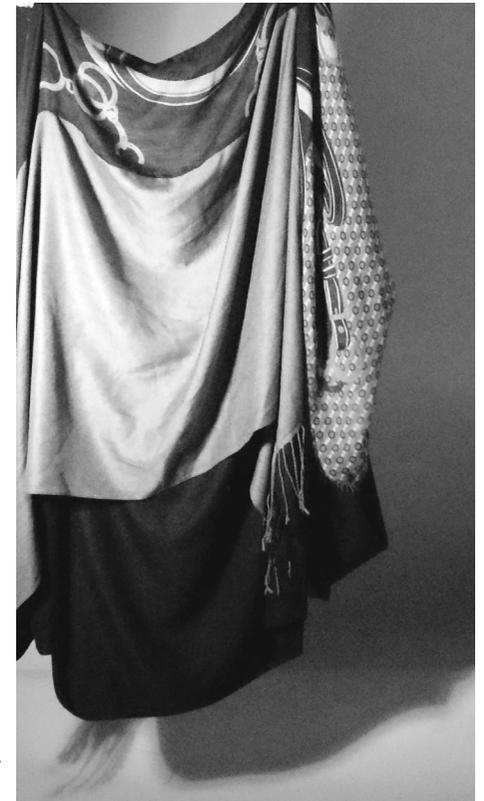


Figure 7.2.1  
Cape Study, Conceptual Photo Study.  
(Photo by author.)



Figure 7.2.2 (left)  
Cape Study, Conceptual Photo Study.  
(Photo by author.)

Figure 7.2.3 (right)  
Cape Study, Conceptual Photo Study.  
(Photo by author.)

I created a sequence of black and white photos of a unique piece of clothing, a cape, designed by a contemporary Iranian fashion designer. The cape, as shown in figures 7.2.1- 7.2.3, incorporates three pieces of shawls, or rectangular pieces of cloth, which are only stitched and knotted to each other. These are simple techniques, but the design has created a unique enclosed structure of clothing in which my body can disappear, move, lift, shift, and reveal only certain parts. The cape acts as a shelter, a metaphor for my body. This sequence is inspired by the work of pioneer photographer Eadweard Muybridge, who used photography to study the movements of the body in motion.<sup>224</sup>

The exploration of the sequence is based on how my body navigates and experiences the chosen spaces, while being in a second skin, in an enclosed space. The flow of my body movements were restricted by two elements: the cape's shape and the spatial boundaries of the space. The photos were taken at five different locations in the John A. Russell building (JAR), Faculty of Architecture, University of Manitoba: the photo room, the student lounge, the stairs, the main entry lobby, and the center space. I chose this building because of my time as a graduate student in interior design. The building instills in me a sense of nostalgia as I have studied and worked in this building for many years. It also has an aesthetically-pleasing central courtyard, which has played an influential role in the relationship between nature and the body. This concept will be further elaborated upon later in this chapter.

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224 Naomi Rosenblum, *A World history of Photography* (New York: Abbeville Press; Third Edition, 1997), 250-253.

The starting point for this sequence was the photo room. There were spatial constraints due to the size of the room but it provided a location where the lighting could be consistently controlled. As shown in figures 7.2.4 - 7.2.6, the small scale of this interior restricted the extension of my arms and legs and as a result the caped body is more stable or static than fluid. The spatial constraints forces the body into a rigid position and eventually it develops arched and curvilinear physical postures. With the usage of clamp lights and through staging the lighting and the caped body, I created an articulate series of photos with illuminated shadows of varying depths.



Figure 7.2.4  
Photo Room Study, Conceptual Photo  
Study. (Photo by author.)



Figure 7.2.5  
Photo Room Study, Conceptual Photo  
Study. (Photo by author.)



Figure 7.2.6  
Photo Room Study, Conceptual Photo  
Study. (Photo by author.)



Figure 7.2.7  
Lounge Area Study, Conceptual Photo Study.  
(Photo by author.)



Figure 7.2.8  
Lounge Area Study, Conceptual Photo Study.  
(Photo by author.)



Figure 7.2.9  
Lounge Area Study, Conceptual Photo Study.  
(Photo by author.)

The next location was the student lounge located on the second floor, where the trees of the central courtyard are visible through large windows. The trees act as a metaphor for the estrangement from nature; like the shrouded body in the photographs, they are enclosed.<sup>225</sup> As figures 7.2.7 - 7.2.9 show, my body is not directly engaged with nature, but yet it is related to it. It is evident that even when body is distant from nature, it still carries the element of connection with nature from outside to inside.<sup>226</sup>

The photos taken of my body while standing and moving on the stairs showcase the variations of possible movement due to the distinct structural elements of the stairs. In figures 7.2.10 - 7.2.12 the openness of the stairwell is altered due to the restraints of the cape in the fluidity of the body flow.

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225 Susan Close (Associate Professor, Department of Interior Design, University of Manitoba), in discussion with the author, October 2014.

226 Ibid.



Figure 7.2.10  
Stairway Study, Conceptual Photo Study.  
(Photo by author.)



Figure 7.2.11  
Stairway Study, Conceptual Photo Study.  
(Photo by author.)



Figure 7.2.12  
Stairway Study, Conceptual Photo Study.  
(Photo by author.)

The lobby area also has the same connection with the central courtyard, yet appears closer to nature as it is on the main level. I tried to mimic the natural forms that are reminiscent of the courtyard trees and thus become part of the enclosed landscape, figures 7.2.13 - 7.2.15.



Figure 7.2.13  
Lobby Area Study, Conceptual Photo Study.  
(Photo by author.)



Figure 7.2.14  
Lobby Area Study, Conceptual Photo Study.  
(Photo by author.)



Figure 7.2.15  
Lobby Area Study, Conceptual Photo Study.  
(Photo by author.)

Lastly, the center space on the main level, is a more defined enclosed space with fewer spatial constraints because of its size and lighting. As shown in figures 7.2.16 - 7.2.18, I used the slow speed of the camera's shutters, lowering the brightness of the lights around the caped body, and I increased the intensity of lighting by using no flash in order to create shadows and intentional blurred movements. The shadows highlight the edges of the garmented body that intensifies the compositions with contrast in forms and movements. These final photos are motion blur images that convey a sense of dynamism and fluidity, which illustrate the abstract form of the garment and the body flow.



Figure 7.2.16  
Center Space Study, Conceptual Photo  
Study. (Photo by author.)



Figure 7.2.17  
Center Space Study, Conceptual Photo  
Study. (Photo by author.)



Figure 7.2.18  
Center Space Study, Conceptual Photo  
Study. (Photo by author.)

This conceptual study is also informed by Giuliana Bruno's *Public Intimacy: Architecture and the Visual Arts*. Bruno highlights the importance of the body in three-dimensional spaces with the dimension of time as an element of architecture linked to film and film making through the work of a German visual artist and a film director, Rebecca Horn.<sup>227</sup> In similar manner, the human body inhabits a garment; the garment becomes live as the body engages with and projects onto the surface of the textile like a screen. The woven fiber becomes an exterior screen, It projects the wearer's taste, beliefs, and memories, which build on the narrative of the garment and the history of the body. The body itself is a site and a narrative space.<sup>228</sup>

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227 Giuliana Bruno, *Public Intimacy: Architecture and the Visual Arts* (Cambridge: MIT Press, 2007), ix-xii.

228 Judith Butler, *Giving an Account of Oneself* (New York: Fordham University Press, 2005), 37-38.

Each image is a result of the body's interaction with the cape in different spaces. Sequencing the images forms a story of the body's existence as an inhabitant in the JAR building, as shown in figures 7.2.19- 7.2.24.



Figure 7.2.19 (top left)  
Photo Room Study.  
(Photo by author.)

Figure 7.2.20 (top middle)  
Lounge Area Study,  
(Photo by author.)

Figure 7.2.21 (top right)  
Center space Study.  
(Photo by author.)



Figure 7.2.22 (bottom left)  
Lobby Area Study.  
(Photo by author.)

Figure 7.2.23 (bottom middle)  
Lounge Area Study,  
(Photo by author.)

Figure 7.2.24 (bottom right)  
Stairway Study.  
(Photo by author.)

As humans, we are created in the enclosed space of a mother's womb, we desire to surround the body with such enclosed surfaces.<sup>229</sup> The body is a narrative space, which collects memory not just through cognitive functioning, but also through the physical or cellular memory of the body. The body is a room and dwells in different rooms.<sup>230</sup> Bruno introduces the term "architexture" as the body and room are a living trace and a trace of living.<sup>231</sup> She defines the body as an architectural site and argues, "An architectural site, the room is constructed and read as a body. The walls have, or rather are, anatomical textures. They are somatic divides, layers of skin."<sup>232</sup> Bruno characterizes the body as a room with walls that are the bodily structures, and describes the skin as organic layers that partition the body. The story of one's body is told through traces of inscription and form such as: scars of an accident or a fight, the certain bodily postures of dancers, tattoos or piercings, skin wrinkles with aging, hair growth or loss. A fascinating feature of the body is that it constructs and deconstructs itself with the element of time; it grows, shrinks, heals, shifts, moves, and dies.

Rebecca Horn creates in her films "making room: Stanze", a narrative space that features in her works.<sup>233</sup> Narrative space carries the history of dwelling in space along with the history of the space itself. The Italian poets in the thirteenth century named their poems Stanza, "room and receptacle," in order to express the joy of love, the spaces of the Greek god of love, Eros.<sup>234</sup> As shown in figures 7.2.19- 7.2.24, this conceptual study of the body through the cape is informed by Horn's creation of the Stanze, where each photographed room has the history of the space. Furthermore, the images carry the narrative of the history of dwelling of the caped body specifically within these spaces.

Juhani Pallasmaa, a Finnish architect and the author of *Architecture of Seven Senses* and *The Eyes of the Skin: Architecture and the Senses*, defines the human's senses such as touch, sound, and scent as elements which trigger the memory and integrate body and mind to recall space and time.<sup>235</sup> As the body moves and interacts within a space, bodily sensations of our sensory perception awaken. Materials are one of the elements that create sensory

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229 Giuliana Bruno, *Public Intimacy: Architecture and the Visual Arts* (Cambridge: MIT Press, 2007), 126-127, 129.

230 Ibid, 155.

231 Ibid, 157, 163.

232 Ibid, 127.

233 Giuliana Bruno, *Public Intimacy: Architecture and the Visual Arts* (Cambridge: MIT Press, 2007), 127-129.

234 Ibid.

235 Juhani Pallasmaa, "An Architecture of Seven Senses," in *Toward a New Interior*, ed. Lois Weinthal (New York: Princeton Architectural Press, 2011), 40-49.

experiences.<sup>236</sup> Sensory perception constructs different personal experiences from the past and stores them in the memory. Details like objects, colors, textures or patterns embody collection of memories and stories. Skin is an organ with multilayers, combined with dead and living tissues. The exterior of the skin is the point of interaction between environment and the body and the interior protects the underlying muscles, bones, and internal organs. Skin connects the human body to the external world. Surfaces and textures are felt by the nerve cells in the skin. Although the structure of the body is wrapped in skin, it still needs another outer layer to cover its nakedness as a sign of civility.<sup>237</sup>

The garments recall the inhabitation of the body.<sup>238</sup> The fibers of the garment are reshaped by the wearer's body. They acquire the scent of the individual and they may become stained through wear and worn out through washing. The garment changes through these processes, which acts as a screen that projects the passage of time. The discarded garment absorbs and reflects the stories of dwelling of the space, the body. The bodily extensions reshape the garment's fabric.

A garment such as the cape, as a soft structure, covers the body but beautifully highlights the extensions of the arms and the legs. The soft surface of the cape creates a spatial layer as the second skin.<sup>239</sup> The enclosed space, as a cocoon, is stimulated as the body moves or shifts. In the conceptual of creation of space, the body is a key factor in the arrangement and ordering of space, as it activates, defines and informs the space. The cape, as a shell, creates boundaries for the body and the surrounding space, and as a soft enclosure plays a mediating role between body and space. As shown in the sequence study, any movement of body creates a movement in the garment that takes up new space and vacates old space. The camera, as a tool that captures moments in time, highlights the series of the human body movements that illustrates the transformations of the body, the cape, and the space. In this sequence, the body is transforming as a passive form and a static object into a dynamic form which is altering the nature of the surrounding space.

Figure 7.2.25, an edited sequence, shows the journey of both body and cape in these different spaces, which

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236 Pallasmaa, "An Architecture of Seven Senses," 40.

237 John Havery, *Clothes (The Art of Living)* (Stocksfield: Acumen, 2008), 122-123.

238 Giuliana Bruno, *Public Intimacy: Architecture and the Visual Arts* (Cambridge: MIT Press, 2007), 3.

239 John Havery, *Clothes (The Art of Living)* (Stocksfield: Acumen, 2008), 70.

relates to Gottfried Semper<sup>240</sup> description of textile in architecture, which states, “the textile precedes, informs, and later becomes consolidated into architecture”.<sup>241</sup>



Figure 7.2.25  
Journey, Conceptual Photo Study. (Photo by author.)

240 Gottfried Semper, a German Architect and art critic who wrote *The Four Elements of Architecture*.

241 Sophia Vyzoviti, “Methodological shifts: the textile as retro-novel paradigm,” in *Performative geometries: transforming textile techniques*, (Amsterdam: BIS Publishers, 2010), 110.

The soft surface of the cape creates a spatial boundary for my body. This boundary separates my body from my environment through a second skin. Materiality plays an essential role in the design disciplines. It creates different expressions like softness, thickness and hard edges, which define the body's experience within the space. The cape illuminates the bodily movements. Each garment redefines body in different ways; not every piece of clothing reshapes the body the same manner. Everyday we clothe ourselves in different ways, whether in a t-shirt and jeans or a summery dress, our experience of spaces around us is different because we inhabit different pieces of clothing. As in a daily routine, we might not be aware of the changes our soft enclosures make to our surroundings. A space is engaged when a dynamic body moves through it; the body transforms the space by influencing it and creating spatial boundaries with flow of movements. Iain Borden, an English architectural historian, relates materiality of architecture with the human body.<sup>242</sup> Borden defines architecture as a space that flows; and the human body completes the flow when it meets and experiences space. Borden explores how a moving body, like a skateboarder or a walking body, corresponds to space. He argues that architecture links a variety of elements, and I think it specifically connects the body and tangible materials.

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242 Iain Borden, "Thick Edge: Architectural Boundaries and Spatial Flows," in *Architectural Design*, Vol 66 in *INTIMUS Interior Design Theory Reader 2006*, ed. Mark Taylor and Julieanna Preston (John Wiley & Sons Ltd, 2008), 53.

## Eco-Cape |

In order to understand the process of eco-fashion and explore its methods, I chose to make an eco prototype. Through the creation of the eco prototype cape, I used three discarded shawls that had lost their esthetic elements and their materiality. I also used the same construction techniques as the Iranian designer such as stitching and knotting. This design and construction method of hand-sewing provides an example of recycling and producing unique clothes using simple methods. By stitching and sewing these shawls together, I learned and experienced one of the fundamental processes in fashion that defines the purpose of Gastown Eco-Studio. As Sass Brown states, recycled and second-hand clothes have the beauty of vintage with a sense of inherited history, character and identity. The three shawls, coming from different owners, each with their own historical narrative, blend seamlessly together and transform to a rare eco-cape. Figures 7.2.26 -7.2.33 show the processes of making this eco-cape.



Figure 7.2.26  
Eco-Cape Process, Conceptual Photo  
Study. (Photo by author.)



Figure 7.2.27  
Eco-Cape Process, Conceptual Photo  
Study. (Photo by author.)



Figure 7.2.28  
Eco-Cape Process, Conceptual Photo  
Study. (Photo by author.)



Figure 7.2.29  
Eco-Cape Process,  
Conceptual Photo Study.  
(Photo by author.)

Figure 7.2.30  
Eco-Cape Process,  
Conceptual Photo Study.  
(Photo by author.)

These images<sup>243</sup> illustrate how my bodily movements through space wearing the cape can be viewed or understood as a journey. The passage of time changes the body itself as well as the the space. Just as Bruno describes body as a tool which senses space in Horn's film performances<sup>244</sup>, my body can be seen as a mechanistic tool used to sense itself in the cape and its exterior space. My body and the cape are transformed together through the shifts of bodily flow in the surface of the cape. Bruno describes "a room of one's own" through the interrelation of space and desire, as one desires to belong to a room.<sup>245</sup> A textile surface projects the wearer's worldview, which builds on the narrative of the garment and the narrative of the body.

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243 Susan Close, *Framing Identity: Social Practices of Photography in Canada (1880-1920)* (Winnipeg: Arbeiter Ring Publishing, 2007), 21,26, 46, 84.

244 Giuliana Bruno, *Public Intimacy: Architecture and the Visual Arts* (Cambridge: MIT Press, 2007), 121.

245 *Ibid.*, 126.



Figure 7.2.31  
Eco-Cape, Conceptual Photo Study.  
(Photo by author.)

Figure 7.2.32  
Eco-Cape, Conceptual Photo Study.  
(Photo by author.)

Figure 7.2.33  
Eco-Cape, Conceptual Photo Study.  
(Photo by author.)

In conclusion, the purpose of this conceptual photo study was to experience my own bodily movements through space and focus on those movements through the fabric of the cape so they could be studied through the use of images. The photographs were used to inform the design of the spaces in the Gastown Eco-Studio<sup>246</sup> insofar as my body exists in an bound soft enclosure separated from my exterior world within the walls of enclosed room. Our requirement for survival is shelter and this can take place in part through the inhabitation of space and clothing.<sup>247</sup> The space is humanized by the physicality of the body and the cape affects the lighting through the creation of shadows and void spaces. The space and the body interact with each other which the images document through spatial dimensions, limits and restrictions, openings, doors, and horizontal and vertical surfaces. Marcus Vitruvius believed in using the human being as a scale in architecture in order to establish the relationship between human proportions and the surrounding space. The photographs of my body act as a representation of space that documents my dimensions and those of the cape, which are a draped form of movement in space.

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246 Susan Close (Professor, Department of Interior Design, University of Manitoba), in discussion with the author, November 2014.

247 Ibid.

## 7.2.1 Interpretation of Conceptual Photo Study |

The conceptual study of the body through photography is used to highlight the body's occupation of space into Gastown Eco-Studio's design. I incorporate the human figure, linked with clothing and space in the creation of the photo sequence of motion studies and I have made the following conclusions:

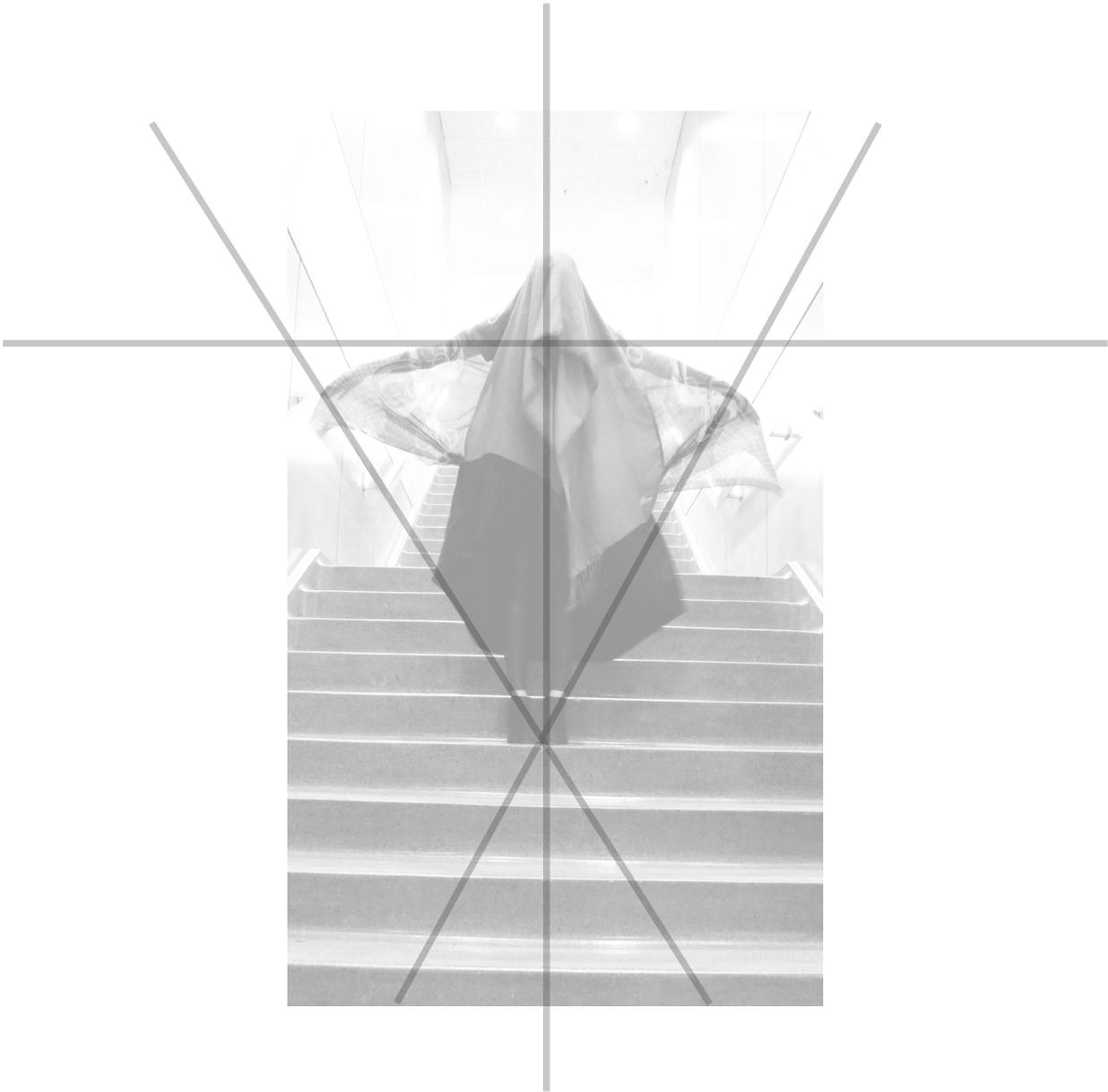
- 1 | The study of the photo sequence is a visual exploration that demonstrates the theoretical discussion contained in Chapter Three, which argues that the concept of interior is a constructed geometry where the located body is measured, the human figure is a medium of reference in generating an architectural space.<sup>248</sup>
- 2 | The photos highlight the importance, the essence, and the placement of body as a key factor in the creation and the arrangement of the space. The scale and proportion of the human figure plays an important role in both interior design and eco-fashion, which reflects the customization of the design elements of Gastown Eco-Studio.
- 3 | Through the stoppages in time captured in the photos, I focus on the details of the garment's movements and on its activation by the body in different motions, along with the transformations of the body's movements that are wrapped in the garment, and surrounded in space.
- 4 | The eco-cape is the production of discarded elements that merged uniquely with each other, just like the sustainable spaces, they are a blend of recycled and re-used elements, which are able to create a distinct space.
- 5 | The photo sequence inspired me to design a flexible open studio, while including some private areas by the usage of drapery and curtains for both eco-designers and models for privacy purposes.
- 6 | The photos also allowed me to create convertible enclosed spaces that vary in size such as pods in which eco-designers can work individually and collaboratively. In addition, the space can be used for dressing models throughout the process of creation and design.
- 7 | During my experience as a model in the photo sequence, I learned the importance of providing models private changing rooms with lockers and have incorporate this type of space in my design.

**8** | A specific photo space in the studio gives designers an opportunity to take photos of the models throughout the design process. Photos of the styling process benefits designers because it allows them to see the developments of their collection through images that document that sequence.

**9** | The photos could be used on the studio space's walls, projected or printed, providing insight into the process of fashion design to outsiders. The images can also be shown to clients or visitors of the studio.

**10** | My body gestures, in figures 7.2.4 - 7.2.6, encouraged me to draw some sketches and translate them in to design and spatial forms, patterns, and circulation lines.

To conclude, it is a significant aspect of this practicum project to understand and interpret the human body in relation to textiles and space. Therefore, my earlier discussion on the body and identity and how these terms relate to interior design and eco-fashion support my design concept of Gastown Eco-Studio. In addition, the conceptual photo study provides a guideline in the creation of a functional and practical design that is appropriate to the human scale with an applicable program for services and activities for the users and the visitors of Gastown Eco-Studio.



## 7.3 Design Concept |

As discussed in Chapter Three, the significance of the study of the body reflects on of the principal elements of interior design, the inhabitation of the human body in space. I applied Enwistle and Wilson's analyses, which state that the body is one of the key elements in eco-fashion and interior design. I also employed a specific conceptual understanding of the body and identity, the conceptual photo study, in the design of Gastown Eco-Studio.<sup>249</sup>

### The Body | To Hang |

It is important to return to John Harvey's argument that shoulders are the hinges of the arms, they are the body strength. He defines the shoulders as the gravitational point of design, as the shoulders provide structure that allows the fabric to be hung and give shape to the lines for a body in motion. In my visit to one of Winnipeg's designer's fashion studio, Lennard Taylor, I learned the element of hanging is a crucial aspect of a designer's daily work. After the fabric is cut, it is shaped and temporarily stitched on the mannequin and later on the model. When the fabric is ready, it is hung from the clothing rack. The element of "to hang" has become an important aspect of the design of Gastown Eco-Studio. Through my study of Taylor's work space, I found that there is an essential need to hang the completed clothing or the work in progress along with many other elements in order to work efficiently and create a less cluttered work area. This includes not only material but also items such as: spools of threads, pairs of scissors, sketching and drawing accessories etc. The act of hanging is essential to the presentation of the design and providing perspective on the garment. This concept inspired me to think of a 3D form from the ceiling and hanging racks.

### Identity | Flexible Design |

As Hall argues, the identity formation of an individual is a developmental process and not a rigid or static event. My photo study has provided me with an additional tool with which to design flexible spaces, highlighting the various configurations of spaces. In order to be able to create adaptable spaces, I propose the usage of textile and drapery as a backdrop or a temporary implement in the formation of a flexible design. Adaptable design also reflects

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249 See chapter 3 section 3.6 for an overview on how conceptions of body and identity relate to eco-fashion and more specifically to my design of Gastown Eco-Studio.

on the proposed program of Gastown Eco-Studio. Using drapery is also a sustainable approach in creating enclosed spaces and imagining the building as an empty canvas to divide the open spaces and create private or semi-private areas, which again reflects Hall's fluid concept of identity. Soft drapery resembles a sustainable element through the usage of recycled fabrics that eliminates the rigid arrangement of space. Similar to the interaction between the cape and the body in the conceptual photo studies, the layering of the building design through the use of drapery softly furnishes the existing linear form of the building.

The proposed Gastown Eco-Studio is located at the existing building known as Bodega Studios at 229 Carrall Street, in Gastown, Vancouver. The existing interior has a total area of approximately 12,000 square feet, and carries a simple spatial organization with linear form. Alongside the inherent heritage aesthetic and the domestic quality of its neighborhood, Gastown, it builds upon surrounding styles using industrial and raw interiors. Drapery within the interior acts as a backdrop that not only provides a divider, but brings softness to the hard edges of the spatial form of the building. The building's large windows at each level allows natural light to radiate throughout the interior and attract public attention through the inclusion of mannequin displays. Concrete and restored milk paint hardwood flooring, brick walls, polished metal cables, rustic woods, vintage furniture and lighting create an overall depiction of the spatial concept.

# Design Concept | The Body | Identity |

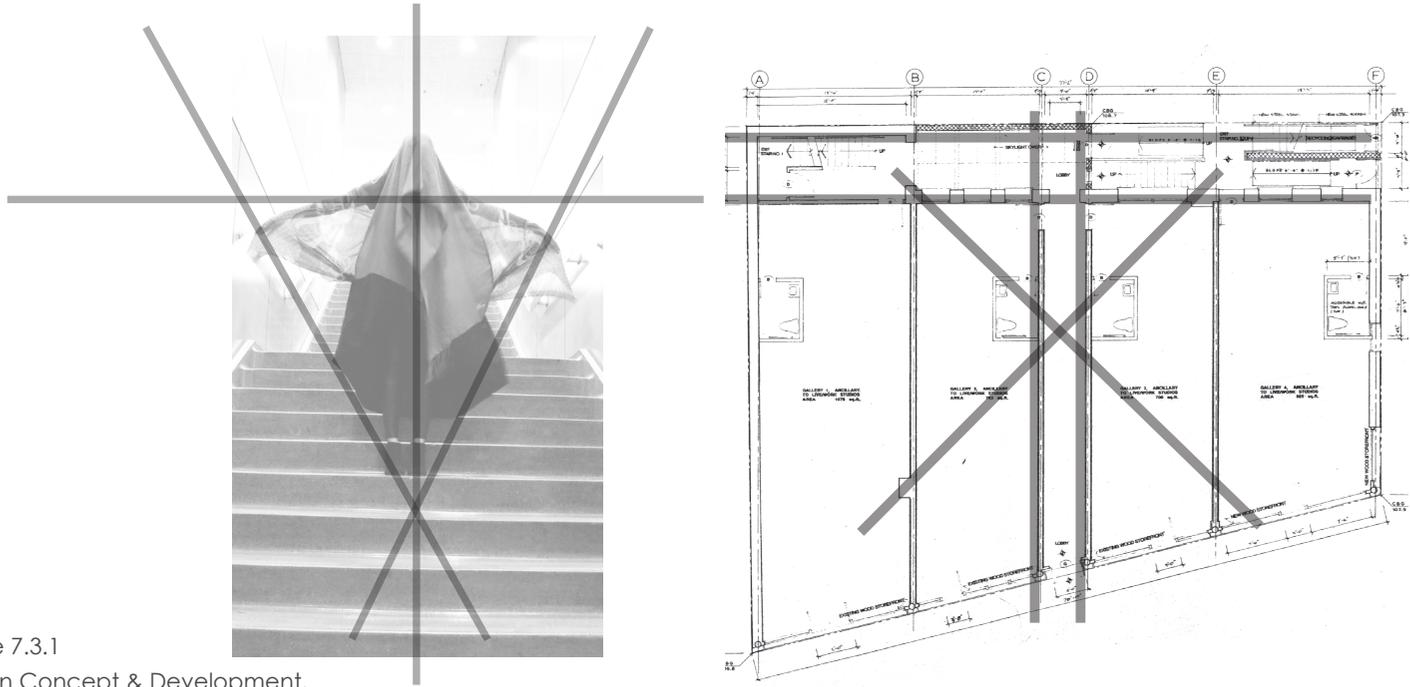
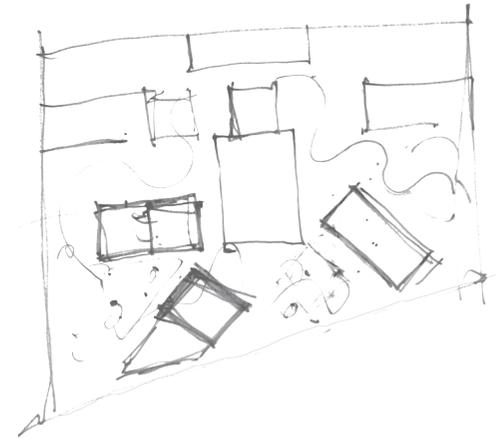
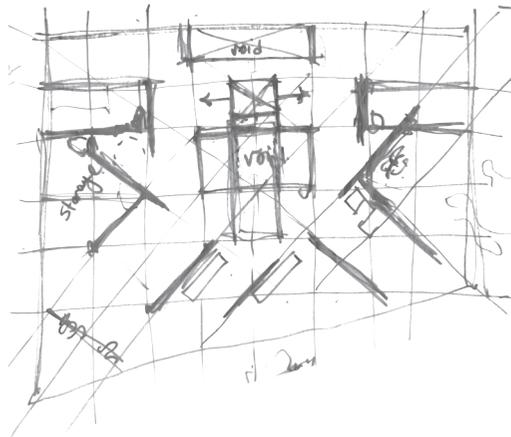
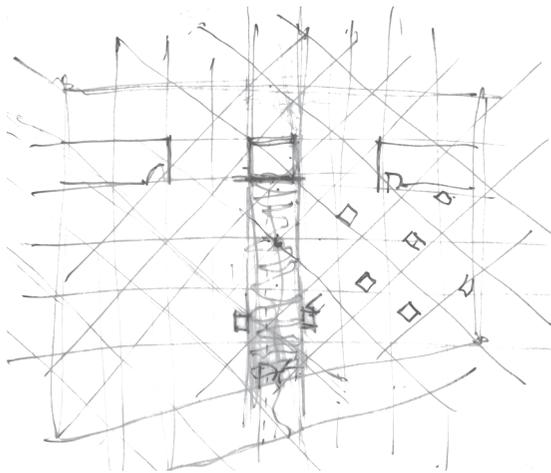


Figure 7.3.1  
Design Concept & Development.  
(Image by author.)



## 7.4 Design Drawings |

### 7.4.1 Demolition Plan |

As mentioned in 5.3 Building Analysis, the chosen building employs a linear structure. Acknowledging the existing form and structure of the building is an important part of my design but I also wish to propose practical designs based on the functionality of space. Therefore, I decided to move one of the existing stairways, which is currently located on the right side of the building and only connects ground level to the basement, to the center top of the building. See figure 7.4.1.1, demolition plan.

In order to achieve programmatic and physical accessibility an elevator must be added to the existing building. This is also a necessary addition due to current building codes. The proposed elevator is located on the central axis, below the central stairs, which would operate using doors that open from both sides.

With regard to flexible design and the openness of spaces, I included eight concrete load-bearing columns and demolished existing walls. As shown in the demolition plan, these concrete columns are carefully placed with the consideration of carrying compressive loads in order to provide structural reinforcement since some of the walls have been removed.

# Demolition Plan |

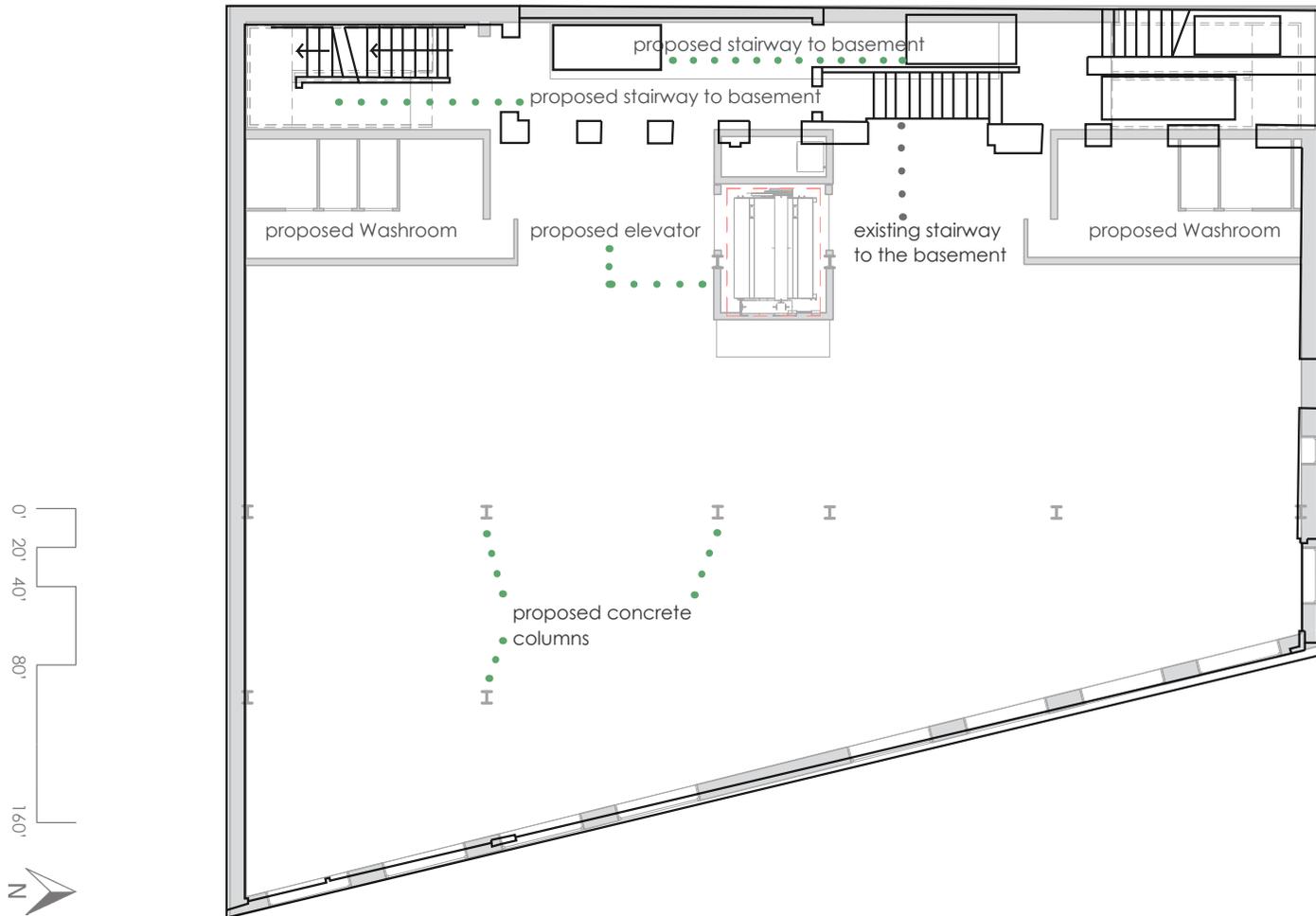
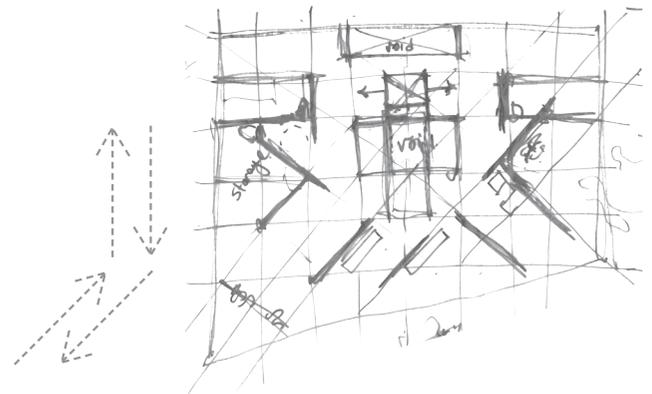


Figure 7.4.1.1  
Demolition Plan, Ground Level. Gastown Eco-Studio.  
(Image by author.)

## 7.4.2 Ceiling Grid |

During my study of the existing building, I imagined this structure to be like that of a physical human body. The shoulders of the building are located at the top left and right set of stairways insofar as they connect all levels to one another. As the stairways are located on the sides, I used this element to highlight the movement of the body, moving up and down. With the elevator in the center, I created a **T** shape to highlight the strength of the building where the interior motion and internal processes occur. The movement of the elevator is analogous to the movement of the body - that is within 90 degrees vertical line, and the 45 degrees diagonal lines of the body mobility through the stairways. Translating these lines in the three dimensional form within the concept of hanging clothes, I created a grid system for the ceiling that also reflects on the layout of the interior space. The proposed ceiling grid would be constructed from recycled metal cables that act as rods. This would also allow for the easy use of any types of hooks to hang drapery, recycled textiles, hangers or many other elements based on the usage of space. Each Level includes this ceiling grid in vertical, horizontal and diagonal lines (| \_ / \). The Ground Level is the signature display space, with 14 foot ceiling height, and would be used to host events and shows. It includes four lines of the cable grids: vertical, horizontal and two diagonal from left to right and right to left blending into one another with different heights, figure 7.4.2.1 The four lines of the cables create more opportunity to create functional and aesthetically-pleasing locations to hang textiles and form alterative spaces. The other levels with 12 foot ceiling height only include only three lines similar in vertical and horizontal, but different diagonal lines. I chose left to right diagonal lines for the Second Level and right to left lines for the Third Level, which they both establish form and functionality for each level, see figures 7.4.2.2 - 7.4.2.3.



## Ceiling Grid | GROUND LEVEL |

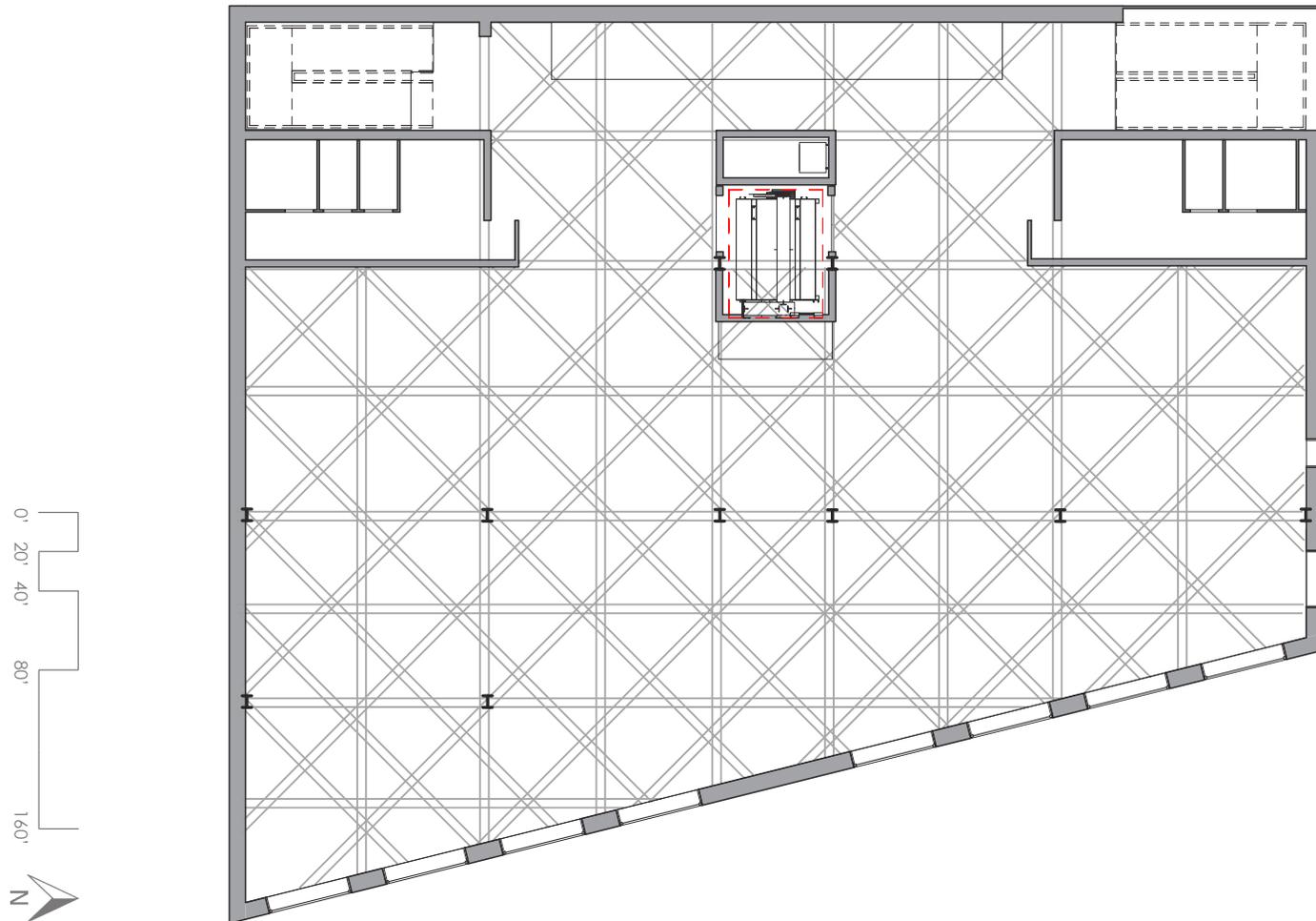


Figure 7.4.2.1  
Proposed Ceiling Grid, Ground Level. Gastown Eco-Studio.  
(Image by author.)

## Ceiling Grid | SECOND LEVEL |

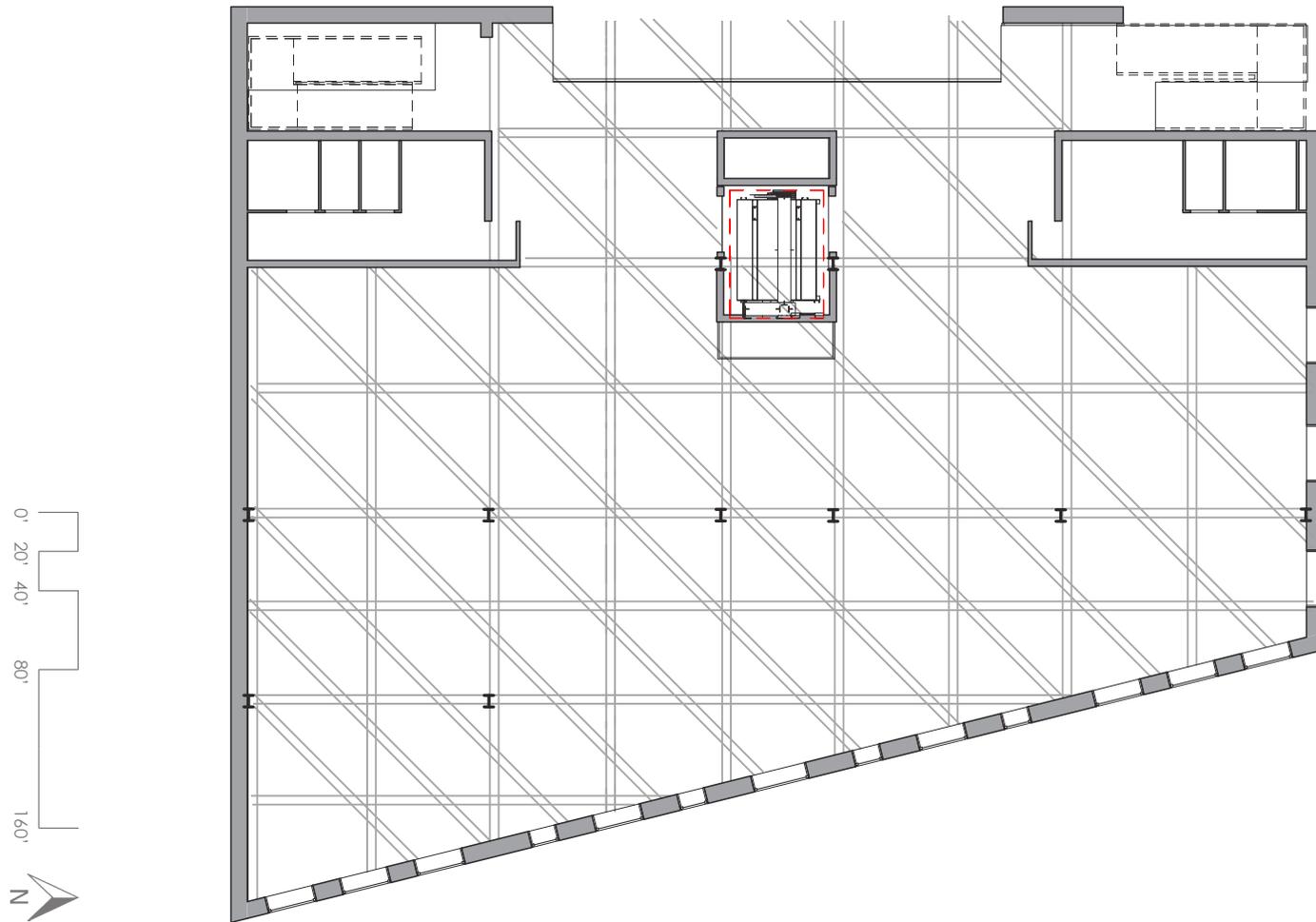


Figure 7.4.2.2  
Proposed Ceiling Grid, Second Level. Gastown Eco-Studio.  
(Image by author.)

## Ceiling Grid | THIRD LEVEL |

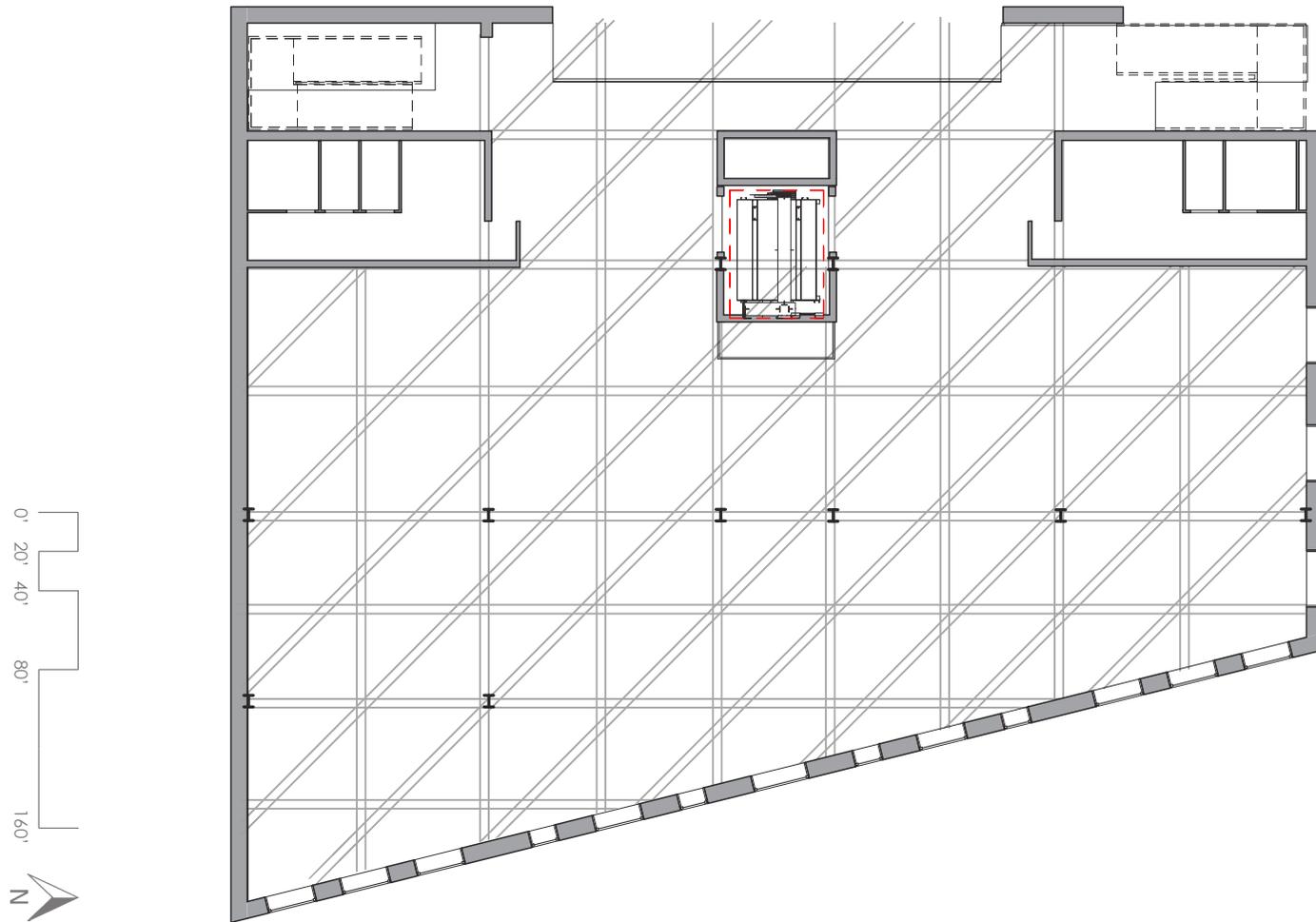


Figure 7.4.2.3  
Proposed Ceiling Grid, Third Level. Gastown Eco-Studio.  
(Image by author.)

### 7.4.3 Floor Plans |

#### GROUND LEVEL | Pop-Up Retail Space | Runway Show |

As discussed in 6.2 Project Goals, I proposed a flexible program that is able to carry various design layouts. As shown in figures 7.4.3.1 Option A, and 7.4.3.5, Option B in Ground Level Floor Plans, this level is designed in two different ways:

#### A | POP-UP RETAIL STORE + EXHIBITION SPACE + SEMINAR SPACE |

Upon entry into the building, in figure 7.4.3.1, I have placed a pop-up retail shop on the right side facing the East and North side of the building. The pop-up retail space includes a movable cash register, and portable clothing racks that also act as dividers. The fitting rooms are formed by using temporary drapery that is hung from the ceiling. In addition, tables can be set up to showcase clothes, jewelry, or shoe displays. The exhibition space on the West and South side includes a movable 4'x 4' stage for display mannequins. The seminar space includes some chairs and flexible dividers.

The elevator is located in the center and is aligned with washrooms. The elevator doors open on two sides; therefore, upon entrance to this level the brick wall is the focal point, which creates an opportunity to project images during the events and shows. Another unique element added in the design of this level is a continuous path of Gastown sidewalk into the interior, which highlights a passageway from outside to inside. The Ground Level's flooring is concrete, which generates an industrial or raw look, see figures 7.4.3.2 - 7.4.3.3.

Floor Plan | GROUND LEVEL | A | Pop-Up Retail + Exhibition Space + Seminar Space |

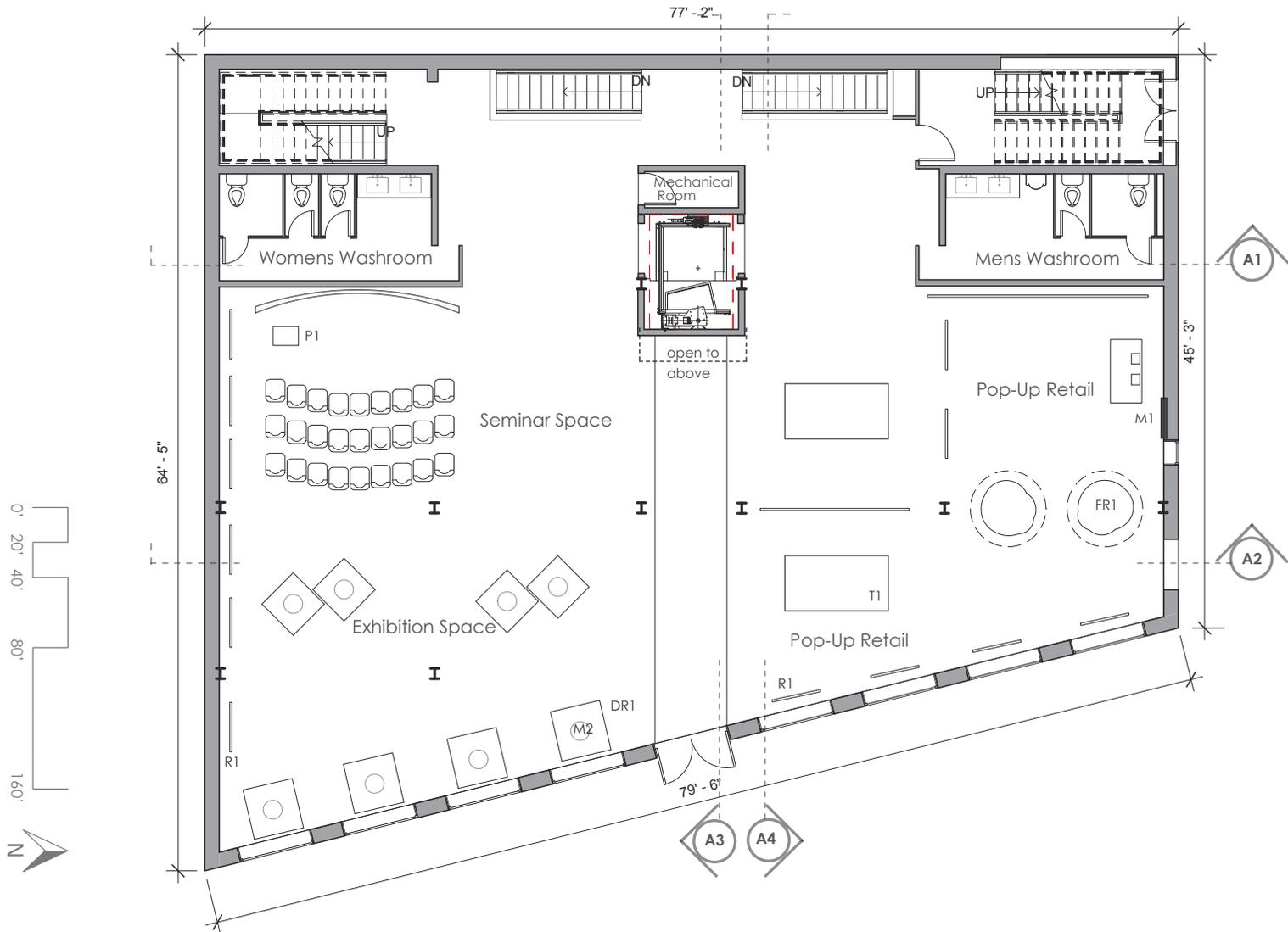


Figure 7.4.3.1  
Ground Level Floor Plan, Option A. Gastown Eco-Studio.  
(Image by author.)

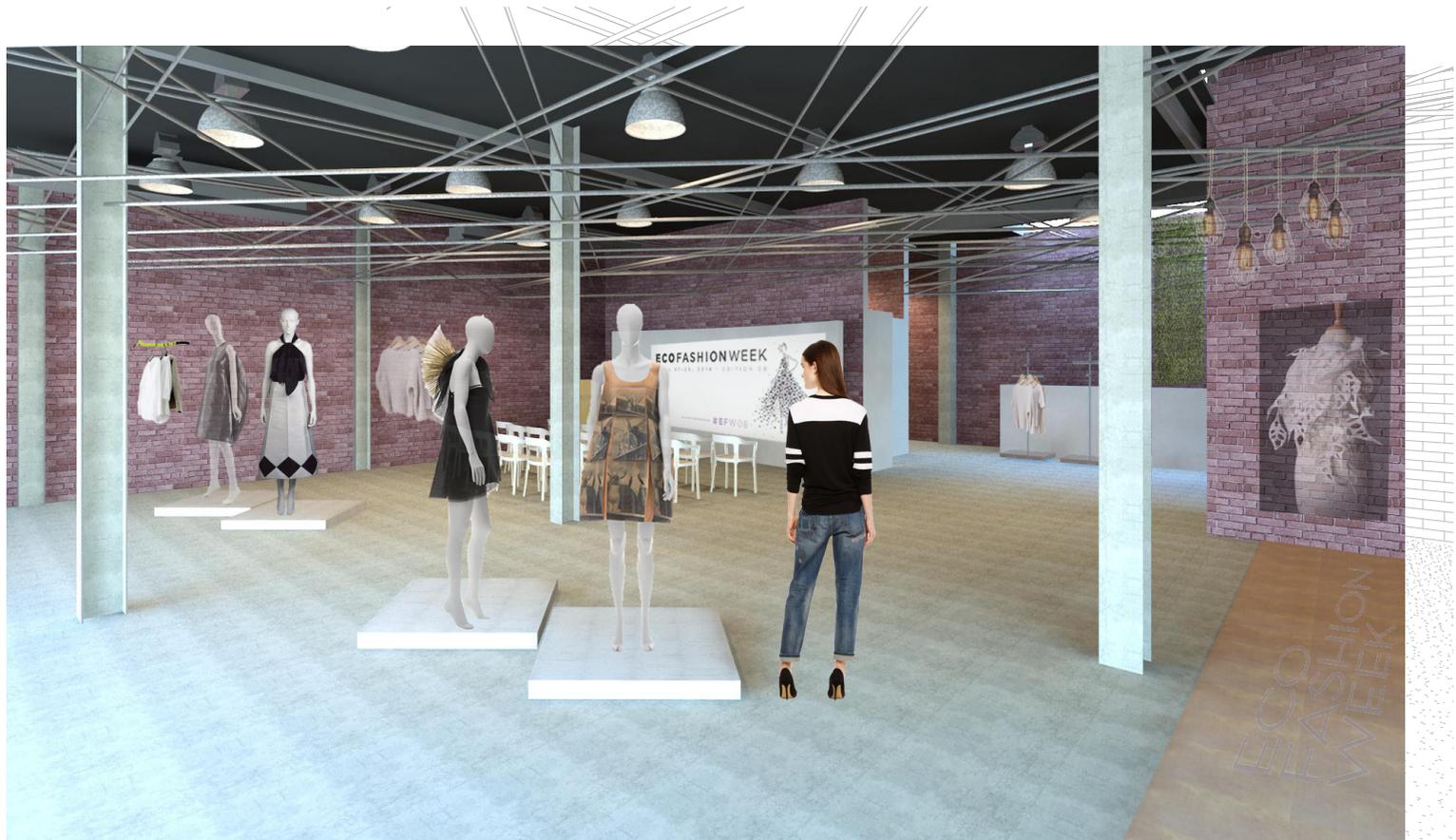


Figure 7.4.3.2  
Ground Level Perspective, Exhibition Space, Seminar Space. Gastown Eco-Studio.  
(Image by author.)

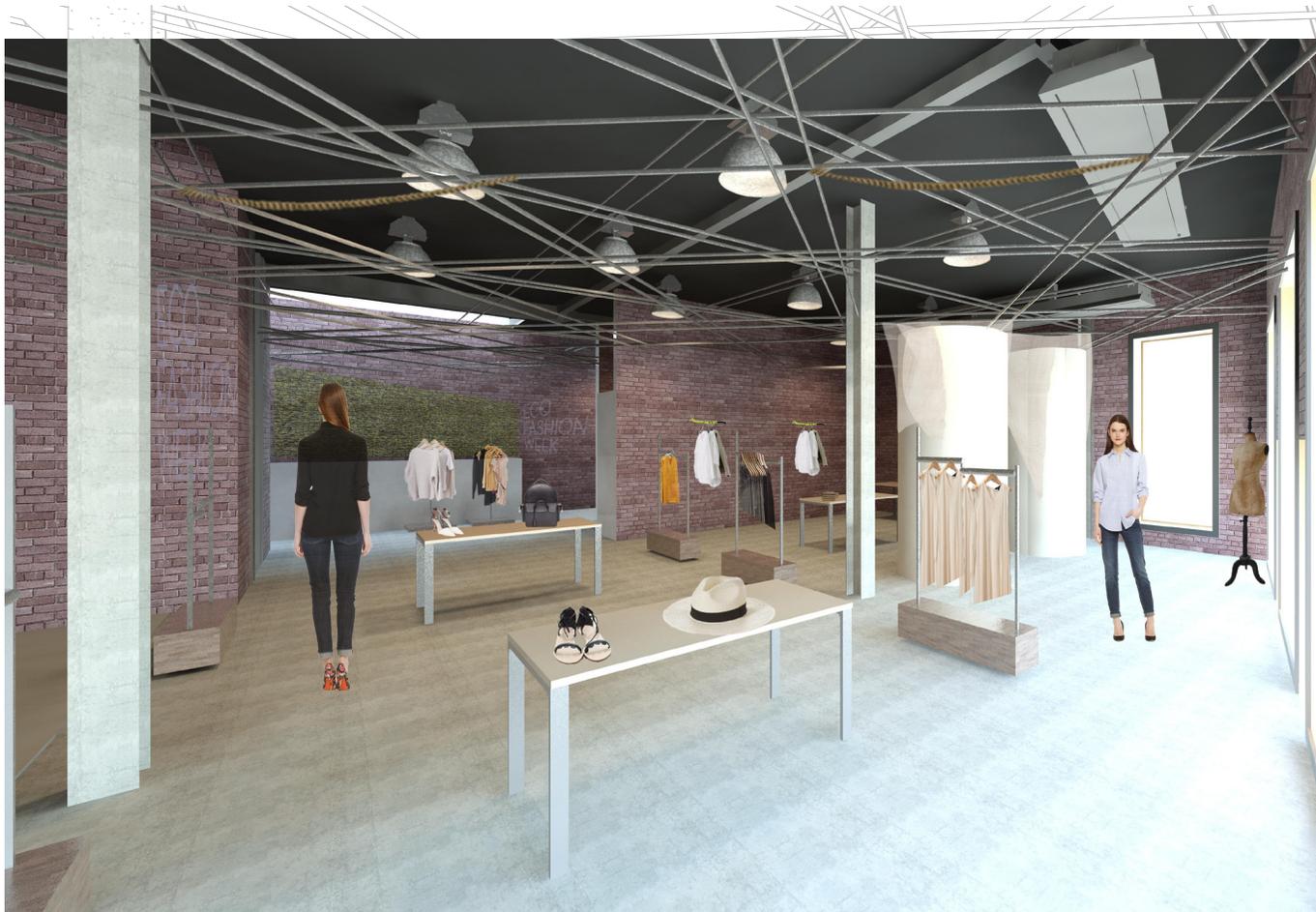
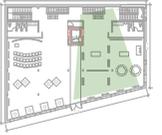


Figure 7.4.3.3  
Ground Level Perspective, Pop-Up Retail Space. Gastown Eco-Studio.  
(Image by author.)

# SECTION A1 |

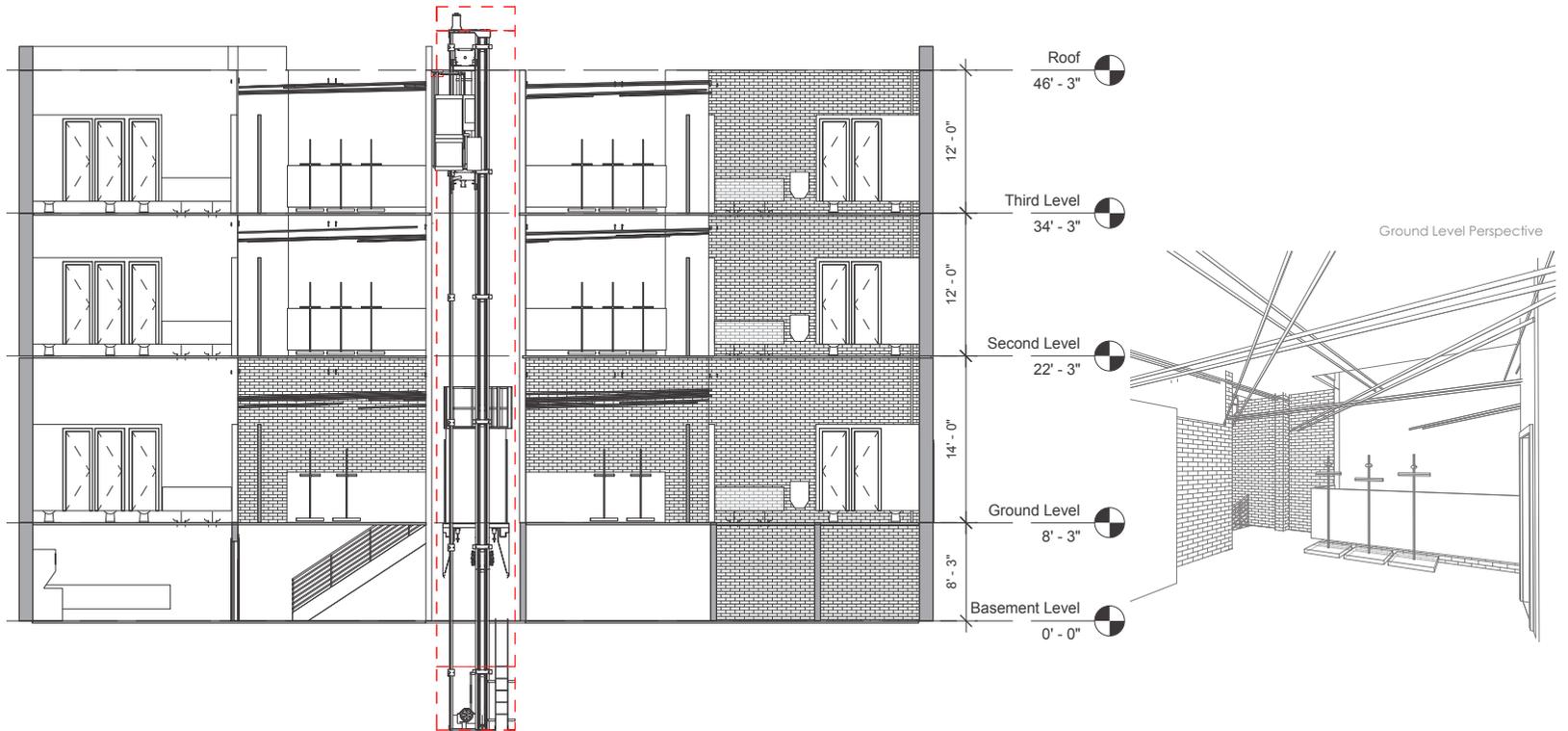
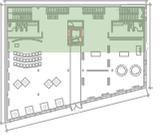


Figure 7.4.3.4  
Section A1. Gastown Eco-Studio.  
(Image by author.)

## **B | RUNWAY SHOW + BACKSTAGE + HOSTING AREA + EXHIBITION SPACE |**

This option highlights design elements for a runway show, see figure 7.4.3.5. The aim is to create a runway stage that proceeds along the big front windows and can attract pedestrians to watch the models from Carrall Street. The backstage area includes hair and make up tables, model fitting rooms, a model lounge, tables for model registrations. There is also a hosting area in which the guests can have drinks and use lounge seating with some round high tables. There is a photography booth, which is a space designated for the press and photographers to take photos of the runways models. The runway stage and the backstage are connected with hung drapery, which plays an important role in the practicality of dividing spaces along with the aesthetic aspects of the arrangement, see figure 7.4.3.5. The Gastown sidewalk path is also a great design feature that could be used as a runway stage, see figures 7.4.3.6 - 7.4.3.7.

Floor Plan | GROUND LEVEL | B | Runway Show + Backstage + Exhibition Space |

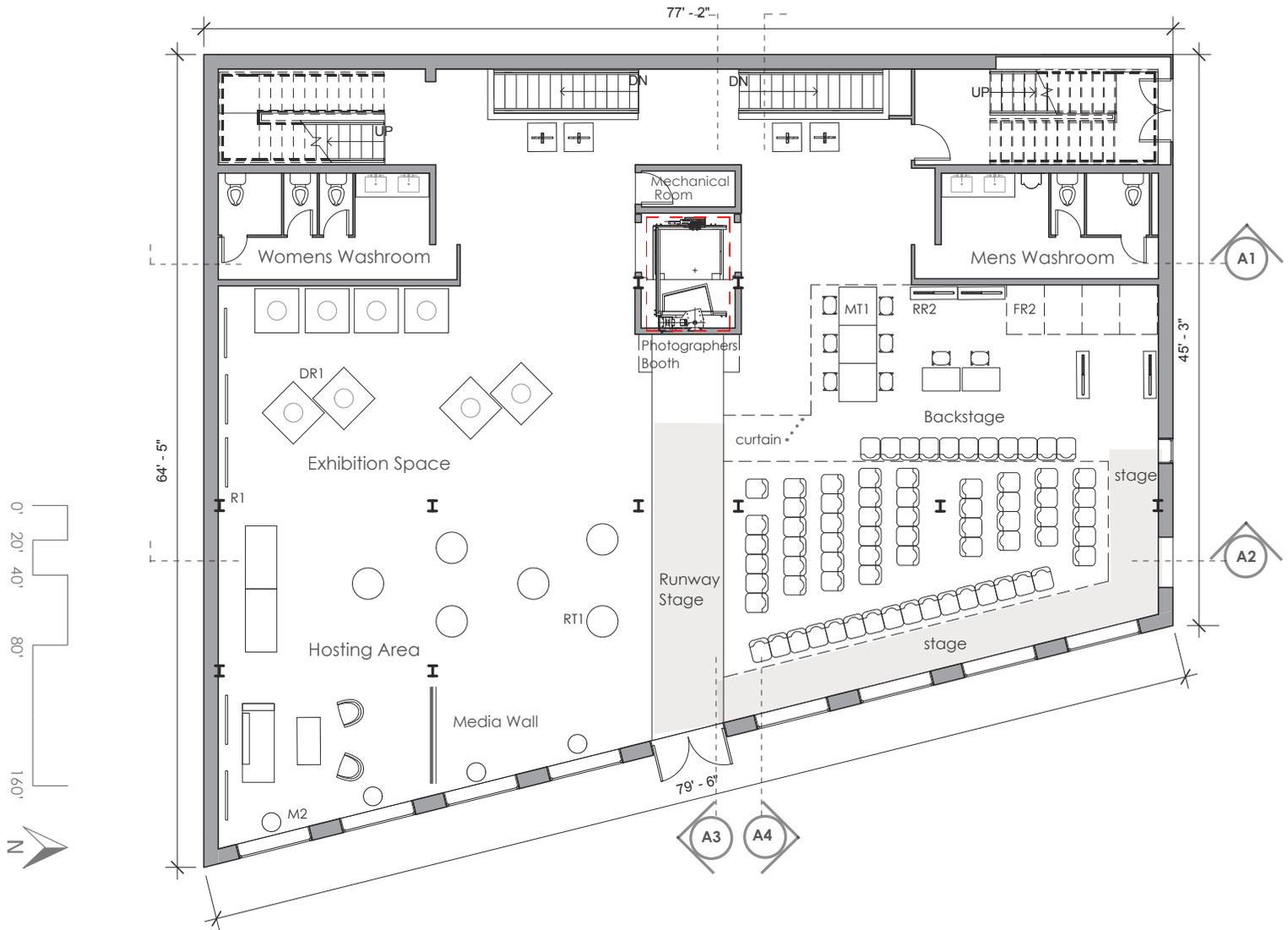


Figure 7.4.3.5  
Ground Level Floor Plan, Option B. Gastown Eco-Studio.  
(Image by author.)

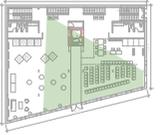


Figure 7.4.3.6  
Ground Level Perspective, Runway Show, North Facing. Gastown Eco-Studio.  
(Image by author.)

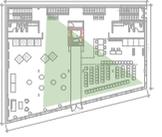
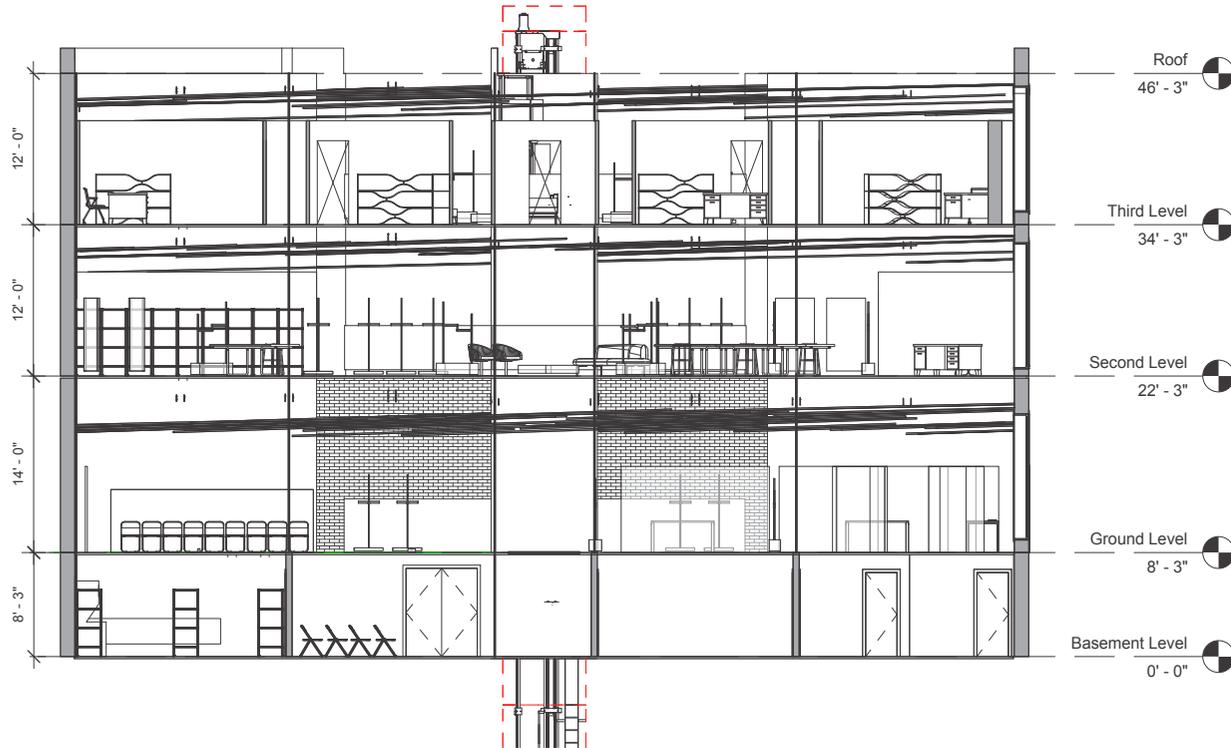
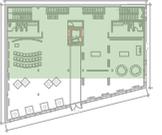


Figure 7.4.3.7  
Ground Level Perspective, Runway Show, South Facing. Gastown Eco-Studio.  
(Image by author.)

# SECTION A2 |



Ground Level Perspective

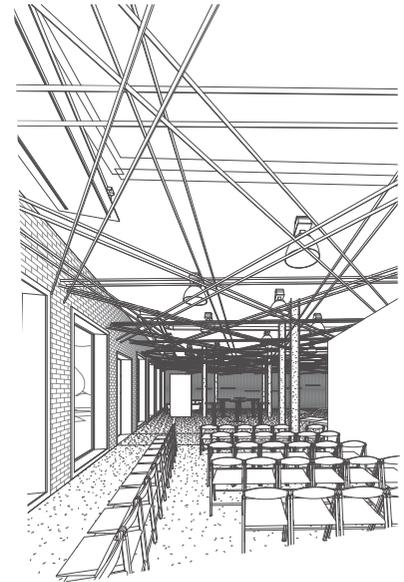


Figure 7.4.3.8  
Section A2. Gastown Eco-Studio.  
(Image by author.)

## SECOND LEVEL | Collaborative Studio Space |

The Collaborative Studio is designated for the emerging eco-designers, figure 7.4.3.9. It is an open and flexible studio and the spaces are dependent upon the given schedule; therefore the spaces are convertible through the use of drapery from ceiling. The original existing walls are brick and there are eight concrete columns throughout the space.

Upon arrival from the elevator in the center or the stairs from the sides, one first sees the kitchenette and locker area for personal storage on the South, or the left side of the building. The workstations are aligned diagonally and run parallel with the ceiling grid. There are eight working stations that are placed within the studio space. There are four sewing stations and a meeting area for the eco-designers and their clients. The North side of this level has three windows that creates a great lighting opportunity for the proposed photo room, which gives the designers a chance to take photos of the models during their design process as they style and pin up on the models. The lounge is located in the center and acts as a resting space that could be enclosed with drapery and divided from the other areas. The brick walls provide space to put up shelves and to hang fabric. In this level, the drapery could also be used as a screen to project inspirational images of the collections. Another element that plays an important factor in sustaining flexible design is the usage of architectural wall paneling system that easily could be converted into an enclosed space in different heights and width. This is a cost-effective and economical solution that allows for optional configurations that are easy to construct with sustainable materials. This brings a harmonious and integrated aesthetic with creative possibilities that shape the space. Furniture includes ergonomic chairs and adjustable tables that are constructed from materials that have a reduced environmental impact, such as recycled wood and metal in the creation of shelving units and clothing racks. Similar to the Ground Level, this floor utilizes the rolling clothing racks, which become essential design features, both functionally and aesthetically, see figures 7.4.3.10 - 7.4.3.11.

Floor Plan | SECOND LEVEL | Collaborative Studio Space |

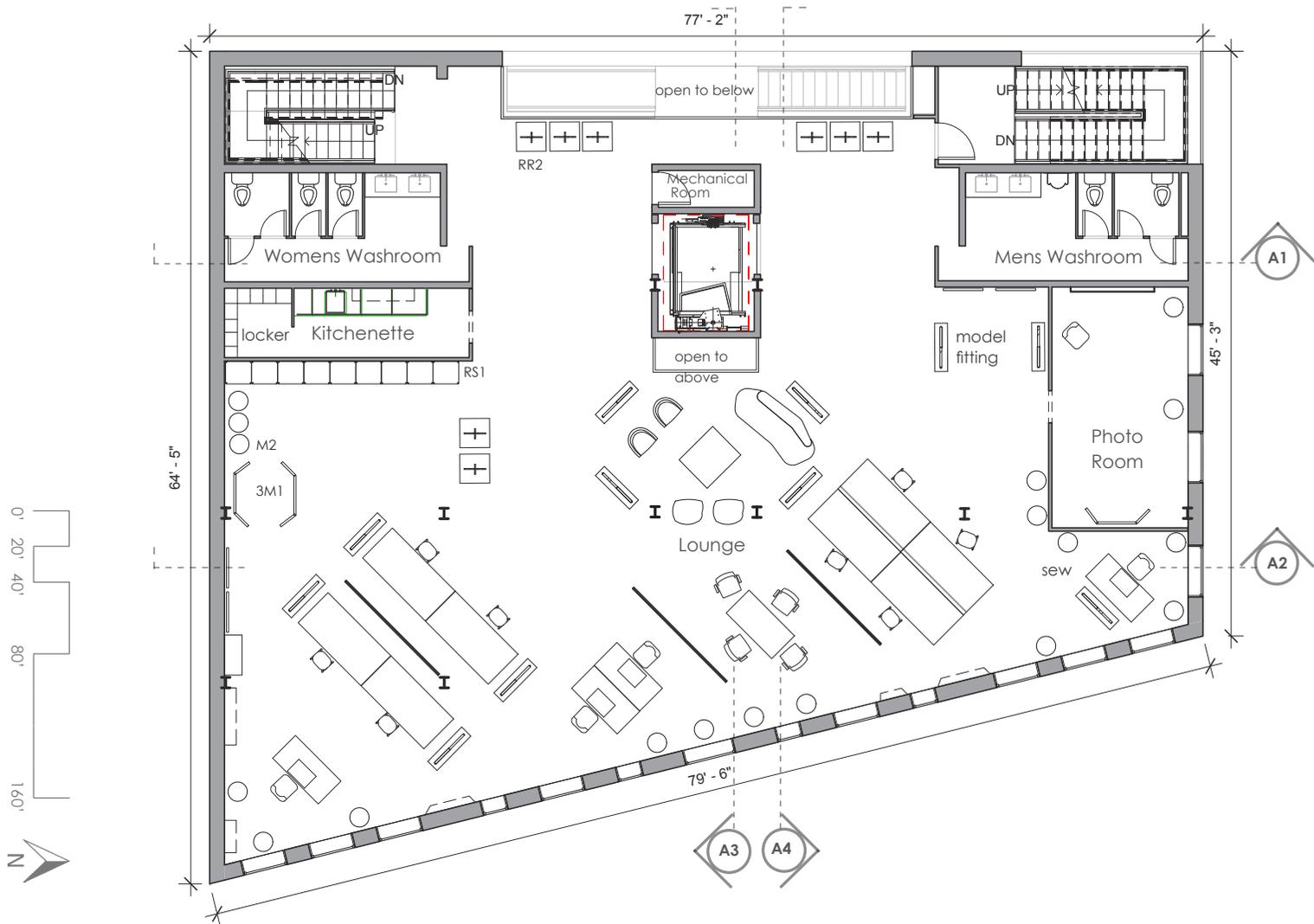


Figure 7.4.3.9  
 Second Level Floor Plan, Collaborative Studio. Gastown Eco-Studio.  
 (Image by author.)

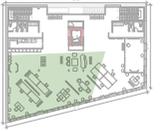


Figure 7.4.3.10  
Second Level Perspective, Collaborative Studio, South Facing. Gastown Eco-Studio.  
(Image by author.)



Figure 7.4.3.11  
Second Level Perspective, Collaborative Studio, North-West Facing. Gastown Eco-Studio.  
(Image by author.)

# SECTION A3 |

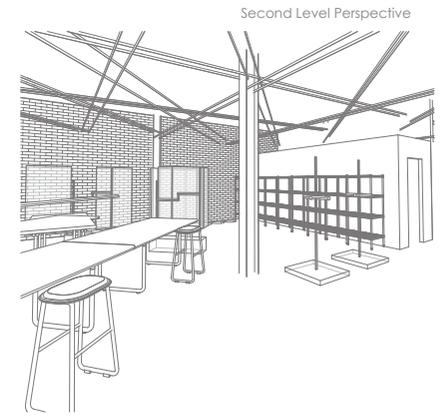
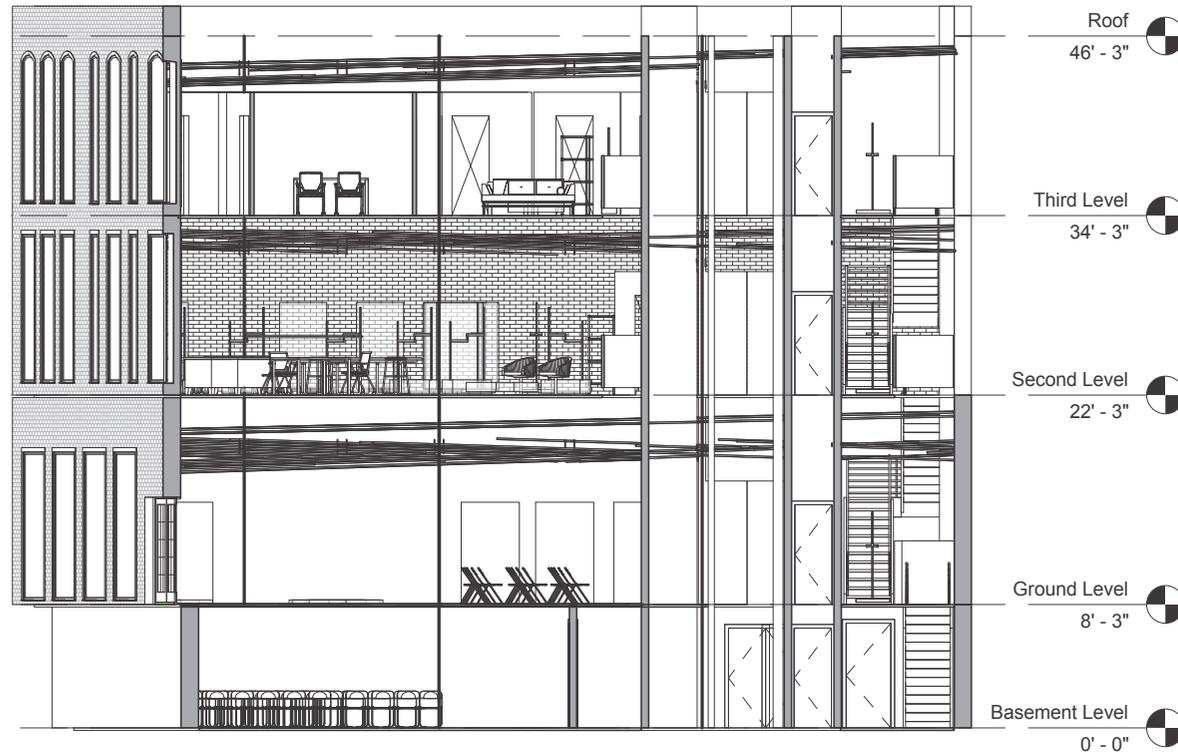
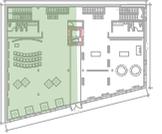


Figure 7.4.3.12  
Section A3. Gastown Eco-Studio.  
(Image by author.)

### THIRD LEVEL | Office Space |

The Third Level, figure 7.4.3.13, is designated to the private offices for the established eco-designers and the staff. This level includes a kitchenette and floating offices, a meeting room, central lounge, and a storage room. Similar to the Second Level, the architectural wall paneling system plays an important role in the configuration of this level. The concept behind the office structure is based on the openness of the space but incorporates the potentially necessary enclosed private offices for the users. The spaces between the offices indicate the importance of the circulation of the users in terms of facilitating and generating social interactions and networking opportunities. This design considers the importance of human interaction in the space engagements; therefore, floating offices replace the conventional office space design. The selected office furniture includes highly adjustable tables with ergonomic chairs, see figures 7.4.3.14 - 7.4.3.15.

Floor Plan | THIRD LEVEL | Office Space |

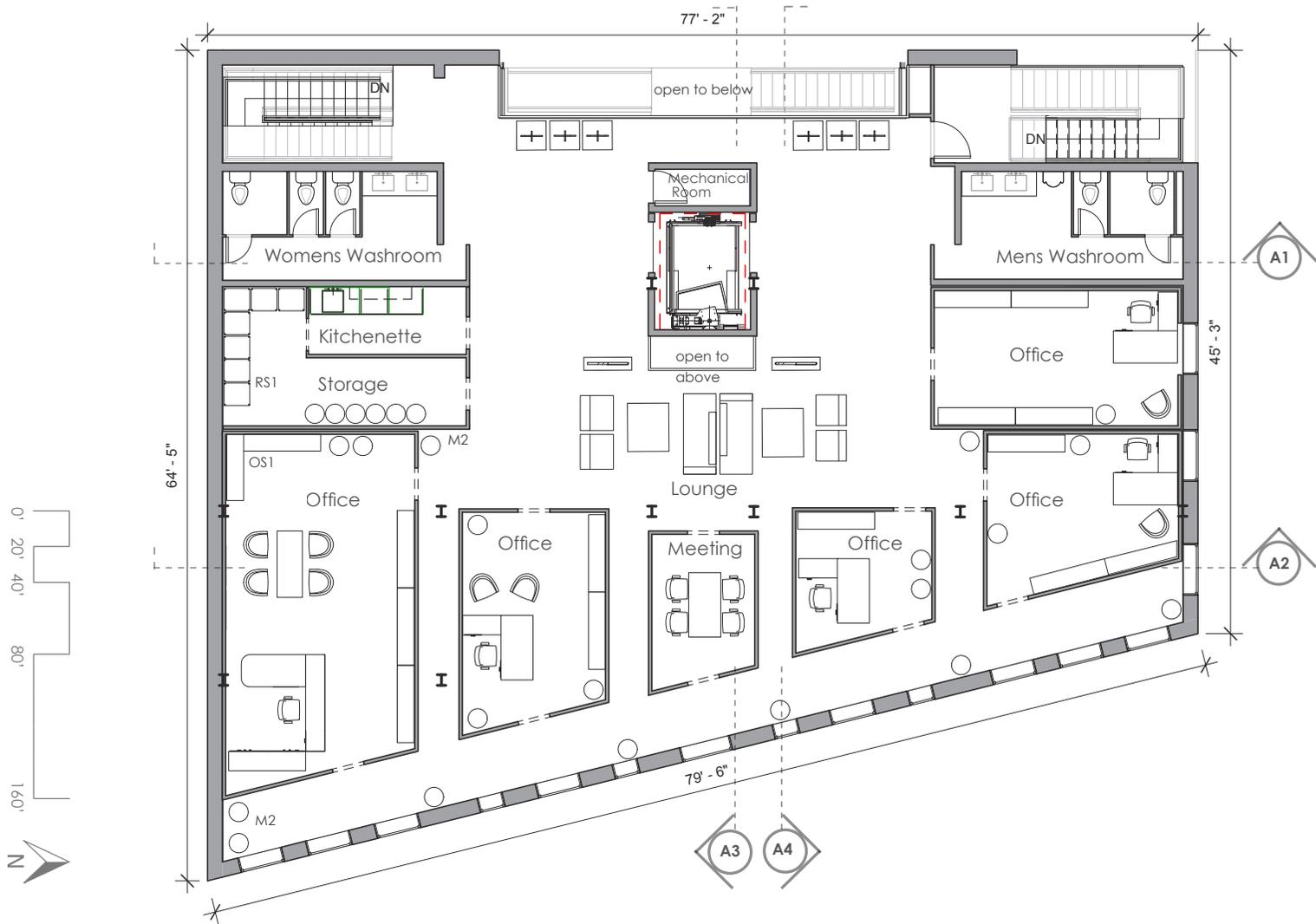


Figure 7.4.3.13  
Third Level Floor Plan, Office Space. Gastown Eco-Studio.  
(Image by author.)

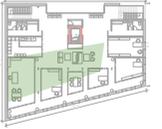
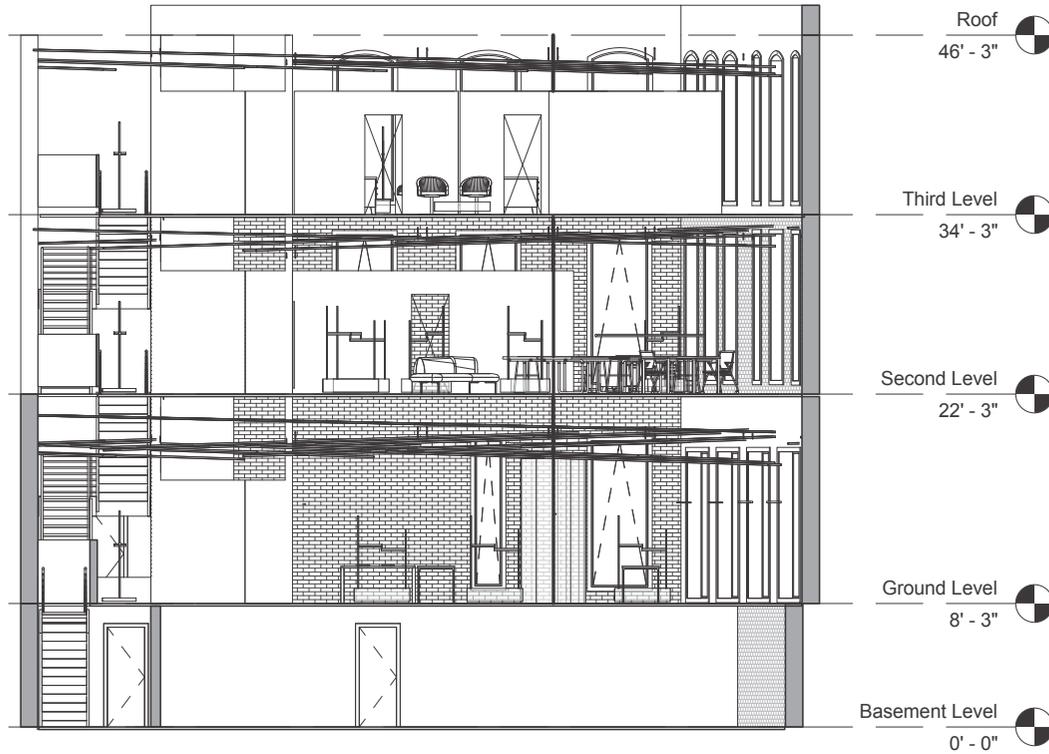


Figure 7.4.3.14  
Third Level Perspective, Office Space, South-East Facing. Gastown Eco-Studio.  
(Image by author.)



Figure 7.4.3.15  
Third Level Perspective, Office Space, North Facing. Gastown Eco-Studio.  
(Image by author.)

# SECTION A4 |



Third Level Perspective

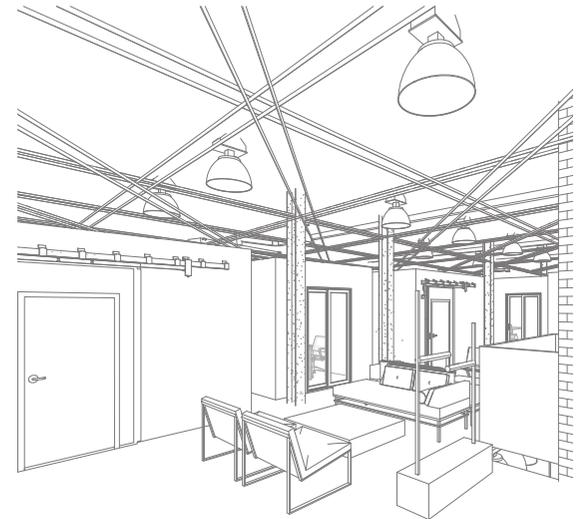


Figure 7.4.3.16  
Section A4. Gastown Eco-Studio.  
(Image by author.)

## BASEMENT LEVEL | Storage |

The basement level is appointed as the main storage area, figure 7.4.3.17. It is essential to provide an ample amount of storage for fabrics, chairs, tables, and mannequins. The laundry area is located on the West side and includes washer and dryer, sinks for the recycled clothes and fabrics. Another proposed sustainable solution in the design of Gastown Eco-Studio is harvesting rainwater, based on Vancouver's climate this is a great solution to collect, store and re-use greywater throughout the building for washing machines, sprinkler system, and the toilets. The existing electrical and mechanical rooms are located in the East North side of the building. There is a boiler room and a proposed sprinkler room.

Floor Plan | BASEMENT LEVEL | Storage |

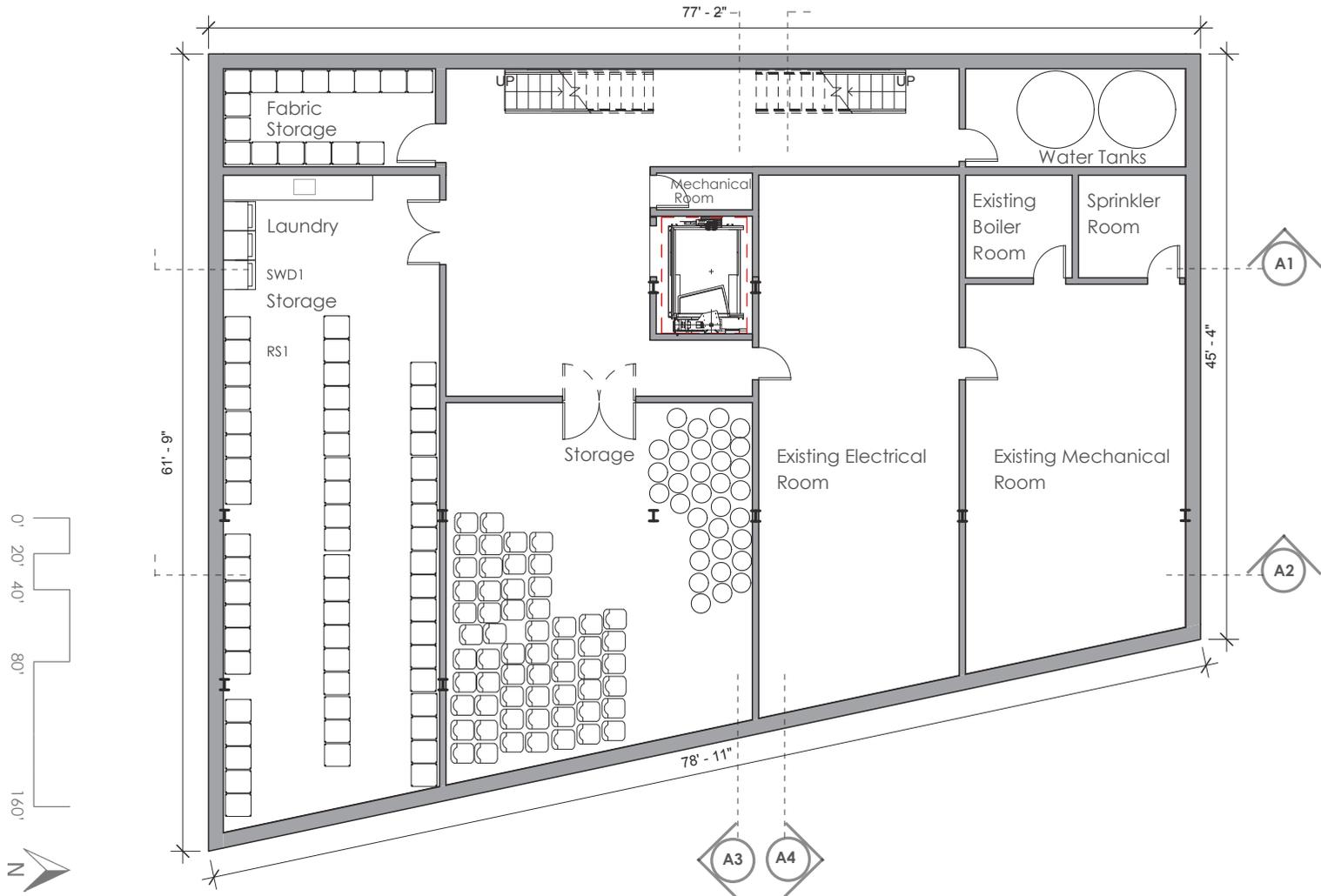


Figure 7.4.3.17  
Basement Level Floor Plan, Storage. Gastown Eco-Studio.  
(Image by author.)

## 7.4.4 Reflected Ceiling Plans |

The objective for the lighting plans and reflected ceiling plans (RCP) is to create a suitable and sustainable lighting layout since the facility serves as a eco-fashion studio. Figures 7.4.4.1- 7.4.4.2, highlight the followings: lighting locations and selected type of light fixtures, sprinkler locations, and air diffusers and vents (HVAC) layout. These elements are carefully and appropriately chosen in order to avoid over-lighting or under-lighting as well as to enhance user productivity, increase cost efficiency, reduce energy consumption, and make use of natural lighting. I have created a lighting plan, figure 7.4.4.1, that employs a combination of task lighting and decorative lighting considering the nature of the activities that occur within this space, along with mood and aesthetic factors. I also have chosen LED lights, motion light sensors for the washrooms, and some solar lamps for harvesting daylight.

The HVAC system's goal is to provide thermal comfort and appropriate indoor air quality. It is critical to achieve a suitable air quality involving temperature control in heating and cooling, positive air pressure, humidity control, removal of moisture, odors, and airborne bacteria due to the use of textiles and fabrics, and high traffic during the shows and events in this building, see figure 7.4.4.2.

# Reflected Ceiling Plan | LIGHTING PLAN |

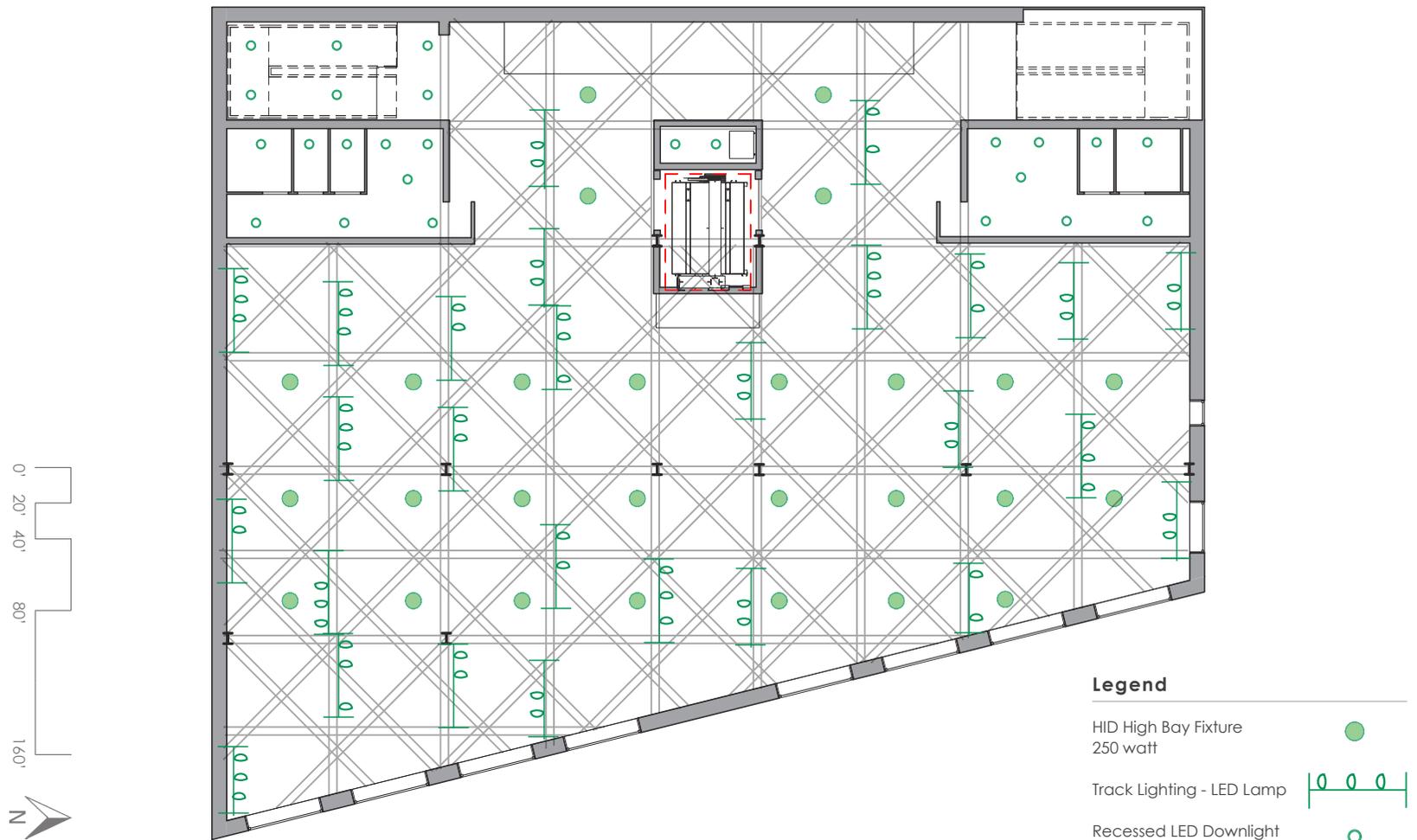


Figure 7.4.4.1  
 Reflected Ceiling Plan. Lighting Plan. Gastown Eco-Studio.  
 (Image by author.)

# Reflected Ceiling Plan | HVAC PLAN | SPRINKLER PLAN |

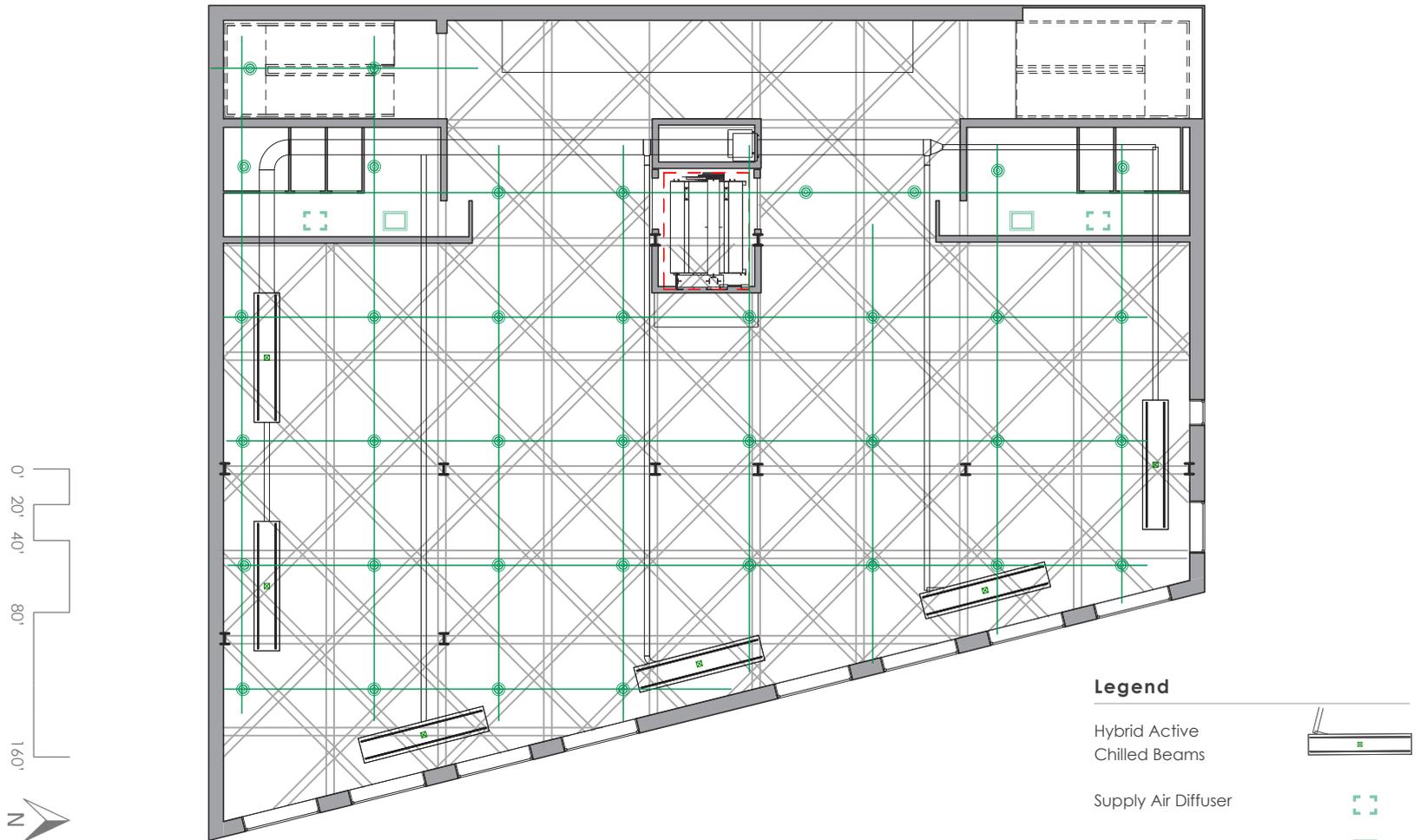


Figure 7.4.4.2  
Reflected Ceiling Plan. HVAC Plan, Sprinkler Plan. Gastown Eco-Studio.  
(Image by author.)

## Recycled Hanging Rack |

An important Gastown Eco-Studio's design feature is the industrial rolling garment racks, see below figures 7.4.4.3 - 7.4.4.5. These racks not only function as garment racks, but also as space dividers. The selected racks have a rustic industrial look and are made out of heavy duty recycled castors, stained reclaimed wooden boards, and galvanized industrial pipe or rails. These racks are practical and a perfect solution for the users to hang garments and keep their spaces organized. As shown, some of these racks have hanging rails and bottom storage shelves. Similar to the racks, the chosen shelves are made out of recycled materials that carry simple raw character.

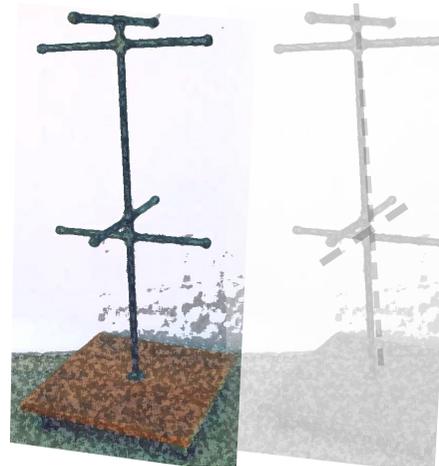


Figure 7.4.4.3  
Rolling Rack Rectangle - RR1.  
Refer to 7.5 FFE.

Figure 7.4.4.4  
Rolling Rack Square - RR2.  
Refer to 7.5 FFE.



Figure 7.4.4.5  
Branch or Metal Rack - R1.  
Refer to 7.5 FFE.

## 7.5 Furniture, Fixtures, and Equipment |

\* Furniture, Fixtures, and Equipment

\*\* Reference

Space	*FFE	** Ref	Quantity	Dimension (WxDxH)	Special Requirements
GROUND LEVEL					
Option A	Fitting Rooms	<b>FR1</b>	2-3	72" Diameter	movable
Pop-Up Retail	Mirror	<b>M1</b>	5	64"x 6"x 106"	movable
Exhibition Space	Table	<b>T1</b>	4-5	40"x 96"x 30"	movable
Seminar Space	Rolling Rack Rectangle	<b>RR1</b>	5-6	12"x 48"x 2"	movable
	Rolling Rack Square	<b>RR2</b>	4	25"x 25"	movable
	Branch or Metal Rack	<b>R1</b>	12-15	1"x 48"	movable
	Mannequin	<b>M2</b>	8-10	27"x 10"x 13"	movable
	Display Platform Riser	<b>DR1</b>	8	45"x 45"x 2"	movable
	Stackable Chair	<b>SC1</b>	30	17"x 17"x 32"	movable
	Podium	<b>P1</b>	1	28"x 24"x 50"	movable
	Option B	Model Fitting Rooms	<b>FR2</b>	4	36"x 48"x 82"
Runway / Backstage	Hair/ Make-up Tables	<b>MT1</b>	5	36"x 36"x 34"	movable
Hosting Area	Chair	<b>C1</b>	8-10	16"x 14"x 26"	movable
Exhibition Space	Mirror Round - Make-up	<b>MR1</b>	6	32"D	movable
	Mirror Rectangle	<b>MR2</b>	3	24"x 1"x 80"	movable
	Rolling Rack Rectangle	<b>RR1</b>	4-8	12"x 48"x 2"	movable
	Rolling Rack Square	<b>RR2</b>	4	25"x 25"	movable
	Table	<b>T2</b>	2-4	60"x 30"x 30"	movable
	Round High Table	<b>RT1</b>	6	30" D x 42"	movable
	Rolling Coffee Table	<b>RCT1</b>	1	48"x 32"x 14"	movable
	Arm Chair	<b>AC1</b>	2	26"x 24"x 43"	movable
	Sofa	<b>S1</b>	1	47"x 95"x 35"	movable
	Mannequin	<b>M2</b>	12-14	27"x 10"x 13"	movable
	Figure 7.5.1	Display Platform Riser	<b>DR1</b>	8	45"x 45"x 2"
Furniture, Fixtures, and Equipment. (Table by author.)	Stackable Chair	<b>SC1</b>	55-60	17"x 17"x 32"	movable

Space	*FFE	** Ref	Quantity	Dimension (WxDxH)	Special Requirements
<b>GROUND LEVEL</b>					
Washroom	Vanity Sink	<b>VS1</b>	2	60"x 23"x 34"	fixed
	Faucet	<b>WF1</b>	4	8"x 6¾"x 7¼"	fixed
	Toilet	<b>WT1</b>	5	13"x 21"x16"	fixed
	Urinal	<b>WU1</b>	1	12"x 9"x15"	
<b>SECOND LEVEL</b>					
Kitchenette	Fridge	<b>KF1</b>	2	20"x 20"x 32"	fixed
	Microwave	<b>KM1</b>	2	18"x 11"x 12"	fixed
	Sink	<b>KS1</b>	1	20"x 26"	fixed
Storage	Faucet	<b>KF1</b>	1	8"x 6¾"x 7¼"	fixed
	Locker	<b>L1</b>	10	12"x 12"x 72"	fixed
	Workstation Table	<b>WT1</b>	8	84"x40"x Adjustable	movable
Studio	Chair	<b>WC1</b>	10-12	12"x 12"x Adjustable	movable
	Rolling Shelf	<b>RS1</b>	9	24"x 24"x 72"	movable
	Sewing Table	<b>ST1</b>	4	60"x 32"x Adjustable	movable
	Sewing Machine	<b>SM1</b>	4	24"x 14"x 18"	movable
	3-way Fitting Mirror	<b>3M1</b>	3	13"x 60"x 75"	movable
	Meeting Table	<b>MT1</b>	1	60"x 32"x Adjustable	movable
	Meeting Chair	<b>MC1</b>	4	19"x 17"x 43"	movable
	Rolling Rack Rectangle	<b>RR1</b>	8-10	12"x 48"x 2"	movable
	Rolling Rack Square	<b>RR2</b>	6	25"x 25"	movable
	Branch - Metal Rack	<b>R1</b>	Dependable	1"x 48"	movable
Lounge	Thread and Ribbon Holder	<b>TH1</b>	3	30"x 3"x 70"	movable
	Mannequin	<b>M2</b>	18-22	27" x 10" x 13"	movable
	Sofa	<b>S2</b>	1	96"x 36"x 32"	movable
	Arm Chair	<b>AC1</b>	2	26"x 24"x 43"	movable
	Handmade Sofa Chair	<b>HSC1</b>	2-4	36"D x 20"	movable
	Rolling Coffee Table	<b>RCT1</b>	1-2	48"x 32"x 14"	movable

Figure 7.5.1  
Furniture, Fixtures, and  
Equipment. (Table by author.)

Space	*FFE	** Ref	Quantity	Dimension (WxDxH)	Special Requirements
<b>SECOND LEVEL</b>					
Washroom	Vanity Sink	<b>VS1</b>	2	60"x 23"x 34"	fixed
	Faucet	<b>WF1</b>	4	8"x 6¾"x 7¼"	fixed
	Toilet	<b>WT1</b>	5	13"x 21"x16"	fixed
	Urinal	<b>WU1</b>	1	12"x 9"x15"	
<b>THIRD LEVEL</b>					
Kitchenette	Fridge	<b>KF1</b>	1	20"x 20"x 32"	fixed
	Microwave	<b>KM1</b>	1	18"x 11"x 12"	fixed
	Sink	<b>KS1</b>	1	20"x 26"	fixed
Office	Faucet	<b>KF1</b>	1	8"x 6¾"x 7¼"	fixed
	Office Table	<b>OT1</b>	6	60"x 32"x Adjustable	movable
	Office Chair	<b>OC1</b>	9-12	19"x 17"x 43"	movable
	Office Shelf	<b>OS1</b>	11	72"x 14"x 72"	movable
	Rolling Shelf	<b>RS1</b>	7	24"x 24"x 72"	movable
	Filing cabinet	<b>FC1</b>	5	15"x 17"x 24"	movable
	Lounge	Mannequin	<b>M2</b>	12-14	27" x 10" x 13"
Sofa		<b>S1</b>	2	47"x 95"x 35"	movable
Arm Chair		<b>AC1</b>	4	26"x 24"x 43"	movable
Rolling Coffee Table		<b>RCT1</b>	2	48"x 32"x 14"	movable
<b>Washroom</b>					
Washroom	Vanity Sink	<b>VS1</b>	2	60"x 23"x 34"	fixed
	Faucet	<b>WF1</b>	4	8"x 6¾"x 7¼"	fixed
	Toilet	<b>WT1</b>	5	13"x 21"x16"	fixed
	Urinal	<b>WU1</b>	1	12"x 9"x15"	
<b>BASEMENT LEVEL</b>					
Storage	Sink	<b>KS1</b>	1	60"x 23"x 34"	fixed
	Faucet	<b>KF1</b>	1	8"x 6¾"x 7¼"	fixed
	Stackable Washer & Dryer	<b>SWD1</b>	3	27"x 27"x 77"	fixed
	Rolling Shelf	<b>RS1</b>	70-80	24"x 24"x 72"	movable

Figure 7.5.1  
Furniture, Fixtures, and  
Equipment. (Table by author.)

## Furniture and Fixtures Selection | IMAGE |



Studio | Pop-up Retail | Mirror



Track Lighting |



Lounge Sofa |



Studio Stool | Chair



General Lighting | HID |



Studio | Handmad knit Chair



Lounge Table |



Studio | Handmad knit Chair



Washroom |



Office Shelf |



Office | Floor Lighting |



Studio | Pop-up Retail | Table

Figure 7.5.2  
Furniture and Fixtures Selection. Gastown Eco-Studio.  
(Image by author.)

## 7.6 Materials Selection |

The selected materials and finishes reflect heavily on the client's values, the importance of sustainability and an eco-friendly ethos. The palette is selected with the consideration of the raw and industrial look of the interiors. Natural, yet airy and bright materials and finishes complement the heritage characteristics of the building. These materials allow the works of eco-designers, their clothes, to dominate the space.

### GROUND LEVEL |

F1 Floor: Concrete - Davis - Grey Outback 677

F2 Floor - Front: Strip of colored concrete resembling Gastown street flooring -Davis - Brick Red -160

F3 Floor- Bathroom : Tile - Ames Tile - Plank Series PLKW1248 - White 12"x48"

F4 Floor- Bathroom: Grout - Custom Building Products - #101 Quartz

W1 Walls: Existing Brick

C1 Columns: Concrete - Davis - Grey Outback 677

CP1 Ceiling Paint

HC1: Hard Surface, Countertop - Kitchenette and Washrooms: Green Mountain - Richlite Countertops, Northwest.

This material is made out of paper from forests throughout North America. It is dense and durable. FSC® Certified Available between 1/4" to 3" thick sheets ranging from 4'x8' up to 5'x12'.

TD1 Drapery: 100 Years by Kvadrat 283695 - Maharam - color 101 - size custom.

This product offers reduced environmental impact and is Greenguard Children and Schools certified for low chemical and particle emissions.

TD2 Drapery: Parameter - 3form - color canvas - style Mega - size custom.

This product is 100% non-woven polyester. Fire rated. Anti-microbial.

TF1 Furniture: 037703000R Factory Cotton - Fabricland - 100% natural cotton - CA: 02732

### SECOND LEVEL |

F5 Floor: Existing Hardwood - Restore Milk Paint - non toxic coat

F3 Floor- Bathroom : Tile - Ames Tile - Plank Series PLKW1248 - White 12"x48"

F4 Floor- Bathroom: Grout - Custom Building Products - #101 Quartz

W1 Walls: Existing Brick

W2 Walls: Architectural Panels - 3form Partitions - Linea Ivory Pressed

Gauges: 1/8", 3/16", 1/4", 3/8", 1/2", 3/4", 1"

Panel Sizes: 48" x 96", 48" x 120"

Pattern: Parallel to 8'/10'

Varia Ecoresin contains 40% Pre-consumer Recycled Content

LEED Credits: materials are ideal for LEED-certified commercial buildings.

C1 Columns: Concrete - Davis - Grey Outback 677

TD2 Drapery: Parameter - 3form - color canvas - style Mega - size custom.

This product is 100% non-woven polyester. Fire rated. Anti-microbial.

TF2 Furniture: Osnaburg - Q03580000D - Fabricland - 100% natural cotton - Natural.

### **THIRD LEVEL |**

F5 Floor: Existing Hardwood - Restore Milk Paint - non toxic coat

F3 Floor- Bathroom : Tile - Ames Tile - Plank Series PLKW1248 - White 12"x48"

F4 Floor- Bathroom: Grout - Custom Building Products - #101 Quartz

W1 Walls: Existing Brick

W2 Walls: Architectural Panels - 3form Partitions - Linea Ivory Pressed

C1 Columns: Concrete - Davis - Grey Outback 677

TF1 Furniture: 037703000R Factory Cotton - Fabricland - 100% natural cotton - CA: 02732

### **BASEMENT LEVEL |**

F1 Floor: Concrete - Davis - Grey Outback 677

W1 Walls: Existing Brick

C1 Columns: Concrete - Davis - Grey Outback 677

## Materials Selection | IMAGE |

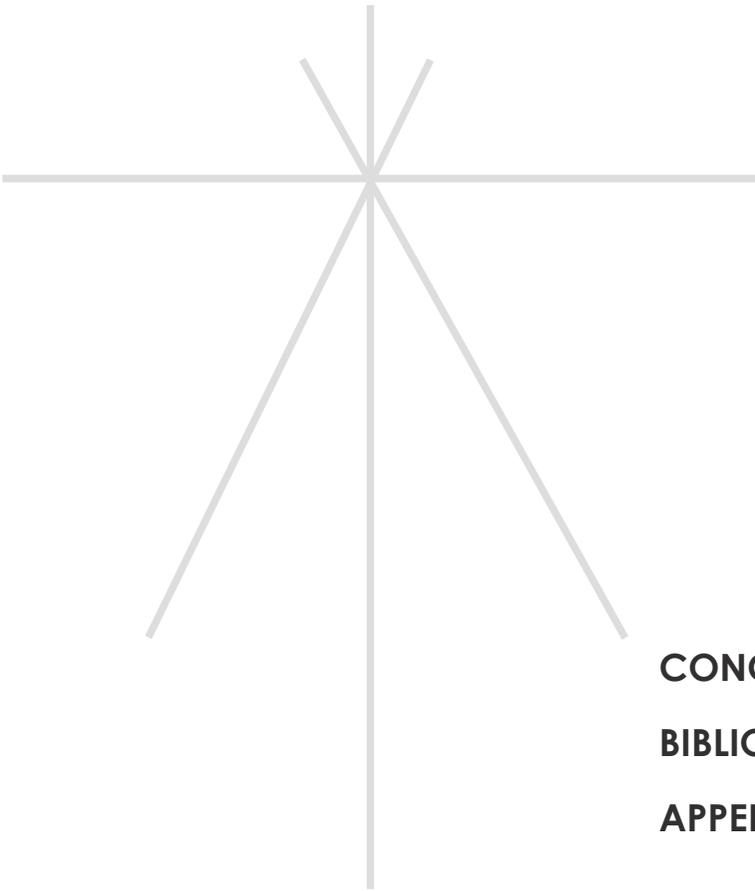


Figure 7.6.1  
Materials Selection. Gastown Eco-Studio.  
(Image by author.)

## 7.7 Summary |

The design concept of Gastown Eco-Studio is reflected in the movement of the human body in space and its connection to clothing and interior design. The photography sequence is a method of exploration into the theoretical discussion of the body informed by Giuliana Bruno's writings that examine the significance of the body's existence in three-dimensional spaces.

Gastown Eco-Studio is designed to be sustainable, practical, and comfortable for all users. The flexible interior layout is a signature aspect of the design that signifies the importance of fluidity in identity. The materials and finishes are natural, simple, and vintage and reflect an attempt to find a unique identity that gives the structure a sense of individuality but also blends nicely with the surrounding spaces and buildings.



**CONCLUSIONS**

**BIBLIOGRAPHY**

**APPENDIX**

APPENDIX A Building Codes

## CONCLUSIONS |

This Master of Interior Design practicum has explored conceptions of eco-fashion and interior design in relation to the body and identity. Through the incorporation of various theoretical models, I have linked the significance of the body and identity with the practice of eco-fashion and interior design. At the beginning of this project, I listed several key questions that were used to guide my research and design explorations; therefore, I conclude this practicum document by highlighting the essential findings and lessons and reflecting on these fundamental inquiries. The first examination focused on looking at the relationship between the practice of interior design and eco-fashion.

### **Is there an interrelationship between interior design and eco-fashion? If so, what is it?**

First, in order to set a background I provided a contextual explanation of theory and the history fashion and eco-fashion. I also described the work of selected eco-fashion designers who are established in their field of design. Through the work of John Harvey and Susie Orbach, I analyzed the different perceptions of the human body. I explored the construction of individual identity and examined the various approaches in defining the concept of identity through the writings of selected theorists and noted specialists in this area including Richard Jenkins, Gary Herrigel, and Stuart Hall. I applied Hall's argument that identity formation is a continuous process, which has mistakenly been interpreted by previous studies as a static or unchanging entity. Using the work of Joanne Entwistle and Elizabeth Wilson, I examined the significance of the human figure in fashion. Entwistle defines dress as a basic fact of social life in all cultures, and an enhancing element through the aesthetic extension of the body. I also applied Hall's definition of identity construction, in terms of linking the conception of identity to the concept of eco-consciousness. Eco-consciousness is a practice that establishes sustainable behaviours, and is a personal yet social responsibility that is evolving within the societies around the world. Dressing 'eco' is a confirmative statement that depicts one's values and their commitment toward the concept of sustainability. As Giuliana Bruno described the body as a kind of mobile home and as an inhabitants of own our bodies. The traces of inhabitation are a reflection of one's identity that is projected through clothing in the private interior space. In the final section of my literature review, I used the human body in order to link the theories of interior design to eco-fashion. Here the body acts as a mediator that is used as a tool to translate content and construction in both disciplines.

The second research inquiry challenges the design application and looks at how the notions of the body and identity can be applied in the creation of an adaptive re-use eco-fashion studio.

### **Do notions of the body and identity apply to the design of an adaptive reuse Eco-Fashion Studio?**

Throughout my literature review I outlined the concepts relating to interior design and eco-fashion by using a specific conceptual understanding of the body and identity. As a result, I applied these theories in the design of Gastown Eco-Studio by using the work of Lois Weinthal; the significance of the body reflects on the principal elements of interior design. Weinthal describes an interior as a meeting place where the properties of the body creates scale and engages with the space through interaction with objects. I also used photography as a tool to complete my literature review analysis in an effort to understand the movement of the human body through space in relation to clothing. I was inspired by the work of Eadweard Muybridge, using photography to study the movements of the body in motion. The sequence highlighted the idea that while my body is in an enclosed space, the cape still navigates and engages with interior spaces in a unique and freeing way.

The design concept of Gastown Eco-Studio is the body that serves as a model for the building itself. I applied Hall's concept of identity in that identity is a process of change. I used this concept in the development of my design by incorporating the flexibility in the creation of spaces, which is dependent on the daily activities. Another way in which I used Hall's theory of identity is in the presentation of an eco facility that serves as a model of environmentalism and eco-consciousness, reflecting with sustainable design solutions.

In the final research question, I question how the design implications such as collaborative space, can support eco-fashion designers.

### **How can the design of Gastown Eco-Studio and its collaborative spaces support eco-fashion designers and the eco community?**

The design implications of collaborative spaces are unveiled in a temporary solution by the formation of flexible design. Throughout the design phase I learned the importance of creating spaces that are flexible and allowing users to form various configurations of spaces depending on the programmed needs. Adaptable design also reflects on the proposed program. I chose to make structural changes to the building in order to open up a canvas that transforms

and develops the identity of the space. I designed an open studio, yet made sure temporary enclosed private areas are provided.

My goal was to create an eco hub where networking and dialog are key components of the Gastown Eco-Studio. The design reflects the importance of collaboration; therefore, every design element facilitates human to human interactions and human to space engagements. Such elements include: the usage of textile and drapery as backdrop as a temporary solution, forming temporary walls with proposed architectural wall paneling system on the second level, and arrangement of floating offices on the third level refashions the conventional office space design, and employing movable furniture such as rolling clothing racks, rolling coffee table, and rolling shelves.

To conclude, Gastown Eco-Studio located at 229 Carrall Street in Gastown, Vancouver, is a design that incorporates various theories, relevant precedent reviews, site and building analyses, and the conceptual photo studies, and the purpose of designing this Eco-Studio was to establish and promote an eco-fashion studio where the human body is the focal element of the entire space. I formed a collaborative Eco-Fashion Design Studio in Vancouver where established and emerging eco-fashion designers can create, collaborate, and exhibit their work. I chose an adaptive reuse of an existing building, Bodega Studios, that proposed to host a variety of eco-fashion events and exhibitions as well as Vancouver Eco-Fashion Week (EFW) runway shows. The Gastown Eco-Studio included exhibition spaces, showrooms, event spaces, work studios, and individual offices.

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# APPENDIX |

## APPENDIX A | Building Codes |

The 2010 National Building Code of Canada was used in conformity of safety, functionality, and occupancy requirements of Gastown Eco-Studio, 229 Carrall Street, Vancouver.

PART 3: Fire Protection, Occupant Safety and Accessibility (National Building Code of Canada Volume2)

### Section 3.1. GENERAL

3.1.2.1 Major Occupancy Classification: Group A2- Division 2

Building Area: 11,621 S.F., 1,079.62 S.M

Building Height: 3 storeys

Building Facing: One street (Carrall Street)

Building Is Sprinklered: Yes

3.1.17.1 Occupant Load (Designed): (table A.1)

SPACES/ TOTAL AREA	Type Of Use	Occupancy Load
Ground Floor:3,350 S.F., 311.22 S.M	Assembly: space with non-fixed seats 0.75 m2	400
Second Floor: 3,600 S.F., 334.45 S.M	Assembly: lounge/ classroom 1.85 m2	180
Third Floor: 3,600 S.F., 334.45 S.M	Personal and Business service uses Offices 9.30 m2	30

Figure A.1  
Occupant Load.  
(Table by author.)

### Section 3.2. BUILDING FIRE SAFETY

3.1.13.8 Noncombustible Construction

3.2.2.23 Group A, Division 2, Any height, Any Area, Sprinklered

Floor assemblies shall be fire separations with a fire-resistance rating not less than 2 hours.

3.2.4 Fire Alarm and Detection Systems .

A fire alarm system shall be installed in building in which an automatic sprinkler system is installed.

### 3.2.7 Lighting and Emergency Power Systems

3.2.7.3 Emergency lighting shall be provided to an average level of illumination not less than 10 lx at floor, exists, and corridors.

## **Section 3.3. SAFETY WITHIN FLOOR AREAS**

### 3.3.1.4 Public Corridor Separation

The fire separation between a public corridor and the remainder of the storey shall have a fire-resistance rating not less than 45 min.

### 3.3.2.5

The minimum clear width of aisles shall not be less than 1 100 mm

## **Section 3.4. EXITS**

### 3.4.2.1 Minimum Number of Exits

Every floor area intended for occupancy shall be served by at least 2 exits

### 3.4.3.1 Exit Width

The minimum widths of exits shall not be less than 1 100 mm

### 3.4.5.1 Exit Signs

Every built door shall have an exit sign placed over or adjacent to it.

## **Section 3.7. HEALTH REQUIREMENTS**

### 3.7.2.2. Water Closets

Water closets shall be provided for each sex assuming that the occupant load is equally divided between males and females, unless the proportion of each sex expected in the building can be determined with reasonable accuracy.

If a single universal toilet room is provided in accordance with the requirements of Section 3.8., the total number of persons in the building used to determine the number of water closets to be provided, is permitted to be reduced by 10.

Urinals are permitted to be substituted for two thirds of the number of water closets required by this Article for males,

except that if only 2 water closets are required for males, one urinal is permitted to be substituted for one of the water closets.

### **Section 3.8. BARRIER FREE DESIGN**

#### 3.8.1.2 Entrances

Not less than 50% of the pedestrian entrances of a building shall be barrier-free and shall lead from the outdoors at sidewalk level.

#### 3.8.3.3 Doorways and Doors

Every doorway that is located in a barrier-free path of travel shall have a clear width not less than 800 mm (2.6 ft) when the door is in the open position.

#### 3.8.3.8. Water Closet Stalls

At least one water closet stall or enclosure in a washroom required to be barrier-free shall be not less than 1500 mm (4.9 ft) wide by 1500 mm (4.9 ft).

#### 3.8.3.12 Universal Toilet Room

A universal toilet room shall:

- a** | be served by a barrier free path of travel.
- b** | have one lavatory that is located so that the distance between the centerline of the lavatory and the side wall is not less than 460 mm and has a rim height not more than 865 mm above the floor and has a clearance beneath the lavatory not less than 760 mm wide.
- c** | have one water closet with a seat located at not less than 400 mm and not more than 460 mm above the floor.

