ABSTRACT

Title of Document: FASHION SYSTEM: A NEW IDENTITY, MADE-IN-HONG KONG

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Directed By: Ronit Eisenbach, Associate Professor, Architecture

Hong Kong is experiencing a cultural identity crisis that is affecting its social and cultural landscape. The crisis is due to the differing thoughts and ideas brought in by a continuous influx of immigrants from multiple cultures and ethnicities. Hong Kong has physical, economical, and socio-cultural seams which segregate the population. As a result, there are lost opportunities to embrace these identities. Using fashion as a cultural identifier, this thesis seeks to establish a new and unique fashion identity that encompasses diverse cultures. The design of a fashion system would promote the dynamic movement of fabrics, garments, and people along the streets of Hong Kong, to regenerate a declining area, and provide opportunities for negotiation and exchange. The goals of the fashion system are to train individuals to become self-made designers while also providing jobs for people from diverse backgrounds. A key component to the fashion system are transformable identity carts that would be used as a platform to assist designers as they grow into more established designers.

Successful implementation of the fashion system would establish a truly unique multi-cultural fashion identity Made-In-Hong Kong.

Both fashion and architecture create interesting relationships between the dress and body, surface and building. The proposition to converge two disciplines will identify new ways of experiencing movement and space, and ephemeral and transformative possibilities in architecture and the urban environment.

FASHION SYSTEM: A NEW IDENTITY, MADE-IN-HONG KONG

By

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Chapter 1: Introduction

The parallels between architecture and fashion are not so obvious at first, since fashion's ephemeral nature contrasts to architecture's more permanent attributes of form and function. However, when taking a closer look at the temporal nature of fashion, and its ability to regenerate itself in a cyclical nature to respond to environmental changes and societal trends, brings to light possibilities of how architecture can allude a sense of permanence and at the same time, hold ephemeral or transformable qualities (Figure 1, Figure 2).

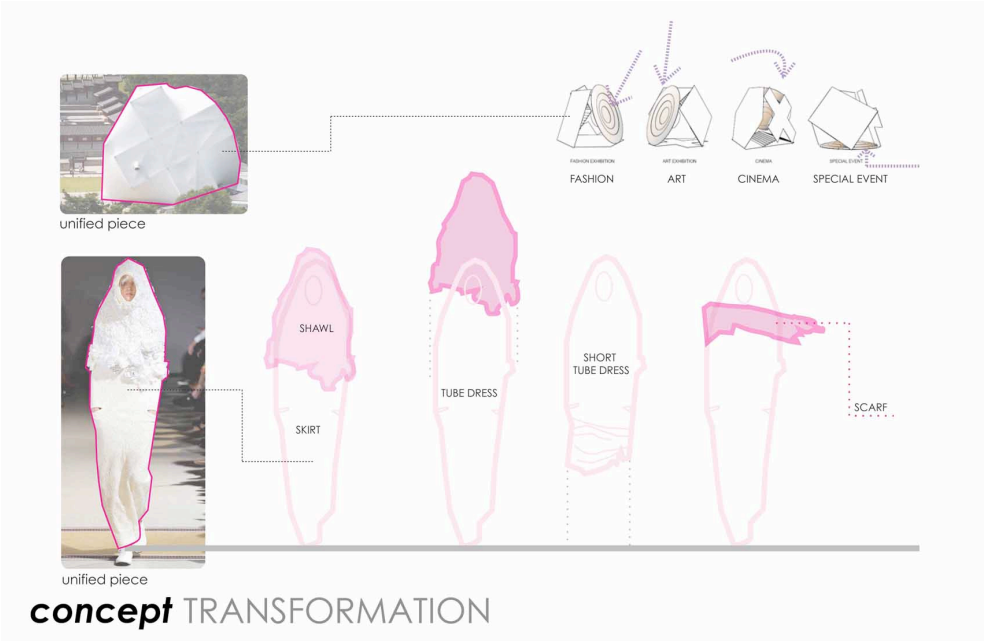

Figure 1 Transformative Possibility of Fashion and Architecture

Figure 2 PRADA Transformer Pavilion by Rem Koolhaas, South Korea, 2009

FASHION AS A CULTURAL IDENTIFIER

The thesis will investigate fashion as a cultural identifier. Fashion would be experienced and constructed by people of different cultures and backgrounds. Fashion is a cultural symbolic product that is constructed through interpretations, experiences, and activities where the material is produced and consumed[1]. People use these materials to create and construct their own identity, which then translates to the dressed body as a visible and sensible performance. A sense of style is where we bring fashion to life through a carefully selected composition. The ephemeral nature of fashion allows for diverse transformations and endless combinations. Not only is fashion expressive of an individual's cultural preferences, the production and

[1] Yuniya Kawamura, *Fashion-ology – An Introduction to Fashion Studies* (New York: Oxford International Publishers, 2005), 32

consumption of fashion is associated with complex economic, political, and cultural issues and impacts many levels of the society[2]. Fashion is an essential component to the construction and communication of one's social identity, helping to delineate the class, sexuality, age, ethnicity, and particularly the gender of the wearer.

Fashion can only exist within fluid and flexible social structures that are free of restrictions. There must be differences between social positions, but also possibilities to bridge these hierarchical positions. Fashion will not exist in systems of controlled social stratifications because material objects will only reflect rigid social hierarchies. Historically, in some places, there were once laws passed within societies that forbade the use of particular goods by those who were deemed to be below a certain station in life[3]. One example of a form of controlled social stratification through fashion is the design of the "Mao Suit" during the Chinese Cultural Revolution (Figure 3).

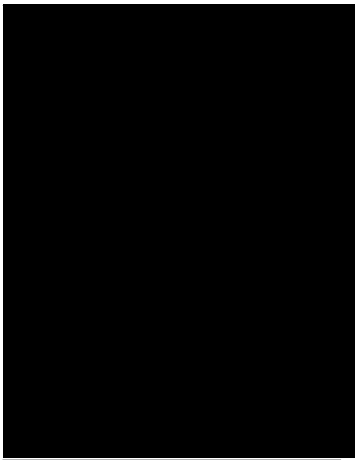

Figure 3 The "Mao-Suit": A Chinese Tunic Suit

[2] Mairi Mackenzie, *...isms – Understanding Fashion* (New York: Universe Publishing, 2009), 6
[3] Yuniya Kawamura, *Fashion-ology – An Introduction to Fashion Studies,* (New York: Oxford International Publishers, 2005), 95

Figure 4 Chinese leaders wearing the "Mao Suit"

The "Mao Suit" uniform was an experiment in cultural engineering for political control over vast populations in China. The "Mao-Suit" was actually invented by the revolutionary leader named Sun Yat-Sen at the start of the first Chinese Republic in 1912[4]. Historically during the 1920s and 1930s, the civil servants of the National Revolutionary Army were the first to be required to wear the suit. Then later after the Cultural Revolution, the suit was widely worn by the entire male population (Figure 4). Soon afterwards, even women and children started to wear the suit (Figure 5). People were not given the opportunity to express themselves as individuals but instead were persuaded to believe that they belonged to one single national identity. This idea was communicated through clothing. Today, the "Mao Suit" has been abandoned by the younger generations but is still seen as a type of formal wear by older people. Also, Chinese peasants living in the farms and villages of China commonly wear the "Mao Suits" as casual dress.

[4] David Held and Anthony G. McGrew, eds., *The Global Transformations Reader* (Polity Press, 2003) , 273 http://books.google.com/books?id=xYLdRrJSxW8C&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false

Figure 5 A Chinese family with a singular identity

FASHION CAPITALIZATION

Fashion has become a form of imitation, standardization, and social equalization due to rapid globalization. The way in which materials and labor from around the world are used to produce single items of fashion and fabrics shows that fashion and textiles are directly connected to globalization[5]. Globalization leads to a confusion or dilution of cultural identity because of the constant movement and changes of fashion that goes along with the geographical movement of people[6]. Fashion capitalization promotes global brands and blocks creative individuals from flourishing.

Figure 6 Chinese workers sewing t-shirts at garment factory in Guangdong Province
source: Online Resource, http://realitypod.com/2011/02/mass-production-of-china-in-pictures/

[5] Colin Gale and Jasbir Kaur, *Fashion and Textiles* (New York: Berg, 2004), 62

[6] Colin Gale and Jasbir Kaur, Fashion and Textiles (New York: Berg, 2004), 62

Many fashion businesses have a desire to increase financial gains by mass production. Mass production involves an improved efficiency of production using cheap labor (Figure 6). Sometimes, mass production is not implemented with strict quality control and effective management and results in poorly crafted goods. Usually, mass production takes place in factories far away from the design houses. This separation creates a wide gap between the fashion processes of design and construction. The standardization of fashion begins as soon as the simple pieces of clothing or garments leave the factories where they are made. Once the marketers get a hold of the garment, the garments magically transform into 'fashion'[7].

Bernard Arnault from the French multinational luxury goods conglomerate named LVMH Moet Hennessy Louis Vuitton S.A. had said at the International Herald Tribune's conference in Hong Kong, "We can see several companies trying to mix an image of luxury with a mass-market approach. In order to sell a product at a relatively high price, you have to offer the craftsmanship and quality that goes along with it. There's an increase in products that have approximately the same look [as luxury brands] while providing a much lower standard. It's not counterfeiting, but it's misleading" (Tungate 2008, 231)[8]. That being said, Bernard Arnault has a low opinion of mass production and fashion brands using mass production techniques and

[7] Mark Tungate, Fashion Brands – Branding Style from Armani to Zara (London: Kogan Page Ltd., 2008), 1
[8] Mark Tungate, Fashion Brands – Branding Style from Armani to Zara (London: Kogan Page Ltd., 2008), 231

who still take on the image of a "designer" who is also involved with the actual construction of the clothes.

FASHION IMITATION

In general, people imitate their peers, fashion elite, famous people, and other cultures. This process of imitation satisfies the demand for social adaptation[9]. People imitate others to fit in. Although the social adaptation is of a general nature, there exists some dissimilarity, contrast, and constant change. By imitating other's styles, the resulting fit may not be correct for that particular individual. Also, in the case where people mimic other cultural ethnic ways of dressing, the resulting composition may not be the true representation of that specific culture (Figure 7).

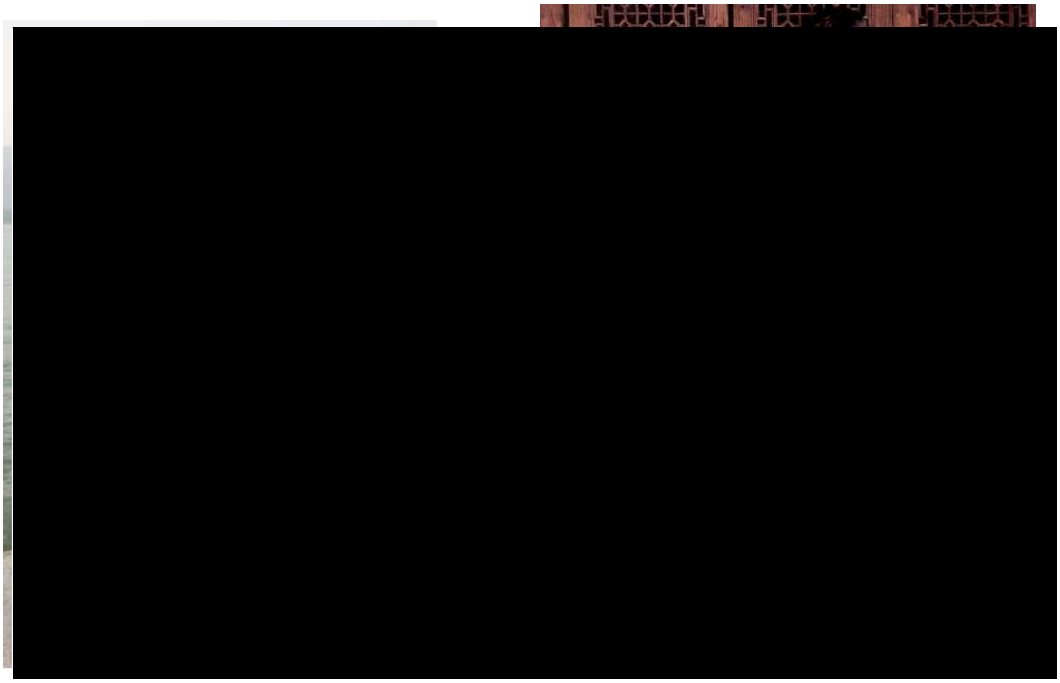

Figure 7 Traditional Chinese Dress: Translations

[9] Kim K.P. Johnson, *Fashion Foundations – Early Writings on Fashion and Dress* (New York: Berg, 2003), 104

THE LOST RELATIONSHIP BETWEEN DESIGNER AND CLIENT

Processes of the fashion industry are hidden from view to the general public, unlike architecture, where theory and practice remain integrated[10]. The relationship between fashion designer, client, and dressmaker are often non-existent. The ideal concept for the fashion industry would be one where fashion is considered a practice similar to the practice of architecture. Fashion as a practice would constitute a collaborative work environment where ideas could be generated by concerted efforts. Fashion industry processes such as design, production, research, and marketing would be interweaved and integrated with an educational component.

FASHION AND SOCIETAL DIFFERENTIATION

Fashion expresses social class differentiation and segregates one group from another. High-end labels are created to cater to wealthier people to increase value. Counterfeit or imitation goods are affordable to the less-wealthy individuals and are generally of lower quality. The fashion of the upper class of society is never identical to lower class fashions. Once the lower class appropriates that type of upper class fashion, the upper class will abandon the fashion and move on the next fashionable item[11]. The constant desire for social equalization and individual differentiation and change, all contribute to the cyclical process of fashion and its ability to regenerate itself.

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[10] Nicola White and Ian Griffiths, *The Fashion Business – Theory, Practice, Image,* (New York: Berg, 2000), 90

[11] Kim K.P. Johnson, *Fashion Foundations – Early Writings on Fashion and Dress,* (New York: Berg, 2003), 104

TRANSLATIONS: FASHION DESIGN AND CONSTRUCTION

Concepts from fashion design and construction methodologies will be used as an investigative tool to discover spatial relationships, explore the interstitial space, identify unique tectonic translations, and study the transformative possibilities in architecture. Methodologies will be employed at the neighborhood, building, and human scale.

SUMMARY

This thesis takes the position that each individual would be provided opportunities to cultivate their own individual unique identity through exposure to the fashion industry processes and by connections with multiple ethnicities and cultures. Learning about different types of fashion and textiles and being involved with the construction and making process will inspire people to freely express themselves by what they wear. Encouraging self-identity within a collaborative setting will inspire new ideas and innovation for the future. The thesis will investigate ways that architecture can foster the notion of fashion as a practice, where the processes of fashion design and construction will be demonstrated and taught to others by interactions between the designer, client, and dressmaker. The process of making from the beginning to the end would be captured by individual experiences.

Kawamura says, "The transformation of taste, of collective taste, results from the diversity of experience that occurs in social interaction"[12].

Hong Kong's Identity Crisis

Hong Kong is a sea of lost identities consisting of multiple nationalities, cultures, and architectural styles. On July 1, 1997, the British handed over Hong Kong to China, marking the end of 150 years of British Colonial Rule[13] (Figure 8). Since then, there has been a sense of urgency to address social and cultural identity crisis. The realization that Hong Kong is now part of China has led many citizens who were born and raised in Hong Kong to question their own identity. In an emigration survey done in 1991, a number of ethnic Chinese who were living in Hong Kong were asked whether they were Chinese or Hong Kongnese. They were torn between regarding themselves primarily as "Chinese" or "Hong Kongnese". The result of the survey was that 48.4 percent of the people regarded themselves as a Hong Kong person and 45.9 percent regarded themselves as primarily Chinese[14].

[12] Yuniya Kawamura, *Fashion-ology – An Introduction to Fashion Studies,* (New York: Oxford International Publishers, 2005), 31
[13] Steve Tsang, *A Modern History of Hong Kong* (New York, I.B.Tauris & Co. Ltd., 2004), 46
[14] Wang Gungwu and John Wong, *Hong Kong in China – The Challenges of Transition* (Singapore: Times Academic Press, 1999), 183

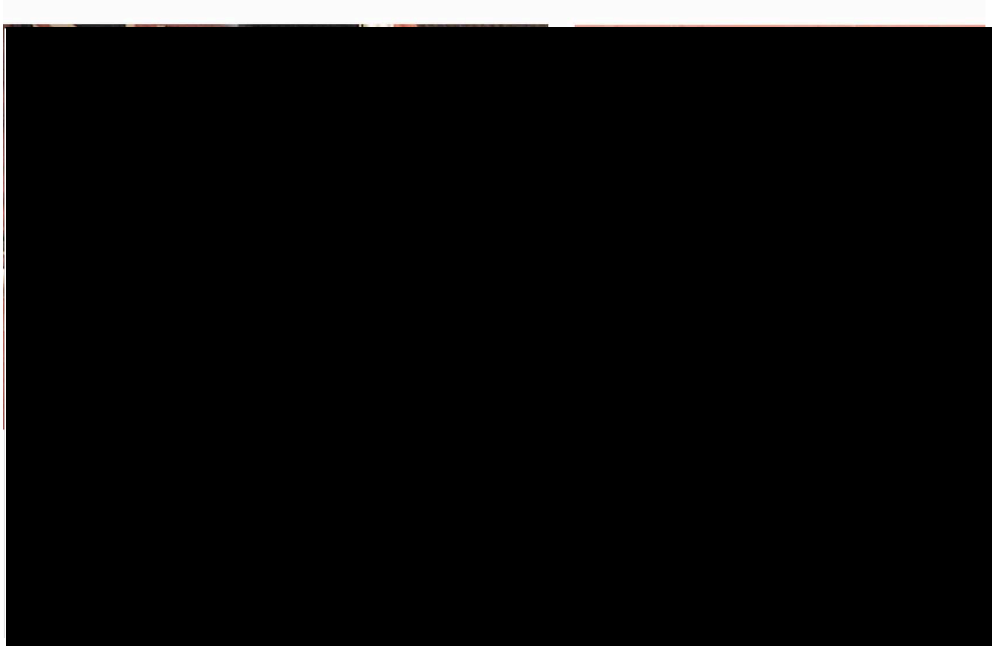

Figure 8 Hong Kong's return to China from British rule

An earlier radical change, that gave Hong Kong's landscape a multidimensional appearance happened around the 1950s. Hong Kong's translation to a global meeting place of goods and services, diverse people and cultures occurred during the Communist Civil War in China. A large influx of mainland immigrants and Shanghai businesses fled over to Hong Kong[15] where people were exposed to multiple ethnicities and cultures. The place where Hong Kong locals considered home was almost unrecognizable.

Another time where Hong Kong locals questioned their identity happened while Hong Kong was still a British Colony. The 1984 signing of the Sino-British Joint Agreement between Britain and the People's Republic of China gave notice of a

[15] Gary G. Hamilton, *Cosmopolitan Capitalists – Hong Kong and the Chinese Diaspora at the End of the 20th Century* (Washington: Routledge, 2009), 179

political change, one that was feared to potentially hinder the economic stability built during British Rule[16]. This established a need for Hong Kong to define an identity independent of Britain, but also slightly separated from China's communist rules. Although under British rule Hong Kong had established a politically strong identity, Hong Kong's culture was negatively affected. Colonization made it difficult for colonized groups to recognize the value of their own culture, historical, and natural resources[17]. People in Hong Kong have had misleading perceptions of their true cultures because they were subjected to western influence and were not given the opportunity to implement Chinese culture into their lives.

Today, Hong Kongers are constantly shifting between the eastern and the western values[18]. Because of this continuous cultural shift, Hong Kong has been searching for a familiar sense of place. It was not until the early 1990s that creative practitioners, including writers, actors, filmmakers, and designers, sought to establish a Hong Kong cultural identity through their work[19].

Although Hong Kong's reversion to Chinese rule has facilitated economic growth and increased political relations between Hong Kong and China, there is concern that

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[16] Wang Gungwu and John Wong, *Hong Kong in China – The Challenges of Transition* (Singapore: Times Academic Press, 1999), 49
[17] Eugenia Paulicelli, *The Fabric of Cultures: Fashion, Identity, and Globalization* (New York: Routledge, 2009), 179
[18] Wang Gungwu and John Wong, *Hong Kong in China – The Challenges of Transition* (Singapore: Times Academic Press, 1999), 183
[19] Eugenia Paulicelli, *The Fabric of Cultures: Fashion, Identity, and Globalization* (New York: Routledge, 2009), 179

Hong Kong will eventually lose its rights as an independent capitalistic region and fall under communistic rule. Also, as China's influence continues to grow and western presence diminishes, there is fear of a Hong Kong culture becoming a singular identity under Chinese rule (Figure 9).

Figure 9 Mainland influence grows

Segregation of the Urban Fabric

Hong Kong's urban fabric consists of physical, economic, and sociocultural patterns. The fragmented patterns create contrasting juxtapositions (Figure 11) and results in physical, economic, and sociocultural segregation.

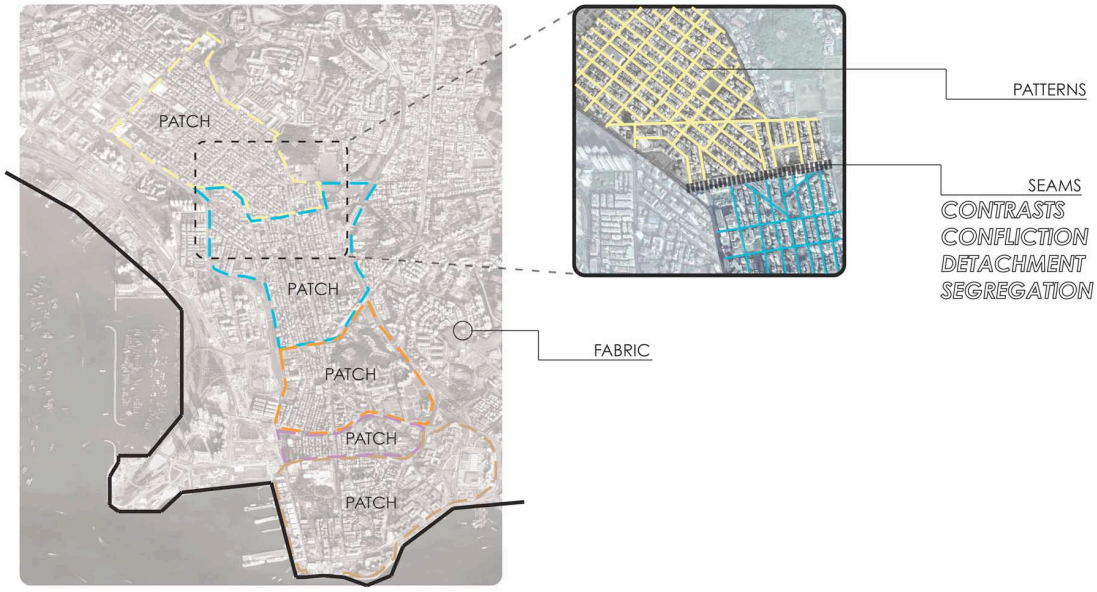

Figure 10 Hong Kong's Urban Fabric

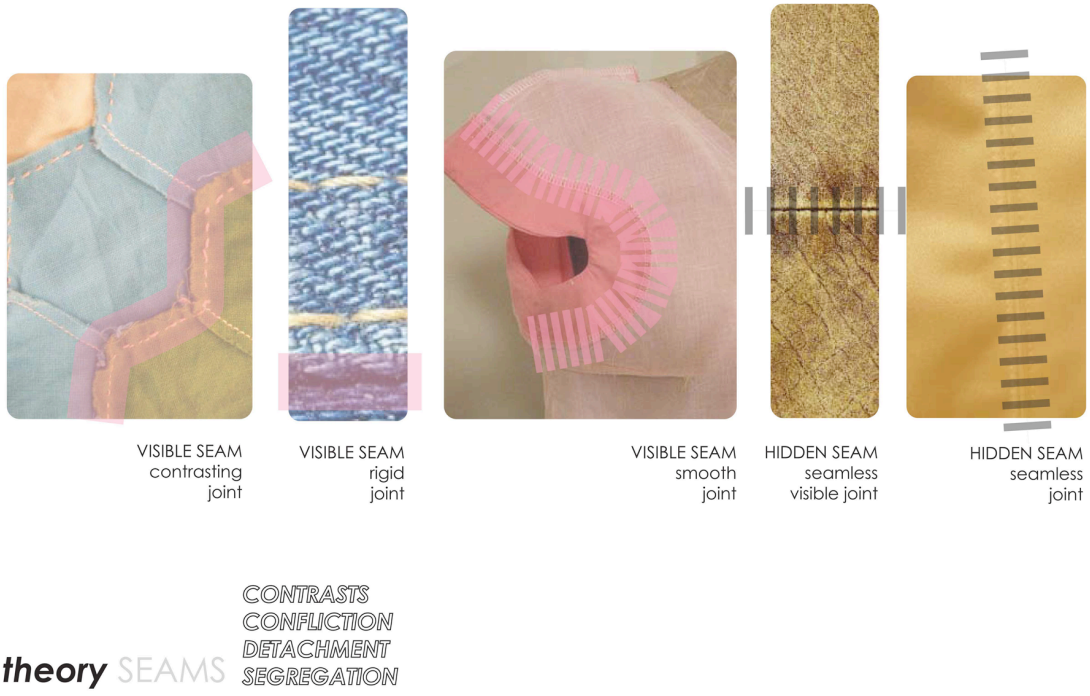

Figure 11 Characteristics of the Seam

Physical Seams

As seen in clothing construction, seams are the joining of two pieces of fabric and may be visible or hidden (Figure 11). The seams of clothing that express two pieces of fabric joined together become metaphors for the contrasting character of new and old development within the city. Seams express detachment and segregation just as the character of new and old buildings express disconnections. Hong Kong's many districts have distinct characteristics that create an eclectic mix of architectural styles. There are contrasting conditions of old and new architecture (Figure 12).

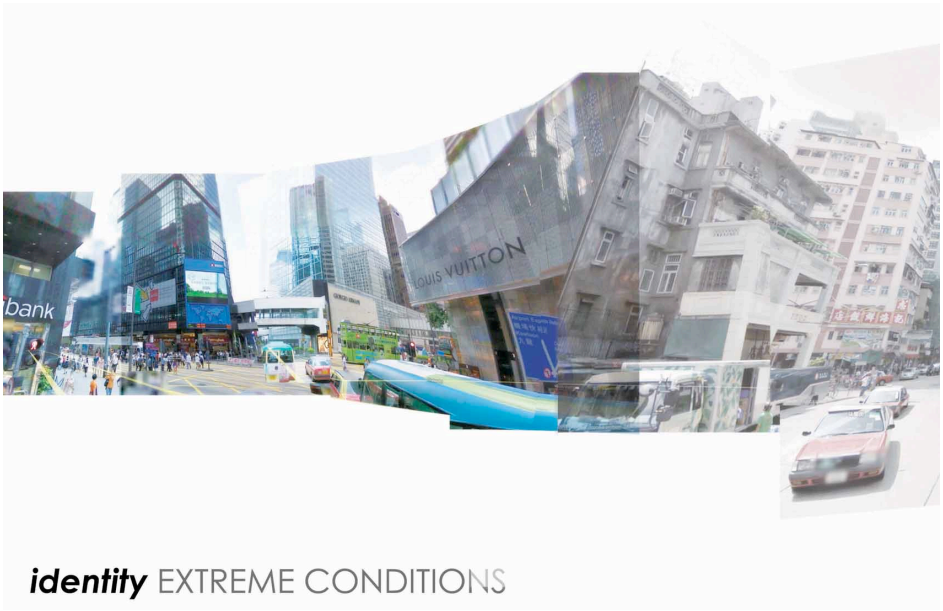

Figure 12 Contrasting New and Old Conditions

Economic Seams

Hong Kong has extreme rich and poor conditions, which further segregate the population into groups.

Sociocultural Segregation

Hong Kong has multiple nationalities, cultures, and subcultures. Diverse cultural groups have been segregated into different districts resulting in a disconnected social landscape. The continuous migration of people from diverse socioeconomic and ethnic backgrounds, along with a large influx of mainlander Chinese has contributed to developments of plural identities. The distinct social lines or 'invisible seams' segregate nationalities.

Racial categorization of nationalities is a common practice. With segregation there are no meeting points or places for interactions among different cultures. An example would be Filipino maids who do not interact with the community (Figure 13). They spend time together on pedestrian bridges or in subways and do not mix with the local population.

Figure 13 Cultural Segregation

Hong Kong Fashion Industry

Figure 14 Hong Kong's Fashion Industry

Historical Transformations: A Thriving Garment District

Hong Kong established its status as a manufacturing power when a massive inflow of immigrants had helped establish Hong Kong industrialization. Because of the Civil War in China, human and capital inputs started flowing into Hong Kong resulting in the first wave of Hong Kong industrialization. The Communist Victory in 1949 resulted in the second wave. Subsequently in 1960s and 1970s other flows of immigrants came[20]. These waves of immigrants who came brought over new ideas and cultural values.

[20] Suzanne Berger and Richard K. Lester, *Made By Hong Kong* (New York: Oxford University Press, 1997), 17

THE SHANGHAI INDUSTRIALISTS

The first wave of immigrants impacted basic infrastructure such as, housing, social services, and the labor market. The demand for basic infrastructural needs was greater than the amount that was available. The colonial government's agenda was for migrants to be capable of generating their own jobs to sustain themselves. The rapid process of industrialization was created by the massive influx of migrants. New policies were put out to be beneficial to industrialists. For example, leases for industrial uses were set below typical market rates resulting in more public control over land to encourage industry. Eventually, what emerged were cotton spinning and weaving firms. Soon, full autonomy for Hong Kong as a separate customs territory was achieved. Besides the setting up of industrial firms, capital inputs flowed in at a fast pace. Because private capital had to leave China, wealthy entrepreneurs fled to Hong Kong. Also, Shanghai industrialists and textile entrepreneurs decided to go to Hong Kong. They had also played an important role in the process of rapid industrialization[21]. The mission of the Shanghai industrialists was to create the most modern spinning factories for all of Asia. Not only did they bring with them modern machinery, such as spinning mills, and advanced technology, but a sense of industrial vocation and commitment. Hong Kong's industrial class shares the same values as the Shanghai Industrialists. The values of a successful entrepreneurship of industrial pioneers continue to be strong features of Hong Kong capitalism, and are favorable to new enterprise formation.

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[21] Suzanne Berger and Richard K. Lester, *Made By Hong Kong* (New York: Oxford University Press, 1997), 19

REORGANIZATION TO A MANUFACTURING ECONOMY

The second wave was a massive influx, which once again resulted in reorganization of the colony's economy as a manufacturing economy. From the years of 1950 to 1960, the number of manufacturing establishments grew from 1478 to 5346, employing 218,405 from 81,718. In 1961, manufacturing employed 40 percent of Hong Kong workforce and equaled to ¼ of GDP[22].

It is important to note the several reasons why Hong Kong companies were so successful. The first reason was that Hong Kong had only small and medium sized companies. Even as the profits increased and industrial growth accelerated, the numbers employed declined, which signified ease of new enterprise formation. In 1994, 95 percent of 34,068 manufacturing establishments employed fewer than 50 employees. The second reason is that the firms concentrated on labor-intensive, light consumer industries such as textiles and clothing, electronics, watches and clocks, printing, metal products, plastics, and food. Enterprises were keen on constantly upgrading products in newer markets. This eagerness to excel in the industry led to a shift in the products and improvement of quality. By end of 1970s, Hong Kong garments were being sold in the United States and Europe. Overall, a tremendous

[22] Online Resource Wikipedia, "Manufacturing in Hong Kong", http://en.wikipedia.org/wiki/Manufacturing_in_Hong_Kong

growth in the manufacturing industry occurred during the 1960s through the 1980s. Then in the mid 1980s, a shift of manufacturing out of Hong Kong occurred[23].

Hong Kong's Early Fashion Culture

During the 1980s political transition, the idea of creating a cultural identity came late. Hong Kong fashion labels tried to establish global brand identities, but without thoroughly researching and acknowledging their geographical and cultural origins. This resulted in clothing brands that did not symbolize the culture of Hong Kong. Brands were focused on imitating a western image.

A Disappearing Tailoring Culture

Hong Kong once had a prominent tailoring culture, which emphasized craftsmanship and quality products. The tailoring culture instilled a sense of community and provided opportunities for interactions between client and designer (Figure 16). However, over the past years, mass production has taken over. The tailoring culture has been overtaken by large-scale production factories, which thrive on cheap labor.

Fashion and the Invisible Designer

Since much of the production has moved to China, there are fewer opportunities to interact between the designer, client, and dressmaker. The disconnected relationships result in a lack of communication and no opportunities to exchange ideas during the process (Figure 15).

[23] Suzanne Berger and Richard K. Lester, Made by Hong Kong (New York: Oxford University Press, 1997), 42

Figure 15 Loss Relationships

Figure 16 Past Traditions

Mass production in China is a growing concern and becoming widespread in China. Poor working conditions and lessened quality of products are two of the greatest

concerns with mass production. Production has moved out of the district, abandoning garment factories and shops. Also, Hong Kong's fashion industry lacks a unique identity. There is little support for local designers; therefore many go abroad to pursue their careers. Additionally, as a capitalistic economy, Hong Kong emphasizes fast-past trending in which sometimes only last one season. This results in styles that keep changing and are based on what everybody "should" be wearing and what is acceptable to society at the moment.

Fashion Capitalism

Hong Kong is at the center of the capitalistic development of Asia and it has a highly developed capitalist service economy[24]. It is an important center for international finance and trade with one of the greatest concentrations of corporate headquarters in Asia-Pacific region. Production happens in China's manufacturing bases (Figure 18), which are commonly located in Guangdong, China. While most of the manufacturing happens in China, Hong Kong is the central depot where transactions of goods and services and human and material resources move into and out of China.

Figure 17 Globalization of Fashion

[24] Gary G. Hamilton, *Cosmopolitan Capitalists – Hong Kong and the Chinese Diaspora at the End of the 20th Century* (Washington: Routledge, 1999), 30

Figure 18 A Garment Factory Production Line in China
(source: Online Resource, Reality Pictures Blog,
http://realitypod.com/2011/02/mass-production-of-china-in-pictures/)

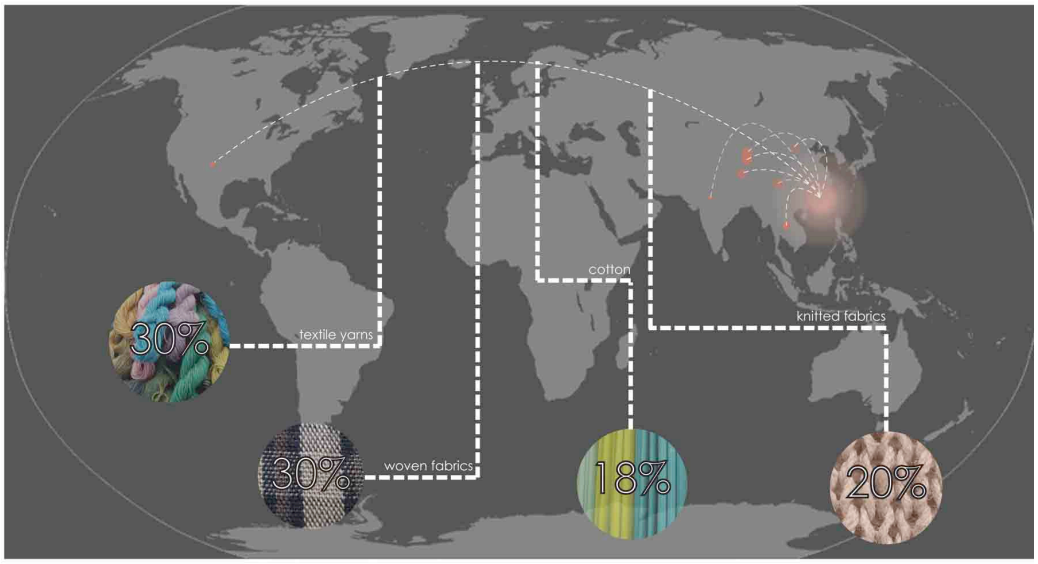
GLOBAL TEXTILE AND CLOTHING TRANSACTIONS

Hong Kong's textile industry serves local clothing manufacturers and Chinese mainland production bases. Hong Kong's textile industry is known for its quality printed or dyed fabrics, cotton products, denim, knitted fabrics, and cotton knits. The textile industry comprises spinning, weaving, knitting, and finishing of fabrics and has 783 manufacturing establishments[25]. As of March 2011, these establishments are employing 5,770 workers, or 5% of the local workforce. Over recent years, due to the rising production costs and the establishments of new environmental regulations, many manufacturers have shifted production of lower end products to China and other Southeast Asian Countries. These manufacturers have Hong Kong production

[25] Online website: HKTDC, "China Manufacturers and Hong Kong Manufacturers", http://www.hktdc.com/en-buyer/

locations that are focused on making sophisticated and quality-knitted fabrics and dyed and printed fabrics.

Hong Kong exports textiles mainly to China and some parts of Southeast Asia, mainly Vietnam. Textile yarns, woven fabrics, cotton, and knitted fabrics account for the largest percentage of textile exports from Hong Kong (Figure 19). During January to May 2011, Hong Kong's clothing exports to the United States and Europe were the two largest markets that accounted for more than two-thirds the total[26].



hong kong GLOBAL TEXTILE TRANSACTIONS

Figure 19 Global Textile Transactions

The clothing industry is a major manufacturing sector of Hong Kong and is the third largest manufacturing employer in Hong Kong. Currently, there are approximately 1,000 manufacturing houses in Hong Kong, with the majority of production facilities

[26] Online website: HKTDC, "China Manufacturers and Hong Kong Manufacturers", http://www.hktdc.com/en-buyer/

in China having increased significantly in the attempt to reduce operation costs. The relocation of production facilities offshore has resulted in a largely steady decline in the number of clothing manufacturers in Hong Kong. Wovenwear and knitted wear account for the largest markets of clothing that are exported out of Hong Kong (Figure 20).

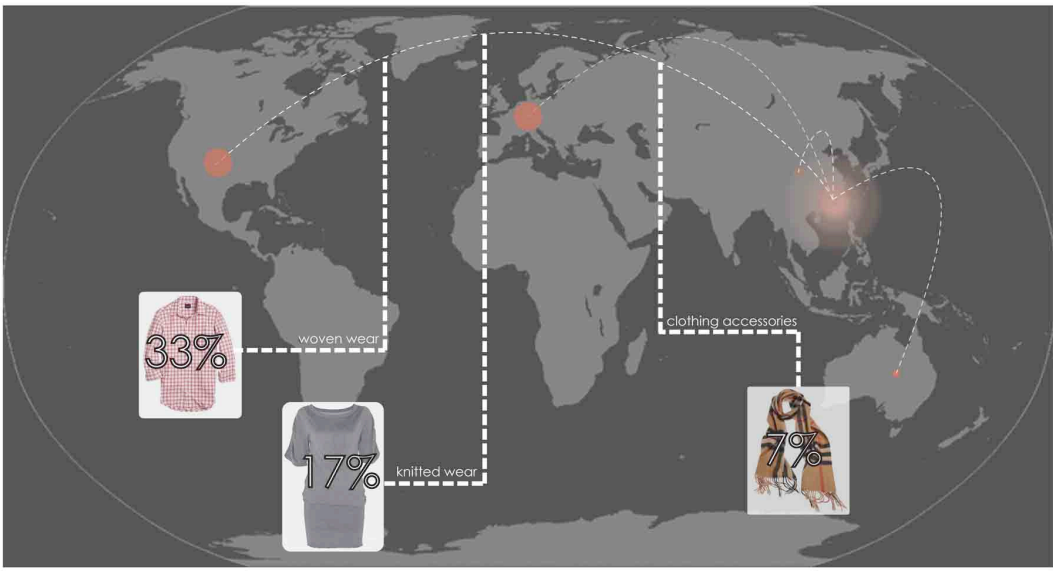


Figure 20 Global Clothing Transactions

Globalization of production means that companies in all advanced industrialized societies are learning to master the coordination of development, design, marketing, production and distribution in sites that are widely separated in space[27]. Hong Kong entrepreneurs have proven through experience that they are successful coordinators of production, trade, and services. Although the coordination between diverse industries are successfully linked and reciprocally feed ideas off of one another on a positive

[27] Suzanne Berger and Richard K. Lester, Made by Hong Kong (New York: Oxford University Press, 1997), 39

note, the gap between each industry is increasingly widening in respects to language, culture, and technology.

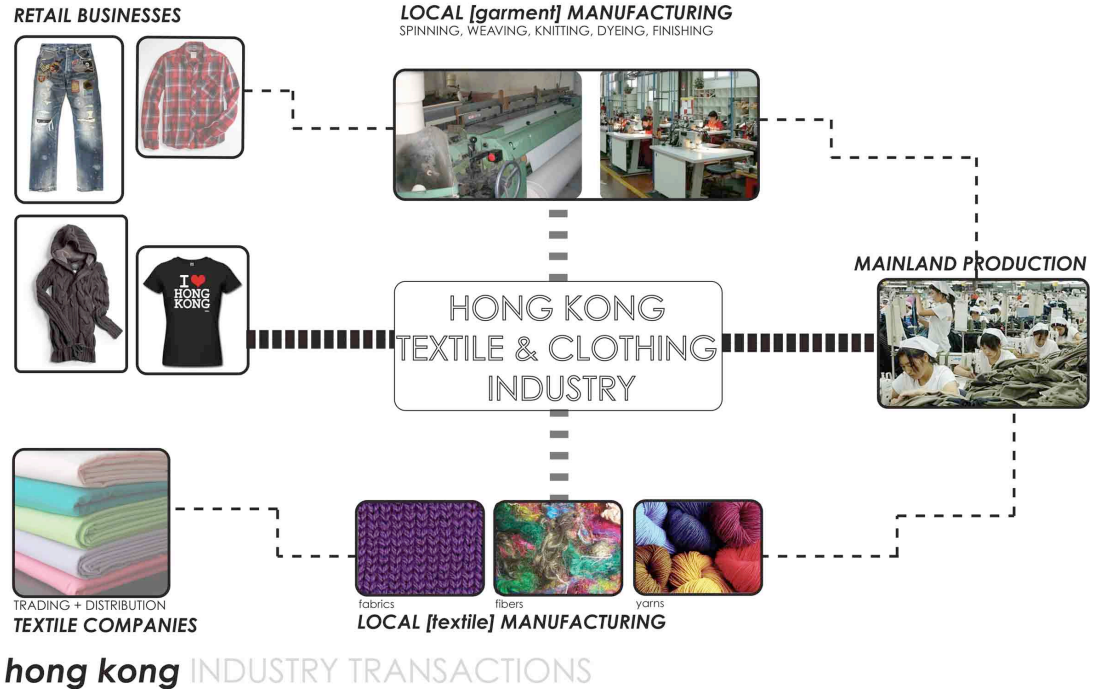


Figure 21 Transactions made within the fashion industry of Hong Kong

Clothing retail is the dominant industry while the textile industry has lessened over the years. Hong Kong's retail businesses are strongly supported by the Mainland clothing production facilities, meaning that mass production in the Mainland is directly linked to local retail businesses (Figure 21). There is a weaker link between local manufacturing and retail businesses. Sometimes, both clothing and textile local manufacturing have connections to mainland facilities, where local textile companies may form partnerships with mainland companies. China has many different levels and facets in its emerging global identity. It is the economic force run by cheap labor

central to the production of the world's most fashionable clothing[28]. China is also shifting from being just a low-cost factory for Western Brands to purchasing big names and creating its own brands.

Hong Kong is regarded as the premier retail destination in the world for luxury, mid-range, low cost, and discount items. Hong Kong's society is influenced by the global fashion market that is driven by the increased desire to obtain luxury, high-end clothing. Hong Kong's society has placed fashion on a high pedestal and therefore fashionable clothing is attainable only with money and fame. Therefore, imitation or counterfeit fashion products become the best thing close to the real thing.

'Made in Hong Kong' Products

Fashion and fabrics have become transcultural, having evolved as a reflection of migrations within a society[29]. Because of multiculturalism within Hong Kong, some local fashion designers must face challenges of making designs that appeal to all cultures. Hong Kong fashion, that is designed by local fashion designers have developed a negative reputation as having a lack of identity, originality, and creativity[30]. The lack of success with Hong Kong's local fashion designers is possibly due to fashion being the product of globalization. However, there are two brands that have been fairly successful in the fashion industry in Hong Kong. This is possibility due to the fact that both fashion brands do not cater to the mass and design

[28] Eugenia Paulicelli, *The Fabric of Cultures: Fashion, Identity, and Globalization* (New York: Routledge, 2009), 179
[29] Colin Gale, *Fashion and Textiles – An Overview* (New York: Berg, 2004), 62
[30] W. Ling, "Deconstructing Hong Kong Fashion System: Globalization and Cultural Identity of Fashion in Hong Kong" (PhD Diss., Hong Kong Polytechnic University, 2001), 28

for a targeted client. Also, both brands emphasize the notion of local production and quality craftsmanship.

SHANGHAI TANG

A British-educated entrepreneur and international socialite named David Tang established Shanghai Tang in 1994[31]. The brand expresses a nostalgic and Oriental approach in its brand image, merchandise, and retail environment (Figure 22). The label promotes merchandise that is 'Made by Chinese', meaning that the clothes are made by Chinese people and are not 'Made in China' which have negative associations of mass-produced cheap goods.

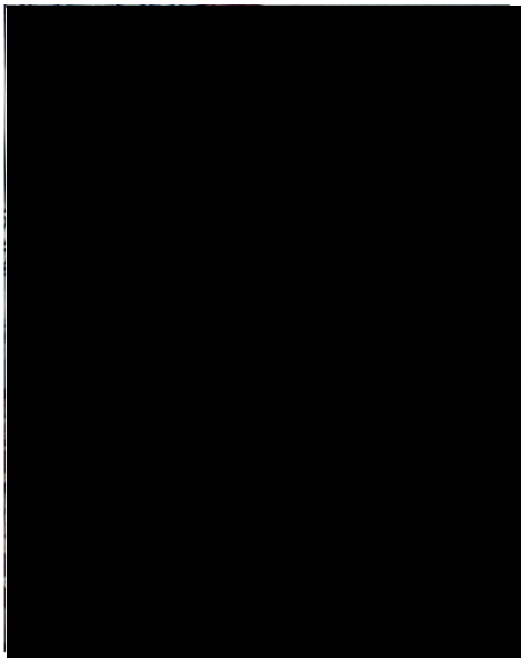


Figure 22 Shanghai Tang Advertisement
(source: Online Blog: LifeStyle Asia, "Shanghai Tang Fall/ Winter 2011", http://www.lifestyleasia.com/en/features/style/shanghai-tang-fall-winter-2011-8451/)

[31] Online Resource: Wikipedia, "Shanghai Tang", http://en.wikipedia.org/wiki/Shanghai_Tang

Figure 23 Shanghai Tang Advertisement: East Meets West
(Source: Online Blog: LifeStyle Asia, "Shanghai Tang Fall/ Winter 2011", http://www.lifestyleasia.com/en/features/style/shanghai-tang-fall-winter-2011-8451/)

The mission of the company is inspiring, since it talks about "reviving the skills of the original Shanghai tailors, who had come to Hong Kong as refugees in the 1940s and 1950s". Shanghai Tang emphasizes craft and tradition and this is reinforced in its in-house tailoring service. The décor and merchandise of the company image playfully depicts historical and contemporary Chinese cultural icons such as Mao Zedong or Deng Xiaoping. Their target customers are not Hong Kong Chinese but instead the majority of the customers are local expatriates and foreign tourists. These target customers are not seeking authentic Chinese products but want to have a touch of eastern culture that is recognizable and understandable (Figure 23).

BLANC DE CHINE

Blanc de Chine is another brand that does not appeal to the global mass. The concept of the brand is quality clothing and the blending of Chinese and European cultures in their designs. Blanc de Chine is unique because they do not advertise their brand;

instead they build a reputation with wealthy local people who are introduced to the brand through their friends and contacts. Kin Yeung, the owner wants to promote Chinese culture with high-quality products (Figure 24). He also believed that the label "Made in China" meant cheap fabric and poor construction. In an effort to move away from that image, his fashion house emphasizes high-quality workmanship and high-quality fabrics[32].

Figure 24 Blanc De Chine: High-quality construction + "Made in Hong Kong"
(source: modaCycle.com)

[32] Eugenia Paulicelli, *The Fabric of Cultures: Fashion, Identity, and Globalization* (New York: Routledge, 2009), 182

Fashion Imitation in Hong Kong

Hong Kong fashion is associated with the notion of copying and limited creativity[33]. When looking back at the first Hong Kong Festival in 1967, Hong Kong fashion was criticized for lacking any real design. It was once thought that all fashion ideas were imported, were only imitations of foreign products, and were characterized by boom industries[34].

In general, people tend to imitate other people's styles in order to fit in, often resulting in similarities in styles without uniqueness or creativity. Emulation in fashion is a successful strategy where people in lower parts of a social hierarchy attempt to realize their aspirations toward higher status, modifying their behavior, their dress and the kind of goods they purchase. However, once fashion emphasizes a process of imitation (Figure 25), anyone, even the lowest can pretend to be of a higher class. Their true identities are hidden underneath a piece of cloth. Increased participation in the fashion system removes the ability to distinguish class distinctions and refinement. As a result of not being able to distinguish one from another from an exterior viewpoint, dress is no longer an expression of taste and beauty, or a way to display accomplishment and virtue[35].

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[33] W. Ling, "Deconstructing Hong Kong Fashion System: Globalization and Cultural Identity of Fashion in Hong Kong" (PhD Diss., Hong Kong Polytechnic University, 2001), 2

[34] J.Ming, "Hong Kong Fashion in a Social and Cultural Context" (PhD Diss., Hong Kong Polytechnic University, 2004), 42

[35] Kim K.P. Johnson, *Fashion Foundations – Early Writings on Fashion and Dress* (New York: Berg, 2003), 70

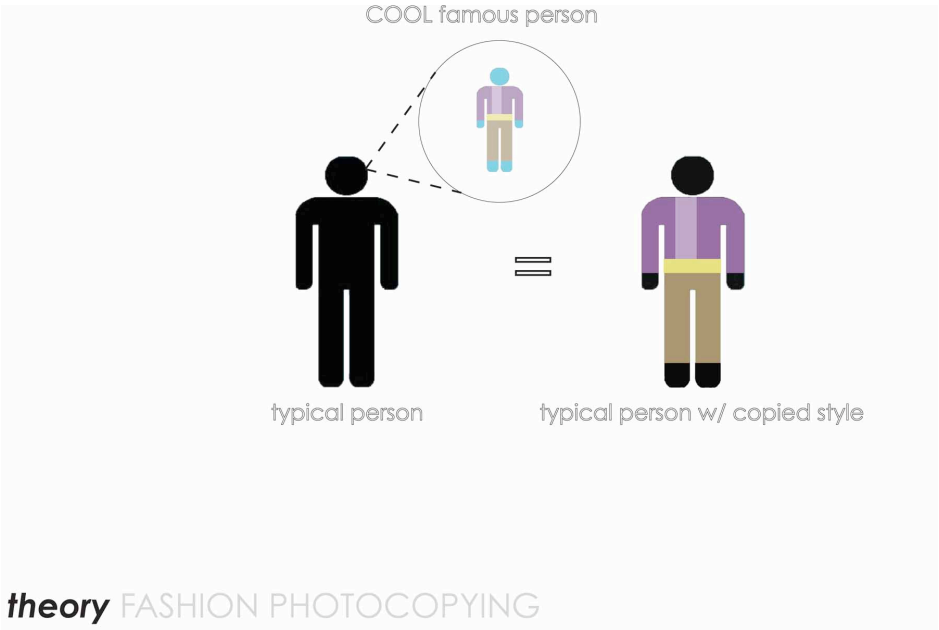

Figure 25 Typical fashion photocopying

Fashion as a Cultural Identifier

Fashion symbolizes cultures and ethnicities and represents individual experiences.

Fashion as a Cultural Identifier

In the case of Hong Kong, segregated cultures make it difficult for somebody coming in to feel like they belong. The diagram below (Figure 26) shows an image of a man who comes into Hong Kong and is confronted with multiple cultures that are segregated. The man tries to fit in by direct imitation of the way others dress. Although he may blend in well to the group, he still remains segregated from outside groups. This thesis takes the position that by using fashion as a cultural identifier and through the interaction and collaboration with other cultures, a new and unique identity for Hong Kong can be created.

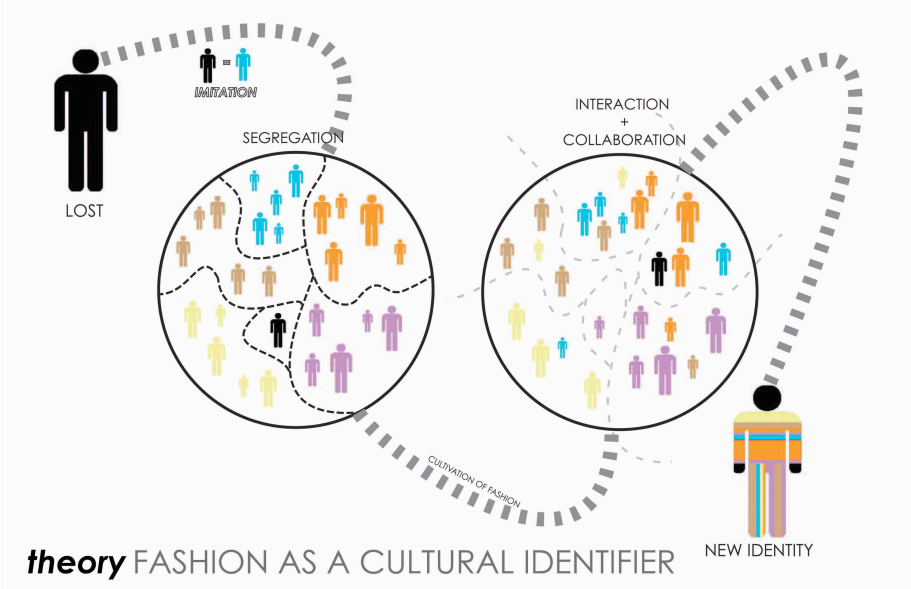

Figure 26 Fashion as a cultural identifier

Chapter 2: Hong Kong

GENERAL INTRODUCTION

Hong Kong is located in eastern Asia, 60 kilometers east of Macau and sits on the opposite side of the Pearl River Estuary, in the Guangzhou Province. It is located at the Southeastern Coast of China. It borders the South China Sea and Shenzhen, China to the north (Figure 27, Figure 28, Figure 29).

Figure 27 Maps of Hong Kong, China
(source: Online Reference, http://www.globalcitymap.com/asia/hongkong-map.html)

Figure 28 Map of Hong Kong

Figure 29 Proximity of Hong Kong to Macau

The total area of Hong Kong is 426 square miles. Land encompasses 1,054 square kilometers and water encompasses 50 square kilometers. Hong Kong is approximately the same size as New York City, which is 470 square miles (Figure 30). Hong Kong consists of three main territories, Hong Kong Island, Kowloon Peninsula, and New Territories (Figure 32). Hong Kong Island is roughly the same size as Manhattan Island (Figure 31).

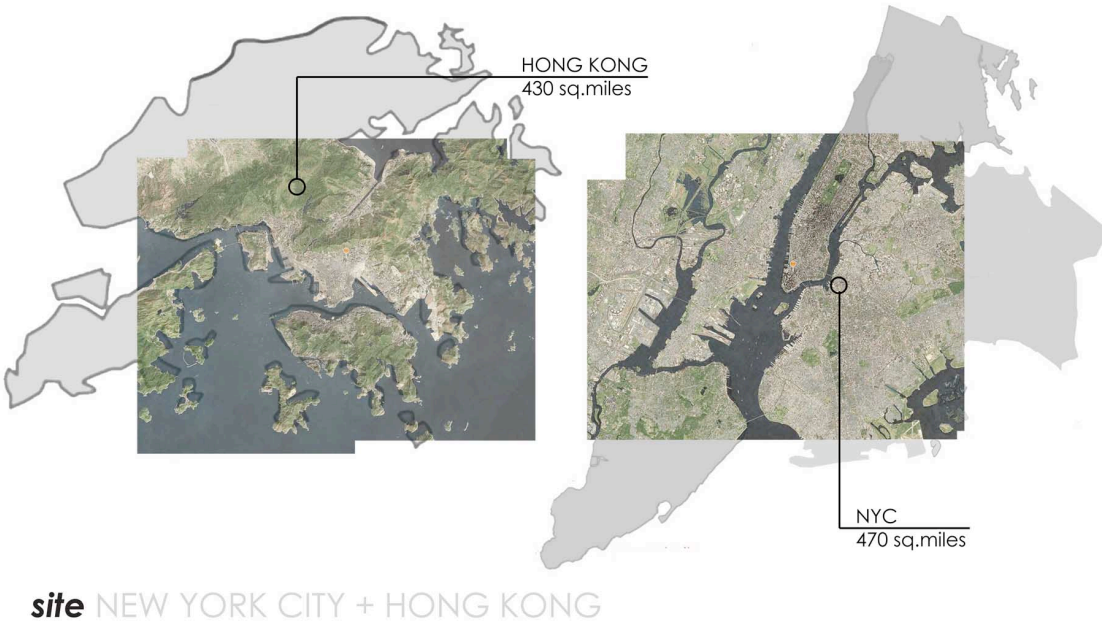

Figure 30 Map Comparison of New York City and Hong Kong

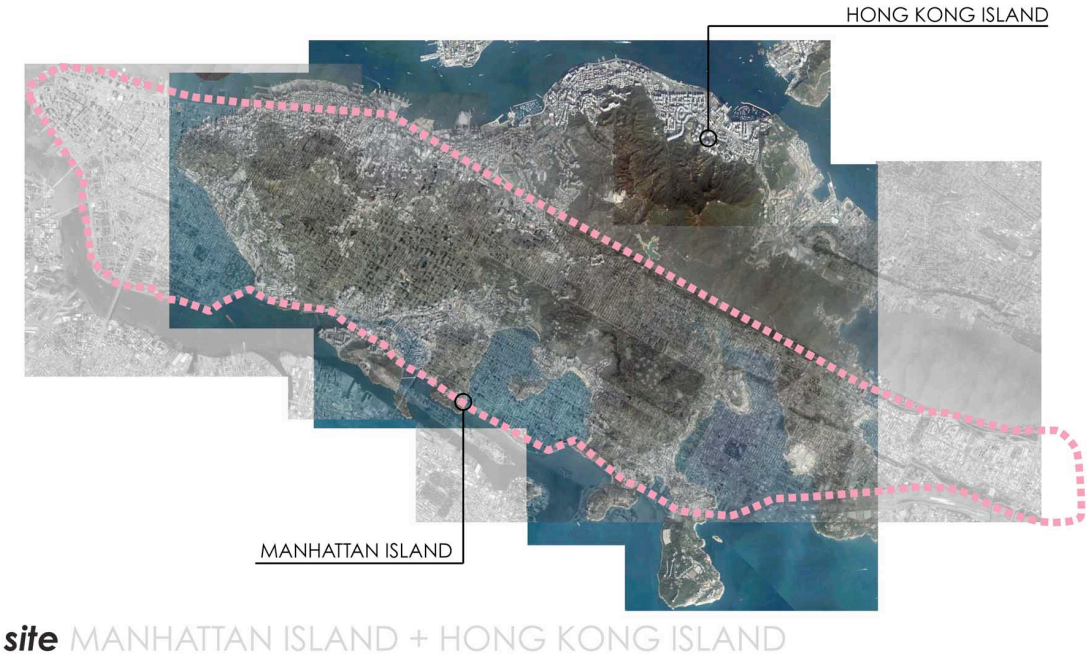

Figure 31 Map of Manhattan Island and Hong Kong Island

Hong Kong is one of the most densely populated areas in the world. The population in 2010 was 7.097 million people with a density of 16,576 people per square mile.

Figure 32 Hong Kong's three main territories – New Territories, Hong Kong Island, and Kowloon Peninsula

It also has 260 territorial islands and peninsulas. Situated between Hong Kong Island and Kowloon Peninsula is the Victoria Harbor. It is known for being one of the deepest maritime ports in the world and has a rich history as a major trade route and gateway to China. Besides offering spectacular views (Figure 33) towards Hong Kong Island and Kowloon Peninsula, the harbor has been instrumental in Hong Kong's establishment as a British Colony and development as a trading center. Over the years, several reclamation projects at the waterfront have contributed to water pollution and negative affects on natural habitats. Also, there were economic concerns about the effects of a decreased harbor width that would affect the number of vessels coming through harbor.

Figure 33 Night view from Hong Kong Island to Victoria Harbor

LANDSCAPE

Out of the 1,104 square kilometers, less than 25 percent is developed and the remaining land is reserved for country parks, nature reserves, nature conservation, countryside recreation, and outdoor education. Towards the northern part of the island there are sandy beaches, rocky foreshores, woodland, mountain ranges, open grasslands, and scenic vistas. Most parks have over 1,000 species of plants (Figure 35, Figure 35).

Figure 34 Map of Landscape of Hong Kong
(source: Online Reference: Landscape Value Mapping of Hong Kong, http://www.pland.gov.hk/pland_en/p_study/prog_s/landscape/e_index.htm)

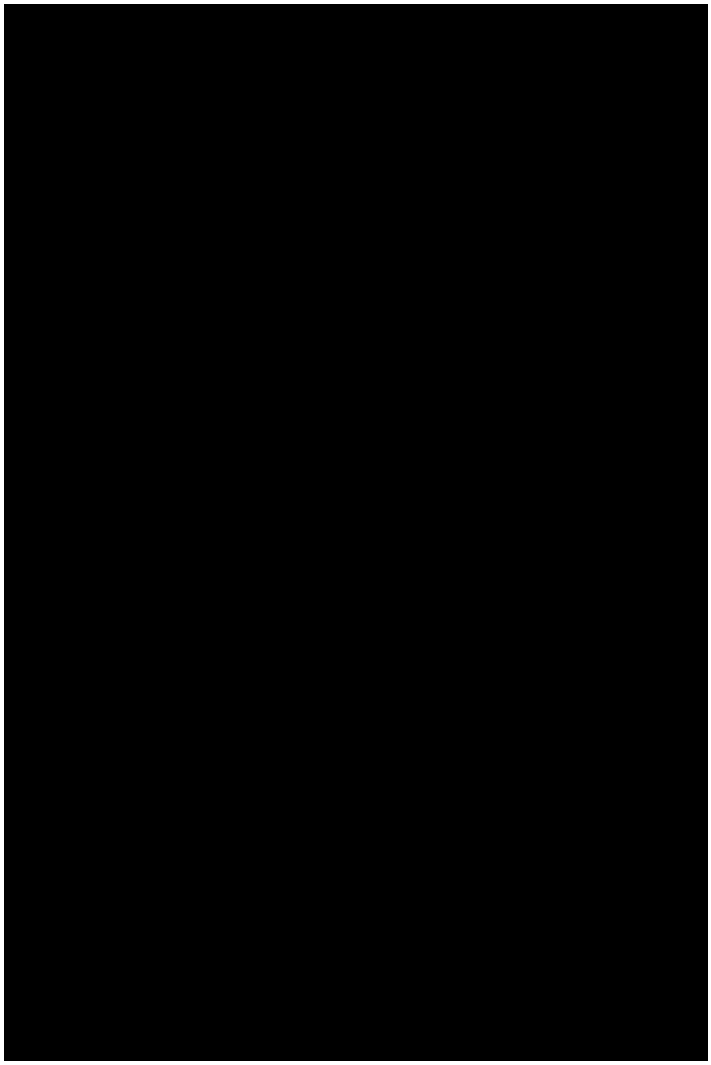

Figure 35 Photos of Diverse Landforms
(source: Online Reference: Google Earth)

TOPOGRAPHY

The topography (Figure 36) of Hong Kong ranges from fairly hilly landforms to mountainous with steep slopes. 55% of the land has an elevation of less than 100 meters and 10% is higher than 300 meters. 23 peaks are higher than 500 meters. The highest peak is Tai Mo Shan at a height of 958 meters. Low-lying and subdued landforms are located in the western area of the new territories. Towards the east are steep and rugged landforms. Extensive flat lands are to the north and northwestern

New Territories. The coastline to the west contains long sandy beaches while the eastern area is higher with cliffs and boulders. No large rivers exist in Hong Kong but there are several seasonal water streams that have high flows during the rainy summer months. Flooding is common in low-lying areas but drainage basins and short streams help to manage the drainage of water.

CLIMATE

Hong Kong has a subtropical climate with four seasons (Figure 37). The autumn and winter is pleasant, cool and dry with an average temperature of 60 degrees Fahrenheit. The spring and summer are hot, humid, and rainy. Summer months are unstable with thunderstorms and August has the highest average rainfall[36].

Figure 36 Landform Map of Hong Kong
(source: Online reference, Land's Department of Hong Kong, http://www.landsd.gov.hk/)

[36] Online Database: Wikipedia, "Climate of Hong Kong", http://en.wikipedia.org/wiki/Climate_of_Hong_Kong

Figure 37 Climate Data of Hong Kong
(Source: Online Reference: Wikipedia, "Climate of Hong Kong", http://en.wikipedia.org/wiki/Climate_of_Hong_Kong)

Due to Hong Kong's hilly topography towards the central areas, urban development happens on the edges of the Kowloon Peninsula and on the northern edge of Hong Kong Island. Development in the New Territories are scattered throughout.

Site Description of Hong Kong

The area of focus for this thesis is Hong Kong's Kowloon Island. Kowloon Island has unique characteristics for each of it districts (Figure 38).

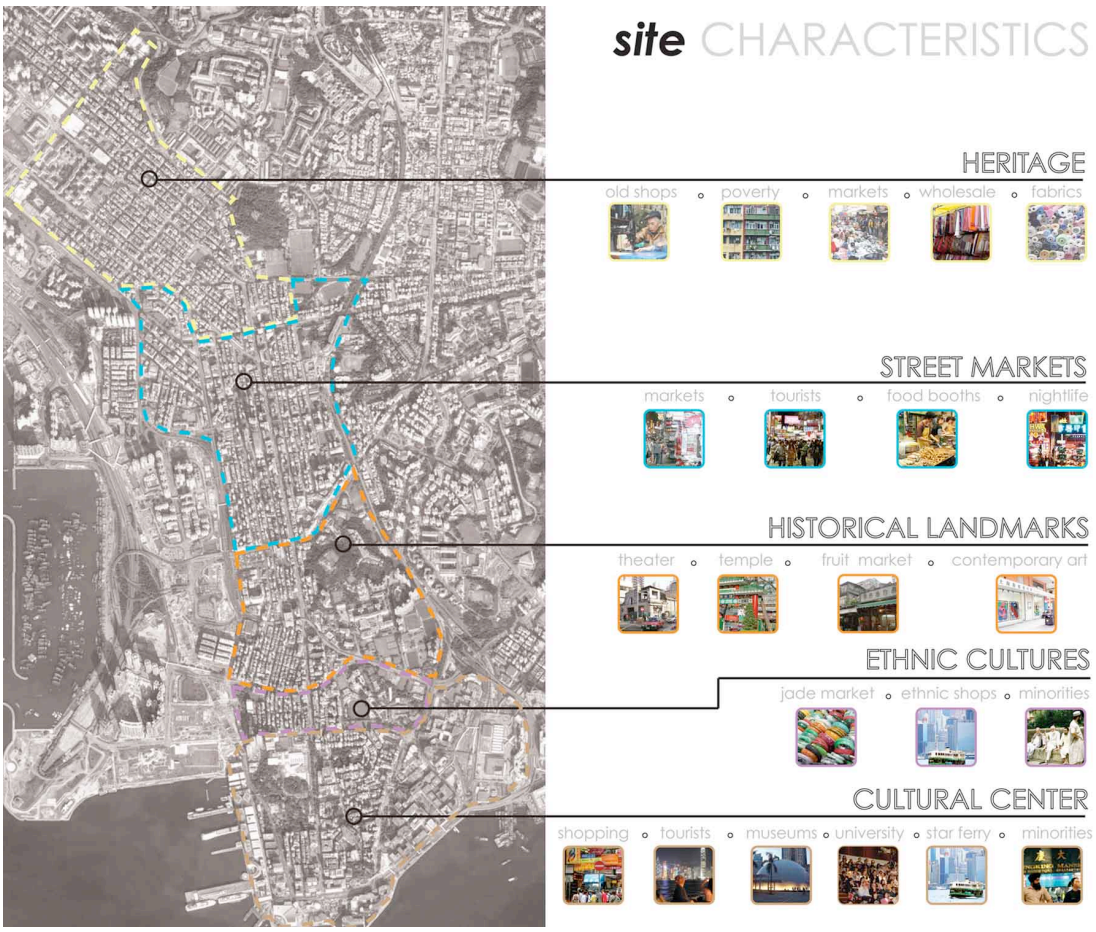

Figure 38 Site Breakdown – Hong Kong Characteristics

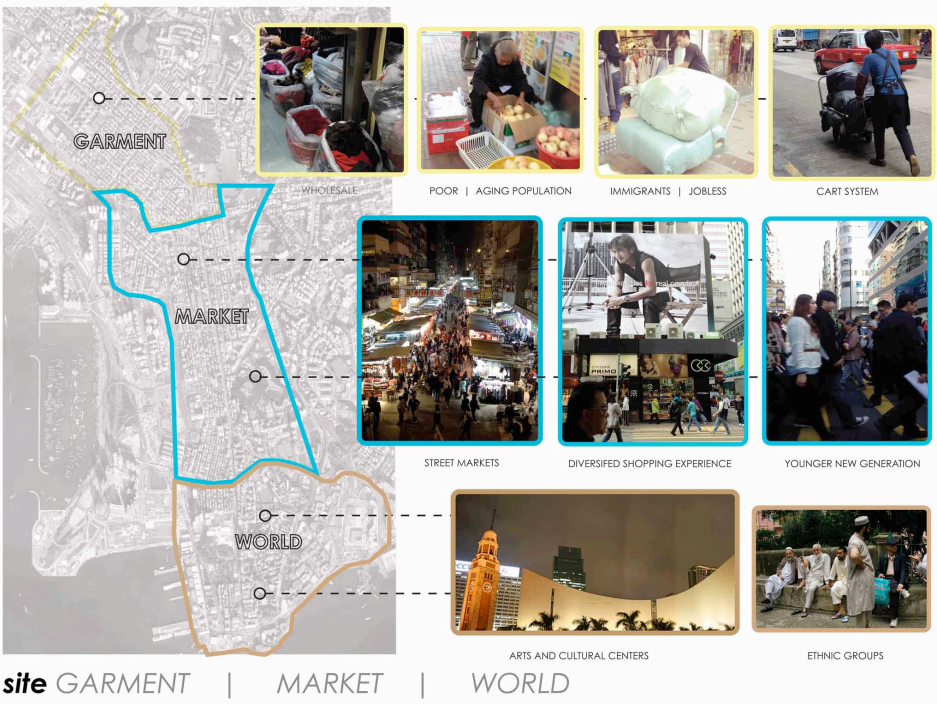

Figure 39 Site Breakdown – Three Distinct Areas

The site is located at Kowloon Peninsula's southern tip with three distinct and segregated districts: the Garment, the Market, and the World (Figure 39). The garment district is Hong Kong's poorest neighborhood, is known for its fashion wholesale and local street markets, it has the largest aging population, and a continual influx of new immigrants. Also, it is home to many jobless people. The market district is the developed commercialized area known for its diversified shopping and famous street markets. The world district has hidden ethnic groups and famous arts and cultural centers.

The Garment, the Market, and the World are segregated districts and denote the old, the new, and the future (Figure 40).

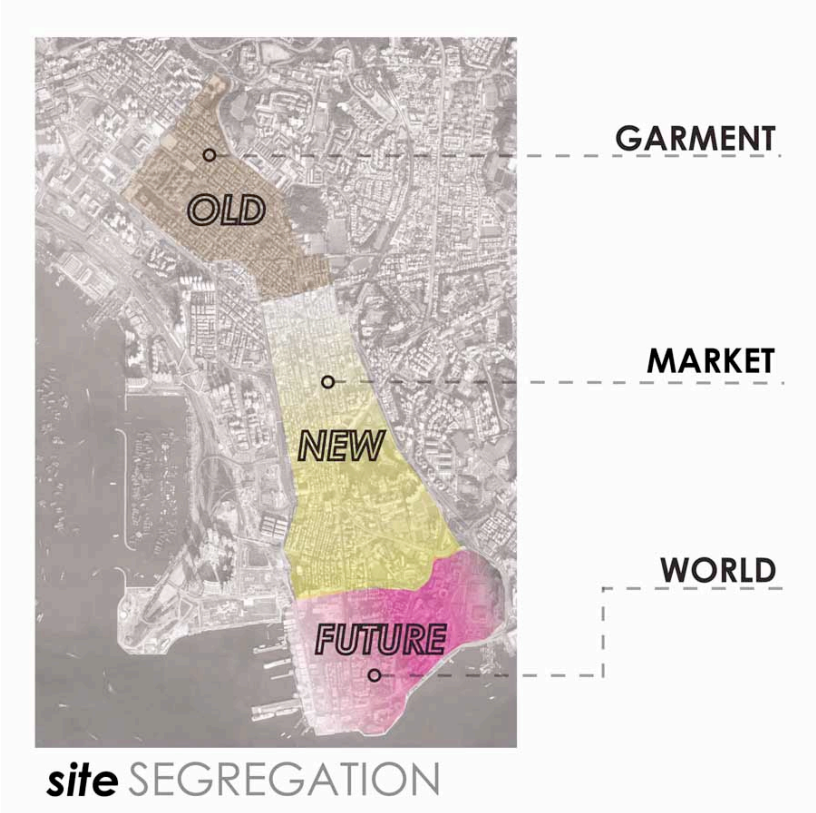

Figure 40 Site Segregation

site MARKET

site WORLD

Figure 41 Site Breakdown – Garment, Market, and World

The old garment district has many abandoned buildings and factories. Many ground floor shops have been abandoned and now are being used for storage. The decrepit building stock has led to development of a destitute neighborhood in Hong Kong. The market district is known for its famous outdoor street markets and major commercial shopping malls. The World district is located at the waterfront and is home to the cultural centers and museums. The waterfront is a major tourist attraction for is the location of the famous waterfront promenade and Avenue of the

Stars. At the World district, there are several different ethnic groups, which make up a large percentage of the population (Figure 41).

ACCESS

Access to the site is by the mass transit railway system. Stations scattered along the main commercial street make the site easily accessible (Figure 42). Outdoor markets in the garment and market area generate pedestrian movement and make potential opportunities to connect both areas.

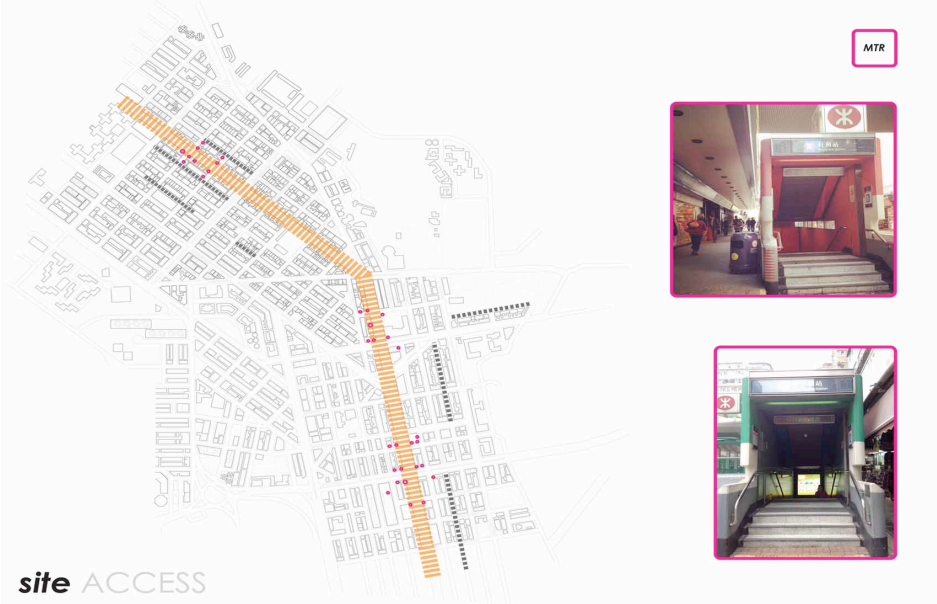

Figure 42 Site Access

EDUCATIONAL AND ARTS RESOURCES

Educational resources such as art schools and technical colleges are decentralized and art galleries are sparse (Figure 43). Hong Kong Polytechnic University has a fashion program but offers limited space for students because of

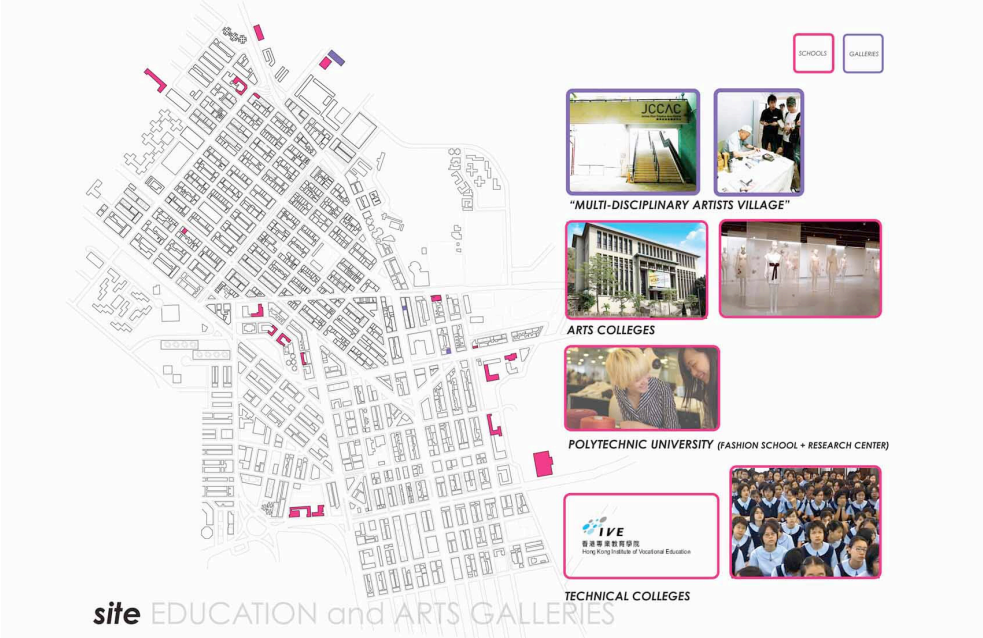

Figure 43 Education and Arts Galleries

MARKETS

Famous street markets shown in turquoise and yellow are connected by the main commercial street, which is shown in orange. Both markets generate pedestrian movement between the north and south area of the site (Figure 44).

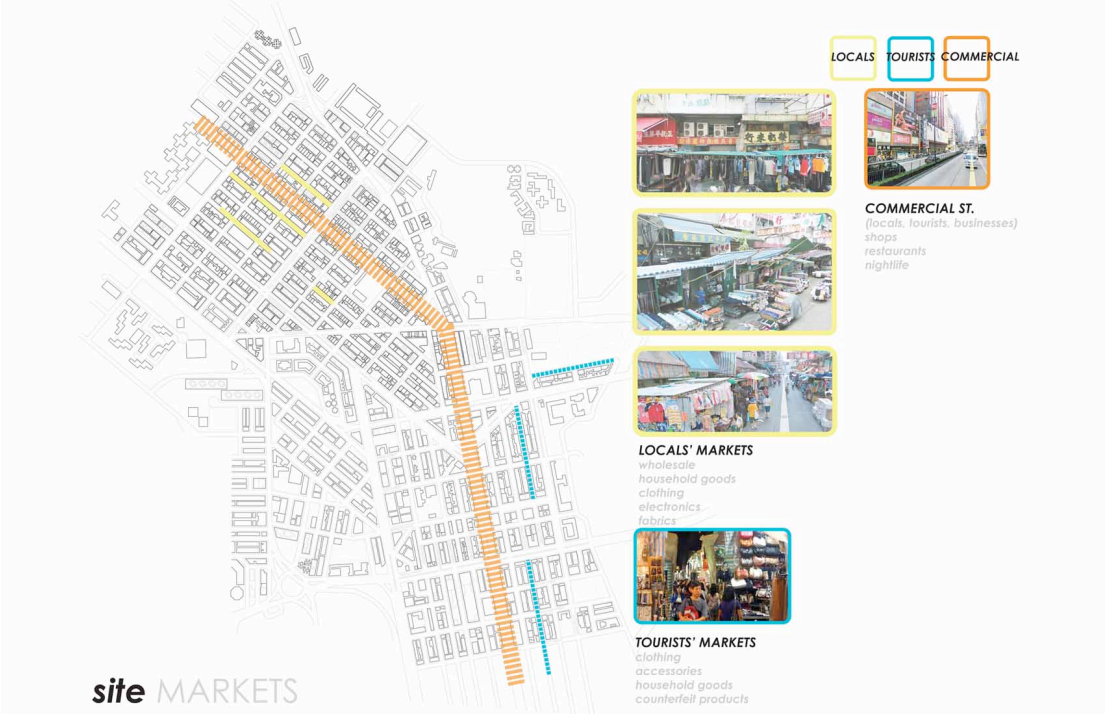

Figure 44 Site Markets

Site Selection

Rationale for Selection

The focus of this thesis would be to design near the site of the old area, the declining garment district (Garment) and the new area, the developed shopping area (Market and World). The goal would be to reconnect the old and new parts together by breaking down the seams causing disconnections. By reweaving new threads into the existing fabric there would be the creation of new patterns, which would help to form new relationships and connections (Figure 45).

Figure 45 The Patchwork in the old and new fabric

Site Description: Location and Historical Development

THE GARMENT DISTRICT (Old Area)

The Old Area is situated in the northwestern part of Kowloon Peninsula and bounded by the Lion Rock Country Park to the north, East Rail Line of the MTR to the east, Boundary Street to the south, waterfront area including Stonecutters Island to the west. Its total area if 1047 hectares, which is 107,639 square feet with a population of 350,000.

THE NEWER DEVELOPED SHOPPING AREA (New Area)

The new area is a highly developed area that is rapidly growing. There is a mixture of old and new multi-story, mixed use buildings. The typical buildings consist of shops and restaurants at the street level with commercial or residential units on the top. Highly diversified street markets, shops, and food outlets provide a rich cultural experience (Figure 46).

Figure 46 New Area - Typical Shopping Street

The garment district was already densely populated by the 1950s and 1960s. In 2003, the total population is 350,000. It has a diverse population consisting of new mainland immigrants, Nepalese and Indian immigrants, and expatriates. The people are mostly from the working class population, but there are many jobless people. Residents are the fourth least educated residents in Hong Kong and have a high percentage of elderly people over 65 years of age. The newer developed shopping area has the highest population density in the world and is constantly developing at a high rate.

Site Characteristics

KOWLOON PENINSULA

The overall site of the Kowloon peninsula is an alluvial plain. Geological processes over time formed the plain, a region that has little changes in elevation and a small slope. There were some streets that were once rivers and later turned into a recreational park. Once large-scale reclamation occurred, the coastline disappeared and its unique topography remains unseen.

Heritage and Historical Nature

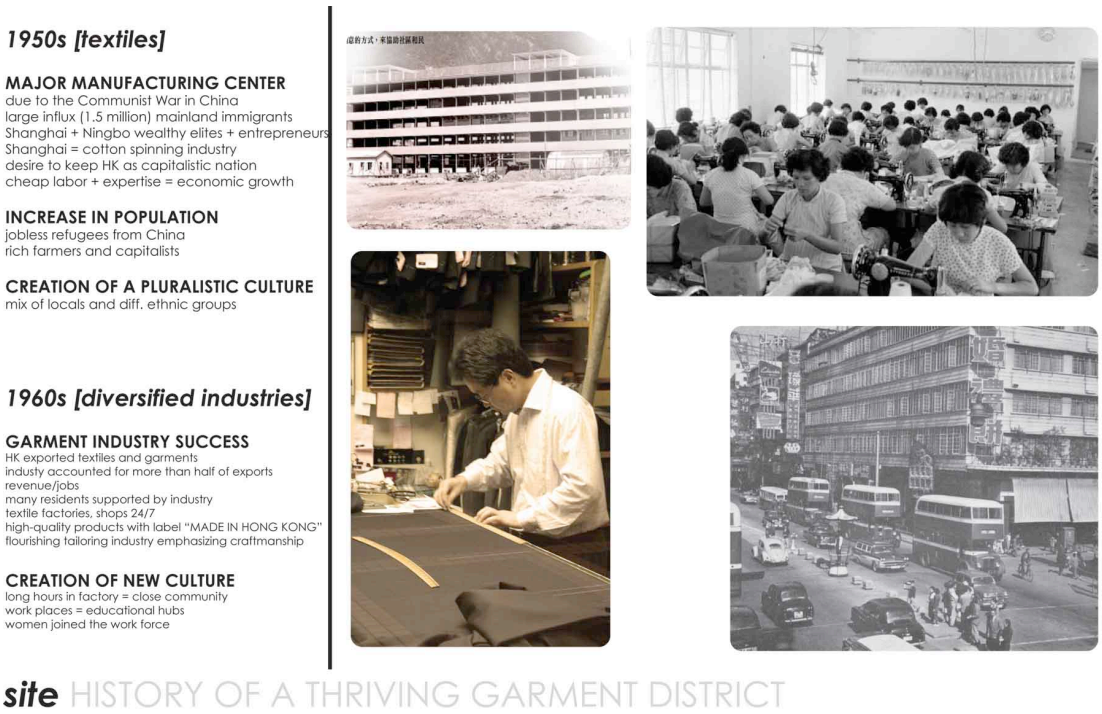

Figure 47 Sham Shui Po - Events during the 1950s and 60s

The Old Area is one of Hong Kong's earliest developed areas, and has a rich history of being an industrial, commercial, and transportation hub (Figure 47). Today, it is one of the poorest districts in Hong Kong and is considered an area of serious urban decay. In earlier years, there was a concentration of thriving wholesale retail businesses, textiles, and clothing. Due to the migration of industrial activities to the mainland many factories redeveloped to commercial, exhibition, and logistics centers. Today, there are mostly residential buildings, some offices, factories, and warehouses. Several shops and outdoor markets sell cheap electronic goods, off-brand clothing, and textiles/ fabrics (Figure 48). Also, there is a major shopping mall selling computer and electronic goods at good prices, which mostly caters to locals and few tourists. Some factories and warehouses are abandoned or underused

(Figure 51). There have been several proposed urban renewal projects but they have not been successful (Figure 49).

Figure 48 Old Area - Garment Street Market

Figure 49 Old Area - Architecture

Surveying

Old Area – Garment District

There are many abandoned areas due to the moving of production factories and manufacturing warehouses to China. However, there remain shops that sell embellishments such as buttons, ribbons, zippers, and beads (Figure 52, Figure 53). A fabric market currently exists in the northern part of the old area. Homemakers and fashion students usually frequent the fabric market. Today, it has become more common to travel to China to buy fabric for it is less expensive. Additionally, the old area is known for its fashion wholesale shops and discount clothing stores (Figure 50).

Figure 50 Old Area - Typical Shopping Street

Figure 51 Old Area - Character of the Street

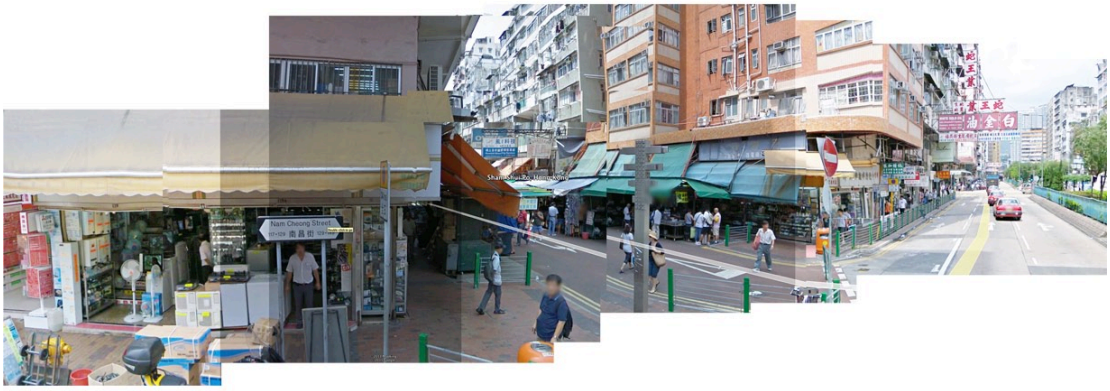

Figure 52 Old Area - Typical Street

Figure 53 Site Map - Material Resources

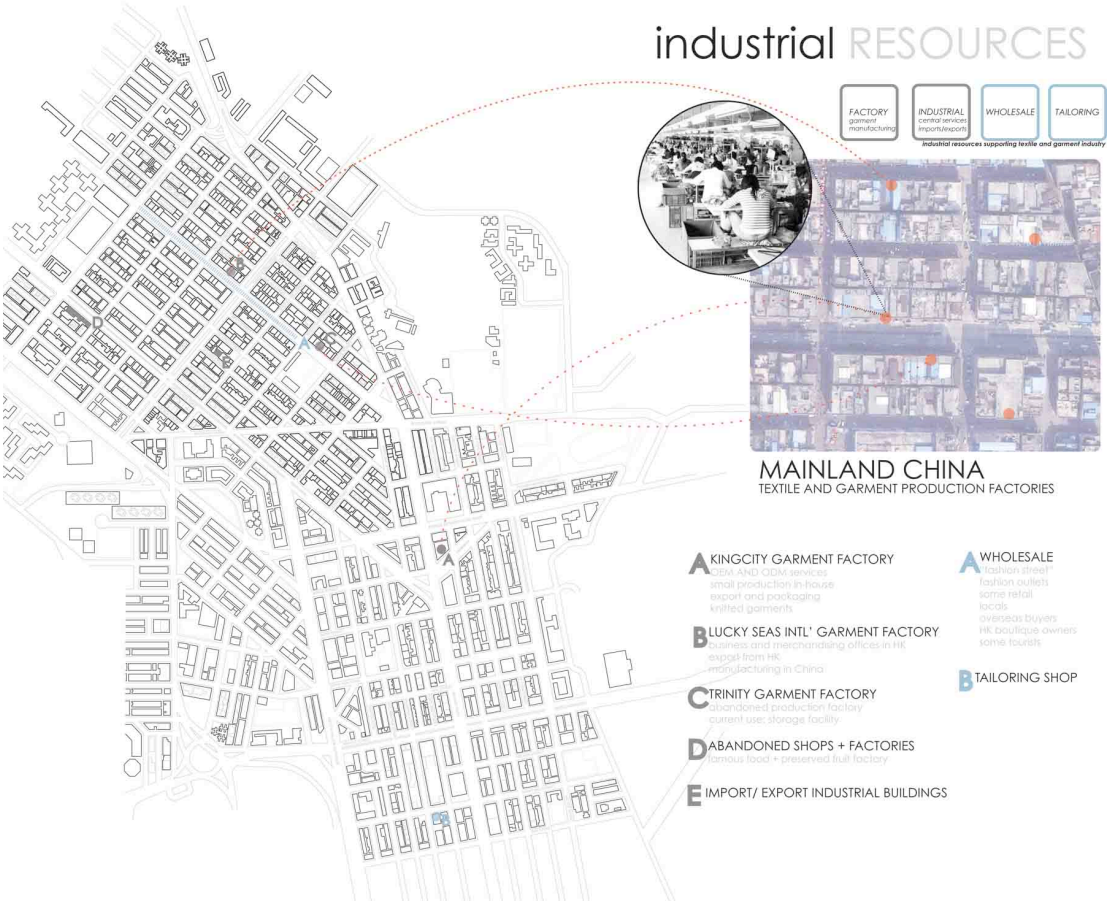

Figure 54 Site Map _ Industrial Resources

Creative Arts Center

A major arts landmark in the Garment Area is the Jockey Club Creative Arts Center. The Creative Arts Center is a project initiated by the Hong Kong Baptist University, and managed by a subsidiary company of the university as a multi-disciplinary artists' village. The goal of the Jockey Club Creative Arts Center is to engage the community in the arts with the aim of providing a creative environment to artists. The original use of the building was a factory estate constructed in October 1977 and built and managed by the Hong Kong Housing Authority. The purpose was to create a better operating environment for re-housing commercial units, cottage factories, and other industrial workshops in the district. It was considered as Hong Kong's first non-standardized factory building, which had considered the sloping landscape and surrounding context. Today, it is being used as a creative arts venue with studios where artists exhibit their work (Figure 55).

Figure 55 Sham Shui Po Creative Arts Venue

Traditional Shops and Outdoor Markets

Although many small, traditional fabric shops have disappeared a few shops have remained. An example of a surviving traditional shop is The Sun Hing Lung Leather Company, with a history of over 47 years (Figure 56). The shop sells different types of leather, such as cowhide, sheepskin, and pigskin. Since the late 1980s, both retail business for leather and the leather industry has continued to decline. Frequent customers to this particular shop are mostly design students and leather crafters who mostly buy in small qualities. Due to the lack of space in Hong Kong, fabric display spills out onto the street in a haphazard fashion and fabric storage within the store is piled up on the shelves all the way to the ceiling (Figure 57).

Figure 56 Traditional Leather Shop

Figure 57 Leather Shop Display

Another example of an existing shop is Wah Ngai Canvas. Wah Ngai Canvas is considered an icon of the spirit of Hong Kong. Wah Ngai Canvas is famous for the invention of the red, white, and blue bag in the 1970s and 1980s. Red, white, and blue bags were and are still a popular item in Hong Kong. Even today, its sturdiness and durability makes it a must-have item when traveling or moving. The material, which has transitioned in the form of a bag into larger tent structures, is used at the outdoor markets. The shop has not changed much for the past 40 years. When visiting the shop, fabric is stored randomly and is leaned against the wall (Figure 58).

Stacks of colorful canvas and old heavy-duty sewing machines take up most of the space within the shop (Figure 58, Figure 59).

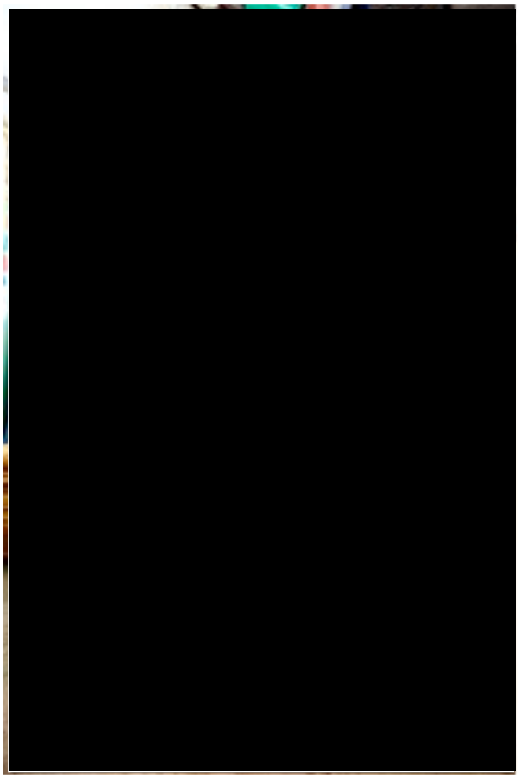

Figure 58 Traditional Canvas Shop - Storage

Figure 59 Traditional Canvas Shop – Sewing Machine

Site Drawings and Photographs

Block Dimensions

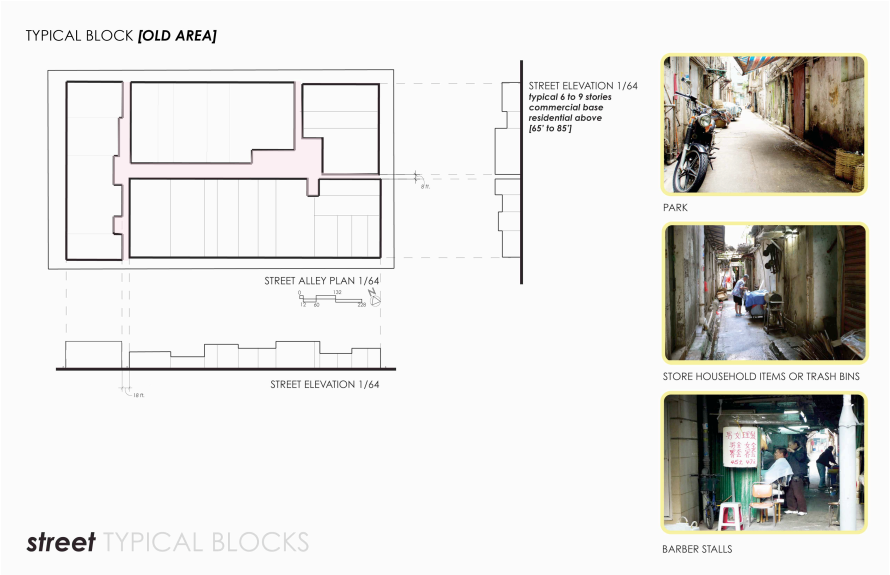

Figure 60 Old Area - Typical Block

Hong Kong has a gridiron plan with blocks becoming larger as one moves through the old area to the new area. A typical block in the old area is 220 feet by 120 feet (Figure 60). The alleys are very narrow between 8 feet and 12 feet. Alleys are not only used for building service. They are used for parking motorcycles, storing household items or trash bins, and are locations of barber stalls. A typical block in the new area is longer and narrower (Figure 61). Typically, dimensions are 90 feet by 300 feet. Alleys widths vary from 8 feet to 20 feet. Alleys are used for multiple functions such as laundering clothes, artistic displays, and places to locate small shops. Since many shops have been abandoned in the old area, many buildings have used the ground floor as storage areas. It is common to see storage spilled out onto the streets, which expresses a blurred zone between the inside and outside spaces (Figure 62, Figure 63, Figure 64).

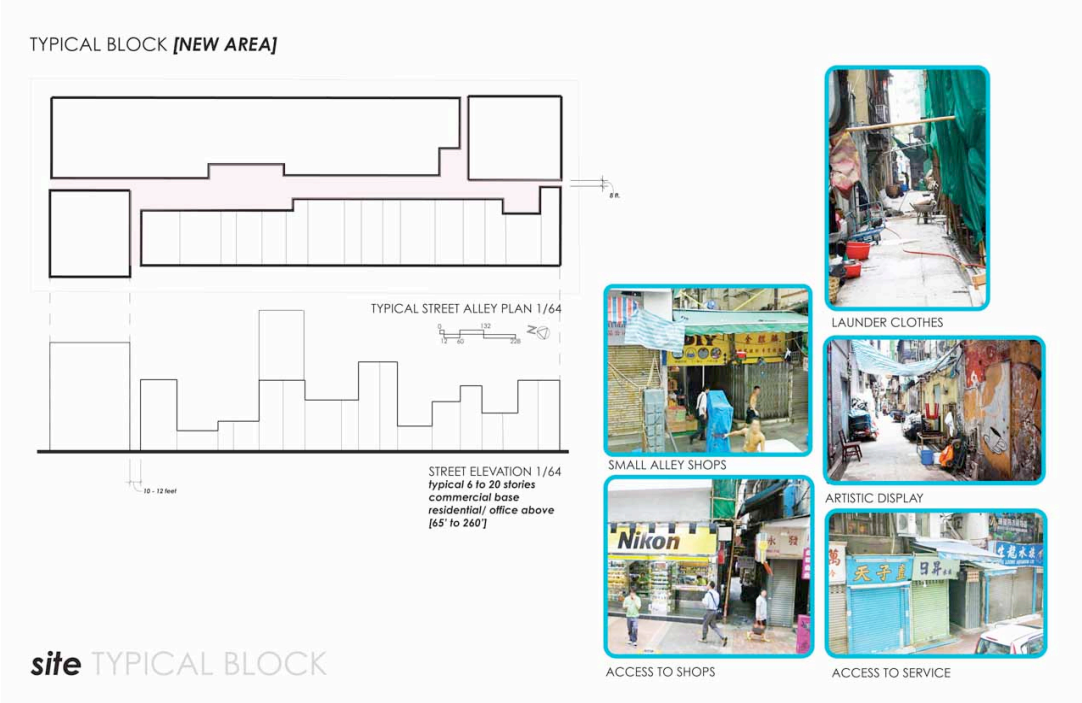

Figure 61 New Part – Typical Block

Figure 62 Old Area - Ground Floor Storage

Figure 63 Old Area – Outside Street Storage

Figure 64 Old Area - Blurred Zones

Chapter 3: Specific Precedent Analysis

Fashion Systems within Fashion Cities

It is important to understand complex fashion systems that are found in fashion cities such as Paris, New York, and Milan. The system involves thousands of people, such as designers, assistant designers, stylists, and manufacturers of textiles, garments, buttons, and cosmetics, wholesalers, retail buyers, publicists, advertisers and fashion photographers among many other fashion professionals. Blumer defines the term fashion system[37] and analyzes the functions of fashion as a social mechanism, particularly its integrating functions within industrial society, where a highly intricate fashion system has developed. Blumer contributed a theory of fashion appropriate to contemporary mass society. He sees the fashion system as a complex means for facilitating orderly change within a mass society no longer able to provide identity and maintain order via social custom.

When comparing Paris, New York, and Milan to Hong Kong, Hong Kong is lacking its own fashion identity that takes advantage of the multitude of diverse functions of fashion and resources that are readily available in Hong Kong. Hong Kong needs a fashion identity that represents the unique multiple cultures of Hong Kong. Also, Hong Kong is an ideal place for a new fashion system for it has built up a reputation as a strong financial center and is considered an international world-class city.

[37] Yuniya Kawamura, *Fashion-ology – An Introduction to Fashion Studies,* (New York: Oxford International Publishers, 2005), 47

The Successes of Fashion Capital of Paris

The Fashion System of France is successful in recruiting designers, institutionalizing fashion production and creating hierarchies among designers. The French System institutionalizes the recognition process of members of the organization, fashion show schedules, fashion gatekeepers, government support, and nurturing young designers, which help to form the structure of the fashion network[38].

New York City's Garment District: Fashion City of the World

INTRODUCTION

The Garment District is a neighborhood located in Manhattan between Fifth and Ninth Avenues from 34th to 42nd Street (Figure 65). The garment industry was the largest manufacturing industry in New York City and was a major success during the 1950s and 1960s[39].

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[38] Yuniya Kawamura, *Fashion-ology – An Introduction to Fashion Studies* (New York: Oxford International Publishers, 2005), 55

[39] Reuters Online Journal, "NY Garment District Battling for Survival", http://www.reuters.com/article/2009/09/13/us-newyork-fashion-garmentdistrict-idUSTRE58C0UY20090913 (accessed September 13, 2009)

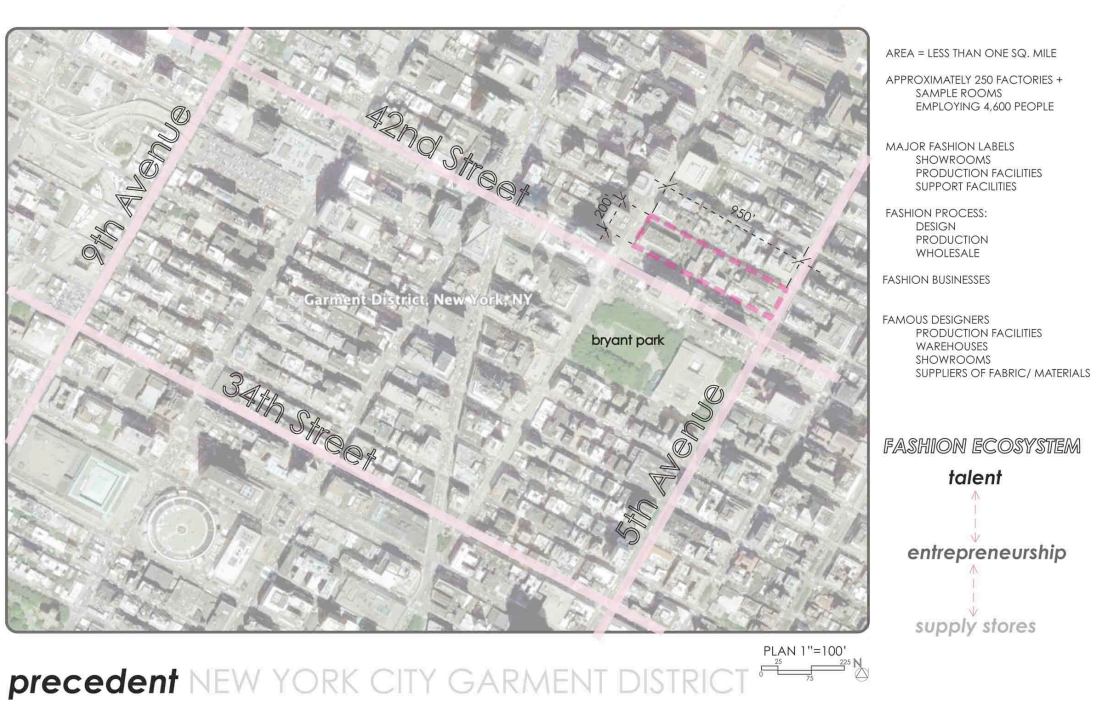


Figure 65 New York City site map of the Garment District

Early success of the garment industry was due to a supporting network of small shops with little capitalization, which was well suited for the limited real estate of New York City. Small garment factories were located in various neighborhoods, stacked on top of one another in tenement apartments, in storefronts and lofts, and in office buildings[40]. The industry blended into the city landscape despite its aggregate size. The buildings of the garment district looked seamless because they looked like ordinary office buildings. Also, the buildings showed little expression to the street about what was going on inside.

[40] Daniel Soyer, *A Coat of Many Colors* (New York: Oxford International Publishers, 2005), 55

Another success was due to the close ties with immigrant groups who supplied cheap labor for the low-wage industry. The immigrant groups consisted of Irish and Germans in the mid-19th Century, Jew and Italians in the late 19th and early 20th Century, African-Americans and Puerto Ricans in the mid-20th, and Chinese, Dominicans, and other at the beginning of the 21st Century[41]. It is important to note that most of the industry's entrepreneurial initiative was provided by the Jews, Chinese, Dominicans, and Koreans. The multiple ethnic groups that worked within the garment industry proved that diverse cultures were directly connected to the garment industry. These groups who came over to America were directly connected to.

Given the fact that the garment industry was supported by a smaller scale network of shops paired with a large amount of cheap labor, the garment industry had better opportunities to flourish.

GARMENT DISTRICT FACING EXTINCTION

The garment district is in danger of disappearing, which would have impacts on New York's reputation as a global fashion capital. Over the years, fashion designers in New York have had the readily available resources to support their practice in an efficient manner. For example, for the semi-annual Mercedes Benz Fashion Week located in Midtown Manhattan, the runways are only a few steps away to the

[41] Daniel Soyer, *A Coat of Many Colors* (New York: Oxford International Publishers, 2005), 55

Garment District where design patterns are drawn, fabric is chosen, and samples are sewn for top designers. However, today the available resources for supporting the fashion industry have been declining in their numbers. Today only 5 percent of clothing sold in New York City is U.S. made, which contrasts to the time during the 1950s and 1960s when 95 percent of clothing sold nationally was made in the U.S[42].

Landlords who are seeking to higher-paying tenants are forcing factories and workers out[43]. However, the thought of all manufacturing to be outside of New York City would have some detrimental affects to the fashion industry. Manufacturing locally allows for quick decision making processes involving increasing or decreasing production levels depending on what the consumers need. Also, local manufacturing is an affordable option for young designers who are with limited resources and are working on a small scale. Also, smaller scale production could be more efficient because of the manageable size and the easier control over production of quality products.

New York had been considering zoning changes within the Garment District area that would allow factories to become office buildings. The city desires to drop the zoning, but the fashion industry has been lobbying for some buildings to be "designated

[42] Reuters Online Journal, "NY Garment District Battling for Survival", http://www.reuters.com/article/2009/09/13/us-newyork-fashion-garmentdistrict-idUSTRE58C0UY20090913 (accessed September 13, 2009)

[43] Reuters Online Journal, "NY Garment District Battling for Survival", http://www.reuters.com/article/2009/09/13/us-newyork-fashion-garmentdistrict-idUSTRE58C0UY20090913 (accessed September 13, 2009)

fashion space". Currently, there are approximately 250 factories and sample rooms employing about 4,600 people.

Overall, labor market conditions have changed within the Garment District. Factories are continuing to take away factory jobs leading to number of jobs created to not match with the number of those lost[44]. The affect that this has on society is that jobs that are requiring no or low skills, or skills that could be easily acquired on the job are being taken over by jobs that require knowledge of pattern, design, and fabrics. These particular types of jobs are directly connected to the manufacturing market that is controlled by famous designers.

As a result of the job transformation, the jobs that are not easy to get anymore are the ones usually taken by immigrants and associated with a production system, dominated by sweatshops, where workers earn wages that threaten their own well-being and reproduction of their families. There continues to be rise of unskilled immigrants who are eager to find work in the city and who are only hoping for a better future. However, immigrants are being faced with today's manufacturing market, which demands fewer workers who possess these no or less skills.

A Comparison Between New York City and Hong Kong's Manufacturing Market

The case is different in Hong Kong's fashion industry. Hong Kong's manufacturing market provides many jobs requiring no or low skills, however, most of the production factories have relocated to places with cheaper land rental rates and labor

[44] Daniel Soyer, *A Coat of Many Colors* (New York: Oxford International Publishers, 2005), 190

costs[45]. The production has moved out of the existing garment district and into China for capitalistic reasons. On a positive note, the relocated factories to China have become more effective than before their relocation and also productivity had increased.

Although better efficiency has been obtained, a negative impact has occurred. Ever since the movement of manufacturing jobs out of Hong Kong, Hong Kong faces many issues with unemployment and an over-reliance on the service sector. Similar to New York City, there is a constant influx of immigrants searching for jobs that require no or low-skilled workers. Hong Kong no longer provides the manufacturing jobs to support unskilled manufacturing workers.

Not only does the manufacturing market of New York and Hong Kong suffer from high unemployment rates, the entire processes of the garment industry is affected because production network that had once been considered part of a framework has either disappeared from the fashion system or has relocated to distant locations.

[45] Wikipedia Online Resource, "Manufacturing in Hong Kong", http://en.wikipedia.org/wiki/Manufacturing_in_Hong_Kong (accessed date unknown)

City Connections Example

Mid-levels Escalator Hong Kong [neighborhood connections]

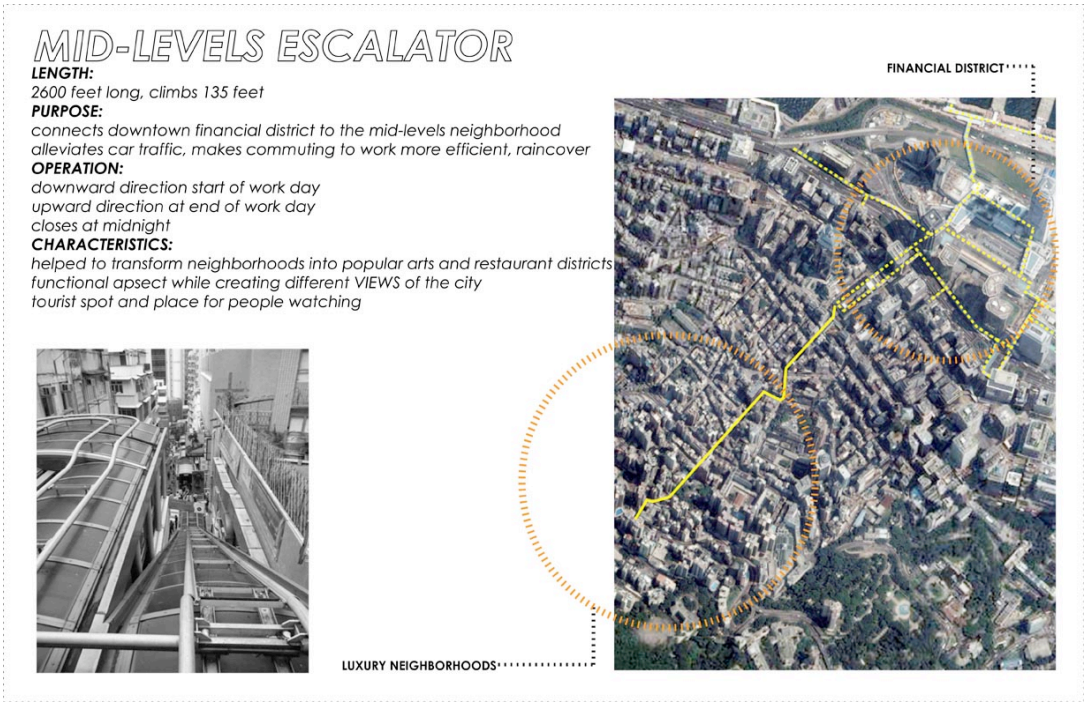


Figure 66 Precedence - MidLevels Escalator

Functional Example

PRADA Transformer by OMA [transformability]

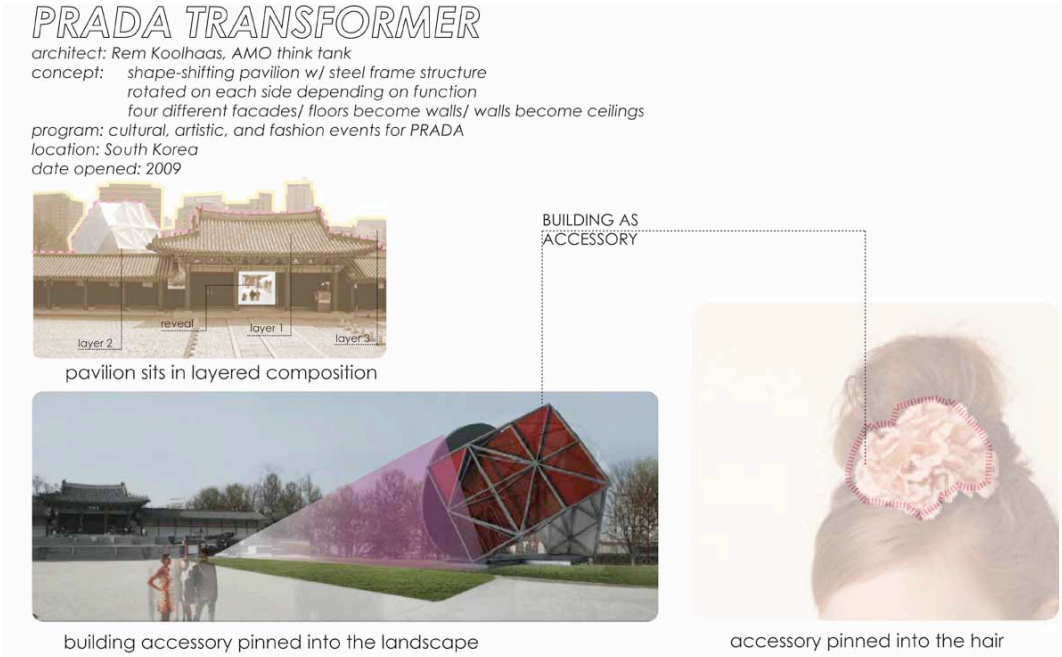


Figure 67 Precedence - PRADA Transformer

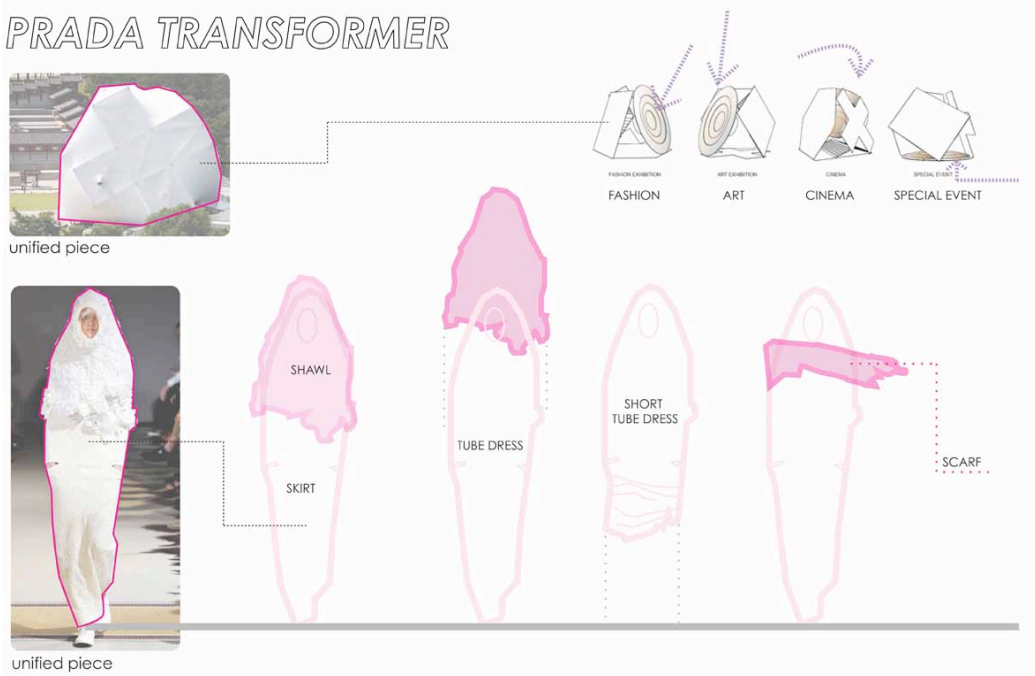


Figure 68 Precedence - Transformability

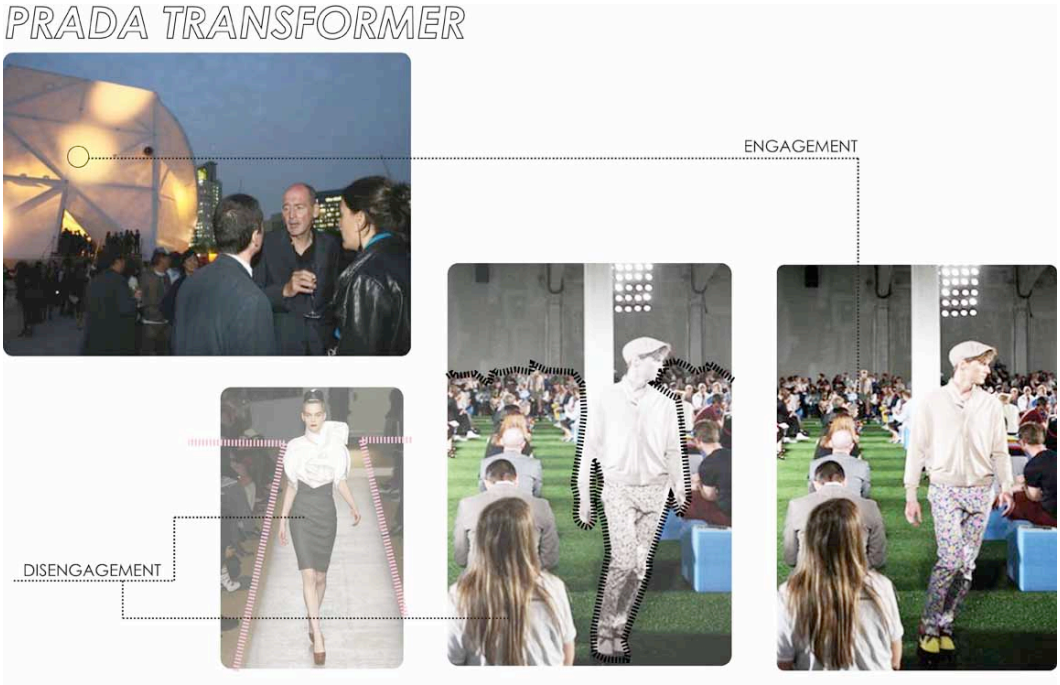


Figure 69 Precedence - Engagement and Disengagement

Figure 70 Precedence - Structural Expression

Typological or Technological Guidance Example

High Line 23 Condominium Tower by Neil Denari Architects [skin façade]

Figure 71 Precedence - High Line 23

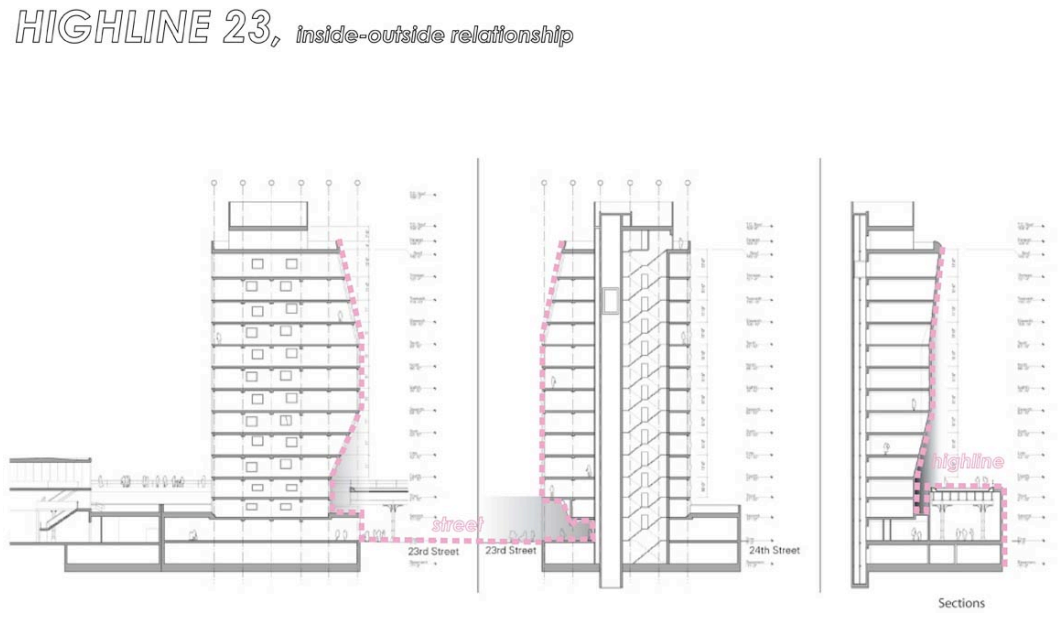


Figure 72 Precedence - Inside-outside Relationship

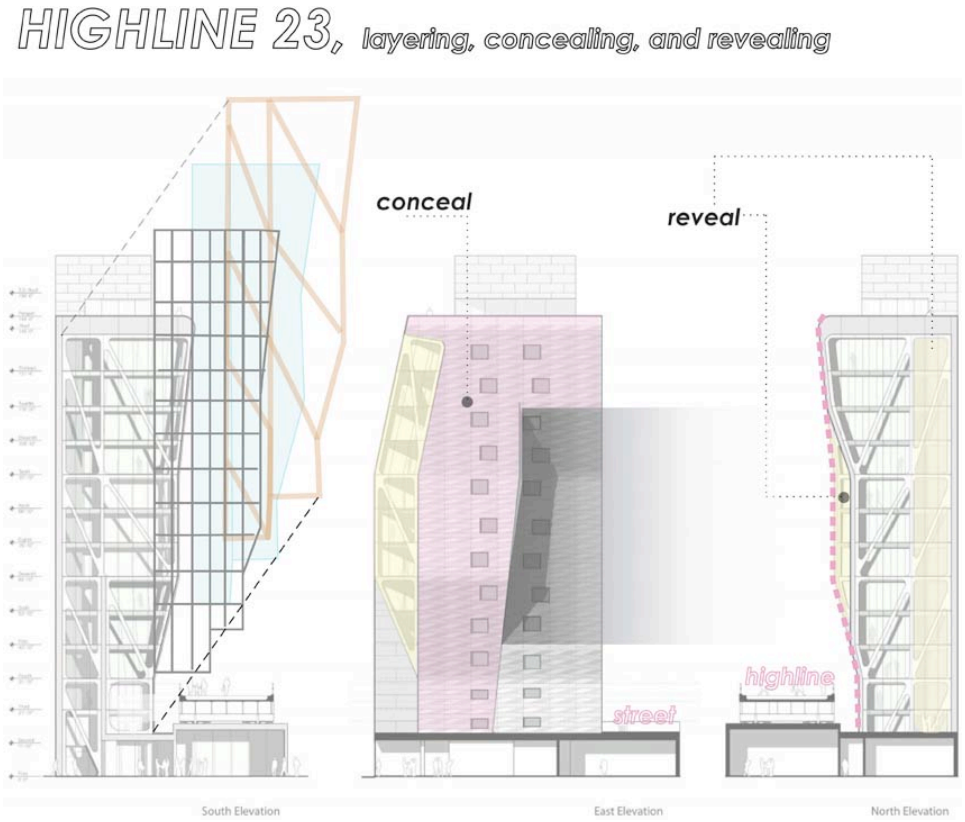


Figure 73 Precedence - Conceal and Reveal

TOD'S by Toyo Ito [structure]

Figure 74 Precedence - TOD's by Toyo Ito

Figure 75 Precedence - Patterns as Ornament or Structure

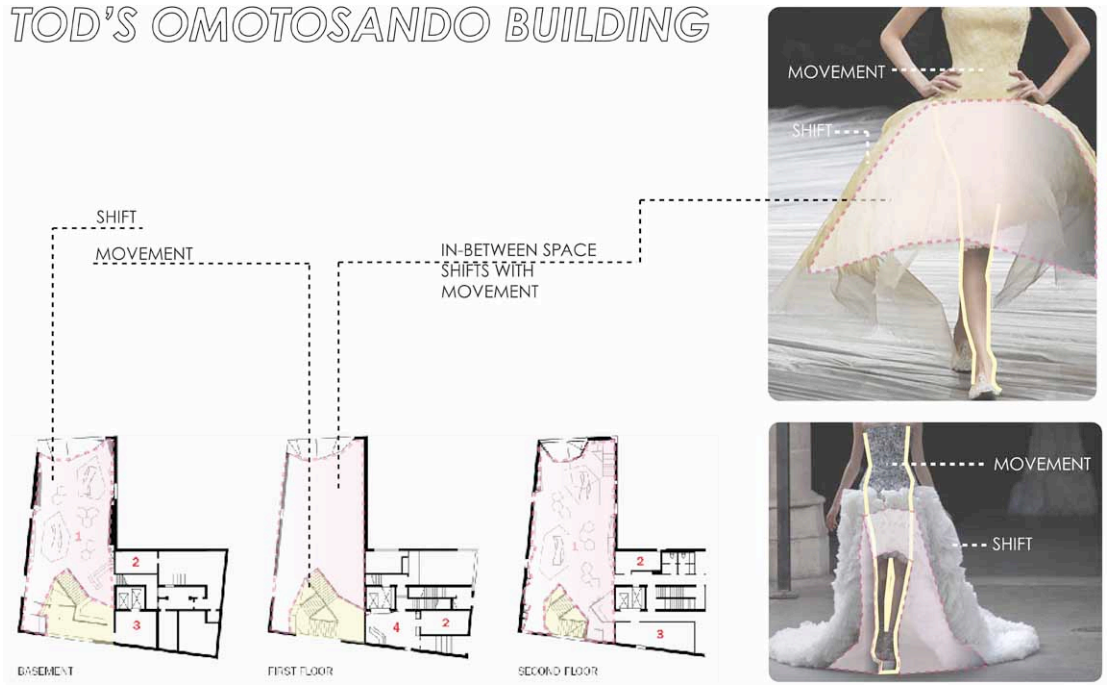


Figure 76 Precedence - Movement at the In-between Space

Exterior Connections Example

City of Fashion & Design by Jakob + Macfarlane [connections]

CITY OF FASHION & DESIGN

architect: Jakob + Macfarlane
concept: exploring the relationshop of a building to its environment
possible permutations of a building's exterior cladding
by exterior system
location: industrial site in Paris, along Seine River
date opened: 2010

Figure 77 Precedence - City of Fashion and Design

CITY OF FASHION & DESIGN

concept: reuse of 1907 barge depot/ best way of seeking maximum building envelope
original structure wrapped by new external skin of glass and steel to protect the old building
forms new layer containing circulation spaces, a new top floor, and a roofscape

Figure 78 Precedence - Reuse of the Depot

Chapter 4: Visual and Engaging Performance: Movement

The Performance of Identities

Fashion as a Performance

The participation in fashion trends is like a performance. The cyclical nature of fashion trends allows for dynamic changes within the context. When people wear fashion they are creating a composition for others to view and make different perspectives.

Display, exhibition, and experience of clothes and architecture

The Typical Storefront and Typical Box Building

The typical storefront is a glass front with mannequins and clothing displays. Oftentimes, there is a clear separation between the ground level activity and the street. The clear boundary does not allow for opportunities to engage in conversation or activity with one another. Therefore, making the ground floor more transparent to the street would allow indoor activities to spill out onto the street.

Dressing Room and the Experiencing of Space

The dressing room is an introverted space for privacy. Typically, it is where people try on clothes in a private setting to see if the clothing fits onto the body. However, by inverting the dressing room to become more open to the public and be a place for conversation with one another about what they are trying on may help make trying on clothes a more dynamic experience.

Catwalks as Display and Catwalks as Circulation

A Catwalk is defined as a narrow, elevated pathway over the stage of a theater or a path along a bridge. It could also be described as a narrow ramp extending from the stage into the audience and is used by models in a fashion show[46]. From an architectural perspective, catwalks are the term often used for passageways of circulation in contemporary architecture. The main functions are a "stage" for viewing and method of circulation to move around spaces.

At a typical fashion show, models walk along the runway dressed in clothing created by fashion designers. Typically, onlookers will be seated in rows of seats running parallel to the runways and viewing the models from a distance (Figure 81). Sometimes, fashion shows become installations where models will sit or stand in a constructed stage set. The goal of a runway show is to portray to the audience the details and craftsmanship of each designer.

I was inspired by the concept of "fashion parades" in the 1800s, which commonly took place in Paris couture salons. The fashion parades were very simple and not intimidating. Viewers could walk up close to the model even if they were walking on an elevated platform (Figure 79). I noticed that today most fashion runway shows do not have elevated platforms so that viewers can see the models on a comfortable eye level. Even without a level separation between model and viewer, the models evoke a sense of an object that is unreachable and untouchable to humans.

[46] Online Dictionary, http://www.thefreedictionary.com/catwalk

The first American fashion show took place in 1903 in New York City's Ehrlich Brothers Store. The American fashion events mainly showcased couture gowns from Paris or even copied couture designs. The purpose of these events was to represent the owners' good tasted in selection and draw the attention of shoppers.

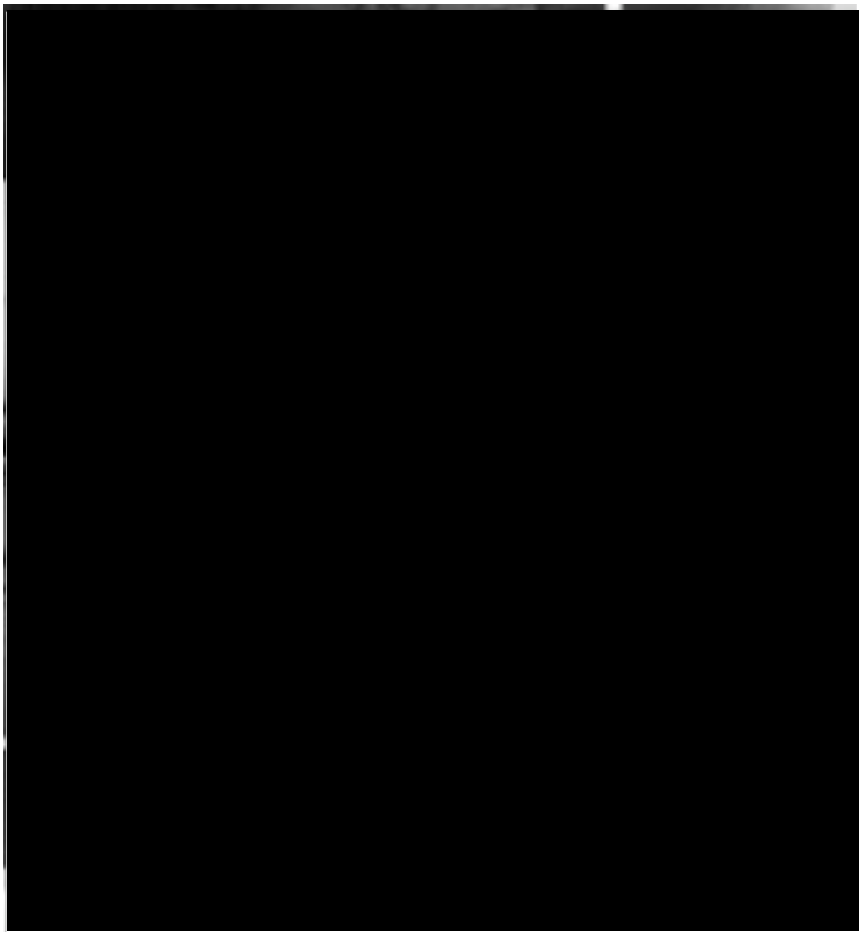


Figure 79 Runway, Early Days, London 1926[47]
source: Online Reference, http://fashionversusart.blogspot.com/2009/11/history-of-runway.html

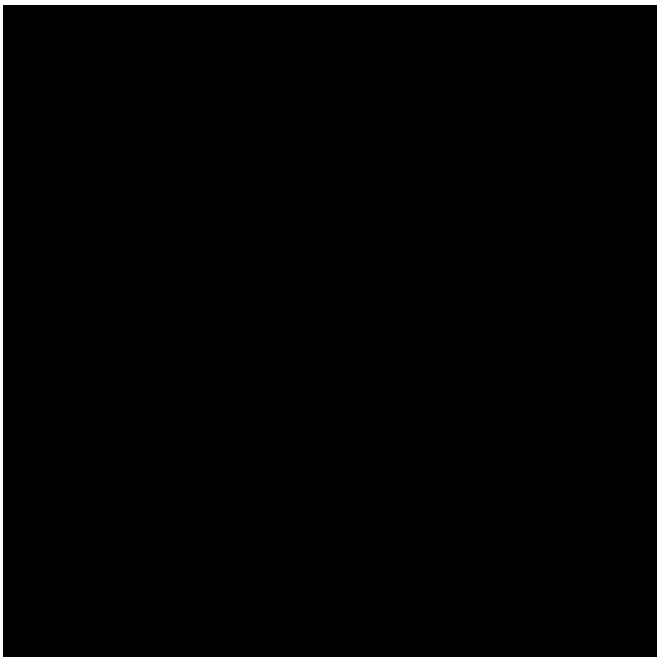


Figure 80 Runway, Contemporary Stair

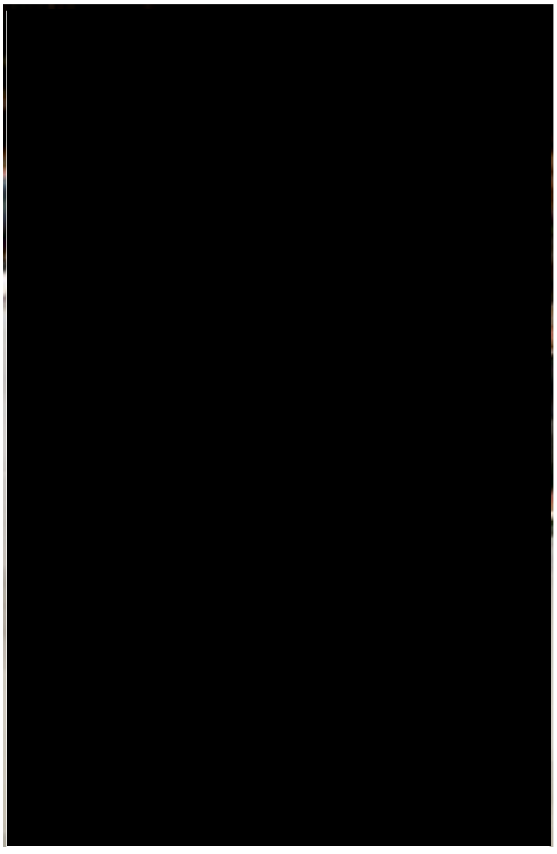


Figure 81 Runway, Typical Viewing

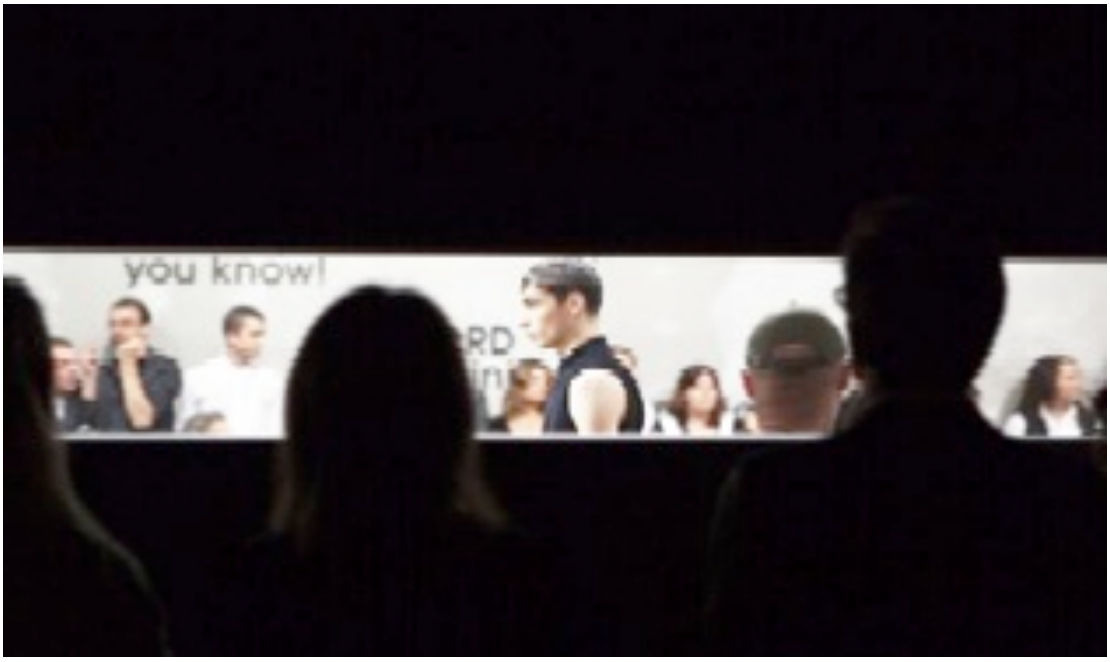


Figure 82 Runway, Voyeuristic, PRADA by OMA

Figure 83 Runway, Interactive, PRADA by OMA

Chapter 5: Building A Fashion System in Hong Kong

Goals of the Fashion System

HONG KONG'S FASHION SYSTEM

- Revitalize the garment district.
- Bring back small-scale production that places emphasis on craftmanship and quality products.
- Create a unique identity made-in-hong kong which focuses on self-made designers who produce their own labels.
- Provide an incubator for local fashion designers.
- Encourage the relationship between fashion designer, client, and dressmaker.
- Provide new job opportunities.

Figure 84 Hong Kong Fashion System

The goal of Hong Kong's Fashion System is to help to create a unique identity for Hong Kong, which focuses on self-made designers who produce their own labels. It would revitalize the declining garment district, bringing back small-scale production while emphasizing quality goods and craftsmanship. The design of a fashion incubator, school of fashion for local designers would encourage the engagement of the designer throughout all stages in the process of creating fashion. It would provide opportunities for the designer to grow and flourish within an open system amongst people of multiple cultures and ethnicities.

Figure 85 UNIQLO Concept

The concept of the fashion system was inspired by the concept of UNIQLO. UNIQLO is Japan's leading clothing retail chain with companies worldwide, for example, China, France, and Russia. UNIQLO's concept "Made for all", is about how UNIQLO'S clothes transcend people of all backgrounds, races, groups, age, gender, occupations, and all of the ways that define who you are (Figure 85). The main concept is how style could be unique to the individual and would evolve by freely combining different pieces of clothing to fit their own tastes. UNIQLO believes that everyone should be able to benefit from well-designed clothes. The fashion culture of Hong Kong emphasizes fast-paced trending, fashion capitalism,

and luxury labels. It is lacking a unique fashion design culture that represents Hong Kong.

Fashion System Guidelines

The three major components of the fashion system are identity carts, fashion labs, and fashion boutiques. These three components are connected with the school of fashion.

SCHOOL OF FASHION

The design of a fashion system incorporates a school of fashion providing a 1-year training program for future fashion entrepreneurs (Figure 86). Three main elements are Lab 1 education, Lab 2 production, and Lab 3 promotion. At Lab 1, the users would be beginning designers and unskilled workers. Students receive basic skill training and build their identity cart. After training, students graduate to level 2, and become an intermediate designer. The cart transforms to a workstation for production. Also, students could choose to become fashion assistants if they decide that they do not want to continue on with the program. After passing stage 2, at Lab 3 Promotion, designers showcase at the cart market, mainly for test marketing. Here they network and do small-scale business transactions. Finally, based on their success at the cart market, successful designers earn their certificate allowing them to transform their cart to a boutique cart where designers would focus on marketing, branding, and sales.

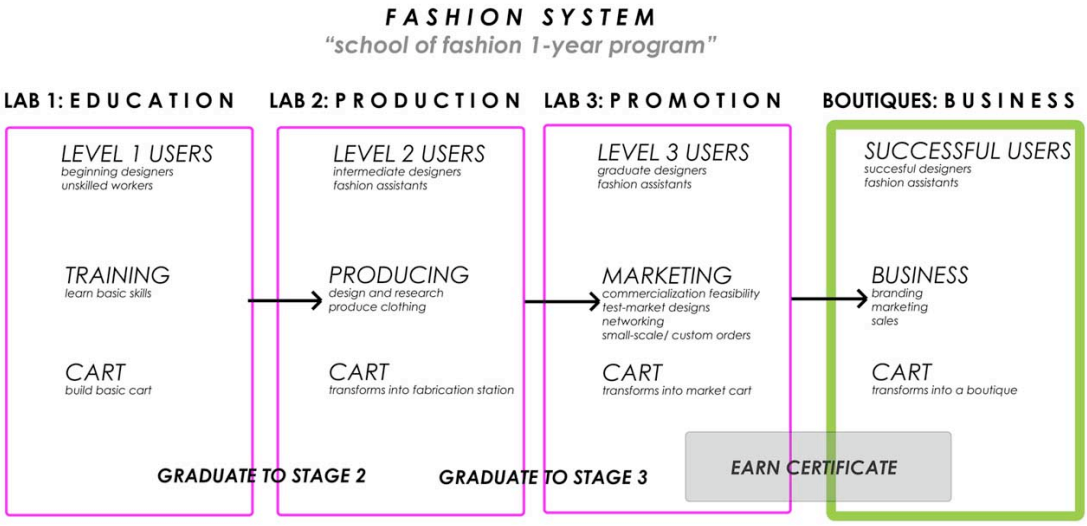


Figure 86 School of Fashion Process

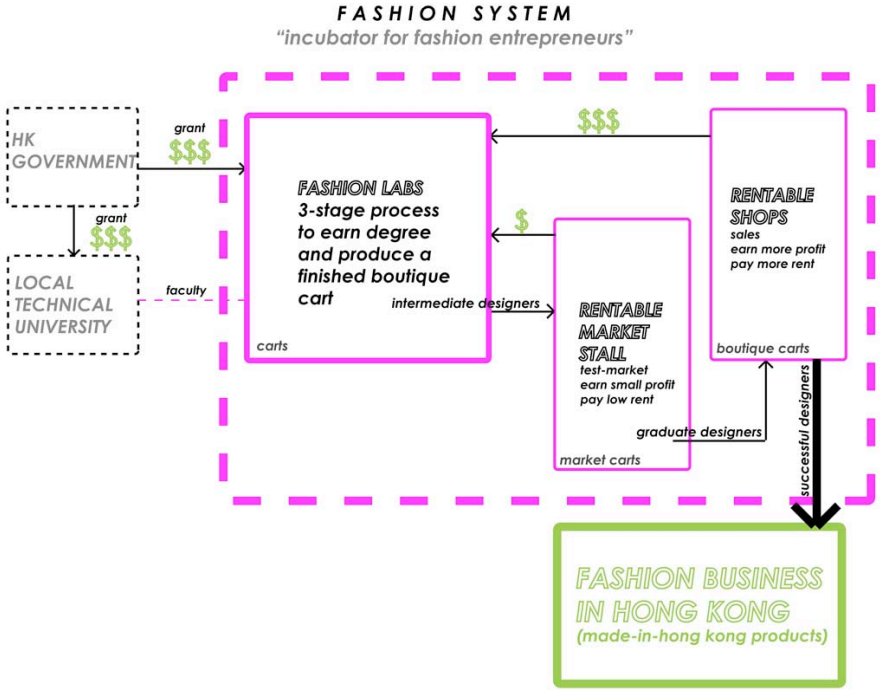


Figure 87 An Incubator for Fashion Entrepreneurs

The Hong Kong Government and the local technical university are the main support for funding for the Fashion Laboratories. First the Hong Kong government would provide grants to the Fashion Laboratories, which again, provide a 3-stage process to earn a degree and produce a finished boutique cart. Within the Lab 3 Market, designers rent out a space at the market that is used for test marketing. Here they would test market their designs while earning a small profit and pay a low rent back to the Fashion Labs. Also, in the final stages of becoming an independent designer, the designer would rent out shops where they would work on larger sales and earn an even larger profit. A larger rent would be paid in order to support the Fashion Labs (Figure 87).

Design of the Overall Site

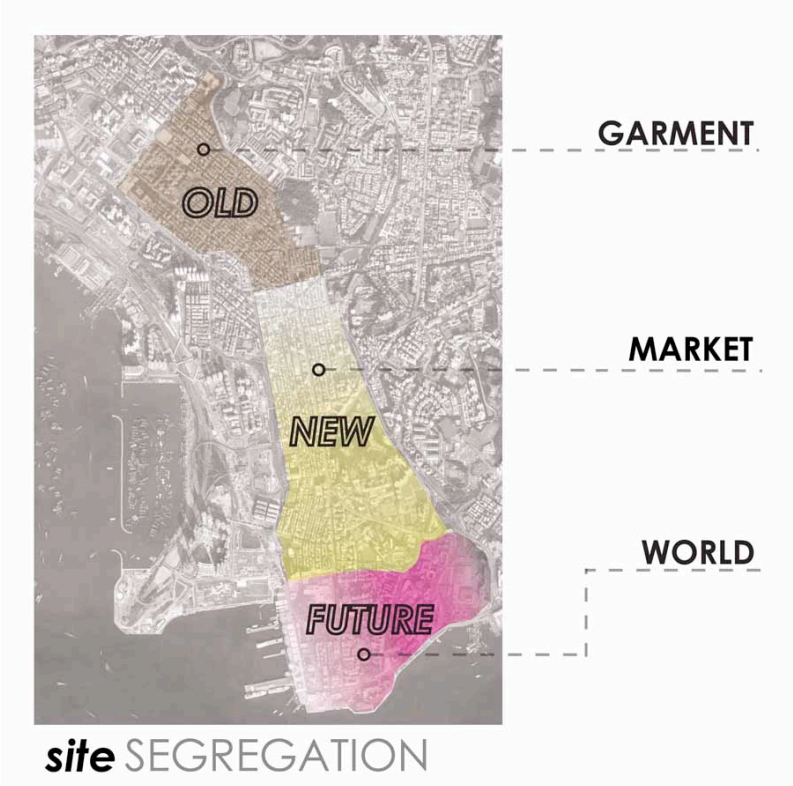


Figure 88 Segregation of the Site

The challenge of this thesis was to connect three segregated districts, the Old Garment Area, the New Market Area, and the Future World Area (Figure 88).

Figure 89 Site - Contrasts

Figure 90 Site - Seams

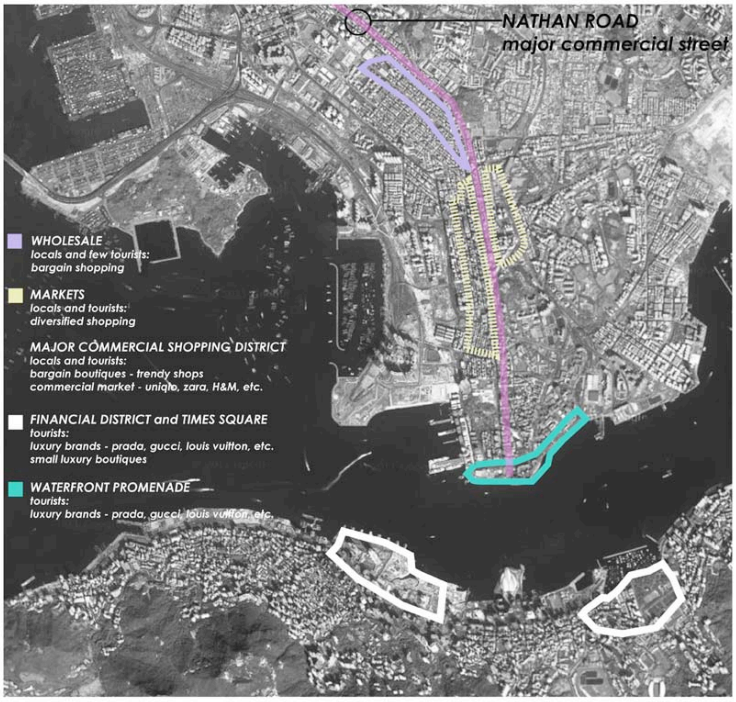
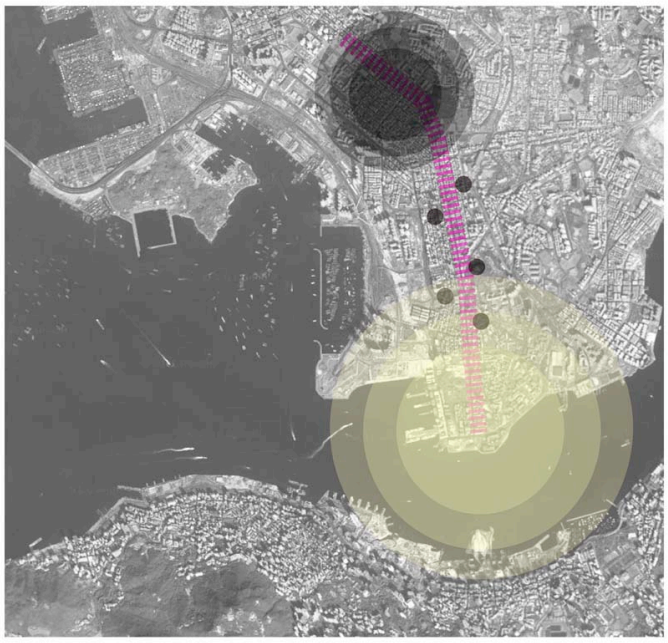
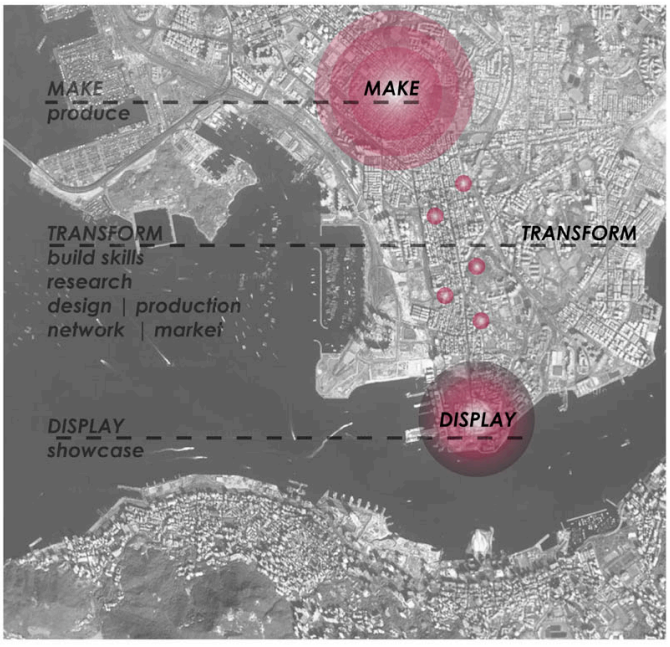


Figure 91 Site - Shopping Destinations



site PRODUCTION LINE

Figure 92 Site - Production Line



site NEGOTIATIONS

Figure 93 Site - Negotiations

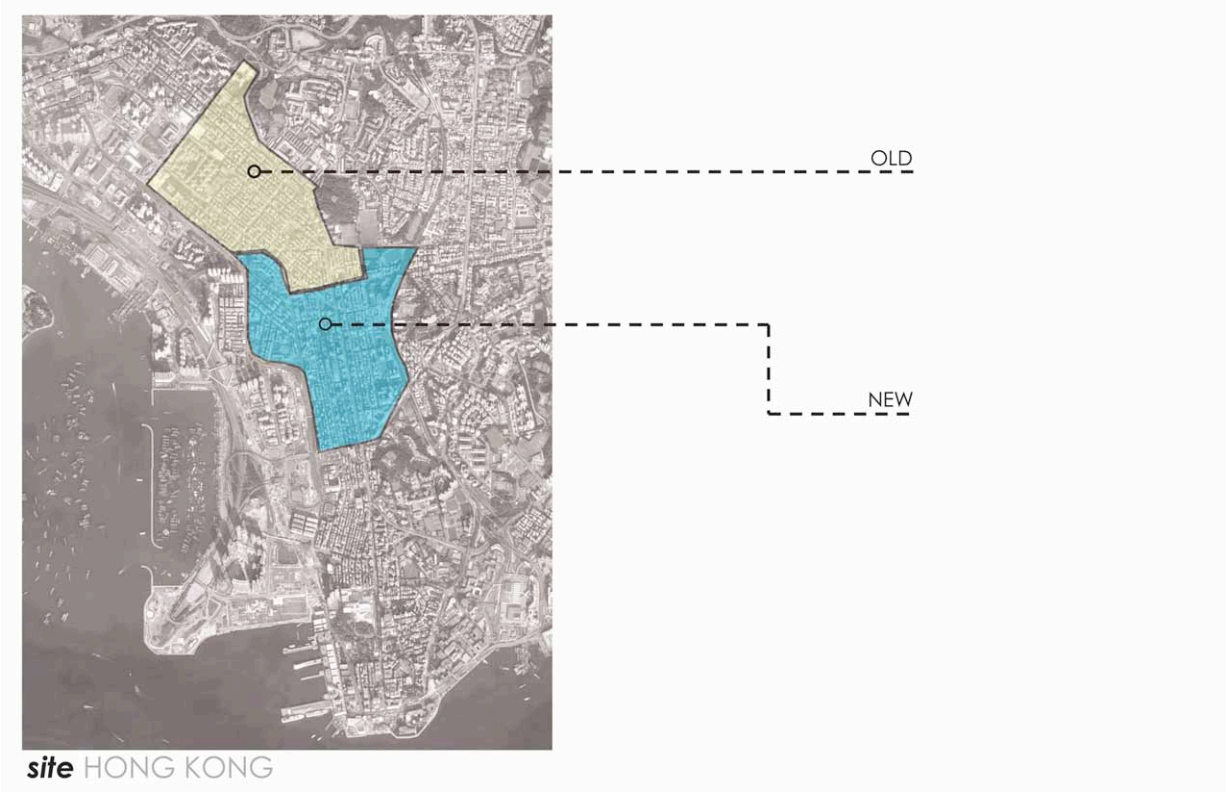


Figure 94 Site - Old and New

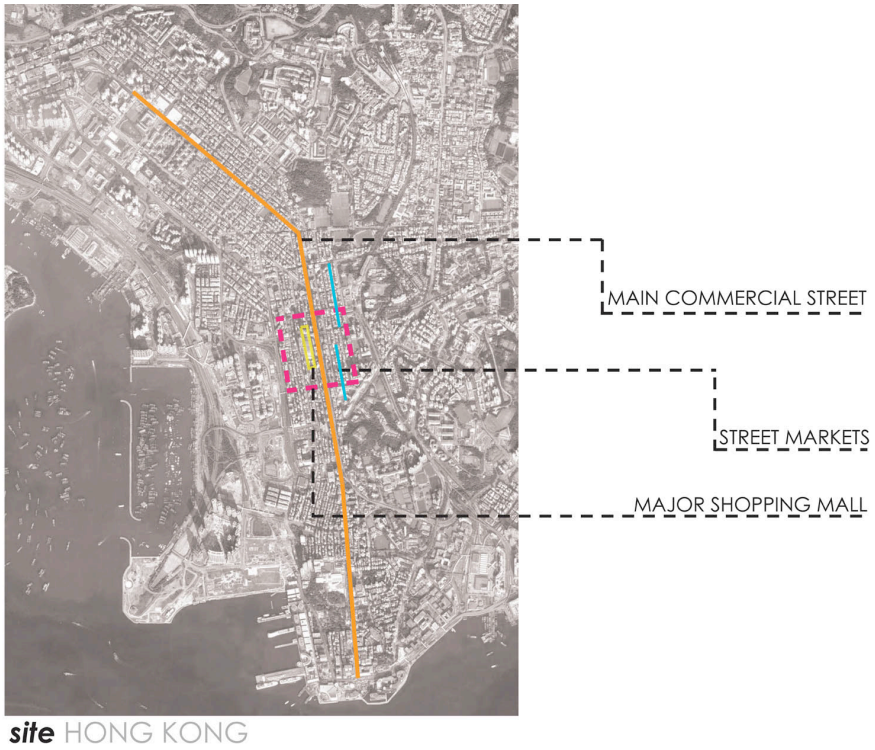


Figure 95 Site - Design Concepts

Themes of the Fashion System

The Fashion System focuses on the connection between the Old and New Area. The design of the fashion system incorporates the themes of negotiation, movement, and transformation. The themes were inspired by the characteristics of Hong Kong (Figure 96).

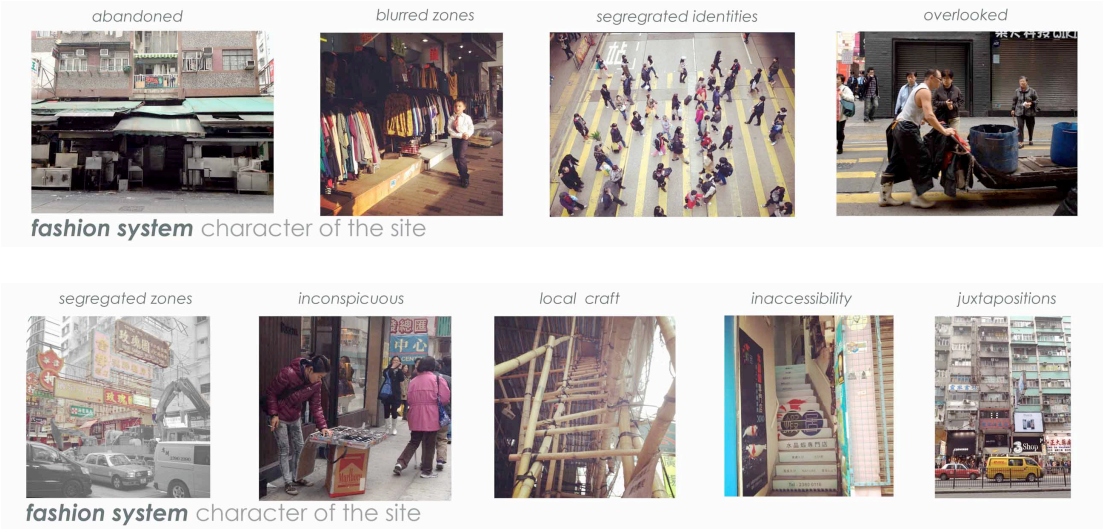


Figure 96 Fashion System - Character of Hong Kong

Negotiation

Negotiation is the dialogue between two or more people or parties, intended to reach an agreement upon courses of action. Hong Kong is a place of multiple identities and cultures without opportunities for interaction. Opportunities to negotiate with one another would create situations for an exchange of ideas (Figure 98).

Movement

Movement, within a social context, is a coordinated group action focused on a social issue. Hong Kong's street market is a dynamic movement generator. The setup of the street markets is an ordered and regularized daily routine. In the morning market carts are rolled into the site of the street markets. Vendors easily unpack and pack their goods (Figure 98).

Transformation

Transformation, is the change in form, appearance, or structure. Transformation occurs at a daily basis in Hong Kong. Bamboo scaffolding and transparent screens serve as an exterior surface, which denotes change occurring behind the surface. Materials used on the site, such as plastic coverings for outdoor objects are applied to different objects on the site and are often reused (Figure 97).

Figure 97 Hong Kong Transformation

Figure 98 Negotiation, Movement, and Transformation

Negotiation for Interaction

The existing site contained places of segregation from alleys to the vertical composition of buildings (Figure 99). For example, billboards acted as barriers between the street level and the above floors. Alleys were often underutilized and had become empty voids within the fabric of the city. These voids, however, did contain diverse informal activities such as locations for barbershops, small shops, and storage spaces. These forms of physical segregation acted as barriers to communication and interaction with one another. Negotiation along the site would help to address segregation by providing opportunities to interact between different cultures.

The dynamic movement of fabrics, people, and garments along the site and up into the buildings would open up opportunities for negotiation between people of different cultures (Figure 100).

Figure 99 Negotiation at the site

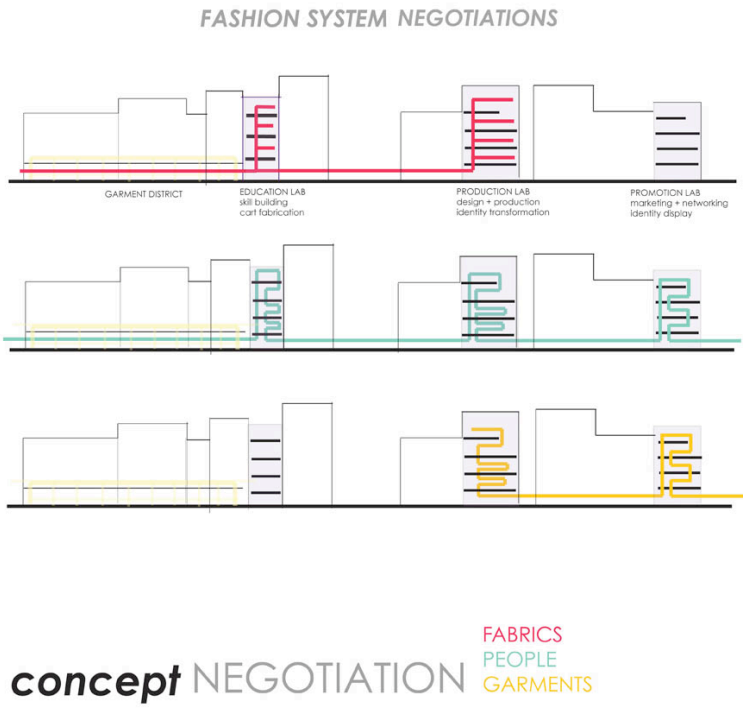


Figure 100 Negotiation: Fabrics, People, and Garments

Movement as a Cycle

This thesis is inspired by the use of carts for the setup of street markets (Figure 101). The set up is an ordered and regularized daily routine. Every morning at the site, carts move in and out to deliver market stands and goods for the set up of the street markets. The vendors unpack and pack up in an organized fashion. There is dynamic movement through the site as carts, vendors, and people move through. Also, carts for transport were another source of inspiration for this thesis. There are hundreds of cart pushers who work the streets of Hong Kong, delivering goods, collecting scraps and picking up trash. Many times, carts are left unnoticed since they blend well into the street. The efficient and convenient nature of carts, and the different functions that it serves make it an integral part of Hong Kong Streets (Figure 102, Figure 103).

concept MOVEMENT

concept MOVEMENT

Figure 101 New Area Street Market Areas

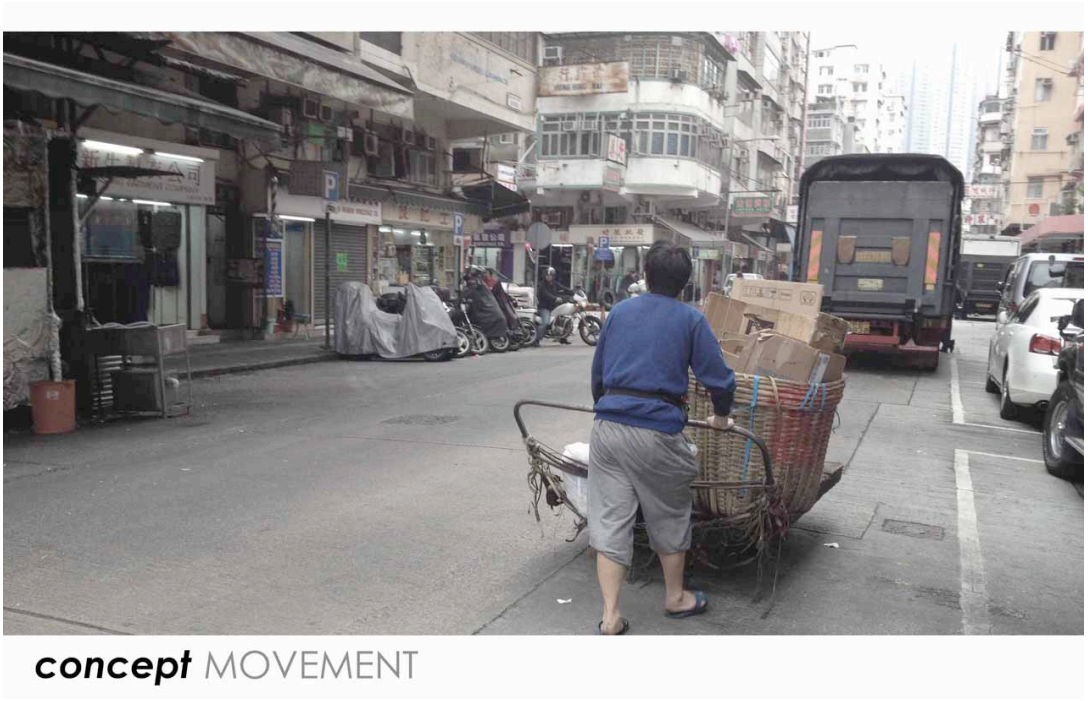
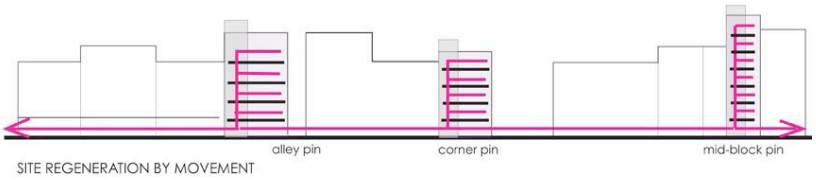


Figure 102 Cart Movement

Figure 103 Cart Storage



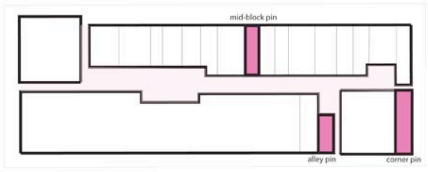


Figure 104 Movement - Fabrics, Garment, and People

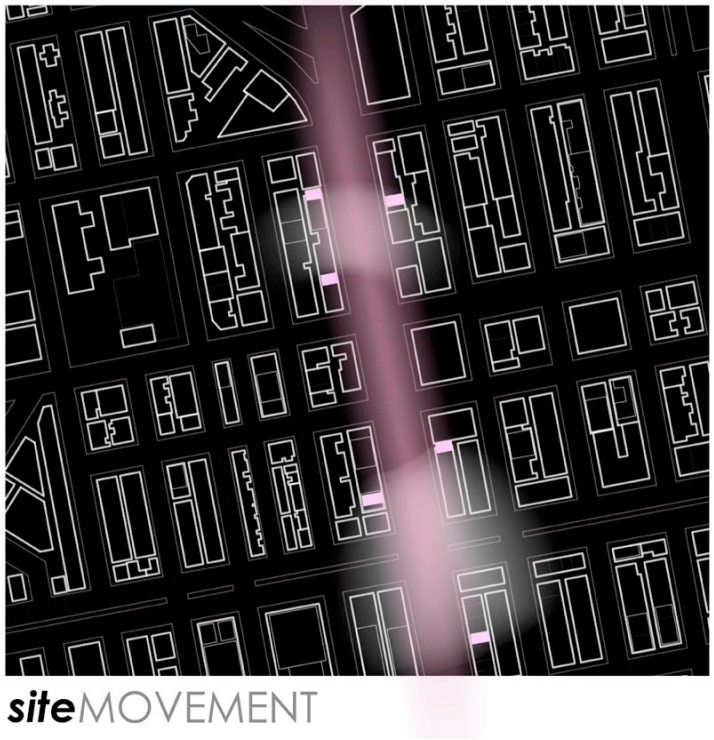


Figure 105 Movement - Cyclical Nature of the Fashion System

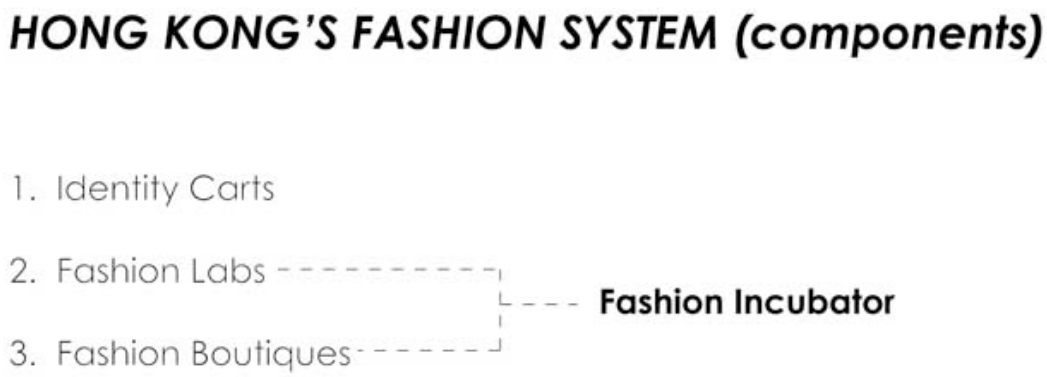
Transformation of the site

Figure 107 Site Transformation

The transformation of the site involves regenerating an area of several blocks and encouraging activity along the blocks (Figure 107). Architectural transformation would be expressed where insertion of fashion labs along the blocks would help to promote movement along the streets, up into the buildings, and back and forth between buildings. This thesis was inspired by the constant transforming activities occurring at the site. Blurred zones (Figure 108) would be transformed to places of interaction and create indoor and outdoor spaces. The intention of the design would be to provide new opportunities to converse with others.

Figure 108 Blurred Zones

Components of the Fashion System



The three major components of the Fashion System are Identity Carts, Fashion Labs, and Fashion Boutiques. The Fashion Labs and Fashion Boutiques make up the Fashion Incubator.

Identity Carts

The concept of transformable Identity Carts were inspired by stackable, modular furniture which could be changed into several different configurations (Figure 109). Identity carts are changeable carts that grow with the designer. Carts are made from a kit of parts and are to be built by each individual designer. They could be easily assembled and clipped together, has multiple functions, and would be recycled and reused within the Fashion System (Figure 110). Carts transform to different types of carts with diverse functions (Figure 111). Identity carts are recyclable and go through cycles (Figure 112).

Figure 109 Modular Stackable Furniture

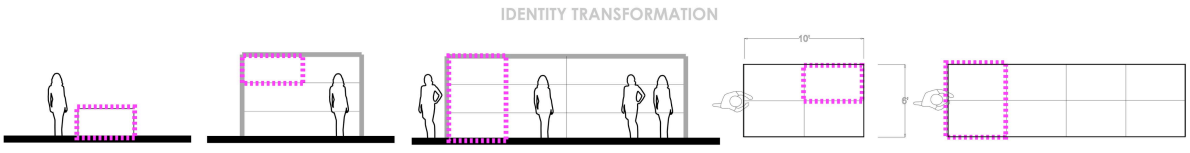
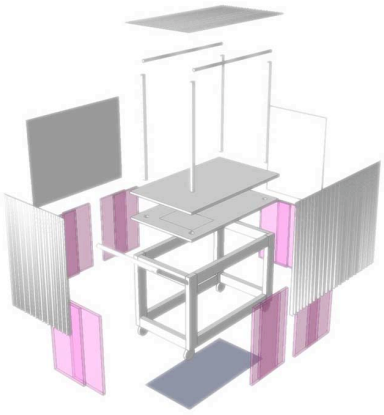


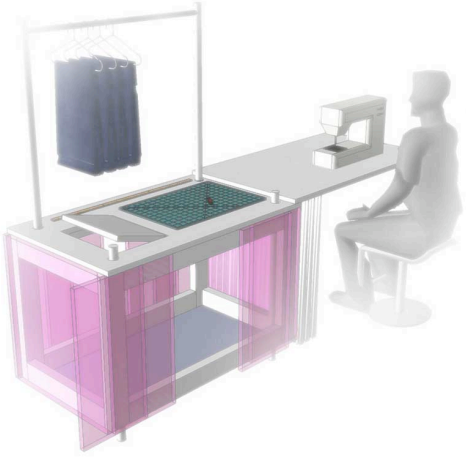
Figure 110 Modular Design for Identity Carts

CART COMPONENTS



CART

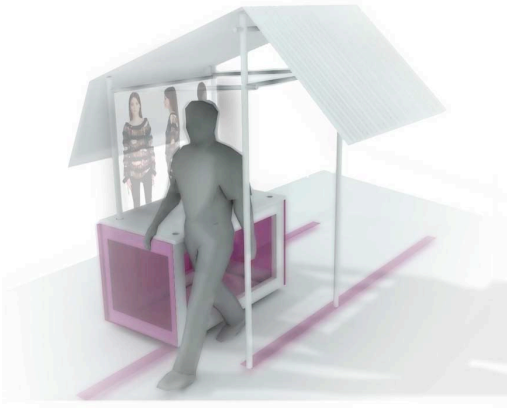
FABRICATION STATION



ADVERTISEMENT | RESEARCH

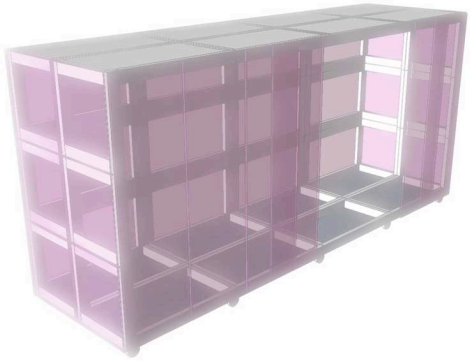
DELIVERY | TRANSPORT

CART PAVILION

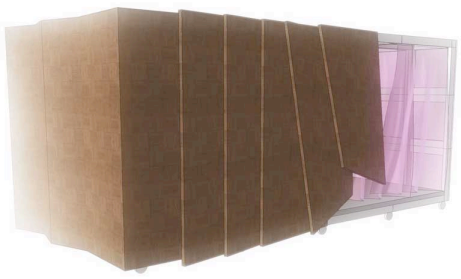


MARKET DISPLAY

SHOW CART



BRANDED CART



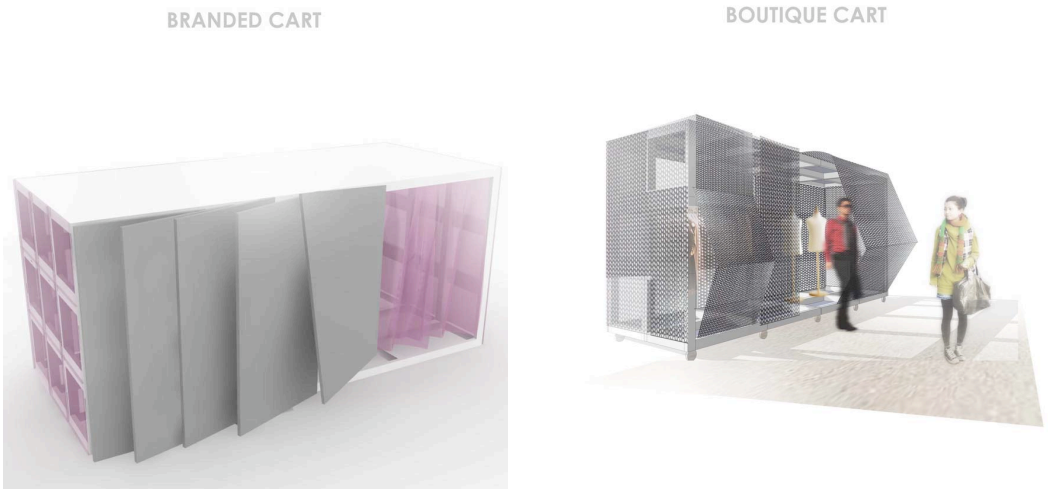


Figure 111 Cart Transformations

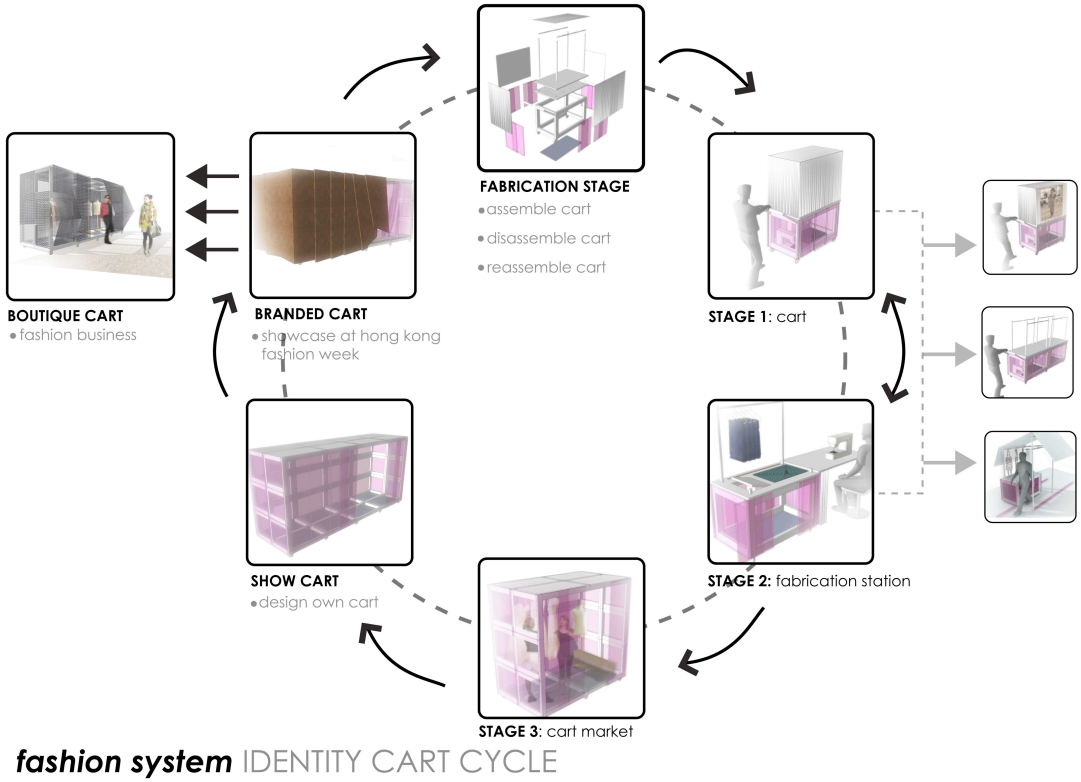


Figure 112 Identity Cart Cycle: A Cyclical Process

Fashion Labs: Architecture of Insertion

The site map below shows the main commercial street, Nathan Road, in pink. Nathan Road represents fashion globalization and it is where all of the international brands and luxury shops are located (Figure 113). The fashion laboratories would be pulled off the commercial street to engage the existing urban fabric (Figure 114).

Figure 113 Nathan Road: Symbolization of Fashion Globalization

Figure 114 Fashion Laboratories engage existing fabric

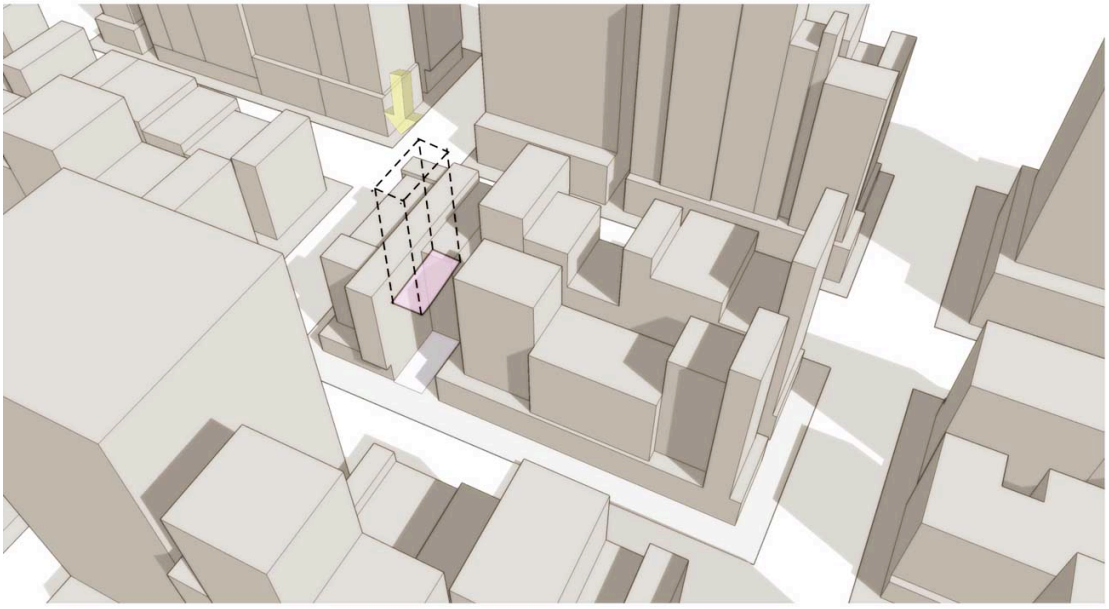
Figure 115 Concept: Architectural Insertion

Using an architecture of insertion, fashion laboratories would be vertically inserted into city blocks and horizontally into different floors of buildings (Figure 115).

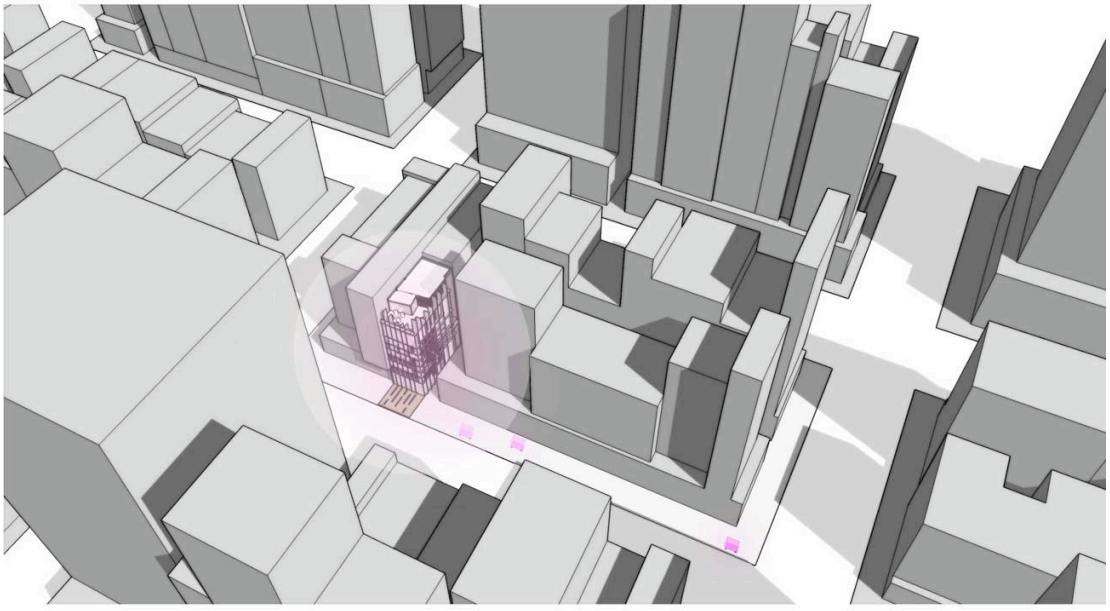
Fashion Lab 1: **E D U C A T E**, Produce, and Promote

INSERTION OF THE ALLEY PIN

Figure 116 Education Lab Insertion of the Alley Pin



concept ALLEY INSERTION



concept ALLEY PIN INSERTION

Figure 117 Concept Alley Pin Insertion

The Education Lab would be an alley pin insertion. The alley pin would help to activate alleyways that may be underused and void of activity (Figure 117).

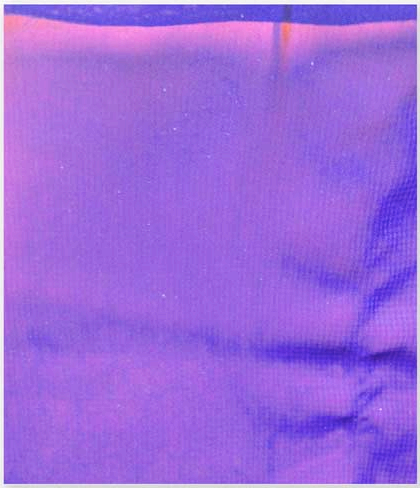
FASHION TRANSLATIONS

This thesis was inspired by the concepts from the constructions of fashion and how the fabric fit onto the body: layered, weaved, and concealed and revealed. The changing expression of layered fabric provides a dynamic composition as the body moves through space (Figure 118). An exposed weaved structure of the dress gives depth of shadow and light while allowing interplay between foreground and background elements. A third concept was concealing and revealing expressed during movement of the body. As the body shifted the composition changed. Pieces of the dress were deconstructed or morphed to new shapes and revealed different parts of the body to form diverse perspectives that were constantly changing.

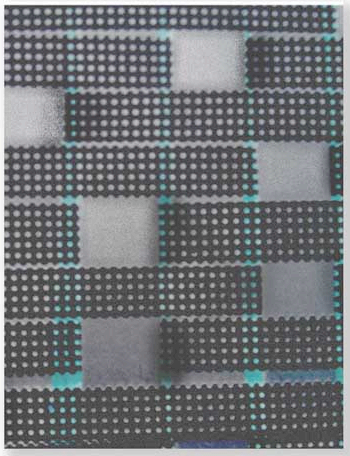
TUNIC:
FABRIC TRANSFORMS FROM LOOSE TO FITTED | EXPRESSION OF BODY CHANGES AS FABRIC PEELS

LEGGINGS:
FORM FITTING TO EMPHASIZE LEGS

SHEER COVER:
SHAPE CHANGES AS BODY MOVES | FABRIC DETACHES + ATTACHES TO BODY AT CERTAIN "MOMENTS"



theory LAYERED



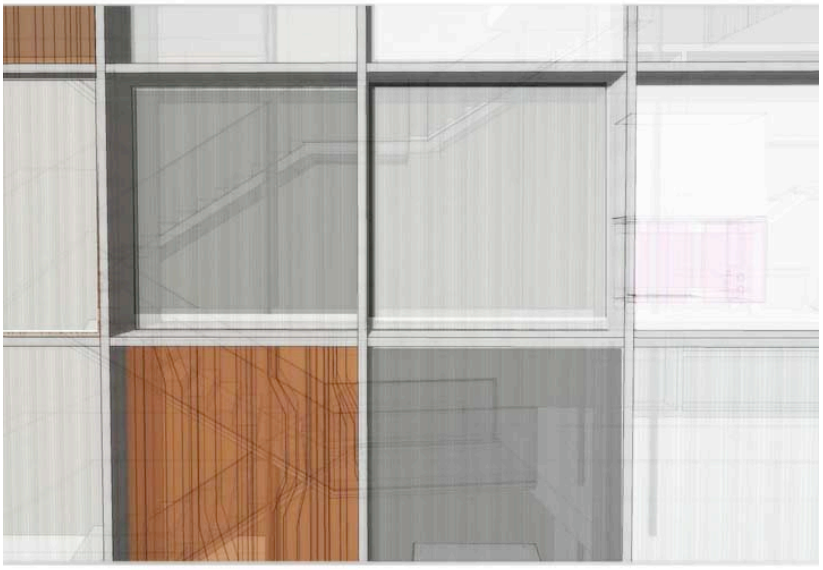
theory WEAVED

Figure 118 Education Lab Fashion Concepts: Layered, Weaved, and Reveal Conceal

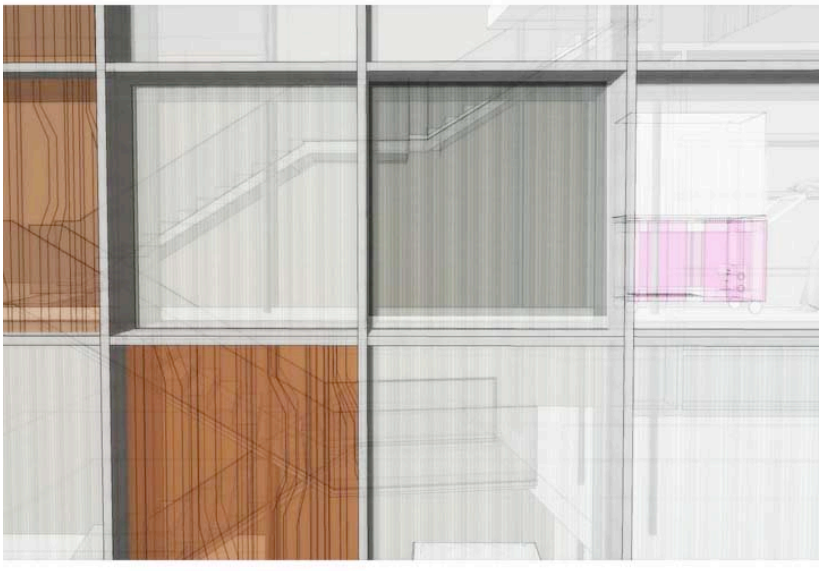
Figure 119 Education Lab: Approach Perspective

Figure 120 Education Lab Promotion to the Street

As visitors approach Lab 1, the face of the building would be presented as a composition or billboard of carts. The movement of carts in and out of spaces within the cart parking expresses a dynamic changing façade. Much like the billboards of Hong Kong, the building presents itself as a promotional display to the street and represents the forming of new identities (Figure 120). LED Screens on the cart would play videos as the cart is parked for the day or night, showing the designer in action throughout the day. The exterior façade of the building is a layered plane with inset panels of varying transparencies. The levels of transparency change during the day to conceal and reveal events (Figure 121).



lab 1 CONCEAL | REVEAL



lab 1 LAYERED

Figure 121 Layered Facade Conceal and Reveal

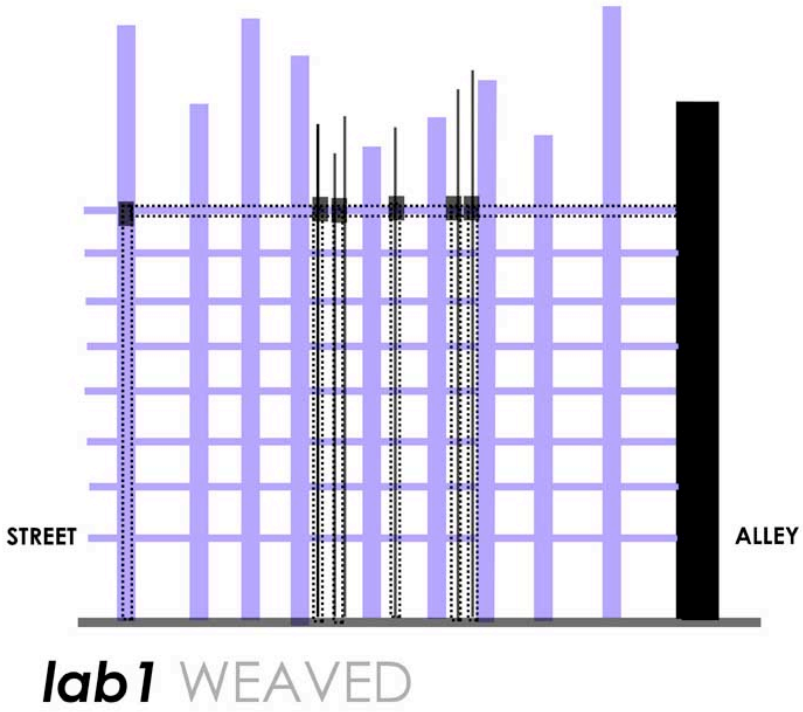


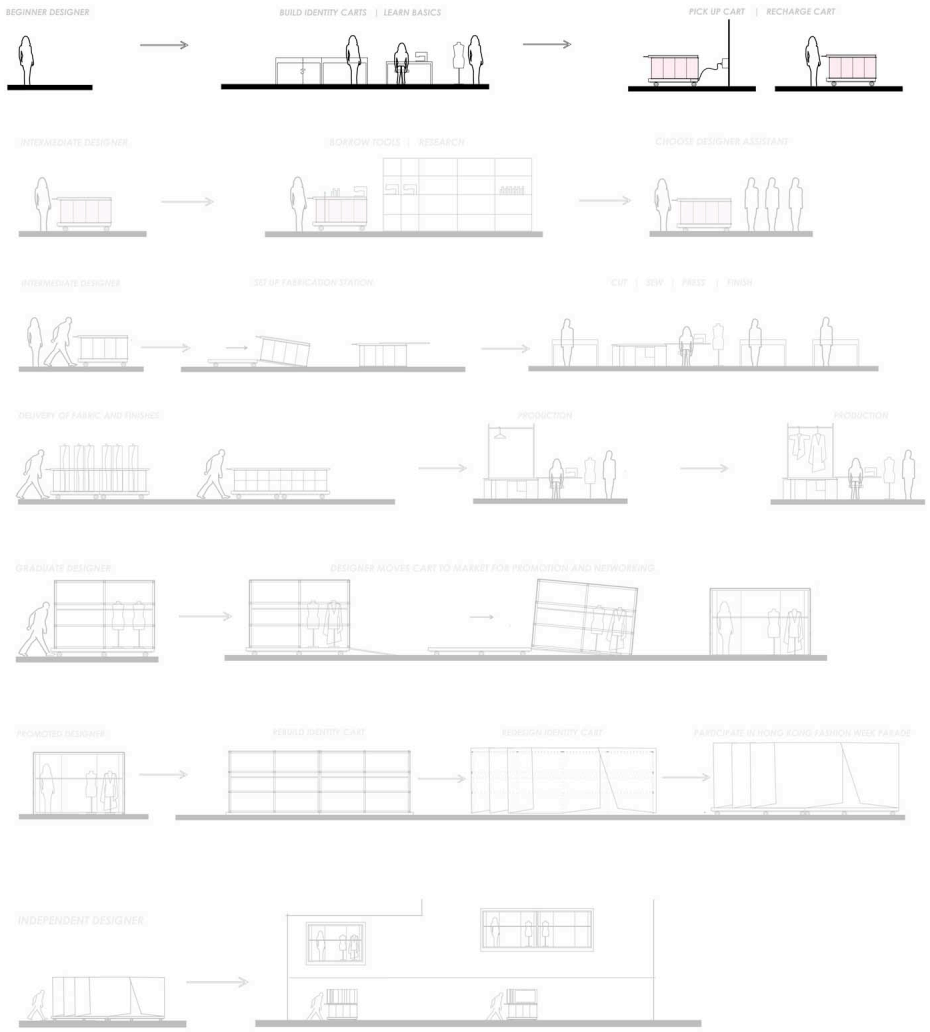
Figure 122 Concept Weaved Structure

The Structural diagram is an interweaved structure of vertical concrete planes at the building edges with an open central space. There would be concrete slabs that are hung by centralized structural rods from the top beams. Large beams would span the entire length supported at the end by a heavy structural element (Figure 122).

THE EDUCATIONAL LAB PROGRAM: ACTIVITY IN THE LAB

1. Cart Park
2. Fabrication Labs (Build Identity Cart)
3. Small Classrooms
4. Offices
5. Rooftop Garden

The beginner designer would start at level one of the fashion school, which would take place at Lab 1 for Education (Figure 123). The designer would come in and visit the fabrication labs to build their first identity cart. Each student within the fashion school would be required to build their own cart, using recycled cart components (Figure 124). Students would be given basic training of the fundamentals of fashion construction such as sewing, draping, and how to choose fabrics. The Fabrication Labs would be flexible studio spaces where the building of the identity cart would take place and other smaller classrooms would be for instructional settings. The Cart Park would be for the daily and nighttime storage of the identity cart as it is being fabricated and used throughout the day at the fashion school. Also, the Cart Park would have electrical recharging stations for carts. Carts would be run during the day by electrical battery as they are transformed to fabrication carts or are being used at display events.



fashion system PROCESS THROUGH FASHION INCUBATOR

Figure 123 Fashion System Process Through Fashion Incubator

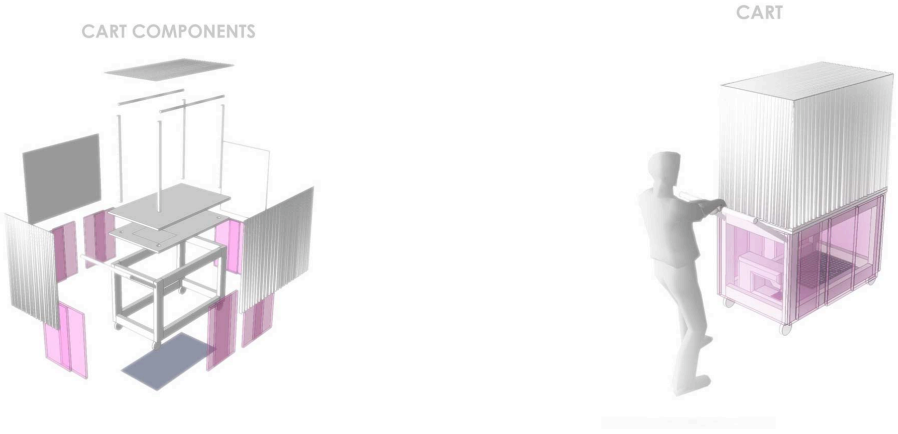


Figure 124 Cart Components and Finished Cart

THE DESIGN OF THE LAB

The Ground floor of the Education Lab consists of the lobby, cart fabrication lab, and demonstration area.

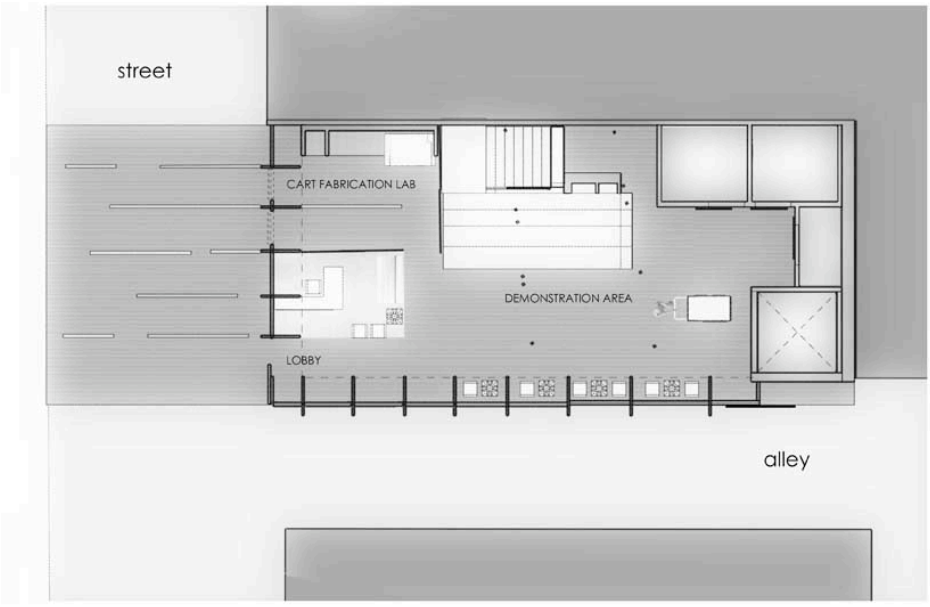
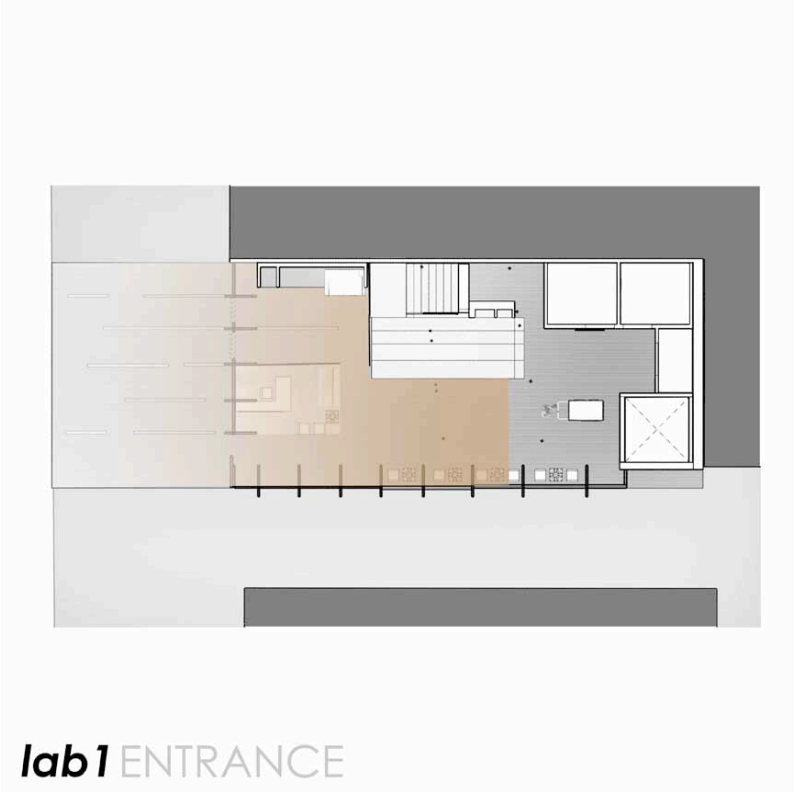


Figure 125 Education Lab Ground Floor Plan

Figure 126 Education Lab Blurred Zones

Blurred zones, shown in purple and turquoise give the ground level transparency and a connection between indoor and outdoor spaces (Figure 126). The Cart Fabrication lab is visible to the street to allow for street views into the lab. Pedestrians would be able to see carts being fixed or fabricated. Doors could be fully operable to be slid open and closed and allows for activity to spill out onto the street. The entrances to the building would be denoted by wood flooring materials and floor lighting extends outside showing the entranceway (Figure 127).



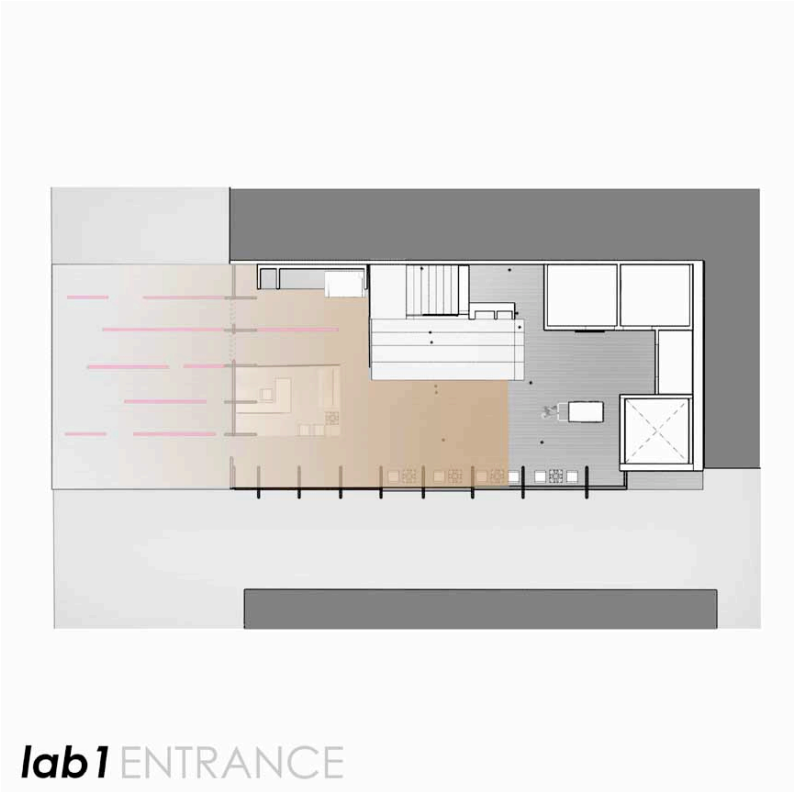


Figure 127 Education Lab Entrance

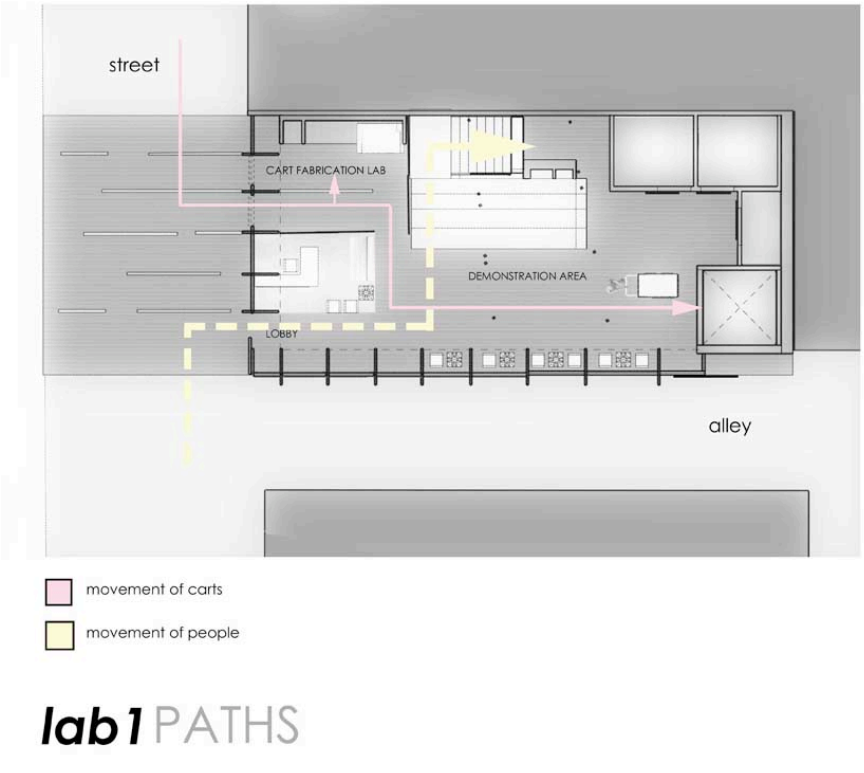


Figure 128 Education Lab Paths

The diagram above shows the path of movement of carts in pink and the path of movement of carts in yellow (Figure 128). Following the yellow path would be a beginner designer who visits the lobby (Figure 129), demonstration area, and goes up to the fabrication studios and classrooms to build their cart and learn basic fashion construction skills. Carts would follow the pink path, where they could enter through another entrance of sliding glass panels to the cart repair station for possible repair and then move up to the Cart Park (Figure 130).

Figure 129 Education Lab Lobby

Figure 130 Education Lab Cart Parking

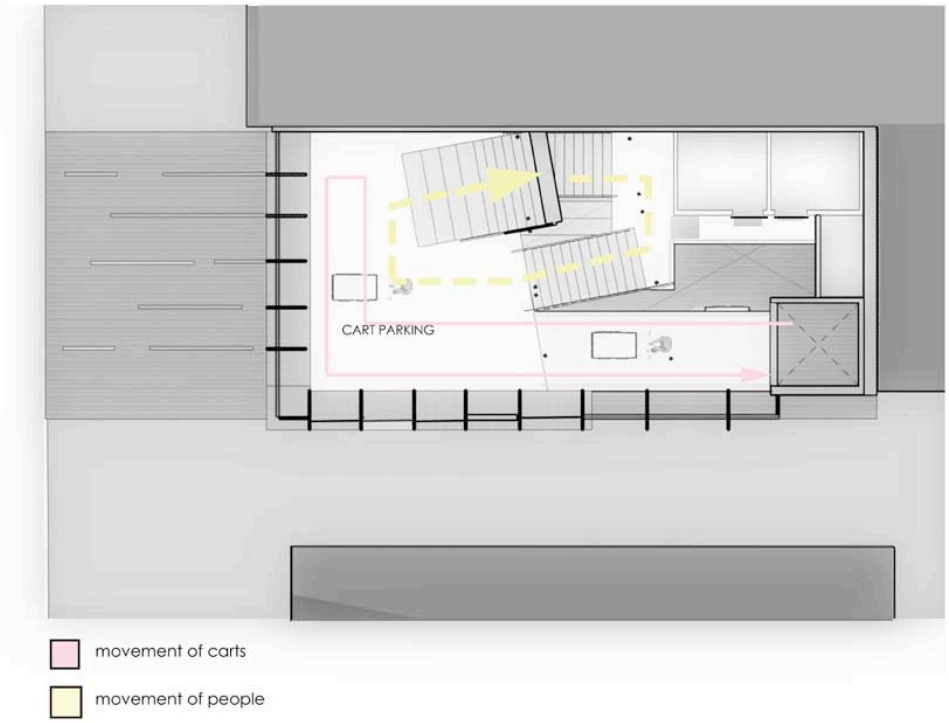
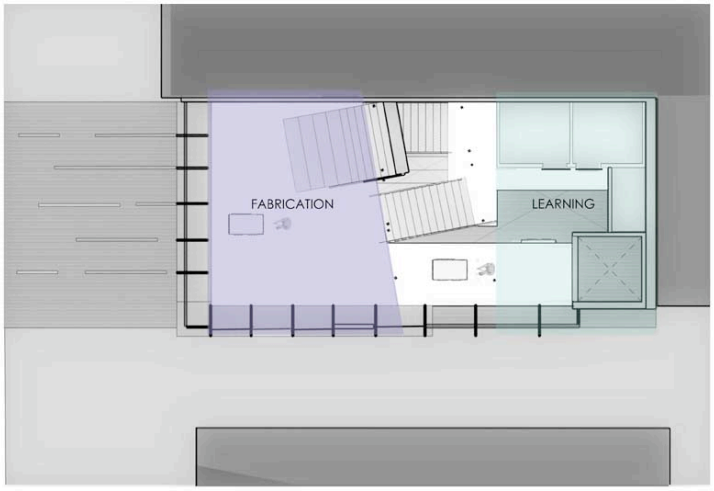


Figure 131 Education Lab Paths

Once the carts move to the upper floors by cart lifts, they would run along catwalks to the cart parking (Figure 131). People would continue to circulate up to the classrooms through a central staircase. On the upper floors there would be fabrication spaces and learning spaces, which weave together as you go up the stairs. A central zone of circulation connects both spaces together (Figure 132, Figure 132).



lab1 WEAVED SPACES

Figure 132 Education Lab Zones

lab1 WEAVED SPACES

Figure 132 Education Lab Circulation Zone

Figure 133 Education Lab Plans and Section

INSERTION OF THE CORNER PIN

Production Lab is a corner pin insertion and activates the corner by providing dynamic views from various points on the street.

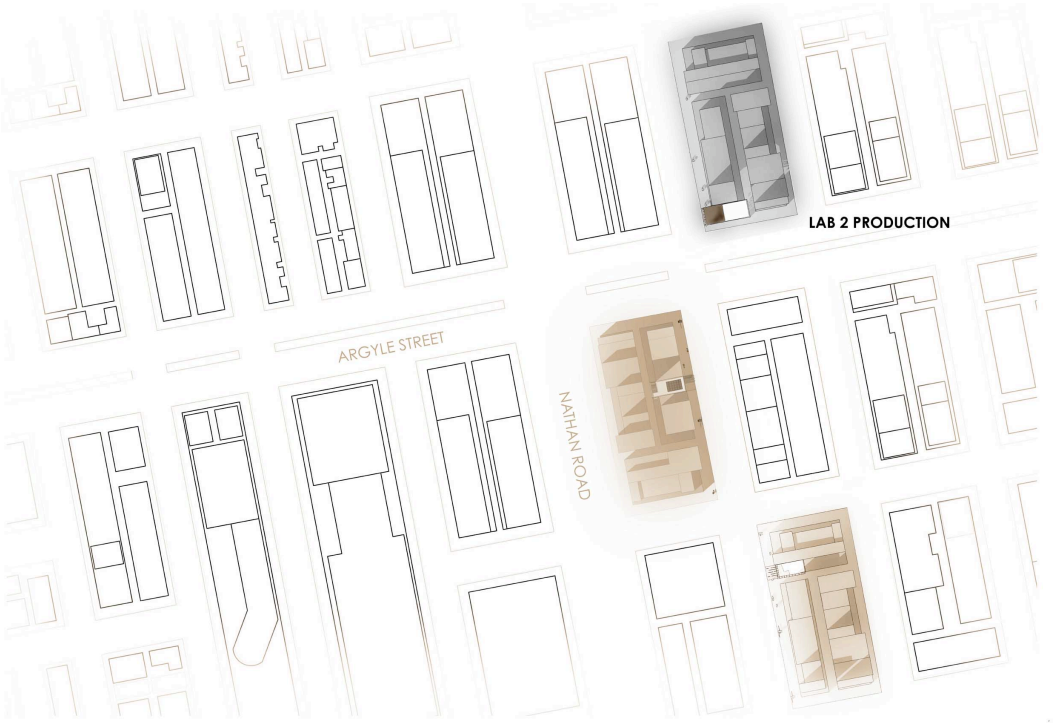
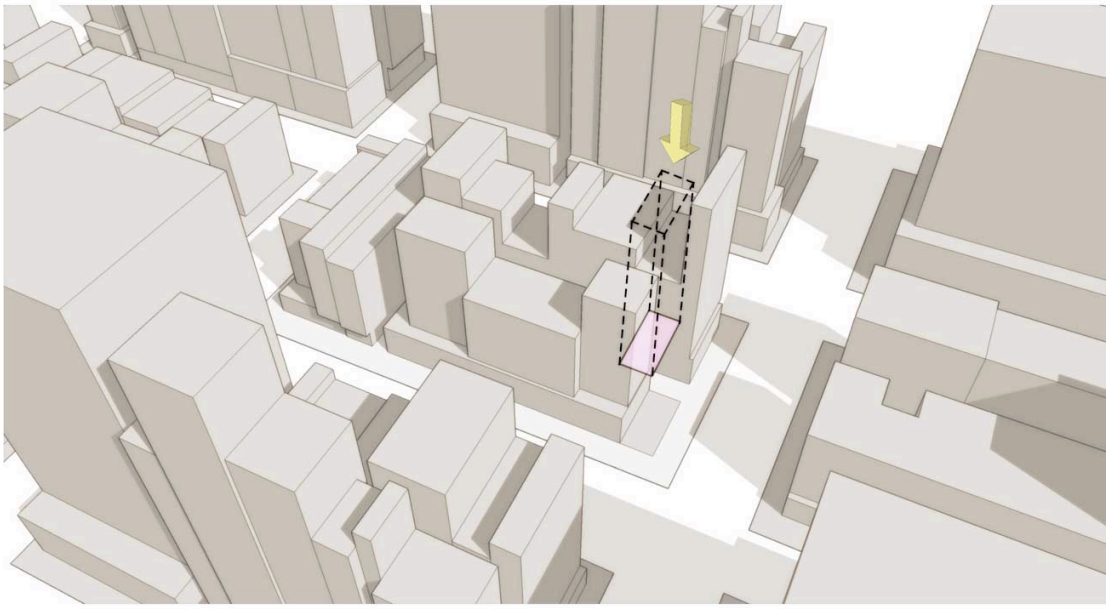
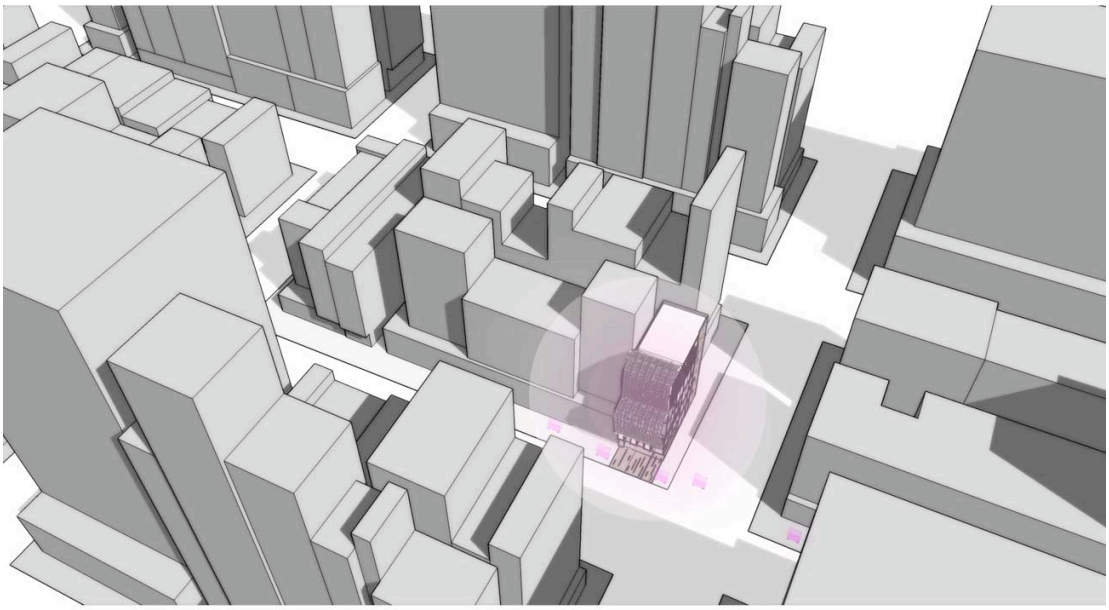


Figure 136 Production Lab Insertion of the Corner Pin



concept CORNER INSERTION



concept CORNER PIN INSERTION

Figure 137 Concept Corner Pin Insertion

FASHION TRANSLATIONS

Fashion Lab 2 is inspired by the concepts of transparency, wrapped, and pleated. The transparency of fabric expresses multiple layers and adds depth to the composition when juxtaposed against other pieces of fabric of different levels of opacity. Wrapped fabric emphasizes centrality, which draws attention to the folded details of fabric. In the composition of a dress, the wrapping of the fabric would offset the structured fit of the dress. Pleats add extra dimension to fabric, expressing hidden contrasts and visual movement along the piece of fabric (Figure 138).

Figure 138 Production Lab Fashion Concepts: Transparency, Wrapped, and Pleated

Figure 139 Production Lab Approach to Identity Transformation

Bamboo scaffolding that is commonly seen in the streets of Hong Kong inspires the design of Fashion Lab 2. The bamboo scaffolding is presented to the street with a netting material, which becomes part of the exterior composition of the building (Figure 139). On approach to the building, visitors see identity dressing rooms that function as signage and display of multiple identities to the street. This translation of typical Hong Kong street signage would be to celebrate the act of dressing and the transformation of new identities (Figure 141, Figure 141).

Figure 138 Promotional Zone Typical Street Signage

Figure 141 Promotional Zone Typical Bamboo Scaffolding Layers

Figure 140 Production Lab Promotion to the Street - Identity Dressing Rooms

The concept of the identity dressing rooms would be to display multiple identities to the street. The identity dressing rooms would be glass enclosed but still offer privacy. The dressing rooms would incorporate smart glass technology so that transparency could be controlled as needed (Figure 140, Figure 141).

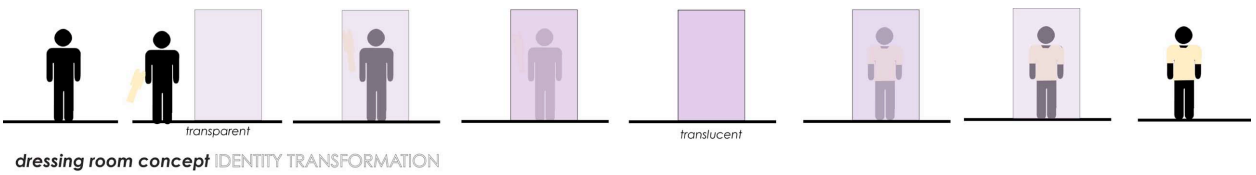


Figure 141 Production Lab Dressing Room Concept - Identity Transformation

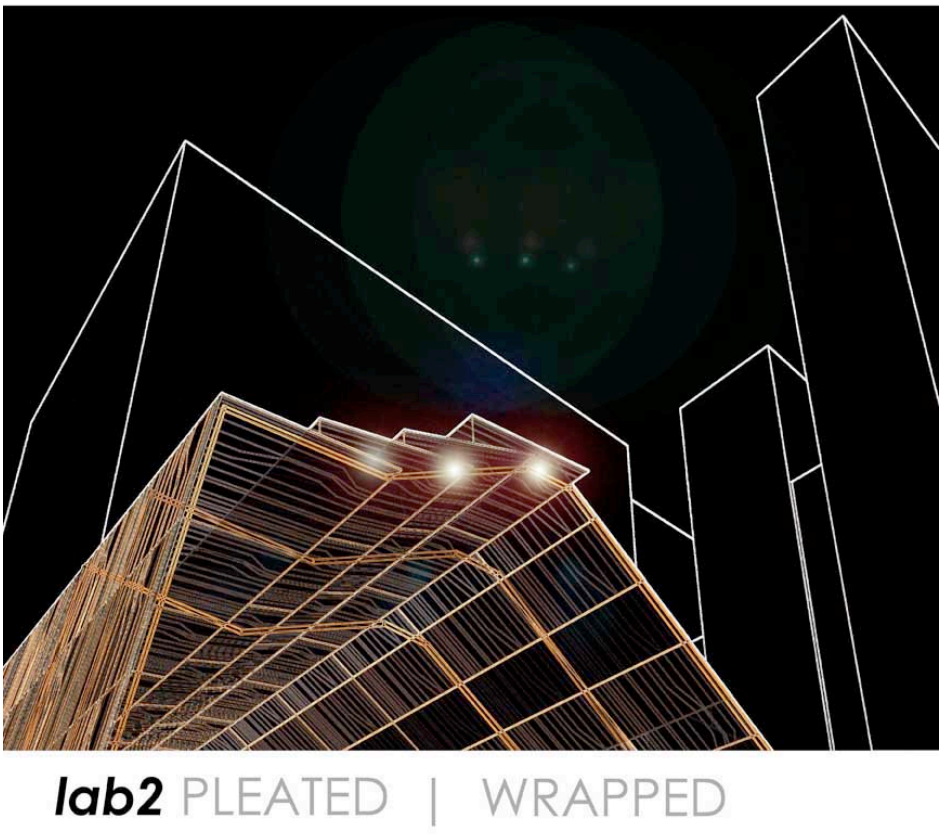


Figure 142 Production Lab Pleated and Wrapped Concept

The building would incorporate a skin that wraps around and into the building in a pleated fashion. The typical street consists of billboards and signage, which acts as a barrier between the street and building. The goal of the design for the exterior is to create a building wrap that contrasts to the barrier signage and instead promotes a face that encourages views into the building.

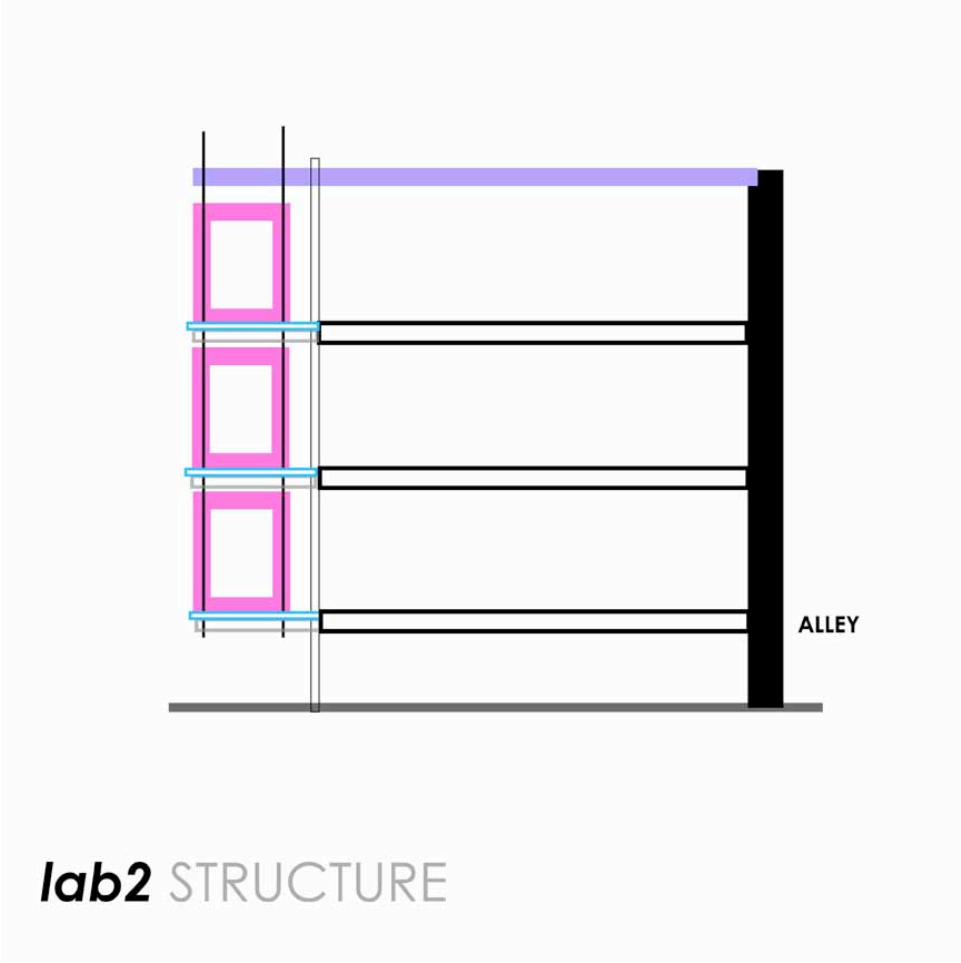


Figure 143 Production Lab Structural Concept Diagram

The structural concept is one-sided with a heavy element at one of the building with beams running across to the other side of the building. The beams run across to support the glass-enclosed dressing rooms, which would then be hung by metal rods from the top beams.

THE PRODUCTION LAB PROGRAM: ACTIVITY IN THE LAB

1. Identity Dressing Rooms
2. Flexible Work Stations (carts)
3. Tool Lending Library
4. Production Studios
5. Runway

Before entering the Production Lab 2, the Beginner Designer would have already graduated from Level 1 to Level 2 of the Fashion School. At Level 2 of the Fashion School, Designers would be promoted to Intermediate Designers. They would have learned all of the basics for construction of clothing and would have built a completed identity cart. At the ground floor there would be a tool lending library where the local community could borrow items such as sewing machines, tools for clothing construction, and art materials. At the lobby area would be a ramp that would transform to a runway for fashion shows and clothing display. There would be flexible production studios where identity carts would transform to workstations. Designers and their clients would use the Identity Dressing Rooms for clothes fittings and fashion shows.

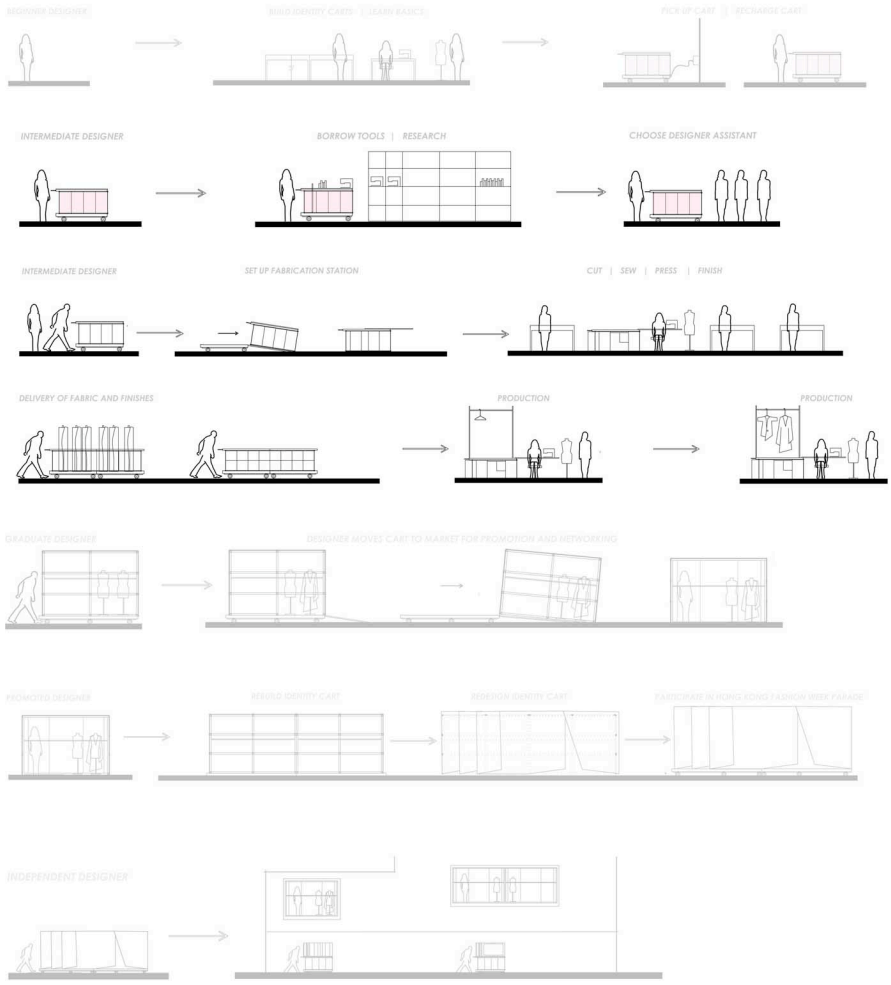
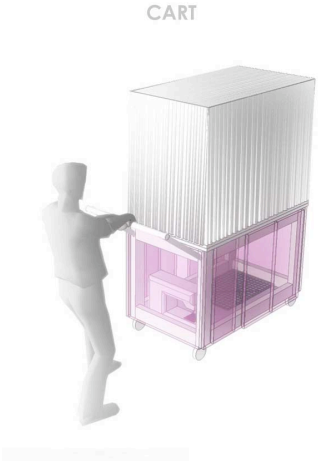
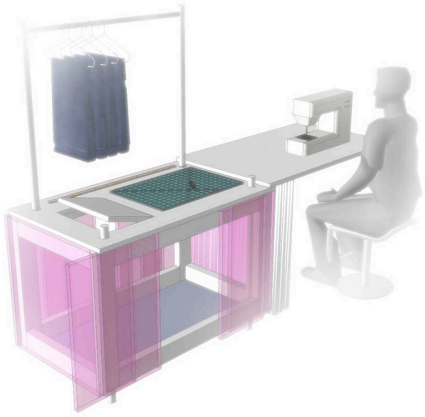


Figure 144 Production Lab Process through Fashion Incubator



FABRICATION STATION



ADVERTISEMENT | RESEARCH

DELIVERY | TRANSPORT

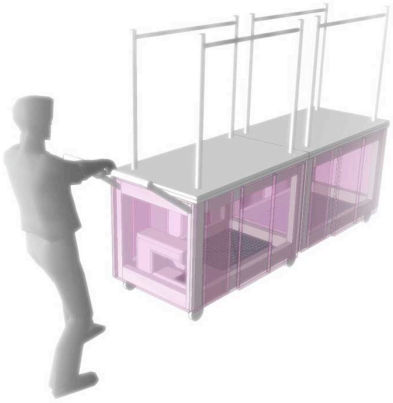


Figure 145 Production Lab Identity Cart Transformations

At the Production Lab, carts would transform to serve several different functions, such as a fabrication station for the construction of clothing, advertising display for the designer, a cart pavilion for pop-up street installations, and a delivery cart and transport of fabrics and other materials. The fabrication station would be a transformed cart, which would have storage underneath for clothing construction tools and fabrics. There would be racks built into the cart for hanging works-in-progress. The fabrication station could be unfolded to lengthen the cart top to be able to accommodate fabric cutting and other activities for the making of clothes.

THE DESIGN OF THE LAB

The ground floor of the production lab has the lobby, the tool lending library, the media lab, the fashion display area, and a runway ramp.

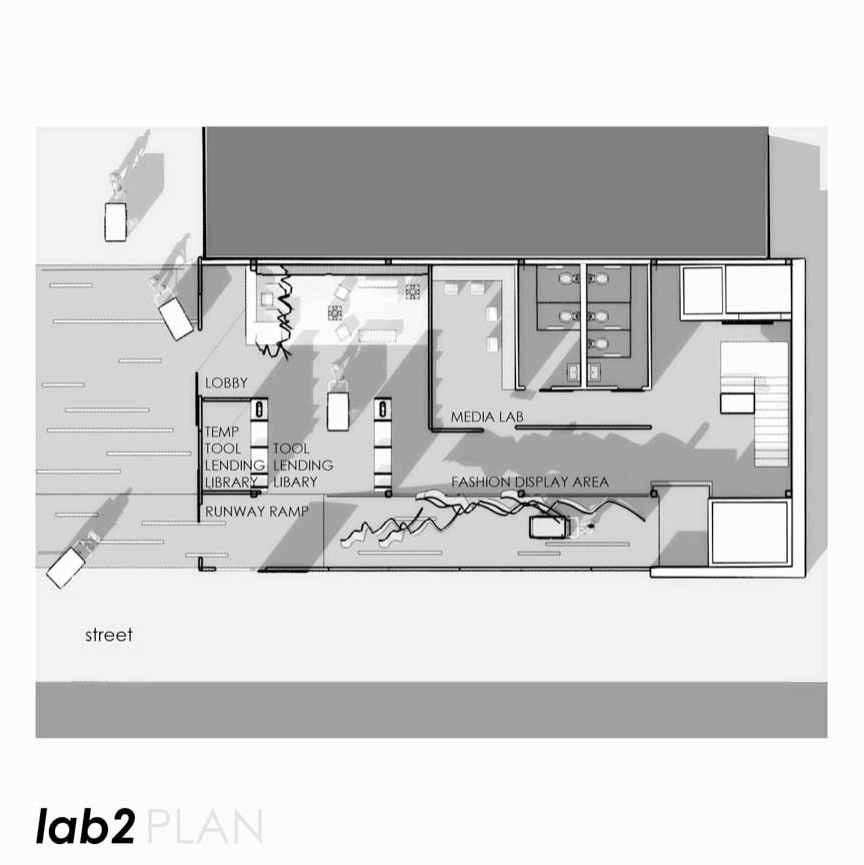


Figure 146 Production Lab Ground Floor Plan

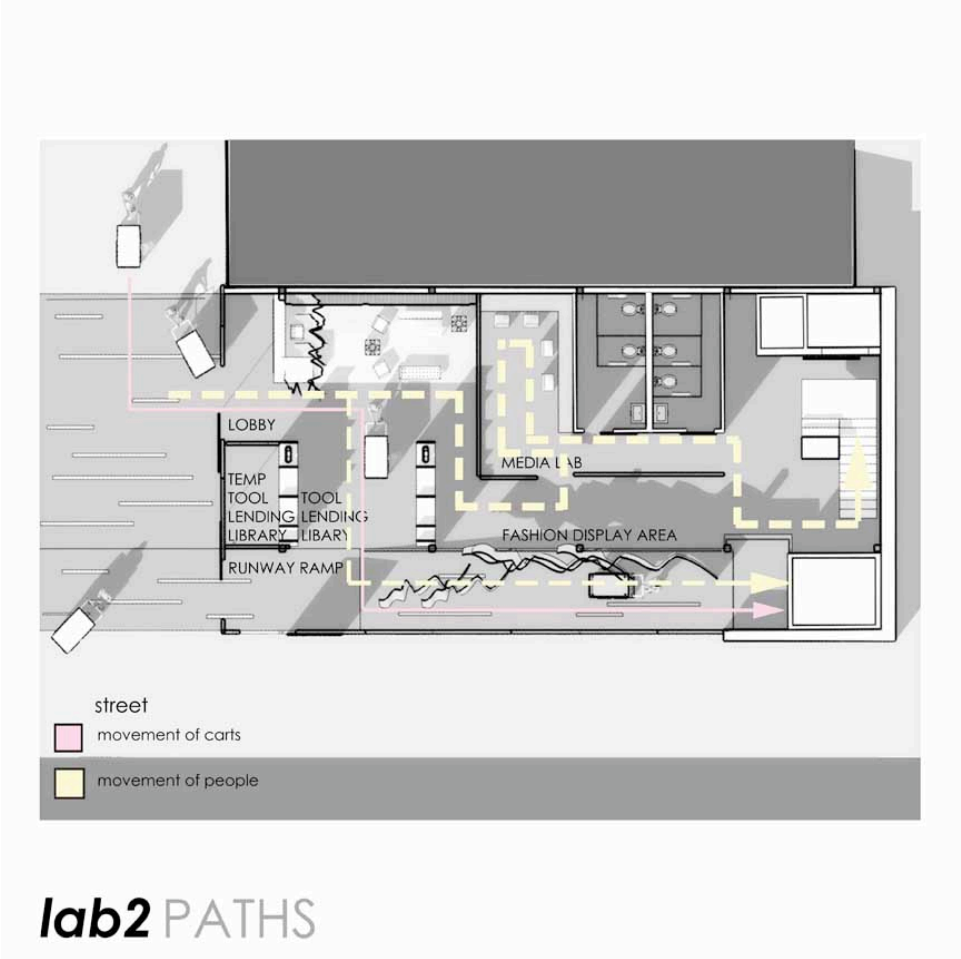


Figure 147 Production Lab Paths Diagram

The paths diagram shows the movement of carts in pink and the movement of people in yellow (Figure 147). Upon entering the production lab, visitors could go to the tool lending library to borrow tools and then you could ascend up the runway ramp to the upper floors. Or, visitors could visit the fashion display area to view current works-in-progress or fashion exhibitions. Carts would come in to the lobby, pass through the tool lending library to pick up tools and roll of the runway ramp and ascend to the upper levels.

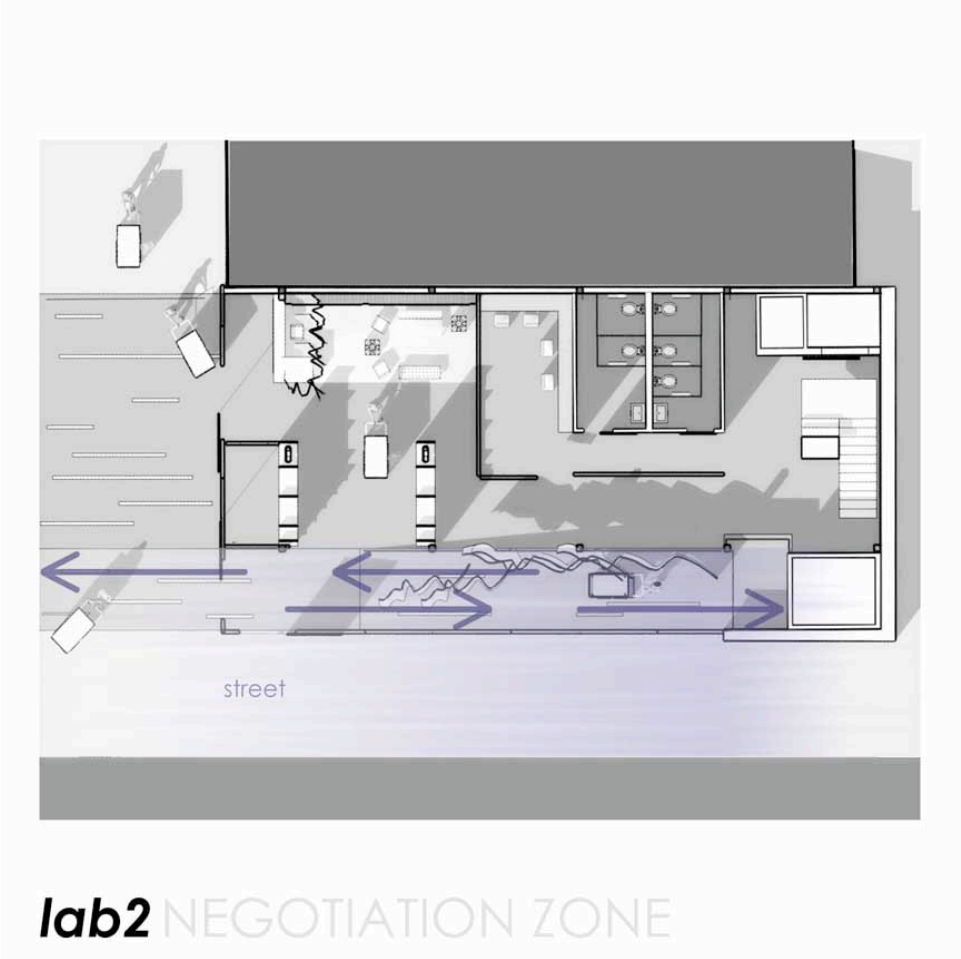


Figure 148 Production Lab Negotation Zone Runway

The negotiation zone is highlighted in purple. It is the location of the ramp where opportunities for negotiation and interaction between cultures could happen. For fashion shows and events, the ramp could transform to a runway spilling out onto the street.

Figure 149 Production Lab View to Tool Lending Library Resource Sharing

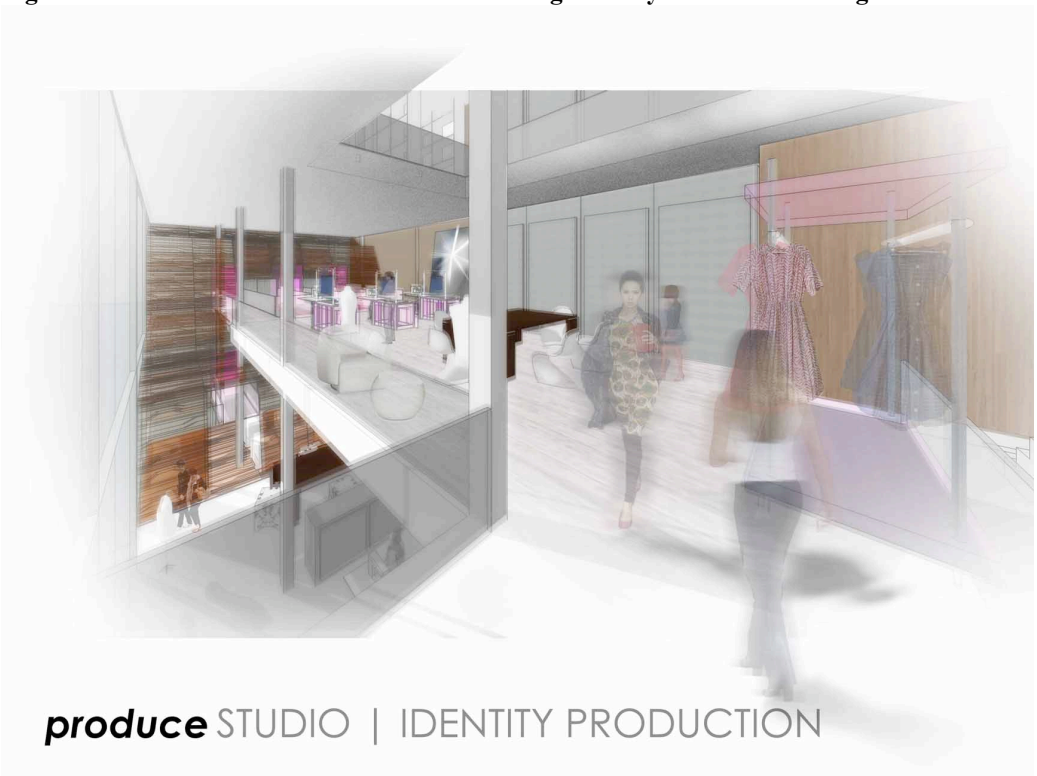


Figure 150 Production Lab View to Studio Identity Production

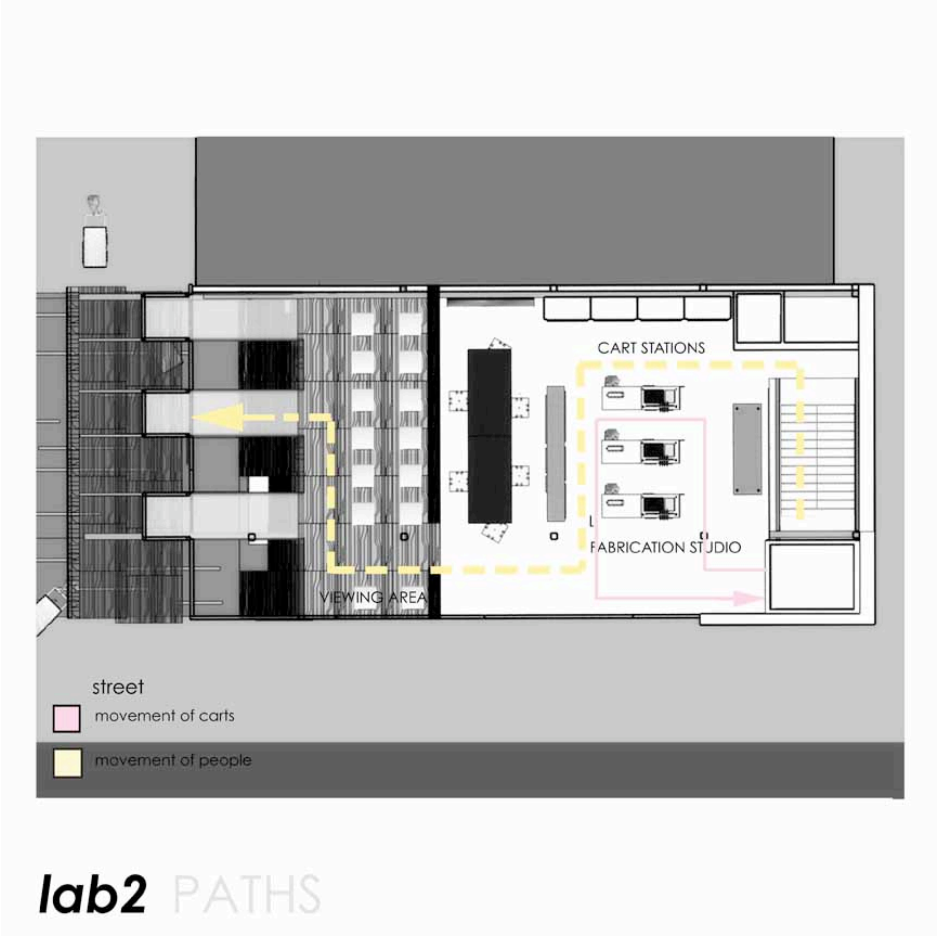


Figure 151 Production Lab Paths Diagram

As carts move to the upper floors they would go to the fabrication studios where carts would transform to a fabrication station. Visitors would visit the fabrication studios, move to the viewing area, and follow catwalks to the dressing rooms (Figure 151).

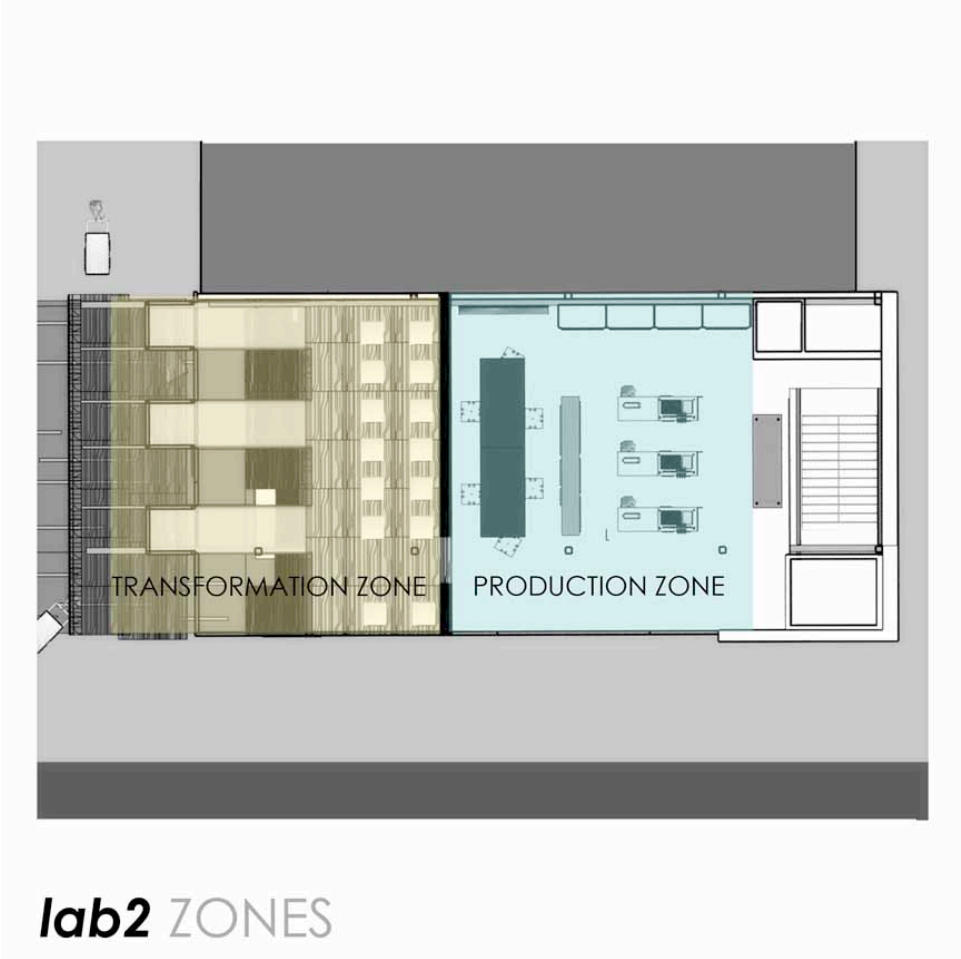
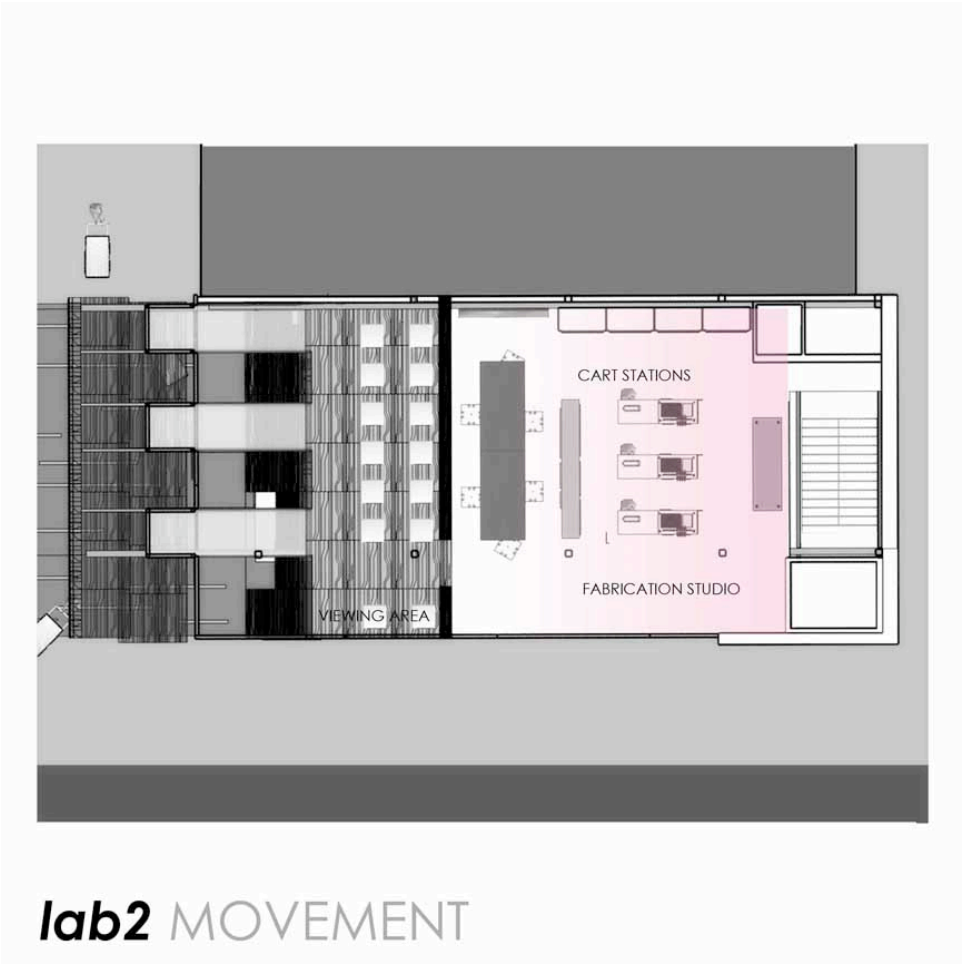


Figure 152 Production Lab Zones Diagram

The upper floor plans are separated into two different zones of activity; the transformation zone and the production zone (Figure 152). The production zone shown in turquoise is where clothing and fashion is produced and the transformation zone shown in yellow is where identities are formed at the identity dressing rooms. As visitors come in and try on newly designed clothing at the dressing rooms, their act of undressing from their old identities, dressing into new clothes, and undressing again is viewed from the street and symbolizes a billboard of transforming new identities. The two zones are separated by a skin that folds into the building from the exterior.

Figure 153 Production Lab - Zones Sectional Diagram

Movement through the upper level production studios would be in a linear fashion. Visitors would move through the fabrication studio, pass through the skin into a viewing area for events and fashion display and across a catwalk leading to the identity dressing rooms. The identity dressing rooms functions not only as a dressing room for identity transformation. It celebrates the act of dressing and displays new identities to the street by becoming the signage and billboards for advertising.



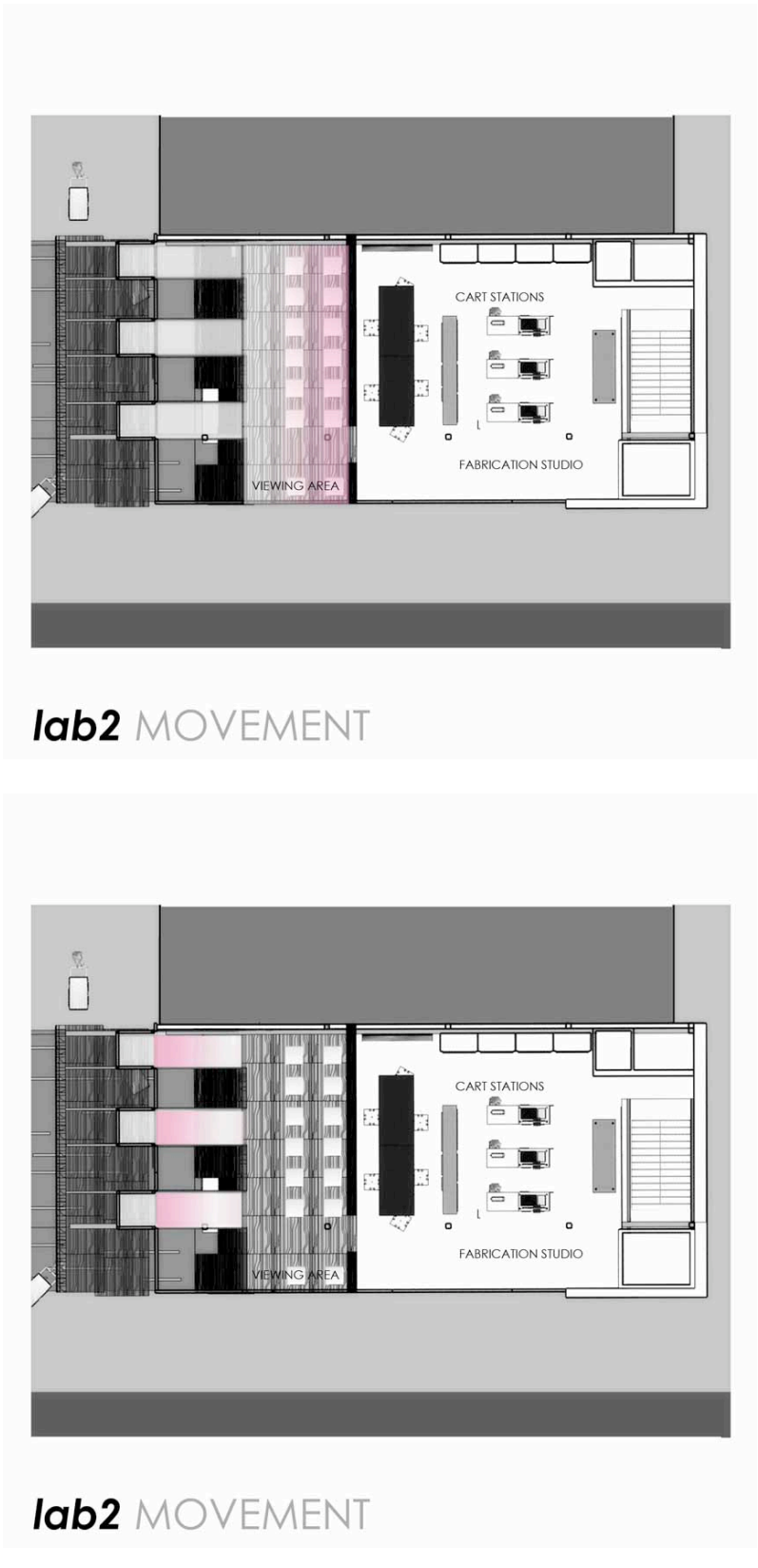


Figure 154 Production Lab Movement Diagrams

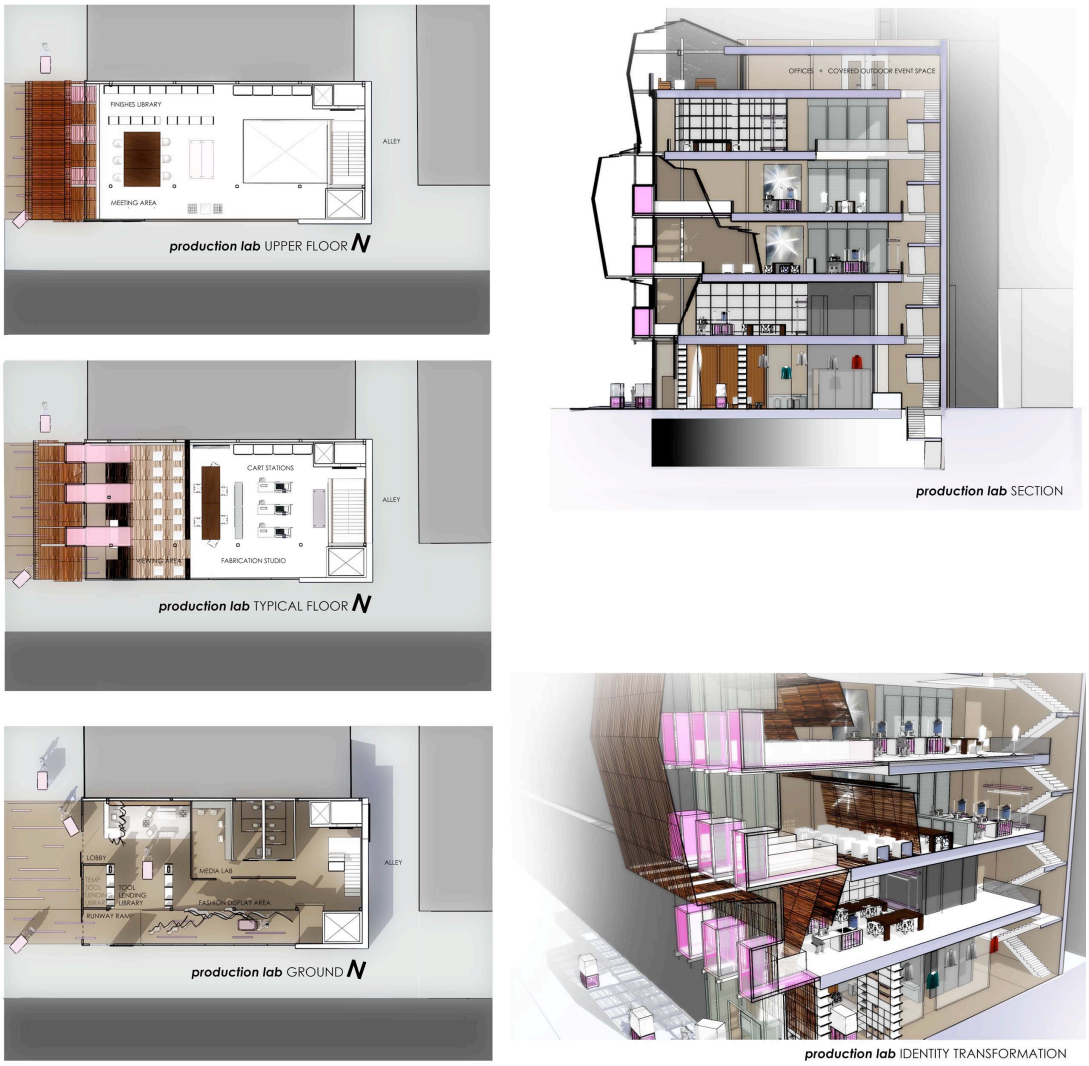
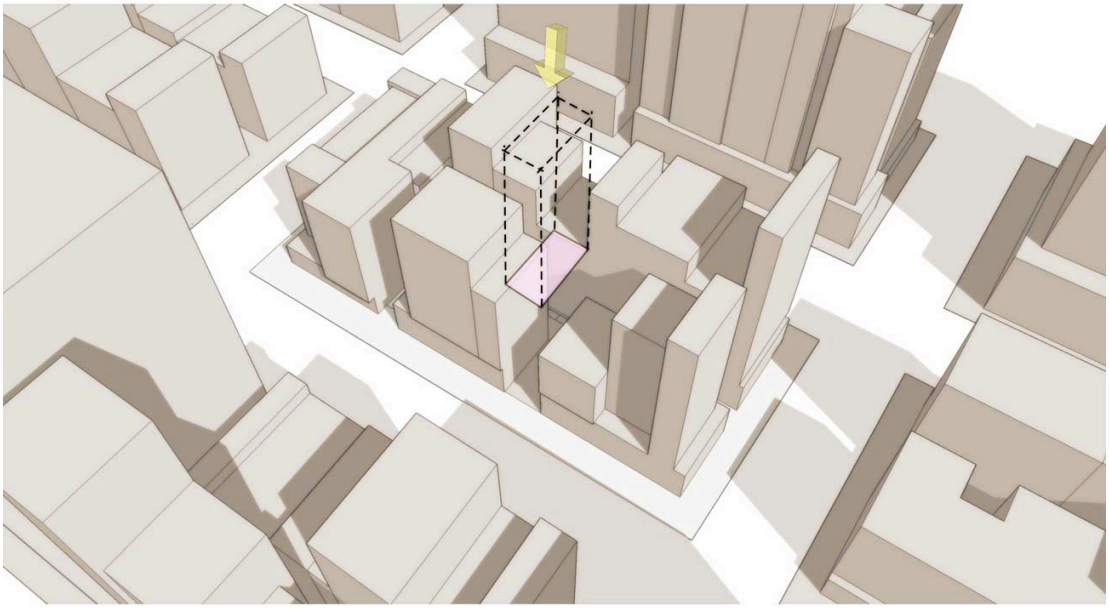


Figure 155 Production Lab Floor Plans and Sections

INSERTION OF THE MID-BLOCK PIN

The mid-block pin would be an insertion at the middle of the block to activate the centers of the blocks.

Figure 156 Promotion Lab Insertion of the Mid-Block Pin



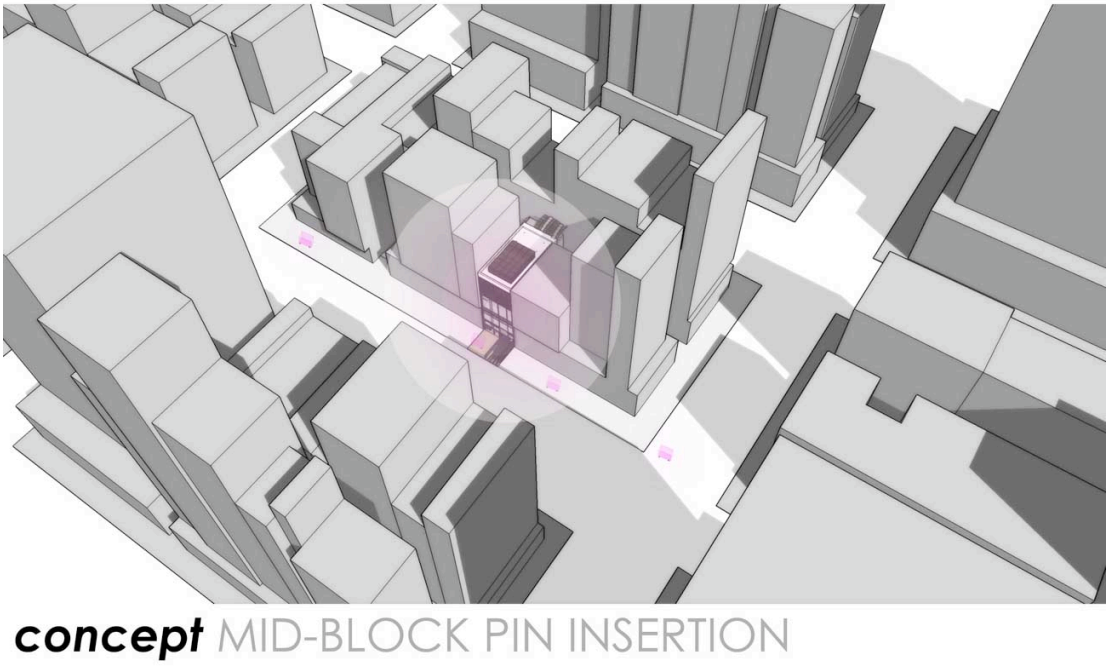


Figure 157 Promotion Lab Concept Mid-Block Pin Insertion

FASHION TRANSLATIONS

The fashion concepts of draped, folded, and accessory inspire the design of Fashion Lab. The draped fabric creates instances of a tight and loose fit against the body. As the body moves, the drapes change in shape and form creating diverse shades of fabric. Folds create varying levels of enclosure and give of different levels of light to create a dynamic composition. Lastly, ornamentation as an accessory helps to accentuate the surface by adding dimension and serves different purposed both aesthetically and functionally (Figure 158).

Figure 158 Promotion Lab Fashion Concepts: Draped, Folded, and Accessory

Figure 159 Promotion Lab Approach

Figure 160 Promotion Lab Entrance

On approaching Fashion Lab 3 Promotion, the design of the building exterior contrasted to the typical building in Hong Kong where the architectural identity was displayed as clotheslines or Chinese characters written on the building (Figure 161). This method of building signage created a barrier to the interior of the building and created an opaque surface. Therefore, for the design of the Promotion Lab, visitors would view the surface as transparent and open and devoid of signage and barriers (Figure 160). The glazing would cast reflections of multiple identities off of the surface creating many different forms of reflections. The surface would constantly change in the color, the lighting, and the levels of reflection (Figure 162).

Figure 161 Signage as Identities

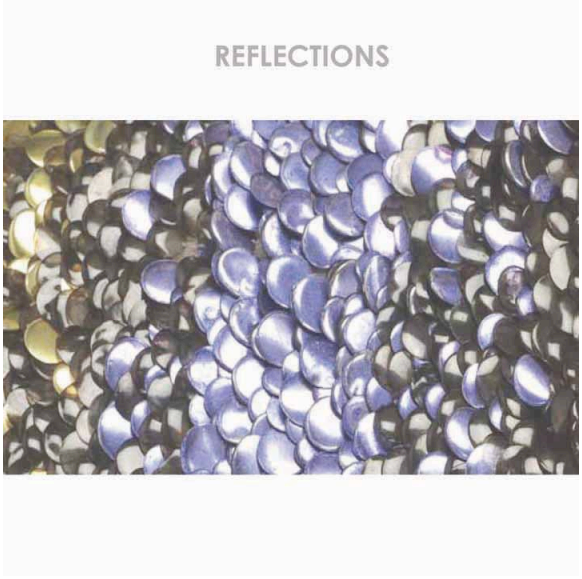


Figure 162 Accessory Reflections

Figure 163 Hong Kong Egress

In Hong Kong, many buildings do not have two egress stairs (Figure 163) and instead share fire stairs through connections made between adjacent buildings. The design approach would be to create a negotiation zone between the Promotion Lab and adjacent buildings by forming connections through the sharing of egress stairs. This concept symbolizes the opportunities to interact with multiple cultures. The

Promotion Lab would be an inserted building to the mid-block of the urban fabric and would latch onto neighboring structures and also share egress stairs. The negotiation zone between two structures opens up exchange and interaction.

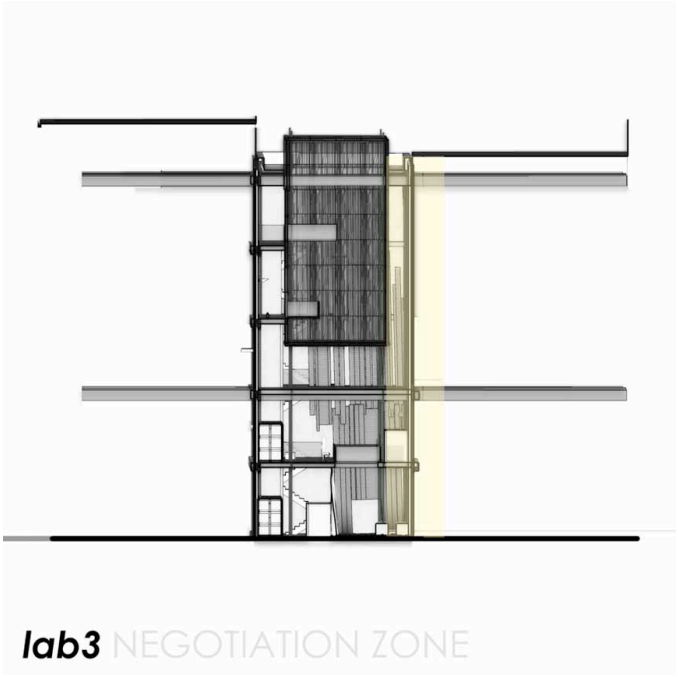


Figure 164 Promotion Lab Negotiation Zone

Figure 165 Promotion Lab Negotiation Zone Neighboring Structure

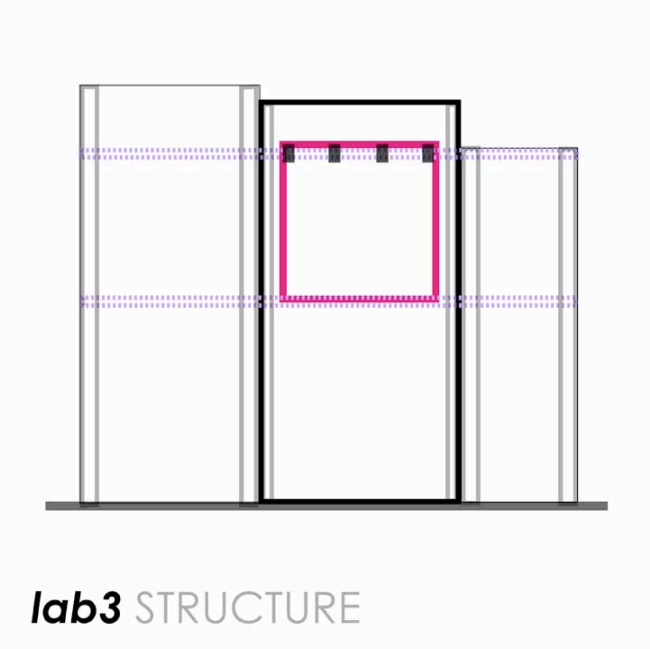


Figure 166 Promotion Lab Structural Concept Diagram

Structural beams that would attach to existing structures in adjacent buildings would support the hanging display gallery (Figure 166). Visitors would experience the hanging display gallery from different points from inside the space, from underneath, and from catwalks, which extend into the space (Figure 167).

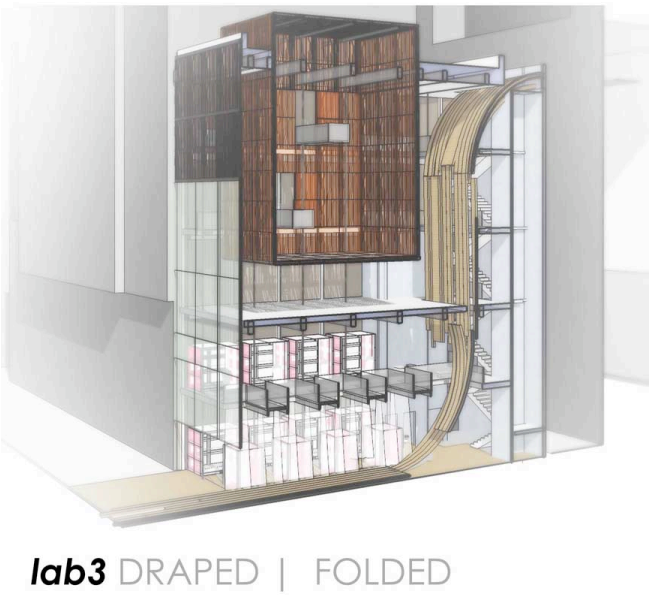
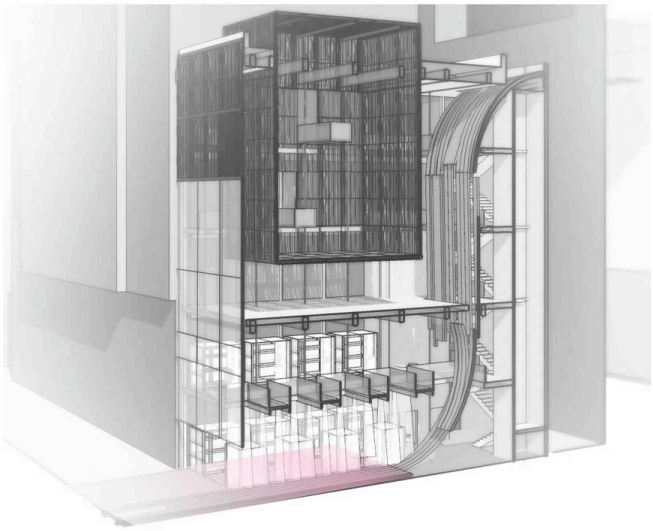
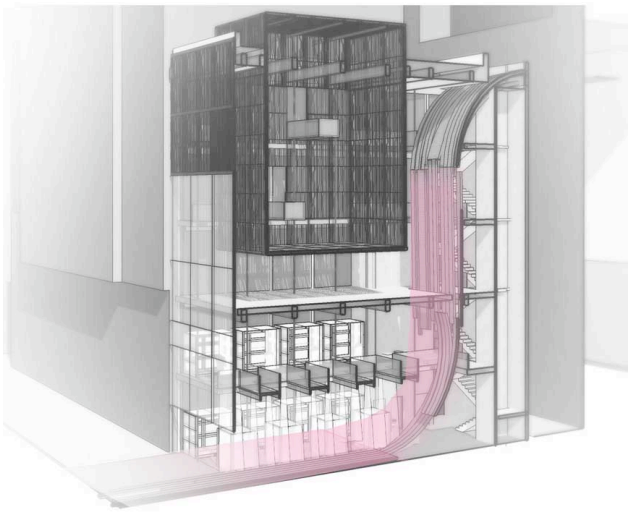


Figure 167 Promotion Lab Draped and Folded Concept

There would be a skin which draws people into the building by wrapping from the exterior sidewalk and up through the building to the upper levels (Figure 168). People would experience the skin at varying distances as they move through the interior spaces. The skin would lead people to the fashion gallery at the upper level, which would hang in space and symbolize an accessory (Figure 169).





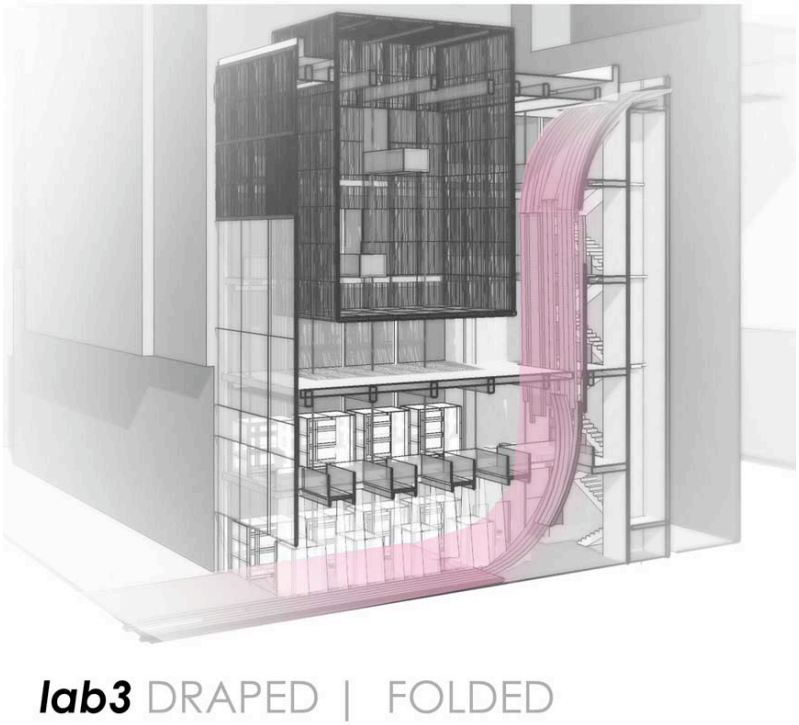


Figure 168 Promotion Lab Draped Skin Concept

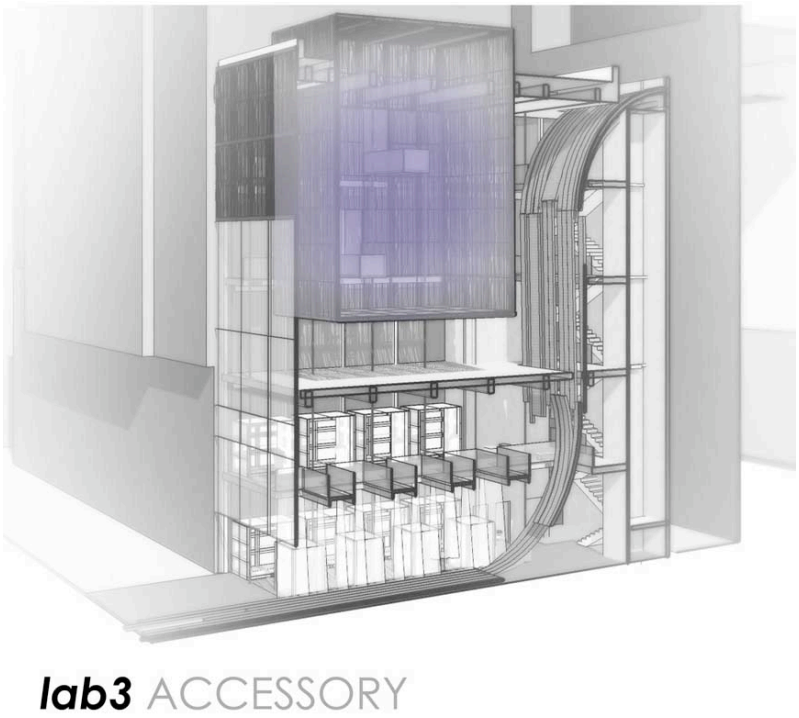


Figure 169 Promotion Lab Accessory Concept

The fashion gallery would have catwalks, which extend into the gallery allowing for a multiple level experience of different views (Figure 170). It would be used as a gathering space for fashion events and for displaying fashion exhibits.

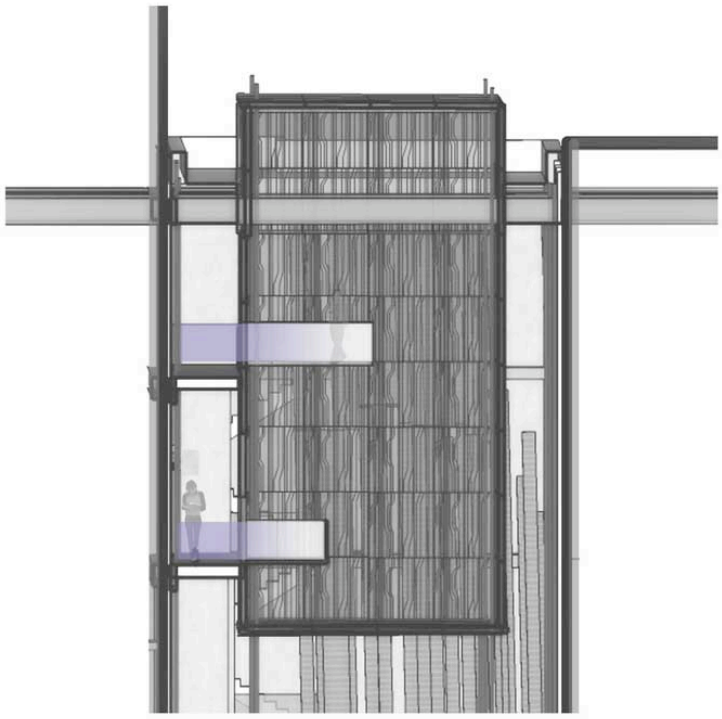


Figure 170 Promotion Lab View from Catwalks

THE PROMOTION LAB PROGRAM: ACTIVITY IN THE LAB

1. Cart Market
2. Identity Dressing Rooms
3. Fashion Display Areas
4. Gallery
5. Identity Runway

At the Promotion Lab 3, Intermediate Designers would be promoted to Graduate Designers. The Promotion Lab Cart Market would be the place for marketing and promoting their designs. The fabrication cart would transform to a market cart to display clothing lines and designs. There would be Fashion Display Areas, a Fashion Gallery/ Museum for current fashion designers exhibitions, and an identity runway for shows and events.

As a Graduate Designer, designers would have already been through the training to be a full-fledged fashion designer and would have their first fashion line. At the Promotion Lab, the fabrication cart would transform to a market cart (Figure 172) to display fashion lines of designers Here the designer would test market their designs and make small business transactions (Figure 171). This process would give designers an opportunity to learn about dealing with clients and business in the fashion industry.

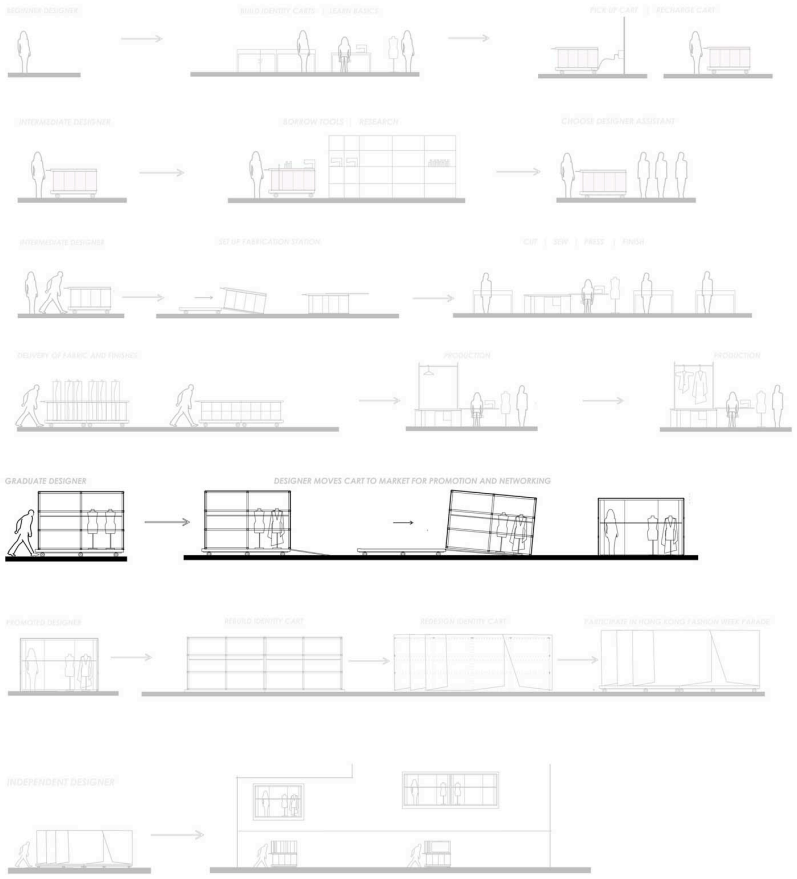


Figure 171 Promotion Lab Process through Fashion Incubator

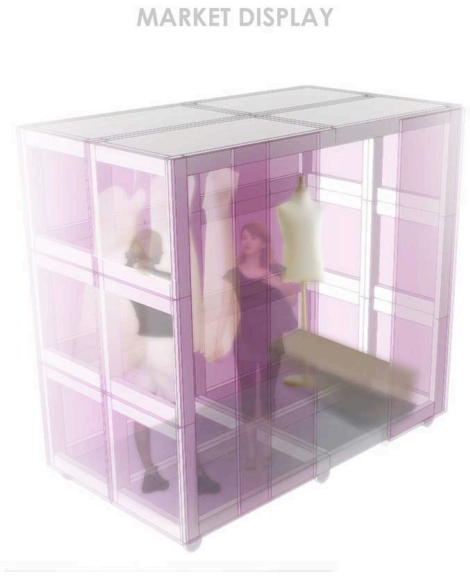


Figure 172 Promotion Lab Cart Market Display

THE DESIGN OF THE LAB

The ground floor houses the lobby, cart market and identity dressing rooms, and has a fashion display area that also turns into a runway. The paths diagram shows how the carts would move into the lobby and into the cart market to be transformed to a market cart. People would go into the lobby and to the cart market and identity dressing rooms to view new and upcoming fashion lines. There would also be fashion shows in the display area, which serves as a runway. The runway would spill out onto the street to engage audiences and to promote activity at the street level. The promotional zone at the Promotion Lab is shown in pink (Figure 173). The promotional zone consists of the Cart Market and is where the market carts are parked for a period of time in order to promote fashion lines of graduated designers.

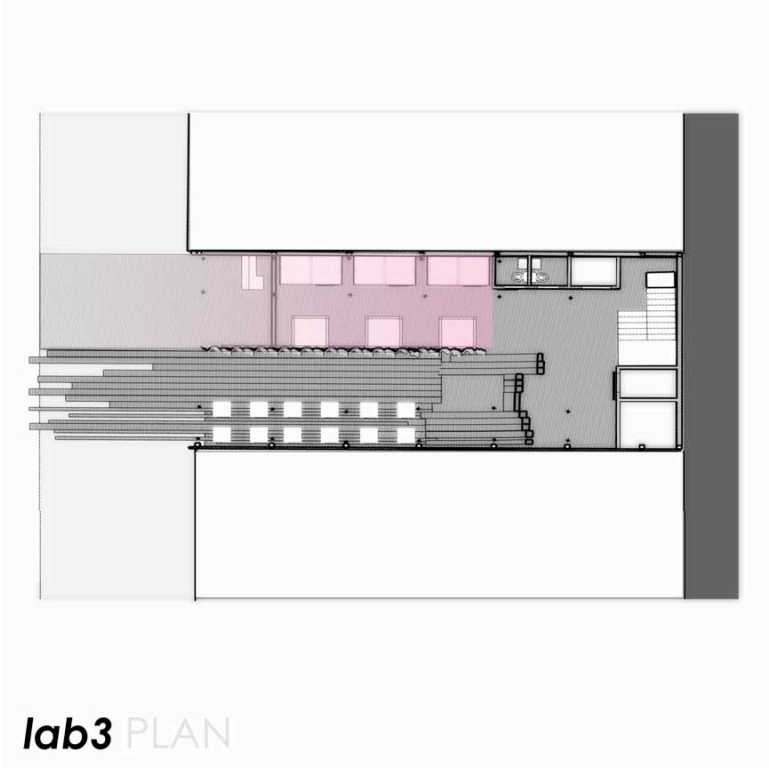
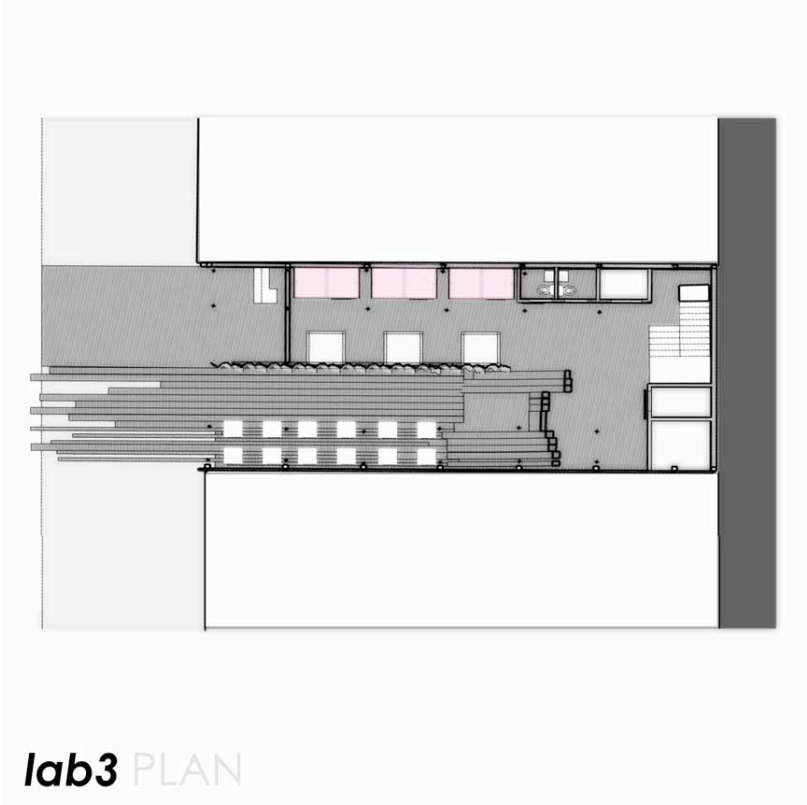
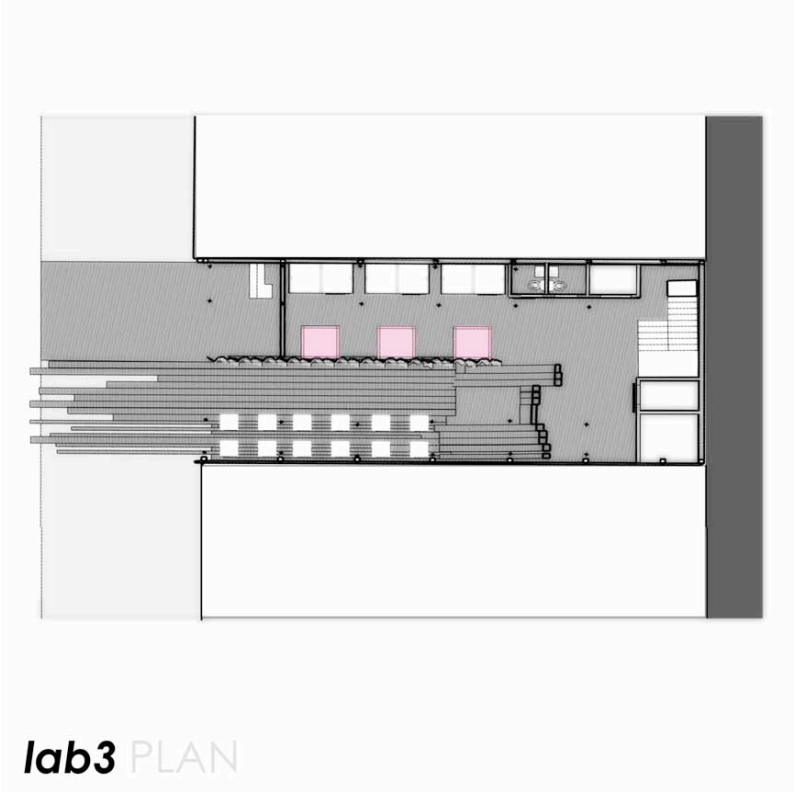


Figure 173 Promotion Lab Promotional Zone Diagram

Fashion Clients would first visit the Cart Market to view clothing designs and then would try on selected clothing at the identity dressing rooms for identity transformation. They would then pass through the transparent curtain and into the identity runway to watch fashion shows or fashion events (Figure 174).





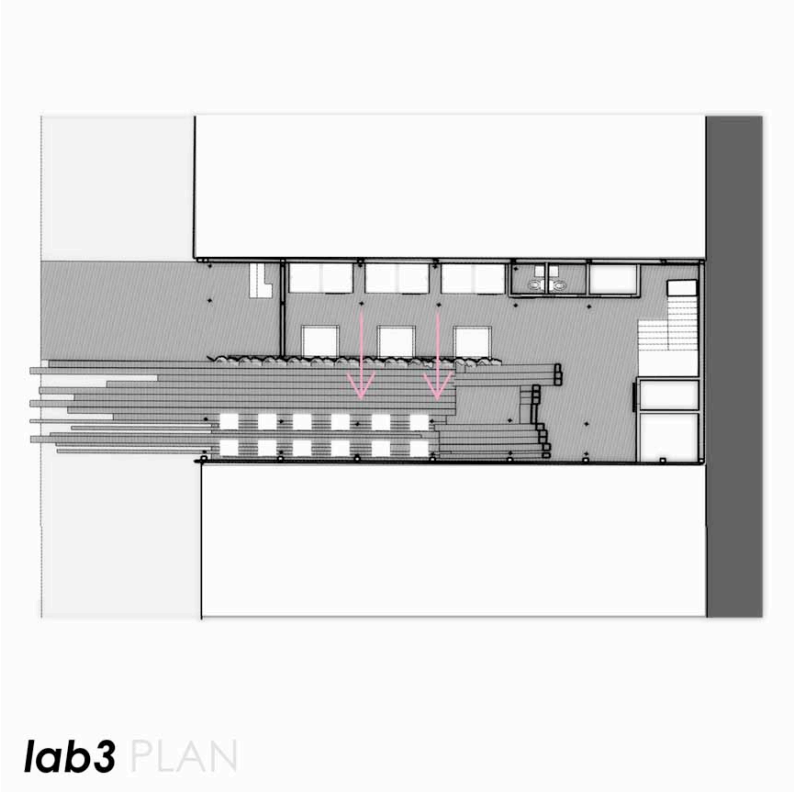


Figure 174 Promotion Lab Procession through the Lab

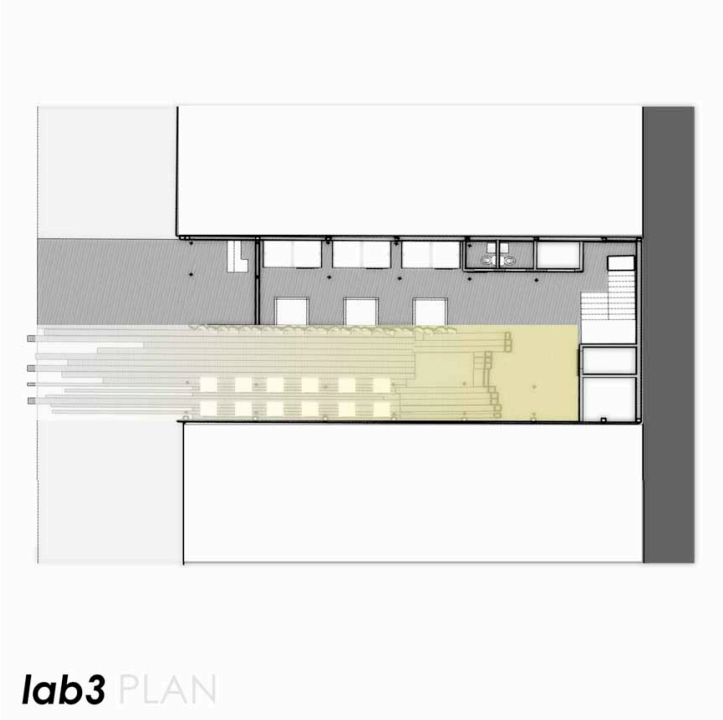


Figure 175 Promotion Lab Identity Runway

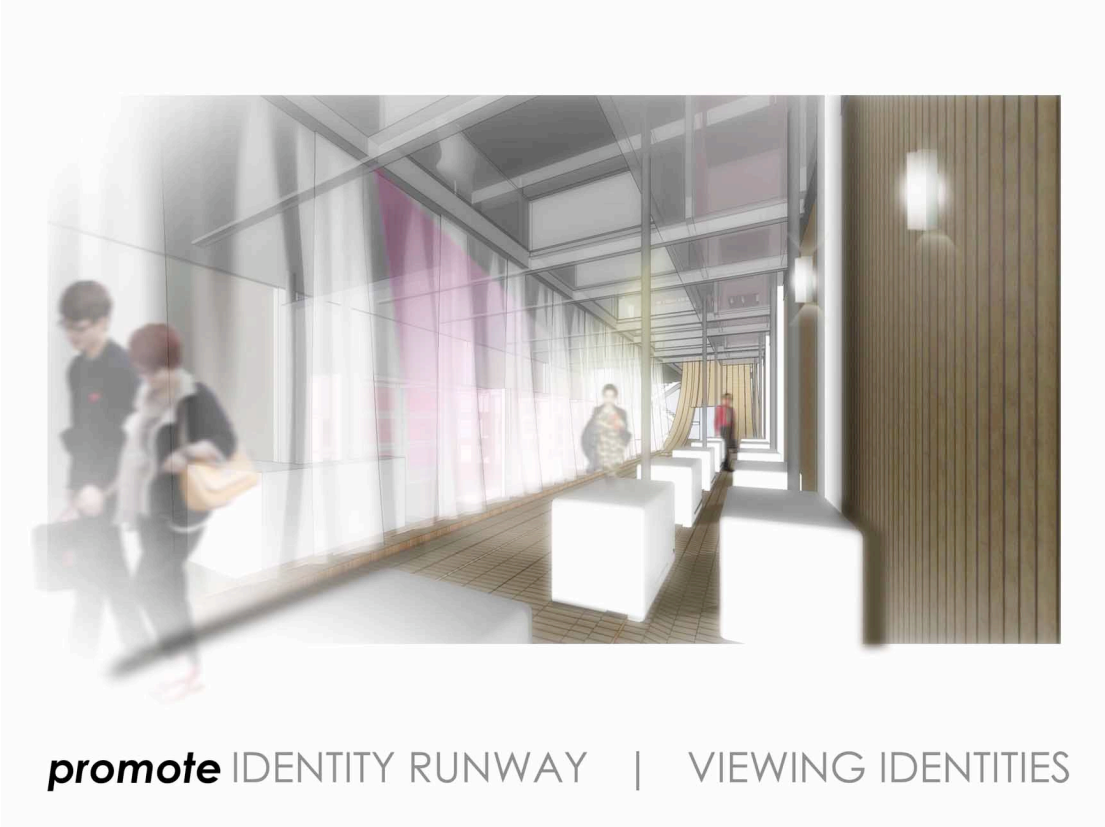


Figure 176 Promotion Lab Identity Runway

Figure 177 Promotion Lab Cart Market

As visitors move to the upper floors, there would be a second level of cart markets. After visiting the cart markets, people would walk across the catwalk and to the identity dressing rooms to transform to their new identities (Figure 177). The idea is that these dressing rooms would be in a public space where people would interact with one another and with each designer. The public nature of the identity dressing rooms contrasts to the typical private dressing rooms. The procession through the cart market symbolizes a process for forming new identities which is the common theme seen throughout the fashion labs (Figure 179).

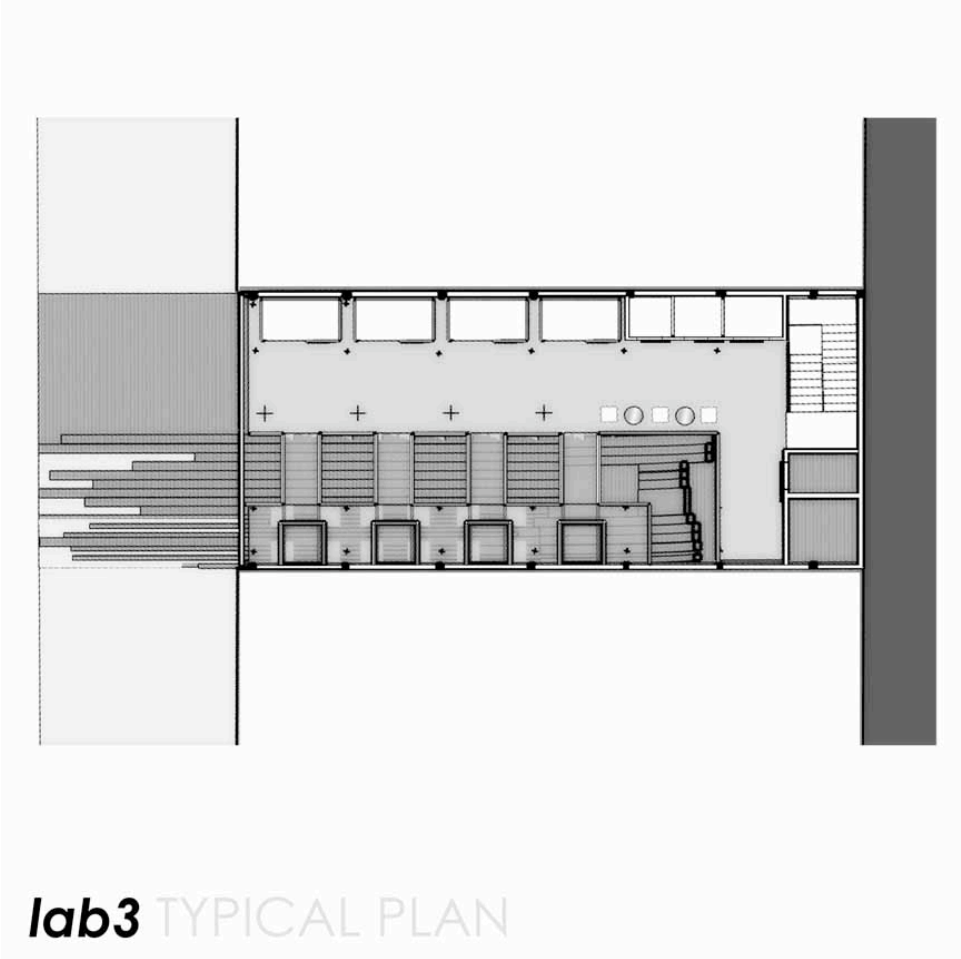
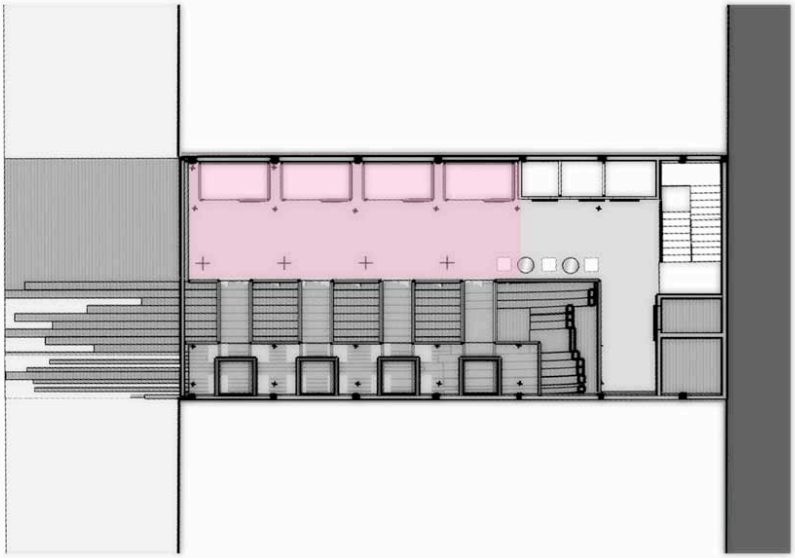
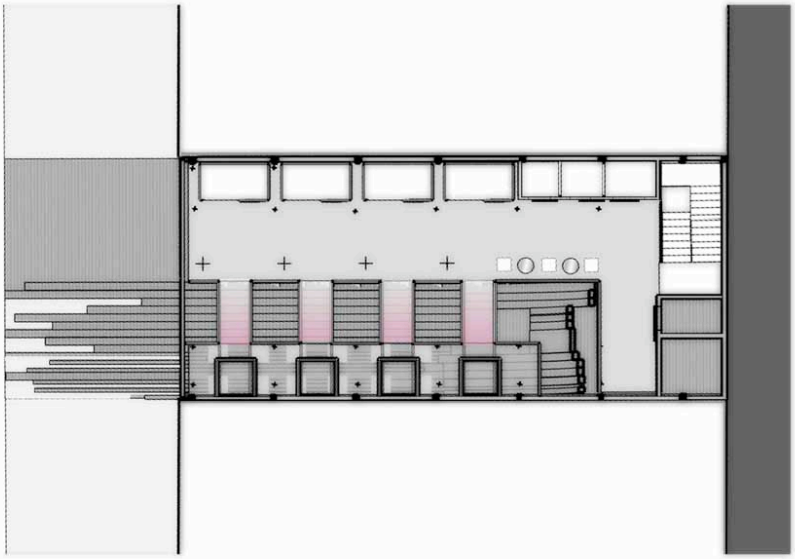


Figure 178 Promotion Lab Upper Floor Plan



lab3 TYPICAL PLAN



lab3 TYPICAL PLAN

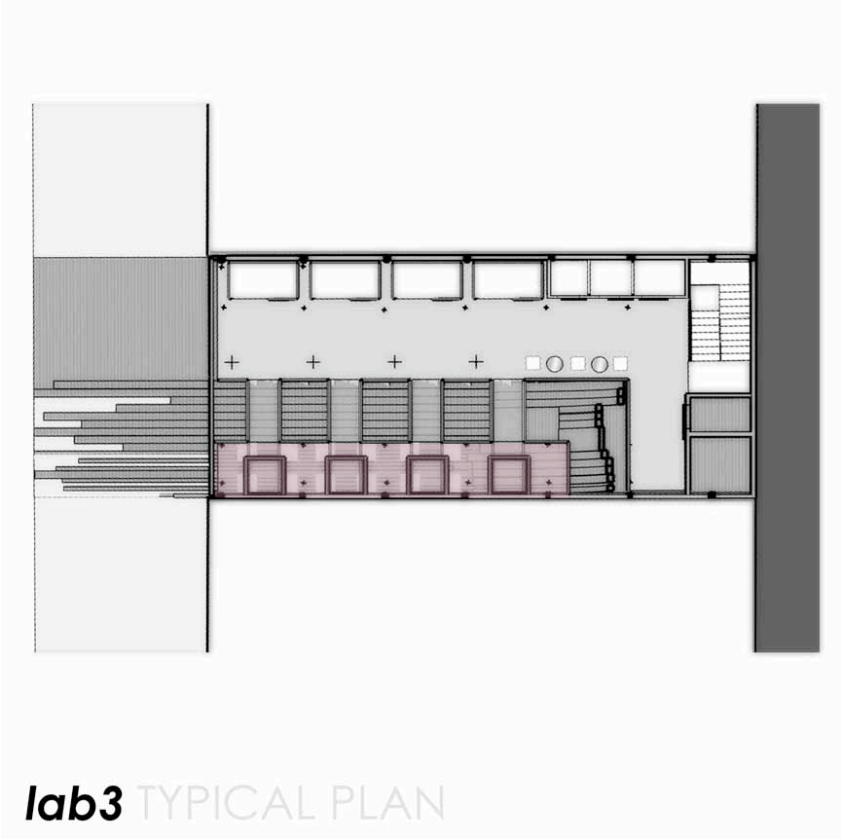
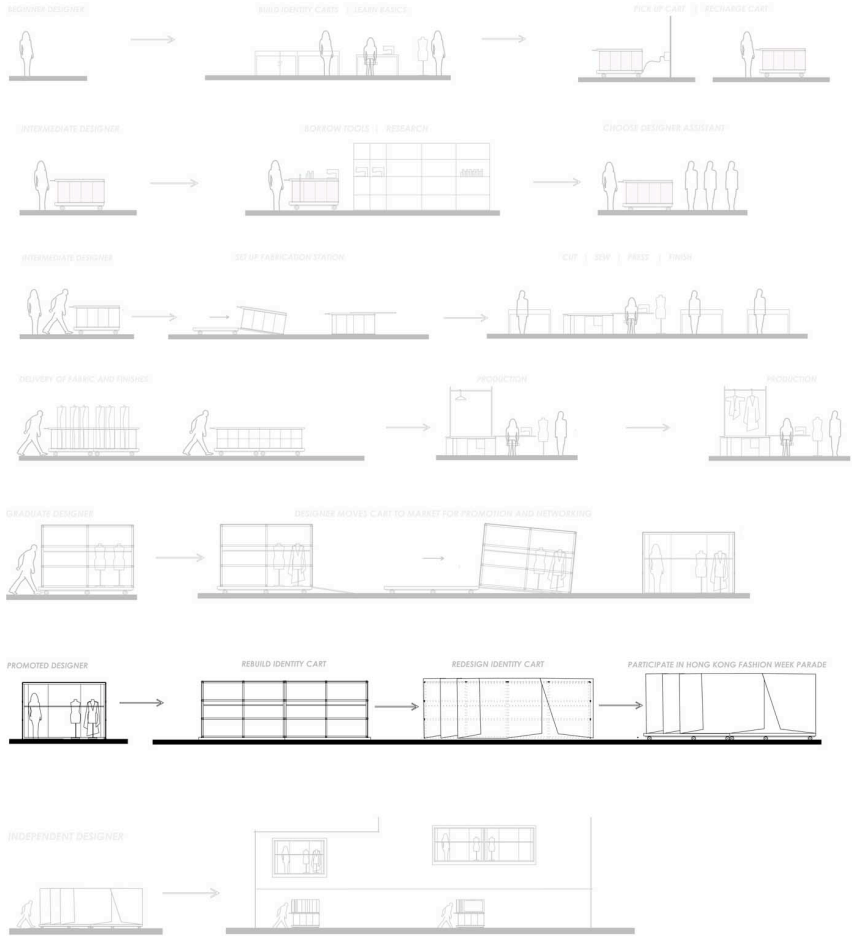


Figure 179 Promotion Lab Procession through Space

Figure 180 Promotion Lab Floor Plans and Sections

Fashion Boutiques (Newly Designed Carts) for the Promoted Designer

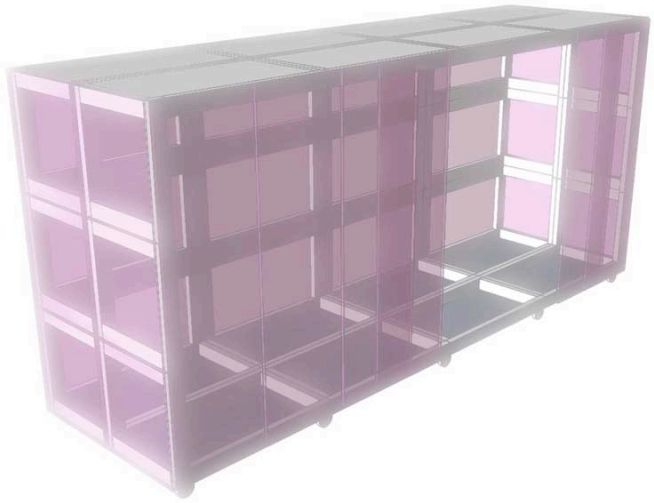
After Lab 3 Promotion, based on the success of sales at the cart market, designers would earn a certificate to become a promoted designer who would redesign their cart and showcase their fashion lines and their newly designed show carts at Hong Kong Fashion Week (Figure 181). Promoted designers would rebuild their market cart into branded carts which would be designed to express their own individual fashion lines (Figure 182).



fashion system PROCESS THROUGH FASHION INCUBATOR

Figure 181 Promotion Lab Process through Fashion Incubator

SHOW CART



BRANDED CART

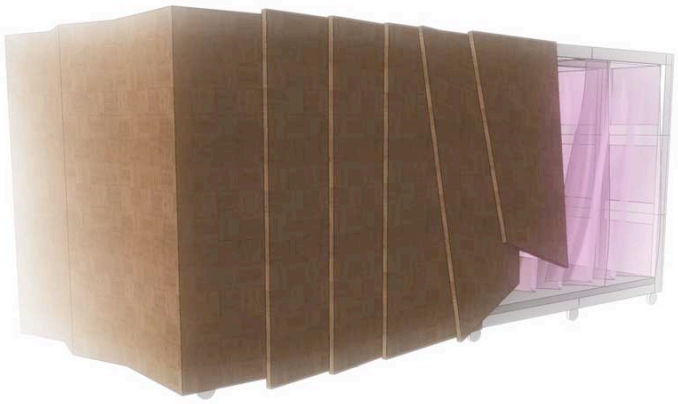


Figure 182 Promotion Lab Identity Cart Transformation

Conclusion: Hong Kong Fashion Week

Fashion Boutiques (Shops) for the Independent Designer

The final stage would be the independent designer would move their newly designed boutique carts into the fabric of the city. The boutiques would become the new forms of advertisements and billboards for Hong Kong and would symbolize self-made identities within a multi-cultural city. Independent boutiques would become the focus of the main commercial street and would compete with the global international brands, which line the streets of Hong Kong (Figure 183).

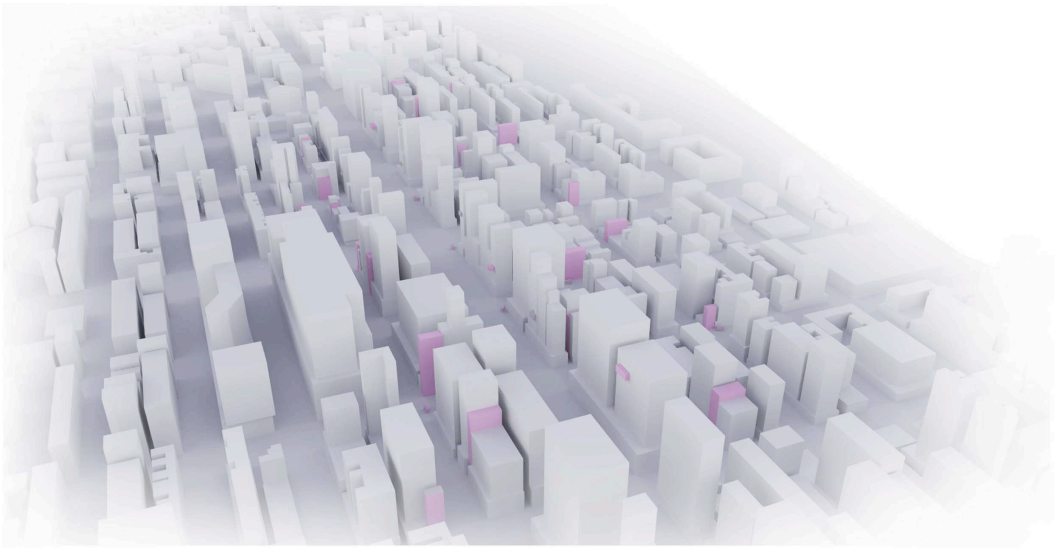


Figure 183 Hong Kong Fashion Week Aerial View

A New Identity Realized in Hong Kong: A Cyclical Process

Promoted designers and their redesigned carts at the identity cart runway showing at Hong Kong Fashion Week (Figure 184). There are also boutique shops for the independent designer inserted within the fabric of the city. This image represents new Hong Kong designers who have formed a new identity both for them and to Hong Kong. After fashion week concludes, promoted designers become independent and transform their show carts into boutiques symbolizing a new identity, which is made in Hong Kong. Fashion cycles throughout seasons, the Hong Kong Fashion System mirrors this cyclical nature.

Figure 184 Hong Kong Fashion Week Identity Cart Runway

CONCLUSION

In conclusion, this thesis embraces the concept of the identity cart, which grows with the designer from the beginning stages to the end. The purpose of the Fashion System is to embrace multiple identities, creating a new and unique identity for Hong Kong. The main goals of the fashion school are for training individuals to become self-made designers. Finally, it is economically viable because it provides training and jobs for people with diverse backgrounds and the system recycles itself, as well as regenerates an area.

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Appendices

Glossary

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