

Fashion as a Catalyst for Adaptive Reuse

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Re-activating Architectural Heritage through Contemporary Fashion Programs



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Fashion as a Catylst for Adaptive Reuse in Heritage Sites

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Abstract

Adaptive reuse has become a key strategy for sustaining the value of built heritage in response to changing social, cultural, and economic needs in society. Luxury fashion is one of the emerging fields that embrace the opportunities of adaptive reuse through the transformation of historic building assets into museums, exhibitions, stores, cultural centers, crafting hubs, and temporary fashion events. As such fashion-led interventions can be viewed as innovative ways to improve the visibility of a specific cultural asset in society, yet at the same time, raise important questions about conservation, authenticity, commercialization, accessibility, and the overall appropriateness of programs for the reused heritage site.

This thesis explores adaptive reuse strategies in the field of luxury fashion by focusing on the complex relationships between different fashion programs and the architectural heritage resources in which they are hosted or placed. By engaging in an in-depth multi-case comparative study, the thesis aims to identify the most appropriate strategies for contemporary fashion-led interventions to interpret and complement existing buildings, sites, and their cultural resources while addressing the needs of modern-day society and the industry-specific demands of the luxury fashion field. This thesis will highlight the best practices of adaptive reuse in the field of luxury fashion and offer insights into how the fashion industry can further engage with the concept to ensure sustainability. The thesis will achieve this goal by reviewing and analyzing fashion-led interventions at different international and European destinations as unique adaptive reuse cases. By conducting a qualitative research-informed comparative case study, the thesis will explore the opportunities and challenges of adaptive reuse in the fashion field through the lens of the following key themes: heritage resource, original and new uses, extent of intervention, conservation approach reversibility, layout and organization, interpretation, and cultural, social, environmental, and economic impacts of fashion-led interventions on the heritage resource under review.

As a result of the comparative analysis, the thesis will identify unique patterns between the characteristics and impacts of fashion interventions and their host heritage resources, as well as the key themes that should be prioritized by the fashion industry when considering adaptive reuse options for existing built heritage resources. While fashion interventions can offer new cultural programming, opportunities for engagement and economic growth, as well as support the conservation and renewed relevance of a heritage building or area, there are risks of interventions that do not prioritize the conservation needs and opportunities for public access and engagement led by the commercialization and overuse of the host heritage site. Particular attention will be paid to the tension between the need to renew cultural offerings at heritage destinations and the necessity to respect and interpret the existing architectural language while ensuring the long-term sustainability of the adaptive reuse venture. The thesis will conclude by synthesizing the key findings and providing recommendations for fashion-led adaptive reuse in the field of luxury fashion. It will argue that rather than pursuing a universal solution, the fashion industry should pay specific attention to the issues of appropriateness, impact, and integration of new programs within the existing built environment as well as the industry's changing needs. As such, the thesis will position the adaptive reuse of built heritage resources as a way to meet contemporary cultural programming demands and offer new opportunities for the fashion industry to engage with the wider public.



Introduction

Adaptive reuse is the practise of reusing or repurposing an existing structure or building for a different purpose from its actual original use.[1]This could be done typically by retaining some of its historic, architectural or other defining features.This can also be known as architectural reuse , reprogramming or conversion.whereas restoration aims to return a building to its original state or retrofitting , which reforms a the building or structure to perform its original function.But adaptive reuse involves transforming the building for a completely different purpose.

Adaptive reuse isn't new, the origin of adaptive reuse are ancient.The romans , for example , frequently repurposed building and materials for both economic and ideological reasons. They found that materials were costly and difficult to transport , so they started reusing structure or components[2]. The term Spolia refers to the reuse of building elements , often from conquered regions as a display of power or assimilation[3].

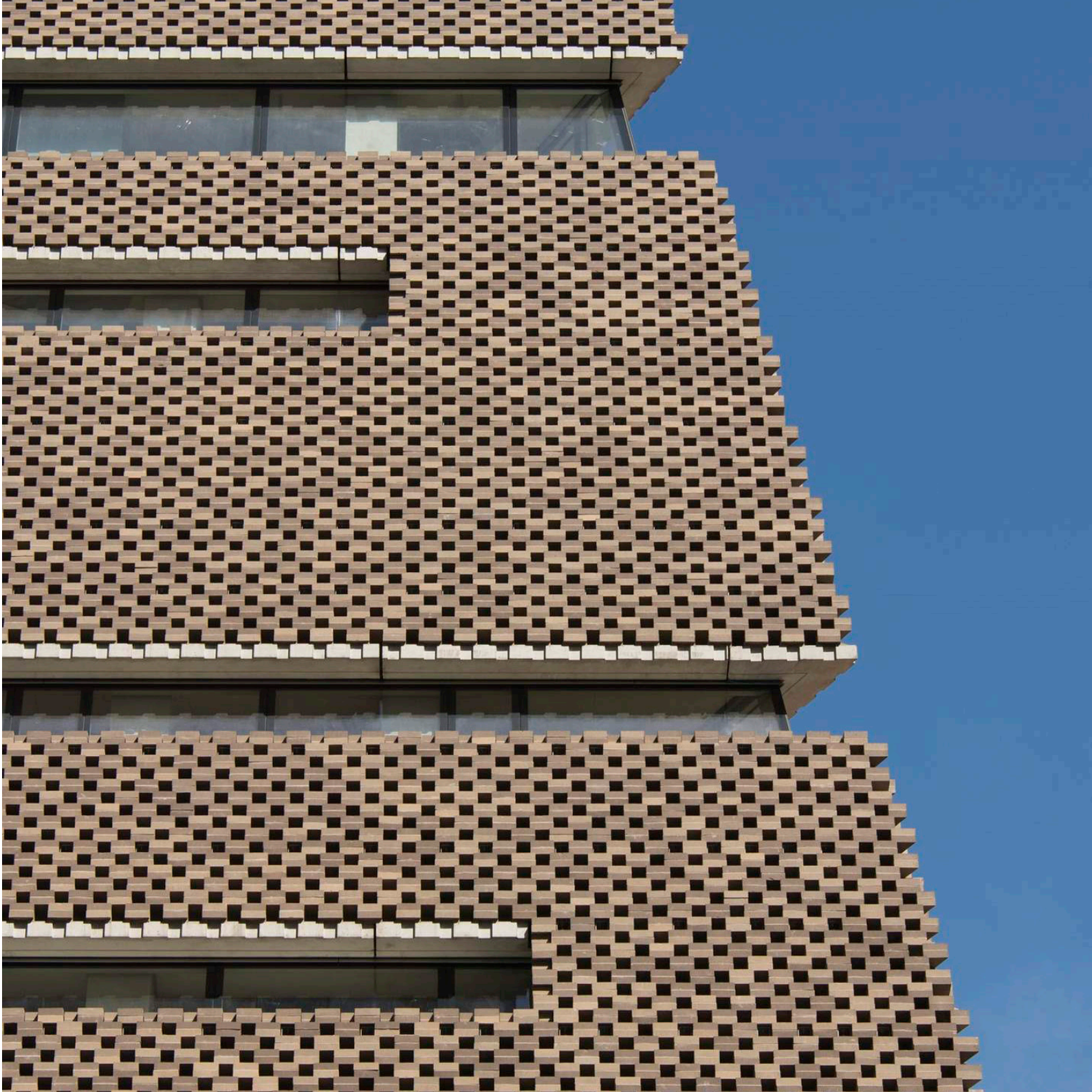


Fig. 1.1
Bath of Diocletians ruins
(northeast wall) in 1700's

1 Hassan,M. 2023,History of Adaptive reuse in architecture.,P.g.12.
2 Ball,R.et al.,2022,Adaptive reuse : Critical review, P.g.27
3 John Canning Co, 2024,Adaptive reuse : What it is & its benefits.



One such example from antiquity might be the conversion of Roman temples into Christian churches.The Pantheon in Rome which was initially a pagan temple was later on transformed into the Basilica of St. Mary and the Martyrs by early christians,where they preserved the structure but converted the purpose.Another similar example was The Roman bath of Diocletian which was converted into a church during the renaissance by Michelangelo, with carefully preserving the original structure.



Evolution

From Necessity to Strategic, Sustainable Practice

For most part of history,the adaptive reuse was driven by necessity , scarcity of materials, war ,or the need for quick reconstruction.After World War II ,many of the old and damaged buildings were repurposed because of economic and practical necessity.Nevertheless , the modern movement for adaptive reuse emerged more during the 20th century , particularly during 1970's,as a response to the rising environmental concerns, increased energy cost and the conservation movement.

In post industrial Europe ,since many factories and warehouses were left empty due to the decline of manufacturing.Rather than demolishing these buildings, cities began to see their potential for new uses .These spaces were used as housing ,offices or cultural spaces and thus preserving urban heritage and reducing environmental impact. The shift turned adaptive reuse from a pragmatic response to a strategic , sustainable approach to urban development.

Fig. 1.2 (left)
Tate Modern Museum London



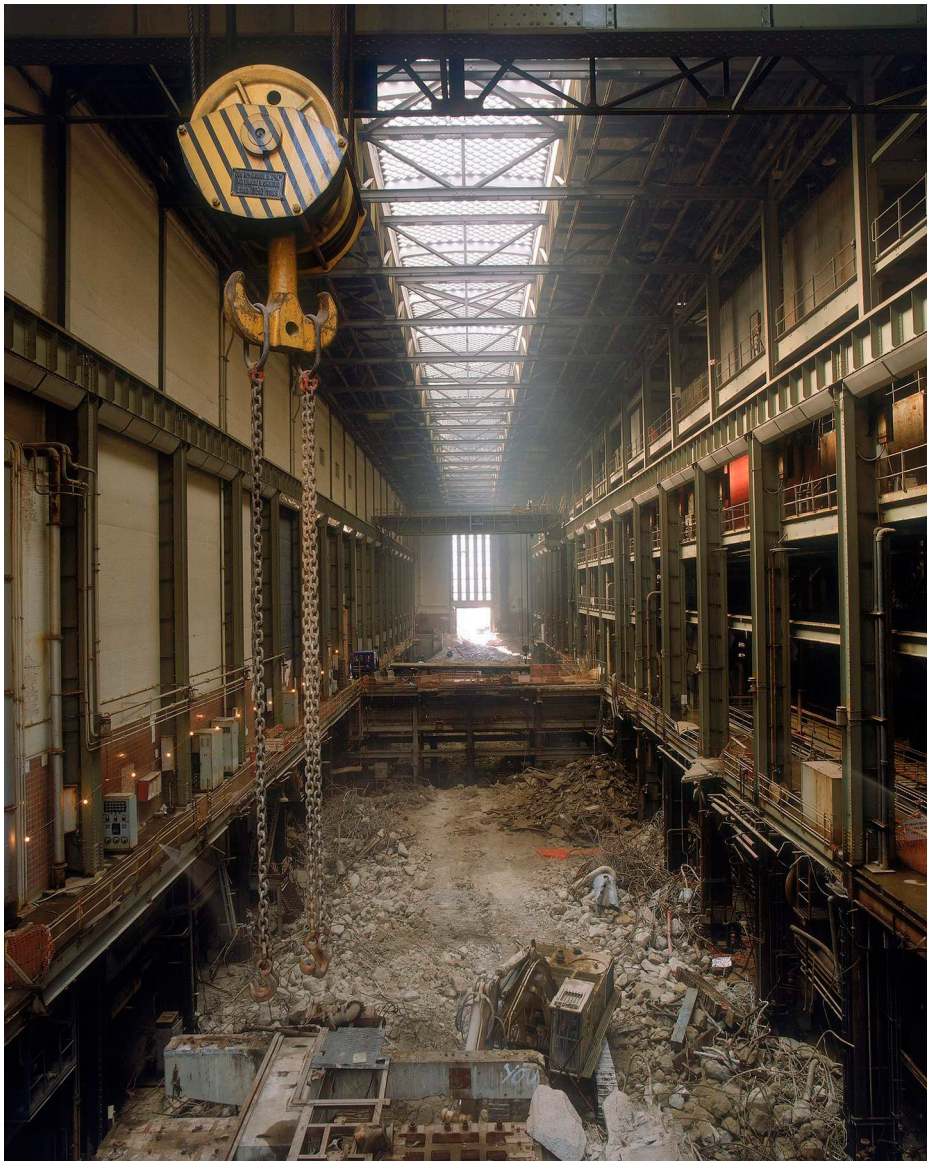
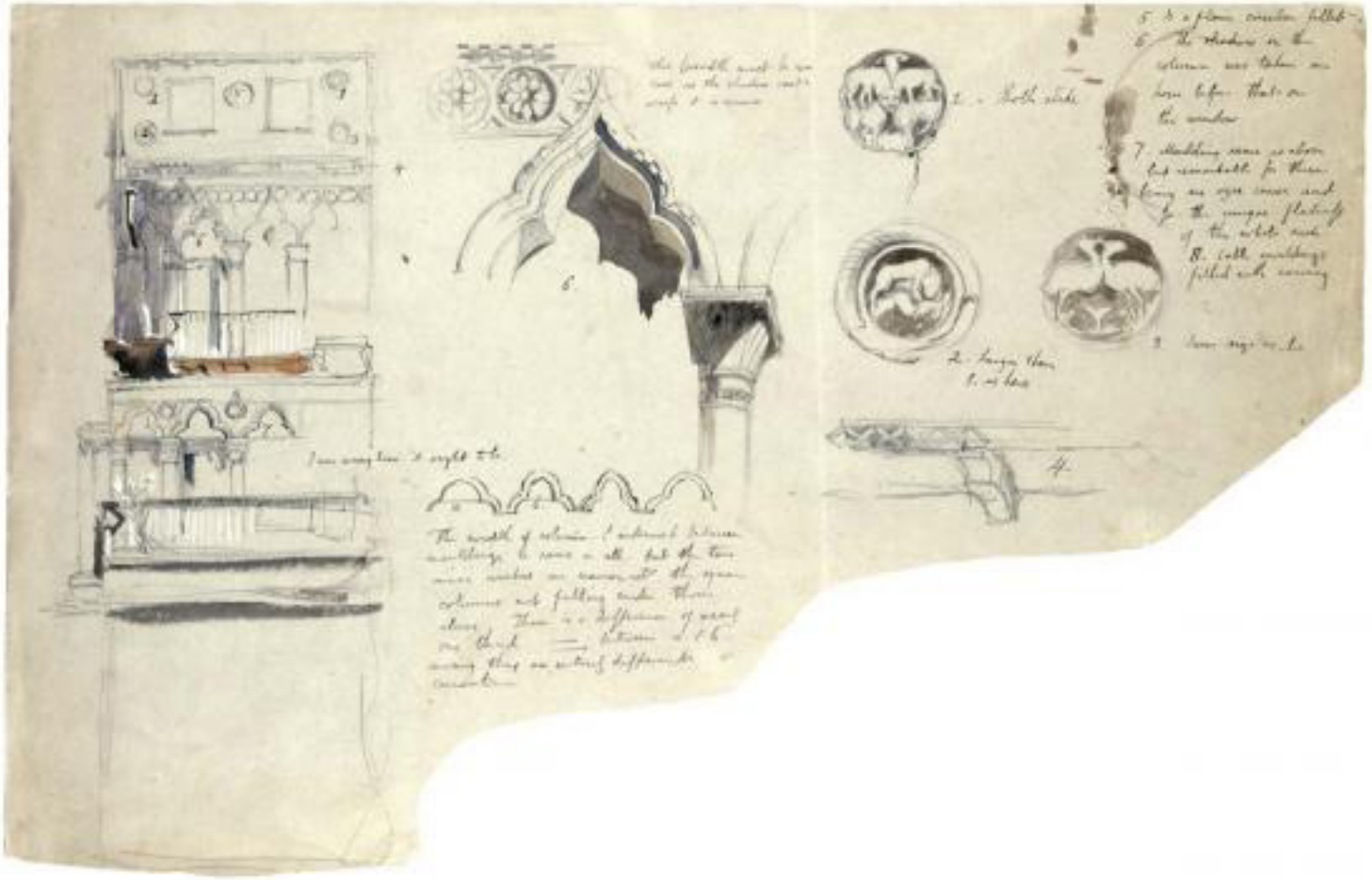


Fig. 1.3
Olafur Eliasson's The Weather Project opens in the Turbine Hall,Tate Modern Musuem

Fig. 1.4
Removal of the power plant's machinery, 1997 ,Tate Modern Museum London



Origins in Post Industrial Europe

The movement of Adaptive reuse gained momentum in post-industrial Europe as cities started addressing the challenges of deindustrialization.Obsolete industrial buildings were transformed into lofts, galleries and offices,which in turn helped revitalise declining urban areas. This approach was championed by architects and urban planners who saw the value in preserving the built environment and reducing waste.



Fig. 1.5(left)
Sketches of architectural details for The Stones of Venice, John Ruskin, 1851-53

Fig. 1.6
TaSketches of architectural details for The Stones of Venice, John Ruskin, 1851-53

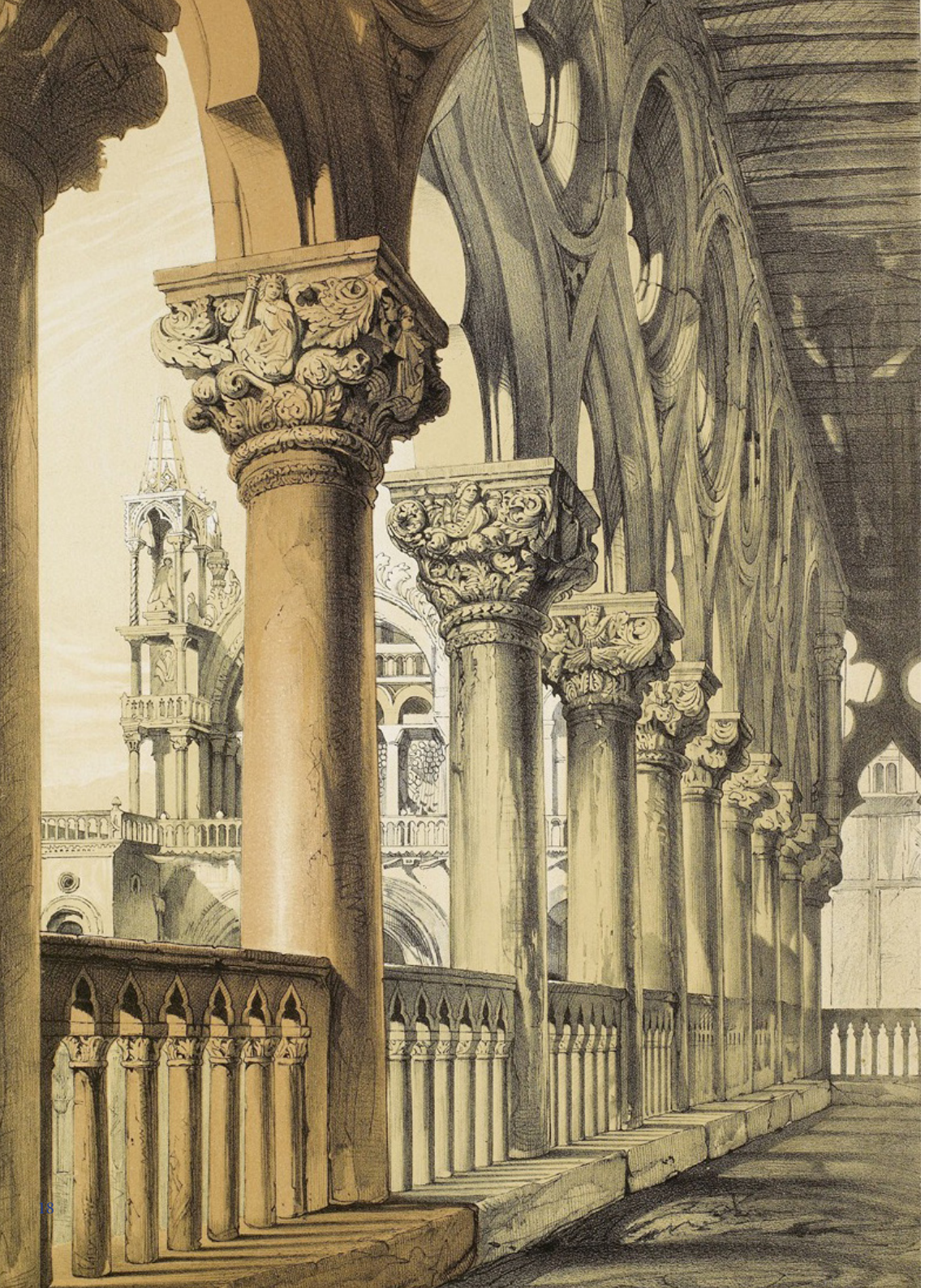


Fig.1.7
Loggia of the Ducal Palace, Venice (1849–50)
by John Ruskin

Philosophical Approaches

During the 19th century, forms the debate of earliest philosophical divergence on heritage intervention between John ruskin and Eugene Viollet le Duc .

Ruskin, in The Seven Lamps of Architecture (1849),argued against restoration. He described it as a "lie from beginning"[4]. He believed the value of historic buildings lay in their aged materiality , patina and the spiritual resonance of decay. He advocated structures should be maintained in their current state to preserve the historical timeline. Hence he insisted on preservation over restoration.

In contrary, Viollet le Duc believed that the buildings should be restored to a complete state. His way of approach towards this was more about the stylistic and structural unity and less about conserving the material evidence of history. He quoted restoration as " to reestablish to a finished state, which may never have existed at any given time"[5].

This contrasting philosophies underlying the core dilemma in heritage reuse, whether the building should be freezed to its current state or should it be allowed to be transformed to a new functional or aesthetic goals.

4 Ruskin,J, 1849, The Seven Lamps of Architecture. London: Smith, Elder & Co., Pg. 205
5 Viollet-le-Duc,E.-E, 1854-1868,Dictionnaire raisonne de l'architecture francaise du XIe au XVIe siecle,Paris,Pg.195

Process oriented and living Heritage Approaches

The thought of contemporary conservation has moved to viewing heritage as a dynamic process rather than a static thing. In 1985 David Lowenthal argued that heritage is not the same as history, rather it is a constructed selective interpretation of past to serve present needs[6]. According to Lowenthal,excessive restoration risks erasing the complexity and contradictions of real historic narratives[7]. In 1999 Jukka Jokilehto ,builds on this idea by encouraging a context sensitive understanding of authenticity and cultural significance , mainly in multicultural or evolving societies[8]. This actually aligns with the Nara Document of Authenticity, which defines authenticity to include intangible values,which include traditions, meanings, and uses, in addition to material form[9].

Adaptive reuse isn't just architectural but programmatic. This can be done by giving it social relevance without compromising historical value.

In 2011 Bullen and love argued that adaptive reuse can contribute to sustainability goals by extending lifespan of the buildings and reduce the embodied carbon , but only if it is done with care[10].

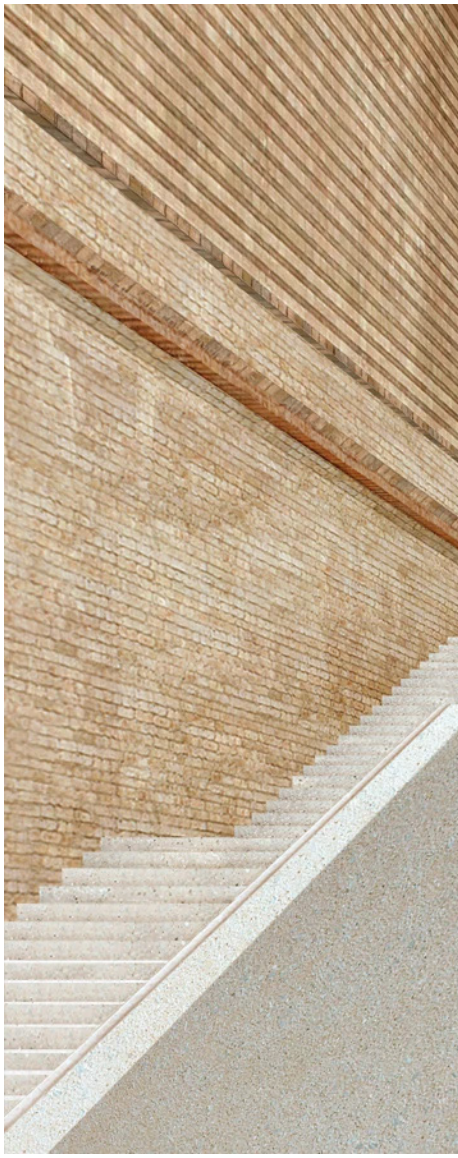


Fig. 1.8
Neues Museum Berlin: Preserving the complex layers of an evolving narrative

6 Lowenthal.D.,1985,The past is a foreign country. Cambridge University Press, Pg. 210
7 Lowenthal.D.,1985,The past is a foreign country. Cambridge University Press, Pg. 238
8 Jokilheto,J.,1999, A history of Architectural conservation.Butterworth-Heinemann, Pg. 295
9 ICOMOS,1994, The Nara Document on authenticity, paras 11-13
10 Bullen,P.A & Love,P.E.D,2011, Adaptive reuse of heritage buildings,Pg. 411



Contemporary approaches of adaptive reuse

Contemporary adaptive reuse reflects a fundamental evolution in how we value and engage with our built heritage.todays approaches embraces heritage as a dynamic, living process which is continually reinterpreted by communities and cultures that interact with it unlike the traditional static preservation of historic objects. This is evident from how we adaptive reuse projects are conceived and executed .They are not simply conserving buildings as they were,but in fact now we see it as a art of creative curation, where historical essence is honored while we introduce new meanings and functions.this not only breathes new life into the old space but ensures there is a ongoing relevance and sustainability.

At the heart of this philosophy is that there is a understanding that new functions are essential for survival of these heritage sites in respect to economic and social survival.Adaptive reuse projects can generate income ,attract visitors and foster community engagement by adapting these buildings for residential,commercial ,cultural purposes or even for temporary,ephemeral or speculative uses.Some such examples are transforming warehouses to vibrant lofts or bustling community hubs which can demonstrate how it could revitalize neighbourhood and strengthen the local identity.These could be a clear example to show that heritage is not just past but the resource for the future .

Fig. 1.10
Tate Modern's Turbine Hall: Preserving the spatial memory of industry

Fig. 1.9
Fondazione Prada: A curated spectrum of architectural intervention




MAP



There could be a variety of potential approaches in adaptive reuse that can be visualized along a spectrum. from preservation through adaptive reuse , to renovation and finally to transformation. This helps practitioners choose the most appropriate approach for each site , balancing respect for heritage with the needs of contemporary society.

Burra Charter developed by Australia ICOMOS in 2013 ,serves as the framework for this process.This Charter highlights the importance of understanding and respecting the cultural significance of heritage places and advocates for compatible uses, which ensures that newly assigned functions are sensitive to the heritage value of the site.The Burra charters principles align with contemporary trends in adaptive reuse.That is supporting a process oriented ,community driven approach that values both the tangible and intangible aspects of heritage.This Charter also helps to ensures that the adaptive reuse projects are both sustainable and meaningful by recognizing the sites layered authenticity and encouraging creative and respectful interventions.Finally Contemporary adaptive reuse isn't just about saving buildings,it is about preserving stories,memories and the identities that they embody,which ensures the heritage will remain a vital of our shared future.

Fig. 1.11
SESC Pompéia in São Paulo, Brazil, designed by Lina Bo Bardi.





Adaptive reuse as cultural strategy

Adaptive reuse is far more than a technique or aesthetics but it is a cultural strategy that delves deeply with storytelling, collective memory and the evolving identity of places. At the core , adaptive reuse can be a form of narrative architecture, in which each intervention could become parts in the ongoing story of a site,combining together both its historical layers and contemporary meanings.

Narrative Architecture and collective memory

The most interesting projects that involve adaptive re-use are those that listen to the building's past and interpret its stories for the present. This method of approach is not just limited to preserving materials or forms but they extends to understanding the emotional,social and cultural resonance of a site.Here the designers or the architects mainly act as storytellers, who uses design to highlight and celebrate historic fabric, repurpose materials and incorporate elements that evoke memory and meaning. Through This they make sure that adaptive reuse becomes a dialogue between past and the present, enhancing the narrative of the site and hence connecting it to its community.

Curated Ruins and Sensitive Interventions

The concept of curated ruins can be explained by the example of Karl Koller in archaeological parks, which demonstrates how adaptive reuse can respect the heritage fragmentary nature making it meaningful and accessible. In this particular case , minimal,reversible interventions are used to guide visitors through the site .This particular intervention allows the visitors to experience its history and atmosphere without overwhelming the original fabric. This approach recognizes that ruins are not static things but in fact they are living sites of memory, open to reinterpretation and new forms of function.



Fig.1.12(Previous page)
Matadero Madrid: Transforming industrial infrastructure into a municipal cultural campus

Fig. 1.13
Fondazione Prada: architecture uniting industrial heritage and luxury fashion identity campus.

Public perception and participation

These are the central to the success of adaptive reuse as a cultural strategy. Involving local communities in the design process will help to ensure that the stories and values within a site are respected and increased. The input of community can determine how a building is reused, by making sure the new function resonates emotionally and culturally . This approach fosters a sense of ownership and continuity, making heritage sites relevant to contemporary audiences.

Heritage as Living , Performative spaces

Adaptive reuse techniques can be used to transform a heritage into a living and performative space. Which makes sures that the site is not only preserved but also activated through the newly given function and experiences.This is especially evident in the context of temporary programming, where heritage sites become stages for contemporary creativity and expression. Temporary interventions like art installations or fashion shows , allows a dynamic relationship between the site and its users, which highlights the sites adaptability and its capacity to inspire new narratives.These ephemerals ensures the idea of heritage is not a static but it can evolve s through ongoing engagement and reinterpretation.

Adaptive reuse and UNESCO heritage sites

At UNESCO World heritage sites ,the demand for adaptive reuse has increased the level of sensitivity and respect for the site's Outstanding Universal value(OUV),integrity and authenticity. There is strict criteria for site integrity and authenticity which was established by The World Heritage Operational guidelines.Here the integrity refers to wholeness and intactness of the natural and sites cultural attribute, which makes sures that it fully expresses its OUV, whereas the authenticity is defined through the truthful and credible expression of cultural values through a variety of qualities , which includes form, design,materials , function, traditions , spirit, and feeling.Any operations at a World Heritage site must adhere to these fundamental ideas.

Site Integrity and Authenticity

For any kind of interventions within the site including adaptive reuse projects UNESCO's guidelines requires them to preserve the integrity of the site and its authenticity.This means in order to preserve the sites cultural relevance there should be only minimal,reversible interventions which is compatible with the original fabric.Some examples of this adaptive reuse within a World Heritage Site are Zollverein Coal Mine Industrial Heritage Complex in Germany which was adapted into a culture and tourism hub, where they preserved the sites industrial heritage while giving it a new function and purpose without undermining the authenticity or integrity. Another example would be PalAcio Nacional de Mafra in Portugal has balanced conservation ,where adaptive reuse has enhanced the visitor engagement while safeguarding the heritage values.

Fig. 1.14 (right)
La Fábrica, the cement factory

Buffer zones, Visual Impact, Reversibility

In World Heritage sites Buffer zones are established to protect the setting and manage potential impacts from developments or activities outside the core area. Even Though these buffer zones are not part of the inscribed property,, they are important for safeguarding views, landscape and the overall context of the site.Visual impact assessments (VIAs) are important tools which is required to evaluate new interventions which might affect the site's visual qualities and OUV. VIA's mainly consider topography, key observation points and also the relationship between the property and its surroundings . VIAs ensures that any kind of intervention maintains the site's integrity and does not disrupt its scenic or intangible values.

Another key standard of adaptive reuse and temporary interventions are Reversibility. All the elements introduced into this site should be removed without causing any damage to the original fabric , which will allow the site to revert to previous state even after the event or intervention.This approach must be important particularly in cases of ephemeral interventions, which must be planned to avoid any permanent alterations.

Fashion and cultural events at Protected sites

World Heritage sites have recognized fashion and cultural events as the opportunities to engage new audiences and generate economic benefits, provided they are managed with care. The organizations like Historic England emphasise ephemerals must be carefully positioned and designed avoiding minimal damages and with no disfiguring of sites.These events must be planned with the consultation of heritage professionals and local communities , to ensure that interventions are reversible and respectful of the site's character.







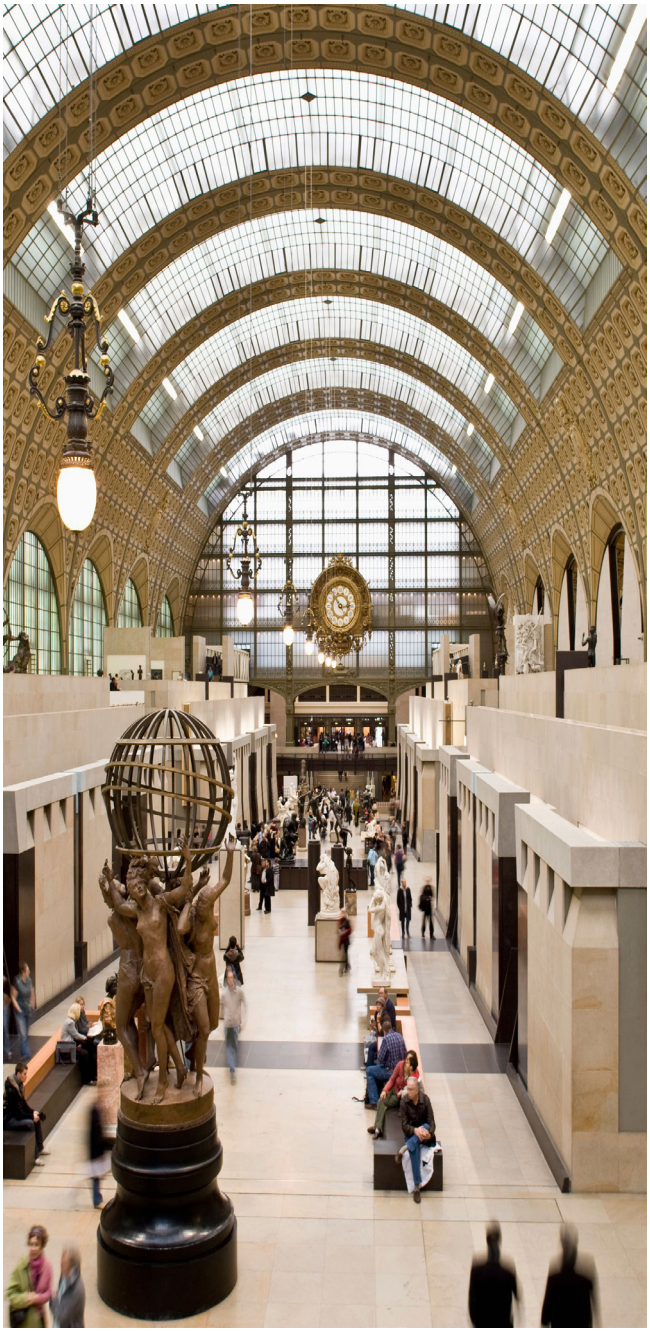


Fig. 1.15
Musée d'Orsay (Paris, France)

In the age of climate crisis

Adaptive reuse has attracted recent interest as a fundamentally sustainable approach due to the increase in the awareness of climate crisis. This kind of repurposing of existing structures ,avoids high environmental costs of demolition and new construction, thereby preserving embodied carbon and extending the useful life of building materials.

Embodied carbon refers to the greenhouse gas emissions from the extraction to manufacturing, transporting ,construction of building and also the demolition and disposal of existing structures. In the contrast operational carbon includes the emission produced during the lifespan of building energy use.Adaptive reuse helps to lower the embodied carbon compared to newly build structures as it uses existing materials and structures. While the operational carbon can be reduced to an extend by incorporating energy efficient installments . Adaptive reuse simply avoids the carbon intensive process of demolition and new construction thus saving the environment even before the building is occupied.



Fig. 1.16
Val d'Orcia, Cultural Landscape protected under article 136 of the Italian Codice.

LCA in adaptive reuse and new build

Adaptive reuse projects, LCA,have consistently demonstrated that they have environmental advantages over the new builds. Studies have shown that adaptive reuse reduces the embodied carbon by 50 % or more compared to new builds. Also the adaptive reuse requires less material and energy input which further lowers overall carbon footprint. If combined with energy efficient upgrades the can reduce operational carbon over the building's life span.

The principal of "Design of Disassembly"(DfD) is now applied mostly in adaptive reuse projects. This enhances the sustainability and flexibility of the projects.DfD revolves around planning build structures and interventions that be easily taken apart, reused or recycled at the end of their life span. This not only reduces waste but also supports reversibility and adaptability of heritage sites.This not only ensures there is minimal impact on the original fabric, making sure the project as both sustainable and respectful of historic integrity.



Ephemeral Architecture in Heritage Contexts

Introduction of temporary structures into heritage sites needs a careful balance between protection and activation.UNESCO and other heritage governing bodies encourage reversible ,time bound interventions to allow cultural programming without compromising the long term goal of conservation.

Ephemeral interventions allow heritage sites to host events like art installations, fashion shows,performances etc attracting audiences and generate income. These activities can be educational, interpretive, celebratory, enriching the site's narrative.

Some examples , Prada at Rong Zhai ,Shanghai; hosts fashion events in a historic villa,Serpentine Pavilion UK and Venice Biennale Installations.

Despite the short lifespan ephemeral interventions can also leave a lasting cultural imprint.According to Jane Rendell 2006, notes," what disappears may not be forgotten in fact,ephemerality can sharpen memory." Temporary structures can deepen the identity of the place and invite interpretation of heritage.

Fig. 1.17
The Basilica of Siponto

Challenges and Ethical Considerations

(Ephemeral installations)

Even though temporary and reversible installations present significant opportunities for sustainable heritage architecture, they require a complex set of ethical , environmental and managerial challenges. Acknowledging these concerns are a must to ensure that the short term benefits of the cultural activation does not undermine the integrity and the authenticity of these heritage sites. These key challenges can be grouped into five connected themes ,(a)authenticity and integrity,(b) aesthetic and experiential impact,(c)material and environmental performance, (d) cultural sensitivity and (e) commodification and management & accountability.

Authenticity and Integrity of Heritage Sites

The first and foremost ethical issue is the potential compromise of authenticity,which is the core of heritage conservation[11][12].Eventhough the interventions are temporary and reversible , their visual and spatial interventions can distort the apparent authenticity of the site.

Heritage theorist like Lowenthal(1985) and Jokilehto (1999) emphasize that authenticity extends beyond material fabric ,they include spatial character, atmosphere and cultural meaning.For example , there is a possibility of unintentional shift of the interpretive focus of the original architecture narrative to a contemporary spectacle while introducing temporary fashion installations or digital infrastructure in an archaeological landscape. So, the designer must ensure that the



new structures blend with the historic setting without compromising the visual dominance or romanticizing it. There should be a delicate balance between creative reinterpretation and historical truth, particularly in UNESCO sites where conservation integrity is a key management criteria.

11 UNESCO (1994), Nara Document on Authenticity, 1994, Para 4
12 ICOMOS (2011), Valuing Places: Guidance on Heritage Impact Assessment,2011, pages 6–7



Aesthetic and Experiential Impact

Temporary installation which is often linked to high profile events like fashion shows or performances, risks turning heritage sites into visual backdrops for cultural consumption. This aligns with the phenomenon "museification of the city" as described by [13], where heritage becomes aestheticized rather than critically engaging.

If it is poorly designed or scaled , installations can overwhelm the spatial hierarchy,obstruct views ,or disrupt sightlines that are significant to the heritaAge site. Even the non-invasive structures can sometimes affect the intangible atmosphere like sound , light and movement patterns which would contribute to the visitor's sense of place.

Therefore, it is important to adopt a contextual design approach which emphasize the scale , proportion,color palette and spatial flow that will blend in and harmonize with the existing ruin and structures[14].

Fig. 1.18
Ai Weiwei's Reframe at Palazzo Strozzi

Fig. 1.19
Manifesta 16 Ruhr

13 Harvey, D. (2001). Heritage pasts and heritage presents: Temporality, meaning and the scope of heritage studies. International Journal of Heritage Studies, 7(1), 319–338

14 Feilden, B. H. (2003). Conservation of historic buildings (3rd ed.). Architectural Press,Pg.7.

Material and Environmental Performance

Sustainability in ephemeral architecture does not just depend solely on the use of recyclable materials but also ensure that the entire lifecycle of the structure or installations are low impact.Even when many temporary structures are short lived , they generate significant amount of waste, emissions and energy use during the lifecycle of it ,from fabrication , transportation to dismantling it.

One of the main inconsistencies in this discussion on sustainable event architecture is the paradox of temporary but resource intensive [15]. Ephemeral structures mainly used at fashion or art events often rely on global logistics, imported materials and extensive lighting systems ,undermining the claimed sustainability of the temporary nature of these structures.

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15 Manzini, E., & Vezzoli, C. (2003). Product-service systems and sustainability: Opportunities for sustainable solutions.Pg 45

16 Manzini, E., & Vezzoli, C. (2003). Product-service systems and sustainability: Opportunities for sustainable solutions.Pg 46

17 Zukin, S. (2003). Point of purchase: How shopping changed the city. Routledg, Pg 14

18 Avrami, E., Macdonald, S., & Mason, R. (Eds.). (2000). Values and heritage conservation: Research report. Getty Conservation Institute. Pg.22

Fig. 1.20(next page)
Van Nelle Factory, a UNESCO World Heritage Site since 2014

Cultural Sensitivity and Commodification

When heritage sites are commercially instrumentalized as an aesthetic resource,there might be a rise of cultural and ethical tensions.Many luxury and fashion brands may use historic sites to project prestige , aligning their image with grandeur of the past. Even though these events can promote awareness and helps in generating funds for preservation. But they can also risk commodifying cultural heritage.This involves turning the historical spaces merely into consumer spectacles[17].So it is crucial to distinguish between cultural dialogue and exploitation .Hence a responsible intervention should be able to interpret or engage with sites history rather than just borrowing its background image.Designers and curators shares accountability for ensuring that any kind of interventions respects local traditions,meaning and stakeholder values.

Management, Maintenance and Accountability

The installation of these temporary structures requires detailed planning to ensure pre installment assessment , on site supervision and post event restoration.Lack of clear responsibility between event organizers , conservation authorities and designers can result in unintentional physical damage , waste accumulation or neglected aftermaths [18].

For the smooth management of these events , some ethical conducts are necessary;

Transparent agreements are to be made defining the roles and restoration obligations.There should be site impact assessments made which would study any kind of load , vibration and light interventions happening in the site as the result of installations. Proper documentations of pre and post conditions of the heritage sites are to be made.By establishing these protocols , ephemeral installations can become examples for responsible cultural reuse,ensuring that engagement does not come at the expense of preservation.







Fig. 2.1
The Zeitz Museum of Contemporary Art Africa (Zeitz MOCAA) exemplifies adaptive reuse by the conversion of a historic grain silo

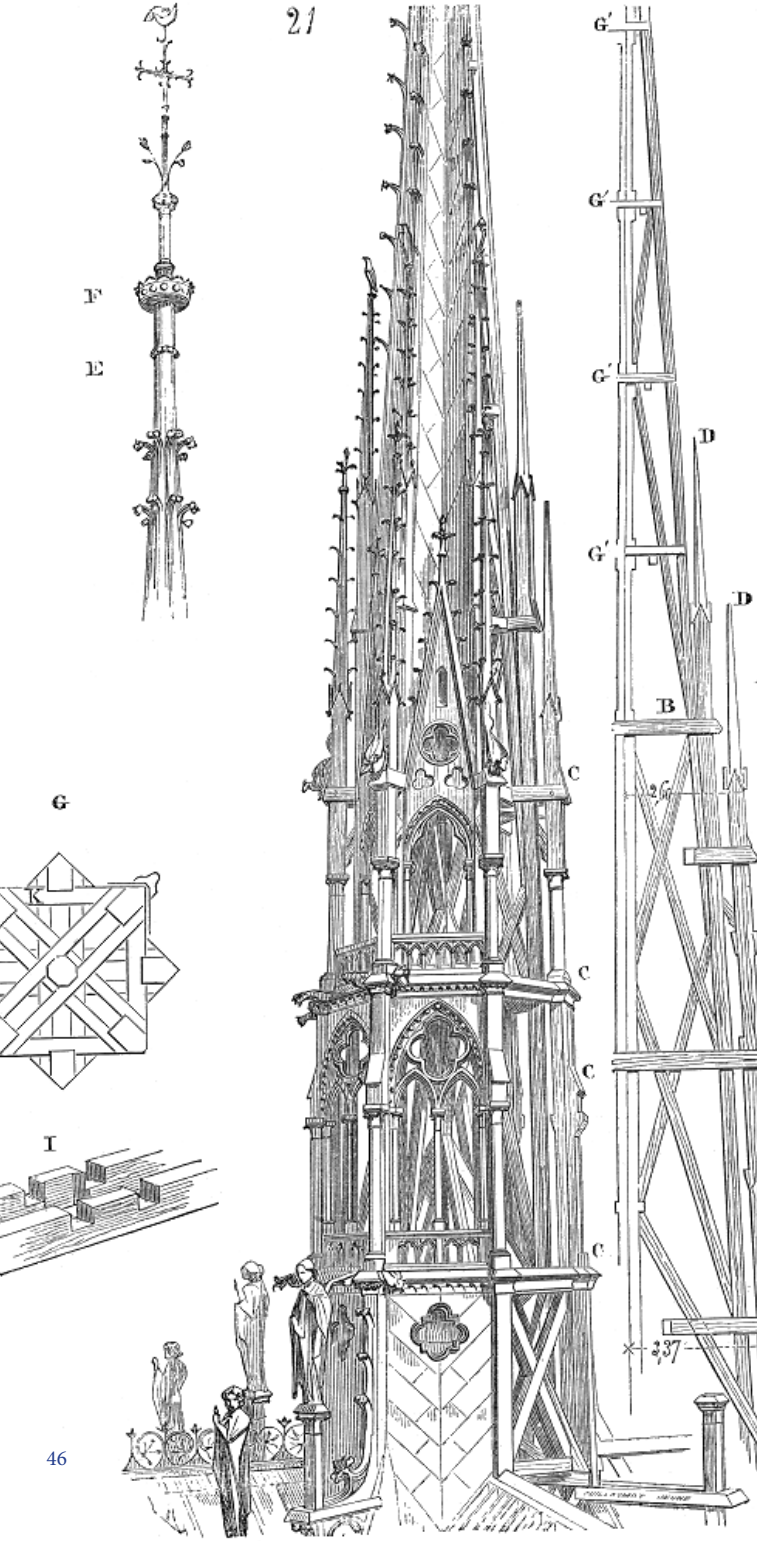
CONSERVATION ETHICS AND UNESCO GUIDELINE

Conservation ethic , the term refers to the philosophical and professional framework which governs the protection, interpretation and transmission of cultural heritage.It includes the moral obligations and decision making principles that guide architects, conservators and policymakers in the management of a built environment. The core belief of conservation ethics is that concerned with maintaining authenticity, integrity and continuity of heritage sites while evolving to the contemporary societies needs.[19]

These ethics recognize heritage buildings and landscapes as living entities not as static objects,which are continuously shaped by time,culture and use.They embody layers of historical meaning ,material memory and collective identity.Hence any acts of preservation , restoration or adaptive reuse must negotiate between past significance and relevance of it in the present times.This negotiation highlights the

ethical aspects of conservation , which maintains the equilibrium between protection of inherited assets and enables possibility of reimagination. From an architectural point of view , there are two interlinked levels in which conservation ethics operates, which are the Philosophical and culture , which manages the values and meanings which are associated with the heritage. And technical and procedural , which manages methods and standards to ensure the survival of the heritage[20]. These two ideals require designers and conservators to act as mediators between history and innovation while respecting both the tangible and intangible sides of the heritage.[21]

19 Brandi, C. (1963). Teoria del restauro. Edizioni di Storia e Letteratura, Pg. 28
20 Feilden, B. H. (1998). Conservation of historic buildings (3rd ed.). Architectural Press.Pg.5
21 Brandi, C. (1963). Teoria del restauro. Edizioni di Storia e Letteratura, Pg. 30



Historically , conservation ethics can be traced back to the 19th century, with theorists such as John Ruskin and Eugene Viollet le Duc,who expressed opposing views on treatment of the monument. In 1549 Ruskin highlighted the moral duty to preserve the decay. He believed that the restoration falsifies historical truth and destroys authenticity. In contrast to Ruskin, Viollet le Duc in 1854 argued for creative restoration. He suggested that building can return to the idealized state which may never have existed during its historical timeline.These contrasting beliefs actually marked the beginning of ongoing ethical debate between preservation and intervention,which shapes the heritage practices today.

In the 20th century, figures like Cesare Brandi advanced on this discussion by bringing forward the Theory of Critical interpretation rather than reproduction. Brandi stated that " reestablish the potential unity of work of art ,without committing an artistic or historical falsification"[22]. Brandi approach emphasized on reversibility,legibility and respect for the original material. These later became the principles for the conservation guidelines , mainly of UNESCO and ICOMOS.

The beginning of modern conservation ethics during the mid 20th century coincided with establishment of UNESCO which was founded in 1945 and ICOMOS which was founded in 1965.These organization coded the ethical principles into international frameworks that could help guide the preservation of cultural heritage worldwide. Their charters include the Venice Charter in 1964, Nara Document on Authenticity in 1994 and Bura Charter 1974 which later revised in 2013 which are the backbone of the global conservation ethics.They emphasize that the preservation heritage must not just consider material authenticity but also respect the cultural authenticity, local values, and sustainable use .

Today's conservation ethics are beyond just traditional restoration , they encompass sustainability , inclusivity and adaptive reuse. Rather than treating heritage as a fixed artifact it should be treated as a dynamic social and ecological system. Ethical conservation thus requires an interdisciplinary approach,integrating architectural design,environmental responsibility, social participation and economic feasibility.This shift reflects what is described as "values based conservation process" [23]. According to this the decisions are not just guided by physical preservations but also by multiple other values like historical,aesthetic,social and spiritual, which is assigned to the heritage by its community.



Fig. 2.2 (left)
Drawing of flèche, or spire of Notre Dame by Viollet-le-Duc

Fig. 2.3
The Zeitz Museum of Contemporary Art Africa interior

22 Brandi, C. (1963). Teoria del restauro. Edizioni di Storia e Letteratura, Pg. 12
23 Jokilehto, J. (1999). A history of architectural conservation. Butterworth-Heinemann, Pg. 295

Key ethical principles in Heritage Conservation

Conservation ethics are implemented through a series of fundamental principles that have evolved through centuries of theoretical disclosure and professional practice.These principles serve as universal guidelines that inform decision making in the preservation,restoration and adaptive reuse of cultural heritage.They have been set forth in major frameworks like the Venice charter(1964), Burra Charter (1979, rev. 2013) and Nara Document on Authenticity (1994), and they continue to shape how these modern interventions are evaluated on basis of these principles.

Meanwhile the interpretations can change across cultural context, certain principles remain consistent to conservation ethics. They are authenticity, integrity, reversibility, minimum interventions, compatibility, legibility and cultural continuity.Each principles serve as both moral framework and technical directive,ensuring that conservation decisions strike a balance in preserving historical values and at the same time by accommodating necessary change.



Fig. 2.4
Peter Zumthor's Kolumba Museum in Cologne, Germany.



Authenticity

Authenticity is one of the main fundamental and debated concepts in heritage conservation. It pertains to the genuineness of a site's material, form, design, workmanship, and cultural meaning (UNESCO, 1994).This refers to ensuring the values that are associated with the heritage remain true to the origins and are not distorted by excessive restoration or replication.

According to The Nara Document on Authenticity in 1994 explained that the interpretation of authenticity beyond material integrity,acknowledging the importance of intangible dimensions such as traditions,spirit and cultural expression.This transition acknowledged that heritage cannot be merely defined by its physical form but also by its role as a living cultural process. So the principle of authenticity demands that the interventions should not deceive or misinterpret history. So for designers this means that elements should be contemporary without confusing the temporal identity.

Integrity

Principle of Integrity denotes the wholeness and intactness of a heritage site, which includes the preservation of its physical and contextual relationships. It includes not only the material fabric of the monument but also its setting , environmental and cultural associations,according to UNESCO 2011.Integrity guarantees that the site consistently communicates its historical and aesthetic values coherently. Fragmentation, unregulated development or excessive interference undermine this coherence regardless of the material preservation.Thus maintaining integrity extends beyond just buildings it include landscape, visual corridors and cultural context.This hence emphasizing that heritage is integral to a broader historical continuum rather than a discreet entity.

Reversibility

Reversibility is fundamental to ethical conservation practices and serves as a critical criteria for interventions in heritage context. This defines that all new alterations or additions must be removable without causing damage to original fabric.[24][25].

This principle ensures future generations retain the freedom to reinterpret or restore heritage according to evolving knowledge and values. In practice reversibility requires the use non invasive materials , temporary fixings and modular structures .These are most relevant principles for temporary installations ,such as cultural events or fashion events .These should leave no trace on heritage sites.Reversibility embodies humility. The acknowledgementthat any current intervention is temporary and that preservation must always prioritize the endurance of the original.

Minimum Intervention

Restrain is highlighted by the minimum intervention concept.It calls for the least amount of physical alteration necessary to secure the stability , legibility and continued use of heritage assets [26]. This idea stems from the understanding that every intervention entails some risk, such as material loss , aesthetic distortion or historical misunderstanding.Therefore , ethical practice necessitates doing only what is necessary and is supported by thorough documentation,research and justification.

So in adaptive reuse scenarios , this could actually mean finding new ways to introduce functions and experiences without permanent physical changes.

Fig. 2.5
Peter Zumthor's Kolumba Museum in Cologne, Germany.

24 Brandi, C. (1963). Teoria del restauro. Edizioni di Storia e Letteratura, Pg.33
25 Feilden, B. M. (2003). Conservation of historic buildings (3rd ed.). Architectural Press Pg 9
26 International Council on Monuments and Sites. (1964). International charter for the conservation and restoration of monuments and sites (The Venice Charter 1964). ICOMOS,Article 5-9.



Compatibility

Any new addition to heritage site must harmonize with the original in terms of scale , proportion and material quality while still being identifiable as modern intervention[27].Compatibility does not mean imitation. It means a sensitive interaction between old and new. Both layers of time can coexist peacefully when compatible interventions enhances the heritage site both conceptually and visually.

This idea guards against visual intrusions and guarantees that intervention strengthen the sites sense of place and historical continuity .

Legibility

According to the legibility or discernibility principle, new work must be clearly contemporary and blend in with the original. It promotes integrity in architectural expression by highlighting the difference between modem addition and heritage fabric (Jokilehto, 1999).

This principle directly responds to the ethical concern of historical falsification.This ensures that the visitors can understand which elements belong to the past and which are the contemporary interpretation. So hence this affirms that the conservation is not replication, but a dialogue through design. This is where the continuity of history is expressed through visible layering.



27 Feilden, B. M., & Jokilehto, J. (1998). Management guidelines for World Cultural Heritage sites (2nd ed.). ICCROM Pg 60-63



Fig. 2.7
Carlo Scarpa's Castelvecchio museum.

Fig. 2.6-(left)
Neues Museum Berlin

Cultural Continuity

Cultural continuity acknowledges that heritage is not a static object but rather a dynamic process. A site's continued social, spiritual and cultural significance should be supported by conservation (Burra Charter, 2013).
Cultural continuity encourages adaptive reuse , community involvement that makes a meaningful heritage dialogue to the contemporary audiences . This is where multiple narratives and uses coexist within the same space by supporting inclusive conservation. Heritage conservation must not be about freezing time but about sustaining the evolving relationship between people and place.

28 Jokilehto, J. (1999). A history of architectural conservation. Butterworth-Heinemann,Pg.295



Major International Charters and conventions

International conservation practices are guided by a series of foundational charters and conventions that articulate the ethical, cultural and methodological principles which strengthen the heritage protection.These documents are developed overtime by UNESCO,ICOMOS and other related organisations through which they have shaped the understanding of authenticity, integrity, reversibility , minimum intervention and sustainable use.

These charters not only provide the technical guidelines for heritage protection, but they also indicate the evolving cultural values , recognizing that heritage is dynamic which is a living resource rather than a fixed artifact. This outlines the most influential charters and conventions that acts as the global framework within which designers, architects and policymakers must operate.

The Venice Charter

The International Charter for the Conservation and Restoration of Monuments and Sites, which is known as the Venice Charter of 1964. This is one of the most influential documents in the history of architectural conservation.This marks as the turning point from the existing approach to heritage preservation. The Second International Congress of Architects and technicians of Historic Monuments delegates accepted the Charter,which established the principles which still influence international law and professional practice and scholarly discourse.



During the period before 1964 , there weren't any fixed restoration practises across Europe. The two dominant fundamentally opposing philosophies were the romantic preservation of John Ruskin and the stylistic reconstruction of Eugene Viollet le Duc. By the mid 20th century , neither of these philosophies addressed the challenges faced by post war Europe and the rapid modernization. And hence arose a need for universal professional standards .The Venice charter emerged as a third way, creating a middle ground rooted in scientific conservatism, restraint and international cooperation.

Main Core principles of the Venice charter were that they realized the necessity for scientific and documented conservation. Like research, material analysis, historical investigation and detailed documentation of the before and after and of any process of intervention going on. This led to the rise of archaeological methodologists , photogrammetry and conservation science. venice charter also emphasize preservation over restoration, where this charter emphasise on preserving the historical evidence . The main idea behind this was authenticity where the interventions should respect chronological layering of the building , avoid speculative reconstruction, and stop at the point where "conjecture begins"[W].

The Venice Charter is often seen as the foundational moment when material authenticity became a global conservation standard. One of the most influential principles of the Venice charter is that " Additions must bear a contemporary stamp".The Charter also acknowledges that heritage is not isolated , there should be respect for the setting and the Urban context.The surrounding s form part of the monuments significance and any modification in the vicinity must be controlled to maintain the cultural coherence.

The Charter also dictates that the interventions must follow the principle of minimum intervention, meaning they should be necessary, must be comparable to the original and must be reversible . In archaeological contexts , the charter strictly limits reconstruction to anastylosis, which means there should be clear distinction between scientific preservation and speculative historical intervention.

The Venice Charter significantly changed the face of global conservation,through the establishment of ICOMOS in 1965 and the development of standardised ethical templates for national laws, heritage assessments and academic curricula.The Charter's emphasis on material authenticity dictated UNESCO's evaluation criteria for decades and prompted a major shift in post war urban strategy , favouring the preservation of ruins over any reconstruction.Today the Charter remains as the primary foundational text for architectural conservation education, by ensuring that any modern day restoration prioritize ethical and evidence based decision making.

The Venice charter serves as the foundational framework . While the charter was later evolved by standards,its principles remain the primary guide for managing heritage sites and integrating contemporary or temporary uses.

Fig. 2.8
2nd International Congress of Architects and Technicians of Historical Monuments held in Venice in 1964

29 International Council on Monuments and Sites [ICOMOS], 1964, Articles 2, 9, 16

The Burra Charter

The Burra Charter which is formally titled as The Australia ICOMOS Charterfor Places of Cultural Significance, represents a turning point in the evolution of conservation theory.The Charter was adopted in 1979 and eventually revised is 2013.This Charter marked a decisive shift from the material focused conservation framework towards a value based and people centered approach.

Earlier frameworks such as the Venice Charter emphasized the preservation of physical fabric and historical authenticity, the Burra Charter reinterpreted the conservation process based on cultural significance of the place. By doing so , the scope of heritage conservation included social meaning , community identity and intangible values, hence transforming how heritage was perceived and managed in contemporary practice.

According to ICOMOS Australia 2013 , the concept of the Burra CHarter defined as

"The aesthetic , historic, scientific, social or spiritual value for the past , present or future generations."[30] This definition reframes heritage as multilayered , where the value is not inherent solely in the material fabric but develops as a result of the relationships between people, place and time.

Cultural Significance is defined by five key dimensions which are aesthetic value, which relates to the sensory and the physical composition; historical value, involving connections from the past; and the scientific and technical value, relating to the research and archaeological potential.And it also includes social value which focuses on the community identity and the collective memory and the spiritual value, which covers religious or ritual importance.

The Burra Charter shifted the heritage management from a technical , object based approach to a value based model. Instead of focusing just on what to preserve , this methodology prioritizes understanding why and to whom a place is significant.This transition implies that conservation is context dependent . It is an interpretive process that requires engaging stakeholders,involving the local community , along with negotiating conflicting values rather than just applying universal technical laws.This approach has led to the value led heritage management [31].

The Burra Charter redefined communities as active custodians of the heritage rather than mere users. It requires conservation to be an inclusive , participatory process where meaning is shared between experts and locals ensuring heritage is managed as a lived experience rather than a commercial product.

The Burra charter introduces a structured conservation process, emphasizing careful analysis before any kind of intervention in the site. There are three key processes , at first establishing significance through research and community input, then secondly, drafting policy to define what must be protected and finally managing change through reversible , evidence based interventions. By prioritizing such an approach ensures that the historical sites are preserved with transparency and long term integrity.

This Charter also supports adaptive reuse , where it makes sure that it doesn't compromise with the cultural significance . As long as it respects the cultural significance of place and involves minimal impact on its fabric and meaning. This principle has its advantages for

contemporary architectural practices as it encourages continued use rather than abandonment , it also supports economic and social sustainability and enables heritage to remain relevant in modern contexts. However the charter also makes sure that new uses must not dominate or distort heritage meaning and change must be carefully managed and reversible where possible. This Charter was among one of the first major documents to recognize that heritage extends beyond physical structures. They included traditions, rituals, cultural practices, memory and identity and finally the social interactions with the place.

The Burra Charter defines conservation as a continuous process, which evolves over time . So the interventions must be adaptable. It also highlights that constant monitoring and reassessments are essential.This introduces the idea that conservation is not a one time act but an ongoing relationship between people and place.

The Burra Charter is mainly significant for contemporary practices involving adaptive reuse , cultural events, temporary installation and public engagements in heritage sites. It provides a framework to ensure that these interventions respect the existing cultural values,engage the communities meaningfully, enhance rather than diminish significance and remain reversible and context sensitive. It va;idates the notion that heritage can be active not just preserved but provided that these activities are ethical and culturally significant.

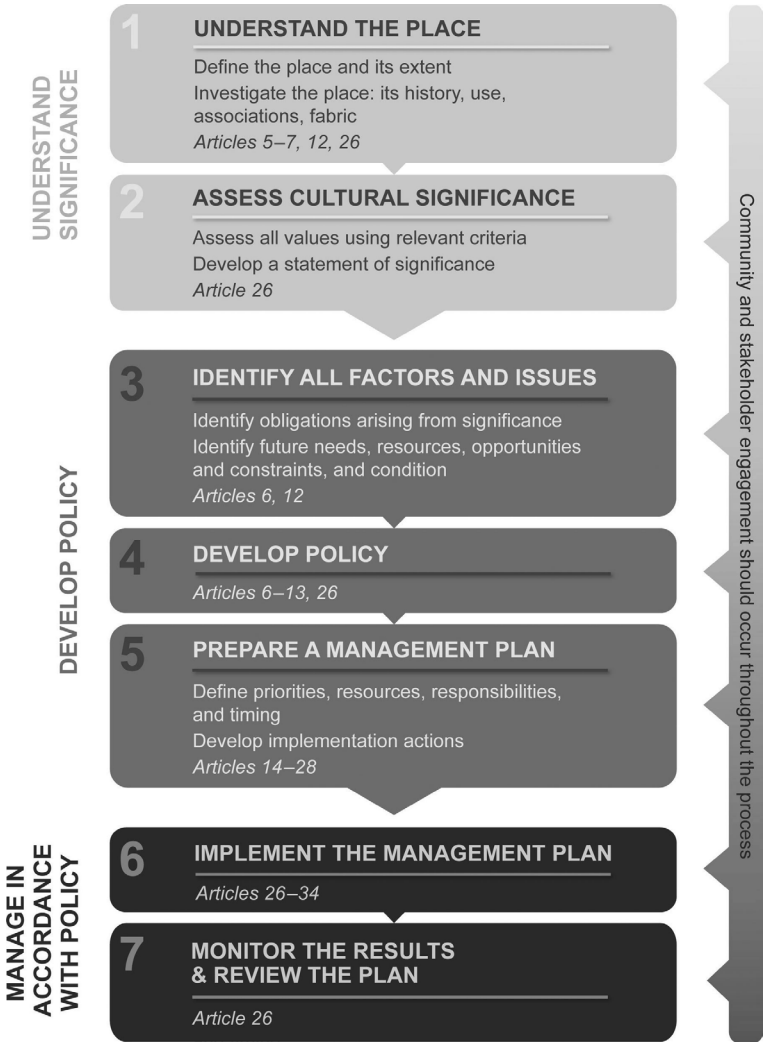


Fig. 2.9
The Burra Charter process. Steps in planning for and managing cultural significance of a place.

30 Australia International Council on Monuments and Sites [Australia ICOMOS], 2013, Article 1.2, p. 2
31 Avrami, E., Mason, R., & de la Torre, M. (2000). Values and heritage conservation: Research report. Pg.3-12

The Nara Document on Authenticity



Fig 2.10
The Nara Conference, Herb Stovel, Jean-Louis Luxen, Christina Cameron.

The Nara Document on Authenticity marked the major shift in the evolution of conservation theory , mainly redefining the concept of authenticity within the global and multicultural context. This document was formed during the Nara Conference on Authenticity in Japan and endorsed by UNESCO and ICOMOS.This emerged as an answer to the growing concerns that existed within the conservation framework, particularly the ones from The Venice Charter . The Venice Charter was grounded in Eurocentric assumptions that did not adequately reflect the diversity of cultural expressions worldwide.

32 International Council on Monuments and Sites [ICOMOS], 1994, Paragraph 11, p. xlvii



Nara Document introduced a multicultural sensitive approach challenging the narrow material based understanding of authenticity.The Nara document recognized that heritage value is not universal in form but is instead shaped by cultural context , traditions and lived experience.This shift has significant impact on modern conservation practice,especially when it comes to situation involving intangible heritage and temporary cultural interventions.

The need for the Nara Document arose from increasing global participation in heritage discourse,mainly from none western countries where heritage is often expressed through living traditions rather than static structures,materials may be periodically renewed or replaced and the cultural significance lies in ritual , use and craftsmanship, rather than original fabric.The Venice Charter emphasis on material authenticity was therefore seen insufficient and incompatible with these traditions. The Nara Document addressed limitations by proposing a more inclusive and flexible understanding of authenticity.

The main contribution of The Nara Document is the expansion of authenticity from a fixed , material condition to a contextual and culturally defined concept. "Authenticy is not absolute it must be understood within the cultural context to which the heritage belongs" [32].

This means that authenticity can be expressed through various attributes , not limited to its original materials.

The Nara Document expands the evaluation of authenticity beyond just physical material preservation , identifying a multidimensional framework that includes tangible and intangible attributes. It considers the form , design, and materials of a site alongside the traditions and techniques used to create it, emphasizing craftsmanship and construction knowledge as vital as the material itself. Furthermore it incorporates the location,-setting , use and function of a place , while acknowledging more subjective spirit and feeling elements like emotional and symbolic meanings. By integrating these internal and external factors , the document ensures that heritage is assessed through its complete cultural narrative rather than just its architectural shell.

Fig. 2.11
Entance to the shrines and temples of Nikko , Japan. Photo by Jean-Louis Luxen



The World heritage Convention 1972

Institutionalizing Global heritage Protection

The Convention concerning the Protection of world cultural and natural heritage, adopted by UNESCO in 1972. This marks a turning point in the globalization of cultural preservation . It established an international legal and institutional framework for identifying, protecting and managing sites of exceptional cultural and natural significance , introducing the concept of "Outstanding Universal Value"(OUV) as the central criterion for heritage recognition.

With the convention , national approaches to heritage protection gave way to a shared global obligation. This acknowledges the significance of specific cultural and natural locations for both individual countries and the entire humanity. As such , it created a mechanism for international cooperation,monitoring and accountability, fundamentally transforming how heritages were governed and conserved.

Fig. 2.12
Abu Simbel Salvage Operation in 1964





Fig. 2.13
Abu Simbel Salvage Operation in 1964

This convention was introduced as the response to growing awareness during the mid 20th century , when the cultural and natural heritages were increasingly threatened by the rapid urbanization and industrial development, armed conflict and post war construction, environmental degradation and mass tourism and infrastructure expansion. The main catalyst for this international campaign was to save the Abu Simbel Temples in Egypt during the 1960s. This effort had a direct impact on the creation of the convention by demonstrating the need for global involvement in the preservation of cultural resources.

The Core of the World heritage convention is the Outstanding Universal Value . OUV refers to cultural and natural significance that are exceptional in that it transcends national boundaries and holds importance for present and future generations[33]. For a site to get into the World heritage list, it must satisfy at least one of the ten selection criteria , which consists of six cultural and four natural . While also proving authenticity , integrity and robust protection and management systems. Cultural criteria includes the sites as the masterpieces of human creative genius, key exchanges of human values , testimonies to cultural traditions or civilizations , or outstanding examples of architectural or technological ensembles. Overall the OUV shifts the heritage evaluation from mere local or national significance to genuine global cultural relevance.

33 Ma, X., Utaberta, N. & Zainordin, N. Framework for sustainable urban development of historical and cultural cities based on outstanding universal values. Humanit Soc Sci Commun 13, 449 (2026).

The World Heritage Convention embodies shared global responsibility , viewing heritage belonging to all humanity rather than the host nation.This states that host nations serve as custodians with a duty to protect and pass it on to future generations. It upholds state sovereignty alongside international protection standards , regular conversation reports , and monitoring by global bodies, striking a balance between national control and worldwide accountability.Uniquely, the convention integrates cultural and natural heritage which encompasses monuments , building groups , sites, landscapes, ecosystems and geological formations while highlighting the deep ties between human culture and the environment.Finally, it champions conservation through sustainable management , advocating long term strategies that harmonize preservation with development, sustainable tourism , adaptive reuse and environmental stewardship.

The Convention's institutional framework centers on the world heritage committee , made up of the state parties representatives , which handles the site inspections , monitors conservation and oversees the world heritage list . Advisory Bodies that provide professional assessments and technical guidance includes ICOMOS for cultural heritage , IUCN for natural heritage and ICCROM for training and research. The World heritage list curates over 1000 sites worldwide for OUV, acting as both global recognition and call to responsibility. They also have a List of World heritage in danger , which flags threatened sites to spur corrective actions and international aid.



Fig. 2.14
1972 World Heritage Convention



Fig. 2.15
1972 World Heritage Convention

Strict protection and management regulations , such as national legal protections, thorough management plans and with transparent governance , regular and reactive monitoring of conditions and threats and buffer zones to maintain environmental and visual integrity , must be met by all the inscribed sites.
By shifting from local preservation to global governance, from static protection to active management with continuous monitoring and adaptive strategies, and from narrow monument focus to a holistic landscape approach that also takes into account broader spatial and environmental contexts.

Thus the world heritage convention transformed the conservation practice. It enforces strict guidelines for cultural programming and modern initiatives. Any modifications must preserve the OUV, authenticity and integrity using assessments,which include HIA and environmental reviews even for the temporary ones.It should also emphasize reversibility and minimal impact. This should ensure non invasive temporary installations avoid permanent alterations and honor the site's context and meaning.
Overall the Conventions institutionalized heritage as shared global responsibility, framing modern pressures like development , tourism and programming within its legal and institutional guidelines for balanced protection and use.

UNESCO Operational Guidelines (2021)

The Operational Guidelines translates the principles of 1972 World Heritage Convention developed by UNESCO into practical procedures and management requirements.The convention establishes the legal and conceptual framework, meanwhile the Operational Guidelines define how heritage sites are to be evaluated , protected and managed in practice. The main purpose of the Operational Guidelines are to provide criteria for World Heritage inscription, define standards for authenticity and integrity,establish requirements for the site management and protection, regulate interventions , development and use within heritage sites and finally ensure long term monitoring and conservation. They act as the main working documents for heritage professionals , governments and institutions.

The Key inscription requirements are outlined in the Operational Guideline are , the sites must satisfy at least one of the ten requirements , demonstrate OUV, authenticity and integrity for the cultural sites and also be backed by a Management plan with clear conservation strategy and governance. They also emphasize protecting the authenticity and integrity alongside buffer zones to safeguard visual, spatial and environmental settings from intrusions.



Fig. 2.16
UNESCO World Heritage emblem



Fig. 2.17
Site exhibiting Outstanding Universal Value-Machu PIchu



Fig. 2..18
Extended 44th session of the World Heritage Committee, Fuzhou (China)/Online meeting. UNESCO Paris, Room 1

Heritage Impact Assessments are triggered by major interventions to assess effects on OUV, physical fabric ,visual character and visitor experience .These assessments are supported by monitoring and reporting reactive threats through periodic routine checks to assure accountability. Lastly they promote sustainable use and tourism management. They balance the heritage access with restrictions over commercialization and encourage ecofriendly activities.

The Operational Guidelines hold critical importance for design interventions because they translate moral values into legally binding processes and require approvals and evaluations to give minimal impact , reversibility and context sensitivity top priority.This means that temporary or cultural installations must not do any permanent alterations, strict oversight of scale , materials and placements . Also the evaluation of visitor flow and site capacity must be done to protect the heritage site.


COSTA FASCINOSA



Heritage Impact Assessment

To evaluate the potential effects of proposed interventions on cultural heritage sites, mainly the ones which are inscribed under the UNESCO world heritage system, ICOMOS developed a framework which is called the The Heritage Impact Assessment. HIA was formalized during the 2011 ICOMOS guidance document. Now HIA has become the critical tool to ensure that any form of development within an heritage site , temporary or permanent does not adversely affect a site's OUV.

HIA is strongly recommended for any projects that would affect World Heritage sites or their buffer zones. The main purpose of HIA is to identify and assess the potential impacts of proposed interventions. They ensure that any changes that happen within the site doesn't compromise with OUV,authenticity and integrity . They also provide a decision making framework for stakeholders and lastly to recommend mitigation strategies where any impacts are identified.

Fig. 2.19
Cruise ship passes through Venice's historic center damaging the lagoon.

The physical impact on historic fabric , structures and archaeological remains which includes the risks of construction or installation ; visual and spatial impacts that alter views or the sightlines or the site's visual integrity;any functional impacts which involves changes to the site use like in the site's accessibility , circulation, visitor pattern and capacity and experiential and cultural impacts affecting perception,meaning ,atmosphere or intangible values like identity and collective memory are all systematically evaluated by HIA.

The HIA evaluates the process in a structured sequence. It begins with identifying the site's OUV,authenticity and integrity to pinpoint what requires protection.Then it describes the nature of the proposed intervention taking into consideration the scale,duration, location, materials, construction methods and intended use. This then leads to impact analysis , evaluating both the positive and negative effects by the proposed intervention in terms of magnitude and significance. Then the mitigation measures such as design modifications, material changes or repositioning are proposed to minimize harms.The HIA process does end at this , it also monitors and reviews track impacts during and post implementation to make sure that everything is in alignment with the conservation goals.

HIA holds special relevance for temporary, ephemeral intervention like exhibitions , performances, fashion installations and cultural events. Even though they are short termed, these interventions can compromise the visual integrity , disrupt visitor experiences and strain fragile environments. As a result HIA demands the same assessments as the permanent intervention to safeguard heritage values. As a result, HIA plays an important role in bridging the gap between design intent and heritage protection,promoting responsible decision making in complex cultural environments.







Adaptive reuse is generally perceived as an intervening measure to improve properties with heritage value for future generations while meeting current needs and at the same time preserving their authenticity and heritage value. Usually, adaptive reuse has been considered as a process of repurposing existing building structures through interventions that facilitate new uses while also at the same time reducing waste and conservation problems resulting from demolition and reconstruction activities [34][35]. For built heritage, permanent adaptations have been limited by conservation and legislative policies resulting in the emergence of temporary reuse interventions as a way of achieving alternative uses while also conserving the heritage values and authenticity of the properties [36].

As a result, temporary cultural programming interventions have increasingly become popular worldwide as a strategy in diversifying the functions of heritage sites while conserving their authenticity and heritage values through appropriate use. As a way of facilitating conservation while also introducing new functions to the properties, temporary cultural programming activities enable the introduction of new and innovative projects to the heritage sites while also acknowledging their significance and promoting their values. As such, it has been argued that the adoption of temporary programming makes it possible to achieve living heritage through appropriate use while also conserving the heritage values of the site [37][38].

Fig. 3.1
Fendi 90th anniversary show in Trevi fountain , Rome.

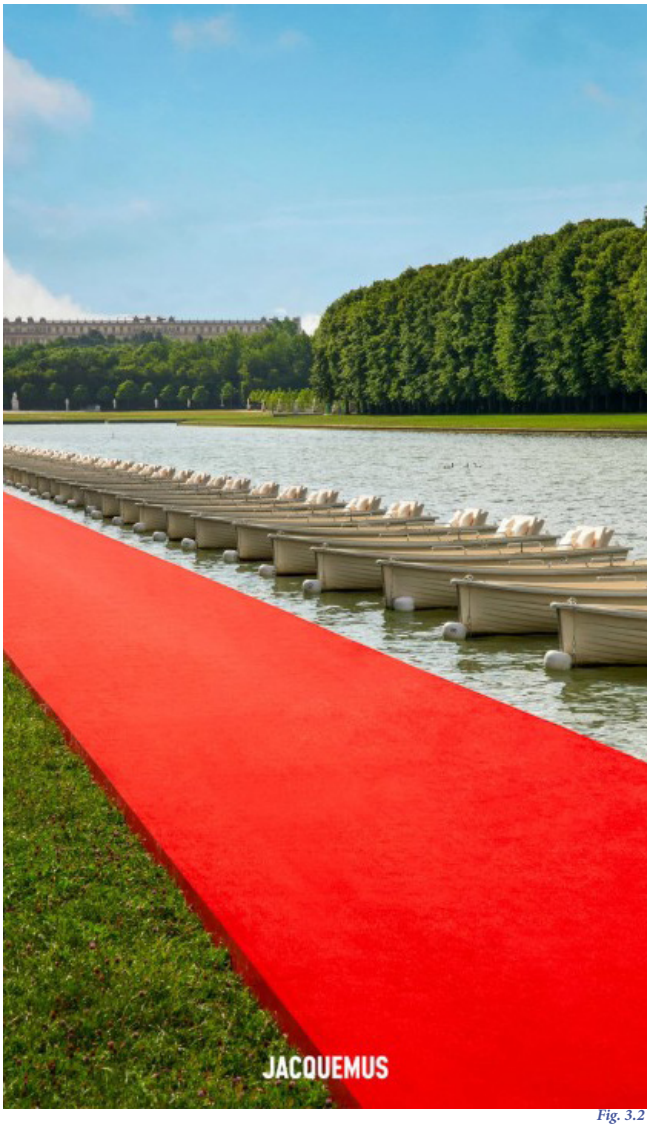


Fig. 3.2
Jacquemus Fall 2023 collection in the Palace of Versailles

34 Douglas, J. (2006). Building adaptation (2nd ed.). Butterworth-Heinemann,Pg.1-15
35 Plevoets, B., & Van Cleempoel, K. (2019). Adaptive reuse of the built heritage: Concepts and cases of an emerging discipline. Routledge,Pg. 7-14
36 International Council on Monuments and Sites. (1964). International charter for the conservation and restoration of monuments and sites (The Venice Charter 1964). ICOMOS, Article 5
37 Plevoets, B., & Van Cleempoel, K. (2019). Adaptive reuse of the built heritage: Concepts and cases of an emerging discipline. Routledge,Pg. 135
38 Poulios, I. (2014). The past in the present: A living heritage approach—Meteora, Greece. Ubiquity Press,Pg. 19-27



Fashion as a concept has increasingly gained interest as a temporary programming intervention in recent years due to the ability of the fashion industry to identify the potential of different heritage sites as hosts for fashion shows and related events. In particular, the fashion industry has become interested in utilizing different built heritage sites as venues for fashion shows because such sites offer features and attributes that cannot be found in other hosts that have traditionally been used by the fashion industry. According to[39][40], the adoption of such sites presents the opportunity for the fashion designers and companies to acknowledge the uniqueness of the sites and as such increase their value even further through their use and promotion. Additionally, fashion houses and designers stand to benefit from participating in this practice because it allows them to promote and market their brands while conserving the cultural heritage values of the site. Through such an approach, the fashion industry contributes to the conservation of the built heritage sites as they help promote their values and highlight their significance and uniqueness to the wider society.

From an architectural perspective, fashion shows are sophisticated temporary interventions in the fabric of a building. Though they exist on a much shorter timeline, their organization requires a careful design of circulation routes, seating plans, backstage and technical facilities, temporary constructions, and lighting systems. Such interference may change significantly the use of the architectural heritage site, if the event can be organized by employing only temporary spatial structures and arrangements[41][42]. It can be noted that even though architectural transformation and adaptation imply a permanent change to the built environment, it is also possible to modify the spatial structure of an architectural heritage site in a temporary manner.

While the inclusion of heritage sites in the programs of fashion events allows optimizing their use for contemporary purposes, it nevertheless creates additional conservation concerns. The temporary nature of such interventions and the specific conditions of their occurrence interfere with the proper preservation of archaeological findings, historical interiors, their spatial composition, and visual appearance. In particular, international charters and conventions on cultural heritage emphasize the importance of ensuring temporary interventions' reversibility and minimal interference with the primary value of the site [43][44]. Thus, while organizing various cultural events in architectural heritage sites, it is essential to consider both the needs of the community and the requirements for conservation and adaptive reuse.

Fig.3 .3 (left)
Jacquemus Fall 2023 collection in the Palace of Versailles

39 **Evans, C. (2003). Fashion at the edge: Spectacle, modernity and deathliness. Yale University Press.,Pg.65-72**
40 **Quinn, B. (2003). The fashion of architecture. Berg Publishers Pg.110-115**
41 Bullen, P. A., & Love, P. E. D. (2011). Adaptive reuse of heritage buildings. Structural Survey, 29(5), 411–421
42 Plevoets, B., & Van Cleempoel, K. (2019). Adaptive reuse of the built heritage: Concepts and cases of an emerging discipline. Routledge
43 Australia International Council on Monuments and Sites. (2013). The Burra Charter: The Australia ICOMOS charter for places of cultural significance, 2013. Australia ICOMOS.Articles 15-22
44 UNESCO. (2023). Operational guidelines for the implementation of the World Heritage Convention (WHC.23/01). UNESCO World Heritage Centre., Pg. 45-50



Fashion Events as a Form of Temporary Cultural Programming

Among the wide range of activities that are facilitated by temporary cultural programming, are exhibitions, concerts, theatre performances, festivals, public art installations and fashion events. Having known the nature of these events, they can reuse existing spaces without permanently altering it, allowing heritage sites to accommodate contemporary uses while preserving their historical and architectural significance [45]. Amidst this activities, fashion events have emerged as an intriguing and significant form of cultural programming due to their ability to integrate design, performance, architecture and public engagement within a single spatial experience.

Originating from the private couture salons of the 19th century, into the multi-disciplinary cultural and social events we see today, contemporary fashion shows have evolved significantly. Not only do they function as platforms for presenting collections, but they are also sensitively choreographed experiences that combine architecture, scenography, lighting, music, performance, and storytelling into one single event [46]. The venue has thus become an important part of the event, portraying the similarities between the space and the collection and reinforcing the identity of the fashion house [47].

Heritage sites used for the specific purpose provide qualities that cannot be easily recreated in purpose-built event spaces; indoors or outdoors. Historic monuments, archaeological landscapes, palaces, museums, and public squares, when carefully selected, possess distinctive character, historical narratives, and cultural symbolism that felicitate the experience of both the participants and audiences. Consequently, luxury fashion houses have known to select heritage locations to meaningfully connect contemporary design and cultural memory through their shows.

An architectural perspective perceives fashion events as temporary spatial interventions. Despite the limited duration of a runway show, the event demands comprehensive spatial strategy that consists of audience seating, circulation routes, backstage facilities, lighting systems and technical infrastructure; all in accordance with the architectural elements of the site without altering its permanent fabric. The absence of physical modification of the site and adapting temporarily to the space puts this intervention in the category of occupation rather than construction.

The idea of a reversible programme to activate existing spaces for a limited period, instead of permanent modification of a heritage building aligns this temporary occupation closely with the principles of adaptive reuse discussed in previous section. Existing architectural features, circulation paths, courtyards, gardens, or archaeological remains become integral components of the event, supporting the preserving of the identity of historical environment while facilitating new cultural activities. Such an approach points to the fact that adaptive reuse may be achieved through both temporary programming and permanent conversion, essentially in heritage contexts where physical modifications are highly restricted [48].

45 Richards, G., & Palmer, R. (2010). Eventful cities: Cultural management and urban revitalisation. RoutledgePg.27-34
46 Evans, C. (2003). Fashion at the edge: Spectacle, modernity and deathliness. Yale University Press,Pg.67
47 Quinn, B. (2003). The fashion of architecture. Berg Publishers,Pg112
48 Plevoets, B., & Van Cleempoel, K. (2019). Adaptive reuse of the built heritage: Concepts and cases of an emerging discipline. Routledg, Pg.135-142

Beyond the commercial purpose, fashion events also contribute to broader cultural objectives. The promotion of traditional craftsmanship, celebration of local identity, encouragement of interdisciplinary collaboration, and attracting audiences who otherwise might not engage with heritage sites, can be achieved with an appropriately planned event. These events also tend to elevate publicity of cultural heritage, strengthen local economies through cultural tourism, and deliver the continuing relevance of historic places within contemporary society [49].

Careful consideration of conservation responsibilities plays a vital role when hosting fashion events at heritage sites. Occupying the space temporarily should not harm the authenticity, integrity, or physical condition of the site. Thus, event planning ought to consider issues like site's capacity, structural load it can take, protection of its historic surfaces, installation methods, accessibility, emergency management, and post-event restoration of the site. As consistently stressed by the international conservation principles, temporary uses should show compatibility with the cultural fabric of heritage places and should use reversible, low-impact modifications as much as possible [50][51].

In a nutshell, fashion events should not be regarded solely as commercial experiences but as potential instruments of temporary adaptive reuse. Guided by conservation principles and sensitive architectural plan, fashion events depict how heritage sites can host contemporary cultural programmes while preserving their historical value.

49 Richards, G., & Palmer, R. (2010). Eventful cities: Cultural management and urban revitalisation. RoutledgePg.245-252

50 Australia International Council on Monuments and Sites. (2013). The Burra Charter: The Australia ICOMOS charter for places of cultural significance, 2013. Australia ICOMOS, Article 5

51 UNESCO. (2023). Operational guidelines for the implementation of the World Heritage Convention (WHC.23/01). UNESCO World Heritage Centre,Pg 45-50.

Fig. 3.4(previous page)
Preparations for a Christian Dior fashion show in 1947. Image: Getty



Fig. 3.5
Jean Béraud, whose work "Une Soirée" (1878) is shown here, depicting the extravagant Charles Frederick Worth's gowns


Jean Béraud
1878







FASHION AND ADAPTIVE REUSE

Fashion is one of the areas where adaptive reuse has demonstrated its ability to transform both spaces and cultures. The re-use of existing building stock meets the need for space as well as serving as an enhancement to atmosphere and image in fashion contexts. In particular, the adaptive reuse of historic and industrial buildings enables the architecture to contribute to the fashion retail, exhibitionary, and event-related activities, rather than being merely a framing agent [52][53]. As such, adaptive reuse in fashion is highly pertinent to conservation, image, and display practices, as well as serving commercial purposes.

Fashion retail is one of the key areas where such connections are particularly evident, with historic buildings being able to be re-purposed as boutiques, flagship stores, and concept boutiques. For fashion retail, such a repurposing is especially linked to the image and the value of the products on sale, as the qualities of existing buildings' interiors are directly channeled into shaping the perceptions of buyers [54]. As such, the fashion retail sector is particularly invested in the adaptive reuse of existing buildings to preserve and repurpose their architectural qualities as part of a larger commercial strategy for the boutique or flagship store.

Fig. 3.6
Dior cruise 2022 collection was captured in front of the legendary Parthenon by Ria Mort.

52 Plevoets, B., & Van Cleempoel, K. (2014). Retail-reuse: An interior view on adaptive reuse of buildings. Interiors: Design/Architecture/Culture, 5(2), Pg. 1-6
53 Vella, M. (2020). The adaptive reuse heritage building for fashion space: A case study approach. IOP Conference Series: Earth and Environmental Science, 729 Pg 1-8
54 Plevoets, B., & Van Cleempoel, K. (2014). Retail-reuse: An interior view on adaptive reuse of buildings. Interiors: Design/Architecture/Culture, 5(2), Pg.6-12
55 Vella, M. (2020). The adaptive reuse heritage building for fashion space: A case study approach. IOP Conference Series: Earth and Environmental Science Pg 1-4

This same principle can be applied to ateliers and production spaces. Fashion design, tailoring, and other production workshops can be ideally located in buildings that have undergone adaptive reuse, as such venues are highly conducive to the working environment and allow for the presentation of the produced goods in the setting that embodies the concept and history of the brand [55]. Thus, the building itself becomes a part of the creative process, and the venue in which the clothes are presented plays a crucial role in its ability to communicate the intended message [55].

Clothing exhibitions and museums represent another sector in which adaptive reuse is highly beneficial. Clothes, fashion accessories, and other artifacts showcased in museums and exhibitions can greatly benefit from being displayed in the former industrial or commercial buildings as they often serve as a vital context for the items on display, providing the latter with additional meaning stemming from the former's history and uniqueness. Thus, an exhibition presented in an adapted building can offer the visitors a profound cultural experience while being highly beneficial for the presented items by serving as a mediator between the garments and the audience [55]. However, such an exhibition requires the interior of the venue to be highly accessible to the viewers in terms of being able to observe and understand the purpose of the exhibited artifacts, as only in this way would the adaptive reuse of the site benefit both the audience and the presented items [55].



Fig 3.7
Pierre Cardin spring/summer 2008, Gansu



Fig.3.8
Fendi Collection: Spring/summer 2008

Fashion shows are another field in which the utilization of adaptive reuse has gained visibility and acceptance. Organizers and designers alike opt for disused plants,A factories, and transport hubs as a setting for shows because such conditions enhance the spectacle's dramatic qualities [56]. The setting in which the shows are held is never unimportant, as a designer space offers the public a desirable blend of edge and authenticity [56]. Notably, the show's context becomes an essential component of the design itself, as it enhances the emotional impact of the presentation, rendering the adaptive reuse as scenography.

As far as retail, exhibitions, and events are concerned, fashion can be seen as a means through which adaptive reuse is manifested and advanced as the concept. This sector has been at the forefront of transforming vacant urban centers and entire neighborhoods through the activation of value and new visibility [57][58] In this regard, fashion serves as a critical enabler of the adaptive reuse of existing resources, particularly the conversion of old warehouses and factories into modern retail stores. It is a sector that both creates value while being intrinsically linked with the creation process itself.

At the same time, fashion related reuse is associated with some of the tensions identified above. The commercialization of the brand image may overshadow the need to respect the authenticity of a given building of specific historical value. The analysis of retail-related reuse indicates that the misalignment between conservation and commercialization tendencies can lead to the complete failure of the project or at least a lack of the adaptive function in new conditions [59] The key tension to address in the context of fashion shows in repurposed buildings lies in ensuring the brand's need for effective imagery without undermining the building's architectural authenticity and spatial coherence.



This tension is particularly acute when the fashion field is temporarily occupied, for instance, in the context of an exclusive show. While such shows offer the possibility to activate underused buildings, they also pose the threat of devaluing the architectural meaning of a place if the spatial conditions of reuse are not carefully selected[56]. The most architecturally successful projects are those where the spatial characteristics of a building actually structure the show, as opposed to the show overshadowing the building's features.

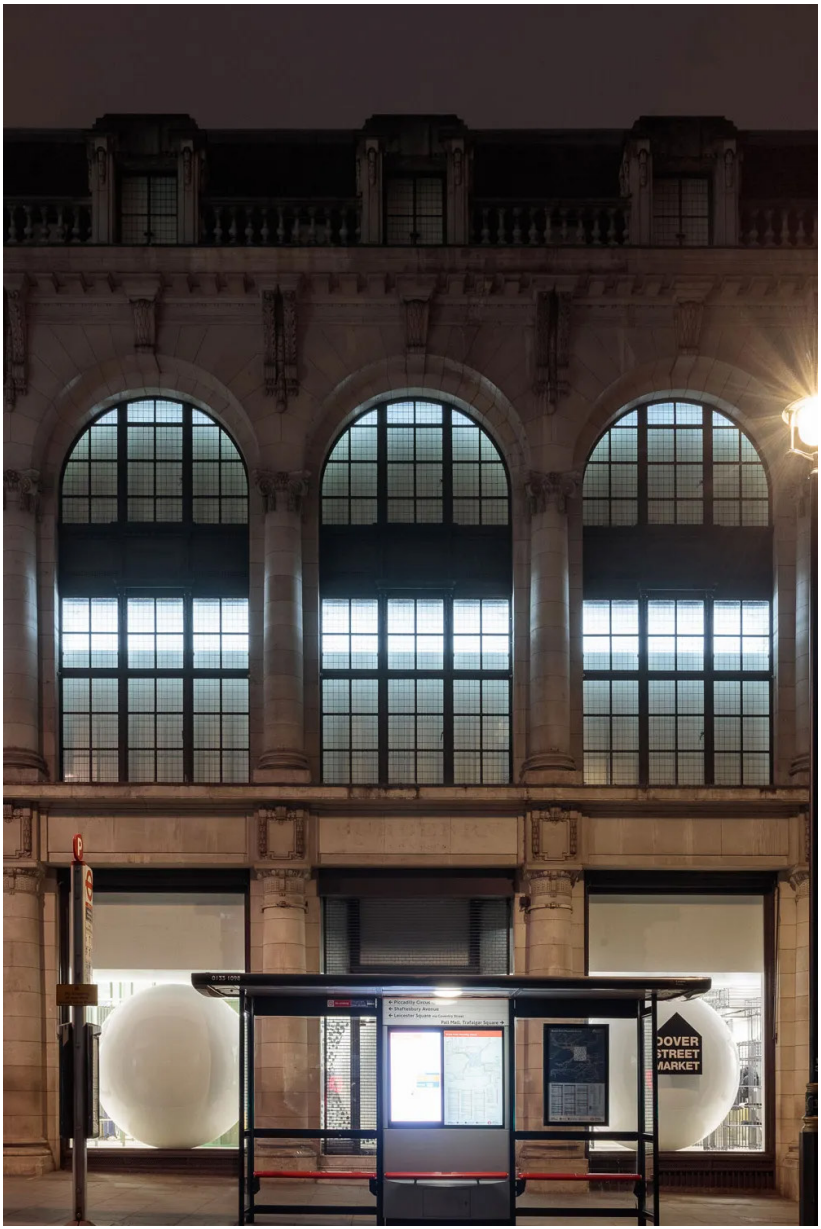
In terms of sustainability, the fashion field's adaptive reuse is equally valuable because of the extended lifespan of the reused buildings that would not be the case if they were newly built structures. Indeed, such an aspect of fashion design is especially relevant in the context of contemporary critiques of the industry for its wastefulness, as adaptive reuse allows for recycling and reimagining to create alternative cultural and commercial production sites that fit better within a circular economy framework. Thus, fashion and its adaptation to existing buildings engage in diversity as one of the key themes of sustainability, as the building is integrated into the system not simply as a means of conveying the message but also surviving alongside [57][58].

fashion and adaptive reuse are deeply interconnected in the context of retail, ateliers, exhibitions, museums, events, and fashion shows, as in all of these settings, the process of recycling repurposes the existing buildings and sites, fitting the thematic of the brand while also reinforcing it. Thus, adaptive reuse in fashion is always a dual act of endowing the space with meaning and building an image around it, and the best cases are those where the fashion designer leaves the architectural setting's building in place and uses their combined power to engage in a new project .

Fig. 3.9
Pierre Cardin spring/summer 2008, Gansu

56 Rosenqvist, P. (2019). Industrial chic: Fashion shows in readymade spaces. Fashion, Style & Popular Culture, 6(1), Pg. 23–38
57 Plevoets, B., & Van Cleempoel, K. (2014). Retail-reuse: An interior view on adaptive reuse of buildings. Interiors: Design/Architecture/Culture, 5(2), Pg.114-134
58 Vella, M. (2020). The adaptive reuse heritage building for fashion space: A case study approach. IOP Conference Series: Earth and Environmental Science Pg.1-4

Fashion Retail and Branding in Adaptive reuse



Fashion retail is one of the areas in which the utilization of adaptive reuse is most evident. Not only do fashion retailers benefit from obtaining more space for store placement by using already existing buildings, but they also enrich their appearance, attract customers' attention, and reinforce their image through the utilization of adaptive reuse [57][59]. In other words, the building where the clothes are sold is, in fashion retail, an attribute of the brand itself, which proclaims what kind of clothes this store offers [59].

Adaptive reuse in fashion retail has the tendency to be chosen over the construction of new buildings due to the unique opportunities it creates in terms of brand positioning. Such stores, boutiques, and other fashion retail structures have the possibility to create a unique image based on their architectural location,

Fig.3.10
Dover Street Market (Haymarket, London)

which might signify the uniqueness of its content, its long history, or other features [57]. This way, adaptive reuse allows to enrich the shopping experience and to strengthen the overall perception of the brand, which is not always possible when a newly built building is used for store placement purposes [59].

The interior dimension appears to be an essential aspect of fashion retail. According to Plevoets & Van Cleempoel, retail-reuse requires not only an aesthetically attractive volume in which the store is to be placed, but also a useful interior to address circulation, presentation, lighting [57]. It is a chance to make the architecture speak and to build a brand narrative around it, using the resources and ideas of the past. It is all about values – the brand's image philosophy, its creative expression.[59]

It could even be said that adaptive reuse in fashion retail makes brands' values more unique. Contrasting new and old fashion can enhance brand equity, particularly when old architecture serves as a mediator in the new retail context, thus creating an additional dimension for the brand's expression. This is especially essential for luxury retail, where many brands strive to appear more exclusive and unique than their competitors. Adaptive reuse of architecture is used as a tool for brand positioning, which allows the retailer to create an ambiance that would not be possible otherwise. Thus, the brand's image, as well as the perceived value of goods, can be amplified through such an approach.

Simultaneously, fashion retail is not only the means to an end; it has the power to restore vacant buildings and urban districts back into active use through the creation of a commercial value for such objects [59]. For instance, the adaptation of a derelict heritage or industrial building into a fashion retail store signifies its re-introduction to the economy in particular, to the sphere of commercial activity. This, in turn, facilitates the enhancement of the surrounding's vibrancy while attracting more customers to the newly established business. In such a way, fashion retail is both a beneficial tool to brand and market the architectural object at hand and the catalyst of its regeneration.



57 Plevoets, B., & Van Cleempoel, K. (2014). Retail-reuse: An interior view on adaptive reuse of buildings. Interiors: Design/Architecture/Culture, 5(2), Pg.114-134
59 Plevoets, B., & Van Cleempoel, K. (2016). Heritage, adaptive reuse and regeneration in retail design. In A. Petermans & A. Kent (Eds.), Retail design: Theoretical perspectives (pp. 114–134)

Fig.3.11
Fendi Collection: Spring/summer 2008



Fig.3.12
Zara – Teatro Astra / Cinema Corso (Milan, Italy

However, as can be seen from the research, such a practice requires a balanced approach, where the needs and desires of the business would not undermine the historical value of the building. The latter, indeed, can be jeopardized when retail branding is implemented to the expense of the object's architectural legacy [57]. Thus, the retail space can become a tool to destroy and re-invent the building according to the desires of those who put it into commercial use. Therefore, it is essential to create a concept of a retail space that would complement the architectural legacy of a building rather than destroy it to benefit from both the business and the object's value in the long-term.

This aspect was found to be particularly significant for concept stores and flagship stores, as the architectural setting in which they are placed plays a role in the consumer's memory of brands associated with specific retail concepts. Thus, the setting within which the retailer is placed acts as an integral part of the retail concept, transmitting ideas of history, creativity, and authenticity that other retail settings cannot always carry [57]. Moreover, the architectural context influences the cultural and commercial interpretation of the retail concept. The most fitting examples of this type of retail concept suggest using the qualities of the building as the central point of the concept, not shying away from them but highlighting and capitalizing on the existing features of the building. In terms of sustainability, the fashion retail industry is especially compatible with the values of long-term preservation as it is used to repurpose existing buildings to maintain the continuous flow of commercial activity.

This fact ultimately gives the fashion retail concept the ability to sustain both commercial success and environmental responsibility, incorporating both into the retail concept seamlessly [59]. It is a unique attribute to be found exclusively in fashion retailers, as, unlike the majority of commercial entities, it is highly transitory by nature. This inherent quality of fast-paced cycles of use and discard is what makes fashion retail, particularly when adapted to repurposed buildings, so fitting for sustainable commercial practice.



It is hard to disagree that fashion retail and branding is closely linked with the adaptive reuse due to the fact that the latter provides atmosphere, authenticity, and symbolic value to the former. Indeed, adapting the existing building for retail use is more than just functional as it usually adds to the brand's image. However, the most successful cases of adaptive reuse in retail are those when the brand is not prioritized over the characteristics of the building that has to be adapted [57].

Fig.3.13(left)
Palazzo Fendi / Palazzo della Civiltà Italiana (Rome, Italy)

Fig.3.14(next page)
Palazzo Fendi / Palazzo della Civiltà Italiana (Rome, Italy)


VN POPOLO DI POETI DI ARTISTI DI EROI
DI SANTI DI PENSATORI DI SCIENZIATI
DI NAVIGATORI DI TRASMIGRATORI

Ateliers and Creative production in Adaptive reuse

Ateliers and creative production spaces are central to the relationship between fashion and adaptive reuse due to their ability to combine design production with the characteristics of the location. Unlike retail spaces, ateliers are based on the specific conditions of work that allow the production, development, and improvement of clothes. It is especially important for such objects that have undergone adaptive reuse to provide the required environment since the presence of particular architecture, materials, and history can enhance the creative process [60].

Adaptive reuse is intended to create working conditions that would meet the requirements of businesses and be convenient for employees. This type of development can use the characteristics of the prototype, such as spaciousness, functionality, and materials, to improve the conditions of work or add to the features of innovative projects [59]. In this sense, ateliers are among the most promising objects because the specifics of their design and equipment can complement each other [58].

The adaptive reuse of ateliers can fulfill their purpose due to the possibility of using the characteristics of the prototype to transform the space according to the needs of the future tenants. Even the presence of particular architecture, materials, and layout can become the basis for creating unique collections and their presentation. Therefore, such an object of adaptive reuse can provide working conditions, meet the needs of fashion business structures, and become an important element of the design process.



Fig.3.15
Dior Flaggship botique,,Paris

60 Vella, M. (2020). The adaptive reuse heritage building for fashion space: A case study approach. IOP Conference Series: Earth and Environmental Science,pg 1-4



Fig.3.16
Dior Flaggship botique interiors

Fashion ateliers are also strongly associated with the concept of authenticity. The presence of a workshop in a former object of production or a transformed object makes it possible to ensure the identity of the place, as well as to express the concepts of continuity and competency, which are extremely important components in the culture of fashion[60]. Moreover, the preserved building structures and planning solutions can serve as an essential argument to reinforce the narrative about the history of fashion house production as well as its specific uniqueness. For instance, the authenticity of a new atelier is particularly valuable in cases where the brand is built on the foundation of unique craftsmanship. Accordingly, he atelier takes on the role of not only a place of work but also of a symbol that conveys the desired image of the company.

Moreover, the connection between the adaptive reuse of the building and creative production is related to the specific technology of work in such objects. The atelier requires versatile, bright, and comfortable interiors, the presence of storage and exhibition areas, zones for sewing and fitting, and interaction with a team. Such requirements can be met even better in a newly built structure or in a building with a preserved structure [57]. At the same time, it is essential to understand that fashion production is a dynamic process, which requires flexible and evolving working conditions

Thus, the adaptive reuse of buildings seems extremely relevant and advantageous in the context of creative production.

At the same time, ateliers located in renewed buildings pose the dilemma of preservation versus intervention. To meet the needs of fashion production, such workshops require technical improvements, optimization of the microclimate, and infrastructure engineering [57]. At the same time, these changes may interfere with the preservation of a building's integrity. The abovementioned conclusion implies that to make the most of a repurposed building, one has to balance production requirements and architectural conservation.

The described dilemma poses exciting challenges for brand positioning in the context of fashion shows. More often than not, the atelier is not hidden from public view and is presented as the ultimate symbol of the brand's authenticity and commitment to detail. As such, it can serve as an enhancement to the brand image, as the architecture of the workshop may convey particular messages regarding the brand's philosophy and objectives. Indeed, by selecting a building for a workshop, fashion designers aim to demonstrate their clients that high-quality products in the fashion industry can be made in both historical places and contemporary conditions [60]. Thus, the atelier is no longer a place where clothes are made but the means by which the company conveys its key values to customers.

Furthermore, adaptive reuse of existing buildings aids the sustainability of creative production in the long run. The atelier implies that fashion industry production does not lead to the creation of new buildings but rather continues to use existing structures for a longer period. This fact leads to a decrease in material waste as compared to the use of new buildings and allows fashion produ-ction to continue to exist within the urban setting as opposed to a separate building [59]. Therefore, the atelier in fashion production is also beneficial from the perspective of sustainability as it contributes to maintaining the existing structures and resources for creative industries in general.

Ateliers and other production facilities imply that adaptive reuse in fashion can be found not only in the context of retail space, i.e., selling and displaying clothes. However, they also demonstrate that creating sustainable fashion requires engaging with the context of existing buildings where creative production takes place. First, such buildings influence the production by providing specific working conditions and space for creative production. Second, they allow for enhancing brand image and contributing to the brand's sustainability and value. The most effective ateliers are the ones that provide the necessary environment for production while also fulfilling the needs of architectural context sustainability[57][59].

Fig.3.17(next page)
Palazzo Spini feroni-Salvatore Ferragamo Headquaters



Fashion Exhibition Spaces and Museums

Fashion exhibition spaces and museums are another sphere where adaptive reuse has a significant impact. The areas where historical and industrial buildings are reused for fashion-related purposes allow for presenting garments, collections, and curatorial projects most appropriately due to their high potential in creating atmosphere. Such places enable the presentation of clothing and accessories in context [56][60]. Therefore, by creating an immersive experience related to the presented items, the buildings participating in the adaptive reuse practice actually become a part of the exhibited content.

Adaptive reuse, with its focus on repurposing the existing structures, perfectly suits the needs of fashion museums, exhibition spaces, and installations. Such exhibitions perfectly fit the context of adaptive reuse venues as they allow for enhancing the meaning and impact of the displayed content. Fashion exhibitions are all about communicating the context and meaning of presented artifacts through the context and meaning of their displays. Thus, the usage of a venue,







which already reuses the legacy of the past, perfectly fits into the concept of a fashion exhibition, which aims to interpret garments and accessories.

Fashion museums are good examples of adaptive reuse since the building where clothes, accessories, and other artifacts are stored and displayed contribute to the identity of a particular venue. More specifically, a former factory, warehouse, or heritage building offers the best possibilities for displaying collections that tell the story of craftsmanship, luxury, and innovation while also emphasizing the importance of heritage, continuity, and the need for adaptation [60]. The architecture of a building that is reused in the creation of a museum plays a crucial role as it helps to narrate the history of fashion, art, and humanity [60]. Thus, adaptive reuse in fashion museums offers the best opportunities to tell a complex narrative that involves clothing and the people involved in its' production and display.

As for temporary exhibitions, the phenomenon of adaptive reuse is equally important since it facilitates the work of curators while also enabling showrooms to be more creative, diverse, and immersive. Exhibition spaces that reuse abandoned constructions have better odds at presenting visitors with a compelling display because they rely on buildings that are already interesting from both architectural and aesthetic perspectives [56]. Thus, an exhibition of fashion, which often focuses on the confrontation of the old and the new, is best presented within the framework of adaptive reuse as a concept [56]. The architecture will amplify the narrative told by the display to help curators in creating an unforgettable experience.

Fig.3.18
Palazzo Gucci ,Florence



Another advantage of organizing fashion exhibitions and museums in the adapted former buildings lies in the experience they create for the visitor. Such places provide diverse spatial sequences, levels, and materials, which can enrich the narrative of the show [60]. Moreover, the opportunity to exhibit fashion in a reused building means the possibility to make it contextually embedded, atmospheric, and less formal [60]. This aspect is especially important for the fashion museum because clothes, in particular, are closely related to the sense of touch, bodies, memory, and identity. All of that makes such an exhibition more immersive and engaging for the visitor.

On the other hand, fashion museums and exhibitions need to consider the balance between the atmosphere of the space and the requirements for the exhibition. For instance, an overly intervened built environment might cancel the adaptive reuse value, while moderate interventions might not meet the museum's needs [60]. Therefore, the adaptive reuse project should be aimed at preserving some of the original characteristics of the building. At the same time, enough interventions should be made to satisfy the requirements for conservation, display, accessibility, circulation, and other aspects. To conclude, the fashion museum is a complex structure that requires careful consideration and respect for the building's original character. Thus, it is essential to approach the construction and adaptation of such museums with due care and attention.

Overall, it could be stated that the fashion exhibition and museum spaces are compelling examples of adaptive reuse of the buildings for the purposes of exhibition culture. Such exhibition spaces benefit from being hosted in the reused buildings as it adds to the authenticity of the displayed items and allows for creating a stronger contextual link with the environment. As such projects demonstrate, the best adaptive reuse concepts in the field are those that retain the architectural integrity of the building while also fulfilling the functional requirements of hosting an exhibition, allowing both elements to enrich each other [60][56]

Fig.3.19(previous page)
Museum of Palazzo Mocenigo,Study centre of the history of textiles

Fig.3.20(previous page)
Museum of Palazzo Mocenigo,Study centre of the history of textiles

Fig.3.21
Museum Yves Saint Laurent ,Paris

Fashion Events and Runways in Adaptive resuse

Fashion events and fashion shows have become one of the most prominent examples of adaptive reuse in contemporary culture. Runway shows, brand presentations, and other related events are being hosted in abandoned factories, warehouses, industrial halls, and other such locations due to their capacity to provide a unique atmosphere, spectacle, and cultural uniqueness [61]. In this regard, it is reasonable to note that the repurposed building in which a fashion show takes place is, in itself, a part of the spectacle and is necessary to create the desired emotional response in the audience [61]. In other words, the architecture of a given location shapes the event as much as the clothes presented by the models on the runway.

The fashion shows hosted in readymade buildings and spaces are particularly interesting in this regard because they turn the symbolic meaning of such places into their integral part and, by extension, the attribute of the brand itself. According to Stromberg's article, fashion events appropriate the aesthetic value of the adaptive-reuse venue, while, in turn, being invested with the cultural prestige of the venue itself [61]. As such, the fashion show is no longer simply a presentation of clothes; rather, it is a triple statement that seeks to evoke aura, authenticity, and stylistic contrast via the juxtaposition of the presented clothing and the venue in which it is presented [61]. Thus, the use of a building or a hall that used to be a factory or otherwise repurposed space evokes the feeling of creativity, exclusivity, and urbanity that fashion shows seek to achieve at their events.

The ephemeral nature of many fashion-related shows makes the adaptive reuse particularly appropriate for such events. Indeed, fashion shows, presentations, pop-up exhibitions, and openings usually take place in adapted environments offering a high level of transformation capabilities for the duration of such short-term events [61]. This very reason makes adaptive reuse appealing to such temporal fashion-related events as it offers a wide range of transformation possibilities for the given building volume without damaging its original condition. Thus, the presentation environments offer a transformed look while being able to retain their authenticity and original appearance after the show has ended. Such fashion shows staged in reused buildings have a unique capacity to comment on the relationship between the built environment and its adaptive reuse while also presenting a particular product or concept to the public with the help of the building's unique attributes and scenographic transformation possibilities [61].

Fig.3.21
Mary Katrantzou's dramatic spring/summer 2020 runway, Temple of Poseidon ,Greece

61 Strömberg, P. (2019). Industrial chic: Fashion shows in readymade spaces. Fashion Theory, 23(1), 25–56.



Furthermore, fashion shows held in the environment of an adaptive reuse building have a unique ability to comment on the relationship between the industrial heritage and contemporary urban developments while showcasing clothing products as well as the building itself in a unique manner [61]. This very ability is particularly important for fashion fashion shows, presentations, pop-up exhibitions, and openings as they essentially are about their ability to promote certain attributes, products, or persons by transforming the environment in which the promoted object is showcased in a unique manner [61]. In such a way, it can be concluded that the ability to adaptively reuse the building is highly beneficial to such events. It allows to make the most of the temporal nature of such events while also utilizing the uniqueness of the adaptive reuse concept to enhance the presentation of the showcased products.
The ephemeral nature of many fashion-related shows makes the adaptive reuse particularly appropriate for such events. Indeed, fashion shows, presentations, pop-up exhibitions, and openings usually take place in adapted environments offering a high level of transformation capabilities for the duration of such short-term events [61]. This very reason makes adaptive reuse appealing to such temporal fashion-related events as it offers a wide range of transformation possibilities for the given building volume without damaging its original condition. Thus, the presentation environments offer a transformed look while being able to retain their authenticity and original appearance after the show has ended. Such fashion shows staged in reused buildings have a unique capacity to comment on the relationship between the built environment and its adaptive reuse while also presenting a particular product or concept to the public with the help of the building's unique attributes and scenographic transformation possibilities [61].
The relationship between fashion shows and adaptive reuse is closely related to industrial buildings as they are associated with production, work, and other processes. Fashion shows utilize contrasts between the building's former purpose and modern consumer culture to enhance their impact [61]. This aspect relates to the importance of such events in bringing out the message of a designer or a brand.
The designer's brand may emphasize the need to appreciate a product's making or promote alternative subcultures that can be found in such buildings [61]. Thus, it is essential to note the role of former industrial buildings in fashion shows.
However, it is necessary to add that such fashion shows can have critical implications for the meaning attributed to reused buildings. First of all, by having such events in former industrial buildings, organizers and designers attempt to show the audience the value of adaptive reuse. At the same time, it can be argued that they instrumentalize the concept by presenting it as a symbol of an entire building's history, which may not always be the case [61].
Fashion shows and other events are also helpful in terms of adaptive reuse to increase the visibility of the city. Thus, a runway placed in a building that was previously abandoned or underused will help attract attention to both the fashion industry and the space by drawing in crowds, media outlets, and other resources [61].



Fig.3.22
Chanel Cruise 2018

It is also worth mentioning that the spatial organization of such events plays a rather significant role. Due to the very nature of a runway, where the audience looks at clothes on a mannequin or a model, the characteristics of the building where the show takes place become a vital part of the overall impression. Thus, the show's impact might be different depending on whether it is held in a long hall, a high warehouse, or a courtyard[60]. It might be possible to choose the venue depending on the desired effect or the particular collection's characteristics since adaptive reuse makes a variety of spaces available for such events. Ultimately, this makes fashion shows an integral part of the show, which also draws attention to the building itself.

Fashion events and fashion shows are an essential aspect of the relationship between fashion and adaptive reuse due to their ability to highlight the transformation process of the building itself into the setting for the performance. Fashion uses reused industrial and heritage spaces to fulfill their need for atmosphere, symbolism, and versatility, while also serving the industry's artistic and commercial purposes[60][61]. Above all, the most successful adaptive reuse undertakings are those in which the building's character is allowed to elevate the show without overshadowing its architectural presentation as a structure.

Sustainability and circularity in Fashion related adaptive reuse

Fashion-related adaptive reuse can be interpreted as a strategy that fits into a wider sustainability-oriented view due to its capacity to prolong the lifecycle of existing structures while minimizing the impact on the environment caused by demolition and construction works. The repurposing of heritage and industrial sites for the needs of fashion retail, ateliers, exhibitions, museums, and events contributes to the development of a specific type of spatial recycling, which, similarly to fashion itself, recycles materials for the sake of minimizing waste. As such, adaptive reuse fits into both a general architectural and a sector-specific discourse of fashion's sustainability-driven reimagining as a circular practice [62].

This circular reasoning is also present in the architecture and fashion industries. The latter is now looking to embrace the concepts of repairing, reusing, upcycling, and responsible production. In this regard, adaptive reuse similarly works with old buildings at a bigger scale. It is therefore not surprising that both industries are trying to prolong the life cycle of a certain product instead of disposing of it and moving on to the next one [63]. A building that is transformed into a store, atelier, museum, or exhibition is therefore also a symbol of sustainability since it integrates this concept into the architectural industry at a fundamental level, not only theoretical [60].



Fig.3.23
Dior Pre-Fall 2023,Gateway of India,Mumbai

62 Baker, H., Moncaster, A., Remøy, H., & Wilkinson, S. (2021). Retention not demolition: How heritage thinking can inform carbon reduction. Journal of Architectural Conservation, 27(3), 176–194.
63 Zhang, Q., Ali, Z. M., & Abidin, N. Z. (2025). Sustainable adaptive reuse of historic buildings: Development of a framework from systematic review. npj Heritage Science, 1-12



However, it should also be noted that ,when fashion is considered, sustainability is not always a good thing. A sustainable project may turn out to be no better than the demolished building because of the work required to adapt the old structure [65]. In this regard, it seems that the principle of circularity should not be automatically associated with adapting a building because it will be used, but rather rewarded as an additional bonus for effort.

The fashion sector also embraces adaptive reuse as a strategy for enhancing sustainability. It enables to highlight the values of a specific building, which is then integrated into the new construction . Thus, serves as a guarantee of authenticity and high quality [57][59]. At the same time, there emerges an inverse relationship between the image of sustainability and actual sustainability since adaptive reuse can serve as a rhetorical resource for bolstering the brand image while only minimally improving the sustainability performance [64].

With respect to retail spaces, such characteristics as sustainability and circularity are embedded most visibly in the very fact of a fashion store's locating in an adapted building. This, on the one hand, allows minimizing the environmental impact of construction activity [59]. At the same time, the repurposed space is needed in order to enhance the regenerative capacity of the urban fabric. With respect to ateliers, the aspect of circularity is revealed through the very fact of continuing to occupy and adapt the existing space instead of looking for other, traditional real estate. As for exhibitions and museums, the aspect of adaptive reuse manifests in the opportunity to exhibit the heritage of the fashion industry in a venue that itself embodies values of history

Fig.3.24
Dior Cruise 2026 runway ,Rome

64 Aigwi, I. E., Duberia, A., & Nwadike, A. N. (2023). Adaptive reuse of existing buildings as a sustainable tool for climate change mitigation within the built environment. Sustainable Energy Technologies and Assessments 1-10

65 Arfa, F., Zijlstra, H., Lubelli, B., & Quist, W. J. (2022). Adaptive reuse of heritage buildings: From a literature review to a model of practice. Historic Environment: Policy & Practice



and aesthetics [60]. Finally, the theme of reuse appears in the context of events and fashion shows, where it is manifested primarily in the activation of the building for the duration of the show, which is most sustainable when the intervention is light and reversible [61].

The broader implication of this section is that fashion-related adaptive reuse represents a confluence of two sustainability-centered agendas. First is the architectural one concerning the need to conserve built heritage and minimize embodied carbon. Second is the fashion one centered on decelerating waste accumulation and enhancing circularity, and changing consumption culture [62][63]. Wherever fashion is hosted in an adaptive reuse setting, these two agendas converge, thus advancing the thesis that adaptive reuse of buildings is not only an architectural innovation but also a cultural one.

It is therefore concluded that circularity and sustainability underpin the fashion-related adaptive reuse of building as they facilitate the connection between built environment conservation and the larger agenda of minimizing waste and conserving resources. However, it is argued that such an approach can be considered truly sustainable only insofar as the intervention, its level of adaptation and retention of the shell, and continued use potential are concerned [62][64][65]. Adaptive reuse in fashion related context, therefore, appears to be a manifestation of material responsibility that goes beyond symbolic value.

Fig.3.25(above)
Chanel Métiers d'Art 2020/21, Château de Chenonceau

Fig.3.26
Chanel Métiers d'Art 2024/25, Hangzhou, China



Cultural and Symbolic Value

Adaptive reuse is not only an alternative way of occupying existing architectural frames; it also involves adding value to the object as a bearer of cultural significance. Fashion retail stores, exhibitions, ateliers, events, and museums, among other elements of fashion culture, enhance their symbolism through the adaptive use of architecture as an integral element of a specific atmosphere [57][60]. Fashion, as a phenomenon, relies on the symbolic meaning as its essential foundation, and the architectural context in which it is placed transforms the context itself into a carrier of symbolic content. Thus, the adaptive reuse of heritage or industrial buildings to create a resource of fashion culture is a process that increases the value of the resulting object.



Fig.3.27
Museum and Study vcentre of th ehistory of fabrics, Palazzo Mocenigo

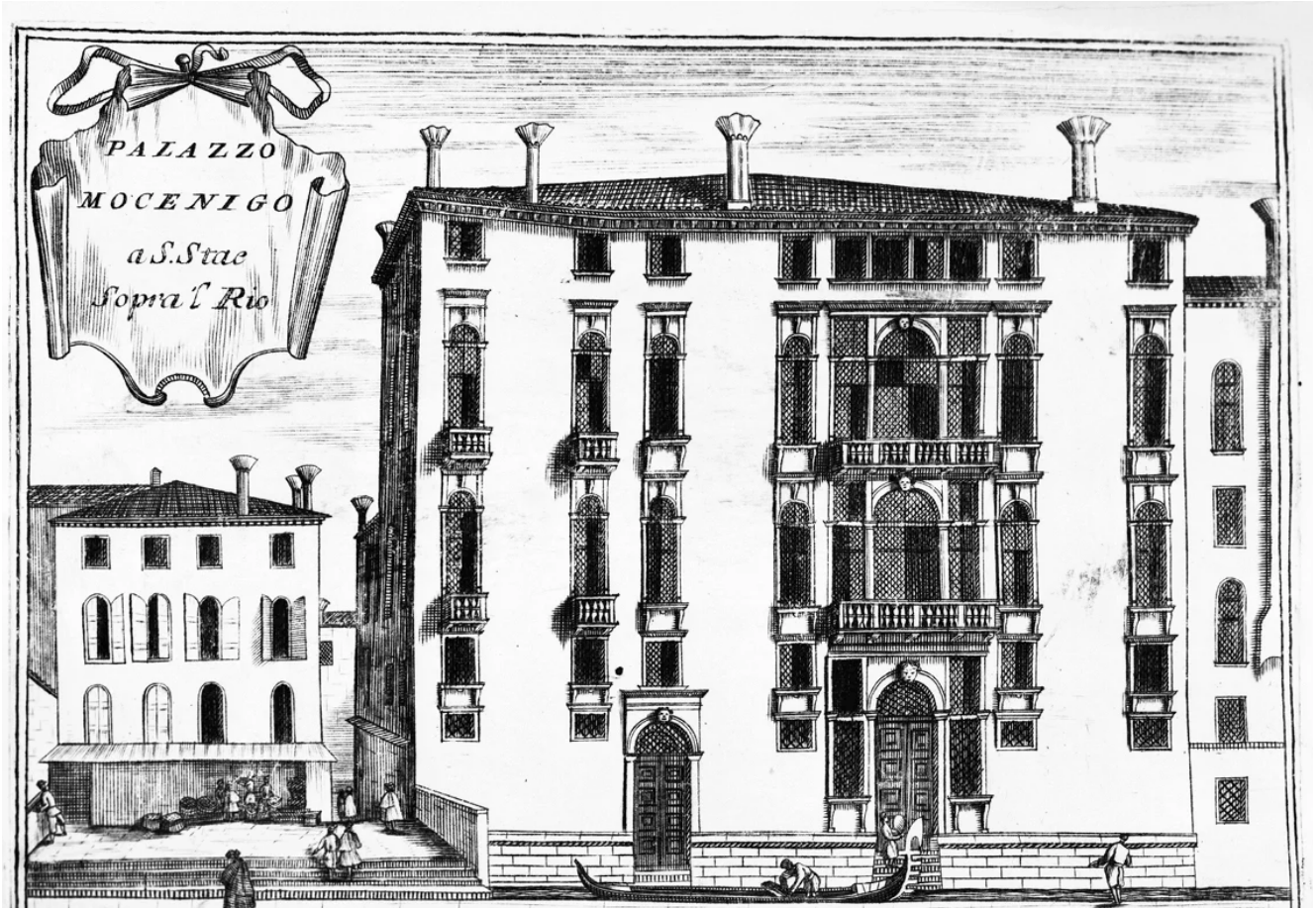


Fig.3.27
Luca Carlevarij's 1703 colelction of venetial views, Palazzo Mocenigo

The very fact of organizing such production suggests that in choosing this option, the organizers intend to maximize the possible symbolic significance of the project. The adaptive reuse of historic or industrial buildings implies the very presence of authenticity, which is especially crucial for the fashion industry. Such authenticity is manifested in the signs of time, labor, and a sense of history that is inherent in all kinds of objects of adaptation reuse, which makes such a brand or its accompanying element more attractive to the market. Thus, luxury fashion boutiques, concept stores, and showrooms, which are based on such building assets, have a greater chance of meeting the growing demand for authentic experiences offered by the adaptive reuse projects of the past.

The cultural value of reuse is also related to storytelling. The fashion in reused buildings can provide a context for the presented products and events in the broader sense of the transformation, memory, and place [60]. For museum and exhibition settings in particular, the building itself can become an integral part of the story told through the exhibited fashion objects and complement the meaning conveyed by them [60]. As such, adaptive reuse buildings allow for greater diversity and depth of stories told about fashion as a cultural phenomenon.

Adaptation can also enhance the perceived value of fashion through its association with the building's symbolism. The way brands want to position themselves in the market often dictates the type of buildings that can be reused for adaptive purposes[57]. Fashion houses aim to convey the message of their unique position in the industry through their positioning and association with a rare or special building that is distinctive in terms of its architecture and history [57]. The building itself becomes part of the brand's identity and image. As a result, adaptive reuse buildings allow fashion brands and exhibition curators to create desirable associations and distinct identities for their events.

However, the symbolic value of reuse should be problematized. Fashion spaces may appropriate the heritage medium as a source of exoticism without historicizing the location [59]. In other words, if the historical context lacks desirability, its potential is commodified and aestheticized as an accessory to sales. Such tensions are particularly acute in the fashion field, where adaptive reuse practices straddle between authenticity and superficiality, seeking to maximize the symbolic freight of the architectural medium.

The affective dimension of the adaptive reuse of architecture is inseparable from the discussion. The fashion space appropriation of architecture tends to enhance the overall ambience, which is more difficult to achieve in generic commercial interiors [60]. Indeed, the affective qualities of light, materiality, scale, and tactility, among others, are critical to producing the performative effects of fashion presentations. At the levels of retail, ateliers, exhibitions, and runway shows, the impact of adaptive reuse interventions depends significantly on the induced emotion. Thus, the spatial medium of fashion is necessarily infused with affectivity, which is essential to the spectacle of the industry.

Finally, in conclusion, it can be said that the discussed cultural and symbolic power of fashion-related adaptive reuse lies in the creation of authenticity, narrative, atmosphere, and brand image through the use of architectural objects or their parts. It should also be noted that in such projects, the adaptation of previously used buildings and structures adds a unique flavor to the current use of fashion and its cultural meanings, as well as the architectural component itself, which is often transferred by the project to the entire brand image, thus enhancing its value[57] [60]. In this regard, it becomes possible to highlight the unique cultural significance of the described concept for fashion. This uniqueness is due to the fact that the adaptive reuse of buildings in the context of the fashion industry is a process in which image and meaning are as important as functionality and aesthetics.



Fig.3.28
Museum of Palazzo Mocenigo,Study centre of the history of textiles

Therefore, the adaptive reuse of buildings has unique symbolic potential in the context of the fashion industry because it allows you to create the right image through its architectural component, as well as bring the fashion of the present back to history and its cultural significance [57][59]

Fashion, Identity and Place in Adaptive reuse

Fashion-related adaptive reuse is intrinsically linked to identity, as the building informs the manner in which fashion is experienced, interpreted, and remembered [66][67]. Not only does the reused space provide the much-needed setting for showcasing retail, exhibitions, ateliers, and events, but it also supplies the fashion with the additional layer of meaning in terms of brand identity and sense of place [68]. In this respect, the building is no longer a mere background to the fashion presentation but is rather integrated into its meaning and identity [66].
Adaptively reused building can enhance fashion's identity through authenticity, richness, and differentiation [68][69]. The academic literature on adaptive reuse practices highlights the significance of place, authenticity, and spirit of place, which are perceived as critical qualities for the fashion-related adaptive reuse, as they are informed by historic fabric, setting, and labor [69]. In turn, such built environment qualities are integral to fashion presentation as they enrich the meaning of the showcased product and facilitate the communication of brand values [70]. Furthermore, when applied to fashion, the adaptive reuse of the building supports the construction of its identity and place image while also providing the context for its consumption and identity expression[70][71]. Just as important is the place, as fashion spaces are determined by their context. Studies on adaptive reuse demonstrate that the sense of place and collective memory embedded in buildings' settings may be a key resource for their redevelopment and help maintain their cultural meanings [72][73]. In this regard, a fashion store or exhibition located in an adapted former building fits better into its setting as it carries out the architectural expression of the local area, city, or urban region, thus enhancing its sense of belonging [74]. At the same time, adaptive reuse enables fashion to perform a critical role in the development of urban identity through engaging with historical heritage [66][68]. In other words, contextual redevelopment of built space fosters fashion's potential to reflect the values attributed to the place by its users and support its collective memory [69]. This way, fashion and architecture relate through their ability to convey cultural identity.

66 Plevoets, B., & Van Cleempoel, K. (2011). Adaptive reuse as an emerging discipline: An historic survey. Changing Roles: New Roles for Old Buildings
67 Wilkinson, S., Gorse, C., & Highfield, D. (2014). Adaptation of Building Reuse: A Global Review.
68 Bullen, P. A., & Love, P. E. D. (2011). Adaptive reuse of heritage buildings. Structural Survey, 29(5), 411–421
69 Yung, E. H. K., & Chan, E. H. W. (2012). Implementation challenges to the adaptive reuse of heritage buildings: Towards the goals of sustainable, low carbon cities. Habitat International, 36(3), 352–361
70 Entwistle, J. (2009). The Aesthetic Economy of Fashion: Markets and Value in Clothing and Modelling. Berg

The above definition of fashion space highlights its capacity to shape the sense of place by demonstrating that its meaning goes beyond visual appeal [70]. Thus, adaptive reuse enables fashion to meet out the desire for authenticity, fit into a specific location and support its belonging, and engage customers in the concept of recycling and sustainability [69]. Moreover, research on fashion and architecture sheds light on their relationship in terms of cultural identity, as both share the ability to communicate it via symbols, structures, and settings. In this regard, the adaptive reuse of built space in fashion operations endows it with symbolic meanings and facilitates its role as a medium for cultural identity expression [71][66].

Ultimately, fashion, identity, and place are linked via the adaptation through the combined impact of architecture, memory, and cultural identity [72]. By adaptation and reuse, fashion spaces gain distinctiveness, memorability, and contextual meaningfulness, as well as the ability to incorporate their heritage values into their identities, which is critical to achieving their legibility and meaningfulness [66][68]. Thus, for fashion places aiming to communicate their identity and sense of place, adaptation and reuse are the essential strategies to build their brand image and appeal [69][70].

71 Heath, T. (2001). Adaptive reuse of offices for residential use: The experiences of London and Toronto. Cities, 18(3), 173–184

72 Latham, D. (2000). Creative re-use of buildings: Preservation or deconstruction? Journal of Architectural Conservation, 6(2), 35–51

73 Plevoets, B., & Van Cleempoel, K. (2019). Adaptive Reuse of the Built Heritage: Concepts and Cases of an Emerging Discipline. Routledge

74 Lynch, K. (1960). The Image of the City. MIT Press

European Regulatory Framework for Fashion led Adaptive reuse



The adaptive reuse of architectural heritage has a complicated legal framework in Europe. While the EU encourages the preservation of cultural heritages, sustainable reuse, accessibility, and cultural participation, there is no specific law that regulates the conversion of cultural buildings into luxury retail stores, fashion museums, exhibition centers, cultural foundations, or temporary fashion shows. The responsibility for developing legal frameworks for the protection and reuse of heritage resources usually rests with signatory states and, in some cases, regions and municipalities. According to the Article 167 of the Treaty on the Functioning of the European Union, establishing the role of the EU in supporting and promoting cultural heritage, there is no harmonization of Member States' laws on cultural heritage [75].

As such, a fashion house that plans to use a building under protection as its workplace has to consider the legislation peculiar to the region where this architectural object is located as the priority. Consequently, the possibility of intervening in such a structure is determined by many factors related to the particular building, such as the level and category of protection, heritage value, planned use of the building, the volume of changes to be made, the period of occupation, etc.

European policy increasingly promotes adaptive reuse as a way to manage heritage sustainably. The European Framework for Action on Cultural Heritage links heritage with sustainability, regeneration, participation, and economic development and proposes combined approaches to conserving and reusing Europe's cultural heritage [76]. Thus, adaptive reuse in Europe is considered a process that allows for sustaining the social, cultural, and economic value of heritage.

Another relevant act is the European Quality Principles for EU Funded Interventions With Potential Impact Upon Cultural Heritage. This document, though not being a law, provides principles for assessing interventions interfering with the cultural heritage. It states that it is crucial to recognize cultural heritage value before intervening, maintain cultural values while considering economic factors, apply the evidence-based approach, and ensure adequate governance, accountability, and long-term vision[77].

These principles have been applied to fashion-led reuse. Commercial requirements such as branding, displays, lighting, retail infrastructure, security, visitor circulation and event installations should, therefore, be subordinated to the value of the heritage asset in question.

Fig.3.29(previous page)
Chanel Métiers d'Art 2022/23 , Dakar

75 European Union. (2016). Consolidated version of the Treaty on the Functioning of the European Union, Article 167. Official Journal of the European Union, C 202.
76 European Commission. (2019). European framework for action on cultural heritage. Publications Office of the European Union.
77 Dimitrova, E., et al. (2020). European quality principles for EU-funded interventions with potential impact upon cultural heritage (Rev. ed.). International Council on Monuments and Sites.,6-7

Italian Regulatory Framework

Italy provides a particularly relevant cultural context due to the significant number of historic buildings and cultural centres used for exhibitions, retail, cultural events, and special purposes. The main regulation is represented by Legislative Decree No. 42/2004 "Codice dei Beni Culturali e del Paesaggio" – the Italian Cultural Heritage Code.

Article 20 of the Law introduces the key principle that should be followed when considering adaptive reuse. According to this article, cultural property may not be "destroyed, damaged or subjected to uses, transformations or interventions that are not compatible with its nature or detrimental to its conservation" [78].

This implies that introducing a fashion programme does not violate regulations if it contributes to the heritage building's protection or use in a manner compatible with its nature and conservation.

Simultaneously, Article 21 of the Law states that any works carried out on protected property require the competent authority's authorization, whereas any change in use should be reported to the Soprintendenza for assessment of compatibility with Art. 20. Thus, introducing a fashion museum, exhibition hall, luxury store, or cultural centre would involve changes to the protected building's use and require heritage authorities' approval if works are needed.

The Code is notably interesting for the context of fashion show uses. Article 106 allows allocating public cultural property for individual use "destinato compatibile con il fine culturale" while, for those of interest, the authorization is subject to "conservation, enjoyment and compatibility with the historical-artistic characteristics of the property"[78]. Article 107 then introduces "temporary instrumental uses" (uso strumentale e precario) [78].

By introducing these instruments, the Code creates a legal basis for such activities as performances, exhibitions, and other temporal events, yet fashion is not explicitly prioritized; rather, it is subject to general authorizing criteria.



Fig.3.31
Val d'Orcia

Thus, a fashion-related activity can be allowed if its nature and conditions are found compatible with the cultural property.

Therefore, there are three core criteria in the Italian Code that can be used to assess the possibility of adaptive reuse for the fashion context:

compatibility of use → authorization of intervention → protection of conservation and public enjoyment.

This is particularly vital for fashion shows involving large audiences that take place in archaeological or monumental buildings where stages, viewers' stands, lights, dressing rooms, constructions, and capacities should all be evaluated according to their possible impacts, rather than defaulted to because of the short-term nature of the event [78].

78 Repubblica Italiana. (2004). Decreto Legislativo 22 gennaio 2004, n. 42: Codice dei beni culturali e del paesaggio. Gazzetta Ufficiale della Repubblica Italiana. See particularly Arts. 20–21 and 106–107.

French Regulatory Framework

France is regulated by the Code du patrimoine, more specifically by the system which determines the level of protection of historic monuments called Monuments historiques. The measure of protection can vary for different buildings, among which are classé and inscrit monuments, for which different procedures are applied. For example, according to Article L.621-9, any restoration or alteration works on classified monuments require the authorization of the local prefecture. Works carried out under the supervision of the state authorities [79] on a classified monument remain under the jurisdiction of competence.

When it comes to inscribed monuments, their alteration also requires consultation with local prefectures. Moreover, works that require a construction permit cannot be carried out without the necessary heritage agreements in France. Thus, according to official guidelines, for example, a renovation and extension of an inscribed monument, installation of air conditioning equipment, technical lighting and access equipment can be classified as works subject to heritage control [79]. It is noteworthy that the French system is particularly strict regarding temporary installations because the official guidelines state explicitly that for monuments subject to protection, works of a provisional nature, carried out in bounden on the plot and exceeding certain dimensions, are subject to heritage approval. Even the temporary nature of works does not exempt them from conservation and jurisdiction control.

Moreover, according to the guidelines, not only the monument itself but also its surroundings within the contour lines are subject to protection. Thus, to build or make changes within the sight of the protected monument to alter its appearance, it is necessary to notify the local prefecture and receive permission from the Architecte des Bâtiments de France (ABF). Similar procedures are also in place for works within the framework of Sites patrimoniaux remarquables[79].

Therefore, in France, great importance is placed on the preservation of the architectural context, which is especially relevant for the development of fashion. Thus, for organizing such events, it is necessary to pay great attention to the architecture of the buildings and structures around the monument, because scenography, signs, structures, lights, and other communication tools will be visible to visitors and may require special permission.

Fig.3.32
Valentino spring/summer 2023,Le Marais venue

79 Ministère de la Culture. (2026). Réaliser des travaux en abords d'un monument historique. République française.





Spanish Regulatory Framework

Main national law in Spain is Law 16/1985 del Patrimonio Histórico Español. Within it, the basic level of protection for cultural property objects of the highest category is established as Bien de Interés Cultural (BIC).
According to Article 19, interior or foreign works affecting a monument of BIC require approval from the competent authorities. In addition, this article regulates the display of signs, symbols, and advertising on the territory of monuments and their immediate surroundings, which may not be placed on the facades or in the interiors of the BIC objects [80].
Moreover, special restrictions apply to archaeological excavations and sites under the protection of the state. According to Article 22, works or any other interventions on the territory of a Sitio Histórico or Zona Arqueológica without the consent of competent authorities are prohibited, and these interventions may involve archaeological research [80]. Article 39 highlights the principle of protection which implies conservation, consolidation, or rehabilitation of monuments with the introduction of additions made in a manner visible, so that they are not confused with the original forms. In other words, when it is impossible to use ancient materials in construction, it is necessary to use other materials and structures so that the new building is different from the old one [80].

As for the peculiarities of Spain in the context of heritage management, the most significant feature is the heterogeneity of regulations throughout the country, which is related to the distribution of competencies and responsibility among the Autonomous Communities. They have the corresponding laws for each territory, which means that specific rules and requirements for obtaining permits can differ significantly for different regions, such as Madrid, Catalonia, Andalusia, and other areas [80].
This aspect is especially significant for the application of adaptive reuse in the Spanish context, particularly for fashion designers. This is because a clothing store opening in an ancient monument in Madrid will have to follow different requirements than a similar project in an Andalusian archaeological site.

80 Jefatura del Estado. (1985). Ley 16/1985, de 25 de junio, del Patrimonio Histórico Español. Boletín Oficial del Estado, 155.

Fig.3.33
Museo Cristóbal Balenciaga



UK Regulatory Framework

Fig.3.334
Project 180 The Strand,London

The United Kingdom is another illustration of the variation between countries in approaches to heritage protection, which reflects the devolution principle; England, Scotland, Wales, and Northern Ireland, have each developed their own systems. For the purposes of this comparison, the research will focus on England, as it is different in several key respects from the other three countries.

Listed buildings in England are protected by the Planning (Listed Buildings and Conservation Areas) Act 1990, as amended. In general, Listed Building Consent is required in relation to any works "that would affect its special interest, for example, by damaging or altering it in any way" [81]. Planning permission is also required for developments affecting listed buildings to a lesser extent [83].

Listing can relate to buildings' interior, their dependencies, and even structures within their curtilage [83]. Therefore, adaptation of a listed building for commercial use, such as fashion retail, exhibitions, and museums, may involve consent for alterations to its interior, which are normal for such adaptations. This shows that the focus of designation in England is on the building itself with its unique character, not just its external appearance, which can be particularly relevant for commercial use.

By contrast to adaptations for permanent use, Historic England notes that use of listed buildings for temporary events can also have "an adverse effect on the condition of the building" as well as "impact on the ability of visitors to appreciate the site or monument" [83]. Therefore, the temporary use of a building, such as fairs, festivals, and other events, requires that the following factors be taken into account: the total number of events, number of visitors, temporary structures and their impact on the site, access and parking, and the impact of installation and dismantling on the site's condition. The capacity of the building, the impact on its value, and risk assessments also should be considered.

Moreover, Historic England recommends taking into account any temporary measures required for works to the building, which also need Listed Building Consent in the case of listed or scheduled monuments [82].

Even though temporary use is not prohibited in England, it needs to be carefully managed considering a range of factors. It seems that England adopts a significance-based approach to modifications of listed buildings, including both permanent and temporary ones. Indeed, the central question when assessing proposed works to a listed building is whether it will affect its special architectural or historical interest for which it is designated and protected, which may justify refusing consent.

81 UK Parliament. (1990). Planning (Listed Buildings and Conservation Areas) Act 1990. The Stationery Office, Para 6
82 Historic England. (2022). Temporary protection of historic features during building works. Historic England.
83 Historic England. (2026). Heritage consents. Historic England.



German Regulatory Framework

Germany substantially differs from the cases discussed previously. Cultural heritage protection is decentralized. It is the sixteen Länder, not the federal state, that are responsible for cultural heritage protection. Each Federal State has its own monument protection law (Denkmalschutzgesetz) and procedure for monument protection.

The German Standing Conference of the Ministers of Education and Cultural Affairs therefore emphasizes that it is up to the Länder to designate and maintain monuments; at the municipal level, responsibility is with the municipal authorities and monument administrations.

As a result, in each of the sixteen states of Germany, a monument protection law (Denkmalschutzgesetz) is formulated, and therefore different procedures and requirements for dealing with cultural heritage objects can be established. Thus, for example, the adaptation of a former factory building for use as a cafe in Berlin can involve significantly more documentary and procedural steps than a similar project in Bavaria or Saxony.

It also follows that to change the use of a building, to carry out construction and other works, to make changes or additions to the monument, to alter its external or internal appearance, it is necessary to obtain the consent of the local monument protection authorities, which may vary depending on the Bundesländer.

It turns out that in order to find out what exactly is allowed and what is prohibited in the adaptation of a particular object, it is necessary to study the laws of the region in which the object is located. Perhaps this is the most significant argument in favor of the statement that there could not be a general unified description of the legal framework for the reuse of "European heritage permission system" , because it varies significantly even within the limits of one country.

Fig.3.35
Berlin Fashion week,Kraftwerk Berlin


4

Fondazione Prada



Fig.4.1
Fondazione Prada,Milan

Fondazione Prada takes its place on the southern edge of Milan, in the Largo Isarco district in Italy, opening in 2015 and designed by OMA under Rem Koolhaas as the Milan office for the Prada Foundation, being a fashion-related cultural organization, not a retail establishment [84]. This complex serves as an exhibition ground for the Foundation's shows, as well as a center of "public life" and "education and events" [84].

The site was originally an industrial distillery, and this industrial past is part of the project's current identity [84]. The site's value is in its association with the urban-industrial landscape through its warehouses, silos, and other features typical of the distillery [84]. In relation to the fashion-based adaptive reuse project, the case illustrates how the transformation process complies with the new use function while also responding to the need for reduced impact by reusing the existing built environment, which is in line with the statement that "reuse allows to reduce the occupation of land and resources as well as enhancing the value of the existing built heritage" [84]. By these means, the heritage is linked to the new function in that it constitutes its very foundation [84].

The adaptive reuse strategy was implemented to expand the Prada Foundation's reach while staying true to a location marked by a strong architectural legacy. In this case, the authors propose to adapt seven existing buildings and add three new ones to accommodate the Foundation's modern requirements. Thus, the plan does not follow either the conservation or new building construction strategies, suggesting a middle ground

does not follow either the conservation or new building construction strategies, suggesting a middle ground where existing buildings are allowed to reshape the new structure rather than the other way around. This solution is consistent witht adaptive reuse based on fashion implies "a readaptation of existing resources … to give new cultural and social values to the reused product" [84].

The intervention takes place on the level of an entire industrial complex, which should be noted as an extensive, not a limited reuse of the existing structures. The warehouses, laboratories, and silos that had been retained were given a new function, while the Podium, Cinema, and Torre were added to the plot to provide more space for exhibitions and events. In terms of materials, the intervention leaves its mark as the rough industrial buildings are juxtaposed to the more refined and expressive structures. This includes the gold-plated Haunted House and the contemporary Torre with its light frames. The differences ensure variety and variety in the architectural narrative of the complex [84]. Notably, such a solution serves to show that reuse interventions do not offset transformations that take place within the framework of the same architectural narrative[84].

84 Ghirardini, S., Allegretti, G., Brunazzi, P., & Diatta, A. L. (2026). Fashion-based adaptive reuse and its cultural (and social) meaning [Conference paper]. International Conference on Adaptive Reuse, Politecnico di Torino Pg 8





Fondazione Prada is not a flagship store in the traditional sense, as it is a foundation located within a larger domain, that of art, and organized by a fashion house. The program of the Foundation is diverse and reaches from exhibitions, film showings, educational activities, and cultural programming; the exhibition venues at the Torre and elsewhere can be found both in the form of permanent installations and changing displays. From this perspective, clothes are simply part of the wider program, if perhaps one of its most recognizable symbols. Fashion is not the Foundation's product; rather, it is a tool for outreach and engagement with the public, research, and cultural capital in general.

The heritage value of this project is in its ability to preserve and adapt the industrial architecture while being able to avoid being frozen in time [85]. The value of authenticity is achieved through the ability to read the original structure within the adaptation and the fact that the industrial history of the site is not hidden by the new construction [85]. In terms of cultural value, the project represents Prada's presence in Milan as a major player in exhibitions and educational and cultural centers. The economic value of the project is linked to an increase in the appeal of Milan as a tourist destination due to the cultural asset that Prada is able to provide to the city. The environmental value of the project is linked to the tendency of Prada to not demolish existing buildings to be able to minimize the impact on the existing landscape and to be able to achieve the goal presented in the paper of working with "the existing built space" [84].

Fondazione Prada seems fascinating because it makes adaptability design the main point instead of just a "necessary tool" [85]. The project is characterized by the tension between the old and the new [85]. On the one hand,

On the one hand, the adaptive reuse of existing buildings was the right choice because it provided the most remarkable effect, which, in turn, resulted from the tension between the old and the new [85]. On the other hand, the re-purposed building complex could be seen only as a "status symbol," which could overshadow the actual significance of adaptive reuse in general Thus, while designing Fondazione Prada is an example of how the right project can be chosen for adaptive reuse, it still seems to prove that such projects are usually luxurious and are made to serve cultural capital, not to be used in day-to-day operations [85].

The Foundation Prada is closely related to the thesis because it is an example of how adaptive reuse of the built environment could be used to create cultural value through fashion-based interventions [84]. Most transferable ideas are related to a hybrid approach to reuse that implies the combination of the existing buildings and structures with additions made of new materials needed to host diverse cultural programmes. The key conservation value was legibility [85], which can be seen in how the new construction had to interpret the old site's industrial history for contemporary visitors. Spatially, the most transferable aspect of this intervention was the way in which contrast and sequence shaped space, producing a narrative that makes the newly organized complex more understandable [85]. The adaptive reuse project shows that a pursuit of harmony is not necessarily a priority, and the tension between different design elements could be more valuable than their resolution [85].

85 Ghirardini, S., Allegretti, G., Brunazzi, P., & Diatta, A. L. (2026). Fashion-based adaptive reuse and its cultural (and social) meaning [Conference paper]. International Conference on Adaptive Reuse, Politecnico di Torino Pg 9

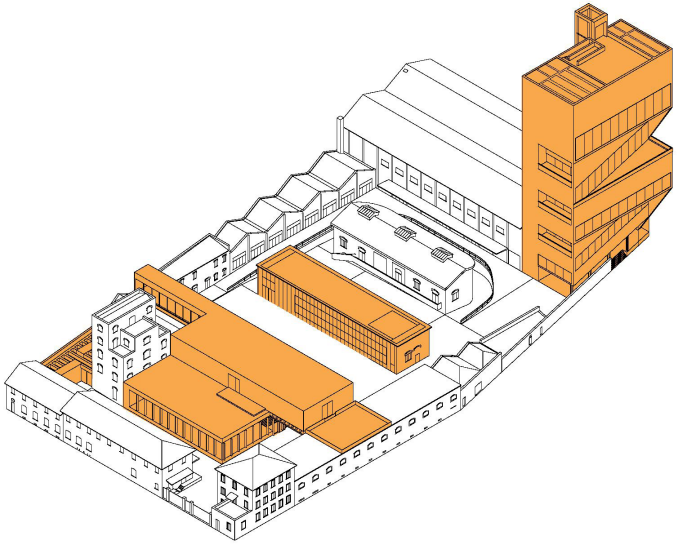


Fig.4.2
Isometric view,Fondazione Prada,Milan

Heritage condition

Fondazione Prada in Milan is a conversion project, which makes the original heritage condition of the site determined by its previous use as an industrial distillery complex. The initial state of the site was therefore a former industrial facility, which was not intended for display and was not an architectural masterpiece. The complex had a significant value in terms of its industrial architecture, infrastructural volumes, and the heritage of its buildings. However, since it was a multi-building compound characterized by different levels of development and preservation, its conversion into a cultural center involved a unique adaptive reuse concept to meet the needs of the modern users.

Spatial intervention

The project intervenes in the industrial complex in terms of restoration and partial reconstruction to preserve its authentic parts and add new built elements and volumes with a different function. Unlike the adaptation project, which concealed the original structures beneath a new architectural skin, the complex was partially kept as an industrial exhibition hall. As a result, the new construction allows for observing the original components, which were integrated into the new architecture as separate buildings in the campus. The spatial intervention in Fondazione Prada was therefore a partial conversion of the former distillery complex, which is now used as a cultural center in Milan. It is important to note that the architectural concept made by Westergard and Hadid is permanent, although the old structures were partially dismantled to preserve the authenticity of the industrial site.

Fig.4.3
Fondazione Prada,Milan





Fig.4.4
Fondazione Prada interiors,Milan

Benefits to the heritage site

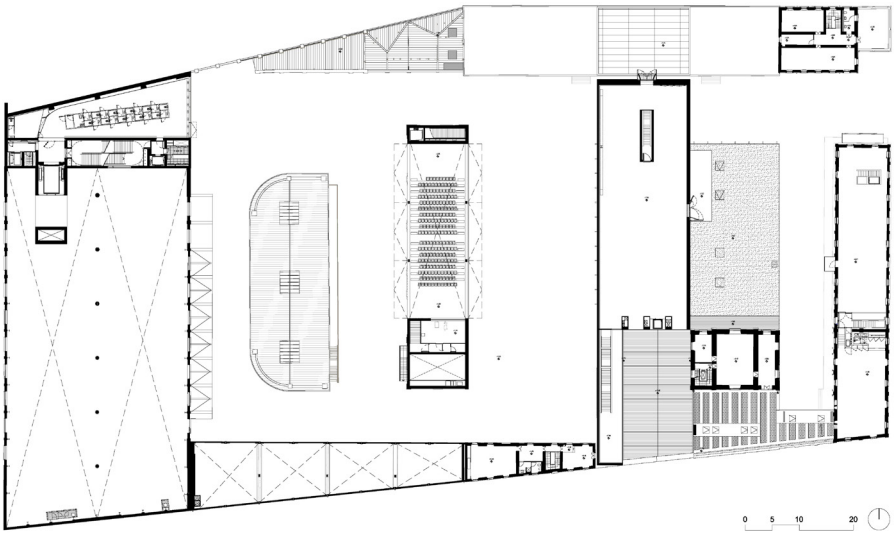
The primary benefit to the heritage site was that the industrial complex was given new life without destroying its status as a historical place. Unlike sites subject to demolition or complete rejuvenation, Prada's foundation was allowed to retain its status as a material testimony to the city's industrial past while being subjected to adaptive reuse. Thus, the site benefits from long-term conservation as it acquires new functions that are conducive to its maintenance and promote engagement with the site as a living history. While it is true that the economic and cultural value of the adaptive reuse scheme far outweighs the alternative outcome for the site, its current state is most beneficial in terms of conservation.

Design inference

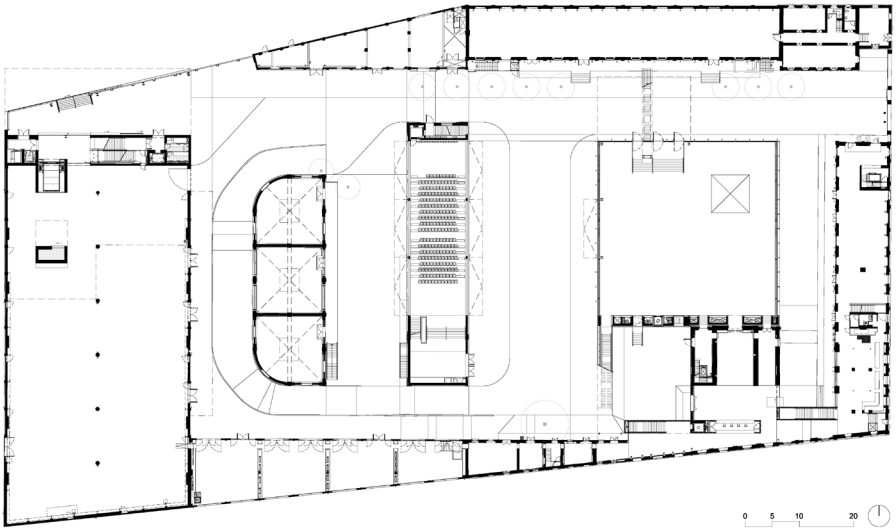
The design inference that can be drawn from the Fondazione Prada case concerns the primary conditions under which adaptive reuse is most effective for the conservation of the heritage site. The complex's transformation is successful because its new function and design language respect the existing fabric by highlighting the continuity of use between the past and the present. Therefore, for my own design practice, the example illustrates that adaptive reuse of industrial buildings should not erase the trace of the old use from the new. In this regard, the most critical inference concerns the opportunity to embed new functions within the spatial structure of the existing building while preserving its structural identity and historical trace.

Compatibility, authenticity, legibility

Prada's new use of the complex is compatibility because the two cultures of the site seem to match at the scale of the structures. At the same time, the project is authentically because it is not trying to present the industrial building as something else; its authenticity is not denied. Another strength of the project is legibility; the two cultures are clearly presented as different, although they are combined into a single structure. Thus, the project is an excellent example of adaptive reuse because it has managed to create a new project that respects the heritage culture and tradition of the location.



FIRST FLOOR



GROUND FLOOR

Armani / Silos, Milan

Armani/Silos is a fashion museum located at Via Bergognone in Milan, Italy, in the Tortona district. The museum was inaugurated in 2015 to commemorate the 40th anniversary of Giorgio Armani's career. It is a permanent exhibition of the designer's work, which is presented in the building's original form. The manor was built in 1950 as a granary and now hosts four floors with an exhibition space of 4,500 square meters. The venue includes a museum, a permanent and temporary exhibition, an archive, a bookshop, and a cafe.[86][87]

The original building type is utilitarian rather than monumental: a granary/storage complex associated with the former Nestlé works. This provides the project with a degree of legitimacy in terms of post-industrial reuse as cultural center. Its value in terms of heritage is determined by the transformation of a large-scale but generic storage building into a public fashion museum. In this respect, the project is noteworthy from a theoretical perspective, as it demonstrates how the adaptation of a mundane industrial building could be transformed into a cultural landmark through the appropriate programmatic and design response.[88]

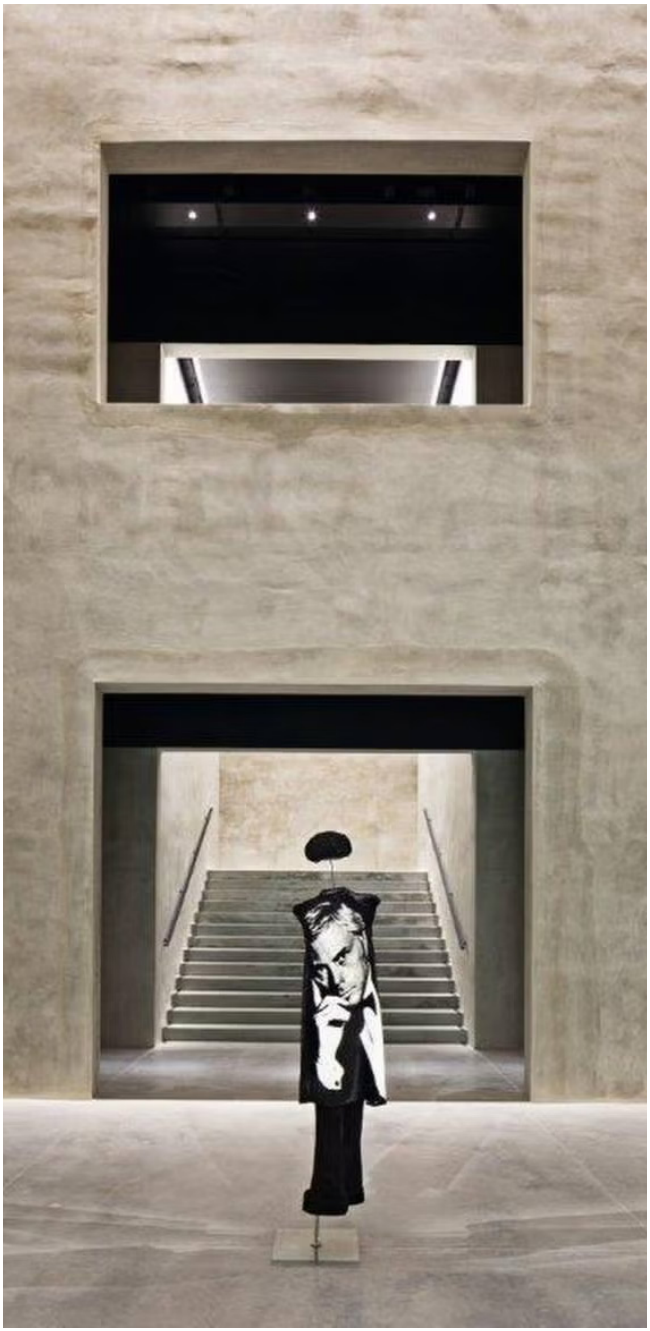


Fig.4.5
Armani Silos interior

The reuse was initiated to give the fashion house its own permanent complex to exhibit and showcase its creative heritage. The project represents a form of adaptive reuse, which saw the interior volume turned into a display and exhibition space to accommodate the needs of a contemporary fashion museum. The intervention should therefore be seen as a long-term transformation, as the building was deemed inappropriate as a temporary exhibition building. Its conservation strategy is one of selective adaptation to meet the curatorial and display needs of the fashion museum, which saw its interior transformed into a minimalist and monumental architecture of a modernist temple to fashion[89].

The scope of intervention is substantial as it implies the transformation of a four-storey former industrial hall into a museum. The structural frames have been left as they are, which gives the exhibition a feeling of the building's authenticity. At the same time, the interior has been reimagined as the exhibition space organized around a central atrium and the side rooms. The surfaces are kept to a minimum, with the emphasis on the black ceiling and the exposed technological devices, creating the atmosphere of extreme minimalism that is in line with the brand's philosophy. Hence, the relationship between the building and its architectural setting is complex, as it combines the elements that had been used by the building's former occupants and the sleek images of the luxury fashion brand.

The fashion program reflects the brand's values of minimalism, elegance, and innovative design. The core of the exhibit is the display of clothes and accessories produced in the 1980s and after, showcasing the masterpieces of Armani's design with the help of thematic displays. They allow the visitors to trace the key ideas developed by the brand while being able to enjoy the simplicity of the presentation. Additionally, the temporary exhibitions speak of the brand's commitment to diversity and innovation, while the bookshop, the archive, and the café offer a wide range of opportunities to learn about the industry and enjoy the atmosphere of the exhibition hall. The target audience of this project likely includes fashion-savvy customers, tourists visiting Milan, students, researchers, and other clients interested in contemporary design trends.

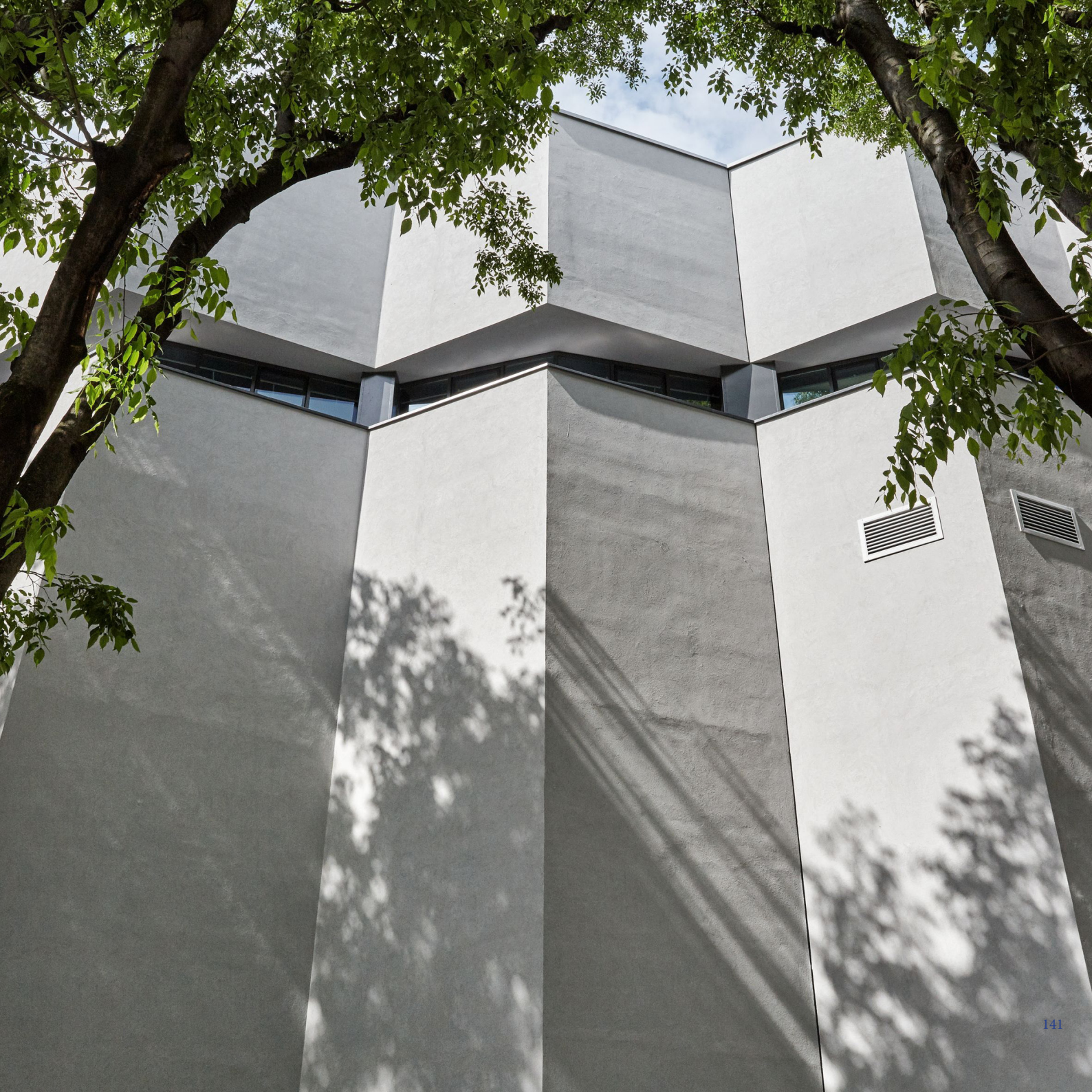
This project has a significant impact on the local culture as it turns an ordinary building into a center of cultural heritage with an emphasis on the history of the fashion industry. First of all, it allows the visitors to enjoy the authentic view of the former industrial hall, which has been transformed into the exhibition space. As such, it preserves the values of the building's original design while presenting the products of Armani, which in turn speaks to its innovative capacity. The project serves to position Milan as a hub of the international fashion scene, increasing the appeal of the local community. At the same time, it creates conditions for economic sustainability and social development, as it attracts tourists and contributes to the local cultural ecosystem. Finally, the project promotes environmental sustainability by reusing the existing structures rather than demolishing the building and using new materials for constructions.

86 Giorgio Armani S.p.A. (2015). Armani/Silos: Fashion museum in Milan. Armani Locations
87 YesMilano. (n.d.). Armani/Silos. YesMilano: Official Tourism Guide.
88 ArchDaily. (2015, May 15). Armani/Silos / Giorgio Armani. ArchDaily.
89 Wikipedia contributors. (2024). Armani/Silos. Wikipedia, L'enciclopedia libera

The case of Armani/Silos is good in terms of proving the creation of coherence between built form, brand, and exhibition contents. The design by Armani manages to preserve controlled minimalism as the main theme and brand of the interior. Simultaneously, the idea of reuse is evident; that might be the reason why the building's conversion is legible. However, the project's primary failure at adapting lies within its extreme brand-specificity. Therefore, Armani/Silos is missing universality and diversity that should be inherent to a space with such industrial history and architectural preconditions. Thus, the project is slightly too "brandish" to be an appropriate model for a mixed-use civic center.

Armani/Silos, as the case study demonstrates, provides multiple arguments supporting how an industrial building could be converted into a fashion archive, exhibition hall, and identity reference. The primary hypothesis that could be taken to a local project refers to the adaptation of a utility building, its reuse for a long-term program, and the internal spatial structure that accommodates a museum. The most effective idea that could be borrowed by other projects and implemented in a local context is the concept of an interior void and ordering principles within exhibition space. Instead, the example of Armani/Silos reveals the problem of brands' absorption of adaptive reuse projects. The case study building was designed as the most brandish exhibition-centered complex, but it lacks diversity, universality, and civic use.[88][89]

Fig.4.6
Armani Silos



Heritage condition

The Armani/Silos in Milan is a former 1950s Nestlé grain silo converted into a retail complex. The place derives its value from its industrial architecture as a former storage facility, not from any historic furnishings attached to it. Since the building only served one specific industrial function, its further use focused on maintaining its spatial structure and layout. Therefore, it was not necessary to hide or protect its original architectural elements.

Spatial intervention

Armani/Silos is an intervention of conversion from a former storage building to an exhibition hall that presents fashion and the company's archive. The architectural structures and spatial organization were left almost intact, which allowed to develop the simplest and most rational route for the exhibition. Instead of being overwritten by other architectural structures, the main elements became part of the display. It is worth mentioning that the adaptation of the building is permanent, although in the simplest way. Therefore, it is entirely visible how the former industrial building has been appropriated for a new purpose.

Benefits to the heritage site

The most important benefit to the heritage site is that the silo was reused and given a new purpose instead of being forgotten and dismantled. The adaptive reuse of this building prolonged its life cycle, as the building now serves a different but viable purpose that relies on its structural characteristics. Another advantage of the project is that it enhanced the informative potential of the site, as visitors can directly perceive the structural coherence of the building without encountering obstructions that would hide its industrial architecture. This is an essential cultural value that is particularly relevant to the heritage site, as the adaptive reuse project made the cultural read of the building more accessible by incorporating its structural features in the new design. Finally, the project facilitated the conservation of the building as it is now continuously occupied, which presents a significant advantage for the maintenance of large-scale industrial heritage sites.

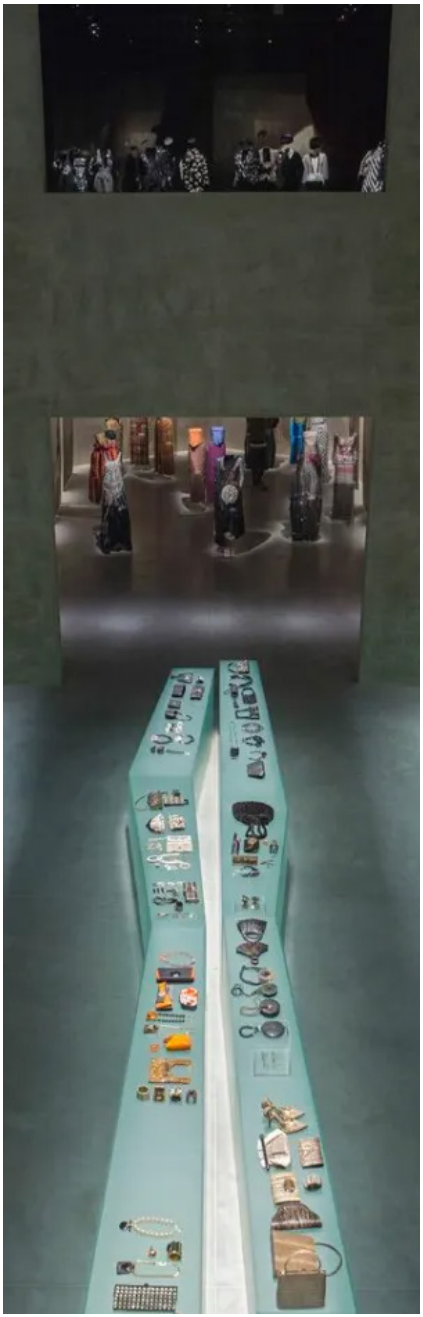


Fig.4.7
Armani Silos exhibit

Design inference

The key design inference that can be drawn from the project is related to the adaptive reuse of industrial buildings. Specifically, the case study demonstrates that industrial buildings can be effectively reused by relying on their structural coherence as the framework for the new functional program. Armani/Silos can be seen as an example of how such projects can be designed by considering the building's structural elements as the foundation for the rearrangement of the interior organization rather than attempting to camouflage them under new architectural elements. As such, it offers a useful design precedent to my own project, as the similar approach could be used to facilitate the adaptive reuse of the building. Another inference that can be drawn from the project is that the legibility of the design is crucial to enhancing the cultural value of the project, as the overall coherence of the structural read of the building was preserved.

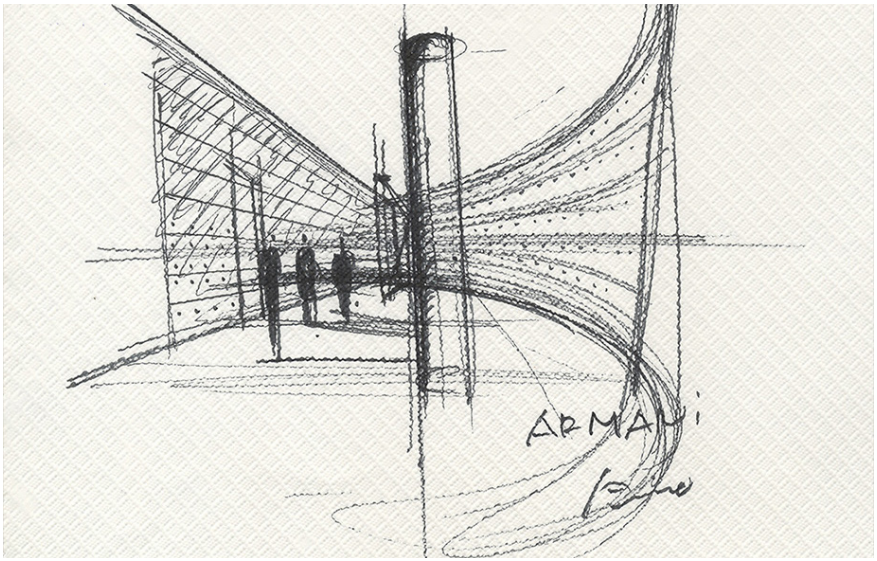
Compatibility, authenticity, legibility

Armani/Silos is highly compatible with its new museum function because the vast, repetitive industrial volumes lend themselves well to displaying art. It is strongly authentic because the very identity of the silo is not hidden, but turned into the centrepiece of the exhibition. And finally, the design is extremely legible, as the concrete construction, the vertical voids and the floor plan are all preserved as the basic framework of the building. In this respect Armani/Silos is a model of adaptive reuse, in which a former industrial building is given new life through a very careful intervention that leaves its structural expression intact



Fig.4.8(right)
Armani Silos exhibit

Fig.4.9(below)
Armani Silos exhibit



Museo Salvatore Ferragamo,Florence

Museo Salvatore Ferragamo is an exhibition complex in Florence, Tuscany, Italy, on the Piazza Santa Trinita in the heart of the historic centre. The museum, which opened in 1995 as a company museum, interprets the history of the Ferragamo brand, the life path of its founder, and the creative legacy. It has a primarily exhibitive and archival function nowadays, being characterized by a permanent and temporary exposition of the history of footwear and fashion[100][103].

Salvatore Ferragamo's Museum is located in the basement of the medieval building of the Palazzo Spini Feroni. It is another example of adaptive re-use of the historic center's resources. The palace, built in 1289, became part of King Vittorio Emanuele III's property in 1900 and was then owned by Ferragamo in 1938. The latter rented the palazzo as the company headquarters and the main boutique[101]. Thus, the Museum of Salvatore Ferragamo, organized in the basement of the palace, combines the functions of a fashion museum and a cultural heritage site. Considering the architectural context, it is noteworthy that the original use of this building was aristocratic and urban, not industrial[102].

The adaptive reuse strategy in this project was not focused on creating new constructions. It was rather based on introducing a museum to the basement of the existing building. Besides, the construction of the museum was necessary to popularize the legacy inherited from Ferragamo.

At the same time, the project aimed to utilize the symbolic location of the medieval palazzo to enhance the demonstration of the brand's history. The strategy has rather a mixed nature, as the adaptive reuse concept was chosen to transform the existing building into a museum exhibition hall. The conservation approach was selected, which implied the addition of new elements and interpretation of the history of the place rather than transforming the existing structure[104].

The adaptive reuse strategy has been applied at a rather limited level as the transformation only embraced the basement and exhibition interior spaces, which were allocated to the new museum. The existing structures of the palazzo were kept at their original state, while their integration into the museum concept was realized in a specific manner. The conservation approach prevailed in the project as, instead of modifying the entire building, it was integrated into the new structure. It is rather apparent that the museum construction is much less intrusive compared to the fashion projects presented at the new site. In other words, the hotel and business center continue to serve their purpose, while the exhibition space was created within the medieval building.

Fig.4.8
Museum Salvatore Ferragamo, Florence

100 Museo Salvatore Ferragamo. Ferragamo Museum.
102 Museo Salvatore Ferragamo. . Museum history
103 Museo Salvatore Ferragamo.. Salvatore Ferragamo 1898–1960.
104 Italia.it. (2024). Ferragamo Museum in Florence.


1923-2023
Cento anni fa, a Hollywood,
Salvatore Ferragamo
apriva il suo primo negozio
1923-2023
One hundred years ago,
Salvatore Ferragamo opened
his first store in Hollywood
SALVATORE FERRAGAMO
1898-1960
Museo Ferragamo
27 Ottobre/October 2023
4 Novembre/November 2024
Chiuso/Closed:
1.1, 15.8, 25.12
Firenze
Palazzo Spini Feroni
FERRAGAMO
FERRAGAMO
MUSEO SALVATORE FERRAGAMO





The museum program is based on the history of the founder of the Salvatore Ferragamo company and the role of shoes in international fashion culture. Since 2006, the museum has developed a concept that explores the figure of Ferragamo through the prism of a changing annual research theme related to art, architecture, design, economic and social history, and philosophy. Thus, the museum's core is the intersection of the history of the Ferragamo brand and multidisciplinary cultural research. Museums' intended users are the general public, the fashion community, researchers, and those interested in the cultural history of luxury brands and Italian design, in general. The museum's primary intended users are the general public, the fashion industry, and academic researchers. The program's goals reflect this by focusing on cultural, economic, and symbolic values rather than strictly commercial or promotional aspects. The museum positions itself as a serious research institution with a focus on the history of fashion and luxury brands, which also has symbolic significance for the Ferragamo brand itself. Salvatore Ferragamo museum's intended users are the public, fashion community, researchers, and the company itself, which wants to promote its values through cultural programming. In terms of the project overview, the most significant impacts of the project would be on the public, for whom the museum's programming is designed, as well as the economic value of the project for the center of Florence. However, in terms of impact, it is fascinating to note the reverse approach: the museum's programming actually serves to strengthen the reputation of the palace as a cultural heritage site by presenting it to the public in a new context. The environmental impact of the project, on the other hand, is neutral, as the museum was created within the existing building, without the need for additional construction and resource costs, although it is not the priority of the project.




1930-1946

Museo Salvatore Ferragamo is notable for creating an immersive experience by intertwining the setting in which an institution exists within the narrative told by the exhibited items: a historic palace housing a museum dedicated to an iconic fashion label. The principal asset of the Museo Salvatore Ferragamo under consideration is its ability to transform the location into a meaningful context for the viewer. The project, however, is limited by both the scale and the corporate nature of the endeavor, as the museum is essentially a brand museum at the center of a major commercial complex. In addition, Museo Salvatore Ferragamo creates a tension between conserving the heritage value of the location and its use as a tool for brand promotion, as the very presence of the brand within the palace serves to interpret the exhibition in a particular light. For the thesis, the topic of adaptive reuse is useful in context of creating exhibitions of cultural heritage, as it is an effective way of utilizing the potential of a location without undermining its historic significance.

The relevance of the Museo Salvatore Ferragamo to the thesis lies in its ability to present the concept of adaptive reuse as a process occurring within the interior of a site rather than on its architectural form. The transferable assets of adaptive reuse as seen in the Museo Salvatore Ferragamo example include the ability to embed a concept of a fashion museum within the very fabric of the building by employing its features to enhance the narrative of the exhibit. The underlying conserving principle that should be used in similar exhibitions is the one of continuity that allows the visitor to perceive the exhibited items as a single entity based on the context within which they are placed rather than disparate items within a larger history. Furthermore, the Museo Salvatore Ferragamo serves as an exhibition complex that allows the spatial context to shape the visitor experience without attempting to disrupt it. What should be avoided when using the Museo Salvatore Ferragamo as a guide is the risk of treating the historic context as an accessory to the exhibition, as the example under consideration demonstrates how a historic building can serve as a key element in an exhibition.

Fig.4.8
Museum Salvatore Ferragamo interior, Florence



Heritage condition

Heritage condition refers to the current state of a site or structure while taking into account its historical context. Museo Salvatore Ferragamo is located in the medieval basement of the Palazzo Spini Feroni, which has been the seat of Ferragamo's headquarters since 1938. The museum is not a single autonomous entity but a complex of an urban palace with a visible medieval structure at its lower level. According to the sources, the latter was determined by the fact that the museum was built in the basement, and one can see remnants of the mediaeval origin of the building. This makes the project fascinating since its unique solution derives from the very nature of the site, and not from a generic architectural frame.

Spatial intervention

The museum was 'inserted' into the building's basement, which was then expanded to take up more of the lower floor. The existing vaulted and piliated structure was utilized for exhibiting purposes. The museum's adaptation can be considered appropriate because it used the available underground space rather than destroying the archaeological finds by constructing another upper story. Instead, the medieval basement was incorporated into the museum, thus creating a fashion exhibition hall. The building was divided into several rooms, some of which were designated for permanent and temporary exhibitions. Moreover, the museum's expansion included a gift shop and a cafeteria in the larger building. The alteration made to the structure is permanent but still respects the original design since exhibitions are arranged within the vaulted and piliated space of the palace.

Benefits to the heritage site

The most obvious benefit is that both the basement and the Palace are given new life and purpose through their repurposing as a museum as opposed to being neglected private historic buildings. The very fact that they were re-used for a modern purpose contributes to their status as a heritage asset, their historical fabric being showcased for the visitors to engage with (rather than the other way around). Furthermore, the very process of their adaptive re-use promotes their conservation and ongoing maintenance due to the increased perceived value of the building. In terms of socio-cultural benefits, the building gains from being at least partially opened to the public as a museum, and its resources can be used to provide the community with an ed

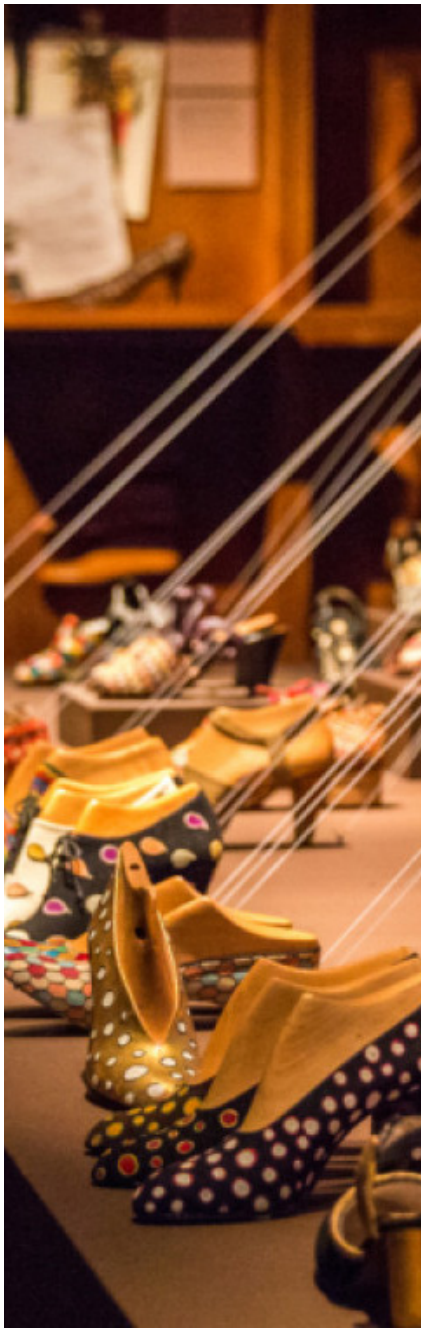


Fig.4.9
Museum Salvatore Ferragamo interior, Florence

ucational experience, as opposed to a purely corporate function. Finally, the economic benefit is difficult to quantify but is certainly present, as the heritage building's very existence as a museum pays for its maintenance and conservation. In this regard, it should also be noted that despite the benefits listed, the heritage was not entirely lost – the intervention made sure to make use of the existing basement.

Design inference

The primary design inference was that a strong historic substructure could be adapted to new museum functions if the program was compatible with the scale, depth, and feel of the original building. Museo Ferragamo demonstrates that adaptive reuse can most effectively conserve the historic fabric by designing the exhibition circuit around it, not the other way around. For your own project, this consideration might inspire you to think about the value of lower-story vaults, basements, and service cores in your own historic building as potential resources for new program functions. Your project can similarly demonstrate the way in which a museum can conserve architectural memory by engaging it as a programmatic and spatial priority.

Compatibility, authenticity, legibility

For me, the reuse plan that was proposed is highly compatible because of the enclosed, solid and cozy basement that will provide the best environment for the museum. First of all, the reuse option ensures authenticity since the medieval structure will not be camouflaged by the new construction details. Secondly, the plan can be easily legible because it will be clear that there is a certain difference between the old and the new parts of the building. Thus, the option will create the museum with the authentic history that is combined with the contemporary part of the structure.



Fig.4.10
Museum Salvatore Ferragamo interior, Florence



Gucci Garden, Florence

Gucci Garden is located in Florence, Italy, inside the Palazzo della Mercanzia in Piazza della Signoria[105]. It was opened to the public in 2018. As the name suggests, this is a place that combines exhibitions in an extended concept of retail and leisure. It is part of the infrastructure of the fashion house, and, according to the very rough estimate given in the description of this place, it has been operating since 1850. Thus, Gucci Garden is more of a fashion-house institution than a traditional museum, and it presents the company's history and culture to the public[106]. As such, it is unique in the system of the global fashion business. In addition to a large retail component, Gucci Garden has various food outlets and exhibition halls. Therefore, Gucci Garden is a multifunctional complex that has many forms of entertainment, shopping, and even gastronomic activities. The location of the former palazzo in the heart of Florence gives this fashion brand a unique historical profile. For a business whose headquarters is also in Florence, this is a decisive factor in choosing the location. The previous owners did not use the castle for commercial purposes, making it more difficult to classify this building as industrial. In fact, it is a civic building with a pronounced historical flavor. So the case of reusing this real estate for the needs of a fashion label is significant for the analysis.

105 Gucci. . Gucci Garden. Gucci Careers
106 Firenze Made in Tuscany. . Gucci Garden. Gruppo Editoriale.
107 Feel Florence. Gucci Garden. Comune di Firenze.
108 Visit Tuscany. Gucci Garden Gallery. Regione Toscana.

The reuse strategy of the development can be characterized as primarily insertive and interpretive because it uses a historic building as the setting for a new fashion programme. Rather than completely adapting the structure of the Palazzo della Mercanzia, Gucci Garden is based on occupying and programming its interior space to suit the needs of the new user. Furthermore, by being permanent and serving as the institutional headquarters for showing and selling the products of the brand, the garden complex fits into the conservation-oriented approach to adaptive reuse of the existing structure[107][108].

Since the building complex of Palazzo della Mercanzia is partially repurposed to host a fashion-oriented programme, the degree of intervention can be considered moderate. While there is a noticeable transformation of the interior space according to the new function, the overall impact on the original architectural elements was limited. The building's interior is interpreted and curated to create a desired effect; however, the existing structures and their architectural significance were not erased. Furthermore, the juxtaposition of the old and the new, as well as the attempt to combine the two, seems appropriate for the intended purpose and context.

This approach fits best into the category of adaptive reuse of the existing building by occupation rather than transformation, as it seeks to preserve the integrity of the original construction. The fashion programme is interpreted through the means of thematic settings and multiple spaces within the historic building rather than altering its architecture.

Fig.4.11
Gucci Garden, Florence


GUCCI Garden

Beyond a museum, the fashion programme of the Gucci Garden includes other attractions and activities hosted by the complex. The brand's cultural heritage is presented through the permanent exhibition, which also houses temporary displays. Besides the exhibition spaces, the building complex accommodates visitors as a boutique, a bookshop, and a restaurant, thus providing a diverse cultural and commercial experience[107]. Therefore, the intended users of the fashion programme include not only tourists visiting a museum but also customers shopping at the boutique, as well as those eating at the on-site cafeteria. The attraction of such a museum would be the opportunity to become acquainted with the brand's objects, its history, and the culture of the fashion industry in general.[108]

Heritage impact is significant since the repurposed Florentine palace is given new life through active use. This is beneficial for conservation as it allows to engage the site in contemporary cultural and commercial functions rather than restrict it to preservation. In terms of culture, the Gucci Garden reinforces the brand image and associates Gucci with Florence as the origin of the label. In terms of economy, it boosts the local tourism industry and brands' visibility in the region. Environmentally, it is positive that the existing palace is reused rather than new construction being undertaken for the project, which would have a larger environmental footprint, albeit not prioritized by the company.

Gucci Garden stands out for its ability to transform the heritage asset into a desirable brand environment while retaining the prestige of the architectural monument. The project is effective in its ability to clearly communicate the sense of place, as well as the brand and its history, which is achieved through the concentration on these limited but well-articulated themes. At the same time, the overall approach runs the risk of undermining the cultural value of the site by limiting its role to an enabler for commercial brand building. Moreover, the very presence of the luxury brand label undermines the potential for broader accessibility to the heritage asset, which is why the building becomes a tool for promoting the label rather than engaging the community in an open dialogue about heritage. This project is valuable for the thesis because it demonstrates how adaptive reuse can serve to strengthen brands by situating them within desirable locations without negating the value of the historical context and built environment.

Gucci Garden highlights the value of adaptive reuse in fashion by demonstrating how the transformation of a historic building into a branded environment enhances the appeal of the brand, as well as preserves and showcases the heritage asset. The aspect of the project that can be adapted elsewhere is the transformation of interiors of a heritage building into a multi-faceted fashion space, as well as the concentration on the compatibility of built environment and brand as the underlying theme. The approach that should be considered in the context of conservation is the focus on creating a perceived value of a brand through the heritage building rather than openly engaging with its history and offering opportunities for participation.

Fig.4.12
Gucci Garden exhibits



Heritage condition

Gucci Garden is located in the fourteenth-century Palazzo della Mercanzia in the Piazza della Signoria in Florence. This palace is considered a cultural and historical center of the city's commercial life. It is this heritage and the association with Florentine merchants that have contributed to the selection of this building for the new use. In this regard, the heritage status of the museum is justified by the presence of significant architectural features. Moreover, the building is not an empty shell because it is located in a historic center of Florence. Therefore, the initial condition of the building is the basis for the project's implementation.

Spatial intervention

The intervention was taken to convert the palace into a mixed program of gallery, boutique, restaurant, and exhibition. The organization was done in levels, from upper floors for exhibitions and galleries, while the ground floors and basement host catering and retail activities. The other is adaptive reuse because the building is permanently occupied as a museum that offers a mixed-use culture within its historic walls. The intervention maintained the building's use within the urban context while adapting it to long-term occupation for public display. The spatial organization did not intend to create a neutral museum but a mixed-use configuration that highlights the museum as the building's anchor.

Benefits to the heritage site

The main beneficiary of this intervention was the heritage site itself. The palace was preserved, given new purpose, and adapted to occupy and serve the public. Turning it into a museum/gallery complex ensured that it would be maintained continuously. As such, the building continued to provide utility, be visible as a landmark, and offer access to the public. The building's interpretation is enhanced and enriched because it is not just a museum but combines with other uses to create a mixed-use environment within the structure. Another advantage of the intervention is that it creates a cultural benefit by linking the merchant past to the present through the use of the building. It also promotes social value by being available for public use, including being accessible. Lastly, the environment benefits from the intervention because it is an adaptive reuse of the building.

Design inference

The key design inference is that

adaptive reuse was most effective by designing the heritage palace as the multi-layered urban interior rather than a museum. Gucci Garden demonstrated that different programs could be accommodated by interpreting the palace's significance to the city's history and organizing the new functions according to the palace's spatial hierarchy. Therefore, my design could benefit from a similar approach to mixed-use adaptive reuse by accommodating multiple programs, including exhibition, hospitality, and retail, with heritage characteristics. Moreover, the project could be improved by providing easier access to the palace and emphasizing its role in everyday urban life.

Compatibility, authenticity, legibility

Gucci Garden is compatible because the central location and the building's character contribute to meeting the public cultural life needs. It is authentic because the adaptive reuse scheme preserved the urban center's heritage building and enhanced the sense of place. It is legible because the original character of the palace as a mercantile building is easily perceived, while the new functions are contemporary. Therefore, the project could be considered an exemplary one for implementing a mixed-use adaptive reuse scheme for heritage buildings in an urban center.

Fig.4.13
Gucci Garden interior


CRUISE 2017
WESTMINSTER
WESTMINSTER
GUCCI

Fondaco dei Tedeschi, Venice

Fondaco dei Tedeschi is located on the banks of the Venetian lagoon, at the foot of the Rialto Bridge, facing the fish market[109]. This building, partially reconstructed in 1506, was turned into a department store by OMA, which renovated the venue in 2016. The project was initiated by the Benetton family's holding company, which owns DFS, the company that manages the store[111]. The project of redeveloping Fondaco dei Tedeschi can be seen as a prototype of adaptive reuse of the existing building as it creates a new use for a venue that has been changed numerous times throughout its history and was reconstructed multiple times since its foundation in 1228.

This building has a complex history, as it was originally built as a German merchants' trading house and was partially rebuilt after the fire in 1506 [110]. It was then modified several more times in the twentieth century. The building's history is integral to the project, as the adaptive reuse of the existing building had to account for its complex reconstruction process. This is why the intervention carried out by OMA is best defined by its attempt to create a space that would respect the reconstructed building's status as a historic monument while also introducing new elements that would help it serve its new purpose. By doing that, OMA created a project that could be defined as adaptive reuse of an existing building, which can be seen as a prototype for similar projects. The new department store required a radical intervention in the existing building to convert it into a space that could fulfill its new functions[111].

109 OMA.Il Fondaco dei Tedeschi. Office for Metropolitan Architecture.
110 OMA. (2020). Il Fondaco dei Tedeschi a Venezia. OMA Publications
111 ArchDaily. (2016, June 9). Il Fondaco dei Tedeschi / OMA. ArchDaily



Fig.4.13
Fondaco dei Tedeschi



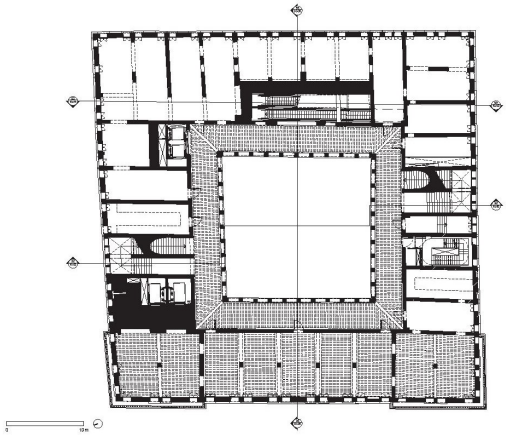
However, rather than attempting to return the building to its original state, OMA's design emphasized the building's condition as a structure with a complex history that underwent multiple changes in its use and spatial organization.

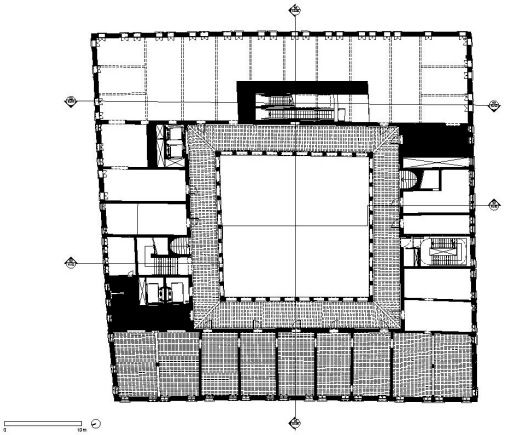
The intervention covers about 9000 square meters and is organized around several key interventions: new escalators and lifts, new openings, a glass and steel floor over the central courtyard, and a rooftop terrace generated from the former pavilion[112]. At the same time, the free access to the building and the courtyard re-established is fundamental to the intervention: its realization is not homogeneous, pursuing, on the contrary, the will to highlight the contrast between the preserved masses and the new insertions, making them emerge even stronger. This choice has favored the readability of the building's history at first glance: the intervention therefore respects the documentary value of the ancient structure, enhancing it in its transformation into a building destined for a new function.

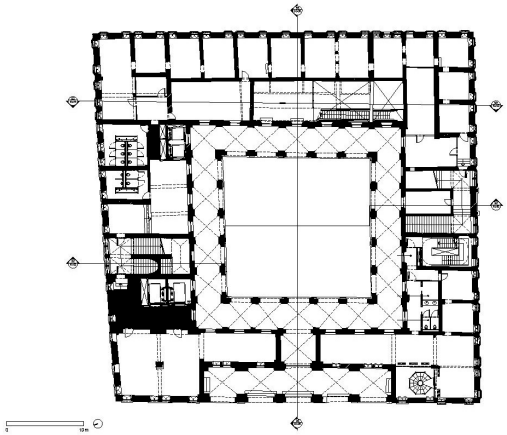
The Fondaco was subjected to a program of luxury retail, not of a museographic nature. The transformation of one of the city's most famous buildings into a retail space for DFS has contributed to the enhancement of the Venetian capital as a whole, as an important center for luxury trade as well as for tourism. In this sense, and thanks to the accessibility also from the internal courtyards and the rooftop as well as the re-establishment of free pedestrian traffic, the building acquires a mixed use between commercial, tourist, and monumental function, generating a hybrid system within the very fabric of the city. Its cultural value is added to by the fact that it has been regenerated from a building that had ceased to serve its original purpose, returning it to the life of the city and the people with a new function. The economic value of the intervention lies in the reuse of a building within the leviathan of Venice, and therefore of high visibility. Furthermore, the ecological value emerges from the fact that a building has been reused, avoiding demolition and waste.[113]

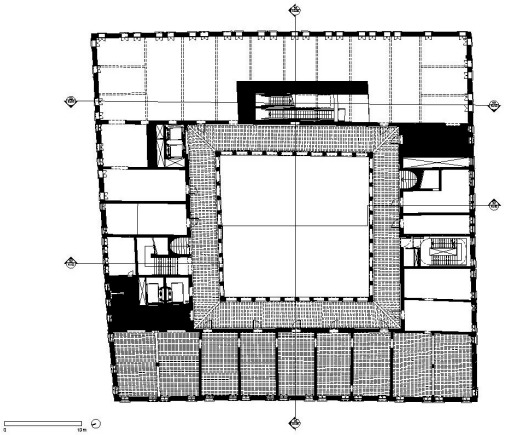
Adaptability is central to the Fondaco dei Tedeschi renovation in that it manages to preserve the building's multiple layers of identity while ensuring that it serves contemporary needs in a way that fits well with its surrounding context. What the project demonstrates best is the ability to create form, with the new circulation devices and the roof top addition, which stand out as distinctly modern features, yet do not detract from the feeling of a historic monument. At the same time, by being turned into a luxury department store, the venue runs the risk of undermining its status as a public good and an important piece of heritage, as well as the very idea of adaptive reuse itself. As such, the case study serves as a demonstration of both the potential and the challenge of repurposing existing buildings, with its perceived success dependent on one's attitude towards commercialization of the built environment.

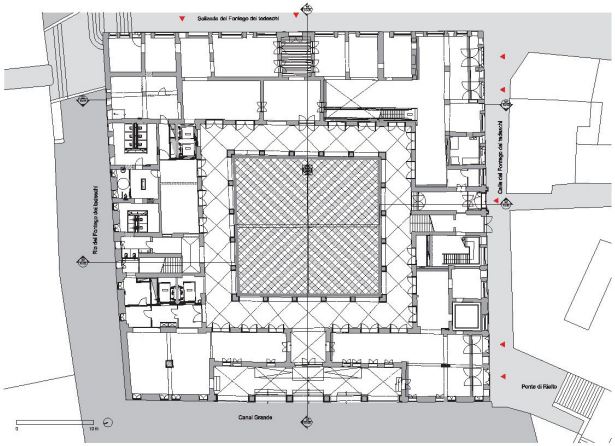
Fondaco dei Tedeschi , it demonstrates the adaptability of an old building to contemporary commercial needs. What the case study teaches us is that while the old structure should be retained, it should be complemented by new additions to ensure continued functionality and accessibility. In this regard, the case study can be seen as a best practice example, as it managed to preserve much of the feel of the original structure while being able to accommodate hundreds of visitors and thousands of tourists annually. It demonstrates that the adaptive reuse of a building does not require adherence to traditional design principles, but rather innovation, which would help distinguish the new construction from the old. However, what I think the case study demonstrates is the potential for adaptive reuse to feed into commercial speculation rather than being driven by public benefit, which is why it should be approached with caution.[113]

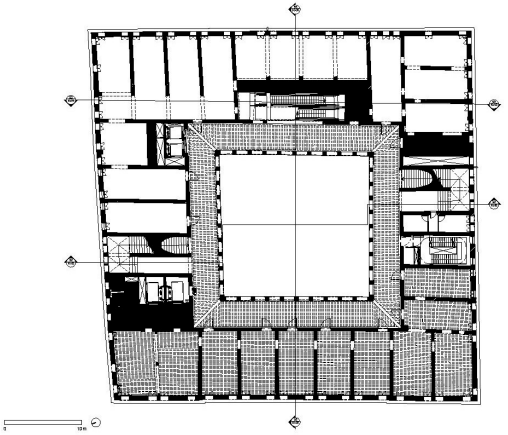









Sottoriva del Fontego dei tedeschi
Ponte di Rialto
Canal Grande



Heritage condition

Fondaco dei Tedeschi in Venice is a commercial building with a long and complex history that was at one point a merchant's trading house and a department store retail complex. This place has significant heritage value due to its large scale, convenient location, and long history of commercial use at the heart of the city. Therefore, while the building was a major mercantile establishment, its conversion into a retail complex was justified, given its overall size and underuse for commercial purposes. Thus, its condition prior to redevelopment was characterized as underused heritage shell with high potential commercial value and significant shell value.

Spatial intervention

The building was turned into a luxury retail complex with an accessible public space at its center. Its interior was restructured to provide the necessary infrastructure for retail stores while being placed within the larger space of the building's main hall and a publicly accessible viewpoint. Overall, the intervention can be categorized as permanent with a careful use of the existing building shell. The spatial organization of the building is premised on the adaptation of a large-scale commercial building for modern retail and public space use while being organized in a way that respects its heritage status as a former department store in the heart of Venice.

Benefits to the heritage site

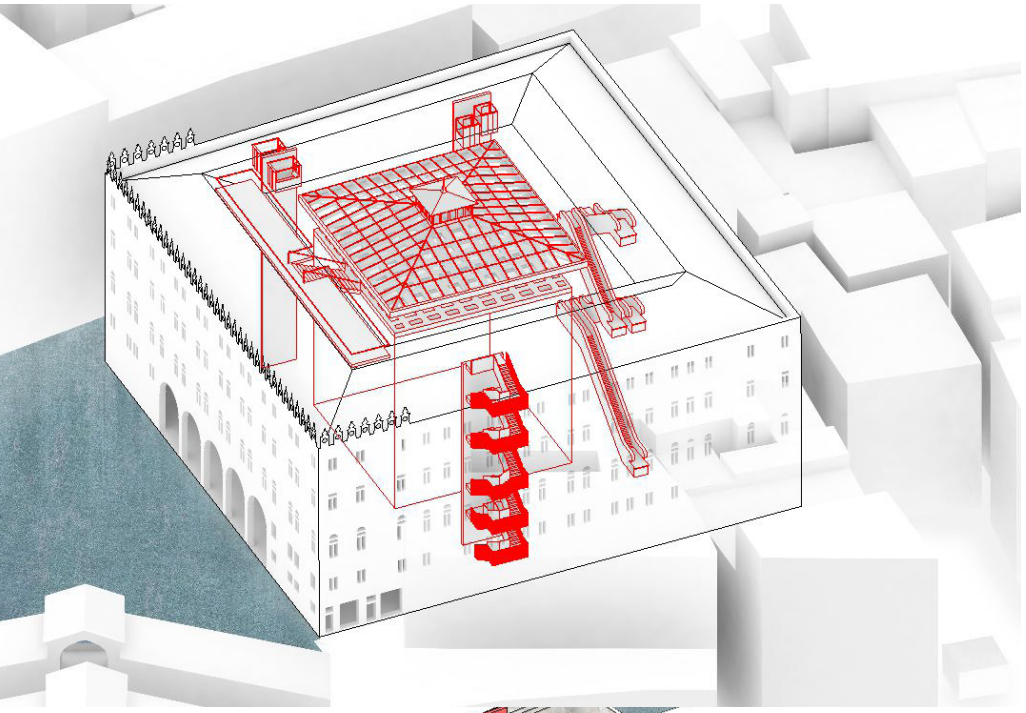
What seems to be the main benefit to the heritage site is that the building that was previously abandoned and neglected was returned to use instead of being wasted. Its preservation is achieved through a constant influx of occupants and activity, as well as investment and maintenance, all of which are critical for large-scale urban developments. Furthermore, the project creates public interest in the heritage site, as the building serves a public domain function as well as a private one. Another cultural benefit is that the building maintains its character as a commercial building, albeit modified, thus preserving its identity as a mercantile landmark. The environmental impact is positive as well, at least theoretically, as the building's reuse prevents the loss of a significant historic structure.

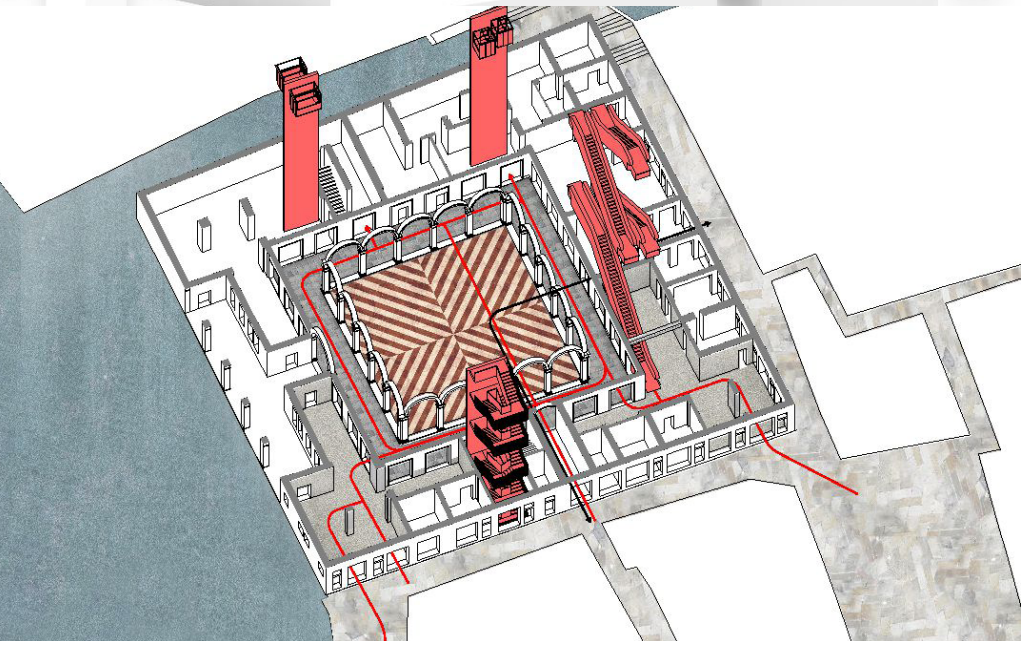
Design inference

The primary design inference that can be made from this project is that commercial buildings can retain their value through their adap-

Fig.4.14(Pg.1630
Fondaco dei Tedeschi

113 Wallpaper*. (2016, June 10). OMA transforms Venice's Fondaco dei Tedeschi into a cultural department store





tation to continue to serve a commercial function. The Fondaco dei Tedeschi example demonstrates that historic commercial buildings do not have to be turned into museums. Instead, they can be adapted to a different commercial use, thus retaining their status as commercial buildings while serving a different purpose. This inference informs my practice by suggesting that large-scale shell buildings can be reused if their interior partitions are rebuilt while their exterior and structural elements are kept intact. This consideration is especially relevant to the project I am working on, which concerns a historic building with a commercial function.

Compatibility, authenticity, legibility

The project is highly compatible because retail is not alien to the building's historic mercantile DNA . Authenticity is preserved through the retention of the building's monumental shell and urban role, even as the interior use changes . Legibility is strong because the historic exterior remains readable as an important Venetian landmark while the interior expresses its contemporary commercial program . This makes Fondaco dei Tedeschi a good example of commercial adaptive reuse that preserves urban heritage value while enabling new life.





Prada Rong Zhai, Shanghai

Prada Rong Zhai is a former 1918 villa in the heart of downtown Shanghai, painstakingly restored by the brand and reopened to the public in 2017[114]. The place was inaugurated in October 12, 2017, after a six-year development supported by the Prada Group, which ended up transforming it into an ever-versatile space, where contemporary culture, exhibitions, and events take place. The adaptive reuse project is praiseworthy for its ability to convert a private residence into a public display while maintaining its domestic feel[115].

The original structure of Rong Zhai dates back to 1899-1910 and was enlarged in 1918 for Yung Tsoong-King, a Chinese industrialist. It was regarded as one of the finest examples of a Western-style garden villa, and in 2004, the building was included in the list of cultural heritages of Jing'an District as well as Shanghai's historic buildings. The unique character of the site and its background as a domestic residence, not a commercial one, has determined its further reuse after being picked by Prada.

The reuse strategy was based on a careful restoration of the villa to respect its architectural nature and fit for cultural programming purposes. The company focused on maintaining the villa's characteristics and spatial structures, which implies the idea of adaptive use rather than radical transformation[116]. The project team followed the initial details, construction techniques, and interiors' atmosphere throughout the years of restoration. As a result, Rong Zhai is now an example of an adaptive reuse project of cultural heritage buildings of conservation significance that fits the needs of the current users while maintaining its unique spatial structures and characteristics.

Fig.4.16
Prada Rong Zhai, Museum.

The architectural intervention included a limited number of interventions necessary to repair, restore, and update the villa for its adaptive reuse, using the expertise of Italian and Chinese restoration craftsmen. The interiors were finished and refurbished to return the building to its former glory while respecting the existing spatial organization and structural details. The team used traditional construction techniques and paid special attention to the details in the interior and exterior. Overall, the approach fits within the adaptive reuse framework, being characterized by a relatively low profile of new interventions that enable the new function while honoring the old appearance and construction techniques. As a result, the interior reflects the building's architecture as a central element of the spatial structure rather than being hidden under modern structures and finishes.[115][116]

Prada Rong Zhai is positioned as a cultural space for Prada in China which mounts exhibitions and hosts fashion shows, performances, or other projects that fit within the cultural programming framework. The first exhibition on the restoration process of the villa coincided with the opening of the Prada Resort 2018 fashion show, framing the project within a larger cultural program and supporting the idea of transformation. More recently, Prada has announced plans to develop the Mi Shang Prada Rong Zhai hotel and restaurant, which is positioned as a cultural destination for guests. In general, the program fits the target audience of Prada, which also serves as a venue for cultural events that fit the audience's interests. The users of the venue include both a general public interested in visiting a cultural space and brand-specific visitors.

The heritage value of the Prada Rong Zhai is that a historic villa has been converted into a monument open to the public, maintaining its domestic and architectural integrity. It is authentic because of the meticulous attention to detail and the fact that the house's content has been kept as it had been presented. The cultural values are connected with the reinforcement of the brand by creating the association with the local cultural history in Shanghai, and the opportunity to observe the dialogue between Italian and Chinese cultures. The economic value includes the increase in the brand image, and the opportunity to present the unique building to the public; it has value for the local economy by being promoted as a part of Shanghai's cultural heritage. The environmental value is connected with the preservation of the historic building by adapting it to the needs of the present time. It is one of the significant advantages of repurposing buildings, as it does not require the creation of new constructions, which is more sustainable and beneficial for the environment than usual building practices.

Prada Rong Zhai is appealing due to its adaptability based on care and caution rather than contrast. The building's precision and conservation are notable, as well as the adaptation to make the home part of the public space. However, the relevance of this project is determined by its brand value. In other words, Prada Rong Zhai plays a critical role in Prada's global strategy to use brand heritage. Therefore, the project is a perfect example of adaptive reuse of the built heritage asset for conservation and brand-building purposes[115][116].

Prada Rong Zhai can serve as a prototype for adaptive reuse of historic buildings for similar purposes, including the conservation of architectural heritage and building culture. It is critical to underline that this project is an excellent example of how to combine preservation and use of the architectural object in the contemporary context.



Fig.4.17
Prada Rong Zhai, Museum interiors.

Prada Rong Zhai is relevant to the thesis because it represents another way of adaptive reuse, which is less interventionist as compared to the other cases discussed. The primary strategy that stands out in this project is the emphasis on the sense of atmosphere that is enhanced by the careful reconstruction and minimalistic changes to the architecture. In other words, the building's value is in its ability to retain the characteristics of a traditional dwelling while simultaneously serving its new functions. Therefore, if the thesis aims to highlight the adaptive reuse practices that do not rely on a stark contrast between the building's original state and its current condition, Prada Rong Zhai will provide excellent insight. Overall, it should be argued that the project represents a heritage-led adaptive reuse strategy, where the fashion house reinterprets the building's cultural significance, with an emphasis on preservation[114] [115].

114 Prada Group. The Prada Rong Zhai residence in Shanghai. Prada Group Perspectives.
115 Domus. (2017, December 14). Shanghai. Prada renovates the 1918 villa Rong Zhai. Domusweb
116 Elle Decor. (2017, December 5). Inside Prada's new Shanghai outpost. Elle Decor

Heritage condition

Prada Rong Zhai used to be a 1918 villa recognized as "cultural heritage," and it gained this status in Jing'an District and among Shanghai's most relevant historic buildings. The building gained its status through time, and as such, its value is not in one specific use as some other cultural heritage buildings, but rather in being an early twentieth-century residence with a complex domestic history. The sources describe it as a Western-style garden villa located at the heart of Shanghai, which implies that its initial condition was more related to the combination of residential use, its picturesque features, and the garden. Therefore, the building was valuable in its original state due to a unique combination of architectural identity and space for future adaptation.

Spatial intervention

The way Prada engaged with this building's architecture has been through a six-year reconstruction, after which it was reopened in 2017 as an adaptive reuse of the villa. The spatial intervention was complex, with the entire housing residence being reconstructed to shift from a complete home to an exhibition hall, later hosting restaurants and hotels. It can be noted that the original house was not erased by turning it into a generic space but rather kept its architecture, identity, and character, which were incorporated into the cultural heritage building's adaptive use. Therefore, the building continues to serve its purpose today through a careful alteration of its spatial structure while maintaining its original identity and offering new functions to visitors.

Benefits to the heritage site

The most significant benefit to the heritage site is that the villa was able to be conserved through occupation rather than being placed on display as an inaccessible monument. A prolonged restoration process signifies thorough work, and the building's adaptive reuse secures its future by making it publicly relevant. By returning the villa to the Chinese market with exhibitions, events, and soon food and beverage services, Prada Rong Zhai transformed it from a private asset into a dynamic center for engagement. The value of the adaptive reuse is further emphasized by the fact that the restoration was framed as an act of respect for Chinese cultural heritage. Overall, the project is highly successful in terms of adaptive reuse because it has given the former villa a chance to thrive in the long term while still being publicly accessible.

Design inference

The most significant design inference that can be made from the project under review is that adaptive reuse is possible through restoration combined with a carefully developed program for the continued use of the building. Prada Rong Zhai serves as a successful example of how a historic villa can be renovated in a way that respects its spatial organization while also introducing new functions that are appropriate for the building. For your project, this means that you will also need to consider conservation in combination with a program to ensure that the building will be able to serve a useful function in the future. The primary inference, however, is that successful adaptive reuse of a historic building requires the preservation of its spatial characteristics as a guiding principle rather than an obstacle to be overcome.

Compatibility, authenticity, legibility

The project is highly compatible because the villa is suitable for hosting more personal, successive, and extensive uses. The authenticity of the project is high as well as the restoration probably was intended

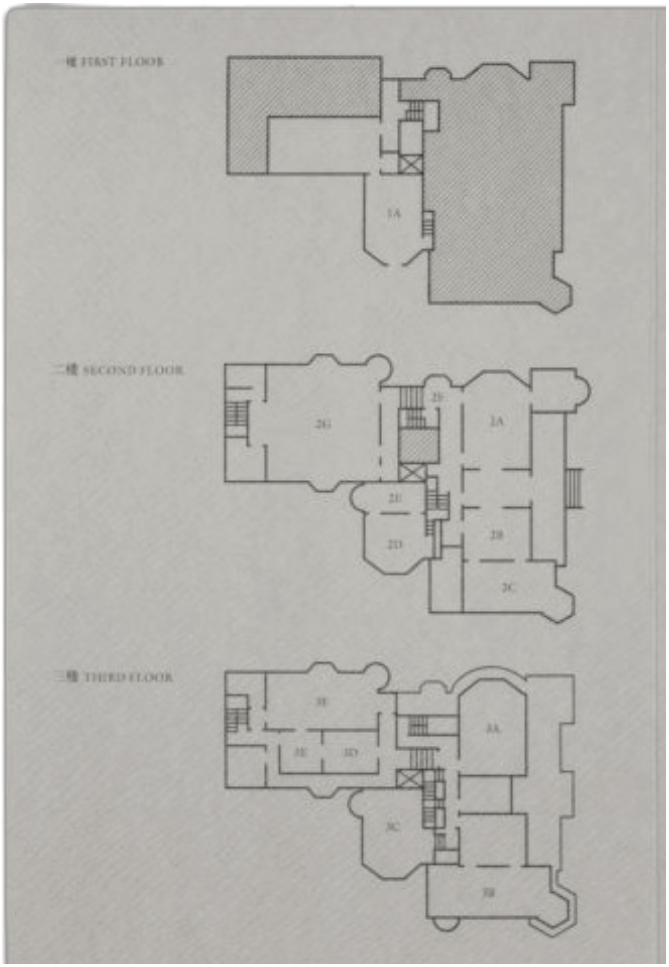


Fig.4.18
Prada Rong Zhai, Museum interiors.

to preserve the original appearance of the building from architectural vandalism. Finally, the building is easily legible as a residence despite the transformation into the cultural center that made it appropriate for another use. Therefore, it is a good practice example of how to renovate historical buildings in high-density metropolitan areas.

La Caserne, Paris

La Caserne is a complex in Paris, made from the transformation of a former fire station into a creative center dedicated to responsible fashion and textiles.[117][118] It is an accelerator of the ecological transition in the European fashion and luxury industry of the 21st century. The project reveals a mixed-use adaptive re-use concept as it includes in its offer offices, showrooms, coworking spaces, event venues, a restaurant, and public places. Overall, it is not a single-use building but several functions in one [119].

Since it has been built on the former fire station, La Caserne is part of the Parisian tendency of "building in the existing" which focuses on repurposing buildings for emerging urban and social needs. The historical value of the complex is linked to its contribution to the capital's republican-industrial identity, as well as the connection to its local community. The project was developed based on the preservation of the original volumes and general layout, which highlights the tendency of building in the existing as an approach to renovate the urban fabric of Paris. It is an indicator of the architectural intention to focus on the urban impact of the project, as a whole.

The reuse strategy was aimed at preserving the building's general composition, volume, and architectural logic while providing a new identity for the fashion-innovation ecosystem. Chaix & Morel et associés states that their design "brings together the dialogue between heritage and modernity" by plugging in the new program through densification and selective additions. It is noteworthy that the building was adapted to accommodate a cluster of fashion and ethical-creation companies thereby making the reuse strategy economically sensible. In other words, the fire station's conversion into a center for fashion and sustainable creation represents a smart mix of spatial and economic reuse strategies[118].

The intervention is comprised of a faceted aluminium roof over the central pavilion, two sober glazed volumes added on either side, and a new peripheral walkway that serves as a prop for social gatherings and circulation. The new elements are all contemporary and restrained, which allows the original building to stand out as the centerpiece. In addition, the walkways can act as balconies for people watching the events inside the pavilion, thereby converting the whole structure into an open-air theater. Hence, it can be argued that the intervention is performative in nature because the building's conversion enables it to foster encounters and stage performances while being used as a venue for public events and social gatherings. Overall, it can be stated that the project is exemplary in terms of adaptive reuse because it recognizes the potential of the existing architecture while also complementing it with new elements that enhance its functionality[117].

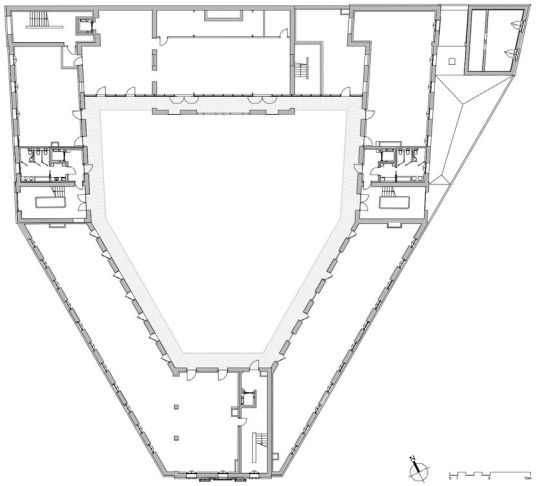
117 Chaix & Morel et associés. La Caserne: Incubateur de start-up de mode durable. Chaix & Morel Architectes.
118 La Caserne. . La Caserne: Mode responsable et pépinière de transition écologique
119 Archello. (2023). La Caserne / Chaix & Morel et Associés. Archello Architecture & Design

Fig.4.18
La Caserne,Paris



La Caserne's fashion program is focused on sustainability and innovation, with an array of offices, showrooms, coworking spaces, a fab lab, shops, photo studios, meeting places, an association room, a dance room, and a restaurant. The project's website states that La Caserne is intended to be a fashion and luxury ecological transition enabler rather than a traditional shopping center or exhibition venue. The target audience for this project includes fashion designers, young entrepreneurs, and innovative brands, as well as regular visitors who want to be up-to-date with sustainable fashion and take part in the local creative ecosystem's events. In this regard, it can be stated that the project is unique in its capacity to serve multiple stakeholders while positioning itself as a beacon of ethical and ecological innovation in the field of fashion[119].

The heritage impact is determined by the transformation's capacity to attribute new valuable meaning to the obsolete civic building. Its authenticity is based on the preservation of the building's composition and logic in the new construction, as well as the evident separation of new construction elements from the existing ones. Moreover, the adaptation has a substantial cultural impact, as it positions Paris as a progressive center of fashion in terms of innovation and sustainability. In addition, the project has positive economic effects in terms of incubation, networking, and sustainable business development. Finally, the adaptation of the existing structure was necessary to follow the logic of sustainable development and prevent waste during demolition and reconstruction.



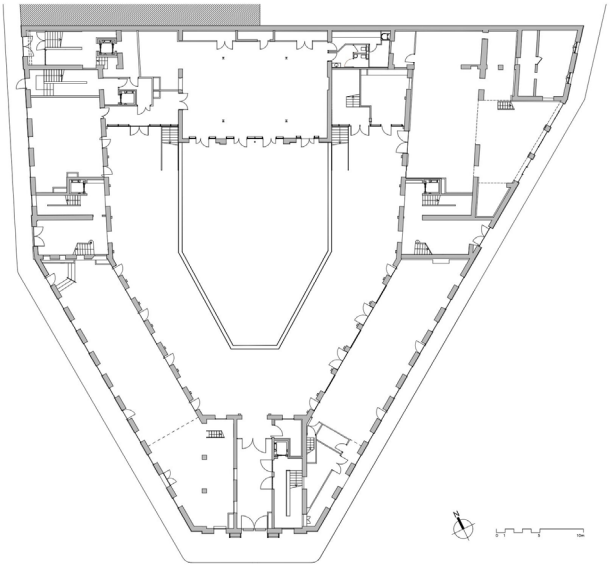
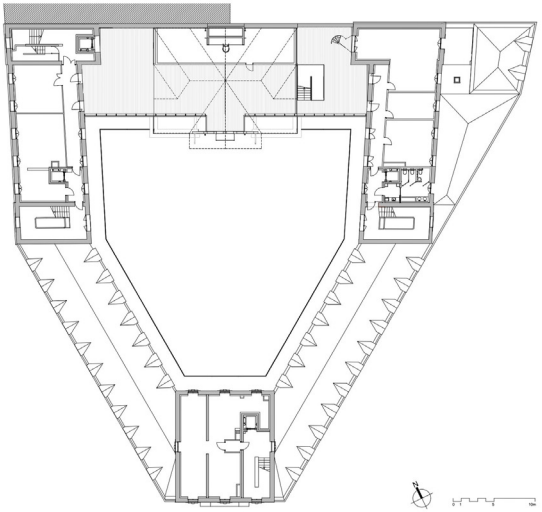
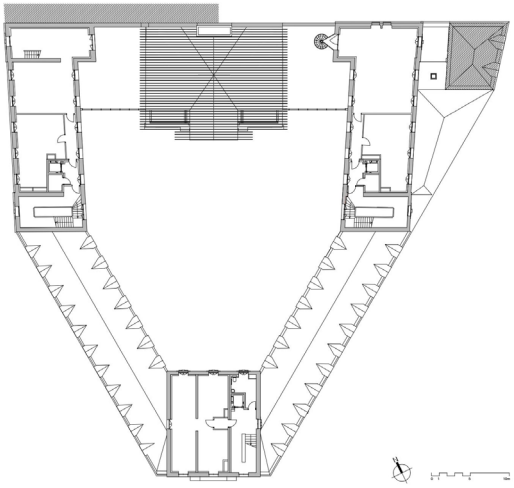


Fig.4.19
La Caserne exhibit,Paris





The project is highly effective due to its capacity to redirect the attention from the conservation of the obsolete structure to the production of new values. La Caserne 's main virtue is the introduction of a new system of density, which is critical to making the former fire station a center of contemporary practice. Moreover, the adaptation has significant value in the context of Paris as it demonstrates how the industry can become an integral part of architectural sustainability on a large scale. One of the few critical aspects of the project is the fact that its main value seems to be conditioned by the specific context of business and brand development in fashion, which limits its overall impact. Nevertheless, the adaptation of the former fire station is a model of modern conversion that successfully reconciles historic preservation and contemporary production.

La Caserne is relevant because it exemplifies how adaptive reuse can be used to reprogram existing civic centers for a different cultural and economic function. The most notable strategic adaptation choice is the conservation of the volume and architectural clarity of the original structure, as well as the introduction of contemporary elements that enrich the space for new purposes. The realization itself is also an adaptive reuse, as the project team had to address the opportunity to repurpose the existing structure for a different function, and La Caserne is proof that the architectural practice does not have to be outdated or obsolete to continue to serve economic and cultural purposes. What the project does right is focusing on the value of reuse as a way to promote forward-thinking sustainability concepts. On the contrary, projects that fail to consider the opportunity of adaptive reuse would have continued to preserve this building in its original state as a cultural relic, whereas La Caserne is proof that a functioning project of this scale is possible

Fig.4.20
La Caserne interior,Paris

Heritage condition

La Caserne refers to the former Château-Landon fire station, built in 1877 and abandoned in 2005. The main reasons for the development's designation as a heritage site are the building's status as one of the oldest fire stations in Paris, as well as its civic-industrial character and significant urbanization level in the 10th arrondissement. Notably, it is not a masterpiece of decorative arts, but rather an object of utility, featuring volume and structure conducive to new programs. Thus, it can be concluded that the original condition of the building complex is appropriate for development because its architectural features adequately correspond to the intended purpose of the project.

Spatial intervention

The proposed solution redeveloped the former fire station as a fashion and luxury incubator that emphasizes ecological transition while providing approximately 4000-5000 square meters of programmatically diverse areas. It should be noted that the building's original structure and volume were preserved, with the new intervention introducing circulation, workspace, showroom, meeting, and public space programs. Specifically, the faceted aluminum roof, glazed volumes, and peripheral gallery were added to the central pavilion. The latter element was found to be crucial to the plan, as it served as a circulation route and a public interface, generating the image of the building complex from the street. As a result, a permanent intervention was made, which does not contradict the preservation of the architectural integrity of the original construction.

Benefits to the heritage site

The primary benefit to the heritage site is that a vacant and decaying historic fire station was given new life and continues to be used for the purpose that would ensure its constant maintenance and avoid decay through occupation. The reuse of the structure allowed to preserve its overall form and presence in the urban fabric, thus, maintaining its historic shell and providing it with a new function. Another benefit is that it enhanced the public value of the heritage site by providing shared platforms for the local community in terms of access, participation, events, a courtyard, and a more permeable program. In terms of conservation, La Caserne provides a good example of adaptive reuse as it prolongs the life cycle of the existing structural elements, therefore eliminating the need to demolish the old building and construct a new one. According to the sources, promoting such projects contributes to the perception of being an ecological transition accelerator, thus, advancing the strategy of conservation by means of reuse.

Design inference

The primary design inference revolves around the potential of public buildings to accommodate new long-term functions that are appropriate to the scale and urban range of the existing structures. La Caserne demonstrated that it is possible to prolong the life cycle of a building by adapting its interior and edge conditions to meet the needs of new occupants without altering the silhouette and volume. For my own professional practice, the project serves as an excellent reminder that circulation, courtyards, and other peripheral structures are valuable elements that can be integrated into the new built environment. It also demonstrates how the adaptive reuse project can reinforce its structural and spatial characteristics through the insertion of new functions at the periphery. In turn, such built environment will promote active participation and engagement, as well as provide new social opportunities. Therefore, in my professional practice, I will strive to incorporate the principles

of adaptive reuse that would reinforce the image and value of the existing building by engaging with its original public-use function rather than attempting to erase it.

Compatibility, authenticity, legibility

The Caserne is compatible as a past service building and its conversion into a collaborative production and incubation space is practical. It is authentic in that the building's basic composition and its volumetric structure were preserved. Its legibility is good because only the necessary components are changed while other structures are left intact, indicating the addition of new contemporary features that distinguish it from its former appearance. The Caserne has been converted from an old building with preserved elements rather than being built anew, demonstrating compatibility with the existing structures and authenticity in its conversion.

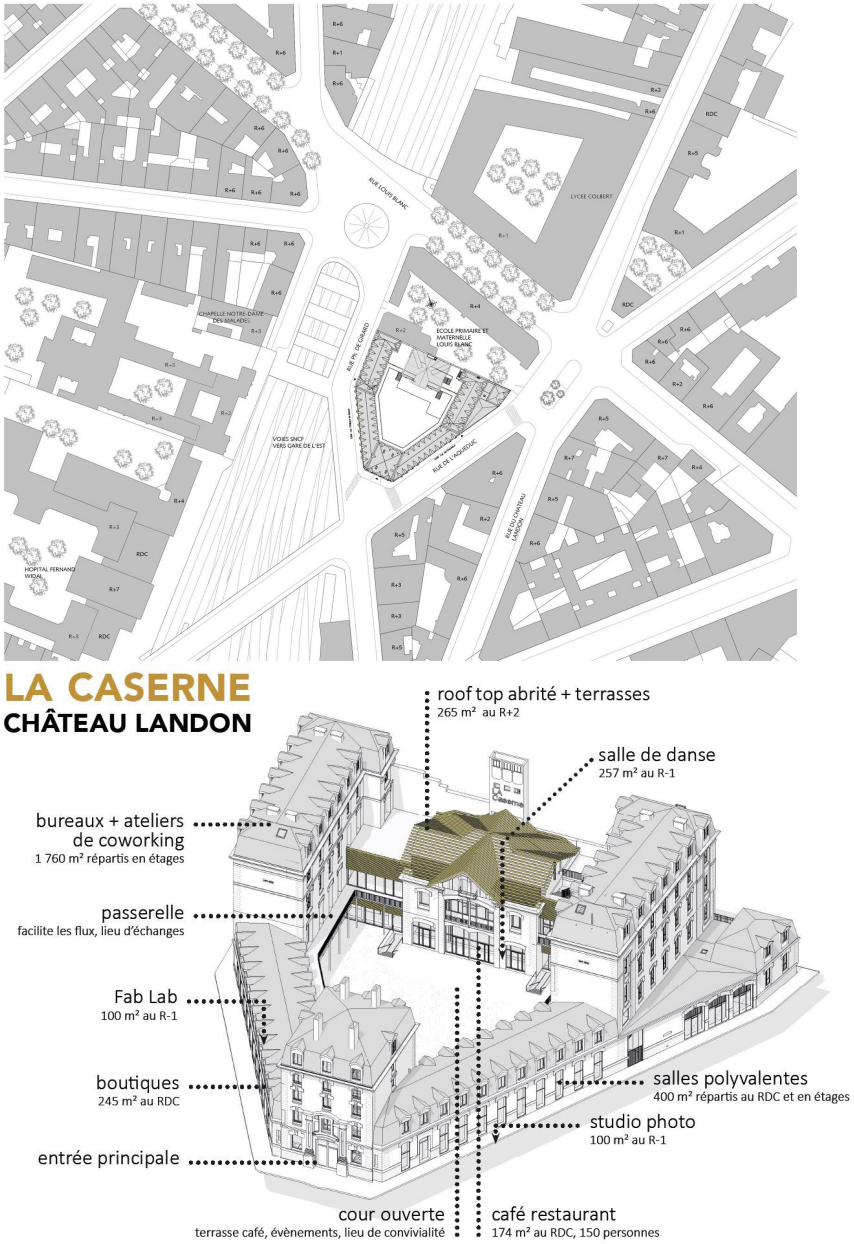


Fig.4.21
La Caserne,Paris

FENDI AT TREVI FOUNTAIN ROME

Fendi presented the 90th-anniversary couture show at the legendary Trevi Fountain in Rome in 2016[120]. The "Legends and Fairy Tales" collection was unveiled on a transparent catwalk stretched over the water[122]. The show was staged in the venue that has become a true Roman symbol and was flooded with Roman history. The show was also attended by the brand's creative director, Maria Grazia Chiuri, who was inspired to celebrate the local culture and the history of her home city and its ancient heritage[121].

The Trevi Fountain is one of the most recognizable Roman symbols, meaning that organizing a fashion show there will instantly give it notoriety and make it famous. The choice of this place was also due to Fendi's participation in the restoration of the monument, which had just been completed before the show. Therefore, the show should be considered not only as a fashion statement but also as a way of brand promotion through the sponsorship of the restoration. The fame of the monument and the unique location in the middle of the city provided the show with incredible visibility[122].

The main idea was to use the venue as a medium to tell a brand story. Instead of a typical fashion show location, Fendi staged their presentation in a place that symbolized the city's ethos, art, and extravagance. In short, they created an image of a prestigious location, which is linked to Roman values. This is where the relevance of fashion shows in heritage sites comes in. As the chapter perfectly describes the concept, it uses the location as a tool to enhance the prestige of the label.



Fig.4.22
Fendi show at Trevi fountain


CLEMENS XII· PONT· MAX·
PERFECIT BENEDICTVS XIV· PON·MAX·

As the intervention was short-term, it was enough to capture attention and create a spectacle. To accomplish the goal, the team used a glass or plexiglass path above the water so that the models could walk on it as if it were a solid surface. The show took advantage of the dramatic effect created by the meeting of the Baroque architecture and a modern glass pathway. While the intervention might not have had a long-term impact on the architectural heritage site, it certainly made a strong statement for the duration of the show. Thus, the spatial intervention was a theatrical operation that drew attention and created a story worth telling. Note that the production was not an architectural spectacle but rather a cleverly designed media event that used the environment to tell a story.

This event is a couture show, meaning that the focus was on the creative presentation of the fashion rather than directly on sales. This was emphasized by choosing the monument as the venue for the show, as well as the name of the collection – "Legends and Fairy Tales"[121][122]. Furthermore, the event was a celebration of the brand's legacy and its connections to Roman art, culture, and luxury. Thus, the location was not only thematic but also served as a key element of the presentation.

The event solidified Fendi's ties to the city of Rome, both thematically and literally. Furthermore, it presented the brand image of being both a luxury label and a patron of culture and history. In terms of exposure, the event certainly checked all the boxes the show has received extensive media coverage and served to promote the brand image. However, it is unclear how much long-term value can be extracted from such events apart from the symbolic value of promoting the brand as a patron of the arts.

The Trevi Fountain show was significant because it demonstrated the potential of fashion shows to turn cultural history into an eventscape. Its strongest feature is that the message is clear - the monument, the runway, and the entire production spoke of the same narrative. At the same time, this case study shows the danger of such projects, including questions of accessibility, exclusivity, and the right to brand and appropriate history as one sees fit. This show was short-lived, but its legacy lives on through the narrative it created in the minds of the public. By showcasing the monument as a setting, the production made it difficult to separate luxury from the image of Trevi. This case is relevant to the thesis in as much as it provides an example of fashion shows that utilize heritage as an element in the concept.

The most relevant aspect of this project is that it shows the importance of symbolic value in such undertakings. The article demonstrates the power of media attention, including the way restoration, sponsorship, and the entire production around the show can shape the symbolic meaning of a cultural asset. The most relevant part of this case to this case study is the statement that the show did not restore the monument but made it more relevant.

120 CNN Style. (2016, July 8). Karl Lagerfeld and Fendi celebrate 90 years at the Trevi Fountain. CNN Style.

121 FashionNetwork. (2016, July 8). Fendi marks 90 years with Trevi Fountain show. FashionNetwork.

122 TVC Group / Fendi. (2016, July 8). FENDI celebrates 90 years with iconic Trevi Fountain fashion show



Fig.4.23
Fendi show at Trevi fountain

Heritage condition

Describe the condition of the place prior to the intervention, including its contribution to the heritage values. May include descriptions of its original use, building type, history, and/or other significant spatial or structural characteristics. This field recalls the initial assessment of the condition of a place and the particular values that it possessed and/or required to be conserved. For instance, a former fire station, palace basement, or a silo differ significantly in their contribution to the heritage values due to dissimilar functions and levels of complexity.

Spatial intervention

This field describes the nature of the spatial intervention. It is important to indicate whether the reuse was temporary or permanent, and to specify what program was introduced. Additionally, indicate the changes that had occurred in the built form or spatial organization of the site or building (overlay, insertion, renewal of building elements, subdivision, restoration, adaptation, conversion). Describe how the place had been transformed, specifying the spatial relations between the old and the new.

Benefits to the heritage site

Identify benefits to the heritage site arising from its reuse, such as: increased occupation, improved maintenance, enhanced profile/image/recognition, greater accessibility, enhanced interpretation, or long-term viability. Other benefits may include wider social, cultural, economic or environmental benefits relevant to the site.

Design inference

Provide a design inference for the reader, identifying the particular lesson to be applied, including: what worked particularly well, what should be avoided, and how, why and to what extent the proposed adaptation could be transferred to the reader's own project. In essence, this will identify the compatibility, authenticity, legibility and/or reversibility issues and provide a design benefit to the reader. The design inference is critical and turns the case study into a design statement.


TEA
ROOMS



Valentino Fall winter 2022-23

Valentino presented its Fall/ Winter 2022 – 2023 haute couture show in Rome in July 2022 at the iconic Spanish Steps. The collection was shown on the famed street stairs linking the Piazza di Spagna with the Piazza Mignanelli, near to Valentino's headquarters, and was called The Beginning [123]. The show was a homecoming for the brand, which was born in Rome, and the venue was a significant choice, as, in addition to being a famous Roman monument, it was close to where Valentino's first workshop was located.[124]

Because instead of a neutral runway display, the show took place on the famous Spanish Steps, which linked the brand's creative proposition to the city's cultural DNA;[125] simultaneously, by choosing this venue, Valentino designers returned to the beginning, to the origins of the brand, hence the name of the collection – The Beginning. Thus, the location was chosen for its symbolic meaning[125][126].

It was a temporal intervention that saw a long catwalk stretched along the monument and through the urban structure of the city[125][126]. The show transformed the famous Spanish Steps into a place of performance as it staged a spectacular production on the ancient Roman monument. As a result, the audience could witness two spectacles a fashion one, set against the backdrop of antiquity, and a spatial one, as the show used the urban structure as a necessary part of the set. The venue was a major statement as the show utilized the monument in its entirety to stage the performance and accommodate the audience. A huge audience was seated in surrounding urban structures, with visitors, guests, and media invited to watch the show from the street.[126]

Fig.4.24
Valentino Show in Spanish steps

The fashion programme was linked to the brand's values through the presentation's concept. First of all, this was a haute couture show, which meant that the brand did not seek to drive sales through the display but instead aimed to communicate creativity and innovation. Thus, in his comments on the collection, Pierpaolo Piccioli pointed to its importance to him, as well as to the history of the house. The show presented a multitude of looks, styles, and characters, making it a truly diverse and multi-facetted statement about the current state of haute couture and the brand's vision for the future. It can be stated that the program was focused on the intersection of culture, couture, and humanity.

In general, the event helped to strengthen the brand image of Valentino as well as its presence in the city. It also created the media image that helped to reinforce the brand. The impact of the show was symbolic as it did not leave a permanent effect on the monument. However, the Spanish Steps are now associated with Valentino in the public consciousness. Moreover, the show was also beneficial in terms of the brand's relationship with the community. It was organized in the city to promote restoration projects. Therefore, the show's value in terms of community relations is undeniable[124].

123 Wanted in Rome. (2022, July 7). Rome's Spanish Steps to host Valentino fashion show. Wanted in Rome.
124 Valentino. (2022, July 8). Valentino The Beginning: Haute Couture Fall/Winter 2022-23 Rome
125 British Vogue. (2022, July 9). 5 things to know about Valentino's AW22 haute couture show on the Spanish Steps. British Vogue.
126 &E Magazine. (2022, July 11). Valentino reveals the Fall/Winter 2022–23 Haute Couture collection on Rome's Spanish Steps. A&E World



Fig.4.25
Valentino Show in Spanish steps

Heritage condition

Valentino's Fashion Show took place on one of the city's most famous landmarks, which is the Spanish Steps. Spanish Steps are a monumental stairway leading from the Piazza di Spagna up to the Trinità dei Monti. The key heritage value of this site is the fact that it is a center of public life and has been serving as an open space for people's gatherings for a long time. For that reason, the area's spatial organization was necessarily linked to the needs of the society. The adaption of this place under the event was justified since the symbolic value of the Spanish Steps was recognized by many people prior to the show.

Spatial intervention

It is noteworthy that the fashion show did not involve a large-scale transformation of the site. Instead, the area was intervened with a temporary function as a couture runway for Valentino's Cruise 2023 show. In fact, the show was staged through the use of a reversible enhancement of the spatially continuous structure of the Spanish Steps. Moreover, the organization of the show was consistent with the shape of the monument: the model runway was implanted in the geometrical pattern of the site, thus following its geometry.

Benefits to the heritage site

The primary benefit to the Spanish Steps was the increase in its profile, as it demonstrated that the monument can actively participate in the urban space and not only be an exhibited object; thus, it gains functionality. The secondary benefit is also difficult to quantify but is evident in that such a high-profile event will bring publicity, tourists, and attention to the location and the nearby structures and businesses. Lastly, a benefit that is difficult to deny but is not supported by the reading is the possibility of a physical upgrade to the monument. Therefore, the benefits are primarily spatial and reputational and do not affect the physical structure of the monument.

Design inference

The most significant design inference that can be made is that a historic monument can be incorporated into a larger program if the addition is minimally invasive, temporary, and spatially coherent. The Spanish Steps example demonstrated that buildings adjacent to the exhibited structure and the spatial organization that they provide can become a significant part of the project. Additionally, the existing geometry of the Spanish Steps was utilized fully in the new development. Therefore, for my own design practices, I would consider employing such temporary additions to a structure that would help it gain profile and usability while being minimally invasive to the heritage site itself. Overall, the Spanish Steps project is a great example of an adaptive-reuse project because it did not attempt to modify the heritage building but instead complemented it and benefited from the adjacency.

Fig.4.26(next page)
Valentino Show in Spanish steps





Valley of the Temples, Dolce & Gabbana

Dolce & Gabbana presented its Alta Moda show in July 2019 in the Valley of the Temples, Agrigento, Sicily. The show's venue was the temple of Concordia ,an ancient archaeological site used as the show's backdrop[127][128]. The brand's Alta Moda show was part of a multi-day event showcasing haute couture fashion and high jewellery accessories presented in a theatrical manner[129].
The Valley of the Temples belongs to the most famous archaeological sites in the Mediterranean and has been recognized as a UNESCO World Heritage Site. The Temple of Concordia located on the territory of this complex is one of the best-preserved ancient Greek temples in Europe, mostly dated back to the fourth century BC. Thus, it is explained by the designers' choices that Dolce & Gabbana's collection became celebrated with Sicilian identity, ancient mythology, and the magnificence of the past[130]. Therefore, the place was not framed as a mere background but rather played a key role in defining the show's concept.
The show was an archaeological reconstruction of the myth of home, genius, and Italian culture. The Dolce & Gabbana's Alta Moda shows tend to be place-specific, and the designers once again demonstrated their fascination with ancient Gods and grandeur. The scale of the presentation commented on the show itself, which ultimately became part of the brand's creative expression. Thus, the spectacle was necessary to communicate luxury and opulence in this specific context. The fashion was designed to be worthy of the location.[127][129]



Fig.4.27
Dolce&Gabbana Alta Moda 2019



The fashion programme was focused on Alta Moda, Dolce & Gabbana's couture, with numerous looks – mostly women's clothing, as well as relevant jewellery – and men's collections presented during the event. They were all inspired by Greek mythology and mythological goddesses, in particular, thus creating a specific context for the show. The whole display was a concept, which combined garments, the temple, and the runway – a real show for the visitors.

The intervention was temporary but quite remarkable as it involved the creation of a runway, which required putting a catwalk structure on the Temple of Concordia. It was built slightly above the ground to ensure that the temple's fabric would not be damaged, thus creating a specific kind of compromise between the sides. Reportedly, the temporary floor was left open for the visitors even after the show, thus allowing for a wider experience, including the time after the show. Thus, it could be said that the monument became an element of the show as well as a significant part of the visitor's experience during the event[129].

The fashion show was a masterstroke that enhanced the fame and popularity of Sicily and the Valley of the Temples. In addition, the show proved the phenomenon's ability to perform as a patron by virtue of the temporary privilege that visitors experienced because of the access to the place. The show also created a positive economic impact on the region by branding the destination as a cultural heritage site. Subsequently, the fashion show also created a cultural impact by blurring the lines between archaeology and high fashion as well as tourism.

The case that has been presented above is one of the best cases due to the fact that the phenomenon was able to utilize the environment that it was in to its advantage. The fashion show took away some of the mystery surrounding the location that is heavily based on its classical antiquity. This makes the show a very complex phenomenon that deserves more attention. Despite the positive impact, it is also evident that the show created several controversies by making one of the most sacred places in Sicily a place of high fashion and privilege. In this case, the fashion show is a phenomenon that deserves much attention due to its complex relationship with the local culture.

The case is interesting in terms of fashion's use of an archaeological site as a cultural and symbolic platform. The most important lesson that the case offers concerns the use of temporary activation of heritage through choreography and narrative for enhancing its symbolic and narrative values. At the same time, the fashion industry's ability to brand itself as a classic by associating with classical heritage emerges as a major benefit for luxury houses that want to capitalize on their historical image. The Valley of the Temples fits the concept of fashion staging which seeks to expand the meaning of the cultural end-uses of heritage, as well as raise awareness regarding the issues of accessibility and exclusivity.

127 Il Sole 24 Ore. (2019, July 5). Dolce&Gabbana nella Valle dei Templi: La sfilata evento ad Agrigento. Il Sole 24 Ore.
128 Greek City Times. (2024, May 18). Dolce & Gabbana brought Ancient Greece alive in Sicily. Greek City Times.
129 Volta Magazine. (2021, July 12). Dolce & Gabbana: Inspired Alta Moda by the Hellenistic ideal. Volta Magazine.
130 Daily News Egypt. (2019, July 8). Dolce & Gabbana bring back the goddesses to the Valley of the Temples. Daily News Egypt.

Fig.4.28(next page)
Dolce&Gabbana Alta Moda 2019



Heritage condition

The Valley of the Temples in Agrigento is an archaeological site of ancient Greek origin inscribed on the UNESCO World Heritage List. This cultural heritage site's essence is rooted in its temples' historical, overall preservation, and significance. The Temple of Concordia is one of the best-preserved ancient Greek temples in Europe. Hence, the Valley of the Temples' primary value lies in its archaeological significance, which is why the site is recognized as a protected open air architectural site. In turn, it implies that any adaptations to accommodate users should respect the archaeological site's integrity and refrain from disturbing the spatial organization.

Spatial Intervention

Dolce & Gabbana staged a show of its Alta Moda fashion label in the Temple of Concordia as part of a broader creative use of the Valley of the Temples in 2019. The fashion house's intervention was not permanent but rather involved arranging an elevated platform as a runway inside the temple. Such a solution suggested that the designers were sensitive to the temple's archaeological and symbolic significance as a site of ancient rituals. It took two years of negotiations before the agreement was reached, which further speaks of the intervention's complexity. The spatial organization was protective as the runway was elevated, which implied that models did not touch the ground where ancient rituals once took place. In addition to that, according to reports, the path was removed after the show, but it was left accessible to visitors for a while. This detail makes the intervention sustainable in terms of reuse as it facilitated the post-event use.

Benefits to the heritage site

The most crucial benefit to the heritage site was that the intervention preserved the original archaeological features while providing a unique opportunity for enhanced access and interpretation. By raising the fashion show venue and the audience above the ancient structures level, the runway decreased the pressure on the delicate ground to ensure the temple's physical integrity. The post-show access to the interior cell is also a significant advantage, as it implies that the fashion show did not stage a temporary intervention but rather an extended visitor experience of a restricted cultural heritage asset. The increased economic value is another benefit that comes from the heightened attention, which the event has achieved outcomes. generated for the local community and the monument itself. In terms of cultural significance, the asset was able to fulfill its mission as a center of ancient Greek religious life due to the fame and recognition of the ancient heritage it was able to attract to itself. What cannot be determined from the text is whether the intervention has created a permanent source of income for the maintenance of the monument that would be essential for future generations. Therefore, these benefits cannot be considered as fully achieved outcomes.

Design inference

The most significant design inference that can be made from this project is that temporary adaptive reuse with light structures above or beside the heritage asset can be beneficial for conservation while providing a unique visitor experience. As the example of the Valley of the Temples demonstrates, a cultural heritage site with a significant public presence can accommodate an alternative function without undermining its status if the new elements are light, reversible, and designed around the existing spatial organization. This intervention suggests that the most compelling design inference for my own benefit is that adaptive reuse of an asset can



Fig.4.29
Dolce&Gabbana Alta Moda 2019,inside the ruins

be temporary while introducing new access opportunities, interpreting the existing ones differently, and ultimately conserving the heritage site for the future.

Plaza de Espana, Dior

Dior staged a Cruise 2023 fashion show in the Plaza de Espana in Seville on 16 th June 2022[131][133]. The show was staged as an important live event and was presented in the evening as a way of celebrating this being the first international fashion house to stage such a show in Spain[132].

Plaza de Espana is one of Seville's most iconic monuments. This has been seen as a good location to hold the event since it is strongly connected to the local Spanish identity. The building allows for a grandiose impression to be made and gives the illusion of a public festival as opposed to a conventional fashion show. This is the message which Dior wanted to convey to the public by organizing the show in this area as it enabled them to place the collection within a unique and Spanish environment.

In turn, it was a tribute to Spanish culture, especially flamenco, local crafts, and the legacy of Andalusian culture[132]. Maria Grazia Chiuri built a collection around cultural references to dance, cinema, and Spanish fashion, which in turn gave it a unique character and allowed it to carry a brand message. Furthermore, as the venue was chosen, the very location in which the project was presented also built on the theme of the show by presenting it in a place steeped in local cultural traditions and regional identity. Therefore, the location did have an effect on the event because the very setting of the monument served as a unique space for such kinds of events as well as a cultural reference[134].

In turn, the space of the Plaza de Espanya was transformed by Dior's team for the benefit of the audience. It was furnished with seats and decorated as a venue suitable for hosting a performance. Flamenco and music were integrated into the show as a means of presentation. Meanwhile, according to the reports, the spatial composition was also controlled to offer the best experience to the invited guests and media, providing them with an exclusive opportunity to view the show in a public monument.[132][134] Therefore, the space was intervened with the purpose of offering a unique experience to the audience.

Fig.4.30
Dior Cruise 2023,Plazw de Espana

131 Christian Dior. (2022, June 17). The Dior Cruise 2023 Show in Seville.
132 El País. (2022, June 17). Dior declara su amor a España en un desfile histórico en Sevilla. El País.
133 Reuters. (2022, June 17). Dior show in Spain glitters with flamenco notes, couture collaborations. Reuters.
134 Eventoplus. (2022, June 20). Dior se deja ver por Sevilla: Plaza de España como escenario de alta costura. Eventoplus.



The Cruise 2023 fashion show was presented with live flamenco dance and music. It made the program exceptionally theatrical as Dior's casting and styling paid homage to diversity, craftsmanship, and historical Spanish dress. The event drew connections to iconic figures and footwear in Spanish film and dance. This helped to create the narrative that informed the Dior Cruise 2023's presentation which made the program into a cultural performance as much as a fashion one.

The show solidified Dior's status as a luxury label with an extended reach. Even further, it enhanced the image of Spain as a whole. The show demonstrated international recognition and served to promote Seville's status on the world stage. The impact on the location was more symbolic than infrastructural, as the architectural legacy of Seville remained largely unchanged[134].

The venue and the collection were closely themed and intertwined. The fashion house used the monument not only to create an impressive background for the show but to give the collection a particular Spanish flavor. At the same time, the case makes one think about the commercialization of global and public history and its transformation into a trademarked commodity. One cannot help thinking about the privatisation of cultural assets. This is somewhat balanced in this case by the fact that the show was only a small intervention, but it is a still-public monument that was placed on a global stage to serve a private purpose. The present case study illustrates how fashion could turn an iconic public place into a forum for the presentation of branded artistic statements. The central theme for elaboration and discussion is the concept of symbolic reuse of the given location through performance, staging, and narrative. Additionally, the designer managed to endow the chosen monument with its meaning as a cultural and social symbol, which could be seen as the result of Dior's fashion's ability to appropriate place. Therefore, the case study material could be thematically linked to the thesis by explaining how Plaza de Espaňa could be integrated into the designer's narrative to achieve the desired effect of status and prestige.



Fig.4.31
Dior Cruise 2023,Plazw de Espana



Heritage condition

Plaza de España in Seville is a large-scale public building complex, constructed for the Iberoamerican Exhibition of 1929. This monument has acquired the status of a major public place in Spain due to its significant size, semi-circular shape, symbolic programme and active use. Its value seems to be in its adaptability, since the complex was designed as a vast open public square, capable of hosting various events. Thus, I believe that the best option for adaptive reuse in this context would be a temporary conversion for the purpose of staging a reading, rather than a permanent one.

Spatial intervention

In terms of spatial intervention, it is necessary to note that Dior's designers converted the building complex for the purpose of hosting their fashion show, which implies a temporary adaptation. The architects did not alter the original construction, but rather staged it as a venue for a runway show which in itself is a convertible structure accommodating an audience. Overall, the intervention may be seen as a convertible overlay on the original architecture of the building complex, with a change of its function from public square to a perfor mance venue.

Benefits to the heritage site

While the most apparent benefit from the event was the page views generated by the story, the value to the site itself, Piazza de Espana, was in reinforcing its status as a living heritage monument through symbolic association rather than as an inert exhibit. The event enhanced its value as a contemporary cultural asset, which better insures its future relevance as a used and experienced heritage site than passive observation. It is also reasonable to extrapolate increased economic benefit to the region, both from the noteriety of the event drawing both attention and media coverage to the host region. However, it is not possible to quantify or specify benefits to the physical monument itself, so any benefits beyond intangible should be considered speculative at best.

Design inference

The primary design inference from the event is that large scale monuments can be engaged with a temporary new program, so long as it is applied in a manner respectful to the existing spatial structure. The show by Dior implies that the adaptive reuse of a heritage site can take many forms, some of which leave little to no lasting impact on the structure itself, but greatly enhance its contemporary value and perception. As such, the most useful lesson for my own design practice is the importance of engaging with heritage sites through their existing design language in a manner that better preserves the existing structures while allowing for new programs to take place.

Fig.4.32
Dior Cruise 2023,Plazw de Espana



Paris-Salzburg 2014/15 Métiers d'Art collection at Schloss Leopoldskron

CHANEL presented Paris-Salzburg 2014/15 Métiers d'Art collection in Schloss Leopoldskron, Salzburg on 2 December 2014[135][136]. The performance saw the model passing through the palace's chambers and downstairs along the staircase as part of the show concept. The show was staged in the same venue as in 1968 with the purpose of creating the illusion of the runway[137].

Schloss Leopoldskron was the famous Rococo palace in Austria that was strongly associated with Austrian and aristocratic culture. This location was chosen to present the Austrian-inspired fashion show by CHANEL. In addition, this venue was also linked with Coco Chanel's personal history as she once saw an Austrian bellboy's jacket that subsequently became one of her iconic fashion styles[138].

Karl Lagerfeld presented his latest collection as a tribute to Austria's cultural and artistic heritage. The show's theme was local traditions and Rokoko, the era of Austrian Empress. At the same time, the show included elements reflecting the modern spirit of CHANEL. Additionally, a short film titled Reincarnation , starring Cara Delevingne and Pharrell Williams, was showcased before the start of the show in Salzburg.

The castle became a catwalk and a venue for the opening of the fashion house's show during the event. Sources reveal that for the preparation of the show, CHANEL has exclusive use of the castle's interiors before its opening to the public. The building's interiors were turned d into an "unorthodox catwalk" for the duration of the exhibition[135][137]. Thus, the spatial intervention in the castle was significant, although it was removed after the end of the show.[138]

This is indeed a remarkable example of fashion in which the designer used a unique resource to tell a particular story. Leopoldskron estate's atmosphere of medieval times was essential in conveying the intended message. By doing this, CHANEL was able to communicate certain values and heritage that it possesses. It can be concluded that Leopoldskron castle is an excellent example of symbolic value utilization, which was achieved through its presentation in the design and performance.

135 Salzburg Global Seminar. (2014, December 3). Schloss Leopoldskron hosts Chanel's Paris-Salzburg Métiers d'Art show. Salzburg Global Seminar News

136 Chanel. (2014, December 3). The Paris-Salzburg 2014/15 Métiers d'Art Show at Schloss Leopoldskron

137 NSS Magazine. (2014, December 3). Chanel Paris-Salzburg 2014/15 Métiers d'Art at Schloss Leopoldskron. NSS Magazine Fashion

138 Kurier. (2014, December 2). Karl Lagerfeld bringt Chanel-Glamour nach Salzburg ins Schloss Leopoldskron. Kurier.at

Fig.4.33
Schloss Leopoldskron,







Heritage condition

Schloss Leopoldskron is an eighteenth-century Rococo palace in Salzburg, initially constructed as the residence for aristocrats and now serving as a hotel and a cultural heritage site. Its value is determined by the architectural setting, interior sequence, and close connection to the city's heritage. Unlike the Spanish Steps, which are an open monument of the city, Leopoldskron House is a contained heritage, with interiors that have been meticulously designed and arranged. This feature enhanced the adaptive reuse potential of the site, as the building already possessed the necessary depth and ambiance for temporary uses.

Spatial intervention

The CHANEL Paris-Salzburg 2014/15 Métiers d'Art show was a spectacular event that converted the palace into a catwalk for the duration of the performance. According to the Salzburg Global, the CHANEL rented the first floor of the palace for two weeks and organized "an unorthodox catwalk" as the Fashion Channel notes that the models walked through the Venetian Room, White Room, Marble Hall, Chinese Room, and Max Reinhardt Library. These alterations can be considered a spatial intervention as they involved the transformation of the interior sequence of the palace for the specific needs of the event. The intervention was temporary, as the company only rented the building for a short period, and no changes to the original architecture were reported. The adaptive reuse of the palace has been realized through the overlay of the fashion show on the existing interiors with minimal modifications.

Benefits to the heritage site

The heritage benefit of this intervention was that it created a living monument out of the castle, rather than a static one. Hosting such a prestigious event enhanced its international appeal and profile as a site that can be used for contemporary cultural purposes. There is also an argument for economic benefit, as the unique use, global promotion, and premium catering would have certainly impacted the castle's status as a desirable heritage asset. Culturally, the value was in linking the palace with Austria's fashion and design values through the use of traditional costume and references to the local history (Chanel's bellboy jacket). What can be said with certainty is that the event enhanced the building's contemporary relevance; what cannot be said based on the provided information is whether the show directly contributed to its conservation through funding or other means.

Design inference

The main design inference that can be made is that the best way to convert historic interiors into modern use is by leveraging their unique circulation, ambiance, and spatial sequence. In other words, the rooms, stairs, and salons were not merely repurposed but rather engaged in a continuous programmatic statement. For your design, this insight suggests that adaptive reuse of a historic interior can be accomplished through the occupation and choreography rather than reconstruction approach if the site has strong spatial characteristics. In turn, your own project can be seen as a design of a cultural intervention that creates a use for a historic building by making it relevant to contemporary audiences through a reversible fashion s

Fig.4.34(previous page)
Métiers d'Art collection2014/15 in Schloss Leopoldskron,



Fig.4.34
KArl Lagerfield Métiers d'Art collection2014/15 in Schloss Leopoldskron,



The chosen case studies present various ways in which the fashion field interacts with architectural heritage sites. Thus, Fondazione Prada, Armani/Silos, Museo Salvatore Ferragamo, Gucci Garden, Fondaco dei Tedeschi, La Caserne, and Prada Rong Zhai are the long-term projects, while fashion-show cases, such as Valentino's at the Spanish Steps, Dolce & Gabbana's at the Valley of the Temples, Dior's at the Plaza de España, CHANEL's at Schloss Leopoldskron, and the Trevi Fountain fashion show are short-term interventions.
Therefore, the comparison will be based on the relationship between the peculiarities of the architectural heritage sites in the cases of museums, retail stores, and events. Moreover, it will consider the differences between the fashion shows held at short-term rented exhibition spaces and the long-term adaptive reuse projects, such as the conversion of the former prison La Caserne into a resort complex. In other words, each case will be evaluated concerning its status as a retail store, museum, or event; the duration of occupancy; the level of adaptation; accessibility; cultural significance; commercialization; sustainability; and impact on the heritage site's identity.

Relationship Between Fashion and Heritage

Across the case studies, the heritage site is not only a place but rather an element that adds a unique flavor, makes the fashion program recognizable and memorable, carries history and symbolic meaning, and serves as the context in which fashion is experienced and communicated.

In Fondazione Prada and Armani/Silos, the industrial character of the buildings in which the cultural program is held becomes part of the cultural program itself. It stages contemporary art and fashion by introducing the elements of production, materiality, transformation, and design. In Prada Rong Zhai, the residential architectural complex transforms the experience of fashion into an experience of cultural memory and heritage.

In Gucci Garden and Museo Salvatore Ferragamo, the fashion-showcases are more tightly linked with brand history and urban context. The buildings help to position brands in the city and advance their cultural programs' credibility and authenticity. Hence, it might be stated that in these two cases, the fashion heritage determines the status of the building, whereas the building determines the status of the fashion program.

The fashion-show cases are different from the built ones as they imply a usually short-term intervention. Therefore, the Spanish Steps, the Valley of the Temples, Plaza de España, Schloss Leopoldskron, and Trevi Fountain are no longer a context but rather a frame for contemporary art and fashion. In other words, the existing buildings offer an architectural backdrop against which modern designers stage their shows, creating a unique context, narrative, audience, and temporal occupation.

Permanence and Duration

The duration of the intervention is the main distinction feature between these cases. Museums, cultural centers, and retail stores are destined for long-term or permanent use, whereas fashion shows usually last only temporarily, gaining popularity among locals for a short while.

Long-term projects offer more opportunities for sustainable change; they generate lasting values by providing a regular flow of users engaged in a variety of activities. At the same time, they assure the constant use of the building, allowing for its maintenance and improvement. The cases of Fondazione Prada, Armani/Silos, Museo Salvatore Ferragamo, Gucci Garden, Fondaco dei Tedeschi, La Caserne, and Prada Rong Zhai confirm that fashion can serve as a catalyst for continuous development, helping to keep the building useful and relevant.

By contrast, such temporary interventions as fashion shows can serve as an excellent way to activate the attention of the public or attract new customers. They usually offer a higher profile for both the venue and the brand but exist only for a short time, delivering their values to the location only during the event's days. Thus, both types of projects can have positive effects, but the ones with long-term residency seem to possess many advantages over shorter projects, offering much more sustainability, constant use of the building, and continuous improvement.

At the same time, it would be wrong to say that permanent projects are always better than temporary interventions. In fact, long-lasting transformations might need significant capital for maintenance and might require expensive renovations on a regular basis. Also, although they make the buildings constantly available for use, they might damage the existing infrastructure, disrupt the free flow of pedestrians or traffic, and cause overpopulation or underuse of specific areas. On the contrary, temporary installations offer a unique opportunity to use the location only for a short while, avoiding most of these harmful effects.

Physical Intervention

From the case studies provided, it can be concluded that there is a significant variety of interventions to consider. Objects of long-term use, such as museums and retail stores, usually involve more involved changes because the building has to accommodate its long term use and continuous operation.

In relation to museums, such interventions usually contemplate gallery arrangements, display systems, archives, storage, air conditioning, visitor access and flow, security systems, learning spaces, and more. As for retail stores, sales areas, fitting rooms, storage rooms, offices, mechanical equipment, signage and wayfinding, electrical equipment, and customer service areas are usually considered. These lists can serve as a reminder of how much a building can change due to such large-scale, long-term interventions.

As for fashion shows, the nature of such events involves shorter-term and usually movable structures such as runways, seating, stages and platforms, lighting structures and machinery, screens and monitors, barriers and safety railings, dressing rooms and other. While they would usually have a smaller impact, such displays and structures can involve disruption of cultural heritage values such as surfaces, lines of sight, access flows, and overall perception of the space.

In conclusion, based on the comparison, it can be asserted that the degree of architectural intervention in cultural heritage buildings depends not only on the nature of the target intervention – a permanent or long-term structure such as a museum or a short-term display in a fair or a storefront will have different impact. However, it also depends on the scale, placement, fixity, material, duration, and the impact it would have on the value of the site.

Reversibility

Reversibility is more likely to be seen in the fashion-show cases since the event infrastructure is designed to be removed after the programme ends. The settings created for Valentino, Dolce & Gabbana, Dior, CHANEL and other fashion shows can be reverted to the way they were before the show, if the installation and removal processes do not damage the heritage site. However, it is wrong to believe that such interventions are completely safe for the heritage site. Even a temporary structure can make the floor, stairs, archaeological remains, vegetation, façades, or interior inaccessible, injurious, or altered. It may also disturb the view of the significant feature, impede the free movement and access to the site, create noise, and change the perception of the site.

Museums and shops usually have fewer reversible transformations since their adaptations are designed to be permanent. However, a project can still be carefully developed in a way that it can be removed without damaging the building. It can be achieved with separate display systems, minimal intervention, clear differentiation between new and existing elements, and proper documentation of the site.

Therefore, the primary opposition in this context is not between projects with reversible interventions and those with permanent ones. Instead, it is between carefully adapted programmes, which consider the existing conditions of the heritage site, and poorly planned ones, which focus exclusively on the needs of the fashion show or retail space.

Spatial Relationship between old and new

The case studies present various ways in which the architecture of the past can be incorporated into the requirements of modern fashion. In some cases, the new programme is juxtaposed to the old one, creating a division between the two. In other cases, the existing architecture is transformed into a controlled environment for the new brand.

Fondazione Prada and Armani/Silos interpret the relationship between the existing industrial architecture and the contemporary cultural programme in a similar way. The former retains its presence in the final design, and the new programme acts as an enhancement to it. The same can be said about the Armani/Silos complex: the new building programme does not erase the old one, instead, it enhances it.

Prada Rong Zhai similarly prioritizes the existing architecture. The characteristics of the traditional residence are retained and, in a way, further accentuated by the new programme. The domestic atmosphere of the old building creates a unique cultural programme for the contemporary fashion house.

Gucci Garden and a number of retail projects take a different approach. In this case, the existing architecture is complemented by a highly designed interior, brand elements, display systems, and retail concepts. This approach risks overshadowing the old by the new, however, in the case of Gucci Garden, it manages to create an immersive and memorable experience for the customer.

In fashion shows, the relationship between the existing architecture and the new one is deliberately exaggerated for effect. The runway, lighting, seating, and the fashion show itself create a unique spatial image. The success of such a project depends on the balance between the transitory elements of design and the lasting architecture.

Cultural Value

The case studies differ greatly in the type of cultural value they create. While museums usually act as interpretive, educational, collecting, researching, and exhibiting organizations that help to appreciate fashion as one of the forms of social, cultural, and historical development, linked to design, art, and technology, trade shows and stores appear to make limited contributions to society in terms of cultural value.

Museo Salvatore Ferragamo showcases the connection between fashion and the history of a designer, his business, and the whole country. Armani/Silos highlights the relationship between fashion and raw materials, as well as the innovative use of industrial buildings' architecture. At the same time, Fondazione Prada elevates the role of fashion in modern art and culture.

On the contrary, retail and brand stores and centers seem to create value mostly for themselves and their customers. They promote the values and lifestyles related to fashion and make it more accessible to everyone. At the same time, such places as La Caserne demonstrate how the retail industry can support sustainable development and work with young designers, artists, and innovators.

Still, such cultural projects as fashion retail centers mostly score high on commercialization, often using the status of the place and its architectural masterpieces for their own purposes. In this way, the cultural value of such exhibitions is highly determined by the extent to which it invests in developing programming that serves to educate visitors and promote cultural heritage rather than a business development strategy.

Fashion shows are significant in terms of creating contemporary cultural value. The shows present fashion trends in new collections and demonstrate clothes on models, generating interest among viewers and creating numerous stories around the brand. This way, organizing fashion shows is a great opportunity to promote both fashion trends and cultural heritage in historic sites as they gain more attention from the public.

Still, it should be noted that the popularity of cultural heritage sites and the increase in visibility due to a high-profile cultural event do not mean that the event creates cultural value. There is often a difference between what happens within the brand's communication strategy and what actually happens at the site.

Relationship with Identity and Place

The cases presented suggest that fashion can enhance the cultural identity of the place if the programme successfully integrates the sense of belonging, history, materials, or uniqueness of the location.

Museo Salvatore Ferragamo and Gucci Garden brands are strongly linked with Florence, as their projects develop the relationships between brand values and the city's fashion heritage. Similarly, Fondaco dei Tedeschi is inseparable from Venice, being a part of the city's commercial history.

Prada Rong Zhai concept reflects the idea of engaging in the architectural context of a former residence in Shanghai. The fashion house develops a relationship with a unique building in order to re-establish its sense of place.

Fashion shows leverage the context of the places where they are held. The Spanish Steps, Plaza de España, Valley of the Temples, Schloss Leopoldskron, and Trevi Fountain are each inseparable from their environment. In turn, the environment is enriched with contemporary art and global fashion. The location itself defines the primary narrative that the fashion show can build upon. It is essential to recognize the program's role: whether it shapes the context or simply uses the location's image. This aspect is crucial as presenting modern fashion on the global stage means developing a dialogue with history and culture. Therefore, more is needed for the programme to engage with the place than post-photo opportunities against the built backdrop.

Comparitive Findings of the Case study

- Museums offer the long term cultural and educational legacy for fashion heritage links.
- Retail and brand installations provide the continuity in terms of economic and experiential value.
- Fashion shows generate the best short-term visibility and association with location.
- Long-term reuse tends to offer the best continuity, although it may involve more transformative changes.
- Shorter-term projects tend to offer more flexibility, although they may create peaks of demand or pressure on resources.
- Fashion led corporate initiatives tend to raise profile and investment, but may also risk commodifying these heritage sites.
- As far as public access is considered,it is greatest in museums and lowest in fashion shows.
- Fashion programmes are most effective when they are sensitive to the legacy, scale, materiality and public value of the heritage site.
- Publicity and profile should not be used as a proxy for success in the activation of heritage sites.
- Cultural significance, reversibility, sustainability, public value, and fit with commercial imperatives need to be assessed alongside more traditional metrics.

CONCLUSION

"Fashion as a Catalyst for Adaptive Reuse: Re-activating Architectural Heritage through Contemporary Fashion Programs," proposes to investigate the potentials of fashion to catalyze the re-use, interpretation, and cultural programming of built heritage assets. Fashion is here considered not only as an industry or economic sector but also as a cultural and spatially generative programme, which could trigger adaptive re-use of existing built heritage resources.

The thesis finds that adaptive reuse presents a viable alternative to demolition or abandonment, as well as to the often-resource-intensive creation of new purpose-built facilities. By re-purposing existing building stock, adaptive reuse interventions can help to conserve materials, reduce carbon emissions, as well as conserve cultural heritage resources and their legacies. However, not all re-use interventions are necessarily contextually appropriate or contribute to the sustainability of resources or cultural heritage values. The thesis therefore proposes to evaluate the appropriateness of different programs of reuse in relation to their capacity to intervene in a sensitive, meaningful, and sustainable way in the heritage values, as well as the physical potential of a given heritage asset.

In this respect, the thesis explores the varying adaptive reuse opportunities that the fashion sector offers in relation to built heritage assets. These include fashion museums, exhibitions, stores, brand foundations, production hubs, cultural festivals, installations, and fashion shows, among others. All of these types of interventions involve different spatial, operational, social, cultural, and conservation-related considerations, which need to be taken into account in order to ensure their contextual appropriateness and capacity to interpret and utilise existing built heritage resources. In broad strokes, museums will typically serve long-term cultural programming and conservation-oriented roles, while stores and other commercial venues will seek to provide ongoing retail and experiential opportunities, and fashion shows will serve to generate spectacular and temporary displays of fashion culture and art.

The case-study analysis proves that the relationship between fashion and heritage is not linear. Thus, in the projects of Fondazione Prada and Armani/Silos, the former industrial sites are transformed into contemporary art museums, thereby creating an adequate context for showcasing fashion and modern creativity. In turn, Museo Salvatore Ferragamo and Gucci Garden exhibit the potential of fashion museums and boutiques, which are multifunctional platforms for merging fashion shows, brands' history, urban culture, and design. Finally, Fondaco dei Tedeschi, La Caserne, and Prada Rong Zhai suggest how fashion-related programming helps in developing commercial, artistic, exhibition, and cultural projects within the framework of reusing existing buildings.

In turn, the fashion-show case studies reveal the other side of adaptive reuse. The Spanish Steps, the Valley of the Temples, Plaza de España, Schloss Leopoldskron, and the Trevi Fountain become the central stages for hosting catwalk events, thereby turning the ancient heritage sites into the proper context for modern shows. Even though such events may be beneficial in terms of promoting luxury fashion labels, these interventions

may have a critical impact on the local environment. For instance, temporary showscases, pavilions, seats, lights, accommodations, security, signage, traffic management, and other improvements may harm the fragile settings of the cultural heritage sites.

The comparison shows that such a criterion as permanence is not decisive in assessing the success of an adaptation. Museums and shops have the advantage of being permanent and thus able to ensure economic sustainability. However, a permanent adaptation requires considerable modification of the building and may need to transform the architecture into a standardized one. On the other hand, fashion may offer more possibilities for reversal but may be expensive, space-consuming, time-limited, and require enhanced levels of interference or exposure.

As a result, the paper highlights several factors associated with adapting heritage using fashion as a means of interpretation. Among them are heritage sensitivity, compatibility, minimum intervention, reversibility where appropriate, clear differentiation between old and new, design excellence, public accessibility, cultural content, community involvement, branding responsibility, sustainability, and long-term management. It is essential to note that fashion should not use heritage as prestige but rather base its presence on the architecture, history, community, and cultural significance of the place.

The European policy framework considered in this thesis can be used to understand the interventions in the context of the EU. Article 167 of the Treaty on the Functioning of the European Union governs the EU's role in supporting the conservation and sustainable use of cultural heritage while respecting a wide range of Member States' diverse approaches. It does not aim to establish a uniform European framework for conserving and adapting protected heritage sites.

Thus, the transformation, commercialization, temporary use, or adaptation of a site or structure in the EU continues to be determined by national, regional, or local planning, regulatory, and decision-making processes based on the status and value of the site or structure in a particular country or region.

At the same time, European policies promote adaptive reuse through general objectives, strategies, and principles for sustainable development, social and environmental inclusion, quality-related issues, urban regenerated environments, cultural heritage-related topics, and the responsible use of the built environment. The European Framework for Action on Cultural Heritage, the New Bauhaus European initiative, European quality principles for interventions in cultural heritages, and the Faro Agreement are key documents that provide guidance for assessing fashion-related interventions.

The results of the analysis confirm that there is neither any particular law nor single regulation governing fashion museums, luxury retail outlets, foundations, exhibitions, pop-up stores or shows in the field of heritage protection. A permanent fashion museum located in the former palace, a transformed historic town hall hosting a retail store and a pop-up show displayed in the open air of the archaeological park can hardly be subject to the same requirements. Despite the use of the same cultural heritage assets as a platform for fashion

displays, their impact on the environment, visitors, commercial potential, temporariness, spatial extent and other aspects can be different to a considerable extent.

Based on the analysis, the thesis statement states that fashion could become a meaningful catalyst agent for adaptive reuse if the value of design mediation promoted by it could sustain the continued cultural life of a heritage site that respects its significance and physical presence. Its impact should not be exclusively judged in terms of media, commercial performance, visitation rates, and visual appeal. Moreover, it should be evaluated from the perspective of the quality of its intervention, the preservation of the existing characteristics, cultural and social values, ecological footprint and sustainability, and future relevance of a heritage site.

Therefore, the concluding statement should formulate that fashion can catalyze the adaptive reuse of architectural heritage through permanent and temporary programmes by appropriately responding and engaging to a site-specific condition. Otherwise, it would only produce luxury goods and make the heritage building a subject of spectacle or a complementary asset to retail value. In other words, fashion can become more than a catalyst agent for adaptive reuse if it is not only concerned with making the heritage site fashionable but rather rethinking its sustainable and adaptive future in an appropriate manner.

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