





SALVATION ARMY: THE NEXT GENERATION

by

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M.B.A. (2005)

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Submitted to the Department of Architecture
in Partial Fulfillment of the Requirements for the Degree of
Master of Architecture

at the

Massachusetts Institute of Technology

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Parka made from old military parachute fabric.
Design: Christopher Raeburn, UK, 2008

I DREAM OF A RECYCLING MACHINE...



View of current Cambridge Salvation Army thrift store site at 328 Massachusetts Ave., collaged with drawing from the movie 'Howl's Moving Castle' directed by Hayao Miyazaki, Studio Ghibli, Japan, 2004

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ABSTRACT

The Salvation Army thrift stores are retail entities in the center of neighborhoods which collect and resell used objects. Although historically dear to many, it seems that the physical condition, market visibility, and social perception of these stores do not always match the importance of the service they provide. The potential of that recycling network, already in place internationally, seems enormous in a context of economic crisis and rising environmental concerns.

I would like to create a new Salvation Army thrift store for the years to come, and propose to redesign the closest one at hand as a case study. Among my ideas for this undertaking:

- make the thrift store a pleasant and rich experiential space
- add to the function of salvaging, the functions of cleaning and repairing
- turn what used to be a store into a store ++, with small crafts attached (tailors, shoe repair, laundromats and dry cleaners, wood and metal workers) which would provide nextdoor services and be a tool for social reinsertion (professional training for the unemployed)
- open the market segment to all social categories
- have the buildings themselves be an example of a new type of reuse/recycling

Thesis Supervisor: Rahul Mehrotra
Title: Professor of Architecture



METAMORPHOSIS

Images colored from the movie 'The Wizard of Oz' directed by Victor Fleming, Metro-Goldwyn-Mayer, USA, 1939

Cleaned up and re-upholstered used furniture & home decoration.
Design: Paul Smith, Furniture and Curiosity shop, UK, 2005





Partially handmade prototypes for the Diffrient Work Chair (Humanscale), using metal, plywood, foam, fabrics and plastics. Design: Niels Diffrient, USA, 2008

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I DREAM OF A THEATER OF OPERATIONS...



Interior view of the space inside the site, collaged with trusses and mechanisms from 'Theatres et Machines de Theatre' in L'Encyclopédie de Diderot et d'Alembert, France, 1751-1772, and elevator drawings from 'The Vertical Transportation Handbook' by George R. Strakosch, USA, 1998

SALVATION ARMY

THE NEXT GENERATION



M.Arch. Thesis
Salomé Francpourmoi

*'The Salvation Army Family Stores
(formerly known as Thrift Stores) accept items
in good, gently used and working condition.'*

WE - 'we' meaning, the people believing in the same things - believe in the **architect as a social agent**.

We believe, like Charles Correa, that the role of the city is to generate jobs and remember histories.

As architects, we are imagining spatial implications and possibilities for the new emergents paradigms of the city, for new modes of production, and for new kinds of economies. As Henri Lefevbre states in 'the Production of Space':

'Each mode of production has its own particular space,
and the shift from one mode to another
must entail the production of a new space.'

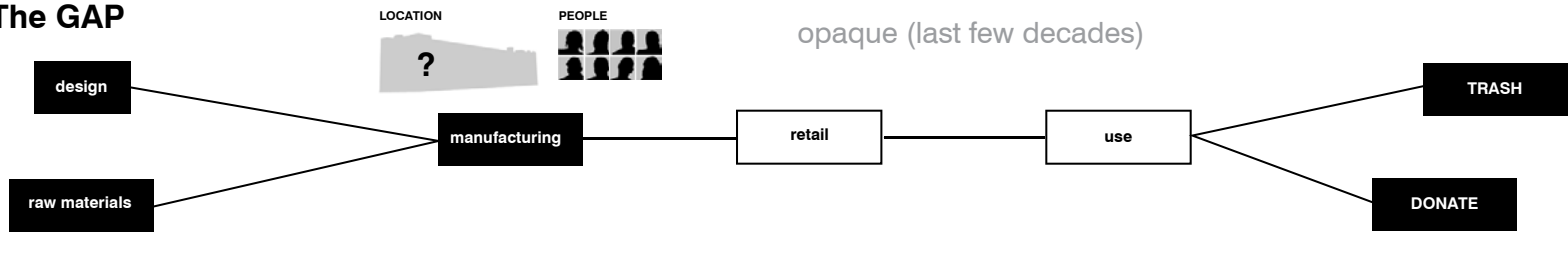


THE CLOTHING INDUSTRY AS EXAMPLE

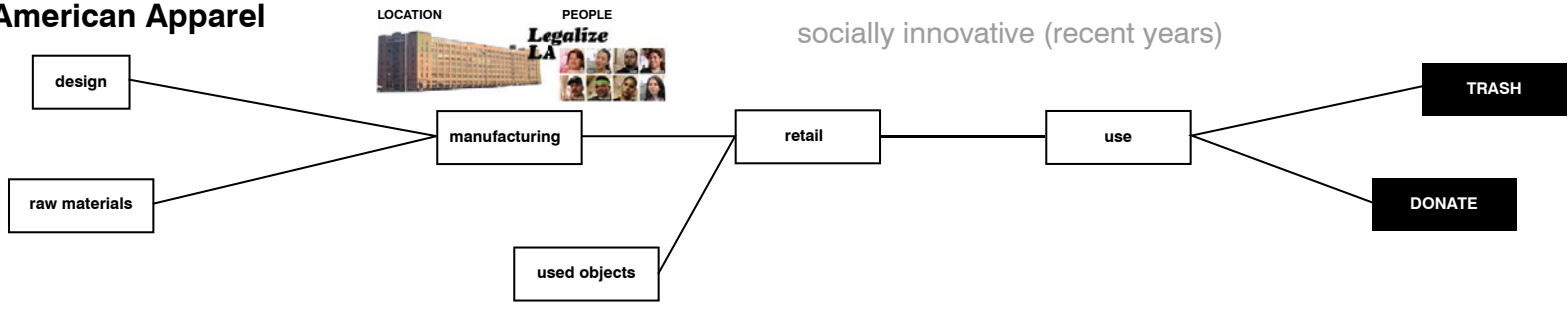
INVISIBLE VISIBLE

PRODUCTION MODES

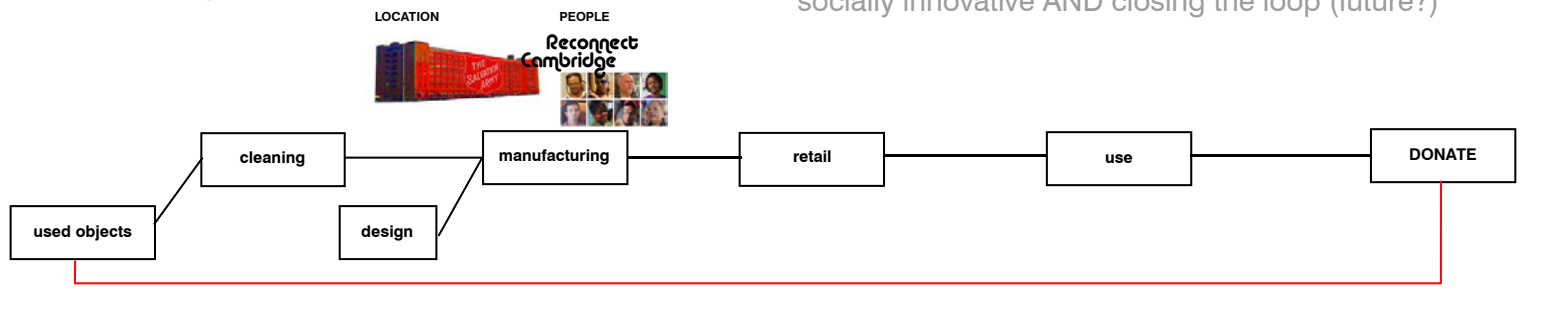
The GAP



American Apparel



Salvation Army Next Generation Thrift Store



The new paradigm we are advocating for is **constructive capitalism**, which is capitalism with a social responsibility. We break from the polarity between socialism and capitalism, and come with a capitalist proposition that will also fulfill a social function.

As wikipedia says:

‘A business model is a framework for creating economic, social, and/or other forms of value’



Floor lamp made from used camera equipment
Design: ReadyMade Magazine, USA, 2008

CONSTRUCTIVE CAPITALISM

Umair Haque | Daytona Sessions, vol.2 | Stockholm, Sweden, February 2009

A big change in the world today: there is more interaction. Therefore we need new rules, new ideals.

BEFORE

- business is war
- you are a target
- advantage is competitive
- power is coercion
- markets are for domination
- profit is value
- exploitation is production

'What do we get? We get razors with 5 blades. Great.'

BUT TODAY

- competition is obsolete
- the macroapocalypse is an interaction crisis
- when we compete according to yesterday's rules, value is destroyed
- how can we reconceive value creation?

NOW

- business is not a war
- people are not targets
- advantage isn't competitive
- power isn't coercion
- markets aren't for domination
- profit isn't value
- exploitation isn't production

THE NEXT REVOLUTION IS INSTITUTIONAL

ADVANTAGE IS IN THE DNA
OUTCOMES, NOT INCOMES
CREATIVITY, NOT PRODUCTIVITY
CONNECTIONS, NOT TRANSACTIONS
TOMORROW IS TODAY
PEOPLE, NOT PRODUCTS

Companies driven by ideals are today's real revolutionaries. Companies driven by ideals are today's real innovators. They reshape and disrupt the entire industry; always making principles prevents them from engaging in crisis of conflicts.

We need to build TRUST

What Obama did:

- run the campaign with respect
- build it from bottom up
- no drama
- no games
- no tactics
- no bullshit

By competing, we are going to be forced to innovate.

Serve markets that are underserved/marginalized.

Not focusing on dominating the existing market, but on creating new ones.

- ex: The Better Place (electric cars)
- Compartamos (micro-finance)
- Shakti (Unilever for the rural poor in India)

We need to REVAMP VALUE CREATION

ex: Grameen Bank

You should get the stuff YOU want.

The democratic ideal is a process of creation.

VOTING + CONSENSUS

People deliberating and reasoning, sharing points of views.

ex: Threadless Shirts: help allocate resources more efficiently. (the Gap *makes* t-shirts. Threadless *offers a service that makes* t-shirts.)

Lego Factory

Etsy (hand made goods, intensive engagement with

buyers)

And the democratic ideal does not work without people.

Maybe the numbers we assign to value are not that meaningful. Marketing's fundamental challenge is to create meaning. Are people better off in the end?

PERCEIVED VALUE IS NOT REAL VALUE. It is an illusion.

People were so busy creating the first one, they forgot to create the second one.

Fair-trade has restructured interaction

The guys who are following new principles are prospering, they are able to create value that is

- real
- sustainable
- peaceful

Growth is misunderstood.

New, *real* growth is not reached at the same cost.



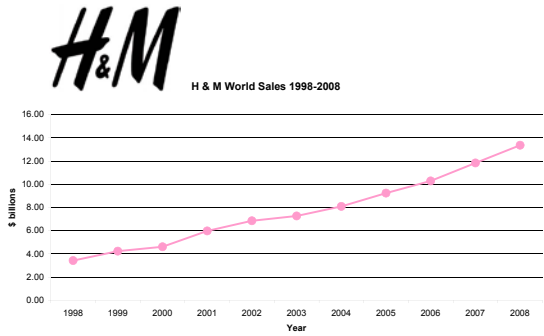
Umair Haque is Director of the Havas Media Lab, a new kind of strategic advisor that helps investors, entrepreneurs, and firms experiment with, craft, and drive radical management, business model, and strategic innovation. Umair also blogs at Harvard Business Publishing.

Daytona Sessions is a recurring conference about the future of business and Internet held in Stockholm, Sweden. It is hosted by the interactive agency Daytona that works for clients such as Nokia, Handelsbanken and Skanska.

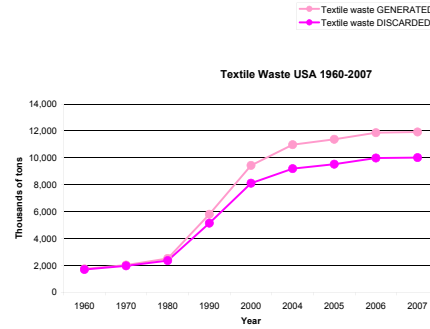
TEXTILE & FURNITURE CONSUMPTION / WASTE TRENDS - WORLD & USA

Source: H&M Annual Reports, IKEA Annual Reports, Municipal Solid Waste Report - United States Environmental Protection Agency, 2007

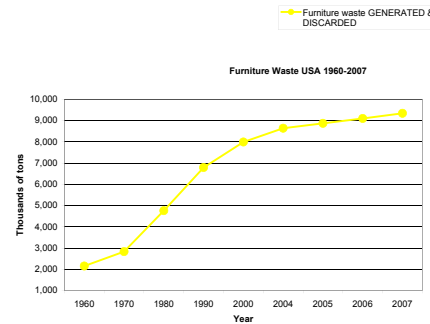
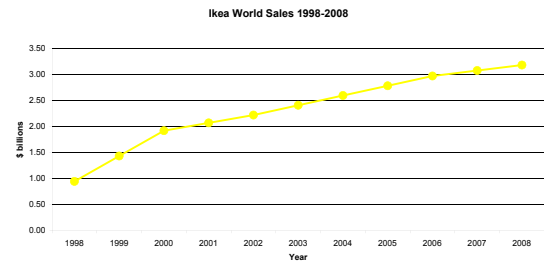
SALES



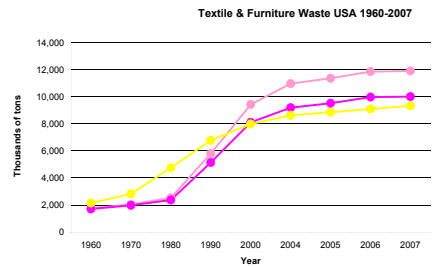
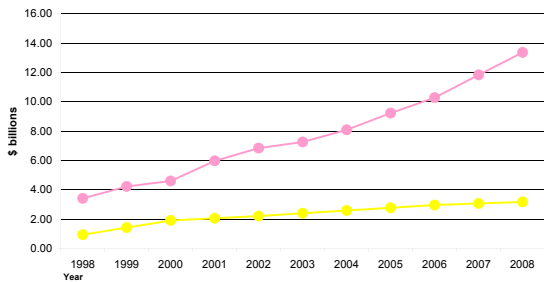
WASTE



IKEA



Furniture & Clothing Giants



The context is today, the world.

We are addressing a particular state of the world, especially in the US, where social programs have been marginalized.

Our case study is in the USA, a country just coming out of the 'ownership' society, where excessive consumption produces the highest municipal waste generation per capita in the world.

But also a country supportive of entrepreneurship, with its new president waging a war on poverty.



Two-layer blanket made of salvaged cotton t-shirts
Design: Stitch'T, USA, 2009



Barack Obama 'Progress' poster, Shepard Fairey, 2008



In that context, barely visible yet ever present in the heart of the urban landscape, we are interested in what Peter F. Drucker calls ‘ by far the most efficient organization in the US.’ : [the Salvation Army](#).

Many are its sisters, yet the Salvation Army with its scale, power, efficiency and avant-garde spirit, stands out as the first partner of choice for a rebirth of urban social presence, through both the functional and formal beauty of an architectural intervention.

THE SALVATION ARMY

England, 1865 - The world, present



- an evangelical part of the Christian Church founded in 1865 in Great Britain
- well known for its evangelical, social and charitable work
- an international movement present in 113 countries
- a quasi-military structure
- a culture of innovation and risk-taking

1 big idea = ENGAGE THE SPIRIT, and the interconnected principles that flow naturally from it

PUT PEOPLE IN YOUR PURPOSE
 EMBODY THE BRAND
 LEAD BY LISTENING
 SPREAD THE RESPONSIBILITY, SHARE THE PROFIT
 ORGANIZE TO IMPROVISE
 ACT WITH AUDACITY
 MAKE JOY COUNT

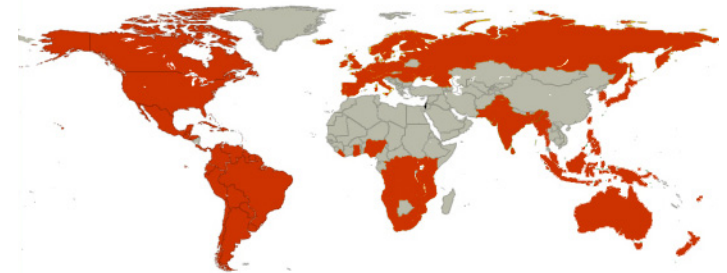
'recognizing all those needs puts us in the housing, job training, life-skills counseling, transportation, and clothing business'

'no person, regardless of color, gender, nationality, religious faith or lack of religious faith, sexual preference, political ideology, struggles with addiction or crime, is unwelcome'

'even today, that's a radical notion of religious practice for some people'

The Salvation Army traditionally goes where other churches don't dare go.

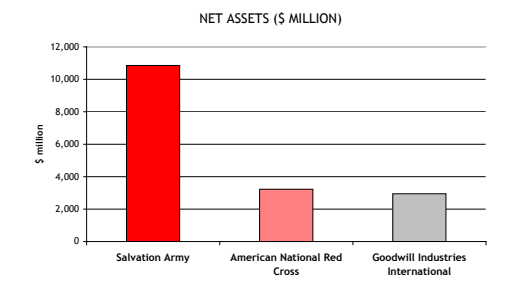
SOCIAL GOSPEL
 MUSCULAR CHRISTIANITY
 USER-FRIENDLY
 SOUP, SOAP, SALVATION



The 200 Largest U.S. Charities
 November 2008

Name	Private Support	Net Assets (\$mil)
Salvation Army	1,998	10,853
Shriners Hospitals for Children	243	9,716
Nature Conservancy	486	4,715
Mayo Clinic	367	4,309
Memorial Sloan-Kettering Cancer Center	239	4,045
American National Red Cross	643	3,224
Metropolitan Museum of Art	126	3,205
Children's Hospital of Philadelphia	65	2,957
Goodwill Industries International	490	2,948
Cleveland Clinic Foundation	152	2,803
Boys & Girls Clubs of America	697	2,764
Children's Hospital	98	2,500
New York-Presbyterian Hospital	208	2,268
St. Jude Children's Research Hospital	584	1,910

Name	Private Support
Walter Reed	4,238
Salvation Army	1,998
American Cancer Society	1,039
Food for the Poor	1,017
YMCA of the USA	1,004
Feed the Children	933
AmeriCares Foundation	873
Catholic Charities USA	801
Gifts in Kind International	750
World Vision	728
Habitat for Humanity International	702
Boys & Girls Clubs of America	697
Feeding America	645



source: 'The Most Effective Organization in the U.S.: Leadership Secrets of the Salvation Army' by Robert A. Watson, 2001

source: www.forbes.com

'our core business is **facilitating change** in line with **timeless values**'

'at the beginning of the new millenium, there is more discussion about spiritual issues among people who consider themselves educated and sophisticated than at any time in recent memory'

'the rules are not the point. The mission is the point'
Principle-driven management

RECOVERY PROGRAMS

The Salvation Army provides assistance to people with a variety of social and spiritual afflictions (substance misuse, legal problems, relational conflicts, homelessness, unemployment), through an in-residence rehabilitation program which include **work-therapy**. It also runs a prisoner re-habilitation program, which offers pre-release job training and employment opportunities in cooperation with parole personnel.

Beneficiaries remain in residence for 6 months at least; among the rules is the involvement in some kind of long-range plan for **skills training** or formal education. They may be employed in a number of Salvation Army centers, including the thrift stores and sorting warehouses.

THE THRIFT STORE

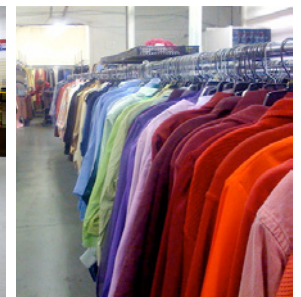
Appliances
Furniture
Household Goods
Men's Clothing
Women's Clothing
Children's Clothing
Automobiles



Phoenix, United States



Toronto, Canada



Albany, United States

'It is an outlet for bargains, a donation center, a training site, and a place where neighbors can shop with dignity.'

source: www.salvationarmyusa.org

By 1890, Salvation Army founder William Booth was already playing with the idea of creating a 'Household Salvage Brigade', 'concerned with restoring or reutilizing in a different form the rubbish thrown away by city dwellers.' That idea did not get realized, however its spirit partially survives in the present and famous thrift store network.



toy car made from beer can, Madagascar

'food, clothing, paper, furniture, utensils, and so on. (...) there were to be workshops for transforming old sardine tins into toys, for repairing shoes and umbrellas, for washing and recycling bottles.'

In sum, the system was intended to employ the human 'debris' (if we may use the term) of the capitalist wage-system, as Booth called it, to transform the debris collected from those who were better off.'

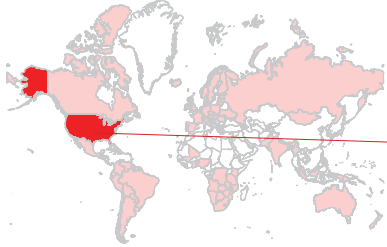
source: 'Le Corbusier, *The City of Refuge, Paris, 1939-33*'
by Brian Brace Taylor



Portrait of General William Booth

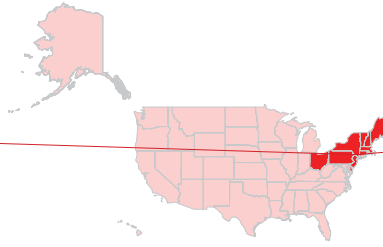
WORLD

www.salvationarmy.org



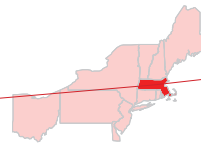
USA

www.salvationarmyusa.org



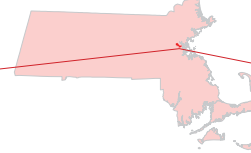
EASTERN
TERRITORY

www.use.salvationarmyusa.org



MASSACHUSETTS
DIVISION

www.use.salvationarmyusa.org/mas



CAMBRIDGE



GLOBAL MAGNITUDE / LOCAL INTERVENTION



Aerial view of site block. In red, the current Salvation Army Thrift Store.

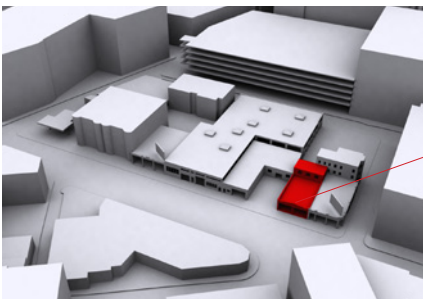


Figure-ground drawing showing the different scales of urban fabric surrounding the site.

SITE

Please Do Not
Leave Donations
Outside of Building
Per Order of
Cambridge Board Of Health
Police Take Notice

ATTENTION DONORS

YOUR DONATION IS VERY MUCH APPRECIATED
PLEASE DO NOT LEAVE THEM OUTSIDE THE BOX
THEY ARE SUBJECT TO THE WEATHER OR THEFT
PLEASE LEAVE YOUR DONATIONS DURING
STORE HOURS ONLY

MON - SAT
9:00 AM - 5:30 PM

THANK YOU FOR HELPING US TO HELP OTHERS

328 Massachusetts Ave.
Cambridge, MA 02139
USA

An eloquent facade.
Rules and Regulations
posted in shop window



Surrounding buildings on the same block



ALL SALES FINAL

ALL ARTICLES SOLD AS IS

SO WE REGRET...WE CANNOT
REFUND * EXCHANGE * LAY-A-WAY
HOLD MERCHANDISE * CASH CHECKS
CLOTHING WITH MISSING / ALTERED TAGS WILL NOT BE SOLD
PRICING OF ARTICLES IS DONE
AT OUR WAREHOUSE

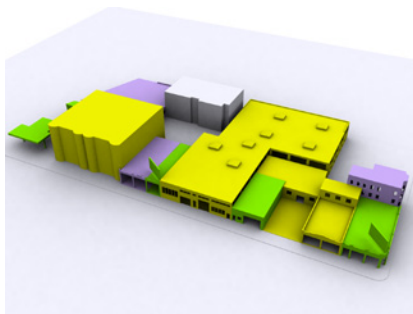


We then look for the second **partner in the alliance**, a place of power, land-owning, wealthy, generating waste in vast quantities - a major source of raw material on top of the regular city waste - , and looking to assert a beneficial civic presence in its surroundings. In the case of Cambridge, Massachusetts, it will be **MIT**.

The search for such a partner, combined with the Salvation Army’s policy of ‘strategically locating their establishments near to major transportation networks so as to be immediately accessible to their clientele’, will govern future locations of Salvation Army thrift stores.



Aerial view of site block.
In yellow, land owned by MIT.
In purple, abandoned buildings.
In green, individual business owners.

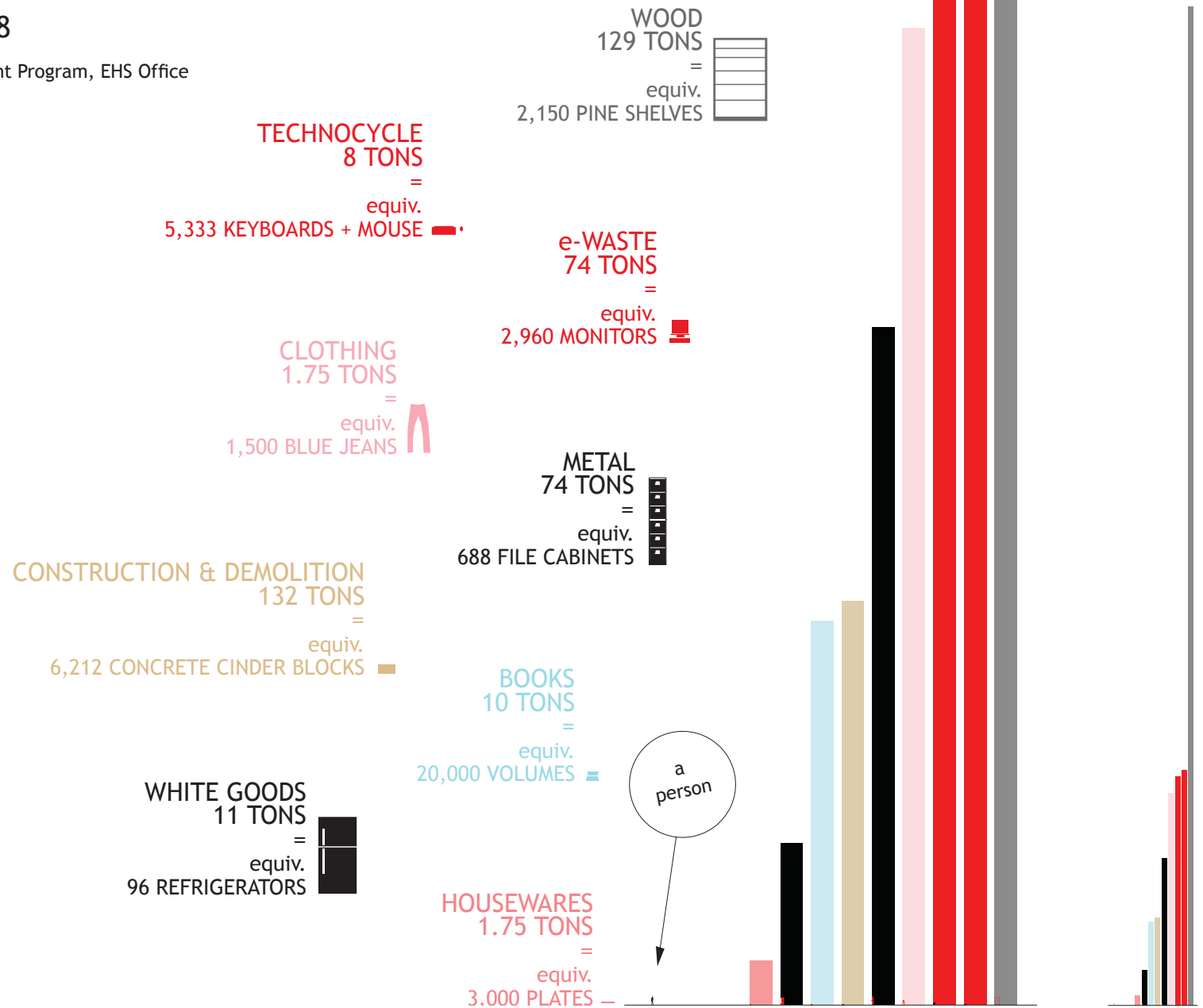


The mission of the MIT Working Group Recycling Committee (WGR) is to develop and deliver programs that educate administrative and support staff about recycling, reducing and reusing goods. Efforts include identifying/addressing gaps in staff understanding about recycling as well as gaps in recycling resources, and creating ways to increase recycling at MIT



MIT WASTE STREAMS 2008

source: MIT Environmental Management Program, EHS Office



Color strips represent an approximation of the height that would be reached if one piled the mentioned objects over the same length, one object deep, in the direction shown in the object drawings.

ex: all 96 refrigerators piled up in rows of 5

ex: all 1,500 blue jeans suspended flat next to one another

THE SALVATION ARMY

SOCIAL FAME	SALVATION ARMY NAME FAMILIAR / LONG HISTORY ALREADY PART OF PEOPLE'S HISTORIES		
		MONEY	FUNDING
LABOR	PATIENTS IN RECOVERY THROUGH WORK SALVATION ARMY VOLUNTEERS SALVATION ARMY EMPLOYEES		
		LAND / BUILDINGS	SPACE
SPIRIT / SOCIAL SKILLS	SOCIAL CONSCIENCE PIONEER SPIRIT		
		research groups / laboratories linked to RECYCLING / SOCIAL STUDIES / COMMUNITY BUILDING NEW CAPITALISM / DESIGN / URBANISM / ART	INITIATIVES / INNOVATION MANAGEMENT?
SOCIAL / ORGANIZATIONAL EFFICIENCY	STRUCTURE / WORK + INVESTMENT ETHICS		
		MIT NAME ATTACHED CONFIDENCE + PRESTIGE	LEGITIMACY / PROTECTION
EXPERIENCE	LONG HISTORY OF THRIFT STORE RECOVERY / REINSERTION etc.		
		STUDENTS / TEACHERS / STAFF DOING VOLUNTEER WORK	VOLUNTEER LABOR
SUPPLIES	FURNITURE, CARS, DAILY OBJECTS, ETC. = ALL DONATED GOODS		
		USED COMPUTERS ELECTRONICS, FURNITURE, CLOTHES ETC.	SUPPLIES
NETWORK	SA BRANCHES + DONORS		

We then form a **cross-subsidy** that will benefit both parties, and the city people. We are giving MIT a center for recycling, managed by the Salvation Army. MIT owns the land, and any piece the SA takes over, they give something in return:

- the opportunity to recycle
- civic presence
- social conscience
- better image
- customers for the local businesses already established on the site.

The SA could be contractually obliged to use X amount of waste every year.



Magazine rack made from magazine files.
Design: ReadyMade Magazine, USA, 2008



PEOPLE

★ SITE



POOREST
MOST DIVERSE
RECORD NUMBER OF SINGLE MOTHERS



RECORD RATIO OF
LOW AND MODERATE INCOME
HOUSEHOLDS

20 MIN WALK FROM SITE

other

mixed heritage

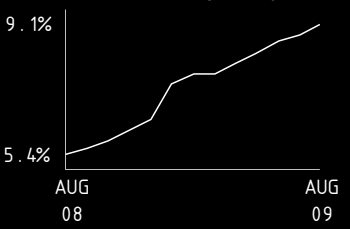
hispanic

asian / pac. isl.

black

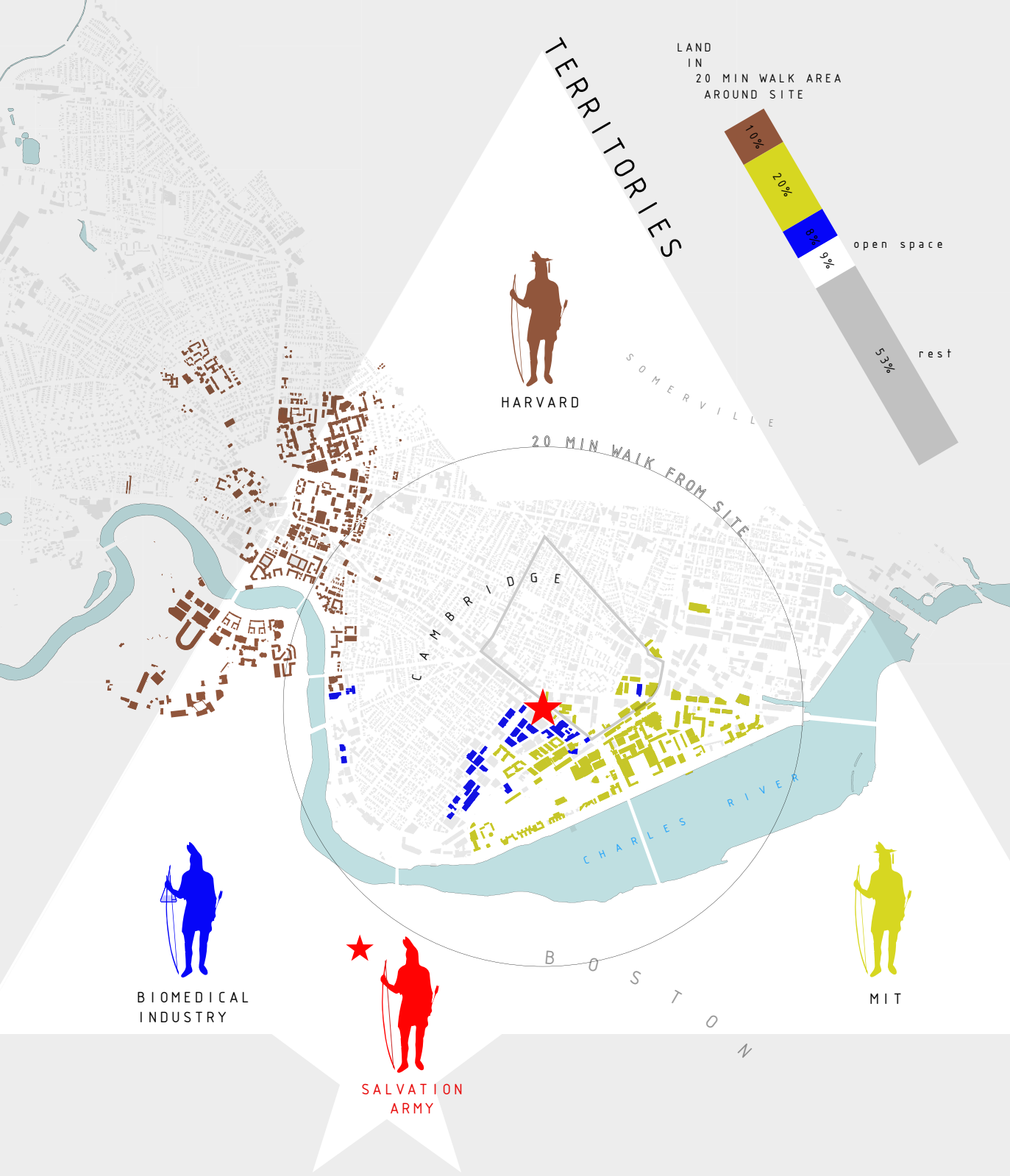
white

Massachusetts
UNEMPLOYMENT Rate
(Seasonally Adjusted)



Population Density
&
Diversity

Cambridge, Census 2000

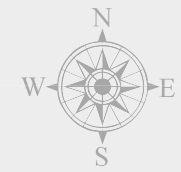
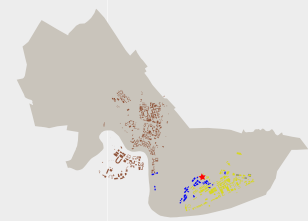


Amidst the urban evolution triggered by the powers in place, the placement and scale of a salvation Army Thrift Store can also become a symbol of resistance, in defence of diversity

notes:

Harvard and MIT campuses footprints shown as of September 2009.

Part of the building footprint of the biomedical industry (eastern side of Cambridge) is not represented on this drawing.



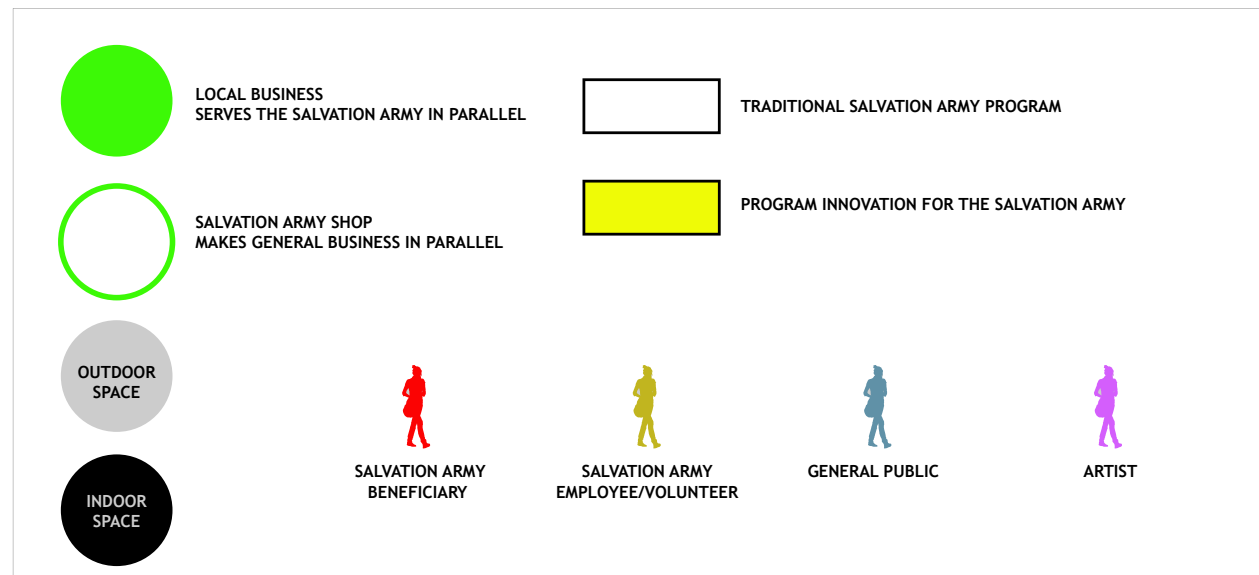
Our building emerges out of an iconic programmatic symbol: a huge **recycling machine** functioning with human skills.

It collects objects
cleans
repairs
transforms

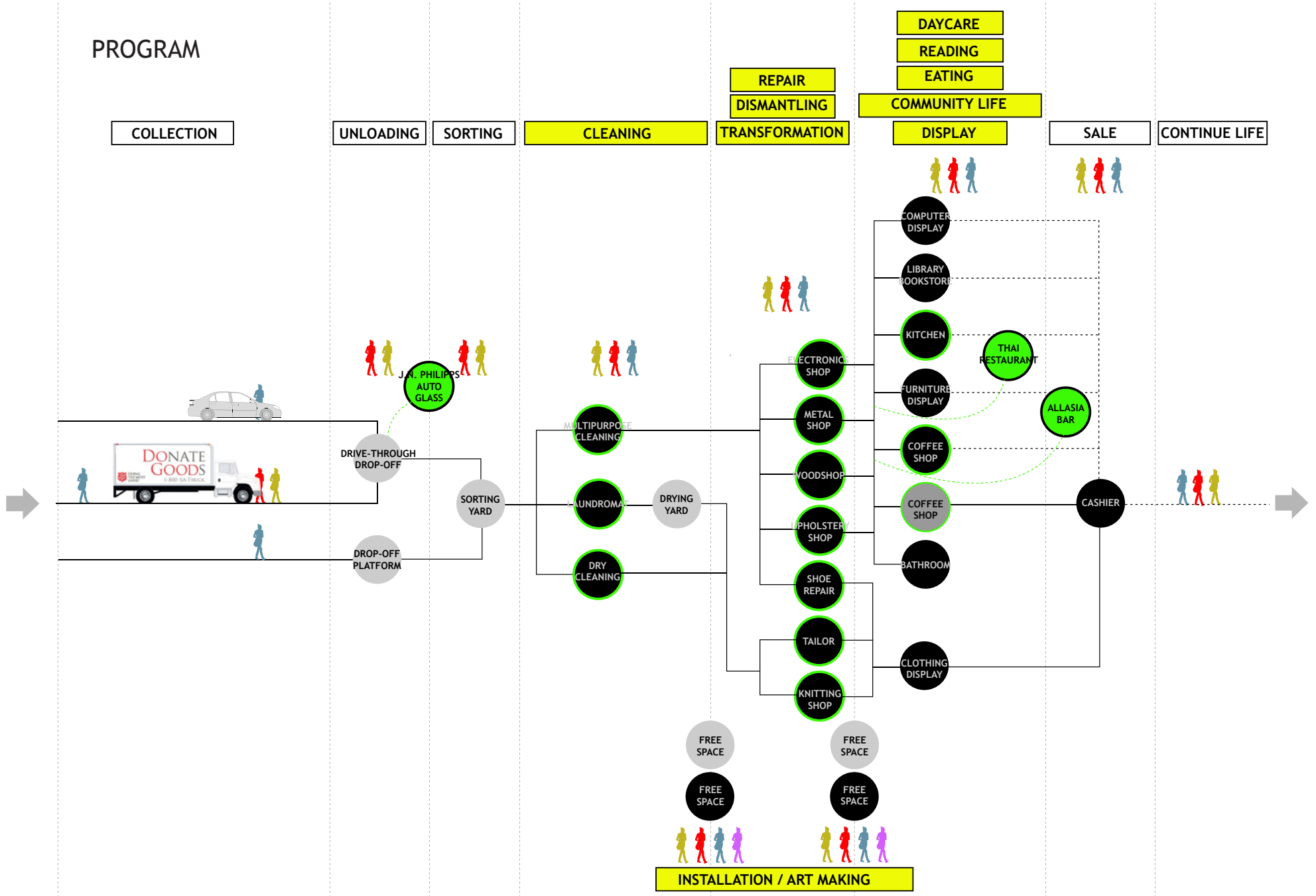
displays them while using them

We are thus expanding the idea of the traditional thrift store, by betting on its potential to become a more visible and active presence in the center of neighborhoods.

The place allowing this program to enfold is the **workshop**, ‘a room or building which provides both the area and tools (or machinery) that may be required for the manufacture or repair of manufactured goods’ (www.wikipedia.com)



PROGRAM



Physically, the building also emerges literally, out of a [kit of parts](#).

1. We provide the Salvation Army with a series of architectural components, which may be deployed on any site around the world, with local adaptations.
2. These components and/or their assembly are custom-designed for the Salvation Army, with the aim of allowing the 5 major functions of the program - collection/cleaning/repair/transformation/display - to happen.
3. The components can be assembled, disassembled and recombined easily; however once in place they offer stability and durability.
4. After the basic layout for a functioning machine has been put in place, the Salvation Army may develop the thrift store incrementally, following activity needs and investment capacity. Growth and shrinkage are welcome.
5. The aesthetic unity of the kit creates consolidation through repetition of the similar, and makes the Salvation Army presence recognizable regardless of the site.
6. The provided elements of the kit are high-quality frames with long-lasting materials. They allow for the creative addition of infills, partitions and roofing, following the influx to the store of salvaged materials with various lifecycles.
7. The presence of major machinery for metal working, wood working, and sewing allows for the building to grow from itself, literally.

PRINCIPLES

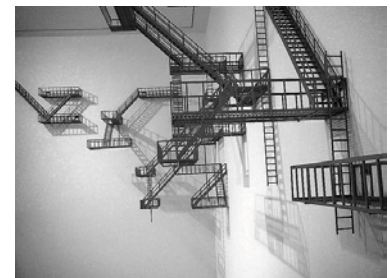
1. Flying theater



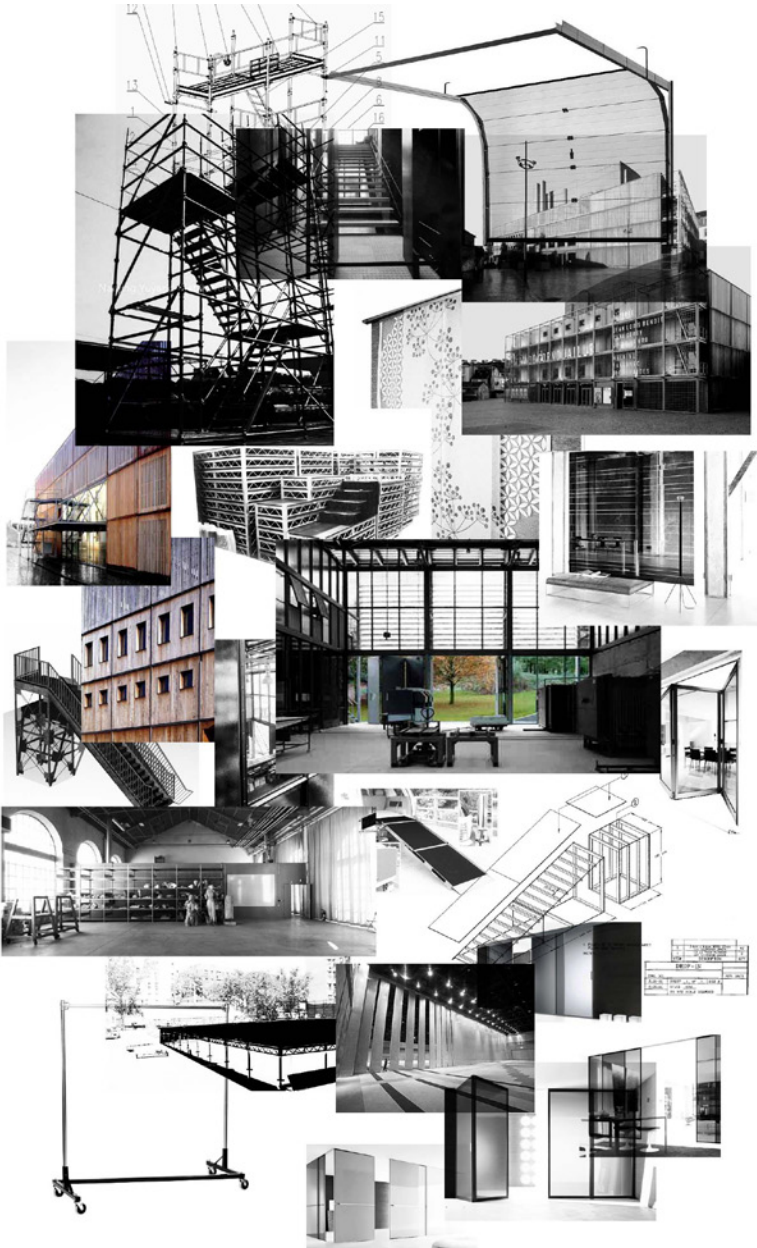
Standardized elements, transported easily, which can be bolted together onsite in a short time, provide the minimum structure for spaces to start existing

2. Touching the existing fabric lightly

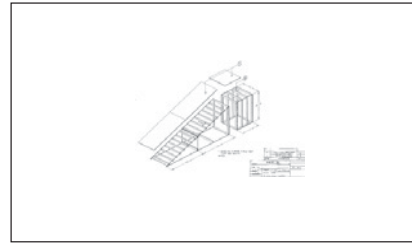
The interface between elements of the kit and the buildings they are juxtaposed on is gentle. Priority is given to reversibility and coexistence.



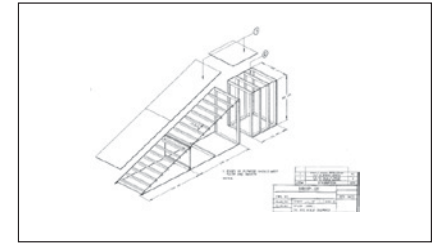
Fire stairs artwork by Sarah Sze



RAMP (pedestrian)



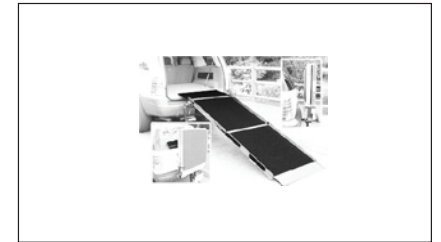
RAMP (vehicles)



STAIRCASE



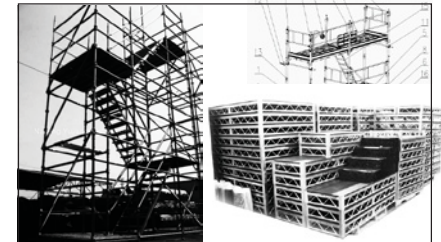
RAMP (objects)



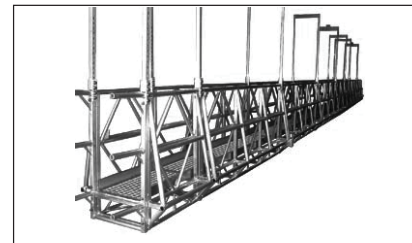
BRIDGE



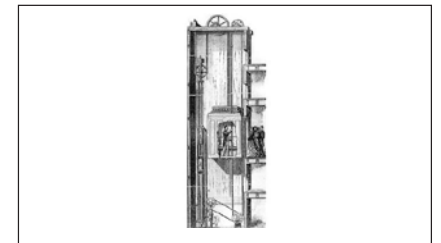
DECK



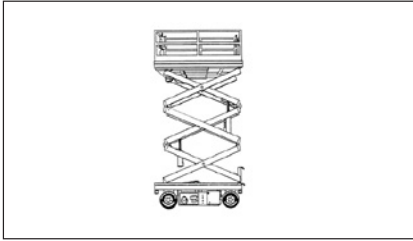
CATWALK



HYDRAULIC LIFT



HYDRAULIC PLATFORM



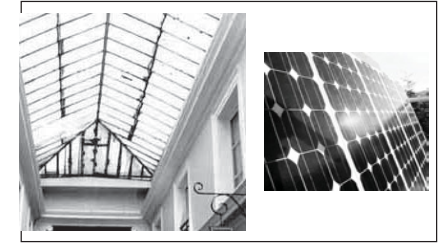
LIFTING SYSTEMS



FLOOR



ROOFING



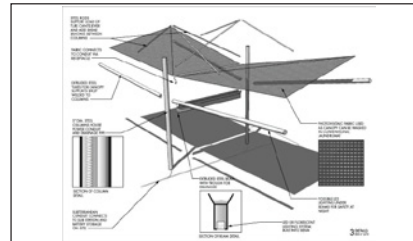
SHOP WINDOW



TOOL STORAGE



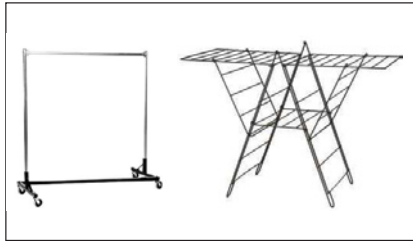
SHADING



SHUTTERS



RACKS (DRYING / DISPLAY)



INFILL (insulated)



ACOUSTIC PARTITIONS



SCREEN



GARAGE DOORS



INFILL (uninsulated)



SLIDING DOORS / FOLDING DOORS / CURTAIN DOORS



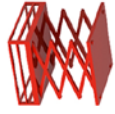
STRUCTURAL BOX



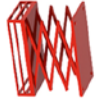
INTERVENTION KIT



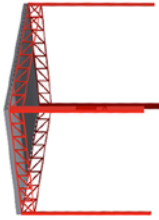
HYDRAULIC LIFT



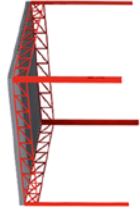
SCISSOR LIFT (L)



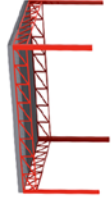
SCISSOR LIFT (S)



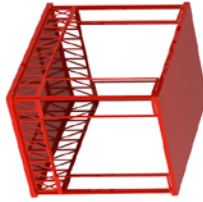
WORKSHOP UNIT (L)



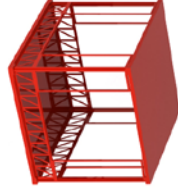
WORKSHOP UNIT (M)



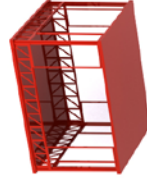
WORKSHOP UNIT (S)



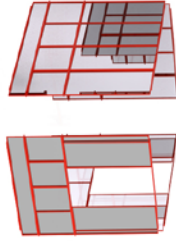
OUTDOOR UNIT (L)



OUTDOOR UNIT (M)



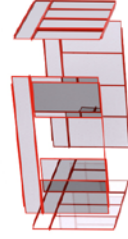
OUTDOOR UNIT (S)



ENCLOSURE (L)



ENCLOSURE (M)



ENCLOSURE (S)



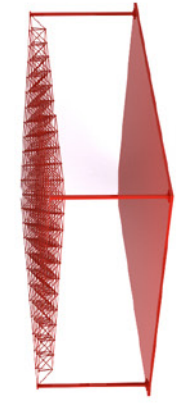
BASE FOR ACOUSTIC PARTITION (L)



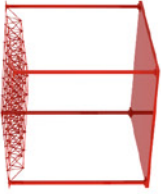
BASE FOR ACOUSTIC PARTITION (M)



BASE FOR ACOUSTIC PARTITION (S)



LIGHTWEIGHT ROOF (L)



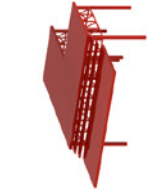
LIGHTWEIGHT ROOF (S)



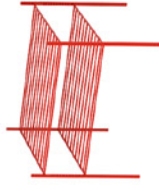
SUPPORT FOR ROOFING



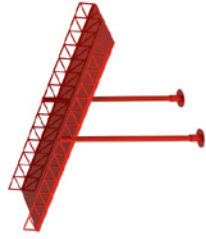
RAMP (VEHICLES)



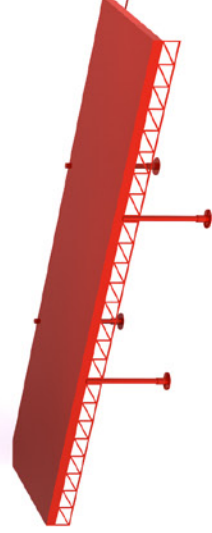
DECKS



RACKS (DRYING / DISPLAY)



BRIDGE (S)



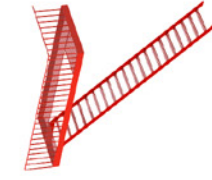
BRIDGE (XXL)



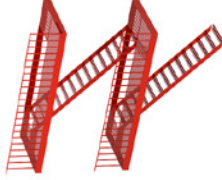
CIRCULATION UNIT I



CIRCULATION UNIT II



STAIRCASE I



STAIRCASE II



CIRCULATION UNIT IV



CIRCULATION UNIT III

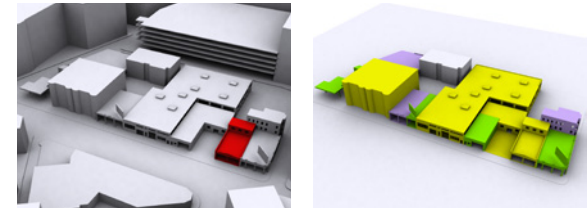


FLOORING (S)

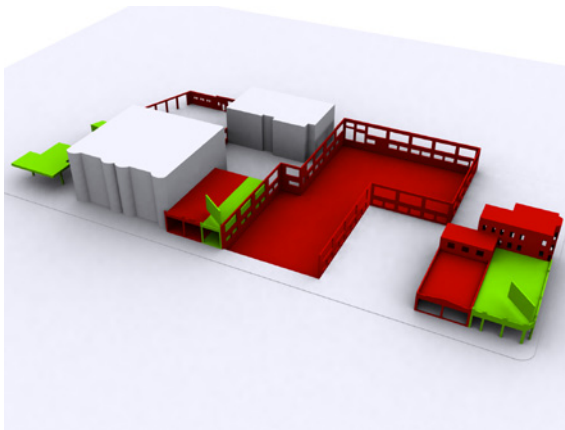


FLOORING (XXL)

SITE STRATEGY

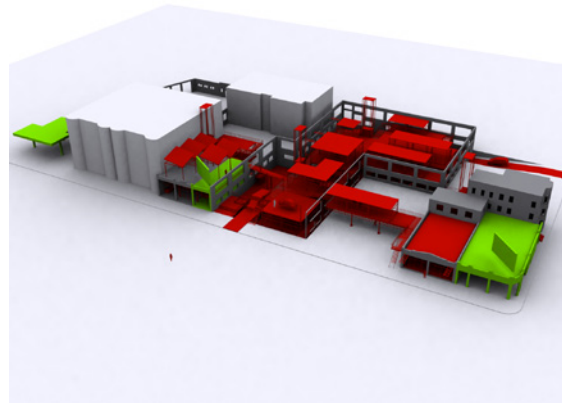


ACTIVATE HISTORIC FABRIC



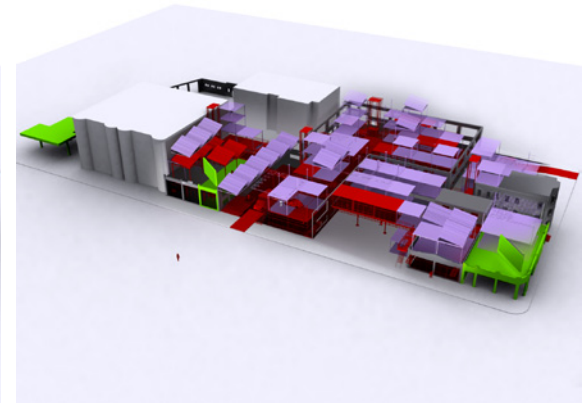
The roof of the main warehouse - in the center of the block - is taken away, windows and doors are reopened, so that structure and texture start being visible / open to passers-by.

COLONIZE

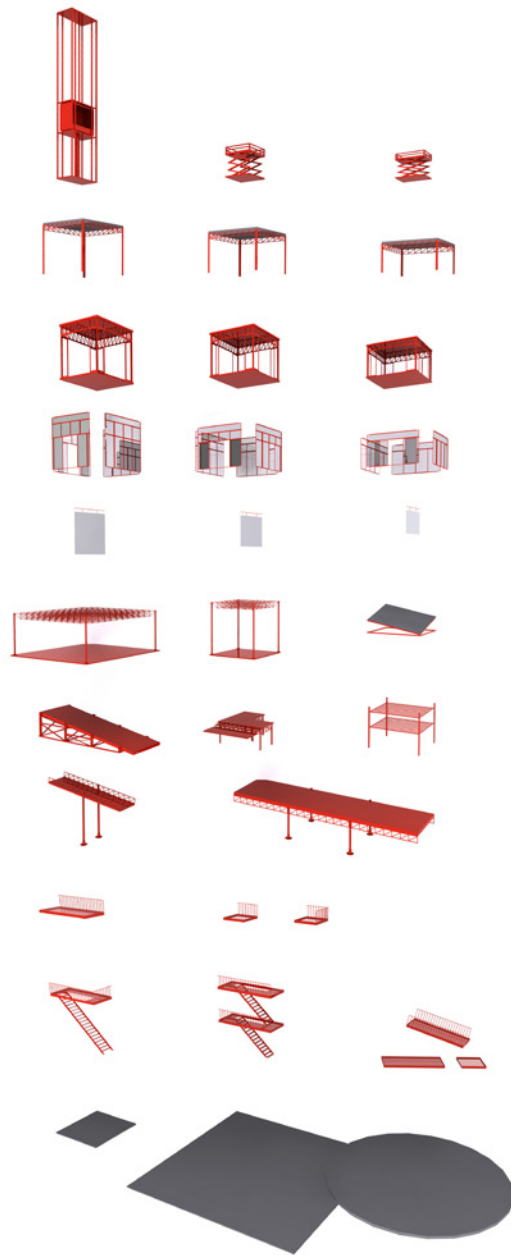


The site is then re-invested with the Salvation Army's intervention kit. Its vertical circulation also allows a rediscovery in section of the entire block.

LET GROW / LET SHRINK



Over time, managers and users of the complex adapt the units to local needs, enrich it or edit it. Materials are replaced following diverse life-cycles. The block of buildings is in constant transformation.



RATIONALE

The kit of parts makes sense for

Economic reasons :

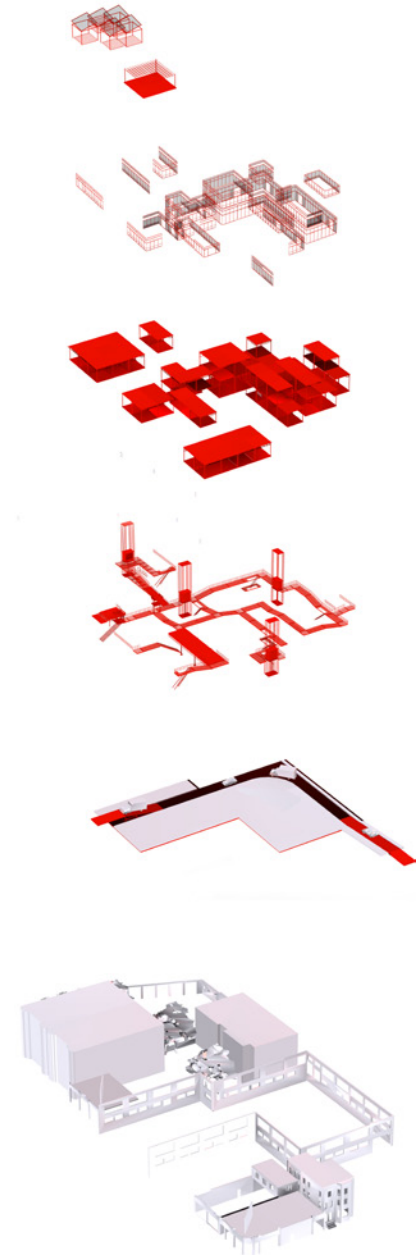
Initial investment is lower than venturing into the construction of a huge, brittle building. Investment isn't linked to the site, may move to another place according to needs. Investment can be incremental.

Urban reasons :

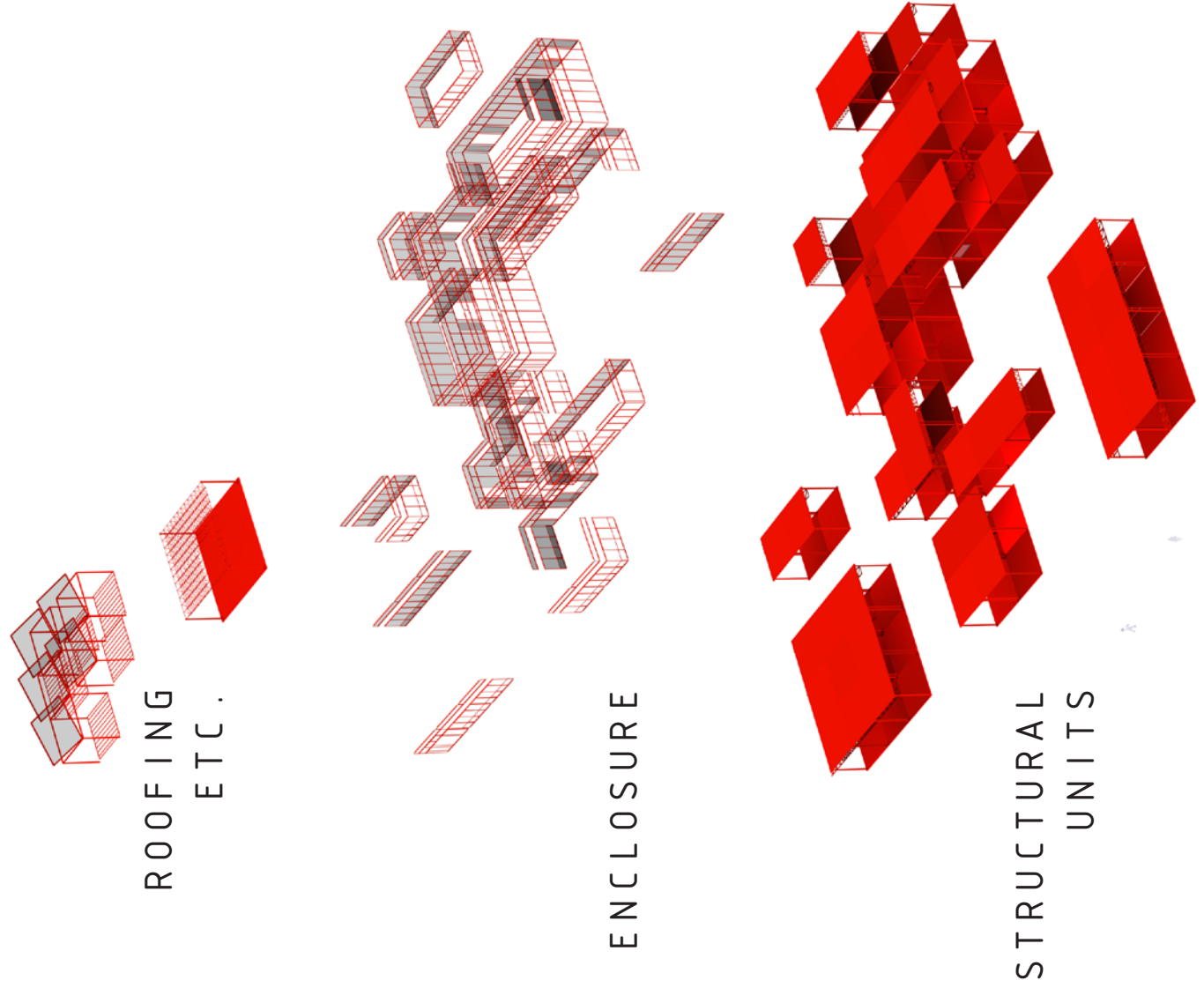
The sizing and incremental nature of the kit allows to respond to the finegrain of the existing fabric. The architectural intervention remains gentle to the historic buildings already present, while highlighting them in new ways.

Environmental reasons:

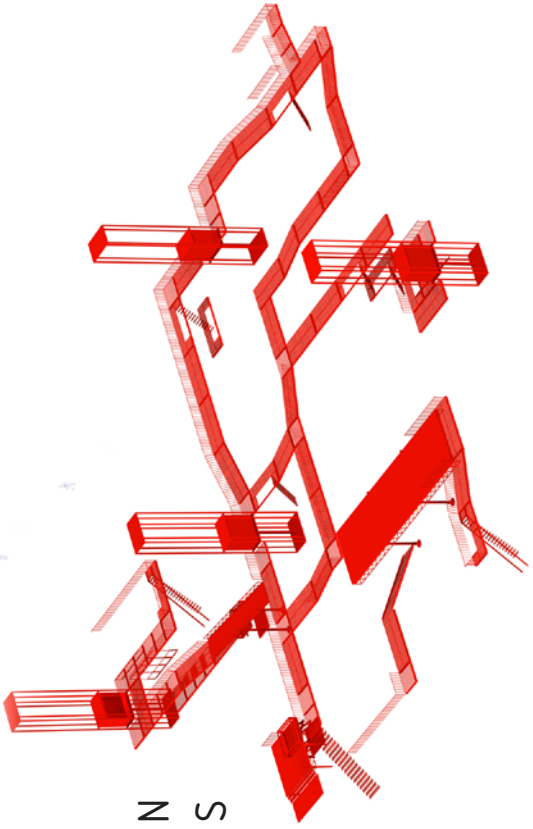
All parts of the kit are long-lasting and recyclable in other thrift stores elsewhere. The energy needed for construction and assembly is lower than that of a regular building.



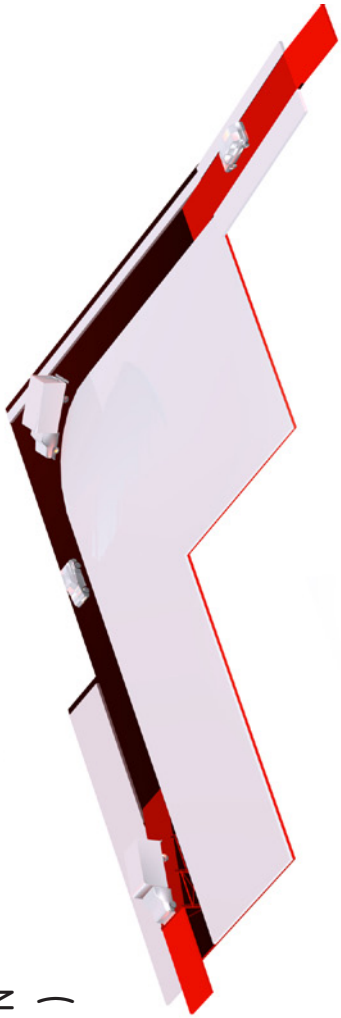
BUILDING LAYERS



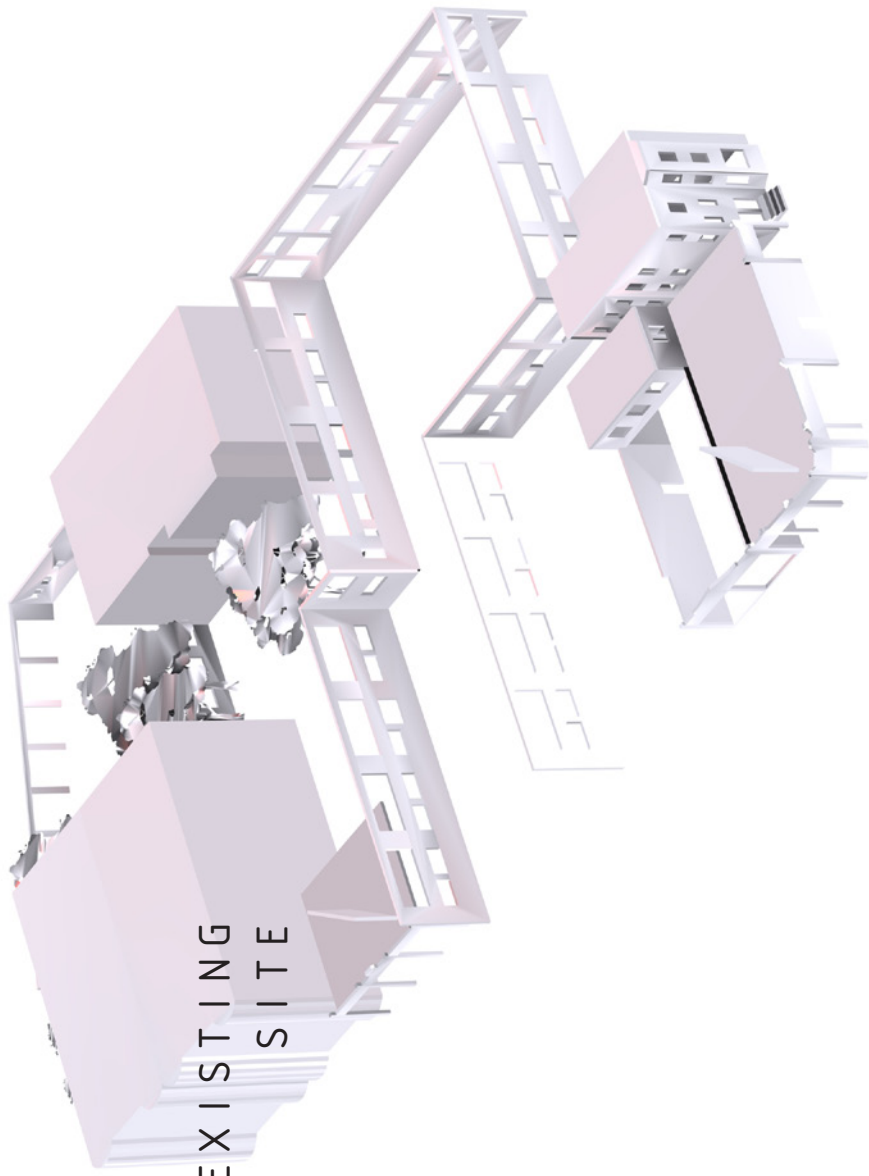
CIRCULATION
PEOPLE + OBJECTS



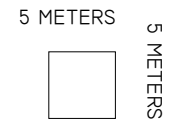
CIRCULATION
(VEHICLES)



EXISTING
SITE



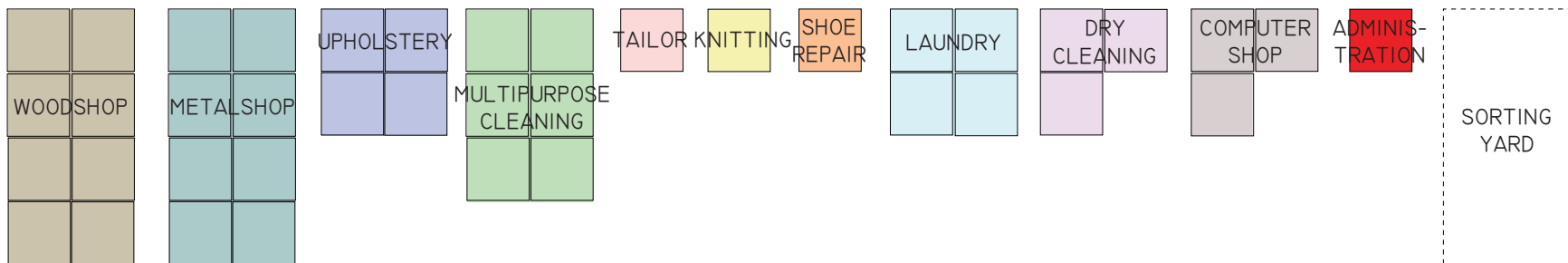
RULES FOR LAYOUT _ HORIZONTAL



unit surface area

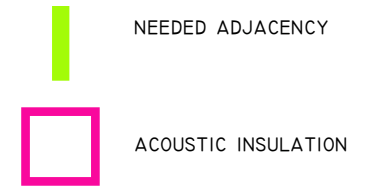
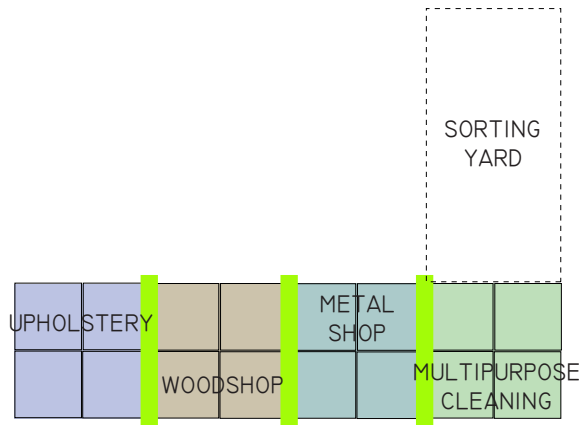
After investigating the sizes of typical shops, it appeared that many could be broken down in sub-surfaces of 25 square meters. It seemed interesting, therefore, to try for the kit a base unit of 5 x 5 meters with the square shape allowing flexible configurations.

Production



Display





COMMON OBJECTS = FURNITURE
 COMMON USE = BACK AND FORTH BETWEEN METAL AND WOODWORKING FOR COMPOSITE OBJECTS, BETWEEN CLEANING AND REPAIRING
 COMMON TOOLS = CLEANING AND REPAIRING MAY USE SIMILAR TOOLS

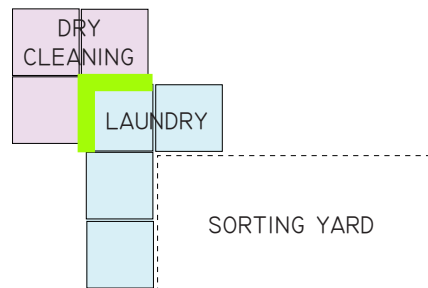
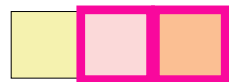
=> WOODSHOP, METAL SHOP, UPHOLSTERY SHOP ARE ALWAYS CONTIGUOUS
 => WOODSHOP, METAL SHOP, UPHOLSTERY SHOP ALL NEED ACOUSTIC INSULATION
 - BETWEEN ONE ANOTHER
 - BETWEEN THEM AND THE REST OF THE STORE

=> SORTING YARD + MULTIPURPOSE CLEANING SHOP ARE CONTIGUOUS
 (MINIMUM CIRCULATION OF DIRTY FURNITURE)



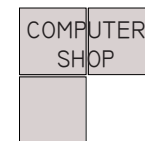
COMMON MATERIALS = FABRIC, KNITS AND LEATHER
 COMMON MACHINES = SEWING MACHINES
 COMMON USE = POSSIBLE BACK AND FORTH BETWEEN KNITTING, SEWING

=> SEWING, KNITTING, SHOE REPAIR ARE CONTIGUOUS



COMMON OBJECTS = CLOTHES

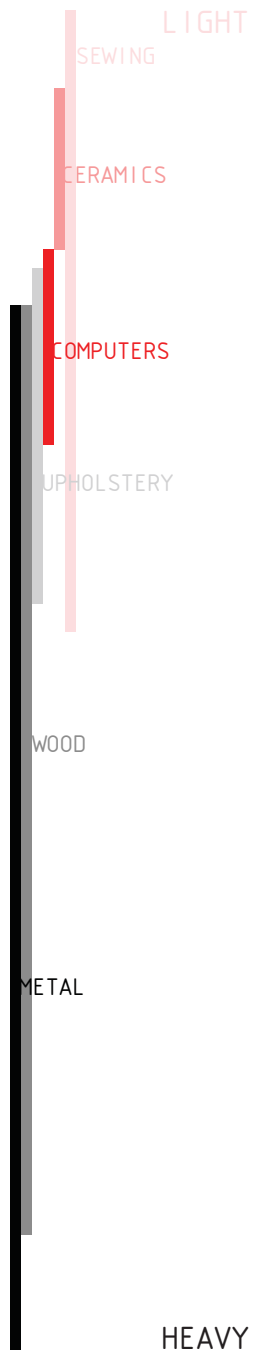
=> LAUNDRY, DRY CLEANING ARE CONTIGUOUS
 => NO NEED FOR ACOUSTIC INSULATION
 => SORTING YARD + LAUNDRY ARE CONTIGUOUS (MINIMUM CIRCULATION OF DIRTY CLOTHES)



ADMINIS-
TRATION

NO CONSTRAINTS
=> COULD GO ANYWHERE

WEIGHT OF OBJECTS & MACHINES



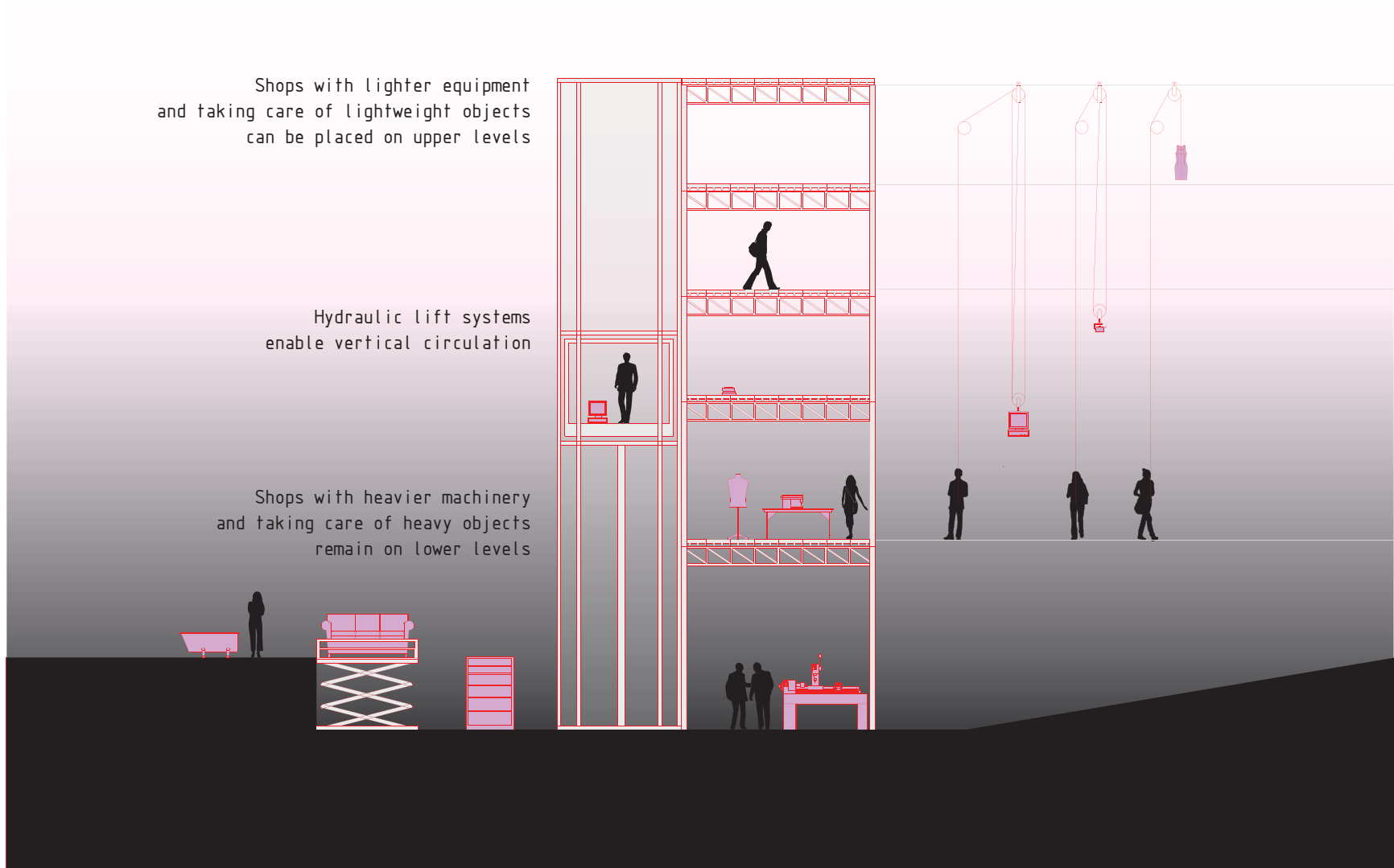
MATERIAL

WEIGHT

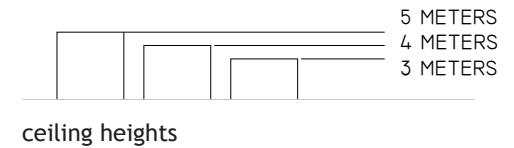
WEIGHT	METAL	METAL +/- WOOD	PLASTIC +/- ELECTRONICS	METAL +/- WOOD +/- FABRIC	PAPER	GLASS CERAMICS	FABRICS
0 kg							👚
							👚
						👚	👚
						👚	👚
1 kg							👚
							👚
5 kg							👚
							👚
10 kg		👚		👚			
		👚					
							👚
							👚
25 kg		👚					
		👚					
		👚					
							👚
50 kg	👚						👚
		👚					👚
	👚						
	👚						
100 kg	👚			👚			
	👚			👚			
	👚						
	👚						
150 kg	👚						
	👚						
	👚						
	👚						
200 kg	👚						
	👚						
	👚						
	👚						
250 kg		👚					
		👚					
		👚					
		👚					
300 kg		👚					
		👚					
		👚					
		👚					
350 kg		👚					
		👚					
		👚					
		👚					
400 kg		👚					
		👚					
		👚					
		👚					
450 kg		👚					
		👚					
		👚					
		👚					

RULES FOR LAYOUT _ VERTICAL

Units are stacked so as to optimize loads.



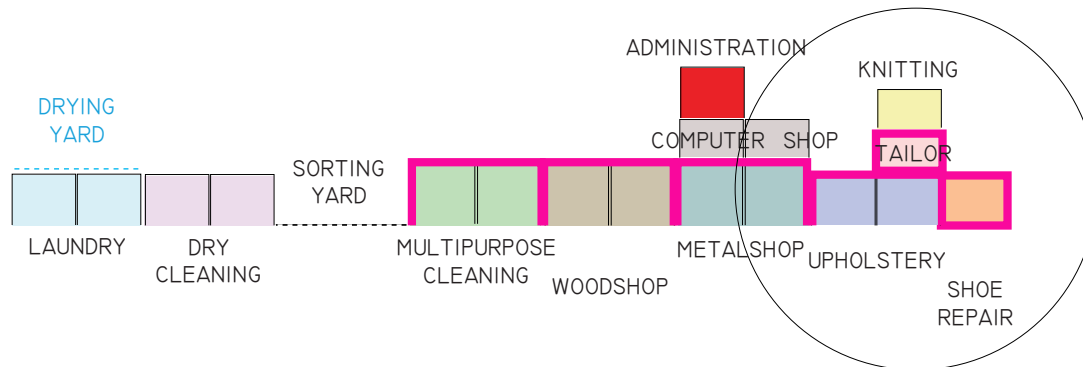
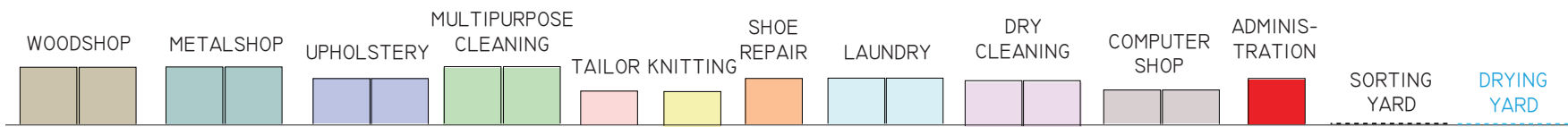
RULES FOR LAYOUT _ VERTICAL



Ceiling heights are adjusted to each shop.

Shops housing large objects and needing high ventilation have 5 meter high ceilings

Shops housing small objects and needing regular ventilation have 3 meter high ceilings



COMMON MATERIALS = FABRIC, KNITS AND LEATHER

COMMON MACHINES = SEWING MACHINES

COMMON USE = POSSIBLE BACK AND FORTH BETWEEN KNITTING, SEWING, UPHOLSTERY

=> SEWING, KNITTING, SHOE REPAIR, UPHOLSTERY ARE CONTIGUOUS

=> NEED FOR ACOUSTIC INSULATION (SEWING MACHINES + UPHOLSTERY)

RULES MANUAL

Ideally, all previously suggested rules, refined with experience and completed with rules on circulation & security, come together in a constantly updated **rules manual** which guides the layouts of future thrift stores.



Re-painted framed artwork
Design: Chris Hutchinson, USA, 2008

CIRCULATION (PUBLIC)

WHERE SHOULD THE PUBLIC CIRCULATION BE?

- SIMPLE, EFFICIENT, ALLOW TO SEE WHAT IS GOING ON IN THE SHOPS, BRING PEOPLE AT THE HEART OF THE SHOP & WHENEVER POSSIBLE, BRING PEOPLE IN THE HEART OF DISPLAY AS WELL.
- PUBLIC CIRCULATION SHOULD ALWAYS **ALLOW TO SEE BOTH SIDES** (MANUFACTURING AND DISPLAY) AT THE SAME TIME.

WHY?

- **THE PURPOSE OF THE PLACE IS TO MAKE PEOPLE EXPERIENCE AND PARTICIPATE IN THE MANUFACTURING / TRANSFORMING PROCESS** MAKE THEM AWARE THAT THEY CAN DIRECTLY HAVE AN INFLUENCE AT DIFFERENT STAGES OF THE PRODUCTION CHAIN.

HYDRAULIC ELEVATORS

WHERE SHOULD THE HYDRAULIC ELEVATORS BE?

- ELEVATORS SHOULD BE WHERE THERE IS OBJECTS TO TRANSPORT VERTICALLY
- ELEVATORS SHOULD BE WHERE THERE ARE PEOPLE TO TRANSPORT VERTICALLY (ADA REQUIREMENTS)

WHY?

STAIRCASES

WHERE SHOULD THE STAIRCASES BE?

- STAIRCASES ARE FOR VERTICAL TRANSPORTATION WITHOUT THE CARRYING OF HEAVY OBJECTS
- THEY ALLOW WORKERS AND PUBLIC TO ACCESS SHOPS AND DISPLAY.
- STAIRCASES SHOULD BE WHERE THERE ARE PEOPLE TO TRANSPORT VERTICALLY
- SHOULD **FULFILL SECURITY REQUIREMENTS** (STAIRCASES ARE ALWAYS LESS THAN 15 M AWAY > EVERY 30 M)

WHY?

INSTALLATION SPACE

WHERE SHOULD THE INSTALLATION SPACE BE?

- INSTALLATION SPACES ARE EVERYWHERE WHERE THERE IS LEFTOVER SPACE, WHICH DOESN'T DISTURB THE SMOOTH CIRCULATION OF THE STORE. THEY CAN ALSO BE FLOATING ABOVE FLOORS, INDOORS OR OUTDOORS, THANKS TO SUSPENSION SYSTEMS.
- INSTALLATIONS ARE ONE OF THE MAIN FEATURES OF THE STORE: THEY CELEBRATE OBJECTS AND THE STORE ITSELF, ADVERTISE FOR THE STORE, SHOW DIFFERENT ASPECTS OF THE WORKING & FLOWS AT DIFFERENT TIMES, BLUR THE BOUNDARIES BETWEEN ARTISTS AND NON-ARTISTS, LINK EACH STORE TO ITS PERSONALITY.

WHY?

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SHOP ENCLOSURE

HOW SHOULD THE BASIC SHOP BE ENCLOSED?

- GENERAL STATEMENT: THE UNITS REQUIRE LATERAL BRACING, WHICH IS LIGHT, BUT ALWAYS COMES A LITTLE BIT IN THE WAY OF VIEWS.

3

NEW INFILLS

WHAT ARE THE NEW INFILLS?

- MATERIALS: CORRUGATED PVC, SALVAGED METAL SHEETS, OLD TILES, SLATES, USED TRUCK TARPAULIN, SALVAGED WOOD PLANKS, CLOTTES WOOL, COTTON LINENS, OLD BRICKS, GLASS BOTTLES, ETC.

WHERE DO THEY GO?

- FUNCTIONS: ROOFING, INSULATION, ACOUSTIC PANELS, VISUAL PARTITIONS (CURTAINS, SCREENS), SOLID PARTITIONS, FLOORING

FOR WHAT PURPOSE?

- COMPLETE THE BASE SYSTEM, NEW OUTDOOR SPACES (TERRACE FOR COFFEE SHOP, THEATER STAGE FOR PERFORMANCES), NEW SUBDIVISIONS WITHIN EXISTING SPACE, UPGRADE OF EXISTING SPACE.
- THERE COULD BE A SYSTEM WHERE AS SOON AS THERE IS SHOP MATERIAL TO REPLACE MOVABLE PARTS OF THE BIT (I.E. EX. REPLACE A BRAND NEW ROOF WITH A SALVAGED ONE), THE REPLACEMENT HAS TO TAKE PLACE, AND THE NEW ROOF GOES TO SERVE ANOTHER STORE BEING BUILT.
- **PROMOTES THE CREATION OF NEW BUSINESS.**

CASHER IIIII

WHERE SHOULD THE CASHER BE ???

- Q. CENTRALIZE OR DECENTRALIZE CASHERS?
- CASHERS SHOULD BE MULTI-OBJECTS (I.E. EACH CAN TAKE FURNITURE AND CLOTHING, ETC.), NOT SPECIALIZED BY SHOP.
- CASHERS SHOULD BE NEXT TO MANUFACTURING?
- CASHERS SHOULD BE ALMOST INVISIBLE?

IDEA 01: CASHERS ARE AT ALL ENTRANCES / EXITS (A BIT TOO COMMERCIAL) - BUT MORE SECURITY, MAYBE?

IDEA 02: CASHERS ARE CENTRAL. IT'S IMPOSSIBLE TO GET OUT OF THE STORE WITHOUT GOING THROUGH THE CENTER AGAIN.

WHY?

WHY?

4

RULES

SHOPS

ELEVATIONS

WHO IS AT WHICH FLOOR?

- BASED ON **WEIGHT** OF MACHINERY + OBJECTS

WHY?

- **OPTIMIZE STRUCTURE** (WE CAN HAVE A LIGHTER STRUCTURE IF THE HEAVIEST LOADS ARE CARRIED BY THE LOWEST FLOOR)
- **MINIMIZE ENERGY CONSUMPTION IN VERTICAL TRANSPORTATION** (MOST HEAVY OBJECTS DO NOT NEED TO BE CARRIED UPWARDS)

ADJACENCIES [HORIZONTAL]

WHO IS NEXT TO WHO?

- BASED ON **COMMONALITY OF OBJECTS** TAKEN CARE OF
 - WOODSHOP, METALSHOP, UPHOLSTERY, MULTIPURPOSE CLEANING ALL HAVE TO DEAL WITH FURNITURE.
 - SEWING SHOP AND KNITTING SHOP BOTH HAVE TO DEAL WITH CLOTTES.
 - SORTING YARD HAS TO BE NEXT TO THE CLEANING SHOPS (LAUNDRY AND FURNITURE CLEANING)
 - DRYING YARD HAS TO BE NEXT TO LAUNDRY
- BASED ON **REPAIRABLES** (REPAIRING OR CONSTRUCTING FURNITURE MAY NECESSITATE GOING BACK-AND-FORTH BETWEEN WOODSHOP, METALSHOP, UPHOLSTERY, MULTIPURPOSE CLEANING)
- BASED ON **UTURE GROWTH** (LEAVING AS MUCH SPACE AS POSSIBLE BETWEEN UNRELATED SHOPS ALLOWS FOR EACH TO DEVELOP MORE FREELY IN THE FUTURE)

WHY?

- **MINIMIZE ENERGY CONSUMPTION IN HORIZONTAL TRANSPORTATION** BETWEEN SHOPS AND BETWEEN SORTING YARD AND SHOPS
- **MINIMIZE TRANSPORTATION TIME AND VISIBILITY OF DIRTY OBJECTS**
- **LEAVE POSSIBILITIES OPEN FOR FUTURE DEVELOPMENTS.**

ADJACENCIES [VERTICAL]

WHO IS ABOVE WHO?

- BASED ON **COMMONALITY OF MACHINERY** (UPHOLSTERY, SEWING SHOP, SHOE REPAIR ARE ALL USING HEAVY-DUTY SEWING MACHINES)
- BASED ON **COMMONALITY OF OBJECTS** (UPHOLSTERY, SEWING SHOP AND SHOE REPAIR ARE ALL DEALING WITH FABRICS AND LEATHERS)

WHY?

- **OPTIMIZATION OF USE OF RESOURCES** (INSTEAD OF BUYING SEWING MACHINES PER SHOP, MACHINES ARE SHARED BY SEVERAL SHOPS)
- **ALLOWING CREATIVE CONNECTIONS BETWEEN SHOPS** (FOR EXAMPLE: A CUSTOMER MAY DECIDE TO REUPHOLSTER A SOFA WITH AN ASSEMBLY OF OLD BLUE JEANS FOUND IN THE CLOTHING SECTION, WHICH WILL NEED TO BE PREPARED BY THE SEWING SHOP BEFORE GOING DOWN TO THE UPHOLSTERY)

5

ACOUSTIC INSULATION

WHO SHOULD BE ACOUSTICALLY INSULATED?

- GENERAL RULE: **WE WELCOME ALL SOUNDS FROM MACHINERY**, HOWEVER SOME ADJUSTMENTS HAVE TO BE MADE FOR GENERAL COMFORT.
- WOODSHOP / METALSHOP / MULTIPURPOSE CLEANING
 - SHOP WORKERS ARE USED TO WEARING THEIR OWN EAR PROTECTION.
 - PUBLIC NEEDS A LITTLE BIT OF INSULATION.
 - OTHER WORKERS ON OTHER FLOORS ABOVE, WE NEED TO ISOLATE THEM FROM STRUCTURE-BORN SOUND FROM THE WOODSHOP, METALSHOP, CLEANING SHOP BELOW.

WHY?

- BECAUSE THEY MAKE THE PLACE ALIVE, AND EXPRESS AIRRALLY WHAT THE PROJECT IS TRYING TO DO VISUALLY, I.E. CELEBRATE THE PRESENCE OF MANUFACTURING IN THE HEART OF THE CITY.
- OTHERWISE THEY'LL GO CRAZY, IF THEY HAVE TO BEAR VIBRATION FROM OTHER SHOPS ALL DAY LONG.

DISPLAY

WHERE SHOULD THE DISPLAY UNITS BE?

- DISPLAY UNITS SHOULD ALWAYS BE NEXT TO MANUFACTURING UNIT IT STEMS FROM OR DEPENDS ON, ONCE THE ROOM NEXT TO THE MANUFACTURING IS FILLED, THEY CAN START TO LEAK OUT OF THE BUILDING THROUGH DISPLAY BRIDGES THAT ACT AS ADVERTISING, WHEN SHOPS GROW THEY SHOULD ALSO LEAK OUT.

WHY?

- THE PURPOSE OF THE PLACE IS TO RECONNECT, BOTH PHYSICALLY AND MENTALLY, THE MAKING/TRANSFORMING PROCESS OF OBJECTS, AND THEIR EXISTENCE AS GOODS WHICH CAN BE PURCHASED AND USED.

CIRCULATION (VEHICLES)

WHERE SHOULD THE VEHICLE RAMPS BE?

- THE VEHICLE RAMPS (ONE-WAYS) ALLOW SALVATION ARMY TRUCKS (CLEARANCE 4.5 M) AS WELL AS INDIVIDUAL VEHICLES (CUSTOMERS AND DONORS) TO DRIVE THROUGH THE STORE COMPOND AND LOAD / UNLOAD AT VARIOUS STATIONS (SORTING YARD, SHOP YARDS).
- CONSTRAINTS: ALLOW MANAGEABLE TURNING CURVES BETWEEN ENTRANCE AND EXIT.
- THE RAMPS SHOULD BE ADJACENT TO THE SORTING YARD, ALLOW EASY AND SECURE ACCESS FROM NEIGHBORING STREETS, MAKE USE OF EXISTING RAMPS IF POSSIBLE. THEY SHOULD BE OPEN AIR, SO THAT CAR GASES DO NOT BOTHER SHOP USERS AND PUBLIC.

WHY?

- **MINIMIZE ENERGY CONSUMPTION IN HORIZONTAL TRANSPORTATION** BETWEEN LOADING/UNLOADING AND OTHER ACTIVITIES.

CIRCULATION (WORKERS)

WHERE SHOULD THE WORKER CIRCULATION BE?

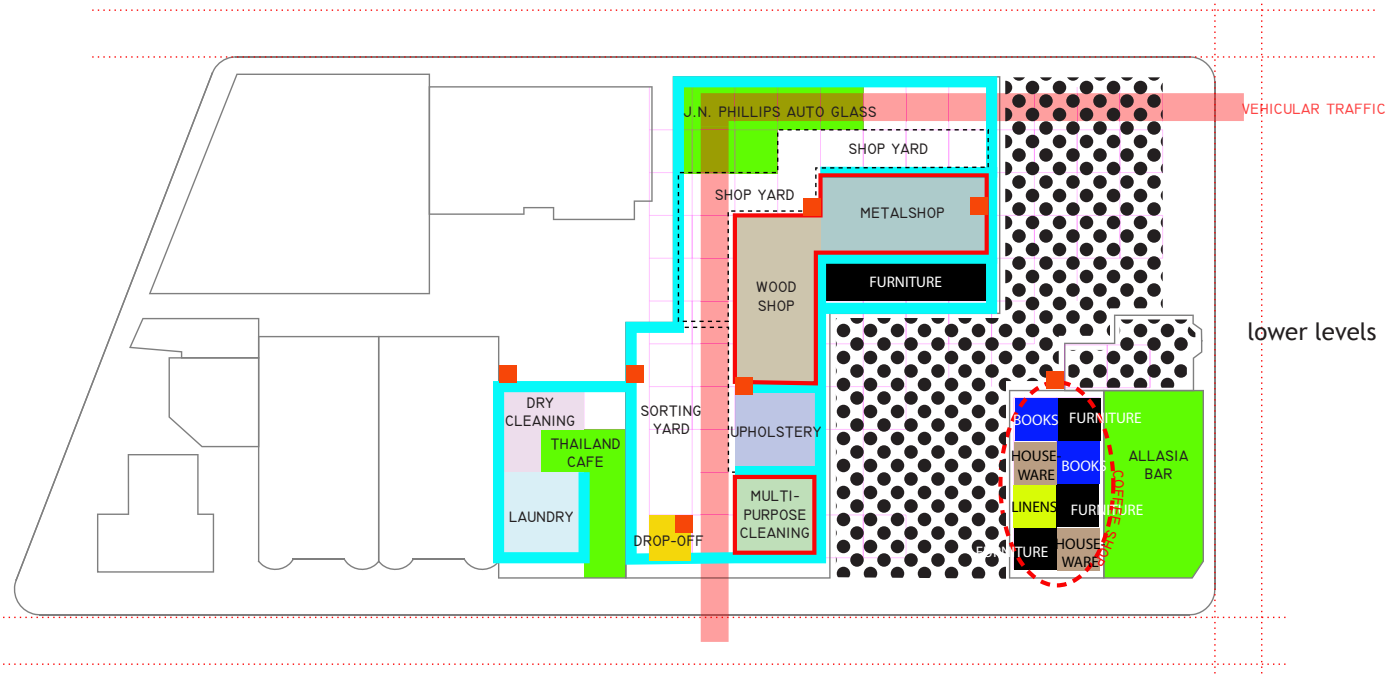
- SIMPLE, EFFICIENT, ALLOW TO ACCESS SHOP

WHY?

6

MINIMAL SETUP

Initial organization of the thrift store, with all basic shops and display areas in place.



- PUBLIC CIRCULATION:
 - woodshop, metal shop, multipurpose cleaning = NOT INSIDE (SECURITY // saws, powertools, fumes)
 - upholstery = OK
 - BETWEEN DISPLAY AND MANUFACTURING
 - DOES NOT DISTURB WORK TOO MUCH

SECURITY PERIMETER

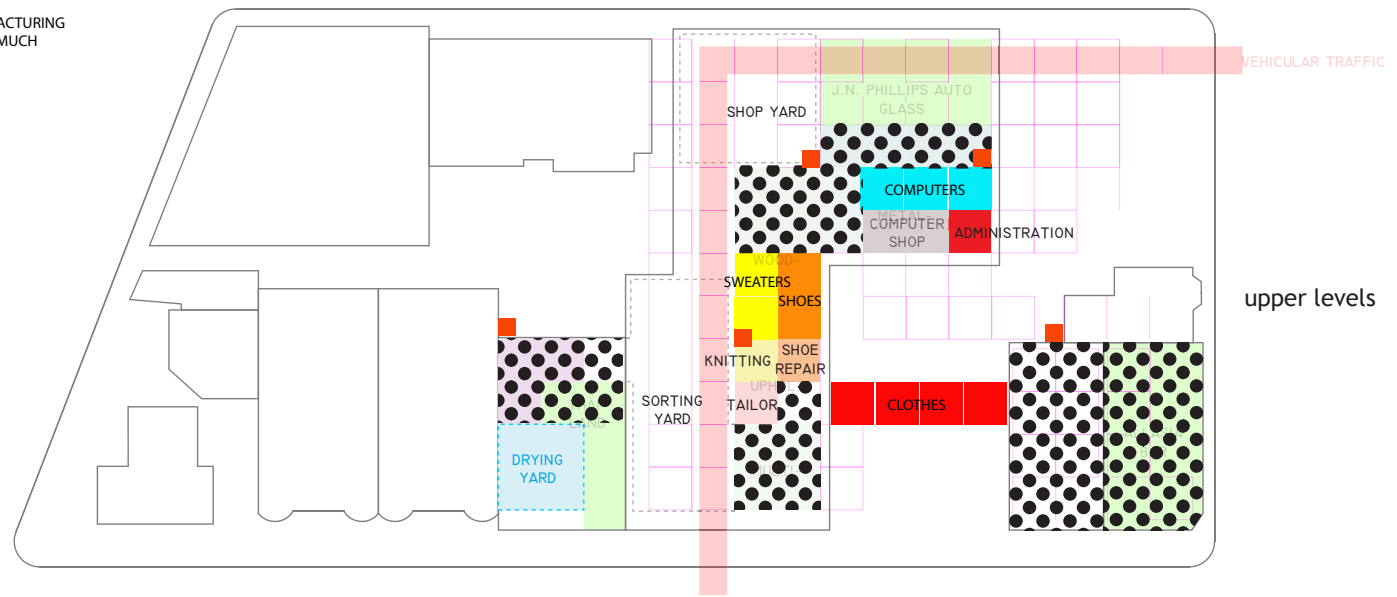
EXISTING BUSINESS

STREET

OUTSIDE SPACE

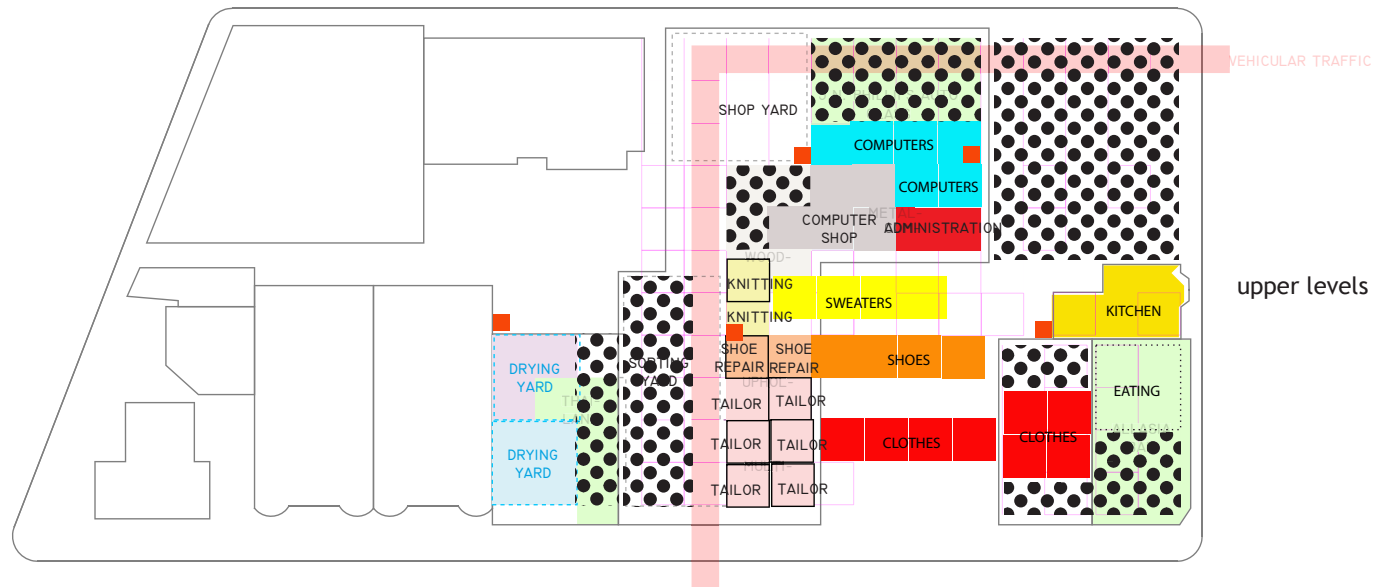
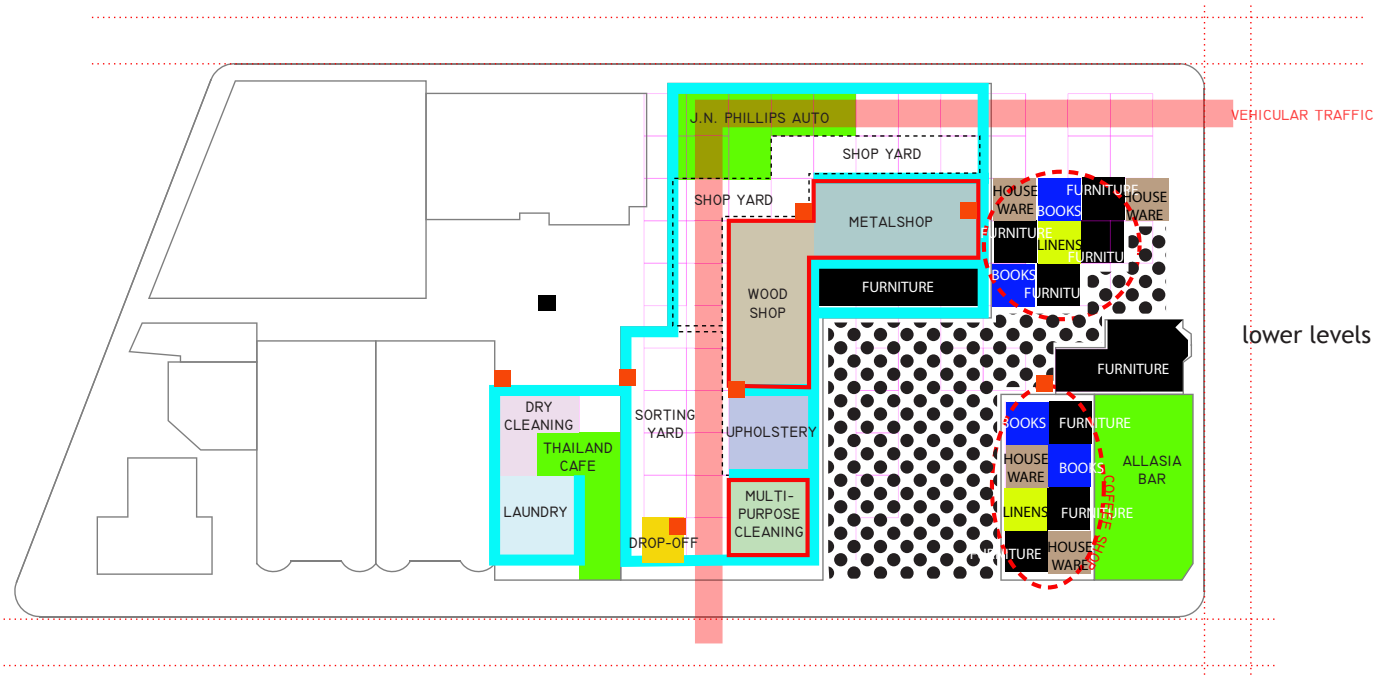
INDOOR SPACE

RESIDUAL SPACE FOR ART INSTALLATIONS



MAXIMAL SETUP

One scenario among many, after growth of thrift store according to local needs. The reconfigurations of in-between spaces follow.

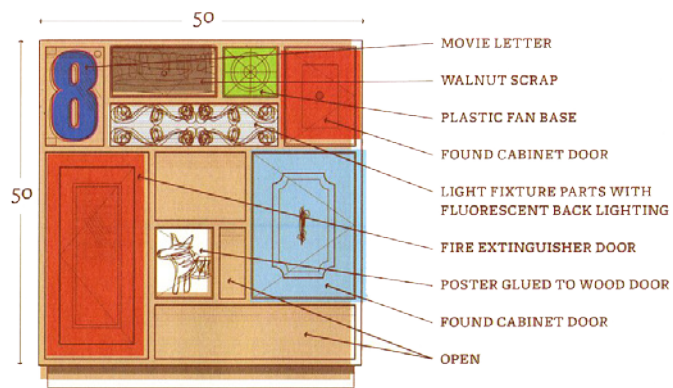


We start telling a **new story** where:

Waste stops existing as such, only materials and functionality remain. Objects are again considered potentially useful and repairable. Human creativity transforms the unwanted into something wanted again, by adding to it thought, skill, and care; therefore beauty. We are sending back into the world, something that works, after having added or restored functional and aesthetic value.

Community bonds can get reestablished through the **sharing of resources and work**. In this story, work is:

- Visible, not hidden
- Local, not delocalized
- Participatory, not excluding any one



Bookcase made of salvaged elements
Design: Ready Made Magazine, USA, 2008

Our enterprise makes **money**, being economically grounded while **socially** committed. We are able to interfere in the urban fabric at minimal cost, with maximum social/civic impact, while being a minimal burden on the economy of the city.

The outreach of the Salvation Army gets extended in a way we believe true to its spirit:

We are widening its base.

We are producing together.

We make the SA **interface** with the city much more than before, and lose its cape of invisibility.



Skirt made of used jeans,
Design: Preloved, USA, 2008

This is about the **margins** of economy coming to the center.

It is a celebration of those who cannot pay - meaning, who cannot pay in cash, but can generate value through skills and talents.

This is a small model for a piece of the dream of the future city.

Welcome to the Salvation Army Thrift Store of the next generation.



FRONT VIEW FROM MASSACHUSETTS AVE.

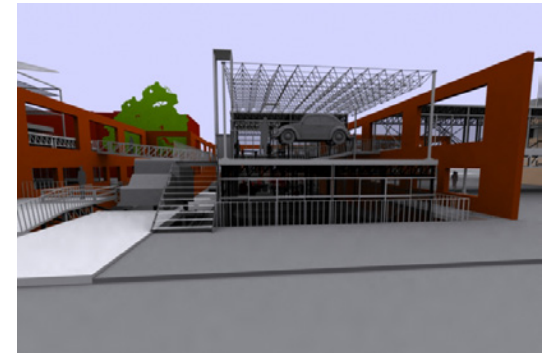
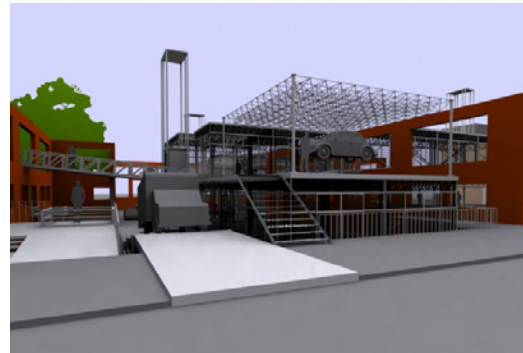


AERIAL VIEW OF ENTIRE SITE





Aerial view of main manufacturing area



Driving up the avenue, towards Central Square

FURTHER ON MASSACHUSETTS AVE.



Sewing Gallery

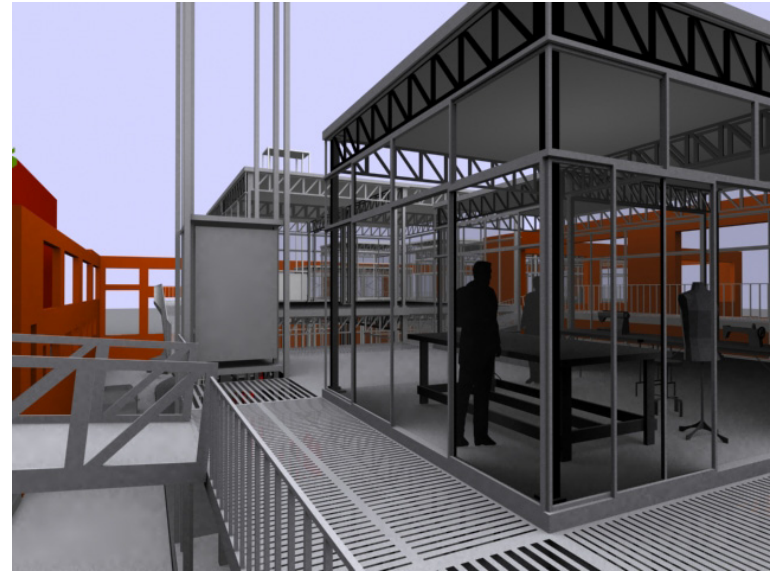
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Re-Use Coffee Shop

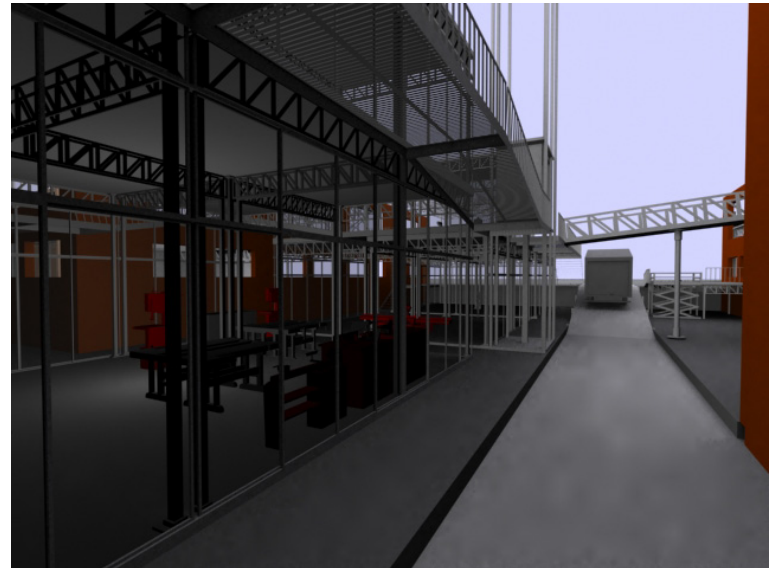
SHOP CLOSE-UPS



Interior views of laundry + Thai restaurant



Sewing shop from pedestrian walkway



Wood shop from vehicular circulation path

LOWER LEVEL SHOPS

Woodshop



Gallery space
with installation from condensed milk cans by artist El Anatsui

+

Metal shop

UPPER LEVEL SHOPS



Computer shop

+

monitor art by artist Nam June Paik

BLANCHE ST.



GREEN ST.

PLAN 1/2 LOWER LEVELS



BLANCHE ST.



GREEN ST.

PLAN 2/2 UPPER LEVELS



LIFE OF OBJECTS

DROP-OFF SPACE



REJECTED OBJECTS

REPAIR/
PRODUCTION SPACE



MACHINES
TOOLS



FURNITURE
REUSED AS
EQUIPMENT

DISPLAY SPACE



DISPLAYED
OBJECTS

SPACE
WHERE OBJECTS ARE
USED AGAIN



OBJECTS
WITH A NEW

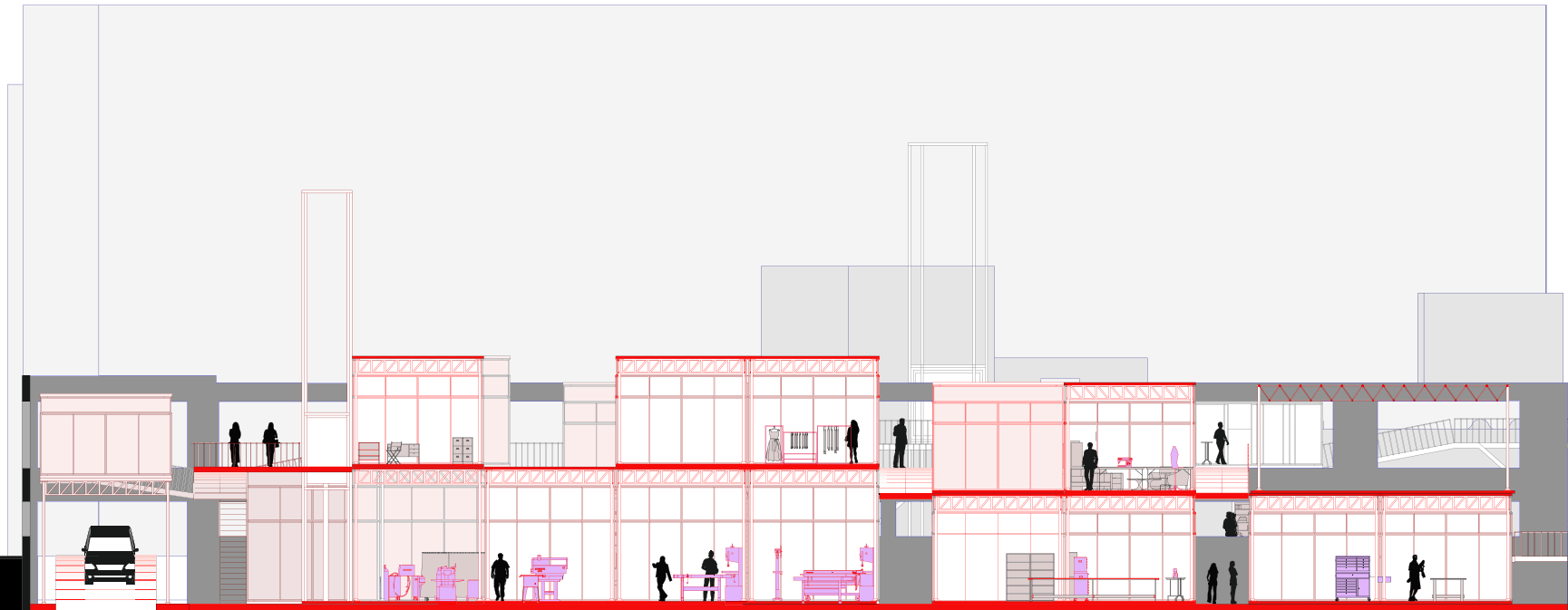
LOWER LEVELS

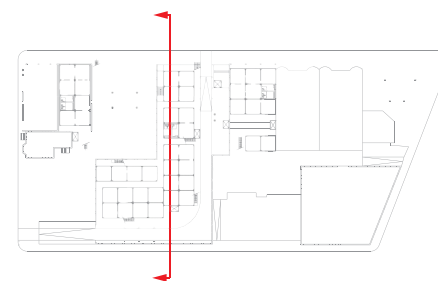
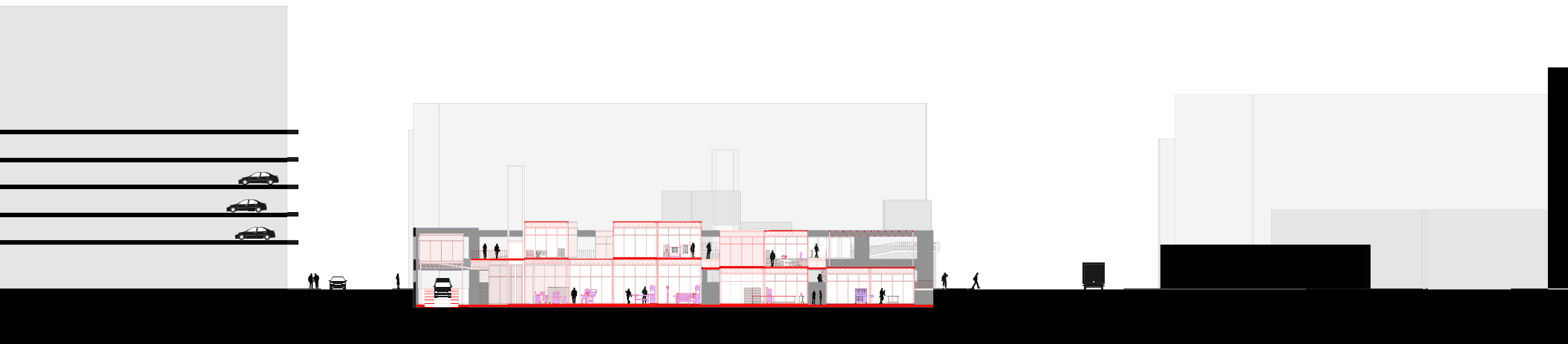


UPPER LEVELS

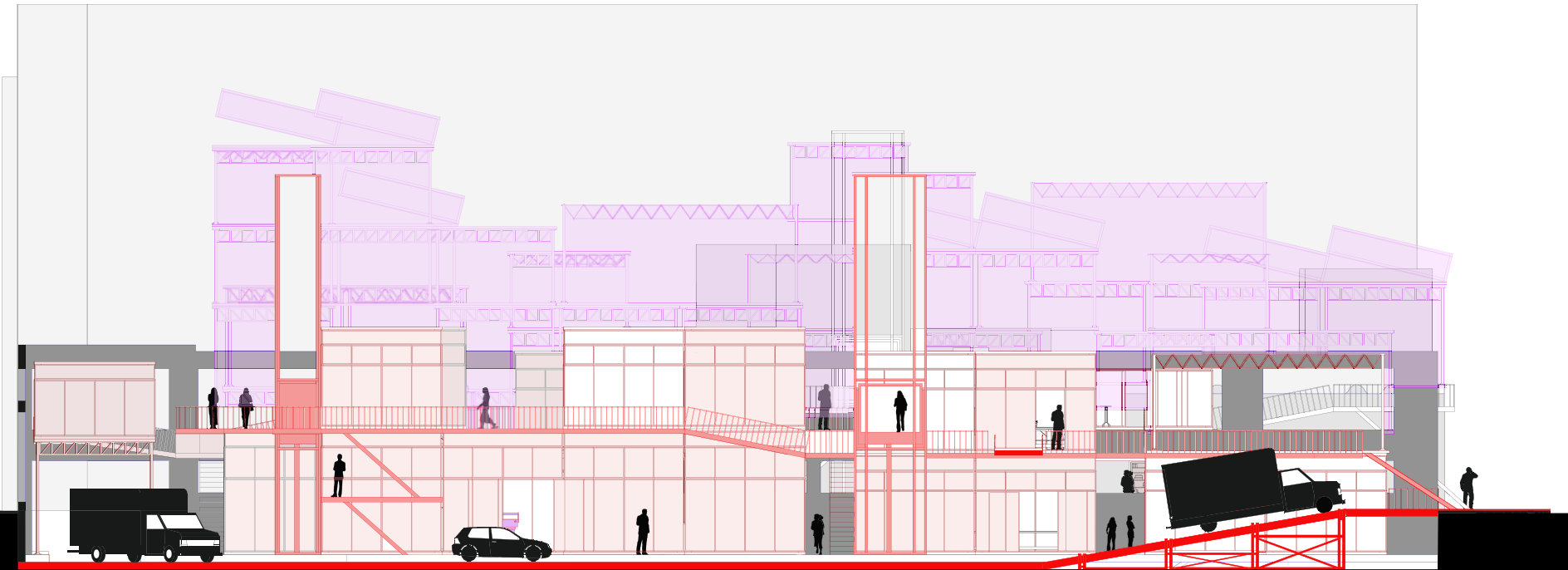


SECTION 1/3



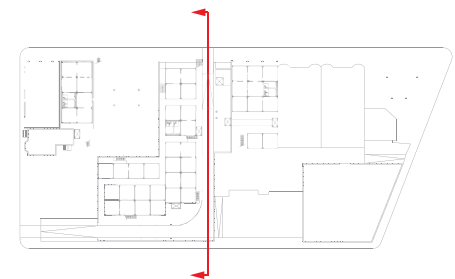


SECTION 2/3

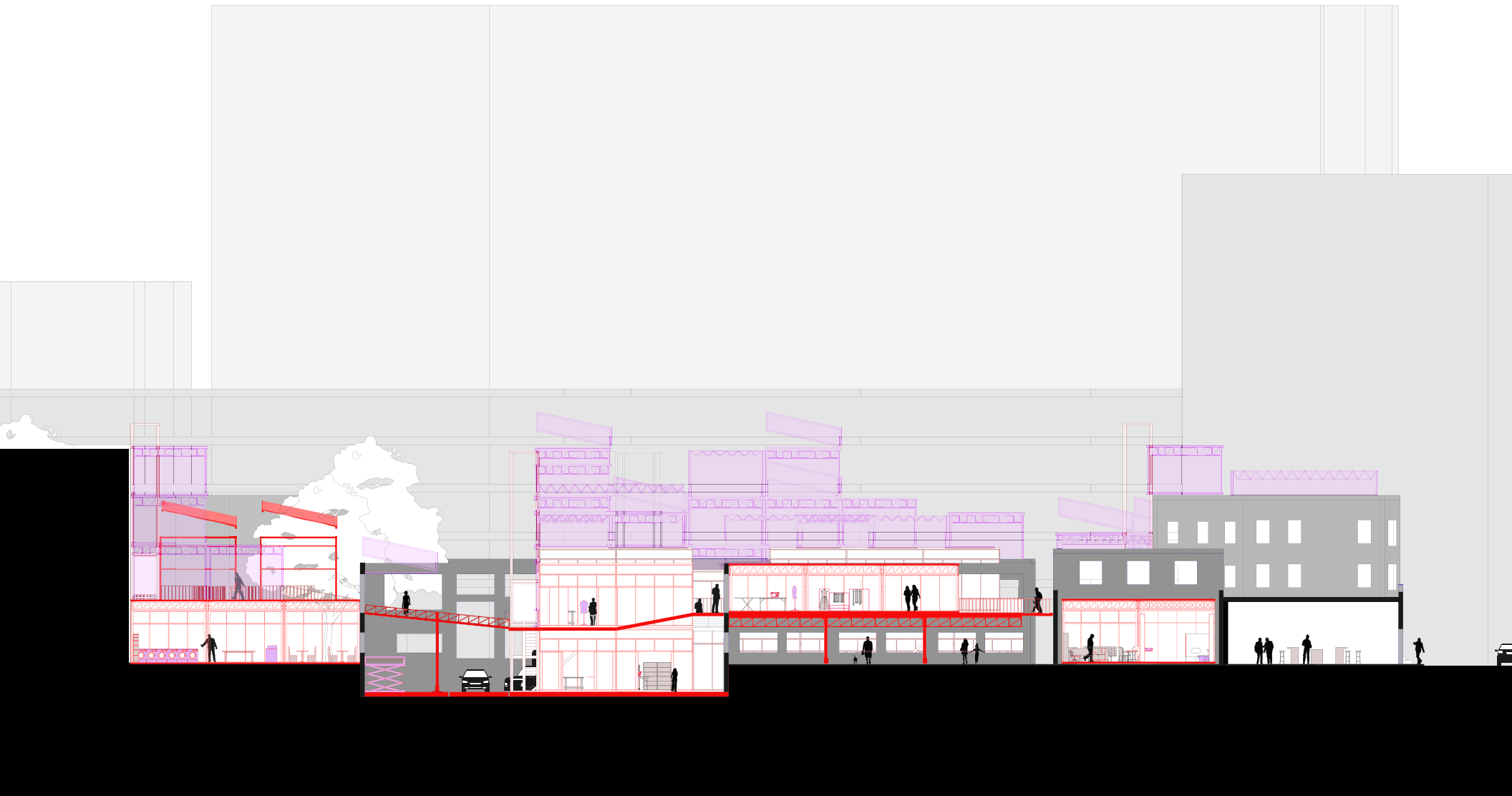


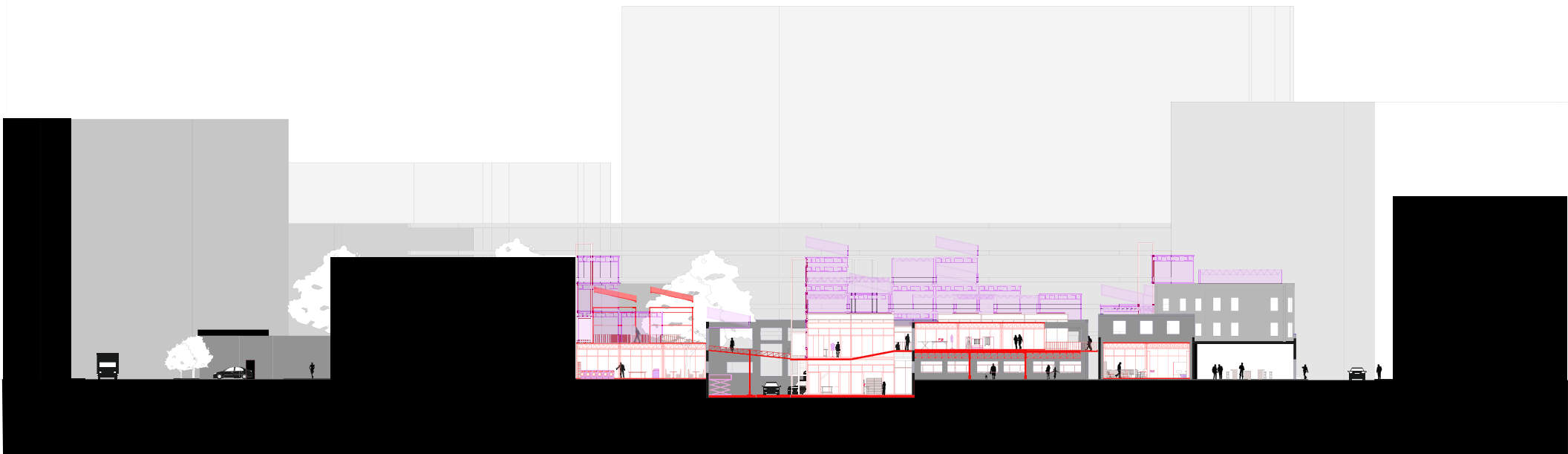


in red: minimal set up
in purple: suggestion of growth after some time has passed

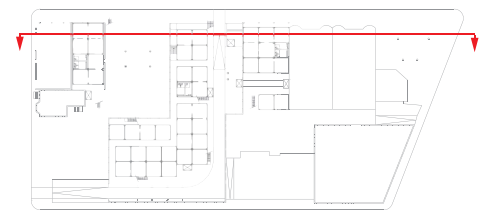


SECTION 3/3





in red: minimal set up
in purple: suggestion of growth after some time has passed



PRELIMINARY RESEARCH
ARCHITECTURAL, SOCIAL, VISUAL



'A Pile of Suitcases' wardrobe closet.
Design:Maarten de Ceulaer, Belgium, 2009

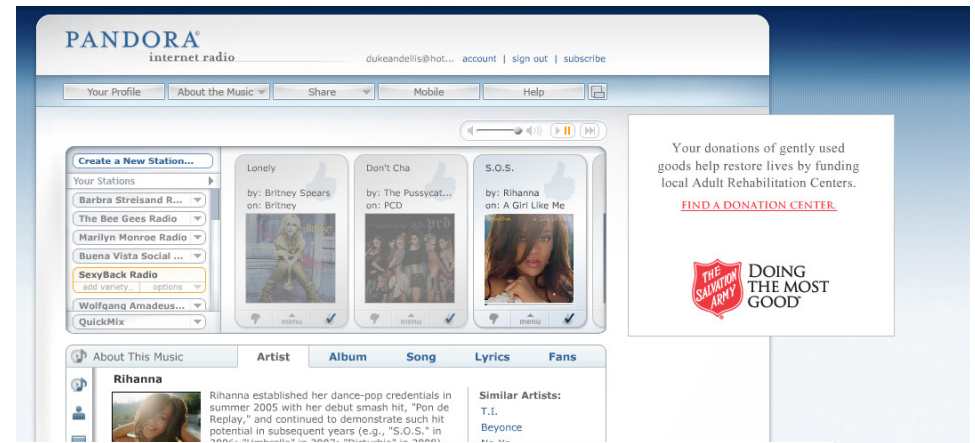
SALVATION ARMY BRAND COMMUNICATION


1865-today

From early on, the Army markets itself strongly, using a diverse array of media: marching bands, bells & kettles on the street, printed material. It is striking to see how well they use web-based communication today, not hesitating to engage with the most popular online social networks, thus continuing to be true to their reputation of reaching out where they are least expected.



www.salvationarmyusa.org
www.pandora.com





DOING THE MOST GOOD.™

HOME

PROGRAMS THAT HELP

WAYS TO GIVE


NEWS

ABOUT US




LOCATIONS

Enter Zip

GO



More Ways to Connect With The Salvation Army

In addition to our new, interactive Annual Report, there are more exciting ways to connect with The Salvation Army. [Read more.](#)

Learn more about the [innovative annual report here.](#)

Programs that help

<p>Rebuilding Lives</p> <ul style="list-style-type: none"> • Missing Persons • Disaster Relief • SAWSO • Prisoner Rehabilitation • Drug and Alcohol Rehabilitation • Fight Human Trafficking 	<p>Community and Fellowship</p> <ul style="list-style-type: none"> • Youth Camps • Kroc Centers • Music 	<p>Comfort and Support</p> <ul style="list-style-type: none"> • Christmas Charity • Elderly Services • Loneliness (League of Mercy) 	<p>Contact Us</p> <ul style="list-style-type: none"> • Contact • Employment Opportunities • Mission Statement • Privacy Policy
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Mission Statement

The Salvation Army, an international movement, is an evangelical part of the universal Christian Church. Its message is based on the Bible. Its ministry is motivated by the love of God. Its mission is to preach the gospel of Jesus Christ and to meet human needs in His name without discrimination.

CAMBRIDGE CLIMATE

Massachusetts, United States

Cambridge, MA climate is warm during summer when temperatures tend to be in the 70's and very cold during winter when temperatures tend to be in the 30's.

TEMPERATURE

The warmest month of the year is July with an average maximum temperature of 82.20 degrees Fahrenheit, while the coldest month of the year is January with an average minimum temperature of 22.10 degrees Fahrenheit.

Temperature variations between night and day tend to be fairly limited during summer with a difference that can reach 16 degrees Fahrenheit, and fairly limited during winter with an average difference of 14 degrees Fahrenheit.

PRECIPITATIONS

The annual average precipitation at Cambridge is 42.53 Inches.

Rainfall in is fairly evenly distributed throughout the year.

The wettest month of the year is November with an average rainfall of 3.98 Inches.

Normal Temperatures

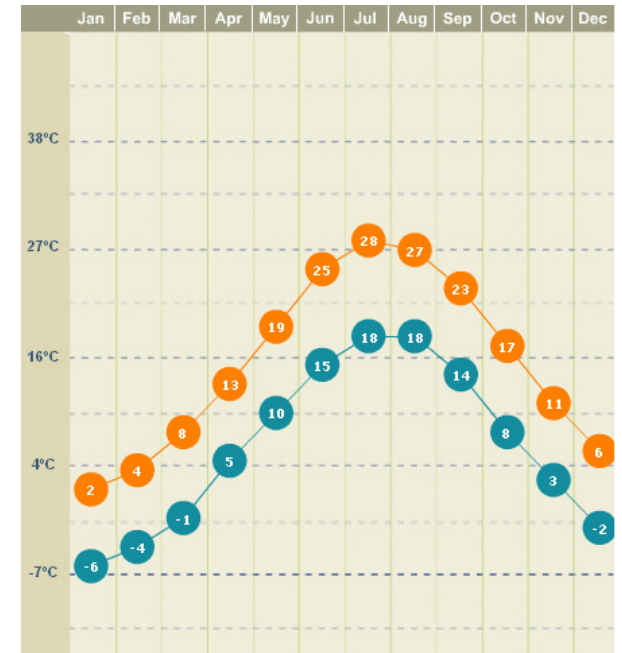
(BOSTON LOGAN INTL AP Weather station, 4.41 miles from Cambridge)

Month	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Annual
Max °F	36.5	38.7	46.3	56.1	66.7	76.6	82.2	80.1	72.5	61.8	51.8	41.7	59.3
Mean °F	29.3	31.5	38.9	48.3	58.5	68.0	73.9	72.3	64.7	54.1	44.9	34.8	51.6
Min °F	22.1	24.2	31.5	40.5	50.2	59.4	65.5	64.5	56.8	46.4	37.9	27.8	43.9

Normal Precipitation

(BOSTON LOGAN INTL AP Weather station, 4.41 miles from Cambridge)

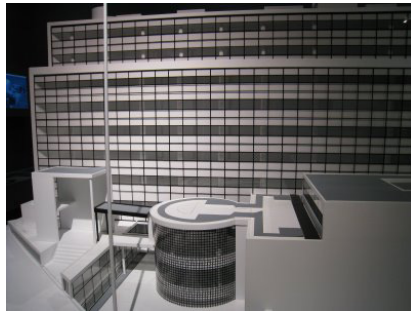
Month	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Annual
Inch	3.92	3.30	3.85	3.60	3.24	3.22	3.06	3.37	3.47	3.79	3.98	3.73	42.53



sources: www.weather.com
www.icide.com

CITE REFUGE

Le Corbusier and Pierre Jeanneret | Paris, France, 1929-1933



The Salvation Army Refuge in Paris was Le Corbusier's first opportunity to create accommodation for the urban poor, under the philanthropy of the Princesse to Polignac, an heiress of the Singer Sewing Machines fortune.

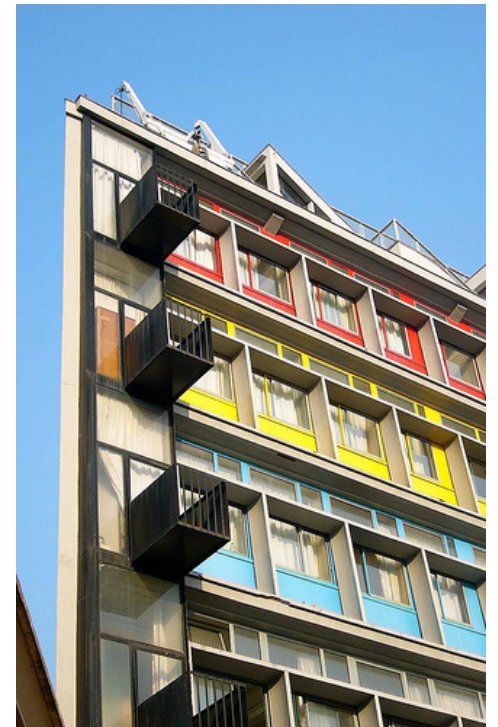
The compact site provided the chance for a radical approach both to bringing in light and space and to laying out the entrance halls to accommodate the Salvation Army's reception process.

The core of Le Corbusier's design was the dormitory slab with a sheer glass curtain wall. Critical to the success of this south-facing glass wall was to have been a technologically ambitious system of double glazing and air conditioning ('respiration exacte'). These were never built as intended, and the sheer skin of the wall was lost to Le Corbusier's trademark brises soleils later on in an attempt to prevent the inhabitants from overheating.

In the spirit of the free plan, Le Corbusier took the entrance hall components out of the dormitory block, constructing a geometric pathway through separate reception buildings outside. It has been suggested that this

'clever reinterpretation of a Beaux-Arts ceremonial route... was directly inspired by the bastions, gate-house, moat and drawbridge of a medieval fortress. By metaphorical inversion the thick walls of past despotism became the transparent facades of supposed modern emancipation. The steel canopy with V-shaped tubes supporting it could be read as a drawbridge turned on its head.'

source: 'Le Corbusier - Ideas and Forms', by William J.R. Curtis, 1986



AMERICAN APPAREL

Dov Charney | United States & the world, since 1997

' American Apparel is a vertically integrated manufacturer, distributor and retailer, based in downtown Los Angeles, California. We currently employ approximately 10,000 people globally (about 5,000 in LA), and operate more than 260 retail stores in 19 countries.

Within our business model, knitting, dyeing, cutting, sewing, photography, marketing, distribution, and design all happen in the company's facilities in Los Angeles. The company operates the largest garment factory in the United States, at a time when most apparel production has moved offshore.

With our recently opened stores in China, we are now selling Made in USA clothing in the largest consumer market in the world.

American Apparel leverages art, design and technology to advance the business process, while continuing to pioneer industry standards of social and environmental responsibility in the workplace.'



About Us

Legalize LA



We're proud of our long-standing position on immigration. Read about our history on this issue and see what we're doing today.

[Read more...](#)

Our Workers

We've always prided ourselves on offering a unique work environment. Read a little bit about what we do for our garment workers.



[Read more...](#)

Jobs

We're growing at breakneck speed. There is tremendous possibility for advancement, learning, and international collaboration at our company.



[See Job Opportunities](#)

For questions about our HR practices and policies, **contact our Human Resources office.** (No job applications by e-mail, please.)

American Apparel Profile

American Apparel Video, 11th Annual ICR XChange Conference

We did our best to condense everything we stand for into this five minute video presentation, made public for the first time here

[Watch Video](#)

Investor Relations

Information for investors and those interested in the company's profile.

[Find Out More](#)



FAQs

If you need a quick answer, check out our frequently asked questions and answers.

[See FAQs](#)



Community

There are many ways you can engage us and learn more about our company. Find out about sponsorship opportunities and submitting academic inquiries.

[Find Out More](#)



American Apparel® Home	Online Store	Store Locations	Wholesale
	Photo Collections	Press	About Us
	Viva Radio	Jobs/Careers	Legalize LA

Regional Home Pages: Made in Downtown LA

Shop Online

[Visit our Online Store >](#)

Free Shipping
Available in many regions. Check for details.

Daily Update Blog
Read the latest postings about the company and have the opportunity to share in the discussion.
[Go to Daily Update](#)

In Stores Now

Spring Nouveau: Classically Sexy
Timeless basics perfect for building a sexy spring look.

Updates

Now Open: New York, NY
Welcome our new store on Bleeker Street in the West Village. Our 17th location in Manhattan.
[Map & Hours](#)

PAUL SMITH STORES

Paul Smith | London, United Kingdom & the world, 1970 - present

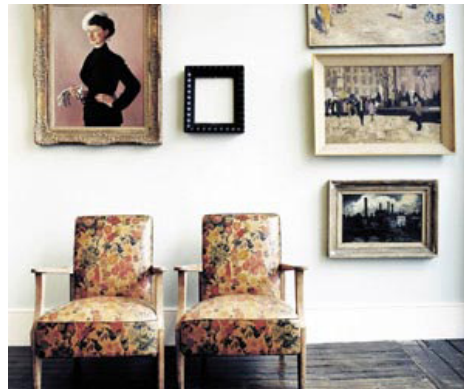
STORES

'The shops house the Paul Smith collections and an extensive selection of jewellery, books, art, antiques. (...) Work of British designers is often showcased alongside Paul's personal collections of art or curios.'

FURNITURE & THINGS

'9 Albemarle Street is situated in the heart of Mayfair, on the corner of Albemarle street and Stafford Street, just off Bond st. The shop houses a rich and varied selection of original and unique antiques, objects art and curiosities sourced from around the world. While some are original pieces others are given a new lease of life with a Paul Smith twist.'

www.paulsmith.co.uk



CHELSEA MARKET

New York City, United States, 1890 - renovated by Vandeberg Architects, 1990s



'In the 1990's, the investor Irwin B. Cohen organized a syndicate to buy the principal National Biscuit buildings, from Ninth to 11th Avenue and 15th to 16th Street.

Over the next several years Mr. Cohen reinvented the older complex, between Ninth and 10th Avenue, re-renting the upper floors to an emerging group of technology companies.

On the ground floor, he and his designers, Vandeberg Architects, created a long interior arcade of food stores, now a well-known destination in west Chelsea - an area that itself is oven-hot these days, with million dollar lofts being created in the onetime leftover factory district.

To walk through the Chelsea Market is to stroll through a sort of post-industrial theme park, carefully festooned with the detritus of a lost industrial culture, interspersed with food stores and restaurants. The old factory floors weave and bob, and the central hall is a jumble of disused ducts, an artificial waterfall, the original train shed, old signboards and other elements.

Mr. Cohen's group remade the 1913 building on the west side of 10th Avenue into a regular office building, but the lobby is just as astonishing as Chelsea Market's, an amalgam of old cast iron light poles, plate girders, portholes and banks of television sets - it could be the Nautilus, Captain Nemo's submarine in "20,000 Leagues Under the Sea." Fragments of the National Biscuit heritage are sprinkled all over the complex, like the trim, elegant "NBC" monograms in the mosaics in the little entryways along 15th Street. But the entrance to the 1913 building at 85 10th Avenue is among the most haunting sights in New York.

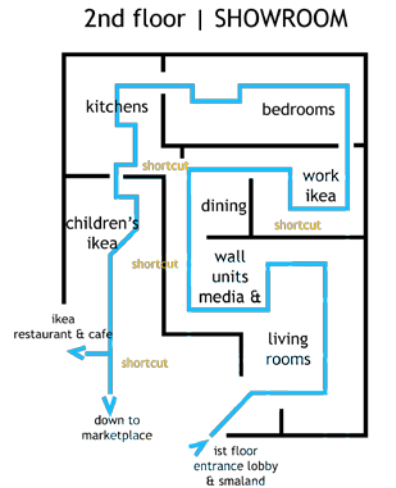
Mr. Cohen says that when he first began work, he pulled off a 1960's mosaic affixed to the entryway. But whoever had installed the work had chiseled off the raised NBC letters, as well as the first inch or two of the surrounding field of brick. He says that, in keeping with the theme of industrial archaeology that runs through his project, he wanted to showcase the damage, not conceal it, "to show New York that this was like the excavation of a mining site.'

www.chelseamarket.com

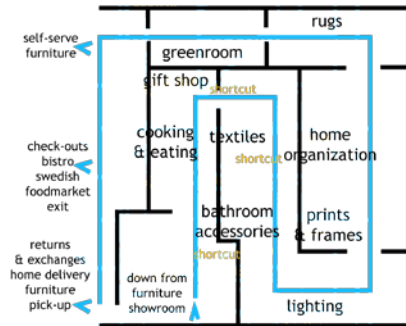


IKEA STORE

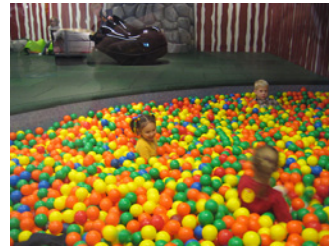
Ikea Company | around the world, since 1958 (current concept since ?)



1st floor | MARKETPLACE



www.ikea.com



Store structured following a very precise idea of shopping experience + efficiency.
 Hyper-real display of what a new lifestyle can be. Store offers peripheral services (restaurant, swedish deli, playground for children).
 One of the biggest objects and furniture companies in the world.
 Business model is value (or concept)-driven rather than maximum profit-driven.
 Online strategy parallel to store strategy. Huge fan base.

BUT Based on NEW objects + encouraging ever increasing consumption

'IKEA stores have a strict structure, which systematically reflects the company values.

In every section of the stores, customers are presented with selected products with a large price tag showing a low price. At the entrance to every store there is a playroom for children, where parents can leave their children under supervision of IKEA employees, free of charge.

Every store features a 'living room' near the entrance, where customers are shown examples of how to decorate their homes. Various parts of these rooms have certain customer segments in mind and have different themes - such as 'young Swedish', 'Scandinavian style', and 'modern style'.

If an IKEA outlet wishes to organize its particular store in another way it has to obtain permission from head office.

The concept of the stores is designed to encourage people to stay and browse through the huge departments, and many customers buy items that they had not planned to purchase when they initially decided to visit the store. Many people go because of the cheap food and many Swedish delicacies that are on sale.

The uniformity of the store concept ensures that the names of the products are the same everywhere in the world and that the unique brand of IKEA is retained in every store. However, the mix of items that are offered for sale can differ, depending on the local market. Such 'localisation' is achieved through a combination of a 'base range' (that is, a range of products that all IKEA stores carry) and an 'extra range' (that is, a range of products that a store carries, depending on local requirements).

Source: 'Values-based Service for Sustainable Business - Lessons from IKEA' by Bo Edvardsson and Bo Enquist, Routledge Studies in Management, Organizations and Society, 2009

THANK YOU TO WHOM? THANK YOU FOR WHAT?

' I have what I gave' Jean Giono

Thank you...

IT'S AN IDEA answering a question:

How do we *GIVE*? How to show **SOLIDARITY**? How to manage *funds* in a sustainable way
Without asking for donations or charity?

IT IS THE IDEA that one can *give* one's knowledge, *time*, talent, *energy*...while *creating success*
This is what founders Marie-France and Bernard Cohen did, *after having sold Bonpoint*,
By imagining an **EXCEPTIONAL PLACE** managed like a *regular business*
and competitive, unlike a *charity store*.

it is what some **DESIGNERS** do by creating *bespoke objects* for Merci, and accepting to *give up* their profit margin.
Such products are displayed with **the little gold medal**.

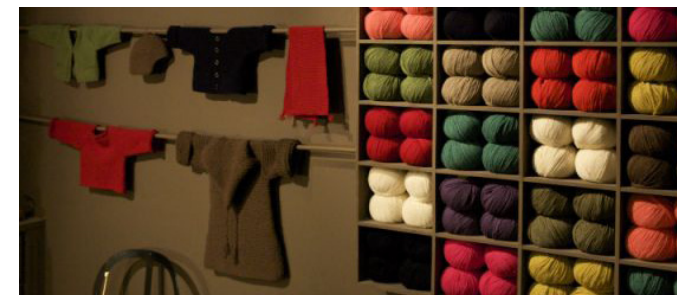
It is what its **founders** do by being **completely volunteer** and by giving *the profits of this company* to a fund they
created to **HELP children among the poorest of the poor**, especially in Madagascar.

it is what Merci's **suppliers** do by **PARTICIPATING**,
if they wish to, *to the fund*

We can't wait to share *the results of this first year* with you.
You are THE SUCCESS of merci. *Without you nothing is possible.*
Merci.



111 Boulevard Beaumarchais
75011 PARIS
FRANCE
www.merci-merci.com



RURAL STUDIO

Auburn University | Alabama, United States



Outhouse, Newbern, AL | 1998-2001
Sheathing made of licence plates



Lucy House, Mason's Bend, AL | 2001-2002 Outreach Project

Sponsored by Interface, the world's largest manufacturer of carpet tiles, the challenge was to use non-recyclable scrap from the carpet manufacturing process in the construction of a family house. The house walls contain 72,000 individual stacked tiles held in compression by a heavy wooden ring-beam. The tower form contains the parent's bedroom, with a spectacular view of the North Star, atop a cast-concrete family room that performs a dual role as a tornado shelter.

Mason's Bend Community Center/Glass Chapel

On a central site in Mason's Bend, students built a Community Center that includes: a transportation stop for a number of county-funded mobile projects such as a "Book-mobile" and a traveling health center, an outdoor area for community gathering, and a small chapel for the local prayer group. During the summer children also receive their free school meal at the Chapel.

The walls of the structure are made of rammed earth containing local clay, cement, and a small amount of water. The walls are capped by a rusting metal drip edge that compliments the color of the earth. The roof is a combination of aluminum sheets and 1980s GMC sedan car windows salvaged from a Chicago scrap yard. Both aluminum and glass are bolted to a light weight metal frame.

www.ruralstudio.com

'The Rural Studio is an undergraduate program of the School of Architecture at Auburn University. We have been in Hale County for 17 years. We are committed to the people and the place and we take long-term responsibility for the work we do, both good and bad.

Every project you see on this website was designed and built by students 18-24 years old and was paid for by donations and grants from someone like you.

We hope the Rural Studio offers a positive critique of how we teach, procure, and make architecture.'



EXPERIMENTAL STATION

Dan Peterman | Chicago, 2002-present

'We understand the essential chemistry of kids and bikes. Yes, we run a bike shop, but our mission is to weave local youth into every aspect of our activity, from learning basic bike skills to facing the entrepreneurial challenges of a bustling small business. Your participation, as a customer, donor or volunteer helps develop our resources and create a positive ripple effect in the lives of our young members, into the local community, and beyond.'



The Experimental Station is a not-for-profit (501-c-3) incubator of innovative cultural, educational, and environmental projects and small-scale enterprises.

It was established in 2002 upon a long history of socially, artistically, and environmentally significant projects that had operated quietly but successfully at its location at 6100 S. Blackstone Avenue.

In the 1990s, the address, owned and managed by artist Dan Peterman, steadily developed a reputation among local, national and international cultural networks for its vitality, innovation and social relevance.

www.experimentalstation.org



Bicycle Shop



Urban Farm Project



Coffee Shop



Bread Oven



Kitchen

LE FRESNOY National Studio for the Contemporary Arts

Bernard Tschumi | Tourcoing, France, 1991-1997



Strategy of the in-between

'Ten thousand square meters of an international center for contemporary arts will be inserted into Le Fresnoy in Tourcoing, France.'

A school, a film studio, a médiathèque, spectacle and exhibition halls, two cinemas, laboratories for research and production (sound, electronic image, film and video), administrative offices, housing and a bar/restaurant: this is the multiple and expansive program of the new center.

Our first preoccupation was the condition of the existing buildings. (...)

We could either demolish the parts that were most affected by time - among others, the beautiful vaulted hall to the south of the complex - and thus lose a large part of the magic of the site; or we could, faithfully and at great expense, restore all parts that were weakened or susceptible to further deterioration; or we could radically protect the most spectacular parts of Fresnoy with a big roof, thus sheltering them from bad weather while installing all necessary technical installations (ductwork, airconditioning, stage mechanisms) on the underside of the roof.

After studying the cost of each of these options, the last solution appeared by far the most satisfactory, not only from the financial but also from the architectural, programmatic and technical point of view.'

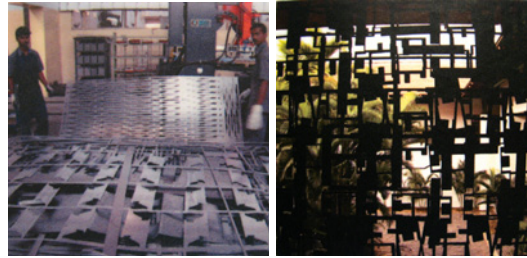
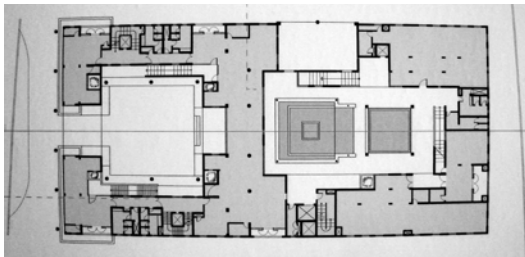
Bernard Tschumi

collage photographs: Coert Verkuyl



LAKSHMI METAL WORKS

Rahul Mehrotra | Coimbatore, India, 1998



'The LMW (Lakshmi Machine Works) Corporate Office building in Coimbatore is structured around 3 courtyards, each varying in scale and level of privacy.

The entrance courtyard is the most public from which you ascend to the more secluded inner courtyards. Therefore, the six large offices that cater to maximum traffic and visitors are arranged around the first courtyard. The second courtyard has a private entrance for the directors of the company (who are located on the upper floor) as well as the cafeteria, boardroom and director's area which overlooks all three courtyards. These spaces are placed such that they provide a vista through the building establishing the idea of centrality and a clear axis along which the various components of the building are organized.

The hot and dry climate of Coimbatore also informed the spatial organization of the building. The two inner courtyards contain bodies of circulating water, which humidify and cool the interior of the space. The structure is never more than 'one-office thick', which is conducive to cross ventilation and the circulation of the cool humidified air.

LMW is a producer of machine tools and consequently has a waste resource of scrap metal. Two artists, Yogesh Rawal and Rajeev Sethi created a series of screens that not only provide security but also promote the flow of air and light into the building. The scrap metal was also utilized in other elements of the building, such as railings, gates and installations in the double height spaces. The synthesis of these traditional elements with a contemporary sensibility was a broader design concern that was addressed in the articulation of the building itself.'

source: 'RMA-Working in Mumbai' exhibition, Wolk Gallery, MIT Department of Architecture

Sober reuse of materials > reuse does not mean hippie patchwork.
Reuse comes from clever investigation of locally available materials.
Building that takes a personality from its function.
Building that listens to its direct environment and inhabitants.
Construction was a collaboration between
construction workers | craftsmen | artists
Tradition + contemporary sensibility > a well balanced hybrid.
Organization based on a certain idea of visibility of functions and people.

BUT
Context has tropical climate



CENTRE GEORGE POMPIDOU

Renzo Piano | Paris, France, 1971-1977



A multifunctional centre in the heart of Paris, covering an area of 100,000 square metres and entirely devoted to contemporary art, music, cinema and theatre.

A revolutionary and versatile space where culture is in osmosis with the surrounding urban environment.

The building was originally jointly designed by Renzo Piano and Richard Rogers.

Is a humorous and coloured urban machine, not at all “high-tech”, but rather artisan instead, as it was put together piece by piece.

All the functions of the building, including the walkways and the plant systems, have been moved to the outside and are characterized by a different colour, so as to obtain a vast and totally uncluttered area inside.

The Centre Pompidou with its “piazza” form a single moulded setting, actively providing a resource of urban and social functions.

source: Renzo Piano Building Workshop, rpbw.r.ui-pro.com



CANNELLE CAKE SHOP

John Pawson | London, England, 1988



looking at the culture of luxury stores

how does one display an object deemed precious?

‘the storefront of the Cannelle Cake Shop is opaque,
with just enough room to display a single cake,
made all the more alluring for being by itself.
A gorgeous confection,
self-consciously proud that it is not essential nourishment,
is displayed without reference to any of the other wares within.
We know this cake, revelling in its frivolity,
was made to satisfy desire, not hunger.’

source: ‘John Pawson : Works’, by Deyan Sudjic London ; New York : Phaidon, 2005

CALVIN KLEIN STORES

John Pawson | United States, Korea, 1990s



EL ANATSUI

Ghana, Nigeria | 1944-present



Throughout his career El Anatsui has experimented with a variety of media, including wood, ceramics and paint.

Most recently, he has focused on discarded metal objects, hundreds or even thousands of which are joined together to create truly remarkable works of art. Anatsui indicates that the word *gawu* (derived from Ewe, his native language) has several potential meanings, including “metal” and “a fashioned cloak.” The term, therefore, manages to encapsulate the medium, process and format of the works on view, reflecting the artist’s transformation of discarded materials into objects of striking beauty and originality.

The metal fragments that constitute the raw material of Anatsui’s work have had a profound impact on the West African societies that use, reuse and finally discard them. Several of his metal “cloths” are constructed with aluminum wrappings from the tops of bottles that once contained spirits from local distilleries. The three-dimensional sculptures are made of the discarded tops of evaporated milk tins, rusty metal graters and old printing plates, all gathered in and around Nsukka, Nigeria, where the artist has lived and worked for the last 28 years.

Drawing on the aesthetic traditions of his native Ghana and adopted Nigeria, as well as contemporary Western forms of expression, Anatsui’s works engage the cultural, social and economic histories of West Africa.

Through their associations, his humble metal fragments provide a commentary on globalization, consumerism, waste and the transience of people’s lives in West Africa and beyond. Their re-creation as powerful and transcendent works of art--many of which recall traditional practices and art forms--suggests as well the power of human agency to alter such harmful patterns.

El Anatsui was born in 1944 in Anyako, in southeastern Ghana trained at the College of Art, University of Science and Technology, in Kumasi, Ghana has been teaching at the University of Nigeria, Nsukka, since 1975.

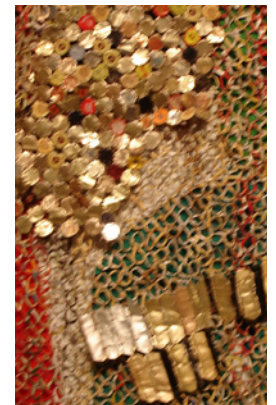
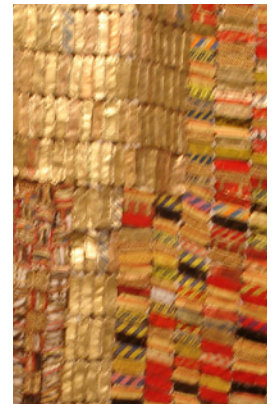
A number of themes recur in Anatsui’s art.

One is the destruction and reconstitution of materials as metaphors for life, experience, and changes in Africa under colonialism and since independence.

A second theme is associated with textiles and traditional African crafts. After he had created several wall panels from strips of wood, Anatsui realized that they resembled West African strip-woven cloth.

His concern over Western scholars’ misinterpretation of African history and the distortions it has caused forms a third theme.

‘Art grows out of each particular situation, and I believe that artists are better off working with whatever their environment throws up.’ 2003



MARCEL DUCHAMP

'ready-mades' | 1913-1921

looking at artists using everyday objects

how does one make others shed a different light on objects they usually disregard?



'he did not just select a bicycle wheel as a beautiful modern object, as a Futurist might; he chose it just because it was commonplace. It was nothing but a wheel, like a hundred thousand others, and in fact if it were lost it could soon be replaced by identical 'replicas'. For the moment, resting upside down on a kitchen stool as a pedestal, it enjoyed an unexpected and derisive project which depended entirely upon the act of choosing by which it was selected. It was a kind of sacralization.'

'essentially the ready-made challenges our ideas of value. But is the intention to reduce everything to the same level of complete equality? Certainly not, for even it depends upon a choice which is the source of its very existence.'



Quoted from 'Marcel Duchamp', a book edited by Anne d'Harnoncourt and Kynaston McShine. Museum of Modern Art; distributed by New York Graphic Society, Greenwich, Conn. [c1973]

THE DROP-OFF WALL

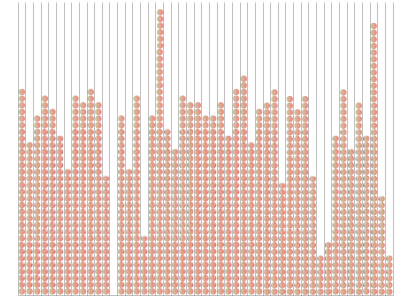
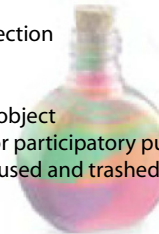
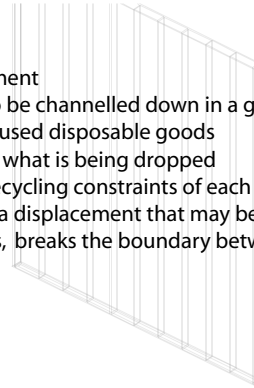
personal design investigation | 2009



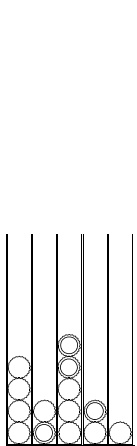
PRINCIPLES

- the drop-off wall is a drop-off box which acts as a facade element
- it is a structure which allows objects dropped from the top to be channelled down in a given direction
- its dimensions follow the standard sizing of most commonly used disposable goods
- the pattern of the drop-off wall is everchanging according to what is being dropped
- the drop-off takes into account the aesthetic potential and recycling constraints of each type of object
- the drop-off wall invites the user to climb up to reach its top, a displacement that may be used for participatory purposes
- the drop-off wall, by respecting some integrity of the objects, breaks the boundary between unused and trashed
- enables creative participation

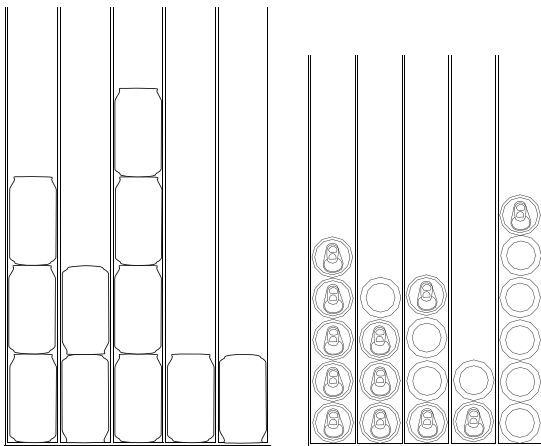
- > a refusal of the pile
- > an incentive to care and collect individually



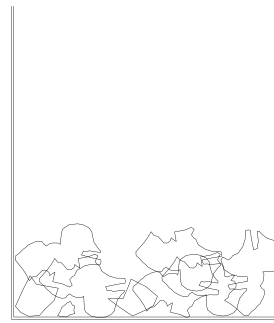
BOTTLE CAPS



ALUMINUM CANS



GLASS BOTTLES



BATTERIES

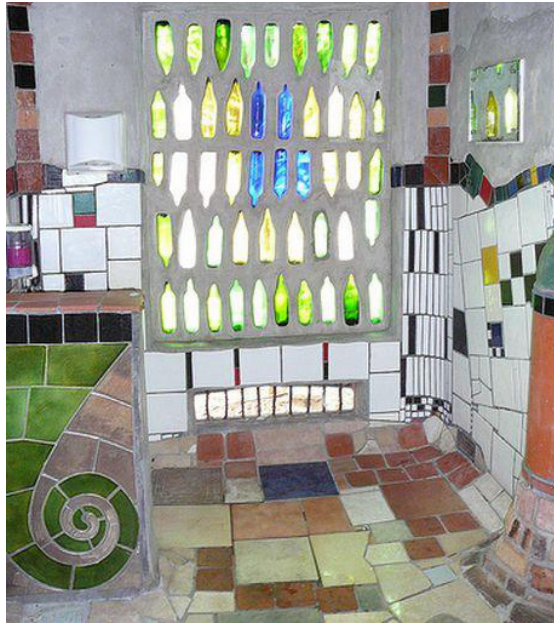


CLOTHES?



FRIEDENSREICH HUNDERTWASSER

Austria | 1928-2000



‘The tiles, like many of Hundertwasser’s materials, are often cracked or broken and always irregularly shaped.

That concept took some explaining to the craftsmen charged with realizing Hundertwasser’s design: They had to be convinced that tile should be laid haphazardly and that plaster should not be smooth.

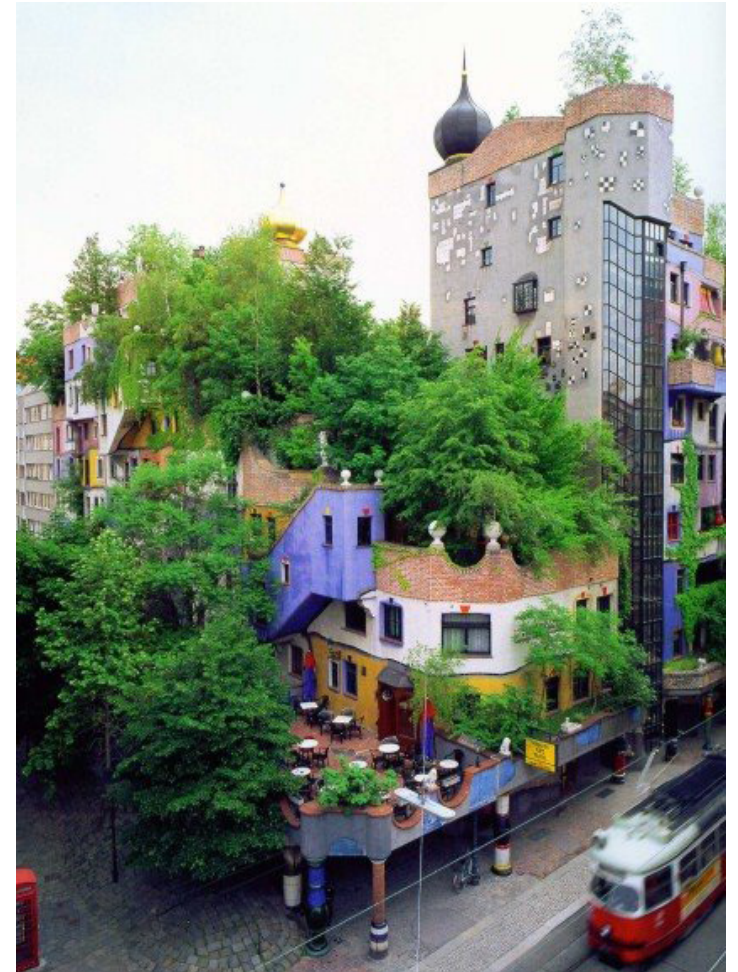
In turn, the workers were invited to make their own suggestions as the winery took shape. On visits to the site – which was under construction for much of the 1990s – Hundertwasser consulted with the masons and builders and often incorporated their suggestions into his design. One example: A boulder seat in the shape of a giant mushroom.

“That was part of his genius, bringing the people working on the building into the process, asking their advice,” Doumani said. “Lots of times he took their advice.”

Hundertwasser also took a saw to the parapet to make sure the roofline was suitably uneven, and – to make a point – a hammer to an already-installed ceramic column that had been made to order in Germany.

“He said, ‘They won’t know that you use things that are broken unless they see it,’” Doumani recalled. “You never throw anything away. That would be wasteful.”

source: ‘*Quixote Winery tilts at glory with Hundertwasser design*’ by Louisa Hufstader, 2007



GUSTAV KLIMT

Austria | 1862-1918



'Art historians note an eclectic range of influences contributing to Klimt's distinct style, including

Egyptian
Minoan
Classical Greek
and Byzantine inspirations.

Klimt was also inspired by

the engravings of Albrecht Dürer
late medieval European painting,
and Japanese Rimpa school.'

looking at artists who combine eclecticism and sobriety

*how does one imagine an architecture welcoming future aesthetic diversity
but remaining coherent as a whole
and readable as an organized system?*

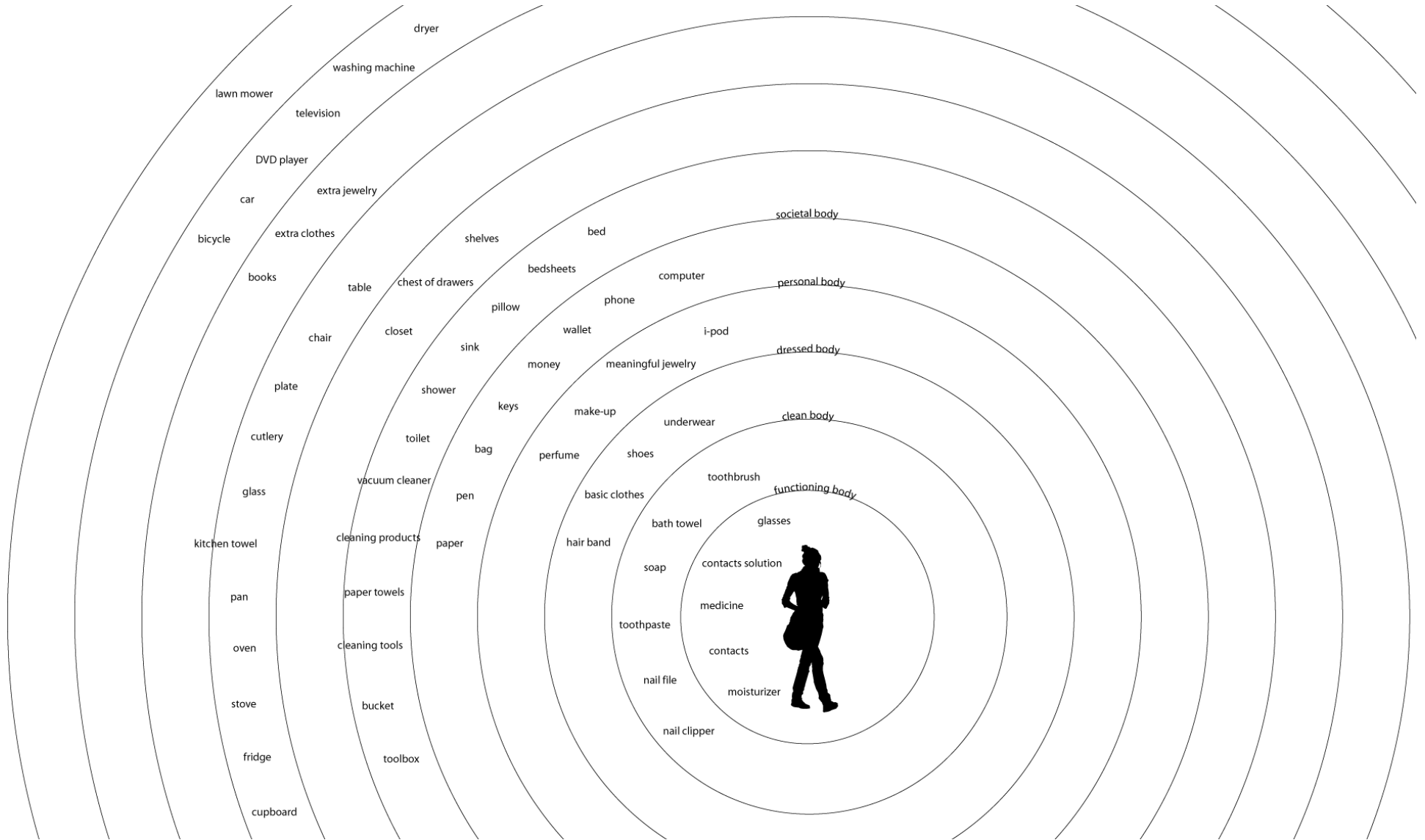
source: 'Gustav Klimt, Biography of a Symbolist Painter', by Charles Moffat, 2008



OBJECTS

personal research | 2008-now

the objects that surround us
organized following necessity of ownership
for life in the western world of today

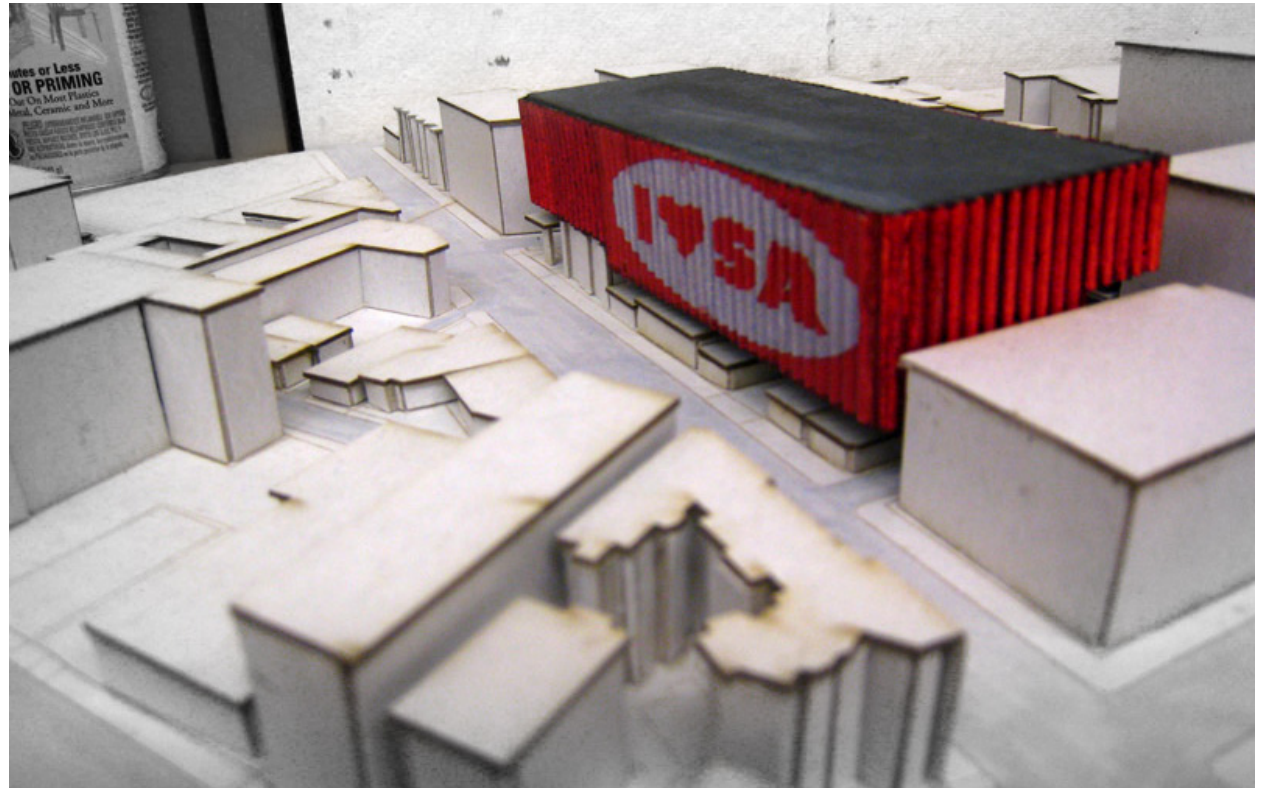


THE SALVATION ARMY BOX MEGASTORE

personal experiment for fun | 2009

What if IKEA wasn't in the suburbs any more?

What if it wasn't called IKEA either?



model of imaginary Salvation Army Megastore
at the scale of the closest IKEA store (21,000 square meters)
at 328 Mass. Ave



model of imaginary Salvation Army Megastore
at the scale of the current project (2,800 square meters)
at 328 Mass. Ave

I ♡ S.A.

FOR FURTHER READING

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A THEATRE OF OPERATIONS

A Discussion between Alain Badiou and Elie During

Patricia Falguieres

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Anna Chave

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THE ARTISTIC DIVIDEND: THE ARTS' HIDDEN CONTRIBUTIONS TO REGIONAL DEVELOPMENT

July 2003

The New York Times - Matt Richtel

AUSTERE TIMES? PERFECT

April 11, 2009

Technology Review - Jason Pontin

THE SILVER LINING: ENTREPRENEURIALISM AND INNOVATION DURING A RECESSION

May/June 2009

Pew Research Center - Rich Morin and Paul Taylor

LUXURY OR NECESSITY? THE PUBLIC MAKES A U-TURN

April 23, 2009

Curbed SF - Jimmy Stamp

SALVATION ARMY MARCHES BRAVELY INTO THE TENDERLOIN

May 6, 2008

SFGate - C.W. Nevius

TENDERLOIN LONG NEEDED SALVATION ARMY CENTER

May 6, 2008

Time Magazine - Kate Pickert

A BRIEF HISTORY OF THE SALVATION ARMY

Dec 2, 2008

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GENERAL

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PRECEDENTS

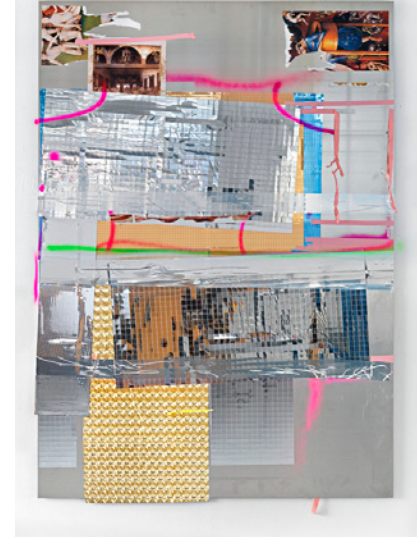
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VISUAL RESEARCH

<http://africa.si.edu/exhibits/gawu>

Isa Genzken
Abendmahl, 2008
Aluminum plate, mirror foil, spray-paint, tape, colour



MUCH GRATITUDE GOES TO

My family: Mum, Dad, Nine. Uncle Charles, Franzawa, & Herr Prof
for their love throughout the years

My committee: Rahul Mehrotra, Nasser Rabbat, Gediminas Urbonas
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– or brightened up my day through their mere presence:

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Matt Romaine for suggesting one summer day that maybe I could try applying to MIT
Paulette Durand, Dick Moss, Gregory Katz-Benichou, Laurent Bibard, Claire Jelensperger, Anne Carvallo, Amélie Chambonnière
for supporting me through the process of following that suggestion

Olivier Bériot for taking me under his great wing, and opening the magical doors of the sewing shop
Chris Dewart & Charlie Mathis for opening those of the wood + metal shop, and showing me that we all could start making.

At the Salvation Army:

Thomas Langdon, Community Relations and Development at the Massachusetts Division
Chuck, who drives the Salvation Army truck
Elysio, who is almost done with his recovery service

This book was printed on

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paper 02: Southworth Connoisseur Exceptional Business Paper, 100% Cotton, Natural, 24 lb, Reference C4C795

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