

The Society of Consumption: Rethinking the Mall Through Textile Re-Utilization

by

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Dalhousie University is located in Mi'kmaq'i,
the ancestral and unceded territory of the Mi'kmaq.
We are all Treaty people.

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Abstract

The enclosed shopping mall, emblematic of our consumer-driven society, emerges as a pseudo-public space that exacerbates the problem of textile waste, and diminishes the malls potential to embody the qualities of an engaging community space. This thesis introduces a methodology for adaptive reuse, drawing inspiration from the re-utilization of textile waste, assuming it as both the subject and method. Textile re-utilization explores strategies involving disassembly and reassembly; when applied as an architectural tool, textile re-utilization can cultivate a mutually beneficial relationship between the community's environmental sustainability and social well-being. The objectives of the thesis are to blur the conventional boundaries between private and public domains, seeking to redefine the values ingrained in our consumption habits. This transformative process, rooted in circular engagement, aspires to adapt the mall's existing structure to foster a renewed and sustainable interplay between consumers, merchants, and textiles.

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Chapter 1: Introduction

The mall operates as a community destination, serving as a space for commerce, an occasional destination or a space for socialization, a regular meeting spot. Personally, the mall became a vital space for me, serving as an accessible and flexible meeting point for my friend and I. Given our circumstances, the mall was an ideal destination for our initial visits. It offered flexible opening hours throughout the week, was cost-effective, and provided an environment conducive to physical activities for individuals with disabilities, particularly during colder seasons. Our routine involved a stroll through the mall corridors, often ending at the food court, as shopping wasn't the primary reason for our visits.

The initial allure of the mall gradually diminished as we discovered a fundamental deficiency in the availability of meaningful public spaces. The corridors and food court were not programmatically or architecturally engaging, contributing to a sense of monotony, making the environment feel bland and interchangeable. It became increasingly apparent that the mall, once a promising destination, lacked the essential elements that could foster genuine engagement and connection among visitors besides shopping.

One of the issues was the mall's lack of identity. Instead of being a distinctive and memorable space, it had become a generic shopping center with little to set it apart. The absence of identifiable characteristics or unique features contributed to the predictability of our experiences. It was as if the mall had succumbed to a homogenous design that failed to capture the imagination or offer anything beyond the ordinary.

Building on Daniel Abramson's definition of obsolescence as the loss of value and utility, rendering something expendable, the mall's purpose comes into question (Abramson 2016). If we were to remove the stores, the mall would lose its functionality. In response, the mall should embrace its secondary community, extending its purpose and usage.

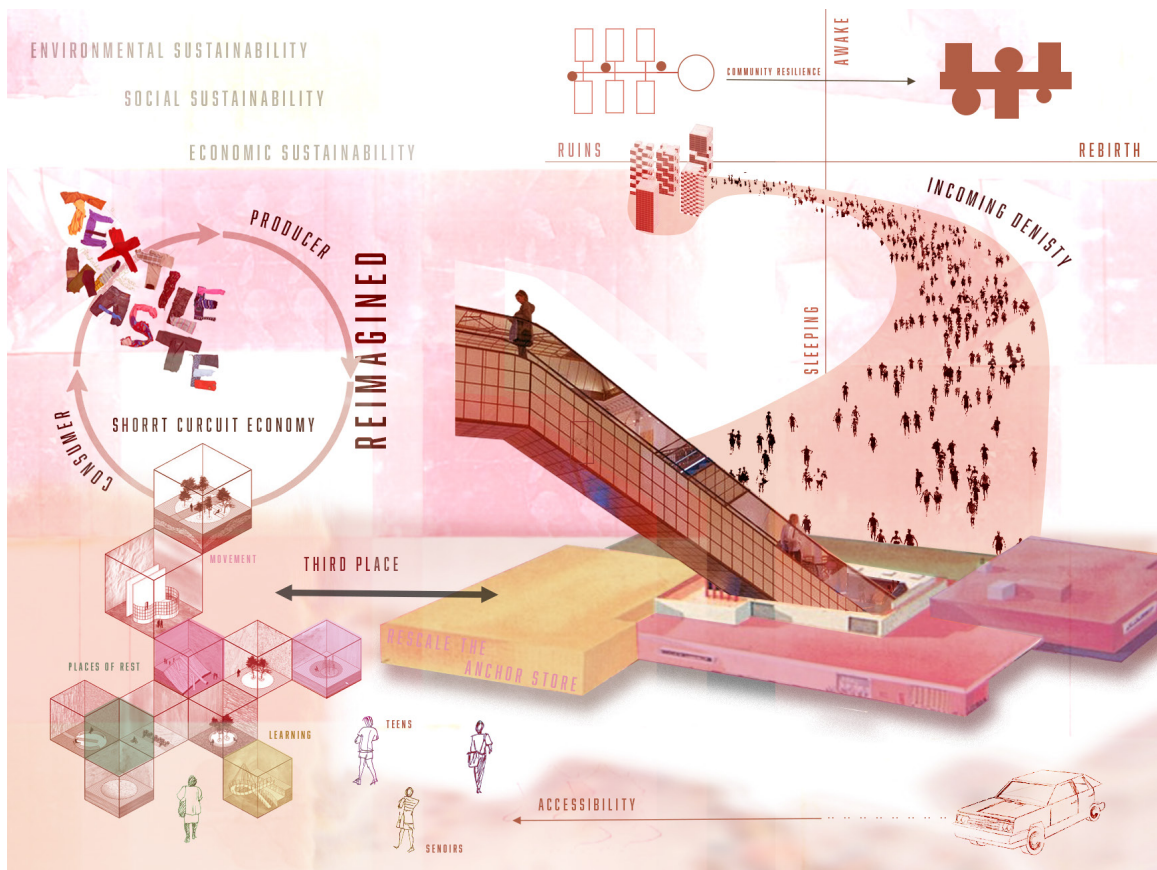
In essence, our experiences highlighted an opportunity for the mall to evolve as a place that functions as a commercial destination but also serves as a vital and vibrant hub where people come together to socialize, celebrate, and participate in shared experiences. This could involve incorporating innovative architectural elements, introducing thematic zones, or creating curated spaces that cater to diverse interests. By infusing a sense of character and uniqueness, the mall could break free from the monotony that had set in and reignite the curiosity and enthusiasm of its visitors.

Thesis Question

The "make, use, dispose" mindset reflects a linear product life cycle that has led to significant environmental and social challenges, perpetuated by the architectural design of malls. Currently serving as a consumer-focused destination, malls promote excessive consumption, contributing to the issue of textile waste, which becomes a dominant form of engagement in public spaces. To address this issue, textile re-utilization, a sustainable adaptive reuse approach, can be harnessed as a comprehensive strategy for the mall.

The central question of this thesis is: In what ways can textile re-utilization function as a transformative tool for repurposing expendable spaces within and around the mall? Through the adaptation of these spaces into proactive entities, the objective is to influence and redirect consumer

behavior and industry practices, all while fostering a sense of community within both the mall and its surrounding areas.



Wish image: A mall's response to increasing density.

Chapter 2: The Society of the Mall



Collage depicting the “Society of the Spectacle” and its relations to mass consumption.

The mall stands as a dominant symbol of public space, altering our perception of how public architecture functions, primarily because of its prioritization of consumerism. Within the mall setting, public spaces are designated as commercial zones, facilitating individual experiences centered around browsing and purchasing. Opportunities for group experiences beyond one’s immediate circle are limited. This confined perspective often fosters limited social interactions, as it fails to encourage quality community engagement and interactions beyond the individual level.

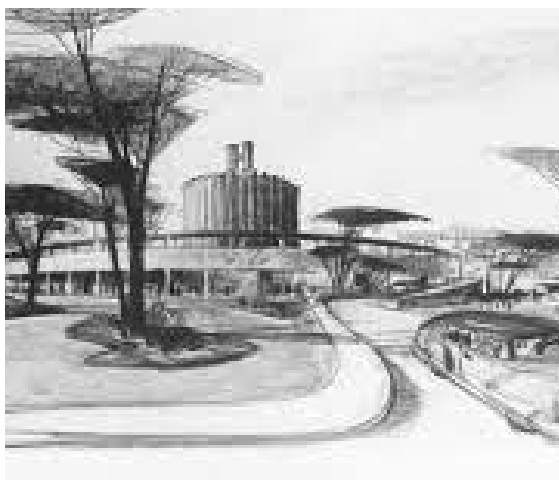
Mass Consumption

The enclosed mall operates as a public destination driven by a capitalist agenda, transforming the space into a ‘spectacle’. Guy Debord defines the spectacle as a signifier that has economic motives that substitute our lived experiences with the “contemplation of the spectacle” (Debord 1992, 8). Supporting the notion that the mall revolves around consumption, promoting and facilitating mass consumption, thereby fostering an idealized perception of reality. It is crucial to recognize that this idealization conceals the challenges associated with mass consumption. Despite the spectacle’s portrayal, the reality of mass consumption reveals numerous challenges and concerns that necessitate a more critical examination of our consumption patterns. Debord’s concept of “commodity fetishism” further elucidates how the mall contributes to this false reality of mass consumption. In this context, the spectacle heightens a false reality, creating a disconnect between the community and the consequences of their actions (Debord 1992, 14), further emphasizing

how the mall perpetuates this distorted perception of mass consumption.

Intentions of the Mall

Victor Gruen, known as the 'father' of the shopping mall, conceptualized the mall as a community hub for shopping, cultural activities, and social interaction, believing that thoughtful urban spaces could improve the quality of life, fostering the essence of community. At the mall's inception, suburbia presented itself as an ideal location for the enclosed mall, as it lacked identity and neighbourhood center due to its dispersed layout (Mazhar 2023). However, Gruen's design was compromised due to the prioritization of commercial spaces that defined the spatial arrangements of the mall, transforming the mall into a cookie cutter form that could be built anywhere. According to the principles outlined in the 'Society of the Spectacle,' capitalism permeates and dictates society's social life, leading to the organization and domination of our lives by the imperatives of the ruling economy (Debord 1992). Thus, Gruen's intentions of the mall failed to facilitate quality interactions between the community, contrary to the purpose of a public space.



Architectural concept sketch by Victor Gruen Associates (Victor Gruen Papers 1950).

EVOLUTION OF THE MALL

TYPES OF MALL

COUNTRY CLUB PLAZA, KANSAS CITY, MISSOURI

1923

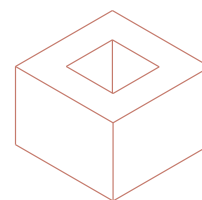
OPEN-AIR MALL

pioneered open-air shopping district, offering a departure from conventional downtown shopping districts.

CANADA'S FIRST MALL

1950

West Vancouver's Park Royal Shopping Centre opened as an open-air mall



SOUTHDALE CENTER EDINA, MINNESOTA

1956

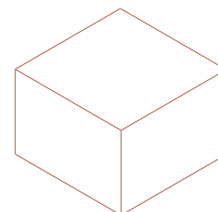
ENCLOSED MALLS

marking a revolutionary shift in retail models, featuring a climate-controlled, indoor space with a mix of stores surrounding a central court

WEST VANCOUVER'S PARK ROYAL SHOPPING CENTRE

1956

The mall follows the trends and converts into an enclosed mall

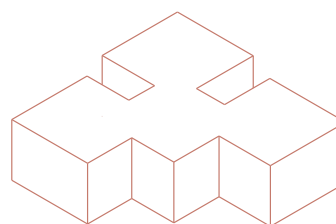


WEST EDMONTON MALL

1983

MEGA MALLS

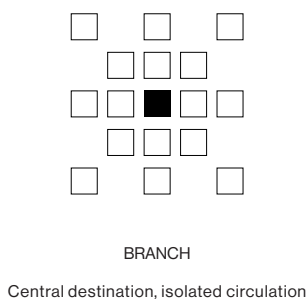
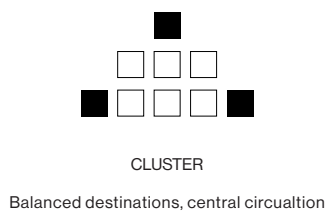
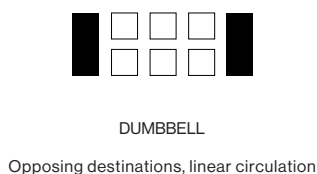
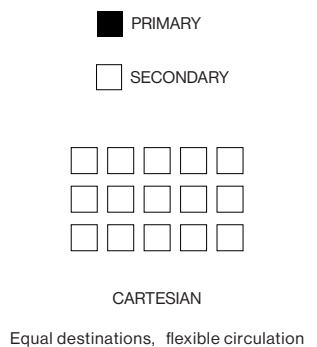
deviating from the traditional focus on retail, malls transformed into comprehensive entertainment destinations that catered to families and sought to attract tourist dollars



The evolution of the mall: A catalyst for mass consumption.

Spatial Organization

The spatial arrangement of the mall is dictated by the consumer's circulation from store to store, utilizing layout strategies to increase foot traffic and create continuous attractions, encouraging the consumption of goods. Typically, malls adopt one of four common layouts:



Cartesian Layout

This arrangement organizes spaces in a grid, providing a flexible circulation path with no defined destination. (Derya Arslan and Ergener 2023). The layout engages the community more effectively due to numerous entry points and varied circulation patterns, granting consumers greater control over their decisions.

Dumbbell Layout

In this design, primary destinations are positioned opposite each other to stimulate movement, resulting in a linear circulation path. (Derya Arslan and Ergener 2023). However, this layout may encourage overconsumption as its strategy aims to draw users between two destinations, promoting additional consumption during the circulation between them.

Cluster Layout

Destinations are positioned on the exterior, achieving balance and encouraging central circulation (Derya Arslan and Ergener 2023). This configuration supports community engagement, as the central space is not dominated solely by retail.

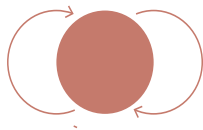
Branch Layout

This layout situates the destination centrally, surrounded by isolated circulation paths radiating around it (Derya Arslan

and Ergener 2023). This layout, an outward functioning strategy, can better connect the surrounding community and mall.

This understanding provides a foundation for the thesis to explore new spatial arrangements, examining how the organization of the mall could facilitate novel forms of engagement. Each spatial arrangement offers unique benefits, serving as inspiration for the design interventions proposed in the thesis.

Chapter 3: Commodification of the Mall



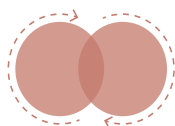
MERCHANT

Motivated by the pursuit of profits,
aiming to generate revenue
exceeding their costs.



CONSUMER

Motivated by a desire for status, self-
expression and the construction of
personal identity.



COMMODITY

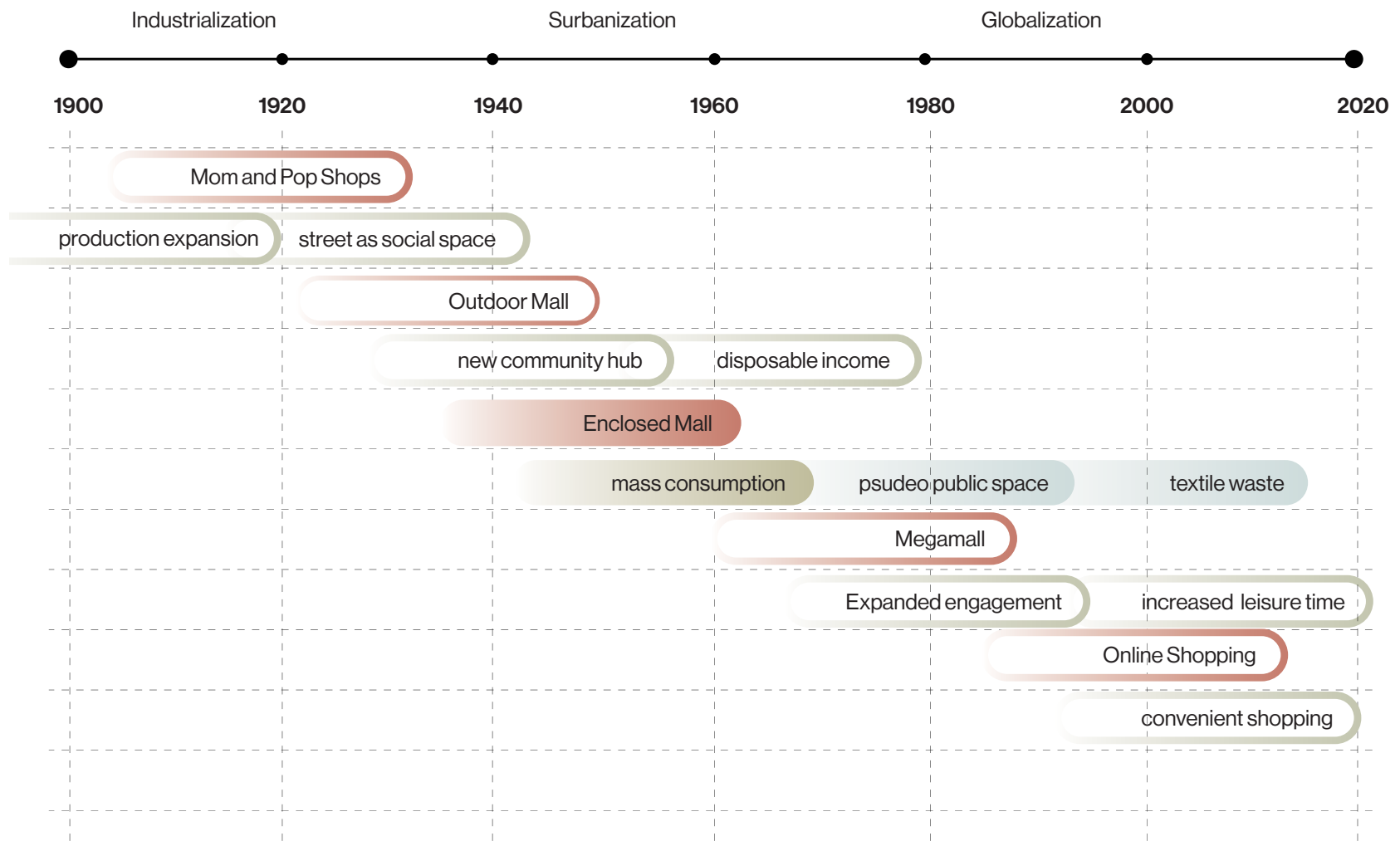
Motivated by the value in exchange,
representing the economic worth
that can be traded for other goods or
services.

Mass consumption represents a socio-technical system, or in other terms, a “wicked problem” characterized by intricate interconnections involving social, cultural, economic, and environmental dimensions. Coined by Horst Rittel and Melvin Webber, the term “wicked problem” denotes complex and persistent issues that are difficult to define due to the involvement of multiple stakeholders with conflicting values and a lack of clear solutions (Rittel and Webber 1973).

The resistance to change in mass consumption arises from the intricate entanglement of various issues, which hinder society’s transition towards a sustainable future. To address mass consumption effectively, it is crucial to comprehend the emerging issues and how they are facilitated by the mall environment. The two prominent issues that will be addressed include textile waste and pseudo-public spaces, and these challenges can be comprehended by examining the relationships among the main characters in the mall narrative—the merchant, the consumer, and the commodity.

Commodification of Textiles

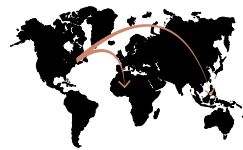
Textiles are the dominant commodity distributed within the mall. Despite the textile life cycle, encompassing four phases, creation, distribution, use, and collection; the mall exclusively engages in only the distribution phase. This selective perspective fosters an environment that promotes mass consumption, neglecting the broader repercussions associated with other phases such as creation, use, and collection.



The framework acknowledges the intersection points between the issues of mass consumption, stemming from the evolution of the shopping mall.

TEXTILE "WASTE"

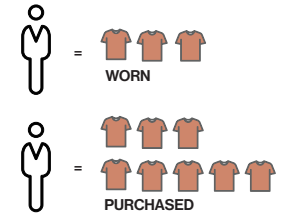
[Material of value that is treated as disposable]



LACK OF KNOWLEDGE



PLANNED OBSOLESCENCE



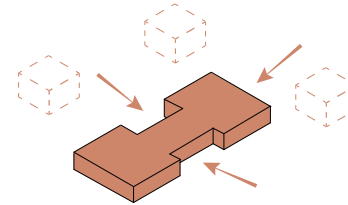
UNDERUTILIZED

PSEUDO "PUBLIC"

[Publicly projected space, yet under the dominion of private control]



CONSUMER-CENTRIC



INWARD FUNCTIONING



LACK OF IDENTITY

Issues of Mass Consumption Arising from Enclosed Malls.

Consumer-Textile Relationship

The relationship established between the consumer and textile, is defined by Guy Debord as “augmented survival”, a term that signifies society’s dependence on a false reality to maintain an idealized lifestyle (Debord 1992, 16). Continuous access to new clothes fosters an unsustainable sense of satisfaction, ultimately leading to overconsumption. This temporary satisfaction substitutes the need for social relationships, transforming society’s values. The abundance of commodities does not enhance the quality of life but instead diminishes our perception of value, conforming to pseudo-reality (Debord 1992, 16).

Merchant-Textiles Relationship

The most prominent merchants in the mall are global producers who focus on appealing to diverse, universal audiences. The emphasis on global distribution leads to standardized textile processing, severing the connection between creation and distribution. The standardization prioritizes distribution, emphasizing consumer preferences over showcasing the craftsmanship embedded in the production process. This consumer-centric approach tends to relegate clothing to a symbol of aesthetics, distancing itself from its rich cultural and artisanal roots.

Effects of Commodification of Textiles

The rapid turnover of clothing contributes to overflowing landfills, as discarded garments remain unsorted and ungraded, missing the opportunity for re-utilization. Consumer awareness regarding the social and environmental impacts of consumption is limited, leading to a lack of attention to textile waste. Canadians, on average,

purchase approximately seventy new articles of clothing annually, with approximately 50 percent of their wardrobe remaining unworn (Weber et al. 2023). The short lifespan of clothing, often discarded after only seven to ten wears, is indicative of overconsumption (Morlet et al. 2017). Rapid consumer behaviour is expected to lead to a 62% increase in global textile waste by 2030 (Zvaniga 2017). The discrepancy between clothing consumed, vs utilized, highlights the issue of overconsumption, which is driven by the environment of the mall and the relationships established with textiles.

The urgent need to address textile waste becomes evident when considering the global impacts from the fashion industry's textile practices. "donating clothing initially addresses the issue of excessive clothing, its effectiveness is limited. Approximately 30% of donations are actually sold, with the remaining 70% sold to material traders (Drennan et al. 2021). Thus, Canada has established a dependent relationship with international markets to manage the disposal of our textile waste. Some of Canada's main customers of secondhand clothing consist of Pakistan, Ghana, Nicaragua, Kenya, and Tunisia, who received an estimated \$142 million of textiles in 2021 combined (The Observatory of Economic Complexity 2021). However, receiving countries are starting to resist the overwhelming quantity of waste received, as they lack an infrastructure large enough to effectively recycle the imported textiles, resulting in a substantial amount of textile waste ending up in landfills. Given the current scenario, addressing the textiles' entire life cycle is more critical than ever to mitigate its harmful impacts on our planet and people.

Commodification of Public Space

The enclosed mall has transformed into a pseudo-public destination, where consumption takes precedence, propelling its prosperity (Crawford 2008). The prioritization of tangible goods over intangible values has led to a decline in the quality of public space, as interactions primarily revolve around products rather than community members. This association between textiles and the community significantly hampers the potential for establishing a “third space”. Third space is vital in our daily routines as it becomes an intermediate zone bridging work and personal spheres to foster interactions beyond everyday routines (Fraser 2012).

Public Private Relationships

Consumer interactions within the mall are limited, with the public spaces for community interactions being the food courts and corridors, subordinate to retail spaces. These existing “third spaces” lack scale and purpose, creating an isolated, and underused atmosphere, mainly due to the private sector’s control over most of the mall’s real estate.

The consumer-retailer relationship is primarily transactional, which constrains collaborative and communicative interactions. Consumers often communicate with retailers based on their purchases, emphasizing that transaction as the primary expectation. Consequently, this transactional focus detracts from the overall consumer experience, hindering the potential for more collaborative and educational interactions beyond the confines of the store.

Rethinking and diversifying engagement forms between individuals within the mall can foster a more genuine sense of community and connection. The mall, through

co-creation, can evolve into a hub that contributes to the overall vitality and sustainability of the space, both socially and commercially.

Effects of Commodification of Public Space

The mall's typology places a higher priority on fulfilling the consumer's wants rather than addressing the community members' needs, emphasizing individual experiences. This approach fosters a cycle of social isolation, creating what Guy Debord termed the "lonely crowd" – a mass of individuals within one space having individual experiences (Debord 1992, 10).

Reclaiming Pseudo-Public Space through Textile Waste

Transition design, as developed by Terry Irwin, will serve as the framework to address the socio-technical system of mass consumption. This approach acknowledges the necessity of destabilizing entrenched issues within a system that perpetuates unsustainable practices. By identifying intersecting points between these issues, we can leverage synergies to bring about a transformative shift. The goal is to create interventions that not only address the symptoms of the problem but also foster a transition toward a more sustainable and equitable future (Institute of Design 2019)

In this context, we will explore the intersection between pseudo-public spaces and textile waste within the mall's existing program and architecture. The objective is to engage the community in new ways that counteract mass consumption. This understanding will guide the development of a proposal that produces a cohesive design addressing multiple issues simultaneously. This integrated approach

is anticipated to be more efficient than solving each issue individually.

Right to the City

Henri Lefebvre's work, "The Right to the City", aligns with the initiative to reclaim the pseudo-public space within the enclosed mall. Lefebvre argues that the right to the city stems from the experience of inhabiting it, extending beyond mere citizenship (Lefebvre 2012). Belonging and identity are established through active inhabitation and engagement within its spaces. In the malls context, this suggests that various forms of engagement are essential for it to be perceived as a genuine community space.

Lefebvre's definition of a society of consumption encapsulates the motives that influence the malls distinct urban typology, marking it as a symbol of consumption. The inward-functioning space is designed to promote the consumption of goods and services, isolating it from a society outside of its own. Lefebvre critiques the society of consumption's and challenges it against an anthropological framework, aiming to explore new definitions for the form, function, and structure of 'cities' traditionally designed based on capitalist needs.

The human being has the need to accumulate energies and to spend them, even waste them in play. He has a need to see, to hear, to touch, to taste and the need to gather these perceptions in a 'world'. To these anthropological needs which are socially elaborated, can be added specific needs which are not satisfied by those commercial and cultural infrastructures which are somewhat parsimoniously considered by planners. This refers to the need for creative activity, for the oeuvre (not only of products and consumable material goods), of the need for information, symbolism, the imaginary and play. (Lefebvre 2012)

His work underscores values that advocate for the reclamation of public spaces, aiming to cultivate a more

inclusive and socially connected urban environment. This challenges the prevailing influence of capitalism on urban design. The quote emphasizes the significance of engaging all the senses to create a more immersive and vibrant space, suggesting that traditional commercial forms of engagement may fall short in achieving this goal. Lefebvre's perspective takes a critical stance rather than a prescriptive one, leaving the theory open-ended in terms of how to navigate design within an existing society dominated by consumption.

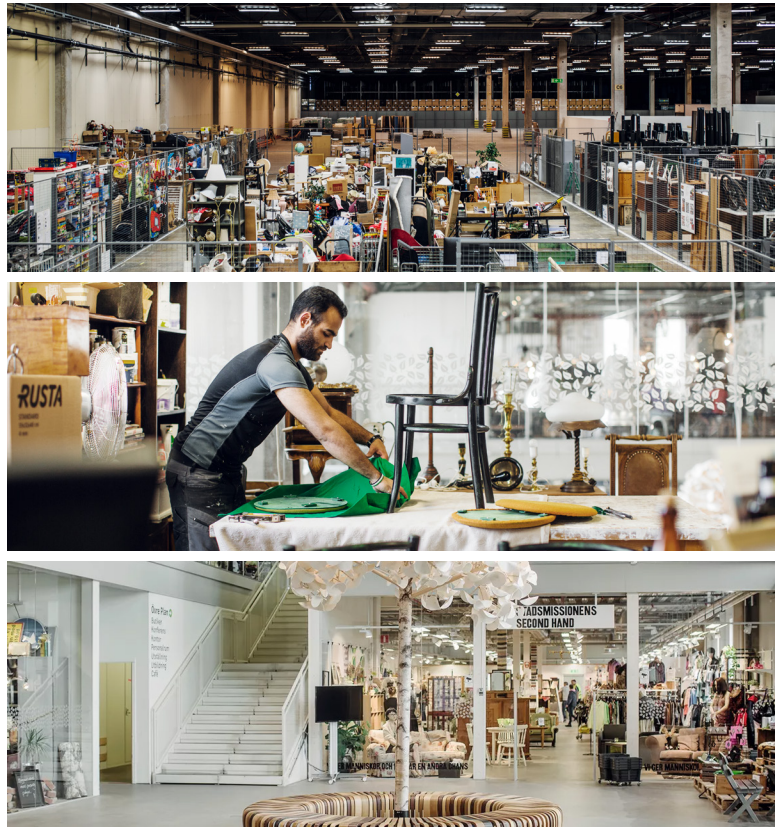
Society of Creation

In response to Lefebvre's work, the thesis will delve into how the intersection between textile waste and pseudo-public spaces can evolve into a society of creation. Embracing the act of creation extends the current societal framework within the mall, influencing the identity of what we consume and how we engage with textiles. A society of creation accommodates anthropological needs and does not overlook the act of consumption; instead, it utilizes consumption as a tool to express and expand ideas. In this context, consumption becomes a means to connect communities, emphasizing the need for creativity to shape identity and foster a sense of belonging.

Retuna, Recycling Mall

ReTuna is the world's first recycling mall, serving as a sustainable trading platform and a public educator. Located in Eskilstuna, Sweden, the mall aims to create a central hub where individuals can gain insights into recycling, reusing, and design. The mall believes that "Sustainability is not about holding back and living less - but about achieving more with the resources we already have" (ReTuna 2023).

ReTuna demonstrates the efficacy of a circular cycle mall, surpassing traditional second-hand stores that often function as separate entities that only engage with the collection and distribution of products. The malls success is attributed to the convenience of its holistic organizational structure. Providing access to all stages of sustainable shopping encourages users to actively participate in sustainable consumption habits. Furthermore, the malls image plays a crucial role, countering the perception that second-hand products are dirty. The organized and transparent approach to the recycling process resonates well with consumers, emphasizing the importance of ensuring that the shopping experience for recycled products is on par with that of new products.



Images of Retuna facilities, demonstrating the different forms of engagement between donations and the community. (Östling n.d.)

Chapter 4: Methodology

Textile Re-Utilization

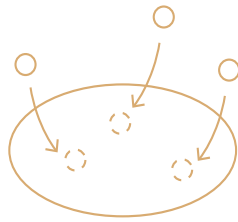
Textile re-utilization engages the entire life cycle of a garment, functioning as an environmentally friendly and socially engaging practice. It extends the life span of textiles and provides a creative outlet for self-expression. The life cycle of a garment is made up of four phases: Collect, recycle, distribute, use.

Collect - is a recycling process that plays a pivotal role in closing the loop for textiles, re-directing the material towards a second life. Forms of engagement include donating, grading, sorting and recycling (Blum 2021).

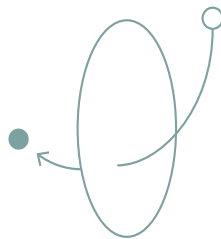
Create – is a creative process that utilizes different textile processing methods, influenced by cultural practices, the condition of a material or availability of resources. The phase has no prescribed outcome, rather it is a process of self-expression. Forms of engagement include weaving, darning and patching.

Distribute – is the transactional process that allows creators to reach the community. When connected to the other phases of the life cycle the merchant becomes a craftsman, characterized as local producers who cultivate strong community ties by tailoring their products to local tastes and preferences. Forms of engagement include browsing, thrifting and purchasing.

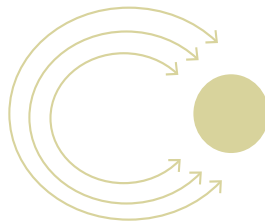
Use – is the culmination of the textile's journey, focusing on its practical application in daily life. Forms of engagement include wearing, sharing and maintaining.



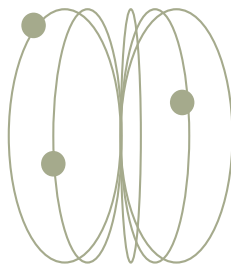
COLLECT



CREATE



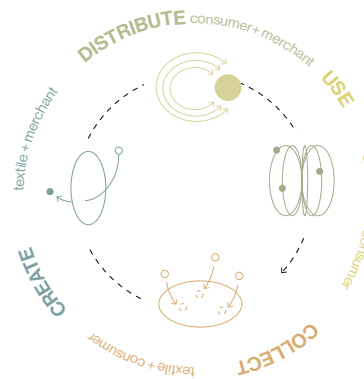
DISTRIBUTE



USE

Illustrating the Attributes of the Circular Cycle of Engagement.

The mall's primary form of engagement occurs in the distribution phase, functioning as a linear space of engagement that disconnects textiles from their origins and disposal, diminishing the identity formed in earlier phases. This is the case for textiles produced for mass consumption, as the textile lacks a direct creator, diminishing their perceived value and making them more disposable.

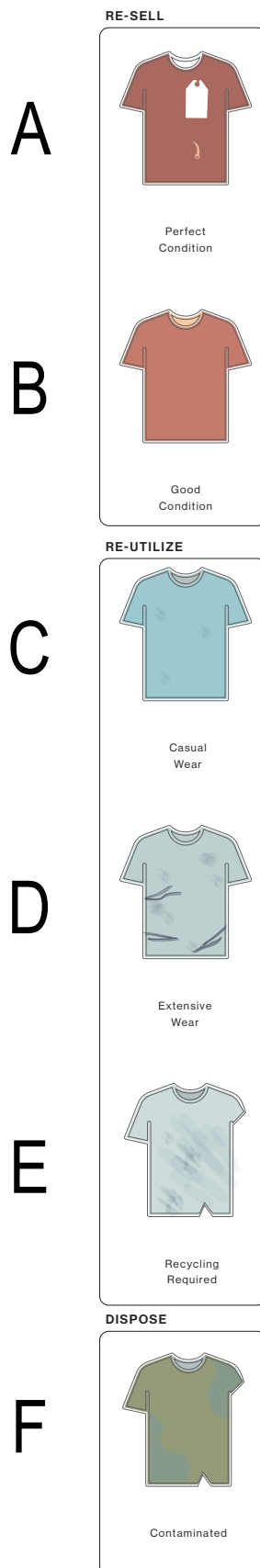


Expanding Mall's Existing Programming: The Circular Cycle of Engagement.

Methodology of Textile Re-Utilization

In Henri Lefebvre work, "The Right to the City", he introduces the concept of transduction, a methodology that uses a theoretical object formed from empirical observations and the realities of urban life to establish a continuous feedback loop to envision new possibilities (Lefebvre 2012) The concept fosters a dynamic and responsive approach to urban analysis and adaptation.

The theoretical object has emerged from the textile re-utilization process, a method employed to revive textile waste, that has been acknowledged as underutilized but through a method of mending can retain value. This methodology is extended to explore how the phases



within textile re-utilization process can be applied within an architectural context. Embracing an adaptive reuse perspective, this transformative process showcases the potential for sustainable and meaningful revitalization.

Inherent in the re-utilization process is an understanding of the existing conditions, which guides a method of repair. When applied to the context of malls, this approach recognizes the diverse statuses and spatial organizations inherent to each mall. Therefore, the typology of interest requires flexibility in the approach to re-adaptation, acknowledging the uniqueness of each environment.

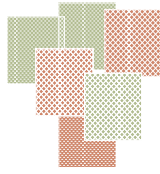
Grade Approach

Grading is an essential first step in determining the method of intervention required. The textile waste grading system identifies a material's opportunity on a scale from A to F. Items graded between A to B require minimal or no repair, items graded between C to E indicate the need for intervention. Items graded as F are deemed contaminated and must be disposed (Weber et al. 2023).

The thesis will introduce its own grading scale that applies the textile grading system into a comprehensive framework, establishing a strategic methodology for preservation or adaptation of the mall. This scale assesses the quality of space by considering the levels of community engagement, emphasizing interactions that foster meaningful and positive connections, contributing to the fulfillment of our societal needs as a community of creation.

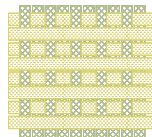
Repair

The repair matrix establishes three repair techniques — patch, weave, and darn — derived from textile repair



PATCH

repairing or reinforcing through the act of **overlapping** pieces of an existing ruin



WEAVE

repairing or reinforcing through the act of **interlacing** pieces of an existing ruin.



DARN

repairing or reinforcing through the act of **stitching** together pieces of an existing ruin.

technique commonly associated with textiles graded between D - F. Here's a breakdown of each technique:

Patch: Involves introducing a new form that overlaps with an existing ruin, creating a distinct shape that effectively mends and fills the areas of concern. This mending technique represents a more apparent and transformative intervention, providing a visually striking outcome.

Weave: Entails the interlacing of new elements within an existing ruin, embracing the existing structure and responding in a more organic form that strengthens the original urban fabric. Analogous to the weaving process, where two strings, the warp and weft, create a cohesive piece, this method delicately interlaces new components with the initial structure, ensuring a unified and harmonious outcome.

Darn: Involves stitching together pieces of an existing ruin, acknowledging the presence of the original structure and seamlessly enhancing its potential. It represents a seamless intervention, preserving the continuity and integrity of the urban fabric.

By utilizing this scale of intervention intensity, the methodology aims to explore how these textile-inspired repair techniques can be effectively translated into architectural practices, offering a holistic approach to adaptive reuse and preservation.

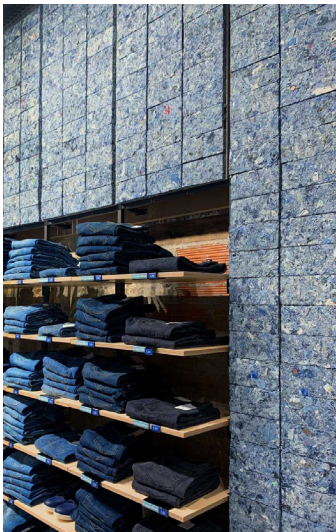
Materiality of Textile Waste

The combination of textiles and architectural design offers a versatile approach that lends itself as a valuable architectural material due to its malleable, light, and temporary qualities. The diverse nature of textile waste introduces a range of possibilities, with different material properties altering architecture's function and form. Utilizing textile waste as an architectural material creates an opportunity to enhance the identity and comfort within a space. The variety of textiles allows for variation in sound and temperature insulation, waterproofing, and an aesthetic quality that resonates with the community's wellbeing.

Textile architecture is beneficial for its environmental, structural and aesthetic qualities. The existing culture around textiles has inspired dynamic, versatile and emotionally resonant spaces. Architecture, when incorporating textiles, can manifest in diverse forms, allowing for freedom of expression and creative exploration. This paper will delve deeper into textile architecture, examining how the surplus of material in one industry can find utility in another industry.

FabBrick

FabBrick, a Paris-based company, innovatively employs recycled textiles to produce a unique type of brick. Initiated by architect Clarisse Merlet, this concept emerged from her concern about the environmental impact of textile waste. The bricks, now utilized for interior finishes and furniture, are created by fusing approximately three discarded t-shirts using bio-ecological glue. This design requires minimal recycling intervention to the original textile, making the product a practical and sustainable solution (Dranttel and Tran 2021).

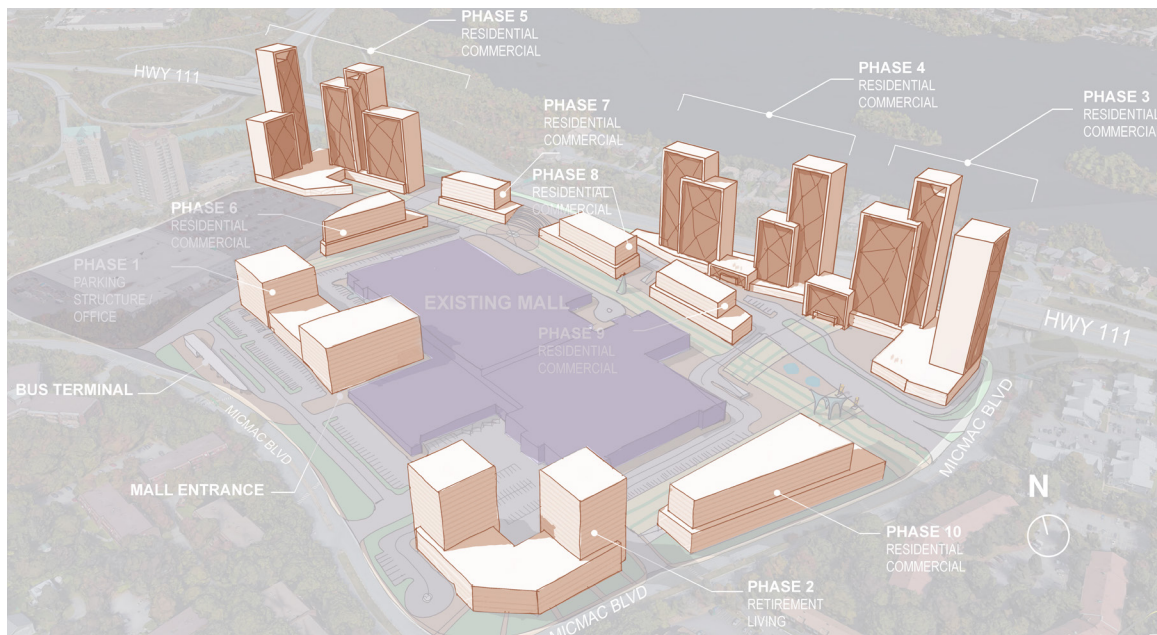


Stores send their textile waste to FabBrick, which then transforms the discarded textiles into an innovative interior material, creating a sustainable and circular solution for repurposing textile waste within the retail industry. (FabBRICK 2021)

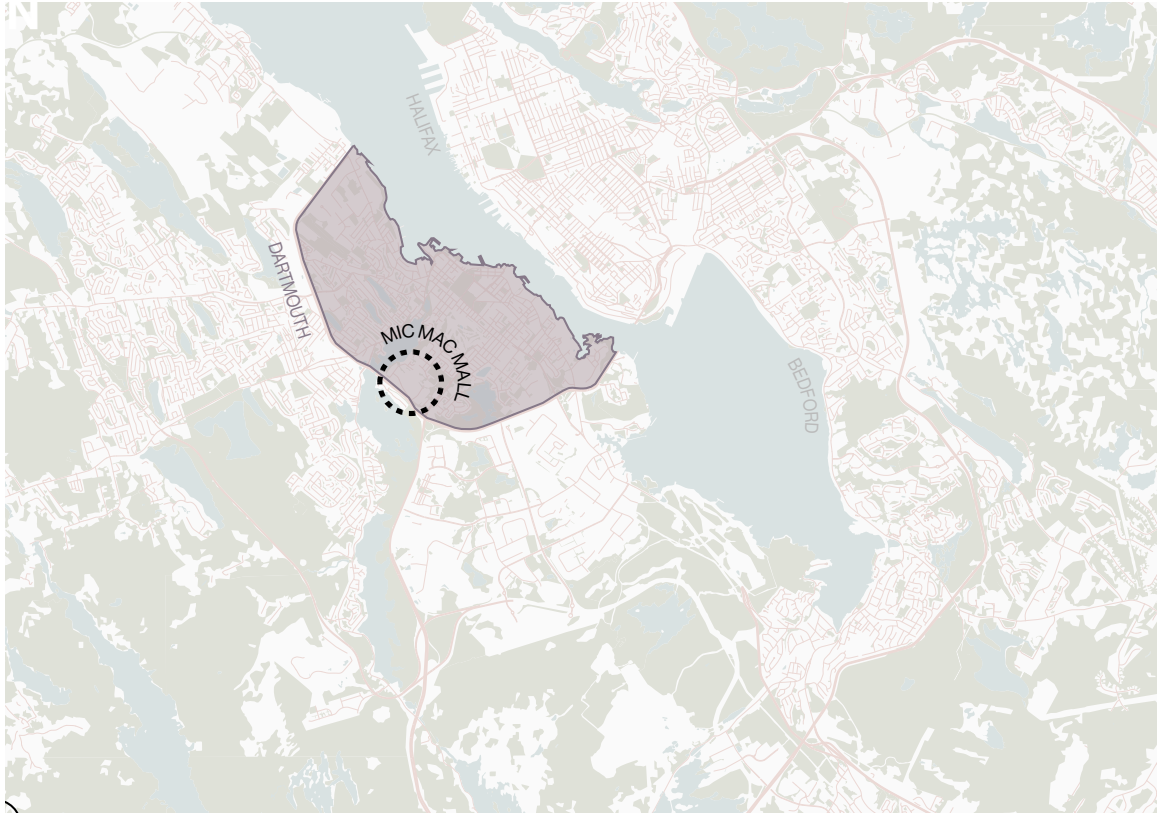
Site Analysis

The project is located on the site of Mic Mac Mall, the largest enclosed mall in Atlantic Canada, situated in Dartmouth, Nova Scotia. Serving as a central hub at the crossroads of multiple highways, the mall stands as a crucial destination for several surrounding communities, with anticipated growth in the future. The current development initiative focuses on repurposing the parking lot to construct twelve apartment buildings (Taplin 2022). It's noteworthy to emphasize that the proposal fails to address the mall's lack of community spaces, a significant concern given the substantial population growth in the local area.

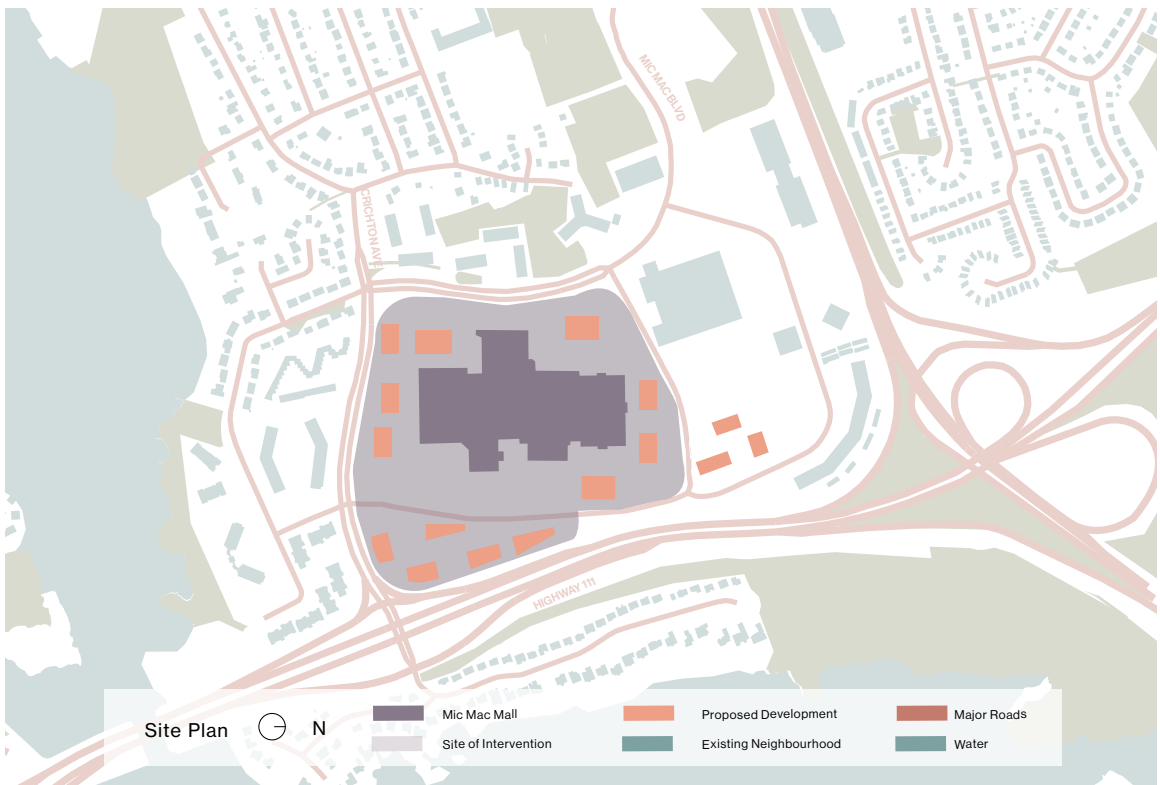
The thesis acknowledges the upcoming development proposal as an indicator of where the community's growth will take place. Past the parking lot, the site is activated on all corners of the site, which are the highway, water, condos and neighbourhood.



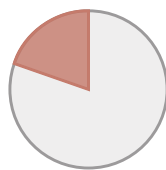
M District Development proposes apartment complex within existing parking lots on site.



Site location within the Halifax Regional Municipality.



Site Analysis of Mic Mac Mall.



20% VACANT

Vacancy within the mall currently stands at twenty percent of its total space.

Mic Mac mall has reached a mature stage in its lifecycle, signified by the increasing number of vacant retail spaces. (Nicoleta and Dabija 2009, 539). Currently, 20 percent of the retail space is vacant, including some of the large anchor stores, which have direct access to the street. The layout of Mic Mac Mall can be classified as a dumbbell, implying that the presence of the anchor stores is vital to ensure the success of the mall. The site's primary activity is shopping; thus, the mall lacks a diverse form of engagement beyond the act of consumption.



The plans illustrate the correlation between store type and vacancy rates.

Chapter 5: Design Outcome

This chapter applies the methodology to Mic Mac Mall, utilizing the mall as a prototype for similar malls nationwide.

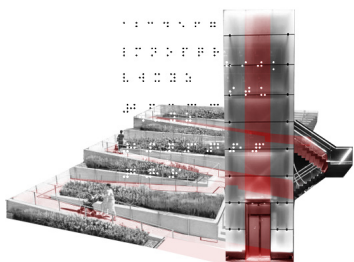
Grading the Site

The first stage of the re-utilization process entails grading Mic Mac Mall to identify areas lacking sustainability, accessibility, adaptability, and community engagement. The grading process facilitates a thorough assessment aimed at identifying opportunities for the mall to embrace an adaptive reuse approach while seamlessly integrating with its existing spaces. This approach prioritizes enhancing the mall's current typology instead of advocating for its replacement. The design scope will prioritize spaces graded between D to F, aiming to revitalize and improve the underutilized areas within the mall.

The grading process encompasses both exterior and interior architectural elements, defining key criteria to establish the project's design objectives. The expanded grading matrix is structured around four overarching categories: accessibility, community engagement, adaptability, and sustainability. These themes address broad issues applicable to malls across various contexts and exert significant influence on other design considerations, such as architectural materials. For example, prioritizing sustainability may necessitate the utilization of eco-friendly materials or could signal a shift in the overall programmatic approach.

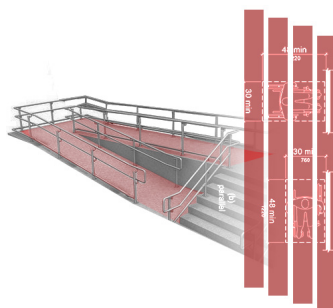
A

The building is completely accessible, with accessible facilities seamlessly integrated into the architecture.



B

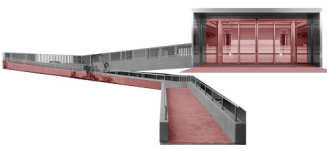
The building meets the standard accessible requirements.



C

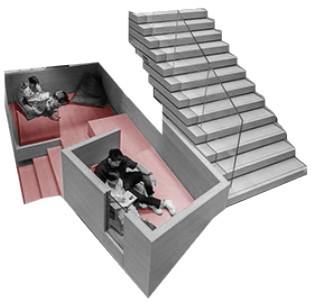
The building is accessible but users may require occasional assistance due to certain limitations.






The building is accessible but elements may not be optimally located and remain unused.

D



Accessible features only serve a portion of the community, leaving other users at the mercy of limited access or inconvenience.

E



No accessible spaces are provided, rendering the space inaccessible to many community members.

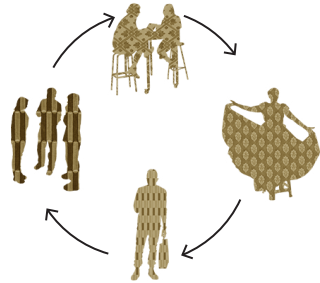
F

Accessibility

This matrix assesses accessibility considering the diverse capabilities and perspectives of all users.

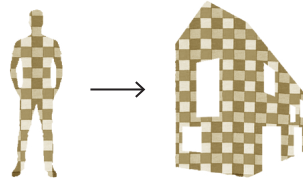
A

Different types of activities enable community involvement at all times of the day.



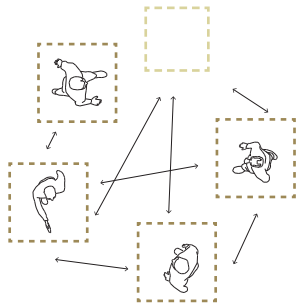
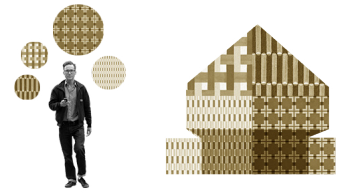
B

The space demonstrates positive community engagement, providing a sense of identity within the space.



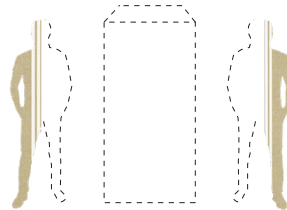
C

The space has some elements of community engagement, but it could benefit from mindful participation.



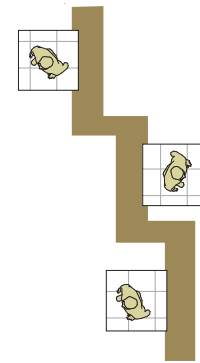
Community interactions within the space occur sporadically and there's a noticeable absence of a sense of community.

D



A lack of identity within the space results in a feeling of disconnect among members.

E



The environment does not foster community engagement, consequently conveying a sense of isolation among users.

F

Community Engagment

This matrix evaluates different forms of engagement and examines how architectural design can either facilitate or hinder social interactions.

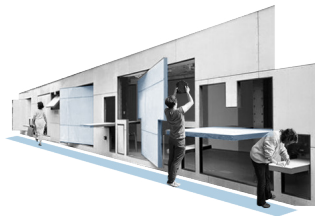
A

The materiality and structure of the space prioritize malleability, showcasing material use and structural design to maximize use.



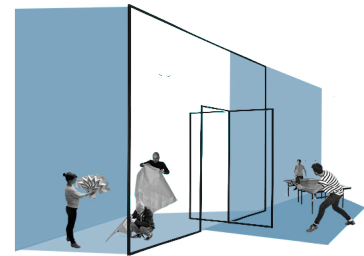
B

Designed to adapt to evolving community needs, featuring flexible layouts that enable the space to transform according to changing needs.



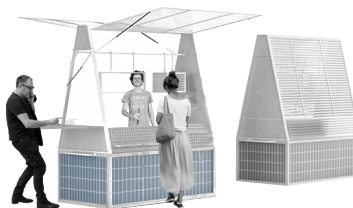
C

Multi-purpose rooms facilitate versatile programming, allowing the space to accommodate various activities throughout the day.



D

The architecture enforces a singular program, constraining its usage solely to either private or public functions.



E

The space remains inactive unless occupied privately, limiting its utilization and potential for community engagement.



F

The architecture stands vacant, indicating a lack of utilization for the space.

Adaptability

This matrix examines the adaptability of spaces to evolving societal needs, taking into account the materiality and structural aspects of architecture.

A

The materiality and structure of the space prioritize malleability, showcasing sustainable materials to maximize use.



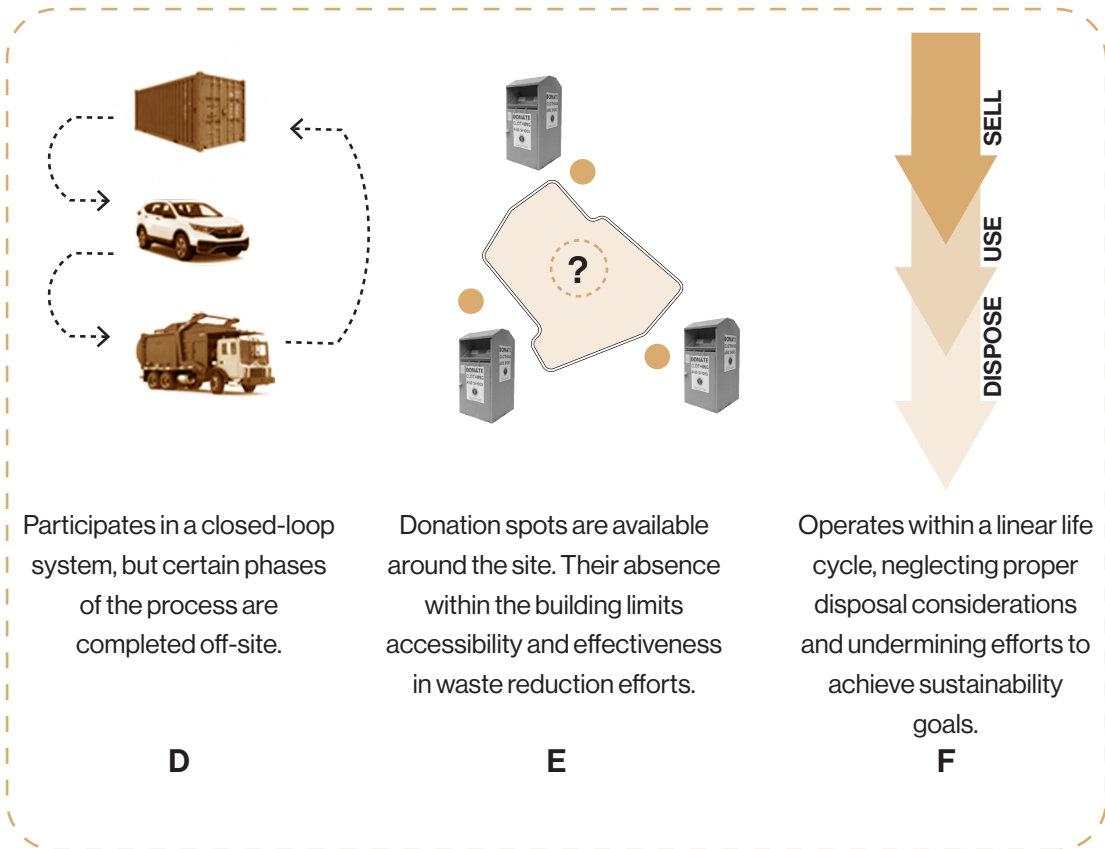
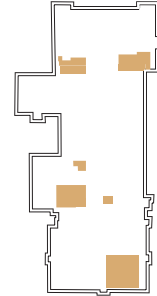
B

A space implements closed-loop systems programmatically, marking significant progress towards sustainability objectives.



C

While individual stores have implemented recycling programs, the initiative lacks consistency across the building.



Participates in a closed-loop system, but certain phases of the process are completed off-site.

D

Donation spots are available around the site. Their absence within the building limits accessibility and effectiveness in waste reduction efforts.

E

Operates within a linear life cycle, neglecting proper disposal considerations and undermining efforts to achieve sustainability goals.

F

Sustainability

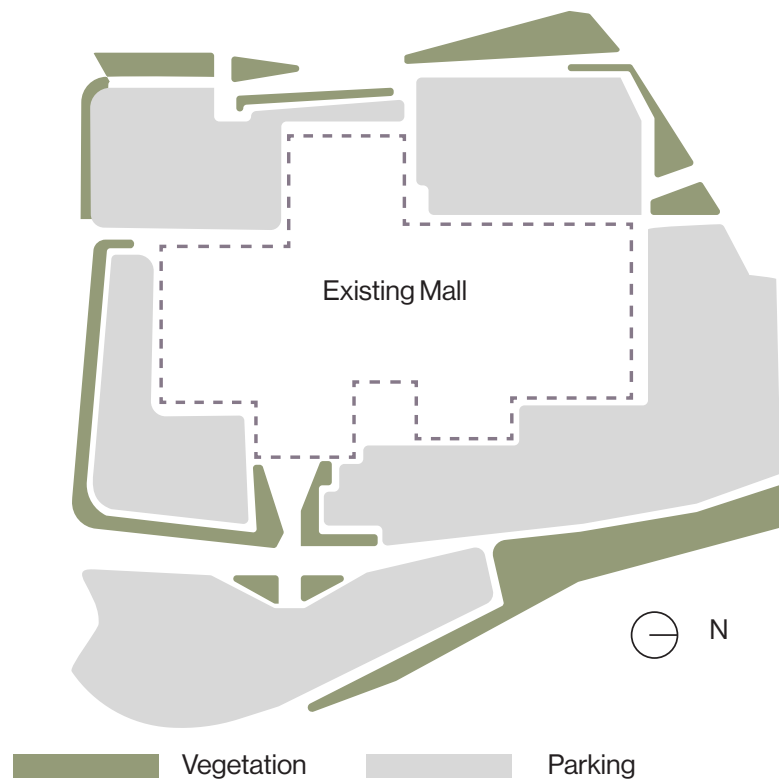
This matrix analyzes the sustainability of a space, exploring how both programming and materiality contribute to the overall sustainability of architecture.

Exterior Analysis

The exterior analysis examines the building from its approach, considering the landscape, entry points, and envelope as key elements. The grading matrix will provide a framework to analyze the success of each element.

Landscape

Based on the evaluation criteria, the Mic Mac Mall landscape would likely receive a grade of F on the community engagement matrix. The significant dedication of space to parking creates a notable separation between the community and the mall, limiting engagement opportunities beyond driving and resulting in an unpleasant experience for pedestrians. Additionally, the lack of vegetation



The landscape of Mic Mac Mall is predominantly comprised of vast parking lot areas.

further exacerbates the sense of isolation, depriving the community of essential greenery that could positively impact environmental sustainability and mental wellbeing. Overall, the landscape fails to foster meaningful connections between users and the community, warranting a failing grade.

Entry Points

Based on the evaluation criteria, the Mic Mac Mall entry points would likely receive a grade of D on the accessibility matrix. The entry points around the building seem hidden, as the entrances are challenging to discern due to the visual concealment by the mall's overall massing. According to the site analysis, most traffic originates from the southwest corner, where only one main entrance is located.

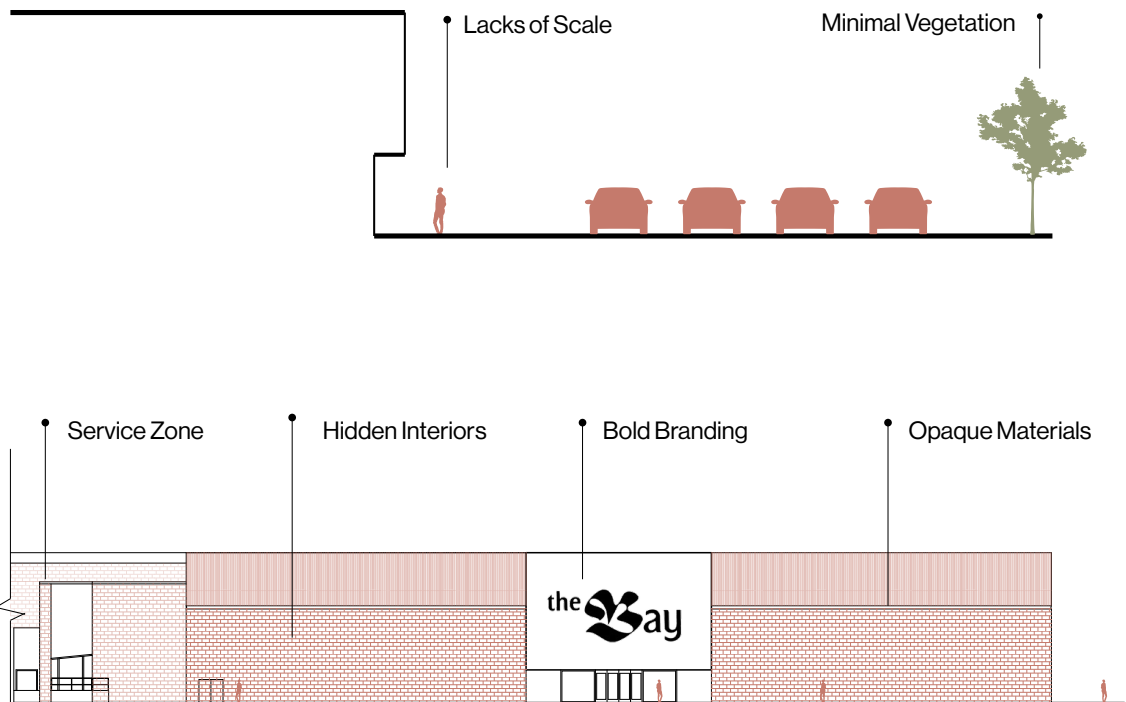


The entry points of Mic Mac Mall are not located in convenient spots and do not facilitate connectivity across the site.

Unfortunately, these entry points do not animate the street since they are set back. Furthermore, these entry points primarily facilitate connectivity between the community and the mall based on car transportation, making them less accessible by foot. Overall, these factors contribute to the grade of D for accessibility.

Exterior Envelope

Based on the evaluation criteria, the Mic Mac Mall exterior envelope would receive a grade of E on the community engagement matrix. The envelope of the mall lacks visual engagement and fails to effectively communicate its purpose from an exterior perspective, neglecting to represent the community through its form. Mic Mac's envelope falls short as a communicative tool, relying primarily on large brand signs to indicate its program. The facade presents as a continuous wall, creating a vast and imposing space adjacent to it. Furthermore, the exterior envelope blends in



The exterior envelope of The Bay located on the North end of Mic Mac Mall.

with the landscape of the site, incorporating no vegetation and consisting of opaque materials. The absence of separation between delivery zones and entry points creates an unpleasant atmosphere in the space. These factors collectively contribute to the lack of identity exhibited within the exterior envelope, warranting the grade of E.

Interior Grade

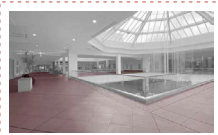
The interior analysis examines the building from its use, considering the entry points, corridors, and programming.

Corridor

Based on the evaluation criteria provided, the Mic Mac Mall corridors would receive a grade of F on the adaptability matrix. The corridors follow a linear path, connecting the large anchor stores on the north and south sides of the mall. This arrangement limits the types of activities that can take place within them. While forms of activation such as kiosks and seating are possible, the corridor's architecture remains inactive unless occupied by private owners. In atrium spaces where the corridor has the opportunity to open up, the spaces remain narrow and primarily facilitate circulation rather than engagement. The corridor space, being the primary public space, should be more adaptable to allow community members to activate it, enabling its utilization without the presence of private entities.



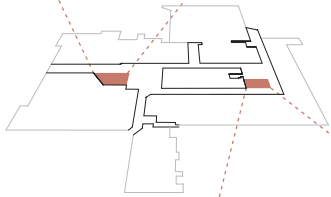
LEVEL ONE
The seating arrangement lacks a human-scale design, isolating patrons from each other and creating a noticeable void in the central area.



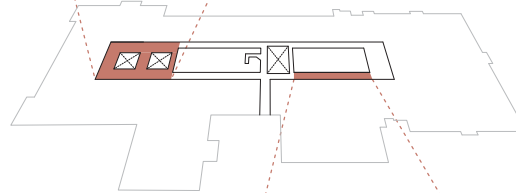
LEVEL TWO
Following the renovation, the vast corridor on the second level appears devoid of life, as it lacks a clear purpose beyond serving as a passageway. The grand scale of the space contributes to it feeling empty.



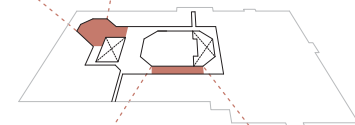
LEVEL THREE
The cafeteria situated on the third floor serves as the primary third space within the mall. This area is vibrant and filled with life, as it encourages genuine interactions among people.



LEVEL ONE
The cafe situated on the mall's first floor offers restricted opportunities for socializing due to its limited seating capacity.



LEVEL TWO
The public space on the second level is predominantly limited to corridor areas, as a result, social interactions are primarily initiated by the scattered benches, which fail to foster social engagement or create a sense of dwelling.



LEVEL THREE
The corridor remains a void of activity, as the adjacent programs do not generate significant foot traffic in this area.



The Corridor

The corridors of Mic Mac Mall lack elements of activation, indicating a lack of utilization for the space.

Programming

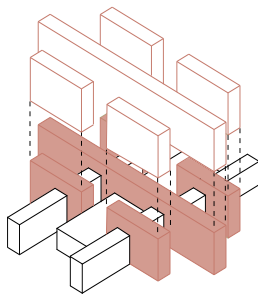
Based on the evaluation criteria provided, the Mic Mac Mall retail stores would receive a grade of F on the sustainability matrix. The mall's programming primarily revolves around retail, which typically follows a linear life cycle. While initiatives to incorporate recycling programs are beginning to flourish within the fashion industry, they have not been implemented within Mic Mac Mall's retail space. Although individual stores can take steps towards sustainability, the mall itself is responsible for promoting sustainable consumption, which it currently fails to do. Classifying this mall as an F is also due to the proximity to a donation bin, which represents the minimum action taken to promote sustainable consumption. The closest donation bin is across the water and is a 20-minute walk away, which is not convenient enough to encourage sustainable practices. Additionally, donation bins alone do not have a significant enough impact to address the sustainability issues arising from our consumption habits.



The closest donation bin is located 2 km away and is the

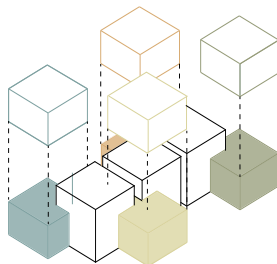
Repairing the Site

The repair methodology serves as a guide for adaptive reuse projects, coordinating interventions with the objective of fostering community connections, implementing engaging programs, and redeveloping spatial organization to establish equitable destinations and flexible circulation. The goal is to create adaptable spaces for the local community to inhabit, thereby transforming the mall into an integral element of the neighborhood. Through acts of weaving, patching, and darning, the mall's form was explored, aiming to meet the design goals determined during the grading process.



WEAVE

Repairing or reinforcing involves the act of interlacing new circulation routes to improve site connectivity.



PATCH

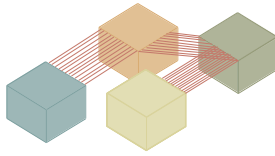
Repairing or reinforcing the site involves overlapping new housing structures to support community growth.

Weave

Weaving serves as the initial strategy utilized, delineating new circulation paths aimed at connecting the density nodes throughout the site. The site parti suggests strategic cuts through the existing structure to establish new circulation routes between existing and proposed communities. These initial cuts were then translated into a woven structure that acts as a framework for the design moving forward, as it breaks up the large mass into more manageable components.

Patch

Following the act of weaving, the mall is metaphorically patched, sealing the gap between the street and the mall and diversifying the existing programming. Through patching, new programs and types of spaces are introduced, expanding the mall into a community hub that generates more interest regarding forms of engagement.



DARN

Repairing or reinforcing involves the act of cutting through the existing building to introduce a new form of engagement.

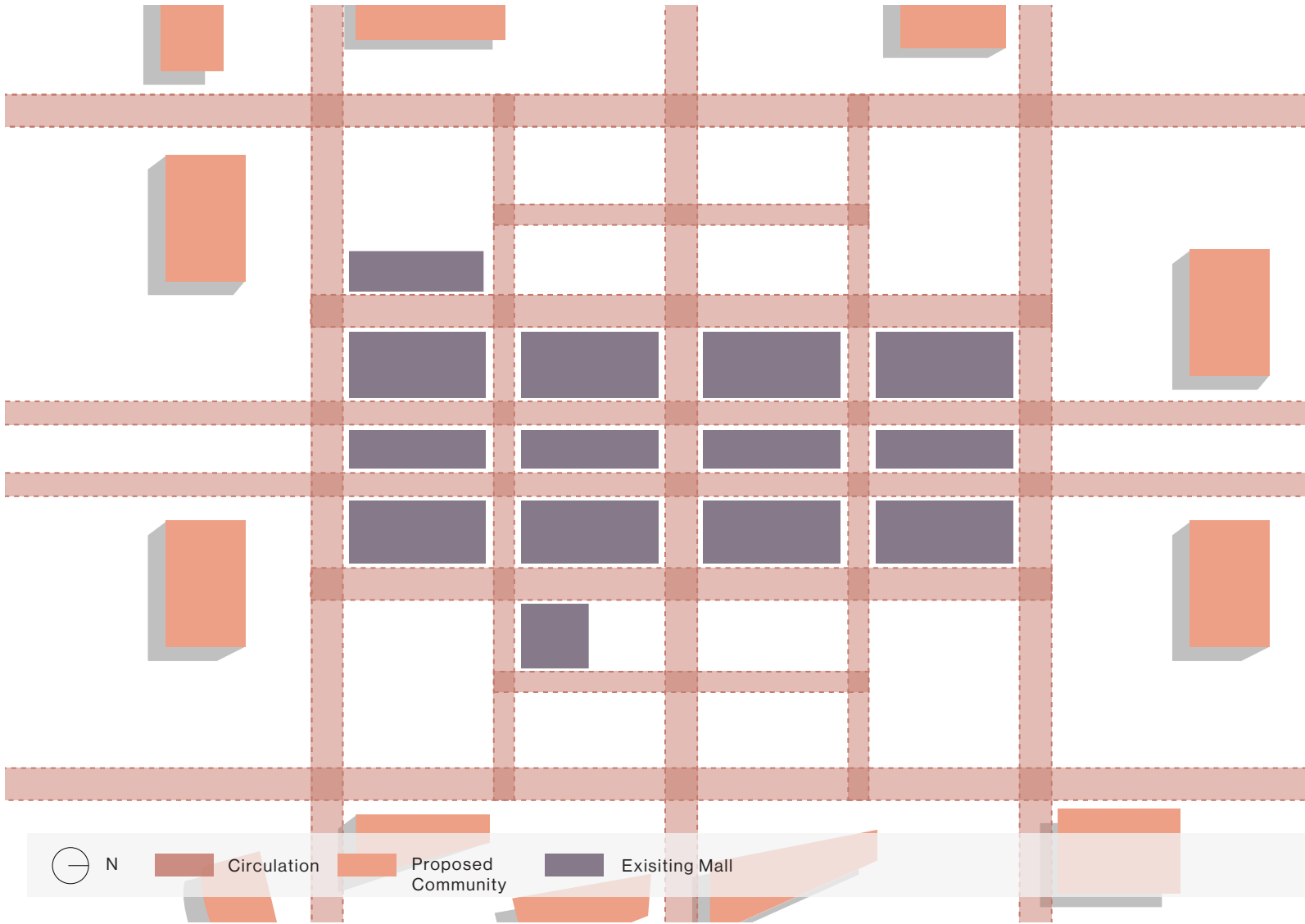
Darn

Darning will be applied as a strategy when examining the connection points between the old and new elements. These points can be identified by the intersection between circulation paths, symbolizing the union of two communities. These moments of overlap prompt the introduction of programmatic interventions focused on encouraging community engagement, defining a third space within the mall. Analogous to a weave, which comprises smaller motifs interlaced together to form a larger motif, these smaller moments of overlap accumulate to transform the overall perception of the mall from a distribution hub into a community hub.



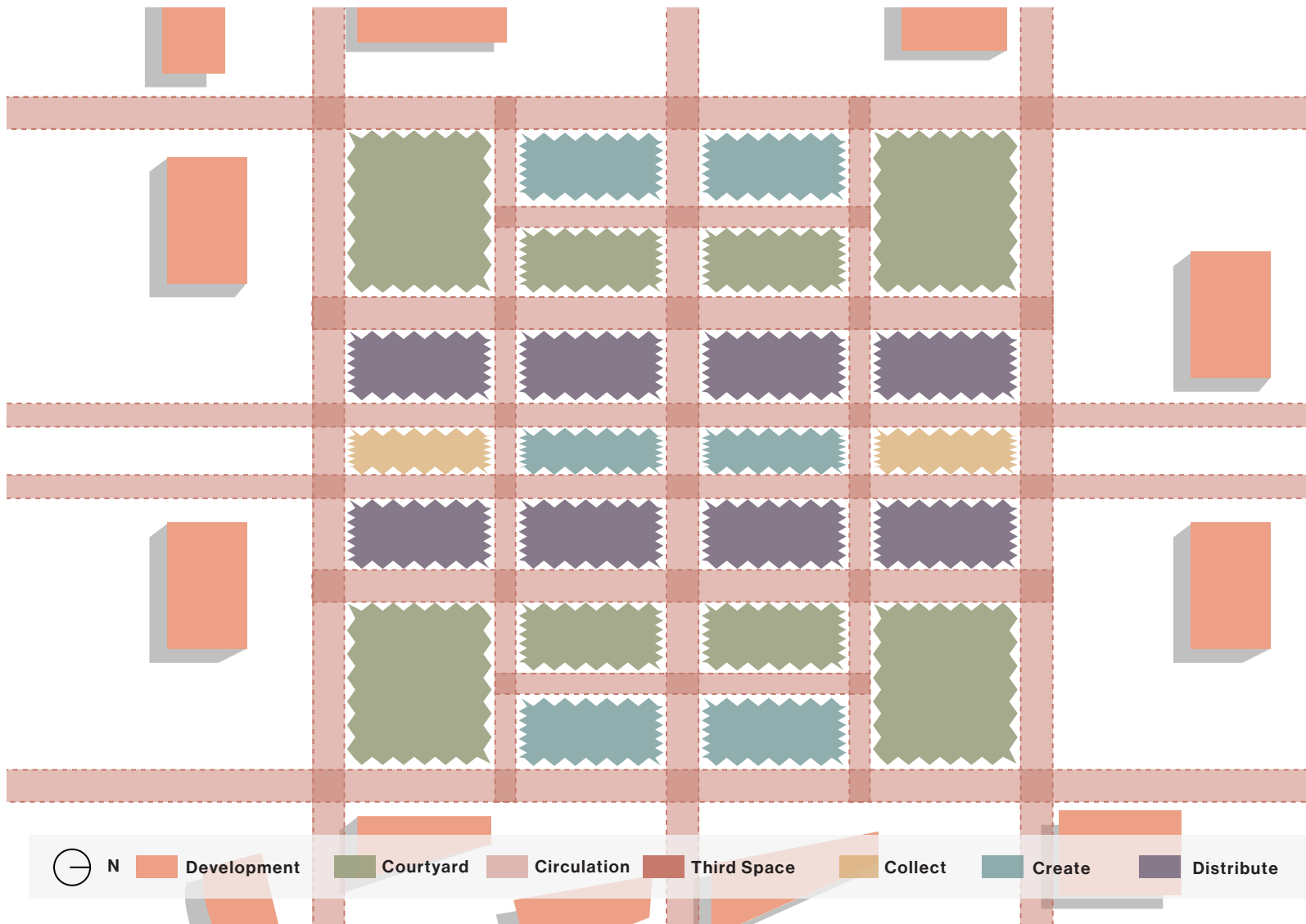
Site Analysis

Visualizing circulation routes between existing and proposed community spaces.



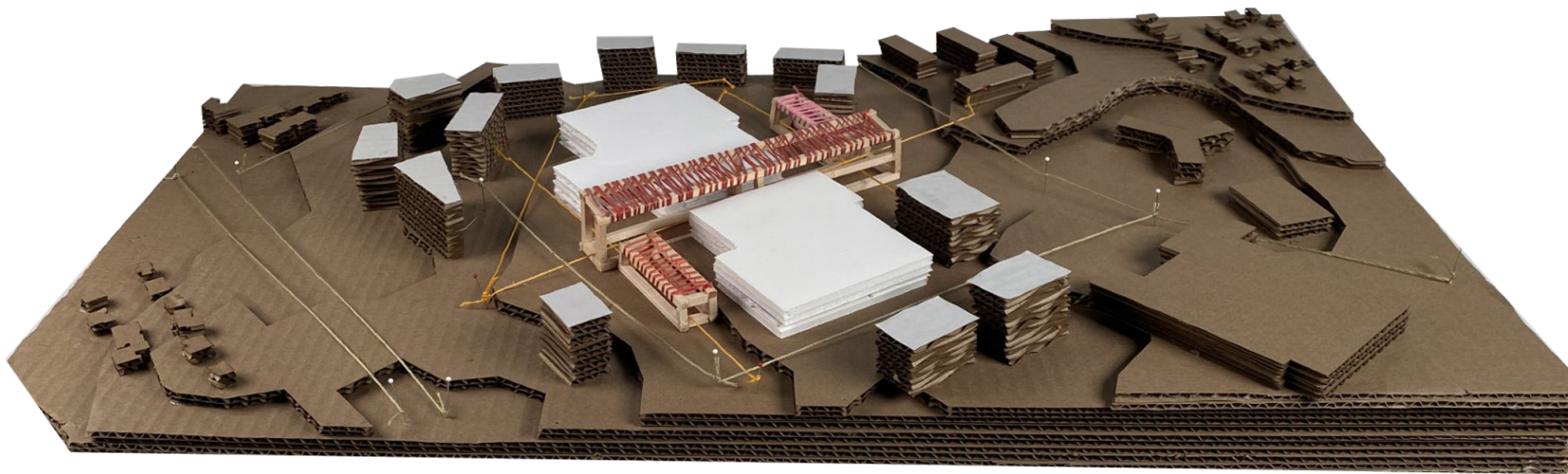
Site Repair

Weaving circulation pathways within the mall environment.



Site Repair

Patching the early and final phase of a textiles life cycle into the existing programming.



Site Model

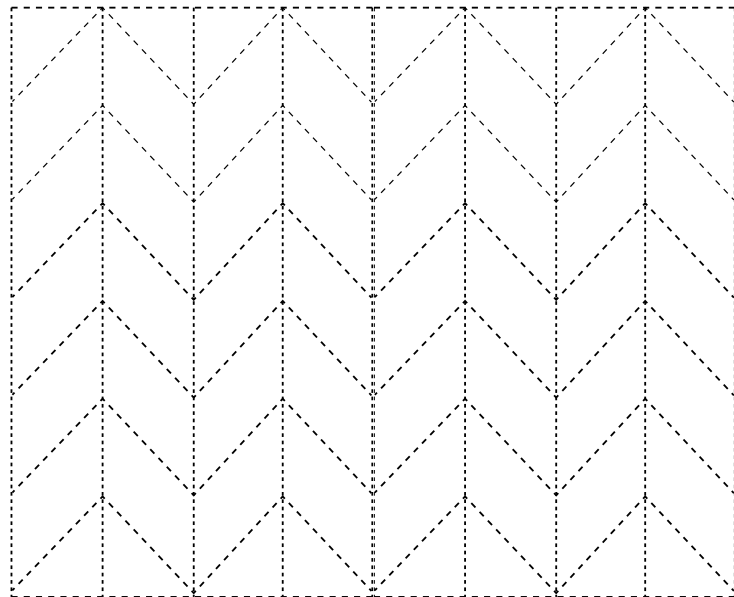
Integrating site repair techniques

Textile Systems

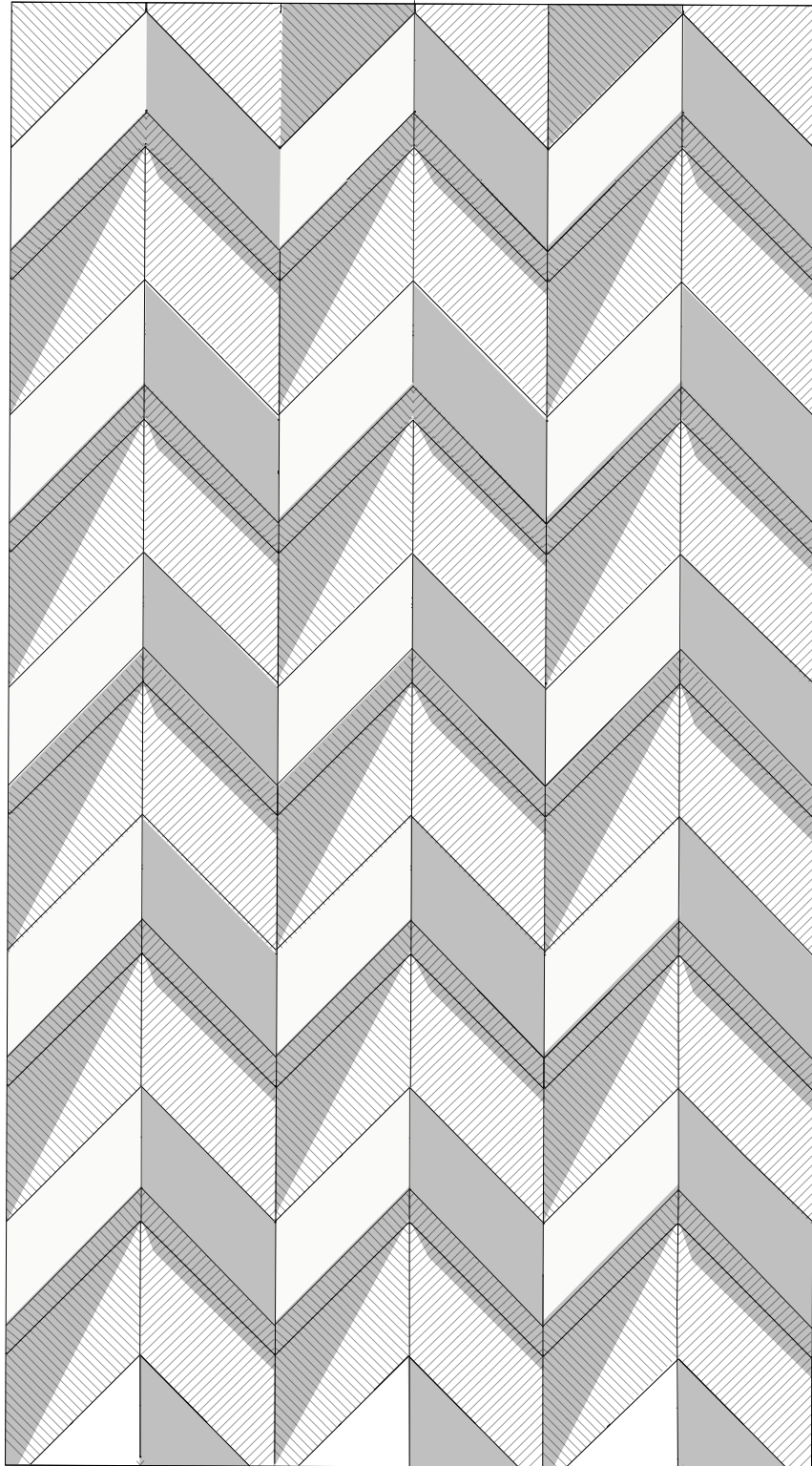
The mall's structure mirrors textile mending strategies, seeking to rejuvenate an existing ruin through the incorporation of textures and patterns. From an architectural perspective, the project explores folding and patterning as methods of mending. These techniques give rise to a distinctive roof and facade design.

The Roof

Inspired by the Miura fold, known for its four creases converging at one vertex, the fold generates repetitive triangular volumes. These volumes will be translated into a roof structure that incorporates glass panels through the central intervention, allowing natural light to permeate the space. The design of the roof structure will have a cascading effect on the building's overall structure, with the vertex of the converging creases influencing the placement of columns throughout the space.

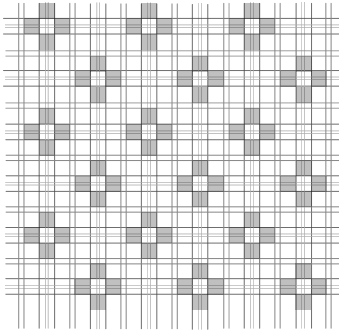


Miura Folding Technique

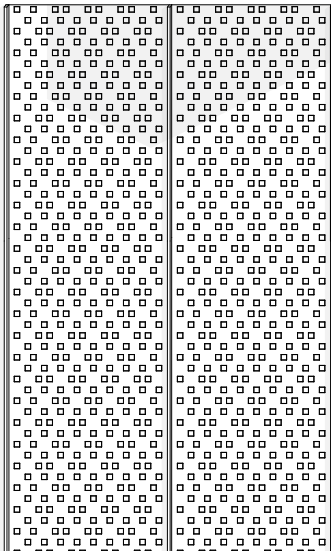


Roof Pattern

Embracing a crease pattern, the roof transforms into a tessellated surface adorned with parallelogram shapes.



Nova Scotia Tartan



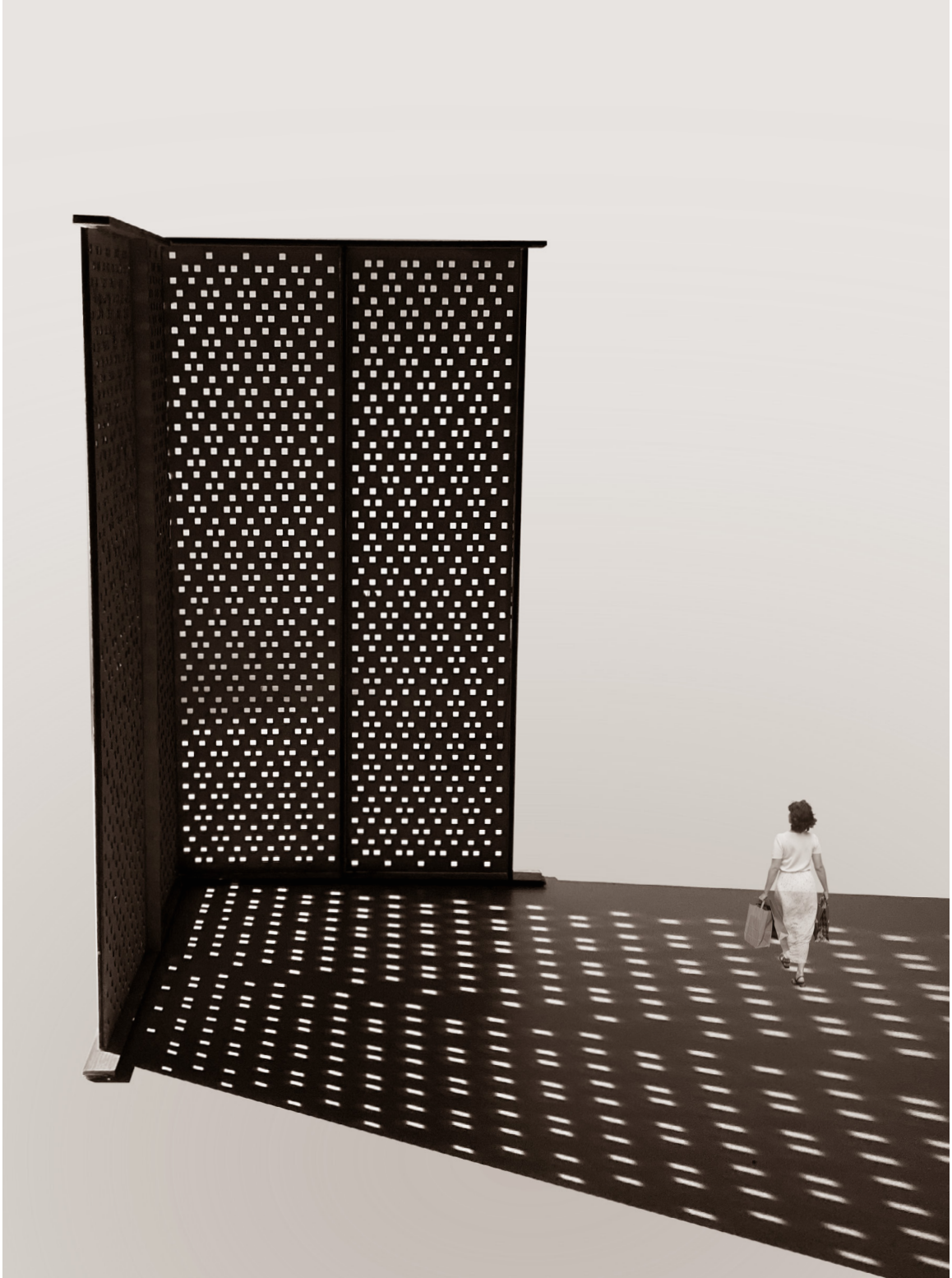
Nova Scotia Tartan

The Façade

The facade is inspired by the concept of “boro boro” patching, where something once tattered is artfully repaired. This approach mirrors the overarching intentions of the intervention, as the mall transforms into a community space that reflects the community’s identity, departing from its cookie-cutter form. The existing mall facade, which currently lacks depth and visual contrast, will undergo a transformation. Overlaying panels will patch the facade into a uniform envelope that communicates a narrative resonating with the rich history of the area.

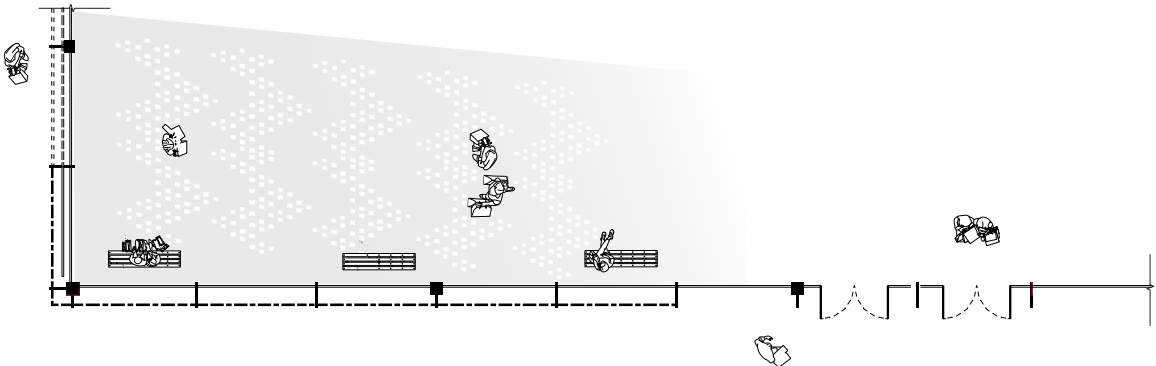
The resulting pattern on the facade features a motif inspired by the Nova Scotian Tartan, characterized by stripes of varying proportions repeating in a defined sequence. This motif serves as a tribute to Nova Scotia’s rich textile processing history. The pattern is extracted from the negative space between the stripes, indicating moments of perforation within the facade. Functioning as a screen, the facade is strategically placed in front of curtain walls, providing privacy to the building while allowing natural light to enter in a visually engaging manner.

The union of shadows cast from the roof and perforated screen forms a new, unique pattern that blends the two existing shadows. As a result, a new pattern emerges, becoming a symbol of the mall’s identity.



Facade Model

Embracing a crease pattern, the roof transforms into a tessellated surface adorned with parallelogram shapes.



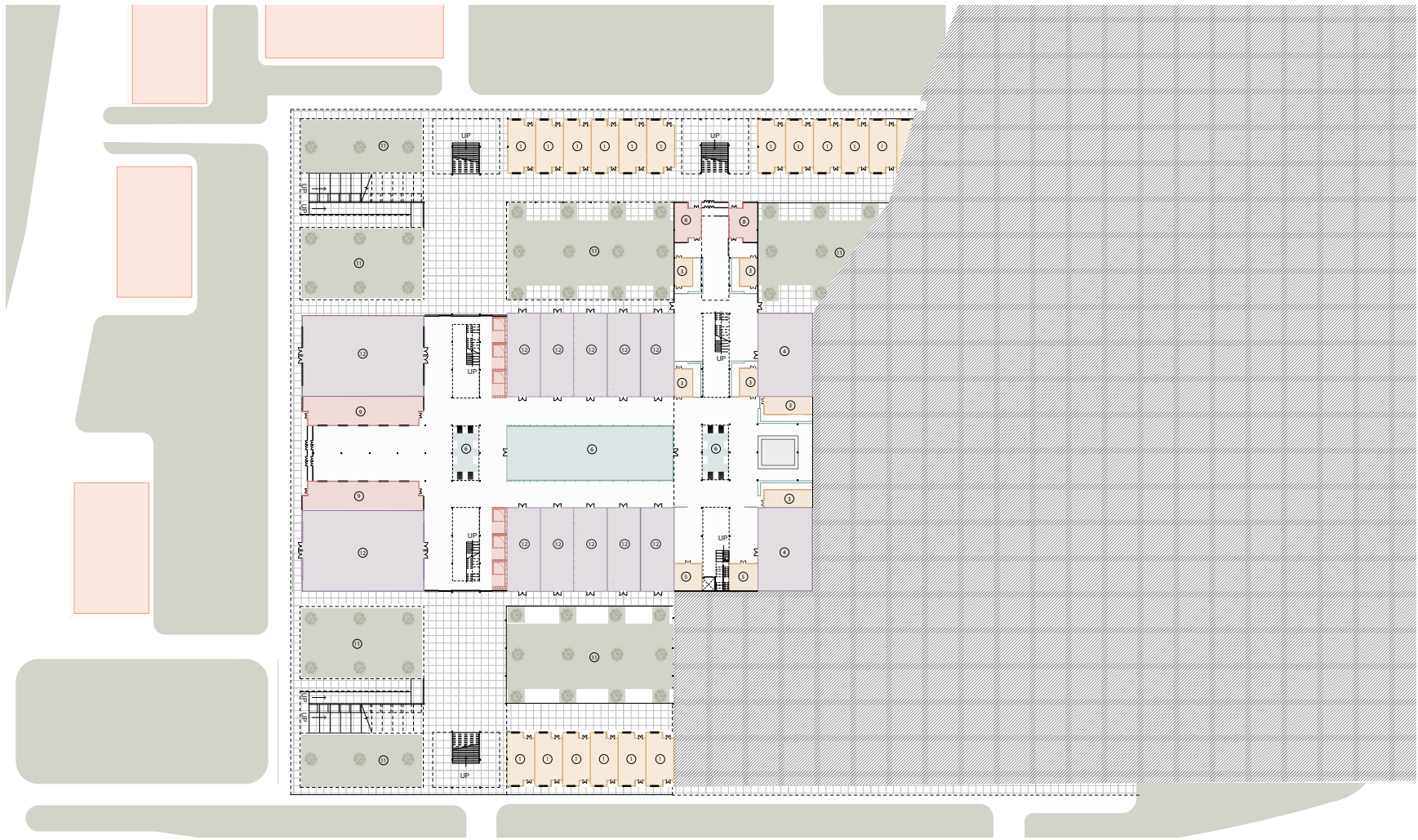
Union of Systems

In the interplay of distinct patterns, natural light weaves a captivating new tapestry

Circular Cycle Programming

The proposed textile re-utilization program is designed to seamlessly integrate the entire life cycle of a garment, encompassing the collect, create, distribute, and use phases, into the existing structure of the mall. This holistic approach ensures a comprehensive engagement with textiles throughout their entire lifespan. By prolonging the life of textiles, this initiative not only aligns with eco-friendly practices but also enriches the community's existing interactions with textiles, expanding the scope of engagement beyond mere distribution.

The organizational strategy focuses on aligning the layout of programs with the circulation patterns of community members, mirroring the life cycles of textiles. As individuals move through each floor, diverse forms of engagement unfold, creating a dynamic and purposeful journey that corresponds to different phases of the textile life cycle.

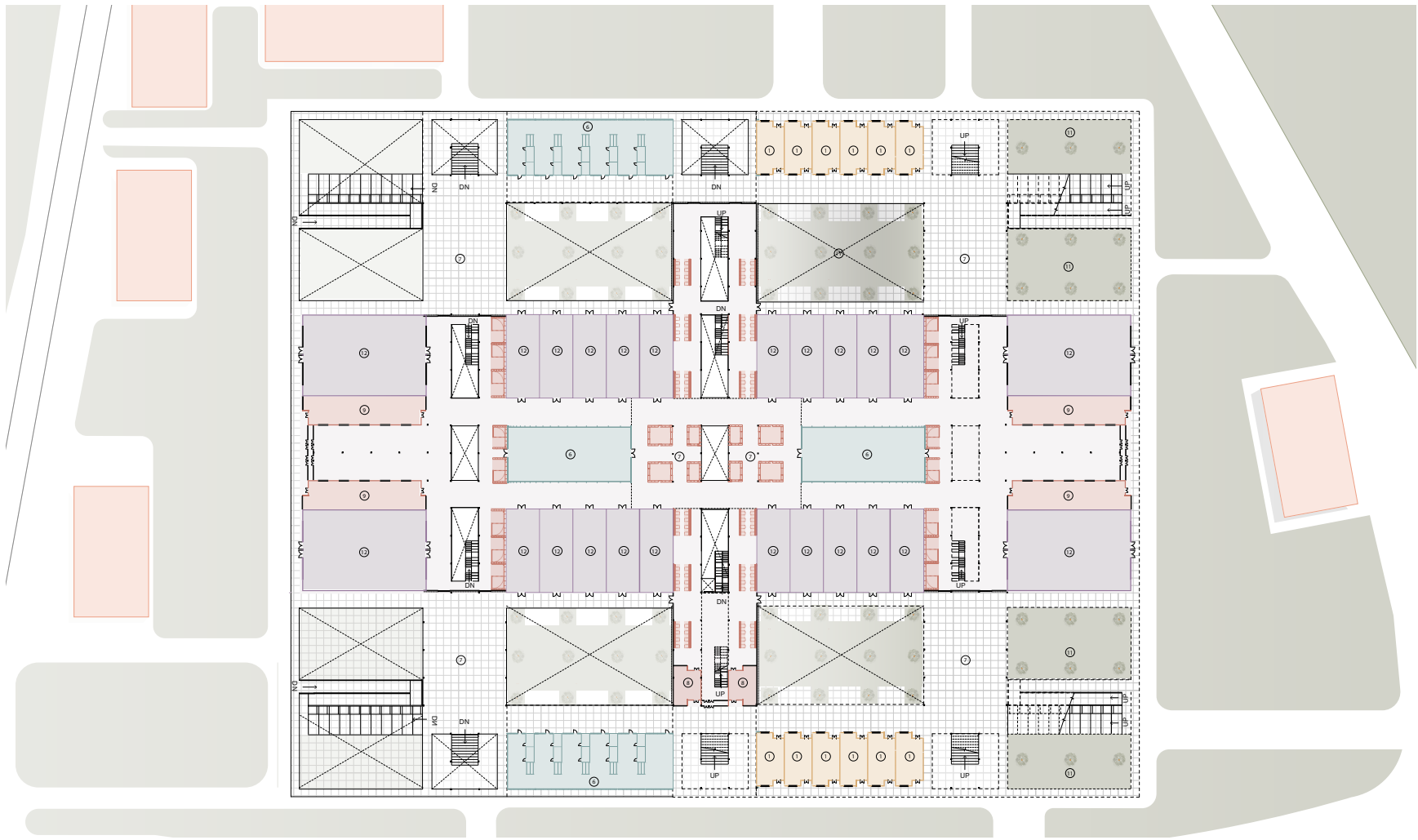


- | | | | | | | |
|---|---|---|----------------------|-------------------|-----------------|---------------------|
| Development | Collect | Distribute | 1. Recommerce | 4. Material Depot | 7. Market Space | 10. Food Court |
| Park | Create | Third Space | 2. Textile Storage | 5. Classroom | 8. Cafe | 11. Park |
| | | | 3. Recycling Centers | 6. Maker Space | 9. Restaurant | 12. Existing Retail |

Level One

1:2000 **N**

Engaging the Community: Collection Facilities Reach Out to the Streetscape, Promoting Responsible Waste Management Practices.

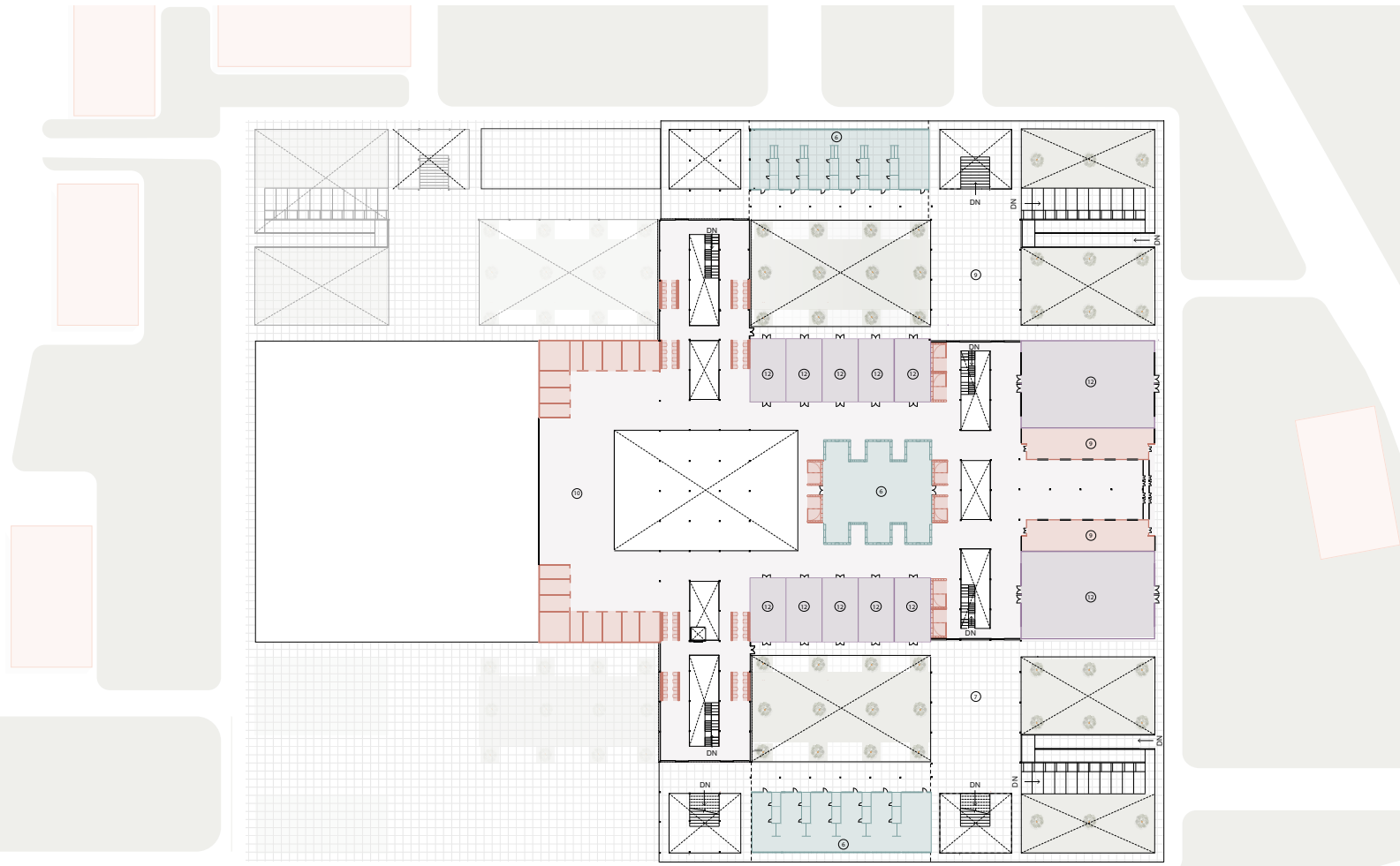


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|--|--|--|----------------------|-------------------|-----------------|---------------------|
| Development | Collect | Distribute | 1. Recommerce | 4. Material Depot | 7. Market Space | 10. Food Court |
| Park | Create | Third Space | 2. Textile Storage | 5. Classroom | 8. Cafe | 11. Park |
| | | | 3. Recycling Centers | 6. Maker Space | 9. Restaurant | 12. Existing Retail |

Level Two

1:2000 N

Third Spaces activating the corridors offer community engagement and enrichment.



- | | | | | | | |
|--|--|--|----------------------|-------------------|-----------------|---------------------|
| Development | Collect | Distribute | 1. Recommerce | 4. Material Depot | 7. Market Space | 10. Food Court |
| Park | Create | Third Space | 2. Textile Storage | 5. Classroom | 8. Cafe | 11. Park |
| | | | 3. Recycling Centers | 6. Maker Space | 9. Restaurant | 12. Existing Retail |

Level Three

1:2000 N

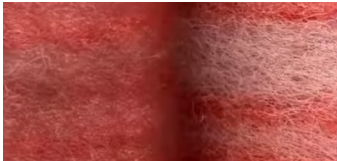
The expanded food court enhances the existing third space, providing an inviting hub for social interaction and community engagement.



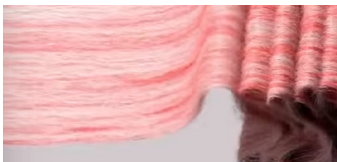
01. Clean



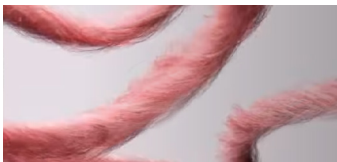
02. Shred



03. Filter



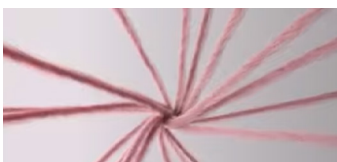
04. Card



05. Draw



06. Spin



07. Twst

08. Knit
(www.youmarkit 2021)

Collect

The first stage of the textile life cycle, the collection phase, is facilitated on the first floor designed for the convenience of users looking to donate and recycle textiles. This phase introduces three distinct spaces into the mall, each offering the community a new perspective on textiles. These spaces include “recommerce” stores, recycling workshops, and classroom spaces. Together, they create a comprehensive approach to textile engagement, emphasizing sustainability, recycling, and community education.

Recommerce

The recommerce stores offer opportunities for sustainable consumption practices, inviting visitors to a destination to donate but also explore a thoughtfully curated selection of pre-owned goods, which have been repurposed into new products. Strategically situated along the streetscape, these “Recommerce” stores reflect recent sustainability initiatives by companies aiming to close the loop. However, for this concept to flourish companies will require dedicated spaces to pursue and enhance the existing small-scale initiatives (Blum 2021, 154) Positioned on the ground floor to encourage activation, these spaces require substantial engagement, as acquiring inventory and engaging consumers takes time. The location of the store not only helps activate the store but the street as well, signifying to the community the programmatic shift occurring within the mall.

Garment to Garment Recycling

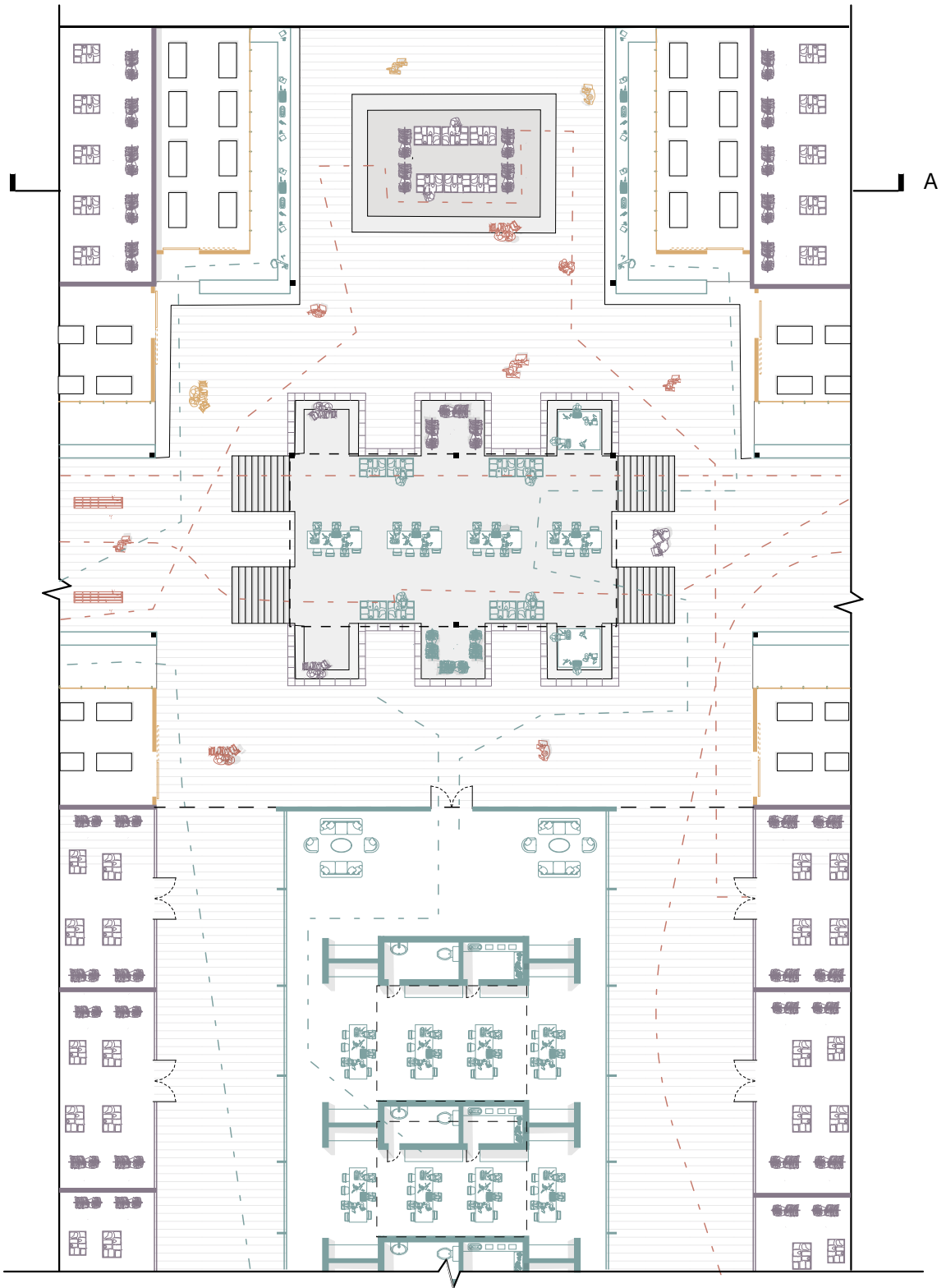
Prominently placed along the central circulation path, textile recycling workshops introduce the recycling process to the community. As users navigate through the central circulation path, the procession offers a valuable learning opportunity

for community members, with the workshops strategically placed along the corridor. These shipping container-sized spaces are compact, with a curtain wall making up one side to allow users the chance to watch the processing of their unused clothes being recycled. This recycling process plays a pivotal role in closing the loop for textiles and redirecting materials towards a second life.

Education and Learning

The educational space, positioned at the east end of the first floor, acts as a hub for workshops and exhibitions, encouraging community engagement and transforming the mall into a social space where textiles become a unifying subject.

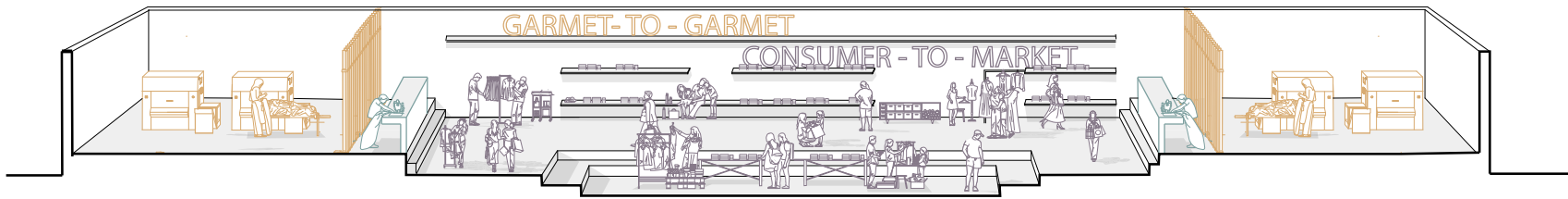
An example of a significant tradition in the Gaelic Nova Scotian community is the milling frolic, historically involving shrinking wool cloth for enhanced resistance to water and cold—a necessity in the past (McEwan 2016). Although technological advancements in factories have taken over practical aspects, the milling frolic remains a tradition, symbolizing the evolution of textile engagement from a necessity to a social and cultural activity. The educational space aims to honor and maintain such traditions, providing a platform for both practical learning and socialization.



Level One



Integrating engagement phases facilitates the convergence of public and private realms.



Section A

Showcases recycling workshops that are transparent to the central spaces of the mall, fostering visibility and accessibility.



Level One - Central Throughway

Maker space with market space bordering the exterior

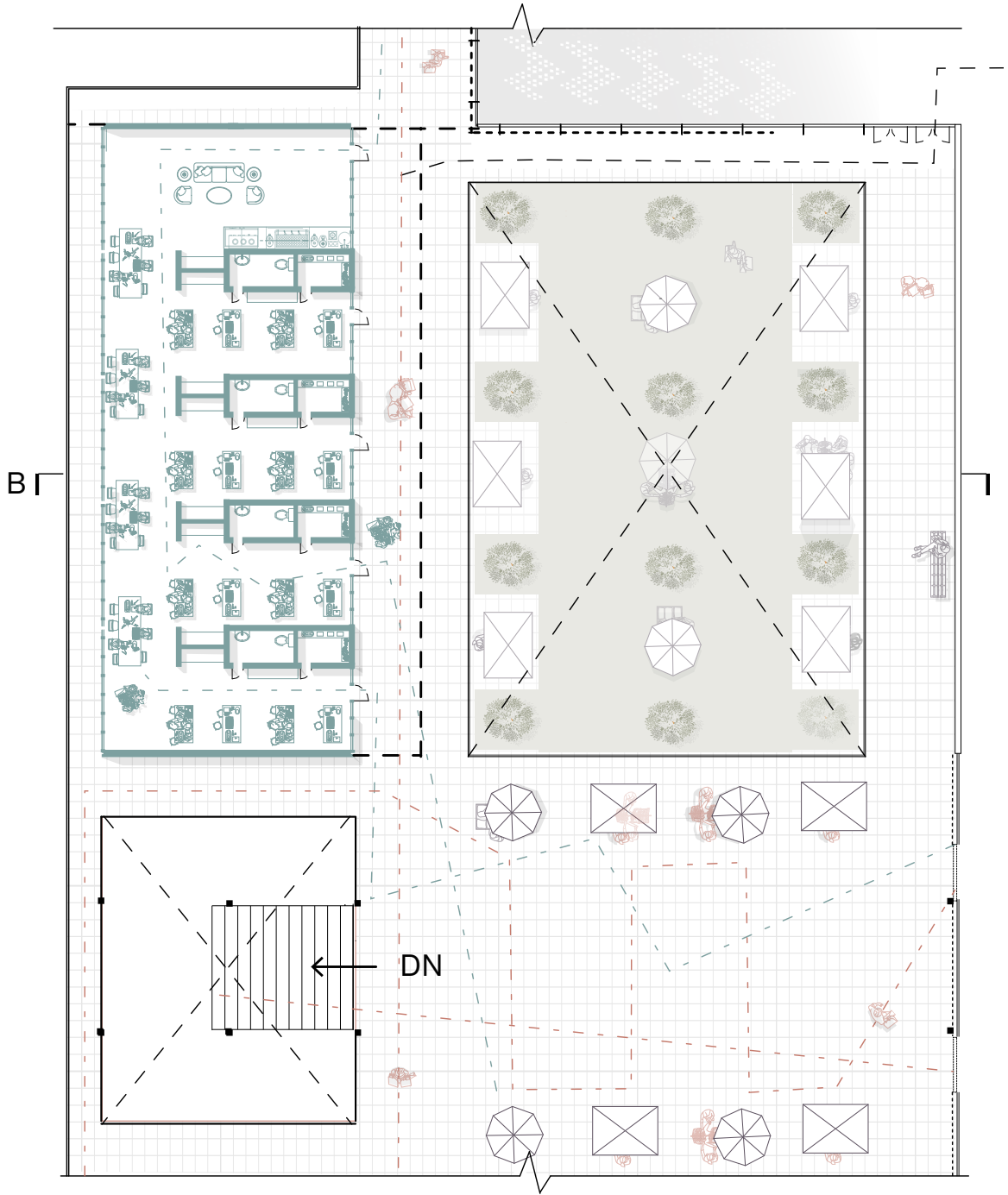
Creation

The second stage of the textile life cycle, the creation phase, introduces maker studios, providing environments for self-expression and sustainable production practices. These studios encompass four distinct spaces: mending, collaborative, material, and rest zones. The overarching goal is to reintegrate the significance of craftsmanship into the narrative of everyday products, cultivating a society of creation that highlights the diverse and creative potential inherent in the textile recycling process.

Juhani Pallasmaa's book, "The Thinking Hand," underscores the intricate relationship between the hand, mind, and material in the creation process, emphasizing a non-linear path distinguished by trial and error (Pallasmaa 2009). His work advocates for the integration of craftsmanship as a fundamental process in the human world. Through the incorporation of a maker space, a unique feature not currently present in the mall, the space seeks to reshape and introduce a tactile form of engagement, contributing to diverting clothes from the waste stream while enhancing the mall's overall experience.

The maker studio serves as creative hubs where artisans and entrepreneurs can bring their ideas to life. These dynamic spaces encourage collaboration and innovation, fostering a sense of community engagement. Positioned along the horizontal circulation routes close to both collection and distribution areas, the studios will activate the street, showcasing the program to the community. Section B highlights the relationship between the maker studios, recommerce spaces, and the mall, strategically framing a vibrant courtyard area between them.

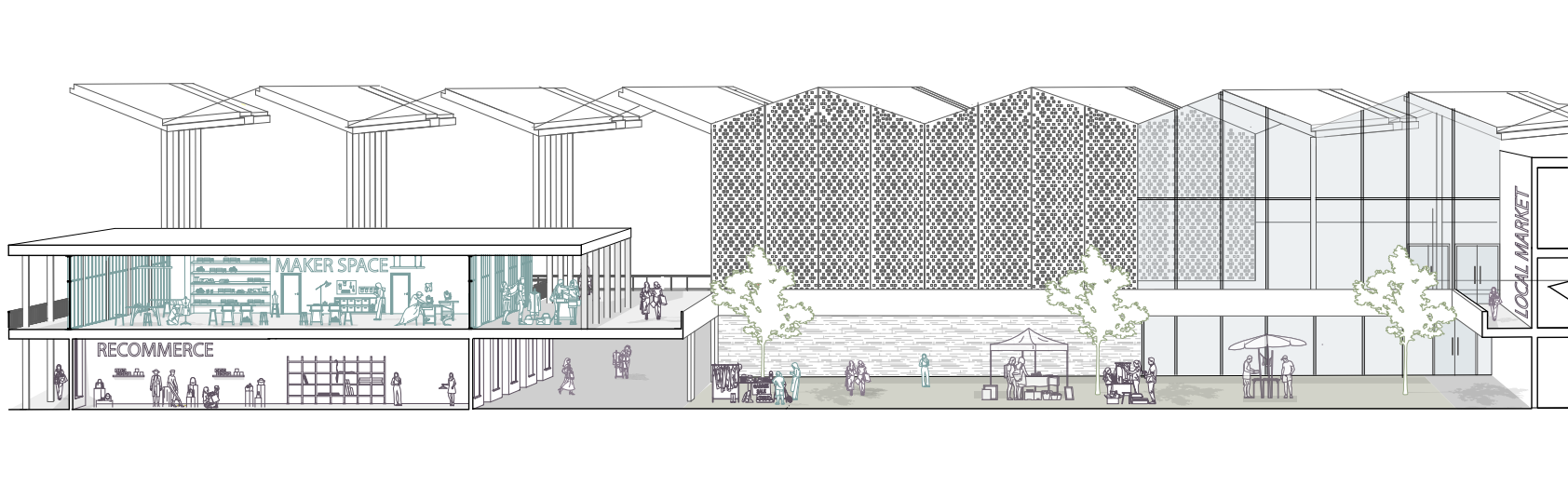
This courtyard, positioned between the studios and the mall, will serve as a focal point for social interaction and local distribution. The green space will provide relief to the once-existing concrete parking lot, offering community members an outdoor space that can host events not solely revolving around consumption ensuring that materials are easily accessible for community members, enhancing the overall efficiency and convenience of the textile recycling process.



Level Two

The maker studio serves as a focal point upon entering the buildings.





Section A

Illustration depicting the dynamic integration of Maker and Recommerce spaces, strategically framing a vibrant courtyard area within the mall. These innovative hubs foster creativity, community engagement, and sustainable consumption practices

Distribute and Use

The third and fourth phases of a textile's life cycle are already present in the mall but will be enhanced through a sustainable approach that incorporates textile waste as an architectural material. This strategy aims to define a new typology that embraces human scale, flexibility, and aesthetic representation.

FabBrick, an innovative technique utilizing recycled textiles to create unique bricks, will be leveraged to establish a malleable market and third space within the mall. These textile bricks will seamlessly integrate into the design, shaping three distinct typologies along the corridor: The Court, Alley, and Corner.

Third Spaces

The mall, as a space serving an ever-changing community, must embrace new typologies that can respond to the community's evolving needs. Previously inaccessible to local retailers, the mall can now offer a space for local vendors to flourish by showcasing locally produced products. This transformation revitalizes the mall and strengthens the connection between the mall and the local community.

Designed for adaptability, these spaces can be easily reconfigured to accommodate different needs throughout the week. The wooden grid structure provides cube spaces that can host FabBricks, allowing the bricks to be relocated to create various spatial configurations or different visual motifs. This flexibility enables the space to transform for various purposes, such as serving as shelving for market events or providing privacy and seating for social and rest areas. The integration of textile waste as a structural

element not only introduces an innovative aesthetic but also embodies sustainability in architectural design.

The Court

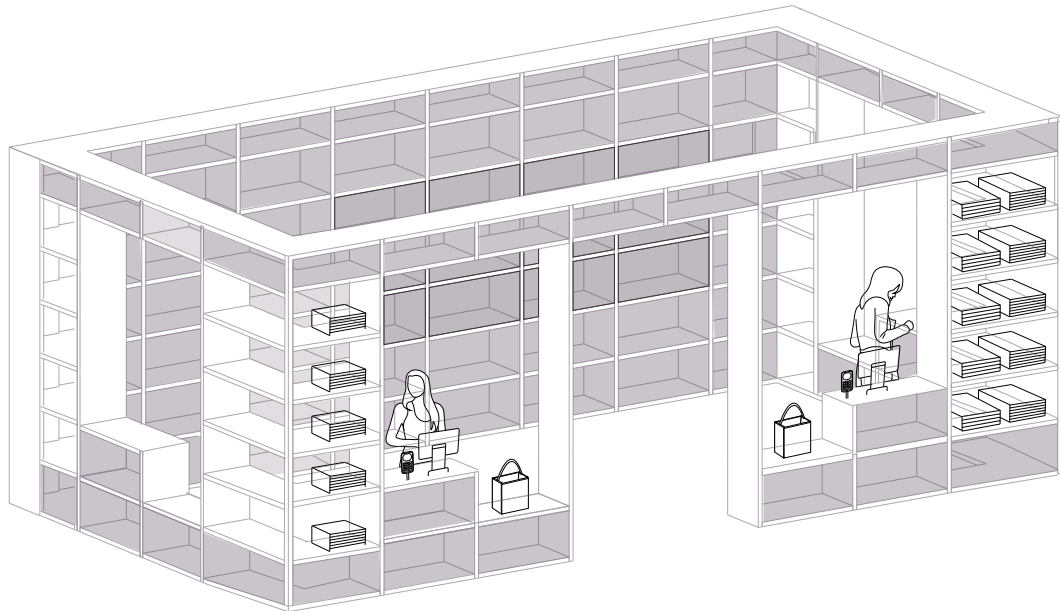
The court creates nooks along the corridor, offering protection from circulation while still activating the corridor space. It can serve as a destination for vendors to set up shop or simply as an area for rest when not in use. With walls on all four sides, the court provides a sense of enclosure and intimacy within the bustling mall environment.

The Alley

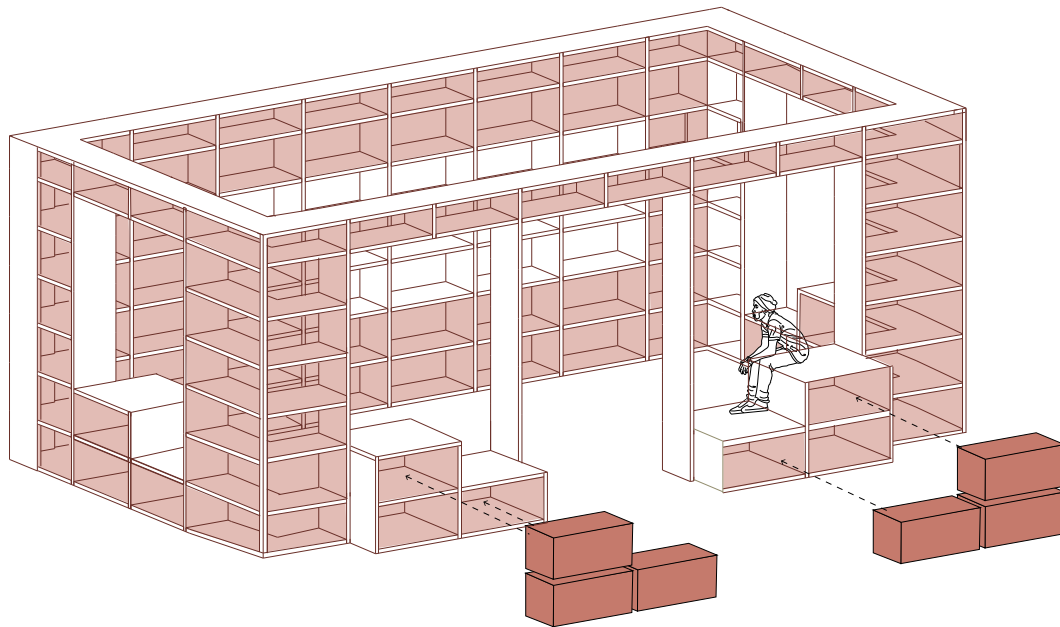
The alley facilitates the activation of circulation space without disrupting the flow of traffic. Users can traverse through without deviating from the main course of circulation. As the mall transitions into a society of creation, exhibition space will be necessary. The alley provides a platform for textile art to be showcased. During off-hours, these exhibition booths can be folded down into tables, allowing community members to socialize or work.

The Corner

The corner space is designed to change the scale of a space according to its use. When market spaces are required, the area can open up to accommodate them. It consists of an L-shaped wall and a movable wall, allowing for flexibility in configuring the space. Depending on the orientation of the walls, entry points can be shifted. When the walls are parallel to the corridor, a larger space is created for pop-up market events. When they are perpendicular, smaller spaces are formed for socialization and rest. This adaptability ensures that the corner space can effectively meet the diverse needs of the mall's visitors.



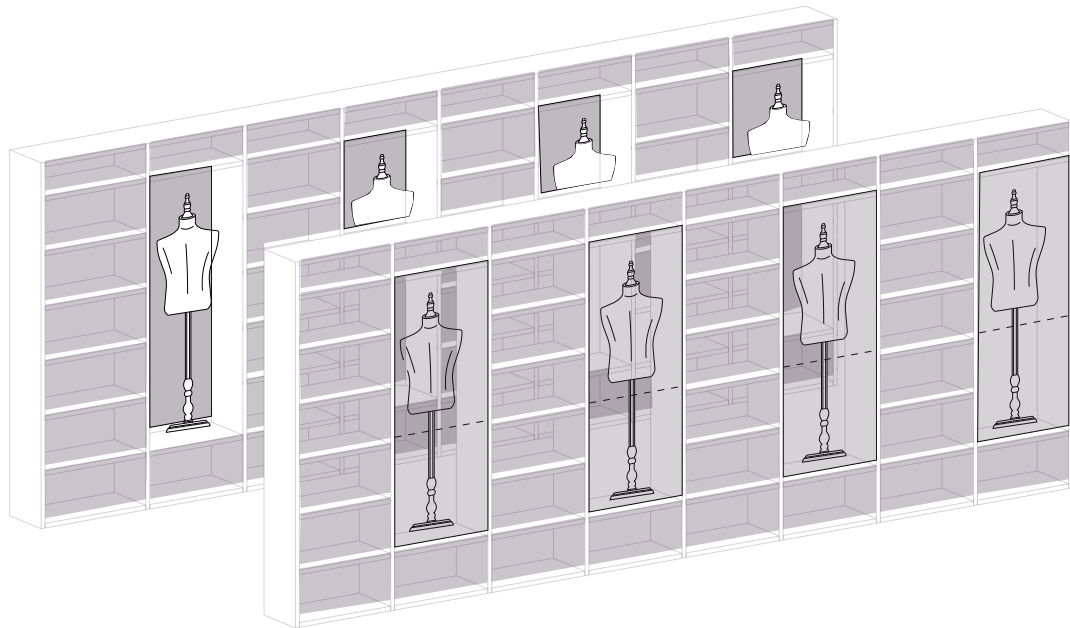
Configuration One



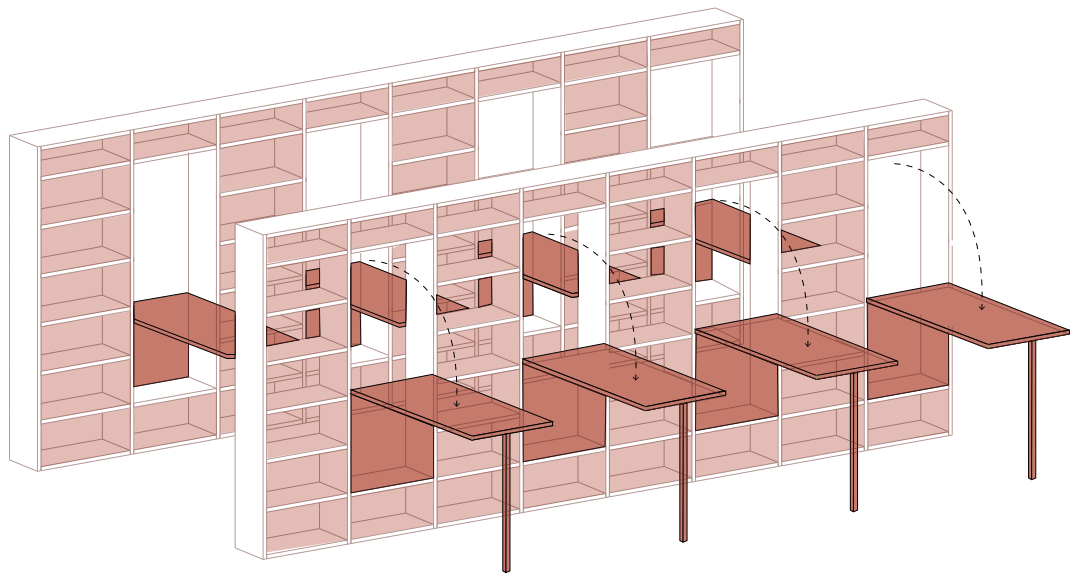
Configuration Two

The Court

Configuration one serves as vendor stands, offering a dynamic marketplace atmosphere within the mall's social hub. Configuration two serves as restzone, offering a space of seating within the mall.



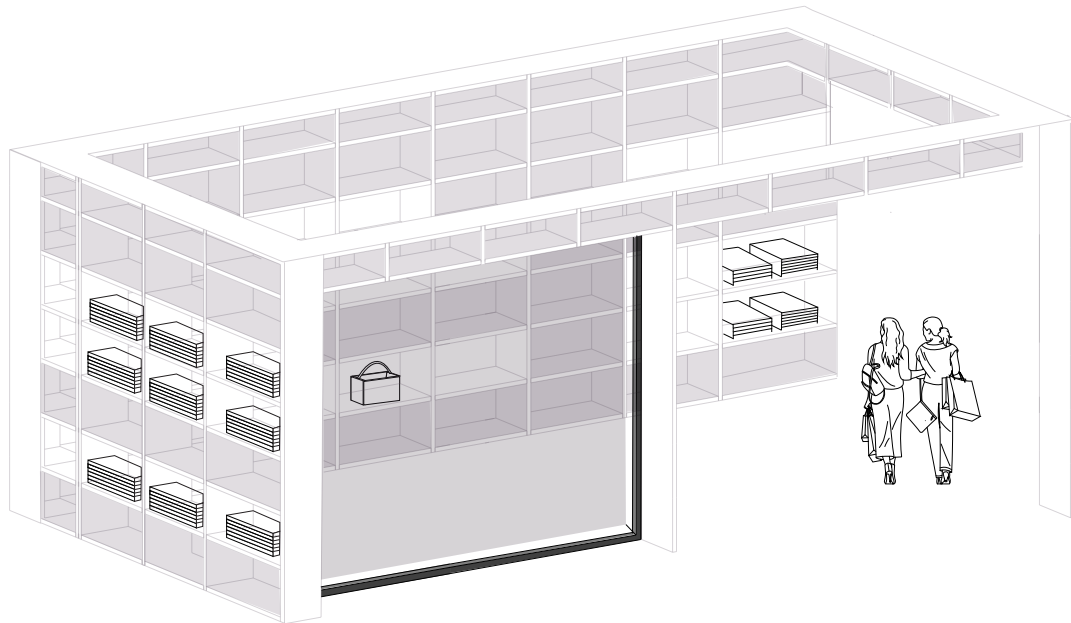
Configuration One



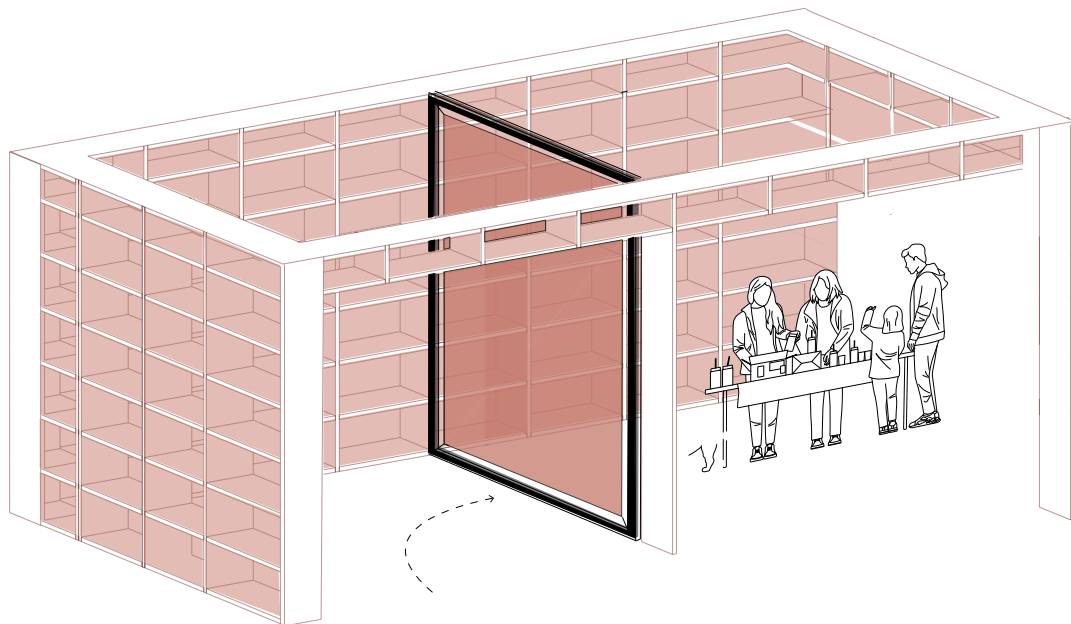
Configuration Two

The Alley

Configuration one serves as an exhibition space, providing room for creative expression. Configuration two transforms into a functional workspace, with fold-down tables.



Configuration One



Configuration Two

The Corner

Configuration one functions as a pop-up shop, providing an expansive retail area, while configuration two transforms into an intimate socialization space, adaptable for smaller gatherings.



Level Two - Circulation Intersection

The intersection between existing and proposed interventions becomes apparent as users circulate closer to the innovations of circular engagement, unveiling the maker space.

Chapter 6: Conclusion

Through the analysis of the mall at different scales, this thesis explored the potential for embracing the textile life cycle within the mall and understanding how various forms of textile re-utilization can introduce new forms of community engagement, ultimately transforming the mall into a vibrant community hub. This thesis aims to highlight how architecture can reshape our perception of consumption within the context of the shopping mall. While it may be easier to buy new clothes than to repair or maintain our existing garments, textile re-utilization can be reframed as an activity for socialization and learning rather than a chore. Despite disposing and donating products being society's main forms of textile waste management, it is important for the community to recognize that these options are not as sustainable as desired. If we are to embrace the act of consumption, we must also acknowledge and address the act of disposal.

The methodology employed on Mic Mac Mall, mirroring the steps of textile re-utilization, can be applied to malls across the country. This approach of the methodology was to develop a framework that can be adapted to various spatial arrangements. It does not promote a single solution but serves as a starting point for further exploration. The grading matrices looked at larger themes that are important within a community space. While the repair techniques prioritize examining the mall at all scales to ensure that the design addresses the community while acknowledging the needs and preferences of individual users. Thus, the design outcome can be perceived as an initial test and could be

applied to malls of different spatial arrangements or to malls in different urban contexts.

Within the design outcome, the mall promotes the concept of adaptability, as the spaces we need today may not be the spaces required tomorrow. Thus, having a space that can change will allow the architecture of our buildings to last longer and be more durable during times of change. The theses approach to adaptability addresses the sustainability of our consumption habits but also the sustainability of our buildings. Embracing a more collaborative intervention allows the mall to transform both programmatically and architecturally, exploring how textile waste can serve as an inspiration for an innovative approach to evolving our consumer-centric malls.

Through this thesis, the design outcome tests how the mall, which is a society of consumption, can transform into a society of creation. By taking on the issues of textile waste and pseudo-public spaces that exist due to the prioritization of mass consumption within our “public” realm, the thesis aims to redefine the role of the mall as a vibrant and sustainable community hub.

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