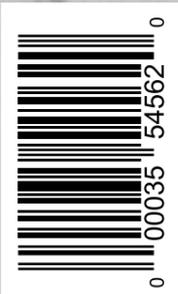


FIGURE 1: MCLEAN TILLIE. 2024. ZARA SHIRT.

IRONING OUT THE



TRUTH
TRUTH
TRUTH



**WHAT'S THE REAL COST
OF FAST FASHION?**

**WHAT'S THE REAL COST
OF FAST FASHION?**

CONFIRMATION STATEMENT...

**BA (HONS) INTERIOR DESIGN
SCHOOL OF ARCHITECTURE, DESIGN AND INTERIORS
FALMOUTH UNIVERSITY
IND310 INNOVATION**

**'THIS REPORT IS SUBMITTED IN PARTIAL
FULFILMENT OF THE REQUIREMENTS OF THE AWARD
OF BA (HONS) INTERIOR DESIGN I CONFIRM THAT,
EXCEPT WHERE OTHER SOURCES ARE
ACKNOWLEDGED, THIS PROJECT IS MY OWN
UNAIDED WORK, AND THAT ITS LENGTH IS 4488
WORDS'**

DATE: 12/09/24

SIGNED: 

MOLLY ROLLINS-PRIEST



FIGURE 2: MCLEAN TILLIE. 2024. SHIRT ARM.

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PERSONAL APPROACH

Design to me is about channelling my artistic creativity, by fabricating spaces that not only express my style, but radiate a vibrant and fun atmosphere. My area of interest and passion is decorative interiors, as this best matches how I resonate within my design approach. It focuses on the more artistic and abstract creativity, as well as how you feel when you enter the space. The matter of phenomenology; the lived and conscious experiences of human beings in an environment. This echo's my personal values within design. I believe it is important to create a space that feels alluring and emotive. Drawing a person in, leaving a lasting memory and perception of the area around them.

Although, this passion goes beyond the surface of mood and atmosphere, as I aim to prioritise sustainability. By researching and ensuring I use eco-friendly materials, as well as keeping mindful practices when approaching a design. I would also like to dedicate my passion to embrace the notion of 'a picture speaks a thousand words'. I feel as if this is going to be a key theme within my personal genre, as I would like the space created to have the user intrigued, encourage emotion and feeling as well as make a statement in it's presentation alone. I have always had a keen spirit for art and textiles and personally feel that the two blended together within an interior, can make for a quite a striking and thought-provoking effect.

CRITICAL



POSITION

“PHENOMENOLOGY
IS A FOCUS
ON THE
LIVED AND CONSCIOUS
EXPERIENCES
OF
HUMAN BEINGS
IN AN
ENVIRONMENT.”



KEY THEORIES

Within an interior setting, it is “[inviting] us to look beyond the surface, to understand how space is perceived” by “the body and the mind”. It is significant for the interior to “please the eye”, but to furthermore “evoke feelings, memories and sensations” for the user to feel a relation and connection to the space. Making a space that feels emotive and atmospheric isn’t just about “arranging furniture and selecting colours”, it is about creating an intriguing and alluring environment that “resonates with the human soul”. Phenomenology’s core ideology is about raising awareness as to how “spaces are inhabited and experienced over time”(Whitehead 2018).

Juhani Pallasmaa, the author of *The Eyes of The Skin*, explores the “relationship between architecture and the sensory experience” that takes place. Pallasmaa believes that architecture is an “extension of nature into the man-made realm”, which provides us with “perception and the horizon for experiencing and understanding the world”. Not only our visual perception, but “the sense of touch is the unconsciousness of vision” as it further builds the experience, creating an atmosphere within our minds. (Pallasmaa 2024)

The “body and memory are also essential” in creating a relation to interiors and spaces around us. Many core memories and life events happen within an interior space, which then become so significant within our lives. A particular colour, texture or atmosphere can evoke emotions and memories which are so subjective from person to person which is what makes an interior so important. We embed our lives within the walls of the places we reside and do not experience places as a “set of neutral and detached forms and surfaces” but a space that is “invested with meanings and experiences, memories and desires”. Pallasmaa really highlights how it is vital that a successful interior should “work in harmony with all the senses” to further “engage all the dimensions of our being”. We are continually immersed within architecture and interiors. I believe that it is important to match and have a strong connection between the mind and body as well as the space you are creating in order to evoke this feeling of atmosphere and tone. (Pallasmaa 2024)

HOW CAN WE
RAISE
AWARENESS
THE NEGATIVE
FAST
FASHION

AROUND
IMPACTS OF
USING INTERIORS?



FAST

FASHION

WHAT IS IT?



The fashion industry is the second largest polluter, generating an astonishing “10% of all global pollution”, as well as contributing to “20% of global wastewater” from “textile dyeing”. In total “80% of all clothing sold in the EU ends up in landfills” (Mulhern 2022). Fast fashion first became popular in the 1990s and has since had major growth and become a part of our normal, everyday lives. Some familiar examples of these brands include Shein, Zara, H&M, ASOS. Due to the rapid turnover in trends and styles, leads to these companies producing an excessive amount of clothing and advertising to go alongside. In recent times, the use of online purchasing has skyrocketed. Online retailers and social media are a huge influence which is said to account for “44% of fashion spending” (‘UK Fashion Online Market Report – 2024), which is a large part of the issue, as these websites are so easily accessible at anytime, on any device. People can have these items delivered to their doorsteps within 24 hours of purchasing.

Many of today's fashion trends are fads, but what does this mean? There are 3 main categories that fashion items fall into; classic, trend or fad. Both classics and trends have much more longevity in comparison to a fad.

A classic is something that is timeless and that can be “passed down through generations” like “jewellery” and “pearls” for example. These items will “appear flattering on almost anyone”, a firm staple in one's wardrobe.

A trend is not quite as timeless, but will be apparent and “fashionable” for “years and even decades”, like wearing “specific colours”. Many trends stem from “altered classics”, which are classics made into something more modern and interesting, still keeping a hint of the classic style.

Then we get to a fad: a fad can only be described as “short-lived”, they typically last “one season” but in some cases “less than a month”. They will often “fade as quickly as [they] appear” and may seem new and exciting at the time, but are not worth investing “money or time” into (‘FAD, TREND OR CLASSIC: WHAT'S THE DIFFERENCE?’ 2020). Fads have become so much more prevalent in recent times, with a new wave of purchasing online and through social media.

The word twist in the Twist Museum is short for “The Way I See Things” and has “formed the nucleus” for the museum and how it runs by altering “our interpretations and understanding” of the world we are in. Which is formed by “our unique, individual perspective”. The museum provides an “immersive experience” where the user can “experience the illusions”, in an “engaging and informative way”. Twist uses “colours, shapes, smells, heat, location” and “direction” in order to create unique and fun perceptions of the environment around them in order to create that actual illusion (‘About Twist - Twist Museum’ 2023).

There are elements within the style of this museum in which I would like to take inspiration from. This really embraces the notion of Phenomenology embracing all of the senses in order to evoke feeling and emotion with a lasting effect on the human form. When designing the gallery space I would like to ensure I am taking into consideration all of the different senses to create a extraordinary perspective for the user.

**LAUNCHED
IN 2022.**

**OXFORD
STREET
LONDON.**



FIGURE 8: TWIST MUSEUM. 2022. SITTING ON CHAIR.



**Twist
museum**

**THE
WAY**

I SEE THINGS

CASE STUDY 1

Purchasing clothing has become much more frivolous, with a lack of consideration as to whether it is something that will be long lasting and/or a worthwhile investment. Many of these online retailers, like Shein for example, create these fad products at a rapid speed with a small price tag, in comparison to higher end brands. Appearing much more appealing as well as feasible. Many people will choose to pick something that is cheaper over the original design, due to their budget constraints, but at what cost?

Global warming is a large, unignorable affair firmly embedded within our world. Being cautious and aware of our fashion spending habits is very much achievable, by making small changes in our day to day lives. Shaping a huge positive impact, reducing/lessening the sheer amount of waste created, for the purposes of aesthetics alone.

Better online alternatives consist of companies like Depop and Vinted, these are second hand clothing websites/apps. You are able to buy and sell your unwanted/unloved clothing. A more favourable way of being able refresh your wardrobe without having to contribute to the purchasing of fast fashion, at a much cheaper cost.



OUR

HABITS

FIGURE 10: MCLEAN TILLIE. 2023. HARRY DAVISON (COLLABORATIVE).

depop

depop

FIGURE 11: DEPOP. N.D. TWO LADIES.

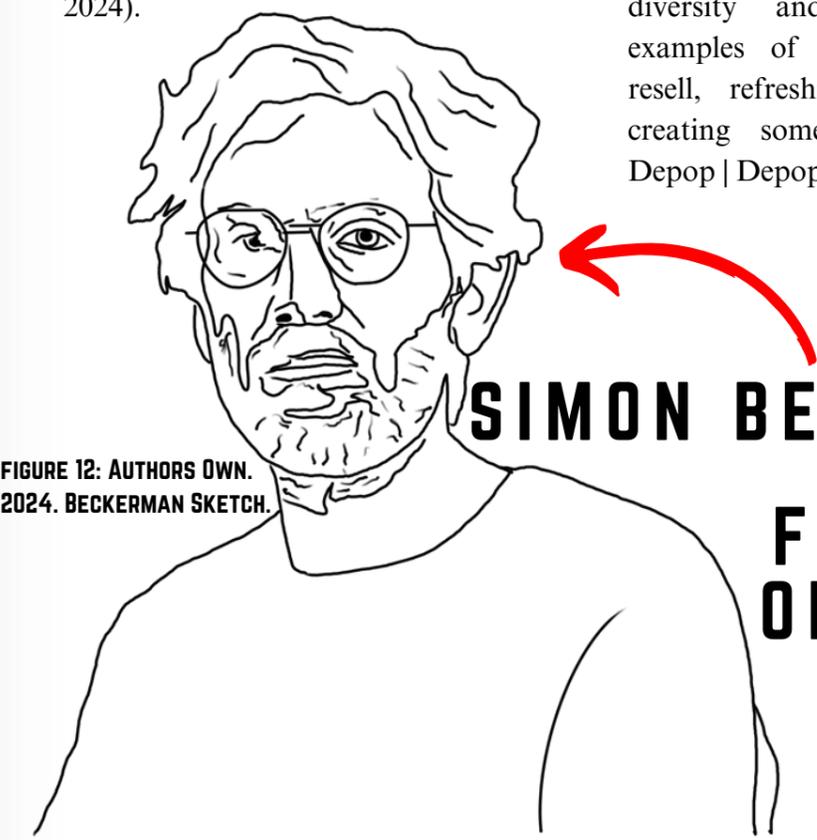


“MAKING SECOND HAND,
SECOND NATURE.”

depop

Depop was “founded by Simon Beckerman in 2011”, first starting as a social network where you were able to purchase clothing items made by “young creatives” featured in “PIG Magazine”. Today, Depop has been “re-envisioned” and become an “online marketplace”, to see what your “friends and people you inspired by” are “liking, buying and selling” (‘About Depop | Depop Newsroom’ 2024).

Striving to create the world’s most “progressive and diverse” space for fashion, Depop wants people to feel “safe and be their full selves” when purchasing and selling clothing. The community of sellers is hugely disparate and inclusive. With people “rewriting the rules” of fashion and “succeeding on their own terms”, being able to create unique products in an environment that encourages diversity and originality. Some examples of this include; vintage resell, refreshing old clothing or creating something new. (‘About Depop | Depop Newsroom’ 2024)



SIMON BECKERMAN

**FOUNDER
OF DEPOP.**

FIGURE 12: AUTHORS OWN.
2024. BECKERMAN SKETCH.

“COMMUNITY POWERED
FASHION
ECO-SYSTEM.”

WHY IS IT BETTER THAN JUST BUYING SOMETHING NEW?



THESE ARE THE FACTS AND FIGURES...

APPROXIMATELY 25 OUT OF THE "35 MILLION ITEMS" THAT ARE CURRENTLY BEING LISTED ARE ITEMS THAT ARE PRE-LOVED AND BEING GIVEN A SECOND LIFE, CREATING CIRCULAR FASHION.

AROUND "9 OUT OF 10" OF THE ITEMS THAT HAVE BEEN PURCHASED ON DEPOP, ARE PREVENTING A BRAND NEW ITEM FROM BEING BOUGHT ON THE HIGH STREET.

Furthermore, 25 million fashion items have been a second life since just 2021 showing how effective modern day circular fashion can be. (circular fashion – a method of reducing waste by designing clothing to have the ability to be reused, upcycled and/or repaired).

This really leans into the future world of sustainable fashion, by people being able to create new clothing out of something old or unloved. Depop as a company encourage the users to express their originality, not to shy away from being bold. I think that the branding of Depop definitely caters towards a younger generation, particularly Gen Z, being more or less exclusively online. It is easily accessible and has bright a bold branding, which I think further helps promote it's ethos. This really resonates with my personal values and as a Gen Z, I want something to feel unique but also know that it is coming from a sustainable and ethical background.



FIGURE 14: DEPOP. N.D. DEPOP DNA.

B R I

Traditionally, purchasing second hand clothing consists charity shops with racks of mis-matched clothing on the high street ran all by a local volunteer. How can we modernise this by making it more exciting and dynamic, including the use of social media to draw in a younger customer base and encourage them to purchase pre loved clothing?

This will be an informative and educational, yet funky and playful space (tailored to Gen Z) that will raise the awareness to the global impacts of fashion and as to how we can create a more circular fashion environment. This is relevant to the current generation of the population as these are the people known to be purchasing the most fast fashion, which has become more popular than ever in our modern day world.

I have chosen to incorporate and collaborate with Depop, a well known online app. This will aim to generate more popularity to the space as it is a well known, successful business that is already being used by approximately 35 million users across the globe. Reminding people that there are places that you can shop more sustainably and create less of a negative global impact. The current environmental impact that fast fashion has, is something that I feel needs to be steered further into peoples minds. Having a visual and graphic portrayal of this in an interior setting will create an atmosphere, people will be struck by the bright patterns and fabrics. This will also create an association with the information they receive when they enter the atmosphere, having a lasting effect.

E F



FIGURE 15: DEPOP. N.D. IPHONE CLOSE UP.

AN INTERACTIVE AND FUN, YET EDUCATIONAL GALLERY/SHOPPING SPACE

I am aiming to centre this space in the heart of Bristol in the harbour area, a place popular with students and locals. Although this is also very popular with tourists, therefore drawing in a larger consumer base. My main focus will be mainly students as these are the people within the Gen Z category. There could also be a potential for some of the creative, textile students to collaborate with this space and create hand sewn and crafted pieces as they are the designers of the future and getting them involved may also moreover, raising awareness to the younger generation (Gen Z).

They will come across a bright and bold Depop branded building and enter intrigued. This will then lead them into a space doused in fabrics with vibrant patterns and colours, I want this is feel exciting for the user by going through layers of fabric. Although, ensuring that this does not take away from the important messages that I would like to convey about the serious global impacts of fast fashion. Potentially having stalls from locals sellers and students could also be a successful concept, showing how exciting yet accessible, purchasing locally and sustainably can be. This will also help to further embrace the unique, modern fashion statements that radiate strong throughout the city of Bristol.

MAKE IT IRL

SCHEDULE OF

ENTRANCE

LAVATORIES

MANNEQUINS

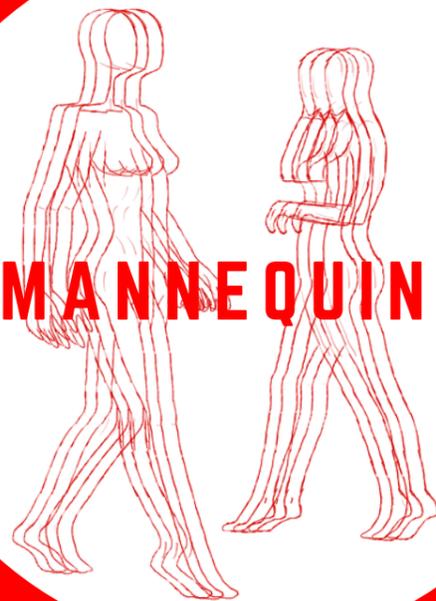


FIGURE 16: AUTHORS OWN.
2024. MANNEQUINS WALKING.

INFORMATION
SPACE

STAIRS
TO FIRST FLOOR

ACCOMMODATION

LAVATORIES

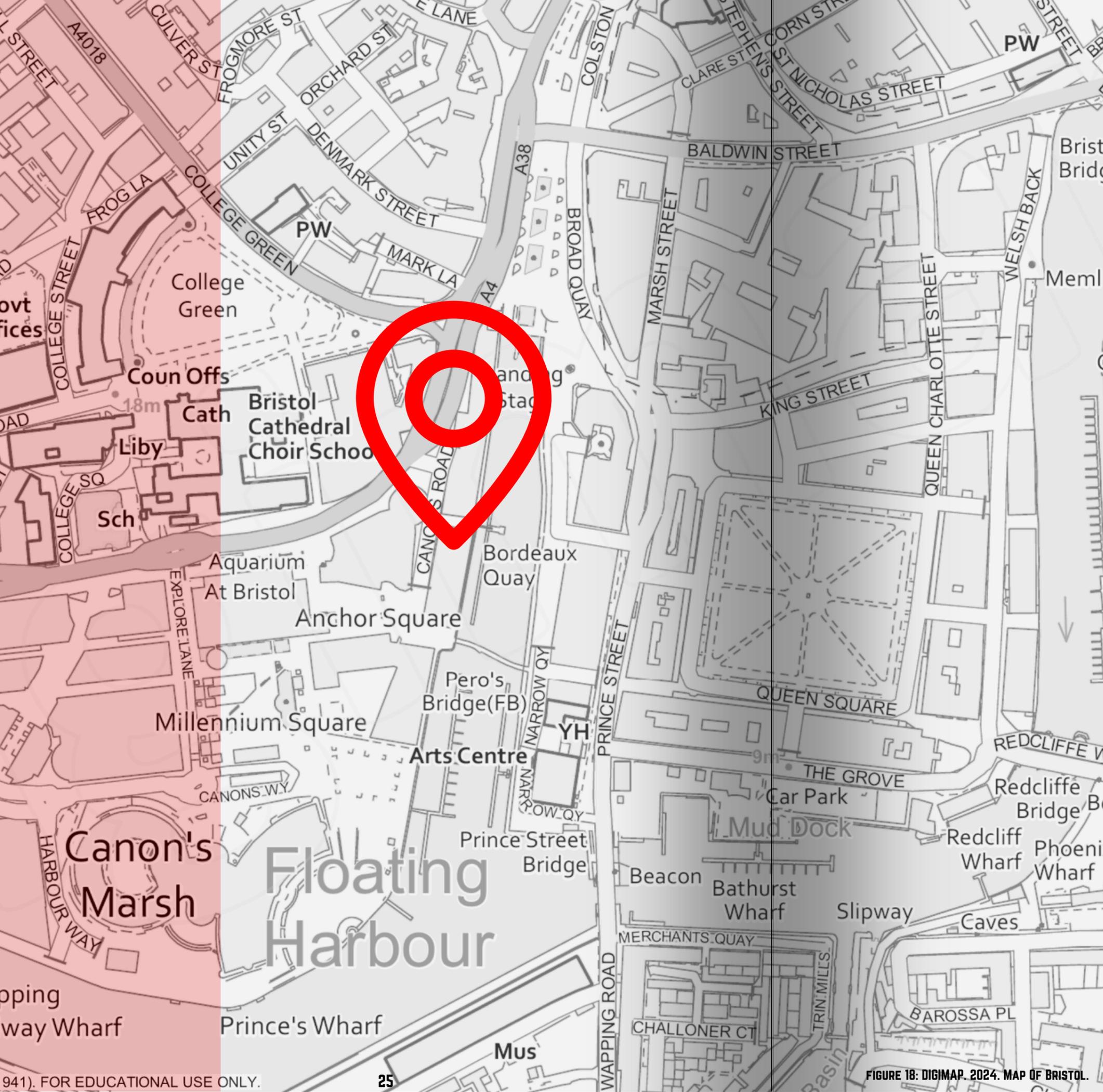
LOCAL DEPOP
SELLER MARKET

PHOTO
BACKDROP

PHOTOBOOTH



WATERFRONT, CANONS RD, BRISTOL, BS1 5UH



THE SITE

My chosen site is V Shed, which sits on the “bustling harbourside” of Bristol, once a “former transit shed” which is “one of many erected here in the City Docks” which were “each identified as a single letter” circa 1900. It is now currently a “bar with dockside seating and a nightly DJ” (‘V-Shed’ 2024). This building immediately stuck out due to its rich history and scenic location. I believe that re-purposing a once practical building, further leans into the sense of circularity and keeping the rich history of an object (like clothing), but reusing it for a modernised yet still practical purpose.

Bristol alone “accounts for around 50% of the total visitor economy in the West of England” (‘Research - Visit West’ 2024). Making it the most popular tourist attraction in the West of England, particularly around the harbourside and city centre. This was a very important factor when choosing the location of the building for my space, ensuring it was in a lively area that attracted tourists as well as students. I want to make sure that the space is accessible to a large number of people in an area where fast fashion shopping is quite prevalent.

■ Upon walking up to V Shed, I was greeted with the scenic harbourside and enticing restaurants to accommodate the view. Once entered, the ground level is wide and open with a lowered level to welcome the dancefloor and DJ decks, alongside this; a curved stair case taking you to both the mezzanine and first floor. Having these separate sections within the building I feel will help to not only make the space feel stimulating, but also allow for me to have different sections.

■ Looking past the current 'Wetherspoon' branding, I can see the potential in the space when stripped back to its roots, along with it's previous historical value. After visiting the sight, I realised it was not a necessity to include the kitchen space within my overall plan on the ground level. This was in order to stay within the 500m2 limit. The kitchen area is also located towards to back of the building so this will have no negative impact on my space, keeping the ground level feeling open and one main area.

■ Using the ground floor as an exciting and informative gallery/museum space and then using the mezzanine and first floor for the individual sellers to set up their stall of products. This will ensure that the main message of raising awareness and informing Gen Z will stay at the heart of the space as you enter. As you venture further, you will be greeting with local alternatives that you can actually shop for in store on the first floor.

■ I hope for this to tell as story and show the current dynamic of the global fast fashion issue, but then also provide and show people a way of shopping more sustainably. Presenting them with the Bristol sellers will further endorse how to easily shop locally.

MY

V

—

S

—

T



FIGURE 19: AUTHORS OWN. 2024. ENTRANCE OF V SHED.

SITE

PLANS

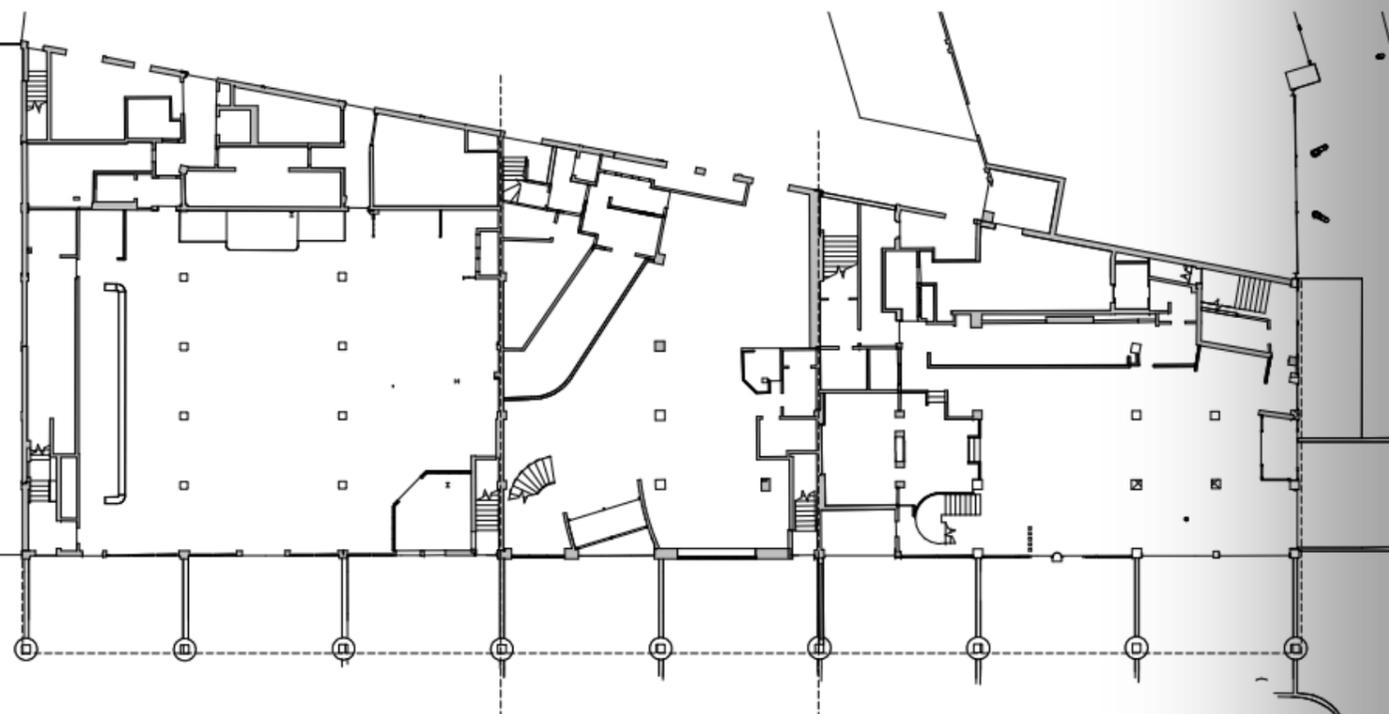


FIGURE 20: BRISTOL CITY COUNCIL. 2019. GROUND FLOOR PLAN.

GROUND FLOOR

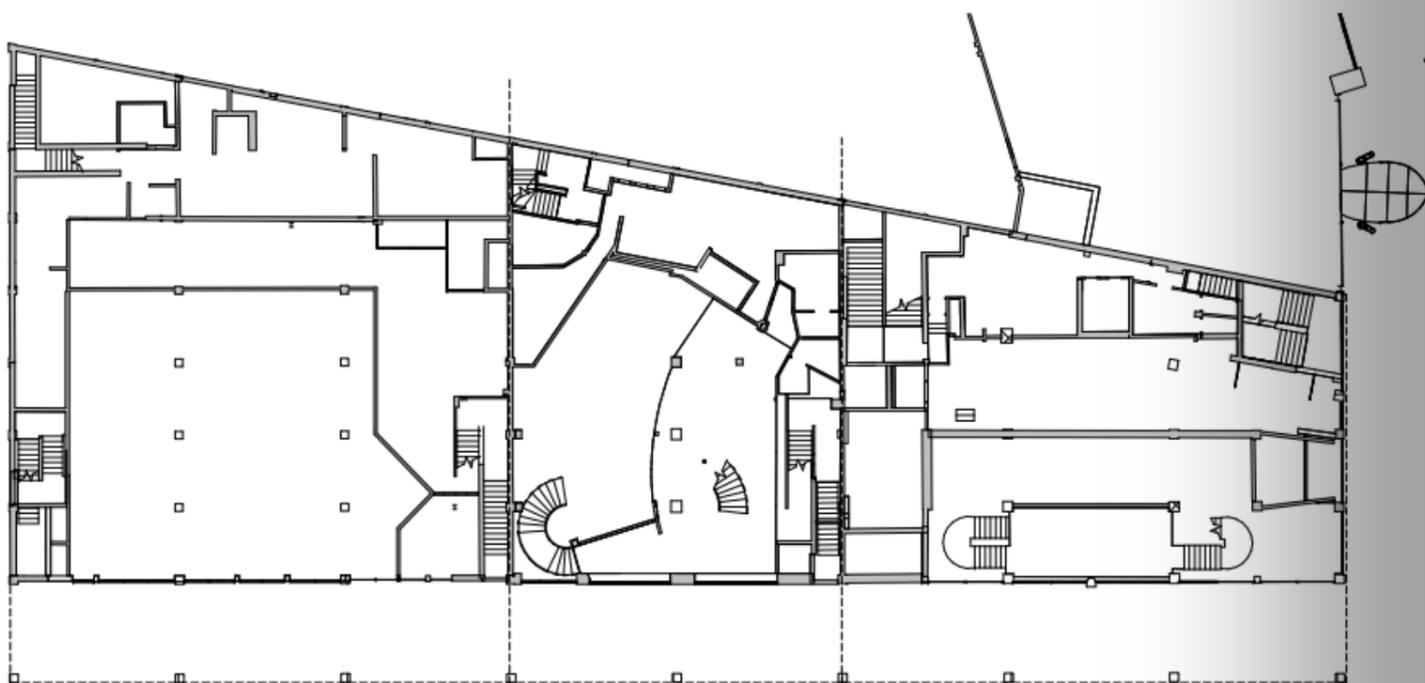


FIGURE 21: BRISTOL CITY COUNCIL. 2019. FIRST FLOOR PLAN.

FIRST FLOOR



FIGURE 22: BRISTOL CITY COUNCIL. 2019. ELEVATIONS.

ELEVATIONS

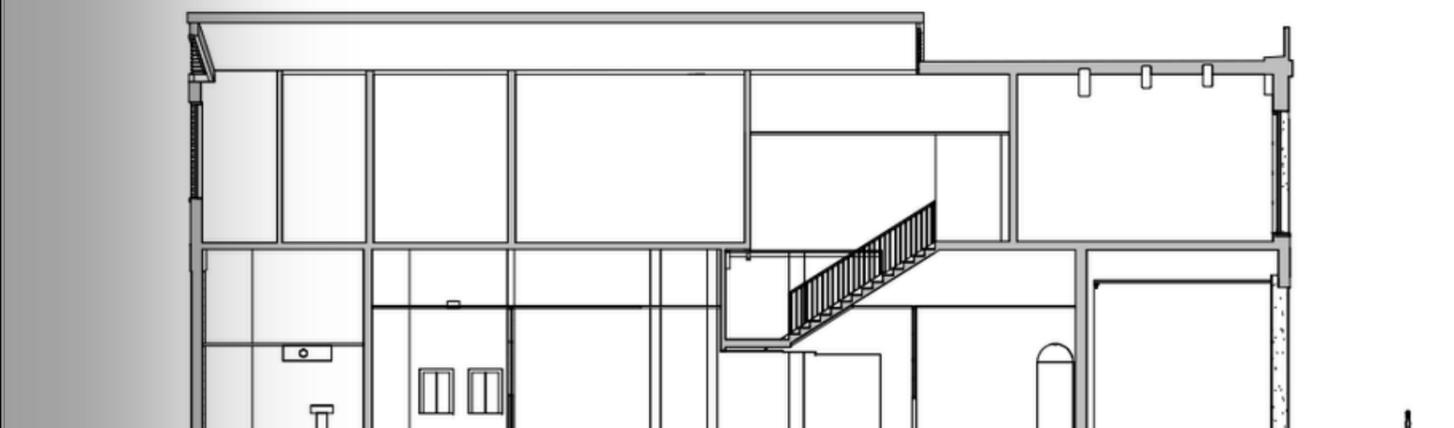
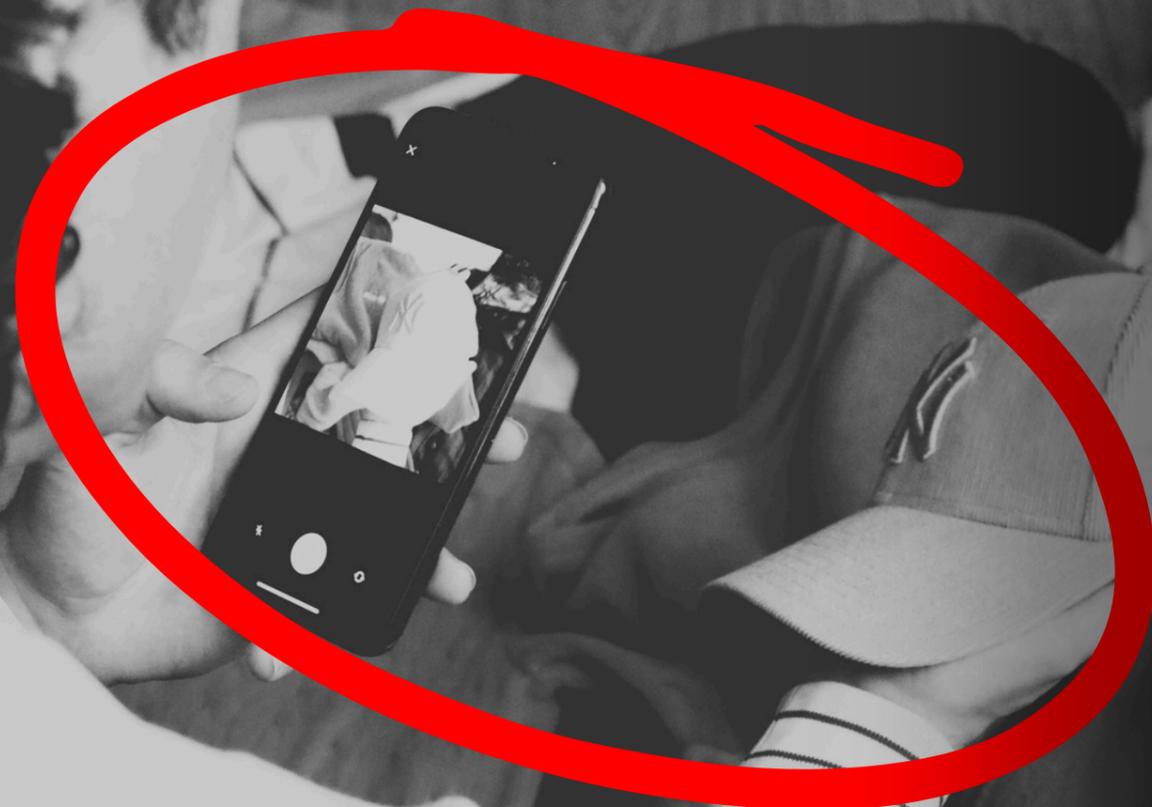


FIGURE 23: BRISTOL CITY COUNCIL. 2019. SECTION.

SECTION

THE

USER



Gen Z (aged between 12-27) are the young adult/future generation who are “navigating the challenges of sustainable living, while being major consumers in the fast fashion industry”. This is quite a contradictory finding, as many Gen Z are passionate about how they are wanting more “sustainable fashion”. However, are consequently the “biggest segment” purchasing “fast fashion” (‘The Intention Gap: When Buying and Beliefs Don’t Match’ 2024). I think that catering it to Gen Z may be the most impactful. As a Gen Z, I feel we are the most accustomed to the world of fast fashion consumerism.

Social media has had a major influence on how we buy clothing, with “60%” of Gen Z using social platforms to “discover and purchase the latest fashion items”. The main platforms being “Instagram and TikTok”. Gen Z are said to purchase an item of clothing online “at least once a month” and “1 in 3 purchasing several times monthly” so I believe that they are the target audience to raise awareness to (‘Gen Z and Fast Fashion: Key Statistics’ 2024).

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Z

GEN

HOW DO BRISTOL STUDENTS REALLY FEEL ABOUT THEIR FASHION CHOICES?

I spoke to Willow, a student at University of West England (UWE), from Bristol to find out her fashion and spending habits...

How often would you say that you find yourself purchasing a new clothing item?

“I would say maybe around 1 item a month, depending on how many hours I’ve been able to do at work”

What is your favourite clothing brand?

“Ohh that tough, I think I would say Carhartt.”

Do you shop second hand? If so, how often?

“it really depends on if I’m looking for a more vintage style piece or not, but also maybe around once a month.”

Are you more inclined to use an app like Depop or go into a local charity shop?

“I would say an app if I’m looking for something more specific, or if I’m bored scrolling on my phone. Saying that, I would also happily go into charity shops if I was already in town.”

Do you find art/gallery spaces to be interesting and exciting?

“I do as I enjoy the artform, but I think they can be quite hostile places that can be a bit eerie.”

Are you aware of some of the global impacts from fast fashion?

“Not really, no. But, I have heard that brands like Shein are meant to be really bad.”

Would you be willing to make small fashion lifestyle changes in order to lessen these global impacts?

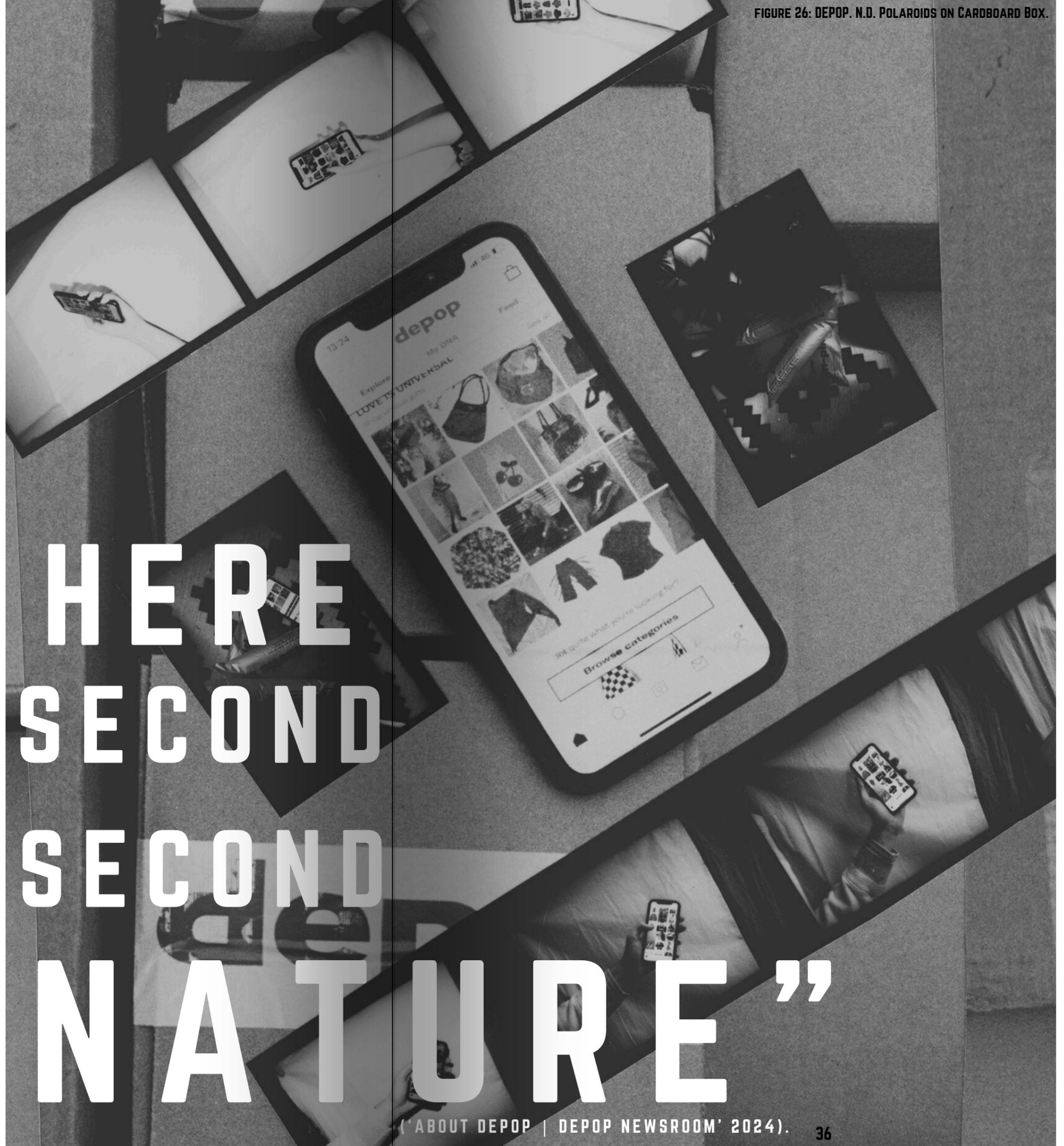
“It is nice to be able to buy yourself something new once in a while, but I would definitely be willing to look into shopping more sustainably.”

HOW DO THEY REALLY FEEL?



Depop is my chosen brand for my project as I found that the ethos and core values of the company are parallel to my own.

As a people powered community, Depop is “on a mission to make fashion circular” by “encouraging millions” to shop second hand as well as “extend the lives of their clothes”. Authentic within it’s “breadth, depth and diversity”, it doesn’t matter what the “mood or moment” may be, you will be able to find fashion you love. As well as a way for anyone to “clear our their wardrobe” and continue to “explore their style” in an environmentally friendly way. (‘About Depop | Depop Newsroom’ 2024).



**“WE’RE HERE
TO MAKE SECOND
HAND SECOND
NATURE”**

depop depop depop depop

THE “ENVIRONMENTAL
ARE THE “ISSUES
TO **depop** AND

AND SOCIAL” IMPACTS
THAT MATTER MOST”
THEIR COMMUNITY.

THEY ASSEMBLED
A SET OF 5
IMPACT GOALS

TO
FOCUS
ON.



5 IMPACT GOALS



CIRCULARITY

The use of “circularity”; by keeping pre-existing clothing in a constant cycle of use by “passing from person to person” within the fashion industry (‘Impact | Depop Newsroom’ 2024).



EMISSION REDUCTIONS

“Net zero emissions reductions” to create a “better future” for the planet in line with the “science based net zero standards”. This includes investing in projects that prevent and intercept the “release of greenhouse gases” as well as the removal of “carbon from the atmosphere”. This is taking prompt action in order to “reduce impact” (‘Depop’s Climate Actions’ 2024).



SUSTAINABILITY

Proposing to “run best-in-class” sustainability operations by keeping a firm commitment to “renewable energy, zero waste and energy efficiency.”



DIVERSITY

Ensuring “employee diversity, equity and inclusion” in order to build a widely diverse team that are the “key to building” a “creative and innovative” community of fashion lovers.

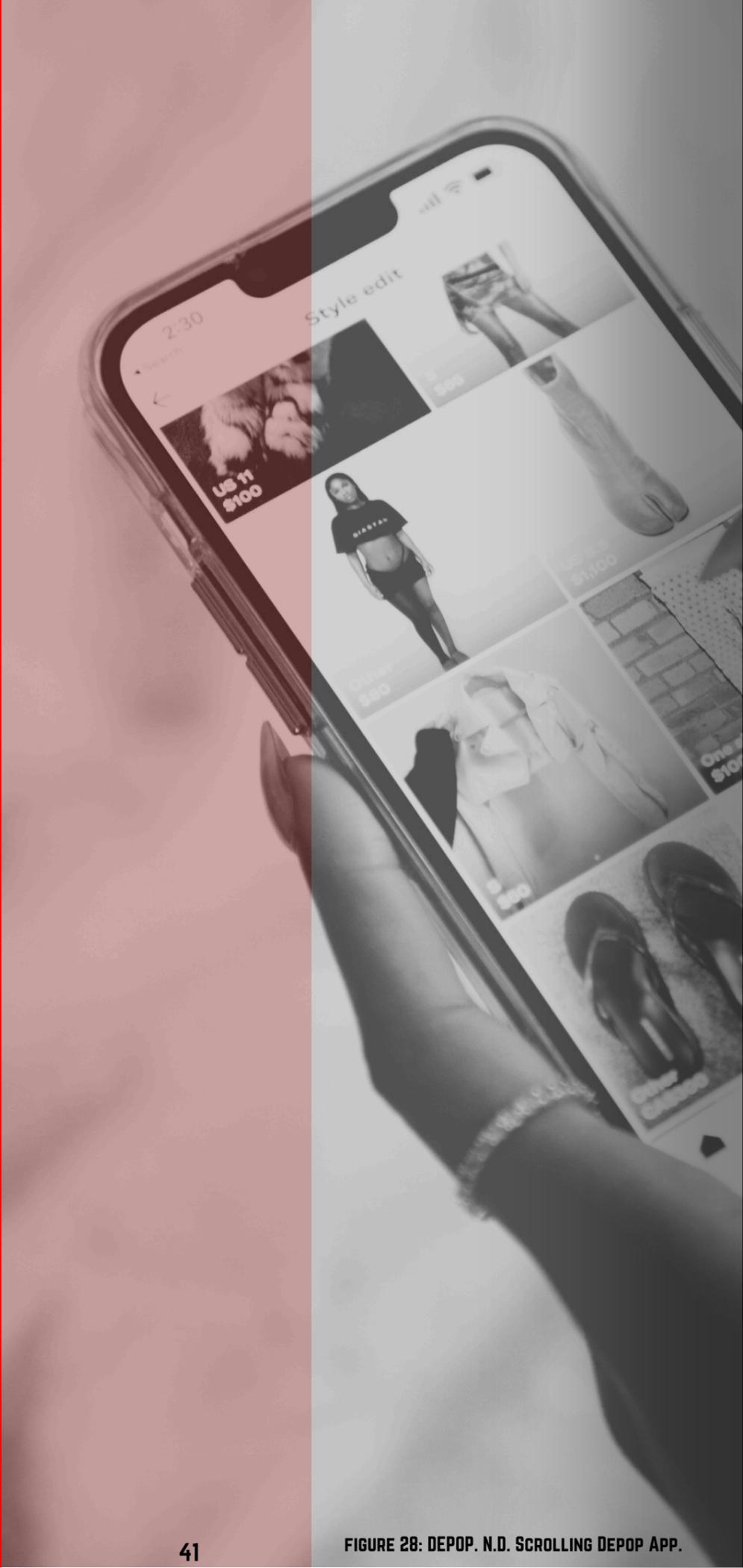


ECONOMIC OPPORTUNITY

Using programmes such as “now/next and level up” to increase the access to “economic opportunity”, by ensuring there is “marketplace diversity equity and inclusion”. This will establish an “inclusive place to buy and sell”. (‘Impact | Depop Newsroom’ 2024).

depop depop depop depop depop

depop depop depop depop depop



SO WHAT IS
depop
ALREADY DOING
TO TAKE
THEMSELVES
OUT OF THE
CONSTRAINTS OF
JUST SOCIAL
MEDIA?

DEPOP X HYPEBEAST

CASE STUDY 2

BROOKLYN, NEW YORK.

From the 18th – 19th of May 2024, Depop partnered alongside Hypebeast in order to create “Hypebeast Flea New York”. This consisted of having “six top Depop sellers” offering their “curated second hand pieces on site” in Brooklyn. Promoting the brands “people powered” platform by immersing the customers in the “hyperlocal communities and subcultures”. This meant that the 6 “fashion enthusiasts” could showcase their shops from being “digital to IRL (in real life)”, further adding to the community feeling that you get when purchasing from an individual seller.

Introducing companies such as Hypebeast will introduce their customer base to the “circular fashion market place”. This will also create the potential for “more and more people to shop second hand” as well as “sell the items they no longer wear” (‘Depop Partners with Hypebeast Flea New York’ 2024). I think this is a very successful partnership in order for people to shop locally and within their community. Although, I feel as if this could’ve maybe had more of a focus on the sustainability and ethos of the company. This is an important factor than many people may not realise when coming across a market stall in Brooklyn.

For my project, I would like to really strip it back to what Depop’s core values are and how they are helping to protect the future of our planet and aiming for a more sustainable future.



6 TOP SELLERS

CIRCULAR FASHION

SECOND HAND

HYPERLOCAL COMMUNITIES

DIGITAL TO IRL...

What have you learnt?

The pure importance of giving people more education on things that are hidden in plain sight. Clothing is an unavoidable part of our everyday lives. Personally, I was also not aware of how detrimental our habits have become to our planet, until I further educated myself throughout my research. We are quick to discard of clothing, or worse leave them to collect dust at the bottom of our wardrobes.

The facts and figures are rather shocking; being the “second largest polluter” out of all other industries contributing to pollution (Mulhern 2022). Inspiring people to make more circular fashion choices will promote a positive and more mindful way of purchasing clothing. Using an influential company such as Depop to help give pre loved clothing a continuous life.

Main conclusions that will influence future design decisions?

My concern for the environmental impact is at the top of my priority list, as this is the main meaning behind my project and how we can reduce this. So I would like to ensure that I am conscious in my decisions of what types of materials I am going to be using and the longevity/effect of these materials when building the gallery space.

Using sustainably sourced or eco friendly materials will play a big part in the creation of the interior to ensure that I keep to my core values and ethos of the space that I am aiming to design.

CONCLUSIONS AND STARTING POINTS...

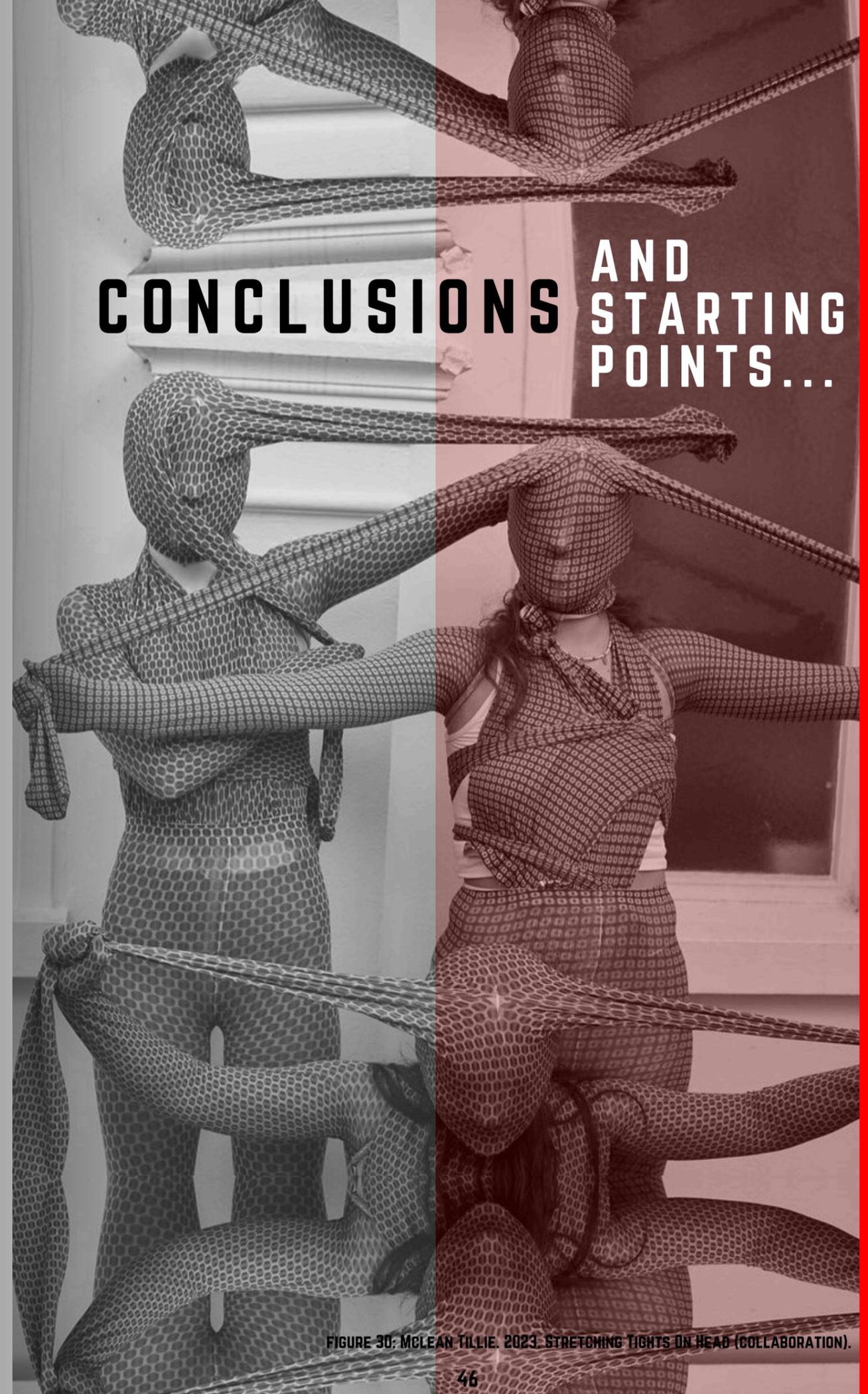


FIGURE 30: MCLEAN TILLIE. 2023. STRETCHING TIGHTS ON HEAD (COLLABORATION).

FIGURE 31: DEPOP. N.D. DEPOP DNA.

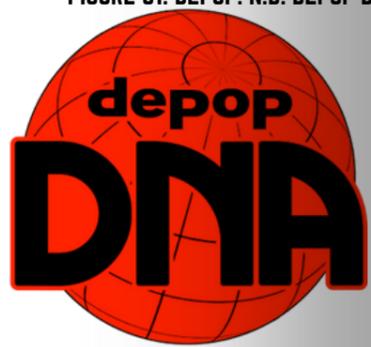


FIGURE 32: DEPOP. N.D. WOMAN SHOWING PHONE.



How am I challenging current interiors?

Traditional gallery/museum spaces can feel a little uneasy and eerie and I would like to challenging this by really learning into creating not just a space with artform inside, but an atmospheric experience. I would like more of the senses to be used when entering the space, touch smell, sight.

The space will be exciting and interactive in order to trigger a memorable moment and association with the space. Including education on the effects of fast fashion and how was can create a more circular fashion industry, will further help to embed this experience in peoples minds.

I am aiming for this to have a lasting effect on people after the visit the space, not just by the way it appears and the atmosphere of the interior, but the important education aspect that will be laced throughout.

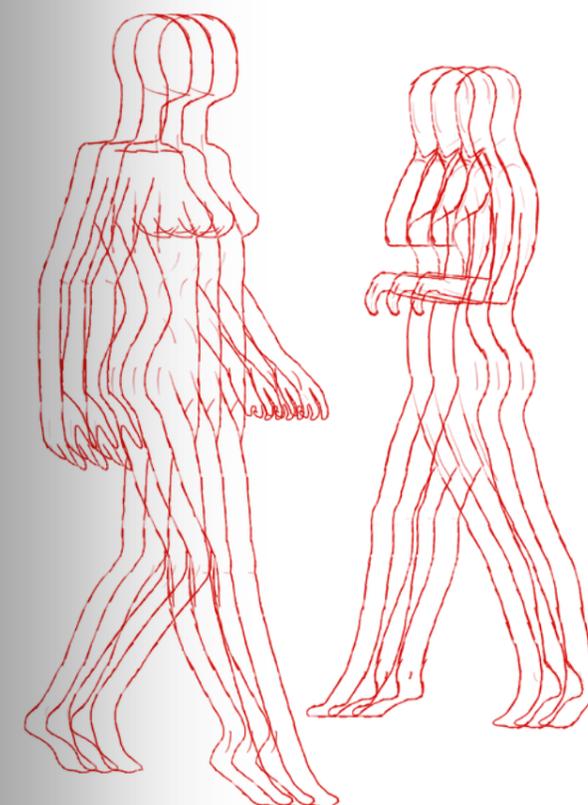


FIGURE 33: AUTHORS OWN. 2024. MANNEQUINS WALKING.

How are you challenging the conventional rules you first found?

I would like to challenge the traditional gallery spaces by creating an immersive experience for the user, to further convey atmosphere and encouraging the notion of phenomenology. Using fabrics to create a lively and fun, yet moody environment that will entice the user and inspire them to enter further and further through the space.

Taking inspiration from Depop's pop-up Hypebeast collaboration, I would like to encourage a small selection of the top local Bristol sellers to promote their shops and one of a kind vintage pieces that they are current selling. This also leads me into the potential of getting some of the creative university students to aid in the designing of the space and/or designing and creating some of the fabric elements/clothing within the gallery.

Incorporating students also alludes to my target user, Gen Z, the current top consumers of fast fashion. The idea of having mannequins 'walking' around in the space may be quite striking. Wearing some of the circular fashion piece or perhaps with nothing but bold/large informational writing all over the bodies of the mannequins. Illustrating a deeper meaning, not just acting as a piece of writing on the wall explaining the impacts, intriguing information to be discovered.

GEN Z

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- FIGURE 1:** MCLEAN Tillie. 2024. Zara Shirt.
- FIGURE 2:** MCLEAN Tillie. 2024. Shirt Arm.
- FIGURE 3:** KURAS Karolina. N.D. Body movement. Available at: <https://fjordreview.com/blogs/all/human-movements-elena-lobsanova>
- FIGURE 4:** MCLEAN Tillie. 2024. Flying Fabric.
- FIGURE 5:** AUTHORS OWN. 2024. Pallasmaa Sketch.
- FIGURE 6:** MCLEAN Tillie. 2024. Flying Fabric Arch.
- FIGURE 7:** MCLEAN Tillie. 2024. Leaning back.
- FIGURE 8:** TWIST MUSEUM. 2022. Sitting On Chair. Available at: <https://twistmuseum.com/about-twist/>
- FIGURE 9:** TWIST MUSEUM. 2022. Woman Looking At Illusion. Available at: <https://twistmuseum.com/about-twist/>
- FIGURE 10:** MCLEAN Tillie. 2023. Harry Davison (collaborative).
- FIGURE 11:** DEPOP. N.D. Two Ladies. Available at: <https://news.depop.com/who-we-are/facts-and-figures/>
- FIGURE 12:** AUTHORS OWN. 2024. Beckerman Sketch.
- FIGURE 13:** DEPOP. N.D. Man Sat on Phone. Available at: <https://news.depop.com/media-centre/>
- FIGURE 14:** DEPOP. N.D. Depop DNA. Available at: <https://depopcareers.com/>
- FIGURE 15:** DEPOP. N.D. iPhone Close up. Available at: <https://news.depop.com/media-centre/>
- FIGURE 16:** AUTHORS OWN. 2024. Mannequins Walking.
- FIGURE 17:** AUTHORS OWN. 2024. Bristol Waterfront.

- FIGURE 18:** DIGIMAP. 2024. Map Of Bristol. Available at: <https://digimap.edina.ac.uk/roam/map/os>
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- FIGURE 20:** BRISTOL CITY COUNCIL. 2019. Ground Floor Plan. Available at: <https://pa.bristol.gov.uk/online-applications/refineSearch.do?action=refine>
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- FIGURE 22:** BRISTOL CITY COUNCIL. 2019. Elevations. Available at: <https://pa.bristol.gov.uk/online-applications/refineSearch.do?action=refine>
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- FIGURE 24:** DEPOP. N.D. Man on Phone With Hat. Available at: <https://news.depop.com/media-centre/>
- FIGURE 25:** MCLEAN Tillie. 2024. Holly Crockford (collaborative).
- FIGURE 26:** DEPOP. N.D. Polaroids on Cardboard Box. Available at: <https://news.depop.com/media-centre/>
- FIGURE 27:** DEPOP. N.D. Un-Plastic Bag. Available at: <https://news.depop.com/media-centre/>
- FIGURE 28:** DEPOP. N.D. Scrolling Depop App. Available at: <https://news.depop.com/media-centre/>
- FIGURE 29:** DEPOP. 2024. Hypebeast Flea Market. Available at: <https://news.depop.com/media-centre/>
- FIGURE 30:** MCLEAN Tillie. 2023. Stretching Tights On Head (collaboration).
- FIGURE 31:** DEPOP. N.D. Depop DNA. Available at: <https://news.depop.com/media-centre/>
- FIGURE 32:** DEPOP. N.D. Woman Showing Phone. Available at: <https://news.depop.com/who-we-are/facts-and-figures/>
- FIGURE 33:** AUTHORS OWN. 2024. Mannequins Walking.