

Ethica- Thread

New heights in ethical fashion
and consumer experience



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Ethica- Thread is an adaptive reuse design spotlighting burgeoning ethical clothing brand 'Mara' and shifting thinking and behaviours about fast fashion.

The site is The Garment Factory on Montrose Street in Glasgow's Merchant City. Ethica-Thread is a cutting edge and immersive design filling the entire space of the building and incorporating the use of sustainable materials and ethical practice.

The design responds to unethical practices in the trillion-dollar global fast fashion industry, where cheaply produced garments are rushed from catwalk to store to rally new trends through excessive consumption.

The user is presented with captivating range of experiences over five floors. Ethica- Thread is fully accessible and inclusive, and Mara's brand identity cascades throughout. Movement is facilitated by the statement staircase and lifts to each level.

The space is contemporary and multi- sensory, comprising a retail shop, a café, dye and screen- printing workshops, a studio for creatives, a sensory learning space and an events space. Off cut and pattern process influences Ethica-Thread's design form and development. The Factory's baronial architecture and sandstone elements inspires visual and tactile experimentation using rich copper cladding, concrete aggregate and organic fabrics.

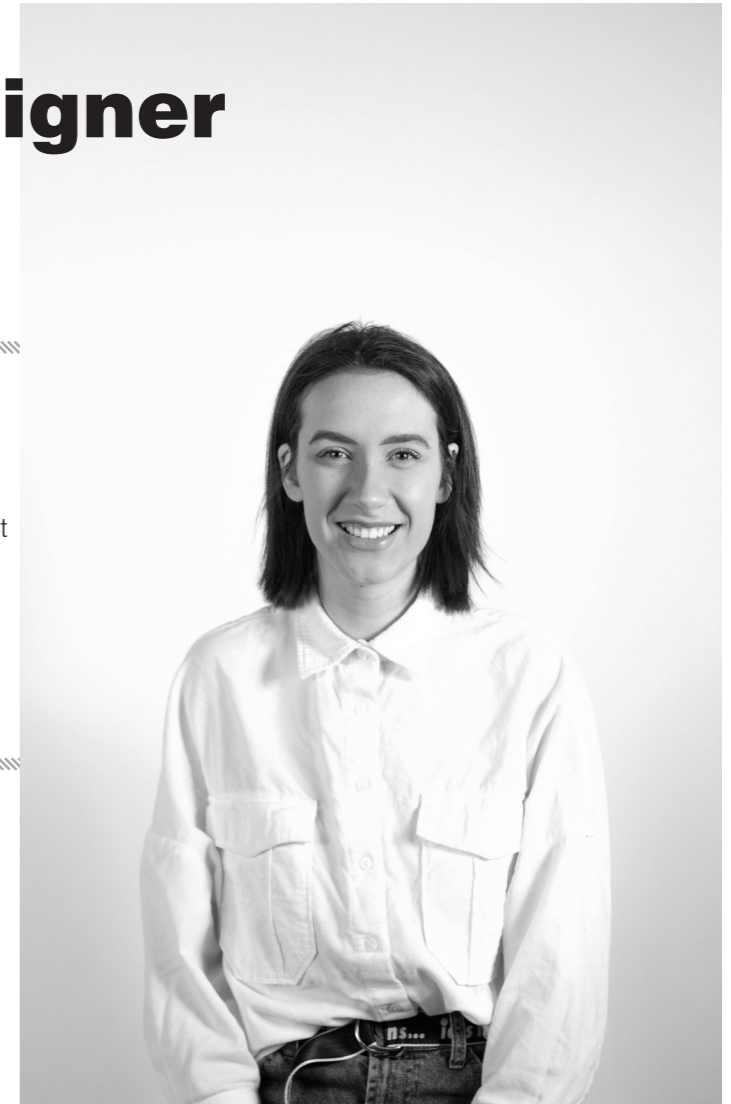


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01: Meet the designer

I am a final year Interior and Environmental Design student at Duncan of Jordanstone College of Art and Design, the University of Dundee. For me, great design solutions connect people, space and ideas. I am passionate about creating unique and immersive environments which build on clients' aspirations. Exploring materials, tactility and colour reveals my style and drives my designs.



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02: The Brief

The client is MARA. MARA are looking for a multidimensional space which optimises brand sales, showcasing a transparent production process and providing a range of influential experiences for consumers.

FAST FASHION PROBLEM



'The True Cost' documentary, 2015.

Fast Fashion is a trillion-dollar industry that has transformed the way we shop and consume high street couture.

Between 2016 and 2019, the fast fashion industry grew by **21 %**- a fast-fashion boom.



Rana Plaza disaster 2013.



1,000 Bangladeshi garment workers were killed when a structurally unsafe building collapsed.

Fast fashion has created a monster market where consumers continuously buy clothing to keep up with the latest trends. Global brands, for example, H&M, Topshop, Primark, and Zara will display between two and fifty-two seasons. Fast fashion is its own trend, but it is one that is becoming increasingly unfashionable worldwide. We are living a new chapter in world history where our planet is in danger. Now is the time for a more democratic approach to how we produce and consume fashion, where workers' rights are protected and the environment is respected.

But at what cost?



Discarded clothing made of non biodegradable fabrics can sit in landfills for up to **200 years**

Making a pair of trousers will produce as much greenhouse gases as driving a car for more than **80 miles**.



ENVIRONMENTAL IMPACTS

It takes **2,700 litres** of water to make 1 shirt

Forced child labour in Argentina, Brazil, China, Bangladesh, India, Indonesia...

SOCIETAL IMPACTS

75 million workers make our clothes today, and **80%** of apparel is made by women aged **18-24**.

Garment worker's (primarily in Bangladesh) are paid **\$96** a month. A worker needs **3.6** times that amount to live a decent wage life.

03: Research

People Tree

Sustainable and Fair Trade Fashion



94% less greenhouse gases produced.

Biodegradable

ORGANIC COTTON FARMING



Eliminates use of manufactured pesticides and fertilizers.

“Fairtrade is a citizens response to correcting the social injustice in an international trading system that is largely dysfunctional, where workers and farmers are not paid a living wage and the working environment is not good.”- Sofia Minney, CEO.

‘Swallows’ was set up to help more than 3,000 people in Thanapara village, near the Ganges River in Bangladesh. Swallows has been working with small producer groups for 15 years. This tells me that there is action being taken around the world. However there is a lack of transparency and knowledge amongst consumers. This can be addressed locally through brand MARA and this brief.



USE HAND SKILLS

REDUCED CARBON FOOTPRINT

“What i see more is young people are coming to the brand because they recognize the climate crisis in a much different way to my generation and their experience is really first hand.” CEO Ross Marcario

NIKE 2020 targets

0% landfill waste.

100% renewable carbon and energy.

20% less fresh water used in production.

Conscious of it's consumer angle. Encouraging other retailers.

Natural fibres, recycled cotton and polyester.

Creating more DURABLE products and avoid textile waste.

Patagonia to have their supply chain carbon neutral by 2025.

Sustainable ways of life are becoming essential and this is creating its own trends, for example the growing trend to live a meat-less life. In the sportswear industry, new advanced technologies brands are creating sustainable materials that do not rely upon low paid third world workers. For example, organic cotton is being produced by companies such as Patagonia and Nike. However, these companies are still in process of developing their social ethical practice in the workplace and environment. From my research i am aware that MARA are ahead of the curve in respect of ethical and sustainable production.





BJARK INGELS

'ABSTRACT' Netflix documentary, 2017



AURORA ROBSON

'The Great Indoors', 2008.
Plastic debris, paint, solar powered LEDs.

Proves that design and architecture can be economically profitable as well as environmentally sustainable. Youthful, dynamic and egalitarian.

'HEDONISTIC SUSTAINABILITY'

"You can take things that are considered infrastructure; highways, bridges, powerpoints. You can crossbreed it so that it actually has a positive social and environmental side effects, like the powerpoint at Copenhill. Taking a very strong force which is necessity, utility and giving it **poetry and possibility.**"

This inspirational point of view was useful in thinking about how Ethica-Thread could look.



'Copenhill', in Copenhagen, 2019.

The cleanest waste to energy power plant in the world with artificial skii slope.

The chimney is a symbol of celebration puffing steam. Instead of fumes, it is clean mountain air.

BIO-Architecture/ interior/sculptures.

Robson subjects negativity and shifts tranjectories through her meditative work intercepting the plastic waste stream.

Founder of Project Vortex, an international collective of artists, designers and architects who also work in innovative ways with plastic debris.

Taking visual cues, elements and references from Bio-architecture and Hedonistic Sustainability to carry into my design, inspired by sustainable and ethical practices.



'Kamilo', 2011.

Made with plastic debris cleaned up from the kamilo point by Hawaii Wildlife Funds conducting cleanups for over a decade.

“Transparency is power.”

- Carry Somers (Founder of Fashion Revolution)



WHO ARE



A clothing brand producing sustainable garments which are durable and unique, through a process which is transparent.

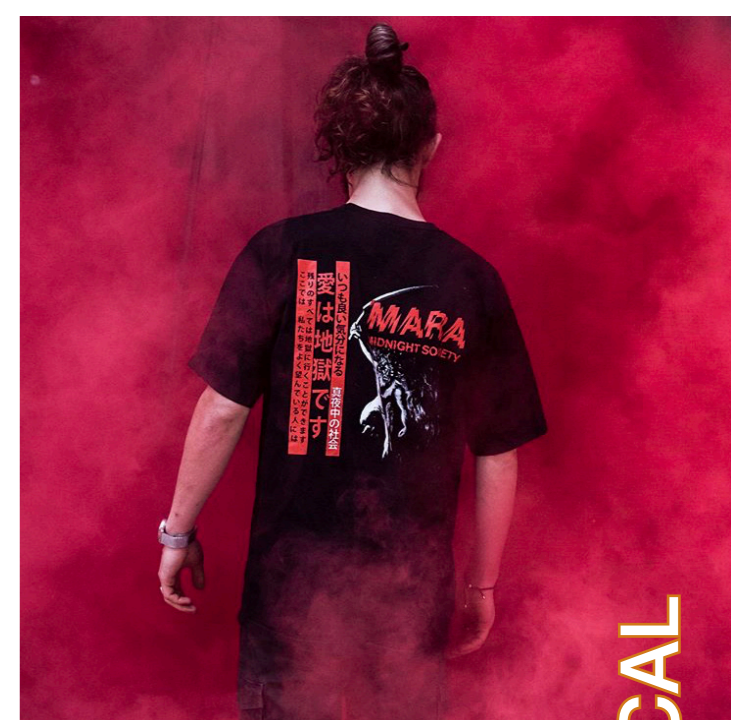
Mara creates a platform to discuss and highlight ethical and environmental issues surrounding the fashion industry.



MARA



ESCAPIST

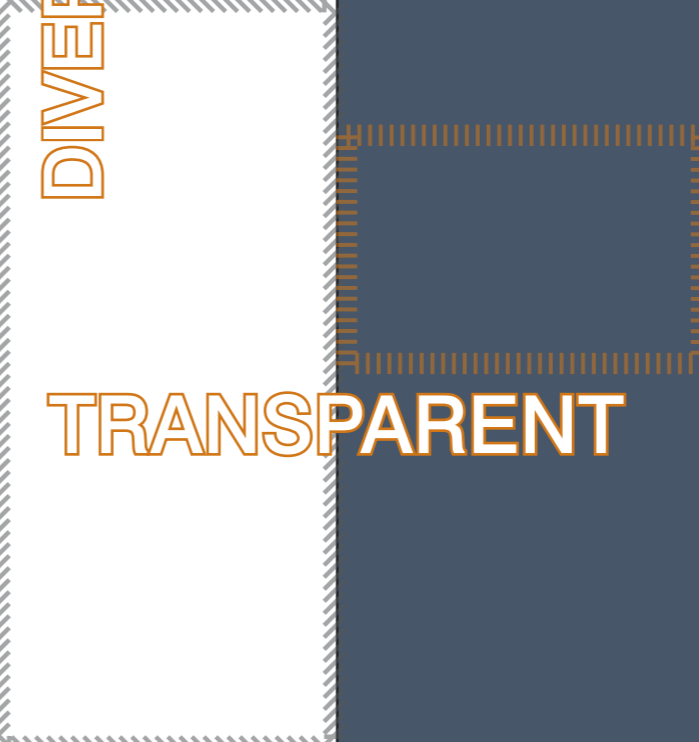


LOCAL



ARTISTIC LICENCE

DIVERSE



TRANSPARENT



WHO YOU ARE

'The product of sleepless nights'

100% ringspun organic cotton

Produced in Glasgow

Midnight Society



25% recycled plastic.
75% organic cotton.
Hand dyed with 0% water wasted.

The Foundation Sweatshirt



Tired Of Reality

100% ring spun organic cotton

Heavy 220 gsm weight

Built to last

Connecting

The Collection

Acid wash



2 stage acid wash

100% ring spun organic cotton

Hand treated and embroidered in Glasgow

No two are quite alike

Solutions For A Dying Planet

100% ring spun organic cotton

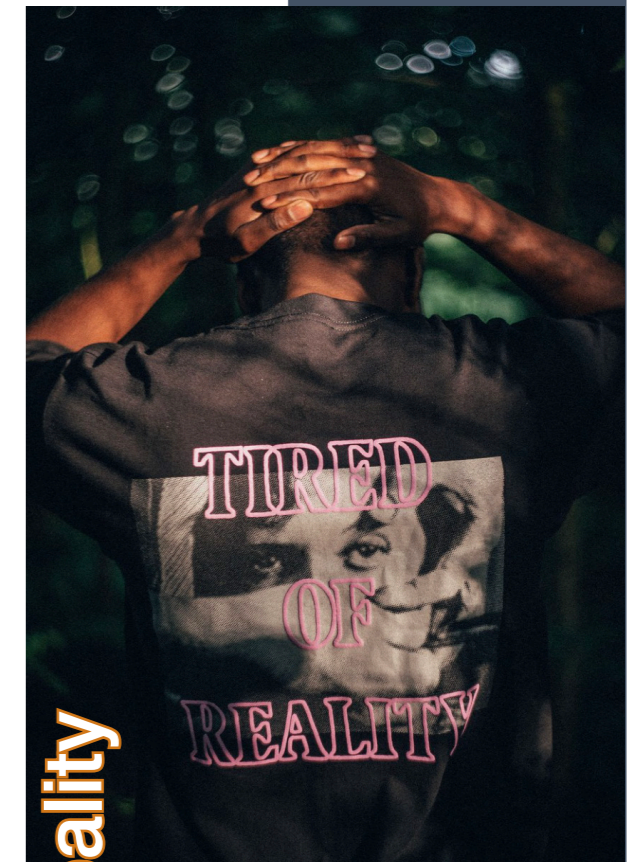
Heavy 220 gsm weight

Built to last

11 colour screen print

Illustrative

The wearer becomes the message



Escape reality

3D puff print detail



Interview with Sean Cosgrove

Where do you see the brand going in the near future?

"Doing a pop up in New York and one in Glasgow after that for New York friends. Here people can touch our heavy weight organic hoodies.. hands on with the product"

"Using off cuts which would make everything we do zero waste. Adds a 'keep an eye out' for the brand, not the seasonal 100 different lines."

"Making garments from recycled threads from plastic bottles."



What is your brand identity/direction/values?

"We are an ethical brand..where did it come from, who made it..its important to have two sides to the conversation.."

"Their embroidered in Glasgow i go pick them up, dye them, post them in sustainable packaging.. it doesnt have a massive carbon footprint"



How do you currently market or aim to market the brand?

Using peoples own creative license, people are allowed to have thier own artistic licence...own style and taste."

"I want to do shoots to represent who we are, where we live, so this female for example Jodie, one of our friends, she's of chinese heritage but she lives in Glasgow and very much Glaswegian."

'Midnight Society' comes from "all week everything, we do is in the middle of the night, facetimeing my mate working on a design."

Where do you look for inspiration and what us your creative process?

"Its an amalgamation of things i have done in my life."

"We just want stuff that are friends can afford and think that is an amazing fit".

"Designed for no matter what size, weight you are".

"The 'Solutions For A Dying Planet' came from an IBM advert i saw 10 years ago and they had a thing that was solutions for a small planet."

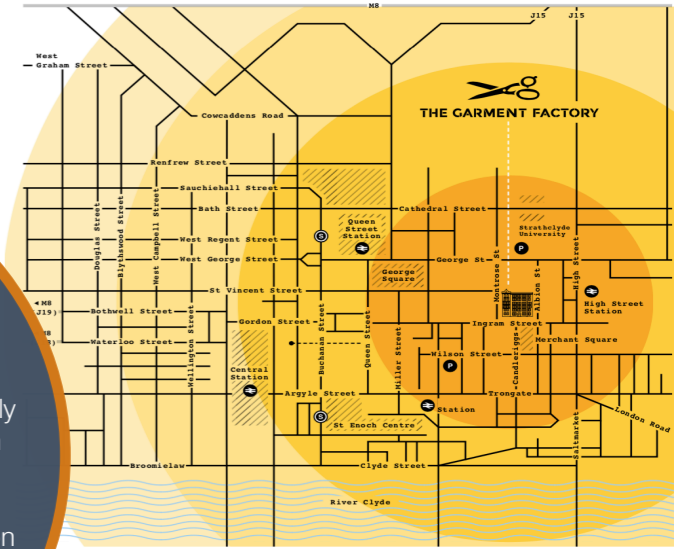
Site- The Garment Factory

The Garment Factory was designed in the baronial style in 1898 by Glasgow architect James Thomson.



Balmoral Castle, in Royal Deeside, Aberdeenshire

James Thomson was inspired by Baronial Architecture which developed during the 16th and 17 century and revived in the 19th century. It's "castle-like" style creates limited small castles and tower houses, in Scotland.



Minutes walk: 5 10 15 20

The building originally was the garment factory of J&W Campbell, textile manufacturers.



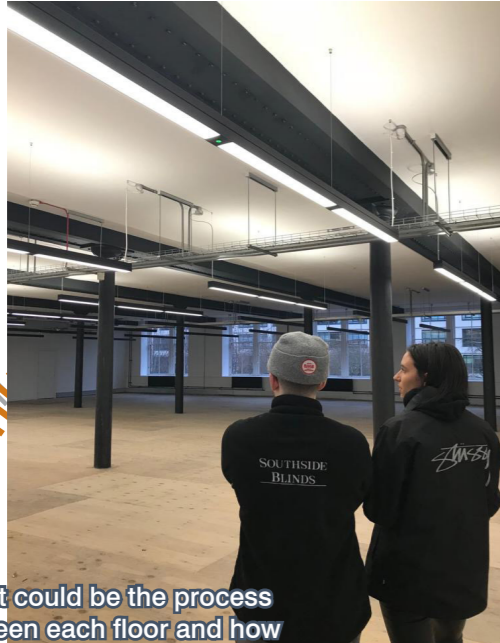
Located in Glasgow's Merchant City, on Montrose Street. Historically and architecturally rich, the Merchant City is prime real estate in the heart of the city. The Garment Factory is surrounded by thriving businesses and presents great opportunities for upcoming fashion retailers and consumers looking for unique experiences.

6 floors of office accomodation ranging between 5,595 sq ft and 8,488 sq ft.

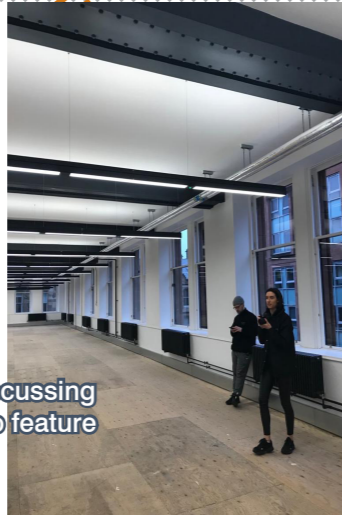
In 2017 Morgan McDonnell Architecture restored the textile factorys original layout and detail. Revealing original character that was hidden under. The process cost 5.5 million. Exposed ceilings steel and brickwork, wooden flooring and ornate staircases and introduced a contemporary finish through-out.

"Our aim was to create a flagship office and leisure development in Merchant City and to provide a fantastic working environment for creatives and corporates alike." - Rebecca Pittaway from Castleforge Partners.

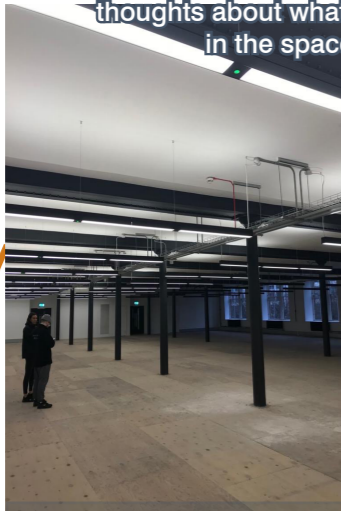
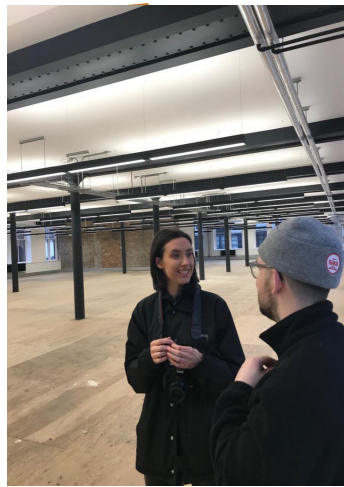
Site Visit with Sean Cosgrove



What could be the process between each floor and how to engage consumers in this immersive experience.



Body storming and discussing thoughts about what to feature in the space.



Reception/lift and toilet access parts of wall exposed and strip wood ceiling.



Seating area on ground floor- furniture reflects character.



Energy saving LED strips

Textile fabric rolls along the wall- TACTILE.

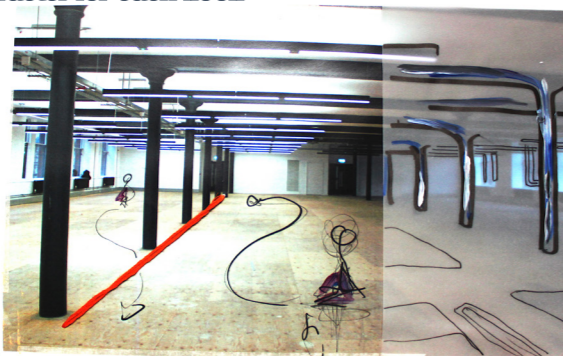


Exposed brick wall- the OLD and the NEW

Fabric of the building



Movement around the pillars and sensing a feel of character for each floor.



Tactile and materiality throughout the building

Sketches from site visit



Baronial architecture surrounding The Garment Factory



Bring the exterior into the interior.

Connecting the building to its historical fashion/textile industry.



Exterior inspiration



04: Spatial Reference



The baronial feature of ornate turrets found it was into my interiors as a way of linking The Garment Factory's past and present.

Balmoral Castle, in Royal Deeside, Aberseenshire

Balmoral is a large castle estate owned by Queen Elizabeth II and an example of baronial architecture. Completed in 1856.



Drawing/using photoshop to highlight baronial features throughout the exterior of the building. Finding oval and organic form, shapes for inspiration.

Cutting into flooring reveals the space inbetween, above and beneath. I use this as a way of connecting the textile processes and experiences together in The Garment Factory.

Different platforms creating openness, thermal condition and perspectives. The five levels of The Garment Factory building offer similar potentials.

Structure is cantilevered on upper floors creating semi open spaces. This inspires transparency in two ways in The Garment Factory project- visual transparency across all five floors for users, alongside transparency in the garment production process which is an important value for the client.

Holiday Home in Nangano, Japan



By Sugawaradaisuke Architects

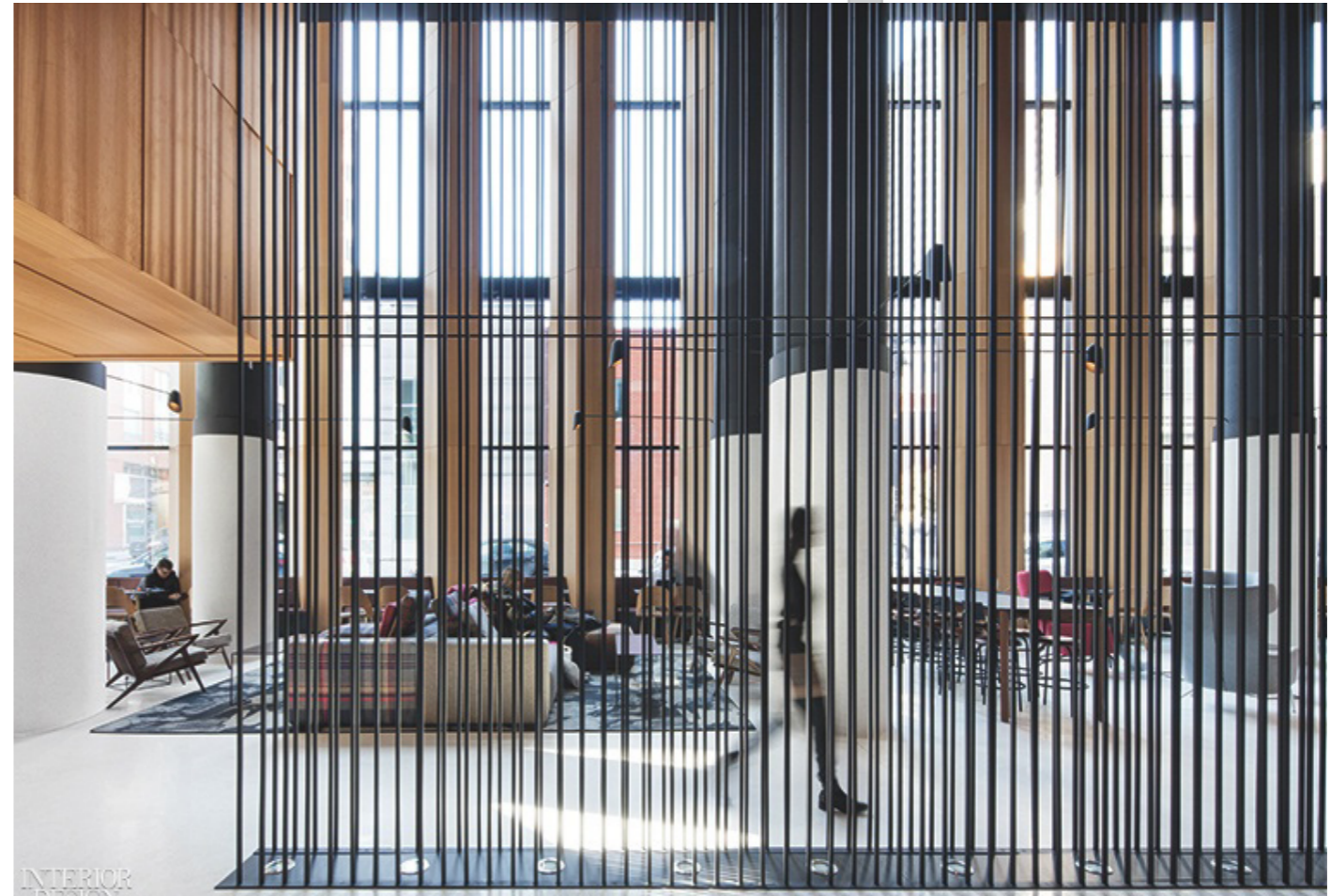
Buisness Hotel Montreal



By ACDP Architects

strict, geometric columns with granite material. Black on white creates spatial rhythm

A freely arranged white terrazzo bar wraps itself around the pillars.



The Garment Factory's six levels are covered fully in its original state. I am keen to enhance the space with neutral light and expose full height pillars.

The pillars will create restrictions which the design will have to work around. They are a striking feature reaching upwards, like outstretched arms to a better future.



Church Conversion in Vilanova de la Barca

By Aleaolea Architecture

The church conversion differentiates the **old** and the **new** through its steel roof trusses, and twin leaf brick walls, each complementing the other.

I will utilise the **tactile** nature of the materials and incorporate **exposed brickwork** into my design.

Concrete ring beams create **structure** and draw the eye to entry and exit points.

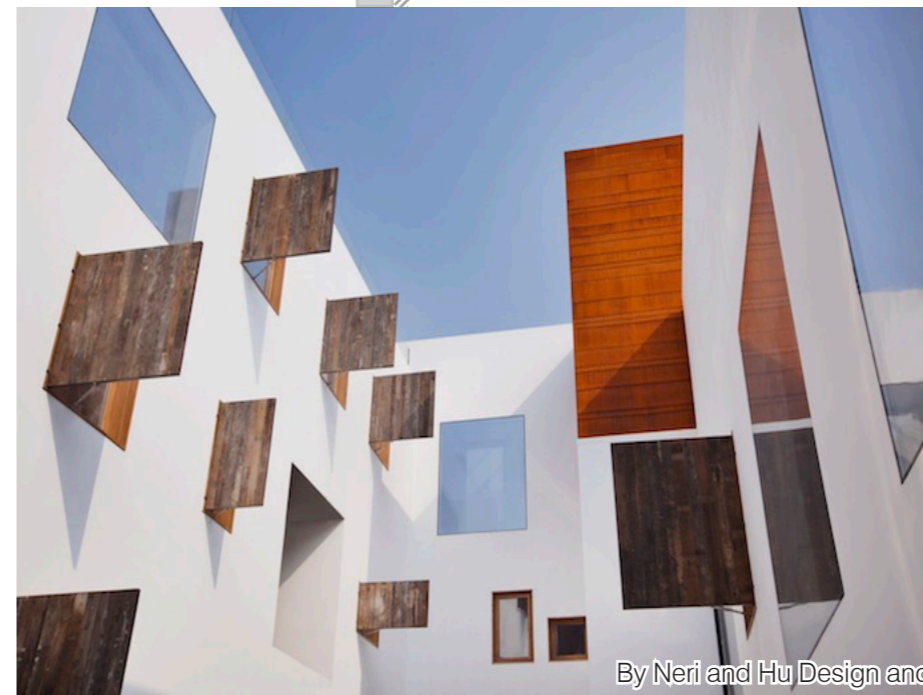
The Waterhouse



Neri and Hu Transformed this 1930's building, maintaining the **original facade**. Includes a rooftop bar, 19 guestrooms, restaurant and an all purpose event space.

By Neri and Hu Design and Research Office

The clear **contrast** in contemporary and original materials is appealing. The facade is original but the inside is transformed. This **exciting energy** will translate throughout my design.





By Sebastian Skovsted and Søren Johansen

Summer House in Denmark

I found the transition between untreated walls and soffit surfaces inspired my design decisions

Partly painted wooden surfaces and peculiar alcoves and niches create mysterious detailed sections off the main space.

Exterior walls are internally clad in wide horizontal boards, the walls separating rooms are clad in thinner vertical boards.

Cutting into a structure reveals detail and exposes materials. I am inspired to take this technique forward. It has added metaphorical value as cutting fabric is an integral part of the garment making process.

This Granada Centre is a meeting space for large or small groups with its cutting edge facade. I admire the sharp edged cleanliness of the building and the way it deepens into angular sections interesting functional features like the door above.



Meeting Centre in Grandola

By Aires Mateus

Templeton Carpet Factory Glasgow



Built in 1892 as the Templeton Carpet Factory, this building is now a working brewery. Its distinctive geometric and oval patterned exterior gives it a unique textile sense. It is located in Glasgow Green not far from The Garment Factory.

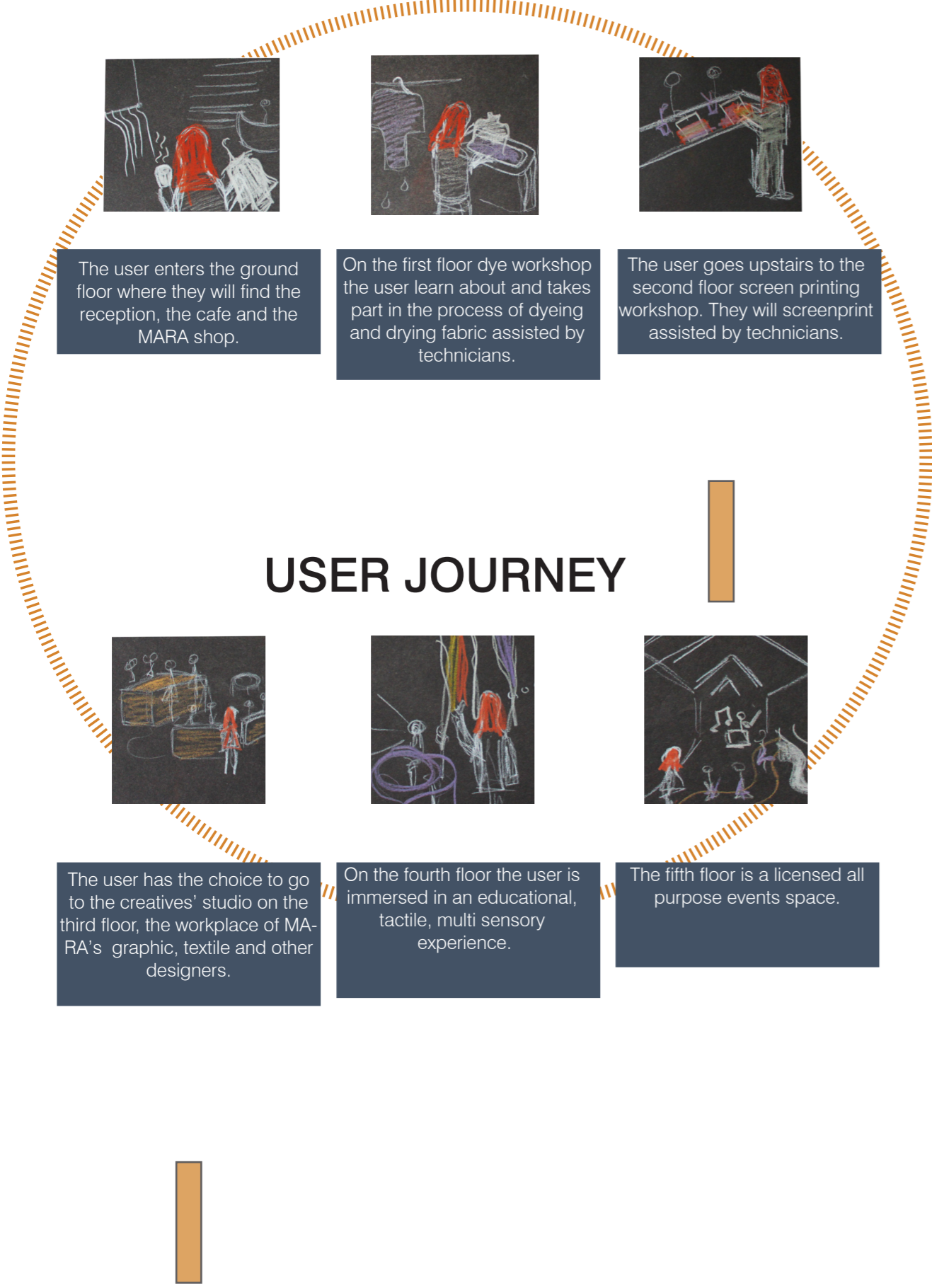
The distinctive pattern, colours and textures of this design sparked development ideas for screen printing and lino printing, folding, cutting, stitching and printing fabrics to amalgamate into furniture, pattern and colour schemes.

Inspired by The Templeton Carpet Factory statement exterior of repeated orange toned patterns, I will use typography and colour elements from MARA to create 'fashion statement' features in my design.

I made block prints to experiment with colour, shape and texture.

"It is very much about transparency as well as sustainability." - Sean Cosgrove.

05: Development

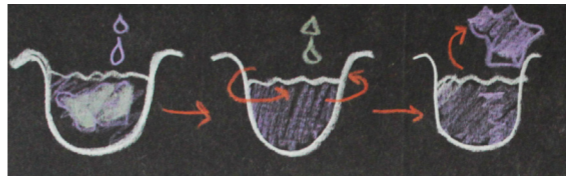


GROUND FLOOR- RECEPTION, CAFE, RETAIL SHOP



- The user notes that:
- The cafe stocks fair trade and organic products and a selection of vegan and vegetarian options.
 - Guide dogs are provided with water bowls.
 - Coffee cups and food packaging are recyclable and the use of plastics is minimal.
 - MARA's collection is sympathetically displayed so that the customer can fully appreciate the quality of the garments and thought that has gone into the design and production.
 - There is the option to buy high quality fabric from a selection of recycled silk, wool, or polyester.

1ST FLOOR- DYE WORKSHOP



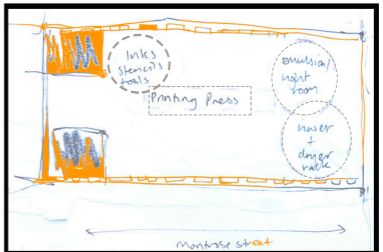
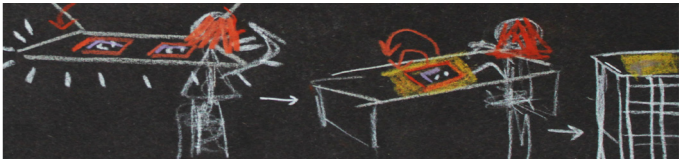
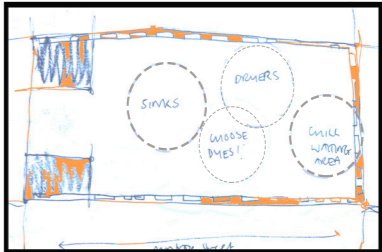
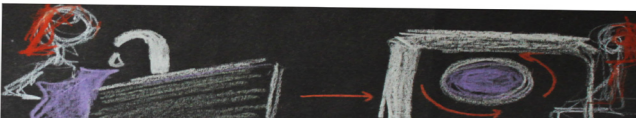
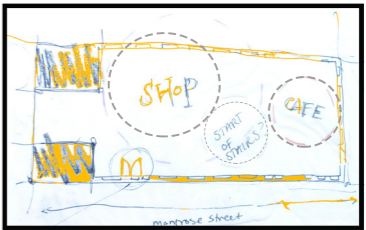
- On this floor the user will:
- Take an apron, mask and gloves from hangers.
 - Choose dye colour.
 - Use the free organic cotton hanging on a fabric rail or purchased fabric.
 - Use the cutting table if the fabric needs adjusted.
 - With assistance, place the fabric into the stainless steel sink with very hot water, adds liquid dye, 1/4 cup salt, and stir with spoon.

2ND FLOOR- SCREEN PRINTING WORKSHOP

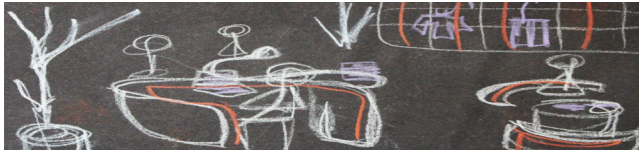


- The user will:
- Take an apron, mask and gloves.
 - Choose ink and place the dyed fabric on the printing table.
 - Choose an acetate pattern to print onto the fabric.
 - Head to the emulsion room where technicians will assist. The acetate is laid onto the screen coated in emulsion. Light reactive emulsion is hardened and parts of the screen are showing their pattern in liquid form.
 - Wash off the emulsion in the hose room then leave to dry on racks.
 - Place the screen on the printing press and the fabric is laid down flat underneath the screen.
 - Coat the screen with ink and imprint the design.

...in more detail

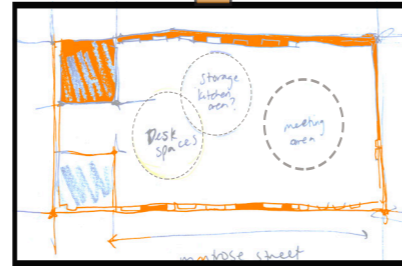


3RD FLOOR- STUDIO FOR CREATIVES



The user can (by appointment):

- Find out more about transparency and sustainability.
- Learn about MARA designers' process, values, personalities and networks.
- Discuss their own designs ideas with the creatives.

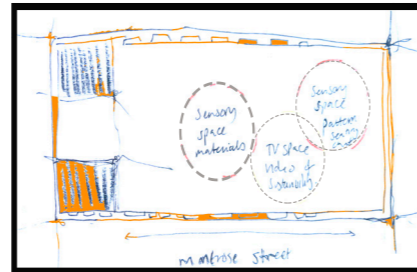


4TH FLOOR- EDUCATIONAL SENSORY SPACE



User will be:

- Able to watch and read features on fast fashion and sustainable industry.
- Touch and examine fabrics that are incorporated as installations, utility furniture and wayfinding features.

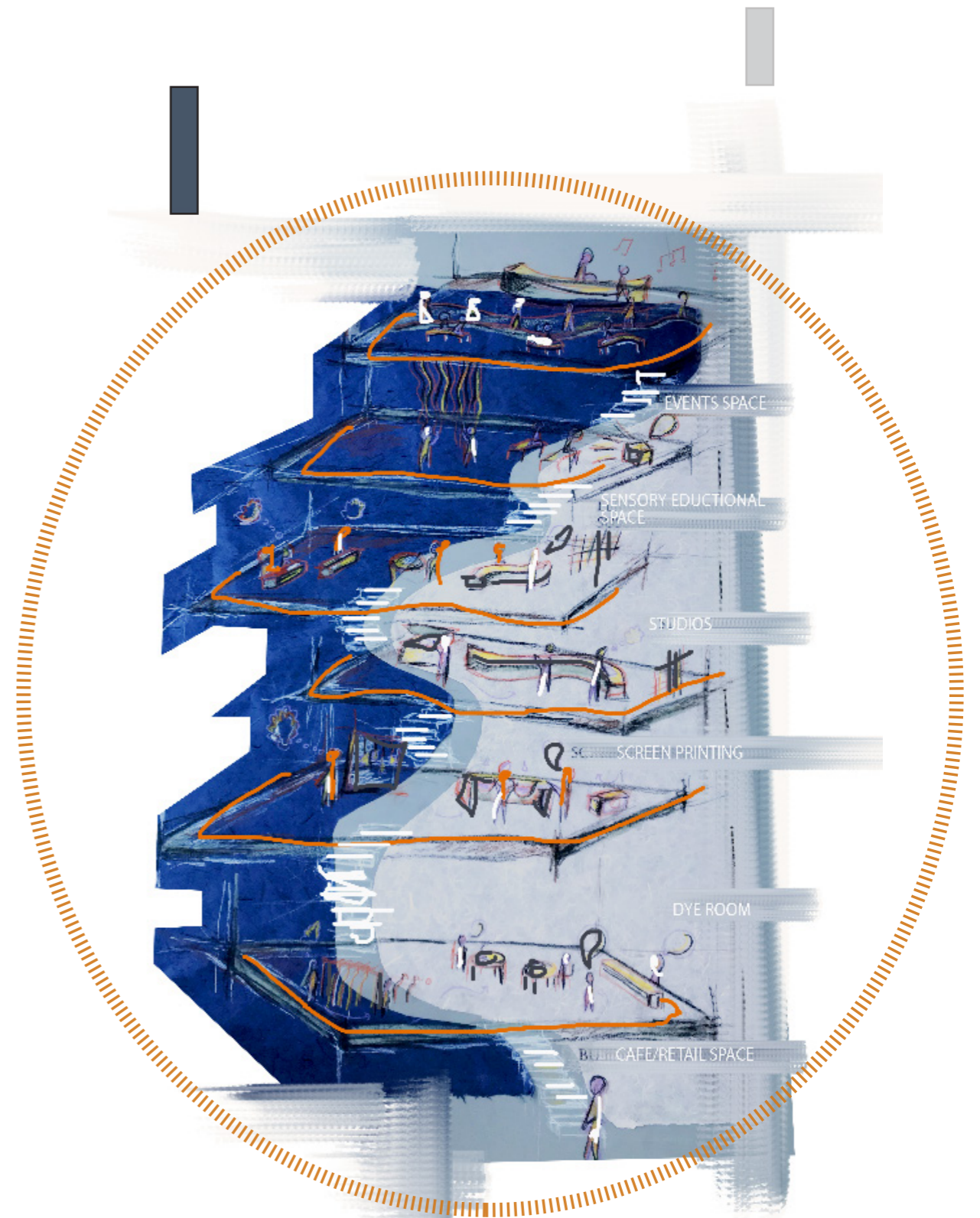
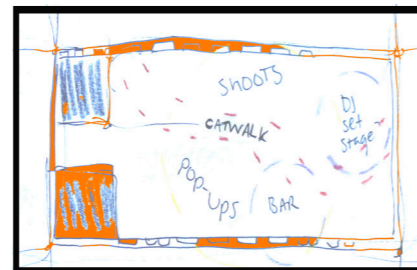


5TH FLOOR- EVENTS SPACE



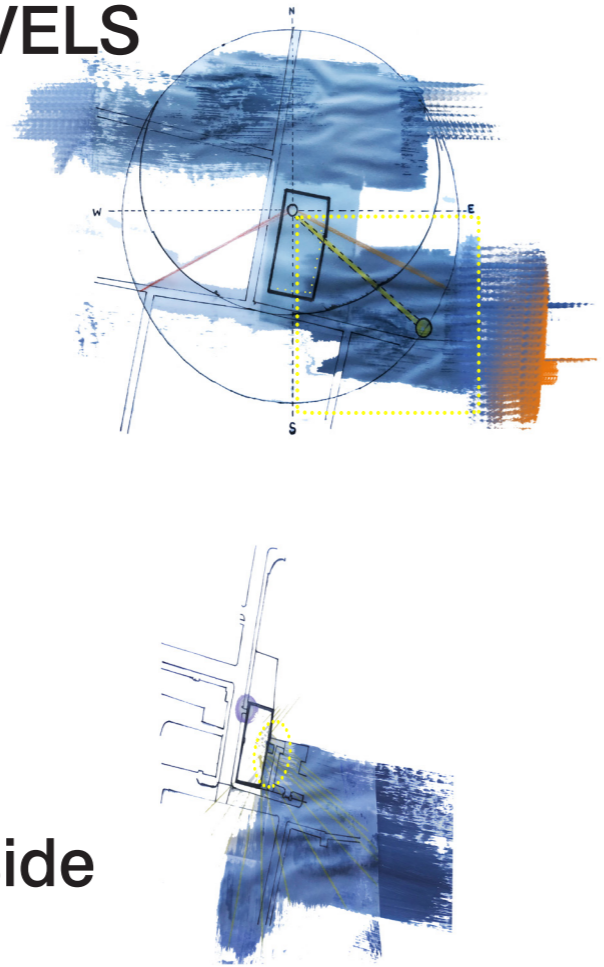
The user enjoys:

- Fashion shows on the catwalk
- Pop up events hosted by MARA and visiting brands.
- Literary and music and other arts events.
- A celebration space with its own bar and dj booth.

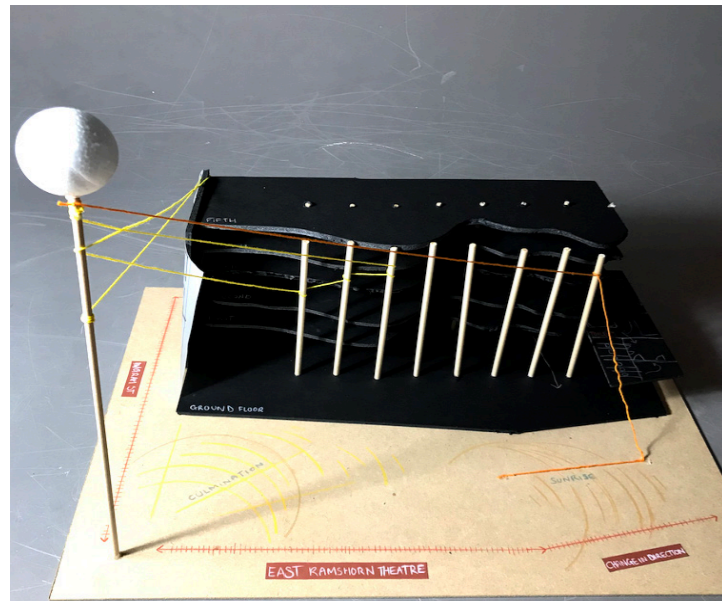


SHAPING THE FLOOR LEVELS

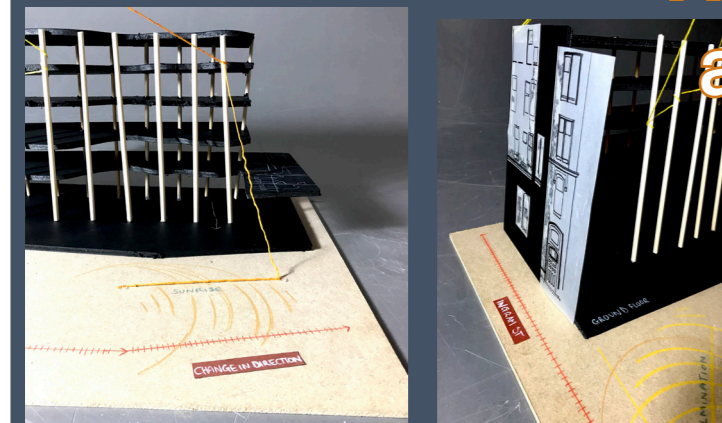
The sun hits the south east side of The Garment Factory in the morning into afternoon, with the front entrance Montrose Street side of the building getting the sunlight in the evening. This would influence how natural light was maximised in the building, principally for the benefit of the creatives in their design work and to provide a pleasant working environment for all staff.



South facing side



Sketch Model showing cut into floors exposing the back of the building looking out on to the Ramshorn Theatre



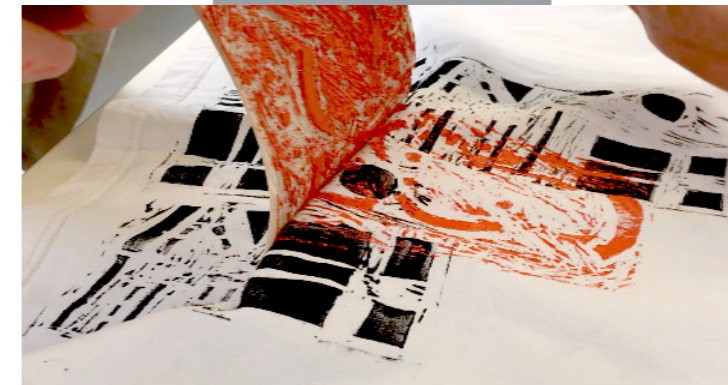
I thought about and experimented with cutting into each floor, inspired by the layering of textile process through print and dye. MARA's unique pieces from the Acid wash collection remind me that the purposes of each floor floors are unique yet connected.

"No two are quite alike" - MARA



Irish artist Emma Wolf-Haugh's room divider installation in the exhibition 'Seized By The Left Hand' in The DCA, Dundee. Haugh was inspired by Eileen Gray the architect who created similar interior screens using quilted denim, velvet and pvc. This inspired me to use the textile process of 2D screen and print making to develop my design into 3D forms. It excited me to use the textile process of development as it gave me the means to develop and showcase my ideas for this project using garment industry materials.

Lino Printing



My lino printed samples onto a cotton t-shirt



Testing and lino printing onto a white and a black cotton t-shirt with ink. For initial shapes I selected shapes and elements from The Garment Factory baronial architecture and MARA's IBM logo typography from 'Solutions For A Dying Planet' collection.





2D INTO 3D

I was interested in mimicking the hang of a garment in trying to figure out the shape and purpose of the five levels and how I would cut into the fabric of the building. For my cotton lino print sketch model, I stitched into the shapes to create shadows and 3d forms. I hung it from a wooden frame. I used spotlights when photographing the model to enhance the outlines in the cotton fabric.

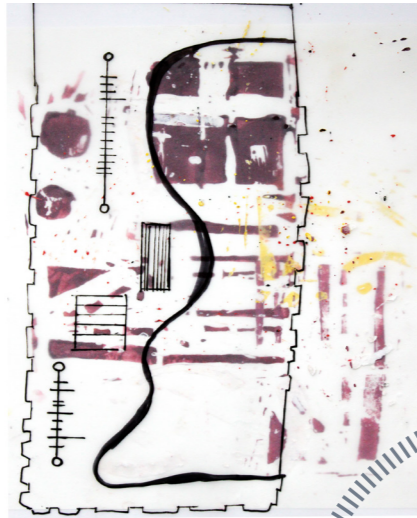


Translating the model into the building

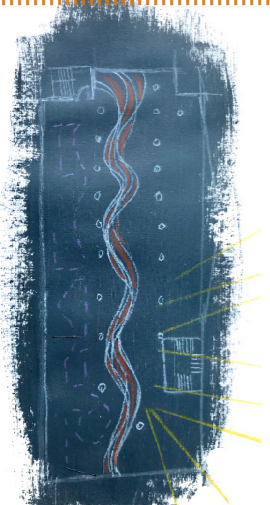


PRINTS INTO PLANS

collection of tees taking visual elements from the dye spread. Dye spread is naturally uneven and this would influence the final shape of the floor levels. The colour palette is vibrant pinks, purples, blues and oranges and i was attracted to using at least one of these colours.



"It is very much about transparency as well as sustainability."- MARA

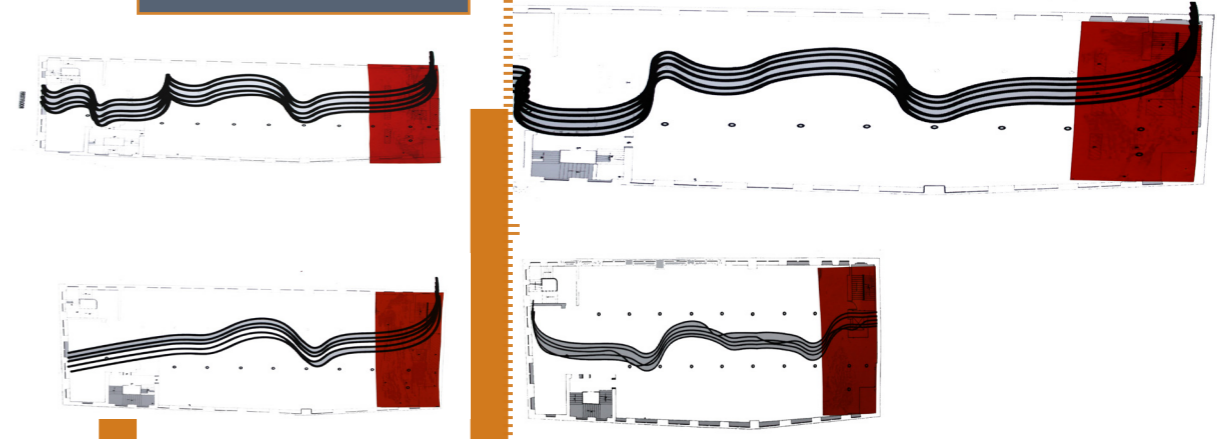


Carry the theme of transparency throughout the space, by cutting into levels so that the whole space is visible.



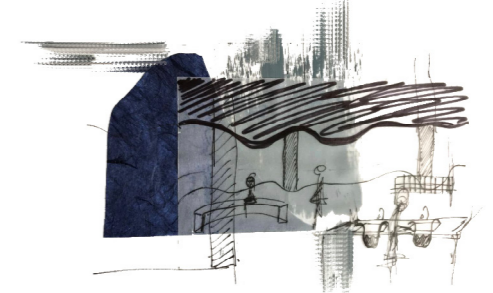
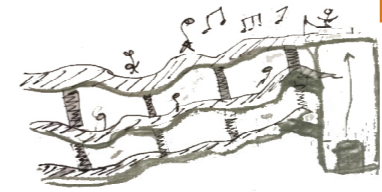
Using a layering technique to experiment with shapes of the levels. Through paint, collage, lino print and tracing paper.

Experimenting on illustrator with various forms inspired by the natural dye spread on MARA's Acid wash garments. Bird's eye view.

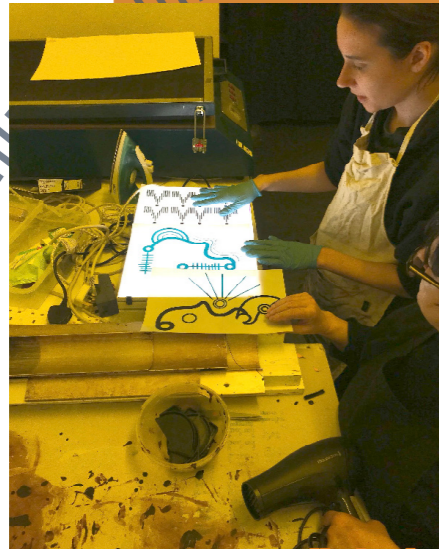


LAYERING LEVELS

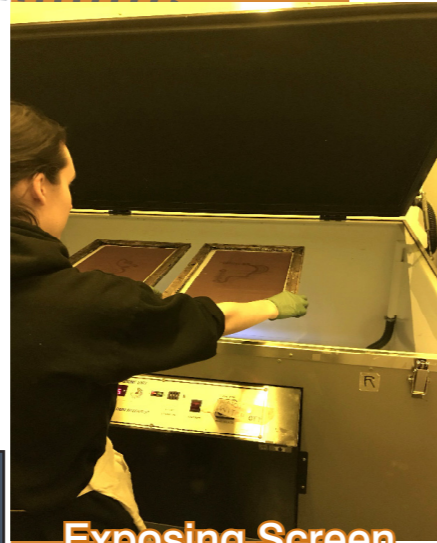
Initial quick collaged sketches of all the floors and a trial of potential colour palette



SCREEN PRINTING



Testing acetate pattern on light box for faded areas



Exposing Screen



Drying emulsion



Emulsion washed off screen

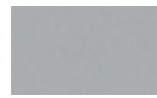


Printing ink based screen onto cotton fabric



Laying out the acetate sheets on the printing press

Experimenting with COLOUR palette



Concrete Grey is a neutral, sophisticated tone which blends well with vibrant colours.

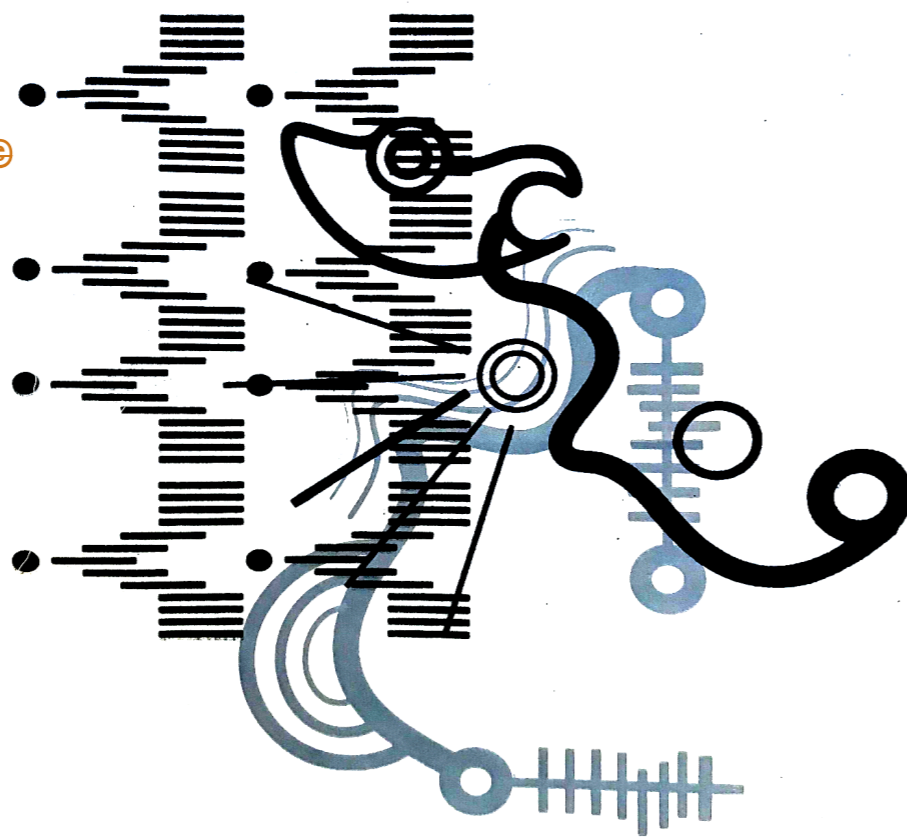


Orange radiates energy, enthusiasm and is attention grabbing, ideal in a creative working environment.

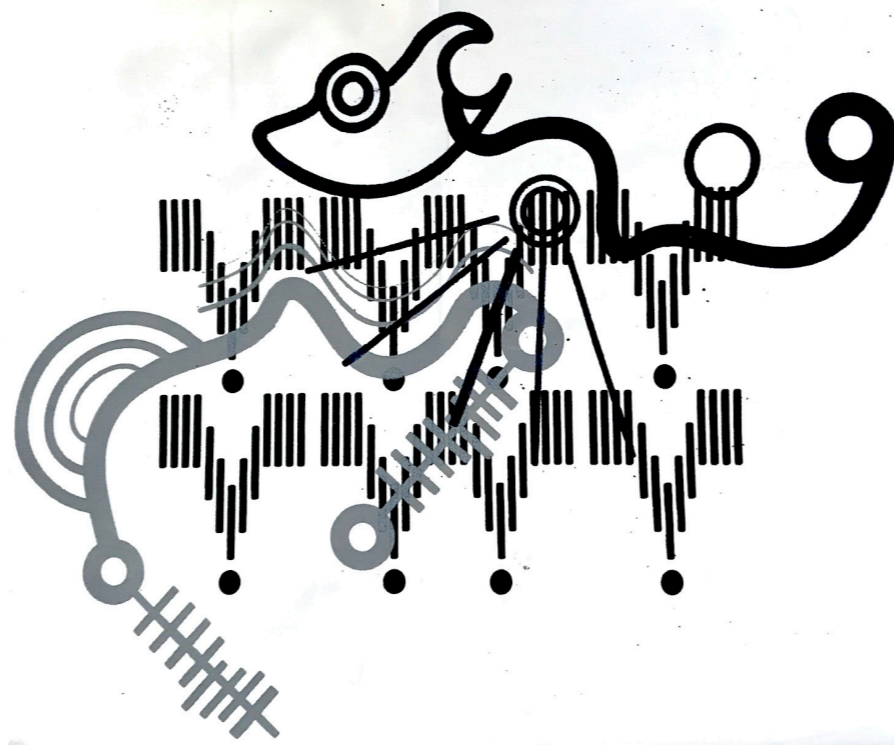


Charcoal Blue represents productivity and a calm, safe environment.

I felt this was an effective colour combination but it was too early to say exactly where and how the colours would be incorporated into the final design.



Screenprinted onto cotton

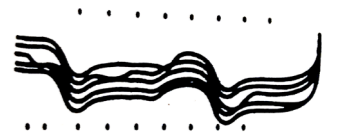


Heat Press



After the screen printing onto Fabriano Rosaphine paper, as well as cotton fabric, I used a heat press to toughen the card. Fabriano Rosaphine is 60% cotton.

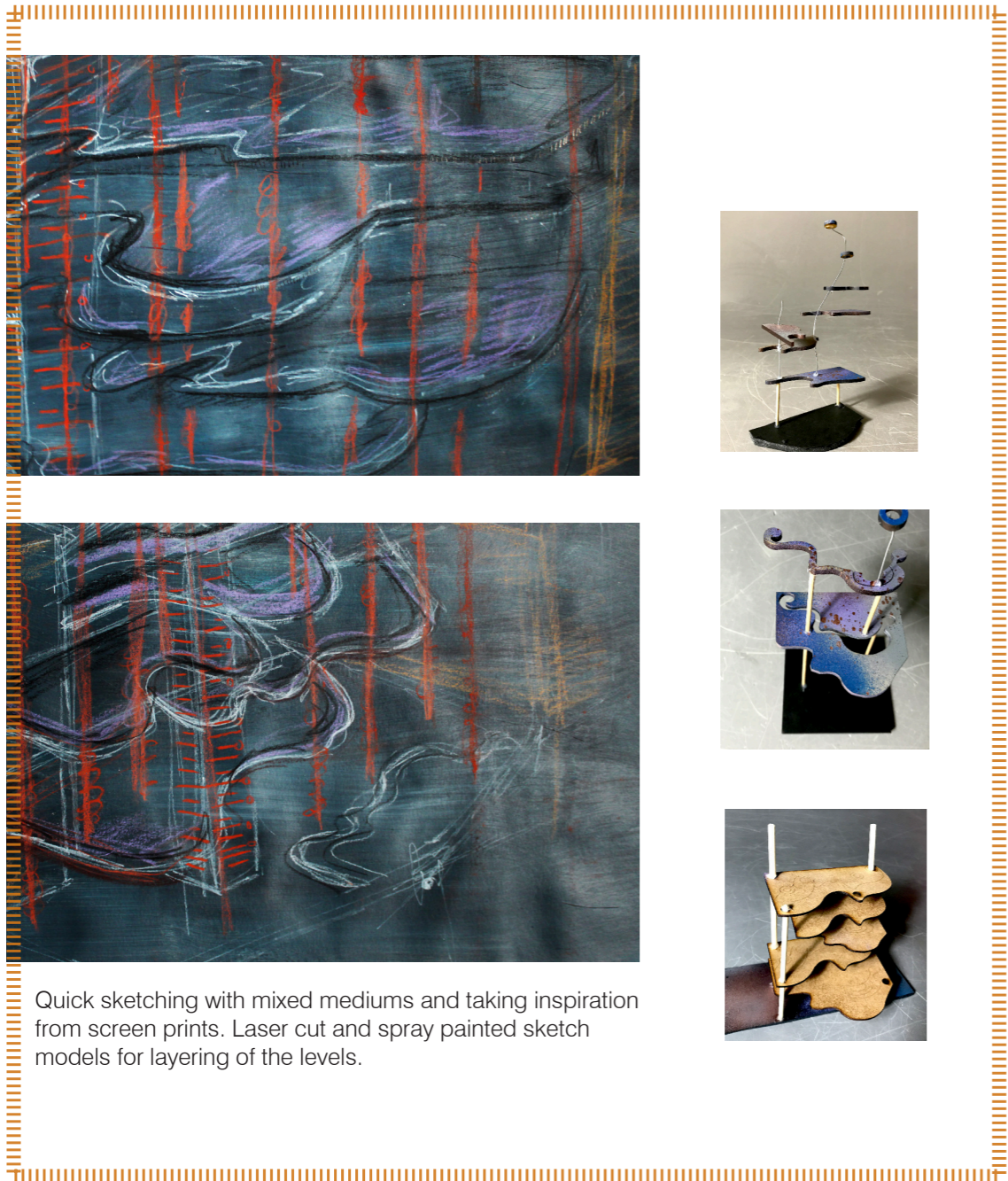
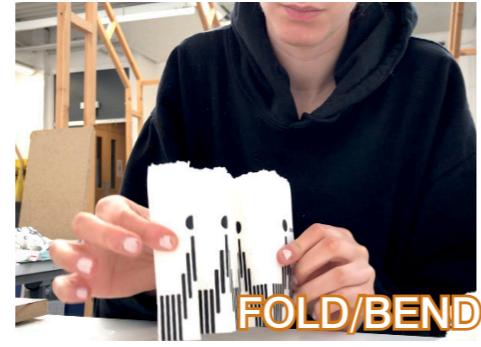
I folded, and manipulated the paper into 3D sketch model. I sprayed the cotton fabric with starch which made it easier to manipulate it into 3D shapes.



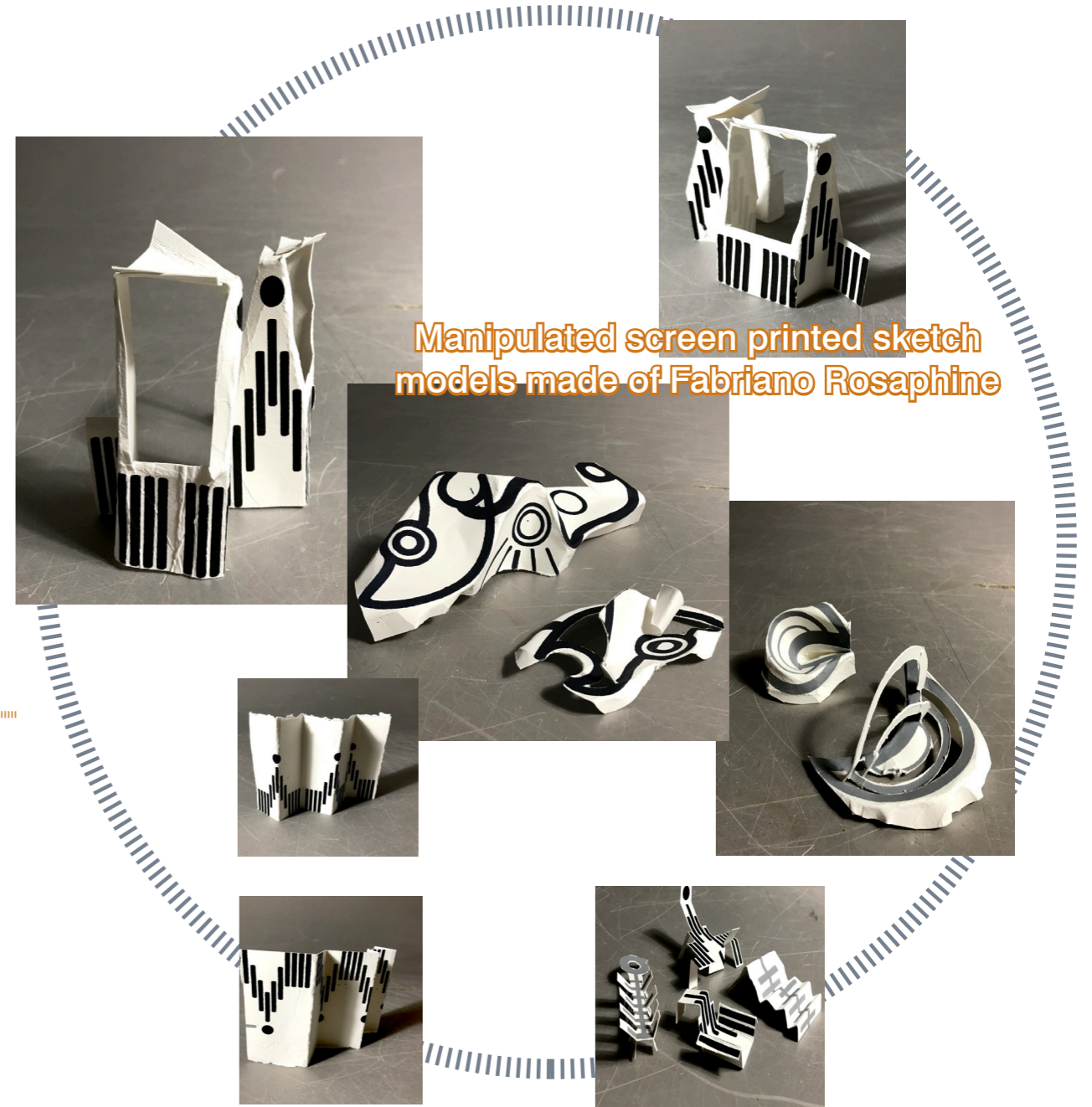
Sketch model of levels



Sketch models



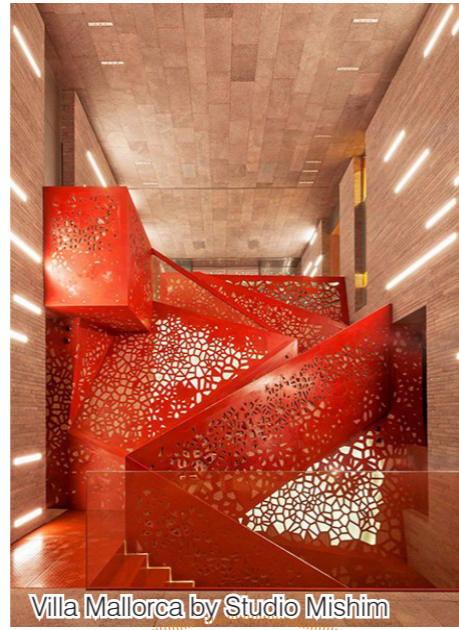
Quick sketching with mixed mediums and taking inspiration from screen prints. Laser cut and spray painted sketch models for layering of the levels.



Accessibility



Somerset House in London
By Eyajjerna Architects

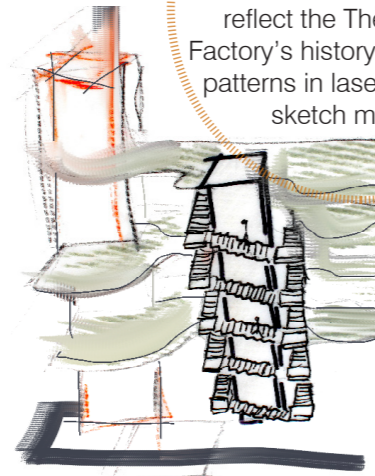


Villa Mallorca by Studio Mishim

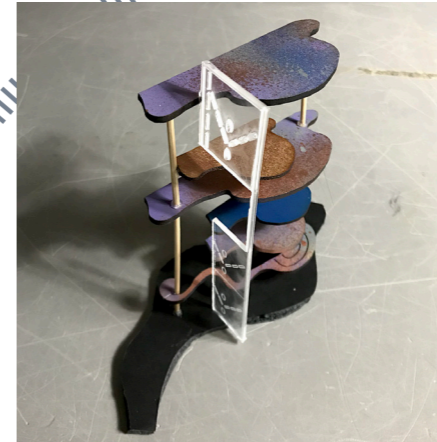
Developing a project main theme of transparency I felt that these staircases reflected both transparency and bold centre piece visibility.

Sewing machine stitching patterns

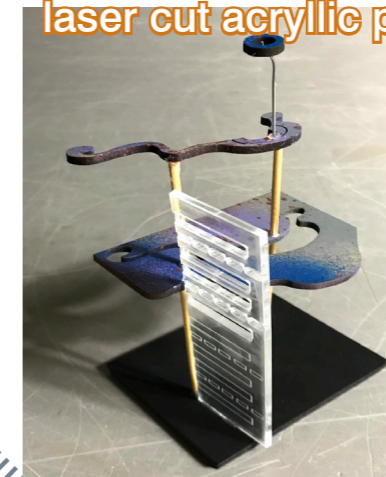
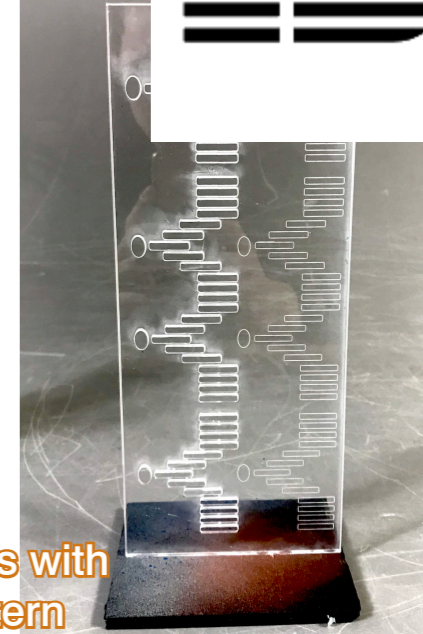
reflect the The Garment Factory's history. I used these patterns in laser cut acrylic sketch models.

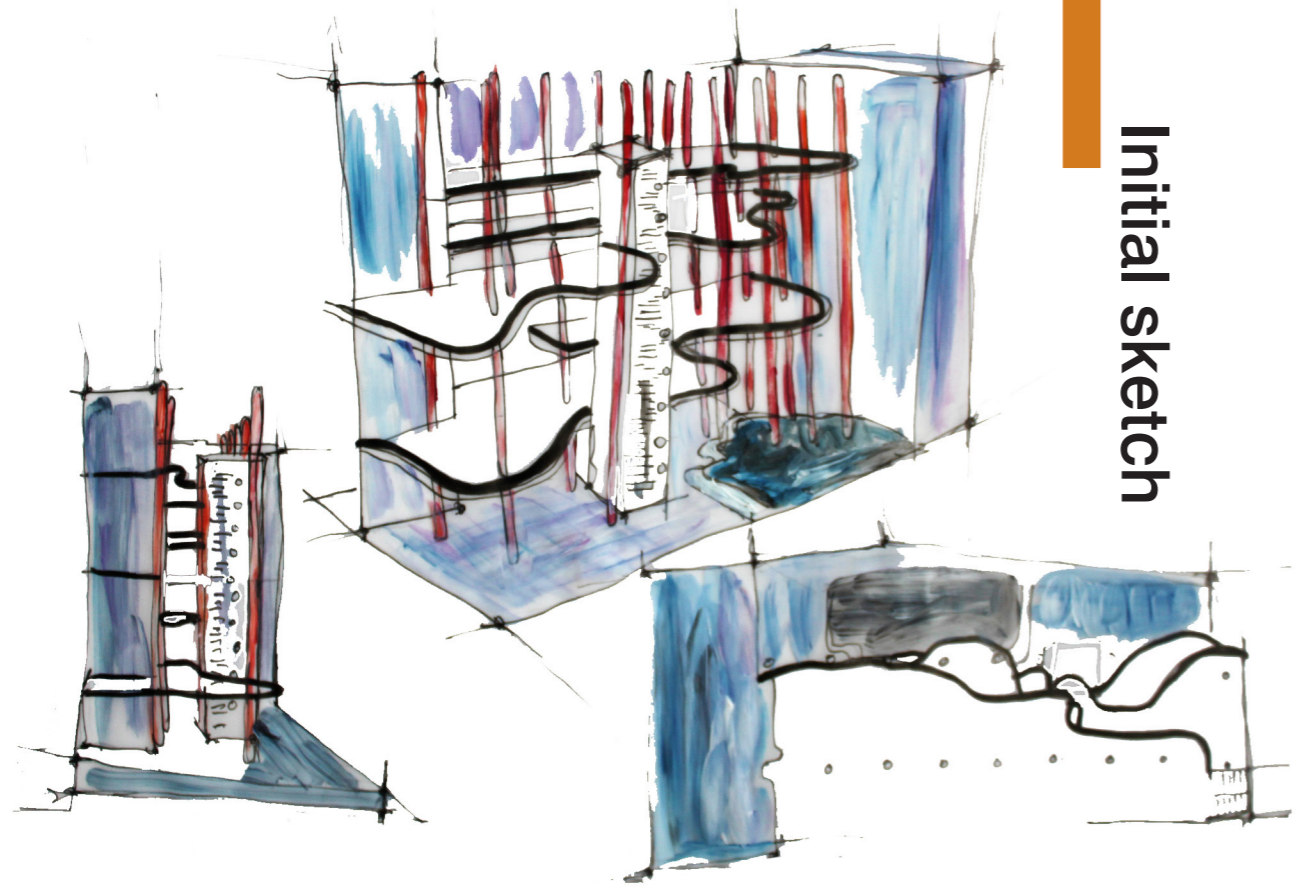


Experimenting with spiral and rectangular shaped stairs. The lift will be made with glass with IBM logo and baronial pattern cut all the way upwards. This will be the 'statement staircase'

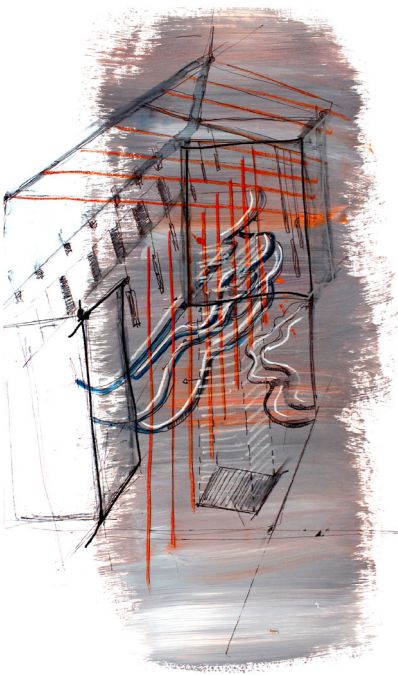


Sketch models of levels with laser cut acrylic pattern

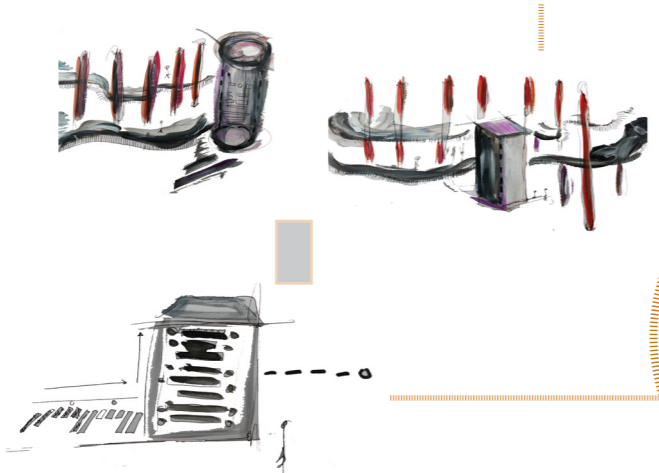




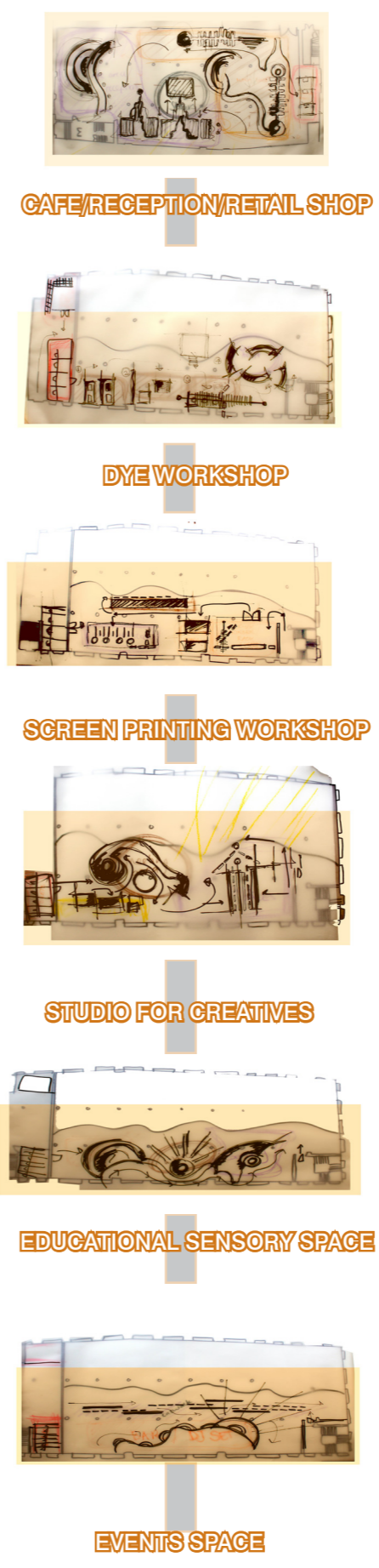
Initial sketch



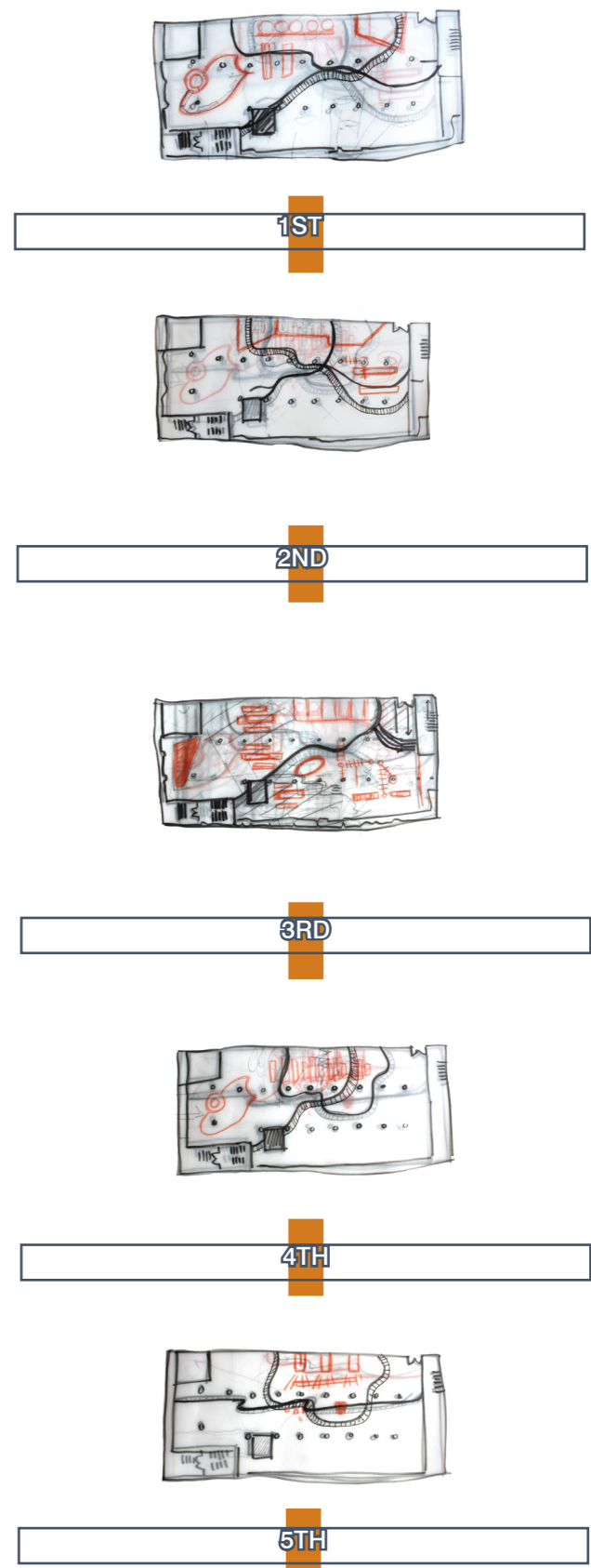
Experimenting with lift shapes. The contrast between organically shaped levels and a sharp edged rectangular lift creates an eye-catching contrast.



The IBM logo has a repeated pattern which transfers well into a design which cuts into the fabric of its building or its fixtures. This became a design theme of the project.



Sketching plans

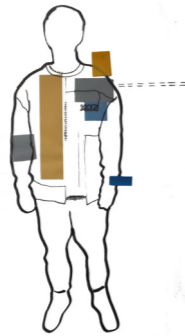


SUB LINE COLLECTION



“made from offcuts or samples” -MARA

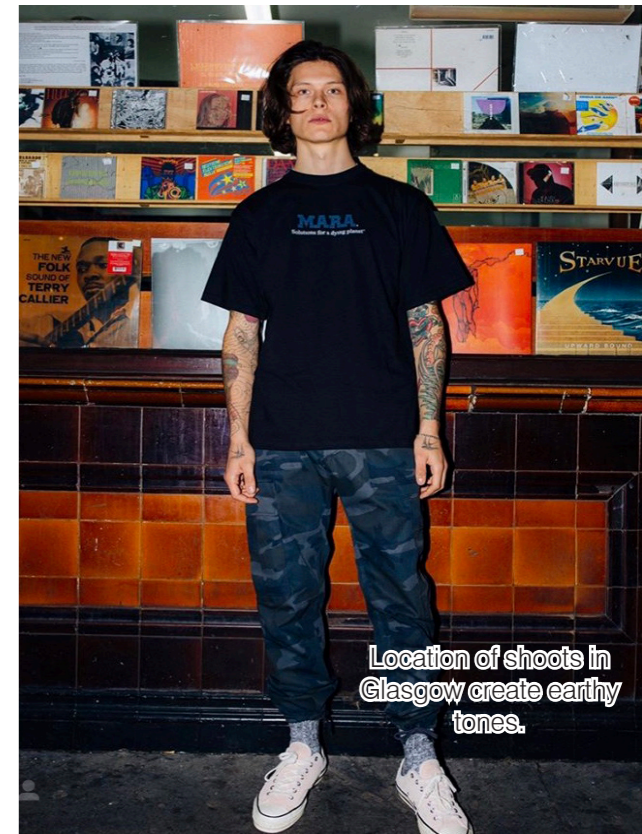
These are zero waste garments made from off cuts which inspired me to drive my concept further with block sections on floor plans with various solid colours, floor surfaces. Each floor is unique which is inspired by this collection .



I wanted to create a tactile environment where colour is incorporated into the traditional and the contemporary building.

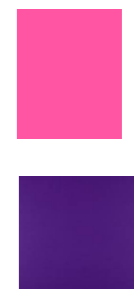


COLOUR



Location of shoots in Glasgow create earthy tones.

Spray paint creates a metallic finish which resembles MARA's hand dye garments. This is aesthetically pleasing and i found that it worked well with my proposed colour palette of orange, concrete grey and charcoal blue (see p 44). Combining colours with low and high pressure sprays creates a rustic, tactile product.



HEMP FABRIC AND WOOD



Mixing dyes with hemp fibres into the resin testing tactility, form and quality.



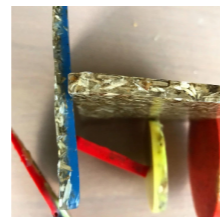
Experimenting with fibres, paint marks and dye spread effects to unleash the potential of hemp.

- HEMP is the strongest natural plant fibre in the world.
- Organic hemp and cotton uses 50% less water to grow and produce.
- Hemp is produced from a strain of cannabis.
- Oldest recyclable plant fibre and is softer.
- Fabric blocks out UV rays and creases much less.



Hemp wood and fabric are sustainable materials which seem well suited to the goals of this project.

Making Hemp moulds with resin



Sketch models using hemp moulds



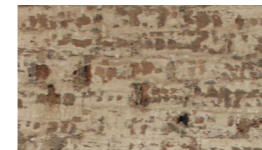
Massachusetts University building extension by Bjark Ingels.

Domino like effect copper slates

COPPER



- Copper has antimicrobial properties, is non magnetic, conducts heat and electricity well and has excellent corrosion resistance.
- The copper cladding could add to the insulation efficiency of the building.

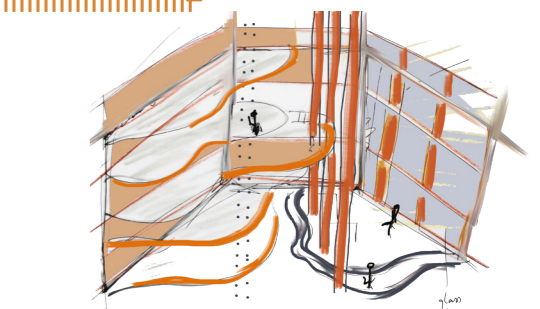
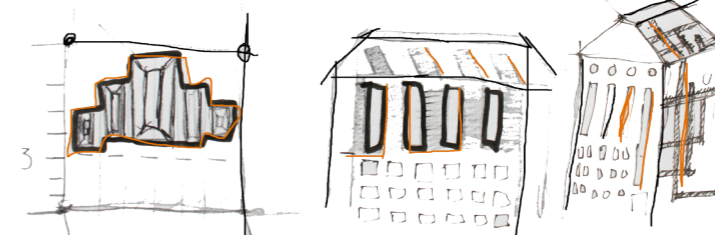


- Copper clad pillars would be a striking and sophisticated feature.



- Copper is naturally beautiful and has a complimentary visual relationship with sandstone and brick.

- I considered painted steel beams but rejected this idea as it did not reflect the grand feature I had in mind.



Sketches of copper material on the slated glass roof, side walls and pillars.

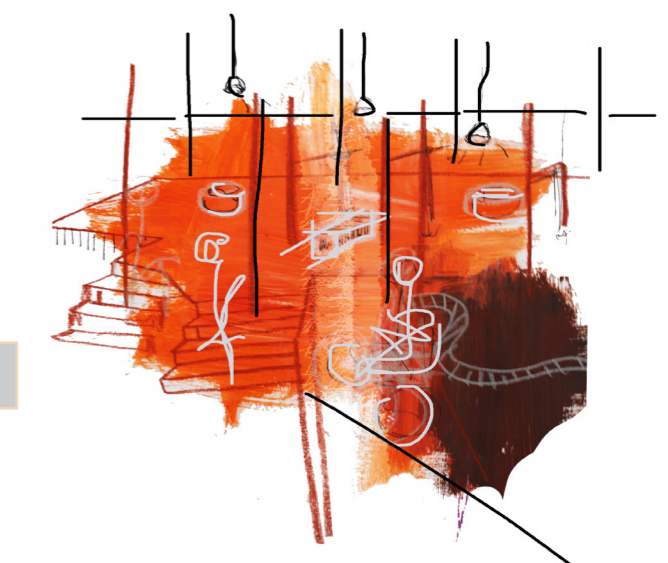
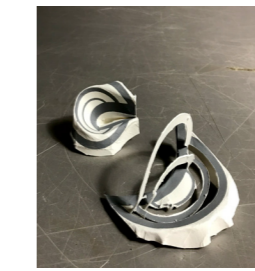
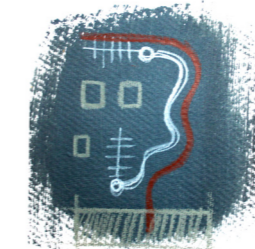
RETAIL SHOP Ground level

IBM

FILA's First Heritage Pop up Store, in SOHO, NYC.

- Inspired By FILA's pop up store with the detailing and sectioning of linear lines and colour palettes, I visualised the MARA shop to be a welcoming and eye-catching space.
- I developed a typography based on MARA's IBM inspired logo, using a repeat pattern for layout of furniture.
- Pillars give the space structure and I experimented with perpendicular and parallel furniture layout.

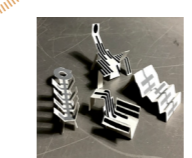
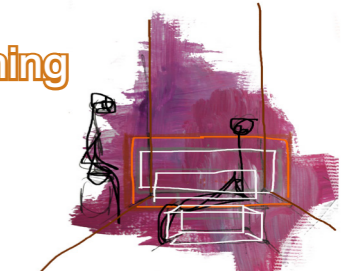
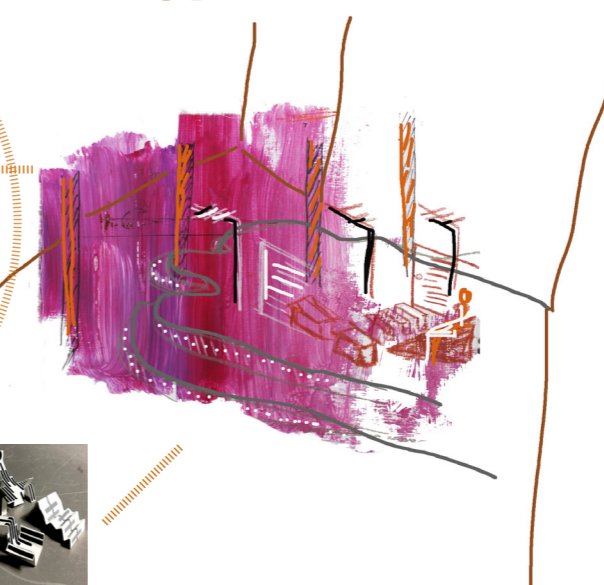
My screen printed sketch models, with their organic design flow resembling a dye spread, influenced the shape and setting of the retail space.

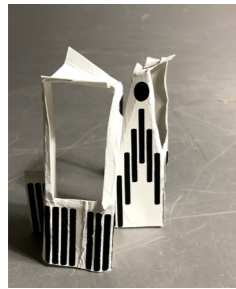


Raised ground experimentation in

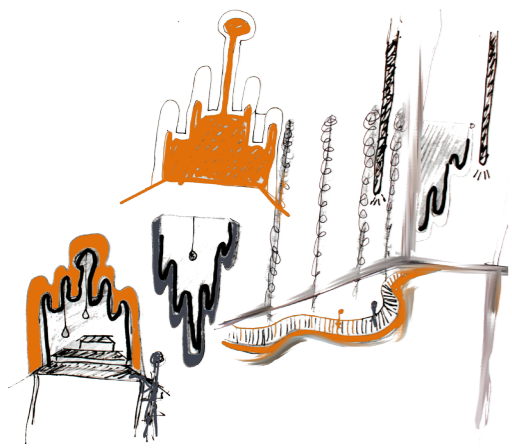
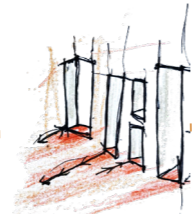
Clothing plinths and rails sketching

Testing perpendicular and parallel choices for placement of interiors. Taking elements from screen printed sketch models which resemble hanging rails. I used the folded models to create patterns, form and tactile choices.





I used the screen printed sketch model with its baronial and IBM typography inspired pattern and angular shapes to design a cuts into the wall. This created practical shelves for clothing and accessories and a focal point in the space.



HEMP changing rooms and cut into wall.

I experimented with an angular changing room but it took up too much room and closed off the space. I took forward my HEMP theme and found organic corduroy containing 55% HEMP and 45% Cotton to design circular, fabric changing areas. These not only lets the user be hands on with clothing but also with the fabric of the building and furniture.

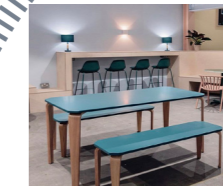


RECEPTION and CAFE Ground level

I was inspired by Sneakers ER Laundry store with their block tiled surfaces and welcoming cafe area. Their use of signage hanging from the stairs is delicate and unique which let me play more with lighting features and cut in typography ideas.



'TIRED OF REALITY' collection

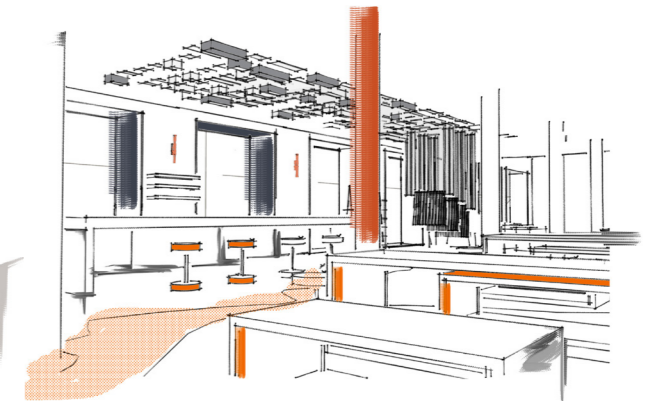


The loading Bay cafe and reception.



Sneakers ER Laundry Store, Glasgow

Tactile nature of the building collaged.



I experimented with phrases that captured the character of each floor. 'TIRED OF REALITY' I chose to cut the new typography into the ceiling and walls, playing about with length, depth and height of the blocks.

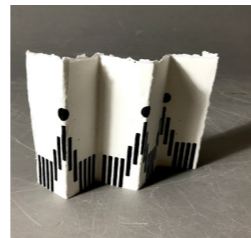
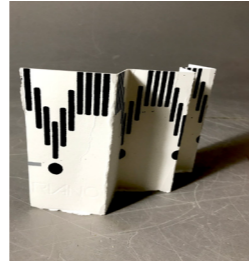
Experimenting with how i can incorporate the MARA brand and the production of fabric in fashion, into the fixtures and fittings of the building.

The reception desk was inspired by The Loading Bay's relationships with plywood and concrete materials sourced from skateparks. I took this concept forward by experimenting with different combinations of hemp wood and fabric, metals and concrete.

Material relationship to concept.



The cafe seating was developed from the Fabriano Rosaphine card models.. The flow and placing of the seating mirrors the design of the card prints.

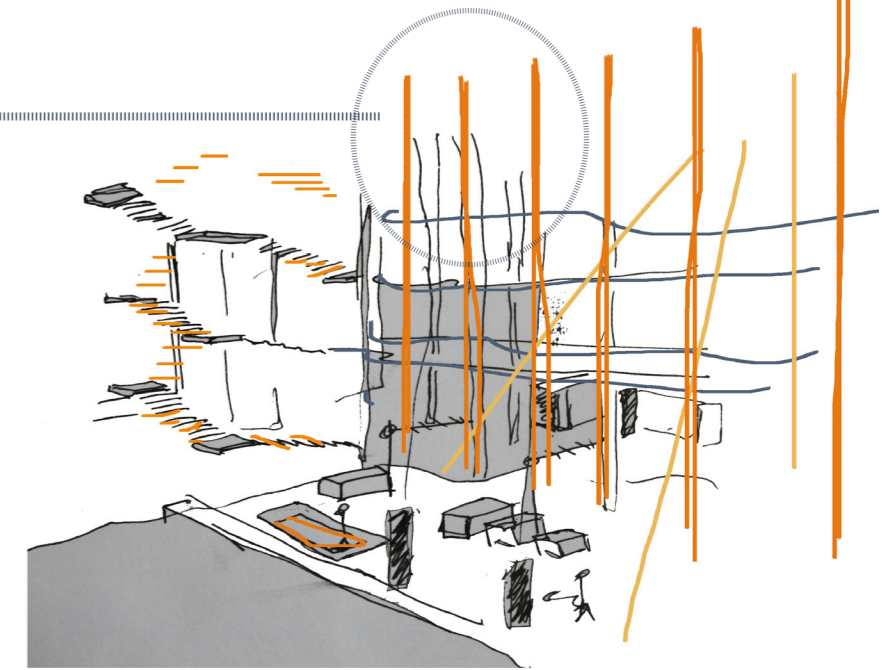


DYE spread connecting areas.

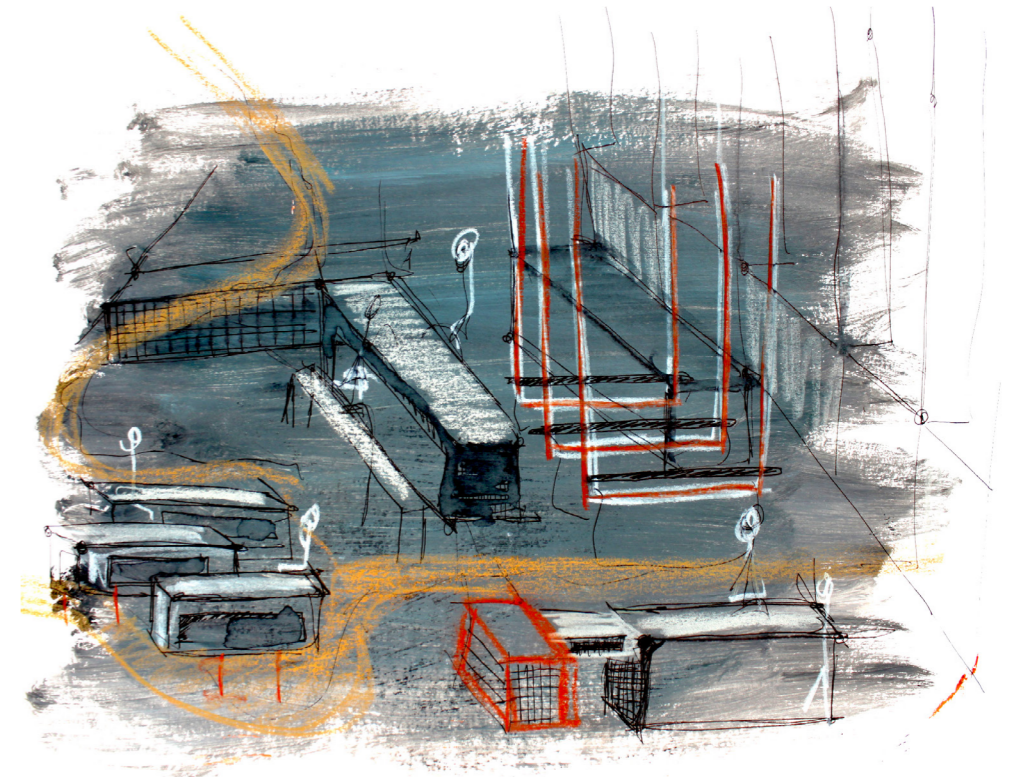


Materials considered

-  Copper cladding pillars
-  Recycled Concrete aggregate exposed with orange.
-  Recycled Concrete aggregate.
-  Hemp wood
-  Steel beams for pillars
-  Steel bar for added support 20x20



Mixed medium sketch of cafe and reception.



DYE WORKSHOP Level 1



'Sewing Box for the Future' participatory exhibition, V&A Dundee 2020



Nike House of Innovation In Shanghai

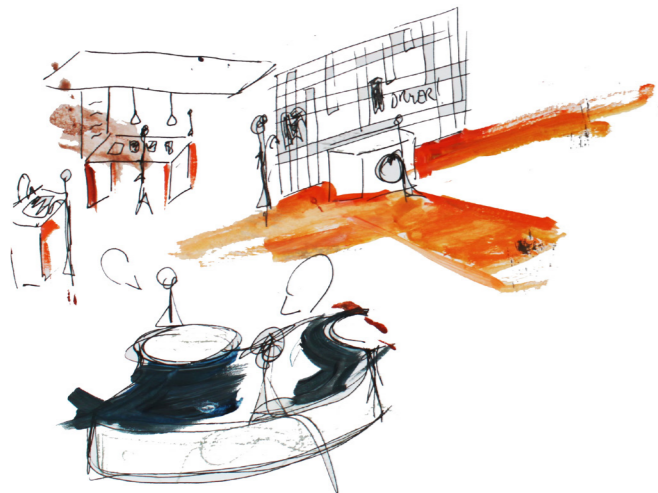


Bijoy Jain's Studio Mumbai Workshop in Mumbai

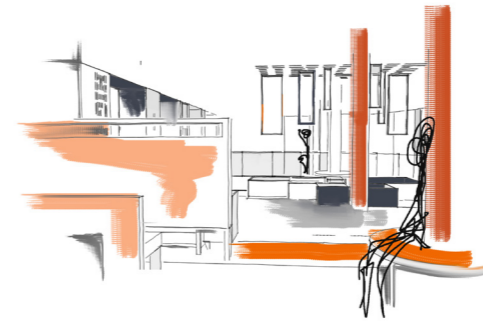
The Nike House of Innovation and the 'Sewing For the Future' exhibition inspired a hands on and involvement of the public to be more sustainable and take part in the process.

Inspired by Bijoy Jain's collaborative approach to sustainable building within the limitations of an environment. Open and inviting workshop spaces which has natural light and easy to find areas of production.

Stations along the floor sketches



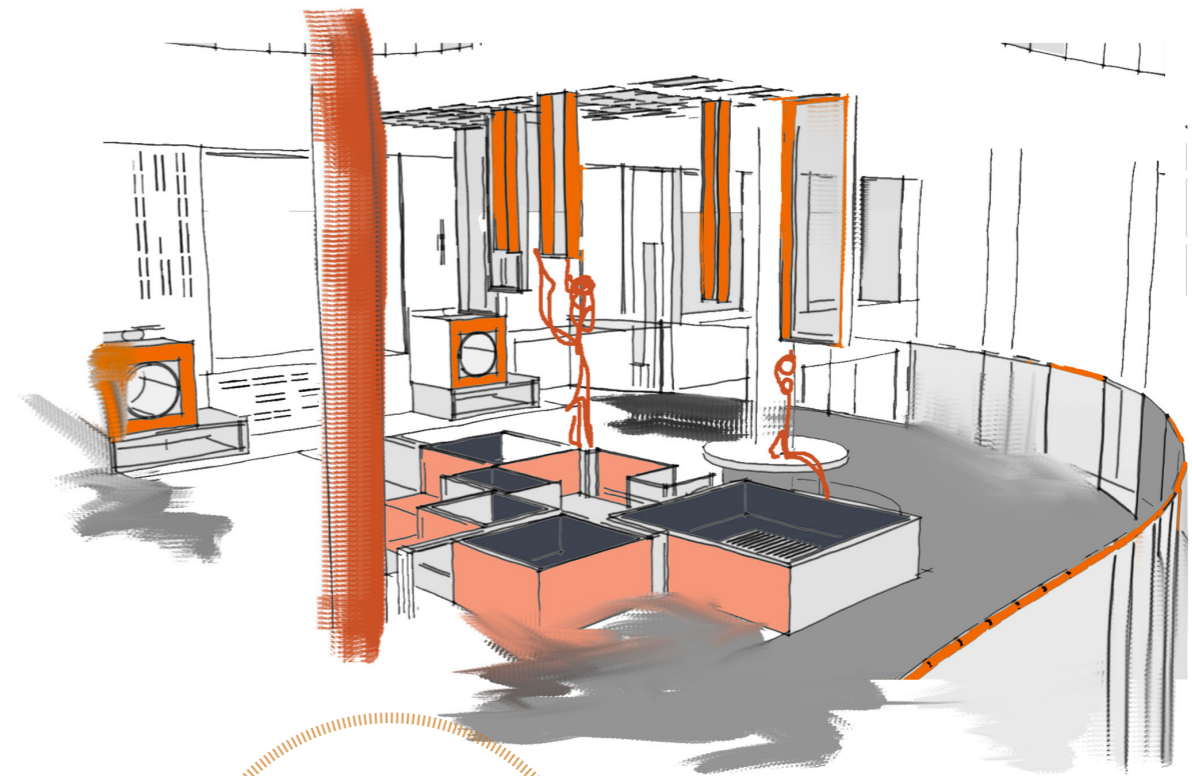
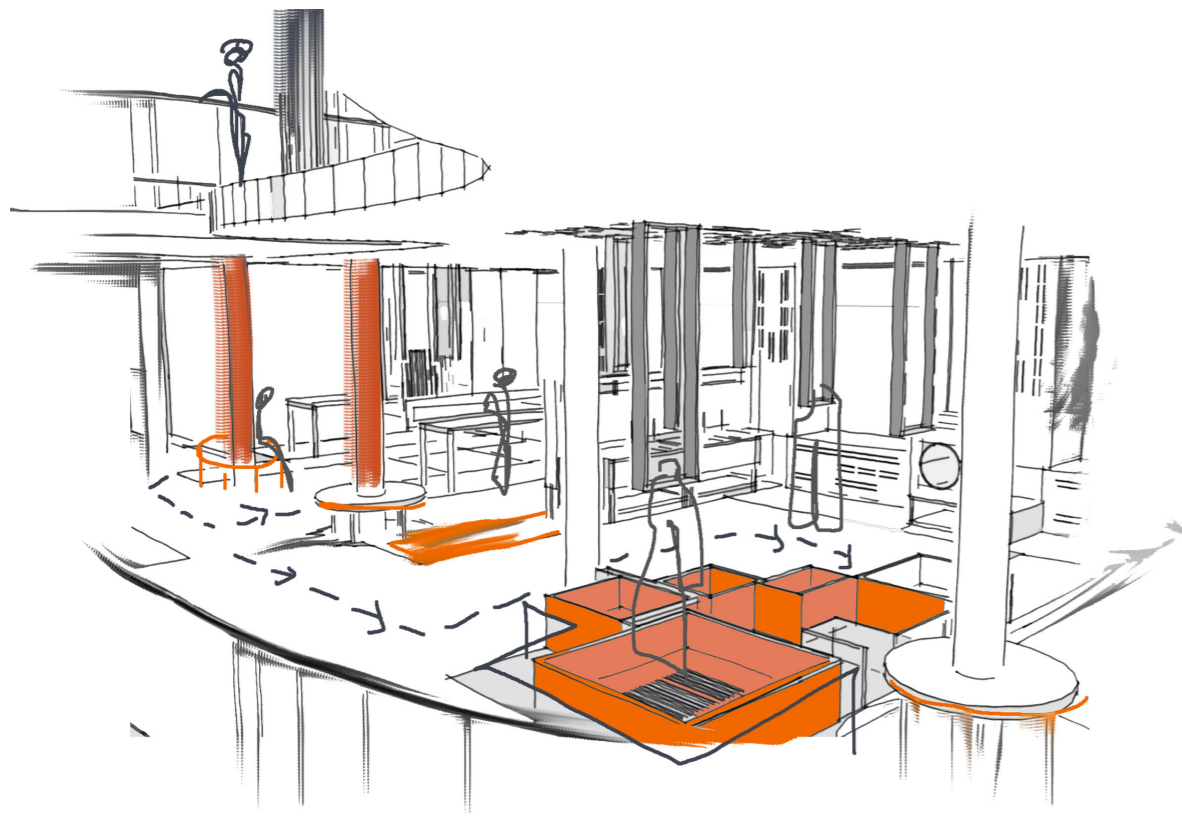
Sketching a user journey for the dye process and surfaces i need to include. Orange blocks from surfaces to the floor are a consideration to section off areas with a tactile material.



Inspired by the dye process and want to include way finding system for the user. Screen prints inspired me to experiment with rectangular patterns to use for stations.

Stations of process



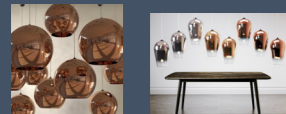


Experimental sketches to create a hanging space and irrigation system for drying dyed garments. Using the cutting in and protruding from the ceiling and walls typography technique.



Hang, dry, sit, and lighting sketches.
















Inspired by the textile process with the drips of inks and dyes, which in turn inspired decisions about lighting and hanging features.



Tom Dixon copper round pendant and fade pendant lighting features. Considering pendant lighting features for a more focused area of light throughout the process stations and seating areas that don't get a lot of natural light.



Materials considered

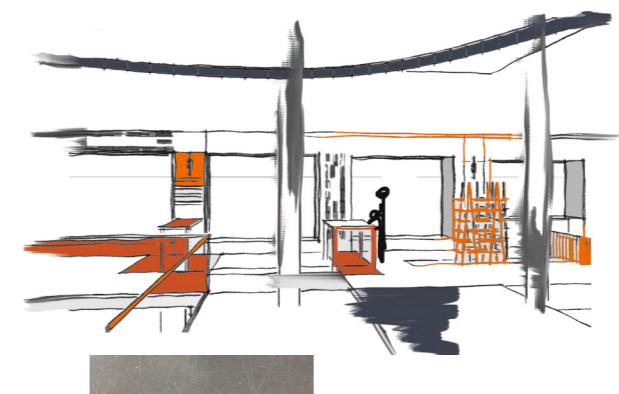
				
Rustic copper metal				HEMP wood
				
Recycled Concrete aggregate exposed with orange.				Steel beams and bars
				
Recycled Concrete aggregate.				Steel beams and bars

SCREEN PRINTING WORKSHOP

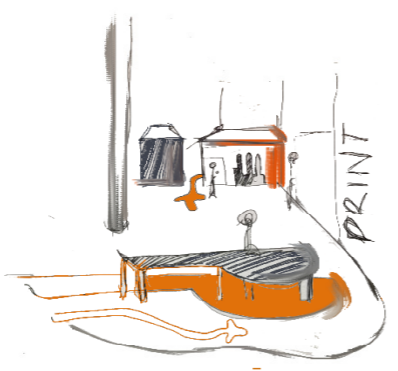
Level 2



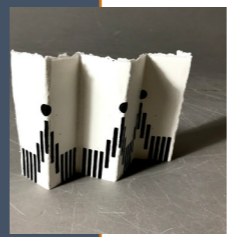
Inspired by Agency of None's open workshop to the public with its playful and interactive stations. Blocks of colour section off tables and parts of the wall, which I took forward into my process.



Process stations sketches



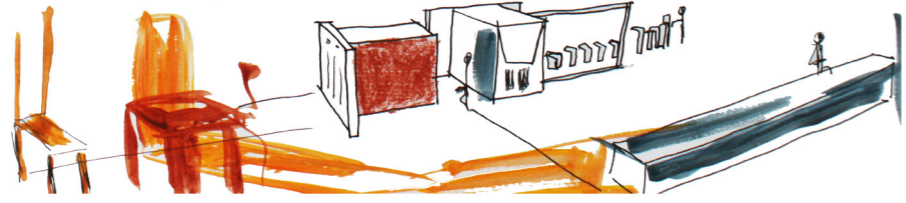
Quick sketches of extending the tables from the walls perpendicular to the pillars. Experimenting with linking flooring to table surfaces creating a blended and tactile space.



Using baronial architecture and screen printed Fabriano paper models I experimented with repeated parallel formation for the stations. Detailing of colour palette in sketches helped me zone the space and think about materiality and textures of the furniture.






MATERIALITY

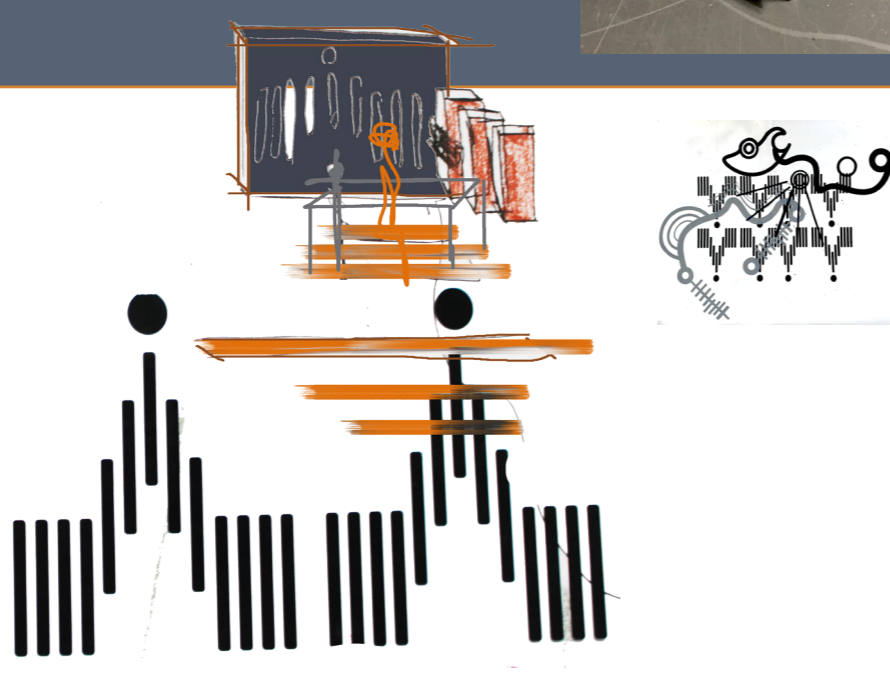


Inspired by screen print sketch models and experimenting with sketches of the emulsion and hose room. I developed the repeated pattern theme on the floor, and explored floor materials.

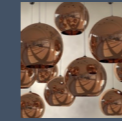


Materials considered

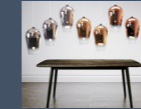
-  Copper cladding pillars
-  Recycled Concrete aggregate exposed with orange.
-  Recycled Concrete aggregate.
-  HEMP wood
-  Steel beams and bars



Lighting considerations



Tom Dixon copper round pendant and fade pendant lighting features.



Considering pendant lighting features for a more focused area of light throughout the process stations and seating areas that don't get a lot of natural light.

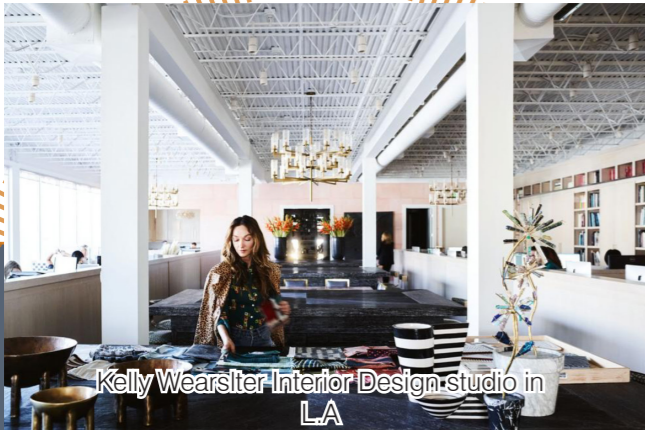


Sketches of experimentation with colour palette.



STUDIO FOR CREATIVES

Level 3



Kelly Wearstler Interior Design studio in LA

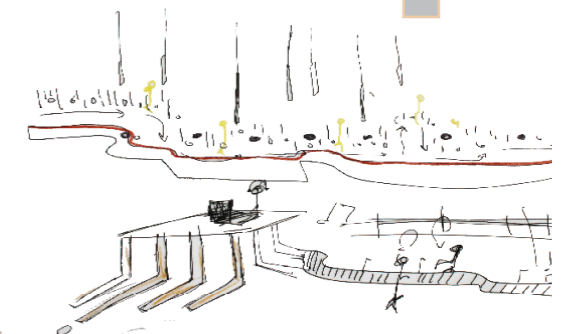


Shanghai Office BY Neri and Oxman

Both these designs influenced concept of bringing the exterior into the interior through their use of exposed fittings, and materials.

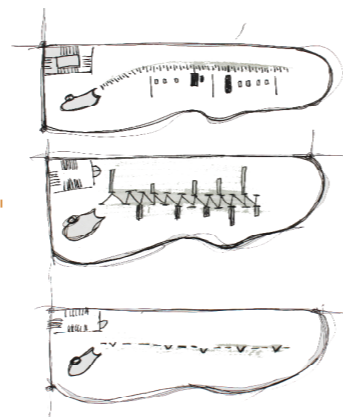
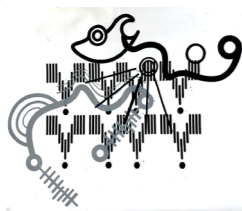
Follow the pattern and meet the desk

Quick sketching of desk spaces in relation to the floor pattern.
Experimentation with the new typography and baronial inspired pattern travelling along the floor and extending vertically upwards to link with desk spaces.

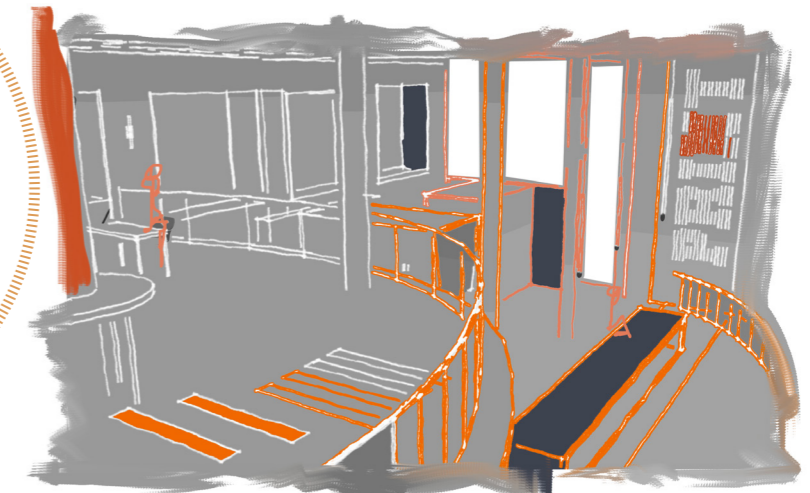


Testing viewing points all around the studio space is important as creatives need sources of inspiration and all workers thrive on variety. Sketch of a view onto the print floor to see the process.

Floor layout plans inspired by sewing machine marks, sketch models and prints



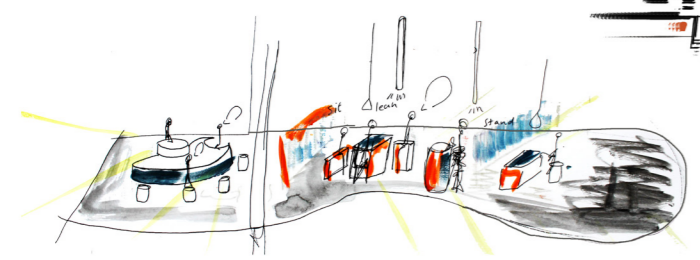
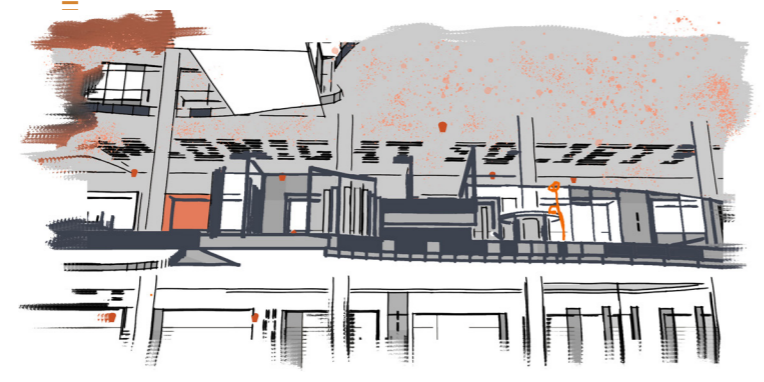
The rectangular pattern helped me develop a type of abstract wayfinding to areas of the floor.





Inspired by MARA's Midnight Society Collection

Working at midnight gives a glimpse of the dedication and passion of the MARA brand creator and all who are striving for ethical and sustainable solutions in fashion, putting transparency before profits.




Dividing up the floor into sections.

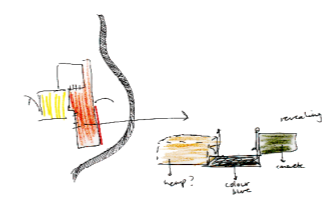
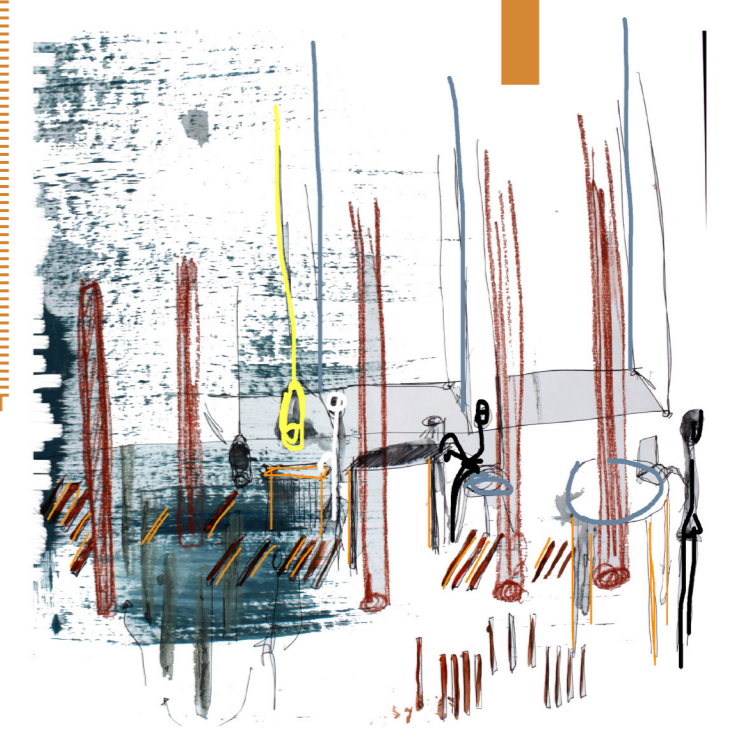
Sketching how to divide up the studio space. Inspired by baronial shapes and textile fabric walls.



Inspired by MARA's sub line garment collection. Experimenting with the out, stitch, re-use, re-place method to section off the meeting, single desk, standing and group desks.

Materials and lighting considered

-  Copper cladding pillars
-  Recycled Concrete aggregate exposed with orange.
-  HEMP wood
-  Recycled Concrete aggregate.
-  Steel beams and bars
-  Balancer Floor Lamp By Northern Lighting



EDUCATIONAL SENSORY SPACE `Level 4



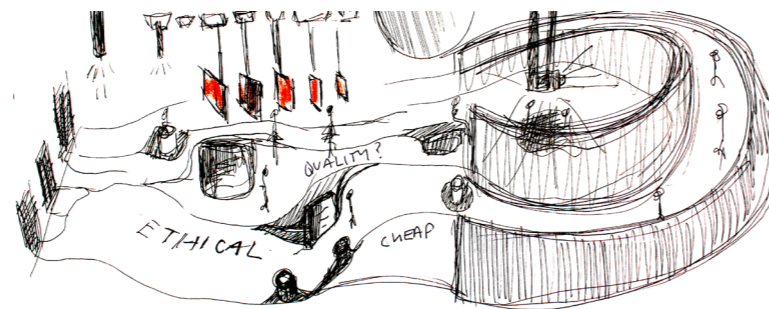
Milan Design Week, Furisalone

Materials considered

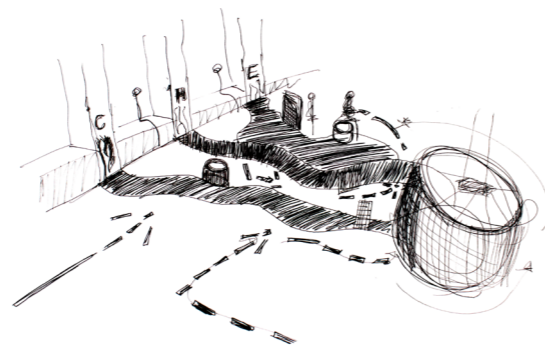
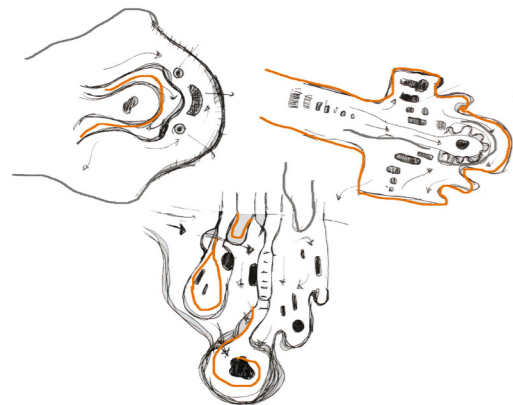
- Copper cladding pillars
- Recycled Concrete aggregate exposed with orange.
- Recycled Concrete aggregate.
- HEMP wood
- Steel beams and bars



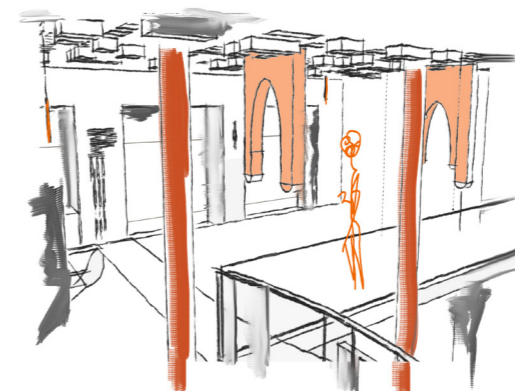
I had an amazing experience at Milan Design Week 2019 and the installations above from Furisalone inspired me to create a sensory educational experience. This influenced me to experiment with raised information sections and hanging features. Below I collate shapes from MARA's Acid Wash collection and circular baronial styles to create a layout for the floor. Experimenting with typography along the floor, walls and introducing more tactile fabrics.



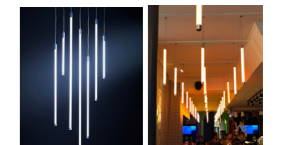
Initial quick sketches



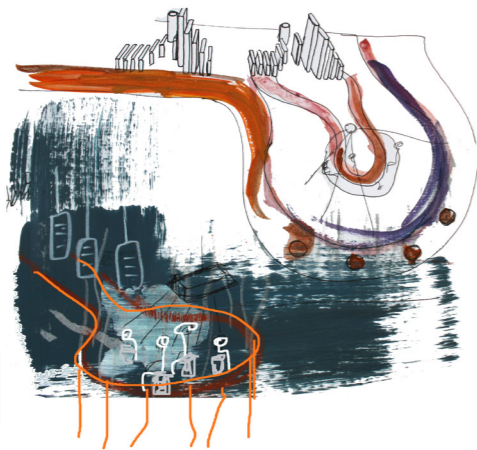
ADIDAS Ultra-boost pop up inspired me to be playful and tactile about displaying information, therefore experimented with screen print designs to create various ideas for reading text and listening to sounds. I was influenced by shapes cut into and protruding from the ceiling using a phrase representing a purpose or belief.



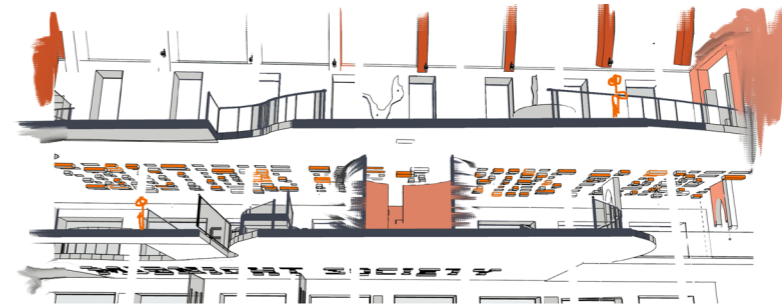
Lighting considerations



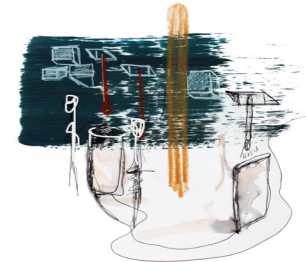
HFI LED Stick Lite or MT360 IP67



Telling a story through the senses.



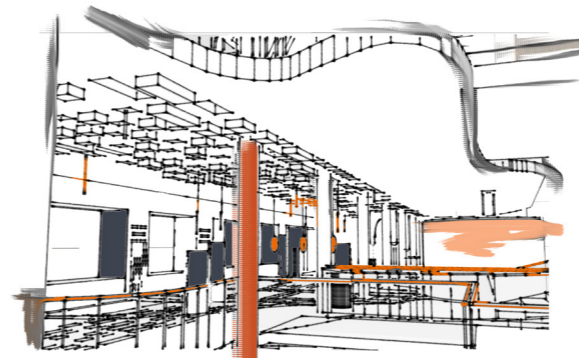
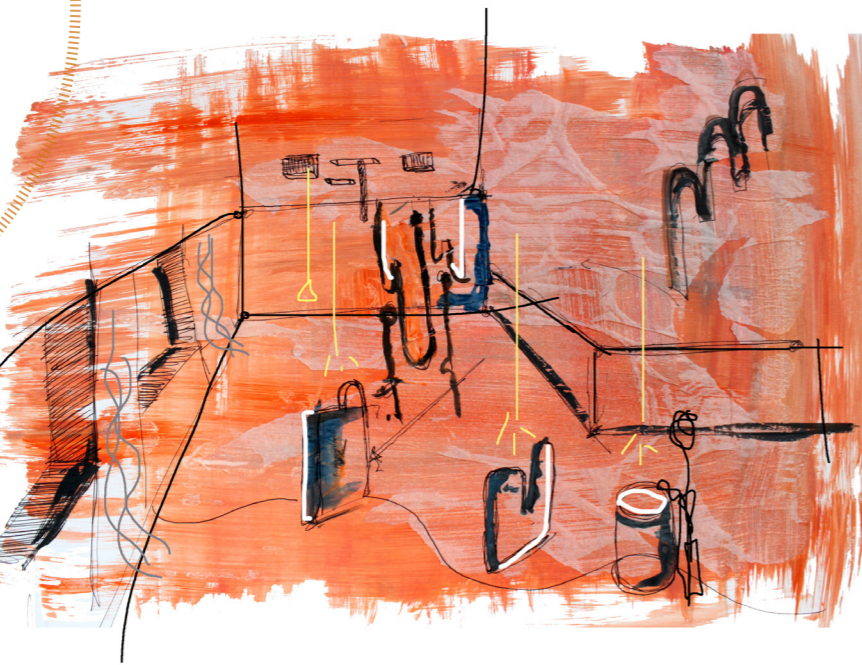
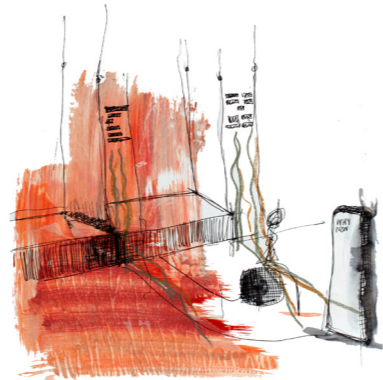
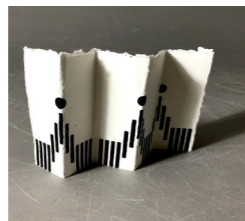
The printing and dye process of dripping liquid inspired me to consider long tubular lighting ie. small LED tubular lighting Stick Lite or an RGB 30 Stick Lite.



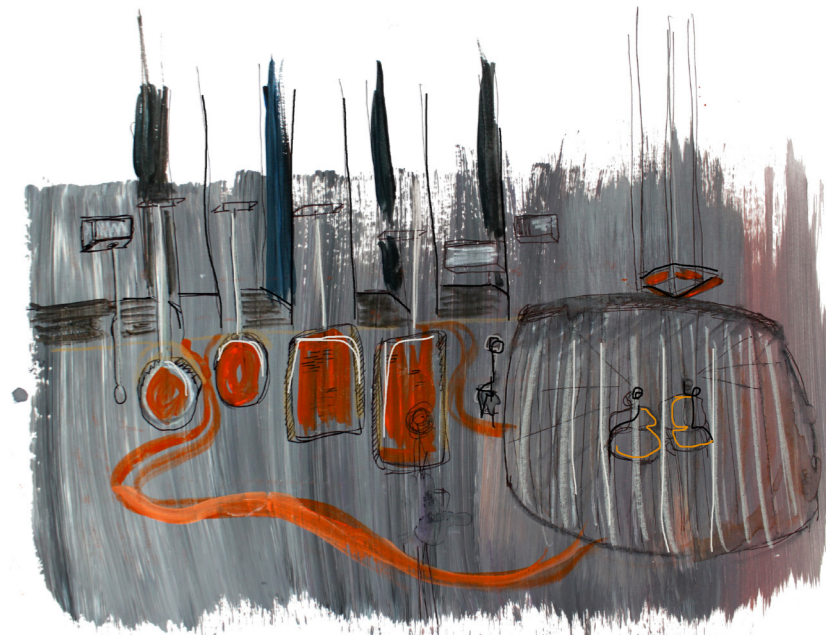
I wanted to incorporate a more closed off and cosy experience where you can watch a documentary about fast fashion. Inspired by usefulness of the hemp fabrics, I experimented with an circular area with headphones for the user to listen to screenings, or a visual only experience.



I wanted to create a story within the space showcasing the harm that fast fashion is doing to our planet. Inspired by dye spills and the spread of inks, experimented through sketching and painting how I could incorporate fabric, and collage surfaces and flooring to tell a story and create a platform of disussions.



Fabric choices: cotton, hemp and corduroy, recycled silk, or wool? What fabric would work well with a screen projector?



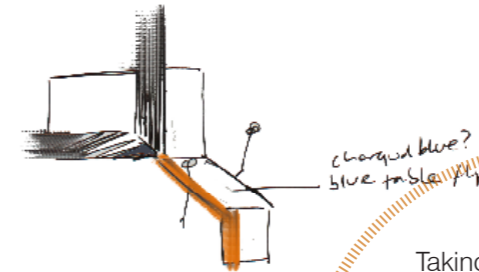
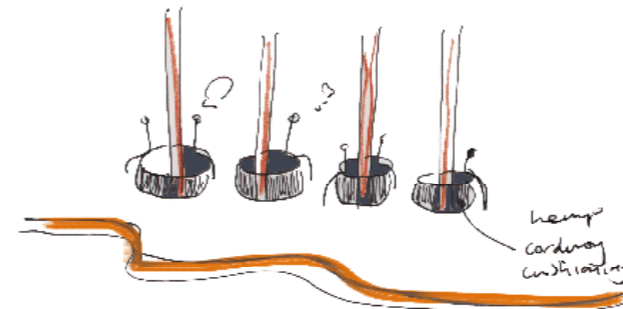
EVENTS SPACE



BAAD multipurpose space in Glasgow

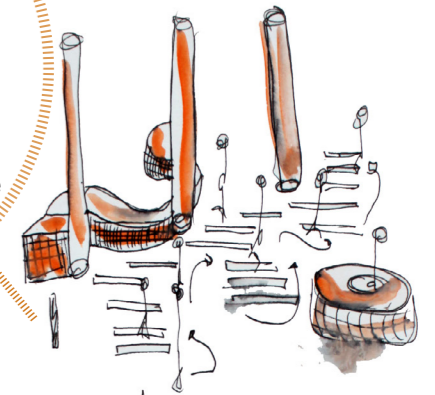
Inspired by BAAD's dome shaped glass roof letting in natural daylight. The layout has a stage, raised bar and seating areas and an open floor which is effective for multi purpose events. This encouraged me to focus on materiality on surfaces and exposing natural light.

Linking interiors through materiality and colour.



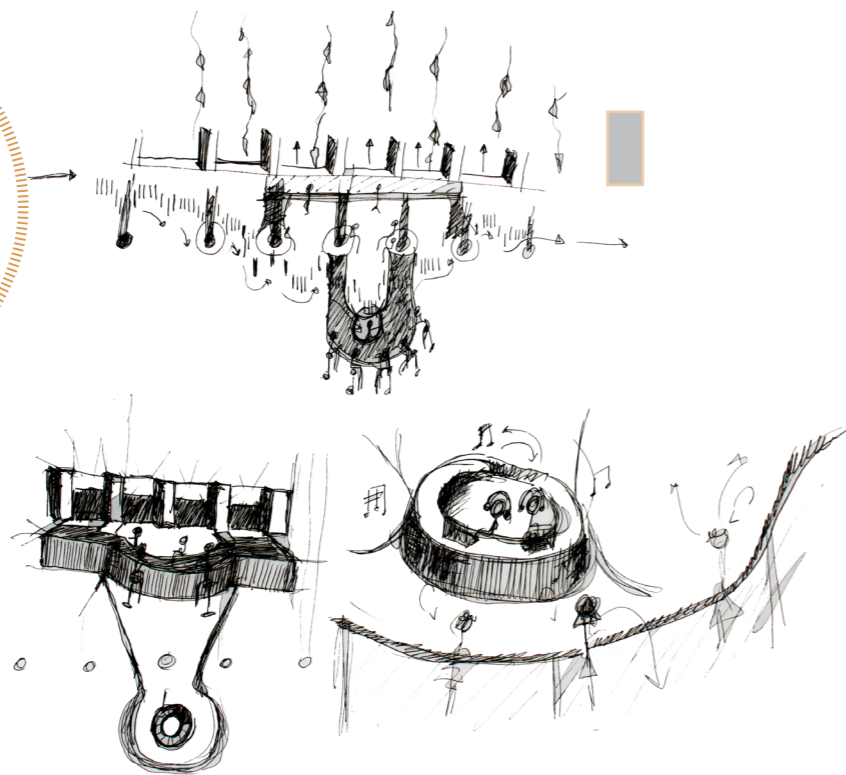
The Garment Factory side entrance

Taking elements from the baronial architectural exterior and the typography theme. Experimenting with how the interiors could wind through or be attached to the pillars to create as much space as possible for a catwalk.

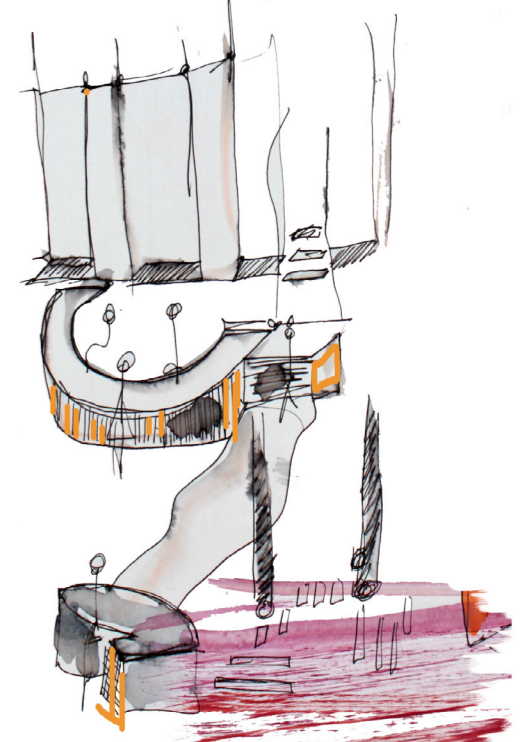


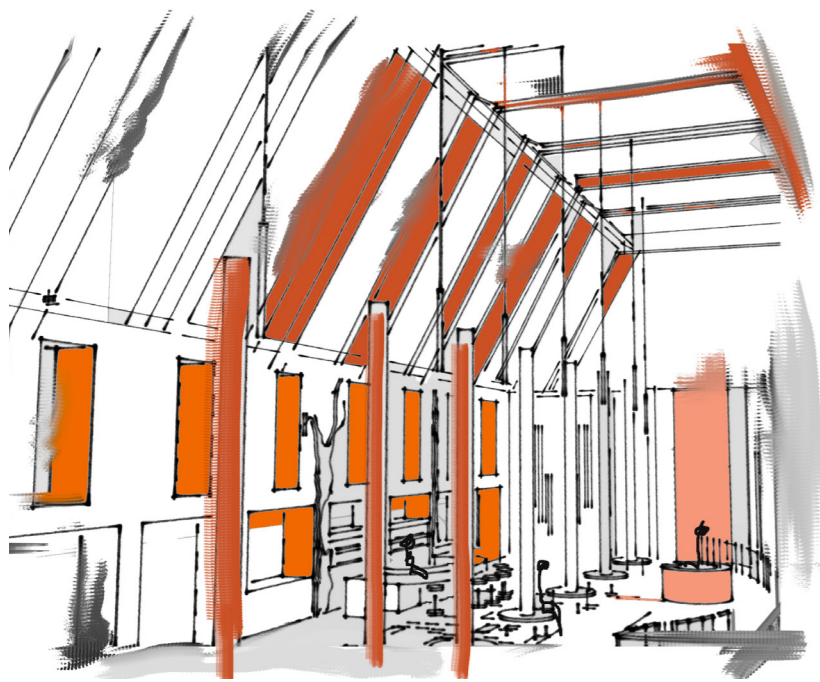
Quick sketches to develop layout

I wanted to incorporate a bar, dj booth and catwalk to provide an open multipurpose events space for MARA, visiting brands or any other event connected with the industry. The use of pillars created natural restrictions in the design of this space



Experimenting with linking the bar, dj booth and seating with colour, textures, and shapes from sketch models, baronial architecture and MARA collections.

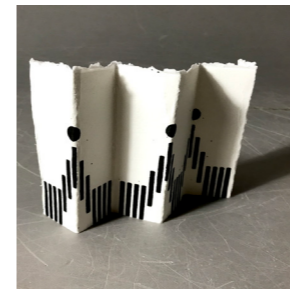
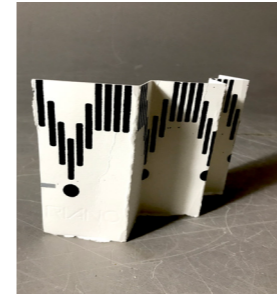




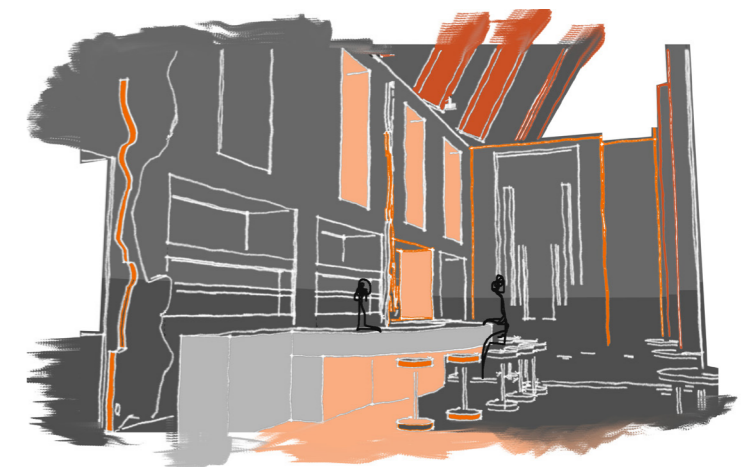
Features from the roof and walls.

The double height space allows for hanging tubular and events light features. Experimenting with how the double height space can inspire me to cut into and portrude from the walls.

I used painting and sketching of organic dye spreads as inspiration for wall features. I felt that a statement wall next to the bar area would provide a focal point. Testing concrete aggregates to display specific furniture in a tactile way.



Screen printed sketch models from the Fabriano Paper inspired me to develop the rhythm and flow of the prints onto the flooring and furniture. Testing colour palettes on the window sills to see what can enhance the statement wall.



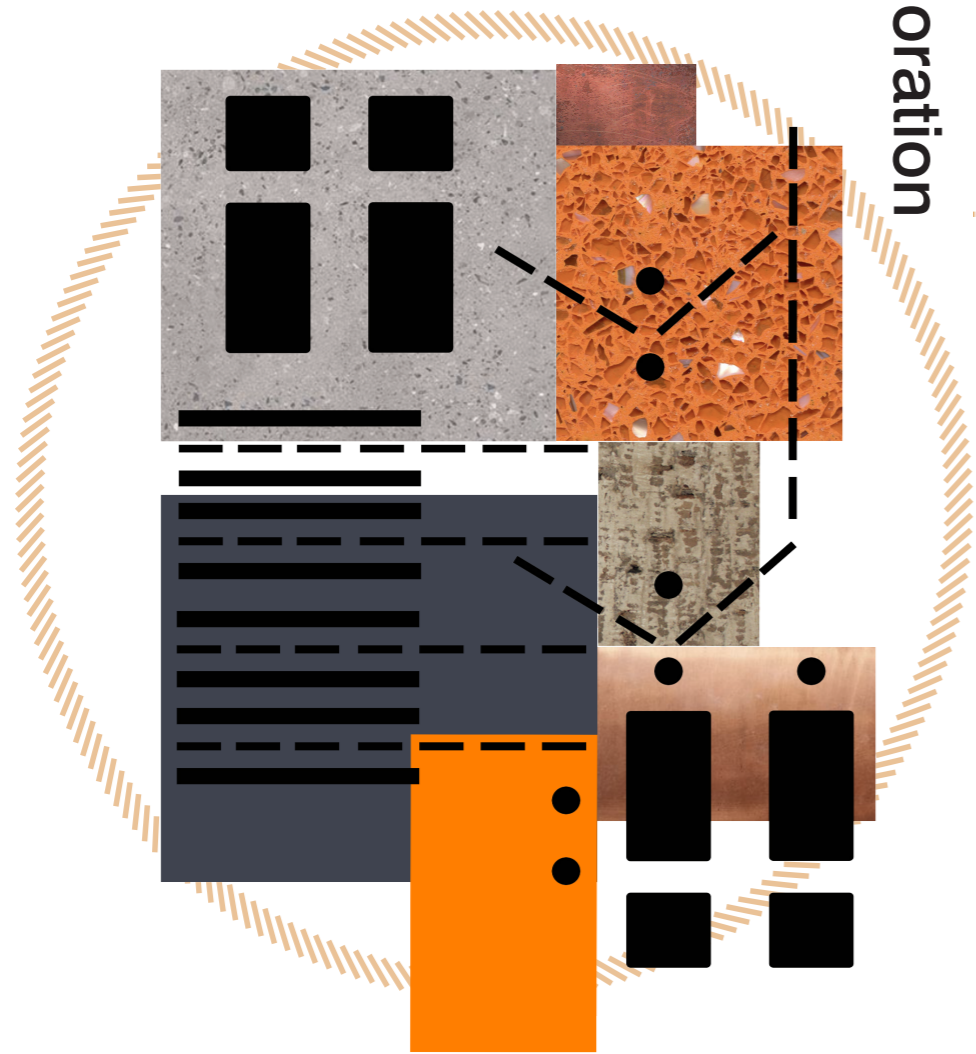
Experimenting with rhythm and flow of space.

Materials and lighting considered

- Copper cladding pillars
- HFI LED Stick Lite or MT360 IP67
- Recycled Concrete aggregate.
- Recycled Concrete aggregate exposed with orange.
- HEMP wood
- Steel beams and bars



Material Exploration



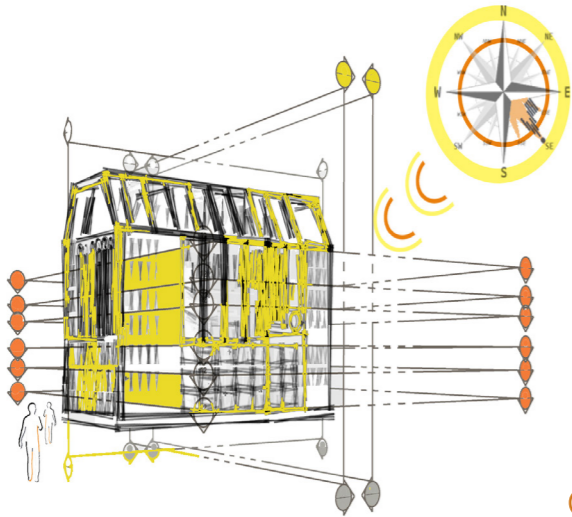
Mix and Match



06: Final proposals

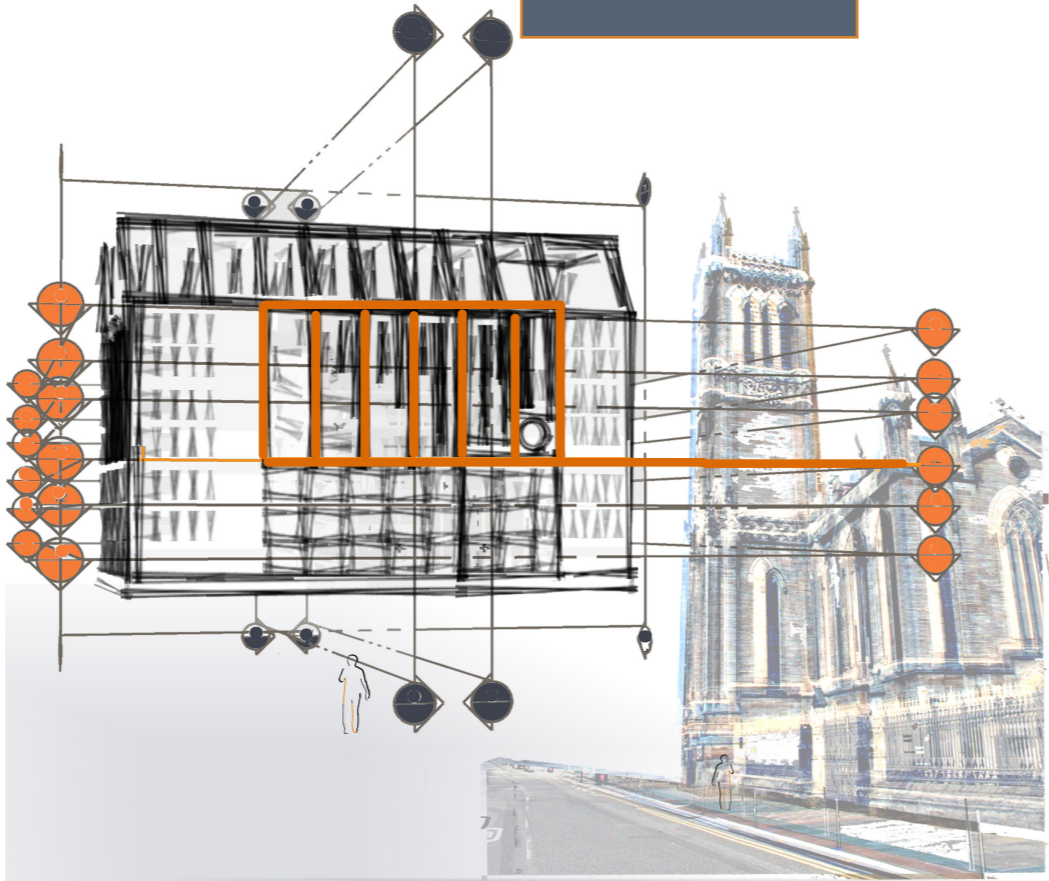
'Ethica- Thread' is a design solution respecting and illuminating the links, or threads, connecting people and fashion production around the world. Ethica- Thread celebrates creativity and challenges injustice. One people, one planet, one Ethica- Thread.

I decided to expose and extend the windows on the **South East facing side** of The Garment Factory. This is to offset the light blocked by the tower of the neighbouring Ramshorn Theatre building, enhancing the amount of **natural light flooding the building.** This is important for creatives in an open plan environment and will be temperature controlled using **intelligent windows** technology developed in the UK.



South Facing Facade

 Copper Cladding wrapped on exterior.



Ethica-Thread in site context.

GROUND FLOOR

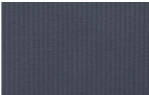


Reception

After the user checks in at reception, they have the option of examining and purchasing fabrics of recycled silk, wool and polyester hung on steel bar hanging rails in this area. Purchased fabric can be used in the dye workshop. Also in this area the user will learn that Ethica Thread sponsors a different charity every 6 months using a percentage of profits from the sale of the fabric and entrance fees to the workshops. Charities chosen will be ones assisting garment workers in developing countries, for example Child Hope. The fact that a percentage of profits are circulated back into sustainable industries is an added incentive for the consumer to buy MARA clothing and purchase a workshop experience.



'Piccola Papilio' by B&B Italia.



Hemp (55%)
Corduroy (45%)
Charcoal blue



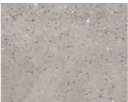
Recycled wool.



Recycled polyester.



Recycled silk.



Recycled concrete aggregate.



Recycled concrete orange aggregate.



Hemp wood.



Orange steel bars.





Cafe

In the cafe, hemp wood and concrete aggregate blocks spelling out MARA's 'Tired Of Reality' are cut in to and protrude from the ceiling, mimicking MARA typography and referencing the fabric cutting process in the garment industry. The space is visually exciting yet welcoming, and tactile in nature. The lighting is wrapped in copper and rustic copper which blend in well with the warm and contemporary nature of the space. It is easy to imagine the world is a better place.



Exposed sandstone brick.



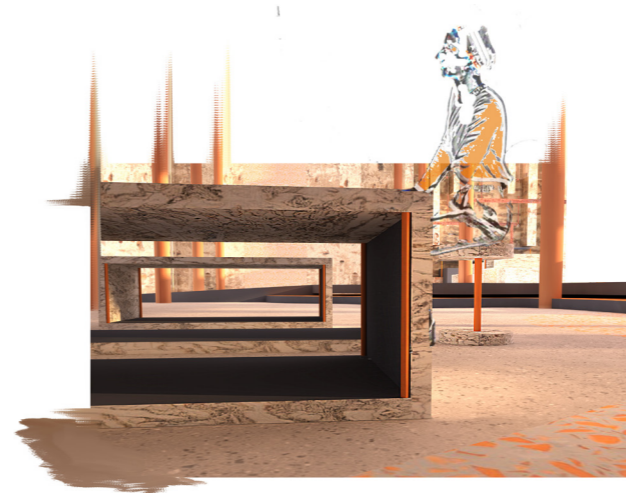
Tom Dixon 'Fade Pendant Light'.



Kelly Wearstler 'Rousseau Medium Vanity Sconce'.
Frame wrapped in rustic copper.



Recycled concrete aggregate.



Orange steel bars 20 x 20mm.



Steel bars placed under the hemp wood table and stool to add detail and more strength.



Orange concrete aggregate flooring mimicks the flow of dye spread and is used throughout the five floors of the building. On the ground floor, it enhances the seating area and appears to bleed into the reception and retail areas. In this way, the three areas of the ground floor are connected.



Retail

Fully accessible ramp and stairs lead on to the raised retail shop space where MARA's collection is displayed. This visually stunning area has views from the ground floor to the roof of the building, featuring the copper clad pillars which stretch upwards like arms the entire height of the building.

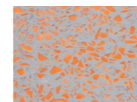
The organic shaped raised steps of the retail area represent a dye spill which contrasts in style with the rectangular furniture. The vivid hued concrete aggregates provide visual separation for each step and create a layered effect, mimicking MARA's offcuts sub line collection. The high arches cut into the wall reference the building's baronial architecture. They have a practical purpose, creating shelving and hanging space. Strike pendant lights are wrapped in rustic copper to mimic textured garments. Tactility throughout the floor creates a hands on experience for the user, from the circular hemp corduroy changing rooms to the hemp wood and glass display plinths for on sale garments.



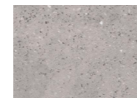
Steel beams wrapped in copper cladding. 330 mm diameter.



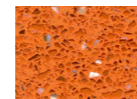
Hemp wood.



Recycled concrete aggregate.



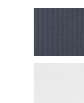
Recycled concrete aggregate.



Recycled concrete orange aggregate.

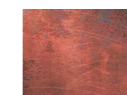


'Strike Pendant Light' by Nash Martinez. Wrapped in rustic copper.



'Husk' by B&B Italia. Wrapped in hemp and corduroy fabric.

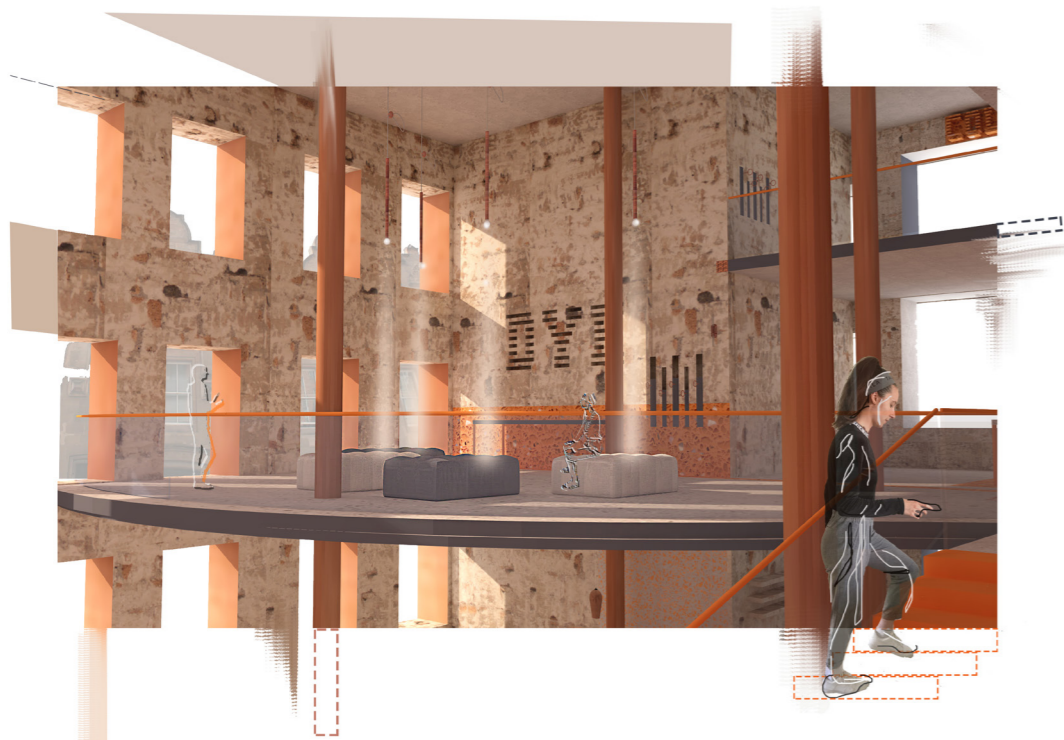
Hemp (55%)
Corduroy (45%)
Semi bleached fabric.



Steel bars wrapped in rustic copper cladding. 100 x 100 mm.

Orange steel bars. 20 x 20mm.





Stairway to level one dye floor



'Strike Pendant Light' by Nash Martinez. Wrapped in rustic copper.





Dye stations

Once upstairs on level one you are welcomed with dye stations sectioned off with contrasting concrete aggregate materials and etched varnished wayfinding to direct the user. Rustic copper pegs adds detail and match the pendant lighting above the cushioned seating area overlooking other floors and Ingram Street. 'CHOOSE' is cut into the wall. The dye process is hands on with a selection of dyes to choose from which sit on tables with steel table legs and hemp wood surfaces (designed by me). The user then chooses a piece of organic cotton fabric or fabric purchased at reception, cut if required. Some of the table stations extend from the wall and are made of sandstone, contrasting the traditional and contemporary materials used in the design.




Space to hang coats and pick up protective clothing on the dye floor

 Steel pegs with rustic coated copper.

 Recycled concrete orange aggregate.

 Exposed sandstone brick.

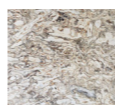
 Charcoal blue paint.



MARA 'Acid Trip Tee' design etched in orange varnish, onto concrete aggregate.



Hemp wood.



Tom Dixon 'Fade Pendant Light'.



Kelly Wearstler 'Rousseau Medium Vanity Sconce'. Frame wrapped in rustic copper.



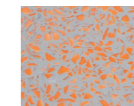


Dye stations



Steel taps wrapped in rustic copper.

Hanging stations for dyed fabrics



Recycled concrete aggregate.



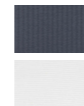
Steel barrier wrapped in rustic copper.



Orange coated masonry paint on concrete.



B&B Italia 'Tufty Time' Sofa. In charcoal blue and semi bleached hemp and corduroy.



I chose this 'Tufty Time Sofa' as it has indentations to outline blocks on the surface which I added hemp and corduroy fabric to enhance tactility.

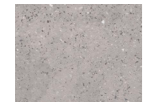
The 'DIP, STEEP' and 'HIGH, DRY' sections of the floor are marked out using these wall cut into and out of the wall. This makes it easy for the user to navigate around the floor, with assistance if necessary. The deep stainless steel sinks allow the user to steep the fabric in dye. The fabric is then placed in a stainless steel mobile tub which is rolled over to the fabric hanging area and hung on angular painted concrete rails suspended from the ceiling. A copper fenced irrigation system disposes of the liquid dripping from the dyed fabrics. Fabric pieces are dried in dryers located next to the windows. Each cloth piece is one of a kind and the word 'UNIQUE' is cut into the ceiling above. Details, from the rustic sink taps to the orange wheels of the tubs, blend this area with the fabric of the building and make it an ambient and playful space. Users who are wanting to screen print their fabric proceed to the next level.



-  Orange steel hand railing. 30 x 30mm.
- 
-  Clear glass rubber sealing.
- 

Screen printing stations level two

On level two, there are stations to choose your inks and pattern design for screen printing. There is an emulsion room, a hose room, screen racks and a printing press. Users are intrigued to see example designs displayed on screen racks behind a baronial inspired orange glass partition with rubber sealing. The stations are sectioned off by concrete aggregate materials and users are guided by an etched varnished wayfinding system. Typography and IBM logo inspired pattern are cut into and extend from the walls adjoin the hose room, adding texture to the space. Knee to hip height screen racks are coated in charcoal blue hemp wood. Kerry Wearstler wall lights in rustic copper and fade copper pendant lights add sleek detail and enhance the light.

-  Recycled concrete aggregate.
-  Recycled concrete orange aggregate.
-  Orange steel table legs coated in orange paint. 60x 60mm.
- 
-  Exposed sandstone brick.



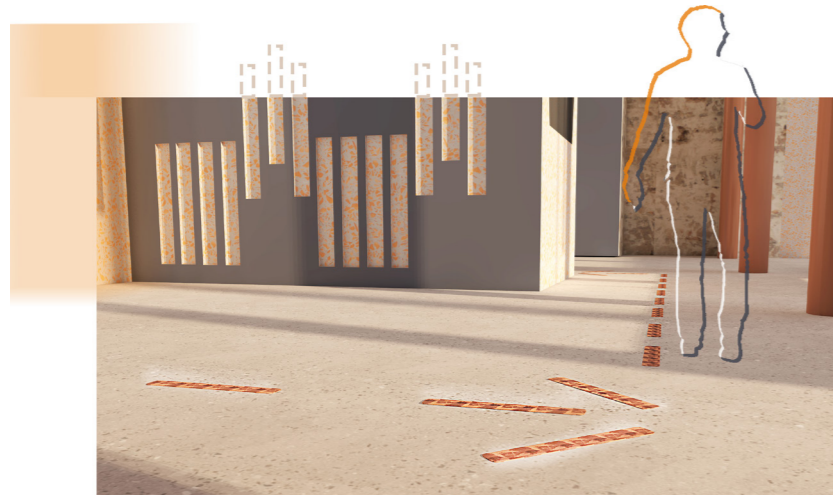
Tom Dixon 'Fade Pendant Light'.



Kelly Wearstler 'Rousseau Medium Vanity Sconce'. Frame wrapped in rustic copper.



-  Recycled concrete aggregate.
-  Orange glass partition with rubber sealing to protect for safety.
- 



MARA 'Acid Trip Tee' design etched in orange varnish, onto concrete aggregate.



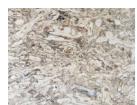
Printing press



The printing press is exposed with no overhang. This maximises the natural light when the user is screenprinting. The strike pendant lighting gives a focused beam of light on the press. These lights hang with an effortless nature to them, just like a garment on a rail. 'PRINT' is cut into the wall in large letters, cascading vertically up the concrete aggregate wall which connects with the floors above. Every level in the building is closely connected, mimicking stitching technique.



'Strike Pendant Light' by Nash Martinez. Wrapped in rustic copper.



Hemp wood with coated charquol blue paint.

Studio for MARA creatives, level three



Group table

'Acrobat Table Lamp' by Normann Copenhagen. In grey.

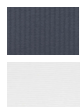


On the floor of level three, a repeated logo and baronial inspired striped pattern travels along the concrete aggregate floor, acting as a wayfinding path and visual stimulator. The bright orange materials stand out more on this floor, deliberately as the colour orange gives radiates energy and focuses attention. The group table and shelving unit is specifically designed by me, with hemp wood, steel orange legs and charcoal blue paint which contrasts to the exposed sandstone. This is for group work where laptops and Acrobat Table Lamps are used. The lamps are adjustable for focused work. 'Midnight Society' is the typography cut into and protruding from the ceiling. This is MARA's slogan referencing midnight working of creative people. The 'Tuft Time' sofa is a modular system which can be adjusted to various shapes. Its indented and rounded form creates a relaxed area for chat and relaxation. Here the user can meet with a MARA creative to learn more about their work.

'Tufty Time' sofa



B&B Italia 'Tufty Time' Sofa. In charcoal blue and semi bleached hemp and corduroy.



Single desks

These are singular desk spaces with room for laptops, sketchbooks and the adjustable lamp for closer detailed work. The desks are placed parallel to the concrete aggregate pattern on the floor. The 'Luta' chairs I have chosen have transparent mesh backs which reflects the importance of transparency in this brief. Baronial architecture influenced orange glass room dividers with rubber sealings bring the exterior architecture into the interior and invite a more private area for reading. The 'Husk' chairs in the quiet zones are made of hemp and corduroy and sit under 'Balancer Floor Lamps'. This lamp has a domed shaped globe like a turret in the baronial style.

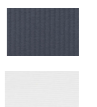


'Luta' By B&B Italia. Orange back support frame, dark grey painted mesh, and white base support frame.

Quiet zone



'Balancer Floor Lamp' by Northern Lighting in black.



'Husk' by B&B Italia. Wrapped in hemp and corduroy fabric.

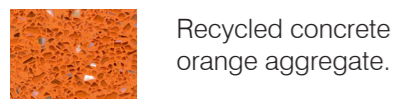


Standing desks

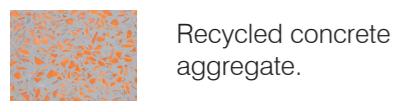
The standing desk space is for creatives who would like to work on their feet and brainstorm overlooking the extended window flooded with natural light. The space can also be used for cutting mats and any other technical activity. Adding another tactile element to the studio, I have placed in a meandering form, a fabric wall where creatives can test and be hands on with fabrics. This divides the space between standing and sitting. The fabric wall includes organic hemp, cotton, recycled polyester, silk, wool, dye prints and various colour palettes.



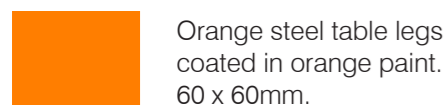
Recycled concrete aggregate.



Recycled concrete orange aggregate.



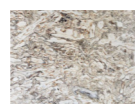
Recycled concrete aggregate.



Orange steel table legs coated in orange paint. 60 x 60mm.



Hemp wood.



Charcoal blue paint.



Standing desks and stairs to fourth level

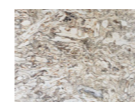
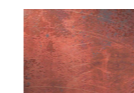
The meeting table I have designed as multipurpose with seating and standing options. This encourages different ways of working and brainstorming both on your feet and sitting. The shape is taken from my screen prints. Hemp wood is the table surface. Hemp and corduroy is mounted on the side for a softer and tactile surface. The extended right side of the building allows more natural light into the meeting area with vertical shadows forming new typography inspired patterns.



Tom Dixon 'Fade Pendant Light'.



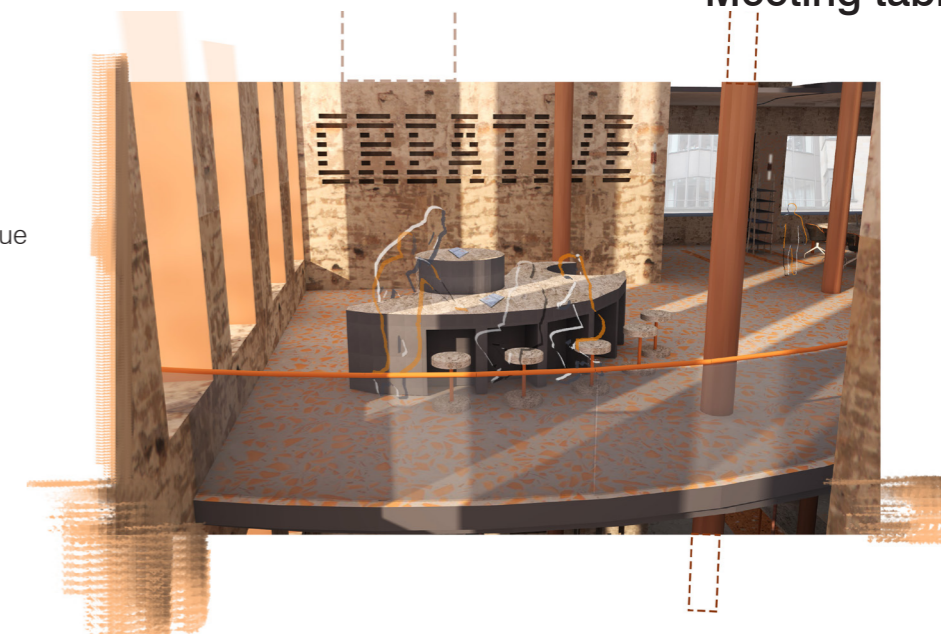
Kelly Wearstler 'Rousseau Medium Vanity Sconce'. Frame wrapped in rustic copper.



Hemp wood with charcoal blue hemp and corduroy.



Meeting table





Educational sensory space, level four




Hemp plinths

Flowing rivers design

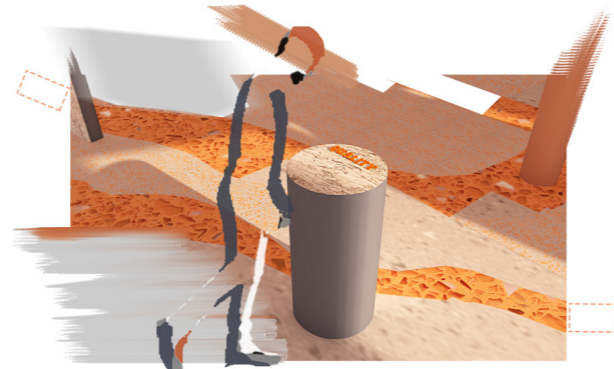
- 

Tubular RGB 30 Stick Lite' by Encapsulite. Orange.
- 

'Strike Pendant Light' by Nash Martinez. Coated in orange.
- 

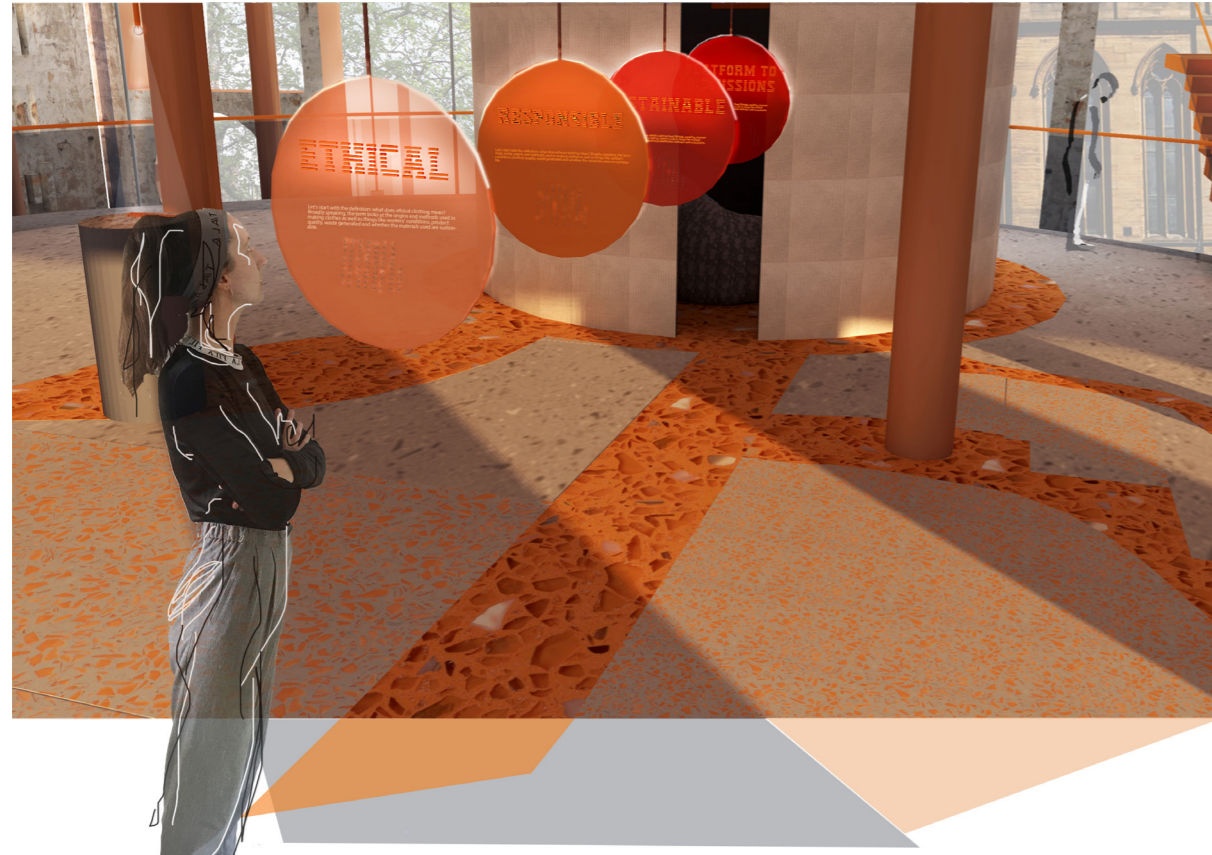
Brail.

On the fourth level in the educational sensory space, the user is immersed in experiences. The hanging tubular lighting I have chosen to mimic a drip ink effect from the garment process. The spotlights focus on replaceable hemp wood plinths displaying information (including brail) about fast fashion, sustainability, the environment and transparency. For example: 'Why organic?', 'Who Made My Clothes?'. The cloth that is mounted on the walls spills down onto the concrete aggregate floor which is designed to represent a flowing river into which chemicals run, harming people and the environment. 'CHEAP' is cut into the wall all along the windows, the word which sums up the essence of fast fashion.



Cloth walls

Hanging acrylics



Another hanging feature is the orange toned acrylic information circles with LED strip lights. Typography displays various replaceable titles including 'ETHICAL', 'RESPONSIBLE', 'SUSTAINABLE' and 'PLATFORM TO DISCUSSIONS', expanding information engraved on the circles. This is a tactile and inclusive space with the same information in brail incorporated onto the plinths and the circles.



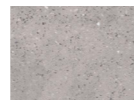
Flexibile | Lumo 10mm Neon Dimmable LED Strip Light. By Harlington Heath.



Circular acrylic sheets in shades of orange.



Brail.



Recycled concrete aggregate.



Recycled concrete orange aggregate.



Recycled concrete aggregate.

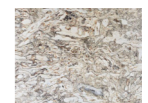
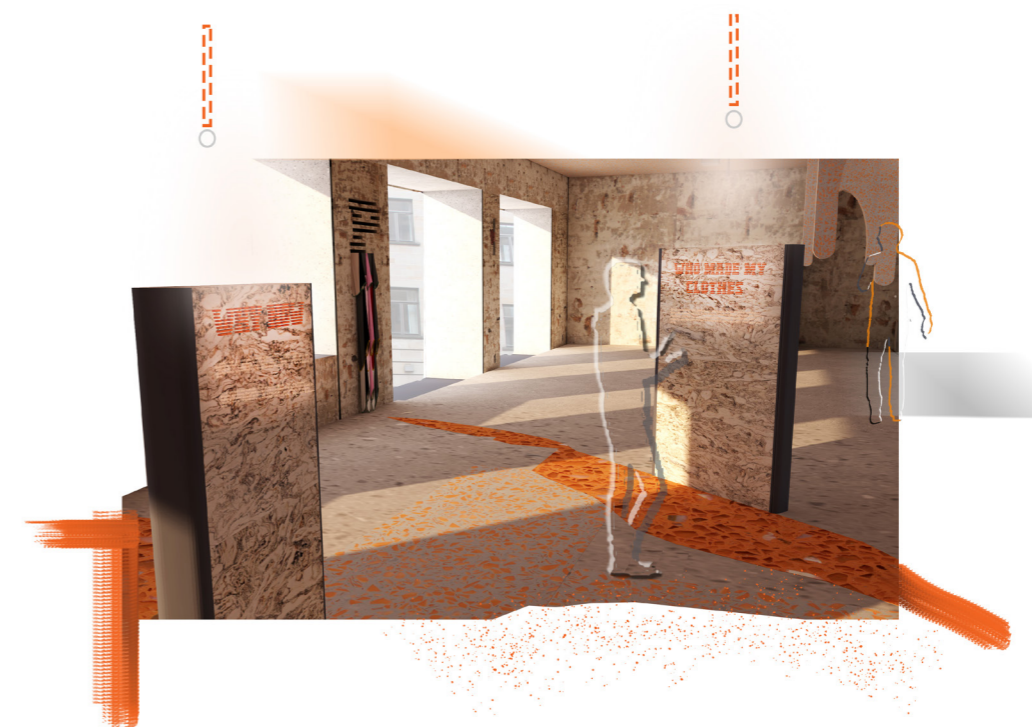


Archways

Archways inspired by the baronial architecture of the building lead to and from the toilets and side stairways. MARA's 'Solutions For A Dying Planet' is cut into and protruding from the ceiling above, stating boldly what the user will learn in this sensory experience.



Recycled concrete aggregate.

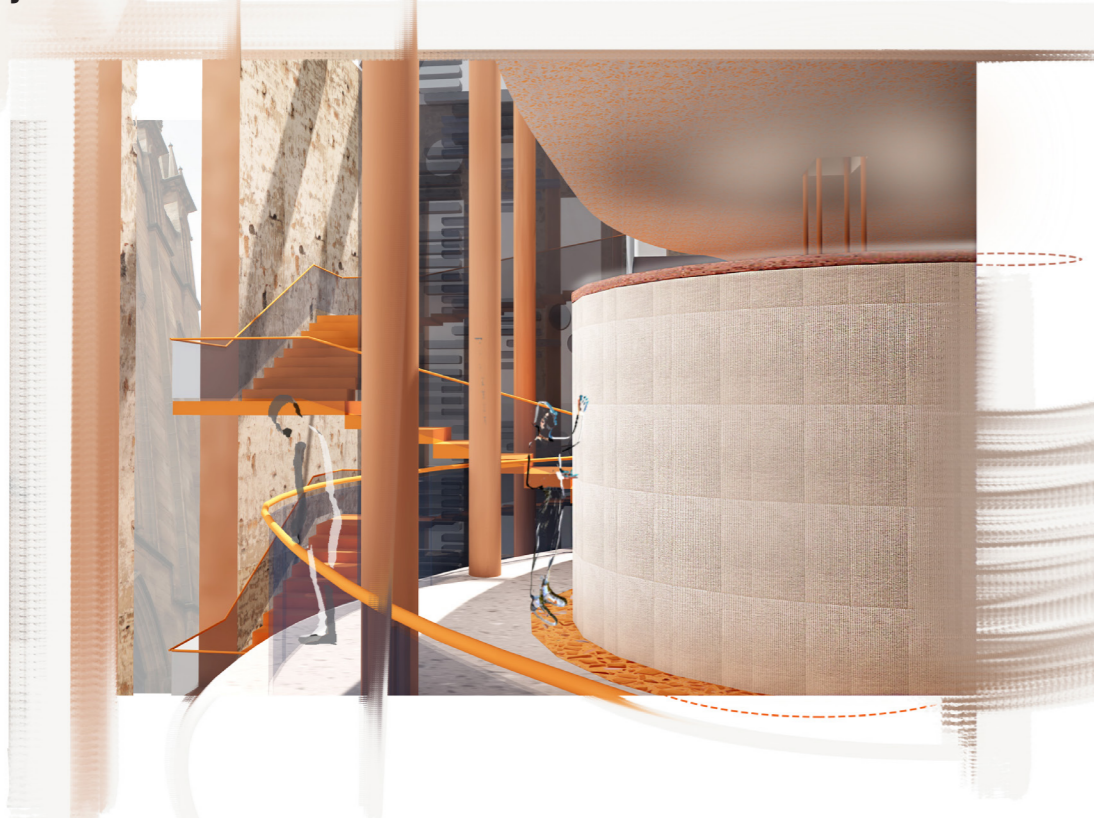


Hemp wood.



Charquol blue paint.

Projector area



- Hemp (55%)
Corduroy (45%)
Semi bleached fabric.
- Rustic copper steel
circular support frame.
60 x 60mm.



MARA Acid Fog Tee
design printed on bean-
bags.

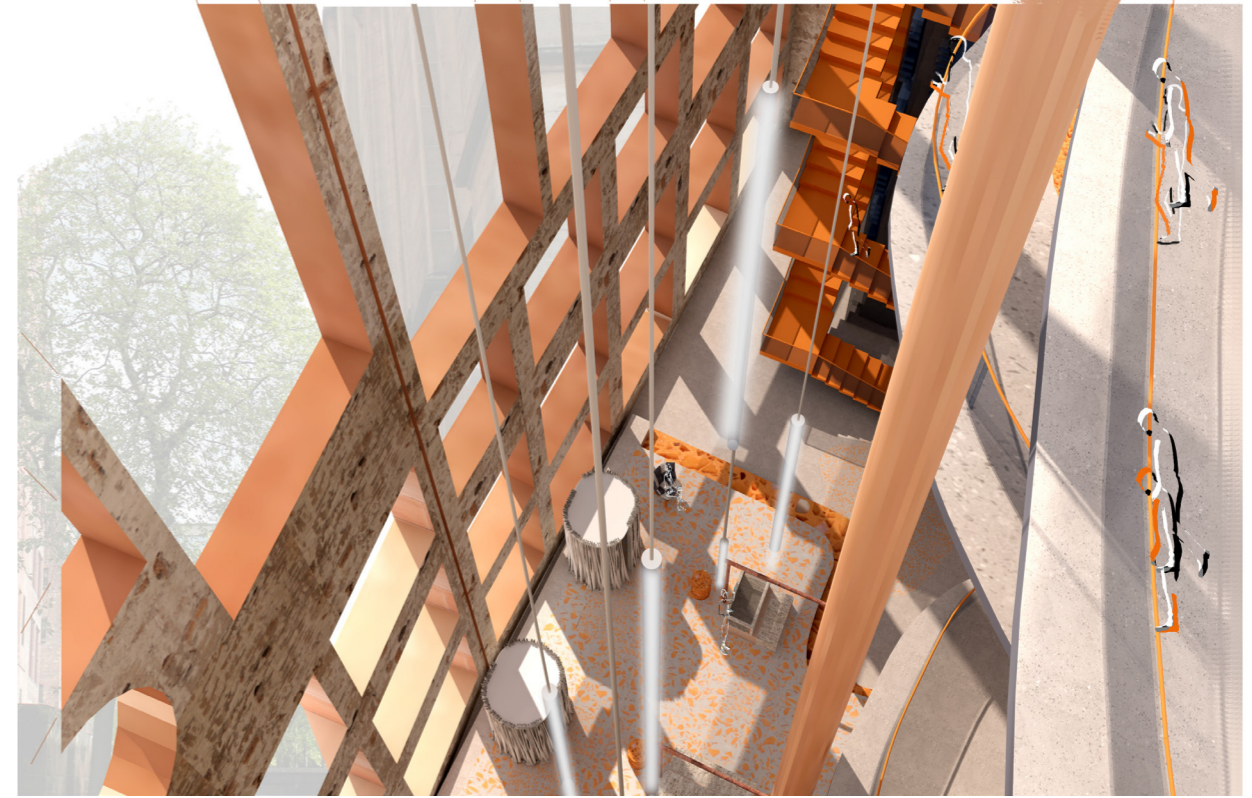


'SONY' VPL-FH 255
Projector.



The concrete aggregate spill pattern along the floor leads the user to a circular area housing the fabric walled projector room. Here the user can sit on comfortable bean bags to watch silent media features about the fast fashion industry and sustainable solutions. The user is enclosed by swathes of hemp and corduroy fabric which provides a warm and intimate space. Explanatory recordings are provided via headphones if desired. The bean bags have MARA's Acid Fog Tee design printed on them, connecting MARA's collection to this experience.

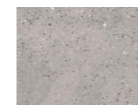
Birds eye view from top of the building



The statement staircase is wrapped around a rectangular lift with typography cut into it inspired by the IBM logo and baronial features. The user is reminded that MARA is the brand hosting the experience by the large letter company name extended out from the wall. HFT LED Stick tubular lighting descends from the roof. Ethica- Thread connects the whole building using lighting, range of tactile fabrics and materials, finishes and features all connected with the fashion industry processes and production, ethics, values and aims.



HFI LED STICK 360. By
Encapsulite.



Recycled concrete
aggregate coated
in masonry orange
paint.



Events space, level five

The top floor, level five is a visually stunning multipurpose events floor where MARA can showcase their collections and host the collections of other sustainable brands from around the world. The licensed bar and dj booth allow a variety of different pop ups and events at different times of the day and year. The space is versatile enough to host literary, musical or other arts events, pop ups and parties.



Seating



MARA 'Acid Trip Tee' design etched in orange varnish, onto concrete aggregate.



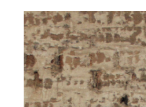
Orange steel seating legs 30 x 30mm.



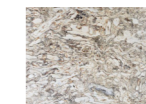
Catwalk



The double height space enhances the natural light and great views from the windows across the city. A catwalk is acid etched on the concrete aggregate floor in a varnished pattern which meanders in between and around the seating from one exit to the other. Circular hemp wood seating is wrapped around the copper clad pillars, giving the audience a full view of the show.



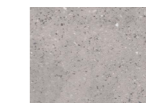
Exposed sandstone brick.



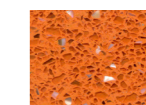
Hemp wood with coated charquol blue paint.



Recycled concrete aggregate.



Recycled concrete orange aggregate.



Recycled concrete aggregate.

Bar and party space

Baronial shapes inspired my bar and dj booth areas with concrete aggregate completing the consistent design theme seen throughout the building. No areas are closed off which adds a transparent character to the floor, again reinforcing a main theme of the brief. Everyone is visible, together and celebrating. The double height space allowed me to extend and add eye-catching features to the walls: orange aggregate dye spread cascades from the floor to the roof. Exposed materials used throughout the building display its traditional and the contemporary nature. The events lighting I have chosen are 'Acclaim Fresnel Lights' which are placed on the copper beams on the roof. The HFI LED Stick lights overhang from the copper clad glass roof mimicking the drip effect of a garment. The top floor with its joyful, creative and celebratory potential represents the potential to look ahead into the future with hope and optimism.



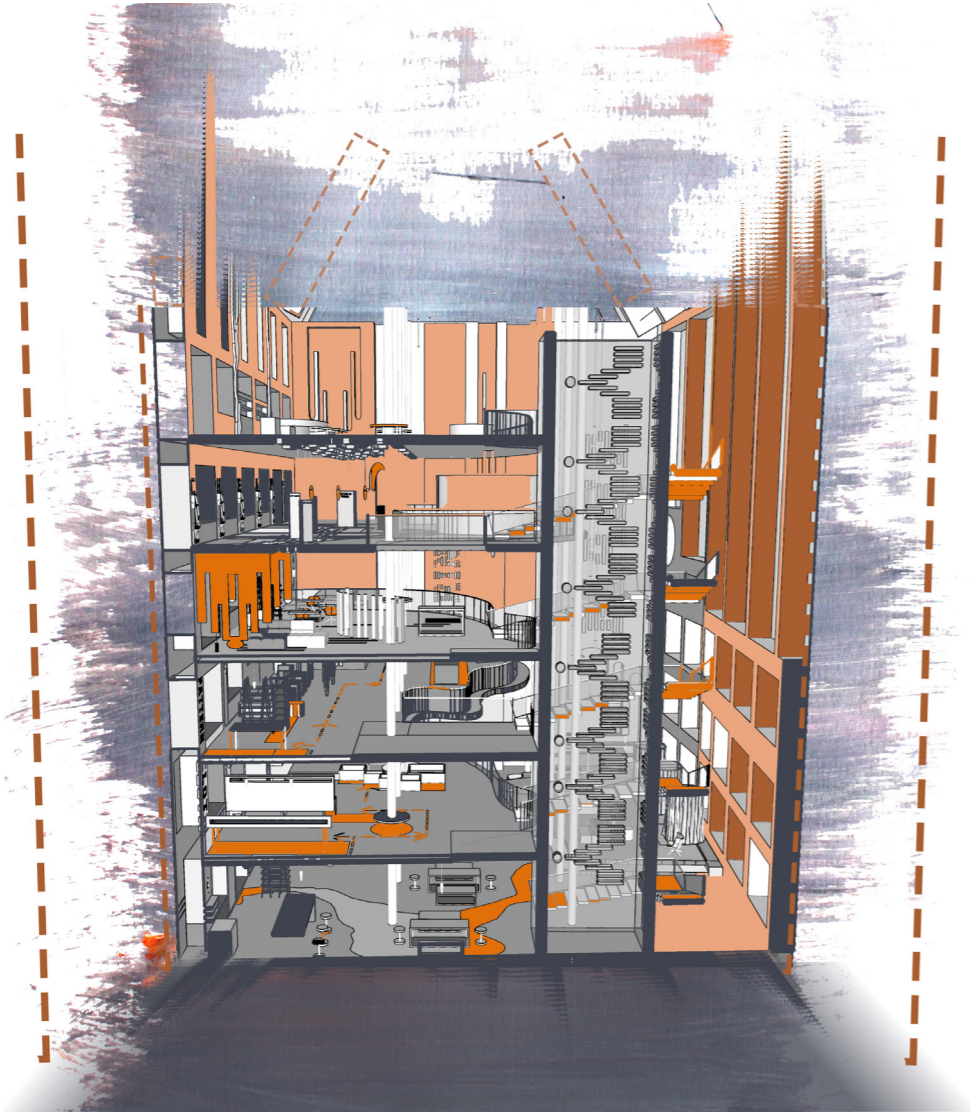
HFI LED STICK 360. By Encapsulite.



Stage 'Acclaim Fresnel Light'.

Ethica- Thread connects the whole building using lighting, range of tactile fabrics and materials, finishes and features all connected with the fashion industry processes and production, ethics, values and aims.

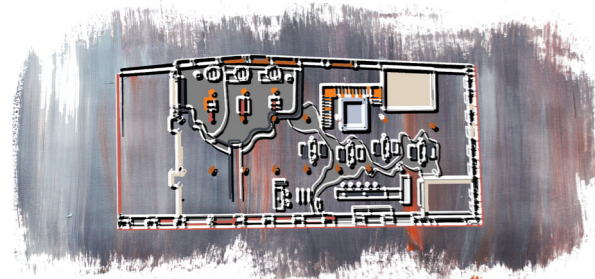
TECHNICAL DRAWINGS



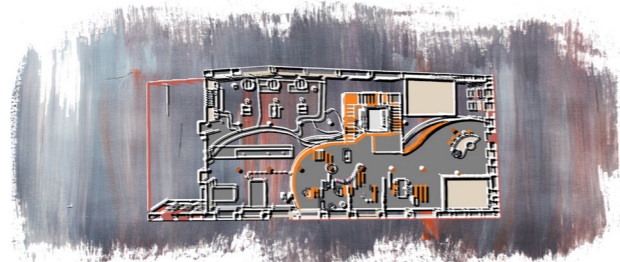
Section (Right side)



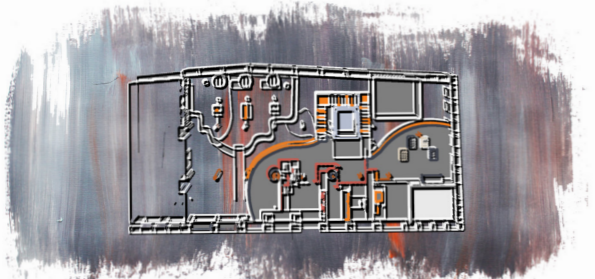
Section (rear)



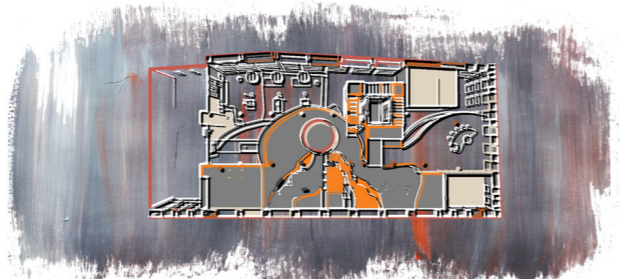
Ground floor plan



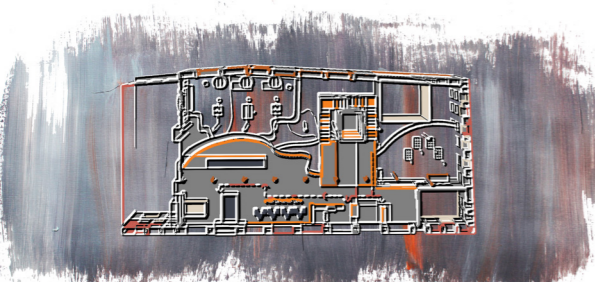
3rd floor plan



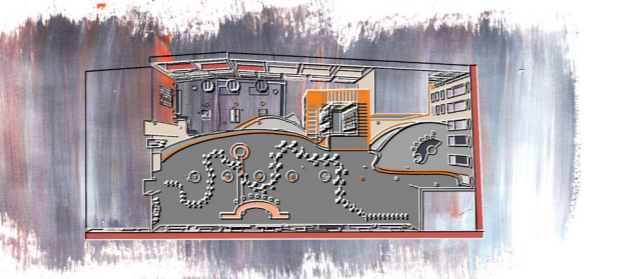
1st floor plan



4th floor plan



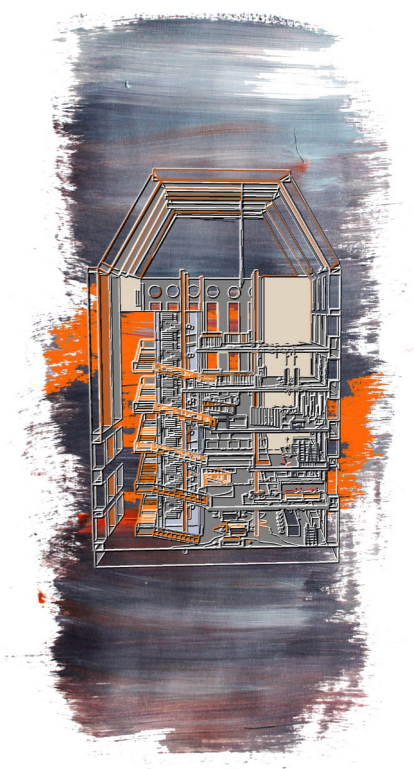
2nd floor plan



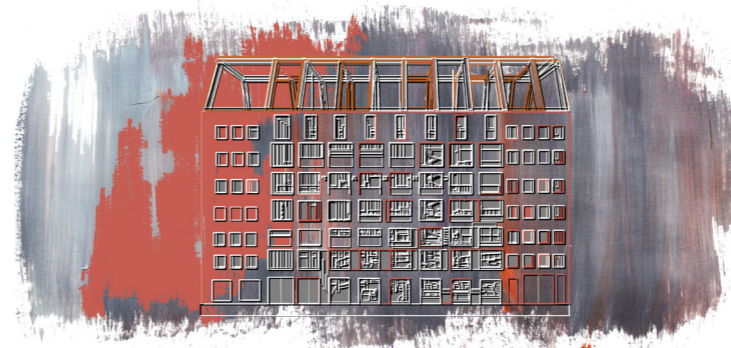
5th floor plan



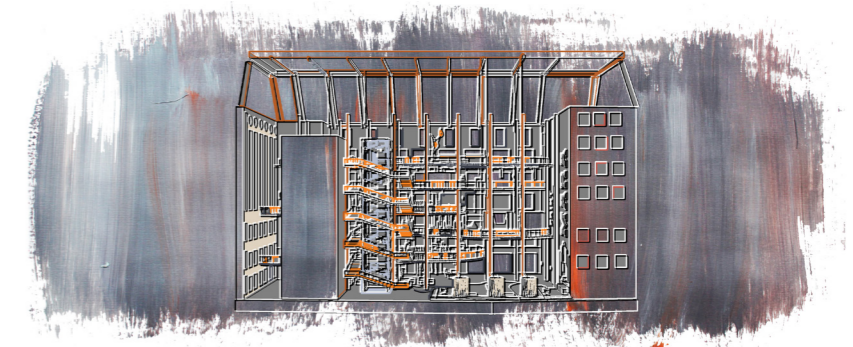
Side Elevation



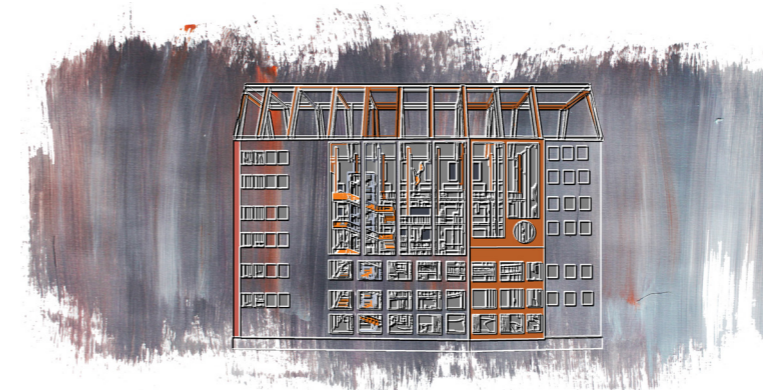
Side Elevation



Front Elevation



Rear Elevation



Rear Elevation

EMPLOYEES

- Fashion designers
- Graphic designers
- Textile designers
- Marketing professionals
- Project managers
- Workshop technicians
- Bar, reception, cafe and shop staff

CUSTOMERS

- Children and adults of all ages
- Brand Investors
- Industry professionals
- Tourists from all over the world who flock to 'style city'
- Schools, art students

STAKEHOLDERS

UK based Model Agency's

- The Model Team.
- Elite Model Agency.

Model Team

elite
LONDON

mara
(n. gang)

MARA, directors and shareholders

- Lease holders

CASTLEFORGE
PARTNERS

Castleforge Partners

- Owners of the building

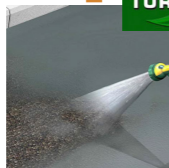
SUPPLIERS UK based

- 'METELEC'. Copper bars/sheets/rods

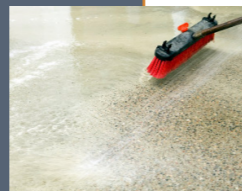


MITCHELL
TURF

- 'Mitchell Turf' aggregate.



- 'BLACKFRIAR'. Includes dilute hydrochloric acid solution



UK based Sustainable Brands



- TALA- inclusive activewear. 100% plantable paper tags.



- E.L.V Denim are creating pairs of jeans from deadstock fabric that's been previously rejected.

CHARITIES

- Ethica Thread will sponsor a different charity every 6 months and publish the amount of funds diverted.
- Charities chosen will be ones assisting garment workers in developing countries, for example 'Child Hope'.

ChildHope

Acknowledgements

Thank you to all the staff who have gave me guidance and support throughout my four years at university:

- Gary Kennedy- IED lecturer, University of Dundee.
- Lindsey McIntosh- IED lecturer, University of Dundee.
- Andy Milligan- IED lecturer, University of Dundee.
- Rob Jackson, Makespace technician, University of Dundee.
- Ali Napier, Makespace technician, University of Dundee.

I would like to thank Dovetail for their contribution.



Thank you to Sean Cosgrove, Founder of MARA, for the brand inspiration behind his project.

Thank you to my loving family.

