

PROPOSITION & FEASIBILITY REPORT  
AND  
RESEARCH PAPER

Nicole McDonnell  
2022

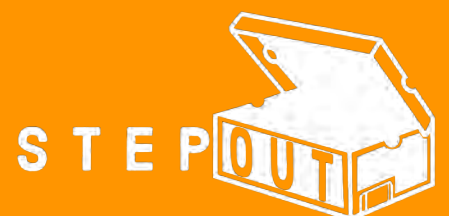




“RETAIL IS NOT DEAD...

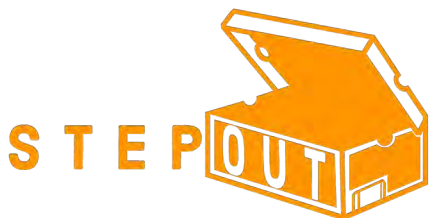
...**BUT BORING RETAIL IS.**”

-NIKE



An individual's choice in sneakers is often said to reflect their personality...

...so why should the process of buying them lack this entirely?





# CONTENTS

<b>PROPOSITION</b>	<b>4</b>	<b>RESEARCH PAPER</b>	<b>46</b>
Introduction	5	Preface	47
Subject Issue	6	Background	48
Nature of Business	8	Aims	50
Target Audience	10	Methodology	51
Brand Identity	12	Nostalgia in Design	53
KITH, Paris	16	Nostalgia in Marketing	54
END. , Newcastle upon Tyne	18	Remember the Future: <i>-The relaunch of Adidas Gazelles</i>	56
<i>Site Analysis</i>	20	<i>Primary Research</i>	58
Location	21	Introduction	59
Building	22	Interview Responses	60
Summary	25	Summary of Findings	63
		Conclusion	64
<b>FEASIBILITY REPORT</b>	<b>26</b>		
Introduction	27	Appendix	68
Site	28	References	72
Block Planning	30	Image References	74
Surveys	32	Bibliography	78
Authorities	34		
Consultants	36		
Procurement	38		
Timescale of Stages	39		
Cost Estimates	40		
Fees	42		
Handover	43		
Conclusion	44		





# PROPOSITION

Figure 1. *Smithfield Market Roof*



# INTRODUCTION

Beginning their life solely as athletic footwear, sneakers rapidly rose to popularity within the last century. Their status as a new casual commodity originally began with Terrace Fashion: a sports-casual style developed by European football fans in the 1970s (Digital Weekday, 2021) wearing sneakers for fashion rather than function. From here, their popularity boomed into mainstream fashion from street-style to catwalk and their adoration has yet to stagnate. Inevitably, sneaker culture has blossomed into a lifestyle for many, allowing individuals to express themselves through their footwear. With the sneaker industry predicted to reach a value of \$126 billion (USD) by 2026 (Braithwaite, 2021), the possibilities of capitalising from the current sneaker zeitgeist are endless.

Unlike their growing market, sneaker stores have become monotonous and mundane, with high-street sneaker stores becoming copy-and-paste jobs across the sector. Brands are often unrecognisable from their competitors, and this is usually due to their lack of originality and personality in their physical retail stores. Customers are less compelled to visit stores and in-turn has forced a large proportion of the sneaker industry online. With online sneaker sales largely outweighing in-store sales in terms of growth, this has also led to a rise in the resale industry. Sneaker culture is slowly losing its uniqueness and identity due to the rising digitalisation of sneaker sales, and this is a direct effect of the unwillingness of customers to shop in store.

Providing a physical space which directly targets the humanisation of buying a pair of sneakers will combat the compliance to buy online. The proposal is aimed to take the user beyond the initial purchase of their sneakers and provide an experience in which they can connect with Sneakerheads-alike aside from their purchase, providing a personalised experience which they can't get online. An physical encapsulation of Sneaker Culture in the heart of Manchester: a city renowned for its street style.

## SUBJECT ISSUE

A major issue with sneaker sales is that the market is becoming dominated by online purchases. Although in-store sales are still a larger part of the market, online sales are rapidly increasing each year: this is partly due to a lack of interest from the consumer in store. Stagnating retail experiences drive customers to shop online: the process is often viewed as more convenient and if there are no additional reasons drawing the consumer to the store, there is no evident reason to favour an in-store purchase to an online purchase. 'Cookie-cutter' store layouts also make it impossible to identify between highstreet brands just by their store design alone and in-turn make it difficult for brand identities to be clearly visible to the consumer.

### Lack of Identity:

The images below help show the lack of brand identity among many existing sneaker retail stores. Although both brands are considered market leaders within the sneaker retail industry, it would be almost impossible to assign each interior to its respective brand due to their lack of branding or identity throughout.



Figure 2: JD, Singapore



Figure 3: Foot Locker, Auckland

However, a study indicated that 56% of consumers still prefer to purchase in-store so that they can test and try a product (KPMG International, 2017: 29). This can be directly applied to sneaker sales as sneakers can be classified as a tactile product which many like to test before they buy. Having the opportunity to try them on allows the customer to experience the product before committing to a purchase, a useful value which an online purchase cannot offer. This was once a necessity when buying shoes; however, with the convenience of buying any sneaker in your selected shoe size online, the ability to try on the sneakers should instead be treated as a USP by the retailer to highlight the benefits of choosing to shop in-store.

Resale has caused significant disruptions in sneaker sales also. Over the last decade especially, sneakers have earned themselves an asset-like reputation, similar to that of stocks and cryptocurrency, and this is mostly due to the inflated ticket prices of resale sneakers. Although driving the sneaker market to its position today, sneaker resale outlines another major issue with sneaker retail. With the demand for sneakers dramatically increasing and brands continuing to limit the quantity of pairs released each drop, it has become extremely difficult for the consumer to get their hands on a pair that they want, with the majority going to Resellers due to their queue-jumping technology. This leaves the consumer in the position to either accept their defeat, or to pay an inflated price for the sneaker they couldn't obtain originally. This constant disappointment has led to the impersonalisation of buying sneakers, as there is no excitement in the purchase, especially when knowing that you're paying a lot more than their retail value.



These issues collectively have led to a decline in popularity of in-store sneaker sales and highlight the issues of choosing to purchase online. Providing a more immersive and personalised shopping experience will tackle both problems and provide a solution to a decline in in-store sneaker sales. Online sneaker sales will inevitably continue to rise therefore it is crucial for the brand to highlight the benefits of shopping in-store and create an experience beyond just the purchase which continues to attract the consumer to the store.



# NATURE OF THE BUSINESS

To provide a solution for these problems, the business must create a space which challenges the conventions of a retail store and provides the user with an experience beyond their initial purchase. The aim is to create an experiential retail place in which the user can explore the diversities of sneaker culture first-hand and socialise among likeminded others; an experience which they can't purchase online. The space should encourage repeat return from the consumer, to become a casual meeting point or a point of repeated purchase and this is achieved by creating an environment in which the user feels comfortable yet constantly inspired.

To accomplish this, a range of facilities must be offered from retail to hospitality to maintain consumer engagement. Including offers which are additional points-of-purchase such as repairs or customisation, that also contribute towards the initial sale, are important for customer retention. Moreover, socialisation areas give the space an additional function and more reason for the user to fully engage with the space in a relaxed environment. Proposed on the next page are examples of offers which should be included to achieve this:



Figure 5: Street Corner Social



### Sneaker Retail:

The main anchor of the space and the influencing factor for all other offers. The retail space should offer a variety of sneakers from different brands and categories to appeal to a mainstream customer-base. A more select range can also be offered for more exclusive/ limited pairs: this may be through invitation-only purchase or exhibiting these separately to the other sneakers for sale. To combat reselling, methods such as One Pair per Purchase or equivalent should be implemented to ensure fairness in sales and in-turn customer satisfaction.



### Bar:

Crucial to providing the social element of the proposal, the bar acts as a social meeting space for the user or an area to take a break while exploring other offers on site. Encouraging social interaction is paramount to forge a business which strives to reverse the lack of personalisation of online sneaker sales. The bar can also be used to host exclusive events for the sneaker industry, extending its functionality and popularity.



### Sneaker Exhibition:

A museum-like space dedicated to the world of sneakers. Featuring cult-classics to grails, the exhibition will display sneakers as art as well as an accessory. The displays may be a combination of permanent or seasonal, with rotational exhibitions to keep the space updated and intriguing.



### Sneaker Customisation:

Expressing individuality through choice of sneakers has always been prominent amongst sneakerheads. Giving the customer the opportunity to customise their newest pair of sneakers is a unique feature not commonly offered online. As well as being an additional purchase point, this offer helps elevate the function of the space above the regular features of a sneaker store.



### Sneaker Clinic:

Offering a place for the user to get their sneakers cleaned or repaired encourages customer retention. The service provided should be of a high standard to maintain customer satisfaction and consequently customer loyalty.

# TARGET AUDIENCE

The mainstream nature of sneaker popularity allows for a broad target demographic, inclusive of all ages, races, and genders. The brand aims to provide a retail service which sells mainly fashion sneakers; however, it will also provide a smaller range more suited to sports, appealing to both substance and style preferences.

In terms of the other services offered, an interest in sneaker culture from the customer is anticipated. A *Sneakerhead* is understood as an aspirer- someone who highly values material possessions and is more willing to spend largely on these too. Although they are big spenders, they do not necessarily have a large disposable income, they just value their societal status more than their ability to comfortably afford these items. Often between the ages of 18-35, they would likely use the social elements to mingle with others of the same interests and exhibiting rare and limited sneakers in the space are directly targeted towards this audience. The fashion scene, especially street-style, is prominent in Manchester, and the Northern Quarter location is a hot-spot for Manchester's most fashionable.



Figure 6: Mubi Ali

Opposite:  
 Figure 7: Gramps  
 Figure 8: Converse Community  
 Figure 9: Sandra Lambeck  
 Figure 10: Sean Wotherspoon  
 Figure 11: Brett Avery and Jake Avery  
 Figure 12: @maartjesfootprint











# BRAND IDENTITY

The focus of the brand is to challenge the standardisation of online sneaker sales and how this has impacted the buying experience. It is important to identify, create, and manage the cumulative assets and actions that shape the perception of the brand in stakeholders' minds (Dandu, 2015), meaning the brand's physical (graphics, logos etc.) and subjective existence must coincide to create a memorable brand that exists both physically and in the minds of the consumer through their relationships and experiences.

Brandscaping proposes that "the design of the retail environment must merge with the brand image down to the finest detail" (Riewoldt, 2002: 79) and in doing this, allows the consumer to fully engage with both the brand's identity and values, and the physical stores in which it presents itself. Successful brandscaping within the interior will clearly communicate the brand's identity to the consumer.

Reflecting the brand's aim to provide the customer with an elevated experience that cannot be replicated online, the design should mirror this extravagance and over-the-top approach of going above and beyond for the customer. However, the modernist silhouette of a sneaker is a cultural icon and should not be overlooked, and this should also be reflected in the design to emphasise their status and importance in fashion. Industrial materials and surfaces will help translate the humble beginnings of a sneaker while accompanied by high-end finishes and detailing to communicate the top tier status they have achieved today. This will also be useful in conveying the brand's ambition to provide an immersive and personalised experience.

The overall ambition of the brand is to reignite the joy that the consumer experienced when purchasing sneakers, before the complexity of the industry made it difficult, and to combat the monotonous regularity of buying sneakers online by exceeding the stereotypical limitations of retail to inspire the customer to stay, socialise and surround themselves within the sneaker culture.

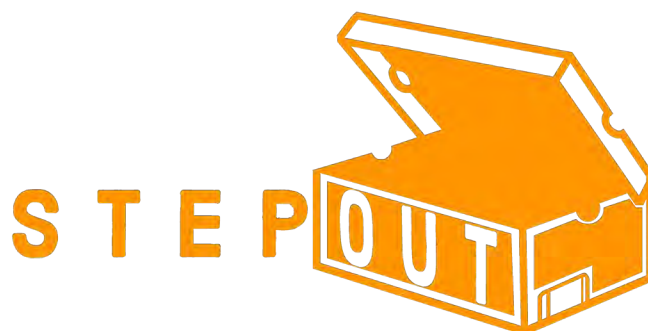


Figure 15:  
*Proposed Brand Logo*







Figure 16:  
*Proposed Retail Space Design*

# KITH PARIS

New York-based design studio Snarkitecture created KITH's first European flagship store on the iconic Rue Pierre Charron in Paris. Located inside Pershing Hall, a 19th century Parisian mansion, the aim for the American streetwear brand was to reflect its recognisable urban style throughout the design while retaining the buildings history and unique features.

From the exterior, the original façade is maintained, yet inside the architects experimented with new materials and techniques exclusive to the Paris store, such as Venetian plaster and walnut wainscotting, to emulate the historical context of the building. Their aim was to use these traditional styles to create contemporary forms and graphics within the building to seamlessly blend the classic Parisian style with a more modern aesthetic.

Additionally, marble which was abundant throughout the Parisian mansion, has been used to construct bench-seating for the sneaker retail space. Stereotypically a refined and luxurious material, the marble benches are ultramodern monoliths used to disrupt the delicate Parisian aesthetic of the room and bring the balance back between tradition and modernity.

A stand-out element of the space which successfully achieves this blend is the bespoke Nike Air Max 1 chandelier. Designed to resemble a feature that would have commonly been found in the mansion, at closer inspection the contemporary chandelier is created with plaster-cast sneakers, arranged in a teardrop formation alike its crystal predecessors. The plaster sneakers give a more modest appearance to the chandelier, reflecting the urban industrial image of the brand.

Many original features have been retained, including the glass roof above the courtyard in the centre of the building. However, some features have been updated to further show the brands identity within the space. Clear examples of this are the KITH logos that have been intertwined into the original cast-iron balustrades around the mezzanines and balconies. These small details help the building move away from its original identity as a mansion and link with its new purpose all without losing the recognisable features for which it is famous for.

Opposite:

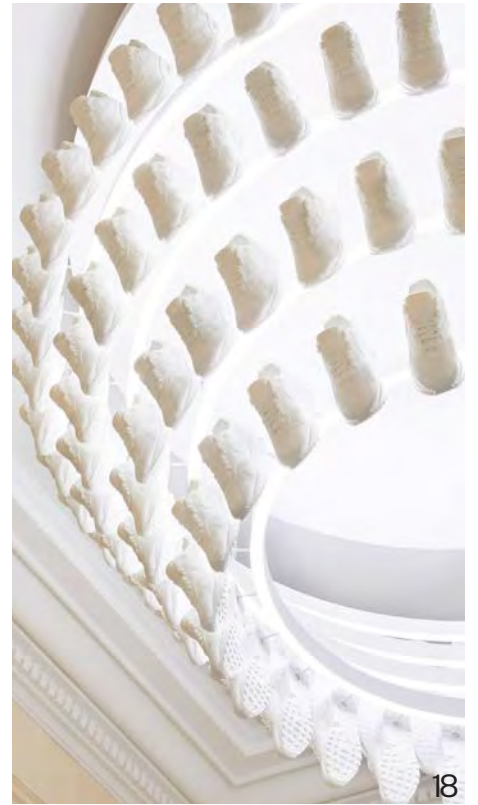
Figure 17: *Entrance*

Figure 18: *Bespoke Air Max Chandelier*

Figure 19: *Marble Benches*

Figure 20: *Mezzanine and Glass Roof*







# END.

## NEWCASTLE UPON TYNE

Relocating to one of Newcastle's iconic Grade II listed buildings on Grey Street, END.'s newest flagship store showcases its high-end streetwear stock with a striking monochromatic interior. Newcastle is host to the most listed buildings in England outside of London and Bath and design studio Brinkworth had the challenge that many had faced before them of adapting a new retail space while maintaining the original architectural features of the building.

From the exterior, a gleaming beacon of light erupts out of the glazed façade, reflected by the metallic and white surfaces of the interior. This creates a spectacle designed to halt passers-by, especially when viewed in darkness. The original stained-glass inserts have been kept; their intricate detailing helps soften the impact of the industrial interior from its external appearance.

A palette of refined materials has been used throughout the entire store, such as marble and stainless steel, to reflect the nature of the business and the luxury goods that it provides. Accented by the ceiling-mounted spotlights, the monochromatic tones also create a stark background allowing for the high-end streetwear to be the main feature of each canvas-like retail space. Recessed display shelving also helps emphasise a sleek interior: not only does the recess create a frame for the products displayed, it prevents stock from appearing disorganised, protruding from walls and keeps sightlines crisp.

The basement of END. can also be transformed into an event space, this allows the brand to maximise their use of the space by creating multifunctional elements which can be adapted depending on their need.

END.'s brand identity clearly shines through with this interior, creating a concept that merged their digital and physical retail which in turn allows them to nurture their relationship with their brand community (Brinkworth, 2020).

Opposite:  
Figure 21: *Staircase*  
Figure 22: *Archways*  
Figure 23: *Retail Display*







# SITE ANALYSIS

Figure 24: *Smithfield Market Interior*



LOCATION:

# MANCHESTER

UK

Currently known as Mackie Mayor, the site is situated in Manchester's Northern Quarter. Renowned for its distinctive architectural styles, the Northern Quarter is colloquially known as the city's creative and urban heart, and it is home to a variety of independent stores and cafés. Throughout the day, the area sees a high footfall of shoppers as it is in close proximity to Manchester's Arndale shopping centre. The area's popularity also thrives in the evening with many bars and restaurants close-by. The proposal targets all these aspects from retail to hospitality which are all commonplace in the Northern Quarter, making the proposition an ideal fit into the local area.

Manchester is a popular UK tourist city and was estimated to receive 1.4 million international tourists and 30.2 million single-day tourists in 2018 (Marketing Manchester, 2020). The city's popularity with tourists had led to a boost in their economy and forecast a 5% rise in tourism in coming years. The Northern Quarter is host to several of Manchester's most popular hotels and all are within walking distance of the proposed site.

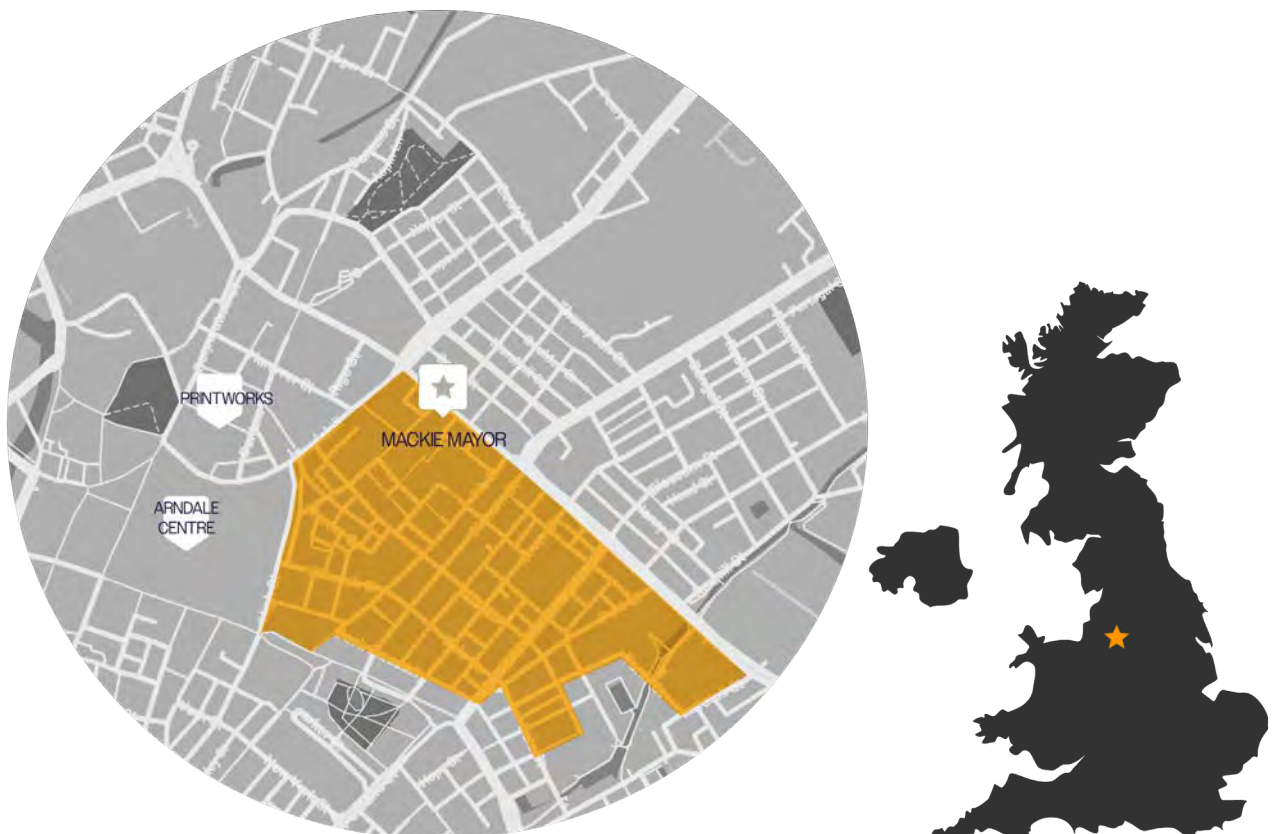


Figure 25: Map showing site location within Northern Quarter (highlighted), Manchester.

Figure 25.1: Manchester, UK.

# BUILDING

The site is a Grade II listed building, and is the only remaining intact building of the former Smithfield Market (Visit Manchester, 2018). Constructed in 1858, the sandstone structure has an intricate façade, with details surrounding all four sides of the site including stone archways and columns integrated into the design. The site is also accessible from all four sides, with the Swan Street entrance currently considered as the main public access, with the others used as side entrances and a service access.

A tiered glass roof sits directly above the central, double-height space inside the building, flooding the area with natural light from all angles, in every season. Supporting the roof structures are decorative iron supports and columns which were maintained from the original design and restored during the recent refurbishment in 2017. Additional iron elements were added such as the balustrade, in keeping with the original design intent of the building.

The double height space is currently utilised as a communal dining area, with central tables for customers surrounded by a border of small kitchens, each occupied by a food brand. The walls for these small kitchens are not structural and were introduced only for the current purpose of the site: this gives the option to remove the walls and expand the current central space.

Smaller, lower height spaces are situated around the perimeter of the ground floor. Divided by structural walls, the spaces provide smaller, more intimate rooms which are separated from the central, communal space. Although most have ceiling-height glazing looking out onto street level, natural light is still limited in these spaces.

The first floor is a mezzanine level which runs around the edge of the interior and frames the communal space in the centre below. Currently used as overflow space for the communal tables, the mezzanine level also features many iron elements, characteristic of the building's history. Almost all walls are purposely left unfinished, exposing textured brick and industrial finishes throughout most of the site.

Due to the building's complex architecture, the ground floor has several varying floor levels, limiting accessibility within the space but measures such as ramps and an elevator have been introduced to try and combat this. Steps into the building from street-level are also at every access point which again limit the accessibility of the site.

Opposite:

Figure 26: *View upon entry*

Figure 27: *Double height space*

Figure 28: *View from mezzanine*









29



20

30



31



## SUMMARY

The proposition has clearly outlined the key issues surrounding sneaker sales and the impact caused by the declining popularity in physical shopping and impersonal online sales. The ambition of the brand is to provide a space that highlights the true nature of sneaker culture and re-establish the importance of physical retail in creating a relationship with the customer. Not only will the brand offer the consumer the opportunity to shop for the sneakers that best suits their personality, but the experience will also be elevated by further opportunities beyond the point of purchase to encapsulate all elements of sneaker culture and expose this diversity to the customer. Whether it be repairing and old pair of beloved sneakers or socialising with fellow sneakerheads in the bar, the space pushes the boundaries of what is expected of a regular sneaker store by enhancing the users experience in the most personalised manner.

Opposite:

Figure 29: *NQ Blue Tit Street Art*

Figure 30: *Manchester Street Art*

Figure 31: *LeiMai LeMaow NQ*



FEASIBILITY  
REPORT

Figure 32: Mackie Mayor Exterior



# INTRODUCTION

Sneaker sales have seen a steady growth for several years; however, the accessibility and buying experience is something which does not reflect the success of the market. High street sneaker stores have become mundane, carbon-copies of each other, even making it difficult to distinguish between brands and in turn has led to a lack of desire from the consumer to shop in store. Additionally, the increase of sneaker reselling has directed sneaker sales away from an individual choice based on personality and style, and has forced it into a category which sees sneakers as a source of income rather than a reflection of an individual's personality.

The business aims to target these issues directly by providing the customer with a space which not only destroys the stereotype of stagnant sneaker retail stores but goes beyond the expected experience of the space to provide an unforeseen, immersive experience of culture and community which cannot be recreated through an online sale. Additional offers which encourage customer-retention help reinforce the necessity of the brand and its ambitions to eradicate the impersonalisation of online sneaker purchases, and its uniqueness in the sneaker world. Not limiting itself to sneaker retail only, the space will also be host to a bar, perfect for socialising and connecting with other Sneakerheads, as well as the opportunity to customise and repair your favourite footwear, further expanding the personalised experience that the brand aims to provide. The brand will push the boundary of modern retail to its current limits, breaking beyond the barrier of what is expected of sneaker retail, ultimately reflecting the notion that sneaker retail no longer has to lack personality.

# SITE

Located in Manchester's Northern Quarter, the site is positioned in the heart of an area filled with life and vibrancy, an ideal setting to introduce a retail store with a focus on community and socialisation. Being close to the city centre, the atmospheric neighbourhood receives a high volume of footfall all year-round making it an optimal location for a culturally modern sneaker retail experience. The site is highly accessible, with several of Manchester's tram routes located nearby and numerous public carparks also adjacent.

As the site is currently occupied by a social dining experience, this is an optimal space to convert into a similar socialising-focussed bar from the proposal, with the existing structural walls creating divides which will help separate the additional offers of the brand.

Manchester is a city renowned for its diversity and the introduction of a sneaker retail experience is a way in which a larger audience can be targeted. Although style is personal, sneaker popularity is highly mainstream, therefore the target audience cannot be limited to a specific demographic. Additionally, Manchester greatly benefits from the impact of tourism, with an input of £4.86 billion in 2018 (Marketing Manchester, 2020) from the tourism industry alone.

Manchester's increasing popularity and growing economy is an ideal place to launch the brand, maximising the potential for success. With a GDP of £84,000 million in 2019 (Statista, 2019) and a steadily increasing GVA of both the retail and hospitality sector in Manchester, the brand is in the perfect position to launch as an amalgamated experience of both retail and hospitality and expect to succeed without cause for concern over the stability of the economy in Manchester.



Figure 33: Swan Street Sketch



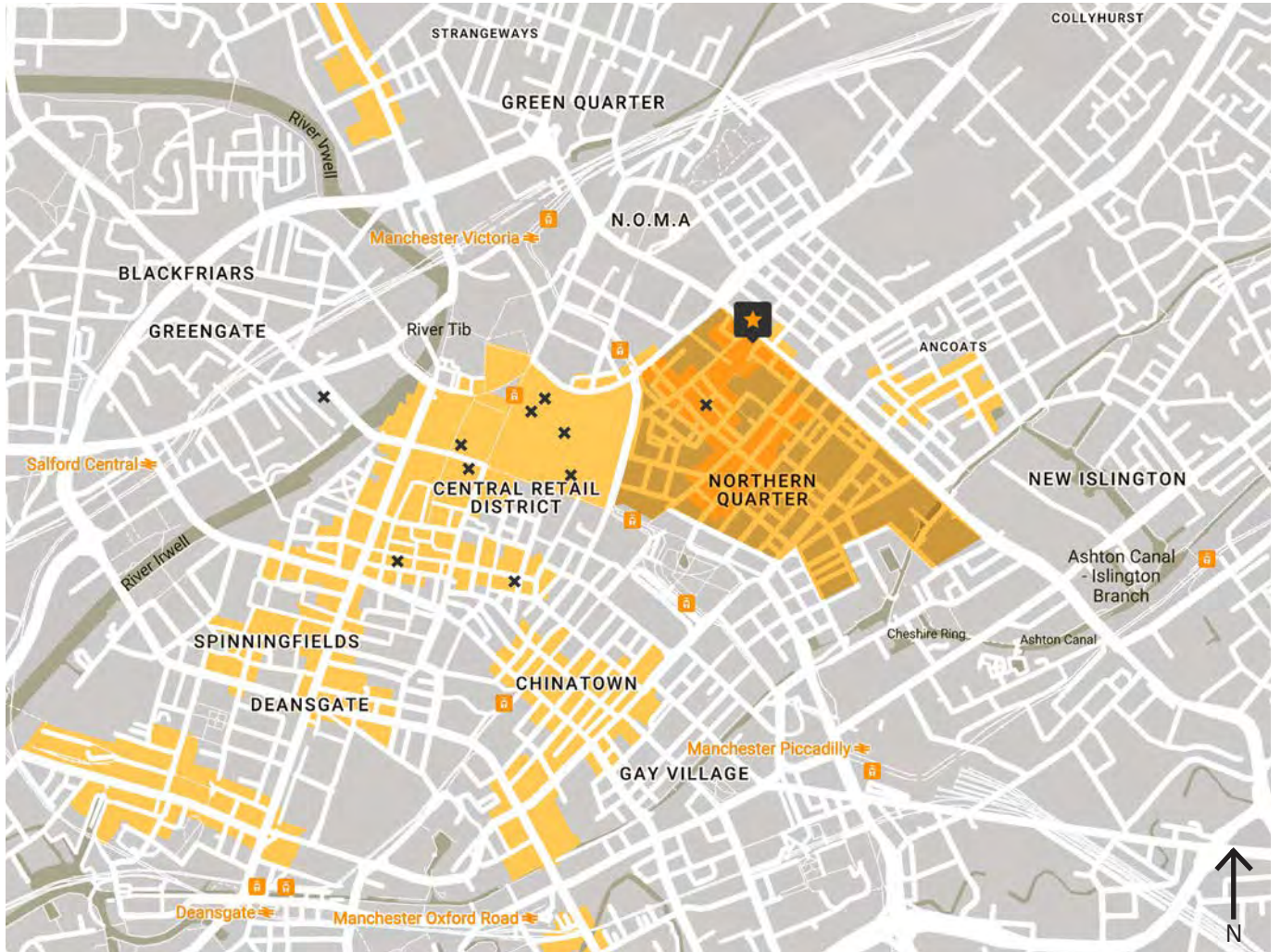


Figure 34: Site Map



Site



Tram Stops



National Rail Services



Retail Competitors

# BLOCK PLANNING

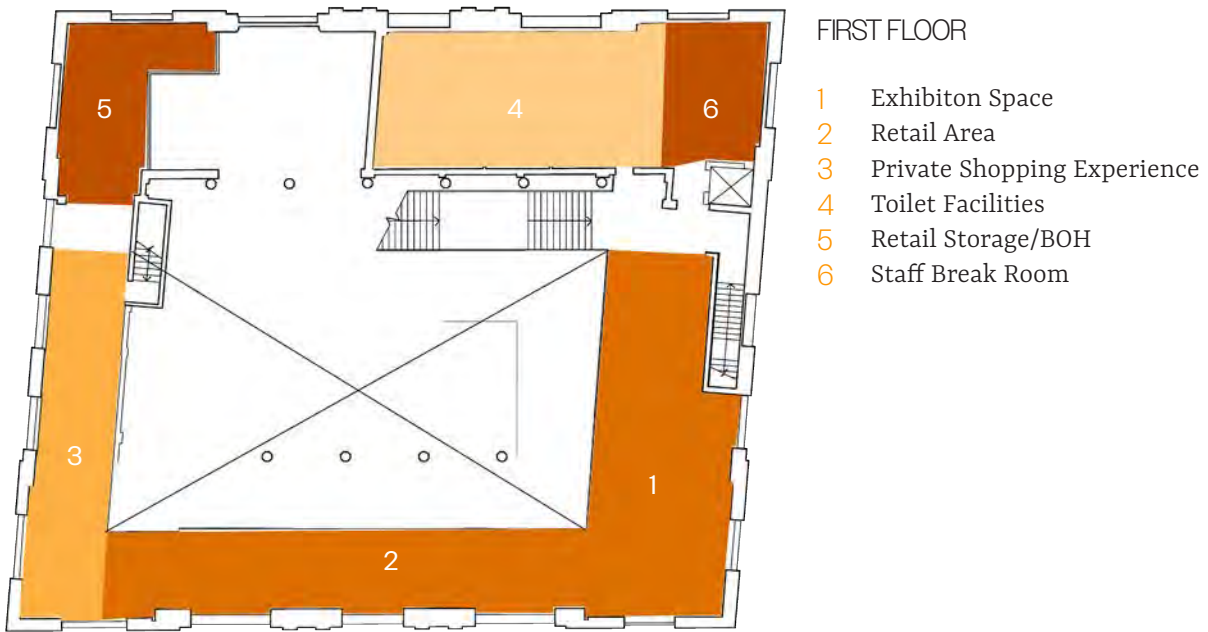


Figure 35

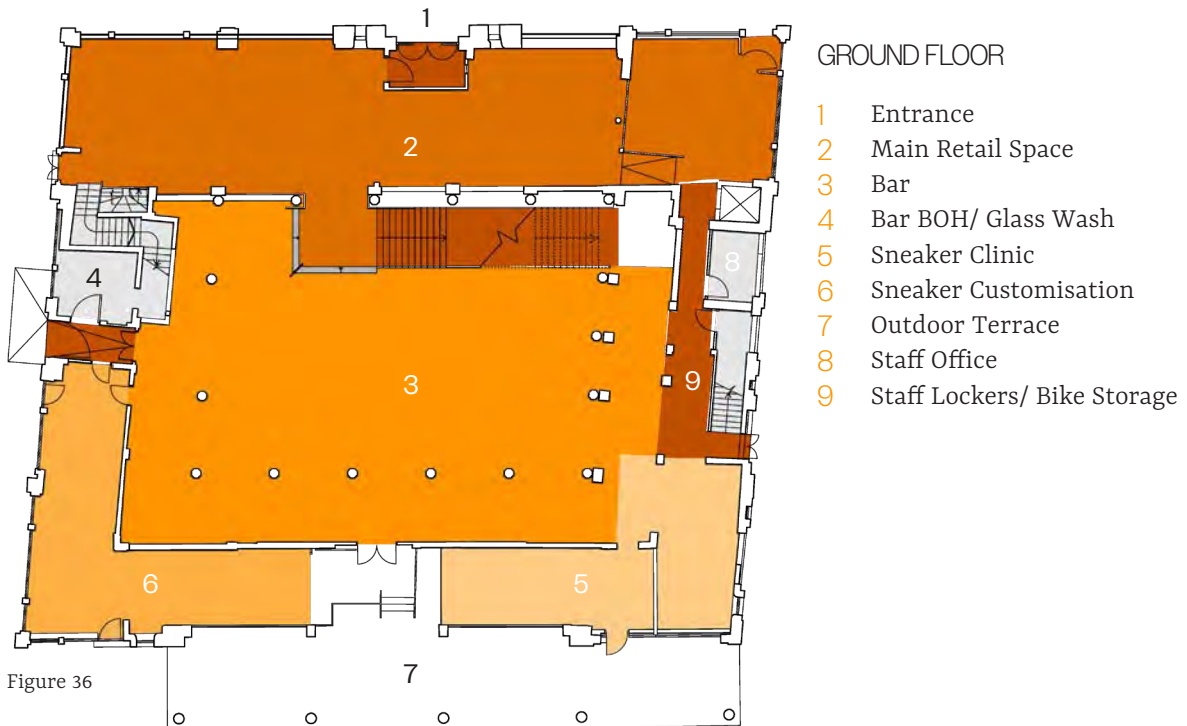


Figure 36



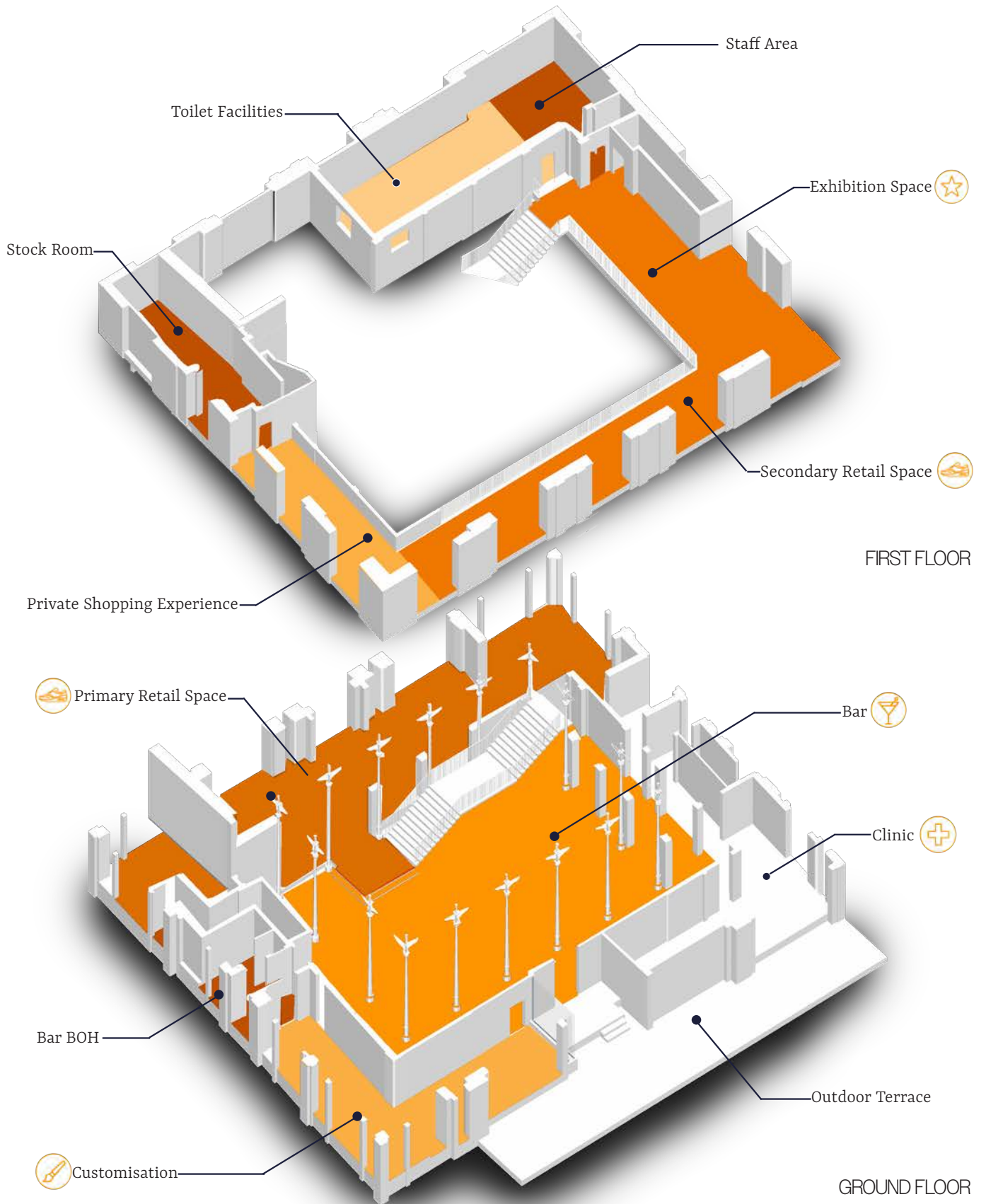


Figure 37: Exploded Site Axo

# SURVEYS

## Schedule of Condition:

Before securing a lease, a Schedule of Condition should be considered to analyse the condition of the building to use as evidence against future potential Dilapidations claims. This will outline the current state before lease including any damages present prior to occupation.

## Building Survey:

A thorough analysis of buildings condition is crucial before planning and final build can begin. As a Grade II listed building constructed in 1858, the structural integrity must be inspected in order to determine any fundamental needs of the building before installation begins and so additional costs can also be considered, and budget reworked if necessary.

## Services:

Assessment of building's current facilities and services including plumbing and electricity. This will help determine if any repairs are required in advance of installation to ensure operational functionality throughout building process.

## Asbestos Survey:

As built before 2000, the site must be inspected for any Asbestos. It is likely that an Asbestos survey has already been conducted for the recent redevelopment of the site in 2017; however, for liability purposes, the survey should be conducted again by an independent Asbestos surveyor for certification.

## Fire Compartmentation Survey:

Inspection and assessment of building's current compartmentation provisions including any existing fire doors, floors, walls, roof voids, floor and ceiling voids, risers, and shafts (where present) and any subsequent defects. Recommendations provided on any remedial action to be taken forward to ensure site meets suggested guidelines.

Opposite:

Figure 38: *Mackie Mayor Exterior*

Figure 39: *Structural Details*

Figure 40: *Smithfield Market Roof*

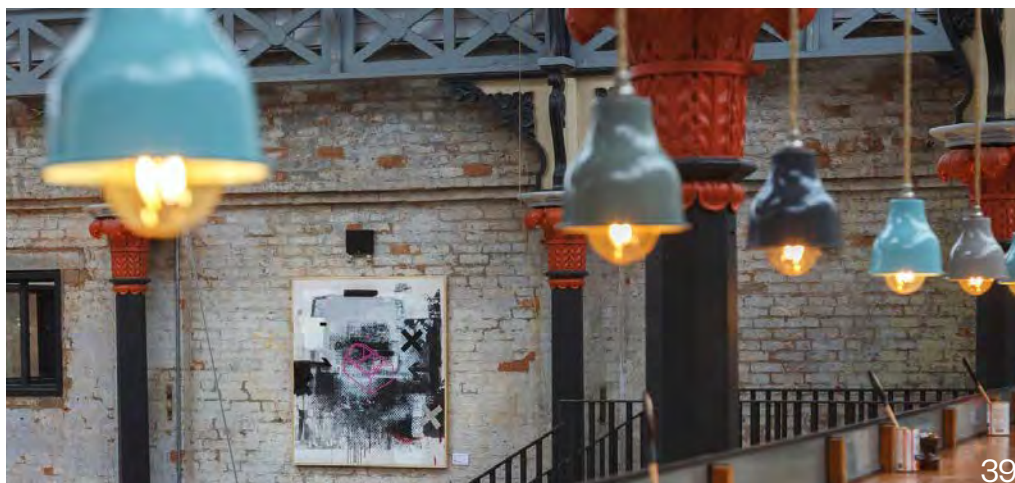
Figure 41: *First Floor Mezzanine*

Figure 42: *Mackie Mayor Façade*





38



39



40



41



42



# AUTHORITIES

## Building Regulations:

All planning and building applications must be submitted to Manchester City Council so that they can be approved or denied before the commencement of the build. In event of denied applications, alternative, secondary plans must have been made in advance in order to follow timescale of build accurately and avoid delays where possible.

## Planning Permission (inc. Listed Building):

Regular planning applications for changes to the exterior are required. Due to site being Grade II listed, it is important to be aware of the regulations behind making changes to a listed building. Certain restrictions limit the options of development of certain features of the site: all proposals should be at least feasible for a Grade II listed building before submission to increase likelihood of approval from LPA and to avoid unnecessary setbacks.

## Advertising Consent:

Permission is required from LPA to authorise any branded advertisement on the outside of the premises if the size exceeds 0.3 m<sup>2</sup>. If signage is under this size, it may be displayed without permission, and more than one below this size is also acceptable but there is a maximum of one per frontage.

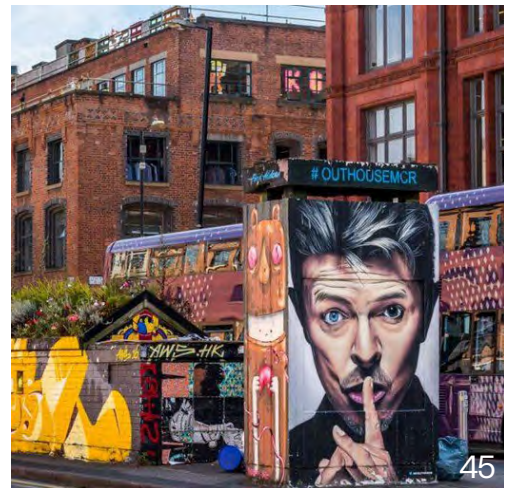
## Premises Licencing:

Several licences must be obtained in advance to ensure successful and legal operation of business.

- *Public Space Surveillance Licence*
- *Premises Licence- Sale and supply of alcohol on site.*
- *Music Licence-* Needed from both PRS and PPL to ensure full rights to all recorded songs are covered.
- *Notification to Process Personal Data-* If data is collected digitally, the ICO must be notified as business will be recognised as a Data Collector under the Data Protection Act 1998.

Opposite:  
 Figure 43: Fred Aldous NQ  
 Figure 44: MCR Street Art  
 Figure 45: David Bowie Street Art  
 Figure 46: Northern Quarter







# CONSULTANTS

## Architect:

Responsible for overall design and project planning and have an extensive knowledge allowing them to make reliable suggestions to altering building structure. It is important for them to liaise with other consultants to gather information and ideas to create an overall functional space which meets design ambitions but is also code compliant.

## Interior Designer:

In control of interpreting the design concept into a physical space which is not only visually attractive but functional and accessible too. Must be aware of structural and safety limitations when designing but not let this inhibit the vision for the design. Will be expected to be present at all contact points of build, from proposition to handover, to ensure well-executed completion of the intended design and provide contractual drawings and graphic visualisation for reference throughout.

## Quantity Surveyor:

It is important for the quantity surveyor to monitor the projects finances and contractual relationships. Responsibilities include managing costs for subcontractor payments, preparing tendering documents and contracts, and monitoring any changes throughout the build which may affect costs so that they can adjust the budget accordingly.

## Project Manager:

Responsible for overseeing all aspects of the project from the construction to the costing to ensure it is completed within the timescale and budget. Important to maintain regular communications with all other consultants and the client, and to constantly help manage and maintain a safe working environment for all on site during build.



**Structural Engineer:**

Exclusively responsible for assessing structural integrity of existing site and proposed designs and determining whether they are structurally feasible and providing alternative solutions to problems to ensure that all elements of the design are structurally sound and safe for use by the public.

**Asbestos Surveyor:**

A specialist Asbestos Surveyor is needed to ensure inspection of site for asbestos is conducted correctly and to regulation to cover liability.

**Graphic Designer:**

Provide insight and expertise on branding for the business and produce graphics representative of the brand which can be used both physically and digitally.

# PROCUREMENT

Allocating the design and construction responsibility can be handled in several ways depending on the wants and needs of the client and the overall aim for the outcome of the project. This is decided before the commencement of the build.

## Design and Build:

One contractor is appointed responsibility for the entirety of the project from the design to the construction, initially based on their client's requirements.

## Competitive Tendering:

Multiple contractors are approached and asked to produce their own tendering package inclusive of timescales and costing, based on client's requirements.

## Negotiated Tendering:

A single contractor is approached with a tendering package, often used when there is an existing relationship between the client and the contractor. Tendering terms are negotiated and agreed upon by both the client and contractor.

*Competitive Tendering* would be the recommended form of procurement for this project. Examining different tendering offers would allow the best value package for the scheme; however, it is important that the client does not select the lowest cost tender solely to keep costs down. A high-end scheme requires attention to detail from the contractor; therefore, it is important that it is selected based on the service that the contractor can offer in comparison to their cost of the service. This will ensure the project is still completed to the quality expected of the client while being still able to mitigate costs where possible.

Tendering Package must include:

- Proposition Document
- Feasibility Report
- Research Paper
- Contractual Drawings of site
- Site Model
- Material Specification
- Visualisations of Scheme (2D and 3D)
- Presentation Boards



# TIMESCALE OF STAGES



Figure 47: Timescale of Stages Table

# COST ESTIMATE

The cost estimates for the scheme were determined by the block plans produced to show layout of offers. Each area has been allocated a cost/sqm depending on its hierarchy of importance to the customer and expected expenses of materials and other requirements for these areas.

The cost estimate for this project is **£3,327,000**: the high figure is reflective of the nature of the business and the design of the building translating this. The overall experience is designed to elevate the buying experience for the customer and to provide a unique offer which separates this magnified participation of the customer in sneaker retail from the utilitarian method of just purchasing online. The extravagance of expanding the retail experience beyond just the purchase of the sneakers and providing these spaces in which the customer can fully encapsulate themselves in the culture must be reflected by the materiality and quality of the finished design and therefore would highly benefit from a high budget to truly communicate this to the customer.



	AREA (m <sup>2</sup> )	COST/m <sup>2</sup>	TOTAL
GROUND FLOOR:			
SNEAKER RETAIL	170	£4,500	£765,000
BAR AREA	200	£4,500	£900,000
CUSTOMISATION	60	£4,000	£240,000
SNEAKER CLINIC	60	£4,000	£240,000
BAR B.O.H	50	£800	£40,000
	<b>540 m<sup>2</sup></b>		<b>£2,185,000</b>
FIRST FLOOR:			
EXHIBITION (inc. RETAIL)	200	£4,500	£900,000
FACILITIES	120	£1,000	£120,000
RETAIL B.O.H	70	£800	£56,000
STAFF AREA	30	£800	£24,000
	<b>420 m<sup>2</sup></b>		<b>£1,100,000</b>
STAIRCASE	<b>35 m<sup>2</sup></b>	£1,200	<b>£42,000</b>
<b>TOTAL</b>	<b>995 m<sup>2</sup></b>		<b>£3,327,000</b>

Figure 48: Cost Estimate

# FEES

	% OF FEE	TOTAL FEE
ARCHITECT	8%	£266,160
INTERIOR DESIGNER	8%	£266,160
QUANTITY SURVEYOR	3%	£99,810
STRUCTURAL ENGINEER	1%	£33,270
ASBESTOS SURVEYOR	0.5%	£16,635
GRAPHIC DESIGNER	2%	£66,540
PROJECT MANAGER	2%	£66,540
		<b>£815,115</b>

Figure 49: Fees Table

Consultant fees have been estimated based upon a percentage of the overall cost estimate for the design. Combining both the cost estimate and estimated fees, the project has an overall estimated cost of **£4,142,115**.



# HANDOVER

## Practical Completion:

The stage in which the physical construction of the scheme has ended and been finished to a quality approved by the client. Once construction is over, the official handover and liability period can begin.

## Handover:

The handover can commence once the client has inspected and approved the work of the contractor and can be signed-off as complete. According to the RIBA Plan of Work 2020, it is important not only core contractual obligations and defects are rectified, but a Project Performance session must be facilitated, and initial aftercare tasks also must be initiated and completed (RIBA,2020) for a successful and complete handover. From this, all responsibilities are exclusively for the client.

## Defects Liability Period:

A set amount of time (regularly six to twelve months) will be agreed between the client and the contractor which will begin immediately from the point of handover. Within this period, the contractor remains liable for any defects with the build and the client can report any issues back to the contractor. Assessment will determine whether defects reported are due to faults in construction, which contractor is accountable, or if they occurred due to negligence of maintenance from the client.

# CONCLUSION

Unlike anything that exists to this day, the brand aims to offer an exciting adaptation of regular sneaker retail by additionally providing a place beyond the purchase point for the user to explore the different aspects of sneaker culture. Tackling issues such as stagnating retail stores and a tendency for the consumer to buy online, the brand is able to connect with the consumer on a personal level, improving their overall experience with the brand and improving customer retention. Sneakers have always been seen as a way for the wearer to express themselves through their style, and the brand should successfully capture the personal side of purchasing sneakers to reflect this at the point of purchase too. This report outlines the keys to success with this proposition, and highlights all reasons why it is forecast to be successful, which combined, reinforce that there is a growing need for social and personalised retail experiences like this, and not only in the footwear industry!





Figure 50: Smithfield Market Hall, Swan Street





# RESEARCH PAPER

Figure 51: *Urban Sneakers*



# What is the role of **nostalgia** and passion when designing an innovative sneaker retail experience?

## PREFACE

To combat the declining popularity of in-store sneaker sales, this paper will analyse the impact of nostalgia, in both marketing and design, on the target audience and how it can be adapted for use on the proposed brand 'Step Out' and its retail design. By developing an understanding of Nostalgia Marketing, further research can be tailored to efficiently identify how it can be used to positively impact the brand. Primary research will also be conducted to gain a better insight on a more personal level by interviewing a small sample of individuals identified as the target audience; this will then be compared to the secondary research findings for any noticeable trends. With a clear understanding of nostalgia and how it impacts a brand, this information can be utilised across many brands to help flawlessly integrate the use of nostalgia in their design with the aim to create refreshing experience for the consumer.

## BACKGROUND

As discussed within the proposition, the global sneaker industry is currently valued at \$85bn USD (Statista, 2021) and is forecast to steadily increase each year, with an estimated global market worth of \$120bn USD by 2026. Of this, the market is generally divided into two sales channels: Online and Offline. Currently, offline sales hold the larger share of the market; however, in recent years online sales have been rapidly increasing in popularity and although they are still a smaller section of the market, online sales show a much more progressive growth rate than offline sales. In the UK today, it is almost an even split of online to offline sales in the sneaker market. By next year, online sneaker sales are finally predicted to overtake offline sales in popularity; a significant jump from only five years ago in 2017, when online sales took up only 31% of the market (Statista, 2021). Data such as this probes the question into why offline sales are growing at a much slower rate and also why there is an expanding interest in buying a tactile product, such as sneakers, online?

As a tactile product, sneakers were once a purchase which were usually made in-store: the ability to try on the sneaker and get a feel for the product was always a large factor in the decision to purchase. Now, with the availability of sneakers growing online, the process has become much simpler and driven the in-store experience to no longer be considered as a necessity before buying a pair of sneakers. Having said this, there is still a huge demand for offline sales with it currently holding the largest share in the market. As the value of offline sales has yet to slip behind online sales for sneakers globally, this shows that there is still potential to reverse the current growth domination of online sales and bring back popularity to offline sales once again.

It is becoming increasingly more difficult to compete with online sales in terms of convenience and stock range, therefore it is vital that retail stores target areas which are exclusive to physical sales and cannot be replicated as an online service. This should mainly focus on the overall customer experience and service provided over their purchase. Increasing the overall customer satisfaction by providing a unique in store experience should have a positive impact on offline sales and therefore should hopefully kickstart a rise in offline sales once more.

### Percentage Market Share of Sales Channels for Sneaker Sales, UK:

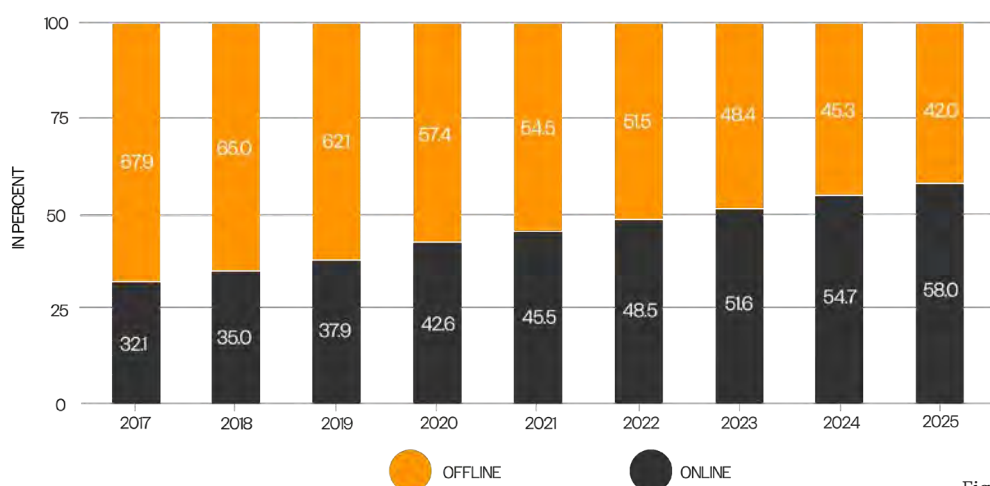


Figure 52: Sales Channels





## NOSTALGIA

In order to create a retail experience which combats online sales with physical service, the brand needs to target their audience and engage them on a personal level. Nostalgia is a complex emotion which involves past-oriented cognition and a mixed affective signature (Hepper, Ritchie, Sedikides and Wildschut, 2012), which is usually triggered by a familiar smell, sound, or memory. In relation to sneakers, this could be through a memory of owning a sneaker in the past and being reminded of its texture and design but also of the emotional connection behind owning that shoe. Generally, nostalgia provokes a feeling of belongingness and affiliation, which is something that can easily be carried forward into the design of the brand as the goal is to create an experience which the consumer longs for and cannot replicate via an online purchase.

Above:

Figure 53: *Nike Cortez*

Figure 54: *Adidas Hamburg*

Figure 55: *Converse Fastbreak*

# AIMS

This paper will explore the idea of nostalgia as a concept and how it can be related to both design and marketing, in order to determine whether it is an advantageous method to use when designing an innovative retail experience. Examining both its uses alongside marketing and design will help to give a more well-rounded picture of how existing brands have previously used nostalgia to better improve customer experience and their brand image, and also how this can be adapted to the needs of a sneaker retail experience. The hope is that the overall outcome of the research aids the understanding of how nostalgia is used as both a marketing and design strategy, and if it is relevant in the context of sneaker retail to ultimately create a worthwhile, tactile experience for the consumer that will challenge online sales and hopefully make an impact on the growth of offline sales too.





# METHODOLOGY

To begin, the paper will examine nostalgia in marketing and design through secondary research to give a base on how it is currently used within a retail environment or by a brand. This will identify the positive and negative impacts of nostalgia on a generalised level within branding and retail design. This will then be followed by primary research in the form of interviews to get an insight on a more personal level on the expectations of the consumer and their individual views on the relationship between sneakers and nostalgia. A conclusion will be drawn from analysing both the primary and secondary data together and identifying any key similarities in findings to determine what role nostalgia plays in design and how this specifically relates to a sneaker retail environment. From this, it will then be evident whether nostalgia is a useful method to consider when design and if so, methods will have already been analysed throughout the report and are ready to be interpreted.

## Secondary Research:

Using a variety of academic sources, the secondary research will be aimed at establishing an understanding of nostalgia in both design and marketing, and consequently how this is currently used within the retail environment. This will be an accumulation of both qualitative and quantitative data to provide a range of different examples of how it presents itself within a brand.

A further in-depth look into a case study will reinforce the data collected and give a clearer understanding of how nostalgia has been used to benefit the growth of a brand by targeting consumer experience. The brand will be within a similar industry so that links between the existing example can be developed into methods which can be proposed to the interviewees during the interviews.

## Primary Research:

This research will be conducted as a series of semi-structured interviews with individuals identified as members of the intended target market of the brand. As self-proclaimed Sneakerheads, the interviewees will be asked a range of questions on their own personal reason for collecting, their experiences with existing sneaker retail and whether they believe any of their opinions and preferences have been impacted by their own nostalgia.

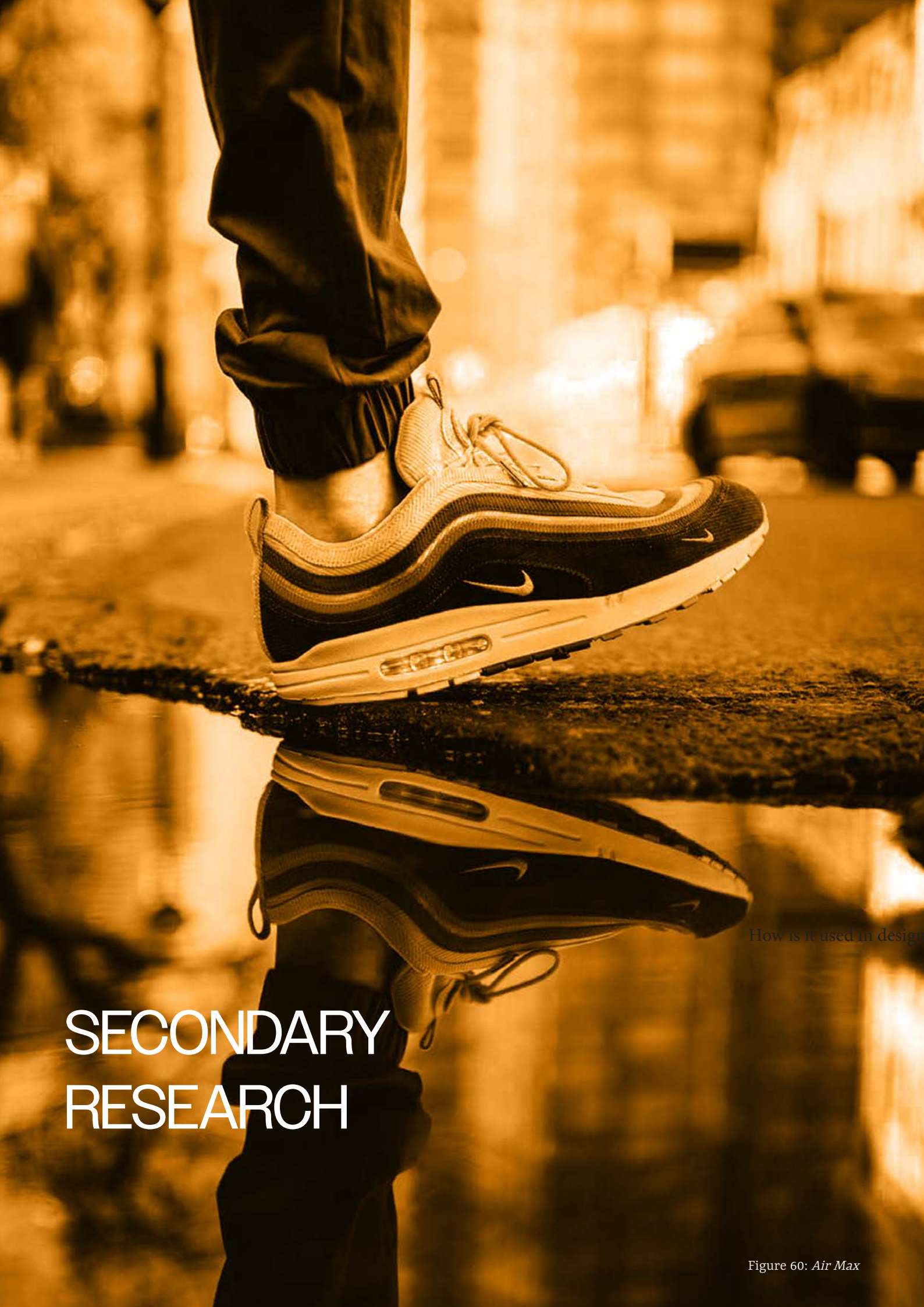
Opposite:

Figure 56: *Run-DMC*

Figure 57: *Darryl McDaniels*

Figure 58: *Run-DMC at Hammersmith Odeon*

Figure 59: *Run-DMC Superstar Collaboration*



# SECONDARY RESEARCH

How is it used in design

Figure 60: *Air Max*



# NOSTALGIA IN DESIGN

Nostalgia can be defined as a sentimental longing for a period in the past (The Nostalgic Approach to Design, 2016). By appealing to the desire to feel a sense of belonging, meaning, and security, the design can be created to evoke emotion and sentimentality that connects with the target audience and elicits a pleasurable feeling.

The crucial element is to find the right design to evoke those positive associations; this can be done through the right shapes, textures, colours, and photographs used throughout the design. As design is not one dimensional, it is also important to acknowledge senses other than visual, such as considering sound, touch and smell also. In order to identify what is considered nostalgic, it is important to consider these two elements:

1. **Understand the Target Audience**-The target audience for a sneaker retail brand covers many demographics, therefore it is important to tailor it with this being considered.
2. **Utilise Social Media**- Social media is a great tool for identifying trends and looking back into what many find nostalgic.

Nostalgia in sneakers can be related to anything from the memory of owning a sneaker, or even memorable design elements of the sneaker itself. To integrate that into the design of the sneaker retail experience, tactile textures and materials should be used throughout and repeat patterns like sole design can be subtly integrated into many different features too. If nostalgia is proven a useful tool at the completion of this study, it is important to follow these stages if it is to be integrated into the design to maximise customer experience within the retail space.

# NOSTALGIA IN MARKETING

## Nostalgia Marketing:

Nostalgia marketing is a method used by brands which aims to connect the brand with positive concepts or ideas from the past (Nnamani, 2021).

## Examples of Successful Nostalgia Marketing

### Coca Cola:

One of the most iconic brands in the world, Coca Cola regularly uses nostalgic marketing throughout many of its marketing campaigns. Due to its long history, it is able to implement a new marketing strategy every few years. For example, reintroducing their iconic glass bottle back onto the market as a nod to its classic, original design.

### Sony PlayStation:

Prior to the launch of the PS4, Sony launched a series of ads aimed towards its ripe target audience– children who had grown up with the console. Sony's aim was that it wanted to show how kids who had played the console from its first incarnation and grown-up playing games had changed over the years as well as the console itself.

### Calvin Klein:

The 'Re-Issue' Project launched by Calvin Klein in 2014 saw a return of 90s icons from their original ads, such as Mark Wahlberg and Kate Moss as faces for the campaign. The aim was to re-release popular sportswear items from the 90s under a nostalgic new category, to give new life to what was once a very popular product line.

Nostalgia marketing is so effective due to the emotional link with the customer. Its meticulous methods of understanding what may trigger a memory for the consumer is exactly what is utilised in order for an emotional reaction from the consumer. This can be adapted by a sneaker brand in the same way: targeting the memories of the consumer to evoke a positive association with the brand and product. It has been proven that nostalgia can make the consumer more optimistic, which is the idea outlook in which a brand would want itself viewed.





61

**THIS IS FOR THE GAME-CHANGERS  
THE ROOKIES AND THE VETERANS  
THE TROPHY COLLECTORS. THE BUTTON-MASHERS  
FOR THOSE THAT ARE DIVIDED IN  
BATTLE, BUT UNITED IN PLAY  
THIS IS FOR THE COLLECTORS OF NEXT-LEVEL SECRETS  
AND THE FANS OF JAW-DROPPING GRAPHICS  
FOR THOSE THAT WANT THE POWER AND  
FREEDOM TO PLAY ANYTIME, ANYWHERE  
THIS IS FOR THE INNOVATORS  
THE CREATORS**

**THIS IS FOR  
THE PLAYERS**

**PS4**

#4ThePlayers

[eu.playstation.com/4ThePlayers](http://eu.playstation.com/4ThePlayers)



62



63

Figure 61: Coca Cola Glass Bottle Design  
Figure 62: 4 The Player Campaign  
Figure 63: Lottie Moss, CK

# REMEMBER THE FUTURE:

## THE RELAUNCH OF ADIDAS GAZELLES

The adidas Gazelles are one of the most famous and iconic sneakers produced, originally being released in 1968. It was suggested that the sneaker was designed for running; however, it is now thought that the sneaker was originally intended as an athletic training shoe (Unorthodox Styles, 2005). Despite its original intention as a sports shoe, after 50 years it has now gained cult status and remains popular with football casuals in Terrace Fashion.

### The Relaunch of the Gazelle:

After much success on the market, adidas decided to relaunch the famous silhouette in 2016 with a reissue of the 90s model when the sneaker was arguably at its cultural prowess. In order to reinvent the shoe, some of the original colourways of the period, as well as exact materials of the era including pigskin and the moulded tongue, were used in the updated design. For the campaign, Doug Abraham, better known as @bessnyc4, used a vintage photograph from 1993 (*right*) of Moss wearing the sneaker and adapted it to his artistic style. Abraham's new era creative medium reinvents a new visual commentary which encompasses the re-appropriation of fashion, while the sneaker's timeless look exemplifies its legacy.

*“Collective memory provides us with the inspiration to create our future”,* says Nic Galway, VP of Global Design, adidas Originals. *“With the re-launch of Gazelle, we looked to the original cultural references that defined the authenticity of the style. Kate Moss has always had a connection to the adidas Originals brand and her affection for Gazelle during the ‘90s is a testament to the ways the silhouette has been adopted into style and pop culture.”*

The brand's nostalgic twist on a cult classic was a success, with the silhouette regaining its former popularity and continually growing to this day. Nostalgia played a large role in this reinvention campaign, showcasing the classic design with an updated twist to a modern audience.

Opposite

Figure 64: Kate Moss, 1993

Figure 65: Gazelle Vintage Poster

Figure 66: Doug Abraham 2016

Figure 67: adidas Gazelle

Figure 68: adidas Gazelle





64



adidas



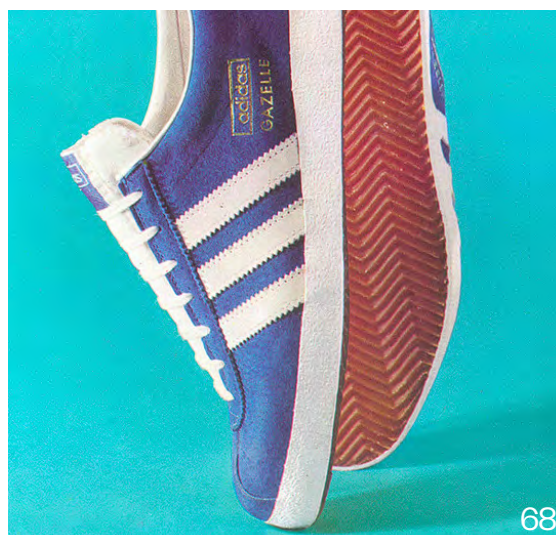
65



66



67



68





# PRIMARY RESEARCH

Figure 69: *Subway Air Jordan 1 Bred Toe*



# INTRODUCTION

Two interviews will be conducted with self-proclaimed Sneakerheads to get their insight into sneaker retail and how they personally relate nostalgia to sneakers. Questions regarding their personal spending habits, reasons for collecting and their opinions on current sneaker retail will all be asked in the hope to validate and support the information collected in the secondary research. This should support the idea of using nostalgia when developing a brand, especially a sneaker brand, and should also give a more personal understanding of how this impacts the consumer. The collection of qualitative data should be useful in gathering answers in further depth and detail.

The interviews within this section will at first be analysed separately to understand the opinion of each interviewee individually. This will then go on to compare the interview answers with each other in hope to identify any trends or differences within answers, thus potentially identifying trends and differences on a larger, consumer scale.

# INTERVIEW RESPONSES

Interview A was conducted with a female participant (A), aged 23. She is a self-confessed Sneakerhead and has been collecting for around three years. Interview B was instead with a male (B), aged 25, and the interviewee does not consider themselves as a collector of sneakers but more of a sneaker enthusiast.

When and how did you start collecting?

*A: ..I think I'd just bought my first pair of Jordans and that opened the door into the sneaker world for me. From that point, I found that I'd gotten quite addicted..*

*B: I'd say how my interest grew would just be from always priding the sneakers that I wore. I've always been that way with my sneakers, I like to keep them fresh, so I think my appreciation for them developed from that.*

Both interviewees show an eager interest into sneaker collecting, and this seems due to having a certain level of respect for the sneakers that they own. Alike many in the sneaker community, the participants show that the personal value for their own sneakers is greater due to their emotional connection with the product. This suggests that the consumer may have a nostalgic link to their possessions and also potentially to the way in which they acquire them. This should hopefully become more evident throughout further analysis of the responses.

What is the most important aspect of collecting?

*A: ..it's just the enjoyment of collecting that is the most important!*

Interviewee A further confirms the idea that sneaker collection has a deeper emotional reasoning to the collector and is mainly carried out for the feeling of self-fulfilment rather than collecting for a social or financial gain. This again supports the idea of using nostalgia in sneaker retail design as it seems commonplace among the target audience to hold an emotional connection with their sneakers.



What are your thoughts on shopping in-store for your sneakers? Is there anything you don't like about the experience or is there anything you think could be improved?

*A: ..I find the experience quite dull.. If I'm browsing, I find myself quickly scanning the shelves to see everything they have and if there's nothing that I want, I'm gone within minutes; the stores just never entice me to stay longer than I need to.*

*B: I personally prefer shopping in-store for my sneakers as it means I can try them on so I can get the best size without having to guess...I'd say if I had to improve something about shopping in-store it would be the atmosphere.*

Within both responses, clear issues have been identified with shopping in store, mainly highlighting the atmosphere. As a generalisation, sneaker retailers stores have been portrayed by the interviewees as lifeless and 'dull', with A stating that she like to spend no longer than necessary in store. As a regular consumer, this may not seem like an issue as a store has a utilitarian purpose of only providing goods; however, to the target audience, it is clear that they would prefer an environment in which they can enjoy the experience as well as the product offered.

What are your thoughts of shopping online for your sneakers? Is there anything you don't like about the experience or is there anything you think could be improved?

*A: I buy most of my sneakers online...it is really convenient but that's about it in terms of what I like about it.*

*B: ...you need to see [the product] in person as you can't always tell the quality from the image.*

Both interviewees state that they often use online sales to buy products, specifically A who says it is her most used method. However, both have issues again with online sales. Although they agree that online sales can be very convenient, their hesitations to shopping online come from the lack of personality in the shopping experience. This again goes to show that the brand would benefit from targeting a physical and emotional connection with the consumer by using nostalgia to appeal to their preferences as the target audience.

What does nostalgia mean to you?

*A: ...having a really overwhelming happiness feeling when you get an unexpected reminder of something that reminds you of being a kid.*

*B: ...when you see something or hear something, and it instantly reminds you of a good memory.*

Both participants seem familiar with the term of nostalgia and also respond to the concept in a positive manner. As nostalgia is subjective to the person experiencing it, it is favourable that they both associate nostalgia with good experiences. Assuming that the majority of the target audience also respond this way, this would prove nostalgia to be an extremely useful method when designing a sneaker retail experience as the elements of nostalgia helps the user associate the experience with a good memory.

Do you personally relate sneakers with memories? If so, how?

*A: ... I do remember a couple of pairs of sneakers I had as a kid and loving them!..I remember everything about them.*

*B: I can look at some models of sneaker and be instantly reminded of a memory or someone I know... I definitely think sneakers are a big part of my memory growing up.*

The responses to this question both signify that there is a clear link between sneakers and nostalgia, especially within the target audience. This is evident as both participants are able to clearly recollect memories related to sneakers and recall them in a positive manner. As nostalgia has this influence on the target audience, using it as a method to assist the design of an innovative sneaker retail experience should prove to be beneficial.



Based on your answer, do you now believe your passion for sneakers has been influenced by nostalgia? If so, how?

*A: ...most of the pairs I buy and the brands I buy are all because of what I grew up knowing and seeing around me, so maybe it's not a coincidence as to why I like the sneakers that I do today, and it is the nostalgia influencing me.*

*B: I hold a lot of good memories that I can associate with a sneaker and also, I've grown up with always having an interest in them.*

By the end of the interview, both participants identified that they now recognise their passion for sneakers is most likely due to the influence of nostalgia and its prevalence in memories. A suggests that she was unaware of this influence before taking part in the interview; however, that without realising she still agreed with the concept of nostalgia and how it has influenced her own personal relationship with sneakers.

## SUMMARY OF FINDINGS

It is highly evident from the responses of the interviews that nostalgia is a key influence in the life of a sneakerhead and therefore is extremely relevant to the target audience. The interviews revealed a deep-rooted link between sneakers and nostalgia, identifying that all participants credit their passion for sneakers with their personal sense of nostalgia. This outcome helps solidly support the findings of the secondary data, as it confirms why nostalgia is specifically relevant to the sneaker industry and why it would be beneficial to use as a tool when designing an innovative sneaker experience.

However, to further defend the findings of the interviews, a larger sample should be taken if possible. Both interviewees were from the same city and are a similar age, this may have been the reasoning behind similarities in answers. It would be useful to further interview individuals of the target audience who fall into a different age and location demographic. As nostalgia is based around memories, this may impact the findings of varying-aged participants as their childhood memories will be impacted by the time-period in which they grew up in. Similarly with location, it would be interesting to see if results varied depending on location to determine whether the target audience has the same positive opinion of nostalgia as the participants within this interview. Although only a small sample was interviewed, it helped identify key points which are assumed to be generally unanimous across the target audience, which can then be taken forward and adapted to the design process with nostalgia.

# CONCLUSION

The sneaker industry is a rapidly growing market and will continue to surge for years to come. Due to the convenience of online shopping, online sales will continue to rise in popularity too, therefore the only way to counteract this growth and regain popularity to offline sales is to target consumer experience directly, specifically with experiences which cannot be recreated with an online sale.

Throughout the research paper, a thorough investigation into the use of nostalgia in marketing and design has outlined several reasons why it is a reliable strategy to use when designing a brand. Its ability to force the user to connect on an emotional level gives another layer of depth to the experience which cannot be replicated by an online sale, therefore gives leverage to the sneaker retail brand. Nostalgia is said to reaffirm social connections and give optimism, both key attributes which a brand would strive to be identified for. Primary research has helped identify that using nostalgia within the context of sneakers is extremely relevant, with most of the target audience having this relationship with sneakers due to collected memories and emotions. As nostalgia has been outlined as a key method in boosting the awareness and popularity of a brand and also has a clear association with the sneaker community, it would be in the best interest of a sneaker retail experience to approach their brand with nostalgia at the forefront of their design.

# EXPLORE THE NIKE TRADITION.



Through the years, the CORTEZ and SENORITA CORTEZ have been among NIKE'S most popular running shoes.

In the Cortez family of shoes there are features included like heel flares, long-wearing herringbone soles, and cool Spenco<sup>®</sup> sockliners.

Men and women can choose from quality leather or nylon uppers in a variety of colors and know they're running with the best.

NIKE CORTEZ. The tradition lives on.



Figure 70: 1977 Nike Cortez Vintage Poster







# APPENDIX

## Interview Transcripts

### Interview A

A: Interviewee , I: Interviewer

### Interviewee A

Sex: Female

Age: 23

Location: Newcastle upon Tyne

Date of Interview: 05.04.2022

*I: Could you please start with an introduction of yourself and a brief description of yourself as a collector?*

A: Of course! So I am 23 years old from Newcastle and would consider myself fairly new to the sneaker game. I've always owned various pairs of sneakers, but it was around three years ago in which I noticed I had a deeper interest and started collecting. I mainly only wear Nike sneakers, but I have a couple of pairs from other brands too.

*I: So how did you start collecting?*

A: I just sort of fell into it I guess; I think I'd just bought my first pair of Jordans and that opened the door into the sneaker world for me. From that point, I found that I'd gotten quite addicted and at the beginning I wasn't fully aware that sneaker collecting was even a thing. At first it shocked me knowing the value of some people's collections but now I see them more as a personal goal!

*I: Do you keep your sneakers in their original box, or do you wear them?*

A: No, I wear all my sneakers. I did consider it after I started to buy slightly more expensive resale sneakers, but I just couldn't see the point of keeping them in the box personally.

*I: What is the most important aspect of collecting for you?*

A: For me personally, it's just the enjoyment of collecting that is the most important. I think within the sneaker community there's sometimes a lot of pressure to have as many pairs as possible or to own highly desired pairs, but I think that pressure to feel like you need to own a certain pair means you'll never be satisfied, but I think that takes all of the enjoyment out of it.

*I: Do you usually buy your sneakers online or in-store?*

A: It's probably a mixture but at the minute I probably buy more online as I buy a lot of resale sneakers.



*I: What are your thoughts on shopping in-store for your sneakers? Is there anything you don't like about the experience or is there anything you think could be improved?*

A: To be honest, I find the experience quite dull. Half of the time the stores I try don't even have what I'm looking for but if I'm just browsing then I find it quite boring, which is weird considering how much I enjoy buying sneakers.

*I: Why do you think that is?*

A: I'm not sure, I think the stores themselves are just dull places to be. If I'm browsing, I find myself quickly scanning the shelves to see everything they have and if there's nothing that I want, I'm gone within minutes; the stores just never entice me to stay longer than I need to.

*I: What are your thoughts of shopping online for your sneakers? Is there anything you don't like about the experience or is there anything you think could be improved?*

A: I buy most of my sneakers online, but this is because I mostly buy resale pairs, so I guess you could say my experience isn't great as I'm always paying more than I should be for a pair of sold-out sneakers. Just because it's my most used method definitely doesn't mean it's my preferred method. I do find shopping online is really convenient but that's about it in terms of what I like about it.

*I: Do you mostly collect a certain brand?*

A: Yes, pretty much all of my pairs are Nike apart from a couple. Nike is definitely my favourite sneaker brand; I'd probably say because I like a lot of their models and silhouettes.

*I: Does a brand's heritage impact your likelihood to buy from them?*

A: I never really thought about it until now but yes I guess so, Nike has always been a brand of sneakers I grew up wearing even before I developed an interest in sneakers and almost all of their classic models have such a cult status in the sneaker world that it almost feels like you have to own a pair.

*I: What does nostalgia mean to you?*

A: Nostalgia to me is having a really overwhelming happiness feeling when you get an unexpected reminder of something that reminds you of being a kid.

*I: Do you personally relate sneakers with memories? If so, how?*

A: I'm not sure but I do remember a couple of pairs of sneakers I had as a kid and loving them! My first memorable pair were a pair of Air Max 90's: they were pink and white; I remember everything about them. I don't think I chose them for myself, but I absolutely loved them at the time. I was maybe around four or five when I owned them, and I think one of the features I was really taken with was the air bubble.

*I: Based on your answer, do you now believe your passion for sneakers has been influenced by nostalgia? If so, how?*

A: Again, it's something I've never really thought about until now but yes, most of the pairs I buy and the brands I buy are all because of what I grew up knowing and seeing around me, so maybe it's not a coincidence as to why I like the sneakers that I do today, and it is the nostalgia influencing me.

*I: Would you be interested in transferring this nostalgia over to the physical shopping experience too? How do you think it would impact the way you shop?*

A: Well, I think if I can enjoy shopping in a sneaker store as much as I enjoy the feeling of nostalgia then definitely! I think I'd enjoy the experience a lot more and it might even make me want to stay in the shop for longer than I currently do.

---

## Interview B

B: Interviewee , I: Interviewer

## Interviewee B

Sex: Male

Age: 25

Location: Newcastle upon Tyne

Date of Interview: 07.04.2022

*I: Could you please start with an introduction of yourself and a brief description of yourself as a collector?*

B: Hi, my name is XXXXXXX, I am 24 and I'm from Newcastle. I'd not really consider myself a die-hard collector of sneakers as my collection isn't huge but it's definitely something I've got an interest in for sure. I've always been a bit of a sneakerhead, I just don't have the money to be able to afford the collection I'd like so I'd say I'm more of a sneaker appreciator than collector if that counts.

*I: When and how did you start collecting sneakers or if you don't consider it 'collecting' then when did you start to appreciate them?*

B: I don't think I really had a turning point of when I physically started collecting as it's not too often that I buy a new pair of sneakers, but I'd say how my interest grew would just be from always priding the sneakers that I wore. I've always been that way with my sneakers, I like to keep them fresh, so I think my appreciation for them developed from that.

*I: Do you keep your sneakers in their original box, or do you wear them?*

B: I wear all of my sneakers; I've never considered keeping them in the box. Maybe it's because I don't consider myself a proper collector, but I like to wear my sneakers regardless.

*I: Do you usually buy your sneakers online or in-store?*

B: I've always bought my sneakers in store; over the years I've bought a few pairs online if they've not been available in the shop, but I prefer to try on the sneakers before I buy them because I never know which size to buy.

*I: What are your thoughts on shopping in-store for your sneakers? Is there anything you don't like about the experience or is there anything you think could be improved?*

B: I personally prefer shopping in-store for my sneakers as it means I can try them on so I can get the best size without having to guess and then take the risk of having to return them. It's not the most exciting experience but it works better for me this way. I'd say if I had to improve something about shopping in-store it would be the atmosphere, sneakers are a huge deal for a lot of people, but stores don't really take advantage of that.

*I: What are your thoughts of shopping online for your sneakers? Is there anything you don't like about the experience or is there anything you think could be improved?*

B: I've got nothing against shopping online if I know what size I need but unfortunately, more often than not, I'm always a different size in sneakers so it's not an ideal method for me. Aside from that, shopping online is generally tedious in my opinion and sometimes, especially with sneakers, you need to see it in person as you can't always tell the quality from the image.

*I: Do you mostly collect a certain brand?*

B: Not intentionally but most of the shoes I own are either Nike or Adidas, you just can't go wrong with any sneakers from these brands.

*I: Does a brand's heritage impact your likelihood to buy from them?*

B: Yes definitely, I always buy sneakers from the big brands like Nike and Adidas, but I think it's more of a subconscious thing; I never find myself looking at sneakers from a brand I'm unfamiliar with.

*I: What does nostalgia mean to you?*

B: Is it like being reminded of something from the past? I'm not sure if that's right but I think that's what it means, when you see something or hear something, and it instantly reminds you of a good memory.

*I: Do you personally relate sneakers with memories? If so, how?*

B: Yes 100%. I can look at some models of sneaker and be instantly reminded of a memory or someone I know. For example, my dad's friend would always wear a different pair of suede Adidas sneakers every time I saw him, either Gazelles or Sambas or another similar model but every time I see a pair, they just remind me of him. I definitely think sneakers are a big part of my memory growing up.

*I: Based on your answer, do you now believe your passion for sneakers has been influenced by nostalgia? If so, how?*

B: I'd say so yes, I hold a lot of good memories that I can associate with a sneaker and also I've grown up with always having an interest in them and that interest still hasn't gone away yet!

*I: Would you be interested in transferring this nostalgia over to the physical shopping experience too? How do you think it would impact the way you shop?*

B: I think it would be interesting to see a store try to transfer the idea of nostalgia over to the shopping experience but if it was possible then I think it would be really successful. I assume most people, if not everyone, owns a pair of trainers and probably has at least one memory of a significant pair to them, and if they can all feel that sense of nostalgia from a memory while shopping then I think the shopping experience would be massively improved. I guess it would make people want to shop there too rather than feeling like they have to shop there.

*I: Do you have anything else to add that you feel may be important?*

B: Not particularly but I do think sneakers have a huge impact on nostalgia and vice versa. I don't think people are aware of it, especially those not really into sneakers but subconsciously everyone probably has a nostalgic feeling from at least one pair of trainers in my opinion.



# REFERENCES

Braithwaite, N., 2021. How sneakers became a \$79 billion business—and an undisputed cultural symbol for our times. [online] Fast Company. Available at: <<https://www.fastcompany.com/90637534/how-sneakers-became-a-79-billion-business-and-an-undisputed-cultural-symbol-for-our-times>> [Accessed 21 December 2021].

Brinkworth.com. 2020. Brinkworth. [online] Available at: <<https://brinkworth.com/selected-work/end>> [Accessed 22 December 2021].

Dandu, R., 2015. What Is Branding and Why Is It Important for Your Business?. [online] Brandingmag. Available at: <<https://www.brandingmag.com/2015/10/14/what-is-branding-and-why-is-it-important-for-your-business/>> [Accessed 26 December 2021].

Digital Weekday. 2021. How sneaker culture has become more mainstream - Digital Weekday. [online] Available at: <<https://digitalweekday.com/2021/10/11/how-sneaker-culture-has-become-more-mainstream/>> [Accessed 21 December 2021].

Hepper, E., Ritchie, T., Sedikides, C. and Wildschut, T., 2012. Odyssey's end: Lay conceptions of nostalgia reflect its original homeric meaning. [online] pp.102-119. Available at: <<https://www.proquest.com/docview/885055705/DB3FA8F854AD442CPQ/5#s2>> [Accessed 7 April 2022].

KPMG International, 2017. The truth about online consumers. Global Online Consumer Report. [online] pp.27-30. Available at: <<https://assets.kpmg/content/dam/kpmg/xx/pdf/2017/01/the-truth-about-online-consumers.pdf>> [Accessed 21 December 2021].

Magnetic, 2016. The Nostalgic Approach to Design. Available at: <<https://www.magnetic-london.co.uk/post/the-nostalgic-approach-to-design>> [Accessed 12 April 2022].

Marketing Manchester, 2020. GREATER MANCHESTER'S TOURISM SECTOR TOURISM – ITS VALUE TO THE LOCAL ECONOMY. [online] Manchester: Marketing Manchester, p.2. Available at: <<https://www.marketingmanchester.com/wp-content/uploads/2020/04/MM-1-Stop-Tourism-Intelligence-Factsheet-Mar2020.pdf>> [Accessed 1 January 2022].

Nnamani, C., 2021. Nostalgia Marketing and How Brands Recreate a Time From the Past. [online] SquareUp. Available at: <<https://squareup.com/us/en/townsquare/nostalgia-marketing#:~:text=Nostalgia%20marketing%20is%20about%20connecting,are%20triggered%20by%20those%20ideas.>> [Accessed 7 April 2022].

Riewoldt, O., 2002. Brandscaping - Worlds of Experience in Retail Design, Erlebnisdesign für Einkaufswelten. Berlin: Birkhaeuser, pp.7,79.

Statista. 2019. GDP UK 2019, by local region | Statista. [online] Available at: <<https://www.statista.com/statistics/1243812/uk-gdp-by-local-region/>> [Accessed 9 January 2022].

Statista. 2021. Global: Sneakers market value worldwide 2012-2025 | Statista. [online] Available at: <<https://www.statista.com/statistics/1017918/sneakers-market-value-forecast-worldwide/>> [Accessed 4 April 2022].

Statista. 2021. Sneakers - United Kingdom | Statista Market Forecast. [online] Available at: <<https://www.statista.com/outlook/cmo/footwear/sneakers/united-kingdom#sales-channels>> [Accessed 4 April 2022].

Taylor, S. and Holder, J., 2018. Manchester's Northern Quarter. Swindon: English Heritage, pp.31-36.

Unorthodox Styles., 2005. Sneakers. London: Thames & Hudson, p.34.

Visit Manchester. 2018. Mackie Mayor - Manchester. [online] Available at: <<https://www.visitmanchester.com/food-and-drink/mackie-mayor-p357191>> [Accessed 27 December 2021].

# IMAGE REFERENCES

Front Cover- English Heritage. 2018. *Smithfield Market Interior*. [Photograph[Edited]] Available at: Taylor, S. and Holder, J., 2018. Manchester's Northern Quarter. Swindon: English Heritage, pg.35.

Figure 1- McDonnell, N. 2022. *Smithfield Market Roof*. [Photograph]. Primary Sourced.

Figure 2- Time Out. 2018. *JD Singapore*. [Photograph]. Available at: <<https://www.timeout.com/singapore/shopping/jd-sports>> [Accessed 15 April 2022].

Figure 3- Vuong, M. 2021. *Foot Locker, Auckland*. [Photograph]. Available at: <<https://www.sneakerfreaker.com/news/foot-locker-s-new-queen-st-store-is-a-royal-jewel-of-the-new-zealand-sneaker-scene>>

Figure 4- McDonnell, N. 2022. *Projected Sneaker Market Growth*. [Diagram]. Data Availavle at: <<https://www.fastcompany.com/90637534/how-sneakers-became-a-79-billion-business-and-an-undisputed-cultural-symbol-for-our-times>> [Accessed 15 April 2022].

Figure 5- Pérez, L. 2018. *Street Corner Social*. [Photograph]. Available at: <<https://highxtar.com/is-the-streetwear-bubble-about-to-burst/?lang=en>>

Figure 6- Schlueter, K. 2018. *Mubi Ali*. [Photograph]. Available at: <<https://www.nytimes.com/2018/01/02/style/sneakercon-shoe-care-tips-shopping.html>>

Figure 7- Diefenbach, J. (n.d.). *Gramps*. [Photograph]. Available at: <<https://mymodernmet.com/gramps-senior-street-style/>>

Figure 8- LaForce. 2022. *Converse Community*. [Photograph]. Available at: <<https://girlsunited.essence.com/article/converse-we-are-stronger-together-campaign/>>

Figure 9- Lambeck, S. (n.d.). *Sandra Lambeck*. [Photograph]. Available at: Instagram via @sandalambeck

Figure 10- Hypebeast. 2017. *Sean Wotherspoon*. [Photograph]. Available at: <<https://hypebeast.com/2017/10/sean-wotherspoon-nike-air-max-97-1-hybrid-2017-november-release>>

Figure 11- Schlueter, K. 2018. *Brett Avery and Jake Avery*. [Photograph]. Available at: <<https://www.nytimes.com/2018/01/02/style/sneakercon-shoe-care-tips-shopping.html>>

Figure 12- van der Hurk, M. (n.d.) @maartjesfootprint. [Photograph]. Available at: <<https://www.sneakerjagers.com/en/n/wmns-club-power-women-in-the-sneaker-scene-you-didnt-follow-yet/19111>>

Figure 13-16- McDonnell, N. 2022. Primary Sourced.

Figure 17- Frearson, A. 2021. *KITH Entrance*. [Photograph] Available at: <<https://www.dezeen.com/2021/04/23/kith-paris-snarkitecture-pershing-hall/>> [Accessed 7 January 2022].



- Figure 18- Frearson, A. 2021. *Bespoke Chandelier*. [Photograph] Available at: <<https://www.dezeen.com/2021/04/23/kith-paris-snarkitecture-pershing-hall/>> [Accessed 7 January 2022].
- Figure 19- Frearson, A. 2021. *KITH Marble Benches*. [Photograph] Available at: <<https://www.dezeen.com/2021/04/23/kith-paris-snarkitecture-pershing-hall/>> [Accessed 7 January 2022].
- Figure 20- Frearson, A. 2021. *Mezzanine and Glass Roof*. [Photograph] Available at: <<https://www.dezeen.com/2021/04/23/kith-paris-snarkitecture-pershing-hall/>> [Accessed 7 January 2022].
- Figure 21- Cook, P. 2021. *Staircase*. [Photograph] Available at: <<https://www.endclothing.com/gb/features/end-newcastle-grey-street-now-open>> [Accessed 7 January 2022].
- Figure 22- Cook, P. 2021. *Archways*. [Photograph] Available at: <<https://www.endclothing.com/gb/features/end-newcastle-grey-street-now-open>> [Accessed 7 January 2022].
- Figure 23- Cook, P. 2021. *Retail Display*. [Photograph] Available at: <<https://www.endclothing.com/gb/features/end-newcastle-grey-street-now-open>> [Accessed 7 January 2022].
- Figure 24- See 'Front Cover' Reference.
- Figure 25- McDonnell, N. 2022. *Map*. [Digital graphic]. Primary Sourced.
- Figure 26-28 - McDonnell, N. 2022. *SketchUp Digital Model*. [Digital images].
- Figure 29- Cliff, S. 2017. *NQ Blue Tit Street Art*. [Photograph]. Available at: <<https://sophiecliff.com/blog/2017/10/04/guide-manchesters-northern-quarter>>
- Figure 30- Burns, S. 2017. *Manchester Street Art*. [Photograph]. Available at: <<https://letthembesmall.com/northern-quarter-street-art-manchester/>>
- Figure 31- Oates, D. 2020. *LeiMai LeMaow NQ*. [Photograph]. Available at: <<https://www.davidoates.net/david-oates-photography-blog/50-windows-of-creativity>>
- Figure 32- Sowerby, N. 2017. *Mackie Mayor Exterior*. [Photograph[Edited]]. Available at: <<https://confidentials.com/manchester/spectacular-yes-but-it-doesnt-come-cheap-mackie-mayor-northern-quarter-reviewed>>
- Figure 33-37- McDonnell, N. 2022. Primary Sourced.
- Figure 38- Oates, D. 2020. *Mackie Mayor Exterior*. [Photograph]. Available at: <<https://www.davidoates.net/david-oates-photography-blog/50-windows-of-creativity>>
- Figure 39- Oates, D. 2020. *Structural Details*. [Photograph]. Available at: <<https://www.davidoates.net/david-oates-photography-blog/50-windows-of-creativity>>
- Figure 40- See 'Figure 1' Reference.
- Figure 41- Oates, D. 2020. *First Floor Mezzanine*. [Photograph]. Available at: <<https://www.davidoates.net/david-oates-photography-blog/50-windows-of-creativity>>
- Figure 42- See 'Figure 32' Reference.
- Figure 43- Method, M. (n.d.). *Fred Aldous NQ*. [Photograph]. Available at: <<https://marcusmethod.com/painting-fred-aldous-nq-manchester>>
- Figure 44- Cliff, S. 2017. *MCR Street Art*. [Photograph]. Available at: <<https://sophiecliff.com/blog/2017/10/04/guide-manchesters-northern-quarter>>

Figure 45- Manchester City Council. 2021. *David Bowie Street Art*. [Photograph]. Available at: <<https://www.bbc.co.uk/news/uk-england-manchester-59475931>>

Figure 46- StayCity Aparthotels. 2022. *Northern Quarter*. [Photograph]. Available at: <<https://www.staycity.com/24-hours-in-manchesters-northern-quarter/>>

Figure 47-49- McDonnell, N. 2022. [Table Graphics]. Primary Sourced.

Figure 50- Green, T. 2013. Smithfield Market Hall, Swan Street. [Photograph]. Available at: <[https://en.wikipedia.org/wiki/Smithfield\\_Market\\_Hall#/media/File:Smithfield\\_Market\\_Hall,\\_Swan\\_Street,\\_Manchester\\_\(11441029725\).jpg](https://en.wikipedia.org/wiki/Smithfield_Market_Hall#/media/File:Smithfield_Market_Hall,_Swan_Street,_Manchester_(11441029725).jpg)>

Figure 51- McKinnon, P. (n.d.) *Urban Sneakers*. [Photograph[Edited]]. Available at: <<https://www.pinterest.co.uk/pin/698198748457116832/>>

Figure 52- McDonnell, N. 2022. *Sales Channels*. Primary Sourced.

Figure 53- Berthelot, E. (n.d.). *Nike Cortez*. [Photograph] Available at: <<https://www.esquire.com/style/mens-fashion/g3426/retro-inspired-sneakers-men/>>

Figure 54- Carson, J. (n.d.). *Adidas Hamburg*. [Photograph]. Available at: <<https://www.fashionbeans.com/article/best-retro-sneakers-trainers/>>

Figure 55- Jane, A. (n.d.). *Converse Fastbreak*. [Photograph]. Available at: <<https://www.sneakerfreaker.com/releases/the-converse-fastbreak-is-back-with-an-80s-attitude>>

Figure 56- FootDistrict (n.d.). *Run-DMC*. [Photograph]. Available at: <<https://footdistrict.com/en/blog/the-historical-union-between-adidas-and-run-dmc/>>

Figure 57- Adidas. 2020. *Darryl McDaniels*. [Photograph]. Available at: <<https://hypebeast.com/2020/11/run-dmc-adidas-originals-superstar-fx7616-fx7617-release-date>>

Figure 58- Corio, D. 1986. *Run-DMC at Hammersmith Odeon*. [Photograph]. Available at: <<https://www.sneakerfreaker.com/features/sneakers-that-defined-1980s-hip-hop?page=0>>

Figure 59- Adidas, 2020. *Run-DMC Superstar Collaboration*. [Photograph]. Available at: <<https://hypebeast.com/2020/11/run-dmc-adidas-originals-superstar-fx7616-fx7617-release-date>>

Figure 60- McKinnon, P. (n.d.) *Air Max*. [Photograph[Edited]]. Available at: <<https://www.pinterest.co.uk/pin/676243700276004119/>>

Figure 61- Coca Cola. (n.d.) *Iconic Glass Bottles*. [Photograph]. Available at: <https://www.campaignlive.co.uk/article/tribute-icon-coca-cola-bottle/1518868>

Figure 62- Sony. 2013. *4 The Player*. [Advertisement]. Available at: <https://www.playstationlifestyle.net/2013/11/08/sonys-4theplayers-ps4-campaign-ads-weird-hadouken-cabs-video-the-declaration-of-play/>

Figure 63- Avedon, M. 2014. *Lottie Moss*. [Photograph]. Available at: <https://www.swomag.com/the-re-issue-project/>

Figure 64- McNeelance, D. 1993. Kate Moss. [Photograph]. Available at: <https://fashionista.com/2016/06/kate-moss-adidas-gazelle>

- Figure 65- Adidas, 1970. *Advertising Campaigns*. [Advertisement]. Available at: <https://blog.sneakersnstuff.com/adidas-gazelle-a-brief-history/>
- Figure 66- Abraham, D. 2016. *Kate Moss 2016 Campaign*. [Digital Image]. Available at: <https://www.businessoffashion.com/articles/news-analysis/adidas-gazelle-kate-moss/>
- Figure 67- Adidas. 2019. adidas Gazelle Navy. [Photograph]. Available at: <https://www.sneakerfreaker.com/releases/adidas-gazelle-new-colourways?page=0>
- Figure 68- Adidas. (n.d.). adidas Gazelle Turquoise. [Photograph]. Available at: <https://blog.sneakersnstuff.com/adidas-gazelle-a-brief-history/>
- Figure 69- Highsnobiety. 2018. *Subway Air Jordan 1 Bred Toe*. [Photograph[Edited]]. Available at: <https://www.pinterest.co.uk/pin/9992430411918419/>
- Figure 70- Nike. 1977. *Nike Cortez Vintage Poster*. [Scan]. Available at: <https://news.nike.com/news/bill-bowerman-nike-s-original-innovator>

Back Cover- See 'Figure 32' Reference.



# BIBLIOGRAPHY

Albertiri, Z., 2021. How greed ruined sneaker culture. [online] Hatch. Available at: <<https://hatch.macleay.net/how-greed-ruined-sneaker-culture/>> [Accessed 16 January 2022].

Arnot, C., 2005. Regeneration game; Large numbers of listed buildings and iconic new architecture are helping to transform Newcastle's fortunes. By Chris Arnot. Independent (London, England : 1986), p.12.

Barandy, K., 2021. KITH and snarkitecture to open first European flagship store in paris. [online] designboom | architecture & design magazine. Available at: <<https://www.designboom.com/architecture/kith-paris-snarkitecture-first-european-flagship-02-24-2021/>> [Accessed 6 January 2022].

Boykins, A., 2016. Flip Tax: The Cons of Being a Professional Sneaker Reseller. [online] HYPEBEAST. Available at: <<https://hypebeast.com/2016/5/sneaker-reselling-part-two>> [Accessed 4 January 2022].

Braithwaite, N., 2021. The history of sneakers: from commodity to cultural icon. [online] The Conversation. Available at: <<https://theconversation.com/the-history-of-sneakers-from-commodity-to-cultural-icon-127268>> [Accessed 6 January 2022].

Brinkworth. 2021. Selected Work- END. [online] Available at: <<https://brinkworth.com/selected-work/end>> [Accessed 6 January 2022].

Dennis, S., 2018. Physical Retail Isn't Dead. Boring Retail Is.. [online] Forbes. Available at: <<https://www.forbes.com/sites/stevendennis/2018/03/19/physical-retail-is-not-dead-boring-retail-is-understanding-retails-great-bifurcation/?sh=e19dd3e19815>> [Accessed 6 January 2022].

Department for Communities and Local Government, 2007. Outdoor advertisements and signs: a guide for advertisers. [online] Crown, p.12. Available at: <[https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment\\_data/file/11499/326679.pdf](https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/11499/326679.pdf)> [Accessed 7 January 2022].

Designing Buildings. 2021. Design and build procurement route. [online] Available at: <[https://www.designingbuildings.co.uk/wiki/Design\\_and\\_build\\_procurement\\_route](https://www.designingbuildings.co.uk/wiki/Design_and_build_procurement_route)> [Accessed 7 January 2022].

Digital Weekday. 2021. How sneaker culture has become more mainstream - Digital Weekday. [online] Available at: <<https://digitalweekday.com/2021/10/11/how-sneaker-culture-has-become-more-mainstream/>> [Accessed 7 January 2022].

Eddisons. 2016. Understanding the different types of commercial property surveys | Eddisons. [online] Available at: <<https://eddisons.com/understanding-the-different-types-of-commercial-property-surveys/>> [Accessed 7 January 2022].

- END. 2021. END. Features | END. Newcastle - Grey Street Now Open. [online] Available at: <<https://www.endclothing.com/gb/features/end-newcastle-grey-street-now-open>> [Accessed 6 January 2022].
- Frearson, A., 2021. Snarkitecture creates Kith streetwear store inside historic Parisian mansion. [online] Dezeen. Available at: <<https://www.dezeen.com/2021/04/23/kith-paris-snarkitecture-pershing-hall/>> [Accessed 6 January 2022].
- Gaille, B., 2019. 31 Sneaker Industry Statistics and Trends. [online] BrandonGaille.com. Available at: <<https://brandongaille.com/31-sneaker-industry-statistics-and-trends/>> [Accessed 6 April 2022].
- Gibson, E., 2018. "Retail is not dead, but boring retail is dead" according to Nike. [online] Dezeen. Available at: <<https://www.dezeen.com/2018/08/03/nike-live-melrose-los-angeles-retail-concept-interview/>> [Accessed 6 January 2022].
- Gorsler, F., 2021. Sneaker Industry Report Q1 2021: Nike Moving at Warp Speed. [online] Highsnobiety. Available at: <<https://www.highsnobiety.com/p/sneaker-industry-report-q1-2021/>> [Accessed 6 April 2022].
- Gov.uk. 2022. Licences you may need to apply for - Licence Finder - GOV.UK. [online] Available at: <[https://www.gov.uk/licence-finder/licences?activities=2\\_12\\_58&location=england&sectors=366](https://www.gov.uk/licence-finder/licences?activities=2_12_58&location=england&sectors=366)> [Accessed 7 January 2022].
- Gross, R., 2019. The secret power of nostalgia: How you can use it to fuel your creativity and enrich your design. [online] canva.com. Available at: <<https://www.canva.com/learn/nostalgia/>> [Accessed 9 April 2022].
- Howell, A., 2021. A History of Sneakers: How They Became Staples of Modern Fashion. [online] TheCollector. Available at: <<https://www.thecollector.com/evolution-of-sneakers-modern-fashion-collecting/>> [Accessed 6 January 2022].
- Hugh James. 2021. The 3 minute guide: defects liability periods. [online] Available at: <<https://www.hughjames.com/blog/the-3-minute-guide-defects-liability-periods>> [Accessed 7 January 2022].
- KANTAR, 2019. The Great Britain Day Visitor 2019 Annual Report. [online] KANTAR, pp.16-45. Available at: <[https://www.visitbritain.org/sites/default/files/vb-corporate/gbdvs\\_2019\\_annual\\_report.pdf](https://www.visitbritain.org/sites/default/files/vb-corporate/gbdvs_2019_annual_report.pdf)> [Accessed 6 January 2022].
- KITH Europe. n.d. KITH- About. [online] Available at: <<https://eu.kith.com/pages/about>> [Accessed 6 January 2022].
- KicksOnFire.com. 2016. adidas Pays Tribute To The Gazelle With A Remember the Future Campaign featuring Kate Moss. [online] Available at: <<https://www.kicksonfire.com/adidas-gazelle-remember-the-future-campaign-with-kate-moss/>> [Accessed 10 April 2022].
- Leach, A., 2016. Are Resellers Ruining the Sneaker Game?. [online] Highsnobiety. Available at: <<https://www.highsnobiety.com/p/sneaker-market/>> [Accessed 6 January 2022].
- Le Maux, M., 2015. 1000 sneakers. New York City: Universe Publishing.
- Maddison, P., n.d. Football Casuals: How To Wear Terrace Fashion | FashionBeans. [online] FashionBeans. Available at: <<https://www.fashionbeans.com/article/terrace-fashion-guide/>> [Accessed 6 January 2022].

Manchester City Council, 2015. City Centre Strategic Plan 2015-2018. [online] Manchester City Council, pp.75-78. Available at: <[https://www.manchester.gov.uk/downloads/download/7201/city\\_centre\\_strategic\\_plans](https://www.manchester.gov.uk/downloads/download/7201/city_centre_strategic_plans)> [Accessed 22 December 2021].

Marhamat, B., 2020. The Exaggerated Death Of Retail (And What Brick-And-Mortar Stores Should Do). [online] Forbes. Available at: <<https://www.forbes.com/sites/forbesbusinessdevelopmentcouncil/2020/04/09/the-exaggerated-death-of-retail-and-what-brick-and-mortar-stores-should-do/?sh=253dabae1164>> [Accessed 6 January 2022].

Martin, R., 2021. Northern Quarter guide. [online] Time Out Manchester. Available at: <<https://www.timeout.com/manchester/things-to-do/northern-quarter-area-guide>> [Accessed 6 January 2022].

McLaughlin, A., 2021. The unstoppable rise of sneaker culture. [online] Creative Review. Available at: <<https://www.creativereview.co.uk/sneaker-culture-design-museum/>> [Accessed 6 January 2022].

Morris, L., 2021. Kith's Paris flagship by Snarkitecture balances architectural heritage with contemporary design. [online] Frameweb. Available at: <<https://www.frameweb.com/article/kith-paris-snarkitecture>> [Accessed 6 January 2022].

Muse Developments. 2017. Manchester's historic Mackie Mayor building reopens to public | Muse Developments. [online] Available at: <<https://www.musedevelopments.com/news/manchester-s-historic-mackie-mayor-building-reopens-public>> [Accessed 6 January 2022].

Planning Portal. n.d. Difference between building regulations and planning permission | Building Regulations | Planning Portal. [online] Available at: <[https://www.planningportal.co.uk/info/200128/building\\_control/38/building\\_regulations/4](https://www.planningportal.co.uk/info/200128/building_control/38/building_regulations/4)> [Accessed 7 January 2022].

Poole, R., 2021. How should the footwear industry respond to online shopping?. [online] AlixPartners. Available at: <<https://www.alixpartners.com/insights-impact/insights/as-consumers-buy-more-shoes-online-how-should-the-footwear-industry-respond/>> [Accessed 6 January 2022].

Practical Law. 2018. Procurement in construction toolkit | Practical Law. [online] Available at: <[https://uk.practicallaw.thomsonreuters.com/8-383-6084?transitionType=Default&contextData=\(sc.Default\)&firstPage=true](https://uk.practicallaw.thomsonreuters.com/8-383-6084?transitionType=Default&contextData=(sc.Default)&firstPage=true)> [Accessed 7 January 2022].

Premier, 2018. Feature Focus: Casual Dining Awards. HOSPITALITY. [online] Roma Publications Ltd, pp.92-93. Available at: <<https://premierconstructionnews.com/2018/02/04/mackie-mayor/>> [Accessed 6 January 2022].

Riley, D., 2017. Why Educating your Customers Should be a Top Priority for Retailers. [online] Customer Think. Available at: <<https://customerthink.com/why-educating-your-customers-should-be-a-top-priority-for-retailers/>> [Accessed 6 January 2022].

Roelich, J., 2020. The History of Terrace Fashion. [online] Scotts Blog. Available at: <<https://blog.scottsmenswear.com/scotts-menswear-terrace-fashion/>> [Accessed 6 January 2022].

Samaha, B., 2021. Kith Opens a Snarkitecture-Designed Flagship in Paris. [online] Harper's BAZAAR. Available at: <<https://www.harpersbazaar.com/fashion/designers/a35713293/kith-paris-flagship-snarkitecture/>> [Accessed 6 January 2022].

Sarwar, S., 2018. 13 Brands That Are Using "Nostalgia Marketing" and Why It's Working Brilliantly.. [online] Startupmindset.com. Available at: <<https://startupmindset.com/13-brands-that-are-using-nostalgia-marketing-and-why-its-working-brilliantly/>> [Accessed 9 April 2022].



Selvey, N., 2016. adidas Gazelle – A Brief History by Neil Selvey | Sneakersnstuff Blog. [online] Blog.sneakersnstuff.com. Available at: <<https://blog.sneakersnstuff.com/adidas-gazelle-a-brief-history/>> [Accessed 8 April 2022].

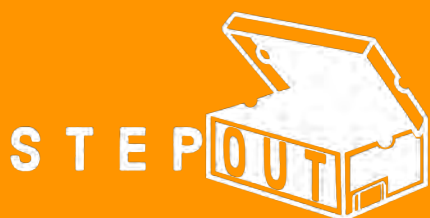
Taylor, R., 2014. Which type of building survey is best for your commercial property?. [online] Bdaily News. Available at: <<https://bdaily.co.uk/articles/2014/01/23/which-type-of-building-survey-is-best-for-your-commercial-property>> [Accessed 7 January 2022].

The FPA. n.d. Compartmentation Surveys | Fire Protection Association. [online] Available at: <<https://www.thefpa.co.uk/risk-assessment/compartmentation-surveys>> [Accessed 7 January 2022].

Visit Manchester. 2018. Northern Quarter - Manchester. [online] Available at: <<https://www.visitmanchester.com/shopping/northern-quarter-p25851>> [Accessed 6 January 2022].

White, R., 2021. Rare sneakers. Bots. Insider connections. This scandal has it all. [online] Los Angeles Times. Available at: <<https://www.latimes.com/business/story/2021-03-22/nike-sneaker-reseller-scandal>> [Accessed 6 January 2022].

Willmott Dixon. n.d. The role of a Quantity Surveyor. [online] Available at: <<https://www.willmottdixon.co.uk/careers/working-for-us/the-role-of-a-quantity-surveyor>> [Accessed 7 January 2022].









Nicole McDonnell  
BA Interior Design  
Northumbria University  
2022