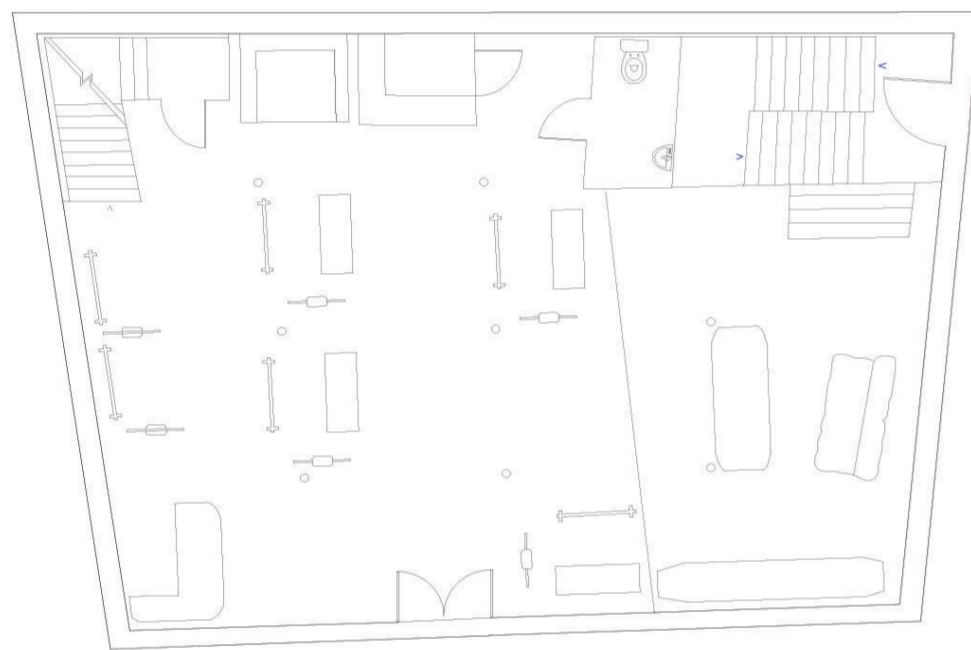


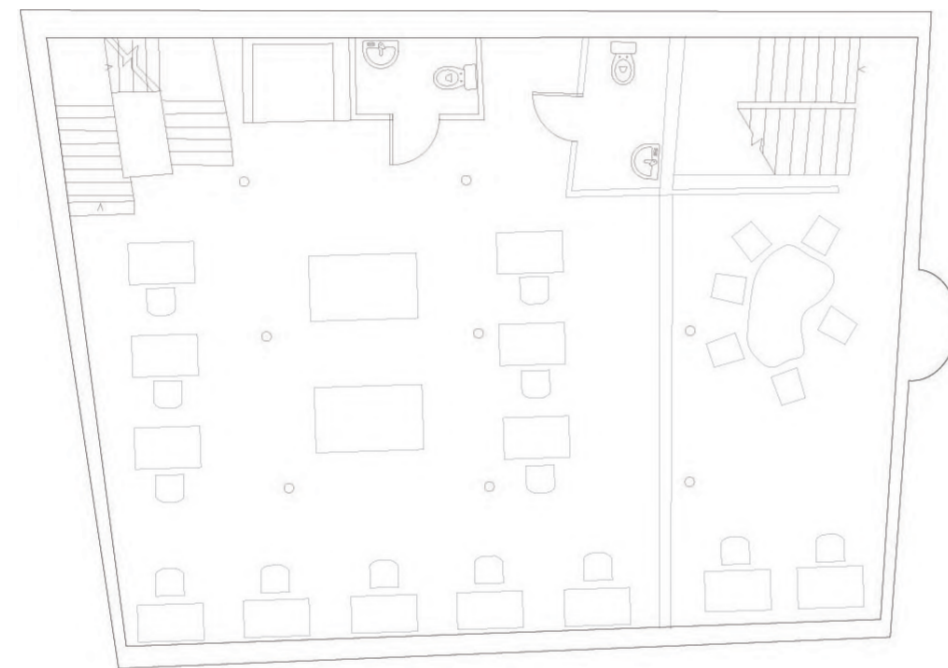
A bit about the project...

WARPED STUDIO

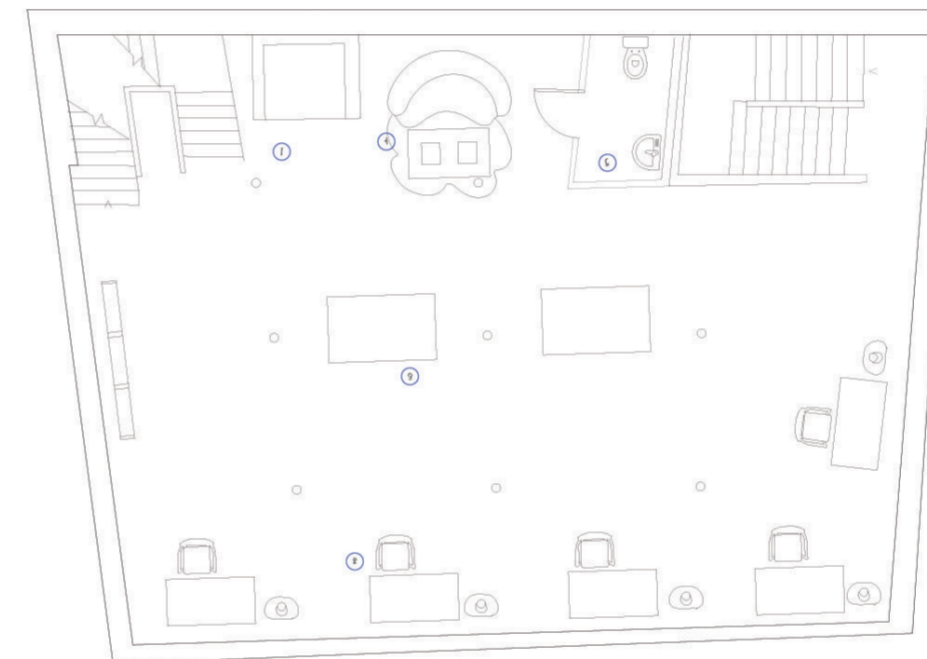
Sustainable textiles centre with the aim of tackling the waste crisis. The fashion and textiles industry is notoriously unsustainable, which led me to question all elements of my design process and how I can become more sustainable in my practices. Warped studio strides to celebrate and showcase independant designers who create in conscious ways through slow fashion, considerate materials and reducing waste. Additionally the space is designed to encourage designers to follow these design methods whether thats through reusing materials or creating a way to reduce offcuts.



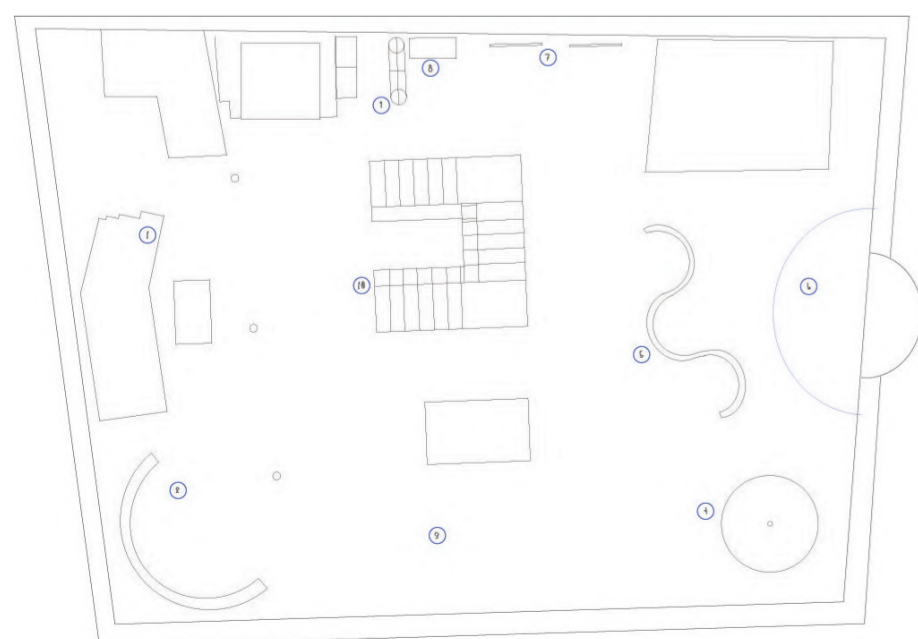
Ground floor:
Cafe bar
Retail space



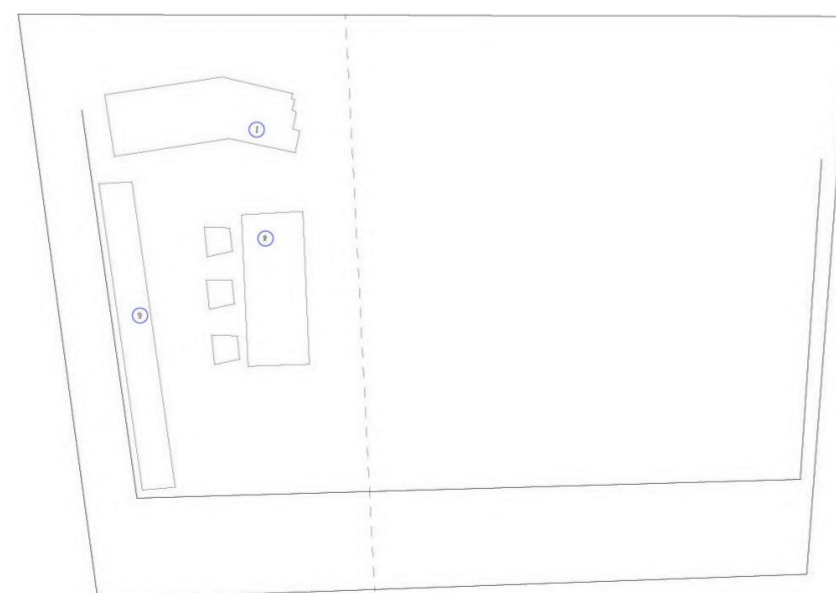
First floor:
Work desks
Workshop space/ Learning area



Second floor:
Private studios
Conversational area



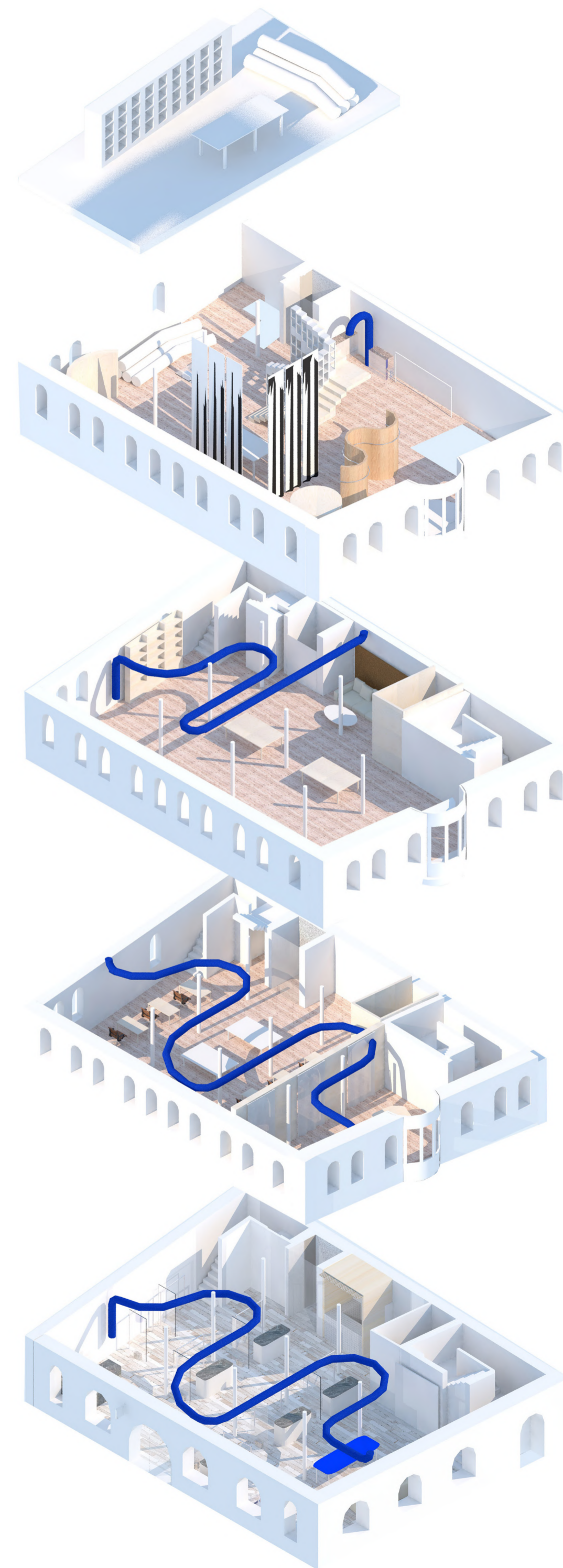
Third floor:
Material library
Consultation space
Photograph area



Fourth floor (Mezzanine):
Material archives
Staff office



Material chute:
Pneumatic tube system which runs throughout the space, visible on each level - acts as a reminder of the ethos of the space and inspires users to explore pre loved materials.
An interactive element for users to donate materials which will end up carefully organised in the third floor material library.



INTERACT

LEARN

ENGAGE

OBSERVE

ADMIRE



5

Finally, the mezzanine level is primarily for staff who work in Warped studios. This space is a lot more private compared to the material library which looks out onto. It's a space to store archival and deadstock materials in the clear drawer shelving. There's space for three members of staff to work here with a sofa for work breaks or just a space to chat comfortably in a less formal setting. The staff will be working on the online database and updating the different materials, keeping an eye on stock, sourcing new materials, contacting clients, managing memberships and bookings and keeping up to date with social media pages. Additionally there will be staff on the material library floor available for consultations and organisation of the materials.



4

The material library is the 'main event' of the space and is what makes the centre different. The material library floor is made up of 7 components: consultation area, sample board, cutting tables, material display, photograph space, chute ending and the storage staircase. The flow of the space is important as I didn't want a typical linear, regimented layout for the library, I used my research looking into craft to inform the organic shapes placed on the third floor. Another important element of the space is how the material is displayed, which is key to inspire and promote the use of these pre loved materials. I explored coordinating the materials into colour order, using the double height ceiling to display larger fabrics and storage and shelving which make the process of selecting materials more enjoyable and exciting.



3

The second floor consists of private studios therefore it has less desk spaces available here giving the studio a more intimate and luxury feel for members who hire out a desk, which also allows for a more comfortable collaborative space too. There are five desk spaces to hire with two cutting tables for communal use. The private studios also have their own shelving system to allow for members to leave their belongings rather than bring them back and forth. Furthermore, there's a conversational area again, helping with creating a collaborative space. The conversational area had a shared sofa, coffee table and cork inspiration board where members can pin up any work or images helping with their individual projects. This aims to prompt conversation and inspire users of the space.



2

On the first floor there's the first work space which is for public use and can be booked online, this space will be constantly changing with new people using the space all the time. There is also a more private area partitioned with sheer curtains which is used for work shops which again will be advertised and booked online and on social media. These workshops will consist of sessions including sewing machine sessions for beginners, learning simple mending skills for clothes and also classes on using and upcycling second hand materials.

This floor specifically looks at the education of designing and making with the idea of 'sustainability' in the design process being the key teaching. After interviewing designers who may upcycling or use carefully considered materials, my research proves that this is something these designers think would help the textiles world.



1

The retail space on the ground floor is a dynamic space that is designed for constant change and updating, just like the fashion and textiles world. The visual merchandising stations are the same layout for each designer with glass signage, a table and a rail, all of which can be moved into different formations. Some key consideration with this space constantly evolving is, the rails on wheels so they are moveable, The glass signage containing the designers name and description written is wipeable and a result the writing can be updated whenever. The key here is to bring awareness and celebrate these designers.

Additionally there is a small cafe space on the ground floor which is ideal to bring the public in but also creates a relaxed, comfortable environment and provides a rest or break space for users of the space who may work on different floors.

Inspiration for Warped Studio



This project is heavily inspired by sustainable makers, in particular the ones I have mentioned above. A lot of the research process is primary research gathering questions and interviews about these designers and what they hope to see in the future of the fashion and textiles world. Also what they feel would help encourage similar ways of working to them and what urges them to make in this way.

What urged you to make a change in the fashion industry and create a sustainable brand?

Having worked in the industry as a designer at high street level and most recently for a more Sustainable brand I was frustrated by the systems and waste that I felt could be reduced and this was only amplified by what happened with corona. For me it was a very natural progression I have always loved vintage clothing and textiles and shopped this way since I started shopping so using vintage and secondhand as my only materials was a very natural decision and something I didn't really decide tth it was just what I started doing. For me I really believe that there is so much already in existence that is so beautiful when given a second life that there is no need to use up mother earths precious resources to create brand new things.

What issues did/ do you face in the process of being sustainable?

I think for me because everything is more or less a one off, even though the shape can be repeated the fabric is different every time it is how best to scale this and also the amount of time it takes to find the right materials that I want to upcycle.

What things do you do differently as a brand to be more sustainable? (Whether that be simple changes to production process, or more advanced methods/ technology used in design)

so everything starts by being sourced secondhand/ vintage even down to trims as much as is possible. I then am very careful with the waste I create. To minimise this some of my pieces are zero waste pattern cut with any off cuts that are created being turned into accessories. For the really small pieces I am experimenting with turning this into padding. My ultimate goal is to be completely zero waste and completely circular. For this reason I also try to limit fabric mixing as much as possible so that things can be recycled as easily as possible although the intention is that I am creating forever pieces that will be passed down through the generations and never thrown away.

What more needs to be done to encourage sustainable design, shopping habits and reducing waste?

I think ultimately it comes down to us as customers to educate ourselves and realise why it's important and actually imperative that we change our shopping habits to be slower and more considered.

Do you think we could benefit from creating more accessible spaces which aim to encourage and celebrate sustainable and zero waste designers whilst also having studio spaces where we can be taught about these methods such as reusing scrap materials and re-spinning yarn.

Absolutely I think it would be great to have more inspirational spaces to inspire consumers that the products we are making are just as beautiful if not even more beautiful than buying new. I also think it's really important to teach basic mending skills so people get used to repairing rather than throwing out when something breaks. I think any crafts that can be taught will never be a wasted skill

Lastly, what type of things in the space would you hope to see? (Classes with new processes for recycling/ reusing and upcycling, waste room / library full of materials to use, exhibitional/ pop up shop spaces).

I think for me it comes back to consumer education but done in an engaging and inspiring way. The same way that veggie and vegan food has now become the new cool way to eat sustainable fashion needs to be given the same make over.



What urged you to make a change in the fashion industry and create a sustainable brand?

I struggled so so much to find sustainable clothing at a reasonable price that was actually sustainable rather than just green washed brands. this made me venture into making clothes for myself and eventually other people started asking if I could do it for them!

What issues did/ do you face in the process of being sustainable?

I'd say finding the source of materials my biggest issue, it's actually so difficult to find brands that are transparent so making sure materials I use are actually eco friendly can be super challenging! Also the cost of materials is just so so much more expensive as soon as sustainability comes into it

What things do you do differently as a brand to be more sustainable? (Whether that be simple changes to production process, or more advanced methods/ technology used in design)

I'd say where I source my materials and what materials I use is my biggest sustainability change! making sure I use biodegradable yarns, buying from small companies that are eco conscious! Also packaging is a huge one, I only use recycled biodegradable packaging.

What more needs to be done to encourage sustainable design, shopping habits and reducing waste?

Pricing I feel is definitely the biggest thing that puts people off buying sustainably, people are so used to incredibly cheap fast fashion they're not prepared to pay the price an item is actually worth! Also consumerism is a huge issue encouraging slow fashion and buying items to last rather than trends is so difficult!

Do you think we could benefit from creating more accessible spaces which aim to encourage and celebrate sustainable and zero waste designers whilst also having studio spaces where we can be taught about these methods such as reusing scrap materials and re-spinning yarn.

I think spaces which enable the recycling and reuse of materials would be hugely beneficial, making sustainability accessible would seriously change the industry.

Lastly, what type of things in the space would you hope to see? (Classes with new processes for recycling/ reusing and upcycling, waste room / library full of materials to use, exhibitional/ pop up shop spaces).

Definitely up cycling and recycling spaces, having the mechanism to actually reuse my own waste product truly would make my business completely waste free! Also sharing a space with other people who have the same goals would inspire everyone involved I feel and encourage everyone to try new ways of being more environmentally conscious.

Ellen Forsyth



A couple of the interviews with the designers who helped inspire the project and provide primary research.

Branding



Communicating the concept of 'Warped studio' to the public is essential in this project to bring awareness to creatives of this space and how it's beneficial. To bring awareness to a wider audience I have worked a lot on the branding of Warped, how the public view it and how to make it a well known space in Glasgow.

Alongside working on branding and display, I also produced a poster to communicate what the space is and some key visuals to make the brand memorable.



Exterior view of main entrance on Moncur street. Branded signage above door visible as people walk past on Bain Street.



Exterior view of front of the building on Bain Street. Wooden sign which can be moved to any area of the site.



Visual of the main entrance. 'Warped coffee' neon signage slightly visible for passersby.

Poster process



When beginning to design the poster, I noted what I felt would be important to be on it. I wanted a print which stood out, which I think worked well with the cobalt blue being a theme throughout my project. I also wanted text to be minimal and just include 'Warped studio' and the address (along with a short description of what it is). My first draft was printed out onto six A4 pages tiled together to make an A1 draft.

After receiving feedback from the first poster draft I tweaked a few elements of the poster mainly to make the concept of the space more clear. I changed the smiley face icon to a sewing needle to clarify the abstract swirl being warped yarn. This was also when I decided that making a textile poster would be really helpful to communicate what the space is actually about.

Some feedback

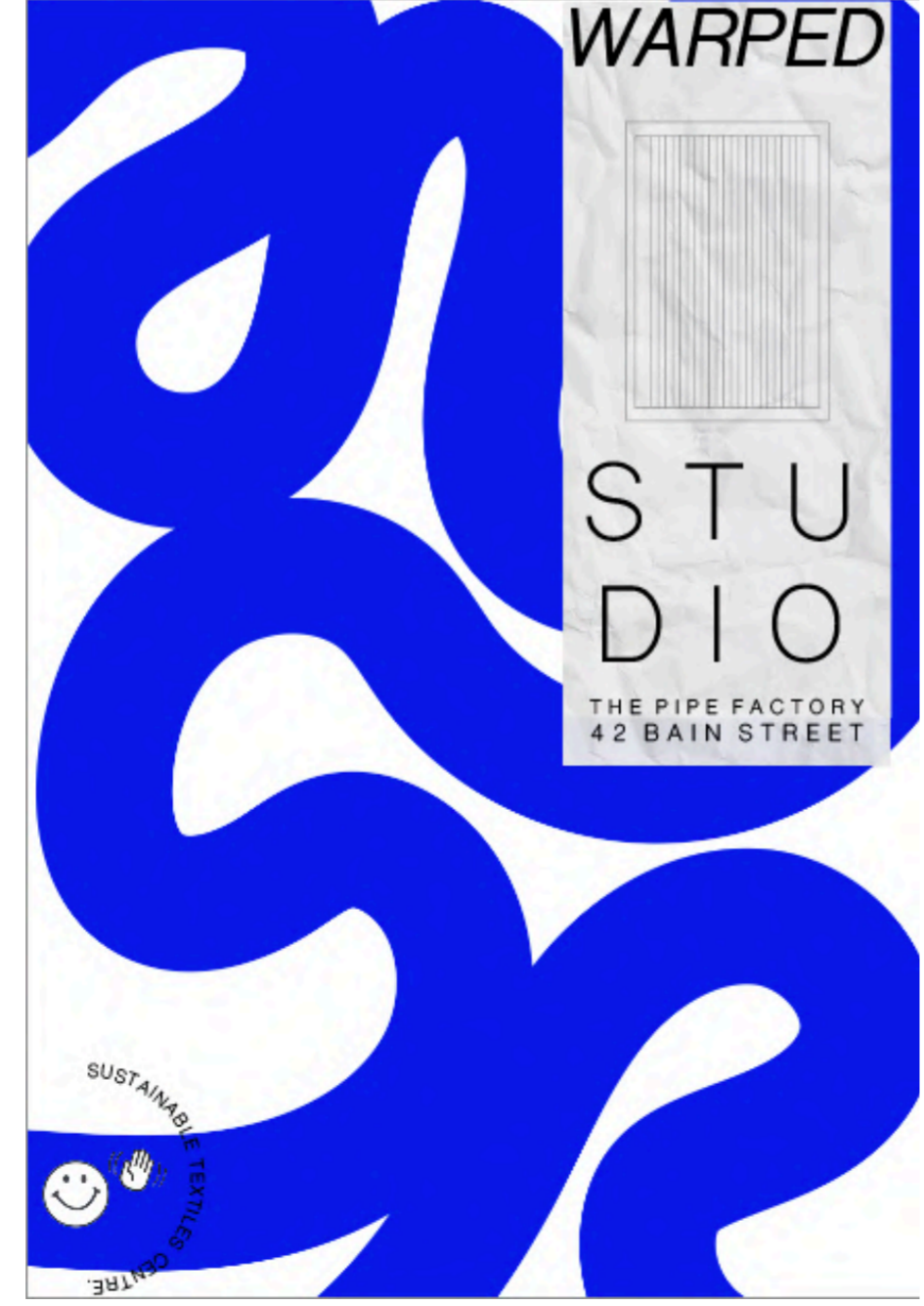
ABSTRACT FORM IS ENGAGING BUT DOESN'T GIVE ENOUGH INFO TO WHAT FUNCTION + HOW RELATES TO 'WARPED'.

I LOVE THE BLUE & I FEEL THAT IT MAY BE FROM YOUR RESEARCH? I'D LOVE TO KNOW FROM WHAT. I FEEL THE COLOUR OF THE TEXT, EXPLAINING THE BUSINESS COULD BE ORIGINATOR.

STUDIO SHOULD DIO BE ALIGNED WITH 'STU'?

LOVE THE KLEIN BLUE WORMS. I RECOGNISE THE LOOM, I DON'T KNOW IF EVERYONE WOULD THOUGH BUT IS THAT IMPORTANT?

- Abstract form should be the 'warped' thread as the background
- This textiles aspect may not be as clear as it should be?
- Be sure to explain the use of blue in the research.
- Use of the loom illustration aesthetically works but also attracts the right 'crowd' / people who know about textiles?



Final poster design choice.

Printing onto textiles inspiration

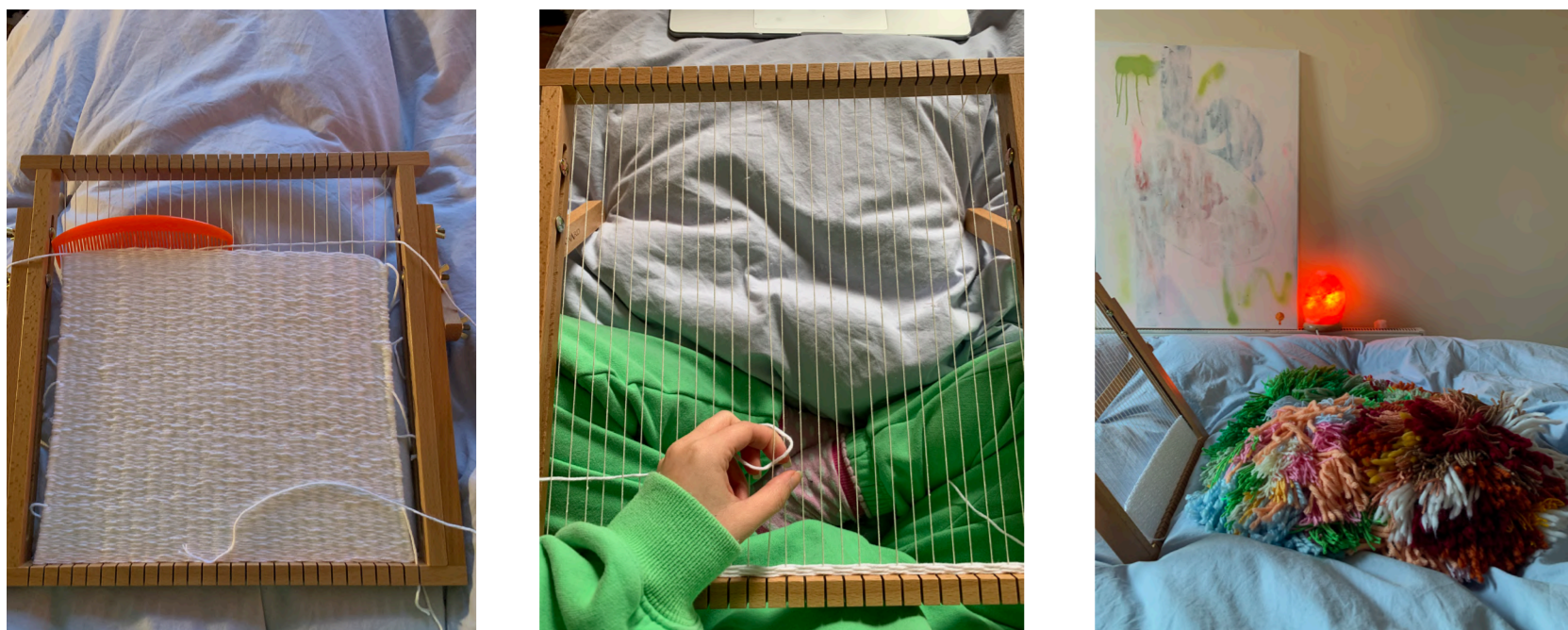


I visited the library to explore ways of presenting and printing onto fabric and I found lots of useful resources from other students. It was interesting to see how the fabric changes the dynamic compared to printing onto paper or card. It also requires a more careful approach to flicking through the information and creates an items that you can treasure, that feels special and that you can keep forever.

After looking at examples of printing onto fabric, I decided to use my own method and create my own fabric to print onto. Warped studio is all about craft and celebrating these designers, therefore it felt important to create a unique hand woven piece to emphasise the use of the space and what kind of outcomes could be produced here. As this project was inspired by my own textile work and was what helped me realise the crisis of waste in the textiles industry, I felt this was important to highlight in some part of the project.

ONTO THE LOOM...

Final poster



I began the making process by selecting a yarn which would work best in the context of my project and also which would allow any pattern or text to be printed over the top. I happened to have a collection of yarn from my grandmother which she never got around to using. I made a small A5 sample of white acrylic yarn and white organic cotton yarn to bring to the textiles department to discuss my options for printing, whether that be screen printing or heat press.

The organic cotton option was more 'sustainable' and also happened to be the best to print onto. After talking to the textiles technician we decided screen printing or heat press would perhaps not work when needing precision on the text and therefore I should look into vinyl printing as this was less risky with it being more likely to print clearly and precise.



After deciding on a method of printing and testing the vinyl on my A5 organic cotton sample, I began to weave the tapestry. In order to create the A1 size I needed to produce six tapestries and hand stitch them together.



Meanwhile, I also ordered the textile vinyl colours I needed (black and cobaly blue). I printed out my poster design onto the vinyl and headed to the print room to accurately place the vinyl on top of my woven tapestry and ensure everything was placed where I wanted it, then covered it in baking paper to place in the heat press for 30 seconds to allow to vinyl the stick to the tapestry. This textile vinyl method rather than a simple sticker vinyl helps the tapestry to be more durable and long lasting.



Final outcome

I'm really pleased with the final outcome of my poster and with it being a hand woven textile piece I think this really helps communicate what the space is instantly. In addition to this with the space being a textiles centre, the element of tactility and the sense of touch is an important part of Warped Studio and is encouraged, particularly in the material library where fabric are draped, hung and folded in different ways to prompt that curiosity and exploration. With the poster being an interesting texture it draws people to touch and understand the essence of the space.

It's important to highlight ways in which I made conscious decisions during the process of making the poster which follow the ethos of Warped studio. Firstly the materials chosen being second hand organic cotton follows the upcycling nature of the space and organic cotton is made in a much more sustainable way compared to my other option being acrylic yarn which is a plastic and cannot decompose. I also chose textile vinyl, whilst vinyl not being the best material, this choice allowed the poster to be a lot more durable and an significant part of the tapestry poster is it's also a decorative piece which I will keep forever and hang in my own space, so as long as the quality of the piece is as good as possible, it will last for a long time rather than being thrown away.



QR code for short video of weaving process

