



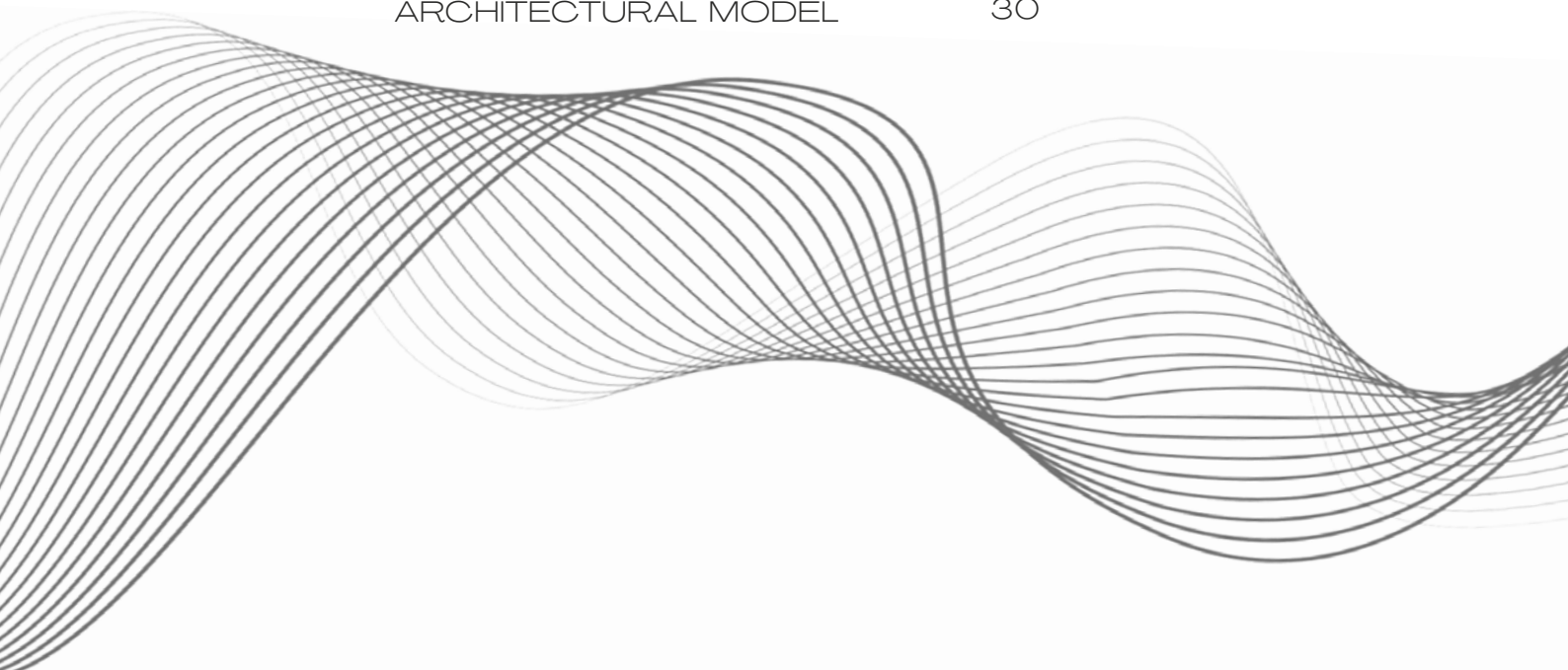
ORIGIN

A decorative graphic at the bottom of the page consisting of multiple thin, parallel, wavy lines that create a sense of movement and depth. The lines are light gray and curve across the bottom of the page, starting from the left and ending on the right.

WRITTEN, ILLUSTRATED AND EDITED BY EMMA LITTLE

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PROPOSITION

INTRODUCTION

Origin focuses on creating memorable experiences for the user, pushing the boundaries of craft by developing unique flavours of gin via the distilling method on site, meanwhile witnessing glass-blown art pieces being made in front of you. This is a multi-sensory experience that brings the user closer to Ouseburns' glassmaking heritage and allows the user to appreciate the passion that goes into the arts.

"Craftspeople distil the beauty of the world around them into something physical" (Pigmentti, 2020). Craftsmanship is uniqueness, a passion for beauty and originality; the care and detail that goes into artisans' work is something that a machine cannot replace. Now more than ever, in the automated, modern digital age we currently live in, craftsmanship offers a sense of comfort to humankind. Recent data shows that since COVID-19 hit us in 2020, increasingly more people choose to support smaller, bespoke businesses that use locally sourced materials. The pandemic made people realise the unbeatable quality and personalisation that comes with hand-crafted products compared to those that are mass-produced (Work Club Global, 2021).





Origin will bring local artisans in to showcase their work, the glassblowing workshop will specifically be making hand-crafted gin bottles and gin glasses to correspond to the gin being distilled on site. These Glassmakers are artisans, they tell a story by creating timeless, original pieces of art by hand, seamlessly blending the present with past techniques to keep heritage and traditions alive (Pigmentti, 2020). We are hardwired to respond to this, as owning something that has a creative story behind it and cultural significance adds a spark of magic to it, making it precious to us personally. We appreciate products that stand the test of time and ultimately, without creative, hand-made products, the world would be a tiresome, dull place with no sense of individuality seen anywhere (Henriquez, 2020).

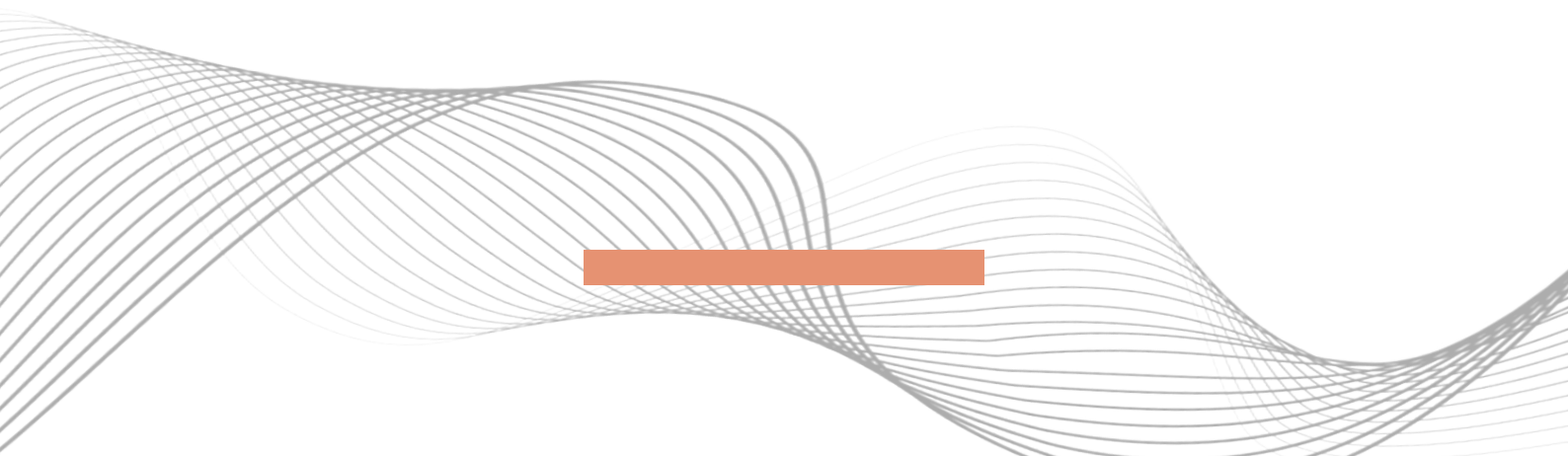
COMMERCIAL OPPORTUNITY

Newcastle has a special cultural identity, with its strong industrial heritage and an inclusive economy that welcomes creative individuals from all background to come together and deepen the cultural life of the city (Adair, 2022). Origin offers a chance to develop this identity further by celebrating Newcastle glass-making history, as well as giving local artisans an opportunity to create products influenced by culture to inspire the user. However, there is a sense of detachment between hand skilled craftsmanship and machine-production that was introduced during the industrial revolution. Although machinery is part of crafting, the art of craft is “a production system in which the worker is in control of the machine [rather than] the machine is in control of the worker” (Campbell, 2005). Craft includes emotional and personal elements in its practise and production process, as the artist imbues his or her own personality, self-expression, and identity. The tools simply act as an extension

of the artist (Wong, 2011). To fully appreciate the traditional techniques, it is important to not let modern technology replace any part of the process.

Origin is a place where the past and present can be blended together, combining technological advances in a very subtle way to sit beautifully with the craft methods on site. This will allow the user to appreciate the passion that goes into crafting the gin and glassware whilst having technology there as an accessory to enrich the user experience. Features like digital screens within the glass-blowing workshop will enable the user to see up-close action of the process and create a more engaged audience. As well as an iPad software system that allows the user to design, customise and purchase their own desired glassware that can be handmade on site. This can be collected the next day or delivered to their door with beautiful packaging to maintain the luxury experience.

3.



NATURE OF BUSINESS

This project aims to create an exciting experiential journey for customers, surrounding them with fascinating workshops like a distilling gin lab, and a glass-blowing studio. The distilling aspect educates the user about the process of how it is made, the flavour profiles and characteristics that are infused to make unique blends of gin. The glass-blowing workshop is a fascinating promotional opportunity for local professionals to hand-craft gin bottles and glasses, showcasing their glassware in the retail area for customers to purchase and appreciate together. This offers a chance to touch on Ouseburns' heritage, educating the user on the significance the glass

industry had within the area from the 18th century to the late 19th century. Telling a story will connect the user to the history, making the experience more personal and meaningful to them.

All areas within Origin offer an immersive space for the user to explore, discover and enjoy the production of gin, up until the final unique bottling process.

The user will have a hands-on sensory experience, exploring the exotic botanicals used to infuse gin in the outdoor greenhouses. The bar and lounge area

offers smelling and tasting sessions before being guided to the gin lab where they will be distilling their own gin, letting customers get creative and have fun together. This is a chance to make a personalised drink they can appreciate and take away with them in beautifully handcrafted bottles made in the glass-blowing studio on site. The whole experience will be unique and personal to each individual, it is an opportunity to create exciting, memorable moments with loved ones, while appreciating the passion that goes into craft and its importance to heritage.

TARGET AUDIENCE

4.



O

Origin of course will aim to attract those over the age of 18, but typically within the age category of 20-55. The experience would be considered a luxury, appealing to those with a more disposable income. These people may be local, living in and around Ouseburn area as the demographic is quite diverse, yet attracts a lot of creative professionals who could find the art of hand-crafting gin and gin bottles fascinating.

Gin is becoming an increasingly popular spirit, with the UK gin industry selling almost 80 million bottles in 2021 which was valued at £2.1 billion (Carruthers, 2022). This makes Origin a perfect place for all gin lovers who want to share their passion with friends, family or partners, socialising and deepening their gin experience together. It is a very engaging experience that would attract anyone who appreciates the craftsmanship that goes into making unique products by hand.

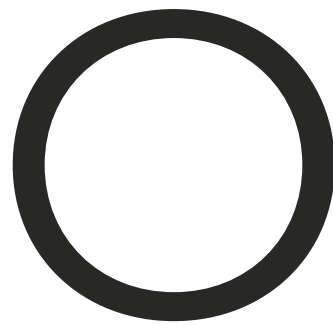
OUSEBURN GLASS MAKING HISTORY: LIDDLE-HENZELL GLASS WORKS.

In the 18th and 19th century, Ouseburn Valley was one of the most significant locations for the glass industry, producing glass bottles almost consistently until the 1930s. The 6-arched bridge that crosses Ouseburn is still known as 'The Glasshouse Bridge', it was constructed in 1878 as an easy access route to the industrial buildings along the river's edge. The name came from the historic Glass Houses, which were located on the eastern side of the Ouseburn Valley (Bridge, 2017). Now, the only remains left of this past is the Liddle-Henzell Glassworks' flue-arches that were built to withstand the extreme temperatures required for glassmaking (Ouseburn, 2020) and it remains a landmark for people to visit today.



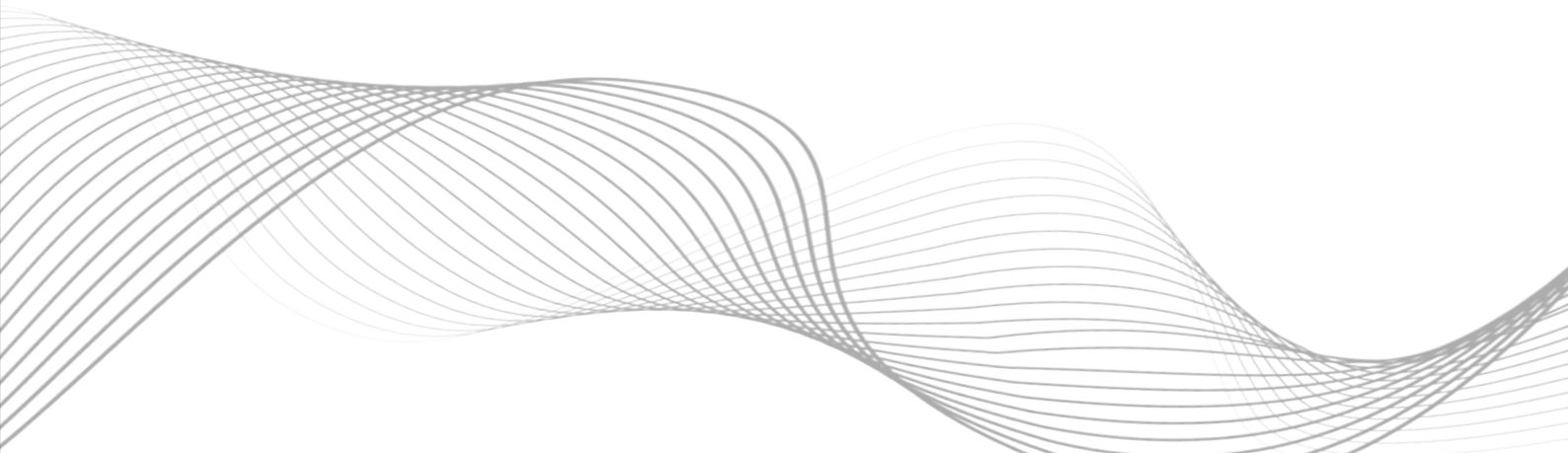


BRAND IMAGE



Origin's brand mission is to inspire the human spirit by creating an awe-like experience that is unforgettable from the start to finish of their journey, building on customer relationships with engaging interactions. The

brand will Push the boundaries of craft to produce the finest gin and amazing glassware that reflects the passion local artisans put into their work. Here, there will be a focus of blending the past and present, using traditional crafting techniques alongside subtle uses of modern technology to enhance the user's experience. Ultimately, the brand is centred around celebrating significant moments of Ouseburns' glass making history, as well as keeping heritage alive through the art of craft.



DESIGN ANALYSIS

BOMBAY SAPPHIRE DISTILLERY

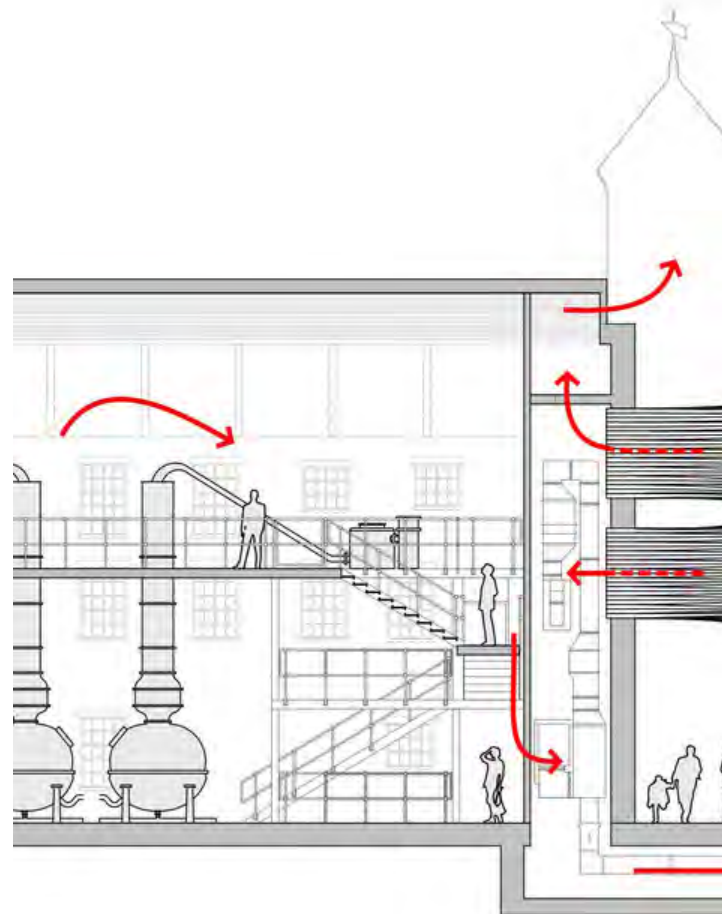
Bombay Sapphire Distillery & visitors centre located in Hampshire, England and was design by Thomas Heatherwick. The existing buildings surrounding area were constructed in the Victorian era to house a mill that manufactured paper for English currency. Later, these buildings were then left derelict and were taken over by Bombay Sapphire Gin to regenerate (Winston, 2014).

Heatherwick said it was the motivation and drive of the Georgians and Victorians who constructed the site around them that inspired all the concepts and ideas for the project. They worked closely with Bombay sapphire and confidently agreed they should “insert something completely new” (Winston, 2014).

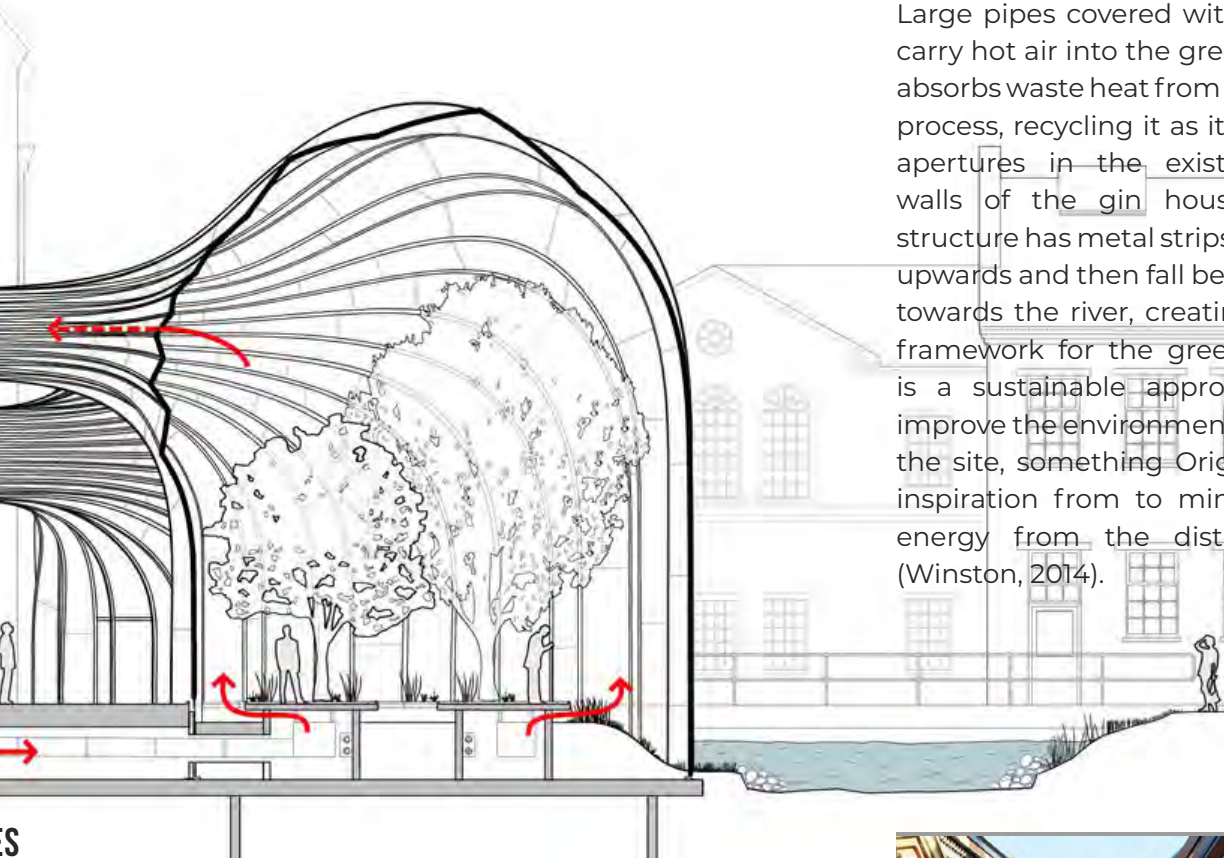
This led to an installation of two new curved glasshouses that provide two contrasting environments to accommodate the different conditions certain botanicals need to grow. One of them has a humid, tropical environment whereas the other has a dry Mediterranean climate (Studio, 2014).



7. GUIDED TOUR THROUGH BEAUTIFUL GREENHOUSE



8. DIAGRAM SHOWING AIRFLOW THROUGH GREENHOUSE



SUSTAINABLE ASPECTS

Large pipes covered with metal strips carry hot air into the greenhouses as it absorbs waste heat from the distillation process, recycling it as it exits through apertures in the existing red-brick walls of the gin house. The fluid-structure has metal strips that separate upwards and then fall beautifully down towards the river, creating an elegant framework for the greenhouses. This is a sustainable approach that will improve the environmental footprint of the site, something Origin could take inspiration from to minimise wasted energy from the distilling process (Winston, 2014).

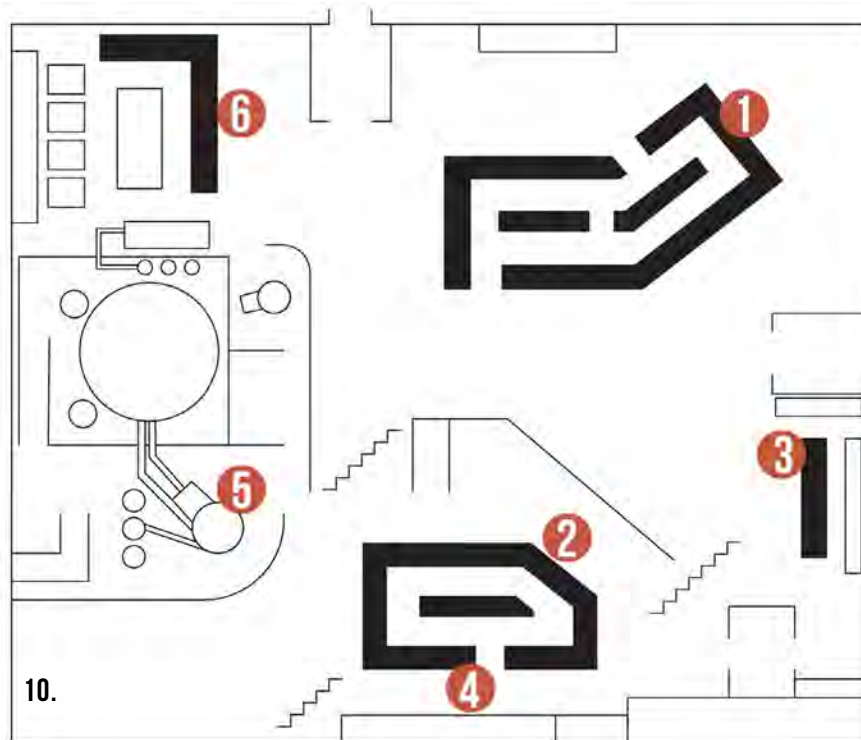


9. INSTALLATION OF PIPES WITHIN BUILDING

STARBUCKS RESERVE ROASTERY, NEW YORK

Starbucks roastery is a concept space that covers three levels, designed by Chief design officer Liz Muller and her team. The design concept and customer experience this roastery has to offer has inspired Origin's project. The design objective was an investigation to understand the art and science of coffee cultivation, roasting, serving, and enjoyment, focusing on customer experiences

(Roastery, N.D). This led to a design scheme heavily influenced by the manufacturing process of coffee, which is why they incorporated copper pipes that run up on the ceiling, carrying coffee beans around the site (Cogley, 2019). A. Zahner explored how a metal finish could enhance the users experience and decided copper had the perfect colour tones, refractions against light and seamless texture to attract the customers eye around the store. The store includes 6 main functional areas.



1. The Main Bar:

Described as 'the engine' of the coffee experience as the bar is a piece of art with simple geometry made from solid walnut to resembling rock monoliths, contrasting to the intricate ceiling design. Every angle and form of the bar promotes interaction between customers.

2. The Experience Bar:

This is an engaging, coffee educational opportunity that is inspired by theatre and driven through storytelling. Crafting, brewing, and tasting coffee, this is where the sensory experience happens.



3. Scooping Bar:

This bar is a chance to connect with the customers, sharing their hand-scooping tradition that has been with them since their first store in Seattle. Coffee masters will communicate and connect with the customer to make their experience personal.



4. Arriviamo bar:

A place where innovative cocktails and coffee creations are made, collaborating with a mixologist for an inspirational experience.



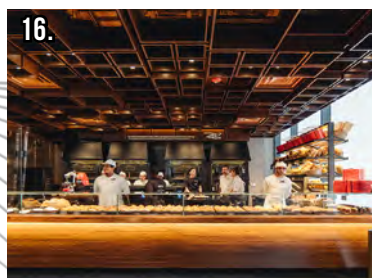
5. Roasting area:

The art of craft is seen here, a theatre opportunity to see master roasters produce perfect blends of coffee with precise timings and heat.



6. Princi:

Experience the taste of handcrafted pizzas, pastries, and breads that are cooked using traditional methods. This space even uses light fixtures that have been hand-blown to reflect the importance of intense craftsmanship (Corporation, 2022).



Starbucks roastery delivers an unforgettable, sensory experience, inspired by theatre and storytelling. It creates emotional connections with its visitors, prioritising interactions, and engagements. Origin can adapt this within its space, thinking tactfully about a layout that would create a smooth, storytelling journey for the customer. This kind of experience will fit within Origin's brand values, prioritising customer relationships.

MUSEUM OF GLASS, TACOMA

The Museum of glass in Tacoma, Washington was designed by architect Arthur Erickson as a dedication to local Tacoma contemporary glass artist Dale Chihuly (Company, 2020). The museum provides live glassblowing demonstrations, interactive exhibitions and glass making experiences.

All live demonstrations are held within the 'hot shop' the hot shop is where all live demonstrations are held, it is on a very large scale to allow big audiences inside. Tiered seating and a balcony within the workshop enable visitors to watch the process of transforming molten glass into beautiful, intricate pieces of glassware and sculptures. This is accompanied by large digital screens used to witness the close-up action of the glass blowing craft. The audience is guided through the process by an interactive spokesperson, and given deeper context to the unique glassware displays within the exhibition on site. This offers a theatre experience that is very engaging, enhancing their experience (Glass, 2022).



17. HOT SHOP VIEW FROM TIERED SEATING



18.



19. MUSEUM OF GLASS 'HOT SHOP' EXTERIOR



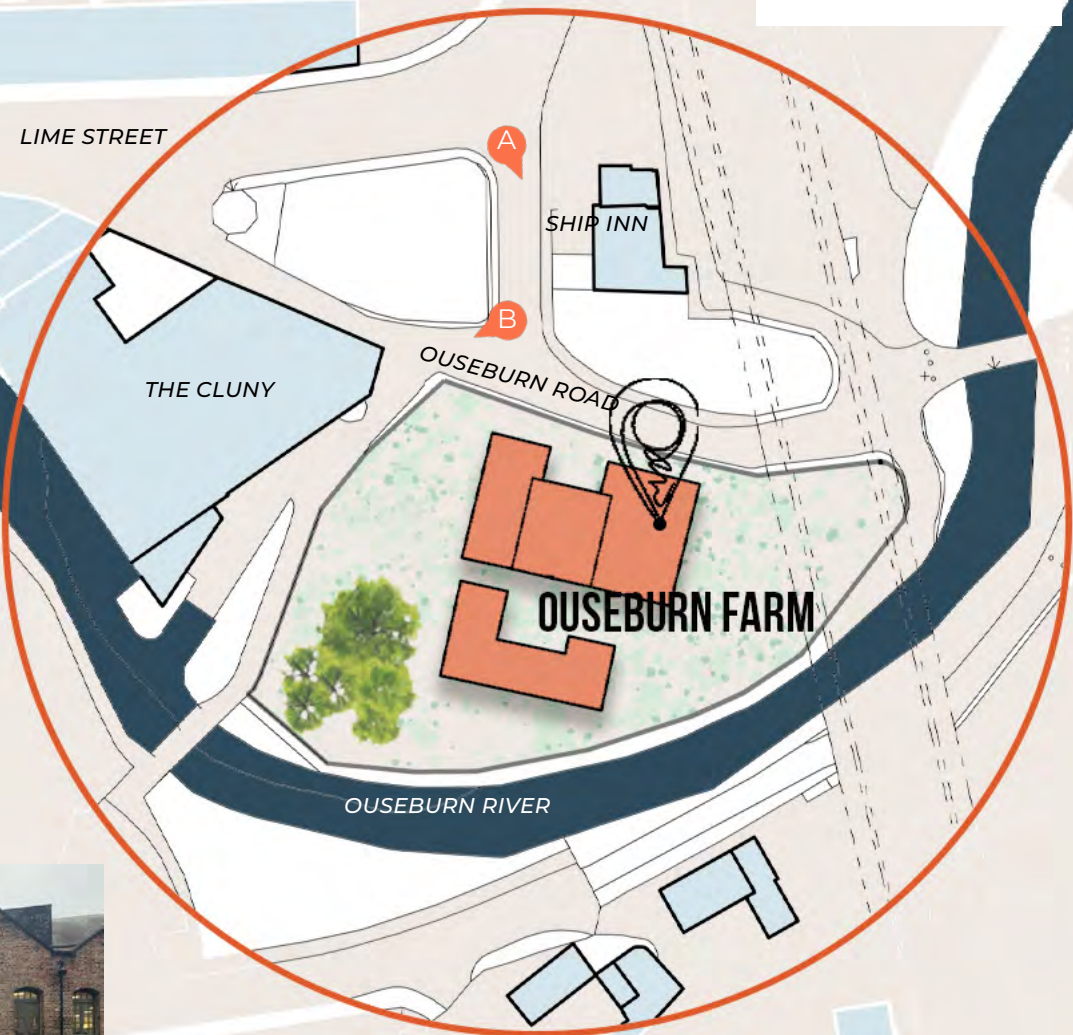
20. MUSEUM OF GLASS 'HOT SHOP' INTERIOR

The cone structure of the hot shop was designed and constructed by A. Zahner in 2002. Made from a steel diamond panel system on a structural framework. Every row of diamond panels has a unique width and height, each one gets smaller as the elevation increases to the top. This under-structure has been left exposed; its complex geometry is a fascinating attraction to viewers as they are sat within the unique shape. The height of the room is around 27meters, it contains two furnaces that can hit temperatures of 2400°F and an annealer that allows the glass to slowly cool to room temperature without cracking (Company, 2020).

The height of the space, alongside the large exhaust fans will create a well-ventilated room that eliminates any vapours and gases produced from melting the glass. The tiered seating is at a good distance away from the glass blowing equipment, ensuring a safe and comfortable environment for its users.

Origin glass blowing studio will need to ensure proper ventilation is installed. The space will need to use specific materials on the floor, walls and ceiling that will be able to contain and withstand high temperatures. The layout is important here, making sure the viewers are at a safe distance away from the equipment and artists.

SITE LOCATION



21. THE SHIP INN PUB



22. THE CLUNY

The site is currently called Ouseburn farm, located in Ouseburn, Newcastle in the North-east of England. Ouseburn has flourishing social and cultural venues that coexist peacefully with traces of the area's industrial history. A few examples being the Lime Street chimney built in late 1840s, the Ouseburn viaduct and the Glasshouse Bridge which was built in 1878. This relationship between past and present makes the area a vibrant, attractive place for people to socialise, live or work here (Trust, 2022).

ACCESSIBILITY

Ouseburn farm is located on Ouseburn Road at the heart of Newcastle. The site is very accessible for people with their own vehicles as it has its own car park adjacent to the building. Another public car park is a 3 minute walk away on Stepney Bank.

24.



Public transport is widely available as bus services run from Newcastle city centre, straight through to the heart of Ouseburn, just past Lime Street.

25.



The metro is another option, Byker metro station is located to the east of the Lower Ouseburn valley, 0.9 miles from the heart of Ouseburn and to the west is manors metro station which is 0.7 miles from centre of Ouseburn.

26.



Walking and cycling:

- Newcastle Monument to Ouseburn farm is a 21 minute walk, or a 6 minute cycle.
- Newcastle central station to Ouseburn farm is a 27 minute walk, or a 10 minute cycle.
- Newcastle Jesmond Dene to Ouseburn Farm is a 26 minute walk, or a 8 minute cycle.

SITE HISTORY & CONSTRUCTION

Ouseburn farm is currently a charity and a working community farm that originated in 1976 by a Byker family that wanted their children to be surrounded by nature, learning to care for animals and growing their own food. The foundation of their work is a placement programme for individuals with learning disabilities, challenges, and ASD (autistic spectrum disorder). Purposeful activities in the farmyard, gardens, kitchen, and café help them develop new skills whilst establishing connections with the natural environment, each another, and their community (Trust, N.D).

Due to the removal of 2 meters of lead contaminated land, almost all development on the site had to be demolished. In 2005, Newton Architects took on the project of extending Ouseburn farms remaining central 1999 100sqm timber structure, bringing the space to a total of 520sqm. The brief was clear, outlining

the new extension must leave very minimal environmental footprint, with a sustainable approach (Jones, N.D).

In 2018, a new extension was approved for construction to help the self-sustaining building run on its own. The 60sqm extension is currently used for private hire, significantly increasing the annual income of the charity that used to rely on donations alone. The new extension included a new ground floor entrance in the south-east corner of the building, improving circulation, as there was no direct route to the farmyard, animals, and garden with the main entrance only (Dickinson, 2018).



28. FRONT FACADE OF OUSEBURN FARM

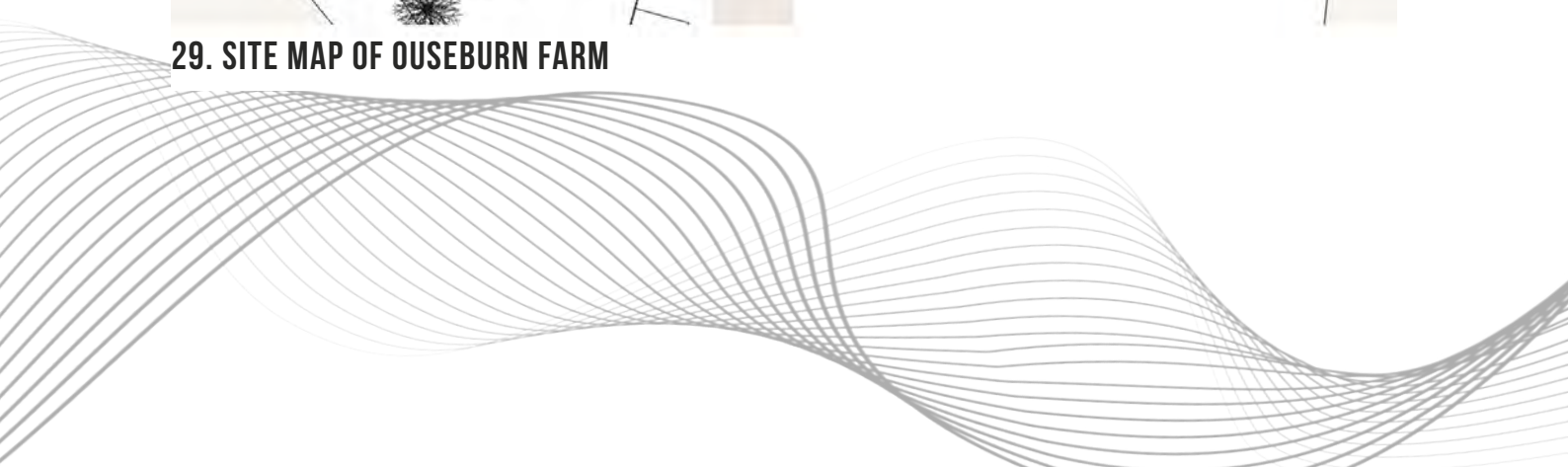
Newest extension 2018, 60sqm

2005 Extension 420sqm

1999 Remaining Original build 100sqm



29. SITE MAP OF OUSEBURN FARM



SITE ANALYSIS

The structure of the building is timber framed and clad, with beams made from engineered timber. This is a more sustainable approach that offers better structural predictability. The use of timber contrasts to the surrounding buildings like The Ship Inn pub and The Cluny seen on page 20, as these are all industrial builds. This gives the site a very strong exterior presence as it stands out from the others within the heart of Ouseburn, attracting people with its aesthetic.



30. EAST FACADE & STAFF PARKING



31. FIRST FLOOR BALCONY

To meet the brief of minimal environment footprint, the building has a sedum roof, a layer of vegetation put on top of it filtering rainwater for re-use as well as minimise overheating in the summer with its added thermal capacity. Other green footprint features include the south-facing solar and photovoltaic panels used as an energy source (Jones, N.D).



32. VIEW OF SEDUM ROOF & SOLAR PANELS

SIGHT LINES & SUNPATH

SIGHTLINES: The facades of the building maximise the natural light that floods the interior due to the large windows that circle the building for a 360 degree view of the farmland on site. These windows paired with the skylights within the roof structure will provide good natural ventilation as they can be opened when needed.



SUNPATH: The sun rises in the east and sets in the west, leaving the south side of the building exposed to longer durations of sun throughout the day. The first floor extension with large south facing windows utilises this and has no obstructions throughout the day due to the nature of the sloped building meaning the farmland is lower down.

CIRCULATION

Ouseburn farm is a 2-story building built on a steep east-west slope, meaning the main entrance is on the first floor, facing lime street. It takes the user straight into the café area (Jones, N.D). The ground floor entrance is at the south-east of the building, facing the farmland to create a direct route to the lift and staircase, as well as the disabled toilets and animal displays. Both entrances are accessible with ramps for wheelchair users.



SOUTH-EAST MAIN ENTRANCE TO GROUND FLOOR



NORTH MAIN ENTRANCE TO FIRST FLOOR

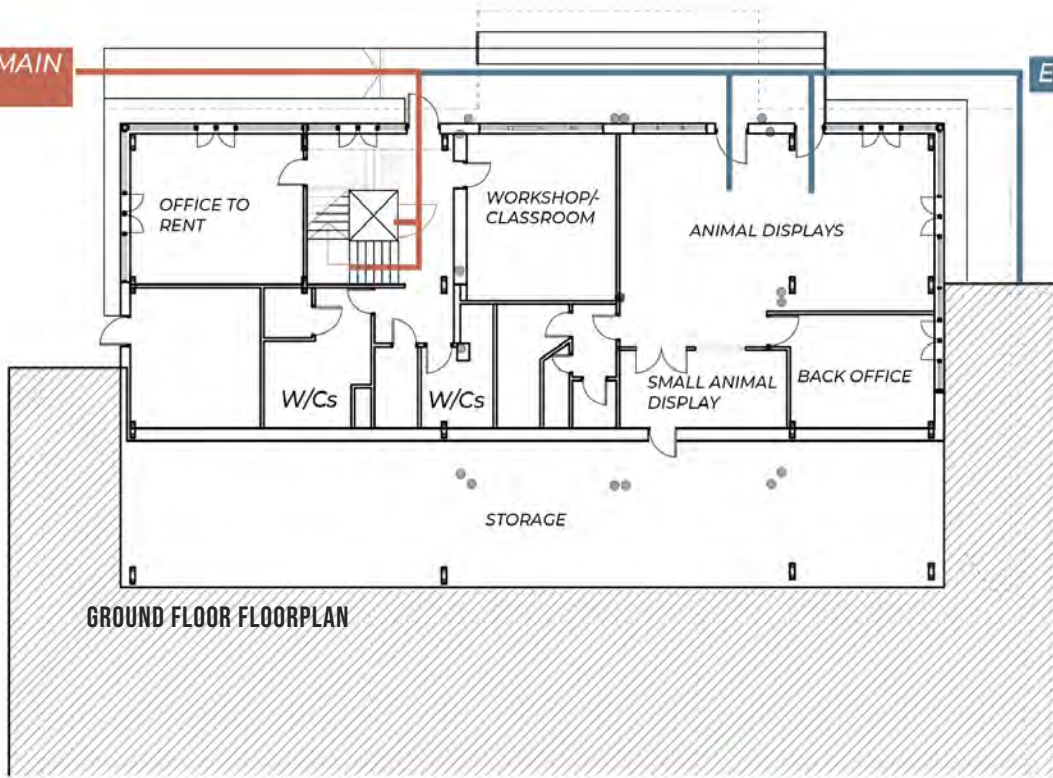


SITE PLAN AND



GROUND FLOOR MAIN ENTRANCE (SOUTH-EAST)

ENTRANCES

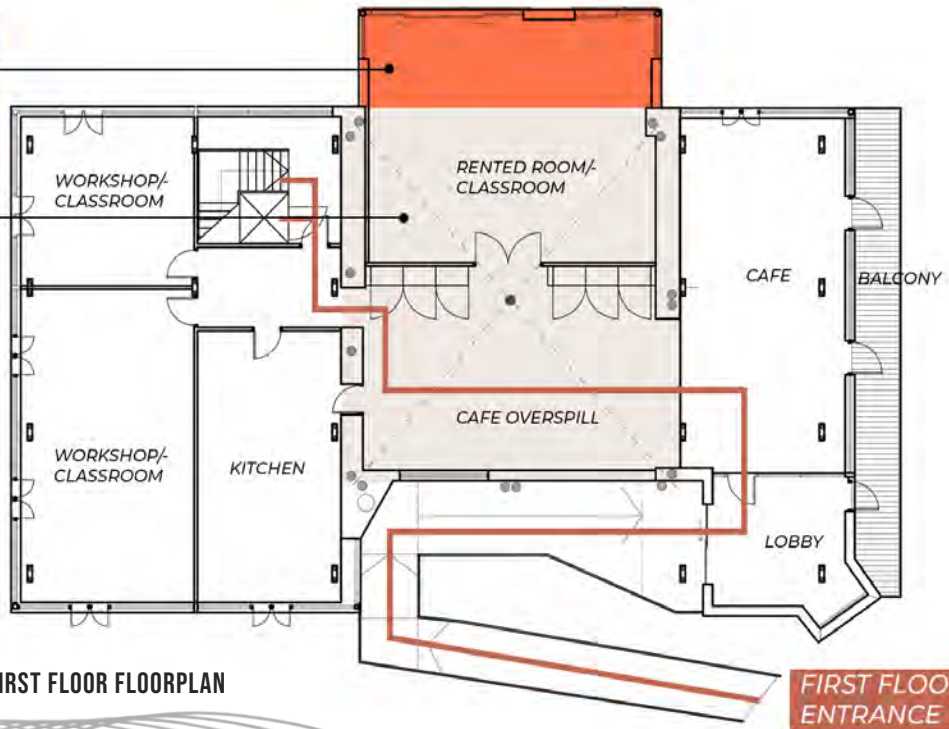


GROUND FLOOR FLOORPLAN

ROUTES TO LIFT & STAIRCASE

NEWEST EXTENSION (2018)

ORIGINAL STRUCTURE OF BUILDING



FIRST FLOOR FLOORPLAN

FIRST FLOOR MAIN ENTRANCE

INTERNAL LAYOUT

The central part of the building that was originally built before the regeneration has beautiful high vaulted ceilings held by wooden beams. The internal layout of the building has been divided with wall partitions, creating lots of smaller rooms. This facilitates the needs of the current use of the environmental visitor's centre, as they require multiple classrooms/workshops for more private, educational opportunities.



39. VAULTED CEILING FROM ORIGINAL BUILD



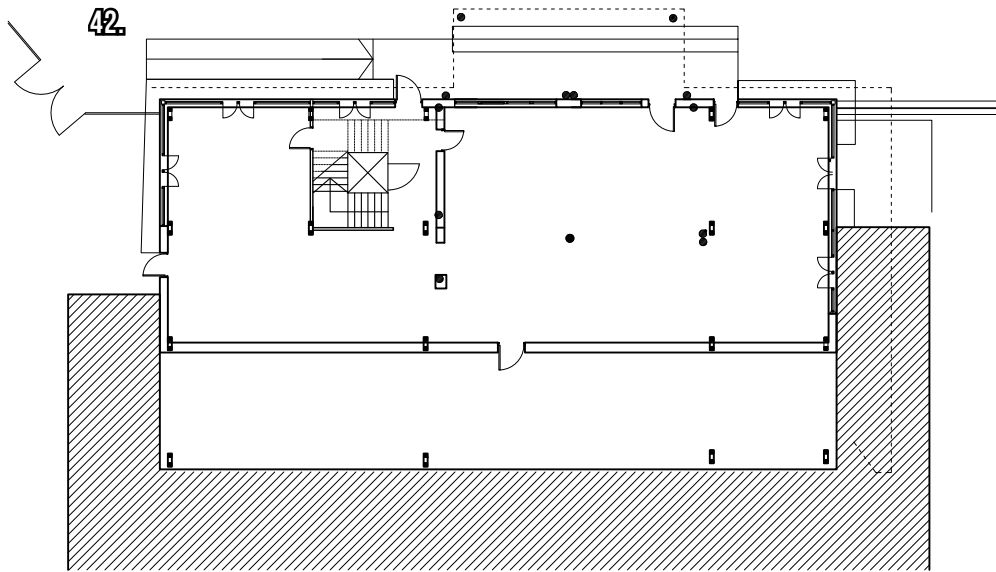
40. CLASSROOM



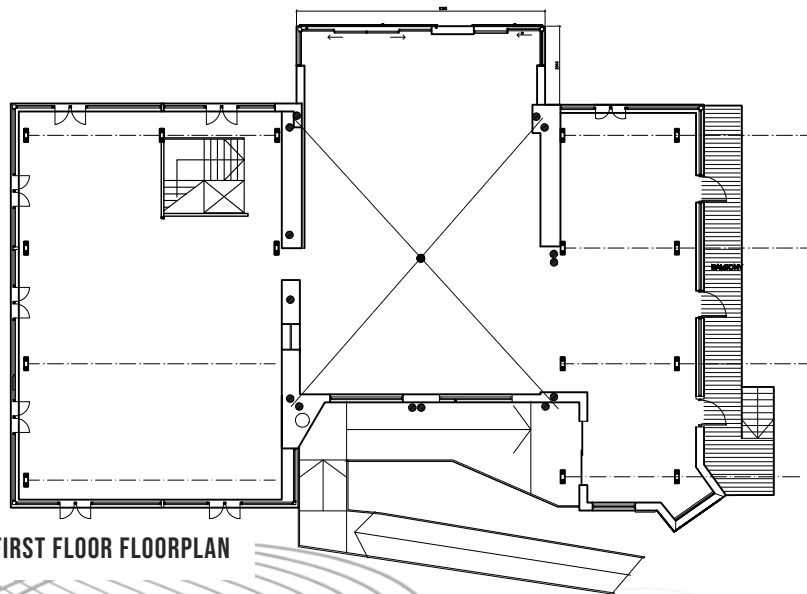
41. CAFE AREA



However, these non-load bearing walls will be removed when considering a layout for Origin, to optimise the space as well as utilise the 360-degree windows, skylights, and high vaulted ceilings. The natural light will flood the space, creating a more welcoming, social environment that will feel a lot lighter and fresh.

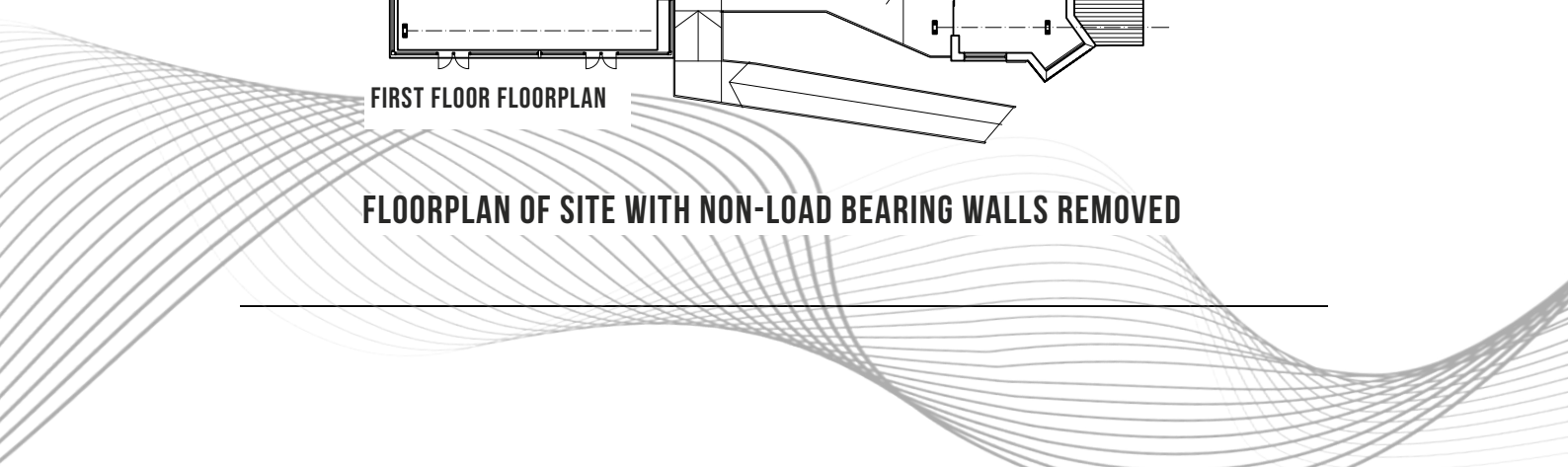


GROUND FLOOR FLOORPLAN



FIRST FLOOR FLOORPLAN

FLOORPLAN OF SITE WITH NON-LOAD BEARING WALLS REMOVED



ARCHITECTURAL MODEL

43.



44.



45.

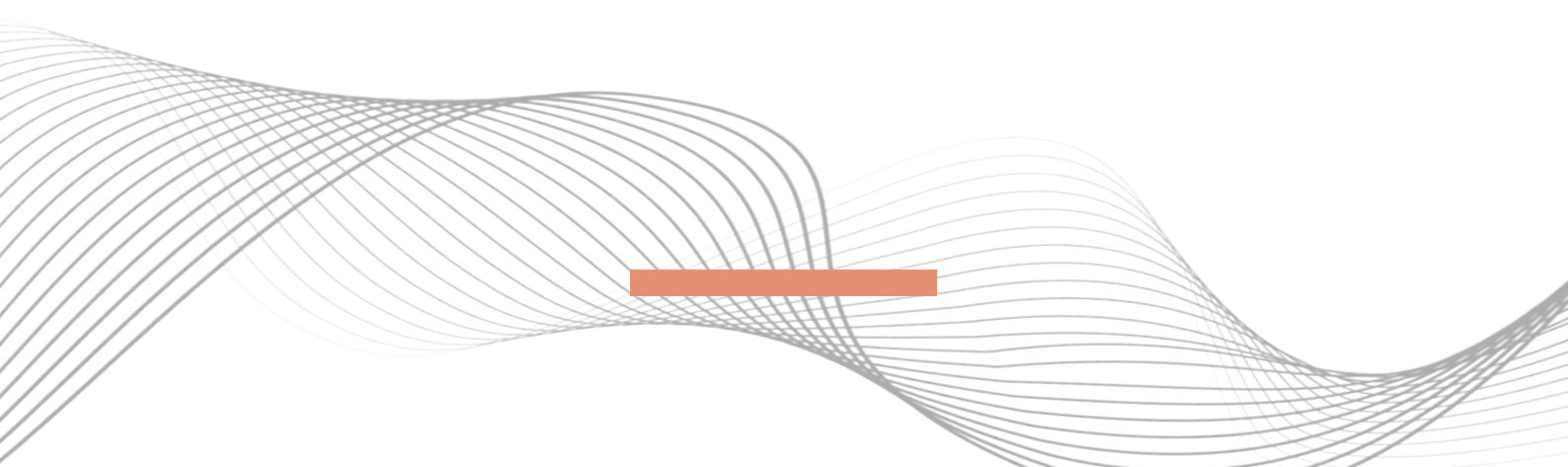


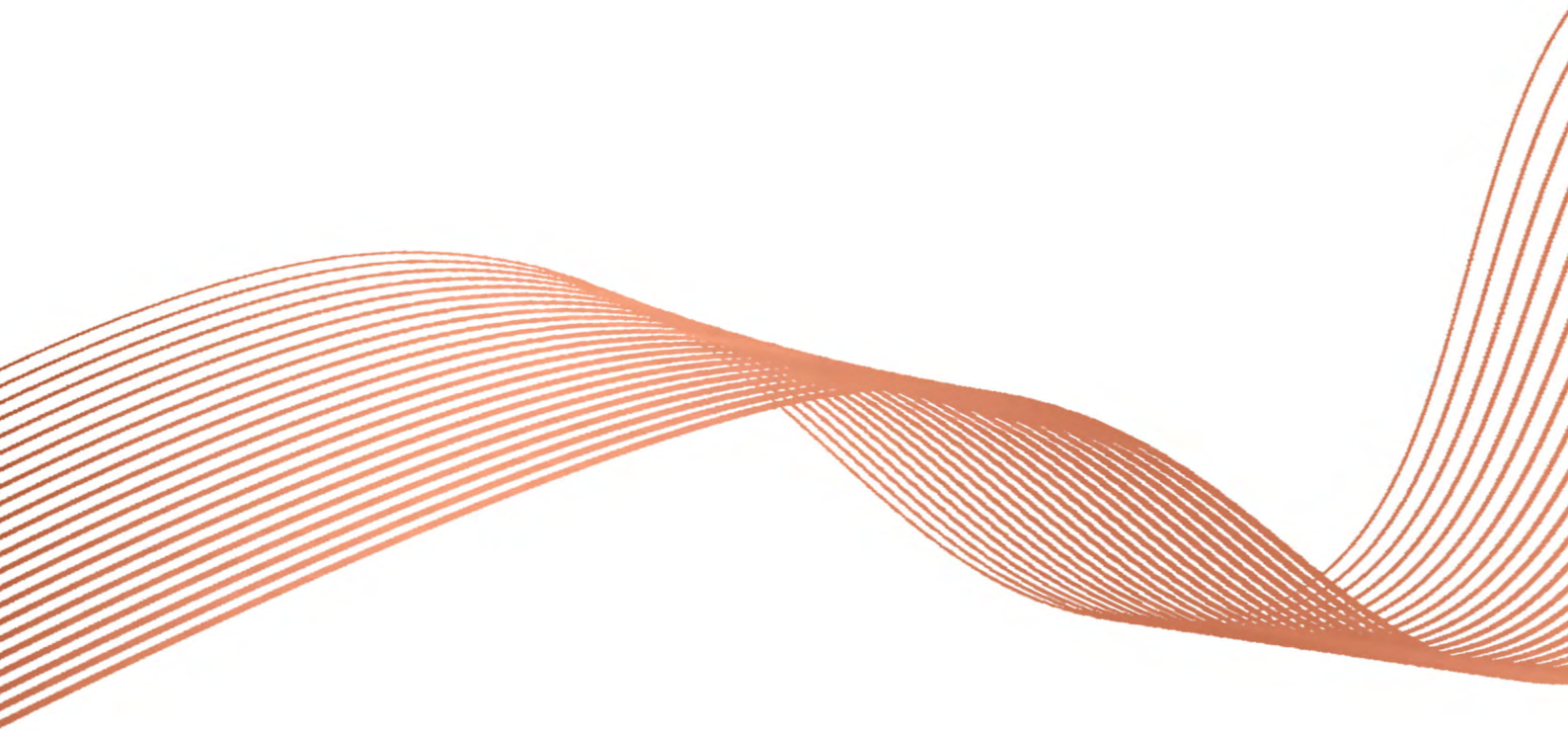
FRONT ELEVATION OF OUSEBURN FARM

46.



SOUTH ELEVATION OF OUSEBURN







FEASIBILITY

THE BRIEF

Ouseburn is described as “A melting pot of art and culture, renowned for its diverse community of professional creatives, in studios and galleries like The Biscuit Factory and 36 Lime Street” (Connor, 2021). Origin will be located at the heart of Ouseburn, offering the perfect location to further develop and celebrate this art and culture. This will be achieved by creating memorable moments for the user through engaging, theatre inspired glassblowing and gin distilling workshops hosted by professional, local artisans.

The main focus is to highlight the importance of craft by creating strong customer relationships through engaging interactions as the user is taken on a journey through the crafting of gin, up until the bottling process. The appreciation of the art of craft can be lost within our modern digital age, this project aims to seamlessly blend the past and present by lightly incorporating interactive technology to enhance the process of hand-crafting techniques, without replacing it. The space will include the following features, giving insight as to how this proposition will create an inspiring, unique experience that is unforgettable to the user.



BOTANICAL GARDEN IN GRUENINGEN

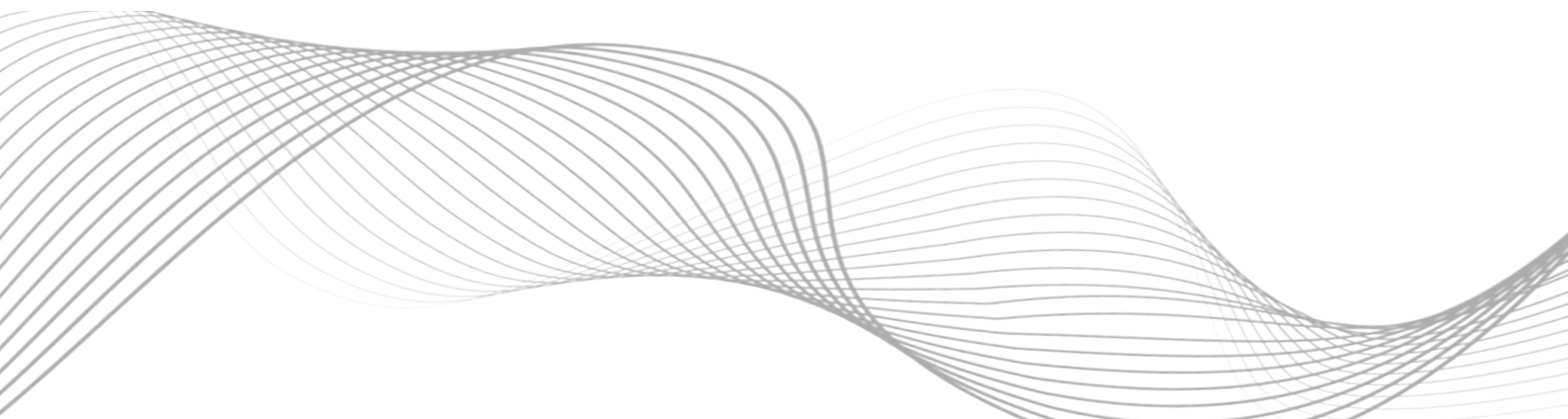


THE EXTERIOR

The timber structure of the building makes it stand out like a beacon within Ouseburn, contrasting against the very industrial sites that surround the area. This strong exterior presence is an immediate attraction for customers, or anyone walking around the area.

The landscape surrounding the building is an important feature within Origin, as this is where the botanical greenhouse will be, a key part of the sensory journey where the user can discover the exotic flavours gin can be infused with. Here is a chance to reduce wasted energy as the greenhouse could reuse any waste heat coming from the distilling process or furnaces within the glassblowing workshop. This will reduce the environmental footprint and keep within the brief of the sites sustainable approach when it was constructed.

The large scale of this area means the site is a lovely place to walk around, kept away from busy roads and ultimately feels like a safe place to be. It also enables other potential opportunities like outdoor seating for customers to enjoy on a nice day with a Gin and Tonic in their hand, or an extension if more space is needed to create a safer environment.



BAR

The bar area will be located on the first floor of Origin, located at the heart of the space to act as a focal point as you enter the building. The bar is a place that brings people together, a great opportunity for socialising with others and sharing a G&T with your friends. The bar area will be a relaxing, comfortable environment that has a lovely high-end feel to it and a variety of seating options within its lounge area to accommodate all.

The bar and lounge area will remain open at night-time once the gin experience has finished, whether it be open to the public or hired for parties, it is a chance to make optimal use of the space.

49.



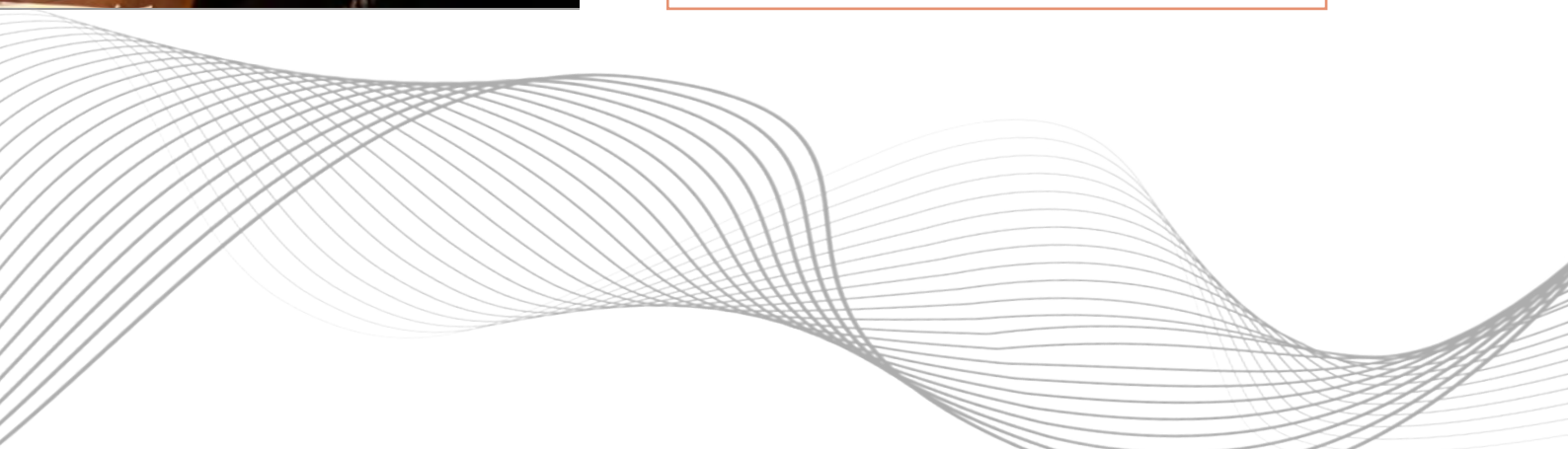
50.





GIN LAB

The Gin lab will be located on the first floor of Origin, possibly where the new extension has been built in 2018, with large, glazed windows that overlooks Ouseburn Valley, flooding the space with natural light. The Gin lab is an area that offers the user to have fun, creating their own unique blend of flavoured gin from their favourite botanicals, whilst being educated on the distilling process. The gin lab will need specialised equipment, including 2.5 litre copper alembic Pot Stills to allow the user to handmade their gin in smaller batches. This personalised gin will then be bottled up in a beautifully handcrafted bottle made in the glassblowing workshop on site, it will be something the user can take away with them that can be appreciated and shared with others.



GLASSBLOWING WORKSHOP

Origin will have a glass blowing workshop on site to offer a fascinating, exciting experience that can't be seen elsewhere in Newcastle. The Glass blowing technique dates back to 5000 B.C, when workshops for glass began to appear from cooking flames on Syrian beaches. This workshop is an opportunity to appreciate the heritage of the craft, while also reflecting on the history of Ouseburns' glass industry, telling a story, and taking the user on a unique journey as they see the unbeatable quality of hand-made products.

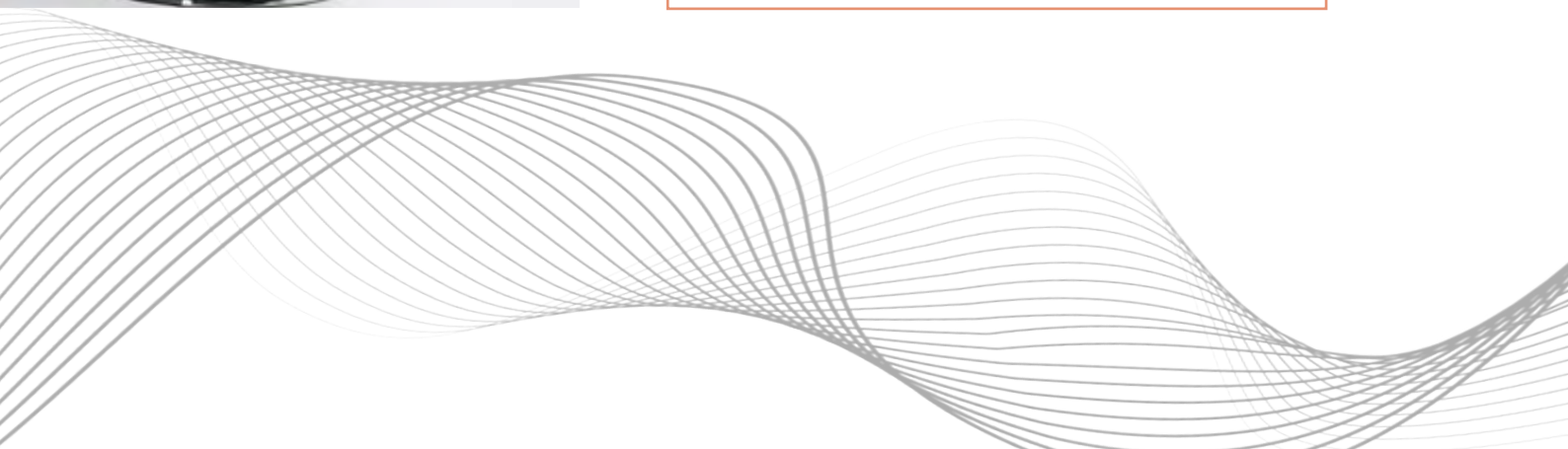
This area will need to be able to withstand extreme temperatures and have the correct ventilation systems installed to safely remove smoke and vapours from the building.



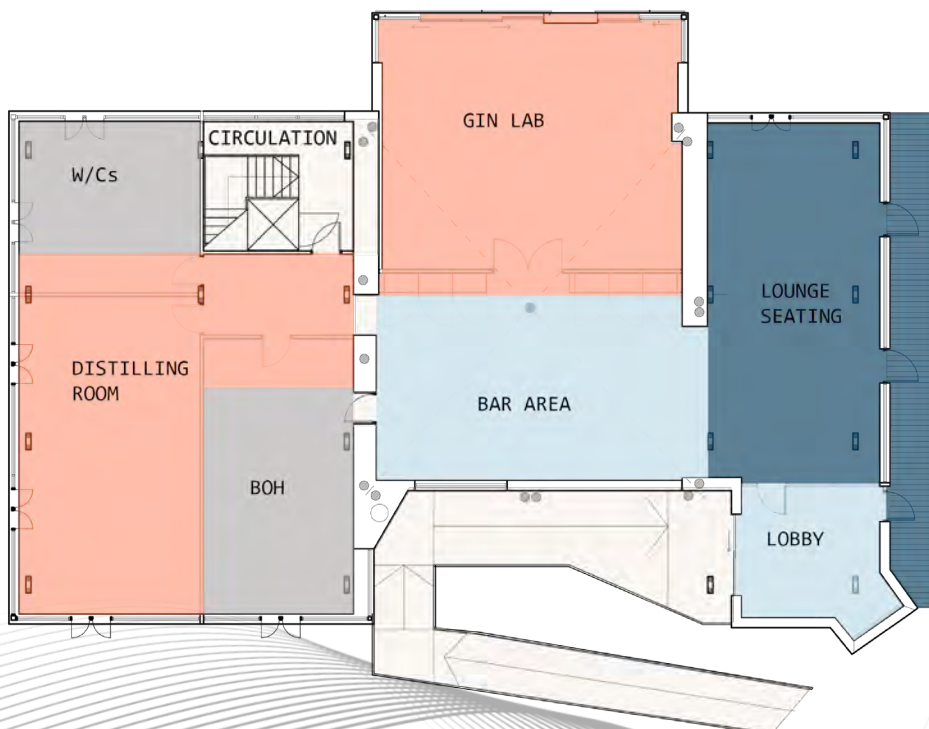
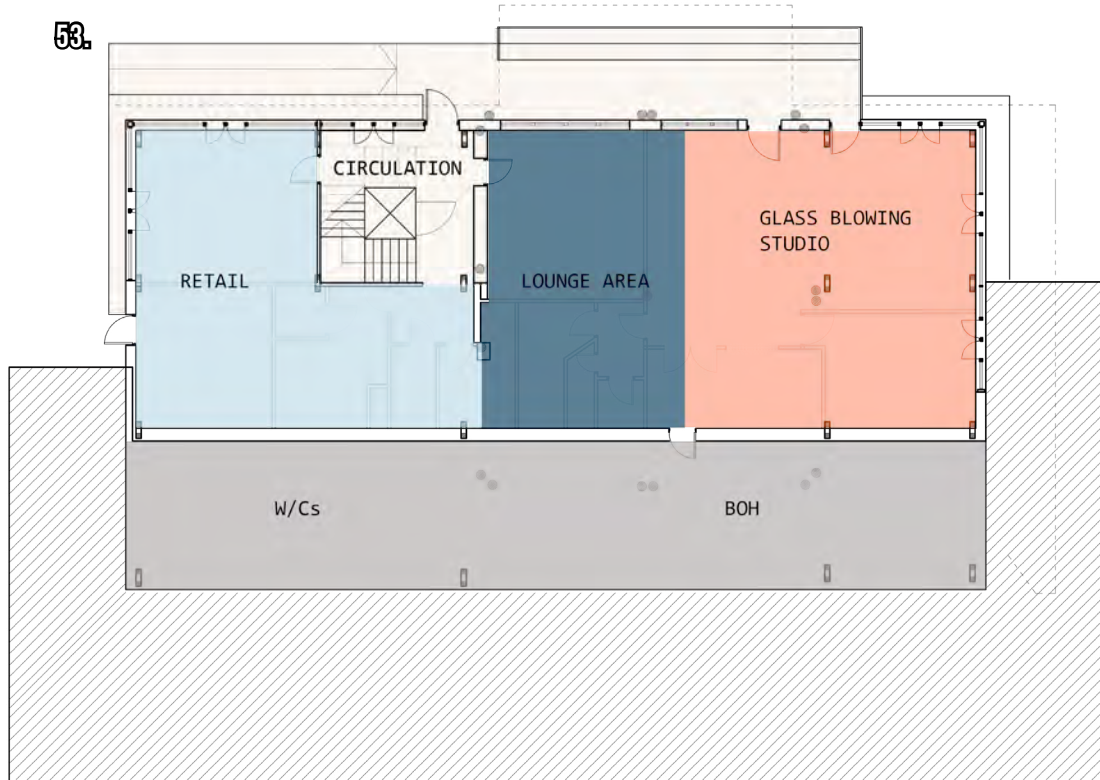


RETAIL

Origin plans to have a retail space on the ground floor, selling beautifully handcrafted glassware created in the glassblowing workshop by professional, local artisans who have a passion for the art. The retail space will have a very gallery-like, elegant, feel to it to compliment the delicate glassware on display, making sure they are the main attractions within the room.



BLOCK PLANS



SURVEYS & AUTHORITIES

SURVEYS

BUILDING SURVEY: This survey provides a thorough report on the building's condition, identifying any risks of hidden or possible problems, and suggests the most likely causes of the defects' based on the inspection. A chartered surveyor who represents the Royal Institution of Chartered Surveyors (RICS) will carry out this assessment and offer an estimation of the costs and anticipated timeframe for any detected repairs and necessary work (RICS, 2021).

FIRE COMPARTMENTATION SURVEY: Origin involves a glassblowing studio which will need to contain extreme heat safely. A detailed investigation of the efficiency of compartmentation measures (such as the installation of fire dampers) implemented in the building. The objective is to determine if the current measures are appropriate under the current conditions. Offer recommendations to improve the safety of all occupants and the security of your property inside the building (Fire Risk Assessment Network, N.D.).

ENVIRONMENTAL SURVEYOR: It is important that Origin leaves a minimal environmental footprint, as this site was built based off of sustainability. An Environmental Surveyor will ensure any issues imposed on the environment are avoided.

GAS IMAGING SURVEY: Distilling is a production process, which means it requires optical gas imaging (OGI). This is a method for viewing incorrect gas emissions, these surveys will prevent any ethanol leaks on site.

AUTHORITIES

ALCOHOL LISENCE: Origin will be selling alcohol on site and will legally require an alcohol licence.

DISTILLERS LISENCE: A distiller's licence is legally required due to Origin distilling its own gin on site.

NATIONAL REGISTRATION UNIT: Must apply to national registration unit for approval, providing the location of proposed distillery with a thorough description of the production method. As well as a plan of the space.

PLANNING PERMISSION: The use of the building is being changed, therefore planning permission from the local authority is required before any construction begins.

ADVERTISEMENT CONSENT: Permission for any advertisement or branding on the building is required from local authorities. This will include any illuminated signs, logos, or any signage larger than 0.3m² on the building's windows or exterior (Digital Plus, 2019).

CONSULTANTS

A RCHITECT: Architects job is to bring Gin Works vision to life, they create structures that are practical, safe, sustainable, and aesthetically beautiful by utilising their specialised construction expertise and advanced sketching abilities (Target jobs , N.D.). They are frequently the most senior consultants that work closely with structural engineer and communicate with other consultants to ensure the vision is feasible.

I NTERIOR DESIGNER: The project will be managed by the interior designer all the way through to completion. They will ensure a functional interior that satisfies the brief's criteria, while also being visually stimulating, adding to the user's experience. The interior designer will supervise and plan the spatial layout inside the building, understanding the brand and its values, to ensure the scheme is communicated across every aspect of the interior. They are responsible in ensuring that the final product satisfies the client's specifications within the specified timeframe.

P ROJECT MANAGER: The project manager supervises the planning and execution of the project, ensuring that the job is finished on schedule and within budget (Westland, 2022).

Q UANTITY SURVEYOR: The quantity surveyor will predict and manage costs throughout the project and will be involved at every stage, constantly monitoring to ensure the building adheres to ethical and legal requirements. The quantity surveyor will oversee reports, feasibility studies and cost analyses to ensure the project is running smoothly within budget (Blakeney Leigh, 2022). They will also assist with the tendering process.

S TRUCTURAL ENGINEER: A structural engineer will focus on creating safe buildings and structures that can survive the elements they will be subjected to, as well as to strengthen the structural integrity of already-existing building (Go Construct, N.D.).

P LANNING CONSULTANT: Planning consultants provide guidance on all issues related to planning, development, and environmental concerns. They manage planning applications to completion and remain available to explain any effects on the environment and society during the design and building phase.

L ANDSCAPE DESIGNER: Landscape designers provide advice, plan, create, and supervise the creation, development, and regeneration of outdoor spaces. They will be responsible for creating aesthetically pleasing designs within the natural and built environment that surrounds the site (Target jobs , N.D.).

A COUSTIC ENGINEER: An acoustic engineer will communicate with an architect to create the best acoustically sound environment for the user, reducing echoes for comfortable noise levels.

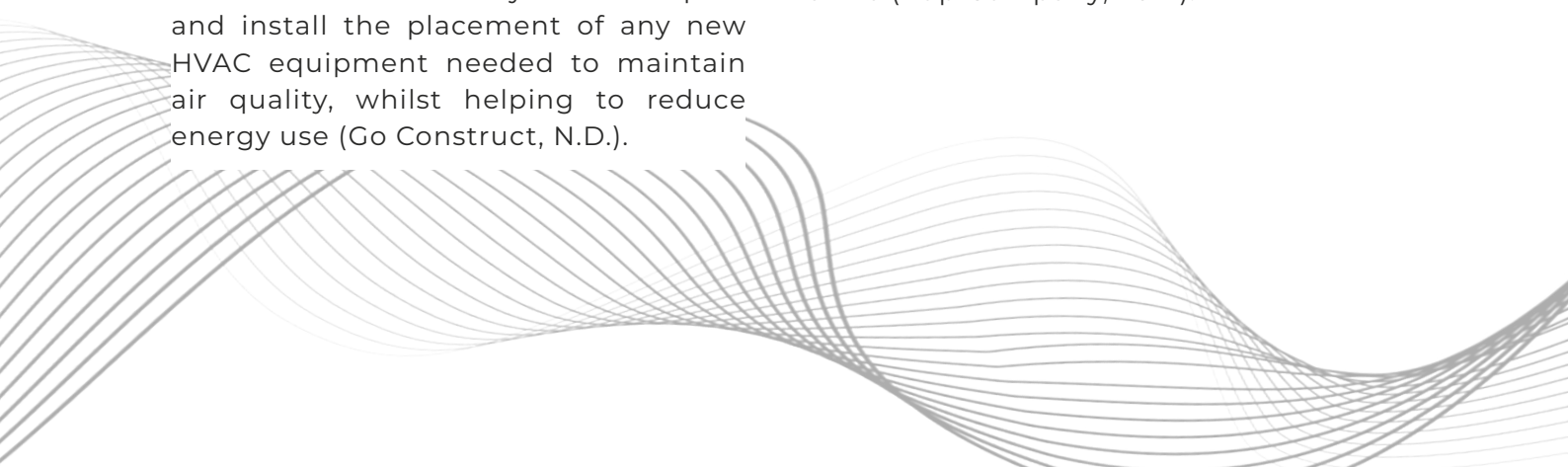
H EATING, VENTILATION AND AIR CONDITIONING (HVAC) ENGINEER: It is essential for Gin works to have the correct ventilation systems that are required for the glassblowing studio and the distilling area. A HVAC engineer will make sure the current ventilation and temperature systems are safe and effective. They will then plan and install the placement of any new HVAC equipment needed to maintain air quality, whilst helping to reduce energy use (Go Construct, N.D.).

D ISTILLERY CONSULTANT: A Distillery consultant will give expert advice on site selection, distillery layout, process flow, output goals, equipment design and acquisition, health and safety, business planning, regulatory licences, new product development, pricing, and budgeting (Evans, N.D.). This is essential guidance and information needed for a successful production of gin on site.

G LASSBLOWING SPECIALIST: The glassblowing workshop within Gin Works will require a glassblowing specialist to advise on the right equipment, resources and tools required to have a workshop that runs safely and efficiently.

E LECTRICAL ENGINEER: All electrical systems are designed, developed, and maintained by electrical engineers, including lighting, ventilation, lift systems and heating. They will ensure the systems fit within building regulations and are efficient.

F IRE SAFETY CONSULTANT: Fire safety consultants will prepare fire risk evaluations in compliance with legal regulations. They will provide fire strategy reports, alongside evacuation and emergency plans to keep the buildings occupancies safe in case of a fire (Edp Company, 2021).



COST & FEES

The overall cost is estimated based on the block plans shown previously, this is to see if the project is feasible to receive funding. The block plans divide up the site into functions, each of these areas are given an average cost per square meter to add up to an overall cost estimate. The BOH on the ground floor will include storage, office, and staff toilets, whereas the first floor is storage only.

54.

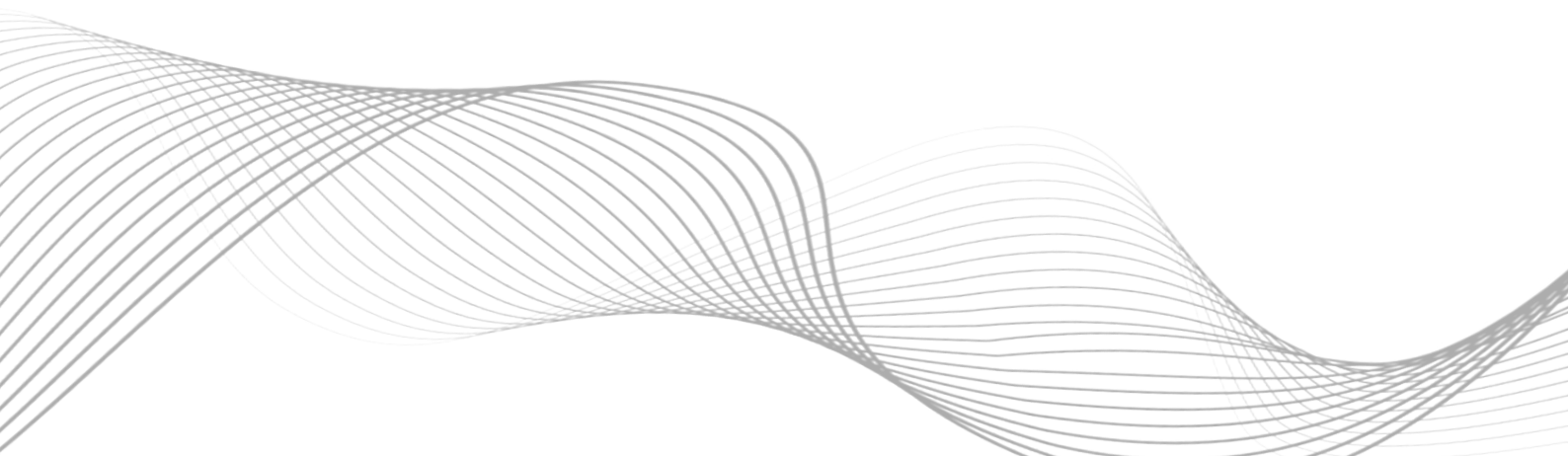
| | USE | AREA m2 | COST PER m2 | COST ESTIMATE (£) |
|-----------------|-----------------------|----------------|-------------|-------------------|
| GROUND FLOOR | GLASSBLOWING WORKSHOP | 75 | 4000 | 300,000 |
| | LOUNGE SEATING | 51 | 3000 | 153,000 |
| | RETAIL | 64 | 3000 | 192,000 |
| | BOH | 77 | 1000 | 77,000 |
| | W/CS | 34 | 2000 | 68,000 |
| | STAIRCASE | 11 | 2800 | 30,800 |
| | FIRST FLOOR | LOUNGE SEATING | 77 | 3000 |
| BAR AREA | | 53 | 3500 | 185,500 |
| GIN LAB | | 72 | 3800 | 273,600 |
| DISTILLING ROOM | | 74 | 4000 | 296,000 |
| BOH | | 30 | 1000 | 30,000 |
| W/CS | | 20 | 2000 | 40,000 |
| LOBBY | | 17 | 2800 | 47,600 |
| EXTERNAL | BOTANICAL GREENHOUSE | 105 | 4000 | 441,000 |
| | TOTAL AREA | 760 m2 | Total Cost | £ 2,365,500 |

The overall budget for this project before the construction stages will be approximately £2,370,000. This budget will ensure both the internal and external features offer a luxury experience that is unforgettable to the user.

Each consultant's fee is determined as a percentage from the estimated overall cost, this will then be considered within the final budget.

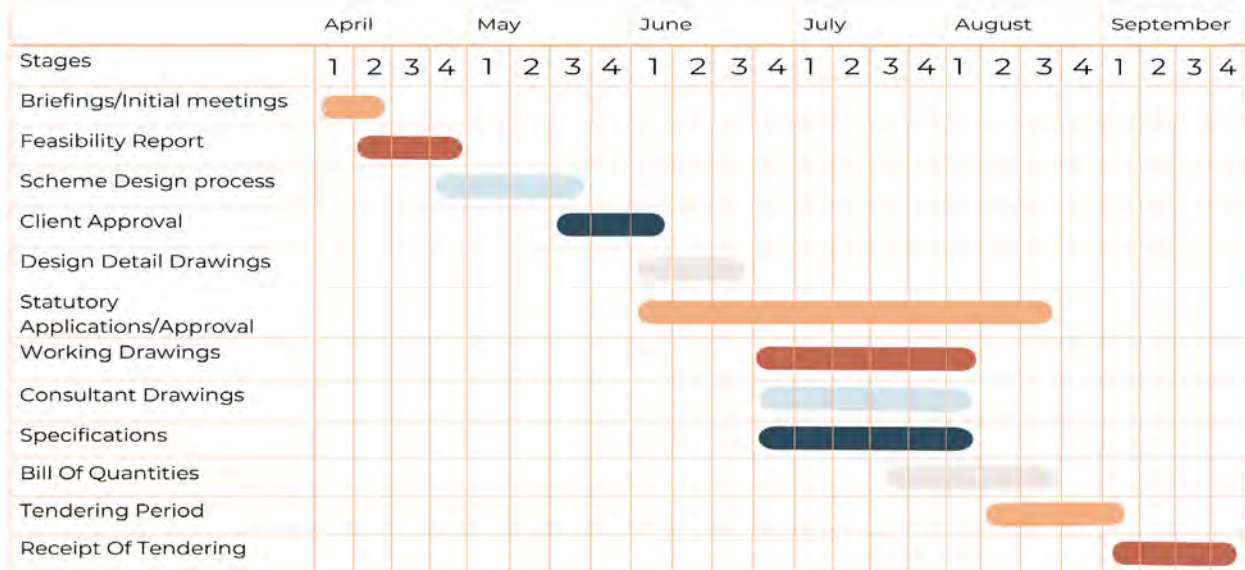
55.

| CONSULTANTS | PERCENTAGE OF TOTAL (%) | COST (£) |
|-------------------------|-------------------------|---------------------|
| ARCHITECT | 8 | 189,240 |
| INTERIOR DESIGN | 8 | 189,240 |
| PROJECT MANAGER | 2 | 47,310 |
| QUANTITY SURVEYOR | 2 | 47,310 |
| STRUCTURAL ENGINEER | 1 | 23,655 |
| PLANNING CONSULTANT | 1 | 23,655 |
| LANDSCAPE DESIGNER | 2 | 47,310 |
| ACOUSTIC ENGINEER | 0.5 | 11,828 |
| HVAC ENGINEER | 1 | 23,655 |
| DISTILLERY CONSULTANT | 0.5 | 11,828 |
| GLASSBLOWING SPECIALIST | 0.5 | 11,828 |
| ELECTRICAL ENGINEER | 2 | 47,310 |
| FIRE SAFETY CONSULTANT | 0.5 | 11,828 |
| TOTAL | 29 | £685,997 (£686,000) |



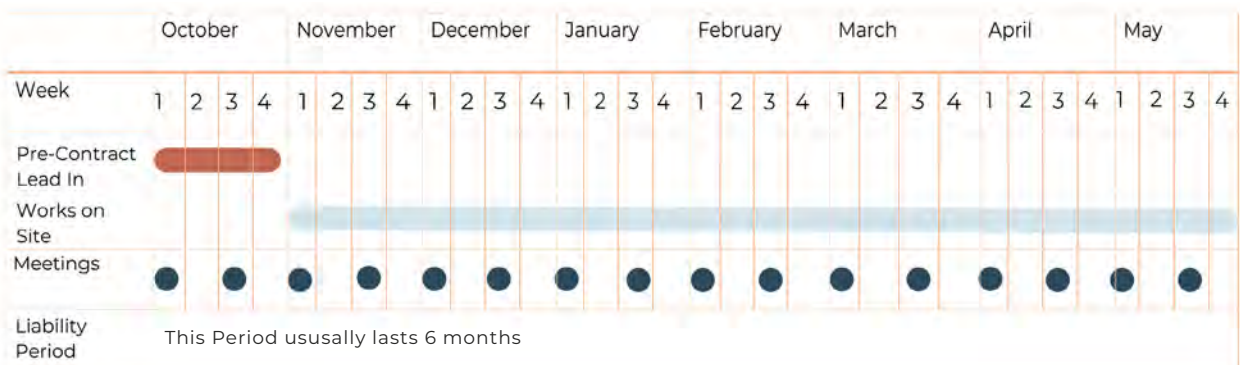
TIMESCALES

50.



The prepare works before construction will begin in April and continue for 6 months until September. This means the construction process can start in October, with a duration of 9 months meaning it is open just in time for the summer.

57.



PROCUREMENT

Procurement refers to the process of acquiring all the goods and services required to finish the construction project on schedule and to everyone's satisfaction (Stonemark, N.D). There are different types of procurement commonly used, the client will strategically choose which procurement best suits their project, considering the timeline, quality, budget, and risks.

DESIGN AND BUILD:
The principle behind design and build procurement is there will be a singular, main contractor in charge of carrying out both the design, planning and construction work on the project from the start to completion for an agreed lumpsum.

COMPETITIVE TENDERING:
In a competitive tendering process, suppliers, contractors, and consultants are invited to compete with one another by submitting priced bids for products, works, or services to earn contracts. These tenders aim to discover the best services with the best value for money, improving efficiency and offering all suppliers an opportunity to bid (H Succeed, 2020).

NEGOTIATED CONTRACT: A negotiated contract is where a specific contractor is approached and chosen based on their reputation.

Competitive tendering is the most appropriate procurement for this project. The tendering package will include the following:

- Proposition document
- Feasibility document
- Research paper
- Researched informed development pack
- Contractual drawing pack (AutoCAD)
- 3D Model
- Materiality information
- Visualisations
- Final Presentation boards

HANDOVER & COMPLETION

Practical completion

This is when the construction phase of the building is considered complete, with a possibility of minor defects. The site should be safe and ready for use.

Handover

This is when the project is given back to the client, they should be assured that the site is complete to a standard that meets their requirements.

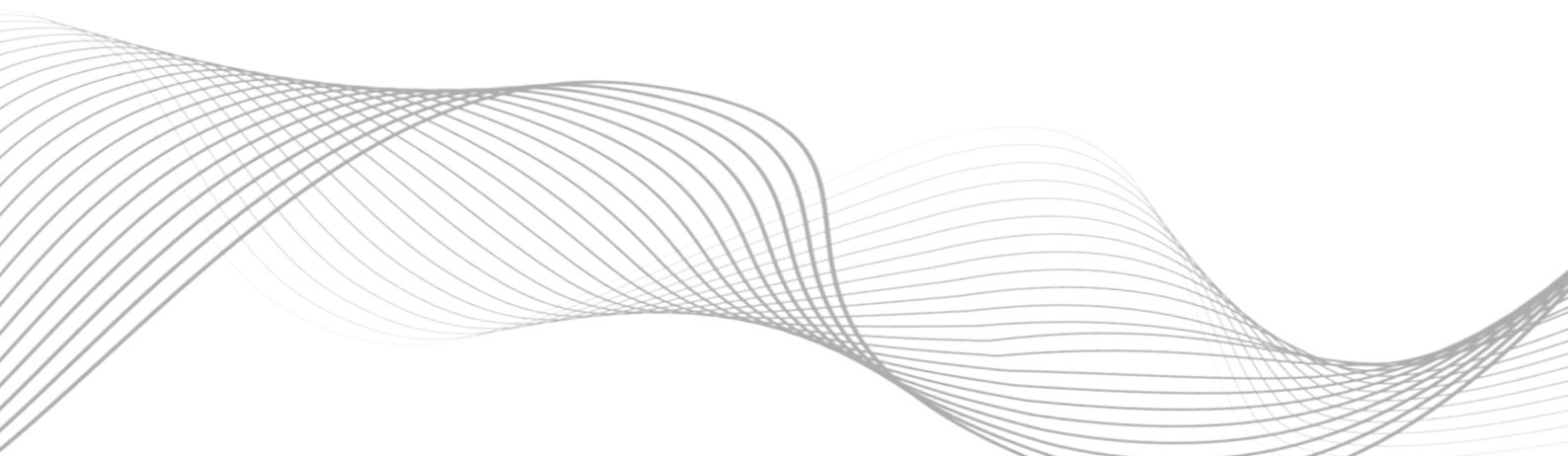
Defects liability period

The Defects Liability Period (DLP) runs alongside the practical completion stage. The client may use the building even if it is not entirely finished, on the condition that the contractor has the right to return and fix any problems during the Defect Liability Period (Helix Law , 2022). This period usually lasts between 6-12 months.

CONCLUSION

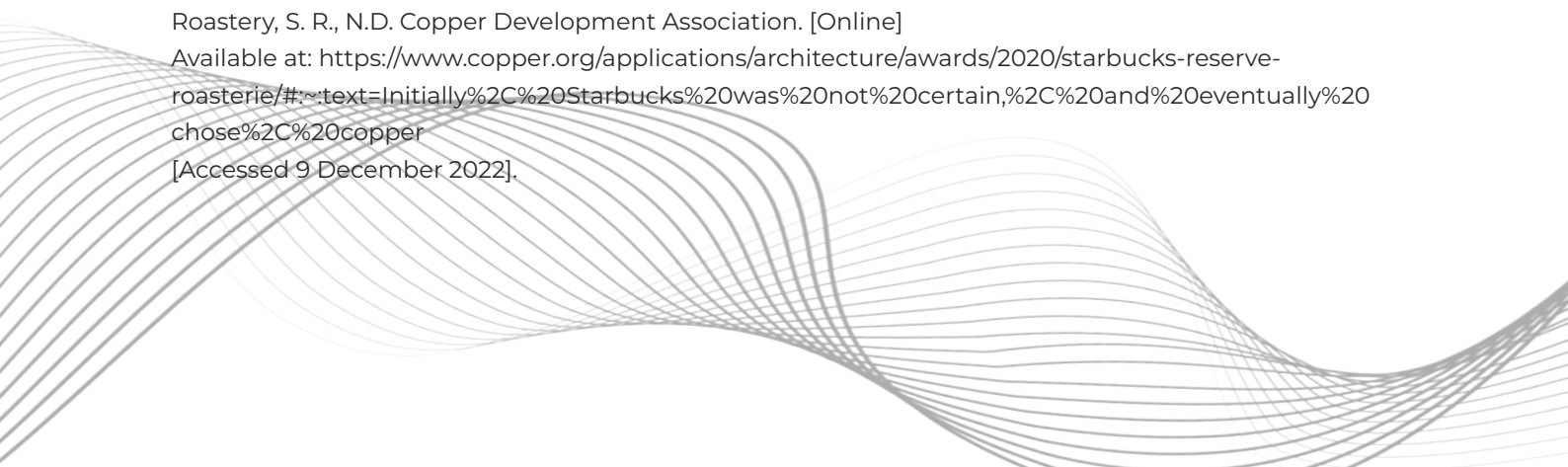
Gin Works foundations are built on celebrating and developing Ouseburns' thriving cultural identity. The brand is consumer focused, offering a luxury experience that guides them through the beautiful crafting of gin from the distilling method up until the bottling process. It offers an interactive journey through the space that will immerse the user into a craftsman's eyes, seeing up-close action of the fascinating glassblowing process and creating their own gin by hand in the gin lab. This creates a perfect opportunity to blend the past and present, incorporating subtle technological advances to keep up with today's modern digital age, without replacing the art of craft. This will enrich the users experience as it will offer more engaging opportunities and attract a larger audience.

Ouseburn Farm is the perfect location for this proposal due to it being situated at the heart of Ouseburn. It will be the hub for local artisans to share their talent and promote their work, fitting in with its surrounding creative businesses. The 360-degree glazing offers a beautifully lit space that promotes a more welcoming atmosphere and a beautiful view of the exotic botanical greenhouses outside.



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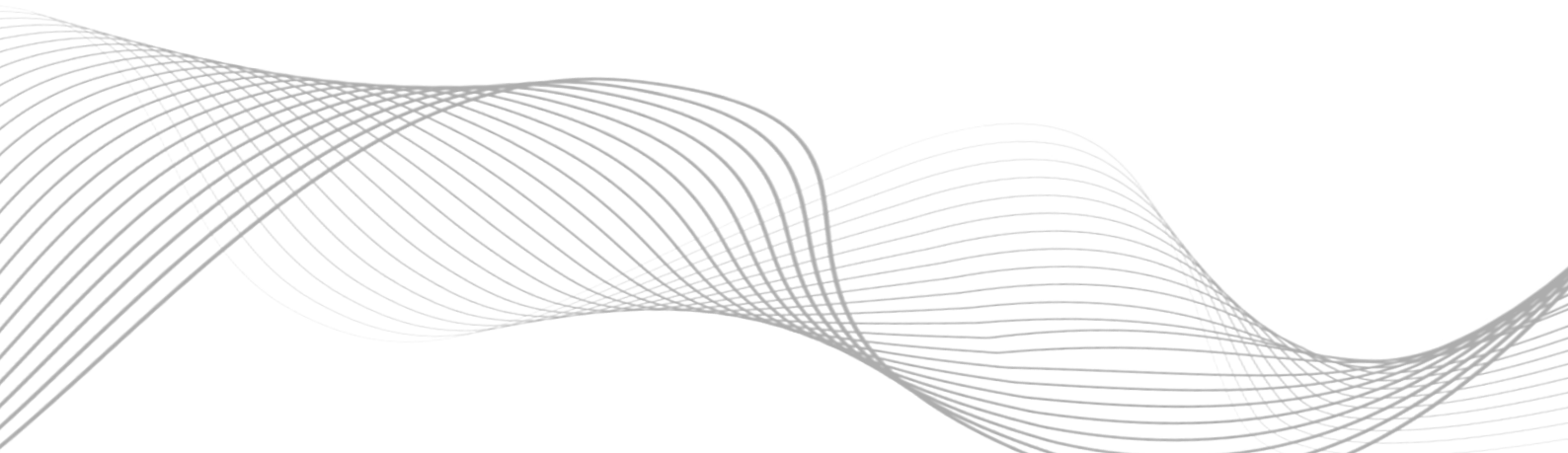
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- 28: Front façade of Ouseburn Farm (2022) Little, E (primary source image).
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- 30, 31, 32: Exterior building structure. (2022) Little, E (primary source image).
- 33: Site Lines Diagram (2022) Little, E (primary source image).
- 34, 35: South-east main entrance to ground floor (2022) Little, E (primary source image).
- 36, 37: North main entrance to first floor (2022) Little, E (primary source image).
- 38: Ground floor & First floor circulation diagrams (2022) Little, E (primary source image).
- 39: Vaulted ceiling from original build (2022) Little, E (primary source image).
- 40: Internal layout, classroom (2022) Little, E (primary source image).
- 41: Internal layout, Café area (2022) Little, E (primary source image).
- 42: Proposed internal layout floorplans (2022) Little, E (primary source image).
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RESEARCH



REPORT

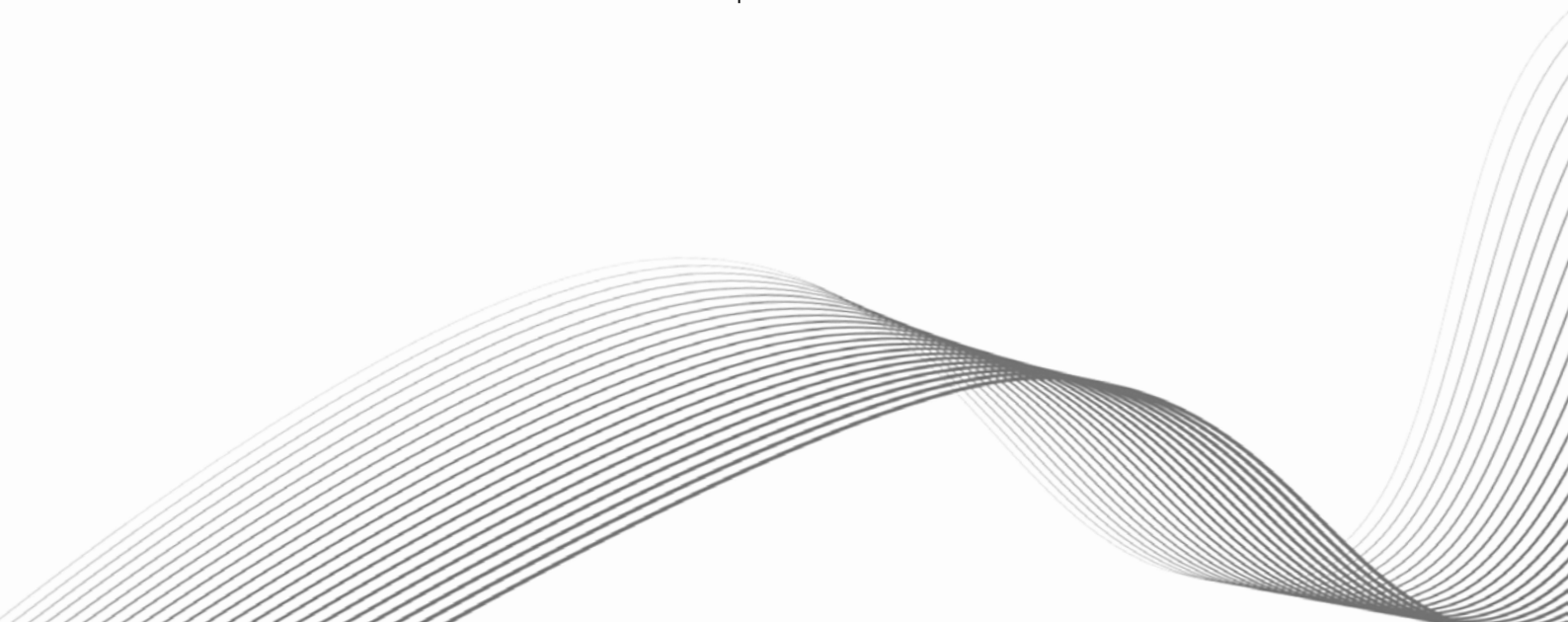
THE ROLE OF CRAFTSMANSHIP IN THE CREATION OF LUXURY EXPERIENCES



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April 2023



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ABSTRACT

Today's organisations operate in dynamic, intensely competitive, and challenging global markets. Consumers make a cost-benefit calculation wherein they make a judgement that the benefit they will get from the product is worth more than the price paid (Campbell et al 2002:89). According to Kotler (1972) "the core concept of marketing is the transaction", where a transaction can be defined as "the exchange of values between two parties". These values can be tangible and intangible, but it is the customer's perception of value that allows the transaction to take place. This makes it essential for luxury researchers and marketers to understand why customers purchase luxury, what they feel luxury is, and how their perception of premium value influences their purchasing behaviour (Wiedmann et al., 2009). This research report looks to examine the theoretical concept of luxury, the role of craftsmanship and the importance of heritage in the creation of luxury services and products.

Keywords - Luxury, Craftsmanship, Quality, Uniqueness, Values, Hedonic values, Tangible, Intangible, Heritage, Experiences.

INTRODUCTION

Today's competitive global luxury markets are experiencing dynamic growth, making it essential for luxury researchers and marketers to understand why customers purchase luxury, what they feel luxury is, and how their perception of premium value influences their purchasing behaviour (Wiedmann et al., 2009). Further supported by Kotler (2014:35) who suggests "customers often do not judge values and costs "accurately" or "objectively." They act on perceived value". This has led to the development of studies looking into the psychological, social, and cultural components of luxury spending. By understanding these values, it will result in luxury businesses becoming more efficient and effective when developing their marketing strategies.

ORIGIN

Traditionally, the term 'luxury' represented high-quality items, high status, and exceptional in-store experiences that were only available to the upper-class and the rich (Kestenbaum, 2021). However, a 2011 study by American Express indicated that this was no longer the case, with a younger demographic moving into the luxury arena (Frank, 2011). This supported by Kapferer et.al. (2013), where consumer studies showed luxury evokes high prices, however, the remarkable growth of this sector is based on its extension to the middle class, with affordable prices.

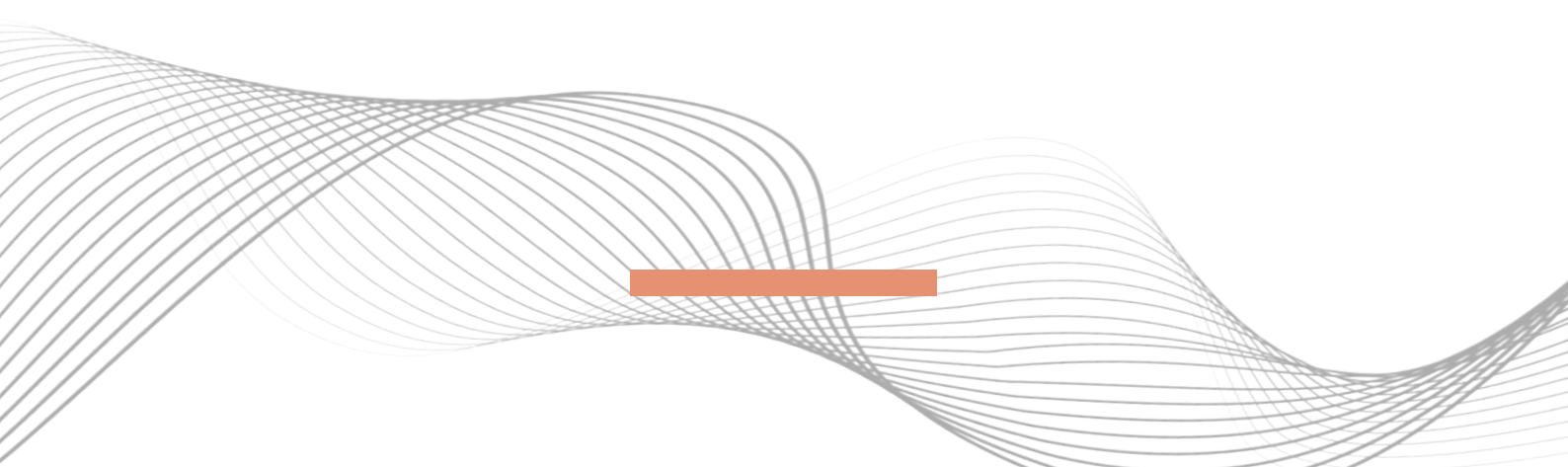
Craftsmanship has long been synonymous with luxury and quality. Tarquini et. al. (2022) suggests that luxury items are "tangible touchpoints" that lead to premium experiences. When they have handmade qualities, it enhances the consumer's feeling of luxury and can evoke emotional responses. Customers that respect brand heritage, history, tradition, values, and product quality that has been preserved through time, appreciate the overall experience of purchasing and owning a unique, handcrafted product. Craft refers to the process of creating a product with thought, skill, and originality. However, Craftsmanship in interior design and décor is an endangered art form in our Industrial Age of technological innovation, commercialism, and global trade (Kraimer, 2023), making it challenging for luxury businesses to attract new artisans.

Aims: The aim of this report is to explore the concept of luxury and the relationship between craftsmanship, heritage in the creation of luxury services and products.

Objectives: The following objectives were set to assist in achieving the overall aim of this study:

- To explore the theoretical concept of luxury
- To explore the role of craftsmanship and heritage
- Analyse and evaluate the relationship between luxury, craftsmanship and heritage in services and products.

The basis of this research is to establish if craftsmanship and heritage are common themes within the concept of selling luxury services or products.

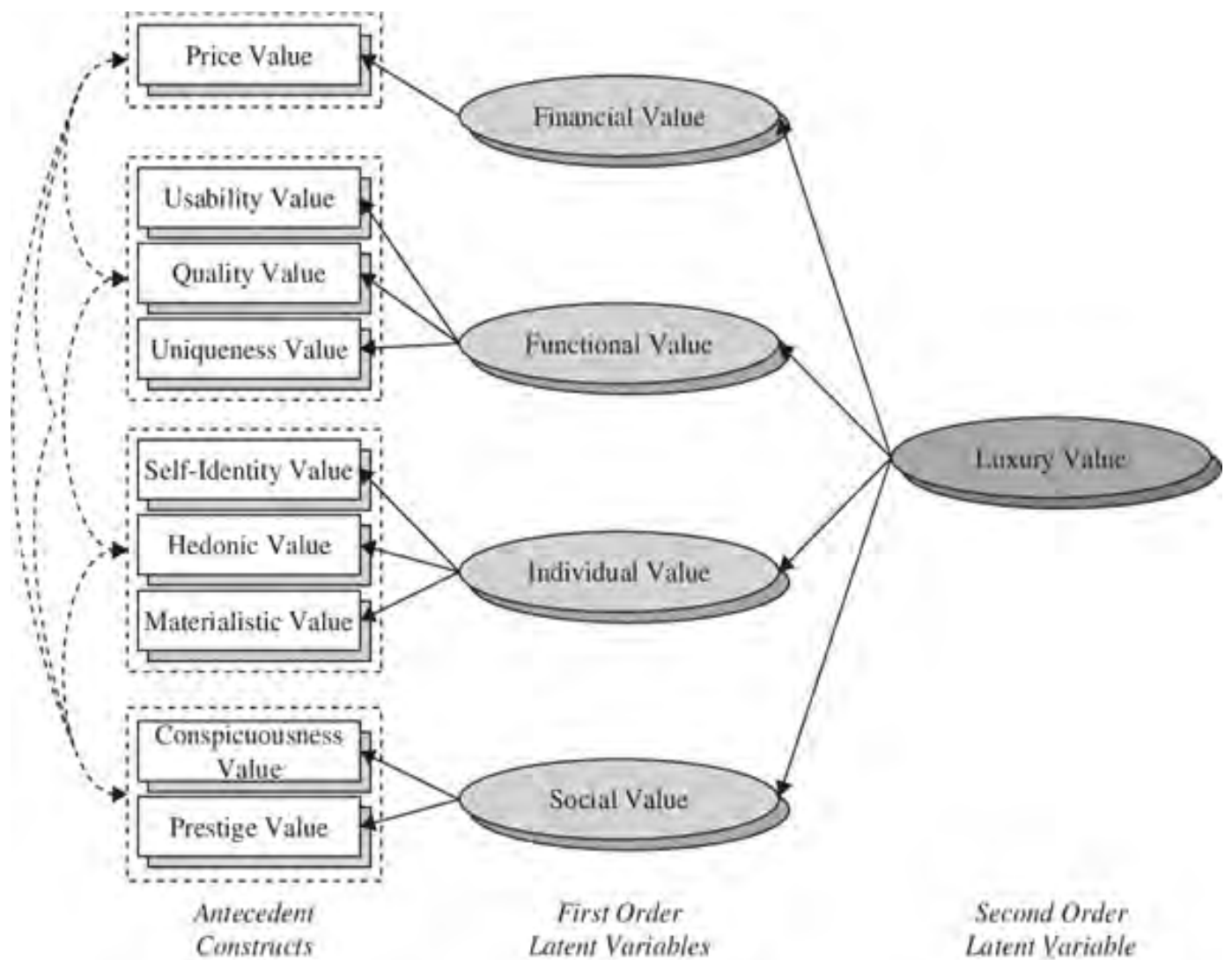


WHAT IS LUXURY?

Traditionally, the term 'luxury' represented high-quality items, high status, and exceptional in-store experiences that were only available to the upper-class and the rich (Kestenbaum, 2021). Whilst these are still relevant today, in 2011 a study conducted by 'American Express Business Insights' gathered data from Amex cardholder spending demonstrated that the luxury market is no longer dominated by rich consumers. The statistics showed their percentage of spending had decreased from 68% in 2009 to 38%, and the market is now dominated by "newcomers" who are less rich and a much younger generation (Frank, 2011). This is supported by Kapferer et.al. (2013) where consumer studies showed luxury evokes high prices, however, the remarkable growth of this sector is based on its extension to the middle class, with affordable prices. Furthermore, luxury customers are increasingly seeking emotional satisfaction from their purchases. Therefore, People seek real, ethical, one-of-a-kind, exclusive, and personalised experiences. As customers grow more environmentally concerned, sustainability is becoming an increasingly important element in nearly every purchase choice (Weavable, 2022).

According to Kotler (1972) "the core concept of marketing is the transaction", where a transaction can be defined as "the exchange of values between two parties". These values can be tangible and intangible, but it is the customer's perception of value that allows the transaction to take place. Value perceptions are extremely complex, and it may be impossible to accurately determine how an individual consumer perceives the worth of a product at a specific moment in time. Campbell et al (2002:89) suggests Consumers make a cost-benefit calculation wherein they make a judgement that the benefit they will get from the product is worth more than the price paid. This has led to researchers developing customer value frameworks that establish common links and categories that are leading factors to perceptions of luxury (Yang, 2015). Professors in marketing and management, Wiedmann et al (2007) constructed an integrated conceptual framework of customers' perceptions of luxury value. This was for academics and luxury services that may want to evaluate the characteristics of individual luxury perception as a general foundation for marketing tactics to increase purchase value.

1. WIEDMANN'S LUXURY VALUE CONCEPTUAL FRAMEWORK



This framework shows many contributing factors and value drivers that may be associated to the four fundamental aspects of luxury value perception. The first dimension, financial value, is supported by price value in Wiedmann et al's (2007) model, as they say how luxury customers expect better value to match the higher pricing, and they can tell the difference between the actual price and the perceived financial worth of luxury services (Wiedmann et al., 2009). The second dimension, functional value, is influenced by usability value, which focuses on the physical performance of a product as well as the quality, and uniqueness of it. The third dimension, individual value, is influenced by self-identity value, materialistic value, and hedonic value, reflecting the emotional benefits the consumer experiences like self-fulfilment and pleasure in owning the product. Finally, the fourth dimension, social value, is supported by conspicuousness value and prestige, which relates to the consumers social status as it displays someone's wealth publicly (Farabi, 2021). However, it is important to understand that a consumer's overall perceptions on what they believe is valuable will be individual to them and must not be seen objectively (Wiedmann et al., 2007). Further supported by Kotler (2014:35) who suggests "customers often do not judge values and costs "accurately" or "objectively." They act on perceived value".

Raluca et al (2011) built on Wiedmann's framework and proposed that heritage value should be added to the functional value variable, stressing the importance of tying luxury in with the past. Okonkwo (2007) believes that history and heritage are essential in the creation of luxury brands, providing depth and timelessness, assuring the buyer, and resulting in a higher pleasure of anticipation long before the actual consumption (Vigneron & Johnson, 1999). In luxury, history or past shouldn't have negative connotations like old-fashioned or out of date, but show longevity and legacy, which contributes to creating the brand identity and have the power to produce sentimentality and credibility (Raluca et al., 2011). This value must be communicated, and buyers educated on the company's history, craftsmanship skills, and excellent quality (Chadha & Husband, 2006). The heritage factor may also relate to new luxury items that don't have a real history, by developing one based on the product's cult, legacy, or, creating stories behind the product to establish these emotional connections (Raluca et al., 2011).



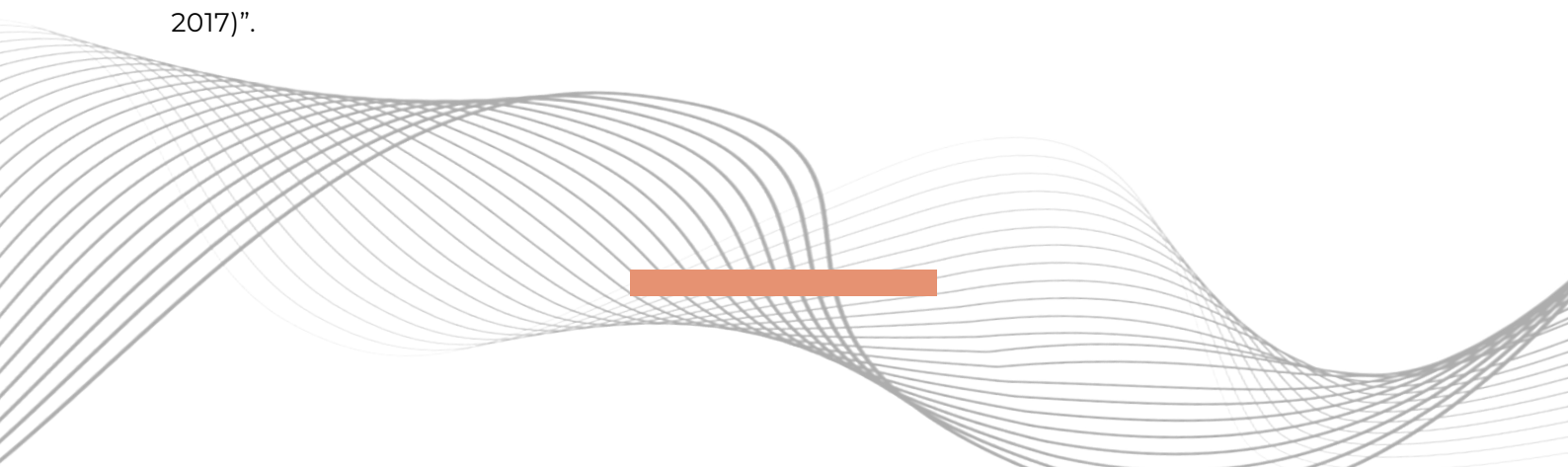
ADAPTING FRAMEWORK TO INTERIOR SETTING



Although this framework targets tangible luxury products, it can be adapted to an interior setting. For example, in luxury hospitality services like restaurants, bars and hotels, they give better physical products such as luxury hotel rooms and amenities, great menu items, and excellent food presentations. They also provide attentive service inside an elegant, sophisticated environment (Yang, 2015) that has been designed with qualities from the framework in mind. For example, a unique interior will contribute to the unique experience, utilising high quality, tactile materials throughout for a luxurious feel.

Hedonic values are another factor from the framework that can be integrated into interior spaces as previous research has found that sensory enjoyment from exclusive services enhances the hedonic features of luxury consumption (Fionda and Moore, 2009; Caru and Cova, 2007). Many marketing professors and researchers like Joy and Sherry (2003), Atwal and William (2009), Brakus et al. (2009), all agreed that multisensory experiences offered in luxury retail stores contribute significantly to the evoking of indulgent emotions. The experiential aspect of luxury is often associated with the hedonic and emotional pleasure gained from perceived product factors like visual aesthetic, impeccable quality, and the materials used within the space (Potavanich, 2015).

Finally, incorporating heritage. Many luxury brands design their space based off a narrative, using past traditions and history as a way of connecting the user to the space emotionally with visual story telling. The concept of 'heritage' is such a powerful marketing tool now that new brands are connecting themselves to an older sense of British history with the intention of imparting perceptions of quality and tradition (Watkins, 2017). 'Josephine home' is an interiors brand that emphasises the importance of adopting traditional principles by designing, sourcing, and producing products themselves in the UK, stating "It would be wrong to ignore all that Britain has to offer in the world of bespoke craftsmanship (Watkins, 2017)".



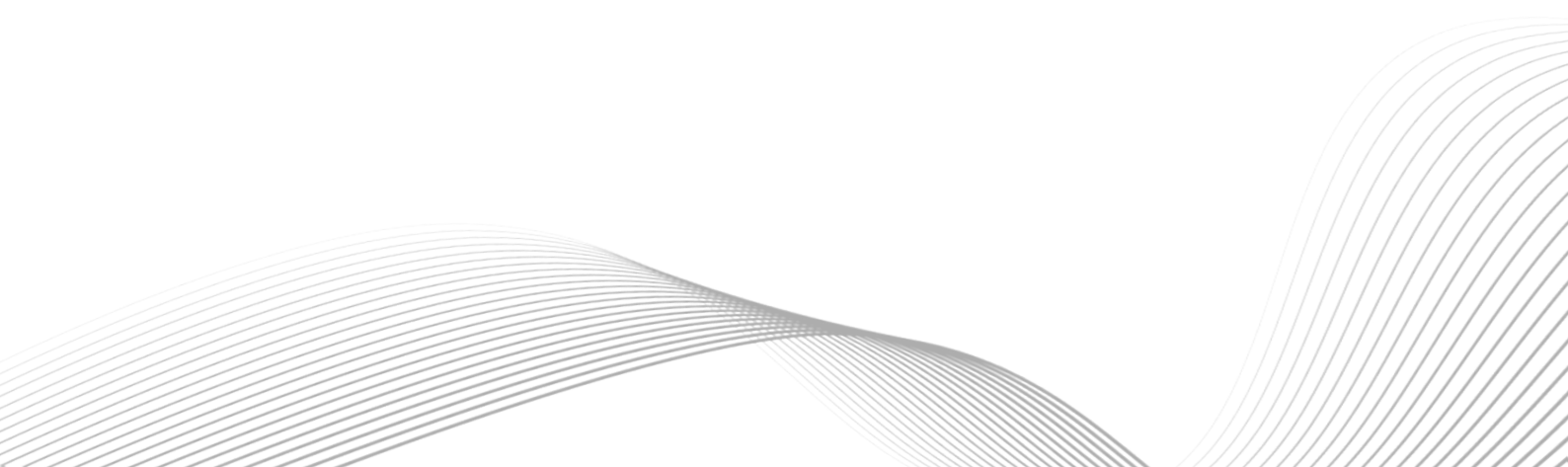


ROLE OF CRAFTSMANSHIP IN LUXURY EXPERIENCES



Like architecture, craft and interior design emphasise the absolute importance of materiality, all three work together to develop perception of space. Tarquini et. al. (2022) says when something has handmade qualities, it enhances the consumer's feeling of luxury and can evoke emotional responses. Brands that offer exclusively traceable products give customers a more personalised buying experience, predominantly seen in luxury services. It is today's millennials that seek these unique experiences and memories that allow them to feel integrated into a brands identity, as we cannot buy time, but we can buy into a feeling (Nieto, 2018). By choosing to support artisans versus large-scale companies, you are appreciating the value of materials, labour, and time. Craftspeople work from a position of passion, not greed. It is about purchasing less yet feeling like you have more with pieces that are carefully and beautifully intertwined that will last a lifetime (Kraimer, 2023). Materiality, uniqueness, and high-quality design are all examples of tangible craftsmanship. However, there are intangible qualities of craftsmanship like storytelling, giving insight into past traditions to reconnect with heritage, giving an object or a design a new purpose and aesthetic.

The following interior case studies can be split into categories, one interior example mainly uses tangible craftsmanship and another mainly using intangible craftsmanship but is further supported by tangible features within its design. The two categories can be defined as the following:



TANGIBLE & INTANGIBLE

(1) Tangible features mainly include product excellence, predominantly based on high quality, a tradition of craftsmanship, genuine exclusivity because of the uniqueness of the materials, connection with a place of origin, original design, and high technological performance. (Alessandro Brun, 2013).

(2) The key features of intangible characteristics include the development of an emotional appeal, using a narrative or story to create and preserve the brand's reputation, artificially maintained exclusivity, the emotional reaction to an identifiable style, and participating in the lifestyle connected with a certain brand (Alessandro Brun, 2013).

TANGIBLE FOCUSED CRAFTSMANSHIP CASE STUDY

Hermès is a luxury French heritage brand that takes huge pride in its Hermès leather goods that are meticulously hand-crafted in 17 leather workshops across France. The quality and durability of Hermes products is due to a culture of traditional craftsmanship and deep understanding of high-quality materials, as well as a concern for preserving the environment (Wittwer, 2023). The brand's dedication to craftsmanship is what has allowed them to thrive 182 years after their founding. Each artisan is responsible for making one bag, which can take anything from 15 to 24 hours. Crafting a Hermès bag is a tactile experience as the craftsmen's meticulous work is entirely determined by eye, completed with calm finishes, and approved by the feel of their hands. While all finished products appear identical to the untrained eye, the creator has a personal relationship to each of their works that is unique to them (Gualandris, 2019).

In 2022 Studiopepe designed a 100sqm Hermes pop-up store located in Rome, dedicated to display their accessories, beauty products and small leather goods. The four rooms of the store are displayed in a genderless style, using materiality and art to define the space. The tangible features include marble finishes, walnut furnishings, brass displays inspired by Fausto Melotti's sculptures, and terracotta-coloured embellishments highlight Hermès' dedication to high-quality craftsmanship. The store experience concludes with an interactive, olfactory 'infinity room,' in which Studiopepe created three video landscape animations that interpret Hermès perfumes dispersed in the area (Morris, 2022). This is a response to contemporary trends, using technology subtly to demonstrate whilst being a strong heritage brand, they strive for innovation, using technology as a tool to enhance the users experience by appealing to their senses. This will allow Hermes to stay relevant in today's modern digital era, whilst staying true to their deep roots of tradition and craft. The stores concept was to focus on intimacy and comfort, using organic forms, earthy tones and tactile features to give it character. These features create a welcoming, calming atmosphere, providing a sensory user experience (Morris, 2022), similar to the creation process of a hermes bag.

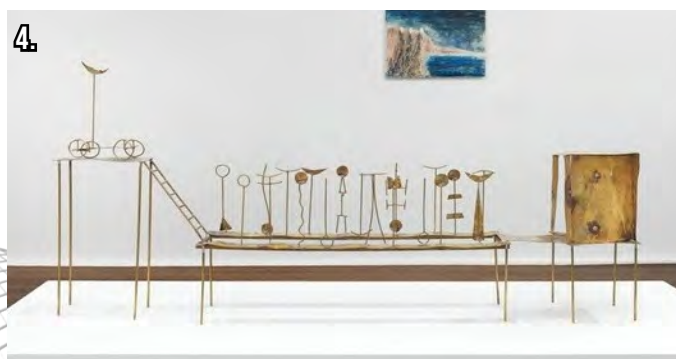
HERMES

ORIGIN

This intangible aspect of luxury relates back to Wiedmann et al (2007) framework of hedonic values, as hermes designed their space centred around evoking emotional pleasure onto the user, as a tactic to gain positive perceptions on the hermes products displayed. Further supported by marketing professors and researchers, Joy and Sherry (2003), Atwal and William (2009), Brakus et al. (2009) conclusions that multi-sensory experiences within luxury significantly contribute to the evoking of indulgent emotions, increasing purchase intentions of the consumer.

When it comes to spatial design, Hermès' name is identified with craftsmanship, and the brand never strays from that reputation. In the age of value-driven retail, consistency is essential (Morris, 2022) in creating a trustworthy brand and their focus on celebrating their craftsmanship through materiality and collaborations with artists is what intrigues customers inside. Thus confirming that craftsmanship can be an essential ingredient when designing an interior, and can be paired with other luxury values like hedonic as a means of creating a successful luxurious retail store.

HERMES POP-UP STORE INTERIOR



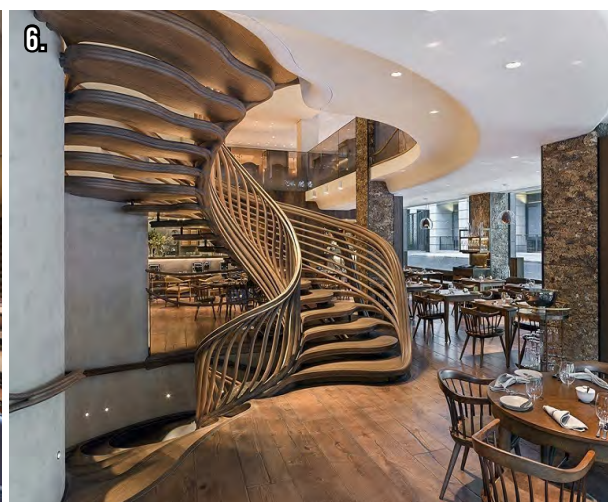
FAUSTO MELOTTI SCULPTURE INSPIRATION

INTANGIBLE & TANGIBLE CRAFTSMANSHIP COMBINED CASE STUDY

These white walls (2018) (TWW) are an award-winning luxury interior design studio that are committed to preserving traditional craft but intend to accomplish it through creative collaboration and innovation. These white walls (2018) say “We treat each project as a blank canvas, exploring the potential of Narrative, Materials and Artistry to establish new experiences”. In 2018 they designed ‘HIDE’, a luxury Michelin star restaurant in London that covers three floors. The design concept of the space reimagines traditional representations of domesticity in a playful way, expressing ethereality beautifully whilst achieving a homely feel. Each of the three floors—Above, Ground, and Below were all given their own distinctive narrative (These White Walls , 2018).



5. REAR BAR IN ‘BELOW’



6. TREE-LIKE STAIRCASE FROM ‘GROUND’

‘BELOW’ is the basement level, led down by a tree-like staircase to the Distillery of hedonism wines. This staircase branches out to each floor and the treads are stained with gradient tones, each tread transitioning from dark fumed oak as it begins in ‘Below’, to a pale oiled oak that ends in ‘Above’. This transformation relates to the distillation process, in which activated oak gradually darkens clear liquid into amber fluid. Similarly, the users experience is infused with HIDE’s powerful alchemy whilst they are within the space. This narrative carries on within the basement’s amber-glowing rear bar made from oak that has pools of resin filling its cracks. It has a “looping footprint (These White Walls , 2018)” that signifies a rewinding of the distillation process, from the source to the bottle and back, visually taking the user through this process.

HIDE

ORIGIN

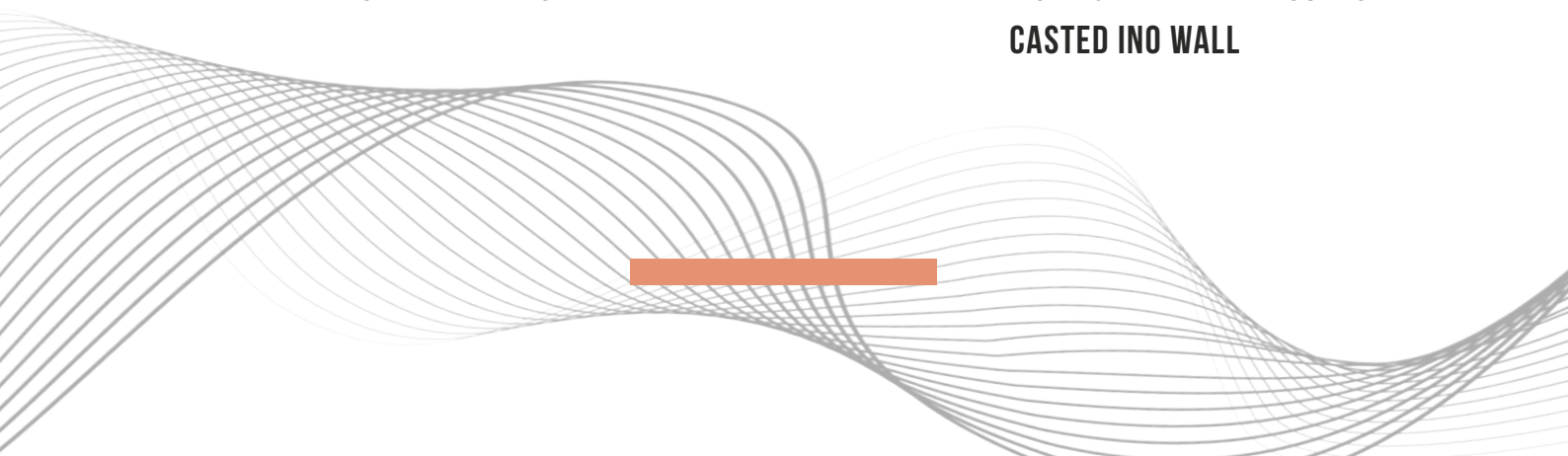
You are then led up to the 'GROUND', which is a beautiful, yet homely area that contains a bakery. It embodies the comforting warmth and awe of an ornate hidden haven where the user can escape the busy streets of Piccadilly. Visitors are greeted at the reception area, which has bronze mirrors, aged brass, and a lovely patina of antique oak. Finally, you reach the top floor, known as 'ABOVE'. This is "a hide without walls (These White Walls , 2018)", where frosty glazing unwinds from the staircase, encompassing the feature kitchen where the user can see the chefs in a theatrical manner. The users will dine on bespoke tables and chairs that have tactile brass detailing, sat beneath eggshell pendants that give off a golden glow. Beside them is full height glazing for beautiful views overlooking Green Park in London. They have used light finishes and delicate craftsmanship throughout to give the space an elegant feel to it, with artists work being displayed within the walls to create a unique setting (These White Walls , 2018). The studio collaborated with artists to give a sense of identity to the interior, an example of this is Rachel Dein's hand-casted panels that have compositions of botanicals and foraged flora to gently capture the transient beauty of London's wild blooms. To add further meaning, TWW also gathered treasures from the client's friends and family to cast into the flora. These mementos are subtly fixed in time and concealed in plain sight to create the backdrop of the disappearing dining tables, also known as the "HIDE & SEEK tables (These White Walls , 2018)".



7. PRIVATE DINING AREA IN 'ABOVE'



**8. FLORA & FAMILY TREASURES
CASTED INTO WALL**



This case study is an example of how you can harmonise a narrative, artistry, and materiality together to create a unique design that embodies a brand's identity and immerses the user into a visual story. Supported by Raluca et al (2011), who stated the absolute importance of heritage and inventing a story in luxury to establish emotional connections to the user, HIDE does exactly this in many ways. One outstanding feature is the historical moments of the client's family and friends hand-casted into the walls. This personal, unique feature holds a strong sentimental value that cannot be ignored, connecting the user to the business and their past. Wiedmann et al's (2007) framework values can be seen in this design, such as uniqueness value, quality value and hedonic value, which ultimately affects the price value factor, as the user will expect a higher price to accompany such innovative, high quality design in the interior, food and service quality. All features work hand in hand together at HIDE's restaurant, showing how a luxury hospitality service can have multiple values from the framework, alongside a narrative within its design to create a truly successful luxury service.



METHODOLOGY

In order to gain an understanding of luxury and craftsmanship, secondary research was conducted in the form of literature research (articles, journals etc), written by others to help form a background understanding to the subject (Cottrell: 2014:123).

The review of secondary research allowed the researcher to accumulate relevant data that assisted in the formulation of the primary quantitative research method (questionnaire). The research questionnaire was generally aligned to Wiedemann et al's (2007) framework to gain an understanding of participants' values.

Both qualitative and quantitative Primary research was undertaken, with Primary qualitative research in the form of case studies, and primary quantitative research in the form of a questionnaire.

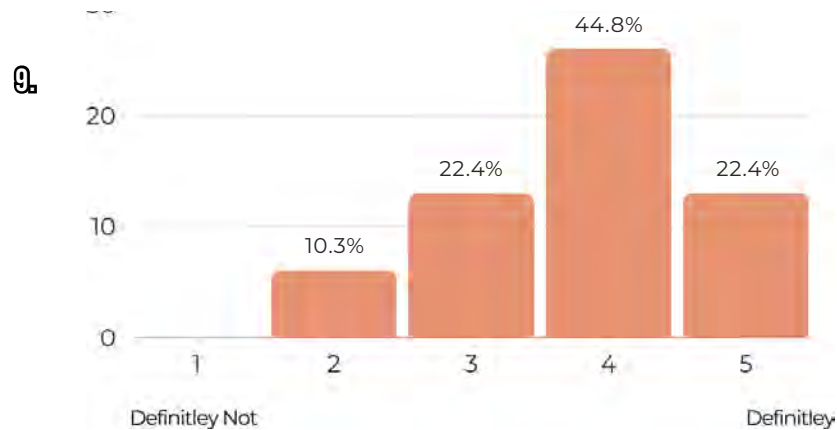
FINDINGS & SYNTHESIS

A survey questionnaire was created to investigate the role of craftsmanship within the concept of luxury, and to what extent people perceive its importance, and gain an understanding of what other common values people look for in luxury products and services.

A total of 58 responses from the general public were collected, among this 48 were female, and 10 were male with ages ranging from 20-80 years old. The response, participants reported having an annual income ranging from under £20,000, to £100,000, with nearly 66% of them earning between £21,000 and £60,000. Even though the income range appears to be rather low for typical wealthy customers, the questionnaire should be appropriate within today's luxury market when focusing on indulgent treats based on a 2011 study conducted by 'American Express Business Insights'. This study reaffirms that the luxury market is now dominated by "newcomers" who are less rich and a much younger generation, evidenced by their credit card spendings (Frank, 2011).

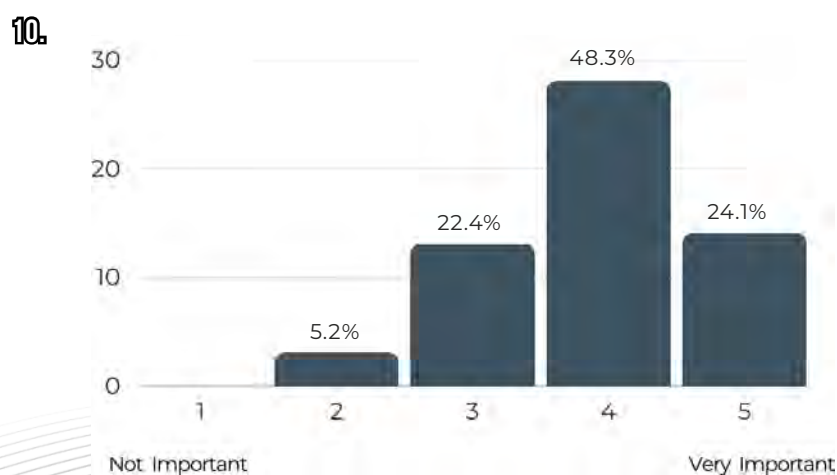
The primary research data shows nearly 70% of respondents believed craftsmanship (skilfully hand-made) is an ingredient for luxury. Supporting both case studies that display craftsmanship within the interiors, as well as Raluca et al's (2011) statement that heritage value is a key factor that contributes to the credibility of the luxury brand, creating sentimental value and emotional connections toward their products and experiences.

Do you think craftsmanship (hand-made) is an ingredient for luxury services?



Furthermore, the data also shows over 70% find unique products more valuable to them. This relates to exclusivity, customisation and will be evident in hand-crafted products due to the nature of each piece having its own artisan's personal touch. Wiedmann et al's(2007) model proposes uniqueness value as an essential variable to luxury. As the responses have such a high percentage valuing this factor, it can be agreed that uniqueness is a very desirable feature that contributes positively to people's perceptions of luxury and therefore, should be a quality considered when designing a luxurious product or interior.

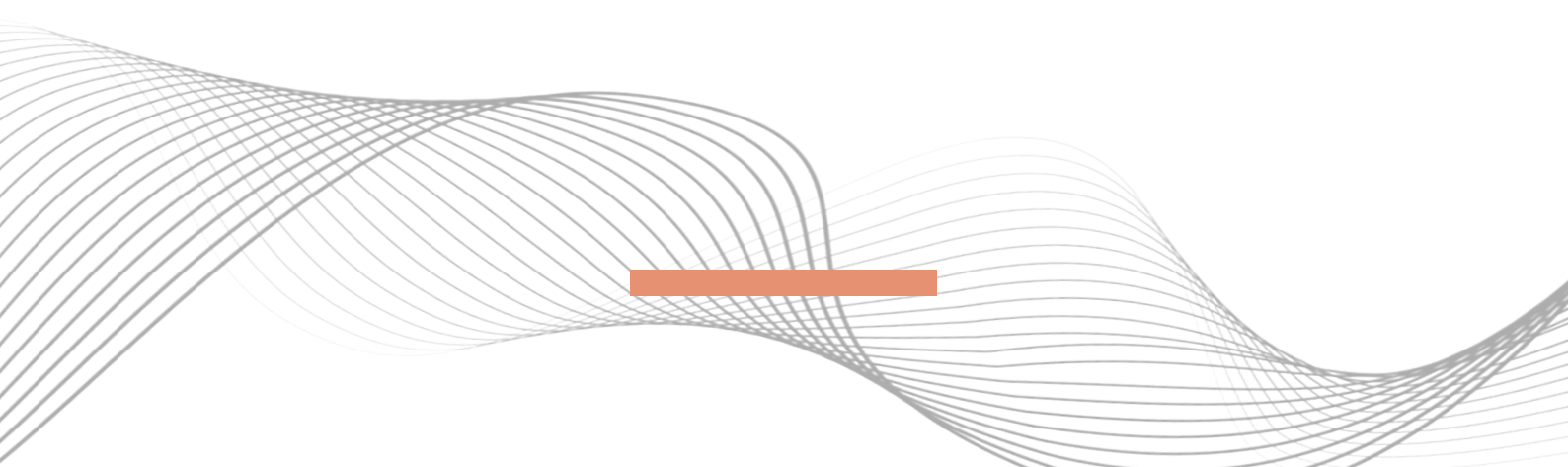
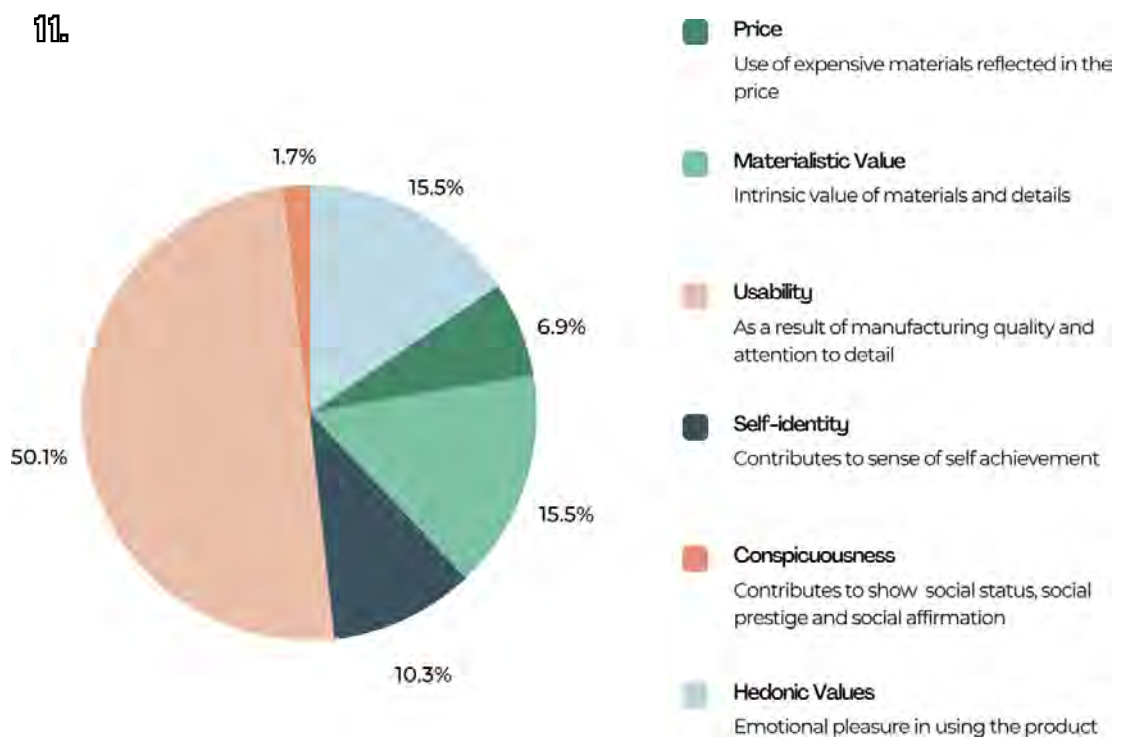
Do you find unique products more valuable to you?



ORIGIN

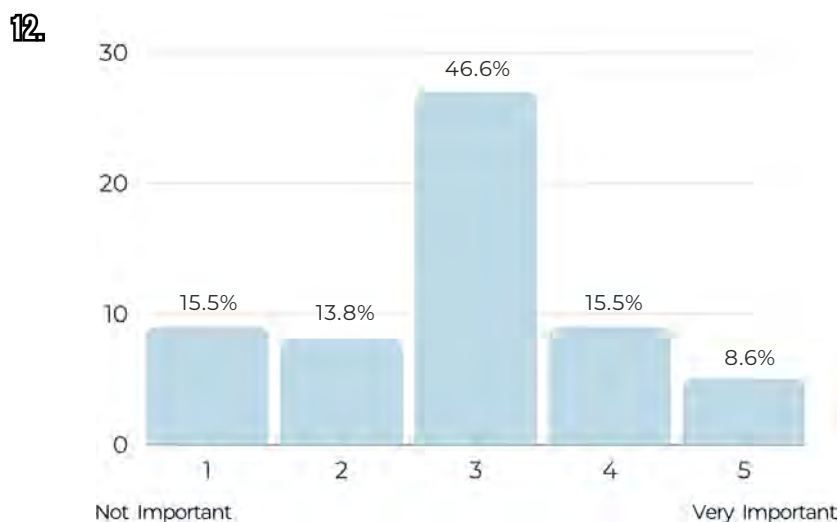
The data shows 50% of respondents agreed 'usability value', the Intrinsic value of manufacturing quality and attention to detail was the main factor towards making something luxurious. This is in accordance with Wiedmann et al's (2007) framework model value drivers, showing that physical quality and product excellence is the main priority when purchasing luxury, overriding the emotional benefits like self-achievement and social status values.

Which of the following options is the main factor that makes something 'luxurious'?



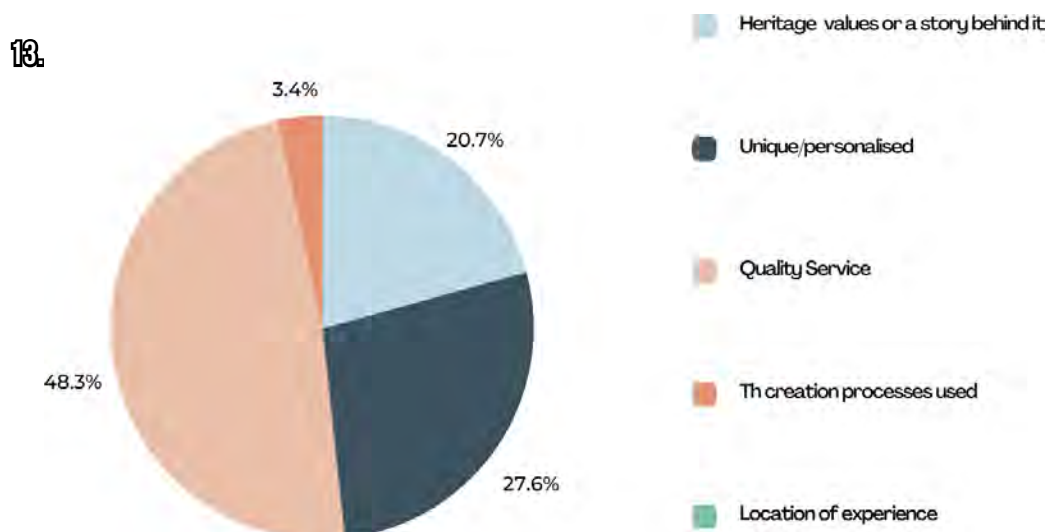
Interestingly, the data shows that having an emotional connection to a luxury product is not very important. A majority of 46.6% feeling neutral and nearly 30% did not find it important. This goes against Nieto (2018), the CEO of luxury lifestyle brand's statement that today's millennials seek emotional satisfaction from luxury products. Although there was a remaining 24.1% of respondents who do desire an emotional connection, roughly only 13.8% were within the age bracket of millennials today. This result, alongside previous questions suggests that people prioritise the quality and usability of a luxury product, rather than the emotional aspects derived from purchasing, as they prioritise physical value for their money.

How important is it to you to have emotional connections to a luxury product?



ORIGIN

Nearly 50% of respondents felt that quality service when purchasing a product was the most important aspect within their perception of luxury experiences. Followed by 27.5% feeling uniqueness/customisation was the most important, and finally 20.7% of respondents value an experience that has a story or link to heritage behind it. It should be noted that the respondents did not feel either the creation process of a product or location of where it is sold were a main priority compared to the other three factors. This data suggests Raluca et al (2011) was correct in expanding Wiedmann et al's (2007) framework by adding heritage value, as although it did not receive the highest response rate, it shows that some people do perceive it to be an important factor within luxury services.



LIMITATIONS

Although the sample taken was quite large, having a more equal balance of male and female respondents would benefit the results of the survey, making it less biased towards women's perceptions. Furthermore, Interviews and focus groups could be used alongside the survey to obtain a more representative result due to the nature of luxury perceptions being subjective.



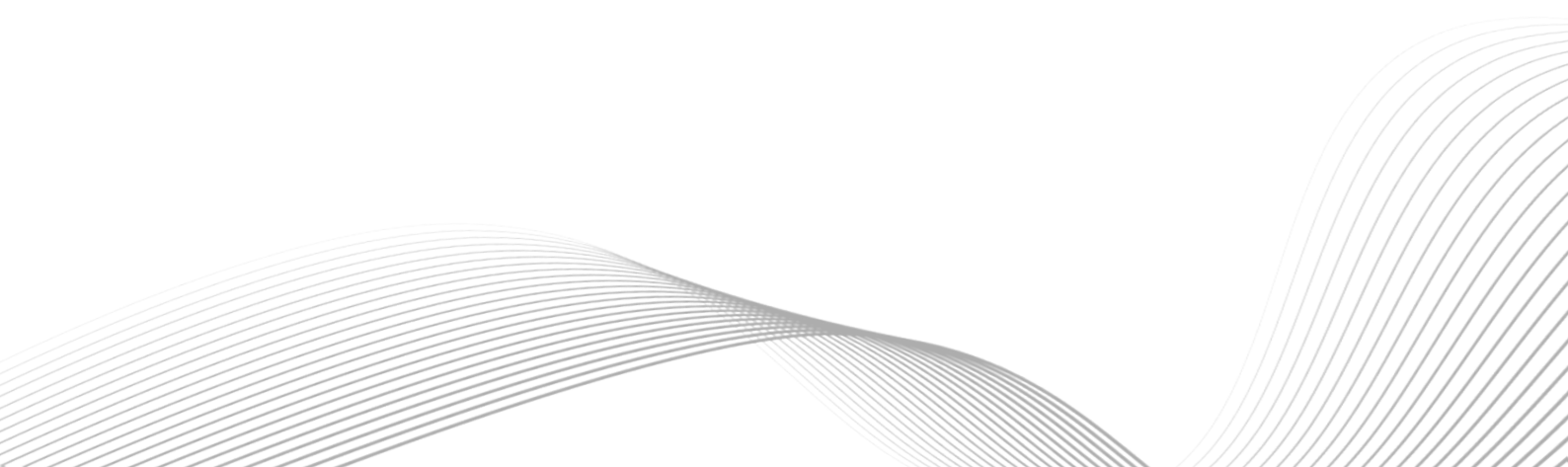
CONCLUSION



The primary goal of this research report was to gain an understanding of luxury and the relationship between craftsmanship and heritage in the creation of luxury services and products. The research undertaken appears to support the theory that craftsmanship and heritage play an important part in luxury despite the complex nature of perceived value.

Both case studies (Hermes and HIDE) demonstrated craftsmanship with tangible and intangible aspects used to create a successful luxury experience. These White Walls harmonised a narrative, artistry, and materiality, linking the owner's heritage and brand to a visual story as a way of establishing emotional connections with the user (Raluca 2011). The Hermes pop-up store is centred around evoking emotional pleasure onto the user, using tangible, multi-sensory features like organic forms, tactile materials, and an interactive sensory room with advanced technology to evoke indulgent emotions, increasing purchase intentions (Joy and Sherry 2003, Atwal and William (2009), Brakus et al. 2009).

The other element to this research was to evaluate the relationship between luxury, craftsmanship and heritage. The research established links between consumers and their desire for product excellence and quality, supporting Wiedmann's (2007) framework on useability values. Therefore, overriding emotional elements like self-achievement and social values, contradicting (Nieto 2018). Another key quality valued within the research was uniqueness, both in a product and luxury experiences. It can be argued that uniqueness and quality suggest elements of craftsmanship are valued, due to the nature of hand-crafted products being meticulous and undeniably unique, with each piece displaying the personal touches of the artisan (Amarilla et.al 2020).



This research establishes that the customer values from Wiedmann's (2007) framework, further developed by Raluca (2011) to include heritage and storytelling can be expanded from a product-based theory into luxury services, including interior design. Today's consumers perceive uniqueness, useability and quality values including craftsmanship as the most important in assessing something luxurious. Establishing emotional connections between a brand and consumer will lead to perceived credibility that will increase the price value and purchase intentions. Therefore, craftsmanship is a key component in the creation of luxury experiences within commercial design whether product or service and should not be pushed aside within the modern digital era. The difficulty will be promoting the concept of craftsmanship, heritage, and uniqueness in today's industrial era, which is dominated by commercialism and global trade.

More extensive study would be required to focus on customers' perceptions of value, quality, and craftsmanship in relation to mass production. How does this therefore deliver and fulfil the luxury experience and price value, or is the concept of artisan uniqueness so essential to luxury that it is the price of value?



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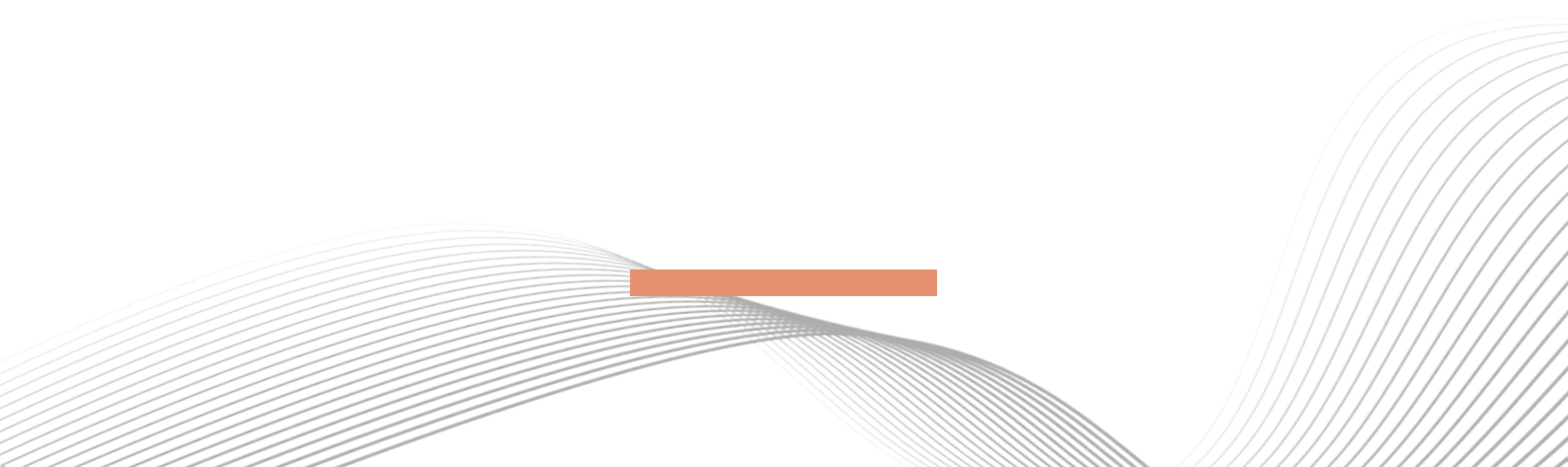
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FIGURES LIST

FIGURE 1: Wiedmann's luxury value conceptual framework, Wiedmann, K.-P., (2007) Wiedmanns' Luxury Value Conceptual Framework 2007.. Measuring Consumers' Luxury Value Perception: A Cross-Cultural. Academy of Marketing science , 2007(7).

FIGURE 2,3: Ferrari, A. (2022) Hermes pop-up store interior , Is focus on craftsmanship a sure way to timeless retail spaces? Look to this hermès pop-up. FRAME. Available at: <https://www.frameweb.com/article/retail/is-focus-on-craftsmanship-a-sure-way-to-timeless-retail-spaces-look-to-this-hermes-pop-up> (Accessed: April 10, 2023).

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FIGURE 5: Walls, T.W. (2018) Rear bar in 'BELOW', Gallery. TWW. Available at: <https://www.these whitewalls.com/gallery> (Accessed: April 8, 2023).

FIGURE 6: Anon (2018) Tree-like staircase from 'GROUND', HIDE. FRAME. Available at: <https://www.frameweb.com/project/hide> (Accessed: April 8, 2023).

FIGURE 7: Walls, T.W. (2018) Private dining area in 'ABOVE', Gallery. TWW. Available at: <https://www.these whitewalls.com/gallery> (Accessed: April 8, 2023).

FIGURE 8: Walls, T.W. (2018) Flora & family treasures casted into wall, Gallery. TWW. Available at: <https://www.these whitewalls.com/gallery> (Accessed: April 8, 2023).

FIGURE 9: Craftsmanship in luxury bar graph (2023) Little, E (primary source image).

FIGURE 10: Unique products valuable bar graph (2023) Little, E (primary source image).

FIGURE 11: Main factor in luxury pie chart (2023) Little, E (primary source image).

FIGURE 12: Emotional connections to luxury product bar graph (2023) Little, E (primary source image).

FIGURE 13: Luxury experiences pie chart (2023) Little, E (primary source image).

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APPENDIX

SURVEY

The Role Of Craftsmanship In The Creation of Luxury Experiences

Aim of survey: To look at the role of craftsmanship within the concept of luxury, and to gain an understanding of what common values people look for in luxury products and services.

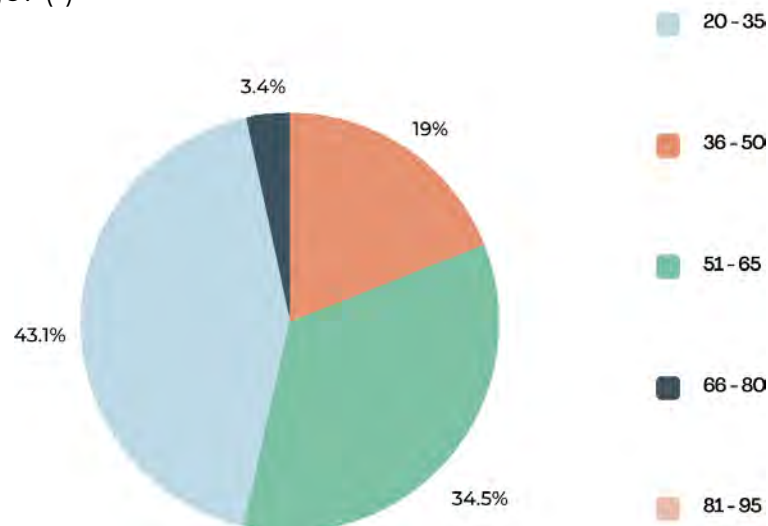
This survey contains 16 questions and will take approximately 3 minutes to complete. Questions with (*) are mandatory.

All responses to this survey are completely anonymous and all information will be kept in a password protected directory for up to 12 months. After this period the data will be destroyed.

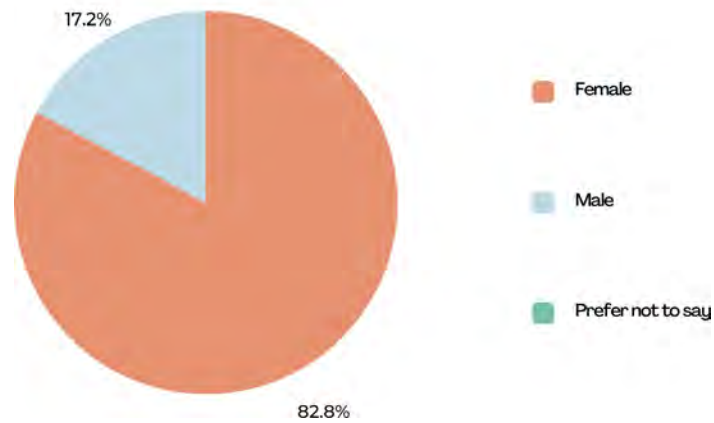
If you have any questions feel free to contact: Emma.r.little@northumbria.ac.uk

For the following questions please think about a product that you would display in your home.

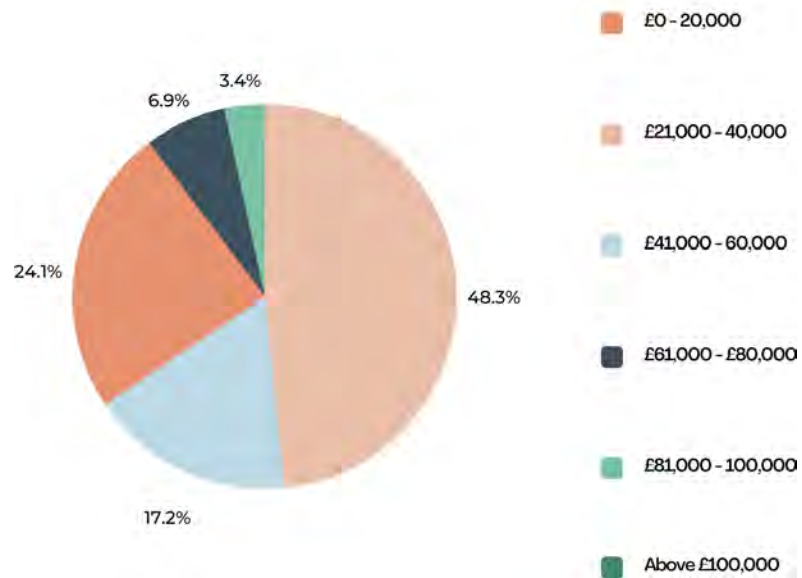
1. What is your age? (*)



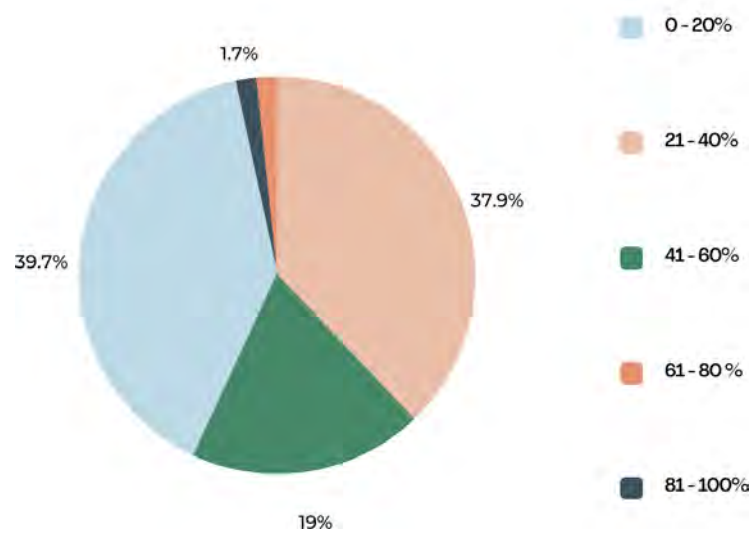
2. What is your gender? (*)



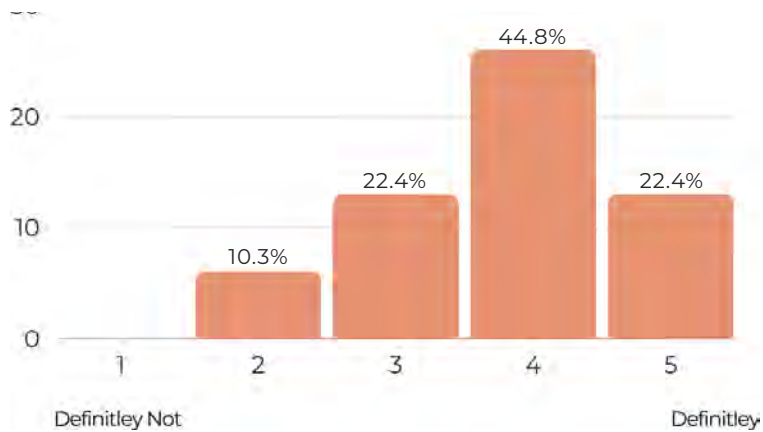
3. What is your annual income? (*)



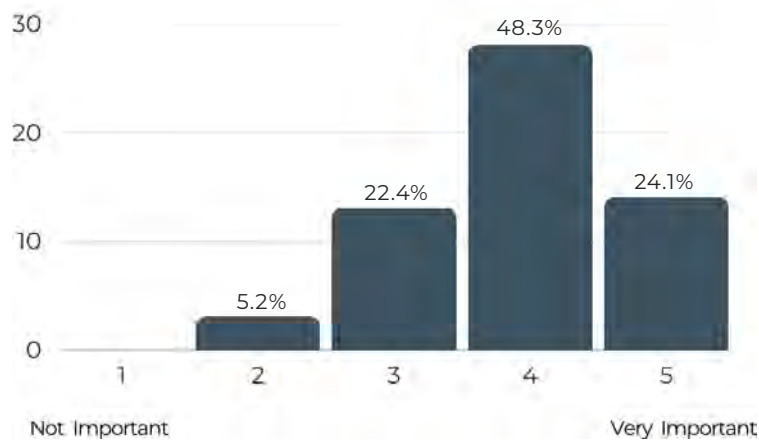
4. What percentage of your income would you likely spend on indulgence (treats)? (*)



5. Do you think craftsmanship (hand-made) is an ingredient for luxury services? (*)



6. Do you find unique products more valuable to you? (*)



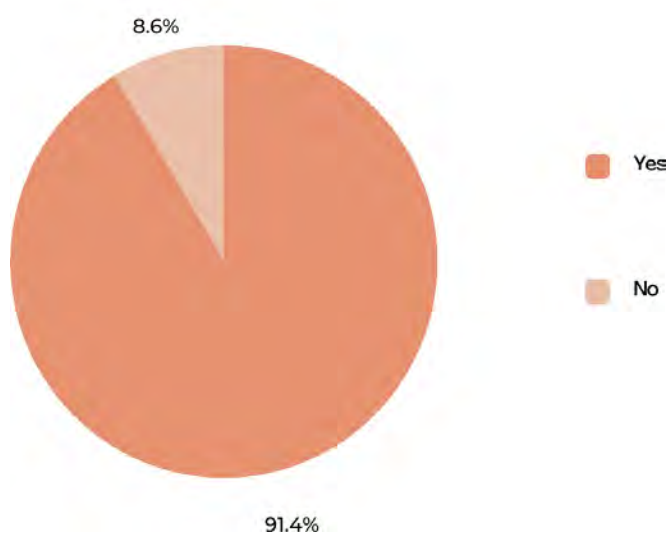
7. If a product displays meticulous hand-work embellishments and stitching (e.g. on furnishings, clothes, interior car details), are you more inclined to buy that product? (*)



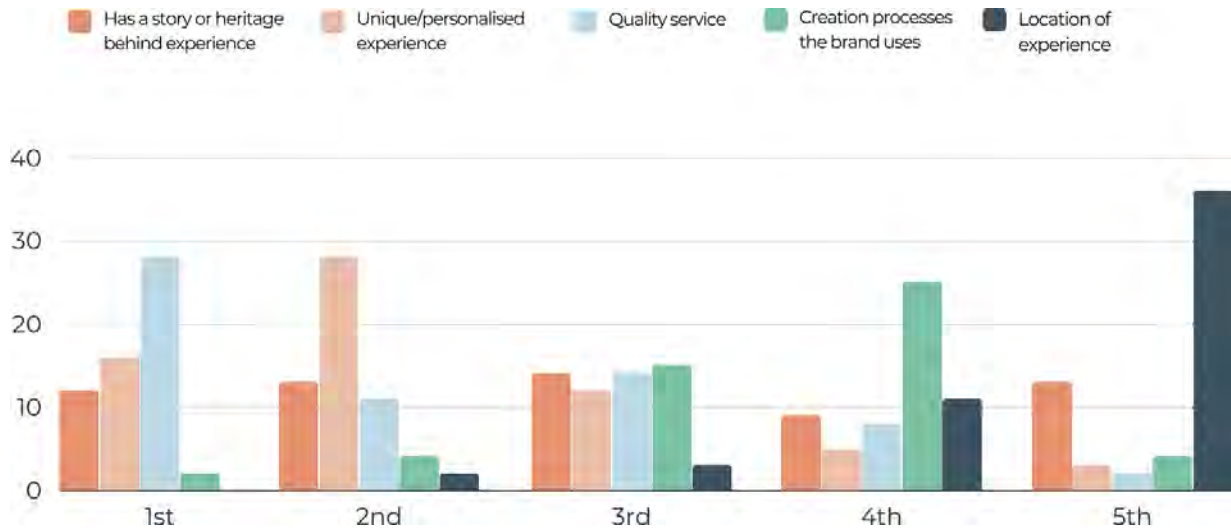
8. Which of the following options is the main factor that makes something 'luxurious'? Please select one. (*)



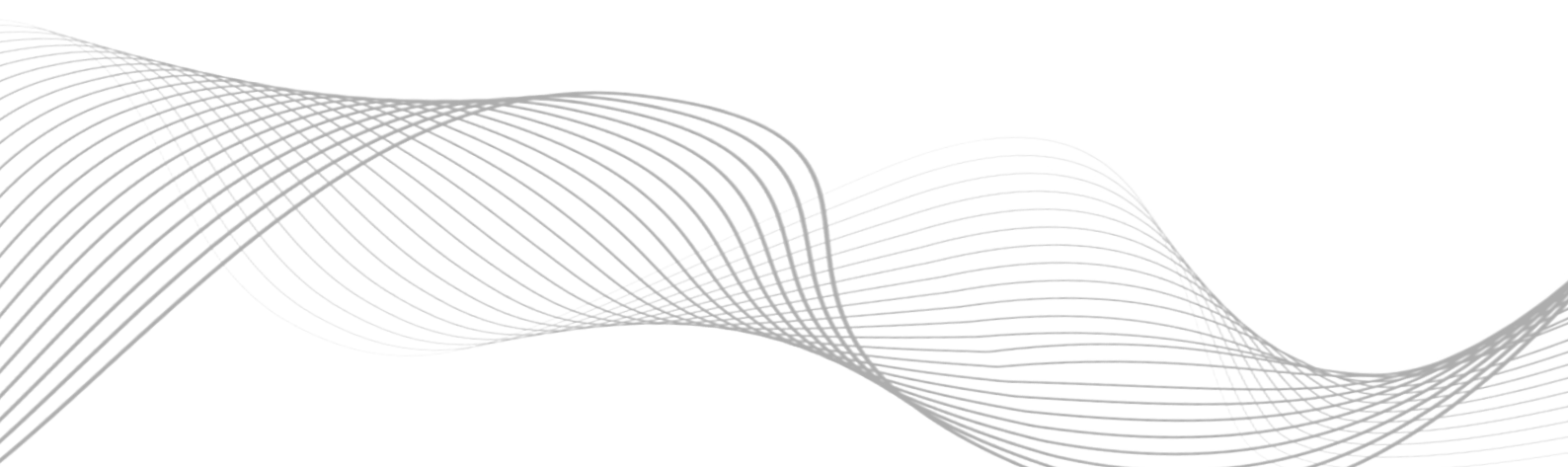
9. Would any of the previous factors influence you into paying more money for a luxury service/product over a non-luxury service or mass-produced product? (*)



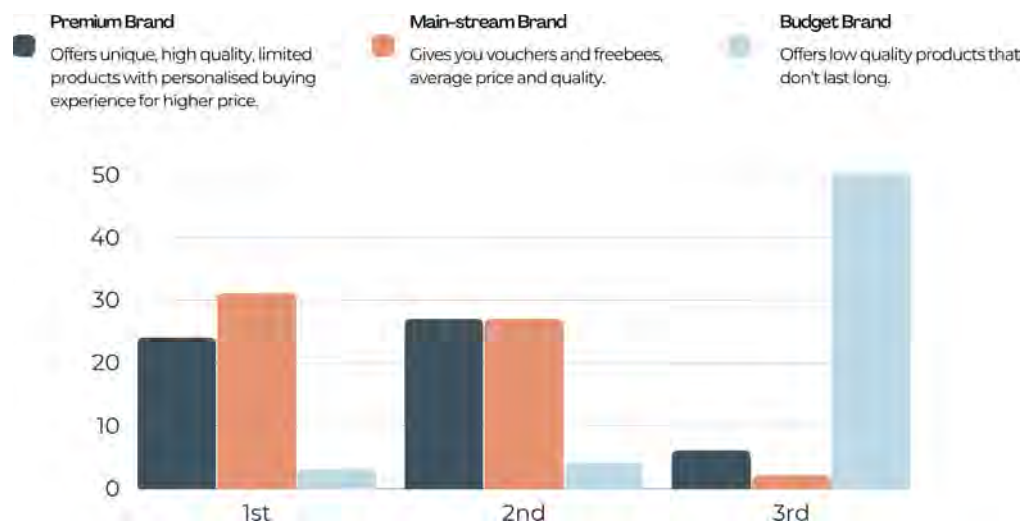
10. Rank the following: Within luxury service experience, how important are the following aspects: (*)



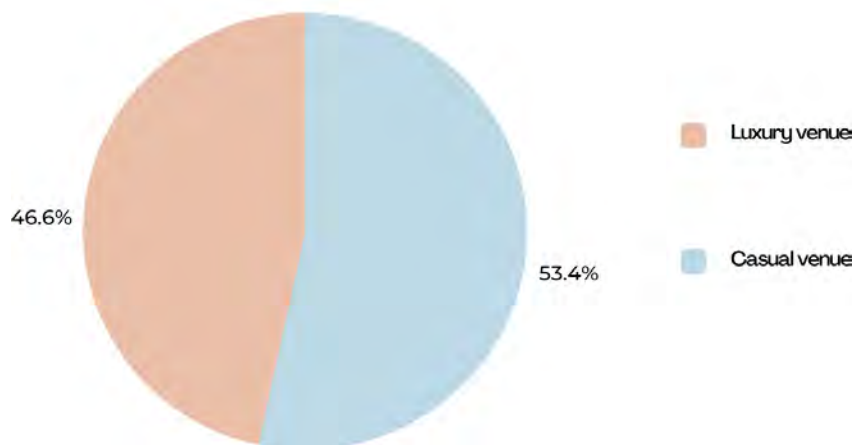
11. How important is it to you to have emotional connections to a luxury product? (*)



12. Which brand are you inclined to stay a loyal customer to the most? Rank the following: (*)

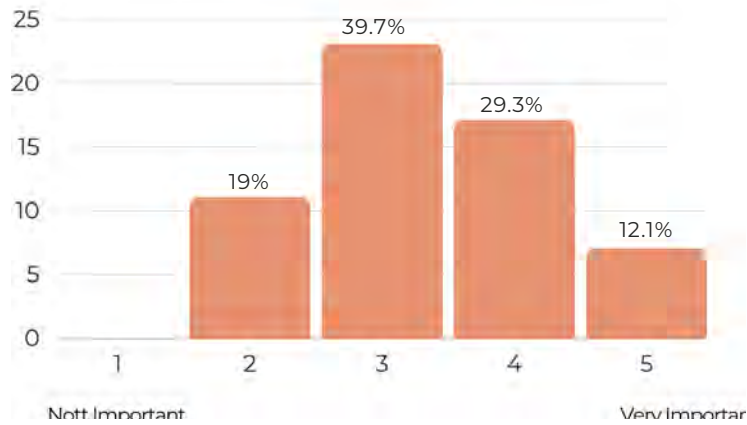


13. Thinking about celebration/special events, would you prefer to visit luxury, oriented venues, or a more social, casual venue with friends and loved ones? (*)

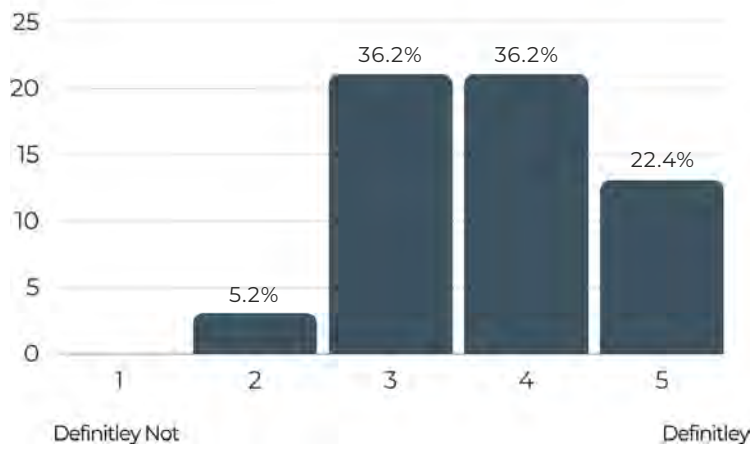


14. In hospitality services, how much do the following features matter to you: (*)

- Handcrafted, unique, limited
- The aesthetic design of the space
- Rich textural materials and fabrics
- Sustainable focus within materials used



15. To what extent do you feel these features contribute to a luxury experience? (*)



16. Do you find luxury hospitality services/experiences more enjoyable than non-luxury services most of the time? (*)

