



# A LOCAL APPROACH TO HONEST SUNGLASS DESIGN

How a company becomes a role model for sustainability

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**INTRO**

## INTRODUCTION

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Consumers are now more worried than ever about the negative impact of consuming and what it has on themselves, society and the planet. This has created a new desire to feel good while consuming. In this ethical living trend, the idea is that businesses begin to provide solutions that move toward environmentally sustainable production and labour practices, as well as to own the desire to positively impact the local communities.

Companies such as Serrella define this trend by providing their complete product information and history of their brand. They stay away from everything that smells commercial by being completely transparent. Being honest starts with being authentic and making clear what one stands for and what is offered to the clients is one of Serrella's main selling points: this brand has a good story to tell and they use it.

This particular trend is special for brands that have a "human touch" to it: embracing the imperfection and taking care of the community that surrounds them, especially in conflictive sectors such as tree planting, farming and other minorities.

Consumers are looking for new ways to relax about consuming. They are looking for the unique and the good that is in every product, service or brand which is exactly what Serrella has to offer. So the focus of this paper is to combine the concept of giving the user an experience in a shop by demonstrating exactly what the company represents- natural and honest clarity within nature.





C H A P T E R O N E

# BRAND ANALYSIS



# BRAND ANALYSIS

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## 1.1 Strategy Concept Design

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The segment of the business that is focused on by Serrella is fashion accessories, specifically sunglasses. What makes these particular sunglasses distinct is the fact that they are locally made, by local designers. The process can be traced from the designer's drawing board, to the maker of the glasses, to the studio where they come from, to where and how the material is cut and made. These basic elements are what make up the key benefits of the business, making them very different from the typical mass produced sunglasses or sunglasses made of non-recyclable material or plastic. (López, M. B. 2017)

The main message of the business is to show that they are local individuals who use local material and that understand the consumer. They demonstrate that they are aware of the affect of global warming- and how designers themselves can have an affect, even from creating basic wearable items such as sunglasses. They express that from design school onwards, one is informed about the environmental impact designers can have and how aware of it people should be.

Besides the high quality of the sunglasses and the process of the environmentally-friendly manufacturing, the sunglasses have a functional and exclusive design, which applies directly to the kind of profile of the user has. These are the key success factors of the business and what makes it particularly unique. (López, M. B. 2017)

## 1.2 Product Description

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This company creates handcrafted sunglasses for recreational use. The glasses consist of wooden frames made from locally produced wood. The lenses and frames are made and cut with a laser cutter, and a rotary machine is used to shape and rotate the product. The craftsman also offer the option of

### Vall de Seta Village Center

A picture of Serrella sunglasses, with a handmade bag packaging, right in the village center of the where the inspiration of the glasses come from.

### Using tools

Creating examples of tiny sunglasses cut from wood with care.



Lenses Vall de Seta through Serrallas's eyes



“personalising” the online ordered pair of sunglasses- meaning specifically making them “specially fit” for the user.

### 1.3 Quality versus Price

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Due to the fact that these sunglasses are “particular” to a specific area in Spain can alone allow them to be defined as “luxurious”- in the fact that they are unique and regional, regardless of being both sold on a national and/or international scale. Not only are they exclusive in the sense that they are “one of a kind”, they are also handcrafted by local designers, with the material, size, lenses, etc. specially picked by the designers themselves. Because of these “exceptional” qualities, they are considerably reasonably priced compared to the higher class of “luxurious” brands on more internationally know level of worldwide brands. (López, M. B. 2017)

### 1.4 Why buy here?

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Again, consumers are looking for a more flexible, adaptable and personalized lifestyle. They want to know where their products come from and where their money is going- and if it is going into the “correct” places, rather than contributing to large companies that live on the other side of the world who they perceive as “out of touch” with the regular day to day individual. On a societal level, life in general has become become all about personalization. It's about having it when you need it and about trying it on before you buy it at the shop. By empowering customers to be able to “choose their own options”, “they (the brands) are answering another basic human need: the need to feel in control”. (Gibson, R (2018)

Giving Serrella a physical shop would be mean allowing consumers to comprehend the product and understand the objective of the designers in a more approachable and personal way. Touching the material and really understanding how these particular designers think and feel, and allows the consumer to be immersed in the intention of the designers themselves.



Espigol Serrella's original pair

#### Sketches and Production (pg. 13)

A picture of Serrella's workshop, where the ideas and work begin.



C H A P T E R T W O

# EXPERIENCES SMALL PRODUCTS





## EXPERIENCING SMALL PRODUCTS

The main focus on this project to understand and apply how a user have an "experience" with "tiny" products in a shop. The concern is the process of selling sunglasses- looking beyond the "trying on, looking in the mirror and deciding if they look good or not". The goal is reflect what the brand reflects- the intention and love they have behind their own personal project and their pride in making and selling a product made by people, for people. The idea is to reflect the main concepts behind the brand and the intentions that they have regarding what they sell: the experience of being local, natural and earthy. Their clientele is also taken into high consideration: the shop needs to be a place that invokes the younger generation to enter into to take pictures, giving them an "Instagram" experience as well experiencing the local, earthy material that reflects Serrella, helping the users to understand where the basis of the concept comes from. The idea is to let consumers play in the shop and use their new memories to create conversation. This will directly engage the millennials who prefer enjoying the product as well as owning it.

### 2.1 Case Studies

Two shops that use different materials and objects to make their space enticing for their user to enter were first studied. The first is the "Insight Concept Store" on Miami High Street: it is the first Insight shop to open in the United States. Here one can find the use of over 20 timber boards- large white panels cut with circular openings. In order to reflect the logo, the architects of OHLAB used "tube-like voids through the interior." "The binoculars, the logo of the brand, are composed by two interlaced circles, and are the starting point of the interior design," they're quoted saying. Here one can feel how volume affects the space. They also use the spaces between the boards for shelves and areas to display the products and items sold in the shop itself. In-sight and OHLAB aimed to create an immersive shopping experience that allows customers to feel as if they are "walking through the brand". (Coghley 2017)

#### Wooden frames

The Serrella frames are made with different kinds of wooden, using different kinds of stains to give optional affects. The most classic version is shown here- Espígol frames.

#### OhLAB Miami Concept Store

Shown here is the ceiling, give the example of how layers are used to create volume in the shop.



"Tube Like Void"with glass tables.





**Entrance (left)**  
Miami Insight Concept Store

**Shelving (right)**  
Between the space, spongy rolls has been placed as shelves.

Another shop that used as an example is Céline Store in Miami. The Céline Store has been design by the Swiss architect Valerio Olgiati who used Brazilian pinta verde blue marble and fine materials to create a layered, textured affect. Almost sky like and heavenly, the simple color of the marble gives the product another kind of sensual speciality. The store is has two levels- the ground floor and the basement, where the architect has used the material to make a “two pyramid-shaped volume” that creates a staircase and a column that supports it. (Stevens, P. 2018) “his ceiling design was conceived of as the canopy of a magic tent, creating a space where the architects propose “an internal universe can be imagined”.” (Olgiati, V. 2018)

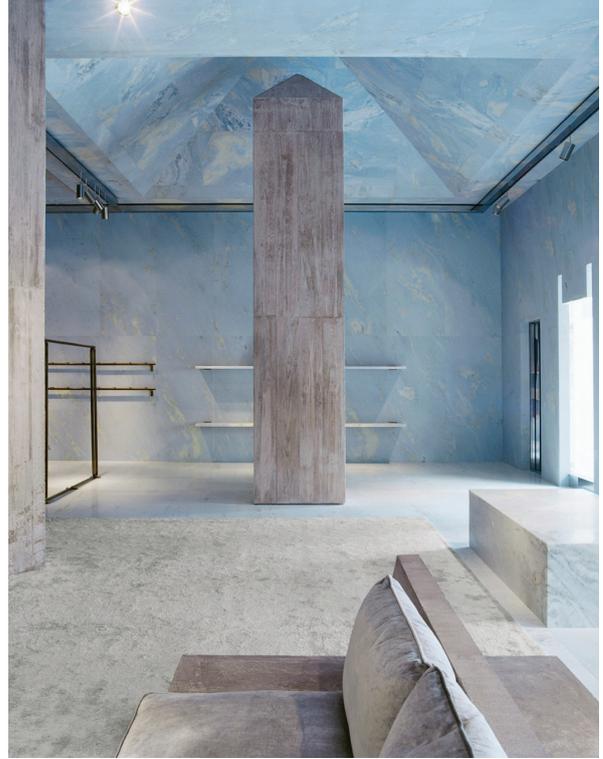
The architects cut away parts of the basement’s ceiling to insert two pyramid-shaped volumes, which pertrude through into the shop’s ground floor – one forms a pitched stairway, while the other accommodates the peaked top of a chunky concrete column that sits directly underneath. (Flanagan 2018)

These are two examples that give the user an idea about how simple materials, shapes and colors can be used to give the user an experience.

**2.2 Case Study of Similiar Objects**

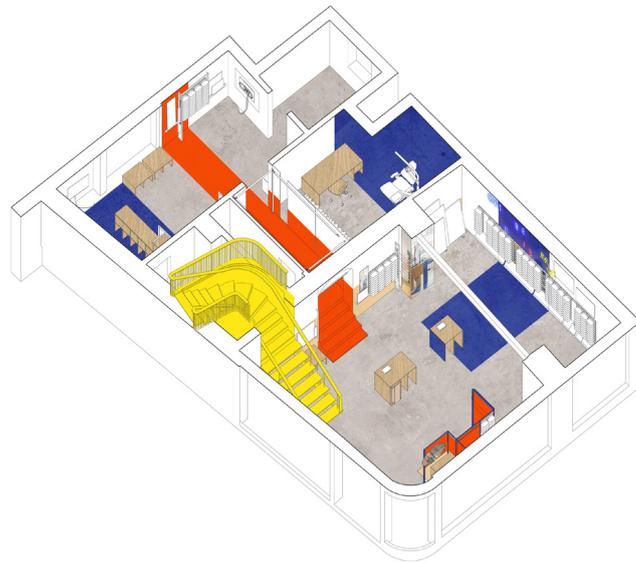
As the main focus is selling the product of sunglasses, an optical shop has been included as a case study. Ace & Tate’s Copenhagen eyewear store features blocks of primary colours. Spacon & X architects designed the interior for Ace & Tate’s glasses store in Copenhagen using geometric shapes and primary colours to evoke the experience of entering an artist’s studio. (Loh 2017) It consists of stark, minimalist concrete

**Views of Céline (pg. 19)**  
Different views of the shop can be found, included the particular staircase and also the marvelous columns, wrapped in Brazilian pinta verde blue marble.





**First Floor**  
A view of the first floor from the staircase.



**3D architecture plan**  
Here the intentions and the divisions made by the architect have been highlighted.



**Front view**  
A view from the front, giving us a glimpse of the use of red to identify the hallway that leads to exam rooms.

floors and white walls that have been animated by blocks of red, blue and yellow. By using these basic colors, they highlight not only the important sections of the shop, but also give an otherwise “white” and empty space an interesting reason to enter and have a look. (Hitti, N. 2017)

## 2.3 Field Work of Case Study

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The Etnia Flagship Store in Barcelona has been designed by a well known local Catalan designer, Lázaro Rosa-Violán. Occupying three stories in a famous neighborhood, right in front of the monument Basilica of Santa Maria de Mar, the shop not only offers amazing views of the basilica but also an opportunity to have a coffee or drink on top of the shop itself. Besides housing high-quality a high quality sunglass shop, it also offers several experiences to the users as well. Not only is the design itself, designed by Lazaro, but the user has an experience just by walking down the street, just by stepping into the shop and climbing it's staircase.

The furnishings and lighting are 1940s style and reference different trades and spaces. From old operating theatre lights to a jeweller's work bench or theatre dressing table with its light mirror, to create a kind of backstage feeling. The store also stocks art and photography books, echoing the close relationship the brand has with the world of the arts. (Optical Prism Magazine 2017)

### Observational Studies

Through personal observations, the shop itself seems quite popular for several reasons. Firstly, the location is ideal. Located in front of one of the most renowned churches in Barcelona, the buildings offers views of the cathedral from all three levels- including the rooftop where a café that serves food and drinks is located, giving the visitors a unique view of the cathedral. The café with the spectacular views causes the consumer to pass through the entire store (without the use of the elevator, which is also an option) and gives them the



**First floor (left)**  
View from the main door

**First floor (right)**  
One can notice the detail such as books, flowers, mirrors etc. emphasized with exception lighting.

opportunity to explore the shop. Besides the sunglasses and glass frames themselves, there is quite a lot of detail such as books, plants, and other one of the kind items to observe.

The glasses and sunglasses themselves are displayed in lit glass cases where the user can touch and try on each product. There are mirrors located on the walls and also on the stands- there are also chairs located on the second floor where the customer can sit down in unique antique chairs and try several pairs on.

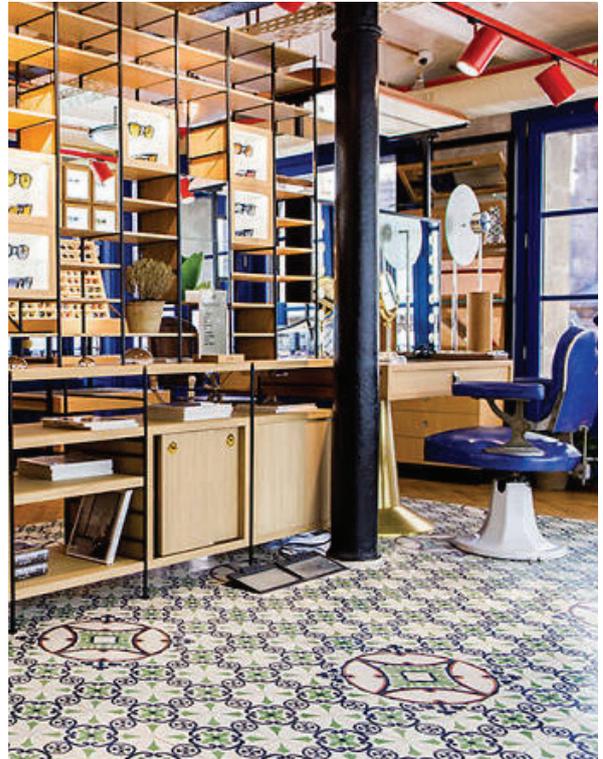
The circulation on the main floor (ground floor) varied, but most customers went directly to the main wall located on right part of the shop instead of the normal movement towards the right part of the shop which are typically found to be "hot spots".

There are several attendants, well dressed in smocks, who allow you to pick and choose the frames that suit, but also help choose particular frames for you. They are generally friendly and speak several languages which is helpful given the fact that the shop is located in an extremely touristy area of Barcelona.

The observation work had been done several times and given there had a been a few rainy days, most of the time the shop had several users inside to either look at the products, to go up to the café or to just have a look around at the shop itself.

**Design Details (pg. 23)**

In several pictures the viewer can get an idea of the small details that can be found in the Etnia Flagship Store- such as the staircase, the particular lamps, the wooden cases, the mosaic floors and barber shop-style chairs located in the shop.



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C H A P T E R T H R E E

# APPLICATION OF RAW MATERIALS





## APPLICATION OF RAW MATERIALS IN INTERIOR DESIGN

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### Wood cuts (pg.26)

Here you find different sizes of logs that eventually will become hardwood flooring.

The Serrella mountain range is located high in the mountains of the Marina Alta which can be found on the Costa Blanca in the southeast of Spain. (Summit Post 2018) Given the nature of the surrounding area- rocky, mountainous, rough yet beautiful, the shop was also thought to reflect the area itself using material and space.

Material selection has a high impact on the sustainable outcome of all interior design projects but in particular commercial interior design projects, which are generally turned over every 5–7 years, creating large amounts of waste that cannot be recycled. (Wilhide, E. 2001). Regardless of which way one looks, there are heavy costs associated with the selection of unsustainable materials. (Moxon, S. 2012)

Given the fact that one of Serrella's main focus is the "local" aspect of sustainability, it is absolute vital to represent this idea through the use of materials and plants. Materials that represent the Serrella such as stone, wood and clay (materials that can be found in the area) and that can be considered "sustainable" on many levels are used in this project. These are also materials that are used in the production of the sunglasses themselves.

As we are focusing on nature, given the title of the brand itself, the consistency of the material is not necessary. This means uneven surfaces, textures and the real feeling of giving the user the experience of being in the mountains or in the outdoors.

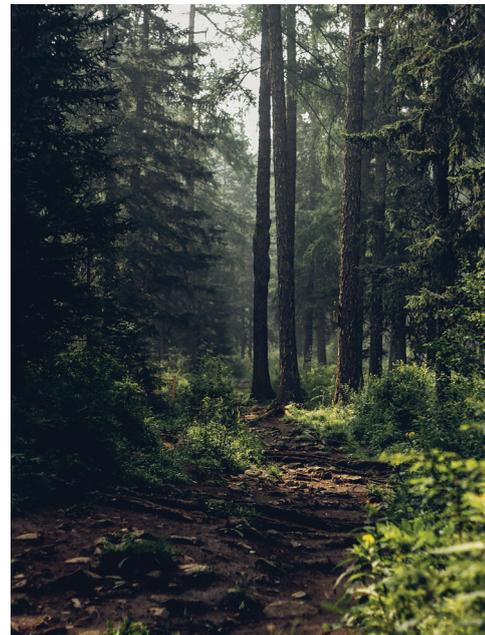
### 3.1 - Concrete

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Concrete is made of natural materials and gives the impression of rawness and honesty. Used ever since the Roman times, it gives the impression of strength, support and solidity. Well-known and strong, it is much less expensive than stone but still gives the same affect of strength and timelessness. (pg.Wilhide 2001)

## Concrete flooring

What is concrete flooring? Concrete is a natural material composed of a binder, a filler and water. (Malberg, B. 2018) Exposed concrete can be an efficient finish for high-impact areas. It is also welcome where the aesthetic of the space requires a raw, industrial look. Concrete finishes are



**Stone, Clay and Concrete**  
Examples of the materials  
used in the design of the  
Serrella shop.



durable and economical; they are, as well, reflective of sound and occasionally of light. In addition, concrete floors can act as a natural conditioning for surfaces- the earth's temperature can heat or cool the spaces directly above the floor. A concrete finish can be added to an existing floor system as well. Lightweight self-leveling toppings can be installed over a well-prepared subflooring to provide a similar finished polished concrete. (Hayles 2015)

Sealers and waxes are clear coatings that give greater durability to a concrete finish. They enhance the natural look of a floor or bring out the depth of a stained finish. Waxes must be evaluated prior to installation for proper slip coefficient a measurement that determines how safe a floor finish can be. (Wilhide 2001)

### **3.2 - Stone**

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From a human's perspective, stone is the strongest and most trustworthy material that exists. (Malberg, B. 2018) It comes from nature and holds mountains together and has created the land that we put our feet on. It is considered strong, rustic, sacred and refined. In this particular project, the building was originally built in 1860, and the original walls still remain. Therefore the idea is to use old and the new.

### **3.3 - Clay plaster**

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Clay plasters have a thirst for moisture. Its most prized characteristic is its ability to readily attract and take up moisture from the atmosphere and retain this moisture within its pore structure. Earth plasters are therefore hydrophilic (water loving) and hygroscopic (can safely hold onto this moisture). This is one of the most, if not the most, sustainable material that anyone can use for a construction project says sustainable materials.co.uk. Furthermore, as it incorporates this moisture into its structure, it causes the clay molecules to expand, blocking the further passage of

moisture through its structure. This forms a water resistant barrier. This self-sealing ability can prevent moisture from wicking into the wall substrate beneath, while still allowing moisture to move back out. (Lyons, 1997)

### Ecoclay

Companies have come up with several kinds of solutions in order to add this natural material to their working effort. Ecoclay, for example, is a wall covering for which uses natural clays without additives as its base. The clays are found in a specific area in Teruel and are currently being used in bio-construction because of its ability to be used in decorative and technical projects. This versatility allows them to be present in diverse environments. Ecoclay can be used to isolate sensitive locations and can be used as an acoustic element. Clay also naturally regulates relative humidity indoors. In this specific case, ecoclay would be used to replace the typical method of drywalling. Ecoclay (2018)

## 3.4 - Wood

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Timber or wood is considered one of the “low energy materials” materials in the construction industry. Trees require little energy for their conversion into usable timber, and young replacement trees are particularly efficient at absorbing carbon dioxide and releasing oxygen into the atmosphere. Temperate and tropical hardwoods, when properly managed, can be brought to maturity within a lifetime of a human, whereas softwoods take half the time to mature. (Chang 2015)

Timber continues to be one of the most versatile material to use in projects, given the fact that it is one of the earth’s oldest building material and about a third of the world’s timber is used either in construction or to make other products such as paper for human consumption. (Chang 2015)



**Wooden planks**

An example of lightly stained wooden planks.

## Solid Wood Flooring

Solid wood flooring as its name suggests is prepared from wood that is one piece from top to bottom. It takes stains and other finishes well and can be easily refinished. Because it is prone to damage from water and moisture this flooring should be used on the ground floor and above only. It comes in several cuts. (Moxon 2012)

C H A P T E R F O U R

# A LOCAL APPROACH TO DESIGN





Serrella mountain range (above)

## A LOCAL APPROACH TO DESIGN

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### 4.1 Defining Sustainable Design

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What is a “local approach to Design” and why is it so popular these days? The concept of consuming has shifted due to the technological influence. More than ever people are wanting less to buy items from distant companies, greedily making money off of mass production which is not always honest or good for the environment. More people are drifting towards the idea of supporting local artists and “makers” which contribute locally and to their own local economy. They prefer knowing where their products come from and understanding the entire production process. Consumers are also becoming more aware of their actions. Instead of waiting for “higher powers” to get involved, they prefer to personally start cultivating new skills, extra jobs, consciousness and healthy habits to face the days to come. They want deeper, more lasting personal impact from their purchases. Rewards, gamification, training programs or motivational alerts are some of the ideas that shape these trends. As a brand, there are dual benefits: extending the consumer relationship post-purchase and basking in the warm glow of shared success. (Mason, M. 2018)

Sustainability is as much about process as it is about product. Seeing sustainable design as a process empowers “green” designers to better evaluate the environmental, economical and social impacts and costs of building products. In order to know if something is sustainable or not, one has to ask the right questions. “Does it have a long life? Does

it save energy? Does it add durability? Does it contribute to the waste stream? Is it renewable and recyclable?" In sustainability, one must consider the full life cycle of products and services, and commit to strategies, processes and materials that value environmental, cultural, social and economic responsibility which is what Serrella does.

Also, the concept of authenticity is another strong way to connect with the inner self and create bonds with the community one is from. It is about sharing more than owning, trusting in the traditional rather than only in innovation. Serrella as a company defines this as they are "committed to using a sustainable process that use materials and systems that respect the environment, promoting local production and meeting users' new demands," (La Serrella 2018).

Sustainable design is a holistic approach that combines the thoughtful selection of renewable and recycled materials and energy-conserving building systems and appliances with design choices that result in the healthiest possible environment for the occupants. Not only does such an approach allow the designer to reduce environmental impacts, it can also lower operating costs and create interiors that foster higher productivity and overall well-being.



**CONCLUSION**

## CONCLUSION

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The idea of using materials, textures and colors in a space to not only represent what the brand is expressing but also to entertain and engage the user, can be found in the case studies and the example of the project portrayed in this particular study. While inviting the user to enter and participate in the physical space, one can quickly see where the brand comes from (the Serrella mountain range in Spain) and what kind of product they want to sell (sustainable local wooden sunglasses) and who as a brand they actual are and what they represent.

The research done by discovering other brands and shops who also use material to "create an experience" has been extremely useful in the fact that we are now stepping outside the "typical shops"- ideas and objectives have shifted. We are interested in telling the story of the brands themselves are created while showing the uniqueness and true value of the products and the intentions of the designer of the product all the way down to the architects and the interior designers themselves who design the shop.

Also, this research showed that sustainability should not necessarily be "the" selling point of a product or space but should now already be incorporated in the product and space itself. Products should reflect the love and dedication behind the masters of the design themselves and have good intentions while designing, giving the consumer to feel more relaxed when making purchases.

All in all, the intention of this project fulfilled its purpose by designing a sustainable, local shop which gives the user the experience to opportunity and feel and understand the intention, love and care behind the design and the intention of the designers.



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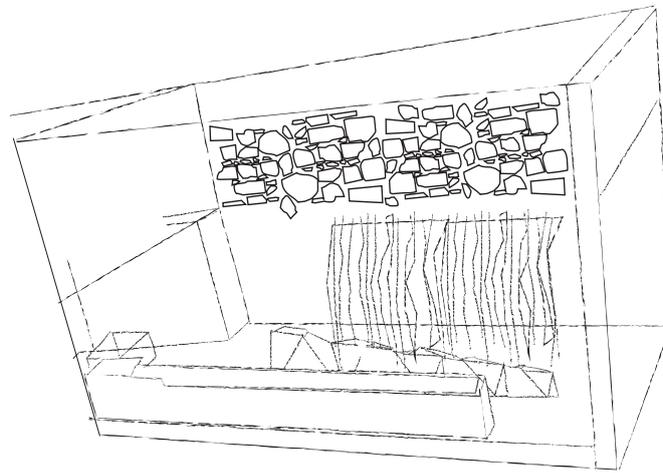


# THE PROJECT



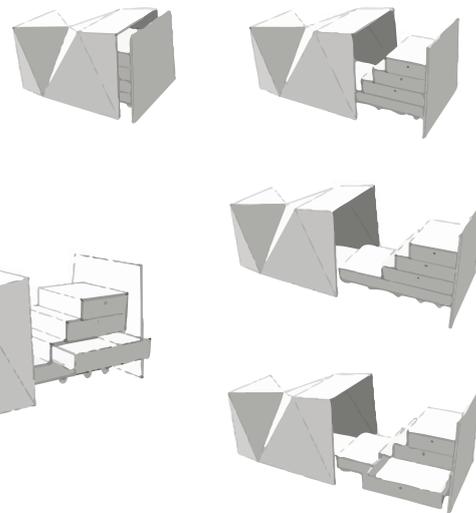
**Main Storage System (top right)**

A view of the middle shelving system shaped as a large rock-like structure.



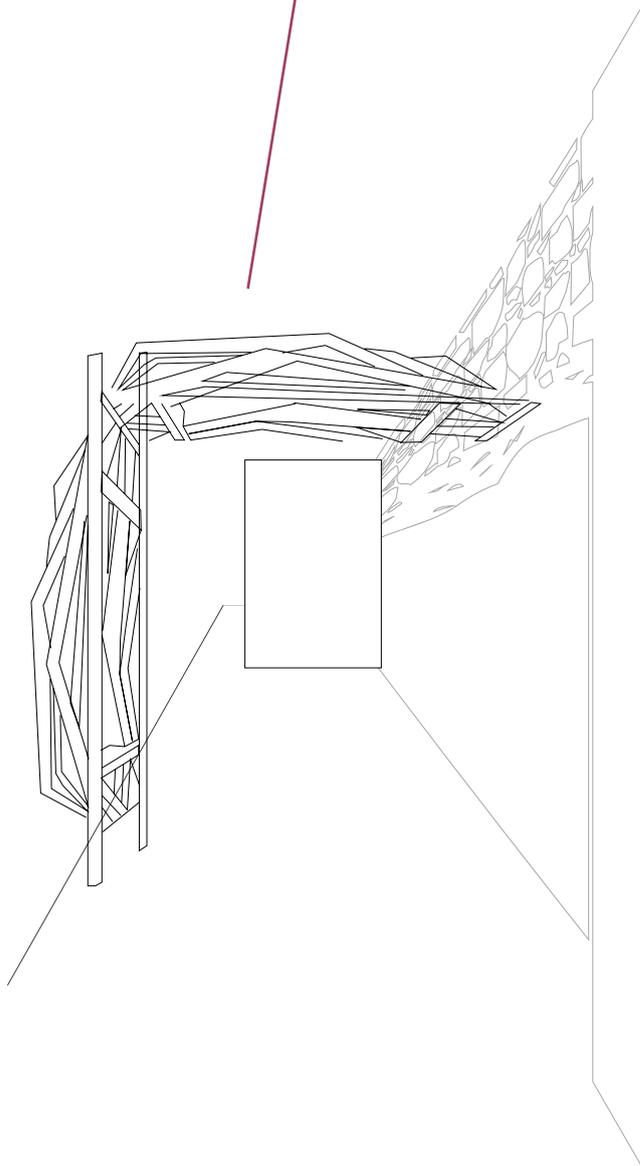
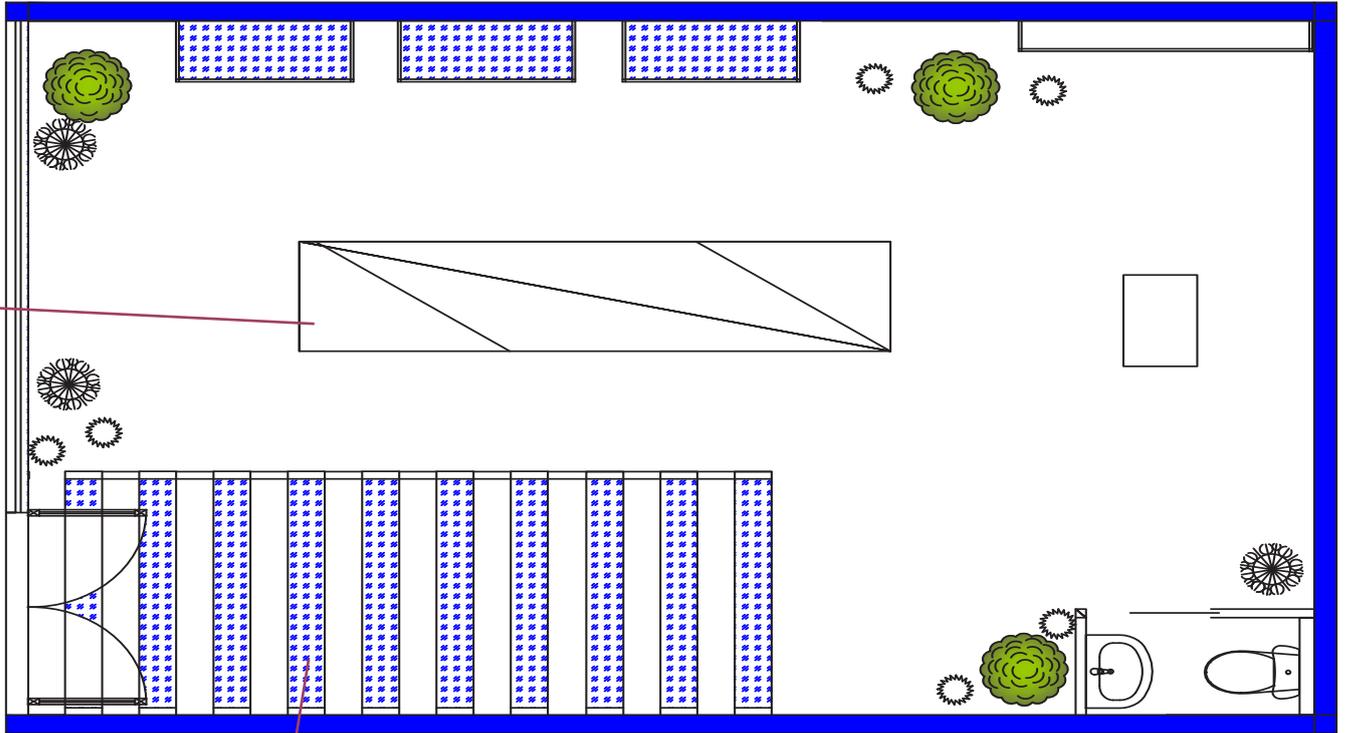
**3D architecture plan (middle)**

Here is a rough draft of the inside of the shop.



**How it works (bottom right)**

Inclosed one can find various storage departments for small items such as sunglasses and boxes.

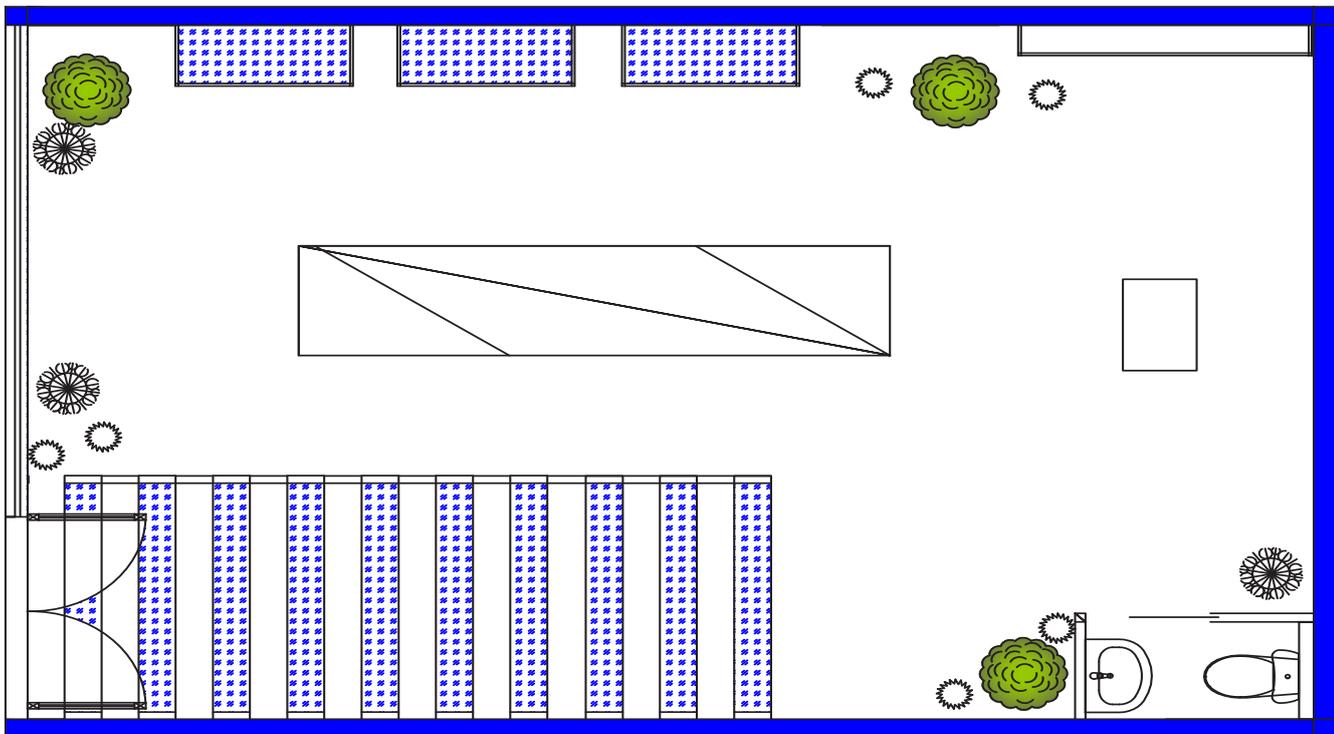


**Architectural Plan (above)**

Here you can find the main ground floor plan for the Serrella shop in Barcelona.

**Door Sketch (left)**

Made of wood and structured against the stone wall, the users enter to the shop through a wooded, cave-like structure,

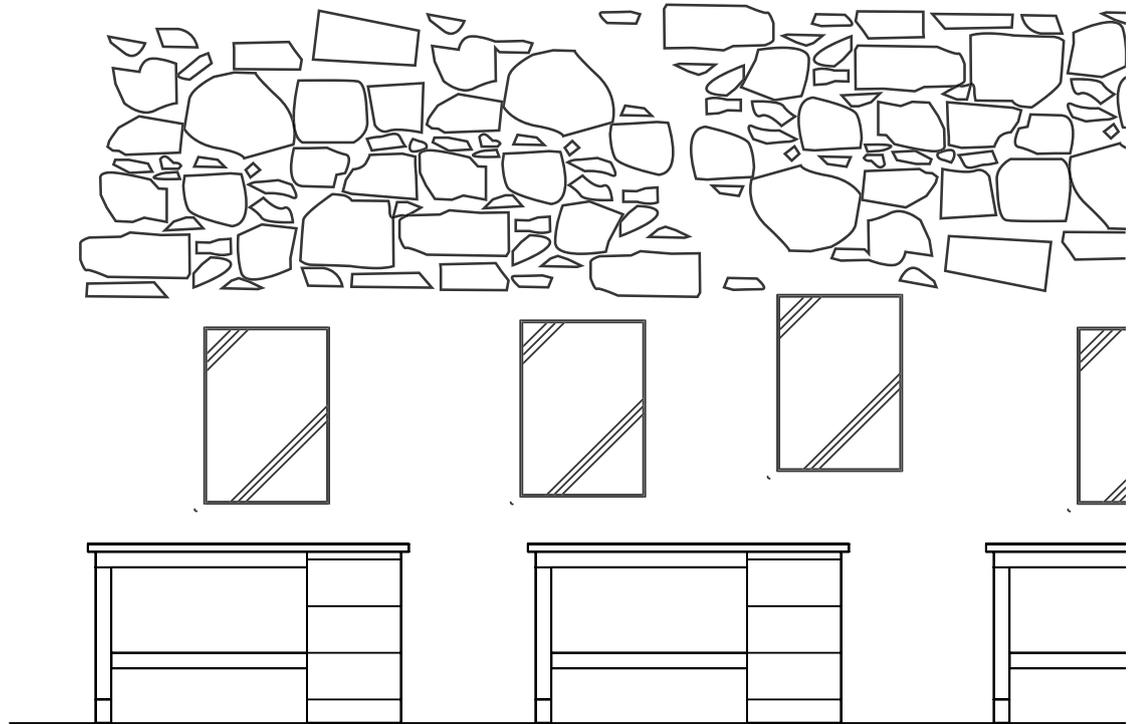




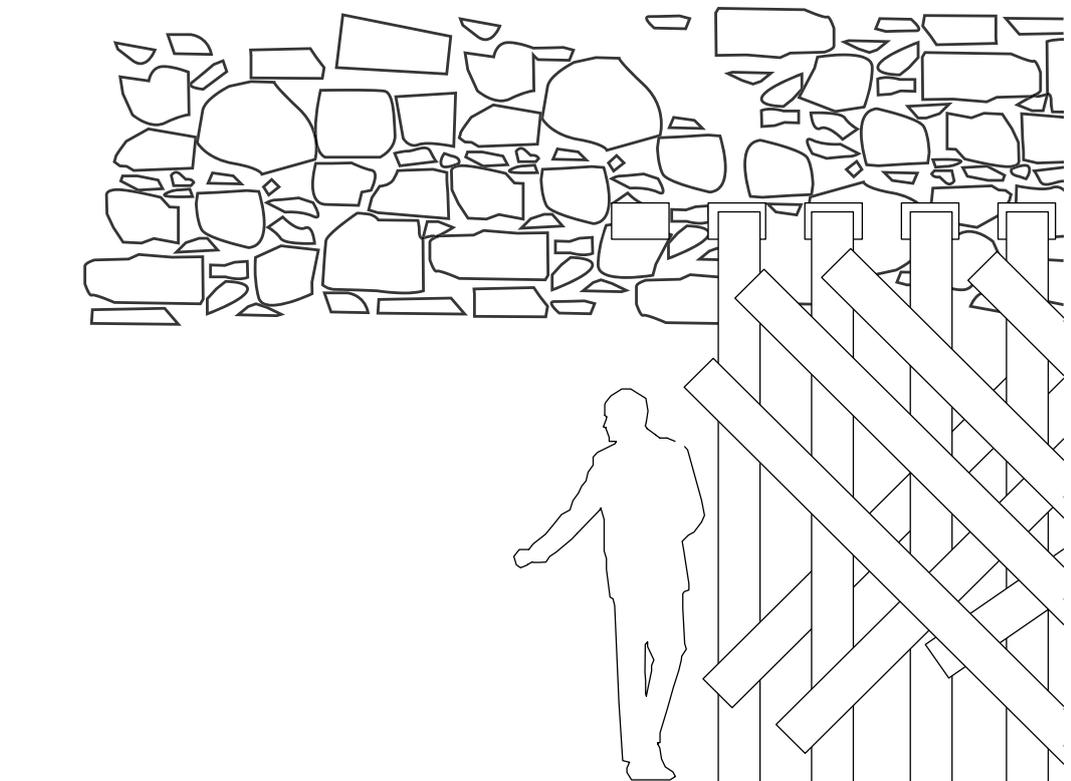
**Glass Storage (left page)**  
Wooden and glass cases line the right wall.

**Entrance and Wall Sketch**  
Colored versions of the entrance and the wall with plants.

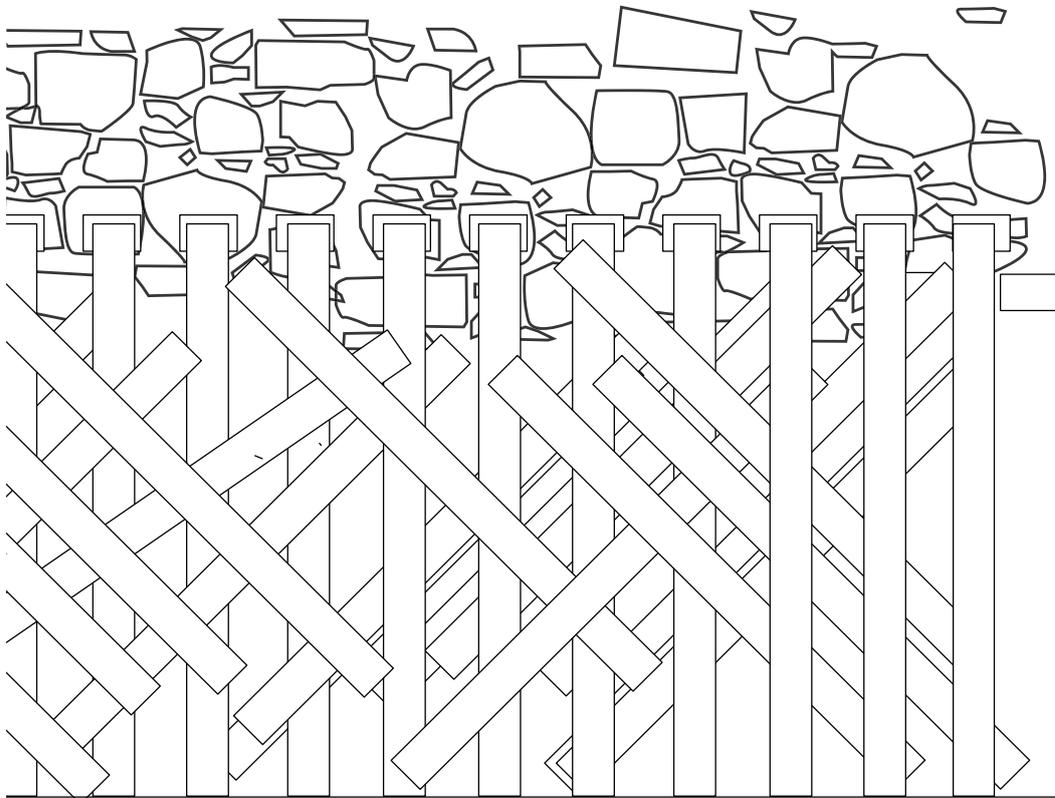
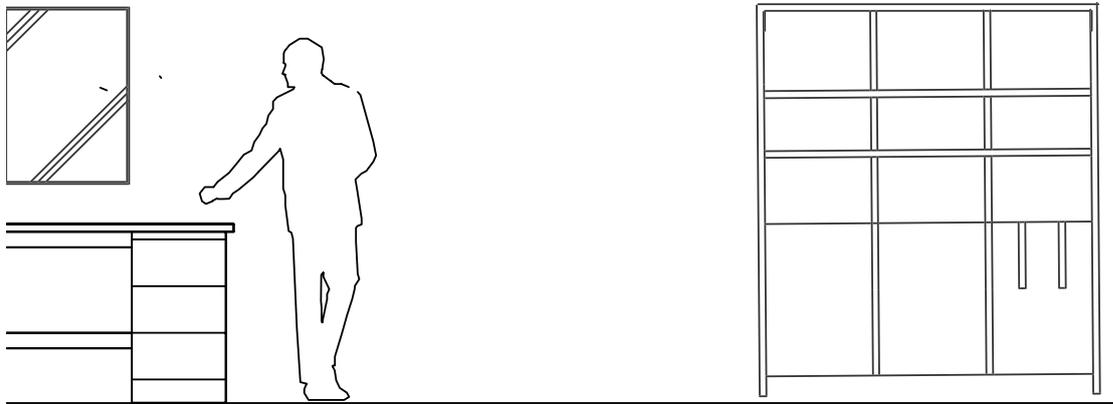
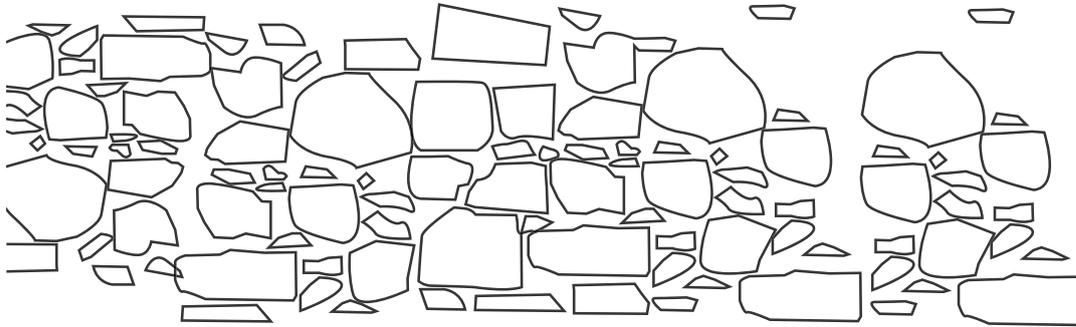




top  
Side view of the southern wall.



top  
Side view of the entrance



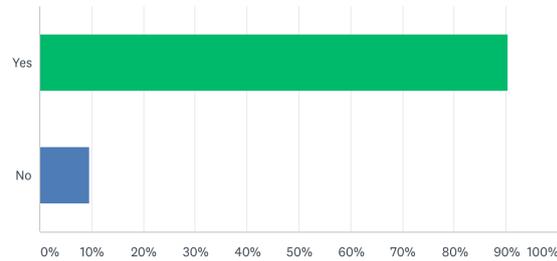
PERSONAL RESEARCH

# SURVEY & INTERVIEW

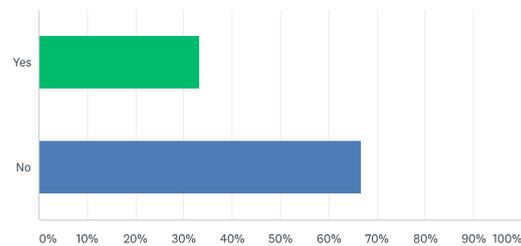


A survey of ten questions was sent out to a total of fifty individuals from the ages of 13 to 50 regarding sustainability and design.

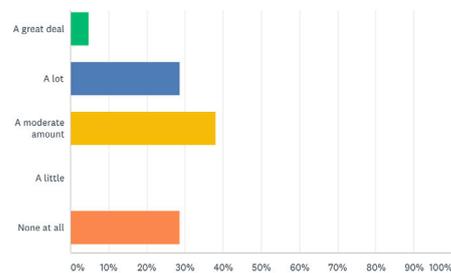
1. Do you think that buying sustainable products help the environment?



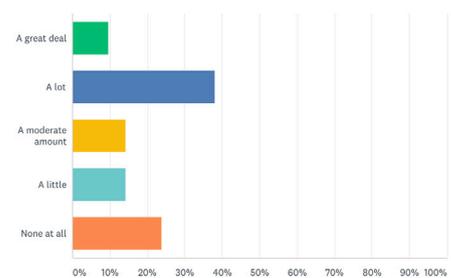
2. Would you buy a product or enter into a shop purely based on the fact that it claims to be sustainable?



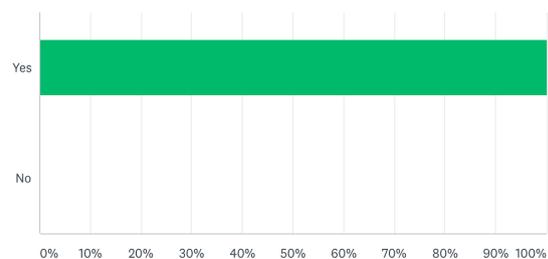
3. Is sustainability a concern of yours on a day to day basis?

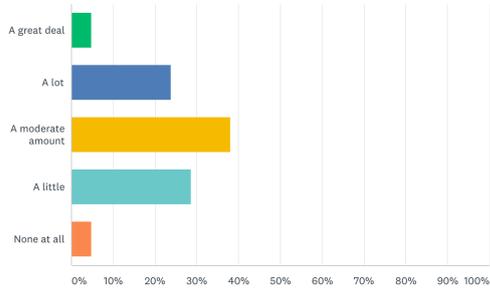


4. Are you concerned about how your purchasing affects the environment?

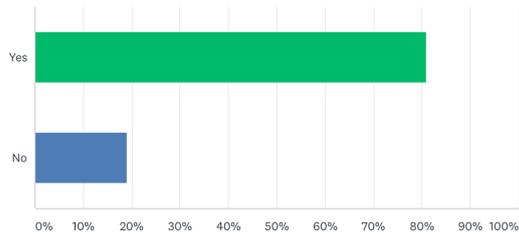


5. Are you familiar with the concept of sustainability?

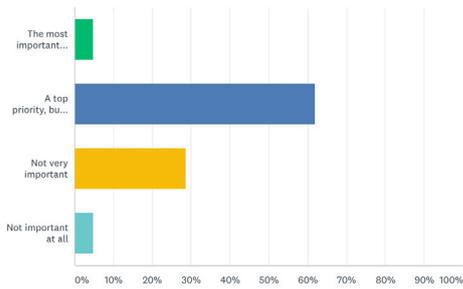




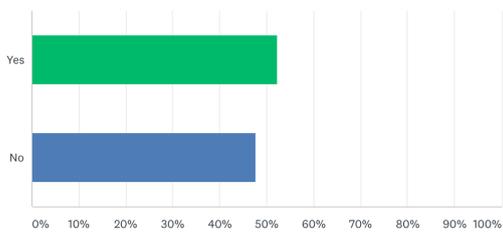
6. Do you find that the city/ place in which you live allows you to help the environment in some way, shape or form?



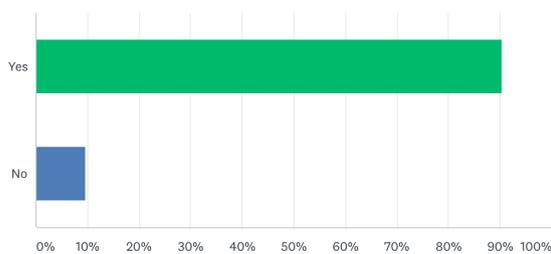
7. Do you find it easy to access sustainable ways of living?



8. Do you find buying sustainable products as "trendy"?



9. Do you go out of your way to buy sustainable products?



10. If you could, would you always buy sustainable products?

## INTERVIEW WITH MIKE P. PRODUCT/INTERIOR DESIGNER

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*What kind of design did you study? What made you become a designer?*

When I was 7 years old, I was constantly drawing using anything I could find, especially with a pen. And I was also constantly constructing anything that I could get my hands on. I always wanted to be an inventor. Even in highschool I tried to get involved in design. My father didn't allow me however, but I eventually found a way.

I soon discovered that being a designer, a product designer for that matter, was something that allowed me to mix both invention and art. Therefore in 2003 I applied for a job as a salesman in the lighting department in Habitat, in the south of France. I drew a lot and tried to get my foot in the door with interior design as well... but couldn't find a company that allowed me to study part time and work part time. Lucky enough, an entire year later, one of the companies I had contacted prior called me. I, from then on, started working for them as a decorator- working with blue prints, etc. and helping out clients with interior design. I finally made my way to Barcelona and found my first job in HP. I ended up working there in web and graphic design.

*Where have you worked that has made you more aware of the importance of sustainability? When studying design at school, was the importance of being environmentally aware taught?*

Sustainability was just a concept that I heard of back in 2003-2005. People were speaking about it, but it became something very "marginal" in my opinion. I remember people also talking about electric cars, etc. as well, but nobody seemed prepared to buy them or use them. And in design at the time (and in graphic design) it seemed hard to apply. Now, I think ever since the crisis it (referring to sustainability) it now seems to be something very fashionable. So people continue speaking about the concept of sustainability, trying to



Mike, Product Design  
2018

almost "show off" and "pretend" as if they are participating in sustainable design... when they really aren't. For example, I have just been working in an international design exposition here in Barcelona recently. But even though there were designers from all over the world coming in for discussions and talks about the future of design and sustainability, I saw pamphlets and extra printed documents there which had been wasted: used once and thrown away. I suggested that perhaps we could use these extra documents, this wasted paper... but I haven't heard anything from them since. Situations like these show me that almost 10-15 years later, we are still stuck in the same thing- talking a lot about being sustainable, working with sustainable design, etc. but no one actually doing anything about it. Even extremely educated and talented people who are currently working in design constantly talk about sustainability but I have yet to see any actions taking place.

### *Do you design sustainably?*

Design today has become very "fashionable". And design today, in my opinion, is not really actually design. It seems that it has become "trendy" to consider anything design. Also 10-15 years ago people were already talking about this "concept" of sustainability. So where has the change been? Design today doesn't mean anything today apart from beauty. Sustainability, design, etc. most of the time I find it very empty.

### *Do you look for or buy sustainable material/items/objects? Would you feel better or worse if you could?*

Most of the time I purchase organic clothing- As a matter of fact, I've always tried to even before it was "in fashion". But I also grew up quite well being able to eat fresh fruit, vegetables, fish, etc. as I am originally from the Caribbean. But now living in a more urban environment I find it more difficult. A lot of my clothes are made of organic cotton for example. Cotton, although considered "good for the environment" is unfortunately not the best option either as it needs a lot of water to be cleaned. Clothing made out of bamboo is probably better. I have clothing that's organic but

it's not easy to always have access to this type of material, etc. and knowing where it can be found is also difficult.

*How do you think design contributes positively to the world and the environment and how could design change to improve? What should we be doing to make changes in designing products, interiors, etc.? What do you think can help design to become better?*

Design helps people to think how to live better. Design should be even more involved with the material manufacturing/production level and on how it is applied. But then we would be also touchin on the waste topic, which can or cannot involve the designers, it's up to them to get involved in that part of the design process.

For example, let's consider even the most basic things such as cutting down trees. I grew up in the Amazon, in Kourou more specifically. There I remember seeing mountains of woodcutting residue, which accumulated at an amazing speed daily. Do designers consider that when they are creating new design, cutting prototypes, etc.? I believe if design was involved there, that waste could have been used to create an new material.

But lately I have seen more efficient ways of using primary materials I have recently discovered 3D concrete printers limitless creative forms, almost 0 waste very quick execution...

One my dreams is to work with waste! And lately I have been reading a lot about 3D printing. I think this is a big part of the responsibility of a designer and it is not emphasized enough.

## SURVEY/INTERVIEW CONCLUSIONS

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Regarding the results of the survey, it shows that most people understand the concept of sustainability and would like to participate but are unsure how to or find that the resources are not always readily available in Barcelona (the city where the people who took part of the survey live.) There was a split result regarding the obligation or necessity to buy "sustainable" products, considering the fact that these type of products do have a stereotype of being "trendy".

This, for me slightly affects the intention of the design of the Serrella shop- given the fact that it does not seem to be the main reason why a user would enter into a shop. On the other hand, this can justify the concept of giving the user an experience while emphasizing sustainability, which is reflected in the brand itself.

As for the interview with Mike P., it was extremely valuable to see how important he found sustainability to be and how he, through experience, knows how important it is to begin as soon as possible, even if it's on a personal level. People such as himself do make even the slightest effort to buy products that are sustainable as they are aware of the differences and as a designer, continues to study concepts on how as a whole we can move to a more sustainable future.



ailen kelly  
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december 2018