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Serendipitously Ludic Spaces:
Vintage fashion fairs through
the Lens of
Critical Spatial Theory.

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A thesis submitted in partial fulfilment of the requirements of Leeds
Beckett University for the degree of Doctor of Philosophy.

June 2020

Declaration

I, Esther Pugh, hereby certify that this thesis is my own work and that all published or other sources have been acknowledge in notes in the text or the reference list. Furthermore, I confirm that the thesis has not been submitted for any comparable award.

Signed

Date: June 1st, 2020

Abstract

This thesis argues that it has never been more important to understand the spatial benefits or 'serendipitously ludic' experiences of fashion consumption in bricks and mortar spaces, with traditional retail facing an existential threat from online. Spatiality is fundamental to the shopping experience, especially when shopping for vintage fashion items. However, space is often undervalued in contemporary thought as it is invisible and intangible. This research investigates critical spatial theory, finding that space is not a negative container, but a positive and palpable force surrounding human activity; with physical, mental, social and temporal dimensions. Critical spatial theory has been applied to educational buildings, care homes and hospitals, but what has not been researched in depth is shopping spaces. The vintage fashion fair is becoming ubiquitous, offering an alternative to mainstream retail, exemplifying symbolic and experiential post-modern consumption, and enacted in liquid spaces where individual and collective identities are forged. However, despite the increasing prevalence of such second-hand, travelling spaces of consumption, there is scant literature addressing their spatialities. This research aims to fill this gap; advancing critical spatial theory by applying it to the United Kingdom (UK) vintage fashion fair to create new knowledge. The thesis will demonstrate how critical spatial theory, synthesised with consumer culture theory can be extended to create new knowledge of contemporary consumption space. It will investigate how consumers experience space at vintage fashion fairs, and create new understanding of these consumption spaces, making it possible to design spaces which are better for everyone, despite all consumers having unique perceptions. This research combines phenomenology and narrative enquiry, to understand the actual lived experience of space at the vintage fashion fair. In-depth interviews were held with ten 'Serious Leisure Vintage Fashionistas'; using digital participant-driven-photographic-elicitation techniques, as a stimulus to draw out their unique personal stories. The interview transcripts were analysed by repeated reading and note-taking, identifying over a hundred codes, and organising them into six umbrella themes, extracting their meaning, and reducing these to their spatial essences. Contributions to knowledge, are a typology of vintage fashion retail spaces; a spatial typology of vintage fashion fairs; a taxonomy of vintage fashion fair practices; a digital photographic methodological process, and ultimately, 'Spatial Fabric'; a metaphorical conceptual model of space with physical, mental, social and temporal strands, woven together; with a warp of security and a weft of freedom. Spatial Fabric advances scholarly knowledge and has practical applications for retailers and practitioners whose success depends on weaving satisfying and experiential spaces.

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I also express huge gratitude to my family; especially my mother, my fiancé Gary, and son Hector, who have wholeheartedly supported me in this venture.

This thesis is in memory of my Father; the reader and writer who influenced me, and who sadly passed away before seeing it completed.

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Glossary

Vintage fashion – A spatial practice involving the exchange, revaluation and reinterpretation of genuinely old clothes and accessories from the past and their re-launch into a contemporary setting. Taking place in the spatial environment of the vintage marketplace, vintage fashion is a phenomenon which includes the sharing of clothing knowledge, demonstration of clothing discernment and the collaboration between passionate ‘serious leisure vintage fashionistas.’

Vintage fashion fair – a collective event which is co-created by ‘serious Leisure vintage fashionistas’, sharing vintage connoisseurship and passions. The Vintage fashion fair specialises in genuine vintage fashion but also sometimes features homewares and other oddments of ‘vintage’ paraphernalia. It moves from place to place, popping up in assorted anachronistic but impressive venues, such as town halls, theatres, railway stations, hotels and cathedrals, as well as outdoors in the streets and squares.

Serious leisure vintage fashionista – A buyer and/or seller who participates in vintage fashion fairs regularly as a substantial hobby, acquiring and expressing specialist skills, knowledge, and experience, and gaining fulfilment so that they launch themselves into a leisure career.

Liquid modernity – A term created by Bauman (2000), to signify the period after Modernism in which individuals can no longer rely on the solidity and predictability of organisations, and of established rules and expectations, but instead are faced with fast change and uncertainty.

Slow fashion – A movement promoting an alternative clothing culture and set of values, than those of Fast Fashion found in the retailing of clothing and accessories which are mindfully produced, consumed and disposed of; emphasising a slower fashion cycle, consumption of fewer, but better-quality pieces, made to last (Fletcher (2010).

Fast fashion – This has been the dominant clothing trend of the High Street since the 1990s, focusing on fast-response, low quality and homogenous garments which are worn a few times then disposed of, causing damage to the environment both in their production and disposal.

Fixed vintage spaces – These are bricks and mortar stores which typically fall into four categories: Independently owned small ‘vintage’ fashion boutiques, emporia featuring many businesses all under one roof, such as Liverpool ‘Red Brick Vintage’, branded chain stores containing vintage concessions, such as Top Shop, and charity/ bric-a-brac shops.

Fluid vintage spaces – These include markets, fairs and pop-ups and all the varied temporary spaces of vintage fashion, from the improvised street sale to the highly organised festival. These are social spaces, where negotiating, socialising and interaction create an experience which is not available in mainstream high street stores (Petrescu and Bhatti 2013).

Second-hand clothes – These are previously worn clothes, either very old, called Antique Artefacts (at least ninety years old), True Vintage (at least twenty years old), or Pre-loved (not of significant age or provenance to be regarded as vintage or antique).

First-hand clothes - These are brand new clothes which fall into three categories, dependent on their design: Contemporary New, Retro-revivals, and Past Duplications. These clothes may one day become 'vintage' fashion should they enter the second-hand marketplace, and if they meet the required design and quality criteria.

Borrowed Buildings - The permanent, usually historic buildings which house vintage fashion fairs.

Spilling Structures - These are the inside and outside spaces, such as stately homes and gardens, where buildings and open spaces are combined in a large-scale vintage fair.

Total Town Take-over - The Total Town is a vintage fashion fair which engulfs the buildings, streets and spaces of a whole town, such as Scarborough Armed Forces Day.

Streets and Squares – Vintage fashion fair outdoor spaces, featuring stalls and street vehicles in the town, such as Chester Vintage and Food Fair.

Canvas and Caravans – This spatial category of vintage fashion fairs, incorporates those fairs which take place in fields and parks, housed in marquees and quirky 'vintage' vehicles.

Physical space – This is the dimension of space which involves the interaction between people and things, allowing participants to explore things in spectacular and secret settings, engaging the body and the senses in it. Physical space has a solid, and a liquid warp and weft, as seen in 'Spatial Fabric'.

Mental space – This is the dimension of space that includes participants' subjective response to space, reflecting on themselves and their surroundings. It has a solid, and a liquid warp and weft, as seen in 'Spatial Fabric'.

Social space – This is the dimension of space that involves interaction between people in a set of cultural practices and actions, creating spatial patterns and rhythms. Lefebvre (1991) also called social space, "*lived space as it is real, not idealised*". It has a solid and a liquid warp and weft, as seen in 'Spatial Fabric'.

Temporal space – This is the dimension of space which allows participants to reflect on past, present and future. It has a solid, and a liquid warp and weft, as seen in 'Spatial Fabric'.

Spatial Fabric – A metaphorical model linking the spatial with the sartorial. It signifies the space all around, like a fabric enveloping the body, featuring physical, mental, social and temporal threads, each with a solid warp and a liquid weft. Spatial Fabric can be used as a template to improve spaces, by ensuring that space has physical, mental, social and temporal dimensions, a solid warp to promote constancy, connection, security and stability; and a liquid weft to promote movement, serendipity, playfulness and freedom.

Chapter One - Introduction

1.1 Background

This research will explore space and the spatiality of life, as neglected aspects of contemporary thinking, which have the power to transform understanding of the world. The Vintage fashion fair has been chosen as the context from which to view space and extend Critical Spatial Theory. The temporary enactment of 'vintage' fashion in permanent, repurposed spaces, where props, equipment and merchandise are laid over the spaces, and crowds of eager browsers spill in to create a buzz and a charged atmosphere, creating a paradoxical floating space or a 'space without a place' (Foucault 1967). By bringing critical spatial theory to the foreground of the study of these spatially charged events, this thesis aims to focus on how space influences the dynamics of the consumption experience and how, in reverse, the consumption experience impacts on space. As Visconti et al (2010) explain, space is not just a vacuum that contains action, but a robust medium that has the capability to impact the relationships between people and objects, so that they people become either enabled or restricted.

The Vintage fashion fair is becoming increasingly common in UK retailing, bringing stallholders and shoppers together as producers and consumers, often merging their roles and becoming 'prosumers' (Toffler 1970). Stallholders also buy from each other and shoppers, dressed in their finery become part of the spectacle and experience. Vintage fashion fairs alter the usual retail dynamics. Instead of retailers opening-up spaces for their customers to come along and experience, they make the customers an essential part of the experience, one where they are a collaborative agent:

Rather than 'us' versus 'them', new spaces of rich exchange may help build a sense of 'we'. (Saatcioglu and Ozanne 2013, p.36).

Live bands, 'vintage' vehicles, street theatre, crafts and workshops, all contribute to the hustle and bustle of the Vintage fashion fair, which has become a British staple, popping up in various re-appropriated buildings, such as town halls and stately homes, and in open spaces such as streets, parks and promenades across the UK. What began as a specialist marketplace for the Vintage Clothing Trade has grown to become a large-scale recreation, not just for the seasoned 'serious leisure vintage fashionistas', but for everyone who enjoys nostalgia and looking fondly back at a romantic, seemingly glamorous past. At the Vintage fashion fair, traders set up stalls, and visitors peruse them, they sip tea and eat cakes and watch the various entertainments, to-ing and fro-ing between the stalls. Vintage fashion reinvigorates otherwise sleeping spaces, by bringing lively communities into under-utilised buildings and even taking over towns. Quirky people, often dressed up to the nines in authentic period style, interact with idiosyncratic clothing and accessories, all laid out enticingly on tables and on rails. These human and inanimate additions imbue underutilised buildings with life and activity, called by Peters (2014), '*a mood of vintage*'.

Many forms of thrift and second-hand shopping, have become less marginal and increasingly commonplace in Europe and the United States (Guiot and Roux 2010), including vintage fashion fairs. Second-hand, charity shops, and antiques emporia have witnessed growth of 92.9% in the UK in the year to June 2019 and are reaching a wider audience (The Times 2019). The immersive and experiential vintage fair, along with other specialist and itinerant formats such as farmers markets and arts and crafts markets, are booming, seeing an increase recently (Leiper and Clarke-Sather 2017). Like the Farmers Market, their food counterpart, discussed by Murphy (2011, p. 595), they seem to offer alternative *'temporary and transitional' spaces to counteract globalisation and provide individuality, choice, quality and social benefits*" (Murphy 2011). The Vintage fashion fair is more than retail; it is a practice and a passion between stallholders and shoppers who continue their adventures online, utilising social media platforms to perform and interact (Peters 2014). This distinct space has a paradox at its centre because it represents 'Liquid Modernity', (Baumann 1999), due to its transience and ephemerality, but simultaneously has a certain solidity and stability to be found in its often majestic and historic settings, and the nostalgic clothes it peddles.

Many reasons have been identified for the growth of 'vintage', first identified as a phenomenon, in the sense of a style of dress and a specific clothing in the late 1990s, (Cassidy and Bennett 2012). The Vintage fashion fair offers something authentic and unique to those bored of mass-produced fashion uniformity (McColl et al 2011, Cassidy and Bennett 2012); it has been heavily marketed by the traditional and digital fashion media (Cassidy and Bennett 2012) ; it takes place in distinctive and unconventional retail spaces which appeal to the senses as places to 'treasure hunt' (Cervellon et al 2012) and it is seen to represent a change in values with a desire for nostalgia and a move towards frugality in response to harsh and uncertain economic times (Cassidy and Bennett 2012, Cervellon et al 2012, Veenstra and Kuipers 2013).

Whilst unconventional and underground retail is growing, bricks and mortar stores in the main retail centres and high streets are seeing a steady decline (Gov.uk 2019). The Vintage fashion fair, as one of these alternative spaces, offers a response to retail's woes by both tangible and intangible means. In the tangible sense, they offer unique, authentic and handcrafted goods, which are becoming increasingly desirable in the face of a globalised digital society and are not readily available in standard retail stores. Callienes et al (2016) point to the challenges which face traditional retailing today. The Post-Millennial Generation moves smoothly and seamlessly between online and offline worlds. This, as called for by Parment (2013), means there is a need for innovative ideas on how to entice these Post-Millennial shoppers, and others, with better engagement and alignment with customers' needs today. This study investigates critical spatial theory which understands these from the perspective of intangibility and liquidity, that could make consumers such as Post Millennials reconsider bricks and mortar spaces. After all, Visconti et al (2010) explain that space is more than a location

From the perspective of intangibility, they are sensory experiences, as much about a fun day out with family and friends as a functional spending trip. Liquidity is expressed in their fleeting nature; they materialise for the day or the weekend, then disappear, only to pop up again in another venue and another town.

1.2 Research Rationale

The rationale for this research is based on the conviction that improved understanding of space and the spatiality of existence, will shed light on our understanding of consumer behaviour. Consumer culture theory has recognised the changing nature of consumption habits, which have, in the last few decades, become more symbolic and experiential, instead of rational and functional (Arnould and Thompson 2005). At the heart of the consumer experience are the relationships between people and things, consumer actions and the marketplace, which all have space at their core. The Vintage fashion fair is an example of a marketplace where space is enlivened and transformed by people and things, and in reverse, space galvanises their experience. It is a pop-up space, taking place in historic buildings, selling second-hand goods to 'vintage' fashionistas. It is more an event than a shop, and therefore represents the contemporary holistic nature of consumption, affecting all aspects of our lives (Stebbins 2007). Therefore, this research aims to fill a substantial knowledge gap by providing new insight into consumption spaces, combining consumer culture theory and critical spatial theory, offering a model for the improved design and conceptualisation of consumption space. By adopting this unique perspective, the study will extend critical spatial theory, advancing scholarly and industry understanding in the field of consumption and space providing better understanding of consumption space. Critical Spatial Theory, when applied to the Vintage fashion fair, foregrounds novel ideas on consumers' interactions with space, and contributes to academic thinking. This thesis aims to extend Critical Spatial Theory, to embrace contemporary consumption. Critical spatial theory (Foucault 1967, Lefebvre 1991, Soja 1996), has been applied to several areas, notably education (Timm-Bottos and Reilly 2014), elderly care (Peterson and Minnery 2013) and health (Gregory et al 2014). By emphasising the spatiality of these contexts, it was possible to gather new insights into these worlds and to improve the actions and relationships that exist in spaces such as schools and hospitals. The same has not been applied previously to the study of fashion consumption. This is the role of the current research, to fuse the understanding of space with that of 'vintage' consumption at the Fair. Therefore, there is a substantial gap, which this study will satisfy.

1.3 Previous research on Vintage fashion fairs

Whilst numerous academic articles and papers have been written on retailing in general, literature on the Vintage fashion fairs is lacking. Furthermore, scholarly material on all

Serendipitously Ludic Spaces: Vintage fashion fairs through the lens of Critical Spatial Theory

second-hand formats, is relatively sparse. There is therefore limited understanding of these increasingly popular formats, which this research aims to address.

Second-hand formats have been the subject of several studies exploring the motivations for second-hand consumption (Williams 2002, Roux and Korchia 2006, Roux and Guiot 2008, Guiot and Roux 2010 and Ferraro et al 2016), finding that they are not only economic but also social and experiential. The behaviour of shoppers in temporary spaces such as flea markets has been found to have shifted in recent years, away from frugality and economic motives to enjoyment (Sherry 1990, Bardhi and Arnould 2005 and Petrescu and Bhatli 2013). Rather than focusing on the negative aspects of second-hand shopping of inferior quality, dirt and contagion, recent literature has probed the more positive perceptions of it, those that have led to it being celebrated and enjoyed rather than hidden and covert and somehow shameful and sordid (Roux and Korchia 2006). It has been found that attitudes have changed towards second-hand since the Post-War years and now that it is not enforced through poverty, searching through pre-loved paraphernalia satisfies not only a need for low prices but also a desire for social interaction. It has also been found that discovering treasure provides a rush of adrenalin (Petrescu and Bhatli 2013). It is also known that when seeking out second-hand clothing, most shoppers are driven by 'fashionability', rather than thrift, (Ferraro et al 2016) and that deep symbolic meanings are attached to second-hand. The spaces of second-hand buying and selling have also been found to bring hedonic benefits (Bardhi and Arnould 2005).

The main authors who have undertaken studies on Vintage Fashion consumption are: Delong et al (2005), Mackinney-Valentin (2010), McColl et al (2011), Cassidy and Bennett (2012), Cervellon et al (2012), Veenstra and Kuipers (2013), Duffy and Hower (2013), Fischer (2015) and Sarial-Abi et al (2017).

Their approaches to Vintage Fashion are as follows:

- Delong et al (2005) – Explore the motivations of consumers for buying and wearing 'vintage' clothing.
- Mackinney -Valentin (2010) – Explores a case study of the 'retro' clothing trend, including Vintage Fashion, and how it influences future fashion.
- Cassidy and Bennett (2012) – Investigate the demographics of the Vintage Fashion Consumer and their consumption habits.
- Cervellon et al (2012) – Enquire into consumer motivations to purchase 'vintage' clothing.
- McColl et al (2012) – Define Vintage Fashion, considers the Vintage Fashion consumer and evaluates the positioning of the 'vintage' store from the owner's perspective.
- Veenstra and Kuipers (2013) – Analyse Vintage Fashion consumption practices.
- Duffy and Hower (2013) – Explore the practices between consumers, spaces, and objects in the Glasgow Vintage Marketplace.

- Peters (2014) – Considers a definition of ‘vintage’ as performance, as understood through an ethnography of the Brooklyn Flea Market.
- Fischer (2015) – Provides a historical account of the growth of the Vintage Trend in the United States.
- Sarial- Abi et al (2017) – Investigate the psychological motivations for consuming ‘vintage’, to assuage meaning threats through mental interconnectedness of the past, present, and future.

So, it is apparent that current vintage fashion literature focuses on consumer motivations (DeLong et al 2012, Cervellon et al 2012, Sarial -Abi et al 2017), defining the Vintage Consumer (Cassidy and Bennett 2012, McColl et al 2012) the consumer behaviour surrounding vintage (Cassidy and Bennett 2012, Duffy and Hower 2013, Veenstra and Kuipers 2013) and defining ‘vintage’ as a concept (Mackinney-Valentin 2010, McColl et al 2012, Peters 2014 and Fischer 2017). Two main strands of research exist; that exploring the profile of the vintage consumer and their motivations for the pursuit of vintage, and that which examines the plethora of consumption practices which surround vintage. It has not been possible to identify academic literature focusing specifically on vintage fashion fairs. Knowledge and understanding of these extraordinary events are therefore limited.

Regarding vintage fashion motivations, the main drivers of vintage fashion consumption are found to be individuality, nostalgia, perceived superior quality, desire for authenticity, social interaction, treasure-hunting, ethics and sustainability (Cassidy and Bennet 2012, Cervellon et al 2012, Fischer 2015). These motivations propel consumers to take part in what Duffy and Hower (2013) call the ‘Vintagescape’; somewhere that people collaborate and celebrate their adoration of vintage in a series of rhythmic and temporal practices.

The Vintage Fair is the location for this praxis. Despite the vintage fashion fair being increasingly important, especially as a space to be treasure-hunted, offering serendipity and ludic qualities, it is not being studied, let alone from a spatial perspective. So, it was decided to study it from the angle of Critical Spatial Theory, because space interests the author, who worked previously as a fashion visual merchandiser, and has spent much of her career planning shop space to delight and excite customers.

1.4 Research Problem

Retail is at a crossroads, with changing consumer behaviour and lifestyles leading to a large amount of vacant space (Overdiek 2018). Changes in the way we live is also generating redundant space; that of churches, cathedrals, and civic halls, for example, made superfluous by a fundamental shift in cultural life. Both retail and other spaces are being rehabilitated creatively and experimentally to generate interest and excitement, based on innovative products and a unique experience. Micro-entrepreneurs, independents, and serious leisure individuals, now have opportunities to launch local concepts or vintage

Serendipitously Ludic Spaces: Vintage fashion fairs through the lens of Critical Spatial Theory stores, driven by new value propositions to develop retail business models (Alexander and Bain, 2016).

There is much literature examining the staging of experiences by corporate retailers, bringing brands to life using atmospherics to create strong narratives of brand identity (Pine and Gilmore 1999, Morgan et al 2010). However, academic literature on less formal, local, and more jointly created spaces is limited.

By better understanding the role of space in the everyday actions and experiences of 'serious leisure vintage fashionistas' in temporary retail spaces, knowledge can be created which has a powerful role in shaping the future of retail spaces, to make them stimulating and appealing for years to come. This thesis seeks to address this goal. By applying the critical spatial theory of Bachelard (1958), Foucault (1967), Lefebvre (1991), and Soja (1996), it is hoped that this research can bring a new perspective to the understanding of the post-modern consumer and their future interactions with the marketplace.

1.5 Positionality

Research is a process not a product, and it takes place in a shared space, between the researcher and the researched (England 1994). According to (Kezar, 2002) individuals create meaning from various parts of their identity, and (Riesman, 2008) argues that it is a collaboration between the two parties. I am immersed throughout in this qualitative research, and cannot separate my own beliefs, outlook, values, cultural background, gender and race from the data collection, analysis, and interpretation procedures (Bourke 2014). I am a white, female researcher, approaching this subject from the perspective of an academic. It is also aligned with my personal and professional interests as a 'vintage' fashionista and a retailer, which was why I chose it. It is therefore essential that I am open and transparent about the research approach and methods which underpin it.

Positionality can also be called reflexivism (Bourke 2014). It is about exercising self-scrutiny in the methodological approaches and recognising that the data gathering, analysis and interpretation are all aspects of reflexivity. Before entering the academic world, I spent my career during the 1990s and the early 2000s, as a Visual Merchandising Manager. In this role, I was responsible for the 'look and feel' of a chain of fashion retail stores across the world. Tasked with achieving a consistent brand image across the windows and shop-floor, I was effectively responsible for the strategy of space. I used space to attract consumers into the store, drive their in-store navigation and route through the shop and ultimately, to encourage clothing sales. I did this by planning how the space should be used and providing guidelines for all stores to follow. For example, which garments were put into the window and at the front of the stores, how the floor fixtures were positioned to affect consumer flow, and the densities of clothing in the space to drive profitability. In summary, space was about influencing consumer behaviour and making money. I have

Serendipitously Ludic Spaces: Vintage fashion fairs through the lens of Critical Spatial Theory maintained my interest in visual merchandising and now teach this discipline to undergraduate students.

Recently I have become interested in more informal and alternative spaces, such as the Vintage fashion fair, Car Boot Sale and Antiques Market. I spend my spare time at vintage fashion fairs as an active member of the vintage community, fully embracing their values and traditions. This provides me with hours of pleasure, based on the adrenalin rush of treasure-hunting, the story telling around objects, and the uniqueness of the goods on sale, through which I create a personal fashion identity. With high street fashion having become increasingly homogenous, dominated by Fast Fashion, with its global supply chains, the casual, relaxed and often ramshackle settings of these impromptu spaces, has made me think again about how consumers interact with space, and to consider space and our spatialities from a more democratic point of view, rather than from the top-down approach of the chain stores and global brands.

Reading an article by Saatcioglu and Ozanne (2013), which focused on the relationship between space and power and how space can be made more equal, led me to investigate Critical spatial theory further. The authors drew on examples such as farmers' markets, to illustrate how 'space is pregnant with meaning and differentiation' (Saatcioglu and Ozanne 2013, p. 32). They also highlighted how important it is that marketing researchers extend Critical spatial theory to better understand how space can be produced more democratically and inclusively.

In qualitative research, it is impossible to step back and completely detach from the research process and I have been very careful to exercise 'subjective authenticity' (Perry 2013), remaining 'attentive, intelligent, reasonable and responsible' in the research process (Lonergan 1992, p. 265). Qualitative research emphasises the socially constructed nature of reality, and there is inevitably an intimate relationship between the researcher and the researched. This is value-laden (Denzin and Lincoln 2011), meaning the values of the researcher can influence the research output. I have followed Saunders (2012), to counteract this, providing an explicit account of the coherent approach to the research so that all aspects of the study can be explained and justified. This will be expanded upon in the discussion on research validity and reliability in chapter six.

1.6 Research gaps

Gap 1 – There is a void in the current literature, with Vintage Fashion Retail lacking a critical spatial theory perspective to understand it. By adopting this unique perspective, the study will extend critical spatial theory, advancing scholarly and industry understanding in the field of consumption and space – **Contribution A**.

Gap 2 – There is no typology of vintage fashion spaces. This research project will address this, in chapter Two, by providing such a typology, highlighting for specific investigation, those that are ephemeral, temporary, and elusive – **Contribution B**.

Gap 3 – The project will address the lack of literature on vintage fashion fairs and the spaces they are held in, by providing a typology of vintage fashion fairs in buildings, mixed and open spaces – **Contribution C**.

Gap 4 – Despite extant literature on consumption practices there is still a paucity of data on the consumption practices which occur at the vintage fashion fair. This gap will be addressed in chapter three, which will provide an analysis of the secondary data on the Vintage fashion fairs, resulting in a Taxonomy of Vintage Fashion Fair practices – **Contribution D**.

Gap 5 – There is no research structure which systematises a digital photographic research methodology, utilising participants' own photographs posted on social media and with participants choosing which photographs to discuss. This is addressed by chapter Six, where the author sets out a detailed process of digital participant driven photographic analysis – **Contribution E**.

Gap 6. There is no conceptual model of space which will advance holistic understanding of consumption spaces and help practitioners to better design them in the future. The Spatial Fabric Model, is introduced as a preliminary model in chapter Four and is fully presented in chapter Seven – **Contribution F**.

1.7 Research contributions.

The table below shows the contributions to knowledge of the research, and the gaps to which they align.

Table 1. Research Contributions

Gaps	Contribution	chapter	Detail
1	Contribution A	3,4,7,8	Critical spatial theory extended by being applied to studying vintage fashion consumption.
2	Contribution B	2 - part 1	Typology of vintage fashion spaces.
3	Contribution C	2 - part 2	Typology of Vintage fashion fairs (temporary spaces).
4	Contribution D	3	Taxonomy of vintage fashion fair practices.
5	Contribution E	6	Digital Photographic Methodology.
6	Major contribution F	8	Spatial Fabric Model.

1.8 Current Research

The title of the present study is:

This title was chosen to communicate clearly and concisely the subject of the study. The research focuses on something the researcher is passionately involved in, the Vintage fashion fair. These are 'serendipitous' spaces because they harbour lucky finds and impulse buys, rather than facilitate planned purchases. They are 'ludic' because they are playful experiences. Critical spatial theory is the theoretical lens through which the Vintage fashion fairs will be studied.

The motivation for this study arose from the researcher's career in retail and specifically, visual merchandising, where she was responsible for the planning of space for the enjoyment of consumers. In vintage fashion these are alternative and collaborative spaces where the practices and processes of formal retail are often subverted and the power relationships between consumers and retailers are dissolved. The vintage fashion fair, a format which is multiplying across the UK, was chosen as the focus of the research due to its fleeting nature, which seemed to fit perfectly with the Postmodern zeitgeist. Taking place in historic buildings and featuring makeshift arrangements of tables and rails, assembled for the day or weekend, and then dismantled. These are spaces of great energy and potential where buyers and sellers converge, united in devotion to 'vintage'.

1.9 Aims and Objectives

Research Aims:

1. To extend Critical Spatial Theory.
2. To provide new insight into consumption spaces, combining consumer culture theory and critical spatial theory, offering a model for the improved design and conceptualisation of consumption space.

Objectives:

To achieve the above aims, the following objectives have been set:

1. To develop a typology of vintage fashion's spaces, highlighting for specific investigation, those that are ephemeral, temporary, and elusive. (chapter two).
2. To develop a spatial typology of the vintage fashion fair, including those held indoors, outdoors and across a variety of spaces. (chapter two).
3. To formulate a detailed taxonomy of consumption practices and processes from the secondary data on vintage fashion fairs and synthesise it with consumer culture theory (chapter three).
4. To analyse current scholarly thinking on space according to critical spatial theory literature, identifying any gaps in knowledge (chapter four).
5. To develop a linkage between consumer behaviour and spatial literature, highlighting gaps which the primary research will answer (chapters three and four).

6. To explore the lived spatial experience of stallholders and shoppers at vintage fashion fairs (chapter seven).
7. To synthesise the secondary and primary data in a conceptual model of retail space, to advance knowledge in the academic research community, and to be used by retail organisations to propose the more effective design of retail space (chapter eight).

1.10 The Theoretical Framework of the Study.

This research reasserts 'space' as a powerful force in the consumption landscape. It investigates consumers and their behaviour in space, their perceptions of real physical space and the mental space of the imagination. It draws on literature from both critical spatial theory and from consumer culture theory, to answer the research questions and achieve the aims and objectives. It is logical that these two areas of literature are inter-linked, because contemporary consumption occurs in spaces and places and human spatialities underlie all such experiences. As an introduction to the theoretical framework, here the points where space and consumer behaviour connect, are set out and explained. In this research, consumers are conceptualised as powerful and free agents, rather than recipients of marketing messages and subject to control. This differs from traditional consumer behaviour theory, which believes consumer behaviour is dependent largely on internal and external influences (Lake 2009). This is the managerial perspective, where marketing strategies are developed based on the psychological and socio-cultural study of consumers to exert influence on their behaviour (Lake 2009). The researcher, as a former visual merchandiser, has experience of this mindset, because it was her job to arrange the shop space, organise the fixtures and fittings and display the clothing and accessories for sale, in order to guide shoppers toward purchase. Morgan (2016, p.6), writes of consumers 'succumbing to the supremacy' of visual merchandising as if they are passive recipients of marketing's powerful forces, instead of having free individual choice. This research adopts an alternative view of consumers and space, that sits more naturally with consumer culture theory, because it recognises that the consumer is an 'unruly bricoleur' (Arnould and Thompson 2005), using the marketplace as a palette of resources and for their own meaning-making interpretations (Kozinets 2002). This is seen at the vintage fashion fair, a space where consumption is expanded beyond the mere functional point of sale (Hui 2012) to encompass other real and imagined spaces and people's participation in the spatialities of things. The spaces clothes come from, the spaces of their past, and the spaces that garments will occupy in the future are all part of these spatial dynamics. These products are being used long after they were originally produced; they move and flow through distribution channels more than once, adopting new spaces and collecting fresh consumer identities and stories along the way. At the vintage fashion fair, space is enacted not just experienced and the 'vintage fashionistas' become fully-fledged

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protagonists in the space, by dressing up and performing as an “intersection of moving bodies” (De Certeau 1995).

Space and how consumers connect with it and the marketplace, is a central theme of consumer behaviour theory. Firstly, the spaces or physical surroundings are viewed to affect customer mood and attitude (Blythe 1997). This is seen in Mehrabian and Russell's environmental psychology (1974), in which various stimuli in the environment are understood to influence behaviour. Consumers experience the spaces around them through atmospherics, sensed through touch, sight, sound, smell, and taste (Kotler 1973). Fashion especially, is perceived through interaction with textiles, via haptic sensation, (Potvin 2009). These multi-sensory features form cues (Helmefalk and Huyten 2017) which are found to affect behaviour (Peck and Childers 2003, Herman et al 2013). Hedonic consumption (Hirschman and Holbrook 1982), brings together these sensory, emotional, and fantastic components of shopping, giving the consumer a pivotal role in the experience. Secondly, spatial design is used by marketers to both communicate brand values, and to promote spatial control and arousal (Kozinets et al 2002, Van Rompay et al 2012).

Consumer culture theory (Arnould and Thompson 2005), goes beyond consumer behaviour theory to conceptualise consumption as holistic and encompassing multiple aspects of life, not just shopping (Arnould and Thompson 2005). It views consumption as a productive and social activity. It includes literature on consumption phenomena in natural non-retail settings such as the use of cosmetics (Coulter et al 2003), gift-giving (Wooten 2000), and sky diving (Celsi et al 1993) in various spatial contexts, such as theme parks (O'Guinn and Belk 1989), baseball matches (Holt 1995) and festivals (Kozinets 2002). In agreement with Critical Spatial Theory, consumers co-create the experience and the space, which in turn produces them (Lefebvre 1991). The 'production of space' (Lefebvre 1991), is a social endeavour driven by human agency, so it bears similarities to the main concepts of the consumer culture theorists, who focus on the socio-cultural, experiential, symbolic and ideological aspects of consumption” (Arnould and Thompson, 2005, p.866). Both critical spatial theory and consumer culture theory agree that the consumer is powerful. Playing an active, not a passive role (Arnould and Thompson 2005), consumers create their own rules; in spaces of their own making, in which they are liberated and freed from the formalities of retailing (Soja 1996).

In accordance with Arnould and Thompson's conception of consumer culture theory (2005) and in agreement with Geertz (1973), the context is not an end itself; it is research **in** this context, not **of** this context, which means it is primarily about space, instead of about vintage fashion fairs, and has far-reaching application. The Vintage fashion fair has been chosen because it is an example of a postmodern liquid space, the epitome of niche retailing somewhere between a shop and an event, a holistic experience. It moves from space to space, re-appropriating public buildings, and spaces for alternative purposes. Like the oneiric spaces investigated by Bachelard (1958), these spaces within spaces satisfy the imagination and provide serendipity and ludic satisfaction. By putting this space

Serendipitously Ludic Spaces: Vintage fashion fairs through the lens of Critical Spatial Theory under the microscope, the research will encourage innovative spatial thinking, in many other niche, temporary, transient, and experiential retail, hospitality and events spaces. The researcher is interested in what consumers do; how they behave, interact, and construct a sense of self; all within the setting of the Vintage Fair.

The model on the following page (figure 1) sets out the theoretical framework of the research, combining consumer culture theory and critical spatial theory in the context of the Vintage fashion fair.

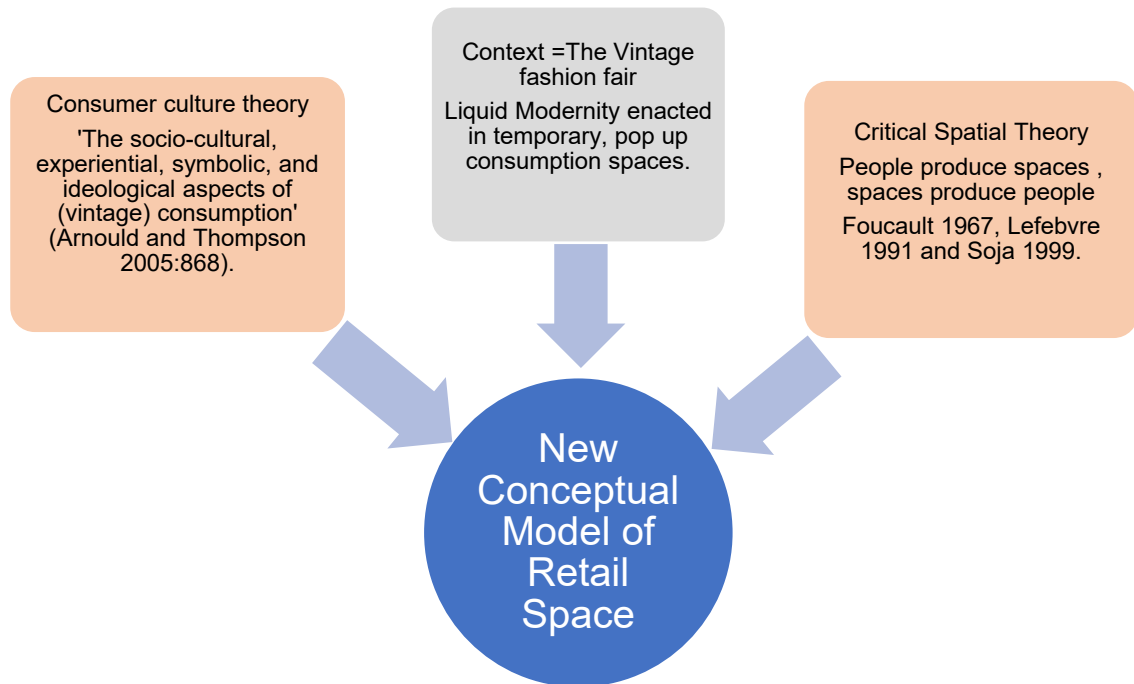


Figure 1. Theoretical Framework (author's own).

1.11 Research Questions

The study aims to answer the following questions.

- 1 Can critical spatial theory be extended to create new knowledge of contemporary consumption space?
- 2 What new knowledge of space and lived spatialities, can be achieved by synthesising critical spatial theory with consumer culture theory?
- 3 What are the spatial characteristics of the Vintage fashion fair?
- 4 How do consumers perceive and experience space and make meaning from their personal experience of space?
- 5 Is it possible to more effectively design spaces in the future so that they better meet the needs of their users?
- 6 Can this be synthesised into a simple model for practitioners in retail, hospitality, events, and tourism, to use as a spatial template for their improved design.

1.12 Approach and Methodology

The research adopts an interpretive approach, interested in the idiographic perceptions of individual stallholders and shoppers who attend the fair. This thesis is supported by a phenomenological epistemology, which views human knowledge and truth to lie in the perceptions of individuals' experience. By utilising narrative enquiry, accompanied by participant driven photographic elicitation techniques, the research aims to explore the stories of buyers and sellers at the vintage fashion fairs through their own eyes and experience, with photographic stimuli, provided by themselves. The research methodology is designed to reveal the participants' unique, intricate, and personal narratives of their experiences at the vintage fashion fairs.

1.13 Benefits of the Research

The study will bring benefits to both the research community, the retail industry and other sectors which utilise space. The resultant model will illuminate the importance of space in retail environments and provide a practical tool for retail planners, store designers and visual merchandisers to develop more effective and satisfying spaces for both sides of the retail encounter; buyers and sellers, producers and consumers. The model will also provide rich new learning for scholars of consumption practices, including education and services.

Chapter Two – Background to the Research

Key Authors:

DeLong et al (2005), Mackinney-Valentin (2010), Cassidy and Bennet (2012), Cervellon et al (2012), McColl et al (2012), Duffy and Hewer (2013), Veenstra and Kuipers (2013), Peters (2014), Fischer (2015), Ferraro et al (2016), Sarial-Abi et al (2016).

2.1 Introduction

This chapter provides a background to this research project by defining the context of the study, vintage fashion, and the Vintage fashion fair.

The purpose of this chapter is twofold:

Part one sets the scene for this study by introducing and defining the term ‘vintage’, when it developed, why this material object, mode of shopping and style of dress has become so popular, and briefly, where it can be bought and sold.

Part two explores the spaces where ‘vintage’ and second-hand fashion is traded, creating a classification of these spaces, including the fixed shops, fluid pop-ups, fairs and markets and the digital spaces of the World-Wide Web.

This chapter fulfils two minor research contributions, B, a typology of vintage fashion retail spaces and C, a spatial typology of vintage fashion fairs. This also achieves objective 1 and 2 of this thesis.

1. *‘To develop a typology of vintage fashion retail spaces’, and*
2. *‘To develop a spatial typology of vintage fashion fairs, highlighting for specific investigation, those that are ephemeral, temporary and elusive, to inform the methodology.’*

Part One – Vintage Fashion

2.2 Background to the Vintage Phenomenon

This section of chapter One defines vintage fashion as a material object and a cultural practice. It differentiates first-hand and second-hand clothes in a clothing typology, highlighting the properties that make vintage and second-hand garments unique and special to modern day consumers. Next, it examines what is driving the growth of vintage fashion as a retail phenomenon. It introduces the term ‘liquid fashion’, which vintage fashion is part of, as a fluid approach to fashion, rejecting the fashion rules of the past and epitomising liquid modernity. The purpose of this part of the chapter is to provide a background to this

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study, in the form of vintage fashion clothing and accessories which are bought and sold at vintage fashion fairs.

A retrospective approach to dressing has grasped fashion sensibilities in the Western World since the 1990's (Mackinney-Valentin 2010), "*with all things 'vintage' becoming a cultural phenomenon and assuming a symbolic value not previously attributed to second-hand goods*". The so-called Resale market is said to be worth \$24 Billion, and is set to rise to \$51 Billion by 2023, (ThredUp Retail Report 2019). Vintage has even begun to permeate Far Eastern societies, such as China, altering deeply held cultural attitudes against wearing previously worn clothes (Cervellon et al 2012).

Before the middle of the Twentieth Century, when clothing was still hand-made and bespoke, specialist dressmakers and bespoke tailors were unaffordable to most people (Diggin 1998), and they therefore wore second-hand clothes as the norm. These were passed down through the social classes (Lemire 2006), eventually being sold on to peasants (Shell 2011). For example, in the 1700s there was a highly established infrastructure for the circulation of used goods, with clothes as the main commodity (Lemire 2006). It was not until the 1960s, and the availability of factory produced 'ready to wear' clothes, that wearing new clothes became the rule (Fischer 2015). Coinciding with this came an attitude of distaste for second-hand, and an association with poverty (Fischer 2015), with its reluctant wearers seen as beneficiaries of charity (Crane 2000).

A few decades after this, 'vintage' represents a step change in consumer attitudes and values, which has transformed the wearing of used and previously owned clothes from an enforced economic choice into a decision based on fun, fashion and originality (McColl et al 2012). Moving from a subcultural trend to a mainstream style of dress (Peters 2014), 'vintage' has shed any overtly anti-fashion meaning (Fischer 2015). Additionally, its appeal has accelerated since the Millennium (Overdiek 2018) and is intensifying today (Sarial-Abi et al 2016). The development of 'vintage' has led once second-hand retailers, such as charity shops, to revamp their formats and relaunch as 'vintage boutiques' (Palmer and Clark 2005). This makes sense, as anything 'vintage' has become a marketable commodity with a realisable exchange value, based on the intangible qualities of history and authenticity. Second-hand clothes may have been sold, loaned, rented, coveted, valued, and refurbished, for many centuries, influencing the economy, and the everyday spaces of life (Staples 2015). But, the concept of 'vintage' has only recently been coined.

However, 'vintage' is much more than just a commodity, it is also a lifestyle choice, an attitude, and a behaviour (Peters 2014). Developing as a major trend from the 1990s onwards, its development coincided with the dominance of Fast Fashion, a business model

based on the mass-production of cheap high fashion clothing, quickly manufactured and highly disposable (Cassidy and Bennet 2012). Consumers' perceptions of the inferior quality of Fast Fashion (Palmer and Clark 2005) led some of them to seek authenticity and quality elsewhere. They found these in 'vintage'; but not just in the clothes and accessories themselves, which were literally and symbolically imbued with a sense of the past (Sarial Abi et al 2016), but also in the thrilling shopping experience, characterised by 'bustle, chance and foraging' (Palmer and Clark.,2005, p.205).

McKinney-Valentin (2010), argues that several paradoxes lie at the heart of vintage fashion. 'Fashion', as a concept, celebrates innovation and the here and now; newness and novelty of design, whereas 'vintage' expresses durability, age, and tradition. Some vintage items were in fact originally mass produced, but when they return as 'vintage' later, they are perceived as 'one of a kind' (McKinney–Valentin 2010). Another irony is that 'vintage' has become popular in an era when consumers have access to a huge array of new high fashion clothes at affordable prices (McKinney-Valentin 2010).

Paul Morand, Coco Chanel's ghost writer, (cited by Vinken 2005), called fashion the '*Goddess of Destruction*', shattering everything that goes before it and even shattering itself, in favour of the next new look. Vintage is a different kind of fashion; one offering a smorgasbord of myriad looks and designs which can be plundered and cleverly rearranged by new wearers. As this chapter will elaborate, 'vintage' represents a change in consumers' attitudes to fashion (McColl et al 2013), providing an enduring influence on fashion philosophies and attitudes, and changing the 'consumption landscape' (Duffy and Hewer 2013), resulting in a sharp redefinition of fashion itself.

2.3 Definition of Vintage Fashion.

To this day, there is little consensus on the exact meaning of the term 'vintage', and it is hard to define (Peters 2014). To explore the Vintage fashion fair, it is essential first, to critically analyse existing definitions of vintage and to provide a solid definition for the purposes of the research. This will lead into part two of the chapter, which will provide a clear typology of vintage fashion fairs which is necessary, as it is deemed to be lacking from the current literature (McColl et al 2013).

The word 'vintage' is sometimes used alone as a noun, and sometimes as an adjective to describe clothes, fashion, or furniture. Indeed, anything which has vaguely historic, unique, authentic or 'shabby chic' characteristics. It is a multi-faceted term and is often freely substituted by 'retro', 'kitsch' and 'antique' when describing clothing and other objects from the past (McColl et al 2013, Niemeyer 2015). Retail, the fashion press and the

media often rather loosely apply the term 'vintage' which only adds to the confusion of customers (Cervellon et al 2012). To complicate matters further, the meaning of the term can shift depending on who is using it, and what they are referring to (Peters 2014), and there has been a significant change in meaning, from the 1960s to today (Fischer 2015). To begin with an etymological approach, The Oxford English Dictionary (online ed. 2019) defines the term 'vintage' as:

*"Used with reference to the age or year of a particular wine, usually connoting one of good or outstanding quality; now **spec.** a wine made from the grape-crop of a certain district in a good year and kept separate on account of its quality".*

Cervellon et al (2012) and Sarial-Abi et al (2017) both agree that the term originated in wine production as 'wine-tage' but has since been adopted by the fashion world. It denotes an expression of quality, also evoking an idea of family tradition (DeLong et al 2005). 'Vintage' is not limited to the wine and fashion industry; it has also been used as a term for classic cars, noting their exemplary quality as paragons of their era (DeLong et al 2005). This suggests that clothing which is 'Vintage' is understood to be of a particularly high standard and represents an archetype of a certain era, which sets it apart from other mere second-hand clothing. The well recognized phrase *'It's Vintage Darling!'* perfectly communicates this, acting as a proclamation that this garment has a unique and special status which makes it superior to anything just new or simply second-hand.

It is possible to identify three themes in the academic definitions of Vintage Fashion:

1. Vintage as a term of time and provenance.
2. Vintage as hierarchical term.
3. Vintage as performance, practice, and process.

In the forthcoming paragraphs, these themes will be explored, followed by the formulation of a new definition of vintage for the purposes of the present research.

2.4 Vintage Fashion as a term of Time and Provenance.

Vintage clothes are synonymous with old buildings as manifestations of the past, what Niemeyer (2015:94) calls a *'concrete materialisation of the past'*. But more so than a static building, clothing also travels and circulates in time and space as part of a circular economy; it has a social life of its own, moving through different spatial and temporal contexts (Appadurai 1986).

Time is perhaps the most commonly found theme within the scholarly definitions of 'vintage', with authors agreeing that it is a style of dressing based on previously owned clothes from the past (Cervellon et al 2012, Sarial-Abi et al 2016). However, Fischer

(2015), highlights that even the term itself, has shifted over time and will no doubt in the future alter again, depending on the changing context. Correspondingly, in the 1960s, 'vintage' referred to new clothing which should be purchased as a future investment (Fischer 2015). But it has since transitioned to mean old clothes of a style and provenance (Fischer 2015). Many definitions of 'vintage' refer to specific timescales. For example, Odulate (2007) defines vintage as clothing that is 25 years old or more, whereas Fischer (2015) and Sarial-Abi et al (2016), state it is clothing that is 20 years old or more. Cervellon et al (2012) define it as pieces dating from the 1920s to the 1980s, stating that everything produced since the 1990s is merely second-hand. The last two definitions are problematic as these timescales will shift as time moves on, with clothing from the 2010s becoming vintage by 2040, if the trend continues.

Moving away from a mere time-line approach, Kasprzak (2012) argues that vintage, while being defined as '*high quality products of the past*', is used today, as a catch-all word to define anything that looks old, even if in fact it is new and has been given a 'distressed' and 'shabby chic' look. Cervellon et al (2012) argue that an item of clothing is only able to be called vintage if the wearer did not wear it the first time around. Veenstra and Kuipers too, (2013: 355) describe 'vintage' as a '*fashion style based on retro garments*', which instead of being about individual items, is about the creation of a 'look' based on the clothes of the past. In a similar vein, Palmer and Clark (2005) embraces the concept of mixing old with new fashions to create an assemblage of looks and eras, which they call 'vintage'. Iverson (2010) highlights consumers' differing perceptions of 'vintage', with so-called 'vintage' pieces either conjuring up positive memories of a past era, or, for those who were not born when the item was produced, perhaps a vague perception of more opulent times, or even, occasionally, negative feelings. Indeed, changes in taste for different vintage eras will affect their value in the marketplace. Furthermore, experts will be able to identify *when* a garment was first produced and worn, *where* it was produced and, by *whom* it was worn, which can influence its worth. This concurs with McColl et al (2013), who found that garments with special provenance were the most treasured, such as Twiggy's 1960s Mod Dress, or a pair of 1970s platform heels, which exemplify the fashion zeitgeist.

Still linking to time and provenance, 'vintage' traverses the years, by recalling the looks of the past and bringing them into the present day (Palmer and Clark 2005). McRobbie (1988) coined the term 'anachronistic dressing' to define the wearing of garments which are taken from another time. In reverse, occasionally the fashions of 'now' are inspired by vintage clothing of the past, bringing the relics of a bygone age up to the present day, by updating the cut or using the latest fabrics to meet modern requirements (Ayres 2017). One example of this is Biba, Barbara Hulanicki's 1970's kitsch and hippie label, whose

first-hand clothing collections were inspired by a 1930s styling and sentiment, for which certain savvy fashionistas were trawling the thrift stores (Wilson 1985). Today, vintage fashion is observed to influence fashion designers such as Louis Vuitton, seeing them reproducing old designs, and Yves Saint Laurent reusing an archive of vintage fabrics (Cervellon et al 2012).

The role of time in 'vintage' definitions continues, in relation to consumers' feelings of nostalgia, which will be discussed later. Cassidy and Bennett (2012:242), for example, define 'vintage' as *'A form of stability against a rapidly changing environment which helps consumers connect with a time gone by where things were simpler'*.

Sarial-Abi et al (2016) agree, arguing 'vintage' has psychological value to consumers, symbolising mental connectedness to the past, present and future, which provides comfort to disorientated consumers, and alleviates threats associated with contemporary life.

To conclude on the temporal definitions of 'vintage', it would be useful to reflect on Laver's Law (Laver 1937), a humorous glimpse at fashion's relationship with the past, and highlighting the role of timing in what is judged acceptable or unacceptable dress. It demonstrates the idea that, in the early Twentieth Century, clothes could look either indecent or smart, ridiculous, or charming, depending on the amount of 'time lag' existing from their initial launch into the market. This still holds true to a certain extent, today. The 1950s are the most popularly worn vintage era (Cassidy and Bennett 2012), with its shapes and styles being highly regarded and widely worn over sixty years after the time they were originally launched, which now appears quaint and charming. However, wearing something that was on trend a mere ten years ago may not be classed as 'vintage' and could be in danger of being considered hideous.

Figure 2 Laver's Law (1937)

Indecent	10 years before its time
Shameless	5 years before its time
Outré (Daring)	1 year before its time
Smart	Current Fashion
Dowdy	1 year after its time
Hideous	10 years after its time
Ridiculous	20 years after its time
Amusing	30 years after its time
Quaint	50 years after its time
Charming	70 years after its time
Romantic	100 years after its time
Beautiful	150 years after its time

2.5 Vintage Fashion as Hierarchy.

Vintage fashion is commonly discussed in the literature, in relation to other categories of second-hand clothing, and this is one aspect of the 'vintage' definitions. For example, according to McColl et al (2012), there is often confusion and a lack of consensus regarding the specific nature of, and difference between second-hand, retro, vintage and antique clothes. Palmer and Clark (2005) has a rather undiscerning view of 'vintage' in relation to other pre-owned clothes, stating 'vintage' can be retro second-hand clothes of any age; hand-picked items in vintage boutiques, or flea market cast-offs; all manifesting themselves on the edge of mainstream fashion 'systems'. Less broad and more scrupulous in their definition are Sarial-Abi et al (2016), stating that clothing is only vintage if it perfectly embodies the essence of the time, is seen to have stories attached to it, and has the potential to be worn again, distinguishing it from other second-hand apparel, which might be handed to charity shops, discarded to become waste, or distributed overseas to the Developing World (Brooks 2013). It is generally agreed that vintage has a high standard of aesthetic quality, fine construction, and intrinsic beauty, which makes it superior to its second-hand counterparts (Ostriker n.d),

Vintage fashion is defined in terms of its superior nature, in relation to clothes which are merely second-hand at one end of the spectrum. or merely new at the other. The effect of this is that new clothes are made to look old (Oberholzer 2019), and second-hand clothes

are often labelled 'vintage' as an excuse for over charging (Taylor 2013). Gucci Screener leather trainers for example, are made to appear 'pre-worn' and dirty, artificially ingrained with an aura of 'pastness' (Oberholzer 2019), as a response to the consumer desire for 'authenticity'. Charity shops now feature rails of so-called 'vintage' garments, simply because they are not of a recent season or have a mood of the past (Cervellon et al 2012). DeLong et al (2005) also discuss how vintage fashion is differentiated from historical, antique, second-hand, consignment, reused and resale clothes to give it special status. Fischer (2015) agrees, putting forward the view that the term 'vintage' is a semantic attempt to claim authenticity and distinction for genuinely old clothing and objects, distinguishing them from 'retro' reproductions and modern second-hand clothes.

On reflection, a hierarchy of terms exists to denote the age and desirability of garments. Of the least value to Vintage Fashionistas, are first-hand clothes, which are brand new, contemporary, fresh from the factory and unworn. They may be retro in their designs or they may be direct reproductions of vintage designs, but they have least efficacy to the true vintage connoisseurs, as they lack the authenticity and age which they seek in 'vintage' (Fischer 2015). Vintage commerce has different values from traditional first-hand consumption, with nostalgia, authenticity, and originality usurping newness as the prime consumption motivation (Gregson & Crewe 2003). Indeed, Cassidy and Bennett (2012), found when researching participants at a vintage fair, that while they might, occasionally be inclined to purchase new vintage 'inspired' items, they would not wear them at a vintage fair for fear of being embarrassed in front of their peers, the well-informed vintage fashionistas. The enchantment of vintage is seen to derive from the stories that vintage clothes behold within the weave of their cloth (Cassidy and Bennett 2012), which are lacking in newly manufactured homages.

First-hand versions of vintage fashion are called 'Immaterial Revivals' by Mackinney-Valentin (2010), as they are intangible retro expressions of the past, not literal, material ones. Next in the hierarchy are contemporary or recent second-hand clothes, followed by vintage, and superseded by the oldest; 'antique', which is more likely to be displayed in a glass cabinet, than worn. Mackinney -Valentin (2010) names antique and vintage clothes a 'Material Revival' as these are real and tangible and literally brought back from past eras. They may contain what Holtorf (2013) calls 'pastness': elements of wear and tear, decay and deterioration within their fabric, appealing to Vintage Fashionistas sometimes because of, not despite of, these symbolic flaws.

2.5.1 Typology of Clothes

Table 2. Typology of Clothes (author's own).

Second-hand Clothes	First-hand Clothes
Antique Artefacts	Contemporary new
True Vintage	Retro Revivals
Pre-loved.	Past Duplications

2.5.2 Second-hand Clothes

These fall into three categories:

The category of 'Antique Artefacts' is the most revered and treasured of all clothing to the Vintage Fashionista. These are clothes which are 90 years old and older, are more likely to be seen in a museum display cabinet than worn, due to their aged and delicate nature. Antique clothes date back prior to the mass manufacture of clothes so they feature skilled artisanship and hand processes in their construction.

True Vintage clothes are at least twenty years old and have distinct qualities which make them archetypal examples of their era. Vintage clothes are good quality and in wearable condition. Vintage clothes may, paradoxically be originally mass produced but become revered due to their age and provenance (McKinney-Valentin 2010)

'Pre-loved' are pre-owned clothes (not always necessarily pre-worn), are not of a significant age or provenance to be regarded as vintage or antique. 'Pre-loved' is a term which seems to have been invented to raise the status of, and add emotional value to, what was previously known as second-hand clothing.

2.5.3 First-hand Clothes

These are more complex than may at first appear, falling into three categories, dependent on their design:

'Contemporary New' are brand new clothes in modern designs and fabrications. These clothes may one day become 'Vintage' should they enter the second-hand marketplace, and if they meet the required design and quality criteria.

'Retro revivals' are also brand new but have a feel of the past, being strongly inspired by, or even re-appropriating the shapes, looks and designs of previous eras. Sometimes the patina of age is even industrially produced (Gregson and Crew 2003, Jenss 2004) to create a 'vintage' feel.

'Past duplications' are brand new clothes produced as copies, or directly inspired by past designs, but made in contemporary fabrics, and available in a broad range of sizes.

Brands which exist in this specialist market are 'Lindy Bop' and 'Collectif'.

Whilst in traditional consumption which has dominated capitalist society, it is the new which is perceived as superior, alternatively in Vintage consumption, this is turned on its head, with second-hand becoming the most desirable. The first-hand clothes are often mass-produced, but the second-hand clothes are available as one-offs, which is the essence of their appeal. Of course, the second-hand clothes may have begun their lives as mass-produced garments, but due to their age, it is unlikely multiple incarnations of these pieces will be encountered. The dividing line between the one-off authentic piece and the artificial copy is often blurred or indefinable (Knowles 2015). This distinction matters to some hardcore aficionados, but to others, it is more the 'feeling' of vintage that counts. Peters (2014), observes this categorisation in action at the Brooklyn Flea Market, where a sunglasses vendor educates her buyers on the separate types of sunglasses she has for sale; actual vintage, refurbished and new, catering to different customers with different values and priorities.

2.6 Vintage Fashion as Performance, Practice and Process.

The previous definitions of vintage fashion are largely based on the clothes themselves; their innate qualities and how different types of clothing relate to each other and enjoy different statuses. DeLong et al (2005), Duffy and Hewer (2013), and Peters (2014), have developed broader definitions of 'vintage' which surpass the mundanities of time, quality, and difference. Instead they foreground the people and their interaction with the spaces and the ephemera of vintage, all of which are the subject of passionate performances, practices, and processes. Peters (2014:215), defines vintage as comprising '*performances of mutual understanding, exchanges of highly specialised knowledge and community building*' and likens vintage to a passion, a craft and a calling (Peters 2014), arguing it is this that gives objects and spaces their vintage identity. Using the Brooklyn Flea Market as her context, she describes 'vintage' as a '*vibrant consumption landscape*' in

which consumers, purveyors, and bloggers exercise collaborative aesthetic renewal. Duffy and Hewer (2013), agree that the people (buyers and sellers), are the main ingredients at the heart of vintage, and that they are involved in specialist vintage performances and practices taking place in space and time, and in conjunction with objects.

As well as the buyers and sellers, another key role is the fashion blogger, acting as an astute observer amongst the tables and rails, and capturing his unique point of view (Peters 2014). At the vintage fashion fair, the vintage stallholder often blogs themselves, adopting this role as an aspect of the serious leisure career. They are opinion leaders and taste makers on the internet and play a key role in the dissemination of vintage, using Pinterest, Instagram and other social media to broadcast their snapshots of quirky ensembles, imparting knowledge, and extending their offline vintage passions online (Peters 2014). McQuarrie et al (2013), call this the 'megaphone effect', with consumers sharing their consumption practices via social media, becoming an enduring fashion influence, and acquiring an avid audience.

Vintage is only secondarily about the marketplace and the sale, argue Delong et al (2005), calling it a revaluing process, whereby clothes undergo a change of status, taking a garment beyond its original setting and relaunching it into another, where it is imbued with enhanced status and revised identity. Buyers of vintage clothes today will repair and restore them, and this is part of their journeys and movement; what Appadurai (1986) calls the social trajectory of things, seeing commodities including clothes travel through society, having social lives of their own.

In the contemporary age, with access to multitudinous new clothes, the Vintage Fashionista, seeks what the philosopher Walter Benjamin called 'aura' (Benjamin 1936). This is the mystery and 'distant propinquity, the remoteness of long ago we can still hold in our hands today' (Schwabsky 2017:99). Applegren and Brohlin (2015), describe the possibility of objects such as clothing, to be sentimental and embedded with affective qualities. Garments that have been handed down, passed on, or bequeathed after death, may evoke memories or nostalgia for a given past (Handberg 2014). These clothes arise from points of transition, and these can affect the meaning of the garment, which is closely attached to the past and in the present is repaired, repurposed, recycled, donated or sold to future generations (Appelgren & Brohlin).

On the contrary, first-hand clothing has a linear model of consumption, circulated through globalised supply chains, and delivered to customers via raw materials, component parts, finished garments and retail stores, bought, worn and discarded (Applegren and Brohlin 2019). This process was speeded up by Fast Fashion, with customers discarding huge amounts of hardly worn apparel (Bick et al 2013). The alternative complex trajectory of

second-hand clothes, which circulate in all directions, sometimes downwards through social hierarchies (Applegren and Brohlin 2015), and sometimes gifted, sold or donated sideways to the next user, makes them interesting gatherers of meaning. These clothes and accessories become embodied objects on entering the second-hand world, with their sorting, donating, gifting, selling, redistribution often linked to death, separation, or simply emotional de-cluttering. These 'entanglements laid bare' (Applegren and Brohlin 2015), become ingrained in the story of the garment, its link to the 'extended self' (Belk 1988), which adds to its perceived value.

Vintage clothing has potential (Kopytoff 1986), ascribed to it by individuals and often separate from its economic value. This potential is linked to its future use and re-valuing by others. Sarial-Abi et al (2016), echo this view, arguing that vintage items as artefacts from a previous era, have immense promise and lurking possibilities; they have been used in the past, they can be used again in the present, and in the future, they can be passed on to new users, which provides consumers with reassurance and continuity. This links to nostalgia which is found to be one of the main drivers of the vintage passion.

Hansen (2000), contends that this revaluing process involves a cultural reshaping of the garments as they shift from one setting to the other, which means they take on new cultural meaning. Peters (2014), calls this a 'withdrawal and a reactivation', which centres around the stallholders' and shoppers', communications or 'stories, compliments, and questions (p.227). As an example, a mass produced 1960s dress, when worn anachronistically fifty years later, may have a retro hand-made and unique feel, even though it was at the time, a high fashion mass produced garment. This links the clothing itself as well as the people, to Critical Spatial Theory, the theoretical basis of this thesis. People and things propelled through space and time, moving from one setting to another, and along the way, achieving new meaning and value.

Veenstra and Kuipers (2013), delve deeper into the significance and meaning of 'vintage'. They propose 'vintage' should be theorised as a special form of consumption process, demonstrating an uncoupling of the production and consumption of objects (something made decades ago is appreciated by consumers years later), and thereby shedding light on the nuances of Twenty-First Century consumption.

Vintage is also an artistic consumer process. Borrowing from the past allows consumers to exercise creativity in formulating their own unique look, based on one-off vintage pieces as opposed to mass produced apparel (DeLong et al 2005). As well as juxtaposing eras randomly, it may also involve mixing old with new in a bricolage (Levi Strauss 1962, Palmer and Clark 2005). This consumer process involves exercising historical curiosity by pillaging the past for ideas, and then applying clever connoisseurship, taste and discriminating aesthetics (DeLong et al 2005). In wearing these ensembles, the vintage fashionista

demonstrates that she has specialist shopping skill, which gives her a unique sense of style, and a reputation as a clever dresser (Mackinney-Valentin 2010). The vintage fashion savvy shopper (Fischer 2015), emphasises through her dress identity, the expertise of discovering history, not just the garments themselves. She has spent a great deal of *time* finding certain items, searching through the racks for treasures, which encapsulate a certain era in *time* (Duffy et al 2012, McColl 2013). Maybe she has been lucky and serendipitous in spotting things other less discerning shoppers would have missed. These kinds of shopping skills are not valued in traditional retail settings (Peters 2014), where clothes and accessories are placed obviously and plainly in front of our eyes, instead of needing to be surreptitiously discovered.

2.7 Summary of Definitions

In summary, several recent academic definitions of vintage fashion, extracted from the key literature on 'vintage' have been analysed.

The most limited definitions are those that only discuss the timeliness and quality of 'vintage' (Cassidy and Bennett 2012 and Cervellon et al 2012).

Others expand further, by bringing in comparisons with other clothing categories to demonstrate the differentiation of 'vintage' (Mackinney-Valentin 2010, McColl et al 2012, and Fischer 2015).

Extending the definition further, DeLong et al (2005), as well as stating that 'vintage' is about recognising the unique provenance of individual garments, such as the era, the label, the cut, the design and fabrication, say that the term 'vintage' is also about exercising a change of status, or revaluing of the clothing beyond a certain setting (Peters 2014).

Veenstra and Kuipers (2013), argue 'vintage' sheds light on the complexities of modern-day consumption, and Sarial-Abi et al (2016). focus on the effect 'vintage' has on consumers, who are soothed by intertemporal connections.

But the definitions which are most insightful to this present thesis are those provided by Duffy and Hwer (2013), and Peters (2014). These authors broaden out the concept of 'vintage' beyond the clothes themselves and their innate qualities, the time from which they emanate, their difference from other types of clothing, the marketplace exchange and the impact on consumers. Duffy and Hwer (2013:350), define vintage as

'a socially and culturally malleable frame ...having potential for movement, that is, enacted strategically by buyers and sellers, to bring forth a marketplace which fuses a mythical past with a fast-paced consumer present'.

This definition is useful, because it introduces as key players, the social actors in vintage fashion, recognising their key role in the vintage landscape. Also helpful is Peters' (2014),

definition in her article on the Brooklyn Flea Market and its vintage sensibilities. She offers a revised definition of 'vintage' as;

'aesthetic renewal in a vibrant consumption landscape.....understood through performances of mutual understanding, exchanges of highly specialised knowledge, and community -building' (p.214-215).

This definition resonates above the others, because it recognises that vintage fashion is not just about collaborations between people, but also about the vintage space where objects, knowledge and stories are exchanged. As this thesis examines the Vintage fashion fair under the microscope of Critical Spatial Theory, it is these vintage spaces, so full of life and energy, which are of interest.

2.8 Definition of Vintage Fashion for the Purposes of this Research

The essence of the current research is Critical Spatial Theory. Therefore, the following definition is provided which will inform the future thesis:

Vintage Fashion is a spatial practice involving the exchange, revaluation and reinterpretation of genuinely old clothes and accessories from the past, to their re-launch into a contemporary setting. Taking place in the spatial environment of the vintage marketplace, Vintage Fashion is a phenomenon which includes the sharing of clothing knowledge, demonstration of clothing discernment, and the collaboration between passionate Serious Leisure Vintage Fashionistas.

'Vintage Fashion as a form of consumption, practiced at the Vintage fashion fair, includes many types of merchandise, such as homewares, ornaments, gifts and pictures, not just clothing. But this thesis concentrates on the sartorial aspect of Vintage, and therefore, 'Vintage Fashion' is the terminology used throughout, with the emphasis being on clothing, jewellery and accessories.

2.9 The Vintage Fashionista

The word 'fashionista' has become common parlance across the English-speaking world. Originating in 1993, in Stephen Fried's biography (1993), of supermodel Gia Carangi, 'fashionista' was created as a collective noun for the group of people at a fashion shoot, including photographers, models, art directors, stylists, editors and make-up artists. Over time, the word has evolved, to mean more generally, fashionable people who engage

with, but are not necessarily employed within the fashion industry. In academic literature, there is no attempt to further define 'fashionista'. However, Phau and Lo (2004), define the 'fashion innovator' as someone interested in fashion, who is confident in their own style, likely to be an opinion leader, and tending to shop in specialist stores. Lipovetsky (1994), coined the term the "fashion person," *as a mobile and flexible individual with fluctuating personality and tastes, without any deep and rooted attachments. Fashion creates "a receptive mentality characterized by fluidity...it socialises human beings to change and prepares them for perpetual recycling"* (Lipovetsky, 1994, p. 149). In this thesis, 'vintage fashionista' is used to describe the passionate stallholders and shoppers at the vintage fashion fair. In short, the outcome is a labile personality: the one Lipovetsky calls the "fashion person," that is a mobile and flexible individual with fluctuating personality and tastes, without any deep and rooted attachments. Indeed, as capable of softening rigidities and resistances, fashion generates a positive attitude toward innovation. It creates *"receptive mentality characterised by fluidity that are inherently prepared for the voluntary of the new, it socialises human beings to change, and prepares them for perpetual recycling"* (Lipovetsky, 1994, p. 149). The term 'Serious Leisure Vintage Fashionista', will be employed within this thesis to describe the stallholders and shoppers at Vintage fashion fairs, who have a passion for fashion and an infatuation with the past. This is because the sampling process, which will be explained in chapter Six, will involve Stebbins (1992), criteria of Serious Leisure participation.

2.10 Aversion to Second-hand

What might be viewed as a treasured vintage heirloom by the vintage fashionista, might, on the contrary, be considered merely shabby and second-hand, by someone not inside this vintage bubble. Clothes are objects in a state of continual transition; once worn, garments, unlike other goods, portray the shape of the human body and the signs of personal wear and ageing (Shell 2012). Likewise, Roux and Korchia (2006), and Hansen (2010), state that clothing that is worn next to the skin, is rejected by some potential buyers as it is seen as contaminated by germs, and therefore tainted by appropriation. These signs of the patina of age and the marks of use would be celebrated by the vintage fashionista, as signs of history, and are even actively added to new designer clothes such as those of Gucci today, to increase the aura of authenticity.

Like the tangible stains and marks of the previous wearer, the sense of self (Belk et al 1988), is another intangible and symbolic characteristic of second-hand clothes, including 'vintage', and this can act as a deterrent for some buyers (Roux and Korchia 2006). The fact that these clothes were worn by another human being means they are tarnished. By
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the same token, Erikson (1968), found the innate sense of self clothing brings to an individual, can be weakened by wearing hand-me-downs. Furthermore, the knowledge or possibility that the previous wearer may have died, perhaps in these clothes, somehow might pass bad luck or simply be in bad taste, to the subsequent wearer (Goffinan 1971). The act of shopping for vintage, likewise, is a disincentive for some people, for whom scouring the dishevelled interiors of bric-a-brac stores and vintage fairs is a pursuit that demands hard work and dedication they do not possess. The fact that determinedly digging through boxes and unearthing hidden finds is not for everyone has been a driver for vintage format development, offering equivalent environments with greater sophistication and order, removing much of the leg work, albeit charging higher prices. Vintage boutiques curate the clothes, clean them and present them as new, which gives these less confident buyers a sense of reassurance. As Palmer and Clark put it, these stores 'sanitise the used aspects of these designs' (2005:205), to make them seem more like new, and increasing their appeal to the hesitant buyer. Later in the chapter when the spaces of vintage fashion are explored, the various types of spaces will be examined from those that offer high levels of chance, uncertainty and informality to those that offer a more polished and focused offer with a greater degree of curatorship.

2.11 Concept of Liquid Fashion

Until the latter part of the Twentieth Century, fashion was considered a top down process, linked to social class (Veblen 1899), with the wealthy wearing fashionable clothes to express their status in 'conspicuous consumption', to differentiate themselves from their lower-class counterparts who mostly wore work clothes (Veblen 1899). Fashionable clothing styles filtered down from the upper echelons, with watered down versions eventually reaching the masses in The Trickle-Down theory of fashion (Simmel 1904). Rogers' Diffusion of Innovations (1962), demonstrates this dispersal process of new looks, with consumers divided into the early adopters, the most innovative, up to the laggards who are the last to adopt a trend. Fashions were delivered in seasonal packages from the designers and the stores, who dictated what the masses would wear.

These processes were part of a modernist perspective on fashion, controlled and regulated by the establishment. However, in the latter part of the Twentieth Century, fashion began to be influenced by postmodernism, and 'bubble- up' or horizontal processes, exerting their influence on fashion (King 1963). These resulted in fashion becoming a more creative process, less influenced by a 'system', and more so by individual and peer impacts. Liquid Modernity (Bauman 2000), saw the speeding up of social change and the fragmentation of systems and certainty, with fashion identities avoiding completion,

staying 'under defined' (Bauman 2000), bringing about a shattering of fashion's system, and replacing it with a multitude of clothing choices (Fairs 2015). These are all associated with aesthetic pleasures.

The internet, and more specifically social media, have distracted attention from a core fashion message, and consumers are more influenced by each other and by bloggers than by designers or buyers (Morgado 2014, Laurel 2017). Reilly and Hawley (2019), argue that modern day consumers are subject to stimulus overload, and this results in a curious disorder: 'Attention Deficit Fashion'. This distraction and lack of concentration can be identified in vintage fashion, with a rejection of a Fashion System in favour of a legion of street styles, subcultures, and kitsch references, resulting in a clothing smorgasbord (Polhemus 1994). The author defines this as Liquid Fashion, linking the phenomenon to Bauman's concept of Liquid Modernity (2000). Bardhi and Eckhardt (2017), argue that consumption has become increasingly 'liquid' today, orientated around digital domains and global mobility. The Vintage fashion fair, this thesis contends, is a combination of liquid and solid; liquid in a material sense because it moves from place to place, and solid in an immaterial sense, because it features historic clothing in historic buildings as well as some of the old-fashioned aspects of shopping.

2.12 When did Vintage Fashion Develop as a Term?

Vintage Fashion, as we know it today, arose as a concept in the 1990s, driven in part, by the widespread proliferation of Fast Fashion, which caused some consumers to seek escape from high street homogeneity by plundering the past for individual and extraordinary garments (Cassidy and Bennett 2012). Fischer (2015), proclaims vintage has been fashionable for many years but has undergone important changes in meaning, stating that in 1960s New York, it was used as a moniker for new clothes which should be purchased as an investment for the future. Academic studies on second-hand shopping began to emerge in the 1990s but remain few and far between in comparison with the new market (Sherry 1990). The earliest identified academic journal article using the term 'vintage', appeared in 2005 (DeLong et al 2005). Whilst interest is rapidly growing in this eccentric area of retail, to this day, there is limited academic understanding of vintage, which renders it ripe for investigation (McColl et al 2012).

2.13 What are the Motivations Driving Vintage Fashion?

The Vintage Fashion market has grown considerably since the early 2000s, and this has been largely driven by the affordable 'buy to wear' market, rather than the relatively small designer collectors' market, which instead sells garments as an investment (Taylor 2013). Cervellon et al (2012), recognise that 'vintage', as a general term, when it includes not just fashion, but also other paraphernalia, such as homewares, gifts and toys, highlights a shift in consumer attitudes towards second-hand, with frugality motives receding and desire for uniqueness, nostalgia and 'fashionability' coming to the fore. Literature on second-hand shopping cites several motives for the growth in interest in second-hand goods. Firstly, recreational motives such as the thrill and serendipity of hedonic treasure hunting, secondly, economic motives such as finding a bargain and low prices, and thirdly, the increased interest in environmental factors (Bardhi and Arnould 2005). Ferraro et al (2016), state, *"when shopping for second-hand fashion, individuals are motivated by the enjoyment of seeking out potential treasures in clandestine locations"*.

These motivations seem to be largely about 'self', and what interests the researcher about the Critical Spatial approach, is that the Vintage fashion fair space is where Vintage Fashionistas help and support each other and collaborate to co-create spaces and help achieve joint motivations.

In the following section, the reasons for Vintage Fashion's allure will be explored, according to the literature. From analysis of the Vintage Fashion literature, the following motivations for vintage fashion consumption have been identified:

1. Identity seeking.
2. Treasure Hunting.
3. Desire for Authenticity.
4. Perceived Quality.
5. Social Interaction.
6. Nostalgic Longing.
7. Ethics and Sustainability.

2.13.1 Identity Seeking

From 'facere', the Latin for to 'make' or 'do', 'fashion' itself is a term relating to how we create our own identities. It is the everyday clothes worn by people who have no interest in contemporary fashionable looks and simply use it for warmth, modesty and protection;

and it is the obsession of those who craft their appearances like a form of artistic expression.

Clothing, as one of the most visible, outward facing commodities (Crane 2000), is considered a major factor in how individuals show their identity to the world. Vintage clothes create an image and identity which is more than just aesthetic, but to express one's authenticity and a set of personal values (DeLong et al 2015). On the other hand, in a way that seems to contradict authentic values, Vintage Fashion involves performance, artifice and dressing up, and is a rejection of a single natural self (Tseelon 2001). Likewise, through vintage dress, identity is an ongoing, reflective, and mouldable thing. Vintage Fashionistas, as part of a fashion subculture, often seek multiple personal identities by creating new looks from re-appropriated garments, taken from diverse social contexts and times, in what has been termed bricolage (Levi-Strauss 1962).

"In the Twenty First Century knowing how to create a unique look in an otherwise bland mass-produced market may be a way to regain one's individuality through revaluing and reuse and redefine fashion in the process." Duffy and Hower (2013:524).

Identity seeking motivations are concerned with individuals finding opportunities to express themselves and create a unique personal aesthetic. Faced with the low quality, mass produced global fashion of traditional systems, vintage consumers turn to vintage and other forms of repurposed, second-hand and even hand-made clothing to create their own unique and sustainable fashion look, and to bring about a feeling of well-being which is not forthcoming in traditional fashion consumption (Bly et al 2015). As stated by Odulate (2008:7), vintage shopping is less about finding particular garments than *'embracing your personal style in old things and pieces you love rather than being dictated to by the current catwalk'* (Odulate 2008 p.7). In this way, vintage demonstrates a loosening of the ties to any kind of fashion system, as discussed in the section below on Liquid Fashion.

Furthermore, as Postrel (2003), argues, the act of vintage shopping allows consumers to explore and elucidate their own identities and even to interpret their own personalities (Catalani and Chung 2005), within a fast-changing culture. McColl et al (2012), and Cervellon et al (2012), agree, citing this search for uniqueness as fundamental to the vintage trend. Just like very desirable 'hand-crafted' and 'limited edition' products of today, vintage pieces too, are perceived as one-offs (DeLong et al 2005). In a vintage garment, it is highly unlikely one will encounter another person wearing the same. This could not be said for the omnipresent garments of first-hand retail, produced in their hundreds and thousands. This Fast Fashion, which has dominated the High Street since the 1990s, focusing on responsiveness to demand and quick speed to market (Barnes and Lea-Greenwood 2013, Kim et al 2013), has caused many individuals to turn to vintage to satisfy a

desire for uniqueness (Veenstra and Kuipers 2013), or a form of escape (DeLong et al 2005). Research by Duffy and Hewer (2012:524), found that 'vintage' is constructed as 'other' in relation to the High Street, and allows the buyer to '*play with the stylistic norms*' of dominant fashion narratives. It allows mostly women, but men too, to '*self-define*' (Thompson and Hayko 1997), and to shop for identities to assemble an individual aesthetic (DeLong et al 2005).

Instead of dictating a single look, 'vintage' offers potential for consumers to find a new version of their future selves by connecting with the past (Sarial –Abi et al 2017). This provides consumers with the chance to play and experiment with the spaces of their own body, as well as in the spaces of vintage fashion. As DeLong et al (2005) suggest, 'vintage' is not limited to a material artefact and the trading of it, but knowledge, appreciation, and the demonstration of a revaluing process. The deliberate and anachronistic placing of looks, labels, shapes, and trends into the modern day, side by side with each other, and with the current moment in time. Since the 1990s, many more people have been able to exercise such discernment, faced with a wide variety of past imagery which has become available in the form of TV shows, films, and retro themed books, acting as alternatives to the mainstream fashion media. Indeed, designers themselves take their ideas from the past, widely influencing consumers through their new collections. Also influencing the Vintage Trend are celebrities such as Julia Roberts, who appeared in 'vintage' at the Oscars in 2001 (Mackinney-Valentin 2010). With an array of historic reference points to choose from as sources of inspiration (Fischer 2015), consumers can use the past as their own dressing up box.

2.13.2 Treasure Hunting

Experiential motives for the growth of vintage include treasure hunting (Cervellon et al 2012), which comes into play in the sourcing of unique and one-off vintage clothes. Guiot and Roux (2010), say that second-hand shopping differs from new shopping as it involves improvisation, with shoppers gaining satisfaction and enjoyment from finding things. Vintage shopping is judged to be an addictive and thrilling experience full of serendipity (Bardey 2002), which involves clever consumerism and savvy shopping (Gregson and Crewe 2003). Cervellon et al (2012), also mention the serendipitous aspects of vintage shopping, saying it is more about hunting for treasure than for a bargain. Today, serendipity is increasingly being a fundamental requirement of shopping, with online retailers trying to build it into their websites to deliver an experience like that of visiting a store (Woyke 2011).

Veenstra and Kuipers (2013), argue that a whole movement has arisen around the trading of vintage clothes and that this offers a unique experience. The clothes are sometimes hidden in clandestine locations and are usually presented in quirky and irreverent ways (Cervellon et al 2012, McColl et al 2011). This means that the Serious Leisure Vintage Fashionista must find them, sometimes by looking underneath things, or by moving things around, giving them a more proactive role in 'shopping'. Indeed, Amatulli et al (2018), recommend that luxury vintage stores should try to replicate this feeling of disorganisation to convey authenticity. This agrees with Gregson and Crewe (2003), who state vintage retailing often involves nooks and crannies, items hidden inside cardboard boxes, and things to be stumbled upon purely by chance. In many cases, second-hand clothes, instead of being overtly presented to us, as in first-hand retailing, are there, but hidden, waiting to be found and bought by some lucky shopper who is willing to hunt (Gregson and Crewe 2003). Ferraro et al (2017), also discuss the nature of the vintage experience as offering heightened sensory pleasure such as visual stimulation.

DeLong et al (2005), also pay tribute to the effectiveness of vintage fashion in achieving unique fashion environments and allude to the power of vintage consumption to offer an exciting alternative to the accepted fashion system.

It is for this reason, that this thesis adopts a Critical Spatial approach to Vintage Fashion, as it argues that 'vintage' is much more than just the clothing, but is a ludic and serendipitous phenomenon, taking place in its own vibrant spaces where buyers and sellers share a passion for, and reinterpret the past. Whereas, the literature on second-hand shopping in general tends to focus on economic motivations focusing on low prices (Williams and Paddock 2003), research on vintage fashion tends to highlight psychological and recreational motivations, like treasure hunting and excitement about the sheer plethora of goods (Ferraro et al (2017).

2.13.3 Desire for Authenticity

There are multiple usages of the word 'authenticity' depending on the context, stated Golomb (1995). Authenticity is defined as '*reliable, genuinely certified and personally hand-written*' (Jens 2004: 394). Authenticity is strived for by vintage fashion consumers as a reaction against the perceived homogeneity (Veenstra and Kuipers 2013), brought about by globalisation and Fast Fashion (Duffy and Hewer 2013). McColl et al (2016:7), cite 'desire for authenticity' as a key driver of the Vintage Fashion trend. Authenticity is not a new concept; indeed, it has been around since the 16th Century to denote the genuineness of manuscripts and documents (Jens 2004). However, the desire for authenticity seems to be a recent phenomenon, perhaps resulting from the loss of tradition,

craftsmanship and community, brought about by modernity. Authenticity is an attribute that consumers find in vintage clothing as well as in the experience of shopping for it. Handler and Saxton (1988:243), wrote that 'authentic experiences' are those where people are able to feel in touch with a real world and with their real selves. They wrote this in the context of tourism, with which the Vintage fashion fair has many similarities, because it is a time bound event. At the Vintage fashion fair, consumers connect to a 'real world' of objects, each with their own stories and pasts, they take part in an experience which connects them to people and to a sense of who they are, for example when presented with objects they remember from their childhoods.

With clothing becoming more remote, with distant and complex global supply chains and anonymous producers, vintage consumers seek an authentic story in their apparel, stories which are missing from superficial Fast Fashion (Kim et al 2013). The wearing of genuine vintage clothing connects the individual to its inherent past stories (McColl et al 2013). The garments have 'mystery and magic' to do with wondering who once wore them, and speculating about their history and provenance; thus, providing an authentic human connection (Brownfield and Cassini (2002:7). Oxfam Vintage brings a sense of this to their vintage garments in their marketing by attaching hand-written swing tickets to their donated goods, telling the story of the person who first owned them, and passing these rich and sentimental anecdotes on to potential buyers (Oxfam 2018). The new owner is given an impression of the past life of the previous owner, to fire their imaginations and encourage perceptions of authenticity and value (Lurie 1982). In a similar way, Appadurai (1986), states that human beings ascribe meaning to clothing, and that second-hand clothing communicates certain special traits to people. Kopytoff (1986), argues that clothing as it passes on its trajectory from owner to owner, acquires symbolic value which exceeds its material value. Authenticity is also a concept within Existential Philosophy to denote being true to oneself (Sartre 1966, Heidegger 1962), which would link it to the idea of individuality and self-expression.

Authenticity is represented by a search for authentic provenance (Veenstra and Kuipers 2013), for something that is real, valid and genuine, like a painting which is signed by the artist (Beverland 2005), or a vintage Christian Dior bag with its original certificate of authenticity. *'Vintage is therefore associated with the knowing, ethical consumer who pursues an oppositional mode of being, through artefacts that hold a deeper value and meaning deriving from their historical origin'* (Knowles 2015:75).

In his examination of the impact of mechanical reproduction on painting, Walter Benjamin (1936) argued that photographs and films have removed what was the 'aura' of authenticity, meaning the masses are unable to experience contemplation of, or be consumed by an original work, but instead are merely distracted by reproductions (Benjamin 1936). The

arts could be likened to the Fashion Industry, in that, since the Second World War, clothing began to be mass produced instead of handsewn and, therefore, the wearer became distanced and alienated from its producer, just as in painting.

According to Fischer (2015), consumers seek more authentic shopping experiences as well as authentic clothes. The perceived dullness of fashion in the 1990s was reflected in their shopping environments too, which became more about selling a brand than showcasing the intrinsic beauty of individual clothing items (Fischer 2015). Cassidy and Bennett (2012), agree that greater homogenisation brought about by Fast Fashion and the birth of global fashion brands such as Zara and Topshop led some consumers to reject the mainstream fashion system and to search for authenticity through 'vintage' shopping.

2.13.4 Perceived Quality

The growth of 'vintage' is also driven by the perceived superior quality it is thought to offer contemporary consumers (Cervellon et al 2012,). Vintage Fashion buyers are motivated by the superior fabric in 'vintage' clothing as well as by its improved fit and construction (Mackinney-Valentin 2012, Fischer 2015). In the early stages of the factory production of clothing after World War 2, there was more consideration of the end customer and of achieving a higher standard of quality, with linings and darts being incorporated (Fischer 2015). Odulate (2007) concur that 'vintage' represents a quality construction that Fast Fashion does not: it is beautifully made as well as historical. Fischer (2015), agrees that 'vintage' is perceived by buyers to be exceptional quality; handcrafted and made from natural fibres, distinguishing it from wider second-hand and new clothes. It is also seen as more durable than conventional modern clothing which fast becomes obsolete due to its cheap fabric and poor construction (Iverson 2010).

2.13.5 Social Interaction

As well as treasure hunting, a need for social interaction is a key experiential factor driving vintage market growth (Cervellon et al 2012, Ferraro et al 2017). At the Vintage fashion fair, there is hustle and bustle between stallholders and shoppers as they haggle over prices and discuss the provenance of individual curios and clothing; these are serious connoisseurs, united in their excited collective pursuit (Steinberg cited by Peters, 2014). Likewise, in the vintage store, market or fair, bespoke customer service is delivered by individuals who run the independent small businesses which dominate the vintage

marketplace (DeLong et al 2012). This is based on relationship building with a loyal customer base (DeLong et al 2012).

2.13.6 Nostalgic Longing

From the Greek 'nostos' (home) and 'algos' (pain), the word nostalgia was first used in the seventeenth century as a term for missing one's homeland (Bonnet 2016). In the literature on Vintage Fashion, nostalgia is a central reason for the growth of the phenomenon (Cervellon et al 2010, Duffy and Hewer 2013). Traditional fashion clothing, as has already been mentioned in the introduction to this thesis, is ephemeral and superficial and this concept is the antithesis of vintage fashion's timelessness (Black, 2008). Furthermore, nostalgia is intricately linked to time and authenticity, two other drivers for 'vintage', because it involves individuals reminiscing about a seemingly better time and seeking closer ties to real and emotional experiences. These are both things understood to be lost in a fragmented and fast-moving modernity. Nostalgia has been integrated into consumerism in the marketing of things (consumed nostalgia, Cross 2015), and of experiences and travel (Memory tourism – Bartoletti 2010). An example of consumed nostalgia might be the certain labels and styles of vintage clothing which are linked to positive sentimental reflection on the people, places or clothing of one's adolescence and childhood, creating meaning and continuity (Holbrook and Schindler 2003).

Veenstra and Kuipers (2013), argue that vintage arose as a trend at a time when consumers, sensing dislocation with a fast-changing society and throwaway fashion, found nostalgic comfort in vintage attire. Vintage became, therefore, a form of stability in a fast-changing society (Cassidy and Bennett 2012). Similarly, while Baudrillard (1994), considered an obsession with the past to be a rather negative and shallow attempt to find meaning in a current void, Knowles (2015), argues that nostalgia has the potential to help us engage better with the present, by reflecting on the past. Because nostalgia enhances feelings of safety and being loved (Juhl et al 2010), it draws customers towards vintage clothing by presenting:

"A preference (general liking, positive attitude or favourable effect) towards experiences associated with objects (people, places or things) that were more common (popular, fashionable or widely circulated) when one was younger (in early adulthood, in adolescence, in childhood or even before birth)" Holbrook and Schindler (2003:108).

This nostalgia involves fond reminiscence of past experiences, tainted by bittersweet emotions (Sedikides et al 2008). In these interpretations, nostalgia is equated with warm and positive emotions (Abeyta et al 2015) and provides a connection between the past and present (Sedikides et al 2008).

Wearing and reinterpreting the clothes of the past signifies a wish not just to emulate, but to reinterpret for today, a former less complex and slower time (Roux and Guiot 2008, Duffy et al 2012). Veenstra and Kuipers (2013), however, define this as historic garments being reimagined and reinvented for modern use, instead of an actual desire to live in the past. By helping individuals connect with the past, old clothes somehow provide comfort and help them to face the future, agree Ferraro et al (2016). This can be especially true when the clothes come from a time the individual has not experienced themselves, states Jens (2004). In this case the nostalgic attachment is based on fantasy and imagination. So, when present day individuals wear these clothes they reconnect with a mythical past. Nostalgia also enhances feelings of togetherness at vintage fashion fairs as it has been shown to be intricately linked to social relationships and togetherness (Wildschutt et al 2010). Indeed, a recent study found nostalgia increased motivation to socialise, and made people more optimistic about relationships (Abeyta et al 2015). Nostalgia also promotes creativity and inspiration according to Sedikides et al (2008), which would link it to the very creative world of vintage fashion fairs, where fashionistas invent ingenious ways to combine clothing and make new looks from the remnants of the past. Holbrook (1993), cited by Cervellon et al (2012), found that women were more inclined to be nostalgic than men and this could explain in part why vintage is predominantly, although not exclusively, a female phenomenon.

2.13.7 Ethics and Sustainability

McColl et al (2012), cite ethics and sustainability as one of the key drivers of vintage fashion, with revelations of unethical practices in the fashion industry, such as the collapse of the Rana Plaza factory in Bangladesh in 2013, leading to a consumer backlash against Fast Fashion (Jackson and Shaw 2008, McColl et al 2013). According to Common Objective (2019), consumers now buy 400 times more clothes than they did twenty years ago, creating thirty kilograms of clothing waste each year, a land mass the size of France. This is due in part to the speeding up of fashion industry processes, with the Consumption Cycle accelerating, due to the availability of large quantities of cheap fashionable clothing on every high street and online, and the resulting 'throwaway' attitude to fashion (Bhardwaj and Fairhurst, 2010).

Consumers, according to Vehmas et al (2018), are becoming more attracted to recycled or 'circular fashion', so called because it stays in the economy for an extended period of time, reducing obsolescence and the amount of waste to landfill (European Commission 2015) and limiting the social impacts of fashion production, such as low wages, child labour and poor working practices. According to WRAP (2015), society needs to come

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together to address the strain which increased clothing production is putting on the planet. The vintage fashion trend has no doubt been nurtured by consumers' knowledge of such unethical practices, and a growing weariness of vacuous fast fashion cycles encouraging buyers to go elsewhere to seek more meaningful alternatives. Vintage Fashion has also become more available to consumers. This includes the '& Other Stories' online vintage clothing trial on their Swedish website (Business of Fashion 2019). The Slow Fashion movement (Leslie et al 2014), with which vintage fashion is often linked, reacts against Fast Fashion and emphasises a slower fashion cycle, promoting consumption of fewer, but better-quality pieces made to last. Slow Fashion, defined by Fletcher in 2010, as a movement promoting slow culture and values and a reaction against homogenised quantity dressing, is the retailing of clothing and lifestyle products which are mindfully produced, consumed and disposed of (Overdiek 2018). Vintage Fashion could be considered one form of Slow Fashion as it promotes a circular economy reducing some of the ill effects of Fast Fashion consumption.

However, while vintage merchandise is second-hand and recycled, and better for social and environmental reasons, it is by no means consumed for solely altruistic motives (Palmer and Clark 2005). Existing at the heart of the vintage Scene, there is still a voracious desire for stuff (Veenstra and Kuipers 2013), which is seen at the Vintage Kilo Sales, where clear plastic bags are filled with monstrous quantities of clothes and accessories. This concurs with Henninger et al (2017), who argue that environmental and sustainability issues were not necessarily drivers of fashion consumption but buying ethical fashion did promote feelings of personal well-being, linking to self-concept and the emotional aspect of fashion consumption. But as McNeil and Moore (2015), point out, sometimes the strength of individual consumers' desire to construct an identity through clothing is such that it overshadows a desire to do good.

2.14 Vintage Fashion and Global Cultures

This study focuses on UK vintage fashion consumption. It is worth noting that whilst 'vintage' has become a phenomenon in the Western world, it is still in its infancy in Asia and the Developing World where there is often an inherent dislike of wearing anything pre-worn by someone else, for cultural and religious reasons, which means consumers have a preference for new (Giovannini et al 2015). For example, Cervellon et al (2012), explain that Chinese consumers dislike wearing clothes that someone else has previously worn because it is against their cultural beliefs.

However, Clark (2004), identifies a cultural turning point in Chinese consumers' taste for second hand. They began to seek out vintage fashion in the 1990s when faced with

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uncertainty about sovereignty in Hong Kong. Liang and Xu (2018), similarly identified a shift in attitudes of Chinese consumers, with Millennial consumers, born since the 1990s beginning to appreciate the second-hand and vintage styles which had been shunned by their forebears.

Part Two – The Spaces of the Vintage Marketplace.

2.15 Introduction to Part Two.

Now that part one of this chapter has defined vintage fashion and the motivations which underlie this phenomenon, the purpose of part two is to explore and categorise the many spaces where vintage fashion can be bought and sold. This fills a research gap and achieves one of the objectives of this thesis: *‘To develop a typology of vintage fashion consumption spaces, highlighting for specific investigation, those that are ephemeral, temporary and elusive, to inform the methodology’*. As Peters (2014), argues, there is a paucity of literature defining these spaces and this is the gap that the research hopes to fill. It achieves Minor Contribution C, a spatial typology of Vintage fashion fair spaces.

As this thesis is investigating spaces, it is necessary to consider where Vintage Fashion is bought and sold. This second part of chapter Two does that and finds that there are many such spaces.

Vintage and second-hand retail formats, as Cervellon et al (2012), and Varnai (2018), argue, exist in a constant state of flux; changing and evolving to suit the habits and lifestyles of consumers. They are changing in terms of the following: their location, their product range, and their business format, with online stores growing exponentially (Varnai 2018). ‘Vintage’ has influenced a restructuring of the market, with formerly second-hand formats repositioning themselves as ‘vintage’ and new vintage formats arising (Varnai 2018). However, it is not clear from the existing literature what all these formats are, so a typology is provided. This was important, because the study focuses on the Vintage fashion fair it should be considered in the context of the broader marketplace of Vintage Fashion, which includes numerous types of spaces.

This forms contribution B, a Typology of Vintage Fashion Spaces.

These spaces were analysed by the researcher examining her extensive collection of Vintage Fashion garments acquired over a lifetime of UK Vintage shopping and identifying where they were bought.

The following table (Table 3), details the multitude of spaces where vintage fashion can be bought and sold:

1. Fixed, traditional bricks and mortar spaces.
2. Temporary and travelling spaces.
3. Online spaces.

These have been classified as fixed, fluid, and digital.

Table 3. Typology of Vintage Fashion Retail Spaces – Contribution to Knowledge B (author's own).

Fixed To be found in a building located in a fixed location.	Fluid Itinerant spaces taking place temporarily inside buildings or in outdoor spaces.	Digital Existing online through the World Wide Web or mobile applications.
Vintage Emporia – Bricks and Mortar centres occupied by several vintage traders, all under one roof, often situated in old historic buildings.	Antiques and Vintage Markets – Indoor or outdoor markets, comprising of temporary arrangements of stalls of second-hand and vintage goods, such as 'Advantageous' in Leeds Market on the first Saturday in every month.	Social media platforms – for example Instagram and Facebook.
Vintage shops – Bricks and mortar stores specialising in vintage goods of all kinds, sometimes specialising in vintage clothing and accessories.	Car Boot Sales – An outdoor sale, usually in a field or car park, where individual private sellers trade their own unwanted personal goods from their car boots.	Online Marketplaces – for example, eBay and Etsy.
Vintage Concessions – Shops within shops, such as Urban Outfitters' Urban Renewal.	Jumble Sales – a sale in a church hall or similar location where money is raised for a good cause by selling donated unwanted household items and clothes.	Vintage websites – branded websites selling vintage clothes.
Charity Shops – Bricks and Mortar stores selling goods, including vintage to raise funds for a charitable cause, for example Oxfam and Cancer Research. These can be generalist second-hand or they can be specialist vintage stores.	Vintage Fairs – A collective and festive gathering of vintage Fashionistas specialising in vintage clothing, featuring food, drink and entertainments, taking place in re-used buildings for one or two days.	Clothing Re-sale applications – These are mobile applications developed for individuals to easily sell their unwanted clothes. For example, 'Thredup', 'Poshmark', 'Depop', 'Schpock'.
Clothing Exchange Stores – Also called a consignment store, these shops sell clothes on behalf of their owners for a percentage of the selling price.	Flea Markets – An open-air street market, with private traders selling a wide array of used goods.	
Auction Houses – a business specialising in the auction of vintage clothing which is sold both individually and in bundles or 'lots' to private shoppers and businesses.	Pop-Up Shops – a physical store with a short life span whose key purpose is to sell a brand or product.	
Bric-a-Brac stores – a shop selling a miscellany of objects of low value, such as ornaments, knick-knacks, and textiles, sometimes including clothing.		

The second part of chapter Two will now explore all these spaces but concentrating on fluid space as the chosen focus of this research. The vintage fashion fair is one. It is a travelling space and this notion of a space in constant transition is linked to the Post-Modernist concept of Liquid Modernity (Bauman 2000), which underpins the fluid and fickle nature of fashion and retail today. Similarities are found between the modern Vintage fashion fair and the trading of second-hand clothes throughout history, dominated by itinerant traders and travelling markets. The various incarnations of the Vintage fashion fair are then presented, from small serious-minded 'Sale', to the big and jubilant 'Carnival', all demonstrating different degrees of economic and festive activity. The chapter closes with a spatial typology of Vintage fashion fairs, which separates them in terms of the qualities and components of their space.

2.16 Where is Vintage Fashion sold?

According to Cassini and Brownfield (2002), the sources of 'vintage' are mostly avant-garde and alternative spaces, including antique markets, collectors' fairs, thrift shops, antique emporia, flea markets and bric-a-brac merchants. Odulate (2008), offers a broader list of potential vintage sources, such as traditional vintage stores, charity shops, auction houses, car boot and garage sales, flea markets, the internet, the high street, and vintage fairs. In response to the craze for 'vintage', new formats have developed, and retailers have adapted their offerings with designer stores such as Ralph Lauren creating vintage sections, and charity shops relaunching as 'vintage' (Cervellon et al 2012). Charity shops too have answered the demand for 'vintage' by renaming their shops and wares accordingly. This has equipped shoppers with many more opportunities to search for 'vintage' treasures (McColl et al 2012). These more sanitised spaces attract a customer who might be deterred by the detritus and disorganization of the flea market or junk shop. McColl et al (2012), point to the fact that the literature is limited in terms of defining the 'parameters, characteristics and positioning' of the vintage store. There is no consensus on what constitutes a vintage fashion space, and this is what will be provided in part two of this chapter in the form of a typology of vintage spaces, filling a significant research gap.

2.17 The difference between Vintage Fashion and First-hand fashion Shopping.

Part one of this chapter has found that the drivers of vintage fashion popularity are experientially based, such as treasure hunting and social interaction, identity based and focused on the nature of the clothing offering itself. Gregson and Crewe (2003), highlight oppositional factors between retro and new goods shopping, highlighting the colourful and exciting nature of vintage retailing, compared to what some might perceive as lacklustre mainstream retail.

Table 4. Vintage Versus first-hand retailing (adapted from Gregson and Crewe 2003, The oppositional imaginings of retro retailers.

Vintage Retailing		First-hand retailing	
Products			
One-off, unique, authentic, aesthetic, symbolic goods.		Mass produced, ubiquitous, manufactured copies, value for money.	
Retailers and Consumers			
Creative scene setters. Individual. Knowing.		Following fashion. Corporate. Unknowing masses.	
Work Practices			
Drifting, intuitive, work as fun, work as creative.		Planned, trained, work as business, work as dull, boring, routine.	
Spatiality			
Self-styled, alternative quarters.		High Street/out of town malls. Everywhere.	

The joy of vintage shopping is evident in the above comparison; the things on sale, the people involved, and the staff attitude and behaviour, as well as the character of the spaces, all provide a less identikit and predictable mode of shopping, with greater room for expression, social interaction and play. Like Pine and Gilmore's (1999), concept of the 'experience', this puts greater emphasis on the consumer, giving them a collaborative role. Hedonic and Utilitarian shopping motivations are widely considered the two main drivers of shopping format choice (Childers et al 2001), and 'vintage' sits firmly in the 'hedonic' sphere; driven by the desire for beautiful things and for experiences. As Palmer and Clark (2005:104), describe it, second-hand shopping has become a '*pastime rather than a need*' for fashion conscious shoppers. These ideas of vintage shopping experience will be further explored in chapter three on Consumer culture theory.

2.18 Classification of Vintage Fashion Spaces

Vintage fashion retail occurs in numerous spatial formats, ranging from formal to informal. The formal retail spaces include Vintage Fashion concessions in high street stores, such as Urban Outfitters, independent specialist vintage stores and even online sites like eBay (Bardhi and Arnould, 2005). Among the more informal spaces, Moore (2013), lists 'antiques and vintage markets', auction houses, charity, thrift and junk shops, car boot sales, reclamation yards, flea markets, antique dealers and house clearance merchants, as spaces where vintage can be bought and sold. Cassini and Brownfield (2002), describe an array of informal and pop-up vintage outlets which yield sartorial splendours, such as the Collector's Fair, the Bric-a-Brac Merchant, and the Yard Sale. Furthermore, to help navigate this complex and often mysterious myriad of vintage haunts, Odulate (2007), has compiled a Vintage Directory, which reveals the 'secrets of the Vintage Fashionista'. Separate studies concentrate on different formats where 'vintage' can be sought: Car boot sales (Stone et al 1996, Crewe and Gregson 1998), flea markets (Sherry 1990, Petrescu and Bhatli 2013, Peters 2014, Varnai 2018), charity shops (Horne and Broadbridge 1995, Curkan and Curkan 2019), and the vintage boutique (McColl et al 2015). Moreover, there is a classification of second-hand stores in Budapest by Varnai (2019), which distinguishes second-hand stores, markets, and fairs, and organises them according to location, opening hours, product range, and ownership. However, there does not seem to exist in the academic literature, a typology of vintage fashion spaces, and this is identified as an important research gap.

Amongst the vintage fashion spaces are firstly stores which proudly proclaim to be 'vintage' and only sell true authentic vintage items, such as the vintage fashion auction house and the vintage website, and secondly, locations where savvy fashionistas might discover unexpected delights by chance, such as the clandestine and dishevelled dusty bric-a-brac shops, paltry back street charity shops and sometimes frumpy suburban clothing exchange stores.

2.19 Fixed Spaces

Vintage fixed stores typically fall into three categories: Independently owned small businesses and emporia, branded chain stores containing vintage concessions and charity shops.

The first category dominates and tends to appear in specific districts of towns and cities as an antidote to corporate and branded shops, seen by disillusioned shoppers to be lacking uniqueness. They are sometimes permanent, but often temporary pop ups. For example, Jones et al (2017), specify The Etsy Market, occupying an old police station in the city centre of Bristol and located nearby, the Stokes Croft Vintage Market, in a former motorcycle showroom, selling a range of retro, 'vintage' and antique items including clothes. Specific shopping districts have grown up in UK towns and cities to offer places of 'vintage' discernment, such as Manchester's Northern Quarter and Nottingham's Lace Market. This is often part of urban cultural regeneration, which is changing cities, transforming decaying industrial areas, giving them new identities, and attracting investment in retail, innovation, and visitors (Della Lucia and Trufino 2018). These are called 'cool downtown discoveries' by Parker and Weber (2013) and tend to be the places that 'knowing shoppers' converge to 'vintage' fixed stores. In a process of urban regeneration, old breweries, factories, and warehouses are often repurposed as retail spaces, to house multitudinous small business sellers' side by side.

Secondly, global fashion retailers, such as Top Shop and Urban Outfitters have recognised the growing taste for 'vintage' and incorporated hand-picked 'vintage' clothing sections into their stores.

The third category of fixed stores is charity shops. Developing in the 1980s, (Horne and Madrell 2002), there are now approximately 11,200 charity shops in the UK, and these contributed (according to the latest figures) more than £295 million to UK charitable causes, (Charity Retail Association n.d). Charity shops are increasingly becoming spaces for experimentation with the unknown and the imagined (Gregson et al (2000), for consumers interested in 'vintage' and retro clothing (Curkan and Curkan (2019).

2.20 Digital Spaces

The distribution of Vintage Fashion has been accelerated and perpetuated by the multiple channels now available via the internet (Cassidy and Bennett 2012), with traditional retailers launching websites and social media accounts. Marketplaces like eBay and Etsy have contributed to the authentication and valuation process of 'vintage', which is largely driven by its condition, its age, the label and the fabric quality, and this knowledge has led to its greater commoditisation (McKinney-Valentin 2010). The World Wide Web certainly

amplified the popularity of 'vintage' and broadened its reach from being a local phenomenon to a global one (Roux and Guiot 2008), satisfying the needs of sellers and buyers bringing them together in online communities.

Pinterest, Instagram, Facebook, and other social media platforms have become collaborative spaces for 'vintage' devotees to share and exchange. Pinterest is a largely female photographic sharing site, where users build up imagery to curate their own vintage dreams (Phillips et al 2014). Dolbec and Fischer (2015), describe the fashion internet community as a '*global digital agora tweeting passions and opinions*', which highlights the community aspect of social media. Fashion blogging is a key driver of 'vintage', rapidly gaining it more followers and attention (McQuarrie et al 2012). At the Vintage Fair, the bloggers act as expert curators, 'crystallising the observations' that might otherwise be difficult to take in for the average person or novice amongst the crowds (Peters 2014:233). Mobile applications have been developed specifically to sell used clothing, although these do not specialise in 'vintage' (Vega 2018).

Social media, such as Facebook and Instagram have introduced a whole array of new opportunities for trading 'vintage' fashion online creating greater availability and choice (Cassidy and Bennett 2012). This involves either individuals supplementing their incomes by selling, or small businesses who source their goods in this way.

The current research does not cover the online channels, instead focusing on the tangible fluid spaces. However, these would be an ideal opportunity for further research.

2.21 Fluid Spaces, including Pop-up shops

The fluid spaces of Vintage Fashion include markets, fairs, and pop-ups. In fact, all the varied temporary spaces of 'vintage' fashion, from the improvised street sale to the highly organised festival. These are social spaces, where negotiating, socialising and interaction, create an experience which is not available in mainstream high street stores (Petrescu and Bhatli 2013).

The Vintage fashion fair is a space, which, in keeping with Liquid Modernity, does not hold its shape, and is constantly ready to change and adapt (Bauman 2000). Here, in this unpredictable space, a self-defining process takes place, where, taking from a bricolage of styles and eras, the wearer creates their own unique style and changes it often, like a child playing 'dress-up'. Fashion, like the space, is also in constant flux.

Lipovetsky (2005), explained fashion's role in defining Modernity, focusing on its emphasis on change and mobility. Sometimes called 'Late' Modernity, Liquid Modernity is

a concept developed by Bauman (2000), which signifies the period after Modernism, in which individuals can no longer rely on the solidity and predictability of organisations and of established rules and expectations, but instead are part of a liquefaction process (Best 2013). The current trend to hire rather than to purchase; to access rather than to own; to shop through mobile markets and channels are all recent manifestations of this with restaurant, hotel and retail formats springing up to satisfy this wanderlust (Pomodoro 2013).

Fashion, too, is suggestive of liquidity and ephemerality (Hollander 1975). New styles are created to make the previous ones redundant and outmoded. Fast fashion speeded up this process, putting the emphasis firmly on the new and momentary trend (Lipovetsky 1994).

The idea of transience and temporariness pervades the post-modern cultural landscape (Pomodoro 2013). Due to the volatility of the retail landscape with economic woes, and digital disruption causing the availability of empty stores, there are opportunities for new forms of value creation, in the shape of the 'Pop-up' store (Warnaby et al 2015, Overdiek 2018). They are characterised by their experiential environment, focus on brand or product promotion and existence for a limited period only (Warnaby et al 2015), (Overdiek 2018). This is a physical or online store with a short life span, which originated as a key aspect of the strategic marketing mix, to communicate the brand with the feeling of an event, creating a mood of excited curiosity (Pomodoro 2013, De Lassus and Freire 2014, Klein et al 2016). It appears momentarily, perhaps for a few days or weeks, its bricks and mortar version bringing a tangible, personal and face to face experience of a product, service or brand, in a largely digital world (Bishop 2015, Klein et al 2015, Gustke 2016). Their temporariness builds a feeling of urgency and excitement, which is like the Vintage fashion fair.

Often these Pop-up formats enable community groups and local entrepreneurs to adopt otherwise empty retail spaces to promote their own causes (Bishop 2015), thus providing a form of retail democratisation (Pomodoro 2013), and opportunities for collaboration. Temporary spaces are moving, always on their way to new places; they reflect the constant change and unpredictable nature of contemporary society (Sheller and Urry 2006). According to Simon (2014), pop-up shops are even appearing in other sectors, such as hospitality, bringing much needed surprise and chance into customers' everyday lives, and even a sense of connoisseurship and individuality compared to everyday, organised and official shops. This is where the Pop Up connects to the Vintage Fair. In the same way it personalises and humanises the retail exchange, making it more fun and appealing. This thesis focuses on the Vintage fashion fair, an itinerant, rather than a

fixed mode of retailing, and one which is experiencing growth in today's market. It is seen as emblematic of the fragmented and fast-moving era of 'Liquid Modernity' (Bauman 2000). These liquid times see social institutions of the past undermined and eroded (Streeck 2016). Accelerating liquefaction sets upon the established social frameworks (Best 2013), including the shops and high streets which are suffering from an existential crisis due to changing consumer lifestyles. The Vintage fashion fair, this thesis argues, is one aspect of contemporary liquefaction or 'liquefashion', providing a looser and freer form of shopping.

Excitement, unpredictability, risk, and anticipation are associated with temporary spaces (Crewe and Gregson 1993). They are liminal spaces without conventional boundaries, which will be the topic of later discussion on Critical Spatial Theory.

2.22 Itinerant Trade in Pre-Industrial Britain

There is nothing new about second-hand clothing being sold on the move. Prior to the formalisation of retailing in the Eighteenth Century, which coincided with the Industrial Revolution, the population was dispersed and largely rural where itinerant trade's people, pedlars, seasonal fairs, and pop up street markets dominated (Wilson 1985). The informal and sometimes unauthorised street market continued up until the 1930s (Kelley 2016) and has seen a resurrection in recent years with farmers and crafts markets, for example. These nomadic merchants were often Jewish immigrants hawking their wares across the rural areas of the UK, such as the Rag and Bone men, costermongers, and pedlars in urban areas (The Social Historian n.d).

However, the idea of peripatetic retailing is nothing new, with fairs, markets and travelling salespeople dominating the clothing marketplace in pre-industrial Europe. Street stalls, hawkers and peddlers proliferated alongside formal merchants from the Seventeenth Century, stated Van der Heuvel and Ogilvie (2013). In the fast-growing urban centres, such as London, traders gathered around street markets, which Kelley (2016), explains were loose gatherings in the streets and squares until, in Victorian times they were given grand buildings to house them and to become more regulated. Henry Mayhew, social researcher (1865), cited by Kelley (2016), observed 1,000 street traders of old clothes, some pushing barrows, driving donkey carts, and carrying their wares by hand. Staples (2015) explains that often the itinerant clothing trade remained largely undocumented and, therefore, it is hard to trace. But in spite of this, it is considered fact that itinerant peddlers or 'pledge women' accepted clothing door to door, for pledge, like an early version of a consignment

store, and intriguingly, some of these were thought to be undertakers too, taking advantage of the end of life opportunity to gather redundant habiliment (Staples 2015). It is argued that the Vintage fashion fair is a fresh incarnation of such dynamic retailing and 'consumption on the move', involving human actors in a social context. There could be no better example of Appadurai's 'things in motion' (1986), than second-hand clothes, traded and exchanged as things in motion, through their movement and re-use, gathering different meanings and cultural significance.

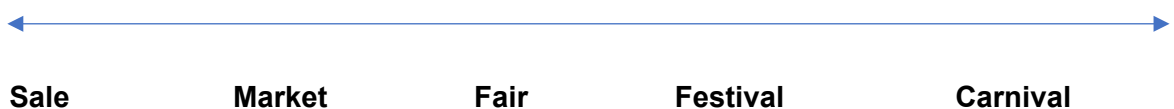
2.23 Definition of the Vintage fashion fair.

This thesis defines the vintage fashion fair as a specialist and fluid retail space. It has three main characteristics.

1. It specialises in 'antique artefacts' and 'true vintage' fashion (see fashion typology on page 45), rather than the 'pre-loved' category of second-hand fashion. This is because it is a specialist space for connoisseurs of 'vintage', rather than a generalist space for indiscriminate forms of second-hand. Alongside clothing, the Vintage fashion fair also offers homewares and oddments of vintage paraphernalia.
2. The Vintage fashion fair moves from place to place. It is a collection of impromptu stalls, rails and tables which pop up in assorted anachronistic but impressive venues, such as town halls, theatres, railway stations, hotels, and cathedrals.
3. It is a collective experience which is co-created by stallholders and shoppers; a form of coming together and sharing of vintage connoisseurship between buyers and sellers. At the Vintage fashion fair, it is possible to get dressed up, to watch and to be watched.

2.24 Continuum of Vintage Fashion Temporary Spaces

Figure 3. Continuum of Vintage Fashion Temporary Spaces (author's own).



The above continuum aims to express the variations of the Vintage fashion fair, from economic to festive emphasis, adapted from Sherry's analysis of the Mid West flea market (1990). Economic and festive are criteria used to measure the level to which an event has

buying and selling(economic) at its core, or dancing, dressing up, eating, drinking and spectacle (festive) The most festive event, the Vintage Carnival, features free interaction between people, celebrates opposites such as 'young and old', and is a place where everyday life is suspended (Bakhtin 1941).

The Vintage fashion fair sits somewhere in the middle of the continuum. It has a good measure of festive and economic characteristics, being about the serious trading of vintage clothing and about celebrating the vintage sensibility. The Fair is a performance, involving actors, audience, props, and sets (Scheschner 1988), with consumers acting as co-creators of the space and experience (Prahalad and Ramaswamy 2004). These retail experiences are witnessing a resurgence today, with fairs, festivals and markets offering 'joy and delight' and an antidote to the over regulated city (Bishop (2015).

This is what makes them so interesting today, in an era when the term 'Experience' is so reflective of the Zeitgeist (Pine and Gilmore 1999). There is plenty of academic literature on retail spaces generally but extraordinarily little which focuses on these unofficial travelling spaces, and little of their practices and routines has even been recorded. They appeal because they bring people together, are infused with romantic notions of travel and new horizons (Van Schaik 2015). The Vintage Fair, popping up in makeshift, sometimes ramshackle style, in various venues for a day or a weekend at a time, epitomises the energy and innovativeness of its participants. It is this energy which can be lacking in the shopping mall or the High Street (Bishop 2015).

2.25 Level of Specialism of 'Vintage Spaces'.

Whether fixed, fluid, or digital, the Vintage Fashion retail space varies according to how specialised it is. The Retail Accordion Theory (Hollander 1970) suggests that choice and assortment is at the heart of retail evolution, with stores alternating between narrow specialisms and broad assortments.

The descriptive term 'serendipitously ludic', taken from the title of this thesis suggests the appeal of the Vintage fashion fair is to do with the level of chance and uncertainty in the setting, and the playful pleasure this brings. Because shoppers do not go to these spaces with specific expectations and are faced with huge choice across different categories and styles, they experience serendipity. This satisfies a contemporary need for diversity, variety, choice, and surprise, seen as an antidote to the predictability of digital shopping, where algorithms deliver targeted and personalised offerings based on previous behaviour (Lutz et al 2017). In online and traditional shopping spaces, shoppers "search, examine

and evaluate” (Sherry 1990) while “shopping for surprise”, hoping to uncover a jewel by accident and by skilful shopping (Bardhi 2003). In the real and tangible shop this is facilitated better, which makes it preferable for the ‘treasure hunter’. Erdelez (2004) agrees that serendipity requires the right mindset, as well as fortuity, and Makri and Blandford (2012), argue that the shopper must have insight and be mentally open and ready for serendipity to occur. This fits with the knowingness and connoisseurship of the Vintage Fashionista, who comes to the shopping experience with a set of skills and knowledge. However, the spatial setting and the assortment and arrangement of goods at the Vintage fashion fair serves as a stimulus to serendipity.

The table below shows the different categories of space, where vintage can be bought and sold in terms of fixedness/fluidity and level of specialism. This is limited to the traditional bricks and mortar spaces, leaving the digital spaces for the moment, which could be an interesting subject for future research.

Table 5. Specialism and Fluidity of Vintage Fashion Spaces (author’s own).

Specialist Fixed – Vintage Only, limited offer. Low level of chance and uncertainty. Vintage Boutique. Charity Vintage Shop. High Street Vintage Section	Specialist Fluid – Vintage Only, broad offer. Medium level of chance and uncertainty. Vintage Market Vintage fashion fair. Vintage Festival.
Generalist Fixed – Not limited to Vintage, limited offer. High Level of chance and uncertainty. Clothing Exchange Store. Charity Shop.	Generalist Fluid– Not limited to Vintage, broad offer. Extremely high level of chance and uncertainty. Car Boot Sale. Jumble Sale. Flea Market

Level of Specialism is the amount of unpredictability the retail assortment offers, seen in its breadth and variety.

2.26 Specialist Stores – Low to Medium Level of Chance and Uncertainty - Curated and Edited.

These are organised and edited, not clandestine and chaotic. As McColl et al (2013), state, vintage boutiques are very much dependent on the personality and expertise of the store owner who will put her stamp on the store, through the bespoke product mix representing her own personal taste. This leaves the least amount of work for the consumer, and if she has similar taste to the owner, a lot of the work is done for her. 'Vintage' has also been hijacked by global retail brands with high street stores such as Top Shop Oxford Circus, housing hand-picked 'vintage' collections.

The Vintage Specialist Boutiques offer a hand-picked and edited assortment of 'vintage' merchandise, so there is a lower level of chance and uncertainty. On the other hand, the generalists' proposition is all kinds of second-hand, to be sifted through and treasure hunted. This gives the vintage shopper a high level of chance and uncertainty, and they may need to exercise expert connoisseurship to uncover real vintage gems. This thesis argues that the level of retail specialism relates closely to the power and control of the consumer.

The Vintage fashion fair is a fluid specialist space because it often has rigid rules around the types of merchandise that can be sold. However, its assortment is broader than the fixed store because it features numerous traders, instead of being limited to one proprietor.

2.27 Generalists – High to Extremely High Level of Chance and Uncertainty - Clandestine, Chaotic and Non-Conformist.

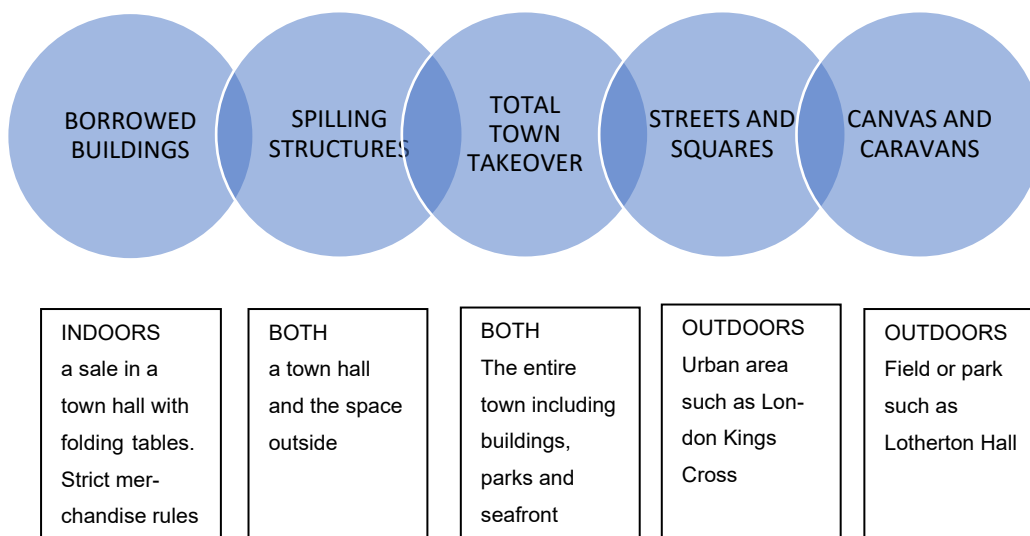
In the less organised space, such as the Flea Market or the Jumble Sale, individuals devote physical and mental energy into searching for objects which cannot be found in traditional shops on the High Street (Peters 2015). Full engagement in these ramshackle spaces gives the consumer power, connoisseurship, and expertise (Palmer and Clark 2005). This represents a power shift from the seller to the shopper. Once seen as the hunting ground of mostly low-income shoppers (Sherry 1990), these unorthodox spaces have been embraced by the fashionista who is willing to rummage. This shopper engages in serious leisure (Stebbins 2007), and develops sophisticated knowledge of the consumption object, to understand, evaluate and appreciate the vintage garments (Quintao et al 2017).

In the generalist space few rules exist on the types of goods sold. As examples, the Car Boot Sale and the Jumble Sale are consumer led marketplaces, where individuals bring their cast-offs to sell in an amateurish and non-expert set up, so they offer a real treasure

hunt to those who seek out something through serendipitous means. In these spaces there is an extremely high level of chance and uncertainty, which means the shopper works hard exploring and treasure hunting through shambolic piles of miscellaneous articles to find something of interest. The enjoyment of these spaces is based on accidental discovery rather than planned purchases. Ferraro et al (2016:265), examine second-hand shopping motivations and identify three types of consumers: 'Infrequent fashionistas', 'fashionable hedonists' and 'thrill seeking treasure-hunters'. Infrequent fashionistas are motivated by fashion but rarely shop second-hand, while fashionable hedonists sometimes enjoy finding fashion in unexpected places. The Thrill-Seeking Treasure Hunters, however, would be those who most enjoy shopping in Generalist Fluid spaces because they are driven by economic and recreational motivations, which means they love to seek out bargains in clandestine and chaotic spaces. The Vintage fashion fair exists somewhere in between specialist and generalist. It offers a narrow but deep assortment (McGoldrick 2002), focusing on 'vintage' but selling all manner of vintage stuff.

2.28 Typology of Vintage fashion fairs – Contribution C.

Figure 4. Typology of Vintage Fashion (author's own).



The above typology shows a breakdown of the vintage fashion fairs according to their locations and the spaces they inhabit. As this thesis is underpinned by Critical Spatial Theory, these spaces are of interest to the research. The vintage fashion fair operates as a fleeting and short-lived event, but it often occupies permanent and historic buildings which

provide a sense of history and permanence. The re-appropriation of these spaces and places by the Vintage fashion fair bears similarities to the 're-enchantment of commodities', which Crewe and Gregson (1998: 47), describe, regarding goods sold at a car boot sale. The meaning of goods sold at vintage fashion fairs are always in transit and constantly transforming, and this can be likened to the buildings and the open spaces they are held (Belk et al 1988, Sherry 1990). These spaces are being repurposed, revalued, and made useful again. Like the artefacts on sale, discarded by their initial owners and being picked up and revalued by new ones, these buildings too accumulate new use and value beyond their initial purpose. So, the cathedral often left empty by a secular society, and the civic hall redundant due to the reduction in collective aspirations and institutional values.

2.28.1 Borrowed Buildings

The permanent buildings which house vintage fashion fairs are often historic underutilized structures, and visitors enjoy exploring their interiors as much as the vintage treasures on display (Walters 2015). Examples of these are Victorian public baths, city and town halls and piers. Meeks (2017), discusses how the re-utilisation of old buildings can revitalize communities. Baudrillard (1970:471), "Cathedrals of Consumption", where vintage fashion fairs use cathedral spaces anachronistically as re-appropriated settings. Second-hand spaces as well as second-hand clothes.

Outdated leisure buildings too, such as hotel banqueting facilities are injected with new life when the vintage fair brings its glitz, glamour and activity

These once meaningful spaces have evolved to take on new purposes, just like the vintage clothing hauled into them and displayed for the fairs. Holding fairs in these buildings is often part of the regeneration of urban areas and seaside towns (Morgan 2007). These are second-hand spaces filled with second-hand clothes, anachronistic buildings to house anachronistic dressers.

2.28.2 Spilling Structures

These are the spaces such as stately homes, where buildings and open spaces are combined in a large-scale vintage fair. Examples are "Bradford City Car Classic", which blends the splendid spaces of Bradford City Hall with gazebos in Centenary Square, and Lotherton Hall, incorporating the listed building's landscaped gardens

2.28.3 Total Town Takeover

The Total Town is a fair which engulfs the buildings, streets and spaces of a whole town, such as “Scarborough Armed Forces Day”.

2.28.4 Streets and Squares

Fairs or markets which take place in streets may envelop the whole network of streets of a town or may just occupy one street or market square. An example would be “Chester Vintage and Food Fair”. However, these are uncommon, as it is usual for buildings to be adopted too, such as the town hall.

2.28.5 Canvas and Caravans

Canvas and Caravans is a category which incorporates the fairs which take place in fields, either rural or suburban. The “Vintage Zone” at “Deershed Festival” is an example. Vintage stalls would be housed in marquees and quirky vintage vehicles scattered around the field.

2.29 Stallholders and Shoppers

It is worthwhile defining the roles of the various social actors in vintage fashion fairs because these are less clear cut and more nuanced than those in standard retailing. Within the context of vintage fashion fairs there is a special relationship between the vintage stallholders and the vintage shoppers, who, as purveyors of a vintage aesthetic, gather around the carefully arranged tables and rails in a joint appreciation of ‘vintage’. Theoretically, the area of buyer seller relationships has been studied from the perspective of the mainstream retailer with its traditional power dynamics (Arndt 1979), where the seller has the control, as was identified in Gregson and Crewe’s oppositional imaginings (2003). Zerbinì and Costaldo (2007), recognise that today buyers and sellers operate on an increasingly co-operative and collaborative basis, and the vintage fair encapsulates this. The vintage shopper is an active participant not a ‘passive receiver of prescribed sales messages’ (Crewe 2016:523). Their dressing up and participation in the Fair contributes

to the experience. The seller, who sets out their stall with a bespoke assortment of 'vintage' paraphernalia is always on the look-out for opportunities to buy, either from fellow stallholders or from visiting shoppers. Vintage customers, on the other hand, as a way of editing their ever-growing wardrobes of vintage accoutrements are often interested in divesting themselves, in exchange for cash or as part exchange. Parker and Weber (2013), call them hybrid customers; they buy, and they sell, not simply because of regret about ill-fitting mistakes, but mainly to make space for the new. Gregson and Crewe (1993) also allude to the various roles of shoppers, stating that sellers are also buyers and that buyers may also be holidaymakers, visitors and perusers. Liquid Modernity (Bauman 2000), is evident in these fluid roles.

This research has chosen as its sample, both stallholders and shoppers, to gain both perspectives on the Vintage Fair, from both sides of the vintage fashion stall. These will be called Serious Leisure Vintage Fashionistas; due to the passion and dedication they have for Vintage Fashion.

2.30 Conclusion

This chapter has introduced and defined the concept of vintage fashion and outlined the main drivers of its growth and popularity today, as discussed in the literature. It has been found that the passion for 'vintage' is equally about the excitement of trawling unique and quirky retail spaces, as about the uniqueness and perceived superior quality of the garments themselves. Therefore, in part two of the chapter, the places and spaces where second-hand clothing is bought and sold have been explored, including the fixed shops, the digital stores, and the fluid temporary spaces on which the thesis is based. The Vintage fashion fair is defined as a **fluid space**, characterised by looseness and freedom, like the markets and trading spaces of centuries gone by, continuing a practice begun by the itinerant second-hand clothing trade but to a new fashion-conscious audience. The Vintage fashion fairs are plotted on a continuum and found to be anything between a sale and a carnival, dependent on whether it is dominated by economic or festive activities. The Vintage fashion fair is classified as **specialist** space, offering only 'vintage' merchandise but a medium level of chance and uncertainty for the shopper, more than a boutique, but less than a car boot sale. Finally, in line with the theoretical perspective of this research, Critical Spatial Theory, a typology of Vintage fashion fairs has been set out, to classify the Vintage fashion fair according to its indoor and outdoor locations, and the building structures in which they operate, which will fundamentally influence the

interactions between shoppers and stallholders. These are **Borrowed Buildings, Spilling Structures, Total Town Take-over, Streets and Squares, and Canvas and Caravans.**

Now that it is understood what vintage fashion and the vintage fashion fair are, a question emerges from this chapter which the subsequent chapter will answer: What are the behaviours and practices which occur at the Vintage fashion fair?

Chapter three will set out to answer this, and to achieve objective two of the study, to formulate a detailed taxonomy of channel characteristics from the secondary data on vintage fashion fairs. This will also achieve minor contribution D, the taxonomy of practices.

Chapter Three: Vintage Fashion and Consumer Culture Theory

3.1 Introduction

The Vintage fashion fair has been defined and established, in the preceding chapter, as a specialist and fluid space with several indoor and outdoor spatial types from 'Borrowed Buildings' to 'Canvas and Caravans'; a travelling space where vibrant vintage fashionistas (the stallholders and shoppers gathering to these spaces) co-create a retail leisure spectacle, to share their adoration of vintage through interactions with things, with each other, with the past, and with the space itself.

The purpose of this chapter is to address objective three of this thesis:

To formulate a detailed taxonomy of consumption practices and processes from the secondary data on vintage fashion fairs and synthesise it with consumer culture theory.

The chapter will unpick from the secondary research of the online marketing materials, the dynamic consumption practices, processes and rituals of this phenomenon, which will lead on to chapter Four: 'Critical Spatial Theory', where their spatial significance will be explored. By carrying out a content analysis of online Vintage fashion fair listings, the characteristics of their marketing proposition will be analysed in this chapter, to gain an understanding of what goes on at the fair and its unique and distinct qualities as a spatial setting. The chapter introduces Consumer culture theory (Arnould and Thompson 2005), as a branch of theoretical perspectives which underpin the symbolic and experiential consumption behaviours and practices of the Vintage fashion fair, and defines these as post-modern due to their complexity, contradictions and uncertainty.

By the end of this chapter, the Vintage fashion fair will be clearly identified as a site where synergistic and symbolic practices occur, and where meaning is distributed through performance. Ultimately, the purpose of this study is to improve retail spaces, but first it is essential to understand the cultural practices of contemporary spaces such as the Vintage fashion fair. Subsequently, Critical spatial theory(introduced in the next chapter), will shed light on these practices, by illuminating their spatial significance, gaining an understanding of how consumers interact with space, how it shapes them, and how they shape it.

3.2 Content Analysis of Vintage Fashion Fair Listings

To achieve a clear picture of the many various aspects of the Vintage fashion fair evident in its online promotional materials, a content analysis was carried out of the listings on Google search. The words, 'Vintage fashion fair' were entered into the search bar and the first twenty listings were studied to discover what words and phrases were being used to promote these events.

The fair listings were:

1. Vintage Carnival at Leicester Racecourse
2. Vintage Carnival at Nottingham Racecourse.
3. Frock-me Vintage at Chelsea Town Hall.
4. Leeds Vintage market at Leeds Kirkgate Market.
5. Vintage Fair at Bridlington Spa
6. Armed Forces Day in Scarborough.
7. The Vintage Zone at the Deershed Festival, North Yorkshire.
8. York does Vintage at Merchant Adventurers' Hall, York.
9. York's Vintage and Creative Wedding Fair, at Merchant Adventurers' Hall, York.
10. Saltaire's Home and Fashion Fair, at Saltaire Victoria Hall.
11. The Great Seaside Vintage Fair, at Whitby Pavilion.
12. Rose and Brown's Vintage Fair, at Bradford City Hall.
13. Vintage weekend, at Lotherton Hall.
14. Classic Car Boot Sale, Hastings Pier.
15. Vintage by the Sea, Midland Hotel, Morecambe.
16. Classic Car Boot Sale, Kings Cross Station, London.
17. Festival of Thrift, Kirkleatham, Redcar.
18. Vintage Saturdays at The Shipping Forecast Pub, Liverpool.
19. Vintage fashion fair, Farnham.
20. The Big 'O' Vintage fashion fair, Priory Gardens, Orpington.

These detailed fair listings can be found in the appendices section (Appendix I). The resulting words were analysed and categorised into the following themes.

Table 6. The 7 P's – Taxonomy of vintage fashion fair practices and processes - Contribution to knowledge D (author's own)

Category	Meaning
People	This descriptor refers to the people (stallholders and shoppers) involved in staging of the events, who are often described as avid and passionate, with expert roles such as curators and purveyors.
Profusion	Evocative of the sheer quantity and eclectic wide choice available to customers, which serve as an antidote to the homogenisation of choices of Fast Fashion.
Purity	Words associated with the objects' symbolic properties; provenance and authenticity of the items for sale, including that they are unique, bespoke and hand selected.
Past	These words in the listings refer to the nostalgic past of the buildings and outdoor settings, and the biographical nature of the items for sale.
Play	Terms which describe the activities and amusements on offer at the Fairs, and the playful means of shopping.
Perception	Expressing the sensorial elements of the Fair; visual, haptic, auditory, gustatory and olfactory, which all contribute to the fair atmosphere.
Performance	These words evoke the spectacular aspects of the Vintage fashion fair, including entertainments and shows, and the performances of the social actors; the Vintage Fashionistas, or stallholders and shoppers.

On the following page is a table showing all the words which were taken from the fair listings and how they were categorised.

Serendipitously Ludic Spaces: Vintage fashion fairs through the lens of Critical Spatial Theory

Table 7 – Taxonomy of vintage fashion fair practices and processes – Contribution to Knowledge D (author's own).

Purity	People	Play	Past	Profusion	Perception	Performance
Finest selection	Enthusiasts	Rides	Nostalgic	Oodles	Tasty	Spectacular
Hand-Picked	Best Dealers	Dance	Forgotten Tradi-	Brimming	Eye catching	Showcase
Curated	Finest Purveyors	Playground	tions	Mixture	Interactive	Display
Authentic	Vintage vultures	Fairground	Glamorous By-	Large Scale	Delectation	Entertainment
Unique Collec-	Craftsmen	Celebration	gone Era	Every era	Evocative	Singers
tion	Hardcore devo-	Impromptu	Symbolises the	You name it	Inspiration	Bands
Cream of Vin-	tees	Quirky	Past	these guys have	Creative	Galleries
tage	Friendly exhibitors	Amusements	Timeless	it	Transforms	Brilliant
Genuine	Designer makers		Past Eras	Past Present		Show stopping
Quality	Loveliest vintage		Old Fashioned	and Future		Lavish
Best Spots to	Traders		Listed Building	Eclectic array		Acts
Buy	Dedicated			Mixing old and		Colourful
Rare	Admirers			new		Backdrop
Proper	Novice			All tastes and		Glitz
Original	Family Friendly			Budgets		Makeover
Extra Special	Love			Something for		Competitions
Exclusive	Share			All		
				Large Scale		

3.3 Limitations of Content Analysis

It is accepted that the fair listings examined do not necessarily represent an exhaustive list of Vintage fashion fairs, as some of the more ad hoc and casual vintage fashion events may not be listed on google and may only be shared via personal social media accounts. Therefore, some of the more underground and lubricious examples of fluid spaces may

not be included, and instead the featured events tend to be those that are most organised and commercial.

The words uncovered in this analysis of Vintage fashion fair listings only represent the marketing of the fairs by their organisers, who describe them for promotion purposes. These are used to begin to shed light on 'vintage' consumer culture. It will be in chapter Seven: The 'Discussion of Findings', that the experience of the Vintage fashion fair Stallholders and Shoppers will be thoroughly investigated through the in-depth analysis of interview transcripts with the Vintage fashion fair Serious Leisure Participants, so that the full meaning of these practices and processes seen through the lens of Critical spatial theory will be explored.

3.4 Consumer Culture Theory

This chapter is embedded in Consumer culture theory (CCT), an umbrella term for a set of theoretical perspectives brought together and branded as such by Arnould and Thompson (2005). CCT is the study of 'the dynamic relations between *consumer actions*, the *market-place* and *cultural meaning*' (Arnould & Thompson, 2005, p.868). These topics will provide the structure for the analysis which follows later in the chapter, of the practices, processes and rituals which take place at the Vintage fashion fair. CCT is an ideal theoretical angle to view the practices and processes of the Vintage fashion fair, because this retail leisure phenomenon is a dynamic and social space, drenched in cultural meaning, where many of the characteristics of Liquid Modernity (Bauman 2000), exist. In the following paragraphs, consumer culture theory (CCT) and the philosophy and beliefs which support it, will be explained, and its suitability as an academic underpinning for the Vintage fashion fair will be justified.

Consumer culture theory (CCT) serves as a paradigm shift away from traditional consumer behaviour theory, embracing the view that consumption is largely emotional and symbolic, rather than rational, material and economic, and that consumers have agency and negotiate individual and collective identity through consumption (Featherstone 1987, Arnould and Thompson 2005). Covering all stages of the consumption cycle from acquisition to consumption, to possession and finally disposal, CCT represents the idea that consumption today is more than buying things but is part of a social and cultural ideology of individual and collective meanings, set within a framework of Capitalism and Globalisation (Arnould and Thompson 2005). Indeed Chaney (1996), defines consumption as having moved away from the consumption object to encapsulate all the activities that define people, other than work, and, therefore, includes activities such as sport, leisure and

education. Stebbins (2007), went further, to state it concludes work today has merged with leisure, and with how people view themselves. Hence 'Serious Leisure' will underpin the sampling process for this research with vintage fashion stallholders and shoppers. Instead of viewing consumption as a linear and predictable process, or purely an act driven by external marketing stimuli, practitioners in the field of CCT see consumption behaviour as unpredictable, unfixed and negotiable (Crewe and Gregson 1998), ever changing and highly complex (Pedroni 2013). The Vintage fashion fair has an ambivalent association with 21st Century consumption, existing both in opposition to, and, together with mainstream consumer culture (Veenstra and Kuipers 2013). This is a space where storytelling about an idealised romantic past collides with a 'fast-paced consumer present' (Duffy and Hewer 2013). It is a place where the imagination of modern reflective shoppers comes alive, surrounding the scrutiny of objects, making things from the past relevant for the present, and reinvented for the future (Ture and Ger 2013). Thus, through a temporary 'assemblage' of dress and objects in space, human beings become bricoleurs of their own identities, commentating knowingly on the nuances of contemporary consumerism. They exist in a state of 'constantly becoming' and on their way to, somewhere else (Deleuze and Guattari 1988), both in terms of their identities, and in a literal sense due to the movement of the fair. What also makes these second-hand spaces interesting, is that they are sites where production and consumption are uncoupled, with clothes made decades ago, being powerful and valuable today (Gregson and Crewe 2003, Veenstra and Kuipers 2013).

CCT is less concerned with the context where consumption takes place, than with the complexity of consumption practices. However, there have been several previous studies of second-hand consumption spaces; Flea Markets (Belk et al 1998 and Sherry 1990), Thrift (Bardhi 2003 and Bardhi and Arnould 2005), Swap Meets (Belk et al 1988), and Car Boot Sales (Stone et al 1996, Crewe and Gregson 1998). These marginal spaces were previously neglected in the literature, but with the fragmentation of the marketplace today and these sites becoming more popular, it is important to grasp a sense of how the marketplace exchange differs away from conventional retailing.

With identities in constant flux and social lives fluid, (Ture and Ger 2016), with the lives of modern consumers often messy, chaotic and disorganised (Arnould and Thompson 2005), consumption practices offer an opportunity to find meaning and identity through memorable experiences (Pine and Gilmore 1999). In between the connoisseurship conversations about the various qualities of coat buttons, and amidst the ludic retrieval of vintage silk scarves from a hat box; animated playful people, whether buying, selling or perusing, or all three, practice and perpetuate a culture. This is an iterative and interactive culture that involves more than just acquisition and consumption, but also the disposal and transfer of goods back into the marketplace, where objects become things in endless

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transition, journeying through a revaluing and re-appropriation process, as well as a journey from fair to fair, from wearer to wearer (Hui 2012).

Culture is a system of learnt ideas, expressed symbolically through which human beings “communicate, perpetuate, and develop their knowledge about, and attitudes toward life” (Geertz 1973:89). Today, culture has become splintered and fragmented, branching out into many offshoots, countercultures and subcultures (Jameson 1991, McRobbie 1994). Communities have been undermined by the growing influence of Global Capitalism (Kozinets 2002), and consumers often feel isolated (Firat and Venkatesh 1993). This means it is no longer possible to make bold assumptions about whole homogenous groups of people, such as men, women, British or American consumers (Arnould and Thompson 2005), and that consumers are far more nuanced and complex. It is neither mainstream or oppositional, it features a nuanced kaleidoscope of people picking and choosing from a selection of various ages of mass-produced second-hand garments, mixing them with one-offs and handmade, creating their own look (Veenstra and Kuipers 2013). In this regard, it is situated firmly within 21st Century consumption practices (Veenstra and Kuipers 2013). Those ‘in the know’ will always seek the purest ‘vintage’, but others will be happy with some version of vintage offered by the high street (Knowles 2015).

Vintage consumer culture is associated with a unique set of societal ‘norms, values and meanings’ which reflect a community dominated by a niche form of consumption’ (Ritzer and Jurgenson 2010:16). Through their consumption of ‘vintage’, individuals and groups formulate a culture of their own around the Vintage fashion fair, and their own realities become intertwined with it. This concurs with McCracken (1986), who states that consumption and culture are ‘mutually dependent’, and that our ‘present realities’ are dependent on ‘consumer processes’, Arnould and Thompson (2005), have called this a ‘hybridisation’ of everyday lives with consumerism, meaning that all aspects of life are now infiltrated by consumerism. This is apparent in the merging of leisure with shopping, and of retail with services, and the combination of the tangible with the intangible, and can be seen in many aspects of modern life.

Vintage can be understood as a Postmodern phenomenon, representing the Postmodern condition of existence and textual aesthetic practice (McRobbie 1994), which focuses on contradictions and ambivalence. Postmodernism, which began to be discussed in the mid-1980s is an ill-defined and slippery concept, but is loosely regarded in art and culture as a reaction against Modernism, which embraced new approaches to understanding culture, didn’t take itself too seriously, and embraced playfulness (McRobbie 1994), so that in fashion it celebrated “the old , the recycled, and the second-hand, and with this, the increasingly intensive plundering of the past” (McRobbie 1994: 3) Postmodernism began to emerge as a concept in the 1970s, as part of a ‘cultural turn’ (Jameson 1998). When
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Postmodern consumers engage with the marketplace, it brings forth questions and dilemmas about the nature of reality and truth, and highlights differences (McRobbie 1994). Fashion is intricately linked with postmodernism; the rapid obsolescence of styles and the recent speeding up of the fashion lifecycle are symptomatic of Postmodernism (Jameson 1991). Fashion is about excess and 'masquerade gone mad' and encourages us to question ourselves (Craik 1998). These questions regard the ethics of shopping and consumption's impact on health and wellbeing. Just like the buildings that are repurposed, a Cathedral becoming a market, for example, things can too in the 'Vintagescape'. A tablecloth can become a scarf, and a mass-produced dress from C&A can be reassigned authentic value as a charming individual garment now it is removed from its original setting, it takes on a nostalgic charm. The categorisation of goods here is not an easy task, as everything is open to interpretation. In this way, the Vintage fashion fair exists in between several categories. Like the American 'swap meet', it is between a jumble sale and a shopping mall, its shoppers are also sightseers and tourists, its buyers become sellers and sellers become buyers (Belk et al 1988). To bring the discussion back to space, which will form the basis of this study, the buildings that house the Vintage fashion fair are also liminal, due to their shifting and temporary purposes.

Consumer Culture Theorists tend to (but not exclusively), adopt qualitative ethnographic and phenomenological, rather than quantitative and positivist approaches to research (Arnould and Thompson 2005), because they are interested in the subjective responses of heterogeneous consumers and groups of consumers to the marketplace and within the marketplace. The Vintage fashion fair is a space full of paradoxes and complexities, where individuals interpret the signs and symbols of consumption differently and experience the event from their own unique perspective (Pine and Gilmore 1999), so there is no single universal truth. chapter Seven of this thesis will explore these diverse perceptions through the experience of the vintage Stallholders and Shoppers at the vintage fashion fair.

At the heart of CCT are four main theoretical approaches.

1. 'Consumer Identity Projects' exploring how consumers construct narratives of identity.
2. 'Marketplace Cultures' defining consumers as active participants, not passive recipients, in communities of consumption.
3. 'Socio-historic Patterning of Consumption', tracing the class, community, ethnicity, and gender influences on consumption.
4. 'Mass-Mediated Marketplace Ideologies', examining the influences exerted on consumers of economic and cultural globalization.

This research is interested predominantly in the first two: 'Consumer Identity Projects' and 'Marketplace Cultures'. The forthcoming sections of this chapter explore these via a thorough analysis and synthesis of the literature supporting the 7 P's.

Firstly, the 'Marketplace' of the vintage fashion fair will be analysed, exploring the **people** and the **profusion** of **pure**, vintage objects from the **past**. Secondly, the 'Consumer Actions' which take place at the Fair will be explored, including the **playful** interactions between people and things, the negotiations and exchanges over the **purity** of objects, and the engagement in thrilling sensory **perception**. Lastly, the chapter will attempt to discuss how 'Cultural Meaning' is **performed** for and by the vintage fashion fair's cultural actors.

3.5 The Marketplace of the Vintage Fashion Fair

The Vintage fashion fair as a microcosm of consumer culture, is a perfect vantage point from which to develop understanding of consumption's fragmented and fluid practices (Veenstra and Kuipers 2013). As an itinerant, carnivalesque event, like a travelling theatre, it is comprised of passionate **people** (the actors), assembled to **perform and play** (the script) in a common aesthetic and a cultural pursuit, with a **profusion** of eclectic items from the **past** (the props), each **perceiving** the sensory atmospherics (the set) through their own life experience. The use of this theatrical metaphor echoes Penaloza (1998), Sherry (1998), and Van Marrewicz and Broos (2012), who all followed Goffman's (1959), perspective on how people behave when isolated in a single event away from the normal day to day, and how they create an aesthetic and meaningful experience (Fisk and Grove 1996). However, previous writings, such as Penaloza (1998) and Marrewicz and Broos (2012), in their explorations of the spatial settings of retail stores, explain the strategic role of managers and store assistants, and a series of symbolic artefacts as constructors and communicators of brands. The theatre of Vintage is a quite different dramaturgy because it is not organisationally or brand driven, but collaboratively staged by stallholders and shoppers, as the subsequent paragraphs will demonstrate.

3.5.1 People

'Hardcore devotees' and 'vintage vultures' are some of the passionate people to be found at the Vintage fashion fair, according to the fair listings. Stallholders ardently set out their spaces like personal autobiographical displays of taste and discernment, after which shoppers spill in to lovingly peruse them amongst friends and family. As they flock into these vast majestic civic buildings, or mill around in fields and marquees, these consumers are entertaining each other through communising and socializing (Holt 1995). Like other communal consumption events, such as the Christmas market, analysed by Brida et al (2017), the Flea Market, explored by Sherry (1990), and the Car Boot Sale (Crewe and Gregson 1998), the Vintage fashion fair is fundamentally social. It puts heart and soul

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back into retail by emphasising communication and social exchange (Shields 1992). Together as curatorial companions, Petrescu and Bhatli (2013), found in their study of flea markets, that 'people' was the most commonly mentioned word, and that it was a place for social interaction, with negotiation, being with friends, and the sheer cultural diversity of people as key attractions. Approaching the event with a tribal aesthetic, these postmodern consumers (Skandalis et al 2015), share a common language and system of representation. They find in this, a sense of belonging and friendship, and a feeling of connectedness which helps them escape the isolation and anonymity of modern existence (Thompson and Arsel 2004).

As social actors in a spatial setting, the Stallholders and Shoppers at the Vintage fashion fair are expressing through 'vintage', their own individual and collective interpretations of the space (Arnould and Thompson 2005). This culture is then further disseminated via digital performances on the internet by bloggers and vintage commentators, via sites such as Instagram and Facebook (Peters 2014). Roles, however, are fluid and exchangeable, so buyers sell, sellers buy, and digital commentaries are provided by anyone and everyone with a vintage passion.

Despite the common interest in vintage, just like the profusion of goods at the Vintage fashion fair, there is a mixed bundle of cultural actors, from the dedicated follower of the Forties, with every tiny aspect of their attire 'just so', to the indiscriminate clothing rebel juxtaposing an unexpected miscellany of sartorial signs (Veenstra and Kuipers 2013). In true postmodern fashion, it is difficult to make assumptions about the occasionally fickle identities on display, which, like the Fairs themselves are unpredictable and likely to move and to change.

Amidst the swapping of stories, compliments and questions, the Vintage Fashionistas pursue a common goal. Behaving like a 'swarm' (Bauman 2007), they are bound to this single occasion as units of thinking, feeling, and freely choosing human beings' (Best 2013: p.82). Existing amidst society's constant change, loss of certainty and trust, the stallholders and shoppers have a closeness and a shared sense of purpose and direction (Bauman 2007). Vocabulary, practices, and communication between stallholders and shoppers are developed as rituals (Gabrielli et al 2012), and a collective culture is created amongst this 'tribe' in an act of 'neo-tribalism' (Maffesoli 1996).

Stallholders and Shoppers enjoy people watching and being watched themselves at the Vintage fashion fair. Nonchalantly sauntering in what Peters (2016, p.225) calls, 'casual detachment', the shopper participating in the Vintage fashion fair experience is part of the setting. As curatorial companions performing their knowingness and connoisseurship through this leisure activity, stallholders and shoppers whilst at each side of the table and peeping over the clothes rail, come together in 'Consumer Identity Projects' (Arnould and Thompson 2005). Both vintage fashionistas, by interacting with people and the goods on

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display are telling stories about themselves, delivering unique personal narratives (Holt 2003). As a masquerade ball of pretence and affectation, the Vintage fashion fair is itself very nuanced (Craik 1998). Vintage outfits are books with multiple authors; designers, labels, fashion trends, and looks from different eras, created by seamstresses, customisers, reinventors, traders and mere fans. The characteristics of the people at Vintage fashion fairs are described in the listings in terms of their expertise, their friendliness, and their passion. Connoisseurs of Vintage, craftspeople and designer makers are examples of the types of people who will greet visitors to the fair, and according to McColl et al (2014), they know their customers well, make personal recommendations and nurture relationships. However, the novice is also mentioned and Quintao et al (2017), define the concept of Connoisseurship Consumption as one that involves education and emulation. This suggests that the less accomplished participants at the Vintage Fair can learn from other sellers and might want to become connoisseurs themselves, by acquiring new skills and competence. Peters (2014), indeed describes how 'vintage' proprietors help their buyers develop a discerning eye by passing on their knowledge. DeLong et al (2005:24), describe shopping at the fair as a "complex process involving the consumer/connoisseur, and the accompanying aesthetics, taste, clever dressing, historical curiosity, and an ability to discriminate the authentic product and revalue it to a "new setting". This perfectly demonstrates the expertise involved in vintage shopping.

These are active, not passive shoppers. They have agency and contribute with the stallholders to the production of the experience as 'Prosumers' (Toffler 1970). They participate in convivial haggling (Peters 2014), over slippery undefined prices; they buy, they sell; they exchange; they simply discuss. The roles of people too are nuanced and interchangeable; flimsy like the stalls, they are not rigid and fixed, and can easily be disassembled.

3.5.2 Profusion

The Vintage fashion fair is characterised by a **profusion** of sparkling and splendid objects all available for creative 'bricolage', what Levi-Strauss (1962), defined as the taking of items to hand, and recombining them to create something new. Flirting with objects, the stallholders and shoppers are like Baudrillard's 'wild men of modern times', in a 'proliferating vegetation' of conspicuous consumption (1994: p.25). The hotchpotch and sheer quantity of merchandise, or, as Veenstra and Kuipers (2013), call it, a 'plethora of consumption choices' available at the numerous stalls at the Fair that attracts the magpies and treasure seekers to Vintage Fairs, and other second-hand spaces. Pastiche is common in Postmodernism, and in the case of 'vintage' reflects the borrowing of clothes from

past times and redefining them, either in true authentic fashion, or in a playful interpretation. According to Shon and Park (2003), pastiche alters the usage of objects, it pursues temporary arrangements and mixes past styles. Vintage Fashionistas plunder a kaleidoscopic palette of looks and styles, all open for imagination, interpretation, and fantasy (Hollander 2002), to suit their own individual tastes and desires. This has similarities with the re-appropriated anachronistic building upon which the floating Fair apparatus descends.

This profusion of things is reminiscent of Baudrillard's (1994), Parisian 'drug store' which 'lumps signs together indiscriminately', because at the Vintage fashion fair, too, uncategorised heaps of things are thrown into containers to tempt vintage fashionista's fingertips, or piled high to attract eager, expectant, excited eyes. Their jumbled juxtaposition is different from organised retail environments, as was discussed in chapter Two, which explored treasure hunting as the driver of vintage consumption and contributes to hedonistic consumption. Biscuit tins might be found next to blouses and brooches, all souvenirs of yesteryear, reworking and transforming the ordinary and everyday into something special to be celebrated. This proliferation of things is the means for human beings to self-identify and create a self-concept, or to classify themselves as part of a group through their possession of objects (Holt 1995). This profusion offers an exciting alternative to the bland "homogenisation of choices" offered by the High Street (Jones et al 2017).

Amongst the possession practices which have been studied, are collecting (Belk et al 1988), sharing (Belk 2010), and hoarding (McCarthy and Matthews 2017, Keong and Gresham 2019). These are examples of how possessions can have autobiographical meaning in people's lives, and even be imbued with anthropomorphic qualities (Keong and Gresham 2019). In the context of the Vintage fashion fair, possession practices become highly visible in the garments and costumes ostentatiously worn by stallholders and shoppers, and in the material expressions of extended self, laid out in the makeshift displays (Belk et al 1988). In 2013, Belk updated the concept of the extended self to incorporate the dematerialisation of our possessions, recognising that we do need objects to create an identity but, in fact, through digital technology today, we are much more able to share our 'selves' with the outside world, by posting for example, pictures on social media. This sharing of digital imagery was found in the previous chapter to be a feature of the Vintage fashion fair (Peters 2014), with vintage fashionistas extending their consumption practices beyond the Fair and into digital space via Instagram, Facebook and Pinterest. This combines the acquisition of tangible goods with digital communication. McQuarrie et al (2013:156), suggest this is the seeking of a social status in the online community through their consumption behaviour; assuming roles as taste leaders who 'takes the megaphone and builds an audience for her consumption'.

3.5.3 Purity

Stallholders and Shoppers are equally committed to expressing and cultivating a vintage aesthetic. The purity of the objects at the Vintage fashion fair refers to the nature of the things available to buy, reflected in the actions of skilled purveyors who 'hand-pick', 'curate', and 'specially select' them. In a world increasingly besieged by commoditised versions of 'vintage' (Knowles 2015), the Vintage fashion fair promotes itself as a site of authentic 'vintage'. The Vintage fashion fair instead makes claim to the rare, proper, *crème de la crème* of 'vintage' for true Vintage Fashionistas. Questions of purity relate to the struggle between authenticity and commodification at the Vintage fashion fairs and extends to the fair itself, which can become a kind of fake performativity, like other subcultural events, which Spracklen and Spracklen (2013), call 'eventisation'.

The eclectic arrangements of chattels on the trestle tables at the Vintage Fair are not randomly assembled but brought together with knowledge and expertise, to be shared by sellers with skilful engagement (Peters 2014). At the Vintage fashion fair, there are varying levels of purity, with stalls adopting everything from an edited 'curatorial and boutique-like' approach, to a more sprawling undisciplined bricolage (Peters 2014). In the former, the experienced and knowledgeable vendors educate their customers on the provenance of their goods, field questions on the technical, material, and design aspects of their wares, acting as gourmets of garments. These are what Quintao et al (2017), define as 'Connoisseurship Communities', where Serious Leisure participants (Stebbins 2007), through understanding, evaluating, and appreciating vintage clothes (Holt 1995), cultivate meaningful social connections. This can be linked to the authenticity driver, identified in chapter Two, and connects to the concept of a vintage hierarchy, where clothing is defined as 'vintage' only where it meets certain criteria, and is distinct from pastiche, duplicate, or pre-loved. By promoting their wares as 'the best', 'hand-picked', 'authentic', 'rare and unique', the Fair organisers are speaking the language of 'vintage' dilettantes, hoping to attract the most discerning connoisseurs who seek genuine 'vintage' rather than modern pastiche. For the distinction between what Jameson (1991: p.5) called parody (a clever interpretation) and pastiche (the 'wearing of a stylistic mask'). The words used in the marketing suggest that the merchandise at the Fair is distinct from what might be available in any conventional retail store. It is bespoke and has undergone the aesthetic evaluation and authenticity audit of a discerning vintage community.

3.5.4 Past

The Vintage fashion fair is promoted as an event celebrating an idealised past of ‘forgotten traditions’, as ‘timeless’, and as ‘old-fashioned’ and ‘nostalgic’. Pastness is celebrated in terms of the items on sale, how they were made, and as a general feeling or ambience about the settings and structures that house the events, which are given a mention too, with the words ‘listed buildings’. So, pastness envelops everything at the Vintage fashion fair, from the things on show, the actions of the stallholders and shoppers, their style of dress, and the marketplace environment. As chapter Two discussed, anything symbolic of the past has become a modern fascination in contemporary culture, with past styles, artefacts, and aesthetics’ increasingly penetrating our collective consciousness (Knowles 2015:73). The practices and processes of the Vintage fashion fair are interwoven with fond reflections on the past, through which participants achieve positive personal and collective fulfilment (Amatulli et al 2018).

Nostalgia was discussed in chapter two, as a key driver of ‘vintage’, and it is this which provides the stimulus for joint acts of remembering which Baudrillard (1994), stated help to plug the gaps in modern consumers’ meaning voids. The Vintage fashion fair is unequivocally Postmodern. Rejecting the idea of a solid march forward and instead pausing and reflecting on reality and truth, it exemplifies the Postmodernist paradigm. Postmodernism fits perfectly with ‘vintage’, with its dissolution of fashion rules, ‘anything goes’ sensibility (Lyotard 1979), juxtaposition of past and present, and revaluing and reinterpreting of clothing’s aesthetics and symbolism. Vintage objects are imbued with the experience of past users and it is this which gives them significance. Sometimes this past use is physically evident in the items themselves and is used to signpost its historic provenance and its usefulness and value in past eras before Fast Fashion made it so disposable.

‘Today’s gift is tomorrow’s commodity. Yesterday’s commodity is tomorrow’s found art object. Today’s art object is tomorrow’s junk. And yesterday’s junk is tomorrow’s heirloom’ (Appadurai 2006:15).

As memoirs of past times, ‘vintage’ garments and accessories have trajectories (Ture and Ger 2016), moving across generations like heirlooms, they are on the verge of reinvention and re-appropriation, constantly becoming like their protagonists (Bauman 2000); in themselves they represent experiences in material form. At the same time, they provide stability and a feeling of connectedness (Belk 1990), to soothe the restless disorientated consumer. That movement is at the heart of ‘vintage’ is argued by Veenstra and Kuipers’ (2013), who draw attention to the rhythms apparent in the vintage rituals and practices, orchestrated around time and space. The objects sprawling out across tables at the Vintage

fashion fair have arrived there following a period of travel, they have literally journeyed to this space as well as journeyed through time. They are part of a process and are a potentially changing form (Hui 2012). Appadurai (1986), saw consumption as social, relational, and active, and argued that following the objects in and out of spaces, through 'moments of performance, mobility. and consumption' (Hui 2012: p.211), helps in understanding 'mobile practice networks'. Karrholm (2009), brought attention to the rhythms of retailing, drawing on Lefebvre's concept of 'Rhythm analysis' (2004), as a method of investigating the flow of people and things in space and time, such as the opening and closing of shops, and the accompanying movements of people. Vintage Stallholders are involved in such a mobile network, driving in their cars to different locations where temporary events are organised; their car boots filled with 'vintage' clothes in supermarket 'bags for life', dismantling rails and tables; energetically lifting these into their designated spaces to arrange and merchandise them. Once shoppers have feasted on these short-lived displays, they are dismantled, and the process happens again.

3.6 The Vintage Fashionista's Actions

Together in this sensory and emotional consumption space, consumers embrace fantasy, feelings, and fun (Holbrook and Hirschman 1982), through play and sensory perception.

3.6.1 Play

Consumer culture theory reflects an experiential approach to consumption (Pine and Gilmore 1999), which is often associated with Postmodernism (Skandalis et al 2019). Pine and Gilmore's 'Experience Economy' (1999), brings the consumer and the economic offerings of the market together, achieving an emotional connection and a synergistic relationship between consumers and the market. Organisations use services as stages, and goods as props to engage customers (Pine and Gilmore 1999), and to satisfy desires and define lifestyles (Pedroni 2013). The Vintage fashion fair is such an experience; it is staged by all participants, not something done by a company **for** its customers, but jointly orchestrated this collaboration making it even more memorable.

The concept of playfulness is central to the Vintage fashion fair, both in a literal sense, with the presence of fairgrounds, amusements and rides, and in a more abstract form in terms of the quirky and impromptu settings which encourage ludic agency. Byun et al (2017), categorise play as one aspect of hedonistic shopping behaviour. Starbuck and Webster (1991), state play involves a predisposition to extract pleasure from activities. Play is defined by Holbrook et al (1984), cited by Kozinets et al (2004: p 659), as being

essentially about 'satisfaction, enjoyment, fun and other internal, affective and hedonic elements. Holt (1995), said 'consuming as play' comprised social factors alongside acquisition activities; it is described as emancipatory, social, unproductive and voluntary, and represents leisurely escape from reality and emotional reward. At the Vintage fashion fair, play is not just something crafted as a marketing offering, as seen in the rides and amusements, but is an implicit and seductive opportunity for subversion in an alternative shopping space (Kozinets et al 2004), such as friendly haggling about prices, and taking the garments to the toilets to try them on in the absence of fitting rooms. It is freedom from the usual rules of retailing (Belk et al 1998). Play shatters the boredom of everyday routine, and focuses on the anti-structural dimensions of life including surprise and serendipity, which stimulate the emotions' (Caru & Cova 2003).

When behaving playfully, vintage fashionistas are engaged for intrinsic, rather than extrinsic reward, so the Serious Leisure stallholders aren't doing it solely for financial reward, and the Serious Leisure shoppers are not certain to find an item but engage in serendipitous shopping. The fair is a giant dressing up box – a potpourri of jumbled identities to choose from (Maisel 1974), through play. Communal consumption fosters ludic experience (Seregina and Weijs 2016), and through play consumers assert their agency (Kozinets et al 2004).

3.6.2 Perception.

The pursuit that takes place at the Vintage fashion fair, by stallholders hoping to add to their merchandise collections, and by shoppers searching for wardrobe pieces, is 'tactile, aesthetic and creative' (Holland 2017). In this hunt for authentic, rare, affordable, one-off, randomly available garments, in various conditions from good to 'wounded bird' (Holland 2017), participants engage the senses. It has long been understood that retail atmospherics affect the consumer decision-making process, and that the manipulation of the environment to impact on the five senses can be a powerful marketing tool (Kotler 1973, Mehrabian and Russell 1974, Turley and Milliman 2000). Hedonic consumption, unlike its antithesis, utilitarian or functional consumption, can be enjoyable and thrilling (Babin et al 1994), especially when it encourages 'fantasy, feelings and fun' in an experiential approach to shopping (Holbrook and Hirschman 1982). Holbrook and Hirschman (1982), recognised the increasing importance of the multi-sensory, experiential, and emotive aspects of retailing, and saw that consumer behaviour studies had previously neglected the hedonist components of experience. (Kozinets 2002, Firat and Venkatesh 1993). Shopping and mass consumerism have increasingly been found to be unfulfilling and lead to human beings becoming disempowered and dehumanised (Belk et al 2003). Disenchanted with consumerism, which is perceived to be shallow, unsatisfying and superficial, Esther Pugh 2020

consumers seek enchantment through multi-sensory and spectacular environments in which to shop (Ostegaard et al 2013). From the initial scanning of the space to locate items of interest which catch the eye, to the close visual, tactile, aural, and olfactory examination of individual garment's details, such as the handle and sound of the fabric, the design of the label, the quality of the trimmings, and the look of the stitching, the connoisseur's observations shift from telescopic to microscopic.

If most decisions to purchase are made in the retail environment (Lund 2015), then in such an unplanned and serendipitous space as the Vintage fashion fair, sensory cues will be even more important. The visual sense (Jang et al 2018), haptics/touch (Biehl-Missal and Saren 2012), scent/olfactory (Teller and Dennis 2012, Herrmann et al 2012), and auditory/sound (Yalch and Spangenburg 2000), have all been the subject of academic study of the retail environment. Not surprisingly, the gustatory sense is less well researched as the opportunities to taste in store are more limited but is taken advantage of in fashion retail stores with the addition of coffee shops and restaurants which are commonplace today, adding to the overall sensory experience (Gladwell 1996). Helmeffalk and Hulten (2017), examined the holistic multi-sensory experience and found that customers responded most positively to a retail environment which was carefully crafted to suit its product offering and the target consumer values. What was once seen as a mainly information processing activity (Bettman 1979), has more recently been conceptualised as the result of multiple environmental stimuli and influences (Azjen 1985). Recent studies are even exploring the opportunities for online retailers to engage the senses through a digital experience (Petit et al 2019), by enhancing emotional connections between humans and computers. However, most of the sensory marketing literature relates to branded stores, and in second-hand and informal retailing there is a lack of research in this area.

The Vintage fashion fair has been defined as a traditional retail environment with many similarities to the markets and agoras of past centuries. It is a physical space with a multi-sensory atmosphere featuring the smell and taste of tea and freshly baked cakes in the on-site tea shops; the haptic sensations offered by the profusion of diverse multi textural objects; the sound of the vintage music and live bands and singers; visual impact of many vibrant colours and patterns, as well as dancers and the opportunities for people watching; the scent of old clothes, mothballs or old-fashioned perfume. All of these are multiplied by the sensations associated with the unique locations these fairs inhabit, the stately home, the park, the seaside promenade. Words like 'evocative' and 'inspiration' in the listings, put the emphasis on emotional responses to these sensory stimuli. Husserl (1997), calls this sensory information 'hyletic data'. It is experienced immanently, as intuitive and in-the-flesh perceptual moments (Williford 2013). It takes the perceiver by surprise then takes them on a journey in the mind, so things are first objects, then their stories unravel so they become 'stories masquerading as objects' (Gerber 1992, cited by Gregson et al Esther Pugh 2020

2007), with life experience triggered by a sensation. Stanes (2019) highlights another way that clothes have stories, finding it in their marks of use, wear and repair, stating that clothes are haptic sensations in process with potentially prosaic biographies. Clothes from past decades, individual one-offs, side by side in a multi-textual hotchpotch, are stimuli for self-authored bricolages (Levi-Strauss 1962), and personal arrangements of the past, assembled in individual style narratives.

3.7 Performance of Cultural Meanings at the Vintage Fashion Fair.

Delve beneath the surface of the big band and lindy hop dancers, and it becomes apparent that there are also more subtle, underlying performances, those of the vintage stallholders and shoppers; disseminated between social actors (Peters 2014). With a profusion of pure objects from the past as props, with a script of play and performance and a setting of sensory perception, these passionate protagonists in *Borrowed Buildings* and *Spilling Structures*, are shopping for identities, constructing images and presenting these in public (DeLong et al 2005), to make sense of their world. Fisk and Gove (1996), and Penaloza (1998), likened retail experience to theatrical experience, recalling Goffman (1959), in their use of front and back-stage sets, scripts, and roles as metaphors for the service encounter. This is play-acting where identities are liquid (Veenstra and Kuipers 2013), facilitated by many opportunities to dress up and pretend. The spatial setting is liquid too, comprising people and things in a loosely constructed temporary environment of fantasy make-believe. In this dramaturgical world, stallholders and shoppers at the Vintage fashion fair formulate a unique experience, performing with a knowing cast for an appreciative audience (Fisk and Gove 1996).

Performance studies provides a useful theoretical framework to illuminate meaning at the Vintage fashion fair. Scheschner (2003), highlighted carnivals, fairs and festivals as theatrical events; acting as itinerant scenes of solidarity and communal affiliation. In these mobile spaces, with their emphasis on travelling and pretence, individuals act in ways that might be considered carnivalesque (Bakhtin 2009 [1965]). They perform roles in time and space interacting with people and their immediate surroundings of vintage things (Goffman 1971). Interactions and exchanges between vintage fashionistas are symbolic; they arise out of the meanings of various objects that they encounter at the Vintage fashion fair, and in turn it affects those meaning structures (Blumer 1969).

The following table was created by the author and presents an overview of all the activities discussed in this chapter, under the headings of the Seven P's

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Table 8. Typology of Vintage Fashion Fair Practices and Processes (author's own).

Purity	People	Play	Past	Profusion	Perception	Performance
Discovering the provenance of objects Learning about objects Finding unique one-offs. Shopping for items of the highest quality.	Chatting to People. Spending time with family and friends. Meeting new people and making friends. Watching people. Learning from people.	Enjoying treasure-hunting. Thrilling at unique objects Trying clothes on. Being taken by surprise.	Remembering. Sharing stories about the past. Imagining the past. Experiencing old-fashioned ways of shopping. Exploring old buildings.	Being confronted by a huge choice. Locating objects from all eras. Seeing unexpected combinations. Finding affordable items.	Engaging all the senses in treasure-hunting. Touching and feeling objects. Seeing spectacular displays. Smelling a myriad of scents, from old clothes, to cakes and age-old fragrance. Listening to music. Watching dancers and performers. Tasting hand-made cakes and tea.	Dressing up. Being part of a spectacle. Being photographed for social media. Viewing the performances of others.

3.8 Conclusion

This chapter has examined consumer culture theory as the theoretical framework which lies at the heart of experiential consumption practices and consumers' connection with the marketplace. It has been found that postmodern consumption is emotional and symbolic, and it is bound up with individual and collective identities. The chapter has evaluated the core offering of the vintage fashion fair from the online marketing, and finds that **people, profusion, purity, past, play, perception** and **performance**, lie at the heart of it. These practices are to do with the nature of the vintage clothing itself and the act of exploring the Fair space. These entangle to form a diaphanous mesh incorporating people and things, all wrapped up in notions of the past. These were discussed under the theoretical lens of consumer culture theory, underpinning the consumption practices and processes at the Vintage fashion fair. It has been found that the Vintage fashion fair is a space where fragmented identities and fluid social lives take shape, through practices and processes linked to the Seven P's. Skandalis et al (2019), suggest, as we slip into post postmodernity, fear of feeling disorientated by the endless possibilities on offer to them, individuals may wish to reclaim some of the structures of the past. Perhaps the Vintage fashion fair offers a means to achieve this because it is an unusual paradox. It contains bundles of storied and meaningful objects, all with familial legacies and symbolic mortalities (Price et al 2000) but is also a free and playful shopping experience. It features a profusion of second-hand things in second-hand buildings, the surroundings reinforcing a sense of connectedness to history and heritage and adding spectacle and splendour to the event.

The Taxonomy of Vintage fashion fair characteristics achieves objective three of the study which will inform the forthcoming chapter, introducing critical spatial theory as the main theoretical lens of this study.

In this study of space, attempting to extend critical spatial theory through analysis of the life experience of space at the Vintage fashion fair, several questions arise from this chapter:

- How can the approach of the critical spatial theorists inform knowledge of space and consumption?
- To what extent does the Vintage fashion fair exist as a counter space, to challenge mainstream thinking on space?
- How are people and their relationships part of the space?
- What is the link between people and things in the space?
- How do individuals and collective groups create identity through their interactions with space?

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- How do the various buildings and spaces in which vintage fashion fairs take place, as seen in the typology of vintage fashion fair spaces influence perceptions of space?
- What are the spatial dimensions of the 7P's?

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Chapter Four – A Critical Spatial Approach to Vintage Fashion Fairs.

Key literature

Seminal works: Bachelard (1958), Foucault (1984 [1967]), Lefebvre (1991[1974]), and Soja (1980,1996).

Other key literature: Allen (1999), Drucker (2016), Gregory et al (2007), Elmborg (2011), Peters (2011), Petersen and Minnery (2013), Saatcioglu and Ozanne (2013), Sacco et al (2019), Sudradjat (2011), Tim-Bottos and Reilly (2014), Turgo (2012), Weller (2013).

4.1 Introduction

This chapter introduces the pivotal concept of the thesis, Critical spatial theory and its key proponents, Gaston Bachelard, Henri Lefebvre, Michel Foucault and Edward Soja. A strong link is developed between their various thoughts on space and the practices of the Vintage fashion fair. These highlight the power of space and its role in influencing behaviour and how consumers in turn influence the spaces they reside in. A spatial interpretation of the Vintage fashion fair adds value to the current critical spatial theory, extending this to create new knowledge about consumption and space and how better spaces can be created. The first purpose of this chapter is to integrate the main theoretical framework of this thesis, critical spatial theory, into the context of the Vintage fashion fair, in order to shed light on the spatial significance of this liquid space, which spills into solid structures, and seeps between the streets, open spaces, and buildings of towns. Secondly, the chapter aims to uncover any gaps which exist in the academic knowledge of space, so that these can be addressed as questions for the primary research.

‘Critical Spatial Theory’ includes the writings of the spatial theorists; Gaston Bachelard (1958), Michel Foucault (1984 [1967]), Henri Lefebvre (1991[1974]), and Edward Soja (1996), embracing the fields of philosophy and human geography. A discussion of these thinkers’ key ideas will bring forth opportunities for illuminating the Vintage fashion fair, which has previously been neglected in the literature. It will also provide an opportunity to further enlighten spatial thinking, which has been hitherto overlooked (Saatcioglu and Ozanne 2013), (Gregory et al 2014). Space and spatiality are often undervalued in our thoughts as they are invisible and intangible, but, paying attention to spatial theory can help to bring ideas to the fore and generate deep awareness which might otherwise remain untapped (Gregory et al 2014).

Today, asserts Soja (1996), more than in previous eras, we are fundamentally spatial creatures, actively and socially creating our own spatialities amidst technological, environmental and cultural challenges. It is essential we keep our spatial imaginations alive and

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open our minds to new ways to perceive space (Soja 1996). At a time when traditional shops are fast being replaced by online stores existing only in digital space, it is argued that this could benefit future retail spaces by providing recommendations for their formats and design, bringing shoppers back to real spaces again.

“The spatial dimension of our lives has never been of greater practical and political relevance than it is today”,

states Soja, drawing attention to its potential to make sense of our “*contemporary life-worlds, from the most intimate to the most global*” (1996: p1). This is exactly what this thesis aims to do. To make sense of space at the Vintage fashion fair and to learn from it to benefit society.

This chapter will be structured as follows: Firstly, the terms ‘space’ and ‘spatiality’ will be defined, in order to make sense of this word, its use in the literature, and how it could be applied to the vintage fashion fair. Secondly, a background will be provided, tracing notions of ‘space’ throughout history, and examining the evolution of spaces in human experience. The marketing approach and the human geography approach to space are discussed. Critical spatial theory will be defined and justified as the chosen theoretical angle, explaining why its study could potentially benefit the Vintage Fashion Marketplace and retail spaces in general. Thirdly, each Critical Spatial Theorist will be discussed, dissecting their main concepts and applying them to the vintage fashion fair. Finally, the chapter will close with an explanation of ‘Spatial Fabric’, the initial musings on a metaphorical concept of space. Space as a multi-dimensional framework which weaves together mental, physical, social and temporal threads. This incorporates the 7 P’s from chapter three: People, Perception, Play, Profusion, Purity, Past and Performance. It is hoped that Spatial Fabric will lead to better understanding of space’s holistic and multi-faceted nature in several contexts and help to create more satisfying spaces for consumers of all types in the future.

4.2 Review of Chapters Two and Three

In chapter two, vintage fashion was defined as a spatial practice involving the exchange, revaluation, and reinterpretation of genuinely old clothes and artefacts from the past and their re-launch into a contemporary setting. It was found to be a social phenomenon featuring the sharing of knowledge, the demonstration of discernment, and collaboration between passionate vintage fashionistas. The drivers of ‘vintage’ fashion growth were found to be identity seeking, treasure hunting, desire for authenticity, perceived superior quality, social interaction, nostalgic longing, and ethics.

chapter three found that vintage fashion fairs are full of **people** and a **profusion** of **pure** vintage objects from the **past**; these take part in **playful** interactions, and engagement in thrilling sensory **perception**. 'Cultural Meaning' is **performed** for and by the Vintage fashion fair's Serious Leisure Vintage Fashionistas in the bodily performances of 'dressing up' and 'dancing'. They take place in various enclosed, open and hybrid spaces such as Borrowed Buildings, Spilling Structures, Total Town Takeovers, Streets and Squares, and Canvas and Caravans.

This chapter will build on this knowledge by viewing the vintage fashion fair through a critical spatial theory lens.

4.3 Definitions of Space

Before the discussion of 'space' begins, it is important to define the term, which is more complex and nuanced than it first appears.

According to the Cambridge Dictionary (2019), the word 'space' means "an empty area that is available to be used, or the area around everything, continuing in all directions". On the other hand, the Merriam-Webster Dictionary (2019), states it is "a boundless three-dimensional extent in which objects and events occur and have relative position and direction". Therefore, rather than being 'something', space is defined as nothingness; space is the gaps, the emptiness in between things.

Scholarly attention to space, also signifies it as the relationships between sites and the distance between things (Foucault 1986, cited by Sudrajat 2012). Furthermore, Peters (2011), equates the use of space today or what he prefers to call 'spatialisation', to globalisation, recognising the shift from local to global use of space, which is fundamental to the retail sector, once dominated by small local shops, and over time replaced by vast regional conglomerations and global brands, and in the modern day, with the growth in digital spaces. This distancing of space from everyday human lives has resulted in a structural change, with space becoming remote and virtual (Parker and Weber 2013), and less immediate and absolute. However, as Karrholm (2009), explains, retail is central to the rhythms of the city, where consumption is at the heart of the urban life and landscape. But critical spatial theory, which will be introduced and defined in this chapter, studies 'space', not only the physical landscape, but also pertaining to the attitudes, every-day behaviours, and the intangible imagination (Shields 1998). Therefore 'spatiality' is perhaps a better word, as it encompasses 'space in its totality' as a holistic entity (Lefebvre 1991: p 37), touching all human life. Consequently, it is important to move away from the concept of space as an absence or an invisible casing, and to conceive of it as an actual presence invisibly surrounding all human activity. The limitations of a 'contextual view' of space are

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highlighted by Critical Spatial theorists, who argue that space is not merely a receptacle for society, but a socially created structure (Allen 1999), and that humans do not exist in a void, but in a set of relations (Foucault 1986, cited by Sudrajat). Visconti et al (2010), agreed, that space should not be thought of as a backdrop, but a medium.

Merleau-Ponty (1962: p 243) concurred:

'Space is not the setting in which things are arranged, but the means whereby the position of things becomes possible.... a universal power enabling things to be connected.'

So, it seems space acts like a powerful plasma, although not visible to the human eye, nevertheless powerfully connecting things and people, and impacting on human behaviour and imagination. Expressed in simpler terms, people, in the way they live and behave, have an impact on spaces, and at the same time these spaces influence people's practices and attitudes.

4.4 Space versus Place

Space and place have come to the fore as important means of examining the spatiality of people (Giovanardi and Lucarelli, 2018). It is apparent that the two concepts are integral, with human experience of space linked to the places they inhabit, and these places given meaning by their spatial environment (Seamon and Sowers 2008). However, there is a difference between space and place. Space is an abstract and generic concept concerning the spatial relations, interactions, and perceptions of individuals; whilst place instead relates to a specific geographical location, or a point in space from which individuals derive meaning. *"Place is security; space is freedom"* argued (Tuan 1977:p.3), emphasising the disparity between these concepts.

In fashion generally, 'place marketing' leverages the significance of "a hierarchy of fashion cities" (Radcliffe-Thomas 2018), such as Paris, New York, London, which stand for things such as inventiveness and coolness. These cities might well be found on the labels of vintage garments, portraying their chicness and fashion heritage. In 'vintage' fashion, place is relevant in the locations of the Vintage fashion fairs and the historic borrowed buildings they are often held in, offering a stable setting for these fleeting events, epitomising Tuan's argument that place means security, and space means freedom (1977).

Recalling chapter two, the Vintage fashion fair was defined as a floating and fluid space, as opposed to a specific 'place', which, on the other hand, tends to be fixed and rooted to the ground (Giovanardi and Lucarelli 2018). To express this in connection with vintage fashion fairs, their 'place' could be regarded as the towns where the fairs happen, such as

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Hebden Bridge, and Saltaire in West Yorkshire, which are given meaning by, and in turn, give meaning to, the fairs (Parker and Weber 2013). On the other hand, their 'space' is much bigger and more profound; it is the abstract interactions and movements of people and things in an invisible ether and is not limited by geography.

Gregson and Crewe (2004) highlight this space/place connection:

"Vintage spaces must be forged, in ways that are fundamentally geographical – requiring individuals to search and explore the alcoves and crevices of retail landscapes to know the possibilities of places and to know when and where transient events like Vintage fashion fairs occur" (Gregson and Crewe 2004, p.107).

As Gregson and Crewe (2004), allude to, practicing 'vintage' can involve work and effort engaging with space, it does not just happen in space.

Additionally, and in a different way, place is significant because, as chapter two discovered, one aspect of 'vintage' shopping is the biography of objects, which is often about where things come from, and their travels through time and place. Vintage clothing has a special fascination with place, not just in relation to the cultural origin of the garments, such as a *Scottish* tartan kilt or an *Italian* silk scarf, but also connected to their intimate past spaces. This could be a deceased person's wardrobe from which discarded remnants emanate in a house clearance, or the places that these garments have been worn in the past, which feature in shared stories. Carlin (2015), explores 'Place Dressing', a concept which links fashion, the countryside and architecture, rethinking the complex relationships between the landscape of Harris Tweed's identity and place. Vintage fashion fair shopping similarly features clothes from distinct places and spaces, but their meaning is built around concepts of movement; shifting clothes from place to place, into new spaces, inscribed with their biographical memories, and gathering new ones along their journeys. Crewe (2016), argues that bringing together fashion and architecture can reveal surprising and powerful linkages, such as the materiality, temporalities, rhythms, and spaces which both have in common. Worn next to the skin, clothes are the literal boundary between the human body and space. These are evident at the Vintage fashion fair, where historic clothes are often showcased in historic buildings, each reflecting and reinforcing the other's splendour. Maybe fashion and space have similar potential to bring together such ideas as temporalities, materiality, and rhythms. After all, vintage clothes are physical goods, but have the power to stimulate the imagination; they are connected to people literally and emotionally. They have historical connotations and physical, mental, and social qualities.

'Place' is of interest to the researcher and its implications may inform a future study. However, this research is concerned with space because it is not restricted to one place but adopts a more all-encompassing view of space. The vintage fashion fair is the chosen

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context of the study but studying it will achieve greater spatial understanding in places and contexts far beyond it.

For this thesis, space is defined as *a malleable force field inhabited and forged by people and things*. Space features physical sensation, movement, feelings, and interactions, like the Vintage fashion fairs, defined in chapter two.

4.5 The Evolution of Space

As the following diagram shows, space has evolved through time from the absolute space of nature to man-made spaces of culture and finally to the abstract spaces of consumerism.

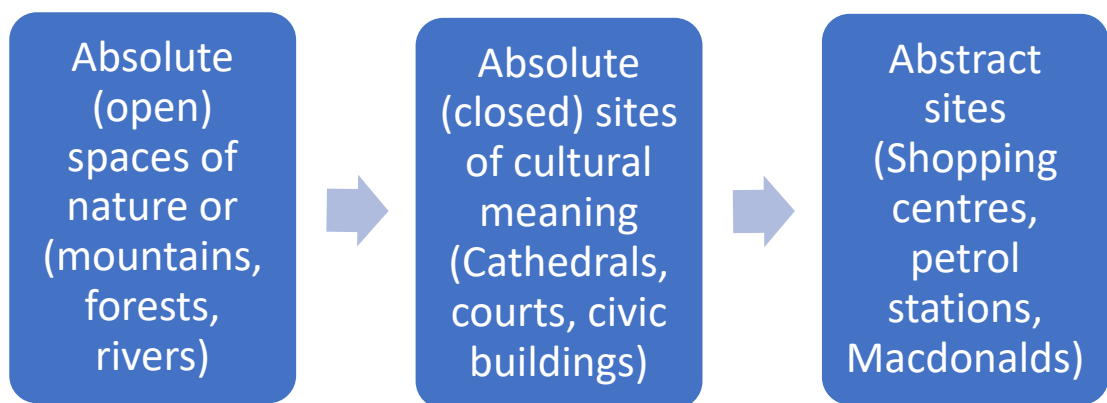


Figure 5. The Evolution of Space (adapted from Lefebvre 1991).

Space has existed since the dawn of time and is essential to life (Allen 1999), but its day to day use, arrangement and interpretation, changes with the nature of society, and with human action and experience, it continues to evolve (Soja 1980).

“Upon this first nature or ‘pure space’ is constructed an overlying social space that emerges out of the measurements and paths of tribal practice; frontiers, liminal zones and temporary camps”. (Shields 1998:172)

As the above quotation alludes to, today, spaces are built by society, whereas in the past they were largely natural. Over time, not just the nature, but the meanings of these spaces have evolved (Harvey 1989). As fig.4.1 below shows, spaces that people see as

significant, have shifted from the absolute to abstract, demonstrating the changes in the way human beings interact with space (Lefebvre 1991). From the natural spaces of the landscape, to the manmade structures of civic society, and today, consumer society; spaces have evolved in line with culture (Harvey 1989).

This evolution demonstrates a transformation in how humans interact with public space, shifting from absolute to abstract space (Harvey 1989). Absolute spaces, be they natural or man-made, were symbolic and profound, whereas abstract spaces, on the other hand, tend to be vacuous and economic in nature (Elmborg 2011). An example is the shops and shopping centres which exist today and dominate the urban spatial landscape (Karrholm 2009). However, as Baudrillard's 'Cathedrals of Consumption' (1970), suggest, the modern consumer sought their own meaning in shops and shopping, instead of religion. However, since the 1970s, in the Western World, as Migone (2007), has argued, hedonistic consumption has centred on mass good for a global market, and people became alienated from their previous communities and networks. Space is the subject of continuous re-shaping, including today's digital spaces of technology, which lead to perceptions of a shrinking space (Elden 2004).

Chapter three of this thesis situated the study in a Postmodern paradigm which highlights questions and doubt about consumption, such as its ethics and its wasteful nature. There are also similar spatial questions relating to shopping, such as the loss of community brought about by spatial distancing or globalisation. For example, Habermas (1991), identified the loss of a public sphere of space largely missing in postmodern society, with meaningless commercial spaces in many cases replacing the symbolic and socially significant spaces of religion, education, law and order, where people would come together to exercise free will and discuss the affairs of the state.

By re-utilising anachronistically, the buildings of the past and occupying traditional indoors and outdoors sites, the Vintage fashion fair is perhaps aiming to connect again with these meaningful spaces of past times, which arguably removes it from a merely economic purpose, making it less generic and abstract and more meaningful, in Lefebvre's words (1991). Possibly these church halls and weighty civic structures offer the consumer a more fulfilling shopping experience than the identikit shops of the high street, satisfying the desire to reclaim structures of the past amid postmodern fragmentation and uncertainty.

4.6 From Time to Space

In the Middle Ages, everything had its place, something Foucault (1967), called 'emplacement'. But the astronomy of Galileo, in the Seventeenth Century, opened the possibilities

for infinite space, and enlarged human awareness of space (Foucault 1967), moving concepts of space from the local to the extended and imagined (Sudrajat 2012). However, it was time, rather than space, that was the main fascination of the Nineteenth Century (Foucault 1986, cited by Sudrajat), that had a preoccupation with cyclical development, building up the kind of 'ever accumulating past' (Foucault 1967), which paradoxically defines this discussion of 'vintage' and pre-loved clothing. This temporal fixation is seen in the preponderance of scientific inventions such as clocks and timepieces, and artistic innovations, such as the birth of the novel and the autobiography, that took place in the Nineteenth Century (Peters 2011). Soja (1996), agrees, that the spatial dimension of life has in the past been overlooked in favour of the historical (Gregory et al 2014), but that geography is naturally embedded in people's experience of the world, and that our spatial identities deserve study.

Early in the Twentieth Century there began to be signs that space was about to override time as the main fascination of artists and thinkers (Peters 2011). For example, the Cubist painting of Braque and Picasso, which radically transformed the 'way of seeing' the world by introducing multiple perspectives in one image. Appolinaire (1912), called this 'the dimension of the infinite' (Peters 2011), judging it to be a kind of fourth dimension. Jameson (1991), viewed space, instead of time, as being the focus of Post Modernism.

Lefebvre (1967 cited by Kofman & Lebas 1996, p16), saw space and time as inextricably linked, giving space a rhythmic and musical quality: "*the realisations, inscriptions, in the simultaneity of the external world of a series of times, the rhythms of the city, the rhythms of the population*". This echoes the Vintage fashion fair, which, is characterised as a solid space, overtaken for a day or a weekend by the rhythmic and pulsating movement of people and things, of the cyclical shifting from place to place, between sites and spaces. Lefebvre called this 'Rhythmanalysis' (2004).

chapter three identified 'past' as one of the seven P's of the experience of the Vintage fashion fair. Through connoisseurship practices, 'vintage' dilettantes 'apply a highly nuanced schema, to understand, evaluate, and appreciate 'vintage' clothes, related to their positions in space; who wore them and where, which countries, towns and stores they are from (Quintao et al 2017, p50), as well as the era they were made and worn, to then pass this on. This creates a layering of past, present and future, side by side, with and in space, recalling Foucault's recognition of a greater openness to conceiving spatial juxtapositions and simultaneity in everyday life (Foucault 1967). At the Vintage fashion fair, defined in chapter three, as a postmodern consumption site, time and space coincide in an incongruent series of adjacencies, with *temporary* displays of historic clothes in *permanent* historic buildings, flimsy, jumbled up mixtures of apparel, inside solid bricks and mortar structures, work merging with leisure, the private lives of clothes in the public sphere of shopping. Indeed, the Vintage fashion fair is a symphony of time and space, oriented around Esther Pugh 2020

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an assemblage of cultural practices (Duffy and Hewer 2013, p.350) or the 7 P's (chapter three).

4.7 The Vintage Fashion Fair as a Space

The Vintage fashion fair, as a space in agreement with the literature (Lefebvre 1991, Soja, 1996), is not a container in which things happen, but a complex spatial setting featuring overlapping, interwoven strands of macro and micro space, seen in the multi-faceted relations between people and things (Foucault 1986, cited by Sudrajat). The flows of Serious Leisure Vintage Fashionistas, taking to the streets and entering re-appropriated buildings, navigating through the stalls, and searching through small secret boxes, baskets and cases, are a heterogeneous grouping, acting as a labyrinth of people, and a profusion of things (Sudrajat 2012), like the assortments offered in the Vintage fashion fair's micro spaces. Simultaneity, dispersal and juxtaposition, all aspects of today's spatial epoch, according to Foucault (1967), are apparent in this space, between the network of stalls and the intersection of the 7 P's. (chapter three)

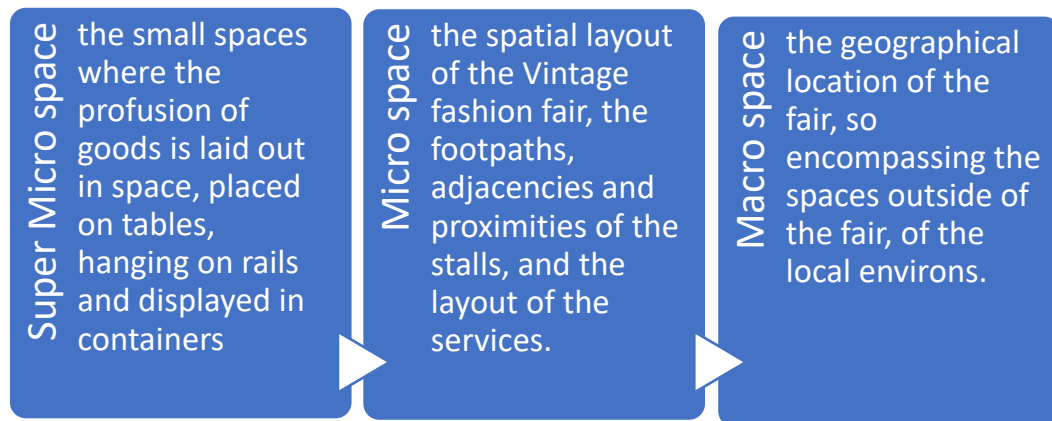
Giovanardi and Lucarelli (2018), highlight the dual perspective of space, on the one hand local and small, on the other, global and far-reaching. At the Vintage fashion fair, space is apparent at three levels: the super micro, micro and macro.

Firstly, at the super micro level, the tiny boxes, cases and baskets, the arrangements of things on tables, and the suspended clothes on rails; forms a profusion of things to be treasure hunted, (profusion was one of the key attributes in chapter three). These are placed there by the stallholder and are perceived through the senses of the shoppers as they explore the environment through their bodily senses (Merleau-Ponty 1962), (perception was one of the Vintage fashion fair attributes in chapter three).

Secondly, at the micro level, space is fundamental to the interior layout, signage, use of colour, shape, form, and sensory elements within the shopping environment. The foot-paths, adjacencies and proximities of the stalls, and the layout of the services, such as cafes and entertainments, either within a building (for example, 'Borrowed Buildings') or covering the landscape of a town (for example, 'Total Town Takeover').

Thirdly, space at the macro level, is the buildings, the streets and the geographical locations which connect the Fair, and where the Fairs take place, such as the once grandiose but now dilapidated theatres, and the adjacent promenade of the crumbling seaside towns.

Figure 6. From Vintage fashion fair super micro to macro (author's own).



Merleau -Ponty (1962), also recognised the link between space and the human body and saw the importance of touch to interpret space. Ribeiro et al (2015), agree, that the human body is part of the space itself and is affected by the space, which at the heart of this thesis.

Crewe (2010), discusses the micro space of the body, the private, intimate space of the dressed body to the construction of individual identities. Atmospherics and sensory engagement are enacted via the human body (Crewe 2010). At the Vintage fashion fair, where a hotchpotch of serendipitous apparel can be touched, felt, held against the body, and tried on, the body becomes the connector with the space. It is also a space for the individual to express identity, by wearing vintage garments and decorations. Crewe (2017, p5), calls fashion '*the porous boundary between self and the world*', suggesting that clothing, accessories and jewellery are placed between the self and the world as protective but also open coverings. If globalization has left us feeling empty, then clothing is a means to connect with the world and to actively engage (Crewe 2017).

Fashion itself, like the spaces it is displayed, experienced and consumed in, is spatial and sartorial, according to Crewe (2016). As a form of product strongly associated with identity, it is 'practiced and performed in space' (Crewe 2016). The immediate environment of the Vintage fashion fair, enhances the feeling that there is something more, stimulating an intense experience that removes the consumer from the body and materiality (Quinn 2003). Fashion is stuff of the imagination, it is sensual and experiential and heightens space; on the other hand, 'space thickens fashion, extends it, attenuates it, grounds it (Potvin 2009, p6). Still in keeping with this oppositional approach, Hollander (1975), contrasts the soft delicate, ephemeral embodied nature of fashion with the solid, immobile

nature of permanent buildings, drawing attention to the different scales of the body space and the architectural space. In the Spilling Structures and Borrowed Buildings of the Vintage fashion fair, the 'Serious Leisure Vintage Fashionistas' experience of space combines both fashion and architecture as embodiments of their experience, of being in the world of sense of space and identity (Pallasmaa 2005). The body is the intermediary between self and space, how consumers feel spaces, through the senses of touch, sight, hearing, scent, and even taste (Elmborg 2011). In fashion, the body has a dual role; it is both the medium used to perceive space and the means to present identity in space (Ribeiro et al 2015).

Another spatial feature of the Vintage fashion fair is its movement from place to place. It is therefore a space without a fixed place. Such movement echoes the 'endless extension or infinite possibilities' which Foucault (1967), argued were opened by Galileo's scientific innovations. Foucault (1967), claimed that after Galileo, a geographical position became just a point in motion, indefinitely slowed down but never stopping. Modern day consumerism, as was discussed in chapter three, is similarly characterised by a speeding up of time; seen in Fast Fashion, pop up shops, and next day delivery. Giovanardi and Lucarelli (2018), associate space with the movement of the sea, being in motion. This motion has the potential to be a powerful change agent, argues Van Schaik (2015), with temporary spaces, pavilions, pop ups and parasols, like their earlier incarnations; the travelling fairs, carnivals and markets; offering escape, hope, and visions of romantic travel.

Demas and Sherer (2002), advocate that libraries, which have some similarities to vintage fashion fairs, should feature transcendent and transportive qualities, in the sense that they should be more about imagination than things per se, and that they should uplift their patrons. This has some resonance with vintage fashion fairs. They are transcendent because these are dominated by the things which are arranged on the stalls in the space, but it is how these things are experienced in the imagination that transcends their physical qualities. They are 'transportive' because the Vintage fashion fair is a source of inspiration which takes the 'Serious Leisure Vintage Fashionista' to other spaces in her mind, through memories of the nostalgic past, and an imaginary future of repurposed and relaunched old clothing. But in other ways the Vintage fashion fair is more liberating and celebratory than the library. In terms of its behavioural rules, the library is an ordered, settled and clearly defined space with strict regulations around conduct (Elmborg 2011), whilst, on the contrary, the Vintage fashion fair is playful and fun and lacks order, in the spirit of the Carnavalesque. However, both provide a sense of discovery and adventure due to the objects inside. The books on the one hand and the vintage clothing on the other, both telling tales and sparking the imagination.

Vintage fashion buying and selling occurs in specific spaces which often require intricate and specialist geographical knowledge and experience; the dedicated vintage fashionista

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knows where the fairs are, and which are the best ones, and they pass this on. This is just one aspect of the 'Serious Leisure Vintage Fashionista's' spatial practices and expertise. As Crewe (2017), asserts, there are many ways that fashion can be conceptualised in terms of geographical locations. Attachment to certain garments is often closely aligned to their country of origin, the store or brand they were bought, or a place from which they are a memento (Crewe 2017). Vintage extends this to specific places and spaces of previous wearers; the treasured and immaculate wardrobe of a deceased woman folded neatly in a suitcase; the original shoe box in which the hardly worn pair of shoes still reside, and next to a 1930s wedding dress sits a sepia photograph showing it worn by the bride, perhaps for the only time.

The vintage fashion fair will be further explored in Critical Spatial terms in the discussion of critical spatial theory, later in this chapter.

4.8 Possible Approaches to Vintage Fashion Fair Space

Retail consumption space has been approached from two theoretical perspectives:

1. A marketing view; firstly interested in the role of store space as something that can be shaped and designed to appeal to customers (Callienes et al 2016), and secondly concerned with planning and allocating store space from a more functional perspective, to maximise sales and profit (Flamand et al 2018).
2. A human geography and social science approach which examines the social and cultural implications of the retail landscape and environments, both in terms of urban planning and symbolic retail environments (Parker and Weber 2013, Crewe 2016).

The first approach largely pertains to space as an entity that managers can do something with to favourably influence consumers or increase return on investment. The latter sees space as having an economic, political, social, and cultural bearing on consumers' lives, and is largely interested in space as a tool of social justice. Here, these two approaches will be defined before the critical spatial theory approach of this thesis is introduced and justified as the preferred stance of the author.

4.8.1 Marketing View of Space.

As Giovanardi and Lucarelli (2018), emphasise, geography has been intertwined with marketing since the 1960s, and the first 'Marketing Geography' literature with scholars such as Applebaum (1965), explored the spatial nature of marketplaces. Since then, the names of marketing concepts such as 'Servicescapes', 'Brandscapes', and the 'Marketing Esther Pugh 2020

Landscape', pay homage to their geographical underpinning. Retail has seemingly produced the most spatial studies and has at its very core, the concept of space, seen in the Marketing Mix (place and promotion) and in the fundamental concept of 'shelf space' dealing with the positioning of merchandise in the space of the retail environment (Giovanardi and Lucarelli 2018).

According to Lefebvre (1991), cited by Saatcioglu and Ozanne 2013, p33), space can be 'an important tool for power and control in modern capitalism'. To exercise these mechanisms, retailers utilise space to manipulate customers into certain behaviours (Kotler 1973, Donovan et al 1994). Indeed, it has long been understood that the store environment can have a profound impact on shopper behaviour (Van Rompay et al, 2012, van Marrewijk and Broos 2012). Visual merchandising, spatial design, sensory marketing and atmospherics, all attempt to shape buyer behaviour (Clarke et al 2011, van Marrewijk and Broos 2012). However, scholarly attention on holistic space, as a reciprocal force between buyers and sellers, is limited, and this is the purpose of this research, to view space as giving the shopper greater control in and on the environment, instead of something owned by retailers wielding power over them.

The aesthetic and functional dimensions of space, especially in fashion retail settings are superseded by atmosphere, which pervades all aspects of store environment (Turley and Milliman 2000).

Focused on physical and tangible space, rather than on symbolic experiential space, is the second aspect of the marketing view of space. Space has a pivotal role in these areas, and retailers today invest in science-based methods to analyse demand and inventory to create optimum use of space (Hubner and Kuhn 2012). Space planning literature examines subjects such as, shelf space allocation product adjacencies, and even physical proximity of staff to consumers (Esmark and Noble 2018). The Vintage fashion fair could be approached in this way, concerning the placement and positioning of the goods on sale and measuring their profitability; such an approach would fill a gap in the academic literature. However, this approach to space is entirely different from the narrative of the thesis, which conceives of space as a social product rather than something that can be mapped and measured.

4.8.2 Critical Geography View of Space.

Critical geography is concerned with studying the political, social and economic conflict inherent in the spatiality of life (Mitchell 2003). This approach to the Vintage fashion fair would include its role within and relation to, a more permanent consumption landscape which includes shopping centres, retail parks, and branded streets (Wrigley and Lowe

2002), and how they influence people's consumption practices in positive and negative ways. More and more in contemporary society, these commercial areas are also the main public areas, and play an important role in the social lives of a city's inhabitants (Franzen 2004). The role of space in social power and control of relationships is a key feature in whether individuals feel included or excluded in the marketplace (Saatcioglu and Ozanne 2013).

Space is a valuable tool for retailers and can be mapped and measured (Saatcioglu and Ozanne 2013), indeed, much of today's urban landscape is shaped by retail capital (Wrigley and Lowe 2002), seen in the form of streets, shopping centres and retail parks. Additionally, space is worth money and has an exchange value on a macro scale, as a commodity for property developers (Saatcioglu and Ozanne 2013).

Particularly relevant for the vintage fashion fair are the concepts of territorialisation and de-territorialisation (Karrholm 2007). Territorialisation is the inscription of certain urban areas for a particular purpose or set of behaviours, such as retail areas like shopping centres at the heart of a city. De-territorialisation is the opposite; when buildings intended for alternate purposes, such as railway stations, public houses and theatres, are assumed fleetingly as spaces for consumerism (Karrholm 2009). The vintage fashion fair is such a space. It exists on the edges of dominant and incumbent retail space, in what were public spaces before. It re-activates these spaces as alternative and temporary consumption spaces residing in other people's buildings. Like the collaborative consumption of goods, which involves their borrowing, renting and swapping (Bottsman, 2010; Belk, 2014; Johnson *et al.*, 2016), this is the sharing of buildings and spaces. Sharing of spaces, like products and services, can act as an economic enabler, as it reduces financial cost of spaces and is reflected by a general 'liquid' approach to consumption, characterised by temporality and immateriality (Bardhi et al 2012). By accessing permanent spaces temporarily, the Vintage fashion fair is more agile and sustainable as a business model (Rosenberg 2013). Its situation within and alongside other functions, opens it up as an inclusive event, an all-encompassing democratic space, which is about 'us' rather than 'them' (Saatcioglu and Ozanne 2013). Moreover, when the Vintage fashion fair occupies historic buildings with heritage interest, such as stately homes and Victorian town halls, it provides an opportunity for the community to see what is usually hidden from them, despite these buildings being local landmarks (Meeks 2017).

As well as its sharing of spaces, the Vintage fashion fair's transitory nature is of interest to critical geography. It is passing through towns and cities adjusting the usual rhythms of urban life. Critical geography sees pop-up spaces as powerful change agents (Van Schaik 2013), which, like the travelling fairs and carnivals of the past, offer hope, escape and happiness. Such flitting spaces have the potential to be subversive and experimental, and

Serendipitously Ludic Spaces: Vintage fashion fairs through the lens of Critical Spatial Theory.

to empower individuals and communities (Bishop 2015). They bring colour, energy and experimentation, which changes the tempo of usual retail rhythms (Karrholm 2009).

4.9 Critical Spatial Theory

Critical spatial theory is not an explicit theoretical approach or a single unified school of thought, but a disparate group of theorists, writing at different times and in different places, but united by similar thinking on space, and influenced to some extent by each other. Critical spatial theory is concerned with the subjective aspects of spatial thinking, more so than its material qualities (Allen 1999), approaching space from both a geographical and philosophical stance. The Critical Spatial Theorists were interested in the spatiality of life and how human inhabitants influence the space they live in but also, at the same time, are affected by it, in the words of De Soto (2018), how individuals become 'architects' of their own space, shaping the space around them and, in return, being shaped by it.

Critical spatial theory is about how people live in space, both subjectively inside their minds, as well as objectively and physically relating to, and interacting with the world around them.

For the purposes of this research, the Critical Spatial Theorists are defined as Gaston Bachelard, Michel Foucault, Henri Lefebvre, and Edward Soja. Their ideas, whilst somewhat diverse, converge on the notion that space is fundamental to life, seeing space as 'pregnant with meaning and differentiation' (Saatcioglu and Ozanne 2013, p32), and as a fascinating prism through which to view the world.

They were unified in thinking that how space is lived and interpreted by people can often be more interesting and informative, than examining how it is supposedly lived on paper, in the idealised maps, plans and drawings of planners, designers and architects.

Previously, hospitals (Gregory et al 2014), tourism (Farmaki et al 2019), business (Saatcioglu and Ozanne 2013), and education (Alhadeff-Jones 2019), have been the subject of Critical Spatial studies. But the field of fashion retail and temporary retailing has not been analysed in this way, which makes it ripe for such an investigation.

4.9.1 The Critical Spatial Theorists

The table below lists the four critical spatial theorists who are considered most important to this study. It identifies their key works, schools of thought and their main contributions to the spatial discourse.

Table 9. Critical Spatial Theorists (author's own).

Theorist	Key works	School of Thought	Contribution to Spatial Thinking
Gaston Bachelard	The Poetics of Space (1958).	Phenomenological philosophy,	Inhabited Space.
Michel Foucault	Of Other Spaces (1967).	Post-Structuralist philosophy.	Heterotopias as 'other' spaces.
Henri Lefebvre	The Production of Space (1991 [1974]).	Marxist, Humanist Critical Geography (Peters 2011).	The Production of space (social space). Spatial Triad: Conceived, Perceived, Lived space.
Edward Soja	Third space: journeys to Los Angeles and other real-and-imagined places (1996).	Critical Postmodern Urban Geography.	Third space.

4.10 Gaston Bachelard – The Poetics of Space.

'The Poetics of Space', first published in French in 1958 and translated into English in 1964, was a 'topoanalysis' of oneiric space, or the spaces of dreams (Ockman 1998). Bachelard undertook a phenomenological exploration of the home and all its intricate spaces, seen and experienced through a half-dreaming consciousness he called 'reverie' (Ockman 1998). Bachelard, while focusing on the house, is interested in the phenomenological human value of space, a space which is truly used and inhabited. Taking examples from poetry, a domain associated with 'sentimental resonances', (Bachelard 1964, xxii), intimate memories and the imagination (Thacker 2003), to bring the house to life, Bachelard explores wardrobes, chests and armoires. These are the kind of spaces which the 'Serious Leisure Vintage Fashionista' delves into at the Vintage fashion fair. Like his contemporary treasure-hunting counterparts, Bachelard (1958) sees magic in objects which can be opened. He cites the poetry of Andre Breton to accentuate the romantic and dream-like qualities objects can behold - *"the wardrobe is filled with linen – there are even moonbeams which I can unfold"* (Bachelard 1994, p80). Space can be poetry; the boxes, corners, and cabinets are physical spaces of the imagination. What secrets lie inside is a similar sentiment to that of the 'Serious Leisure Vintage Fashionistas', burrowing to seek

out treasure. Bachelard (1958), recognized by Foucault (1967), as one of the key theorists on space, discusses the symbolism of these 'intimate' spaces which feature inside and outside space. Like Foucault's Heterotopias, with their entrances and exit gates, the doors, the lid, or the drawers of the containers can be opened, sometimes even unlocked with a key, creating an 'atmosphere of novelty and surprise' (Bachelard 1964, p85). Accordingly, with the feeling of serendipity which exists in vintage fashion shopping, these containers are full of intriguing secret compartments and corners which seem to offer the promise of discovering something. Bachelard reflects on a magical space which contrasts with the shoddy and homogenized spaces of globalisation, replacing it with finer forms (Stilgoe 1994).

Bachelard argued that all inhabited spaces have the qualities of the home and it is possible to see this at the Vintage fashion fair, a space filled with garments which have come from the intimate wardrobes of others, are imperfect, and have stories. This is exactly what this phenomenological study is about; not a perfect space that can be mapped and measured, but a space that is 'lived in'; like the house which adapts to its inhabitants. In this way, the space of Bachelard's so-called 'topoanalysis' is not an ideal space but a real space, indeed these are "ordinary spaces" (Stilgoe 1994), seen in an extraordinary way. Bachelard's theory of material imagination (1999), argues that imagination is both flimsy and superficial and is also rooted in the substance of matter (Gao 2019). He states that by mixing water and earth, the exact consistency is achieved that is a prototype of materiality; fluid and solid, yielding and resistant (Gao 2019). This is reminiscent of the vintage fashion fair with its solid historical buildings and its garments grounded in past histories, but at the same time, floating temporarily on top are short-lived, lightweight displays of objects, and evanescent fleeting events that come and go. Therefore, it too is a combination of solid and fluid. *"Matter and material imagination invite us to seek for the depth of the world and ourselves when we confront ambivalence and indeterminacy"* (Gao 2019, p80). With the senses of the 'Serious Leisure Vintage Fashionista' probing a profusion of possibilities at the Fair, she is engaging in matter and material imagination; not just what Bachelard calls "novelty, pleasure in the picturesque, the varied, and the unexpected" (Bachelard 1999:1), but a deeper imagination which connects her to the past and to the previous lives of others.

Furthermore, Bachelard (1964, p.91) reflects on treasure hunting; *"he who buries treasure buries himself with it"*, recalling the very personal nature of garments, which makes them particularly evocative objects (Bachelard 1964). It is almost as if the vintage shopper is exploring the intimate boudoir of the clothing's previous wearer. The bodily self extends into the clothing, which is worn so closely and intimately next to the skin (Schilder 1935), making clothing a very personal artefact. Likewise, Merleau-Ponty (1962), coined the term "bodily schema," to articulate how a garment or another article used often, can almost

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become integrated into the human body. These qualities of clothing mean, when it is 'discovered' or 'found' at the vintage fashion fair, it invokes images of preceding wearers. Many of the garments show signs of age, the creases and crumples of previous wear, and the shape of the body. They have often been obtained through house clearances after death, or by individuals clearing wardrobes to make space.

There is also a connection between Bachelard's text and nostalgia, which links to chapter Two, which found that 'nostalgic longing' was one of the drivers of the taste for vintage fashion. Space transports us back to childhood memories (De Soto 2018), in a similar way that clothing, and the spaces and places it was worn, bring back fond memories of the past.

"Memories are motionless and the more securely they are fixed in space, the sounder they are" (Bachelard 1958, p9).

Therefore, if nostalgia is associated in the mind, with certain places and spaces it will resonate more.

However, as Thacker (2003), argues, Bachelard's quirky and charming spatial accounts are limited to interior spaces. On the contrary, as stated in chapter Two, the vintage fashion fair is not solely indoors and takes place outdoors in the open air, including 'Total Towns', 'Streets and Squares', and 'Canvas and Caravans', embracing the macro environment and the broader landscape. Whilst Bachelard's intimate space might serve as an antidote to the fast pace of modern life and globalization, (De Soto 2018), it was Michel Foucault and Henri Lefebvre who extended the reach of critical spatial theory, by embracing wider spatial interactions and notions of the spatial organisation of society.

4.11 Michel Foucault's Heterotopias

Foucault was a philosopher and a social theorist. He presented a lecture in 1967 to a cohort of architecture students in Tunisia with the name, "Of Other Spaces". In the lecture, which was published in 1984, he introduced the term "Heterotopia", to signify a 'counter site' that exists alongside and within conventional sites. Etymologically it is related to the Utopia, which is the 'perfect, idealised and unreal', as opposed to the 'imperfect, flawed and real' Heterotopia.

Bachelard's Poetics of Space almost certainly influenced Foucault's lecture in 1967, 'Of Other Spaces', and his seminal essay of 1986 on Heterotopias, in which he shifts from intimate space to 'other' space; spaces separate from the ordered world, spaces of deviance, exclusion, and illusion (Ockman 1998). Like Bachelard's intimate spaces, Foucault's Heterotopias (1974), have an inside and an outside, and combine both material and

metaphorical aspects. However, they are not just spaces of dreams and imagination, but represent the order and chaos of society (Thacker 2003). Heterotopias question power relationships and instil displacement and disconnection with everyday life (Sacco et al 2019). Moreover, instead of Bachelard's 'timeless reverie' of space, Foucault confronts through Heterotopias, the role of history and power in relation to spatial discourse and institutions (Ockman 1988).

'Of Other Spaces' is considered to represent new ways of thinking about the importance of spatialisation in the contemporary world (Peters 2011). Focusing on the relationship between power and knowledge in space, 'Of Other Spaces' has been the focus of scholars from multi-disciplinary backgrounds (Sudradjat 2011). Elmborg (2011), argues that there is a need for individuals to resist capitalism's control of spaces and to redefine spaces for themselves; to represent their freedom, autonomy and rationality. It could be argued that this redefinition of space, is at the heart of the vintage fashion fair, and other such so-called 'alternative' formats, which remove space from the control of big business and put it in the hands of individuals in a community.

Foucault's ideas on space would seem extremely pertinent to this discourse on Vintage Fashion temporary spaces, as he exclaimed that we live in an "epoch of simultaneity, an epoch of juxtaposition, of near and far, side by side (1984 p.1). These vicissitudes recall the 'Liquid Modernity' of Baumann (2000), explored in chapter three of this thesis. What better illustration of spatial juxtapositions than the Vintage fashion fair, where work and play, public and private, old and new, buying and selling, all exist together? As chapter three explored, Postmodernism fractured some of these divisions so that they merge and make culture open and free (Baudrillard 1984).

4.11.1 The Six Principles of Heterotopias and their link to Vintage Fashion Fairs.

Foucault (1967), developed a definition of Heterotopias which encompassed six criteria:

1. They exist in every culture and there are two types, deviation heterotopias and crisis heterotopias. Deviation Heterotopias are defined as those which are separate and hidden like motels and trains. Crisis Heterotopias are those that house individuals in crisis, such as prisons and hospitals.
2. They change over time, such as street markets becoming covered markets, becoming high streets, becoming shopping centres (Soja 1996). Foucault cites the cemetery as an example, moving away from the centre, to the outskirts of cities, showing the changing attitudes to death and decay (Thacker 2003).

3. Within each Heterotopia, several mini heterotopias can exist side by side, for example the various stalls at the Vintage fashion fair. Foucault gives as an example, Persian gardens which offer symbolic views of the world in their design.
4. Foucault also defined Heterotopias as places which open and close, and have entry and exit gates, as do vintage fashion fairs.
5. Heterotopias offer an alternative ordering of the world, (Hetherington 1997), either bringing order or by offering messy, jumbled, imperfect spaces, as opposed to meticulous precision and organisation. In the case of the Vintage fashion fair, this would seem to be with mainstream high street fashion retailing offering precision, order and prescribed behaviour, and the 'alternative' space of the fair contributing a charming and characterful disorder.
6. The Heterotopia is either an accumulation of time or a slice of time, something Foucault called 'Heterochronies'. Therefore, it can offer a break from the normal rules and experience of time and temporality by providing a 'place of all times' where time builds up and accumulates or is abolished, like a museum or a theatre. As a counterpoint to these historic timeless sites, a heterochrony can also be momentary, temporary, and precarious, which like the vintage fashion fair, is a fleeting time-bound event. Foucault (1984), cited fairgrounds, festivals, trains, and ships as examples of these temporary and moving spaces.

The principles of the Heterotopia are reminiscent of the Vintage fashion fairs with its stalls of quirky and eclectic merchandise. Firstly, the fair is separate from standard retail life; secondly it changes over time; and thirdly, in many cases, it has entrance gates and opens and closes. The analogy of the boat, a floating space "given over to the infinity of the sea", is reminiscent of the ethereal vintage fashion fair as it floats from place to place. "*A floating piece of space, a space without a place*" is how Foucault (1974), described Heterotopias, and the magic carpet ride that is the vintage fashion fair is like this too; it goes from place to place, from setting to setting, and is never completely settled anywhere.

Heterotopias are also liminal, in between spaces (Iedema et al 2005), where the usual systems and rules of life are relaxed and inverted. Like the Vintage fashion fair, which is not a usual shopping space; it is where 'Serious Leisure Vintage Fashionistas' buy, sell, trade, exchange, swap and collaborate. 'Serious Leisure Vintage Fashionistas' enjoy these characteristics; they don't know what they will get, there is no single type of vintage fashion fair, instead it is 'wildly diverse and constantly in flux' (Shane 2005, p231). Furthermore, each user will experience the space differently and within the fair, they are offered multiple versions of 'vintage', which, like the Fair itself are mini-Heterotopias,

conveying the idea that a single place can be a patchwork of spaces, all experienced differently, 'shaping polysemic meanings for different users' (Rodman 1992:647).

Whilst he also cites permanent spaces such as theatres and museums as Heterotopia, because within their walls they have a transient nature to them in their changing shows and exhibitions, he states their temporary characteristics mean they offer different types of culture for a period. They are here today and gone tomorrow in a similar way to the vintage fashion fair. As venues, they open and close, and are isolated and penetrable at the same time. Heterotopias can be clandestine places or underground aspects of social life, which is reminiscent of vintage markets with their sub cultural nature, the sense of a secret pop-up space which only the real fashionistas know about. Turgo (2012), applies the notion of heterotopias to fish trading houses in the Philippines which represent a micro-cosm of social life.

Heterotopias are seen to "open the door to otherness" and offer an alternative to humdrum life (Sudradjat 2011). Vintage fashion fairs also offer an alternative to or escape from the everyday with their festive dressing up and spectacular surroundings. Whilst they are retail spaces of a kind, they take place in a variety of interesting and novel spaces. They reuse significant buildings that are landmarks of the community or take place in streets and open spaces that are the lifeblood of the local environment, places that people enjoy looking around and provide historic grounding (Meeks 2017). These playful, fleeting events can enrich towns and cities, provoking new ways of thinking about spaces which may otherwise become obsolete (Bishop 2015).

4.12 Henri Lefebvre and the Production of Space

Henri Lefebvre was a French neo-Marxist philosopher, and perhaps the most well-known scholar of space (Saatcioglu and Ozanne 2013). His work "The Production of Space", first published in 1974, has influenced cohorts of architects, planners and geographers (Peters 2011). Lefebvre recognised that space is both abstract and social; that it can be measured and mapped and has a commercial exchange value, but that it is also real, live and organic; produced and consumed by the people who inhabit the space (Lefebvre 2002). Influenced by Marxist philosophy, Lefebvre was interested in the use of space as a capitalist medium, used by decision-makers to control society and to reinforce class structures (Farmaki et al 2019).

"The Production of Space" is determined by material production, knowledge production and meaning production (Alhadeff-Jones 2019). This means that it features material space in the arrangements of objects in solid structures, human knowledge about the spaces and objects, and the production of meaning around these objects, or, in other

words, physical, social and mental constructs. Harvey (1985, p18) proposed that individuals can appropriate spaces to take back control, calling this ‘an important and vital freedom’, which is their own “Production of Space”.

Lefebvre was critical of Foucault, who, he said was limited to a merely theoretical approach to space (Peters 2011), but he agreed with Foucault that space is fundamentally social, combining the everyday lived experiences of the people who inhabit, consume and produce it, like those ‘Serious Leisure Vintage Fashionistas’ at the Vintage fashion fair, practicing the Seven Ps (chapter three). These could be likened to Lefebvre’s (2000), ‘symbolic world of shared imaginations’, human practices and shared activities, aimed at redirecting and challenging dominant (abstract) space (Sacco et al 2019, p203).

Lefebvre rejected Descartes’ ‘Cartesian’ approach to space, which viewed it as a vacuum-like container where people and things interact, because he argued that this is an inadequate way to describe all its ‘meanings and contents’ (Lefebvre 1991, p85). Instead, he developed a tripartite epistemology of holistic space, which helps to demonstrate how space is conceived, how its users perceive it, what its protagonists do in the space, and how they in turn affect the space (Saatcioglu and Ozanne 2013). This brings together the physical, social and mental aspects of human behaviour and imagination (Petersen and Minnery 2013).

4.12.1 Lefebvre’s Spatial Triad

Lefebvre (1991), proposed The Spatial Triad to better understand the complex workings of space, as conceived, perceived and lived, all working together to generate continuous space (Weller 2013).

Table 10. Spatial Triad (Adapted from Eden 2002).

Le Perçu	Spatial Practice	Physical	Materialism
Le Conçu	Representations of Space	Mental	Idealism
Le Veçu (or ‘Social space’).	Spaces of representation	Social	Materialism and Idealism in the subjective minds of individuals

Lefebvre’s Spatial Triad represents the production of space in three simultaneously existing capacities:

1. **“Le Perçu” or Perceived Space or ‘Spatial Practices’**. This is ‘the repetitive routeways, rituals networks. and patterns of interaction that link together work, play and leisure’ (Merrifield 1999). So, within the realm of retailing these are the shopping and consumption rituals, rhythms and routines that become almost second nature to human life, are fluid and tainted by perception, including the physical shop and digital shopping which is fitted into everyday life. At the Vintage fashion fair, these are the 7 P’s of chapter three. It is *‘what is done in space and the processes of producing space’* (Gregory et al 2014). One of the seven P’s is ‘perception’ and the five senses are engaged in ‘le perçu’- through sight, sound, taste, touch and scent, via the human body (Alhadeff-Jones 2019).
2. **“Le Conçu” or Conceived Space or ‘Representations of Space’**. This is abstract or conceived space as it is envisaged and put on paper by architects, planners and designers as an idealised representation of how space should be, and how it should be used. It is expressed in maps and town plans and today in online navigation tools (Drucker 2016). These abstractions, argues Lefebvre (1991), are imposed on spaces as idealised ways of being. The ‘cartographic expression’ is space turned into a mere quantity (Sacco et al 2019, p201) to be ‘regulated, prescribed and controlled’. The interesting nature of Conceived Space where the Vintage fashion fair is concerned, is that the spaces where the Vintage fashion fairs are held, such as Cathedrals, Theatres and Promenades, were designed with an entirely different purpose in mind. They are being re-appropriated for contemporary purposes, putting spaces to use that may otherwise be under-utilised.
3. **“Le Veçu” or Lived or Social Space or ‘Spaces of Representation’**. Here the material spaces of “Le Perçu” and the mental spaces of “Le Conçu” are combined in the everyday lives of the inhabitants over time. These are the actions and interactions between humans and objects and space (Drucker 2016). According to Lefebvre (1991, p26) “Le Veçu” has great potential as a space of the imagination, with powerful potential for change. It can be altered and modified by use as time passes and shows its users symbolic footprints. It can be either hegemonic or socially empowering, depending on who controls it (Lefebvre 1991, as cited by Saatcioglu and Ozanne 2013).

By reading Shields’ (1998, p164) definition of ‘spaces of representation’ it is possible to see the similarity between this and the Vintage fashion fair.

“Clandestine and underground spatial practices (sic) suggest and prompt alternative restructurings of institutionalised discourses of space

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and new modes of spatial praxis, who fashion a spatial presence and practice outside the norms of the prevailing social spatialisation”.

This is what happens at the Fair, where ‘Serious Leisure Vintage Fashionistas’ create their own alternative shopping spaces, separate from the dominant retail domain of the high street and the shopping centre and serving their own purposes.

Out of the idealised enforced spaces, or representations of space, arise counter spaces over time, said Lefebvre. For example, citizens creating their own community and leisure spaces, despite having corporate structures imposed upon them. Lefebvre’s spatialisation highlights the potential of space as a social entity. Saatcioglu and Ozanne (2013, p36), for example, cite “vibrant farmer’s markets” as examples of spaces where producers and consumers co-exist, where retail spaces become more democratic with a sense of “we”, instead of “them” and “us” is developed. Sacco et al (2019), describe Lefebvre’s ideas as a bottom-up approach, coming from the community, as opposed to a top-down approach which Foucault brought forth in Heterotopias. Vintage fashion fairs could be understood as types of ‘counter-space’ (Saatcioglu and Ozanne 2013), existing in opposition to the mainstream high street. This is an example of space not just being discovered by humans but transformed to embody cultural practices (Elden 2004), hence Lefebvre’s terminology, *The Production of Space*’.

In the world of the vintage fashion fair, ‘Serious Leisure Vintage Fashionistas’ take over space and transform it for a day or a weekend, where buyers and sellers co-create spaces in a community of practice, as an alternative to the corporate spaces of the mainstream high street, Lefebvre’s ideas would seem to be hugely relevant.

Another name for Lived Space and bearing some similarities (but also differences) to Foucault’s Heterotopias, Social Space exists in ambiguous continuity (Lefebvre 1991), ‘mingling heterogeneous spaces together’ (Thacker 2003). This recalls the uncertainty of Liquid Modernity, described in chapter Two, which sees life as becoming fragmented and full of doubt. According to Lefebvre (1991), every society produces its own space. It is natural, therefore, that a timeline of retailing shows an evolution of spaces, from the itinerant trader, to the street market, to the corn exchange, the arcade, the department store and the shopping centre, for example. It is apparent from the retail marketing literature that along with the changes in spaces, there are also shifts in communication and interaction within these spaces of exchange (Kunc and Krizan 2018). Throughout the Twentieth Century, this has moved from local and personal to global and impersonal communication assisted by the growth of online retailing and global corporate branding. These spaces are driven by the establishment as the prevailing shopping formats (Conceived Space) and the vintage fashion fair represents a nostalgic antidote to what could be viewed as soulless and distant globalised space (Lived or Social space). Featuring close interplay

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between buyers and sellers and the 7 P's outlined in the chapter Two, this 'pop-up' temporary and floating space, brings buyers and sellers together face to face, sharing a passion, eliminating the barriers brought about by globalization and the internet. 'They come to play, not just to buy' say Saatcioglu and Ozanne (2013, p.36) about farmers markets which they say offer 'counter-spaces of hope' where producers and consumers converge. The Vintage fashion fair, similarly, is not only about consuming but is an alternative space to interact with like-minded people, to play, to perform and reflect nostalgically about the past, amidst a profusion of pure 'vintage' paraphernalia.

4.13 Edward Soja's Thirdspace

The American Post-Modern critical geographer, Edward Soja (1988), is one scholar who was greatly influenced by the ideas of Lefebvre and Foucault (Sudrajat 2011). He worked in the field of Critical Geography and built on their theories when developing his own concept of spatial otherness, which he called 'thirdspace' (Dear and Flusty 2002). thirdspace, should be differentiated from Bhabha's theory of 'third space' (1994), which was an identity space for migrants to create their own society, free from prejudice and oppression (Benson 2010). Instead, thirdspace was perceived by Soja, as a way of challenging established thinking around space and offering potential liberation and empowerment for individuals in spaces of their own making:

"Everything comes together in thirdspace, the abstract and the concrete, the real and the imagined, the knowable and the unimaginable, the repetitive and the differential, structure and agency, mind and body, consciousness and the unconscious, the disciplined and the transdisciplinary, everyday life and unending history" (Soja 1996, p57).

Soja's definitions of First and Second space are somewhat confused and overlapping so it is difficult to perfectly equate them with Lefebvre's Spatial Triad (Merrifield 1999). However similar ideas are proposed:

1. First space – this is the physical space of objectivity and materiality – a science of space (likened to Lefebvre's perceived space). 'The absolute and relative locations of things and activities, sites and situations; in patterns of distribution' (Soja 1996:74).

2. Second space – this is the idealised space of the imagination in the minds of architects and planners – like Lefebvre’s conceived space.
3. Thirdspace – this is the simultaneous combination of First and Second Space - Lived Space: Space as it is inhabited and lived, combining objective and subjective space. This is the third or ‘other’ level of space.

Thirdspace can also be likened to Foucault’s Heterotopia, because it combines mental and physical space to create a hybrid space. Thirdspace exists between the material and the metaphorical, the real and the imagined, every day and sublime (Merrifield 1999), which makes the Vintage fashion fair a kind of ‘thirdspace’, a synthesised form of space created by and for its inhabitants (Soja 2000. p11).

A product of ‘thirling’ of the spatial imagination (Soja 1996), there are many oppositions in everyday life and thirdspace is those spaces which exist in between two opposites; between private and public, family and social, leisure and work. For this reason, libraries and cafes have been conceptualised as Third spaces in the literature (Elmborg 2011), and the corridors of hospitals (Carthey 2008). However, thirdspace is not always so binary in Soja’s mind and it embraced postmodernist sharing, appropriation and relational space (Baibarac 2014).

Oppositions such as front and backstage space (Lewin and Reeves 2011), public and private space (Gregory et al 2014), open and closed space, work and play space, order and chaos, dissolve at the Vintage fashion fair. Foucault ([1984], cited by Sudrajat, 2012, p29), argued that today these ‘binary oppositions’ have eroded, in favour of a heterogeneous landscape of spaces, so difference occurs simultaneously, side by side, quite literally in the arrangements of stalls. Furthermore, the established rules of shopping are dispersed so that shoppers go ‘backstage’ when they shop behind the stall or use public toilets as private spaces to change. Stallholders play while they work, and otherwise private buildings are open to be viewed by everyone. Interestingly, Olson (2016), refers to the blurring of relationships between teachers and students in ‘thirdspace pedagogy’. This is like the blending of buyer and seller identities at the Vintage fashion fair in that it inverts the normal power relationships that previously existed (Elmborg 2011). Moreover, Timm- Bottos and Reilly (2014), describe Third spaces as ‘in between’ places, and real lived spaces, which also recalls the temporary and informal nature of these spaces, shopping without the usual rules of retailing and a marked shift towards a more participatory practice between buyers and sellers within shared selling spaces (Timm-Bottos and Reilly 2014). Soja’s thirdspace bears a resemblance to Foucault’s Heterotopia, which he had apparently studied. It is a place where individuals negotiate the present by employing notions of the past, reinterpret the present in a subjective ‘interlocking of spatiality, historicity and sociality’ which is hard to measure (Hubbard and Kitchin 2011, p75?). This notion links

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neatly with the temporary spaces of vintage fashion, which are also places where buyers and sellers create their own version of the present by juxtaposing personal notions of the past. This is seen in their relaunching, repurposing and reinvention of old clothes to be relevant again in the present for a future wearer, involving likewise, social and spatial interactions around historic garments. Additionally, thirdspace is a real, lived and experienced space with a powerful role towards creating people's identities (Mansvelt 2005, p57). Vintage fashion is also about creating identities, expressed in the most visual way, through dressing up and performing. What is more, thirdspace has potential for "resistance, emancipation and change" (Mansvelt 2005), which makes it relevant for this research, which is fundamentally about changing retail spaces for the better, through critical spatial theory. Additionally, like Foucault's Heterotopias, it combines the physical and the emotional, and is 'rich in flesh and dreams and lived experience' (Merrifield 1999, p346), making it a potent space combining, like the Vintage fashion fair, the material and the immaterial.

4.13.1 Summary of Critical Spatial Theories

Merrifield (1999) links thirdspace to Lefebvre's Lived space and Foucault's Heterotopias and there is also a similarity to Bachelard's Imagined space. This table shows how all four critical spatial theorists' concepts converge. When the findings of this research are discussed in chapter Seven, resemblances will be sought between the Vintage fashion fair, Imagined Space, Heterotopias, Lived Space and thirdspace, and further, new and previously unknown findings about space will be unveiled, which can potentially alter spatial understanding in the future.

Table 11. Analogies between Critical Spatial Theories (author's own).

Bachelard (1958)			INHABITED SPACE
Foucault (1974 [1967])			HETEROTOPIAS
Lefebvre (1991 [1974])	PERCEIVED	CONCEIVED	LIVED SPACE
Soja (1996)	FIRSTSPACE	SECONDSpace	THIRDSpace

4.14 Conclusion

This chapter has found that space is not a shell or a casing, but is all around us, in the form of a powerful spatial system. It has multiple tangible and intangible dimensions; physical, mental and social. Physically, space exists in the arrangements of tangible things in solid settings. Mentally, space is experienced subjectively, in the imagination. Socially, space is a set of cultural practices and actions, and the relationships between people. All of these works together, to create spatial patterns and rhythms.

This chapter has also differentiated space from place because it is generic, rather than being fixed to one location (Tuan 1977). Space evolves over time and changes with the culture of society (Soja 1980), shifting from absolute meaningful space to abstract and generic meaningless space, such as the spaces of mainstream shopping which people have begun to find vacuous. It has multiple micro and macro levels and is a malleable force field, inhabited and forged by people and things. The writings of Bachelard (1964), Lefebvre (1991), Foucault, (1967), and Soja (1983), in different ways, develop a rich seam of thought around space, considering its importance in challenging established power relations in everyday life. These were the critical spatial theorists, who were interested in the subjective aspects of space and how individuals find spaces of their own, fashion them for their own use, and are in turn fashioned by them (De Soto 2018). Critical spatial theory is not a unified school of thought, but a disparate group of thinkers interested in subjective space, experienced differently by everyone. They were united in viewing space as a powerful medium for individuals to rethink space, take it away from the powerful hands of big business and make it their own (Saatcioglu and Ozanne 2013). Bachelard's inhabited space combines material and imaginary space, Foucault's Heterotopias offer alternative orderings of space, and liminal spaces. In Lefebvre's *Trialectics of Space*, space is conceived on paper by experts, perceived in everyday life by those who experience it and lived by its users. It is socially produced, so that people create their own spatialities to counteract the dominant paradigm of space and take control of their own spatial lives with third or other spaces of hope (Soja 1986).

It can be concluded that in the vintage fashion fair, individuals have produced a space of their own by adopting buildings of the past. By re-appropriating, reinventing, and relaunching spaces of long since redundant civic structures, these vintage fashionistas are seeking more meaningful structures than they find on the homogenous high street. By being in these spaces, they are creating and perpetuating individual and collective identities.

At the Vintage fashion fair, spaces have an inside/outside nature, seen in the people entering spaces, opening and closing boxes, moving through spaces, opening and closing the Fair, unloading and loading up; all of which are reminiscent of Foucault's Heterotopias. Temporary spatialities, like Heterotopias, move and change over time. They take shape and develop over time in solid historical settings, making them time bound. At the Vintage fashion fair, this is seen in the short-lived nature of the events, spilling into re-appropriated

buildings, with repurposed props and equipment, to move 'vintage' clothes through their past, present and future trajectories.

Various theorists have based their studies on critical spatial theory, especially in the fields of education and health (Benson 2010, Zaver 2013, Williams 2014), where thirdspace is seen to offer an emancipatory praxis and potential to improve the experience of students and patients (Soja 1996). This is the first time, however, that critical spatial theory has been applied to second-hand fashion consumption, which, as a form of shopping that uses re-appropriated second-hand buildings, would appear to be a perfect context.

By viewing vintage fashion fairs through a spatial lens, it is hoped that a more holistic approach to retail space can be achieved, opening new debates on the vintage fashion fair's, and other similar events' significance and meaning, to interpret the world. By 'making space for oneself and for others, making space for fun, fantasy and emotion' (Holbrook and Hirschman (1982) cited by Duffy and Hewer (2013, p.524), these open and closed experiential consumption spaces can become all-encompassing; delivering social, mental and physical benefits, driving consumers away from their keyboards and screens, and back into physical spaces, to explore, interact, imagine and reflect. They are active components of culture which is charged with meaning (Saatcioglu and Ozanne 2013). Space at the Vintage fashion fair is read like a book by its passionate patrons; it is a subjective and socially constructed view of space, "read through cultural and historical knowledge" (Allen 1999. p249). In other words, the key to critical spatial theory, is that space is created by people, and people are created by space (Lefebvre 1991). At a time when space has become fragmented and disconnected, from crumbling local high streets to vast faceless out of town complexes, the vintage fashion fair is one example of a positive, thriving space offering hope for the future. This makes the vintage fashion fair an intriguing space where it is possible to better understand people, relationships, personal interpretations, and their interactions with their material surroundings, through their spatial imaginations; bringing the past and the future to life in the present moment (Allen 1999).

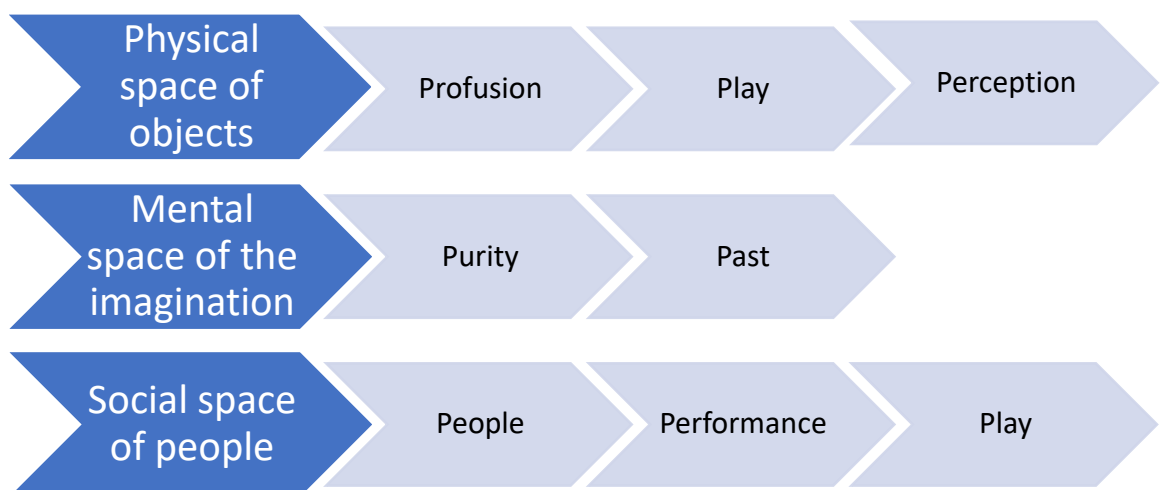
The critical nature of this theoretical approach refers to its latent possibility to undermine the dominant view of space and to examine its role as a tool of power and control. By putting space, at the heart of vintage fashion consumption, it is hoped that a greater understanding of the dynamic cultural practices of consumption communities can be achieved. This understanding could help to ensure the future success of all types of retailing, not just vintage fashion fairs. In a consumption landscape dominated by fickleness and volatility (Dolfsma 2004), looking at vintage fashion fairs through a geographical lens, could reveal significant 'intersectionalities' and unveil the unexpected mutual effect brought about by theorising across disciplines (Crewe 2010). Soja (1996, p.17) argued like Lefebvre that we need to focus now on a third existential dimension - that of space, as a way of opening debate and keeping our 'critical geographical imagination' alive. Fashion is a material object,

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which needs to be enjoyed through all the senses. It has been demonstrated in chapter three that the Vintage fashion fair is a socially satisfying space and an experiential and emotional one. It is more than a space for buying clothes and plays a role in providing connections and a sense of social identity and belonging, and of communities and sharing history. Bearing this in mind, if the physical shop is going to remain a legitimate entity in a digital age, then there should be a concerted creative effort in making these retail spaces relevant and attractive. This narrative argues that critical spatial theory can help in achieving this.

As an understanding has now been formed that space is not merely a backdrop, but is omnipresent, the idea of spatial fabric begins to form as a metaphor linking the spatial with the sartorial. With many of the qualities of vintage fabrics; gossamer, delicate, light and ethereal, which caress and envelop the body, the spaces inside, throughout and around the Vintage fashion fair can be imagined and conceptualised as enveloping the human form. The 'Serious Leisure Vintage Fashionistas', as they move through the pavements, aisles and thoroughfares of these short-lived events, are cloaked by a compound space with physical, mental, social and temporal fibres. This idea will be explored and developed further in chapter Seven, when the interview transcripts of the 'Serious Leisure Vintage Fashionistas' are dissected to discover their lived experience at the Vintage fashion fair. The model below, designed by the author, shows the elements of space which have already been identified as physical, mental and social.

Figure 7. Spatial Layers (author's own).



Therefore, these three aspects of space are shown on the left of the model. The 7 P's of consumer practices which take place at the Vintage fashion fair, are examples of these

and are therefore connected to these on the above model. Physical spaces are tangible and can be experienced through the senses, hence the profusion of goods being played with and perceived. Mental spaces of the imagination are intangible and in the minds of the stallholders and shoppers, such as thinking about the quality of the objects on display and their purity, plus imagining their past stories. Finally, social spaces are about people at the Vintage fashion fair and are seen in the relationships and exchanges which take place, the performances of people being staged and observed, and once again play which as well as being a physical activity is also strongly social. Temporal space also exists but has not so far been identified. It is seen in the 'time-travelling' of the spaces through the past, present and future of space, evident in the reutilised spaces and buildings, and the nostalgic clothes and people of all generations.

Several questions emerge from this chapter which will be posed for the primary research.

- How do the various people at the fair perceive and enact physical, mental and social space?
- What is the relationship between people, objects and the space itself?
- What are the spatial dimensions of the 7P's?
- What role does space play in the paradoxical relationship between nostalgia and the imagination of the future?
- How does the vintage fashion space demonstrate spatial otherness, or an alternative ordering of space?
- Are there other spatial forces, aside from physical, mental and social at play in the contemporary consumer environment, to be found at the Vintage fashion fair?
- What is the link between space and time at the Vintage fashion fair?
- What are the implications of space for power and control relations between stallholders and shoppers?
- If, as critical spatial theory has elucidated, spaces are conceived and put onto paper by designers, planners and draftsmen, perceived by people and lived by their participants, how can these three paradigms of space be synthesised, to inspire better spaces in the future, for modern retailers to improve their spatial thinking?
- Can spaces be made more meaningful to users, by allowing them to participate in creating these spaces?
- How do individuals create an identity through spaces of their own making?
- If every individual person experiences their space differently, can this research provide holistic understanding of space, to 'conceive' spaces that better meet the needs of all participants?

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- Can critical spatial thinking be used to formulate more effective spaces in the future, not just in retail but also hospitality, events and tourism, or anywhere that the consumer experience is important?

The chapter which follows, sets out the philosophical and methodological approach of this study, which will be used to answer these gaps in knowledge. Edmund Husserl's Phenomenology or 'Transcendental Subjectivity' (Zahavi 2001), will be introduced as a relevant approach to studying the lived experience of the 'Serious Leisure Vintage Fashionistas' spatialities from a qualitative angle, interested in their interpretations of space at the Vintage fashion fair.

Chapter Five - Philosophical and Methodological Approach

5.1 Introduction

This chapter establishes the philosophical assumptions and methodological approaches which underpin this research to discover the lived experience of 'vintage' fashion stallholders and shoppers of the Vintage fashion fair phenomenon. It will prepare for chapter six, which sets out the research methods. In this chapter, phenomenology is defined, explained and justified as a suitable approach to finding out about space at the Vintage fashion fair, through the unique stories of 'serious leisure vintage fashionistas', from the fair's buying and selling communities. To understand the lived spatial experience of these individuals, it is necessary to utilise certain assumptions and methods which best allow for this experience to be expressed and interpreted (Thompson et al 1989). As Saunders et al (2012), state, all research aims to create new knowledge, and it is essential to be aware of how a set of values affects the relationship between knowledge and its development. This transparency means it can be defended against claims of bias.

So far, the literature on consumer culture theory informed us that consumers employ their own agency in the consumption experience and construct their own identities around their consumption practices (chapter three). Furthermore, the critical spatial theory literature demonstrated that space is not a container, but a complex landscape of social practices, processes, and performances which overlap each other. These tell us that to successfully achieve the aims of the research, it is necessary to listen to the perceptions and experiences of people who have knowledge of such spaces. The chosen approach is phenomenology, and this will inform the philosophical and methodological stance of this primary research.

The aims are:

- 1.To extend Critical Spatial Theory, and
- 2.To provide new insight into consumption spaces, combining consumer culture theory and critical spatial theory, offering a model for the improved design and conceptualisation of consumption space.

Phenomenology is an approach to qualitative research focusing on the study of human subjective experience of phenomena and of how this is presented to us in consciousness (Sokolowski 2002). It originated with Edmund Husserl (1859-1938). The phenomenon this study will explore is the space at the Vintage fashion fair. Phenomenology will underpin the full research process from its strategy, design, data gathering and analysis/interpretation.

Denzin and Lincoln (2011), set out the research process as encompassing five stages (see table 13 below) and this helps to locate the philosophical and interpretive stance within the whole procedure. This chapter focuses on how a fundamental set of beliefs and assumptions informs these stages. chapter Six will then proceed to explain the research method and exactly what steps have been taken to complete the primary research. A phenomenological standpoint infiltrates all phases of the research from the researcher's position, to the interpretation and evaluation of the data, as the table below shows. Phases one to three will form the basis of this chapter structure and phases four and five, which are more aligned with the research method, will be covered in chapter six.

Table 12. The Research Process (Adapted from Denzin and Lincoln 2011).

The Research Process and chapter structure
Phase One: The researcher as multi-cultural subject (5.2)
Phase Two: Theoretical paradigms and perspectives (5.3)
Phase Three: Research strategies design (5.4)
Phase Four: Data collection and analysis - chapter 6.
Phase Five: Data interpretation and evaluation– chapter 6.

5.2 Phase One: The Researcher as Multi-Cultural Subject.

'It is no longer possible for the human disciplines to research the native, the indigenous other, in a spirit of value-free inquiry' (Denzin and Lincoln 2011, p12).

As Denzin and Lincoln (2011), allude to, values are intrinsic to any research and it is impossible to research completely objectively and as they call it 'value-free'. Therefore, the first step in the research process is to recognise that the researcher exists in the world as a human being, alongside their human research participants, and cannot break out from the same cultural environment and world outlook in which they exist. Therefore, it is essential for the researcher to reflect on their role in the research process and how their approach and values might influence the credibility of the findings (Saunders et al 2012).

5.2.1 The Role of The Researcher.

In qualitative research, the researcher plays an inescapable and significant role, influencing personally, all aspects of the research process and playing a part in shaping the outcomes (Zaver 2013). This research utilised narrative enquiry and effectively, the research is co-created as a collaboration between the researcher and the researched (Riessman 2008). The role of the researcher is an important consideration, as the research is reliant on interpretation and bias is an unavoidable limitation (Zaver 2013). Bias is a personal lens which views the world through a specific socio-political and historic perspective, and it is the researcher's professional obligation to try to undertake research which is not biased or leading by adopting reflexivity (Creswell 2003). According to Lonergan (1992), the deeper the researcher's reflexive experience (or self-awareness), and the fuller their understanding, the better balanced will be his judgement in the data collection and interpretation processes.

On the other hand, as Kvale and Brinkmann (2009) state, whilst the researcher can be an influencer and can be passionately attached to her subjects, it is important for her to use reflexive objectivity, which means being aware of how her personal values and position of knowledge may influence the process, and this must be accepted and reported (Creswell 2003). Merleau-Ponty (1962), calls this prior knowledge '*fore structures*' and highlights their role in affecting our world perception, and it is managed by 'bracketing' (see 5.4.16) of prior judgement and opinions so that the research participants can present their own pure, lived experience. As chapter One, section 1.5 (Positionality), explained, the researcher has a wealth of knowledge and experience of retail and space, and a passion for vintage fashion fairs. This makes it even more important that she uses bracketing to manage her 'fore-structures' and seek a pure account of human experience.

5.3 Phase Two: Theoretical Paradigms and Perspectives

This section of the chapter will explore the relevance of various research paradigms and world views that are available to the researcher. These are, according to Denzin and Lincoln (2011); Positivism, Interpretivism, Pragmatism and Advocacy.

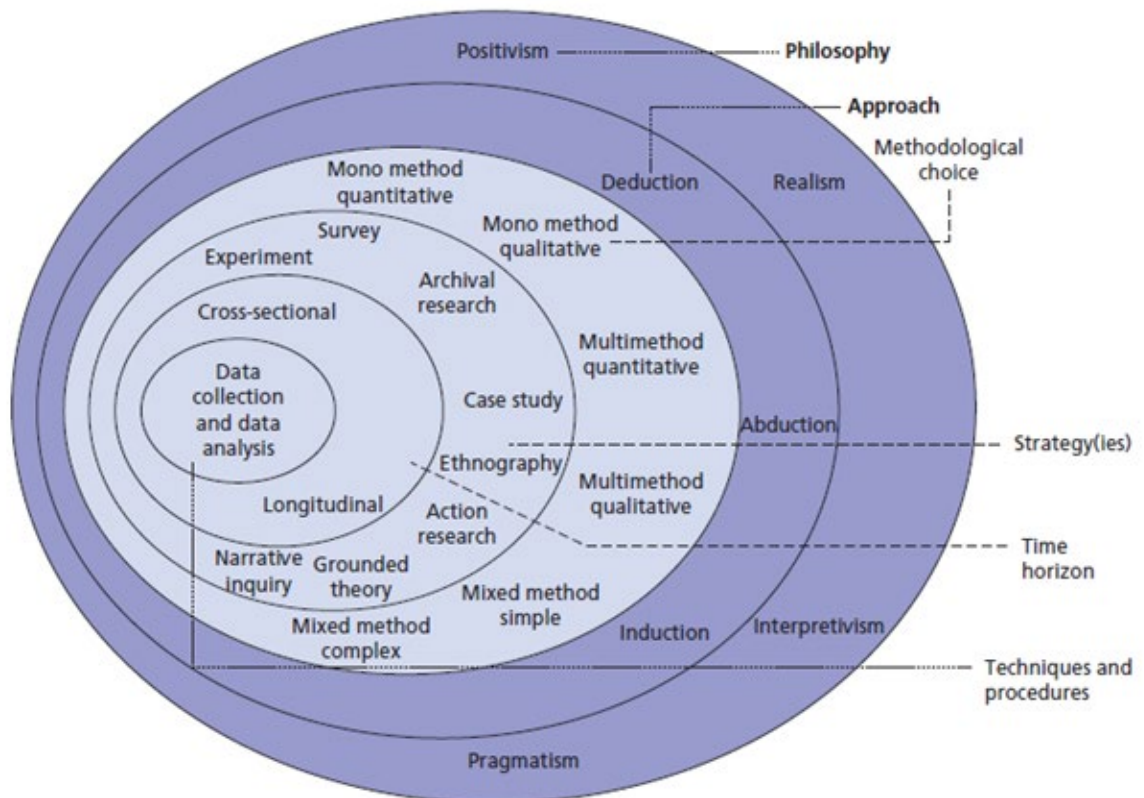
5.3.1 The Importance of Adopting a Consistent Research Paradigm or World View.

A research paradigm, sometimes called a 'World View' is a set of beliefs which underpins the entire research project, from the way that issues are viewed and understood, to how the research is designed and performed (Rahl 2017). Therefore, it is a consideration for any researcher to decide and declare if a core belief system, which could be a political ideology, such as Marxism, or a belief in positivism, guides the investigation and affects

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the choice of research methods and the ontological and epistemological assumptions (Guba and Lincoln 1994). As stated by Myers and Avison (2002), there are two fundamental benefits to this honest and consistent approach; that the researcher is not tempted to fall back on his own personal assumptions unknowingly, and that the research design follows a structure which best represents the specific needs of the research aim and questions.

Figure 8. The Research Onion (Saunders et al 2012).



Once the research paradigm is decided, there are several layers to the research design which need to be considered, which Saunders et al (2012), depict as a 'research onion', see above. These include whether the research question will be addressed via an inductive or deductive approach, what the chosen strategy is for data collection, the chosen time horizons and the techniques and procedures involved.

According to the diagram above, the current research adopts the following 'layers':

- It is **interpretivist** because it focuses on the nature of reality as it is interpreted through the minds of vintage fashion stallholders and shoppers. It adopts a Phenomenological approach, viewing phenomena as socially constructed.
- It is **inductive** because it adopts a 'bottom-up' approach, examining the academically neglected area of spatial practice at the Vintage fashion fairs and then attempts to create a theory from this.

- The selected methodological choice is **mono-method qualitative**, adopting semi-structured interviews as the method of data collection.
- The research strategy is '**narrative enquiry**' accompanied by '**participant driven photographic elicitation**', allowing respondents to reflect on their lived experience in space in phenomenological interviews, using their own photographs as aide-memoirs.
- The research is **cross-sectional** as it examines one population in one context at one point in time, as opposed to over a period.

The purpose of this chapter is to justify these decisions.

5.3.2 Dominant World View

It is up to the researcher to choose whether positivism, interpretivism, pragmatism or advocacy (realism) best resonate with the research rationale and purpose as well as their own personal beliefs. As Miles and Huberman (1994), argue, however, it is important not to fall into the trap of neatly categorising research paradigms because, in today's fluid research environment, these approaches are tending to merge and overlap.

5.3.3 Positivism and Post Positivism

Positivism, closely related to 'realism', is concerned with what is observable and measurable through empirical research. It declares that there exists an objective reality to be studied which is separate from the human mind (Denzin and Lincoln 2011). Positivism tends to adopt, although, not always, quantitative approaches. Post-positivism agrees that there is one truth but argues it cannot be fully captured, only approximated by human perception (Guba 1990). Saunders et al (2012) agree, but all this critical realism, arguing that human senses often deceive, giving only a distracted and fragmented view of 'reality'.

For much of the Twentieth Century, positivism and post positivism dominated social research, but it is now widely debated whether it is relevant for understanding contemporary consumers, as it is recognised, especially by postmodern researchers, to be limited in capturing their nuanced and fragmented perceptions. The positivist stance, it is considered, 'silences too many voices' (Denzin and Lincoln 2011) and because each individual person perceives the world around them differently, they must be heard. These postmodernist researchers, in the second half of the Twentieth Century sought new ways to capture and understand the verisimilitude and emotionality of reality (Denzin and Lincoln 2011).

5.3.4 Interpretivism

On the other hand, interpretivism, also called constructivism, approaches reality through the subjective eyes and minds of individuals and believes that reality is multi-faceted. With a long history dating back to William Dilthey (1833-1911), interpretivism believes that human experience cannot be measured with a natural science approach and that it must be interpreted (Miles and Huberman 1995). It accepts that possible bias of the researcher plays a role in this, as well as the research participants' subjectivity (Miles and Huberman 1995). Therefore, Interpretivism tends to be associated with in-depth research with small numbers of respondents whereas positivism is linked to large groups, so that it can be generalised for the entire population.

Supporters of interpretivism believe that truth is only accessible through in-depth interpretation of the subject, through the eyes of people (Saunders et al 2012). This approach has been adopted for this research; for delving deep into the lived experience of vintage fashion stallholders and shoppers. This interpretivist approach will provide rich insight into the different perceptions and experiences of the Vintage fashion fair. Foucault (1977, 1980) practiced interpretive analytics to locate truth, considering it to be intrinsically linked to knowledge and power, which are part of a social practice. The study of consumers began to focus on the interpretive realm from the 1980s onwards (Askegaard and Linnet 2011), coinciding with the shift from consumer behaviour theory to consumer culture explored in chapter three, which viewed consumers as emotional and complex entities.

5.3.5 Pragmatism

Pragmatism is a mixed method approach which aims to strengthen the research's reliability by combining both qualitative and quantitative approaches. It is not related specifically to one philosophy but aims to answer the research problem using the best methods and approaches (Rahl 2017).

5.3.6 Advocacy or Critical Research

Since the 1980s another research philosophy has emerged which recognises that research cannot be detached from its political and social context: advocacy. Themes such as empowerment, inequality and suppression tend to exist within the advocacy paradigm

(Rahl 2017). Advocacy adopts a position which challenges oppression along the lines of, for example, disability, race or gender to generate research and theory (May 2001). This research is concerned with how 'Serious Leisure Vintage Fashionistas' at vintage fashion fairs perceive their unique spatialities and, therefore, it adopts an interpretivist or constructivist stance. The intellectual tradition it upholds is phenomenology, which is interested in how individuals make sense of the world around them (Saunders et al 2012). Phenomenology will be discussed in greater depth in section 5.4.7.

5.3.7 Etic/Emic Approaches

Whether to adopt an etic or emic approach is a fundamental question which the researcher must consider when approaching the topic, and the researcher has adopted aspects of both in this project. The terms etic and emic derive from Pike (1967) and signify two different approaches to the research phenomenon. This insider/outsider approach will provide the optimum data elicitation (Nigar 2020), and the etic stance is outside/in. The emic approach has been adopted because the researcher is directly involved in the vintage fashion world and to a certain extent, cannot avoid viewing the phenomenon from the inside (Yazan 2018). It is simultaneously etic because, to avoid bias and achieve a measure of objectivity, the researcher sees it from outside (Guba and Lincoln 1994). The etic approach is apparent in the researcher's professionalism and prior knowledge of literature on consumer behaviour and spatial theory. According to Olive (2014), the etic approach means the researcher can apply not only the methods, tools and procedures, but also the findings, to other cultures and contexts, which is the goal of the research. It is research in a context, not of a context, and the new knowledge it will create on space will not be limited to the vintage fashion fair but reach far wider to embrace other consumption spaces across retail, events, tourism and hospitality. According to Gaber (2016), emic approaches are better for deeper subjective understanding, and etic approaches achieve greater objectivity and a fuller, more rounded perspective, therefore, both together will achieve the perfect balance.

5.3.8 Qualitative or Quantitative Approach

Qualitative and quantitative are terms to distinguish techniques and procedures for gathering and analysing data. The former generating non-numerical data such as words or pictures, and the latter using numbers (Saunders et al 2012). Creswell (2003) argues that the benefit of qualitative research is that it delivers detail and allows the researcher to become involved in the participants' lived experience, in a self-reflective manner. On the other

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hand, the quantitative researcher adopts a realist or positivist stance (Coyle 2007). Qualitative research is interested in idiographic data which accepts contradiction and individual meaning, whilst quantitative research seeks nomothetic data, aiming to achieve generalised patterns or laws of behaviour (Soroni and Creshi 2013). Furthermore, qualitative research, in the view of Stainback and Stainback (1988), is a good technique for rigorously coding and interpreting data and creating new theory, which makes it ideal for social research. Additionally, qualitative research is the favoured approach of postmodernism because it accepts the difference, variation, and uncertainty which are fundamental to this condition of existence. Experience of space at the Vintage fashion fair is not possible to quantify in numbers because it is a complex phenomenon, and the nature of reality is constantly shifting and evolving. Alternatively, quantitative research tends to seek to minimise 'undecidable' (Alvesson 2002), which would be anathema to the postmodern researcher, who instead embraces these.

As Arnould and Thomson (2005), state, Consumer culture theory is mostly characterised by qualitative research (Belk et al 1988, Kozinets 2002), as it strives to apprehend consumption's experiential nature which quantitative studies would be powerless to shed light on. However, it is pluralistic and does not reject quantitative research per se, sometimes combining it with qualitative methods (Arnould and Thompson 2005, p870), to '*advance the operative theoretical agenda*'. This research is about the spatial aspect of the consumption experience, and space is something defined by a set of complex and multi-faceted relations between people and things (See chapter Four). Therefore, it is argued that a qualitative approach will be most successful to meet the research aims, capturing the subtleties of experience in the socially constructed world of the vintage fashion fair.

5.3.9 Inductive Versus Deductive

As stated above, this research is concerned with how 'serious leisure vintage fashionistas' produce and reproduce space, and it is a field which has not been addressed before by academic literature. Therefore, inductive reasoning was used, starting 'bottom-up' from the Vintage fashion fair and moving to the general, creating theory from observation (Gilbert 2008). On the other hand, deductive reasoning travels 'top-down' from the general to the particular; taking the theory and testing it to be true by observing reality (Audi 2011). As this research begins with perceptions of the Vintage fashion fair space in a context which is neglected by previous research, it adopts an inductive approach to generate theory from existing phenomena. By examining vintage fashion stallholders and shoppers interacting in space, with each other and with objects, at the Vintage fashion fair, the research is exploratory, aiming to keep an open mind until eventually creating a theoretical

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model of space. The research will generate original concepts which will be beneficial for the academic world and for the retail industry, to improve the designs of their spaces.

5.4 Phase Three: Research Strategies Design

As well as being informed by the research's values and philosophy, this choice of strategy is informed by the research question and aims, and the existing knowledge in the field. This section begins with the overall purpose of the research and next reflects on the existing research in consumer culture and spatial theory. It proceeds to discuss ontological and epistemological considerations and ends with an in-depth discussion of phenomenology and its key concepts.

5.4.1 The Research Aims and Questions

The research aims are:

1. To extend Critical Spatial Theory.
2. To provide new insight into consumption spaces, combining consumer behaviour and spatial theory, offering a model for the improved design and conceptualisation of consumption space.

The research questions are:

1. Can critical spatial theory be extended to create new knowledge of contemporary consumption space?
2. What new knowledge of space and lived spatialities, can be achieved by synthesising critical spatial theory with consumer culture theory?
3. What are the spatial characteristics of the Vintage fashion fair?
4. How do consumers perceive and experience space and make meaning from their personal experience of space?
5. Is it possible to more effectively design spaces in the future so that they better meet the needs of their users?
6. Can this be synthesised into a simple model for practitioners in retail, hospitality, events, and tourism, to use as a spatial template for their improved design.

To answer the research aims and questions, it has already been stated that the research will adopt an interpretive stance, supported by an inductive approach, using qualitative data collection and analysis methods, and seeking to view the spatial practices of the vintage fashion stallholders and shoppers from the inside (emic). The next step is reflecting on the overall research purpose and whether exploratory, descriptive or explanatory

research is most appropriate, and next to design the strategy (Saunders et al 2012). The purpose of the research is to *explore* what is happening, by interviewing ‘experts’ in the phenomenon, which Saunders et al (2012), call exploratory research. The first aim lends itself to asking questions to seek new insight and the second aim will be achieved by analysing the data to reach logical and systematic conclusions.

5.4.2 Consumer Research

This research, concerning consumers, comes under the umbrella term of social research, because it is to do with people. Social research tends to favour an interpretivist, rather than a positivist approach, because it enables human participants to speak about their experiences through their own personal narratives (Wilson 2012).

In the past, consumers were studied in terms of their behaviour alone, and this was suitable for a time when consumption was more about material acquisition and less about emotional engagement (Arnould and Thompson 2005). However, today the consumer is seen as an empowered and free agent who thinks, feels and imagines identities and opportunities of the marketplace (Askegaard and Linnet 2016), and research approaches and strategies have evolved in line with this. Cognitive psychology brought us decision-making approaches, but these still take little account of ‘experience’, seeing it as an epiphenomenon of cognitive psychology (Thompson et al 1989).

Thompson et al (1990) divide consumer research into two categories; Existential Phenomenology and Cartesian, shown in the table below. Existential phenomenology reflects the ideas of Husserl and Cartesian reflects the ideas of Descartes. This table is useful for explaining the direction of this research; it sits in the left-hand column, following the phenomenological paradigm, which will be defined in more detail in section (5.4.7).

Table 13. Two Paradigms of Consumer Research (Adapted from Thompson et al 1990).

Two paradigms of consumer research		
Tenets of Paradigm	1. Phenomenology	2. Cartesian
World view	Contextualist and Social Constructivist.	Mechanistic.

Ontology	In the world (human beings cannot be separated from the world they live in).	Dualistic (human beings exist independently of the world).
Research focus	Experience	Theoretical structure
Research perspective	First person	Third person
Research logic	Apodictic (researchers apprehend a pattern as it emerges Husserl 1925)	Predictive (future phenomena are deduced from existing laws).
Research strategy	Holistic (seeks to relate experiences to each other and to the lifeworld).	Componential (seeks to understand behaviour by examining component parts).
Research goal	Thematic description	Causal reductionism

The above table shows the beliefs of the two approaches and it is clear to see that the elements of existential phenomenology are most suited to this research because it seeks to find the meaning behind buyers' and sellers' perceptions.

The move towards interpretivist approaches happened in the 1980s (Askegaard and Linnet 2016) which saw researchers valuing subjectivity, arbitrariness and confusion over objectivism and rigidity (Morin 1986, cited by Askegaard and Linnet 2016). Furthermore, Jackson (1998) proposes that consumption practices are a way of understanding how our experience fits with that of 'the other', or the world outside our experience. A holistic strategy which examines the individual, within the lifeworld (see table above), will be the best approach to this research. It accepts apodictic logic and looks to predict future patterns from the data.

Recent consumer culture research tends to adopt naturalistic approaches, such as ethnography (Kozinets 2002, Sherry 1990, Belk et al 1988), and phenomenological interviews (Albinson and Yasanthi - Perea 2009), to understand the lived experience of consumers. Considering the paradigm of consumer culture theory, that consumers are cultural beings and that they cannot be separated from their context, this research will add to the developing types of consumer culture research by adopting a novel methodology; participant driven photographic elicitation using digital photography.

5.4.3 Previous Studies of Space

In addition to considering the research processes through scholarly publications, a study of published studies around Space took place. Recent research investigating space (because it is about people's perceptions of space), adopts a qualitative and naturalistic approach which is suitable to gather complex data on experience viewed from inside a community. Benson (2010), Zaver (2013), Timm-Bottos and Reilly (2014), and Gregory et al (2014), all use ethnographic observations to collect data and follow these with semi-structured interviews. Olson (2016), uses a qualitative case study approach to understand the third space of teachers and students. These approaches are conducive to the exploration of participants' lived experience in line with phenomenology, gaining rich descriptive data of a phenomenon. According to Saunders et al (2012), ethnography is an inductive approach, appropriate for understanding a phenomenon from the different perspectives of individuals. Indeed, Lefebvre (2004), one of the main spatial theorists informing this research, also had something to say about research methods, saying '*Let the people speak by using 'non-directive interviewing to give a proper account of habitat'*'. This highlights the importance of the people (or research participants) being able to voice their thoughts and feelings on their spatial surroundings, free from influence and without being led, which are fundamental to phenomenology, making it the ideal choice for this research.

5.4.4 Ontological Dimension

Ontology is the aspect of the research paradigm which relates to the nature of reality and can be subjective or objective. This research sees reality as being created by the perceptions of social actors and being in a constant state of flux, due to the ever-changing nature of the environment (Saunders et al 2012). People's ever evolving and unique perceptions of space are at the heart of this study, and their realities are contingent on that space and connected to their points and relations within it (Heil 2004). On the other hand, the objectivist ontology sees space as something real, objective and physical, rather like Lefebvre's Conceived Space, to be drawn on paper and idealised. It is the belief of this research, in accordance with critical spatial theory, that for most people, space is a mental and emotional construct, impacted by social relations and therefore there are more than one reality of space, as perceived by its inhabitants. Space is a key component of being human (Lefebvre, 1991, Foucault, 1986 and Soja 1989 and 1996), alongside society and time.

5.4.5 Epistemological Dimension

Epistemology is the theory of knowledge; a philosophical enquiry into the nature, conditions and extent of human knowledge (Sosa et al 2008). Epistemological questions for this research, like any other, include 'what is there to know?', 'what is the difference between

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knowledge and belief?’ and ‘is it possible to create new knowledge?’ (O’Brien 2006). Saunders et al (2012), would categorise the researcher in this study as a ‘feelings researcher’, embracing subjectivity and the interpretivist philosophy, instead of scientific facts which would concern the ‘resources researcher’. Accordingly, their epistemological framework could be Post-Modern because the research is situated in a personal context and is experienced subjectively, creating meaning as reflected in individual experience (Mason 2002). However, reality does not lie only in the mind of the individual solipsistic self and ‘the self, the subject or the I of the cogito’ (Cerbone 2006, p139). These are the starting points, but it embraces the social and physical space, constituting others and objects and is therefore concerned with the reality of being in the world and is driven by a phenomenological perspective (Cerbone 2006).

5.4.6 Definition of Phenomenology

Phenomenology is a branch of philosophy concerned with examining everyday phenomena as ‘experienced’, free from theoretical and cultural assumptions, seeking a pure account of human consciousness (Moran 2000). Furthermore, it is the study of essences and is a quest to seek out these essences directly in the space, time and world that we live, without recourse to ‘causal explanations’ or psychological reasoning (Merleau-Ponty 1962). Stemming from its founder, Edmund Husserl’s *Logical Investigations* (2001), in which he conceived of Pure or Transcendental Phenomenology (Stones 2007), phenomenology has developed through a series of evolutionary stages and ideas as several philosophers developed their own versions of it from their critiques of Husserl (Gros 2017). These include Hermeneutic Phenomenology (Heidegger 1962), and Existential Phenomenology (Merleau-Ponty 1962/43, and Sartre 1966). Husserl’s phenomenology is seen to have had a revolutionary impact on philosophical thinking with several associated thinkers including Heidegger, Sartre, Merleau-Ponty and Ricoeur (Edie 1987), and it is currently experiencing a revival in the human sciences (Gros 2017).

Phenomenology is interested in the ‘eidetic’ nature of reality, rather than the factual realm, focusing on the study of meaning through the consciousness of things (Edie 1987). Experience, Husserl argued, is pure and descriptive and appears without prior recourse to cultural, social or other meanings (Plunkett et al 2013). Therefore, it challenged traditional epistemological assumptions, claiming the traditional subject/object distinction was false and that human experience is holistic, combining objectivity and consciousness with the human body as mediator (Moran 2000). Husserl (1962), said no object exists but only in experience. This was one of the reasons for his version of phenomenology to be criticised

later by others, including Heidegger for its tendency towards solipsism, or the view that reality exists only inside the mind (Cerbone 2006).

As Edie (1987), states, phenomenology has remained at the forefront of philosophical thinking for much of the Twentieth Century. Indeed, it has become exceedingly popular in consumer research, which seeks to understand the unique ways that consumers interpret marketing stimuli (Wilson 2012). Phenomenology is currently undergoing a revival in the human and social sciences, with anthropology, sociology and psychiatry for example, all seeing the value in this approach to subjective experience, and attempting, via Phenomenology to refine their knowledge of human experience, behaviour and action (Gros 2017). Unlike other philosophical approaches, phenomenology has developed a distinct and holistic approach and methodology for collecting, analysing and interpreting data (Thompson et al 1989).

Heidegger's (1962), rejection of Husserlian solipsism, led him to develop his own 'existentialist phenomenology' by introducing the concept of 'Dasein', which signified the way of being in the world (Zuckerman 2015). His contribution, *Being and Time* (1962), sets out 'existential possibilities' in terms of the identity we live out our own sense of being which leads to how we make sense of the world, the authenticity of our existence and even the very possibility of existing (Zuckerman 2015). According to Barua (2008), Merleau-Ponty (1962), said we all approach phenomena from different cultural perspectives, what Wilson (2012), called 'shaping frameworks' or 'horizons of knowledge'. Husserl put forward the suspension of the natural attitude and eidetic reductions to "I am in the world that is in me" (Morin 1986).

Phenomenology is a holistic approach because it needs to be considered in all aspects of the research; design, sampling, data collection and analysis (Englander 2012; Bevan 2014).

5.4.7 Versions of Phenomenology.

There are several stages and schools of phenomenology apparent in the literature, all based in the same desire to understand human experience 'first person', but with differing approaches and ideas (Embree 1997). Cerbone (2006), highlights the 'transcendental turn' of Husserl and the 'existential turn' of Heidegger as significant, which trace the philosophy on its path from a pure science of lived experience, to a conception of the lived experience with its emphasis on the experience, knowledge and interpretation of the data by the researcher. Hermeneutic phenomenology (Heidegger 1962), has its roots in Heidegger's *'Being and Time'* (1962). Like Husserl, Heidegger valued the transcendental dimension of meaning (Barua 2008). but he developed his own version of phenomenology which valued more highly the role of the context and of researcher in the process.

Existential Phenomenology (Sartre 1966, Heidegger 1962, and Merleau-Ponty 1962), merges the philosophy of existentialism with the methods of phenomenology (Valle and King 1978, cited by Thompson et al 1989). Sartre (1966), Heidegger (1962), and Merleau-Ponty (1962), are amongst those philosophers whose works are described as Existentialist. They share an ontological view that sees the context and the experience as simultaneous entities. This is a fundamentally contextualist view, wherein patterns emerge from a context. It is the researcher's task to recognise patterns as they emerge, which is called an apodictic logic (Thompson et al 1989). This research project draws on pure, hermeneutic and existential phenomenology to understand the spatial lived experience of stallholders and shoppers at the Vintage fashion fair.

Table 14. Schools of Phenomenology, a summary (author's own).

Schools of phenomenology	Proponents	Supporting philosophy
Pure, descriptive and transcendental phenomenology.	Husserl (2001[1900])	The researcher must describe the consciousness of the phenomenon as described by the individual.
Hermeneutic phenomenology.	Heidegger (1962), Ricoeur (1991).	Gaining deep understanding of experience through interpretation of texts and their symbols (Charalambous et al 2008).
Existential phenomenology (French School).	Merleau-Ponty (1962/1945) and Sartre (1966).	Blends existentialism with phenomenology to describe first-hand experience 'as its' in the context (Valle and King 1978, Giorgi 1983)

5.4.8 Natural Attitude and the Lifeworld.

The Lifeworld or 'Lebenswelt' is the field of consciousness that phenomenology studies; the object of an immediate experience (Edie 1987). Husserl (1936), saw the concept of 'Lebenswelt' or 'life-world' as fundamental to being in the world and the 'natural attitude' as the non-reflective, effortless way of being in the lifeworld (Bevan 2014). Giorgi (1997), states that the purpose of phenomenology is to describe the direct lived experience in natural attitude in the lifeworld, which, in this case is the Vintage fashion fair. It is important to stay true to this and not to introduce a theoretical perspective (Bevan 2014). This research will examine the natural attitude and Lifeworld of the 'Serious Leisure Vintage

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Fashionistas' at the vintage fashion fair, through interviews, exploring their immediate experience, aided by their own photographs.

5.4.9 Intentionality

Intentionality is one of the key terms in phenomenology (Perry 2013), described by Husserl as the connection between the body and the world of objects, which present themselves to human consciousness in 'modes of appearing' (Husserl 1936), which can be multi-faceted to one person and different in the minds of one individual to the next (Bevan 2014). The body and the profusion of objects surrounding it, and how they interact, is fundamental to the experience of the Vintage fashion fair, with subjective processes, such as perceiving, experiencing, and remembering, based on the vintage objects. These will be explored in the interviews. Furthermore, Dreher and Santos (2017, p386) say the very aim of phenomenology is to discover the '*intentional activities of our subjectivity to describe the world and how its objects are constituted*'. Husserl called sensory data, 'hyletic', stating this is brought to life by our intentionality, so that immediate objects are given meaning (Williford 2013).

According to Edie (1987), there are two types of intentionality, the first is the holding of objects before the mind, and the second is refining these with active and selective consciousness. These are called Noema and Noesis (Sanders 1982). Noema is the content experienced directly devoid of any preconceptions, and noesis which is the 'making sense' of the structural complexity of experience, involving the synthesis of multiple 'adumbrations' to make one object in the flow of experience (Cerbone 2006). It is impossible to separate our beliefs from our immediate sensory perceptions of the world and, therefore, the object of experience and experience itself are one thing. For this reason, it is argued that the phenomenon can only be understood in terms of the lifeworld from which it emanates (Thompson et al 1990). The vintage fashion fair phenomenon, as the subject of this research will be examined through the intentionality of the 'Serious Leisure Vintage Fashionistas', drawn out in the interviews.

5.4.10 The Study of Essences and Reduction

Husserl's phenomenology has 'essences' at its heart, seeking to describe the essential structure of experience (Cerbone 2006). This 'essential' experience is only reached by suspending bias, beliefs and preconceptions to reach pure understanding of the phenomenon (Sanders 1982). The transcendental attitude is that there is no experience outside of the human mind and phenomenology is concerned with investigating the essential

structure of this experience (Cerbone 2006). This is achieved by 'eidetic reduction', which is the process of extracting these essences from consciousness to achieve 'pure' essences. (Sanders 1982). The matter which survives this reduction is called immanent data (Williford 2013). The interviews with the research participants, using their own photographs as stimuli material, will reach the pure essence of the experience of the phenomenon of the 'vintage fashion fair', to create new thinking on space as it is perceived by the serious 'Leisure Vintage Fashionistas'.

5.4.11 Bracketing

To reach 'essential experience', Husserl said the phenomenologist or researcher, must 'bracket' their own knowledge and experience (Cerbone 2006). Also called the 'phenomenological epoche' of the objective world, epoche being Greek for abstention. Bracketing is putting on hold the researcher's potential bias to see the phenomenon with an open mind (Perry 2013). This enables the researcher to reach the conscious world as experienced without their 'foreknowledge' obscuring the truth (Hamill and Sinclair 2010). However, as was discussed earlier in section 5.2.1, the role of the researcher is not easy to do and, therefore, it is essential that she recognises how her own personal involvement in vintage fashion fairs might influence the research and is honest and transparent about this.

5.5 Applying the Phenomenological Structure to the Research Design.

The last two phases (four and five) of Denzin and Lincoln's (2011, p149), research process data collection and analysis, and data interpretation and evaluation will be covered in the chapter Six, the research method. This is because they relate specifically to the methods; the procedures and tools used, rather than the philosophical mindset.

5.6 Conclusion

This chapter has explained that phenomenology is the philosophical and methodological approach that the research will take to provide understanding of the nature of spatial reality through the lived experience of vintage fashion stallholders and shoppers at vintage fashion fairs. The research is inductive and qualitative and adopts an emic view, from the inside out, through the minds of those directly experiencing it. Ontologically sees reality as socially constructed, and epistemologically, is interested in subjective experience of a phenomenon, constituting others and objects and 'being in the world'. Finally, it has been

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explained, how phenomenology will inform and influence the research techniques and procedures throughout, to ensure a consistency of approach. The next stage of the thesis is to provide a detailed explanation of the research methods, including all the necessary details of the sampling, data collection, data analysis, interpretation and evaluation undertaken to create new knowledge. These will unfold in chapter six.

Chapter Six - Research Methods

6.1 Introduction

Phenomenology, as the preceding chapter explained, is more than merely a philosophical approach and extends to informing each step in the research method. The purpose of this chapter is to explain how the research was carried out, including the methods and procedures used to gather data on the spatial lived experience of 'serious leisure vintage fashionistas' at the Vintage fashion fairs in order to answer the research aims and objectives. This chapter clarifies and justifies the methodological choices made, explaining how they meet the aim of the research. It then proceeds to set out in full, the entire research design, the learnings from the pilot study, the sampling techniques, the data collection process of narrative enquiry, and single interviews with the use of digital photographs as stimuli, and the analysis and interpretation of the data. The chapter closes with a discussion of how the inherent ethical issues were managed and how the research addresses validity and reliability concerns.

6.2 Research Design

The research design is based on achieving the aims of the research, which is to extend critical spatial theory and to design a model to better design spaces for the future. The primary research is based on the secondary research findings, which established the context of the research, the Vintage fashion fair, and explores the main theories and concepts of consumer culture theory and critical spatial theory literature. The former chapter set out the vista from which the researcher views the topic; that is phenomenology, as a branch of qualitative, interpretive research to enable the participants to give rich and textural descriptions of their experience of the phenomenon.

6.2.1 Background Context

chapter Two on vintage fashion fairs found formats, found that at fairs, often the traditions and conventions of retail practice are reshaped and challenged. A typology of vintage fashion spaces found that they are fixed, fluid and digital and that the Vintage fashion fairs fall into the category of a fluid space. It was found to exist somewhere between a specialist and a generalised space, it is pure 'vintage', but at the same time the layouts and arrangements can be either curated and edited, or clandestine chaotic and non-conformist, because it is a selection of various different stalls, owned by different people. A typology

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of temporary vintage fashion fairs categorised them into several spatial sub-types: Borrowed Buildings, Spilling Structures, Total Town, Streets, and Canvas and Caravans.

6.2.2 Literature Review

The literature review in chapters three and four explored consumer culture theory and critical spatial theory, as the theoretical underpinnings of the research.

Consumer culture theory is the study of the symbolic and experiential aspects of consumption through which individuals find meaning and identity. It is part of a postmodern approach to consumption, which sees consumers as active proponents in culture, seeking individual and collective identities through their interactions with the marketplace (Arnould and Thompson 2005). The vintage fashion fair was defined as a dynamic and social space, moving from place to place, to epitomise Liquid Modernity, representing a community of practice based on the 7 P's -people, interacting with a profusion of pure 'vintage' objects from the past, playing and perceiving, whilst performing their individual and collective identities. The literature also demonstrated that vintage fashion fairs combine sub-cultural practice with mainstream consumerism, meaning they offer a fascinating insight into the intricacies of Twenty First Century consumption (Veenstra and Kuipers 2013).

Critical spatial theory was explored in chapter Four, with discussions of the work of Bachelard (1958), Foucault (1974), Lefebvre (1991), and Soja (1986), and it was found that space has physical, mental and social aspects, which can empower consumers to take control of the marketplace. Space, while it plays a fundamental role in the theory of consumption, has been neglected regarding its ability to give them control of the market, to collaborate and co-create spaces, rather than be a recipient of marketing messages, signs and symbols.

However, there are still things which are not known, such as:

- How do the various people at the fair perceive and enact physical, mental and social space?
- What is the relationship between people, objects and the space itself?
- What are the spatial dimensions of the 7P's?
- What role does space play in the paradoxical relationship between nostalgia and the imagination of the future?
- How does the vintage fashion space demonstrate spatial otherness, or an alternative ordering of space?

To answer these questions, following a pilot study, ten Serious Leisure Vintage Fashion participants (Stebbins 2007), were recruited, representing the buying and selling communities at vintage fairs. Single one to one qualitative interview using narrative enquiry and

participant driven photo elicitation techniques supported by phenomenological practices, explored their lived experience of vintage fashion fairs. The interview transcripts were analysed using a combination of techniques drawn from the phenomenological and participant driven photo elicitation disciplines.

6.3 Pilot Study

A pilot study was carried out to evaluate the research process and lead to high quality research with greater assurance of validity and reliability. By trialling, on a smaller scale, with two participants, the planned data collection methods and issues were identified, with problems detected which could be ironed out before a large-scale project took place. The pilot study participants were given a two-month period to acquire their photographs; July and August 2015.

6.3.1 Review of the pilot study.

In the pilot study, participants were selected from the Vintage Fashion selling community, and were asked to photograph '*people, places, spaces and objects*' within the context of the Vintage fashion fair. The participants were selected from the researcher's own group of contacts, as they had met previously at the vintage Fairs, where the researcher is a regular shopper. Both participants regularly, at least once a month, attended fairs to 'do stalls', selling a range of 'vintage' fashion clothing, accessories and other paraphernalia. The concept of the fair was explained to participants as being a temporary fleeting location, and respondents were told they should not include fixed shops in their photography. Varying amounts of photographs were taken (18 and 65), one saving them on Pinterest, and the other printing them for the interview.

Due to the quantity of photographs, some were discussed in great depth and others only briefly referred to, if at all in the interviews. There was no clear rationale for which photographs were focused on, they were just discussed randomly until fatigue set in. It was therefore decided to focus in the main study, on fewer photographs, choosing those that the respondents said meant most to them.

One participant had taken all the photographs herself and the other, the participant who had used Pinterest, had also included pictures taken from the online photo sharing site. It was found that the self-authored photographs contributed to more free and eloquent discussions, as they pertained to first-hand knowledge of the space and participants could access their experience through them.

At times the interviewer, upon listening back to the audio recordings, was heard, perhaps due to lack of experience and her genuine passion for the topic to comment and interject, which could be interpreted as leading the interviewee.

Interviews in the pilot study took place in locations most convenient for the participants, one in the café area at a vintage fair, and the other at the participant's home. The interview location was found to be important as it influenced the attitude of the participant. At the fair coffee shop, the participant was temporarily away from her stall, which was being minded by her partner, and this meant the interviewee seemed distracted. This setting also featured obtrusive background noise which affected the audio recording sound quality.

Feedback was gathered from the participants following the pilot study interviews. They both said they felt comfortable and at ease during the process, indeed that they enjoyed taking the photographs and that it had made them think in more depth about their experiences at fairs. This supports the argument for participant driven photographic elicitation that it leads to deep reflection and, therefore, deeper insights. However, one commented that they were not sure what to photograph and whether it was just their stall that was of interest. Therefore, the brief was reconsidered. Without prompting or being more specific, it was felt to be necessary in the main study to open the minds of the participants when choosing what to photograph.

The lessons learned were integrated into the interviews in the main study.

6.4 The Sampling Process

Sampling is the first step in the data gathering process, and for the phenomenological researcher the most significant criteria is that the subjects have the relevant experience (Englander 2012). Less important are matters of quantity of subjects and how often they have this experience, because in phenomenology, due to its epistemological focus, one experience is just as valid as multiple experiences. As Kvale (1983), states, the number of respondents needed is just the number you need to interview until you find out what you need to know or reach saturation point. For the research at hand, the sampling process involves recruiting respondents who have had specific experience of the phenomenon, which is the vintage fashion fair. Ten recruits were found, with the relevant experience through purposive and snowball sampling, using the researcher's own acquaintances and social media network.

6.4.1 Non-Probability Sampling Technique

In phenomenological research, the main criteria for sampling is to engage with participants who have detailed knowledge of the phenomenon being examined, with either current or past 'lived experience' of it (Englander 2012). Therefore, to investigate the phenomena of 'vintage' fashion stall holders and shoppers at 'vintage' fashion fairs, it was important to find participants who regularly attend 'vintage' fashion fairs of the type being focused on. To achieve a holistic view of the phenomena from both sides of the 'vintage' stall early in the research design process, it was decided to specifically include 'vintage' buyers and sellers, rather than just anyone who attends fairs. This was because the aim of the research is to design a conceptual model for retail space, and retail has a business and a consumer perspective. It is argued by this research that vintage fashion fairs, unlike traditional and corporate retailing are collaborative and informal spaces, where the roles of buyers and sellers are shared and swapped (Cassidy and Bennett 2012, Duffy and Hewer 2013).

Serious Leisure, defined by Stebbins (2007, p13) is the name for the leisure pursuits of people who participate in:

"amateur, hobbyist or volunteer core activity that people find so substantial , interesting, centred on acquiring and expressing a combination of its special skills, knowledge and experience, and fulfilling that in the typical case, they launch themselves on a leisure career for participants to find a career there, in the acquisition and expression of a combination of its special skills, knowledge and experience".

It is argued by recreation and leisure researchers (Bryan 1977, Scott and Shafer 2001, Scott 2012), that leisure participants can be arranged along a spectrum of dedication to the activity, from casual to serious involvement. This research is interested in those at the serious end of the scale; buyers who shop at vintage fashion markets and fairs regularly, and sellers who frequently have stalls at them. Vintage fashion buyers and sellers were recruited who exhibit Stebbins' (1992), six characteristics of *Serious Leisure* Participation. These are 'strong identification, perseverance, significant effort, career development, unique ethos, and durable benefit'. These participants are called 'Serious Leisure Vintage Fashionistas'.

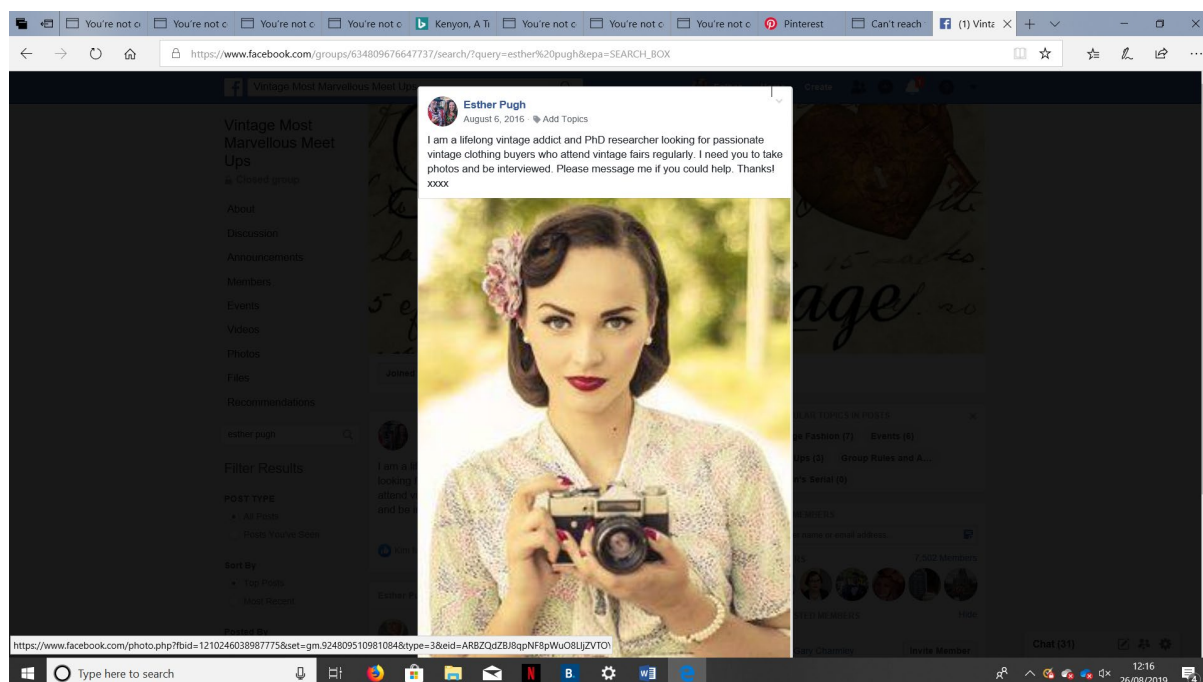
6.4.2 Purposive Sampling Technique

As Englander (2012), states, it can sometimes be difficult to recruit the right people as they must be knowledgeable, articulate and willing to dedicate time to the process. Therefore, for the purposes of this research study, purposive sampling was used to gather vintage fashion buyers and sellers who regularly attend vintage fashion fairs and have the relevant experience of the phenomenon. All participants are female and based in the UK

Serendipitously Ludic Spaces: Vintage fashion fairs through the lens of Critical Spatial Theory.

to reduce the variables. They have been recruited via a Facebook status and an Instagram post to the researcher's professional and personal social media network. After the initial sample was recruited, snowball sampling was used to add further participants from the networks of the initial recruits.

Figure 8. Social Media Recruitment Advertisement.



The sample was comprised according to Stebbins' Serious Leisure Participation (1992), criteria, ensuring homogeneity. However, to highlight individual differences, before the interviews the researcher gathered information on the individual buyers and sellers, such as frequency of visiting fairs, effort put in, and amount of time spent buying and selling. By doing so it may be possible to identify further patterns of perceptions according to different types of buyers and sellers.

Table 15. Sample recruitment method.

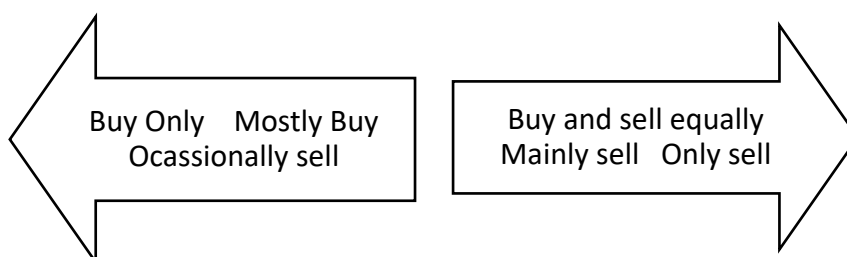
Hattie B	Purposive using Facebook and Instagram
Mill Girl	Purposive using Facebook and Instagram
Lula Lady	Snowball sampling
Mrs Fox	Snowball sampling
Vintage Bird	Snowball sampling
Liv Stones	Snowball sampling

Yvonne	Purposive using Facebook and Instagram
Transport Lady	Purposive using Facebook and Instagram
Beau Bellini	Purposive using Facebook and Instagram
Patti Sciafli	Purposive using Facebook and Instagram

6.4.3 Sample Group

Screening questions were used to assess the frequency of fair attendance, dedication, and determination to the scene to measure their suitability. To achieve a balance of buyers and sellers, they were asked to plot their fair buying and selling activity on a Continuum, with at one end pure buying, and at the other pure selling. Of the ten recruits, two only buy, three mostly buy, and five mostly sell. It is interesting that none of the participants only sell. The nature of vintage fashion fairs, is that they are communities of passionate people, sharing a love of 'vintage', which means they buy, they sell; they trade, having very flexible roles.

Figure 9. Buying/Selling Continuum (author's own).



6.4.4 Sample Size

Research using phenomenology as a philosophy and a method, enables the researcher to explore the experience of a phenomenon and thus as highlighted in the previous chapter, ten 'Serious Leisure Vintage Fashionistas' were recruited.

Some researchers recommend a specific minimum number as ideal, such as Giorgi (2009), who stated at least three. However, Husserl (1913), said even one participant is enough because it is about examining the in depth meaning of the experience, not how many times it has been experienced. The criteria for this study are that theoretical saturation is reached. This means that data collection can be ceased, sample size is achieved (Nascimento et al 2018), with the researcher believing no new knowledge was gained through the data collection process (Kvale 1983). Ten research participants were

eventually enlisted; five buyers and five sellers; all of whom were judged through the screening process to have the required level of knowledge of the Vintage fashion fair.

6.5 Time Horizon

Participatory visual research can be longitudinal, occurring over a period of weeks and months whereby a process of creative reflection and meaning making takes place collaboratively between the subject and the researcher (Blackbeard and Lindegger 2015). This can have benefits over the one-off interview. The participants are given a time scale in which to take their photographs. This ranges from a single day (Blackbeard and Lindegger 2014), to 24, to 48 hours, to two weeks (Hanson et al 2016). In longitudinal research, the researcher is interested in comparing perceptions from one time to another.

In this case, the research participants were given a period of a few months to gather their photographs, but were interviewed just once, meaning it is a cross-sectional approach. It was considered that to achieve the research aim, there was no added rationale for studying a period.

Following the photography projects, interviews took place between Summer 2016 and Spring 2017.

Audio recordings were made of the interviews and they were typed up within a few days, so that the content remained fresh in the researcher's mind. The typing up process allowed the researcher to further absorb the participants' words and descriptions.

6.6 Narrative Enquiry

The chosen method of data collection is narrative enquiry, through in-depth interviews using participant driven photographic elicitation, to unlock the participants' experiences which are the main sources of knowledge (Nigar 2020). Humans tell stories as a natural part of their being, and individually and socially, they 'lead storied lives' (Connely and Clandinin (1990). Thus, this is a study of the participants' narratives and the way they experience the world. Narrative enquiry falls into two main categories: one focusing on single events (Labov & Waletzky, 1967), and the other on more general experiences (Squire 2008). The latter was chosen, which features participants' narratives of their lives, histories, pasts, presents and futures (Andrews et al 2013). Narrative enquiry uses language as its tool to collect stories of human experience, and how they make meaning from them (Josselson 2006). It was chosen because it is relevant to the research's ontological view.

It captures the changing nature of reality as constructed by the participants' experience in their stories shared with the interviewer, and still changing as they are told. Narrative

enquiry is the natural choice because it is about gathering stories which make sense of events (Loseke 2007). As their stories are voiced and aired, meanings are assigned to them, and a collaborative interpretation begins as a cumulative process, informing and interpreting the narratives (Nigar 2020). According to Gadamer (1963), and Ricoeur (1992), cited by Nigar (2020), there is a “continuous trade-off between constancy and shift” in the retelling and iterative interpretation of individual narratives. This is what will be explored in the one-to-one interviews.

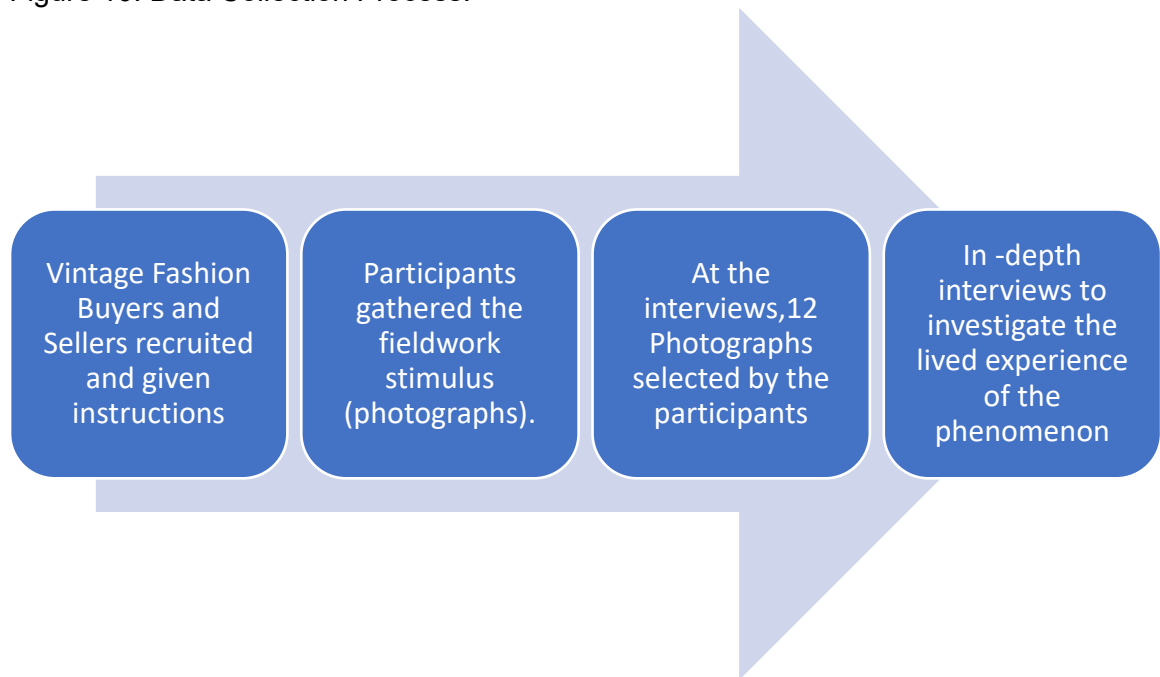
a. Data Collection

It was chosen to combine the single phenomenological interview with narrative enquiry participant driven photo elicitation to gather data. To achieve the best results, these were the best methods to stimulate participants’ thoughts, feelings, and emotions regarding how they perceive space at vintage fashion fairs. Collier and Collier (1967), one of participant driven photo elicitation’s earliest proponents, argued that photographs combined with narrative discussion is a highly effective way to gain knowledge, as pictures provoke all the senses. They said that photographs taken by the interviewees, instead of provided by the researcher would aid the interview process, leading to deeper understanding of the subjective experience of the vintage fashion buyers and sellers. They would support the narrative enquiry process allowing participants to tell their own stories freely, speak for themselves, and to find their own voice in recalling the phenomena, all provoked by their own images (Bedi and Webb 2017).

The process would better involve the participants and encourage collaboration between interviewee and interviewer. In addition, this method was well-suited for studying such a visual community, whose experience is so often recorded and shared on social media. The taking of photographs is a routine occupation for the vintage fashion community, so doing so would not be a hindrance at all. The enquiry into vintage fashion fairs would be enriched by this approach, as the photographs enhance the phenomenological process of delving into the lifeworld of the individual. The photographs will provide multiple perspectives, enhancing the discussion and dialogue (Plunkett et al 2012). The participatory methodology has opportunities to deconstruct the experience of buyers and sellers in the retail environment, providing new insights into their experience of and in the space.

The following chart illustrates the process by which the data was gathered.

Figure 10. Data Collection Process.



6.7.1 The Brief

It was decided to give the loose brief '*my vintage life*', which would be open enough to allow for broad interpretation, and to encapsulate their real lived experience as opposed to 'people, places, spaces and objects', used in the pilot study, which could be interpreted as a little too prescriptive. As Burt et al (2007, p448), argue, providing participants with a '*forced choice or predetermined measures*' will lead to skewed results, and they should be allowed to use their own criteria to investigate the phenomena. The brief given will depend on the aim of the research and its underlying philosophy. In this case, respondents were asked to take up to 80 photographs under the heading 'my vintage life'. They were given the definition of the 'vintage fair', as a temporary indoor or outdoor space, selling 'vintage' fashion or a combination of all manner of 'vintage' paraphernalia.

6.7.2 The Gathering of Photographs

To involve the research participants in the process of data gathering and to give them more control over the process, a technique was sought which would bring the researcher and participants together in a collaborative fashion. Photo elicitation techniques, using participants' own photographs, were chosen as the means to do this.

Following the lessons learnt from the pilot study, participants were asked to take between 40 and 60 photographs. To narrow down the photographs, at the start of the interview, they were asked to select 12 photographs which they feel most closely represent their experience of the phenomenon. This gave the interviewee greater control over the process and

meant each interview discussed a standard number of photographs and achieved a similar level of depth. Sorting of the photos after they have been taken provided each respondent with an opportunity to review the photos and decide on those, they felt held most meaning to them. This process empowered the participants and gave them a role in the analysis of the data, as, in the act of selecting and editing they were choosing those they most connected with. It was decided that all photographs needed to be self-authored as this followed the best practice of participant driven photographic elicitation, whereby the act of taking the photograph is part of the whole process of reflection on the phenomena. The exception to this was one self-photograph which could be taken by a third party. It was chosen to ask for at least one photograph of the participant within the fair setting, as the literature review highlighted the importance of creating self-identity within, and related to, the consumption setting.

Digital photography was the natural choice for the participants who were regular smartphone photographers. However, each participant had their own preferred method of saving and sharing the photographs, so it was decided to be open to their suggestions about how they chose to do so. Rather than tell the participants to use Pinterest, or Facebook in the main study to increase the likelihood of participants feeling comfortable and at ease with the process, they were told they could choose

Vintage fashion fairs are a visual leisure pursuit, and social media is rife with vintage fashion fair photos, either of the merchandise, or the people, or the buildings and environments. Participants will be doing something they always do, and they will therefore feel comfortable and at ease.

6.7.3 Visual Research Methods

Participant driven photographic elicitation is just one type of visual method. The table below shows an overview of visual methods.

Table 16. Pictures in Research – a taxonomy (author's own).

Visual Research Methods	Collecting, producing, organising and interpreting imagery in all its forms for research purposes (Pollak 2017).
	Drawings, maps, photos, videos, and digital imagery.
Photographic Methods	Photo Elicitation, Photovoice and Photo Narrative.

Photo Elicitation

3 types: 1. From an existing collection of the participant's photos. 2. Photos taken specifically for the purpose. 3. Using the researcher's photos. (Collier and Collier 1967).

Participant Driven Photo Elicitation

Participatory photo interviewing, combining the participants' own photographs with an in-depth interview (Johnson et al 2016).

Before defining the research method in detail, it is important to examine all stages of visual research which have gone before, to identify anything that can be learnt about the process which could inform this study.

Visual research methods are defined by Pollak (2017 p.98) as the “*collecting, producing, organising and interpreting imagery in all its forms for research purposes*”. Burt et al (2007), draw attention to the fact that researchers have traditionally preferred words and text to images and cite Prosser (1998), as stating visual methods have been neglected This is now being rectified, as pictures can provoke different responses from verbal communication alone, more related to sensory perception (Harper 2002).

In consumer research, it was a conference in 1985 that lead to a proliferation of visual research methods, including the Consumer Behaviour Odyssey (1986), featuring 4,000 photographs and 137 videotapes (Belk et al 1988, and Belk et al 1989, cited by Rohani et al 2014). Since then, visual methods have gained in momentum to gather data. Warren (2005, p866) calls this the ‘visual turn’ in research, where multiple images instead of texts began to fascinate the researcher.

Petermans et al (2014), define four main types of visual research methods:

1. Images as data representing the culture and people who produced them.
2. Images as a way of documenting social, cultural and physical processes.
3. Images used to stimulate participants and to elicit information from them.
4. Images to empower participants, helping them to express their feelings, beliefs and emotions.

This research is a blend of 3 and 4. The photographs will be used in the interviews to trigger the participants' descriptions and, because they are taken by the participants and not brought from an outside source, they will be significantly empowered and more able to express themselves. They will access the participants' five senses, better than words alone (Burt et al 2007). Pictures are a universal means of expression and ‘therefore’ bridge language barriers and aid communication. Whilst there are no language barriers as such in this research, it will be easier for participants to express their thoughts, feelings and emotions with the interviewer, because they have their photographs to accompany them.

6.7.4 Photographic Methods

Photographs, as one visual tool, are being increasingly used in both academic and business research. This is partly due to the sheer availability of photographs and widespread accessibility of the camera today. It is also due to the role of the photograph today, as a manifestation of the world and of the personal view of the person who took it. The camera was invented almost two hundred years ago and there has been a gradual increase in camera ownership. In the 1950s, cameras became more affordable, and since then photographs have become more intrinsic to our lives, not just recording, but shaping our experience of the world (Tinkler 2013), especially since the advent of social media which has allowed for photo sharing. Academic research in various fields has taken great advantage of the photograph. In medicine and geography, it is used to record a form of reality (Basil 2011). Photography is also becoming more popular as a way of recording human relationships and behaviour within the disciplines of sociology and anthropology (Banks et al 2010). Corresponding with this, business researchers increasingly use photographs in market research (Rohani et al 2014). Today 83% of the UK population owns a Smartphone, with photograph preparing, editing and sharing on social media, one of the most popular activities (Mintel 2018). Research can greatly benefit from a large and diverse, flourishing collection of digital photographs and from the increasing ease and accessibility of photography as a method.

It would seem logical today to utilise digital rather than traditional methods to gather photos. However, until recently there are still examples of photographic research using the old-fashioned disposable camera. It is quicker, more convenient and cheaper, especially if the photographs do not need to be printed but can be viewed on the screen during the interviews. This of course depends on having reliable equipment and if they are saved online, a broadband connection at the interview location.

When choosing which photographs to use in the research process, Pink (2007), states there are broadly speaking two types. There are those using photographs provided by the researcher, and those employing photographs taken by the research participants (participatory visual methods). Participant Driven Photo Elicitation, which is the method used in this research, is a form of the latter.

6.7.5 Benefits of using Photographs

Photographs facilitate the ability to capture abstract ideas, emotions and memories, which may be new and unexpected, provoked by the images themselves, and expanded upon

through a reflective process supporting their discussion. (Justesen et al 2014, Bedi and Webb 2017).

The self-authored photographs help the respondents to bring their descriptions of sub-conscious phenomena to life, acting as conversation pieces in the eidetic recall of the experience which can be difficult to capture with traditional data collection methods. Coats (2014), draws attention to the nature of photography as both affective and affirmative. The process is participatory and encourages reflection, meaning it is an emotional or 'affective' process, and its affirmative nature means it makes them think differently about their surroundings. Visual Images in the form of photographs taken by the research subjects provide excellent "stimuli for reflection" (Van Auken et al 2010, p373) and aid the probing questioning technique in interviews, therefore, leading to more detailed and personal responses about the phenomenon, from their own unique perspectives, and playing out their own personal narratives (Samuels 2004, Shaw 2013). They also tend to reduce the power and knowledge differentials between researcher and subject by helping to simplify complex themes in pictures (Clark-Ibanez 2004 and Samuels 2004). This recalls the noema of direct experience and the noesis, which is making sense of it, as the participants shift their thinking in the interviews between micro and macro spaces to decipher meaning. During the interviews, if at any point the natural flow of conversation ceased, the photographs assisted in prompting further ideas. Photographs elicited from participants expose the reality of lived experience from their perspective, 'looking out', not from the researcher's 'looking in' (Coats 2014). Therefore, they perfectly complement the Phenomenological approach.

6.7.6 Photographic Elicitation

Photographic elicitation is the name given to a method of interviewing, using photographs as a stimulant to the discussion either taken by the researcher or the participant (Collier 1967). There are several types of Photographic Elicitation available to the researcher. Photo Novella enables research participants to create visual narratives around objects, occurrences and everyday life (Warren 2005). It is so called because it resembles telling a story inspired by photographs and is common in nursing research. Subjects photograph objects of meaning to them, and then reflect on them in writing; in the process learning about themselves and their needs through the course of the interview. Photovoice (Wang and Burris 1994), on the other hand, has its origins in marginal communities, such as homeless people and rural women. As with Photo Novella, the subject takes the photographs, but the interpretation lies within the deep conversations between the researcher and the photographer. Similarly, Plunkett et al (2012), explain that 'Photovoice' remains in

its early stages, but is a powerful method of research to elicit phenomenological data. Auto-photography has been used in nursing, social work, education and children's studies, but is little used in social research (Epstein et al 2006, Van Auken et al 2010). All these methods have distinct similarities as they are based on the principle of enhancing the deep reflective process of the participant on the phenomenon and during the in-depth interview, all through photographs.

As Lasser and Thoringer (2003), point out, interviews alone can be dominated by the researcher's voice, and having photographs as prompts encourages the interviewee to dominate the conversation and talk freely. The introduction of photographs is an example of the influence of post-modernism on the social sciences, which puts greater importance on the research respondent's role (Pink 2007). According to Pink (2007), photos act as mechanisms to reach all the senses, not just the visual. Therefore, they will serve as rich and profound stimuli, providing layered insight into everyday experience of the Vintage fashion fair, which is a profoundly multi-sensory environment. Burt et al (2007, p450) state the photographs *"act as a communication bridge between strangers, serve as a pathway to unfamiliar subjects and as a 'can-opener' for discussing the familiar."* These metaphors highlight the role of the pictures to promote discussion of all topics, the straightforward familiar ones as well as those further beneath the surface.

6.7.7 Participant Driven Photographic Elicitation

Participant Driven Photo-Elicitation (PDPE) is a form of photographic research. It can be defined as the process whereby participants are asked to take photographs, according to a given brief, and are then interviewed in depth to discuss them (Van Auken et al 2010). It is distinct from photo elicitation methods generally, as these can be driven instead by the researcher. PDPE has, in the past, focused on areas such as health (Marck et al 2014), masculinity (Blackbeard and Lindegger 2015), education (Vartiainen and Enkenberg 2012), family relationships (Johnson et al 2016), and community (Hansen et al 2016).

When examining spatial practice and the nature of people's interactions and behaviours in retail spaces, PDPE would seem to be a logical method. The photographs will literally help the researcher to see the world as perceived through the respondent's own eyes and experience. They will also help the vintage fashion buyers and sellers to view their world and reflect on it more easily. Photographic Elicitation has not been previously used as a method to study space and fashion consumption, even though fashion shopping is a highly sensual activity and vintage fashion fairs are highly photographed places, full of visual stimuli. The act of photography and the later reflection on the photographs should encourage the activity

of thinking about spaces, uncovering otherwise latent narratives (Coats 2014). For this reason, the method could deliver new and fascinating insights into the spatial practices of vintage fashion buyers and sellers and will make an innovative methodological contribution.

6.7.8 The Phenomenological Interview featuring Participant Driven Photographic Elicitation.

It has already been established that this research approaches the topic of spatial practices at vintage fashion fairs from a Phenomenological perspective, interested in achieving a deep understanding, the unique lived experience of the participants revealing their underlying spatial behaviours at vintage fashion fairs and what they mean. Although there are several methods of data collection available to the phenomenologist, such as diaries and participant observation, the interview is its prime research instrument, (Kvale 1983). Due to the unique benefits of PDPE, already described, it has been decided to fuse this with the phenomenological interview and the narrative enquiry stance.

The qualitative interview has been written about extensively but there is scant literature on the phenomenological interview specifically, which has its own unique characteristics (Bevan 2014). Within phenomenology there are different interview structures, depending on the end goal of the research, but all phenomenology looks for patterns within the interview and seeks to access the natural attitude and the lifeworld of the interviewee. Giorgi (1997), states that the purpose of phenomenology is to describe the direct lived experience in natural attitude in the lifeworld, which, in this case is the Vintage fashion fair. To do this, the emergent dialogue technique (Colaizzi 1978, Kvale 1983), was followed, whereby the participant drives the discussion, not the researcher. There is, according to phenomenology, no objective reality. Husserl (1936), cites 'modes of appearing' as the various perceptions that different people have of the same phenomenon, or even different views by the same person. So, for example, in the interviews, the same vintage buyer saw the fair as a day out, a means to buy clothes or a place to meet people. Equally, other buyers and sellers may view the same phenomenon differently. Every phenomenon is made up of different modes of reality which make up its whole. It is these that would be analysed later by dissecting the interview transcripts, applying a process of data analysis and interpretation.

It was important to stay true to phenomenology and not to introduce a theoretical perspective in the interview (Bevan 2014). Husserl (1913, p55) calls this having a 'natural standpoint' which allows the interviewee to speak from their perspective without interviewer bias and dictate. This gave the interview an iterative rather than a linear structure, with the phenomena being apprehended repeatedly from varying perspectives, not from a checklist approach, one by one. The next chapter will illustrate this when the findings are

discussed. The researcher's questions flow from the participants talk, not from a pre-defined path (Thompson 1989). Silence, which naturally occurred throughout, was taken advantage of to allow for deep reflection (Kenyon 2004).

6.7.9 Limitations of Participant Driven Photographic Elicitation

PDPE is not about semiotic, iconological analysis of a photograph's contents. The image is only part of the picture (Bedi and Webb 2017), the means to an end. As well as the photograph's contents, it is also necessary to consider the motivation for taking the photograph, how it was shared, and who with and what it stands for (Lobinger 2016). The interview is the means to carry out this investigation. The valuable insight, however, is located outside the photograph, in the narration to be told (Lobinger 2016), and the data is the narrative, not the photograph.

There are limitations to using photographs in research. The photographs are taken at a moment in time, and the discussion of the photograph will take place at another moment in time. The interpretations of the photograph during the interview may be different from the meaning originally projected onto it at the time of capture. As existential phenomenology seeks to describe experience as it emerges or as it is lived, this time gap must be recognised and is explored during the interview in the unfolding reflection.

While it is an important benefit of PDPE that it facilitates greater empowerment of the participants, it must not be forgotten that the researcher does control the process to some extent (Bedi and Webb 2017). By issuing instructions, providing the timetable, and informing the participants of the research aim, the researcher is shaping the process and influencing decisions regarding the photographs that are taken and chosen (Pollak 2017).

The quantity of photographs respondents has been asked in previous research to take, ranges from one (Ramalha et al 2016), to fifteen (Johnson et al 2016), to unlimited (Justesen et al 2014, Blackbeard and Lindegger 2015). As the photographs are the stimulus, but not the data itself, in some ways it is irrelevant how many photographs are taken. However, the more photographs each respondent takes, the more they must choose from at the interview stage and, therefore, they can decide which ones to talk about in depth, as some will trigger more meaningful memories than others. The taking of photographs can be time consuming and in other fields, where participants are less comfortable with the photographic practice, it can be awkward and unnatural.

6.7.10 Interviews

As section 5.3.9 discussed, this research uses an inductive approach to data because, due to the phenomenological philosophy supporting it, the researcher judges it as important not to influence the research participants by structuring the data collection procedures around knowledge of consumer behaviour theory and critical spatial theory, which may lead them to consider aspects of their habitat they may otherwise not have considered. The researcher suspends judgement and apprehends the phenomenon as it is expressed in the interview, because, as Englander (2012), explains, the respondents may reveal information about the phenomenon that is unexpected or exceeds the knowledge of the researcher. This continues in the data analysis stage, opening the researcher's mind to other aspects of the phenomena they may not have been considered. Due to the interpretivist philosophy and the researcher's interest in subjective responses to a phenomenon, the collection of data aims to be as naturalistic as possible, putting the participants at ease. Adopting an empathetic stance and reducing formalities will allow the participants to speak freely about the Vintage fashion fair from their own points of view, Saunders et al (2012) argue. The interview, which is the most common research method for the phenomenological researcher, is seen as the best way to reach the meaning behind the phenomenon, by accessing the lived experience of another subject (Englander 2012).

Individual face to face interviews were held with each participant, each lasting on average two hours. Each had their photographs saved on either Facebook or Pinterest so that they could be easily viewed using the researcher's laptop. These interviews were semi-structured, as they needed to be dominated by the participants' conversation, not a script or list of questions, as a rigid structure would be anathema to a phenomenological approach (Bevan 2014). In phenomenology, bracketing is advised, meaning the researcher must suspend their own pre-judgement during the interview (Englander 2012). As the researcher is heavily involved in the pursuit of 'vintage' fashion, regularly visiting 'vintage' fairs, this is particularly important as she may hold beliefs and ideas about 'vintage' temporary spaces and inadvertently express them, influencing the interview. So, as the interviewee recalled narratives of their experience of space at the vintage fashion fair, the researcher was careful to bracket her thought and opinions and not to interject, which the pilot study had taught her. This is in order not to influence the participants. There were no set questions for the interview, except an opening question for each photo, should it be necessary. This was because, in agreement with phenomenology, the researcher 'bracketed' her prior knowledge, to listen to the stories of the 'serious leisure vintage fashionistas', unencumbered by her know-how and prior learning. The interviewer was open-minded to finding out new things about space and spatiality at the Vintage fashion fair. The interview is a collaboration between researcher and participant, but the researcher should facilitate emergent dialogue to establish equality between researcher and researched, let the questions be open ended and directed by the respondent, and focus on

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experiential descriptions, not asking 'why?' (Thompson et al 1989). The reason for this is that descriptive phenomenology is not interested in 'why' but in capturing real human life as it is lived; the phenomena as it manifests itself to consciousness (Moran 2000).

In the main study the interviewer refrained from interjecting to avoid any interviewer bias and accusations of leading the interviewee. The respondents in the main study were told to talk about the photographs. No prompting was given and gaps for silence were left, as necessary. This meets the requirements of the phenomenological stance which explains silence is something that researchers can take advantage of in interviews as it allows for contemplation and thinking (Kenyon 2004).

6.7.11 Interview Location

For the main study, a quiet place was identified, and better recording equipment sought to improve sound quality. The interview settings were chosen to be safe, permissive and non-threatening, and to allow for empathy and emotion between the interviewer and interviewee. Quiet spaces in the Vintage fashion fair's cafes and accompanying seating areas, away from the hustle and bustle were chosen, so that the participants' voices could be heard and recorded. The pilot study had already helped to identify sound quality issues with certain interview settings which hindered the process. When deciding on the locations, this was considered as well as considering the participants' comfort, being away from interruptions and putting them at ease.

The research respondents were based all over the country and had busy lives. It was essential to make appointments for the interviews at times when they would not be rushed and could commit to the interview; the fairs were not always ideal locations for this.

In a circular, not linear approach, the researcher's questions flow from the participants talk, not from a pre-defined path. These are more like conversation, rather than interviews (Thompson 1989). As Kvale (1983), stated, there is more equality between the researcher and the researched. To encourage emergent dialogue, it is important that equality is established between researcher and researched, that questions arise from participants' talk, and that experiential descriptions are focused on, rather than answers and explanations (Thompson et al 1989)

6.8 Data Analysis and interpretation

Unlike other research philosophies, phenomenology is holistic, meaning that it is a process which runs through the entire research process, from research design, to data analysis and interpretation. Wilson (2012), states, that when analysing the qualitative data, Esther Pugh 2020

which, in this case are the interview transcripts, the researcher plays a creative and reflexive role as part of the process, to gather the projected and deposited meaning of the respondents. Analysis and interpretation are unseen in the research process and therefore often neglected (Keegan 2009, Ereaut 2002), but in phenomenology these are arguably the most important stages.

There are two main types of phenomenological analysis: Husserlian which focuses on description, and Heideggerian which puts more emphasis on the context and the interpretation of the researcher. Both are fundamentally existential; in that they seek to apprehend the nature of existence through the experience of another.

Phenomenology puts great value and significance on the experience as described by participants. Husserl said we each have our own reflections on the lifeworld and that horizons of our experience overlap and interrelate to create our experience (Moran 2000). Things not yet perceived but anticipated are the horizons. The interview data analysis and interpretation must reveal these layers.

The table below shows some of the analysis and interpretation processes used by key researchers.

Table 17. Steps of Phenomenological Data Analysis (author's own).

	Perry (2013)	Barr and Van Niewemburg (2015)	Marlow and Uphill (2017)
Descriptions	List participant declarations	Seek patterns	Read and re-read
Identify themes	Create topical summaries	Emergent themes	Notes in left margin
Noematic and no-etic correlates	Synthesise	Re-read	Notes in right margin
Abstract essences	Higher synthesis	Concept maps	Master themes
	Identify themes	The same with other transcripts	Clustering of themes.

Transcripts were analysed one at a time to ascertain a complete understanding of the phenomena from each participant's unique perspective. This is called horizontal analysis, looking for individual horizons.

There was photographic as well as written data in these interviews, but the photographs were just considered interview stimuli, and it was the words which were analysed. Bedi and Webb (2017), highlight that sometimes the photographs are used too, and it is important how words and pictures are integrated in the analysis process.

The table below shows the three main approaches to photographic research:

Table 18. Three Approaches to Photographic Research (author's own).

a. Photographs are the data	Vartiainen and Enkenberg (2014)
b. Photographs combined with interview text form the data.	Balmer et al (2015), Marck et al (2014)
c. Text stands alone, photos are merely an 'aide memoire'.	Hanson et al (2016)

Some research using photographs, put the photograph itself at the heart of the data analysis. For example, Justesen et al (2014), used semiotic analysis inspired by Barthes exploration of signs and symbols to analyse the photos. Reflexive content analysis (Justesen et al 2014), was adapted from Pink's (2007), reflexive methods to analyse both the act of photography itself as well as the photographs. This included content analysis of photographs including time of production, place, motives, and perspective. It also included researcher's observation notes on the participants' engagement with the photographs and the photographic act.

However, this research agrees with Oliffe et al (2008), that the photograph itself has little value, and it is the participants' interpretations that matter. The photograph was only a stimulus to get the participants talking, not the end itself. For the research at hand, the photographs were just the source of the vintage fashion buyers' and sellers' narratives and did not stand alone as data sources.

The use of participant driven photographic elicitation brings a further dimension to the analysis process. In participant driven photographic elicitation, this analysis begins at the interview stage when the researcher and the participants are discussing the photos, reaching a deeper more collaborative understanding of the Vintage fashion fair. This makes the analysis more a collective responsibility than other forms which are researcher led. As the participants at the interview stage were asked to select 12 photographs which best represent '*my vintage life*', this is one of the steps in participatory analysis (Balmer et al 2015).

It was decided to adopt the latter approach, as it is through the in-depth discussion that the analysis begins and true meaning emerges, not in the images, which act merely as stimuli for reflection. Although they will be presented in this thesis to aid communication, and to provide a rich backdrop for the themes. This research argues from a Phenomenological stance, that it is only in the rich descriptions of the images produced by the research participants, that the meaning of the phenomena can be understood and that alone, the images are nothing more than pictures.

Interpretation is a fundamental step in phenomenological research, because, as Heidegger (1962), argued, the meaning in phenomenology lies in interpretation, in other words finding the meaning behind perception. Phenomenology is based on a pure account of human experience, but it is impossible to erase the human researcher's hand in interpreting what their participants say. This research was interpreted creatively recognising the researcher's role (Ratner 2008), with her experience and knowledge as a contributing factor to reaching the true meaning. At the heart of the data interpretation process lies the eidetic reduction of phenomenology, or the reduction of the data to its purest form to reach the immanent data. This is the process that the researcher followed to reach the umbrella and sub themes which are expressed in the subsequent chapter. This was a systematic and deliberate process, taking all the data from the participants' narratives, and aiming to find the meaning which could contribute to new spatial thinking.

Thus, the chosen analysis and interpretation method combines phenomenology, narrative enquiry, and participant driven photo elicitation to derive the most rigorous form of analysis and interpretation. The following table articulates ARISE as the chosen process, and the following chapter will demonstrate the detailed stages relating to the interview transcripts and revealing the findings.

Once the themes were identified, they were written on sticky notes and arranged on a board. The words were still the words that the participants had used in the interviews. The researcher looked for the meaning behind these and tried to link it to the findings from the literature review on consumer culture theory and critical spatial theory. The aim of this study is to extend critical spatial theory and shed new light on spatial thinking, therefore, the researcher interpreting her data, was looking for similarities and differences with this literature. These steps link to the research aims, the first of which is to extend spatial theory and to provide a conceptual model. The idiographic data will inform the first, and the global themes derived from this data will contribute to the resultant model. These steps aim to reach the truth of the transcripts as spoken by the participants, but do not seek an absolute and independent truth as positivist research would, instead focusing on reality through the eyes of the stallholders and shoppers

Table 19. ARISE process (author's own).

A	Articulate	During the interview, the participants articulate the meanings behind their photographs.
R	Read	Read the transcripts repeatedly, one at a time.
I	Identify	Identify individual horizons
S	Synthesise	Synthesise into Master Themes
E	Extract and Reduce	Extract and reduce the Essence of Experience

6.9 New Digital Photographic Elicitation method - Contribution to Knowledge E

The table below summarises the procedure for data collection, analysis and interpretation, which has been designed and used for the purposes of this research. This is a new procedure devised for this project and is a contribution to knowledge.

Table 20. New Digital Photographic Method – Contribution to Knowledge E (author's own).

Step	Detail
The brief	Provide participants with a suitable set of instructions for taking the photographs.
Participants gather photographs	The photographs are taken with a smartphone and stored on suitable digital platforms for sharing with the researcher.
Single one to one interview	At the interview, the interviewer asks the participants to choose a certain number of photographs for in-depth discussion. These are used as stimuli for their reflections on the lived experience. These are audio-recorded.
Data analysis and interpretation	The interview transcripts are typed up and analysed using the ARISE model, without the photographs being considered.
Reporting of findings	The findings are written up and the relevant photographs are displayed next to the participants' narratives.

Table 21. ARISE process with steps of data analysis – Contribution to Knowledge E (author's own).

Preparation: The Brief: Provide participants with a suitable set of instructions for taking the photographs.

Participants gather photographs: The photographs are taken with a smartphone and stored on suitable digital platforms for sharing with the researcher.

Stage	Steps	Detailed explanation	Output

Stage 1 - ARTICULATE	Participants reflect on and articulate experience through their photographs.	In each interview the participants discuss vintage fashion fairs, reflecting on their chosen photographs. Their experience of the phenomenon emerges through their own stories of lived spatial experience at the Vintage fashion fair. The researcher brackets her fore-knowledge and experience and is careful not to interject, following the principles set out in chapter 6. Phenomenology is interested in 'seeing as' from different perspectives (Wittgenstein 1953). Following Bedi and Webb (2017), the in-depth discussion of the participants' experience of the phenomena was the focus, with their photographs stimulating rich and textural descriptions of their experiences. The interview itself where the participants' stories are shared is a collaboration between the researcher and the researched (Riessman 2008). The interview transcripts were audio recorded and typed up at the earliest opportunity, to listen back to, and begin to analyse and interpret.	Interview audio recordings – 20 hours.
Stage 2 – READ	Researcher reads and re-reads the interview transcripts.	The researcher reads and re-reads the transcripts without any bias, preconceptions or assumptions vertically (one participant at a time), followed by horizontally, as one mass of data. There were two parts to interview data interpretation (Thompson 1989):	65 pages of transcript.

		1. First each interviewee was considered with their data independently – this is called idiographic (interpretation as individuals). 2. Secondly, the researcher sought ‘global themes’ – this is called nomothetic. This is getting all the data together and interpreting meaning.	
Stage 3 - IDENTIFY CODES	Researcher codes transcripts.	Codes are identified by writing notes in the margins of the transcripts finding commonalities and patterns between the interview texts and identifying clusters of meaning, highlighting over 400 phrases. Narrative enquiry was utilised to analyse the interview texts’ narrative data. This is commonly used in phenomenological, interpretivist studies as it can capture nuances and deeper meanings from participants’ descriptions (Nigar 2020).	Over 400 phrases
Stage 4 – SYNTHESISE	Researcher synthesises 150 phrases into six umbrella themes.	Noematic and noetic correlates are sought through synthesis (Sanders 1982). Clusters or categories of codes are identified by colour coding the text and highlighting significant quotes which provide vivid pictures of each theme and general patterns. The data is synthesised making it nomothetic, not idiographic and is called higher synthesis (Perry 2013). Lonergan (1992), calls this a spiralling and self-correcting process. The 6 codes identified are called	150 codes and 6 umbrella themes

		umbrella codes. Each code was written on a sticky note and they were arranged and rearranged on posters, to create groupings with similar characteristics in horizontal coding. The rearranging process was carried out several times and cross checked with the interview transcripts until the researcher was happy that the relevant themes reflected the vintage fashion stallholders' and shoppers' lived experiences. This was a repetitive, iterative process (Marck et al 2014). Cross-checking of emerging ideas and interpretations was done by a process of funnelling transforming initial coding into categories (Hanson et al 2016), starting big and getting smaller.	
Stage 5 - EXTRACT	Researcher extracts meaning for critical spatial theory.	Using sticky notes, the six themes and their associated sub themes and patterns were further organised to reach their meaning, by constantly relating back to the research aim to achieve spatial essences which link to the findings from critical spatial theory (chapter four) and from consumer culture theory (chapter three).	Spatial essences
Stage 6 - REDUCE	Researcher reduces spatial essences to their essential meaning, linking to critical spatial theory and	Link to the research question and theoretical framework and transfer into conceptual model with clear purpose and contribution for spatial theory.	Conceptual model of Spatial Fabric.

	finding new knowledge.		

6.10 Validity and Reliability

Whilst the meticulous and thorough rules of quantitative validity and reliability, developed initially for the mathematical and natural sciences, cannot be superimposed onto qualitative studies (Kenyon 2004), there are established rules which give qualitative data credibility and trustworthiness. Qualitative studies, with their focus on interpretation and lived human experience must demonstrate these qualities of validity and reliability alike (Kenyon 2004). This means that, although the data gathered in the form of interview transcripts is interpretive and ‘first-person’, in order to be relied upon, it has to demonstrate freedom from researcher bias and faithfulness to the subjects’ voices, in the same way as numbers in quantitative data have to be faithfully interpreted. The researcher considered all these criteria when carrying out the research to ensure quality; validity, rigor, trustworthiness, fairness, authenticity and credibility (Morrow 2005). Therefore, following Giorgi (2002), stringent procedures were followed to ensure research validity and reliability, and to overcome any potential criticisms.

A set of detailed guidelines for assessing the validity and reliability of the research were created based on the literature. These apply to the behaviour of the researcher, the research design and processes, the data analysis and the dissemination of the results. They are detailed in the table below:

Table 22. Elements of Research Validity (adapted from Yardley, 2000).

1. Of the researcher	Sensitivity	To the context and the subjects, the researcher has a duty of care to her participants, maintaining an attentive, intelligent, reasonable and responsible attitude towards them throughout, which leads to the participants genuinely reflecting on their experience, and revealing their personal lived experience (Perry 2013).
	Commitment	Of the researcher to selecting the right sample and to the research process (Yardley 2000).

2. Of the process	Reflexivity	Maintaining a reflective and critical approach throughout.
	Immersion	The researcher will become immersed in the data, reading and re-reading each transcript and bracketing her own preconceived ideas. She will prolong engagement in the data and clarify researcher bias (Creswell 1998). The researcher is an active practitioner within the world of Vintage fashion fairs, and it is therefore essential that any bias is prevented by adopting certain measures. Whilst it is essential for the researcher to immerse herself in the process and the data, it is also important for her to recognise her potential to ‘consciously and unconsciously construct the data’ (Barr and Van Nieuwerburg 2015, p195). This was achieved by completing of a reflective journal throughout the process, accompanied using ‘bracketing’ (Husserl 1913), to highlight and make aware the researcher’s pre-conceived notions and prejudices.
	Rigor	Thoroughness and completeness of the data collection and analysis methods (Yardley 2000). Triangulation is another measure to ensure research quality. This was partly achieved by the sampling process which gathered both buyers and sellers to take part and describe their experiences. It was also brought about by the number of different vintage fashion fairs observed in the study, all taken from the Vintage Fashion Temporary Spaces typology created. This meant that data gathered was from numerous locations if they met the criteria.
	Transparency	Describing accurate and detailed processes and achieving what Lonergan (1992), calls ‘authentic subjectivity’. There should be transparency at every stage of the process.
	Coherence	Of research question and the philosophical perspective.

3. Of the Results	Internal coherence	The findings must be clearly supported by the data, and presentation of evidence which refers to the inclusion with this thesis, of quotations from the interviews (Smith 1996). Jackson-Roe et al (2015), state the importance of including participants' actual discourse, so that the reader can judge for themselves the believability of the emergent themes. The exact words and language of the research subjects will be respected and included in the completed thesis, giving them a voice.
	Impact	In relation to the research question or aim. The research will be disseminated with a view to having a transformative impact in the research community (Perry 2013).
	Importance	The findings of the research will be linked back to the research question and their wider importance relayed to the academic and retail communities. The importance of the results to the community for whom they were deemed relevant will be seen in their adoption and application.

6.11 Research Ethics

Holbrook et al (1994), defines ethics as being concerned with knowing right from wrong, distinguishing good from bad, and judging objects according to their worth or value. It is essential that every researcher understands the ethical issues in their research and follows the relevant procedures to demonstrate ethical practice. One of the significant ethical considerations of this research is that it involves photography, which has abundant ethical issues surrounding power, and who wields it, and the dispersal of the image (Palmer 2014). Digital photography, according to Langman and Pick (2014), introduces some new ethical issues such as those surrounding the sharing and manipulation of photographs. For the purposes of this study, the main considerations are open and honest communications between the researcher and the participants, voluntary and informed consent, intellectual property rights, Data Protection, and protecting the identity of any people in the photographs that are printed as part of the thesis. All these matters were carefully considered, and once ethical processes were established, the details of these were submitted to Leeds Beckett University ethics system, and ethical agreement was obtained before any research took place.

All respondents are aged 18 and over and were given full written information on the research project before agreeing to take part voluntarily. They signed consent forms and were made aware that they could withdraw at any point in the research process. Each participant chose a pseudonym so that their identity could remain anonymous. Participants were asked to take photographs with their smart phones as part of their normal buying and selling activities and were not asked to put themselves in unsafe or dangerous situations. The photographs feature people and/or places/objects and will be shared with me via email. The participants themselves have been asked to include one photograph of themselves and have agreed for these to be included in this thesis if required. Permission to audio tape the interviews was obtained.

A key aspect of the current research is that the photographs are being taken in public places and that individuals may unwittingly be captured in these photographs; an issue which has a set of unique ethical controversies. Ever since the invention of photography in the Mid-Nineteenth Century, people have found themselves inadvertently subject to the camera's gaze (Palmer 2014). Whilst it is legal in the UK to take photographs in public spaces where people were captured, these would need to be made anonymous before printing in the PhD. Therefore, any identifiable people in the photographs will have their faces pixilated, to keep their identities unknown, if they are printed as part of this thesis.

Social media was used to store the participants' photographs, and this raises additional ethical considerations (Lobinger 2016). The phrase, 'the camera never lies' has never been so inaccurate in an era when the adulteration of photographs, such as applying filters, editing and cropping, can change reality with the click of a smart phone application. This introduces new ethical issues around the authenticity of the image. However, as the photographs in the research act as aide-memoires in the interviews and are not, in themselves, sources of data, ethical questions of image accuracy do not concern the researcher.

6.12 Theoretical Output

The literature on Critical spatial theory leads to these spatial themes or essences:

- Physical Spaces of Exploration
- Social Spaces of Interaction
- Mental Spaces of Imagination
- Temporal Spaces of Reflection

These are envisioned as a framework of spatial essences, so-called because they come together in an intertwined and complex way to create a space that envelops everyday life. The themes were arrived at by contemplating what the research participants said in the interviews and what the main themes of critical spatial theory are.

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In the following chapter, these themes will be linked to the narrative data from the interviews with the Serious Leisure Vintage Fashionistas.

6.13 Conclusion

Here, the detailed research methodology of phenomenology and 'participant driven photographic elicitation' combined with narrative enquiry, is explained and justified as the chosen methodological approach. There is an account of the methodology, from sampling, to instructing the participants, to the data gathering and data analysis. The chapter establishes an innovative research design, combining digital photography and phenomenology to scientifically investigate how buyers and sellers inhabit, consume, and produce space. This represents Contribution E, a new digital photographic research methodology.

This chapter has defined, and justified participant driven photographic elicitation followed by single, in-depth one-to-one interviews with narrative enquiry, as the chosen method to examine the lived experience of 'Serious Leisure Vintage Fashionistas', in line with phenomenological precepts. It was found that participant driven photographic elicitation enables deep and thorough insight into experiences and perceptions of vintage fashion fairs, from the perspectives of the buyers and sellers. A pilot study has been described and its lessons identified. The learning from this fed into the main study which has been thoroughly explained, from the sampling of the participants, to the data collection, and the data analysis procedures. Data analysis was based on the principles of phenomenology, narrative enquiry, and participant driven photographic elicitation. The study's ethical processes have been defined, and its approaches to validity and reliability have been explored, which underpin the study and lead to greater integrity and research rigor.

In the next chapter, the findings of the study will be discussed, revealing the emergent themes and essences of lived experience of the 'Serious Leisure Vintage Fashionistas' and relating these to the research aims:

1. To extend Critical Spatial Theory.
2. To provide new insight into consumption spaces, combining consumer culture theory and critical spatial theory, offering a model for the improved design and conceptualisation of consumption space.

Chapter Seven - Findings and Discussion

7.1 Introduction

The purpose of this chapter is to reveal the findings from the interviews with 'Serious Leisure Vintage Fashionistas', including both stallholders and shoppers, showing a selection of their accompanying self-taken photographs, which they used as visual stimuli to prompt discussions of their lived experience at vintage fashion fairs.

This will address objective 6 of the research:

To explore the lived spatial experience of stallholders and shoppers at vintage fashion fairs

The chapter is structured as follows: First, the six umbrella themes are set out, with their sub-themes, and examples of phrases taken from the interview transcripts to demonstrate these themes. Secondly, the ARISE model of data analysis is provided again, taken from the previous chapter, to clearly show the step by step process of data analysis and interpretation from raw data to conceptual model. Thirdly, the narrative data from the individual face-to-face interviews is presented and discussed, including participant quotations and photographs under each umbrella and sub-theme heading. This narrative data is linked throughout, to the literature on critical spatial theory from chapter four, highlighting areas of agreement, and presenting new contributions to knowledge at the end of each umbrella theme. Fourthly, a conceptual model is set out, called Spatial Fabric. This links the 6 umbrellas themes and incorporates new knowledge. This represents the interpretation of the data into the spatial essences. Spatial Fabric includes interwoven dimensions of space; Physical Spaces of exploration, Mental spaces of the imagination, Social Spaces of interaction, and Temporal Spaces of reflection, providing a new way of conceptualising space for academics and retail practitioners. By expanding awareness and understanding of space as a key aspect of the retail experience, indeed across many areas of life, it is suggested that in future, spaces can be better designed and produced, which may result in the revival of real space at a time when the consumer experience is becoming increasingly digital and intangible.

The chapter fulfils a requirement of research validity and reliability; it stays true to the research aims:

1. To extend Critical Spatial Theory.
2. To provide new insight into consumption spaces, combining consumer culture theory and critical spatial theory, offering a model for the improved design and conceptualisation of consumption space.

7.2 Knowledge Gaps

Chapter four defined critical spatial theory and its main contributions to knowledge about space.

There were questions which emerged from this chapter which the primary research addressed. These included:

1. The significance of and interaction between temporary and fixed space.
2. Application of critical spatial theory to a retail environment.
3. How space is 'conceived' by retailers.
4. How space is 'perceived' by shoppers.
5. A model to help design more effective spaces in the future.

This chapter will set out the primary research findings, in the form of snapshots of research participants' stories around their experience of the Vintage fashion fair, shown alongside their photographs. There is currently no critical spatial understanding of the lived experience of 'Serious Leisure Vintage Fashionistas' in 'vintage' fashion fair spaces.

7.3 The Umbrella Themes

From the analysis of the transcripts, six umbrella themes were identified, and 29 sub-themes. These umbrella and sub-themes were chosen by analysing the interview data, but also reflect the aspects of space defined by critical spatial theory, plus another aspect, temporality, which the literature states, is closely linked to space in contemporary lived experience:

- 1a. Physical Space of exploration:** (Importance of things).
- 1b. Physical Space of exploration:** (Spectacular and secret settings).
- 1c. Physical Space of exploration:** (The human body and the senses).
- 2. Mental Space of Imagination** (Uniqueness and self-reflection).
- 3. Social Space of interaction** (People coming together).
- 4. Temporal Space of Reflection** (Past, present and future spaces and objects).

The themes are not isolated, they overlap and intersect. Here are two examples:

Storytelling about clothes (physical), between individuals (social).

Reflecting on the past (temporal) of clothes (physical) and childhood memories (mental).

The table below shows these 6 umbrella themes and their sub-themes, which were formulated by using the ARISE data analysis process shown in chapter Six. Included are some examples of the phrases used by the research participants.

Physical space will be shown in yellow, mental in green, social in blue and temporal space in purple throughout this thesis.

Table 23. Umbrella Themes and sub-themes. (These have been colour-coded to make it easier to identify them when organising the data: Physical – yellow: Mental – green: Social – blue: Temporal – lilac) (author’s own).

Physical Space of explora- tion– a. The im- portance of things.	Physical Space of exploration - b. Spec- tacular and secret set- tings	Physical Space of exploration – c. The hu- man body and the senses	Mental Space of imagina- tion – Unique- ness and self-re- flection	Social Space of interac- tion– Peo- ple com- ing to- gether	Temporal Space of re- flection– Past, present and future spaces, and objects.
Low and flexible prices “a sort of pay as you feel thing”	Setting up, organising and arrang- ing: “The amount of stuff she has to lug out on her own, it’s amazing, she’s got it sussed”	Total expe- rience and atmos- phere: “So effervescent and engag- ing”, “dance classes and vintage fire engine on the green”.	My brand and my story: “How you’re per- ceived and how you promote your busi- ness”	Time with family and friends: “Sharing the experi- ence with Mum”	Past Lives of things: “Trying to get to the story behind them”. “My gran’s biscuit tin of buttons”. “I know the story and where they are from”.
Quality, craftsman- ship and authentic- ity: “you can see the quality in the tailoring”	Weird, idio- syncratic spaces and venues: “There was a pole where the train stopped, I put hand- bags on it”	Dressing up: “I really like applying make-up for the events- I see them as occasions and celebra- tions”.	What vin- tag means to me: “what is Vin- tag?”	Feeling unified, supporting and col- laborating: “It’s a col- laboration thing, we feel like we’re uni- fied”.	Mixing old and new/ past and present: “the 80’s does 50’s ballgown”.
Choice and variety: “If I don’t take it, I won’t sell	Sharing space: “you need to ne- gotiate with	Dancing, music and entertain- ment:	Individual- ity: “No-one else is	Watching people and seeing their	Reinterpret- ing, repurpos- ing and rein- vention;

<i>it, I've always been a bit 'fling it out' “.</i>	<i>your neighbour”.</i>	<i>“Jiving, the Charleston and everything”.</i>	<i>going to wear it, you've found it, it fits no-one else”.</i>	reactions: <i>“The gasp and the look on her face”.</i>	<i>“relaunch pre-loved items to a loving new home and space”.</i>
	Spectacular settings with history: <i>“every weekend you get to see something new, an old building, a salute to the Forties”.</i>	Colours, prints and textures: <i>“the colours and vibrancy of different clothing”.</i>	Getting inspiration: <i>“You get inspiration from what people are wearing”.</i>	Connecting on social media: <i>“You forget what you share, it's weird cause' everyone's on there”.</i>	Past values – glamour and frugality: <i>“Grandmas used to teach her to knit-a backlash against a consumer society”.</i>
	The organisation of the Fair: <i>“it wasn't the best fair; I was in the corridor”.</i>	Treasure hunting and rummaging: <i>“I love finding gems in a box”.</i>		Potpourri of people: <i>“so many diverse people”.</i>	Passing things and their stories on. <i>“I like the way they can come out again and get a fresh breath of air again. A new lease of life”</i>
		Surprise and serendipity: <i>“You never know what you are going to get, a real mishmash”.</i>		Making friends: <i>“by the end of it we were firm friends”.</i>	

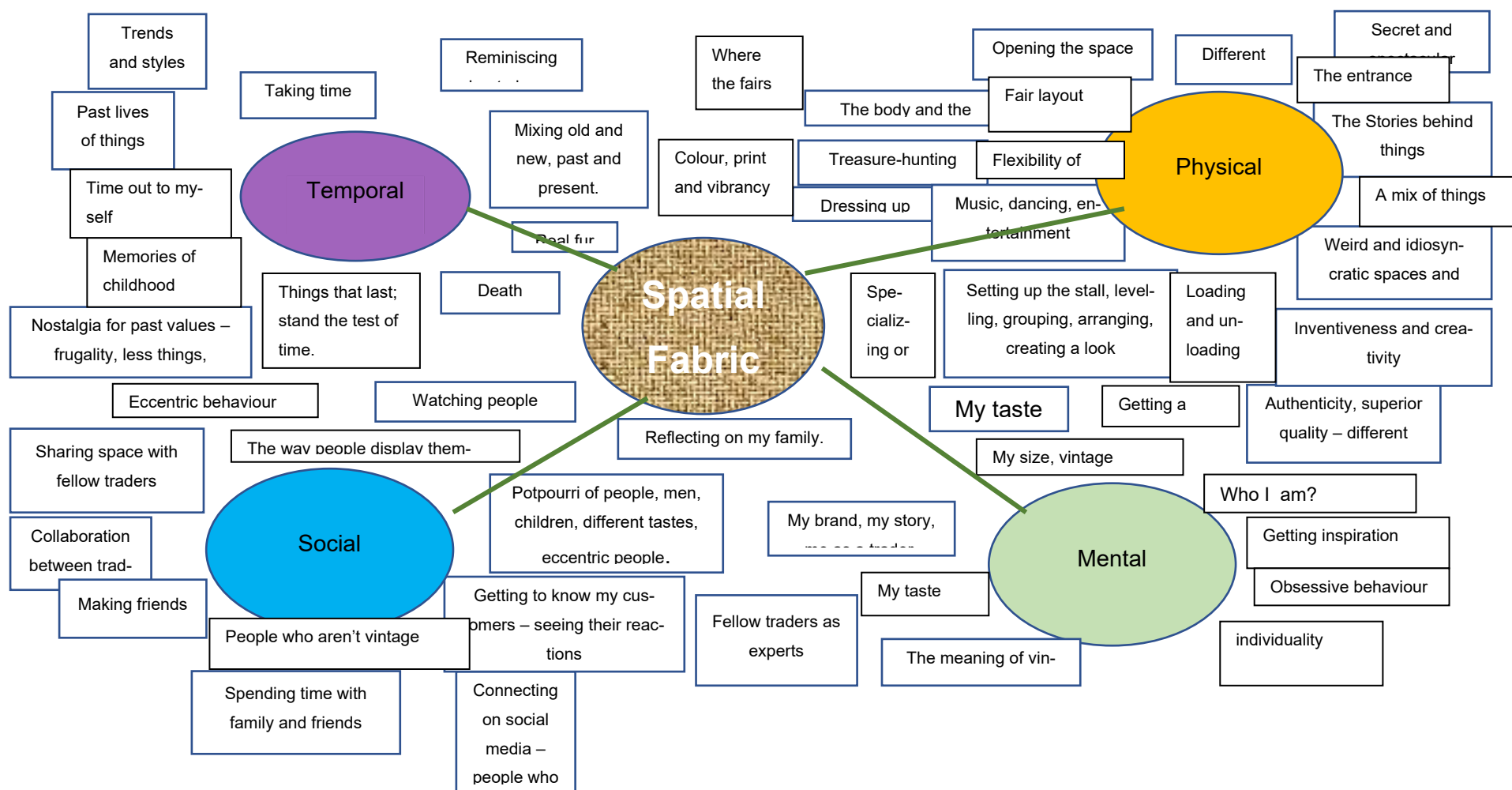
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The table below shows the phrases from the interviews and the colour codes.

Table 24. Codes from initial readings and link to vintage fashion fair attributes (author's own).

Spatial Fabric Umbrella themes	Vintage fashion fair Attributes (chapter three)	Examples from transcripts
Physical space of exploration – The importance of things	Perception, profusion, play.	<i>“Everything I was wearing had some kind of story”.</i>
Physical space - Spectacular and secret spaces	Perception, play.	<i>“A beautiful setting for a vintage fair, it transports you back to a particular era”.</i>
Physical Space - The human body and the senses	Perception.	<i>“You imagine yourself, I might get in a car, Mum asked if she could sit alongside and have a go”.</i>
Mental Space of the imagination	Purity.	<i>“Some days I don’t want to wear vintage, it depends on my mood”.</i>
Social Space of interaction	People, performance.	<i>“Everyone’s really friendly ...welcoming places, it makes a big difference for me”</i>
Temporal Space of reflection	Past	<i>“That concept of not throwing everything away, it’s important to think there is a backlash against that disposable society”</i>

Figure 11. Mind Map showing all the themes from the interviews close to their umbrella theme.



7.4 Umbrella Theme One - Physical Spaces of Exploration

7.4.1 Link between Umbrella Theme One (the importance of things, secret and spectacular settings, the human body and the senses), and Critical Spatial Theory.

Critical spatial theory has asserted that physical space, seen in the arrangement of objects in solid settings, is produced and consumed by its users. The Vintage fashion fair demonstrates this production and consumption quite literally, as a solid space, which 'Serious Leisure Vintage Fashionistas' enter, to create temporary stalls, as spaces of their own making, demonstrating their values for others. It was found in chapter Two, that the authenticity and superior quality of objects, and treasure hunting were some of the drivers of 'vintage' consumption. Physical space, seen in the objects, the settings, and the navigation and experience of them via the human body, is an important characteristic of space at the Fair.

Space exists both physically, in the arrangements of objects in solid settings and subjectively in the imagination. In social space, cultural practices and actions occur, in the case of the Vintage fashion fair, incorporating the 7 P's of People, creating spatial patterns, routines and rituals and linking space to time.

Spatiality manifests itself in large and small spaces, and inside/outside dynamics play a fundamental role in how space is conceived and perceived, which is apparent at the Vintage fashion fair in the exploration of small spaces to discover objects, and the appropriation of buildings as enclosed spaces, as well as open air spaces like streets and squares. Bachelard's imagined space – the enclosed containers of objects and the secrets they behold. The material imagination (Bachelard 1999), - they are "flimsy and superficial but also rooted in solid matter". Solidity and fluidity. The authenticity of objects, with genuine histories, but lots of them with flexible price, recalls the 'profusion' and 'purity' attributes in chapter three.

Dominant space is conceived by powerful decision-makers and put on paper by experts, but how it is lived can be altered and moulded by its users. These can result in socially produced 'other' or 'third' counter spaces over time, which act to take control of space, away from the hegemonic interests.

Space alters, moves and develops over time, giving it and the people and things in it, a temporal basis.

However, gaps were identified in the literature on space which this research aims to address.

If spaces are produced and reproduced by their users, all of whom experience space subjectively and therefore individually, how can spaces be designed in the future to satisfy

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everyone? Critical spatial theory does not set out a model for improving spaces in the future. This research aims to fill that gap.

Space in the Vintage fashion fair is temporarily set up over a fixed setting. This makes it a particularly interesting space as it includes solid and fluid space, imbued with historical and temporary meaning. What we do not know is how this influences the users. It would, therefore, be interesting to find out how this combination of fluidity and solidity contributes to spatiality.

The rest of this chapter will examine each umbrella theme and their sub-themes, with participants' actual words and phrases used to bring them to life. A selection of the participants' photographs will be shown alongside, to illustrate their experiences. At the end of each section, the new knowledge will be provided which will come together at the end of the chapter, to fuse with existing spatial knowledge and comprise the conceptual model of spatial fabric.

'Secret and Spectacular Spaces' and Critical Spatial Theory.

These are manifestations of "floating pieces of space, a space without a place" as described by Foucault (1974), coming together temporarily inside grand buildings or throughout the streets of towns.

There are many ways that the Vintage fashion fair literally demonstrates critical spatial theory themes; it as a moving space; it is a space without a place. It moves around and is different every time because it is literally produced and consumed by its users. Produced, because the 'Serious Leisure Vintage Fashionistas' arriving at the empty space of the venue, unload their merchandise and set up their stall (producing the space), or at least the temporary floating element of space on top of the fixed building or outdoors area or 'place'. Next, hordes of 'Serious Leisure Vintage Shoppers' enter to consume this space

Re-appropriating spaces, spaces changing over time, the evolution of space. Conceived space – not the purpose it was conceived for, such as Cathedrals and Theatres. Third-space because they are real and lived, Heterotopia because they are different from the order of everyday life. They are a series of 'mini-heterotopias' they open and close. They offer a break from time as Heterochronies. They are floating spaces, temporary laid over fixed spaces. they are accumulations of time, they are counter spaces, which offer an alternative order to normal shopping.

In Lefebvre's Spatial Trad 'lived space' is the real space as it is inhabited by users, possibly contradicting what was intended by the designers of the spaces in 'conceived space'. Within this umbrella theme, the 'Serious Leisure Vintage Fashionistas' enter spaces and set up their stalls, which represent their values and their personal identities and view of 'vintage'.

These are spaces without a place, they are fleeting.

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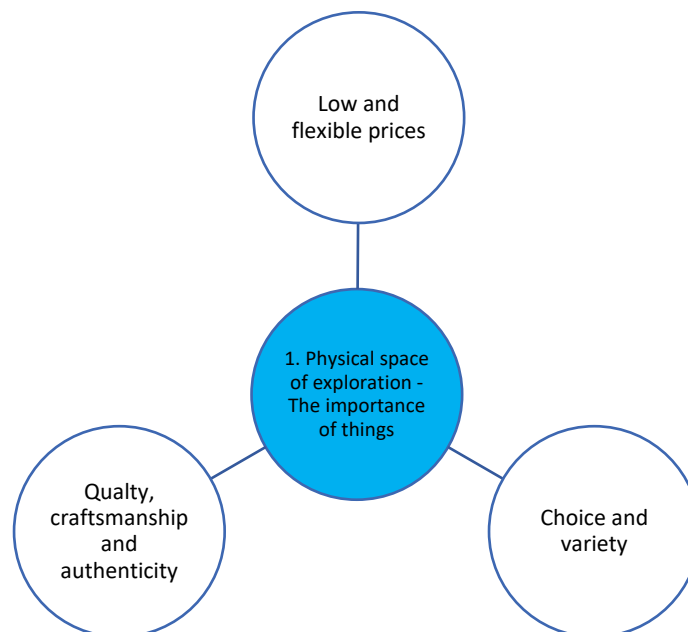
If, as we have learnt from critical spatial theory, all individuals experience space differently, each individual stall at the fair is a different seller's vision of 'vintage'. Focus is on heterogeneity, not sameness.

Link between '*Human body and the Senses*' and critical spatial theory.

Lefebvre and the body and senses. Inhabited space is about the senses. Bachelard – rummaging to find surprises. We are treasure hunting through someone else's past. Perception of spaces is through the body and all the senses (Alhadeff-Jones 2019), Elmborg (2011). We feel it with our skin and connect with our bodies (Merleau-Ponty 1962).

7.4.2 Umbrella Theme 1A Physical space of exploration - The Importance of Things

Figure 12. Physical Space – the importance of things.



7.4.3 Low and Flexible Prices.

Unlike in the regular shops, at fairs, prices are often elastic rather than fixed. This can provide further opportunities for sellers and buyers to converse, which some buyers enjoy. '*I like to haggle, it's a bit of banter*' says Mrs Fox. At vintage fairs says Hattie B, "*you do have the power to bring the price down*" which you do not get in shops.

Mill Girl also enjoys the low prices "*it's a sort of pay as you feel thing*".

In a Lived Space, the usual rules of retailing are broken down and this is part of the Vintage fashion fair's ludic qualities. The prices in these spaces are fluid, like the spaces themselves. They are related to perceptions of things, with things having different prices depending on the perception of the buyers and sellers. Hagglng is a cultural practice of

the Vintage fashion fair. It also links to the umbrella theme of 'Social Space' because it is about people interacting together.

7.4.4 Choice and Variety

The sub-theme of 'choice and variety' recalls the 'profusion' attribute from chapter three, representing the sheer amount of stuff there, to delight shoppers at the Vintage fashion fair.

From the perspective of a seller, Liv Stones likes to offer something for people of all ages and purse sizes, 'from a pair of earrings for £6 to a mink coat for £80'. 'On her stall she tries to appeal to a broad cross section of people. Yvonne and Transport Lady include children in this, seeing the value in offering pieces of interest for the younger generation whilst their parents are shopping. Yvonne, another seller; *"I like the idea of 'vintage' being for everyone, so I now set up my little children's vintage are"*.

Stallholders and shoppers often spoke about 'being drawn' to things without knowing why when relating to sensory qualities such as a beaded bag discovered by Vintage Bird, *"it's lovely, really good quality inside its all green material none of the beads are missing at all and it reminded me of a peacock that shone out to me immediately, I was drawn to it and when I'm drawn to it, I have to buy it"*. Transport Lady is also a seller and she discusses her picture of a dolly she had on her stall, saying, *'it's nice to see things everywhere that cast you back to a different place or time'*, recalling her own childhood, saying it *"makes you think about when you were a kid"*. All the various offerings at the fair link closely to the theme of passing things on and personal memories.

Transport Lady sees herself as a *"bit of a magpie"* and is drawn to sparkly brooches. Liv Stones is drawn towards *"the Disco Seventies and the Wild Eighties"* and does not really understand the reasons for this. It might be the colour or its femininity; she does not know but is just *"drawn to it"*.

The buyers and sellers at vintage fairs appreciate the sheer beauty and intrigue of objects and are not looking necessarily to fulfil a need or functional objective. They exude enthusiasm when talking about the things on sale. For example, Mill Girl buys things but does not wear them, knowing they won't fit but says *'they look quite nice hanging around your house, over doors'*. This represents the buyer taking the 'vintage' paraphernalia as things for things' sake, from one space to another, bringing it into her own world and reinterpreting it. Liv Stones also appreciates the charm of vintage clothing, not just as a garment but as something intrinsically beautiful which is evident in her description of a *"beautiful maxi dress...it's a great gown and it's got peach and orange flowers on it, and its actually sleeveless, but over the top it has a sheer cape, and it flows down the back, and it was hand-made back in the seventies....you look at this dress now like a little picture"*. Her

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eloquent description is in recognition of her admiration of the aesthetic qualities of it, as well as her imaginings of the previous wearer and the occasions at which it may have been worn.

At Vintage Fairs shopping trips are largely unplanned and are impulsive, resulting in unexpected purchases. **As Mill Girl puts it**, “You go out looking for clothes and you come



back with plates”. Yvonne, too, mentions the idea of serendipity, saying “*you never know what you’re going to get*”.

Carrie was at a 1940s weekend when she saw some outdoors stalls selling costume jewellery. “*Lots of jewellery, mixed in together, one of the things which I*

love most about vintage fairs, you never know what you’re going to get. All mixed up for different wearers, not just one, whatever you fancy you can pull out whatever you like”.

As a social space, the vintage fashion fair is brimming with objects. There is something to offer a variety of people. Critical spatial theory said that space is about the physical arrangement of objects in space and the subjective imagination. Like Bachelard’s drawers, chests and armoires, these things stimulate the imagination of people, appealing not to just one type of customer as might be the case on the High Street, but a diversity of buyers who experience the space and the things differently in their imaginations.

7.4.5 Quality, Craftsmanship and Authenticity.



Perceived quality and authenticity were found in chapter Two to be drivers of the growing taste for 'vintage'. The paraphernalia on sale at the fair is appreciated for its unique attributes which set it apart from contemporary mass-produced goods which are often considered inferior. Inspecting closely, touching and feeling these goods is one aspect of the Vintage Fair experience: *"You can tell by the zip, the metal type, not plastic, and the stitching was very closely done"* says seller, Liv Stones. She talks of things that *"have been hand-stitched, something that's not been mass-produced, if something's lasted 40 or 50 years it's possibly*

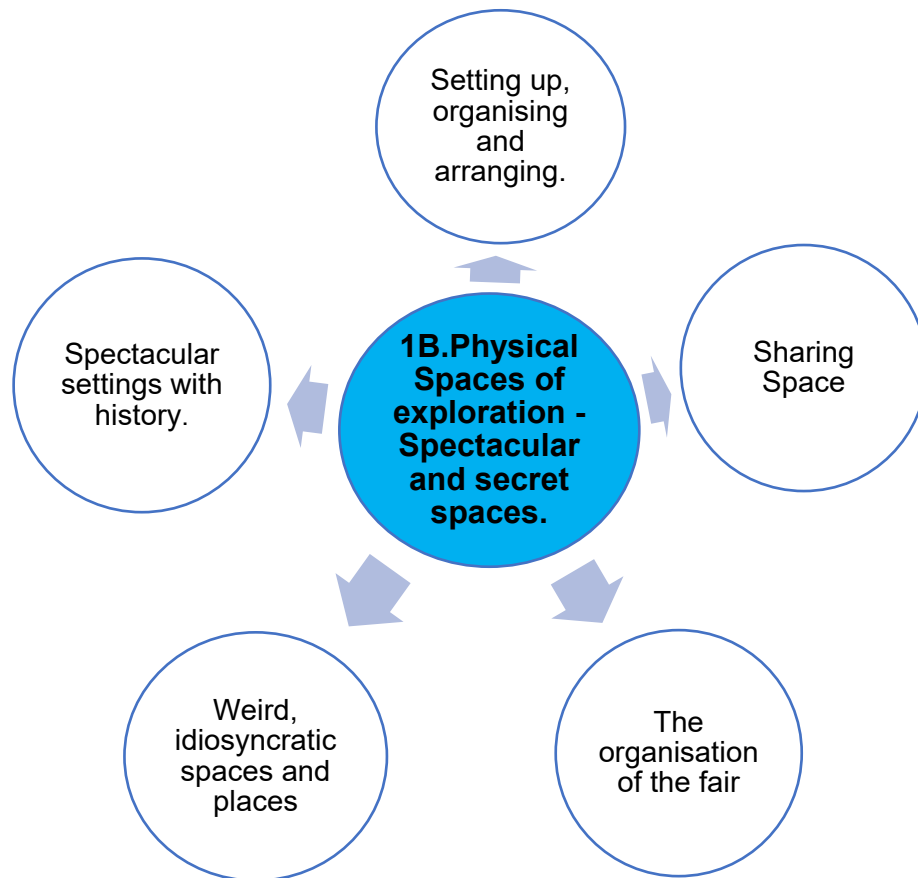
going to last another 40 or 50 years".

The scarcity of items is also reflected on. Liv Stones has some 'Bally' shoes in a box which are *"hard to come by"* and this will be reflected in the price.

Yvonne is a seller and she discusses a table of powder compacts and says, *"it was about a time when women were glamorous and they represented craftsmanship, not something today that lasts maybe six months"*. Vintage is appreciated because it represents quality, in an era when throwaway has become the fashion norm. These words also allude to the reflection on society's past values, so also link to the umbrella theme of 'Temporal Space' and sub-theme of 'Past Values'.

7.4.6 Umbrella theme 1B – Physical Space of Exploration - Spectacular and Secret Spaces.

Figure 13. Physical Spaces of Exploration – Spectacular and Secret Spaces.



7.4.7 Setting up, Organising and Arranging

Here, quite literally, the 'Serious Leisure Vintage Fashionistas' produce the space, demonstrating Lefebvre's 'conceived space', but less about detailed plans and drawings, and more impromptu and subjective. Taking an empty building or outdoor space, or even a whole town or village, the sellers come in and construct a space of their own making, setting out their own vision and values of 'vintage', a space in a space, within loose parameters of the organiser. This process is ritualistic and involves space and time in synch, like Lefebvre's Rhythmanalysis (2004), incorporating a spatio-temporal environment of 'vintage' practices and processes. This includes all the practices of setting up the stall from the perspective of the sellers at fairs, as well as the perceptions of buyers as they peruse the array of goods on offer. Lots of activity takes place in the setting up, organising, arranging and branding of their stalls. Sellers arrange their wares on makeshift tables, to create their own look, often with hand-made signage, a practice they have done many times before and are well averse with. This combines creativity and inventiveness and the

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use of unusual props. Once they are set up, the show can begin, and the curtain goes back on the vintage fair.

Transport Lady is quick to set up and has it down to a fine art, sometimes forgetting to label. As she eloquently explains it, *“every day is a fresh start, you are not in a fixed space, and every day is all boxed up”*. This alludes to the itinerant nature of the ‘vintage’ seller, shipping her ‘vintage’ haul from place to place, like the merchants of the past.

An important part of setting up a stall at the vintage fashion fair is to create a look which represents that individual seller and shows off her merchandise. This ‘look’ is portrayed either in the



stall itself through the selection and arrangement of merchandise, using display equipment, and even in the way the seller presents herself and interacts with buyers. Another aspect of ‘creating a look’ is from the buyer’s perspective and can be interpreted as putting together a variety of things to wear.

Sellers spoke of the processes involved in arriving at a new fixed space. It might be one they knew or somewhere they had never been before, but a series of steps are involved in setting up:

There is lots of unloading involved at the start of every fair:

“The amount of stuff she has to lug out on her own is amazing, she’s got it sussed, I need to get some bags that she’s got, they’re the perfect clothes bags you can put on your back” says Patti about a fellow seller. *“It is not all glamorous, I need a trolley I don’t have one”* says Beau Bellini. There is evidently lots of hard work involved in setting up the stall. Patti discusses one of the sellers at the fairs she organises:

“She always does her levelling nicely. . I like the way she dresses her mannequins and she uses the levels really nicely, she’s got stuff on her table, she’s placed the bags in height order, it’s not so rummagey”. This shows that despite being regularly set against mainstream retailing, sellers do aspire to be professional and in doing so, they borrow from mainstream retailing.

Because of the lack of prior knowledge of what space or individual setting the fair will offer, sellers often must think on their feet, developing ingenious ideas to manage their space and product.

Beau Bellini improvises with her stall using a tray turned upside down for ties and is always looking for different ways to display things and make a look. She says she is *“always looking for something new”*, and she buys furniture, such as coat stands with this purpose in mind. She designs spaces with the heterogeneous market in mind, changing the focus each time to reflect different consumers. So, at a ‘normal university fair’, she selects *“old*

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Kelly bags, holdalls, trainers and scarves". This reflects the notion that space needs to change according to the different people who experience it.

Sellers also make their own makeshift branding to signpost their stalls.

Once the space is decided and tables laid out, sellers go on to arrange their clothing, accessories and other fripperies in their own unique ways:

"A kind of seventies smocks dress, a nice bit of country, bit folky and it's got some cowboy boots with it. The outfit right next to it is completely juxtaposed I suppose, a beautiful sequin detail with a hat" states Liv Stones, when describing her own stall.

She relates the outfit selection to her desire to attract different types of buyers and the show the possibility to *"wear it ('vintage') in so many different ways"*. She calls this a *"mish mash bag of all sorts"* and explains that this is the difference between vintage shopping and the High Street; *"if you were to find (this) in a shop you'd be like why have you put that together, but in 'vintage' it's mismatched"*. Mismatching and eclecticism are what makes 'vintage' quirky and individual.

This harks back to the 'profusion of things' as a practice of the Vintage fashion fair, and the Umbrella theme of 'The Importance of Things'.

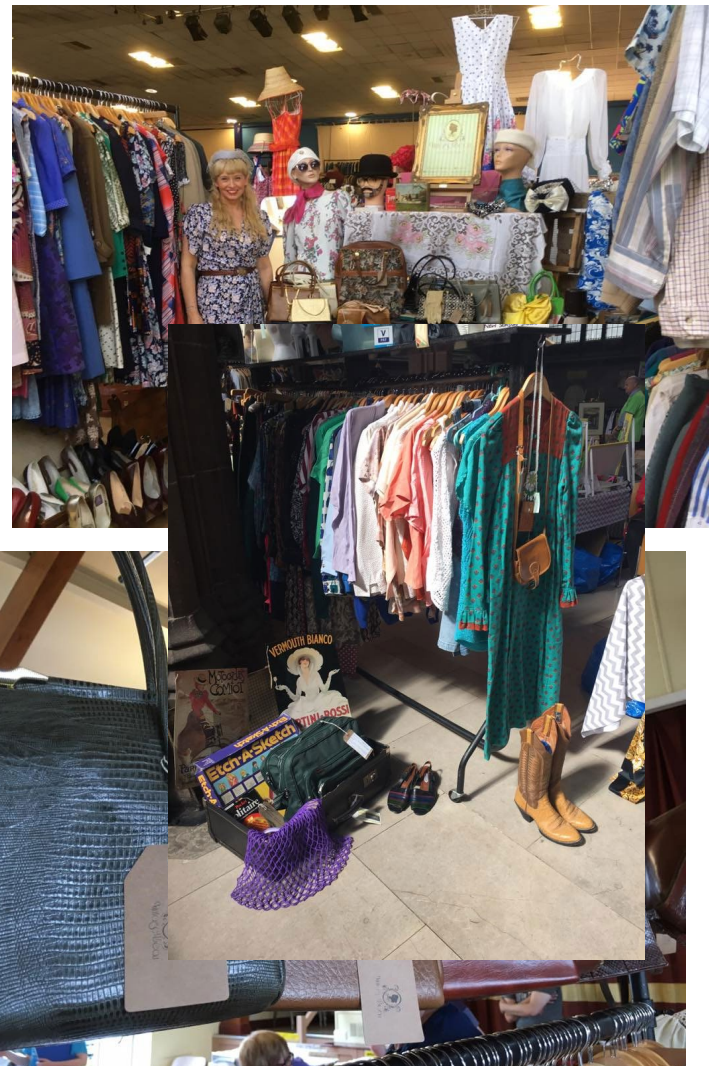
But commercialism is also a factor.

Beau Bellini, creates a different look dependent on the fair she is attending and the local population, showing that the benefit of the temporary space is its flexibility:

"I try to put relevant products on show.

Odd Kelly bags, more holdalls, usual bags and trainers and scarves probably most customers will want to buy"

continues Beau Bellini when explaining her display at a university fair. Her space fluctuates according to the 'place' she finds herself. She recognises that each place is different and realises the power of her spatial arrangements to connect to an ever-evolving market.



Yvonne is a buyer and she is very keen on colour co-ordination. One of the things she loves about vintage fairs is that *"everyone uses their creativity differently to set up stalls"*.

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There is no set of guidelines at fairs, but each seller can do things their own way which seems to encourage creativity which might be missing from the High Street. This comment highlights the way 'Serious Leisure Vintage Fashionistas' view the vintage fashion fair as a space which is different from standard retailing, demonstrating that they see it as offering an alternative, or a counter space, which is what the Critical Spatial Theorists said Heterotopias, Lived Space and thirdspace represented.

The comparison between the vintage fashion fairs and mainstream fashion retailing is often made. As Yvonne states, *"if you want a red top you can see it, if you want to look by size you can, whereas if you go to a department store its all the same, and it's not like normal retail, you create a story"*. She likes the element of surprise at fairs. *"it's fun which I think fashion should be"*. This is the heterotopia of fashion, a separate space, away from the mainstream, created to counter tradition.

Transport Lady also sees fairs as fun and says it is in the *"hand-picking of things that make you smile"*. Sellers seem to get a buzz from this. Liv Stones describes displaying the clothing on her stall and explains that it *"gives her ideas of how they are going to be worn, when they're going to be worn, who's going to wear them...and that is something that excites me when I'm setting up my stall. She wants to pass that excitement on to her customers"*. This relates to the 'Temporal Space' Umbrella theme, these goods are on a trajectory, from the past, into the present and onwards towards the future of new wearers, and the sellers are elevating them on this journey.

Patti organises fairs as well as sells at them, and describes the affection she has for her various sellers, and the skills they bring to merchandising their tables: Talking of one of her sellers she states: *"She's quite good at grouping the colours, she'll group tins and objects, the way she displays things is really nice. She uses her shelves really nicely, grouping things like plates n stuff together, and she tends to make everything look really polished"*.

There appears to be a conflict on occasions between a large quantity of product shown in a small space representing choice and variety, and a more spacious *"not so rummagey"* feel which *"ooze quality"*. Recognising the fact that there are many customer types and that *"people who aren't into 'vintage' can be intimidated by rummaging"*, Patti appreciates the use of nicely dressed mannequins, whilst it takes up space. will appeal to certain kinds of buyer.



At the same time, Patti's attitude when displaying her own stall is that *"if you do not take it, you're not going to sell it. I've always been a bit like fling it all out, and sometimes I like it"* Esther Pugh 2020

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and sometimes I want to walk past". But Patti appreciates the difference between those sellers whose stalls are *"a job lot of theirs and they just fling out"* and those who have a personal brand and are *"doing it to a standard"*. This could be interpreted as the Vintage fashion fair being an in between space, between the disorganised and clandestine flea market, and the formal shop. It is a 'third-space', because it takes some rules of retailing, but it has enough make-shift qualities to make it more stimulating.



Closely related to surprise and serendipity, the idea of discovery is apparent in several ways at vintage fashion fairs, to both buyers and sellers. Here, the sense of discovery is viewed from the buyers' perspectives.

Due to the nature of the displays, buyers take great pleasure in finding things, seemingly by accident. Carrie states *"one of the things I love most about vintage fairs is lots of jewellery mixed in together. All mixed in for different wearers, not just one. Whatever you fancy you can pull out whatever you like"*. She also refers to a real mixture of items and the use of containers such as boxes and suitcases: *"A variety of suitcases, jewellery, bits and bobs, music, home-wares, mish mash - what am I drawn to, and you can dig things out."* She goes on. *"I love finding gems in a box...You never know what you're going to get"*. It is this exploration that buyers love at fairs. It is achieved by both the variety and distinctiveness of the goods and the nature of the displays. The title of this thesis is Serendipitously Ludic Spaces: what the participants say about the experience is just this: coming across things unexpectedly makes these spaces playful and exciting. The curatorship of the sellers means they are likely to find 'pure' vintage things, but there is a broad variety, so a lot of serendipity.

Liv Stones elucidates her discovery of a dress as *"something I found at the back of a closet somewhere and I pulled it out and it was like why is this hidden away?"*

"Everything is just piled up, it's a real mish-mash, but the reason why it appeals to me is the colours" states Carrie, when describing the *"very appealing colours, pastels, light pink, blue"* of a stall at an open-air vintage fair. This buyer enjoys the lack of organisation and the juxtaposition make this a 'heterotopia'. It is also a perceived space, all about how its users perceive it – not a conceived space, with high levels of design and perfection from the idealised projection on paper.

Rummaging, very much related to the senses and very tactile, is one of the activities that seems to be integral to vintage fairs: *"A wall of clothes you have to dig through"* is how Esther Pugh 2020

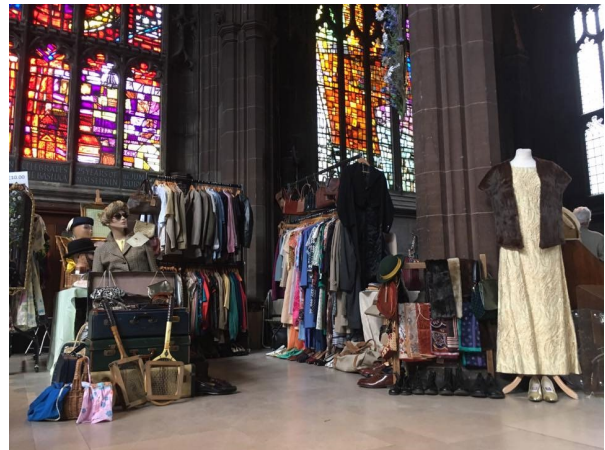
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Carrie describes her experience of one particular seller's merchandise displayed in a vintage car boot which can be both exciting and frustrating. *"I love it for aesthetic reasons but practically I like things laid out"*. All of the senses engaged in the space, like Bachelard's 'Imagined spaces', finding things in closed compartments.

The setting up process combines the unknown says Transport Lady: *"every day is a fresh start; we are not in a fixed space"* and a well- practiced art: *"we've got it down to a fine art"*. She borrowed a clothes rail from the cloak room attendant when she forgot to bring hers, showing how everyone pulls together and helps each other out.

7.4.8 Weird, Idiosyncratic Spaces and Places

Often, due to their unique and varied locations, borrowing from the building of the past, the spaces that sellers are allocated at fairs is unknown and they have to improvise. Patti reflects on one of the worst fairs she ever did and working around the unusual nature of the space in an old railway building: *"There was a pole where the train should have stopped ...I put*



bags and objects on it to try to cover it up". Beau Bellini has also set up around some strange and less historic obstacles like a radiator and a large wall mounted TV, but remained *"positive and happy"* within the constraints: *"It was really busy you couldn't move....eventually I made it mine"*. This reveals the temporary ownership of the space that the sellers assume. For the time period of the fair, usually one day or possibly a weekend, they own that space, and through the arrangement of their own distinct props and merchandise they bring their own personal version of retail practice.

Beau Bellini draws attention to the often-unpredictable nature of doing vintage fairs and the element of 'working things out'.

She had an *"idea of the size of the space but didn't know obstacles that might make it more difficult to find out the best way to do the stall"*. She sectioned off the side door, *"they wanted me to block it off but I wanted to have extra flow. You work out how to do space."*

Beau Bellini also sells at Manchester Cathedral fair (pictured above) and sets her stall up around the "cherubs holding up pillars", making the unique setting a key part of her display

7.4.9 Spectacular Settings with History

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Vintage fairs are often situated in historic buildings or outdoor spaces which have other purposes. Examples are town halls, stately homes and gardens, Cathedrals and Universities. These settings provide unique and sometimes splendid backdrops to the fair proceedings, temporarily handing over their redundant and momentarily superfluous spaces to the Vintage Fair. Their past is significant as 'past' was found to be a crucial element of the Vintage fashion fair (chapter

three). That the fair is set in an old building is one way that 'past' pervades the experience, adding another dimension of history to it. In critical spatial theory, these buildings, or sometimes parks and gardens, or streets, are

the 'places' where the 'spaces' reside. These have geographical significance relating to their social and cultural history, local importance, and architectural and design features. Or, if outdoors, in the streets, it is perhaps the 'Total Towns' which exude meaning, some of them becoming 'vintage places' such as Morecambe or Saltaire.

Several participants commented on the importance of the settings of vintage fairs in terms of their aesthetic qualities which were often awe inspiring and brought something extra to the experience of shopping at fairs. This was viewed as an opportunity to visit places they might not otherwise see. The settings also held several personal associations to which participants connected.

Vintage Bird loved the architectural features of the Victoria Hall at Saltaire, shown left. It made her reflect on her interest in the performing arts so had personal associations for her:

"The beautiful stage and the light fittings, they're very art deco and the history of the whole village...what I do like is the coving and the detail ...a beautiful setting for a vintage fair".

Transport Lady also enjoys the settings of the Vintage fashion fair, such as in Lotherton Hall, a stately home:

"People are not just looking at stalls but at walls and pictures, taking photos behind your stalls" she explains. So, for the buyers and sellers, the architectural backdrop enhances the overall experience by appealing to the individual, so that they reflect on their own pasts and lives.

She goes on to say she is *"stunned by the beauty and grandeur"* of the settings and refers to the 'opportunity' to visit these places as *"one of the nice things"* of doing fairs. She



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even goes as far as seeing it is an honour to be in some of the venues and have a “nosey, a shuffy around”. She enjoys “*some of the things you get to see; an exclusive view*”.



Shown left is Beverly Minster, home of the vintage fashion fair.

Beau Bellini, seen below at the front of her stall at Bradford City Hall (below), discusses the opportunity to visit new places as part of doing fairs: “*weirdly I had never been here my entire life although it’s my home-town*”. She laid out her stall specially to accommodate “*the beautiful view*” in between her clothes rails. This shows how important the setting is for the stall arrangement and that it often plays a key role in the layout decisions made. She also describes Victoria Baths Manchester as an ‘awe-inspiring venue’.



Mrs Fox discusses this photograph of a 1940s tea dress, left, on display at a fair. She likes the way the setting enhances the clothing. Seeing it “*in an old building made the display quite harrowing*” and made her think of the incongruous nature of the glamorous clothing but the difficulties of the Post-War period. Therefore, the setting of the clothes communicates more about the dress than its aesthetic qualities but something about its origins and significance.

Beau Bellini was given six feet of space but managed to negotiate more with the fair organisers. She talks about the space she is given at a village

hall:

“I worked with nice lady at the side, we talked, and she had rails and tables back to back which meant shoppers couldn’t get in between...we planned space and stock before

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putting dresses on rails". She goes further to say, *"that it is important that she has her personal space and to be definite about whose is whose space"*.

At fairs, stalls are set up using a variety of props and equipment often in a makeshift fashion, using inventiveness and creativity in often unusually shaped spaces. Levelling, organisation of colours and product layout are the techniques most mentioned by sellers when they describe setting up. Levelling seems to be key because sellers do not have walls for height. It is achieved by arranging products at different heights, on the floor, on stands, tables and props on the tables. Lack of sophisticated purpose-built fixtures and fittings means sellers must use their imaginations and be adaptable.

Beau Bellini is *"always looking for different ways to display and make different levels and be as eye catching as possible"*. She is *"always looking for something new"*. On discussing the photograph above she referred to *"new display equipment; a tray on its side utilised for ties"*. These 'found' pieces of equipment are used in different ways for various products and to create different looks on different occasions.

From the buyer perspective, unusual use of props can be quite eye catching: *"I quite like how they styled it, this particular stall what they were selling was on a washing line between the two stalls and looks quite effective, really creative"* says Vintage Bird. This is seen in the photo right where clothing is hung on display as if it were hanging to dry.



7.4.10 Sharing Space

Sellers at fairs must share and collaborate with their neighbours in close knit spaces, often not knowing before they arrive, whose space is whose and where the stall boundaries are. This does not faze the friendly community of sellers, indeed the discussions with other sellers in proximity are all part of the process. Beau Bellini, for example, *"worked with a nice lady at the side, we talked, she had rails and table back to back which meant shoppers couldn't get in between"*, so together they changed it to allow better customer flow. Transport Lady talks of *"negotiating with your neighbours"* when deciding where your stall boundaries are. During this process, *"everyone talks and makes friends"* she says.

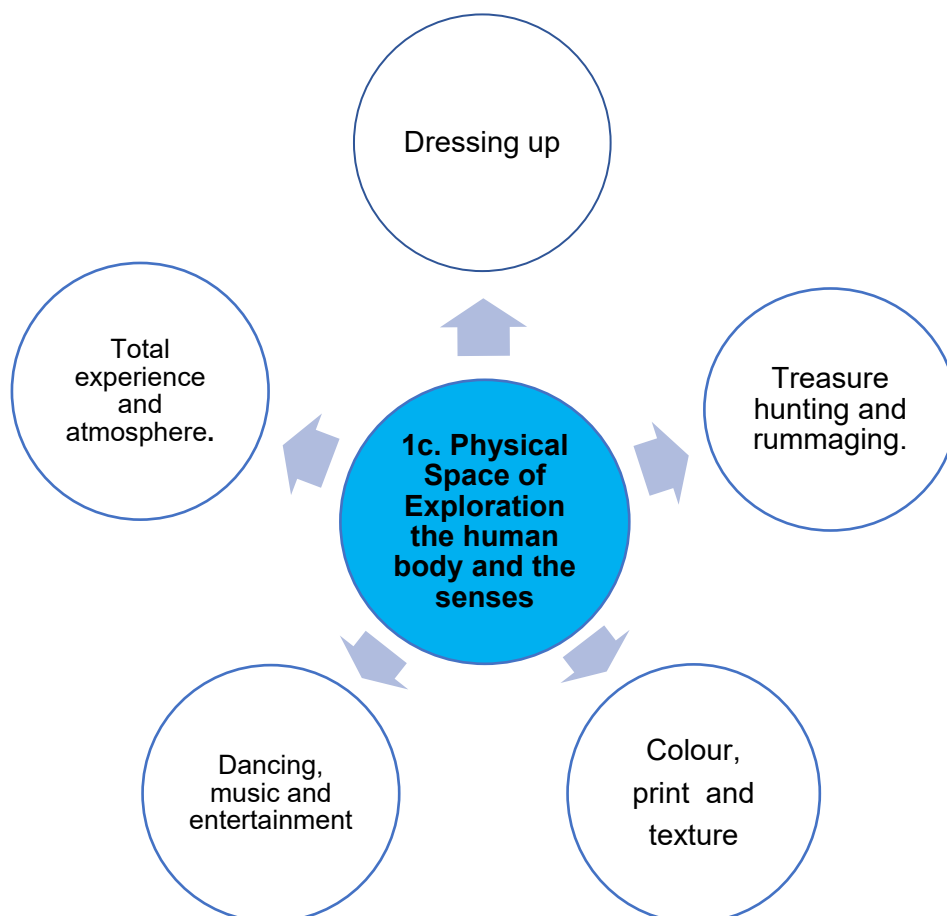
7.4.11 The Organisation of the Fair

It was mainly the sellers who commented on the organisation of the fair, probably because it is them who most directly experience it, as they communicate beforehand with the fair organisers, arrive early to unload and then load up afterwards. At Lotherton Hall, Patti Sciaffli was *“in the corridor”*.

Transport Lady says the best fair organisers *“send out a plan a couple of nights before with a loose idea of where you’ll be. You arrive thinking ‘where am I?’”* At some fairs, she says, they mark it out, but you must negotiate with your neighbours. She then goes on to describe a fair organiser who *“tells you exactly where you’ll be, where the car park is and brings her a jacket potato”*.

7.4.12 Umbrella Theme 1C. – Physical space of exploration – The Human Body and the Senses

Figure 14. Physical Space of Exploration – The Human Body and Senses.



7.4.13 Total Experience and Atmosphere

These narratives describe the holistic experience of the vintage fashion fair including engaging all the senses: touching, seeing, hearing, smelling and tasting in the spatial escape. Space, as a material experience is sensed through the human body and this is in accordance with the findings in chapter three, which listed 'Perception' as one of the attributes of the vintage fashion fair, used in all its marketing materials. Merleau-Ponty (1962), argued that the body is the intermediary between the self and the world around, and space is perceived through the body.

For example, Vintage Bird talks of all the sensual things that go on in the vintage fair's overall experience:

"All sorts of vintage vehicles that you can get in and have a go, and you can pip the horn and be back in the 1940s."

'There's a steam train; full bands playing'

Similarly, Transport Lady declares the mood enhancing effect of the performing acts on show at Fairs:

"A lady on stilts shows the (sic) people who come to fairs are offered a show, an experience.... So effervescent and engaging so people keep coming back, an uplifting feeling".

The vintage fashion fair engages all the senses with an array of tactile goods, music playing, homemade cakes, bright and colourful displays and plenty of intimate spaces in which to rummage. For both buyers and sellers at fairs, the interviews revealed how these were a key part in their experience. Clothing, accessories and jewellery play very much on the total multi-sensory experience, as we saw in chapter two. The setting of the fair, the random nature of the display techniques, and the unique and varied assortment, all seem to enhance this.

Everything being discussed contributes to the vintage fair being an experience, whether it is the idiosyncratic displays, the unconventional merchandise or the out of the ordinary people. But what is often laid on alongside the stalls are entertainments and recreational activities to take part in.

7.4.14 Dancing, Music and Entertainment

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when. This links this sub-theme to the sub-theme 'past lives of things' which sits in the Mental Space umbrella theme.



Liv Stones, as a seller, is motivated by colour and texture when setting up her own stall.

"I set my stall out personally to entice. Patterns, shapes that is the sort of thing... When I see that I think 'oh I just want to rummage the rail' 'cos there's some nice colours in there. I like to intrigue my customers"

Her display of buttons, one of her personal favourites, is "colour coded like a sweet shop" These buttons remind her of her Gran as well as her Mum.

It would seem, in the production of the spaces, these sellers are seeing their spaces too, from the perspective of the buyers, because they are also buyers too.

Lula Lady is a buyer and gets taken on a mental journey by the colours at a stall: "*brown, pink, jewel colours quite easy to navigate, makes me think of Autumn*". She cannot define what, but something drew her to it.

Vintage Bird remembers trying on, with her friend, a selection of leather gloves. "*They were really nice and soft, really soft leather and that's the thing that I always remember about the vintage events*".

Other senses engaged are kinaesthetic and auditory: "*They were jiving at the time; you always hear this vintage music*" Liv Stones relays.

The sense of smell was barely mentioned, perhaps because it is so sub-consciously experienced, but Beau Bellini was complimented on her stall at Manchester Cathedral being clean, "*smelling nice and looking pretty*".



7.4.16 Treasure-Hunting and Rummaging

This is perceived space (Lefebvre 1991), literally perceived by the shoppers. Treasure hunting was identified as a key driver of 'vintage', in chapter two; one of the reasons why people enjoy it is that it offers an opportunity to rummage and discover things unexpectedly, which is perhaps missing from more orderly retail environments.

Accordingly, Mill Girl talks about the exciting atmosphere at fairs, where "*rummaging and finding treasures*" takes place in a busy and friendly space.

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There appear to be different levels of disorganisation to appeal to different people.

Patti *“likes a good rummage”* but as she also organises fairs, she talks about how her different sellers lay out their spaces to attract other types of buyers. One of her sellers displays her handbags neatly in height order to appeal to buyers who do not appreciate too much rummaging.

7.4.17 Dressing-Up

This sub-theme is experienced from the perspective of the individual ‘dressing up themselves’ and in the watching and admiring of other people dressed up all around.

For Vintage Bird it is about *“getting involved”* in a special event. As well as shopping at the vintage fairs, alongside the many ‘Serious Leisure Vintage Fashionistas’ who perform merely as ‘vintage people’ she also literally performs at them in her role as a singer in a female swing trio. *“I enjoy applying makeup and doing hair for these events and I see them as occasions, as celebrations”*. She does her hair in pin curls and paints her lips bright red. *“You get involved I think...when you’re not dressed up and you go to these things you feel a bit silly and a bit daft”*.

This dressing up as Transport Lady describes, is *“The willingness to wear a banana necklace or pineapple earrings. It is: The Carmen Miranda spirit; I love seeing people really exuberant”*. Her Mum wears different outfits to fairs and *“it lifts her spirits and makes her whole face shine”*. This ‘dressing up’ is a performance of ‘self’ but is also apparent in the performances of others which are watched and enjoyed.

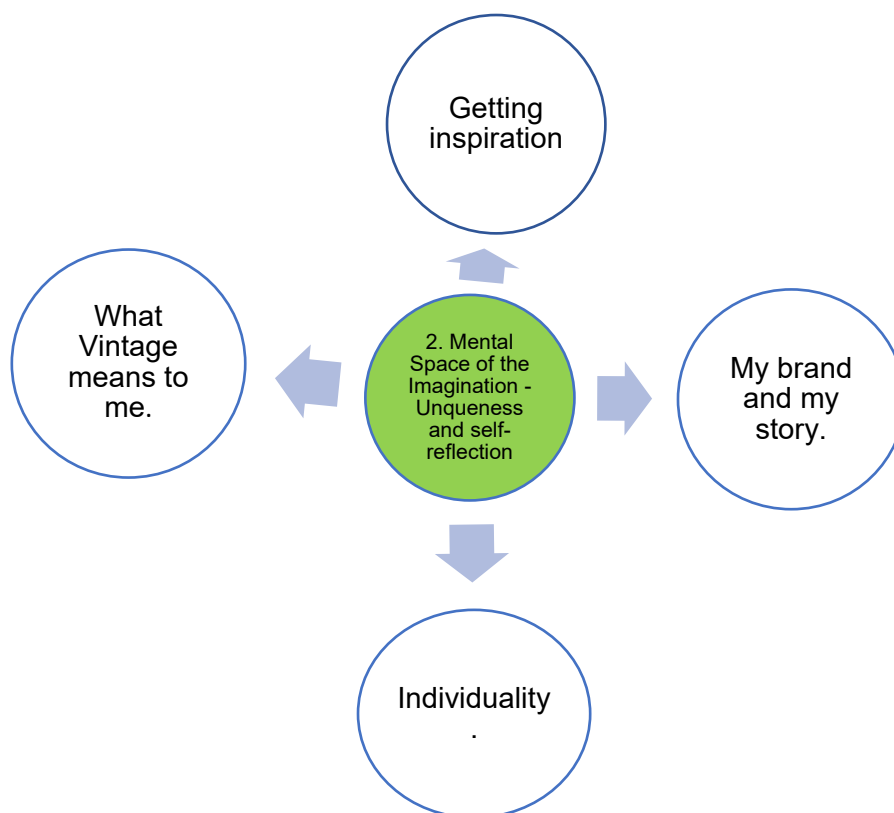
From a spatial perspective, the vintage fashion fair is a temporary space in a permanent place. The buildings and the settings are ‘dressed up’ just like the people, momentarily and especially for the event. So, the bunting is strewn, the goods are arranged, and the rooms are decorated, for the decorated people to enter.

7.4.18 New Knowledge about Physical Space.

The contrast between solid space and floating space. Things which are fixed and things which are transient. The vintage fashion fair is a series of spaces side by side, each offering different individual interpretations of ‘vintage’. All under one roof they portray their stallholders’ values and vision. Therefore, the ‘Serious Leisure Vintage Fashionistas’ collaborate and share their space, which seems to bring wellbeing benefits. What might be restrictions or obstacles are instead often viewed as welcome challenges which encourage innovation and creativity.

7.5 Umbrella Theme Two – Mental Spaces of the Imagination - Uniqueness and Self-Reflection.

Figure 15. Mental Space of the imagination – Uniqueness and self-reflection.



This theme incorporates all the participants' narratives surrounding the concepts of being individual and unique and reflecting on themselves.

7.5.1 Link between Mental Space and Critical Spatial Theory

In Lefebvre's Spatial Triad, mental space is the conceived space or representations of space. It is the designed or idealised space which dominates spatial discourse. It is about symbols and value laden constructions of space.

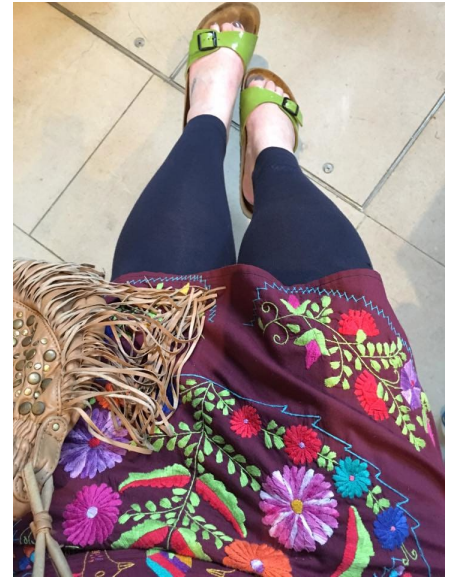
It can also be linked to the 'identity-seeking' driver of 'vintage' fashion, as it is about the mental imagination, and is manifested in the interview transcripts as inward looking reflection, on what 'vintage' means and how it encompasses their own sense of self.

Mental space can be linked to subjective space of the imagination (Soja 1996). A space of concepts, metaphors, symbols, discourses and codes (Soja 1996). Bachelard's (1958), Esther Pugh 2020

imagined space means that each space can be experienced differently (Rodman 1992). These multiple views of space are incorporated into the lived space of the imagination.

7.5.2 My Brand and My Story

In setting up their spaces, 'Serious Leisure Vintage Fashionistas', the sellers, are often displaying their personal brand, their own version of 'vintage', not just their wares. Each seller has a unique perspective on 'vintage', making the spaces individual. Critical spatial theory found people all perceive space differently; at the vintage fashion fair, the stallholders can quite literally create their own individual spaces telling their own vintage story and communicating something about themselves.



This can be their own personal interpretation of a look; *"my vintage and my view of my vintage way of dressing"*, says Liv Stones. She creates this through her styling and mannequin dressing, *"creating outfits for different occasions and trying to inspire people"* with her own personal interpretation of 'vintage'. She reflects on her own personal brand and role as a trader. *"You look at the vintage you're wearing and how you're perceived and how you portray your business"*. The photograph, (above) was taken by Liv Stones to illustrate this inward reflection. She reflects on how she is perceived and how she portrays her business, whilst taking time out from the busy schedule and sitting quietly and having a drink and something to eat before *"hopping up again and talking to the next interesting person"*.

Beau Bellini always has her own branded postcards on the front of her stall so that people can pick them up. She believes that *"as a seller you should always be dressed in vintage (as) the customer sees you at the forefront of your business, not just a beautiful store and merchandise but you as a representative"*. However, her description of her love of vintage demonstrates that vintage is not a job, but a passion, stating that *"she lives and breathes it and if she were cut in half, like a stick of rock she would have 'vintage' written through her core"*.

7.5.3 Getting Inspiration

In the Vintage fashion fair space, the 'Serious Leisure Vintage Fashionistas' see things that inspire them and either buy them or take photographs of them. For example, Lula Lady, sees *"red shoes, and a photo of Marilyn"* which inspire her to buy them serendipitously when she was *"going through a glove thing"*. Stallholders and shoppers also get

inspiration from each other, through different display ideas of the different stalls. But instead of seeing this as fierce competition, they see it as a compliment. So, Beau Bellini says quite cheerfully: *"Lots of people stole my idea, guess it's a back-handed compliment, I guess someone sees something that looks good and works well".*

7.5.4 Individuality

Personal style, says Liv Stones seller, *"is something that suits you and your way of life.* She started to wear vintage so that she was wearing something no-one else had, *"something no-one had seen before".*

Yvonne, another seller, says vintage is not old fashioned, but it is about *"being individual and having some style"*. When talking about her picture of two very chic young girls who visited her stall, she states, she *"thinks it's good to carry it off and have some style without looking like every other girl in your class"*.

Hattie B is a buyer and a student and enjoys not looking like other students. She says she *"just wants to be different, I don't want to wear hoodies and jeans"*. She says her Grandma said to her *"do you realise everyone is looking at you and said, 'I know', I hope they are going 'wow', I've got a bird in my hair from the garden centre"*.

To Patti Sciaffli, seller, the authenticity of vintage clothing is important: *"Yeah, I am not a fan of new vintage, it's all so generic. The whole appeal of vintage fairs is that no-one else is going to be wearing it, you've found it, it fits you, no-one else has it"*.

7.5.5 What Vintage Means to Me

This sub-theme is about the individual sellers and shoppers each having a unique philosophy and set of values on what 'vintage' means. This is often interwoven with their own experience and outlook.

Mill Girl, keen vintage shopper, who loves orange and the period of the Sixties and early Seventies, thinks *"it has something to do with my childhood and when I was happy in my life"*.

Beau Bellini thinks it is important that as a seller *"you should be dressed in vintage because your customer sees you at the front of your business, not just seeing your store but you as a representative, 'standing in front of your merchandise'".* She lives and breathes vintage and does it because she loves it. Her presence gives her stall a feeling of authenticity.

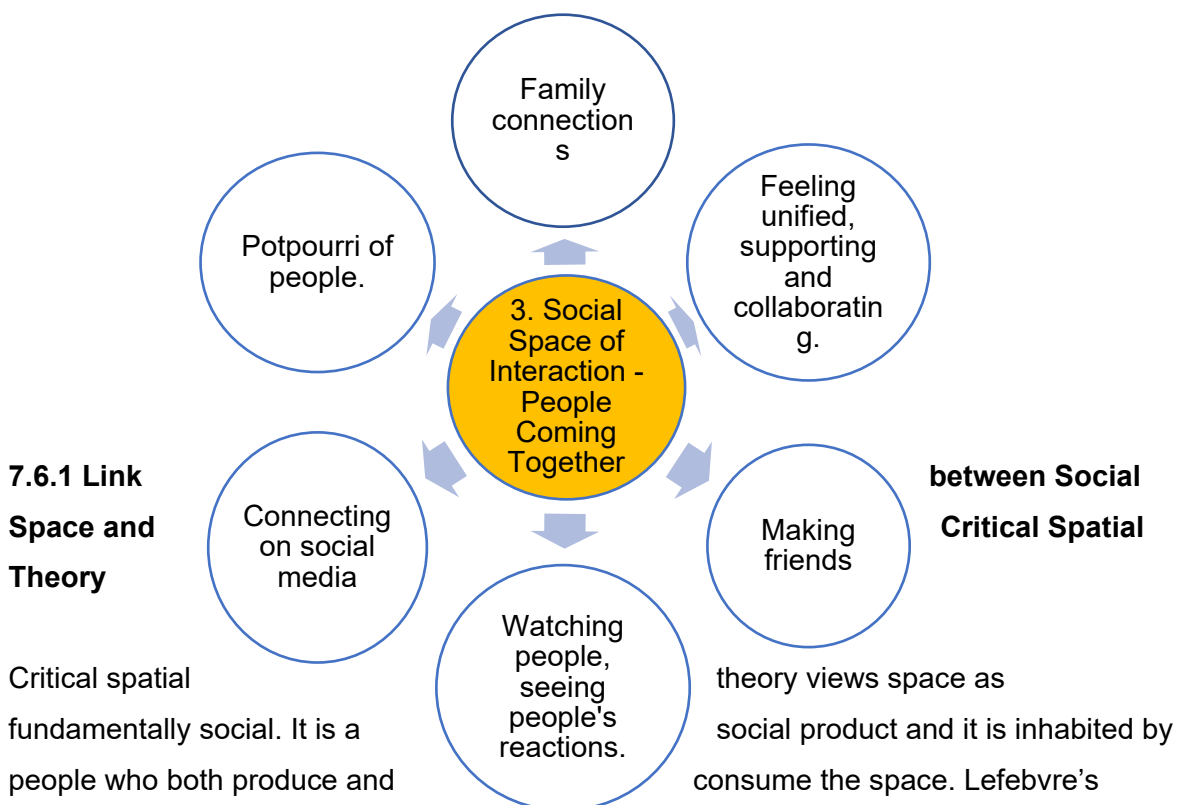
7.5.6 New Knowledge of Mental Space

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In Mental Space, individuals reflect on things and how they relate to childhood memories. Mental reflection sees the participants at the Vintage fashion fair, interpret the space for themselves in terms of their own unique set of values and their philosophy of Vintage. As a space of the imagination, the vintage fashion fair does not simply feature stalls, side by side selling different things. It is also showcasing different versions of vintage fashion, each with their own unique ideology seen in the various brands. This is the symbolic side of vintage fashion, which is interpreted differently by each 'Serious Leisure Vintage Fashionista'.

7.6 Umbrella Theme Three – Social Space of interaction - People Coming Together

Figure 16. Social Spaces of interaction – People Coming Together.



'Lived Space' and Soja's 'thirdspace', or 'Social Space' are all spaces shaped by human experience. The space of the Vintage fashion fair is quite literally produced and

reproduced over and over, week after week, making it a fascinating context for the spatial lens. chapter Two found that one of the drivers of 'vintage' fashion consumption is 'social interaction', with the protagonists of the 'vintage' fashion retail scene enjoying the opportunity to meet people and to discuss the stories and innate qualities of the garments. The perceptions, knowledge and experience of space, seen in the rituals and practices of people, are fundamental to lived space. These dynamics of social interaction mean that lived space is ever changing and is not fixed. The vintage fashion fair is less planned than other more formal spaces, and this links to time. Because it is temporary and short-lived, its displays are more precarious and makeshift. The shoppers are part of the space, co-creating the experience in their vintage outfits. Like the sellers they produce the space. Both sellers and shoppers also consume the space. In setting up their stall and using every inch of space to display their vintage tableaux the stallholders consume the space and in picking up, selecting, buying what appeals to them, the shoppers are consuming too.

7.6.2 Making Friends

Once the stalls are set up at the vintage fashion fair, it is time for the performances to begin, involving interactions and exchanges between people. Some of these begin even before the doors are open as they are between the stallholders, who enter, often not knowing exactly where they will be situated and how much space they have been assigned. They chat with other sellers they know or quickly make new friends of their temporary trading neighbours.

The extent to which buyers and sellers share stories together is something that makes the vintage fashion fair unique and quite different from the High Street. Yvonne, a seller, likes finding she has something in common with others and sharing stories with them, which she did over some Holly Hobby dolls when she met a seamstress who had made one. This led Yvonne to think about her own mum who had sewn her clothes as a child. Yvonne is told stories by the people who sell their goods to her, often in the setting of their own homes.

"They like you to know what they've done in it ..there's nothing nicer than going to someone's house to buy some handbags and them saying 'oh well I wore that at such and such gala in 1969 with my husband' and I think that's what makes it special".

Yvonne proceeds to share these stories with her buyers at the fair.

"I always try to have a section of memories", said Yvonne when discussing her stall set up featuring an Oxo tin and a hairbrush belonging to her deceased grandma. She goes on to say that it is important for her to chat to buyers and find out why they are buying and what they will go on to do with the objects.

7.6.3 Feeling Unified, Supporting and Collaborating.

Vintage Bird explains how fairs make her feel; *“Fairs have a feeling about them, everyone’s really happy and everyone gets really dressed up and I like to get involved in the same things, it’s sort of collaboration thing that we feel like we’re unified”*.

Beau Bellini talks about creating her space at Manchester cathedral and *“talking to neighbours so you could work together”*. Lindsay highlights the importance of *“negotiating with your neighbours”* when deciding where to set up, *“everyone talks and makes friends”* she says *“and we watch each other’s stalls. We take care of each other and ask ‘do you need to go to the loo? Etc.’”*

Vintage Bird also draws attention to the way dressing up makes you feel a sense of belonging: *“The more you put in an effort the more you feel part of it, it’s almost like your all unified.”*

7.6.4 Family Connections

All participants, in one way or another, declared that their love of vintage had something to do with the passionate people they shared a love of vintage with and it reinforced social connections, especially family.

The vintage fashion fair also arouses awareness of family connections, either by doing vintage together or by presenting artefacts with special memories. It seems the vintage fair is a place to get together with family, in spirit if not physically.

The vintage fair is a place where memories are created and nurtured, either personally or in shared exchanges. On a personal level, Carrie recalls a table of small trinket boxes and ring trays and that *“reminded me of my Gran and my Nan”* and that this is one of the things she likes about vintage, *“memories of them”*.

Dressing up for the fairs, Vintage Bird wears clothing with special significance for her own family history. *“This dress is my mother-in-law’s great aunt’s, she didn’t die that long ago, and my mother-in-law gave me some of her things. This dress is an original 1940s one... she was quite an elegant lady, a socialite and ...it was nice to wear a memory of her”*.

Lindsay does fairs with her Mum: *“she comes along for nice times”* and Lindsay describes the *“treasures they can’t let go of, such as a selection of old magazines and sees things at fairs that either she or her Mum had as a kid”*.

Liv Stones, in the setting of Manchester cathedral, where a couple was jiving to Rock n Roll music is reminded of her Mum and Dad who met at a dance in the 1960s. *“This takes me back, it says a lot to me, it reminds me of my Mum and Dad”*.

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On discussing her display of buttons, Liv Stones reminisces about her Mum and Gran. Her Gran initially gave her a biscuit tin of buttons and she used to “*get them out to look at them and play with them, count them and use them as coins*”. Her Mum was a seamstress and therefore buttons remind her of her childhood. When she sets out her stall she is reminded of these happy memories.

Vintage Bird enjoyed shopping at a fair together with her friend; “*it sorts of brings us together*”, she said.

Carrie has photographed the Classic Car Boot Sale at Kings Cross, London (left) and some of the friends she spent time browsing with. She explained that she had never met them before “*but by the end of it we were firm friends, digging through clothes, going ‘oh this would suit you!’*”.

Yvonne has also made new friends through vintage: “*it’s the inspiration you get from like-minded people around you*” and goes on “*you get into the vintage world and get to know people*”.

Liv Stones loves meeting people at fairs too, and says they are “*quirky and wonderful*” and that they really inspire her and make her realise why she does vintage. She recalls a six and a sixty-year-old dancing together, “*smiling and tapping their feet*” and feels the dancing itself brings people together “*instead of putting them in their cool boxes*”.

7.6.5 Connecting on Social Media

Yvonne enjoyed meeting face to face some young girls who follow her on social media. She reflects on the fact that since Instagram took off, “*it’s kind of weird, you are the brand and when I meet people, I follow on Instagram I almost get a little bit flappy*”.

Beau Bellini shares pictures of her stall and herself on social media.

Patti sells on social media during the fairs.

Social media plays a part at the vintage fashion fairs with the sellers taking advantage of having all their merchandise laid out nicely to inform people on platforms like Instagram and Facebook about their wares and promote online social sales as well as build relationships and brand awareness. Quirky photographs of Beau Bellini’s mannequin head were tweeted to the student union at a university fair to try to promote her brand and gain interest. She describes a photograph of three mannequins in different styles and her at the front smiling gleefully as “*great for social media*”. She says she gets more likes if she features herself in the photograph; she is the face of the brand, the personality.

7.6.6 Potpourri of People

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The sub-theme of inclusivity and diversity relates to the bringing together of all kinds of people with different tastes and lifestyles and from varied backgrounds and the fact that you do not have to be one type of person. The 'vintage' community is quite welcoming to all. Mill Girl reflects on how this impacts the shopping experience; *"Because there's so many diverse people, you're not competing with people just like you are not under pressure you find them quite friendly atmospheric places to be"*.

There were several mentions of the eccentric people who do 'vintage', both in referring to the sellers' and buyers' behaviour. Patti refers to one of her sellers as *"a vintage nutter, she's a real character, she slightly obsessive"* and thinks *"it's a good vintage trait"*, as she tends to *"go a little bit crazy at fairs"* and goes through obsessive stages, in her love of Horrockses' dresses.

Vintage Bird, a buyer, was attracted to a stall because of the *"eccentric character, chat chatting away.....she's very young at heart, still vibrant in the way she dresses"*.

Liv Stones, a seller, talks about the joy she feels when setting up her stall; *"I genuinely love shopping and genuinely love the clothes and I feel like a giddy girl, I can't look quick enough cos I want to see every piece but I don't want to miss anything and I kind of want to jump to the end I get dead excited"*.

For Transport Lady, it is the characters and the people who make the Vintage Fairs. She chose a picture of a lady in Victorian costume on stilts and said: *"it shows the character of the people who come to the fairs, you are offered a show, an experience"* and continues, *"it's so effervescent and engaging...the way people display themselves"*.

Choice and variety at the Vintage Fairs provide something for everyone. Whilst there is a strong vintage community of regular fairgoers, the vintage fashion fair offers something for everyone. Transport Lady says she *"isn't a purist"*. She does not think people have to be vintage people and loves having a chat with them. Vintage fairs are a meeting place for *"so many diverse people"* say Sue. *"When you look around there's loads of students, you're not competing with people, you are not under pressure, and I find them friendly atmospheric places"*.

It seems at the Vintage Fair, there is room for everyone, and they are friendly places, not about being cool. Liv Stones describes some dancing at a fair:

"There was a six and sixty-year-old and it didn't matter if they were doing the right dance, everybody loved it, they were smiling and tapping their feet. It brought people together instead of putting them in their cool boxes".

She says: *"there's so many walks of life that come to these fairs"* and connects this with the method of displaying the clothing which is mismatched, *"a mish mash bag of all sorts like you wouldn't see in a standard shop"*. This relates to the surprise and serendipity sub-theme in global theme three, 'Engaging the Senses'.

Children's areas are set up to appeal to the smallest visitors: The reason, says Yvonne, that she has done this is that *"you get to talk to people, it's about history and memories"*.

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Through toys and children's books people share stories of their childhoods and this is common ground that brings people together. Patti also recognises how *"vintage kid's bits"* will give parents more time to look as their children will be occupied playing with the toys. Vintage Fairs offer something for *"customers of all ages and price ranges"* from *"earrings for £6 to a mink coat for £80"* explains Liv Stones.

Yvonne spoke about some younger girls who came to her stall who she already followed on Instagram: *"They've got really good vintage style and they bought some handbags off me and I loved seeing the younger generation incorporating the vintage style and making it current"*. She goes on to explain that *"vintage is about being individual and having some style"* and that the fun of doing vintage is *"you don't know who you're going to meet"*.

7.6.7 Watching People and Seeing their Reactions

What makes the vintage fashion fair shopping so unique from the high street is the direct presence of the seller/brand owner alongside the merchandise. The buyer benefits from the first-hand knowledge of the merchandise on show and the seller gets to see her customers' reactions, which Beau Bellini loves seeing. Her buyers' joy at seeing items of clothing they love gives her great satisfaction: *"I introduced her to this coat...the gasp and look on her face. If anyone gasps you know it's a winner"*. She recalls *"a customer coming back to her stall in the evening with the handbag she had bought at lunchtime and she even came back the following day with a friend"*.

At the vintage fashion fair, the seller can build intimate relationships with buyers, getting to know them based on personal interaction. Liv Stones too, likes to see her customers' reactions and enjoys watching them as they shop. She tries to be inconspicuous on her stall, *"to let them shop and see it, to step back, mooch around, I don't sit behind the table"*. Oppositional categories – past and present, old and new, inside and out, work and play, family and social, private and public.

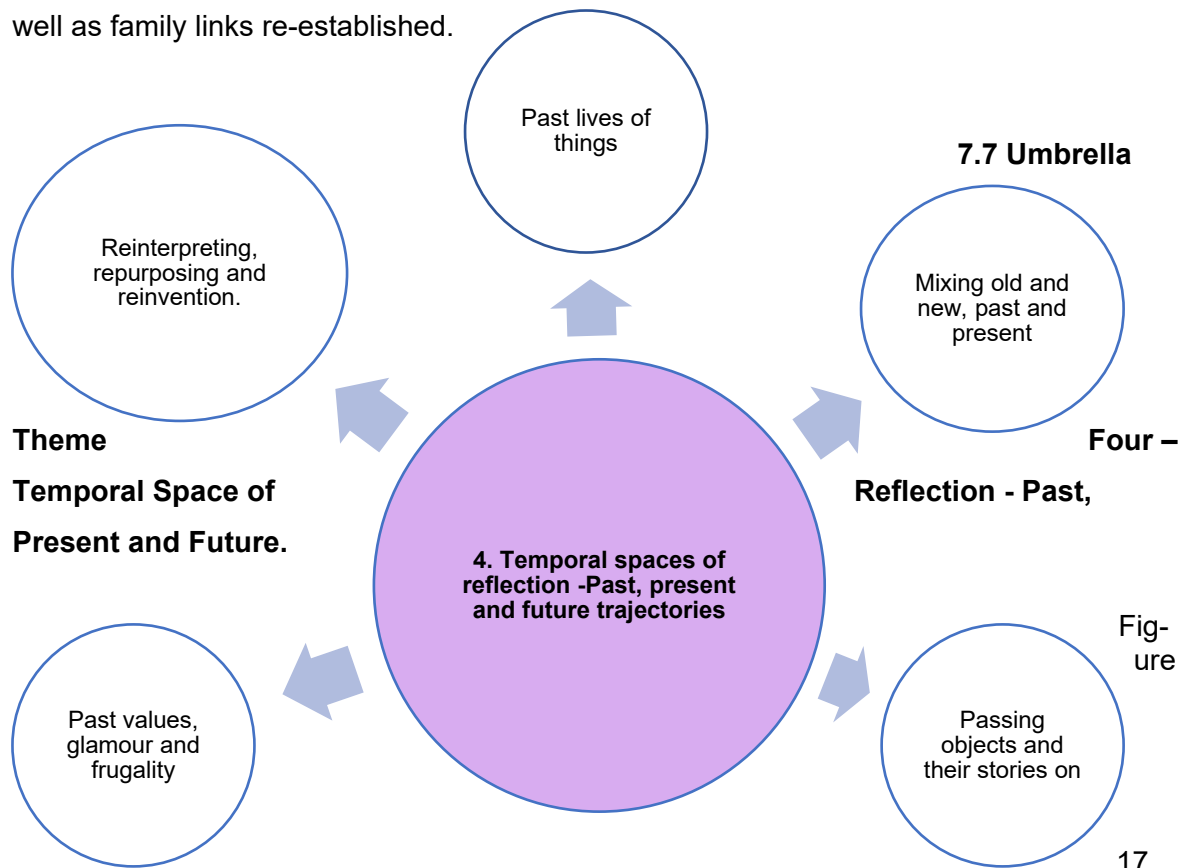
7.6.8 New Knowledge on Social Space

At the vintage fashion fair, Social Space is literally produced by the 'Serious Leisure Vintage Fashionistas', both the stallholders in laying out their wares and the shoppers parading in their vintage outfits. The Physical Space of objects in their historic settings is shared by people, talking to each other about objects, sharing stories and sharing spaces. This collaboration makes this unique as a retail environment.

This is a produced space, like Lefebvre's Social Space where the conception of space and people's perceptions of spaces converge, even into digital space.

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It has broad appeal to all kinds of people, and in it, new relationships can be formed, as well as family links re-established.



Temporal Spaces of Reflection – Past, Present and Future Trajectories.

7.7.1 Link between Temporal Space and Critical Spatial Theory

Temporal space is significant at the vintage fashion fair because it recognises the link between space and time, which critical spatial theory identified. At the vintage fashion fair, the 'Serious Leisure Vintage Fashionistas' create their own versions of the present by

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subjectively employing notions of the past in an interlocking of space, history and social lives. Temporal Space also links to nostalgia which was found to be a key driver of vintage fashion consumption. Temporal Space, like Mental Space is also about reflection, reflection on time. It can be viewed as 'time-travelling' in the mind. When the objects of Physical Space are handled and appreciated, they are re-interpreted through considerations of the past to create the present.

Heterotopias were found to be slices of time or as accumulations of time, like museums. The vintage fashion fair is like this; it represents a moment in vintage fashion history, and although it is a temporary space, it is somewhere that time stands still, seen in the collections of historic clothes and accessories.

7.7.2 Past Lives of Things

Hattie B, seen below, got all dressed up to take part in "Little Miss Vintage" and shared the stories of her outfit; *"The hat was my Great Aunts and my Grandma's wedding gloves... everything I was wearing had some sort of story"*.

Yvonne, like to reflect on the stories behind her items for sale: *"I know the stories, where they are from that this had sat on a dressing table for 25 years", which she can then share with her buyers"*.

"Second hand is history, each dress has a story and a life" says Mrs Fox (buyer).

Whether in the imagination or in a conversation between vintage fashionistas, the stories behind the garments are a unique aspect of 'vintage', which is missing in regular shopping, where goods are firsthand and brand new, which was seen in chapter Two, in the Typology of clothes. In considering some of her merchandise, in this case a *'stunningly made very petite pair of size 4 shoes'*, Liv Stones begins to wonder about the 'woman who wore them and the woman who wears them afterwards. She imagines the shoes through time and the different values that society had then compared to now. Like Bachelard's inhabited spaces, these clothes are previously inhabited too, literally bearing the marks of previous wearers. She is *"trying to get to the story behind the objects"*.

7.7.3 Reinterpreting, Repurposing and Reinvention.

Stallholders and shoppers get resourceful at fairs, inspired by seeing lots of different things. Repurposing objects from one use into another gives them multiple opportunities, such as *"using vanity cases as handbags and a lady who makes lip balms out of old watches"*, examples given by Mrs Fox.

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The reinterpretation, repurposing and reinvention can be applied to the spaces and to the clothes. The indoors and outdoors venues of the vintage fashion fair are being reinterpreted, repurposed and reinvented, as are the clothes on display there. This has a deep significance for the sustainability of spaces and things. Both the spaces and the objects inside them are being made useful again, in times when they might otherwise be discarded. This aligns to the 'Temporal Space' umbrella theme.

Mill Girl often buys things that do not fit and makes them into something else *"I've cut the bottom off and made a bag out of the rest"*, she explains. She cannot resist crocheted doilies and picks them up *"with a view to making something"* out of them. She sometimes sells items on eBay, realising when she gets home that they do not fit. *"How can I reinterpret that myself?"* Asks Carrie when she sees an old Vogue cover in a frame. She gets fashion inspiration from the fairs *"It's all about nostalgia and inspiration"* and this propels her forward to think about her next outfit or look.



7.7.4 Passing Things and their Stories on

Once the fair is over at the end of the day or weekend, all its trappings are dismantled to give the space back. The following week the sellers will be repeating the process at another venue and going through the rituals again. The buyers will have another opportunity to shop. The space is passed on just like the clothing. *"You can pass things on to the next generation to continue the journey I suppose"* stated Yvonne, vintage seller. She went on to talk about her appreciation for vintage earrings that may have been worn in the Sixties by someone out dancing and linked this to the notion of recycling and a *"backlash against a disposable society"*.



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Liv Stones, who also sells at vintage fairs, expressed her love of passing things on, having worked in Fast Fashion where everything was disposable: *“vintage items were looked after, and best outfits came out once a year. I like the way they can come out again and get a fresh breath of air again. A new lease of life.”*

Beau Bellini talks about a vintage coat *“going to a new home”* almost like it was a rescue dog. She states what she does for a living is to relaunch pre-loved items.

Yvonne has her own way of setting out her stall: *“Whenever I do a stall, I always have a section of memories”*. These feature her Gran’s brush sets which had sat on her dressing table for twenty-five years. She is keen to pass these on to the next generation.

Liv Stones is excited by future visions of *“how they’re going to be worn, where they are going to be worn, who is going to wear them, that excites me when I am setting up my stalls”*.

7.7.5 Mixing Old and New, Past and Present.

Vintage buyers and sellers are not snobbish about creating a concoction of old and new fashion to create a look. Yvonne loves to see vintage being mixed with High Street to create a contemporary look. Liv Stones likes to mix and match on her stall, garments from the contemporary high street with vintage to make them appeal as wearable outfits for today. *“I started mix and matching the vintage pieces, so this outfit is a maxi skirt which you could get in any high street store”*.

7.7.6 Past Values

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The concept of not throwing everything away is important to vintage people and there is a backlash against that kind of disposable society. *"People collected things they didn't throw things away; old Christmas tins were full of old wool"* says Yvonne. Liv Stones reflects on times when clothes *"were looked after and people's best outfits came out twice a year' and were treasured"*.

Others seek certain qualities and values they feel are missing from society today: *"It was the mystery and the elegance"* says Hattie B and *"It was about when women were glamorous and had (compacts) in their handbags, someone would use them again, and about the craftsmanship"* Yvonne. Passionate vintage people perceive past lives to offer certain qualities missing from the present and these are represented by objects they wish to preserve.



Some shoes from the 1930s or 40s reflect these changing times. *"Back in those days they were small and petite and there wasn't much meat on the bones 'cos there wasn't much to go around'.* She continues, *"they were smart and taken care of, there's no scuffs that shows to me the love and care they had, and that money wasn't there to get a new pair"*. The shoes, she says are even more special because of the 'history of them'. Liv Stones, on seeing dancers doing the jive at Manchester cathedral, is taken back to an era *"when there were no phones, no laptops, or social media and people just wanted to talk"*. This chatting and interaction is apparent at the vintage fashion fair.

7.7.7 New Knowledge on Temporal Space

The nature of the temporary space layered fleetingly on top of permanent space, creates an interesting and dynamic juxtaposition. It is pertinent that these old things are set in old places like the second-hand clothes and second-hand spaces.

Past, present and future were found to be elements of 'vintage' and of spatial theory. The relationship between space and time. Spatiality incorporates history.

The temporary space has not been analysed previously in terms of critical spatial theory. This is, therefore, an interesting study because space is defined as constantly in flux and evolving, not fixed. This is the Vintage fashion fair as a space. This research tells us for

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the 'Serious Leisure Vintage Fashionistas', they are deeply affected by a sense of history. They reflect on things' past and on the history of their surroundings which they see as influencing their experience.

In setting up and titivating their own unique spaces, they take time, often considering the nostalgic meaning behind things as they work. They literally produce and consume spaces on a regular frequency; Their spaces are open to 'revision and the construction of new meanings' at each fair they visit.

Vintage fashion fairs could be put forward as contemporary examples of Foucault's Heterochronies, which are accumulations of time, or spaces where time stands still or where the usual rules of time are altered. Where previously Foucault was criticised for being quite opaque and theoretical, perhaps these are an opportunity to bring his thinking to life. In the collections of old clothes, from many eras, and the vibrant vintage fashionistas scurrying around tables and rails, dressed in ensembles inspired by the past, these spaces are like living breathing museums, where life is breathed into the past.

7.8 Discussion of New Knowledge on Space.

It was established at the end of chapter four, that space is physical, mental and social and now temporal space is added to that from the findings of the research.

Temporal Space – This dimension describes the imagined past and future trajectories and stories of vintage objects, enhancing their value and meaning (Appadurai 1986)	Fixed - Past Imaginings of objects' stories and Nostalgia (Meaning Making).
	Floating - Future Trajectories of Objects and Letting things and spaces go.

What do we know now that we did not know before?

According to critical spatial theory, there are three aspects of space;

- Physical space
- Mental space and
- Social space

Temporal space is introduced here in the thesis as it was found that space unfolds through time and that each person experiences space through their own past, present and future.

Spaces are experienced differently by each individual and therefore it is important to allow individuals to contribute to the design of spaces, and it is impossible to set out a space

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which will appeal to all users. Whatever is proposed to do with spaces, there should be elements of co-creation incorporated. Shoppers' and sellers' roles merge as they share the experience. The presence of the sellers at their stalls contributes to the spatial design, they are part of it. Space should have elements of freedom to offer surprise and serendipity, they should not be too designed. We need to break the disconnect between planners and those who actually live in the space. This is achieved at the vintage fashion fair by closing this gap between who conceives the space and who uses and lives in the space. It is the same people. This is giving power to individuals to take control of space, not be recipients of it. The shopper when exploring the space takes pleasure in its changing and unruly nature and she can become part of this change and chaos.

Physical spaces have significance, at a time when retail is becoming digital. The going to spaces, the occasion and the experience contributes to shoppers' enjoyment.

Spaces have solid and liquid qualities and these in combination are important for the customer experience.

7.9 Framework of Spatial Essences.

Physical, mental, social and temporal space are not separate but overlapping dimensions of space. For example, when setting up their physical spaces, sellers are negotiating with their fellow traders (social space). When reflecting on what vintage means to them (mental space) this is linked in their minds to memories of family (social and temporal space). This prompts a feeling of layers and interwoven sections of space, like a framework. Some of these are linked to movement and freedom (liquid) and others to solidity and structure (solid). The liquid dimension of space aids fun play and experimentation, and the solid aspect is the tradition of the setting and the reassuringly old-fashioned clothes and social interaction. This echoes the ambivalence of the consumer experience at the Vintage fashion fair, on the one hand focusing on change through reinterpretation and revaluation and on the other, a nostalgic past.

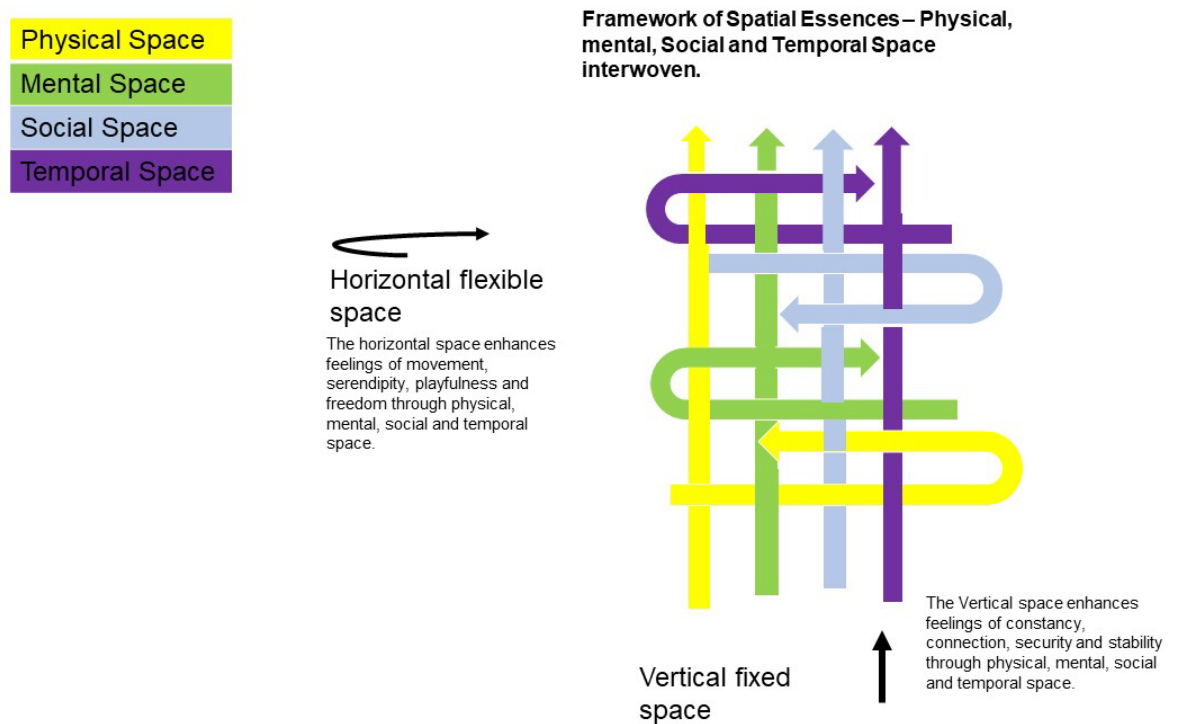
The framework of spatial essences has been created from the analysis of the interview data to represent how to incorporate the new knowledge into retail spaces.

Solid space in the historic buildings representing the established and immovable setting which acts as a meaningful backdrop to buying and selling, seen in the fixed dimension.

The flexible dimension of space represents the props and equipment the sellers bring to the setting and take care to arrange and organise to create an effective selling apparatus.

In the next chapter, the below model will be extended to the final conceptual model, Spatial Fabric which is the major contribution to knowledge.

Figure 18. Framework of Spatial Essences.



This chapter has delivered the findings from the primary research interviews with ‘Serious Leisure Vintage Fashionistas’. The umbrella themes and their sub themes have been set out and discussed, accompanied by participants’ own narratives and photographs of their lived experience. Physical spaces of exploration, mental spaces of imagination, social spaces of interaction and temporal spaces of reflection were found to be the core themes of their experience. Physical, mental and social were extended from the critical spatial theorists and ‘temporal space’ was found to be an additional dimension of space, including the reflection on the past, present and future of space and the movement of objects, people and spaces through time. These four dimensions are viewed as strands of experience which affect the participants at the vintage fashion fair and have a solid and a fluid aspect. This chapter has discussed the narrative interview data from the ‘Serious Leisure Vintage Fashionistas’ using their own words and phrases and their photographs.

At the end of the discussion, this is translated into a Framework of Spatial Essences, a concept of overlapping and interwoven strands of space, just like a material, with horizontal and vertical warp and weft. In the final chapter of this thesis, (chapter eight – conclusion), the major contribution to knowledge will be presented, a model with far-reaching theoretical and practical implications, to fundamentally alter the spatial paradigm in the future.

Chapter Eight – Conclusion

8.1 Introduction

The purpose of this final chapter is to bring the research to a conclusion by reflecting on what has been achieved in addressing the overall aim of the study, what the limitations of the study are and what exciting future research possibilities exist. The chapter will first present the major contribution to knowledge, Spatial Fabric, a hugely significant metaphorical model, illustrating the various dimensions of space and providing a new ontological spatial paradigm. This will provide new knowledge for academics in consumer and spatial research as well as provide a new set of guidelines for any practitioners for whom a great consumer experience in space is important.

The chapter will explain how all the variables from the secondary and primary research contribute to the development of this model. The practical application of this model for retail, hospitality, tourism and events industries, is demonstrated, and how this will benefit these sectors.

This chapter will achieve objective seven of this thesis:

To synthesise the secondary and primary data in a conceptual model of retail space to advance knowledge in the academic research community and to be used by retail organisations to propose the more effective design of retail space.

8.2 Major contribution to knowledge – Spatial Fabric.

Spatial Fabric is the major contribution to knowledge which will shape spaces of the future by making consumers of all kinds enjoy spaces better. It brings together the secondary and primary research findings to demonstrate the physical, mental, social and temporal dimensions of space and their solid and liquid sides. The model demonstrates the connection between the consumer behaviour theory and the spatial theory and incorporates all new knowledge from this project. It can be used as a template for future spaces to improve them.

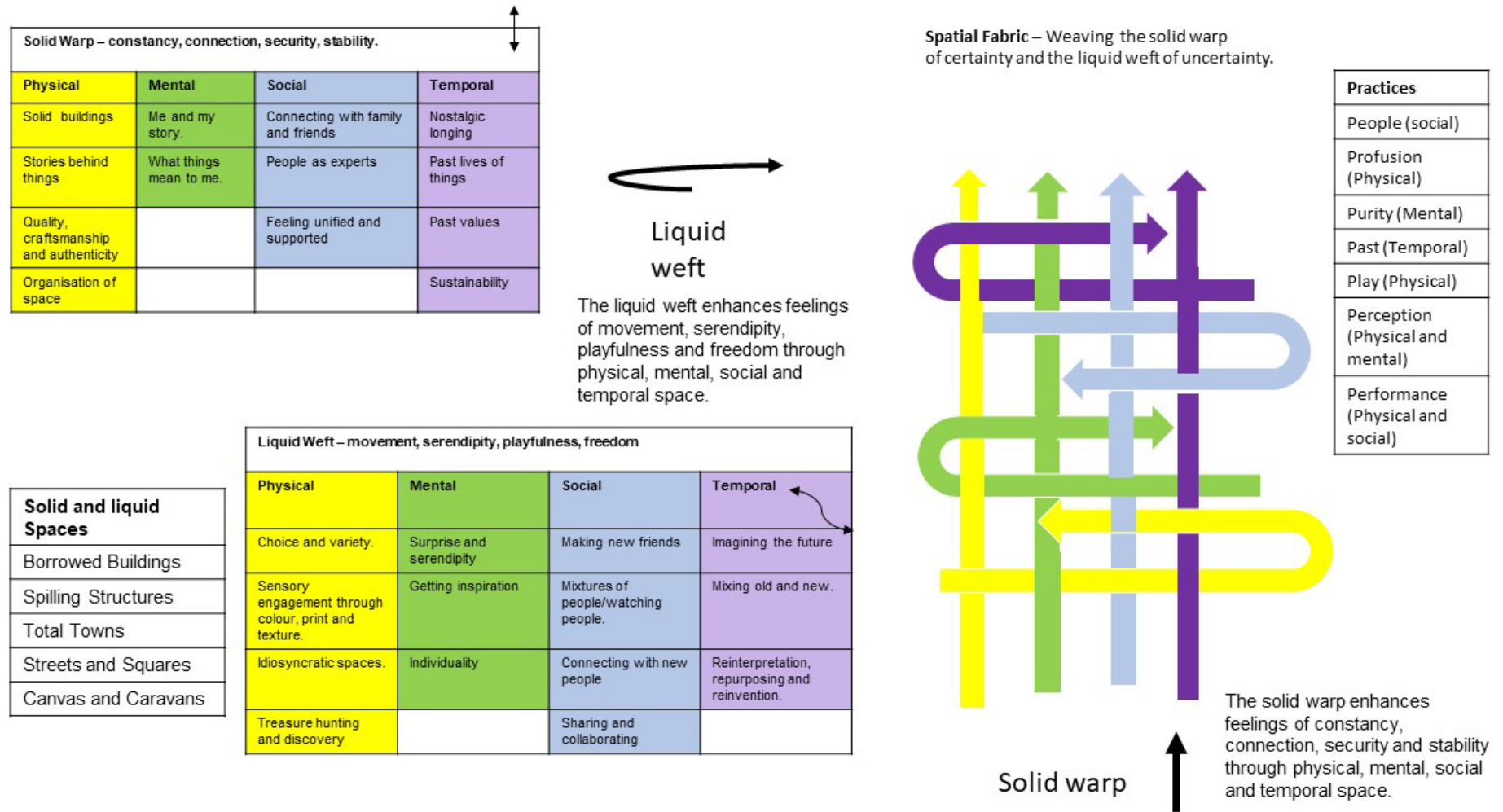
The model follows Tuan's idea (1977), that 'place is security, space is freedom'. It is shown as a metaphorical model of space as a woven fabric, with a warp and a weft. This metaphor was arrived at following examination of the 'framework of spatial essences' shown in chapter 7, which began to combine physical, mental, social and temporal dimensions of space with their liquid and solid qualities. The framework of spatial essences is woven and is like fabric. Fabric is reminiscent of the clothing in the context of the research, the Vintage fashion fair. Fabric, as in fashion, is flexible and fluid but it is also

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strong due to its woven structure. Fabric can be rigid and inflexible, such as canvas, like the solid, historic buildings, or it can be fluid and flexible, such as tulle, like the temporary fair which arrives for the day or weekend. Spatial Fabric therefore reflects the spaces of the Vintage fashion fair.

Fabric is part of our lives from birth to death; as St Clair (2019), states, we are swaddled in it at birth, and shrouds are drawn over our faces at death, we sleep in it and we dress in it to present ourselves to the world. In short, fabric, like space is essential to our lives. Fabric is the material behind fashion, which like space is often seen as light and frivolous; 'unworthy of notice, despite its societal importance' (St Clair 2019), resembles space is that it is often overlooked. Fabric construction features vertical warp threads and horizontal weft threads, which are interwoven on a loom, criss-crossing at right angles, with a weft thread passing over a warp thread, then under the next (Hallet and Johnston 2014). The warp is tightly bound to the loom and the weft criss-crosses across the warp to provide the flexibility, stretch and movement of the fabric. For this reason, this has been chosen as a spatial metaphor, because spaces also have these stable and tightly bound attributes, such as solid historic qualities, alongside loose and free traits such as moving parts.

Figure 19. Contribution to Knowledge F – Spatial Fabric Model



8.3 Practical applications of Spatial Fabric

Spatial Fabric has exciting possibilities for any business which is interested in making better spaces for their users. It extends critical spatial theory ideas, by providing a method and a template for improving space. It is known that individuals experience space differently, and a one-size-fits-all approach to making better space would therefore be inappropriate. Spatial Fabric therefore offers opportunities for spaces to be flexible and customisable, whilst maintaining aspects of constancy and organisation. Spatial Fabric connects individuals with each other in space, while also connecting individuals to space, through physical, social, mental and temporal dimensions, with solid and fluid characteristics. By acknowledging the importance of the physical exploration, mental reflection, social interaction and the temporal meaning of spaces they can be woven more meaningful for all participants. This is the essence of Spatial Fabric. It could be applied to space of all kinds, not just to vintage fashion fairs, which were the context for this research, but to other settings too. So, in consumer spaces, whether a shop, a hotel reception or an outdoor events space, implementing Spatial Fabric properly could enhance participants' experience, so that they feel better in the space and have a more satisfying experience.

The space which has been given the spatial fabric treatment will not be a 'top-down' space designed by the establishment, like Lefebvre's 'Conceived Space' but will be a co-created and collaborative space which evolve over time, incorporating opportunities for individualisation. Spatial fabric's vertical solid warp respects the history and provenance of spaces and provides stability in a solid setting. The horizontal liquid weft, alternatively, offers users freedom, serendipity and ludic qualities and the ability to adapt and customise space for themselves.

Spatial Fabric will benefit academics in the fields of marketing, retail, events and tourism, by extending critical spatial theory, and contributing a new model of space by which to better design space, whatever sector and context, from private sector retail and hospitality, to public sector spaces, such as those in education and healthcare. Spatial Fabric will extend critical spatial theory by generating new knowledge and thinking in the field of Critical Geography. Alongside Heterotopias, Social Space and thirdspace, Spatial Fabric will provide new thinking, with the notion that there are solid and liquid aspects of space and that these are physical, mental, social and temporal. Most importantly it brings forth action, in the creation of spaces which better meet the needs of their patrons.

The table below demonstrates how spatial fabric could be applied to a space to improve it, adhering to the solid warp and the liquid weft in order to make space more satisfying and experiential.

Table 25. Practical Application of Spatial Fabric

Solid Warp – constancy, connection, security, stability.	
Spatial dimension	Guidelines
Physical warp (exploration).	Use materials, colours, textures or even items from the building's or the geographical area's historic provenance which aid the storytelling of the space and make it more meaningful. Make sure the space is well organised.
Mental warp (imagination).	Show imagery which reflects this past provenance, which will make people think and imagine the history of the building, and the part they are playing in the space. Use quality solid materials, which on their own provoke a response and a conversation. Incorporate ways for the space to have a personal connection with its users, such as the part they are playing in the current spatial practice.
Social warp (interaction).	Make sure there are spaces for dwelling and staying. Make the space comfortable to promote connection between individuals and opportunities for deep social encounters, collaboration and sharing.
Temporal warp (reflection).	Make sure that sustainability is considered, so that the space has longevity, and is environmentally and socially sustainable. Provide opportunities in the space, to reflect on the past, present and future of the space, with contributions from users.
Liquid Weft – movement, serendipity, playfulness, freedom	
Physical weft (exploration).	Use materials, equipment and décor which are flexible and customisable to suit different purposes and end uses. Offer physical opportunities for discovery and play, such as quirky and interactive features and provide ways for people to create their own spatial arrangements. Promote choices in the space, for different people to use it in their own way.
Mental weft (imagination).	Incorporate elements which inspire people and give them ideas that they can capture and use in their own spaces.
Social weft (interaction).	Make sure the space allows for serendipity and surprise so that participants in the space have opportunities for unplanned encounters. Include

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	spaces that users can co-create, even if just as temporary features. These will empower them to become the space, rather than 'IN' the space.
Temporal weft (re-flection),	Feature short-lived contemporary, (possibly digital) pop up elements and update these regularly. Change and evolve the space over time, with the contributions of its users.

8.4 Benefits of Spatial Fabric

Spatial Fabric has the potential to improve spaces, so they are more effective in the future, incorporating elements of exploration, imagination, interaction and reflection. As digital retail spaces replace traditional shopping, this narrative argues that critical spatial theory and the further additions to knowledge this thesis has provided, could contribute to the ongoing relevance of traditional physical shops and shopping, as well as making other spaces thrive, like restaurants, hotels and bars in the hospitality sector, and even universities and hospitals in sectors more diverse. This will have a social and community benefit.

Spatial Fabric would have the following benefits:

- The space would have multiple dimensions of meaning - Physical, mental, social, temporal.
- It will feature Solidity and Liquidity, to satisfy both nostalgia and connection with the past and Liquid Modernity (need for play and freedom).
- The Spatial Fabric Model incorporates tangible, intangible and time travelling components.
- It will give people a sense of belonging in space, so that they ARE the space.

Vintage fashion is a type of recycling, which reduces clothing waste and has a social benefit. Spatial Fabric could be used to recycle buildings. Many of the kinds of buildings that host the Vintage fashion fairs have become largely redundant due to changes in consumer lifestyles and behaviour, but these grand buildings which once had meaning and purpose, can be used again as social settings for a variety of events and marketplaces, dressed in Spatial Fabric.

8.5 Findings and Conclusions

This research has developed the Spatial Fabric model to address the future design of spaces.

The following research questions were addressed and answered:

- 1.Can Critical spatial theory be extended to create new knowledge of contemporary consumption space?
- 2.What new knowledge of space and lived spatialities, can be achieved by synthesising Critical spatial theory with Consumer culture theory?
- 3.What are the spatial characteristics of the Vintage fashion fair?
- 4.How do consumers perceive and experience space and make meaning from their lived experience of space?
- 5.Is it possible to design spaces more effectively in the future so that they better meet the needs of their users?

6. Can this be synthesised into a simple model for practitioners in retail, hospitality, events and tourism, to use as a spatial template for their improved design.

8.6 Contributions to Knowledge

Table 26. Contributions to Knowledge

Gaps	Contribution	chapter	Detail
1	Major contribution A	Entire thesis	Critical spatial theory, extended by being applied to studying vintage fashion consumption
2	Minor contribution B	2 - part 1	Typology of vintage fashion spaces
3	Minor contribution C	2 - part 2	Typology of the Vintage fashion fairs (temporary spaces).
4	Minor contribution D	3	Taxonomy of vintage fashion fair practices
5	Minor contribution E	6	Digital Photographic methodology.
6	Major contribution F	8	Spatial Fabric model

8.7 Reflection on research aim.

The aims of the study were:

1. To investigate Critical spatial theory in the context of the Vintage Fashion Fair temporary spaces.
2. To provide a spatial model that demonstrates how 'Serious Leisure Vintage Fashionistas', both buyers and sellers, consume and experience space at the Vintage fashion fairs in temporary re-appropriated buildings and second-hand spaces.

The motivation for this study arose from the researcher's passionate involvement in and fascination with the world of vintage fashion. From the retail perspective, and that of a visual merchandiser, it was the spaces of this sector which were the source of most interest. In vintage fashion these were alternative spaces where the usual practices of formal retail were often turned upside down, and the standard hierarchies of retailer and consumer broken down. The vintage fashion fair, a format which is multiplying across the UK was chosen as the focus of the research due to its fleeting nature, which seemed to fit perfectly with the Postmodern zeitgeist. Taking place in historic buildings and featuring make-shift arrangements of tables and rails, assembled for the day or weekend and then

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disassembled, these are spaces of great energy and potential where buyers and sellers merge and collaborate.

The reading of an academic article by Saatcioglu and Ozanne (2012), in the *Journal of Public Policy and Marketing*, introduced the researcher to a branch of study called critical spatial theory and inspired the current approach, which is based on the fundamental principle that space is not merely a container or vessel but is a real and tangible thing which affects power and control relationships. As a unique and temporary shopping space, the vintage fashion fair is a vibrant space, where human agency plays a role in redefining spaces which have become anachronistic and have new potential. Time is intricately linked to space in the literature and the perusal of vintage fashion, so linked to the past, and this makes a significant union. This was the rationale for probing into the role of space at the vintage fashion fair.

8.8 Limitations of Study.

This study has achieved its aims and objectives and answered the questions it set out to. However, there are limitations to what has been achieved, which provides an opportunity for further study.

This study focused on the traditional 'bricks and mortar' retail environment, not the spaces of internet retailing. There is a surge in the popularity of online shopping for vintage, encompassing not only vintage websites, but also social media and mobile apps (Machado et al 2019), all of which offer exciting opportunities for future research. These are digital spaces and they are intangible, but nevertheless, they are becoming increasingly a part of the contemporary consumers' experience. Future studies could examine the application of Spatial Fabric to these virtual spaces.

Other limitations of this study could be the sample size and demographic. There were only ten participants and therefore the data gathered was limited. However, this small number allowed for in-depth qualitative research into the lived experience, from the perspective of individuals who have in-depth knowledge of the phenomenon, and according to Husserl (1913), even one participant would be valid.

The participants were all from the UK and were female, which means the data on their lived experience was limited both geographically and demographically. Further international perspectives on space may provide other results and new perspectives. Studies with male participants may also give new insight, uncovering gender-related viewpoints on spatial experience.

Vintage fashion fairs were the context of this research and this could be viewed as a limitation, as this is a niche space, and other more permanent spaces might deliver different findings. The research could be viewed as limited as it took place in this space. This was

justified in chapter three, where it was stated that this is research IN a context, not OF a context, so that the research sought throughout to explore wide-reaching and broad themes of consumer culture and space, not just those limited to a specific niche area. In the interviews, further data could have been gathered on research participants' experiences of the various vintage fashion fair types, such as the Borrowed Buildings and Canvas and Caravans (minor contribution C) and whether these spaces have any effect on their experience. Additionally, the taxonomy of vintage fashion fair practices and processes could have been further researched and tested in the interviews (minor contribution D). However, as chapter five and six elucidated, this research was based in phenomenological assumptions, which aim to reach a pure account of lived experience and the researcher was very careful not to include her own fore-knowledge in the one to one interviews, but to 'bracket' this knowledge and allow for the participants to speak freely and openly without direction.

8.9 Potential Areas for Further Study.

There are several areas for future study of space. The findings from this research have such broad application that the researcher is passionate about investigating space further in other contexts.

This research focused on experience at the vintage fashion fair. Future research could examine the experience of participants in spaces which have been given the Spatial Fabric treatment. This could be in a longitudinal study where the 'before' and 'after' experience in the space is studied, to demonstrate the impact of Spatial Fabric. This would further show the relationship between physical, mental, social and temporal space and how solid and fluid sides of space interact. By interviewing participants in spaces before and after Spatial Fabric, their experiences will tell us how effective those changes have been in improving their experience. The researcher, who is a senior lecturer at a university, has already begun to make plans for such a study, which will take place in classrooms and lecture theatres with a large cohort of undergraduate business students.

Within the context of the vintage fashion fairs, it would be fascinating to find out more about how the Fairs are organised by different people and organisations, as they appear to be getting more professional. Several participants mentioned the organisers and it appears some communicate effectively with sellers and others have a more 'laissez faire' attitude. Future research could examine the planning and organisation of the vintage fashion fairs, using the concept of Spatial Fabric to understand the role of physical, mental, social and temporal aspects of space. Participants in the current study spoke about unloading at the Fair and loading up again at the end of the day. These seem to be the repeated rituals, rhythms and routines of the vintage fashion fair and are reminiscent of Lefebvre's

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Rhythmanalysis (2004). Investigating stallholders and shoppers' movements in space may also benefit the spatial planning and organisation of such increasingly commonplace events and add to academic knowledge.

Still within the vintage fashion fair space it would also benefit the 'Serious Leisure Vintage Fashionistas', indeed other Serious Leisure selling communities, to gather a detailed understanding of how the spaces are organised and the stalls arranged. This was mentioned by some of the sellers in this study. They seem to have great focus on 'levelling', 'organising' and colour co-ordination and are very inventive when laying out their stalls, all in keeping with Physical Space. As 'vintage' has been found to be about 'treasure-hunting' there would be a huge benefit in knowing how to create the most enticing spaces. As a visual merchandiser, this would be of great interest to the researcher.

A typology of the vintage fashion fair spaces has been created as one of the contributions to knowledge. It struck the researcher how uniquely each 'Serious Leisure Vintage Fashionista' perceived their spatial surroundings in these spaces. Therefore, it is suggested that further research could examine in greater detail how the various types of buildings and spaces, from Solid Structures, to Canvas and Caravans could have an influence on the consumer experience. Today, with historic buildings becoming redundant and being repurposed, this research creates a typology of vintage fashion stallholders and shoppers. This would examine the different perspectives of each participant, those from behind the stall, selling their wares, and those shopping. In the current study these were treated as one group.

Further studies could investigate other spaces, to test Spatial Fabric in other environments and different sectors. These might be permanent spaces, such as public buildings, or restaurants and hotels, or they might be travelling event spaces, which are becoming increasingly popular with the 'pop-up' format.

This research concentrated on traditional face to face environments in this study, but the concept of Spatial Fabric could have a beneficial impact on digital spaces, which are growing in importance within the vintage fashion world and in lots of other sectors. Further research could explore the intangible sphere of the vintage fashion websites, social media and applications. It is known that these online spaces also need to create an experience, but Spatial Fabric may be able to offer valuable insight into how.

8.10 Personal Reflections

The researcher is a passionate advocate of second-hand fashion and wholeheartedly embraces the quirky and characterful world of vintage fashion. Immersing herself for years in the colourful, impromptu spaces of the vintage fashion fair, this research project has made her see them from a fresh perspective, that of a researcher. This has opened her eyes

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even more to the possibilities they offer, for re-energising retail in general and offering new uses for extinct buildings.

The project was a long and difficult one but kept her passion for vintage spaces and a resolve to make an innovative contribution to thinking, for future consumption spaces.

Armed with the new knowledge of consumers and research and writing skills that this project has helped her to develop, she will combine her passion for vintage fashion and retail with her future research career to promote knowledge of space.

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Appendices

Appendix A – Pilot Study Brief group 1

A photographic exploration of the 'Lived Experience' of vintage fashion buyers and sellers in temporary vintage spaces.

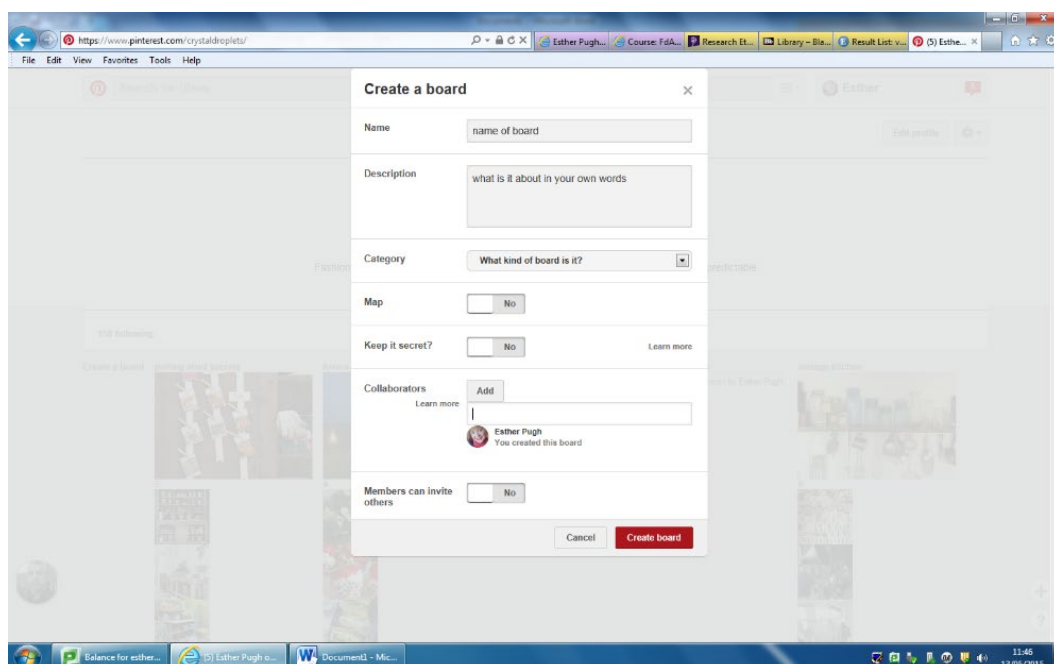
Pilot Study Summer 2015 - Instructions for participants in group 1:

Over the next 2 months (July and August 2015), using your smartphone or a digital camera, please take photographs of anything at all that has meaning for you: spaces, places, people or objects during visits to vintage fashion temporary sites. These temporary sites may include indoor or outdoor markets, festivals, fairs and Pop-ups; but not fixed permanent shops. 'Vintage fashion' signifies clothing, accessories and jewellery. 'Home wares' may also be included if they are mixed with fashion.

There are no restrictions on what you choose to photograph, except that it should be something which represents your enjoyment of vintage fashion buying and selling at events like those above. We will discuss these photographs later, during in –depth interviews.

If you are a seller, you should photograph your own stall/selling space as well as all other aspects of the retail environment. Buyers can photograph anything at all within and around the vintage fashion temporary sites.

Please upload these photographs either, onto Pinterest boards, or onto Facebook, writing comments as appropriate, so that I can view them. If using Pinterest, please give the boards names of your own choice. The screen you will see on Pinterest when you click on 'create board' is shown here.



Serendipitously Ludic Spaces: Vintage fashion fairs through the lens of Critical Spatial Theory

If you are uploading the photos onto Facebook, you will need to put the photos into albums with names of your choice. I will follow you on Pinterest or Facebook to view the photos.

You can upload as many pictures onto as many Pinterest boards, or Facebook albums as you like, but there should be a minimum of 30 pictures altogether for the two-month period.

At the end of the 2-month period, I will contact you to arrange a suitable time to meet up and interview you about the photographs and boards/albums.

Thank you for your help, and please contact me if you have any questions at all regarding the research.

Esther Pugh

Appendix B – Pilot Study Brief group 2

A photographic exploration of the 'Lived Experience' of vintage fashion buyers and sellers in temporary vintage spaces.

Pilot Study Summer 2015 - Instructions for participants in group 2:

Over the next 2 months (July and August 2015), using your smartphone or a digital camera please take photographs of the following themes as you interpret them during visits to vintage fashion temporary sites.

The Seven S's – Serendipity, Surprise, Storytelling, Social Contact, Stimulation, Secrecy and Sentimentalism.

These temporary sites may include indoor or outdoor markets, festivals, fairs and Pop-ups, but not fixed permanent shops. 'Vintage fashion' signifies clothing, accessories and jewellery. 'Home wares' may also be included if they are mixed with fashion.

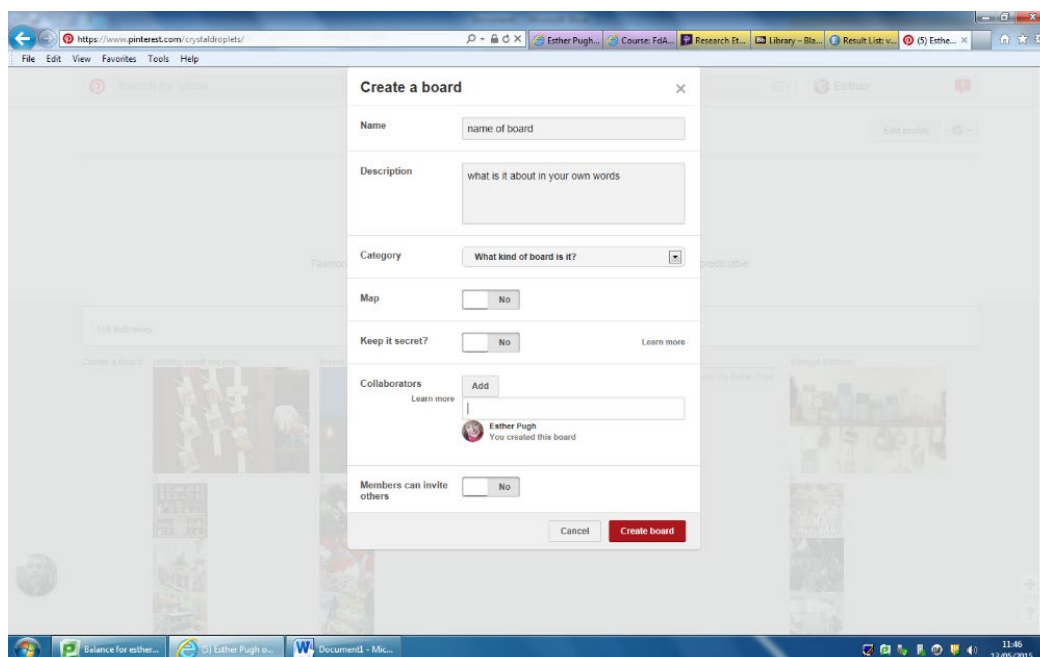
There are no restrictions to what you choose to photograph, except that it should be something which in your own mind represents the above themes of vintage fashion buying and selling at temporary events like those above. We will discuss these photographs later during in-depth interviews.

If you are a seller you should photograph your own stall/selling space, as well as all other aspects of the retail environment. Buyers can photograph anything at all within and around the vintage fashion temporary sites.

Please upload these photographs either onto Pinterest boards or onto Facebook, writing comments as appropriate so that I can view them.

Serendipitously Ludic Spaces: Vintage fashion fairs through the lens of Critical Spatial Theory

If using Pinterest, please give the boards names of your own choice. The screen you will see on Pinterest when you click on 'create board' is shown here.



If you are uploading the photos onto Facebook, you will need to put the photos into albums with names of your choice. I will follow you on Pinterest or Facebook to view the photos.

You can upload as many pictures onto as many Pinterest boards, or Facebook albums as you like, but there should be a minimum of 30 pictures altogether for the two-month period.

At the end of the 2-month period I will contact you to arrange a suitable time to meet up and interview you about the photographs and boards/albums.

Thank you for your help, and please contact me if you have any questions at all regarding the research.

Esther Pugh

Appendix C – Participant Information Sheet

The Temporary Spaces of Vintage Fashion Buyers and Sellers

Participant Information Sheet and Consent Form for Pilot Study

PLEASE READ AND SIGN AND GIVE TO ESTHER PUGH.

I, the undersigned, understand that I am taking part in a pilot study to find out what motivates and inspires vintage fashion buyers and sellers in temporary vintage fashion spaces. This pilot study is taking place to test, on a small scale, the research methodology for Esther Pugh's doctoral research study.

Serendipitously Ludic Spaces: Vintage fashion fairs through the lens of Critical Spatial Theory

I understand that I will be taking photographs and uploading these onto Pinterest and/or Facebook. Following a two-month period I will be interviewed by Esther Pugh and asked to provide further information on my choice of photograph subjects and my perceptions of the vintage fashion retail spaces.

The results of this pilot study will form the basis of a refined research methodology, to collect a large amount of data in Summer 2016, so please let Esther know if you have any concerns, questions or confusion over any part of the study.

I understand that my personal details will be protected, and my identity will not be disclosed in the research findings.

I understand that I can withdraw from the study at any time, and if I have any questions or concerns, I can contact Esther Pugh

Signed: _____

Appendix D -The Research Brief

Vintage Fashion Research – The brief

Over the course of the next few months, please take 50 to 80 digital photographs at vintage fairs, markets and pop ups, indeed any space which is temporary and not long term or fixed. These photographs should include anything at all inside and/or outside the venue, from one or all of these categories: 'spaces, places, people and objects.

If you are a vintage seller, at least 10 of the photographs should include your own stall. Both buyers and sellers should ask for a third party to take at least one photograph of themselves.

All your photographs should be stored together in digital format in whatever method you would normally choose, so that they can be shared with the researcher throughout and easily located and viewed later at your interview. This might be Facebook, Instagram or Pinterest or another platform.

Please inform me where the photographs are as soon as you start storing them.

Please ask if you have any questions at all.

Thank you, and I will be in touch soon to see how you are getting on!

Appendix E – Participant Information sheet and consent form.

My Vintage Fashion Research PhD - Information and Consent Form

Thank you for offering to help me with my research!

This research attempts to better understand retail spaces in the context of both buyers and sellers of vintage clothing at fairs, markets and Pop-ups.

Serendipitously Ludic Spaces: Vintage fashion fairs through the lens of Critical Spatial Theory

Since my teens I have been a passionate vintage and second-hand fashionista and have spent lots of my time rummaging through the rails and treasure hunting through the tables at jumble sales, fairs and markets. Now that I am an academic and lecturer, I am delighted to be able to take my passion further, by carrying out this extensive research into what motivates us to get such enjoyment from this pursuit.

In the next few months, I will be gathering photographs taken by vintage fashion buyers and sellers, and then discussing them in a one to one interview. I hope to find out about the characteristics of attending vintage fairs and markets from both the buyer 's and the seller's perspective, in order to provide a better understanding.

As a participant, you will be given a brief which involves taking and saving photographs at vintage fairs. You will then be individually interviewed.

Please complete the following to agree to take part in this research:

I the undersigned agree to be a participant in Esther Pugh's research. I understand the nature of the project and that my role will be to take digital photographs and to then discuss them in an interview to be held at a time and place to be agreed.

I understand that I can withdraw at any time or ask questions by contacting Esther on either. My personal details will be kept secure by Esther, and I will be asked at the interview whether it is allowable for my first name and any quotes to be used in the dissertation and any published articles. Any photographs I contribute may be included in the final document and any papers which may be published during this doctoral study. But if these photographs feature human subjects, their faces will be obscured unless written consent is received from the person concerned.

NAME :

SIGNED :

DATE :

Appendix F – Participant questionnaire

Vintage Fashion PhD Research Project

Thank you for offering to help me with my research on vintage fashion temporary spaces by taking some photographs over the next few months and discussing them with me. I will tell you more about that later, but first I need to find out a bit about your vintage fashion activity in temporary spaces.

Please answer the following questions to check your suitability.

Esther Pugh 2020

Serendipitously Ludic Spaces: Vintage fashion fairs through the lens of Critical Spatial Theory

Name:		
Question	Enter response here please.	
1. Are you predominantly a vintage fashion buyer or seller or both?		
2. Please mark your position on the 'Buying/Selling Continuum'. For example, if you mostly sell but occasionally buy, at fairs, make a mark $\frac{3}{4}$ of the distance across the line. If you mostly buy and occasionally sell at fairs make a mark $\frac{1}{4}$ of the distance across the line.	BUYING/SELLING CONTINUUM	
3. Which other channels do you buy or sell at? Please tick.	<u>Buy</u> Markets and Fairs Charity Shops Traditional Vintage Shops Online Vintage shops Ebay Facebook or other social media Other (please state).	<u>Sell</u> Markets and Fairs Charity Shops Traditional Vintage Shops Online Vintage shops Ebay Facebook or other social media Other (please state).
4. How many vintage fairs, markets and Pop ups have you attended in the last 6 months?		
5. If you are predominantly a seller, approximately what		

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percentage of the vintage items you sell at fairs, markets and pop ups, are in the clothing accessories and jewellery category, and what other vintage items do you sell?	
6. If you are predominantly a buyer, approximately what percentage of the vintage items you sell at fairs, markets and pop ups are in the clothing accessories and jewellery category, and what other vintage items do you buy?	
7. Name the fairs, markets and/or Pop ups have you attended to either buy or sell in the last 3 months?	
8. Do you have a digital camera or smart phone that takes good quality photographs?	
9. Are you signed up to Facebook, Instagram or Pinterest?	
10. If the answer is 'no' to the above, are you a member of any other social media sites, where photographs can be stored and shared?	
11. Name (make sure you give the venue) the vintage fairs and markets you plan to attend in July, August and September 2016.	

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Please email this form to Esther at

Appendix G – Advertisement on Facebook for recruits.

Help! Are you a passionate and frequent vintage fashion buyer and/or seller at UK fairs, markets and Pop ups? Could you join Rachel, Lindsay, Trudy and Suzanne in taking and discussing some photographs of your vintage pursuits this Summer for my PhD research? Or could you tag someone you know who maybe could? Inbox me for more details of this exciting project. Thank you in anticipation! Xxxx



Appendix H - Ethics form search Ethics Online

Esther Pugh

Email:

LREC:

FREC:

Participant Driven Photo Elicitation in Vintage Fashion Temporary Spaces V.2

Amendments to this application

I have clarified that any bystanders accidentally captured in the photographs will be obscured from any printed photographs used in the final thesis so that they cannot be identified. However, if these people are known to the research participants, their written consent to have their faces included will be sought first. I have also included details of my Director of Studies. I have amended the recommended consent form accordingly for my project and replaced the previous one. Thanks, Esther

WILL YOUR RESEARCH STUDY.....?

Please answer the following:

- 1 Involve direct and/or indirect contact with human participants?
Yes
- 2 Involve analysis of pre-existing data which contains personal or sensitive information not in the public domain?
No
- 3 Require permission or consent to conduct?
Yes
- 4 Require permission or consent to publish?
Yes
- 5 Have a risk of compromising confidentiality?
Yes
- 6 Have a risk of compromising anonymity?
Yes
- 7 Collect / contain sensitive personal data?
Yes
- 8 Contain elements which you OR your supervisor is NOT trained to conduct?
No
- 9 Use any information OTHER than that which is freely available in the public domain?
Yes
- 10 Involve respondents to the internet or other visual/vocal methods where participants may be identified?
Yes
- 11 Include a financial incentive to participate in the research?
No
- 12 Involve your own students, colleagues or employees?
No
- 13 Take places outside of the country where you are enrolled as a student, or for staff, outside of the UK?
No
- 14 Involve participants who are particularly vulnerable or at risk?
No
- 15 Involve participants who are unable to give informed consent?
No
- 16 Involve data collection taking place BEFORE informed consent is given?
No
- 17 Involve any deliberate deception or covert data collection?

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- No
- 18 Involve a risk to the researcher or participants beyond that experienced in everyday life?
No
- 19 Cause (or could cause) physical or psychological harm or negative consequences?
No
- 20 Use intrusive or invasive procedures?
No
- 21 Involve a clinical trial?
No
- 22 Involve the possibility of incidental findings related to health status?
No
- 23 Fit into any of the following security-sensitive categories: concerns terrorist or extreme groups; commissioned by the military; commissioned under an EU security call; involve the acquisition of security clearances? If yes, see Help for guidance.
No

RISK CATEGORY 2

Staff Applicants

Your study has been provisionally classified as Risk Category 2. This means that your project will normally be considered by your Local Research Ethics Coordinator (LREC).

You must complete the remainder of this application, which will automatically be sent to your LREC upon submission, who will review your project and decide whether to grant ethical approval, request revisions or refer it to the appropriate Faculty Research Ethics Committee for review. For security-sensitive research, see the Research Ethics Procedures for details of the approval process.

You will be notified of the outcome by email. You can also view the outcome on the 'My Applications' page of this system.

PROJECT SUMMARY

Start date of project

28th June 2016

Expected completion date of project

28th June 2016

Externally Funding

Is this project externally funded?

No

Project Summary

Please give a brief summary of your study (maximum 100 words).

Following a pilot study, I am asking 20 vintage fashion buyers and sellers over a two month period in Summer 2016 to take 50 to 80 digital photographs of things which have

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meaning to them, (people, places, spaces and things) at vintage fashion fairs and markets, indeed any temporary buying and selling physical spaces. These photographs will then form the basis of one to one interviews to discover, from a phenomenological perspective, the buyers' and sellers' perceived meanings of these images. Before the interviews the participants will be asked to choose the 12 photographs which mean the most to them to discuss. These will be grouped and given names. The findings will contribute to our understanding of temporary retail spaces, indeed retail spaces in general by providing a new layered model of space.

Project Group Members

Is this a group project?

No

PROJECT DETAILS

1) Project Overview

Please give a brief overview of your study, including a summary of your aims and objectives:

This study will examine temporary vintage fashion spaces from the point of view of Critical spatial theory and Consumer Culture, resulting in a new model of retail space which seeks to conceptualise buyers' and sellers' motivations and behaviour in these spaces.

Aims: To investigate the cultural significance of the temporary spaces of vintage fashion consumption through the lens of Critical Spatial Theory.

To create a 3d model of layered space which represents buyers and sellers' motivations and behaviour and helps retailers to better create effective spaces which respond to buyers' needs and desires.

Objectives:

To define vintage fashion.

To formulate a typology of vintage fashion spaces as a basis for the research.

To gain a deep understanding of Critical spatial theory in the writings of Lefebvre (1991) and Soja (1989).

To explore second-hand consumption, especially of clothing, throughout history to ascertain the changing motivations for it.

To determine the significance of the Post-Modern Consumer according to the literature of Bauman (2000).

To create a conceptual model of space synthesising Critical spatial theory and Consumer Culture, on which the research methodology will be based.

To interpret the ideas of Edmund Husserl to design a phenomenological research approach and method of collection and analysis of data.

To Design a rigorous and reliable research method involving Participant Led Photographic Elicitation with vintage fashion buyers and sellers in temporary spaces.

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To analyse the data to reach conclusions on how buyers and sellers create and are shaped and influenced by space.

To propose a refined 3d layered model of space which demonstrates how the thoughts and feelings of buyers and sellers influence their activities and behaviour in space and will help designers of retail spaces maximise the potential of their space.

2) Methodology

Please give a description of your methodology, including any data collection and analysis methods:

The research will adopt a phenomenological approach whereby the individual perceptions of vintage fashion buyers and sellers are analysed through participant led photo elicitation. 10 buyers and 10 sellers, who are frequent and passionate attendees at vintage fashion fairs and markets will be asked to take 50 to 80 digital photographs over a two-month period. The brief they will be given is simply 'my vintage world'. These photographs will be saved on a social media of their choice. Once the photographs have been gathered, interviews will be held on a one to one basis whereby respondents will be asked to choose 12 photographs, and these will be brought together as Pinterest boards, and participants asked to give the boards names. Then they will be asked to talk about them in turn, as freely as possible with little input from the researcher. These interviews will be audio recorded. The photographs and the interview data will be analysed to find differences and parities with the literature, to formulate detailed findings and to reach conclusions.

3) Main Ethical Considerations

Please give a description of the main ethical considerations involved in the study:

The main ethical issues are Data Protection, anonymity of photographed people and informed consent. Participants will be recruited on a voluntary basis and will not be asked to do anything outside of what they normally do in taking pictures of the environment around them at fairs and markets. The interviews will take place either at fairs or at the participants homes and the researcher will always inform next of kin about their whereabouts during the process of interviewing.

All participants will be given full information on the project aim and purpose and the nature of their role. They will be informed that they can withdraw if they wish. Their personal information will be kept securely and any photographs of the respondents, their real names and things they say in the interviews, will only be published in the thesis with their written permission.

The data gathering process involves vintage buyers and sellers taking photographs at fairs and markets, and as this is just what they normally do on a regular basis puts them at no unusual risk.

Any bystanders who are captured in the photographs without their knowledge will have their faces obscured, if any of these photographs are included in the thesis. However, if the research participant photographs people and they can be contacted, they will be asked for written consent to include their picture in the document.

4) Human Participants

If your study includes Human Participants (or their data), please give a description of who will be included:

20 female participants who are frequent and passionate buyers and/or sellers at vintage fashion fairs and markets in the UK.

5) Recruitment and Participation

If your study includes Human Participants, please give a brief description of the recruitment process, how you will ensure voluntary participation, if (and how) informed consent will be obtained prior to participants taking part in the study, and the right of withdrawal from the research process:

Through the researcher's own social network, the initial respondents will be recruited and from there snowball sampling will be used via an announcement on Facebook which the researchers' 'friends' can respond to or share. Any potential participants who contact the researcher will be given a form to complete which lists several screening questions and gathers a small amount of data about their current activity at vintage fashion fairs and markets, indeed if they attend the right kinds of spaces and if they do so frequently enough in order to be eligible. Following this, participants will be given full information about the research and asked to sign a consent form which informs them that they can withdraw at any time, asks permission for their first name to be used, for any quotes from the interviews to be included in the research transcript, and for any pictures of themselves to be published in the dissertation.

6) Risks and Benefits

Please give a brief description of how, when and where the research will take place and whether there are any risks and/or benefits involved:

The research will take place between July and October 2016, with the respondents taking photographs in July, August, and September, and the interviews taking place in October. The photographs will be taken by the participants at the vintage fashion fairs and markets they attend either as buyers or sellers, and the interviews will take place at a venue of their choice and convenience, such as their home, or in the cafe area at a vintage fair. There will be no risks to either participants or researcher other than those they are exposed to in everyday life.

Risks of any third parties being unknowingly captured in photographs taken by participants will be overcome by ensuring their faces are obscured in the images so that their identity is not revealed.

7) Personal Data, Anonymity and Confidentiality

Please specify what type of information/data will be collected/analysed and the source(s). In addition, specify if and how you will ensure the anonymity of participants and keep information confidential:

Photographs will be taken by the participants and at the interviews, respondents will be asked to talk freely about these photographs and what they mean to them. The interviews will be audio recorded for accuracy purposes. All personal data of the research

participants will be stored securely on the researcher's computer which is pin protected. After the study has been completed the data will be destroyed.

8) Reporting and Dissemination

Please give details of the planned dissemination and specify if the findings from the research will be published and whether any permission is required for this:

The research findings will be disseminated via a dissertation and possibly be published in a paper for an academic article. Some of the photographs taken by participants will be included, but the faces of any people in these photos, apart from the participants, will be removed if they cannot be contacted to gain written consent. Also quotes from participants will be included in the thesis and attributed to the respondent using their first name with their permission.

9) Location of research

Will the research take place outside of the country where you are enrolled as a student, or for staff, outside of the UK?

No

10) Collaborative Projects

Is the research being a collaborative project (ie, it involves more than one institution):

No

11) Any other permission or external ethical approval required to undertake the project

Please specify if the project requires any other ethical approval or permissions not mentioned previously in this application and how and when these will be obtained:

No

RISK CATEGORY 2: DECLARATION

Comply with Policy and Procedures

Yes: I confirm that I have read the Research Ethics Policy and relevant sections of the Research Ethics Procedures and will adhere to these in the conduct of this project.

Benefits

Yes: The results of the research should benefit society directly or by generally improving knowledge and understanding. Please tick this box to confirm that your study has a potential benefit.

Confirmation

Yes: I confirm that I will undertake this project as detailed in the application. I understand that I must abide by the terms of this approval and that I may not make any substantial amendments to the project without further approval. I understand that research with human participants must not commence without ethical approval.

Learned Societies

I have read an appropriate professional or learned society code of ethical practice:

No

SUBMISSION CHECKLIST

Please indicate the supporting documents submitted by ticking the appropriate boxes below:

For projects involving human participants, you must submit, where appropriate, the Participant Information Sheet/consent form. You must also submit every communication a participant will see or receive. Failure to do so will cause delays to the application.

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Yes: Participant Information Sheet(s)

Yes: Consent Form(s)

No: Assent Form (usually for children participants)

Yes: Recruitment documents e.g., posters, flyers, advertisements, email invitations, letters, and web pages if online research

No: Measures to be used e.g. questionnaires, surveys, interview schedules, psychological tests

Yes: Screening questionnaire

No: Letters/communications to and from gatekeepers/third parties

No: Evidence of any other approvals or permissions e.g., NHS research ethics approval, in-country approval

No: Research proposal/protocol (no more than 2-3 A4 pages): It is not a requirement that this be included, however, if this would help the understanding of a complex project by the reviewer(s), please include.

No: Risk assessment from: Some projects may require a risk assessment form: see the Procedures document for details (e.g., projects involving a physical intervention, collecting data off-campus)

No: Approval documentation for projects involving ionising radiation

No: Confirmation of insurance and indemnity cover: Some projects need to be referred to the Insurance & Risk Officer: see the Procedures document for details

Yes: Other document/s

File uploads

Please upload your files here:

[Download All \(zip\)](#)

Name	File Size	Date Uploaded
Vintage Fashion Research brief.docx	12.02 KB	04-JUL-16
vintage fashion Facebook ad.docx	85.13 KB	29-JUN-16
Vintage Fashion Consent form - Adults.doc	47.10 KB	04-JUL-16
Vintage Fashion Research PhD - information (1).docx	11.87 KB	04-JUL-16
Vintage Fashion research screening questions (2).docx	17.19 KB	04-JUL-16

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Appendix I – 20 Vintage fashion fair Listings obtained from a Google search in Summer 2017.

Vintage fashion fairs - Summer 2017 Google Search								
Lou Lou's Vintage Fairs In 2008, bored of the limited vintage selection Lou Lou could find in her home city, she set on a journey to bring together thousands of vintage pieces under one Sheffield roof for a pop-up event.								
Name	Date	Venue	Description	Food & Drink	Styling	Merchandise	Education	Entertainment
1. The Vintage Carnival. http://thevintagefair.co.uk/event/the-vintage-carnival-leicester-racecourse/	1st July	Leicester Racecourse	Fun for all the family at our vintage one dayer!	We have a real mixture of cuisine being served from vintage vehicles in our food forecourt. You can also grab cocktails, real ales and other drinks from one of our quirky bars!	VINTAGE BEAUTY Our onsite beauty salon and barbers will be taking care of all of your beauty & grooming needs for the day.	Big indoor marketplaces selling vintage clothing, home, collectables, crafts & reproduction.	Dance instructors. WORKSHOPS A series of workshops and activities to take part in, including dance, craft workshops, etc.	BANDS AND ACTS Our stages will feature a full line up of vintage style singers, bands and acts for the day as well as DANCE INSTRUCTORS and our BEST DRESSED, BEST VEHICLE and DANCE COMPETITIONS CLASSIC CARS There will be tonnes of classic cars on show from local enthusiasts. Show your own pre 80s vehicle please. FUNFAIR Old fashioned amusements and vintage rides for the little ones. EVENING ENTERTAINMENT

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Name	Date	Venue	Description	Food & Drink	Styling	Merchandise	Education	Entertainment
2. Vintage Carnival Nottingham Racecourse. http://thevintagefair.co.uk/event/the-vintage-carnival-2/	September 2nd	Nottingham Racecourse	Fun for all the family at our vintage one dayer!	We have a real mixture of cuisine being served from vintage vehicles in our food forecourt. You can also grab cocktails, real ales and other drinks from one of our quirky bars!	VINTAGE BEAUTY Our onsite beauty salon and barbers will be taking care of all of your beauty & grooming needs for the day. To make an advance appointment please email *coming	HUGE VINTAGE MARKETPLACE We've got big indoor and outdoor marketplaces selling vintage clothing, home, collectables, crafts & reproduction.	WORKSHOPS The event will also feature a series of workshops and activities to take part in, including dance, craft workshops, etc.	Our stages will feature a full line up of vintage style singers, bands and acts for the day as well as DANCE INSTRUCTORS and our BEST DRESSED, BEST vehicle and dance competitions CLASSIC CARS There will be tonnes of classic cars on show from local enthusiasts. If you're a lover of cars prepare to be wowed as we have some beautiful vehicles booked in. FUNFAIR we'll have some old-fashioned amusements and vintage rides for the little ones.

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Frockmevintage. Frock Me vintage fair was established in the late 1990's. It's the original London vintage fair and is held at Chelsea Old Town Hall. It was started by Matthew Adams, who has been running antiques fairs and markets in London for over 36 years.								
Name	Date	Venue	Description	Food & Drink	Styling	Merchandise	Education	Entertainment
3. Frock Me Vintage Fairs. http://www.frockmevintagefashion.com/fair-dates/	3rd Sept and 15th Oct	Chelsea Old Town Hall	Over 50 of the best dealers in vintage fashion and textiles. As the original vintage fair in London, our fair is established as one of the best spots to buy vintage in the capital, and is held in the venue Ossie Clark held his first fashion show.			It will feature fashion from the 1900s and earlier onwards, alongside vintage French linens, unique accessories and haberdashery. There will also be vintage designer fashion on display, for those who love a label- including Chanel, Lanvin, Pucci and Ossie Clark amongst many others. 1900s and earlier onwards		
Advintageous. We have a passion for everything VINTAGE & COLLECTABLE and it is a passion we love to share with as many people as possible through our vintage fairs.								
Name	Date	Venue	Description	Food & Drink	Styling	Merchandise	Education	Entertainment
4. Leeds Vintage Market. http://www.leeds.gov.uk/leedsmarkets/Pages/advintageous.aspx	Once a month. Saturday 1st April 2017	Leeds Kirkgate Market	With up to 40 vintage stalls Advintageous will be hosting a vintage market on the first Saturday of every month starting on 1st April 2017, in the markets event space.			Many of the finest purveyors of vintage		The cream of vintage entertainers and a whole host of everything vintage crammed into one day
5. Vintage Fair at Bridlington Spa. https://www.bridspa.com/events/?eventid=51402	27th Aug	The Spa Theatre Bridlington.	What delights await you dear Vintage lovers? Whether you are a vintage novice, an occasional vintage admirer or a hardcore devotee, there is something for all of the family.	Phew.. time for refreshments in the dedicated vintage tearoom or proper 1940's "dinners" in the NAAFI.		Embrace the glamour, glitz and glory of a bygone era with 50 of the finest purveyors of fashion, homeware, jewellery, vinyl and everything in between.		

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Name	Date	Venue	Description	Food & Drink	Styling	Merchandise	Education	Entertainment
6. Armed Forces Day Scarborough. https://www.armedforcesday.org.uk/event/scarborough-armed-forces-day-2/	24th June	Join us in Scarborough to say 'Thank You' to the British Armed Forces – past, present and future.	SANDSIDE hosts the 'Vintage Village',					Vintage displays including military vehicles, pre-WW2 classic cars and steam transport. There will be nostalgic songs and music to enjoy including Chris Myers 1940's tribute show , colourful marching bands parades – North Yorkshire Fire & Rescue Pipe & Drums Band and Scandinavian youth marching bands.
		This popular family fun day out, now in its ninth year, takes place on South Bay, Scarborough.	with a Vintage Fair featuring over 20 stalls,					
Britain Does Vintage is one of the leading vintage fair organisers within the UK. Our multi award winning fairs offer the best in vintage clothing, accessories and home wares alongside vintage inspired and retro designs for all tastes. Our stall holders are the best in the business and offer great quality, at great prices.								
Name	Date	Venue	Description	Food & Drink	Styling	Merchandise	Education	Entertainment
7.The Vintage Zone, 'Deershed' Festival North Yorkshire. http://www.britaindoesvintage.co.uk/event/deershed-festival-north-yorkshire/	21st July	Deershed Festival	We LOVE being involved in summer festivals!			Bringing along a handpicked selection of fab vintage wares from the loveliest vintage traders in the area! Vintage fashion, jewellery, homewares, accessories, shoes, linens – you name it, these guys will have it! And although we only have a small zone for this first year – what we do have will be just brilliant!		The sun, happy faces, live music, shopping – it's what summer was made for! We are thrilled to be joining the lovely folk at Deershed Festival this year.

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Name	Date	Venue	Description	Food & Drink	Styling	Merchandise	Education	Entertainment
8. York Does Vintage. http://www.britaindoesvintage.co.uk/york-vintage-fair/	Date?	Merchant Adventurer's Hall	Our York vintage fair is one of our largest vintage fairs and is set in the 14th Century Merchant Adventurers' Hall! A building which symbolises York's colourful past. Not only do we fill the Merchant Adventurers' Hall with a vast array of stunning, handpicked vintage – we also ensure that our customers experience a really fun and interesting day out! shoppers can while away their day at the vintage tearoom whilst nattering to friends and family.		Get glammed up in our vintage beauty bar which represents everything glamorous and special from the fabulous 20s flapper to the sweetheart 50s and beehive bouffant 60s.	We enjoy filling this fair with vintage stalls representing everything which was great about past eras, all the way from the 1920s up to the 80s!	The idea of purveying vintage items and immersing yourself in forgotten traditions, trades, experiences and ways of life seems to tie in perfectly with York's historic background and adds another dimension to tourists looking for culture, history and bespoke attractions – features which York has become very well known for.	Tap your feet to our vintage acts on the day – whether they be a classic Andrew Sisters trio, funky rockabilly bands or even up-beat bands mixing old with new.
Name	Date	Venue	Description	Food & Drink	Styling	Merchandise	Education	Entertainment
9. York's Vintage and Creative Wedding Fair. http://www.britaindoesvintage.co.uk/wedding-fairs-for-vintage-fans/	Date?	Merchant Adventurers' Hall! set in a building steeped in history.	We are absolutely thrilled to be bringing our York's vintage and creative wedding fair back. You want to add a unique touch to your lavish stately home wedding, or you are looking to fill your rustic, handmade wedding full of personality – then this	Bridal goody bag reservations will be open later in 2017	Expect an eclectic array of vintage and vintage inspired wedding stands	Vintage tearoom	Alongside the friendly exhibitors, there will be several interactive elements, aimed to give you some fabulous inspiration for your special day	Live music

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Rose and Brown. Purveyors of the finest vintage events, interiors, fashion and madcap ideas, discerning, eclectic, eccentric, welcome to Rose & Brown Vintage								
Name	Date	Venue	Description	Food & Drink	Styling	Merchandise	Education	Entertainment
10.Saltaire Home and Fashion Fair. http://www.roseandbrownvintage.co.uk/default.asp?textpage=events	21st June	Victoria Hall, Saltaire	Expect to find oodles of fashion including womenswear, menswear, jewellery and accessories from every era up to and including the 1980's, plus homewares, small furniture, Art Deco prints, records & record players and other vintage gadgets, toys and quirky collectables for sale. Some days you even find artificial legs, 1930's Vogue magazines and industrial lighting...	Interlude Tea Room		Dedicated to genuine vintage. With 40+ stalls of genuine vintage loveliness for you and your home including vintage fashion, such as 1940's tea dresses, 1950's prom gowns, jewellery, accessories, furniture, homewares, vintage vinyl, toys, books, kitchenalia and collectables, all from the 1920's to the 1980's..		Music from the 20s to the 80s.
11.The Great Seaside Vintage Fair. http://www.roseandbrownvintage.co.uk/default.asp?textpage=events	Every 3 Months	Whitby Pavillion,	Spacious Northern Lights Suite of the Pavillion with spectacular sea views, in the lovely seaside town of Whitby.			Spectacular sea views	Back for the seventh year, a vintage fair with a SEA VIEW!!! Now with more than 50 stalls of genuine vintage from the 20's to the 80's.	
Name	Date	Venue	Description	Food & Drink	Styling	Merchandise	Education	Entertainment
13.Vintage Weekend at Lotherton Hall	12th August	Lotherton Hall Edw ardian Country house	A whole weekend of vintage in the grounds of this Edw ardian country house. Organised in conjunction with Leeds		25 stalls of genuine vintage fashion, homewares, small furniture and collectables from the 1920's to the 1980's	Bird and Deer Park, Gardens, Fashion Galleries	Spot prizes will also be given by Lotherton Hall, judges for the best outfits and there is even the chance for one person to be	Live Music, dancing, classic cars, fairground, games.

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Vintage Festival. As collectors and scholars of the history of music, fashion, film, art and design to food, we are constantly inspired by the wealth of creativity of the 20th Century. Vintage by Hemingway is our tribute to the cultural movements of the 20th Century.								
Name	Date	Venue	Description	Food & Drink	Styling	Merchandise	Education	Entertainment
14. Classic Car Boot Sale	8th and 9th July 2017	Hastings Pier	Forget about what you know of car boot sales; dodgy bacon butties and shoddy body Fiestas selling toot... the brainchild of designers Wayne and Geraldine Hemingway, the Classic Car Boot Sale, are calling all vintage sellers and creative independents to join us in transforming Hastings Pier with extra special vehicles and vintage treasures.	On 8th & 9th July 2017 we will roll onto Hastings Pier and we are looking for a fantastic mix of vintage and designer craftsmen and women and classic vehicle owners.				
15. Vintage by the Sea	Morecambe Midland Hotel	2nd 3rd Sept	The fantastic setting of Morecambe's seafront provides the backdrop that transforms into a multi-venue playground where, visitors can learn the dances', take in specially curated live performances, listen to exclusive DJ sets, enjoy evocative fashion, brilliantly conceived food and cocktails, ogle over beautiful vintage vehicles or take advantage of the		Street food traders in eye catching vintage vehicles, the much loved Routemaster Bus Bar.	Decade specific hair and beauty makeovers.	Interactive making and craft workshops.	Live DJs playing vintage classics. w alkabout street performance, free family entertainment

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Name	Date	Venue	Description	Food & Drink	Styling	Merchandise	Education	Entertainment
16. Classic Car Boot Sale	9th and 10th September	London Kings Cross, one of the best European regeneration programmes.	The finest collection of vintage fashion, accessories, homewares, designer makers, collectables and vinyl record traders operating from the boots of their vintage vehicles alongside a show stopping exhibit of over 100 classic vehicles.		If vintage-vulturing is not your thing then there is plenty of opportunities to dine, drink, dance and do, including some of the finest mobile eateries serving street food, coffee, cocktails and craft beer from vintage vans.		Why not browse Best of Britannia's pop up marketplace? With a carefully curated selection of the best British manufactured goods.	Rare cars, buses, commercial vehicles and historic bike displays, mod and rocker ride outs, impromptu musical performances, roaming street theatre, live music and DJs spinning a vinyl only selection of 40s to 80s tunes atop an open-air Routemaster bus.
17. Festival Of Thrift	23-Sep	Kirkleatham, Redcar	The award-winning Festival of Thrift, the UK's only national celebration of sustainable living, is back for the fifth year running.	A large-scale, family-friendly event, it ?????	Woodland trails, a museum, a walled kitchen garden, a church, stable blocks and almshouses form the backdrop of this year's Festival.		Features leading and emerging artists, demonstrations, stalls, talks and workshops offering thrifty advice, tips and tricks as well as innovative and tasty food and drink.	
Pillbox Vintage - We like hand-picked vintage, we like finding that piece to treasure for years, we like these words, garish, outré, le bon vie, esoteric, we like council estate chic, we like ladies that lunch, we like grandmas that knit, we like men with beards, we like men in spats, we like too much of a good thing and we like you!								
Name	Date	Venue	Description	Food & Drink	Styling	Merchandise	Education	Entertainment
18. Vintage Saturdays at the Shipping forecast.	First Saturday of the month. 1st July 2017.	The Shipping Forecast, Liverpool.	Liverpool's only regular vintage fair held on the first Saturday of every month. There will be a selection of mens and womens clothing, jewellery, accessories, homewares and			The Bar is open and there is a great selection of food and drink.		

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Vintage Fashion Fair, Farnham. Bringing Vintage Fashion to Farnham.								
Name	Date	Venue	Description	Food & Drink	Styling	Merchandise	Education	Entertainment
19. Vintage Fashion Fair, Farnham http://www.vintagefashionfairfarnham.co.uk/	The fair takes place every other month and is always on a Saturday between 10am - 4pm	Farnham Maltings	Vintage Fashion Fair Farnham brings together 22 hand-picked vintage dealers showcasing beautiful, authentic vintage fashion, accessories and textiles.	Vintage fashion offers an opportunity to own and love pieces that are timeless, unique, great quality and represent fantastic value for money. From an environmental perspective vintage allows re-use and avoids landfill. From a fashion perspective vintage lets you showcase your individuality and personal style. Whether you dress head to toe in 1940s originals or add a 1980s jacket to a modern jeans and t-shirt outfit, vintage can enhance your look.		At our fair you can shop a selection from beautifully curated collections from 20 specialist dealers, who have searched far and wide to find and restore beautiful pieces from the Victorian era through to the 1980s, ready for you to own and love.	Vintage Fashion Fair Farnham has been created by experienced fair organiser Marilyn Tye, and owner of vintage fashion business Pret-A-Vintage, Nicola Chinn. Our aim is to provide a quality bi-monthly vintage fair at the Farnham Maltings, showcasing the best, authentic, wearable vintage fashion, accessories and textiles from local, London and UK dealers. Our lovely stallholders have been hand-picked to bring together a varied selection to suit all. The fair is always held on a Saturday and is open from 10am until 4pm. £2 entry under 16's free	
Talking Box - Talking Box Events provide a full production and management service for all kinds of events from Music Festivals to Community events, Town Centre events, indoor, outdoor shows and exhibitions.								
Name	Date	Venue	Description	Food & Drink	Styling	Merchandise	Education	Entertainment
20. The Big O Vintage Festival https://www.thebigofestival.co.uk/	1st July	Priory Gardens, Orpington	A vintage and retro festival packed full of life and vitality that celebrates "Surburbia through the decades." Set in the wonderful Priory Gardens Orpington. You are invited to spend the day enjoying the amazing sights and				Jive, rock and roll lessons, exhibits, retro gaming.	High street parades, vintage market, live artists, classic cars and bikes

Appendix J – Interview data from ‘Serious Leisure Vintage Fashionistas’, presented in colour coded themes: Physical, mental, social and temporal space.

Mainly buyers	Mainly sellers

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Hattie B	Mill Girl	Mrs Fox	Vintage Bird	Lula Lady	Patti Sci-afla	Beau Bel-lini	Yvonne	Transport Lady	Liv Stones
It was a sort of pay as you feel type thing	I'm just laughing at my taste	You get inspiration from what people are wearing	This is Pateley Bridge, it happens every year.	I was going through a glove thing; all I have in my head is 'they need to be cream and they need to have patterns'	It wasn't the best set up, but it's the best fair I've ever done. I was in the corridor and there were so many people	Open for customers freely without falling over	Two young girls I follow on Instagram. They've got really good vintage style and they happened to come and shop.	Colours and vibrancy of different clothing.	You've got my table, 3 stands of jewellery and I've decorated it with shoes and accessories, on the floor suitcases open holding handbags
Everything I was wearing had some sort of story	It just reminded me of Brenda it was the most awful thing I'd seen	You dress up, that's what they are for	I know this man Kim; he has lots of vintage vehicles.	A mix up of things together, jumble sales. When I was little, I dressed	It was incredibly lucky I had a friend with me which I needed cos people were	Nice lady at side, we talked about her rails, tables, they were back to back, meant shoppers	I love seeing the younger generation incorporating the vintage style and making it current.	Stylish lady is my Mum, she wears fantastic outfits it lifts her usual day to day leggings.	A rail full of lovely clothes are colour coded as it can be quite eye catching. .

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				up in red shoes.	queueing to pay	couldn't get in, and it was more definitive who's was who's space.			
I want to be different; I don't want to wear hoodies and jeans	I just love vintage and everywhere I go I would go and seek out a vintage fair or shop	Canary Wharf, vintage music, lovely swing, and some business guy in a suit on the phone just hanging out	I got to go in one and drive it around ...there are all sorts of vehicles you can get in and have a go and pip the horn.	Bits I like, appeared to me as soon as I walked in.	Just acquired lots of hats, but I sold lots of hats lots of shorts, lots of ties and jewelry	Plan space and stock before putting dresses on full length rail, double rail for shorter items, men on top, women's under.	The black and white dress she is wearing I think it might be Pop Up boutique it's not vintage, but she had a really cool bowling bag, vintage shoes. They kind of get it, they're my	Started with antiques, enjoyed picking up those sparklers	I feel like I instantly want to shop even though its mine

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		kind of customers							
Authenticity of vintage	I'm not a Harvey Nicks kind of girl	Red fabric - love this photo, at a time when I go through obsessive stages, I look at Pinterest and Instagram	It sorts of transports me back in time.	With most fairs, a path exists.	I did vintage inspired jewellery. I've stopped doing that now	Keen on seeing my brand - my logo is distinctive – they go 'I've seen that before', they realise it's your logo.	I like the fact you can mix vintage with high street and not look silly	Feeling of being with people	I have a few years of retail experience; I feel I kind of have a grasp of what a customer wants to look at
The atmosphere and meeting lovely people.	Barneys, "naaaah" a flea market every time for me	I am a lover of 'Horrockse's' dresses I will never wear one but they're gorgeous	Everyone's really happy and everyone gets dressed up.	First stall I got to, really appreciated, love pastel florals, Cath Kidston sort of thing.	It was a fun day and I was really chuffed and all the stuff we sold	Use as much space, men's shoes on floor men's bags, no gaps, blocks or holes.	Lots of people would think of vintage as being old fashioned but it's just about being individual and having some style.	Treasures we can't let go of.	I set my stall out as a trader to maximise sales, personally to entice...pattern and shapes so people walk by and say oh that's a good idea. Or 'look how

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									she's dressed that'.
This was a lovely re-ally day out	Trying to get to the story behind them	I feel like they have hyped vintage	I like to get involved, it's a col-labora-tion thing. We feel like we're unified, how you would have felt during the war. It's quite a nice way to feel so that's what it	Some-times a wall of clothes you must dig through.	It was a heavy Chi-nese stu-dent pres-ence...ob-viously they have quite differ-ent vintage and they were like, this is amazing, and it fits.	Lots of lug-gage good for putting things in-side, stack-ing suit-cases small to large.	Without looking like every other girl in your class. they're brave enough to wear what they wear.	Life Maga-zine, remi-niscing, she'll (Mum) tell me all about them.	I just want to rummage the rail cos there's nice colours long things, I wonder if they're six-ties or sev-enties, I like to intrigue my custom-ers.

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			brings to me.						
Sharing a passion	I've started to get a little bit addicted to this weigh and pay	I love the dress but in the 'Fifties this was Primark	Emotional and remembering the second world war and my granddad fighting in Burma.	Close up of pastels, remind me of my gran and my nan. One of the reasons I love vintage is it reminds me of them.	I've got my Tupperware case, then a short and top case, then scarves and badges, I always do badges for a pound.	Vegetable crates upside down with shoes in, colour co-ordinated heels hanging over.	They didn't argue about the price; the older people tend to barter with you, whereas the younger ones think ok that's £30.	Interest in how things have changed, it (Life Magazine) was like Pinterest before.	I step back, I mooch, I don't sit behind the table. I try to be inconspicuous, to let them shop and see it.
Super excited, get a massive buzz	It's stylish it has a real 50s look about it	Something in a proper space in an old building like a salute to the forties	It's not necessarily fashion, its mum and dad, it's a family	Handbag variety of trinket boxes, ring tray	Then on to the home-ware, I've got pinnies and ties and hats on the floor, it was difficult to	A bit of a freak, colour co-ordinating better for customers, pleasing to the eye.	It's the fun of doing vintage fairs 'cos you don't know who you're going to meet, and	Pictures of time gone by. We seem to have lost this a bit now, it's different.	When you're stood behind the stall it's a bit intimidating, it's like 'this is my stall do you want to buy?'

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			occa- sion.		work with but worked really well on the day.		you get to have a little insight into your cus- tomers.		
Twinwood airfield where Glen Miller made his last flight	It was quite a good mis- sion for me	For me quite harrowing, greys and stuff	It con- nects me to my dad and my dad to his dad.	Problem is with vintage is that I'm a larger size for the clothes. I must go for pre- made new. I will go for vin- tage ac- cesso- ries.	I don't give myself much space but cos you want to use the most amount of space I could get one chair	Always take extra tables, in case more space is available, different heights mer- chandised back to front.	When they follow me on Insta- gram and now, we follow each other, and they con- tact me and ask me if I've got a certain thing	Nice rest, feet up en- joying her- self, my glamorous assistant, comes along for nice times.	So, I give them a bit of information, let them know I'm there and I love seeing their reac- tions.
My grandma was	My kitchen table at home, what	The stall- holder had obviously	I have a vintage camera	Classic car boot sale,	They've moved the venue now	Foxy Roxy mannequin, unusual,	I was set up in sta- bles	You imag- ine your- self, I might	This one has a lot of per- sonal ties to

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around in the forties, that's true vintage	I love orange, brown yellow, 70s	picked well regarding the fabric	on my phone, it really brings back memories of my dad its quite special.	Kings Cross, my 'fave'	and it's not as good. and I try to rebook it each time, but I've never been quick enough cos its always sold out	draws attention 'cos of his weird beard and hair.	outside, Lotherton Hall	get in a car, Mum asked if she could sit alongside and have a go.	me, picnic basket full of vintage buttons, I'm in love with buttons.
I don't dress like a normal student	I love orange and I love this a particular period, around the late 60s 70s, I think it has something to do with my childhood.	Glamorous but wouldn't have wanted to live then, I'm gay and couldn't have had my lifestyle then	It brought emotions back, my grandad told us so many stories, photos went missing of him and I always	Photos of my friends I'd never met before, looked around stores, digging through .oh this would suit you!'	This is a picture of Out of the Past from one of the fairs in Ilkley. They purely menswear and it's my husband's favourite	Make sure it's simple, utilizes space, small mannequin at back.	I like the idea of vintage being for everyone	Happily, next year we might get our own little camper van. The style of the old day's cos it's not like that now, everything less loved and	My gran had a biscuit tin full of buttons, we'd get them out and play with them, count them use them as coins, it brings back so many memories.

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			wished we had a photo.	By the end of it we were firm friends	stall in the world			thought about. Even the little bi- cycle, the whole nos- talgia thing.	
They had much bet- ter values than we do today in modern society. They were all so polite	Growing up in the late 70s I was quite happy, and life was quite good, I'm sure that has some- thing to do with me re- lating to that style	I loved these random fairs in a really rough part, I thought I may be able to get some bar- gains	It's nice for my Dad to remi- niscence and it makes me feel like my Dad is telling me sto- ries. He's re- ally look- ing for- ward to telling my baby stories –	Stall I loved, not cloth- ing, lots of things vintage, toys I liked, cutlery, home- wares. Vintage fairs not all fash- ion so you can go with a vague idea, you can	They're so nice and so reason- able	Bradford City Hall, I'd never been in here my entire life although it's my hometown.	I set up my own little children's vintage, doing dif- ferent side- line, really enjoying it	Marquees, outdoors events, some peo- ple not as keen. I re- ally enjoy outdoor events. Harping down the clothes rails, mak- ing sure rain doesn't wash you away. When sun- shine's. it's a real	When I first started my vintage jour- ney, I started making things with buttons, cus- tomising jackets, jumpers with girly buttons.

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			history – our family history, it makes me feel quite emotional, really sensitive.	come home with cutlery.				market feel, everybody gets together jostling conversation. When bad moods can be low. Fantastic high if a nice day.	
It's the elegance and everything	I'm just maybe analysing myself too much	3 rooms, one like a charity shop	The clothing is really good quality and has a family history	All of nostalgia and inspiration	No-one else does menswear in Ilkley and its really nice 'cos loads of men come purely to see them	Loaded up day before, gave me an opportunity to clean space, most spaces unable to change, this one I changed angle.	You get to talk to people it's about history and memories	Bunting, picnic hampers, time in fresh air.	I had a collection, handed down through family, but everywhere I went, fairs, car boots, haberdasheries, I'd find buttons, all colour-coded like a sweet

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									shop. I started selling them
I keep romanticising about someone proposing to me on the train station	It's got to be about an era you feel quite nostalgic about	I donate my clothes	This dress is my great Aunt's, she didn't die that long ago.	A print of Vogue cover, I get inspiration from photos paintings and magazines, how can I reinterpret that myself?	Jim always buys at least a couple of cardigans and a shirt; they just have really nice things	I'll change it for whatever suits	Loads of people come and look at stuff, I used to collect Hollie Hobbies, so people come and share a bit of their life with you	Lotherton Hall courtyard, lovely gardens, stately home, wildlife park, falconry, exhibitions, how it was to be in that house, sculpture in the gardens.	This is a picture of Manchester Cathedral; I never got their names. I did chat to them and got their picture
All snow washed denim and stuff, not really vintage.	I love the 50s as well, but for me it's the 1970s	I donate my clothes	This is one of the dresses she gave me, it's an original	Classic car boot, they have things in the boot, and a variety of	It's always set up really well. they do lots of things I aspire to, but never get	Has pyramidal style, whatever I can fit in front, might be a basket, picnic hamper or table.	Retail shop in a high street throwaway disposable stuff	Whole experience, lovely day out for people	40s, 50s hats, gloves, box handbag, peter pan dress, orange, navy, creams,

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			1940s one, she was quite an elegant lady, she didn't have any children, she was quite a socialite.	things, but if I wanted to buy some- thing not sure I'd want to dig in some- one's car. I love it for aesthetic reasons, practi- cally I like things laid out.	around to, they have all the hangers matched and every- thing laid out really nicely				partner has got a lovely plaid shirt, jacket. Dressed amazing, love it.
That hand- bag was given to me by my auntie	You get something for about 2.50, you get a real	I spend 200 pounds a month on sec- ond-hand clothes	It was nice to wear and have a memory of her.	Not clut- tered, plenty of room, so you don't have to	It's all 'cos of the or- ganisation of things, like grouped	Consumers can slip in both sides which doesn't of- ten happen.	You don't share stuff about your- self today, nobody talks to	Lady on stilts, shows characters of people who come	The people that you meet at fairs, it's not just a casual thing they live their

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	sense of satisfaction		My mother in law was really happy, it was getting some good use.	say, 'whose stall is this?'	together, so if you want a tweed jacket you look on the jacket rail		you, I think that's what attracts me to vintage fairs	to fairs, offered a show, an experience.	life in vintage and come to the fairs.
The headscarf I got from a charity shop and the sunglasses off the market in Skegness, and the bag was three pounds	It's very busy but everyone seems to be in high spirits	These suits were gorgeous, both fitted me had marks all over, was moth eaten, £65 for both	You can see the quality in the tailoring, it made me feel I was giving something back to them, really quite	Colours really appeal to me	It looks quite polished, the scarves are always on the table, the double rails are really well spaced and its really clear where you	It's about talking to neighbours so you could work together	I like finding I have something in common with someone else	Take time and effort to do something a bit different, not just for visitors but for all stallholders.	Their houses are decorated in the era they love, and they come out, and it really inspires you, makes you appreciate that you do vintage.

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		emo- tional.	go for menswear.						
Sometimes you get the cheaper things like the five-pound stall, and then there were other stalls where everything was over a hundred pounds – a bit for everyone	You get a real mix of people; there's a really exciting atmosphere	I don't normally do anything with my mum and convinced her to go to a car boot...good... shoes 50p	I've taken a picture of the architecture, it's the main stage ...with my interest in performing arts it was the beautiful stage and the light fittings	Wicker baskets make me think of picnics and Summer.	That's somebody else's stall they are encroaching on, they've made their own sign.	Cherubs holding up church pillars	People talk to me about the fact they've collected the Hollie hobby bedding, done the whole room, a lady was a dress maker who remembers making one.	So effervescent, engaging, we need to try to build on fairs, so people keep coming back, uplifting feeling.	Whether you're a fan of the 40s, 50s, 80s, it's an appreciation of a previous time
They had all the vintage cars out it was brilliant	There must be something about rummaging	This lady was selling some fabric, I thought, 'I must have it'	It was built by Titus Salt, and the	A little bit for everyone	More men are going to fairs 'cos when I started	I like to use a diamond shape so I could put this around,	When you look at the photos you think, oh God it was	Effort that goes into the way people	A couple who live in vintage and want to support people

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and finding treasures			history of the whole village, I like the coving and I like the detail, definitely Art Deco.		fairs 8 or 9 years ago, it used to be predominantly women, you didn't see any men selling	fill with bits and pieces, men on one side, women on the other.	a different time wasn't it?	display themselves.	who do vintage and that says something to me, it comes across, whether they're quirky, wonderful or just in their time
It's really nice just dancing to the music	You're not competing with each other, you're not under any pressure	I look round and see people, might miss out, I have to buy	A beautiful setting for a vintage fair, it transports you back to a particular era.	Vintage Fair, Milton Keynes, outside a pub	Sue, she's lovely, she does it with her husband, they are near Lancaster.	Men don't often come unless they see menswear, simple sign – menswear available. He's drawn in or gets wife to draw him in.	I've got a collection of 100 pomanders ; another lady came to see my collection of thimbles.	Antique dress, the things you get to see, an honour, an exclusive view of things before they open, nosey, a shuffy round. Florence Nightingale	They are wearing clothes that are not as stretchy and comfortable as they are today, they are more structured, your figure as a woman, you had to have certain

								exhibition. Not just items to buy but something really spe- cial	underwear with them.
The forties dancefloor – it’s so sweet – like some- thing from the Land girls	Everyone’s really friendly ...welcom- ing places, it makes a big difference for me	Might miss out, I have to buy	I’m very passion- ate about re- storing old build- ing, we need our history in England, very proud.	Different colours, thinking of Au- tumn, mind au- tomati- cally thinking of Au- tumn.	Originally it was a sort of retire- ment pro- ject but it’s been going so well they both now do fairs	Ladies fur collars, scarves un- derneath using as much of space as you’ve got – utilising space. Dif- ferent levels so you can.	It’s about taking time out to talk to people, you’re never so packed that you can’t stop to talk to people	A lot of re- ferrals, I go to their homes and they tell me their history – I pass this on.	When you get up at 6 in the morning and drive 200 miles to do a fair, there are people who love what we are doing. That’s what I like about it. They are nice. I wish I’d got their names now, but I asked to take their picture.

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There is a massive male interest in vintage and its growing	I've been to Sheffield, Leeds and Wakefield...everyone loves vintage	I like to haggle, it's a bit of banter	With me being pregnant, I looked at the pram and discussed it with my mum. My mum had a Silver Cross pram and she walked everywhere; we were talking about the mechanics of it.	Something about this green hat, something about it really drew me to the stall.	They have quite a lot of American imports, 50s men are willing to shell out for the quality, they get less bartering than we do.	A customer visited me, very complementary about my stall, clean and smelt nice, looked pretty. Bought handbag in lunch hour, came back in the evening, and with a friend next day.	The children go and pick up the toys...I like the fact that it's not precious, important to pass onto the other generation, but not precious so they can't be played with.	Little independent, pass it on. Fellow stall holders would have sourced these things, not from some warehouse or charity shop, they give me a call and ask me to have a look.	My legs and my lap, and I've chosen this one because sometimes it's about the trader. I'm at a vintage fair and this is a very rare shot that any vintage trader will understand.

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I think people just think its women into vintage but there's quite a few men too	I always look for 70s shirts with stretch in	I love finding gems in a box	The pram we are getting is very modern, all packs up and things come off ...its yeah the technology of the pram is completely different to what they had then. My mum says how heavy the	Everything is literally piled up; a real mish mash, but the reason it appeals is because of the colours, either loads of colour, or neutrals	She's my favourite seller she's Jennifer of Twentieth Century Crox, she finds the most immaculate, beautiful high-end home ware.	What I do for a living is relaunch pre-loved items, recycling, sustainable, happy customers, to a loving new home and space.		Women's Institute, connected with local ladies when they are having a clear out.	Its exceedingly rare that any trader will leave the stand, you don't get 5 minutes and I got these 5 minutes, just having a sit, it's nice and quiet.

			Silver Cross was, she absolutely loved it.						
You can see in his face how much he likes vintage	With crazy patterns I love, sometimes with cowboys on them, birds n stuff	Unfortunately, sometimes someone's died	It was quite nice reminiscing; well my mum was reminiscing about my sister and I was looking at it in a different way.	Stall clearly sign-posted.	It's so nice to have her, she has her own mailing list, loads of people follow her	People who are going to use them, exactly what she did, came back, not just bought, not just forgotten about.	That concept of not throwing everything away, it's important to think there is a backlash against that disposable society	Every weekend I get to see something new, really nice about fairs.	I just had a look at the colours I was wearing and the tapestry on this smock, burgundy coloured tunic, smock hand embroidered flowers green leaves, purple, blue, orange, flowers, bag tassels on it, Birkenstock sandals.

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Everyone has the same passion for it. Everyone is enjoying vintage, and everyone is buying stuff	That's what I am always looking for at a vintage fair, for the top half of my body rather than the bottom	I used to ask if its theirs and if there's a story behind it	They had a washing line, I quite liked how they styled it. It looks quite effective and really creative.	Heritage milliner, repro, she makes them from 1940s patterns. They make bespoke things, you meet and network, find out what they do – people watching, shared interest.	She's a pain, she takes so long to set up but it's worth it cos all her stuff's so nice	Berets, colder season, use rails to extend upwards, use clip hangers, hang beautiful hats , colour co-ordinated light colours to left to right dark, I sell lots of hats so not just chucked on a table.	We're seeing a lot more recycling, it's the same with vintage	It's the fun factor that you find. Handpicking, I like things that make you smile. Whimsy that you're drawn to. Fun factor, it's a bit different.	Something that depicts at the fair about how you see the shop that makes us want to do it. When you're stood for maybe 10 – 12 hours a day you still love it but just take that 5 minutes out and look at the vintage you're wearing, how you're perceived and how you portray your business.

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	I love cro- chet things and I love it when cro- chet items are useful around the home	You can't re- sist	Dad bought a brass hum- mingbird and put it in his garden		It's an aspi- rational stall, she's done it re- ally nicely, she just seems to be able to display stuff nicely	Lots of peo- ple stole my idea, handy for bags etc, easy to shop. Copy- ing is good and bad, guess it's back handed compliment.	That's full of bobby pins and fif- ties hair nets, I've not sold it yet but someone will buy that, I like the fact I'll know what they are going to do with it or why they've bought it	When peo- ple are be- ing a bit dif- ferent in how they dress, ec- lectic mix, willingness to wear a banana necklace or pineapple earrings. Carmen Mi- randa spirit, I love to see people really exu- berant.	The mo- ments when you can have a drink and some- thing to eat before you hop up again and talk to the next in- teresting per- son- that was just me to say you can have a minute.
The vin- tage fairs instead of going to a vintage shop where	When I go to vintage fairs, I'll find things that are more delicate and intricate	I used to sell	I take af- ter my dad lik- ing old things and vin- tage		She doesn't tend to cram so much stuff she's got a full stall,	Trudy in green dress, chubby cheeks, my stall with me in it. I am all 60-ed up. I	People col- lected things they didn't throw things away, old Christmas	Entertain- ment factor. Street scene North Thorsby. Small local	This is again Manchester Cathedral, the photo is the back- ground, the stained-glass

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everything is expensive		things, my mum always com- plains that my Dad goes to charity shops and ends up buy- ing.		she's good at that and she's good at grouping the col- our's		always dress vin- tage, I dress specifically different eras, I be- lieve as a seller you should also be dressed in vintage – the cus- tomer sees you at the forefront of your busi- ness, not just beauti- ful store but you as a representa- tive.		tins full of old wool, so that's my grand- mas		1940s themed event. On the green you can see all that's going on. Dance classes, vintage fire engine chil- dren can have a play on.		windows and then you can see the back of a stall and a rail of clothes, this is mine and then in the background some other traders. I chose this because the settings and the locations are purely outstanding, you're not trading from the back of a van, you're not in an un- dercover market in a town centre you're in a

It's not all about the price it's the atmosphere you meet some lovely people I love it when they're made into things you can show in your home, these are coasters		When you go to something, you sometimes get a frosty reception	These are the gloves we bought at Saltaire from the stall with the lady we know. We are going to wear them for our next event in Pickering.		She always has a rail of fabric and all her fabric is beautiful, she's always got 50s prints that are amazing	Standing in front of my merchandise is key for customers, you show you understand vintage, I live and breathe it, if you cut me, I'd have it through me. Don't do it 'cos I have to but, 'cos I love it	The oxo tin and the hairbrush, mirror, and there was another time, I've sold everything else now of my Grandmas.	Nice environment, hear music, spirit of the place. I enjoy that being out in the village.	beautiful cathedral. I've lived in Manchester for 10 years of my life and I've never set foot in Manchester Cathedral and actually didn't know how important it was to the city and how beautiful, and the amount of things they do to introduce people in, rock concerts, musicals, vintage

That's another thing, you make new friends – I got three new friends – you couldn't have kept in touch via social media in the forties	Sometimes I'll buy something, and I want to display it on the wall like plates	Stressful with a pram, they look at you a bit different like you should be at home	Choosing these goods was really nice 'cos that lady was a lovely lady and she left us to it, but we were sort of trying them all on, and some were really soft leather	She's a pain, you wait two hours after the fair, she is worth it 'cos she has some wonderful bits.	Victoria Baths Manchester, awe inspiring venue	Bradford vintage fair, I took the photo 'cos she had a fabulous collection of compact mirrors in immaculate condition. I had to really force myself not to spend money, 'cos I would have bought the black one with the flowers on.	Lots of people, not vintage people, but re-kindling memories with them. That's lovely.	fairs, open the door to everyone. Not about religion it's about community, and the city centre and life really, all people. Its lovely to be in this vicinity and see things sometimes that you wouldn't normally see and just look at the windows and watch people, all the stained glass and their reactions to it.

In the second world war you didn't know you were going to come back, it's like the romance.	Lace doilies, I love them, I have tons and tons, I love them, and I like bright coloured ones as well	I'm a mum, I showed my little girl the tanks	I really like applying make-up for these events and I see them as occasions, a celebration		I like how she uses the different levels- I've got two sets of shelves, but she always seems to have different levels	Very happy customer, who runs events, introduced her to this beautiful coat, the gasp and look on her face, if any- one gasps you know it's a winner. Fits perfectly she's happy I'm happy too.	It was about when women were glamorous and had them in their handbag, somebody would use them again and also about the craftsmanship that's lasted all that time.	Not a purist, I don't think people have to be vintage people, love to have a chat with them.	It's just beautiful You're in the most beautiful cathedral with lots of lovely people and the thing I really liked about it was Friday and Saturday, there were certain times you had to be quiet because the services were on and that was respectful.
I've got a bird in my hair from the Garden Centre	A view to making something –	We all do it, we're taking photos, and if I don't take photos I've	And the bright lips, it's not often that you		She uses her shelves nicely, will group	The normal university fair, odd Kelly bags, more	I got talking to this lady and she collected them for	Any fairs where they put entertainment on, Lou	It's really stunning, all the way round stone pillars, just

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		had a good time	get to wear every day, really nice bright lips and I love it		things like plates together and she always has stuff that's really hard to find.	holdalls, usual trainers and scarves, probably most customers want to buy it worked, I sold more bags	years and slowly started selling them. She started by getting some off her grandma	Lou's for example, singers, not just about what's for sale. It's the whole day.	gorgeous and vast.
Better values than today	So many diverse people	Not everyone is vintage	They are getting a little bit better, learning from me, it's almost like you feel unified, wearing the same getting involved in the		I tend to fling them (handbags) in the suitcase, if you have them on shelves it's like this is a quality bag and spending a bit more on it	Pigeonholes Whitby, being able to show, I do men's. A tray turned on its side utilised for ties. Distinguishing from women's	It just makes you want to get dressed up	Sparklers, I'm a bit of a magpie, I love brooches, I love everything that's got a real pop of colour to brighten up your day and add sparkle.	This one, because price sensitivity at fairs, my table, and on this table jewellery area, and it was boxes, boxed jewels, stockings, and there were jewellery stands going

			atmos- phere						from 30s to 90s. Chose this because when you're going to a fair you have an offering for custom- ers of all ages and purse sizes.
The danc- ing, the forties dance floor	Old curtain tie backs, I was like, oh you could sell them	Vintage mu- sic, lovely swing	There were people at Staley Bridge who were do- ing this dance which was re- ally nice you can get in- volved		Jim would describe her as a vintage nutter, she's a real char- acter, she's slightly ob- sessive, she has a really downtrod- den hus- band who	Always have my postcards at front so people can pick up or you can hand them out, follow, like, or share on so- cial media.	When you get talking to people, it's the in- spiration you get into, the vintage world and get to know people, so I've always really liked perfume bottles, so	I like to pass it on, very keen on jewellery and brooches.	Whether they're a stu- dent who wants a funky acces- sory to go with jeans and leather jacket and they haven't got much money, and just want a pair of ear- rings for £6

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				hates vintage.		now I'm going to start my own personal collection, so it's what you gain from talking to people		or a lady who wants to buy a mink coat at £80 plus.
Super excited, get a massive buzz	A woman from Eastern Europe, she makes bags out of old denim using crochet and lace	In the ruins, the reason we loved the forties, it was frightening, imperial war museum, the rationing.	I think when you go to these events and you're not dressed up you feel silly almost for not being dressed up, it's almost	He does the loading in and out with her and he's always telling her off for being so slow	Basically, work on your own, no help or assistance apart from my dream team, friendly family employees I like to call them (mannequin)	Often you go into a shop with kids, there's nothing to do, they're not allowed to touch anything. I like the fact if they wanted to, they could, it's a different kind of shopping,	I specialise in 70s jewellery -from that time.	I want to show here that customers can be anything, from a six-year-old girl just had her ears pierced, she loves them, she takes them home and treasures them, or someone who just

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			the opposite of other events				vintage shopping		wants a little gift for someone
I was meant to take a picture of every dress I bought, 'cos I bought about 12 dresses	People of my age, our grandmas used to teach us how to knit and do things	I'd spent so much in one week; this was what they had for a year!	I prefer going dressed up, it's like an occasion		I'd love to go to her house; she's always telling you she can't walk to the bed. I think her house is absolutely full, she's like I was up till 4, she's really last minute but she's always out hunting	Different styles, different heights, customers can clearly see hat, scarf, collar, bow ties, fun shot for social media.	Things that remind me of my grandma, whenever I do a stall now, I always try to have a section of memories, she always used to have brush sets	Plate, Maureen Turner 1950s whimsical, happy back to another time, I have a cabinet full, I like them. I give extra information and talk about these things because of my interest.	Vintage gifts that little bit of love that you can give someone else and it's passed on to someone else.
I got some 1980s, 40s	My mum made me	Fifty dresses in your	People always		She'll tell me where	I'm always looking for	I know the stories,	We get into some	Originally, I just wanted

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dresses as well as one that was probably a nightie, but I wear it anyway	clothes; it was quite normal	wardrobe, but you only love one of them	comment as well on how you look in the different outfits		she's been, it's like wow she's really on it, slightly obsessive. I think that's a good vintage trait	different ways to display and make different levels, eye catching as possible	where they are from, that this had sat on a dressing table for 25 years	amazing spaces, usually assigned quite a tight spot when it's a traditional fair in a hall. Some are good and mark it out, others there are plans and you need to negotiate with your neighbour	to show that it was just the price sensitivity, vintage is affordable for all
A sort of pay as you feel thing	There's a friend of mine I yarn bombed his ice cream van he goes to festivals	It's about history, I like history			People will go specially to see Jennifer; she's got loads of regulars	When you've got open space, all around can be shopped. Always	It was full of buttons, behind it was a queen Elizabeth coronation tin	Everyone talks and makes friends	If you have a dress and you want to be 'head to toe' Chanel, and if you want a

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	and sells finger pup- pets				and she talks for ages to her regulars	looking for something new.	full of sew- ing things, I love the fact you can pass things on to the next generation to continue their jour- ney		brooch for a coat that's the reason, I chose that picture. Yeah it shows if they just want to touch some- thing that's been there before them
I want to be differ- ent; I don't want to wear hood- ies and jeans	Crochet is a therapeutic thing really	I shop by tex- ture, not online			She doesn't like children, it's a run- ning joke' cos she doesn't like the tiddly- winks.	Didn't know there were obstacles that might make it more diffi- cult to find out best way to do stall, work out how to do space, so con- sumer can	Most of the time people are really keen to tell you things, I quite of- ten buy from peo- ple's houses, and they like you to know what	Things for the kiddies, I love it when I see things I had or my mum had as a kid, little ones pick them up	This picture is of a dressed mannequin and a dress at the end of a rail. You've got two out- fits, a top and a dress and next to it a pair of gold trousers and a bag to

					shop from space, eventually made it mine	they've done in it		match, and at the bottom, you've got an accessory and merchandised area of black and gold.
Sometimes I walk around Preston and I feel a bit scared	I saw it at a vintage 'weigh and pay' and it inspired me a lot	When someone stops you and asks for a photo		It's a weird set up at Ilkley 'cos we've got a little entrance with the tea-room then, a few stalls in the back, and 12 stalls in the main bit	People like to see I am also in picture; more likes it if they see your face.	There nothing nicer than going to someone's house to buy some handbags and them saying oh well I wore that at such and such a gala in 1969 with my husband	Quick to set up, down to a fine art. Every day is a first start not on a fixed space	I've chose this because I've worked in fashion retail and it was to do with dressing mannequin, creating outfits for different occasions and trying to inspire people

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I googled the name inside and they were actually 1950s shoes	I didn't buy it; I just took a photo... sometimes I just take a photo to remind me of an idea.	I love banter, going out with friends, what we're going to buy.			I love organising it but its high pressure, cos you're desperate for people to come.		Vintage cookery books, I love the fact that they are full of fantastic recipes, but the fact that someone would have had this in their kitchen in the 1960s.	Every day all is boxed up, all have been an experience, when we've forgotten something. part of a rail or a box. Whitby, my husband forgot key part of clothes rail, we borrowed one from cloak room attendant, she had a really friendly nature	Look at vintage again, it goes back to my past of dressing mannequins and making it visually pleasing, enticing. I wanted to show people my vintage way of dressing is to be able to wear something that is on trend if you want, but don't feel it has to be on trend. Personal style is something

The hat was my great aunts, grandma's wedding gloves.	At a vintage fair I am very drawn to the prints...with this one it was just like 'oooh I could recreate that by putting things together'	My wife really liked cameras, we've put them in our living room either side of the fireplace, with 1940s and 50s film annuals.		I spent more on marketing, on fliers and Facebook		Someone actually bought that who collects them, and she was telling me all about her collections.	The place, the Minster at Beverly, loads of space you never know what you're going to get, to be stunned by beauty and grandeur. Amazing Guild Hall York. People looking not just at stall but at walls taking pictures behind stall	that suits you and your way of life I really like to see an outfit that someone would walk past and not think she's wearing something old or something from years ago, just she's got a really amazing outfit and I wonder where she got that from
Everything I was	The unicorn picture I	Want to spend loads,		It was quieter in the		It's the fact that it's a	To get the opportunity	For me when I started to

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wearing had some kind of story	bought at Lotherton Fair, it's on the boat I run courses on...I have the knitting group there and we have lots of kitsch on there	come home with nothing.			morning then at 2/3 o'clock it was really busy , you just want everyone to have a good day, but I do love it, it's really nice that loads of people have al- ready booked for this year		personal thing and I know some people struggle with that about vin- tage	one of the nice things, I go to all different ones. I like to see all the different fairs, I'm in a lucky po- sition be- cause it's my hobby and my passion	wear vintage it was to wear some- thing no-one else would wear, it's a case of I wanted something no-one else had seen be- fore and that's why I started mix and match- ing the vin- tage pieces, so this outfit is a maxi skirt which you could get in any high street store 'cos its part of the season

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I got an 80s does 50s ballgown off the £5 rack	I never buy anything popular I just like odd things	Definitely dictated to by fabrics and colours.			It's a really friendly little fair, people are quite good at promoting it, Jim spends his whole day with a sign on a stick, he gets loads of people in.		My kids are quite young and them seeing me wear vintage earrings freaks them out, but I love the fact that I'm wearing some vintage earrings that someone might have been dancing in, in the 60s	I work full time, I don't have to go, find me at ones with nicer organisers and people who are lovely, it's my time.	Beautiful sleeves, black and gold number which I can just see wearing in Reiss or somewhere, it's a high street but its original, it's something that's stood the test of time already, it's something that's been hand stitched.
I know what to look for now, it needs a metal zip	I bought that because I love containers and also my	I think loving vintage is a hobby, you either love it or you don't.			It's £1 so it doesn't really put anyone off.		A colourful co-ordinated rail of clothes at a fair I've done. My	That comes across to customers, people you are dealing with	It's something that's not been mass-produced, not necessarily if

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not a plastic one. It's got a metal zip that means I can buy it	kitchen was very orange						first love is the fashion side of vintage, I've got a background in retailing so when I'm setting up a stall, I always make it visual and easy to shop		some things lasted 40 or 50 years, it's going to last another 40 or 50 years, and you won't find it in any high street store that possibly after two washes is ruined
Some 80s stuff, it you take the shoulder pads out it looks more authentic	The weather was terrible, and everyone was complaining about the entry price	One sees more to this, where did they go, was it their honeymoon? Where it's come from			People who aren't really in sync vintage types usually end up spending even when we've had less people		One of the things I love about going to a vintage fair is everyone uses their creativity to set up stalls	Send out plan a couple of nights before, loose idea of where you'll be. You arrive thinking, where am I?	These items were looked after, people's best outfits came out once, twice a year. I like the way they can come out again and

When you get 80s stuff its cheaper when you're on a budget, some original stuff you can get at a good price	Everything was really spread out, so it was quite hard to find bits	I struggle with my weight cos it fluctuates all the time		There are always tourists pottering around the Dales or in Ilkley for Easter wanting to spend, which is nice.		Options to look at so if you're someone who wants a red top you can see something easily, whereas if you go to a department store its all the same.	Hull, first at venue, was driving up, car parking wasn't available , some people go on their own, fellow traders watch your stall, we watch each other's stalls. We take care of each other and 'do you need to go to the loo?' etc.	get a fresh breath of air again. A new lease of life Two outfits and some accessories to dress with that outfit, kind of seventies smock dress, nice bit of country, bit folksy and it's got some cowboy boots with it. The outfit next to it completely juxtaposed a beautiful sequin detail with a hat.

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I'm good at haggling too, haggling is a skill	There was a reason why it was more, and it was because you were going into the halls and grounds	I may be open and bubbly but it's not nice when it doesn't fit.			I'd always had an interest, I thought I can give it a go and my mum is a massive hoarder and she said here you go, loads of stuff.		I like the fact you can be creative on the clothes side; you don't know what you're going to get	Mixed bag, some of the best fares are smallest. Wendy has Hackington, she is super organised, does you food, you know where you'll be, car park, jacket potato, brings it to me	It really shows the difference of people who want to wear vintage, you've got the stylish who really want to wear vintage
I'm a vintage celebrity, get me out of here, I'll pitch that to TV when I get back	There were a lot of different sellers with high quality vintage	You're squashed in a toilet, shall I buy it for the fabric, shall I make a cushion? Shall I cut vintage?			160 pairs of y-fronts with psychedelic prints some dodgy friends had stolen from		You don't know what's going to suit you, 'cos you might think the light brown dress is	Entry cost, traditionally free entry but numbers were low. If it's in a market town, not a city it's	Very formal, eye catching, it can be worn to a wedding, christening, I can't help but want to change it up

				a factory in the 60s. People used to come to buy pants and we were the pant people.		going to suit you but if you take a load of clothes and try them on ...	getting people through the door. Organisers need to be a bit considerate	and see that hat with a pair of jeans or a t-shirt and some trainers and funky hair, it's about taking that and, reworking it, funky country dress you could wear that with some cowboy boots, you don't have to be this capsule wardrobe
If I place in Miss Vintage, I'm going to wear that, I	Often, I go looking for clothes and come back with plates	First time I did it, I cut into a skirt, I inhaled, can't believe I've		And this is why we are called Alfie Robot, we had this		Th thing about vintage is they were cut differently,	If a large city, deeply established vintage scene. If	A little piece of vintage and wear it in so many different

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did, so I will		done this I can't go back			robot that could actu- ally talk and move and then someone made us an offer we couldn't re- fuse and we sold it, to make a student film, so we were pleased		the shapes are differ- ent they were made so well, and you try something on it might look amaz- ing on you, I like the el- ement of surprise	local event be consid- erate, we traders need to come back. You don't make much money at fairs, costs and ex- penses. Some peo- ple pay for large spot.	ways, there's just so many walks of life that come to these fairs and look for how some people de- pict an era. I love mixing it up and styl- ing it
We had a little hair salon so the girls could do my hair and put the rollers in. We must have had	There were some stalls outside op- posite the entrance	My heart sinks when I see one the same, I thought it was a one-off			My attempt at levels isn't partic- ularly good, it was a bit flat on the table		It's fun, which I think fash- ion buying should be	There is a flow, ideally you want to be on a wall in an ideal position, good ac- cess to rails, so people can	Two very dif- ferent outfits looks natural at a vintage fair, in a shop you'd be like why have you put that together but in

30 phones charging.							look either side. In middle people don't come to you	vintage its mismatched, a mish mash bag of all sorts. It can be done individually
Twinwood is an old airfield where Glen Miller took his last flight	My boyfriend particularly hates this, he describes it as a useless item	Fashion is about how you feel, if I wear black, I'm in a bad place		I love this dress it's an 80s, it's a drop waist one, its long and I took it up, it's still in my wardrobe, lots of clothes were my mums 'cos she never throws anything out, it's a good way to do		The massive downside, there isn't proper changing areas, the problem is I've got 6 x 6 you're struggling for space, but really every 4 stalls you should have a changing room	People shy and don't want to come in, don't feel they have to talk to you, so people don't feel intimidated	Bags and shoes on a table. but I chose it because these shoes are really special, they're the oldest pieces that I own, they're 1930s/1940s shoes in immaculate condition. Stunningly made, very petite probably size

				fairs with minimal overheads				4 and you can see the woman who wears them and the woman who wears them afterwards, petite and they kind of go back to the size of the woman
I had to behave myself 'cos the judges were watching	I need to alter it a lot because I do sew things that don't quite fit me, it's just moving some buttons or taking the hem up	Vintage fairs are clever 'cos they make or break your experience		The whole of Chesterfield flea market, 100 stalls, I've bought a lot from there		You get someone to try a dress and take it to the toilet to try on, you don't see them in it, you lose that personal touch	Shall I look as if I am ready?	Back in those days they were very small and petite, there wasn't much meat on the bones cos there wasn't much to go around. Slim slender women that

								wear those shoes, they didn't wear converse, these were everyday shoes and they were smart and taken care of, no scuffs that shows the love and care	
We met at dancing and I sprained my ankle, so I went to the first aid tent twice in a day	It may go on eBay; it'll probably suit someone who's more straight up and down	If you've had a bad experience, you've spent lots of money to get in and tea and cakes.			My mum will buy me something from there every week, she's getting quite good at it now		I like to bob down and have a look 'cos that way you can say 'oh you can have it taken up, or the colour really suits you,	Nice to see things everywhere that casts you back to a different place or time	The money wasn't there to buy a new pair. You had what you had, and you had to look after it. You might not know when you'll

							but what about trying a different shape'		get them again.
Everyone loved that dress I got so many comments. I should have worn it for Miss Vintage	I used to wear black 'cos I thought it was slimming, but its ageing and does nothing for me...I look so much better in lighter colours	I love the fact it's in a historic environment, but you can't beat a jumble sale.			There's a woman there that sells, she's just thrown it all on a stall and she charges nothing, so I'll always buy stuff		I think there's a long way to go with the organisation of these fairs	Proper memories with love for something	The shoes are more special to me 'cos I see the history of them, they were sourced by my mother, actually she goes out buying
There were a couple of dance floors, a 40s, 50's and 60's one, jiving	I got that at a little vintage fair in Lytham	Best ones you don't even know it's on, and suddenly a vintage fair or craft fair					This is Trudy's stall. We were both at Haworth. I love Trudy, she's		They're not my size and they're not my style, but I can definitely see the love and care, that's

Charles- ton, and everything						become a really good friend and we do a lot of fairs to- gether and we're put next to each other which is re- ally nice		something that I've al- ways been intrigued with when I'm dealing with vintage
I love put- ting all the dresses on the line	An example of that 70s styling I like	If you go, you want to buy a lot		Trudy's lovely, she sets it out so nice, it just looks quality, re- ally nicely pressed and laun- dered and pristine. You can tell the ef- fort, like all the		She started selling real fur and I think it's re- ally difficult, I appreci- ate the beauty of those fur stoles, if you try one on you do feel amaz- ing, but the other side		Sometimes, rarely, a lot of the boxes I do have are not that aged, they're 70s and 80's. I've got some lovely Bally shoes that are still in their box, late 70s , early 80s

				matching handbags		is where they've come from and how they were made.....a real dilemma		very hard to come by
Headscarf from a charity shop and sunglasses off the market in Skegness, and the bag was £3	Often when I've bought dresses at a vintage fair that comes down to your ankle, I've cut the bottom off and made a bag, 'cos I quite like matching bags	I don't feel there's as much good stuff anymore		She's always happy and enthusiastic, and even when there's been nobody, we will always end up having a laugh, she's up-beat at every single fair		The other side of vintage, you want people to keep vintage clothes and hold onto them, it's almost like social history		The dancers in the picture, again its Manchester Cathedral. I just love these, they were jiving at the time and you always hear the vintage music, a lot of these places now have the dances , the lindy hop, old

The ballgown, the 80s does 50s one, that was a bargain	Garish floral dresses which I love, but they don't really do anything for me	Sign saying it's vintage, it's 80s years old, we can't take money off for holes and tears. Come on, maybe I'm a bit cynical			The amount of stuff she must lug out on her own, it's amazing she's got it sussed		That animal has already been killed and if you don't sell it or pass it on they get thrown in the rubbish. that's almost worse than wearing it	fashioned kind of formation dance, and then you see these people with their passion They also teach classes and they do a dance style that's unique to them, the sort of thing people did years ago and this takes me back, when people went out to socialise, there were no phones, no

It's nice dancing to the music, Jive was the best 'cos there's lots of spinning and twirling and you can show off your petticoat		So, I had a big thing with colour when I dyed my hair, lots of clothes didn't suit me any-more. I used to wear green and it doesn't look good any more	My wife tells me embrace the madness		She always does her leveling nicely, and her mannequins I always think are a bit of a waste of space, but they always look really nice, it's not so 'rummagey' but it oozes quality		It's that different society and time when things were very different, vintage fur is one thing that's very difficult to transfer into today's society	laptops, and social media, and people actually just wanted to talk It says a lot to me, reminds me of my Mum and Dad, they met at a dance and their paths crossed, they probably never would today. They went dancing and they've always been great dancers and it's something that you can

