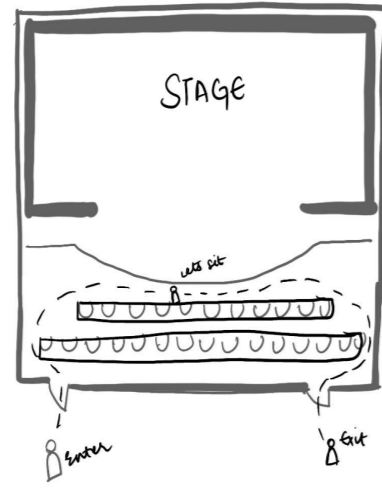




Chronicles of Theatre

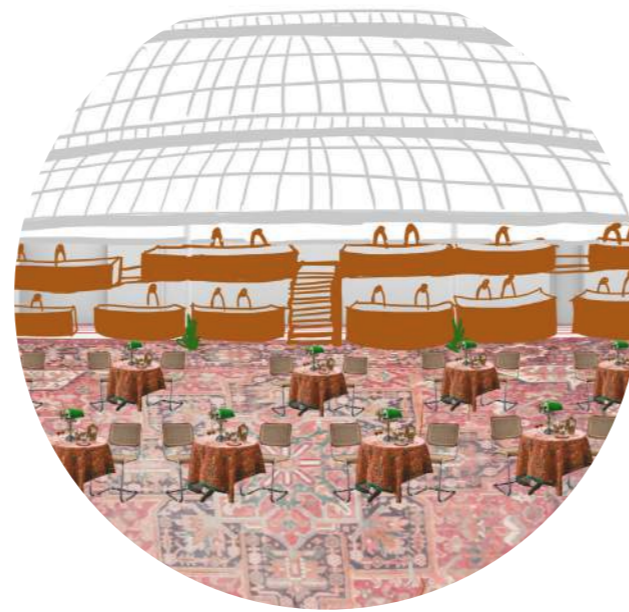
**INTERACTIVE THEATRE
& DINING EXPERIENCE**

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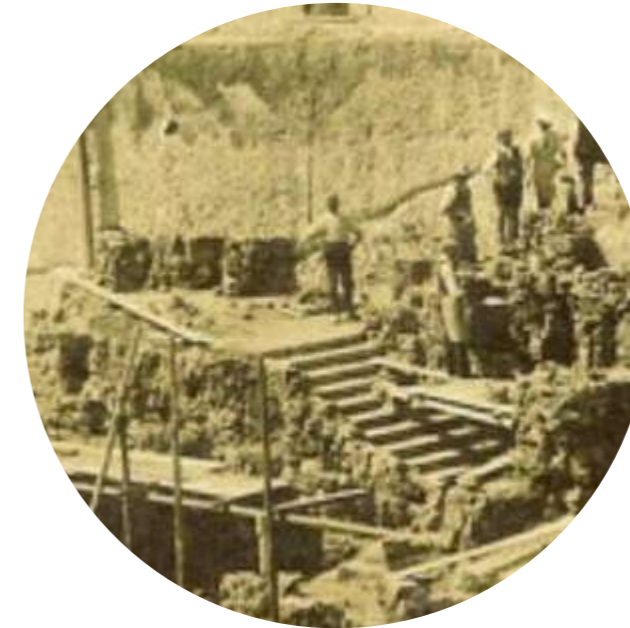
01

Initial Investigation & Primary Research



02

Concept & Ideation



03

Site (Research, Planning, Analysis)



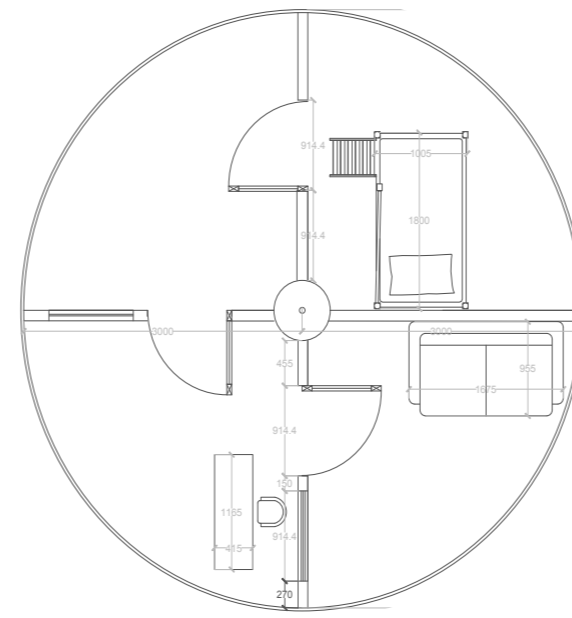
04

Design (Floor plan, Sections, Elevations, Renders)



05

Physical Models



06

Technical Drawings



07

Professional Journey & Networking

DESIGN BRIEF

(AS PER THE BRIEF GIVEN)

Consolidate and realise the PG12 project developed in the Studio Practice unit to fulfill the learning objectives for this unit, Final Realisation, presenting the project developed to a high degree of realisation appropriate to postgraduate level (L7) study.

Learning objectives are Experimentation & innovation, Research & analysis, Engaging with practice, Realisation & communication and Personal & professional connectivity

ABSTRACT

A space is linked by several narrative strands, with emphasis on elements that organically inform and flow into contemporary conversations. **Storytelling has the power to evoke emotions by evoking a sense of place and highlighting its sensory elements.** The past and the future gently blend to create a setting that helps the user understand the spatial context through a holistic approach. The setting in a space must be thoughtfully designed for the comfort and advantages of the user.

Studies also reveal that using various elements in a space heightens senses. An atmosphere can be created with the use of lighting, colours, and materials that feel comforting to the touch, eyes, smell, Sound and build a tasteful environment. As technology and accessibility advance, we need to Reconsider and Rethink spaces in the light of new opportunities.

LEARNING OBJECTIVE

- Foster social contact and make space
- Using a variety of senses to comprehend how people react to an environment.
- Ideation to refine concepts and design an entertaining environment.

OUTCOME

Education Aspect - Increased awareness & learning through promotion and marketing.

- Enhancing connection and creating a center for entertainment.
- Boosting Local economy.

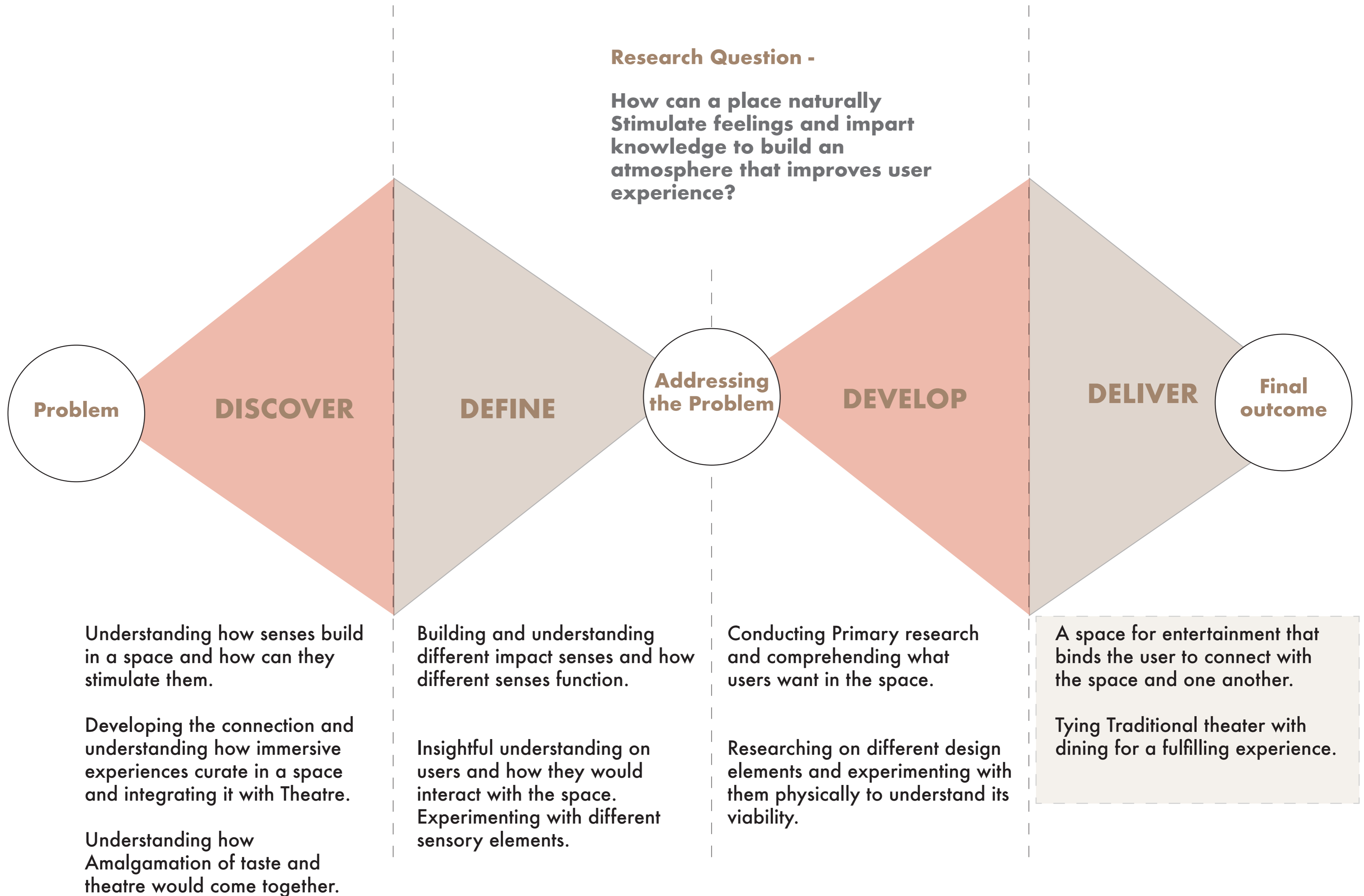
AIM

- Investigating the notion of fostering a social connection
- Enabling audience participation in real-time.
- Showcasing the user movement in the space.
- Building an atmosphere that engages users.

RESEARCH QUESTION

How can a place naturally Stimulate feelings and impart knowledge to build an atmosphere that improves user experience?

RESEARCH



WHAT IS THEATRE?

The most popular media has always been theaters, which provide audiences with live acts. However, throughout time, particularly after the Pandemic, it declined. Nowadays, people would rather consume content online than take part in live theatre since it is more convenient.

Theaters are still an important and entertaining form of art in spite of this. I want to use performance to introduce people to the world of art and educate them about why it's one of the most important forms of immersive storytelling. My project, "Interactive Theatrical Dining Experience," aims to achieve this. (Gupta. S,2024)

THEATRE IN THE PAST

British theater saw enormous growth throughout the 1930s, when shows that reflected the shifting social and political climate combined traditional and avant-garde elements.

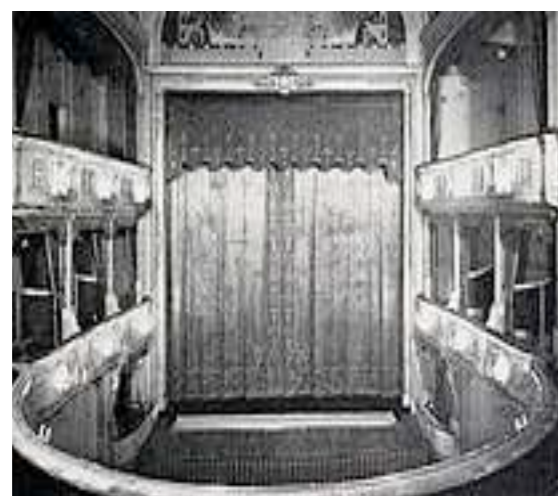
During this time, a wide range of plays were presented in UK theaters, including new pieces that tackled modern themes as well as classic dramas.

Some prominent theatres were -

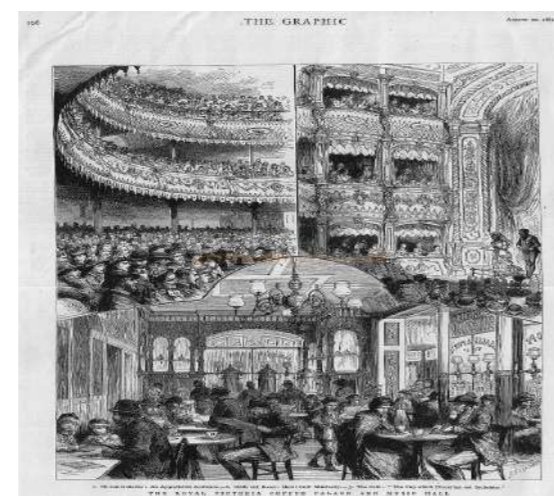
West End Theatres (London): In the UK, the focus of commercial theater was the West End.

Old Vic Theatre: Shakespearean productions at the Old Vic gained prominence under Lilian Baylis's supervision.

Royal Court Theatre: renowned for its more experimental creations.



West End Theatre
Fig. 1: West end Theatre (1881)



Old Vic Theatre
Fig. 2: Old Vic Theatre (1881)



Royal court Theatre
Fig. 3: Royal Court Theatre (1881)

THEMES & STYLES

Social Realism: Plays that addressed contemporary social themes including poverty, unemployment, and class conflict were becoming more and more popular.

Political Theater: In the 1930s, some theater started to become more blatantly political due to the growth of fascism in Europe and worries about war.

The Comedy of Manners: Lighthearted comedies that frequently centered on the upper echelons of Britain were still in demand.



Social Realism
Fig. 4: Social Realism (2021)



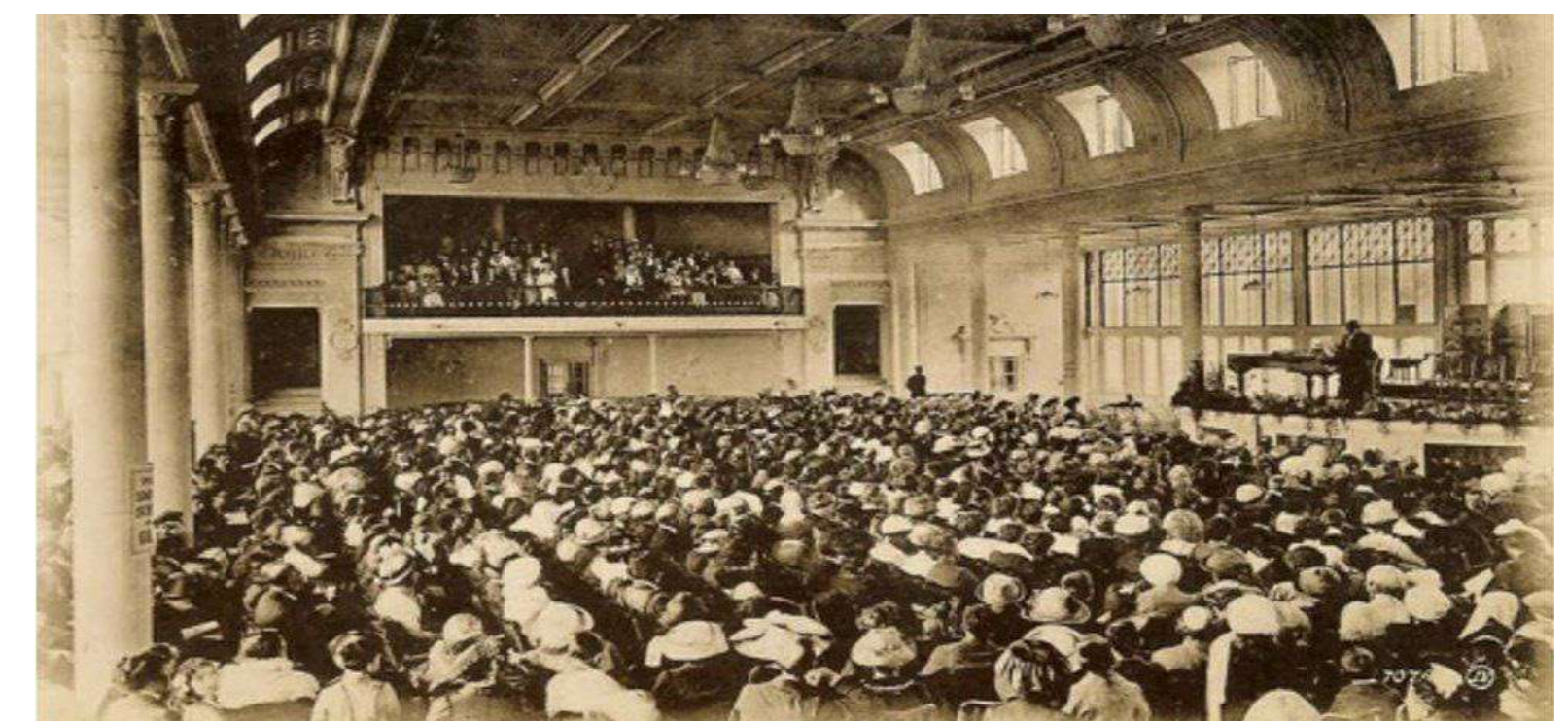
Political Theatre
Fig. 5: Political theatre (1936)



Comedy of Manners
Fig. 6: Comedy of Manners (undetermined)

IMPACT OF CINEMA ON THEATRE

Theatre was greatly impacted by the advent of cinema in the 1930s. Theater had to compete for audiences as movies grew in popularity and accessibility, which resulted in advancements in stage production and performance.



Theatres in the past
Fig. 7: Winter garden's Main Hall (undetermined)

A TYPICAL THEATRE LAYOUT

*This Layout is a general assumption

A vital component of this are the visitors. They serve as the focal point of the interactive environment. They are free to do as they choose, and **gaining their attention** requires that you respect their personal space.

Theaters often have a relatively basic layout with the audience seated in the back and the stage in front so they can watch the act.

They would be able to interact with the venue and take in the show thanks to the interactive eating and theatre experiences. Social connection would reinforce this. (Gupta. S,2024)

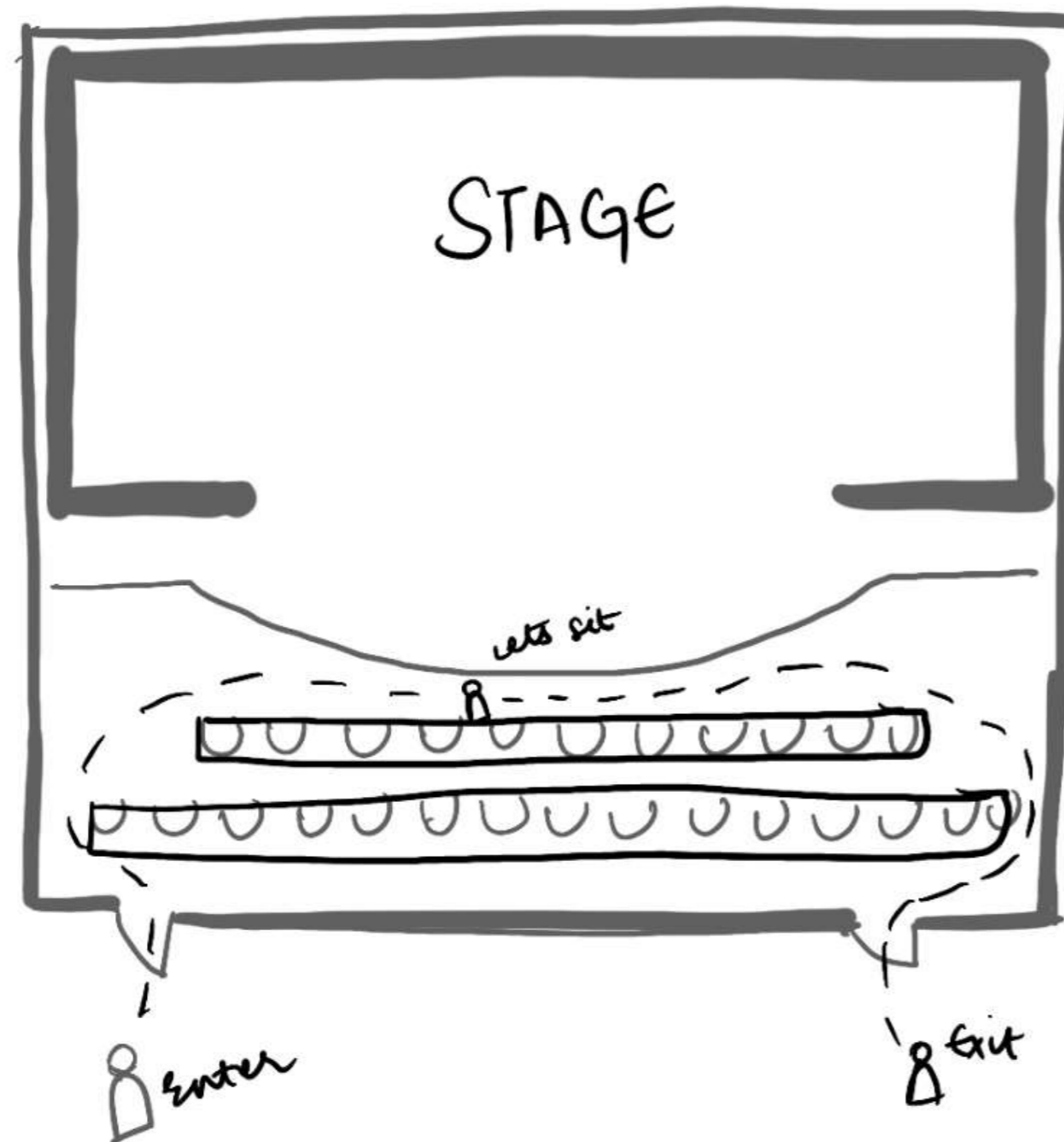


Fig. 8: Stage Drawing (2024)

 Visitor / Audience

Artists



Local
Community

TARGET PEOPLE



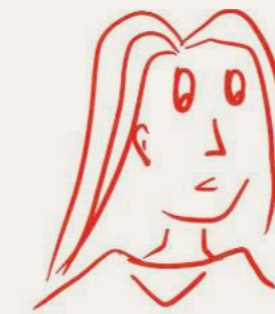
Students

Families



Tourists

TYPES OF VISITORS



Explorers

Curious Mind, Wanting to learn something New



Wanting an Experience

Wanting to experience most things and hence enjoying



Enthusiasts

Learning about the thing they really like (Stories and hence they watch theatre)



Supporter

Interested in it and happy to show up

THE RELATIONSHIP OF TARGET AUDIENCE AND THE PROPOSAL

The project is designed to keep people in the centre. Individual responses would be central with an emphasis on fostering a strong sense of community and connection. **Locals and tourists would be benefitted by having an entertainment center.**

SLEEP NO MORE

by Punchdrunk

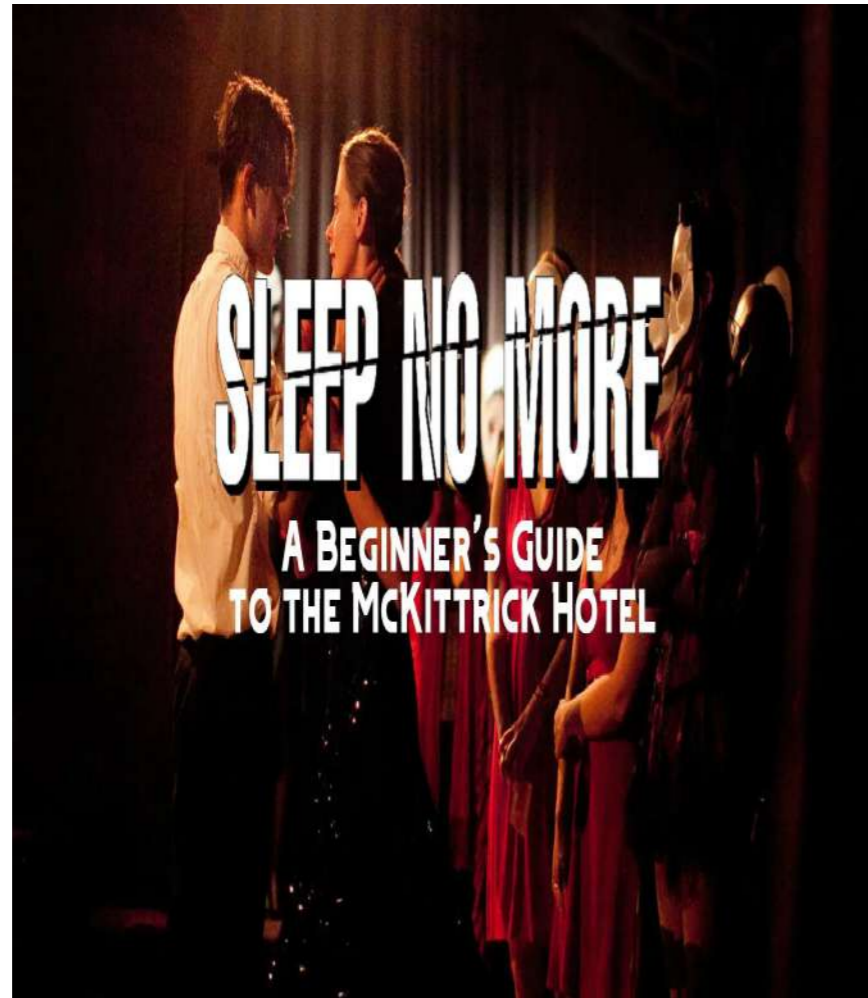


Fig. 9: Sleep No More (2019)



Fig. 10: Sleep No More (2019)

INTERACTIVE THEATRE

RESEARCH & CONTEXT

Sleep No More is a dark cinematic experience that travels the audience through the world. This epic story is set in the 1930s and tells **Shakespeare's classic tragedy Macbeth** is set in the local premises of Shanghai.

The lighting creates an impactful atmosphere and the costumes take one back in time. The detailing of each and every room is immaculate and drawn down to minute things.

WHY?

Punchdrunk as a company visualizes space in a **creative and interactive manner**. They keep the audience at the top and make sure that the audience is the Hero of the story. Including Elements to frame a story and understand the space. Their depiction of stories is unique and interesting and allows the audience to fully immerse themselves in the space. (Gupta. S,2024)

ULTRAVIOLET

(The Immersive Dining experience)

The Ultraviolet an immersive restaurant in Shanghai, houses space for only ten special guests, who have the opportunity to embark on a journey to a surreal place.

The menu is **set and minimalistic** and each projected view finishes after the course. The screening starts with Tinted glasses in a van and finishes after the end of the 20th course panning various immersive scenes.

WHY?

Understanding dining in an immersive and interactive experience is a really important aspect of my proposal. Ultraviolet provided me with an opportunity to experience how dining can be incorporated into an interactive setting. It also helped me understand more about how **space influences taste**. (Gupta. S,2024)



Fig. 11: Ultraviolet (2021)

More office seating & less capacity

Projected scene based on dishes

Not the most comfortable dining seating

INTERACTIVE DINING

Although both projects are distinct from one another, they also aim to engage consumers through interactive aspects. Punchdrunk sends users on a journey through plays presented in a creative setting, whereas Ultraviolet takes users on a journey through cuisine. This aids in my comprehension of how various components work together to create an environment and capture the attention of users.

CONCEPT

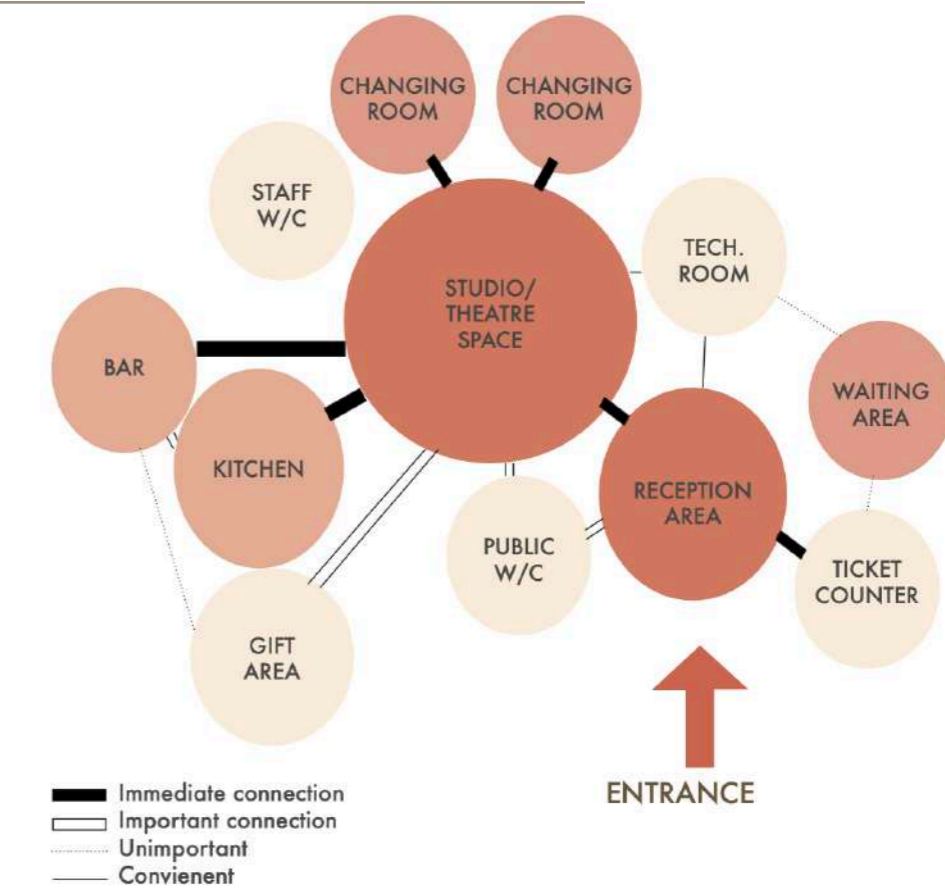
A narratively designed area that curates a visual experience while concentrating on communicating stories. The concept is inspired from traditional theatre and how bringing theatre back would allow people to experience it in today's time.

A **theater-inspired interactive setting** that also includes **pre-dining**, conveying to the user through concepts, costumes, props, lighting, and materiality, among other things.

PRE DINING-

Pre-dinner includes having a meal before the show starts. So to incorporate the dining experience with theatre, The Meal would be served before the show so that people can enjoy the show without any disturbance.

PROGRAMME



CONCEPT MOODBOARD



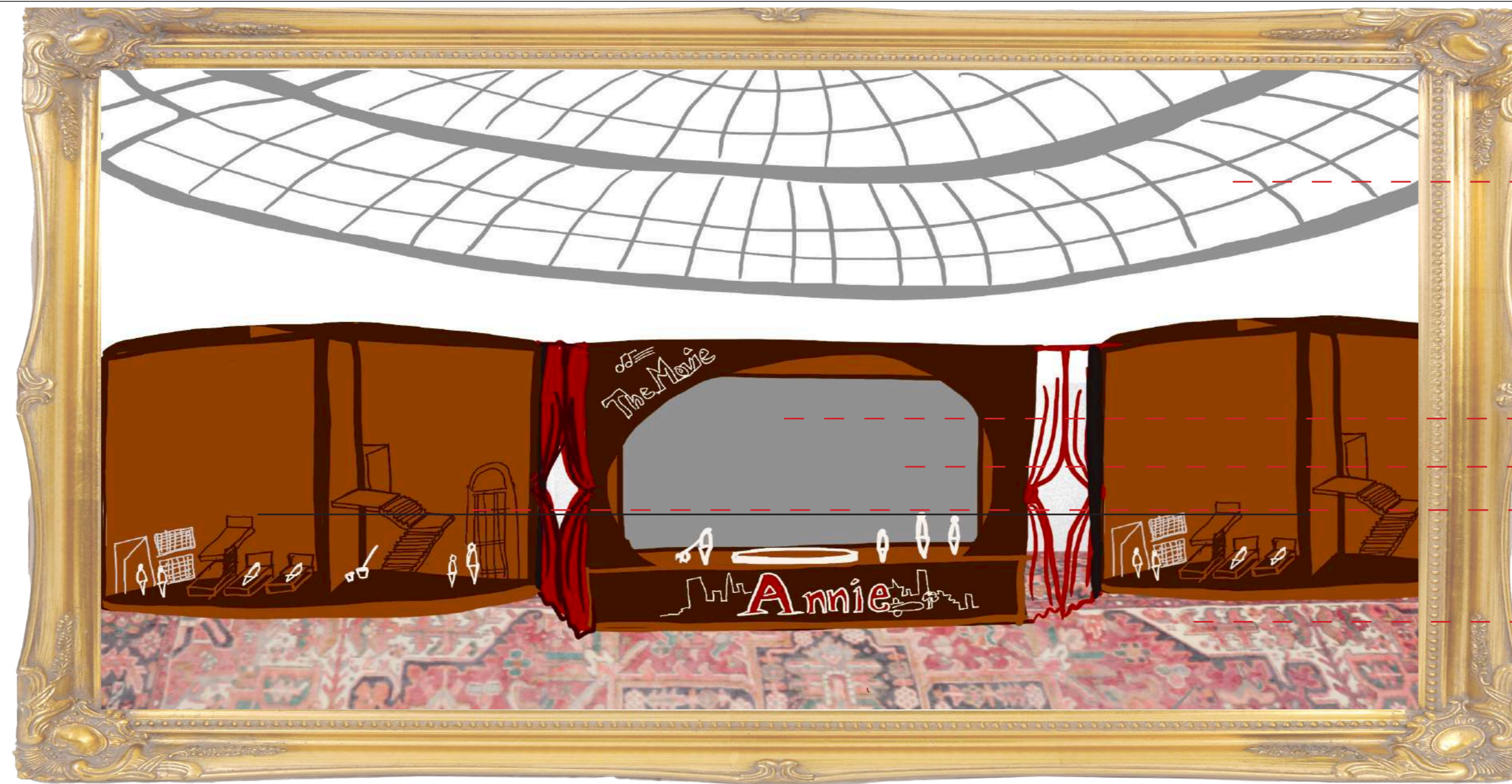
Fig. 12 Concept board 19094

CONCEPT SKETCHES

02

Ideation

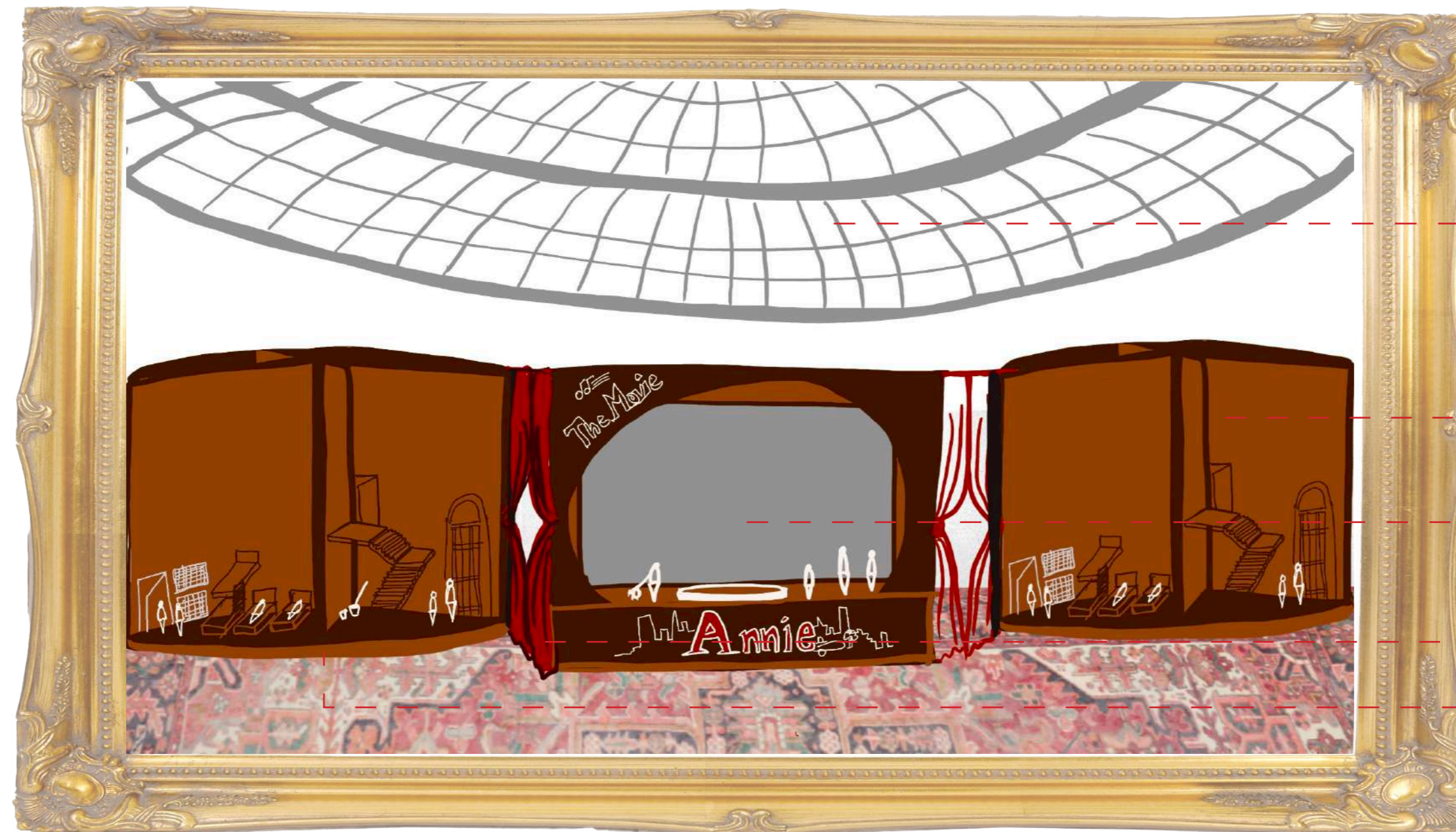
09



Skylight
(Natural
Ventilation)

Digital LED screen
Centre Stage
Rotating Set
(4 divisions)
Seating

STAGE SKETCH



Skylight
(Natural
Ventilation)

Rotating set with 4 diff.
scenes on each pannel

Centre Stage with
screen

Curtain Backdrop for
backstage

Rotating platform

Fig. 13-14: Concept sketches(2024)

The concept's components were easier to identify thanks to the space's illustrations. I was able to generate a number of ideas by using the sketching to present the stage idea. Since the entire idea is centered on traditional theater, I made an effort to create the space by including the elements.

PRODUCTION

The storyline and narrative are the key elements that build theatre. For my project, I am choosing the storyline from the **Film & Musical "Annie"**. The overall setting and premises would be based around the actual film story. I chose this because of its suitability for all age groups and interesting plot twist.

To decipher and take highlighted parts to depict in my theatrical experience, **8 point arc** truly helps in building on the story. It is a framework that highlights the eight stages that occur in the story to keep it interactive and engaging following a particular order.

Having a summary of the storyline for better representation and not exceeding the time limit that loses audience's interest.

(Gupta. S,2024)



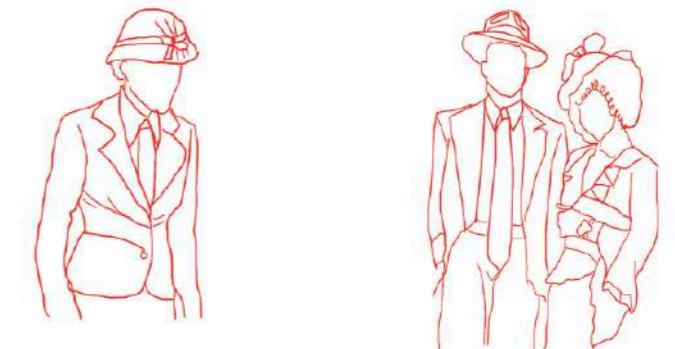
Fig. 15: Annie poster (1986)



Ms. Hannigan
The main antagonist of "Annie", is the head of the orphanage and manages the girls. Hates everyone especially Annie.

Annie
The Main Protagonist of the Musical, Lives in an orphanage under Ms. Hannigan's management. Lively, fun & positive about life.

Mr. Warbuck
Oliver Warbuck is an industrialist and billionaire. Annie gets selected to live with him for a week.

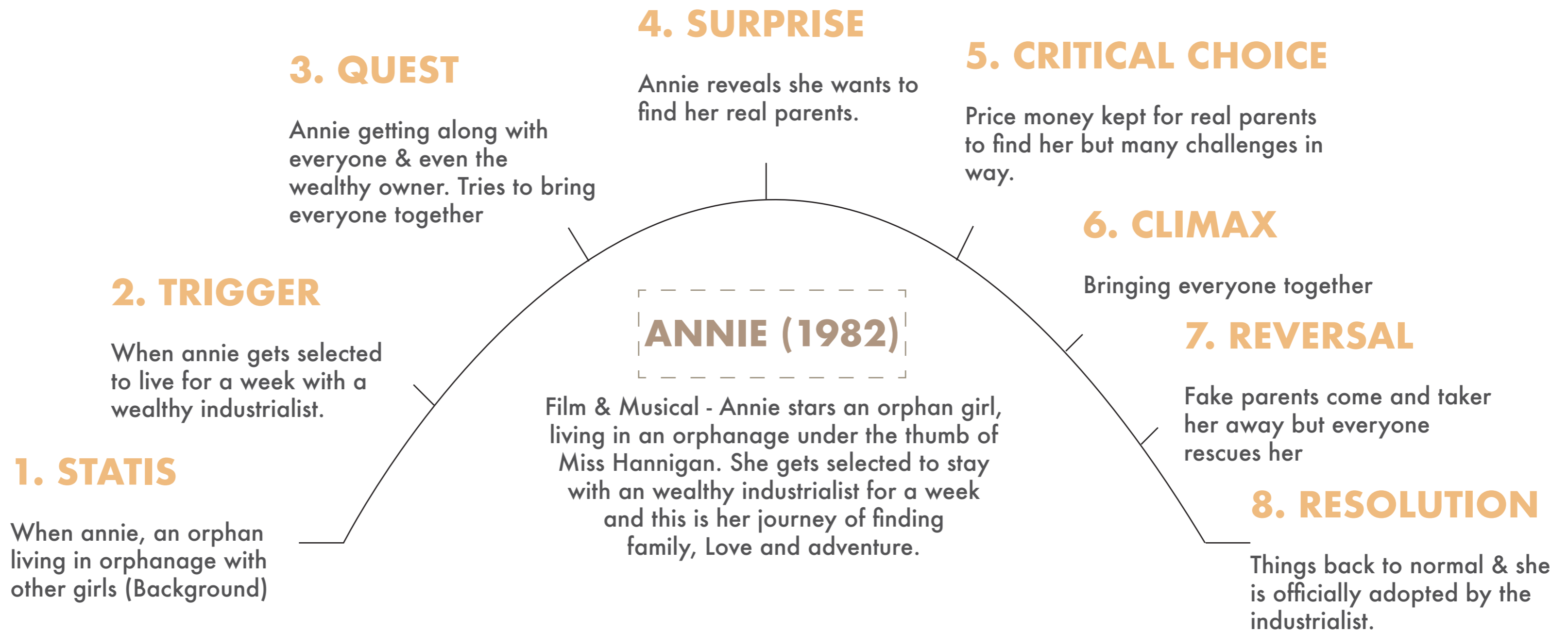


Mr. Warbuck's Assistant
Sweet lady and loves Annie. A motherly figure for her and helps Mr. Warbuck with his business

Rooster & Lily st. Regis
A con-man and his girlfriend, always after money. Became fake parents of Annie to get money

Fig. 16: Characters (2024)

8 POINT ARC DIAGRAM FOR ANNIE



ELEMENTS DESIGNED FOR THE SHOW

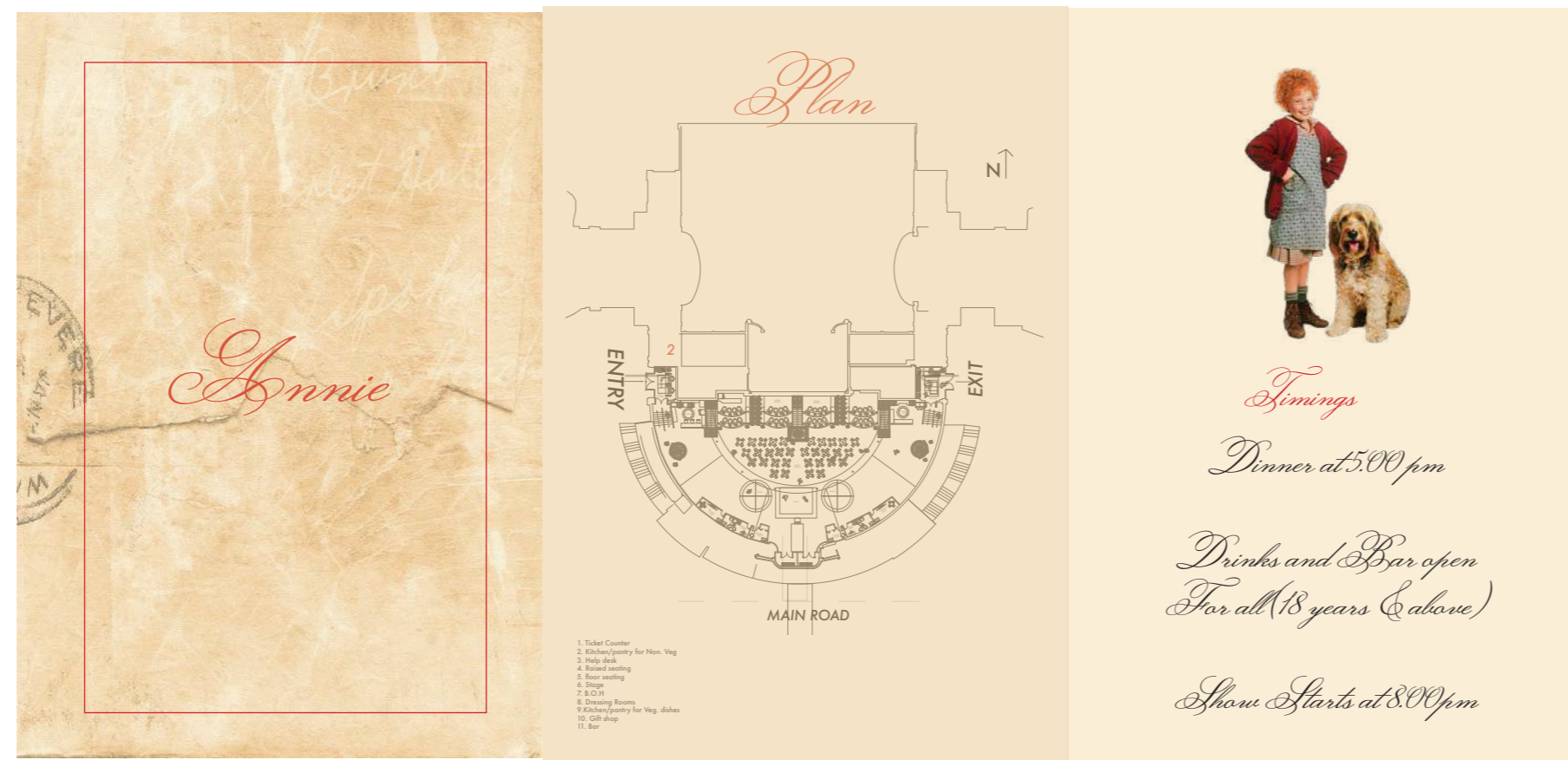
The show's elements are created in accordance with **Annie's screenplay**. The elements based on the exhibition are designed in accordance with the space elements, which were thoroughly displayed during the previous semester.

One of the intriguing aspects is dressing up like characters from the 1930s (the play's historical period). Tickets and brochures for the theater would be collected at the door, and the menu would be available online for advance meal reservations. (Gupta. S,2024)



COSTUMES

Fig. 17: Characters (undetermined)



BROCHURE

Fig. 18: Brochure (2024)



THEATRE TICKETS

Fig. 19: Theatre tickets (2024)

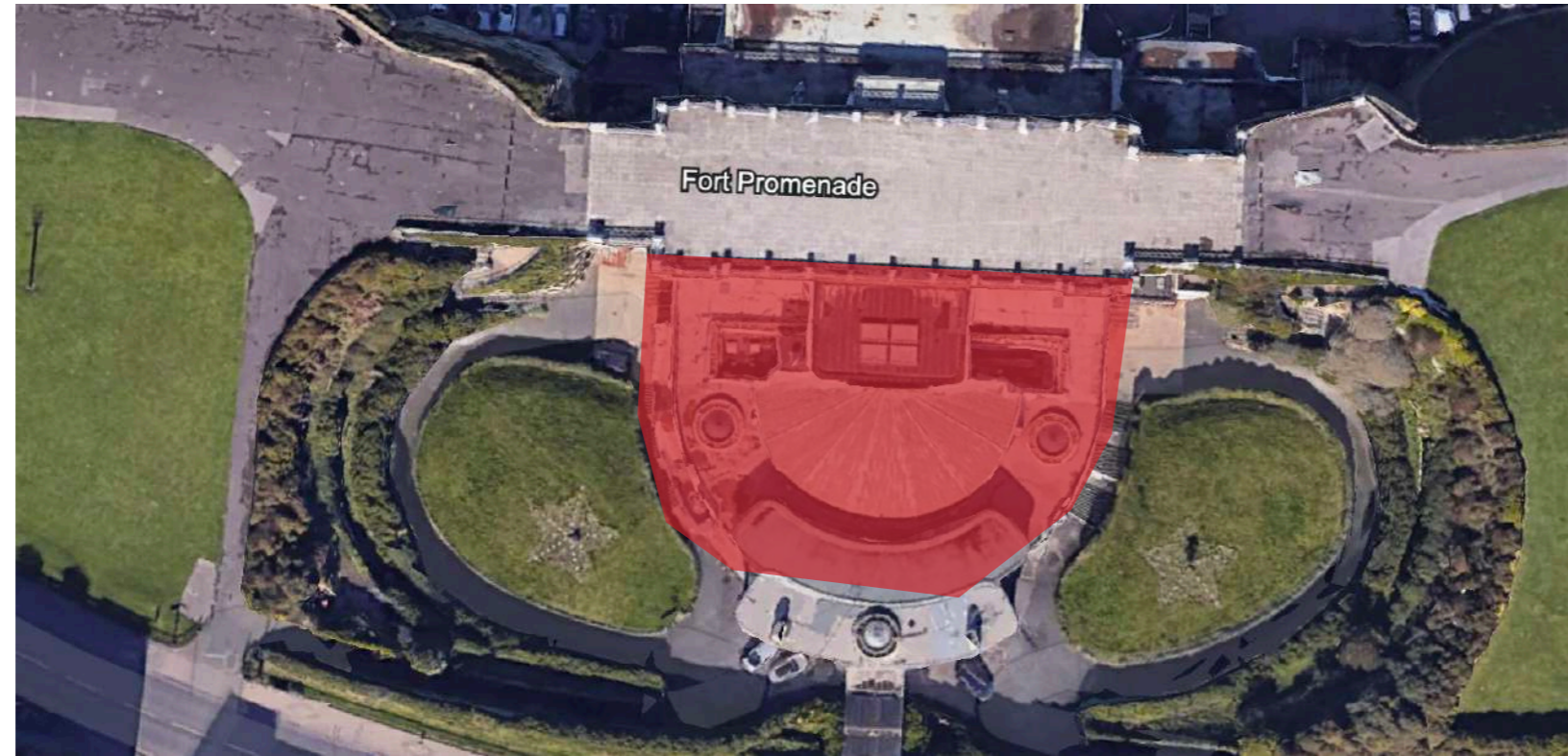


MENU

Fig. 20: Theatre Menu (2024)

SITE

In Margate, Kent, England, there's a **historic entertainment venue called The Winter Gardens**. It has long played a significant role in Margate's cultural landscape. The location was initially designed in 1911 as a covered theatre and amphitheater.



Google Earth site view

Fig. 21: google earth (2024)

QUEEN'S HALL

S



- Tranquil and well ventilated.
- Located near the Seaside and Existing Garden.
- Connected to a parking.

W



- Accessibility issues and Ramp.
- Transport to the site.
- Washroom accessibility (only in upper lvl & Main Hall)

O



- High accessibility road connecting more users.
- Main access to the entrance.
- Waiting area.

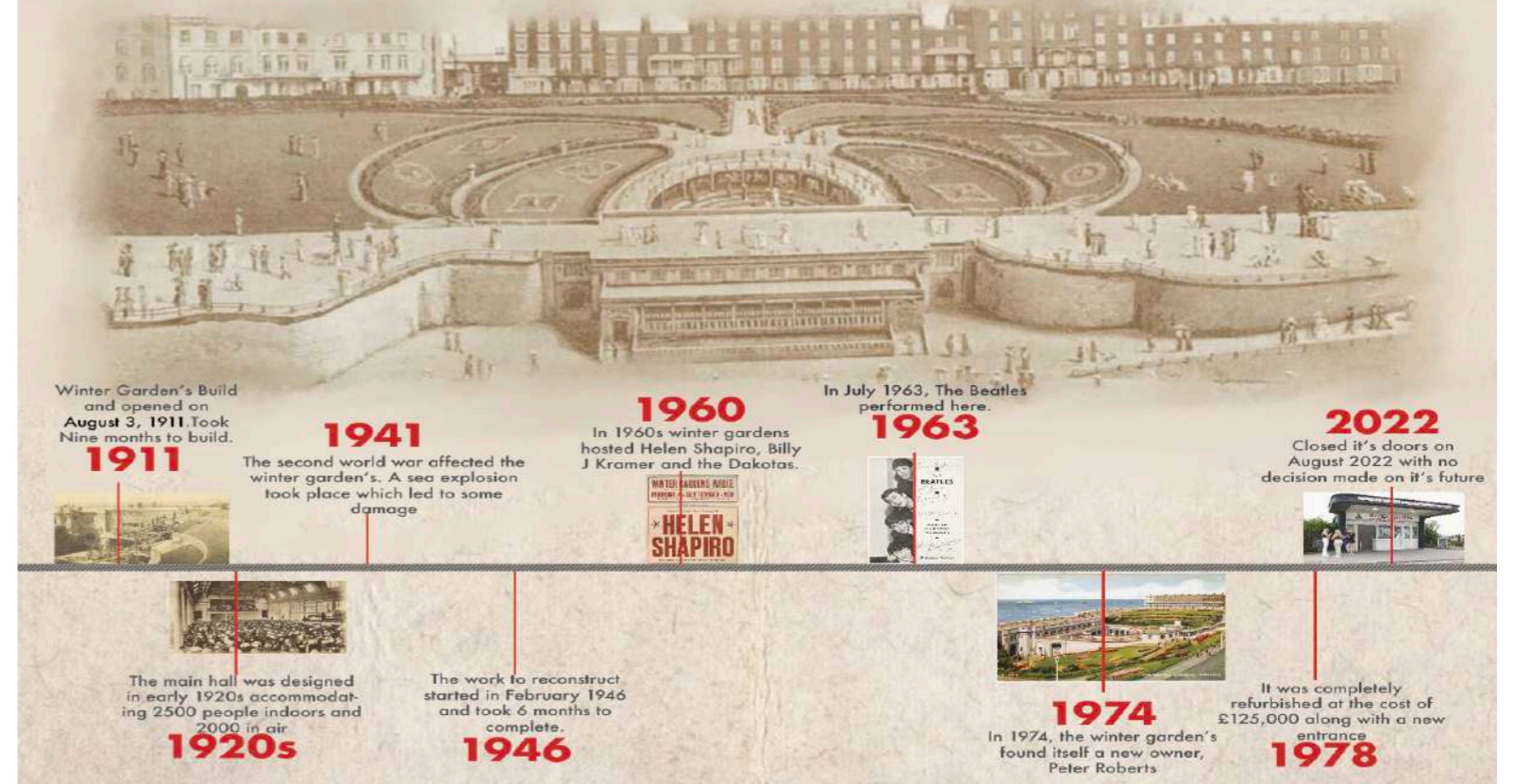
T



- No Access for wheelchair users from the Main Entrance.
- Slope in green scape could pose as a danger for kids.

HISTORY

THE HISTORY OF Winter Garden's (Margate)



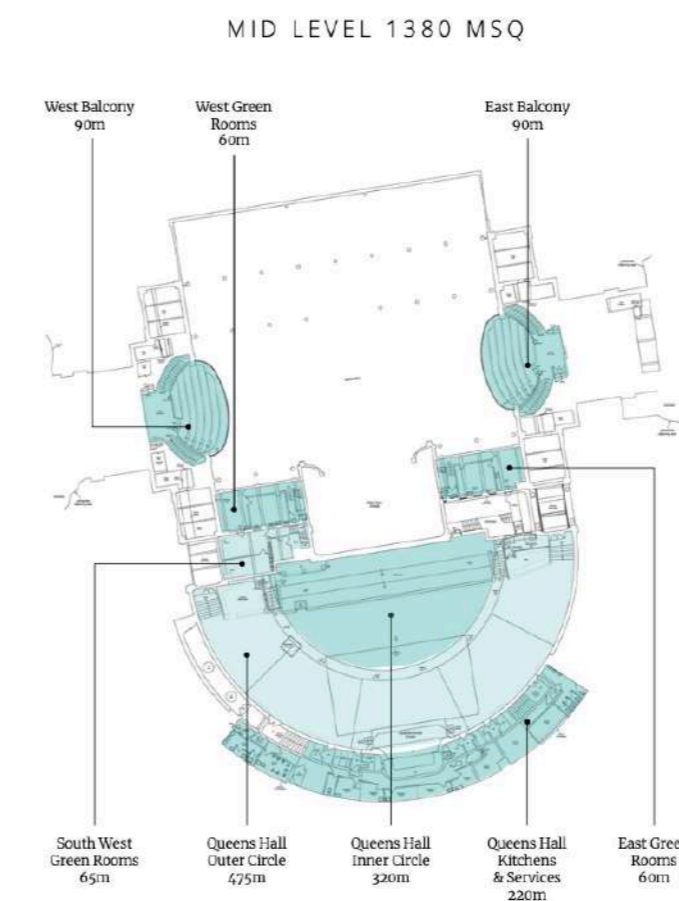
History of the winter gardens

Fig. 22: history mapping (2024)

The site has a lot of space, so finding out which section would be best for my design idea was difficult. My concept is highly suited to **Queen's Hall**, which is located on the mid level. With its ample seats, natural lighting, and ventilation, the area is suitable.

DETAILING & DESIGN STYLE

Poses certain restrictions because it's an old building and numerous structural modifications aren't possible. But also highlights features like a skylight for natural light to enter. Built in **Neo-Grecian Style**. Located near the sea and surrounded by green landscaping.



Mid level plan

Fig. 23: Mid level (undetermined)

EXISTING SITE

Since Winter Garden is a site of historic significance, I made the decision to preserve the current building's architectural design. I decided to leave the white outside walls of Winter Gardens undisturbed since they provide a lovely glimpse of the **Neo-Grecian style** that inspired the design of the garden.

QUEEN'S HALL AND MAIN HALL

Queen's Hall and **Main Hall** are the two halls at Winter Garden. The area I'm creating for my setting inspired by theater is called **Queen's Hall**. I made the decision to go with Queen's Hall after first learning about the areas and how best to use them.

QUEEN'S HALL -

Compared to the main hall, this area is substantially smaller, has a lower total capacity, and is more intimate. Typically, it served as a venue for meetings, seminars, and other small gatherings. The hall may be customized for a variety of occasions and has historic architectural characteristics.



Queen's Hall

Fig. 24: queen's hall (2021)



Main Hall

Fig. 25: Main hall (2021)

MAIN HALL -

The Main Hall is perfect for big events because it is the largest of the two areas and can hold a sizable crowd. Large meetings, theater productions, concerts, and exhibitions are all held there. The Main Hall includes a large stage and sitting area with a traditional design, and it has played host to many well-known performances throughout the years.

CONNECTION BETWEEN THE HALLS

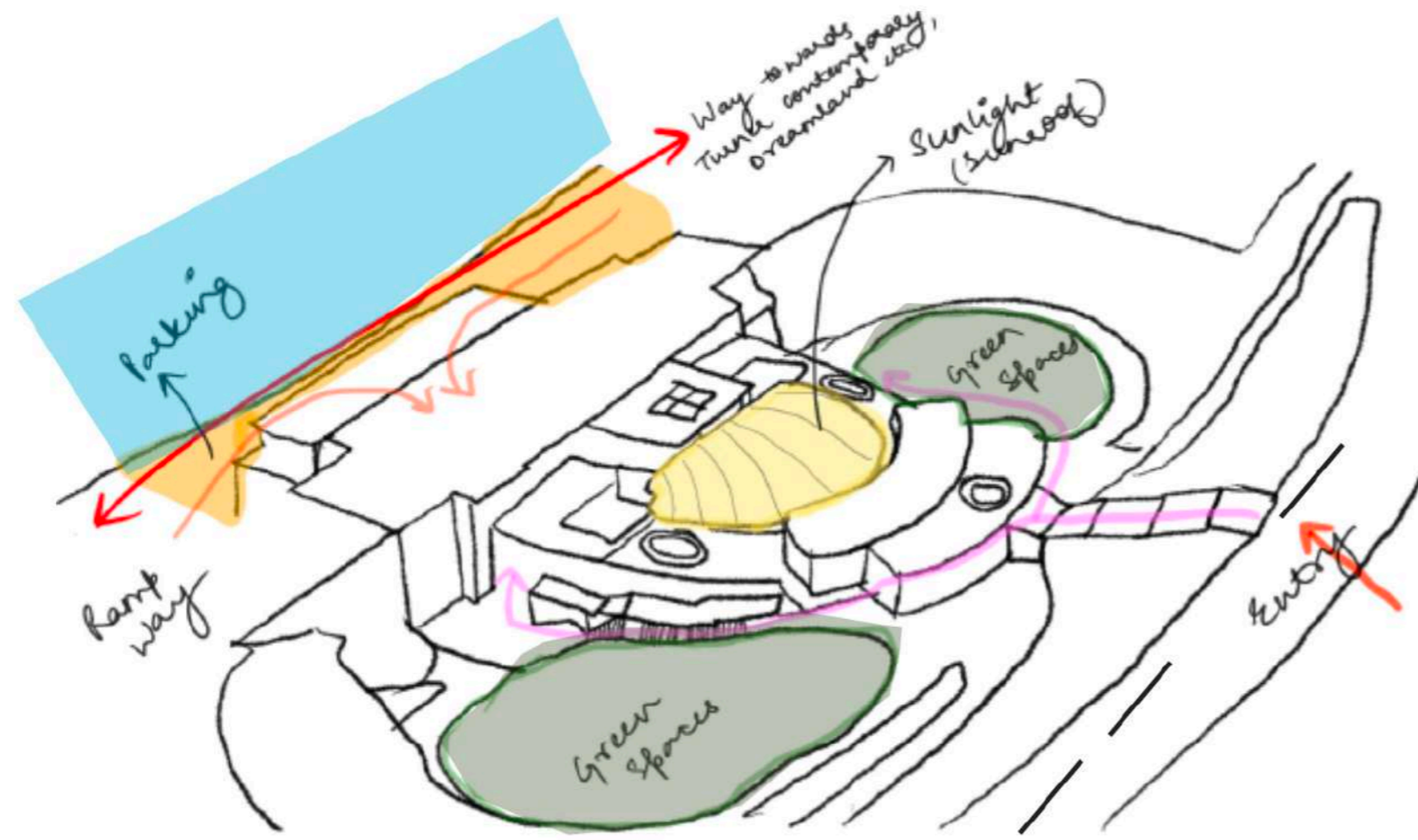
At Winter Gardens in Margate, there is an **architectural and practical link** between the Main Hall and the Queen's Hall. Through an accessible lobby, the layouts of the two areas are connected. The early 20th century design is highlighted by the similarities between the design elements. Both areas can accommodate big gatherings, are versatile, and serve as event locations.

RENDERED VIEWS



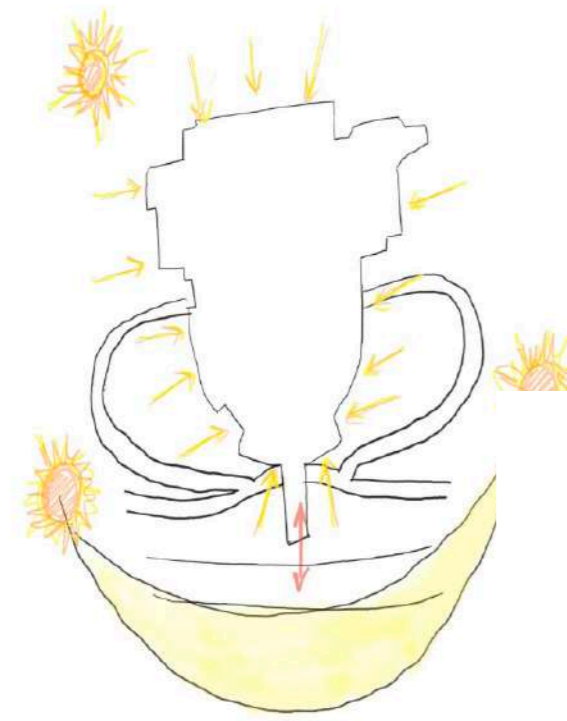
Fig. 26-28: renders (2024)

SITE ANALYSIS

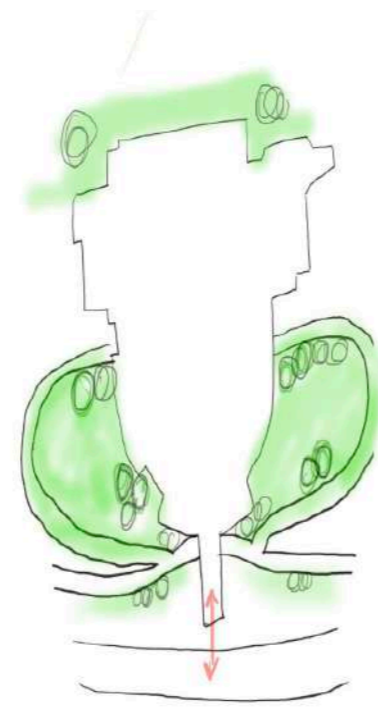


Overall Site analysis

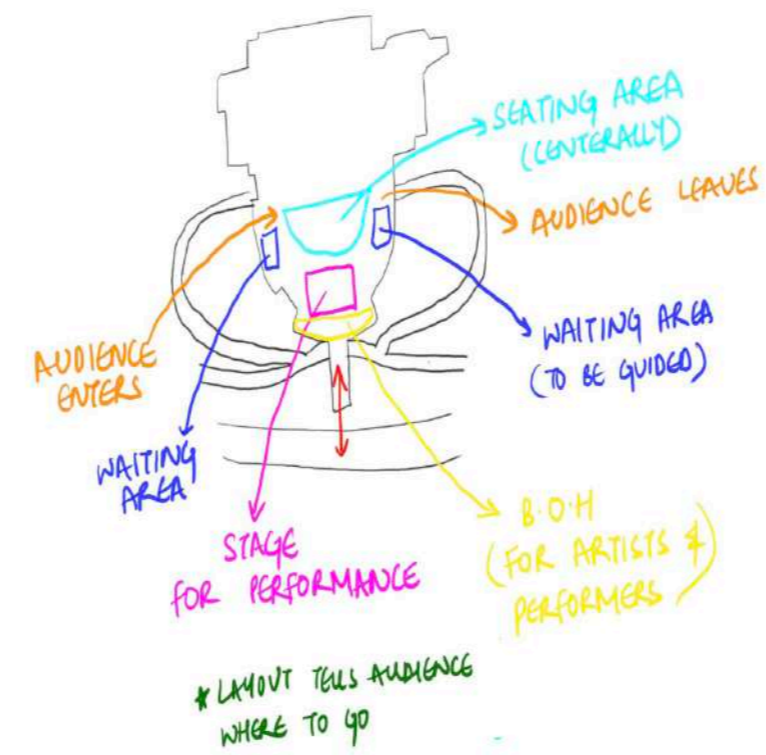
Fig. 29: Site analysis (2024)



Sunlight



Vegetation



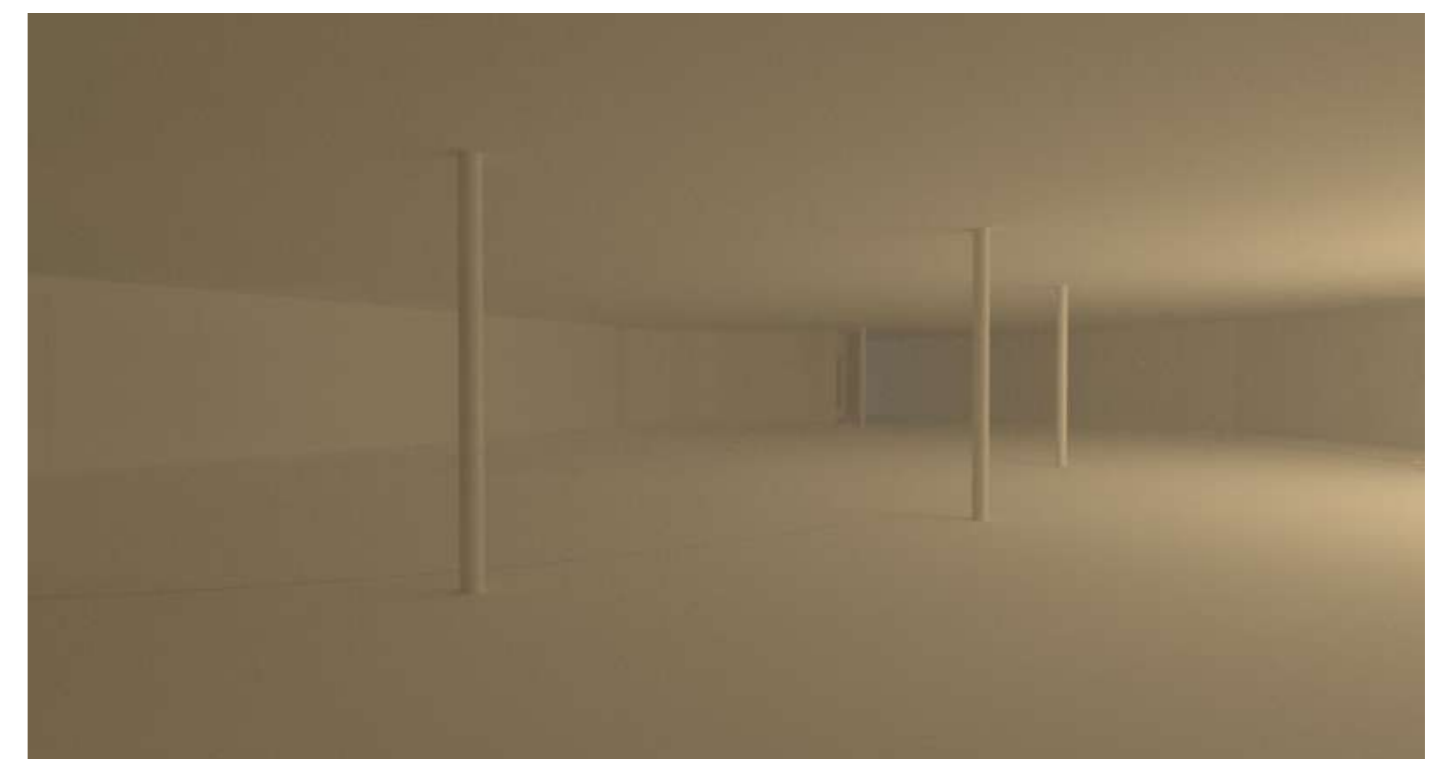
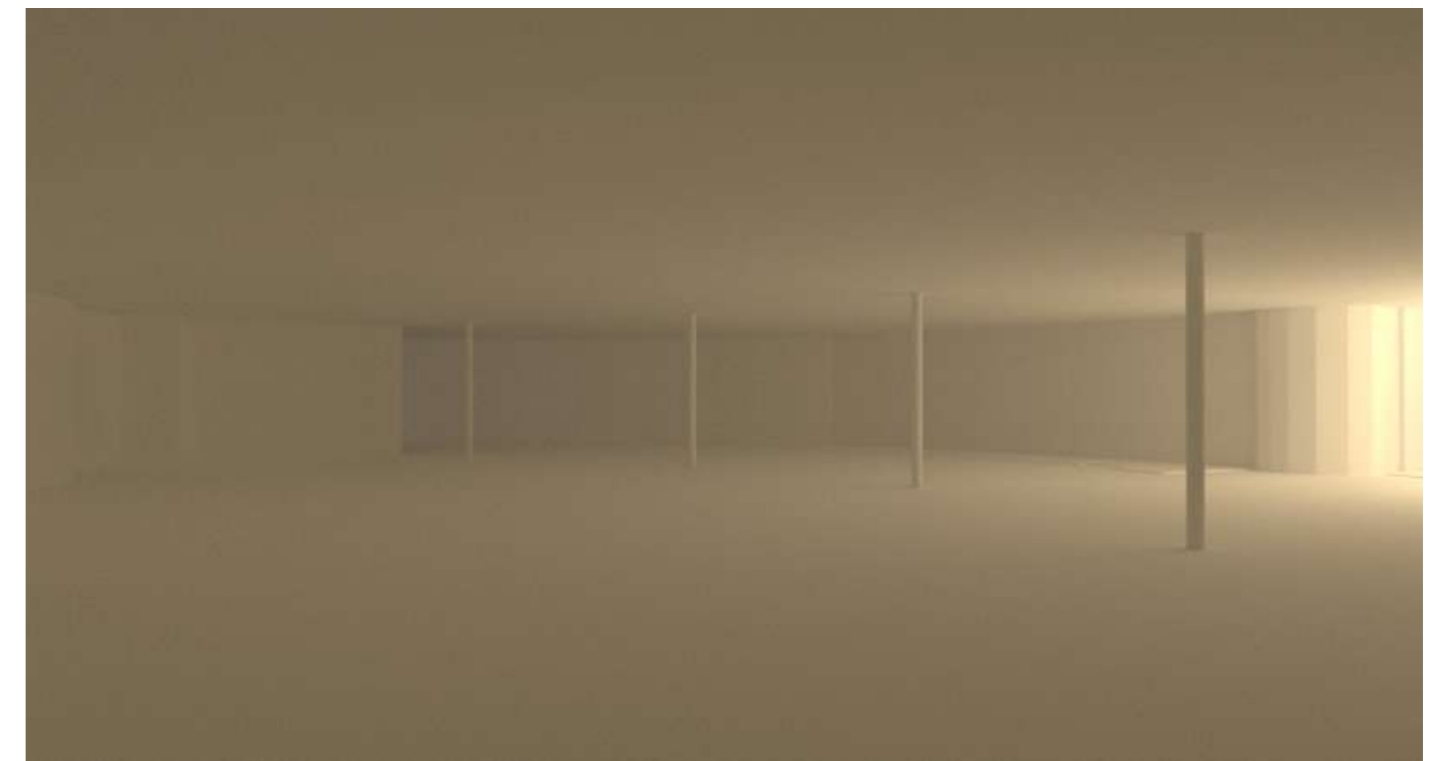
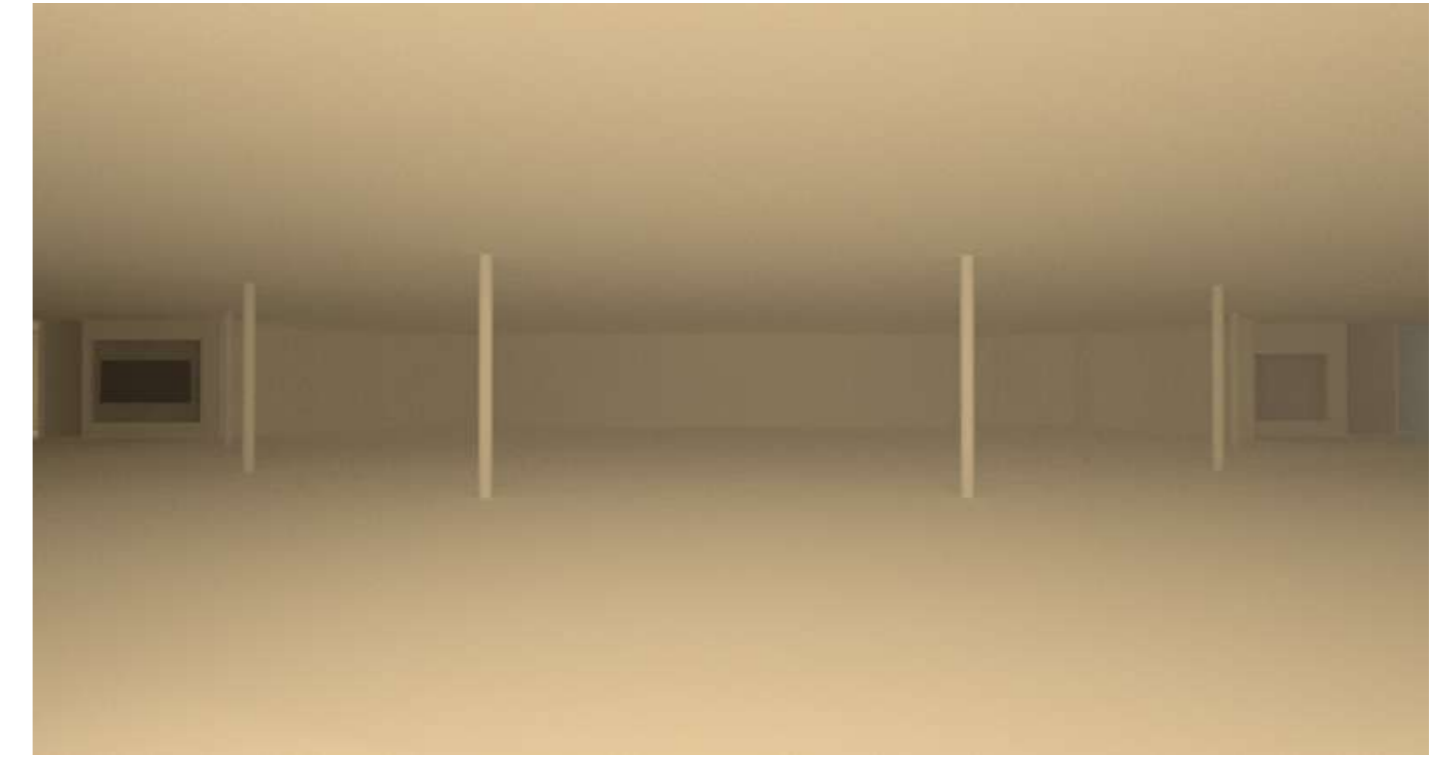
Space Planning

Fig. 30-32: Site analysis (2024)

Why I chose this site instead of a theatre?

Winter garden's provides an opportunity to design the space into an entertainment venue. Theaters all around would pose a creative restriction while designing the proposal. whereas winter garden's allows one with its sizing to develop and create a space that would allow interaction

SUNLIGHT INTERIOR VIEWS



Interior views with sunlight

Fig. 33-35: Sunlight renders (2024)

INITIATIVE

Margate is a well known town in England. Currently its in plans for redevelopment to bring in tourists and restore the historical sites back to its glory with a 21 million investment plan. Town deals have been initiated which are a framework of four different interventions, mainly being **Art and creative intervention, Coastal wellbeing, Active movements & connections and Heritage assets.** (Thanet district council ,2020)



Fig. 36: Margate planning (2023)

Coastal wellbeing

Active movements & connections

Creative production & art skills

Heritage Assets

HOW DOES IT HELP MY SITE

My Margate site, **“Winter Gardens,”** has been closed until further notice. Redeveloping the town with the heritage sites in mind would not only enhance overall development but also bring back memories of the past.

In addition, additional construction along the shore and in the area would facilitate travel connections and encourage more tourism. Since the village currently lacks adequate transportation connections, building the town and linking it to the rest of the world would be extremely beneficial. (Gupta. S ,2024)



Building community



Encouraging tourism



Travel connection

Creative production & art skills, is a 9 million pound investment Focusing towards building creative spaces. **Coastal wellbeing** is a 6.5 Million investment to support the projects on the coastline to support tourism. **Active movements & connections**, an 4.5 million investment targeted towards residential areas and building for connection. **Heritage Assets** is a 9 million investment which focuses on bringing the past back to its glory by redeveloping **heritage sites like Winter gardens.** (Thanet district council ,2020)

COMMUNITY IN MARGATE IN PAST

Understanding future plans in Margate also requires looking back in the past and comprehending what and how things changed over the period of time.

TRANSPORTATION & TRAVEL

One of the biggest challenges Margate encountered over the years was transportation. Due to the general setback in the development of Margate, buses, trains, and routes were suspended and shortened. Rebasing local buses took into account people's travel preferences, the effect of growing expenses, low passenger volume, and a staffing shortfall across the country.

Changes were made to accommodate all the issues that affected Margate especially after the pandemic.

FUTURE IMPLEMENTATIONS

Although train routes didn't have much changes but still, the low passenger count was a reason for many cancellations. Over the years, Margate did face a lot of development issues but with the new plans and investment, its set to getting back to its original glory. In terms of transportation, passenger count is set to be rising.

Southeastern service has also collaborated with local creatives to present a new vibrant outlook. The work features the Thanet seaside towns. The artists (illustrator, Lisa McGuinness & street artist Catman studied at UCA) showcased the lively atmosphere of the towns through their works. (Cene Magazine, 2024)



Southeastern Poster

Fig. 37: Southeastern poster

COASTAL WELLBEING

Beginning in 1750, Margate was a well-liked English seaside vacation destination for two centuries. Generations of people have been taking coastal vacations to Margate Sands thanks to advancements in mass transit and growing understanding of the health advantages of seawater and bathing.

This has altered throughout time, with less people visiting the seaside and less attention being paid to it. Projects like Walpole Bay, The Oval Bandstand and Lawns, and Margate Skatepark contribute to Margate's coastal well-being.



Coast in the Past

Fig. 38: coast



Coast Now

Fig. 39: coast

FUTURE IMPLEMENTATIONS

Walpole Bay, a significant natural and historical site, is one of the main initiatives for coastal health. Promoting equity and health for both locals and visitors is the primary goal of this.

The pavilion will have a cafe, a wellness area that may be reserved, lockers, store rooms, outdoor showers, changing rooms, and possibly lifeguard services for swimmers. A fresh and reachable space. (Clth Architecture, 2024)



- Key
- 1. Changing facilities
 - 2. Beach Deck Hub proposal
 - 3. Upgrade of the promenade and landscaping
 - 4. Public realm improvements to Queens Promenade
 - 5. Beach cafe
 - 6. Digital refreshment
 - 7. Table deck
 - 8. Lanes and flower arches - public seating, trees
 - 9. New seating
 - 10. Refresh the refreshment
 - 11. Dog dig site and seating area
 - 12. Dog dig site
 - 13. Dog dig site
 - 14. Dog dig site
 - 15. Dog dig site

Coastal Plans

Fig. 40-41: coastal plans



CREATIVE & ART

The creative sector encompasses a wide range of businesses, including publishing, media, design, art, and so on. It is a crucial component of Margate and suffered a great deal over time due to the closure of numerous businesses based on the vacancy rate throughout the years.

Many artists moved on in search of greater possibilities as a result of the loss experienced by local artists or spaces like Turner Contemporary. A trust fund has been established with the goal of "establishing Margate as one of the most prominent creative production hubs in the UK, bringing opportunities for employment, diversification, innovation, and inclusion." However, a second phase of Margate has now been implemented, catering to the creative sector. (Bailes. K ,2017)



Turner contemporary

Fig. 42: Turner contemporary

FUTURE IMPLEMENTATIONS

To Encourage more proactive involvement Margate's reputation as a national hub for creativity is being strengthened by the holding of art festivals and the increased visibility of the amazing work being done by artists who are contributing to the expanding chorus of artistic expression and innovation.

Another excellent method is to establish a Margate Creative Trust Fund, which guarantees that Margate's citizens profit from the town's creative economy by promoting and implementing community activities that support inclusive and sustainable practices in the creative industries.



Creative Festival

Fig. 43: creative festival



Creativity showcased on streets

Fig. 44: art

HERITAGE ASSETS

A sample of the rich historical and cultural legacy is offered by Margate's Heritage structures and assets. Famous historical sites like Winter Gardens emphasize Margate's appeal as a leisure and entertainment destination. Dreamland symbolizes Margate's past as a well-liked beach resort and is an important component of the town's cultural legacy. Turner Contemporary, which establishes a link between Margate's modern cultural scene and its artistic heritage. (Thanet district council ,2020)



Dreamland in past

Fig. 45-46: Dreamland

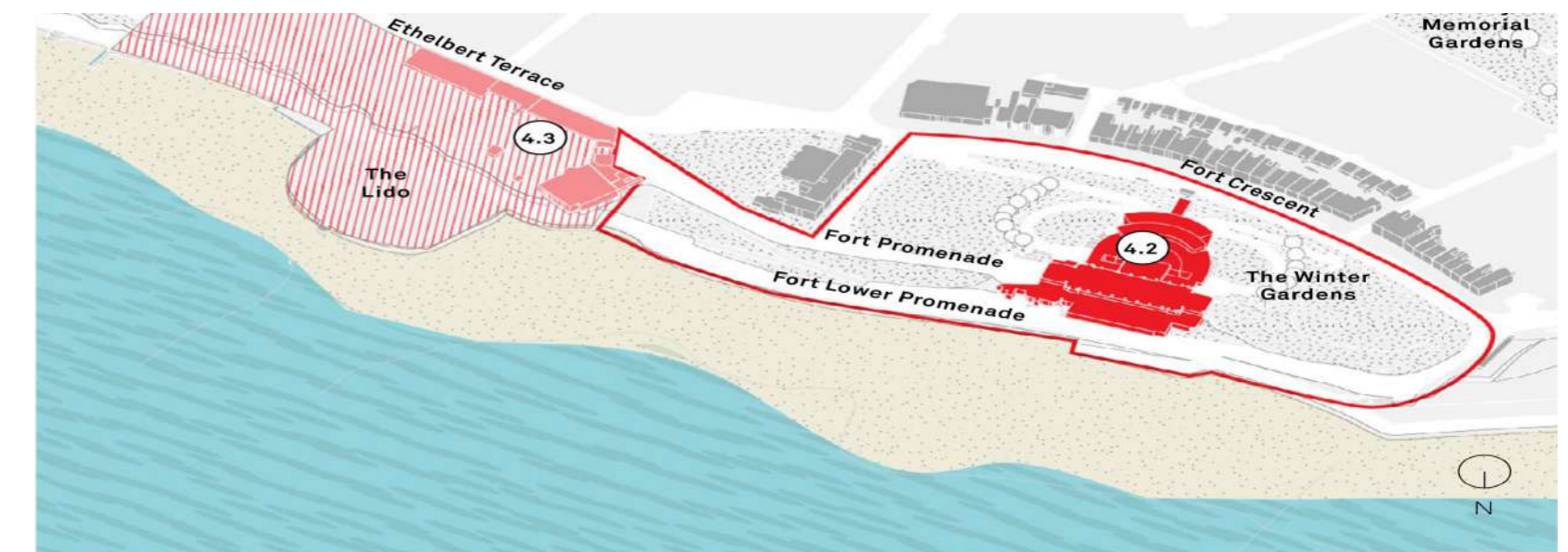


Redesigning Dreamland

FUTURE IMPLEMENTATIONS

Margate's heritage assets offer a unique opportunity for future Implementations that can enhance tourism, community engagement, and economic development.

Some strategies have been put forth by the council in terms of hosting festivals to enhance tourism, redesigning and redeveloping heritage sites with modern implementations. Adaptive reuse of historic buildings is also being looked at and is in works.



Key

Project cluster area
Towns Fund proposed allocation
Longer term project addition

4.1 Dreamland cinema complex
4.2 Winter Gardens
4.3 Feasibility studies

Heritage Plans

Fig. 47: Margate plans

RESEARCH & CONTEXT

Turner Contemporary is a Margate-based art gallery. The gallery features a variety of contemporary art exhibitions and is one of the top art galleries in the UK.

The Gina Malick Memorial Gardens are situated in Margate, Kent, UK's Turner Contemporary neighborhood. They are a part of a bigger project to turn an abandoned location into a lively green area for the neighborhood.

The Margate Caves are an intriguing Margate subterranean attraction. They provide tourists with a fascinating look into the history, geology, and folklore of the region.

Aldi is a multinational chain of discount supermarkets renowned for providing premium goods at competitive costs.

The Limes Medical Centre is a medical center situated in Margate, Kent, United Kingdom. It offers the neighborhood's residents a variety of medical services.

Fig. 48: Turner contemporary

Fig. 49: The ginamalick memorial gardens

Fig. 50: Winter gardens

Fig. 51: The Margate Caves

Fig. 52: Aldi

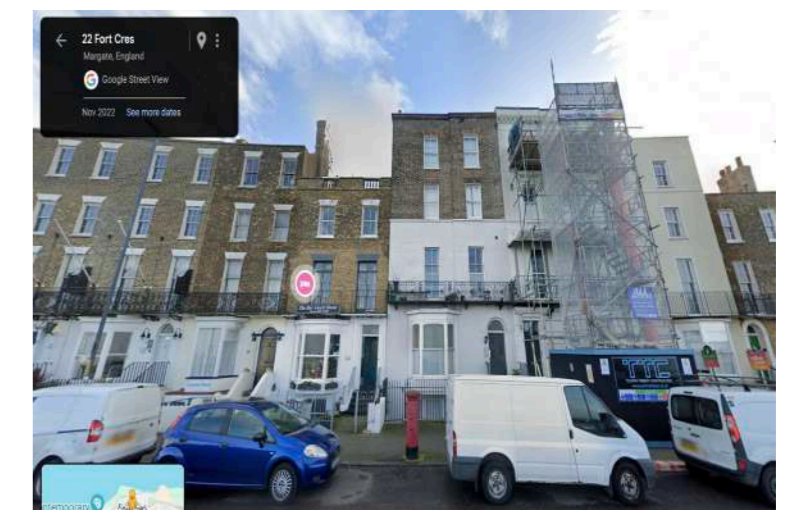
Fig. 53: The Limes Medical centre

Legend: SITE - WINTER GARDEN'S

STREET VIEWS



Fig. 54-57: Winter gardens street views



ACTIVITY MAPPING

SITE - WINTER GARDEN'S

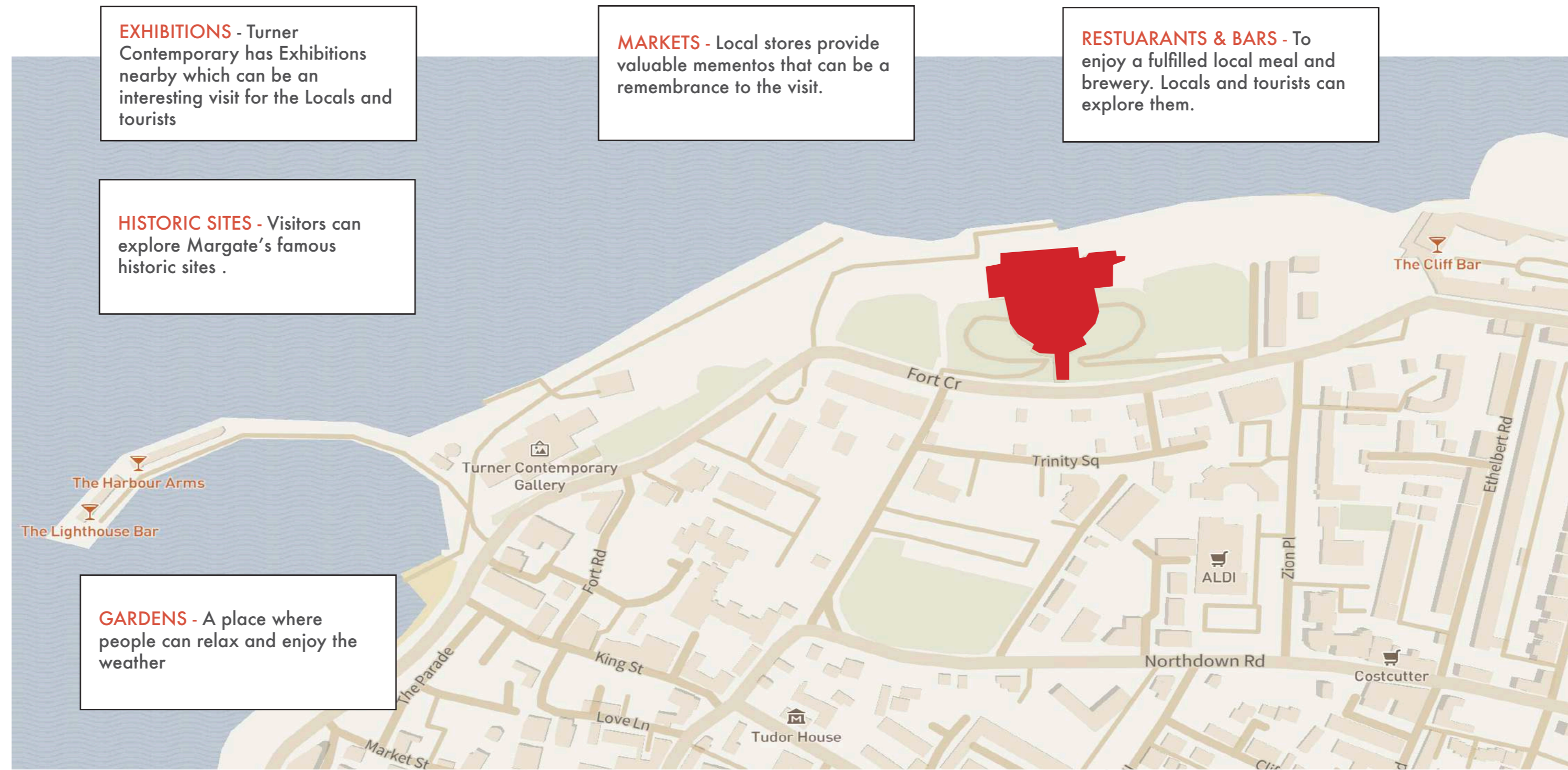


Fig. 58: Winter gardens map

SITE MAPPING

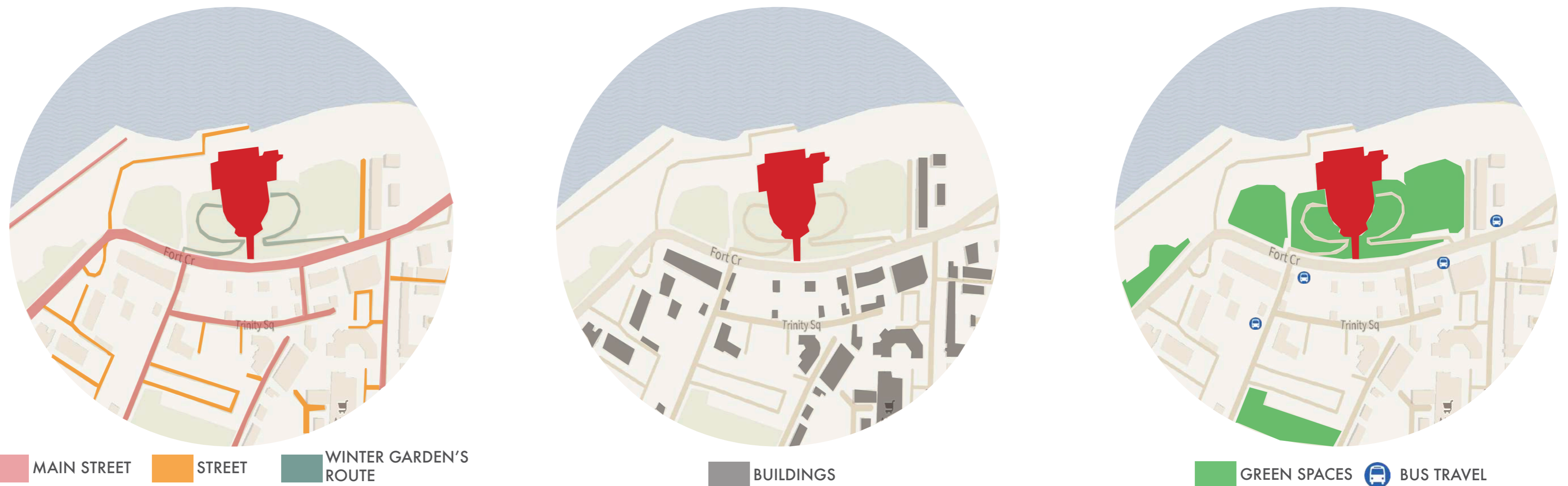


Fig. 59-61: Winter gardens map

RESEARCH & CONTEXT



Fig. 62: Winter gardens map



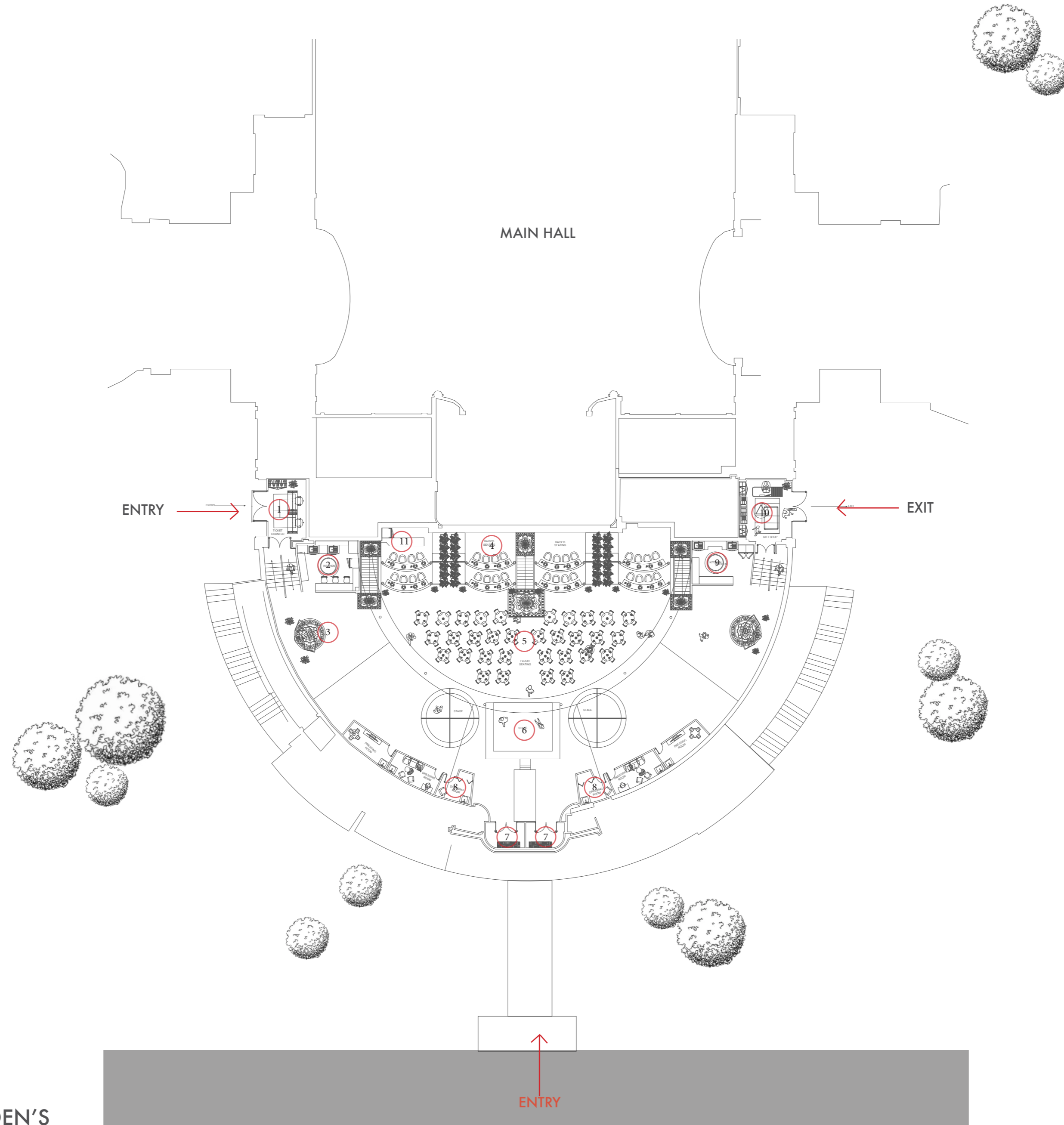
Fig.63: Winter gardens construction years

CONSTRUCTION OVER YEARS

Before shutting in 2022, Winter Garden underwent alterations over the years to make accommodations for the evolving construction. The Structure is special in and of itself. It has been designed with a variety of uses in mind over time.

SITE - WINTER GARDEN'S

FLOOR PLAN



SITE - WINTER GARDEN'S
SCALE 1:200

LEGEND

- 1. Ticket Counter
- 2. Kitchen/pantry for Non. Veg
- 3. Help desk
- 4. Raised seating
- 5. floor seating
- 6. Stage
- 7. B.O.H
- 8. Dressing Rooms
- 9. Kitchen/pantry for Veg. dishes
- 10. Gift shop
- 11. Bar

FLOOR PLAN

Raised seating

Fig.64: raised seating



Ticket booth

Fig.65: Ticket booth



Floor seating

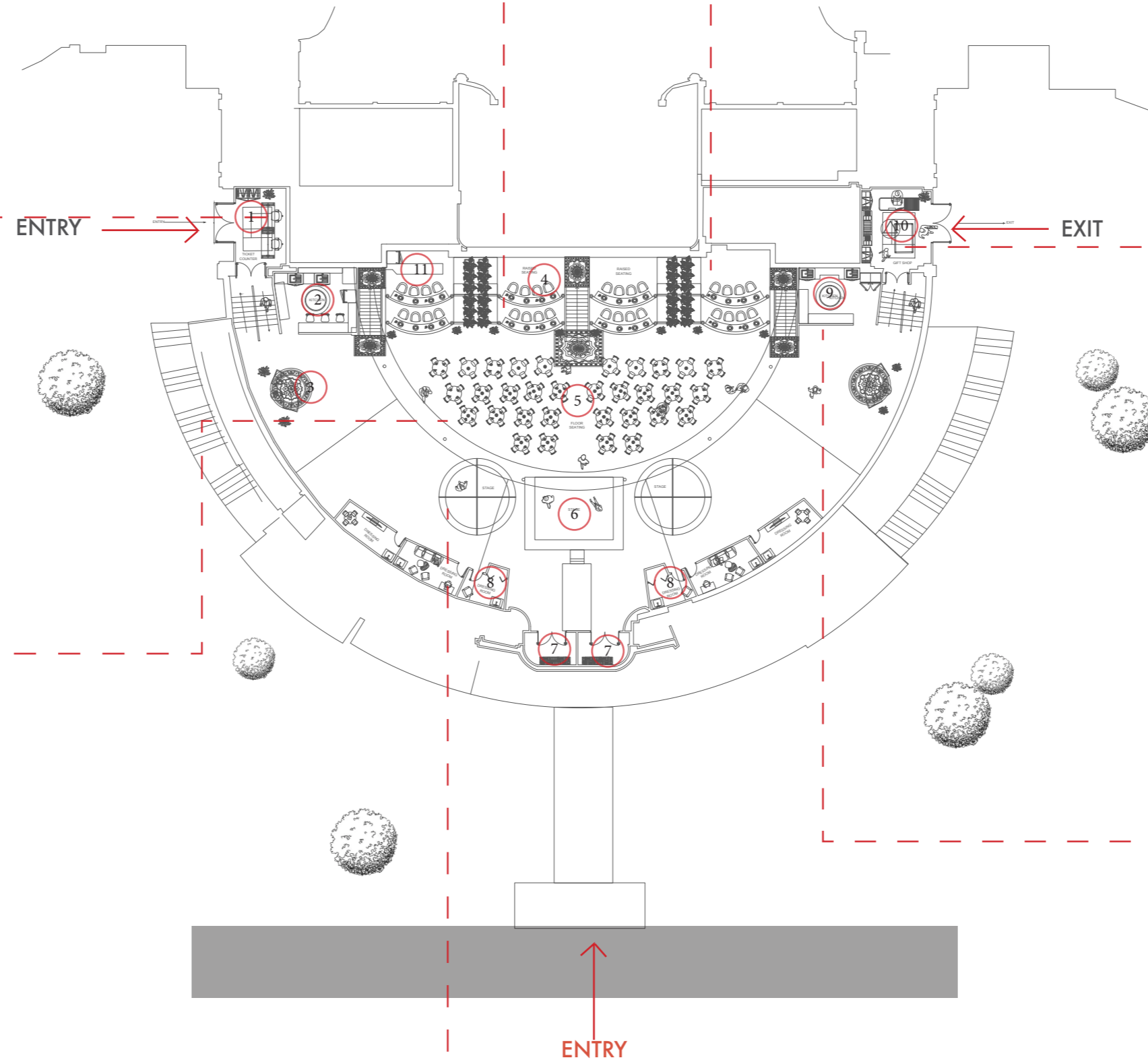
Fig.66: Floor seating



Stage



Fig.67: stage sketch



Bar

Fig.68: Bar



Gift Shop

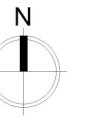
Fig.69: Gift shop



Kitchen



Fig.70: Kitchen



- 1. Ticket Counter
- 2. Kitchen/pantry for Non. Veg
- 3. Help desk
- 4. Raised seating
- 5. floor seating
- 6. Stage
- 7. B.O.H
- 8. Dressing Rooms
- 9. Kitchen/pantry for Veg. dishes
- 10. Gift shop
- 11. Bar

SITE PLAN

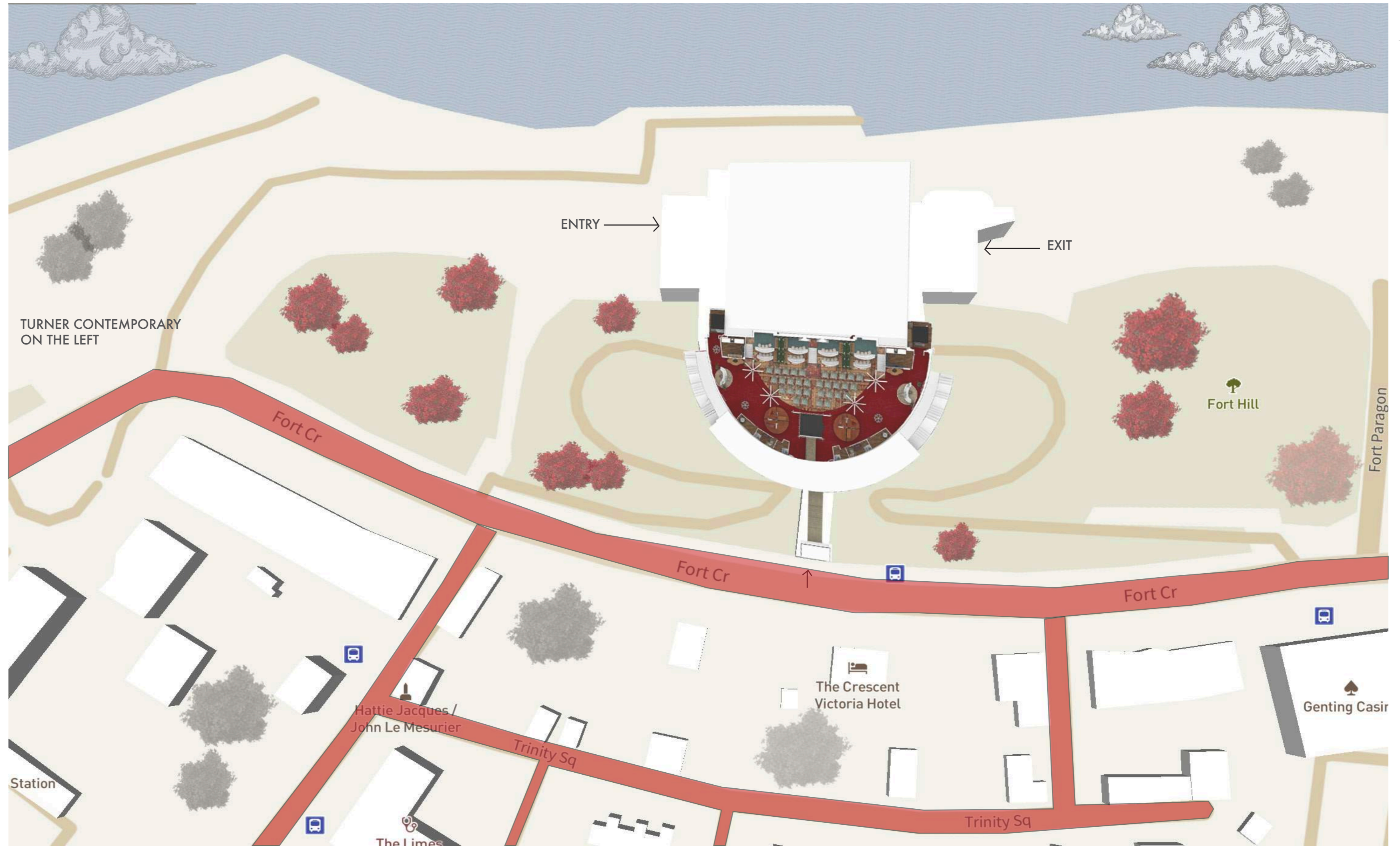


Fig.71: Winter gradens map

- BUILDINGS
- GREEN SPACES
- ROUTE FOR WINTER GARDEN'S
- BUS TRAVELS
- TRAFFIC ROUTE
- WATERBODY

SITE - WINTER GARDEN'S
SCALE 1:500

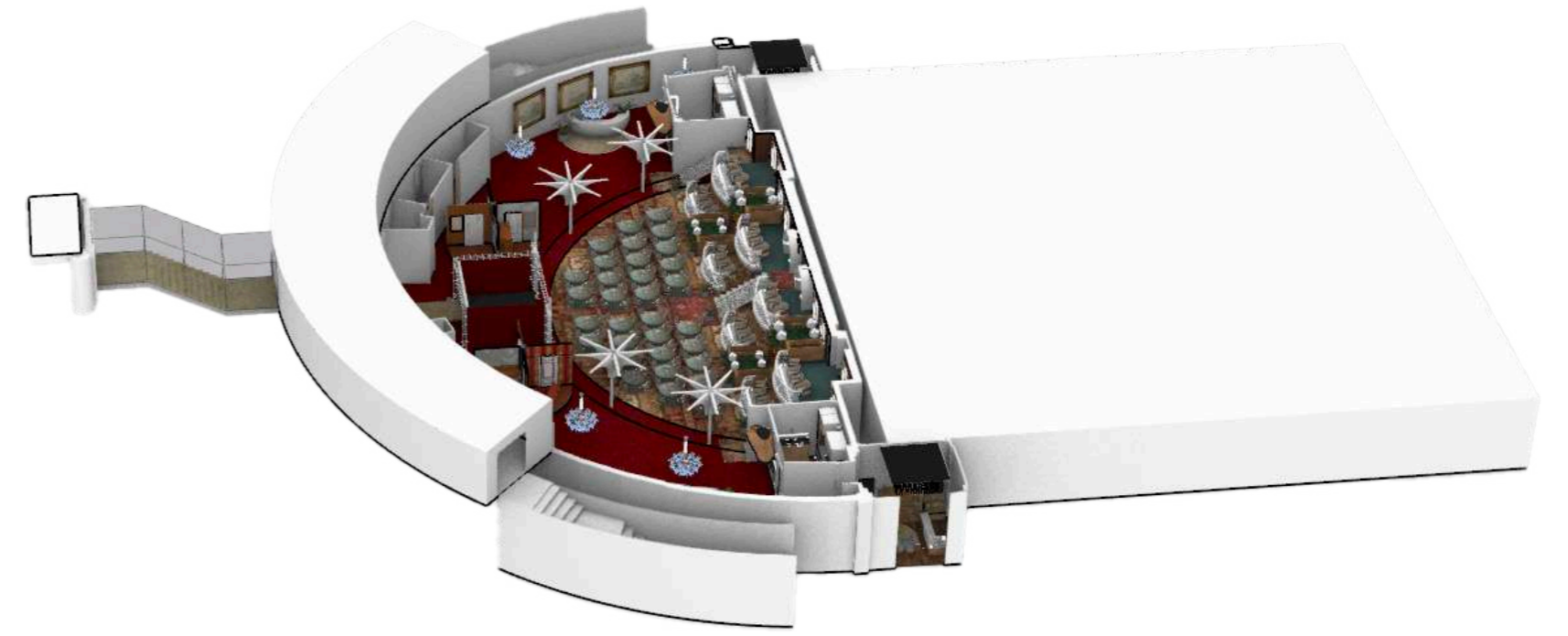
FLOOR PLAN

SITE RENDERS



Perspective View (With Ceiling)

Fig.72: Renders



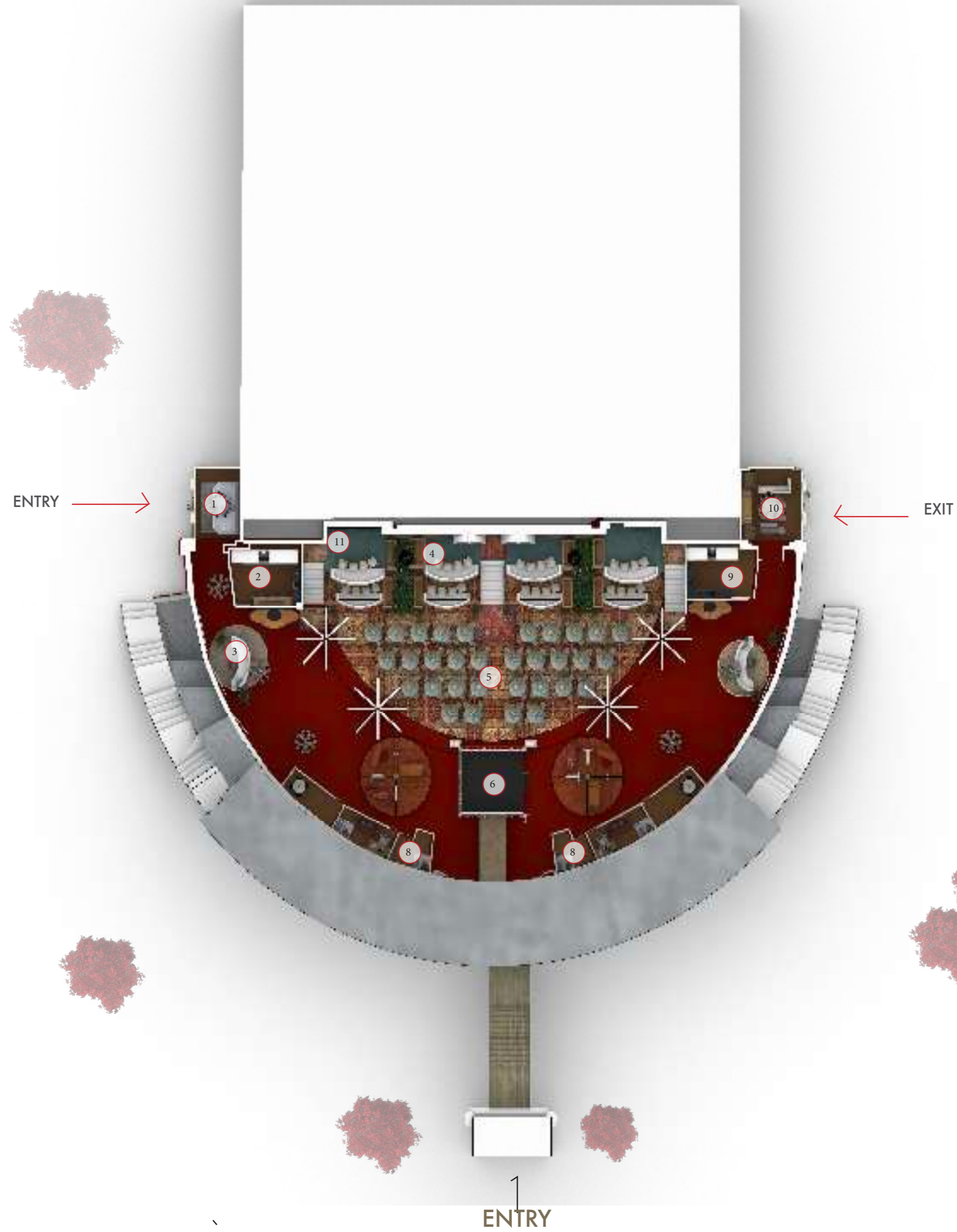
Perspective View (Without Ceiling)

Fig.73: Renders

Fig.74: Renders



FLOOR PLAN



LEGEND

- 1. Ticket Counter
- 2. Kitchen/pantry for Non. Veg
- 3. Help desk
- 4. Raised seating
- 5. floor seating
- 6. Stage
- 7. B.O.H
- 8. Dressing Rooms
- 9. Kitchen/pantry for Veg. dishes
- 10. Gift shop
- 11. Bar

1
ENTRY
Floor Plan
Fig.75: Renders

SITE - WINTER GARDEN'S
SCALE 1:200

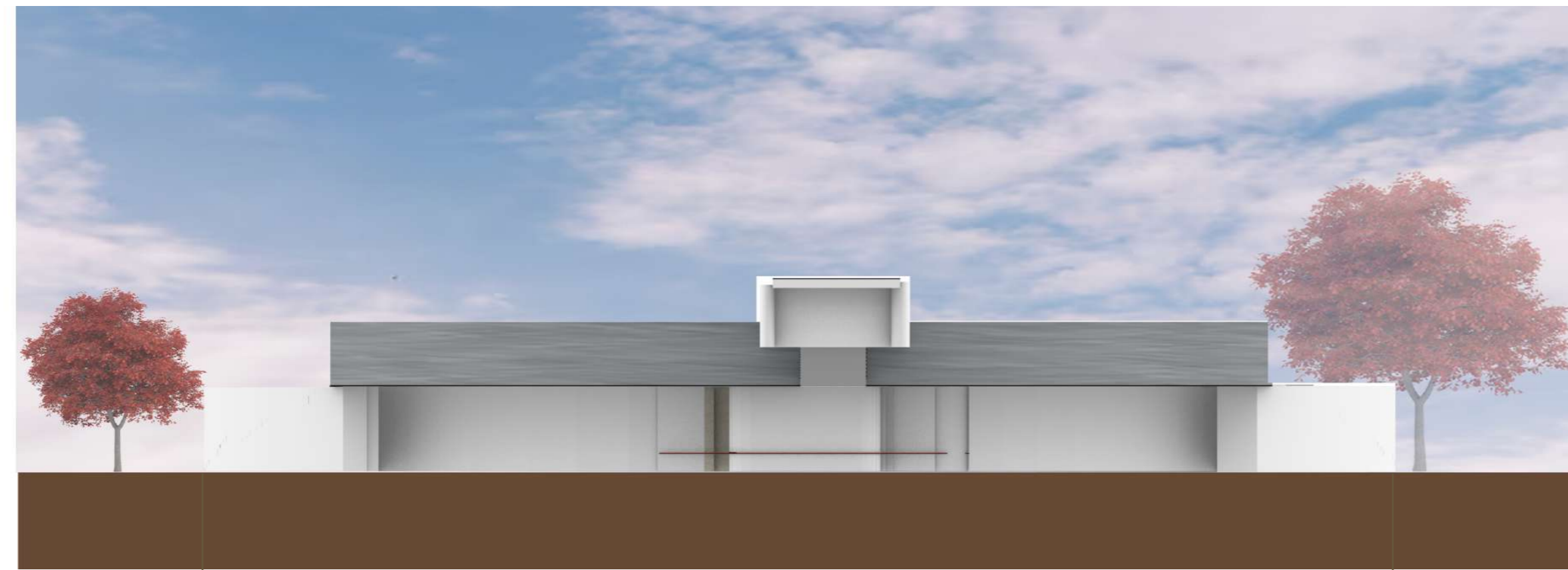
SITE ELEVATIONS



50,000mm

FRONT ELEVATION A

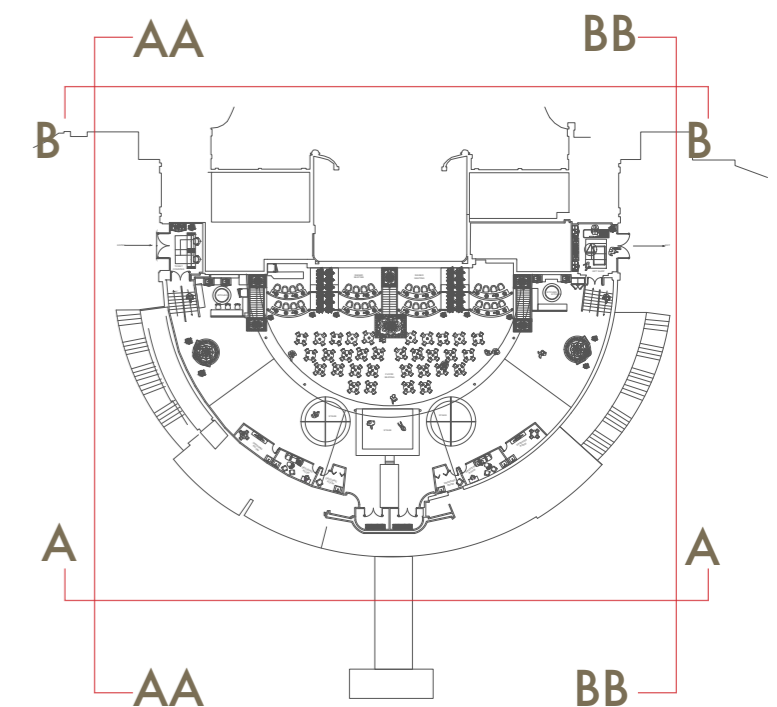
Fig.76: Elevations



50,000mm

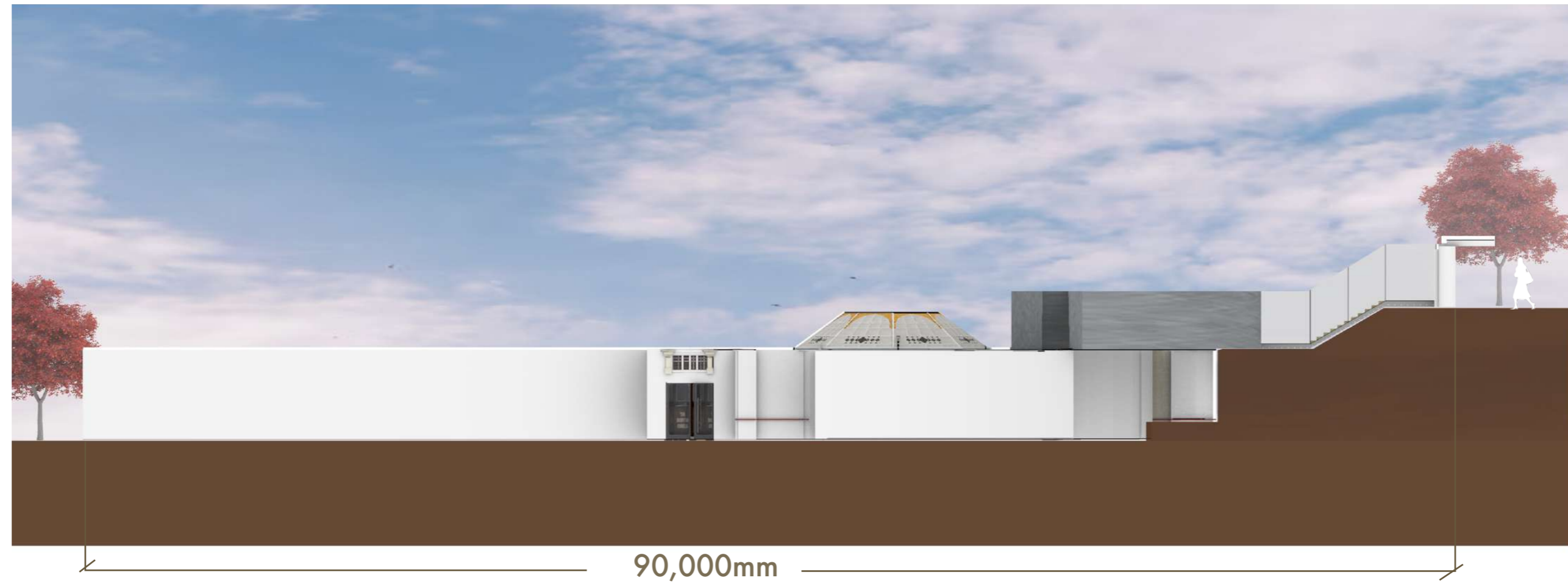
BACK ELEVATION B

Fig.77: Elevations



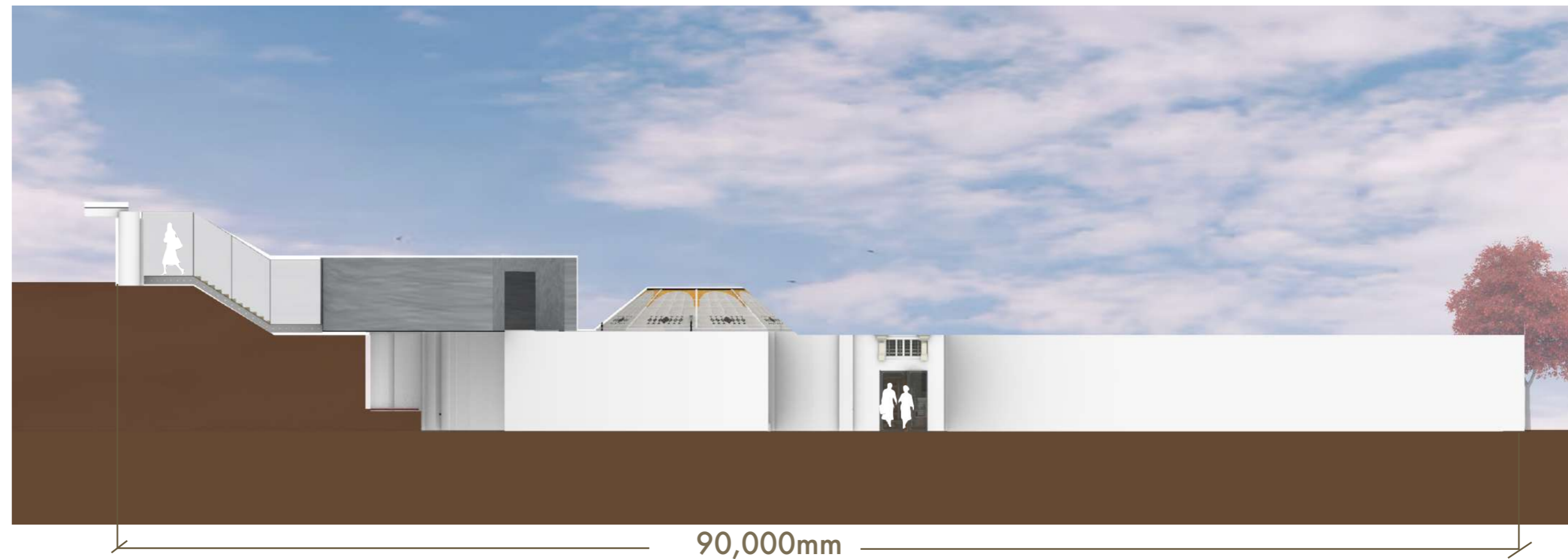
SITE - WINTER GARDEN'S
SCALE 1:200

SITE ELEVATIONS



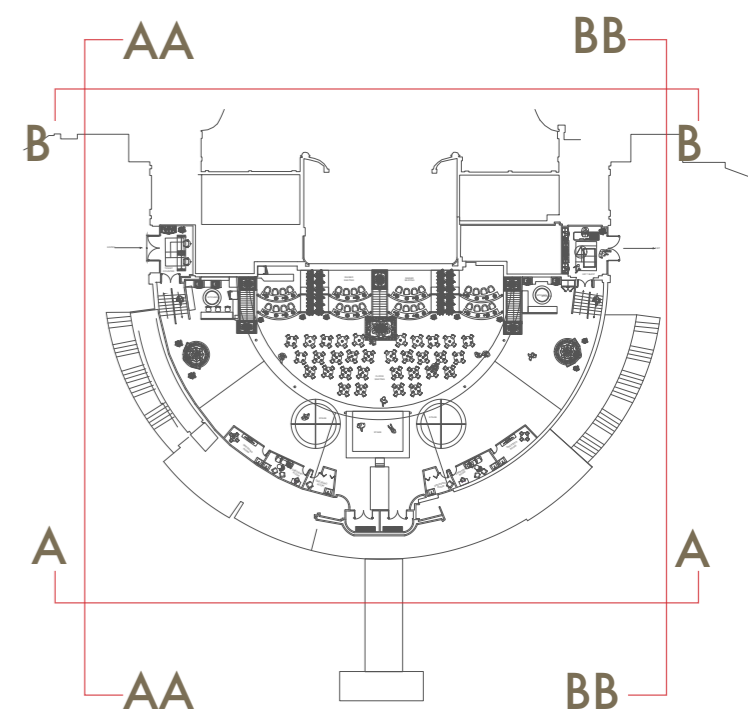
90,000mm
SIDE ELEVATION AA'

Fig.78: Elevations



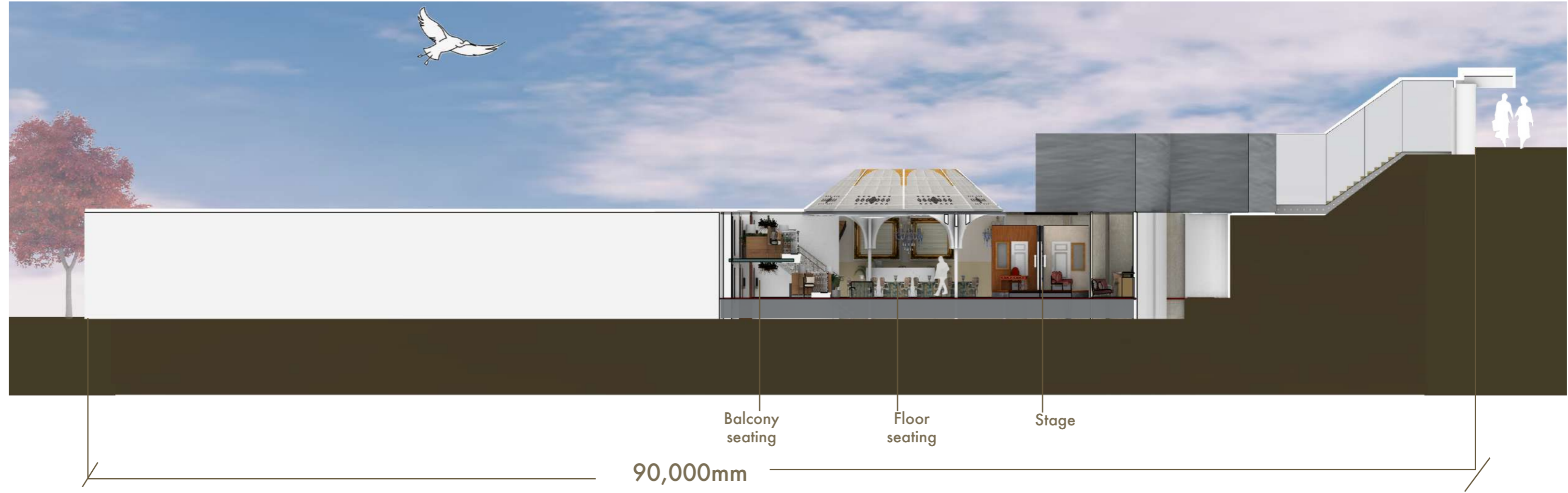
90,000mm
SIDE ELEVATION BB'

Fig.79: Elevations



SITE - WINTER GARDEN'S
SCALE 1:200

SITE SECTIONS



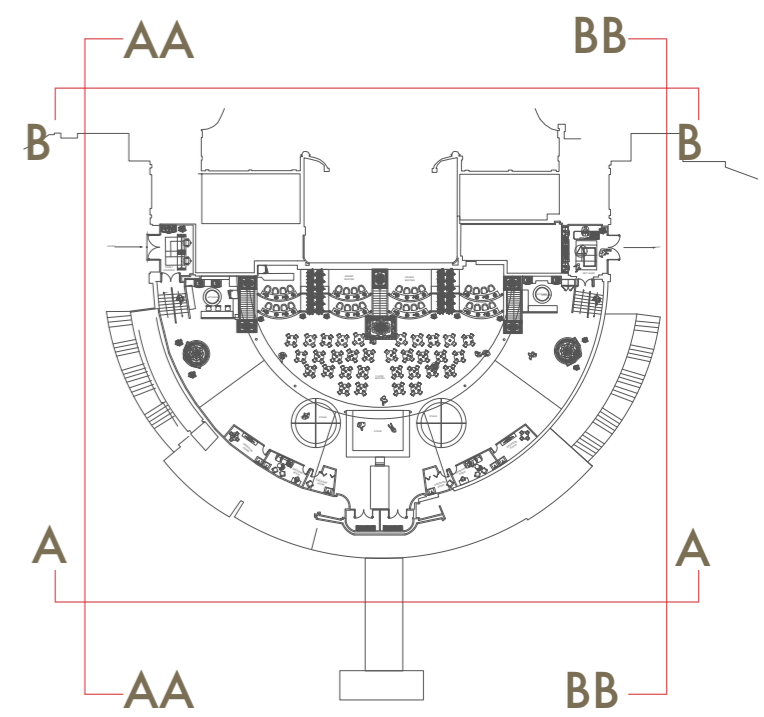
90,000mm

SECTION AA
Fig.80: Sections



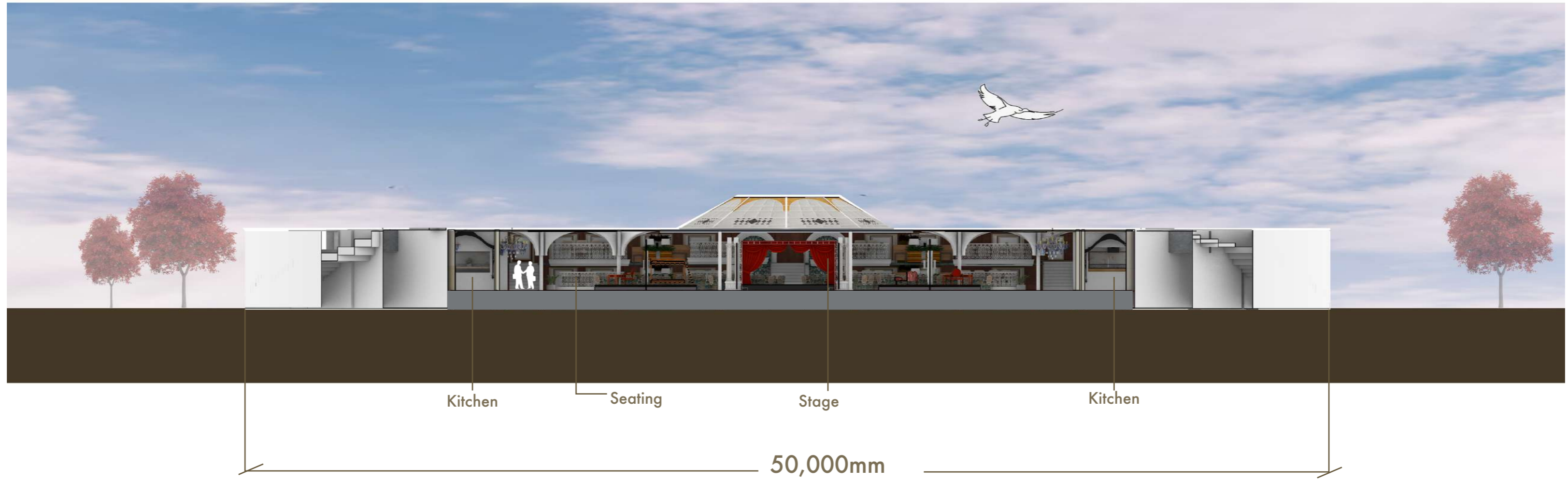
90,000mm

SECTION BB
Fig.81: Sections



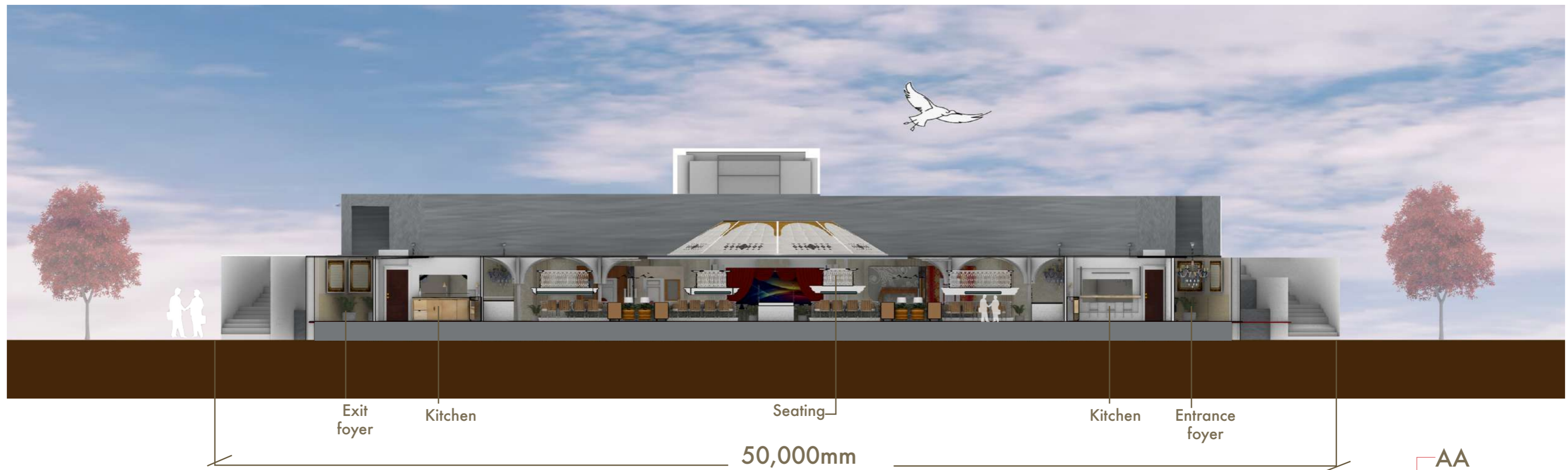
SITE - WINTER GARDEN'S
SCALE 1:50

SITE SECTIONS



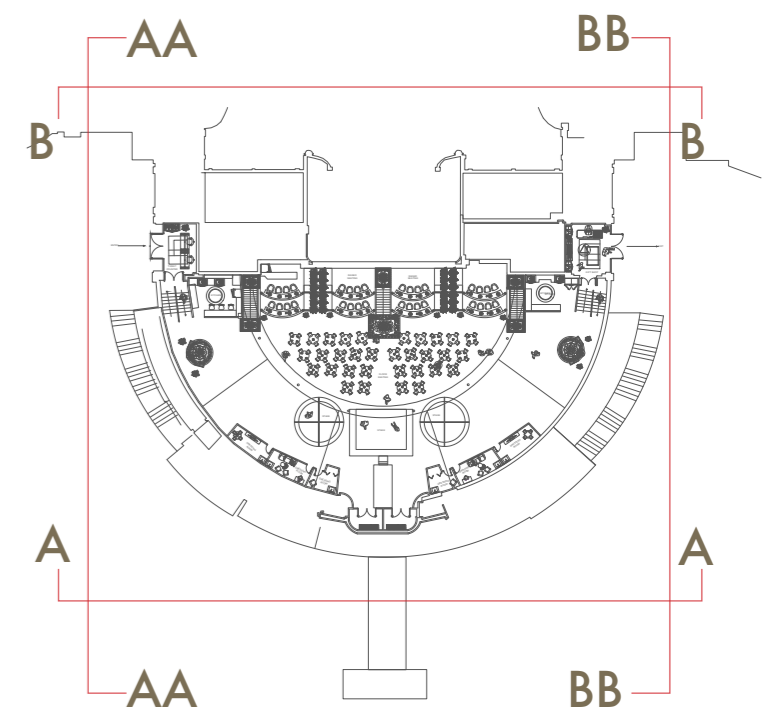
SECTION A

Fig.82: Sections



SECTION B

Fig.83: Sections



SITE - WINTER GARDEN'S
SCALE 1:50

RENDERS

These are renderings of the stage area that show off the rotating stage and performing area.

These stand in for Queen's Hall in the Winter Garden during the day.

MATERIALS



Stage Wallpaper

Fig.84: Wallpaper



Stage Flooring

Fig.85: Flooring



Stage Wallpaper

Fig.86: Wallpaper



Stage View

Fig.87: Stage Render



Stage View

Fig.88: Stage Render



Stage View

Fig.89: Stage Render

RENDERS

These are Renders for Seating Areas. There are two kinds of seats available: elevated balcony seating and floor sitting.

These stand in for Queen's Hall in the Winter Garden during the day.

The model is created in Rhino, and V-Ray is used to create the renders, with Adobe Photoshop used for post-production.

MATERIALS



Fabrics
(Table Cloth)

Fig.90: Table cloth



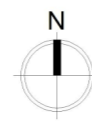
Floor
Carpet

Fig.91: Carpet



Rug

Fig.92: Rug



Seating View

Fig.93: Seating render



Seating View

Fig.94: Seating render

RENDERS

These are the gift shop at the exit and the ticket booth at the entry.

These stand in for Queen's Hall in the Winter Garden during the day.

The model is created in Rhino, and V-Ray is used to create the renders, with Adobe Photoshop used for post-production.

MATERIALS



Ticket booth
wallpaper

Fig.95: wallpaper



wallpaper

Fig.96: wallpaper



Flooring

Fig.97: Flooring



Ticket Booth View

Fig.98: Renders



Gift shop

Fig.99: Renders

RENDERS

These are renderings of the stage area and seating that emphasize the area.

These stand in for Queen's Hall in the Winter Garden at night. displaying the space's liveliness.

The model is created in Rhino, and V-Ray is used to create the renders, with Adobe Photoshop used for post-production.



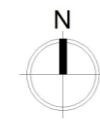
Fig.100: Renders

Seating View



Fig.101: Renders

Stage View



CEILING DESIGN

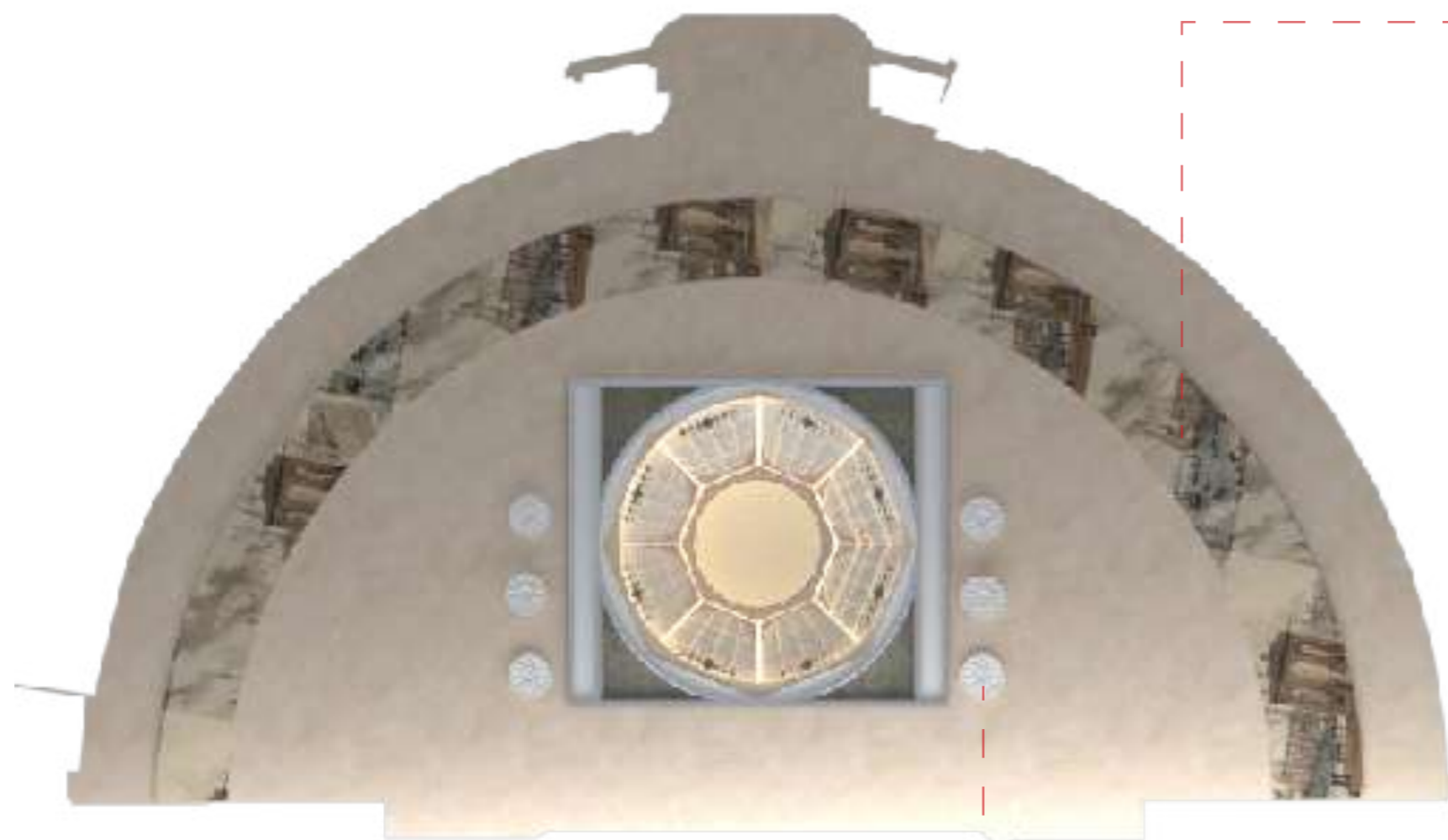


Fig.102: Ceiling design

The ceiling is made in accordance with the Margate design from earlier times. I was looking for a way to tie Winter Gardens and Margate together, and during my investigation, I learned about the 1930s ceiling designs.

The design leaned more toward ornamental features and motifs. In order to include that, I chose to paint three-dimensional ornamental murals surrounding the skylight.

MATERIALS



Plaster paint

Fig.103: Paint



Plaster paint

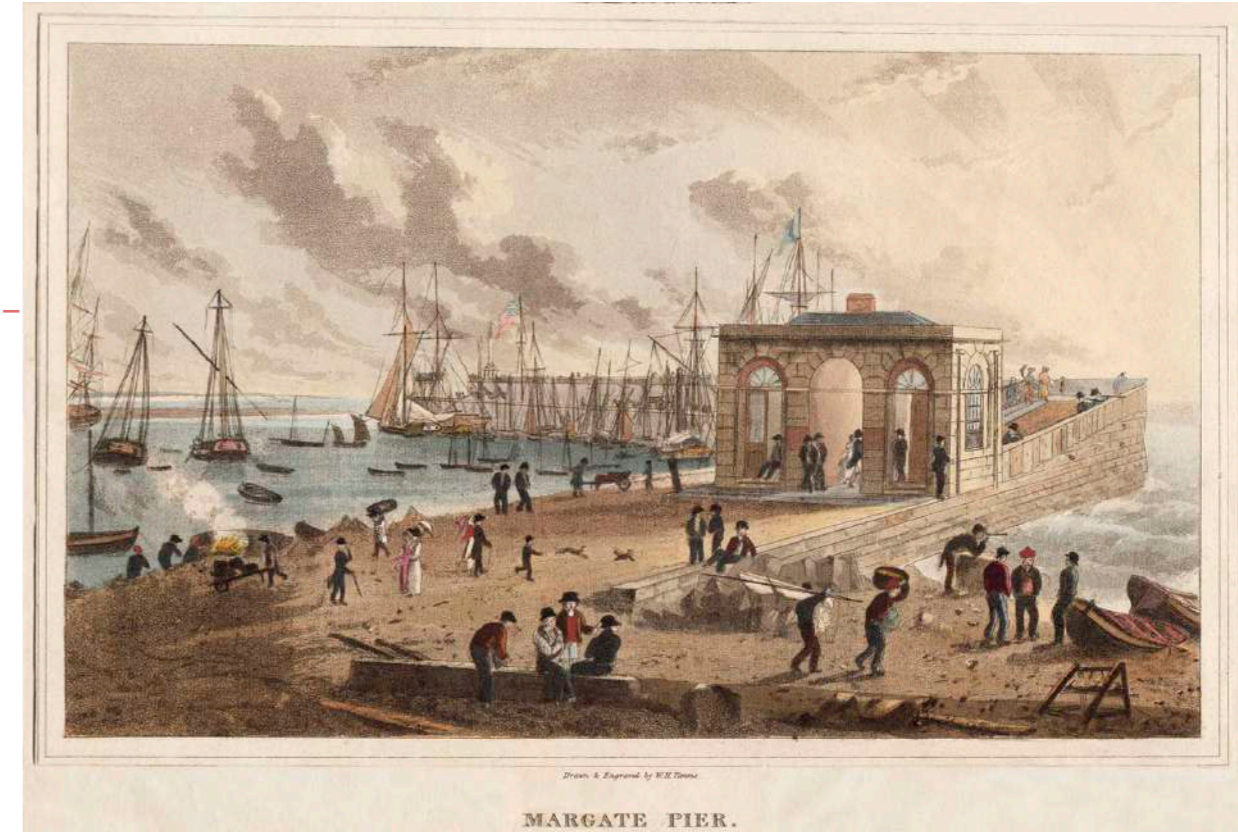
Fig.104: Paint



3d decorative plaster

Fig.105: design

Fig.106: Margate Pier



PAINTING ON CEILING

Beautiful historical sites abound in Margate, connecting the past and present. This painting feature on the ceiling is where "The Margate Pier" is painted.

It illustrates the relationship and provides a history of Margate.



Fig.107: Margate Library

CEILING INSPIRATION

My primary source of inspiration for the ceiling's design features was the Hall's Library in Margate.

The patterns and ornamental pieces were expertly carved to capture the essence of the Victorian era.

Motifs & carvings

MATERIAL PALETTE



Fig.108: Material

SPACE PLANNING

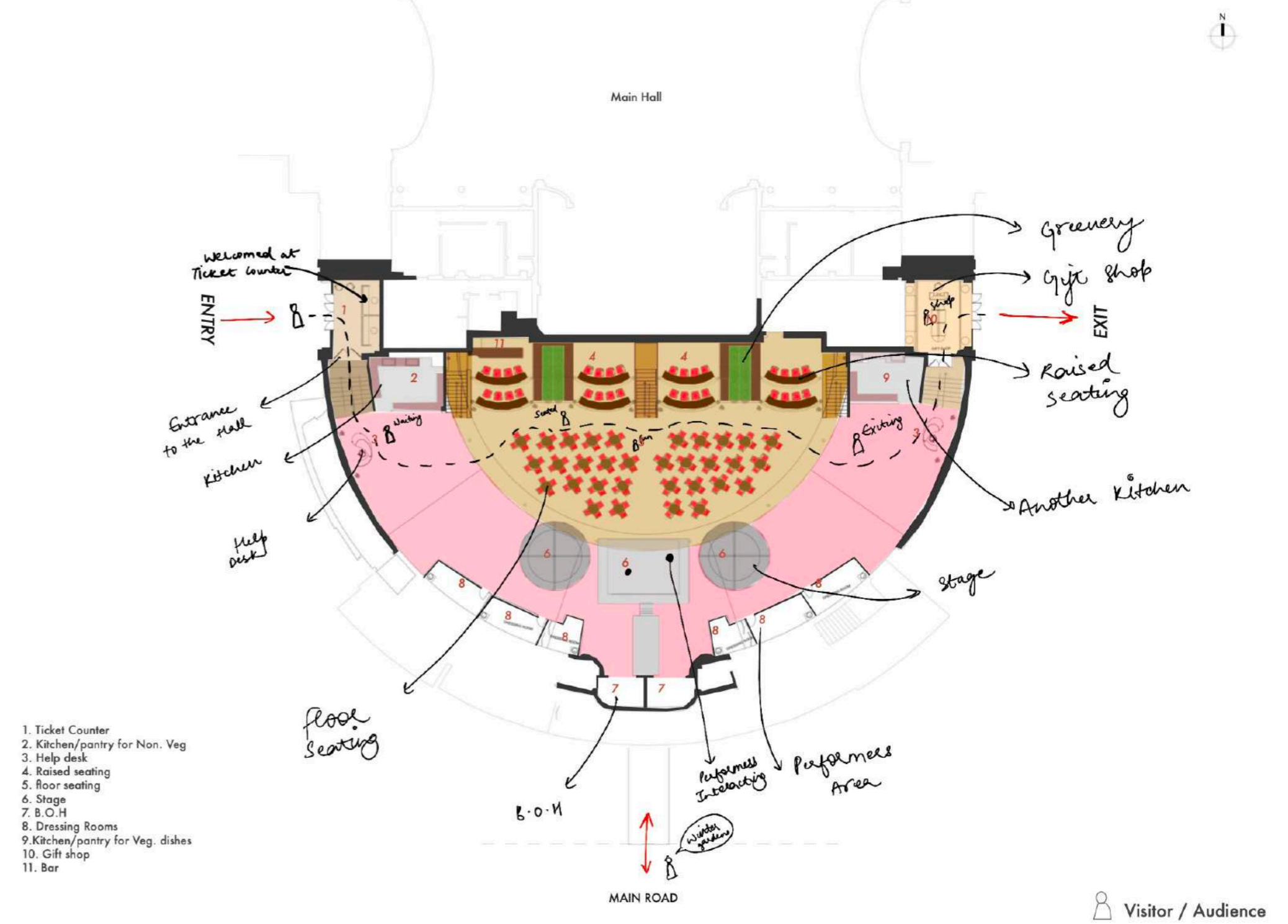


Fig.109: space planning

CONCEPT

USER PROFILE

Nancy is a theatre enthusiast. Lives with her husband in London.

She manages her house and work.

Enjoys some alone time as well.

Is at the Winter garden's to enjoy an evening alone.

She saw an ad of the show playing and decided to see the performance herself.

NANCY

The parker's enjoy various art forms. They both work in publishing firms.

Mrs. Parker prefers music.

Mr. Parker enjoys art exhibitions.

This is their first theatre show

She found out about it on internet website and decided to give it a try.

PARKER'S

Fig.110-111: user profile

The experience that user "Nancy" and "The Parkers" had when they visit Winter Garden's to see the theater performance is shown in this storyboard. Together, let's embark on this voyage.



Fig.112-120: Storyboard drawing

A storyboard facilitates comprehension of the user's path through the place. I have attempted to depict the user's experience with each short story. The main reason I kept the scenes in black and white was to emphasize traditional theater and to evoke the spirit of bygone times.

MOCK-UP MODEL

A key component of my design concept is the stage. To comprehend the fundamentals of the design, the rotating mechanism, and the joineries, a mock-up model of it was created. The stage is designed as a rotating platform that can accommodate up to four sets, depending on the scenes. By using certain materials, lighting, clothes, and other elements, each scene would be emphasized in accordance with the plot.

SKETCH & PROTOTYPE

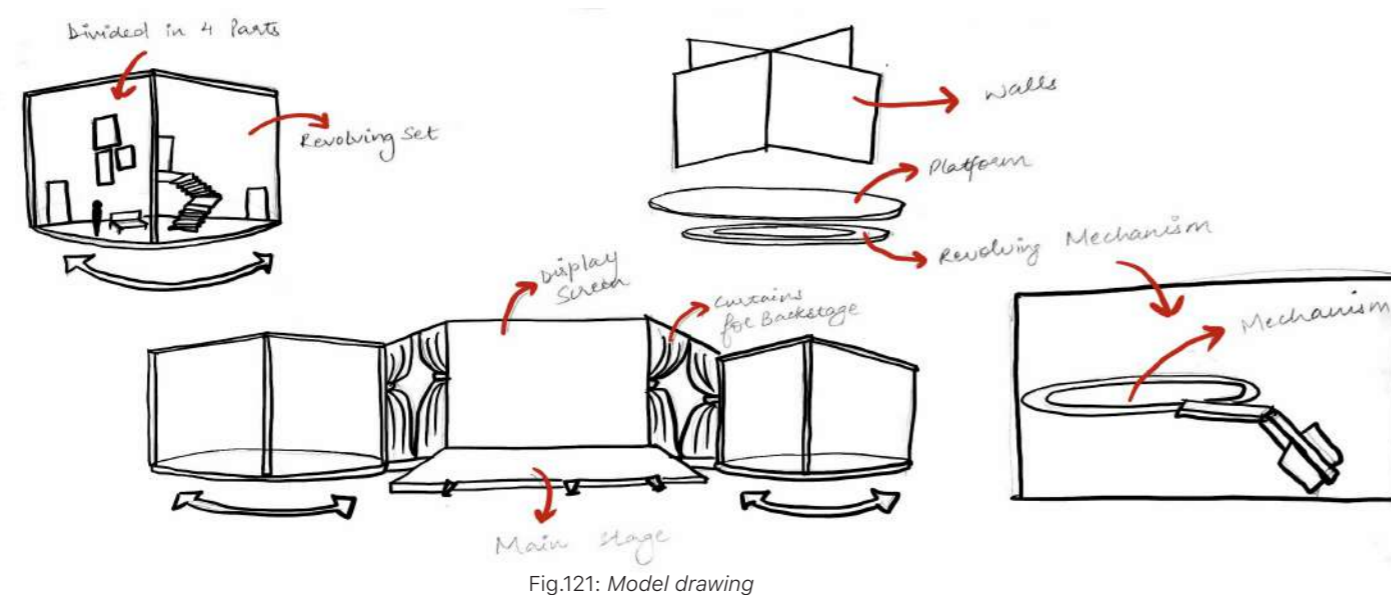


Fig.121: Model drawing

Making a drawing was the first step in building the model since it helped me grasp all the dimensions and scale needed to support the stage's functionality.

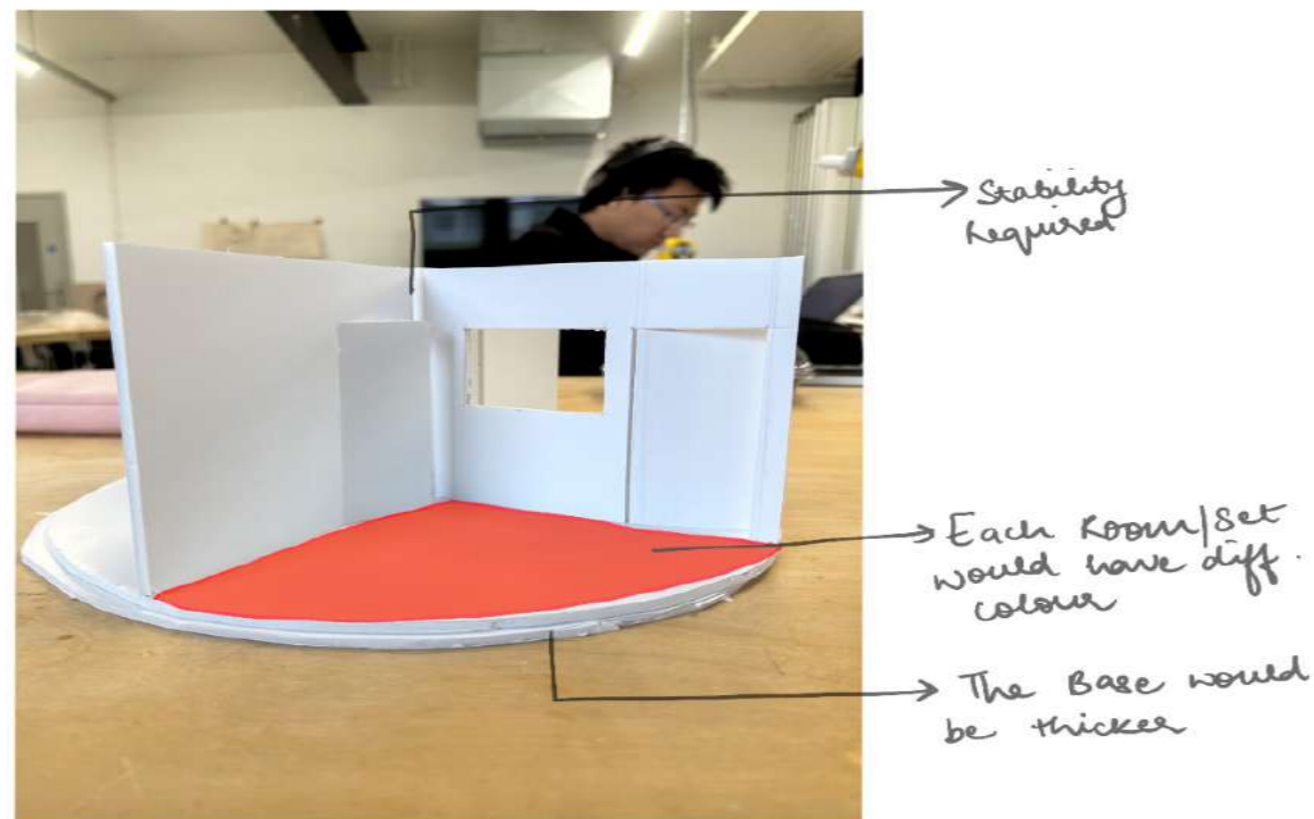


Fig.122: Model making

building the model in order to comprehend the three-dimensional aspect of its operation. The stage is made up of a number of components that come together to form it. The need for a stable center for the boards to be placed on was one of the first things I observed.

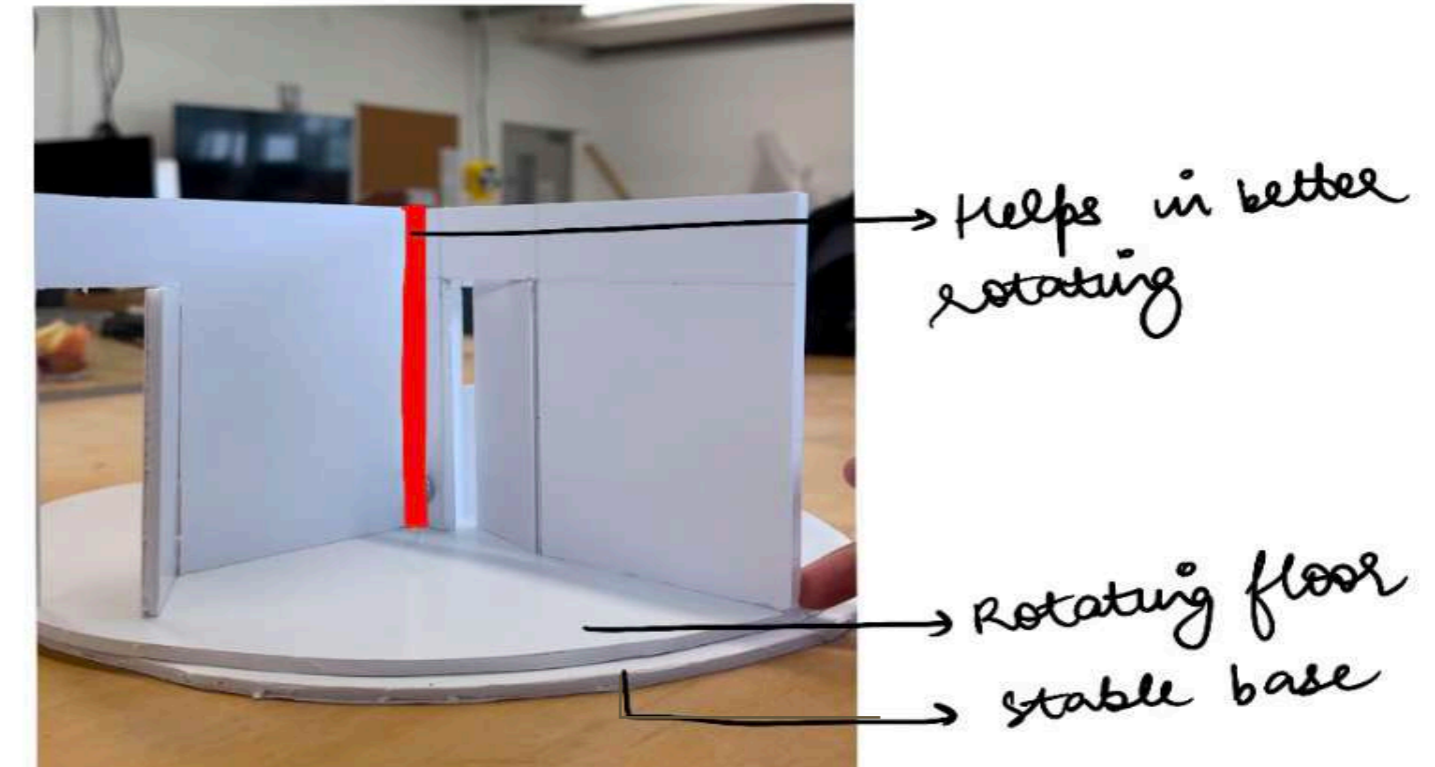


Fig.123: Model making

A few issues with the rotating mechanism that affect how well it would rotate were also highlighted by the model. In order to support the weight of the construction, the platform had to be stable and the right materials had to be employed.

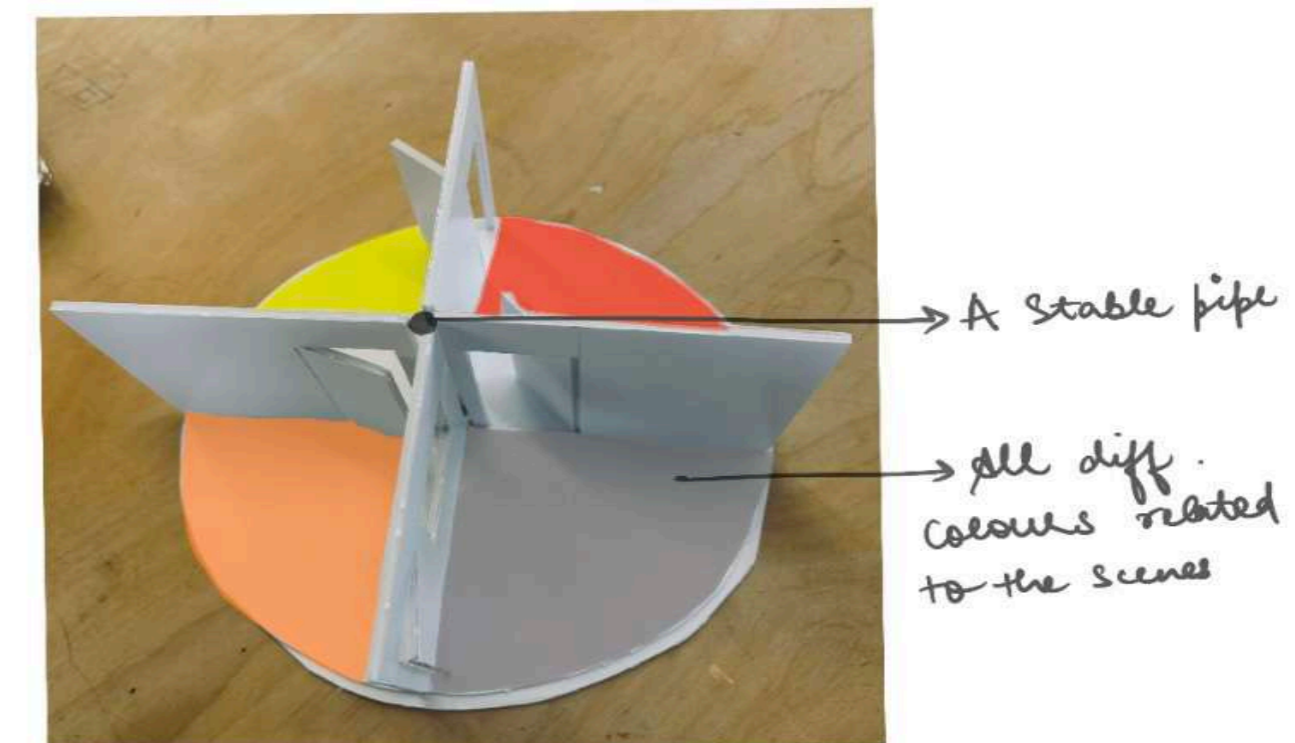


Fig.124: Model making

Colors are really important to me for this project, and they must be used wisely in the design. In order to do that, I made the decision to give each set a certain color based on the tone and atmosphere of the scenario. A more effective technique of accentuating the mood would be with the lights.

FINAL STAGE MODEL

Following trial and error using a mock-up model, the final model was created under the supervision of university technicians (wood-working and laser cutting). We were able to identify the design flaws that may be fixed with the help of the mock model.

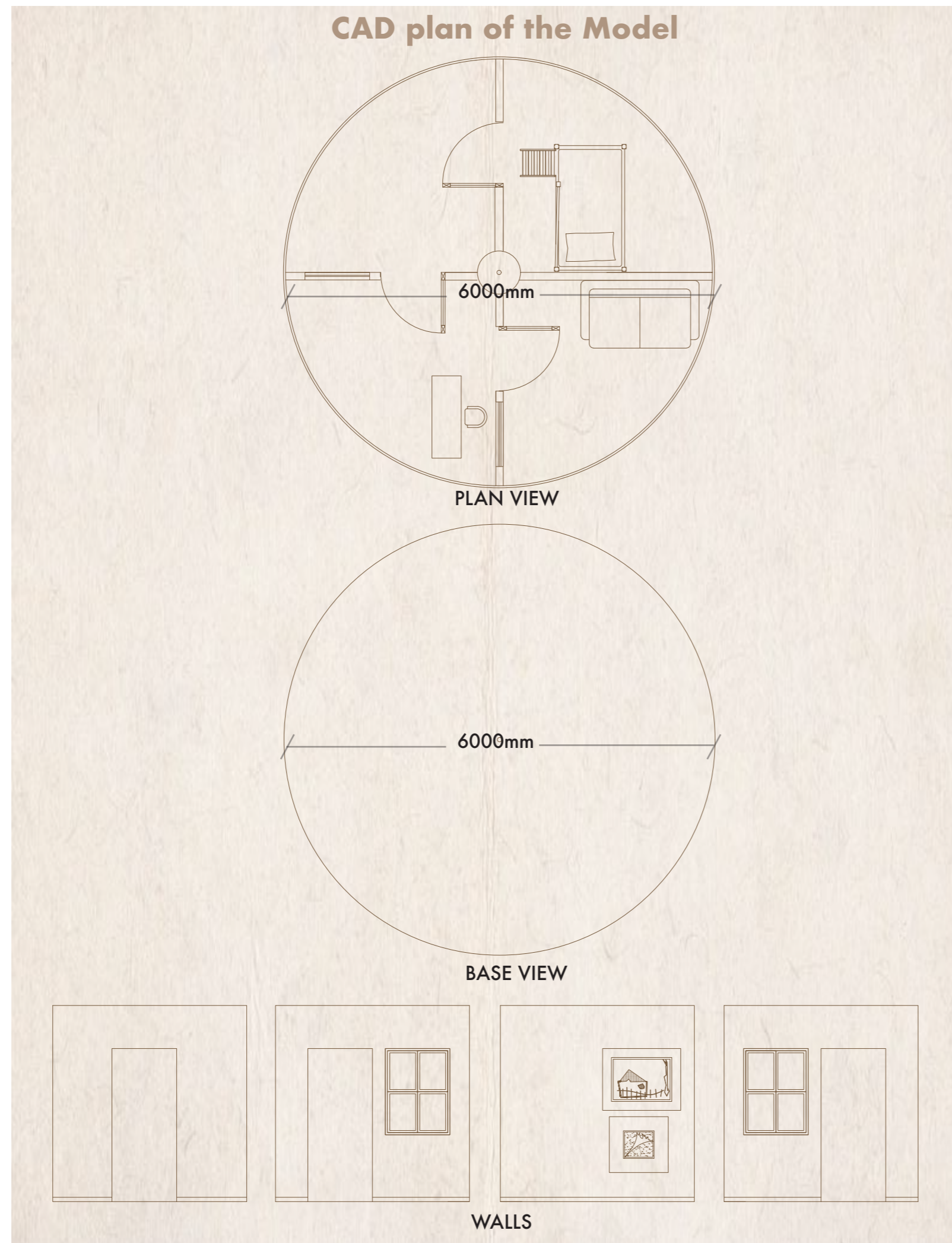


Fig.125: Model drawing

CAD design of my proposed stage. For precise scale, I began by laser cutting the walls and the base.

PROCESS

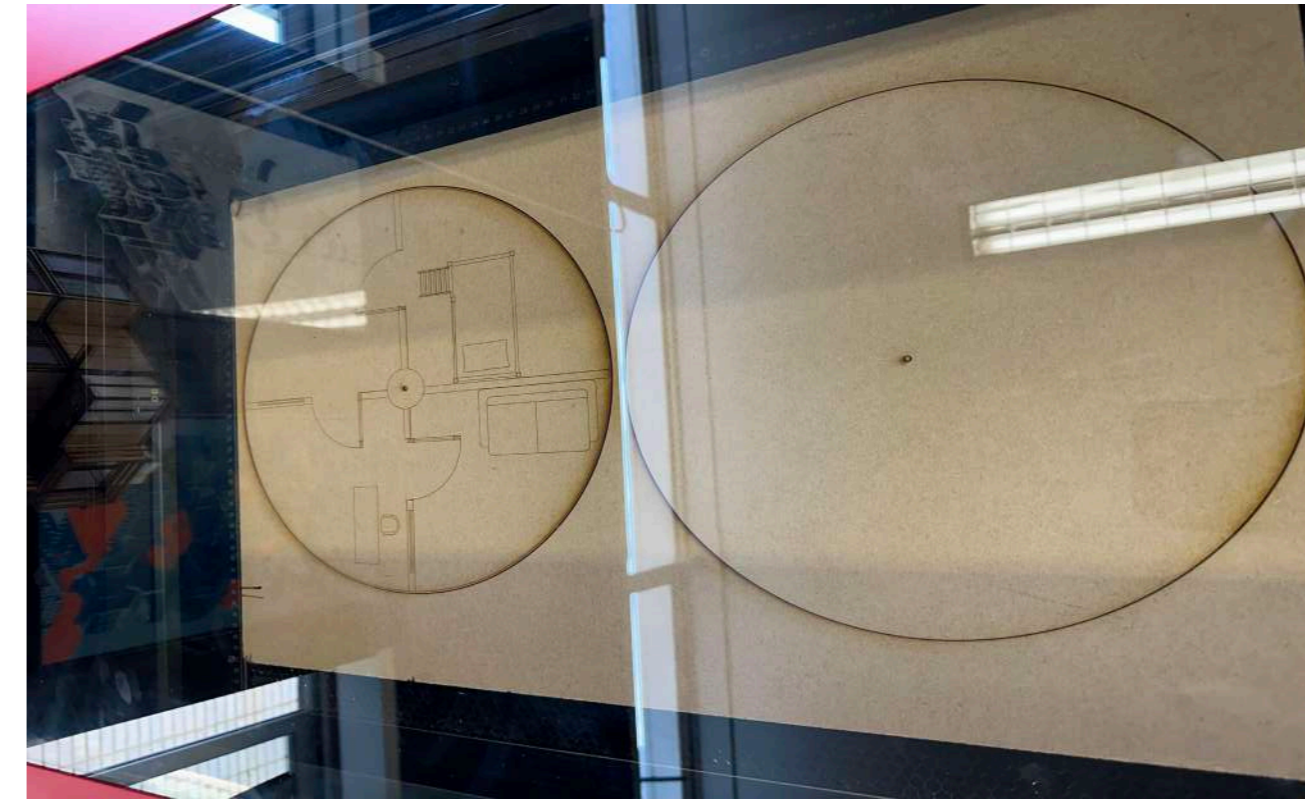


Fig.126: Model drawing Laser cutting

Comprehending the machine's magnitude proved to be one of the challenges encountered during the laser cutting process. Once some time spent learning the proper laser cutting scale, I was able to assemble the base and walls once they had been cut.

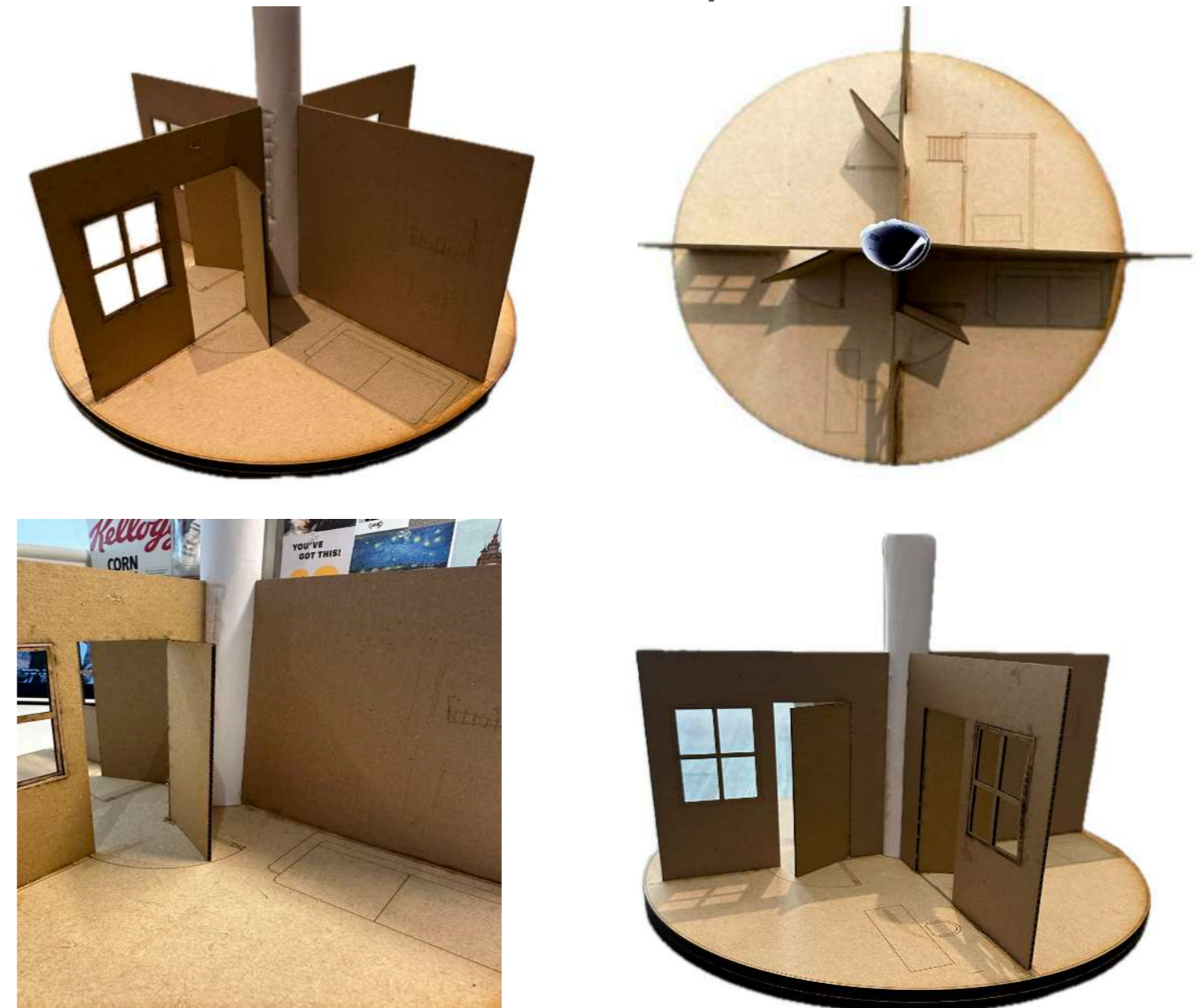


Fig.127-130: Model making

After everything was put together, I set out to build a sturdy center pole to support each panel. For a general comprehension, a paper roll in the shape of a circle was created.

It took me some time to determine which joinery would be the most appropriate to use for the center pole attachment. I tried a couple different things to see what worked and what didn't.

EXPERIMENTATION

The first test involved testing whether the joinery could support the weight and remain stable using merely a metal cylindrical pole.

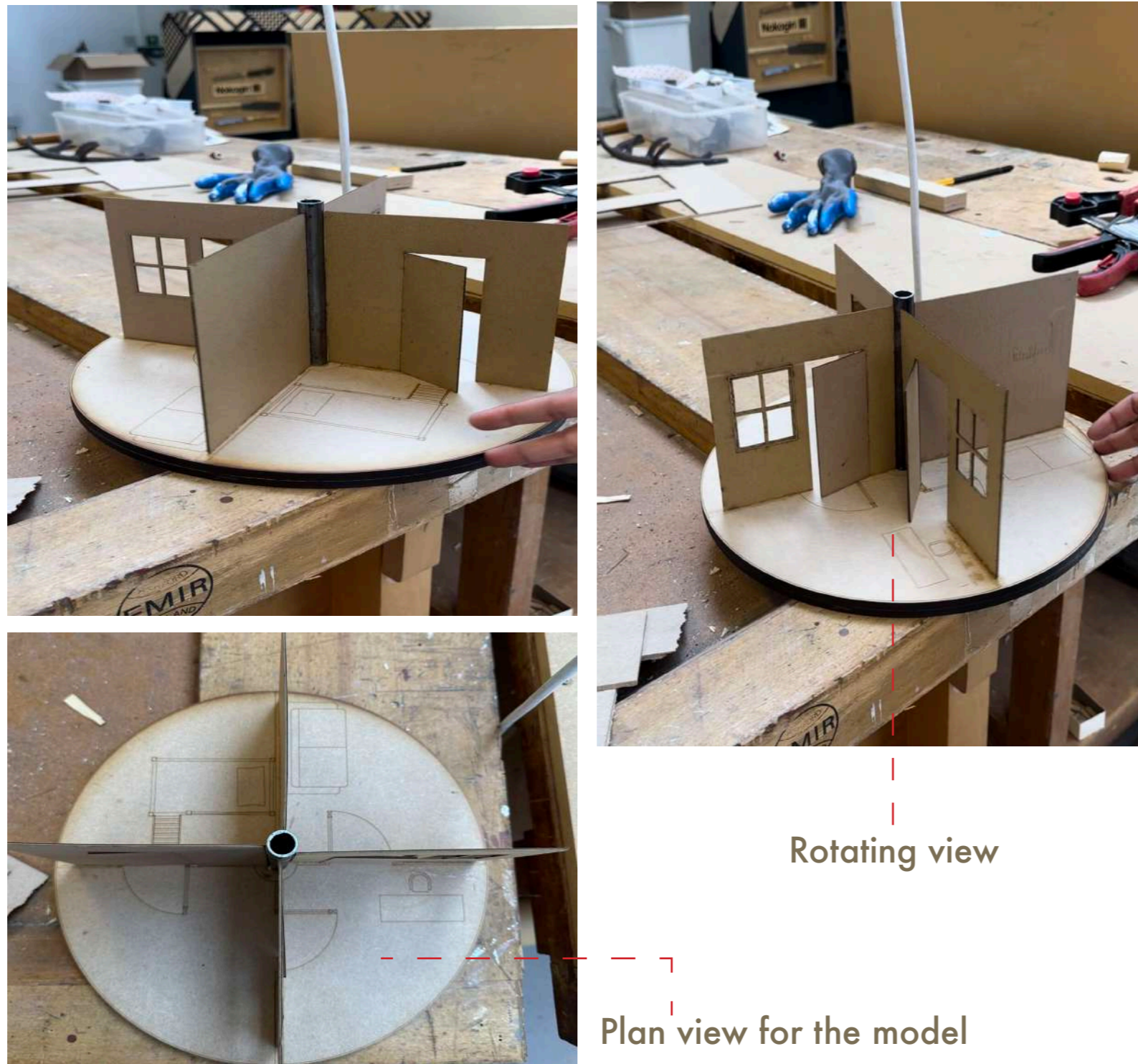
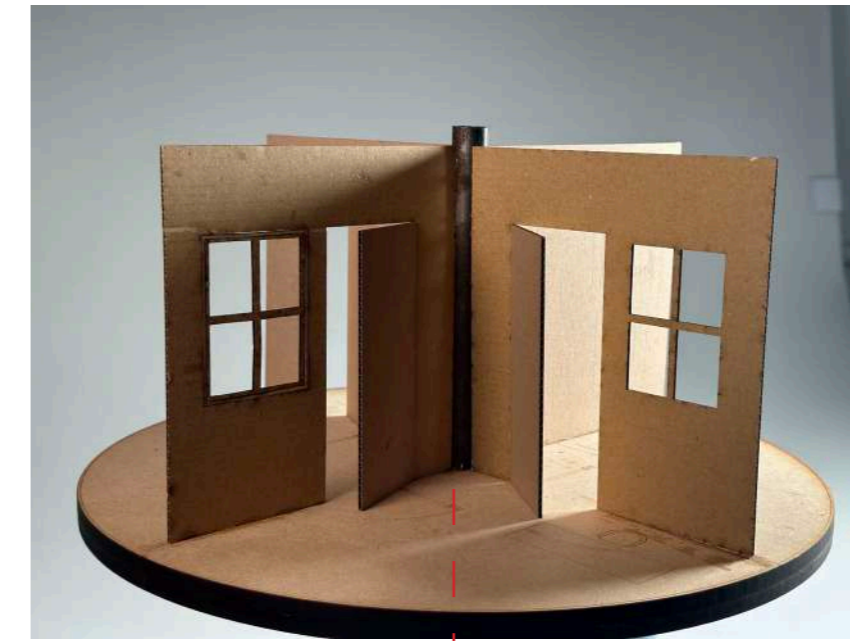


Fig.131-133: Model making

Fixing the wall panels would be challenging, and an additional attachment would need to be built for it to fit well, even though the metal pole can support weight and keep it stable. It can rust readily over time and is heavy to install.

After that, I began looking into various joineries that might be effective.

MODEL PHOTOS



Without Colorful Lighting



With Colorful Lighting

Fig.134-135: Model photos

CONCLUSION FOR THE EXPERIMENTATION

Since stage is a crucial component of my project, thorough preparation and execution are needed. The construction cannot be constructed in advance and put in place immediately due to its large scale. On the location, it must be built.

It is crucial to comprehend the spinning function and equilibrium. Following this, I looked into the joinery that was going to be installed. However, this experimentation enabled me to test out a number of basic materials initially.

The initial prototype produced by the mock-up model assisted in expanding the concept's range of concepts. The final prototype also demonstrated the versatility of materials and joinery.

Possibly the paper cylindrical pipe clarified for me that the ideal spinning mechanism would be a round-shaped pole.

A mechanical device used in theaters to enable fast and dramatic scene changes is called a revolving stage, sometimes referred to as a turntable stage. It is made up of a circular platform that revolves on a main axis.

In order to give performances an additional dimension, rotating stages are frequently utilized in theaters, concerts, and even television programs. They are essential to contemporary stagecraft because they enable inventive storytelling and engrossing viewer experiences.



Fig.136: Revolving stage

BENEFITS OF REVOLVING STAGE

Efficiency: reduces the amount of downtime between acts or scenes by enabling quick scene changes.

Visual Impact: increases a production's visual appeal by allowing for intricate and imaginative staging.

Space Utilization: allows for the simultaneous setup of many scenes, making the most of the available stage space.

CHALLENGES OF REVOLVING STAGE

Complexity: needs to be carefully planned and coordinated, especially for big shows.

Cost: The cost of installation and maintenance can be high because they include mechanical parts.

Safety: It is imperative to ensure the safety of both the crew and the performers, which calls for thorough testing and maintenance.

MECHANISM OF REVOLVING STAGE

Scene Preparation:

On the rotating platform are organized several sets or sceneries. A number of scenes may be pre-assembled on various parts of the platform, depending on the production.



Fig.137: Revolving stage

Rotation and Scene Change:

The stage revolves to reveal the chosen scene at various points during the performance. This makes it possible for scenes to change quickly and frequently with little interference from the

Synchronization:

The rotation can be timed to produce smooth and dramatic shifts in the performance in conjunction with other theatrical components like lighting and sound effects.

Speed and Direction:

You can change the rotation's direction and speed to fit the requirements of the performance. While some sequences could benefit from a quick change, others might need a lengthy, dramatic unveiling.



Fig.138: Revolving stage movement

CASE STUDY**LES MISERABLES**

Revolving stage



Fig.139-140: Les miserables stage



THEATRE PLAY

The musical Les Misérables, also known as just “Les Mis,” is based on Victor Hugo’s 1862 novel of the same name. Within the theatrical industry, one of the most well-liked and durable pieces is the musical.

John Napier’s set design for the play arranged and positioned the scenes on a constantly rotating stage.

One of the most recognizable aspects of the stage design for the musical Les Misérables is the spinning stage, or “revolve.” The production’s set designer, John Napier, presented this creative staging idea, which has been essential to bringing the epic tale to life.

Not only is it an intriguing innovation, but it also improves the performance, exhibiting Dynamic Storytelling by giving the scenes more reality and movement. Additionally, it engages the viewer by demonstrating journey and connections between the scenes, which curates visual appeal.

In addition, the stage’s fluidity in scenes produces a cinematic effect that complements the musical’s expansive story. It keeps the dramatic flow of the performance going by allowing the stage to change locations rapidly and without the need for lengthy stops or curtains.

makes the most of available space, which enables various set pieces to be revealed to or concealed from the audience as needed. The large-scale production is supported by this effective use of available space.

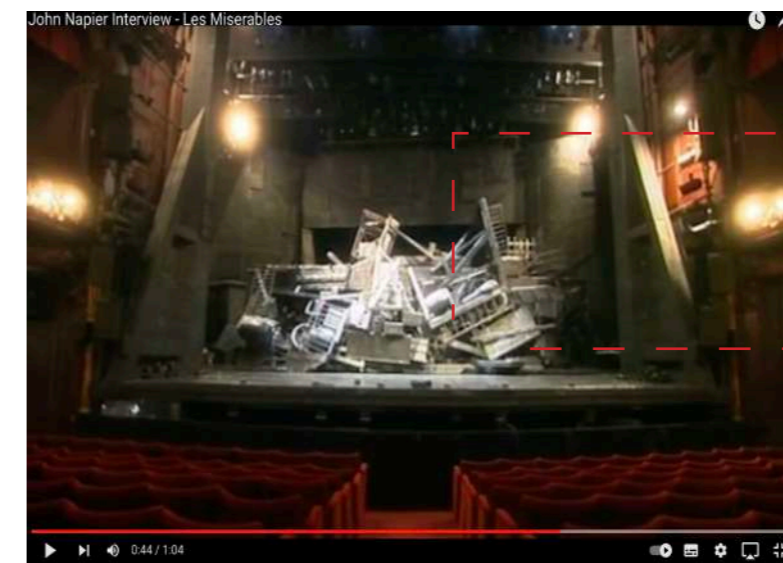
MECHANISM OF REVOLVING STAGE

Fig.141-143: Les miserables stage (video)

Revolving stage as the main set

Based on the play & utilises space

Barricades enter the scene and are fastened together before they begin to rotate according to the stage’s design. The revolver and the performers joining forces to create this amazing performance are the only things on stage.

Les Misérables’ rotating stage is a prime illustration of how creative stagecraft can improve narrative and provide audiences a more captivating and immersive experience.

JOINERY DETAIL

After experimentation, I researched about joineries and came across Aluminum round profile pipes that would work really well with my design concept.

ALUMINUM PROFILE

Aluminum profiles, sometimes referred to as extruded aluminum profiles, are formed aluminum parts made by the extrusion technique.

Along with its many benefits, it is also lightweight, versatile, corrosion-resistant, has a high strength-to-weight ratio, and more.



Fig.144: aluminum profile

TYPES OF ALUMINUM PROFILE

There are mainly three types of Aluminum Profile -

Standard Profile - Common shapes like angles, channels, tubes, and rods.

Modular Profiles: T-slot and other modular systems used in industrial assembly and construction.

Custom Profiles: Designed and extruded according to specific customer requirements, often for specialized applications.

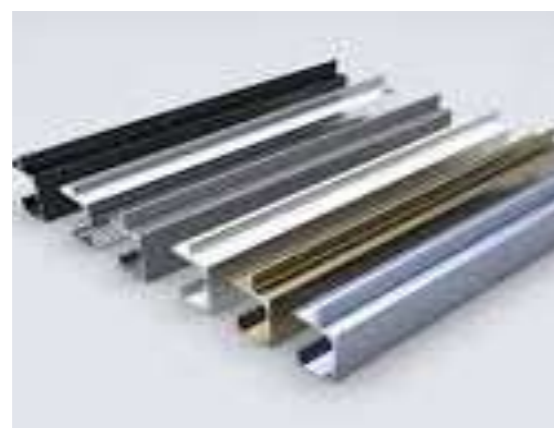


Fig.145: aluminum profile (standard)



Fig.146: aluminum profile (modular)

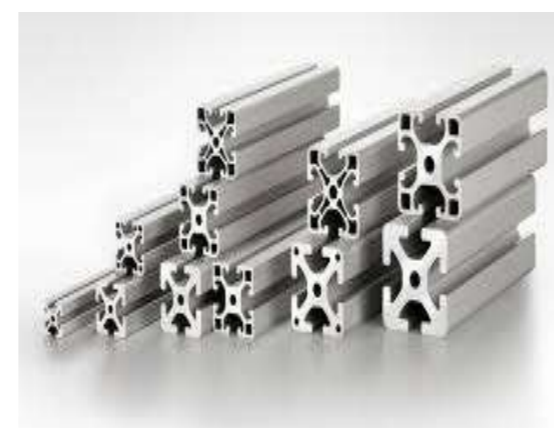


Fig.147: aluminum profile (custom)

MANUFACTURING PROCESS

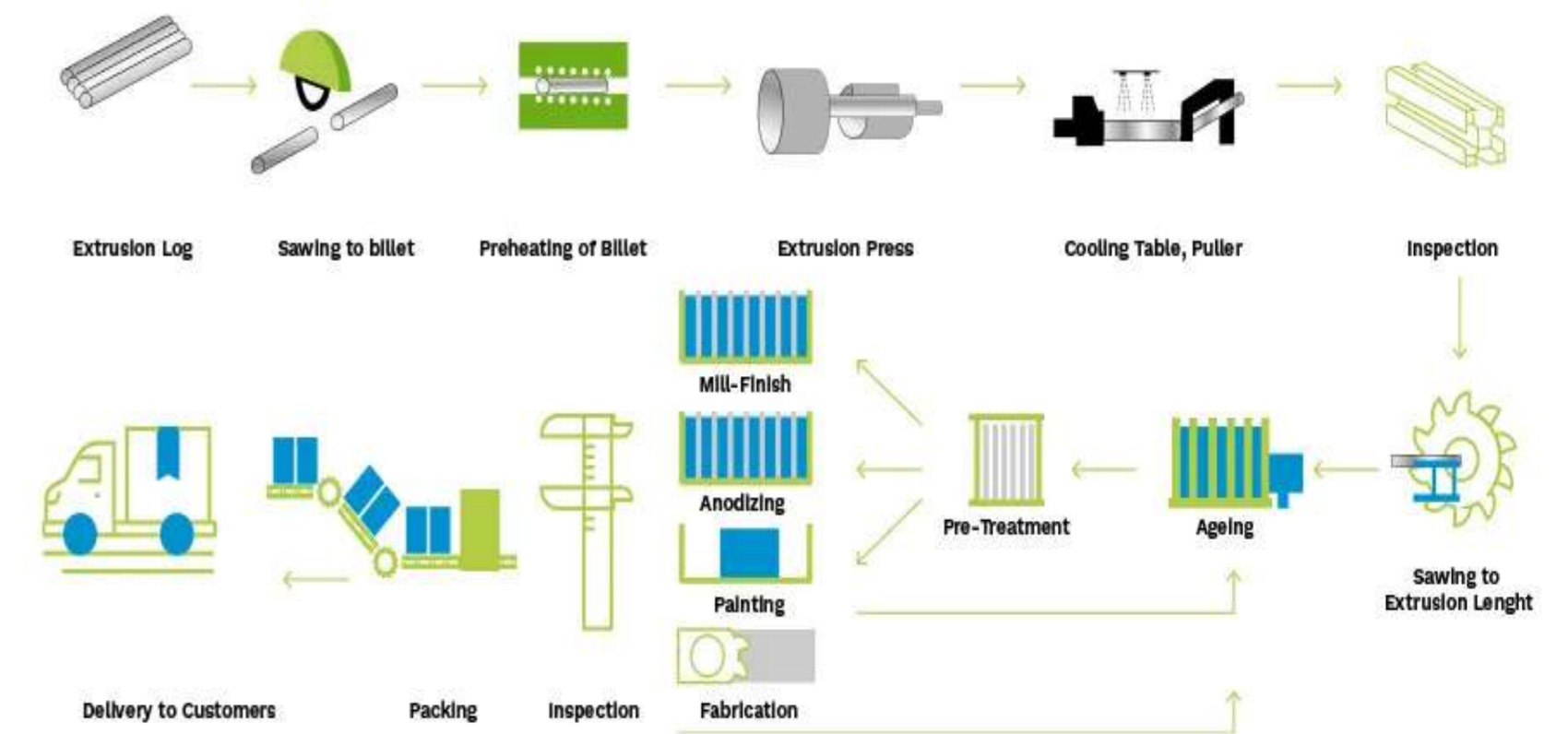


Fig.148: aluminum profile (process)

The primary step in the manufacturing process is the extrusion process, which comprises:

Preparing Aluminum Billets: The temperature at which the metal becomes pliable is raised for solid cylindrical blocks of aluminum known as billets.

Extrusion: A hydraulic press is used to drive the heated billet through a die, which is a precisely formed opening. In doing so, the metal is shaped into a continuous profile that fits the die's cross-sectional design.

Cooling: After extrusion, the aluminum is usually cooled using either air or water.

Cutting: To achieve the desired lengths, the lengthy extruded profiles are cut.

Finishing: To improve appearance and corrosion resistance, surface treatments like painting, powder coating, or anodizing can be done.

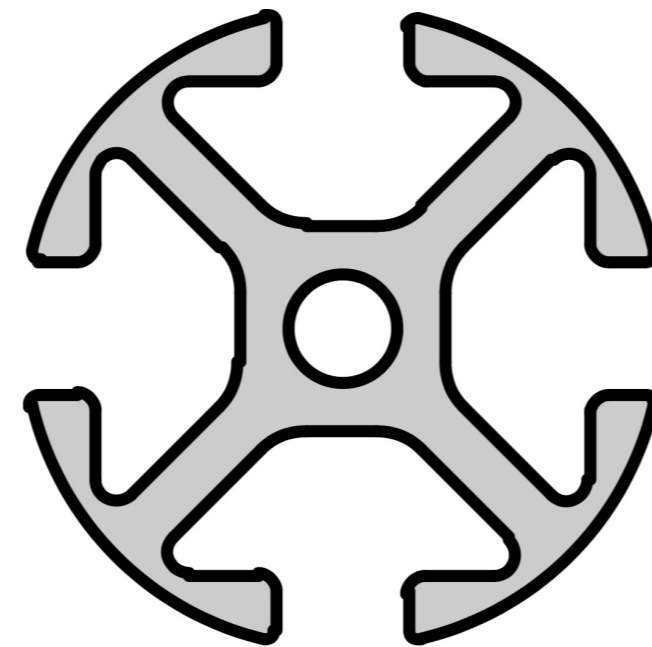
DETAIL PROCESS

I began consulting with the joinery making procedure after conducting research. realizing my desire to create the intricate model. The best option, after deliberation, was 3D printing.

I began by modeling a rhino for 3D printing. To create a 1:1 scale model, it was a little challenging to understand the measurements. I considered making just one component of the detail.



Rhino model for 3d print
Fig.149: aluminum profile (model)



Reference for Model
Fig.150: aluminum profile



3d printed Joinery detail
Fig.151: aluminum profile (3d print model)



3d printed attachment
Fig.152: aluminum profile (3d print model)

After some time spent on 3D printing, we were able to make the sliding joinery—which the planks would be linked to to create walls—with the assistance of a Woodworkshop specialist.



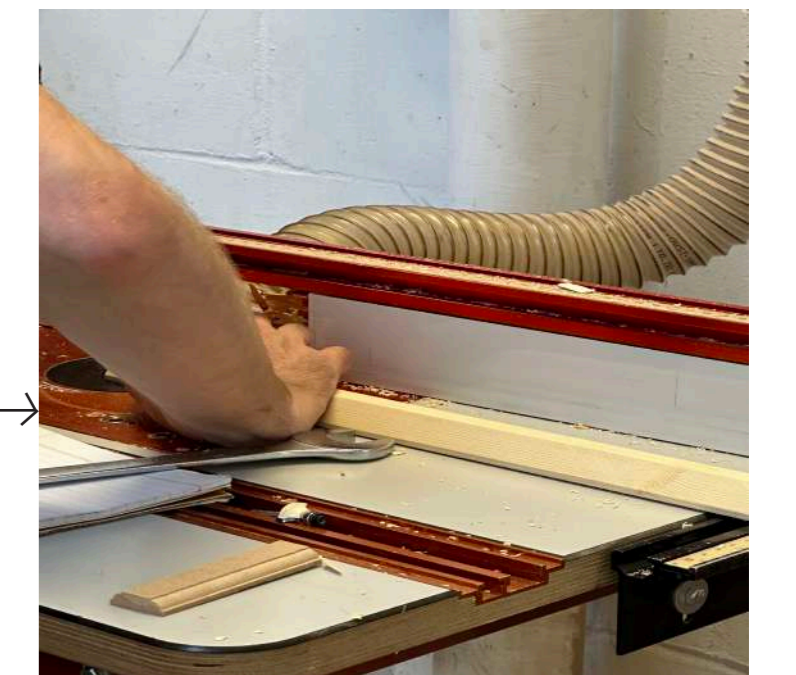
Starting from a basic sketch to get the exact shape



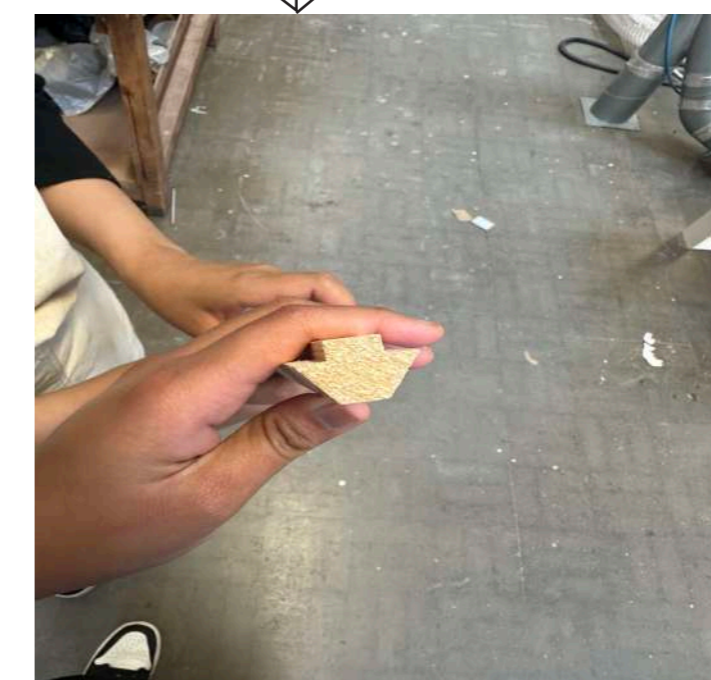
Finding an appropriate wooden block for correct sizing



Cutting the block for shape



Sanding on the machine

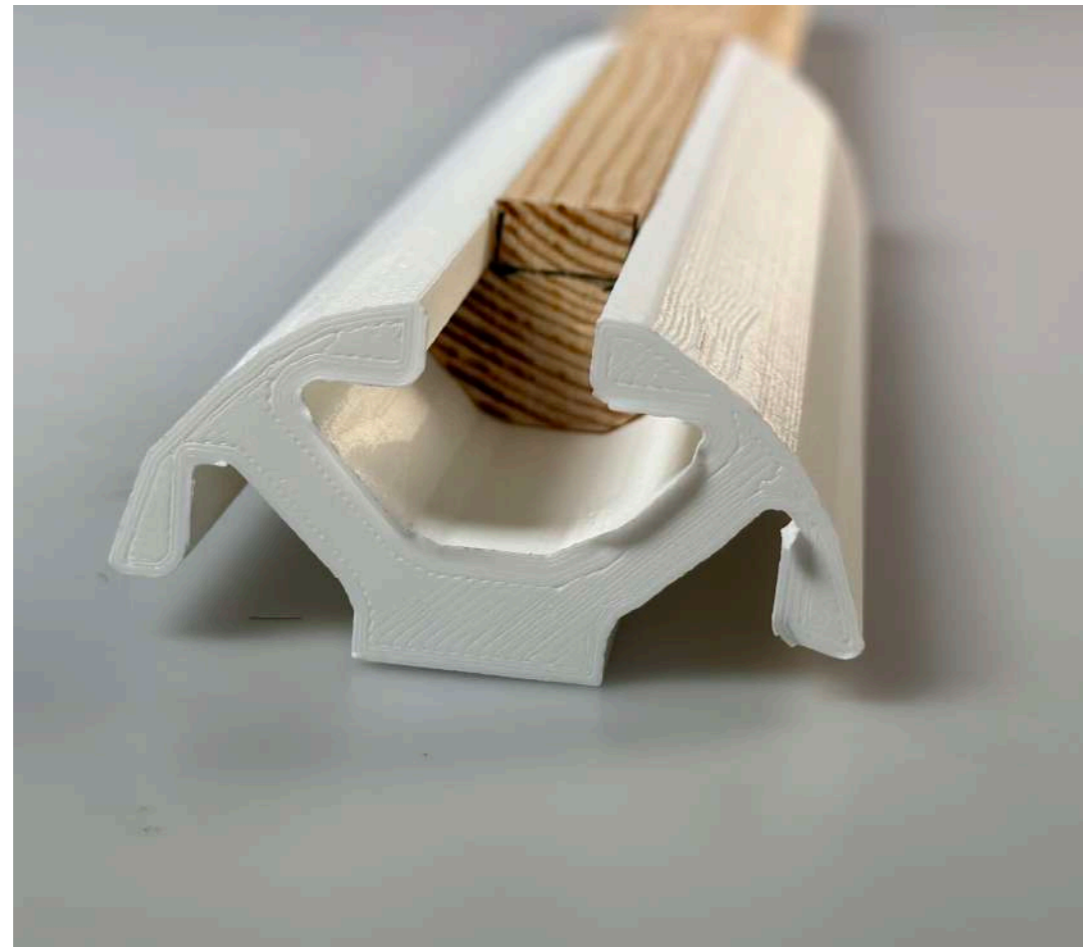


Getting the shape



Sliding & attaching the joinery

FINAL MODEL

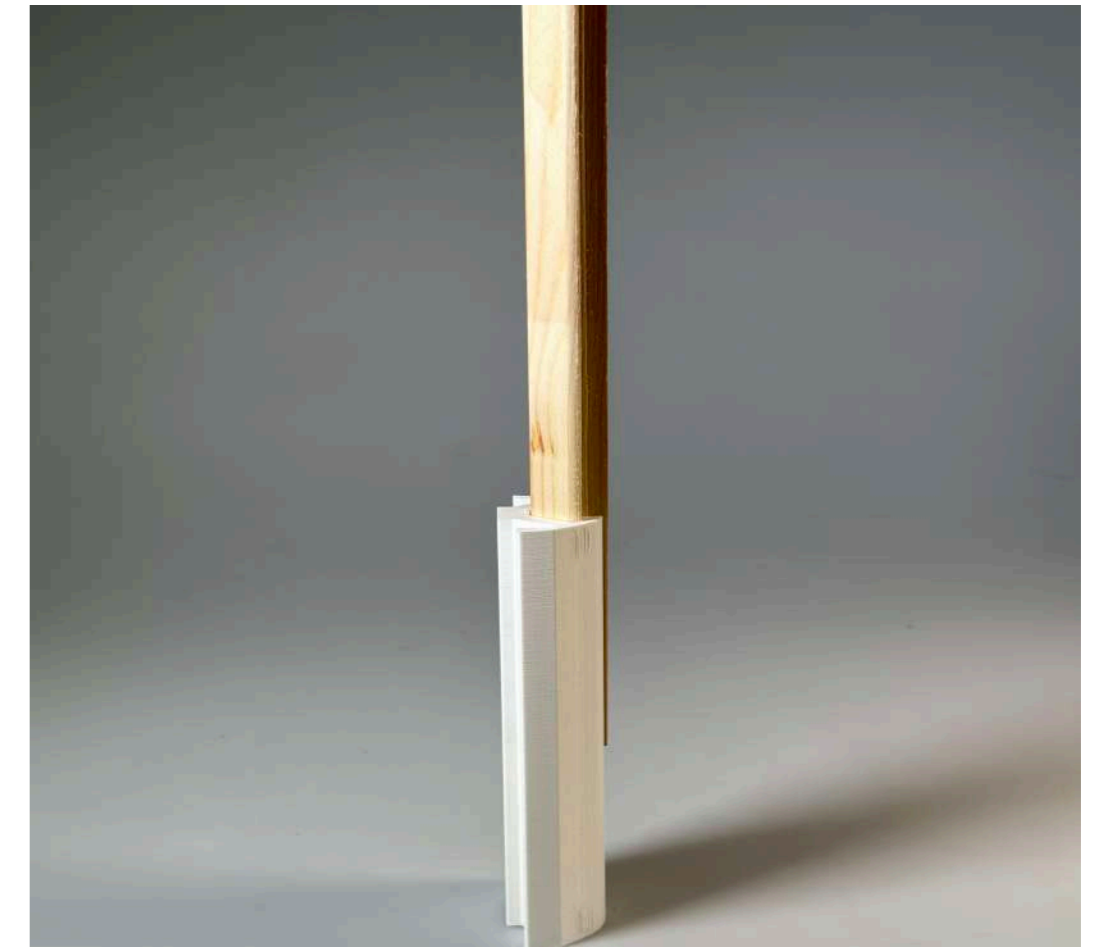


The sliding mechanism allows an easy installation for the wall planks to be placed.



Fig.159-161: Joinery model

The weight would be resting on the aluminum profile and would act as a stable center.



The model is a part of the actual size with only a section of it created. The diameter is 60mm

CONCLUSION

Creating the model required careful consideration of the right dimensions for the structure and sliding mechanism, which made the procedure challenging.

Making a model and 3D printing it was very simple, but in order to achieve shape accuracy, the wooden block needed to be sanded to the correct angle.

After some trial and error, we were able to produce a model that would fit into the general structure and slide in easily.

SITE MODEL

The venue, which is Margate's Winter Gardens, is lovely and gives the idea a lot more depth. In order to present the idea of an interactive theater and dining experience, I also needed to build a site model.

PROCESS

I began by creating my plan in AutoCAD and including every aspect of my concept.

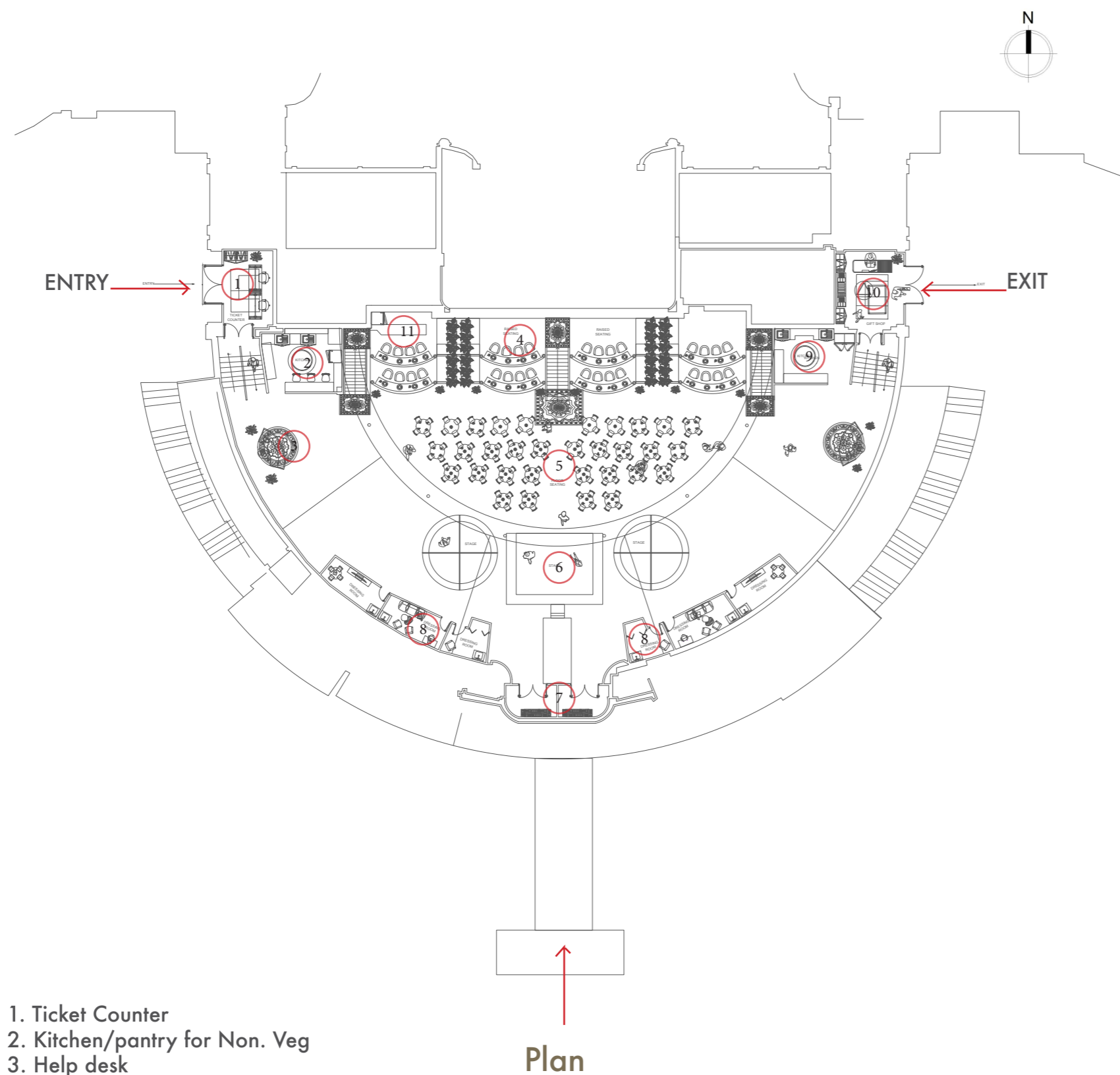
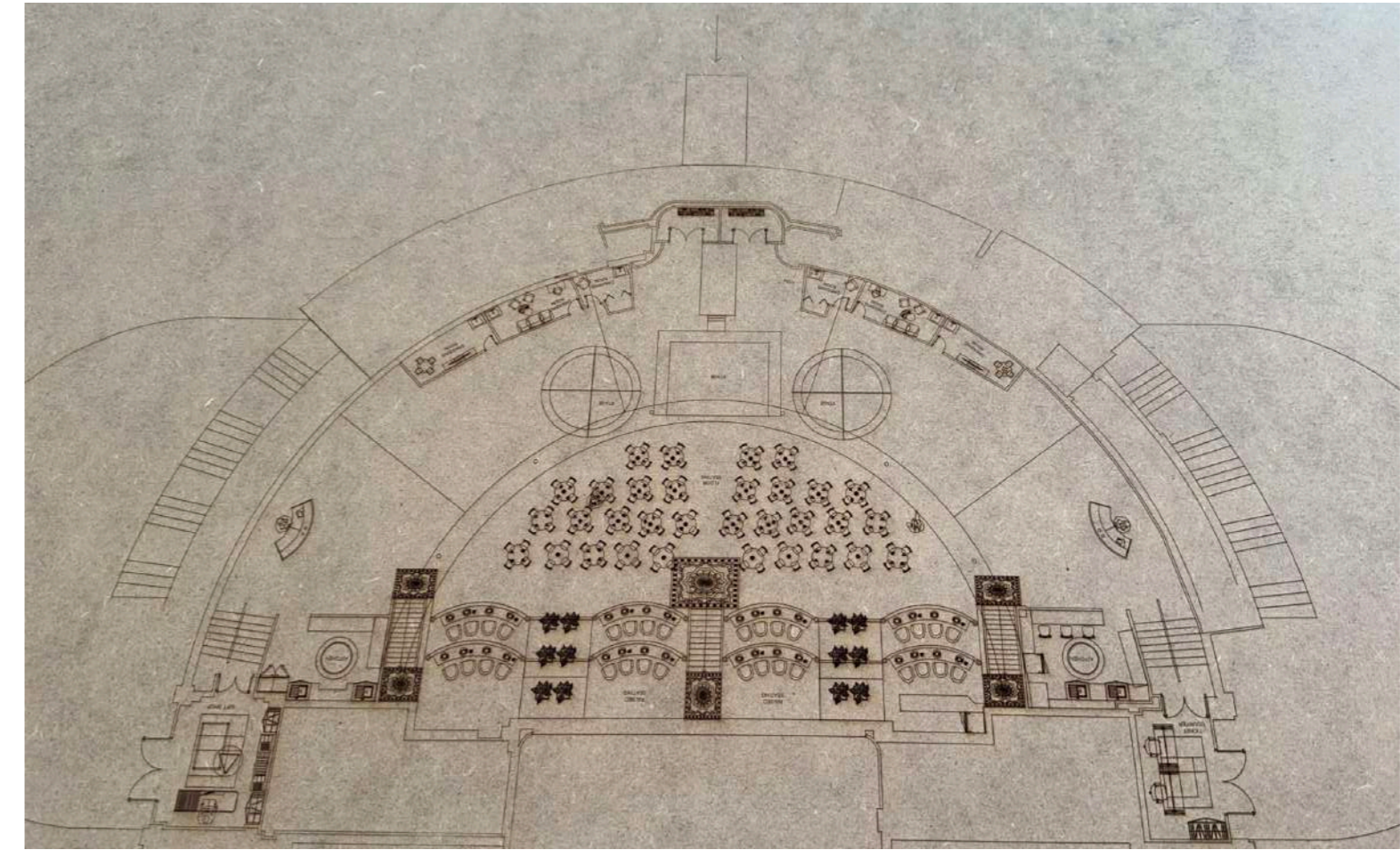


Fig.162: CAD plan drawing

1. Ticket Counter
2. Kitchen/pantry for Non. Veg
3. Help desk
4. Raised seating
5. floor seating
6. Stage
7. B.O.H
8. Dressing Rooms
9. Kitchen/pantry for Veg. dishes
10. Gift shop
11. Bar

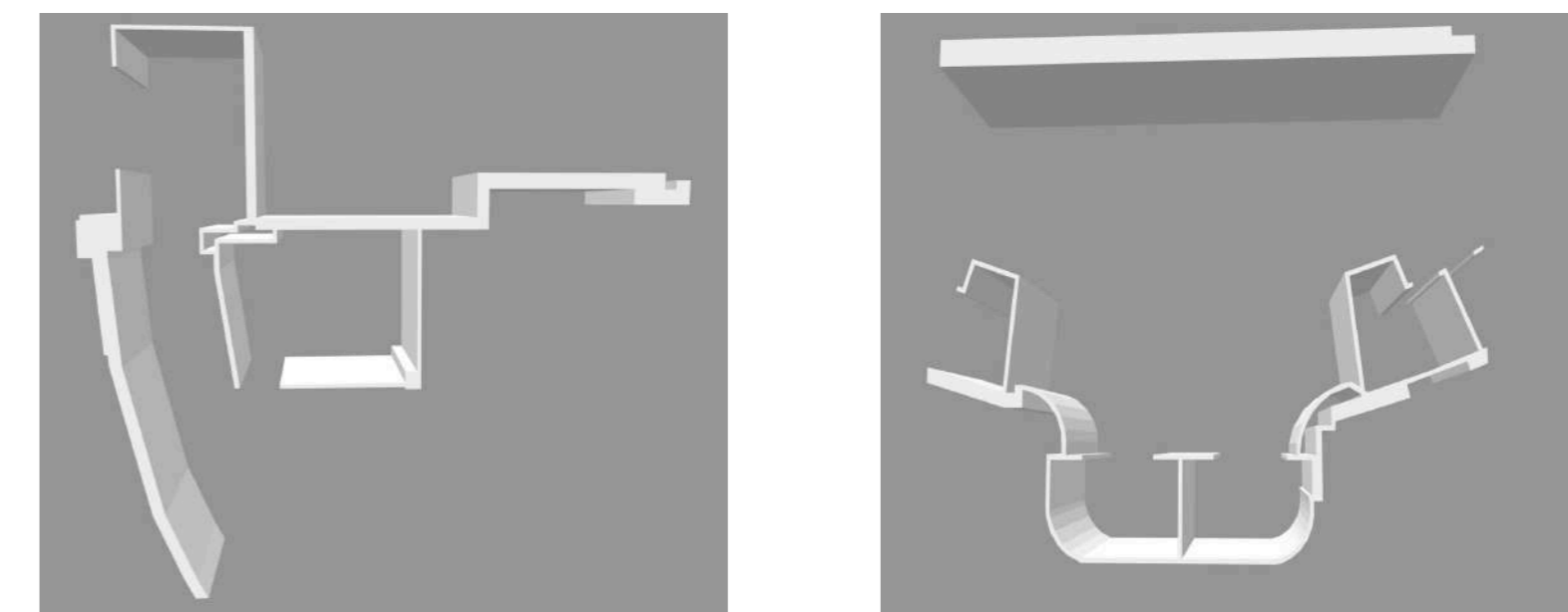
For my project, having a site plan served as the foundation. Engraving an exact site plan at a 1:100 scale on an MDF board was one of the primary methods for doing so. Although the engraving procedure was laborious and time-consuming overall, it turned out to be detailed.



Floor Plan on MDF

Fig.163: laser cut

The site's architecture is stunning and incredibly intriguing. The queen's hall is an intriguing place to work because of its curved walls. I believed that the best method for creating the curved appearance on the walls was to 3D print them.



Model on rhino

Fig.164-165: 3d print model

The file and modeling were completed in Rhino, but obtaining an exact scale and overcoming the constraints of the 3D printer were a significant problem.

One of the limitations of the 3D print machine is its size, which measures 180 mm by 180 mm. Given that my model was large and roughly 700 x 400 x 40 mm at 1:100 scale. Considering the length, I had to construct the walls in segments.

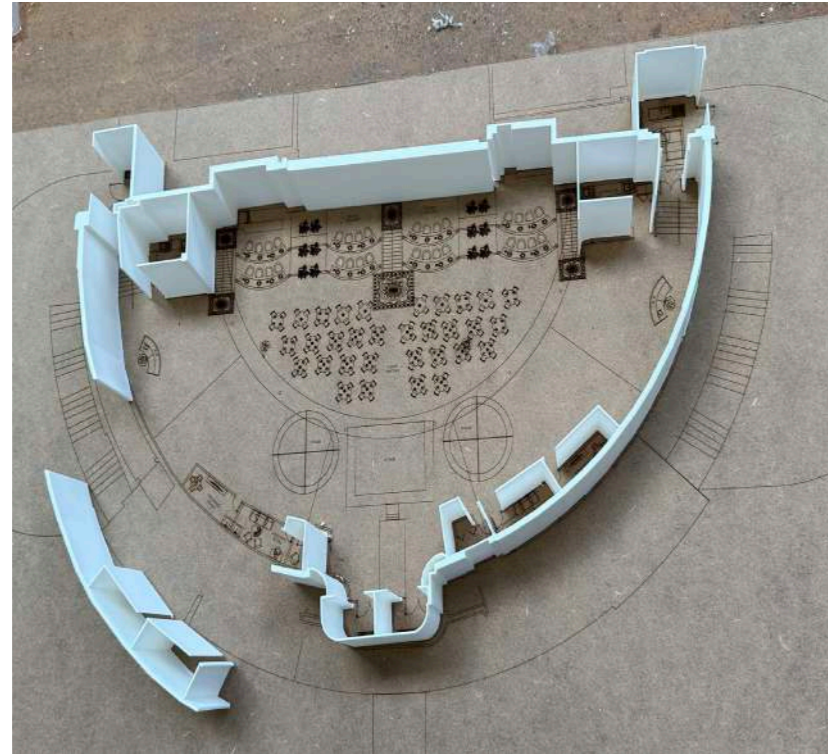


Fig.166-167: Site model making

Documentation

FINAL MODEL

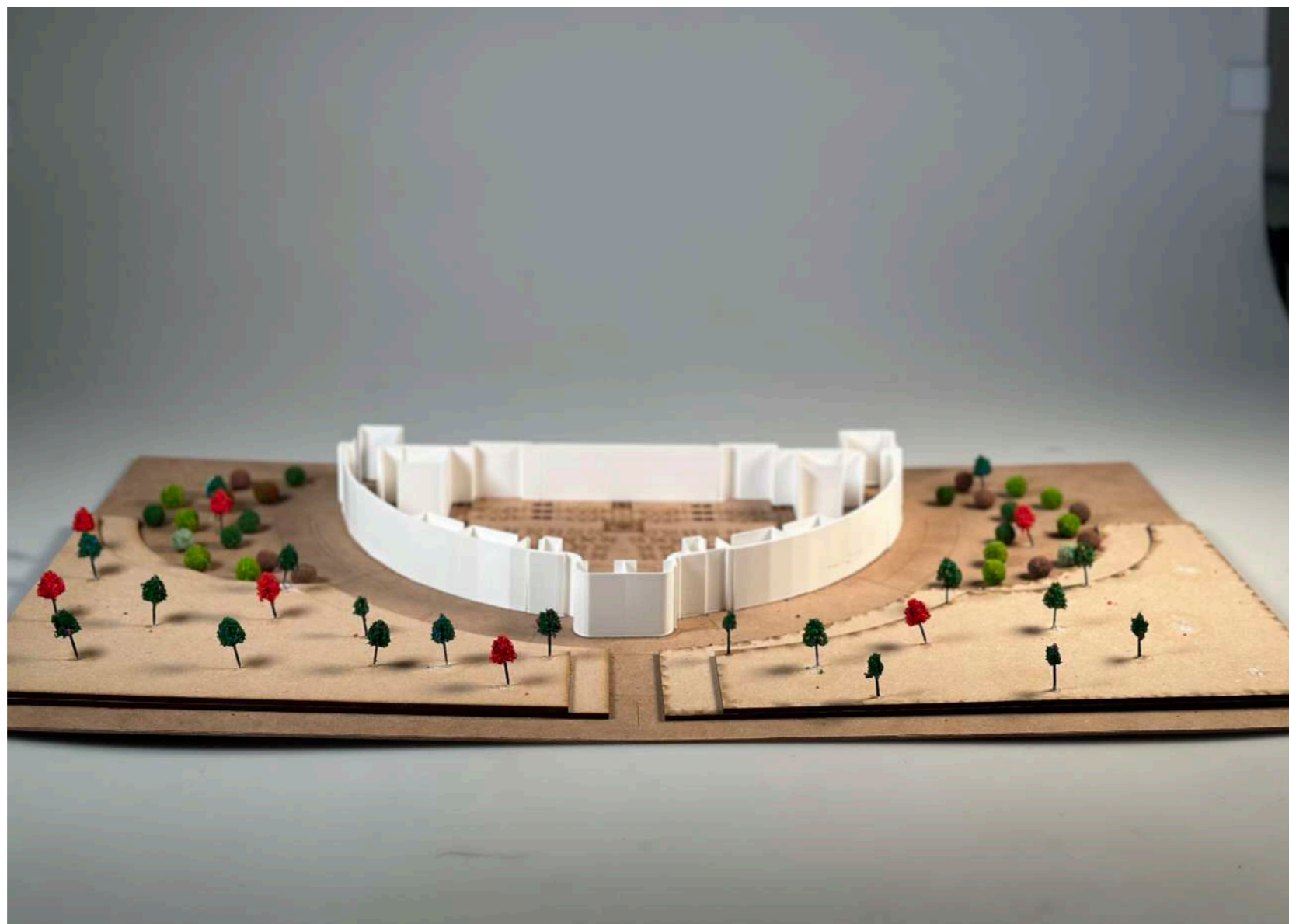


Fig.168-170: Site model photos

*All landscaping trees are sourced from amazon

CONCLUSION

An attention to detail was necessary for the site model. It was difficult to understand the site and what I wanted to highlight most. Although the model's intricacies were somewhat limited by the 1:100 size, the idea was nonetheless well presented overall.

For a better understanding of the idea, the model displays both the external landscape and the interior concept (interactive theater and eating experience).

Site Photos

JOINERY DETAIL

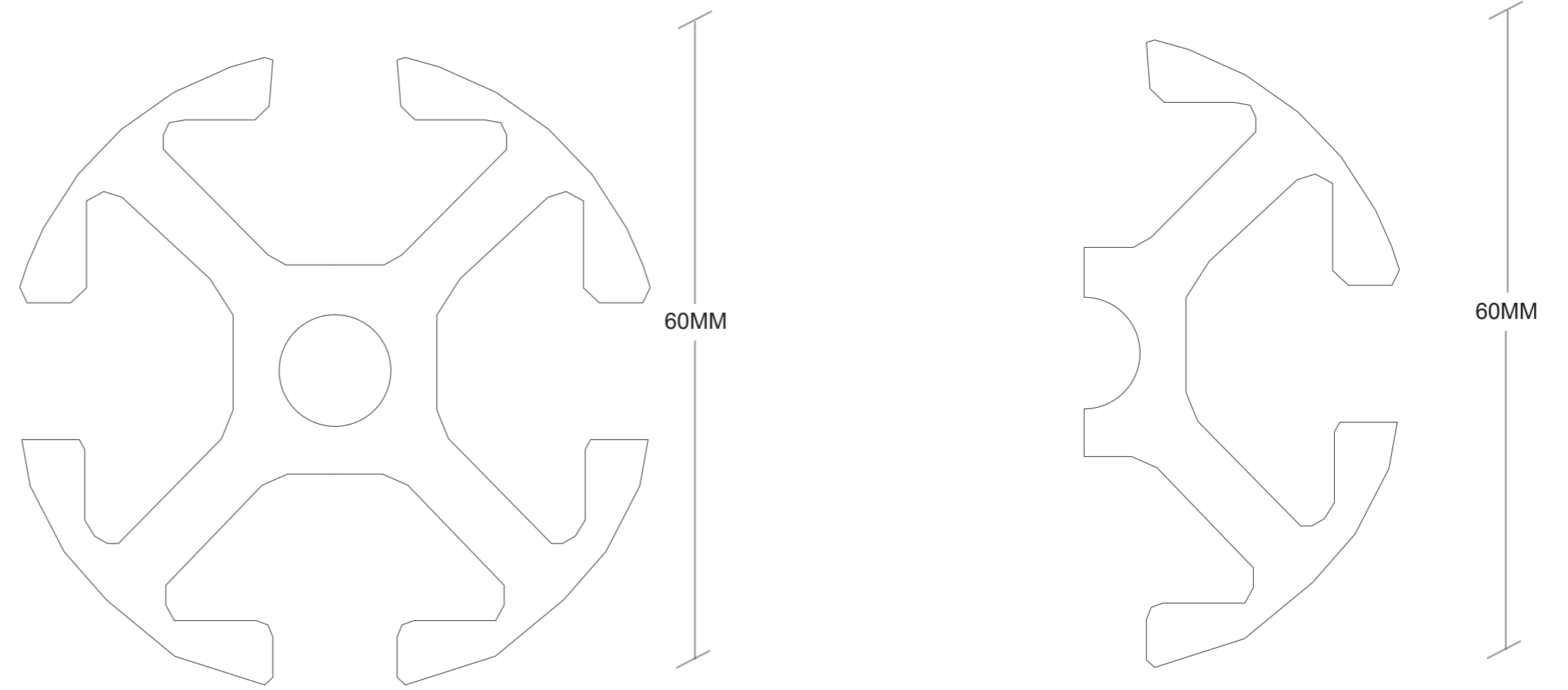
The model is made to be robust, lightweight, and simple to install.

The distribution of weight contributes to a balanced platform.



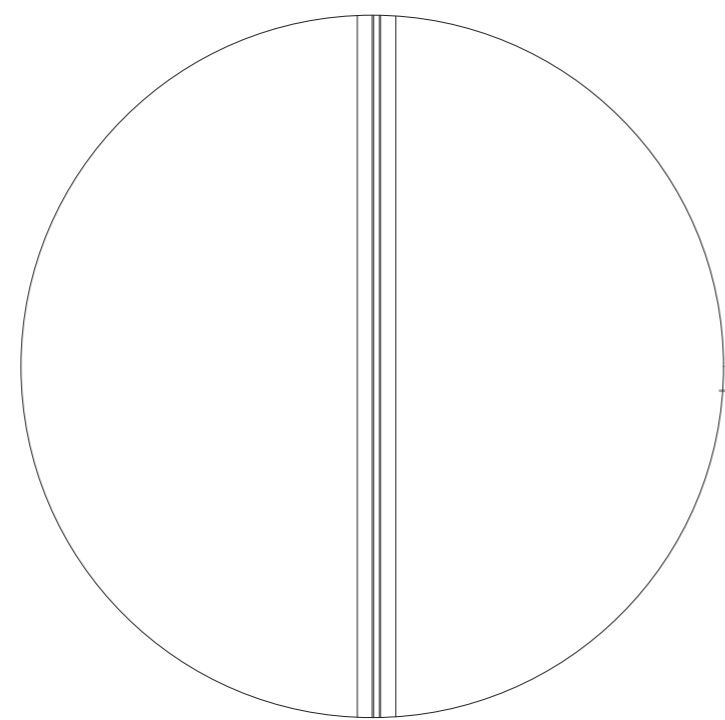
Fig.171: Joinery

MODEL REFERENCE



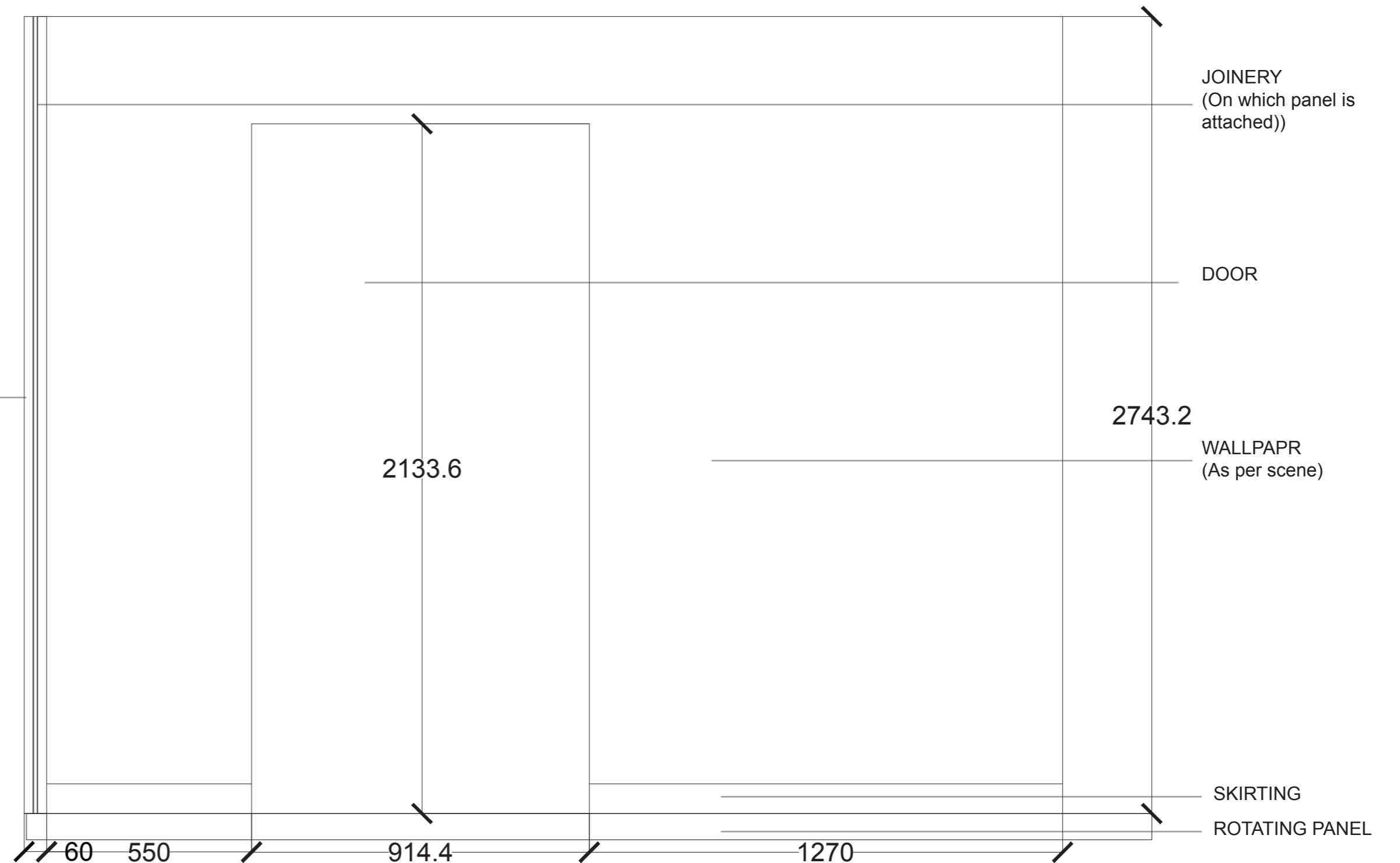
PLAN VIEW

Fig.172: aluminum profile drawing



DETAILED VIEW

The wooden panel slides more easily because to the extrusions in the joinery. Easy installation is facilitated by the extrusions.



ELEVATION VIEW

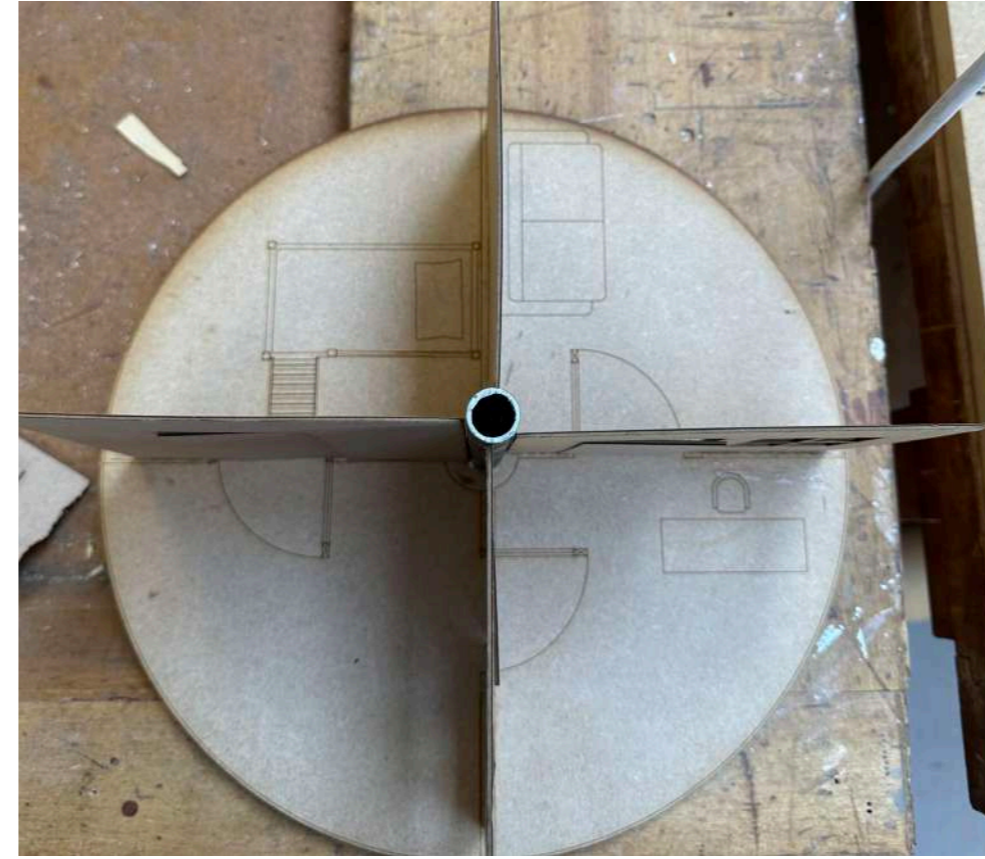
Fig.173: CAD Drawing

Scale 1:5

*All dimensions in mm

ROTATING STAGE

The model is designed to be lightweight, easy to install and sturdy. The weight distribution helps in a balanced platform.



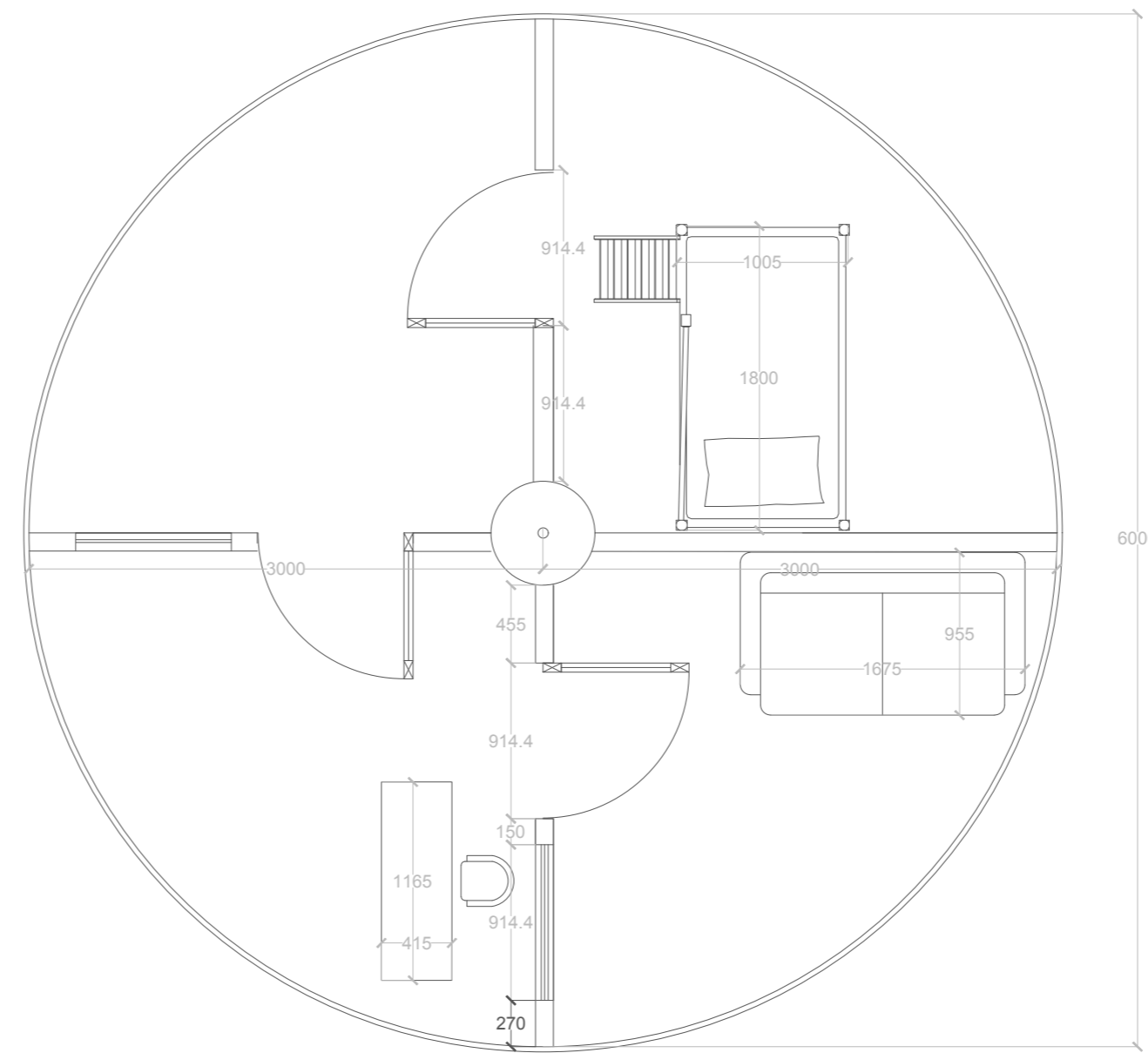
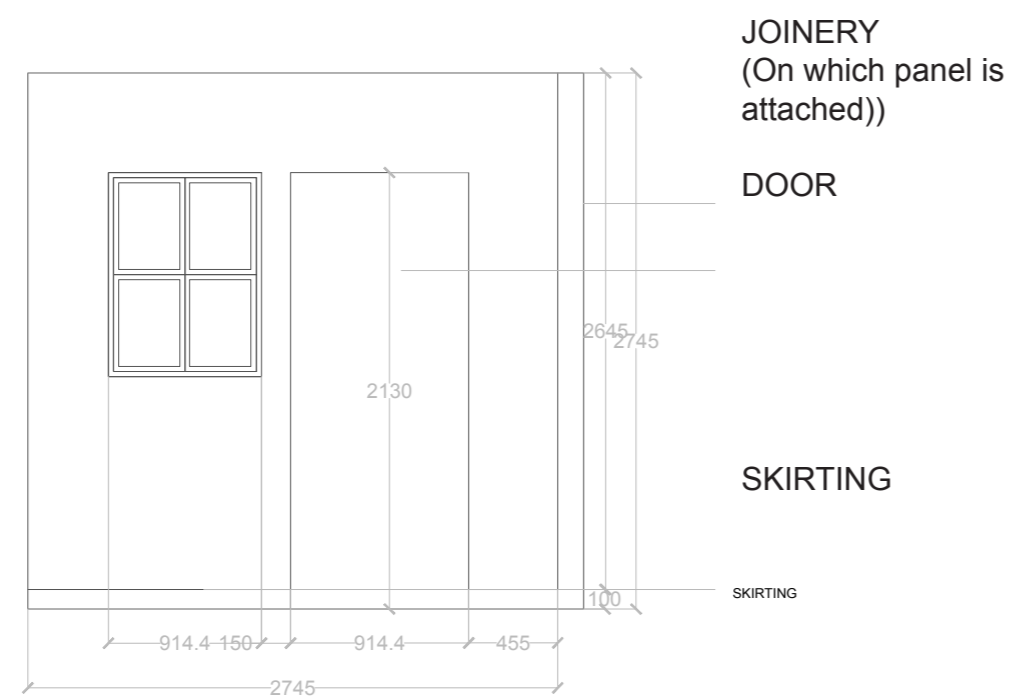
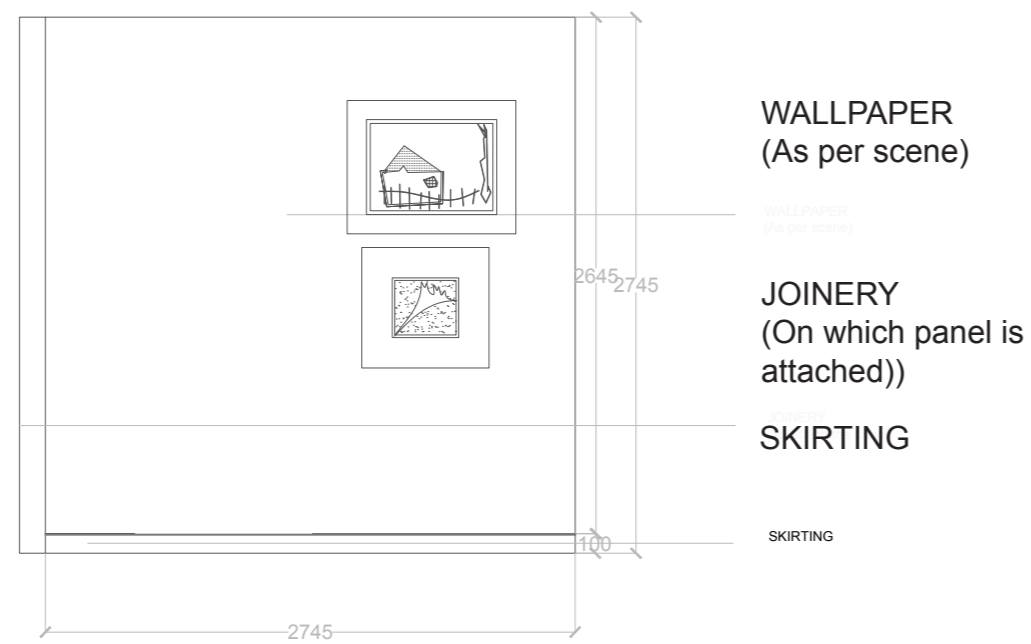
Model Plan



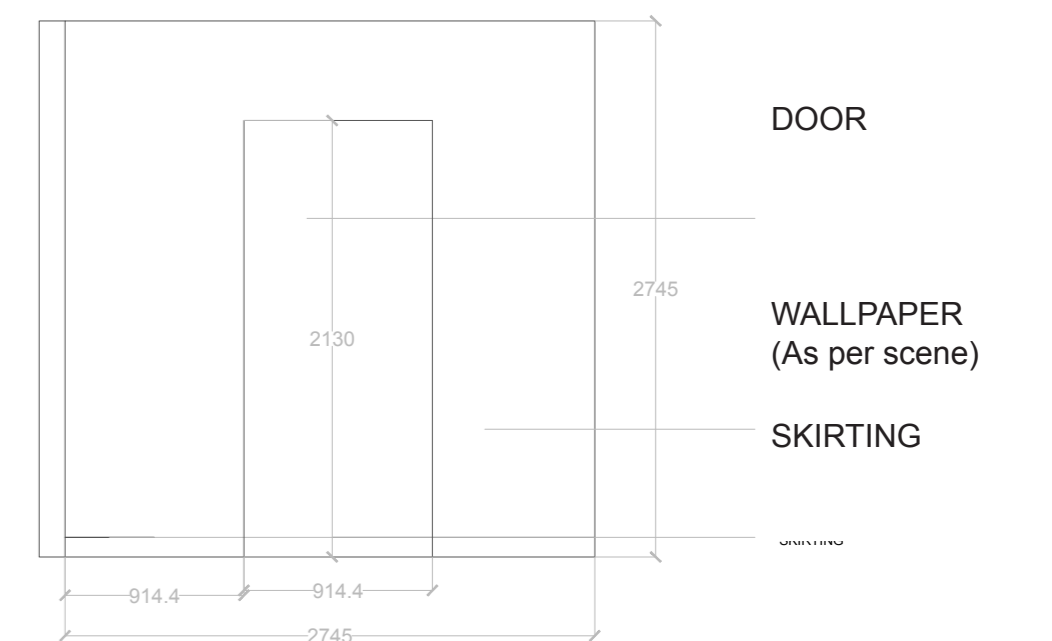
Model perspective

Fig.174-175: Model photos

TECHNICAL DRAWING OF THE STAGE



PLAN VIEW
Fig.176: CAD Drawing



Scale 1:5
*All dimensions in mm

ROTATING STAGE

The model is made to be robust, lightweight, and simple to install.

The distribution of weight contributes to a balanced platform.



Mechanism
Fig.177: Revolving mechanism

Example of the platform
Fig.178: Revolving platform

ROTATING MECHANISM DRAWING

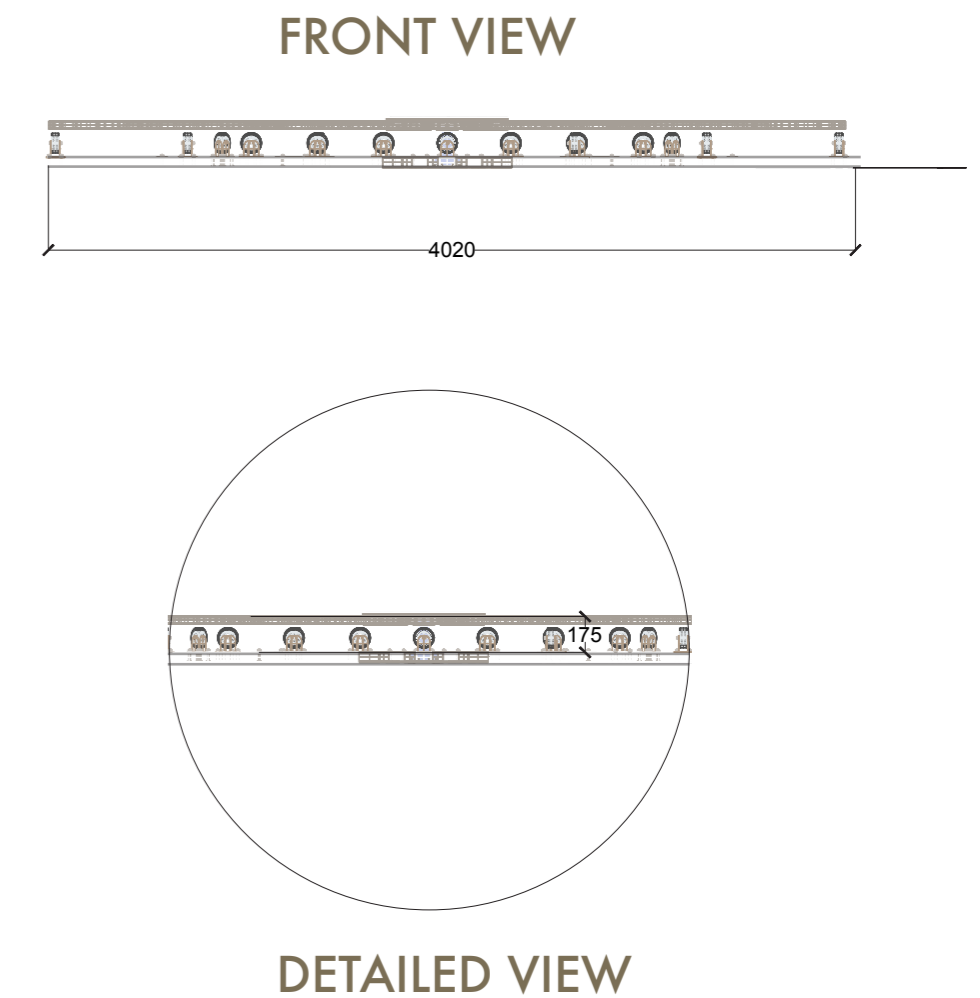
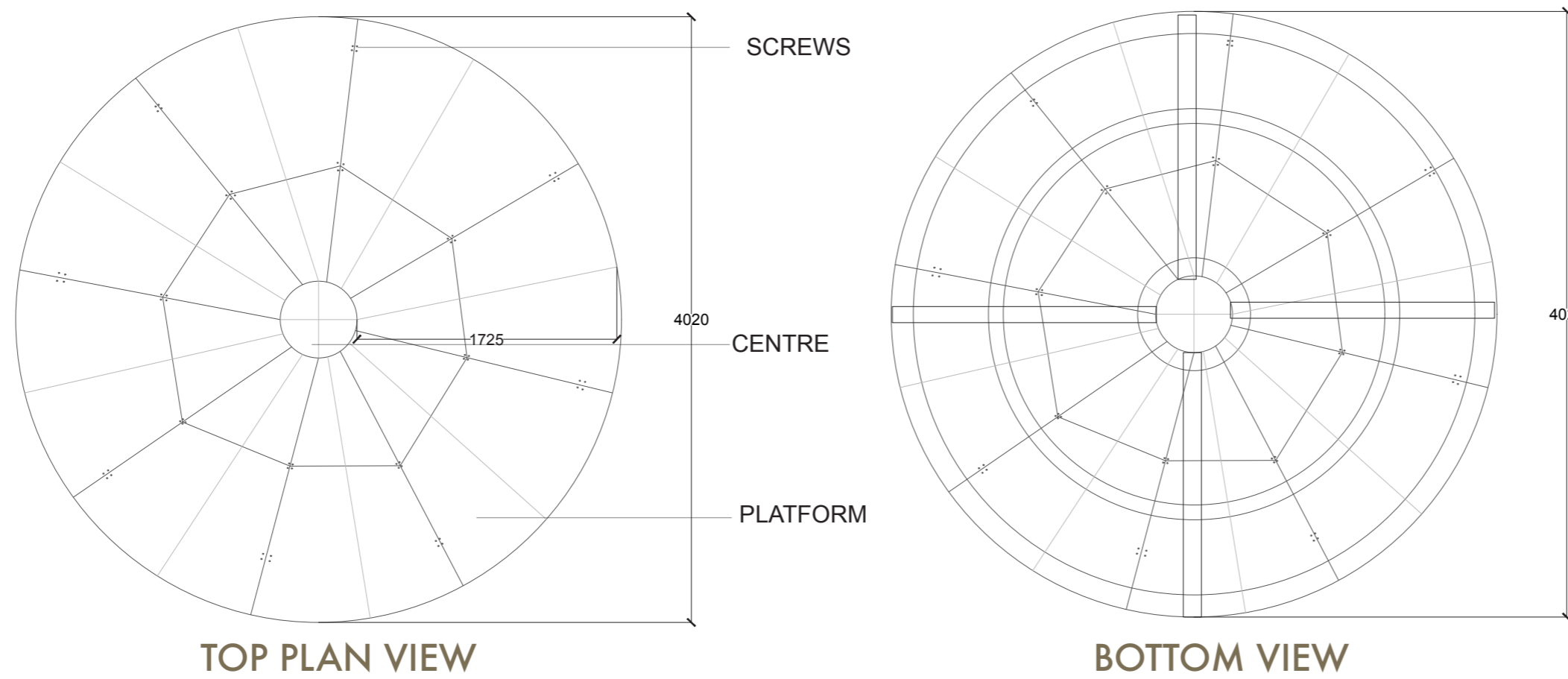


Fig.179: CAD Drawing

Scale 1:5
*All dimensions in mm

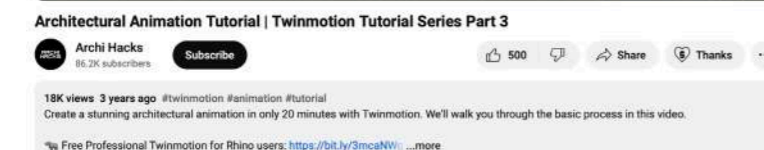
IDEA FOR THE FILM

For my project, I had a clear idea of how I wanted to present my film idea (Exterior & Interior). For the exterior, Winter Gardens (Site) is a key component of my project, and I began by focusing on the site's façade to highlight the surrounding area. I separated it into two stages:

PROCESS FOR PHASE 1

With all of the intricacies on Rhino, modeling the site took some time. After that, I made an animation and site film using Twin Motion to highlight the surrounding area of the site.

I watched a few reference videos on twin motion, which was a great assistance for the fundamental tips and tactics.



Video references

Fig.180-181: Video tutorial



Interface on Twinmotion



Outcome

Fig.182-183: Outcome on twinmotion

The interface for twin motion was relatively easy to understand and work with. Using a variety of tools and elements, I was able to make films that effectively conveyed the site's main theme. I put all the movies together and made an outdoor site film.

PROCESS FOR PHASE 2

In order to improve understanding, I sought an indoor user experience for Phase 2. a brief explanation of the idea.

Using Rhoda, I set up the camera and produced a film that showed a walkthrough of the area to create this animation.



Preview of the animation

Fig.184-185: Space (Rhino)

FINAL FILM

I utilized Adobe Premiere Pro to collect all the films and produce a real film with the audio, focusing on my concept, after working on both Twin Motion and Rhino.

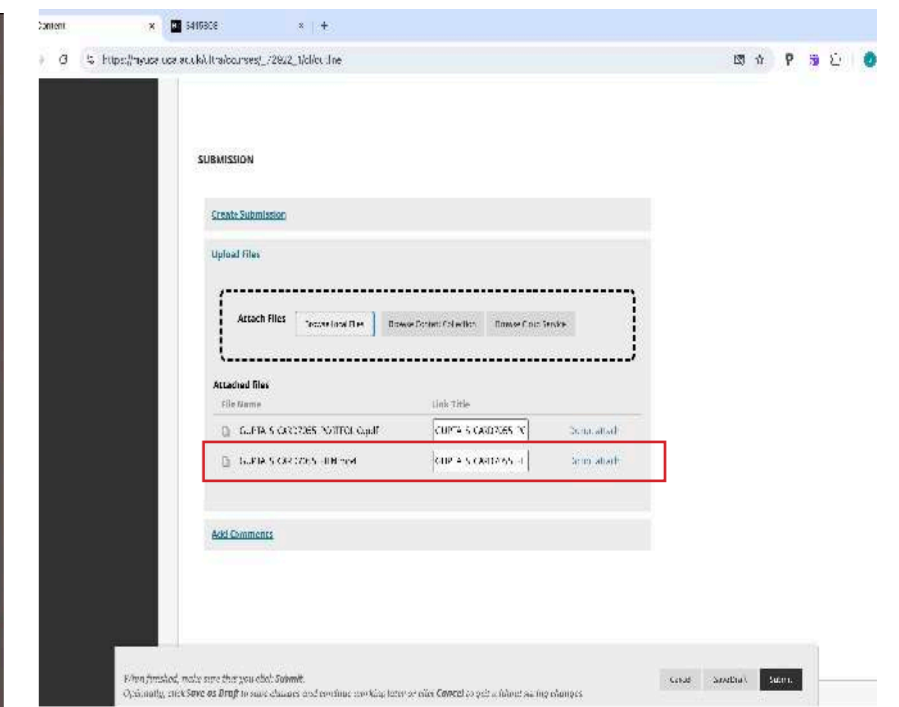
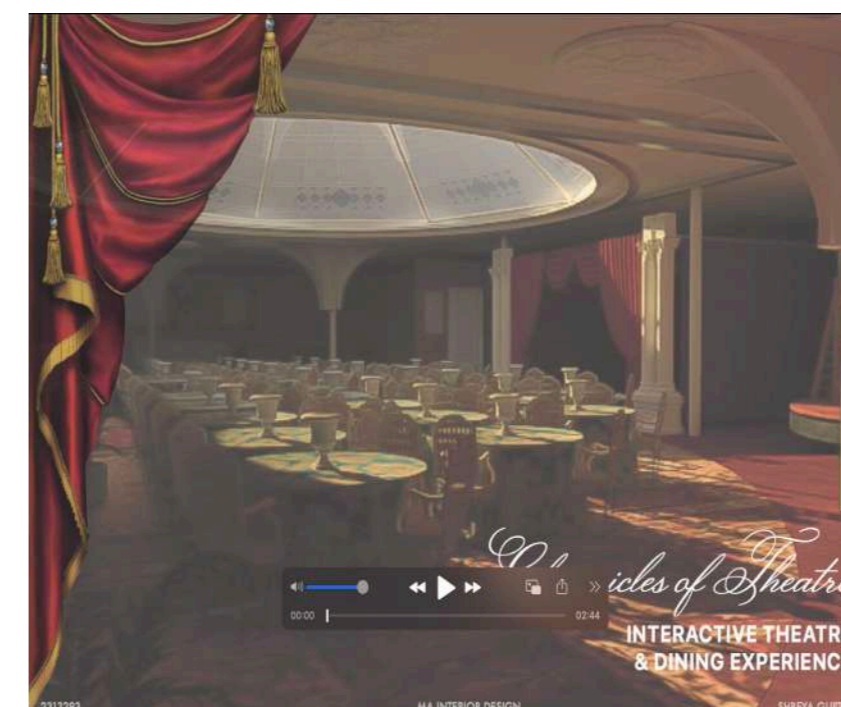


Fig.186: Film

Animation

LINK- Uploaded with submission on myUCA. Walkthrough with audio and working model film.

CRITICAL REFLECTION

My master's thesis project, **"INTERACTIVE THEATRE & DINING EXPERIENCE,"** is now complete. Even though it took a long time, the procedure was overall educational. Since receiving my bachelor's degree in interior architecture and design, I have been studying more about design. With each project, my knowledge base and technical proficiency expanded.

My awareness of the value of research and the necessity of creating a contextual framework for a project has greatly improved as a result of this project. Investigating both main and secondary sources helped me improve my communication abilities. I paid closer attention to the areas and made an effort to comprehend the design principles underlying each project. It was difficult to see my project through to completion, but with the right advice and feedback, I was able to meet all of my deadlines and complete my job on time.

I was able to successfully complete my project with the help of my tutors, which was a big step forward in my design career. I would like to thank Ms. Lucy Jones, Mr. Diggory Rush and Mr. JJ Brophy, my course leaders and supervisors, for their ongoing advice and feedback.

In addition to honing my speaking abilities to get additional data for my project research, I also improved my presentation skills during this thesis project.

Utilising university resources improved my project and my capacity for working and thinking. My project's execution process was greatly aided by all of the technicians, who also helped me develop it for future use. I had never used a laser cutting machine or a woodwork shop before, but with the right assistance from the professionals, I finished all of my physical models on schedule. Special thanks to the technicians for their guidance.

This journey has been a learning experience on both a personal and professional level. This last year has been difficult for me as an international student, but it has also been my greatest accomplishment. I appreciate UCA providing this chance.

Design is a lifelong process that serves as a reflection of the individual.

"Design is the art of planning, and it is the art of making things possible."



Chronicles of Theatre

THANK YOU