

ARCHITECTURAL HERITAGE AS FASHION STAGE



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Final Realisation Portfolio
MA Interior Design

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BRIEF & RESEARCH QUESTIONS

Brief:

"Architectural Heritage as Fashion Stage" to transform the classic structures into lively, dynamic storytelling platforms guided by fashion. The goal is to bring individuals closer to their cultural roots while instilling a respect and enthusiasm for the ever-evolving world of fashion.

The idea is to combine elements of the past with contemporary design to create an engrossing kaleidoscope. Fashion and architecture are influenced by one other.

The aesthetic sensibilities, material selections, and design decisions are transferred from one to the other. Just as architectural motifs and spatial arrangements can be influenced by fashion trends and styles, fashion design can also be influenced by architectural principles like proportion, size, and usefulness. Overall, then, the two have a dynamic and complex relationship that reflects how different design disciplines are connected in contemporary society.

Research Question:

What are the socio-cultural impacts of repurposing historic / Heritage buildings for modern functions?

How can technology and innovation be integrated into the adaptive reuse of heritage sites for fashion events while respecting and preserving the historical integrity of the buildings?

PROPOSED PROGRAM

Having runways for fashion shows in ancient buildings is one of the most original and alluring ways to fuse history with modern design. Since the majority of these historic sites are adorned with eye-catching architecture and a sense of tradition that has endured over the years, dramatic setting would improve the appearance of any fashion show. A dramatic setting and the intriguing atmosphere produced by dressing modernly against a historic site could increase the event's visual and emotional impact.

Historic sites can be revitalised or preserved to a limited degree when they serve as runway settings for fashion events. Events like fashion shows can help raise the money required for these kinds of buildings' upkeep and restoration.

Concept:

Temporary ceiling installation and split-level architecture—finally, an ultra-flexible space for a fashion runway. Installation of a temporary ceiling with the ability to present dramatic lighting effects allows space for special visual elements that can change every time. This adaptability adds a creative dimension to the runway, improving the overall atmosphere and providing a setting that can be tailored accordingly.

It has added further depth and variety to the runway with the split-level plan. Adding different levels to a space adds motion and fluidity, which allows the ability for creative choreography and an interesting watching experience for the audience. Also, the levels can create different areas of presentation, providing various vantage points for the fashions being presented.

Color Palette:

A white color palette in fashion show set design creates a sleek, minimalist backdrop that highlights the clothing without distraction. It enhances the visibility of colors and textures in the collection, allowing them to take center stage. White sets evoke a sense of sophistication and modernity, often associated with luxury. Using different textures, lighting, and materials within the white palette adds depth and interest to the space. Additionally, it provides a versatile canvas that can adapt to various themes and styles,

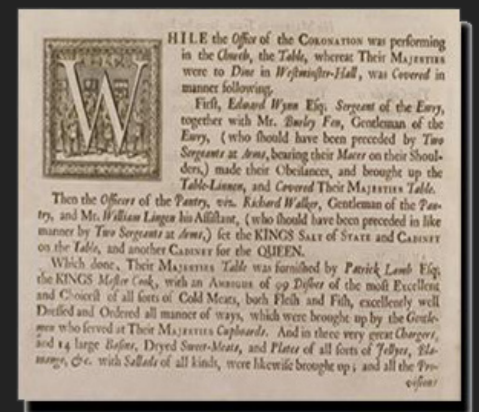
HISTORY



Fashion capitals have evolved over time, with Italy's Renaissance-influenced cities like Florence, Milan, Rome, Naples, Genoa, and Venice being key trendsetters. London, Spain, and Paris became hubs of European design during the late 16th and 17th centuries, respectively. London's peak in the 19th century saw Queen Victoria's reign, but London sought inspiration from Paris, leading to the birth of fashion labels and the concept of haute couture.

The Hall of Parliament, built by William II (Rufus), was designed to showcase the King's authority and might. Despite being larger than necessary, it was the largest hall in England and Europe at the time. The Hall's dimensions were 73 by 20 meters, with a floor space of 1,547 square meters. The royal family typically ate in a smaller hall nearby. The original roof shape remains a mystery, but recent archaeological investigations suggest it may have been self-supporting. The Hall had an arcade with windows, arches, and a wall passage, with ornamental hangings suspended from the arcade and painted interior walls.

Hall's hammer-beam roof, the greatest medieval timber roof in Northern Europe, was ordered in 1393 by Richard II and measures 20.7 by 73.2 meters. The work was done by Hugh Herland, the carpenter, and Henry Yevele, the King's top mason. The roof features large oak beams as horizontal supports, reinforced with massive buttresses, and wooden arches. The intricate and risky process involved transporting 660-ton jointed timbers from Farnham in Surrey to Westminster. The roof also features two large lanterns, completed between 1397 and 1398, allowing light and air to enter while keeping smoke out.



SITE ANALYSIS

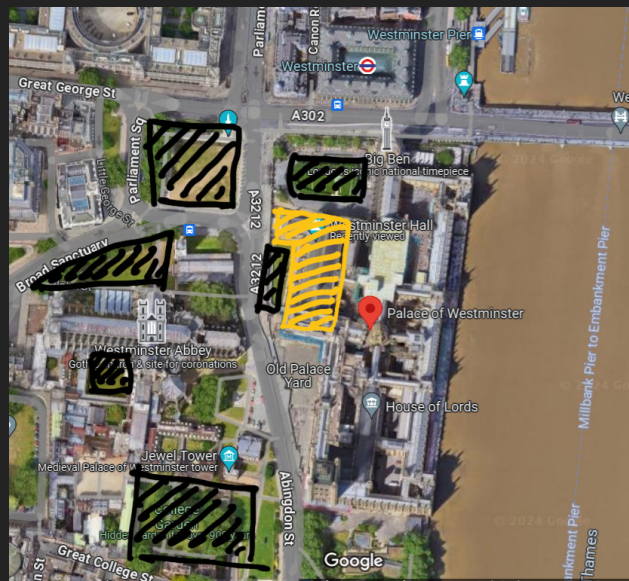
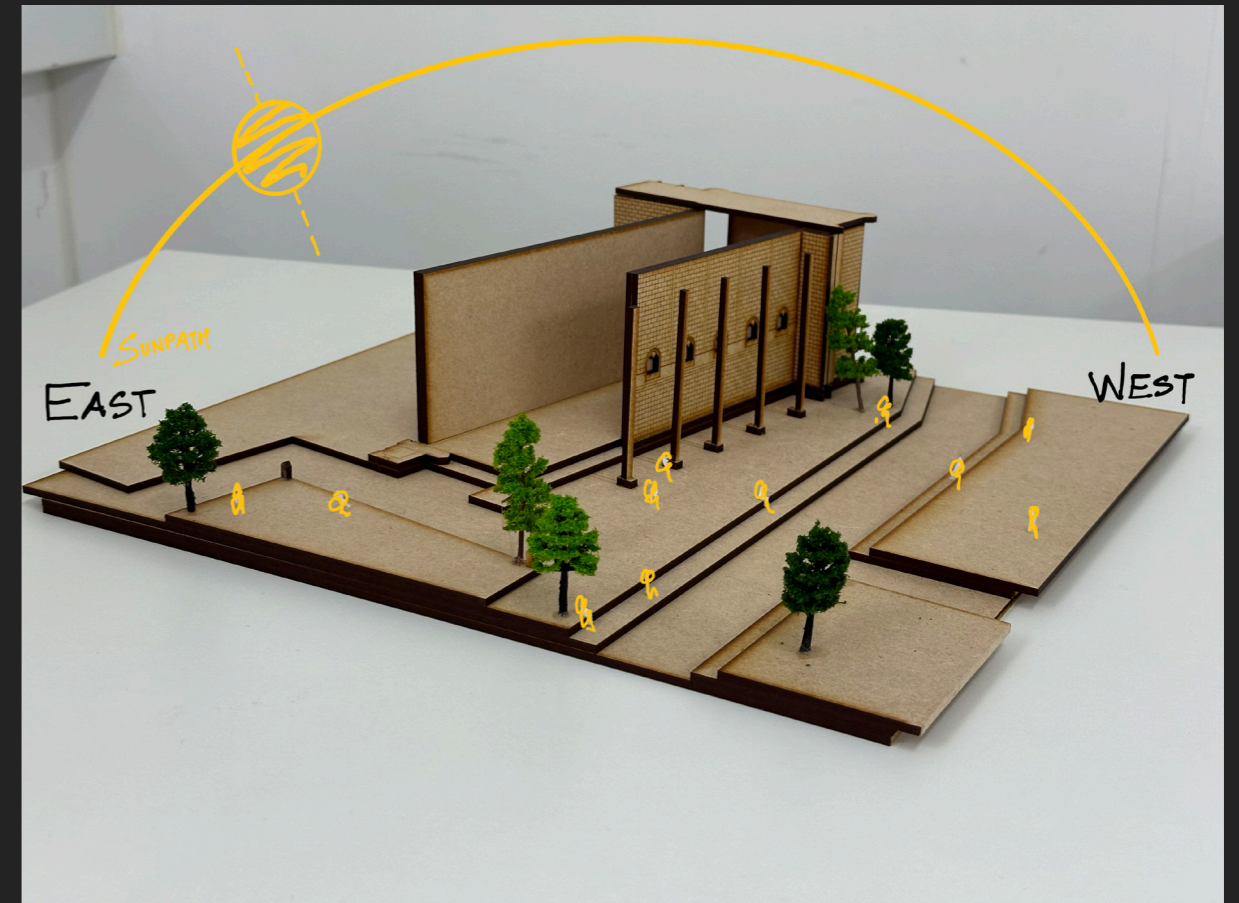
Westminster Hall is located in London's Palace of Westminster, next to the Thames River. It is situated in the heart of the British capital, in a historically and politically significant area.

The Houses of Parliament, Big Ben, and Westminster Abbey are just a few of the notable sites that surround the hall. It is acknowledged as a World Heritage Site by UNESCO. The parks, which include Parliament Square, public buildings, and tourist attractions make up the urban fabric that surrounds Westminster Hall.

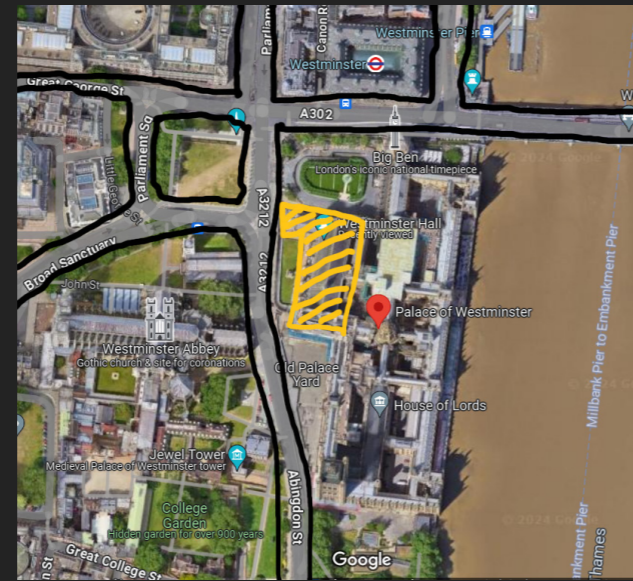
was once meant to be used as a banqueting hall for royal feasts and gatherings.

Changing Functions: Over the ages, it was transformed into a state ceremony venue, a court of justice, and a place for various events.

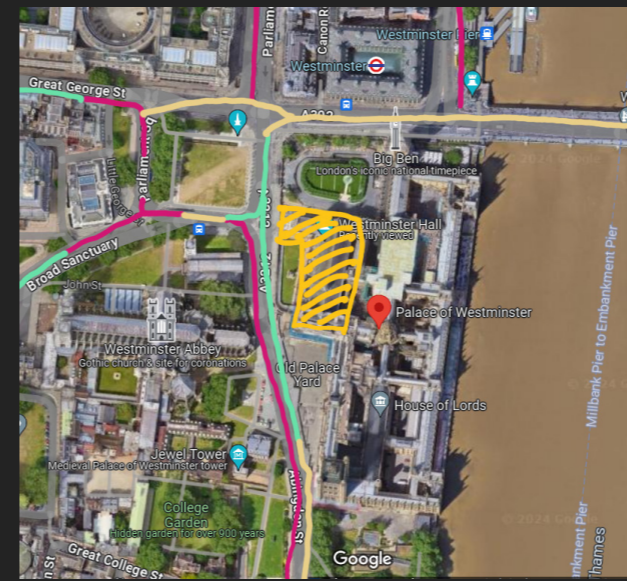
Current Use: By holding state ceremonies, public tours, and special events, it continues to fulfil contemporary needs while maintaining its historical significance.



Vegetation analysis shows trees, shrubs, grasses in research area.



Westminster Hall sees rush hour congestion, requiring flexible crowd control. visitor counts.

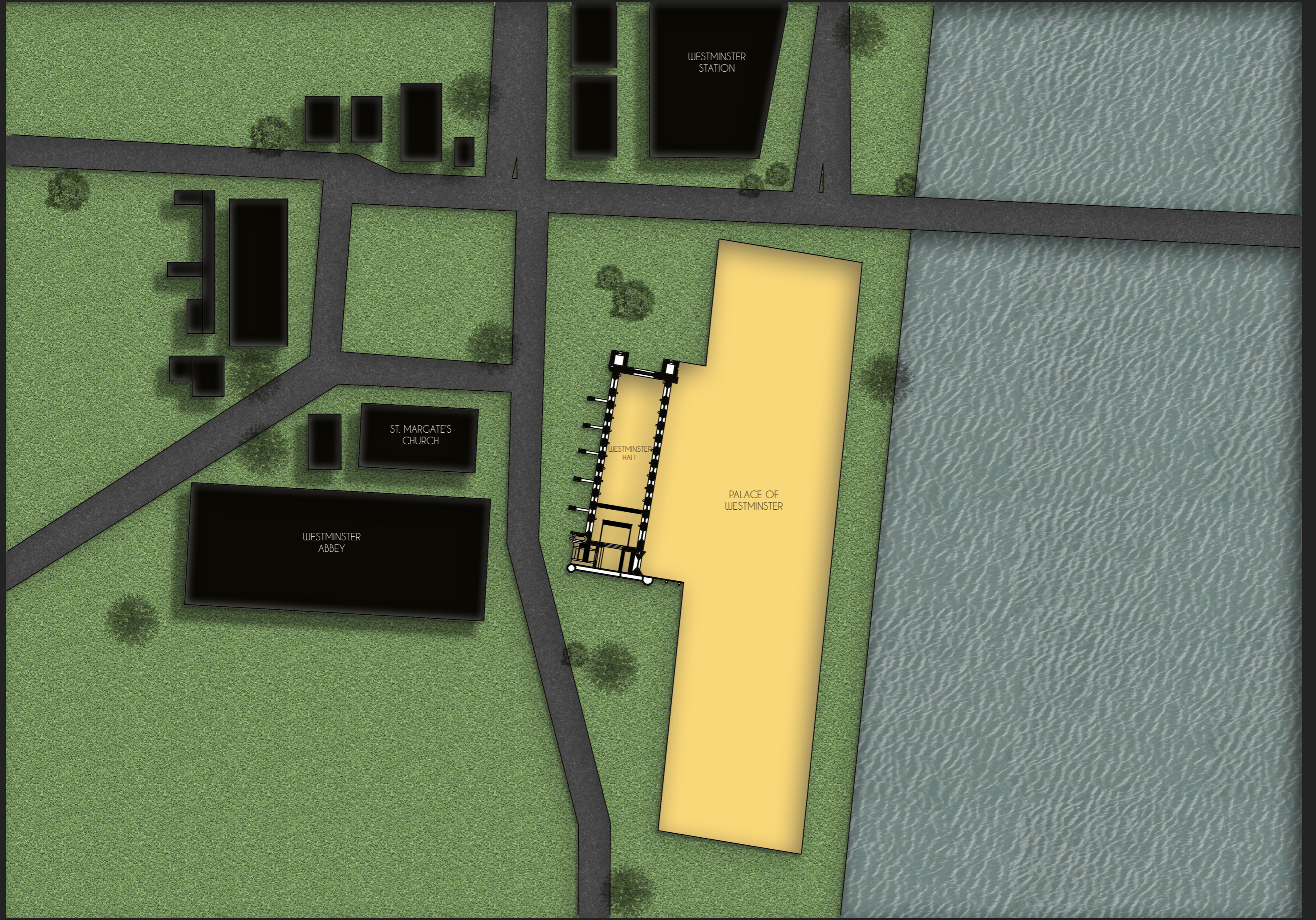


Traffic study in Westminster Hall finds congestion impacting vehicles and pedestrians due to road layout and development.

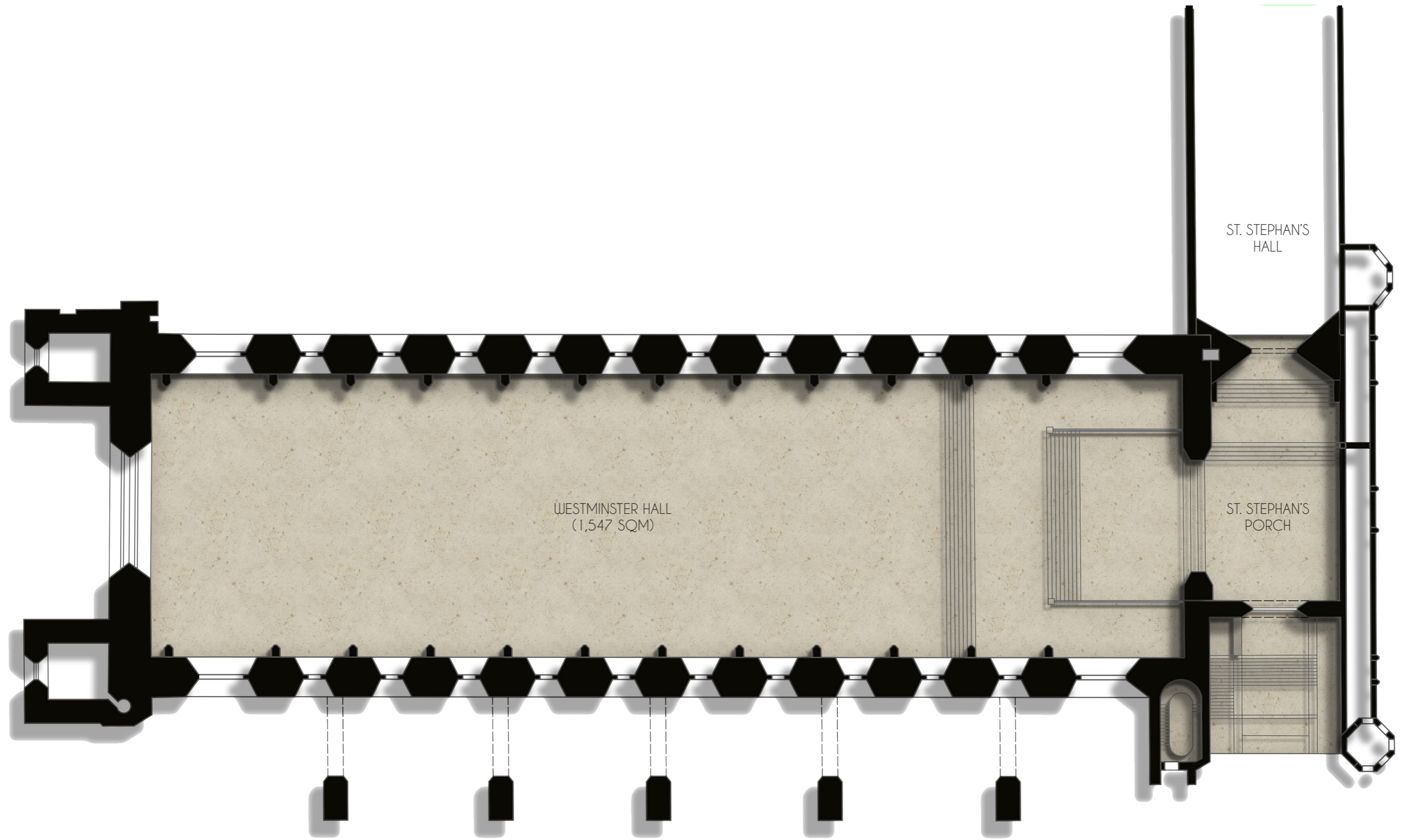
Built in the fourteenth century, mainly of oak wood, the original roof structure was a mediaeval carpentry masterpiece dating back to the reign of Richard II. The wood was derived from the royal woodlands. The walls and the Westminster Hall floor have many types of stones. The first structure used greensand from Surrey quarries as Reigate stone.

A lot of the structural and ornamental elements have been made of iron, particularly the supports and the fittings. During various restoration phases, many of the large windows were replaced or supplemented with different glass types at Westminster Hall.

SITE PLAN

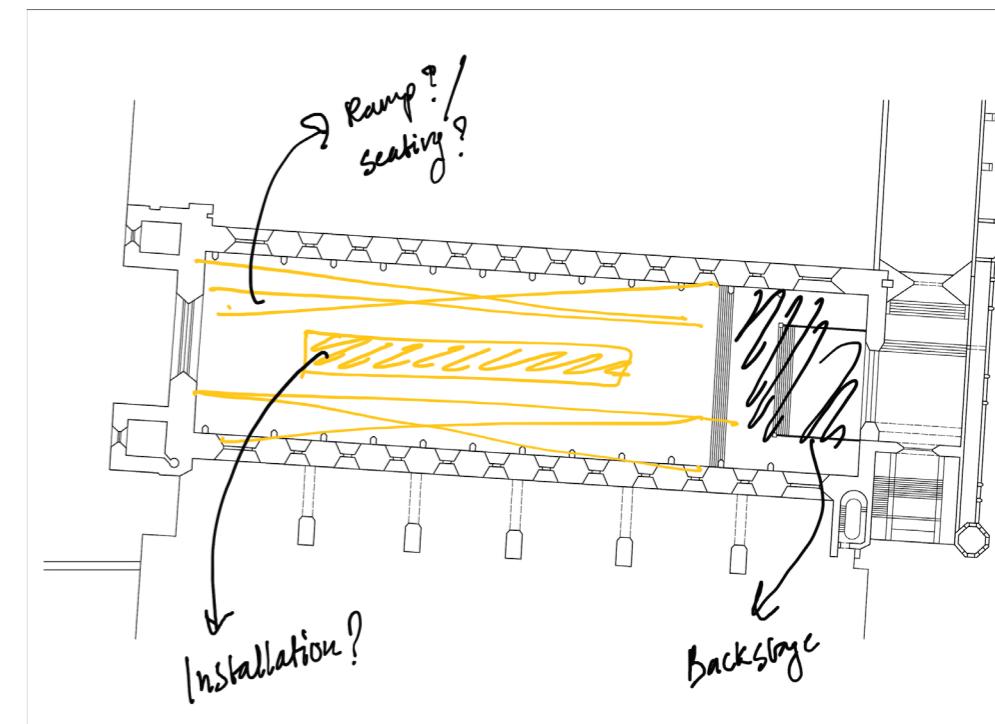
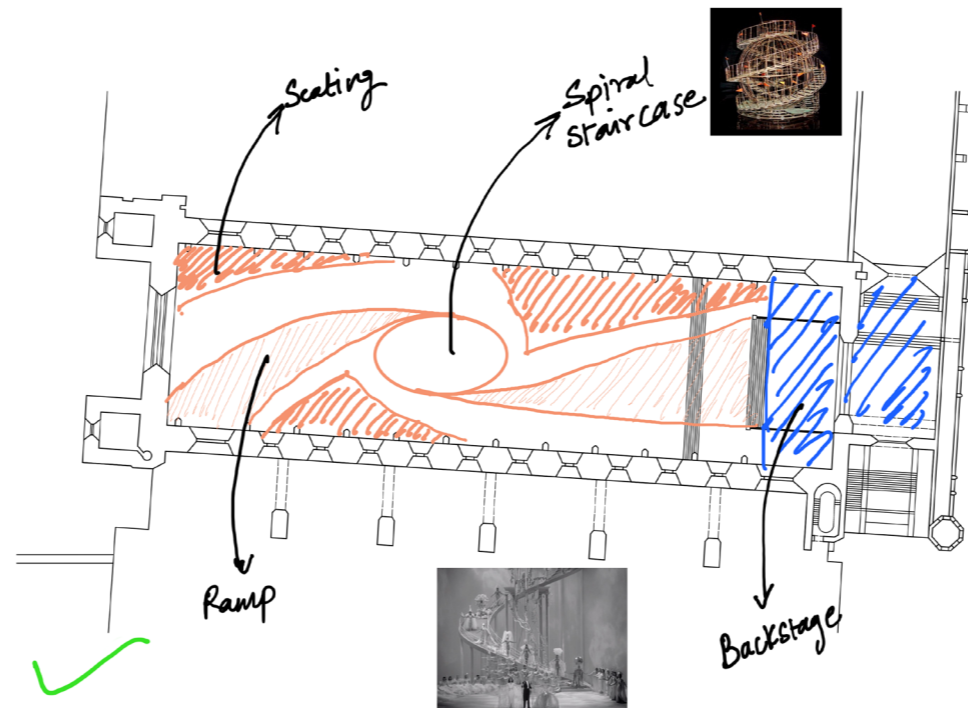
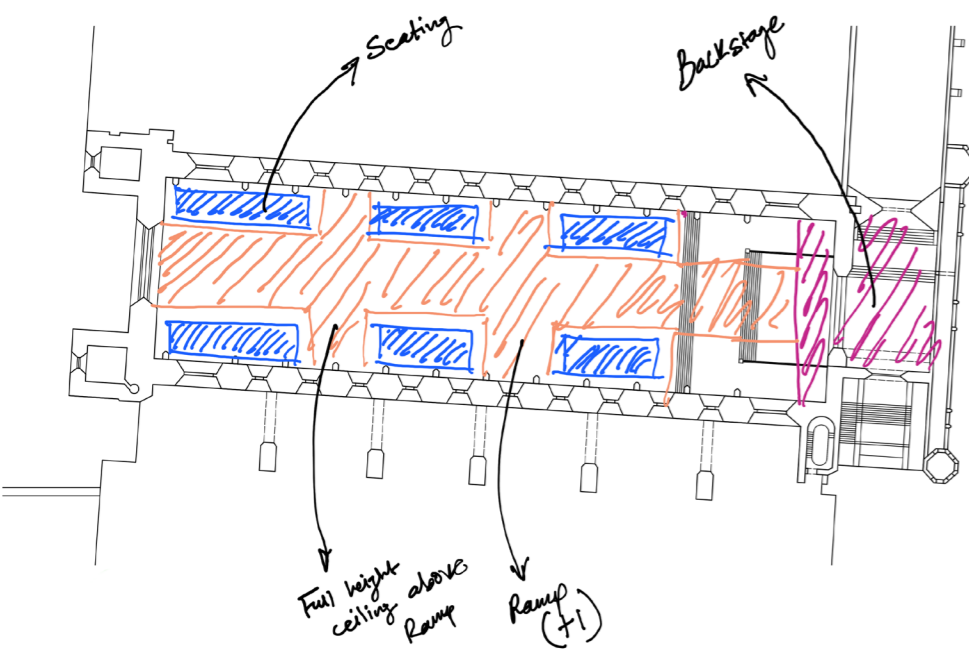
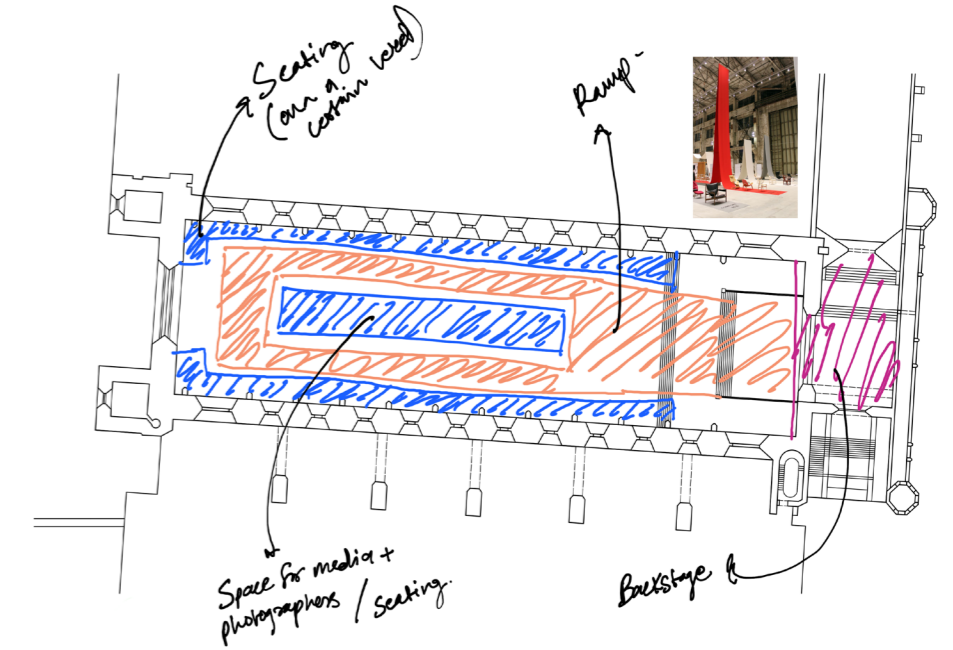
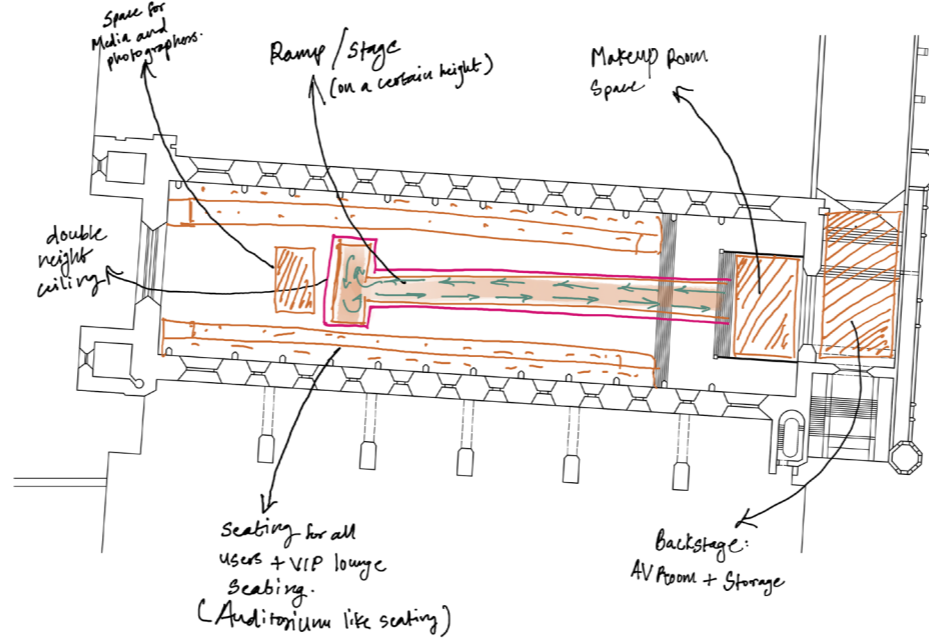
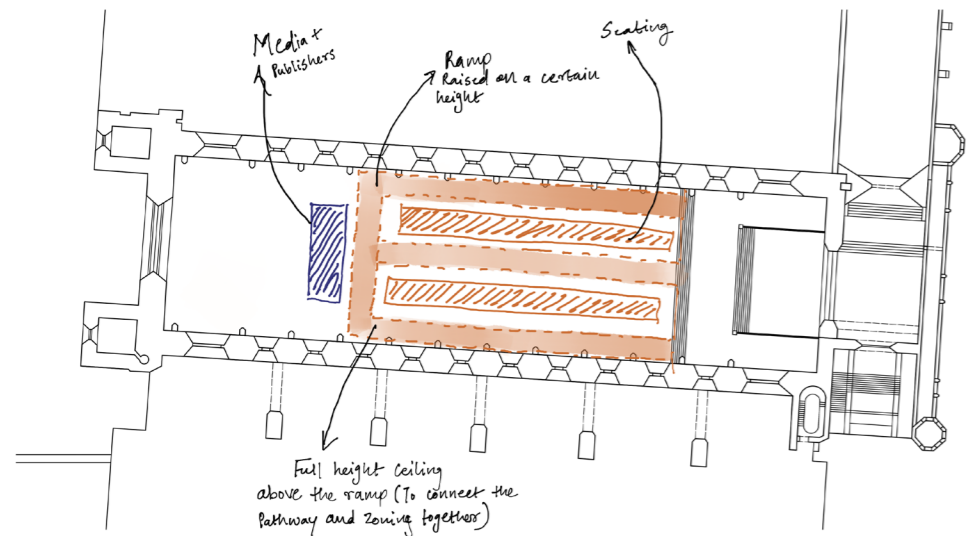
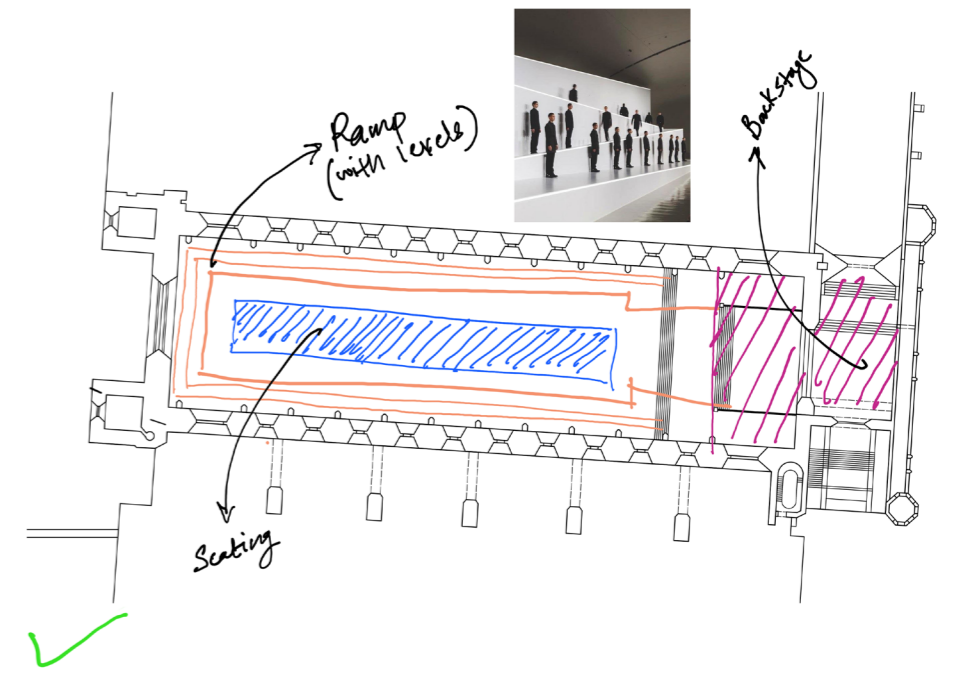
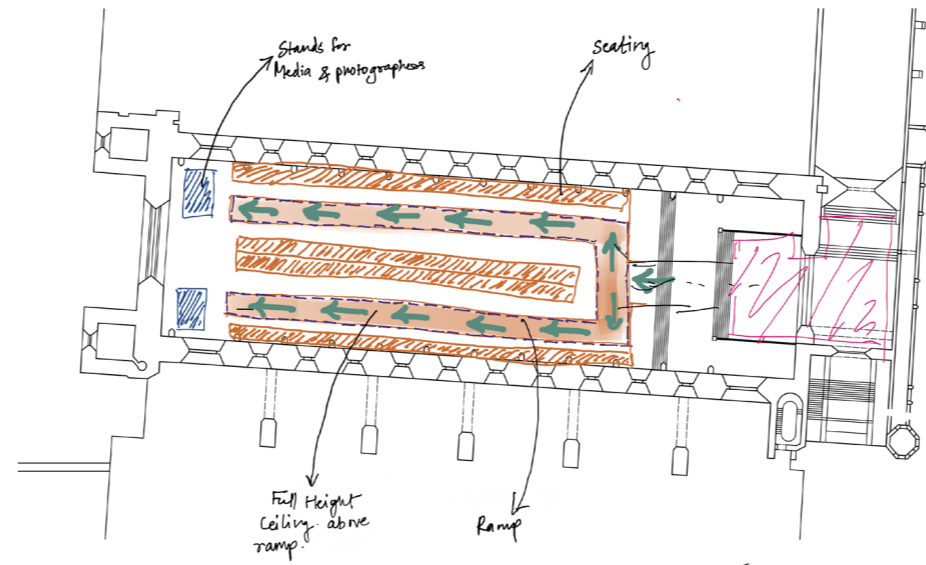
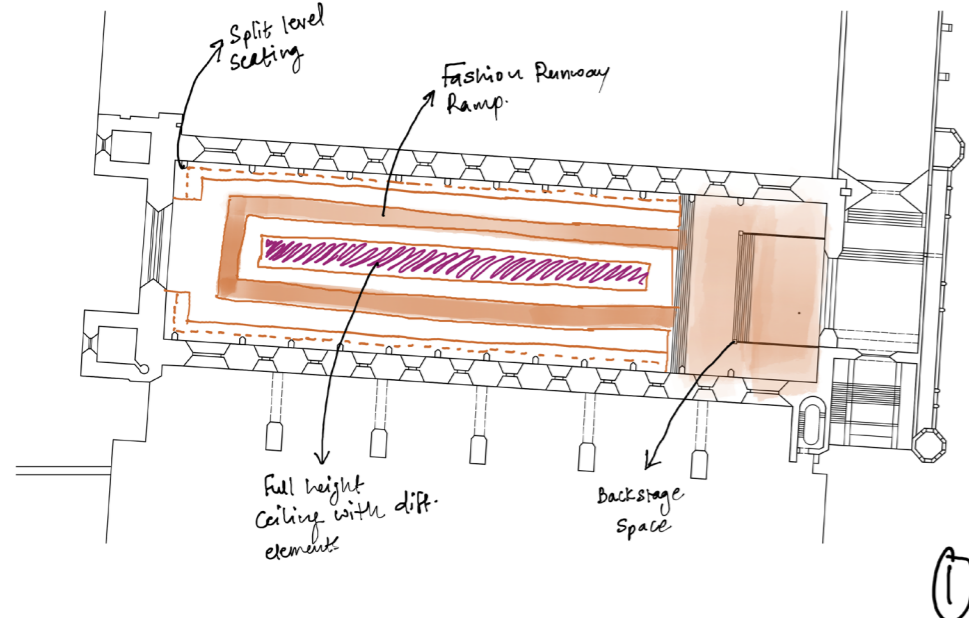


EXISTING PLAN

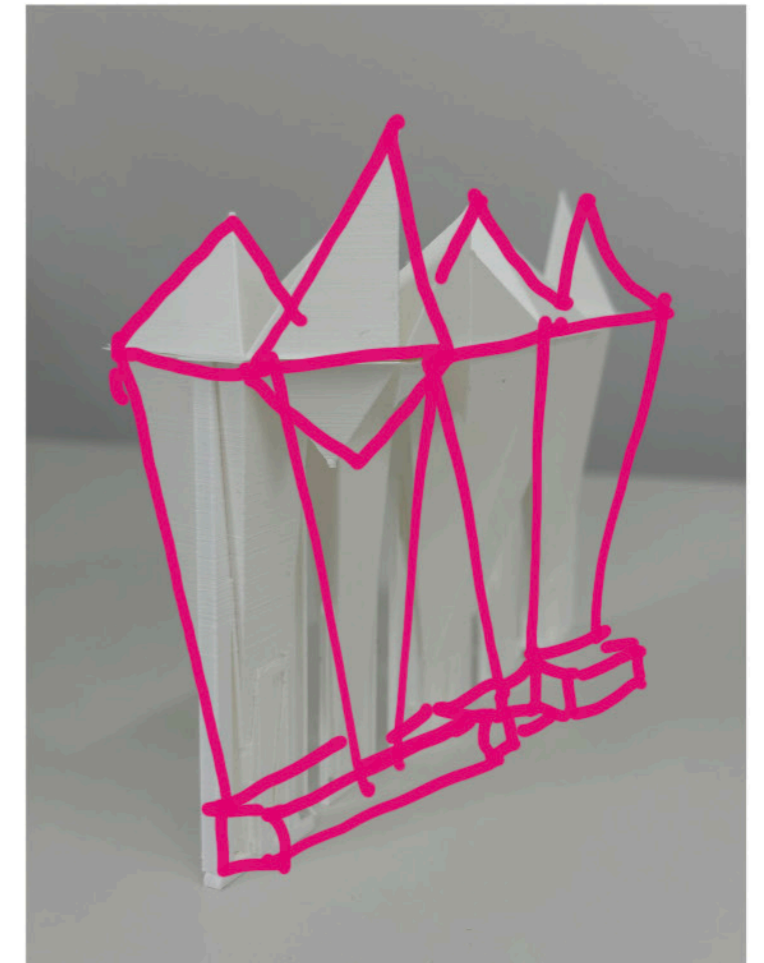
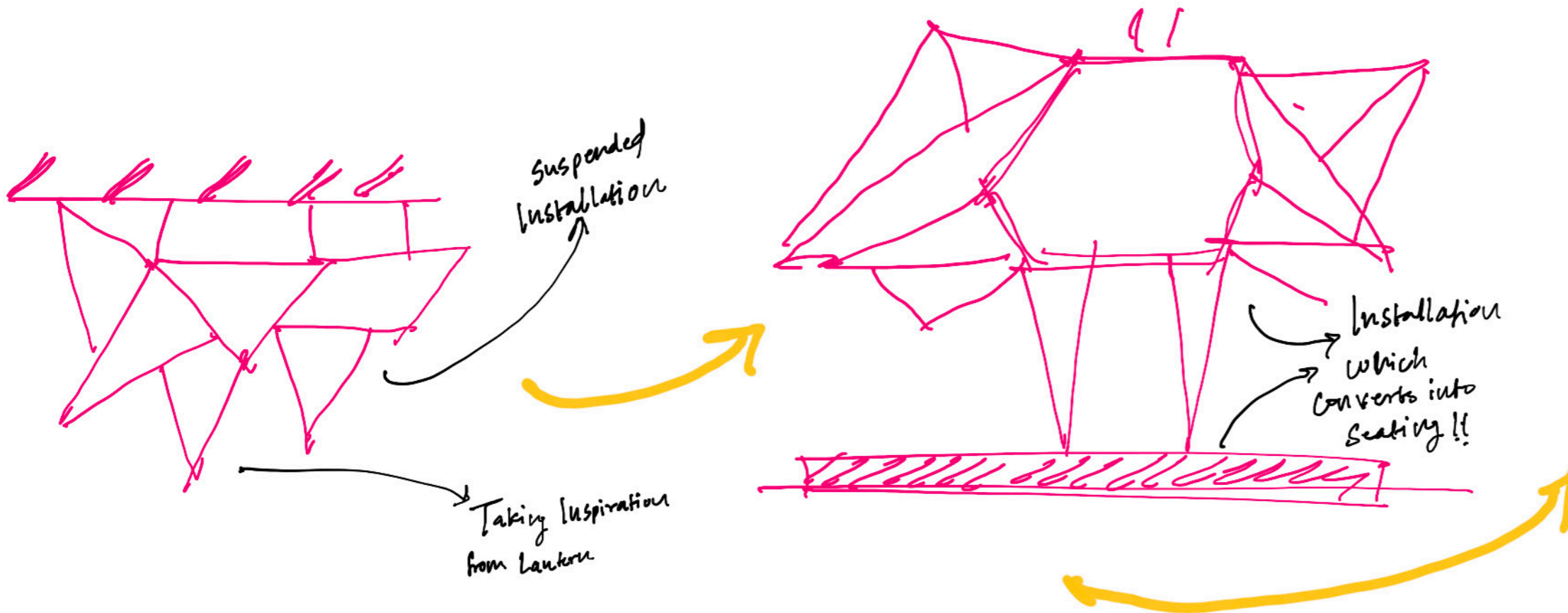
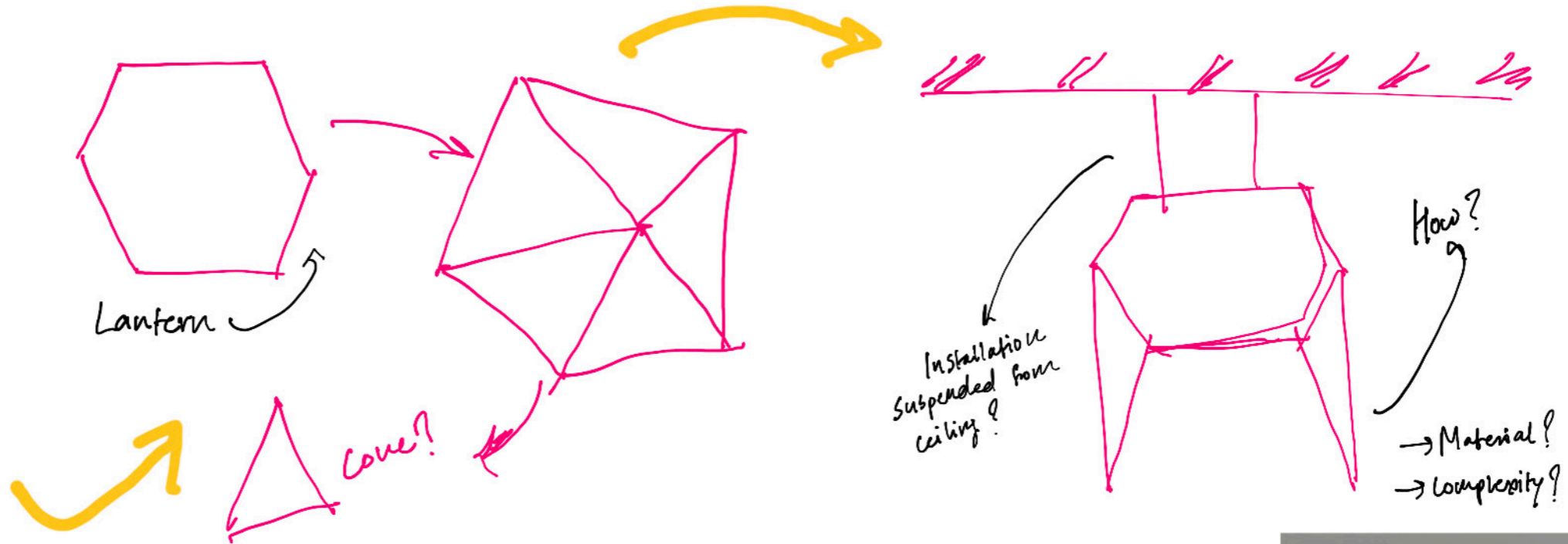


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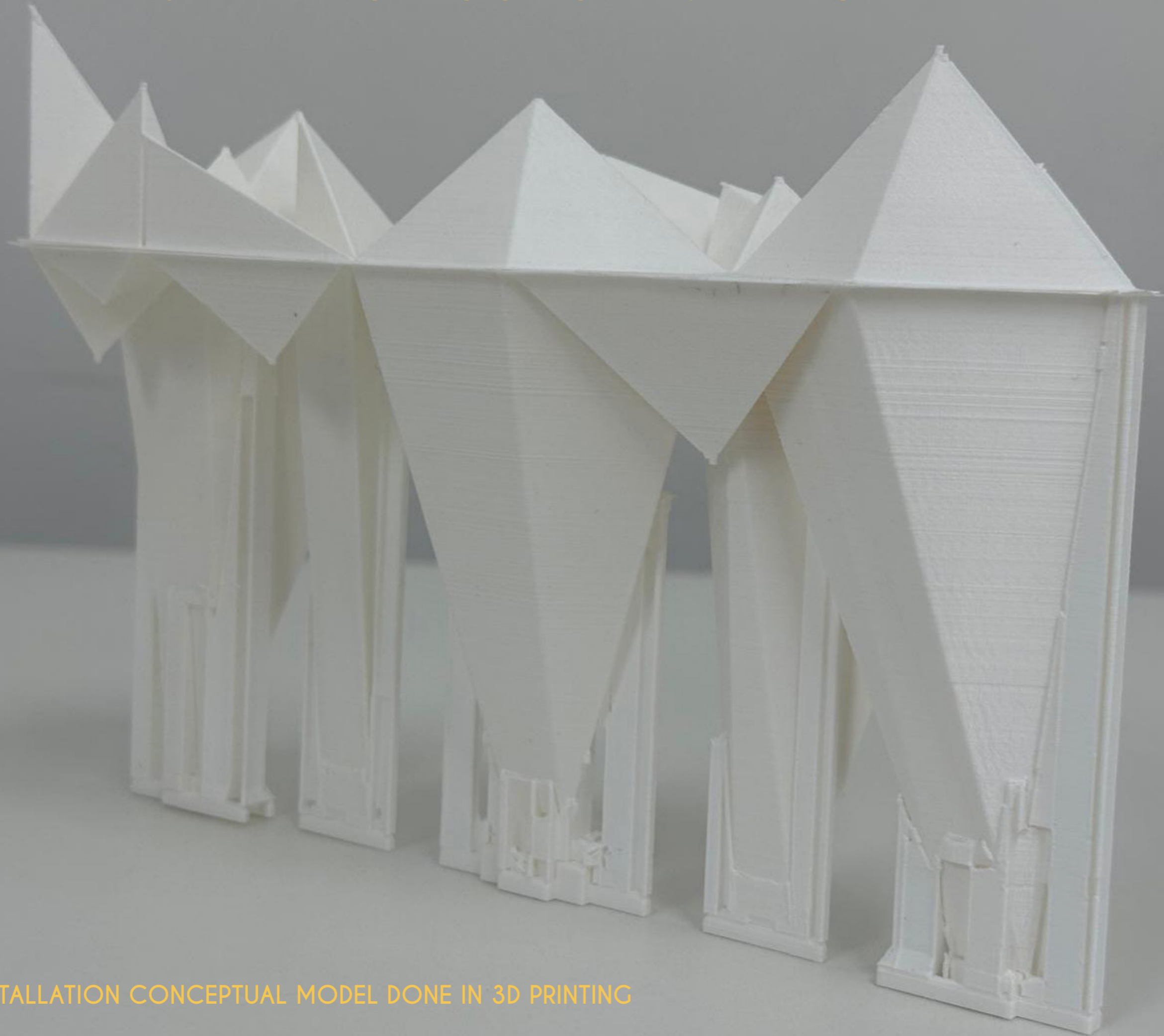
DESIGN DEVELOPMENT



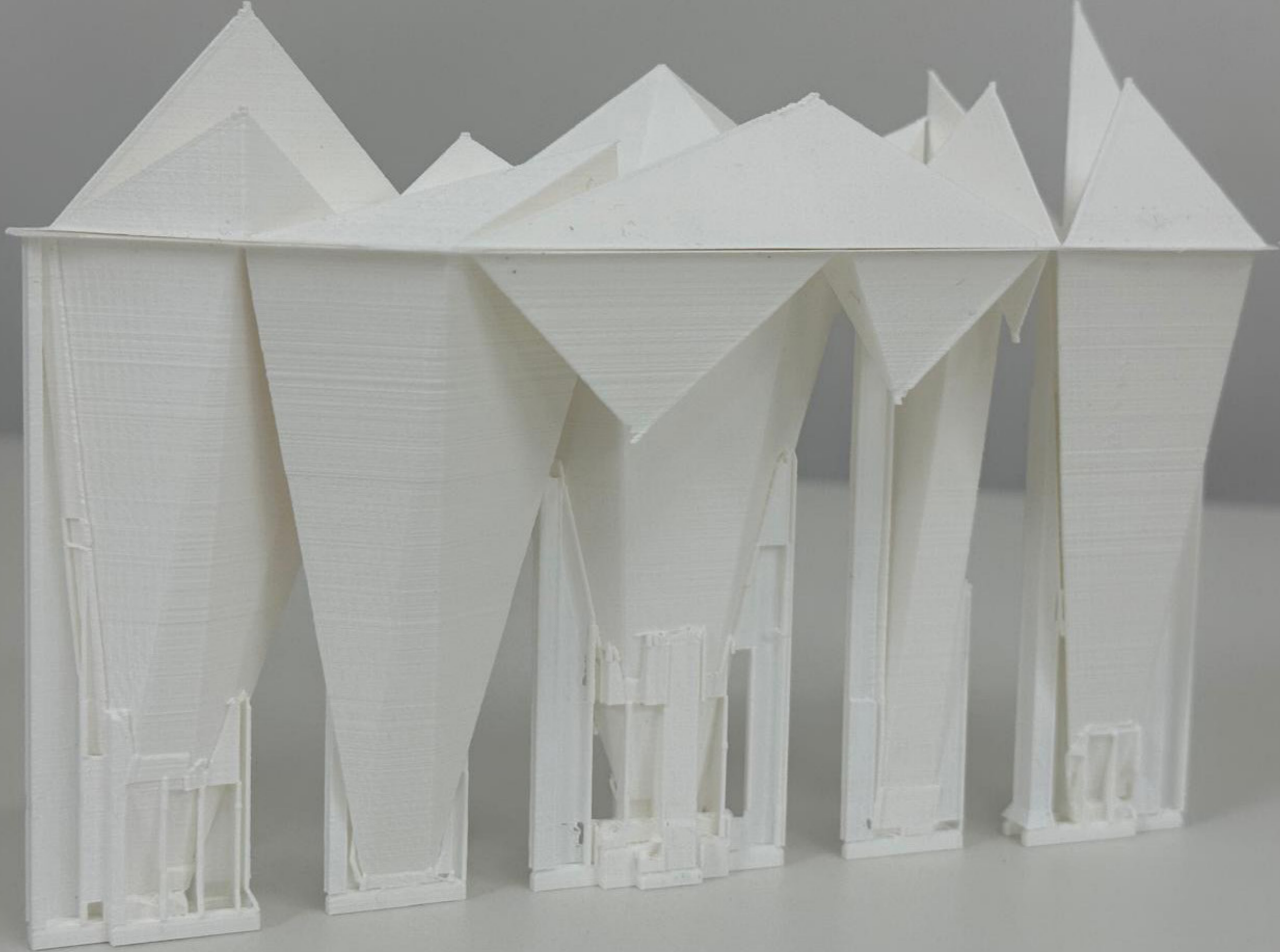
DESIGN DEVELOPMENT: TEMPORARY INSTALLATION

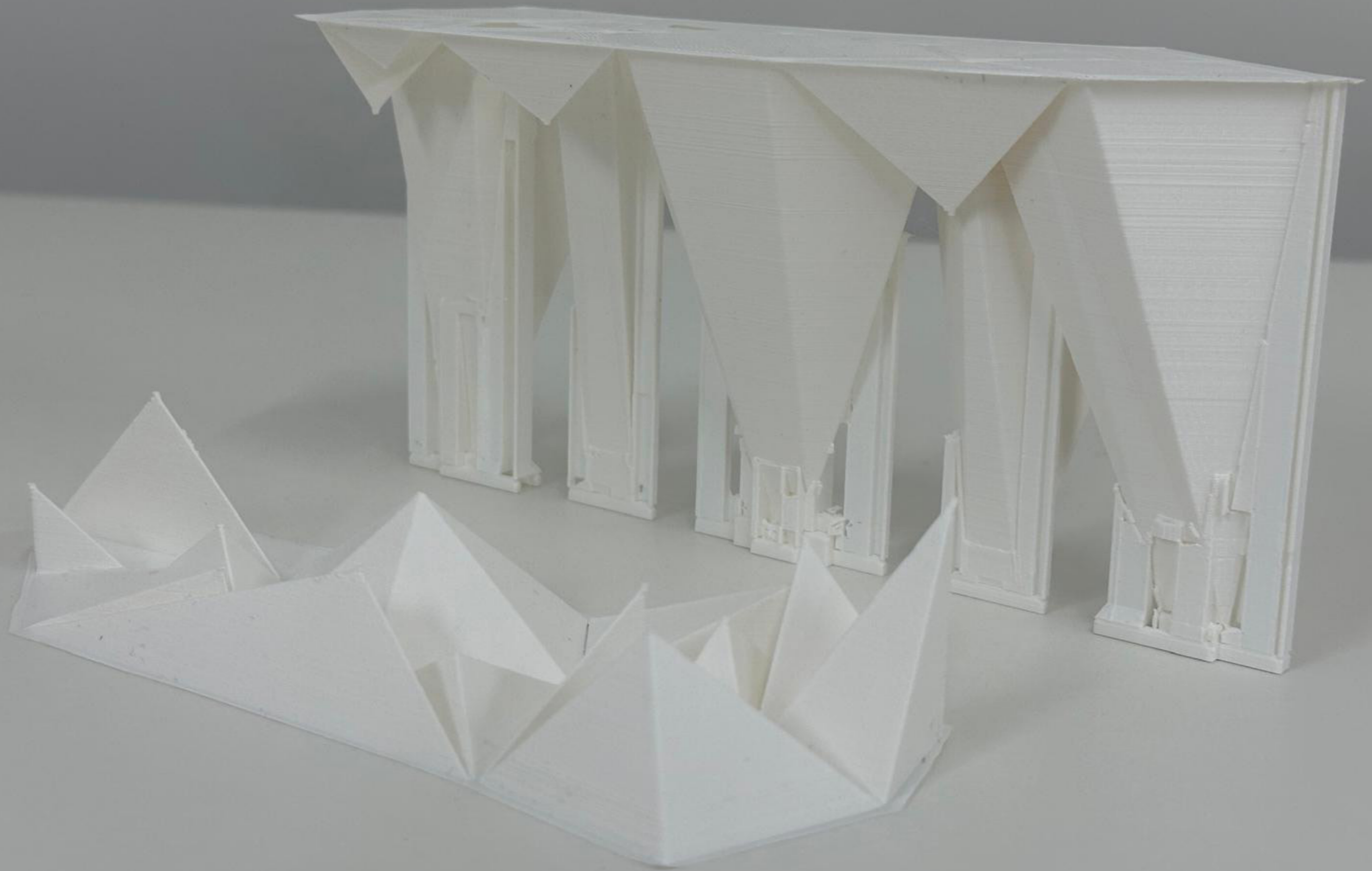


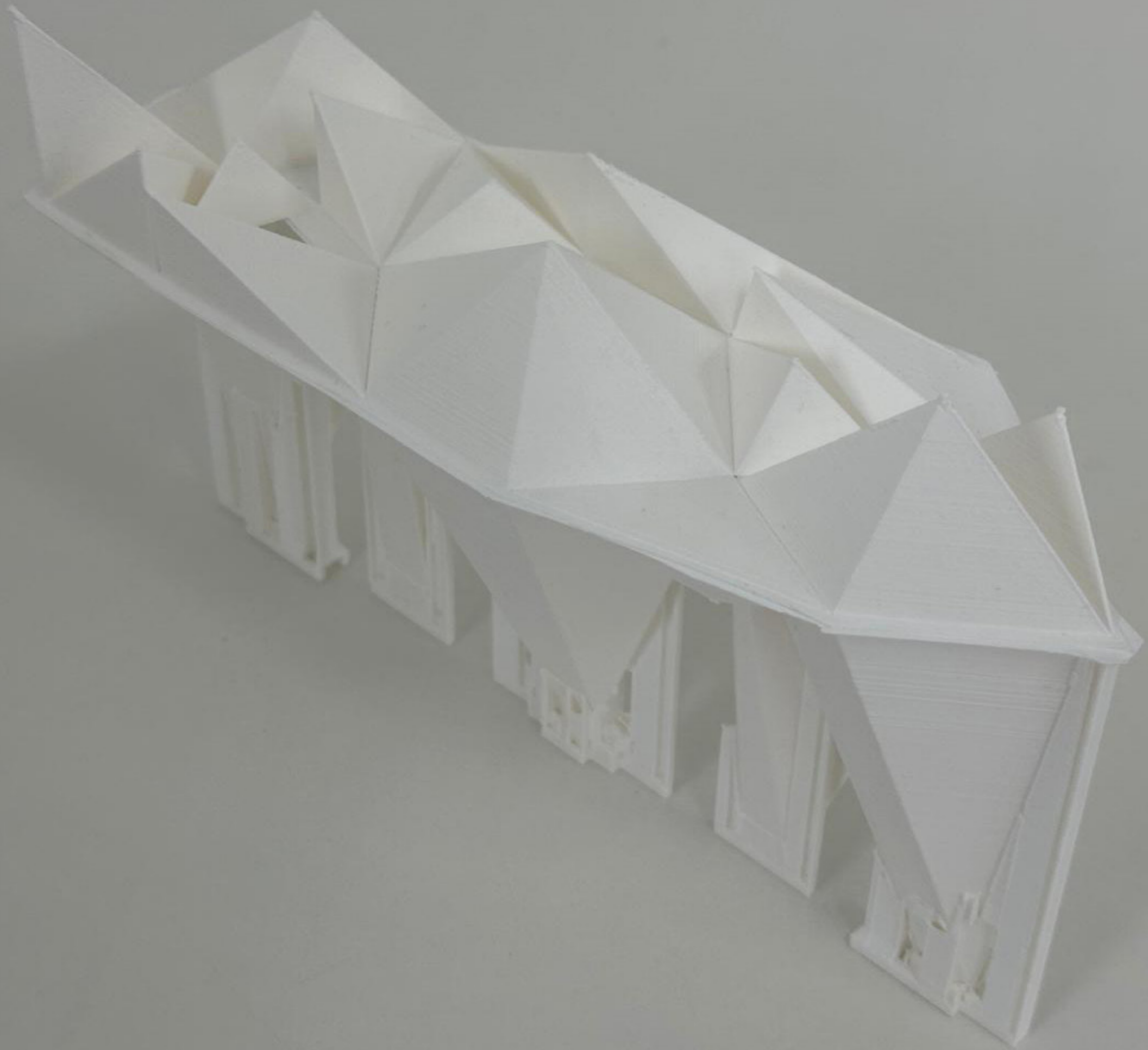
TEMPORARY INSTALLATION CONCEPTUAL MODEL



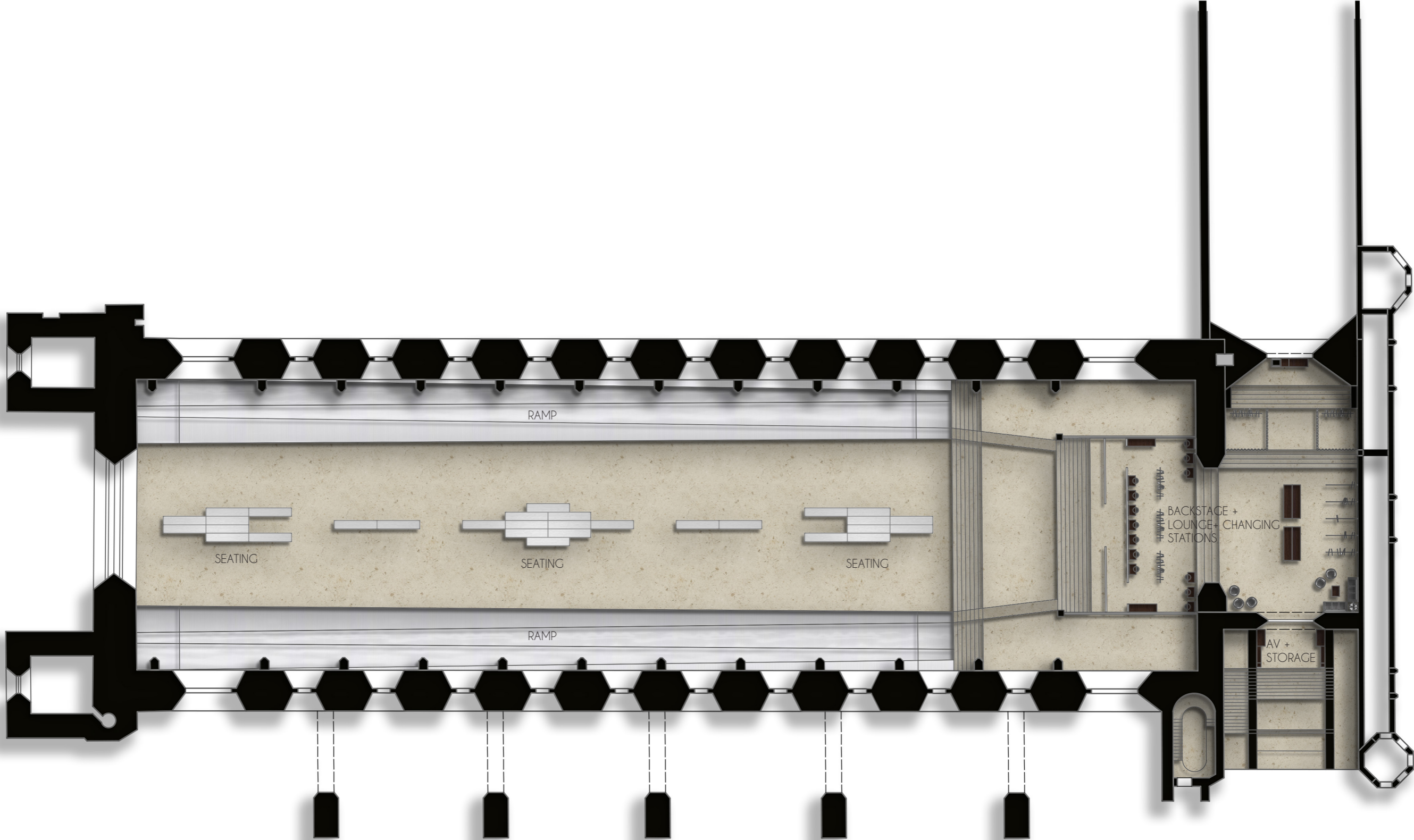
TEMPORARY INSTALLATION CONCEPTUAL MODEL DONE IN 3D PRINTING





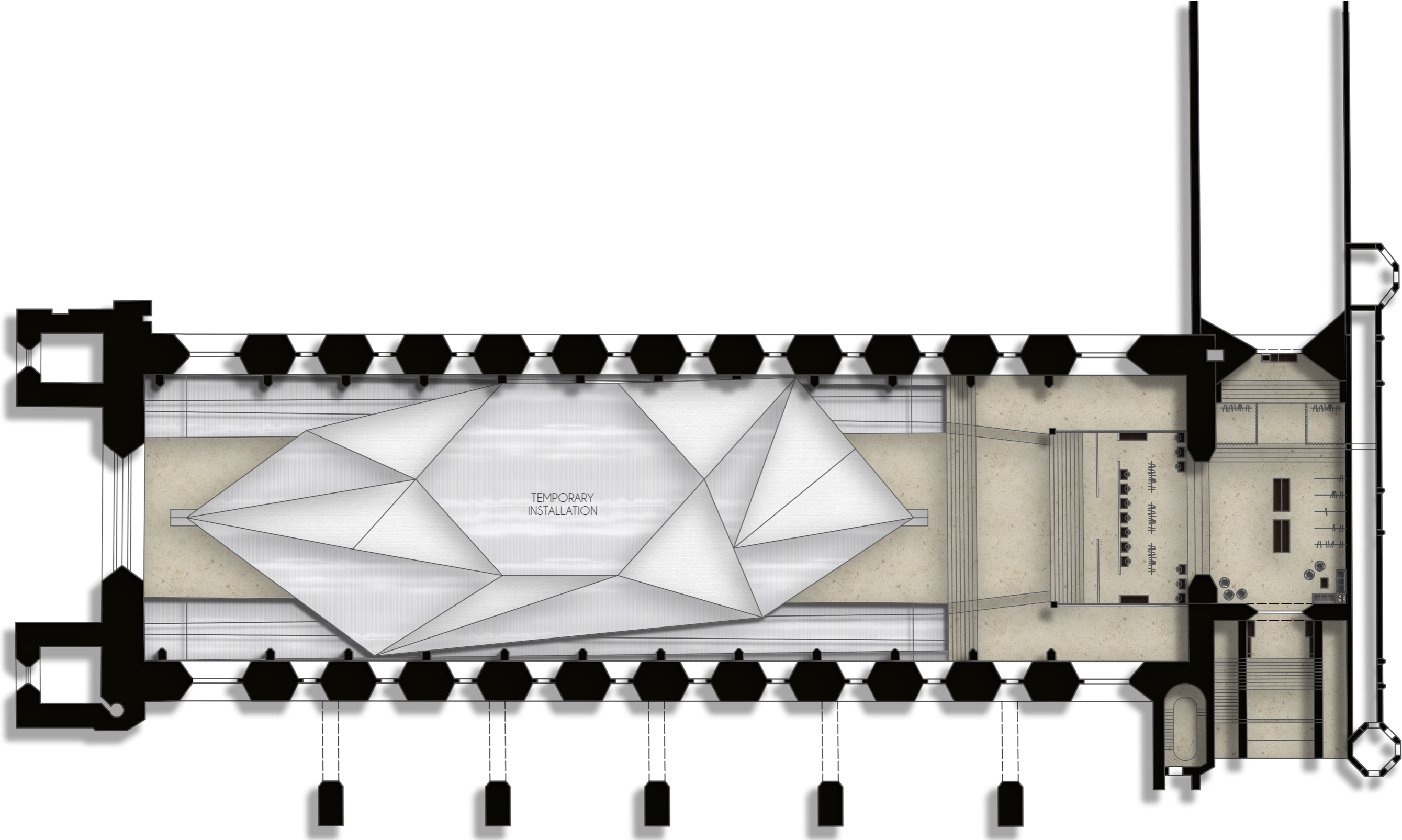


PROPOSED PLAN



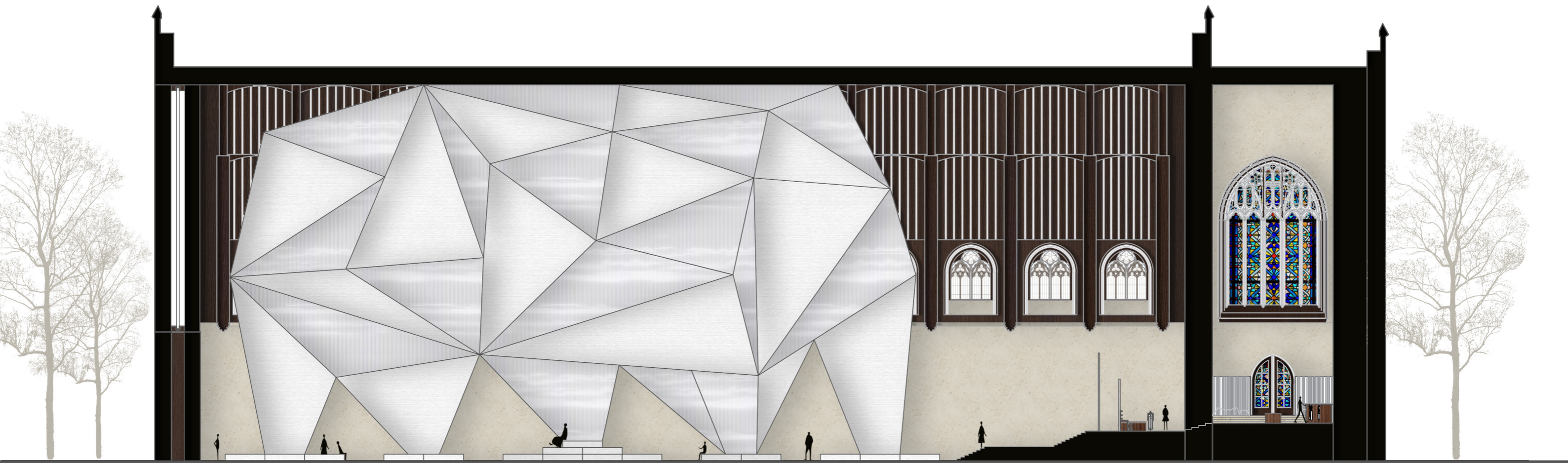
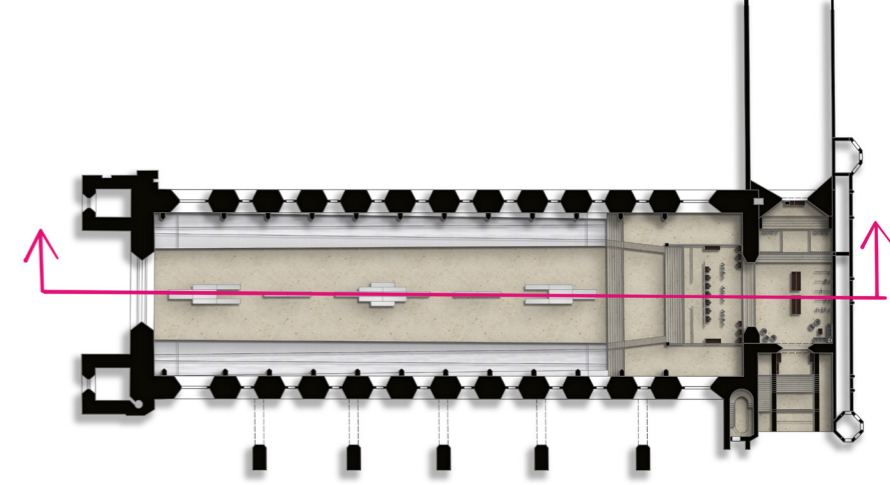
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CEILING PLAN



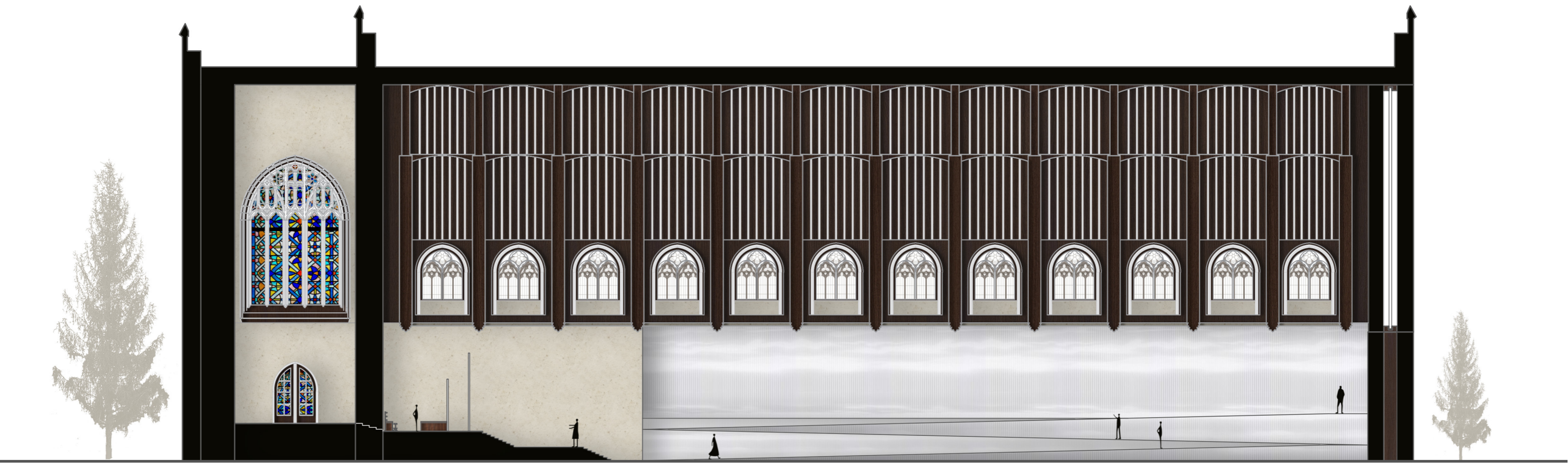
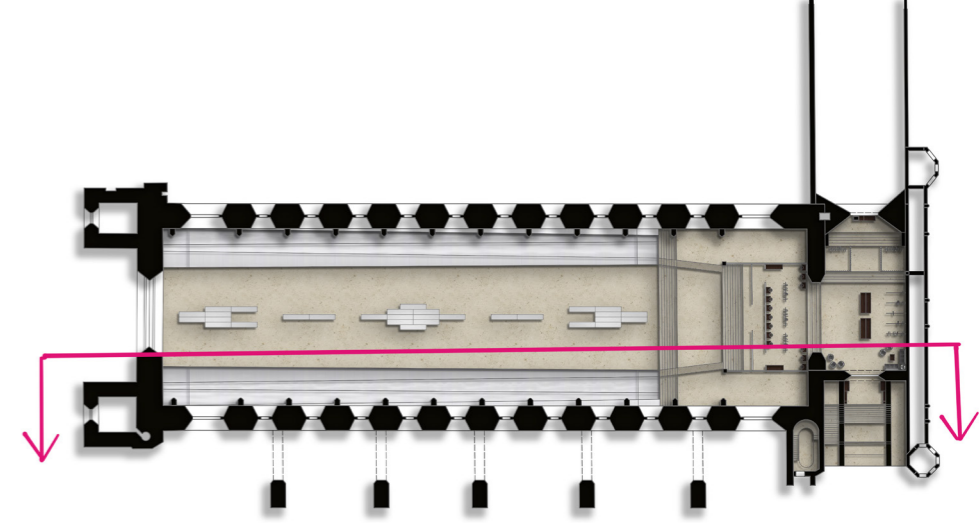
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SECTION



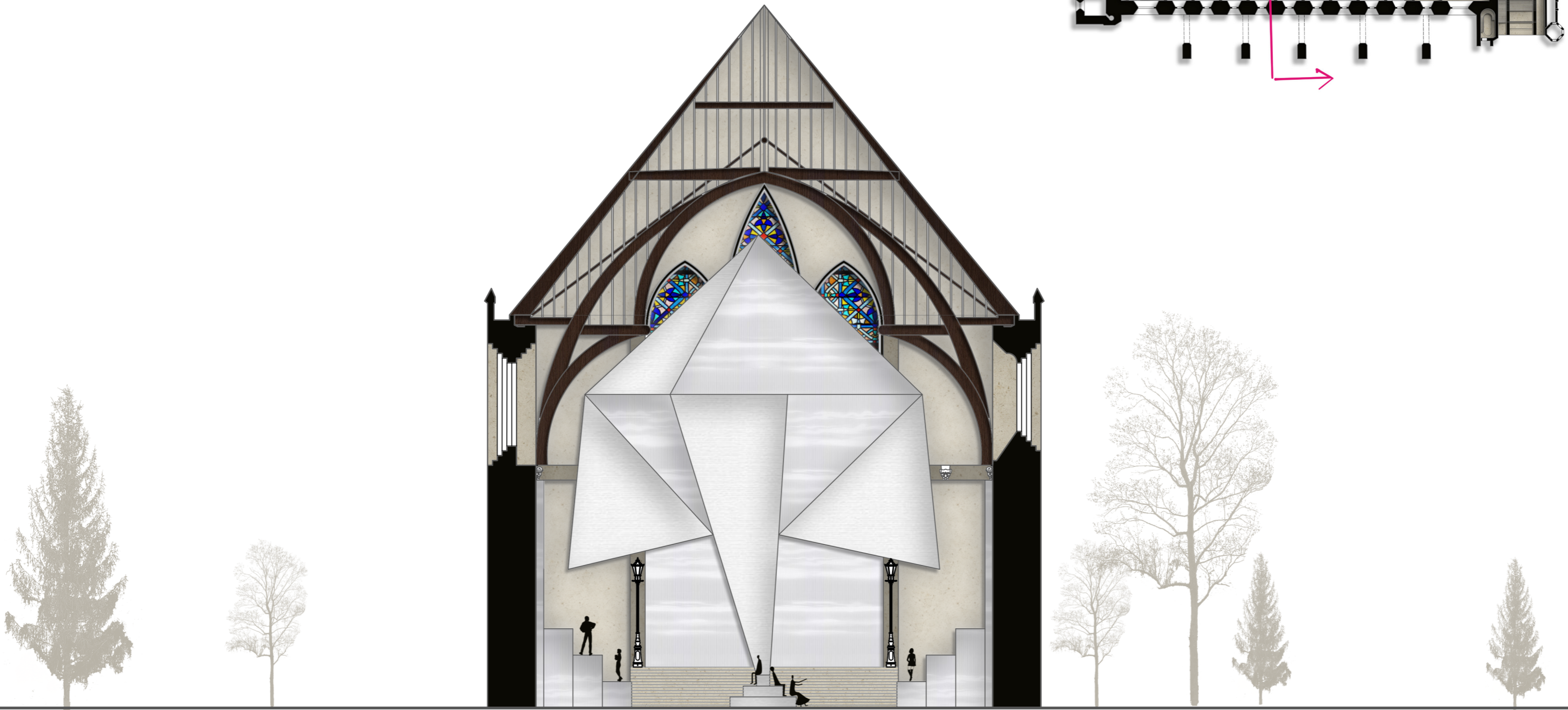
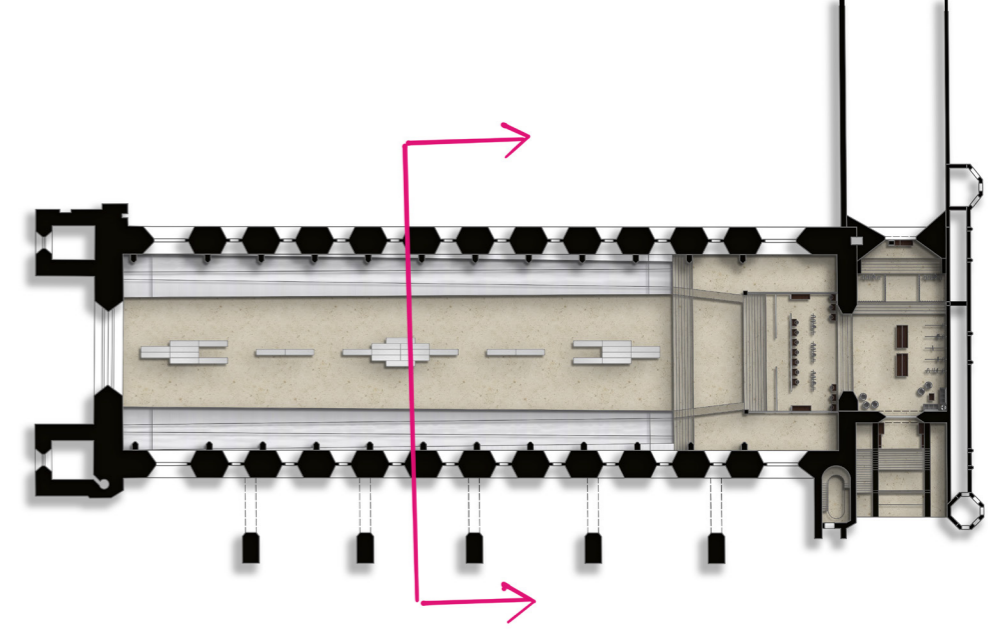
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SECTION



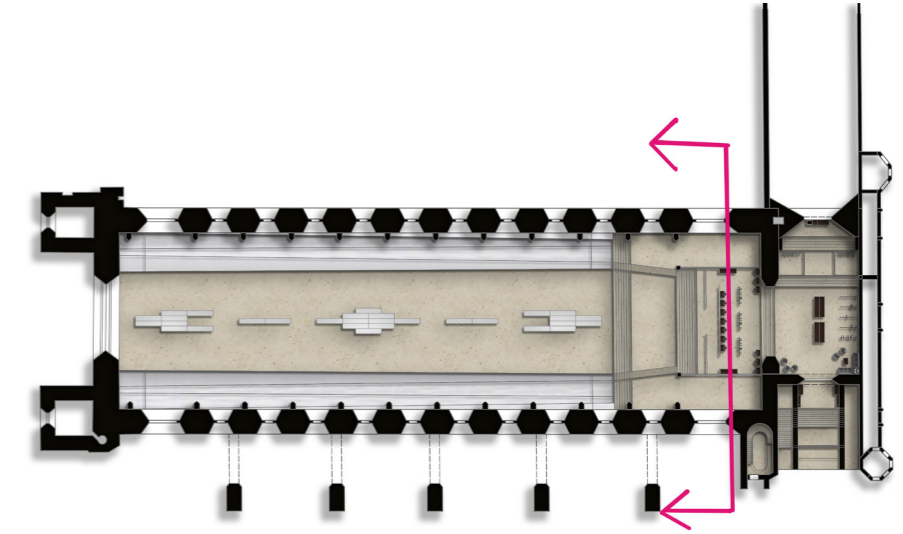
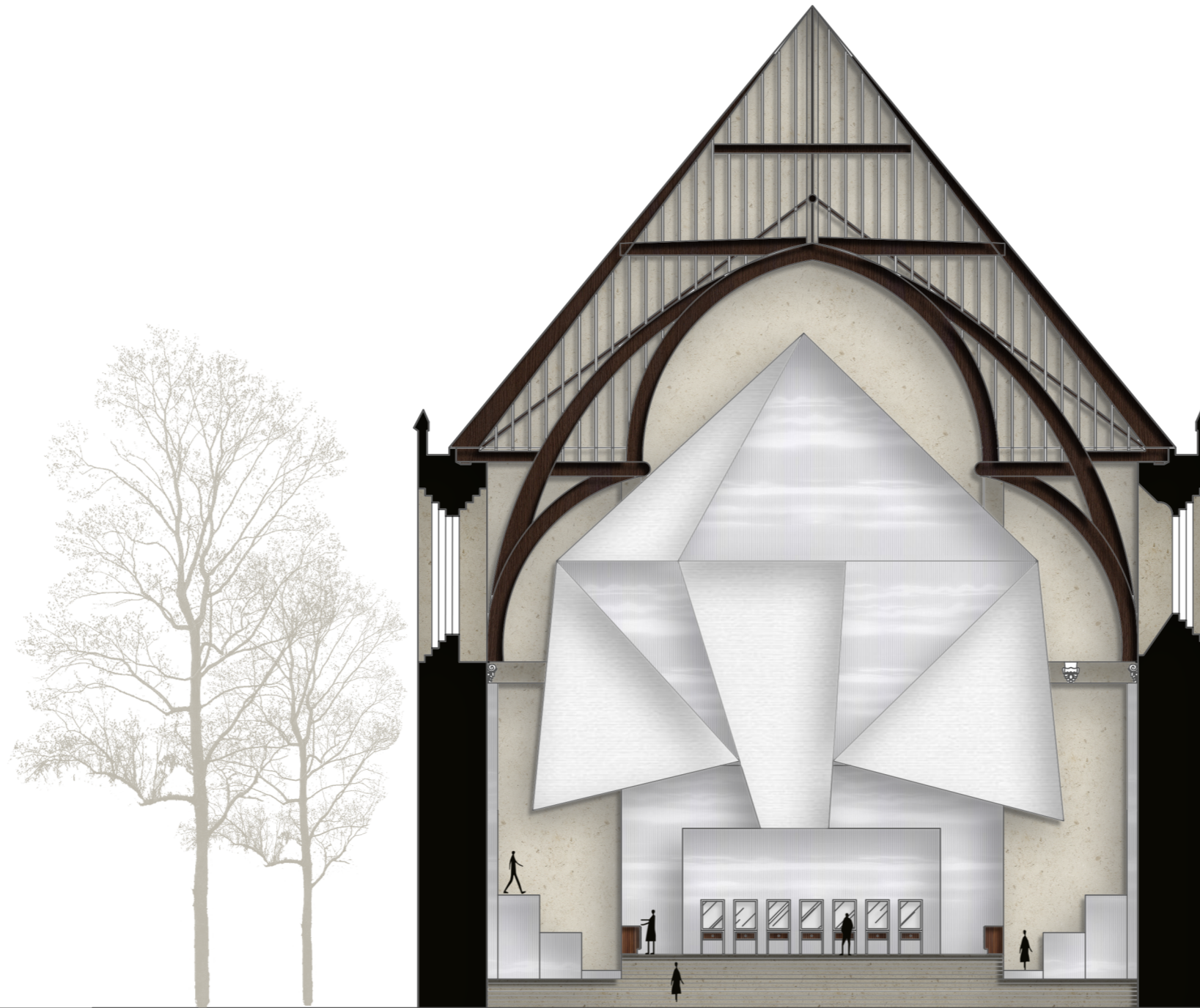
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SECTION



SCALE: 1:200

SECTION

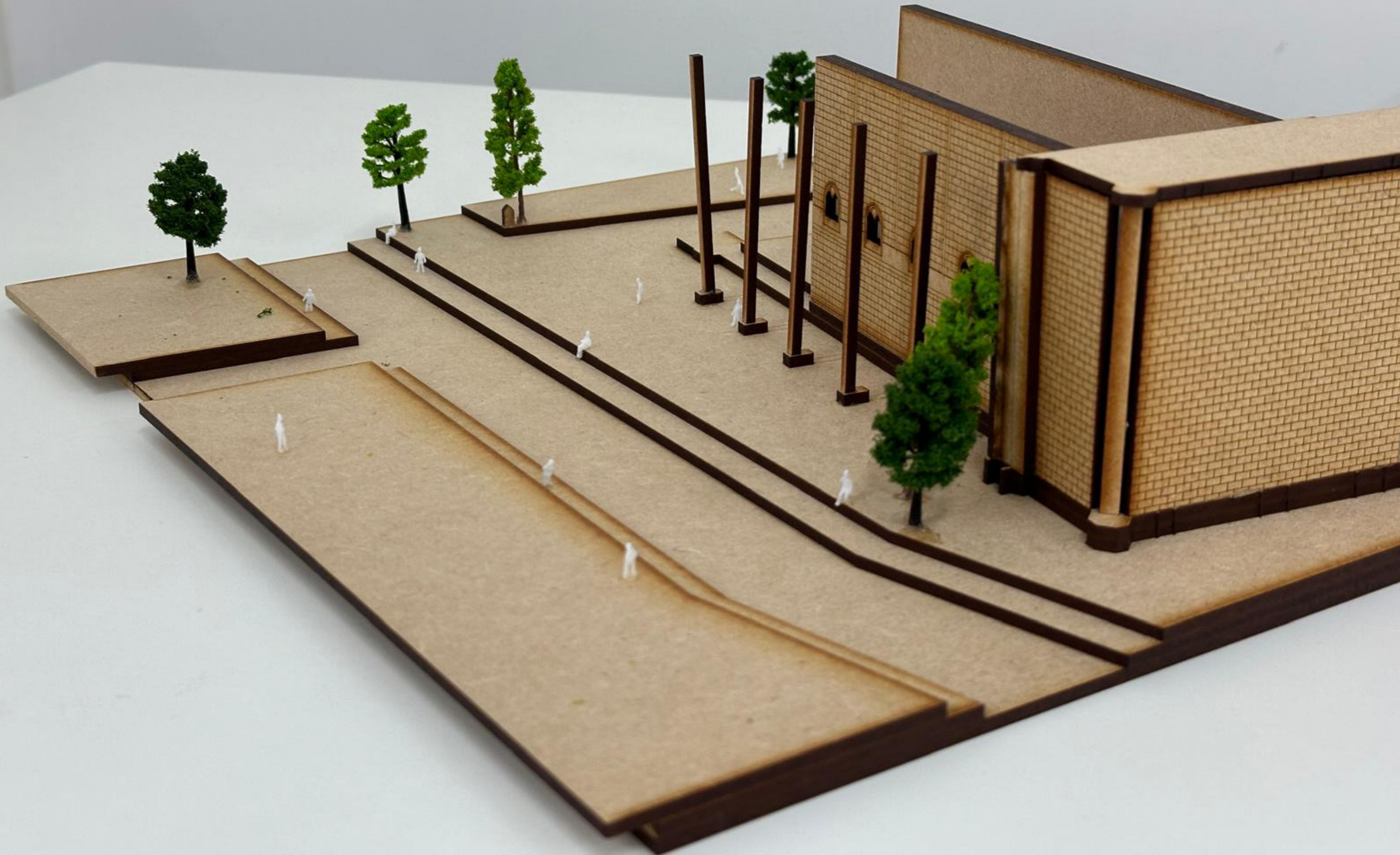


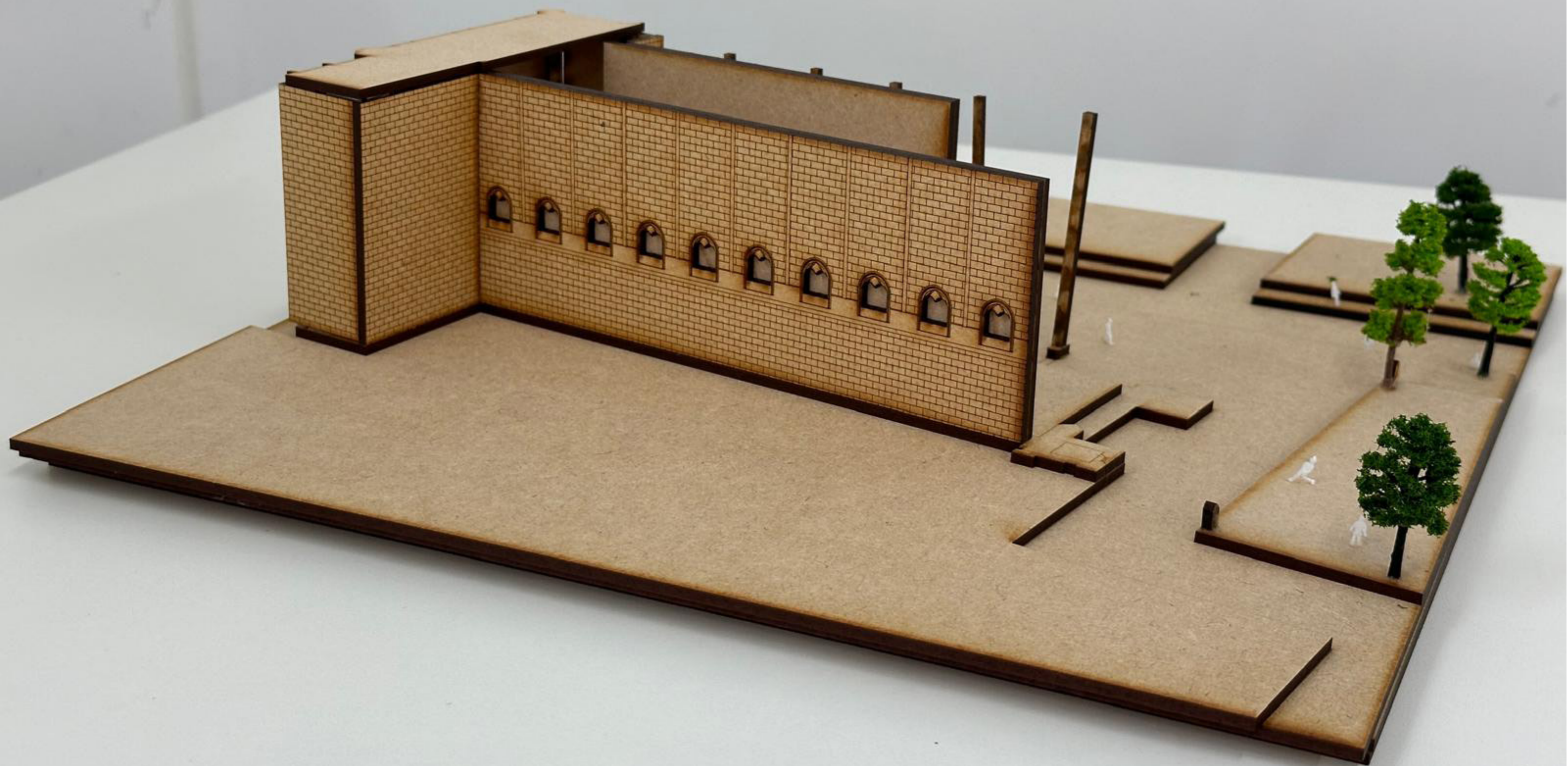
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WESTMNSTER HALL SITE MODEL

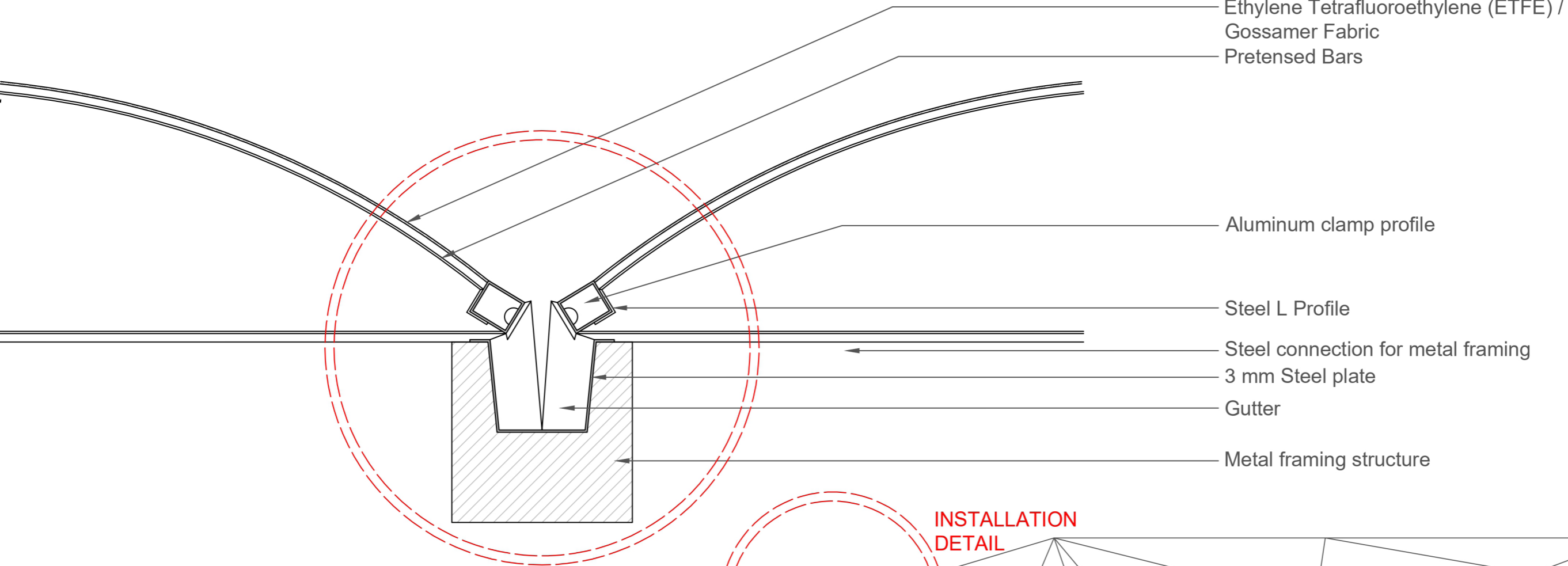


MODEL SCALE: 1:200





DETAIL DRAWING: TEMPORARY INSTALLATION



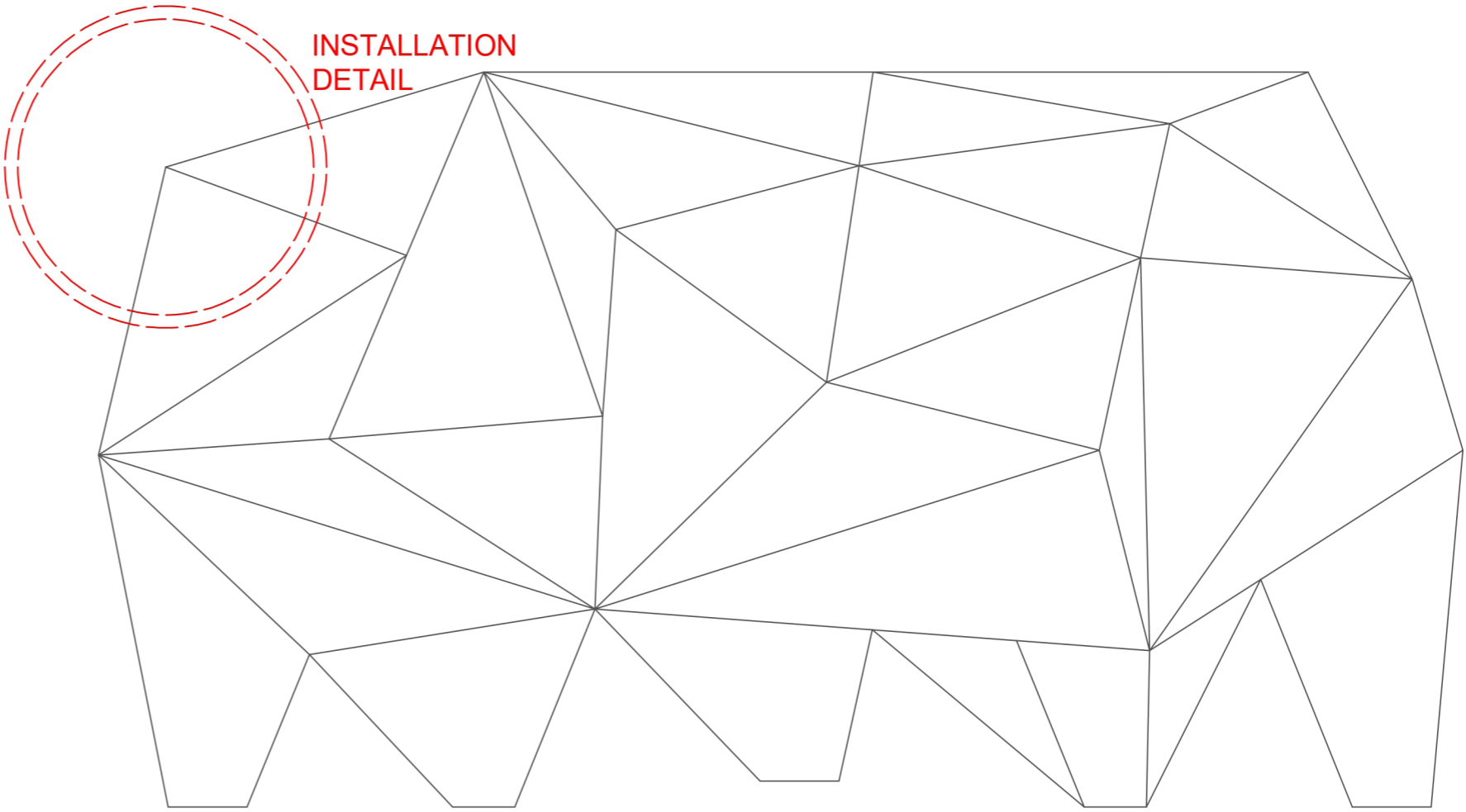
MATERIALS USED



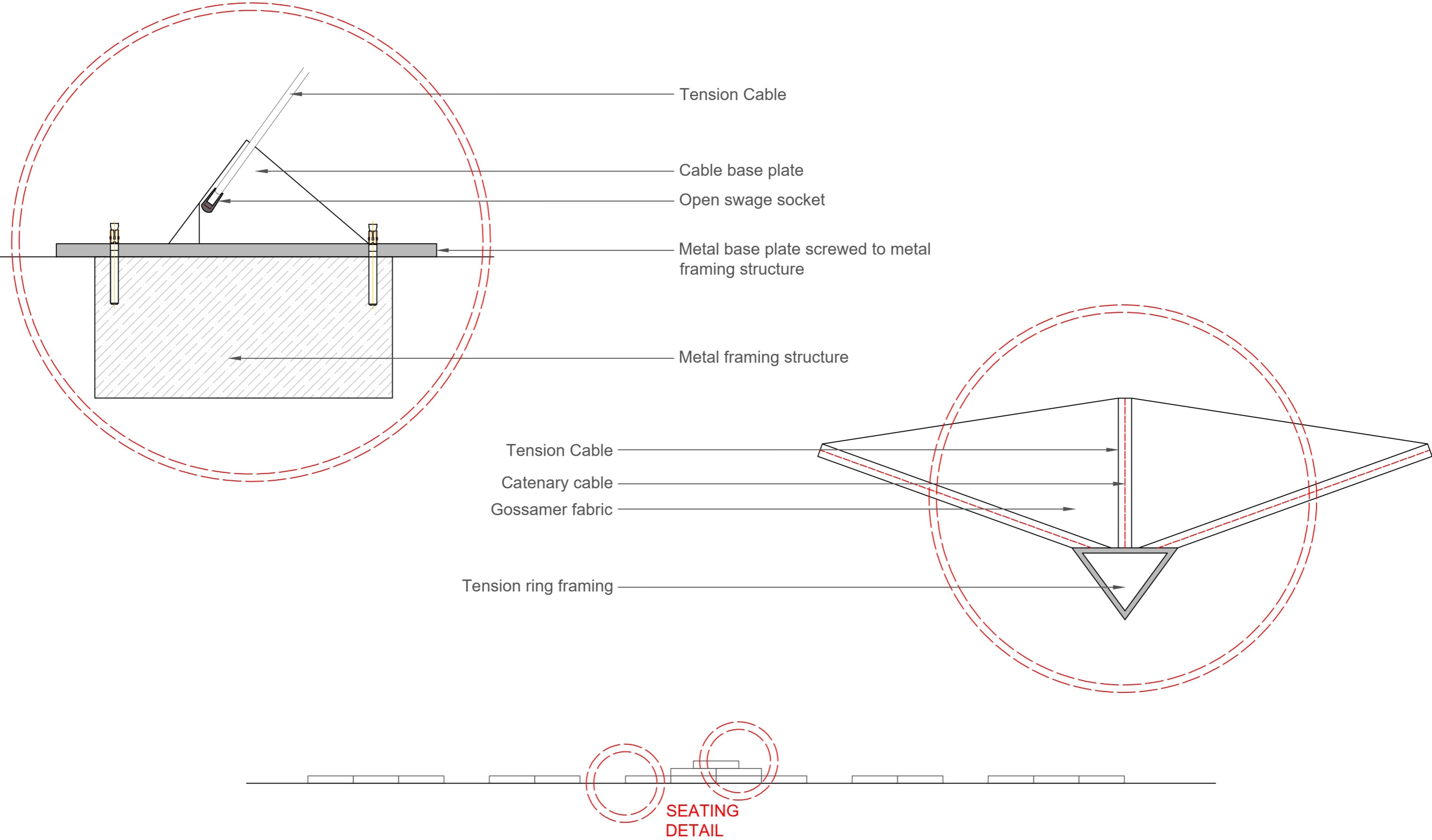
Gossamer Fabric



Ethylene Tetrafluoroethylene (ETFE)



DETAIL DRAWING: SEATING



SCALE: 1:5

VISUALISATION

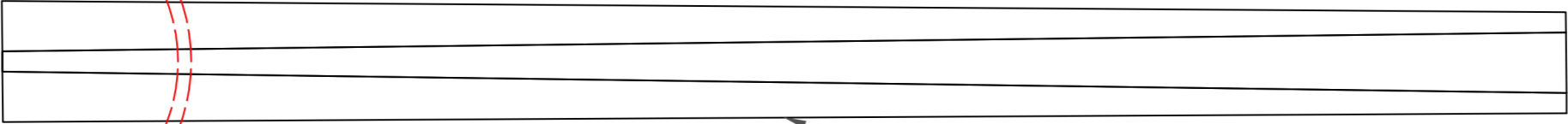
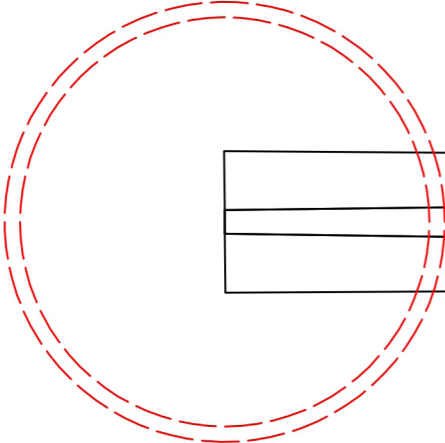
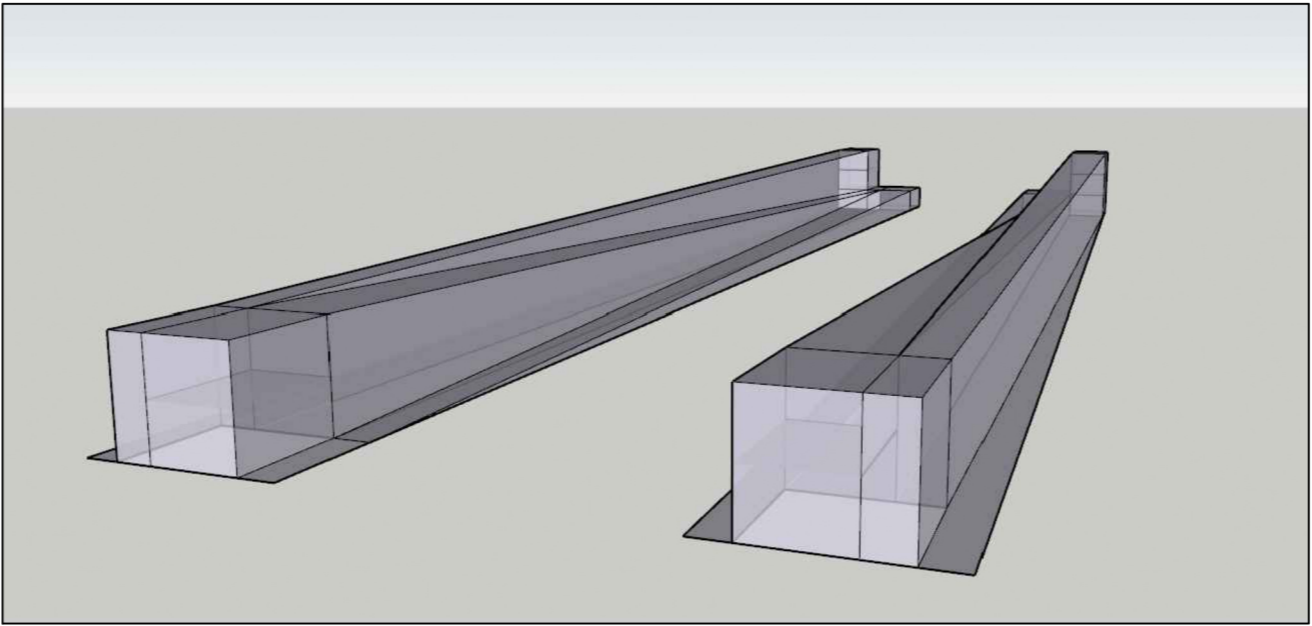
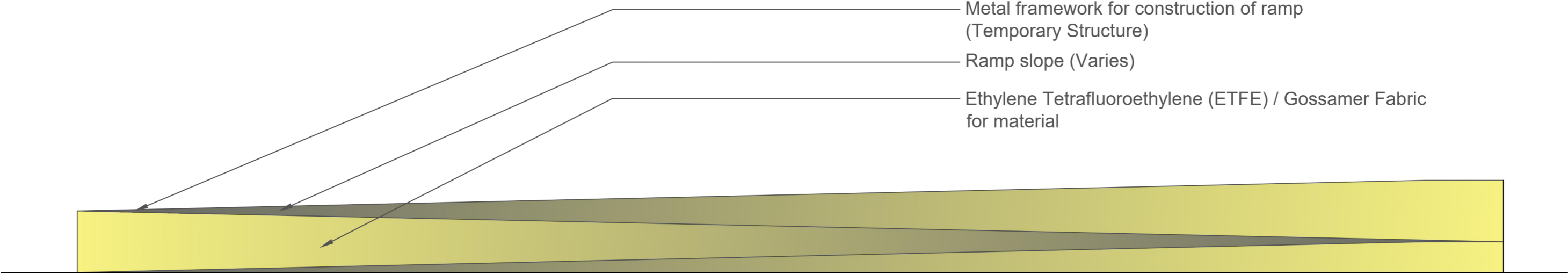
Visualisation of temporary installation inside Westminster Hall



MODEL SCALE: 1:200



DETAIL DRAWING: RAMP



RAMP DETAIL

Ramp in plan
(Dimension varies)



FASHION RUNWAY AREA



FASHION RUNWAY AREA



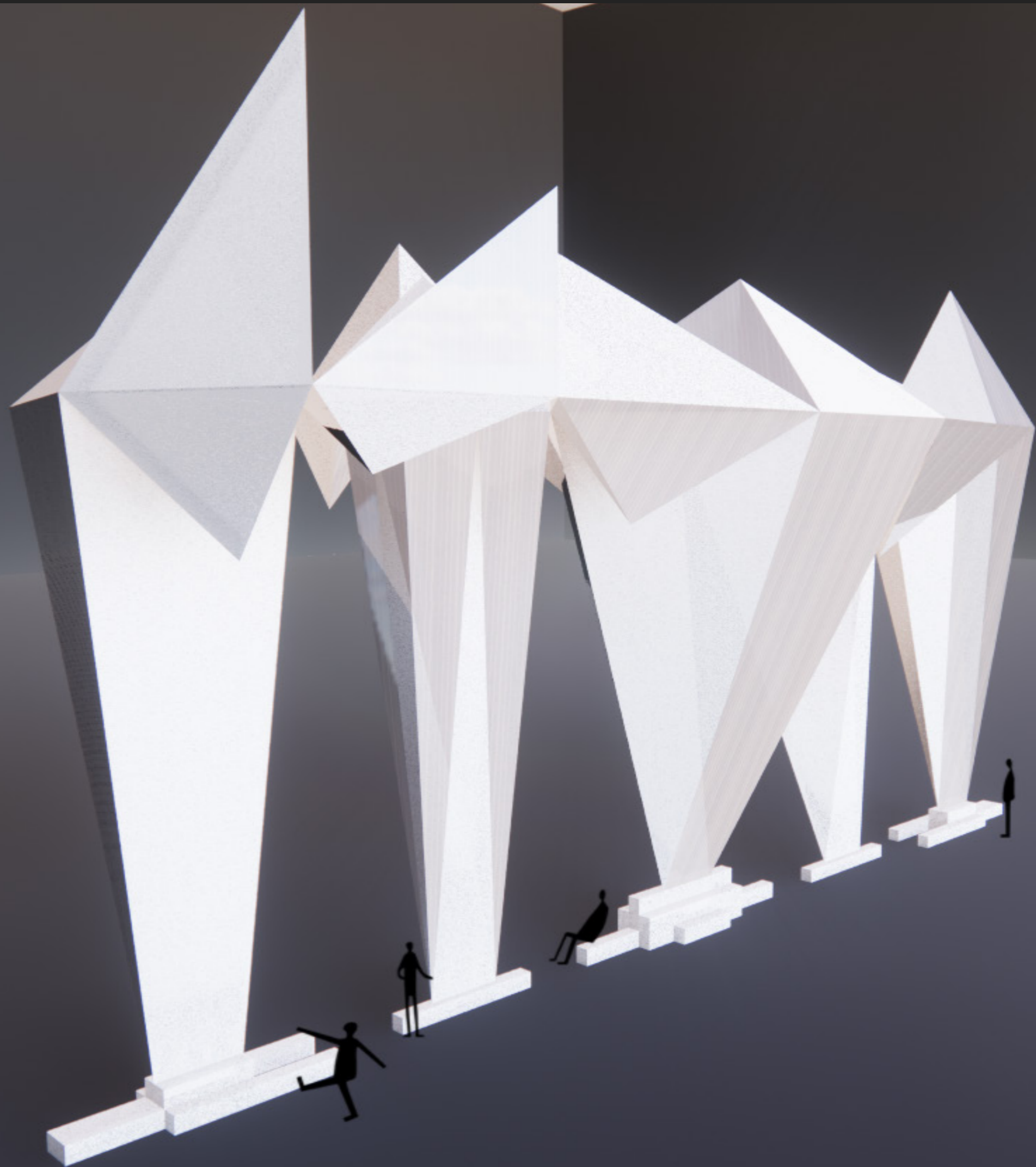
BACKSTAGE



BACKSTAGE



TEMPORARY INSTALLATION



TEMPORARY INSTALLATION

CV & JOB SEARCHING DOCUMENTATION

MADHURA KAREKAR

Interior Designer

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United Kingdom

SUMMARY

I combine creativity and solid design experience to create useful and visually beautiful places as an enthusiastic interior designer with a growing interest in art direction. I bring a dynamic and well-rounded viewpoint to my work as I'm passionate about badminton, photography, and swimming. My multilingualism improves my ability to work with people on projects and across cultural boundaries. I'm eager to combine my varied interests and talents into creative design solutions, having recently received expertise in art direction on a project.

EDUCATION

University for the Creative Arts

Master's Degree in Interior Design
2023 – 2024

Aditya College of Architecture, India

Bachelor's Degree in Interior Design
2019 – 2022

SKILLS

- I bring a unique blend of creative vision and practical competence to every project as an interior designer with an year of experience working both as a freelancer and in a design firm.
- Using AutoCAD, SketchUp, and the Adobe Creative Suite, I can create precise designs and 3D representations.
- Managing projects from inception to conclusion while making sure that budgets and schedules are adhered to is part of my experience. Providing customised creative solutions.

PROFESSIONAL EXPERIENCE

Art Director

Short Film, London | Present

- Produced full storyboards and rough illustrations; organized and refined visual sequences to a polished final product.
- Established the movie's visual aesthetic, taking into account the lighting, color schemes, and general atmosphere, and making sure that these elements complement the director's vision.
- Collaborated closely with the cinematographer to attain the ideal lighting, composition, and frame, making sure that every shot added to the visual story of the movie.

Freelancer

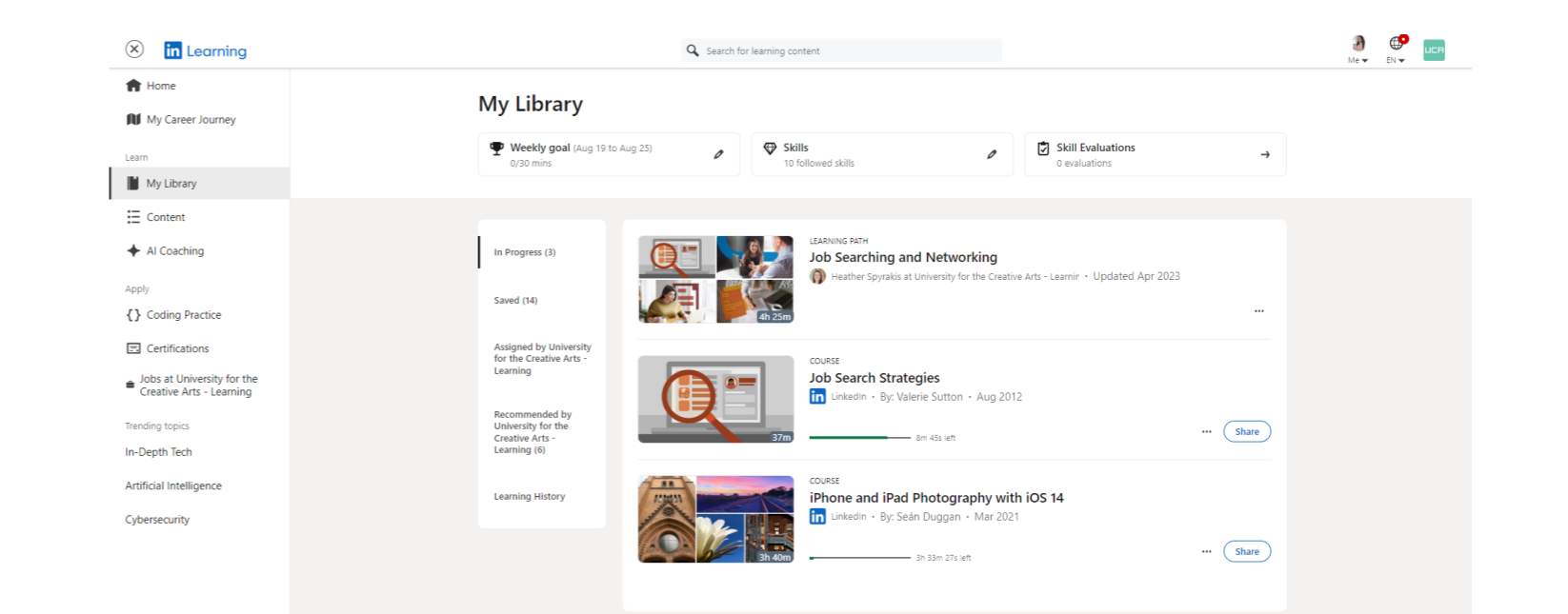
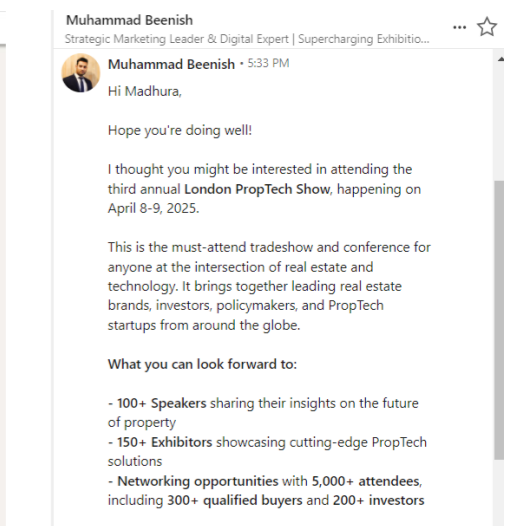
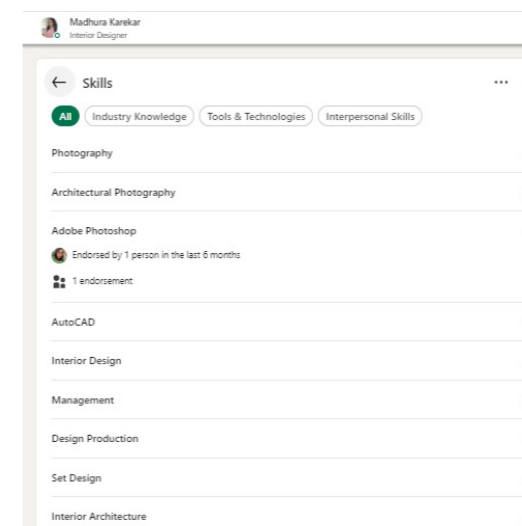
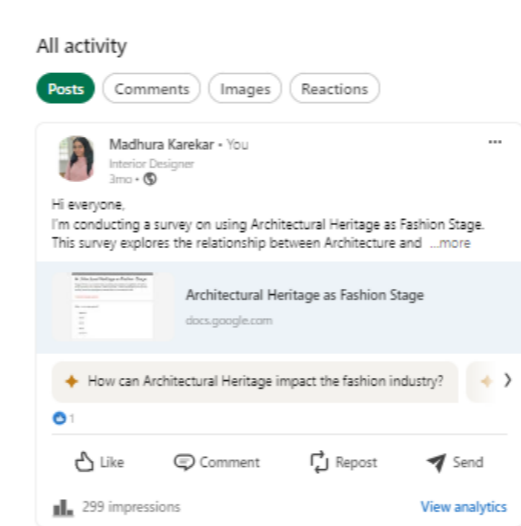
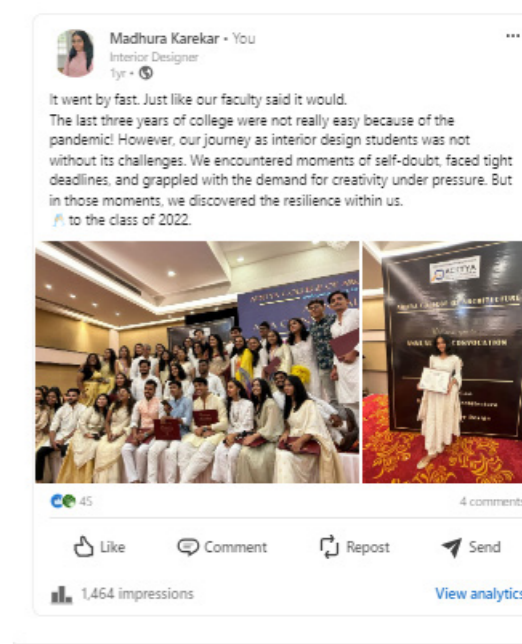
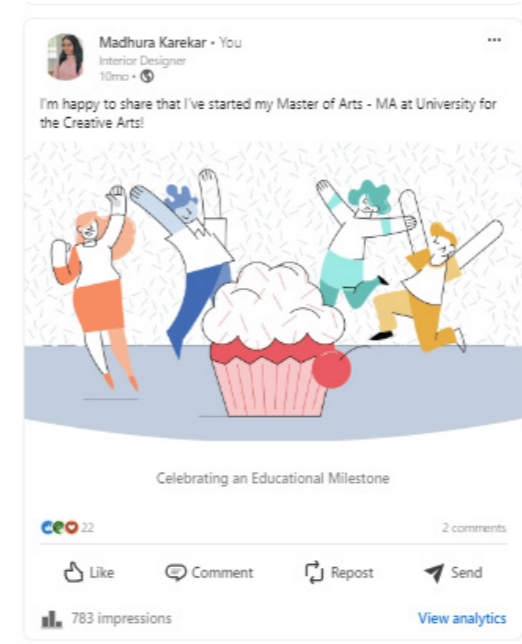
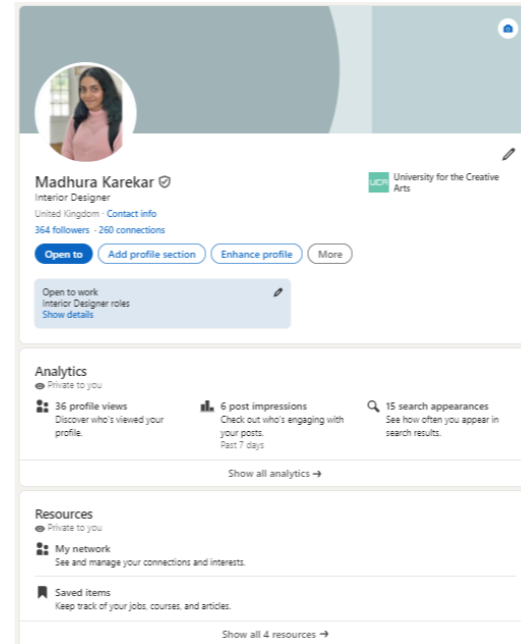
Mumbai | 2022

- Created 2d and 3d designs to aid in the assembly and manufacture of samples.
- Designed furniture using both computerized and manual rendering
- Retained a thorough understanding of design concepts including hierarchy, typography, layout, and colour theory.

Interior Design Intern

kaviar:collaborative, Mumbai, India | 2021 - 2022

- Managed design projects from inception to conclusion, guaranteeing timely and cost-effective completion.
- Worked together with contractors, architects, and other stakeholders to produce designs that complied with client specifications.
- produced material boards and a digital presentation to lead the client presentation.



NETWORKING AND EXPERIENCE



I experienced a mixture of nerves and excitement when I accepted the position of art director for the first time and had to manage a creative endeavour. I soon discovered how crucial leadership, teamwork, and decision-making are to directing my team toward a common goal. The position required innovative problem-solving as well as management, yet conquering these obstacles was satisfying. Although there was a high learning curve, I felt a great sense of satisfaction when I saw my idea realised. In the end, it was a fulfilling and ever-growing creative experience.



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