

THE BIJOU CINEMA

We had been asked and challenged by the Museum of London to design a space where the public will be able to view the development of the construction of the new museum of London site.

Located within an old market booth attached to Smithfield market, I have designed a 'micro-cinema' for the local community to enjoy historical movies from the museum's archive whilst getting a behind-the-scenes view into the creation of the future.

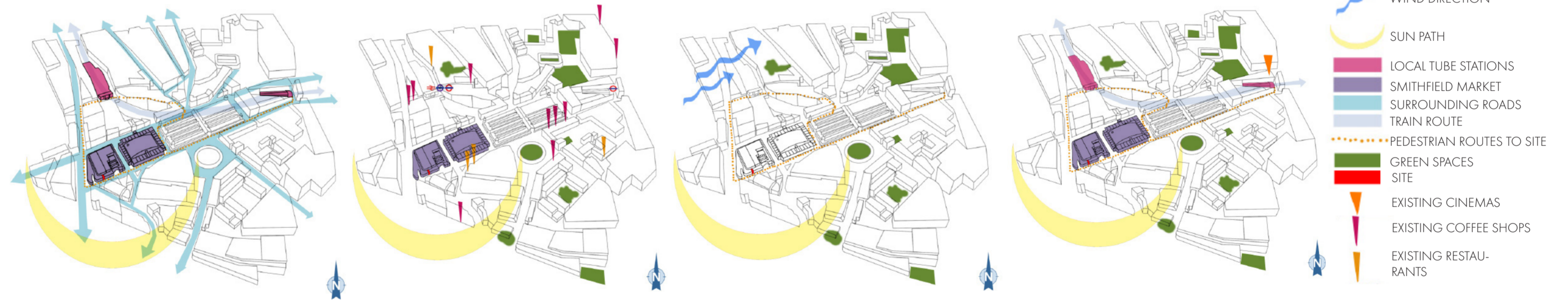
The market itself was designed by City Architect Sir Horace Jones, commissioned in 1866 and completed in November 1868. The Metropolitan Meat and Poultry Act also authorised the development of the Poultry Market which opened in 1875. This building was subsequently destroyed by a major fire in 1958 and was replaced by the current building in 1962.



Genesis images- created using elements explicitly related to smithfield market and the history of the site location. Using high saturated and densely coloured images with long narrow shapes to reflect the height of the space.



Islington is a borough in North London, England. It has a rich history dating back to the Roman era, when it was an important transportation hub. In the 17th and 18th centuries, it became known as a centre for the arts and culture, with many famous writers and artists living and working in the area.

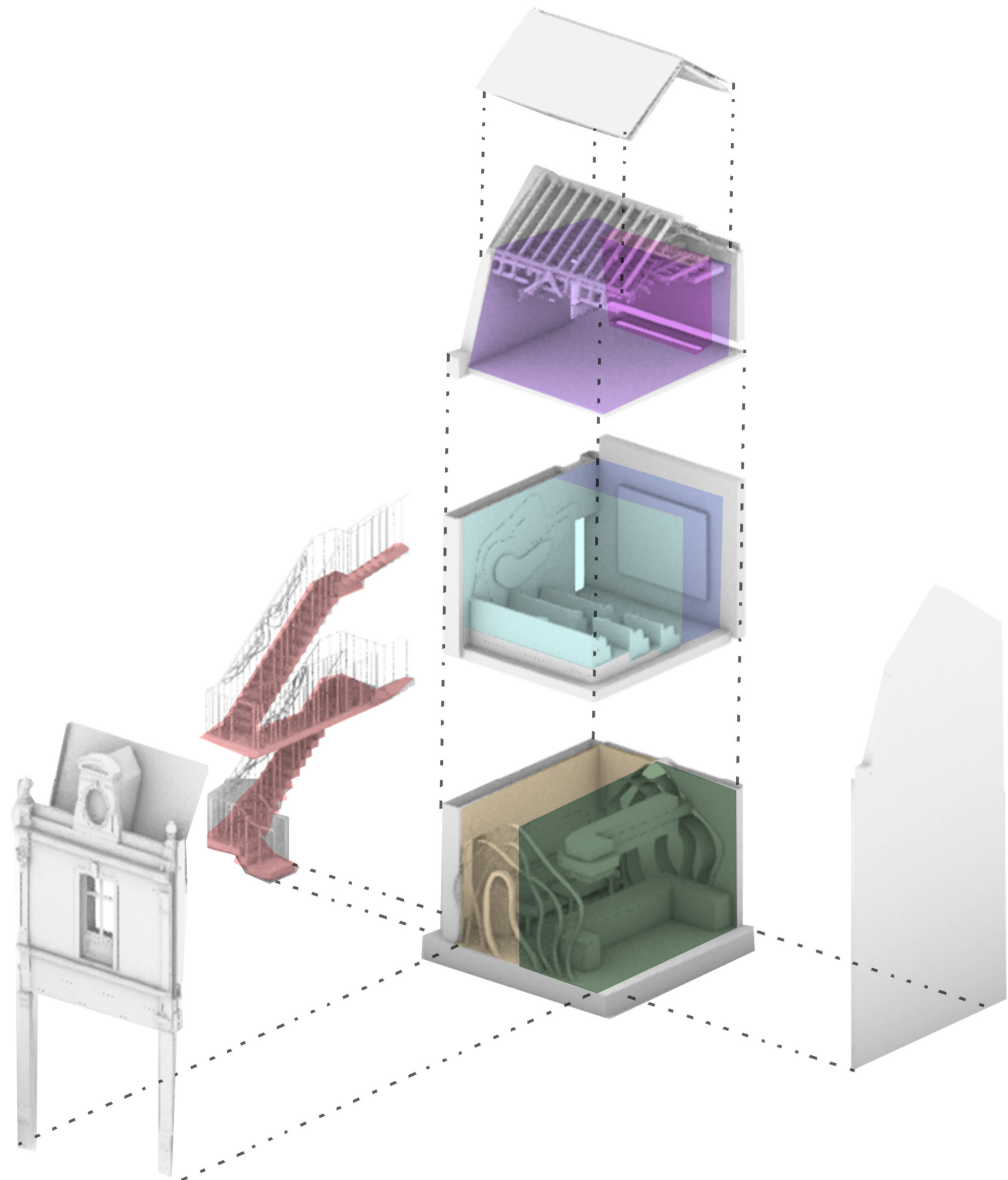


SITE ANALYSIS

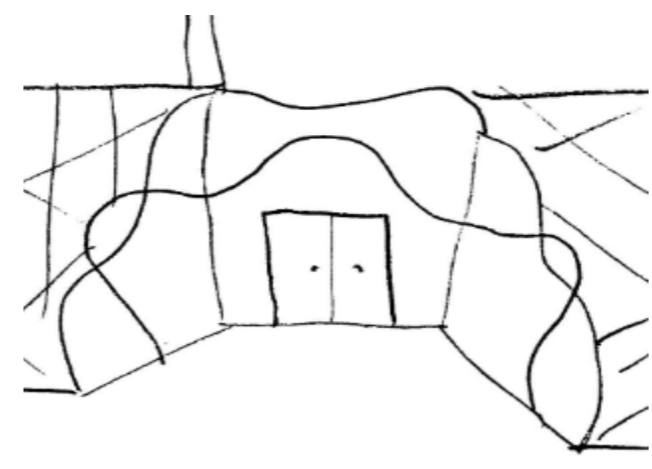
My research revolved heavily around my site analysis and the History of the site.

It is thought that the name Smithfield came from a corruption of 'smeth field' Saxon for 'Smoothfield'. The City of London gained market rights under a charter granted by Edward III in 1327. In 1852 the Smithfield Market Removal Act was passed and the live cattle market was relocated to a new site at Copenhagen Fields in Islington. In 1860 the City of London obtained an Act of Parliament (The Metropolitan Meat and Poultry Market Act of 1860), allowing the construction of new buildings on the Smithfield site. Work began in 1866 on the two main sections of the market, the East and West Buildings. These buildings were built above railway lines which had newly connected London to every other part of the country, enabling meat to be delivered directly to the market. These train connections are one of the main reasons the museum of London is changing its site, and they are incorporating the train tunnels in the basements into the architecture.

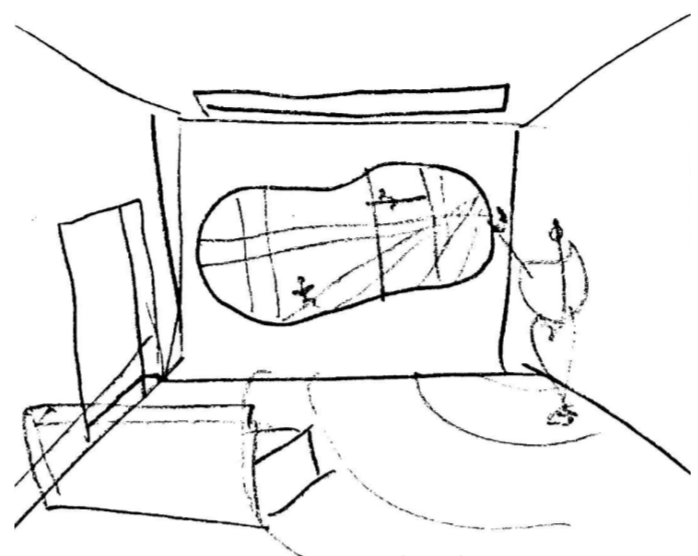
The buildings, designed by City Architect Sir Horace Jones, were commissioned in 1866 and completed in November 1868 at a cost of £993,816. The Metropolitan Meat and Poultry Act also authorised the development of the Poultry Market which opened in 1875. The site location influenced my choice of colour greatly, with the reoccurrence of green being very frequent it made most sense to bring this prominent exterior colour into its interior space.



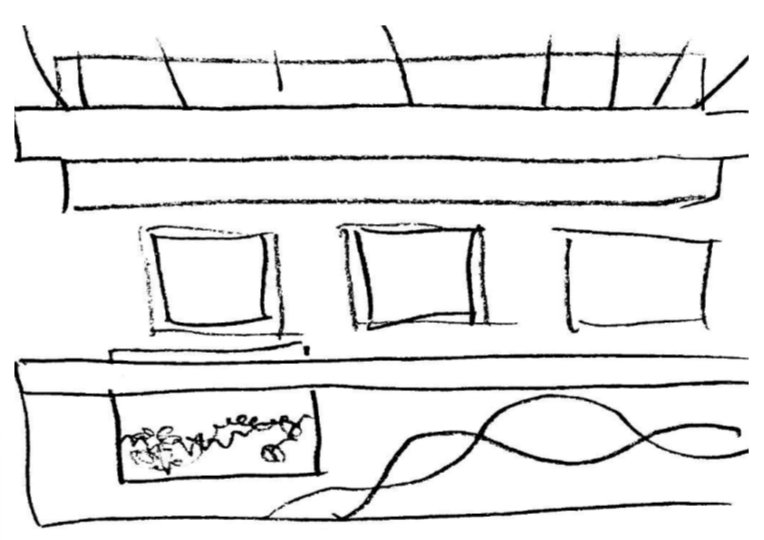
Exploded Axonometric model of my site mapping key zoning and movement areas.



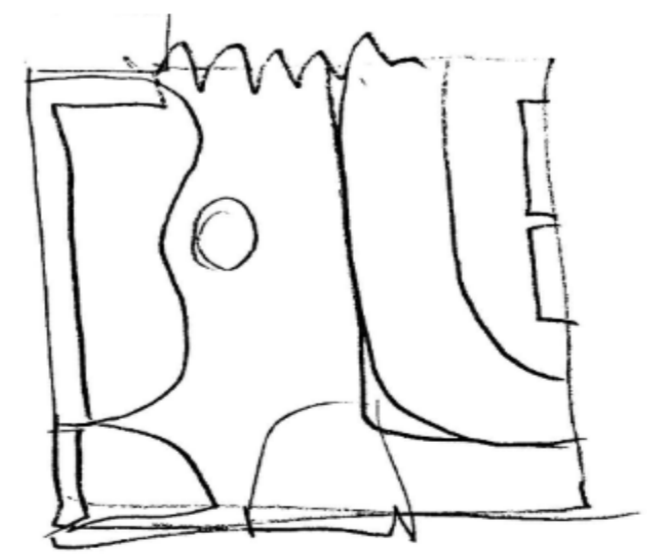
Exterior facade sketch



Moving cinema screen sketch



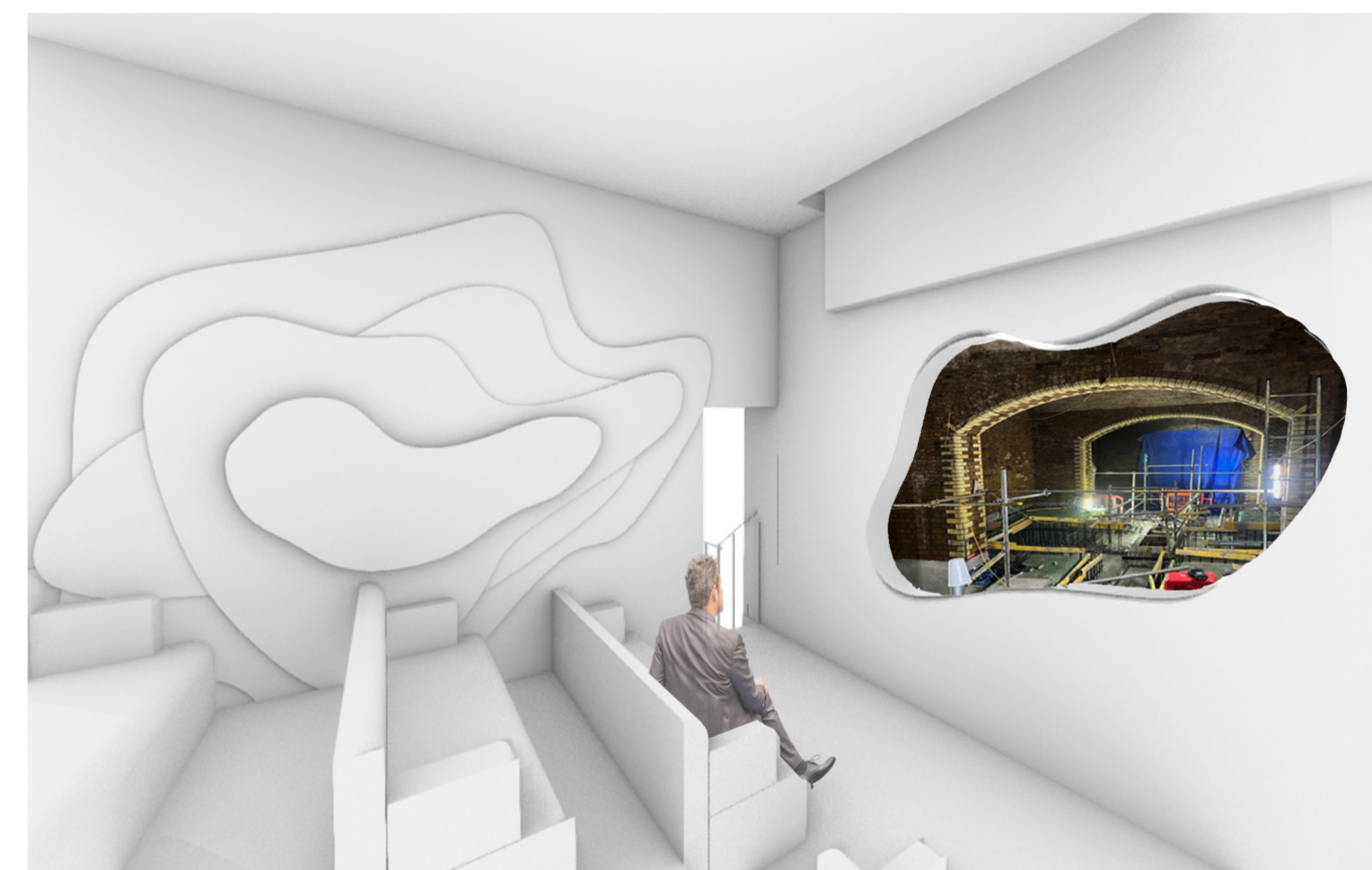
Bar/reception sketch idea



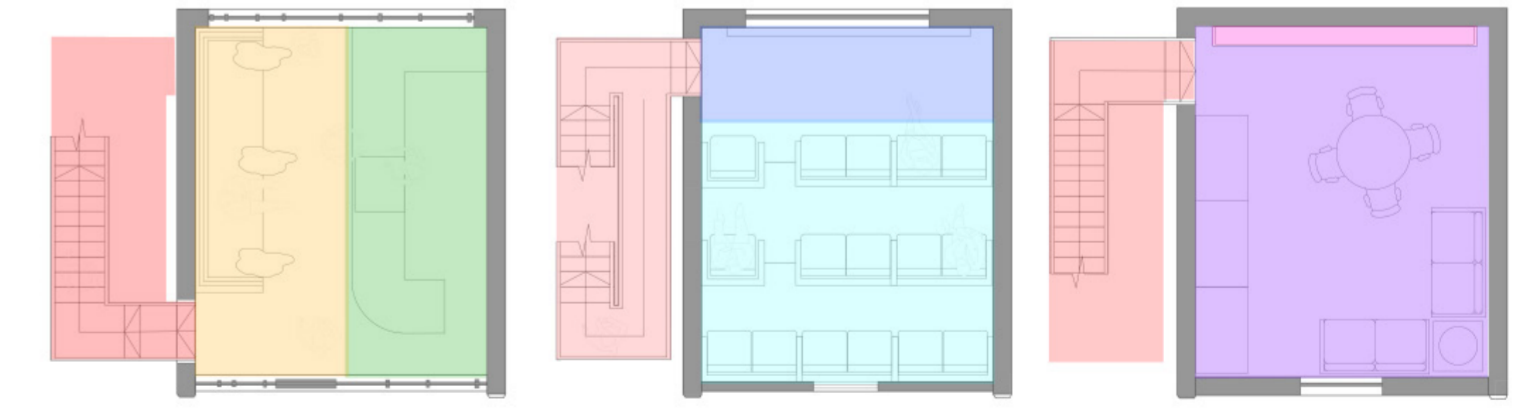
Ground floor plan sketch



Cinema space with screen down to be used for historical films and movies



Cinema space with the moving screen up, allowing for educational talks about the new site and a new viewing space

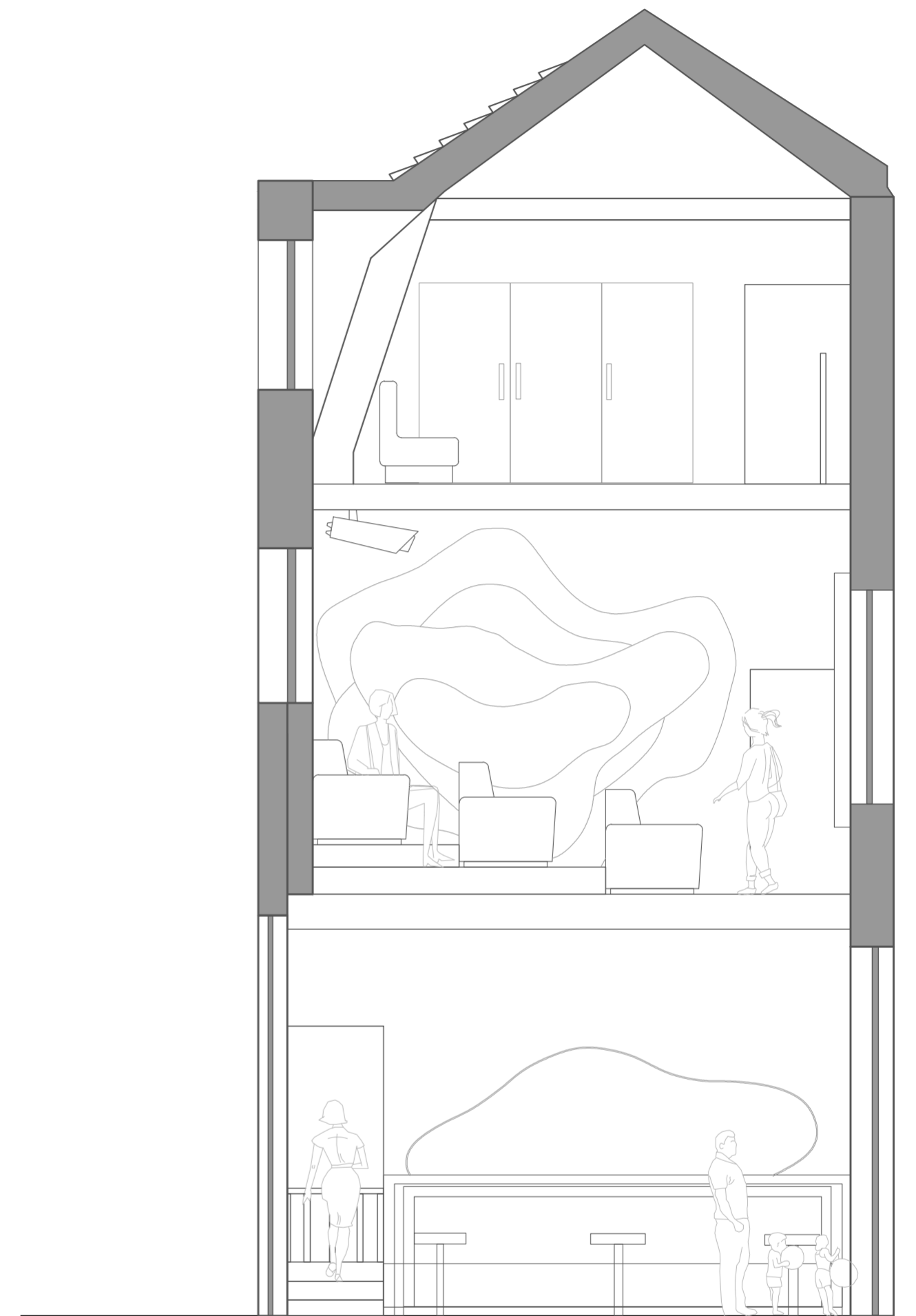


- Bar area 8.7m²
- Cinema seats 15m²
- Staff room 17.8m²
- Seating and walkway 10m²
- Screen space and walkway 5.3m²
- Floor cut-out 0.9m²
- Stairwell 7.52m²

Schedule of accommodation with key zones mapped in m²

CONCEPT DEVELOPMENT

My concept development began with making sketches of the ground floor plan and making schedules of accommodation as the space we had been given was very small. Following that, the 3D exploded axonometric perspective helped me to finalise my plans and sections for the three floors and helped me come to the conclusion of having my circulation on the exterior of the space. To promote the construction of the museum further, I have planned for the cinema screen to have the ability to raise upwards, so when movies from the museum archive aren't being played customers can view into the site from a higher perspective. This feature gives the cinema a second purpose, as an educational talk centre. Where the public can come and be informed and educated on what is happening behind the scenes with a live view of the new site.

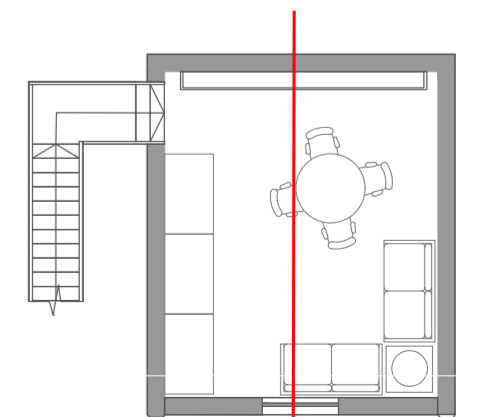
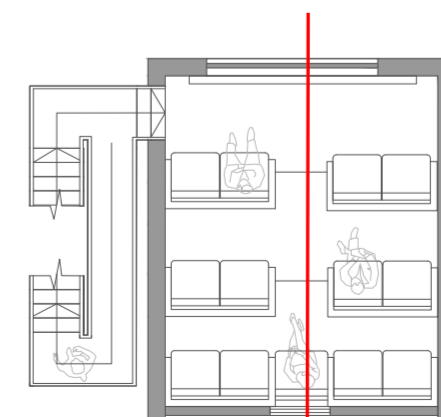
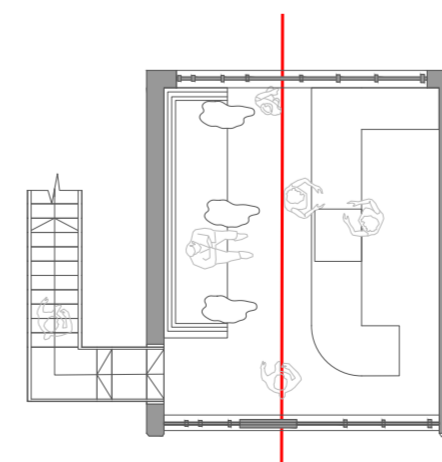


1m

1:50

DESIGN TRANSLATION

Inspired heavily by the art nouveau movement in the 1900s, my shop facade is constructed of lots of exaggerated and curved pieces of glass. The Museum of London logo was used to create the facade of my cinema. This shape of window is repeated on the Rotating, cutting and layering the design gave me a new language I could use to entice passers by. In sections, you can clearly see this shape translated, repeated and rotated to form the silhouette for the acoustic panels in the cinema space to block out sound from both the street and from the construction site behind.



A





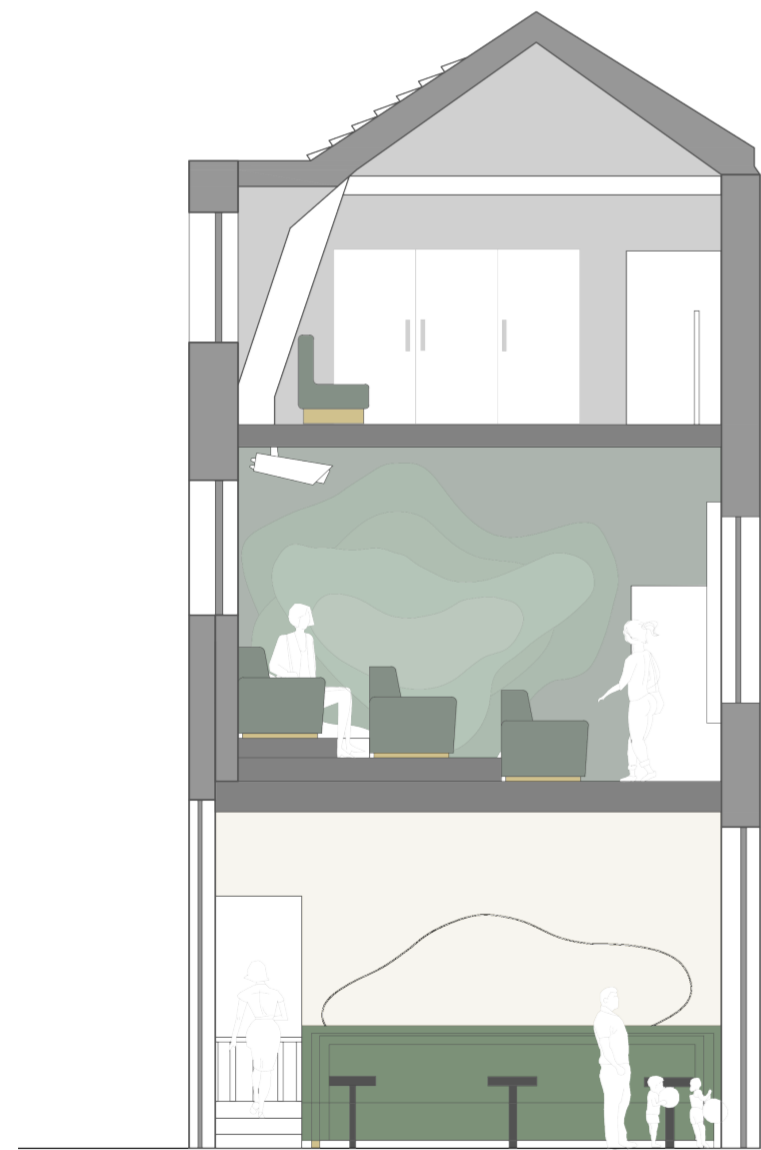
Ground floor view- space to collect tickets and snacks whilst viewing the construction behind



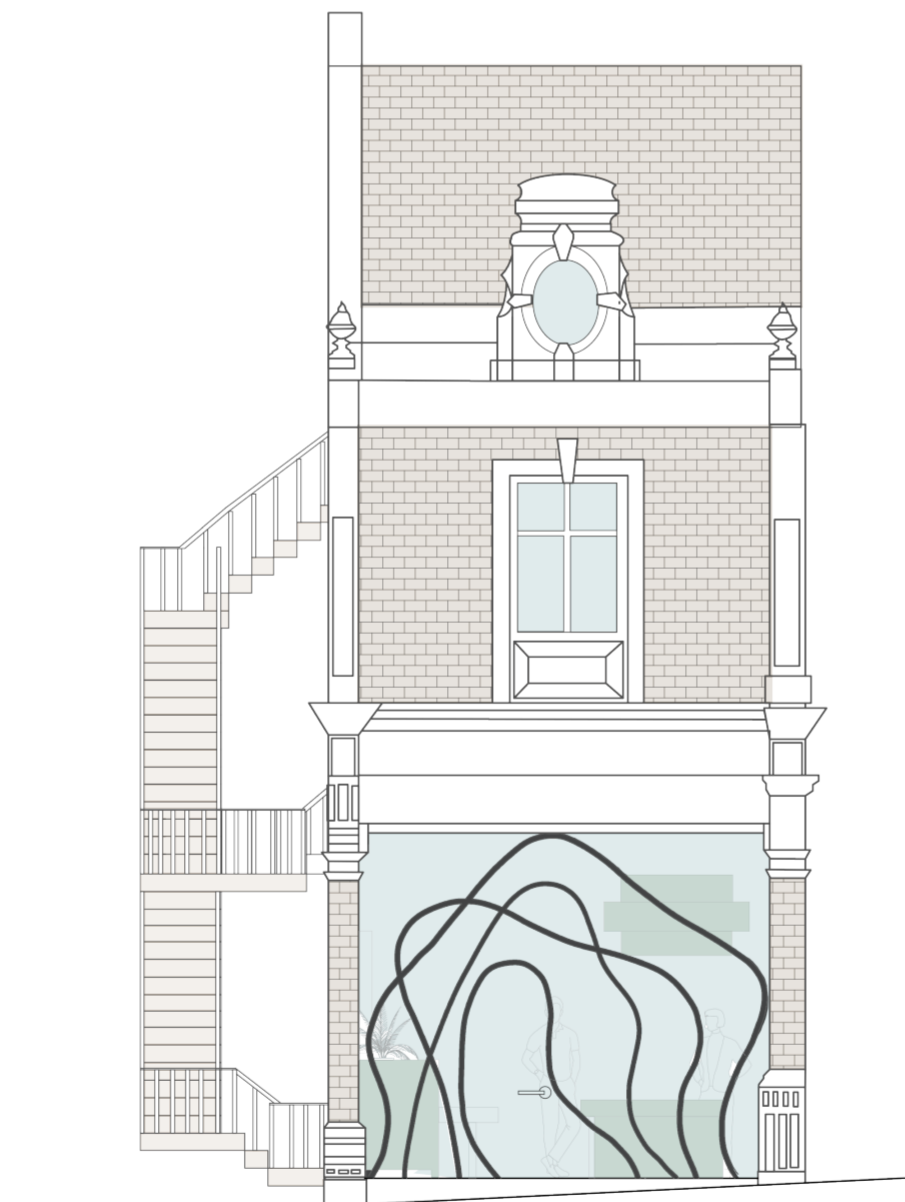
Second floor cinema space to view film from the museums archive. with moving screen to give a new perspective to the site.



Street perspective of the cinema shop facade and sign



Section view in colour



Cinema facade in colour

1. Green carpet walls and floor in cinema
2. Grey stained oak wood
3. Green velvet banquette and cinema seating
4. Green ceramic tile
5. Black window framing
6. Brass fixtures
7. Plastered walls
8. Tile variations
9. Leather covered tables
10. Foliage and vegetation



FINAL CONCEPT

My final design is a family orientated cinema space for all ages to enjoy movies and film from the Museum of London archive. Using the exterior of Smithfield Market as my inspiration for my colour palette, the deep green scheme is continued from the ground floor to the first floor in the form of tile, leather and carpet textures. The third floor has been allocated as a staff and storage space for breaks and supplies. My designs were heavily influenced by the Museum of London's logo, using the silhouette of London throughout time to form elements such as the facade and viewing window shapes, bar front details, acoustic panels and details in the staircase railings.



LAMP PROTOTYPE

Inspired by the meat market of smithfield and the biproducts of bone and leather, i created a lamp that flips the horrors of butchering and blood into a glowing piece of artwork. I let the recycled leather crease and curve in natural patterns whilst using the technique of 'wetforming'. wetforming consists of boiling the leather and pinning it/holding it in the desired shape as it dries so that it keeps its shape. For stability and support, the lamp is nailed onto a hidden wooden frame that can be interpreted as the skeleton of the piece holding the 'skin' to the right shape. Above, i have placed my lamp in context. i have decided it is best placed in a high end luxury interior to emphasise the subliminal contrast in the design and materials.

dezeen



A Cacophony of Creases by Isobel White

"Using recycled leather, White fabricated an origami structure that houses a luminaire, catching all the creases of her lamp in dramatic shadow.

"This undulating leather landscape became an energetic wave of classic luxury.

"The second and third years are split into design units run by Pol Gallagher (Unit 2) and Keith Winter (Unit 3), offering a diverse array of project briefs over the two years. "These challenged students to produce innovative lighting designs while also considering shape and form to the possibilities offered by different materials. "From 3D printing and cement pouring to copper pipe bending, laser cutting and metal welding, woodwork and the integration of electrical parts. "The different processes involved led themselves to an exploration of lifestyle, personality, materiality and colour in interior design while aiming to elaborate on form and function."



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"Using recycled leather, White fabricated an origami structure that houses a luminaire, catching all the creases of her lamp in dramatic shadow."
"This undulating leather landscape became an energetic wave of classic luxury. "The leather was sourced from the offcuts of sports car manufacturers and the resulting lamp is intended for placement in high-end, luxury interiors."
Student: Isobel White
Course: BA Interior Design
Tutors: Pol Gallagher and Keith Winter

My design was one of 10 chosen to be featured in a Dezeen article showcasing uel's lamps of 2023.

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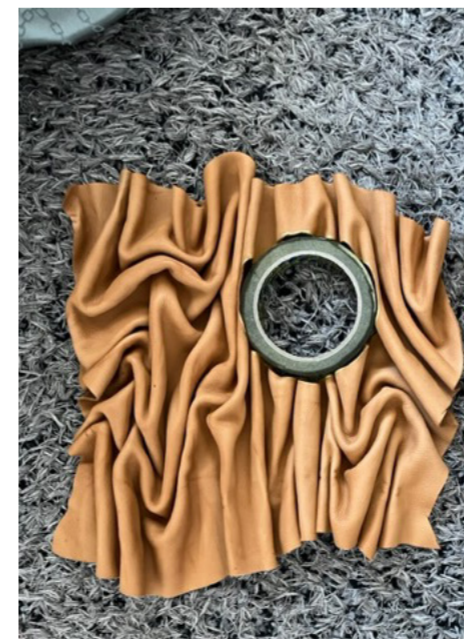
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Examples of my wetforming leather experiments changing the size, scale and cut out negative spaces.



Visualising the lamp in wall space Design development ketches looking at ways to drapw the leather

