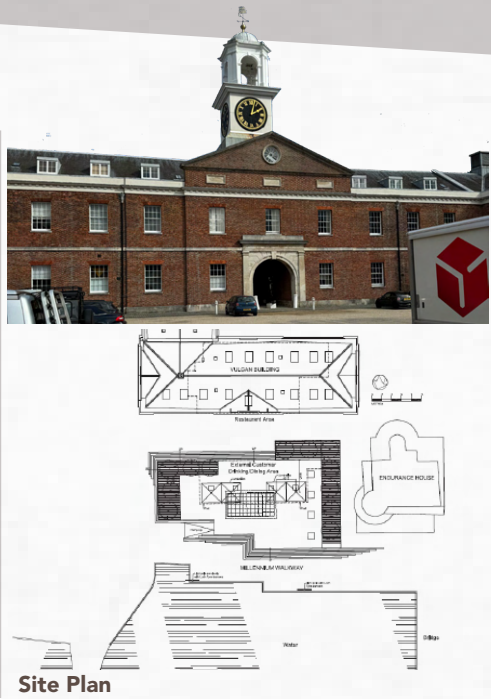


Site Exploration



Our site is the Vulcan Building in Gunwharf Quays, Portsmouth. The Quays were originally a Royal dock that fell into disuse in 1855, before being sold to the city council who were keen to create a waterfront commercial space to attract visitors to the city. The area is popular with students due to its close proximity to the University, families due to the large amount of restaurants, and tourists due to it containing Spinnaker Tower, a notable landmark.

The Vulcan Building, formerly a naval ammunition storehouse, was built in 1814 and consists of timber floors concealed in a brick shell. During the blitz of 1941, the North wing was destroyed and later rebuilt by developers and regenerated into a mixed space of luxury housing and commercial property.



Accessibility

The site is accessible by pedestrians through Gunwharf Quays. The Gosport Ferry allows pedestrians from across the harbour to visit the area. Traffic can access the site using underground parking.



Conditions

Our building is surrounded by taller buildings that block most direct sunlight. The tall buildings also block the majority of the prevailing south-west wind.



Context

The area north of our site Gunwharf Quays, a heavily commercial space consisting of clothing outlets and restaurants. Surrounding the rest of our building is luxury apartment buildings that are not accessible to the public.

Building Analysis

The building is **Grade II listed**, meaning there are restrictions on changes that can be made. Listed elements of the building include its **bricks, mortar and arched wooden doors**.



Natural light is abundant due to large windows on both the North and South facades.

The three central pillars are structural, so cannot be altered.

The existing mezzanine floor creates accessibility challenges and restricts the flow of the space.

The North facade is visible from Gunwharf Quays and has the most notable and accessible entrance for our site. The South entrance is located by a loading area which would not be ideal for attracting visitors.



Interior Materials



RED BRICK



WHITE PLASTER



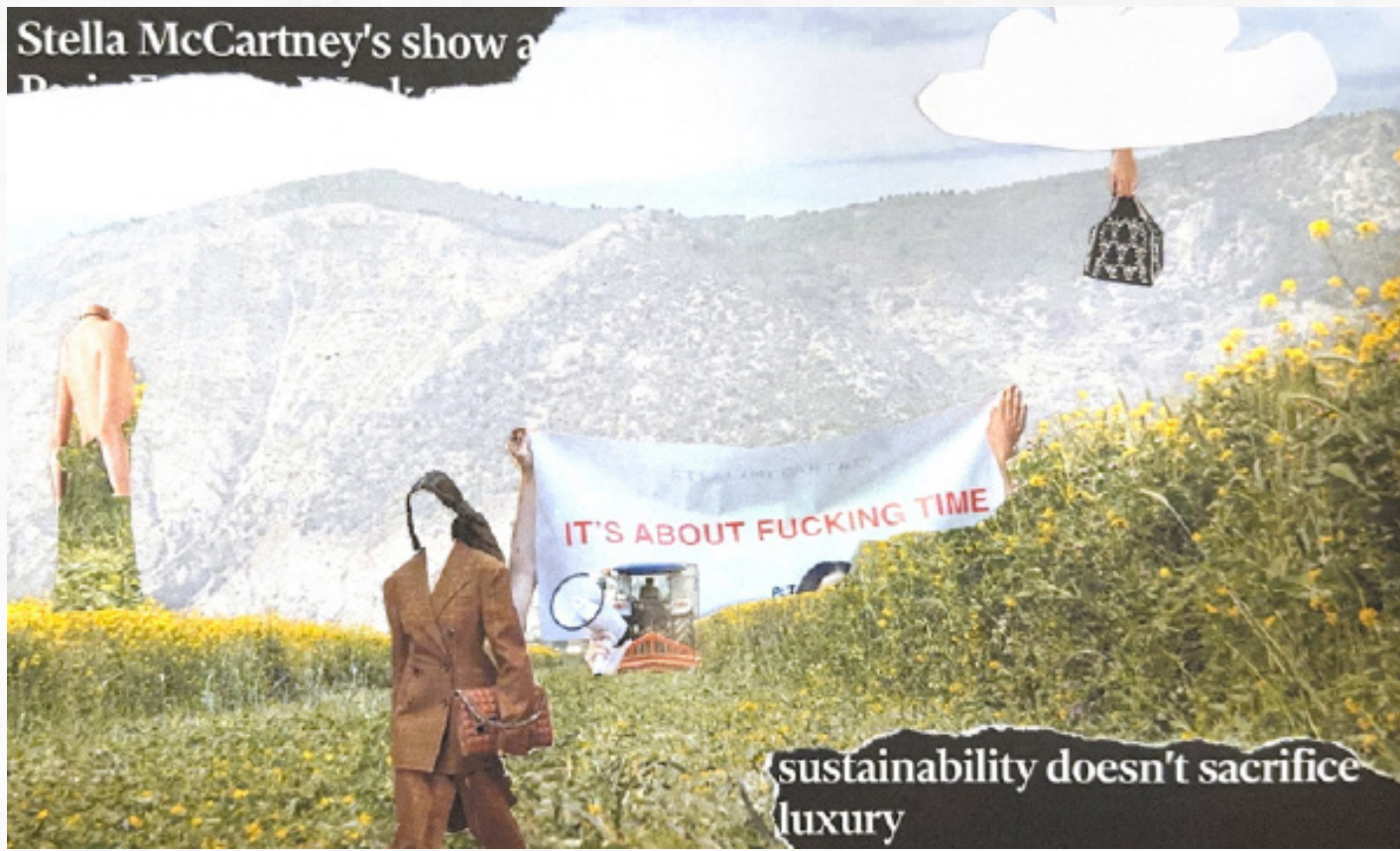
AGED TIMBER

Client Analysis

My chosen client is **Stella McCartney**, named after its founder, a renowned British designer. The brand was one of the first high fashion names in the industry to focus on sustainability as a core value in the production of its garments and accessories. McCartney has been committed to sustainable and regenerative practices since it first launched in 2001, striving to "create the most beautiful and desirable products with the least impact on our planet".



Map showing the brand's raw material sources
Stella McCartney has partnerships with regenerative farms that use indigenous farming practices to sustainably produce textiles.



Stella McCartney herself has been at the forefront of the war on fast fashion and unethical industry practices, notably participating in Fashion Revolution Week, an organisation formed after the collapse of the Rana Plaza factory in Bangladesh that killed 1129 garment workers. The media exposure revealed the poor working conditions that many high street fashion brands sourced their clothing from, and was a major turning point for fashion ethics activists. She also appeared in the documentary *The True Cost*, stating "The fashion industry just needs to think". As Stella has consistently used her platform to highlight the problems with the fashion industry, challenging designers and consumers choices, I created my exhibition to evoke a feeling of responsibility to its visitors about making sustainable and ethical choices.

The first "Future of Fashion" exhibition was showcased at COP26 conference, and Stella McCartney was the only designer to receive an invitation to the event which was a milestone in cutting carbon emissions.

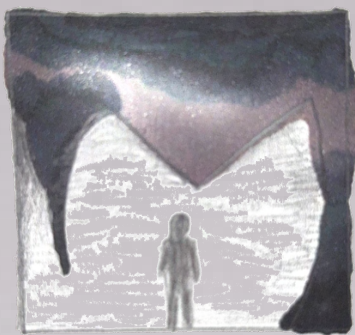
Exhibition Artifacts



CONCEPT NARRATIVE



Rana Plaza factory collapse disaster
Idea to create oppressive section of exhibition to create awareness of the poor conditions.



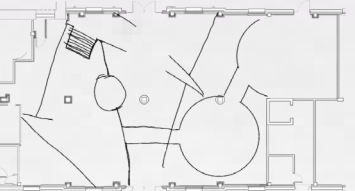
Darkness / Oppression - Sketch
Atmosphere of building closing in, claustrophobia.



Dark / Light - Sketch model
Resembles collapsing roof, sections of the ceiling peel away to reveal light. Exhibition should guide users to the "light".

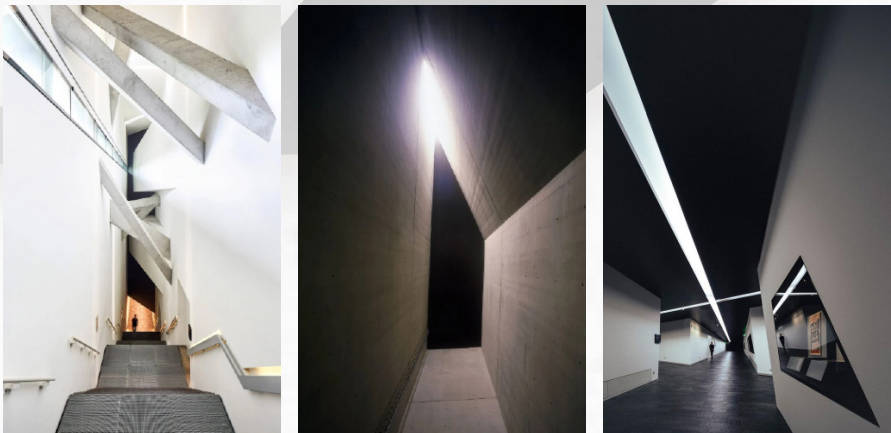


Chaos / Calm - Parti Diagram
Interaction of sharp angles representing chaos with smooth curves to represent calm.

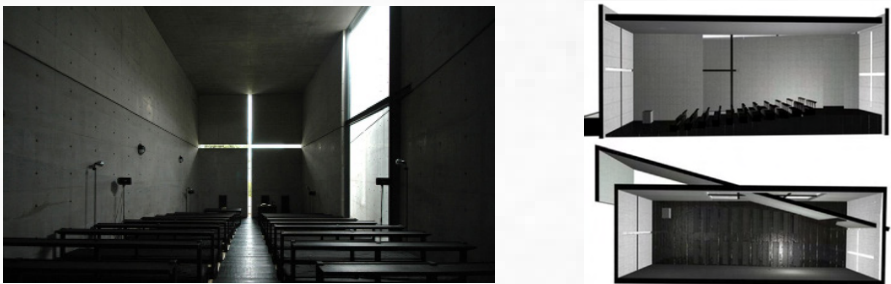


Floor Plan - Initial Sketch
Interaction of angles, walls and curves on two levels to create two interacting sections of the exhibition and the required areas.

Precedents



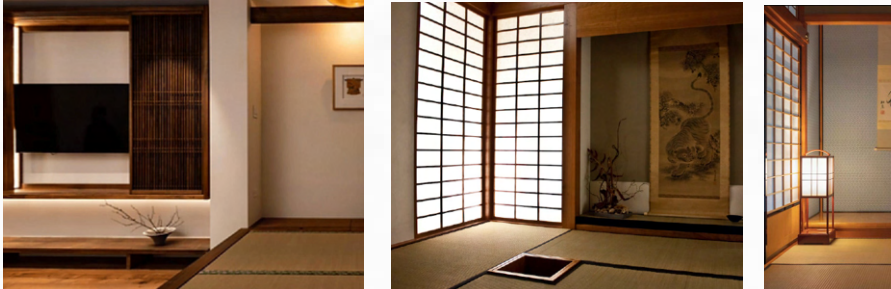
Jewish Museum Berlin, Daniel Libeskind
Informative exhibition presenting Jewish history
The architecture itself tells the story using levels of natural lighting, abstract shapes and sharp elements to create atmospheres of hope, oppression and despair. I can implement the use of dark and light, as well as sharp angles in my design to represent both the calm and chaotic elements in my exhibition.



The Church of Light, Tadao Ando
Simplistic church made from intersecting bare concrete walls.
Natural light in the shape of a cross draws focus to the front of the service, while a window with no view allows more light in at the side, creating calm and religious atmosphere. Elements of this precedent I would like to apply to my design are the intersecting walls and use of light to create focal points.



Serpentine Gallery Pavilion, Peter Zumthor
Dark structure surrounding bright lush garden.
Uses shadows and darkness to guide users into a central "contemplative room", which is similar to my concept of emerging from a dark space to a light space with natural materials that has a calming atmosphere.
Lightweight timber frame coated with acrylic epoxy.



Japanese Tea Rooms
Traditional space for ceremony and gatherings.
Allows filtered sunlight into the room, and uses natural materials to create a serene environment, disconnected from the outside world.



Vitra Fire Station, Zaha Hadid
Inspired by deconstructivism
Creates an "illusion of spatial instability" which is an aspect I would like to incorporate into part of my exhibition to represent the instability of the fast fashion industry.



Stella McCartney's first and second "Future of Fashion" exhibits.

Concept

I wanted to create an exhibition that that educates visitors about the need for regenerative fashion and creates a feeling of responsibility as a consumer.

The first section of my exhibition will have a dark, oppressive atmosphere and will contain information related to the history of the fashion industry and the negative environmental and social effects that unethical and unsustainable fashion cause. After a secondary transition section, the final area will have a contrasting light and naturally calming atmosphere that correlates with Stella McCartney's brand identity and ethics, and could resemble a sustainable fashion workshop.

Deconstructivism

Deconstructivism is a postmodern design movement, involving the fragmentation of a structure's surface to create abstract facades that usually lack harmony and symmetry. This technique often creates aesthetically chaotic buildings that appear to be distorted or stretched. One key architect that practiced deconstructivism was Zaha Hadid, who created many buildings with abstract forms, including the Vitra Fire Station.



To implement ideas of deconstructivism into my exhibition, I can use abstract forms that are contrasting to represent each of my themes, using curves and circles to represent the calm, soothing areas of my exhibition and harsh, sharp lines to create an oppressive and chaotic atmosphere.

Materials

As my exhibition is for a regenerative fashion brand, it is crucial that the materials I choose for its construction are sustainable or regenerative so they compliment the brand and align with its values. Stella McCartney has many partnerships with patented biomaterials, such as vegan animal product alternatives and textiles using fibres from regenerative farms.



Mycelium
Biomaterial that forms the roots of fungi and is very versatile. Used to create lightweight strong building materials. Can be made into panels for cladding temporary structures, like exhibitions. As it is produced by fungi, these panels can be "grown" and organically recycled, making them an excellent choice for my regenerative fashion exhibit as they are sustainable and light.
Also can provide aural insulation which could be useful in my exhibit if I require areas to be silent or play sound.



Timber
Timber is one of the most widely used and versatile materials used in construction. Sustainable timber is wood that has been responsibly harvested from forests that are replenished. Lower carbon footprint, as trees are a natural carbon sink, durability and strength, and relatively low price. I could use timber to create structural support for parts of my exhibition. I could also use thin panels of softwoods to create the visible walls and dividers in my exhibition.



Hemp
Hemp is a plant fibre that comes from the stems of cannabis plants. The plant is fast growing and greatly improves soil quality. The fibres can be made into blocks and panels, and even turned into "Hempcrete" that can form structural elements. The hemp panels are breathable to prevent mold and also provide excellent thermal and aural insulation.



MYRIUM
Alternative to animal leather that is created from virgin natural materials, and upcycled agricultural waste. In contrast to most synthetic leathers, MYRIUM is plastic free, fossil fuel free and water free, reducing its environmental footprint immensely, while giving a use to waste. The fabric is scalable and can be manufactured in many colours, making it an ideal sustainable choice for furniture upholstery in my cafe and workshop area.

Precedent Visits



All Saints, Regent St.
Wall created with repeating objects creating a rhythm out of sewing machines.

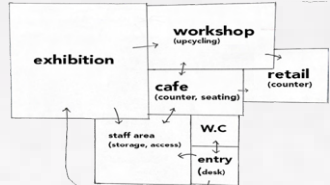


NAOMI Exhibit, V&A
Interactive catwalk with a branded backdrop. Perimeter display of garments.

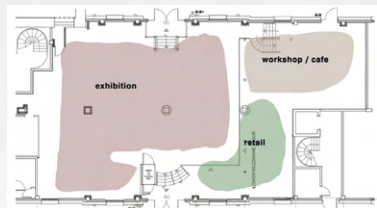


NAOMI Exhibit, V&A
Photograph display using a backlit panel as a background, creating contrast and drawing focus to the images.

LAYOUT ANALYSIS



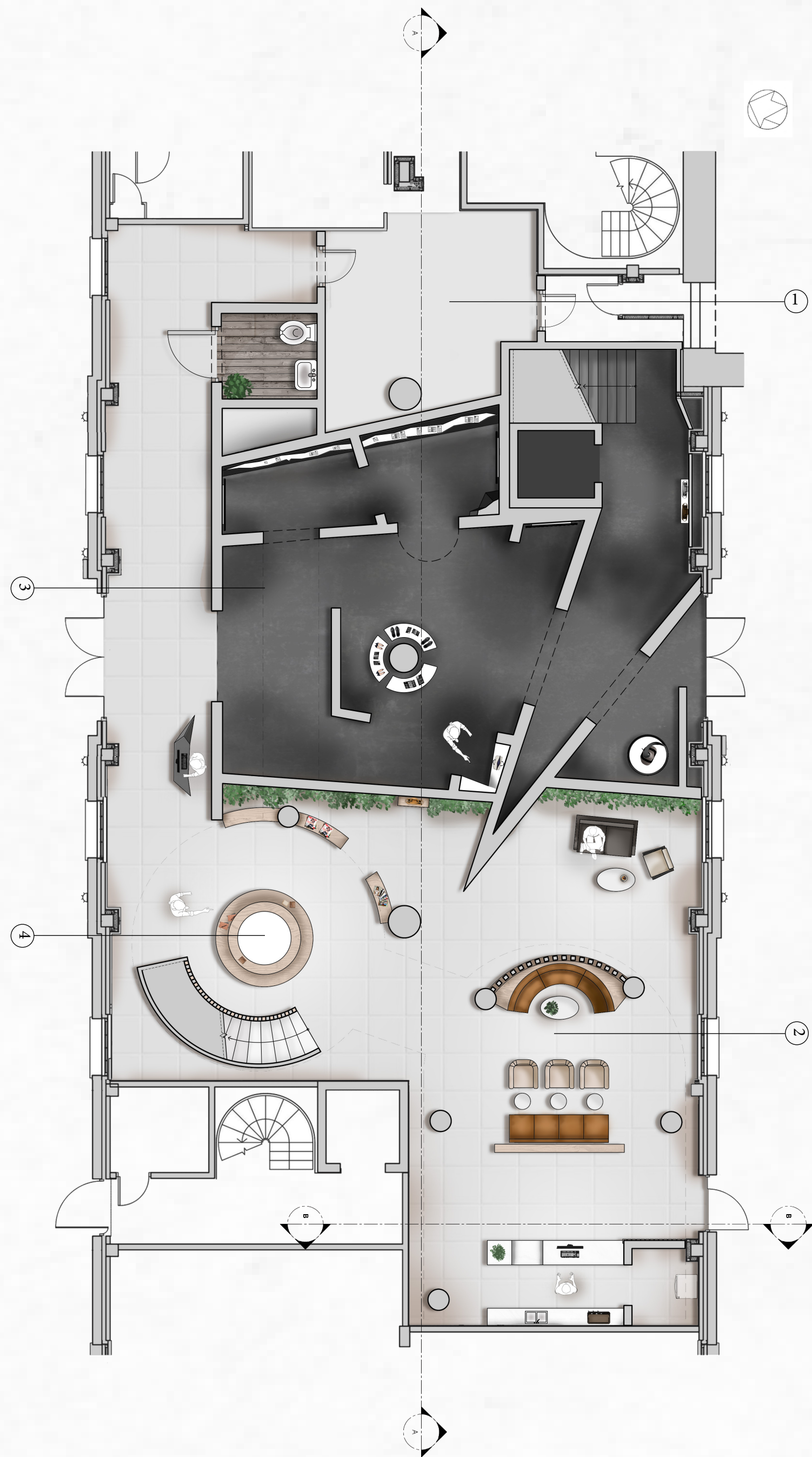
Bubble Diagram
Using visual techniques to map out the relationships between rooms to imagine their placements.



Bubble Diagram - Plan View
Using the existing mezzanine to test placements of rooms / areas.



Multilevel - Sketch Model
Adding to my first model to create intersecting mezzanine levels representing chaos and calm.



PROPOSED GROUND PLAN

- ① Utility / Access
- ② Cafe
- ③ Exhibition
- ④ Retail

Private access to maintenance areas including underneath the mezzanine, ventilation systems and the rest of the Vulcan Building. Can also provide storage space and a staff area if required.

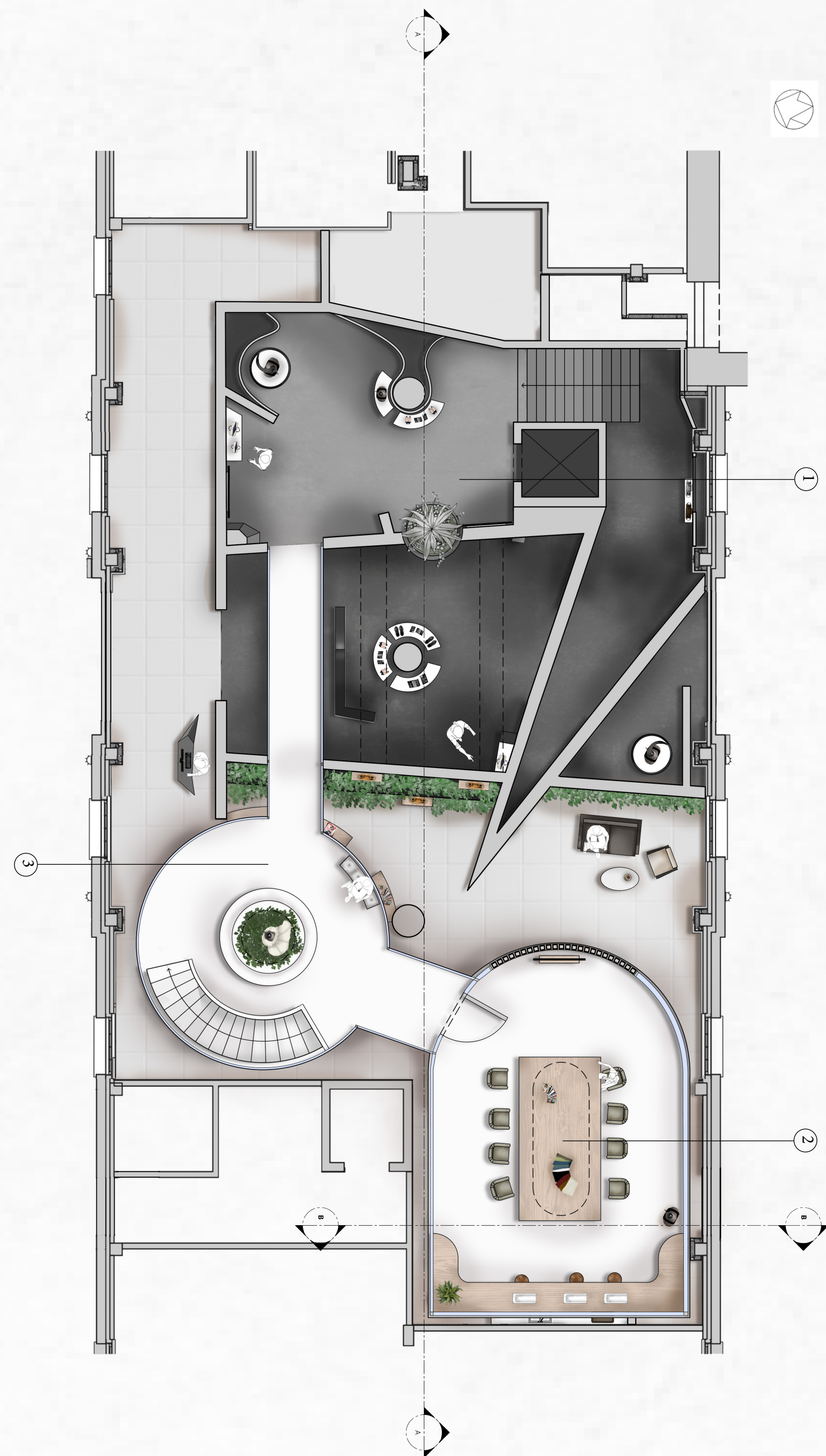
Cafe counter and private storage and kitchenette space. Seating upholstered with vegan, plastic free leather. Tables and dividers crafted from local responsibly sourced timber.

Ground floor of exhibition guides users along an illuminated display resembling a cracked wall containing Stella McCartney's sustainability timeline. Sharp angles create unease and funnel visitors to the upper floor of the showcase.

Sustainably sourced timber tables display retail items after the exhibition and before the cafe space, tracing the curves of the mezzanine floor above.

STELLA McCARTNEY Future of Fashion Exhibition

1:100



PROPOSED MEZZANINE PLAN

- ① Exhibition
- ② Workshop
- ③ Open Area

Upper exhibition floor acts as a transition from the dark area to the open mezzanine. Wooden dividers bring natural textures and curved elements guide visitors to the final display.

Hosts clothing upcycling workshops for visitors. Seating upholstered with vegan, plastic free leather. Unused textile fabrics are donated to textile recycling organisations.

The circular podium holds the final exhibition, a gown placed on a bed of grass and foliage. Seating provides an area to rest or wait for a workshop session.



SECTION A-A

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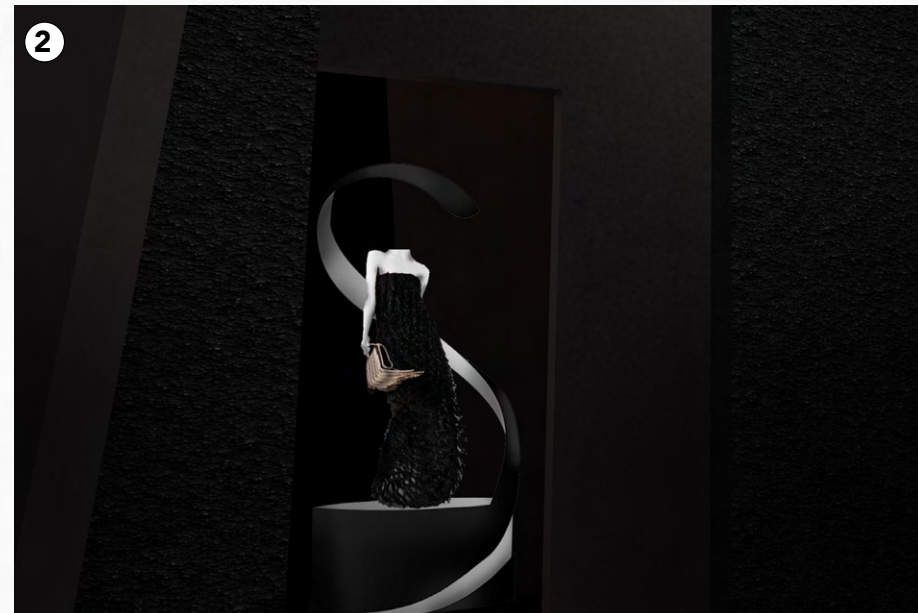
NORTH ENTRANCE ELEVATION



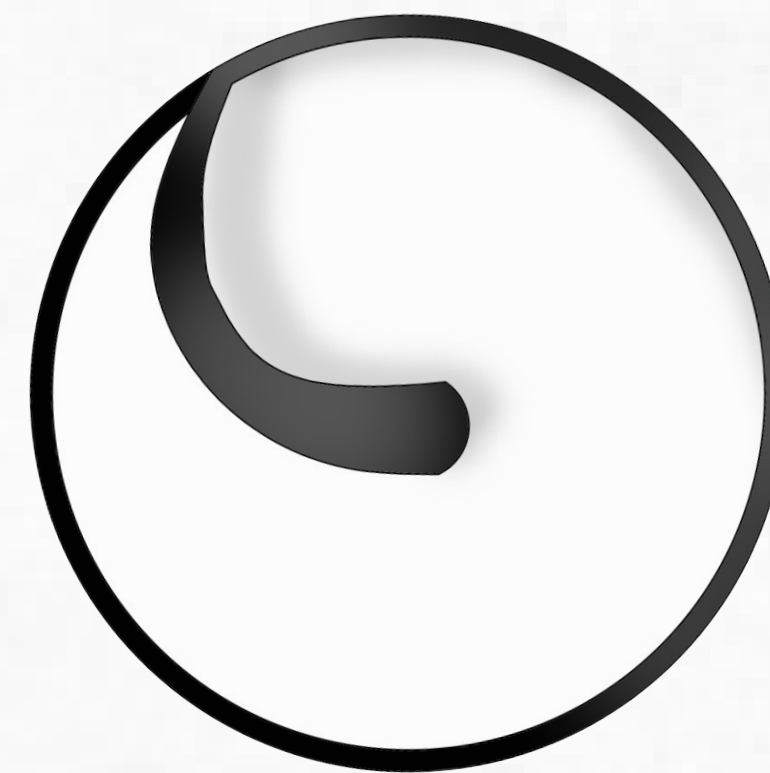
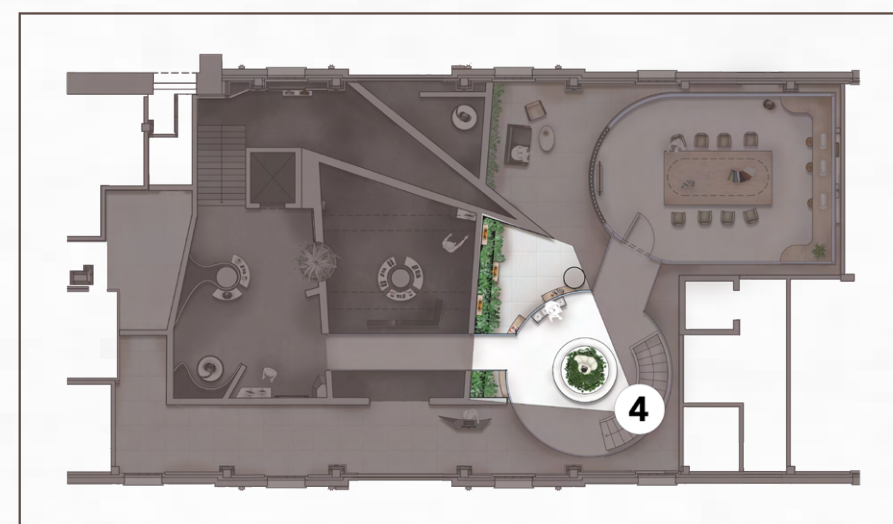
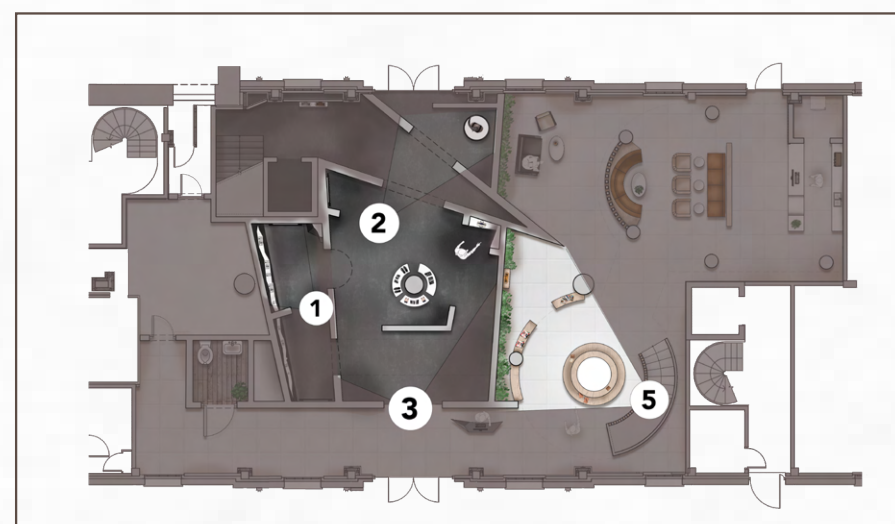
SECTION B-B

STELLA McCARTNEY Future of Fashion Exhibition

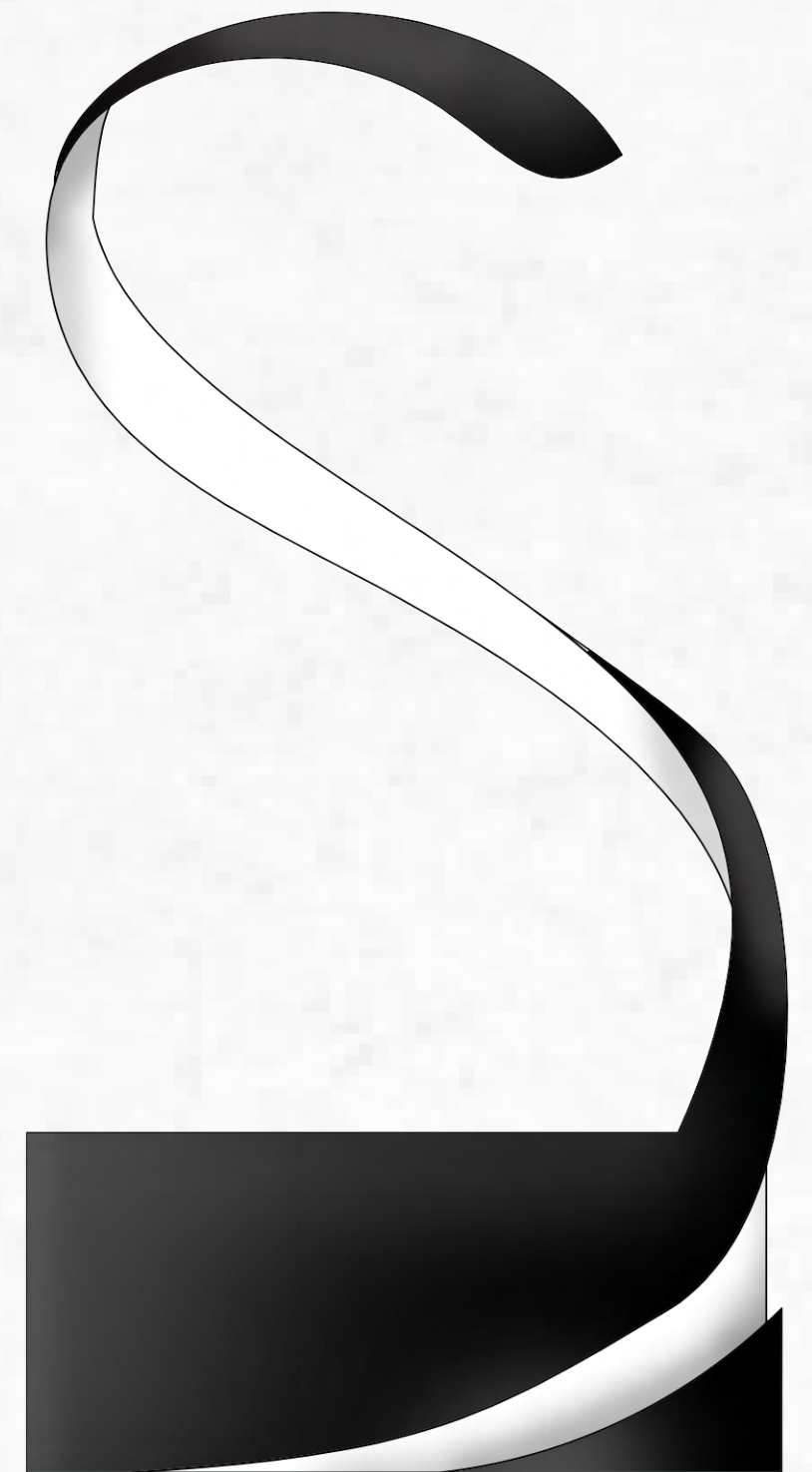
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SERIAL VIEWS



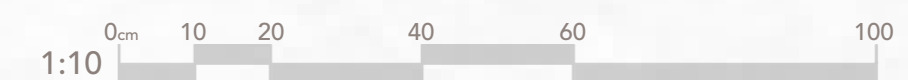
OVERHEAD PLAN



ELEVATION

Glimpse of Light

GARMENT EXHIBIT



Concept

Materials

Placement

Exploring the interaction between light and darkness, the display spirals around a central garment, revealing the light inside the black shell. When viewed from the front, the curves frame the item and resemble the letter "S", a subtle hint as Stella McCartney's influence.

The base of the exhibit is created from a circular hemp block for stability, while a wire frame clad with stretched regenerative cotton creates the decorative curve. Underneath the top of the curve is a flush white LED panel, to provide dramatic overhead lighting onto the garment.

Two of these displays are placed in the exhibition, the first being through the sharp square openings on the ground floor, creating a eye catching glow in the darkness and drawing visitors in.