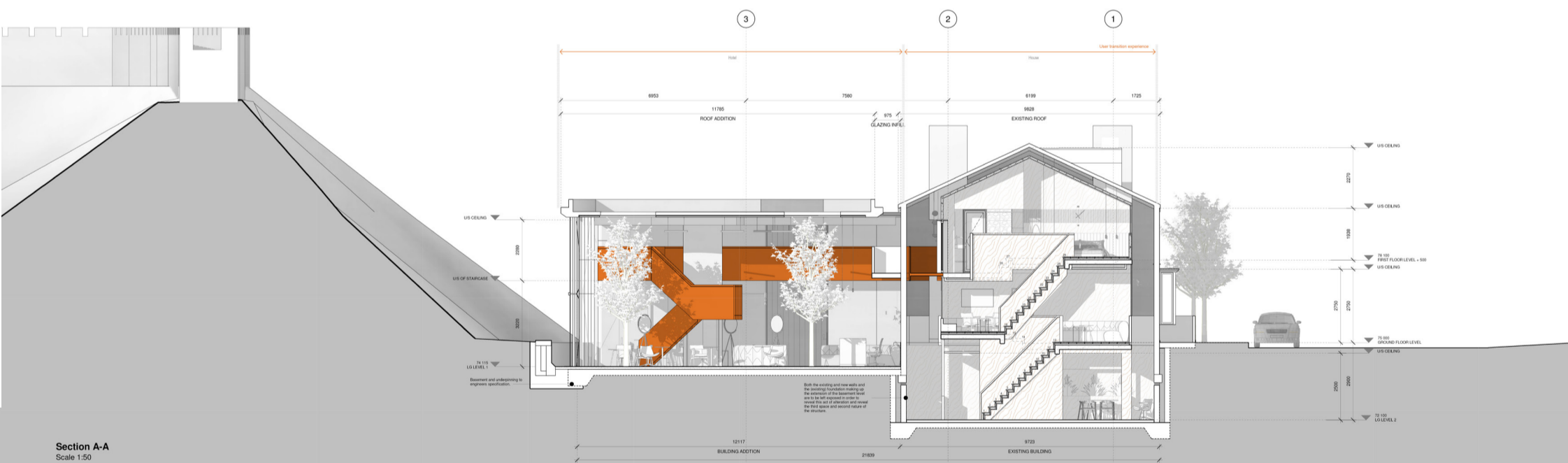


PORTFOLIO

| DOMARIA WILKINSON



Section A-A
Scale 1:50

WILKINSON Domaria
INT9005M-2

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01

Interior Design

Professional Work:

2018

Paragon Interface Architects

University Work:

2019

M.A. Interior Architecture and Design, University of Lincoln, UK
With distinction, 88%.

2015 - 2017

B.Sc. Interior Architecture, University of Pretoria, RSA
With distinction and full honorary academic colours, 78.74%.

Achievements:

2015 | 2016 | 2017

Invited to Golden Key Society (top 15% of degree). Criteria can be found at:
<http://www.goldenkey.org.za/about>;

2016

Department of Architecture Prize - Best student in second year design in the interior architecture programme;

2017

Materials Studies Prize - Highest Distinction Average in all Material Studies Modules;

2017

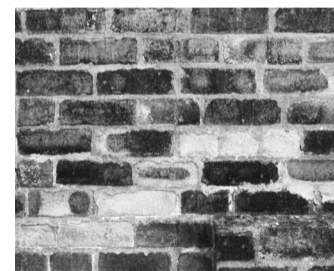
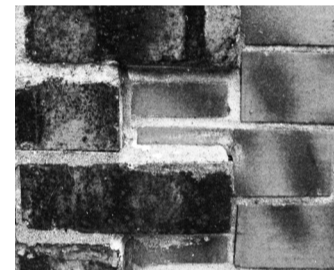
Hans Wegelin Prize - Best set of working drawings in 3rd Year Architecture;

2017

Black Canvas Prize - Student with best detailed assembly and shopfitting drawings in the third year interior program; and

2017

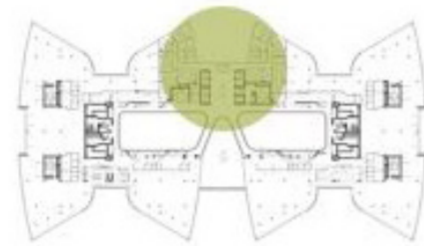
Department of Architecture Prize - Best student in third year design in the interior architecture programme.



01
DELOITTE SIXTH FLOOR EXECUTIVE AREA

Paragon Interface Architects
Johannesburg
2018

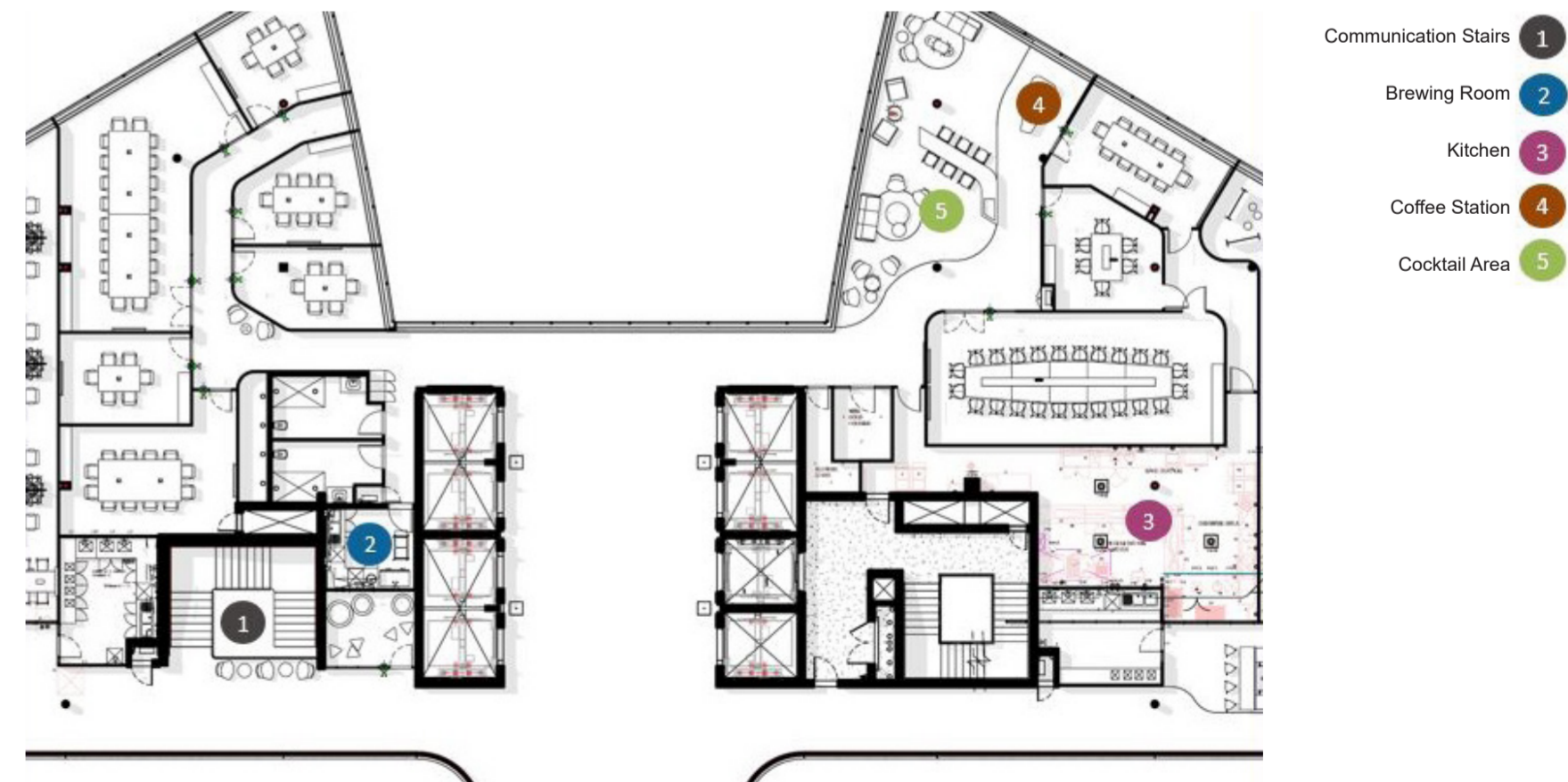
My role comprised producing a look and feel, after which I specified finishes, furniture and fixtures (both bespoke and off the shelf) and modeled in all the design elements using Revit. Although I was responsible for setting up the the 3D views, all renders were done by our in-house render team.



Look and feel of the Executive Floor Cocktail Area



Executive Floor Cocktail Area 3D View



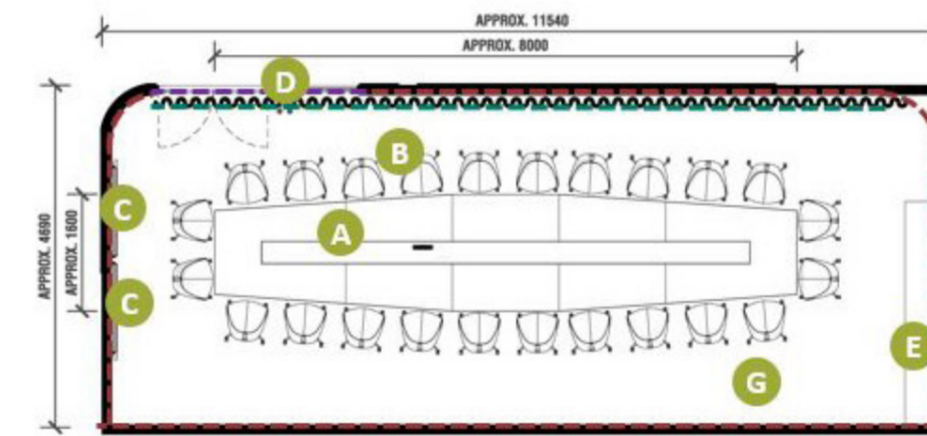
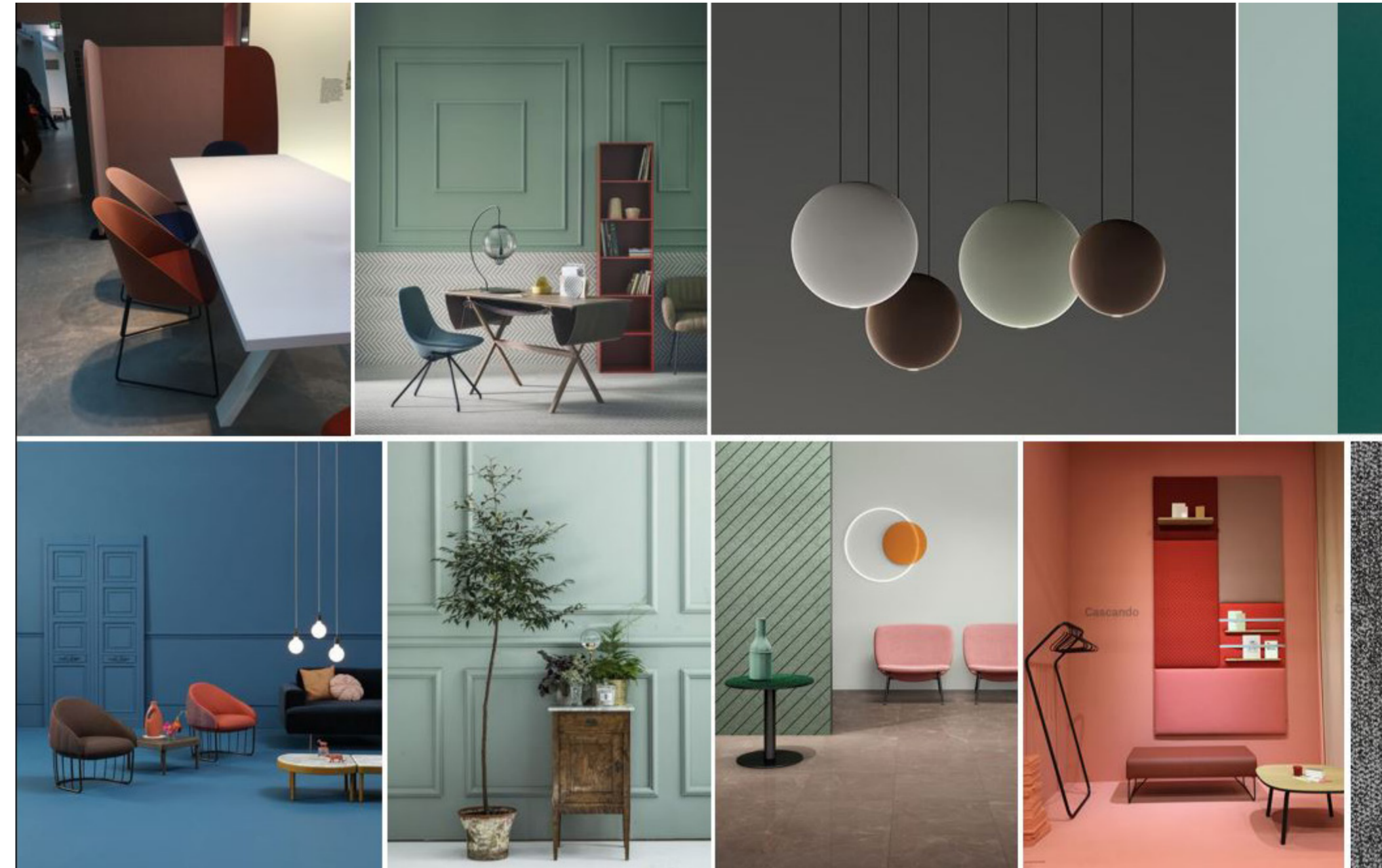


▲ Executive Floor Dining/Meeting Room 3D view

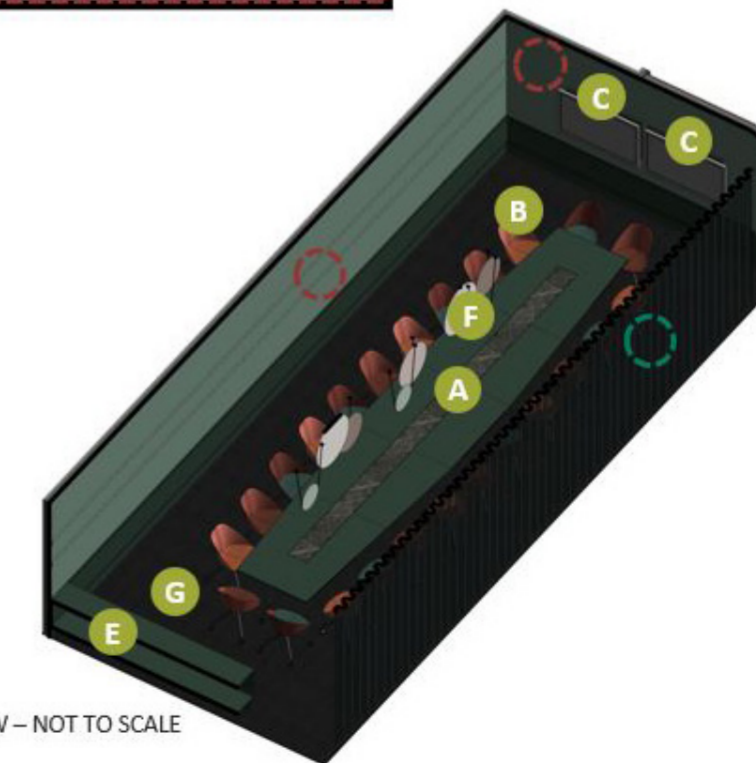
Within the Executive Area there was a requirement for multipurpose meeting/dining rooms. The look and feel was inspired by the Milan Furniture Festival of 2018.



- Communication Stairs 1
- Brewing Room 2
- Kitchen 3
- Coffee Station 4
- Cocktail Area 5
- Exec Dining 6



PLAN VIEW – NOT TO SCALE



AXO VIEW – NOT TO SCALE

DINING/MEETING ROOM

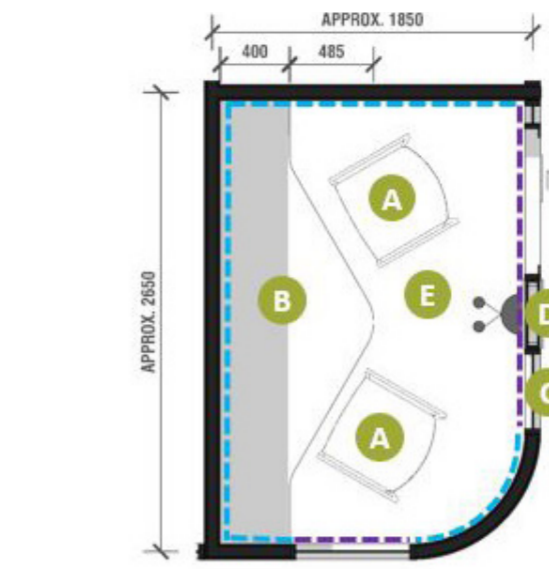
- A** 20mm MDF table top finished with MAX on top, colour TBC.
 - B** Task chair, spec TBC
 - C** TV screen, spec TBC
 - D** Tech Panel Type 1 - Internal plug & signage
 - E** Server, MDF finished with laminate
 - F** Pendant light, spec TBC
- WALL FINISHES**
- Timber Panelling, colour TBC
 - Floor to ceiling curtain, spec TBC
 - Custom graphic vinyl @ 1200mm in height
- FLOOR FINISH**
- G** Main Floor Desso Desert 600x600mm carpet tile



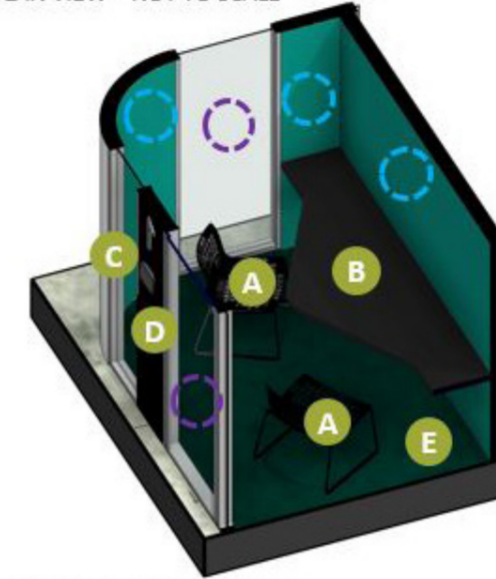
Executive Area Floor Plan

A big part of this project required spaceplanning, which I did for this specific area in the building. I was also responsible for other areas such as the 4F Coffee Shop, Convenience Store, Typical Floor Plans, Client Meeting Suite, Training Rooms and the Greenhouse & Digital Experience.

Phone Room/Discussion Pod/Collaboration Area/Retreat Look & Feel



PLAN VIEW – NOT TO SCALE



AXO VIEW – NOT TO SCALE

TYPE 2 - TWO SEATER DISCUSSION POD

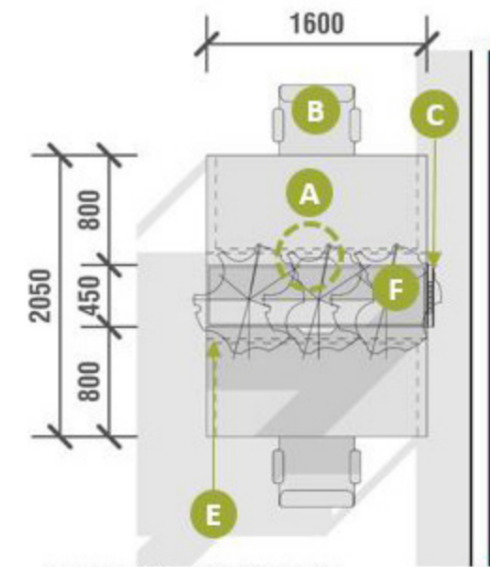
- A** Task chair, spec TBC
- B** Work top @ 720mm AFFL finished with MAX on Top laminate, colour: black or as per floor colour
- C** Shopfront with black framing
- D** Tech Panel Type 1 - Internal plug & signage

WALL FINISHES

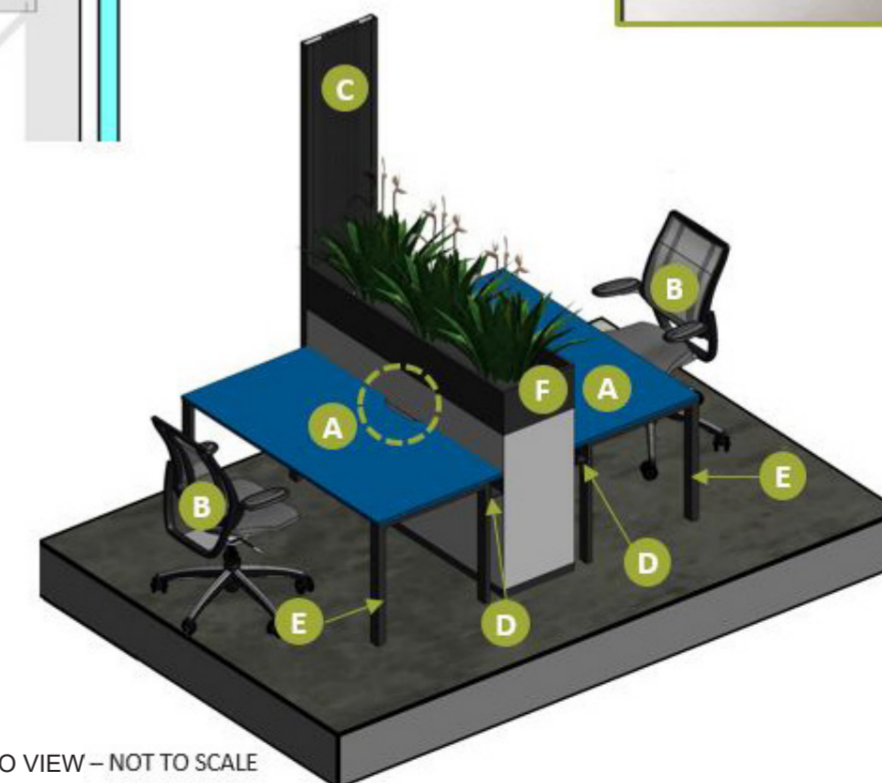
- A** Feature colour wall paint, colour per floor, spec TBC
- B** Custom graphic vinyl @ 1200mm in height

FLOOR FINISH

- E** Main Floor Desso Desert 600x600mm carpet tile colour per floor



PLAN VIEW – NOT TO SCALE



AXO VIEW – NOT TO SCALE

HOT DESKS

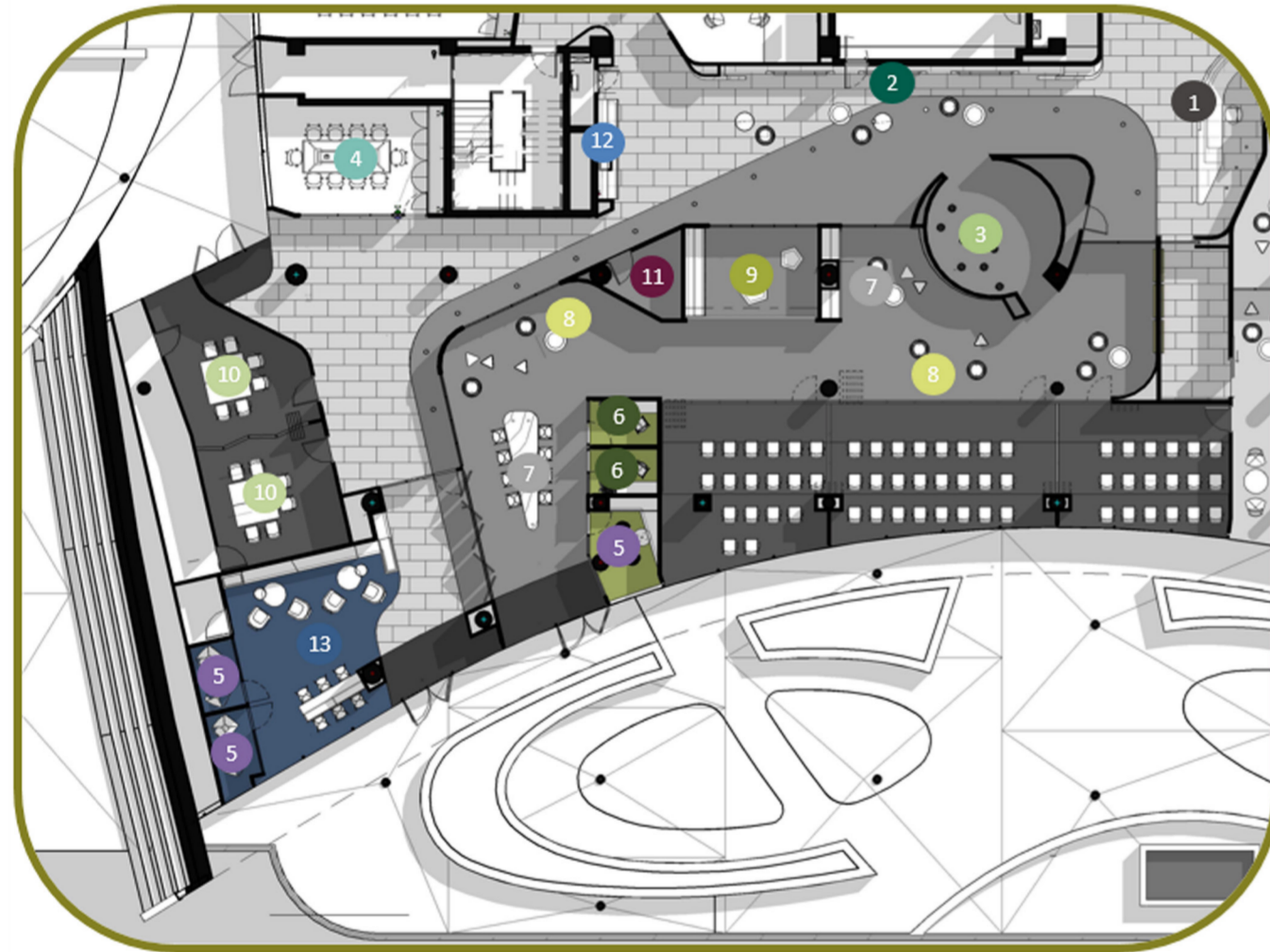
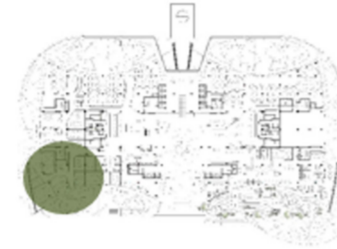
- A** 20mm MDF table top finished with MAX on top, colour TBC.
- B** Reuse existing task chairs (TBC with Deloitte) or new chair spec, TBC
- C** Power panel
- D** Detachable cable tray, powdercoated black below desk top
- E** Custom cut out in desk top for cable reticulation from cable tray
- F** 30 x 60mm mild steel frame powder coated black
- G** Planter unit, MDF finished with Max on Top laminate, colour as per floor

02

DELOITTE DIGITAL EXPERIENCE & GREENHOUSE

Paragon Interface Architects
Johannesburg
2018

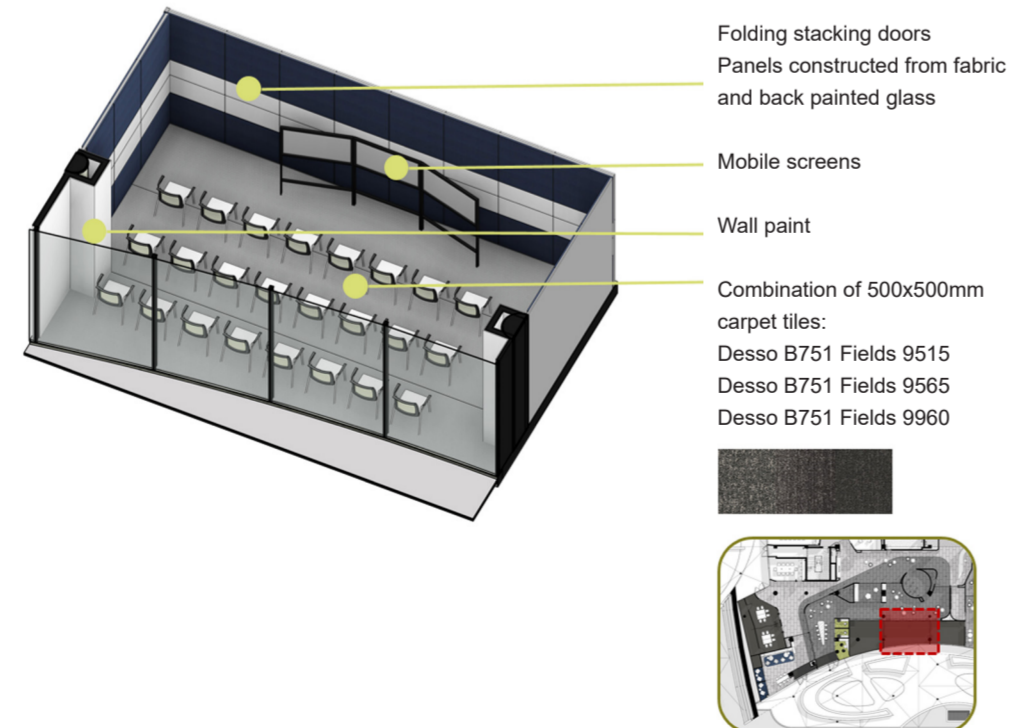
This area required us to rethink how training and development of employees and clients are done, and how this can physically manifest in an interior space. This resulted in an innovative and creative design proposal which incorporated technology in the built components.



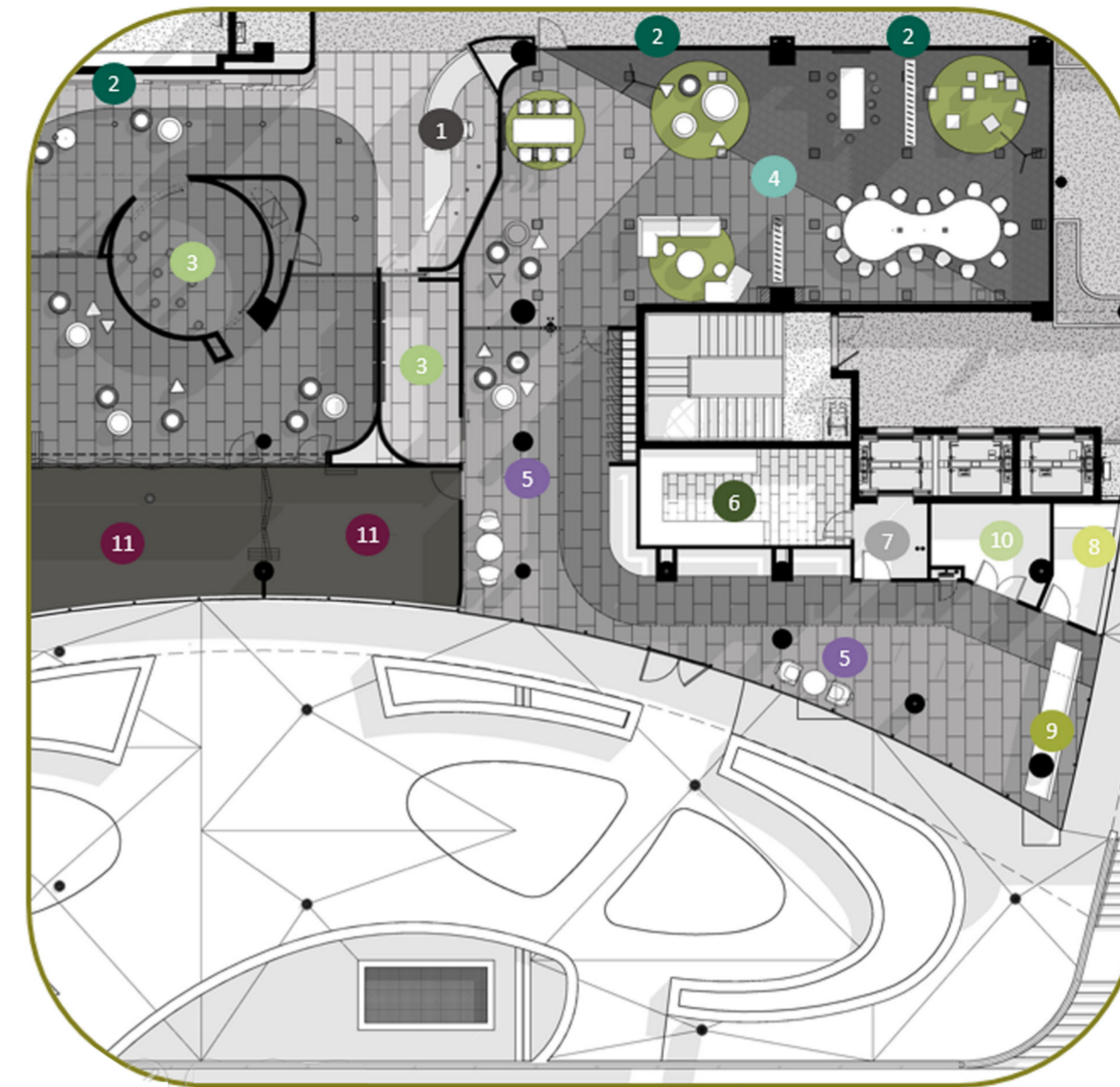
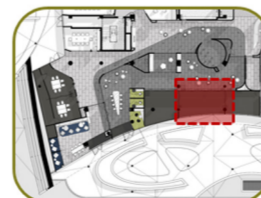
- 1 Greeting Table/Reception
- 2 Digital experience wall
- 3 Emersion
- 4 Meeting Room
- 5 Retreat
- 6 Phone room
- 7 Collaboration areas
- 8 Brainstorm
- 9 Prototyping creation/ VR room
- 10 CFO Lab
- 11 AV room
- 12 Coffee Bar
- 13 Lounge

Area:
Digital Experience: 457m²
Academy: 92m²

▲ Digital Experience Floor Plan
Not to scale



- Folding stacking doors
Panels constructed from fabric and back painted glass
- Mobile screens
- Wall paint
- Combination of 500x500mm carpet tiles:
Desso B751 Fields 9515
Desso B751 Fields 9565
Desso B751 Fields 9960



- 1 Greeting Table/Reception
- 2 Digital experience wall
- 3 Emersion
- 4 Collaboration areas
- 5 Breakout space
- 6 Retreat kitchen
- 7 Goods lift lobby
- 8 Prep kitchen
- 9 Energy centre
- 10 Store
- 11 Training rooms

▲ Greenhouse Floor Plan
Not to scale

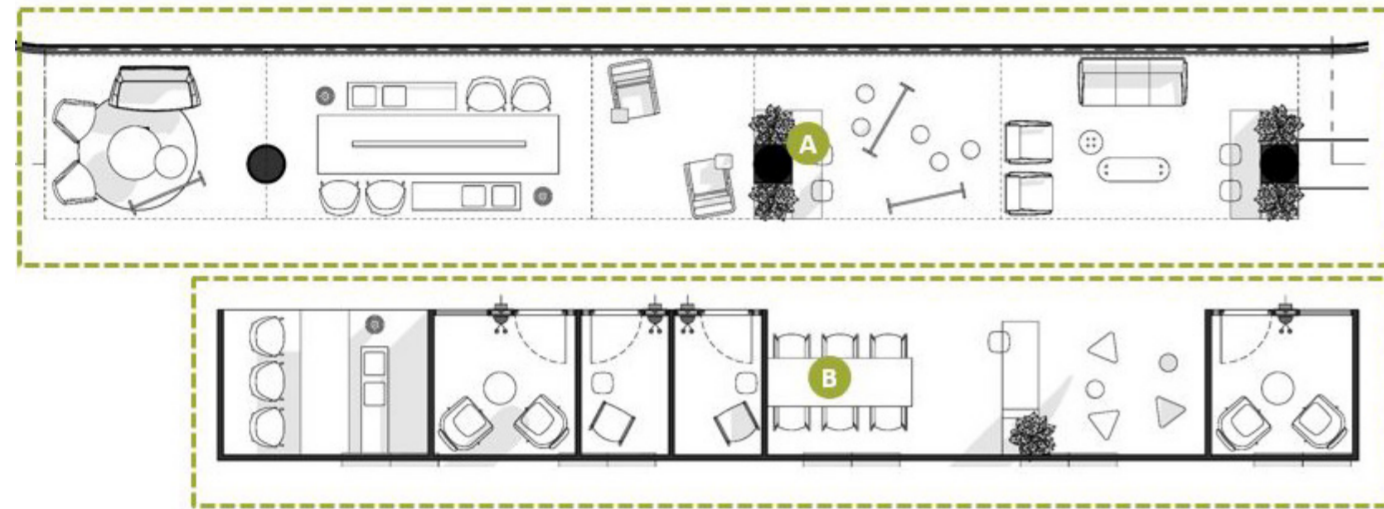
▲ Digital Experience 3D View
Indicating mesh artificial planter ceiling, floor finishes, and feature technology screens.

Area:
Greenhouse: 338m²



03
DELOITTE TYPICAL FLOOR PRODUCTION ZONE

Paragon Interface Architects
Johannesburg
2018

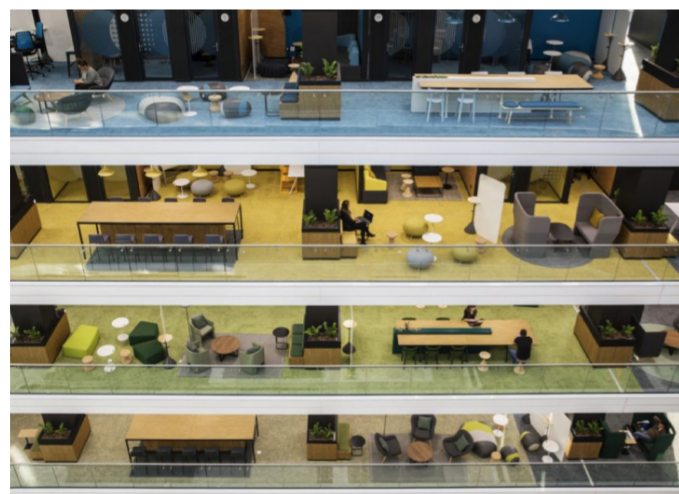


PLAN VIEW – NOT TO SCALE

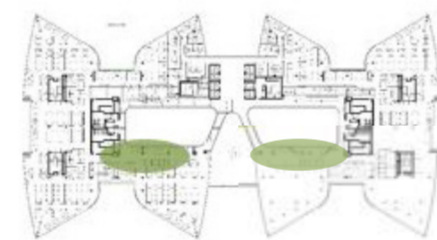
Note: Plan changes according to floor & department requirements

PRODUCTION ZONE

- A** Race Track
- B** Collaborative Spaces

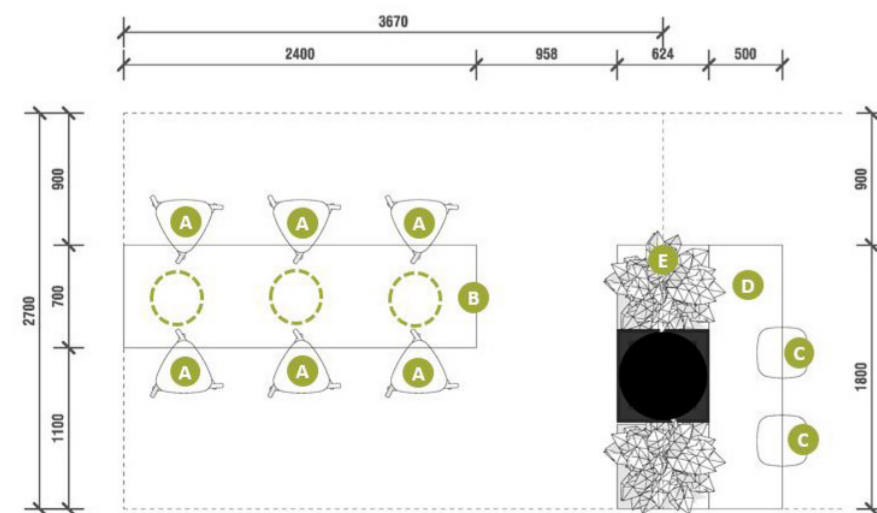


Production Zone as seen from the atrium at project completion



PRODUCTION ZONE TOUCH DOWN

- A** Stool, spec TBC
- B** Work top @1050mm AFFL, finished with MDF Max on Top, colour: black or as per floor
- C** Stool, spec TBC
- D** Work top @1050mm AFFL, finished with MDF Max on Top, colour: black or as per floor
- E** Planter
- F** Pendant light, spec TBC



Photographs taken after project completion

1 Bar Area | 2 Break out space | 3 Atrium looking onto Production Zone
| 4 Waiting Area | 5 Kitchen Area with colours as per floor |
6 Cafe | 7 Restaurant/Cafeteria

04
SAGE FEATURE WALLS

Paragon Interface Architects
Johannesburg
2018

Sage requested several feature walls for their meeting rooms. I was tasked to come up with design proposals, which were later approved and required tender and construction documentation. I was involved in the whole design process; initial design concepts, prototyping with shopfitters, material choices, colours, tender and construction documentation. The only stage I was not involved in was the on site quality inspection for this project, however, I was extensively involved in this stage in the Discovery Health project.

T3 - SMALL MEET FEATURE WALL TYPE 3 - PERFORATED STEEL X3

T4 - SMALL MEET FEATURE WALL TYPE 6 X3

NOTE: COLOUR LAYOUT TO BE CO-ORDINATED WITH DESIGNER PRIOR TO MANUFACTURE

PARAGON GROUP
PARAGON ARCHITECTS
PARAGON INTERFACE

PARAGON INTERFACE

SAGE OFFICES
WALL PANEL IN PG 8

SAGE
SCALE: 1:25
GATEWAY WEST
E41 3621 & 3622, JUNKIES VIEW EXT B6
NO 22 MAGWA CRESCENT, WATERFALL
CITY 2080

T5 - SMALL MEET FEATURE WALL TYPE 5 - JOINERY UNIT X2

T7 - SMALL MEET FEATURE WALL TYPE 7 - PINE BLOCKS X1

T8 - SMALL MEET FEATURE WALL TYPE 8 - MOSAIC X1

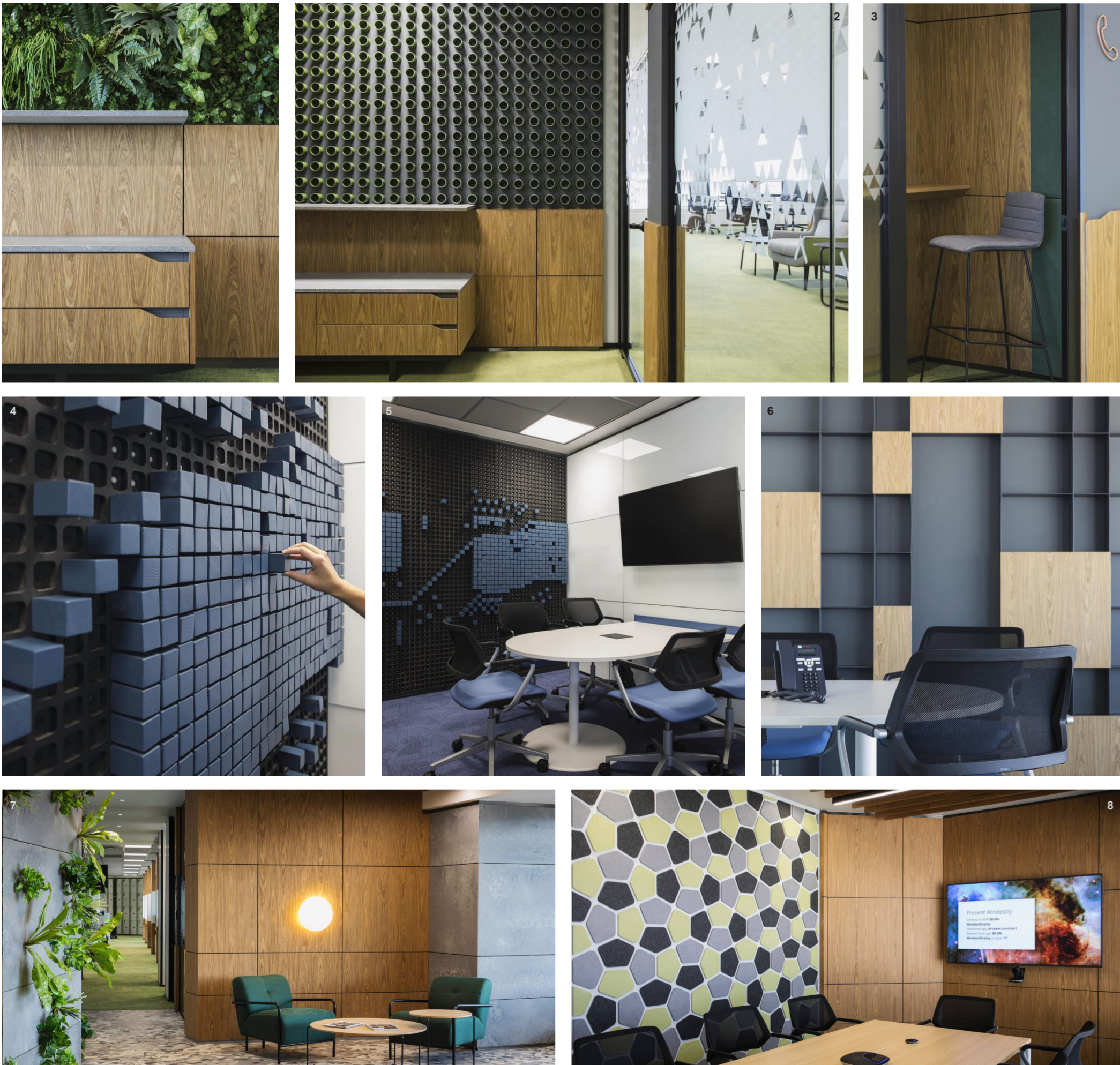
NOTE: COLOUR LAYOUT TO BE CO-ORDINATED WITH DESIGNER PRIOR TO MANUFACTURE

PARAGON GROUP
PARAGON ARCHITECTS
PARAGON INTERFACE

PARAGON INTERFACE

SAGE OFFICES
WALL PANEL IN PG 9

SAGE
SCALE: 1:25
GATEWAY WEST
E41 3621 & 3622, JUNKIES VIEW EXT B6
NO 22 MAGWA CRESCENT, WATERFALL
CITY 2080



Photographs taken after project completion

1 Artificial Green Wall | 2 Powder coated Aluminium Rings | 3 Phone Room | 4 Mosaic Timber Wall | 5 Mosaic Timber Wall | 6 Timber & Aluminium Joinery Unit | 7 Reception Wall Panelling & Planter Wall | 8 Acoustic Wall

THE TERRACED HOUSE HOTEL: SERVED: SERVANT SPACES: EXPLORING THRESHOLDS THROUGH THIRD SPACE

MA: Interior Architecture and Design
University of Lincoln
2019

The project site, located at the terraced houses of 43-59 Westgate, Lincoln, and its associated context embodies the identified macro scale issues; there is currently limited information available on the building's history and development, which reduces the public's place attachment and appreciation of it, placing it as heritage at risk. It is an archetypal Victorian terraced house, representative of most terraced houses within Britain. It is also an interesting site due to its location adjacent to the Lincoln Castle; a well valued and protected historical monument. It stands between two car parks like an island, wedged in at the back by the castle boundary wall, stuck in time due to restrictions on heritage protection and suboptimal use of land.

A practical solution is proposed to the site reflecting the aim of the project; to reconsider the idea of inhabiting the historical building typology of Victorian terraced houses, and how they can be integrated and made relevant within a broader city context of the 21st century. By allowing users to choose their transition into the space, a novel experience and typology is created. This threshold experience ultimately influences the inhabitants' perception of the building. The existing view is challenged and adds a new layer of meaning to Victorian terraced houses which strengthens their sense of place and people's attachment to place.



Initial sketches indicating the perception of the connectivity of the Bailgate area.

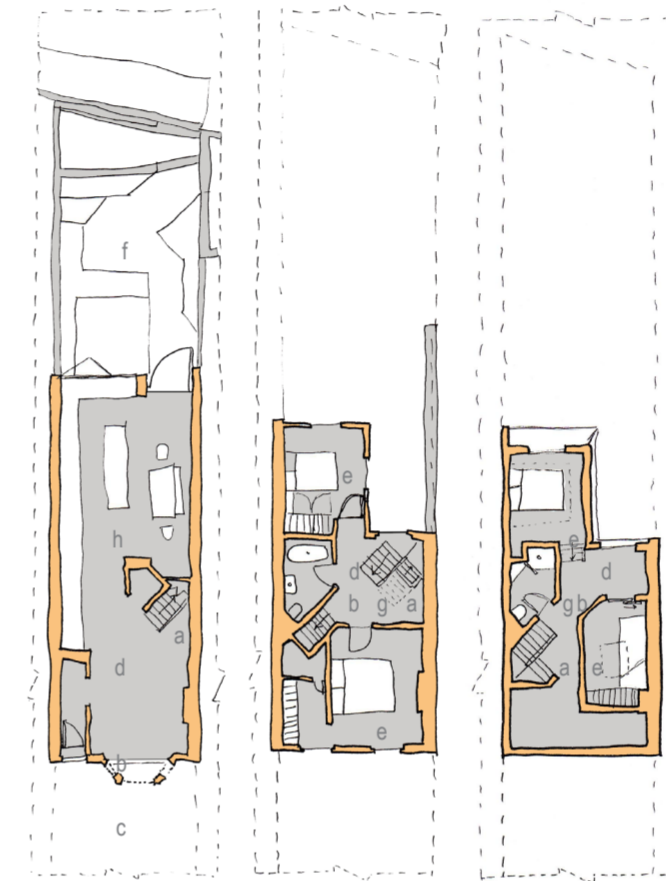
Hotel extension considered as an experience threshold, organised using the intimacy/privacy gradient, Third space and Served vs Servant spaces.

Precedent Study

Precedents and archetypes provide the interior designer with tools to analyse the literature research and interpret the findings that come out of this (Konigk, 2015, 266). The precedent studies will inform the design decisions. A critical analysis and description of precedents of the same type as the host building (utilitarian use and morphological typologies), as well as precedents where the typology was altered (either through changes in use, or changes in form) will be carried out. Several were carried out in the thesis, here is a summary of on based on The Etch House.



The Etch House (Fraser & Findlay, 2019).



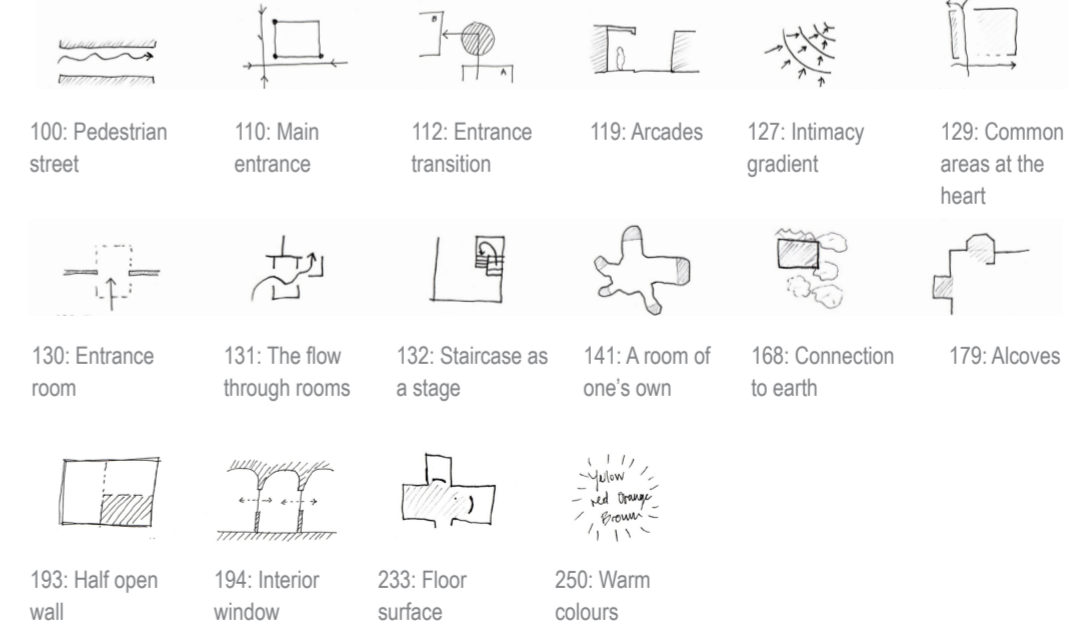
- Archetypes:
- a) 132: Staircase as a stage
Showcase staircase
Servant Space
 - b) 130: Entrance room
Threshold
 - c) **Edge/boundary**
100: Pedestrian street
 - d) **Threshold**
 - e) **Den/haven**
141: A room of one's own
Served Space
 - f) 168: Connection to earth
 - g) 112: Entrance transition
131: The flow through rooms
Servant Space
 - h) 129: Common areas at the heart

The Etch House Ground, First and Second Floor Plans indicating archetypes.

Symbolic motifs (Tan, 2011)



Patterns (Alexander, et al, 1977)



Interiority
Third Space
Threshold
Layers
Movement through space
Spatial demarcation
Public Interior

Inhabitation & the Body

InTypes (Jennings, 2007)

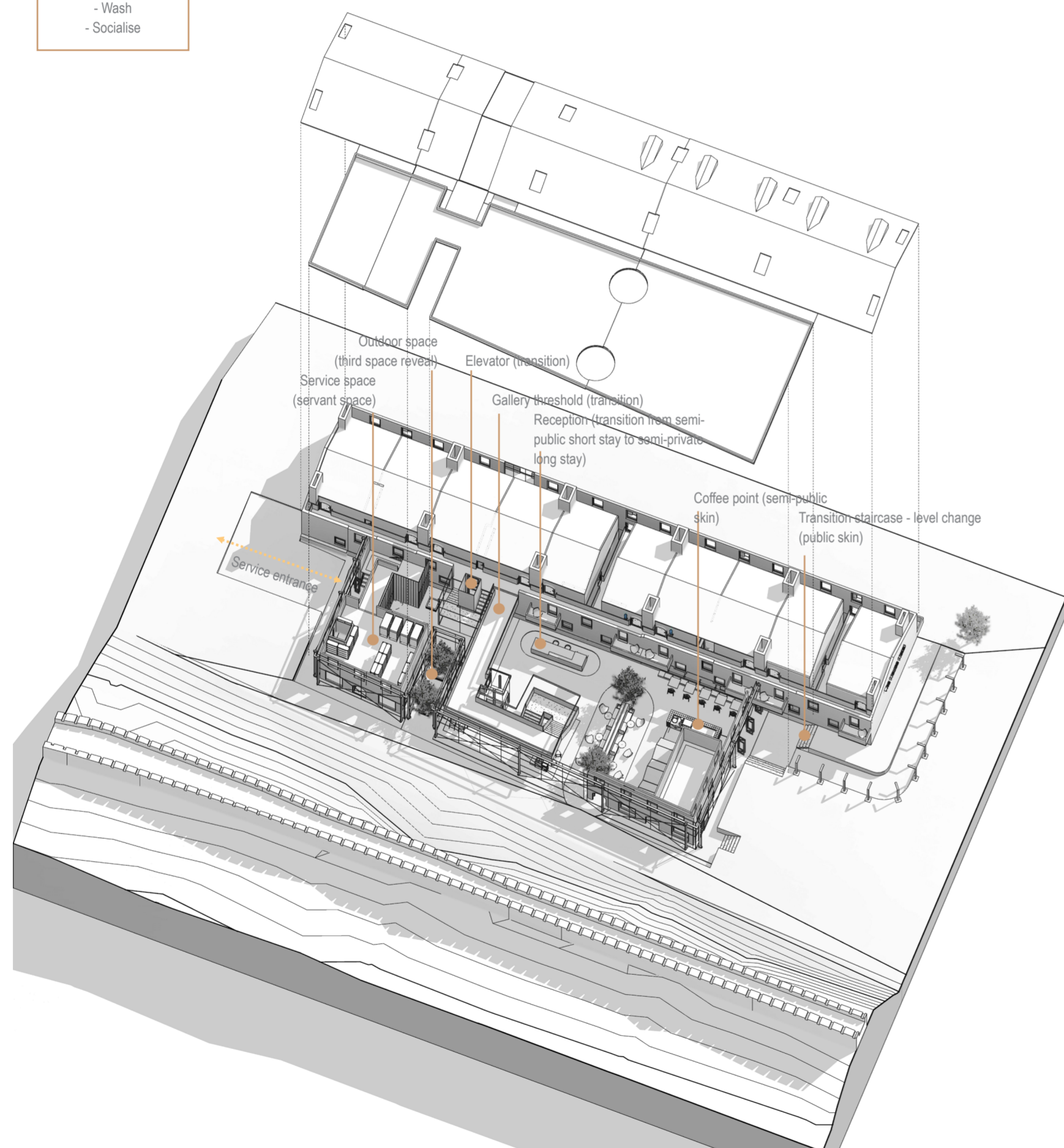
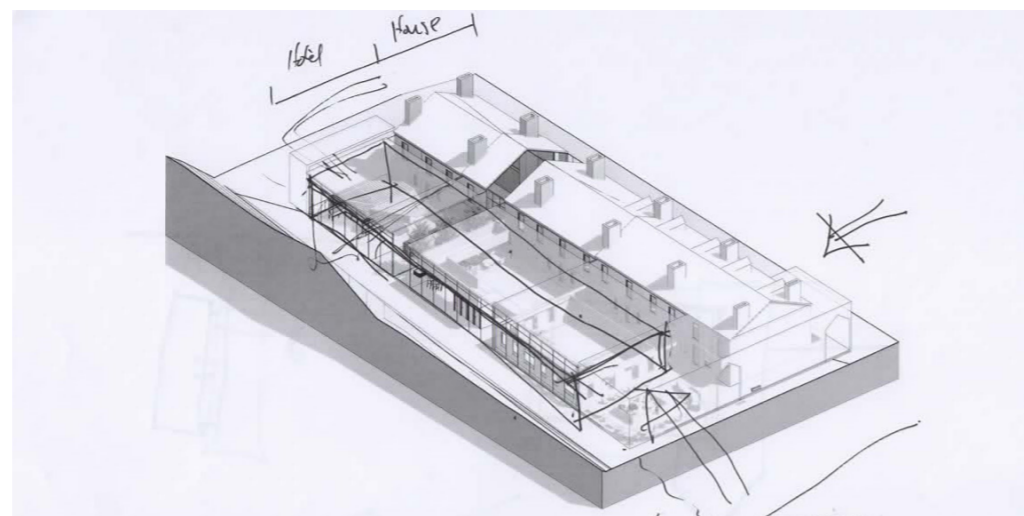
- Showcase staircase | Bifurcated plan | Marching order | Repeat repeat
- Ghost hearth | Notch | Hotspot | Face to face | Two by two
- Borrowed view | Follow me | Borrowed view

Kahn's Servant: Served Space (Connally, 1977; Brawne, 1992)

Residential needs:
 - Sleep
 - Eat
 - Wash
 - Socialise

Change in:
 Spatial organisation
 Hierarchy
 Degree of Privacy

Hospitality needs:
 - Sleep
 - Eat
 - Wash
 - Socialise



Hotel extension considered as an experience threshold, organised using the intimacy/privacy gradient, Third space and Served vs Servant spaces.



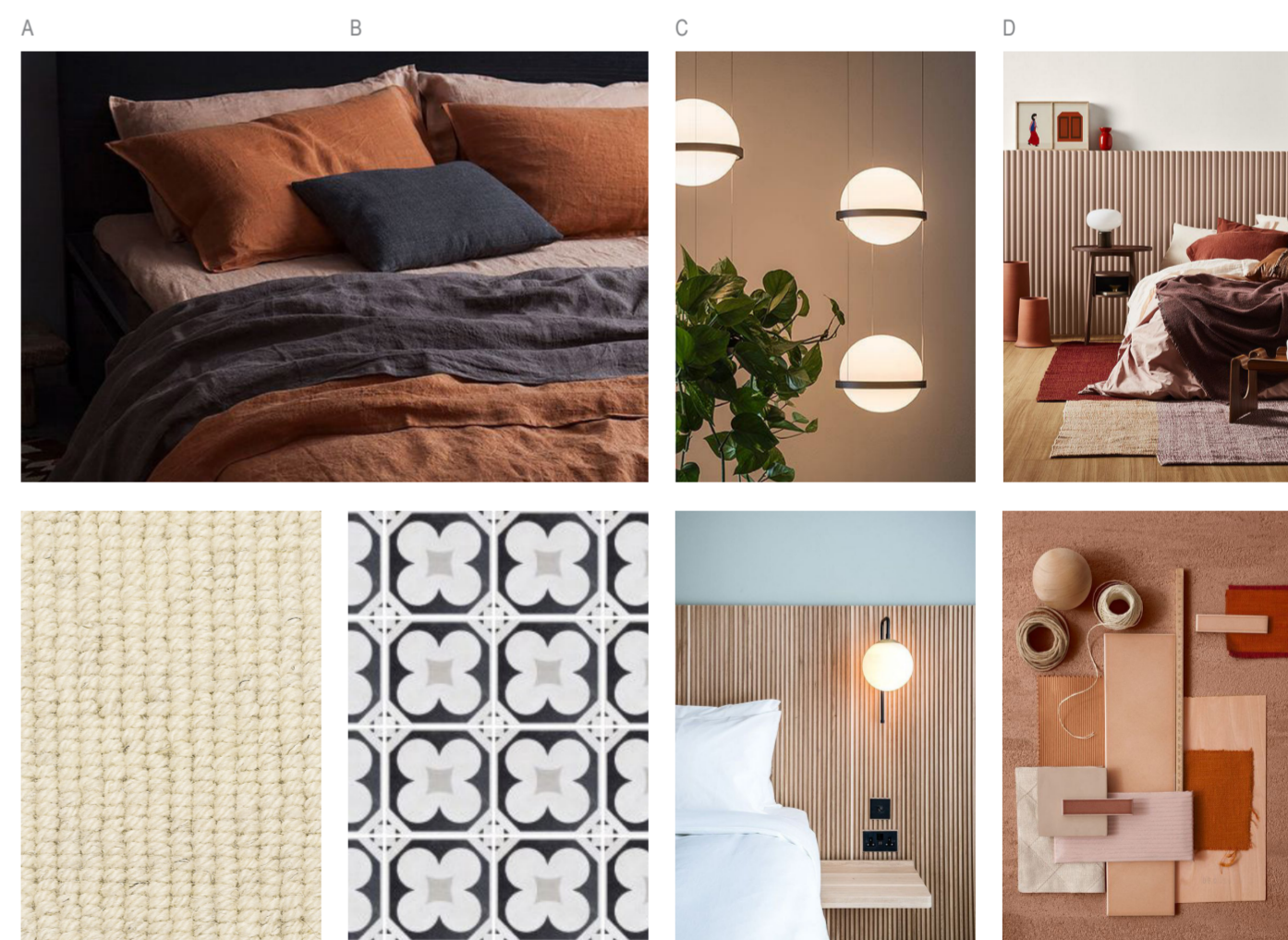
The red brick has been appropriated to fit into an interior setting, conjuring up associations of ceramics and the craftsmanship.

Victorian materiality, geometry, colours, patterns



Material palette inspired by the project site brickwork and typical Victorian elements such as the geometric tiling patterns, and fireplaces tiles.

Contemporary translation



1A Red brick on project site.

1C Victorian geometric tiles (Original Features, 2018)

2C Vibia Palma Hanging light reminiscent of hanging pot plants

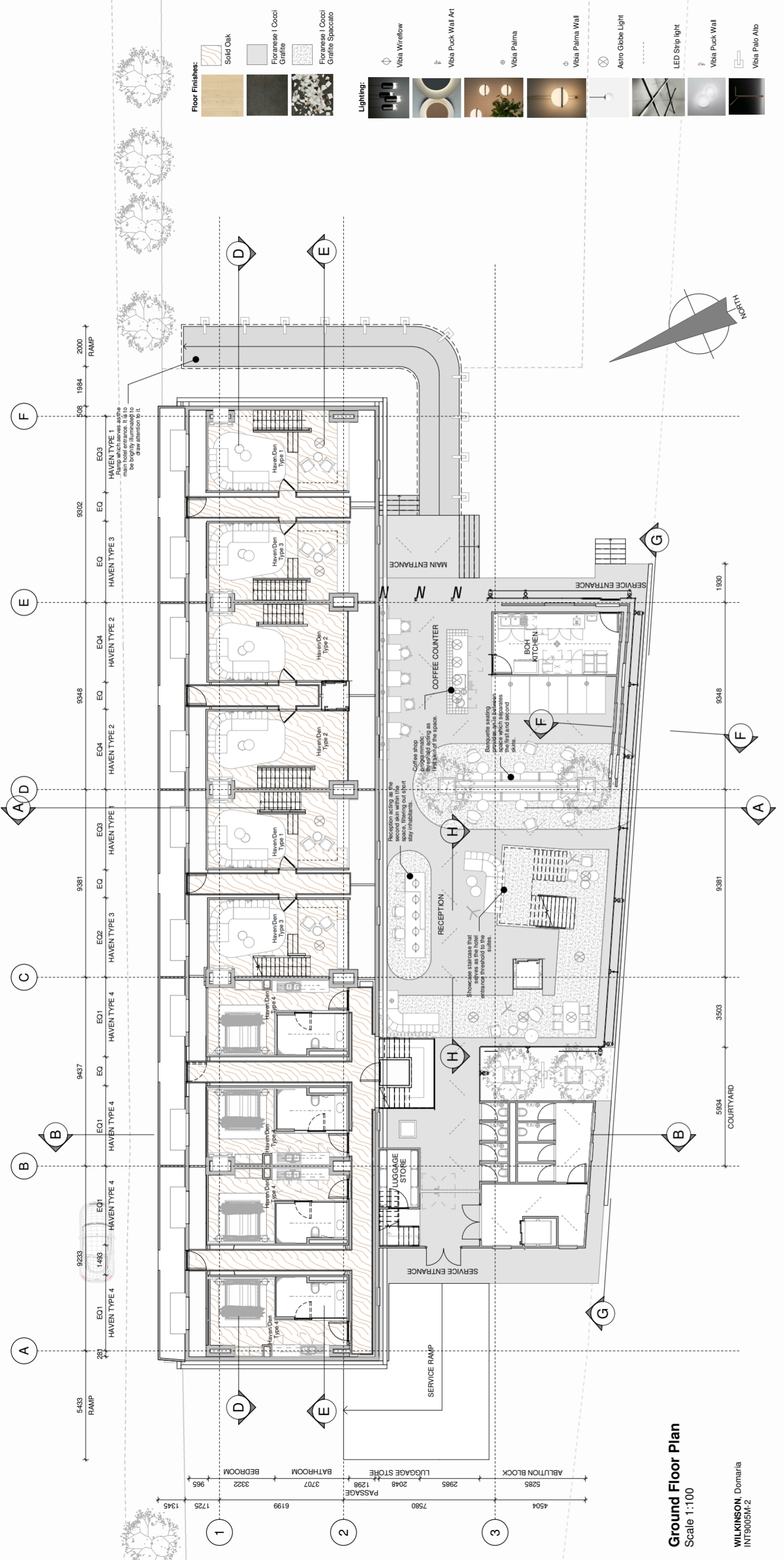
3B Fioranese Cementine Black & White alluding to Victorian motifs (Domino, 2019)

1B Geometric tiles surrounding a Victorian cast iron fireplace (Victorian Fireplace Store, 2019)

2A Terracotta colours and shades (Elle Decoration, 2017)

2D (The Design Chaser, 2018)
 3A Brockway Beachcomber Strand in Pebble (Brockway, 2019)

3D (Hege in France, 2015)

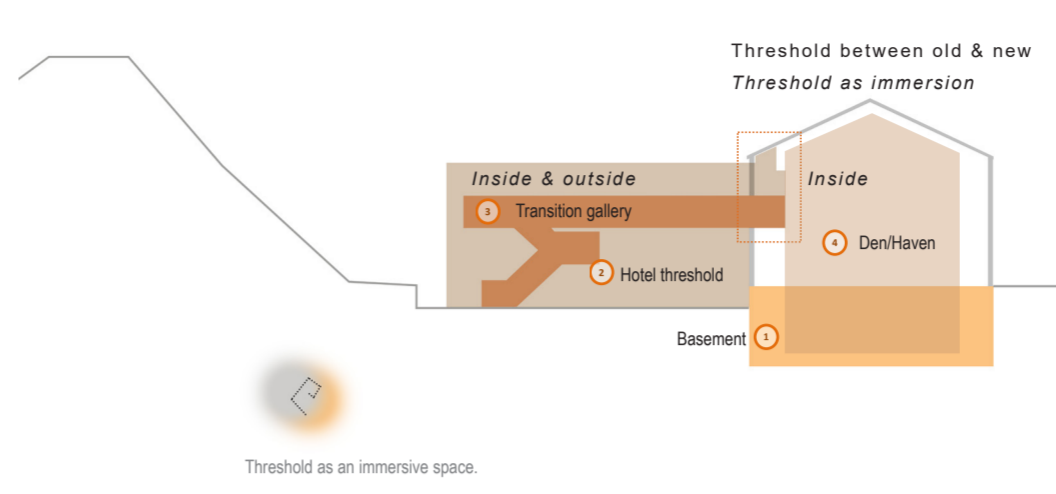
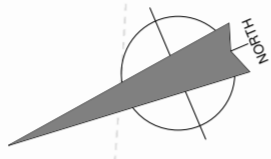


Floor Finishes:

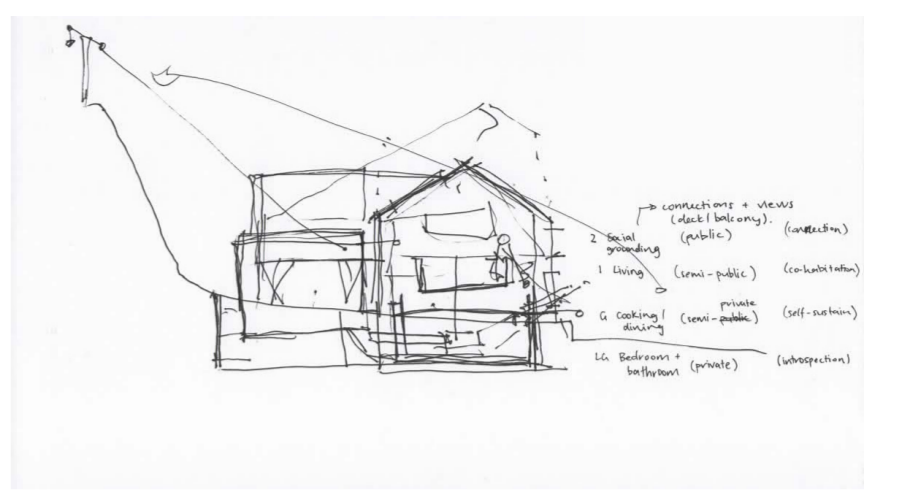
- Solid Oak
- Foranese / Cocci Granite
- Foranese / Cocci Granite Spaccato

Lighting:

- Vista Window
- Vista Puck Wall Art
- Vista Palma
- Vista Palma Wall
- Astro Globe Light
- LED Strip Light
- Vista Puck Wall
- Vista Puck Art



Diagrammatic section indicating the new works as defined by Scott (2008, 108).

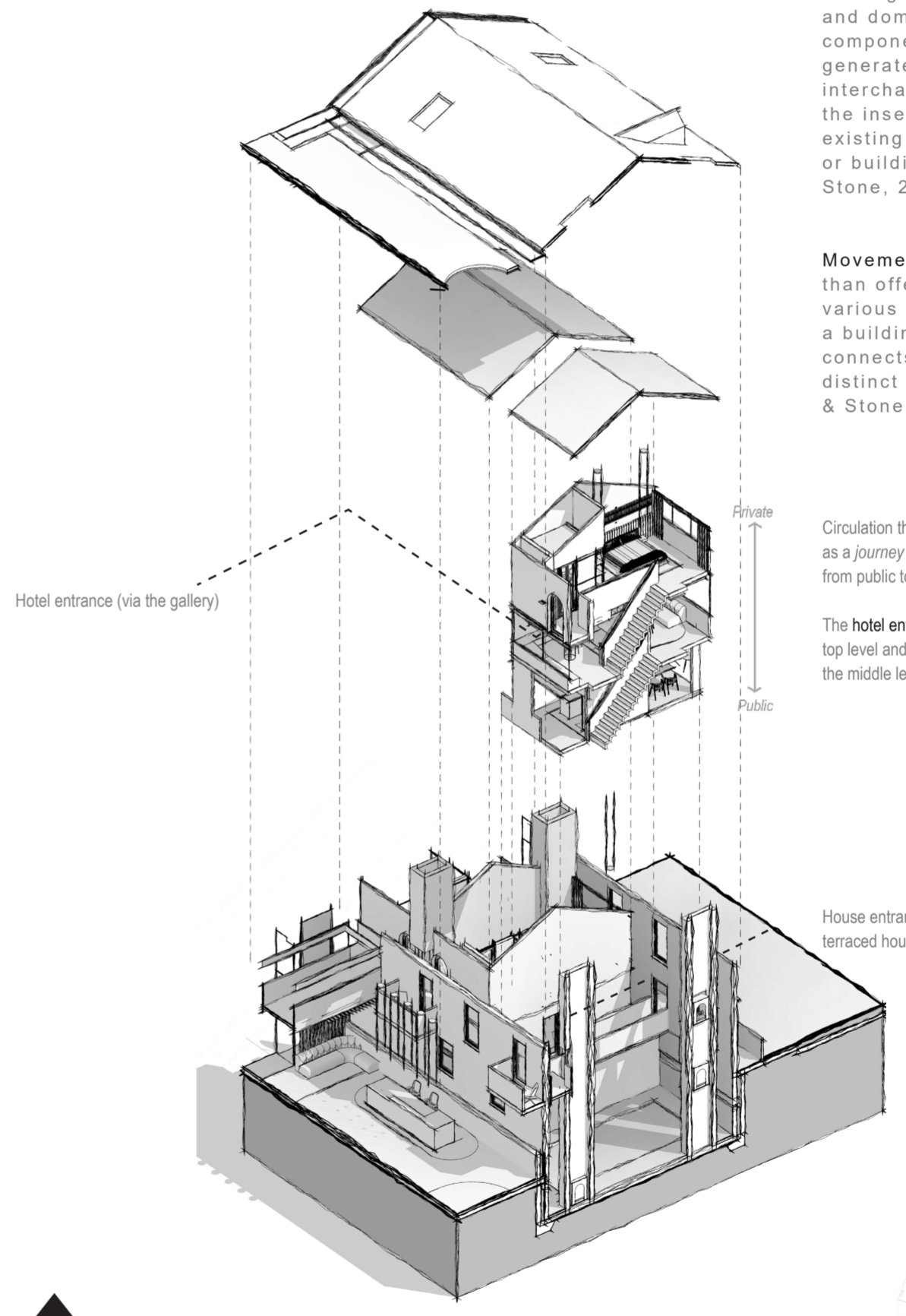


Frequently perceived as autonomous and provocative, the **inserted artefact** is a significant and dominant component that generates unexpected interchanges between the insertion and the existing volume and/or building (Brooker & Stone, 2004, 102).

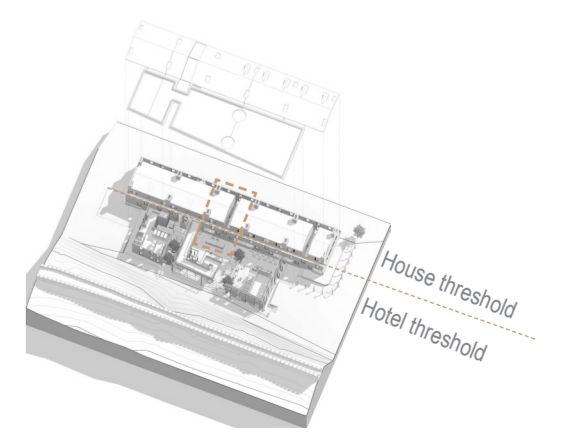
Movement does more than offer entry to various spaces inside a building; moreover, it connects isolated and distinct areas (Brooker & Stone, 2004, 220).

Circulation through the space is seen as a *journey* (Tan, 2011), moving from public to private.

The **hotel entrance** is located on the top level and the **house entrance** on the middle level.



Exploded axonometric depicting a typical Haven/Den which is inserted into the existing building envelope, with circulation as a journey.

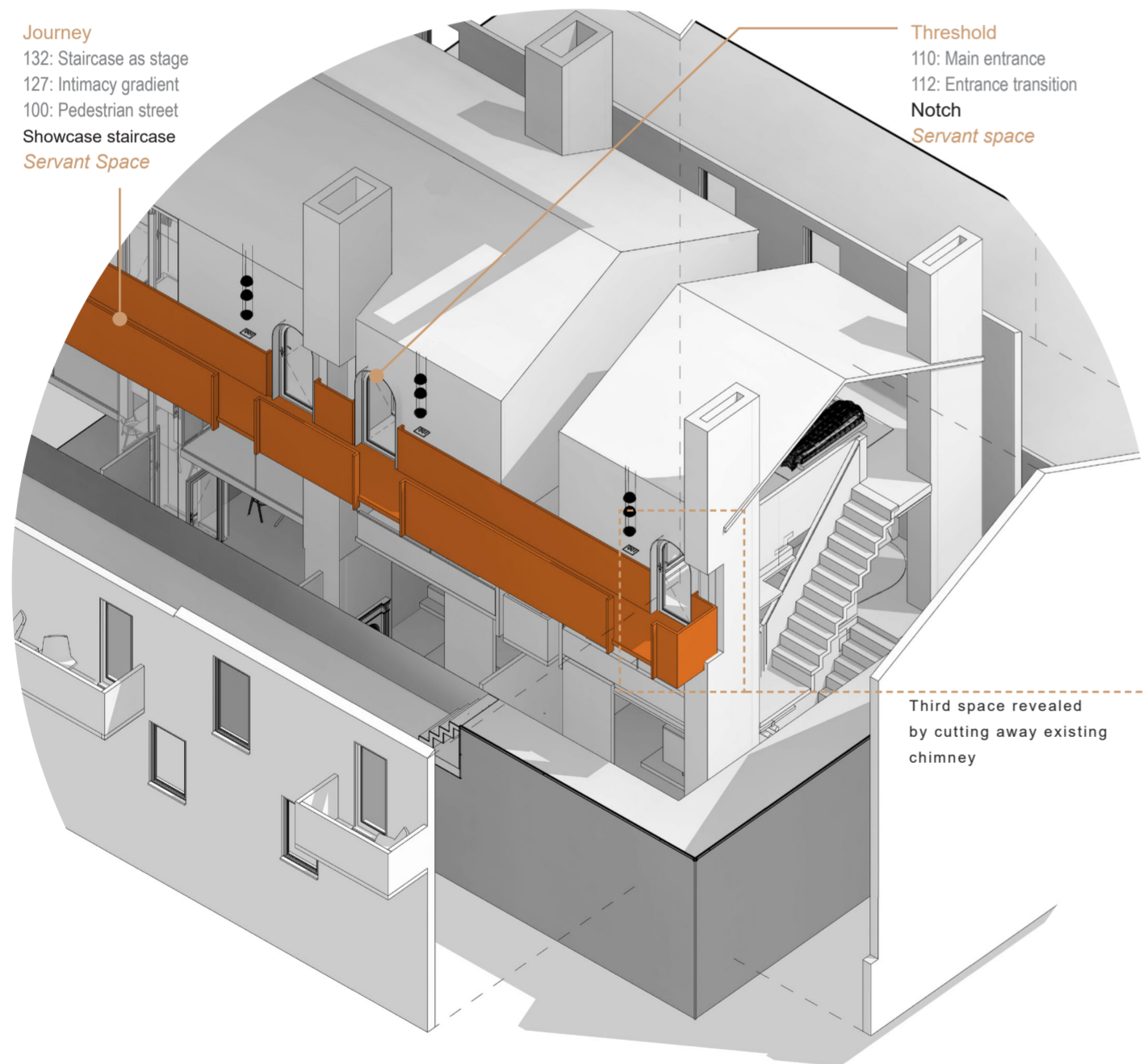


Gallery as threshold

The gallery connects both the old and the new. The gallery also serves as the typological hotel passage. Often in hotel passages, the notch In type, as classified by Jennings (2007) is present. "Notch is a circulation strategy in which a long corridor wall is broken by a line of shallow recesses that indicate a door opening" (The Interior Archetypes Research and Teaching Project, 2019).

In addition to disrupting the monotony of hotel corridors, notches provide a transition space into each hotel room. It acts as a threshold when moving into and out of a room, and therefore, creates a perception of increased privacy and individuality (Lawson, 1976, 156 in The Interior Archetypes Research and Teaching Project, 2019).

Bookmatched oak veneer ballustrade & solid oak floor used as a continuation throughout the gallery to emphasise its role in connecting the old and the new



▲ Axonometric of the gallery serving as a hotel passage and threshold.

The threshold approach can be categorised into threshold design approaches as (Dincer et al, 2017):

1. An object;
2. An association;
3. An event;
4. An immersive space.



Threshold as an object



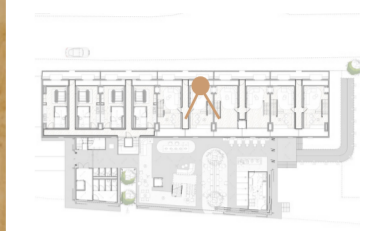
Threshold as an event



▲ Sample board of the specified finishes of the design proposal.



Viewpoint D showing Haven/den Type 1.

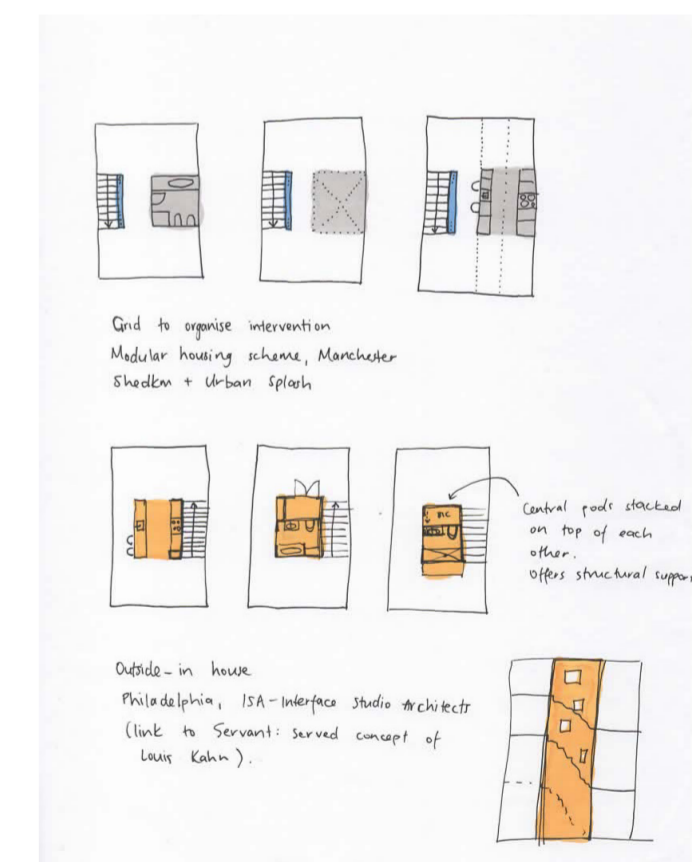
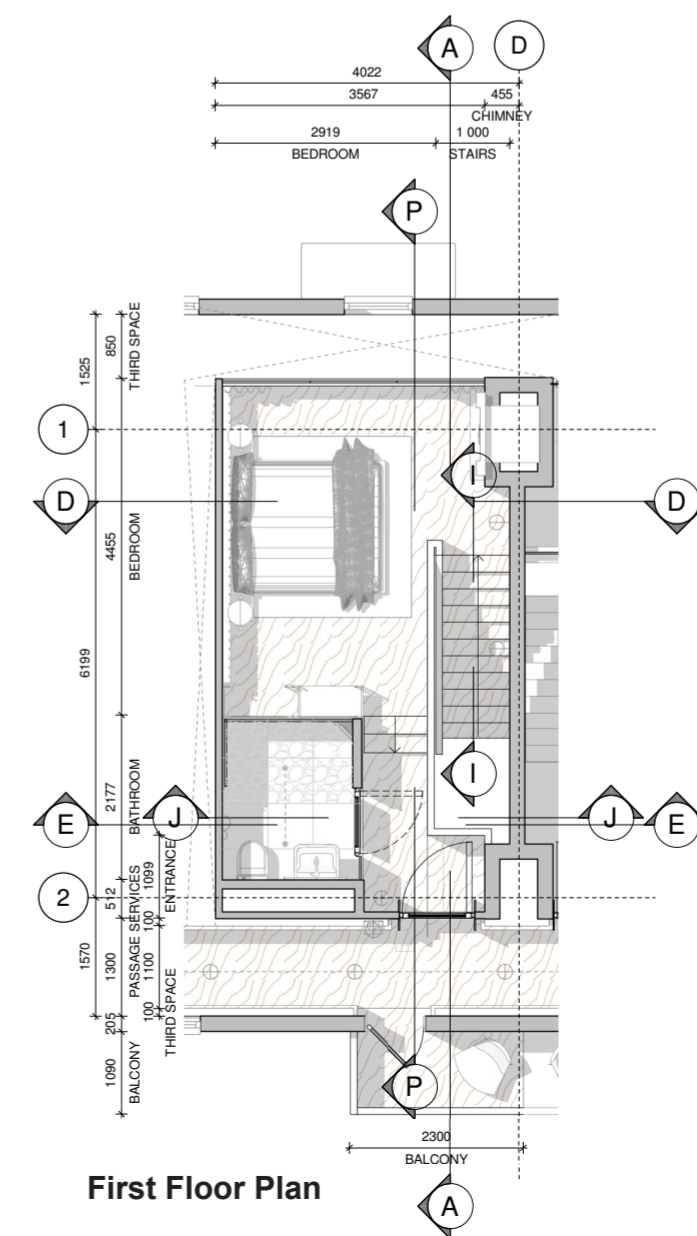
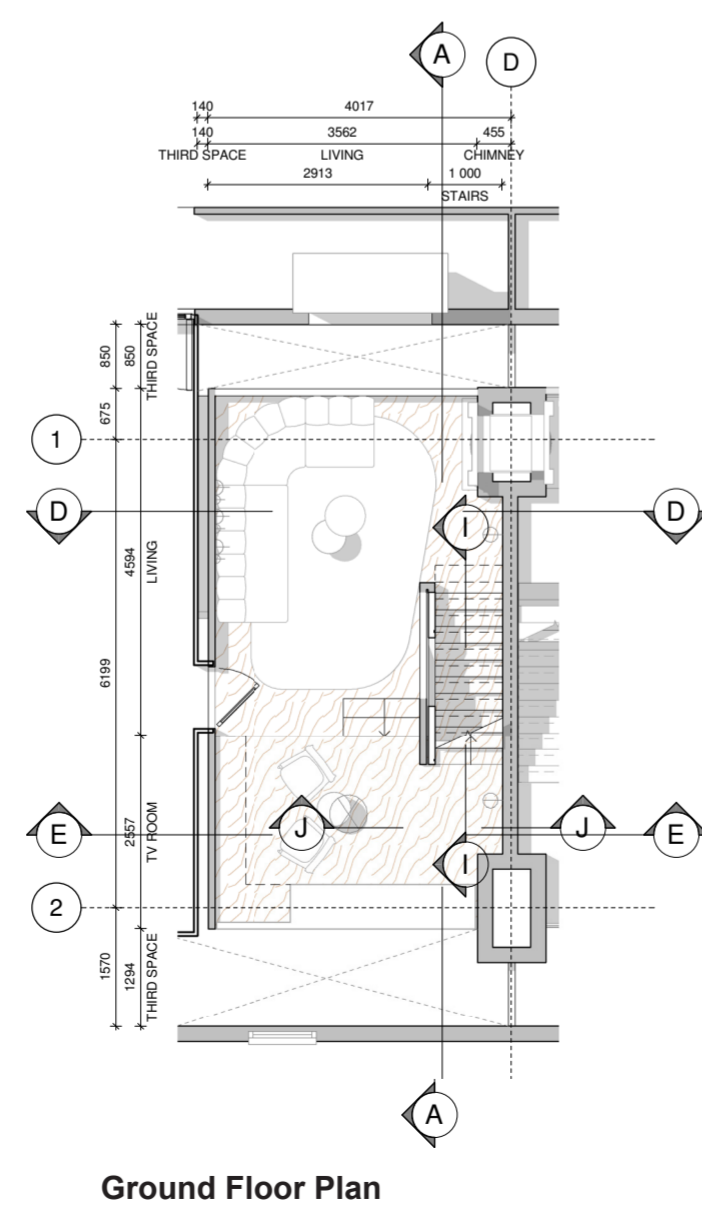
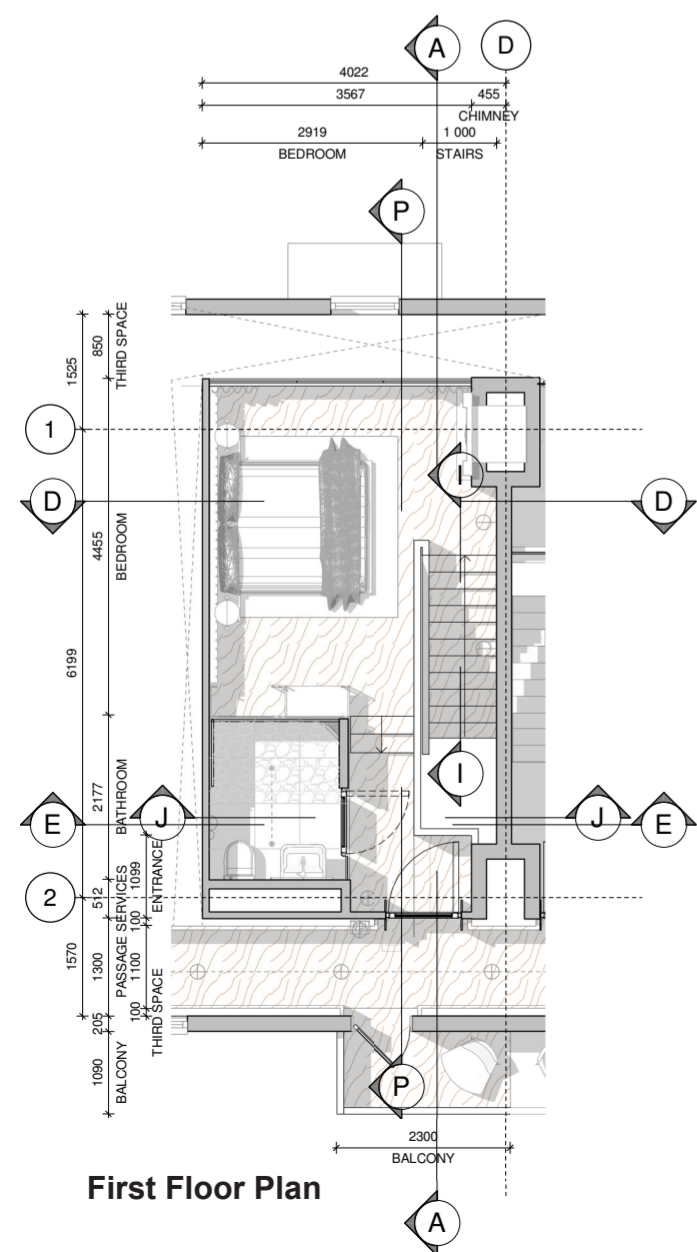


Haven/Den

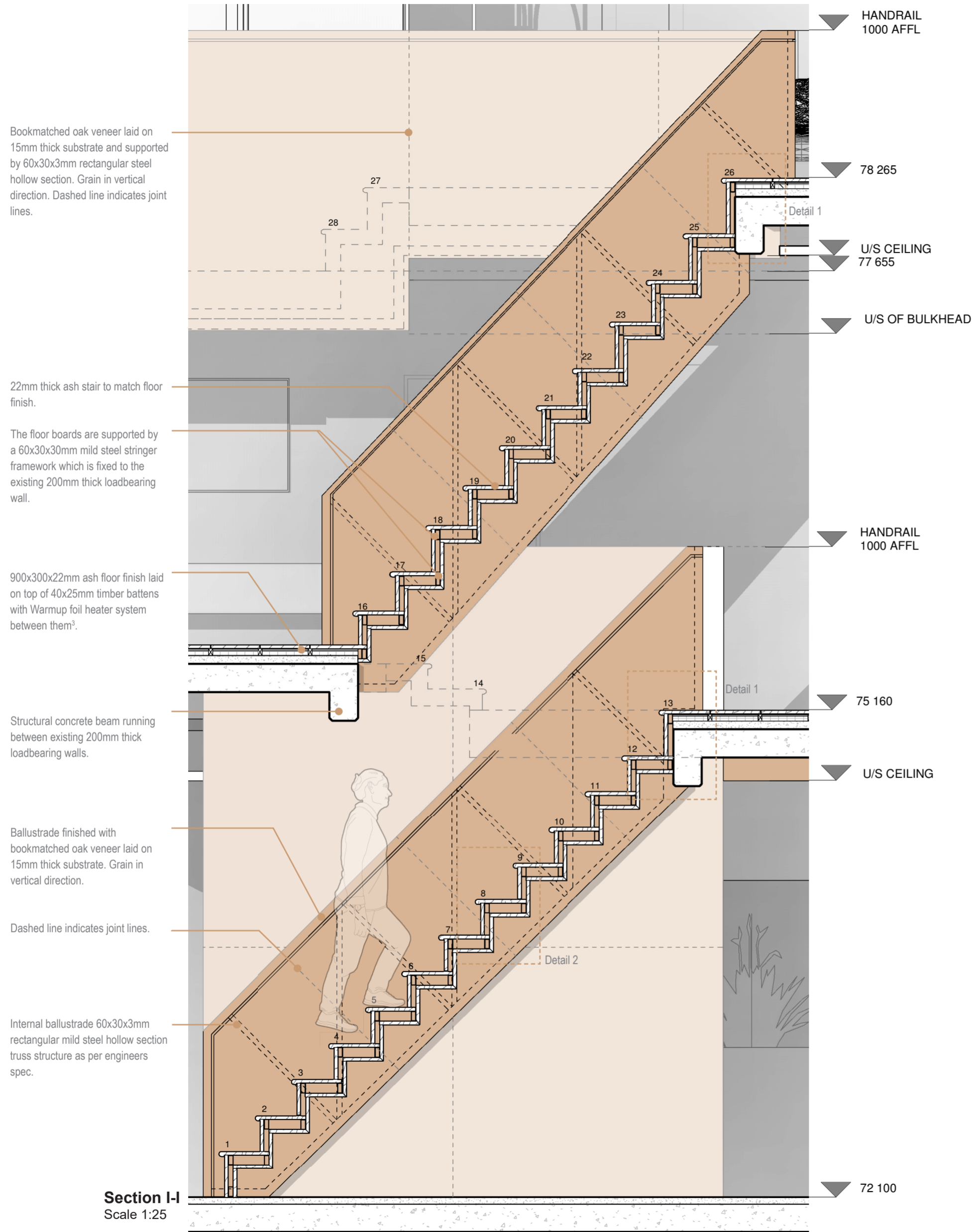
The staircase forms a centralised servant space. Everything is organised around the vertical circulation which links all levels together. Circulation is employed as a tool to reveal third space by guiding the user around the space. The whole unit (walls, floors, ceilings, & stairs) is finished with oak. This is used to unify and enhance the layering effect by differentiating the new insertion from the existing fabric. This is done using a material that is in harmony with the colours and tones of the brickwork.

This inverts typical expectations, placing value back inside the terraced house.

Furthermore, rooms are not separated by a single wall, but rather by layers of spaces and volumes. Floor finishes are used to help differentiate spaces. Thus, rooms turn to functions.

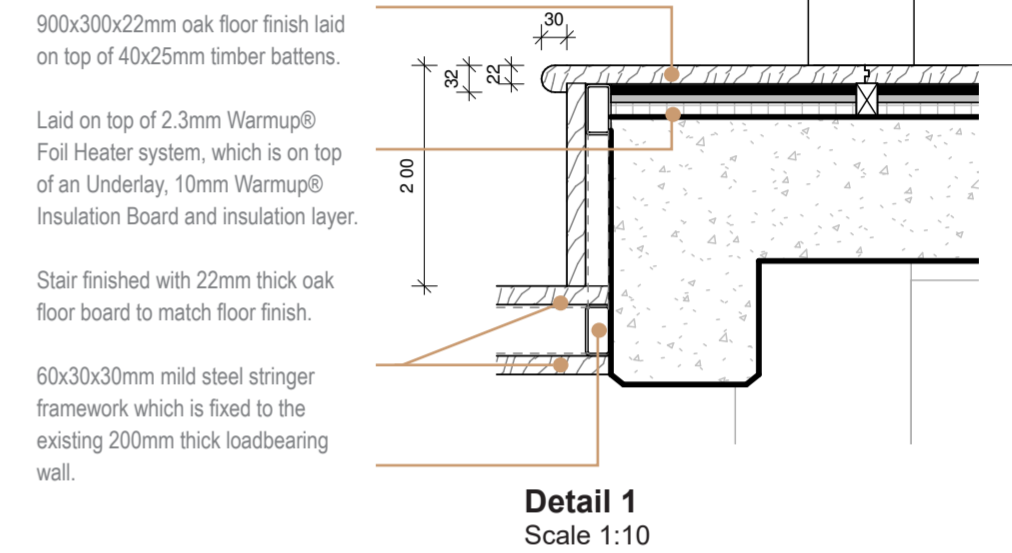


Initial sketches indicating concept development through the layering of space.

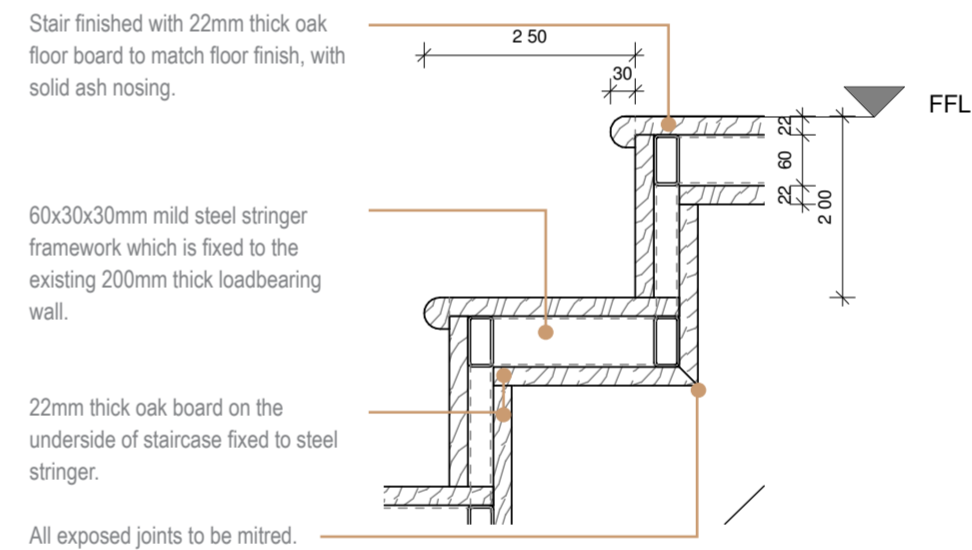


Section I-I
Scale 1:25

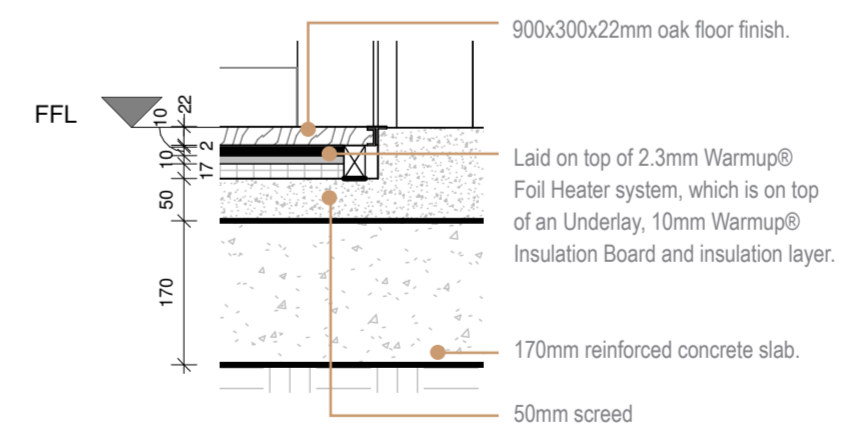
3.) Refer to Detail E for underfloor heating detailing.



Detail 1
Scale 1:10



Detail 2
Scale 1:10



Detail 3
Scale 1:10

THRESHOLDS IN THE PISCINA MIRABILIS

Reuse the Roman Ruin
Architectural Competition
2020

The interior is demarcated by three 'working parts', namely; interior, exterior, and (most valuable, but least observed) the threshold establishing the two in space (Kingwell, 2003, 1). Comparable to the skin of a body, the threshold interacts with elements on either side of it, connecting both realms in the act of separating them (Dincer et al, 2019, 59; Kingwell, 2003, 1). However, the experience of the interior does not begin at the boundary providing access from the exterior, but rather the built environment is a lens through which people experience the world (Caan, 2011, 48). Therefore, design can be considered as the intermediary area between our skin and the rest of the world, forming a second skin. And as its function as a second skin, it is an indispensable expansion of our identity (Caan, 2011, 40).

While the threshold is often perceived as a physical boundary between inside and outside, the approach of Olafur Eliasson offers an alternative interpretation: threshold is a dynamic liminal space (Dincer et al, 2019, 43). He creates thresholds in various manners through which he examines and challenges the three-dimensional connotations between interior and exterior. In his work, inside and outside remain as separate entities, however, they simultaneously co-exist as intentional fragments, juxtaposed, interrelated or mystified. Dincer et al (2019) categorise several of his designs into threshold design approaches as:

1. An object;
2. An association;
3. An event; and
4. An immersive space.

A specific point in time can also be considered as an intangible threshold. The present is the boundary separating what has happened in the past and what will happen in the future. Buildings can symbolise this threshold in a tangible way when they contain fragments from the past, present and make predictions for the future (Brooker & Stone, 2004, 9-10; Scott, 2008, 152-161).

01 CONFERENCE AREA

- Open air spaces
- Ruin display
- Garden area



Circulation through the space is seen as a journey (Tan, 2011), moving from public to private.

(where the conference area is the most private, since it is restricted for access by the individuals using it, and the reception is the most public, as it acts as a filter between inside and outside).

The threshold approach can be categorised into threshold design approaches as (Dincer et al, 2019):

1. An object,
2. An association,
3. An event,
4. An immersive space.

The insertion as proposed here can be considered as a *threshold as an event*, because in the act of moving through the space, it actively generates the event, comparable to a catalyst in a chemical reaction, the event creates a novel interior-exterior setting within the existing space (Dincer et al, 2019, 60).

Insertion of exhibition pathway providing sightlines of negative space (third space), which is a minimal intervention in order to respect the heritage of the building.

Therefore it can also be considered as a *threshold as an association*, which permits the user to view the interrelated inside-outside imagery (views above through decaying roof, and down to the floor).

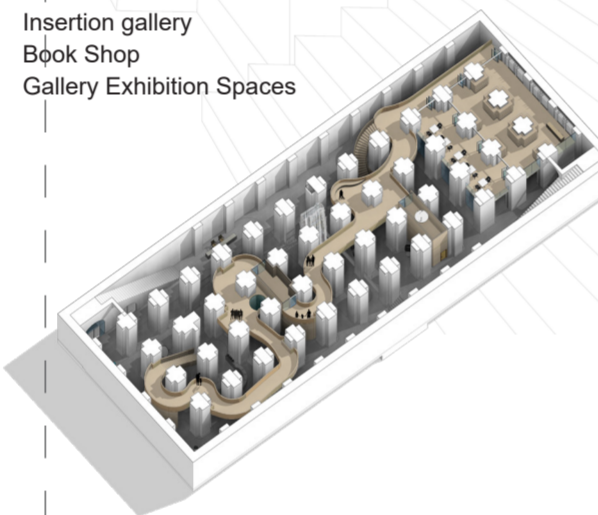
Openings and sightlines provide further awareness of third space.

Level changes also challenge the awareness of space/volume and the threshold concept.

Materiality is simple and in harmony with the existing structure, whilst the form provides a contrast to differentiate between old and new, symbolising the fluidity of water.

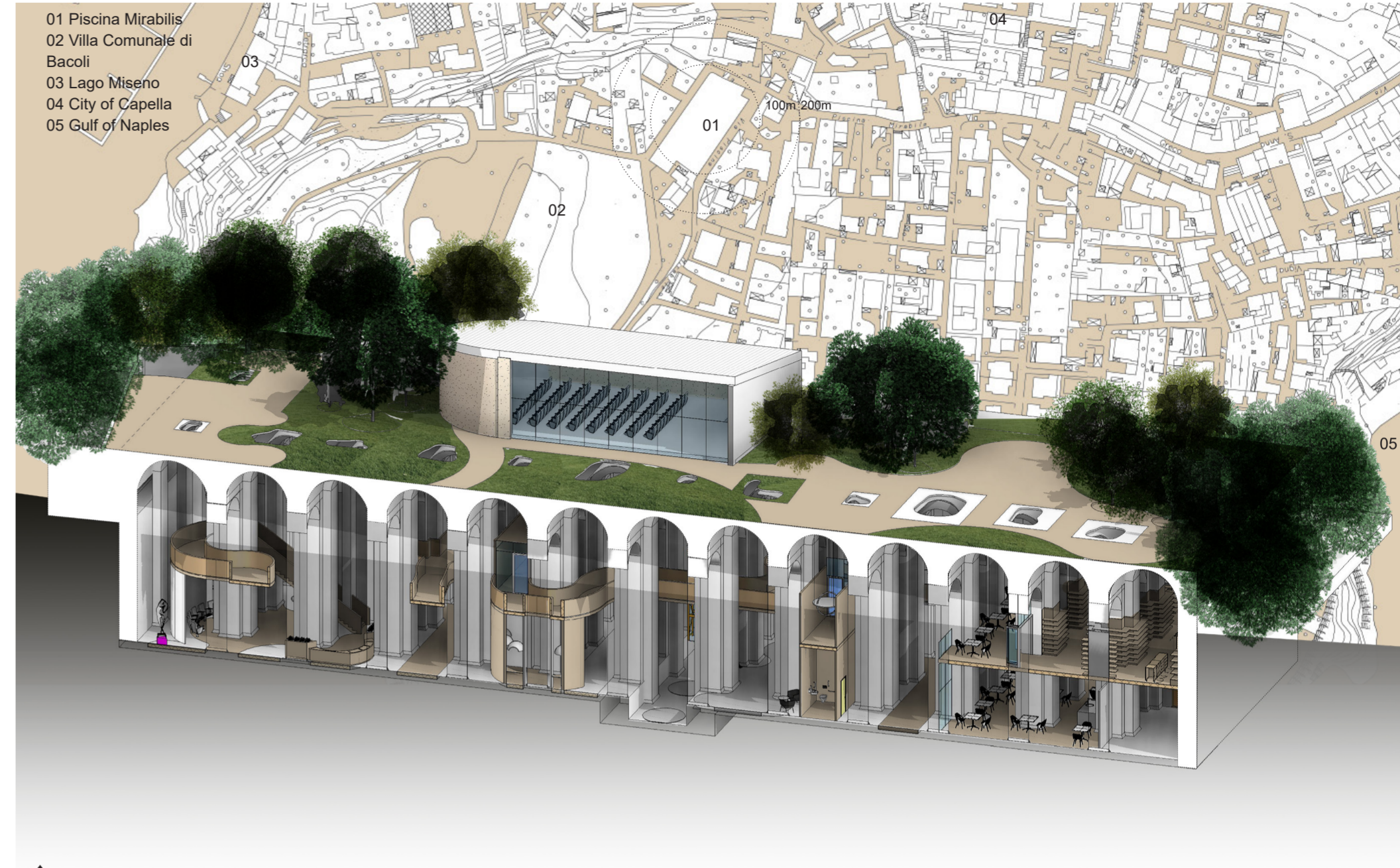
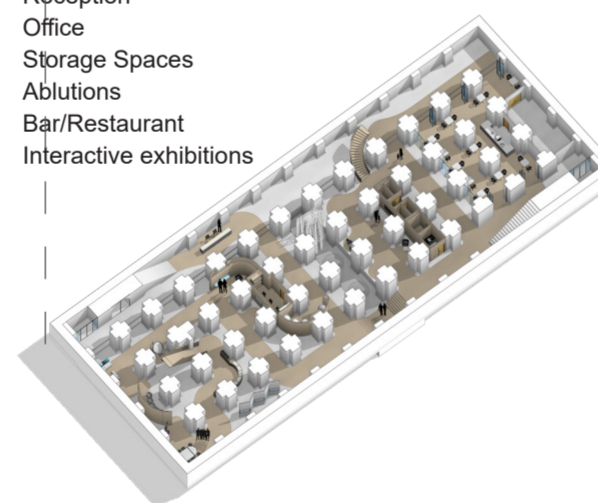
02 THRESHOLD LAYER

- Insertion gallery
- Book Shop
- Gallery Exhibition Spaces



03 SERVANT VS SERVED SPACE LAYER

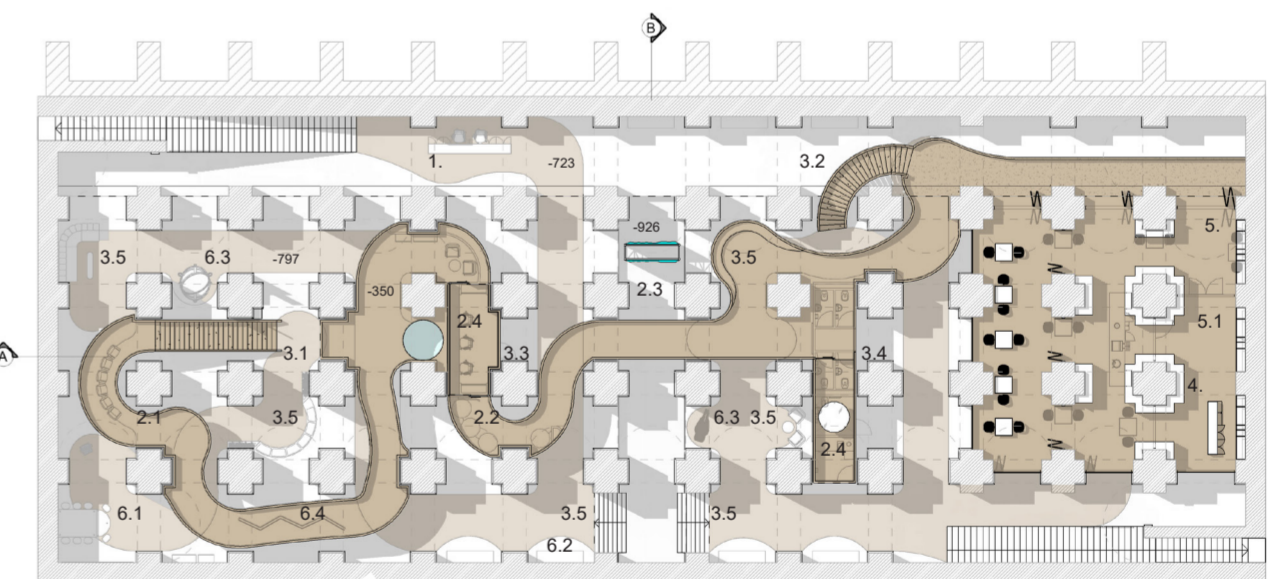
- Réception
- Office
- Storage Spaces
- Ablutions
- Bar/Restaurant
- Interactive exhibitions



Sectional axonometric with map of the site context located in Naples, Italy.

KEY:

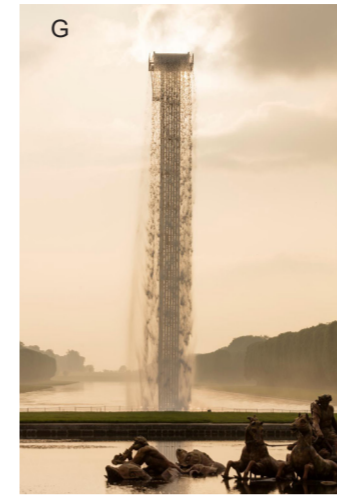
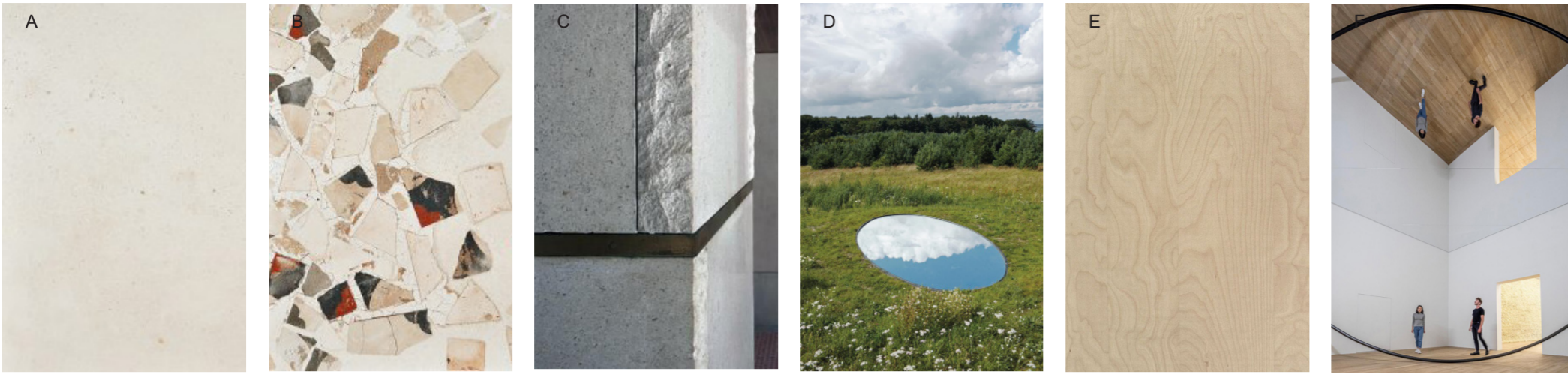
1. Reception
2. Permanent Fixtures
Level -2
2.1 Mini Amphitheatre
2.2 Sound Pods
2.3 Water Interaction Gallery Level
2.4 Enclosed Gallery
3. Servant Spaces
Level -2
3.1 Stairs to gallery exhibition
3.2 Stairs to Restaurant
3.3 Office
3.4 Ablutions
3.5 Seating
4. Book Shop
(Gallery Level)
5. Restaurant
5.1 BOH
(Level -2)
6. Temporary Exhibitions
6.1 Activity Area
6.2 Wall Displays
6.3 Sculpture/Plinth Displays
6.4 Digital Screens
7. Conference Area
7.1 Ruin display



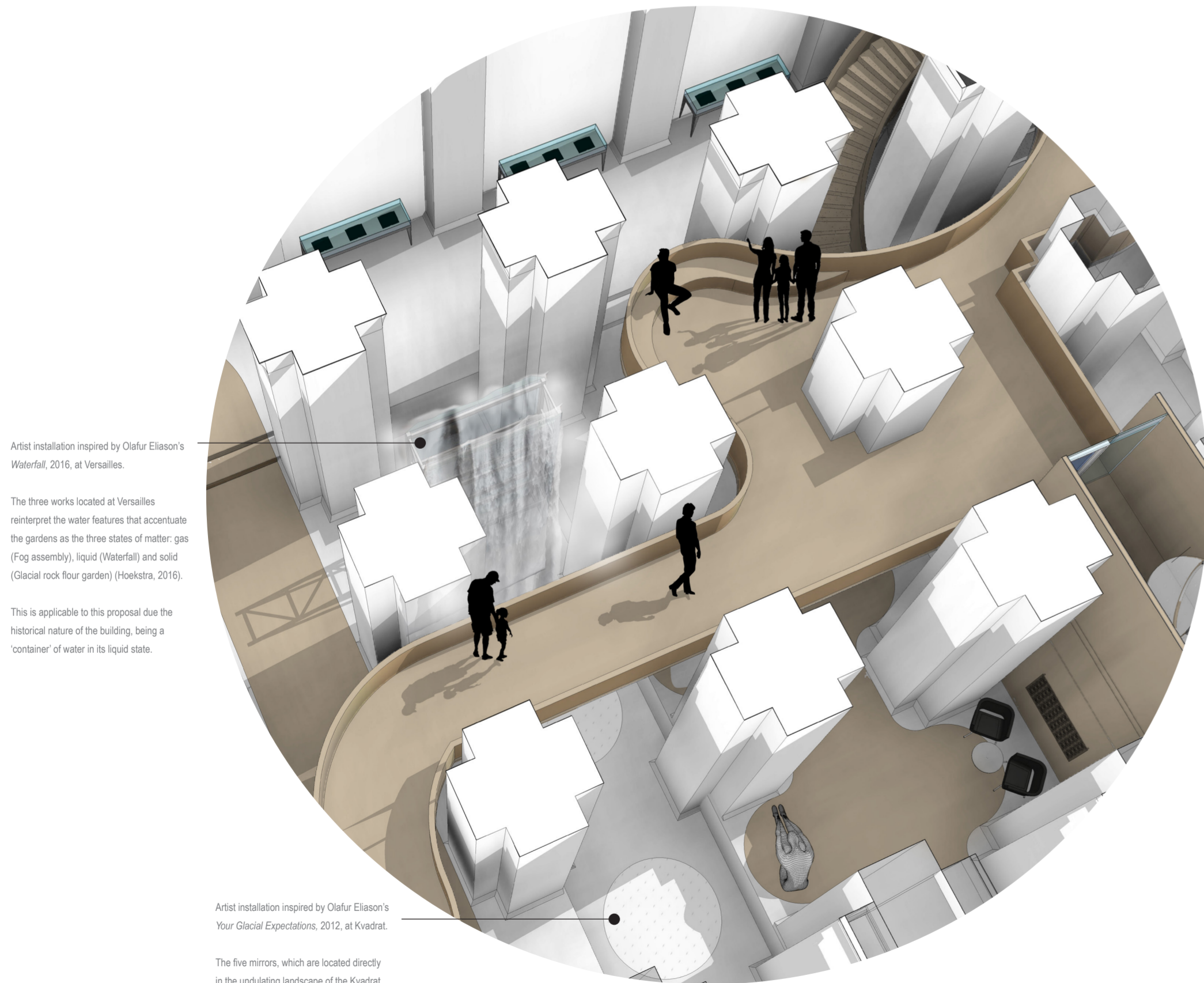
Gallery Level
Scale 1:500



Section A-A
Scale 1:500



Look & Feel:
A Fioranese I cocci Calce Tile | **B** Fioranese I Cocci Calce Specato Tile | **C** Joint Detail | **D** Olafur Eliasson: *Your Glacial Expectations* 2012 | **E** White Oak Finish | **F** Olafur Eliasson: *How do we live together?* 2019 | **G** Olafur Eliasson: *Waterfall* 2016



Artist installation inspired by Olafur Eliason's *Waterfall*, 2016, at Versailles.
 The three works located at Versailles reinterpret the water features that accentuate the gardens as the three states of matter: gas (Fog assembly), liquid (Waterfall) and solid (Glacial rock flour garden) (Hoekstra, 2016).
 This is applicable to this proposal due the historical nature of the building, being a 'container' of water in its liquid state.

Artist installation inspired by Olafur Eliason's *Your Glacial Expectations*, 2012, at Kvadrat.
 The five mirrors, which are located directly in the undulating landscape of the Kvadrat headquarters, form a sequence of varying forms. As if in the surfaces of the glacial pools in Iceland, the infinite manifestations of the sky overhead and the gaze of the contemplator are reflected in the mirrors. The sky opens up in the soil beneath the viewer (Eliason, 2012).

This blurring of the boundaries separating overhead and beneath, interior and exterior, reveals meaning in the merging of wilderness and garden in the landscape. This can be likened to the concept of threshold within a building and the outdoors, the old ruin and the new intervention. In the Piscina Mirabilis the mirrors reflect the ceiling and decaying roof of the cistern and catches glimpses of the outside world, linking them together with the new intervention and the contemplator's gaze, forming a threshold by blurring their boundaries.

Perspective depicting the water feature, and the gallery walkway overhead the installation inspired by Olafur Eliason's *Your Glacial Expectations*, 2012, at Kvadrat.



- KEY:**
- 1. Reception**
 - 2. Permanent Fixtures**
 Level -2
 2.1 Mini Amphitheatre
 2.2 Sound Pods
 2.3 Water Interaction
 Gallery Level
 2.4 Enclosed Gallery
 - 3. Servant Spaces**
 Level -2
 3.1 Stairs to gallery exhibition
 3.2 Stairs to Restaurant
 3.3 Office
 3.4 Ablutions
 3.5 Seating
 - 4. Book Shop**
 (Gallery Level)
 - 5. Restaurant**
 5.1 BOH
 (Level -2)
 - 6. Temporary Exhibitions**
 6.1 Activity Area
 6.2 Wall Displays
 6.3 Sculpture/Plinth Displays
 6.4 Digital Screens
 - 7. Conference Area**
 7.1 Ruin display



Section B-B
 Scale 1:100

JULIUS MEINL COFFEE SHOP, ROYAL OPERA ARCADE, LONDON

Group Project
University of Lincoln
2019

For centuries coffee has played a far more important role in society than most people realise. One could argue that the allure of coffee is rooted in its chemistry, an amalgam of elements that provide the flavours and aromas it possesses and the physiological effects it causes. To fully understand the appeal of coffee, you have to look at it through a variety of lenses. A coffee house is envisioned as a small and inviting space that smells like coffee and tastes like chocolate. Regardless of where they are located on the globe, coffee houses always have something in common, it's the cosiness and warmth conveyed by the concept itself.

In this project the interior features are comprised of reclaimed and salvaged fittings, panelled walls and antique decorations. They are combined with contemporary elements in which the traditional backdrop showcases the culture and expansion of the Julius Meinl brand. The contrast is created through usage of different craftsmanship materials which are pleasing and beautiful, and allude to the bentwood heritage of Viennese Coffee Houses.

Julius Meinl is more than caffeine and taste. It is a piece of culture. Taking time to have a cup of coffee is a part of the way of life in Vienna. It is a moment in which you open yourself for inspiration. Therefore, a bespoke booth for taking the time to write poetry is a key element.

Moodboard indicating the look & feel of the design proposal for the Julius Meinl coffee shop.

Models produced by the group to illustrate the main display unit and the wainscoting in a three dimensional way.



Natural lighting

The double volume in the front of the coffee shop was informed by the existing placement of skylight windows. In order to provide a connection to the outside world, it was decided that the natural lighting would be allowed to filter into the space.

Newspaper bar

A bar which contains a central reel from which newspapers can be obtained for perusing while enjoying a cup of coffee.

Poetry booth

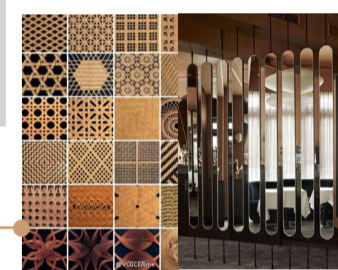
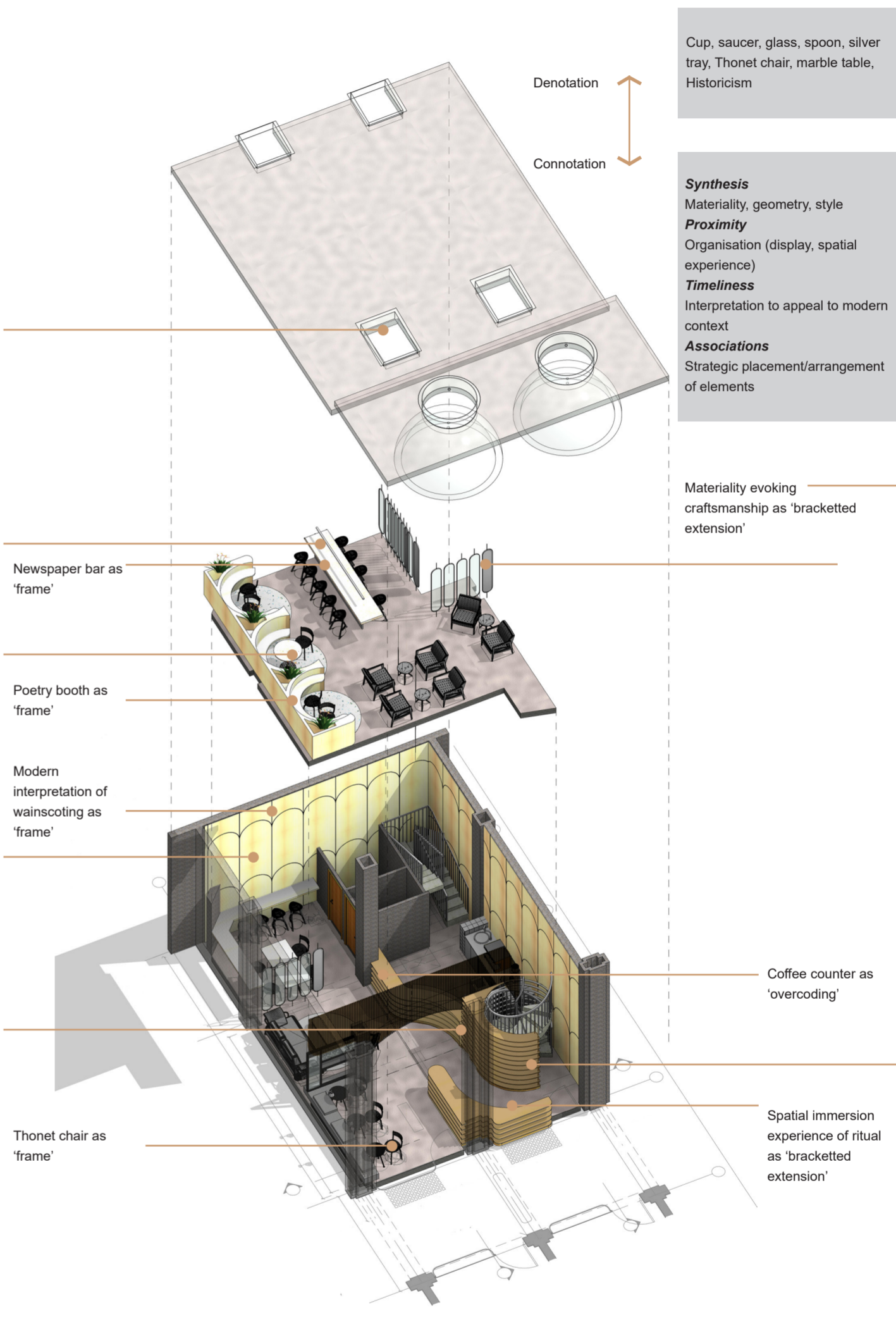
A bespoke booth for taking the time to write poetry. This space is raised slightly to provide a platform from which to read & present poetry, or when readings are held in the coffee shop.

Wainscoting

Wainscoting reinterpreted to reflect arched arcade of context, yet still evoking a sense of the Historicism style idiosyncratic to Julius Meinl coffee shops.

Sachertorte display

The Experience Display Unit transforms into a coffee counter where Sachertorte and other cakes are displayed and coffee is collected from and paid for.



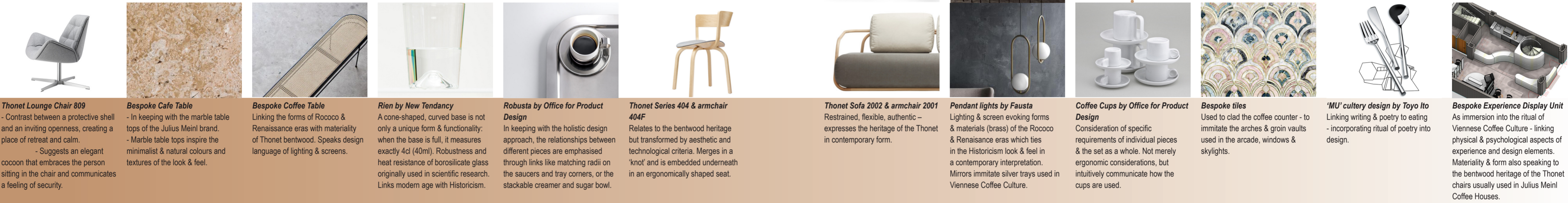
Screens
Screens which guide the users view and movement into and through a space were carefully considered. Their form and materiality allude to the bentwood heritage of the Thonet chair and mirrors to reflect & diffuse light into the space.



Bespoke Experience Display Unit
Elements making up the ritual of Viennese Coffee House Culture: Porcelain cup & saucer, glass of water with silver spoon balanced a top, all served on a silver tray.

The above elements are to be displayed/stacked on the display unit. The aim is to act as an immersion into the ritual of Viennese Coffee Culture the display unit surrounds the staircase - linking physical & psychological aspects of experience and design elements. Materiality & form also speaking to the bentwood heritage of the Thonet chairs usually used in Julius Meinl Coffee Houses.

Abstraction: Design elements start to become abstracted and complex, with several layers of different meaning.



Thonet Lounge Chair 809
- Contrast between a protective shell and an inviting openness, creating a place of retreat and calm.
- Suggests an elegant cocoon that embraces the person sitting in the chair and communicates a feeling of security.

Bespoke Cafe Table
- In keeping with the marble table tops of the Julius Meinl brand.
- Marble table tops inspire the minimalist & natural colours and textures of the look & feel.

Bespoke Coffee Table
Linking the forms of Rococo & Renaissance eras with materiality of Thonet bentwood. Speaks design language of lighting & screens.

Rien by New Tendancy
A cone-shaped, curved base is not only a unique form & functionality: when the base is full, it measures exactly 4cl (40ml). Robustness and heat resistance of borosilicate glass originally used in scientific research. Links modern age with Historicism.

Robusta by Office for Product Design
In keeping with the holistic design approach, the relationships between different pieces are emphasised through links like matching radii on the saucers and tray corners, or the stackable creamer and sugar bowl.

Thonet Series 404 & armchair 404F
Relates to the bentwood heritage but transformed by aesthetic and technological criteria. Merges in a 'knot' and is embedded underneath in an ergonomically shaped seat.

Thonet Sofa 2002 & armchair 2001
Restrained, flexible, authentic – expresses the heritage of the Thonet in contemporary form.

Pendant lights by Fausta
Lighting & screen evoking forms & materials (brass) of the Rococo & Renaissance eras which ties in the Historicism look & feel in a contemporary interpretation. Mirrors immitate silver trays used in Viennese Coffee Culture.

Coffee Cups by Office for Product Design
Consideration of specific requirements of individual pieces & the set as a whole. Not merely ergonomic considerations, but intuitively communicate how the cups are used.

Bespoke tiles
Used to clad the coffee counter - to immitate the arches & groin vaults used in the arcade, windows & skylights.

'MU' cutlery design by Toyo Ito
Linking writing & poetry to eating - incorporating ritual of poetry into design.

Bespoke Experience Display Unit
As immersion into the ritual of Viennese Coffee Culture - linking physical & psychological aspects of experience and design elements. Materiality & form also speaking to the bentwood heritage of the Thonet chairs usually used in Julius Meinl Coffee Houses.

Ergonomics & intuitive indication of use



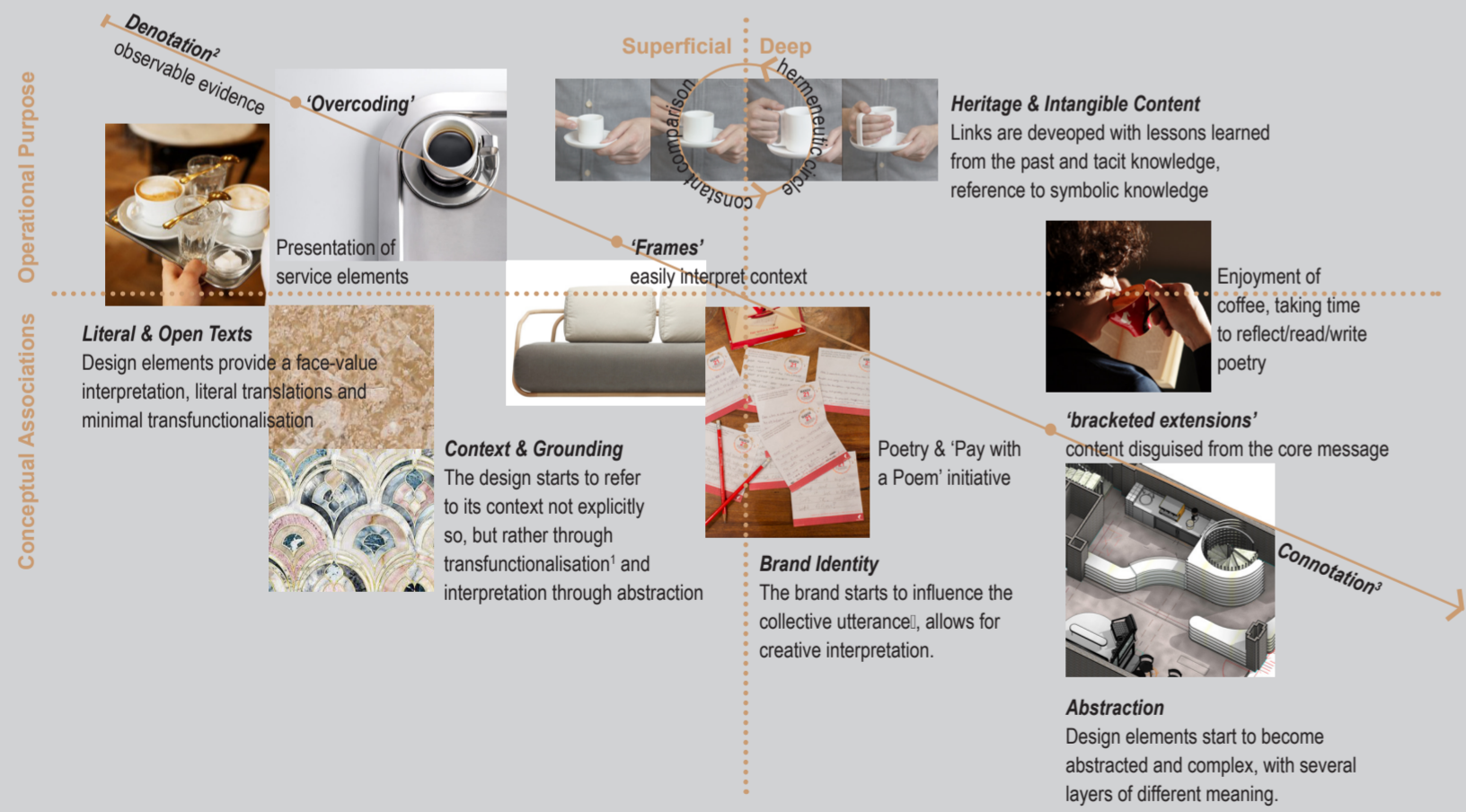
1) Transfunctionalisation is a dynamic process in which secondary meaning is ascribed to a use object. This is a societal development whereby second-order meaning is attached and which exceeds the first-order meaning (use function) (Gottdiener, 1985, 998). It is the process by which the measurable entity becomes the carrier for secondary associations (Kingwell, 2006, 175).

2) Denotation is the first order meaning (includes the operational purpose of objects); it is comprised of all the constant and discernible evidence in signs (Eco, 1979, 56-86, Konigk, 2015, 48-50).

3) Connotation is the volatile and idiosyncratic interpretation of objects. This is the second-order meaning which includes abstract associations (Eco, 1979, 56-86, Konigk, 2015, 48-50).

4) Utterance is created by identifying components from a collection of meanings, separating the components, expressing them and composing them as a meaningful thread to create a text (Eco, 1979, 151). The utterance for this proposal includes:

- The observation & experience of the ritual of Viennese Coffee House Culture (in the central display experience pod);
- Composition of the tangible components which are carriers of the intangible ritual (displayed in the central display experience pod);
- Choice of long stay or short stay customers (deliberately including the fast pace of London city culture to appropriate the brand to its new context);
- Abstraction of the experience by creating a physical space to move through.



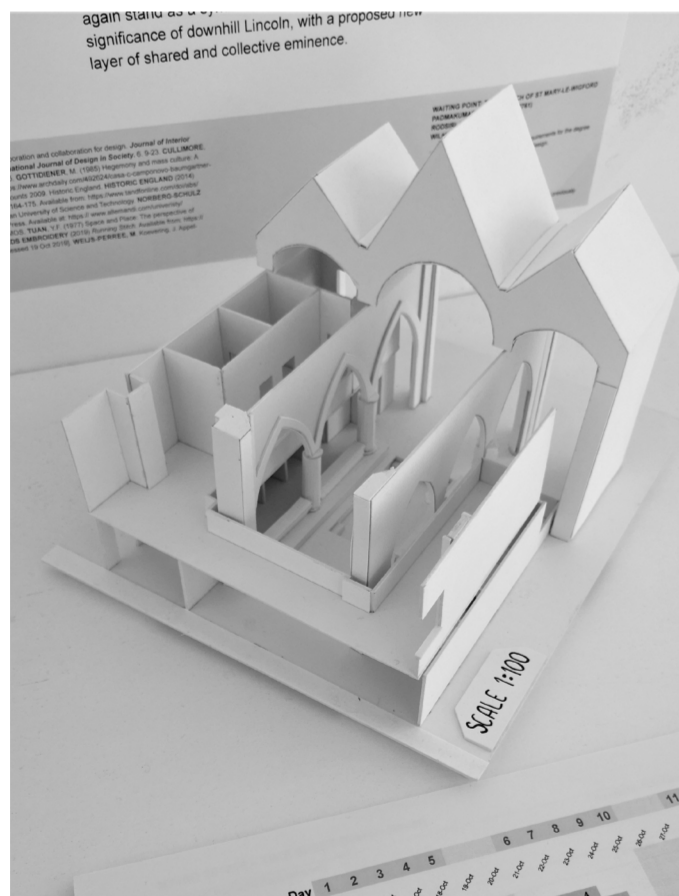
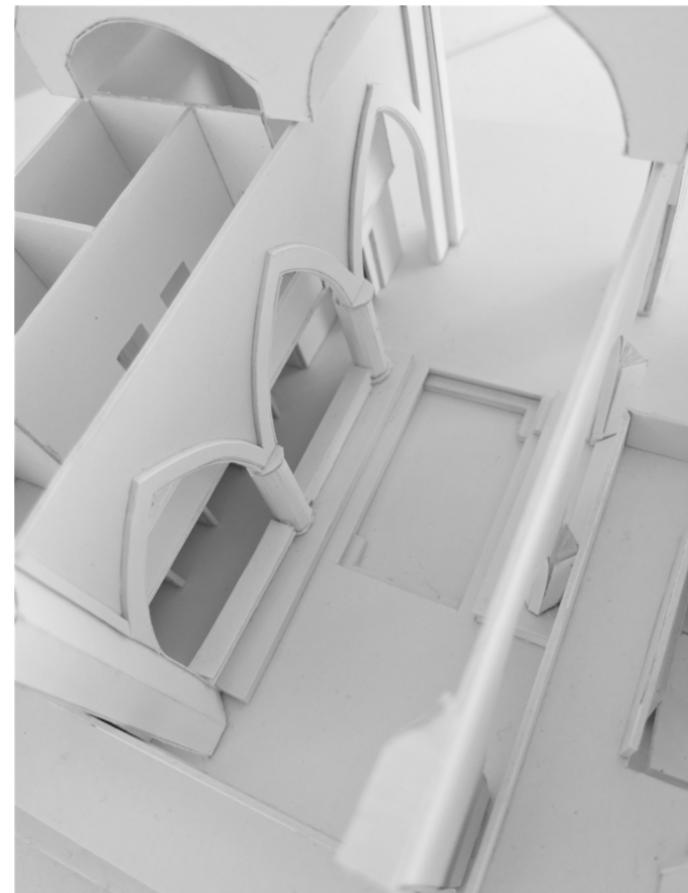
The Vienna coffee house allows one to enter a fascinating world of comfort, ideas and warmth. Sit down in your second living room, enjoy a freshly brewed cup of Julius Meinl coffee and let wonderful ideas fill your head. Read your favourite book for hours as if time did not matter – yes, this is all possible in the four walls of a Viennese Coffeehouse.

By evoking a sense of comfort and inspiration and juxtaposing it with the fast pace culture of London, the project aims to elicit this atmosphere in the context of the UK. The Experience Display Unit acts as an immersion into the ritual of Viennese Coffee Culture. The display unit surrounds the staircase, linking physical & psychological aspects of experience and design elements. Materiality and form also speaks to the bentwood heritage of the Thonet chairs usually used in Julius Meinl Coffee Houses.

The project aspires to form a concept for the roll out of the Julius Meinl brand into the United Kingdom. By taking a step back, we intended for the brand to be interpreted in an abstract way in order to place it into a new context (time and place).

ARCHITECTURAL MODELS

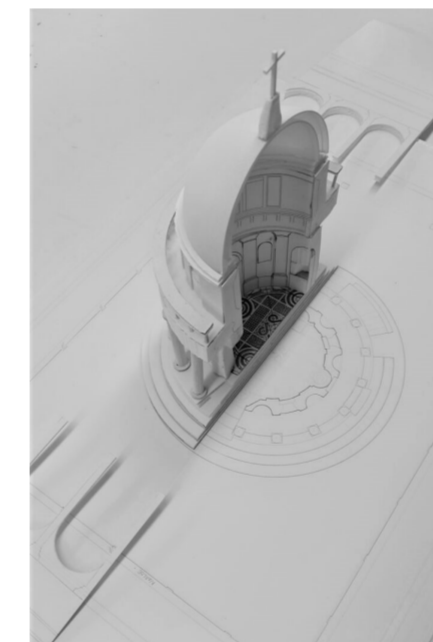
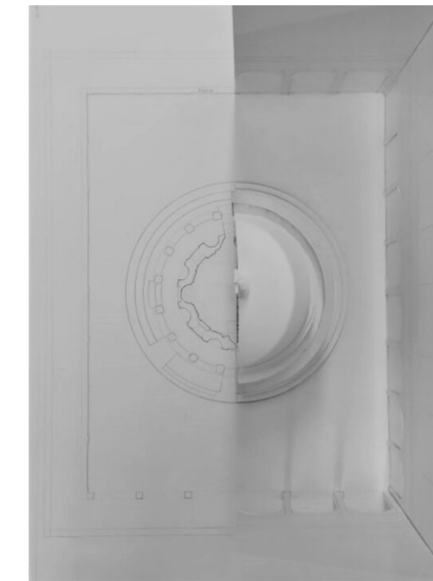
Various Group Projects
University of Lincoln / University of Pretoria
2016 - 2019



Postgraduate Studies
Waiting Point: The Church of St Mary-le-
Wigford
2019
University of Lincoln

A project model for conversion of a church into a co-working space within Lincoln. The proposed multi-use collaborative working centre is tangibly made as a detached insertion into the grade I listed building. It provides for working in individual 'caves' and collaborative 'commons', and their junction of varying levels of privacy by casual encounters in the neutral transition zones. This allows for full reversibility back to the existing fabric, crafting an intergenerational discourse and allowing future alterations to form a place that reveals future global shifts and social values

Throughout the double volume space, the insertion encourages visual permeability with various levels of physical permeability, which correlates to the chosen duration of stay and use of space.



Undergraduate Studies
Tempietto di san Pietro in Montorio
2016

University of Pretoria, RSA

I was part of a group that was tasked with producing a model of the Tempietto di san Pietro in Montorio for an assignment for our History of Architecture module.

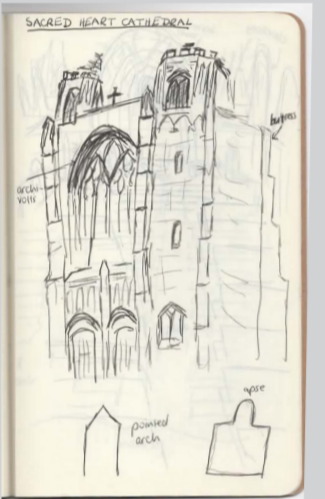
We came up with the idea of creating a sectional model; one half three dimensional, and the other a two dimensional plan. Each element was hand cut and assembled.

Hand Drawing & Painting

*Selected sketches and paintings 2015 | 2020



Site Analysis, Pretoria Boys High, South Africa, 2015



Sacred Heart Cathedral, Pretoria, South Africa, 2015

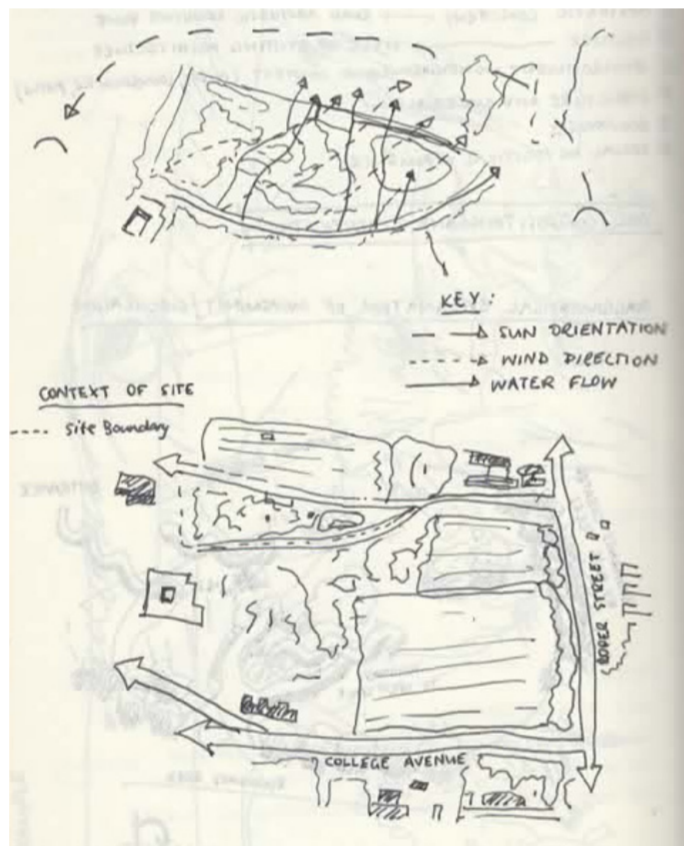
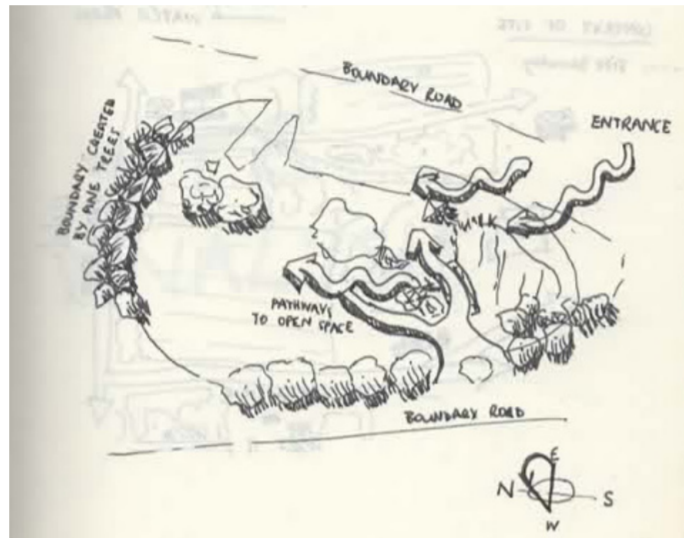


Union Buildings, Pretoria, South Africa, 2015



Union Buildings, Pretoria, South Africa, 2015

Pretoria Boys High, South Africa, 2015



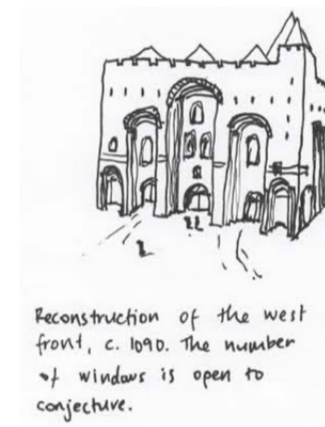
Lincoln Cathedral, Lincoln, England, 2020



Street in Oxford, England, 2020



Sick & Indigent Roomkeepers Society, Dublin, Ireland, 2020



Reconstruction of the west front, c. 1090. The number of windows is open to conjecture.

Lincoln Cathedral, Lincoln, England, 2019. Reconstruction of the west front, c. 1090. The number of windows is open to conjecture.



Orthophoto of Lincoln Cathedral Bellringers' Chapel Arched Wall, Lincoln, England, 2019



Painting of Lincoln Cathedral Bellringers' Chapel Arched Wall, Lincoln, England, 2019