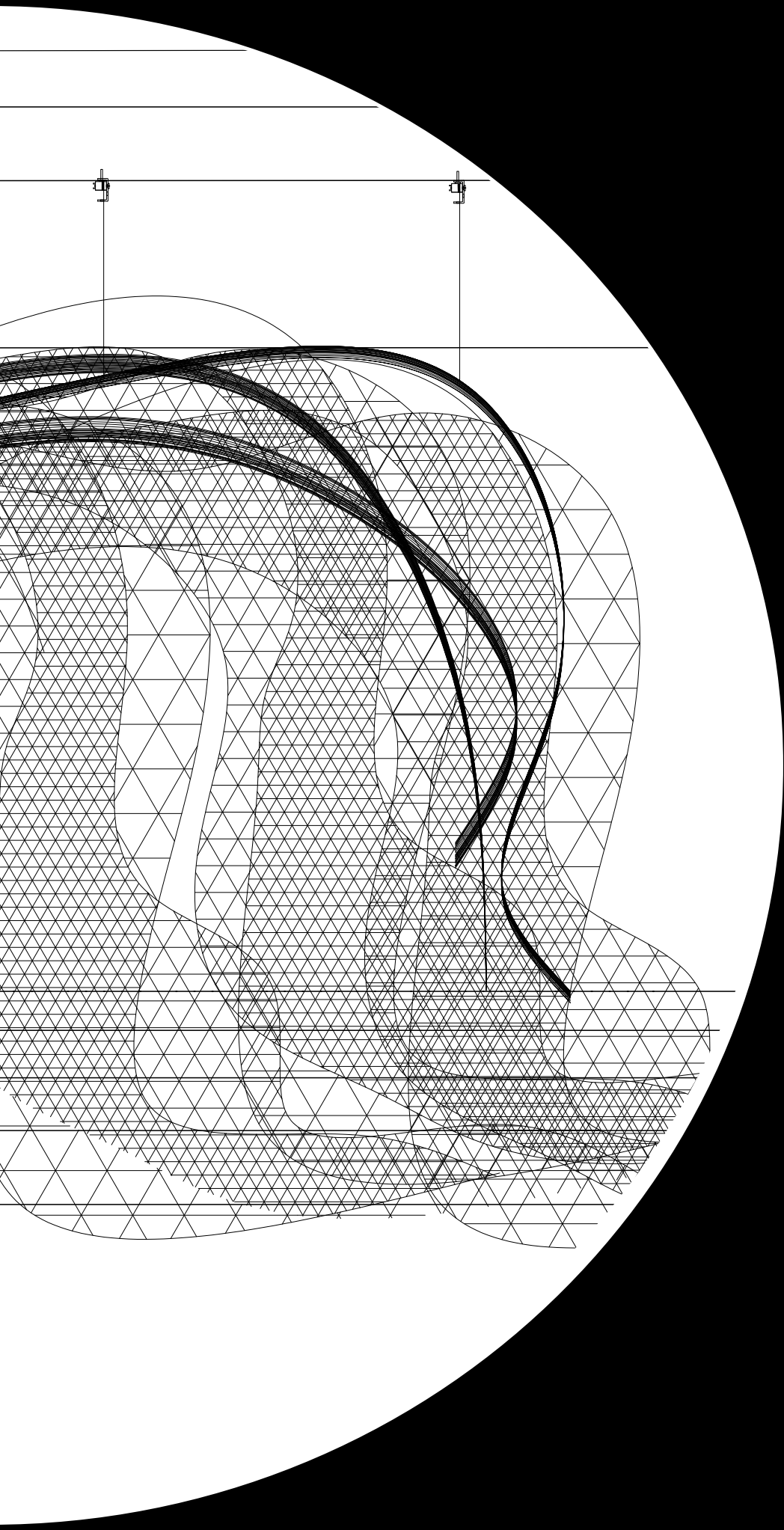




PORTFOLIO

Nicky McCreath INTERIOR DESIGN

Contents



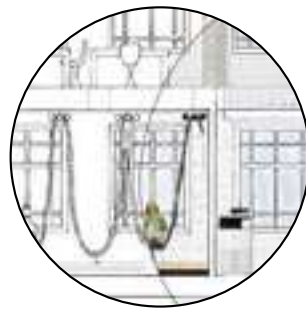
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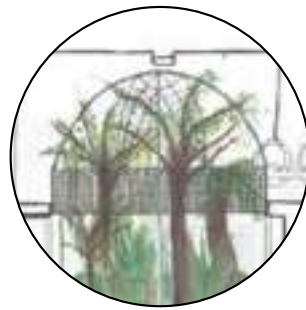
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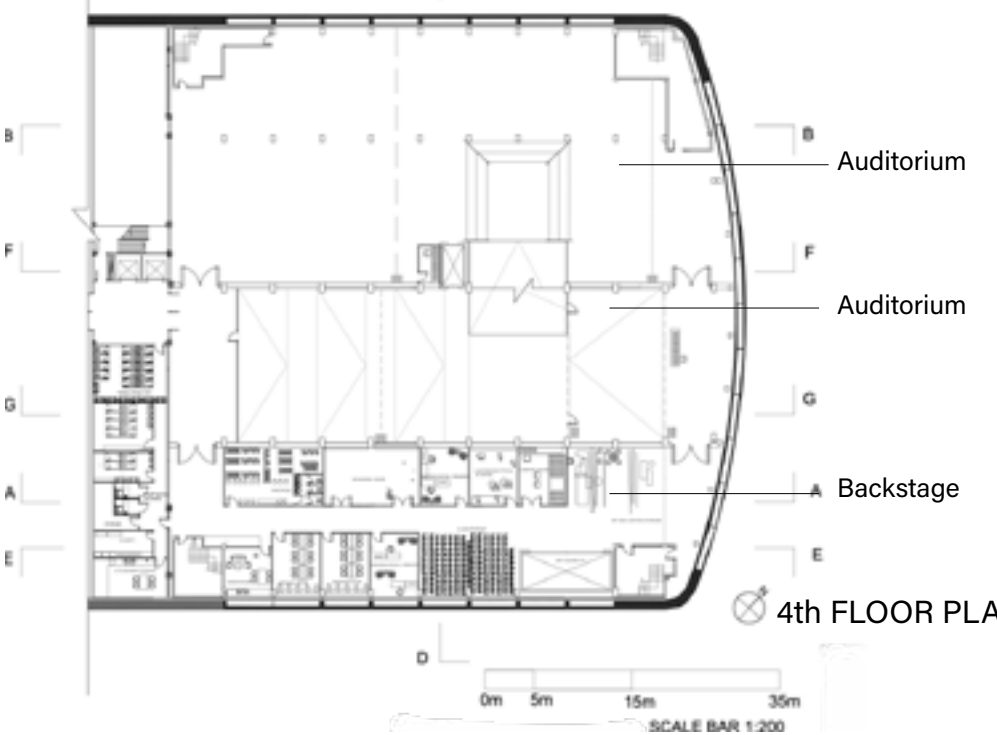
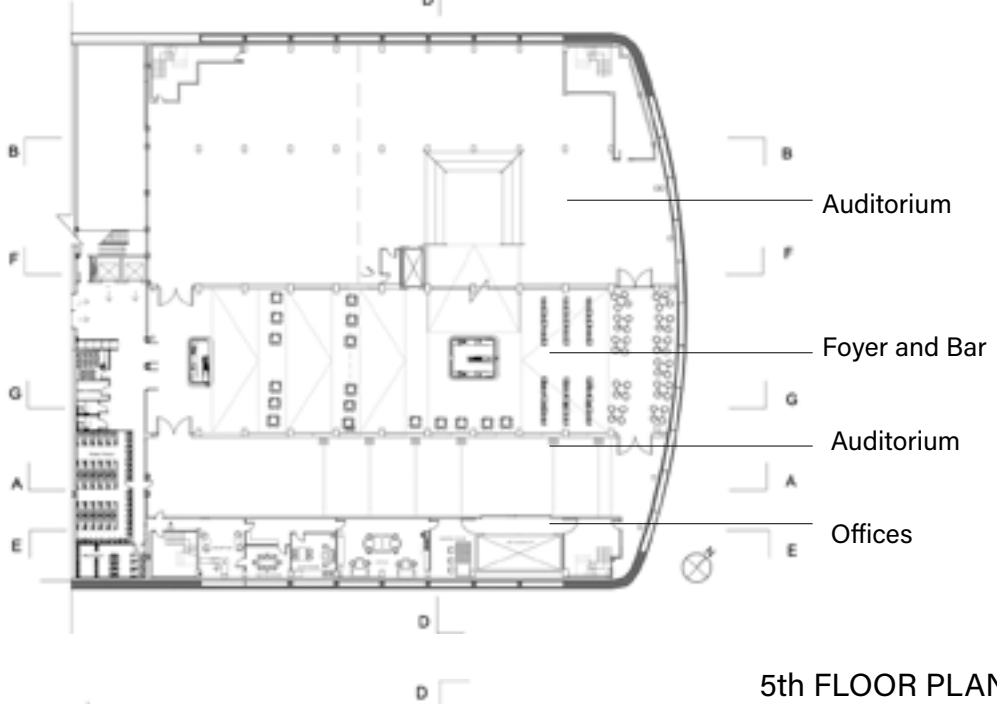
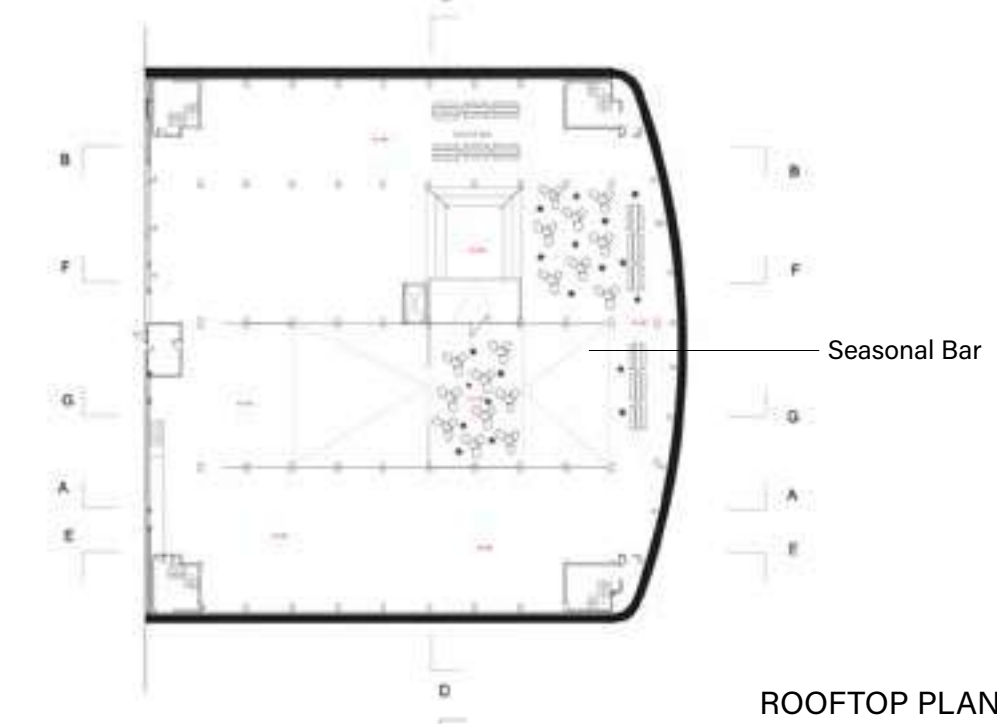
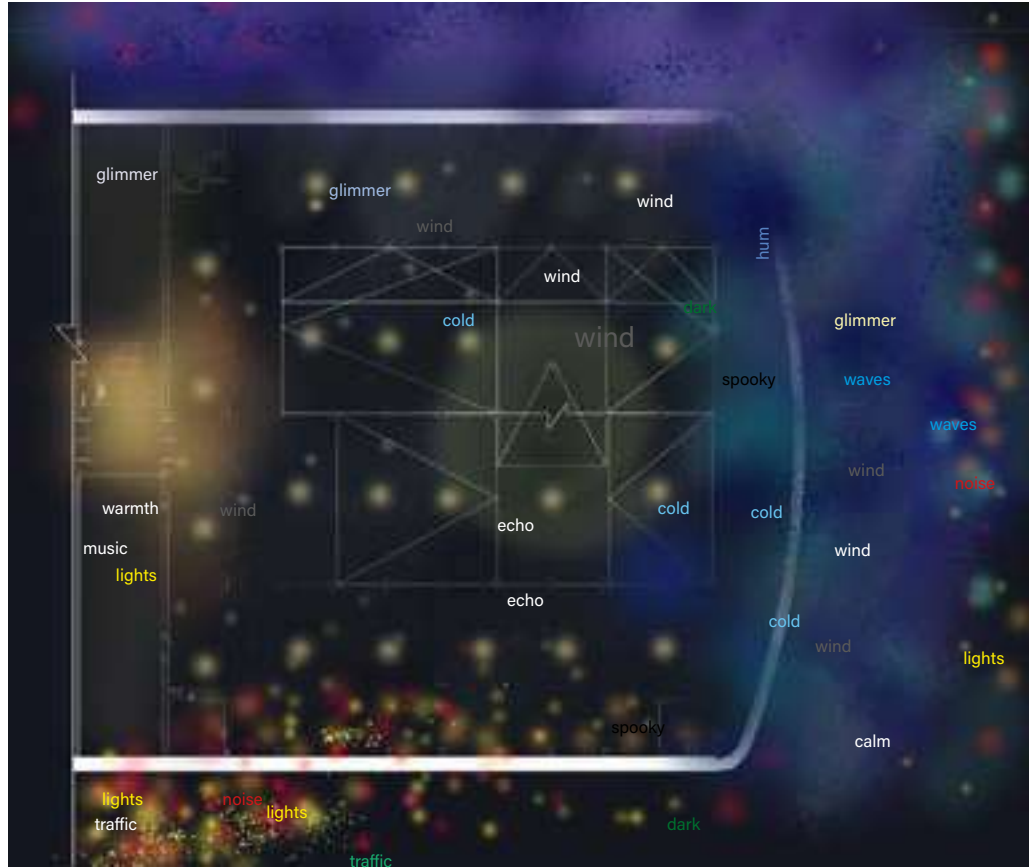
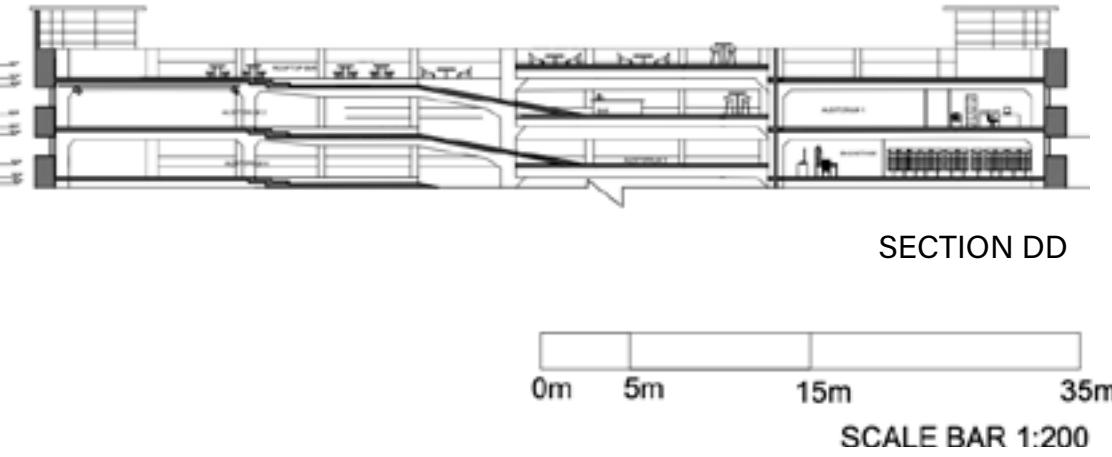


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THE STOREYS present
'Keepers'
September 2020 - May 2021
Edinburgh, UK

For my self led solo honours year project I decided to design a **theatre** in a **rarely used shopping centre multi storey car park**. This was in part due to the decrease in shopping centre usage as well as the effects on the theatre industry during the pandemic. I wanted to extend Edinburgh's prominent theatre scene by creating a **permanent home for experimental theatre** shows that use unconventional spaces. The space could also provide a covid safe space for performances, especially during the Edinburgh Fringe Festival in 2021. Named 'THE STOREYS', the theatre is situated on the top two floors of the car park and the rooftop seasonally.

Included here is a section showing the levels; a diagram of how visitors access THE STOREYS; an atmosphere diagram of the original space and GA plans. Below are images of the site's view and the interior. AutoCAD and Photoshop used here.



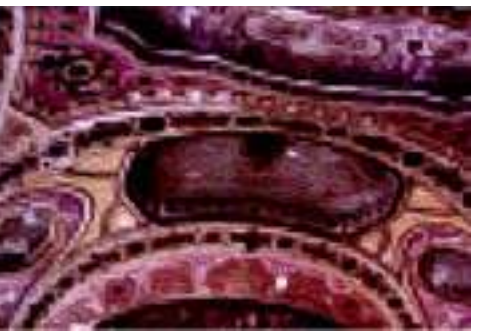
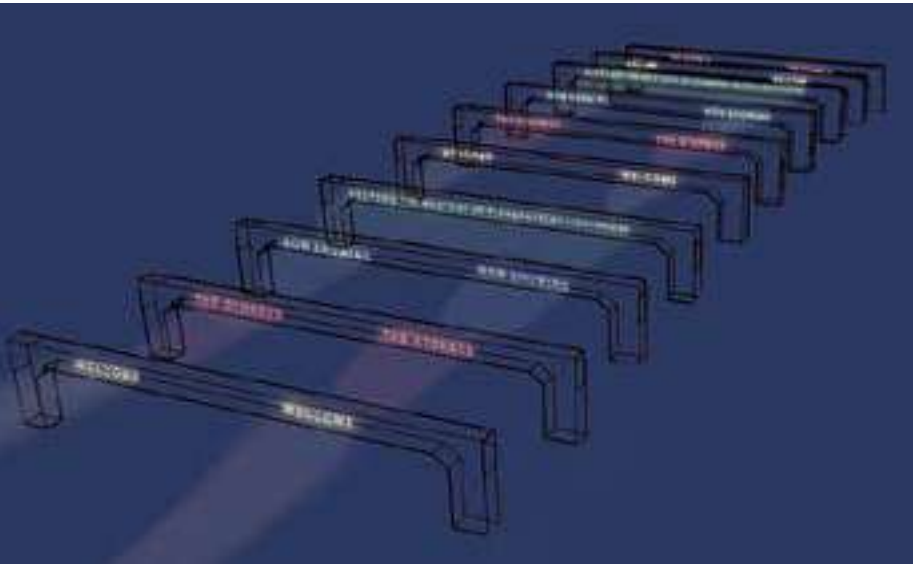
THE STOREYS present
'Keepers'
September 2020 - May 2021
Edinburgh, UK

The space features extensive backstage spaces, an interior bar, a rooftop bar, cloakroom and ticket office, ticket machines and 4 auditoriums. All the auditoriums can have **multiple configurations**, using movable walls and removable seating.

The **sloping floors** within the site proved difficult to design around. However some were kept to allow for raked seating and to celebrate the site's unusual features. During the daytime the site can be used for educational purposes.

For the foyer and bar design, I was inspired by the work of Jenny Holzer, traditional theatre and cinema exterior signage. I used the **repetitive low ceiling beams** to display information on the shows using light. These also helped brighten up the entire space and give a sense of its scale upon entrance. The bar features **murals** inspired by visuals of traditional, decorative theatres that have decayed over time.

Featured is a visual of the foyer upon entrance; a diagram of the lighting; the inspiration for the murals; an exterior visual and early sketch model of the site (below). Vray, SketchUp, Photoshop and physical modelling skills used here.

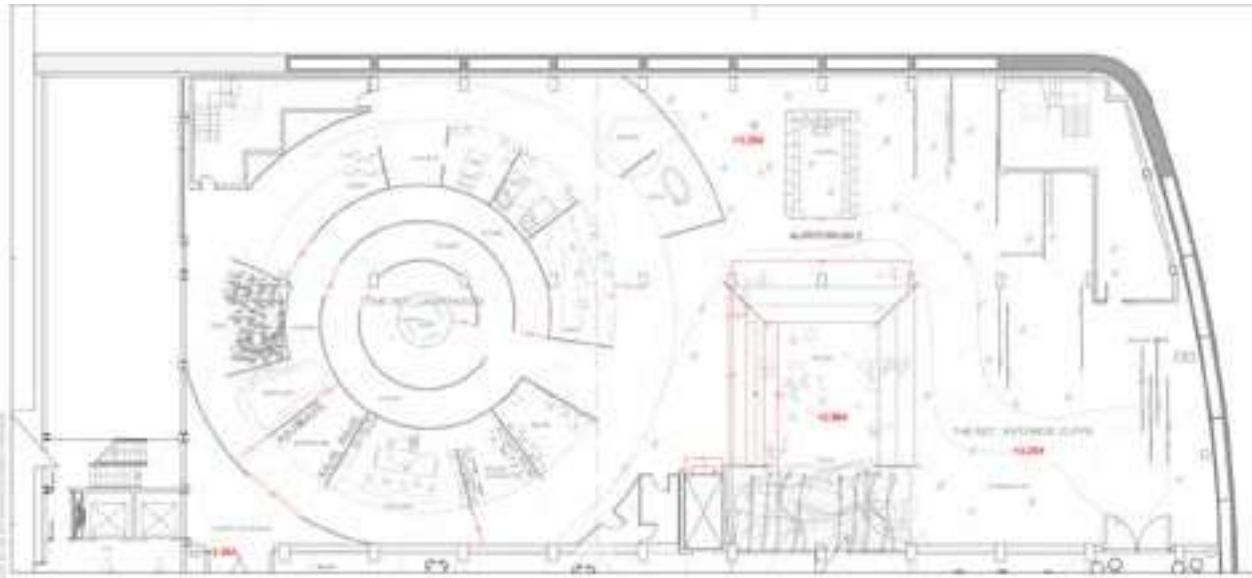


THE STOREYS present
'Keepers'
September 2020 - May 2021
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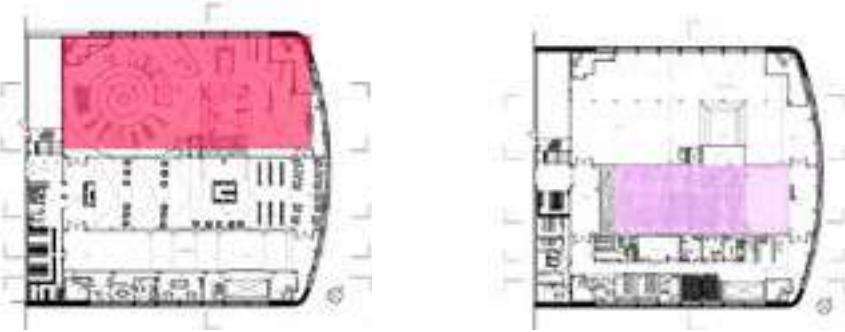
I then progressed on to designing a show to feature within the space. I wanted to create an immersive, promenade style show that **utilised the space and was informed by it**. Inspired by the surrounding **sea views** I decided to base the show on the true story of the disappearance of three lighthouse keepers in the North of Scotland in 1900. This show could be **thrilling and mysterious**, whilst having atmospheric and beautiful sets. To add a level of **fantasy** I was inspired by Scottish sea mythology, so added some twists to give my own version of the mystery.

When designing the set I wanted to promote **curiosity and mystery** so employed a **maze** layout. Creating a labyrinth style shape for the lighthouse interior, I placed the lens in the centre, serving as the 'top' of the lighthouse. This lens was accessed through a **spiralling** corridor to represent the spiral stairs. For safety purposes I cut wedges into the maze structure which soon benefited the design, allowing light from the lens room to travel across the entire set, serving as the lighthouse **beam** itself.

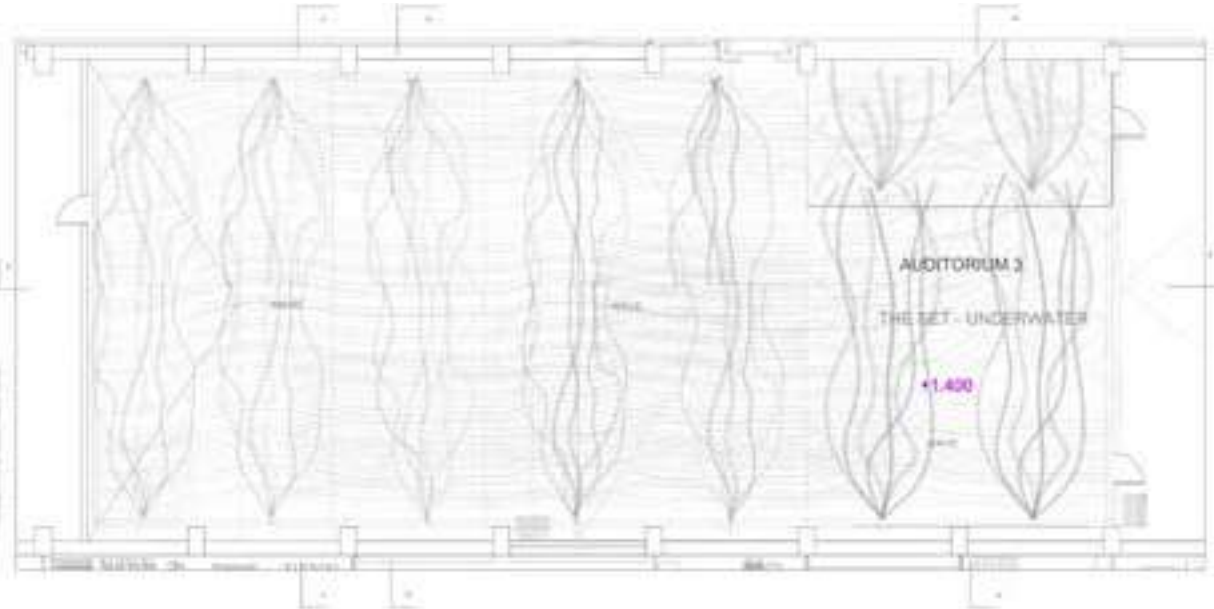
Featured are plans; a visual of the maze shape; an axonometric of the set features and a concept sketch below. AutoCAD, Photoshop, V-Ray, SketchUp and sketching skills shown here.



MAIN SPACE PLAN
NTS



Location in scheme



MAIN SPACE PLAN
Pt. 2
NTS



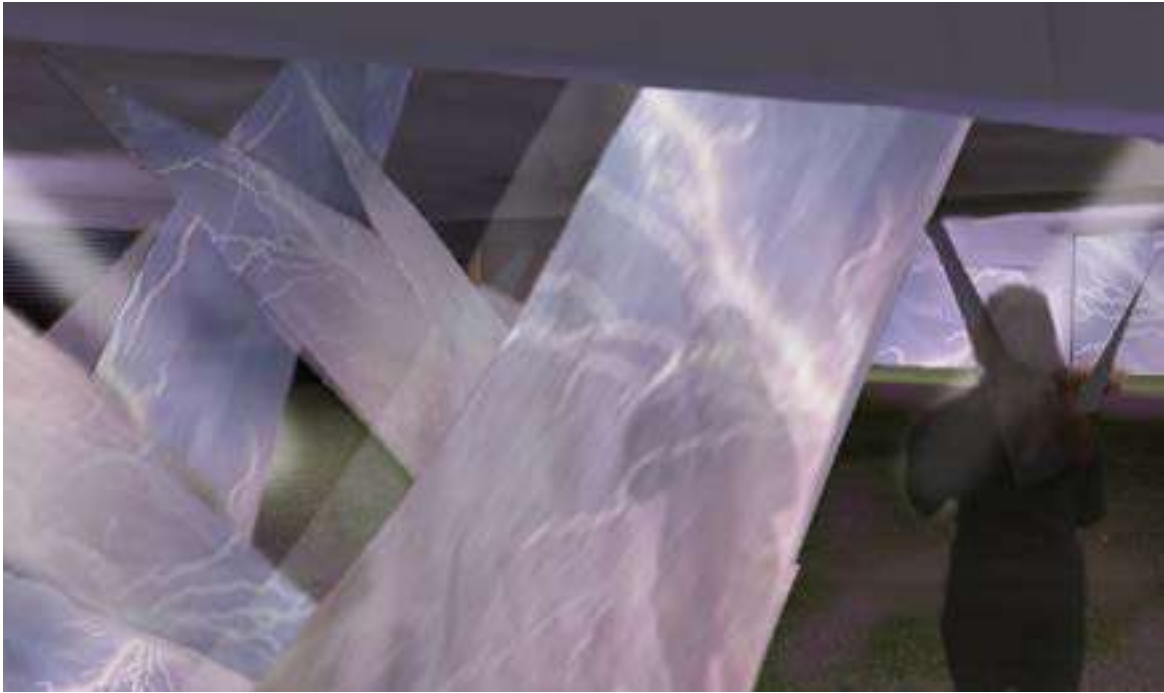
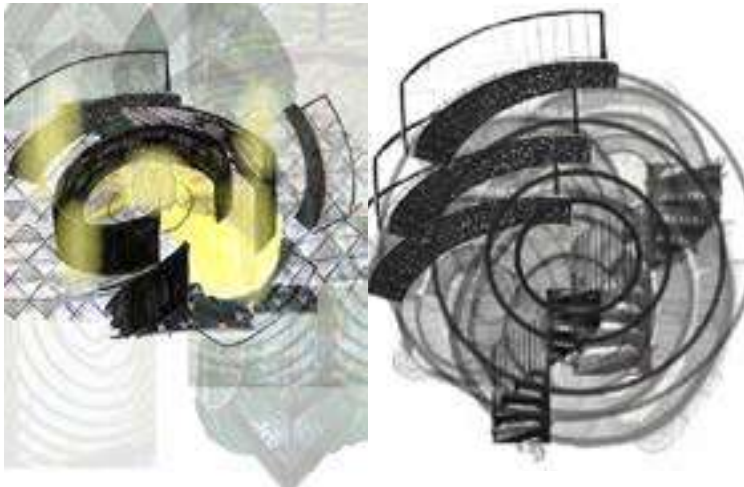
THE STOREYS present
'Keepers'
September 2020 - May 2021
Edinburgh, UK

Researching into similar stories and the era allowed me to design specific rooms to fill the lighthouse. Some acted more as **installations**; some were nods to the **time era** and some were crucial to the **plot**.

The lens was key in creating a **hypnotic feature room**. I decided to add mirror tiles to the walls here to reflect the light even further. The light itself was a small LED Beam spotlight rotating on a plinth. Reconstructed fresnel panels loosely encased it to give a deconstructed feeling to the space, as though the audience are **inside the lens**. The storm scene of the show utilises **projection**. To take this concept further I used cloth to represent the sails of a ship which then had the storm projected onto them as they blew in the wind.

The finale space of the show was perhaps the most important. This would take place 'underwater'. Audience members would follow the actors into this zone, which was accessed via a large car **ramp**. On this ramp featured a 'wave' passed through like a curtain, made of **monofilament nylon fishing net**, which resembled **foamy white water**.

Sketches of the wave and lens; visuals of the wave; lens and storm scene as well as an image of a model made using the net. Sketching and collaging skills, Photoshop, V-Ray, SketchUp and physical modelling skills shown.

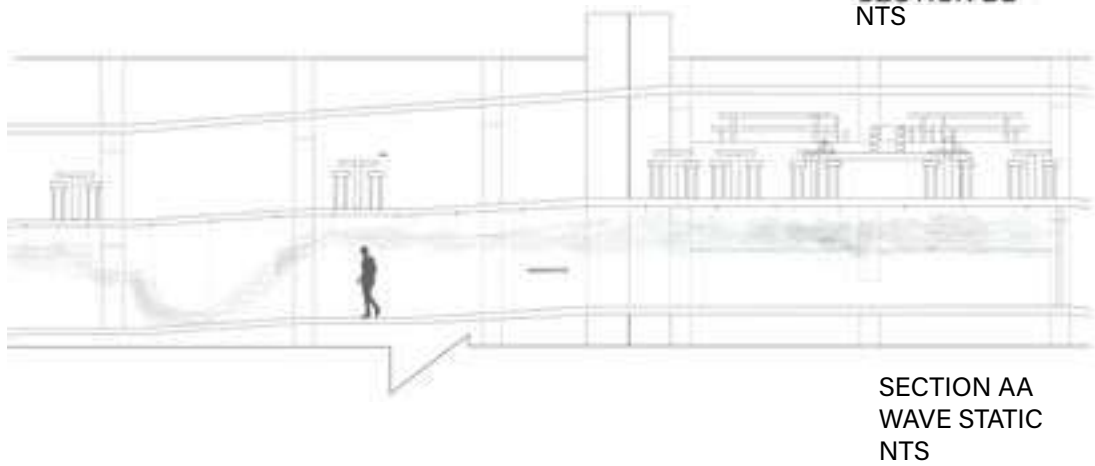
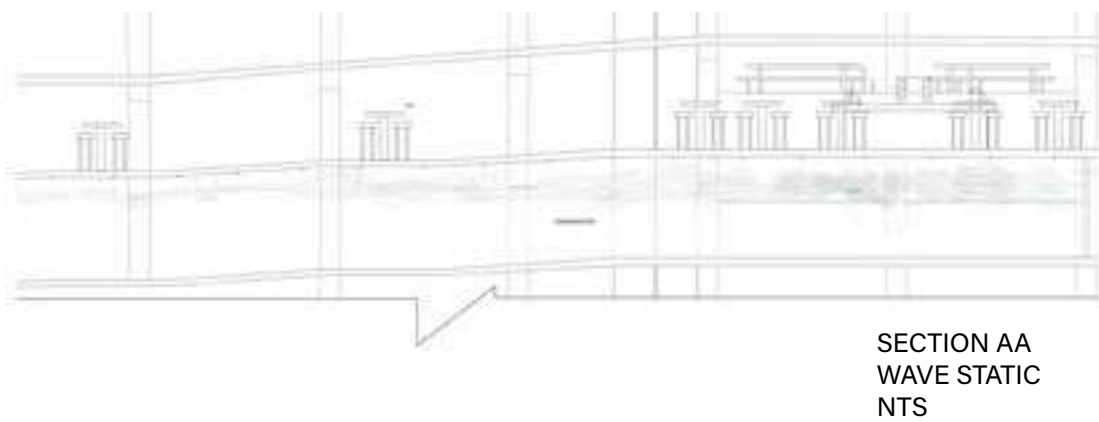
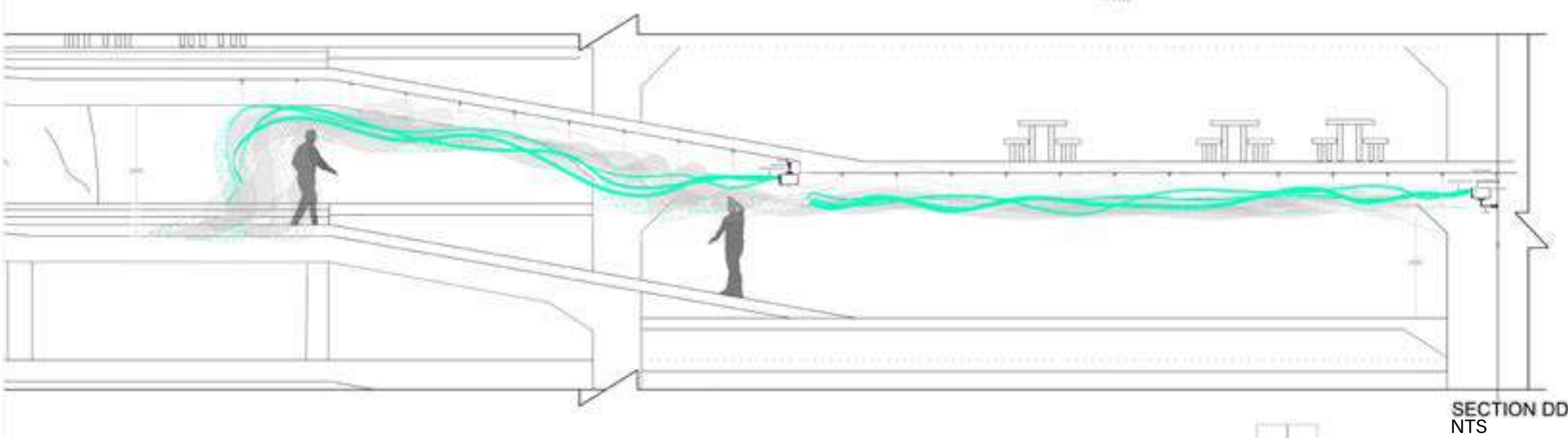


THE STOREYS present
'Keepers'
September 2020 - May 2021
Edinburgh, UK

The wave extends onto the ceiling like a **canopy** once passed through, covering the audience as though they are underwater. I went on to detail this feature. I chose the nylon net as it could give the **illusion of water** in different forms. When bunched together it looked like white water and when stretched out thinly it resembled **ripples** on the water's surface.

This netting is lightweight so could be suspended from the ceiling using invisible nylon thread. As my theatre already had brackets in the ceiling allowing for lighting rigs to be suspended the wave only needed to be attached to these. When developing my concept I realised I could use **optic fibres**, woven into the net, to create a pulsing light. The idea of **movement** then continued and I decided to add small **motors** which would lower and lift the net, allowing it to come to life. This was then extended to the entire underwater area - the ceiling canopy would drop down in a **choreographed** manner giving the feeling of being under huge waves constantly in motion. This prompted the **audience to fully interact with the set**.

Featured is a visual of the underwater space; detail sections of the wave and an image of the net when thinned. AutoCAD, V-Ray and Photoshop skills shown,



Let's Start a Micronation
March 2020 - June 2020
Mallacoota, Victoria

During this group project we designed and conceived of our own Micronation. Named **'The Sanctuary'** our nation lived **underground** most of the year in Mallacoota (regional Victoria) in reaction to the devastating effects of the **bushfires** in the area in early 2020. In the cooler winter months the citizens were able to spend days above ground but in summer they would live completely underground safe from the fires. I went on to design memorabilia such as the flag and passport whilst as a team we considered elements of government and daily life.

The flag was inspired by the cycle of months spent above and below ground, with the number of rings representing each month. The passport was inspired by the shape of an Echidna, the national animal, and the contrast of above and below ground. Echidnas are able to bury underground to escape bushfires which was fitting.

Featured on this page is the passport design carried out solely by myself; the flag design; a section of the Sanctuary and mapping created by the group. Below is an image of the devastation in Mallacoota.

Photoshop and graphic skills shown in my work.



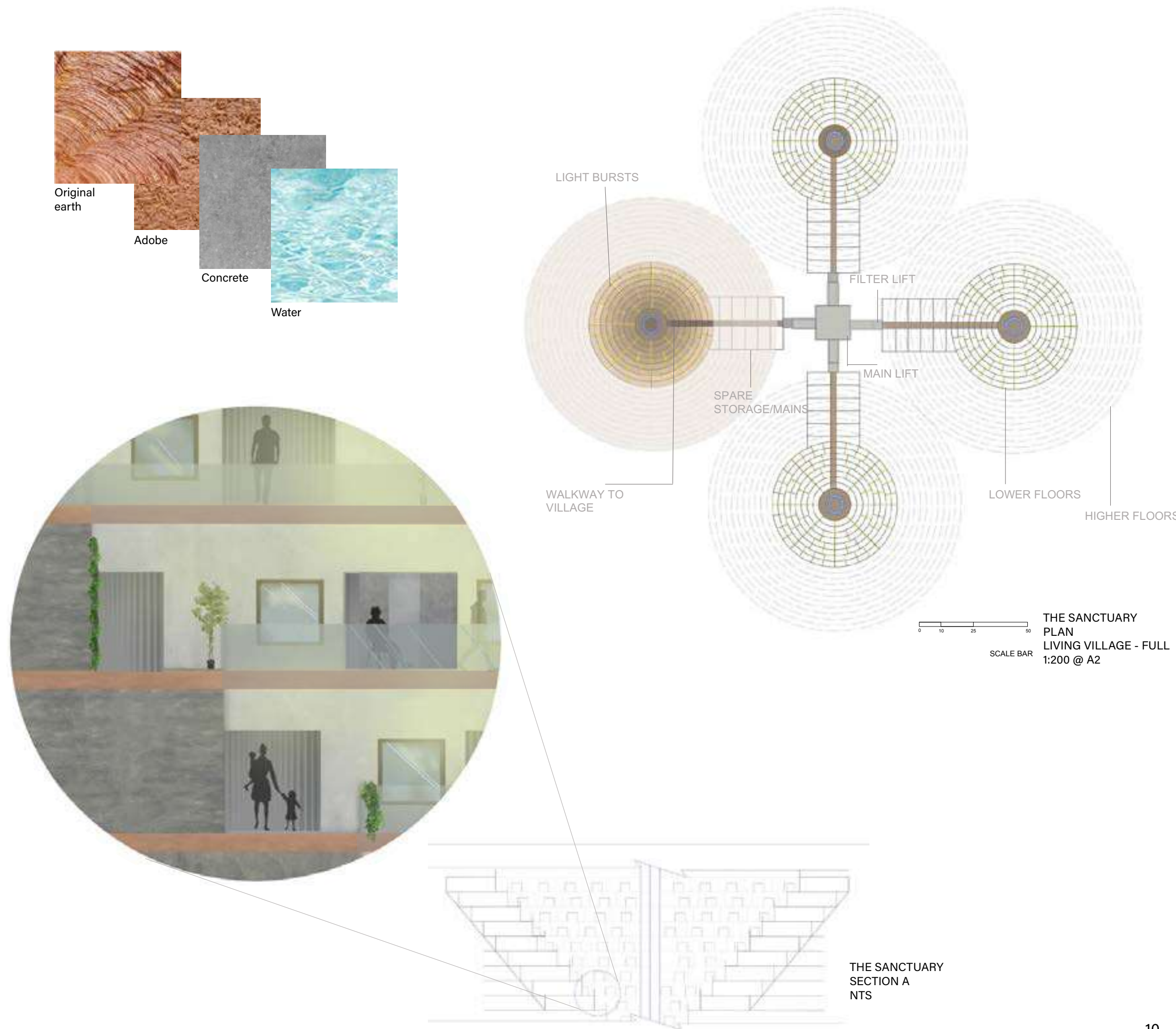
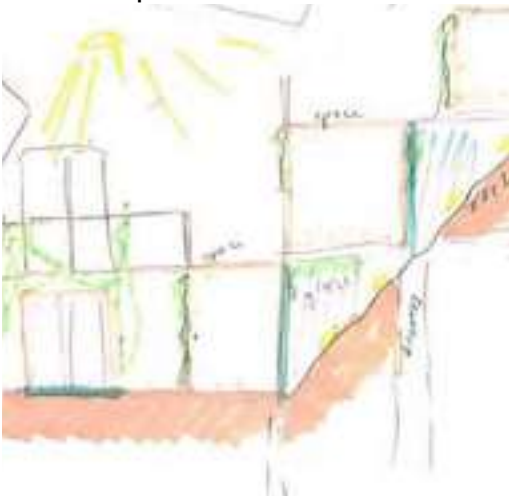
Let's Start a Micronation
March 2020 - June 2020
Mallacoota, Victoria

Moving on I designed the living areas for our citizens. As it was underground I wanted to create a spacious and bright space, combating claustrophobia.

As everyone would be living very closely I decided to create a **'town'** that created a sense of **community** but also allowed privacy when desired. The town was made up of **4 living villages**, all accessed via a main elevator from the public spaces above, with smaller elevators then filtering into each village as seen on the plan.

The living village plans derived from the flag and its multiple **rings** resulting in a semi spherical area. This semi sphere then allowed for the creation of a **void**, allowing light to flow through the space giving the **illusion** of a high sky and 'outside' space, whilst the village houses ascended in layers. **Earth like** materials such as **Adobe** and water are used with **transparent** materials to boost light in addition to as concrete used for construction.

Featured here is the master plan; a section with rendered detail; material swatches and below a concept sketch. Sketching, AutoCAD and Photoshop skills used here.

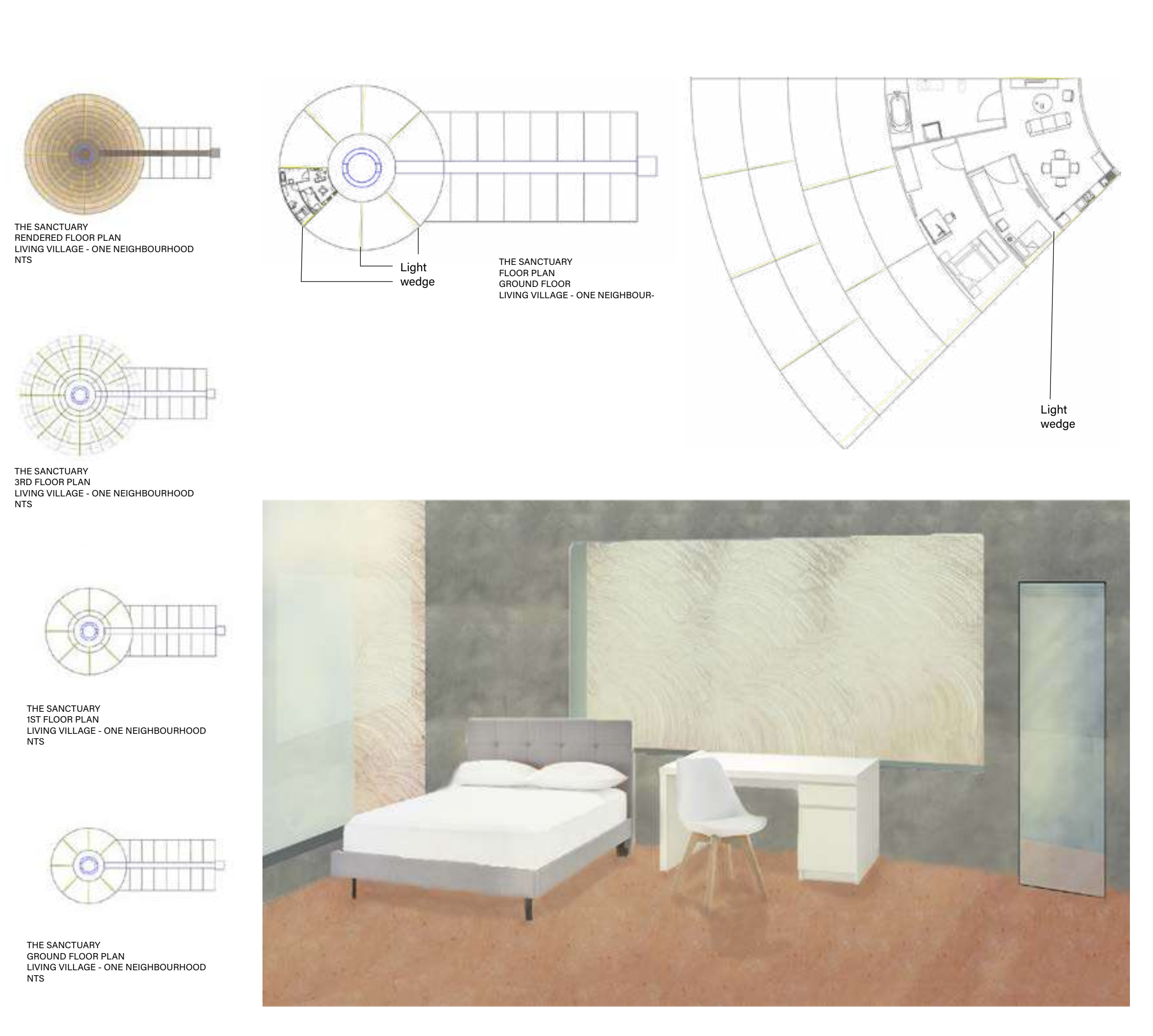


Let's Start a Micronation
March 2020 - June 2020
Mallacoota, Victoria

The 'houses' were designed for a range of families and individuals opening into the large void via a walkway on each level (see ground floor plan and living space plan). The 'houses' featured sliding doors on the curved walkway edge, allowing **privacy** as well the ability to open up the space to feel **outside when desired**.

In between each house featured a **wedge** of space which was heavily lit. This gave the illusion of a private window and **sunlight** flooding inside the 'house.' This can be seen in the right hand visual. The void and overall shape can be seen in Section A.

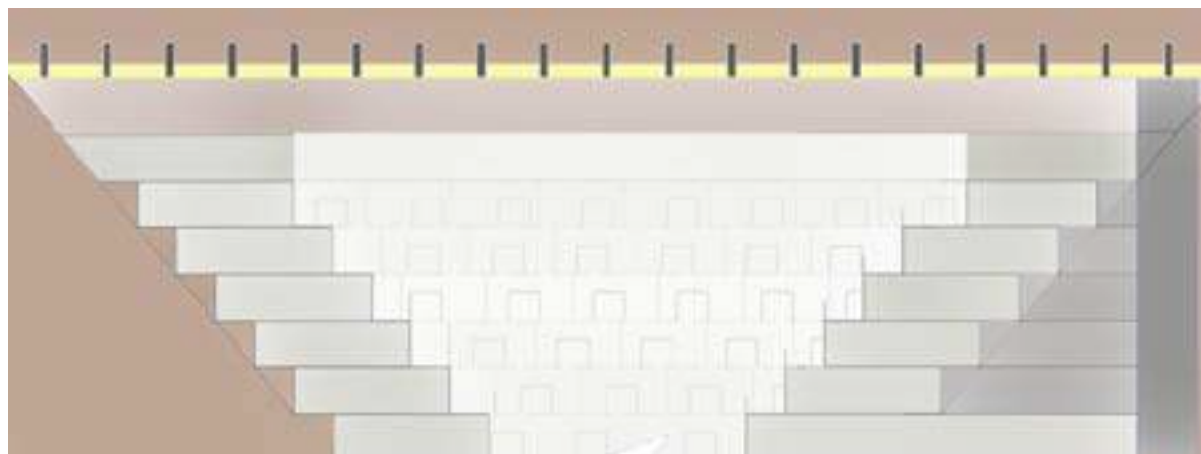
Featured here are plans of the village floors; plan with a house input; house plan; basic room prototype showing the light wedge and below an early concept sketch for living spaces; keeping the natural materials and a sketch of the light wedge between each house. Sketching, AutoCAD and Photoshop skills used here.



Let's Start a Micronation
 March 2020 - June 2020
 Mallacoota, Victoria

Here is a visual of the **void** in the living village featuring a **synthetic sun** that shines down. It spread light all the way to the bottom levels. A circular pool, representing the flag, featured on the ground floor to help **reflect** the light. The light itself was made of a mixture of LED lights and High-pressure sodium bulbs which give off a yellow mono frequency. The top levels of the village were reserved for mirrors, allowing enhancement of the light.

Included here is a render of a living village and the skylight; render of the ground floor and pool and a shaded section showing materials and the basic light fixing. Below is a sketch of the pool and levels ascending as well as an image of an LED bulb. Sketching, AutoCAD and Photoshop skills used here.

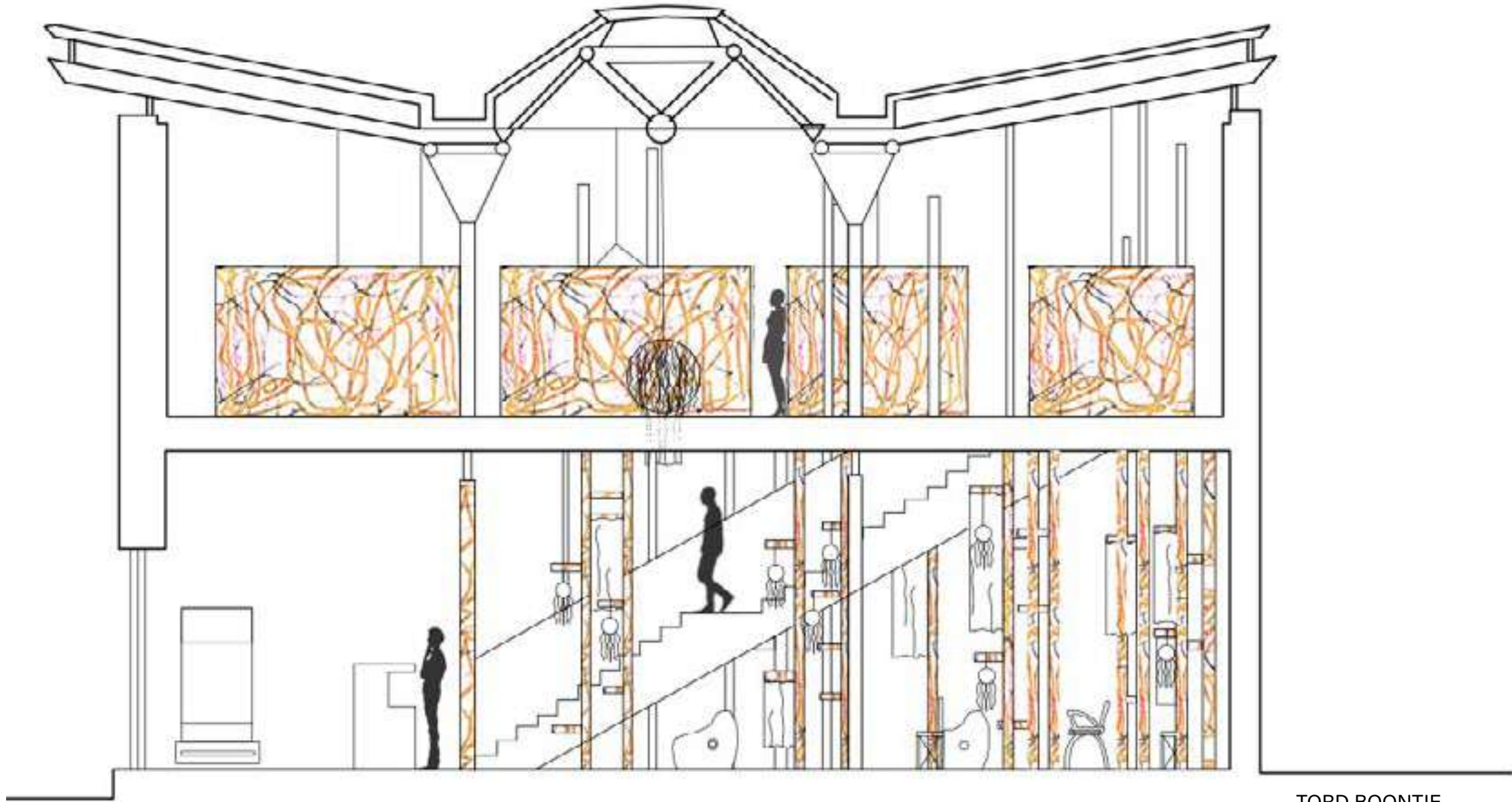


Tord Boontje Flagship Store
 January 2019 - May 2019
 Edinburgh, UK

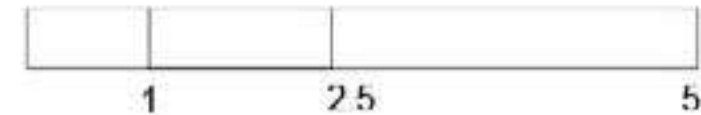
This project changed the use of The Fruitmarket Gallery in Edinburgh to a store for furniture and lighting design company **Tord Boontje**. The brand's work is **emotive** and **romantic** in aesthetics but uses new technology and materials in its practice. I wanted to highlight this decorative and natural look in the design whilst giving a slight contrast inspired by this use of technology by including urban materials such as concrete, red brick and copper.

I decided to create an **urban forest** of sorts creating tall **copper filigree** panels that resembled trees, with hooks and shelves for displaying small furniture and textiles. The upper level included circular cages of the same pattern which housed larger furniture and allowed larger decorative lighting to be framed within and their unique lighting effects to be **showcased** on a blank white interior face.

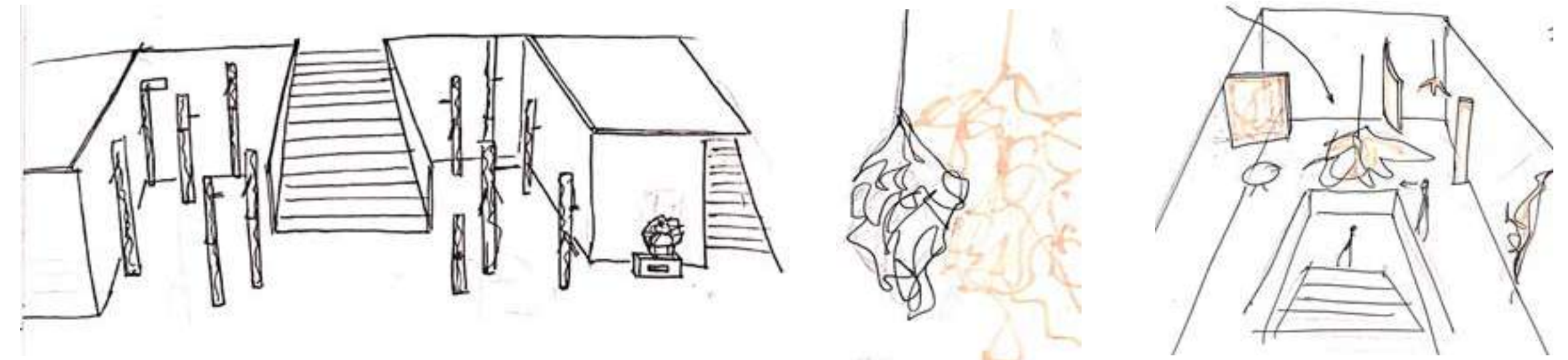
Included on this page are initial sketches; a section of the two floors and the inspiration for the project as seen below in the company's 2004 artwork on Keane Street. AutoCAD and sketching skills shown.



TORD BOONTJE
SECTION A



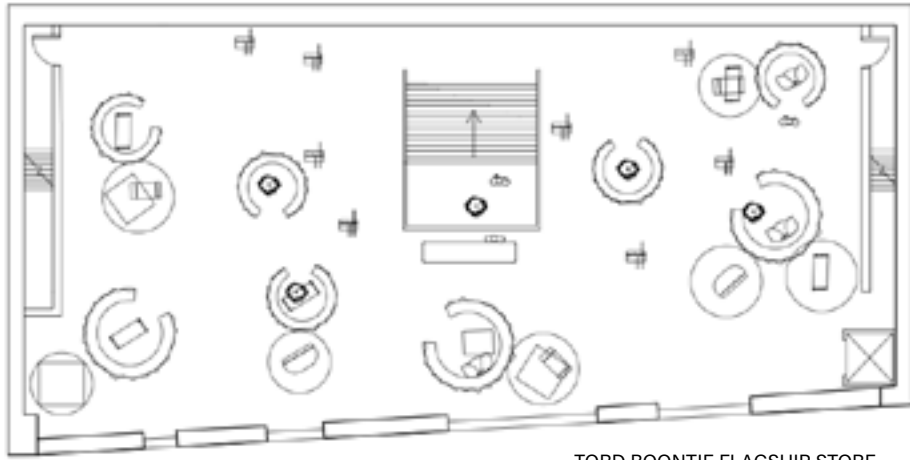
SCALE BAR 1:50



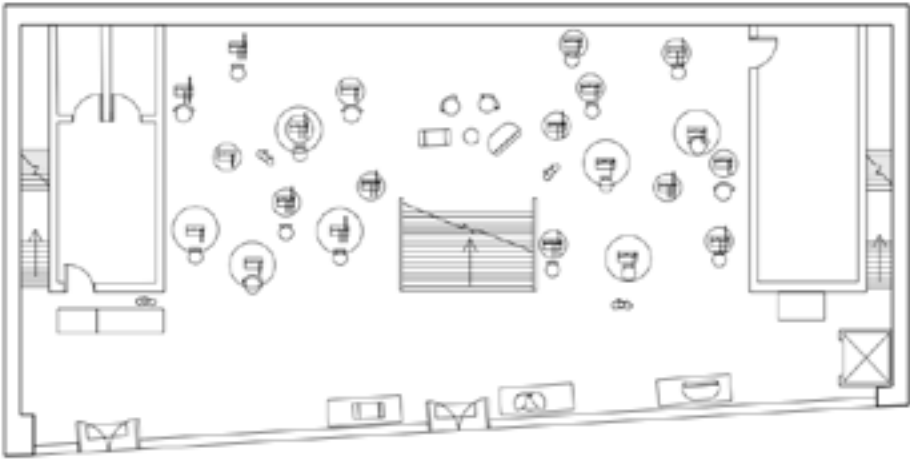
Tord Boontje Flagship Store
January 2019 - May 2019
Edinburgh, UK

The stairs to the higher level played a key part in creating a **grand** and elegant space, again **giving spotlight** to a beautiful chandelier hanging in the centre. The concrete floor was dyed a cinnamon colour, whilst the back wall was red brick and the stairs an off white concrete. This helped to compliment the copper elements and harmonise the overall aesthetic. The 1st floor features a cream carpet and white painted brick to give a softer **contrast** to the lower level whilst keeping it light and formal. This gave a sense of being at home and comfortable, helping clients to envision the pieces in their home.

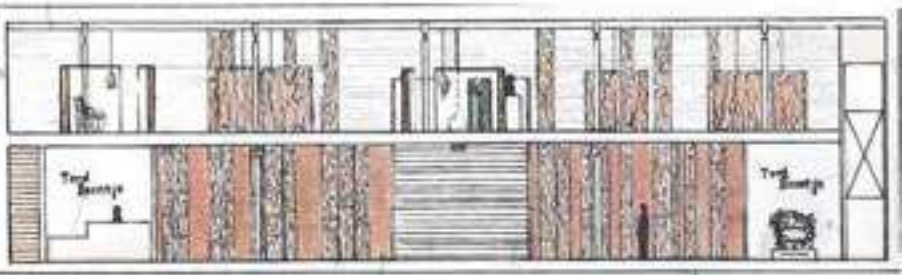
Included here are plans and a rendered section; 3D sketches and a collage of the final outlook as well as the original site pictured below. AutoCAD, sketching, hand drawn technical drawings and Photoshop used on this page.



TORD BOONTJE FLAGSHIP STORE
PLAN
1ST FLOOR
NTS



TORD BOONTJE FLAGSHIP STORE
PLAN
GROUND FLOOR
NTS



TORD BOONTJE FLAGSHIP STORE
SECTION D
NTS

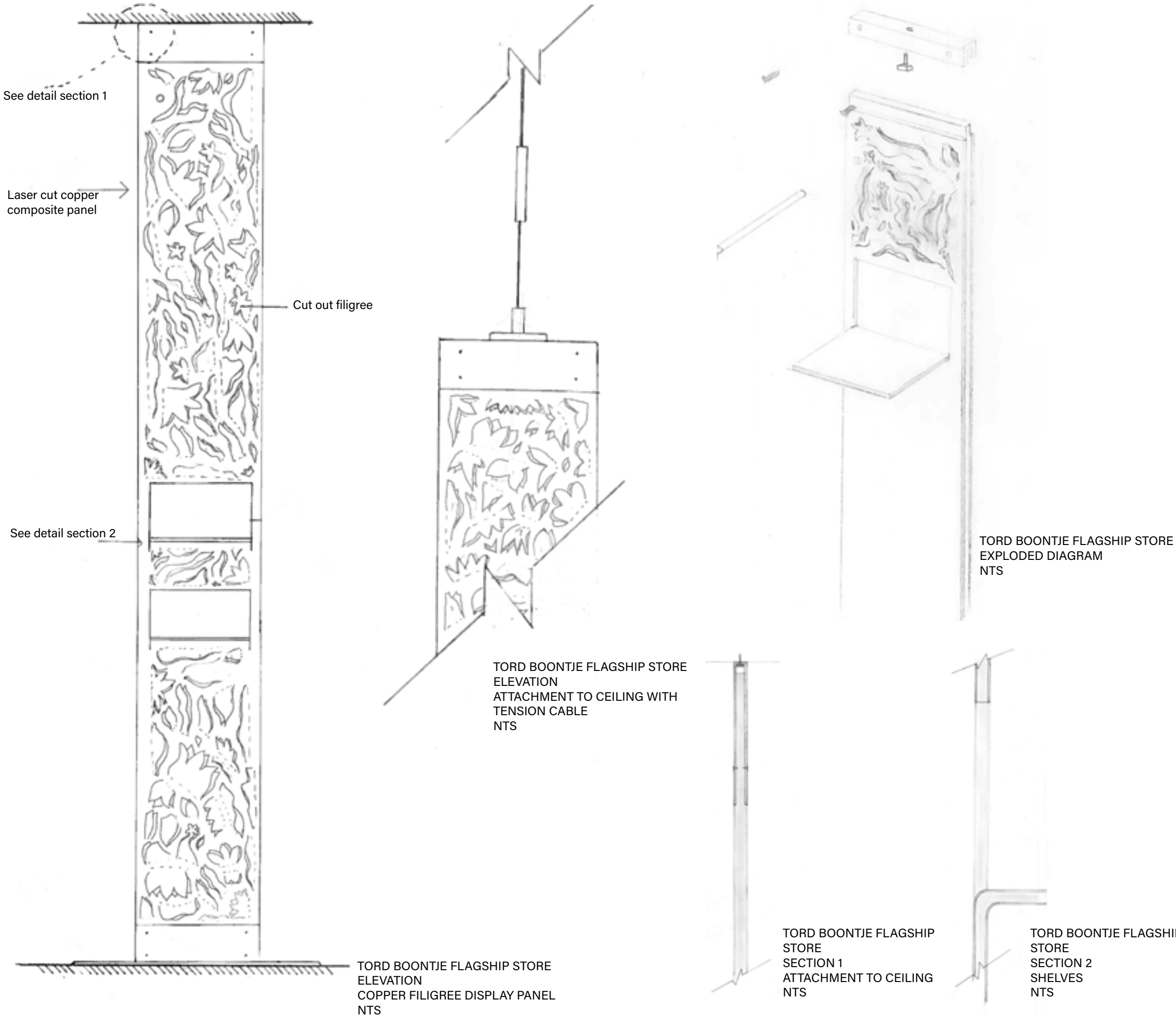
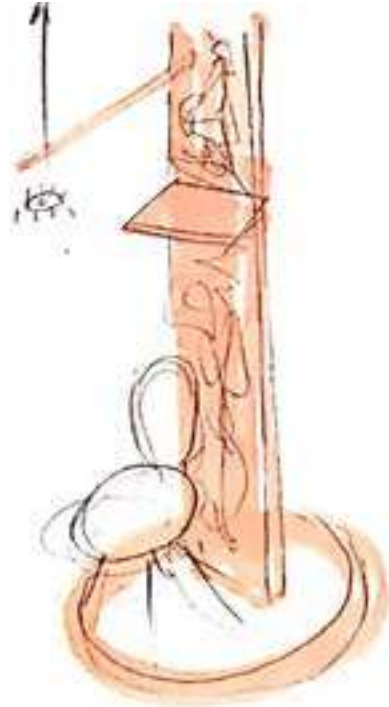


Left to right : seating area for clients, copper cages displaying large furniture and lighting, the stairs and chandelier hanging down

Tord Boontje Flagship Store
January 2019 - May 2019
Edinburgh, UK

I went on to detail the copper panels and how they would fit together. These display units spanned all the way to the challenging **sloped ceiling** on the ground floor, attached using **tension cables**. They were mounted on the floor using large copper disks which gave a stage of sorts for the furniture to be displayed on. This was attached using brackets. The copper **composite** panel was laser cut to form the pattern then bent into shape. The panels featured multiple cut out shelves for smaller furniture and accessories such as speakers. The rods allowed textiles to hang. They serve a purpose whilst looking elegant and high end drawing shoppers into the space for its beauty and exploring the pieces on show.

Shown here are the detail drawings and sketch of the panel and disk. Detailing skills shown here, drawn by hand.



William Kentridge 'Fortuna'
May 2020 - June 2020
Melbourne, Victoria

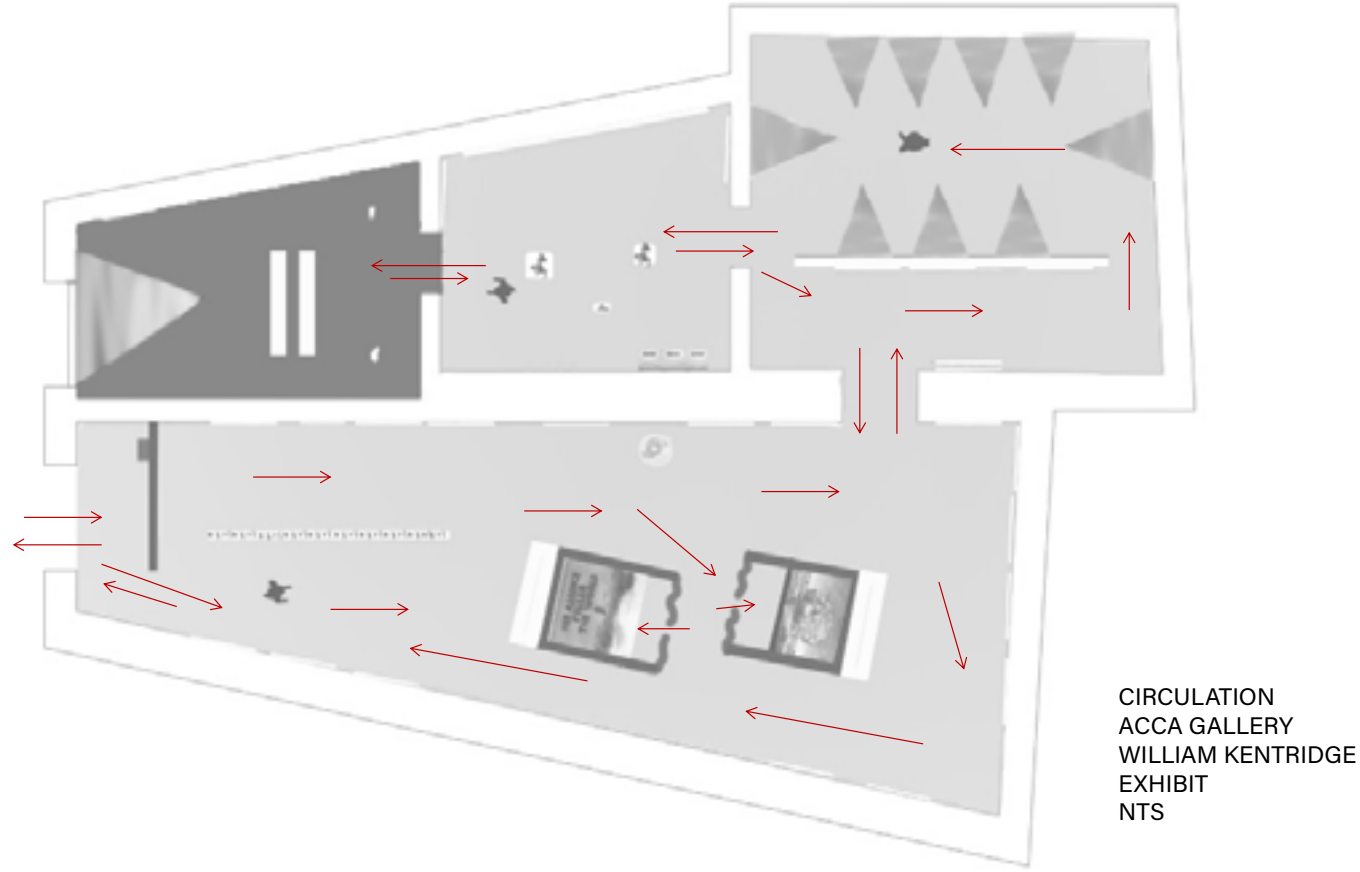
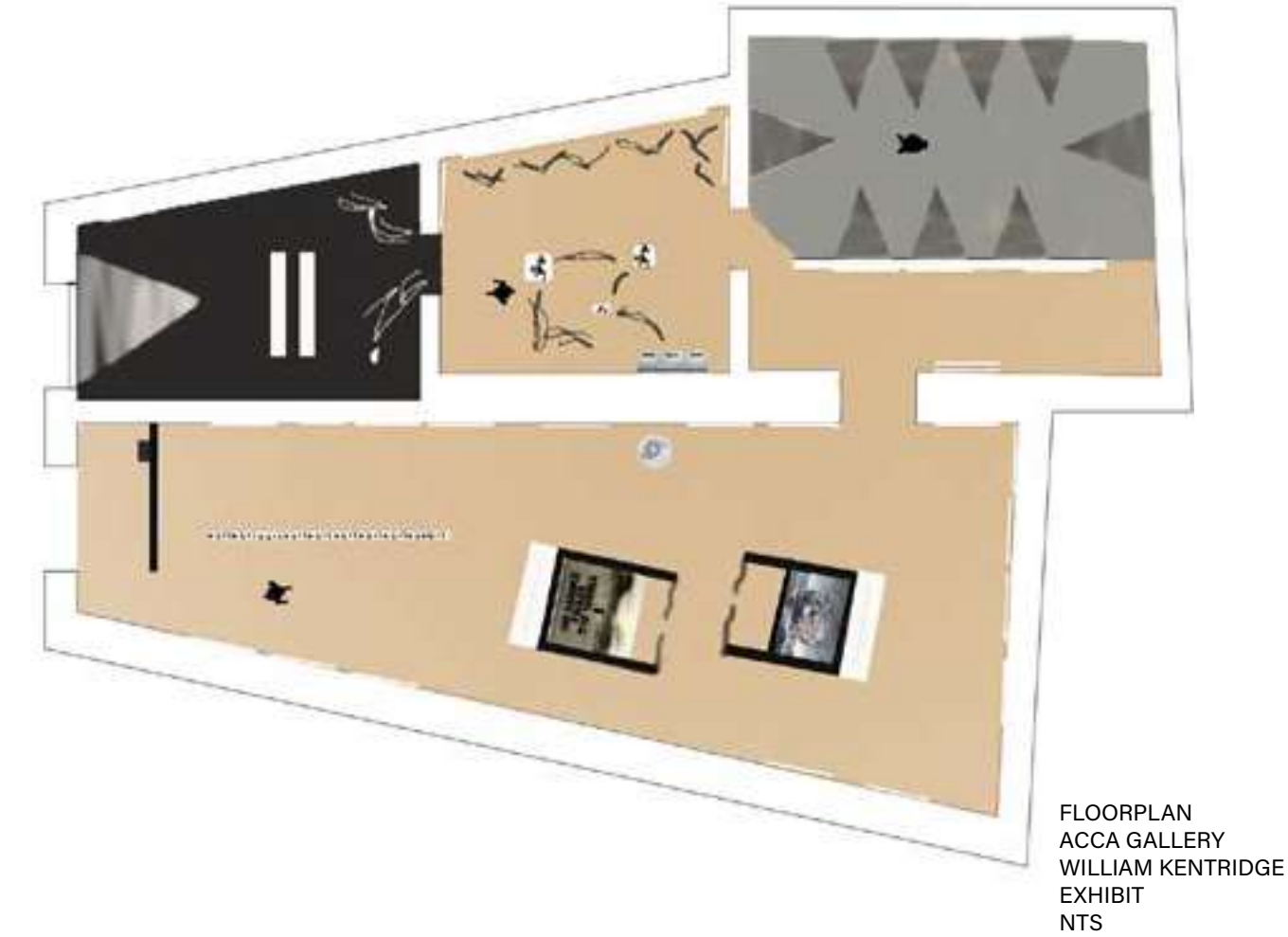
I formed a concept for a William Kentridge exhibition set within the Australian Centre for Contemporary Art.

I was inspired by a text written by Kentridge that explained his work process. He commented that the time it takes to **step back** and pick up a new piece of charcoal or material is very important in the creative process as it gives him time to think and **reflect**.

I decided to create charcoal like marks on the gallery floor to illustrate this **process of being in motion** whilst contemplating the piece. Charcoal and similar materials that are easy to remove and smudge feature heavily in his work.

The exhibit's aesthetic was very muted with a **black and white palette**: these are important colours seen in his work relating to apartheid in his home of South Africa.

Included here is an early concept sketch; a visual of the gallery and floor markings; floorplan (NTS); circulation diagram. Below is an image of the gallery in Melbourne. AutoCAD and planning skills shown here as well as sketching and Photoshop visuals.



William Kentridge 'Fortuna'
May 2020 - June 2020
Melbourne, Victoria

Kentridge interestingly had a background in theatre, which inspired the use of small black boxes covered with a curtain mimicking a **theatre** whilst housing projections. These projections were to be shown on the floor to give an unusual view point.

ACCA have a **strong relationship with their visitors** and are always in conversation with them. I wanted to add more to my exhibit to give it an edge and celebrate the thoughts and opinions of these visitors. I decided to add a blackboard wall which could have opinions and reactions of the exhibit written on it in chalk. This material links to Kentridge's use of **impermanent materials**. This area could additionally be used for tours and educational purposes.

Moving on I designed a display table for small sculptures. I took inspiration from his piece **'Universal Archive'** and used the striking silhouettes as shapes for table legs. These could be larger tables with three legs, each being slightly different as the artwork is.

Included here are visuals of the display tables and the artwork that inspired them; a visual of the projection booths and visual of a school group using the blackboard. Below is an image of the gallery's interior. Photoshop used here.



C.Nicol Workplace
September 2019 - December 2019
Edinburgh, UK

For this workplace design project I selected a **Scottish handbag design company** as my client. The brand mixed **classic, elegant design** with a **modern contemporary twist**. Influenced by their team of **craftswoman** and the use of high end **leather** within their design I decided that the space needed to celebrate these materials and the **craft** behind making the bags. I wanted to have various kinds of workspaces, such as collaborative areas, private spaces, meeting rooms, a waiting room and a workshop. The key material used would be leather, providing inspiration for the space as a whole.

Taking some **time away from the desk** and spending a small time in a different seat or gazing at a view can make a huge difference to mood and work ethic. I wanted to create some **casual solo seating** areas for working on a laptop or making calls so designed some hammock like seating that could be pulled down. These would be made of strong, burgundy leather and attached to rollers. These **rollers** allow the fabric to be pulled down, presenting a **swing seat** for people to sit or even lounge on.

Included are material swatches; sketches of the hammock seating and sections of the scheme. Hand drawing sketches and technical drawings shown here.



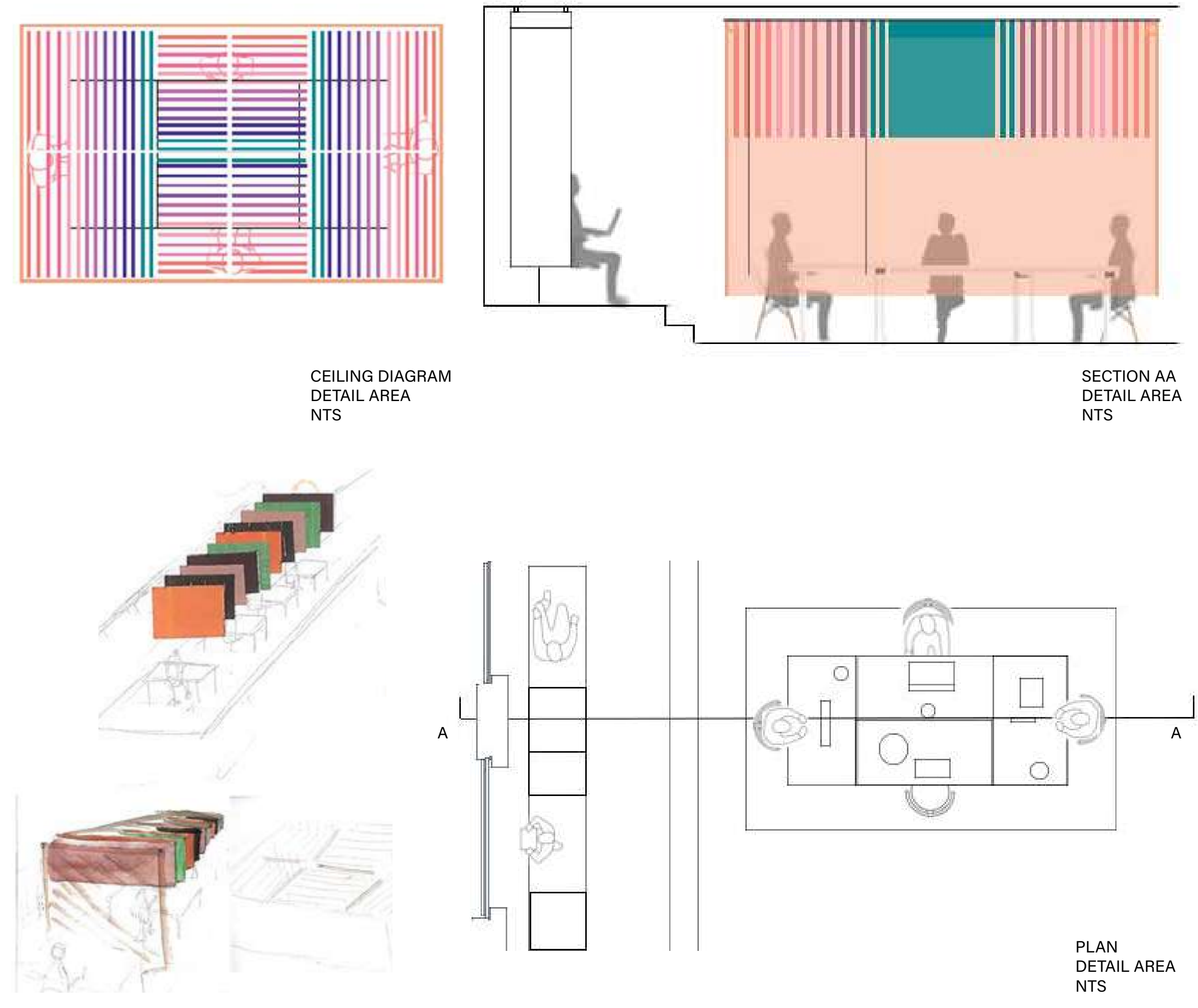
C.Nicol Workplace
September 2019 - December 2019
Edinburgh, UK

For the day to day desk spaces I was inspired by images of **fabric folds and offcuts**.

I created a piece that would hang over the desks, providing something visual to look up at as well as creating a zone. The ceiling piece featured panels of fabric attached to a frame. Certain panels were attached to a roll, which allowed users to pull them down like a blind when desired. This gave **privacy** from other desks as well as the surrounding area when desired.

When considering the site's function I wondered if there was more that could happen there. As the space had a small workshop and I wanted to **celebrate the craft** I decided the space could host classes during weekends to encourage people to learn practical and creative skills.

Featured here are the inspiration images (below); initial concept sketches; and detail drawings. Hand sketches, Photoshop and AutoCAD skills used for detailing.



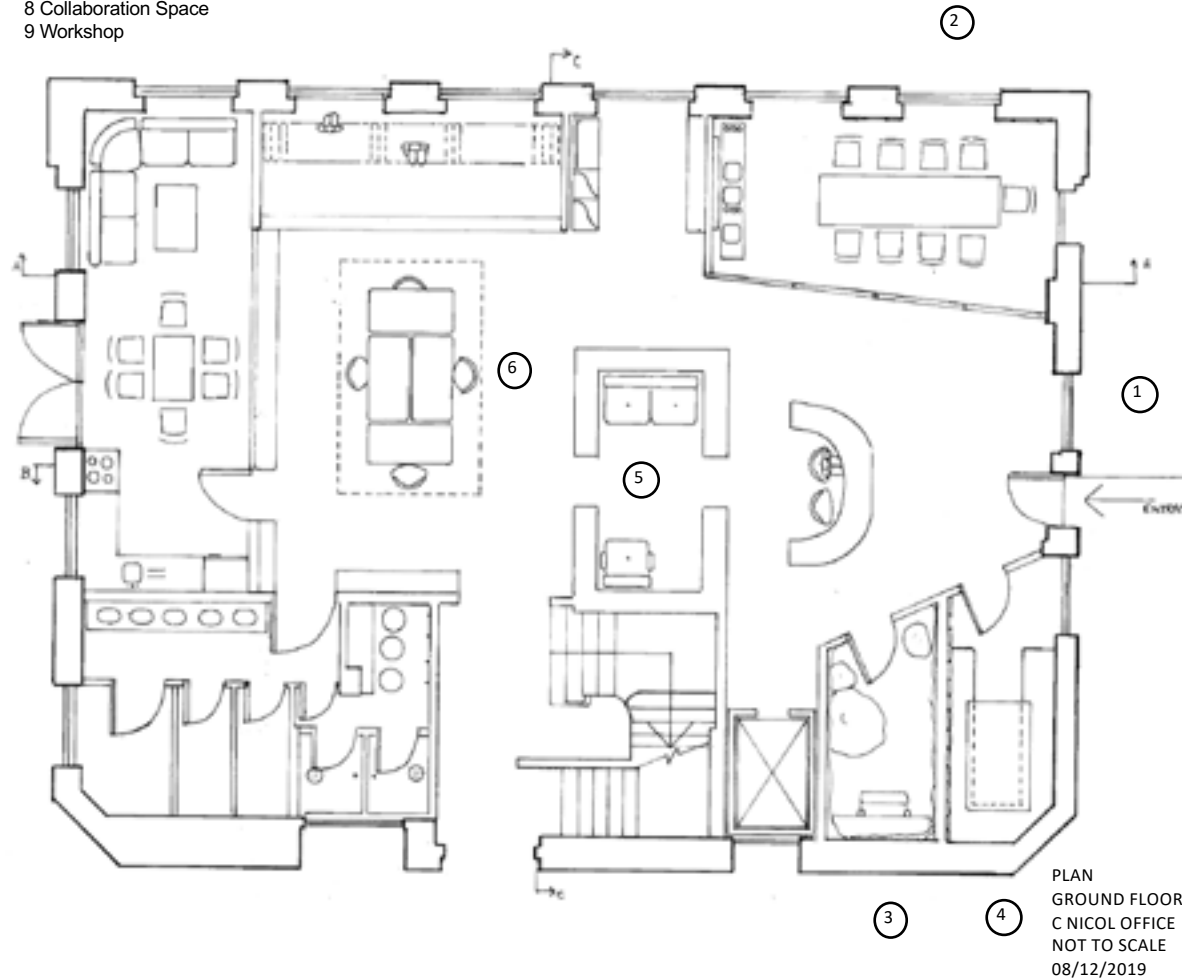
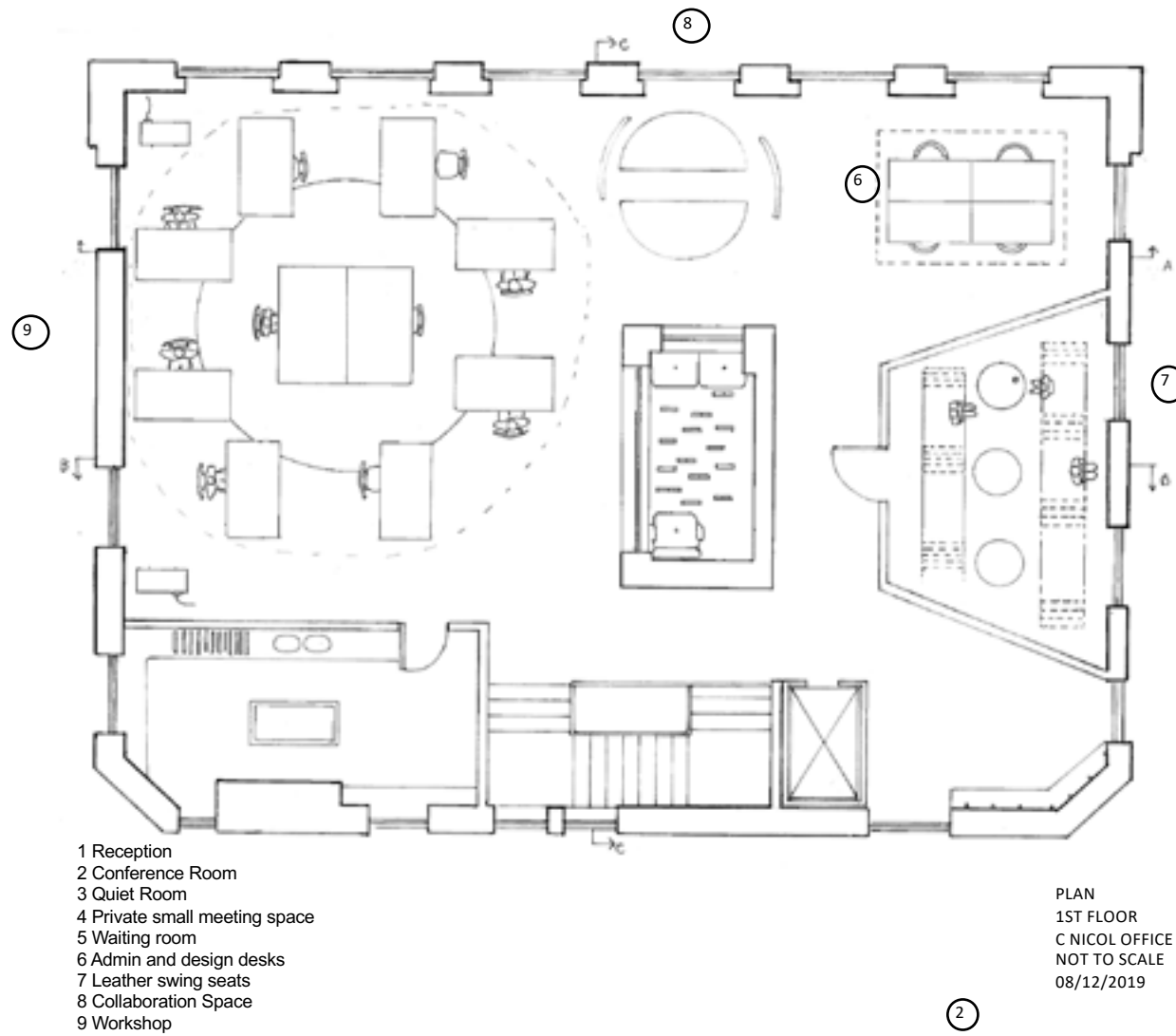
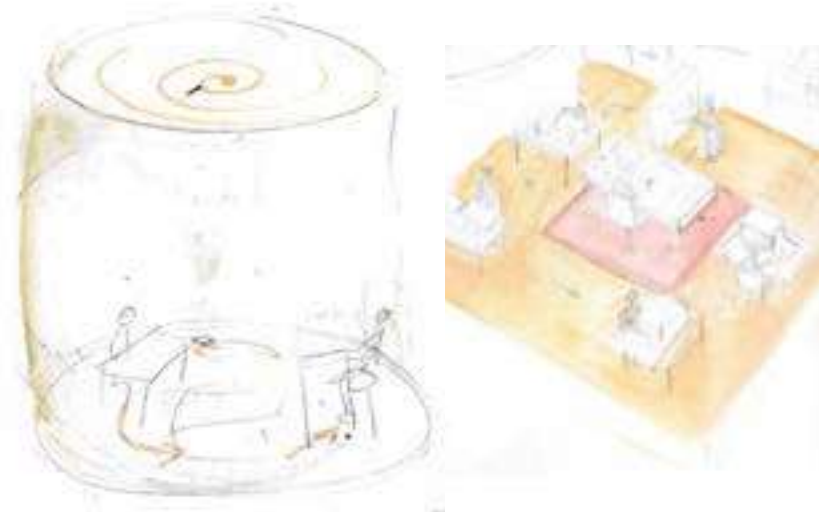
C.Nicol Workplace
September 2019 - December 2019
Edinburgh, UK

For the workshop space I wanted to create a spacious line of manufacture. I decided to use a spiral shape as this provided space as well as ease of collaboration and passing down of garments. Above this space featured a large rose like material feature that echoed the circular shape and gave a sense of zoning.

The workshop area was located on the upper level as it had larger windows and more light. Included here were additional hammock seats, day to day work desks and a collaboration space.

The ground floor featured a waiting area in the centre that was inspired by the inside of a handbag using the lining as wallpaper. A meeting room, day to day desks, hammock seats, solo work room, staff room and a private meeting space were also included on this level.

Featured here are model visuals of the workshop ceiling feature; a concept sketch and floorplans. Below is an image of the brand's product. Physical modelling skills, sketching and hand drawn technical plans shown.



Summerhall Cafe
September 2017 - December 2017
Edinburgh, UK

Situated within arts and cultural venue **Summerhall** next to Edinburgh's popular hangout and vast public gardens **The Meadows**, this cafe strived to celebrate the area's history and greenery. After researching The Meadows' history I discovered that it once featured a glass pavilion as part of the International Exhibition of Industry, Science and Art in 1886. This captivated me and I chose to create glass house structures inside my cafe, giving it a botanical feel and acting as an homage to the earlier pavilion.

Cutting two large voids in the first floor allowed for large trees to grow through the double height space. Keeping the upstairs levels light and natural I used wooden flooring and a selection of tall dining sets to surround the voids and allow visitors to gaze at the foliage. I additionally used swing seats for a romantic feel. Attached to the voids, stemming up from the balustrade, featured arched decorative structures that resembled glasshouses. These were not paned with glass to allow the trees to overgrow.

Featured here is an early section to show the atmosphere of the cafe; two axonometric drawings and a sketch of the seating. Below is a picture of the 1886 exhibition that sparked the idea. Hand drawing skills shown here in multiple forms.

