



S A R A H A J R A M

PORTFOLIO

INTERIOR DESIGN

2025



Sarah Ajram
INTERIOR DESIGNER

Address
London

Mobile
xxxxxxx

E-Mail
xxxxxxx

EDUCATION

- 2022-2025

B.A. First Class (Hons) in Interior Design

Awarded from

London Metropolitan University
- 2017-2018

Level 3 Diploma in Professional Interior Design Skills

Awarded from

AIM, National Design Academy

About Me.

I am a recent BA (Hons) Interior Design graduate from London Metropolitan University, entering the industry with both formal design training and over a decade of prior experience in luxury event design. My transition into interiors grew naturally from a long-standing passion for creating meaningful environments, developed while designing events for international clients and brands across the UAE, Europe, South Africa, and the UK.

I approach every project as a narrative, considering how people feel, interact, and experience space. My design philosophy is grounded in storytelling, user-focused thinking, and creating spaces that balance function, emotion, and aesthetic integrity. I have a strong appreciation for artistry and craftsmanship, and I am often drawn to details that add a human touch, the small imperfections or unexpected elements that bring character and soul to a space.

Alongside my creative process, I continue to develop my technical skills across AutoCAD, Adobe Creative Suite, Rhino, Revit, Enscape, and Twinmotion. I am keen to keep building on these skills as I grow professionally.

As I step into the industry, I am looking to collaborate with studios that value both my design education and the professional experience I bring. I am excited to contribute meaningfully while continuing to learn and evolve as a designer.

Experience

- 26/02-8/03, 2024

Designer Intern

AvroKO

Successfully completed a work placement with award winning design for hospitality agency in London, AvroKO.
- 2018-2022

Wedding and Special Events Designer

Sara Thorn Event Design

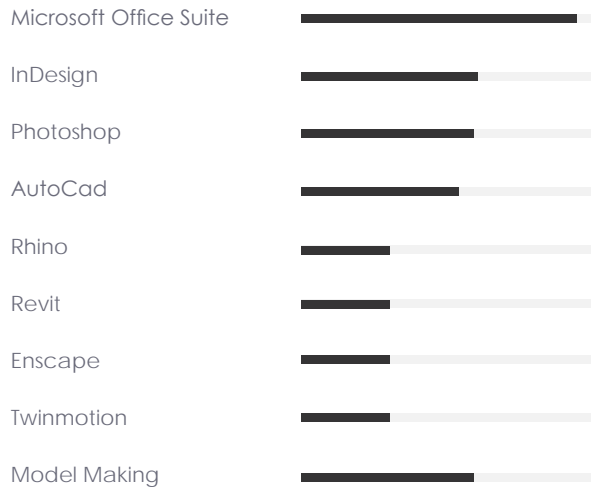
Ran my own event business in Dubai delivering special events for UHNW individuals and luxury brands.
- 2010-2018

Event Planner & Event Designer

Chic Alors!

Delivered an array of events for high profile accounts such as Cartier, IWC, Christian Louboutin, LVMH, Giuseppe Zanotti, advertising agency TBWA/RAAD (The Disruption Company), media agency Omnicom Media Group (OMD Worldwide), British American Tobacco (BAT), Emirates NBD Bank (ENBD).

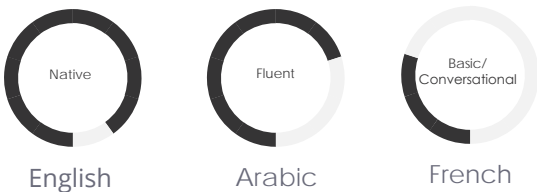
Technical Skills



Soft Skills



Languages



Awards

- Best Portfolio Award (Interiors)

London Metropolitan University

2024
- Best Wedding Planner UAE-

Global Wedding Awards, LUXlife

2020

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Project:
A House for Bow
St Paul's Church,
Bow Common

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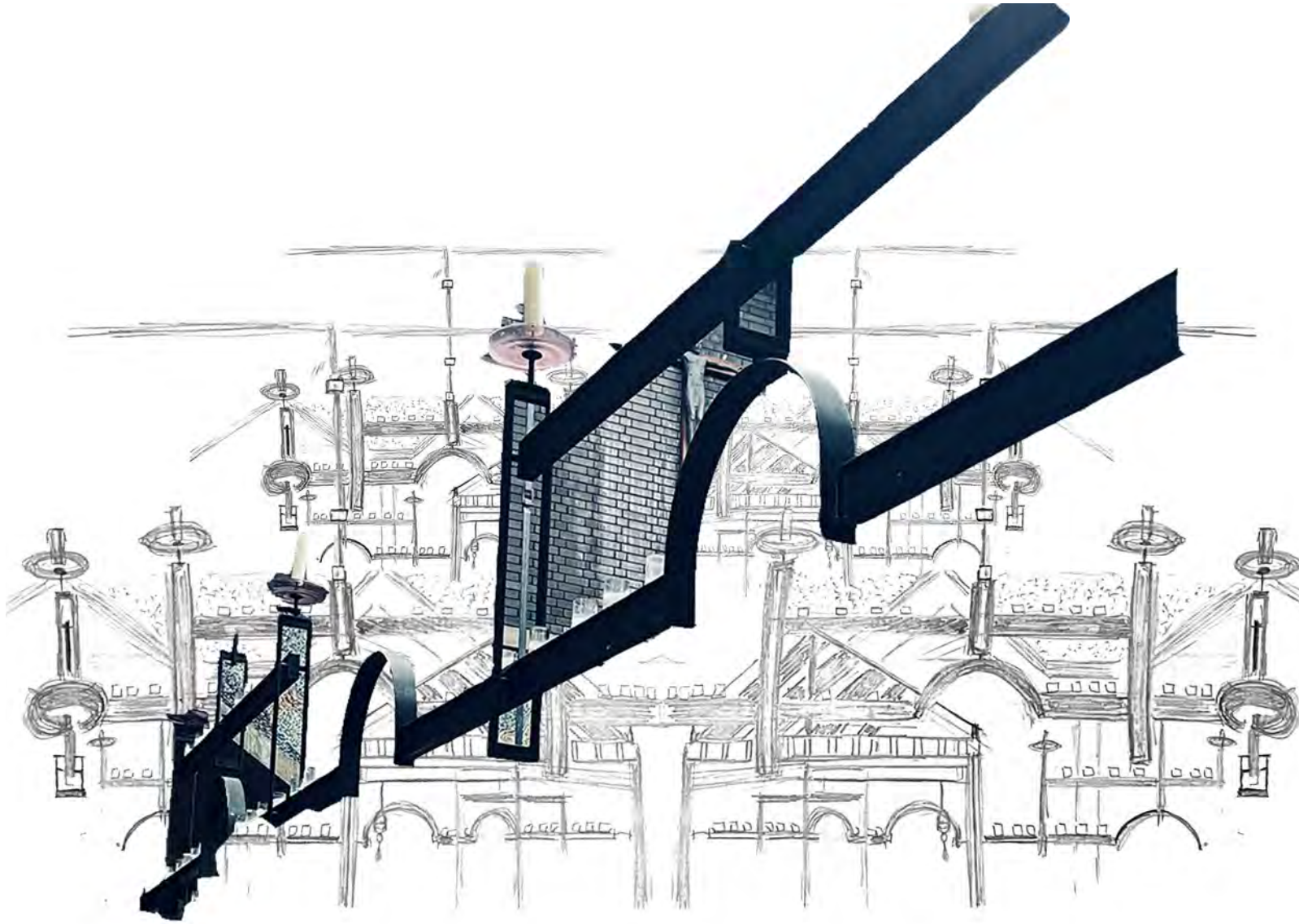
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Project: House For Bow.

Type: Academic,
London Metropolitan University.

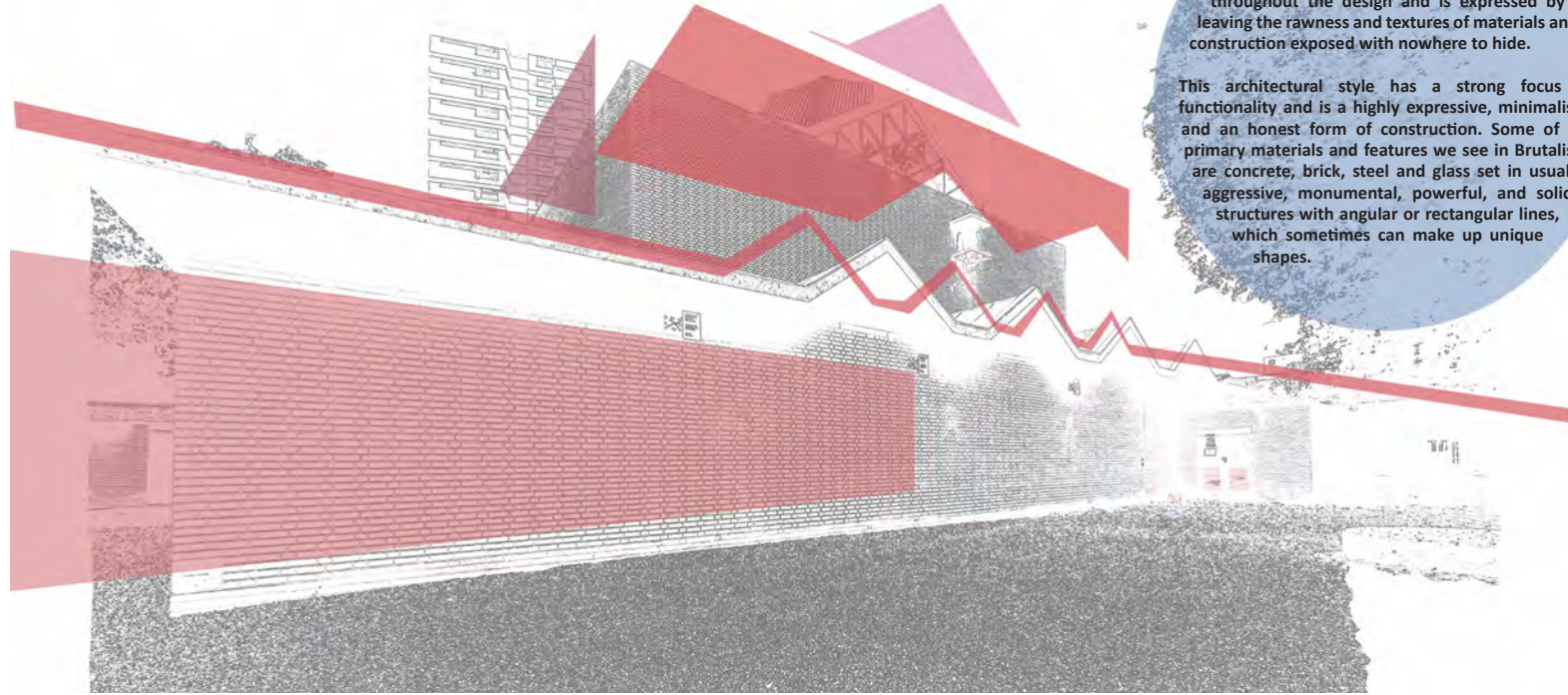
Date: 2025.

Location: St Paul's Church, Bow
Common.

Objective: Adaptive Re-use.

Challenges: Grade II*. The main entrance meets the street with a hard, uninviting threshold lacking visual or spatial softness. Space restrictive to central altar area. Low natural light.

A Brutalist Church



Photography & Photoshop.

Just like its name, Brutalism reflects the 'brutal' truth in its architectural ethics. The emphasis on the truth of materials is seen throughout the design and is expressed by leaving the rawness and textures of materials and construction exposed with nowhere to hide.

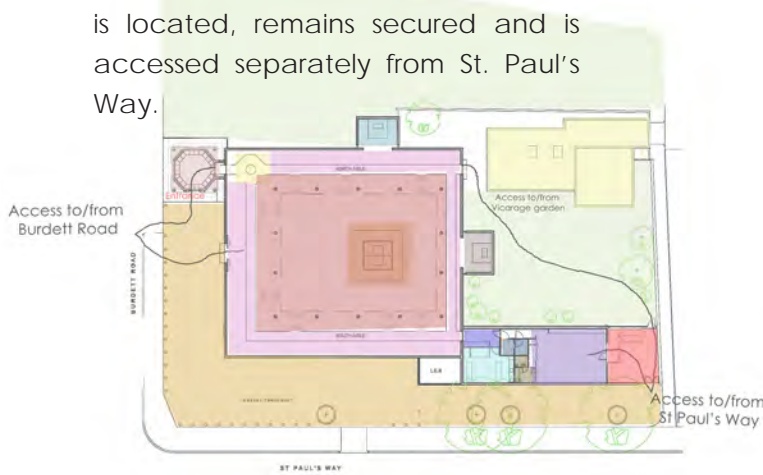
This architectural style has a strong focus on functionality and is a highly expressive, minimalistic, and an honest form of construction. Some of the primary materials and features we see in Brutalism are concrete, brick, steel and glass set in usually aggressive, monumental, powerful, and solid structures with angular or rectangular lines, which sometimes can make up unique shapes.

The brief for this project called for the reinterpretation of St Paul's Church in Bow Common through the lens of **A House for Essex**, using the narrative of a locally connected **character** to inform a new interior identity and function.

While the brief encouraged us to be ambitious, I recognise that working with a Grade II* listed building in practice demands a sensitive approach. Real-world interventions would prioritise adaptive reuse, low-impact strategies, and heritage conservation. Some proposals shown here exceed what would typically be feasible, reflecting the freedom of the academic context.

SITE INSPECTION

The existing layout brings visitors into the church via the porch entrance on Burdett Road, approaching directly from a main road with limited visual permeability or scenic approach. The rear garden, where the vicarage is located, remains secured and is accessed separately from St. Paul's Way.



KEY

- | | |
|---------------------------------|---------------------------------|
| Porch/Entrance | Cupboard & Vestry |
| Baptistery | WCs |
| Main Area | Kitchen |
| Altar | Hall |
| Aisles | Back Entrance via St Paul's Way |
| Lady Chapel | Gardens |
| Chapel of the Blessed Sacrament | Vicarage |
| Corridor / Services | Forecourt |

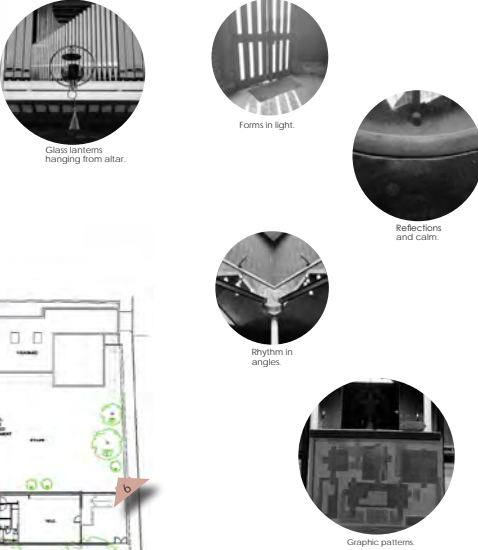


Revit Model: Existing Structure

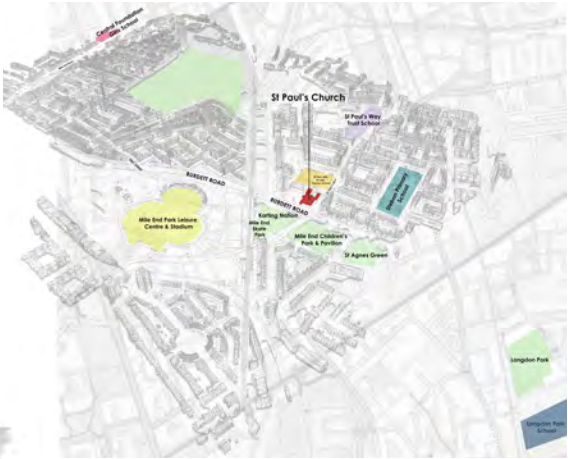
EXTERIOR



INTERIOR DETAILS



WHAT ABOUT BOW



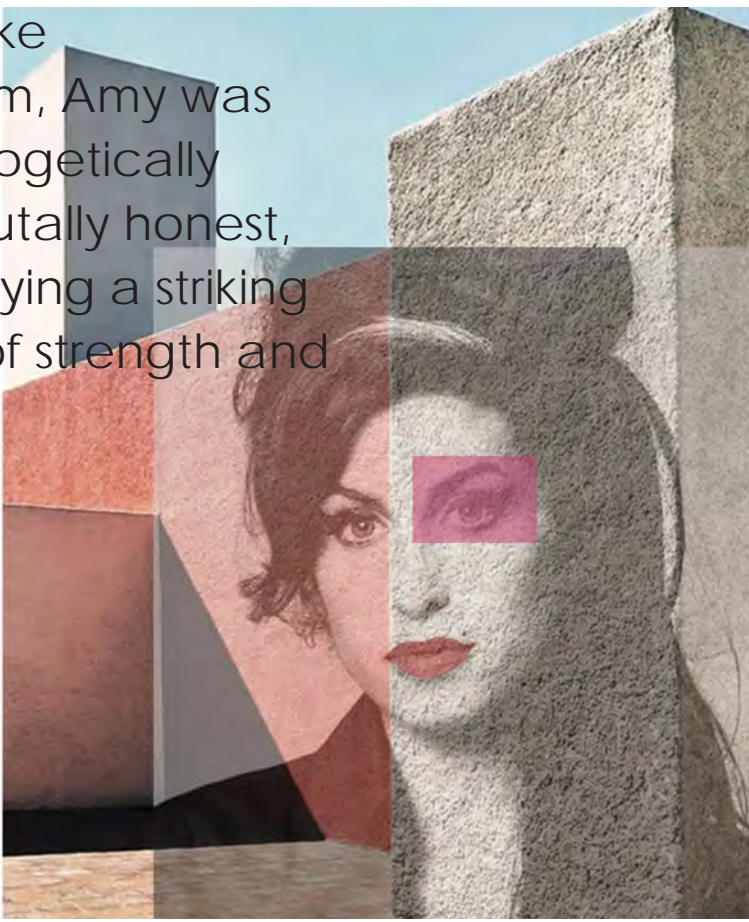
EDUCATIONAL ANCHORS & CREATIVE NETWORKS

The area combines residential streets with green spaces like Mile End Park, with Karting Nation and Mile End Children's Park opposite the church on Burdett Road.

Nearby schools include St Paul's Way Trust School, known for its arts focus, Langdon Park School in Poplar, which supports creative industries, and Central Foundation Girls' School next to Bow Arts Trust, a hub for community-focused artists.

Much like brutalism, Amy was unapologetically raw, brutally honest, embodying a striking blend of strength and fragility.

CHARACTER



My chosen character is **Amy Winehouse**, who once lived in **Bow**.

My point of interest lies in the persona Amy presented to the world: a tough, glamour-clad exterior shaped by the bold aesthetic of the **1960s**. Her dramatic beehive and signature eyeliner were more than **retro** styling; they functioned as a kind of **armour**, drawing attention to the intensity of her **eyes** while concealing deep vulnerability and timeless femininity. This duality and **contrast** form the foundation of my design concept and programme. Much like **brutalism**, Amy was unapologetically raw and **brutally honest**, embodying a striking blend of strength and fragility.

ARMOUR



Amano Design Office, 2014. Office building renovation in Japan. Archdaily.com

Early concept explorations investigated camouflage as an architectural **armour**, with initial references to the idea of frozen music in form, which was later refined during the design development.



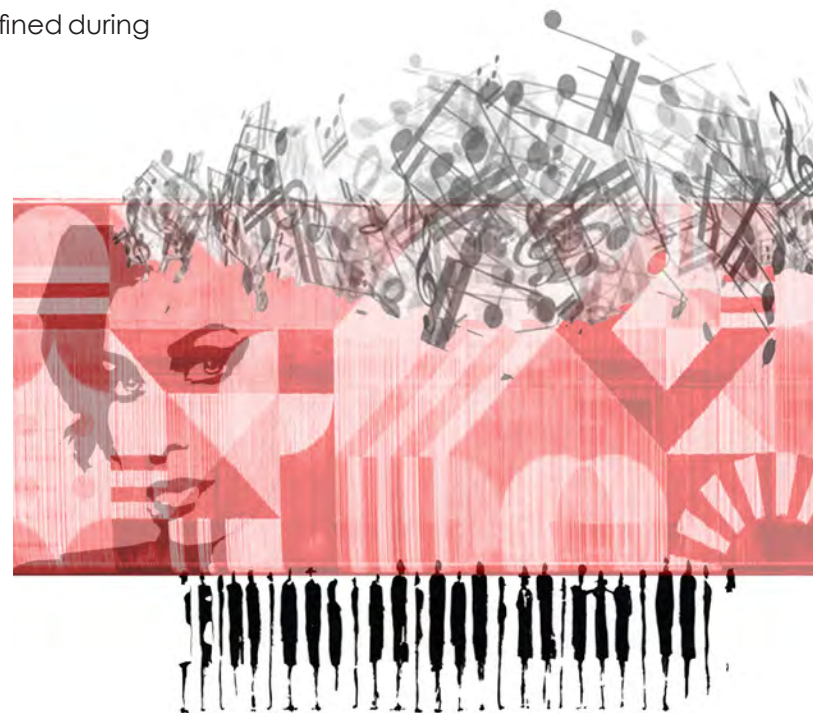
Archiproducts Milano Showroom, 2022. Kriskadecor outdoor cladding. dezeen.com



Each of Kriskadecor's chain-link fixtures can be customised with different colours, shapes and sizes that can be tailored to different environments, whether interior or exterior.



Kriskadecor cladding up close. Lightweight aluminium chains.

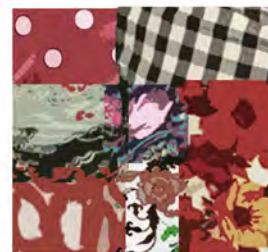
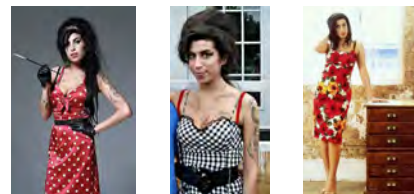


VEIL

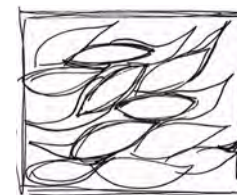
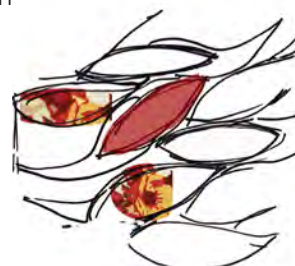
Building on existing material references within the building, the concept explored metal fabric as a **veil**-like screen, applied both externally and internally. This exploration informed the decision to use Kriskadecor chain systems, with a custom-designed pattern developed specifically for the project.

MAKE IT AMY

Pattern exploration begins by referencing fabrics and prints from Amy's personal wardrobe. Dresses are studied for their motifs and composition, informing initial experiments in patchwork layouts, while drawing further inspiration from materiality observed on site.

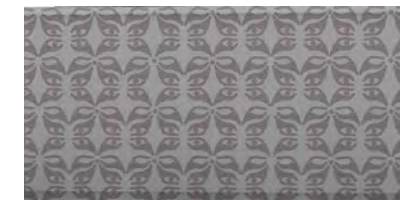
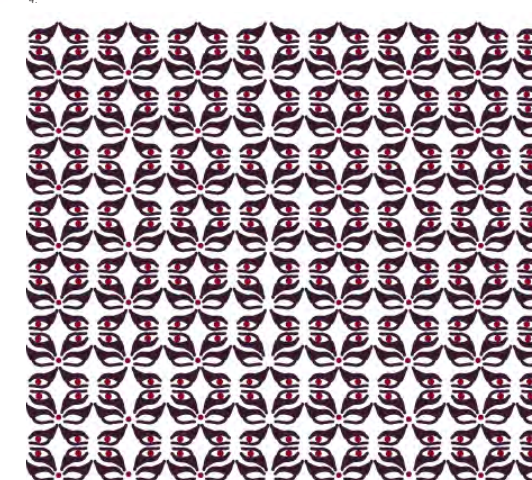
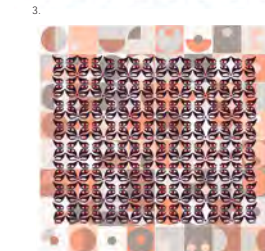


IN THE EYES



Initial sketches exploring outline of Amy's eye shape to extract pattern geometry.

PATTERN

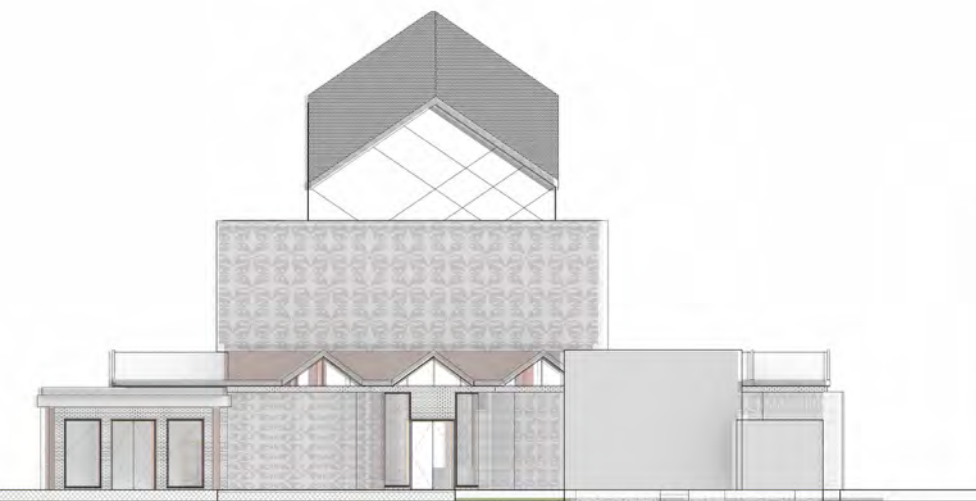


Silver

Code: 001
Brilliant

Code: 201
Satin

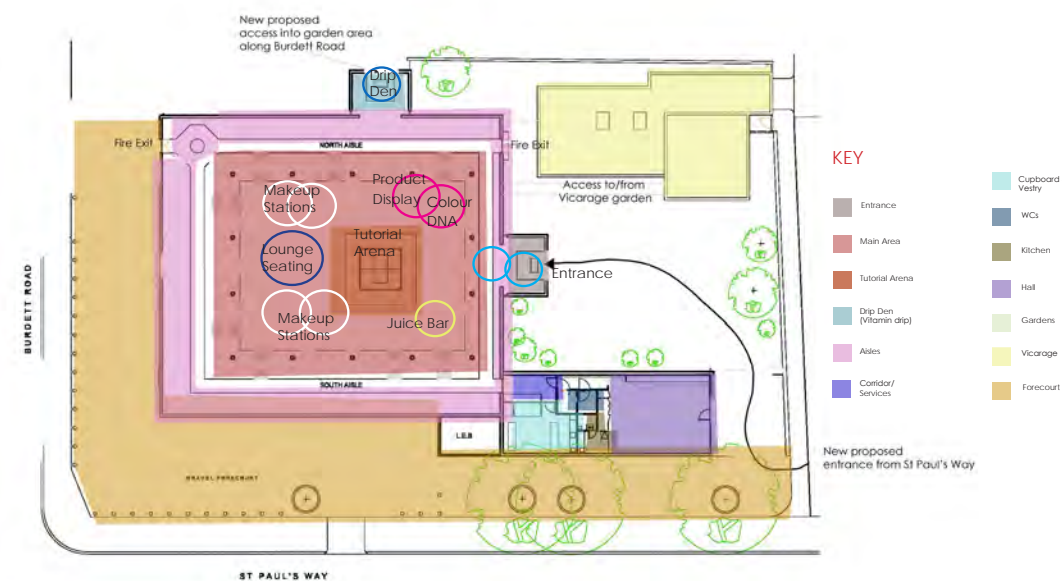
Pattern development draws inspiration from the shape of Amy's eyes and 1960's pattern references, translating their organic forms into graphic motifs. These patterns explore a balance between the stark geometry of Brutalism and the symbolic mysticism of the eye, referencing beauty, spirituality, and identity.



Revit Model: Proposed Structure with pattern adapted on chain system to facade, East



SPATIAL PLANNING



Site Plan, ground level layout showing revised entrance strategy.

BEAUTY BASE

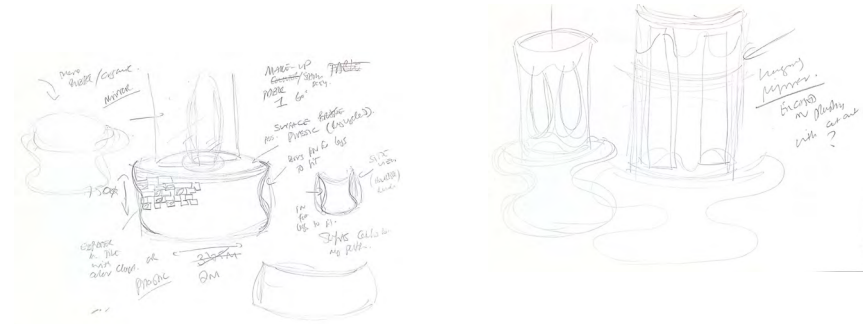
Exploring features with soft outlines and flexible layouts to inform the design of the **makeup stations**.



Hair Salon, Curly Lab, by Miriam Barrio.2023 Barcelona.



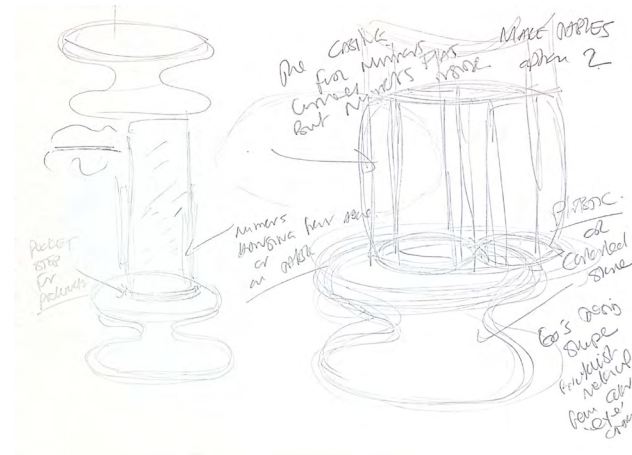
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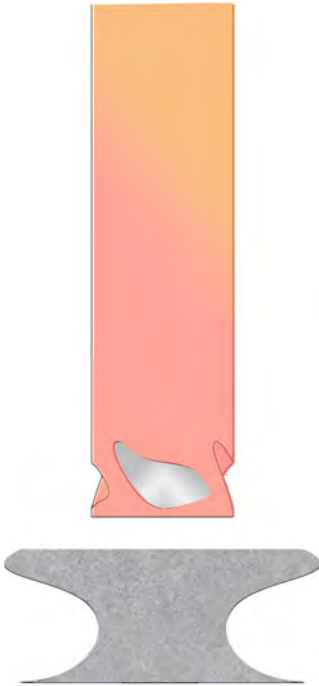
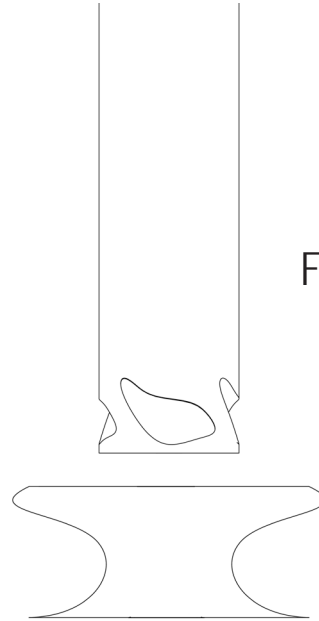
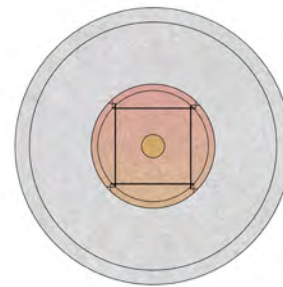
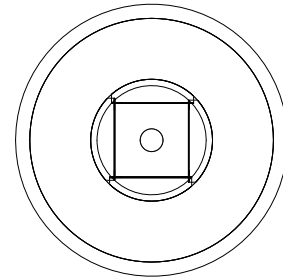
Developmental sketches of make-up station designs.



Orbit Chair, Farner & Grunder, 60s space age by clockworkorange.fr on flicker.com



Inspired by the base form of the Orbit Chair, initial sketches explore makeup table designs incorporating **soft** curves, referencing **1960's futuristic** aesthetic.



Final Design

Table

1,619 Diameter

Height: 750mm

Material: Concrete base with polished concrete top

Mirror Cylinder

829 Diameter

Height: 9000m approx

Material: Recycled Acrylic

Mirror eye cut out

Height: 400mm

Width: 400mm

1. Velvet

Source: The Pure Edit in Cinnabar, Rust and Dove

Use: Sofas, den beds and stools

Decision: Fabric adds a touch of softness to my design, this short pile fabric allows for easy cleaning and maintenance, helps with acoustics and is 100% recycled from plastic bottles. It also makes for a good choice to adapt custom patterns to via a textile printer.

2. Cork

Source: Jelinek Cork Group, fabricCORK in Casablanca

Use: Cafe Tables upholstery

Decision: Cork is a highly sustainable material, I have chosen it for the cafe tables for its antimicrobial qualities due to the presence of Suberin, for its fire and water resistance and to help with acoustics.

3. Terrazzo Tiles

Source: Terrazzotto Tiles in Segesta SEG-9202-TERRA

Use: Flooring

Decision: Terrazzo is sustainable simply because of its production and installation process. Terrazzo tiles are produced using significantly less energy and generate less carbon load than other tiling solutions. Approximately 70% to 80% of a terrazzo tile consists of recycled and reclaimed materials. Installation is straightforward. No chemical and heat treatment is needed.

4. GFR Concrete

Source: Concrete Lab

Use: Makeup Tables.

Decision: GFR utilizes high-strength glass fibres to replace traditional forms of reinforcement, thus producing a unit that can be up to 75% lighter than conventional precast concrete units and at the same time allowing more complex designs to be created with very high-quality architectural finishes.

MATERIALITY



Adaptation of 60's inspired pattern applied to Dove velvet, across sofas and den beds.

5.Acrylic (perspex)

Source: The Plastic People in Recycled Acrylic, amber.

Use: Mirror cylinders and Juice Bar

Decision: I wanted to add a reflective and 60's inspired elements without resorting to using glass for practical purposes especially for my high hanging mirror cylinders and for this reason I chose recycled acrylic perspex.

6. Light Concrete

Source: Concrete Lab

Use: Display counters, benches, reception desk.

Decision: Not only is concrete durable but white concrete will make a visual impact in terms of design. It is also a very responsive form of concrete in terms of further decoration and finishing. Staining and colouring a white cement mix provides a brighter appearance in comparison to grey cement and for these reasons I have chose it for the bases of my benches, for display tables and reception desk.

7. Wood/ Timber

Source: British Hardwoods in American Black Walnut

Use: Chairs and bench seats

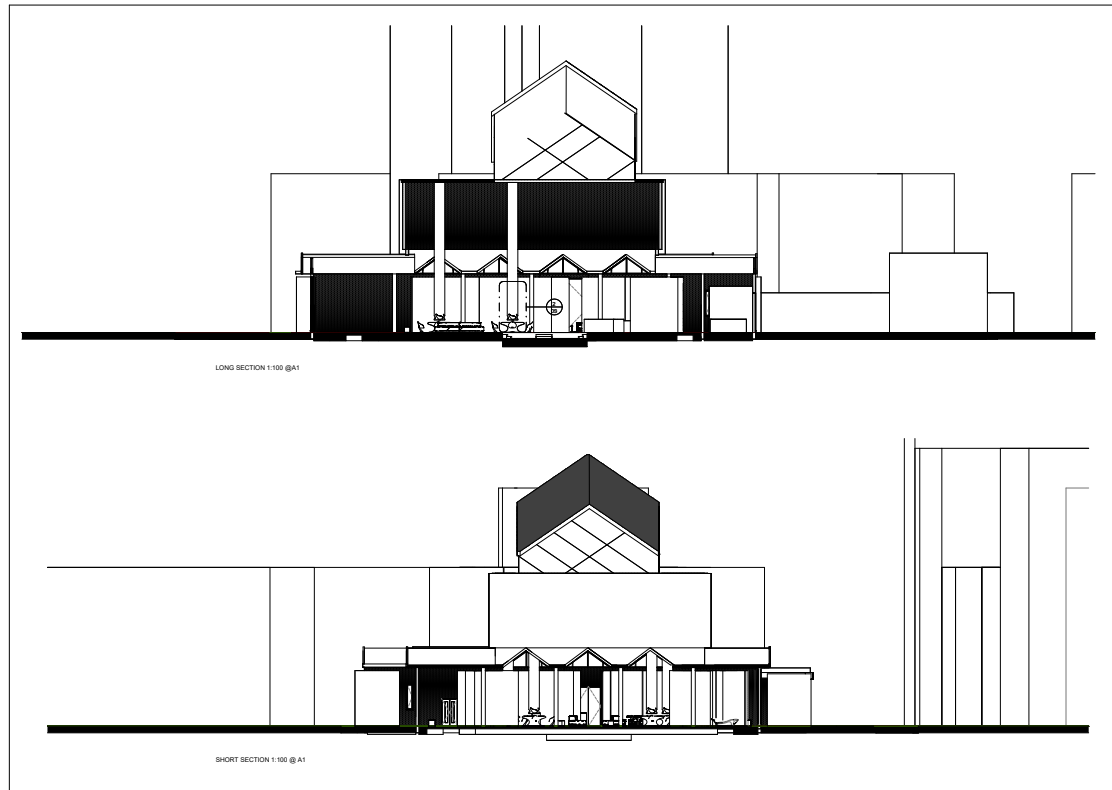
Decision: Walnut is a beautiful premium wood known for it's hardness, heaviness and resilience, making it a go-to wood type for durability. It is also resistant to shrinkage and splitting which makes it a great option for furniture making.

8. Metal Fabric (Aluminium chains)

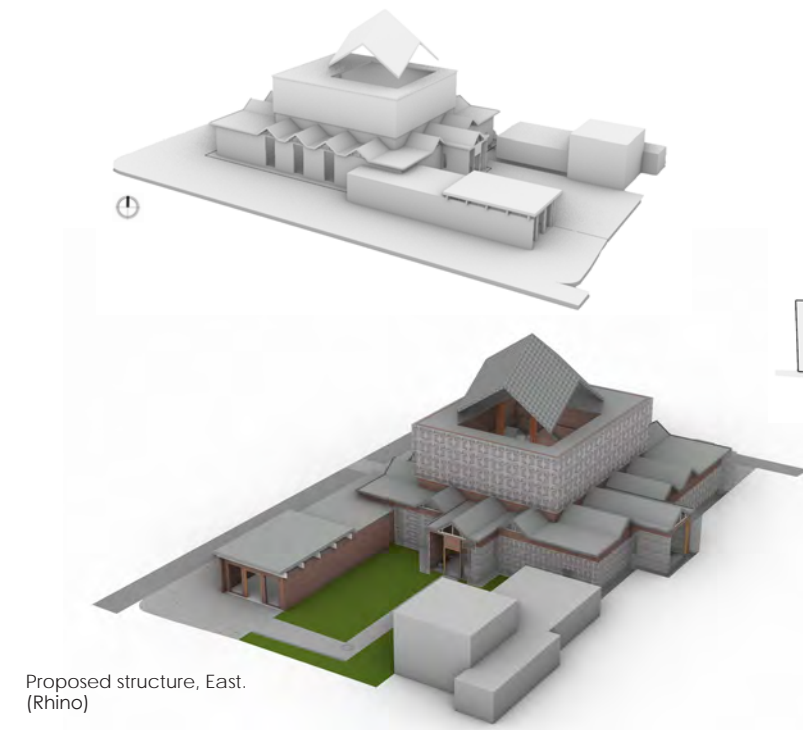
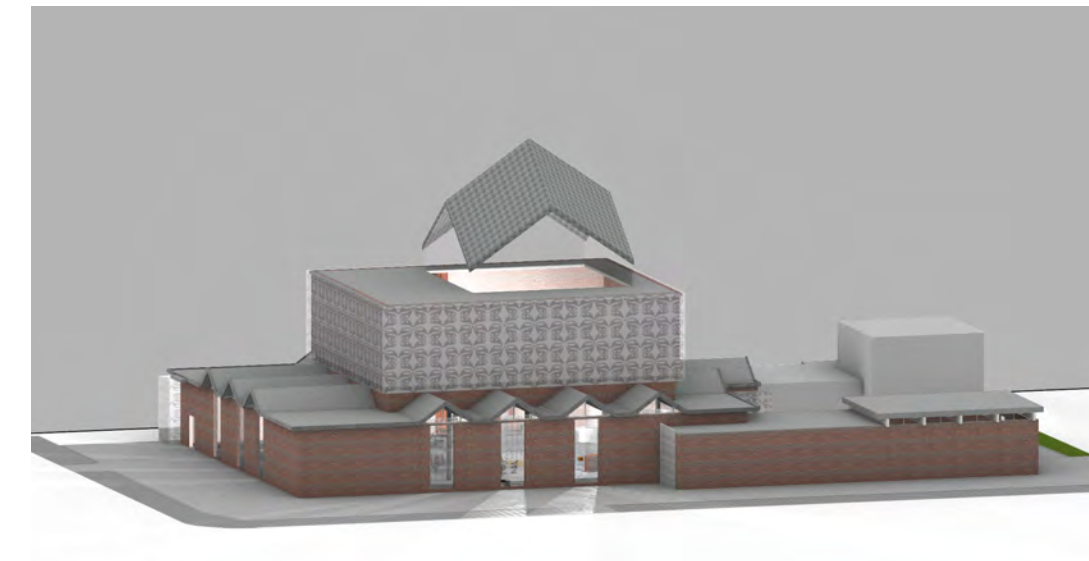
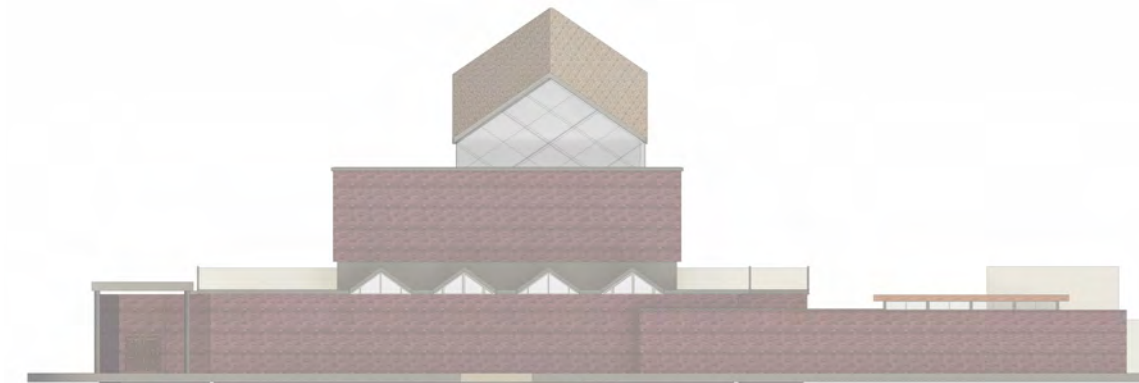
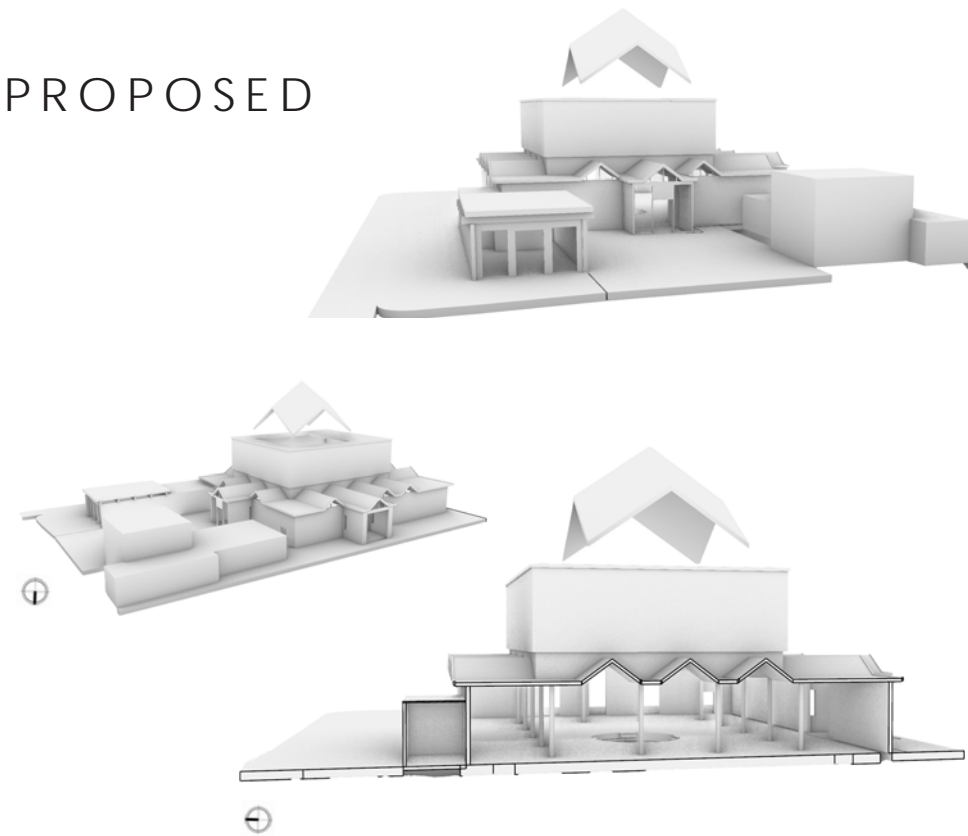
Source: Kriskadecor in silver satin chain

Use: Facade and interior screens

Decision: I wanted something light and easy to install with flexibility to adapt my pattern design to and without having to create it from scratch. I found this solution from kriskadecor to be perfect in its simplicity and ease of installation options. This an aluminium material, 20% of which is recycled, making it very light, sustainable and durable.



PROPOSED





Existing interiors of Lady Chapel.



Existing interiors.



Proposed interiors, drip den in Lady Chapel. (Revit, Rhino, Enscape & Photoshop)



Proposed interiors. (Revit, Rhino and Enscape)



Proposed interiors, top view. (Rhino, Enscape)

THANK YOU
A spatial exploration of narrative,
identity and form.