

CENTRAL
SAINT MARTINS
FOUNDATION
2020

3-DIMENSIONAL
DESIGN &
ARCHITECTURE

PATHWAYS:

ARCHITECTURE
& SPATIAL DESIGN;
JEWELLERY,
FOOTWEAR
& FASHION
ACCESSORIES;
PRODUCT DESIGN;
& CERAMICS

The Foundation Diploma in Art and Design is many students' first experience of art school. At Central Saint Martins, we encourage an exploratory approach; the course provides students with a critically creative environment and a wide range of skills to begin defining their own practices. Some students embark on this journey confident of the future direction they will take while others explore disciplines as a means of identifying their path.

The diagnostic Foundation mode offers students an introduction to, and an experience of, different disciplines aimed at providing greater understanding of how their skills and interests may be applied further in specialist study. For students on one of the specialist modes, the experience is focused within one subject but still encompasses a range of disciplines, processes and approaches.

Our course community is based in a fully-supported building in London's Archway where students have access to a range of specialist workshops, technical facilities and equipment. The course is taught by a team of highly committed staff, lecturers and practitioners and attracts a diverse body of students from across the UK and the whole world. It is a true reflection of the city in which it is delivered.

The culmination of the students' Foundation year is usually an exhibition in the Lethaby Gallery at our King's Cross campus. This year is anything but usual. Due to the coronavirus lockdown we stopped teaching in our studios and workshops before the end of the course. This hasn't prevented our students from

continuing to develop their projects. We have been impressed by their ingenuity and resilience to continue making their work despite the restrictions they've been placed under – this is reflected across the pages of this publication. We decided to present the work in this format making it accessible to our students wherever they are in the world right now.

This catalogue is dedicated to work from the 3-Dimensional Design and Architecture curriculum area.

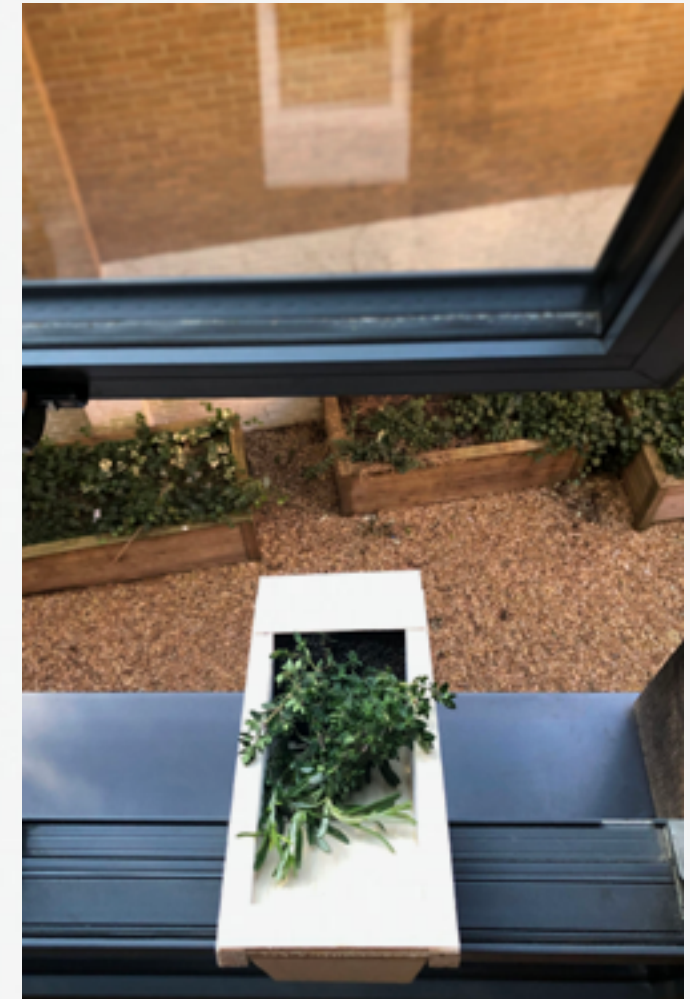
Chris Roberts,
Programme Director,
Access and Progression in Higher Education

In the 3-Dimensional Design and Architecture curriculum area, we explore design, craft and conceptual approaches to creative idea development. The scale our students work in ranges from objects worn on the body to handheld products and from furniture to large architectural structures and proposals for cities. Across our three pathways, we encourage the exploration of materials and the development of making skills. Addressing contexts of structure, form and surface, we teach our students to solve creative problems. While studying with us, they are taught rigorous methods of research and visual communication, as well as professional ways of presenting 3-dimensional outcomes to audiences.

Karla Newell,
3-Dimensional Design and Architecture,
Curriculum Area Leader



6 I was inspired by the tradition of burning Espand seeds (*Peganum harmala*) in Afghanistan. This is done to fight against the evil eye by weaving the Espand smoke over the head and around the house. The wearer of this has easy access to an Espand burner at all times.



7

Through this project, I wanted to design an object for people living in small home spaces. I designed specifically for the area around the window. I designed a plant pot that can hang outside of the window in the day, absorbing the daylight and rainwater, and then in the evening can be enjoyed as a simple interior product, bringing nature indoors. The materials used are all recyclable making the product sustainable.

SHRIYA
ARORA

PRODUCT DESIGN
& CERAMICS



8

I decided to explore ways to store, prepare and drink coffee. Through research into traditional methods of preparing coffee, I designed a family of products. The set has a container with a wooden lid that also acts as a serving tray. A wooden pestle is used for grinding the beans and can also be used as a spoon for adding sugar and stirring. The espresso cup is a small and convenient size.

VESSEL

MISRA
ARTKIY

JEWELLERY, FOOTWEAR
& FASHION ACCESSORIES



9

Silent Drowning is a bespoke piece designed for someone who loves death metal, yet is also quite an introverted character. He is talented with crazy ideas and skills, but afraid to show them. The aim of my design was to combine a masochist ideology and aesthetic and contrast this with a feeling of being stuck inside the wearer's world.

Silent Drowning

MIHIKA BAHETY

JEWELLERY, FOOTWEAR & FASHION ACCESSORIES



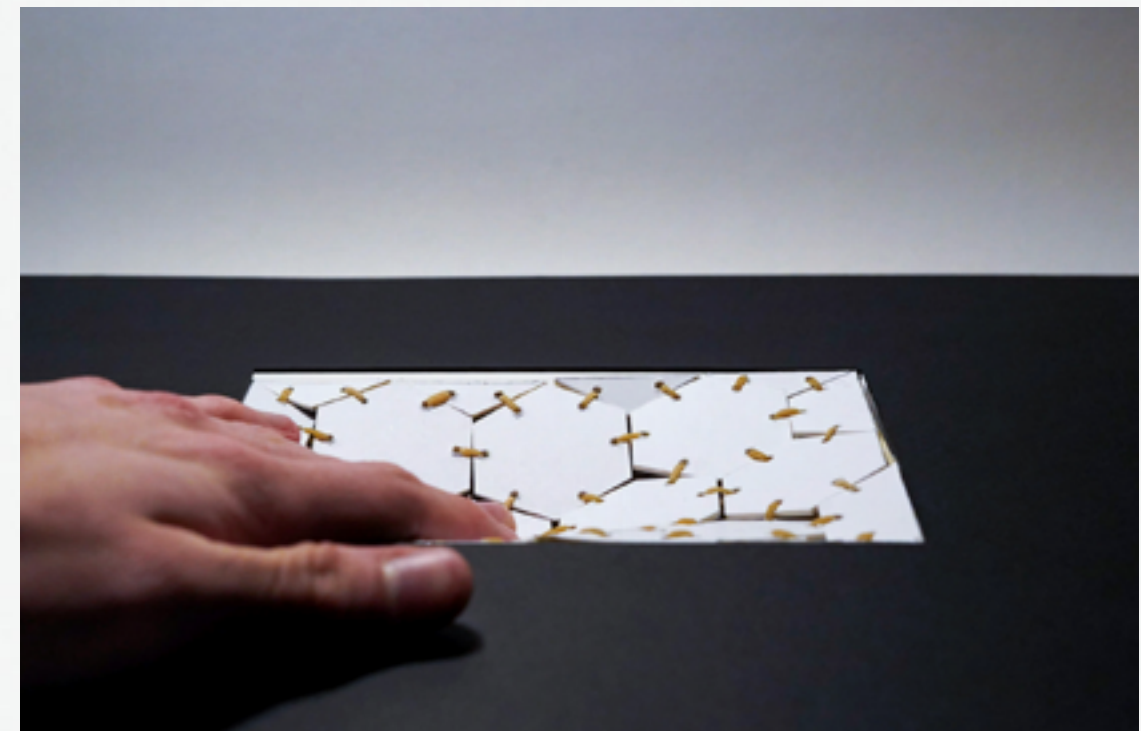
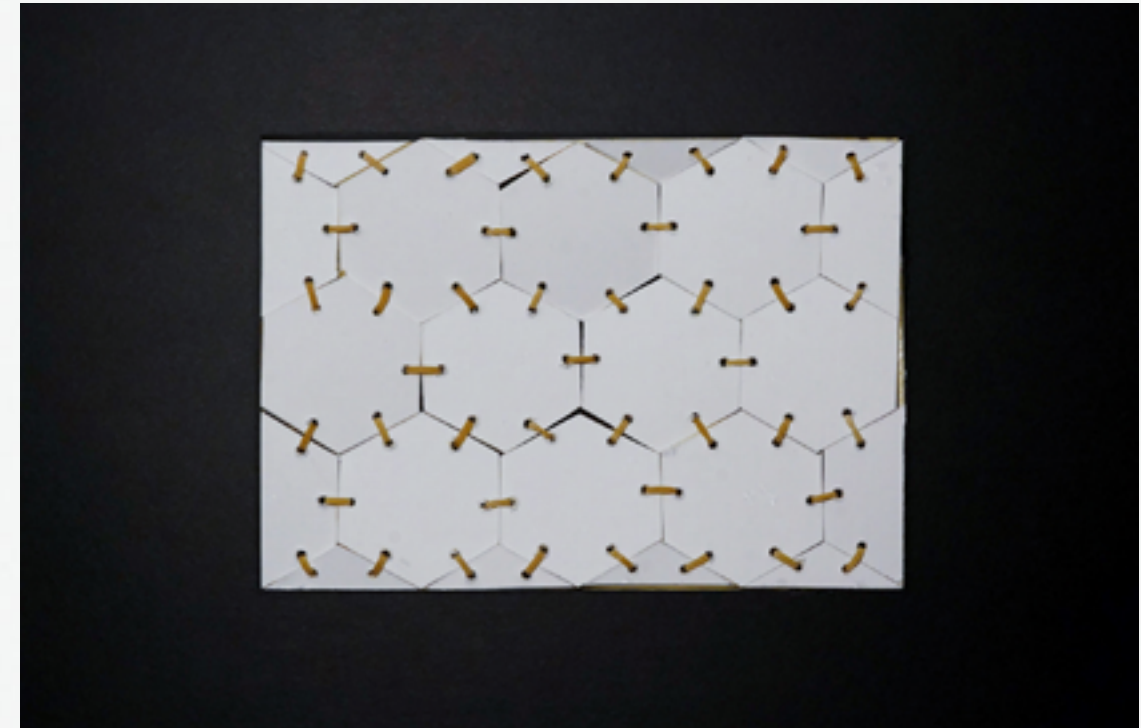
10

Desire for
Childbearing

Inspired by the most sacred flower of India, I have designed a neck piece that sits on the abdomen. The importance of this flower lies in the belief people have in its ability to increase fertility. This reminds me of my aunt who couldn't produce a baby and now her sister is carrying her baby. I wanted to show how sensitive and strong the desire to have a baby is. The unique combination of leather and copper explains the relation between motherhood and life.

NOAMI BALLON

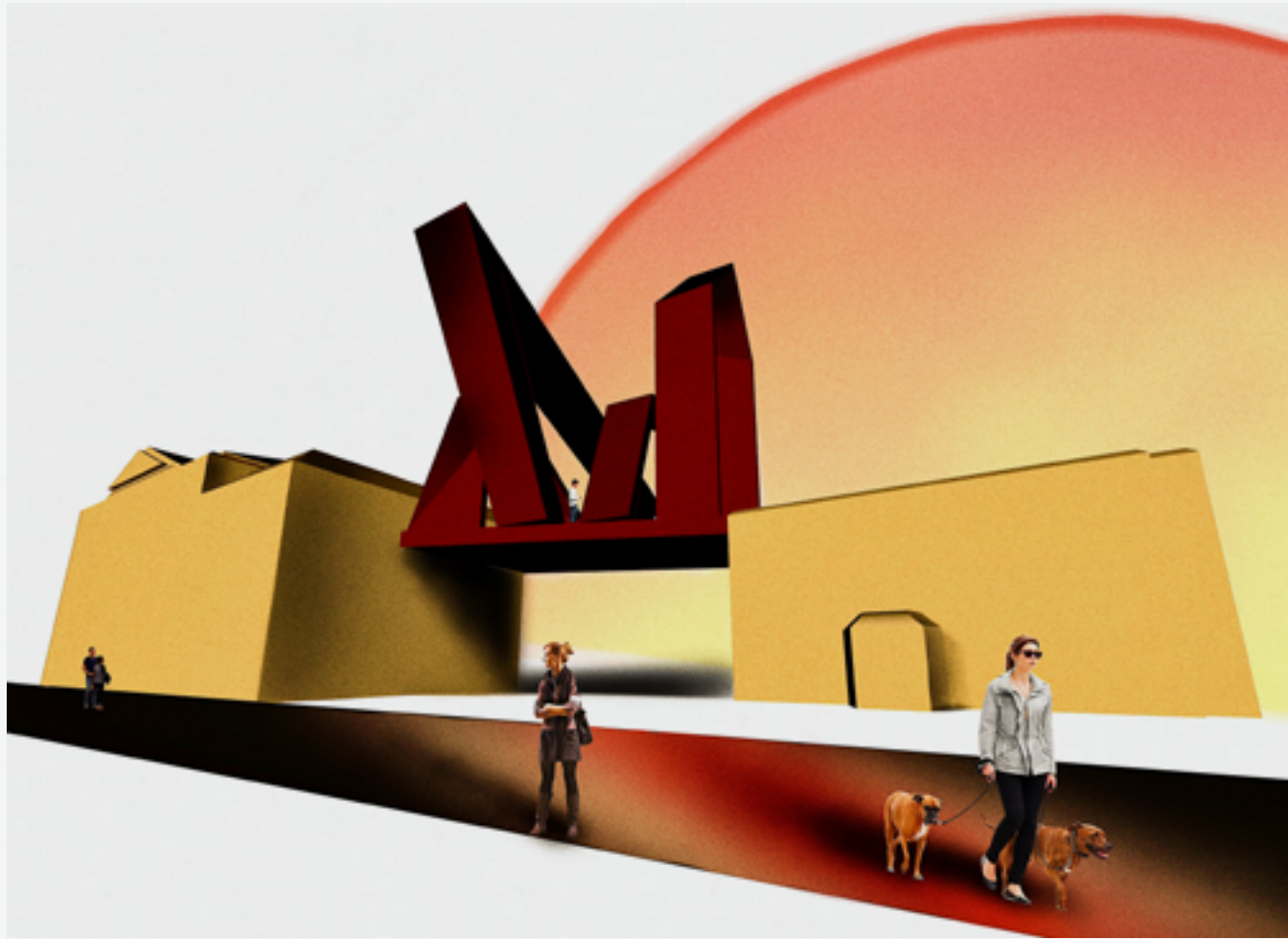
PRODUCT DESIGN & CERAMICS



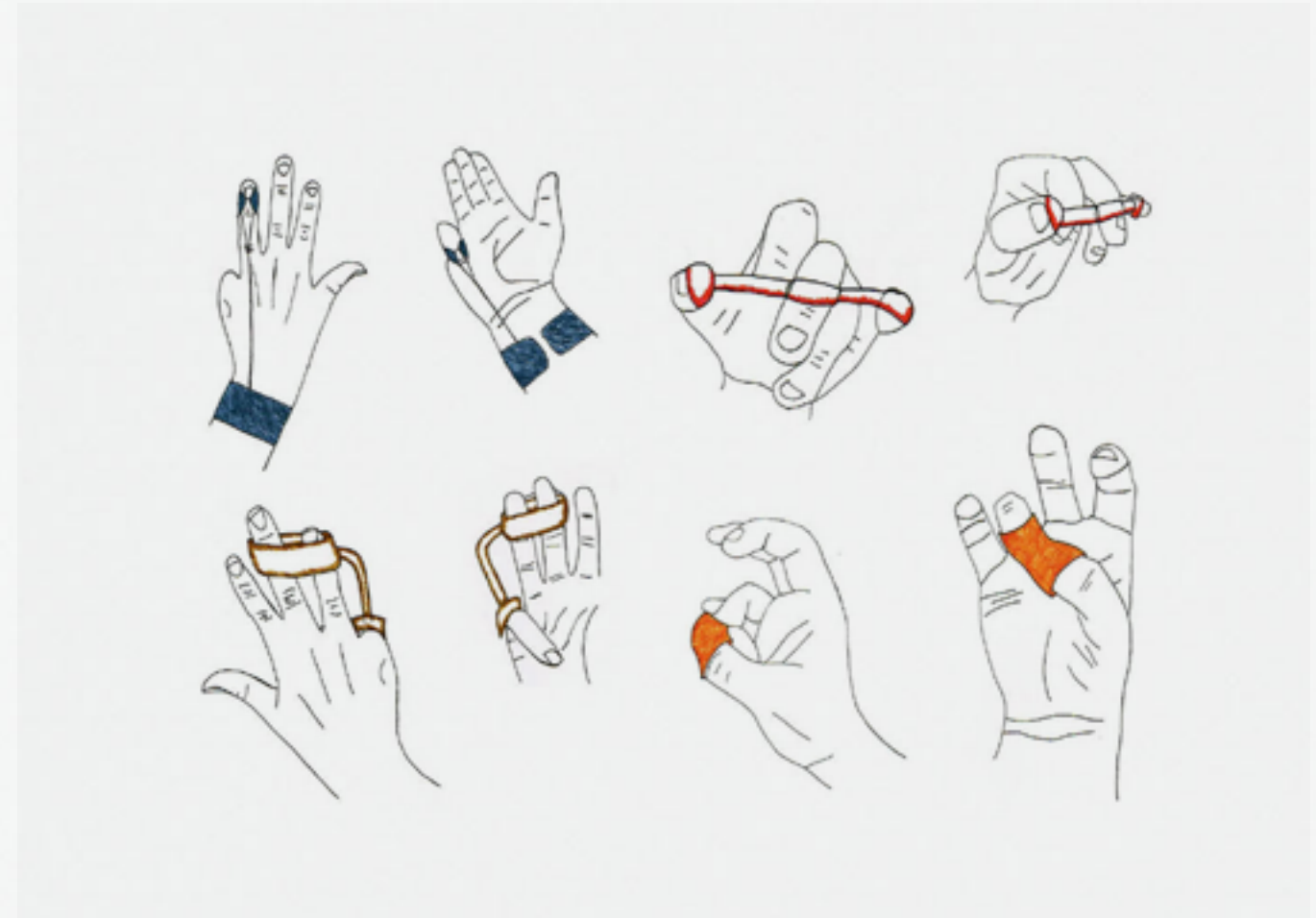
11

Cosy Floor

The movement found in a trampoline inspired this playful seating solution. I looked at trampolines that are installed flush to the ground. The design aims to bring a joyful experience to laying or sitting down. Possible applications include large living rooms, office spaces and schools.



I have drawn on my ancestry to explore the disconnection between the USSR and modern Russia. The metal fence surrounding the Russian Embassy has striking metal ornaments that sparked the design of a physical bridge that represents connections between generations. Formed in steel, it would change appearance over time, becoming rusted, and marking the change in state. The visualisation mimics the style of a Soviet-era political poster, interweaving old and new Russian culture.



Highlighting the importance of movement by invoking its opposite, restriction. The opposable thumb that Homo sapiens evolved has proved to be one of the keys features that has enabled us to become the planet's dominant species. The design of my piece brings the thumb and ring finger together using a rigid connector which restricts the hand's functions, flexibility and movement.



14

The movement and tension found in a spring inspired my chair design. The function of the spring is utilised as a comfortable backrest in the design of the chair. The backrest can be stored within the base and emphasises the beauty in its form. I used sustainable materials in the design.

Movement



15

Movement and light
destroy the
materiality of bodies

My installation translates the Italian Futurist ideas that portray movement and light as a metaphor for industry and advancement. The mirrors place the viewer as the subject in the transition between the physical and the immaterial, whilst the pattern embodies the spirit of movement, quoting the moquette fabric seating used on London Underground trains. This piece is designed for London's Estorick Collection, providing a modern expression of the Italian Futurist art it celebrates.

ANIKA
BLAU

JEWELLERY, FOOTWEAR
& FASHION ACCESSORIES



16

Manipulation
of innovation

This is an investigation into what footwear innovation means and looks like to me – an exploration through manipulation of objects and materials. This shoe is made from a variety of running, soccer, and streetwear shoes. They were carefully deconstructed, cut up and combined back together. From the sole to the laces this shoe represents what drives me as a designer and captures the magic of footwear design.

DAISY
BOWEN

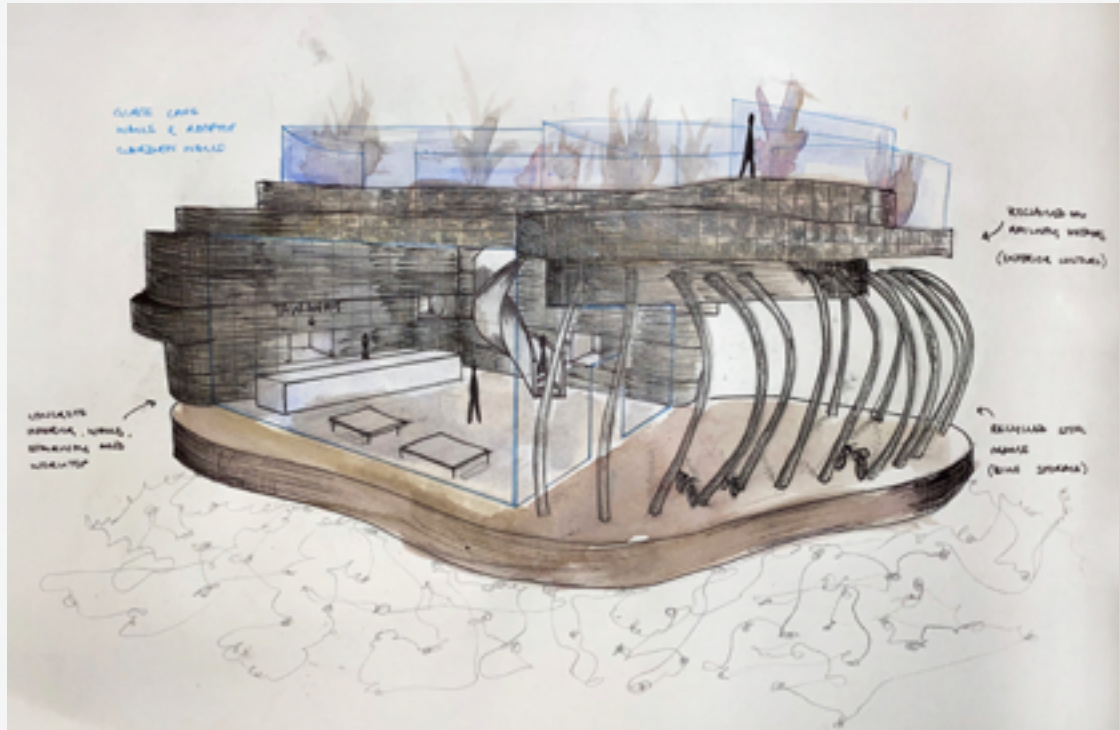
JEWELLERY, FOOTWEAR
& FASHION ACCESSORIES



17

Folklore

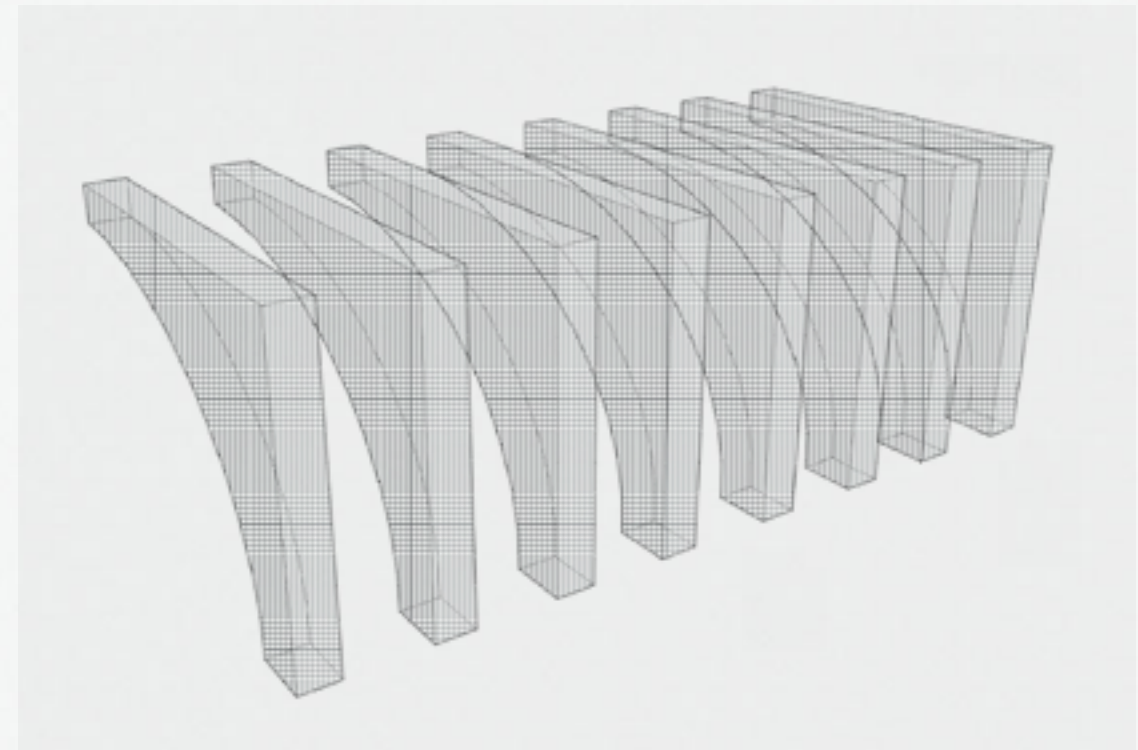
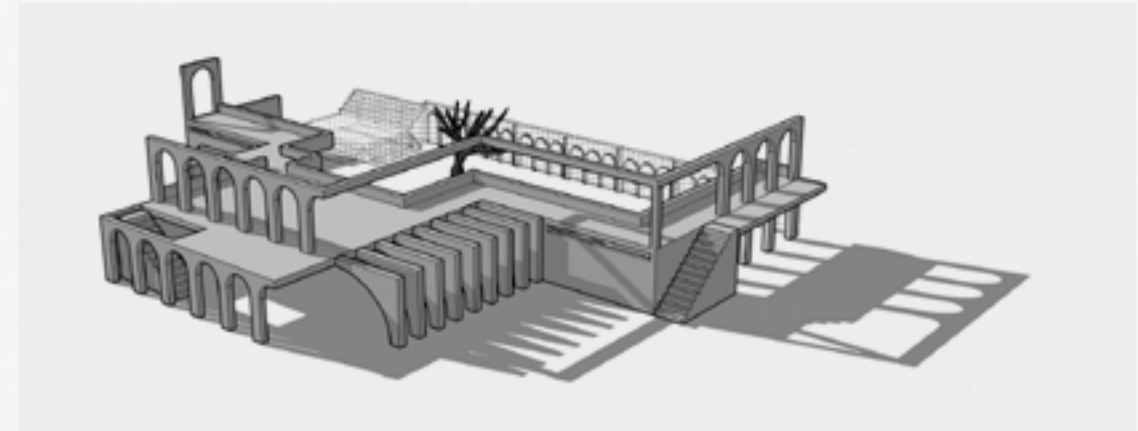
This project explores ancient performative folklore related to the celebration of the spring equinox. It is a contemporary response that communicates the optimism associated with seasonal change. The piece consists of a fabric belt supported by wooden rods. It suspends five clay cups, each connected to a weighted raffia bag. The bags drop to reveal a bell made of clay and aluminium. The wearer is now able to move freely, creating sound in celebration of physical renewal.



18

Visualising Memory

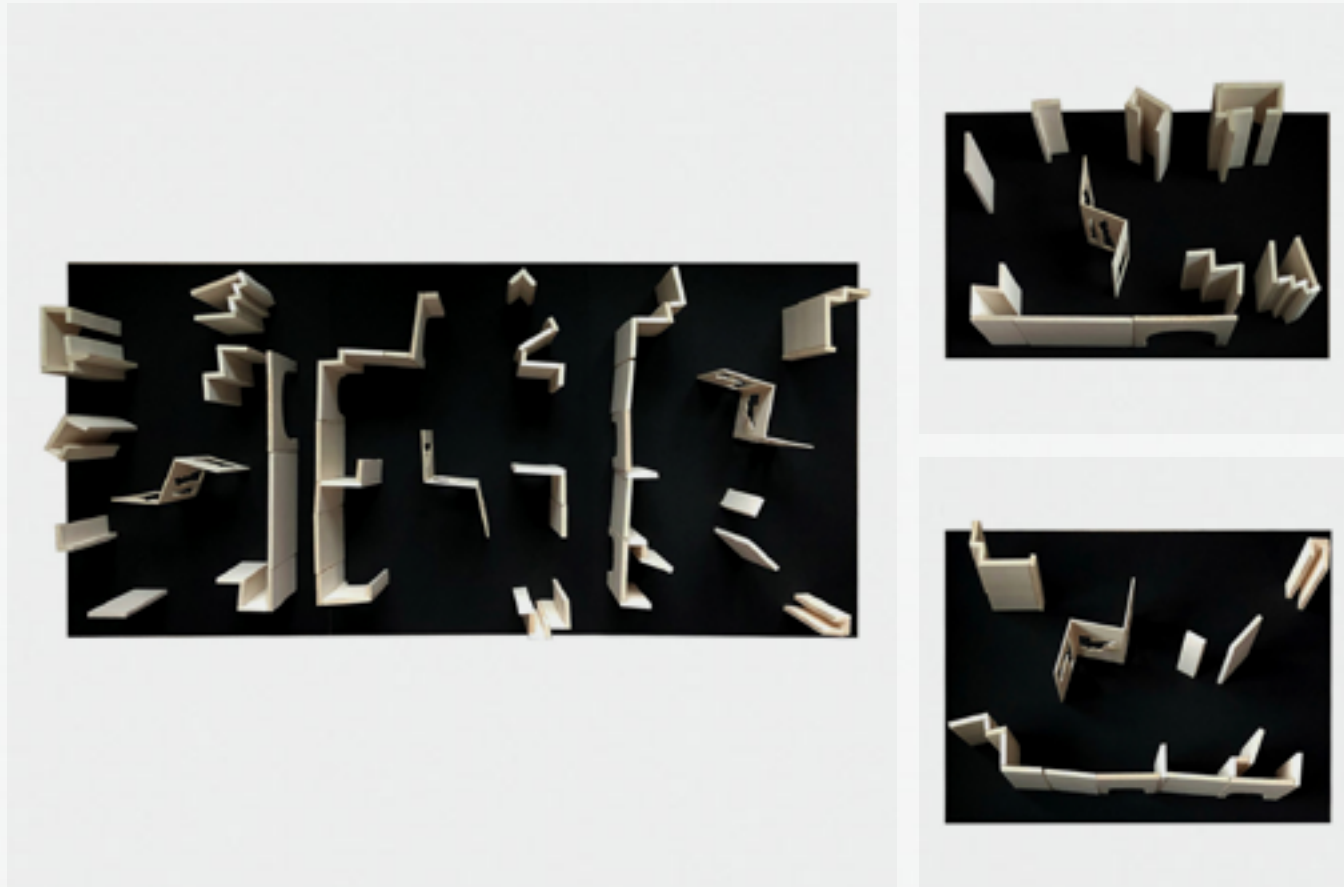
This is a response to the importance of memories to society and the well-being of individuals. Drawing from childhood memories at Shoreham Beach, I have designed a cafe with contoured exterior, inspired by collecting seashells. The supporting concrete interior mirrors WWII brutalist pillbox stations along Britain's coast. A rooftop garden, inspired by Derek Jarman's Dungeness garden, offers views over Shoreham Beach.



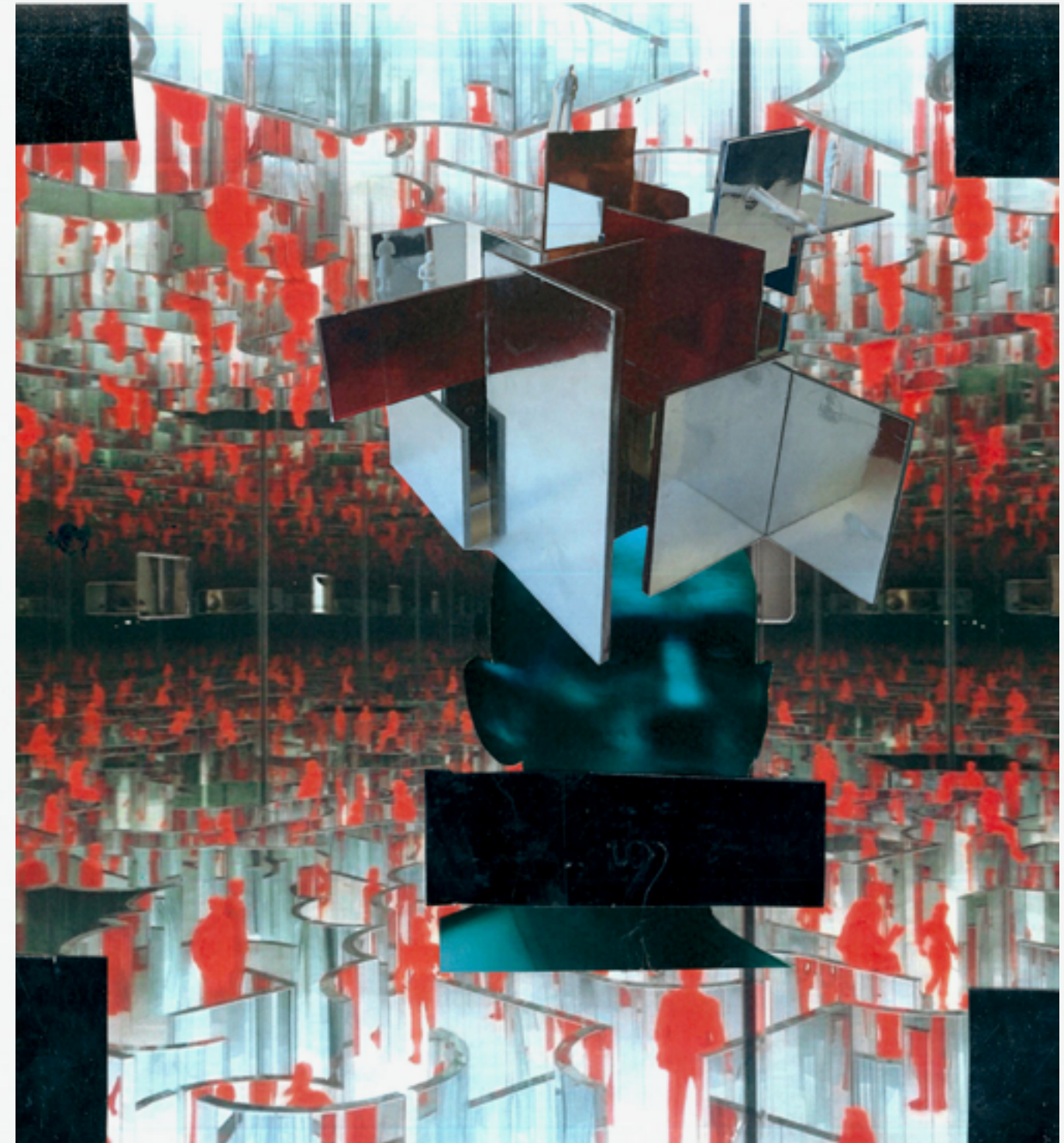
19

Contemporary Ruins

I have designed a pergola to be situated in Crystal Palace Park. The structure provides outdoor shelter, allowing visitors to reconnect with nature in an urban environment. Made solely from concrete, the materiality reinforces the sculptural nature of my design. Inspired by the remains of The Crystal Palace which still occupy the site, I incorporated them into my work to create a contemporary ruin.



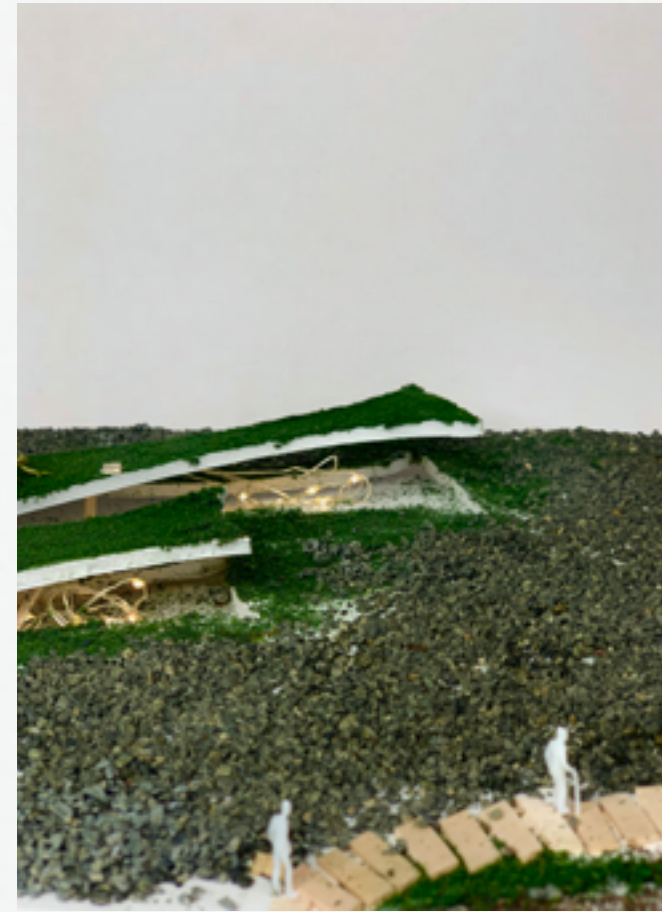
The mountains in Chinese paintings inspire me. I am also interested in the Barcelona Pavilion by Mies van de Rohe. I appreciate the materials within the space and the lines in the architecture. My design is a flexible screen taking inspiration from both and also creating a functional device for defining spaces.



As an environment that jumps out of reality, dreams always have a strong connection with our emotions and imagination. This building is constructed through the fusion of realistic scenes and structuralism. I have attempted to enhance the interactive characteristics created by mirror materials, offering the chance for play or introspection. The uncertainty of the reflected space in the mirror and the characteristics changing perspective allow visitors to enter an interactive dream space.



Through this project, I have explored how the experiences of right and left-handed people differ. I designed a space that presents some of the issues left-handed people encounter as they move through a space. The journey lasts for around five minutes and aims to increase awareness in a predominantly right-handed world.



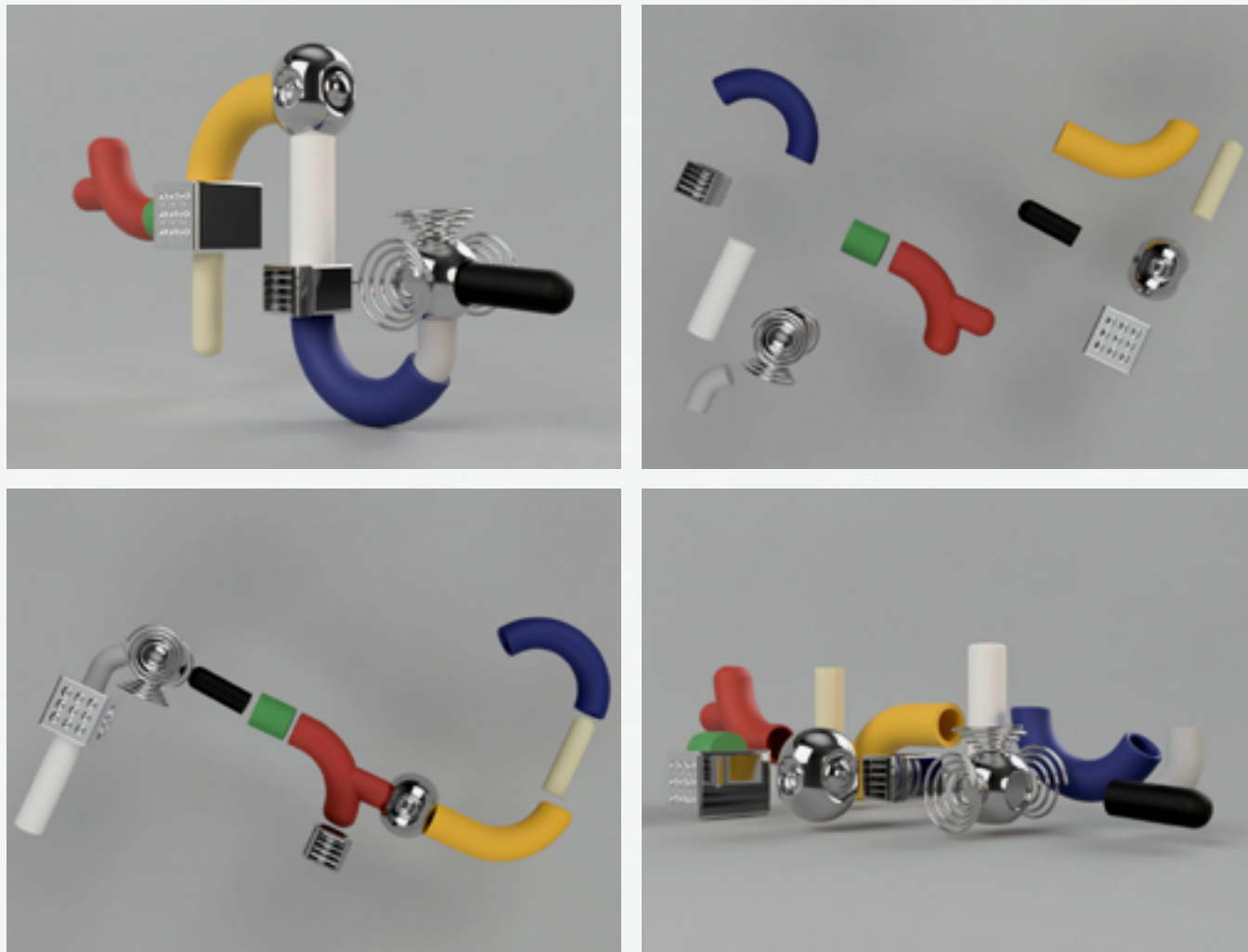
Designed for the historic Chelsea Physic Garden, these structures maintain the maximum growing area for plants in the garden, while providing new architectural interest and shelter for visitors. Raised planted surfaces create a tropical effect and below there are peaceful social spaces for visitors to enjoy.



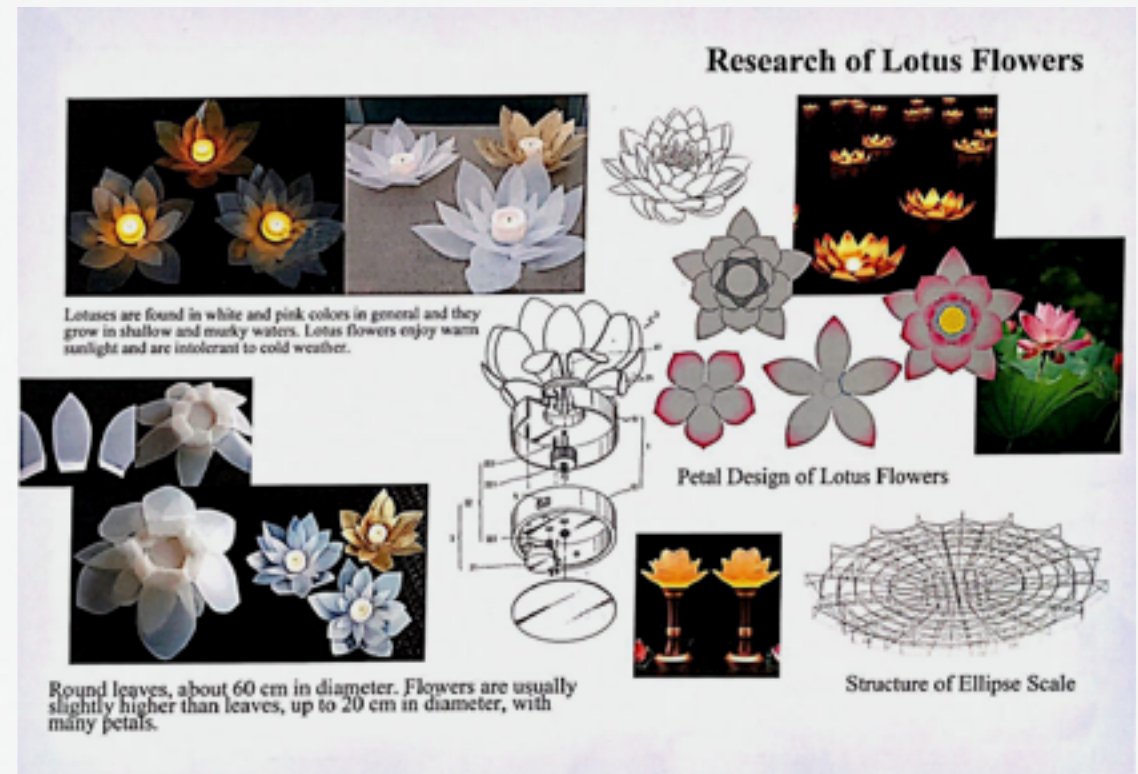
I have created an outdoor structure which focuses on colour and its impact on educational spaces. The use of green reflects nature and promotes calm, while yellow enhances creativity, positivity and focus. The piece provides an audio-visual experience, offering an interactive element via flaps on the walls, which allows visitors an opportunity to create their own patterns on both the interior and exterior walls. The addition of a sheltered seating area contributes a communal space.



This project aims to renovate Lebanon's Rue Jeanne D'arc into an interactive social space that maintains the identity of the street while combining it with modern architecture. My scheme proposes adding spaces to the roof areas of the existing buildings and promoting pop-up shops and street art. The revitalisation of this previously beautiful street could provide a model for wider redevelopment in Lebanon.



Visifun is a multi-functional product designed for children aged three and above. The product can be used as a toy and a visual tool to explore feelings, relieve stress and nurture the imagination. The combination of intersecting musical instruments and scented crayons, cultivate sensory development within children, while also encouraging sharing between peers.



My inspiration for this project was the traditional Chinese lotus lamp. I decided to design an afternoon tea set. The teacup is a generous form heated by candles at the base. I also designed a tray for snacks in the form of a leaf.



I am proposing a staircase that introduces new perspectives to the Chelsea Physic Garden. This structure aims to engage a new younger, audience – offering an exciting way to observe the garden and take unusual photographs. These new users will create a higher profile for the Gardens through sharing images and stories on social media. This structure changes the perception of the institution, by allowing the user to embrace all levels of the site.



I created a series of films, photographs, and performances exploring the effect of space on individual identity in isolated circumstances during the COVID 19 situation. This project deals with the inherent conflict of the self being bounded and limited to a certain body and socio-political construct. In my work I wanted to communicate this feeling of discomfort and imprisonment with a striving for freedom from the tight mesh of social expectations and categorisations.

OLIVER
EVANS-BAGWELL

ARCHITECTURE
& SPATIAL DESIGN



30

Construct

I have designed a pavilion that will act as a viewfinder, shelter and meeting point for visitors to Climping Beach. Users of the space will reflect on the changing landscape activated by the sea, remembering when it was protected by functioning beach defences during World War II and witnessing the deconstruction and raw materiality defined by the power of nature. The embedded feeling of nostalgia references the Constructivists' attitude in connecting forms with specific emotions.

LAURA
FALOUGHI

ARCHITECTURE
& SPATIAL DESIGN



31

Informal City of Beirut

With the current protest going on against the government in Lebanon, I decided to create shelters for the protesters in Beirut. Inspired by forms taken from holes in the surface of the streets I am proposing an 'informal city'. It will be a place for self-expression, where each shelter is associated with a voice in the protest. The final outcome is a new structural language supporting and amplifying the protesting community inhabiting the informal city.



This project is a collaboration with the historic Chelsea Physic Garden in London. The garden is a beautiful space for people to appreciate the colours, forms and textures of plants during the daytime. I started to explore the idea of investigating these textural qualities at night. My lighting design employs the craft skills of bamboo weaving and aims to magnify the textural quality through the use of light. It was important to use natural materials to reflect the garden space.



Starting Afresh:
Reimagining Living for
the Ecological Age

I have designed a biomimetic city in which buildings grow and shrink to accommodate residents' needs. They are connected by a subterranean network that provides transport, energy and other services. I am addressing today's wasteful and disposable building culture. My proposal is unconstrained by reality, it aims to motivate designers and the public to draw inspiration from nature to solve the environmental crisis.



34

An exploration of time spent considering and experiencing our emotions. A simple stool: a casual and familiar piece of furniture. It is designed in the form of an hourglass, aiming to help with concentration. Users can turn the stool and listen to the sound of the sand falling as a reminder of time passing. The changing colour of the leaves and petals is a gentle reminder of time passing to behold and experience.

To Behold



35

I had a high fever when I visited the Chelsea Physic Garden. I was alone in a foreign country, and I felt helpless. I couldn't find a doctor to judge whether I was well or not, so I tried to use a traditional Chinese way to measure my pulse. For this piece, the branches I saw became veins with blood vessels, expressing my feverish pulse.

Tree & Pulse



36

Looking at my great grandmother's cause of death, alongside my grandmother's ailments, I wanted to discover and explore a type of food that I could educate myself and my family about, to avoid the same fate. I wanted to celebrate and embody this particular food through the construction of a bag.

Hail Kale



37

Growing plants is an enjoyable and beneficial experience that requires commitment and care. When the plant dies the earthenware dome can be removed, revealing the roots of the plant. Inside the pot, the roots have grown a delicate structure: this is a visual memory of the plant and has the potential for further functions. This project draws attention to the temporary nature of most products and of all organic life.

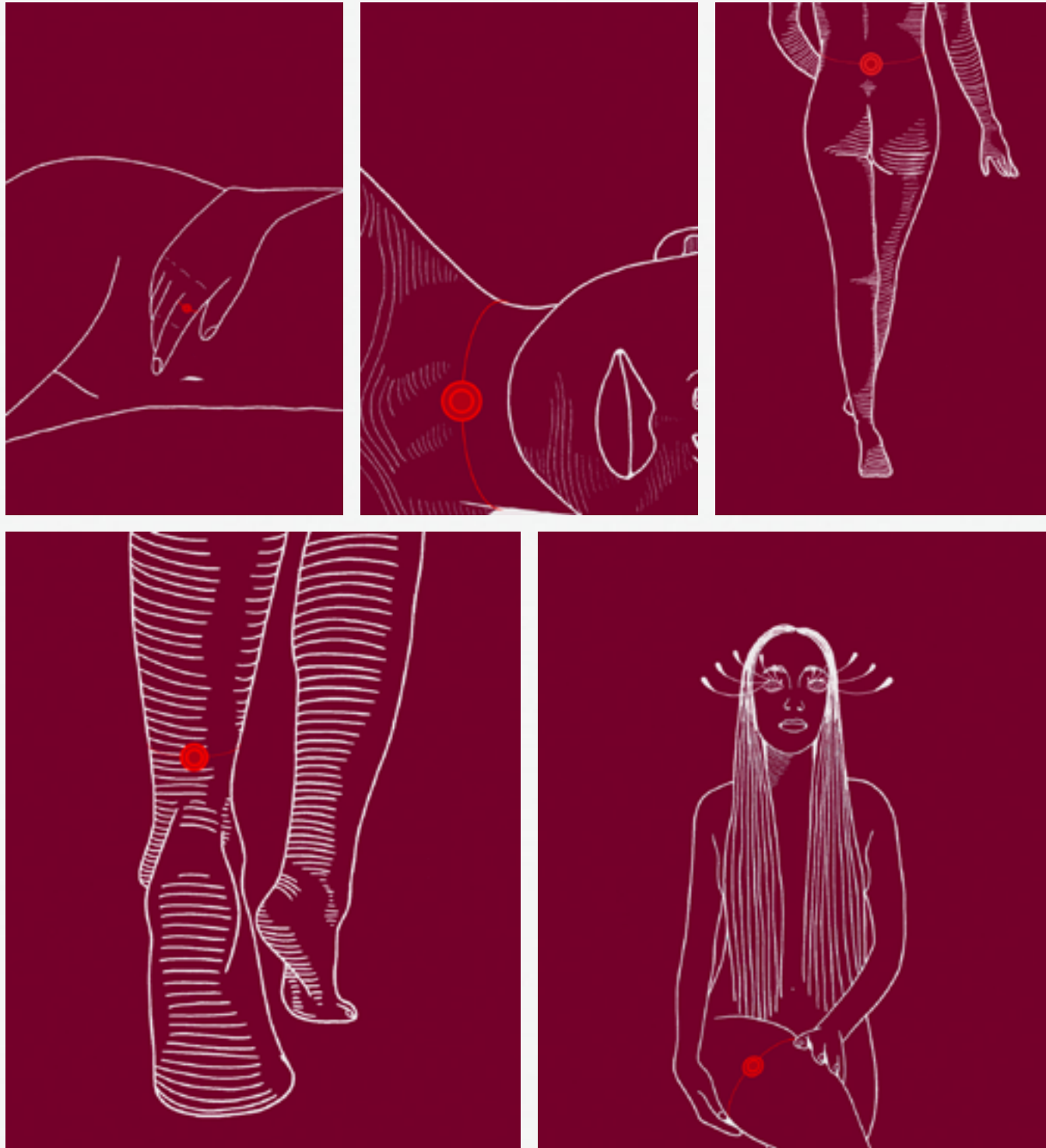
Afterlife



The aim of my project was to design a simple, modular set of ceramic tableware for international students to use when away from home. The design was inspired by bowls used for special occasions that I appreciate in my own home. I wanted to design something more informal using reusable silicone sheets. An interlocking bowl and cup are used to create a versatile range of vessels. Stacking and using the modular components creates a ritual, highlighting the importance of food to remind us of home.



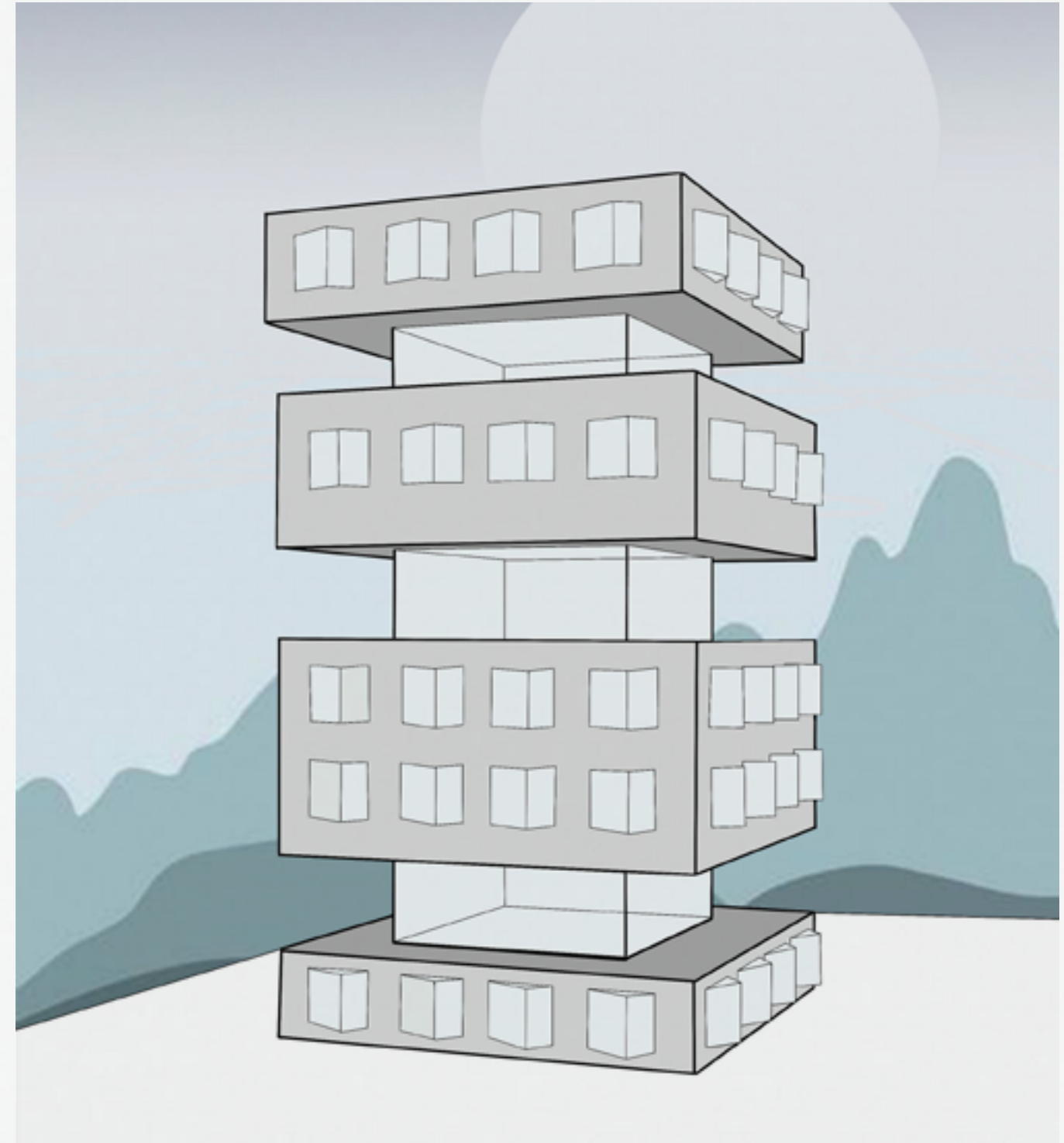
I have a focused desire to relate to the excitement and vibrancy of youth. This is a transformative piece that has the effect of creating a character. I have always strongly identified with fantasy from an early age and it has inspired the development of a unisex, animated headpiece. The design reflects my personal interests, it passes them on and effectively turns the wearer into a character.



40

Self-Worth,
Self-Safety

An exploration of the safety of young women socialising in nightclubs. This is a wearable product that can change colours and create an alert system, depending on the individual's social comfort levels. Wearers can communicate unease to fellow partygoers in their surroundings. I have looked at how a simple product can be worn on the female body and provide this added protection and ease of mind.



41

Rhythm & Repetition

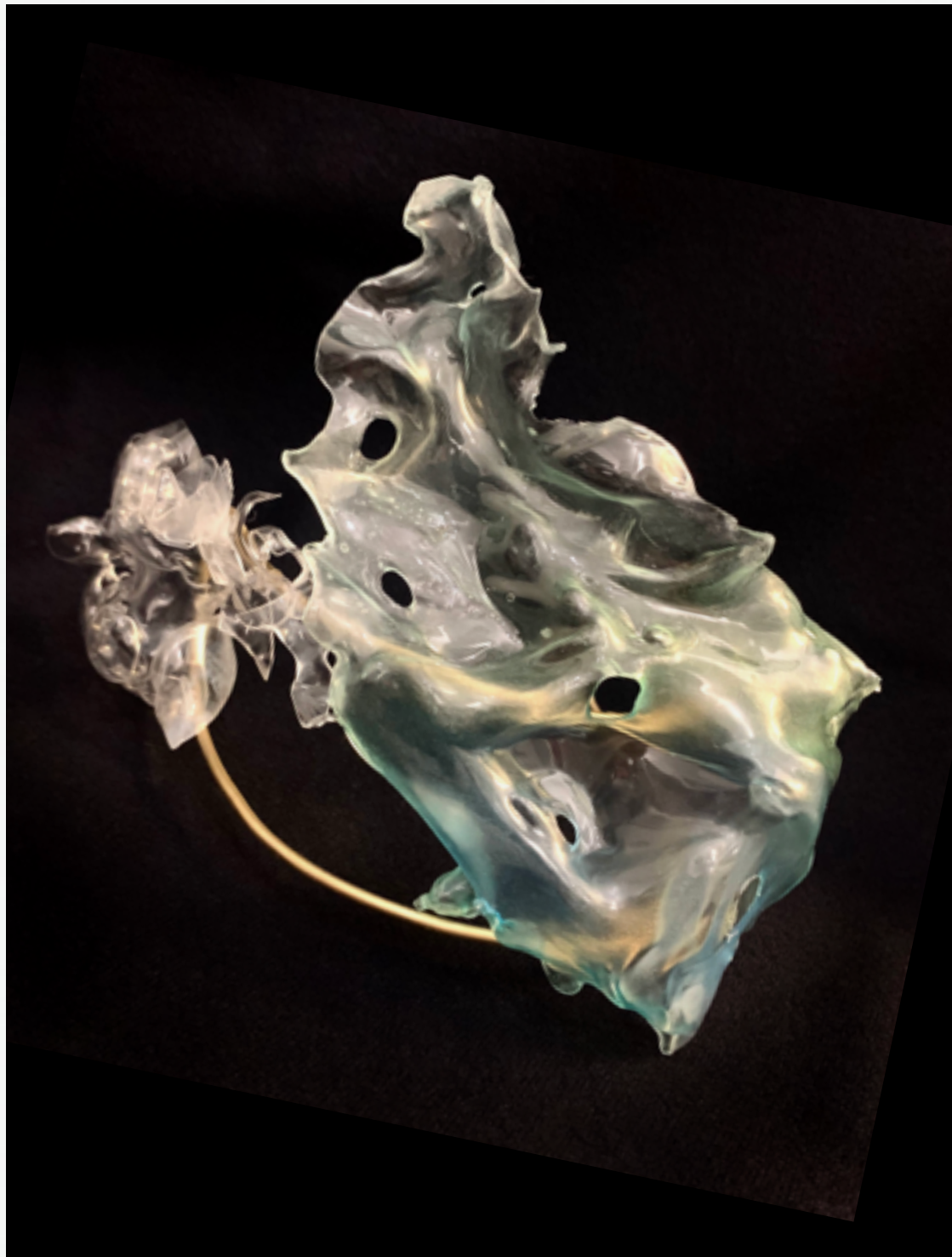
During this project I have investigated the rhythms that lead to the creation of a social balance between the residential and the business areas in Canary Wharf. The three buildings are designed to provide urgently needed housing and are linked together in order to create common areas for residents. The outcome explores the concept of rhythm and repetition and how these factors could modify urban design to create social movement or stillness in the city.



My project encourages the celebration of personal memories. It is a publicly accessible structure that promotes the exchange of memories using collected objects. Apertures in a brick wall hold boxes intended to display memories such as souvenirs, photographs or toys. The design can be adapted to various settings: a school hallway, hospital lobby or place of interest. The choice of material and the chosen context for the design are flexible and can be adapted.



In China, a fish is a symbol of prosperity. The Chinese word for fish, 鱼 (yú) sounds like the word for riches and abundance. It is also believed that eating fish will help your wishes come true in the year to come. There is a triangular bone in the fish skull. When thrown on a surface, there is a possibility that it stands upright. People use this for divination and fortune telling. If it stands, it is said that it brings good luck and dreams will come true.



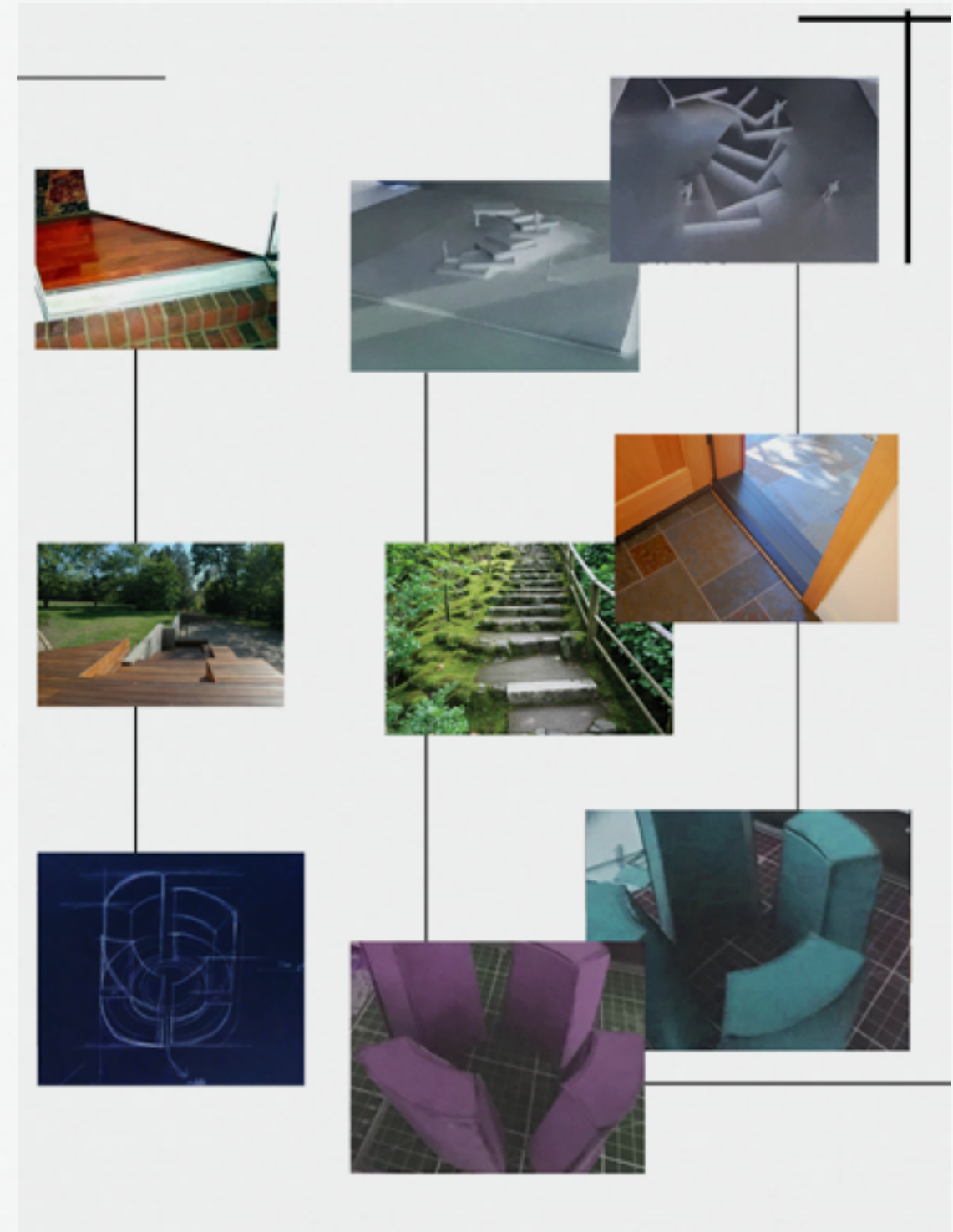
This project is inspired by the advice 'Listen to your mum'. I know it makes sense, but I just don't want to follow it. Mothers want to protect their children, but the words we hear we don't like. They are all about protection. This piece is made of plastic and brass. There are holes on the plastic, symbolic of parents who always want you to learn to be independent, but are afraid that you will be hurt.



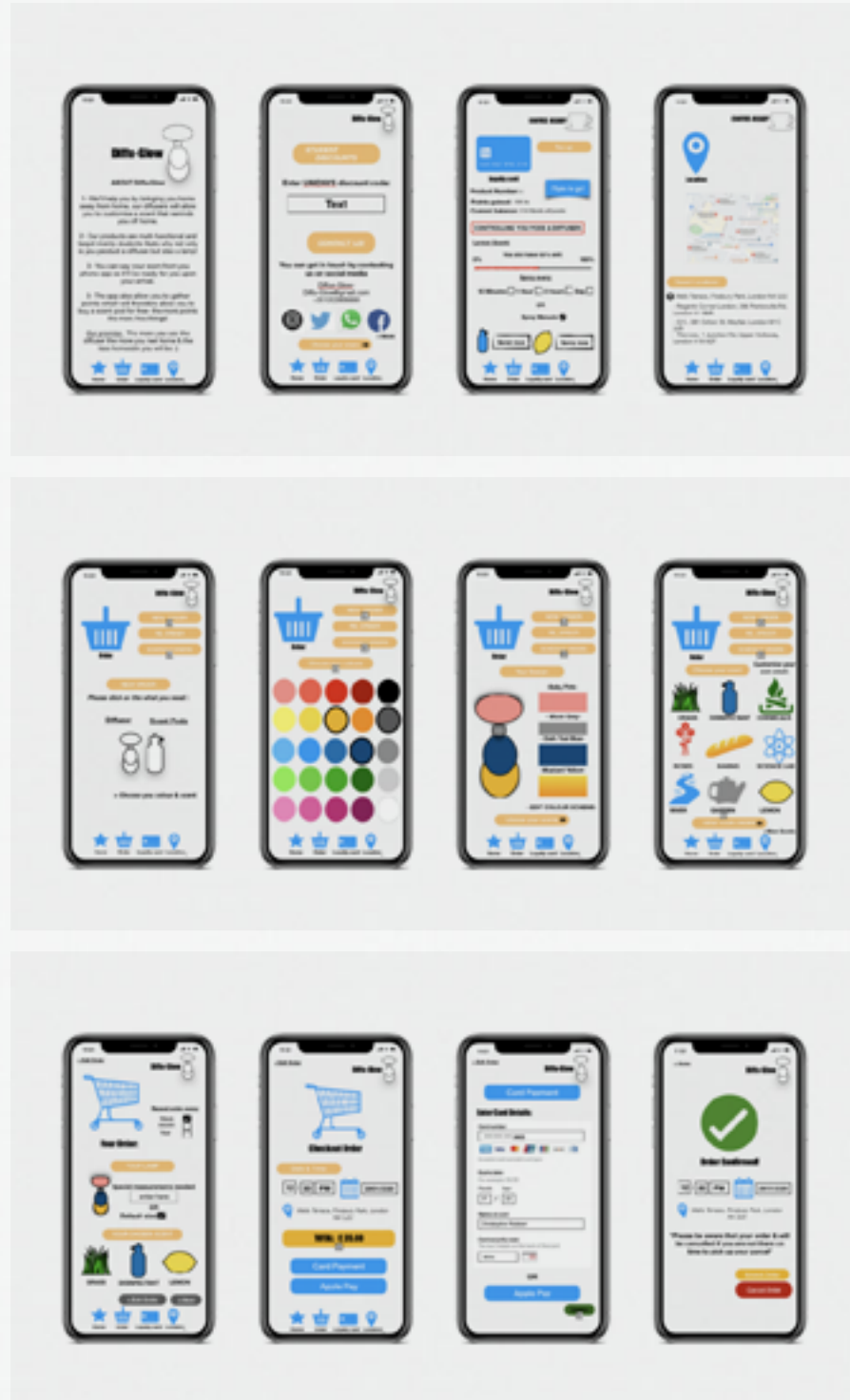
I visualise a translucent, blurred membrane of an astral body that mediates between the inner and outer cosmos – like a soul embracing us. Via seven tunnels, the person inside receives and sends radiation into the surrounding space. Within, there is spiritual calm, an invisible interconnectedness between the physical and the infinite surrounding.



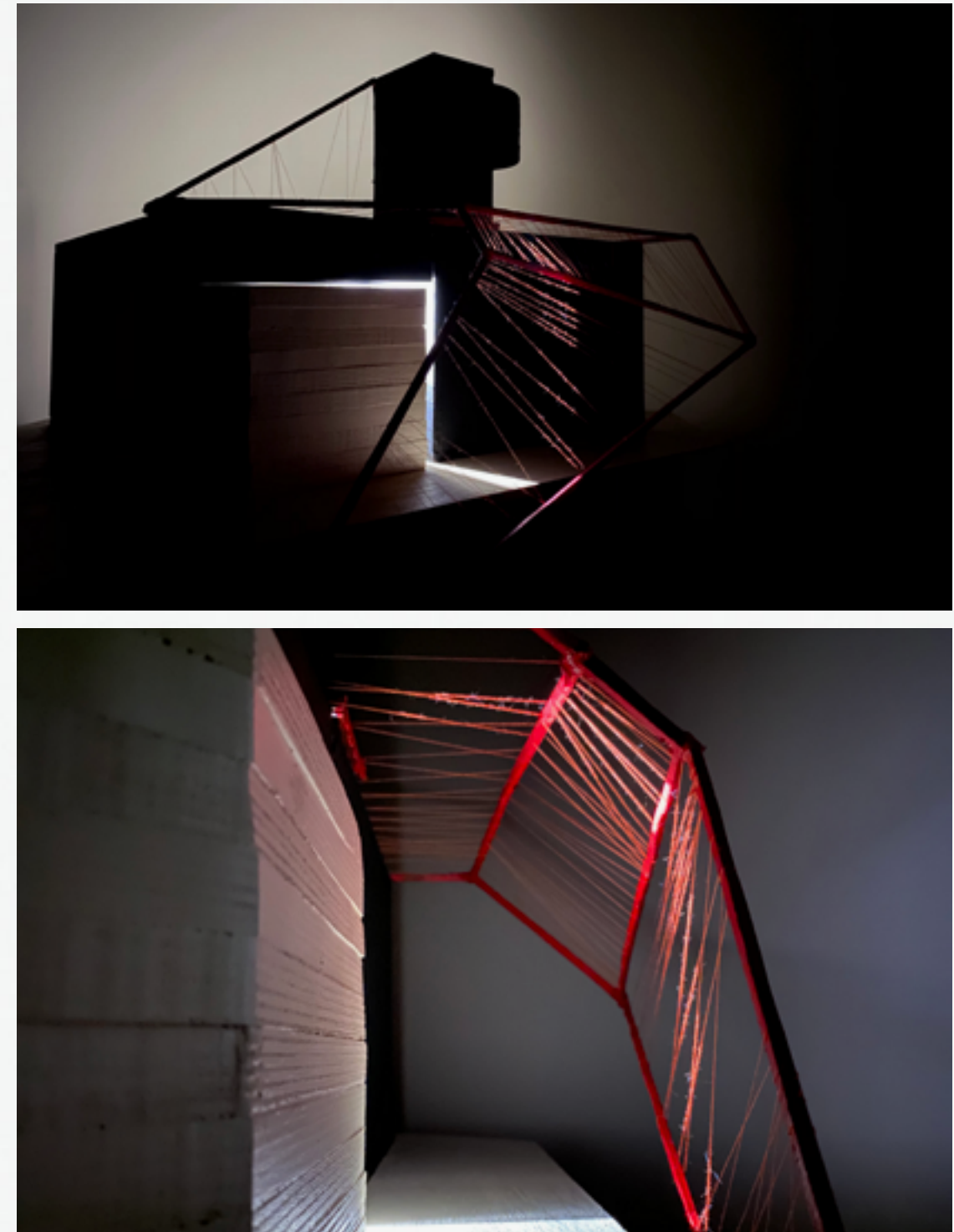
This project promotes a system to challenge behaviour over the Christmas period, often associated with excess and waste. Through recycling abandoned Christmas trees, I hope to give them a new application and life, giving real value to the material. The honest design aesthetic celebrates simplicity and frugality through sharing craftsmanship skills, following the simple and clear instructions provided.



I am proposing a pavilion to be situated at the Chelsea Physic Garden. Visitors will transition from the natural world to the built environment, climbing the structure to gain different views of the gardens. I aim for this building to operate as a large-scale artwork enhancing visitors' visual engagement with this green space.



Overcrowding is one of the most challenging problems of city living. Most city home spaces are smaller and that creates problems when needing a positive working space. Many people use coffee shops as working spaces away from home. I have looked at this as a design opportunity creating an app and a service design system. Freelancers working in coffee shops can pre-book tables with chargers and pre-book drinks and snacks at their chosen location. My design intends to improve their experience.



This project proposes the reconstruction and modernisation of a historical building in the centre of Saint Petersburg. It is an impulsive interpretation that combines two styles – Art Nouveau and Constructivism. The extension increases the effect of combining styles and the underground floors of the office, which go under the water of the Vieste, expand and futureproof the building.



50

My role here is to design a mystery for you. It is a labyrinth, but also a tool to tell a story. The clue is that the story is about you. You will get lost but don't worry. You will find your way out. Or maybe you were already lost? Again, one last chance and you will get out fine. But remember it is one last chance. Now relax and let me carry you.

Lost on the Planet



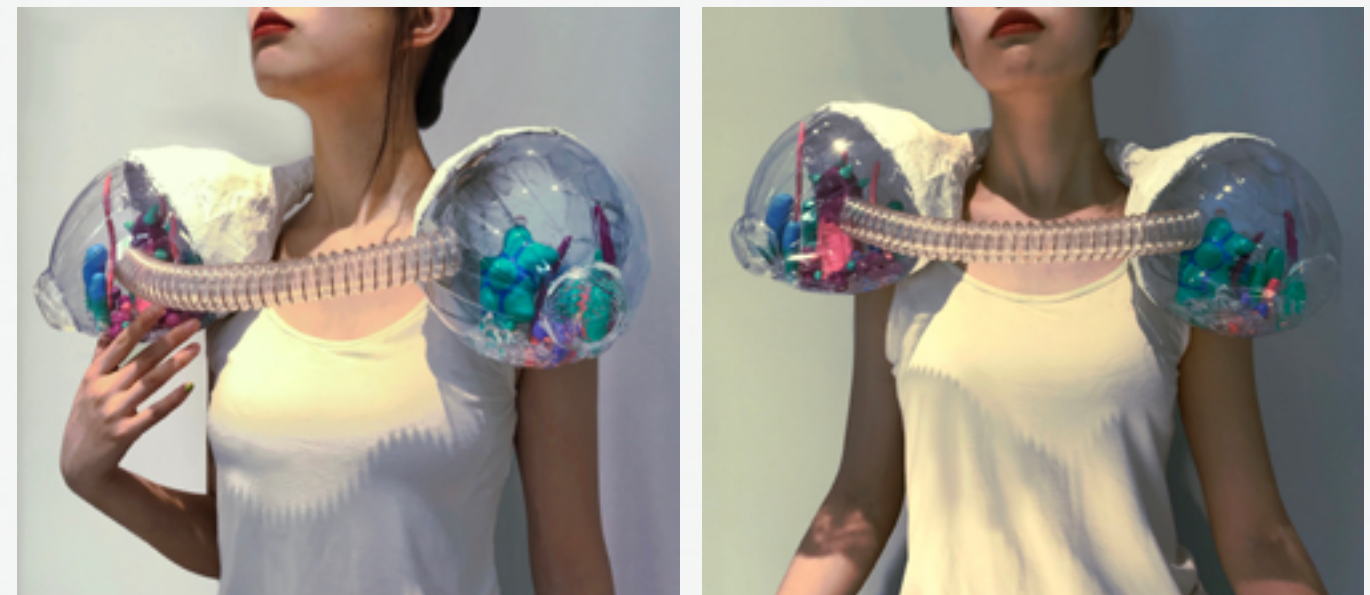
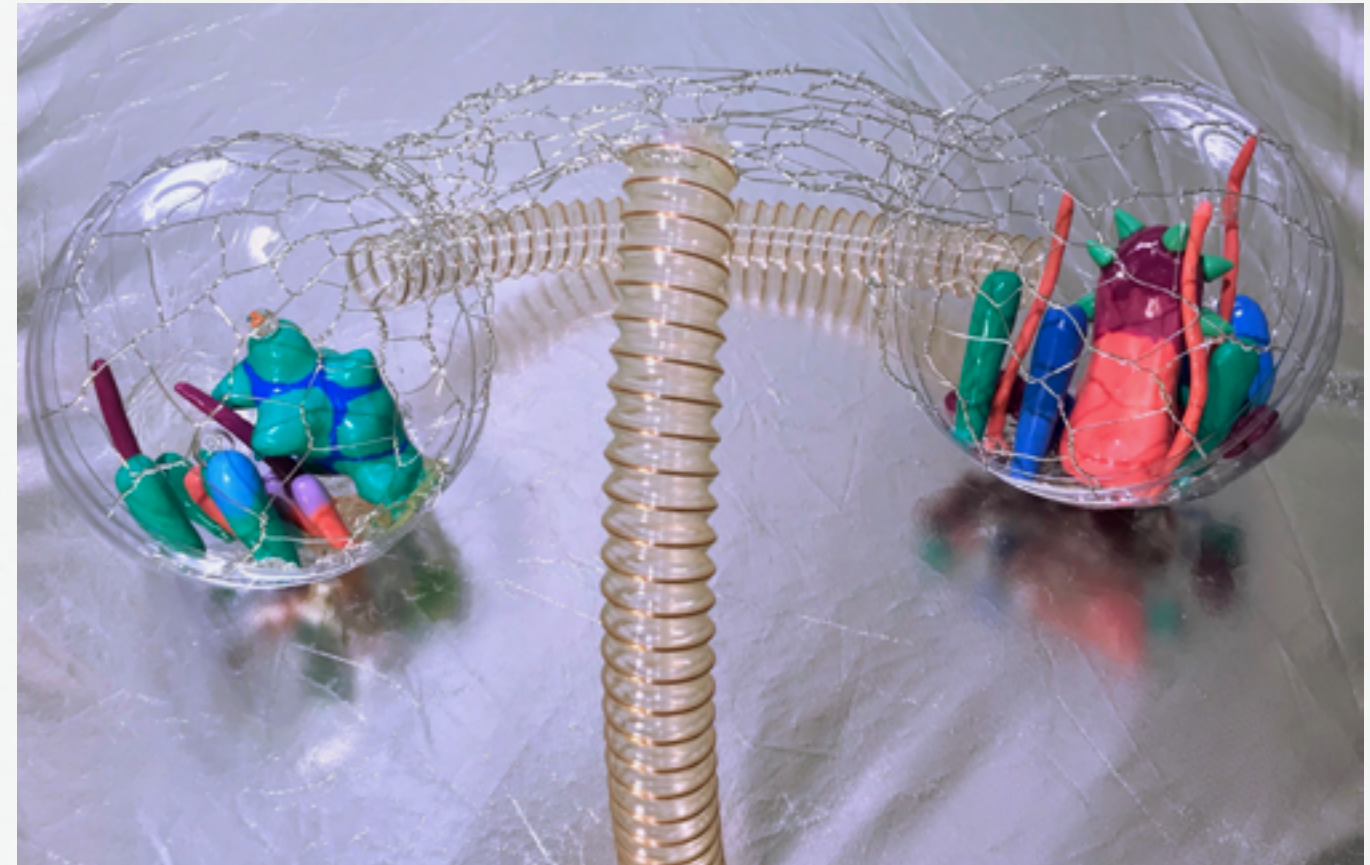
51

Beef Biltong
– Delicacy from cows

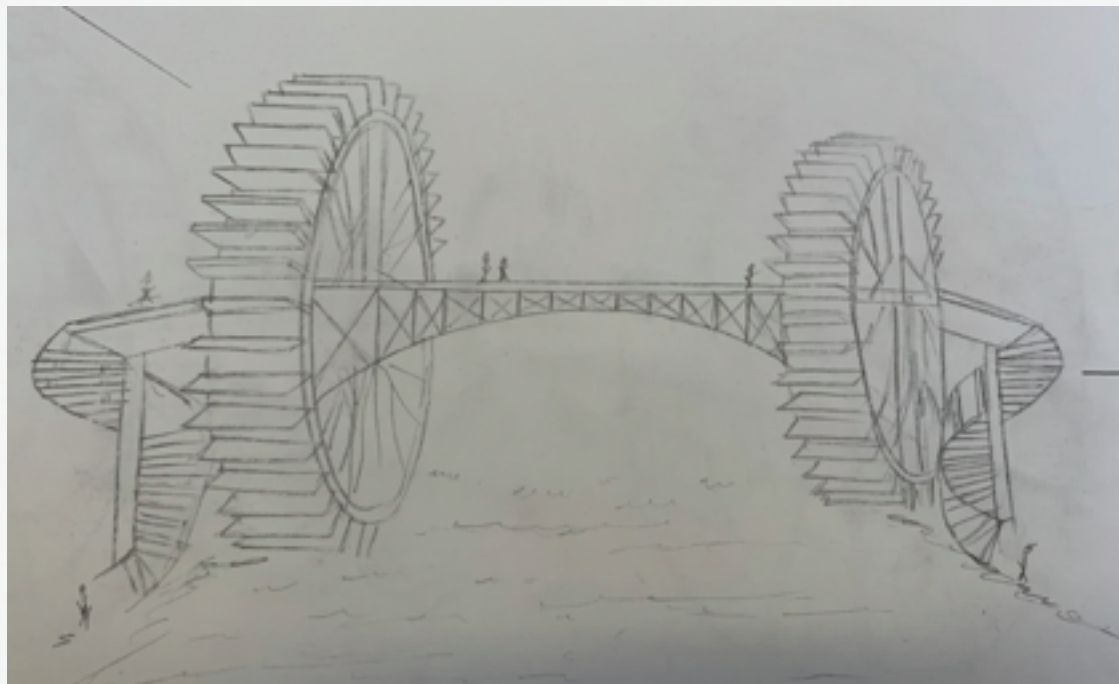
While the mass production of meat brings convenience, it alienates consumers from the lives and experiences of farmed animals. My project intends to reveal the journey behind beef biltong, encouraging consumers to consider more than just nutrition. The description on the packaging is written in the first-person, from the cow's perspective. Red threads symbolise the slaughtering process. Cardboard and pink butchers' paper are used for hygiene and sustainability.



My project intervenes with the street plan of Chinatown in central London. The form of the design was inspired by the way in which lanterns criss-cross the streets, connecting buildings at height with delicate curved geometries. The model presents a radical new plan to engage visitors and encourage commercial and social interaction.



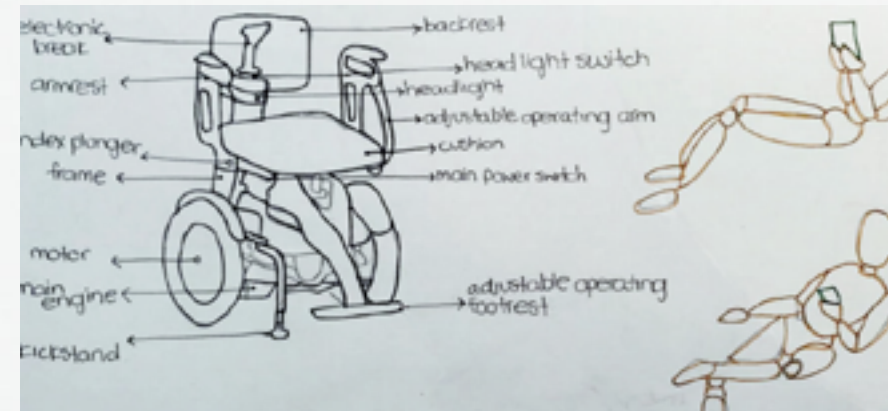
A wearable lung 'prosthesis' that imagines a way future humans deal with air pollution and lung diseases. This wearable installation reveals the symbiotic relationship between humans and plants in the future. While relying on plants to purify and strengthen the respiratory system, humans also use their bodies to provide new shelter for plants that are losing habitat and diversity.



54

I have designed a bridge for crossing the river in Varanasi, India. The bridge will be made from wood, because it can be sustainably sourced and is easier to construct and maintain using local craftsmen and materials. The bridge is flanked by water wheels that provide electricity and drinking water for people in the local community. It would be a key piece of multi-use infrastructure at the heart of this vibrant Indian city.

River Movement



55

In this project I have researched and speculated on the ways we could live with technology in the future. I have created a program that leads the design of furniture pieces that remain suitable for the user's individual daily use throughout adulthood. The program will be embedded in the house, constantly editing the form of the furniture to perfectly fit and respond to the user's needs.

2050

AYAKA
KANZAKI

JEWELLERY, FOOTWEAR
& FASHION ACCESSORIES



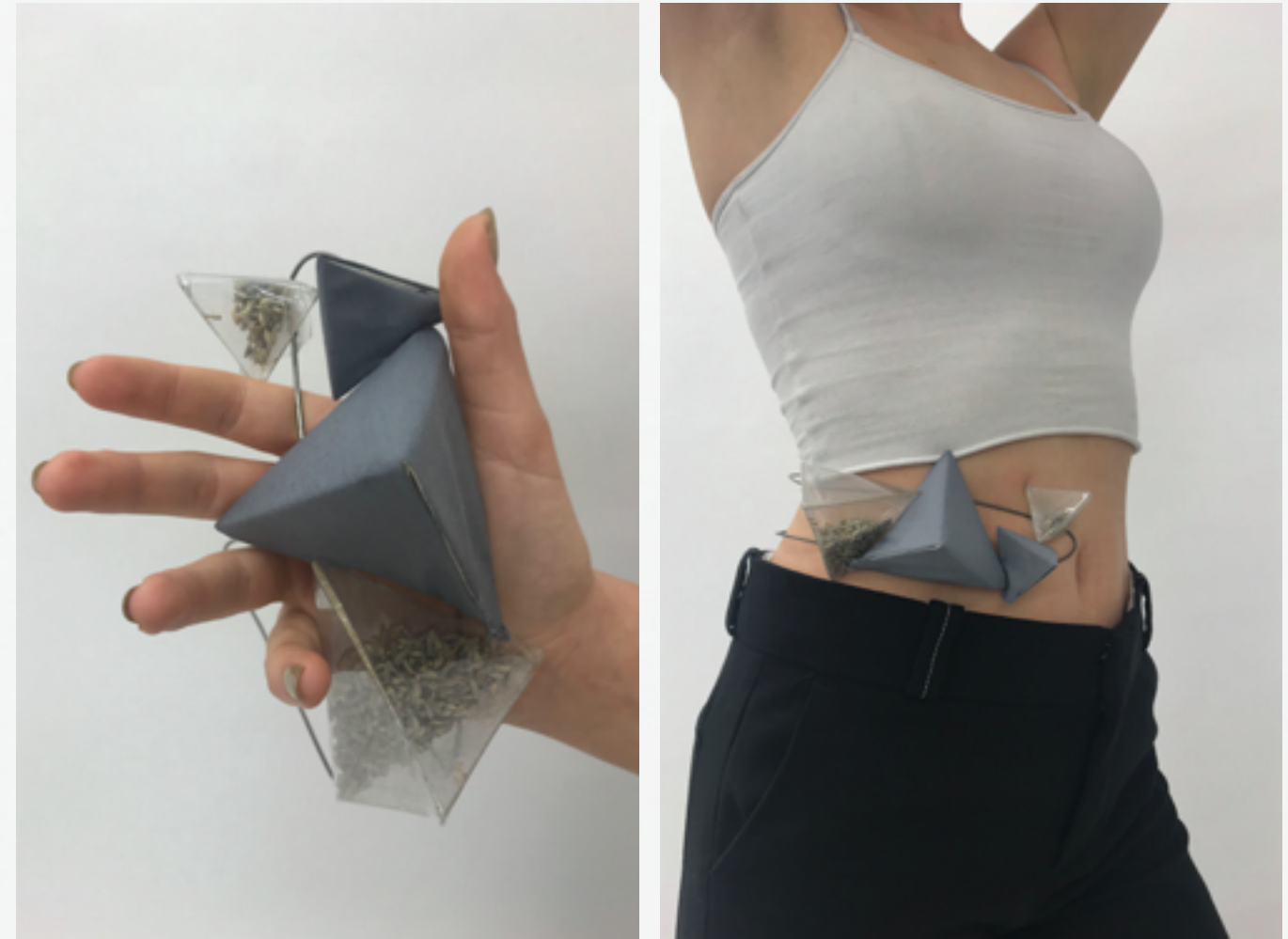
56

Manufacturer of Fear

Our imagination creates fear of the unknown. Hence, we are manufacturers of fear. This performative piece of jewellery contains ice inside a spherical copper body. It delivers fear through a cold, numbing sensation on the back of the neck, where it cannot be seen by the wearer. The copper finish creates an elegant look, contrasting the disturbing nature of the piece. It symbolises our hidden human vulnerability, in contrast to what we portray, ultimately challenging what we see in others.

ANNA A.
KAYODE-NEWMAN

JFFA



57

Hope and Healing

My project is based on the uses of lavender and the personal connection that I have with the plant and its scent. This project is a way of expressing what the scent of lavender means to me. Lavender has a variety of different meanings across many cultures, but it all relates back to protection and comfort which is something that I relate to when I think of lavender.



58

Multi-use Space at
Chelsea Physic Garden

The concept for this project is to create an intersecting flexible space for visitors to the Chelsea Physic Garden. It will be a space for socialising, working and drawing, with a focus on using the gardens as a space to improve the mental health of visitors. I have designed this circular pavilion to encourage social interaction and offer year-round shelter from the weather.



59

Stationery on the Go

I explored how stationery can be carried in an accessible way. My design is a playful and functional way to promote drawing 'on the go'. The rings are designed for people that appreciate the joy of drawing as part of their every day routine. One ring has a spiral form and holds an eraser, while the other utilises the delicacy of a brass ring to give a sense of value to the stationery.



I have designed a bamboo and timber overhead structure to enhance visitors' experience of Chelsea Physic Garden. This structure will create a multisensory environment through enclosing the previously open space with integrated artificial fiberoptic lights and exotic climbing plants overhead and on the adjoining walls.



Through this project, I designed a perfume stand with a stone diffuser. The product would be placed in a dressing area. It is designed with various shelves that can be rotated and used for storage and display, along with an adjustable height function.



As a young Turkish designer, I think it is important to explore cultures and rituals in everyday life. Drinking tea is an important aspect embedded in Turkish culture and daily life. It brings people together and offers interesting rituals to explore. My design is specifically for enjoying Turkish Tea. The candle section at the base keeps the tea warm, as the temperature of the tea is important. Ceramic stacking containers hold biscuits, lemon and sugar, as they are often enjoyed with the tea.



I initiated this project by exploring the psychology of waiting to see how the experience within waiting spaces could become calmer and less mundane. The outcome is a submerged public space in front of East Finchley Station. Stepped seating sinks below ground to offer escape from the hustled environment of commuting. In this soft, natural landscape the fluid, turfed slope and the drama of shadows falling from the timber arches instill a sense of peace.



64

This is a bespoke piece made for one of my classmates. To explore the meaning of my client's family background and personality, I decided to use golden colours and different materials such as coconut shells and oxidised brass. The inner layer symbolises the private side of my client. The rings are shaped to be worn on the finger tips so that she is no longer able to bite her nails.

Bespoke



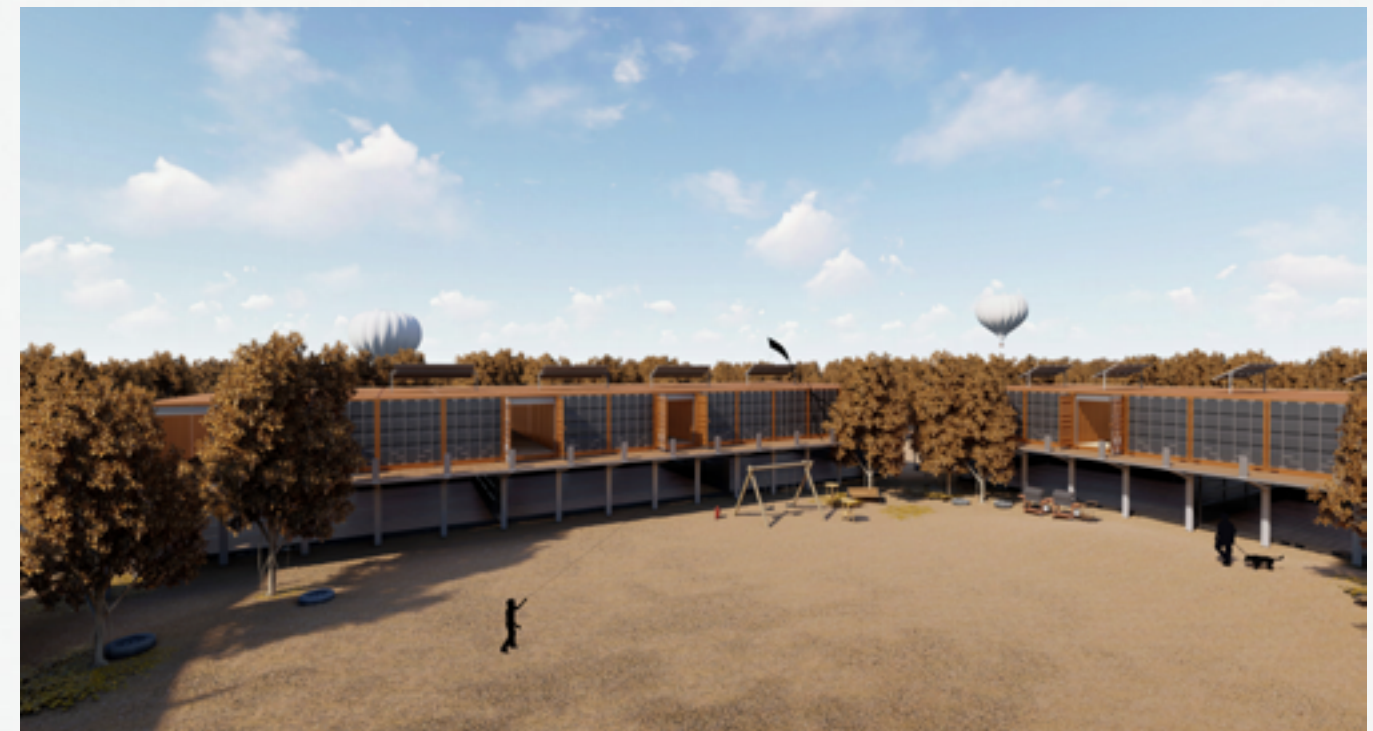
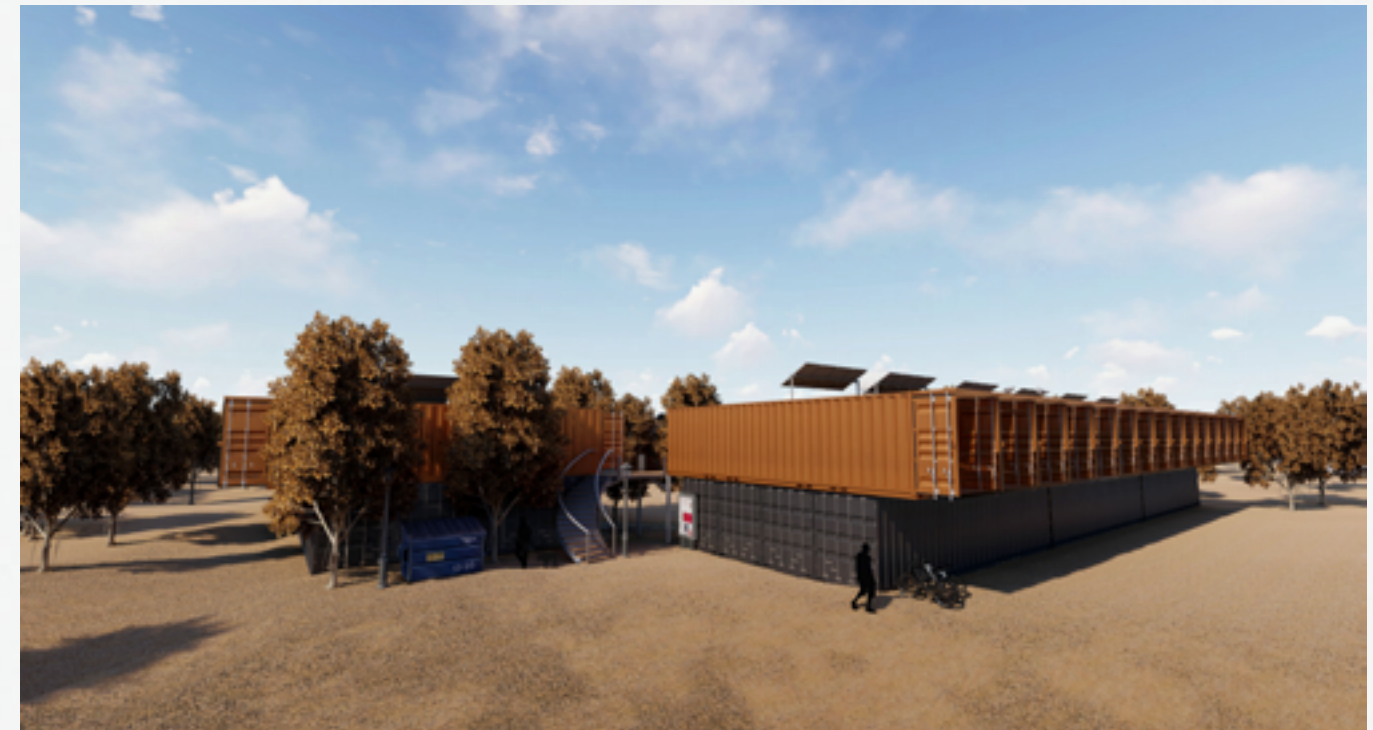
65

A mirror not only reflects physical things, it can also act as a metaphor for reflecting emotion. A mirror displays truth, but it can also disorientate and cause people to get lost. In this proposal, I designed a mirror maze, located in Kensington Gardens, that encourages visitors to have an unexpected experience of play, search and collaboration. When walkers push the mirrors, a series of mirrors will move together, opening to surprising journeys and adventures.

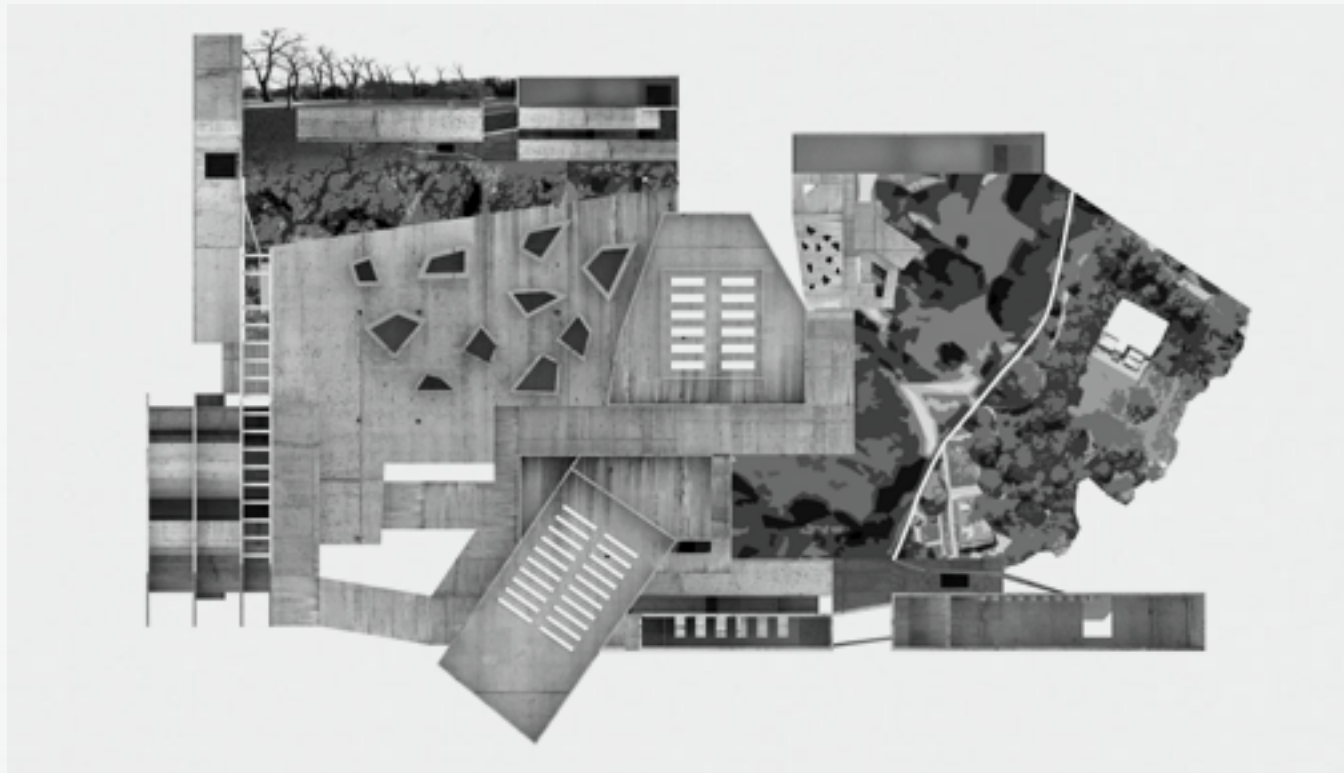
Thresholds



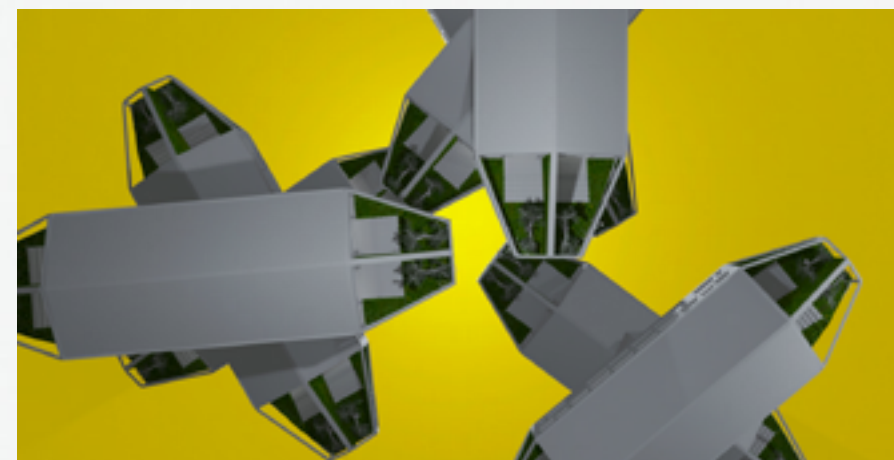
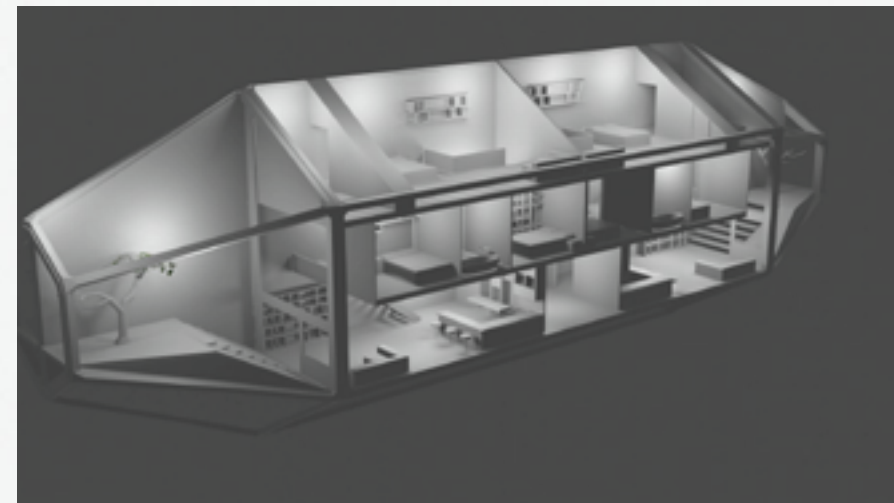
I am hoping to explore and give an idea of what life is like when a person has Alzheimer's disease. I want people to understand the negative emotions and the repetitive behavior that sufferers exhibit. I want the wearer of my piece to feel their chaotic spiritual world and understand more about the impact of this incurable disease on patients and their families.



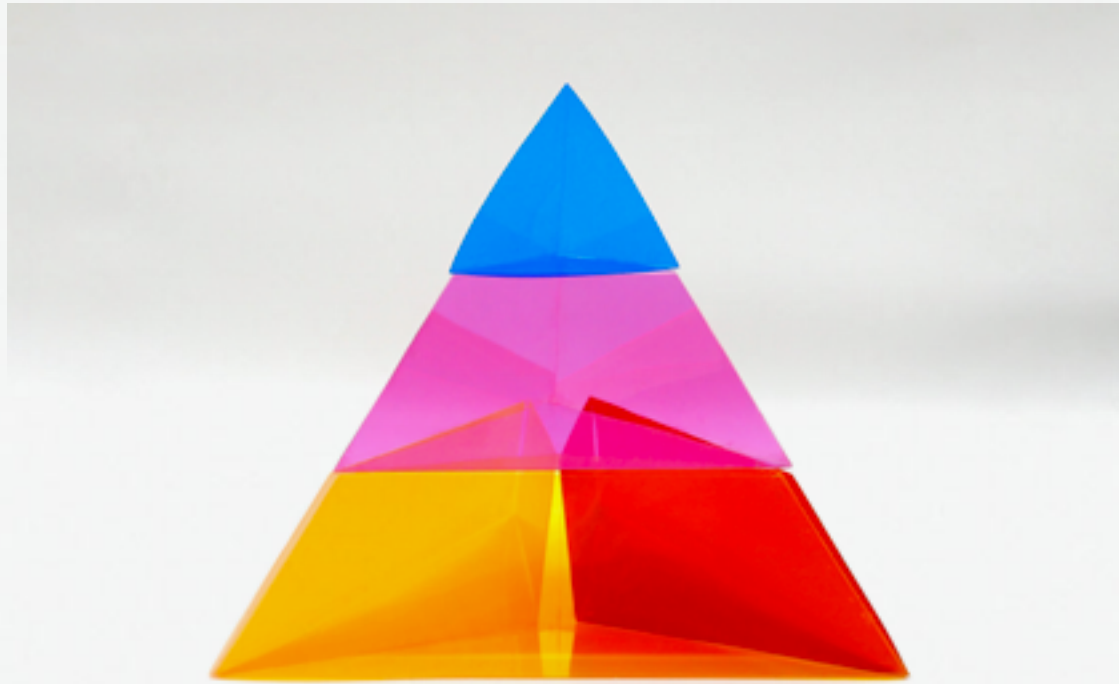
This project proposes improved temporary housing and services for refugees in Calais, France. It uses the concept of modular architecture, which can be quickly built and adjusted to create an ideal living environment. Residents can use their existing skills to make money to pay their rent and living expenses through the community's business district. The goal of the project is not only to help displaced people but to raise awareness about the growing refugee problem.



Laudomia, is the city of the ghost, described in Calvino's novel *Invisible Cities*. I translated this fictional place into a spatial strategy to address the shortage of graves in London. The site of my investigation was Highgate Cemetery; I reconstructed the spatial narrative by connecting virtual space with reality and embedding a digital heritage for contemporary people. This architecture plays the role of narrator, telling a story connecting imagination and reality, past and future.



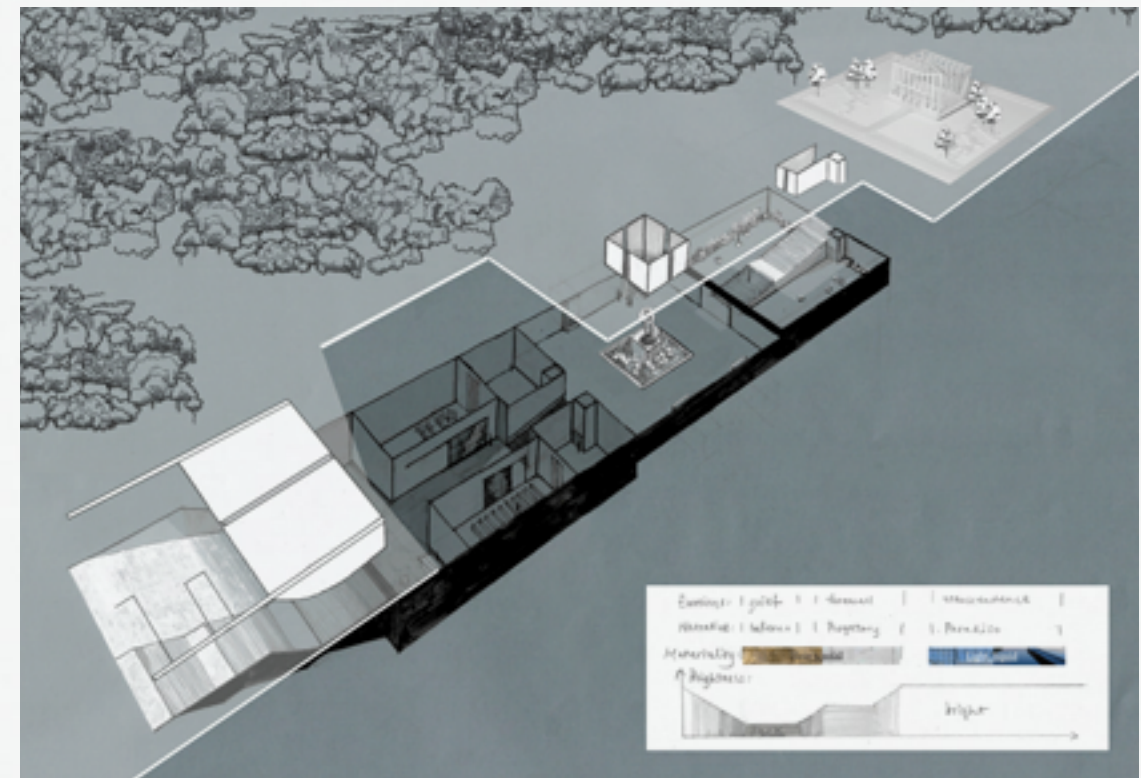
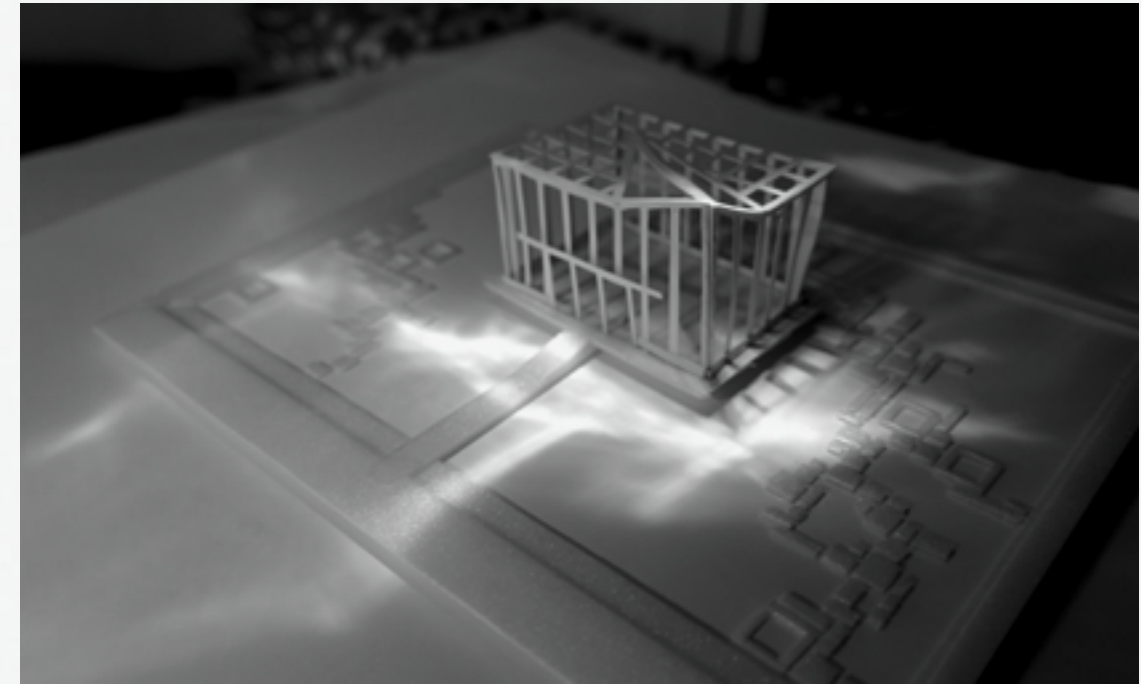
This project explores the potential of vertical real estate to be used as means for improving humans' biophysical relationship with their immediate environment. My research centred on the forms created in nature by co-dependent hive minded species such as termites, ants and bees. I set out to design high-density residential structures that take inspiration from such creatures and the structures they create to dwell in.



70

Life Collection:
Pyramid

This desktop storage cabinet is designed for containing and displaying autobiographical objects collected through a person's lifetime. The triangular structure consists of five individual compartments; a different age group purchases each layer. *Pyramid* is both a product and personal experience. The user fills the compartments; collating objects as they build their lifelong collection. The product encourages people to evaluate their relationship with objects through their life, while inspiring new perspectives on self-identity and growing old.



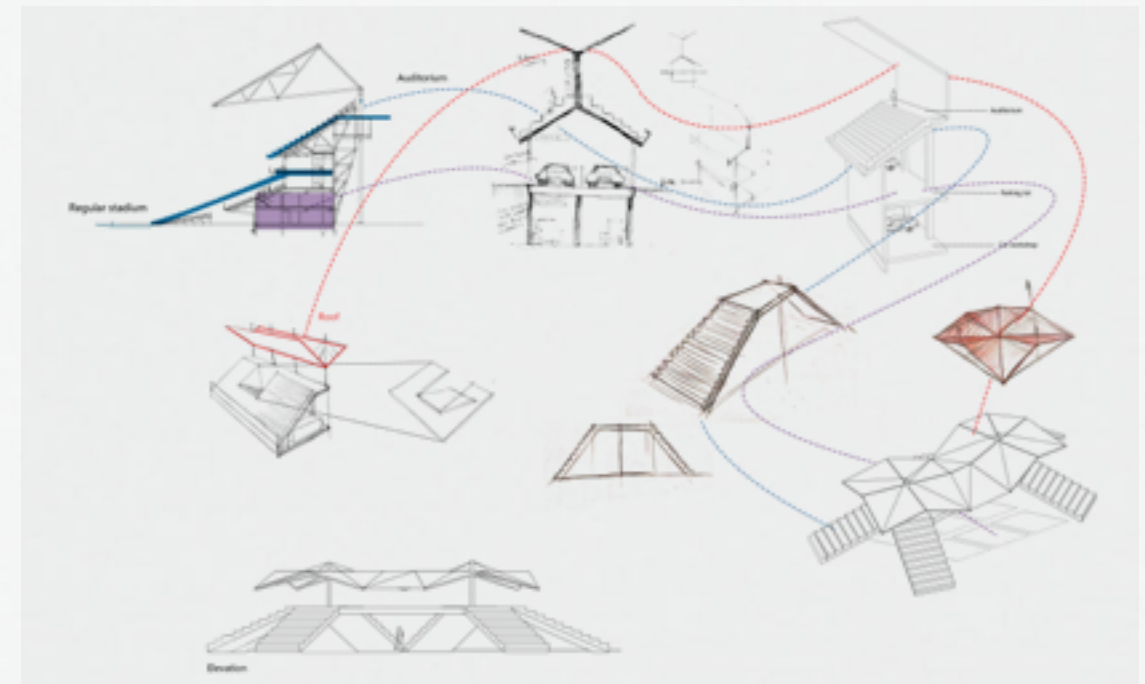
71

Greenhouse
Crematorium

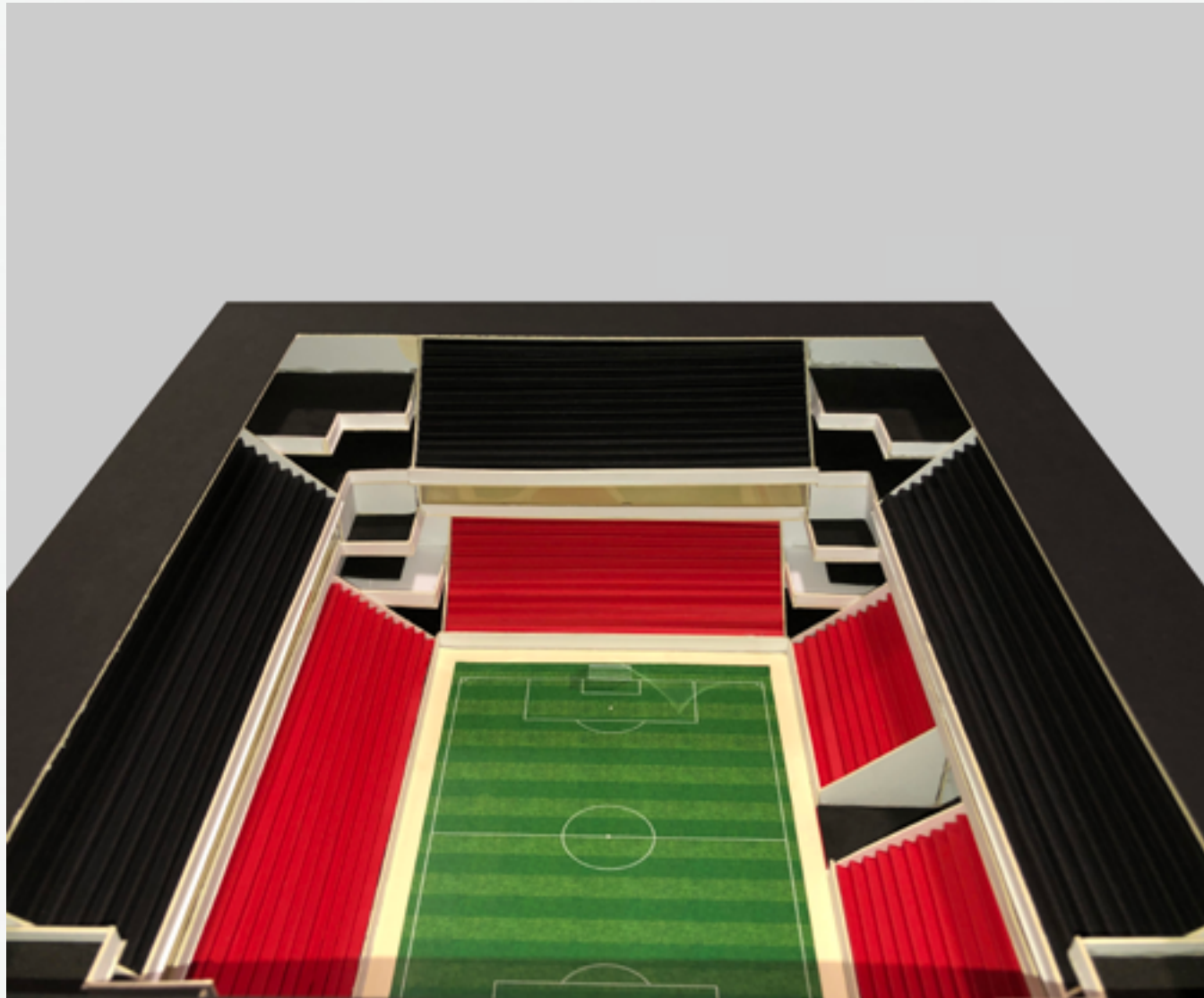
Greenhouse Crematorium responds to the lack of burial space and urban parks in Taiwan. The series of spaces offer journeys to underground levels, creating a narrative about grief and healing through the progression of lighting levels and the shifting material tones. The ashes are used to germinate plants, which are then moved from the greenhouse to the park, creating an urban oasis for remembrance.



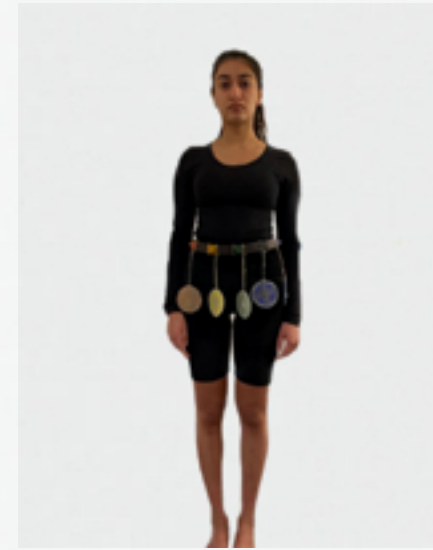
I want to show the importance of traditional Chinese medicine. In China, many people believe that it is a superstition. I want to say that it is not. My work combines objects and tools used in traditional treatment to let everyone know that traditional Chinese medicine is a very precise and accurate practice. These tools are special and rarely used in everyday life. They arouse curiosity. I hope my work can help eliminate prejudice against traditional Chinese medicine.



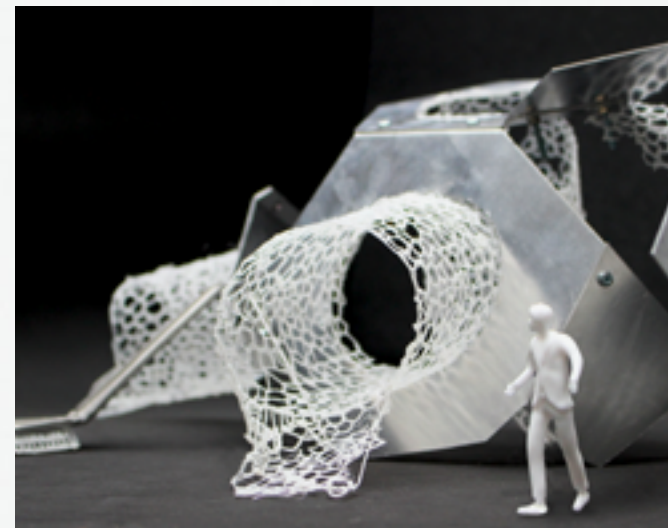
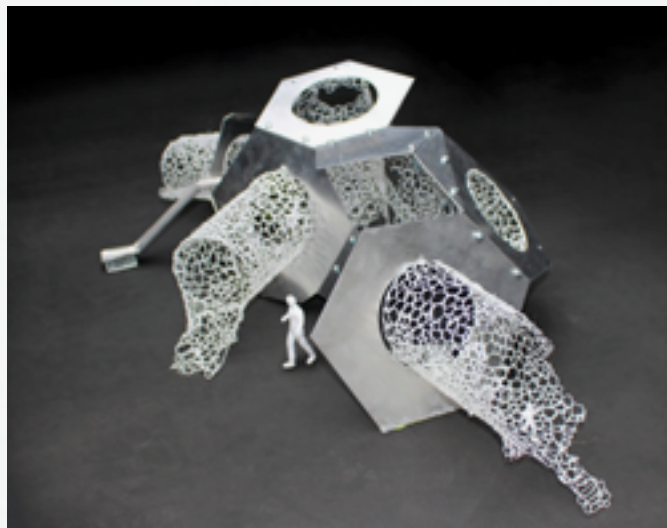
This project gives salvaged cars a second life in the south of the UK, at Angmering Raceway. Here, car crashing would change from a bad thing into entertainment. The facilities, including a bar, parking lots, auditorium and car workshop would be used to hold a series of activities to service the community. The site has been selected to regenerate the local area by attracting more visitors to revive this racing culture.



Football is an integral part of Egypt's culture. I therefore designed a new stadium at the heart of Cairo with increased capacity, improved safety and environmentally friendly methods of production. The corners are levelled, catering to various services and different programs of entertainment. The venue's colour-way follows the Egyptian flag with the black exterior made up of solar panels to absorb Egypt's all-year round sunlight.



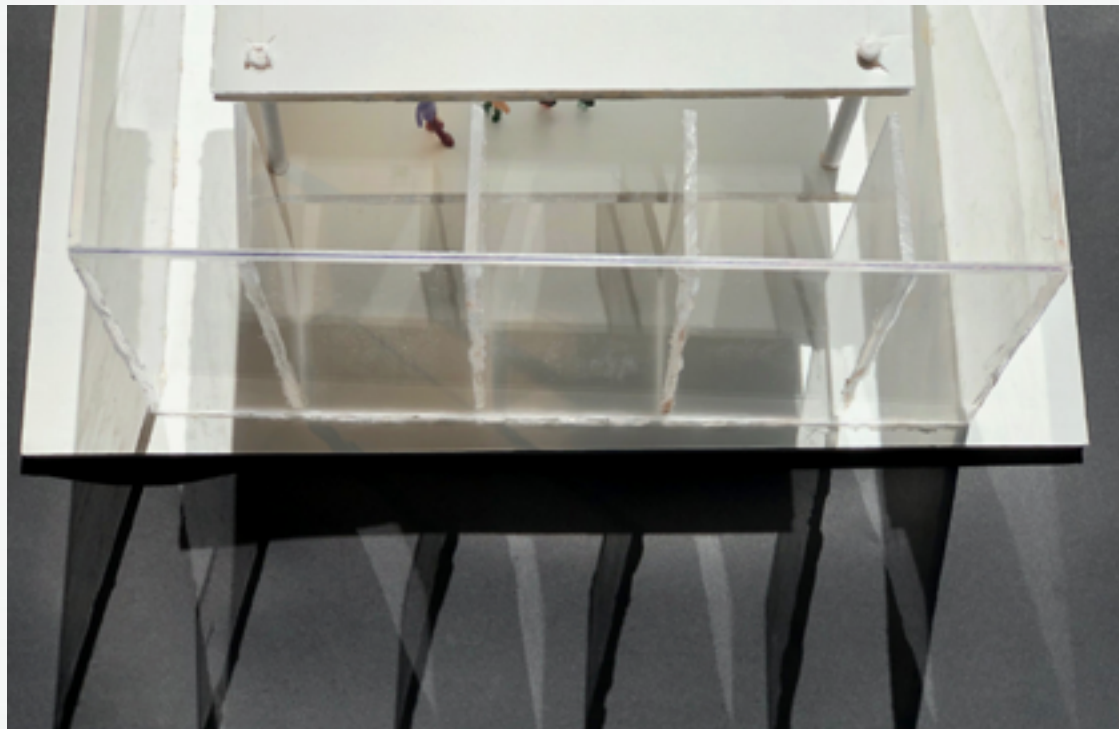
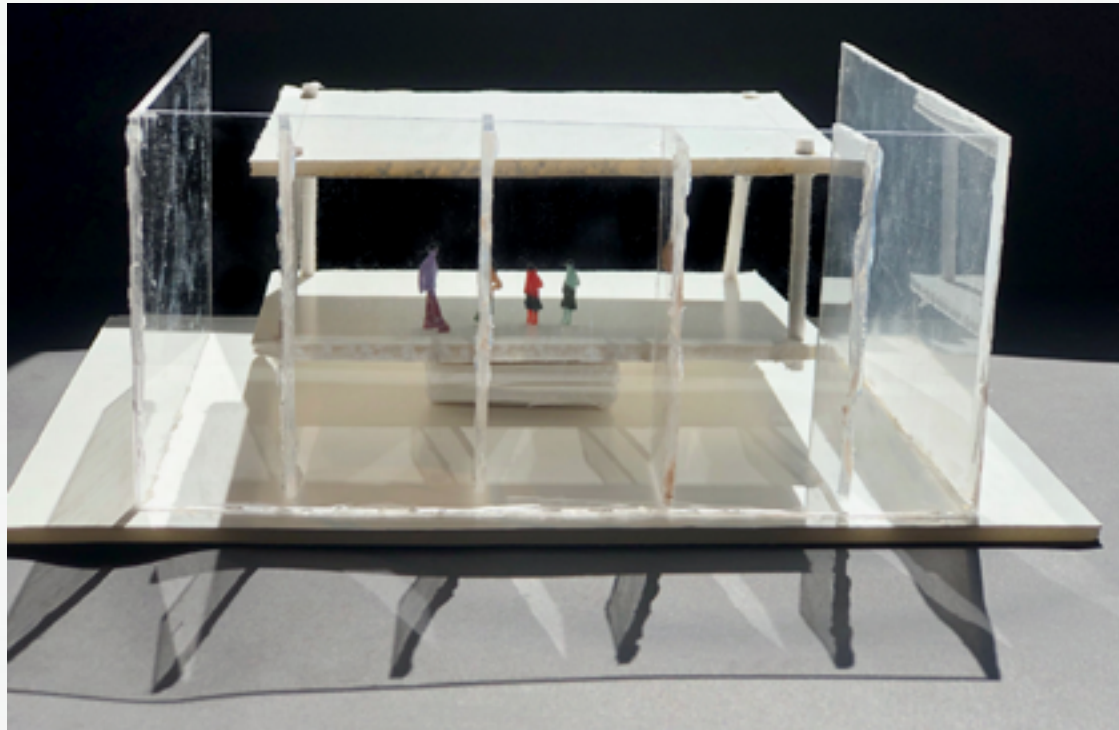
My concept is based on the ability of the human body to heal itself with the presence of the seven human chakras, also called the seven healing points. The chakras can be responsible for disturbing life energy, which is also known as Qi or Praana. Each chakra transfers its energy across the body. This project depicts the process of self-healing in human beings and displays the transmission of positivity into the body.



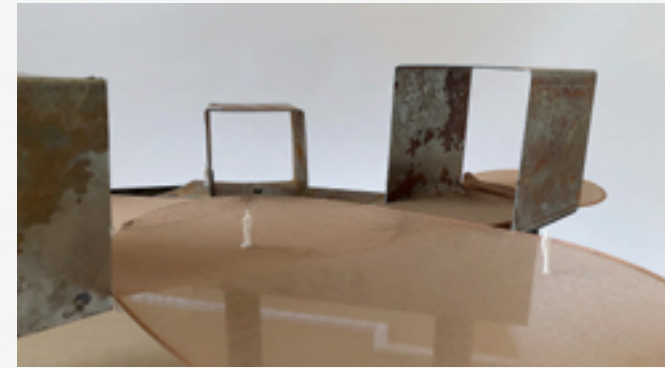
Biomimicry proposes using nature as a source of ideas and innovative solutions for humans' problems and needs. I am proposing an urban playground in Shoreditch. My design combines a robust metal geometric framework with a 3D printing element which builds, disassembles and adapts intricate and organic cellular climbing mesh. The form and logic for this project derives from cellular structures that I mapped and used as a starting point for detailed material investigations.



I created a seed disperser designed to facilitate the spreading of seeds as a ritual. The object encourages us to think differently about activities we may consider mundane. Planting seeds is an action of beauty and purity, an action that should be celebrated. The form is constructed in terracotta clay using slip casting, hand building and throwing techniques.



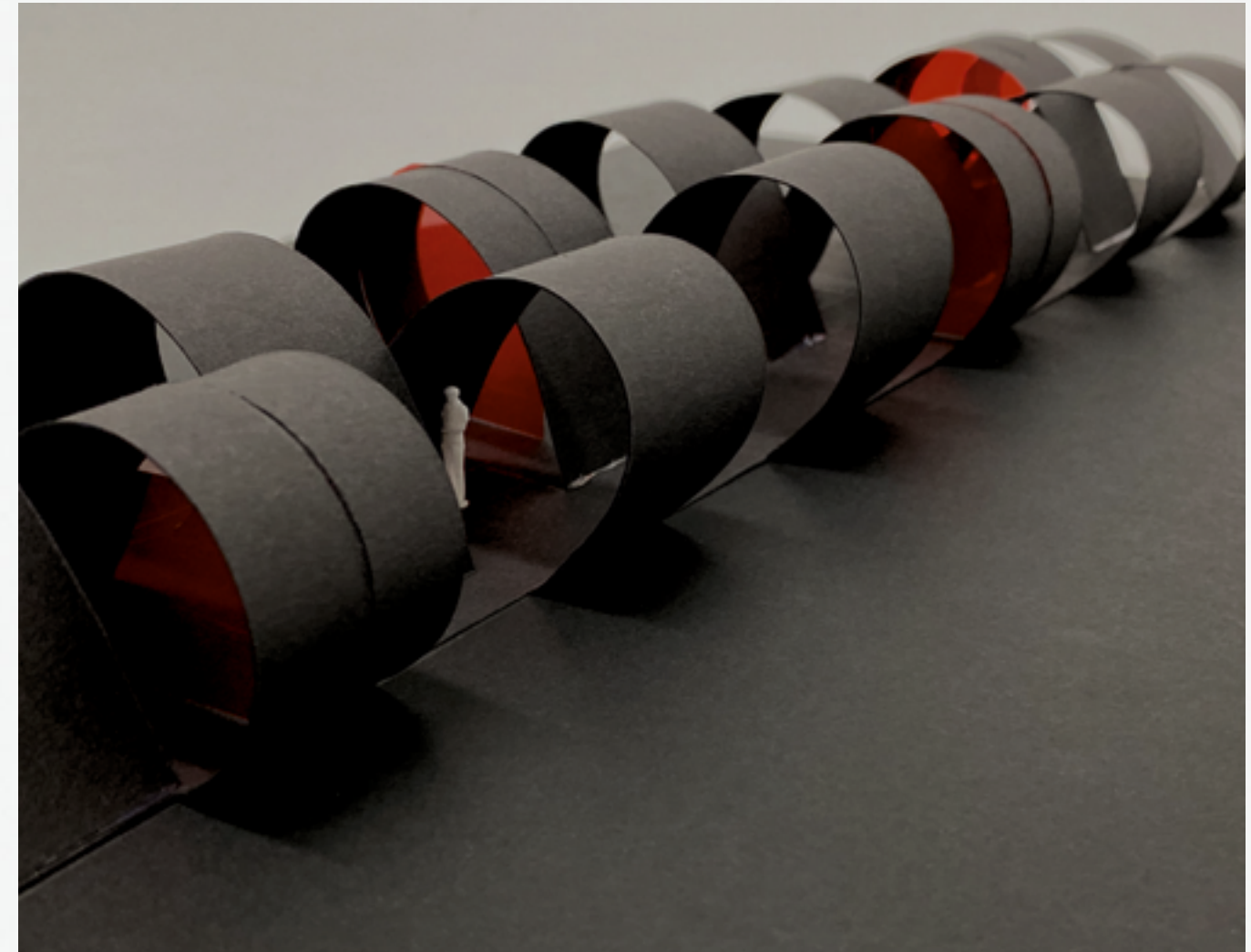
This project conceptually compares social and material transparency in parallel, creating a public space where people can see everything opposed to more prevalent private or concealed spaces. The proposal weaves together this attitude to public space whilst aiming for comfort and security in a family home. The project is personal, with the site located in my community, with a desire to create something striking and different amongst all that is familiar or the perceived normal.



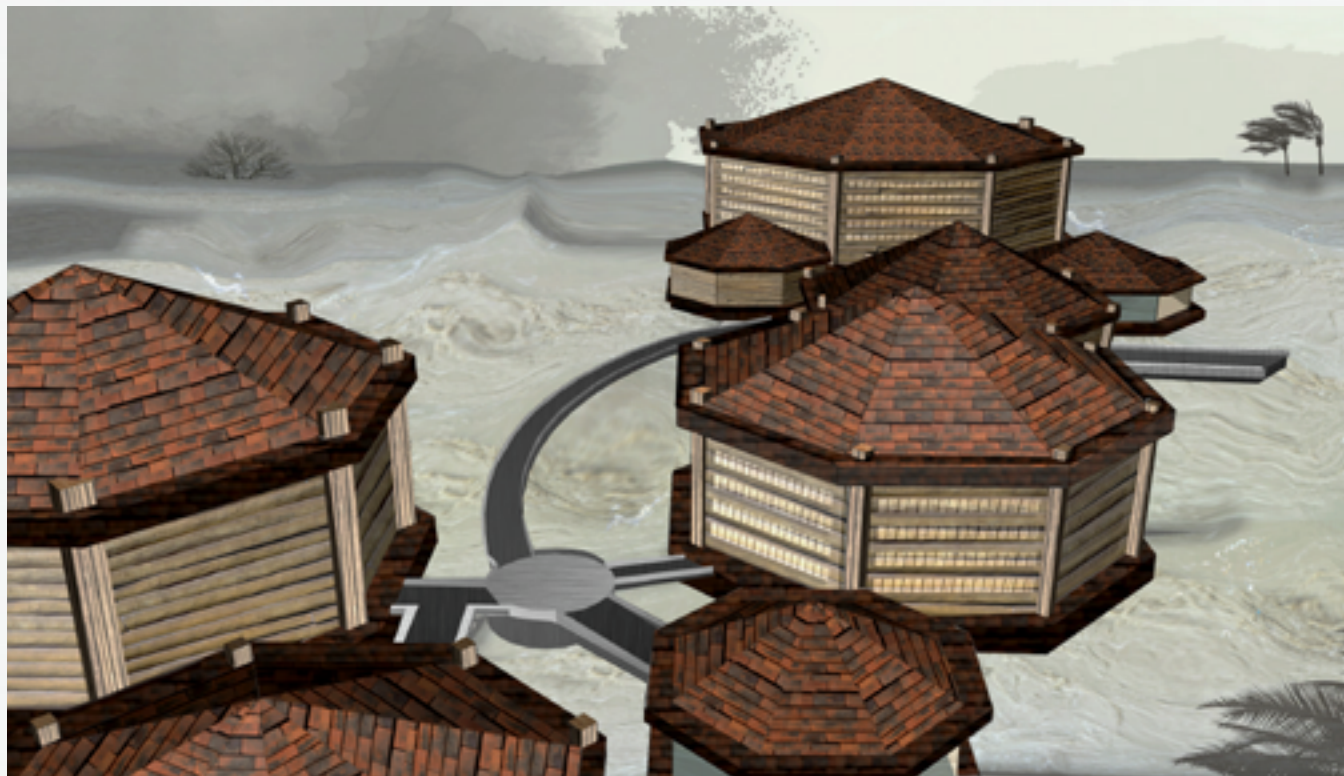
This recreational space aims to strengthen the community bonds within the residential district of the Isle of dogs. Situated on Millwall Outer Dock, the building is elevated above the water by three pillars. Local people will approach this communal structure by boat, transforming the water into an extension of the leisure space. The rectangular shapes and the rusted steel are reminiscent of the industrial era – a period of rebirth for the Isle of dogs.



My design contains a solar lighting system and is placed on a windowsill to absorb daylight. The product contains a herbarium, which is a collection of preserved plants that are stored, catalogued, and arranged for study. The stones that surround the herbarium glow at night. Designed for people with limited living spaces, my product focuses on the harmony of light and materials. The materials used are Washi paper, wood and stone. The solar lighting system avoids the use of electricity, which is positive for the environment.



Limiting movement was the key initiative for this project, to create a structure which would cause visitors to conform to tight spaces and elicit feelings of claustrophobia. I designed a tunnel which decreased in size towards the middle and increased in size towards the entrance and exit. Red acrylic was applied throughout the tunnel to add to the overall experience of claustrophobia as the colour red is commonly associated with danger.



82

Floating
Emergency Shelter:
Man vs Nature

The increase in violent natural disasters have devastated communities worldwide. Some of the most vulnerable areas, situated along our coastlines, do not have the capability to protect people during floods. In reference to Cyclone Nargis (Myanmar) and Hurricane Katrina (New Orleans, US), I designed a mass emergency shelter which provides initial protection, and also, crucially, harbours the essential facilities required to help alleviate any social issues which may develop or worsen during the aftermath.



83

Misfortune Extinguisher

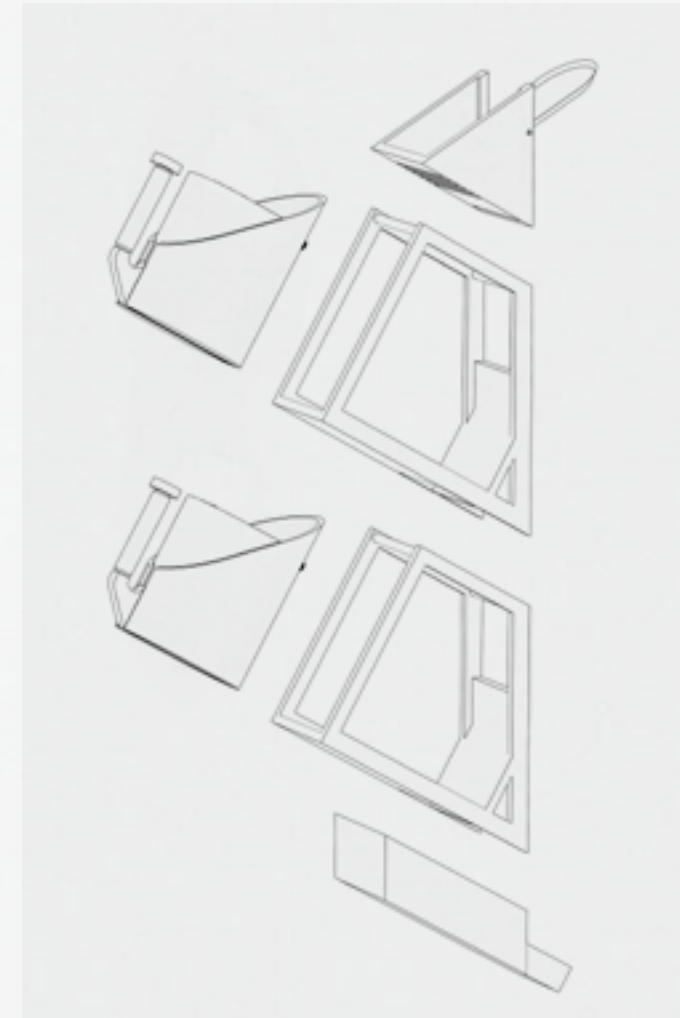
This piece is inspired by the pitcher plant and the beliefs associated with it and my memories of using fish traps in my childhood summers. The wearer acts as a bait, they lure bad luck and trap it inside the piece.



84

Using a provocative, raw, blunt Nicki Minaj song as inspiration, my piece represents and celebrates body image as armour. With my colourful pop aesthetic, an accentuated private, intimate placement on the body, using leather and false fingernails it represents a protection from harassment. I created butt armour.

Anaconda



85

Through this project I have explored the collection and use of grey water in London. I designed a water collecting system, which easily connects to the drainage products that every London home has on the exterior. The system connects to the gutters of domestic dwellings and funnels the water into a series of watering cans. The grey water can then be used for watering plants in the home, which is a positive, enjoyable and sustainable practice.

Water Collecting Cans

ABBEY PONTEFRACT

JEWELLERY, FOOTWEAR & FASHION ACCESSORIES



86

Living with
The Black Dog

A metaphor, adopted by Winston Churchill to describe depression. The disorder is said to always lurk, like a shadow. My aim for this piece is to allow non-sufferers to understand the shadow of depression, specifically my Father's 'Black Dog'. Using domestic materials such as zip ties to mimic a ragged dog tail, which the sufferer would trip over time and time again.

PHOEBE RAHMATALLAH

PRODUCT DESIGN & CERAMICS



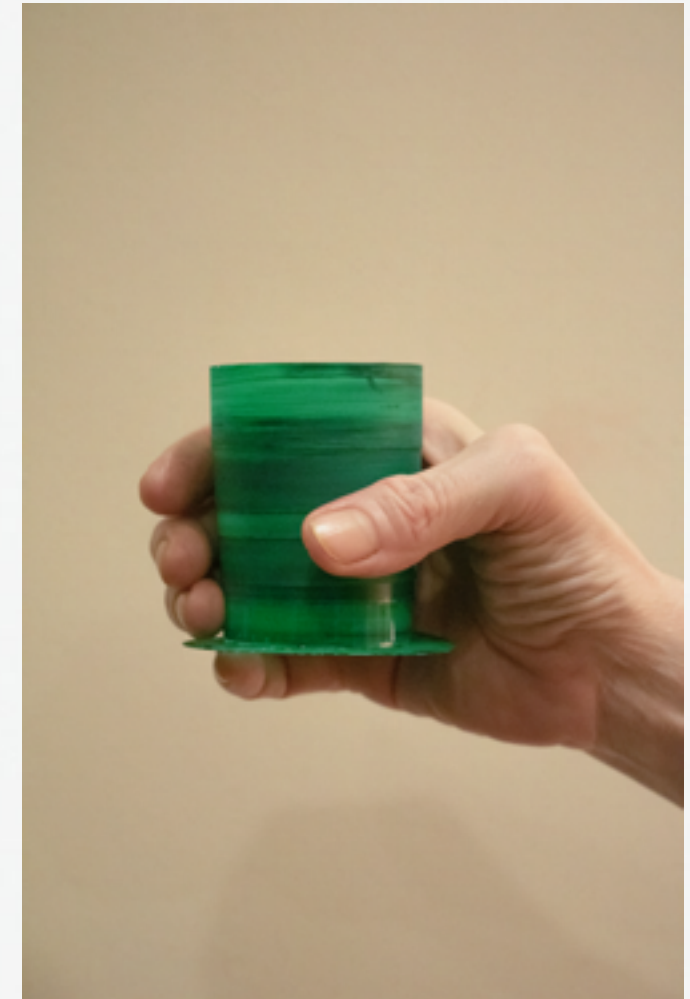
87

Mindfulness

I designed an aroma diffuser made of ceramics. It aims to help with stress, mental health and general well-being. I explored the sense of smell within mindfulness. The product has three ceramic components: the candleholder, the vessel and the jug. A woollen sleeve insulates the heat for handling. My product promotes relaxation and mindfulness.



This project looks at the comparison between immigration and space travel as I felt there were similarities in the uncertainty of travelling to a new and strange environment. I looked at my own heritage to forge a new narrative of this unsettling experience.



Partying and sustainability are activities that are not often thought of in the same sentence. But what if they were? I have created a solution to tackle plastic waste in clubs and bars, the *Cop-A-Cup*. *Cop-A-Cup* is a telescopic cup that can be purchased alongside tickets for events and allows people to drink in a reusable cup. When not in use it can be compressed and becomes a fashion accessory. I have also designed a bar system for cleaning and refilling, encouraging partygoers to stay hydrated.

ARANZA SANCHEZ-GALLEGOS

ARCHITECTURE & SPATIAL DESIGN



90

I focused on re-designing informal settlements in Latin America. The ambition for this design is to rehabilitate current slums in Mexico City, by using shipping containers to create a more welcoming yet secure environment for its users. This architectural arrangement allows inhabitants to build a sense of community and autonomy within these slums as the functions will be multi-purpose: homes, stores, or educational facilities. This design interprets a way to embrace the culture, society and politics encompassing Latin America.

The Unit 4-44

FREDERIC SCHER

PRODUCT DESIGN & CERAMICS



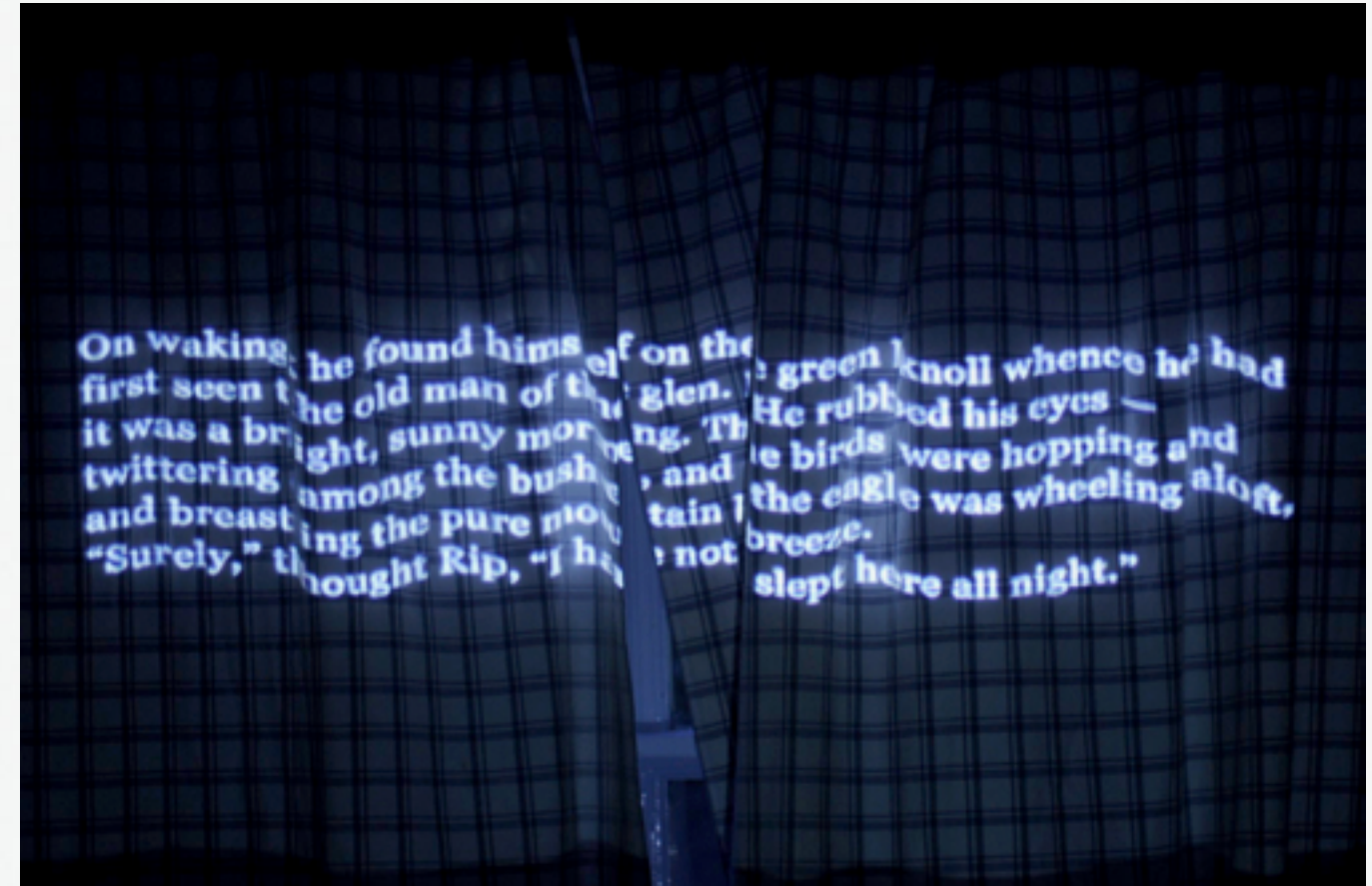
91

In the Kitchen

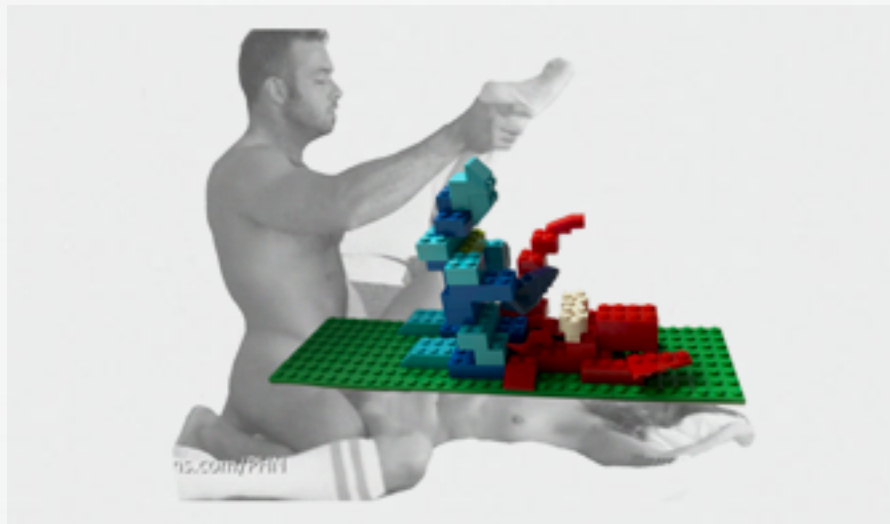
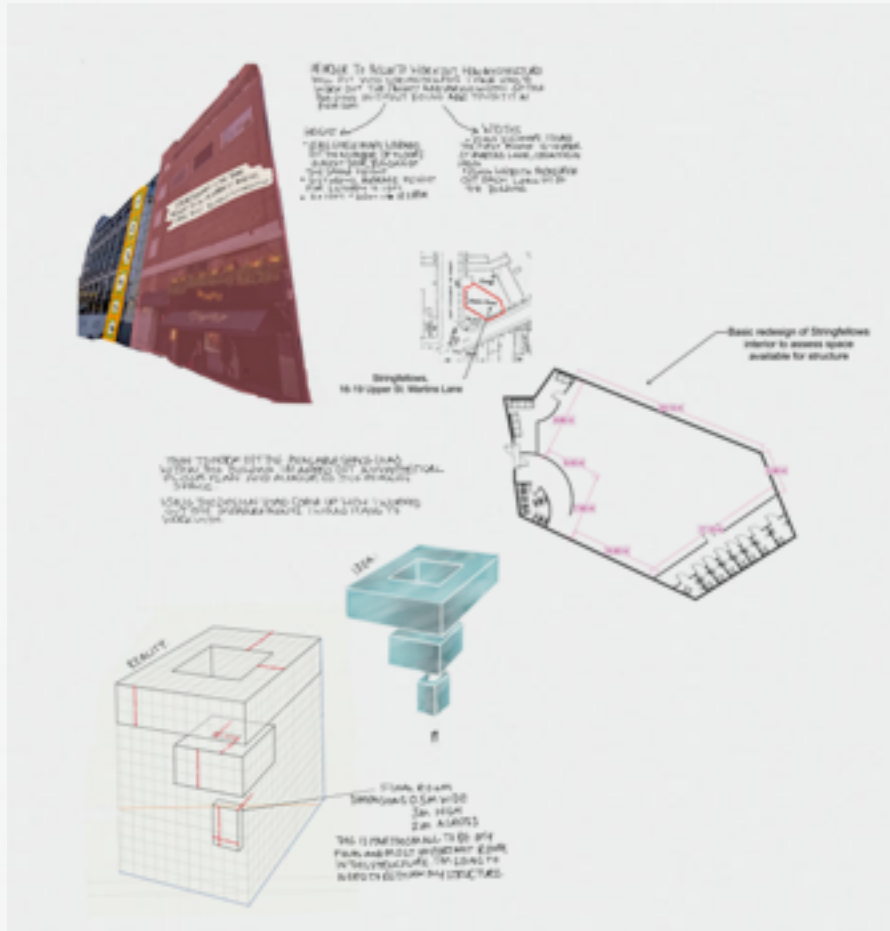
Through this project, I explored design and ergonomics in the kitchen. I aimed to improve the design of a well-used kitchen product through looking at the chopping board, a hard-working kitchen tool. My design aims to simplify with subtle and minimal changes. Designed for someone cooking alone, the chopping board makes it easier to move food from your chopping board to your pan or plate. I used walnut wood for its strength, aesthetics, density and traditional values.



Exploring decorative alternatives to health accessories, intended to embellish and beautify rather than hide and conceal. Focusing on my mother's health issue with her hand – shrunken tendons due to the disease CRPS. Experimenting with a tension brace to straighten out the fingers and return mobility whilst creating a unique and beautified piece to raise self-confidence and boost my mother's self-esteem.



On waking he found himself on the green knoll whence he had first seen the old man of the glen. He rubbed his eyes – it was a bright, sunny morning. The birds were hopping and twittering among the bushes, and the eagle was wheeling aloft, and breasting the pure mountain breeze. 'Surely,' thought Rip, 'I have not slept here all night.' The question is followed by an answer; this is reflected in a game show spatial landscape proposal.



Reframing Desire seeks to challenge the current spatial context of sex work, with a focus on stripping. In redesigning this environment, I have explored society's relationship with arousal and focused on the challenge of translating the abstract, infinite nature of seduction and fantasy into a finite space. Through this space I hope to empower sex-workers and help tackle misconceptions about the industry.



This piece illustrates the relationship between my mom and me. The breast and the bird's nest represent my mom, the person that nourishes and protects me. The wheat sheaf represents me, the seed that has been planted by my mother. The three-feet long hemp rope symbolises the umbilical cord. In my hometown, there is a saying 'The God will be within three-feet of you to protect and monitor you'.



Bespoke is about a specific, contradictory personality. My petite client loves to wear large, oversized clothes and jewellery, this made me consider the contrast between objects. I used rubber and metal as my materials. The contrast of texture, colour rigidity and elasticity was the best means to show the controversy of my client. The bracelet inflates and grows oversized on arm and the bright colours create distinct impression of her.



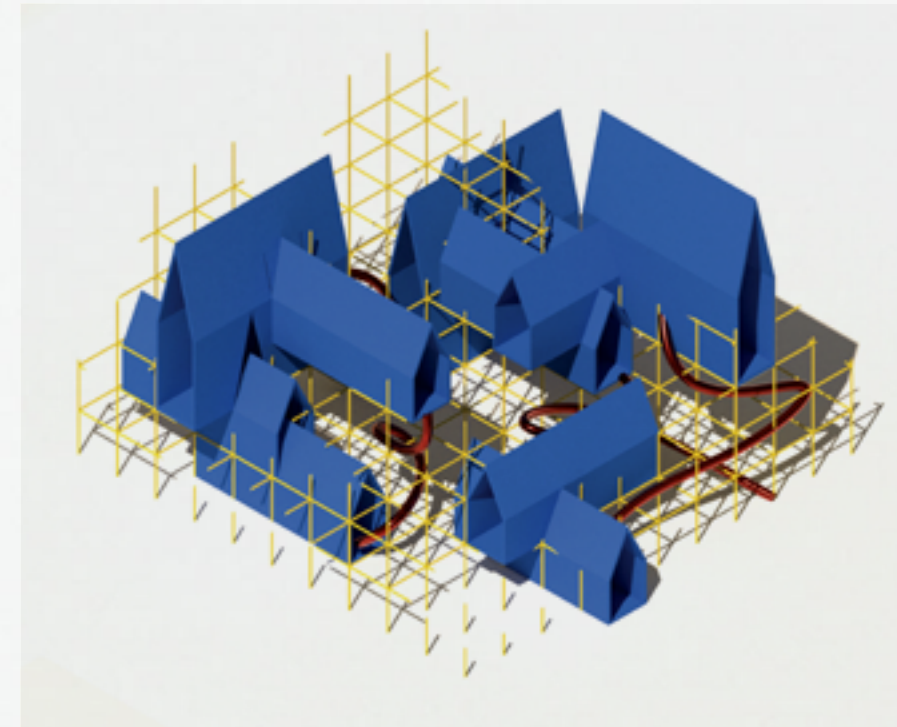
I have designed an indoor light installation that highlights the intricacy of plant biology by immersing visitors to Chelsea Gardens in visual and factual stimuli. Frosted polypropylene curves and loops hang down in the misty tropical corridor representing the curve of the light absorption against wavelength graph. The frosted effect coupled with the misty environment creates an intense visual experience enticing the user to learn more about the plants.



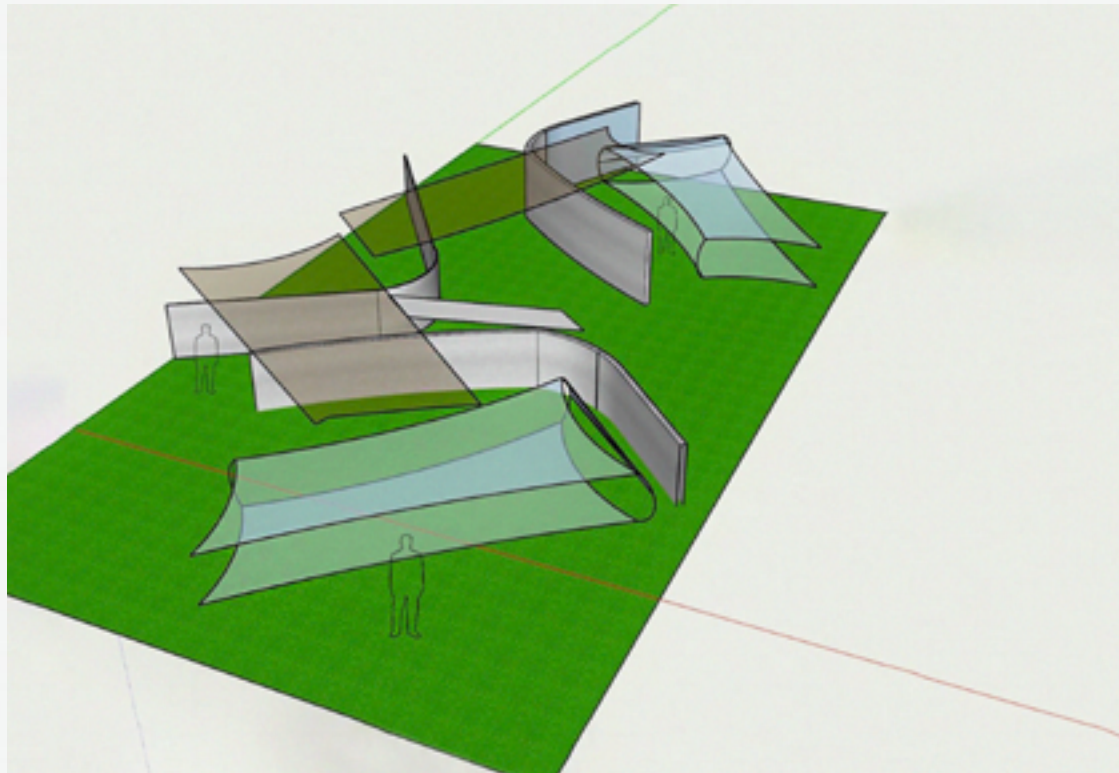
Kvasir was a **vigilant** in Germanic mythology. His name means "vigilant" and recalls his creation when the gods split into a jar to mark the end of combat between two brothers of the **gods**, the **gods** and the **gods**. The Aesir then took the jar and **gods** and made from the **gods**. Because of his **gods**, he travelled the world and wherever he went people stopped what they were doing to listen to him. He was killed by two dwarfs, **gods** and **gods**, who wanted his wisdom. They **gods** his blood with **gods** to make a wonderful **gods** who **gods** the gift of **gods** to everyone who **gods**.



The project looks at the culmination of wisdom and energy blooming within the body. Blood and intestines are presented as the physical embodiment of these two elements. This piece is inspired by the Norse tale of Kvasir, his blood was used to create the 'Mead of Poetry' which granted wisdom. I became interested with the flow of wisdom and energy. The constrictive nature of the piece explores these visceral elements as they interact with the body.



The aim of this proposal is to provide a calm yet playful environment for both mothers and their young children. The design synthesises a restaurant for the adults and a playground for the kids into one interconnected space of fantasy for both generations. The proposed structure is made up of two interconnected stacks of occupiable booths, one of which is for the adults, and the other is the playground for the kids.



100

Life on the
'Threshold'

There are invisible thresholds in every aspect of our lives. Economic inequality is one of the most important and common thresholds, but still we choose to ignore it. Whilst most of us take comfort and shelter for granted there are homeless people on the streets, trying to survive in the cold and dealing with hunger. I therefore designed public spaces that respond to their needs, offering shelter and privacy, with free cooking and washing facilities.



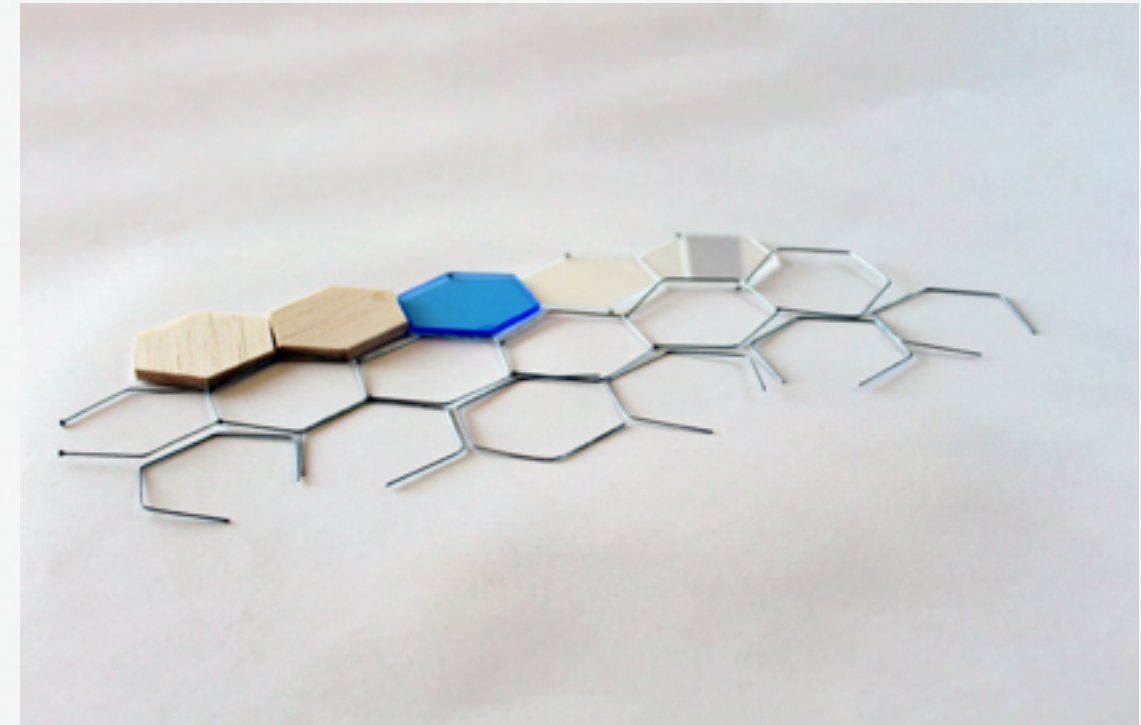
101

Utility

My design is inspired by the enjoyment of walking in the rain. I wanted to embrace this experience as a positive activity, so I designed a plastic umbrella holder to attach to a backpack. It is a lightweight product, which is strong enough to withstand the wind and rain, allowing the user to walk in the rain, with their hands free.



For this project, I was inspired by one of my favourite folk artists, Nick Drake – his songs have great significance for me, as he is from my hometown. I relate to a specific song: *One of These Things First*. Metaphorically, I believe this song portrays a series of life events that lead us to be where we are today. However, also interpreting the subject of reincarnation, respecting Drake's high regard for Buddhism and its teachings.



HEXATTACH is designed for creative education. Through unstructured exploration, children develop an intuitive understanding of geodesic forms, magnetism and basic materials within a 3D space. Simple packaging allows freedom of context, enabling children to form independent ideas. The product is designed to improve resourcefulness through integrating everyday items with the components. The website also has printable templates. The set comprises of frames made of stainless-steel wire and panels made of wood or acrylic fitted with neodymium magnets.

DANIELA
VOLSCHENK

JEWELLERY, FOOTWEAR
& FASHION ACCESSORIES



104

These interactive rings change their fragile form as they are worn. They contemplate the process of 'shedding' aspects of my life, in order to shift through the journeys of life. Made of brass, plaster, modelling clay, felt and loofah, I explore the concept of deducting jewellery from the body rather than being an addition to the body.

Shed and Un-shed

YANA
VORAPANYA

ARCHITECTURE
& SPATIAL DESIGN



105

Familiarly-
Strange System

This project proposes semi-detached pavilions that invite the community to share easy going leisure activities such as family picnics. The form of the building is drawn from the interior details of a house, reconfiguring the angles of the walls and floors and including door casings, staircases and ladders to connect the spaces. I want users to feel like they live under the same roof; hence, the interior-like structure has a pitched roof with non-identical rafters.

SIWEN (EMILY)
WANG

JEWELLERY, FOOTWEAR
& FASHION ACCESSORIES



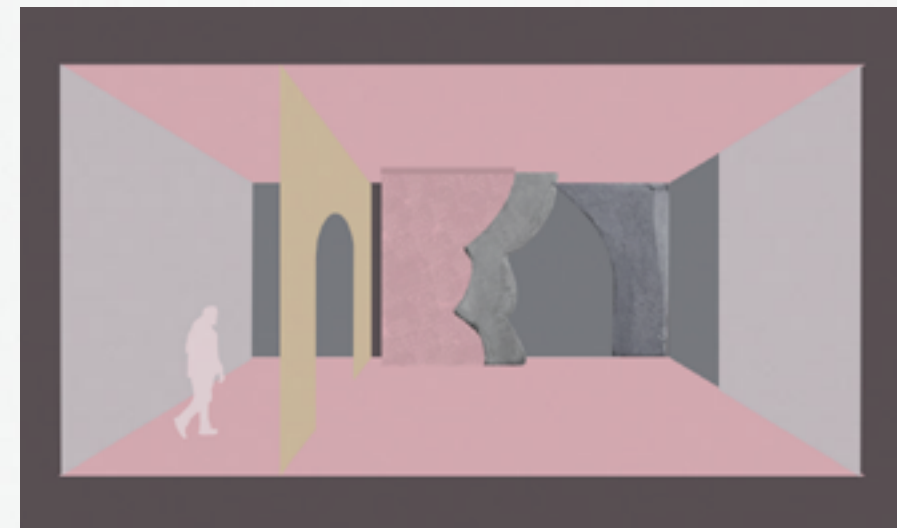
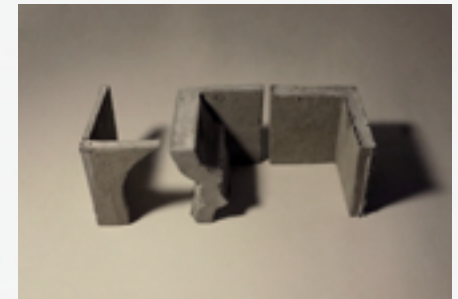
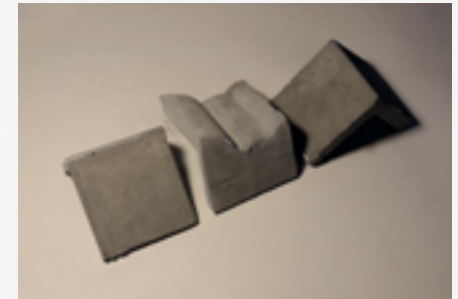
106

This bespoke piece explores a playful expression of something that can be both serious and funny. I wanted to combine two very different aesthetics. A hard 'serious' metal structure with softly manipulated knotted fabric. Bringing together these opposites led to a wonderful transformation.

Bespoke – Playful

WEI NING
WANG

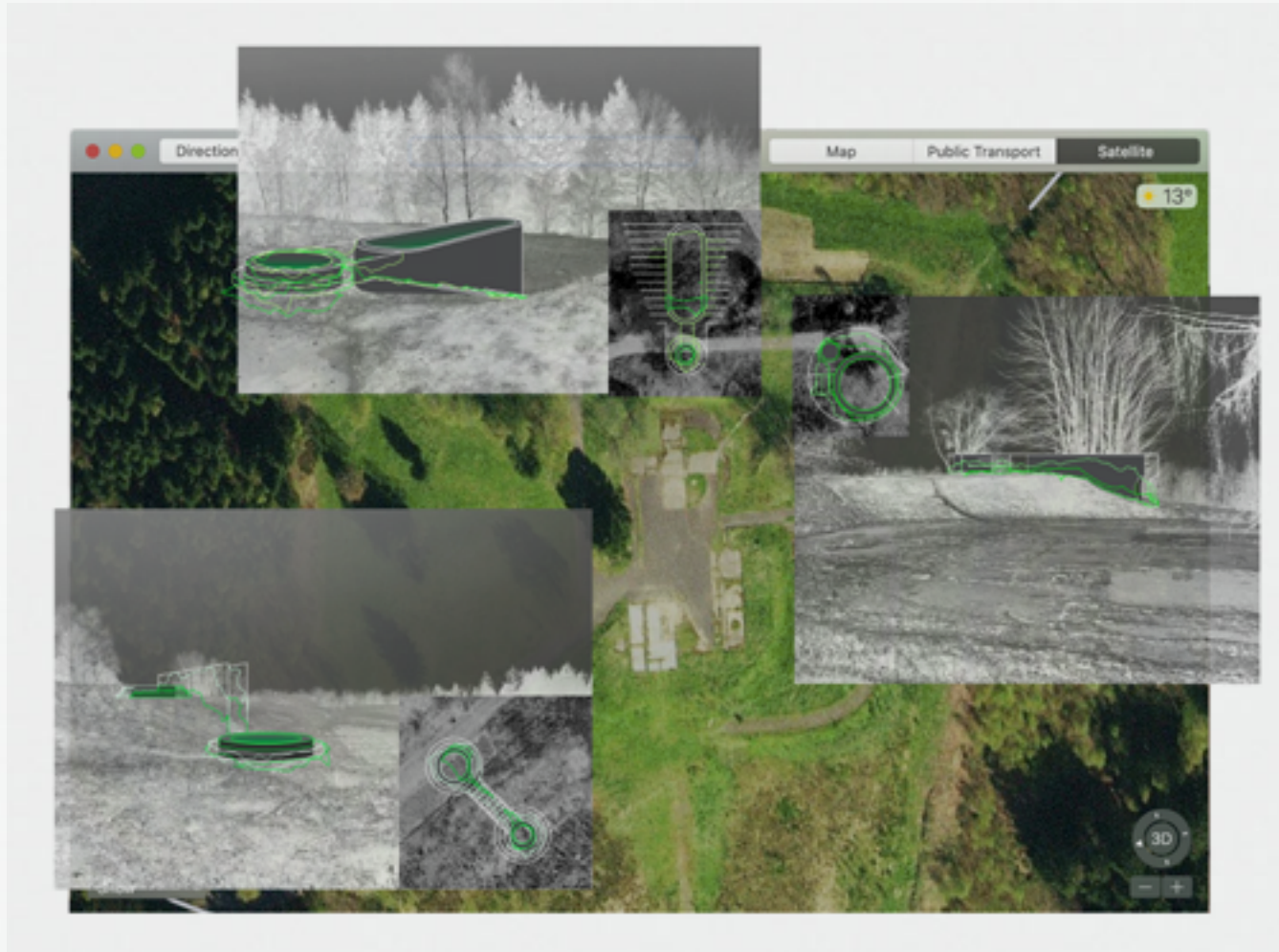
ARCHITECTURE
& SPATIAL DESIGN



107

In this project I explored the contribution that subcultures make to society. I designed a Cultural Centre located in Camden Town that aims to link the Punk and Kawaii subcultures and open up dialogue with the wider community. This space is for local people to tell stories about the past and create new connections for social progression. I utilised curves and solid straight walls to convey the relationship between these subcultures and mainstream society.

Narrative of Subcultures



Green+Grey is a set of structures located in a natural environment that are made up of concrete and mycelium parts. The mostly circular structures frame parts of nature on an abandoned, overgrowing military base in the forest. As time passes the mycelium parts of the structures biodegrade and reveal circular concrete structures.



The project is a response to the issue of homelessness. Having discovered lack of safety and comfort were the most prominent issues linked to social isolation, the proposal is orientated around providing shelters in community spaces to encourage social interaction. Physical contact between individuals is a key way to provide comfort, as it reassures and offers security. Based on the form of the human body, the outcome is an undulating multifunctional modular structure designed around the need for physical contact.



110

Toxic
Masculinity

This project responds to the ramifications of toxic masculinity on queer communities. The conceptual direction is fueled by anti-essentialist ideas of gender and sexuality, recognising the implications of gender performance and its repercussions for the individual. The structure serves as a tangible manifestation of the platforms necessitated within queer communities for unhindered self-expression. Made from texturally stimulating concrete, the platform stands at a gradient to bear semblance to a stage, subliminally advocating public engagement and performance.



111

Gift for Dad

Every time I went to temple, I bought amulets with different functions for my Dad as a way to show my care, but also to show my expectations for him. I wanted to make amulets as gifts for him, without demands and expectations. The amulet is made of wishing notes for Dad, hand-written by me and my friends. Lotus flower petals inside stand for purity and cleanliness, to symbolise the purest wishes I have for my Dad.

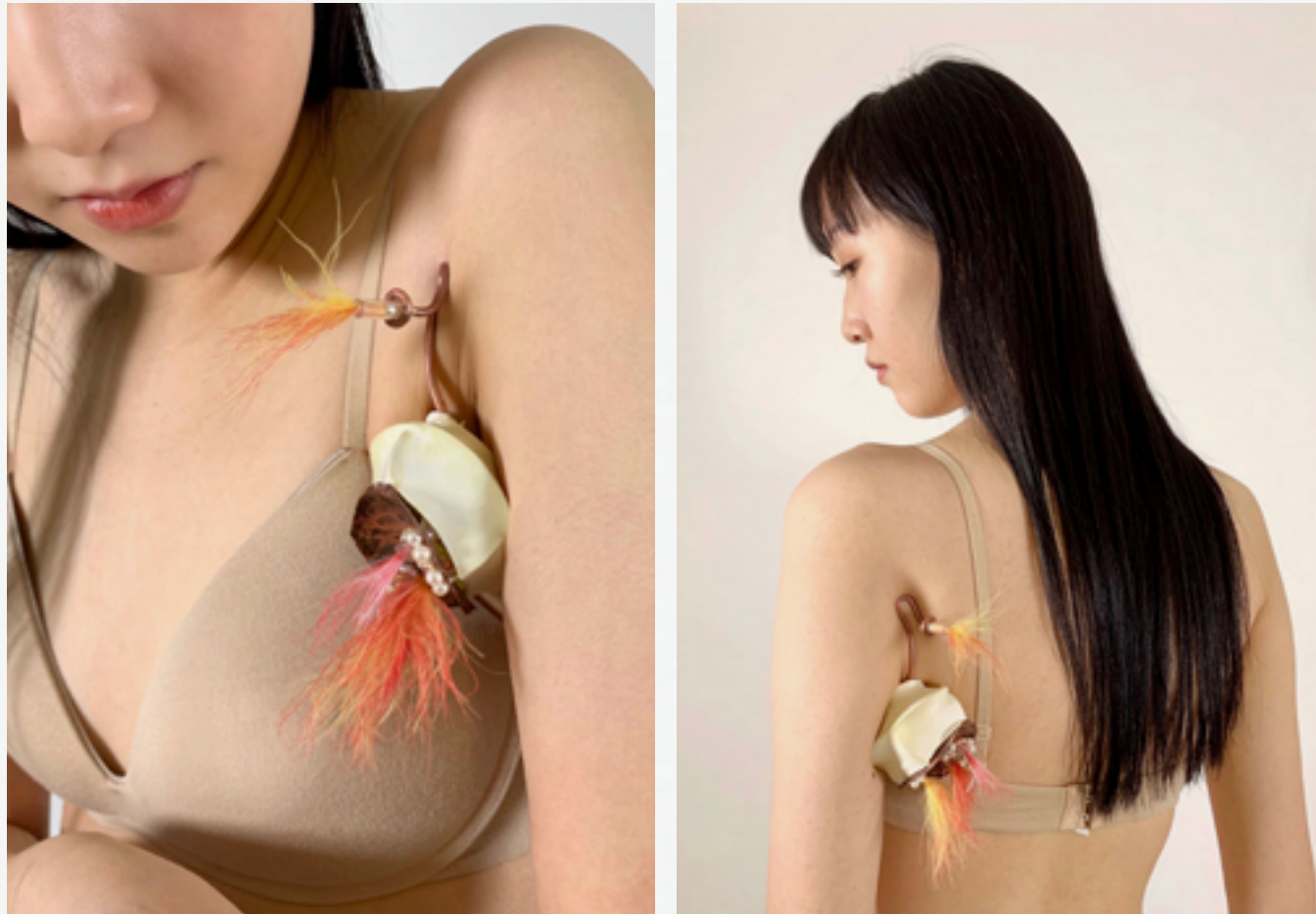




The *Eating Habits* series is based on the strange and grotesque ways we eat. The three rings each represent a type of dish. I extracted key shapes from the crucial acts and simplified them into more abstract forms. For example, the funnel represents force-feeding and the embedded red crystals represent blood. I wanted to make my designs elegant but at the same time reveal a brutal reality. Through this series, I wish to raise awareness of how we treat animals in food production.



A small dustbin in every home makes a massive difference for our oceans. *Ecobin* aims to raise awareness of ocean garbage by opening minds to sustainable lifestyles. This product is an intelligent recycling bin that works with an app and aims to change behaviour towards waste management and ocean pollution. The design explores ways to encourage recycling through rewards as waste is collected. The app monitors progress, promoting exciting challenges that can cultivate our own virtual oceans.



116

Looking at the cracked shell of a pomegranate, I think of adolescent girls who are shy, yet eager to show their own shyness. Young people in their development are often surprised by their own physical changes and ashamed. This piece is placed under the armpit, a hidden part body of the body.

Her



117

My design is a brush that makes cleaning a desk space more enjoyable. The design aims to bring fun to an everyday routine. Cleaning can be repetitive and uninspiring, but it is a necessary task. This brush is a spinning top that collects dust through play. The brush is designed for office workers, students or anyone needing a break from working at their desk. It is a tool, a toy and also a decorative object.

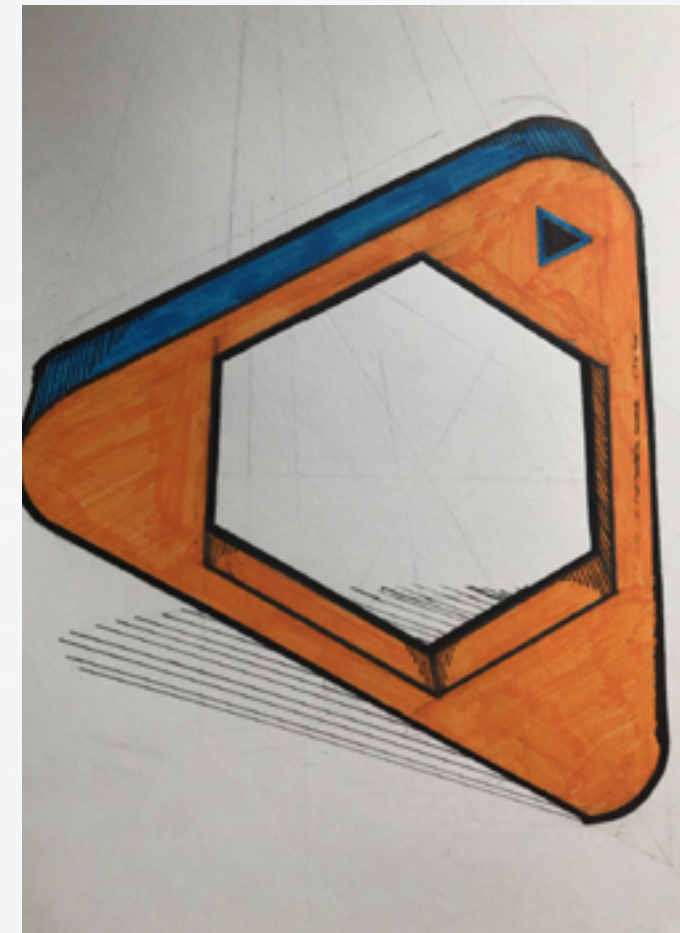
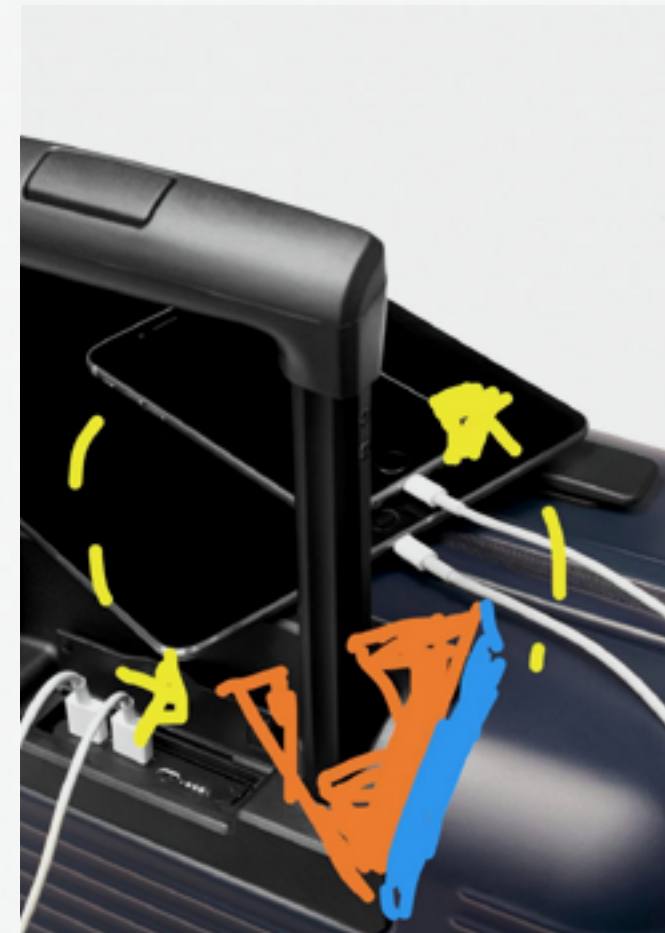
Spinning Brush



118

I designed a walk-through flower arch for Chelsea Physic Garden. Fragrant flowers such as lavenders grow hydroponically in suspended acrylic boxes to stimulate the olfactory senses as visitors stroll past. The aim was to raise awareness of the importance of scented and perfumed plants by utilising spaces along pathways. Bamboo is used for the structure due to its sustainability, flexibility and strength.

Wildlife



119

My design is a lock with a GPS system that sends the location to your phone using the *FMW* app. You simply pair the device to your phone and use the app to lock or unlock the product. This is designed for travellers to track and find their luggage if lost or stolen.

Find My Way – FMW

JIAYI
ZHANG

JEWELLERY, FOOTWEAR
& FASHION ACCESSORIES



120

The ancient emperor sought the elixir of eternal life. He wanted to live forever. There is a belief that if the power of witchcraft is used, people will always be healthy and their souls will live forever through reincarnation.

Live Forever

CHENRUI
ZHANG

JEWELLERY, FOOTWEAR
& FASHION ACCESSORIES



121

The design inspiration comes from my client. Her personality is multifaceted and contrasted. In order to symbolise and show this, I decided to use material elements with a strong contrast. I created this neckpiece as a form of armour, with soft and fragile materials mixed between layers, just like her character.

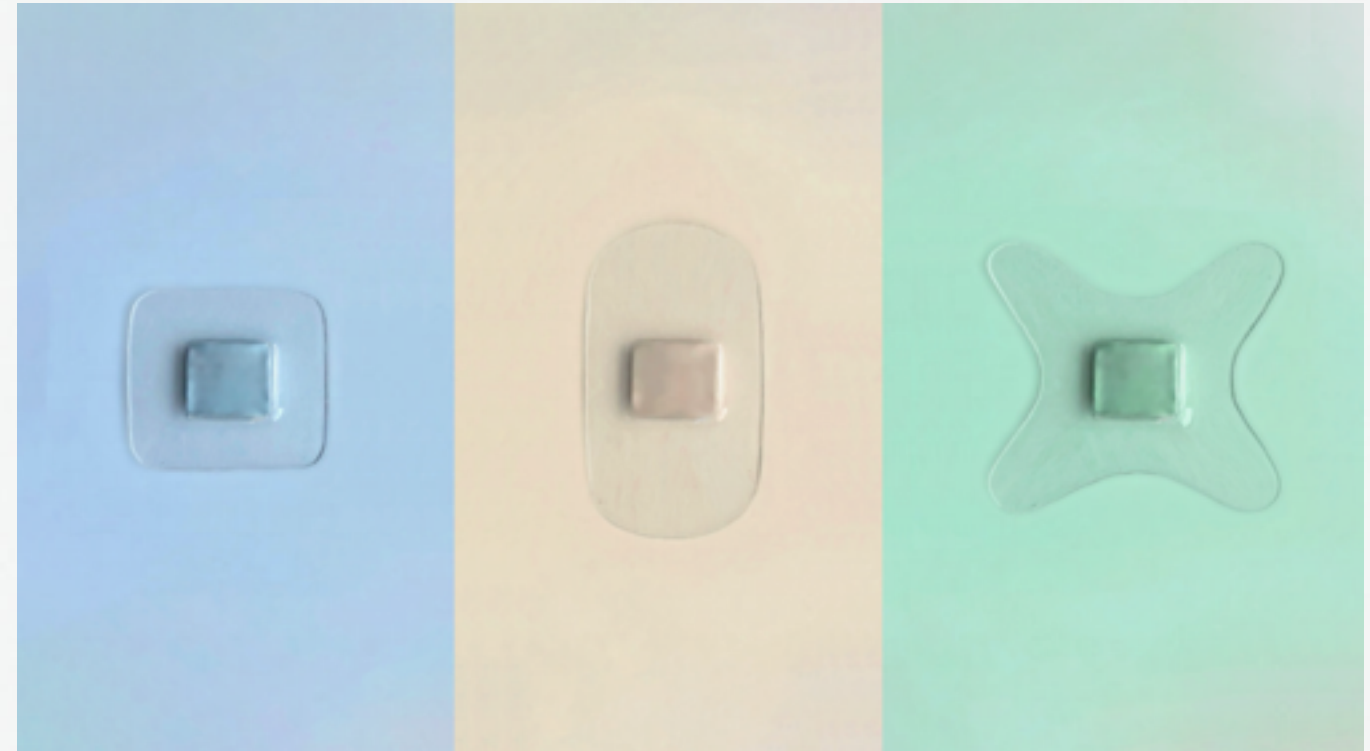
Rona



122

My client loves to eat, but she also wants to lose weight, so she wants to find a way to stop eating. I wanted to create a product, worn on the arm and hand, that simulates the feeling of fat and limits the range of physical movement. It will make the wearer feel very inconvenienced in daily life. I used cloth, balls, red wire and various beads, to simulate fat and clogging blood vessels.

Eat or not



123

WHISPER is a wearable device with a vibrating component that allows us to communicate over long distances through touch. It is attached to the skin with a temporary adhesive patch and records the users heartbeat, transmitting to another device via a mobile application. The design has wireless charging technology and can be customised with the vibration adapted: short quick bursts, or longer more soothing sensations.

WHISPER



124

Children's Hairdryer

Cartoon characters inspire me and I wanted to design a children's product that has a fun aesthetic, has customisable colour options and has a variety of functional features. The design has a variety of functions: a safety light, a control switch and a wireless charger and is designed to protect children's fine hair. I used Rhinoceros 3D, the computer-aided design application software to create my renders.



125

Playground Chair

I have designed public seating focusing on the concept of movement. The blue stools can be removed from the main seating and personal belongings can then be stored within the structure. My design intends to save space while also creating an area for keeping all the things that people carry with them to the park or other public spaces.

YUZHE
ZHANG

JEWELLERY, FOOTWEAR
& FASHION ACCESSORIES



126

This *Growth* project relates to my personal relationship. I have become fascinated about connecting with someone into my body soundlessly. We are rooted in each other. To transform the imagination, I decided to use hair and PVA glue as my main materials to create a sense of my jewellery growing from my intimate body parts.

Growth

YUFEI
ZHENG

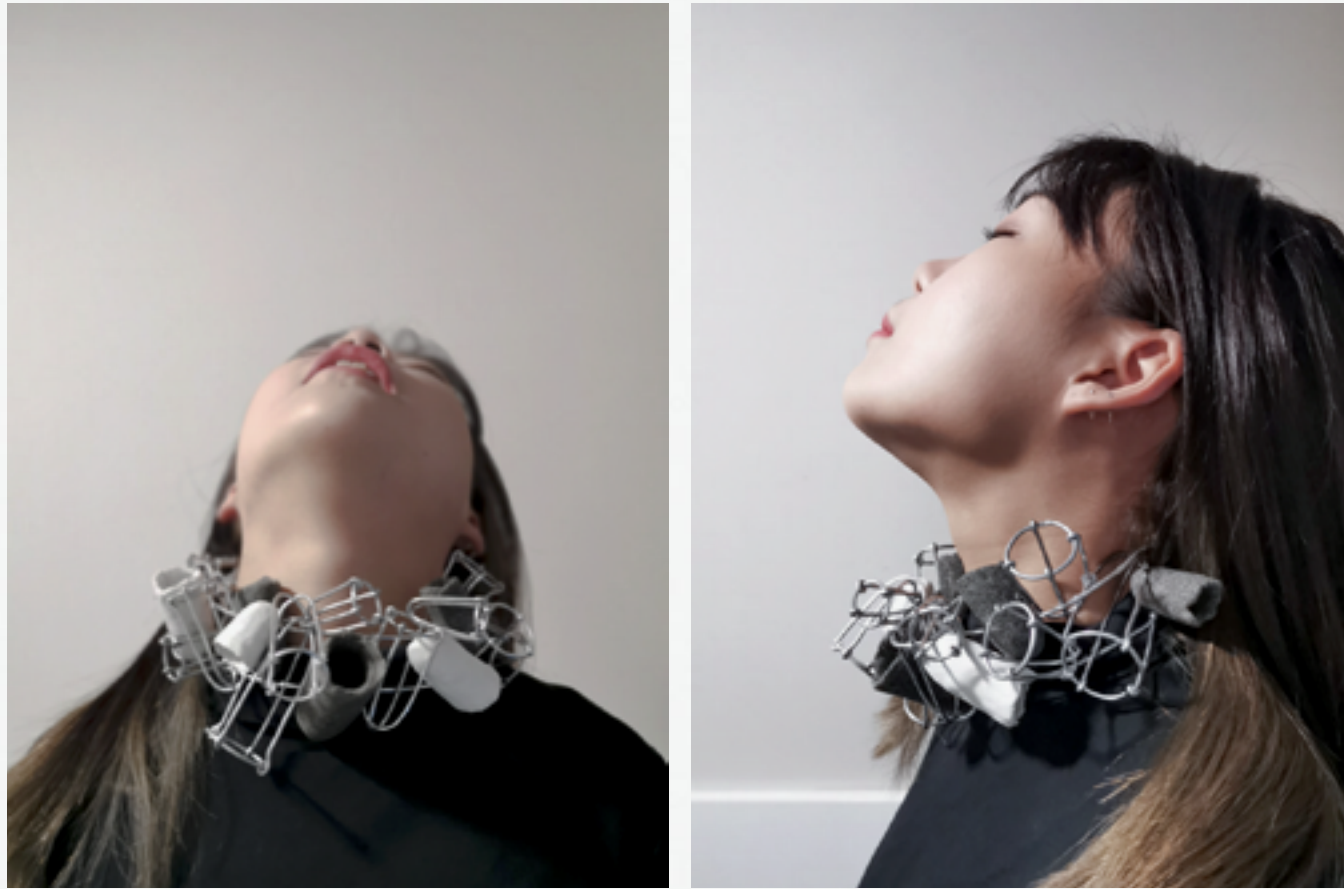
JEWELLERY, FOOTWEAR
& FASHION ACCESSORIES



127

With this project I want to commemorate my late grandfather and my childhood spent in his garden. I also have a strong memory of him taking me to an exhibition *Moving to Mars*. I was wondering what all his plants would look like if they were to grow on Mars. I created these rings with the conditions of Mars in mind: hot, bright and vivid colours. Death make us feel cold, but the memories that left behind are warm.

My grandfather's garden



Through this project I want to satirise the phenomenon that people in today's society consume a lot of healthcare products to seek psychological comfort and feel that they can live longer. I was inspired by the shape of capsules, one of the main forms that health products are available in on the market. The use of cement and metal symbolise the pressure and heavy feeling of taking too many products.



I want to inspire people to protect the environment and really get involved in the exploration of nature. Users need to find branches and follow the instructions provided in the kit to make their own unique toothbrush handles. During this process of discovery, people can walk into gardens, forests and parks and get closer to nature.



I am interested in exploring aspects of the Qing dynasty. I have utilised features of historic armour to improve strength and functionality in an innovative storage box. I used a triangular form found in the brigandine armour for strength, and have incorporated mortise and tenon joints as they are strong and beautiful woodwork junctions. I also explored kerf-based systems, creating a surface which bends naturally. Kerfing was used in the internal structure of the storage box for inner protection.

Foundation Programme Director Christopher Roberts
3-Dimensional Design and Architecture Curriculum Area Leader Karla Newell
Foundation External Liaison Coordinator Joseph Legg

Publication Design Emily Schofield
Degree Show Identity Julia Luckmann and Scene Peng*
Additional Editing Kathryn Lloyd

Thanks to all our Foundation students who contributed to this publication.
All featured images are courtesy of the relevant artist. All images © the artist.

*Each year, the identity for the Central Saint Martins' graduate show is designed by a group of third-year students from BA Graphic Communication Design. The 2020 show identity is designed by Julia Luckmann and Scene Peng, who both completed the Foundation Diploma in Art and Design in 2017.

