

# Kerem Edmonds Portfolio 2025

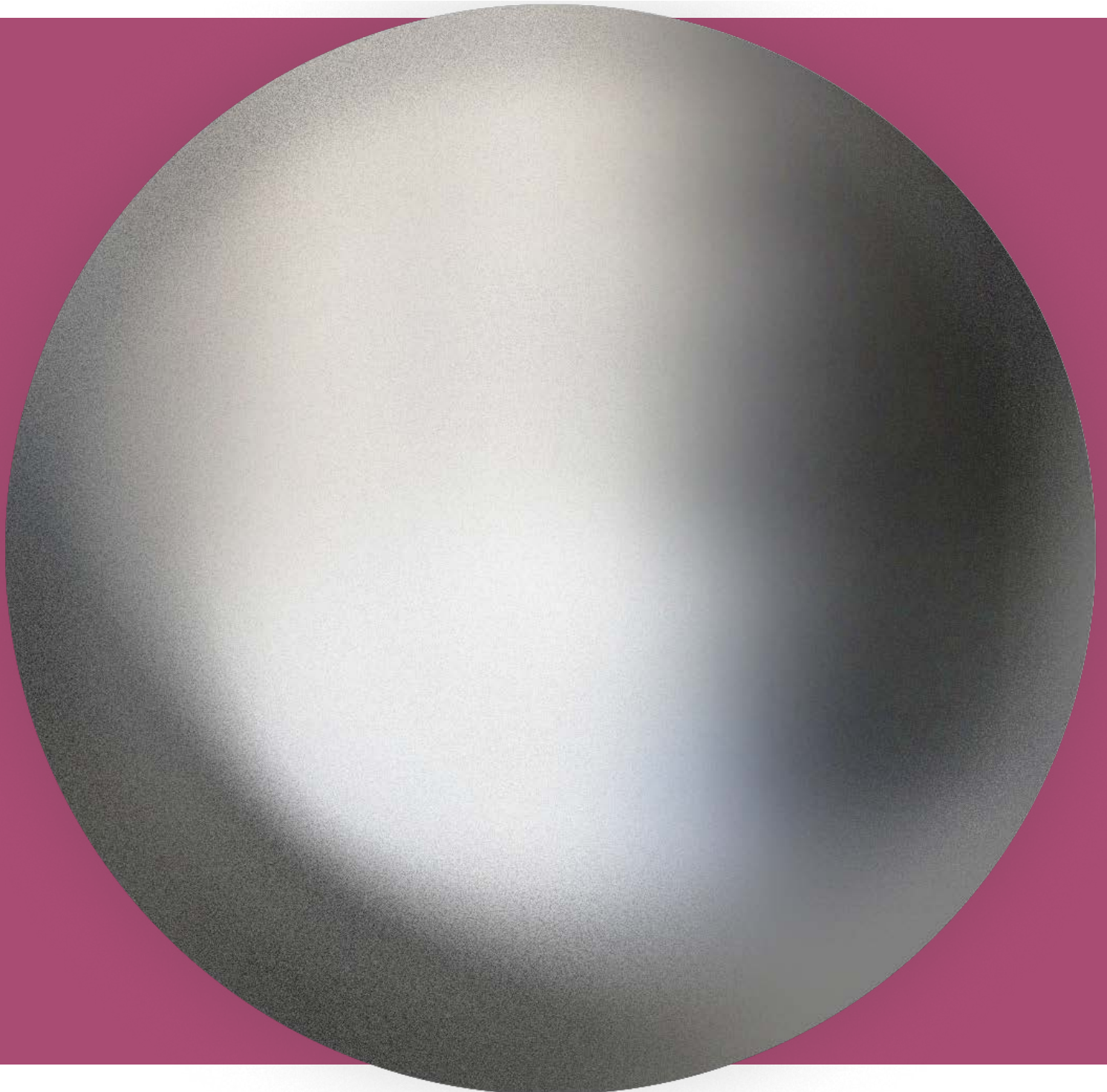
Art direction

Interior & Spatial

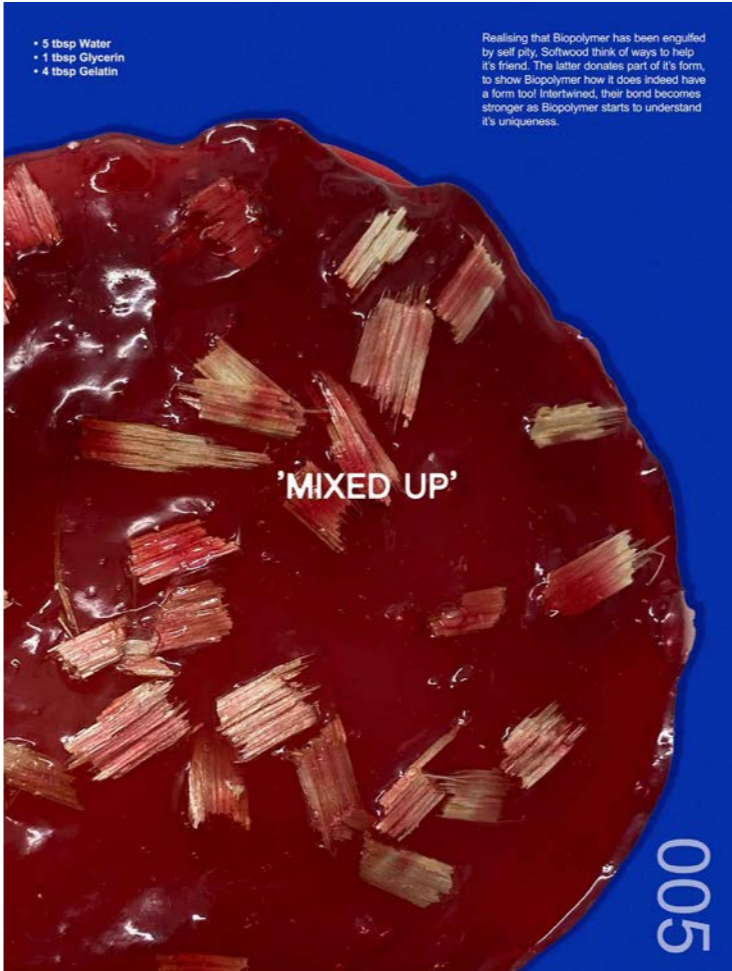
Graphic Design

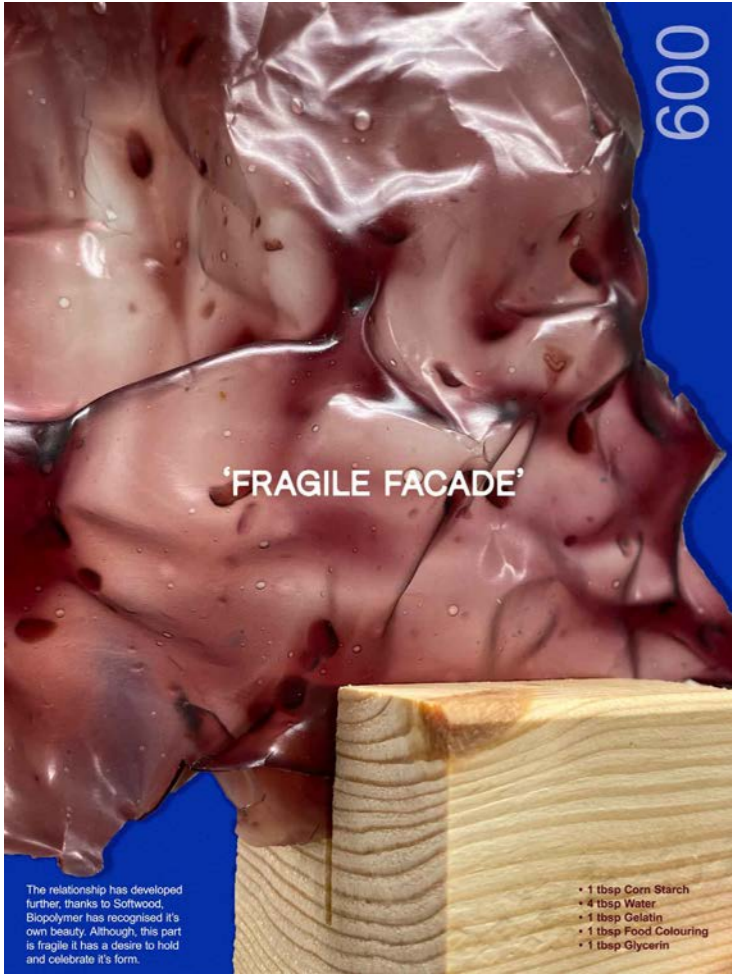
Photography

Filmmaking



# Joins + Junctions





009

'FRAGILE FACADE'

The relationship has developed further, thanks to Softwood. Biopolymer has recognised it's own beauty. Although, this part is fragile it has a desire to hold and celebrate it's form.

- 1 tbsp Corn Starch
- 4 tbsp Water
- 1 tbsp Gelatin
- 1 tbsp Food Colouring
- 1 tbsp Glycerin



010

'MIND THE GAP'

The pair flourish together, whatever form or bond they choose to take, they do so in unison. Here, the formless quality of Biopolymer allows it to replace the missing Softwood.

- 1 tbsp Tapioca starch
- 4 tbsp Water
- 1 tbsp White vinegar
- 1 tbsp Gelatin
- 1 tbsp Food Colouring



011

'KNEE'

We can see the Biopolymer use it's encasing ability to hold Softwood in place. Once the two realise the importance of their unique characteristics the possible junctions are endless.

- 1 tbsp Corn Starch
- 6 tbsp Water
- 1 tbsp Gelatin
- 1 tbsp Food Colouring
- 1 tbsp Glycerin



012

'WOOD NEEDS BIOPOLYMER'

- 1 tbsp Tapioca starch
- 4 tbsp Water
- 1 tbsp White vinegar
- 1 tbsp Gelatin
- 1 tbsp Food Colouring



# JOINTS JUNCTIONS

A RECIPE BOOK BY **KEREM EDMONDS**

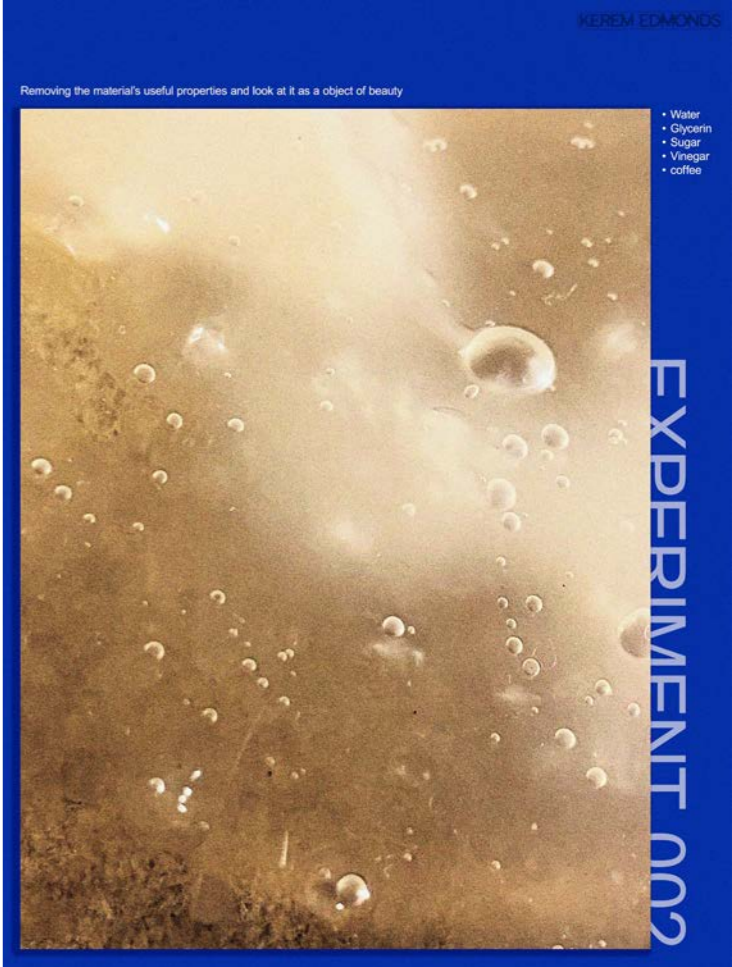


EXPERIMENT 001

- Water
- Glycerin
- Sugar
- Vinegar
- coffee

How can Biopolymers act as a structural material to attract and respond to different exterior forces

KEREM EDMONDS



EXPERIMENT 002

- Water
- Glycerin
- Sugar
- Vinegar
- coffee

Removing the material's useful properties and look at it as a object of beauty

KEREM EDMONDS



*Arsenal supporter Florrie Burgess, aged 69, photographed at Highbury during a 1–0 League Cup win over Spurs, 20 November 1968. She famously attended Arsenal's first match at Highbury in 1913.*

# Arsenal



# Introduction

# Transformation

# Critical Analysis

# Reflection

# Conclusion

*‘Heritage today is a broad and slippery term. It might be used to describe anything from the solid such as buildings, monuments and memorials, to the ethereal - songs, festivals and languages. It often appears as a positive term, and in this guise might be used in selling everything from houses to food.’*

Heritage critical approaches Rodney Harrison p5

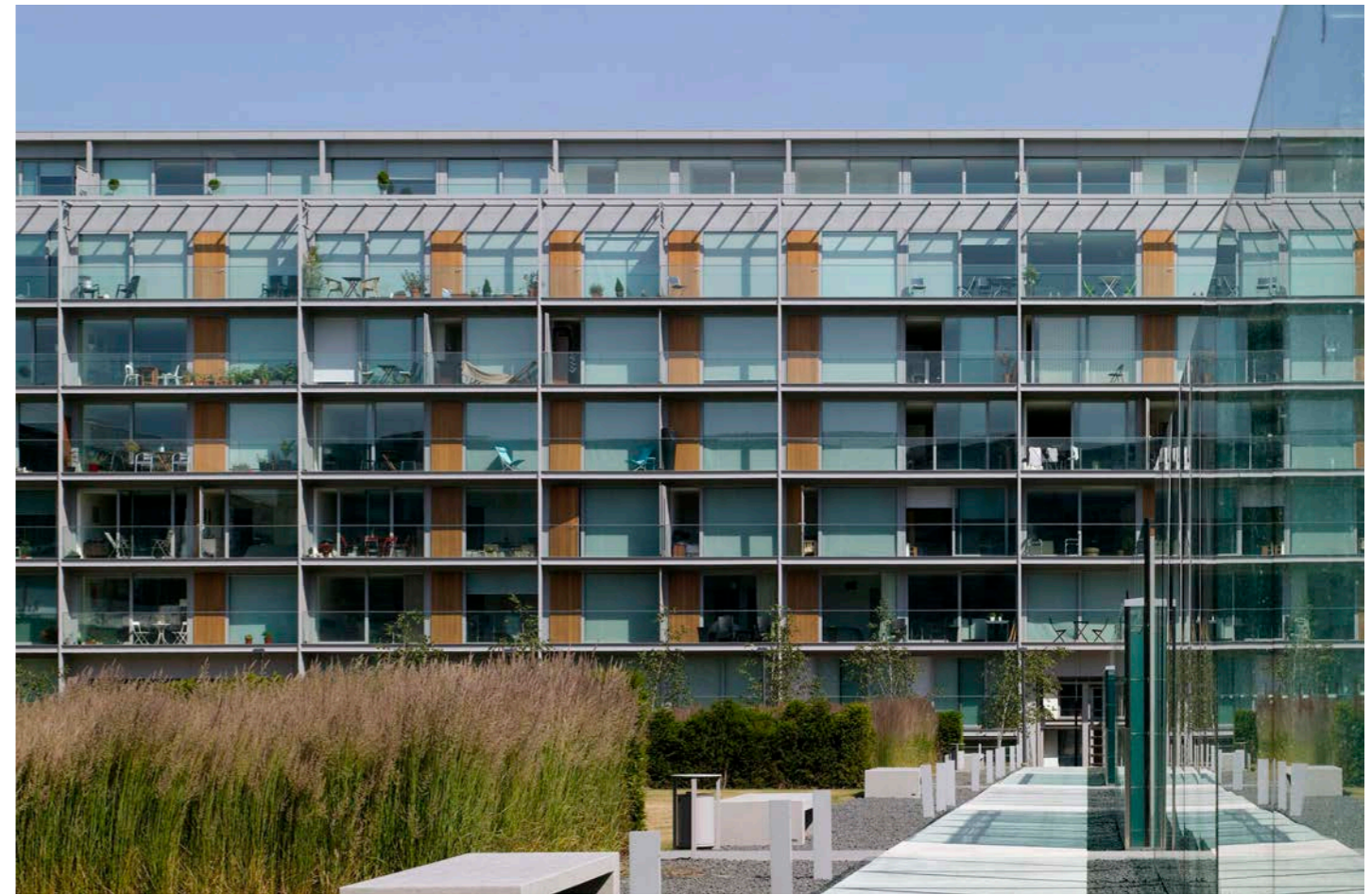
1



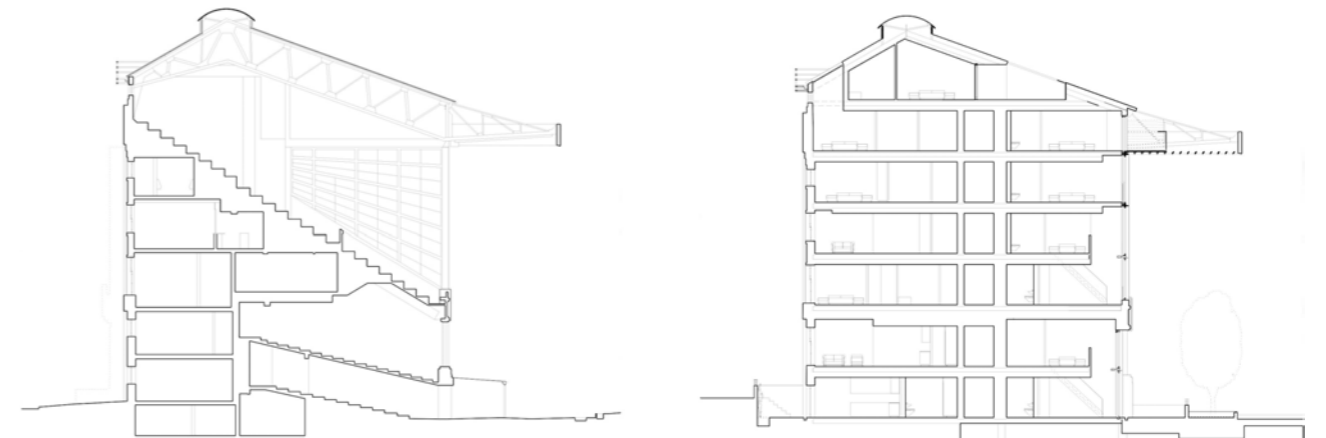
2

The previous statement encapsulates the complexities of how we assign value to the past and decide what to carry into the future. Heritage is more than the physical fabric of buildings; it is an evolving process of cultural remembering, as argued by heritage scholar, Laura Jane Smith. Within the field of interior design and adaptive reuse, heritage becomes a critical lens through which we reconsider not only the materials and forms of the built environment, but also the narratives and emotional landscapes they carry. This essay explores the theme of Heritage(s) by examining the transformation of Highbury Stadium, the historic home of Arsenal Football Club, into Highbury Square, a luxury residential development. This case represents a striking instance of adaptive reuse, where architectural preservation intersects with cultural disinheritance. The core research question driving this analysis is:

*How does the adaptive reuse of Highbury Stadium into Highbury Square negotiate the preservation of architectural heritage while accommodating contemporary urban living?*



View of the redeveloped West Stand at Highbury Square, now converted into luxury apartments overlooking the former pitch. Source: Allies and Morrison.



Cross-section of Highbury's East Stand, original stadium structure (left) and post-conversion residential layout (right). Source: Allies and Morrison.



5

Heritage is often imagined as a fixed inheritance: something to protect and pass down. But contemporary theory destabilises that view. Smith's concept of the Authorized Heritage Discourse (AHD) critiques how official narratives privilege grand monuments, aesthetics, and expert-led interpretation frequently excluding lived experience and vernacular memory. Professor of Heritage Studies, Rodney Harrison, expands this, arguing that heritage is fundamentally a form of future-making, crafted in the present but loaded with political intent.

In architectural reuse, strategies span from strict preservation to radical reinterpretation. Conservation, restoration, reconstruction, and reuse each offer different responses to time and value. But these are not neutral choices they reflect broader ideologies.

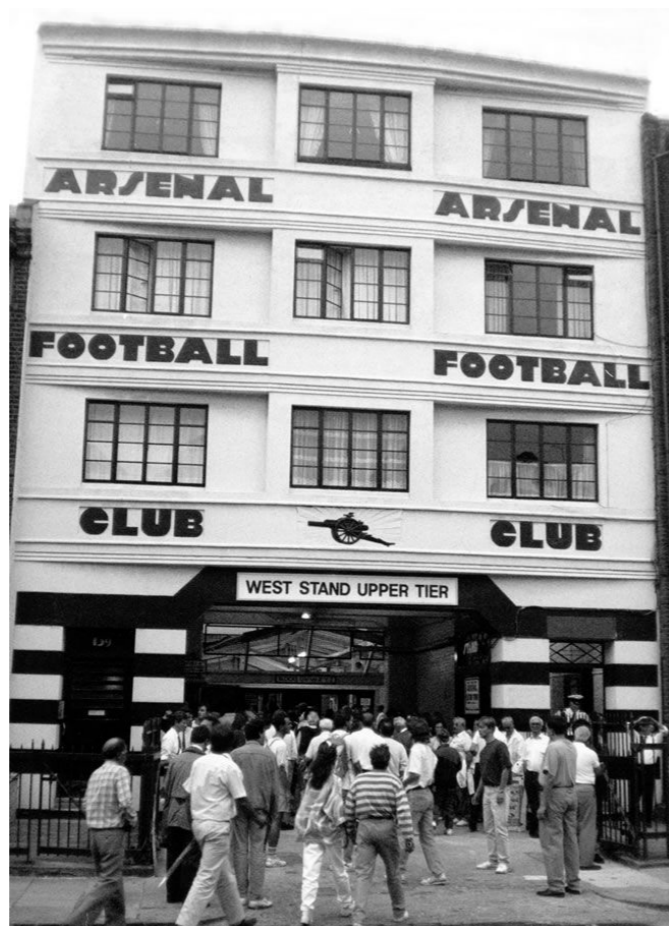
Professor of Conservation and Urban Design Michael Landzelius' idea of dissonant heritage reveals how uncomfortable or inconvenient histories are often disinherited. Daniela Sandler, Professor of Architectural Histories, challenges counterpreservation by celebrating decay and the emotional texture of time. Meanwhile, Jorge Otero-Pailos, author of the first scholarly journal dedicated to preservation theory *Future Anterior*, proposes experimental preservation, not as nostalgic replication, but as critical dialogue with the past.

These models help to interrogate how Highbury's legacy was reshaped, both physically and symbolically.

The iconic North Bank Stand at Highbury Stadium prior to redevelopment, viewed from Gillespie Road. Source: Reddit / Arsenal Archives.

6

Entrance to the West Stand Upper Tier at Highbury, with fans arriving on match day. Source: Arsenal Football Club Archives.



Highbury Square demonstrates how reuse can prioritise physical continuity while marginalising intangible meaning. The project adheres closely to the principles of conservation - it preserves the built envelope, but its interior logic replaces a space of communal belonging with one of private exclusivity.

Built in 1913, Highbury was more than a football ground. For over 90 years, it was the beating heart of Arsenal Football Club and a fixed point in the cultural geography of North London. Its Art Deco East Stand (1936) became iconic, but the stadium's significance extended far beyond form. As someone who queued outside The Emirates, walked the same streets as generations of fans before me, and felt the matchday tension in my chest I can understand that Highbury was a space of deep emotional choreography. In 2006, following Arsenal's move to The Emirates Stadium, the club opted to redevelop Highbury into a luxury residential complex. Architecture firm, Allies and Morrison, led the transformation, retaining the listed façades of the East and West stands, converting their interiors into apartments. The pitch was landscaped into a communal garden; the North and South stands were demolished and rebuilt in contemporary style.

The result is architecturally polished. The footprint is intact, the symmetry elegant, and the original Art Deco gestures respectfully maintained. Yet, beneath this architectural continuity lies a deeper rupture: the erasure of the stadium's emotional resonance, public function, and social memory. It is in this disjunction that the true heritage debate begins.

The redeveloped pitch is serene but enclosed. What was once a site of collective ritual, cheering, chanting, commiserating - is now accessible only to residents. It gestures toward memory but denies engagement with it. This symbolic preservation, I would argue, is a form of disinheritance. The memory remains aestheticised, curated, and controlled. I followed a resident through the locked gate inside the square last week and I felt a disconnect between what I imagined the site to be and what was physically there.

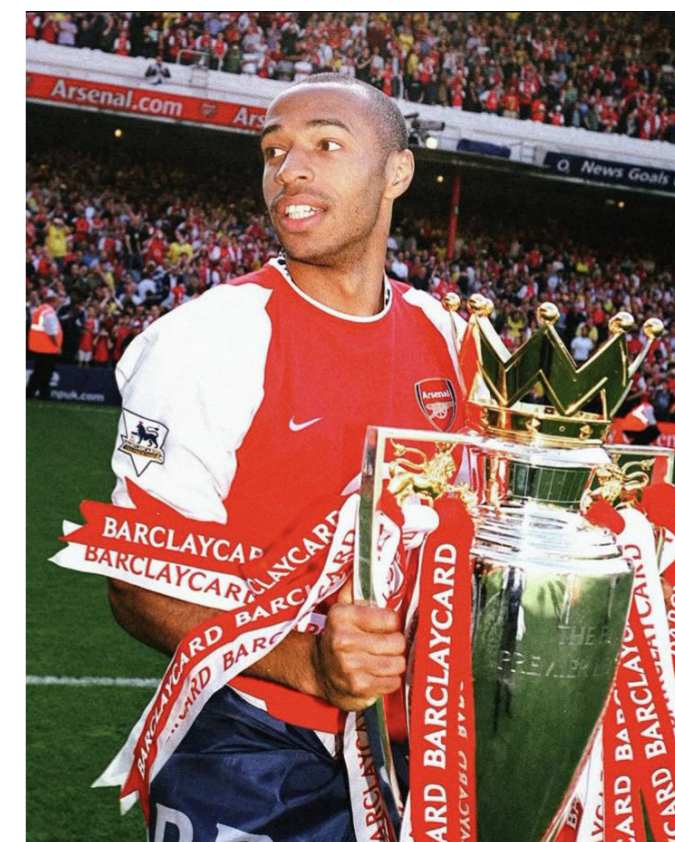
Moreover, the site's gentrification reflects AHD's tendency to align heritage with elite narratives. Highbury was once rooted in working-class identity and grassroots support but now speaks to a different demographic entirely.

Whose heritage is being celebrated here and who has been written out?

Alternative approaches - counterpreservation, for example - might have engaged decay and disuse as narrative tools. Even subtle interventions such as accessible commemorative plaques, layered textures, or participatory public art could have embedded emotional heritage within the design. Instead, the redevelopment smooths over the messiness of memory. Its visual clarity masks a complex history.

***“That’s why I don’t want to go inside, it’ll crush me. You don’t see the stadium. It looks like a block of flats.”***

Thierry Henry at Highbury celebrating Arsenal's 2003–04 Premier League title, part of the club's historic “Invincibles” season. Source: Arsenal Football Club / Getty Images.



This tension is painfully evident in the words of Thierry Henry. In a very recent video, he returns to Highbury Square, but refuses to enter.

Henry's grief is not just nostalgic - it's phenomenological. He describes Highbury as his garden, a space of personal and professional transformation. His refusal to cross its threshold signals a refusal to accept what it has become.

This emotional dissonance perfectly exemplifies Sandler's dissonant heritage: the dislocation that occurs when what is preserved feels unrecognisable.

The redevelopment honours the stadium's surface, but erases its soul.

This case and the lecture series have shaped the way I think about reuse not as an architectural exercise, but as an ethical one. As a designer, and as a fan, I understand now that heritage cannot be reduced to form. It is the atmosphere, ritual, and resonance. It is the collective hum of thousands of voices and the silent tension of a last-minute goal. This research about Highbury has taught me that architecture is performative. It is not fixed; it is made and remade through use. In my practice, I aim to work with material dissonance embracing the friction between past and present, between memory and adaptation.

Highbury Square's clean lines and respectful façades are instructive, but also cautionary. They remind me that to reuse a building is not simply to adapt its function it is to take responsibility for its legacy. What stories are we continuing? What voices are we allowing to fade?

In future work, I want to design not only for continuity, but for reactivation. For spaces that invite memory back in not only as a shadow, but as a living part of spatial experience.



*Emirates Stadium façade with heritage banner referencing Arsenal's 1886 founding. Photograph by Kerem, April 2025.*

The adaptive reuse of Highbury Stadium into Highbury Square is both elegant and contested. It shows how architecture can preserve the image of the past while erasing its deeper emotional layers. It is a model of visual continuity, but also a monument to cultural loss.

This case prompts difficult, necessary questions. What do we preserve and why? Who gets to decide? How can we design spaces that honour not only the structures we inherit, but the communities that gave them meaning?

As cities evolve and development accelerates, designers must approach reuse as a process of dialogue. Heritage is not a static asset - it is a living, contested terrain. In that spirit, Highbury should not just be remembered - it should be learned from.

Let's hope they beat Real Madrid at the Bernabeu.

- Allies and Morrison. "Highbury Square." <https://www.alliesandmorrison.com/projects/high-bury-square>
- Harrison, Rodney. \*Heritage as Future-Making Practices\*. UCL Press, 2020.
- Smith, Laura Jane. \*Uses of Heritage\*. Routledge, 2006.
- Sandler, Daniela. \*Counterpreservation: Architectural Decay in Berlin since 1989\*. Cornell University Press, 2016.
- Otero-Pailos, Jorge. \*Experimental Preservation\*. Lars Müller Publishers, 2016.
- Brooker, Graeme. Reuse Elective Lecture – Session 7: Heritage(s), 2025.
- Wikipedia. "Highbury Square." [https://en.wikipedia.org/wiki/Highbury\\_Square](https://en.wikipedia.org/wiki/Highbury_Square)
- The Building Centre. "Highbury Stadium." <https://90years.buildingcentre.co.uk/building/high-bury-stadium/>
- CBS Sports Golazo. "Thierry Henry Returns to Highbury." YouTube, 2024. <https://www.youtube.com/watch?v=MrgqCP52G5U>



*Street art featuring a red letter 'A' stencilled on blackened board, signed "NORTHBANKSY." Found inbetween Highbury and The Emirates, Photograph by Kerem, April 2025*

# Print + Digital Posters



# Inside/Out Graphics

Royal College of Art  
Postgraduate Art & Design

INSIDE OUT LECTURE SERIES

**GAME CHANGERS**

**2024/25 SEASON**

A series of in-person and online talks with industry leaders,  
discussing emerging futures in interior design

Royal College of Art  
Postgraduate Art & Design

INSIDE OUT LECTURE SERIES

**NICK  
NEWMAN**

**STUDIO BARK**

18:30, 26 November 2024  
Royal College of Art, Kensington (LT1)

**WHEN?** 26 November 2024  
18:30-19:30  
(Doors open at 18:15)

**WHERE?** Lecture Theatre 1  
Darwin Building,  
Royal College of art  
Kensington gore,  
London, SW7 2EU

**PRICE?** FREE!

\*tickets are available to students and the general public  
\*\*tickets are compulsory - see link in bio for details

Royal College of Art  
Postgraduate Art & Design

INSIDE OUT LECTURE SERIES

**SHAJAY  
BHOOSHAN**

**ZAHA HADID ARCHITECTS**

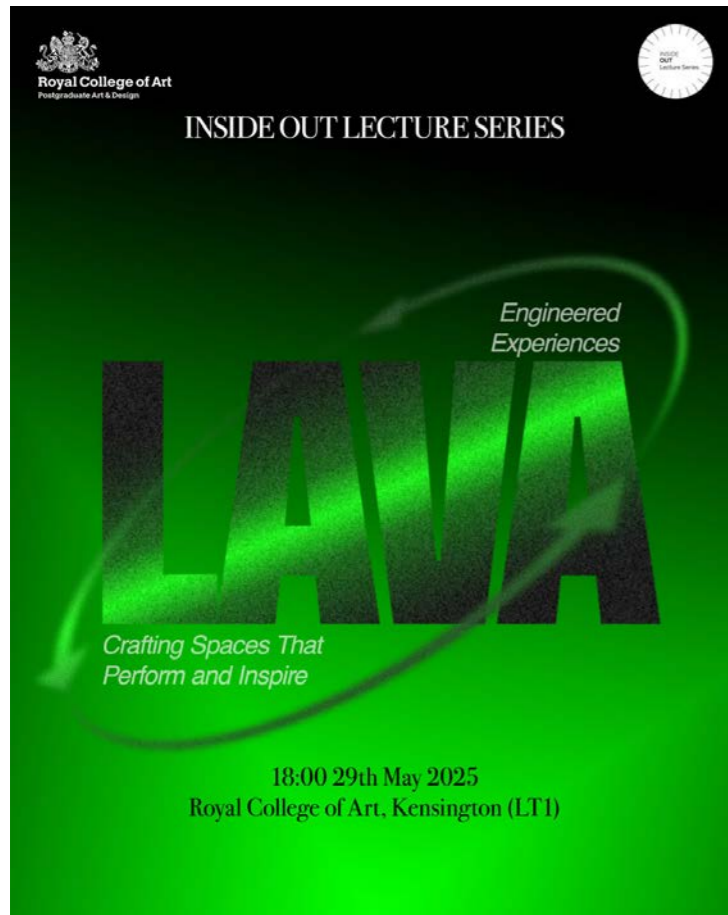
18:00 20th February 2025  
Royal College of Art, Kensington (LT1)

**WHEN?** 20 February 2025  
18:00-19:30  
(Doors open at 17:45)

**WHERE?** Lecture Theatre 1  
Darwin Building,  
Royal College of art  
Kensington gore,  
London, SW7 2EU

**PRICE?** FREE!

\*tickets are available to students and the general public  
\*\*tickets are compulsory - see link in bio for details



Royal College of Art  
Postgraduate Art & Design

INSIDE OUT LECTURE SERIES

Engineered Experiences

# LAVA

Crafting Spaces That Perform and Inspire

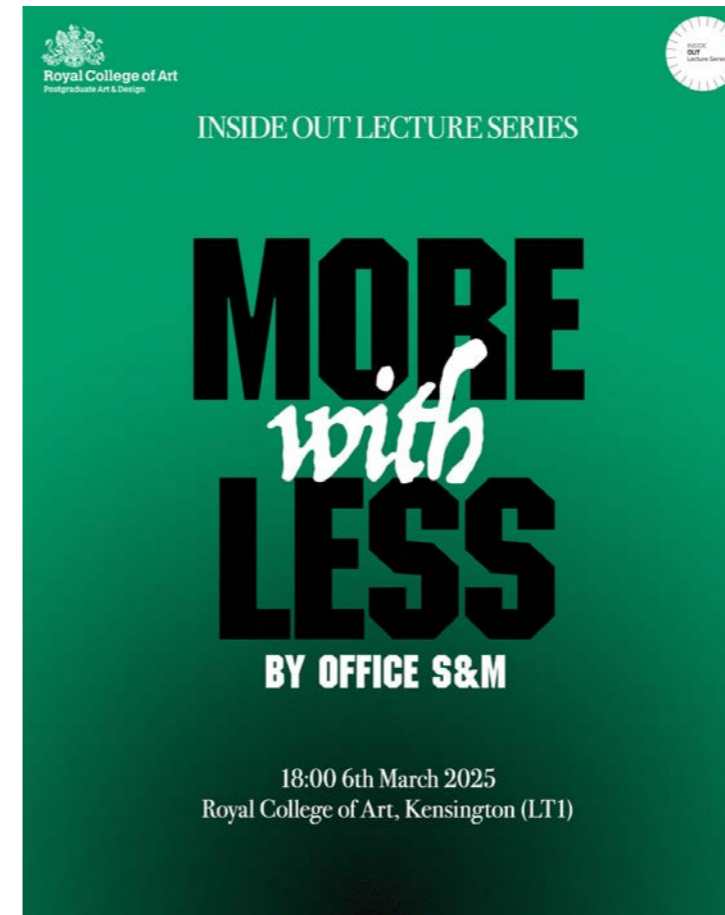
18:00 29th May 2025  
Royal College of Art, Kensington (LT1)

**WHEN?** 29th May 2025  
18:00-19:00  
(Doors open at 17:45)

**WHERE?** Lecture Theatre 1  
Darwin Building,  
Royal College of Art  
Kensington Gore,  
London, SW7 2EU

**PRICE?** FREE!

\*tickets are available to students and the general public  
\*\*tickets are compulsory - see link in bio for details



Royal College of Art  
Postgraduate Art & Design

INSIDE OUT LECTURE SERIES

# MORE with LESS

BY OFFICE S&M

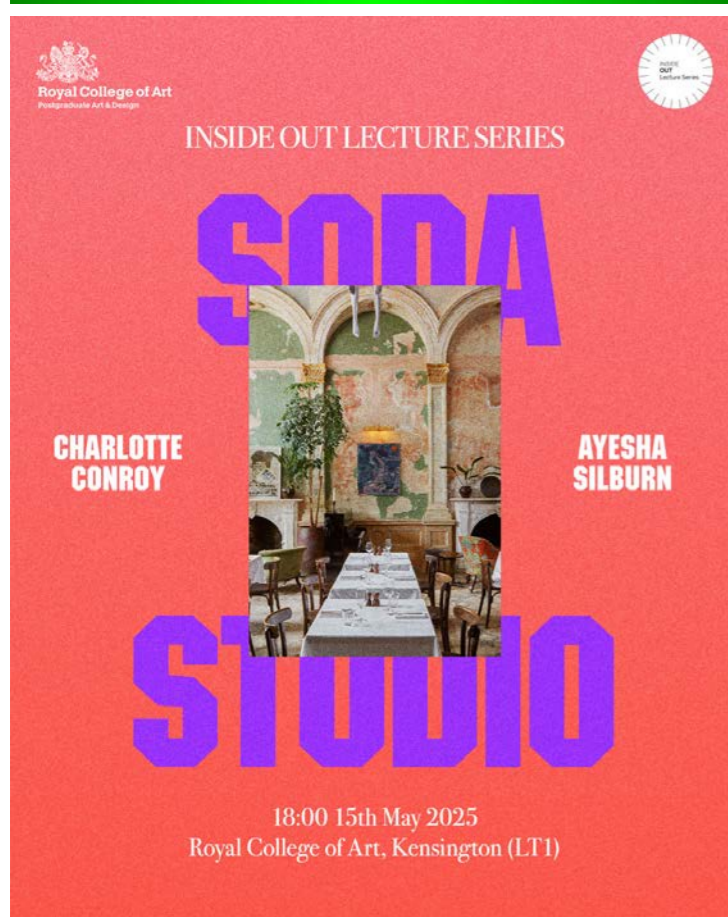
18:00 6th March 2025  
Royal College of Art, Kensington (LT1)

**WHEN?** 6th March 2025  
18:00-19:30  
(Doors open at 17:45)

**WHERE?** Lecture Theatre 1  
Darwin Building,  
Royal College of Art  
Kensington Gore,  
London, SW7 2EU

**PRICE?** FREE!

\*tickets are available to students and the general public  
\*\*tickets are compulsory - see link in bio for details




Royal College of Art  
Postgraduate Art & Design

INSIDE OUT LECTURE SERIES

# SODA

CHARLOTTE CONROY

AYESHA SILBURN



# STUDIO

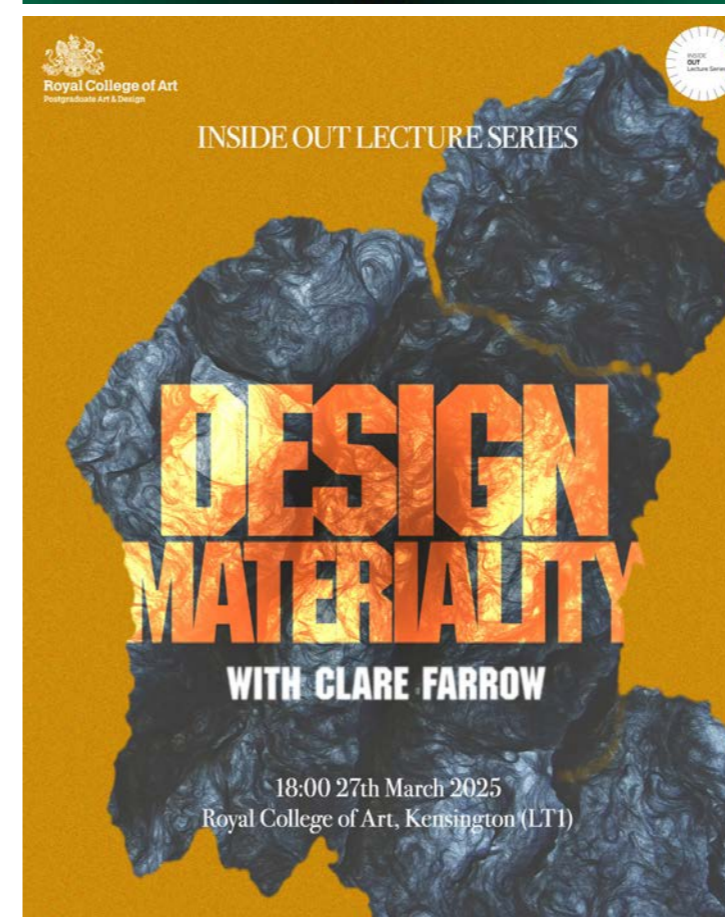
18:00 15th May 2025  
Royal College of Art, Kensington (LT1)

**WHEN?** 15th May 2025  
18:00-19:00  
(Doors open at 17:45)

**WHERE?** Lecture Theatre 1  
Darwin Building,  
Royal College of Art  
Kensington Gore,  
London, SW7 2EU

**PRICE?** FREE!

\*tickets are available to students and the general public  
\*\*tickets are compulsory - see link in bio for details



Royal College of Art  
Postgraduate Art & Design

INSIDE OUT LECTURE SERIES

# DESIGN MATERIALITY

WITH CLARE FARROW

18:00 27th March 2025  
Royal College of Art, Kensington (LT1)

**WHEN?** 27th March 2025  
18:00-19:00  
(Doors open at 17:45)

**WHERE?** Lecture Theatre 1  
Darwin Building,  
Royal College of Art  
Kensington Gore,  
London, SW7 2EU

**PRICE?** FREE!

\*tickets are available to students and the general public  
\*\*tickets are compulsory - see link in bio for details

# SOIL Workshop

Somerset House

RCA Interior Design, superMATTER Platform, reSOIL  
February 20th  
11am - 6pm

SOIL: The World at Our Feet, Somerset House

**About:**  
superMATTER is an investigation into the intimacy of making and inhabitation. We rejoice in the immediate sensorial experience, unveil hidden narratives and unleash the potential of materials. This superplatform asserts that materials offer immense opportunities for creativity and innovation in interior design, and a deep understanding of materials, craft, and technology allows us to deliver those elusive characteristics.

**Tutors:**  
Dr. Tania Lopez Winkler, Ella Doran, Ian Hunter, Jim Eyre

**Workshop Leaders:**  
Neng Xu (Qno), Qisen Yang, Jianan Wang, Zhuoya Guo

**Workshop Facilitators:**  
Eda Coskun, Francesca Woodman, Mandy Barbari, Oi Ki (Eunice) Wan, Senia Gomes, Sham Salim, Yuyin Xue, Yuxuan Wang, Zoe Onatoye

**Graphic Design:**  
Anya Popattanachai, Amelia Teigen, Kerem Edmonds



reSOIL  
RCA superMATTER Platform

This programme is aimed to dive deep into the secret life of soil through two hands-on activities.

When you walk on the ground, do you ever stop to wonder what lies beneath your feet? To most, soil is just dirt, a dull, unremarkable substance. But what if this "dirt" holds the key to life itself?

Soil is one of Earth's most undervalued yet indispensable resources. It sustains the food we eat, supports ecosystems, and even shapes the production of the goods we use daily. Yet, we rarely stop to appreciate it.

These activities are designed not just to teach, but to challenge participants to critically reflect on the overlooked importance of soil in our world. Soil isn't just the background of life, it's the foundation.

## Activity 1: How Much Soil Does It Take?

Through this activity, children will learn the critical role soil plays in producing everyday goods. They'll discover that soil isn't just "dirt" but a vital resource essential to life as we know it.

### Gameplay:

Five boxwves, each labeled from 1 to 5, represents how much soil is required to produce specific items.

1 being the most soil-intensive and 5 being the least.

Inside each box is a scaled picture of the item, recreated using soil material, with the size of the picture reflecting the soil required to produce it.

## Activity 2: Build Your Own Space

This activity challenges participants to think creatively about the relationship between soil and everyday objects. By designing a room or space using re-soiled furniture models, participants will reflect on how soil connects to the items that fill our homes and lives.

### Gameplay:

There are three modes of play:

1. Free Design – There are no rules! Design your own rooms or spaces however you'd like.

2. Task Mode – Participants will draw task cards, with prompts such as "Design a cozy living room for a family of three" or "Create a study area for a student."

3. Multi-Person Cooperation – Parents and friends can join in to design a shared space, such as a family home or community area.







This year, I've been thinking, maybe obsessing, about our relationship with our phones.

They've become an extension of our bodies, essential for almost everything we do. A portal to the world, a tool for work, entertainment, navigation, and social life. A world of knowledge compressed into a rectangle.

But at what cost? That question has been at the heart of my material investigations, graphic experiments, and spatial design processes. My obsession isn't really with the object itself, it's with people. How we relate to our surroundings, both consciously and subconsciously. The phone revealed itself to me not just as a tool, but as a kind of barrier. It is hyper-stimulating, numbing, and deeply embedded in our routines.

There's something bleak about realising how often I spend eight hours a day scrolling. Absorbing panic about Yellowstone erupting, or guilt-tripping warnings about reheating rice.

So I began asking myself: What does it mean to be present? How can I explore this visually through film, photography, and material composition, and turn that into a spatial response?

Churchill once said, "We shape our buildings; thereafter they shape us." If that's true, then what about the things we touch thousands of times a day? Phones haven't just shaped our attention, they've physically changed us. Feel the inside of your pinky. Is there not a dent between the second and third knuckle?

And it goes deeper. MRI studies show smartphone overuse is linked to grey matter volume loss in areas like:

- Anterior cingulate cortex – responsible for self-regulation
- Anterior insula – related to emotional awareness, craving, and attention switching
- Parahippocampal gyrus – tied to memory and spatial orientation

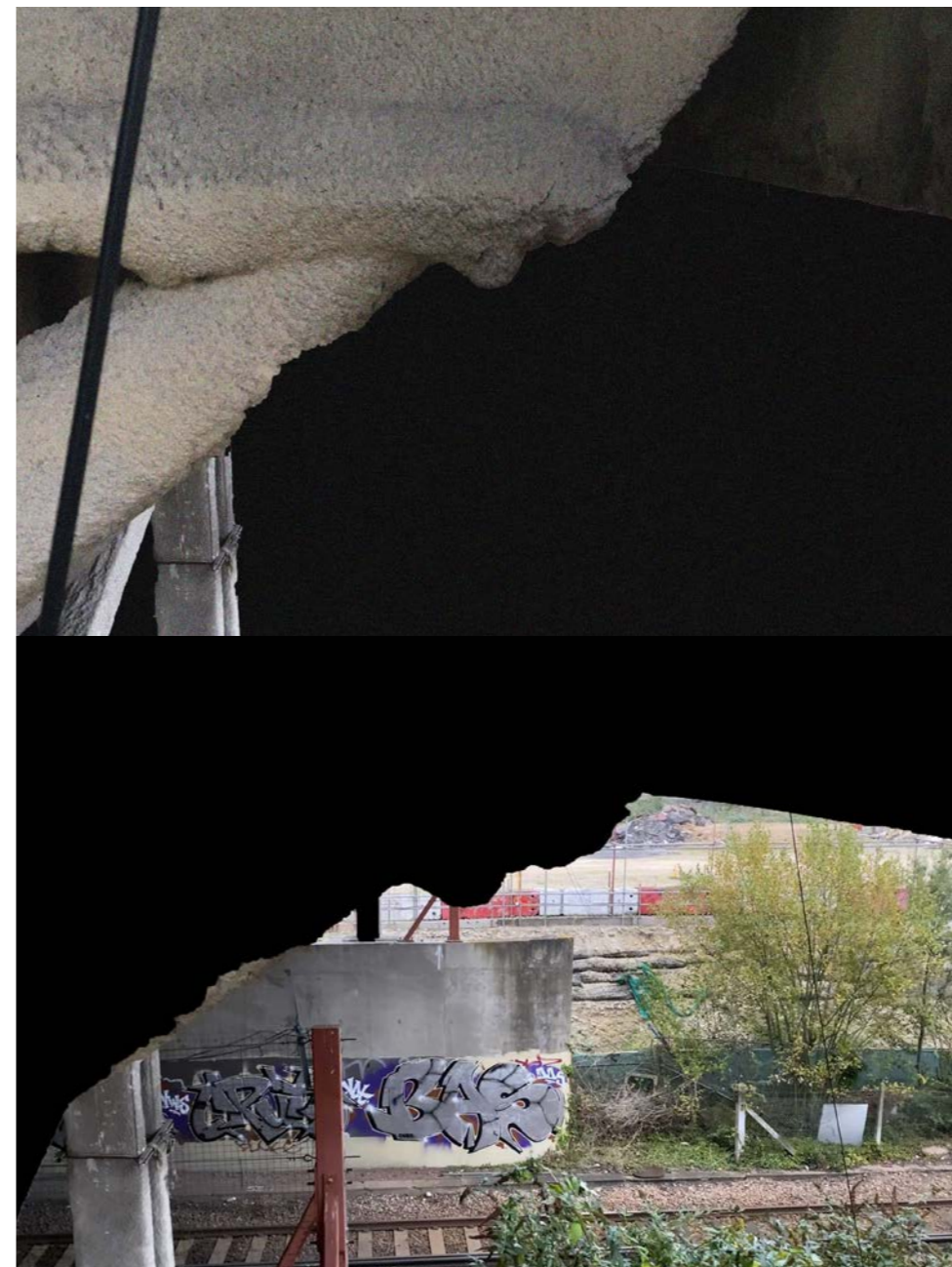
So, Factory Reset proposes a sensory cleanse.

A ritual of disconnection. A designed process for putting ourselves back in place.

This visual study explores the tension between built order and displaced material the “matter out of place” that unsettles spatial norms and reveals the thresholds of decay, repair, and reappropriation.

Fragments of found architecture are framed by deep voids, heightening their estrangement. Each composition isolates a rupture: concrete torn from its context, foam sprayed in excess, graffiti stretching across infrastructure. The surrounding blackness is not absence but emphasis — an act of subtraction that makes visible the overlooked.

These images sit at the core of the MOOP methodology: observing the moments where systems fail, where materials drift from their assigned roles, and where new meaning can emerge from disorder. In these peripheral details, we find speculative ground for future spatial narratives.



# MOOP

# My Own Displacement

# DOOMED

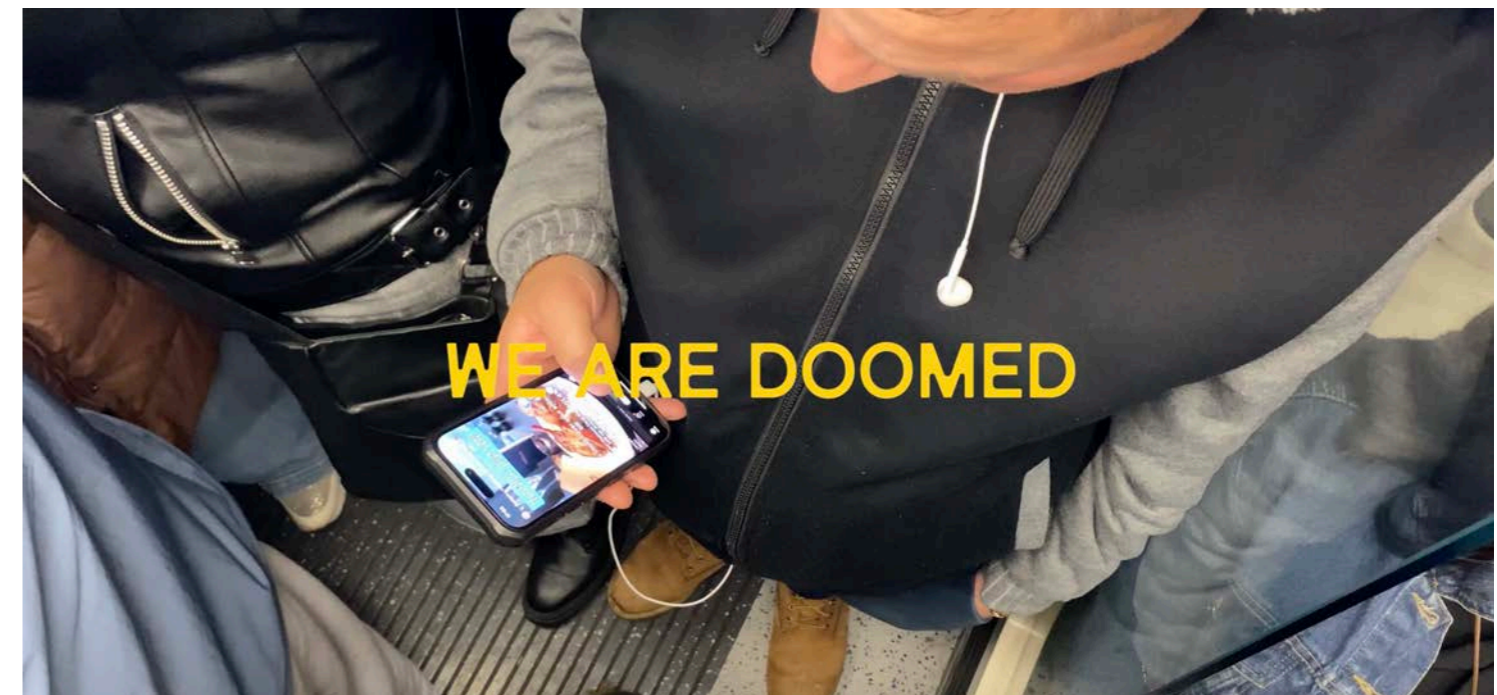
Shot at the ECDC construction site, this is where the project first started to feel personal. I kept asking myself: what counts as being in place? Fences, barriers, rubble — they're meant to protect or define, but I just felt more out of sync. I wasn't sure if I was looking at a site under construction or one being erased. The questions on screen — What is in place? Am I protected? — weren't rhetorical. I genuinely didn't know.



This part always makes me uneasy. I was filming someone filming the concert, it made me think about how the screen creates this thin but powerful layer between us and what's actually happening. You're technically there, but you're also somewhere else, holding a phone and watching a screen, a recording, a digital archive that hasn't happened yet.

WE ARE DOOMED is partly apocalyptic and also honest. It's me acknowledging how deeply embedded this behaviour is. I'm part of it too, it's about recognising a shared condition. We're all holding these devices that promise connection, but they often block the very thing we're trying to connect to: the place we're in.

The phone becomes a kind of shield. It protects you from the intensity of the moment, from being too affected, too exposed. But in doing that, it also distances you. That little black rectangle becomes a kind of portal, but also a wall. A lot of the time, it's easier to watch than to participate as if the fear of not remembering the event is greater than creating a real memory of it





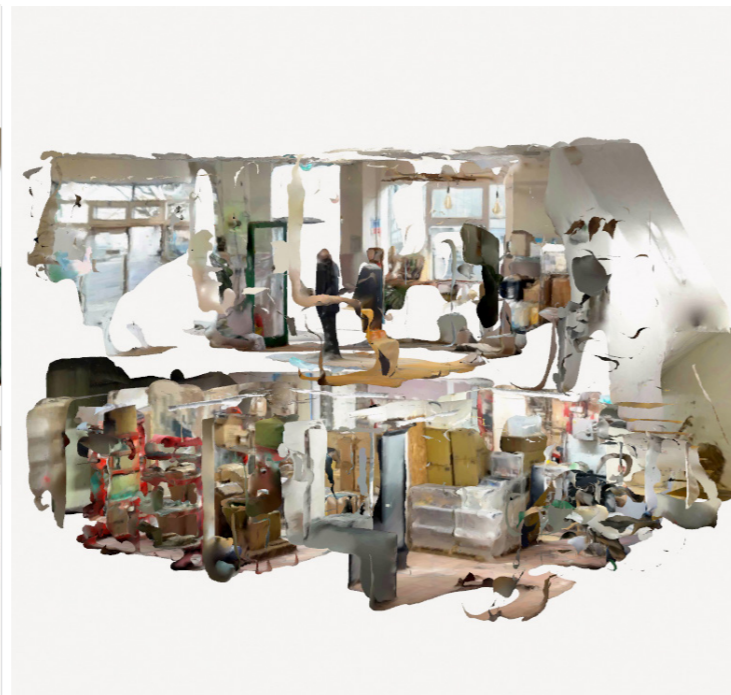
# 3D Site Scans

I used my phone to scan the site, walking around the basement and through each floor to capture as much of it as I could. I was physically there, but the way I experienced the space was shaped by the scanning process.

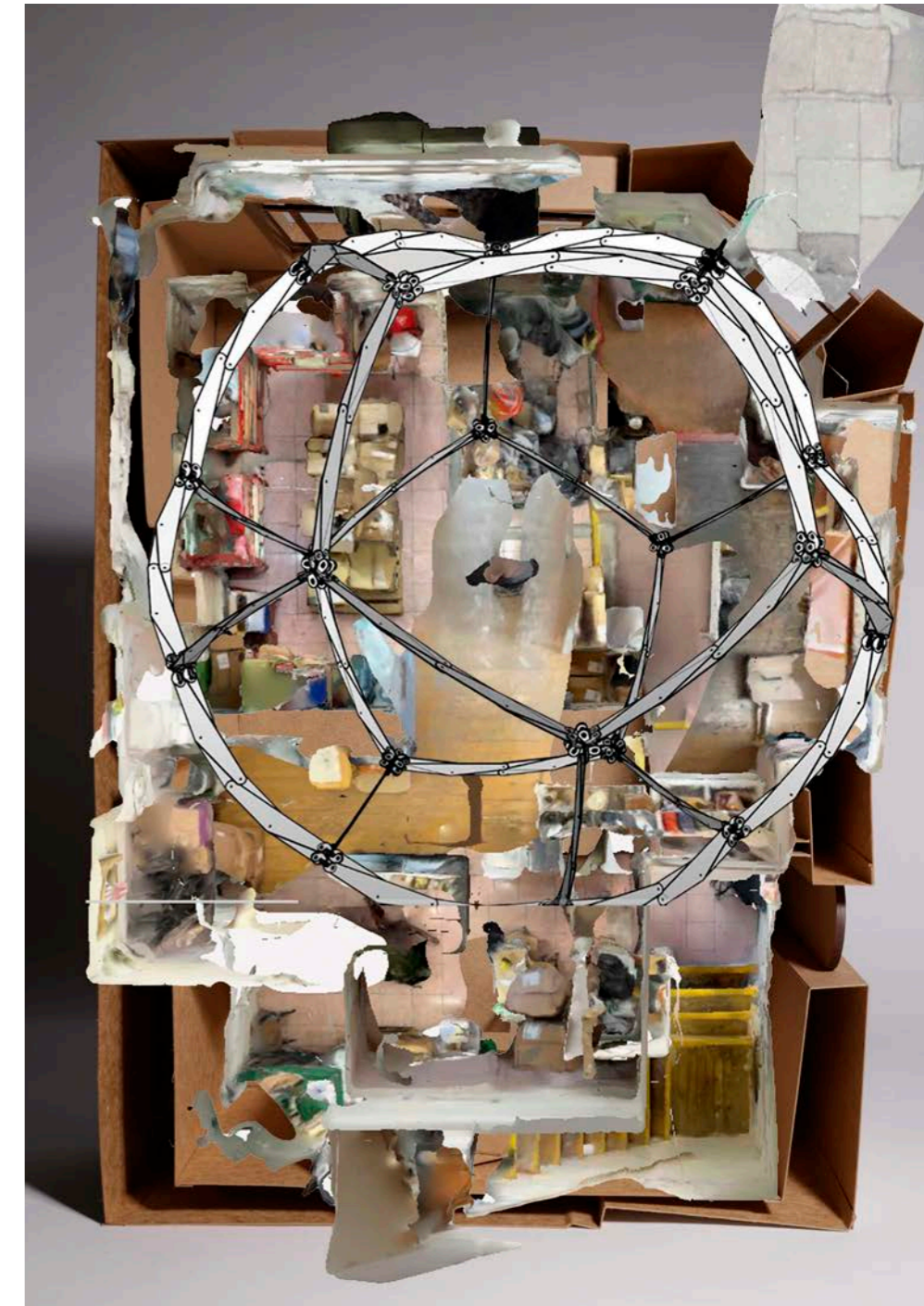
I had to focus on coverage, making sure I passed through every corridor and around every object. It was more about completing the scan than paying attention to the building.

When I looked at the 3D models afterwards, they were detailed. You could see surface textures, edges, gaps. But they didn't feel like the place I had walked through.

Something was missing. The atmosphere, the temperature, the sense of scale. The scans were useful, but they were also a filter. They separated me from the experience, even while I was standing in it.



# Collage Experiment



This part of the process was about layering. I was moving between physical and digital ways of working to better understand the site and how I might intervene in it.

I started by placing a Hoberman sphere inside the physical model. It became a way of claiming space, a spatial gesture in a site that I didn't feel entirely in place within. The geodesic structure gave me a form to work around.

From there, I brought the scan of the building into the process, combining it with a digital version of the Hoberman sphere. The result was a layered image made from physical construction, site documentation, and digital speculation.

This back and forth, digital to physical, then back again, became a tool for generating ideas and for reflecting on them. It let me present the work back to myself from a new angle.

# 1:20 Scale Model

This was a 1:20 scale model of the site, made to help me understand what kinds of interventions were possible. I used MDF, laser-cut paper, and printed textures to build it up in layers.

It was a process of thinking through making. Working physically made a big difference. I could test out ideas quickly and see how they might work spatially, which was more useful than trying things out digitally.



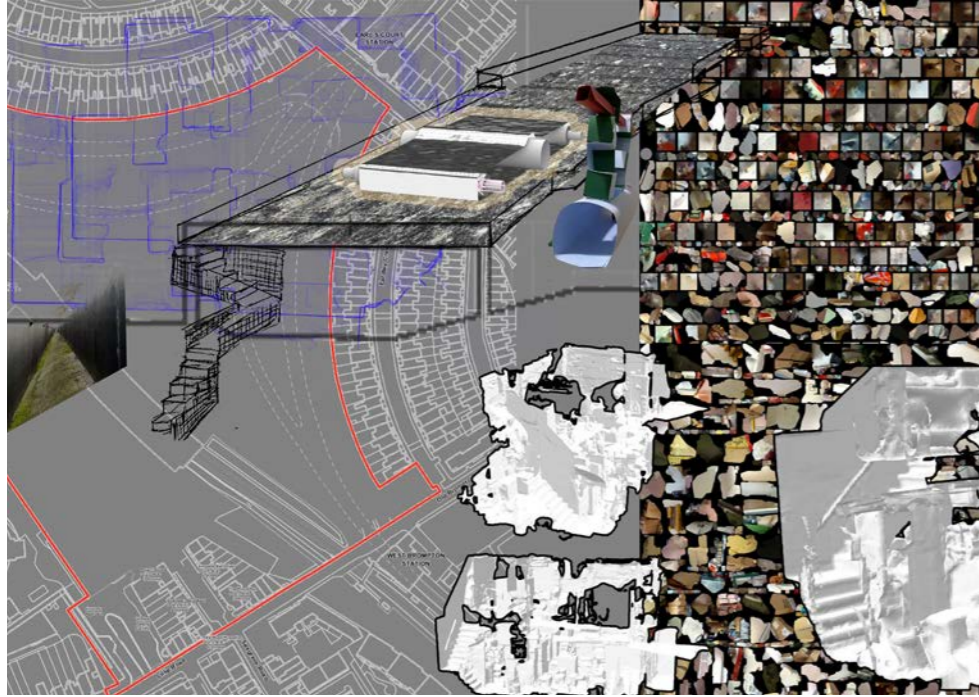
# 1:20 Scale Model

This model became a tool for learning about the site and about how I could potentially approach an installation.



# Collage Experiments

I combined pencil sketches, digital scans, screenshots from Google Maps, and materials photographed through my phone. It was a way of gathering everything I had: spatial information, textures, routes and details, into one place to help me understand the site on different levels. Some elements were drawn by hand, others generated or captured digitally. This mix allowed me to see connections I might not have noticed otherwise.



Below is another stage in the Hoberman sphere process, shown previously. I used the same physical model and reworked it with different digital overlays. It was part of an iterative process, going back and forth between physical and digital methods to test ideas and push them further. These collages were not final outcomes, they were tools for thinking and adjusting direction.

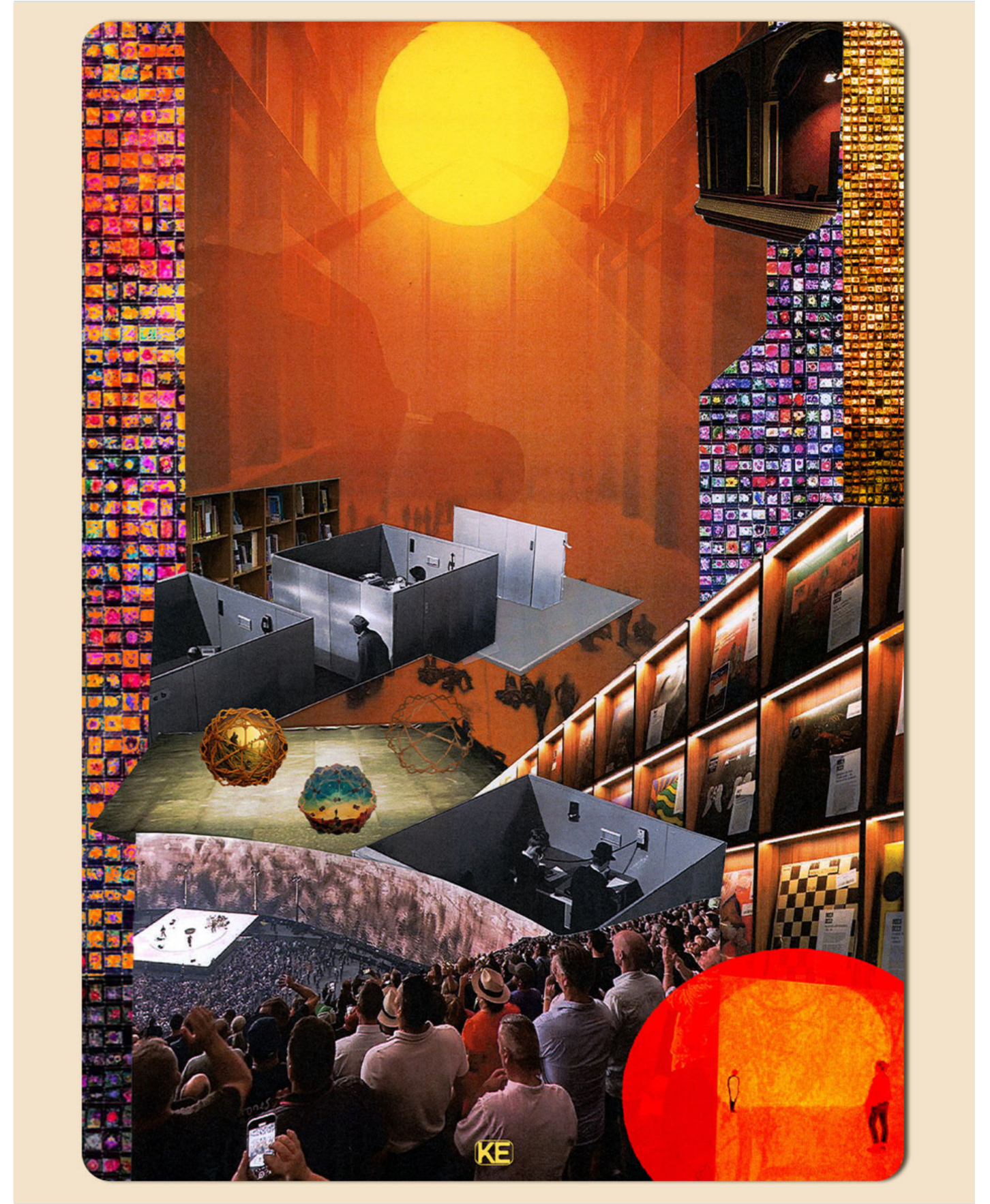


# Reference Collage

This collage was made using images of spaces I was drawn to — ones that felt grounded, atmospheric, or somehow present. They weren't chosen to match a specific aesthetic, but because they captured something about what I was aiming for in my own project.

I printed out each image, cut them manually with a scalpel and ruler, and arranged them as a physical collage. I then scanned the composition back into the computer and cleaned it up digitally. This method helped me stay close to the material while still being able to work with layering and colour.

The act of cutting and placing by hand made me think differently about how these spaces connected. It was about composing a feeling, of being in place, of noticing what draws you into a space.





# FACTORY

*Reset* A PLACE TO UNPLUG & REFLECT

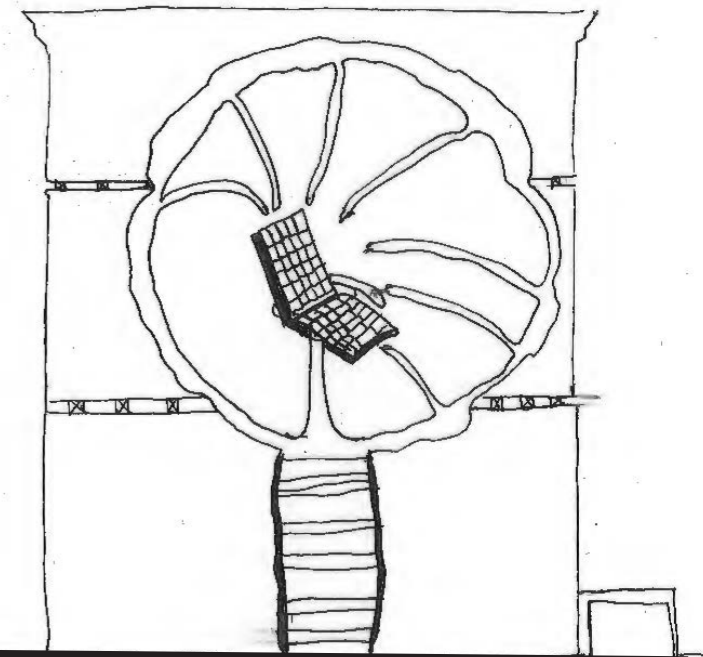
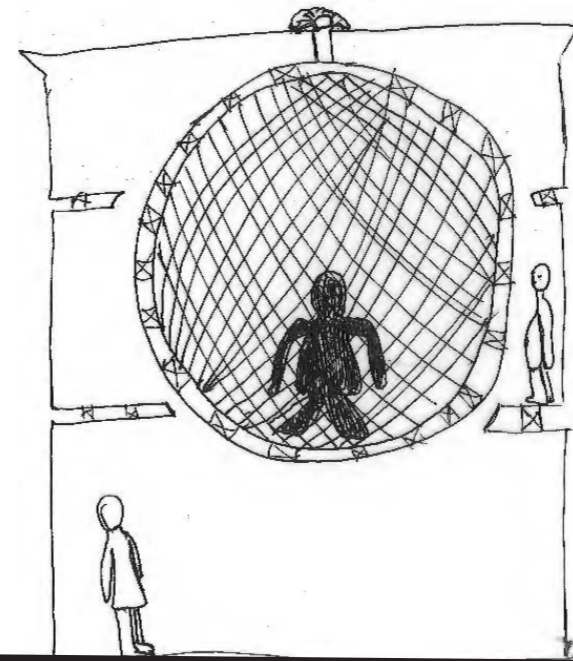
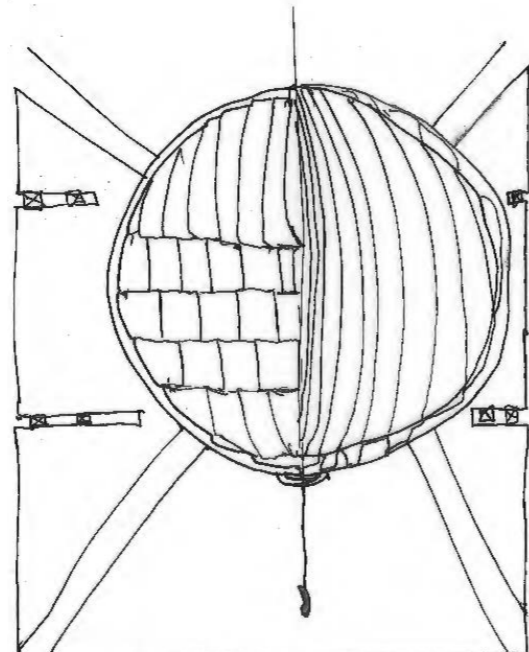
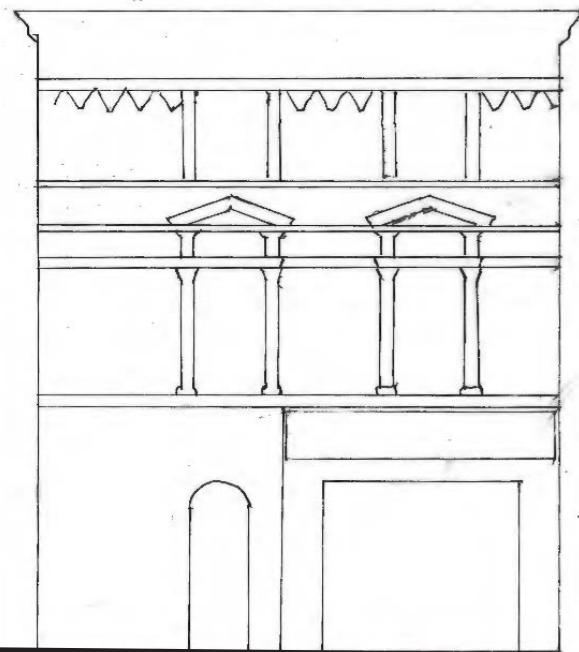


# Installation Speculation

This was an early stage in thinking about what the installation could become. It's where some of the main elements first came together: the idea of inserting a spherical structure into the site, creating a space that stood apart from the rest of the building.

I was looking at the work of Buckminster Fuller and Gordon Matta-Clark around this time. Fuller's geodesic forms gave me a way of thinking about structural clarity and containment. The repetitive Matta-Clark's cuts and spatial interventions, on the other hand, offered a way to work with the existing building — to treat the site not as a neutral container, but as something to engage with directly.

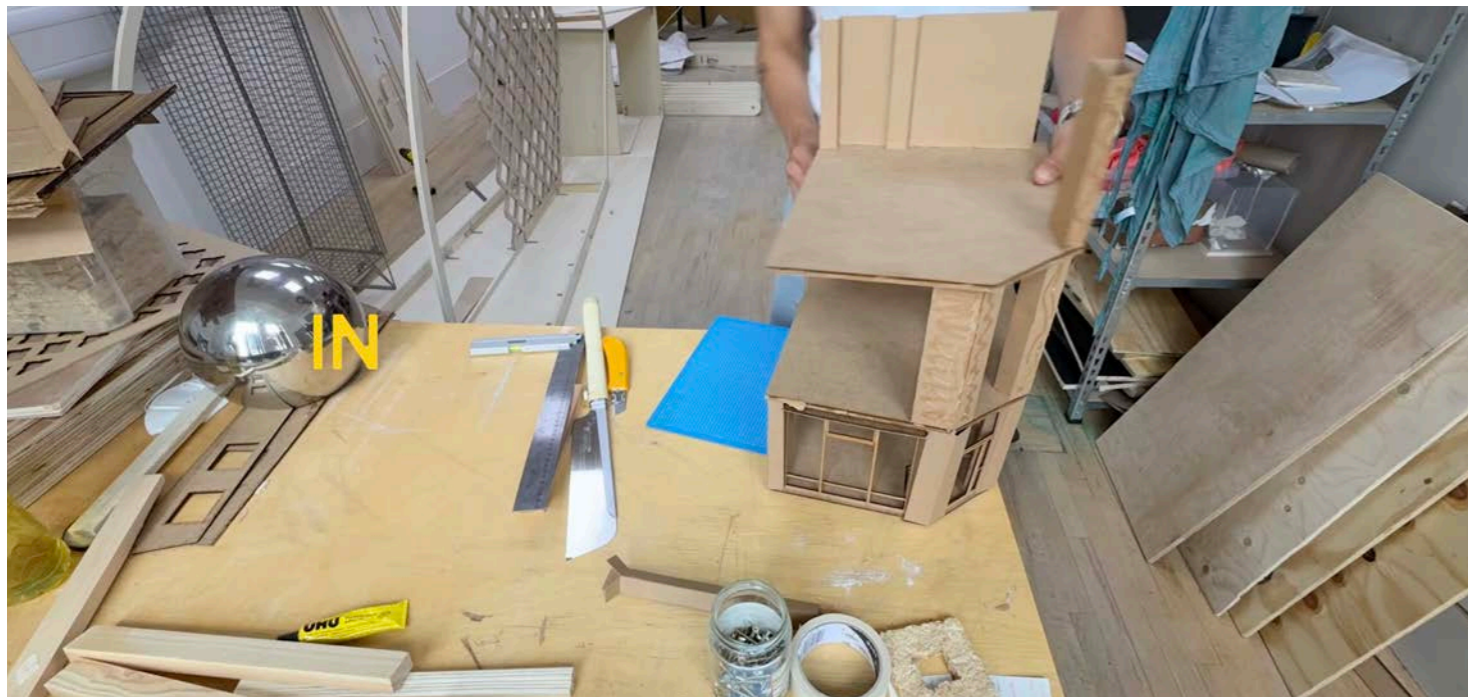
The orb appears here for the first time as a spatial anchor. It was placed into the site as a way of claiming space and shifting the atmosphere. These speculative drawings were a way of testing potentialities, and figuring out how the installation might begin to shape new behaviours.



Here, I sliced up the original 1:20 model in order to insert my orb and to reveal the model's interior



I filmed myself through the orb, cutting up my reference images as triangles, a repetitive pattern, a meditative process of engaging with my hands.

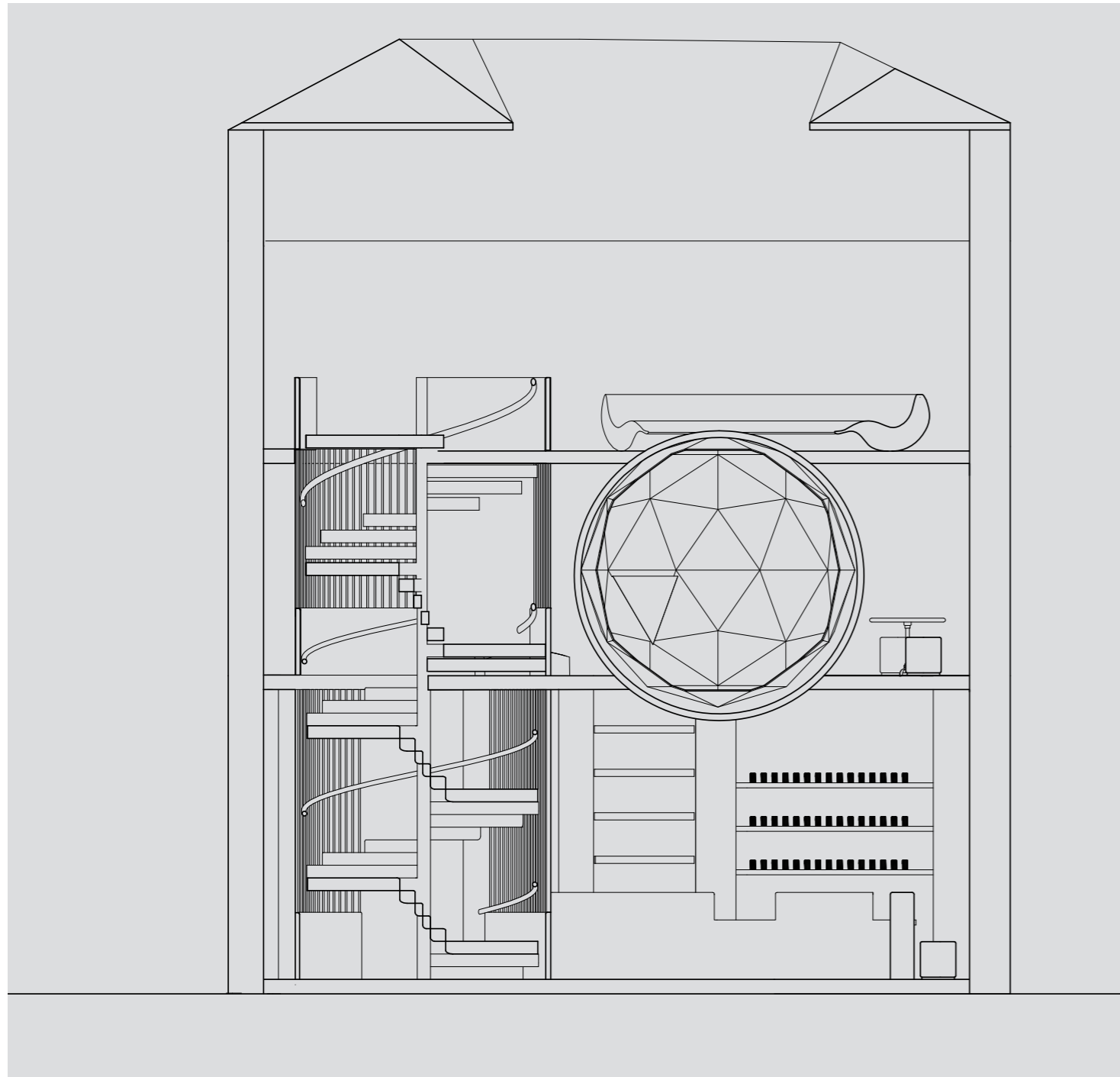


IN

USING OUR HANDS TO MAKE

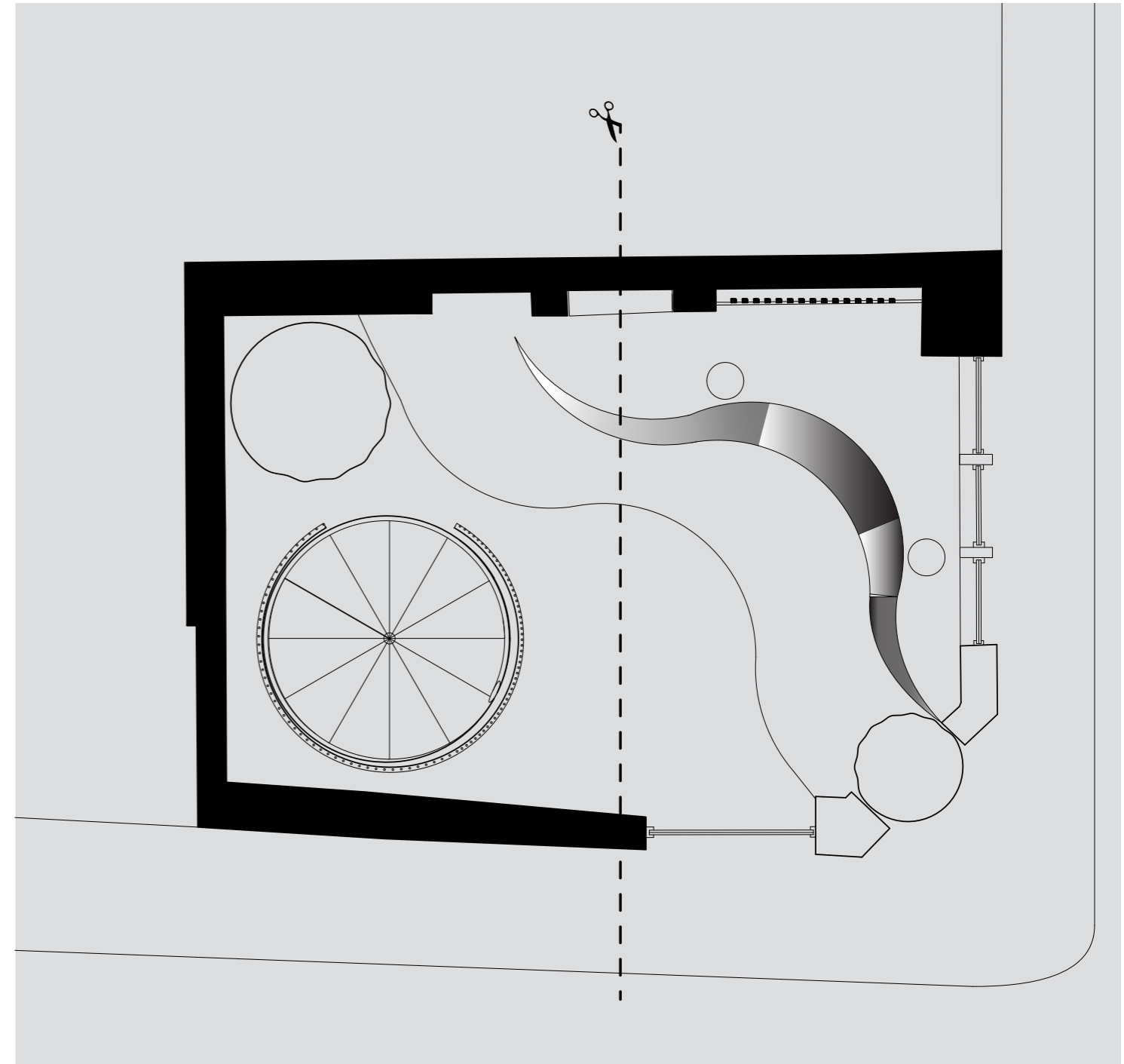
# Section Drawing

The section is a cut through the orb installation. It shows how the internal parts of the space are arranged and how they relate to each other. This was a way of explaining the design more clearly and understanding how the different elements connect.

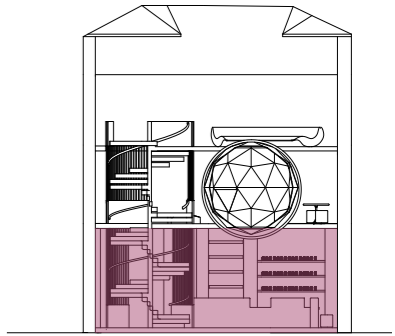


# Ground Floor Plan

The ground floor plan is a technical description of the layout. It shows how the space is organised, including the position of the orb and the surrounding rooms. I modelled everything in Rhino and used Illustrator to clean up the linework for clarity.



# Transition Lobby



This is the first space you enter. On the right is the phone drop-off point. That part of the space feels familiar, similar to what the coffee shop once was, but the materials have changed. The surfaces are thinner, more artificial. It's meant to feel slightly off, but not in an obvious way.

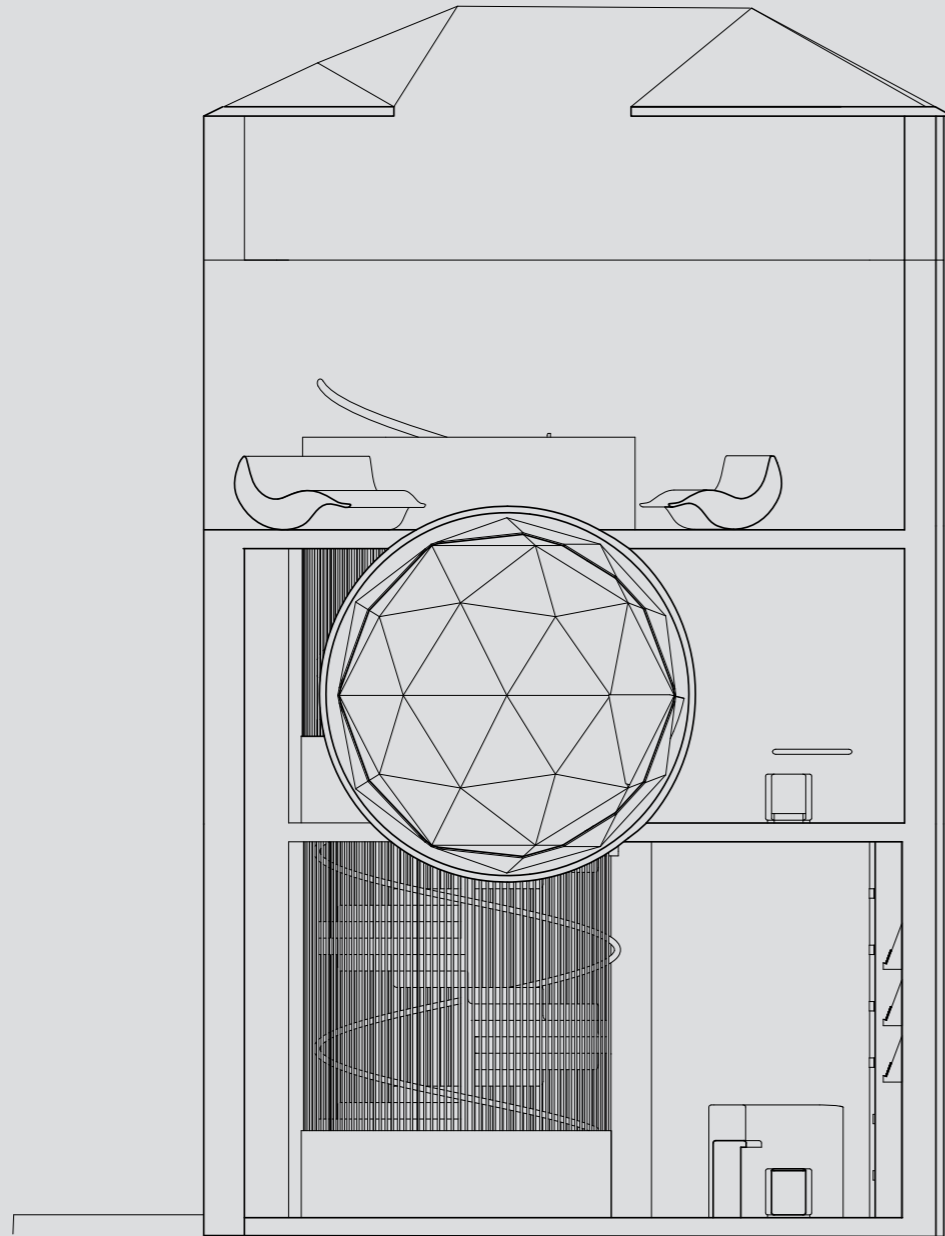
Dropping off your phone is the first part of the ritual. It's a small action that sets a boundary between what's outside and what's about to happen. Once you've done that, you move across and pass through the threshold into the installation.

This moment is about shifting perspective. It's designed to feel close to normal at first, but that starts to change as you move through it.



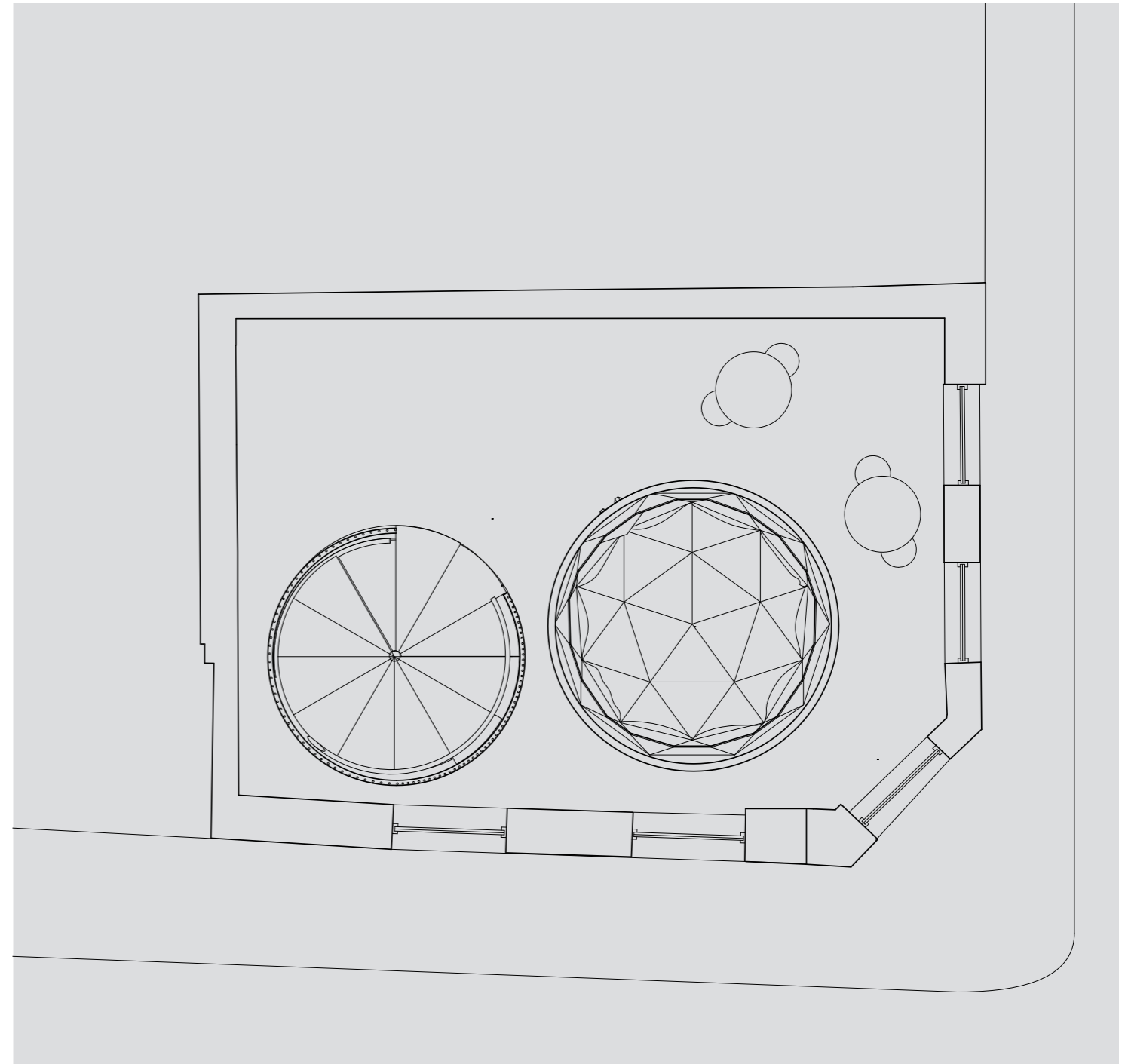
# Section Drawing

This section drawing shows another view through the Factory Reset installation. It gives a clearer sense of how the orb sits within the building and how the different levels connect.



# First Floor Plan

The first floor plan shows the position of the orb and the circulation around it. These drawings helped test how the space would be used and how the installation fits within the site.



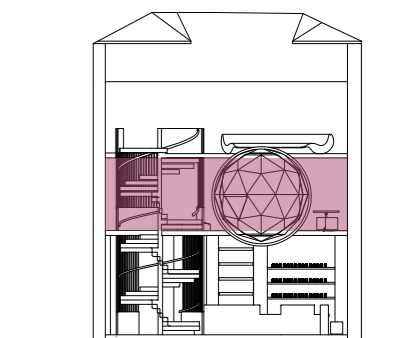
# Being In Place



Steel Rolling Pin

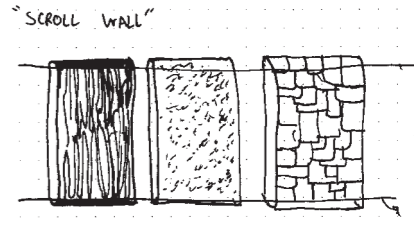
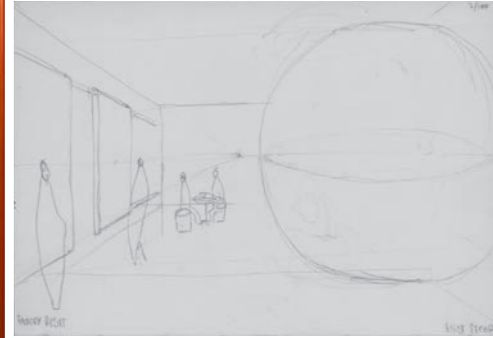
Scroll Wall Woven Fabric

Recycled Rubber Speckled Flooring

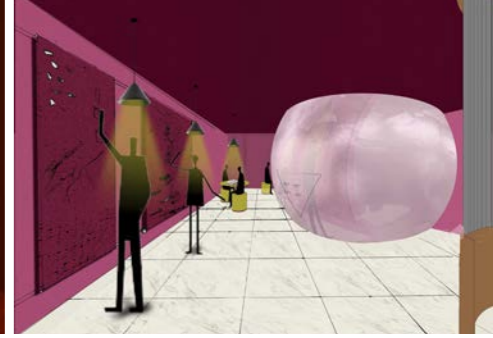


This is the main interior space of the Factory Reset installation. The wall on the left is made from acoustic felt and uses a raised texture to create a tactile experience as you walk. The design is based on scrolling gestures, it's something you're meant to run your hand along, like you would a screen, but the sensation is completely different.

The mirrored orb sits at the end of the corridor. It reflects the space around it but also distorts it. That distortion is part of the idea, things aren't meant to feel neutral or normal here. The material choices are all focused on sensory control. Sound is absorbed, light is soft and coloured, and surfaces invite touch. This space is about slowing down and noticing what your body is doing.



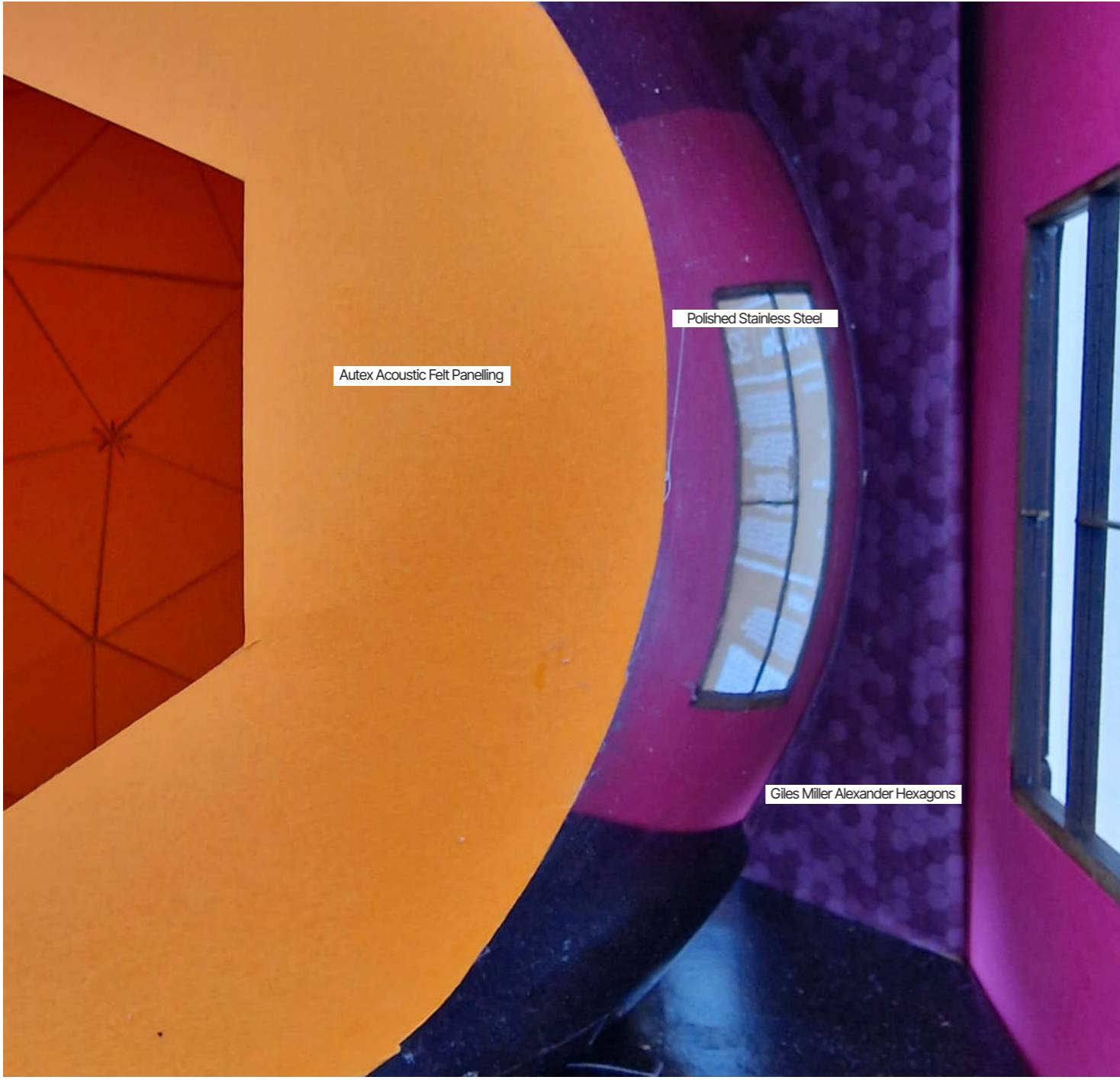
TEXTURED SCROLL FIX HUMAN URGE TO 'SCROLL' ON A LARGER AND MORE INTERACTIVE SCALE



# Materials

Giles Miller Alexander Hexagons

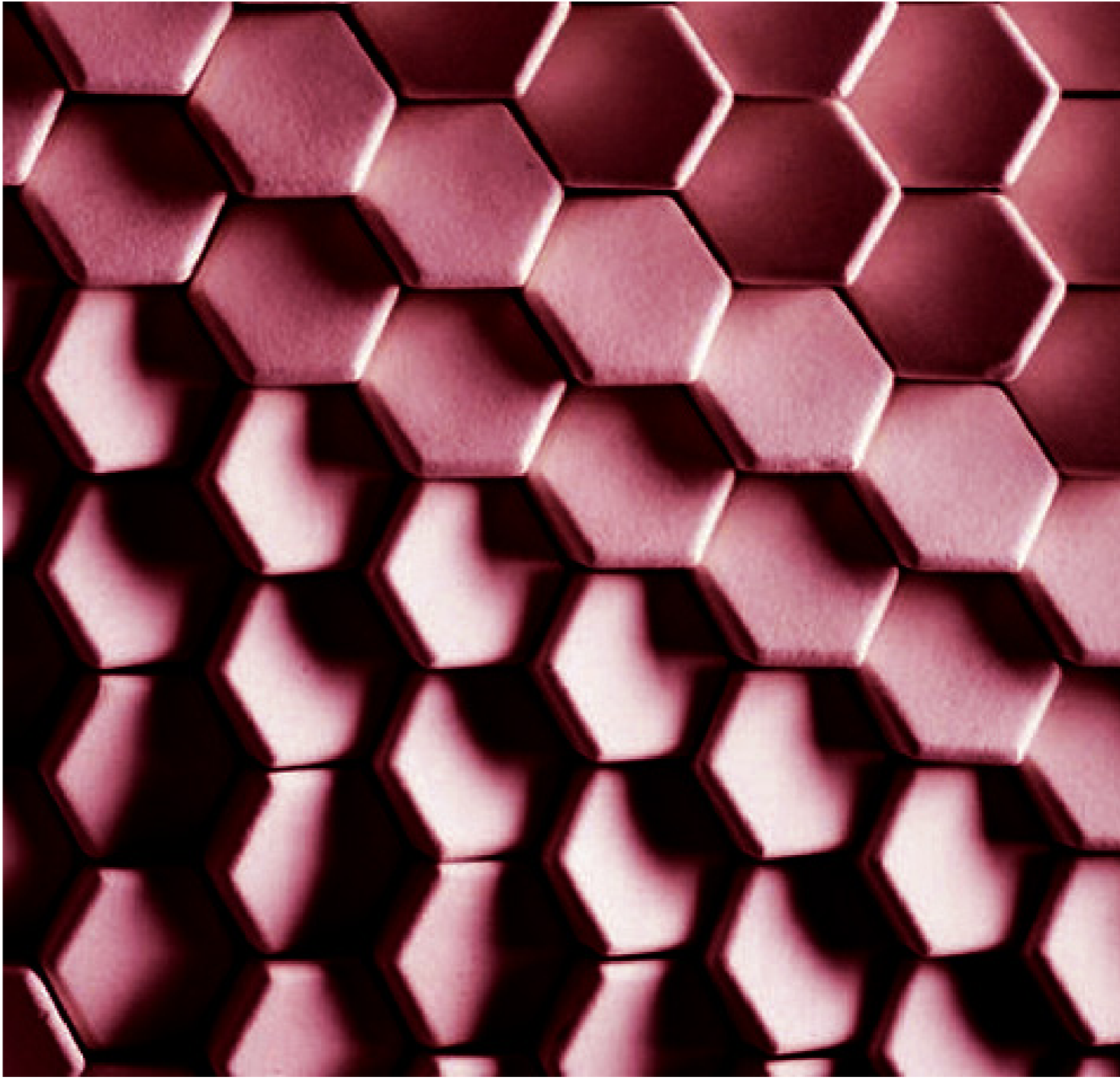
## Reset Room



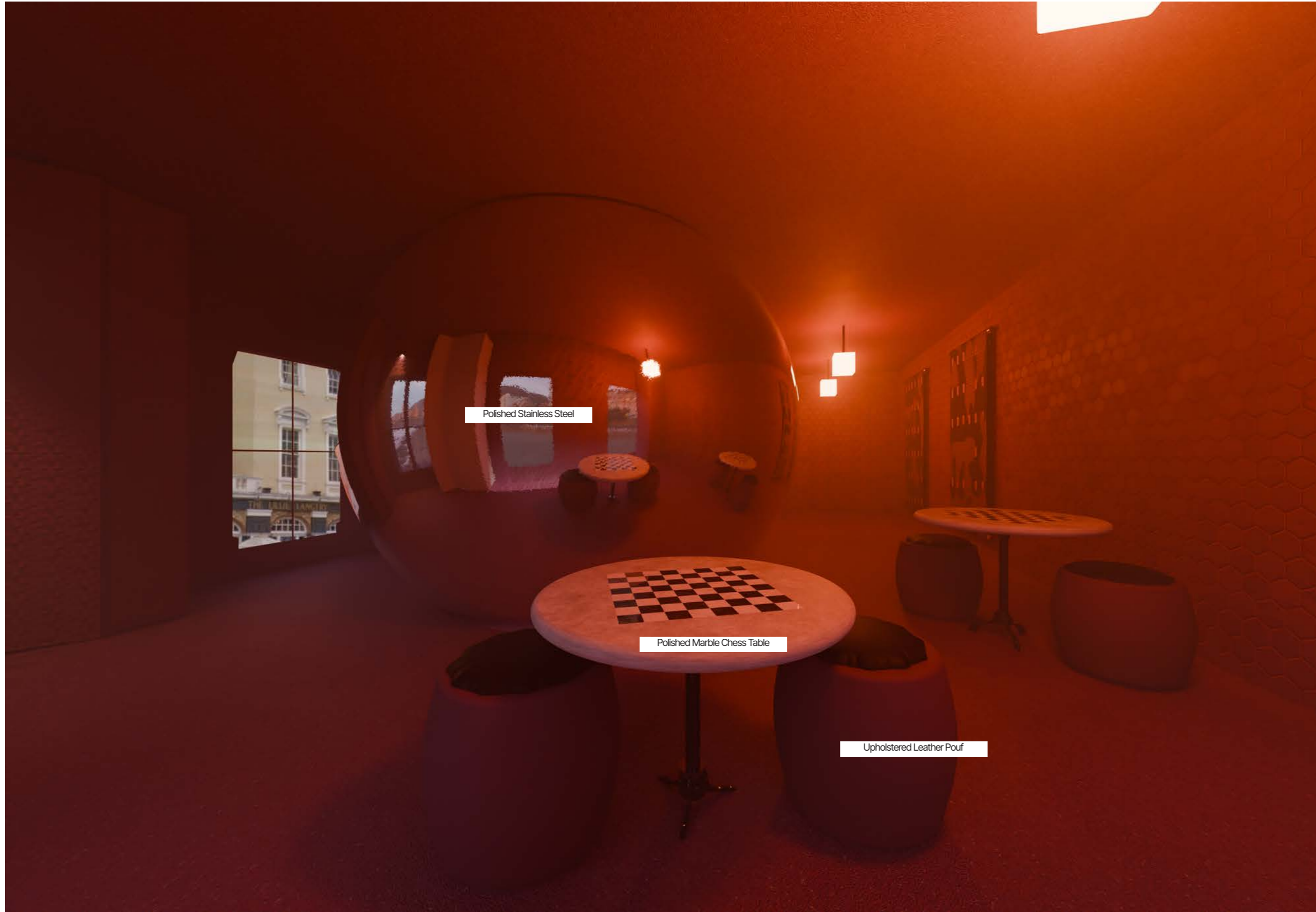
Autex Acoustic Felt Panelling

Polished Stainless Steel

Giles Miller Alexander Hexagons



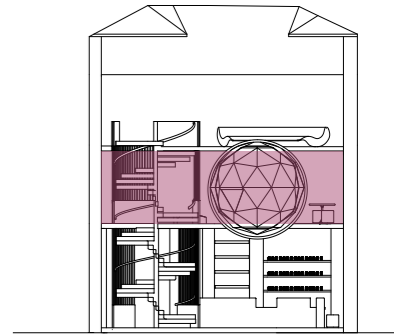
# Waiting Area



Polished Stainless Steel

Polished Marble Chess Table

Upholstered Leather Pouf



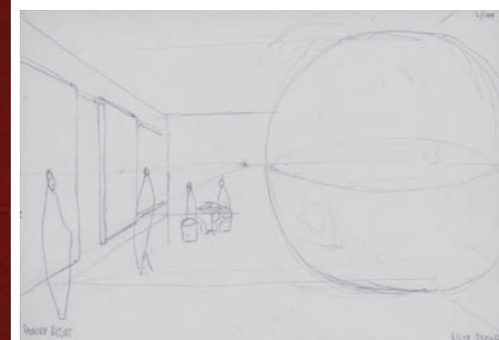
This is the other side of the main Factory Reset space, opposite the scroll wall. It's a place to wait before entering the orb.

I placed chess boards here because playing chess is something that makes me focus. It's slow, it requires your hands, and it keeps you present. That kind of activity felt right for this part of the sequence. If the orb is occupied or if you might not be ready for that experience

The lighting stays warm and even, and the mirrored orb reflects the space around it. The materials are designed to shift attention back to your body by encouraging you to touch your surroundings.

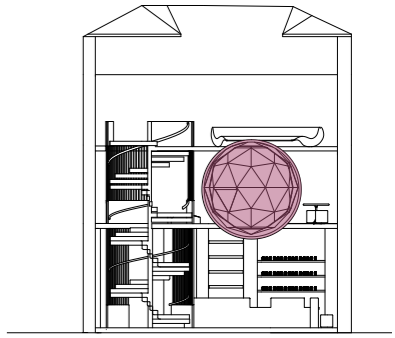
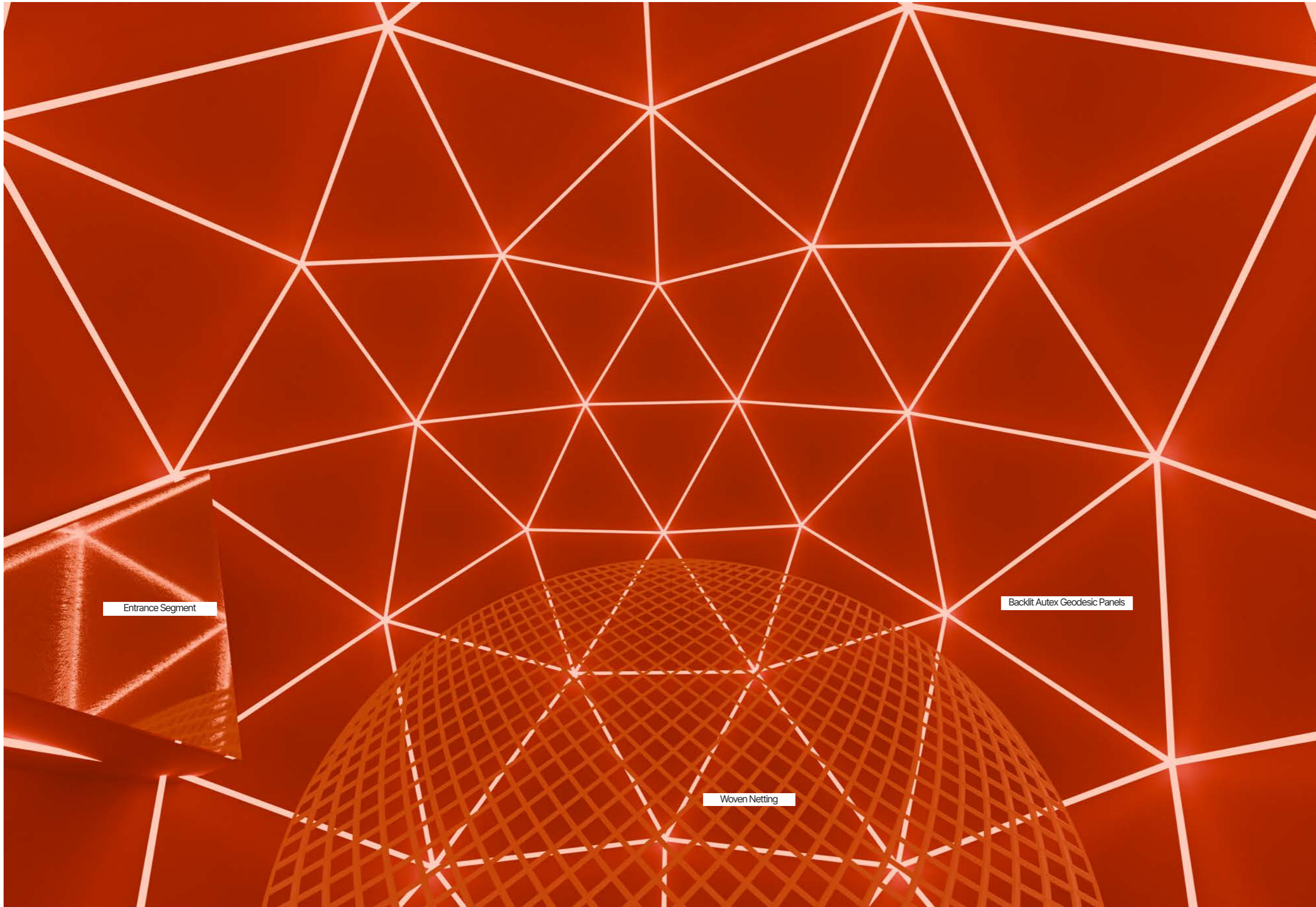


STOOL & CHESS TABLE



Waiting Area

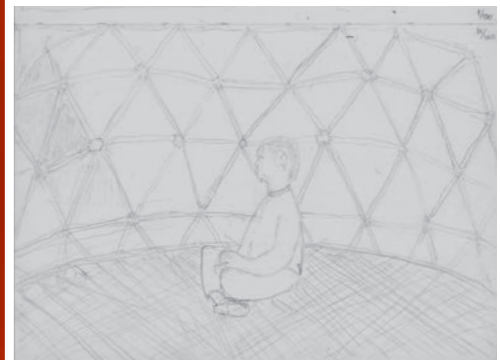
Waiting Area



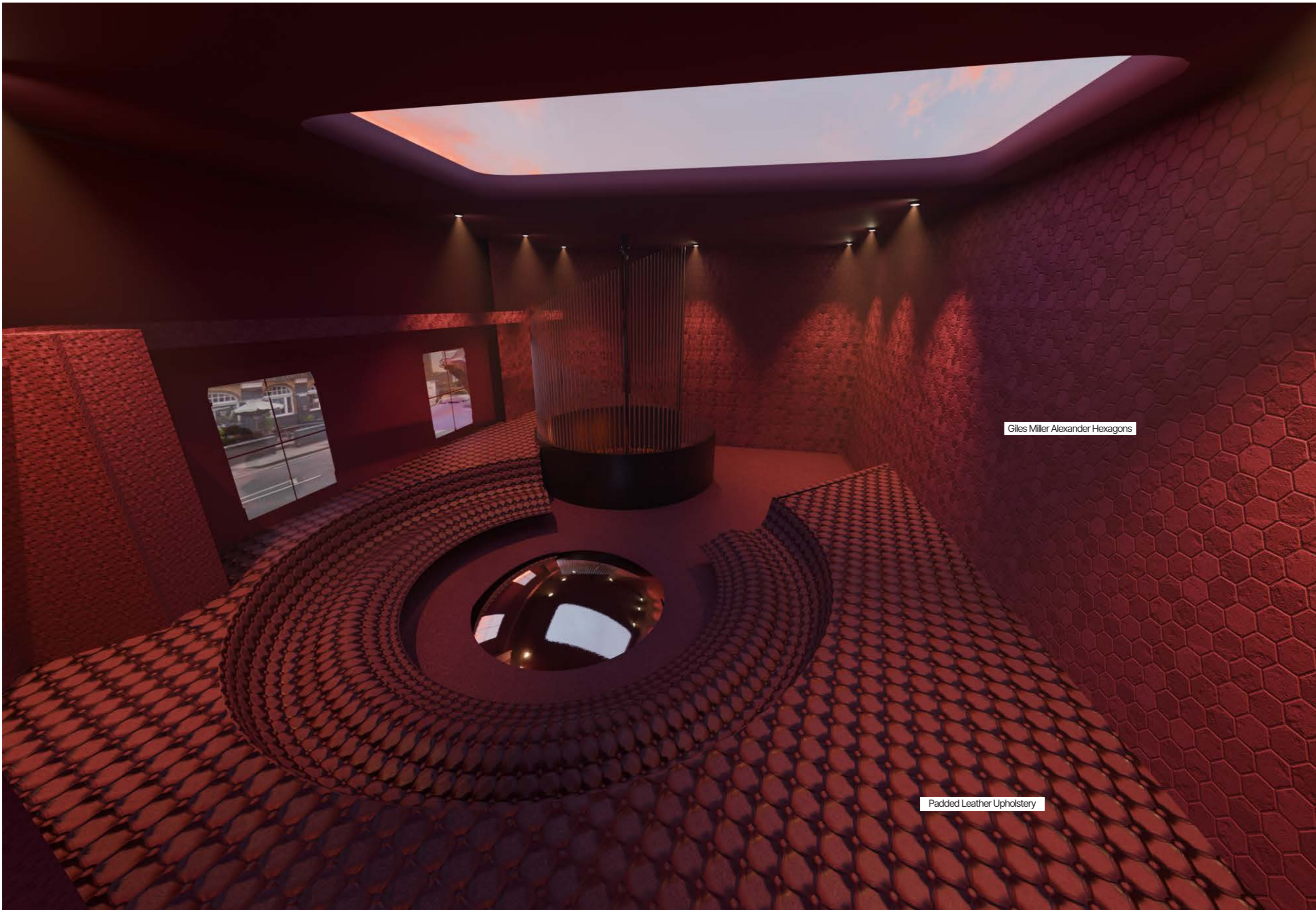
This is the interior of the reset orb. The soft geodesic panels are lit from behind, highlighting the geometry and creating a calm, even glow. The surface is acoustic, which dampens sound and makes the space feel quieter and more contained.

The aim here is to slow down. The design encourages stillness and helps you become more aware of your body and surroundings.

This isn't the end of the sequence, but it is a key moment. The orb creates a clear break from everything outside, allowing you to reset before moving on to the final space.

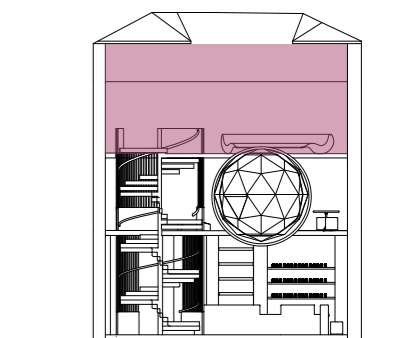


# Reflection



Giles Miller Alexander Hexagons

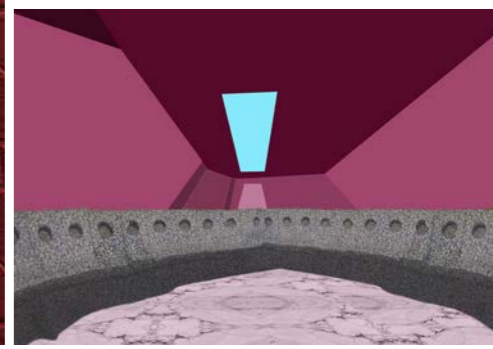
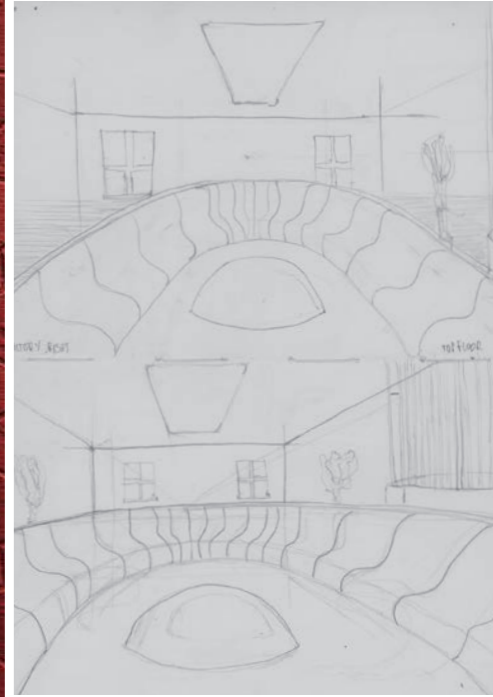
Padded Leather Upholstery



This is the final space in the Factory Reset sequence. It sits directly above the orb and looks down into it through a circular opening. The seating is arranged in stepped rows, with padded surfaces that mirror the hexagonal textures used throughout the project.

The room is quiet and open. A large skylight brings in soft light, and the walls absorb sound. After moving through a series of tightly controlled spaces, this one feels slower and more expansive.

The aim here is to give space for reflection — not in a symbolic sense, but as a physical condition. Somewhere to sit, think, and come back to yourself before revisiting the real world.



# Section Model

# In Place

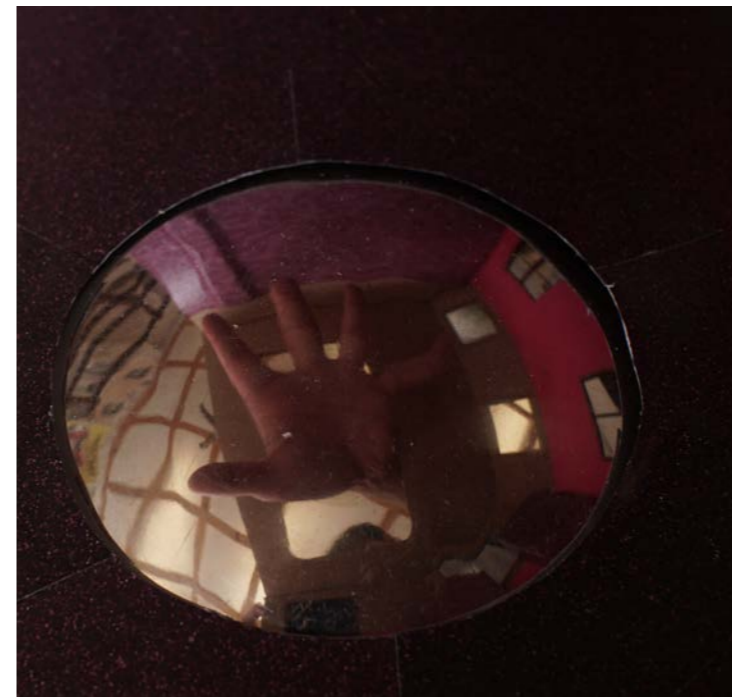
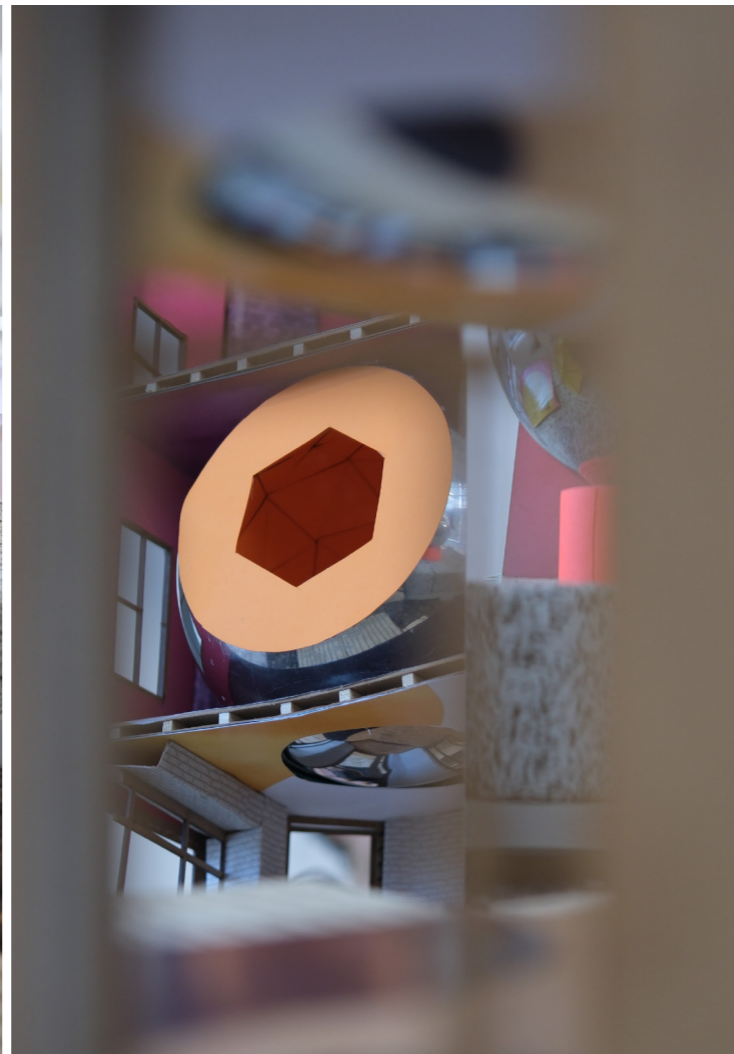
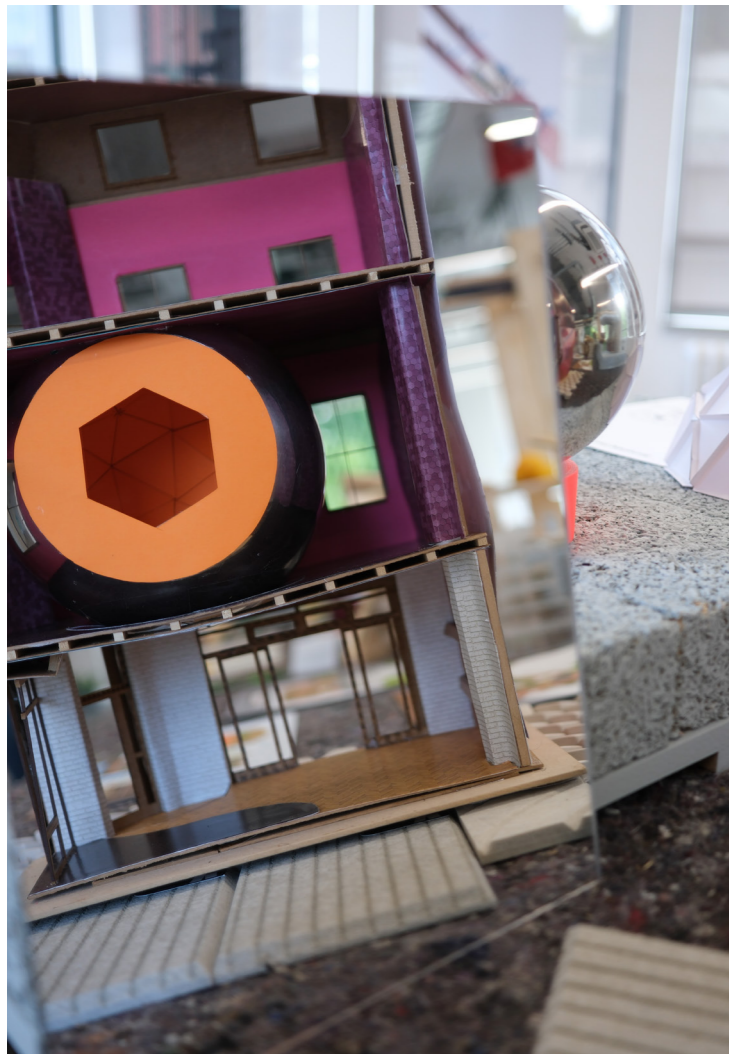
This model was made to test how the orb would sit inside the building and how the different spaces would connect around it. I built it as a physical section, cutting through the structure so I could see the layout from the side.

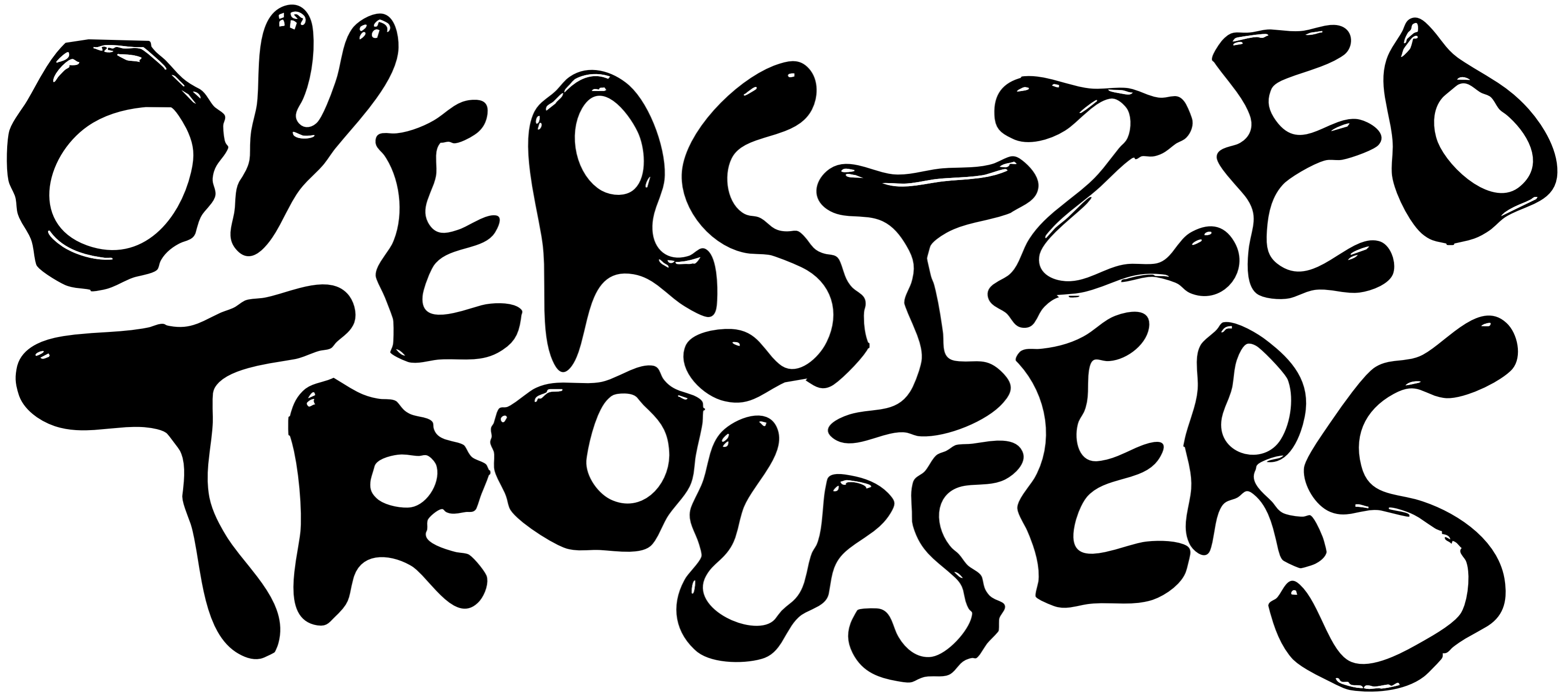
It helped me understand how light would travel through the building, how the orb would be supported, and how people would move through the space.

These photos show the model inside a reused building shell. This was about testing how the design felt in context — not just as a diagram or idea, but as something placed into a physical environment.

You can see how the orb sits behind the window, how the pink interior reflects light, and how the circular opening connects the upper floor to the reset chamber below.

It was a way of grounding the proposal and checking how the parts came together when built.





This year has been the most creatively fulfilling of my life. It's reminded me that deep, focused research, the kind that pulls at your brain and doesn't let go, is not just what makes me a better designer. It's what makes me feel most alive.

My practice sits somewhere between spatial design, art direction, and installation. I work across disciplines not because I'm undecided, but because I genuinely see design as an all-sensory experience. From architectural drawings and physical models to sound, moving image, and material texture, I believe each tool reveals something different. I've learned how to move fluidly between them, and I know how to turn that into work that feels both intentional and alive.

At the heart of everything I make is the desire to create spaces that shift how people feel. I'm especially drawn to environments that sit at the intersection of art, music, and spatial immersion, spaces that stir curiosity, focus, presence. I want to help build those experiences, and I want to do it with teams who care about what they're making.

This course has helped me find my voice, but I know I'm just getting started. I'm looking to grow the technical side of my practice, to learn from studios that take craft seriously, and use precision as a tool for creative freedom. That's the kind of environment I want to be part of: one that's passionate, generous, and ambitious about the power of design to affect how we live, move, and connect.

This is the kind of work I want to do and the kind of person I want to be.