



NORWICH
UNIVERSITY
OF THE ARTS



BA Interior Design Graduate Catalogue 2021

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Class of 2021

As a cohort, we have fond memories of our time studying Interior Design at Norwich University of the Arts. From our daunting initial weeks in first year in the basement studio, to memorable class trips, occasionally intimidating on and off-campus pitches, and finally long days and evenings in third year during the final push towards submission. We have met some characters along the way (each other included) and have shared some memorable moments during group projects, guest lectures, tutorials, and around Boardman House in between.

Above all we have managed to retain our collective sense of humour and optimism throughout the significantly disruptive Covid-19 pandemic, which served to test the friendly and productive studio culture we had cultivated in the first half of our degrees. It was no mean feat for us to adjust to online teaching, tentatively return to the studio on multiple occasions, and deal with the social and academic effects of lockdowns, all while maintaining the work ethic needed to complete our degrees to the standard we are capable of.

In this spirit, we are proud to present our work despite the odds presented by the past 15 months, which has ultimately made us more robust and versatile designers. We hope you enjoy looking at the varied, unique, original final projects we have produced.

Tutor Messages

The manipulation and crafting of our environment are fundamental and defining human characteristics. Through a collaboration of conceptual and practical thinking, interior design forms a marriage of creative expression and real-world problem solving.

The past year has seen significant change for the way we live our lives and how we use our spaces. Whilst this has been a challenge, it has also provided opportunities for us to redefine how we live, work and communicate. As we readdress how we use our personal, work and shared spaces, technology has continued to dissolve these definitions and enabled us to expand our course horizons by engaging industry specialists from around the world.

This year has seen some important contemporary issues explored through the student's projects. Sustainability, inclusivity, conservation, and the redefinition of the workplace are just some of the subjects that have been addressed. Everyone has their own unique approach, creative methodology and career aspiration. Underpinning their ideas with insightful research and presenting their thinking through professionally aligned means.

We look forward to watching our graduates enter their profession, and I would personally like to congratulate them on all their successes now, and in the future.

Benjamin Salter, Course Leader



Interior Design is often misunderstood as a discipline, yet it plays a fundamental role in the way our daily internal environments work. They are all concerned with the user of the spaces.

This selection of projects gives some idea of the diversity of projects that an Interior Designer can be involved with. They range from the re-modelling of a building to create a new identity for 2 clients, to the investigation into re-inventing the use of an old seminary complex in Scotland. These designers have all had different starting points, but they have all travelled on the common paths of investigation and analysis that has resulted in appropriate and intriguing solutions.

This short portfolio of work is the culmination of three years spent developing their skills and creativity and understanding their role as designers. Their enthusiasm for their subject, their adaptability and resourcefulness, in what was a very challenging time, are essential attributes for any young designer. They should all be congratulated.

John Small, Lecturer

A black and white circular portrait of a man with dark hair and a beard, smiling. He is wearing a dark suit jacket over a light-colored shirt.

I enjoyed working with so many talented students who have a great passion for Interior Design. Their dedication and persistence were remarkable.

Our collaboration has been fantastic. They were experimenting with different design ideas to find the most appropriate solution. They were receptive to feedback and taking on board my suggestions, which had the purpose to enhance their designs and make their concepts look cohesive. I

was impressed, numerous times, by their unique and extraordinary design concepts that were translated into functional and aesthetically pleasing interior environments. Continue developing your skills and knowledge.

I wish you all the best. I am sure that you will all have astounding careers.

Ioannis Christopoulos, Lecturer



Boardman House

The setting for our studies was Boardman House, designed by eponymous Norwich architect Edward Boardman (1833-1910), situated on Princes Street. Originally it housed the Church Rooms and Sunday school for the neighbouring Congregational Chapel, which is also of Boardman's design, and was completed in 1879.

Norwich University of the Arts acquired the building in 2015, and was converted by Norwich based firm Hudson Architects soon after. Historic features were sympathetically restored, and a striking central staircase added, featuring echoing detailing called out from the original balustrades lining the edge of the surrounding void. This central atrium is flanked by a variety of teaching rooms and study spaces, within which we had the pleasure of collaborating, learning, and studying throughout our degrees. There was no end of curious details– including the transparent floor following a ghostly disused staircase in one of the corner rooms on the top floor, and changeable glass partition in the "Glass box" seminar room, being especially memorable examples– to keep us inspired as we worked on our projects.

Boardman House has been awarded numerous accolades, including Winner of Outstanding Estates in The Times Higher Education Leadership and Management Awards (2018), as well as being short-listed for the Buildings that Inspire Guardian Award in the same year.

Boardman House embodies the concept of being Norwich born and bred, from its inception, to its refurbishment, to its current use, and is commonly informally hailed as the most impressive and stimulating building on campus by the student body of Norwich University of the Arts. There could not have been a more inspiring building for us to learn in as designers.

Contacts



Mahisha Ahmed



07305369236



ahmedmahisha@gmail.com



www.mainteriordesign.co.uk



@mahisha_design



Elizabeth Barrell



07843539440



ebarreldesign@gmail.com



www.behance.net/elizabeburrell



@ebarrell_design



Amber French



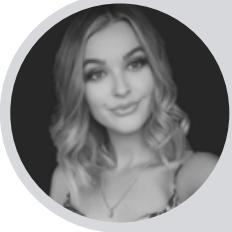
07561143841



amberfrench135@icloud.com



@amber_french_interior_design



Gabrielle Austin



07505953631



gabrielleaustininteriors@gmail.com



www.behance.net/gabrielleaustin



@austin_interiors



Alice Garner



07578548276



aliceginteriors@gmail.com



www.aliceginteriors.com



@aliceginteriors



Emily Baker



07964552812



emilyroseinteriordesign@gmail.com



www.emilyroseinteriors.wix.com/mysite



@austin_interiors



Philip Lanham



07504782554



lanhamdesigns@outlook.com



@lanhamdesign



Alice Laycock

📞 07393611682
✉️ studiolaycock@gmail.com
🌐 www.studiolaycock.com
📷 @studiolaycock



Obi (Pedro) Sebastian

📞 07473161468
✉️ obipsalms@hotmail.com
🌐 www.obipsalms.com
📷 @obipsalms



Megan Lockett

📞 07964795829
✉️ meganlockettinteriors@gmail.com
🌐 www.meganlockettinteri.wixsite.com/portfolio
📷 @meganlockettinteriors



Freya Toulson

📞 07557 749504
✉️ freyatoulsoninteriors@gmail.com
📷 @f.tinteriors



Tempany Martin

📞 07944787496
✉️ tl.martin0802@gmail.com
🌐 www.tempanyinteriors.wixsite.com/design
📷 @tempanyinteriors



Marcus Poole

📞 07715935351
✉️ marcuspooleinteriors@gmail.com
🌐 www.marcuspoole.myportfolio.com
📷 @marcus_poole_interiors



Mahisha Ahmed

The office landscape has changed over time to become a more flexible space to adapt to certain circumstances. For this project an exploration of flexibility combined with the ergonomics of office design was explored through the use of furniture to enhance the development of the office landscape, as it is currently being redefined. Specifically three areas were investigated, which were focussed work areas, lounge areas and meeting areas. The idea was to develop a concept that supports these areas and enhances the flexibility of a space.

Flexile Officescape



Render of the waiting area



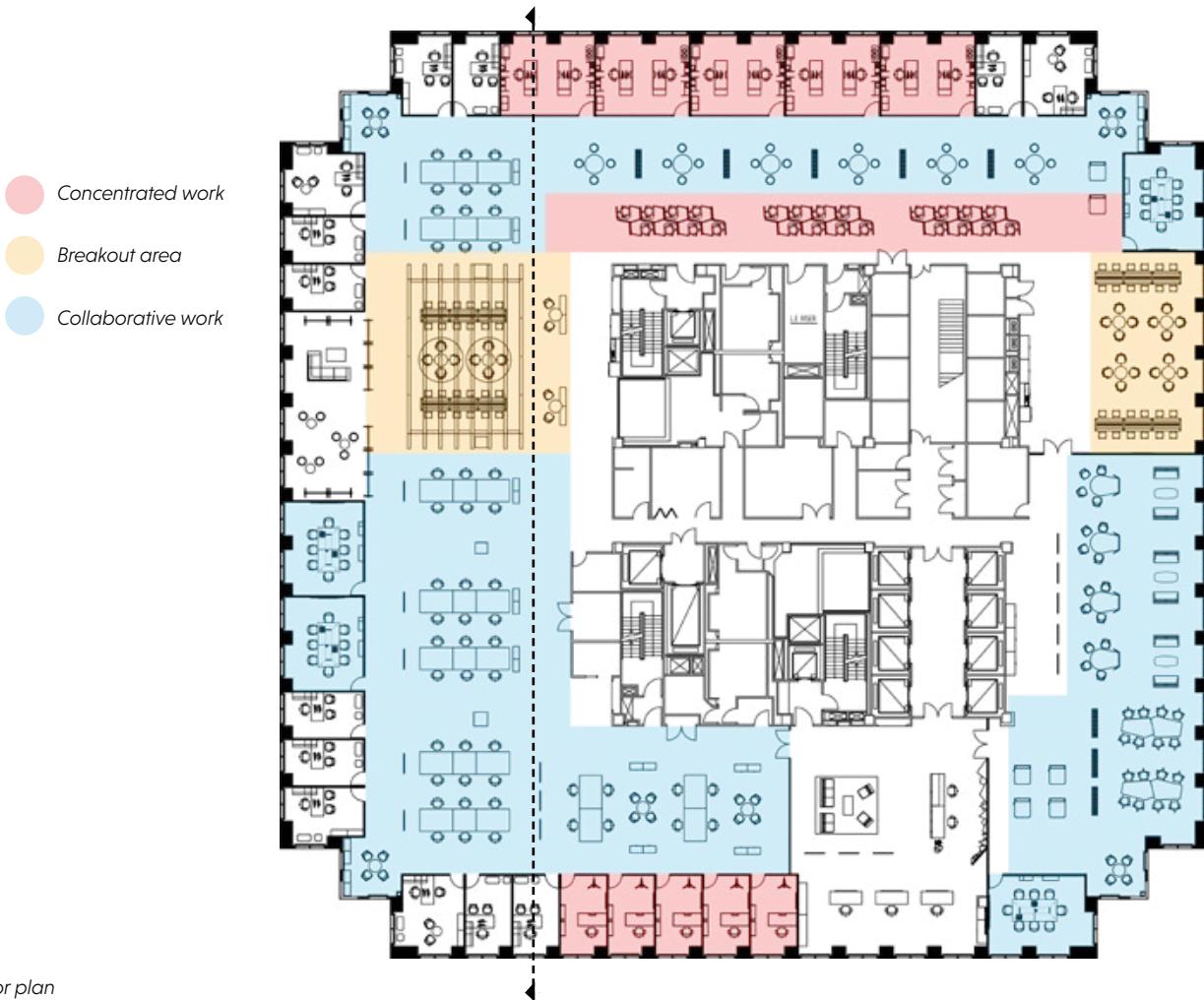
Render of the reception space



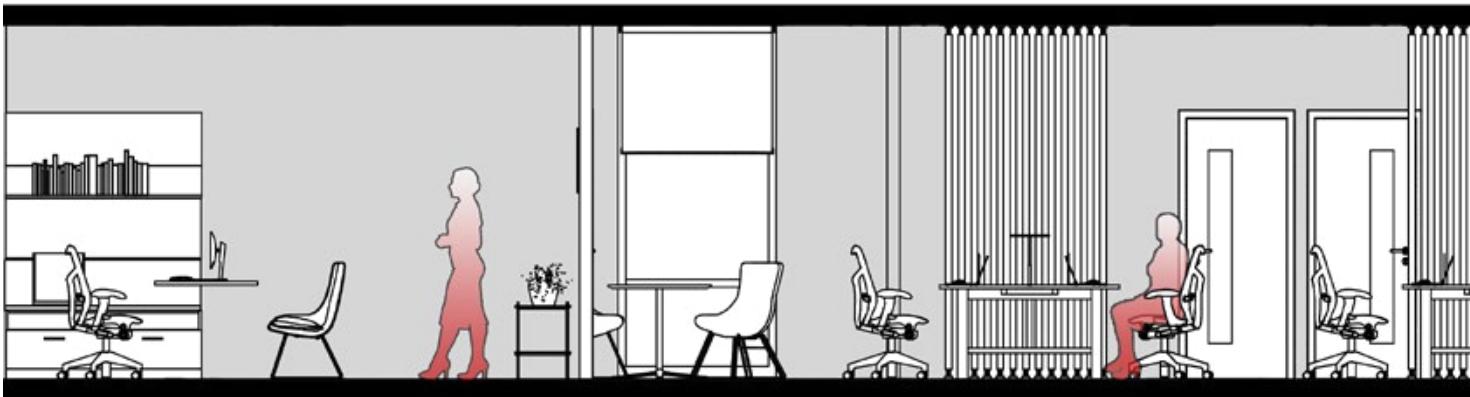
Render of a meeting room



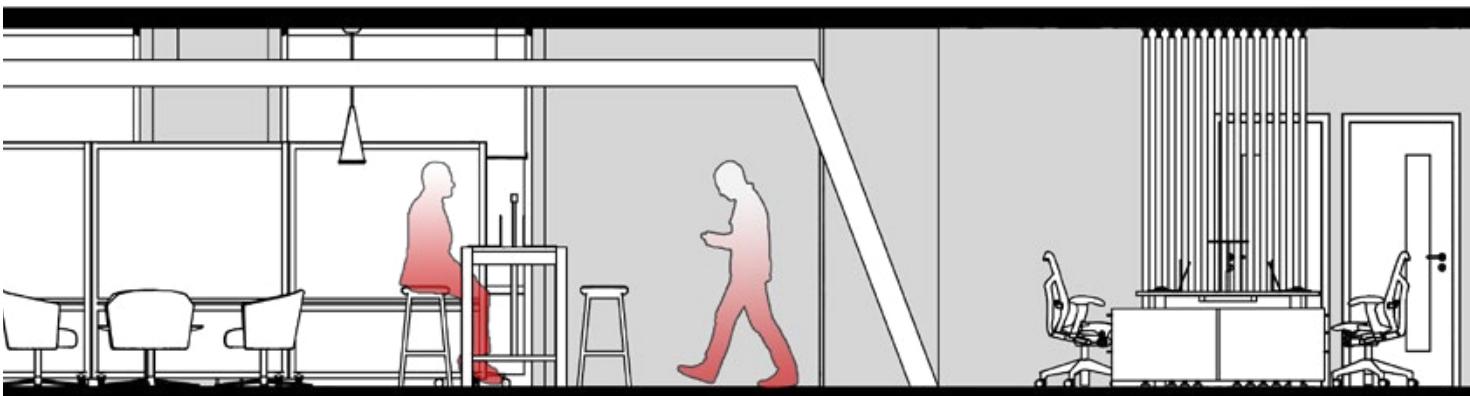
Render of the individual workspace



Floor plan



Section- showing a private office and general workspace



Section- showing the breakout area and general work-



Gabrielle Austin

In Perspective is a space that considers how functionality mixes with aesthetics to create a co-working space that meets the needs and requirements of the user; specifically focusing on enhancing the user's well-being, concentration, and productivity. Design is a powerful tool for creating specific experiences and atmospheres that ultimately effecting the way people feel and behave. Workplace design is an important area of the discipline that is continuously changing and evolving to suit the current generation, who are blurring traditional spheres of life and work.

In Perspective



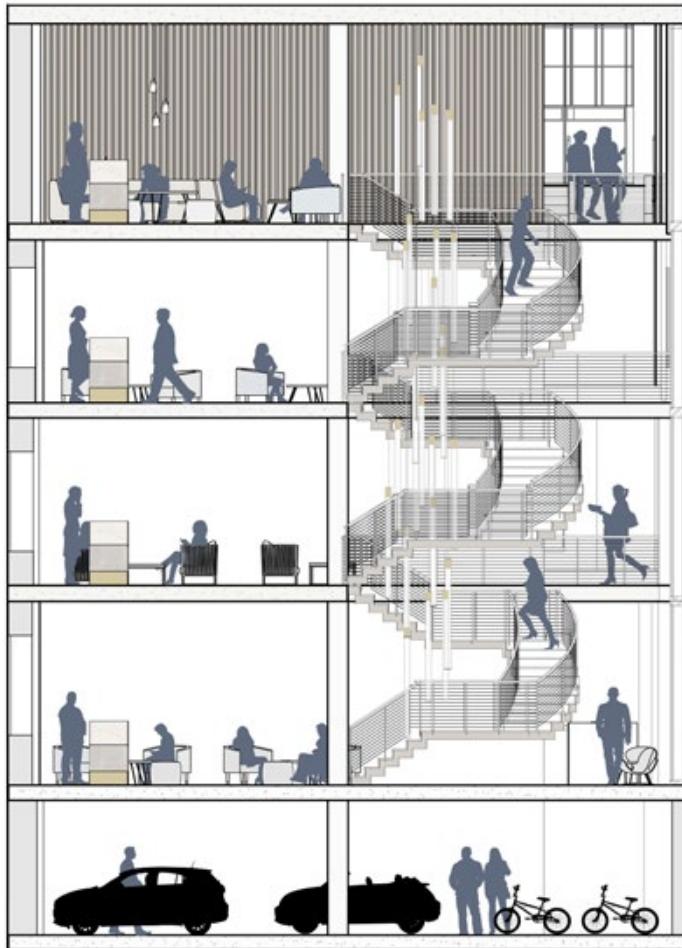
Privacy Area



Reception Atrium



Materials Area



Reception Atrium Section



Collaboration Area



Collaboration Area



Emily Baker

The Rendezvous Café is a space that considers how design affects user behaviour to create an environment that works for both leisure and business use. Focusing on the requirements of the user, especially the well-being and productivity of each customer. Within the hospitality industry design psychology can create be used to create different atmospheres and experiences for the user, ultimately leading to an influence of their mood and behaviour within a space.

The Rendezvous



Front Entrance



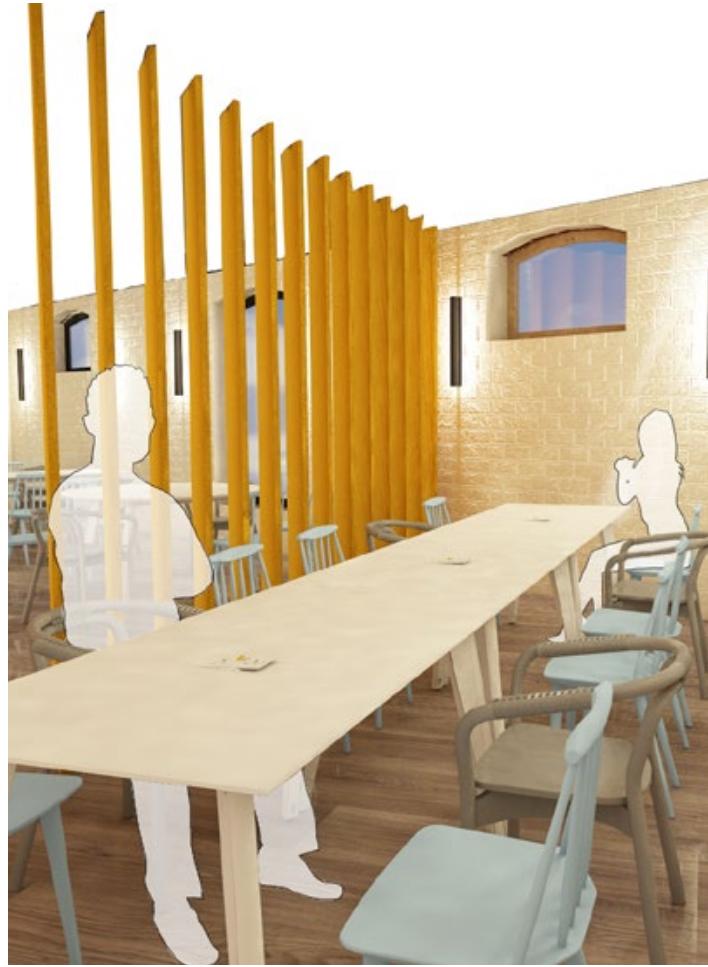
Coffee Bar



Café Area



Shared Working Space



Private Meeting Room



Elizabeth Barrell

A relaxing and inspiring environment, Kilmahew Arts Centre provides space to accommodate artist residents who will use the centre as an artistic retreat and create artwork for the on-site gallery. The scheme also provides a café, shop and learning centre to encourage tourism and school groups. The centre will encourage more involvement with the arts and the surrounding natural landscape through a biophilic design led renovation of St Peter's, a ruinous 1960s Catholic Seminary that is part of the 140-acre Kilmahew Estate. The use of natural materials and water throughout the space will enhance creativity and improve wellness.

Kilmahew Arts Centre



Gallery rendered visualisation

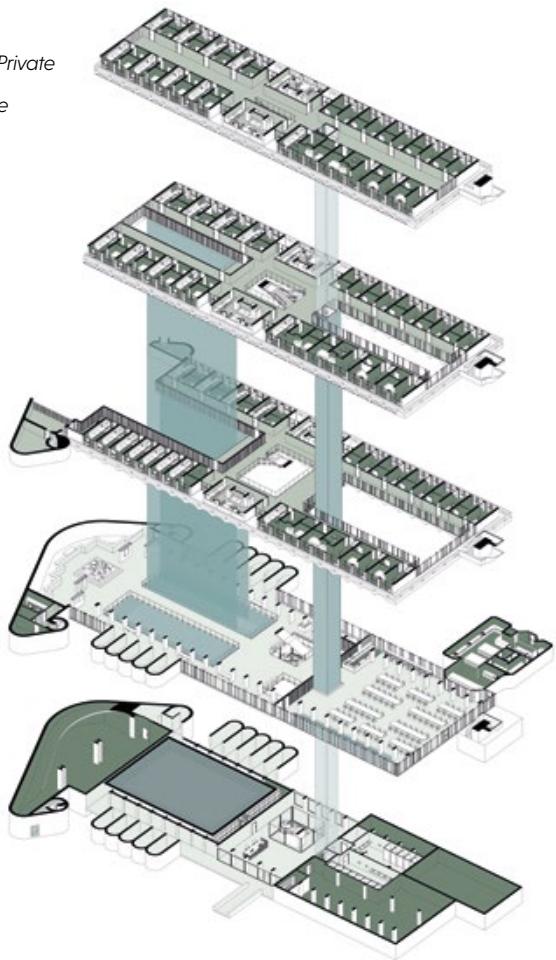


Reception rendered visualisation



Café rendered visualisation

Public
Semi-Private
Private



Axonometric explosion that explores the levels of privacy within the space.



Long section cutting through the main building.





Amber French

This project is the refurbishment of Ipswich Hospital's children's ward. The concept revolves around using the three different types of biophilic design: 'Nature of the Space', 'Nature in the Space' and 'Natural Analogues' to create a relaxing, healing space for children. This space aims to change the way hospitals are viewed, from frightening and overwhelming, to familiar and imaginative place. The main aspect of the design is an architectural cut out light structure that reflects the light into the building in leaf shapes to bring nature inside.

Nature's Healing



Café waiting room



Section 1 (not to scale)



Section 2 (not to scale)



Section 3 (not to scale)



Render of the cut out light structure





Alice Garner

This project combines the fundamentals of aesthetics with a relevant environmental message concerning the waste filtered into our marine eco-systems; specifically from the beauty sector, which has a substantial, but unknown, effect on coral reefs. The project displays central promotional retail spaces and a pop-up stand selling Glossier's Coral Safe SPF. Glossier, a beauty and self-care brand, provides consumers with a range of on-trend care products, and their influence combined with reef conservation charity CoralLive has the potential to spread awareness and aid the push for marine protection.

Your Beauty Is Costing Mine



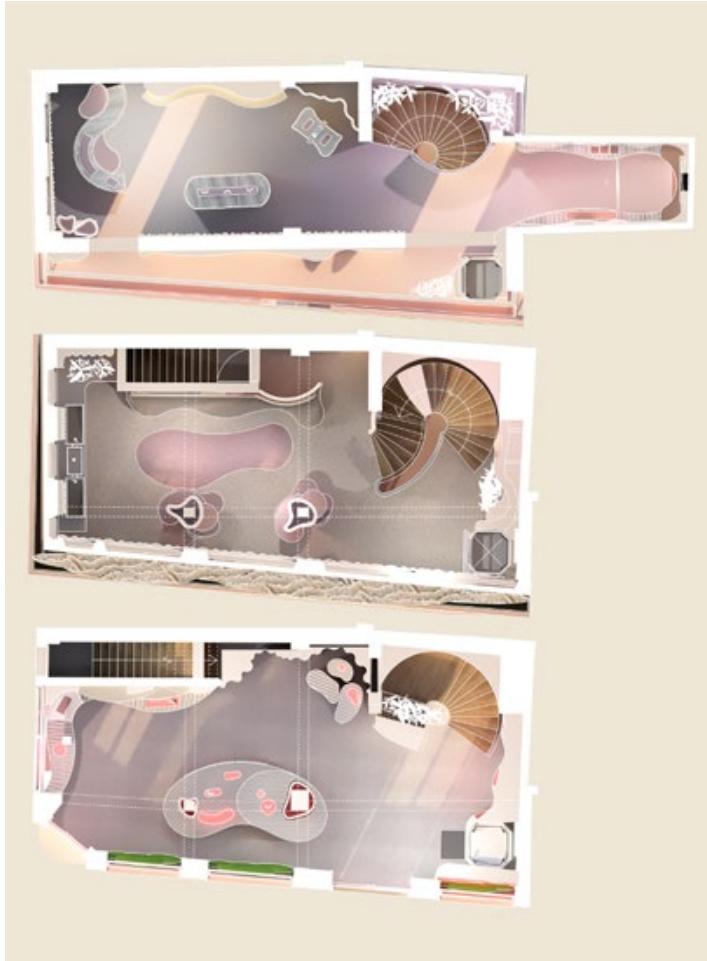
Exterior visualisation featuring retail space and pop-up



Pop-up stand display, ripple-effect product holders made from cast SeaStone.



Ground floor display shelving featuring backlit display stand.



Plans; Second Floor, First Floor and Ground Floor.



Section, south facing. Exhibition/education space on top left features LED screens with rolling promotional graphics with information on coral bleaching.



Initial pre-visual. Created with ProCreate for iPad Pro and Photoshop.



Render of top floor, Barrisol backlit ceilings with printed water-like graphics.



Perspective section. Basement floor is used as a staffroom and product storeroom. Construction detail graphic of polycarbonate exterior facade system.



Philip Lanham

This project showcases the integration of smart technology within a domestic environment: for example, items as simple as a smart speaker to advance home automation, and others which provide the resident with benefits that better enable them complete tasks that they would normally find difficult, menial, or stressful. With the digital world forever evolving, the design industry keeps facilitating new ways to make life easier in a residential capacity, which is becoming more and more popular and accessible through the integration of other smart devices.

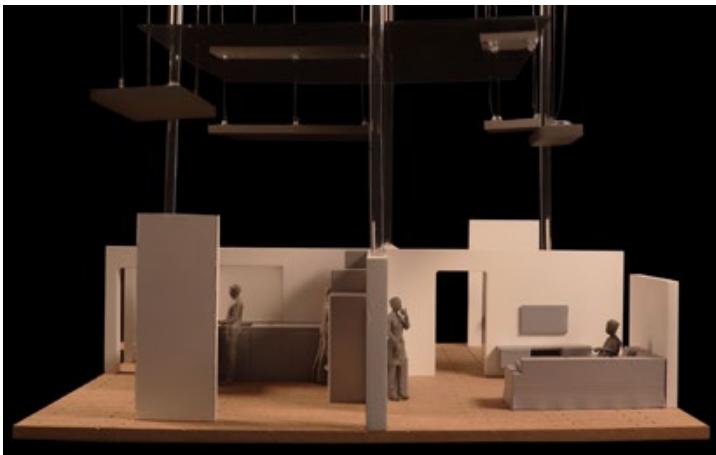
Beneficial Integration



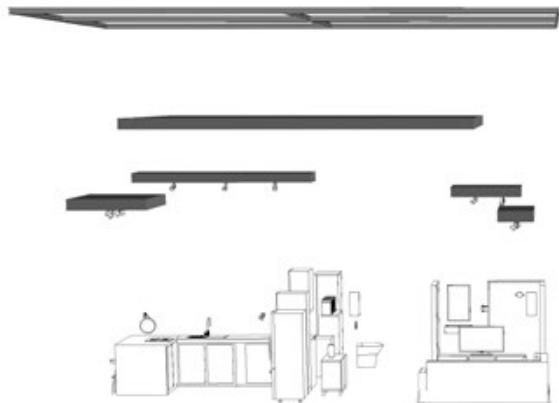
Floor plan



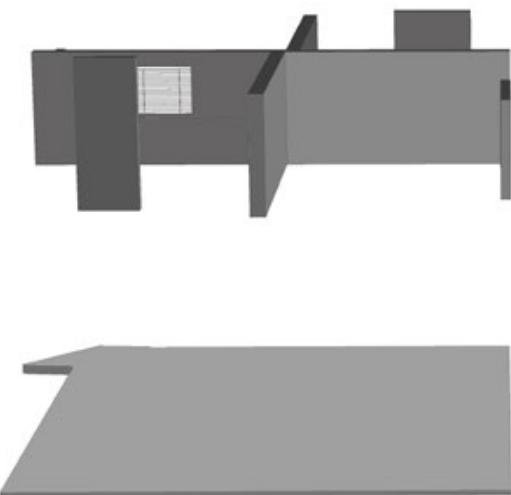
Kitchen Pre-visualisation

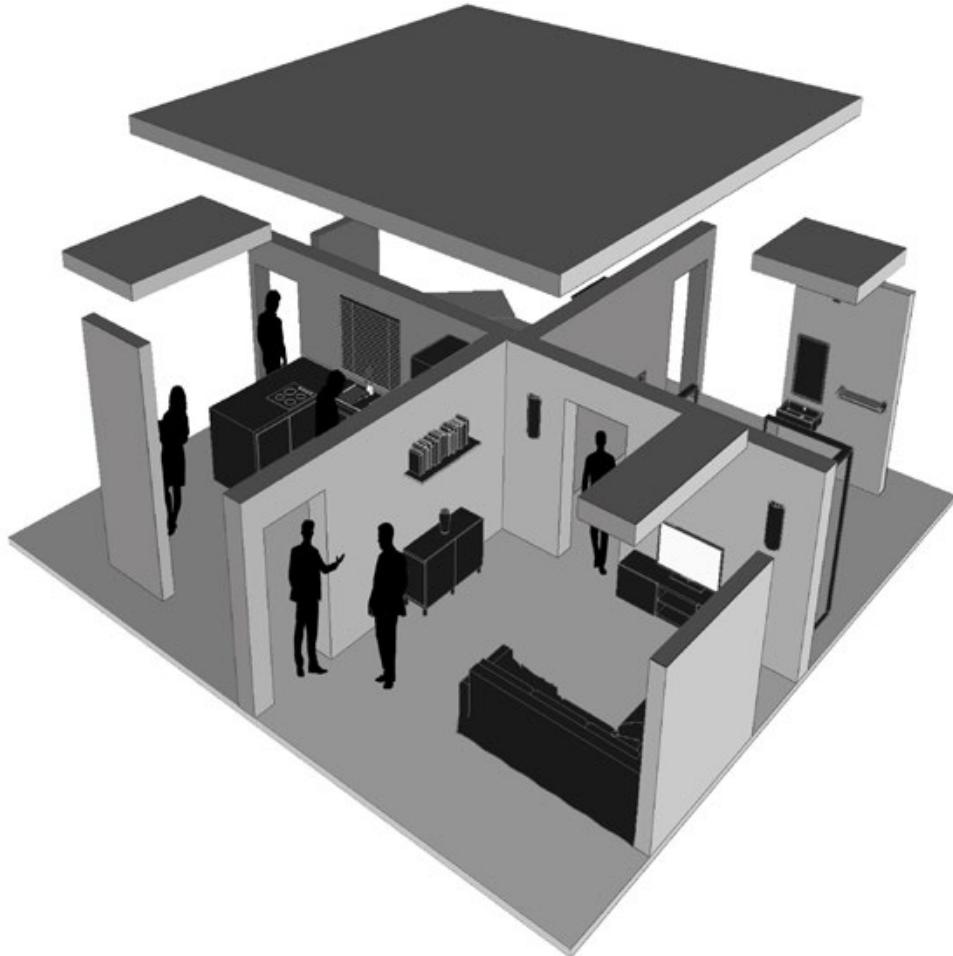


Side Profile of Final Model



Exploded View

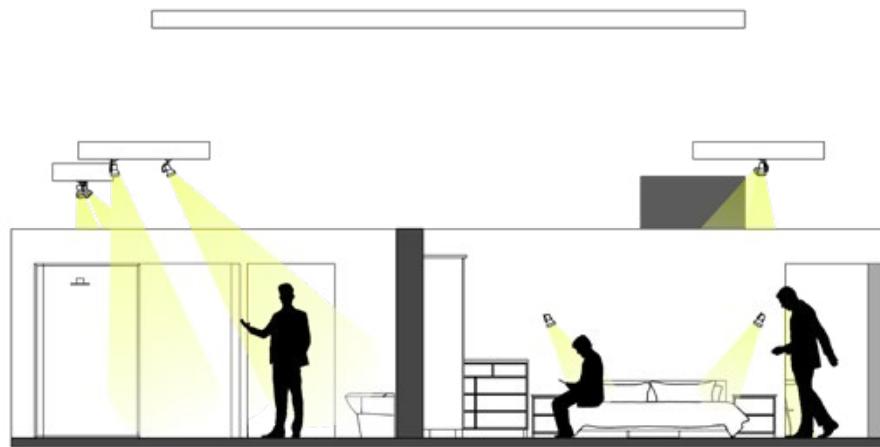




Isometric View



Section A



Section B



Alice Laycock

'Fabric of Time' represents the culmination of my interest in architectural adaptive reuse and design writing. The scheme subdivides the vast floors of St James Mill, Norwich, a former textile mill built in 1839, into five floors containing five loft-style apartments aimed at young creative professionals looking for a combination studio and home. Sensitivey specified fittings and finishes compliment and contrast the Grade I listed building envelope, and provide a versatile and neutral backdrop for its creative inhabitants.

Fabric Of Time



Concept/user/mood collages using material from various creative publications



Rendered visualisation showing the space in use by a photogra-



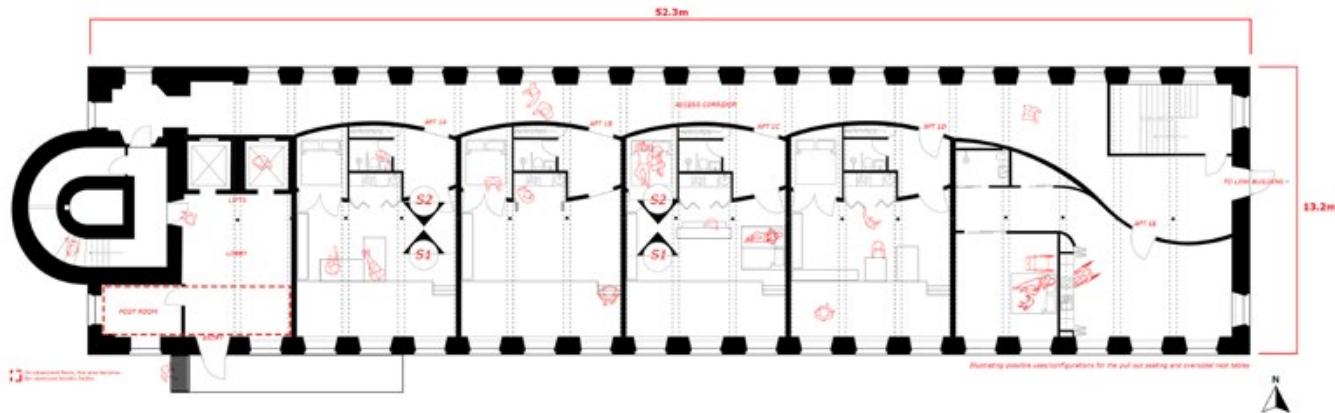
Rendered visualisation showing the space in use by a fashion



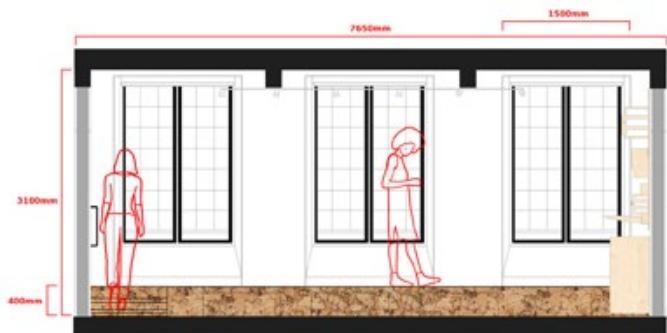
Scale 1:100 exploded model, the design solution in the context of the existing building.



Above: 'The World of Interiors' style article. Below: 'Dezeen' style article (featuring additional rendered visualisations)



Plan view of ground floor (not to scale)



Left: Section 1. Right: Section 2 (not to scale)



Megan Lockett

'ENVIROPODS' is a design concept for a multi-activity temporary learning space, which is able to be transported from school to school. The learning spaces will consist of 5 individual 'pods', holding up to 6 pupils and a teacher, each with their own stylised existing environment – Oceans, Deserts, Rainforests, Cities and the Arctic.

Each environment also suffers from large scale human damage, and the use of 'ENVIROPODS' will encourage children to learn how they can help the environment, using a new and immersive experience.

ENVIROPODS



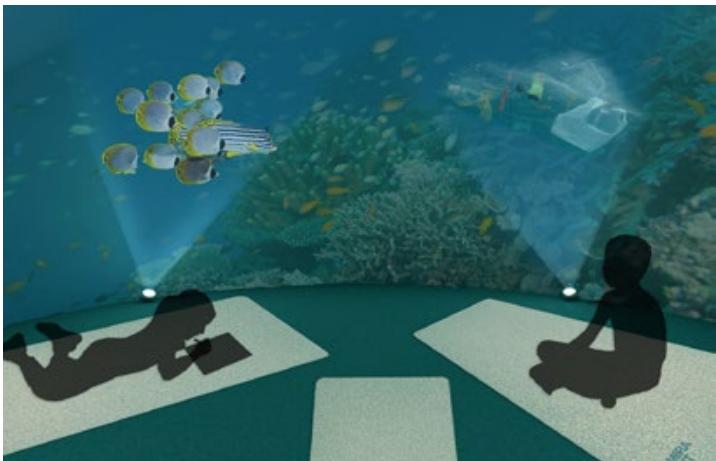
ENVIROPOD - Rainforest



ENVIROPOD - Desert



ENVIROPOD - City



ENVIROPOD - Ocean



ENVIROPOD - Arctic



ENVIROPOD - Interior



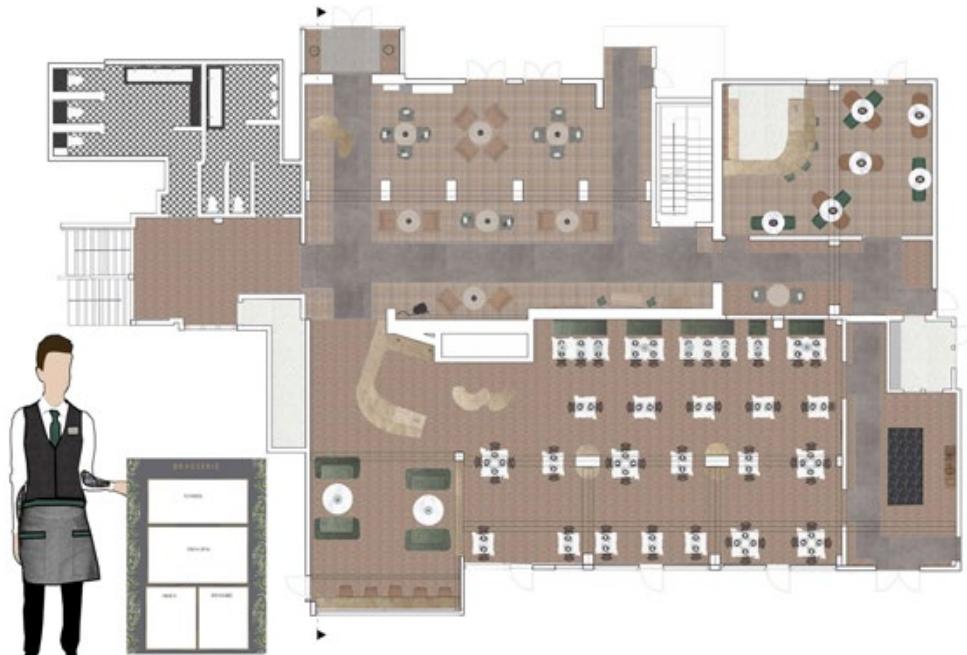
ENVIROPOD - Exterior



Tempany Martin

"To Restore" focuses on the empowerment of staff within the hospitality industry. Studies show that staff contentment in restaurants can improve customer experience, as well as increase profits and staff retention rates, as well as building trusting relationships with guests. In the early stages, I used Maslow's hierarchy of needs to establish how to satisfy both user groups simultaneously. Although the focus is on the interior environment (e.g traffic management), bespoke products, menu and uniform designs have aided in creating a fully considered experience that meets my initial aims.

To Restore



Floorplan, uniform and menu design solutions



1:20 scale model, showcasing bespoke bar and signage



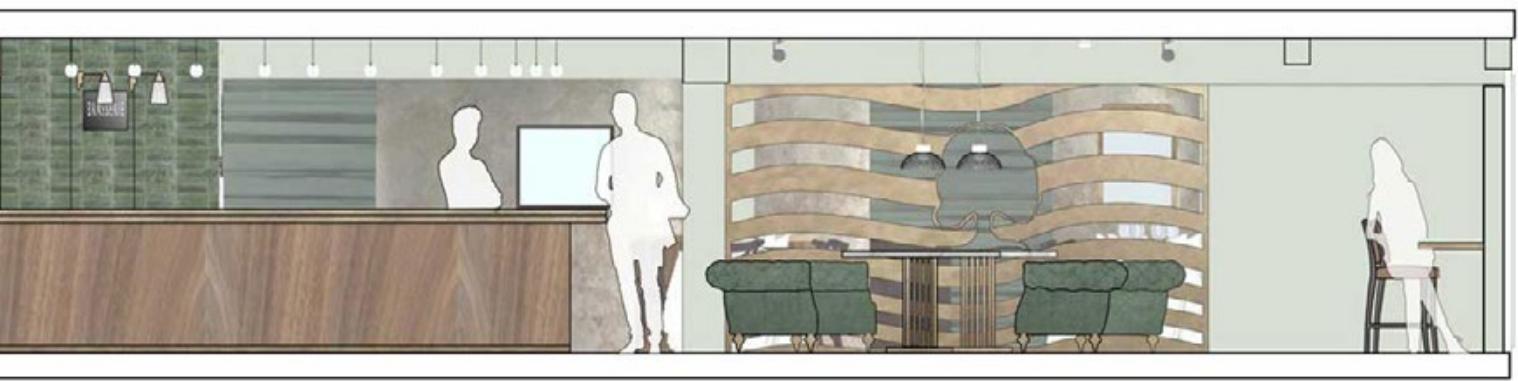
Rendered visualisation - Brasserie



1:20 scale model, showcasing bespoke bar



Section view - focusing on textures and materiality





Marcus Poole

Draft is a communal workspace that focuses on bringing the creatives of Norwich together in order to inspire and help each other in a pro networking workspace.

Whether you're a second-year graphics student looking for somewhere to work or a small scale Interior design start up looking for meeting spaces or equipment Draft is there for you.

DRAFT.



Rendered Visualisation





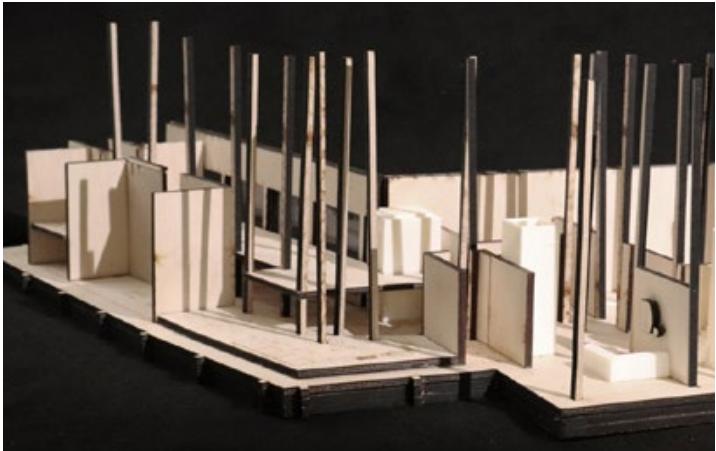
Rendered Visualisation



Rendered Visualisation



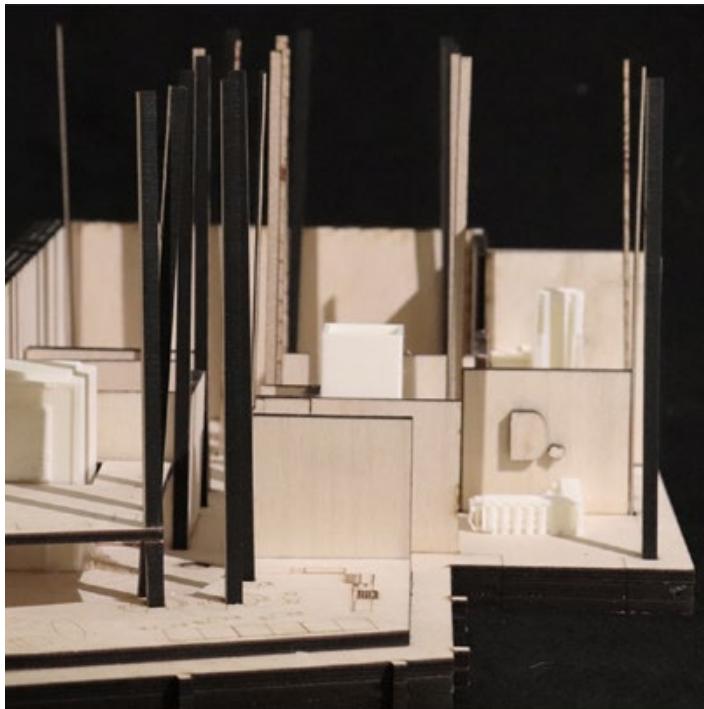
Rendered Visualisation



1:100 Scale model



1:100 Scale model



1:100 Scale model close up



Obi (Pedro) Sebastian

Akoma Anansi is a residential sanctuary. Creating a space and time for mindfulness and introspection within the home.

Akoma Anansi is a space that unfolds the qualities of the unseen, it creates an internal experience through the natural selection and movement of external factors. The main purpose behind the project was the experience of the space itself. Allowing the residents to observe themselves and their surroundings.

Akoma Anansi



Exterior of Akoma Anansi



View from Sanctuary



West Section



Ground Floor Plan



First Floor Plan



Sanctuary Floor Plan



Kitchen



Bathroom



Sanctuary



Living room



Lighting within the living room



Freya Toulson

This project explores the human connection to water, which has always been essential for humanity, and the benefits of incorporating water within interiors. It creates an experience focused on enhancing the user's mental and physical wellbeing. Society today is filled with a complex range of stresses, and this project provides a sanctuary space by using a stylistically minimalist colour palette and natural elements. The space will facilitate multisensory interactions with water, through features such as a noise therapy. The flow of the space will provide partitions and features evocative of serenity.

Aqua Serenity



Cavern Rejuvenate Room Render



Cavern treatment room render



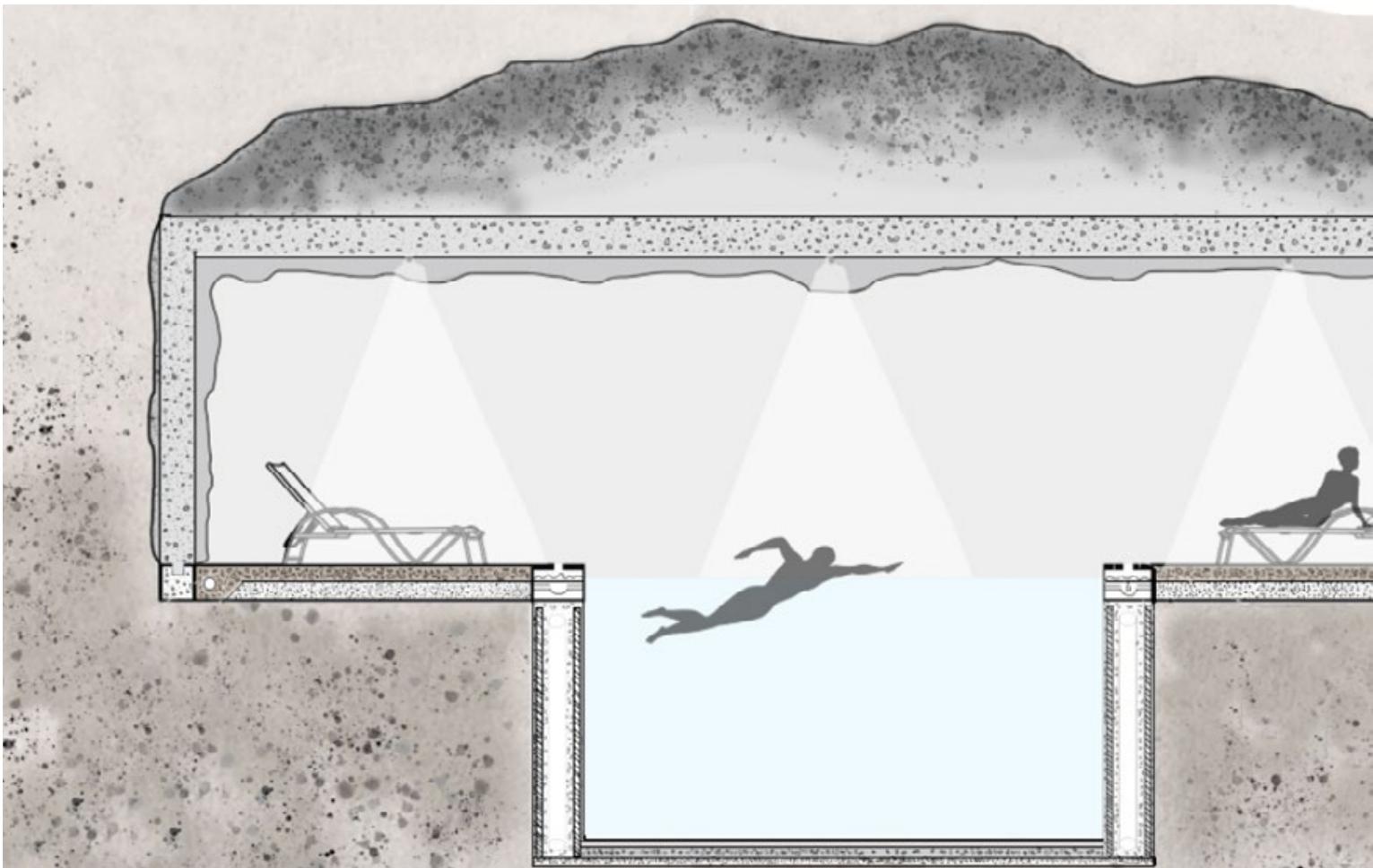
Cavern rejuvenate room render



Cavern sauna render



Cavern hallway and reflective pool render



Left: Section 1 - Rejuvenate room. Right: Section 2 - Steam room (not to scale)



Acknowledgements

This publication is intended to perform a variety of functions: part yearbook, part collective portfolio, part individual catalogue, and part dedication to those faculty members and external individuals who have helped us over the past three years.

We would first and foremost like to thank Ben Salter, our course leader, who has tirelessly guided us throughout our third year, despite the job being made even more demanding than usual

by the disruption posed by the pandemic. Our final projects would not have been as successful without Ben's consistent feedback, and our professionalism would not have developed as steadily without opportunities he organised week in, week out, to receive guest lectures and present to external guests at every RIBA stage.

In addition, thank you to John Small, our third year lecturer who has given us all extremely valuable feedback on both our projects and our professional career goals beyond graduation. It was always a pleasure to receive a motivational email, or a thorough conversation out of which always came valued advice thanks to John's extensive professional experiences in the discipline.

Thank you also to Ioannis Christopolous, our primary tutor in first and second year, who quickly acclimated us to essentials skills in first year, and who organised some thought-provoking live projects throughout second year, which serve as the basis for plenty of our portfolios going forward. We will find it hard to forget your professional insight as well as your characterful presence in the studio.

We also appreciate the specialist help provided by Stefanie Partington, Lisa Thurlow, and Chloe Mikronis at various stages of our studies, who helped us refine the technical, conceptual, and professionalism of our projects.

Finally, thank you to Boardman House technicians Will McMorris and Polly Thompson, as well as Jim Castle, James Burkhill, Stephen Bassett, and the rest of the 3D workshop technicians in the Guntons building. Our projects could not have been realised without your specialist knowledge of model making, printing, digital software, and materials.





Online Graduate Showcase

www.nuagradshowcase.com

Launching in July 2021

Design Director

Elizabeth Barrell

Editorial Team

Gabrielle Austin

Alice Garner

Mahisha Ahmed

Philip Lanham

Emily Baker

Content Team

Alice Laycock

Tempany Martin

Megan Lockett

Cover Design

Elizabeth Barrell

Printers

Swallowtail Print, Norwich

