MA Design
CERAMICS
FURNITURE
JEWELLERY

CENTRAL SAINT MARTINS
DEGREE SHOW 2019
INTRODUCTION

The journeys that the graduating cohort on MA Design; Furniture, Ceramics or Jewellery for 2019 have undergone are as diverse and inspiring as you would hope. Over the two years at Central Saint Martins, they have worked as a collective research team exploring the ideas and the scoping briefs they outlined as they entered the course, questioning ideas and challenging each other, creating a hybrid space of critique and design practice.

To give a sense of this discourse simply taking some positions from our catalogue texts, collides together: Bio-dynamic cultures, the circular economy, English Gothic, the true value of our plant cultivators and their origins, carefully designed additional harmonic notes for meditative opportunities, renaissance feasts versus modern simplicity, our non-public secret lives, Korean cultural heritage papers, the micro-size apartments of Chinese women and ad-hocism and hybridization as the only true creative and inventive forces.

You will find all of these ideas manifested through design and deep consideration. Manifested as fully realised and finalised objects with all the challenges that this entails each and every student. A fascinating use of old or new technologies (or both) in the service of design ideas that challenge not only our global/disposable manufacturing culture but also draw these artefacts into your world for a lifetime of use and beyond.

This exhibition marks the result of this process, as always, one of self-discovery for the graduate but also one of discovery, we hope for you the visitor.

To join our prestigious list of past alumni, we give you the Class of 2019.

Simon Fraser
MA Design; Ceramics, Furniture, or Jewellery
Course Leader
London, 2019

MA Design; Furniture would like to thank Viaduct for their generous Scholarship.
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Hand Made, Home Grown

This project looks at how making things by hand can be part of a creative approach to sustainable living, with craft as a way of connecting people to the natural environment and the reality of the overuse of materials.

Inspired by the regenerative methods of biodynamic farming and with an eye on the circular economy, the project considers the importance of resourcefulness, doing more with less and cherishing the handmade for its human input and emotional aspects.

The collection is from the earth: red clay, thrown on the wheel, turned, handled, splashed with hot wax, dipped and dribbled with slip before a sketch of sgraffito and a flash of colour. Glazed, fired and ready for use, the pieces are handcrafted with care.
Route to Roots

"Route to Roots" is a collection of handmade tableware, exploiting the form and surface possibilities of the 'agateware' technique. Inspired by the complex global and historical origins of many of our foodstuffs, this first collection uses the graphic historical landscapes of Moray, Peru, where the humble potato was developed and celebrates the true value of these first cultivators and their origins.

Agateware; a process of layering coloured clay to allow infinite and unique surfaces to appear each time, offers a metaphor for the agricultural landscape. This insight from the making process, focuses on the resemblance between ‘clay’ and ‘crop’ and the immense possibilities that comes with each, depending on the ways they are treated.

10% of profits from this collection will go to ‘The Crop Trust’, which responds actively to the declining diversity of our food plants, the foundations of global stability.
Out from Order

"Out from Order" takes two recognisable typologies and collides them. The ancient hand-built ceramic amphora vase and a contemporary understanding of the human form as another type of vessel with similarities to the descriptive anatomy of a ceramic vessel.

The collection aims to subversively disrupt our patterns of thought, using ceramics as the medium to create doubt about our assumptions of the world. Made as a collaboration with potters from Menemen, located in the Aegean region of Turkey, materially, the pieces exemplify the local red clay.

Researching into ideas of 'unexpected' and 'visual perception' helped generate 'disruptive understandings' of these two recognisable forms, through scale, proportion and hybridity. Humorous yet no longer easily recognisable, forms become more abstract and less categorizable opening up new identities. Looking at them, we are forced to imagine more than a single perspective rather than simply trying to identify what they are or might be.
Arpeggio

Arpeggio is a contemporary marriage of sound and ceramic, producing rich bell tones when struck with a sculpturally crafted mallet. Each set is polyphonic or multi-pitched, a quality achieved by graduating the size and shape of each individual vessel.

When played as an instrument, each ceramic form vibrates at its own individual frequency. When two or more are played simultaneously the individual waveforms interact to create a host of subtle and carefully designed additional harmonic notes. As multiple sound waves collide, they set in motion myriad variations of sympathetic waveforms.

Drawing on the cultural traditions of Tibetan meditative singing bowls and the standing Nao bells of ancient China, Arpeggio offers an entirely new way of incorporating carefully structured sound and meditative opportunities into contemporary life.

The combination of beautifully considered aesthetic design, balanced by meditative and healing sonic properties will enrich any environment dedicated to the pursuit of wellbeing.
Infusion is a response to trends within experiential hospitality bars in London. Recognising a rise in tea and coffee infused liquors and cocktails, Tovey designed Infusion as a range of cocktail glasses reuniting these enduring gastronomic cultures with their original and most valued material, porcelain.

Each form references ingredients from a specific cocktail recipe. For instance, the Gin & Tea Highball ensures the height and volume of a tumbler with subtle mouldings reminiscent of the lip and foot of the teacup. Carefully considered details, combined with high quality craftsmanship harmonise the relationship between the vessel and the liquid to enhance experience.

Tovey is an International Designer based in London who has worked in the United States of America, Australia, China, and the United Kingdom. She has an extensive technical and cultural understanding of ceramics within consumer, home, studio and industrial environments.
Banquet Collection

The Banquet Collection is rooted in the idea of dining as celebration. Inspired by classical architecture, renaissance feasts, and modern simplicity, the collection approaches tradition as a living thing, to be built upon, to be played with.

The 7 porcelain objects – platters, dishes, bowls – are designed with pronounced, elevated bases that heighten the sense of importance of the food they contain. Striking enough to stand alone, the pieces come together to create a vibrant and abundant tablescape. The juxtaposition of formal shapes and playful decoration envisions the moment at every good dinner party in which formalities give way to revelry.

Informed by a background in architecture and hospitality, Jack Wooley creates ceramic objects with bold forms, refined finishes with irreverent decorations that strive for a balance between the familiar and the inventive.
Hidden in Plain Sight

"All human beings have three lives: public, private, and secret."
- Gabriel García Márquez, 2012

Personal treasures, private secrets, objects of desire; subtly secured from prying eyes. In today’s dynamic and exciting urban centres, where space is precious, we have few opportunities to protect our treasured belongings. ‘Hidden in Plain Site’ explores how furniture can conceal our secret possessions within contemporary homes.

In this collection of quiet geometric forms all is not what it seems. Each contain secret compartments cleverly conceived to enhance the ‘pleasure in the reveal.’ In the ritual of use, memories are created by the interaction of retrieval and rediscovery, creating emotional journeys for everyday pleasures.

Special thanks to Shape London for supporting the project.
Susuhan Collection

Susuhan reflects modern Korean lifestyles, re-connecting them to history through the use of Hanji, a traditional Korean paper, here used as an element in chairs, tables and shelving.

Designed with minimalist aesthetics, this furniture collection explores visual relationships and the interconnection of the plane and line to create proportioned and balanced combinations of geometric shapes.

Durable and subtle, Hanji, made from high-quality textile fibre, allows for natural dyeing in any colour. Combined with Jiseung, the art of using twisted paper strings allows the formation of three-dimensional planes in amongst the structural forms.

Fusing treasured traditional materials with cultural heritage, Chong’s eclectic designs aim to bring comfort to those modern Koreans who feel the nostalgia towards days gone by yet face the fast-paced demands of modern life.
BWT - Beautiful Weird Things

'BWT - Beautiful Weird Things', forms a set of detachable soft furniture pieces that transform into a lounger, a chair or a stool for indoor and outdoor use. The multi-functional, interactive pieces are designed for fun gatherings of friends and family or for hospitality in bars and boutique hotels.

Inspired by the vibrancy of Brazilian festivals, Romen Gouveia, brings an acid bright eye to the repetitions and kaleidoscopic colours of natural life; offering a ‘celebration of life’ and a mischievous sense of disruption to furniture stereotypes.

The collection is made in collaboration with bespoke soft furnishing specialists Autumn Down, fluorocarbon free outdoor Kvadrat textile; Patio and fully recyclable, upholstery cushioning BreathAir®.

With special thanks to sponsors:
Kvadrat
BreathAir®
Autumn Down, London
Edge Upholstery, London
Gareth Rees, Upholstery Education, London

Important thanks to: Marco Favaro, Steven Hoggett, Juan Repetto and Olivier Lacheze-Beer.
Removable Scenery

‘Removable Scenery’ is a modular dressing table collection seeking to add a poetic expression to urban living spaces.

Zixin Huang is a furniture designer from China exploring modular design for compact urban living spaces, particularly the micro-size apartments popular with younger Chinese women. Designing using inspiration from traditional Chinese dressing furniture Huang has transformed aesthetic perceptions into practical contemporary designs.

Huang identifies an opportunity for the flourishing furniture industry based on the combination of independent and affluent working women and improved production methods and the internet driven economic marketplace.

Researching sustainable bamboo and traditional lacquer continues to develop Chinese heritage production, whilst the modular approach offers multiple options of colour and texture to customize the base structure for numerous alternative futures.
Re-visiting the use of visual languages borrowed from construction and industrial disciplines and placing them within a domestic environment, Tijana Kostic's furniture collection challenges the norms of furniture design to provoke a user’s engagement in both thought and making processes.

The project evolved around ideas and poetics of ad-hocism and hybridization, seen as the only true creative and inventive forces. The artefacts play with ‘cultures of use’ and ‘making’ while trying to provoke the user to re-imagine their domestic landscape through an inclusive and open process with multiple possibilities, rather than a predetermined and exclusive one.

The project also addresses the current designer paradox, (that manufacturing of designed products represents one of the largest human impacts on the planet, the most sustainable thing you can do as a designer is not to design at all) offering an alternative solution by using ready-mades from the industry in furniture designing and making.
Poise Collection

Using the idea of an interdependent relationship, the uncanny tables in this collection express the sense of reliance upon and responsibility we have towards the objects that surround us. This is explored through a series of humanistic qualities that use weight, volume and poise to determine the visual identity of each artefact.

The startling yet subtle joining of ash wood table tops to cast polymer stone bases result in a series of furniture pieces that make dramatic use of their material qualities, provide unexpected stability and practical functionality. With a warm and playful aesthetic, the collection seeks to bring a more emotive design language to the commercial furniture market.

If the re-evaluation of the relationship between furniture and the user is urgent in a throw-away society then, paradoxically, the calm response here engenders a long-term value for these furniture pieces.
Parallel Worlds

Inspired by the wild animals and exotic birds around which she was raised in Brazil, Jaqueline Barbosa translates these visual and textural memories into a collection of intricate and organic shapes. Textural elements are formed through an experimental approach to metalsmithing techniques.

Remembering the glamorous and powerful Brazilian women of her childhood, out in the open amongst Brazil’s wild nature yet wearing strong fashionable looks and great jewels, Barbosa aspires to empower women and turn heads. Her ‘one of a kind’ hand carved pieces are intended to speak to the wearer’s desire for individuality. The collection works across daywear to stand out evening wear necklaces.

Whilst in her practice, Barbosa explores the emotional component of jewellery, the pieces all address sustainability and ethicality through the use of recycled gold and diamonds.
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Queer Beard / Cyborg Rainbows

For Dian Chen, jewellery is an extension of our physical body, a consolidation of the mind, an expression of who we are and exploration of who we want to be. Chen’s collection of LGBTQ rights jewellery intends to reflect the complexity of differing attitudes, a spirit of mutual respect, and gender pride in a clear and amusing manner.

Formed of two complimentary collections ‘Queer Beard’ and ‘Cyborg Rainbows’

The first takes an elegant and humorous approach to challenging the rigid recognition of genders or gender stereotype in this post-human age.

The second collection, constituted from interchangeable spare-parts, sketches a post-human cyborg fantasy, encouraging wearers to assemble their own pieces. In a process of self-controlled changing and an overall infinity of possibilities, Chen wearers become de-familiarized from their reality to reconsider the notion of body, identity (including gender) and differences in general.
Herism

The independent attitude and confident female image of 1960s – 1970s Chinese ‘Iron Girls’ suffuses this collection of pieces, bridging this energy into the new generation of contemporary urban Chinese career women.

All the design ideas are inspired from the working tools used by the 1960s -1970s all women manual work brigades who helped build the bridges and roads that are the foundations of modern industrialised China. This jewellery collection offers new symbols of female power and self-determination, encouraging the contemporary young generation, Gao’s peers, to pursue their personal values bravely.

Exploiting technological advances in the manufacturing of Chinese synthetic gemstones and with innovative setting too, Fan is keen to emphasise the potential of ‘green purchase’, a more sustainable thinking within Chinese jewellery.
This collection explores how the familiar ‘ordinary’ material, plastic bottle can be re-imagined for reuse, resignification and transformed into contemporary jewellery. Committed to sustainability, the collection targets an increased awareness of appropriately disposing of, reusing and recycling plastic.

Through a combination of innovative hand making techniques and a deconstruction of the original material appearance, the collection intends to bring a refreshing point of view. Defining an interplay of visible and invisible volumes in bold colours offers a combination of wearable sculptural forms to define and frame the human body.

Moreover, it also proposes taking advantage of plastics innate qualities, transparency, volume, malleability and lightness to find functional and applicable solutions which showcase its potential, versatility and beauty.
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Fortune Turns

Re-inventing our approach to the concept of a 'still life' Xiaoyu Guan researched and explored through microscopic imagery, the cultures of moulds and the unexpected landscapes, colours and forms she encountered.

Working through repeated cyclical pattern making, based on the iconic Petri dish, allowed Guan to define a series of interlocking circular patterns ideal as the structure for cloisonné enamel base plates.

Taking the revered cultural heritage of enamel into a new direction, the collection focuses on the contemporary fashion jewellery market in China, targeting wearers seeking enduring style rather than disposability.

Inventively exploiting emerging technology allows Guan an innovative fast production process for a traditionally labour intensive and expensive materiality.
In conceptualizing the natural environment and the historical cultural layering of Istanbul as the basis for this high jewellery collection, Dilhan Hanif sought to connect the wearer into the intangible cultural heritage of a fabled city.

An ambitious use of rare traditional jewellery techniques, embedded in workshops across the city, meant that Hanif needed to collaborate with the differing master-crafts fostering new conversations between practitioners who had often remained discrete from each other.

Her 'unexpected' yet demanding applications of techniques led to collaborative innovations between the team and new ideas and insights. Pushing technique to fulfill her brief, Hanif and her collaborators go beyond conventional stone carving and settings.

In the resulting collection, the established typology of traditional rings, bracelets and earrings are reinterpreted in surprising contemporary ways. Thus, Hanif defines her vision of heritage as a form of the future-proofing endeavor rather than simply a nostalgic product.
Proximity presents a jewellery collection which uses architectural language to construct precious wearable artefacts.

Inspired by the sacred geometries of Palladio, Kelly combines professional knowledge from architecture and methods from furniture making. Visually referencing architectural details as individual elements and as modules, the collection creates multiple combinations to be matched, assembled and reassembled by the wearer. Rings nestle together to create sets which can be worn individually or grouped.

Mastering lathe turned ebony and wax, later cast into sterling silver, creates pieces whose pared-back simplicity offers elegance and style for discerning collectors drawn to classical proportions.

Integral to the collection are the landscape of presentation bases housing the jewellery for display. Together, the collection creates architectural environments inviting the user to imagine personal landscapes experienced through intimate interactions.
Influenced by the exploration of relationships between material, craftsmanship and design embraced by early twentieth Century French modernist jewellers, Inesa Kovalova aspires to reinvent our understanding of luxury jewellery in the context of shifting values and the urgency of sustainability.

The cyber reality of growing metropolises alongside abstract art as a visual language for the urban environment, form the main sources of her inspiration.

Working with non-precious materials, Kovalova seeks to re-interpret and elevate them through design interpretations of the repetitive nature of print technologies. The complex intricate geometrical structures of her jewellery, 3d printed in nylon and titanium, capture the current spirit of algorithmic architectures defining the 21st century.
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Sakura Gold

Jung-Hsuan Maggie Lin is passionate about enamel and interested in the rigour required to work with this demanding substance in jewellery.

Exploring new colour and surface approaches in gold leaf and the Japanese enamel technique called ‘Shippo’, Lin’s collection is made in silver and vitreous enamel. She combines the soft pink gradation with contrasting colours into the contemporary form to create a modern collection.

The collection was inspired by contradictory lines, quality and energy in different architecture around the world, as well as the sexy, edgy and mysterious colours in luxurious lingerie brands. This collection is for the women who want to bring out their inner sexiness into their day to day life in an elegant way.
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Ataraxia

Yilan Liu’s project aims to discuss the potential of emotional experience between wearers and jewellery pieces using demi-fine contemporary jewellery as the vehicle.

With accelerating urbanisation, the rise of younger, self-determined and aware urban independent women is stimulating the growing demand for emotional experience derived from jewellery. In the Ataraxia collection, Liu engages in the relationship between wearers and their jewellery pieces through the lens of historical European architecture.

Inspired by Gothic architectural interiors, the project encapsulates the sublime internal atmospheres, exploring and skillfully exploiting Gothic structural details to stimulate the particular feelings familiar to this genre. Liu has used synthetic gemstones, regarded as a lower eco-imprint material, cutting them into unusually flat surfaces to allow their colours to cast intensely toned lights onto the skin.

Contemplative self-exploration and meditation are encouraged by the project, the jewellery acts as a media to provoke unique individual experience through playful interaction between the design and wearer.
Nomadic Princess

‘Nomadic Princess’ seeks to offer self-awareness and empowerment, authenticity and self-identification to the wearer.

Inspired by an experiential research process and seeking to understand the inner life of her muse, Pan climbed the Himalayas, drew in the cold from the sparkle of Tibetan ice stupas and trekked through the snows in the Scottish Highlands. All the time reflecting on the Nomadic lifestyle where only daily necessities can be carried with you and the wearing of extravagant jewellery is what allows one to create one’s identity.

Firmly believing in environmental and social contribution, Pan uses only recycled silver, gold and ethically sourced gemstones. This collection is for the modern-day nomads, creative people who enjoy wearing statement fine jewellery.

Recycled silver has been treated with heat, oxidisation, patination and other goldsmithing techniques for textured and coloured finishes, which will continue to change with time and with wear.
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Crosscut Cabouchon

Lingjun Sun's 10 years working as an Opal cutter in Australia forms the backbone and supplies the material richness to the 'Crosscut Cabouchon' collection. His inside knowledge reshapes the value of the parent rock in which most boulder opals are found, the opal itself forming a liquid skin across the surface of the rugged bespoke ironstone cuts he has devised.

Within the carefully designed and boldly coloured settings, Sun matches the opal with new vocabularies of materials, Corian and anodized aluminium meet gold and silver to offer a stark contrast with the characteristics of the stone. The unusual material palette allows Sun opportunities to play with scale and proportion. Encouraging the wearer to look beyond a familiar understanding of the Australian opal, 'Crosscut Cabouchon' invites its audience to see the gem in a new light.

Acknowledgements:
Rachel McCathy (Stylist)
Lewis Rhodes (Photographer)
ACKNOWLEDGEMENTS

A special thank you to:

Simon Fraser
Dr. Elizabeth Wright
Dr. Ulrike Oberlack
Ralph Ball
Anthony Quinn
Melanie Eddy
Andy Allum
Lucy Ashdown
Naomi Bailey
Ricky Lee Brawn
Ella Bulley
Bridgette Chan
Billy Dickinson
Sian Evans
Simeon Featherstone
Natalia Filatova-Kietiene
Felicity Jury Cramp

Corinne Julius
Emma Lacey
Melvyn Friend
Joseph Harrington
Chris Howes
Mark Laban
Jess Lertvilai
Caroline List
Campbell Muir
Frieda Munro
Savvas Papasavva
Margaret Pope
Margaret Wagstaff
Paul Wells
Johnny Wilkinson
Jart Gallery Moscow
3D People UK
Thank you to everyone who supported us through gofundme

Patricia Taub
MC Molitor
Lisa Miller
Christine Clifford
Serpil Shelley
Teresa Beaney
Yasemin Kececioglu
Laurie Caffery
Jing Z
Dilek Hanif
Gurhan Hanif
Ahmet Hanif
Steven Beaney
KJ Choi
Kunp Lin
Wootaek Andy Kim
Lois Kim
Mija Knezevic
Nimet Ulubay

Alexander Cohen-Santi
Peter Woods
Rebecca Watt
Chuck Aronson
Angie Thirkell
Caity Marangos
John Pegger
Cameron Duke
Jeffrey Duricko
Gretchen Diehl
Wayne Stitt
John Janda
Peter Rudd
John Yandell
Aaron Burdge
Fatma Nilgun Kasrat
Emre Kasrat
Ahmet Faik Bitlis
Melike Bush

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