

# BRIEF

This project is a continuation of the first semester, which was designing a store for Shoe Spa at Waterloo Station. The location is 152 Waterloo Road, a 5 minute walk from the previous site.

Briefly, the previous project assigned to us was based on the issues of sustainability. We had to be sustainable in the most possible way and have a contemporary design for our client.

Since my client was Shoe Spa, I focused mainly on trainers and built my concept around it. My project was built as an installation, where it can be broken apart and put together into any other space or it can be taken as it is and be placed into an empty space for pop-ups.

Following up to this project, I will be designing a Ceramics Workshop. They are both associated with the service sector. Not only does this project deal with sustainability problems, but also the stress and anxiety of work and times when artists need to find new inspirations. They both catch the person's attention from far because of the mysterious facade design. Both projects have hints of what is going on inside, but have to step in the space to fully understand and be part of the process (shoe making or ceramics workshop). The design leads you around the space without any assist.

# CLIENT

## WHO IS THE CLIENT?

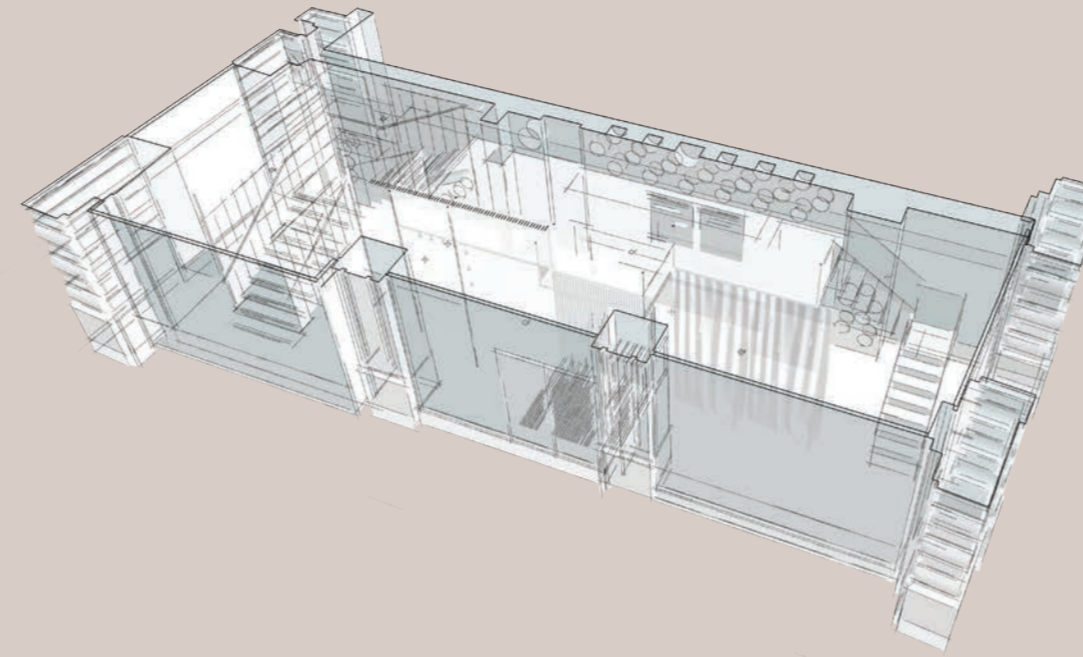
- The space will be sponsored by the design council and crafts council. The company name is Mud Lab.

## WHO IS THE DESIGN COUNCIL?

- The Design Council is an independent Royal Charter charity.
- It was created in 1944 by Winston Churchill's wartime Government to tackle the biggest challenge of the time, the post-war economic recovery.
- The initial mission was "to promote by all practicable means the improvement of design in the products of British industry".
- Over the following decades, the Design Council has been the national strategic advisor for design.
- In autumn 1946, the first high-profile project organised by the Council opened at the Victoria and Albert museum in London.

## THE CRAFTS COUNCIL

- The Crafts Council is the national development agency for contemporary craft in the United Kingdom, and is funded by the Arts Council England.
- It was formed in 1971 to advise the government on the needs of the artist craftsman and to promote a nation-wide interest and improvement in their products.



This project is about designing a contemporary ceramics workshop. The chosen materials and palette give the space a sense of comfort and soothness. Making people work with calmer minds and happy thoughts. To fully understand this project and develop it, I went to a three day ceramics workshop and used the ceramics room we have at the university to test the materials on my own. I gained the experience of using raw materials (plaster and clay) and turning them into a unique art piece. Doing so, I understood more about the customer and their needs and I was fully aware of what I should be doing to satisfy the users of Mud Lab. Mud Lab is consisted of three floors (ground, first, and second); two of which are for the workshop and one for the exhibition.

# USERS



Emily

Is in her 20s and likes trying new things. She is looking for a spacious ceramics workshop, where she can learn how to use a potters wheel.



Crisla

Is 22 years old and is going to the exhibition for inspiration for his final year project.



Hannah

Is in london for a semester abroad and wants to meet new people and make friends.



Sarah and her friends

They want to go out as a group and experience clay making together.



Liam

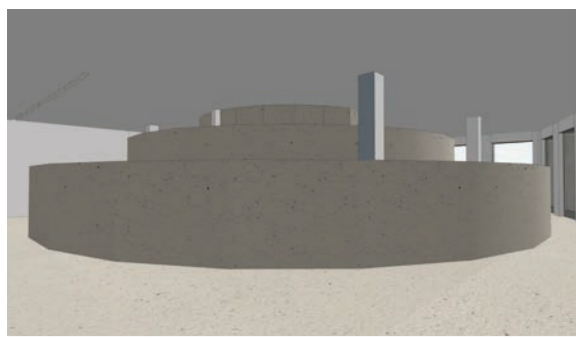
Is a potter and needed a private space to finish the work he started in the ceramics studio.



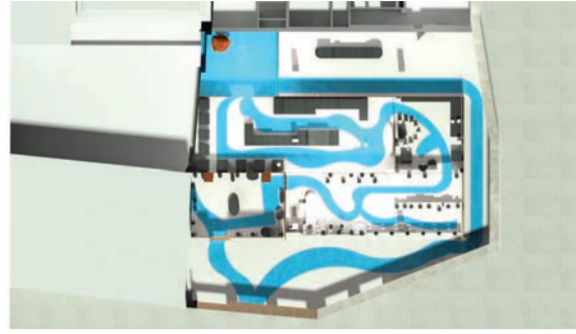
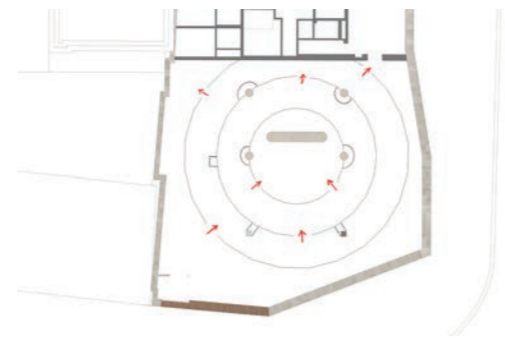
Mia

Is 35 years old and brought her daughter to the saturday workshop class for kids.

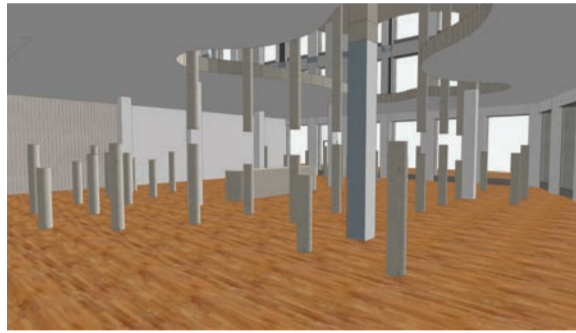
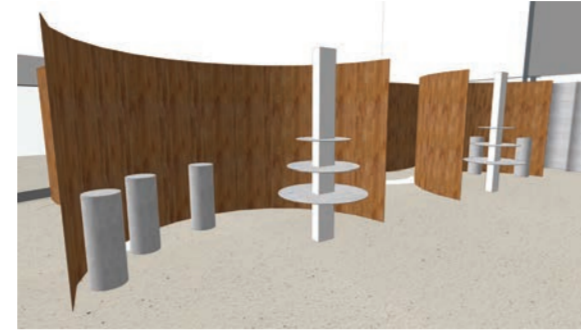




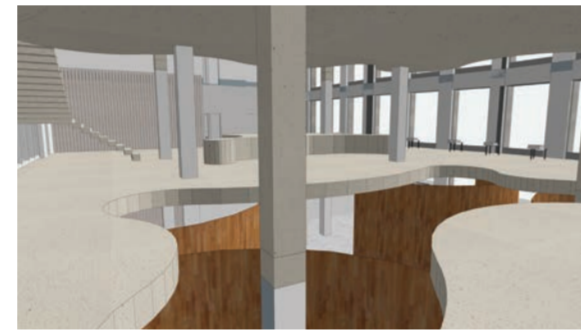
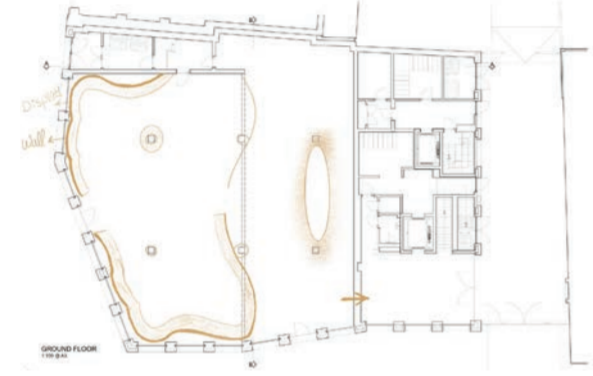
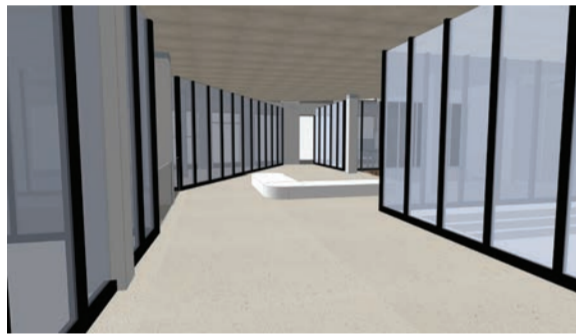
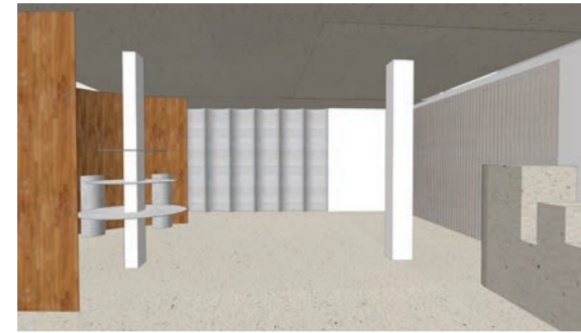
At the beginning, I was going for a huge wall, where no one could see anything from the outside. They would have to go inside and walk around the maze to know what was being displayed.



Then I removed the huge wall and broke it down to several floor to ceiling ones. And I added circular forms on the floor for display.



The ground floor is a show room and has the front desk for enquiries. The first floor is for the ceramics workshop. The second floor has a private studio exclusive for the people who are staying in the building. The third floor has rooms and a communal kitchen to let the people engage. The fourth floor has rooms and an opening in the floor looking at the kitchen and communal area.



## MIXING PLASTER AND SOFT/HARD MATERIALS



These are a set of pictures showing the materials that interacted with plaster.



This is an image showing the wood and corrugated cardboard side. The material of cardboard could not handle the heat of the plaster (plaster heats up while drying) and left a little color after being removed.



This was the outcome of the fabric area. It was smooth and had a unique form to it. You can also see the texture of the silk leaving its imprint on the plaster.

In this experiment, I mixed soft and hard materials with plaster. First I assembled the plastic box on the outside and added a base so that it would be easier to deal with the finished piece. Second, I chose the materials I wanted to mix with plaster, wood, silk, and corrugated cardboard. I chose them because they all had a different texture and form. Third, I mixed the plaster powder with water until it had a "greek yoghurt" consistency. Fourth, I poured the plaster in the box and waited for it to dry. Finally, I removed the shell that was around it and the materials that were within.

## CLAY MAKING



1. I flattened the clay to form the base.



2. I added clay in this manual machine to transform it into thin round strings.



3. I started designing my bowl by placing the coils around the base.



4. I was experimenting the flexibility of the material by doing curves around it.



5. The gaps from the side had to be smoothed and closed so it does not fall apart after being fired.



6. This is a mixture of water and dry clay. It is used to smooth the dry surfaces and make it easier to combine together.



7. This is the result from the inside after adding the mixture and smoothing it out with my hand.



8. This is the side result after closing most of the gaps from the inside with the mixture.



9. The bowl was then added in the kiln and fired. It looks smooth from the inside.



10. After firing it, the uneven and broken pieces on the outside appeared.



In this experiment, I mixed the plaster and poured it in a tilted box. Then, I added a bendable plastic piece and held it until the plaster dried out. When I removed the materials from around the box it split and left me the figures above. The way it came out was unintentional as I was going for a different idea. However, it splitting gave me the idea of a pathway or a maze. Which I will be using in the exhibition floor.

## PLASTER AND MALLEABLE PLASTIC





## MIXING PLASTER



In this experiment, i poured plaster inside a deep box. Holding the balloons down to make them stick a little bit under the surface. A very thin layer of plaster was covering the balloons, leaving a shell behind. After popping the balloons, it left this smooth shell on the surface. You can see the thin layered circles allowing the light to come inside the shell. The outcome of this experiment shows the different levels that were made on the base. I related this to having different levels on the same floor, i.e putting an extra step or two inside the workshop or exhibiton.

## WITH BALLOONS



I used 6mm mdf as the main base and for the columns and the desks.  
For the private studio floor, I used foam board and corrugated cardboard to give it thickness.  
To immitate the wall, I used clear acrylic, then i spray painted it to give the effect of being semi transparent.  
And I used fabric for the curtains.



1. I laser cut the pieces to scale.



2. I glued them together.



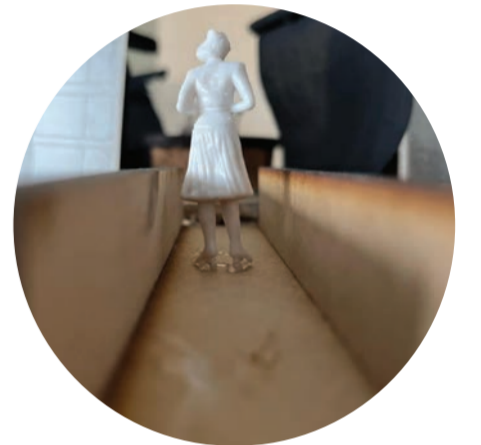
3. Added crylic as the polycarbonte wall.



4. Designed the sink and added it to the base.



5. I cut the fabric and attached it to a piece of wood to be held up as a curtain.



6. I added the people.

# M O D E L M A K I N G

In this experiment. I sewed a big piece of fabric together, making the shapes that are shown above. Then i filled them with plaster and waited for it to dry to peel the fabric off of it. The clip that was holding the fabric left a mark pushed inwards on the final look. The plaster and fabric seemed as if they were one piece and were blended together, leaving us with an outcome of a wavy textured/cushion like art an piece. The imprint of the fabric and clip inspired me in my design. By pushing the floor inwards/outwards and making different levels on the same floor.



## PLASTER AND SEWED FABRIC



An image showing the private studios on the second floor.



The curtains opened.



The curtain were not added all around the space to show balance in materiality.





Throughout the experimentation process I got inspired in many ways and I started getting influenced with ideas. One of them was by this piece. It accidentally fell apart while i was working on it, but it still looked like it was one part. Looking at it from an angle, it looked like a maze. I already wanted an interesting exhibition in the building (displaying ceramics), specially one that required people to interact with the space. Because, in my point of view, pottery making is all about interacting and having connection with your art piece.



## Sustainability

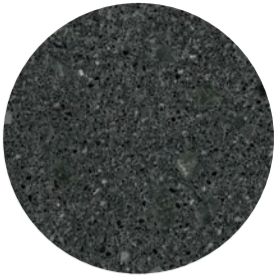
The product is manufactured using at least 40% of recycled material.

Resin



Their production process creates zero waste due to the use of natural, and always reusable, materials.

Porcelain



It's truly renewable if sourced from a well-managed and sustainable forest.

Oakwood

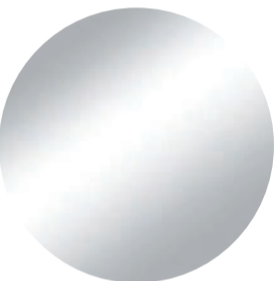


Porcelain floor tiles are sustainable and produced using efficient energy and water systems

Porcelain



Mirror



They are a more sustainable alternative to gypsum plaster and paint.

Plaster



Glass is a permanent material which is infinitely recyclable, as well as reusable and refillable.

Glass



Sustainability is important because it helps protect our planet and its resources for future generations. It also helps ensure that we can continue to meet our needs without exhausting natural resources. In addition, it reduces wastes, saves energy, and supports local communities. By making sustainable choices, we can help create a better world for ourselves and others.



In this experiment, I saw the different levels that were created within the space. So, I started pushing/pulling the floors (creating different levels on the same floor), making the space as aesthetic as the art that is being made within.

