

SCHOOL OF
DESIGN AND
CREATIVE
ARTS

Art and Design
Foundation Studies

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Visionary Thinkers Visionary Creators Visionary Makers

We are delighted to present the Art and Design Foundation Studies Final Major Project Exhibition within the School of Design and Creative Arts Show. It is fantastic to be able to showcase the range of responses to personal investigation, individual curiosity and refined experimentation based on the diverse individual projects developed during the final 6 weeks of the programme. This body of work is built upon the exploration of new techniques, skills and thinking introduced expanded and embedded throughout the Foundation year. The development of these responses has evolved and been extended during this fast paced and experimental period of intense study which provides the opportunity to shift perspectives, form positive creative practice, release individual creativity and direct next steps. The Final Major Project work represents the consolidation of personal practice and considered enquiry within the four key pathways of our Textiles and Fashion, 3D Design, Fine Art and Visual communication specialisms. The development of practical skills and playful exploration of media, materials and techniques are supported by underpinning investigations into the conceptual, historical, social, cultural and theoretical elements of contemporary Art and design. The insight and awareness into personal creative practice and self-diagnosis that takes place during this transitional Foundation year ensures that students are well equipped for the academic, technical and creative challenges that they will face as they progress to the next phase of their academic and creative journey within higher education and the creative industries. I share my thanks for the ambitions, sustained motivation and commitment of our students and our tirelessly enthusiastic tutors who have worked together to make this exhibition possible. We hope you enjoy exploring the diverse and accomplished range of Foundation responses presented.

Julie Wallace

Programme Director
Art and Design Foundation Studies
School of Design and Creative Arts



OLUWATITOMI BABAYEMI

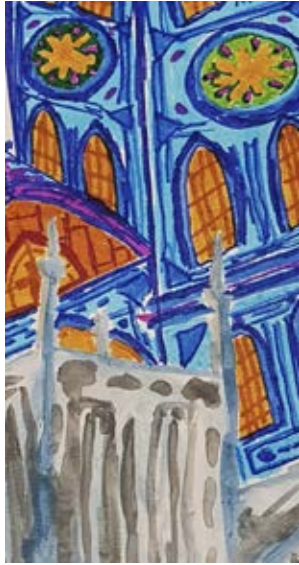
ART AND DESIGN FOUNDATION STUDIES
3DD SPECIALISM

My project is titled "An Organic Perch". Throughout this project i researched on organic and natural forms and shapes such as undulating lines and flowing curves.

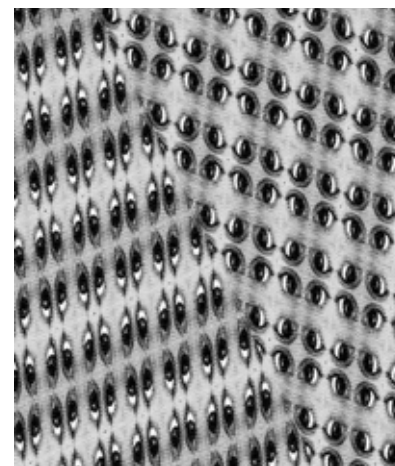
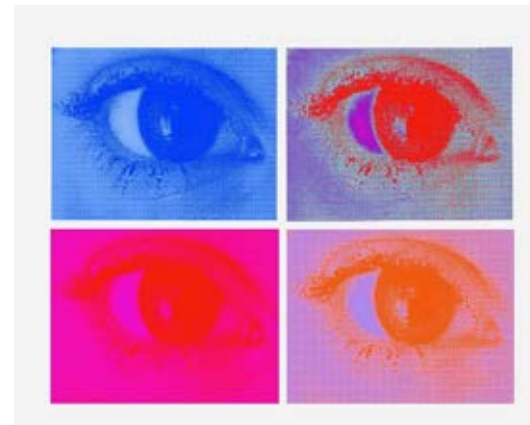
Material exploration and development of practice have been very important for me as I discover and honed new skills and techniques.

Doing research on the effects of plastic on the environment in past projects I decided to focus on a more sustainable

material such as wood which led me to steaming and bending wood to create my desired curves.



LUCIA BAYLISS-MARTINEZ
ART AND DESIGN FOUNDATION STUDIES
VISUAL COMMUNICATION



BELLA BON

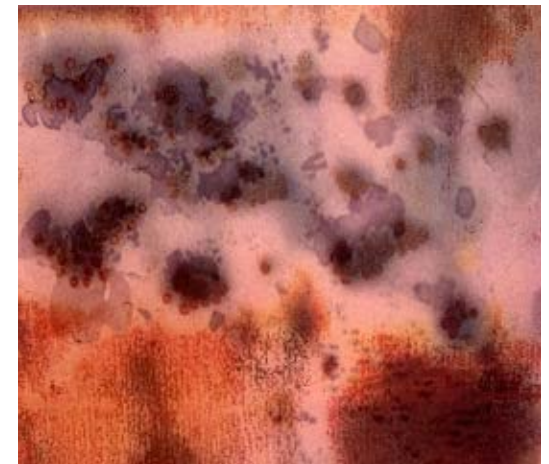
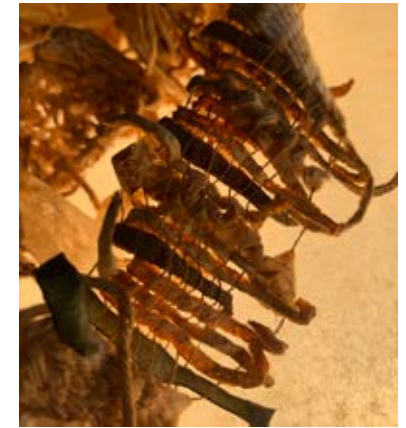
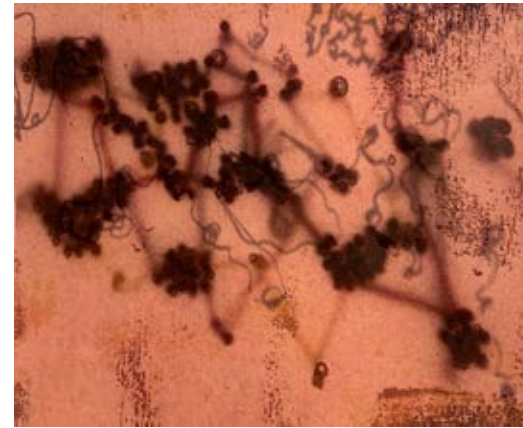
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VISUAL COMMUNICATIONS

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FREYA BURT

ART AND DESIGN FOUNDATION STUDIES
TEXTILES

IMPERFECTIONS

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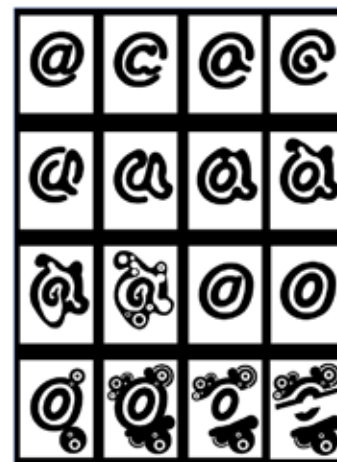
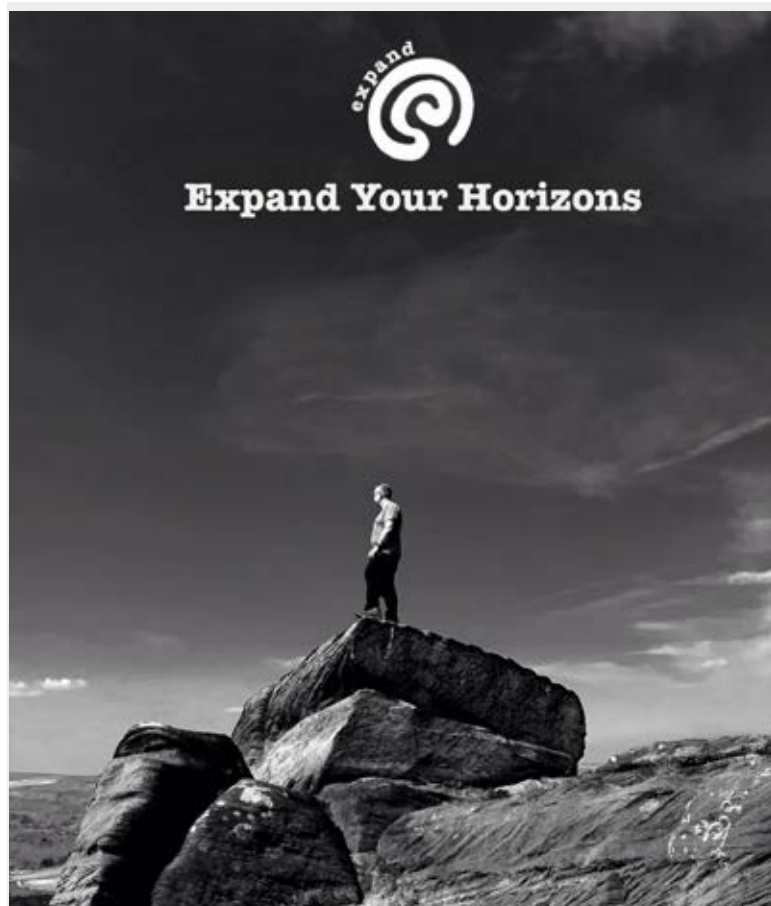
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The concept for my final major project was to examine and explore human 'imperfections.' I wanted to step out of my 'perfected' comfort zone in creating a project that was inspired by enhancing and celebrating imperfections.

Within this final project I have attempted to step out of my comfort zone by using a variety of materials I would have never used, by allowing the imperfections of my work

to just be imperfed instead of fixing them and I have also attempted to work on a larger scale.

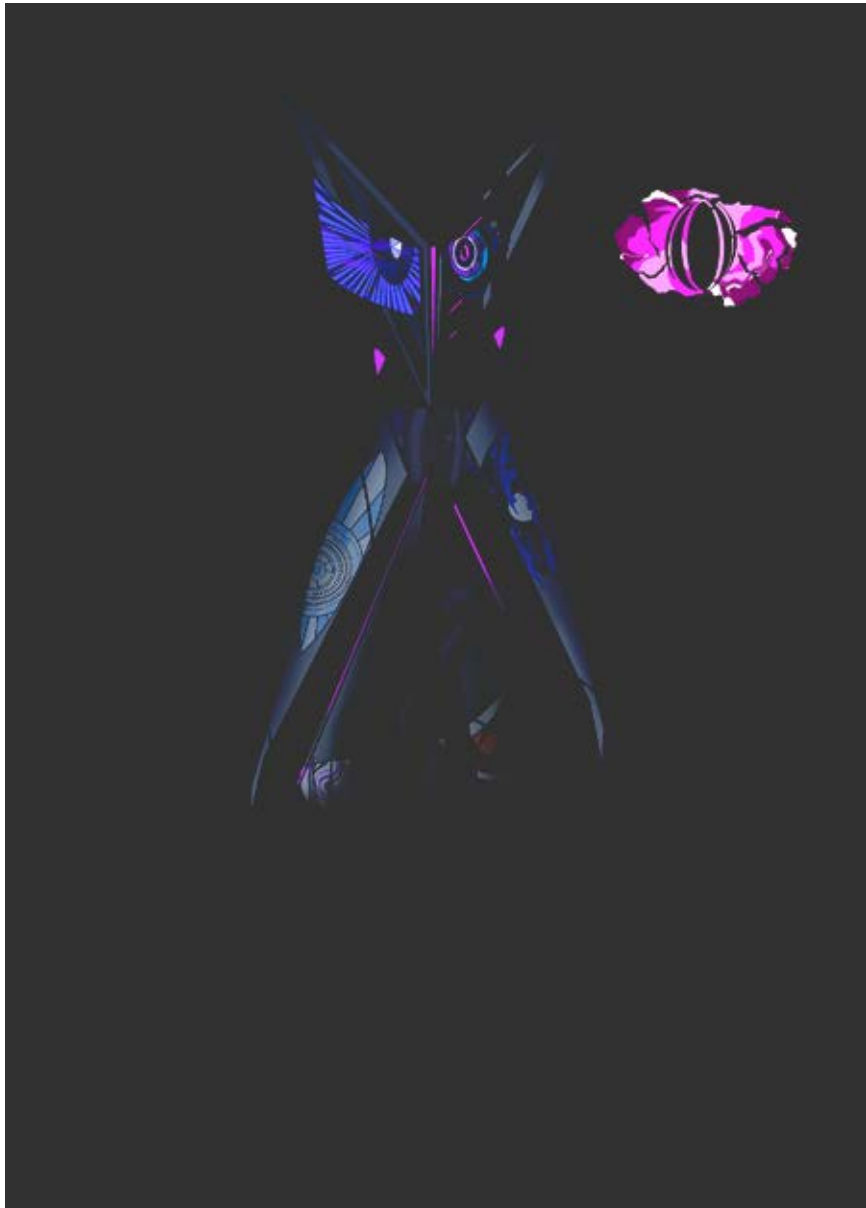


LUCY CHANDLER

ART AND DESIGN FOUNDATION STUDIES
VISUAL COMMUNICATIONS

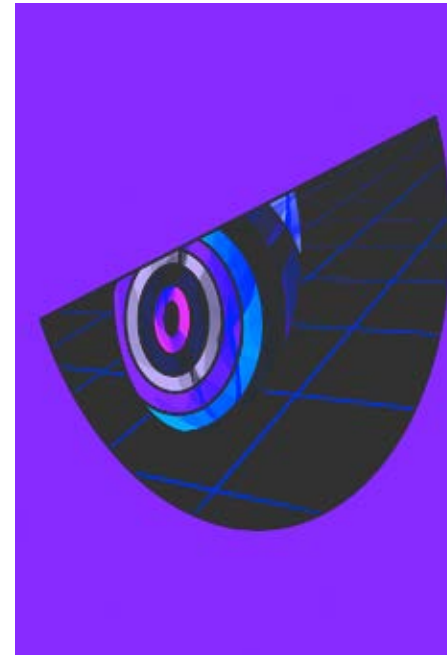
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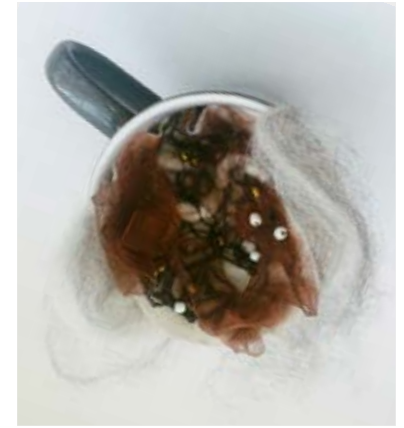


BASTIEN COEKELBERGHS

ART AND DESIGN FOUNDATION STUDIES
Visual Communication



For my Final Major Project I am designing a character that will have their place in the world of the super natural. This space martian named after 'The Seeker' uses the eyes scattered over her body to defend and attack against enemies with different powers depending on the eye. Some powers include hypnosis, blindness, night vision and more.



EVE COOPE.

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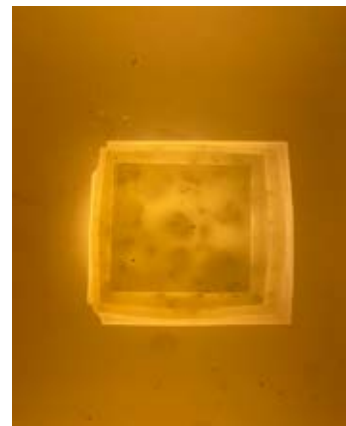


My final major project aimed to investigate the idea of decay - both conceptually and literally; exploring depth, texture and colour.

My main focus throughout has been to develop the idea of mould, and circular mould spores, which I have replicated through the techniques I have explored, as well as the presentation and contextualisation of my work. I am happy with the overall development of my

project as it shows a clear progression from my original ideas as well as technical development.

Within this project I have pushed myself to create a body of work which was completely unique and nothing like any other work I have previously generated, both in regards to colours, techniques and scale.



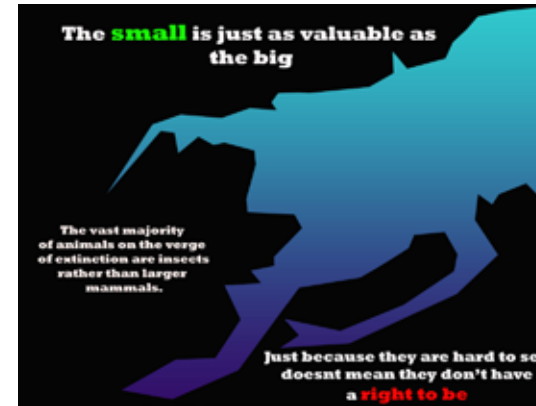
MICHAEL DE SOUZA

ART AND DESIGN FOUNDATION STUDIES
3D DESIGN SPECIALISM

Negative space in Art, also referred to as “air space”, is the space around and between objects. Instead of focusing on drawing the actual object, for a negative space drawing, the focus is on what’s between the objects.

In my final major project “Inside Out” i chose to explore the negative space in dimensions and our everyday life, and focusing on fragments of objects and layers of components.

In this project i really wanted to bring to fruition my ideas with ceramics and explore and investigate the materials themselves.



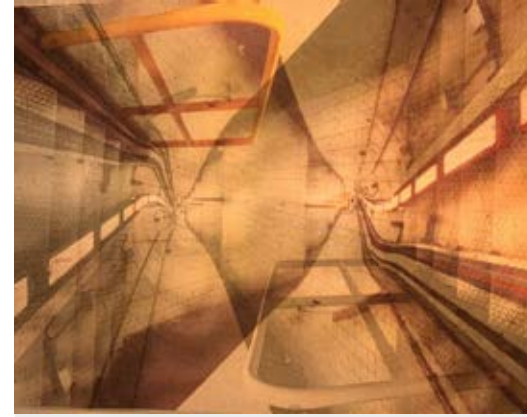
OLIVER DODD

ART AND DESIGN FOUNDATION STUDIES

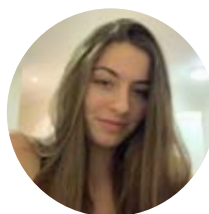


The main concept for my final project is the threat to endangered species, specifically animals. Animals have always been of interest to me, I enjoy drawing and painting them to give a sense of life and movement. I also want my project to have a message relevant to today's society and world. This project has breadth and depth not only in its messages but also in the range of outcomes produced, drawing attention to the issues endangered animals face in today's society. Within

this project I have built on the experimentation carried out in my plastics and character projects. I have taken my interest in model making and created my own templates experimenting with different materials. I am proud of the campaign I have developed as it can be accessed by both adults and children. It does not focus on the obvious animals but makes people think about an easily overlooked but vital group, hopefully sparking debate and interest in the plight of many insects.



GABRIELLA DREWER
ART AND DESIGN FOUNDATION STUDIES



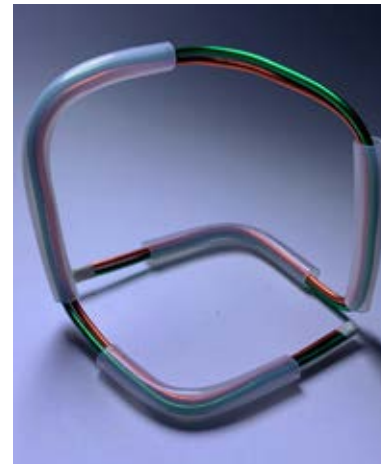


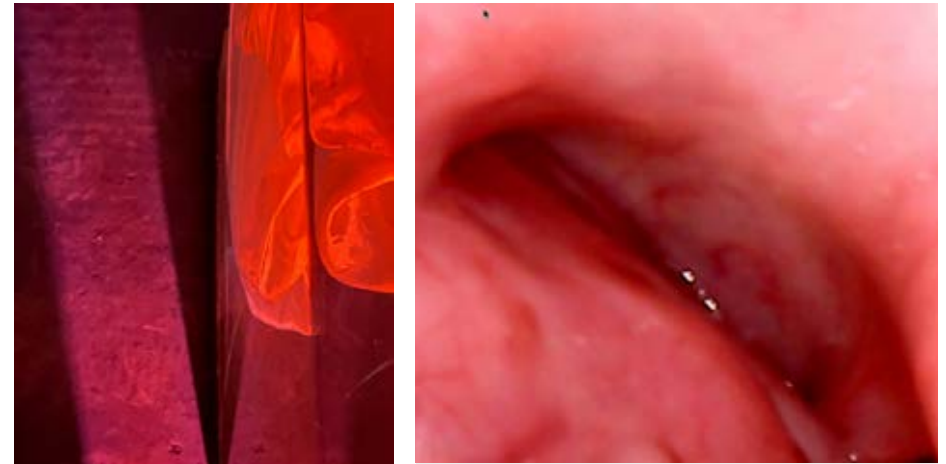
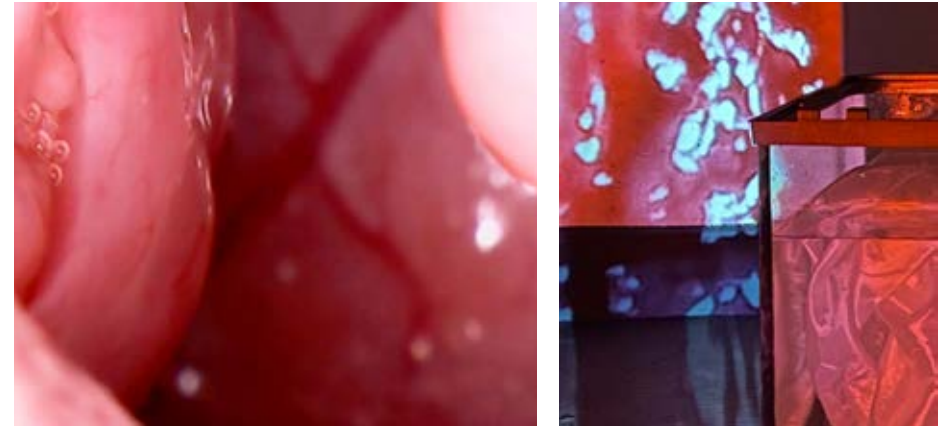
GEORGE FISHER

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3DD SPECIALISM

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CECILY FITZSIMONS

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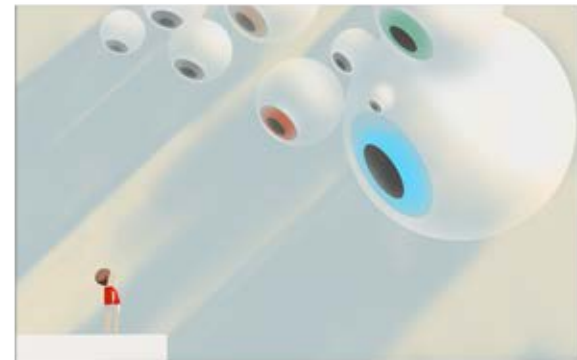
Within my work, I intend to confront the objectification of women's bodies by employing Julia Kristeva's theory of abjection. I use the innate repulsion of the internal - orifices, flesh, bodily fluids - as a method of reframing the female form. I intend to embody the attitude: 'I am flesh and blood, and will not be sexualised by the male gaze'. I am inspired by how Marilyn Minter distorts sexuality using the grotesque in 'Green Pink Caviar', and

energised by Suzanne Santoro's rejection of the censorship and patriarchal lens distorting female intimacy. I recontextualise the female body according to my own perception of femininity, in turn subverting the view that the female body is an aesthetic subject for male pleasure. Using my own body, I intend to both subvert accepted ideologies of femininity, and highlight the societal abjection of female bodily functions.



PETER GAN

ART AND DESIGN FOUNDATION STUDIES
VISUAL COMMUNICATIONS





GEORGIA GRANT

ART AND DESIGN FOUNDATION STUDIES
3DD SPECIALISM

A liminal space may be defined as the boundary between two states of being, whether emotionally, physically, or metaphorically. Essentially a threshold between two places or times, liminality is moreover an experience of uncertainty: the grey area between what came before, and what's coming next.

In my final major project I explored how liminality often inhabits the atmosphere of

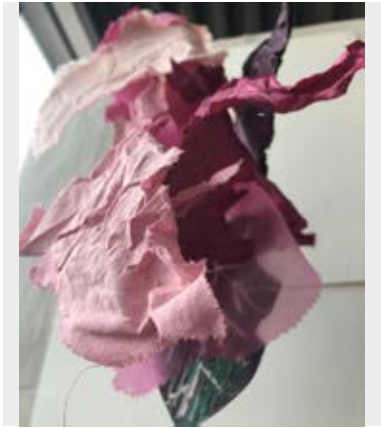
empty commercial sites. In my home-town, Derby, the city centre is abundantly scattered with disused shops and locations, and I feel quite passionately disappointed when I think of all that potential gone to waste. I utilised the concept of liminal space to highlight the contrast between what used to, and could, be of these empty buildings, and what they are now.



HANNAH HARTY

ART AND DESIGN FOUNDATION STUDIES
TEXTILES AND FASHION

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Planting the mise-en-scene:

For my Final Major Project, I have been working around the idea of plant life in relation to film sets and its ability to create an impact and consume you. I have looked at using traditional textile techniques, whilst using unconventional materials and media. For example, using garden wire to create the ability to manipulate the shapes of my fabric leaves, allowing a more natural form to be made. Through hanging my various leaf shapes, I

hope to create a large impact upon the viewer, with a feeling of being surrounded and consumed by the piece.



HARRY HOARE

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FINE ART

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I have been looking at the relationship between psychology and environments. The North Norfolk coast is the focus of the project with sites such as, Burnham Overy Staithe and Morston presented through primary research.

When a person is exposed to the natural elements of any seaside location the body naturally changes due to the increased intake of electrolytes and negative

ions. The increased intake benefits the body in different ways such as; reducing fluid retention, prevents muscle cramps, reduces stress. Further investigation has proven negative ions produce biochemical reactions that increase levels of the mood chemical serotonin, helping to alleviate depression, relieve stress, and boost daytime energy. I have tried to present this through colour choice and abstract naturalism.

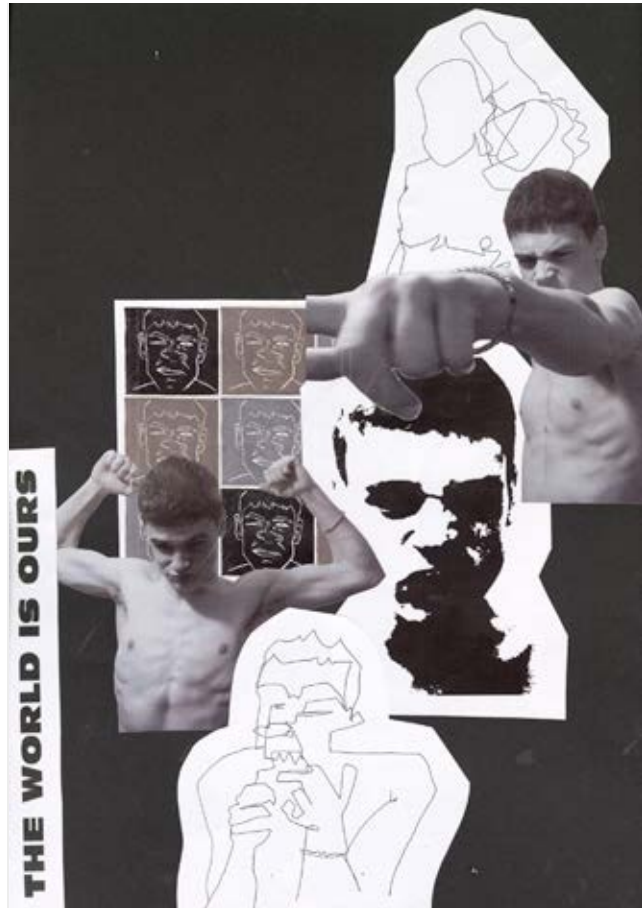


SAM HUGHES

ART AND DESIGN FOUNDATION STUDIES
HWYL - A PROJECT ABOUT RUGBY

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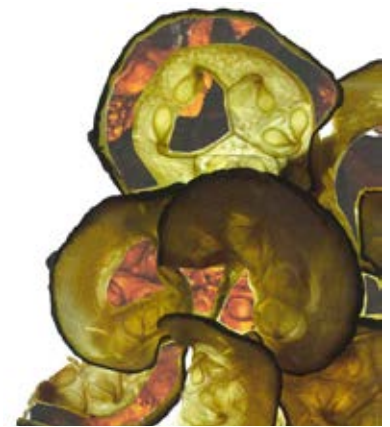
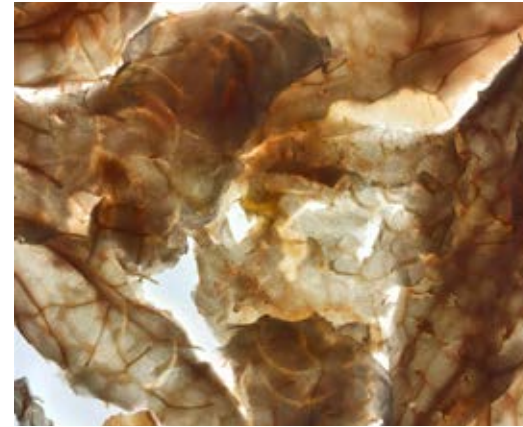
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ART AND DESIGN FOUNDATION STUDIES
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NEVE MILLS

ART AND DESIGN FOUNDATION STUDIES
TEXTILES AND FASHION

In this project I have explored breaking convention and expectation by putting familiar materials in unexpected settings.

I manipulated common foodstuffs, primarily fruits and vegetables, to take them out of the sphere of eating and into a surreal environment.

I am interested in the humour and intrigue that emerges from the visual contrast of unexpected combinations of mundane objects.



LILY NORSTRAND

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TEXTILES AND FASHION

PLASTIC MANIPULATIONS

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Over the course of my project, I experimented with manipulating waste plastic materials. I did this using a wide range of different techniques such as, sewing, ruching, pleating and knitting. Knitting was the area that I looked into in great detail, experimenting with the possibility of how I can manipulate the surface, and texture of my knitted pieces.



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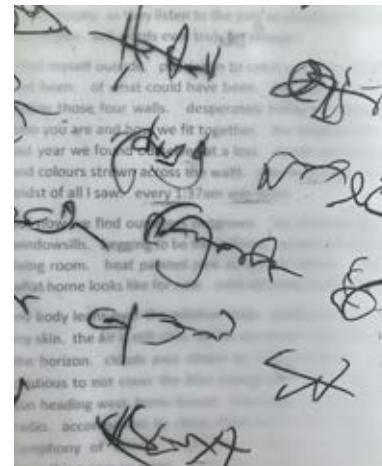


Taking inspiration from living in the Middle East for 15 years and being surrounded by vibrant Islamic art and culture, I created an array of concept designs and patterns for the video game 'Journey'.

As the player traverses the desert, the colours appearing in landmarks, props and characters are reminiscent of Middle Eastern historical clothing. This led to my interest in weaving and creating textiles.

Using spices and food relevant to Islamic culture, I was able to create a cohesive and relevant range of natural fabric dyes.

Focusing largely on fabric-based processes culminated in a final outcome of a multimedia Bedouin tent structure surrounded by woven and embroidered textiles.



BECCA OGDEN

ART AND DESIGN FOUNDATION STUDIES
TEXTILES AND FASHION

EXPLORING LANGUAGE



In this project, I have explored different types of languages and communication, whilst also considering factors like accessibility for certain social groups (e.g. the deaf or blind communities).

I was really interested in the use of the braille alphabet and translated several of my own poems

into this tactile language. Throughout this project, I have constantly manipulated and abstracted the form and semantics of language and words using a variety of techniques to simulate the feeling of misunderstanding and inaccessibility.

RUBY



RAZITA OSMANOVA

ART AND DESIGN FOUNDATION STUDIES
VISUAL COMMUNICATION



The aim of this project is to create a design for a brand of women's soap, which includes: soap-making, packaging and fonts.

At the beginning of my project, I researched various soap designs, their forms, compositions, and target audience.

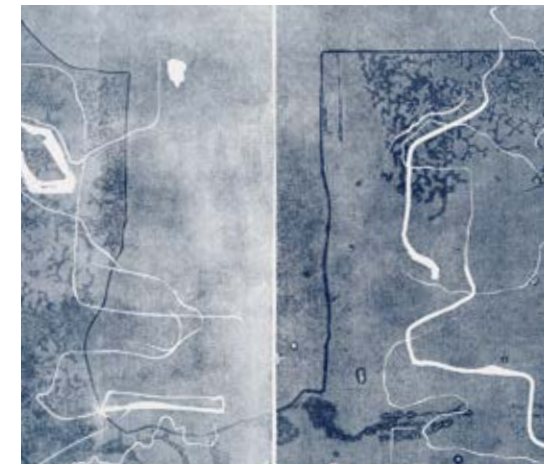
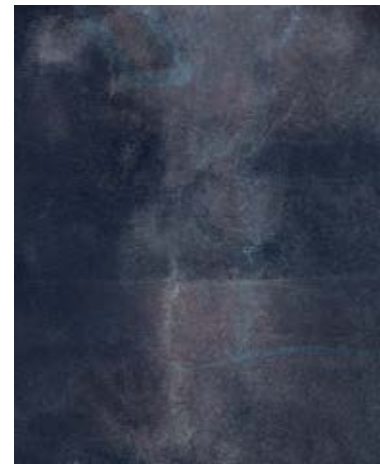
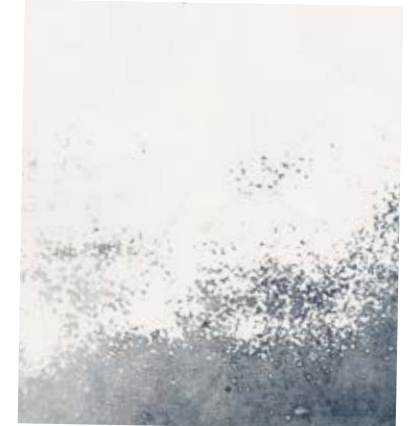
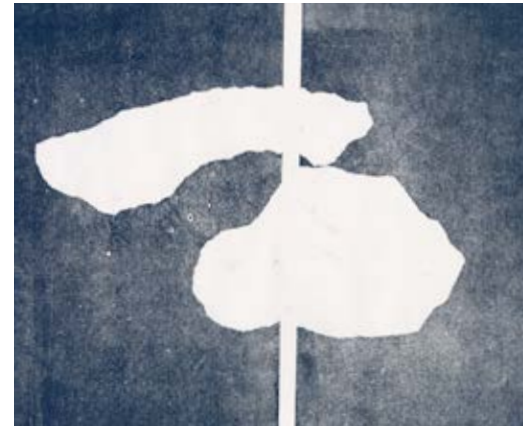
In my work, I decided to create a soap that looks like a gem. A lot of women love jewellery and this soap will become a real exquisite

decoration for any woman's bathroom.

Each soap has its own name, as well as the name of a stone similar to it.

The name 'Caprice' means female desire.

My brand is aimed at a young female audience, and the soap reflects the sophistication and refinement of its owner.



TOBIAS POFFLEY

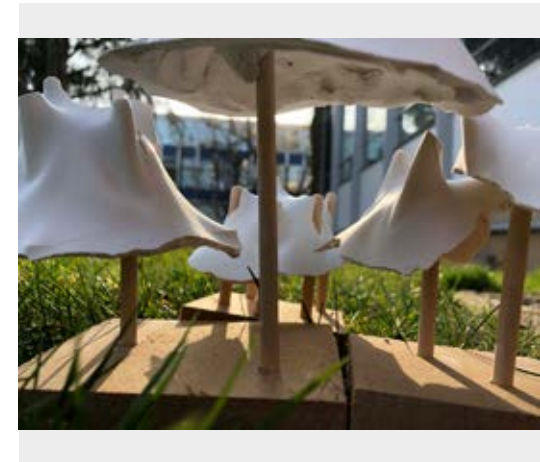
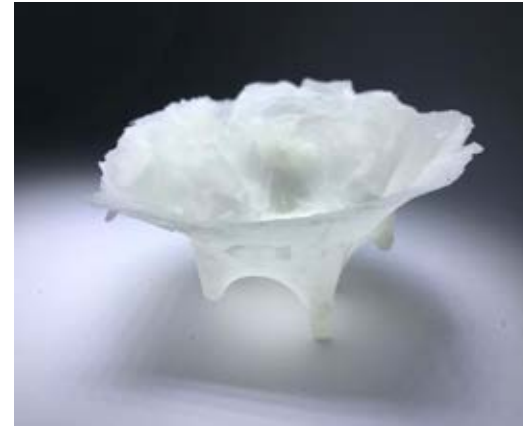
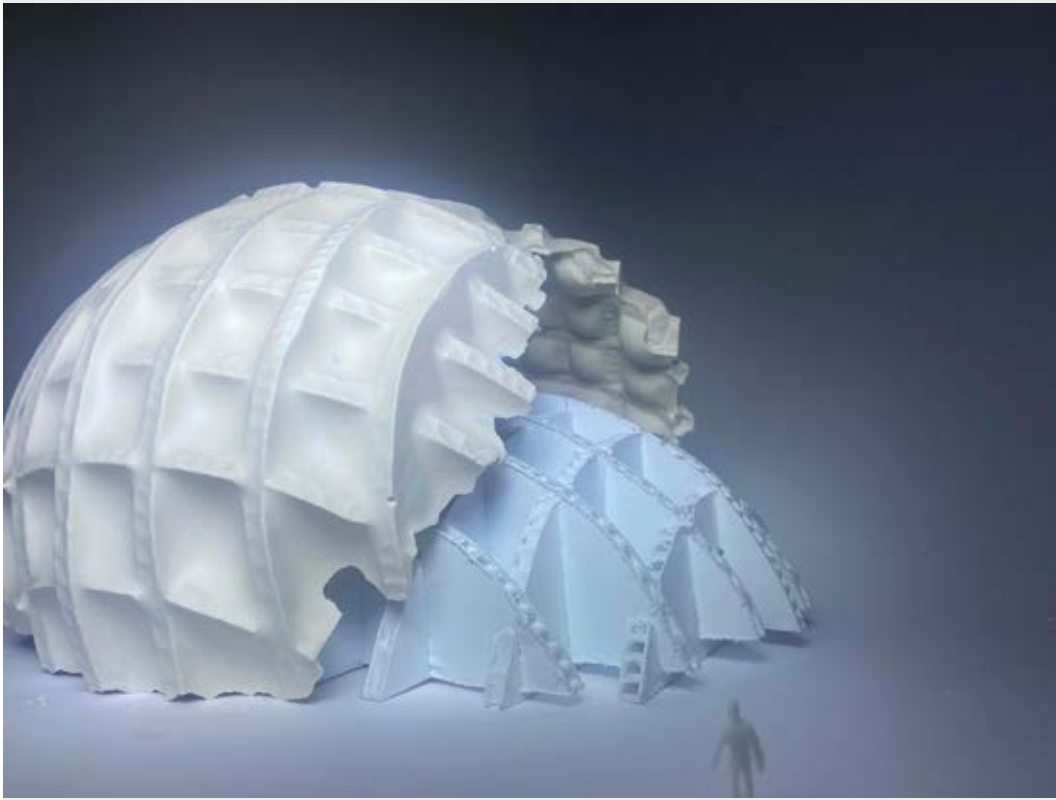
ART AND DESIGN FOUNDATION STUDIES
FINE ART



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In a time where climate catastrophe is just around the corner what does it mean to be asked to shelve our grief? Within this project I have looked at the emotional impact hearing and experiencing the climate crisis can have. In my work I explore this in three parts. Within the exhibition there is a porcelain and sound element to compliment the prints. With porcelain I wanted to explore vulnerability, when shining light through this medium

it becomes almost skin like and hints toward a delicate surgery. Our emotions to the climate crisis are complicated and we all feel in different ways. In my work I want to highlight the need to begin a collective conversation about how we feel towards the climate crisis and the multiple ways it may be affecting us.



PASCAL PUGH

ART AND DESIGN FOUNDATION STUDIES
3D SPECIALISM

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These images show the evolution of my work as I explore Biomimicry in Architecture. Biomimicry is the design and production of materials, structures, and systems that are modelled on biological entities.

This brief has been compiled from a few of my previous briefs where I felt I was most inspired and felt my final outcomes were most well informed and aesthetically pleasing. this was a

combination of the Charles Darwin where we focused on evolution and Public places and private spaces.

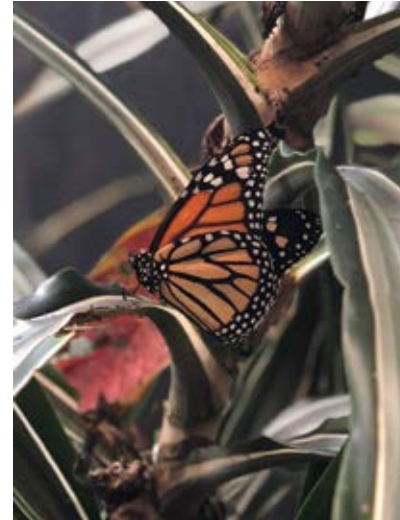
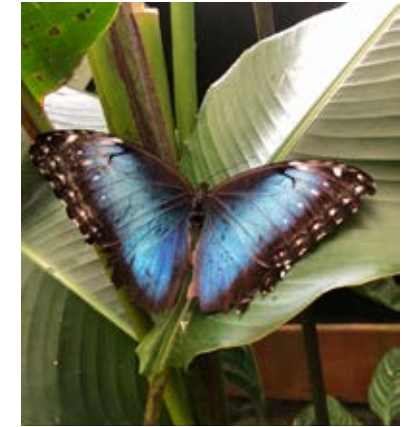
My idea is to create a scaled model of a pavillion that has been inspired by biomimicry. This inspiration could be taken from anything from texture, form and processes.

I am very happy with my response to the brief and feel there is a clear relationship between my outcome and the guidelines of the brief.



HOLLY READ

ART & DESIGN FOUNDATION STUDIES
3D DESIGN



Metamorphosis :

I began my journey exploring metamorphosis through clay. Above shows my first hand photography references sourced from the ' Waterfall Gardens' Butterfly Collection, Costa Rica. From these images I conducted a series of lined drawing studies and negative space drawing studies. Following on from this I extracted the delicate forms and shape presented by the butterfly as it underwent the metamorphic process from caterpillar to its winged adult form. Above also shows 3 of my reponses, the top left pot features engravings of the

outlines from my drawings of observing a butterfly emerge from its cocoon over several hours. My final exhibition pieces are not show here as at the time of the catalog they were still under construction - the 2 'collapsing' pots depict the crumpled wings of a butterfly emerging, as well as, showing the process of transformation and movement undergone in metamorphosis. My final degree show features 3 morphing pots, each getting more crumpled and growing in size to express nature's shapeshifting beauty, as if the pots themselves metamorphasied.



MATT ROBERTS

ART AND DESIGN FOUNDATION STUDIES
VISUAL COMMUNICATION

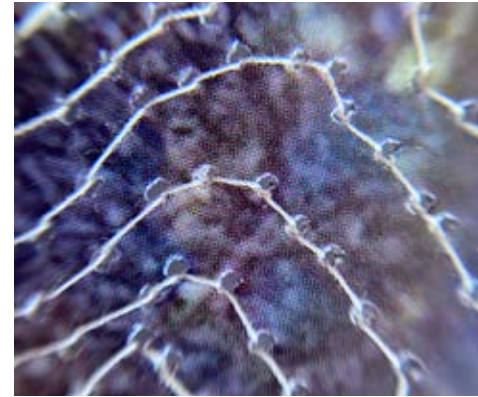
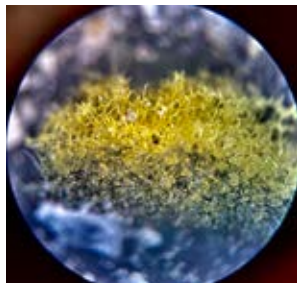
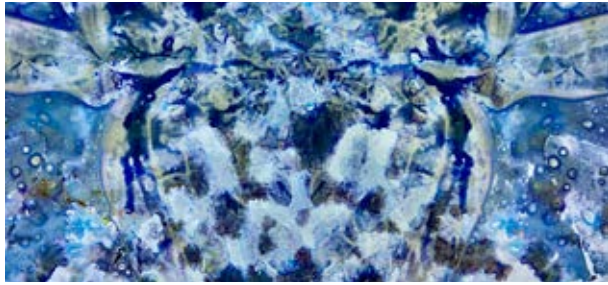
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SELINA SCHNAUDT
ART AND DESIGN FOUNDATION STUDIES
VISUAL COMMUNICATION

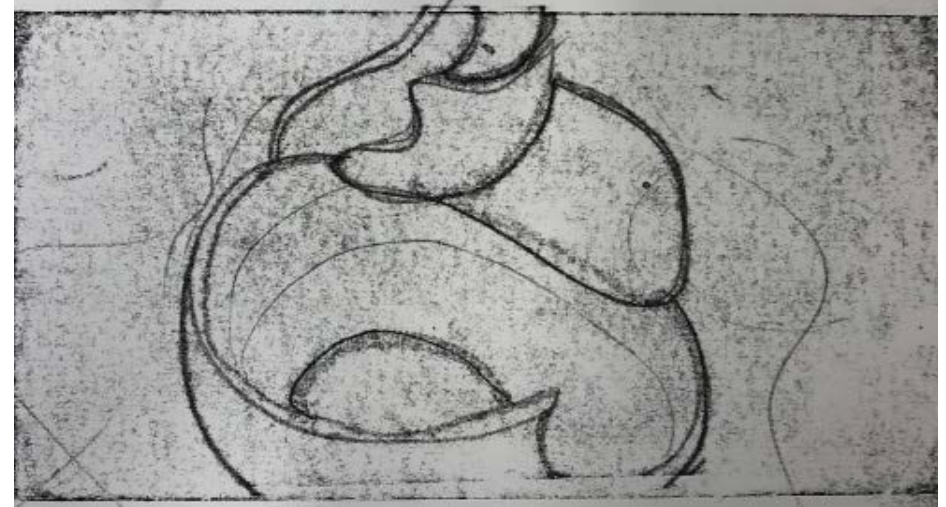
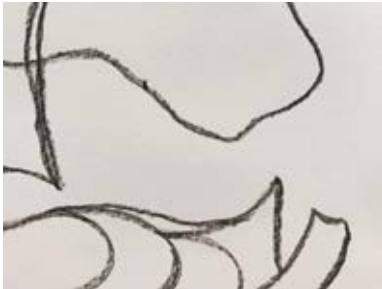
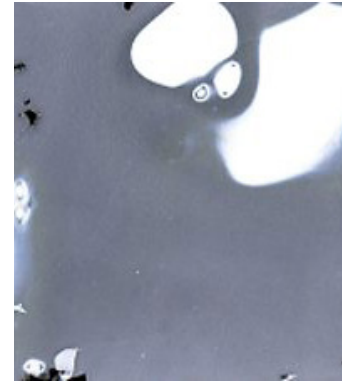




BENJAMIN SHAWCROSS
ART AND DESIGN FOUNDATION STUDIES
TEXTILES

My final major project is centered around the theme of microstructures, observing that which can not be seen with the human eye, approached with abstract intentions. A little about my proces: After primary research of naturally occuring microstructures, I produced a series of petri dish specimens. For example I created a sample using cooking seasoning, dyes and oil pastel shavings. when these elements

were combined creating otherworldly landscapes when seen under a microscope. This subsequently lead to the production of stitch pieces on paper and digitally printed fabric, which i furhter documented under a microscope providing me with images such as those on above.



CHARLOTTE SHEARMAN SMITH
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FINE ART

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A Curio is a strange and interesting object which evokes curiosity. In today's world of fast disposable culture, I wanted to explore our connection to the Curio. Having grown up in an Antique trader's household, full of interesting artifacts, I have always been surrounded by ambiguous objects. I have explored the interplay and potential performativity with these objects through photography, sculpture, and drawing.

This year, I have created a body of work that displays all of my thoughts, ideas and interests, and explored the captivating quality of curious objects, that have the ability to stop us in our tracks. I began this project by accumulating objects from my home and around me, investigating and dissecting the form, curves, pattern and connections as well as exploring them singularly and as a collection.



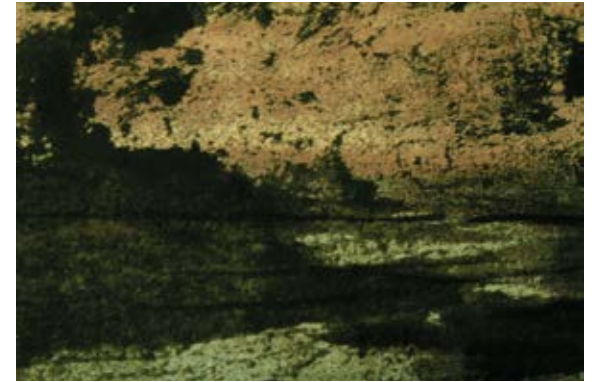
SHEFFIELD PHOEBE

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VISUAL COMMUNICATION

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The title of my project is 'The relationship between music and visual culture'. I have focused on a classical piece; "Gustav Mahlers symphony no.1 in D minor" which was conducted during the romantic period and explores themes of nature, life and death.



FAY SHEPPARD

ART AND DESIGN FOUNDATION STUDIES
FINE ART

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Sammeltrieb- the primal urge to collect.

Found objects, natural forms and collecting has informed and inspired creators for years. As an artist, I constantly find myself observing, seeking out broken, mundane, neglected detritus and ephemera. I am most drawn to discarded and abandoned things. This project has acted as a platform for me to explore the ways in which art and artist have been influenced by museums, artefacts, and taxonomy.

For the exhibition, my practise combines expressive painting, collecting, and reacting to found objects. I wanted to explore how the incorporation of found objects can transform

the meaning and feeling of a place, into a sanctuary, or a locality for reflection. This could happen within any space, from the studio to a museum.

The scale of my paintings mirror the intimacy of artefacts, and their tactile nature draws a link between these collections. My work aims to evoke the notion of a journey undertaken, albeit a fictional one.

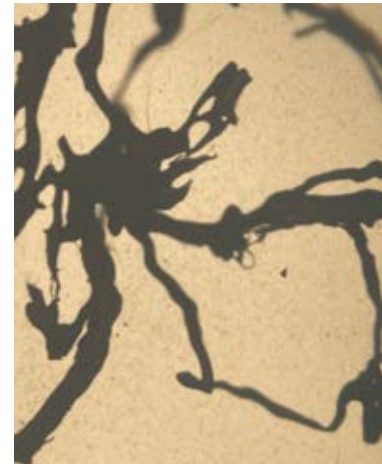


ALICE TURNER

ART AND DESIGN FOUNDATION STUDIES
3DD SPECIALISM

The title of my final major project is 'Contours of Nature'. During this project I have been looking at large scale land forms, specifically interlocking valleys and then combining these 3d forms with 2d representations of relief, predominantly contour lines. My project outcome utilises a series of processes to manipulate the surface of copper, such as embossing and heating. Material exploration has been a major part of this project for

me, using different processes to experiment with creating surface pattern and texture.



MARIA VARNEY

ART AND DESIGN FOUNDATION STUDIES
TEXTILES

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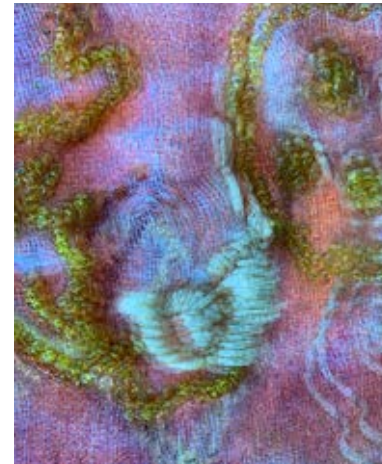
mfvarney@hotmail.co.uk

EXOSKELETON

My project involved exploring unlikely extensions and adornments on the body.

My initial investigations delved into pre-existing skeletal structures and an anatomical dissection of a lobster.

Here my work with 3d samples is highlighted and the many manipulations of unconventional media. This is concluded in my installation exhibition space in which these new forms are elevated in value as a collective. This is an amalgamation of my strengths from prior projects merging the fashion contextualisation with composing an environment in which they inhabit.



HOLLIE VICKERS

ART FOUNDATION-TEXTILES AND FASHION
“EMBELLISHMENTS”

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My “Embellishments” project explores the concepts of what it means to embellish, what unconventional materials could be used as an embellishment, and how different designers, cultures and professions interpret the decoration of a surface.

I have explored traditional textile techniques including Chinese silk thread embroidery, and the South-Asian “Shisha” technique, as well as my own interpretation

of embellishment methods- e.g. decouping tennis balls to give the illusion of beads, buttons and other conventional embellishments.



AMY WHITFIELD

ART AND DESIGN FOUNDATION STUDIES
TEXTILES AND FASHION

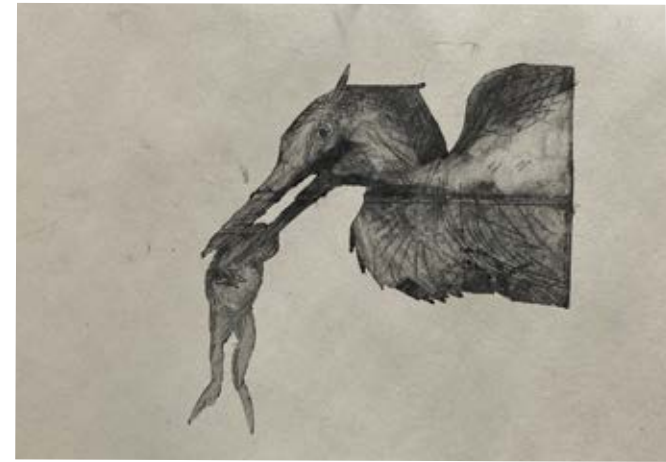
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My "Collections" project explores the form and dimension of everyday objects, from vases to candlesticks.

Through repeat prints, shadow photography, surface manipulation and paper mache, I have created a selection of three dimensional forms and background imagery to design a "collection of collections".



LEAH WIDDOWS

ART AND DESIGN FOUNDATION STUDIES
VISUAL COMMUNICATIONS

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My work is focused and driven by analysing literature. Recently I have been illustrating to female poets to curate a poetry anthology. I have been illustrating to:

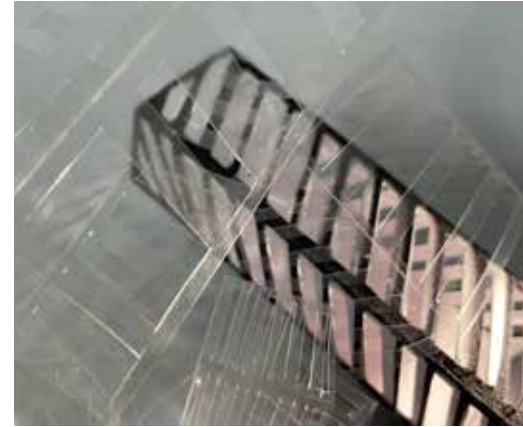
Margaret Atwood's 'Morning in the Burned house'

Elizabeth Jennings' 'Night Garden of the asylum'

Anne Sexton's 'Ambition Bird'

Ho Xuan Huong's 'Jack fruit'

Ada Limón's 'The Leash'



TED WYBURN

ART AND DESIGN FOUNDATION STUDIES

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For this project I was focusing on light, perspective and shadow these images represent distorted perspective and how light can effect different models in different ways causing multiple shadows and shapes. I found out that changing the materials would effect how the light would reflect on surfaces. Different sizes forms changed the outcome of the photo greatly, the more slits and holes in my models the more shadows

were made.

Using acetate added colour to my models making them more detailed and interesting to look at although this didn't change the shadows a lot but still added that extra level of detail.



ELOISE YOUNG

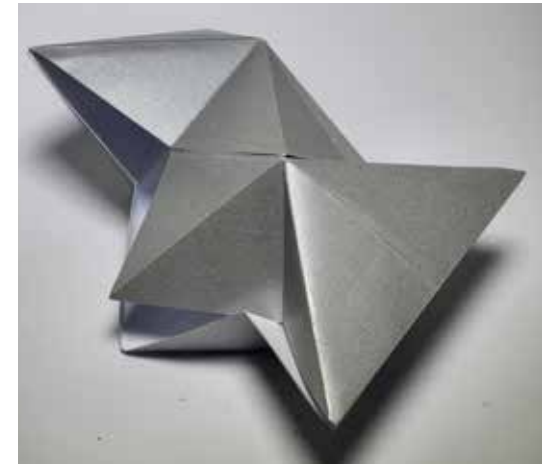
ART AND DESIGN FOUNDATION STUDIES
3D DESIGN

Inspired by Japanese ceramics, I experiment with the traditional clay carving technique of Kurinuki as well as using the concept of wabi-sabi to influence the approach and aesthetics of my work.

My project explores ways of creating natural surfaces and textures that can be applied to my work in ceramics which includes experimentation with materials such as paper pulp and porridge oats.

I am interested in the

imperfections of materials and how they can be celebrated. My final ceramic pieces are raku fired to add colour where I embrace the lack of control and the inconsistency of the process.



ATILLA YUSUF

ART AND DESIGN FOUNDATION STUDIES

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For this project, I was focusing on suspension in nature. My specific influences were ivy, Richard Sweeney and Futurism. I began exploring ways in which certain elements of nature are already suspended, and I took specific influence from ivy leaves. The way ivy climbs naturally on buildings and trees and other elements was a big inspiration for this project for me, and I tried to capture the same feeling of nature in my work. I also

used repetition and multiples, and exploration with scale, due to the densely packed nature of ivy leaves in nature. The individual forms used in this project were inspired by Richard Sweeney and his use of paper forms in modelling. I also looked at futurism, and tried to embed similar characteristics of futurism, such as sharp, dynamic lines, in my own work. I also explored materials, in order to find which material allowed me to get the cleanest folds.



Loughborough
University