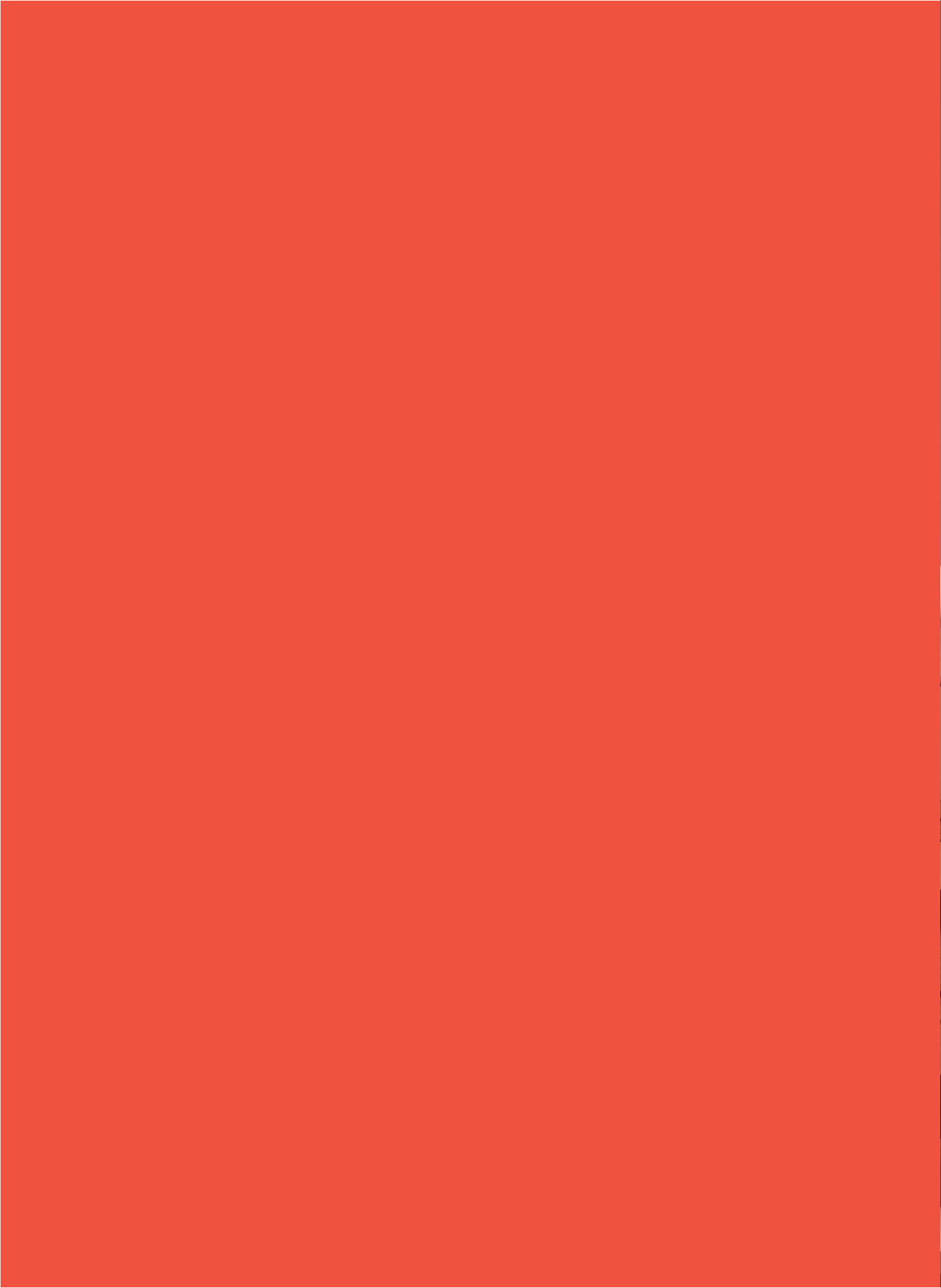


A living, live-in archive





A NOTE FROM ZOË

Hello! This feels very 'a note from the editor', which honestly makes me sound a bit more important than I am! Bhairavi is the actual editor of this beautiful publication and she insisted, so here we are!

First off, welcome. I hope you stay for a while.

Okay, preamble covered, now where do I start? How to summarise so much into a neat little page.

I'm an academic here at UAL and this project is part of my research. But more importantly, it's what my manager and friend Shingi would call 'heart work'. You know the stuff that lights you up inside? They say you only need to love 20% of your job to be satisfied with it overall and look, for a creative type I'm actually decent enough at maths. I filed my own taxes for years as a freelancer. So maybe this is my 20%, but honestly, who's counting.

I don't think I've ever worked so hard in my life - 2am finishes I don't wish to glamourise and hard, hard physical labour during the five weeks of refurb. And yet somehow, it simultaneously doesn't feel like work at all. I can't believe that running down the road after the former Pro Vice-Chancellor to tell him I needed, yes needed, to wallpaper his office with student-designed wallpaper has led me, led us, here! But I'm so happy it did, and no, I still don't think an email would have sufficed.

This flat is a collection of objects designed by students and graduates, yes, but it's also a storyteller, a provocateur and a call to action. It's a physical manifestation of what happens when you radically trust students and graduates to show up. And show up they did. More than 100 of them! This catalogue is a celebration of them, of this! It's also really just the warm-up!

So, with a tired body and a full, full heart, I invite you into the Atterbury flat, a living, live-in archive.

Shall I put the kettle on?





WELCOME

Come in, have a look around.

The Atterbury flat is a living, live-in archive tucked inside a former guest flat at Chelsea College of Arts. Across these rooms, you'll find more than 100 objects and works by UAL students and graduates, things to sit on, read, wear, switch on, eat from and discover.

This catalogue is a way of getting to know the people and stories behind them. Some things were commissioned especially for the flat, others found their way here through recommendations, conversations and chance encounters. Together, they've made this place what it is.



Things will move, be used, gather stories and, we hope, continue to be added to long after London Design Festival is over.

So, make yourself at home. Have a nosy. And meet some of the people who made the Atterbury flat possible.

Abi, Bhairavi & Zoë



LIVING

The first space you enter as you walk into the flat, and a lot has happened here to make it what it is now. We've painted, we've laid a floor (still one of the things we feel most proud of doing in the Atterbury flat – you can read more about that saga on our blog), and we've had to rethink this room more than a few times.

There were quite a few curveballs along the way, so seeing it all come together now feels very special. We're so proud of this room and love the objects that fill it. From the beautiful chairs and giant pencil to hanging lights, a knitted telephone and a huge, warm rug - which, yes, we have laid on and immediately wanted to fall asleep - there's so much in this room that we love.

It's the first glimpse of the flat, and we hope it feels like somewhere you want to come in, sit down and stay for a while.



⚠️
DIMENSIONS: 70 X 50 X 50CM
NET WEIGHT: 163KG
OUTER LAYER BEARS LOAD
CLEARED FOR CIRCULATION:
BUREAU OF DESIGN



AASHAY AJUL RANE

Aashay Rane is a designer and maker based in London. His practice is rooted in a jugaad approach, working with found and repurposed materials where making is guided by what is available rather than by a fixed plan. He treats materials as active participants in shaping outcomes, allowing each object to emerge through improvisation and response rather than predetermined form. His work often introduces interaction and play into everyday functional objects, especially lighting, shifting how these necessities are experienced. Through an iterative and adaptive process, he explores continuous variation rather than final resolution, while maintaining a consistent conceptual identity carried through process and intent.

The Jugaad Collection explores improvisation as both a design method and cultural language. Rooted in Indian jugaad practices, the works transform discarded and found materials into functional objects that carry traces of previous lives. Rather than hiding repair, adaptation or imperfection, the collection embraces them as aesthetic and structural qualities. Influenced by Indian Modernism and hands-on making processes, each piece balances experimentation with utility, creating objects that feel resourceful, tactile and alive. The collection reflects an approach to design where limitation becomes a catalyst for invention, and everyday materials are reimagined through intuition, craft and continuous modification.



NOAH TAPPER

Hello, I'm Noah. I'm a London-based conceptual designer interested in political economy. My work scrutinises graphic design's function in the circulation of commodities, often working through public intervention, installation and printmaking to identify present issues.

Addressing the relationship between design and capital, the title refers to the crate existing in two states at once: as a representation of the commodity form, and of design itself. Through the expansion of a formula for capital, I question whether commodities can circulate without design.

This is realised in the form of a stack of 3,500 sheets of paper, screenprinted to resemble a shipping crate. Scaled in proportion to a real crate and weighing 160kg, the object embodies the logic it critiques. This universal commodity could not circulate without the design forms, paper and ink, that constitute it materially.

I want to evoke a criticality around design's subservient relationship to capital.



DOUDOU HUANG

Hi, I'm Doudou, an illustration and visual media graduate. In my final year, I worked on a live brief with Donna Wilson and not just a shop.

Doudou's design was selected from more than 70 student designs, then produced sustainably on a made-to-order basis in Donna's micro-knit factory, The Knit Shop.

The thing I remember most about this project is that the final design came from a small experiment that was part of Doudou's research and was almost hidden away when she presented her ideas. Donna saw something in this little early experiment, and that ended up becoming the final design. Sometimes I think we over-engineer things, so this is a good lesson that sometimes the first idea is a really good idea in all its simplicity and freedom. It hasn't been overthought. And we definitely didn't overthink nabbing some blankets for the flat for our guests to get super cosy.

As Doudou says, "When I got my blanket, I was amazed by the texture of it; it's so warm and cosy, perfect to wrap up in during the winter months. I often stay at home in my sleepwear wrapped up in my blanket; it makes me feel snug and restful!"



TERESA REGO

Hello, I'm Teresa Rego, an illustrator creating colourful and bold illustrations inspired by nature and urban landscapes, aiming to bring a slice of nature into everyone's homes.

Teresa graduated from Camberwell College of Arts in 2018 with a master's degree in Illustration. After a few years in this wonderful city, she returned to Porto, where she now runs her studio and showroom, collaborating with a variety of national and international brands.

Working with Teresa brought our digital design language into a physical space. With the Atterbury font as a reference, merged with the arched bones of the flat, her rug means that the graphic and architectural shapes can be experienced through texture too.

Despite a few hiccups, as is usual when working across countries, suppliers and customs, the process of working with Teresa has been so smooth. Teresa understood the vision and gave us something that we feel has both the DNA of the flat and her wonderful design language woven into its fibres.



ADIT ARNEY POONIA

Hello, I am Adit, an architect and furniture designer based in New Delhi, India.

My work explores themes of memory, impermanence and care through making by hand. The result is a series of objects that find meaning through use, layered with manner and ritual. For me, objects develop subjective meaning for their varied users once they are imbued with a qualia that allows them to extend beyond their predetermined function. This is the feeling I am chasing, but never quite catching, through my work.

The pendants for the Atterbury flat continue the conversation I began during my MA at Central Saint Martins. Taking cues from my research into temporal objects, what began as a study into tazias and bamboo scaffolding now also incorporates transient tented structures. Put together using frugal methods and in-situ ingenuity, these tents find application in a number of ways, from street vendors and community celebrations to religious processions and peaceful protest sites. The embodied energy of these objects is what I try to showcase through my work.

Having moved back to India after graduating, my process has become far more collaborative and community-driven. Over the course of developing these two pendants, I have worked closely with around twenty individuals, including artisans, master tailors and metal fabricators, whose tacit knowledge and expertise have helped refine the ideas. I began by revisiting my visual journals of references and sketches to determine what would be the most appropriate response for the flat. Throughout the process, the Atterbury team has also been crucial in realising the vision we shared for the pieces.

I hope the pieces feel visceral, in the sense that they have taken many hands and a cumulative knowledge of processes, materials and cultures to put together.





JOSIE LLOYD

Hello! My name is Josie Lloyd, and I have recently completed my third year studying Illustration and Visual Media. Throughout my time at university, I have developed a distinctive illustrative style centred around children's book illustration, creating imagery that evokes a sense of comfort and warmth.

Josie's ceramic light shade pushes her illustrative design into 3D, bringing the warmth and comfort of her imagery into a domestic setting. It's been great to see Josie experiment with this medium, and she's pushed the clay to look almost glass-like, with an organic shape. It reminds me of the leaves and branches surrounding the Atterbury flat and brings the outdoors in.

Josie is one of the students studying BA Illustration and Visual Media at London College of Communication who were part of a live brief we ran. Students were asked to design an object, event or activation for the flat. We perhaps naively expected lots of 2D work, so it was so joyful to see what happened when they expanded their work beyond the page and into a physical space. Working mostly in 2D, illustrating books, Josie's ceramic lamp takes pride of place in the entryway of the Atterbury flat.



CHARLIE ANN BUXTON

Hi, I'm Charlie, a Central Saint Martins graduate and award-winning designer creating pieces to be cherished for generations.

Charlie's designs are inspired by vintage style and often reference fashion, identity and culture. She blends artistry and style to create wearable works of art, locally crafted in England from 100% natural fibres.

For the Atterbury commission, she drew on the history of Chelsea campus and opened a small window onto the creative practice being built and developed across the UAL colleges. Referencing the architecture, Art Deco motifs and some of Chelsea's courses, including painting and textiles.

We were really keen to showcase and commission objects beyond the domestic and interior, shining a light on the breadth of disciplines and outcomes across both Chelsea and UAL. So it's great to see Charlie's scarf sitting alongside furniture and fittings, tableware and artwork.

We imagine a guest wrapping their hair in it on a rainy trip to the grocery store, or wearing it to an exhibition over the road at Tate Britain.



ABBIE HEILMANN

Hi, I'm Abbie. I love to create 3D objects that combine beauty and function. I enjoy working with various processes, materials and mediums, as I think it is important to constantly be expanding one's knowledge as an artist.

Abbie's table brings a great sense of character to the living room. Its graphic shape feels playful and bold. We were also immediately drawn to its warm orange colour, which reminded us of the brickwork around Chelsea and seemed to fall naturally into the sunset-like palette that emerged across the flat.

It's something we noticed almost accidentally as the project came together, with lots of the furniture sharing these warm, earthy tones. We love imagining someone settling into a chair beside it, resting a cup of tea on top and propping a book against the little lip on the side.

Originally, Abbie's design was more literal, but we love how the shape is now a subtle nod to a cat. It's a sort of cat and book table rolled into one.





JULIA SZERSEN

Hi, I'm Julia. Through designing a lamp for the Atterbury flat, I explored the relationship between craft heritage and domestic interiors. Inspired by the intricate patterns and handmade qualities of Polish lace traditions and the ornamental history of Chelsea porcelain, the lamp creates a dialogue between Polish and British material cultures.

Through light, texture and decoration, I explored how traditional craft practices can be reinterpreted within modern living spaces. The resulting piece functions not only as a source of illumination, but also as a carrier of cultural memory, identity and domestic storytelling within an everyday environment.





NEHA RATANCHAND

Hi, I'm Neha. I'm an Indian multidisciplinary designer specialising in storytelling through overlooked everyday objects. Working across graphic design, making and installation, I draw from personal experiences and observations to explore the social, cultural and political structures that shape our lives. Through design, I uncover hidden narratives and create reflective, participatory work that fosters connection, understanding and positive change.

Neha's pencil is the last-minute commission we didn't know the living room needed. We found her at the CSM degree show, and it was clear that, despite the fun, oversized nature of her work, Neha approaches everything with deep consideration. Consideration of materiality, meaning and everything in between.

Neha convinced the wonderful workshop staff at CSM to open for her in the holidays and squeezed making this bespoke pencil for us between travelling and the chaos and exhaustion that is post-graduation.

We love it! What's more fun than guests signing the guestbook with a huge pencil? Maybe we'll up the ante and make a tiny guestbook to complement it.

Why is everything cooler when you blow it up huge or make it really tiny? We have no idea!



EDOARDO PIGLIACELLI FENDI

Hi, I'm Edoardo, a designer who treats architecture and design as one language - shaped by heritage, driven by family, and obsessed with turning cultural memory into striking physical form.

Edoardo is an MA Designer Maker student, so we found him through the brief we set for the kitchen. Separately from the brief, Edoardo was making these amazing modular speaker systems. They were amazing! But huge! So we were imagining commissioning him to make a more bite-sized version for the flat. But we didn't even have to, because as his work developed, he arrived at something smaller and more appropriate for a domestic setting - win-win!

This is another one of those things that we think really elevates the space beyond just decorating it. We can't wait to have the windows wide open and the music on!



MEGAN CLAY-DENNIS

Hi, I'm Meg, a knitwear designer and founder of WHATMEGKNITS, a sustainable knitwear brand. I founded the brand in 2020 after graduating from Camberwell, and my background is in textiles and soft sculpture, with a focus on ethically sourced materials and making use of waste, either in-house or elsewhere. Everything is designed, machine-knitted and finished by me in my studio on the coast.

Meg knitted us the most magical lights for one of the Atterbury bedrooms. They're a bit otherworldly, but somehow also resemble the seeds that fall from the trees right outside the flat. They play with the light, casting beautiful shadows onto the bedroom ceiling.

'I like the idea of recreating something that's such a domestic staple and carries nostalgia, such as net curtains, which are commonplace amongst British homes but, when isolated or recreated using a knit technique, could be viewed in a very different light and celebrated. I also am very interested in creating something that interrupts artificial light, as there can be a lot of control in creating a certain atmosphere.'

As if that wasn't whimsical enough, Meg also knitted us a telephone. Carrying the same sense of nostalgia as the net curtains, it sits on the wall with a long knitted cable, long enough that you can stretch it into the kitchen for some privacy.

It sadly doesn't work, but that's intentional too. It was designed as an obsolete object, playful, tactile and perhaps even a little humorous.





DIMENSIONS: 70 X 50 X 50CM
NET WEIGHT: 163KG

OUTER LAYER BEARS LOAD

CLEARED FOR CIRCULATION
BUREAU OF DESIGN

ALL CONTENTS PROPERTY OF
MARKET FORCES





ZOSIA EASTWOOD

Hi, I'm Zosia, a graphic designer practising the combination of analogue and digital processes to create textured visuals with a nostalgic feel, with a fondness for traditional printmaking and book arts.

'Ways I See' is a poetry collection written by Patrycja Eastwood and designed by me, her daughter, Zosia Eastwood. Patrycja Eastwood emigrated to the UK from Poland in 1994 as a young adult. Despite her love of writing, she felt trapped between two languages. Years later, she now studies Creative Writing at university. 'Ways I See' symbolises the return to her favourite form of expression with confidence.

The design of this book focuses on texture and feel, using by-hand practices such as letterpress printing to emphasise the importance of traditional print practices and finishes in the making of a meaningful publication.

Zosia's book is small in size and gentle in approach, but a beautiful and important early commission for the flat. We found this gem at the degree show at Camberwell, where Zosia studied BA Graphic Design. Zosia had made a small edition but sold them all at the show, unsurprisingly.

Undeterred, we reached out to UAL graduate Simon Goode, who founded and runs London Centre for Book Arts. Instead of just buying a book from Zosia, we funded a membership so she could continue her practice and make us the book.

So it may not be a first edition, but it's a wonderful addition to the flat.

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LAUREN HENNESSY

Lauren Miller is a documentary photographer and writer based in London. Her work centres on the domestic, with personal experience at its core, offering subtle yet incisive cultural critique. Drawing on her background in sociology, Miller examines how space, memory and social structures intersect, revealing how our environments shape identity, belonging and everyday life.

Interested in how individual experiences reflect broader societal patterns, Miller's work examines the private spaces of everyday life, such as kitchens, bedrooms and living rooms, to explore domestic ritual and family dynamics, and to question the social norms and expectations that shape how we inhabit these spaces.

Through her lens, Miller invites viewers into the quiet dissonance of nostalgia, examining the ways in which domestic spaces hold and reshape memory, identity and connection. Her work confronts the past in the present, asserting that traces of the former linger in our daily lived experiences, from room to room and door to door.

When we saw Lauren's work at the 2025 degree show, it felt like the perfect addition to the library, almost as if we'd briefed her ourselves, even though we'd never met before. It's poetic, nostalgic and beautifully bound. Maybe one day we'll commission a print for the walls, but for now the book feels right at home in the flat's small but growing library.



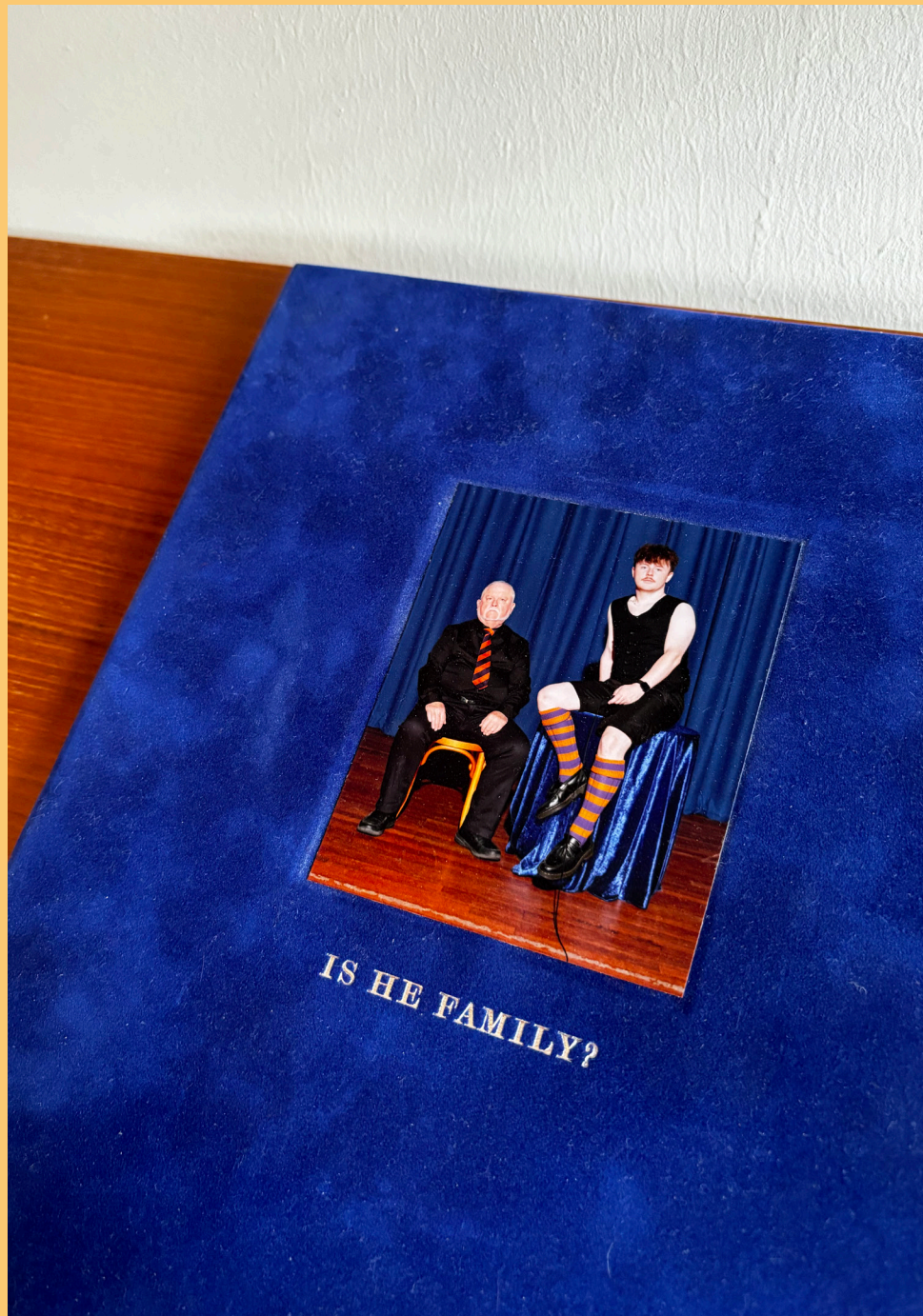
THE COMPLETIST

Hi, we're husband-and-wife duo Jana and Marko, or The Completist. Starting off as a fashion illustration blog, the brand became fully fledged in 2016. Many of the products are inspired by interactions with art, fashion and history, bringing a little bit of joy through colour and print with every object.

These Kyoto printed fabric scissors by The Completist feature a marbled black, white and beige print. These tailor's scissors are ideal for cutting fabric, but work just as well on paper. Hand-assembled in Italy by craftspeople with over 25 years' experience, these scissors are as high-quality as they are stylish. Our collections may be maximalist, but our design philosophy is simple: make pieces that look great on a desk.

Many things in the flat are bespoke commissions or the outcomes of competitions and live briefs. There are some objects, however, that we purchased from established graduate businesses, and this is one of those.

Jana and Marko have grown a beautiful independent brand that produces biannual collections inspired by anything visual that makes them stop - from a 1996 Dries Van Noten runway show to 1960s Saul Bass movie posters. With a love of art and design, they are always bold about it.



CIARAN INNS

Hi, I'm Ciaran, a London-based commercial photographer working across brand campaigns, advertising and editorial commissions. My collaborative approach is built around memory, performance and collaboration - often working with a small team to make images. This approach combines storytelling with emotional sensitivity, encouraging creative partnerships that celebrate authentic presence over polished performance.

We met Ciaran at his degree show and were immediately drawn into his work and his world. So much so, we decided right there and then we needed his beautiful publication in the library. We feel so much synergy between his collaborative approach and our own. He has an openness when you meet him that really translates into the work.

ANA ANDRIUSKINA

Hi, I'm Ana, an Illustration and Visual Media graduate. My inspiration comes from the random treasures found in charity shops and flea markets. I would love to be a children's book illustrator one day. More than anything, I would like to keep painting, making and exploring.

Ana's jigsaw was one of two jigsaws selected and produced as part of a competition run by not just a shop, and we couldn't imagine leaving our guests without something to occupy themselves with on a rainy winter night in the flat.

We loved the idea of having a jigsaw in the flat that visitors could actually get out, sit down with and slowly piece together. Something Borrowed felt particularly fitting: an illustration filled with collected objects, unexpected treasures and tiny details.

There's a nice connection to the flat and the idea of an archive too: looking closely, discovering things and bringing lots of individual pieces together to make a bigger picture.

We also hope Ana keeps painting, making and exploring!



UAL ART COLLECTION

The UAL Art Collection seeks to capture the energy of practice across UAL's many disciplines and support the work of artists after they have left the University. Objects in the Collection date back to 1987, when the colleges of the University were first brought together, and the Collection charts the University's story and that of its talented students and graduates.

It consists of more than 1,000 pieces of work in a wide variety of media, from painting and print to born-digital media, costume, metalwork, ceramics and many other mediums. Pieces are bought by the Curator with the guidance and consideration of course leaders, the ASCC team and a graduate selection panel, and purchased from students at their degree shows, giving artists a boost early in their careers.

As you make your way through the flat, you'll come across pieces from the Collection along the way, from the living space to the works that follow you up the stairs:

Atrium
Sunil Soni

Bedouin of Palestine
Veronica Otero Guillen

Orange Picking; Red Vase; Sleeping Woman
Florence White

Climbing the Third Stair
Lucy Ralph

Untitled
Paul Bowen



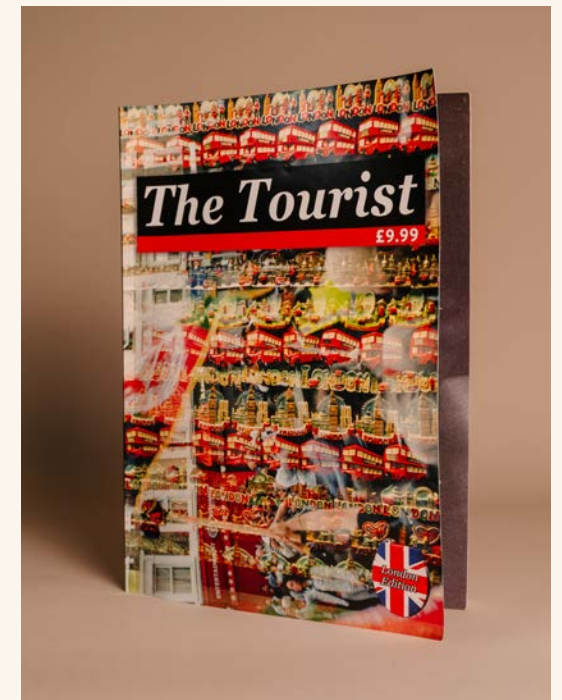
PIECES WE CAME ACROSS

Not everything in the flat came through a commission or a conversation with its maker. Some things we simply came across, bought and wanted to bring into the space - wonderful ideas, objects and publications made by people whose work we admired.

There are tarot cards and beautifully made publications to small objects and curiosities, these are things we wanted people to be able to pick up, browse, use and discover. We hope this collection keeps growing over time.



Work by Tze Wei



Work by Nerijus Malinauskas



Work by Krisitan Radze-Hall



Work by

A lot of these objects were found while visiting showcases and exhibitions across the colleges. Sometimes it was the idea, sometimes the material or finish, and sometimes simply the way something had been made and presented that made us want to bring it into the flat.



Work by Ayshe-Mira Yashin



The kitchen is where the ‘live-in’ part of our living archive really comes into its own. The objects here are made to be picked up, used, cooked with, eaten from and gathered around.

This room has brought together so many different kinds of making. There’s furniture, lighting, illustrations, ceramics... so much kitchenware. Some pieces were made specifically for the flat, while others were things we came across and immediately knew belonged here.

We’ve spent a lot of time imagining the life that will happen around these objects: meals being made, cheeseboards being filled, people squeezing around the table and so many cups of tea.

Like Zoë said earlier, put the kettle on. Enjoy.

COOKING

AND DINING



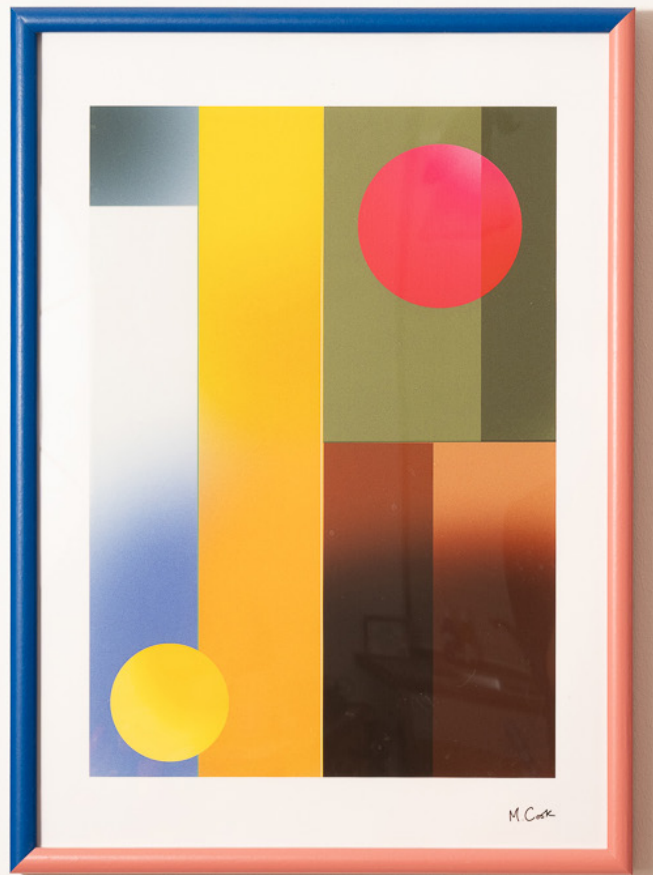


FREYA PALMER

Hi, I'm Freya, an illustrator and screen printer based in London. Focusing on playfully absurd imagery and satirical commentary, I work primarily with linework-based illustration, incorporating model-making and 3D processes to elevate illustration into artefacts. I've worked as part of various design teams while also maintaining an active freelance practice.

Primus Inter Artifices ("First Among Artists"), my contribution to the flat, invites reflection on UAL's evolving identity and what that identity means for its members. Through the accumulative visualisation of oral histories, alumni records, recorded board interviews, as well as student and staff anecdotes, this work comments on the current culture of the establishment and the people it represents. I hope I'm giving you a lot to look at. If you walk past my work and don't need to take a second look, I haven't done my job right.

Freya took us into both the archives and her brain! The level of detail, consideration and care in this piece of work is incredible. It's an archive in its own right, a powerful commentary that catches you off guard if you allow the soft colour palette and gilded frame to distract you. A piece for revisiting, a piece for considering and a piece about the ecosystem at UAL.



MOLLY COOK

Hi, I'm Molly, a multidisciplinary designer and Chelsea College of Arts graduate specialising in colour theory, visual storytelling and spatial design. I'm passionate about creating thoughtful, research-led work that connects people, place and experience.

I curated the colour palettes and designed a graphic print that visually summarised the various design processes and the people involved in bringing this final flat together. Throughout my degree, I specialised in colour theory and explored the significant impact that colour can have on perception, mood and our experience of the spaces around us.

For this project, I carefully selected colours that I felt truly reflected both the flat and its location. Drawing inspiration from photographs I took of the surrounding area, as well as the knowledge and insights I gained during my three years of study at Chelsea College of Arts, I developed a palette that captures the character, atmosphere and identity of the space. The final design aims to celebrate not only the finished interior but also the collaborative journey and creative processes that shaped it.

It started with a colour palette. Molly is our first ever commission. We intentionally entered this project without too fixed a plan of 'what first' and with an openness to discover. Well, seek and you shall find, as they say.

We found Molly in the first room we entered at the degree show at Chelsea in 2025. Fitting that the first commission would come from a fresh Chelsea graduate.

Molly's colour palette was the starting point. With some little tweaks along the way, this colour palette became the source for the colour story throughout the flat. Any subsequent commissions were given this as a reference and jumping-off point, and so, in many ways, it's in everything.

EMILY CHIN

Hello, I'm Emily - illustrator, designer and the person behind Chin Chin Studio.

I create prints, homewares and illustrated pieces rooted in South London - the details, the everyday things worth celebrating. My work is about finding the familiar and making it feel special.

Working with Emily to create a custom print for the flat was so wonderful. We'd seen her work across so many different places and loved the idea of having an illustration that could bring that same sense of familiarity and character to the flat. We also just loved her style and really wanted to see how she would capture the space.

She understood the brief so well, picking out the energy and little features of the flat from a lovely perspective. And, if you look closely, she's even added our typeface to the door number as a little hidden detail.

Her illustrations celebrate local landmarks and the nostalgia that buildings can bring to the communities around them, using a combination of flat design, detailed textures and playful, vibrant colour. All of her prints are produced on 100% recycled paper using biomass printers in the UK.

We're so pleased to have her interpretation of the Atterbury flat sitting alongside Molly's in our colourful, playful kitchen.







JOHN MOLESWORTH

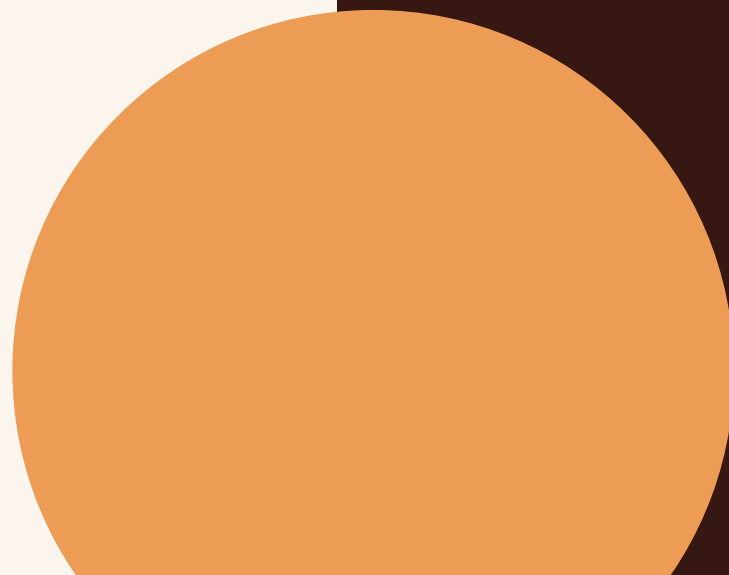
Hi, I'm John. I bring illustration and ceramics to life through playful designs, thoughtful craftsmanship and a passion for storytelling. From illustrated mugs to sculptural forms, every piece is made with attention to detail, humour and creativity.

Now based in Berlin, John graduated from Camberwell in 2016 and has gone on to make a colourful mix of ceramics, prints and homewares, all with his signature style. You instantly know a Molesworth piece when you see it, and we love that.

Rather than just sending his current catalogue, John sent us the most extensive pitch of ideas, and we loved being able to give him the opportunity to do something new. We'd have commissioned them all if the budget allowed!

We settled on some knobbly kitchen door handles and a pair of magical ceiling pendants for the Atterbury kitchen. Despite being terrified to let go of the goose in case it fell out of the ceiling immediately after we fitted it, we're so glad we did!

It's been there for a solid few weeks now, so if it goes missing, it's probably because one of us has snuck it home...





Hi, we're Tiipoi.

With our own range of homeware, decorative objects and textiles, we have established rigorous production systems that have been scaled locally and are ethically sustainable. The provenance of material and responsible manufacture is an essential aspect of each design story. We collaborate with craft clusters across India, with a focus on black pottery, metal spinning, wood turning, glass blowing and textile weaving.

Every single one of our products - designed with utility in mind and made for enduring service - speaks of a highly developed and ever-changing modern India.

Tiipoi is a product design studio founded in 2013 by UAL graduate Spandana Gopal. It was founded on the thinking that there is more to Indian design than just sticking an elephant on something, and that Indian craft has more to offer than simply repeating the past. This unassuming approach, with an emphasis on quiet functionality, drives the studio's creative process.

Made with locally sourced Hale Maara (Ivory Wood), each Dilawar and Uma mill is turned on a lathe to achieve its sculptural form. A natural resin called lac is applied over a hot charcoal flame, where the heat and friction of the lathe melt it into the wood, creating a smooth, lustrous surface.

The deep orange, green, yellow and red hues are naturally derived from turmeric (yellow), manjistha (red), indigo (blue) and kanchi kum kum (orange), then hand-polished with screw pine, a locally found fibrous leaf, for a glossy finish.

The mill features a ceramic crush-grind mechanism and a circular handle, allowing you to adjust the coarseness of your salt or pepper with ease.



NIAMH PHILLIPS

Hi, I'm Niamh, a ceramic designer/maker. I've recently moved from London and set up a studio in Leeds, specialising in porcelain. My work explores the relationship between form, colour and tactility. Each piece is unique due to the nature of my slip-casting process. I use stained porcelain to create interesting colour combinations and patterns in the mould. The work is then high-fired, glazed on the inside and sanded on the outside to create a smooth satin surface. My aim is to create a cohesive voice across my collections; each piece is thoughtfully designed to bring joy to the everyday.

Niamh's mugs naturally fitted our colour palette perfectly and make a great addition to our very cool mug collection. We may even have one for every personality!

Going for open shelving when you have so many beautiful things to display on it, like Niamh's mugs, was definitely a good shout!

LOUIS TIPPING STEVENSON

Hi, I'm Louis, a London and Bristol-based ceramic designer with a deep fascination with materials and the processes that shape them. What draws me to clay specifically is the level of engagement it allows from the earliest stages of its life cycle, from sourcing and processing to forming and firing, and the way the material actively informs the outcome.

I work with a variety of techniques, including slip-casting, press-moulding, slab-building and extruding. Using forms and waste materials from my surroundings as the basis for experimentation, I create functional objects that retain evidence of their conception, strengthening the bonds between process, product and place.







EMMA DE CLERCQ

Hello, I'm Emma de Clercq, a ceramicist based in South London. Under the moniker Brutes Ceramics, I create small-batch, handmade pieces using the slab-building technique. Brutes Ceramics champions functional, striking design with a playful twist.

We're firm believers that there's no such thing as too much when it comes to beautifully crafted ceramics at Team Atterbury, and when we unwrapped our delivery from Brutes, we knew it was going to fit perfectly alongside the other tableware!

We've been arranging and rearranging little tablescapes ever since and show no signs of stopping! We love fine porcelain, but gosh, do we also love these brutalist babies! The colours, the texture and the clean lines - it just works!

CELESTA NG

Hi, I'm Celesta. I'm an illustrator from Hong Kong, based in London. My interest is to use my whimsical drawings to present the idea of "sidekicks" in daily life, investigating the theme of "banality" through storytelling, weaving humour and narratives together through observation and research.

In my practice, I present ideas using different mediums such as canvas, mainly paper, ceramics and organising workshops. I use both traditional and digital ways to produce illustrations. The whimsical line quality and facial expressions are always the top priority in my work because I believe they are the key to giving illustrations a soul and a tangible connection, bridging me and audiences, ultimately leaving a smile on people's faces.

When you have an entire bedroom you've been collectively nicknaming the glow room or the whimsical room, it's pretty much a sure bet that Celesta's whimsical little faces are going to end up in there.

What's not to love about a whimsical little cup on a playful, characterful little table beside the bed? Nothing, exactly! Which is why we had to have both them and Celesta's bowls. We refuse to eat ramen out of a bowl that isn't this fun from now on!





ROSIE BRAUNER

Hi, I'm Rosie. I'm an artist and designer-maker working in both wood and ceramics, creating a range of functional works as well as one-off art pieces.

The items I create are thoughtfully considered, minimalist and sleek. I craft everything from sustainably sourced wood, locally grown where possible. This way, I can ensure that you receive something of beauty and usefulness without spoiling our global environment.

As a child, my parents ran a busy sawmill by our house, making sheds, beach huts and animal shelters. My memories of home are those of industrial saws whirring, with the fragrant scent of freshly machined trees in the air. I could often be found on top of teetering log piles, or taking on the task of creating little bird boxes. Suffice to say, my passion for wood, woodworking and anything woody started here, in the early days.

As an adult, I studied 3D Design at Camberwell College of Arts where, as you can probably guess, I found myself naturally drawn to working in wood. I wanted to give new forms to a natural material, ones that were perfectly functional and rooted in everyday life. This guided me to develop my own collection of contemporary kitchenware.

We have a range of Rosie's pieces in the flat's kitchen, including her wooden cheeseboards. We can already imagine them in use: food laid out across them, people gathered around the table, someone reaching for another piece of cheese. They're objects made to be used and lived with, and we love imagining all the little moments they'll become part of in the flat.



HATICE OZER

Hi, I'm Hatice. I'm the ceramicist behind Black Cat Pottery, and I create colourful, tactile homeware inspired by nature and designed to be loved and used every day. Made from high-fired terracotta, the coral oil bottle and juicer bring colour and texture to familiar kitchen objects while remaining practical pieces for everyday use.

We couldn't agree more with Hatice that everyone deserves to bring beauty into their home. That's why we couldn't resist adding them to the kitchen line-up. And supporting a family-run business that's keeping craft alive feels very aligned with the values underpinning this project.



ANTONIA ARBOREANU

Hi, I'm Antonia, a design student from Munich. I joined the Furniture and Product Design live brief as an exchange student.

Antonia really threw herself into this project. We had been desperate for someone to do cutlery or flatware, and Antonia answered our prayers! You can see her beautiful cast samples in the flat. We're still working on finding the perfect method and manufacturing partner so we can actually get these into production, because they're too good to give up on!

So, if you're a metalworker and want to collaborate, let us know!



FYONA SEGUIN

Hi, I'm Fyona, founder of Looply.

Looply is a social enterprise and circular design studio that transforms single-use soft plastics into functional, one-of-a-kind products. Founded by Fyona Seguin, their mission is to reimagine waste as a resource while empowering people to take part in the circular economy through accessible design and making. Keep reading to learn more about how their social enterprise works.

Looply gives new purpose to soft plastics and other materials that are not currently recycled through the national system. Every piece is unique, community-collected and made locally. It's a grassroots initiative that turns unrecyclable waste into beautiful, functional objects.

Zoë still has the small pouches she bought from Fyona as part of a pop-up at LCC years ago, and we personally think it's pretty cool to see how far Fyona and Looply have come since then! From second-year student to fully fledged social enterprise.

We love that these products are so much more than just well-designed and visually striking, and it seemed both meta and playful to have Fyona make us a bespoke recycling bag out of recycled plastic!





FLORENCE MYTUM

Florence Mytum Ceramics was launched in 2020 by British artist Flo Mytum. She completed her BA at Wimbledon College of Arts in 2015 and initially built a career as an installation artist before focusing on ceramics.

Florence Mytum Ceramics celebrates the joy of colour, while bridging the gap between decorative, sculptural and functional homeware. Flo creates sculptural vases, playful mugs and colourful candle holders, all individually designed and handmade in her East London studio. These pieces are for those looking to invest in joyful, unique and handcrafted objects for their homes.

Most of Flo's work is thrown on the wheel, although she also uses slab-building techniques.

A cup of tea carries a particular sense of comfort, familiarity and home in the UK. Tea is something that is shared whatever the situation, whether in times of sadness, as a way to socialise, or simply as part of a daily routine. Flo loves the idea that her mugs can add a touch of joy to the ritual of tea drinking.



LILLY MANDARANO

Hi, I'm Lilly, aka The Super Sparrow.

The Super Sparrow is a ceramics brand that was launched by designer-maker Lilly Mandarano in 2017. Lilly builds and glazes all pieces by hand, meaning that every product is unique.

Lilly's ceramics are inspired by simple shapes and colours from nature, resulting in products that look organic and invite you to pick them up.

This cheeseboard is handcrafted from stoneware in the heart of Deptford, South London. Each piece bears The Super Sparrow's distinctive maker's mark on the reverse, marking where and by whom it was made.

It might seem unnecessary to have a cheeseboard in a flat that isn't lived in full-time, and you might be right. But nothing about this flat is playing by the rule book, honestly, and in our minds we wanted to cater to every whim and fancy of potential guests. We wanted every detail to be considered, and so, if you're running a lecture series at UAL while you're on residency from Japan, then you absolutely can, and in our opinion should, indulge in a sneaky cheeseboard.

And in the flat, you can!



RUBY SCOREY

Hello, I'm Ruby, a multidisciplinary ceramicist working in London as a studio technician and independent maker. I specialise in porcelain slip casting and have been working with clay for the past eight years. Throughout my time at CSM, I have been exploring themes of social and political activism within my ceramic work, and how I can use the material as a means to highlight important issues while hopefully making people do a double take, playing with satire and subverted imagery.

Within this installation, I delve into the prevalence of UK media coverage around immigration and asylum, alongside the rise of far-right narratives, and how certain communities are scapegoated within our current political climate.

This project is framed around a satirical collection of porcelain objects that might make you do a double take, sparking intrigue by using forms seen in everyday life and the associations already tied to them. So, buckle up and clench your wallets as you head into the reduced section. I hope this installation will make you laugh, make you angry and ultimately consider how disinformation is being used in day-to-day life.

My process involves a range of steps to take an idea from imagination to tactile reality. It begins with making a plaster model of the object I want to replicate, which is then used to create a mould and cast in porcelain slip. The object is refined by fettling and fired to create a bisque piece, ready for illustrative underglaze painting and another firing to set the design on the surface. The pieces are then glazed and fired again before digital decals are applied, along with metal lustres to create any chrome detailing, before their final firing. It is a lengthy process, but extremely satisfying at every stage.





JOHN ROBERTSON

Hello, I'm John. I'm a designer-maker, and I founded and ran an architectural practice in London for more than 30 years. I then applied to study Ceramic Design at Central Saint Martins to learn more about ceramic design, as I have always been interested in tableware. I loved every minute of my three-year degree course and graduated in 2025 with a First-Class BA Honours Degree in Ceramic Design. I found my métier in studying how to make modern tableware using industrial craft techniques. Designing tableware is like designing buildings. It requires the same level of precision and attention to detail.

The T-4-4 Collection, 'tea for four', is a contemporary interpretation of the traditional British tea service. The T-4-4 Collection is retro-modern in style, and my designs and surface finishes are inspired by mid-century modern art and design. My work is influenced by studying the evolution of modern tableware, from its traditional craft base in the Arts and Crafts movement through to the transformational impact of European designers schooled in Bauhaus modernity. I enjoy designing simple, elegant forms that become colourful objects in a tablescape.

I evolved the form of the T-4-4 Collection by sketching concepts and then preparing accurate full-size drawings for the teapot, mugs, milk jug and sugar bowl. From these drawings, I turned a plaster model of the teapot using a lathe. I then made a plaster mould for each part, including the lid, handle and spout. Slip, or liquid clay, is then cast into the mould and, once dry, is bisque fired in a kiln. Finally, the teapot is glazed and fired at a high temperature. It's quite an involved process, but well worth the effort, as at least 50 to 60 identical teapots can be cast from each plaster mould.

I hope visitors will appreciate the understated simplicity of the T-4-4 Collection and enjoy its elegance and subtle pastel tones.



ALICE BECKE!!

Hi, I'm Alice. My practice focuses on design-led, predominantly tableware projects, with my outcomes aiming to sit comfortably in the everyday, effectively carrying out their intended function whilst simultaneously blending functionality with creativity to elevate typically ordinary objects and bring fun into our kitchens and living spaces. I am interested in traditional, industrial ceramic techniques and how these can be utilised to elevate everyday tableware.

The 2025 CSM show had so much to offer, but the ceramics really stopped us in our tracks. That's where we found both Alice and her friend and classmate John - who is also featured in the flat.

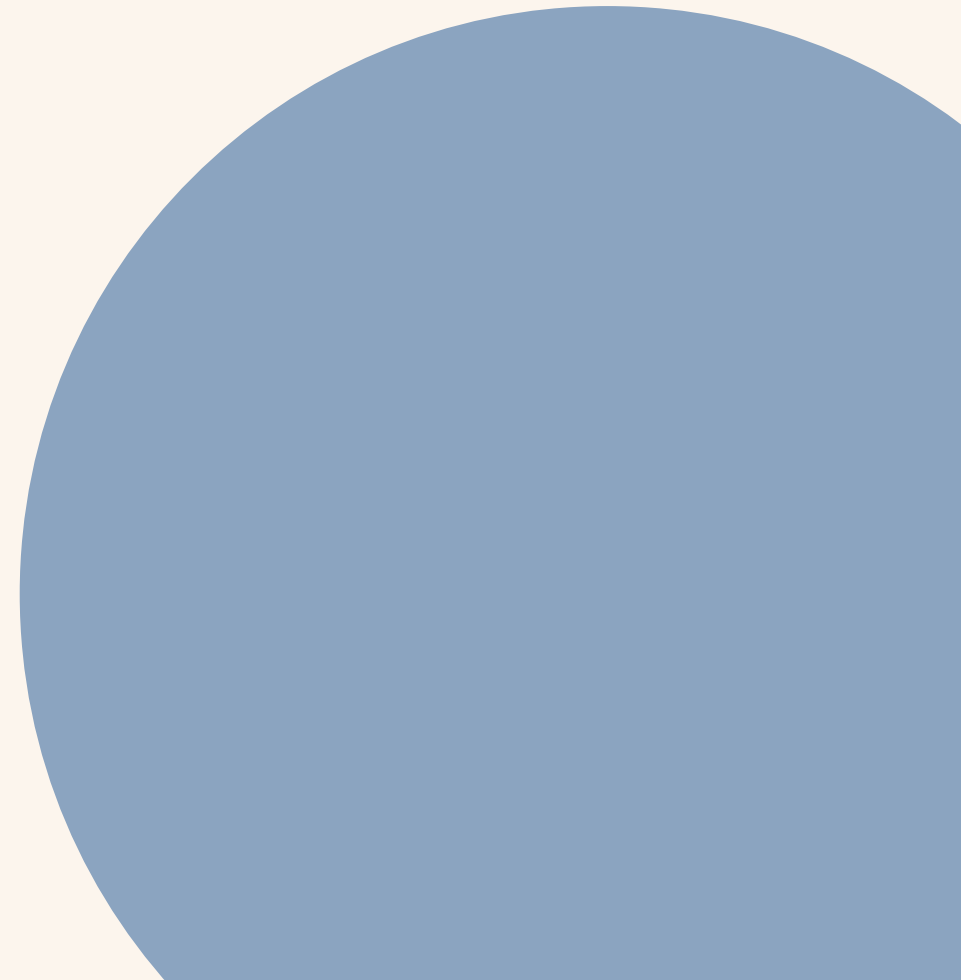
Alice's ceramics, and especially her gradient glazing techniques, were a firm yes from all of us and one of the earlier commissions we made. We have a long list of things we'd love to commission from Alice in the future, but for now we have a pretty powerful collection of vases, mugs, small cups, plates and doughnuts!



CHANTAL PHUAY

Chantal Phuay Yi is a Singaporean ceramic artist and graduate of BA (Hons) Ceramic Design at Central Saint Martins. Her practice explores the traditional Chinese Ling Long porcelain technique, looking closely at its distinctive pierced forms and translucent glazing.

Through her work, Chantal isolates and enlarges these characteristic forms, bringing them into an installation context and exploring the technique at a different scale. Her practice combines traditional and contemporary processes, including wheel throwing, 3D printing, gas firing and specialised glazing methods.





REIKO KANEKO

Hi, I'm Reiko, a ceramicist, designer and educator based in London. My practice spans a range of scales and typologies, from products designed for manufacture to bespoke pieces created for commissioned projects. The focus is on material and form.

Reiko was raised in Japan and spent time in Stoke-on-Trent - the spiritual home of pottery - where she honed her craft, returning to London with everything she had learnt to build a garden studio in North London and continue, but at a slightly different pace and scale.

Reiko's jug, which you'll find in the flat, feels reminiscent of the iconic Japanese wave woodcuts, with bold strokes of punchy cobalt against the delicate white bone china, skating the line between strength and fragility perfectly.



YOD SUNANAPHAN

Hi, I'm Yod, a CSM graduate and founder of YOD&CO.

YOD&CO was formed out of a curiosity to make everyday life a little more enjoyable. Our passion lies in a well-considered use of colour, material and finish in design. We scout the globe for visionary designers who share our beliefs to build a collection of beautiful objects. We thrive for a functional simplicity of design for everyone to adore and take full pleasure in realising them.

Our design language is not confined to a certain style. We are just a bunch of people who love great design.



KAROLINA OBRONIECKA PEREZ-NAVARA

Karolina is an industrial designer based in London. Born in France but originally from Poland, Karolina launched her business in early 2022. Lagom Handmade Glassware produces unique glassware out of high quality scientific glass. Designed in London and hand-made in Czech Republic by skilful craftsmen, her products are made to last a lifetime.



PEIPEI WANG

FOFA Studio is founded by Peipei Wang and is a London-based home accessories studio that takes its name from the Portuguese word for 'lovely'. The name represents the studio's design philosophy and aesthetic, which stands for 'fragments of flowing abstractions'.

Each collection has its own unique story, captured through the maker's hands. Peipei's passion for colour, material and background in textiles is reflected in the brand's impeccable craftsmanship and attention to detail. Drawing inspiration from nature and daily life, FOFA Studio offers carefully curated collections of functional, unique and sophisticated pieces.





MA DESIGNER MAKER

This was our first time collaborating with the Designer Maker MA at Camberwell, but hopefully not the last!

Oscar and the students who you'll meet over the next couple of pages really created magic.

The brief was optional. Zoë pitched the project and then, together with their course leader, Oscar, those who were interested formed a design studio and got to work!

The attention to detail, material choices, and the context and history of the flat is exceptional. And, like some kind of wizardry, they managed to strike a really beautiful balance between working to their own strengths and interests and creating so many wonderful pieces for the flat that co-exist with each other.

Differing styles and approaches, but with that all-important connective tissue that makes their co-existence feel like a dialogue, not a fight for the limelight.

Originally tasked with working on the kitchen, their designs ultimately ended up peppered throughout the flat. From a welded, powder-coated extractor hood cover to a woven wall hanging, cyanotype curtains and the most beautiful kitchen cabinet fronts and handles.

The objects intersect craft and handmade techniques, analogue processes and machine tooling, but what they all have in common is an attention to detail and a standard that really elevates the flat. Oscar inspires, offers incredible insight and understanding of materials and processes, and holds his students to a high standard. The results really speak for themselves!

Huge thanks to Plykea for providing the materials for the kitchen cupboard fronts and wooden shelves. It feels good to see these offcuts and surplus materials reimaged so thoughtfully.





HANWEN XU

Hello, I'm Hanwen, a jewellery designer currently studying MA Designer Maker at UAL. My practice focuses on enamel, exploring the relationship between material, process and gesture. I am interested in the space between control and unpredictability, where each material reveals its own character, boundaries and possibilities through making.

This work transforms the kitchen from a purely functional storage space into an everyday landscape to pause within, observe and use. Ceramic, wood and enamel come together to create an open and serene atmosphere, turning storage into a slower and more conscious experience. We hope that, while placing or retrieving objects, or simply passing by the work, people are encouraged to slow down and sense a more natural, warm and considered rhythm of living.

BINGKE LI

Hello, I'm Bingke. I am a multidisciplinary artist with a background in visual communication design. My work spans installation art, material-based design and interactive design, amongst other fields. Currently, I am focusing on using the tension between ceramics and glass to explore the duality of intimacy and constraint. Through my ongoing experimentation, I am exploring this metaphor and the emotions that these materials can convey.

Inspired by the kitchen's colour palette and the historical context of Chelsea, our design combines traditional wood marquetry with contemporary craftsmanship. The colourful cabinet doors feature marquetry inlays that combine the pentagonal petal motif, inspired by the form of Millbank Prison, with playful kitchen-themed patterns. Geometric handles made from ceramic and wood complement the design, adding texture and material contrast. Together, these elements create a cabinet frontage that feels light, dynamic and inviting, balancing Chelsea's architectural heritage with a contemporary aesthetic.

HONGYUN WANG

Hello, I am Hongyun Wang! I am currently studying MA Designer Maker at UAL, having transitioned from an Industrial Design background to follow my true passion: crafting with light. I love working with metals to design unique lighting objects that alter the mood of a room through subtle variations of light and shadow. For me, making is a way of storytelling, and metal is my favourite canvas. I'm always excited to experiment, collaborate and bring creative spatial ideas to life.

The shelving for the arch is a site-responsive metal shelving system designed for an arched architectural space. Inspired by the elegant contours and silhouettes of various vases, the project translates organic curves into a rigid, functional structure. At the heart of the design is a pure, hardware-free joinery technique. Through precise steel sheet slotting, folding and interlocking mechanisms, the main shelving unit assembles entirely without welding, screws or glue. Once assembled, the structure is securely mounted onto the wall, seamlessly integrating the raw honesty of metalcraft into the architectural context.

The development began with research into diverse historical and regional vase silhouettes, translating their contours into functional dimensions through ergonomic calculations. Scale cardboard prototypes were built to test proportion, aesthetics and joint feasibility. Following this testing, digital drawings were created for precise plasma cutting of the steel sheets. After cutting, the components underwent manual edge-grinding and surface treatment before being folded and interlocked into shape. Once assembled to verify structural integrity, the piece was sent to a specialist factory for its final colour coating, before being securely wall-mounted.

I hope people pause and wonder: how can something made of cold, rigid metal feel as soft and fluid as a graceful vase?





XIAO ZHOU

Hello, I'm Xiao. I'm a designer-maker with a background in communication design. Working across ceramics, installation and mixed media, I am interested in how materials communicate through their physical qualities, histories and transformations. I see making as a process of enquiry, where testing, observation and iteration become ways of discovering new meanings and experiences.

This work transforms the kitchen from a purely functional storage space into an everyday landscape to pause within, observe and use. Ceramic, wood and enamel come together to create an open and serene atmosphere, turning storage into a slower and more conscious experience. We hope that, while placing or retrieving objects, or simply passing by the work, people are encouraged to slow down and sense a more natural, warm and considered rhythm of living.

HAN LIU

Hello, I'm Han Liu, a multidisciplinary designer and maker currently studying MA Designer Maker at UAL Camberwell College of Arts, with a previous background in Biological Sciences at Imperial College London. My practice is led by material experimentation, hands-on making and sensory experience. I enjoy working across objects, furniture and spatial design, using contrasting materials and processes to create work that feels functional, expressive and human.

The cabinet-front patterns reinterpret shapes and geometric lines from historic maps of Millbank Prison, reflecting changes in architecture, community and memory. Food-related forms, including mushrooms, leaves, cutlery and cashews, connect the design to the kitchen. Individually composed doors, coloured plywood and unique marbled ceramic handles bring warmth, curiosity and personality to the space.

The cabinet fronts and handles were developed and produced collaboratively. I contributed to selecting the patterns and colour combinations, CNC cutting the plywood elements, hand-sanding and polishing, testing the compositions, gluing, oiling and completing the final clean.

For the handles, we mixed different clay bodies to create marbled surfaces, then hand-shaped each piece into forms including spheres, mushrooms and cashew-like curves that echo the motifs on the cabinet fronts. The handles were pierced before firing, finished with a transparent glaze and attached to metal connectors using epoxy adhesive. Differences in clay mixing and hand-forming mean that every handle has its own colour, pattern and shape.



ZIXI ZHU

I'm Zixi Zhu, a designer-maker with a background in Product Design. I'm interested in creative structural design, particularly the connections between parts and how structures can create new functions and visual qualities. I enjoy breaking complex things down into simple principles and using these to build my own design process. Through my work, I hope to draw people in through geometry, order and rhythm, before encouraging them to discover the structural thinking behind each design.

The dining table and chair set I developed with Haonan Yu explores these ideas through geometry, structure and natural materials. Made from CNC-cut plywood, the pieces use interlocking joints, clean lines and rounded forms to create a simple but carefully considered structure. Circular cut-outs reduce the weight of the furniture while also becoming part of its visual language.

Throughout the process, we researched ergonomics, load distribution and furniture proportions, developing sketches and Rhino models to refine the dimensions and connections between each part. We tested different joint tolerances before CNC cutting and used hidden screws where additional strength was needed. For me, the project is about finding beauty in how something is put together, allowing the structure itself to become part of the design.

HAONAN YU

I'm Haonan Yu, a designer-maker with a background in Industrial Design, working across art and design. My interests centre on modernity, Brutalism and the continuing influence of modernist thought on objects, spaces and everyday life. I'm particularly attentive to context, including the social, cultural and material conditions in which design is produced and understood. My work can take practical, functional or more speculative forms, with each project developing through its own circumstances, questions and constraints.

The dining table and chair set I developed with Zixi Zhu considers furniture as part of the everyday spaces we live in. Working with CNC-cut plywood, we wanted to create pieces that felt simple, comfortable and made to last, balancing structural stability with the warmth and natural character of the material. The plywood sheets were carefully selected with colour and grain direction in mind, with a natural oil finish allowing these qualities to remain visible.

The project developed through questions of ergonomics, proportion and how furniture feels within a space, as much as how it functions. We believe good design is not only about practicality, but also about the atmosphere objects help create around them. Through the combination of natural wood, balanced proportions and a straightforward structural language, we hope the set creates a warm and welcoming place to gather, share meals and feel at home.



XINYU XIA

Hello, I'm Xinyu Xia, currently studying MA Designer Maker at Camberwell College of Arts. My practice spans sculpture, jewellery and tableware, primarily using ceramics, glass and metal. I am interested in making processes, material experimentation and reinterpreting everyday objects through craft. By exploring familiar forms and materials, I aim to create objects that encourage people to notice the value and potential of the ordinary.

In this collaborative project, we designed and built a series of plywood kitchen cabinets paired with handmade ceramic handles. We selected colourful plywood and surface patterns inspired by kitchen utensils and the history of Chelsea, creating a playful and welcoming visual identity. To complement the cabinets, we produced marbled ceramic handles whose unique patterns and organic forms make each piece distinctive while reinforcing the overall aesthetic.

Our design process began with choosing colourful plywood and developing graphic patterns based on kitchen-related imagery, such as forks, knives and flowers, alongside references to Chelsea's local history. We then experimented with marbled clay to create ceramic handles with organic, irregular shapes, ensuring that every handle was unique. By combining vibrant colours, playful patterns and handcrafted details, we hoped to create a warm and inviting kitchen environment where people can enjoy cooking and sharing meals with family and friends.

LIANGYU CHEN

Hello, I'm Liangyu Chen. I enjoy exploring how feelings and memories can be translated into physical forms through making. My practice is material-led and experimental, with a particular interest in metalwork, casting and traditional craft processes. I like working directly with materials, allowing gestures, imperfections and unexpected results to shape the final outcome. Through my work, I create objects that connect the body, everyday rituals and the spaces we move through.

The overall form of the range hood cover is inspired by the silhouette of a bottle and decorated with floral cut-out patterns, creating a connection to the century-old Chelsea Flower Show and the distinctive cultural identity of the local area. By combining an industrial kitchen appliance with botanical imagery, the design conceals the ordinary appearance of the range hood while introducing a softer and more natural atmosphere into the interior.

The Chelsea Flower Show has a history of over a hundred years and is one of the most iconic cultural events in the Chelsea area. While working on the project *How to Decorate a Range Hood*, I was inspired by the use of plants in kitchens to create atmosphere. I brought this everyday element together with Chelsea's local cultural identity, making flowers the central theme of the design.



YULU PAN

Hello, I'm Yulu. I am a designer and multidisciplinary artist with a background in Fine Art. My practice spans painting, installation, interactive media and material-based design. Currently, I focus on combining ceramics and metal, exploring how making can emerge through negotiation rather than fixed control. Through this practice, I examine how material behaviour challenges conventional ideas of authorship and control. By embracing experimentation, I seek to reveal new possibilities for material expression.

Inspired by the kitchen's colour palette and the historical context of Chelsea, our design combines traditional wood marquetry with contemporary craftsmanship. The colourful cabinet doors feature marquetry inlays that combine the pentagonal petal motif, inspired by the form of Millbank Prison, with playful kitchen-themed patterns. Geometric handles made from ceramic and wood complement the design, adding texture and material contrast. Together, these elements create a cabinet frontage that feels light, dynamic and inviting, balancing Chelsea's architectural heritage with a contemporary aesthetic.

NIRNITEE PANKAJ PATEL

Hello, I'm Nirnitee. I am a multidisciplinary artist, designer and maker. After earning an HND in Fashion and Textile Design and a Bachelor's degree in Fine Arts, I am currently pursuing my Master's at UAL Camberwell College of Arts as a Designer Maker. I am dedicated to crafting visual concepts and narratives that draw from subjects that are often overlooked or mundane, as well as the juxtaposition of contrasting ideas. My fervour lies in experimenting with both traditional and unconventional materials to create compelling art and design. Thoughtful process and tactile enquiry are integral to my practice, continuously broadening my curiosity and revealing the untapped possibilities within materials.

This collaborative project reimagines custom kitchen cabinetry using vibrant plywood to create a striking, colour-blocked composition. Conceptual influences range from utilitarian kitchen tools and Chelsea's vivid floral market to the geometric footprint of the historic Millbank Penitentiary, transforming these disparate references into bold graphic motifs. To realise this playful vision with bespoke precision, we used high-precision CNC machining and inlay work.

HOME LIVE BRIEF

Home is a collaborative project with not just a shop. Now in its 3rd iteration, the project retains its original intention: to offer an opportunity to those who have never made a product before to have a go. All the participants self-identify as having a barrier to access, and the project is designed to build their confidence, give them an insight into running a product business and allow them to take an idea through to a fully resolved, retail-ready product. We produce, package and sell the collection of tea towels, napkins and aprons in store, and design a celebratory window display for the launch.

The group is intentionally small. We don't ask them to show us a glitzy portfolio and we randomise the selection. We start by trying to really warm the space. We ask everyone what drink and snack reminds them of home and ask them to bring their favourite mug along. We share the snacks and use it as a starter to think about what it means when we say 'home'.

This year, the group were designing not only for not just a shop, but also for the flat. They were encouraged to consider commercial viability, but also what legacy they want to leave in the flat. We had designs featuring everything from rats baking cakes to more abstract, painterly designs, and lots more in between.

For the last two iterations, we've been lucky enough to work with Jordan and Russell from 2LG Studio. They share their journey, which also started with a tea towel, and co-deliver the six sessions with us, covering everything from ideating, collaborating and showing up authentically to IP agreements, design fees and even the fails and pitfalls.

They demystify so much of this world and show up with generosity and care.

You can find this year's products dotted around the kitchen, hanging from the oven door, adorning the table and folded in drawers. A beautifully diverse representation of UAL.





A big thank you to the students involved in creating the kitchen textiles. Together, they've made a lovely range of pieces for people to use and enjoy in the flat:

Yuan Yang
Ceren Aydın
Gwendolyne Remme
Hana Abdinasir
Poppy O'Brien
Mabel Wynne
Kali Tiruneh
Pelin Atilganer



COMING

Some things in the flat don't quite belong to one room. Coming and Going is for all the things in between - the things you pass, notice, touch and move through as you make your way around the flat, and the things that have helped shape how you experience it beyond its walls.

There are the physical transitions: going up and down the stairs, moving from one room into another, and even the door handles, each one different and somehow matching the energy of the room you're about to enter.

But there are other kinds of coming and going too. The typeface and photography that run through the pages of this publication and our digital presence, and the plans drawn before we started the project - early versions of a flat that, at that point, existed mostly on paper and in our heads.

It's a collection of the things that connect one space, moment or version of the flat to another.

AND GOING



QIYANG ZHANG

Qiyang created Re:vision, a beautiful mirror with an interesting geometric form. We were drawn to the way it takes something familiar, like a mirror, and changes how you experience it through its shape and angled surfaces. Rather than giving you one straightforward reflection, it catches different fragments of you and the room depending on where you stand.

When we first saw it, it was fun moving around it and seeing our faces reflected in one section, the surroundings in another, and then looking down to find our shoes in another. As you move, those reflections shift with you, so there's always something different being picked up from the space. We loved that there isn't really one view of the mirror it changes depending on where you're standing and what's happening around it.



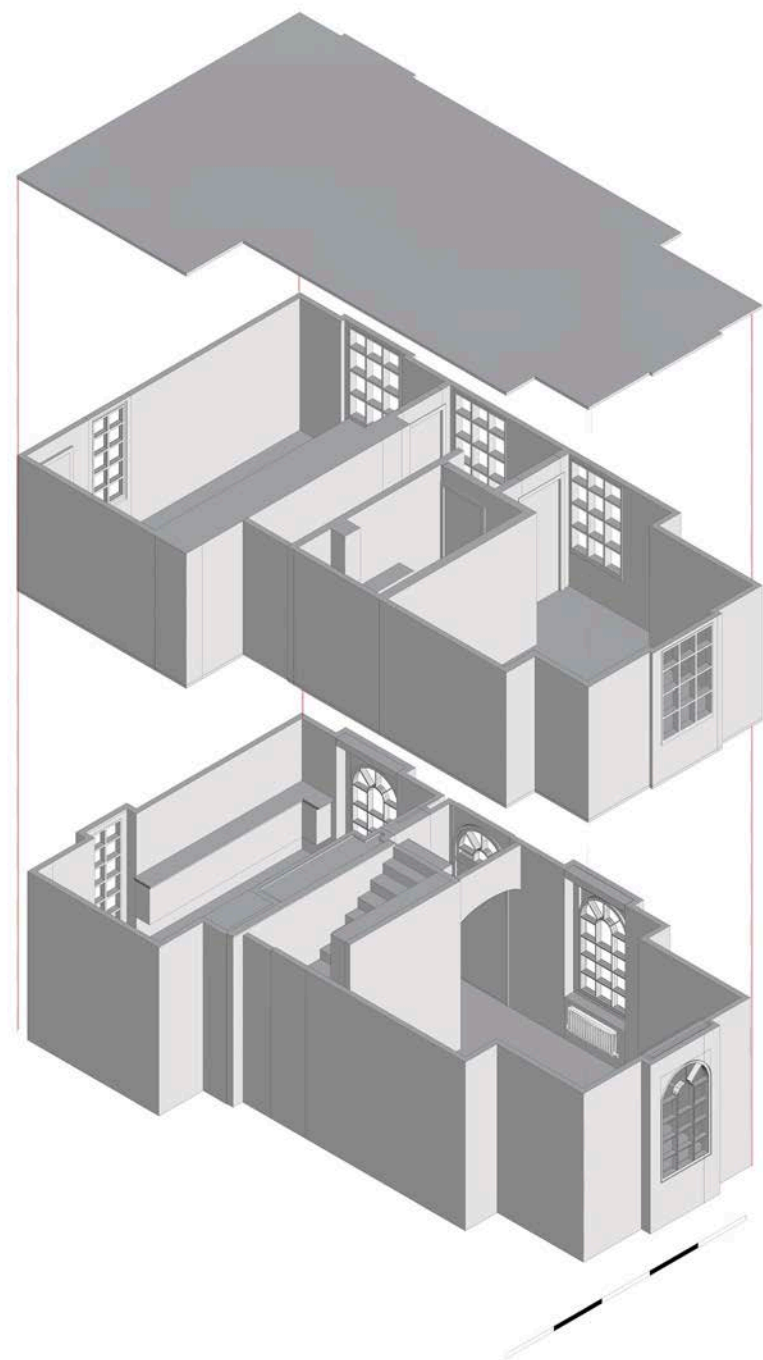
RAFAEL HU

Rafael Hu is a London-based visual and art director, branding student at London College of Communication, and founder of Blue Ear Studio. His practice explores how structure, geometry and atmosphere can shape visual identities, with experience spanning luxury showroom visuals and posters for London Fashion Week at JW Marriott Grosvenor House.

For the Atterbury flat, Rafael worked with Bhairavi on the development of the flat's visual identity, most notably designing its custom typeface. Drawing from the architecture of the flat, the typeface takes cues from its windows, arches and geometric details, translating elements of the space into a set of letterforms. He has continued to work collaboratively with the team across different applications of the identity, including the website, social media and publication.

The architecture of the Atterbury flat became an important starting point for my work on the typeface. I was interested in how details from the space - particularly its arches, windows and geometric forms - could be abstracted and translated into letterforms.

Working with Bhairavi and the wider team, the identity has continued to develop across different parts of the project. I hope that when people encounter the typography throughout the flat, it feels connected to the space itself - not simply as graphic design applied afterwards, but as something that has grown from its architecture and atmosphere.



RUPA BURN

Hi, I'm Rupa, an Architecture graduate, multidisciplinary designer and problem solver.

With a background in both architecture and interiors, Rupa was a natural fit for the project. Rupa created the plans, sections and axonometric drawings of the flat, giving us an accurate base to understand the space, its dimensions and what we could do with it. They became such a key part of the project, something we've continually returned to when planning rooms, placing works and curating the space.

Many of our designers made something bespoke for the space, often without setting foot in it. With products travelling from graduates in China and India, and others closer to home in Portugal and Germany, these plans fast became an invaluable part of the process. For makers, manufacturers and also for us as a team.



LILY KONG

Lily Kong is an artist and illustrator from Hong Kong, now living in London. Her work is a heartfelt exploration of nostalgia, joy, and the emotions that connect us.

She hopes to spark joy and bring people back to those familiar, comforting moments that make us smile and feel at peace.

Lily has illustrated over 70 portraits of designers, makers and collaborators involved in the flat. We wanted the portraits to create a visual thread between some of the many people who have shaped the project - the idea was partly inspired by those school tea towels that bring lots of individual portraits together in one place.

For each portrait, people sent Lily a photograph they felt captured something of themselves and their energy, and it's been so lovely seeing how brilliantly she has translated each one into her distinctive style. Together, the portraits have become another way of documenting the people and personalities that make up the flat.

We've so enjoyed working with Lily and watching the collection grow. Thank you so much, Lily!



NORA HINSCH

Hello, I'm Nora. I'm a product and furniture design student working within heritage and narrative design, using craft and material research to root objects in the specific place and culture they come from. I grew up in a Peruvian-German household in Washington DC, have worked in furniture design in Lima, Peru, and am currently based in London. That background shapes how I work. I'm interested in what it means to design something genuinely tied to a place, rather than something that could exist anywhere.

For the Atterbury flat brief, I designed Millbank Handles, two collections of door handles translated directly from the Arts and Crafts architecture surrounding Chelsea College and the Millbank estate. I chose the door handle because it's the object people touch most in a home and notice least, so it seemed like the right place to make that history visible. Each handle is made from locally sourced London Plane wood reinforced with stainless steel, a pairing that carries the same weight conceptually as it does structurally.

Before I could design a single handle, I had to become a translator, reading the local architecture for forms worth carrying forward, then working through different mediums until they took shape as something you could hold. I started with the wood, shaping rough cut-outs through sanding, then brought the design to metal professionals and worked alongside them to laser cut the stainless steel and weld it to the tube housing the spindle. Once both materials were filed down and sitting flush against each other, I finished them with a coat of Danish oil, and the handles were ready for installation in the flat.

I hope people experience a moment of surprise when they interact with my work. Door handles are often overlooked in everyday life, so I want their unique forms and materials to encourage people to pause, notice and appreciate them, even if only for a brief moment.



LARA JIAYES

Hello, I'm Lara. The Petal Theory: The Scent of Colours is a textile print collection exploring orchids and magnolia trees as symbols of memory, care and emotional storytelling. Inspired by my grandmother, the only person in our family who could nurture orchids, and by the magnolia tree in my childhood garden, the project began with photographing and collecting petals.

I scanned the petals to capture their surface textures and signs of natural decay, revealing the quiet beauty of impermanence. I then digitally manipulated the imagery through illustration, colour extraction, warping, distortion and layered editing in Photoshop, before printing it onto Habutai silk, a fabric chosen for its fragility, luminosity and petal-like softness.

Through this work, I explore how colour can become scent and form can become feeling, using textiles to hold memory and emotion. The project is grounded in my Palestinian-Italian heritage and influenced by my family's history in textiles.

We reached out to Lara after seeing The Petal Theory and thinking it would make such a beautiful fit in the flat, especially with light coming through the silk. We originally imagined the piece in the living space, but later realised it created this unexpected moment of colour on the staircase instead.

As the light comes through the fabric, it casts colour onto the surrounding walls and creates a beautiful glow at the bottom of the stairs, a little moment you pass through as you make your way up.

We went back and forth on lots of ideas for what the piece could become in the flat, only to eventually come back to the beauty of the original piece. We're so glad we did, and so glad it has found its place here.

TOM MORGAN AND ZAC GATES

Hi, we're Tom and Zac. We met on the Photojournalism MA at LCC.

Our involvement with the Atterbury flat grew from an existing creative relationship with Zoë. Having previously photographed her in her own home, she approached us to document the Atterbury flat project. Together, we were commissioned to capture the space before and after its transformation, as well as the collection of furniture, lighting and objects designed by students and alumni. The aim was to create a visual record that celebrated both the restoration of the flat and the work of the emerging designers whose pieces brought the project to life. Through photography, we sought to showcase the craftsmanship, creativity and collaborative spirit that define the Atterbury flat.

We promise you won't want anyone else to take your portrait or shoot your space after you've had Tom and Zac behind the camera. What we love most about this duo is that it's not just the camera angles or the edit. They also bring a refreshing and playful approach to shoots. Working intuitively with light, they act as location scouts, scoping out unexpected corners to shoot in, styling and art directing every shot, and basically creating pure magic.

It was really important to us that this flat, and this archive, was captured in this way. Not only to create a digital record of the space, but also to provide portfolio-ready images for all the contributors and to give those many miles away a real sense of the space their objects now live in.





RESTING

The flat has two bedrooms, each with its own character, but both made for, I guess you could say, slowing down. These are the spaces for switching off, getting comfortable and, of course, actually sleeping.

We wanted the bedrooms to feel full of things to discover without losing that sense of calm.

So get comfortable, have a look around and, if you feel like you could quite happily have a nap here, we'll take that as a good sign.

This room, which we like to refer to as the Glow Room, brings together some of the flat's more playful approaches to materials and making. There's lots to look at here - colour, texture, different processes and clever details.

And the glow? That comes from all over. The yellow ceiling, the illustrations and the beautiful patterns of light and shadow cast across the room by the ceiling light shade. Together, they give the whole space its own kind of warmth.





LANGA

Langa is an artist and graduate of Camberwell College of Arts. In 2019, he set up Legge Studio in Lewisham, a creative practice spanning sculpture, bespoke design objects, research, gatherings, concept stores and installation art.

Having worked with Langa on other projects, including a behind-the-scenes series of interviews with UAL graduates in their studios, we knew he would bring something special to the flat.

Langa is a true thinker. He moves intentionally through his practice and brings a real calmness to what can be intense metalworking processes. For the flat, Langa crafted the most beautiful handrail for the stairs and rail for the wardrobe, stepping outside his usual aesthetic to bring strong pops of powder-coated colour to objects that are often very utilitarian and overlooked.

It's touches like Langa's rails that we feel take the project beyond simply painting walls and placing objects. They're part of what has made the flat feel like a truly considered space, where no detail has been left untouched.



JACOB WALLS

Jacob Walls is a London-based designer and artist working across furniture, sculpture and spatial installation. His practice operates at the intersection of material research, embodied interaction and responsive systems, producing works that exist between functional design and art object. Through jacobwallsstudio, he develops work exploring industrial processes, reclaimed materials and experimental surface treatments, with a focus on thermochromic and adaptive systems.

Recent projects include the internationally recognised Pangolin series, featured by Dezeen, Yanko Design, Culted and Designboom, and Hollow(core), presented at London Craft Week by BlackdotGallery and awarded the Unconventional Practice Award in 2026. These works investigate interior objects that record traces of human presence through physical transformation and colour communication.

Hollow(core) forms part of Walls' ongoing material research into colour-changing, heat-responsive objects. The bench explores embodied interaction through experimental thermochromic dyeing techniques that respond to touch and atmospheric temperature, recording fleeting traces of human presence. Offset junctions in form and structural surface inconsistencies are not concealed but celebrated, becoming integral to the identity of the work.

The resulting bench resists uniformity, with each composition shaped by the unpredictable conditions of the reclaimed factory material, ensuring every iteration exists as a distinct, one-of-one object with its own physical presence.



ANA JIMENEZ PALOMAR

I'm Ana Jiménez Palomar, a Mexican furniture designer based in London. My work challenges and bridges perceptions of traditional Mexican folklore with the contemporary reality of a vibrant, modern country. The result is furniture and objects with surreal shapes, bold colours and a sense of humour that transforms the spaces they inhabit. After completing my Master's in Furniture Design at Central Saint Martins, my work has been exhibited internationally and featured in publications including Architectural Digest, Domus and ELLE. Alongside my furniture practice, I founded Tropel Kids, bringing the same sculptural approach to childrenswear.

This is Felipe, a cousin of the Buffoon, one of the original characters from Los Enmascarados, a collection inspired by iconic Mexican masks. Felipe shares the same concept as the original, but is slightly different in form and expression. The collection reinterprets the exaggerated characters of traditional folklore as contemporary furniture, extracting the defining qualities of each mask and transforming them into expressive, functional objects that challenge perceptions of Mexican culture and reveal its vibrant, modern identity. Like his cousin, Felipe is the life of the celebration, with exaggerated forms that capture the Buffoon's humour, movement and joyful spirit.

Felipe the Side Table is CNC-machined from Valchromat, with material efficiency and longevity at the core of its design. Two complete pieces are cut from a single sheet, minimising manufacturing waste. Made from wood fibres sourced from sustainably managed forests, Valchromat is used for every component, including the drawer runners, allowing for easier recycling at the end of its life.

CNC precision allows each piece to fit and lock together, transforming flat components into a sculptural object. Exposed joints become both structural connections and distinctive visual details. Finally, each piece receives three hand-brushed coats of Polyx hardwax oil, developed from natural oils and waxes.

I'm drawn to design that surprises you and makes you look twice, and maybe smile. My work sits between folklore and contemporary life, and I'm interested in what happens when those two worlds meet.

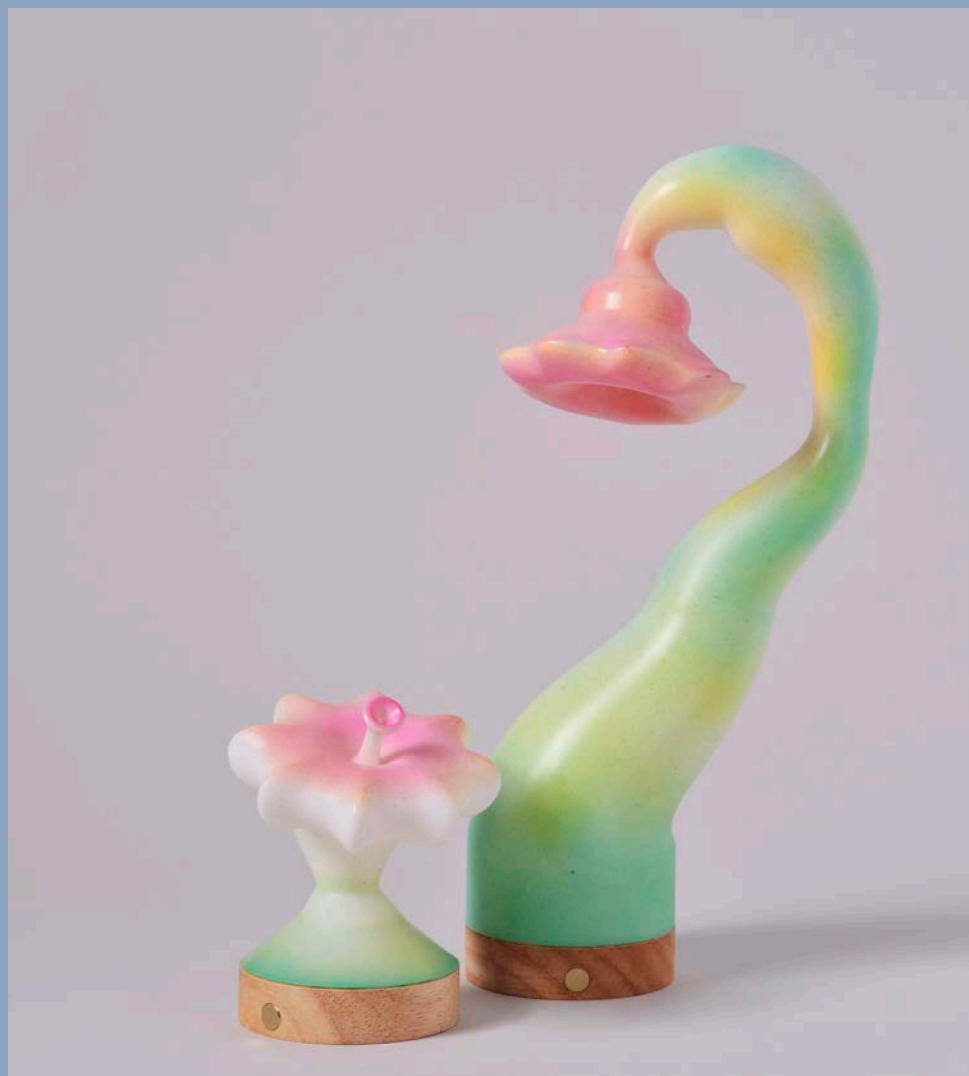


İLKE USLUCA

Ilke Usluca Design focuses on creating earth-friendly and conscious textile products. After working in the fashion industry, Ilke became increasingly aware of its unsustainable practices and began following a zero-waste lifestyle, an approach she now carries through to her brand.

Consciousness, quality and multifunctionality sit at the heart of her products. Ilke designs all of her prints and handcrafts each piece in her London studio. She believes in the power of print and colour, creating objects that can help us feel good and live better.

Ilke's sleep masks found a natural home in the bedrooms of the flat. We wanted these spaces to feel like places you could genuinely imagine resting in, and that meant thinking about the smaller objects and rituals that come with winding down too.



YICHUN LU

Hi, I'm Yichun. I am a multidisciplinary artist and designer currently completing a BA in Illustration and Visual Media at UAL London College of Communication. My practice combines digital art, 3D animation, installation and graphic design to explore themes of memory, domestic space, identity and feminist perspectives.

Yichun's 3D-printed botanical lamps are otherworldly. They made the perfect addition to this whimsical space. Slightly plump, with soft, rounded edges, they reference plants, but in a subtle and playful way.

The often harsh nature of 3D printing is paired with beautiful spray-painted gradients, which transform as the coloured light shifts through the spectrum. Creating the kind of glow that's perfect for winding down.



YINGDI WU

Hello, I'm Yingdi. I worked with Chang and Yuxuan to create the large-scale woven wall hanging now living in the bedroom.

Each of us created a series of individual woven sections using different materials and techniques. We then worked together to construct a larger woven base from hemp cord, arranging, layering and attaching the individual sections to bring them together as one piece.

The finished work combines raffia, bamboo strips, paper yarn, hemp cord and mainly wool-based second-hand yarn, bringing together different structures, densities and textures inspired by plant life.



YUXUAN YANG

Hello, I'm Yuxuan, a designer-maker with a background in jewellery design and a passion for making by hand. My interests have grown beyond jewellery into exploring natural materials and craft processes. I enjoy experimenting with materials because each iteration inspires new ideas and helps my work evolve. Nature is a constant source of inspiration and energy for me, and I hope my work brings that same sense of calm into everyday spaces.

Working with Yingdi and Chang, we created a large-scale woven wall hanging inspired by vegetation and the irregular forms and textures found in nature. The piece was originally developed for the kitchen, but has since found its place in the bedroom.

By bringing the textures and irregular rhythms of nature indoors, I hope the work encourages people to slow down, pause and reconnect with their surroundings.



CHANG XU

Hello, I'm Chang Xu, a jewellery designer and designer-maker currently studying MA Designer Maker at Camberwell College of Arts. My practice explores emotional experiences through materials, structures and domestic forms. I often work with soft, fragile and handmade materials to investigate ideas of comfort, protection, memory and home.

Together with Yingdi and Yuxuan, I created a large-scale woven wall hanging, originally developed with the kitchen in mind and now living in the bedroom. Inspired by vegetation, we explored organic forms, layered surfaces and soft, tactile textures, working with raffia, bamboo strips, paper yarn, hemp cord and mainly second-hand wool yarn.

Through the work, I'm interested in how textiles can bring a sense of comfort and nature into an everyday domestic space.



GISELLE GRANT

My name is Giselle Grant, and I am a Chicago-based maker working between speculative and material-driven design. My work begins by interrogating the environments I inhabit and the materials that quietly structure them. I follow this curiosity intuitively, allowing experimentation to guide my process. Here, material becomes both the design tool and the conceptual framework. This exploration shapes works that exist ambiguously between art and design. My pieces speculate on material histories, systems of mass production and alternative futures for waste.

Berkshire Red reimagines brick as a material that belongs within the domestic interior, exploring material circularity and local identity. Brick is deeply embedded in London's material language, yet this heritage is often overlooked. The abundant material is applied as a dye for curtains, challenging its conventional perception. In doing so, brick becomes the opposite of what might be expected, becoming lightweight, fluid and sheer. The curtain invites guests to engage with the architecture through touch and everyday use, while revealing the building's material history. Berkshire Red questions whether brick can exist as more than a material that encloses space, proposing that it can instead be integrated into domestic life. The work was developed in collaboration with Zoë Tynan-Campbell and Dalia Scolnick.

After sourcing reclaimed brick in Reading, I processed the material using an industrial crusher to create a fine powder. I then collaborated with my peer, Dalia Scolnick, who specialises in natural dyes, to investigate how the brick powder could be used as a dye for textiles. Together, we experimented with incorporating the powder into boiling water to create dye baths for a range of fabric samples.

Drawing on the outcomes of these material tests, I selected linen for the final piece and refined the dyeing process accordingly. The fabric was first treated with an alum mordant before being immersed in the brick dye bath for three hours. Once dyed, the linen was washed on a cold cycle and air-dried before being passed to Zoë Tynan-Campbell, who sewed the finished curtains for the flat.

MATILDE KUNZER

Hello, I'm Matilde. I am a mixed-media illustrator who focuses on storytelling, with an emphasis on fanciful characters and environments. Inspired by video games, animated films and picture books, my style is rooted in depicting bright, imaginary worlds.

Matilde's set of three illustrations brought a playfulness to the room that stayed with us right until the very end of the project. Filled with tiny characters and winding paths, there are so many little details to discover within them. We loved the warmth and cosiness of the worlds she created, and the way light seems to lead you through each scene.

Her work pulls on your imagination in a way that takes you right back to being a child again, completely sucked into a glowing world of adventure. They brought just the right amount of warmth, curiosity and playfulness to the room.



This is the earthier of the two bedrooms - there's lots of wood, softer tones and materials that feel a little closer to nature. Things seem to move at a slightly slower pace in here, hence why we like to call this one the Calm Room.

And if you look up, the ceiling has a little more to say. There's plenty to discover in the pattern above you while lying in bed and looking up.





LUCA GREENWAY

Hi, I'm Luca, a London-based designer and maker, and a graduate of Chelsea College of Arts. My studio practice centres on creating furniture and accessories using vegetable-tanned leather as a primary material.

I prioritise responsibly produced and traceable materials, and place strong value on hand-based craft skills, continually developing new processes and techniques to inform my evolving design practice.

The detail and craftsmanship of Luca's chair are what struck us the most. His attention to detail really is unparalleled, and we got to see that play out in real time as he tweaked and perfected the design.

We'd seen version 1.0 at his degree show and that was beautiful, but ever the perfectionist, Luca used the commission opportunity to really tweak and push the design. It's almost a crime that the underneath is so beautiful too, but that's also how you know someone is making for something more than aesthetics.



TEEMON POONAPIRAAT

Hi, I'm Teemon, a multidisciplinary designer with a passion for creating thoughtful, sensory-driven experiences and spaces that support wellbeing and foster emotional connection. My work explores how design can engage the senses through playful lighting, tactile materials and immersive environments, creating spaces and products that resonate with people.

What excites me most is the process of collaboration and experimentation, turning ideas into meaningful, real-world solutions. I'm particularly interested in working with sustainable, natural materials, exploring their potential not just functionally but emotionally, and imagining how we can bring out the best in what nature offers through design with care and intention.

Solis is a nature-inspired lighting design created to support moments of rest within busy environments. Constructed from sustainable materials including bamboo and mulberry paper, the lamp diffuses a soft, organic light reminiscent of sunlight filtering through foliage. Designed for short breaks and quieter spaces, its adjustable illumination reduces sensory overstimulation while encouraging relaxation and a moment to reset.

Teemon came to install Solis during our install period over the summer. It was still fairly early on, and hers was the first lampshade we installed in the flat. We remember switching it on and having a bit of a "wow, we really are filling this place with some amazing objects" moment. It completely changed the feeling of the room, making it feel warm, magical and incredibly calm. It was one of those early moments during install when we could really start to see the flat coming together.



SHANNYCE ADAMSON

Shannyce Adamson is the founder and inventor of Easy Hang, the world's first wooden foldable clothing hanger, created to elevate modern living through thoughtful, sustainable design.

Recognised with the Young Innovator Award from Innovate UK, Easy Hang has been featured in The Telegraph, stocked at Somerset House and introduced into premium hospitality spaces including Ark Canary Wharf.

With a background in creative direction and advertising, and a Creative Circle Award for Best Art Direction, Shannyce's work is driven by a commitment to transforming ideas into thoughtful, tangible solutions through a blend of innovation, creativity and refined aesthetics.

Easy Hang is a premium, award-winning hanger brand defined by craftsmanship and purposeful design.

Created for those who invest in their wardrobes, its luxury wooden hangers are designed to protect and elevate clothing, ensuring every piece, from fine tailoring to everyday essentials, is cared for with the same attention with which it was created.



MILO LIRER MCKEARD

Hi, I'm Milo. With a background in set design and art departments for film and TV, I took up pottery as a self-taught hobby and founded Clay Collective Studio to enjoy the creative process of making something from start to finish.

The Atterbury flat was a great opportunity for me to experiment with some ideas I'd had percolating for a while. Both lamps were made using hand-building techniques. One was made from pieces woven together like a basket, while the other was made from dyed, coloured clay panels.

Never write anything off. Everything is cyclical, and all design is most derided right before it comes back.



XU
SHI

Everything Grows by Xu Shi depicts an array of life in, under and around the water's edge.

The wallpaper was created as part of Thinking Patterns, a project delivered in collaboration with Keith and Mark of Mini Moderns, academics Colin Priest and Zoë Tynan-Campbell, and not just a shop. Students were asked to respond to the nature of the built environment through stories associated with the River Thames, drawing inspiration from a five-mile riverside walk. Exploring water ecologies and environmental urgencies, they developed dramatic patterns and high-impact visualisations with commercial relevance.

There is so much detail in Everything Grows, with little things to notice and discover throughout the pattern. So, rather than putting it on the walls, we decided to put it on the ceiling. What better place for something with so much to find? Lying down and looking up, you can spot all the little details and easter eggs hidden within it. It gives you something new to notice each time and adds so much to the room.



SONGSHENG JIANG

Hi, I'm Songsheng. I create functional structures that explore how objects support emotional experience within lived space. Working across furniture, installation and spatial design, my practice combines modular systems, spatial composition and everyday use.

This project explores how functional furniture can support emotional belonging within lived space. Designed for the Atterbury flat in London, the structure combines storage, workspace and modular assembly to create a flexible environment for everyday rituals. The project reflects on how domestic objects can hold emotional meaning through use, movement and everyday interaction.

The project developed through material testing, full-scale prototyping and structural experimentation between China and the UK. Combining timber construction, modular assembly and detailed joinery, the process focused on balancing functionality, emotional resonance and spatial adaptability.

This piece is a beautiful example of collaboration, something at the heart of this project. We reached out to Songsheng just days before he was flying home to China after graduating. Being separated by thousands of miles and a time difference didn't deter Songsheng or Abi from getting this wardrobe from idea to reality.

The metal components were sourced in China and the oak in the UK. Songsheng prototyped and constructed a version in China, filming the entire process before shipping the components to us. He even produced a wonderful assembly manual so that it could be built here in London.



LOTTIE FREI

Hi, I'm Lottie, a London-based textile artist celebrating the beauty of worn garments and the memories they hold. Through sublimation printing, darning and stitching, I transform preloved clothing into delicate mementos. These artworks honour imperfection, memory and emotional connection, encouraging us to value the stories held within our clothing.

This body of work is a continuation of my final undergraduate project in Textiles at Central Saint Martins. The project explored how fabrics can capture histories and memories within their fibres through constant wear and their passage from one person to another. Through the process of dye sublimation, in which I dyed garments and heat-pressed them onto fabric, I captured their imperfections, details and textures, preserving these traces through print and stitch to create textile mementos. These pieces act as a record of wear and memory, transforming everyday garments into lasting impressions of the people who inhabited them.

We were so taken with Lottie's graduation project that we had to find a way to bring it into the flat. Originally, we thought we might just purchase those exact pieces, but having something bespoke is even more special. We threw around ideas but ultimately landed on a dressing gown, which of course had to be hung on the back of the door - or actually the front - to make sure you see it!



JING WANG

Hello, I'm a designer-maker interested in how form, material and light shape our experience of space. Through making and material experimentation, I explore ideas of continuity, movement and perception, creating objects that reveal changing relationships between structure, light and shadow. My practice spans metal, textiles and installation, using physical making as a way to investigate how everyday environments can become more engaging, atmospheric and reflective.

Tracing Nature is a pair of cyanotype window coverings created for the Atterbury flat. Using locally collected plants, leaves and natural fragments, the fabric records seasonal traces through sunlight. Installed in the kitchen, the layered textiles soften daylight while creating changing shadows that connect the interior with the surrounding landscape.

We began by observing the kitchen space and considering how it could feel calmer and more connected to nature while preserving natural light. Through a series of material tests with different fabrics, compositions and cyanotype exposure times, we explored how botanical forms could interact with light and transparency. We collected plants and natural materials from the local surroundings, arranged them directly onto the fabric and used the cyanotype process to record their silhouettes. The printed panels were then assembled into the final curtains, creating a work that changes with the light and brings traces of the surrounding landscape into the interior.

I hope this work encourages people to slow down for a moment and notice how light quietly changes the spaces we live in.



XUANXUAN LI

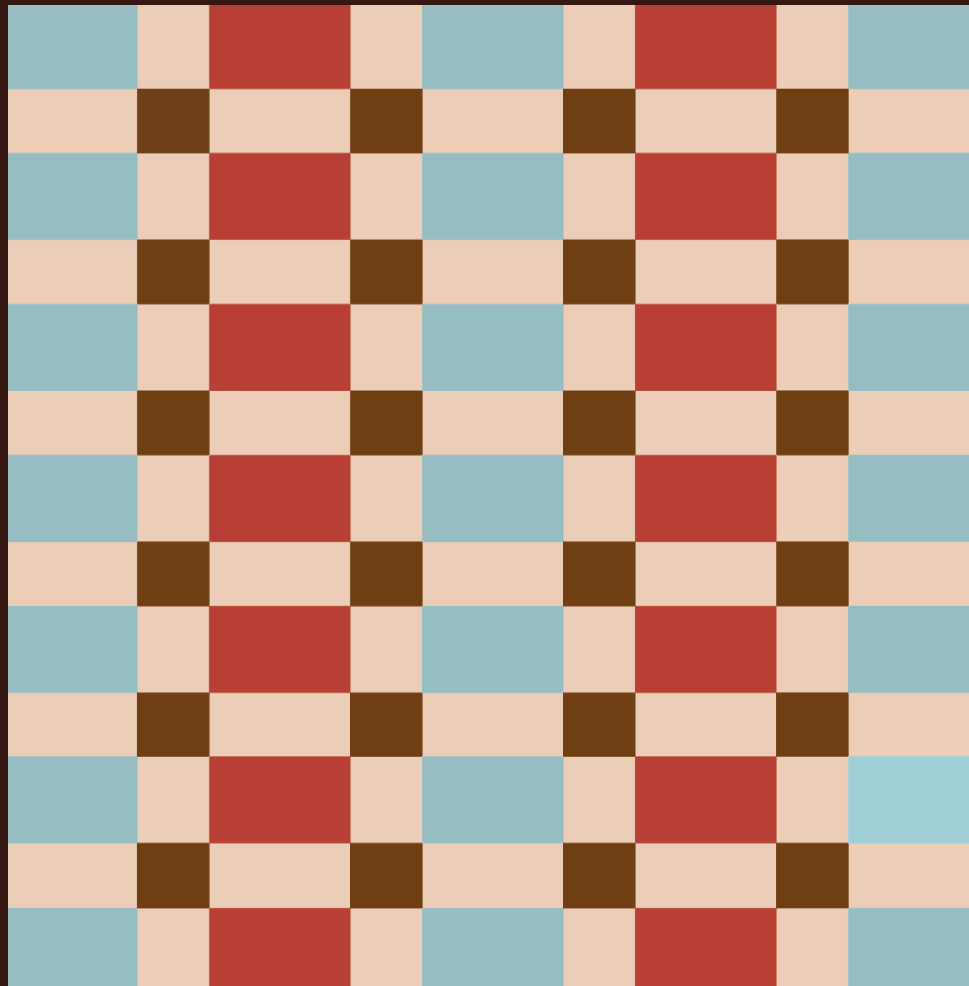
I am a designer-maker currently studying at Camberwell College of Arts. My practice explores the relationships between materials, processes, objects and everyday life. Working through hands-on experimentation and iterative making, I allow the qualities and behaviour of materials to guide the development of each project. Through this process, I create objects that respond to the ways people interact with and experience everyday spaces.

Collected Light is a pair of cyanotype curtains created collaboratively by Jing Wang and me for the kitchen of the Atterbury flat. Using collected leaves, flowers and other natural fragments, we recorded botanical forms on fabrics through sunlight. We joined individual cyanotype pieces of different weights and transparencies to form two hanging panels. Suspended from intersecting wooden rods, the curtains soften daylight and create shifting layers of blue, shadow and botanical imagery, connecting the domestic interior with the natural world.

Jing Wang and I jointly developed the theme, aims and final outcome of the project, with creative and practical responsibilities shared equally throughout the process. We began by considering how the curtains could respond to the kitchen, the windows and the changing daylight within the Atterbury flat.

We collected leaves, flowers, seed heads and other natural fragments, arranging them directly onto cyanotype-treated fabrics. The fabrics were exposed to sunlight, washed and dried, producing different shades of blue and varying levels of image clarity. We tested different fabrics, plant arrangements, exposure times and levels of transparency. After reviewing the samples together, we selected and arranged the individual pieces before assembling and stitching them into two curtain panels. We also developed the intersecting wooden-rod installation together, allowing the work to function as both a window covering and a textile installation.

I hope the work encourages people to pause and notice how light and natural materials can quietly transform an everyday space.



LUNA SMITH

Hello I'm Luna, a designer based in London and I have a huge passion for colour and geometric patterns. I admire Scandinavian and Nordic designers; Marimekko, HAY Design are just a couple of brands who I find a lot of inspiration from. Through their colour palettes and timeless qualities. I hope that one day my practice will take me abroad, as I would like to combine my practice with my love for travelling.

'Chekku' is a response to my love of colour and an interest in geometric pattern. My passion for this derives from nostalgia, childhood memories of colour and pattern. That is the reason for my title 'chekku'. It is the Japanese pronunciation for the check design and is a reference to my Japanese mum who has had a significant impact on me as a designer.

I like to make my process as experimental and playful as possible, which I often happen through sketches and drawings. I find the making with my hands an important part of my practice, so even if my final outcome is a digital design, mark making, drawing or collaging with physical media is essential and more enjoyable.

It brings me joy to create my own interpretation of my nostalgia and passion. I hope that when others come across my work, they can feel their own enjoyment. Even though I have contextualised my work as duvet covers, my aim is to invite others to interpret their own ideas, encourage collaboration, and drive innovation.

Luna created a custom pattern, designed to be used across the bedding in the flat. Our first production attempt didn't quite capture the quality of Luna's original work, so we're now looking for the right way to bring the pattern into the flat, whether through bedding or other pieces. This will form part of our legacy projects as the flat continues to develop. You can find more about this, and the other things still in the works, in the 'Pending' section of the catalogue and blog.



FERNANDA CARRILLO

Hi, I'm Fernanda. I am a designer inspired by Ecuador's Andean heritage, committed to translating this rich culture into contemporary homeware. Through my designs, I aim to honour living traditions and ancestral knowledge, while promoting environmental consciousness and community participation.

These functional bowls are inspired by the Andean aribalo vessel, historically used to store and carry chicha, a fermented maize drink. The pieces combine ceramic with natural fibres such as cabuya, a fibre from the Agave americana plant that grows in Ecuador, and bindweed harvested from community gardens in London. By stitching and weaving these fibres into rims, handles and a woven basket, the work connects Andean culture with my current local environment. Each piece explores themes of sharing and community, blending traditional forms with contemporary craft to honour Andean heritage.

Fernanda's vessels are wonderfully conceived and beautifully made, bringing together functionality, form and beauty. They feel deeply personal, while also being generous in the way they can sit within many different contexts.



ZHANYI HU

Hello, I'm Zhanyi Hu, also known as Jason Hu. I am an artist and illustrator working across sculpture, image-making and publication. My practice explores the relationship between the human body, nature and material perception through wood, reflective surfaces and printed matter. I graduated from BA (Hons) Illustration.

Reversibility: The Annular Speculum is a series of four reflective wooden works that question the position of the human body within the natural and material world. Combining live-edge wood with reflective surfaces, the works treat looking not as an act of possession, but as a reciprocal condition: to see is also to become aware of oneself as visible, embodied and already situated within the world one attempts to observe.

The mirrors are used not as neutral surfaces of self-recognition, but as structures of return. Held by irregular wooden forms, reflection is shaped by material edges, organic contours and spatial conditions. Each wooden frame was drawn directly onto live-edge timber, cut, drilled, sanded and hand-finished while retaining the grain, bark edge and irregular structure of the original material.

While this publication was being put together, the mirrors for Reversibility: The Annular Speculum were still being cut and fitted. In the photograph, you can see the wooden forms already installed on the wall, waiting for their reflective surfaces. We're really looking forward to seeing the finished works in the flat - they're such beautiful pieces, and we can't wait for people to experience them in person.



BATHING

The bathroom is one of the most distinctive spaces in the flat.

Much of its character comes from the naval-glam inspired tiling. It gives the room a bold but calming backdrop, with something slightly medical and almost old-school about it too. The objects placed within it play off that atmosphere through colour, texture, shine and material, making the bathroom feel both practical and, I guess you could say, a little theatrical.



YUTA SEGANA

Hi, I'm Yuta.

Yuta's work focuses on the relationship between the artist's body and the materials used during the making process. In his series *Miniature Pots*, he creates a vast array of ceramic vessels that show traces of his practice and actions. He takes creation methods to their limits, experimenting with scale and unusual techniques.

There are a few different pieces from Yuta around the flat, and of course the mini vases couldn't be left out! Zoë bought a teapot and a mini pot from Yuta at a canteen table at Camberwell in 2015. Yuta was just about to graduate with a Designer Maker MA, and we've since had the pleasure of watching his practice explode! He is a longstanding bestseller in not just a shop and is stocked in so many beautiful stores and boutiques. He's collaborated with other graduates and exhibited internationally.

You'll also find his vases in the bathroom, providing just enough contrast to the cooler green tones, adding warmth and a pop of colour without feeling out of place. We may have ended up using them in a slightly unexpected way, so we just hope he doesn't mind...



BOUCLÉ

Hi, we're Bouclé, Louise Watteau-Stone and Ben Sumpter, and we founded Bouclé in 2022. A true two-person studio practice. From start to finish, every part of the process is handled by Louise and Ben, from scent development and product design to hand-pouring, packaging and customer communication. We work slowly and intentionally, favouring natural materials, pure essential oils and small production runs over mass manufacture. Our focus on thoughtful sourcing, therapeutic making and carefully balanced scent blends means each product carries a sense of care, craft and authenticity that reflects how and why it was made.

Guided by sustainability and mindful processes, Bouclé works exclusively with pure essential oils, renewable ingredients and considered packaging. Thoughtfully handcrafted in small batches in their studio in Kemptown, Brighton, every product is designed to bring a sense of calm, ritual and everyday wellbeing into the home.

We've asked ourselves many times: what are all the touches that make a stay, or indeed a home, feel really considered? Beyond wallpaper and nice chairs, we think, in part, it's this. It's the door handles, the drawer pulls, the custom this and bespoke that. But it's also the sensory experience: the texture, the colour, the sounds, the smells! And now, thanks to Bouclé, the place smells divine!



MARTINA SCHWARZ

Hi, I'm Martina. I'm the founder of sustainable soap brand Blackmarket.

Growing up in Switzerland, Martina always had a strong interest in design. She quickly discovered the world of packaging design and started working with big companies, such as P&G and Unilever, to develop their brands globally. Through this experience, she decided she could do more to reduce packaging waste, taking a more radical approach to sustainability and innovation.

In 2020, Martina created Blackmarket to challenge how we deliver and consume personal care products. Since then, Blackmarket has won the 2021 UAL Creative Enterprise Award in Innovation and successfully launched a crowdfunding campaign, reaching 123% of the target.

Some people assumed what we were going to do with this flat was a bit of painting here and there and putting some nice things in it. And in some ways, it is that, and we did do that, but from the beginning our intention was always to do more, much more!

When we said we wanted everything, where possible, to be designed and made by students and grads, we truly meant it! So finding folks like Martina making conscious, intelligent and sustainable products like these really lit something in us. It also doesn't hurt that Blackmarket has a slightly provocative, activist edge too.

So now guests can sit on furniture designed by students and graduates, but also wash their hands with soap made by a graduate business. We're not stopping there though. We want a university where Martina's soaps are in every bathroom...



EMMA PAYNE

Emma Louise Payne is a ceramicist based in the Oxfordshire countryside. Since establishing her studio in 2017, she has collaborated with architects and brands, developing an approach to ceramics that plays with material, making and design.

Although based in Oxfordshire, Emma maintains strong ties to London through Atelier 76, where she holds annual exhibitions. Her London Plane tableware, inspired by the city's iconic trees, and her founding of County Hall Pottery are both rooted in her relationship with the city and its ceramic culture.

Inspired by the building's rich history as a naval college and military hospital, Emma reimagined the bathroom in a style we're calling 'naval glam' - slightly medical, slightly utilitarian, but beautifully handcrafted, with attention paid to every detail.

Emma put her heart and soul into every tile and every corner, and it shows!

HOSPIING

Whilst much of our energy and budget went into interior products and homewares, we were also pretty clear from the beginning that we wanted to feature disciplines beyond that. The space should, and absolutely could, provide opportunities for students and graduates interested in events and activations.

We were also pretty clear we'd be ready for a big old celebration after all the hard work.

There were so many interesting ideas and pitches, some of which we hope will become legacy projects. But on the coming pages, you'll meet the folks we've worked with to curate and create a line-up we'd be immediately buying tickets for if we weren't luckily already on the guest list.

A line-up of events and organisers that share our passion for community, integrity and creativity.

SONDER HAUS

Sonderhaus creates intentional social and cultural experiences designed around connection, participation and belonging. Rather than simply bringing people into the same room, its projects explore the conditions that help strangers interact, share experiences and feel part of something.

Sonderhaus is interested in how spaces can foster shared experiences, so collaborating on the Atterbury flat felt really natural. What excited me was the idea of a home becoming more than a designed space, but somewhere people could actually inhabit, contribute to and leave a trace within.

Through The House We Carry, we're exploring that through sound, memory and everyday rituals, asking what actually makes somewhere feel like home. Visitors are invited to inhabit the flat, connect with others and leave behind a small piece of what home means to them.





WHAT DOES NOT

At What Does Not®, we create and curate spaces where people feel seen, heard and able to belong. So when Zoë, a regular at our RAW nights, invited us to be part of the Atterbury flat project, it felt like a beautiful alignment.

The flat is somewhere university guests and dignitaries actually stay. Together, we wanted to elevate it, but not to create an exhibition space. The living, live-in archive project asks what we collect, what we value and how university spaces can celebrate the breadth of beautiful and innovative work created by students and graduates. At What Does Not®, we ask, through everything we do: why do some voices matter and not others? How can we challenge exclusionary or biased mindsets? And how can we celebrate the incredible breadth of humanity to cultivate a culture of unity in diversity?

Borrowing from ‘design thinking’ and its emphasis on empathy, we approach the flat as a piece of social design, considering how people gather, what encourages openness and how strangers might leave feeling less like strangers.

We’re putting a What Does Not® spin on the space for our weekend takeover, with our own event formats, RAW and STANDBY. The flat comes to life through storytelling and live music, placing the humans behind the work at its heart, in dialogue with the living archive Zoë, Bhairavi and Abigail are creating. In partnership with the team and the university’s design students, we weave thoughtful touchpoints and breadcrumbs throughout the space, inviting curiosity, connection and discovery.

For us, the collaboration is an example of what becomes possible when physical and social design share the same intention: creating not simply somewhere beautiful to look at, but somewhere people can belong, even for a little while, and where art and culture can come alive.



THE LINE SHE MADE

The Line She Made is an immersive mixed-reality (MR) experience exploring the intergenerational bond between a grandmother and granddaughter through a sewing machine. Audiences use the machine to travel through time, uncovering stories of female creativity, self-expression and inheritance across different eras. Inspired by the history of Chelsea College of Arts, the experience brings storytelling and interactive design together within the flat.

Wearing headsets, players move through the space as virtual objects appear around them, inviting them to explore, approach, touch and follow particular movements. The physical surroundings of the flat become part of the experience, layered with a virtual world that unfolds as players make their way through it.

The team are alumni of London College of Communication (LCC), working across immersive storytelling, digital design and creative technology. Their collaborative practice brings together different disciplines and perspectives to create spatial experiences that explore memory, identity and social narratives.

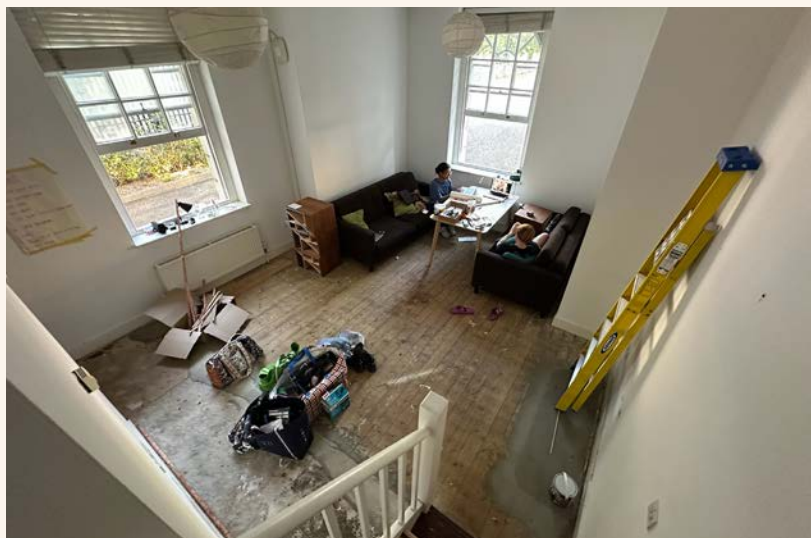
Leyi Zhou is an artist and designer working across immersive media, installation and moving image, with a focus on spatial storytelling and interactive experiences.

Beining (Rosie) Chen is an artist and Unity developer working at the intersection of immersive experiences, user experience design and creative technology.

Martyna Kowalska is a visual development and VFX artist specialising in architectural lighting and compositing, with experience across production and post-production.

Yiping Li is an XR artist and designer working across virtual reality, mixed reality and 3D environments, with a focus on interactive experiences, spatial storytelling and world-building.





DURING

There was a point when the flat stopped being something we talked about, drew, planned and imagined, and became something we actually had to make.

Over the summer, we finally got the keys and started install. There was painting, flooring, building, unpacking, moving things from one side of a room to the other (and sometimes back again), lots of deliveries and lots of people coming through the door to install the things they had made.

Some things went exactly to plan. Others definitely didn't. Decisions we'd made months before suddenly looked different when we were standing in the actual room, and plenty was worked out as we went.

Slowly, amongst all of that, it started to look less like the former guest flat we first walked into and more like the Atterbury flat.



Abi, Bhairavi and Bry laying and levelling the floor, while Zoë makes custom shims just outside the Flat.

A lot of the install was learning by doing, working things out as we went and tackling the occasional curveball - the floor being a particularly memorable one.

Some days were very long, especially with a fairly small window to get everything finished, delivered, installed and ready to be photographed. But a lot of the flat came together in those moments: trying things, changing plans, finding solutions and figuring it out together.



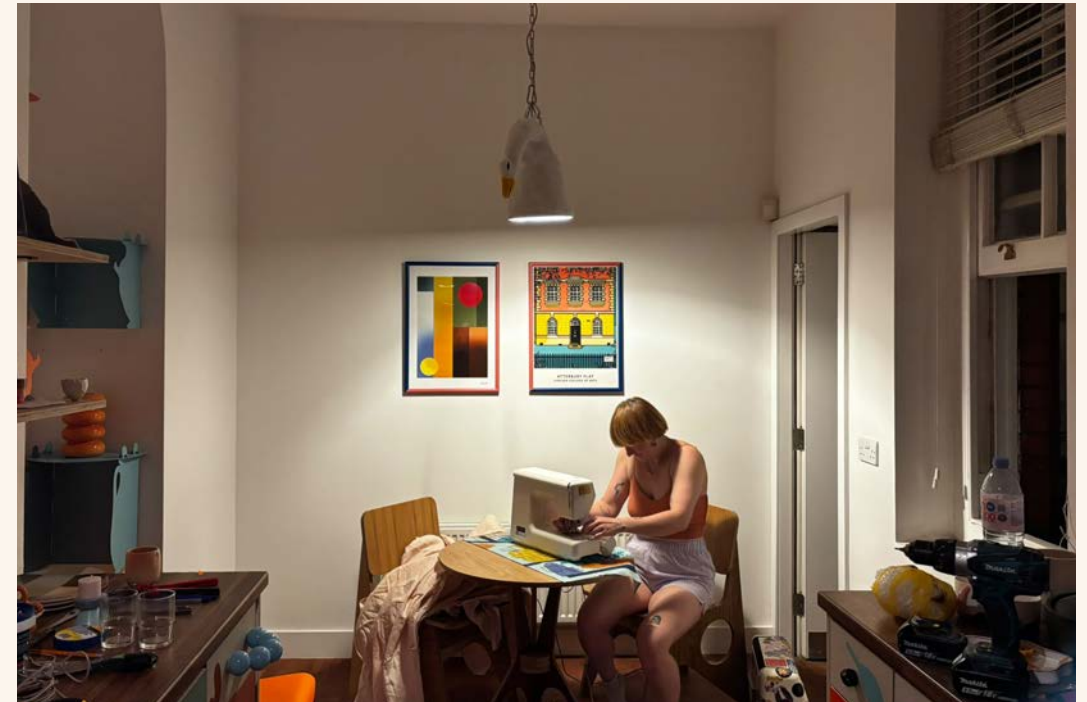
Adam, Alex, Zoë, Bhairavi and Abi at the end of a long day, holding up their tools of choice for tackling the kitchen.



This is what we call Zoë doing her Spider-Man poses to reach the trickier parts of the flat. Here, she's measuring the nook beneath the stairs to cut a bespoke piece to fit the space.



After plenty of back and forth getting Teresa's beautiful rug through shipping and customs, Abi finally unwrapping it and lying down on it once it made it into the flat.



One of the many times Zoë got her sewing machine out - this time, late at night in the flat, stitching the curtains to size so they were ready to hang.



Bhairavi building Adit's frame for the ceiling light, with the help of some very useful instructions.

So many of the objects and materials arrived with installation or assembly instructions, which became incredibly useful as we put things together and worked out how they would sit in the flat. Some could be followed exactly; others needed a little adapting, tweaking or figuring out once we were in the space.



Abi sanding and smoothing the walls, getting them ready for their first coat of paint.



Zoë Spider-Man pose number two. Here, we're installing a photography backdrop for students to use - somewhere they can photograph their work. It was definitely trickier to install than it looked, especially at the end of a long week on a very hot Friday evening.

Quite a good chunk of our time was actually spent getting the flat ready for everything that came afterwards. That meant removing tiles, filling and sanding walls, prepping surfaces, painting - and, quite often, painting again - before we could start adding work and dressing the space.



Bhairavi chiselling away the leftover grout from the kitchen tiles.



Abi and Bhairavi in the Astral Café, one of our regular stops for a hearty meal and a bit of fuel before heading back to the Flat for another afternoon of work.



Abi and Bhairavi on shoot day. It felt quite surreal - we were getting so close, and it was one of those moments where we could finally look around and think, "it's getting there."



Zoë Spider-Man pose number three. Here, Abi and Zoë are figuring out a way to use the beautiful cyanotype print curtains and testing how it might sit within the space.

A lot of our days in the flat involved moving between completely different kinds of work. We might start with admin or a few things on our laptops, then move on to sanding, chiselling, sewing, drilling or painting, before jumping back into problem-solving, designing, socials or the digital side of the project.

There was rarely just one thing happening at a time.



Zoë getting ready to cut bespoke floor pieces to fit around the trickier edges of the flat.

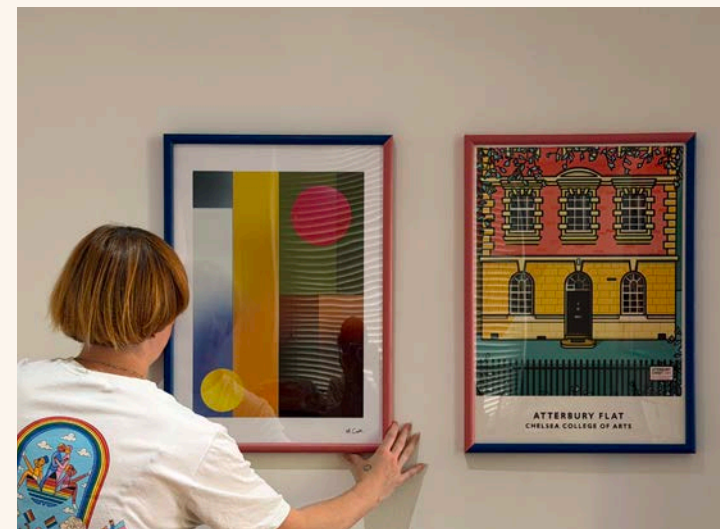
There are so many more moments like these. You can find some of them in the album in the library, or head to our blog for more stories from the making of the flat.

There's a lot in there - and we'd love for you to have a read.

<https://theatterburyflat.myblog.arts.ac.uk/>



Abi and Bhairavi painting the living space, this was incredibly satisfying to do. Suddenly, we could start to imagine how the objects would sit within it.



Zoë hanging illustrations as we started dressing the flat. We were so excited to finally reach this stage and begin seeing everything come together.



We've loved working with, collaborating with, learning from and reading about each and every person represented in the flat. Every contribution has brought something different to the space, and getting to know the work behind it has been one of the loveliest parts of the project.

6 COLLEGES

Work in the flat comes from across all six UAL colleges, bringing together different disciplines, approaches and ways of making from across the university.

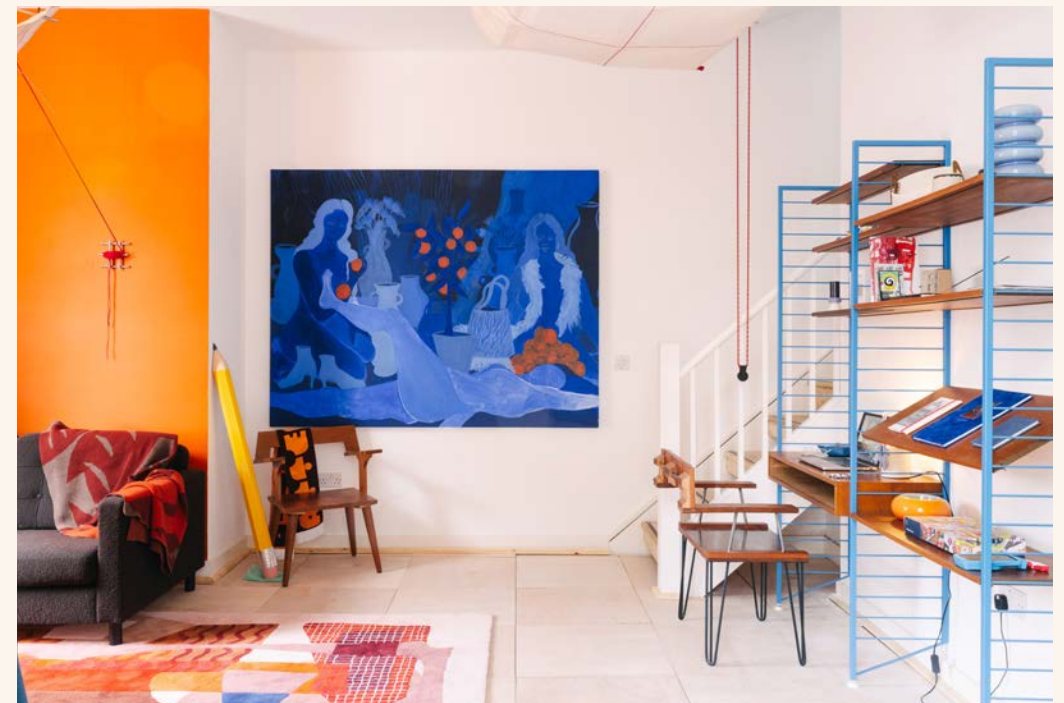
58 COURSES

The collection spans 58 different courses, reflecting just how varied the work is - from objects and textiles to illustration, furniture, publications and more.

117 MAKERS

So far, 117 designers and makers are represented in the flat, each contributing something different to the space. That number is still growing as the collection continues to develop.

BECOMING







PENDING



Not everything in the flat has found its answer yet. There are still objects, ideas and spaces where we're looking for the right student or graduate, maker, solution or collaborator.

Some might become future commissions, others collaborations or part of the flat's longer-term legacy. We see these gaps as part of the flat continuing to grow and change. For now, they're pending.

If you're interested in collaborating with us or supporting one of our legacy projects, please email atterburyflat@arts.ac.uk.

Sofa
Cutlery
Library
More publications
Custom sockets
Custom light switches
Bannister
Nook under the stairs
Toaster
Kettle
Kitchen worktop
Toilet flush
Blinds
Umbrella stand

Miniature model of the flat
Door number
Downstairs bathroom
Towels
Duvet and bedding
Custom curtain poles
Cushions
Toilet-roll holder
Towel rail / hooks
Radiator covers
Magazine rack
Clock
Stair runner
...the upstairs carpet

A NOTE FROM: ABI

When I first saw the listing for this job, it didn't seem like it could be real...

So seeing all the layers, collaborations, stages and ideas come together in the pages of this publication is amazing.

Bhairavi had a mammoth task on her hands, but brought everything together logically while still communicating the emotion of the project, which is really special. So thank you, Bhairavi!

Thanks also to every person I've interacted with through this project. I learnt something from every commission, every live brief and every tile chipped off the kitchen walls. After months of calls and emails, bringing everything into the physical space was incredibly satisfying. The culmination of everyone's hard work in this publication means a bit of that feeling can be held as you flip through the pages.

Thanks Zoë, for trusting us to help bring your idea to life, and for your support and energy. I can't wait to see the Atterbury archive grow and develop as new students arrive and current students become alumni.

The legacy lives on!

- A

A NOTE FROM: BHAIRAVI

A little note from me, as the person who somehow ended up editing this book. I should probably say first that this is the first book I've ever edited, so if any eagle-eyed readers spot anything...don't. This was my first stab at it!

I've genuinely loved putting this publication together, both in print and digitally. There's something especially magical about seeing it exist as a physical book after so much time spent looking at pages on a screen.

So much of what's in these pages was written, shaped and thought through with Abi and Zoë too. I really couldn't imagine two better teammates - or friends - to have made the flat with. What a year it has been. You've both taught me so much, and I could probably write pages about it, but maybe I'll save that for the blog.

A huge thank you too to Rafael, for collaborating with me on the typeface. This was the first font I'd ever worked on, and you taught me so much through the process. It was such a fun thing to make together, and it's definitely made me want to keep learning and make more.

And finally, thank you for reading this book, and for visiting the Atterbury flat. More than anything, I hope these pages give you the chance to get to know some of the makers behind the things you see here. We've spent so much time with these objects, hearing how they were made, where the ideas came from and getting to know the people behind them. I hope you come away loving a few of them as much as we do.

There's something slightly bittersweet about putting all of this into pages now, after spending so long making, changing, installing, talking, laughing and figuring things out as we went. The flat was always meant to be added to, so I hope this book feels less like an ending and more like a record of one particular moment in its life.

Thank you for being part of it.

- B



What does it take to bring a place to life?

A village.

From Abi, Bhairavi and Zoë, thank you to everyone who has helped shape the Atterbury flat. It has been an absolute pleasure learning from and collaborating with you all.

This project has grown through so many hands, ideas, conversations and acts of care. We are so grateful to everyone who has contributed their time, work and generosity to help bring this flat to life.

There are so many more thank yous and acknowledgements we could make that, if we tried to include them all here, they might end up longer than the book itself. Please do head over to our blog, where we've been documenting more of the people, processes and hard work that have gone into making the flat what it is.

We hope this is only the beginning, that the Atterbury flat continues to grow, welcomes more voices and carries forward the legacy of student and graduate work across UAL.

THANK
YOU



**Thanks for visiting.
See you again soon.**