

TOTUN

ISSUE: 002

Spring  
2021

*Totum Magazine* is a nonprofit publication by Totum Studio LP; formed due to our frustration with the art, design and creative worlds, where so often young and/or independent creatives are undervalued and overlooked. In this magazine we aim to celebrate these people. We want to encourage people to do something differently, to work sustainably and to think independently.

Our only chance at survival is to monumentally shift our societal and economic systems, this will not be done by people/corporations who benefit from it. We need to encourage people who are not tied to the current and outdated system, people who think outside the box.

Often the most inventive, social and environmentally conscious designs come from people who do not have years of professional experience. From young or independent creatives whose lack of experience allows them to approach old problems in new ways. Unfortunately these people are often unable to see their work realised, as they are not given a voice.

We want to celebrate what makes humanity great, our creativity, compassion and the arts. This is a time the world needs more beauty, and creative minds, not less.

We are always looking for new people to work with or to host in our magazines, exhibitions and on social media.

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You can lead a horse to water  
but can't make them drink,  
You can tell a man you love him  
but you can't make him think,  
You can teach a rock to float  
when you know it'll sink,  
Futility is futile  
and it'll push you to the brink

It's a complex life we lead,  
or is it all too tame?  
Into oblivion we march  
pawns in the cardinal game,  
We await our hero  
when we're all the same,  
You can be the difference  
so stop shifting the blame

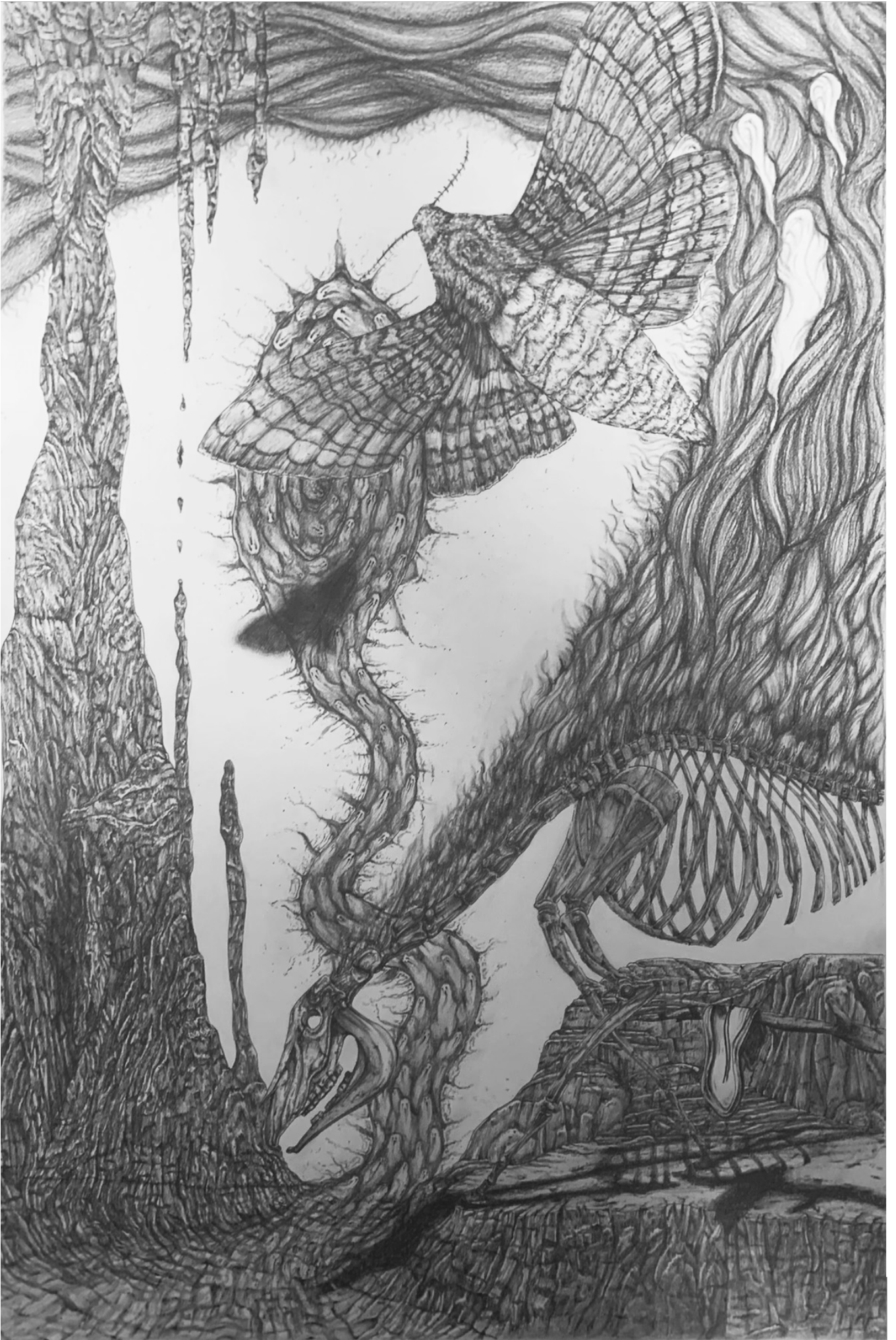
Dont wait for someone else  
to do what you can do,  
Drink that fuckin' water  
coz you're with the horse too.

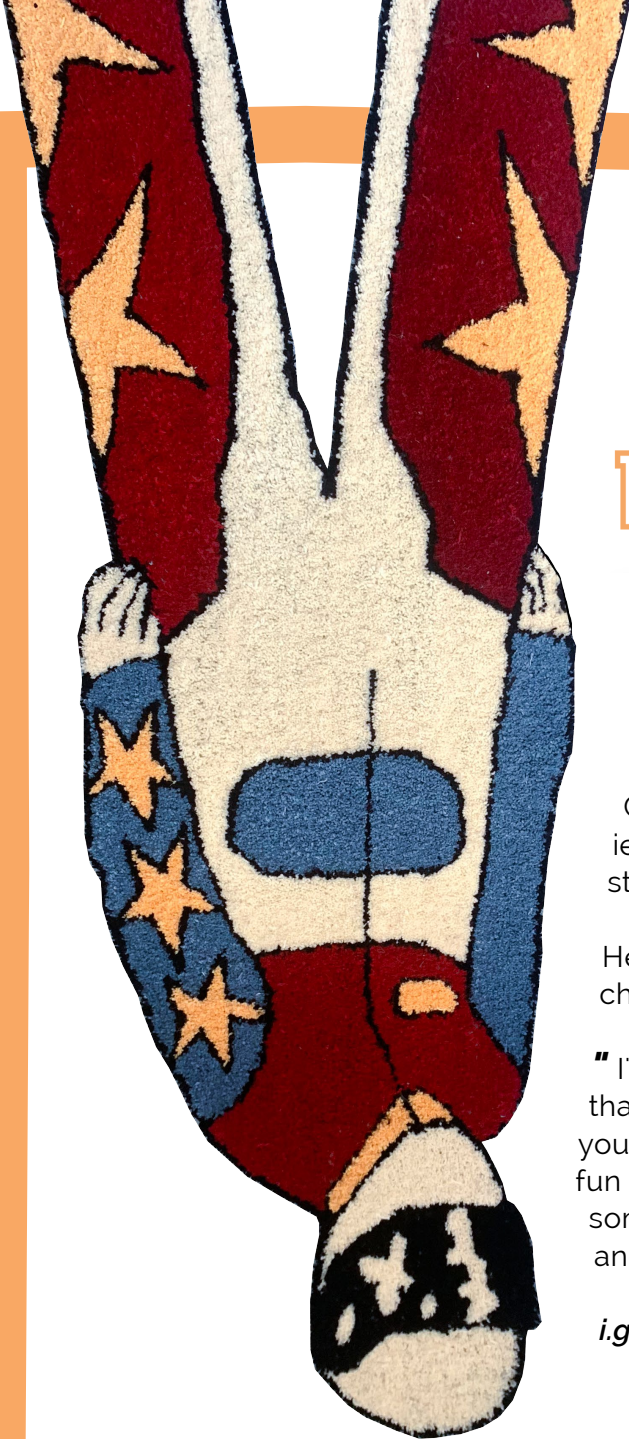
Poem by Seb written for the  
artwork 'You can lead a horse to  
water' by Joshua Bulman

***'You can lead a horse to  
water'***

by ***Joshua Bulman,***  
***ink and graphite pencil***

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# Asha Mason Rugs

Asha Mason is a recent graduate from Central Saint Martins, where she studied fine art. In her last few months she started making rugs using a tufting gun.

Her work includes lots of creatures and characters that she has made up.

"I'm inspired lots by games and tv shows that I used to play/watch when I was younger. I think that rug making is a really fun way to transform illustrations into something that can be both functional and look nice."

*i.g. @asha.aurelia*



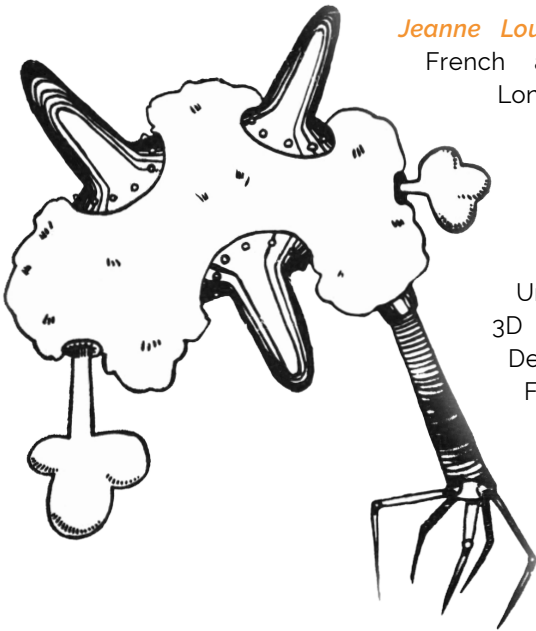




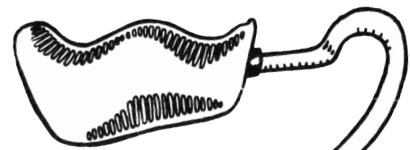
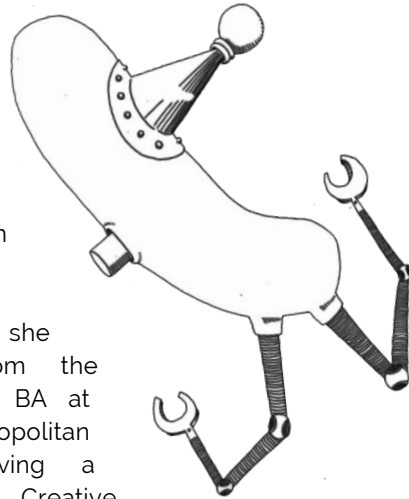
# Jeanne L. Izard



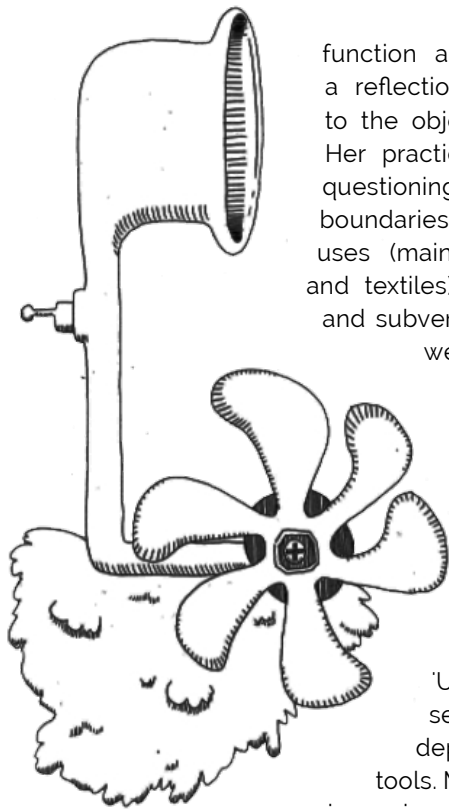
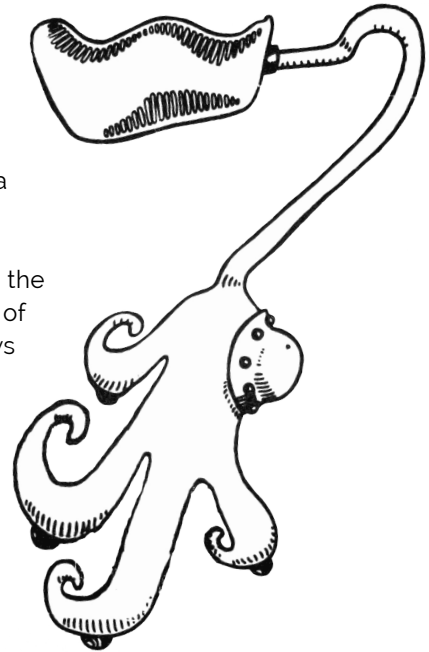
*Jeanne Louise Izard* is a French artist based in London since 2015



In 2020, she graduated from the Textile Design BA at London Metropolitan University, receiving a 3D Portfolio and Creative Development Award and First Class Honours, after discovering she would probably not be a designer, but would rather follow her own path as a maker.

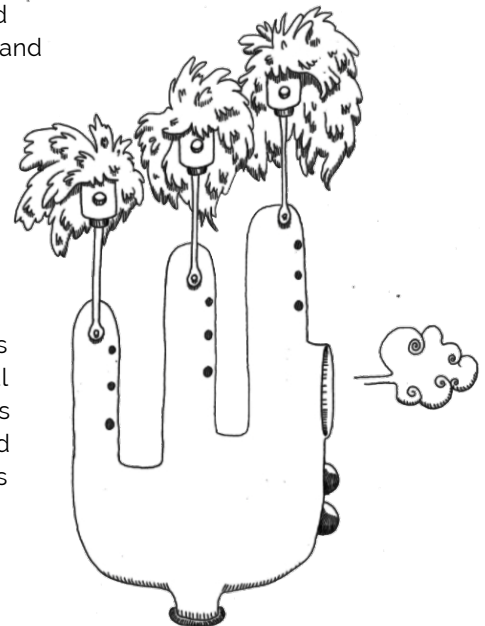


Her work explores the gaps in the definition of function and purpose, and shows a reflection on our relationship to the objects surrounding us. Her practice revolves around questioning and pushing the boundaries of the media she uses (mainly drawing, collage and textiles), in order to disrupt and subvert the things and ideas we take for granted by celebrating the blurred lines, the imperfect and the overlooked.



The pieces on the ladder (previous page) are from Jeanne's 'Useless Tools' series. A series of soft sculptures depicting various unusual tools. Made using found fabrics in various shades patterns and textures. This page hosts line drawings from the same series.

Instagram : [@jeanne.lizard](https://www.instagram.com/jeanne.lizard)  
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# Sophie Smorczewski

I am a Manchester based artist, specialising in painting. My work exists as a personal and emotional response to my surroundings, rather than simply a visual image. My recent pieces have been influenced by this years coming of spring, after several dark months. By hand-making oil paints from natural sources (clay soil, flowers, beetroots etc), I try to ground the work. These earthy materials create raw textures and organic colour that add depth to the paintings. As I explore growth and light, I follow my paintings as an open process. One where the hand becomes the second brain and my ideas are worked out on the canvas. By doing so, the works retain physical evidence of thought. It is these mistakes that give the work energy and life.

*ig. @smorczevska.s*

*www.sophiesmor.co.uk*



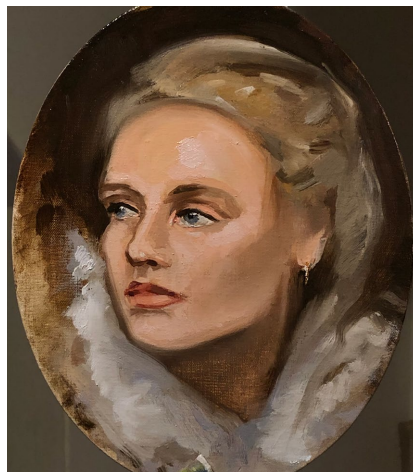




by *Josie Cronk*  
VSCO: @josephinecrk  
ig : @j.sephina

*Emily Peers, Figurative art  
graduate from Charles Cecil  
in Florence, Italy*

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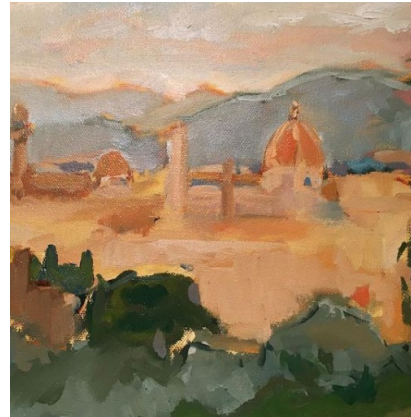
Go check out the talented Emily Peers on Instagram [@emilypeersart](https://www.instagram.com/emilypeersart) for more examples of her work.



Studying abroad is something many of us consider, but few of us do; deterred by language barriers, the unknown, and increased costs. In reality there is an increasing number of courses in English, and a host of schemes, grants and loans on offer to help you pay for them. On top of the fact that many European university fees (and living costs) are equal/ lower to those in the UK not to mention it has never been easier or cheaper to contact/travel between countries (after covid restrictions end). Meaning that many of these fears are unwarranted.

Emily Peers graduated from Charles Cecil in Florence after three years studying Figurative Art. Emily had been passionate about Figurative Art through school, however it was a subject she was discouraged from exploring through her A-levels, (only further driving her conviction that this is what she wanted to do). Inspired by the 'almost always' golden sunrises and sunsets, the spontaneity of living in a city so crammed full of amazing art, food and wine, and the vast array of creative people from all walks of life living and working alongside her 'it was something so special to be a part of!'

' This [Charles Cecil] is where I learnt sight size technique, as well as the fantastic use of the mirror when painting to keep the eye perspective fresh. There is a beautiful conversation between sitter and painter. The atmosphere is magical, everyone is very humble and the more you learn the more you realise you really don't know!'



Now based back in the UK between London and Hampshire, Emily is largely inspired by light and animals!

' I enjoy painting landscapes under James Power in Suffolk, he's fantastic, and a very talented painter; he paints all around Munnings Country. (Munnings being one of my favorite painters alongside Sorelo)'

Get in contact with emily on Instagram [@emilypeersart](https://www.instagram.com/emilypeersart) or email [yumpinfo@icloud.com](mailto:yumpinfo@icloud.com)



# Alice's PLACE

**A**lice is a Tuft artist creating unique, one of a kind rugs and mirrors, using a rich range of colours. She hand draws and hand tufts. Her work has become popular and she is having issues keeping supply to meet demand! Currently her mirrors sell for around £250 and measure 50cm x 35cm (written Feb 2021)

### *Where are you based?*

I'm based in the Northwest of England, in a town right in between Manchester & Liverpool!

### *How long have you been tufting/making mirrors and rugs?*

I started tufting in my final year of University, I originally discovered tufting through instagram and instantly fell in love, I bought my first gun a week later. All I could think about was tufting! I threw myself in at the deep end and bought an industrial gun, with so many different settings and it also needs an air compressor to work! I love it though and looking back it was the best purchase and investment! I then took over my family's front room to make my 2 large rugs for my final university show. After University, I went travelling for 6 months, so I had a big break of no tufting. After having to come home due to covid, I was stuck at home and needed to get back into tufting to fulfil my creative mind. I started by making a few little rugs, originally meant for wall hangings but could also be on the floor. My first tufted mirror came about as I was making a mini rug, I'd made a squiggly edge and decided to leave the middle blank and order a mirror to put inside! This was in June and I didn't sell my first mirror until September. It was a lot of trial and error and work but looking back, I'm so happy I left the middle of that rug blank!



*How/why did you start, what was your background in?*

I have studied textiles all through School, College and Uni, I went to Chelsea College of Arts in London and loved it. I specialised in Knit but I was always making really chunky loopy knits and in every project I'd always end up using the latch hook technique and making mini rugs. I've always loved lots of colour and texture, so tufting was definitely the next step.

*How important was social media in the success of your brand / business?*

So important! Social media has essentially helped me build my brand, there's lots of small businesses at the moment (a lot created during covid!) so it's really nice to feel a community vibe through instagram. I think making my website as such a big part of my business as well. Instagram can definitely have its positives and negatives, following the right creatives and people who inspire you is important.

*Is this your job/ side job/ hobby etc?*

This is my full time job, which is so exciting!

*How important is the individual/ hand made nature of each of your pieces/ are you considering going into larger scale production?*

I think the handmade nature of my pieces is really important, it makes the pieces more special, I actually can't make enough mirrors at the moment! It can be overwhelming to try and fill the demand on my own and when I do eventually go into larger scale production I'd hope to have a lovely team all working in a studio together!

*Do you think the market for one off handmade pieces is becoming larger with society (slowly) prioritising material/working conditions over costs?*

Definitely! I think everyone is becoming more aware of fast fashion and how much more fulfilling it is to shop small. I know how happy it makes me when people buy and support my business, so I do buy slow fashion whenever I can and support small businesses. The quality is always better with handmade, well thought out items.

*Finally, is there anything interesting you want to share, about yourself, your work (or anything else)?*

I'm absolutely obsessed with the charity shop (patiently waiting for them to open again) interiors and a good Facebook find. Also, If anyone is reading this and thinking of starting their own small business but may feel like you're not ready, you'll never be 100% ready! This is your sign to start now, everyone's making it up as they go along.



# Is Art a means of individuality?

Has art devolved from "surface and symbol" to simply image? This question has been previously written about by art historian and philosopher Walter Benjamin in "The Work of Art in the age of Mechanical Reproduction", and subsequently followed up by John Berger, in "Ways of Seeing". Advertisement and marketing are increasingly using images as devices to conjure up visionary future lives for the daydreamer. Praying on the "alienation" in our lives and our need to escape the 'rat race' established in a society in which individuals work to produce capital for business owners as opposed to themselves. These advertisements, these images, teleport the viewer into an alternate reality of luxury and decadence, as Oscar Wilde so eloquently wrote "The only thing that can console one for being poor is extravagance. The only thing that can console one for being rich is economy."

Furthermore globalization has lead to a homogenization of taste; as such the "age of the image"<sup>2</sup> is being used to influence not only what we want to buy, but also why we want to buy. First prophesied by Guy Debord, in the "Society of the Spectacle", the age of the image can be epitomized by the ubiquitous

use and integration of images in 21st century life. We can no longer exist without being bombarded by its ocular stimulation, "everything that was directly lived has receded into a representation". Humanity has shifted its main sensory focus towards vision, the most easily deceived sense. The constant influence of the "seen" is thus not only influencing our taste but also the choices we make, much like Schopenhauer's notion of freedom, though not quite as imposing as physical chains the subtle control images have over all those who see them is no less apparent. "It proposes to each of us that we transfer ourselves, our lives by buying something more... it proposes we will be richer even though we will be poorer" <sup>4</sup>

Why mention this? To understand why art is being used to sell products, we must first understand the contemporary condition of the customer. That being the newfound need to not only purchase into a lifestyle as previously mentioned by both Berger and Debord, but due to cultural homogeneity, we now need to purchase originality and uniqueness. It's about being part of the system, but a unique part.

As such, art is not only being sold as a commodity, but is being used as a symbol for individuality, it is

being given the mantel of freedom, of being unique, having control of ones self. It is being used as an opportunity for people to buy into the luxury of originality for only the cost of collaboration. I find myself in a difficult situation because I myself completely agree with the practicing artists involved in this "collaboration" with mass producers, as oxymoronically as it may be. The art world is hard enough to navigate without turning down the opportunity to work with large-scale clients on project that will not only provide income but also project their work into the media. My issue resides in the position large cooperation's have taken by purchasing the rights to use deceased artists work out of context within their own design ethos. This is problematic in two ways; firstly this allows the work to be completely misconstrued and taken out of context, which in turn causes the second problem; reproducing art "destroys the uniqueness of its image... Its meanings multiply and fragment into many meanings." <sup>5</sup>

"The meanings of the original work no longer lie in what it uniquely says, but in what it uniquely is" <sup>6</sup> . As such by being used throughout the fashion industry, art is being stripped of any sense of meaning and place. It is no longer both surface and symbol as Wilde once stated, but has become merely image. Image used to propagate the escape from a society in which individuality no longer resides in action but in purchase. A person is no longer what they uniquely do but in how they uniquely appear, "when the real world is transformed into mere images, mere images become real beings." <sup>7</sup>

1 Wilde, O. "The Picture of Dorian Grey"  
2 Age of the Image, BBC Documentary series  
3 Debord, G. "Society of the Spectacle"  
4 Berger, J. "Ways of Seeing"  
5 IBID  
6 IBID  
7 Debord, G. "Society of the Spectacle"





Nikki Rodgers, the founder of online flower studio Cherry Tree Way, has been delivering flowers during lockdown and beyond, bringing a little bit of joy to her local community.

Cherry Tree Way studio creates bunches aligned with the seasons, bespoke arrangements for events and hosts seasonal flower workshops.

The studio style is influenced by Nikki's love of nature and the teachings of ikebana, or Japanese flower arranging, where movement, balance and harmony are key ingredients in any arrangement.

Website

[www.cherrytreeway.com](http://www.cherrytreeway.com)

Instagram

[@cherrytreeway](https://www.instagram.com/cherrytreeway)







**A**s Sally Thorpe connects to our zoom call interview, one of the first things to come into view is her modest student room and the rack of clothes behind her – some cut into pieces, some still intact. As a management & marketing student at Leeds University, she'd never had a committed passion for fashion, but during lockdown in March, she – like many of us – felt the need to do something creative and decided to freshen up her wardrobe. At first, she began messing around with her mums old sewing machine for personal use, but by May, Sally had made enough original pieces to sell as Up-cycle Apparel.

Today Sally is making a difference as a one-woman player in an exploitative global industry worth over 3 trillion dollars and providing jobs for millions of people.

100 billion dollars' worth of wasted materials being discarded every year shows how extra-active these systems have become and why "sustainability" as a buzzword appearing more in company adverts is simply not enough. "It's one thing to say you're being sustainable, it's another thing to put that into practice.", says Jack Becht, Fashion Director at Selfridges.

Dr Kyle Herman from University College London defines sustainability through the Bruntland report as "using resources today so that we don't jeopardise the resources of the future". But this definition does not consider the injustices done to workers and the environment; and the historical processes of colonialism, racism and patriarchy leading to systems we have in place today.

Researchers such as Dr Herman have been aware of the lack of

# Sustainable fashion : an oxymoron?

***From a small business to international supply chains, where does the fashion industry stand with the climate crisis?***

by Selina Pirinçcioğlu

resiliency established in our business models since before the issues with supply chains during the pandemic proved them right. According to a US Coronavirus Response Survey by Cotton Incorporated, 35% of consumers said they're buying from ethical producers and 56% said environmental responsibility plays an important role when shopping for clothes. In 2015, textile production caused more greenhouse gas emissions than world-wide flights and oceanic shipping combined.

We're approaching a point of no return where the amount of water used to produce a single pair of jeans is enough for a year's worth of showers; it takes a Bangladeshi garment worker her whole lifetime to earn what a fashion CEO earns in four days.

The tragedy of this scenario is that one in five of garments made are never even worn. Fast fashion brands like Zara, H&M, ASOS or Shein use quick response manufacturing to churn out as many new, cheap designs as possible, resulting in heaps of unworn items.

Currently, H&M's website offers 7,760 items, with 911 new arrivals in the women's section alone. This makes competition from small businesses out of the question because they're unable to produce that much product in a whole year, let alone a season. "Sustainable fashion" – beauty with a dark side does seem to be an oxymoron.

Speaking of her own consumption patterns, Sally admits, "I haven't really done much shopping since (starting Up-cycle Apparel), because every time I see something I like, I think to myself 'I can just make these'".

"Companies should be smart enough to realise that those (Gen Z) are their consumers in the next ten years and especially now with all their reports online, it's harder to burn up documents." says Dr Herman. Soon, anyone could search for a company's history of social responsibility and sustainability and find what they're looking for to make an informed purchase.

Climate and social justice within the fashion industry demands immediate action, especially because there is so much false advertising and "sustainable" is not a regulated term like "organic" is for the food industry. Many companies are aware of this and are taking things to the next level. In August 2020, Selfridges launched Project Earth, an applaudable example of how companies are listening to consumer demand. The project offers a variety of sustainable initiatives from a vintage pop-up shop, to rentable high-end clothes, to refillable beauty products, to free online webinars.

"Traditionally, there have been many unsustainable practices, 2020 has brought a stand against those business models", says Becht, adding that men were using their rental

fashion collaboration with HURR more. This came as a surprise. Usually it is women who have a higher tendency of conscious consumption as sustainable products are marketed more specifically towards them, but that's a whole other issue...

***"The easiest, shortest solution would be if everyone studied a bit more Zen Buddhism but ... that probably won't happen."***

says Dr Herman, chuckling.



"Governments and corporations won't do anything until they have to, so consumers need to vote with their wallet." And are they? Discussions around reducing emissions have been on the global agenda through The Kyoto Protocol, Conference of the Parties and Paris Climate Agreement. Governments are typically responsible for reducing their own emissions, but with the US dropping out of the Paris Agreement, the schedule for staying below 2

degrees Celsius global warming is not quite on track. The fires destroying wildlife in Brazil and Australia also showed the lack of commitment to climate action in times of crisis. (US is now re-joining the Paris Climate Agreement)

It's devastating to have to bring politics into a discussion on fashion but it does show how interconnected everything has become. Should consumers act together they would be a powerful force but at the end of the day, top-down international government intervention is needed for the quickest shift to a sustainable future.

***"Governments and corporations won't do anything until they have to, so consumers need to vote with their wallet".***

- Dr Kyle Herman

As well as individuals and small businesses, fast fashion brands are seriously exploring ways to prove themselves as more sustainable. But for an international company with global consumers, this involves a huge amount of planning, processing and resources while dealing with supply chains.

The best option towards a sustainable supply chain is the use of block chain and machine learning technologies to track the life-cycle of a product. All the information concerning a product, from the farm the raw materials were produced on, to the charity shop it might end up in, is stored in a cloud – much like the iCloud on iPhones.

Computers required to operate the cloud use immense amounts of energy, which is mostly sourced by fossil fuels today. Dr Herman believes, "Computer technology needs to be checked, because none of those materials are recyclable." However, "block chain can help use less energy because it can shift energy on and off and people can trade energy through these automatic processes."

Sally's approach to working zero-waste was to collect unworn clothes from friends, using all possible materials to breathe new life into fabrics. "Upcycling, say, from an old pair of trousers and making it into a new top is different from having a set pattern to mass produce from – which is the model most businesses use."

She realizes upcycling cannot currently compete with mass production, but there is an increasing demand for transparency and accountability and her aim is to enlarge her business prospects by working with other individuals who practice upcycling. Sustainability has exposed the intricate contradictions and processes behind the culture of fashion, from racks of clothes to the use of mega-computers.

The word is out, and the world is waking up to - the necessity of sustainability. Many large companies are aware of this and accept the fact that to survive in the future they will have to adapt, economically change and operate with more transparency. Sustainable practices are being developed and improved as all industries go through a similar learning curve on a larger scale.

***“Even the companies changing something are not doing enough, so I would consider them within a spectrum”***

says Dr Herman.

Perhaps sustainable fashion is not an oxymoron after all, but part of a much longer process where we need to unlearn certain things, re-learn new practices and collaborate with each other.

All photographs in this section are from Selina's project

***'Aesthetic or Excessive'***

'Aesthetic or Excessive' criticizes the way fast & unethical fashion is marketed by filling a so-called 'void' in us, and somehow completing us. The images are a parody of fashion advertisements from influencers and brands, but creates the sense of an oxymoron through a void where the clothes - the main aspect of the photo - should be.

Selina Piriñciođlu is a third year Anthropology and Media student at Goldsmiths University

***Selina and Mine Yanyali run an instagram page and website, hosting tips, news & information for sustainable community values. (Find linked below)***

***“Our journey started with our Instagram account @helpcutthecrap, providing our followers with daily information on the current state of how the crisis is being dealt with and what further action can be taken.”***

Instagram

***@helpcutthecrap***

Website

***helpcutthecrap.wixsite.com/website***



# UP-CYCLE APPAREL



Up-Cycle Apparel founded by Sally Thorpe is a brand which buys old/waste clothing and up-cycles them into new pieces. Find more on their

instagram  
[@up\\_cycle.apparel](https://www.instagram.com/up_cycle.apparel)

website (coming soon)  
[www.up-cycleapparel.com](http://www.up-cycleapparel.com)

Photography by  
[@rubcphoto](https://www.instagram.com/rubcphoto)

Up-Cycle Apparel has been up n' running for nearly a year now, they are going through a slight re-brand and re-structuring before launching a host of new products "very soon". Things have been going well, and Sally is taking a year out of uni next year to focus on Up-Cycle, and has now brought on some fashion students to help with the sewing, however is also taking offers for more students looking to build their portfolio. For more information email

***upcycleapparel.official@gmail.com***

***Do you find yourself more/less/ equally motivated with Up-Cycle now you have been doing it for so long?***

I am surprisingly more motivated now as I really want to build it up now and move onto the next level. I am in-fact hoping to take a year out of uni next year in order to be able to just focus on Up-cycle as right now it's hard to balance uni work and the brand.

***Is your website or instagram (or other) more integral to your selling clothes?***

I would say my instagram is definitely the main driving point which will then lead people to the website. Quite often I get messages as well with people asking questions about their order and suggestions etc. before they purchase, I really like that because I feel it makes the service even more personal.

***Do you feel Covid has helped you as it has reduced the pressure to get a physical store?***

To be honest I don't think I would ever feel a pressure of getting a physical store, online brands are coming up and the highstreet is 'dying' so it wouldn't be the right direction for me. I am really interested in doing pop up shops in the future, potentially joint ones with some other brands I love.

***Will you still be making the Pimlico trousers?***

Yes, I feel like the Pimlico trousers are one of our signature and in fact I am working on some new summer colours to keep them exciting! Obviously along side a lot of other new items as well!

***When are you expected back online?***

As soon as possible I'm hoping, the whole business is a learning curve, and restructuring is a common thing with start ups - hopefully we will be back soon, bigger and better!

***What are some big things you have learnt, setting up a business in an industry without formal training?***

I've learnt that its actually a lot harder then it looks, for me its time management and balancing all the things I need to do. As well, something I have found is that, even as a marketing student, I can sometimes find it hard to decide exactly what direction I want to go in or what aesthetic I am going for, I have so many interests and love so many different styles that I can't decide where I want to head - that's the job for this week!



*by Joshua Bulman*

This piece is the Introduction of Josh's final year dissertation. The full piece is on our website under 'articles'

[www.totum.studio/articles](http://www.totum.studio/articles) - Contact [@josh.bulman.totum.studio](https://www.instagram.com/josh.bulman.totum.studio) on instagram for more information, or to see more of his work.



The hypothesis I wish to explore throughout my dissertation is "Parc de la Villette, a 21st century Park?" It aims to examine the "success" of the project by Bernard Tschumi, measuring this not only in terms of its relationship within the city of Paris, but also regarding the essence of the brief, to design "the vision of an era and to act on the future economic and cultural development of a key area in Paris" ... To design a park for the 21st century. This exploration will provide a critical analysis of the design of the project, whilst also exploring the influence the French political landscape had on the design competition, focusing on the reasoning behind the project, and the possible attempt to "reinforce Paris as the cultural hub of Europe, on a global stage".

By examining how this project was designed to adapt and alter alongside the expansion of Paris throughout the 21st century, having visited the park on several occasions I believe I can assess if this is working. By questioning constructivism and functionalism whilst not being used fully, is the park not undermining its own agenda? Furthermore in questioning modernism is this project not intrinsically questioning the relationship between modernist architecture and socialism? Finally coming to a conclusion as to whether it is indeed a park of the

21st century? Whilst establishing the feasibility of designing for the distant future, in a world dominated by a precarious political situation, focusing specifically on the 1980's . Furthermore it is also important to note the historical and ecological debate surrounding this park, this is a key concern when considering the current environmental crisis we are in. I think it is important to understand how the urbanisation



of "the park", as seen in La Villette, could be seen as a development of the historical idea that the park was a reflection of nature within the city, most prominently held by Olmsted. However within our current environmental crisis, I feel that this was a development that is no longer a representation of the times, it is not a 21st century belief. With growing concerns over the protection and maintenance of the

natural world it could be implied that the urbanisation of our parks is the antithesis of what is required of our age. With the approach taken to "Downsview Park" in Toronto being a greater reflection of our age, and its concerns.

The reasoning for this hypothesis is due to the underwhelming sensation I felt having visited the park. Having been fascinated by the concepts engrained within La Villette, the almost "sci-fi" drawing style and the "overall" amazement the project held over the architectural community at the time, it was almost disappointing to see what the park had become, and in reality, had possibly always been. I need to state here that in this essay I will not be focusing my "critique" on the theoretical basis from which La Villette was established but the physical reality in which it has become. I wanted this to be noted, as I believe that theoretically, the project remains as momentous as the day it was conceived, however the physical reality and theoretical basis do not seem to coincide within its built form, with this being detrimental to the project.

I believe that by carrying out this research I will be able to perform a critical analysis of the Parc de la Villette, from the point of view of the 21st century, whilst also establishing the feasibility of designing for the "distant" future...



go find [@chokedup\\_uk](#) on instagram for more information

BAME people are 50% more likely to live in an area of poor air quality than a white person of an equivalent income

**Ambient air pollution accounts for an estimated 4.2 million deaths per year due to stroke, heart disease, lung cancer and chronic respiratory diseases. Around 91% of the world's population lives in places where air quality levels exceed WHO limits.**

**BAME people are over  
FOUR times more likely  
to die from COVID**

**Black Children are  
THREE times more likely  
to be hospitalised with  
asthma attacks**

**Black Women are FIVE  
times more likely to die  
during childbirth**

Studies have found that there is an impression that people of colour, (particularly black people) are better at withstanding pain than white people, and that black women in particular exaggerate their pain. This may lead doctors or nurses to treat BAME people differently.

A higher proportion of Black and Asian women develop health complications in and after pregnancy, and are more likely to be affected by economic and social issues. However Washington Center for Equitable Growth found that middle class black women are still more likely to die than lower class white women and while health complications are more likely they should not be accounting for 5 times higher death rate in pregnancy.

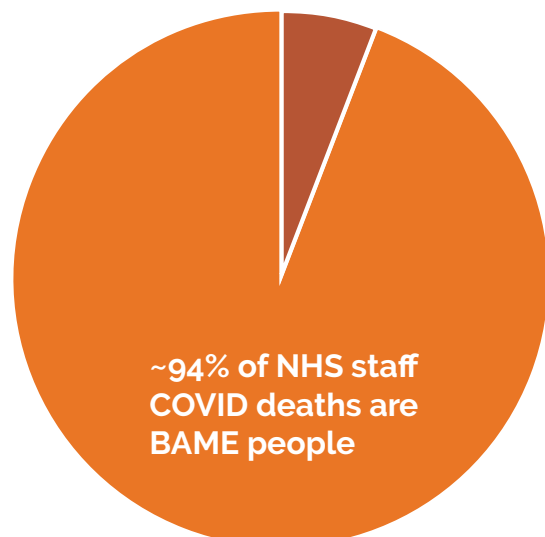
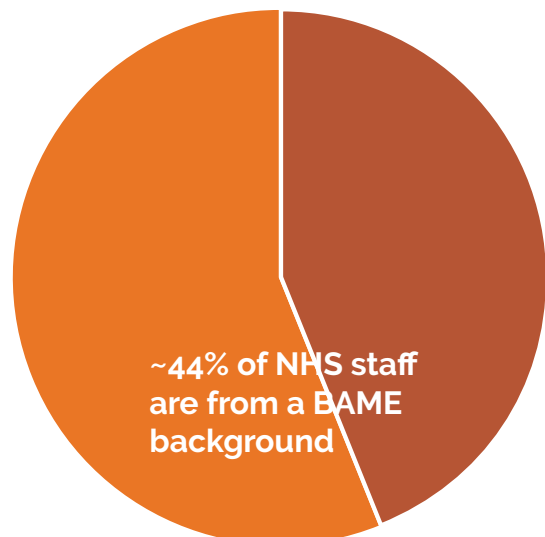
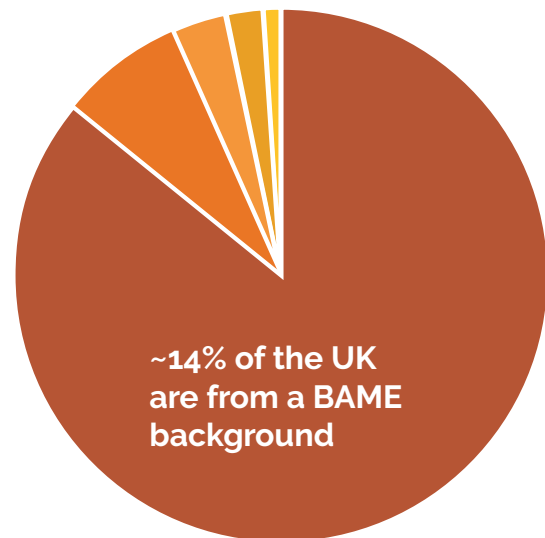
Candice Brathwaite issued a complaint to her nurse that she did not feel right after her Caesarean she felt her concerns were not listened to and was told 'you're overthinking it'. After returning to hospital with septicaemia hours after being discharged she was told 'we're taking you into theatre or you won't be here tomorrow'. This could have been avoided had her initial complaints been taken seriously. She says every time she tells her story more and more people of colour approach her, telling her of their similar stories.

A survey found black people are far less likely to feel as though they will be listened to. Also employees and clients of colour are less likely to complain about issues, as they do not believe people will take them seriously.

<https://www.independent.co.uk/life-style/health-and-families/black-maternity-deaths-women-childbirth-mary-agyeiwaa-agyapong-a9625276.html>

<https://www.ethnicity-facts-figures.service.gov.uk/>

<https://www.bbc.co.uk/news/uk-england-47115305>  
'why is COVID killing people of colour' - David Harewood



# ANCORA ART

Oscar Slacke has started both Ancora art and Street Talk during the past year. We're extremely excited to see where they both go.

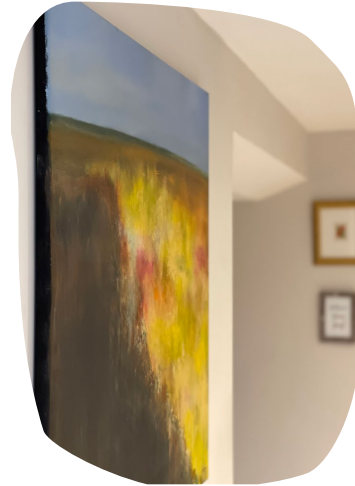
**Ancora**  
www.ancoraart.co.uk  
@ancora\_art

**Street Talk Line**  
@streettalkline  
tel.0333 242 3957

**Ancora Art** specializes in the storage, marketing, sales and distribution of original artworks and prints. Working with a range of emerging, disadvantaged as well as established artists.

### ***Was building the brand fun and exciting or a necessity?***

Much of the framework for the brand was already in place under 'Street Initiative' so it was just a case of touching up a few things and getting new branding in relation to Ancora. It has been super exciting to see how this idea has progressed over the past 6 months and with it so close to being finished, things are finally falling into place. We have had the most amazing support from creatives all over the country and that's what makes it all possible.



### ***Are you approached by artists or do you reach out to people?***

Both, we do most of our recruitment through word of mouth or scouting over social media. However we have had artists approach us wanting to sell their work with us. In the age of social media, you can have artists from anywhere and everywhere and I think that will benefit our diversification of the brand.



### ***What is next for Ancora?***

We aim to be the leading online art gallery in the UK, with competitive rates and a service like no other in the country, we believe that we can help any and every artist to market and sell their work. Alongside online sales, we hope to run pop up exhibitions and events across the country where in which our members and the general public will be able to attend.



# STREET TALK

*Street Talk* is a mental health helpline which provides young people across the UK with a support system and someone to talk to. They have a team of over 70 specially trained volunteers who answer calls of any nature.

## *What is your motivation behind Street Talk?*

Having struggled in the past with mental health issues and realising how lucky I was to be able to get support, I knew that many other people might not get the same support I did, or not feel comfortable enough to reach out. I wanted to do my bit to change that and break down the stigma of asking for help.

## *What's the support been like?*

I can't even begin to explain the overwhelming support I have had from friends, family, colleagues and even just the general public. Especially in the time of the pandemic, it's very humbling to see how many people want to help out - from sharing the number on their social media all the way up to volunteering. I would like to say a massive thank you to Archie and Imogen for their continued support

and hard work with both of these projects, I could not do it without them.

## *What made you set up a new Charity instead of donating time/money to an existing one?*

There are so many amazing charities across the country that I have either first hand been in contact with, or heard about. So I wanted to do my bit and provide a service that I know would work and I know would directly help people in my wider community. Instead of donating money, I wanted to use what I am good at for a higher purpose and directly help people.

## *What would you recommend to other people looking to start a charitable organization?*

Go for it! It isn't as hard as you'd think. You will encounter struggles along the way but waking up every morning knowing that what you are doing is genuinely going to improve people's lives is a wonderful thing.

## *Do you see yourself running these two projects simultaneously?*

Definitely, however I am looking to get to a point with at least one of

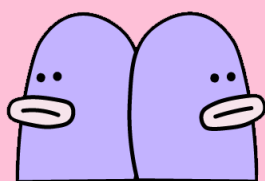
them where I can delegate. I also work in the events sector so I will be doing this alongside that. I hope to continue these projects well into my career, I genuinely love getting up every morning and doing the work I do, at times it is a lot, however it is 100% worth it.

## *Covid has negatively impacted both mental health and the arts industry, has this played in your decision to work in these fields?*

Even before the pandemic I had a real interest in mental health, however I would say the pandemic enabled me through both motivation and time, to create both of these projects. The art world is growing at an exponential rate with the switch to e-commerce being the driving factor in that. People's mental health is rapidly declining and we are seeing more people struggle due to external pressures more than ever, especially in the younger generation. However mental health is also being talked about now more than ever which I think in the long run will have a positive impact.

100% Anonymous

100% free



**FEELING DOWN?**

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*Maria  
'Masha'  
Motchalnik*

*BA Archi-  
tecture  
3rd Year  
Project*

[www.mashamotchalnik.com](http://www.mashamotchalnik.com)

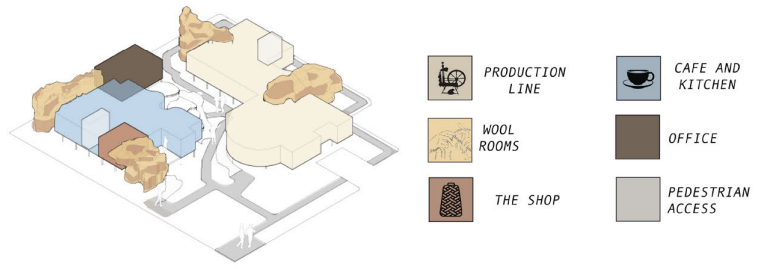
[@missmotchalnik](https://www.instagram.com/missmotchalnik)

[maria.motchalnik@outlook.com](mailto:maria.motchalnik@outlook.com)

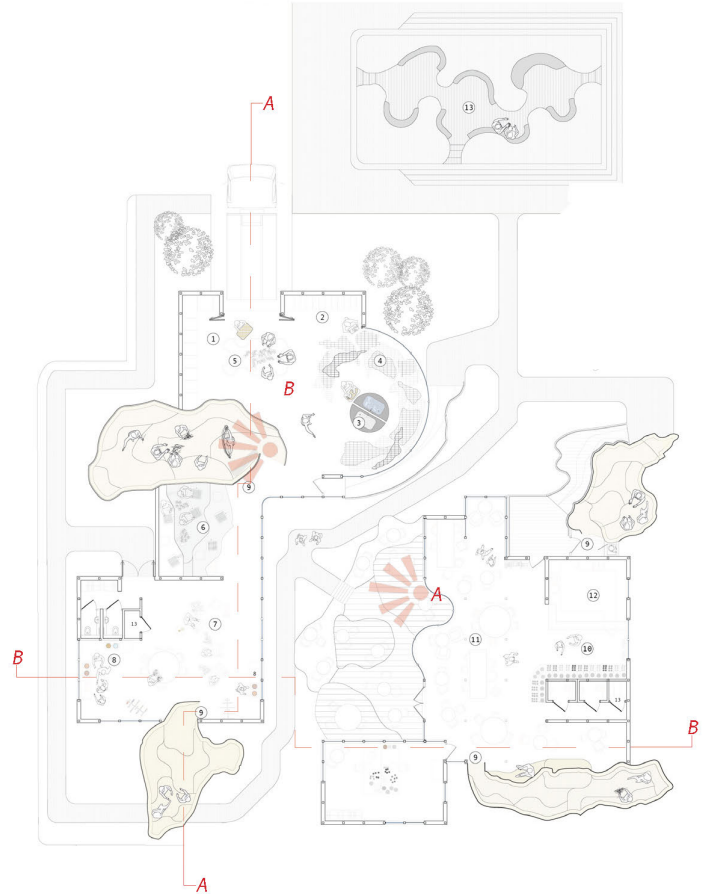


Wooltham forest-Yarn lab” is a local yarn FACTORY”. It works very tightly with the local community by connecting key spaces: The Fashion Hub, Brooks Farm as well as the yarn triangle. The wool is grown and maintained by a local farm. ‘The production line’ is maintained by the members of the Yarn Triangle, while the finished Yarn is sold to the public bringing economic enrichment to the knitting community and the creative borough of Waltham Forest. The process is outlined below.

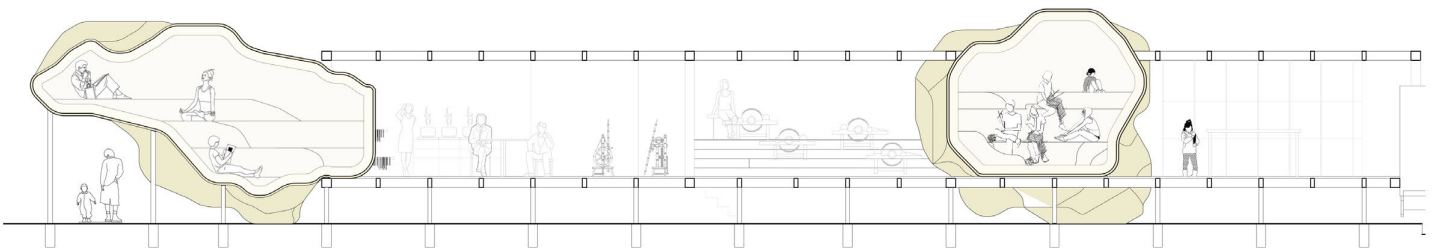
This projected was completed as part of the final year of the degree at Univeristy of Westminster. For more work, visit mashamotchalnik.com.



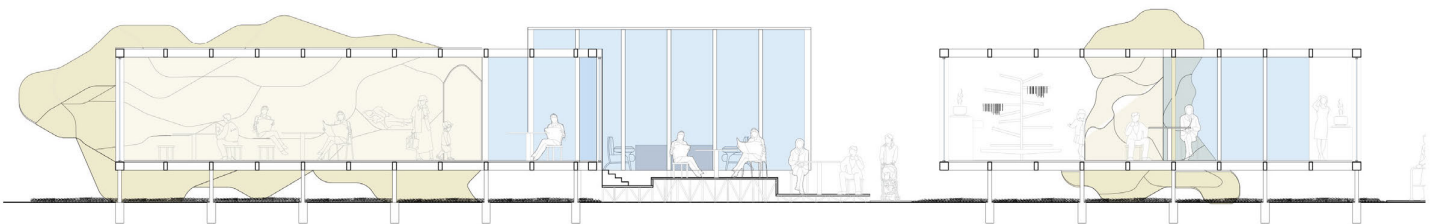
PROGRAMME OUTLINE



GROUND FLOOR PLAN



SECTION AA



SECTION BB

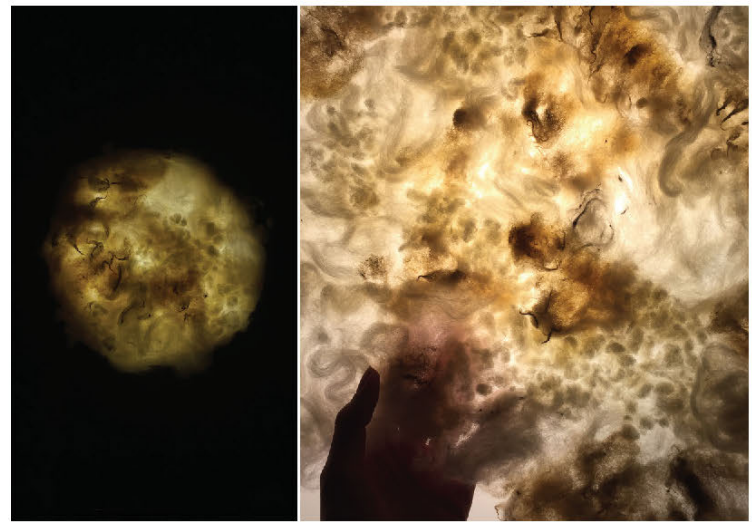
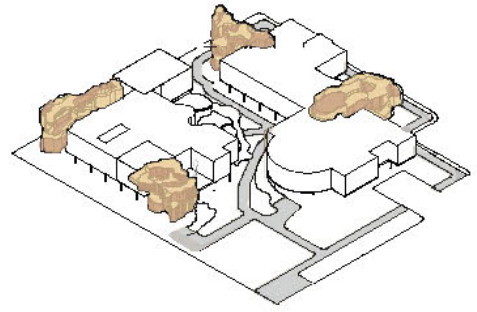
Wooltham Forest-Yarn Lab -  
your local yarn factory

## WOOL

### FIBRE REINFORCED PLASTIC

Technical experimentation process for creating Fibre Glass where the primary fibre is wool. This material would be used for the exterior of the Wool Rooms similarly to the way fibreglass was used at the 2014 Serpentine Gallery Pavilion.

Although, this material was developed specifically for this project, this unique fabric is now used for handmade lamps available for order. Contact via Instagram or e-mail.



*Masha, completed her Architecture BA degree with first class honours from The University of Westminster last summer (2020)*

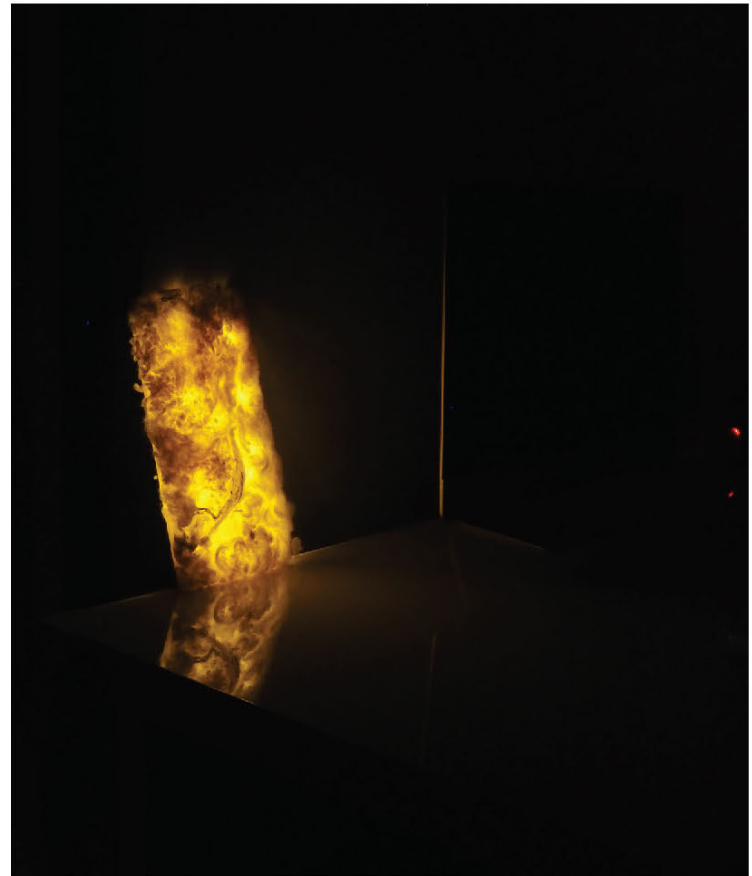
Go check out her online portfolio/website which also features some of her beautiful photography, intricate models and fascinating material studies as well as all of her university projects and her cv

**[www.mashamotchalnik.com](http://www.mashamotchalnik.com)**

Contact Masha through her website, via her email address or on instagram linked below

**[maria.motchalnik@outlook.com](mailto:maria.motchalnik@outlook.com)**

**instagram : [@missmotchalnik](https://www.instagram.com/missmotchalnik)**





# ART + DESIGN WORDSEARCH

B O L G N E O C L A S S I C A L  
C I Z P X C P J D M B K Z O L X  
A M O D E R N I S M A R C N I H  
O P K D O L K N F A U V I S M N  
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N M I S E R P V K E M H N V M T

**IMPRESSIONISM**

**BAROQUE**

**DADA**

**FAUVISM**

**CONSTRUCTIVISM**

**DECO**

**GOTHIC**

**CUBISM**

**BAUHAUS**

**SURREALIST**

**MODERNISM**

**NEOCLASSICAL**

# Contemporary Architecture 8

## *the case for considered design*

Humans struggle to let go of the past, this sentimental attachment has meant the preservation of many important moments in history, however it has also led to a reluctance to move on. We can all appreciate work by ancient civilizations; they're a part of history, and should be protected, but no serious architects are looking to build another Chichen Itza. So why do we feel the need to carry on building and designing modernist, International style, and other styles of the past?

There are great examples of this work which will be protected, but it's time to move on - 'moving on' doesn't mean creating a building without renaissance's beauty or modernists ruthless practicality. It means taking lessons from the past while adapting and expanding on them. It means creating architecture which is beautiful, functions impeccably and which simultaneously tackles current issues such as climate change, biodiversity loss, social and economic inequality.

We need to be drawing inspiration from the positive aspects of architectural history without merely re-building it. We need to be looking at more than our own experience in buildings, we need to be looking at the buildings interaction with local communities, local ecosystems, wildlife, different social groups, the projects embodied carbon footprint and energy use - we need to consider these issues throughout the projects lifetime, from the first drawing to the demolition (or alternative) - This is a lot of work before construction

can begin, however it is the way architectural and design fields will help our species (and many others) survive.

Reversing our impact on the natural world (from one of detraction to contribution) while rectifying social injustices sounds, well ... difficult, but humanity has already seen rapid and radical changes to society, culture and our relationship with the environment. So why doubt we can do it again? The built environment influences the way of life for nearly all of humanity, however it is easy to forget that it also hugely influences the natural world. From drainage and sewage systems to highrises and powerplants it is becoming increasingly difficult for anyone (or anything) to avoid human interference. Unfortunately the collision of these natural and unnatural worlds is an uncooperative one, too often these two worlds see each other as a series of obstacles and threats instead of opportunities. We as designers need to rethink our relationship with the natural world and consider how living, working, building and designing alongside nature can be mutually beneficial.

I am confident our generation will see this change realised, however for every decade, year and month we delay change, the consequences become more dire. Architects and designers need to truly consider (at all stages of design) how their project (however big or small) will interact with and utilise the environment in a way which will benefit society, the environment, and will also retain/increase

profit and quality. The following considerations at a minimum need to be accounted for throughout any projects lifespan.

### *Site Considerations*

\_What is to be done with what is previously on the site whether this is an empty field, or an existing building. Can materials be salvaged, used or sold/distributed with value.

\_Consider the local area and what the site was previously providing to it, what is needed in the design to promote the positive aspects of the community and ecosystems instead of degrade them?

\_Consider available and abundant natural resources on site, can these be used whether in construction or in the finished project?

\_What materials will be used, how are these produced, where do they come from and why them. (because thats what we normally use is not a correct answer)

\_Consider carbon, environmental and social footprints? Are the materials toxic or unhealthy for humans or nature?

### *Construction considerations*

\_Can we reduce the impact on the local area (environmentally and socially), such as not building at unsociable hours, limiting heavy machinery use, reducing road closures/blockages, and limiting noise and waste pollution etc?

\_How can the construction benefit the local area, are you employing local people or training unskilled people? Can sections (such as green spaces) be finished first and begin benefiting the local ecosystem and community before the rest of construction is complete?

### Use and lifetime considerations

\_How will the building benefit the client and users - will it be cost effective, produce a positive environment with natural lighting, use passivhaus techniques to reduce power usage and will it look good?

\_How will the building benefit the ecosystem - is a green roof or walls and planting with local species enough? This will largely depend on the location of the project.

\_How will the building benefit the local community - are there spaces which can be enjoyed by all, are you blocking daylight or sightlines etc?

### Demolition/After-life considerations

\_What happens to interior materials (carpets, floorboards etc) can these be re/up-cycled?

\_What happens to construction materials (brick, steel etc) - is the steel treated in a way it can be easily recycled; will materials eventually decompose to benefit soils?

\_Consider the foundations and underground floors?

\_Consider the project being open for adaptation and repairs over time, with the ability to replace parts,

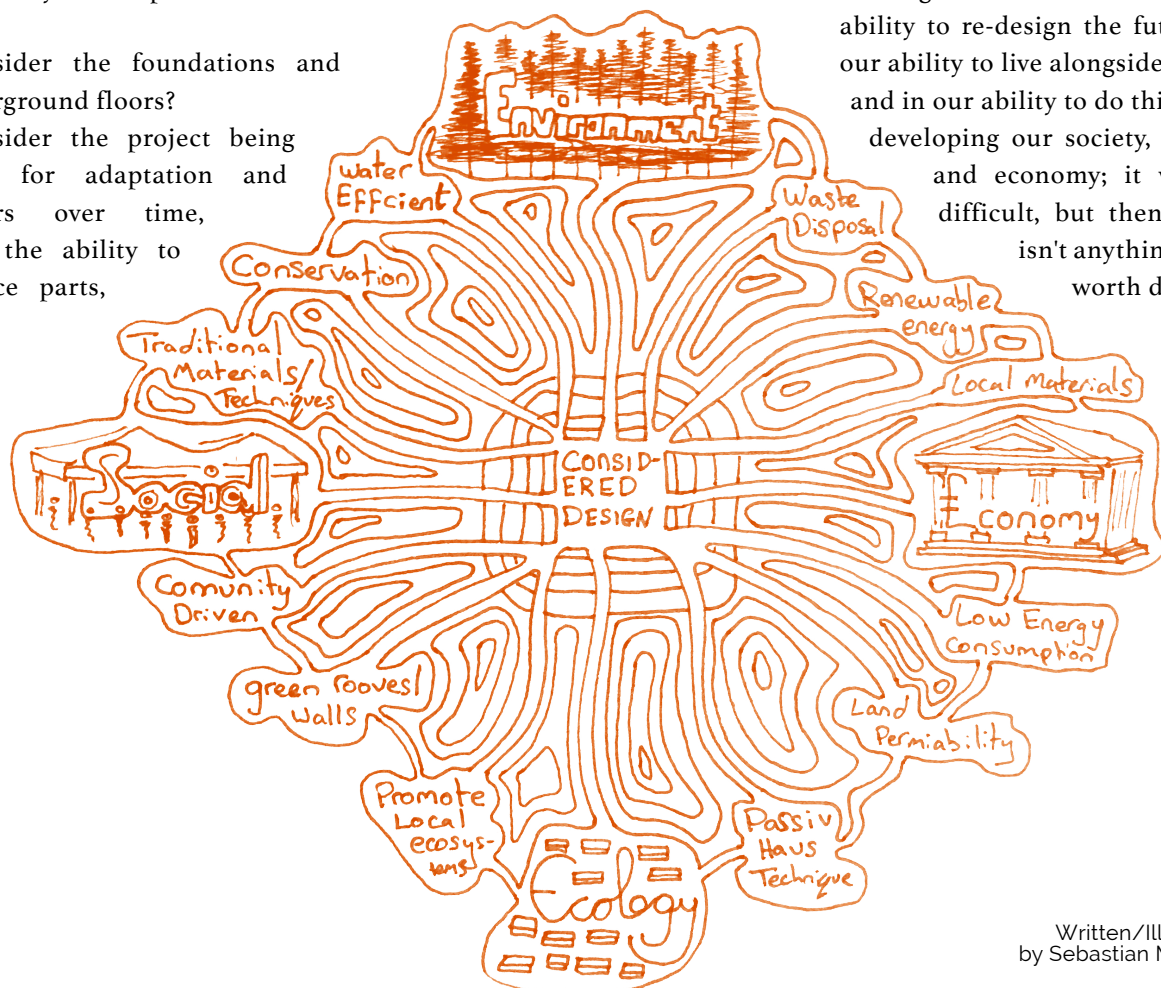
and even expand, allowing the function to change.

There are several examples of projects using innovative materials, techniques and ideas in order to reduce the negative impact of their buildings. The Cork House by Matthew Barnett-Howland, Dido Milne and Oliver Wilton is contemporary and luxurious, sacrificing nothing by using a natural, waste resource which would biodegrade if left untreated. Many projects by William McDonough and Partners are also extremely interesting; implementing their Cradle to Cradle Design Framework into architecture pushes designers toward more wholistic considerations before, during and after the building's lifespan. As well as these, much of the work by Laurie Baker is particularly inspiring, who used local construction methods to produce

truly affordable and energy efficient buildings to benefit local communities and families.

Unfortunately sustainability is not enough at the moment, we have a lot to make up for and it is time we start making a positive change for the world. Many designers use varying techniques to ensure their local ecosystems and communities benefit from their projects; however these projects should be the norm, not the exception. These projects need to be celebrated over a shiny new skyscraper which ignores any original thought; as great projects should lie in their ideas, not in the resolution of their renders.

We will develop new strategies, new materials and re-discover ancient techniques, re-shaping the future of architecture and design. We have lived harmoniously alongside earth before, and we can do it again. I am confident in our ability to re-design the future, in our ability to live alongside nature and in our ability to do this while developing our society, culture and economy; it will be difficult, but then again, isn't anything that's worth doing?



Written/Illustrated by Sebastian Mortimer

vittoria



# Amber Vittoria



[@amber\\_vittoria](#)  
[www.ambervittoria.com](http://www.ambervittoria.com)

Having been quite an illustrative graphic designer in school, upon graduating, I quickly learned I preferred to illustrate. I worked full time as a designer and art director for several years while freelancing during evenings and weekends as an illustrator. Over time, I had the ability to freelance full time, left my design job, and have been freelancing since.



Vittoria

***In terms of formal training in art and illustration how did this influence your style or success?***

Having been quite an illustrative graphic designer in school, upon graduating, I quickly learned I preferred to illustrate. I worked full time as a designer and art director for several years while freelancing during evenings and weekends as an illustrator. Over time, I had the ability to freelance full time, left my design job, and have been freelancing since.

***How do you feel about digital art compared to physical, and do you believe that combining these mediums is the future of illustration and contemporary art?***

The future of illustration will hopefully be embracing whatever style feels most authentic to the artist. I personally love to make fully analogue work and combine analogue/digital, but seeing people work most authentically to themselves brings out the best art.

***Do you believe digital artwork can be as powerful and moving as a physically created piece?***

Yes! The horrific current trend of belighting digital artwork is awful; as long as the piece has a strong point of view, frankly who cares how it is created, so long that the creation isn't harmful.

***Presenting beauty and fun alongside genuine and meaningful depictions of femininity is something you consistently include in your work. Do you see these issues as your main source of inspiration?***

It was difficult to envision myself or look up to too many living female artists, as most world-known artists were men. Because of this, I wanted to depict women in a way that I saw myself - more honest and deep than the troped religious/maternal/sexual depictions I was shown my entire life. With that said, my work evolves as I evolve as a person.

***How important is it to balance making a living and gaining popularity while retaining your artistic integrity.***

I feel this is a false equivalency; taking projects to put food on the table and pay rent is important, and the fact that one is doing so does not strip them of artistic integrity. The ability to support oneself with their art, even if some projects bend more towards the client vision, is incredible.

***Are there any suggestions for others looking to follow you into art and illustration you would like to share?***

Every person has a specific, different path, and if you are reading this and unsure how to move forward, I can try and help with advice to the best of my abilities: [amber.vittoria@gmail.com](mailto:amber.vittoria@gmail.com)



Go donate to help make public spaces safer at

[www.unwomenuk.org/safe-spaces-now](http://www.unwomenuk.org/safe-spaces-now)

While it might feel strange colouring in these horrible facts in lovely colours, interacting with the information will help bring it to more peoples attention and help you to remember them better



# Bee Hype, Glorified or Justified?

by Rupert Bennett

Bees often make it into media stories that portray an almost apocalyptic vision of future life should they become extinct, due to their role as one of the most important plant pollinators. The number of different plant species bees visit and the ease with which they can be commercially managed as livestock contribute to their importance, however, are these pollinators roles in food production and maintaining biodiversity exaggerated?

Supposedly reliable sources such as a senior pesticide regulator at the Environmental Protection Agency stated, 'As you well know, pollinators are responsible for nearly one in every three bites of food you eat.' As crops such as wheat, corn and rice are wind-pollinated therefore are not dependant on bees, yet account for 50% of the world populations plant-based diet, this is a considerable overestimate. In fact, the 12 crops that form 90% of the world's food source are all wind-pollinated, self-pollinated or undergo asexual reproduction. So, what plants do bees pollinate, and what other services do they offer that cause them to be held in such high regard? In terms of biodiversity around 80% of Europe's wildflowers rely on pollinators for survival. Not only this, but the honey industry accounted for around \$7 billion in the US alone in 2016 and renting bees for their pollination services for approximately \$100 million in Australia. Bees most significant contribution comes from crops that bees do pollinate, including nuts (almonds), seeds (sunflower seeds), fruits (apples) and tubers (squash);

however, it would be unfair to simplify it into such a black and white picture.

Some crops do not solely rely on insects for pollination; still, they provide an increased yield, and pollination by more than one species of bee can have beneficial implications on the fruit's properties. In total, bees contribute an estimated \$153 billion to human society annually. Despite distortions in the media and difficulties measuring the exact scale of the service given, it is evident that bees do offer a vital pollination service, preserve biodiversity and contribute significantly to the global economy. Bee's importance and our reliance on them are concerning as their numbers have been steadily declining over the past years.

Populations are under threat from three main interlinking factors: nutritional stress, increasing pesticide use and emerging infectious diseases (EIDs). Nutritional stress has risen due to land-use intensification and monoculture agriculture, resulting in less floral diversity. This not only effects the makeup of the diet; it also increases the time and distance of foraging trips to fulfil their nutritional requirements. Studies have shown a correlation between floral diversity and the availability of certain key genera of plants (including *Trifolium* – clover and *Rubus* – blackberry) and quality of "bee bread" (the mix of pollen and nectar stored in the hive for food), suggesting the decrease in plant biodiversity may result in the lack of

crucial nutrients in bee diets.

Nutritional stress makes bees more susceptible to pathogens and less resilient to poisoning by pesticides and is linked to colony collapse disorder as a secondary factor that exacerbates the collapse rather than initiates it.

The increased use of pesticides, namely a group of insecticides called neonicotinoids, has been widely held responsible for bee losses as they cause a range of adverse side effects in bees, including behavioural and reproductive impairment. Neonicotinoids gained popularity due to their specificity to insects resulting in diminished collateral damage to mammals in farmed areas. Other pesticides, including acaricides, herbicides and fungicides have also been shown to put pressure on bee populations as larvae are partially fed on pollen which can contain high doses of these pesticides resulting in mortality or altered physiology, reducing fitness.

Bees are susceptible to numerous pathogens of which RNA viruses such as Chronic Bee Paralysis Virus, the parasitic mite *Varroa destructor* and the microsporidia *Nosema ceranae* are some of the most notable, contributing significantly to annual bee losses. Many bee species are eusocial and, as a result, are more susceptible to pathogens due to certain behaviours such as grooming, close proximity between individuals in the hive and genetic relatedness. The number of EID's are increasing due to the increased international trading arising from the recent increase in beekeeping popularity. This increase in trade has assisted in the transmission and circulation and adds new pressures

to already struggling populations.

All three of these factors lead to a decrease in bee health and a weakened immune response, contributing to the decline in bee numbers by reducing fitness and increasing mortality.

But what can we do to solve or at least mitigate some of these issues? Maintaining wildflower borders to fields and hedgerows encourages floral diversity and provides bees with the nutrients they require. Discontinuing or slowing the use of pesticides, naturally, would come at a cost to farmers livelihoods; using natural enemies as a pest control method can have far fewer adverse environmental effects. Indeed, neonicotinoids have now been banned in the EU and UK except for use on specific crops which would otherwise become economically unviable to grow. This begs the question of what will be used instead. If farmers resort to previously used more general pesticides, will these have an even worse effect? The increase in EIDs is worrying and further studies are being carried out into the driving factors. With a better understanding of the cause, solutions can then be formulated to protect our bees.

In conclusion, although bees have been given a vast amount of media coverage, some of which has slightly inflated their roles, it would be wrong to say they are glorified. Their contribution to the natural world and our economy is indisputable and should they become extinct it would result in large losses for both. The media hype that has been created around bees has resulted in their protection, a necessary tool to alert the public to the risks they face and as a result, I'm placing bees firmly in the justified section.



This piece was researched and written by Rupert Bennett.

In order to help our bumbly buddies

1. Plant a collection of native and wildflowers, and leave some areas of your garden wild.
2. Buy/make an insect/bee hotel these small constructions provide a habitat for bees and other insects
3. Reduce your intake of honey, and when you do buy honey, make sure to get organic sustainable honey, from local and individual beekeepers. Look for labels such as “balanced beekeeping” (taking the honey only when it’s in abundance)

For more information visit [www.wwf.org.uk/updates/how-bee-friendly](http://www.wwf.org.uk/updates/how-bee-friendly)

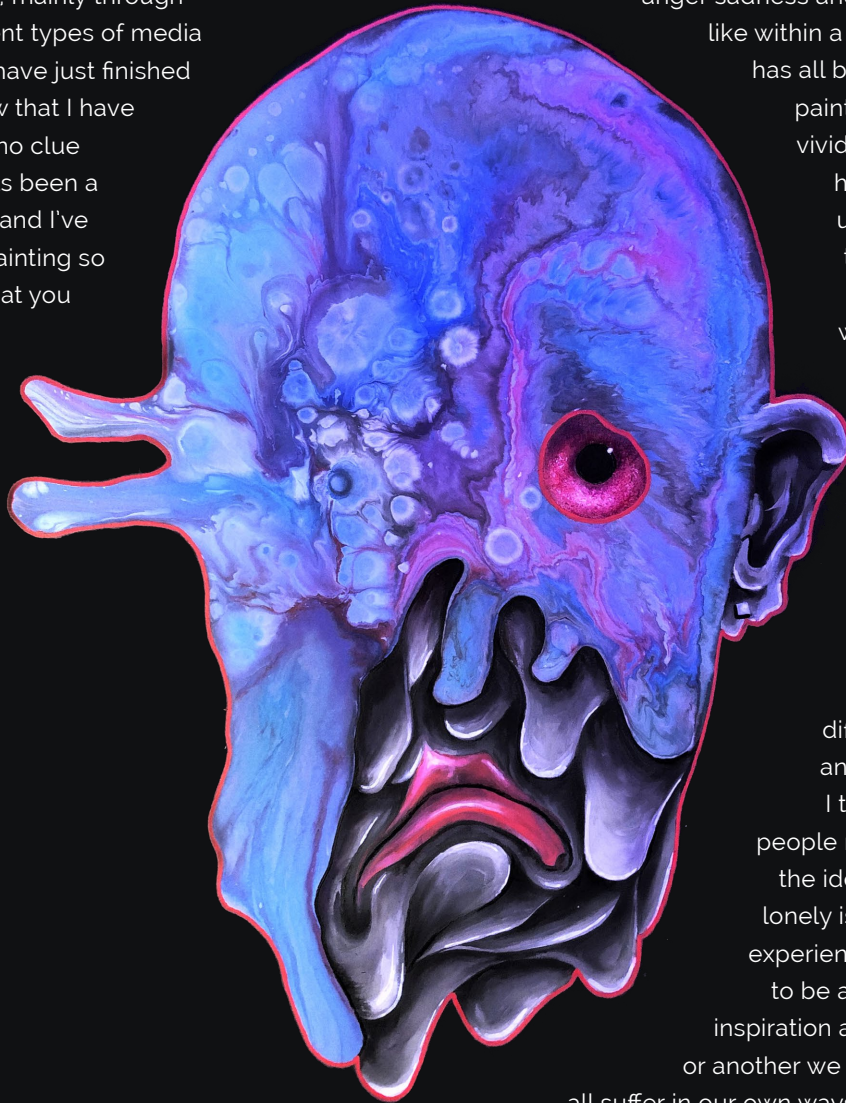
[www.friendsoftheearth.uk/nature/10-easy-ways-help-bees-your-garden](http://www.friendsoftheearth.uk/nature/10-easy-ways-help-bees-your-garden)



Quedi  
2020

# RUEDI

'I am a new artist from the Midlands . I was born and raised in Lincolnshire in a small village in the middle of nowhere and when I was younger, art was one of the only way to escape out of my environment and mind. Through out my work I like to explore human form and emotion, mainly through portraiture, different types of media and expression. I have just finished university and now that I have graduated I have no clue what's going on. Its been a very strange year and I've spent most of it painting so I hope you like what you see.'



In all work i like to explore human emotion, I like to imagine it as a physical energy running throughout our bodies, my work focuses on how to visualise this energy and express it through different Media, this collection peels back the skin and tries to show you what

anger sadness and confusion might look like within a person. This collection

has all been done using acrylic paints in different ways, the vivid and complex patterns have been produced by using a liquefied acrylic that has been made by simply adding some water to the base paint,

this allows the paint to be mixed and manipulated in amazing ways.

My most recent work has been about refining these ideas and trying show people in pain, and the different ways people try and hide it, in some ways

I think I'm trying to make people more comfortable with the idea that feeling sad and lonely is normal and everyone experiences but it doesn't have to be all bad it can be a great inspiration and motivator. One way or another we all wear masks and we

all suffer in our own ways. I was diagnosed with depression a few years ago and art has been a great way to channel these shitty feelings and turn them into something pretty and when people relate to your work and understand where it comes from it can make you feel a lot less Lonely.

***The Liquid State Collection  
by Jack Ruedisueli***



Find Ruedi's Instagram and Website below  
[@ruedi\\_art](#)  
[www.ruediart.com](http://www.ruediart.com)

# Oceans Quiz

Circle your answers and then refer to the back page to check how you did, dont hesitate to let us know how you did :)

What Percentage of Earth's surface is Water?

- a) ~50%    b) ~60%    c) ~70%    d) ~80%

What percentage of the Seafloor is mapped (with modern methods)?

- a) ~5%    b) ~12%    c) ~26%    d) ~50%

What percentage of our atmosphere's oxygen comes from marine life (predominantly Algae)

- a) ~20%    b) ~35%    c) ~55%    d) ~70%

What is the biggest contributor to plastics in the oceans? (hint: it accounts for over 70% of macro plastics)

- a) Fishing gear    b) Resturant/Cafe waste    c) Household waste    d) Industrial packaging

How many Dolphins, Whales & Porpoises are killed as bycatch anually?

- a) ~10,000    b) ~60,000    c) ~180,000    d) ~300,000

How many times would the UK fit inside the Great Pacific Garbage Patch

- a) ~2.4x    b) ~4.7x    c) ~6.6x    d) ~8.5x

Bottom trawling anually releases as much Co2e as what other industry

- a) Rice Cultivation    b) Air Travel    c) Railways    d) Shipping



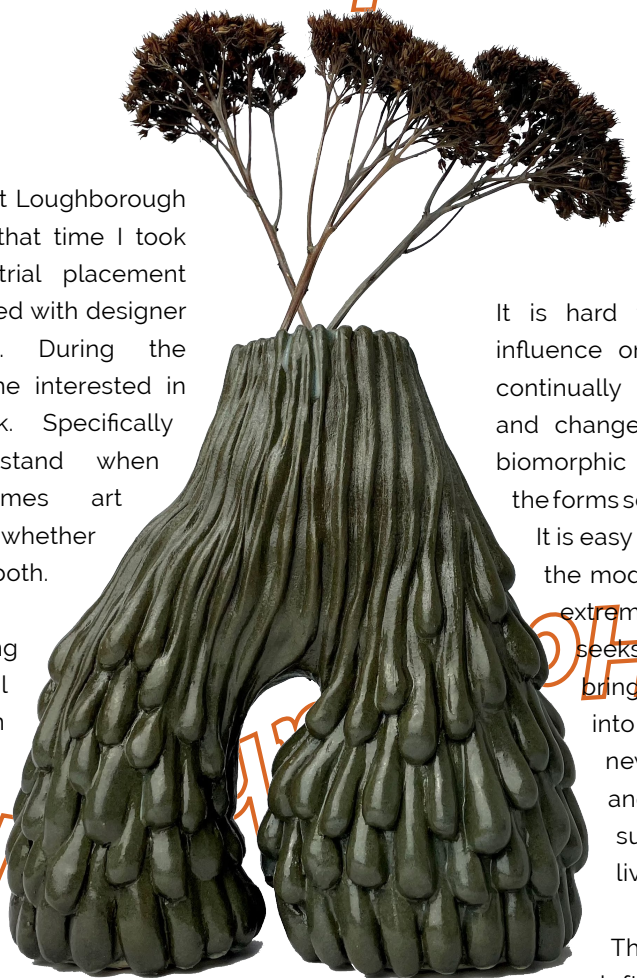
Hannah Simpson Studio Hannah Simpson



I studied Fine Art at Loughborough University, during that time I took part in an industrial placement year where I interned with designer Nacho Carbonell. During the internship I became interested in functional artwork. Specifically trying to understand when something becomes art or design and whether something can be both.

I didn't start working with ceramics until after university in January 2020 as my mum bought a kiln off of ebay, so I gave it a go and fell in love with clay as a material.

Hannah Simpson Studio began in June 2020 when I set up my Etsy shop. Since then I have sent work all around the world, carried out commissions and expanded my range considerably however, I am still learning and experimenting, and cannot wait to see what another year will bring!



It is hard to pin-point just one influence on my work, but I am continually fascinated by nature and change. All of my work has biomorphic characteristics, often the forms seem to be coming to life.

It is easy to fall into a routine and the modern way of life is often extremely repetitive. My work seeks to break this cycle by bringing something unique into the room, inspiring new conversations and bringing a hint of surrealism into our daily lives.

The monsters (bottom left) are slightly different, they began during lockdown, simply as experiments but I had such a great response from people online saying how uplifting they were that I decided to continue to make them. (plus I like love having them around!)



Find Hannah on Instagram @hannahsimpsonstudio or at [www.hannahsimpsonstudio.com](http://www.hannahsimpsonstudio.com)

JENNIFER · LEWIS



Instagram  
[@\\_jenniferlewis](https://www.instagram.com/_jenniferlewis)

Website  
[www.jenniferlewis.co.uk](http://www.jenniferlewis.co.uk)

## ARTIST STATEMENT

MARCH 2021

I AM ORIGINALLY FROM ROME, ITALY, BUT HAVE LIVED IN THE UK FOR THE PAST 7 YEARS. I STUDIED ILLUSTRATION AND PRINT-MAKING AT UNIVERSITY IN BRISTOL, WHERE I LEARNED AND GREW AND CHANGED MORE THAN I EVER COULD HAVE IMAGINED WHEN LEAVING HOME.

MY FAVOURITE COLOUR IS PINK, I LOVE THE COUNTRYSIDE, POETRY AND VINTAGE CAMERAS.

I USE DRAWING AS A WAY TO GROUND MYSELF, TO DISASSEMBLE AND EXAMINE PAST AND PRESENT MOMENTS OF MY LIFE. MY WORK IS AN INTERPRETATION AND EXTENSION OF MY MEMORIES AND EMOTIONS.

IN MY WORK I EXPLORE TOPICS THAT RANGE FROM EXISTENTIAL QUESTIONS LIKE "WHAT IS IT ALL FOR?" TO THE IDIOSYNCRASIES OF DAILY RITUALS, TRYING TO MAKE SENSE OF IT ALL THROUGH HONESTY AND SOMETIMES HUMOUR.

NATURE IS VERY STRONGLY CONNECTED WITH THE THEMES I TACKLE IN MY WORK, BECAUSE NATURE IS ONE OF MY BIGGEST SOURCES OF INSPIRATION. VERY MUCH LIKE THE ACT OF DRAWING, BEING IN NATURE HELPS ME FIND TRANQUILITY AND IS A SPACE IN WHICH I CAN LISTEN MORE CLOSELY TO WHAT IS HAPPENING BOTH AROUND AND WITHIN ME.

I WISH TO MAKE WORK THAT IS RELATABLE THROUGH ITS HONESTY, THAT EVEN IF EXTREMELY AUTOBIOGRAPHICAL, REMAINS SOMEWHAT OPEN TO INTERPRETATION, ALLOWING THE VIEWER TO ATTACH THEIR OWN EXPERIENCE AND MEANING TO IT, WALKING AWAY WITH A SENSE OF SHARED EXPERIENCE AND TOGETHERNESS.



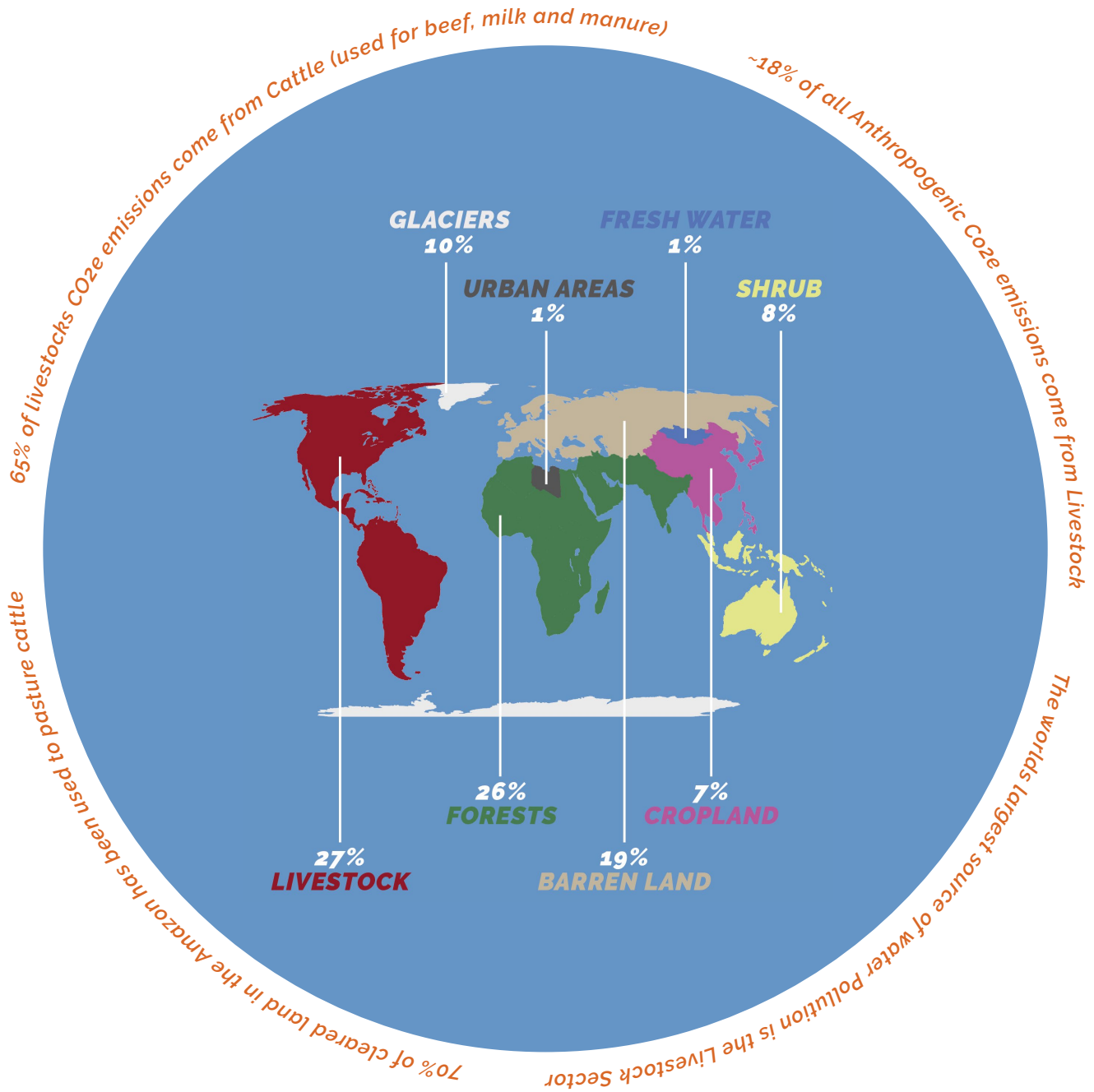
'Casa - Home'



'Devon Aquatint'

IS IT  
OKAY  
TO DRINK  
BEER  
ALL DAY?

'Lockdown 3'



# Over 1/4 of Earth's surface is used for Livestock

<https://ourworldindata.org/land-use>

<https://www.bloomberg.com/news/articles/2019-08-22/the-burning-of-the-amazon-in-7-maps-and-graphs>

<http://www.fao.org/news/story/en/item/197623/icode/>

<http://www.fao.org/3/a0701e/a0701e07.pdf>

# SELLING DIGITAL ART FOR OVER £50,000,000 ONLINE

Digital artist Mike Winkelmann (aka Beeple) is among the largest NFT creators. The individual sale for 'EVERYDAYS: THE FIRST 5000 DAYS' is the largest NFT sale to date and the third largest art sale of any living artist (despite it actually being a collation of over 5,000 works which Winkelmann has been producing since 2007) The winning bidder paid in Ether (the token from the Ethereum blockchain)

Digital art has been a rapidly growing market and (currently) the best way to trade these artworks are through something called NFTs.

NFT stands for Non-Fungible Token. They are linked to regular cryptocurrencies such as Bitcoin or Ethereum, however unlike NFTs these popular coins are fungible, meaning that they can be traded for a different coin and they can also be cut up providing you with half a bitcoin etc (a bit like regular currency).

A piece of cryptoart which is a non-fungible token, (NFT) cannot be broken apart, and cannot be swapped for another NFT without entering a specific marketplace.

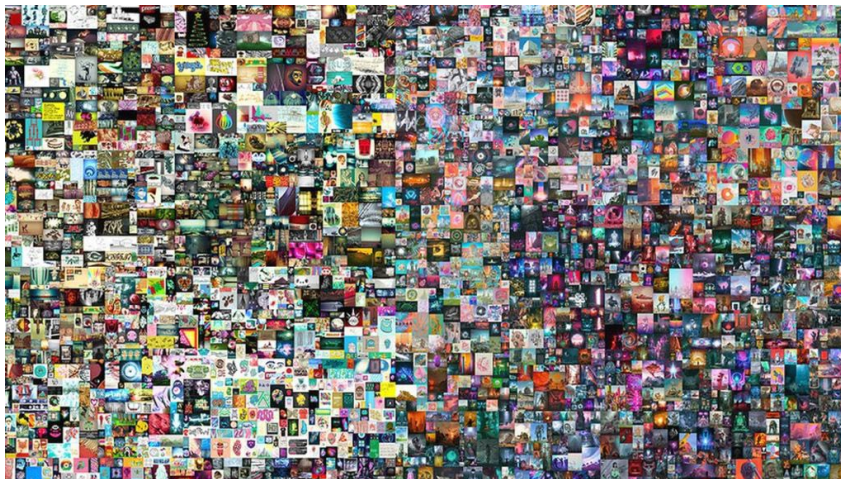
NFTs / Cryptoart are pieces of metadata which include images, links, file creators, datestamps, contracts/texts, the purchaser of the NFTs etc etc. They are what makes digital art tradable. Each NFT can be considered a trading card with an individual value, however this value is largely affected by the general market value of NFTs as a concept, the Ethereum network and

cryptocurrency in general.

This intricate web within which Cryptoart exist is the reason many are nervous about investing in digital art as crypto-currencies (such as Bitcoin) are not exactly known for their stability...

Another reason people may be sceptical of this new method of trading is the huge environmental impact of Cryptoart, NFTs and Digital Currency in general.

To make one bitcoin (or any other crypto token), you need 'miners' who compete against eachother with specialised software to solve puzzles in order to validate blocks on the cryptocurrencies'



blockchain. A successful solution (which is exponentially rare) rewards the miner with the new coin. The more a computer "works" (the more energy is expended) the more competitive it is. You can think of it as a lottery, with every kilowatt-hour a ticket. This process is called mining.

As cryptocurrencies become more popular their value increases. As their value increases more people look to mine for these tokens, however the more people mining means the chances of finding tokens is reduced. Meaning more power is committed in order to improve chances of finding tokens. The reason behind this

is to keep the rate of new tokens mined the same (1 bitcoin 'coin' is mined roughly every 10 minutes)

To solve the problem of more computers mining, the proof of work puzzles get harder. Miners get more computers, better GPUs. The puzzles get harder. Miners move to places with cheap electricity. The puzzles get harder. Miners retrofit warehouses, air-condition shipping containers. The puzzles get harder. Monumentally harder. After over a decade of a growing cryptocurrency market, what we've been left with is a financial network that uses more energy than Argentina.

Energy production is the largest CO2e emitter in the world and while a reported nearly 40% of the power used to mine cryptocurrency is coming from renewables this is still an enormous amount of energy which is being taken from the grid. Even if all electricity production was 100% renewable

there are still carbon impacts in the production of renewable energy sources (dams, windmills etc) The industry needs to resolve this issue, but this will be hard to do with no regulatory structure or federal oversight (as they are currently operating).

<https://everestpipkin.medium.com/but-the-environmental-issues-with-cryptoart-1128ef72e6a3>

<https://www.wired.com/2010/04/are-carbon-offsets-really-offsetting-anything/>

<https://www.vice.com/en/article/jgqz73/beeple-nft-sells-for-dollar69-million-in-christies-auction>

Written by Sebastian Mortimer

# Bellinda H.Y. Chen

My work is about a longing and yearning desire for something that we cannot seem to reach; it is unknown, but buried somewhere too close, deep within ourselves. We sometimes get hints and moments of a millisecond flashback from this realm, but then they vanish swiftly, and all that is left is a feeling and what becomes a glimpse of an abstract memory. Almost like the moment you wake up from a vivid dream, when all that is left are emotions and uncertain narratives. They linger and become a part of you; drifting and wandering within these voids, and drawing you closer and deeper into their absence. And there, they are real; they are the realities that live within ourselves.

My paintings explore the uncanniness of these unknown realms that exist in the human

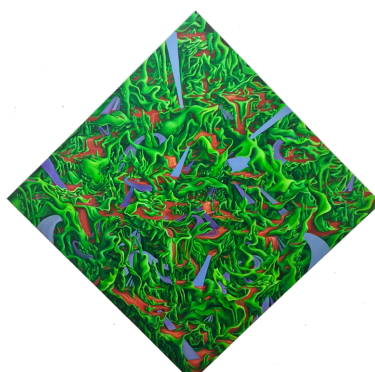
subconsciousness. They often resemble some sort of maze or prison, complex but interconnected, and are influenced by a profound



sense of longing and loss, but also a strange sense of hope and comfort. The otherworldly

landscapes are infused with dream-like, surreal sensibility, abstract in existence, and they blur the lines between abstraction, figuration, and narration. I want to explore the notion of unknowing and the process of liberation through the act of becoming and transforming, bringing focus on their own tensions. The unknown, withholding the truth, is like an infinite loop that enables us to continually re-imagine the possibilities of the human experience.

My work is a psychological journey of search for an alternative reality that escapes from the world that we set for ourselves, that is perhaps caged in our own beliefs, attitudes, and perspectives. By exploring outside the limits and framework of our narrow rationalism, it is an attempt to reveal a glimpse of the infinite possibilities of life.





Find more info and work on instagram  
[@gorillabelinda\\_art](https://www.instagram.com/gorillabelinda_art)  
or email us or Belinda at  
[email.totum.studio@gmail.com](mailto:email.totum.studio@gmail.com)  
or [Info@belindahychan.com](mailto:Info@belindahychan.com)

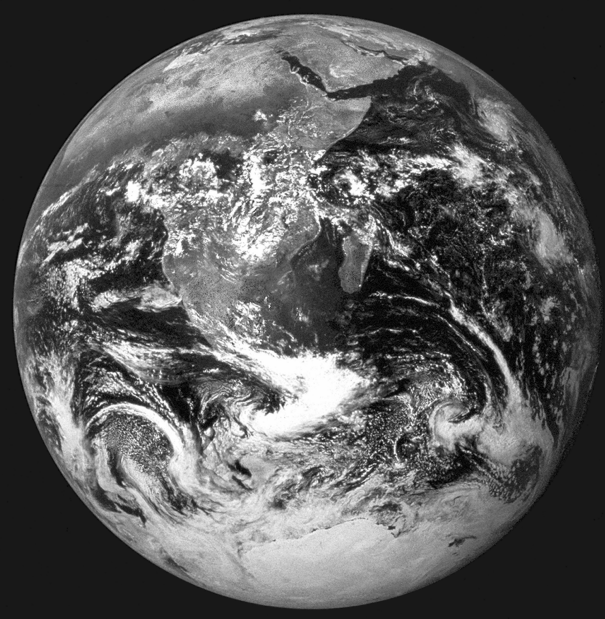


**KERRY KEZZZ**  
**ANN CLEAVER**

Instagram @kerryanncleaver  
Website [www.kerryanncleaver.com](http://www.kerryanncleaver.com)







Le Monde est à vous

***Hello, I'm Lauren, a Graphic Designer***

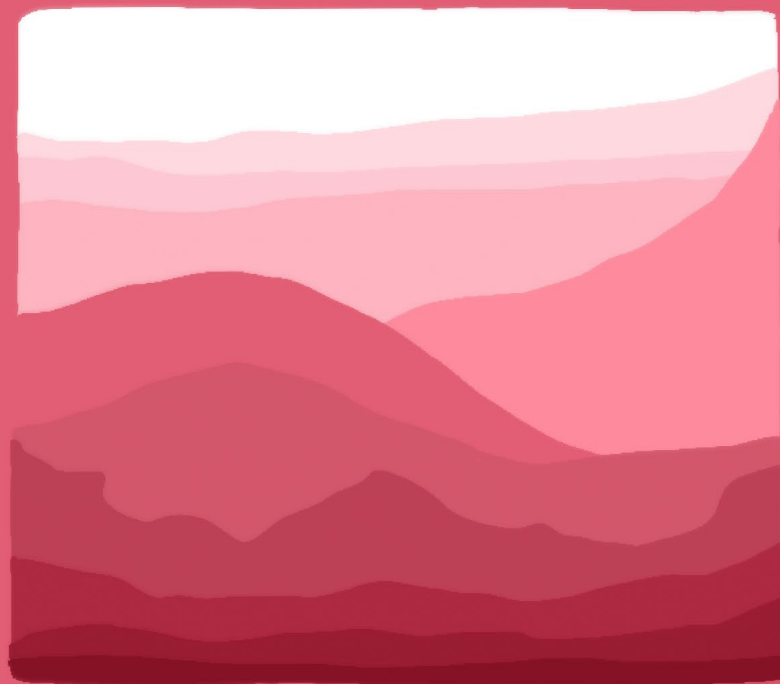
Specialising in editorial design and print. I have developed my love for the print industry, but am also dedicated to creating digital experiences that equal traditional methods of print.

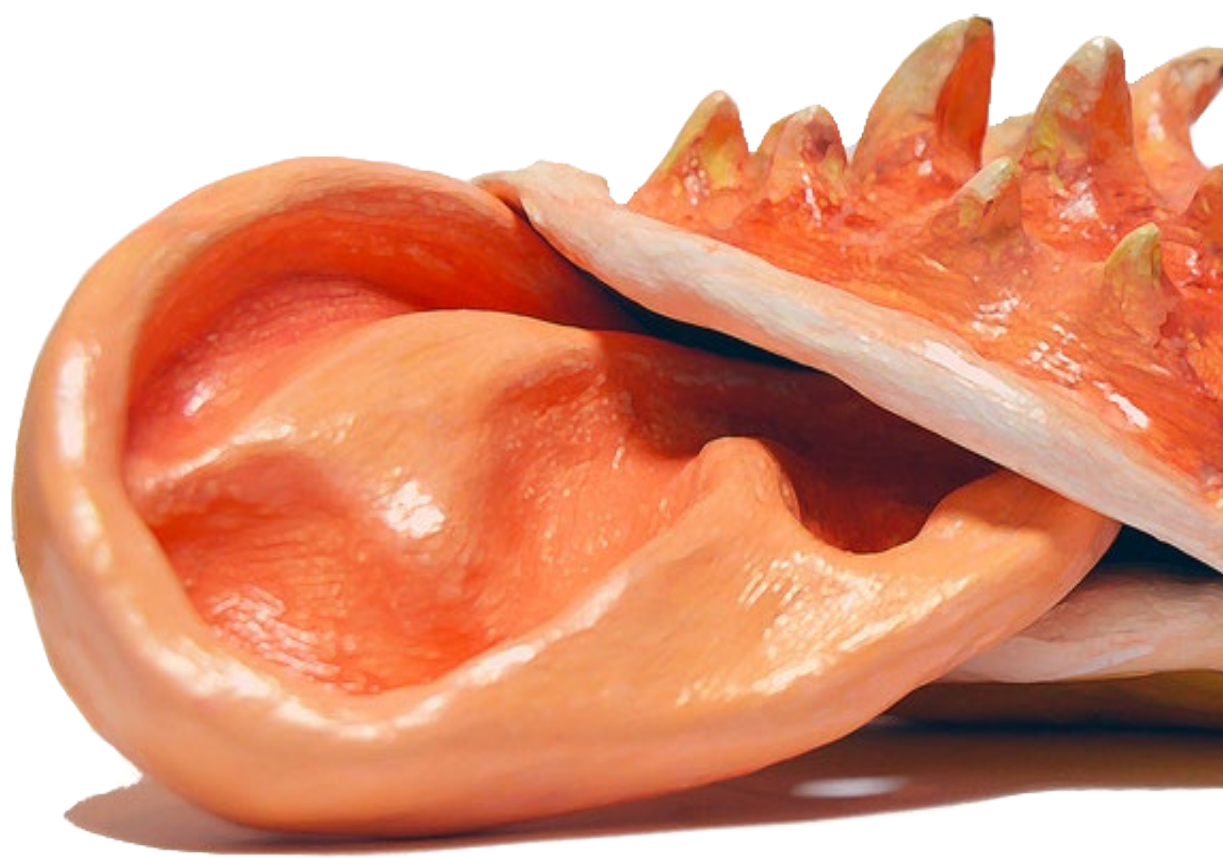
I enjoy incorporating my passion of craft, illustration, photography and typography into my designs cohesively to create unique and resolved design outcomes.

When designing and illustrating I take direct inspiration from my surroundings and day to day life.

Later this year I am looking to open up a small print business as a junior designer, I hope to share my creative journey as an artist and maker.

The best way to see more of my work is to visit my instagram [\*@launabylau\*](#). Creatives, looking to collaborate or just interested to know more, I'd love to chat!







*'The Sound of the Sea'*  
Life in Lockdown by Joshua Bulman

[@josh.bulman.totum.studio](https://www.instagram.com/josh.bulman.totum.studio)

# Finding Meandering in the Chaos of Colour

Not all infections are solved by a global lockdown. Many people may even find refuge in the different germs that make their way around the world. These germs are, however, no bacterial nemesis but Art movements. Infecting the art world ever since the first engravings appeared on cave walls – and even those primal drawings have their own category, neatly slotted into the time-line of different variants all produced from a small three letter disease, art.

Although small, the phenomenon of art has produced nearly 200 different derivatives since its palaeolithic beginning nearly 4,000 years ago. Not all are successful, but that does not discount their existence, or their redemptive quality to an individual somewhere on the planet.

‘I just don’t get it’. Words I hear uttered by so many as they attempt to navigate the constellations of colours in a Jackson Pollock, or Mondrian painting – finding it much easier to gaze at a Munch or relish in a Monet. But abstract art also has those who admire it with inescapable passion, so, why do so many find beauty in the chaos of colours?

The “first” appearance of abstraction in art can be argued to be seen in the painting “Rubber” by Francis Picabia, historian W. Scott Haine wrote that Caoutchouc (Rubber) was “the first clear artistic expression of abstractionism” Picabia’s work is often overlooked, painting in 1850s, he very much pre-empted the descendant era.

The 1940s brought a new sensation to the world of creativity. Abstract art, beginning at the turn of the 20th century with the artists such as Wassily Kandinsky. Large spots of colour invaded canvases around the world in a whirl of expression and freedom. Conventions crumpled in the face of formless and bodiless spaces of abstraction.

Abstract Art was influenced by cubism – but (as is commonly confused) is not cubism itself. Picasso’s cubism is the reinvention of existing shapes and human bodies, but does not disregard material objects. When we look at abstract works – there is often a lack of shape (think Jackson Pollock), nothing but an abyss of colour strewn in different directions, no faces, bodies or shapes. Of course, not all abstract art is similar to Jackson Pollocks monster canvases, but they all share this lack of shape-sense.

Around the time such art was just beginning to infect minds, it was also a time when liberty and freedom of expression were at the forefront of activist’s minds. Hence, many found the lack of sense empowering, bringing their own meaning to the paintings being produced, rather than being told how to perceive, and how to react to a painting.

Of course, all art has ambiguity, and the meaning you extract from the Mona Lisa is not the same as someone else. But there is the common understanding of the shape within such pieces, the same cannot be said for Abstraction. So where is the meaning?

The Mona Lisa inspires you, but the ambiguity found in an abstract piece is inspired by you. The human brain works to find familiar shapes, even when there are no familiar shapes to be found. It is this psychology which makes pieces of abstract art so enticing. The shapes you see, they are individual to your own brain and experiences that have affected you. Pollock himself was diagnosed with Bipolar disorder, this may help explain the ambiguity of his pieces. Pollock is working to represent the double-sided nature of his condition, through the colour and 'meaningless' nature of his work.

'Knowledge has stretched itself to the point where neither the world nor our intelligence can find any foot-hold' (Camus)

Other areas of the arts at the time are also affected by this lack of meaning. Philosophical trends such as Camus nihilism argue for the lack of meaning, not in art, but in life itself. The worlds of philosophy and art stem from the same creative bacteria. Camus lack of meaning can therefore be seen in abstract art at the time. However, art never lost meaning. Art Historian John Berger argues 'seeing comes before words, the child looks and recognises before it speaks'. In many ways, Berger's words culminate the basis of abstraction, and the reliance on the individual to find meaning. Camus may not have been able to find meaning in world life, but this does not mean he cannot find meaning in the visual of the arts.

Take a contemporary artist – Cecily brown. Her artwork 'the last shipwreck' I saw at the white cube gallery (when galleries were a thing) – I found the piece enticing, filled with bodies and different people. Not everyone could gain this from her work, but they may have found different shapes, different meanings, and engaged with different memories. The artwork needs you to inspire meaning within it, making the piece a collaboration between those who view it and the artist.

Theo Carngy Tan, a professor at University Arts London (UAL) argues abstract art 'provides more interpretations and talking points'. Discussion is a large part of our modern society, and art helps us to fuel debates through the difference in opinion on something like an art piece. Politics is not the whole story, and you do not have to be in Westminster to fight for your side. A debate can be fuelled somewhere as public as the RA. After all, a discussion needs two sides to the story. And it is the ambiguity of abstract art which can provide both sides.

"Art is not an end in itself" (Breton). Unlike the absolutism of philosophy, there is for breath in the art world. The artist is never seeks meaning, but inspires it within those who are passive to the painting. So next time you find yourself on edge about finding meaning, stop worrying about the artist's meaning and try and find your own within the chaos of that colour filled canvas.

Iona is a English Lit student at Newcastle uni and is looking to go into art journalism

**By Iona Lowe**



# HARRY\_I\_DESIGN

[harryidesign.cargo.site](http://harryidesign.cargo.site)



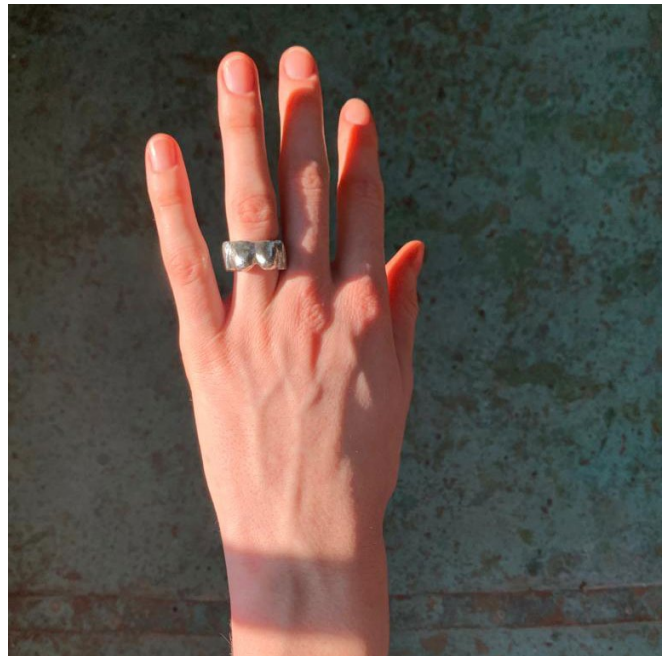
Hatty is a 2nd year Design (BA) student at Goldsmiths University. She is self taught in jewellery design and hand crafts each ring individually.

'I am constantly learning new techniques so keep an eye out for new designs, coming very soon!'

'Each ring is sterling silver and ideal for everyday wear. If you would like a bespoke piece please email me with any questions or enquires at [hattybiles@googlemail.com](mailto:hattybiles@googlemail.com)'

Thank you so much for your support!

HATTY x



Find Hatty  
on instagram  
[@harry\\_i\\_jewellery](https://www.instagram.com/harry_i_jewellery)  
or her website  
[harryidesign.cargo.site](http://harryidesign.cargo.site)



## Audrey Hancock

is a graphic and textile designer from Provo, Utah

@Tuftgal  
[www.audreyhancock.com](http://www.audreyhancock.com)

### *How long have you been working with this medium?*

I guess it depends how you define this medium... I learned to punch-needle in the summer of 2019, finished my first rug in February of 2020, and bought my tufting gun in October of that same year!

### *How/why did you start, what was your background in?*

So my interest in rug making began in the fall of 2020. I was studying graphic design at Brigham Young University and my program received funding to take the faculty and five of the BFA students to Germany, specifically to visit the Bauhaus (a German art school operational from 1919 to 1933 that combined crafts and the fine arts) school locations.

In order to go, each of the students had to propose a research project to focus on while we were in

Germany. I decided to focus on the women of the Bauhaus, who have not been given much attention, even though their contributions were fundamental in paving the way for advancements in both art and design processes. My project highlighted the innovative work of Gunta Stölzl, a female student of the Bauhaus who played a significant role in the growth of the Bauhaus' weaving workshop. Gunta embraced this art form, created unique textile work, and championed her craft to become the only female Bauhaus Master.

The rug I made is an homage to Gunta and it reflects her importance through my use of shape, materials and color. Although Gunta primarily focused on weaving, my use of punch-needling in a rug-making form expressed our shared interest in fiber through a process that is

prominent in my own work.

### *What made you pick tufting?*

So after Germany and after spending 45+ hours punch-needling my first rug, I started to research tufting more, and wanted to find a quicker solution to making rugs. This is when I learned about what a tufting gun was! And I was so amazed! But at the time, it was out of my price range and I just added it to the wishlist.

Fast forward a few months, I graduate with a BFA in graphic design, and then the pandemic hits. The companies I had been talking to about jobs went on a hiring freeze, so I began freelancing. I was feeling extremely discouraged and frustrated because of this situation.

One day I went to catch up with a professor I had previously worked

for while attending school, and he asked me the question, "well what do you want to be doing the rest of your life? If money didn't matter, and you could do whatever you wanted, what would it be?" I explained this passion I had for rug-making but talked about how time consuming it was. I told him I wanted to get this machine called a "tufting gun" but it was kind of a big investment for doing my own crafts. He told me if I really wanted to pursue this and take it seriously, then I should just buy the gun. He said, "it's such a small investment in the grand scheme of things, and you have more time than ever right now. If that's what you really want to do, then you should buy it."

So I bought it that night. And I'm so grateful I did!

*What would you say to people looking to take up tufting?*

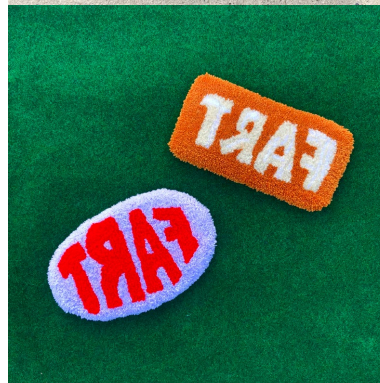
I would give the same advice my professor gave me. It's a small investment, but if you can afford it, then do it!

*How difficult was building your following?*

I would say pretty difficult... I started my account in October of 2020 and didn't notice real growth until January of this year. So the growth was relatively fast, BUT it was a grind to get here. So much goes into making content, and I had no idea how time consuming it would be!

*Is this your job/ side job/ hobby etc?*

Right now I describe Tuft Gal as my side hustle. I currently have a full time graphic design job that I love, but I'm definitely working just as many hours on Tuft Gal! Working has pretty much consumed my life now, haha.

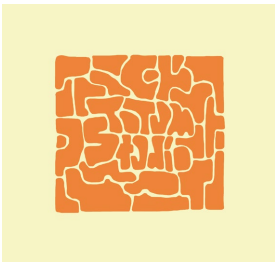
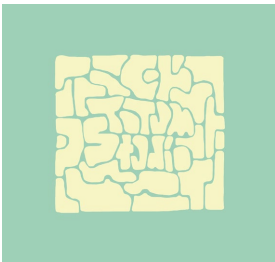
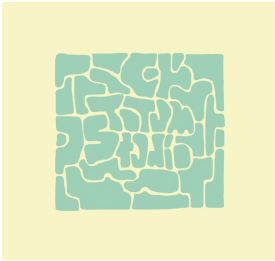
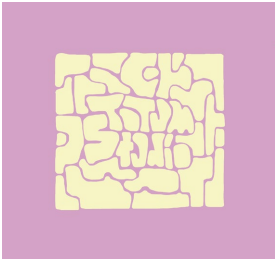
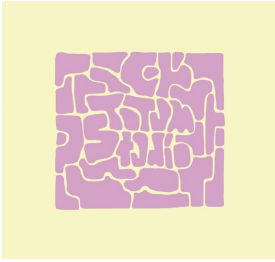






SPOT THE DIFFERENCE





Photography and Collage  
by **Sebastian Mortimer**

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Holkham Beach, North Norfolk, England



View from Fondamenta Salute, Venice, Italy





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# ▼ ANSWERS ►

B O L G N E O C L A S S I C A L  
 C I Z P X C P J D M B K Z O L X  
 A M O D E R N I S M A R C N I H  
 O P K D O L K N F A U V I S M N  
 A R T L J F P B O S H Q U T O R  
 Y E M X Q G R S H T A P X R J U  
 R S O U E U O J M S U H V U T S  
 P S H J V N T T I O S T S C L U  
 Y I K A S E G O H N I U H T N R  
 L O I B D P F L P I Q J R I U R  
 S N C D A D A J T G C B O V K E  
 T I U Q G R I R M S U N S I H A  
 P S Q K S V O F X K B L N S O L  
 N M G U L F T Q I M I T P M N I  
 L R K L M N S O U Q S N G R J S  
 N M I S E R P V K E M H N V M T



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## Ocean Quiz Answers

*What Percentage of Earth's surface is Water?*

c) ~70%

*What Percentage of the seafloor is mapped?*

a) ~5%

*What Percentage of our atmosphere's oxygen comes from marine life?*

d) ~70%

*What is the oceans biggest plastic contributor?*

a) Fishing gear, which accounts for over 70% of the seas macro plastics

*How many Dolphins, Whales & Porpoises are killed accidentally anually*

d) ~300,000

*How many times would the UK fit inside the GPGP*

c) ~6.6

*Bottom trawling releases as much Co2e as ...*

b) Air Travel - it releases more Co2e than the other three

<https://ourworldindata.org/ghg-emissions-by-sector>

<https://www.theguardian.com/environment/2021/mar/17/trauling-for-fish-releases-as-much-carbon-as-air-travel-report-finds-climate-crisis#:~:text=The%20study%20estimated%20the%20emissions,average%20of%201%20gigaton%20annually.>

<https://www.nationalgeographic.org/activity/save-the-plankton-breathe-freely/>

<https://www.seaspiracy.org/>

**80% of contributors are women**

**5% of contributors are BAME**

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Totum Magazine

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We print on recycled paper and use plant based inks to reduce the impact of our physical magazine. We also calculate and offset our carbon footprint through multiple charities to ensure we are carbon negative whilst promoting biodiversity.

We are always looking for ways to create our products as circularly as possible. Don't hesitate to get in contact if you are interested in collaborating or have any ideas or work to share.

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