

# TOTUM

## ISSUE 003

Featuring all of the creatives  
from 'An Experiential Escape'  
and more

[www.totum.studio](http://www.totum.studio)  
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**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 We need to encourage people who are not tied to the current and outdated system, people who think outside the box.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.

For more information about anything don't hesitate to contact us via email  
**[email.totum.studio@gmail.com](mailto:email.totum.studio@gmail.com)**  
or on Instagram  
**[@totum.studio](https://www.instagram.com/totum.studio)**

# CONTRIBUTORS

## **Alice Cook**

Instagram : @alice.ck.art

## **Beatriz Santa-Rita**

Instagram : @santaritabeatriz

## **Cal Epps**

Instagram : @calvin.creps

## **Cecily Loveys-Jervoice**

Website : cecilyloveysjervoice.com

Instagram : @cecilylj

## **Selina Pirinçioğlu**

Instagram : @helpcutthecrap

## **Mishka Bochkaryov**

Instagram : @mishka\_bochkaryov

## **Ellie Carr-Smith**

Website : elliecarrsmith.com

Instagram : @elliecarrsmith

## **Felice Knol**

Website : feliceknol.com

Instagram : @feliceknol

## **Elliott Bulman**

Instagram : @\_elliottbulman\_design

## **Fergus Adam-Smith**

Instagram : @fergusarch

## **Hatty Biles**

Website : hattybilesdesign.cargo.site

Instagram : @harry\_i\_jewellery

## **Jeanne Izard**

Website : jeanneizard.com

Instagram : @jeanne.lizard

## **Matt Robinson**

Website : mattrobinsonstudio.co.uk

Instagram : @matttrobo

## **Damla Ertem**

Web Page : [isola.design/Designer-Projects-Re#Projects](http://isola.design/Designer-Projects-Re#Projects)

## **Nanci Byrne Lynch**

Instagram : @nancibyrynelych

## **Karmen Lam**

Instagram : @karmenlam28

## **Lynn Outlaw**

Instagram : @lynnzoutlaw

## **Lara Weller**

Website : lara-weller.de

Instagram : @la.ra.an.na

## **Elsa Kent**

Instagram : @elsakent\_

Instagram : @the.climateride

## **Lorenzo Bucci**

Instagram : @its\_all\_bucci\_

## **Joy Richu**

Website : joyrichu.com

Instagram : @joyrichu

## **Max Dobson**

Website : teaconnoisseurblog.com

Instagram : @dobbysalad

## **Sean Synnuck**

Website : seansynnuck.com

Instagram : @seansynnuck

## **Sophie Smorzewski**

Website : sophiesmor.co.uk

Instagram : @smorzewska.s

## **Onyinye Edafe**

## **Rebecca Bossley**

Instagram : @reb.bossley\_art

## **Guillaume Laout**

Website : frenchwilliam.co.uk

Instagram : @frenchwilliam\_official

## **Bella Vine**

Spotify : [ffm.to/bellavinespotify](https://open.spotify.com/playlist/ffm.to/bellavinespotify)

Instagram : @bellavinemusic

## **William McLucas**

Instagram : @chairmanmclucas

## **Joshua Bulman**

Instagram : @josh.bulman.totum.studio

## **Sebastian Mortimer**

Website : sebastianmortimer.com

Instagram : @seb.totum.studio

## **A Dorset Kitchen**

Website : [www.adorsetkitchen.com](http://www.adorsetkitchen.com)

Instagram : @adorsetkitchen

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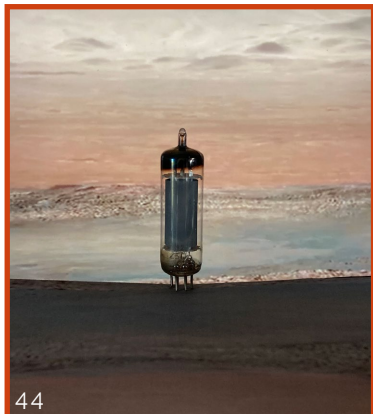
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***A huge thank you to those below who helped Josh, Reuben and myself to make this exhibition possible as well as the incredible artists listed below***

<i>Matt Robinson</i>	<i>Jeanne Izard</i>
<i>Elliott Bulman</i>	<i>Katy Thomas</i>
<i>Hatty Biles</i>	<i>Karmen Lam</i>
<i>Felice Knol</i>	<i>Lynn Outlaw</i>
<i>Lorenzo Bucci</i>	<i>Nanci Byrne-Lynch</i>
<i>Alice Cook</i>	<i>Onyinye Edefe</i>
<i>Beatriz Santa-Rita</i>	<i>Rebecca Bossley</i>
<i>Callier Epps</i>	<i>Sean Synnck</i>
<i>Cecily Loveys-Jervoice</i>	<i>Sophie Smorzewska</i>
<i>Elliott Bulman</i>	<i>Tara Benjamin-Morgan</i>
<i>Felice Knol</i>	<i>and</i>
<i>George Weait</i>	<i>Will McLucas</i>

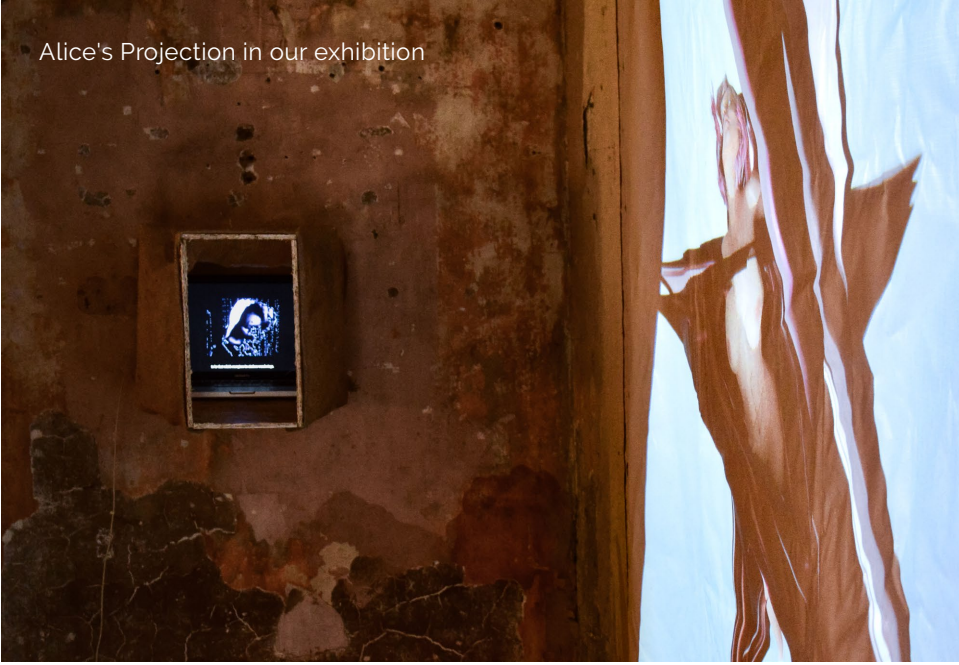








***If anyone is looking to host their own exhibition don't hesitate to contact us, we highly recommend the experience and will be happy to help in any way we can!!***



Alice Cook studies fine art at Kingston University in London. Her work focuses on the modern digital age through the art of 3D renderings. Alice explores identity in the Post-Internet Age, and questions the unstable divide between the virtual and our reality. During the pandemic her main area of interest is the experiences and the emotions that come about in a digital reality, inspiring her new series 'Using My Screen as a Mirror' each piece is an abstraction of the relationship between technology-driven communication and the effect on the self's mind and body.

# ALICE COOK

ig  
[@alice.ck.art](https://www.instagram.com/alice.ck.art)





# Beatriz Santa-Rita

ig @santaritabeatriz



Beatriz Santa-Rita from Lisbon is an artist who works mainly with painting and painting installation. Her work deals with ideas of fusion of times, scales and narratives; simultaneity of spaces and lack of permanence of the body. It is an investigation of our own place and shape and of the world around, with textures that define and separate one material from the other; where the painting process is linked to our own existential conundrums.

Often in her work we see a personification of elements and a multiplicity of perspectives, present in the balance between strict contour and transparency or expansive marks. This simultaneity mirrors human perception - in memory and bodily experience, as we feel and define our own presence and perception. The images to the left and on the next page are from one of Beatriz's new projects

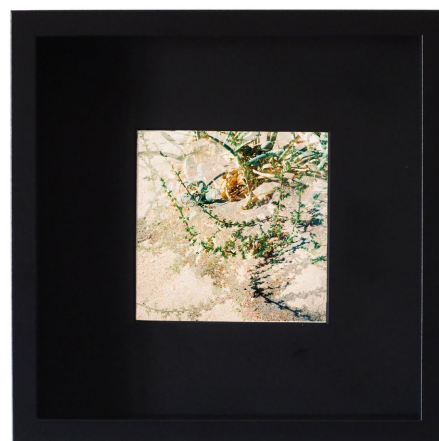
Stills from films  
'How to Make A Cloud'

and from her  
'Cinema Box Series'

The images to the right  
and on the next page are  
from one of Beatriz's new  
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'How to Make A Cloud'

and from her  
'Cinema Box Series'



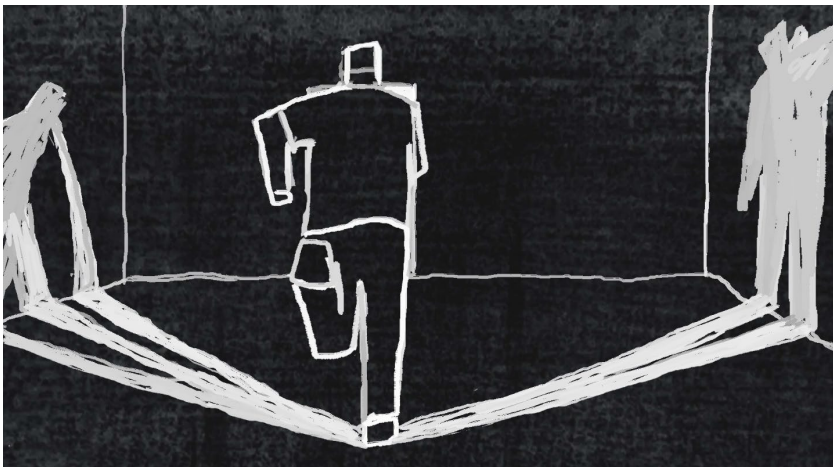
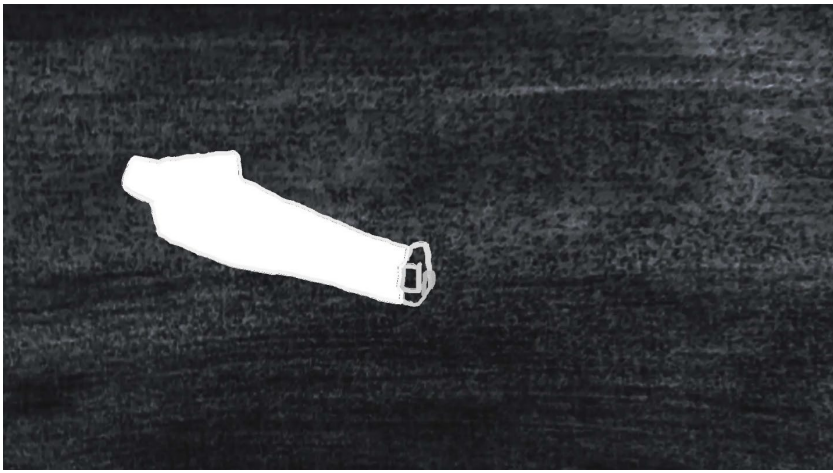
This page contains stills from a series presented as a collection of box-like apparatuses and frames which in some pieces include video projection and poetic narration. It is a reflection on art as a language / the language of art, meant to trigger simultaneous dialogues between the work and "its" time and each spectators' unique experience.

This is done through the overlay of the painting and either the projected moving image (Cinema Boxes) or the reflected painted surface, that moves as the viewer moves (Painting Boxes). The boxes are windows that we can see into or through and the artistic process is tackled as a synesthetic and immersive storyline. Thus, assonance, dissonance, resonance arise; projected onto a bottomless box in which everything (or nothing) can be kept.

This connects to the idea of expansive introspection, in which we try to contain, grab and keep clouds of thought such as memories or ideas that repeat through the various transformations of materials and of our own synesthetic phenomenology. Questioning the limits of the frame, the Cinema Boxes series consists of photographic and film pieces that, through the depth of the frame and placement of the projection or image, create a sensation of scale change - the projection of film clips into a small box like set frame alludes to the idea of Cinema, at a different scale: the viewer is placed in the position of the omnipresent observer, slightly further back and away from the reality of the invisible spectators.

The Painting Boxes are a result of the painting process (acetate painting pallets) and play with the notion of two-dimensional and three-dimensional perception of the piece. At first, the mirror makes it seem as if the painted surface is facing the viewer when in reality, once the viewer moves, it becomes clear that what is front-facing is the mirror and the reflected image. These pieces explore ideas of dichotomy between inside / outside; light / dark, and how perception sways between the two. This light / dark polarity is also a foundational premise for the digital image: on the CMYK colour system the addition of tones on top of each other lead to opacity / darkness / black, whereas the "void" connects to transparency / light / white. The digital RGB system, on the other hand, benefits from RGB colour, where the absence is the dark. It works by subtraction, where all the outcomes and scenarios add up and cease to exist, once it reaches maximum luminosity. If this project has a denouement, it is this confrontation with that same light, everyone's and no one's.





## Callier 'Cal' Epps

**ig @calvin.creps**

I work as an animator, predominantly on music or documentary led films. I often try to create work that has some relevance within current issues, using animation as an emotive tool along side spoken narratives. Interviews are one of the truest forms of storytelling, and contrasting these with animations of totally imagined scenes can create really interesting results.

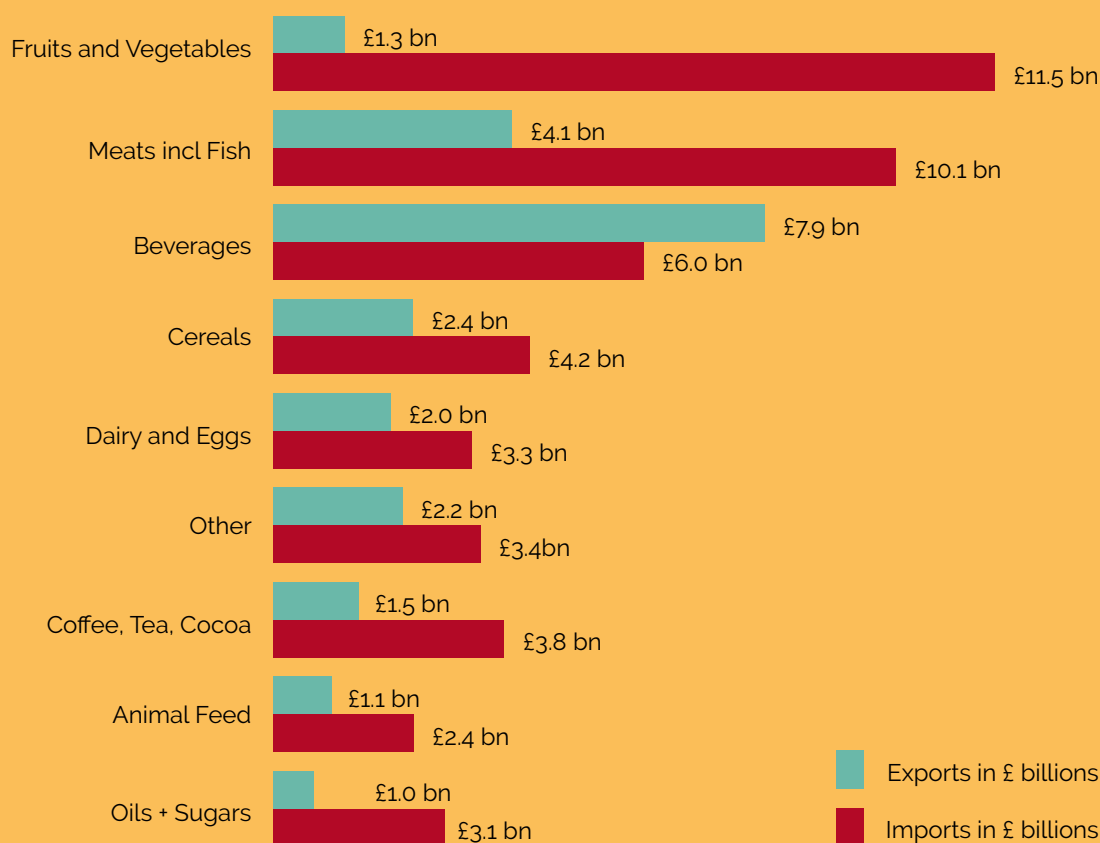
Mens Mental Health was part of a larger film using interviews with male Uni students that played rugby. The idea was to dismantle stereotypes of overly masculine young men. To show the vulnerable side of a group that are seen as rarely showing emotion was a way of opening up conversations about mental health.

# Food Security and Efficiency

The UK only produces just 55% of the food of which it consumes, this is a surprisingly low figure particularly when considering that the UK dedicates 64% of it's landmass to farmland. Despite advances in AgroTech we are losing farmland quickly to soil degradation and increasing urban areas. Soon we will be struggling to hold onto (nevermind improve upon) this 55% figure unless we start to think about the efficiency of what we are producing.

In the UK just 25% of all farmland is used to grow crops for human consumption, with the vast majority growing grasses in order to feed livestock, which is a very inefficient way to farm as it takes around 100 times as much land to produce a kilocalorie of beef or lamb versus plant-based alternatives (it is a similar rate for protein) also this doesn't considering other ethical and environmental points such as animal cruelty and the fact livestock consume vastly more water and produce far more CO2 and Nitrogen than plants do.

As seen below the only produce in which the UK exported more than imported was the beverage industry (which's figures are being largely supported by Scotch Whiskey). In order to shift these figures to ones of net exports or to at least reduce the amount of imports and to provide food security to the UK is to promote UK based fruits and vegetables and cut down on the amount of meat we consume and produce, as we do not have the land coverage to produce enough meat and dairy for everyone.



I am not arguing to only consume goods produced in the UK, but to point out the benefits if were to change our diets to become more efficient and self reliant we would be much closer to food, water and climate security three of the largest issues facing us in the coming decades and centuries.

On top of this we will be able to promote biodiversity and stop or even reverse deforestation. According to OurWorldinData.org if everyone went vegan we would free up 75% of all farmed land (3.13 billion hectares, the size of North America and Brazil combined). Obviously this is not immediately plausible, but if everyone were to cut out beef, mutton/lamb and dairy we could still free up over half of our farmed land, making more space for humans, animals and nature.





# Cecily Loveys- Jervoise

Cecily's ceramic sculptures are made wholly from the ground, using foraged clay and coloured with smoke from natural matter and food waste. Like plants, they've grown from the ground, swaying, in motion and untidy, like a garden in spring or the pond they emerged from. Motherly, they collect, gather, contain, connecting women from the past who gathered into the first tool, the vessel. Gathering from nature is a cycle that occurs from start to finish: foraged mud becomes a pot, and the pot becomes a vessel for foraged flowers.





Earth, gathering and craft; Cecily Loveys Jervoise brings these themes together in the form of foraged clay ceramic sculptures. Growing from mud and plants gathered from the ground, the lumpy, pregnant vessels and germinating plants forms echo the process, and the land the sculptures are made of, with and for. Like a garden in spring, the pieces are untidy and in motion, a constant collaboration with nature as the materials twist and turn unpredictably. Materiality and the handmade are highly present, reflecting on consumerist conventions, the act of making and material cycles and stories. The materials and process here are grounding, slowing and gentle, laborious yet rewarding, connecting to nature through reaching into muddy puddles and sieving tiny rocks.

Used to bring energy home, the pots nod to a domestic, feminine space, celebrating women today and gatherer society where women foraged food into the first tool, the vessel. Finally, a process of gathering pays tribute throughout; foraged clay becomes pots, and the pots prompt foraging for flowers to fill them.

We want a world where kids  
won't have to remember trees  
through computer screens.

We want a world where kids  
won't have to ask  
to breathe without a mask.

We want a world  
where our government  
will work with empowerment

not lies, and selfishness  
fuelled through money and power.  
Ash skies, getting darker by the hour.

This is our home, Turkey.  
But we're not the only ones,  
our future is looking murky.

We cannot lose hope,  
for there are younger ones to come  
with no other crime  
than being born at the wrong time.

We should do it for them  
more than us,  
for there is one planet  
there is still a lot more to discuss.

Poem by:  
Selina Pirinçcioğlu  
ig @selinapirinccioglu

Photograph by:  
Mishka Bochkaryov  
ig @mishka\_bochkaryov  
Taken in Side, Antalya, Turkey





© Ellie Carr-Smith

# Ellie Carr-Smith



Ellie is an award winning visual textile artist, freshly graduated Royal College of Art. By combining vibrant colours, tactility and disjointed perspectives, Ellie produces experimental interior driven art work collections, which reflect her newly developed material interdependent studio practice.

All inspired by and visually communicating the stories of vulnerable ecologies woven within the local landscapes surrounding her in rural Warwickshire.

Through a combination of rug tufting, print and sculpture, Her work aims to be a sustainable,

thoughtful interconnected process. Hand tufting with British sheep's wool yarn onto hessian backings, repurposed from used coffee bean sacks, sourced from a local coffee roasting company. Furthermore, utilising the yarn fibre by-product produced from her own hand tufting process. She collects and sorts the -



excess fibre of various colour pigments, and then combines these with potato starch, using her own experimental biomaterial production technique, to form a 3D material with colour surface pattern. Through selecting and adapting a combination of wool-craft methodologies, Ellie is then able to intertwine them together

into a small-scale production of crafted home interior artefacts. This material interdependent studio journey, reveals how old and new processes can be combined to enhance and emphasize visual and tactile qualities of the collective pieces.

During the concluding months

of Ellie's MA at the RCA she was awarded the Zoffany Visual Arts Award for her work's conscious approach to reconnecting value to overlooked materials, which has aided an opportunity for her to now further develop this experimental making methodology into a professional studio practice.





© Ellie Carr-Smith

Photo credits

1, 2 and 4 : Brenda Rosete

3 : Ellie C-S

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

Website  
[www.elliecarrsmith.com](http://www.elliecarrsmith.com)

## FÉLICE KNOL.

In this work different aspects of 'loss' are embodied. The world has been faced with restricted futures. The limited ability to plan ahead, and lack of new experiences force us to look back. Reflecting on what has happened:

where have we been, what have we done?

Retrospect is often accompanied by romanticism. While reflecting on the past we naturally blur out the negative experiences and emotions, mentally making the present moment seem more difficult than the past (perceiving the past as a flawless period of time).



One of the symptoms of Covid-19 is the loss of smell and taste. Something that has a strong physical, and mental impact. These senses are strongly connected to intimacy, fear and recognition; the way the scent of a perfume can bring your mind to a certain person and a taste to a specific evening. They are essential in identifying situations and moments. In a world in lockdown with limited external impulse and lack of spontaneity this becomes even more interesting.

What brings you joy and where do you find peace, when every experience feels the same?

I considered it important that the emphasis of the final work is on the different senses, as they are so vital to (collective) memory. The wearable sculpture connects the senses of touch, smell and sight. The material is soft, warm and flexible. Inviting you to wrap it around you, crawl into it and hide. Bits of dried Genmai tea float in the sculpture, so once inside, you are not only surrounded by the comforting fabric, but also enclosed by the scent of roasted rice.

The sculpture is flexible and wearable, able to take on a new form. This is also a means of letting the memory be experienced by another, and to let it live on, in a different mind, around a different body.

A malleable new memory; a continuation of what has passed, a gateway to an alternative future.



ig @feliceknol



'A collection of objects for the perpetually lonely person'

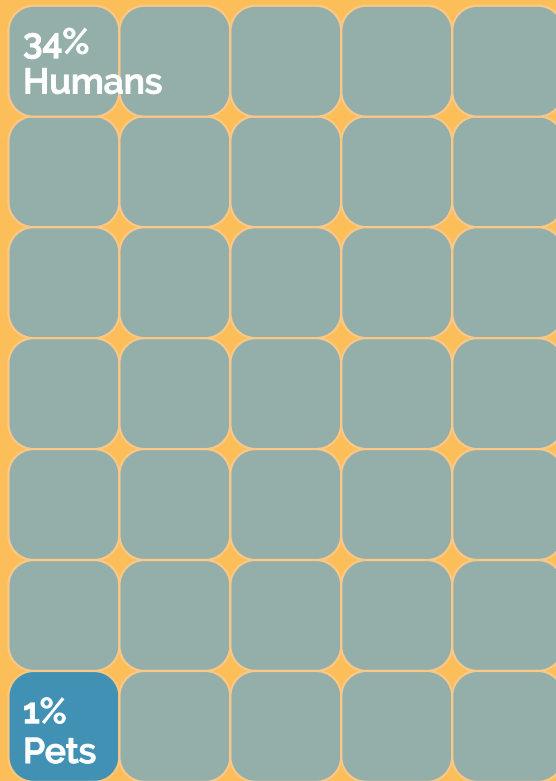
ig @\_elliottbulman\_design

# Elliott Bulman

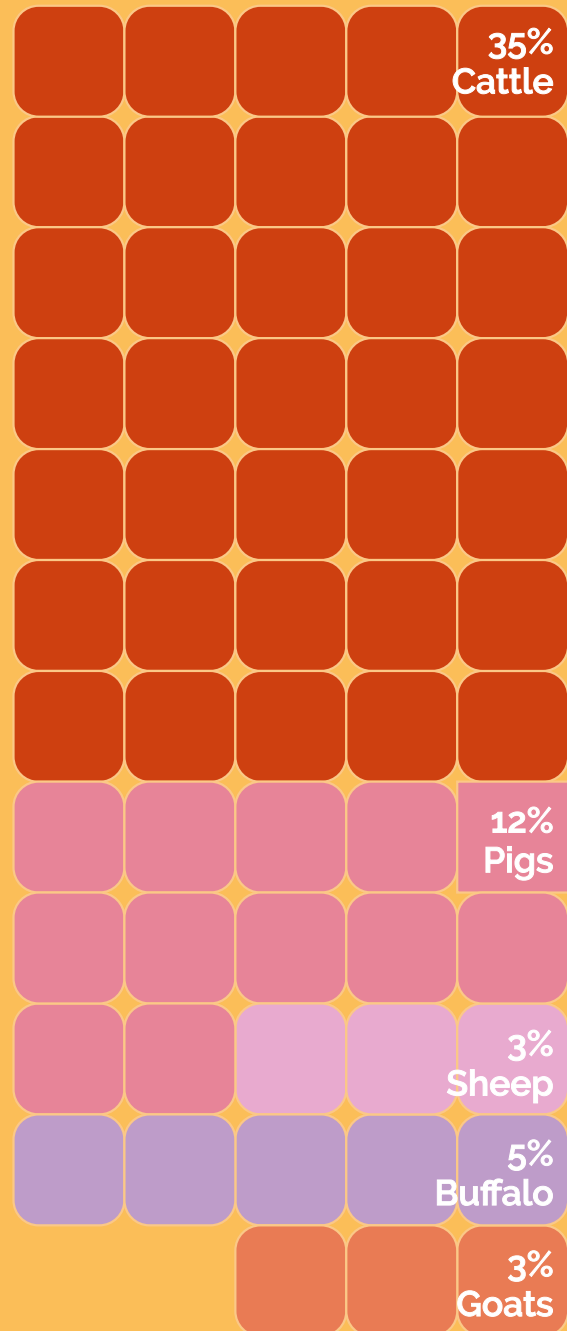
In a time of government enforced isolation we were left in the company of our humble homes where many of us fought a mountain of melancholy as our far reaches for human contact where only answered by buffering screens of a faraway FaceTime, and our desire for contact were left lost in the sand.

What is produced is the individuals drive for sensual contact through object of ambiguous forms and obscure materials from within the domestic environment to accentuate ones sensual comforts, tackling the perpetual loneliness of isolation.

### 35% of mammals are 'domesticated'



### 58% of all mammals are Livestock



### 3% of mammals are working animals



### Just 4% of mammals are wild



It is difficult to realise the extent of our domination over nature. These figures have been reached due to mass extermination, poaching, loss of natural habitat and the incredibly and brutally aggressive breeding of livestock. This is not a sustainable proportion of mammals on earth, we need to stop battling against nature, and start working with her.



# Fergus Adam-Smith

Instagram @fergusarch

Unit H, Oxford Brookes University, 3rd year Architecture BA

'How might an architectural ecology of 'amusement' begin to take priorities in our cities?'

This year, Unit H explored the role architecture and design can play as the mediator between local eccentricities, idiosyncrasies, and perceptions, in conflict with national/global trends. The Unit looked to the High Street - Cowley Road in Oxford. A site of Individual Oddities, of Cultural Celebration, of Public Activism, of Collective Community Memory. Here, there is an opportunity to showcase how under used urban spaces can be reinvigorated, and become desirable places that people want to experience.

For centuries, the Public House has been a place of social fermentation where people from all backgrounds have come to drink, think, share stories, and company. Public Houses have provided the social and architectural infrastructure for civic life to thrive with a remarkably varied mix of spaces for meeting, making up, breaking up, and cultural conviviality. Having recognised a decline in Public Houses along Cowley Road, the Self-Build CoOp takes influence from British Public House Culture, as well as Market Halls and Pleasure Gardens, to tackle social issues such as urban isolation and lack of ownership - A new typology of co-living specific to the high street.

The proposal is phased for an incremental approach, starting with a game of pool. The pool table is socially enhanced to recruit makers and managers, which allows self-build and communication skills to be developed throughout the process. A structural frame is then constructed to create a guideline for self-build, without restricting personality. The CoOp playfully creates new social habits and more diverse uses along the high street, whilst also delivering on housing demand in the city!

The CoOp promotes the generational growth of future urban spaces and explores the temporary nature of the city; where good architecture needs to control certain aspects but also accept where it can't or shouldn't be so prescriptive.







Public spaces of the Self-Build CoOp are accessible for longer with later opening hours. This encourages wider night uses along the high street and enriches the 'social affordances' Cowley Road offers its inhabitants. Although

the initial proposal aims to create co-housing for the Elderly, the workshop allows self-build to continue as a never-ending output for additional housing for all. The housing is peppered across the high street in existing air space.



## OPEN LATE

SUPPORTING THE NIGHT-TIME ECONOMY



# GEORGE WEAIT



I am a London based Artist and I take my ideology, my friendships and lifestyle from my social experiences and push them right back into my art. I use a wide range of different application mediums, surfaces and a broad colour spectrum, constantly developing my way of working, thinking and illustrating. I create expansive, Imaginative narratives and the people I draw get to live in pure playfulness, bright illumination and proper madness.



ig @georgeweaitart  
www.georgeweait.com





ig @georgeweaitart  
www.georgeweait.com



# TOTE TUTUM



£6

For sale on our website while stocks last!



I am currently studying Design at Goldsmiths University and my jewellery practice is self taught whilst studying for my degree.

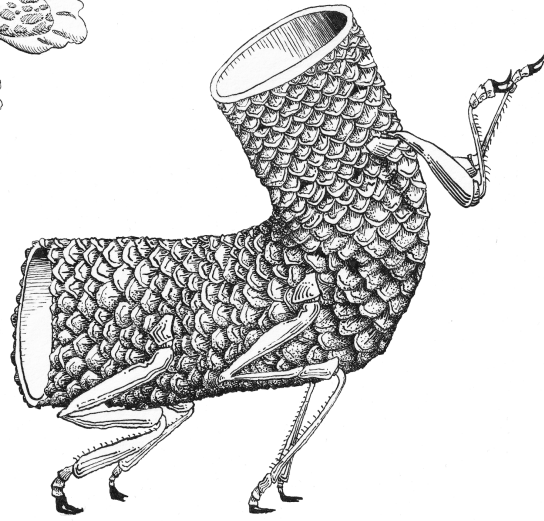
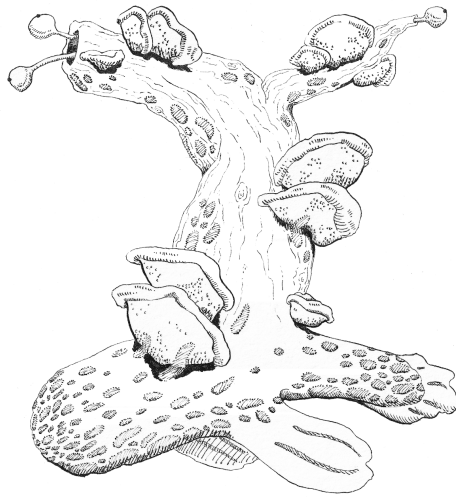
All pieces are hand made from wax and then cast into sterling silver. Through the development of my practice I aim to investigate and begin to challenge the concept, design and price point of traditional jewellery.

Hatty Biles  
ig@harry\_i\_jewellery



# Jeanne Izard

I find the idea that we do not know about most Life on Earth absolutely fascinating, and not only decided to learn more about said Life, but also create some of my own.



This project came at a time I needed to allow myself to dream and once again question the gaps in knowledge we have. I value curiosity as the highest quality, and want to see it more around me. This project at the crossroads of sciences and arts is meant to question what we know, and trigger a critical reflection, hopefully leading to new (real) discoveries.





**Insta**  
jeanne.lizard  
**web**  
[www.jeanneizard.com](http://www.jeanneizard.com)



**MATT ROBINSON** is a product and furniture designer who has studied at Kingston Uni, he designed the pieces in this show

as a reaction against conformity in furniture and product design. Imagining new ways to re-create every day objects is a way in which Matty escapes. Check out his instagram [@matttrobo](https://www.instagram.com/matttrobo)





## Damla Ertem

is an Industrial Design graduate from Istanbul Bilgi University with High Honours. She works on sustainability and eco-design and is interested in material generations as well as experimentation with nature and waste

Re Project is a non-profit social enterprise consisting of a sustainable system and a product family that targets disadvantaged women through teaching them how to transform organic & paper waste, mixed with bio-plastics into products to sell (and gain alternative income). Re Project combines material explorations with a sustainable and adaptable business model. Re is an open-source system meaning products, recipes, materials and molds can be customized.

**Who:** Women who want to create an alternative income

**What:** A sustainable system that transforms organic&paper waste into products

**Why:** Re contributes to UNDP by raising awareness to waste management, women rights to gain economic freedom

**How:** Mixing waste & bioplastic recipes to give them a form or insert to plaster, metal and paper molds

The wastes that have been used are cardboard, dry bean pods, and onion husks. Organic wastes may differ depending on the season and the menu of the kitchen where the waste is supplied. Cleaned bean pods go through the washing process and are left to dry in the sun. After they are completely set, they are ground and ready to be mixed into the recipe. The extracted onion skins are cleaned regardless of their colour, and after drying in the sun, they are either ground or crumbled by hand.

My prediction is that every organic waste can be used, but since it takes a lot of time to dissolve the combination of these two organic wastes and get the recipe right, a lot of experimentation will have to be done. My failed recipes included orange peel, egg shell, beet skin, and coffee grounds. Since each waste changes the balance of other ingredients in the recipe, it is important what proportion and what state (wet, dried, heavily ground, particulate) are added.

Cardboard waste, on the other hand, consists of paper such as parcels and pages and its derivatives. They are torn into small pieces, kept in water and passed through a blender. We then filtered them by hand, leaving some of the excess water then they are ready to join the recipe. All three wastes can be stored in a dry state, making them more suitable for storage. When it is ready to be used, it adds a little water and regains its initial state.

**Meeting With The Customer:** If the kitchens where women work have websites, then they can sell them from there. If they don't have the platform to share, I will be entering the website for them. In particular, I want the products to be included in the kermis where donations are collected. I want to share the story behind these products and create awareness about waste and what can be done with it. So even if customers do not purchase the products, they will still have the ideology.

The products are designed to be delivered by hand, but there is also a cargo option due to the pandemic conditions. Unfortunately, the carbon footprint is created by shipping cargo, but to keep this at the lowest level, the system works at the moment, offering a temporary solution such as waiting for the products that will go to the same location until they reach a large amount to ship. The inboxes were also sent from the wastes of the companies; used boxes as packages. Inside the boxes, a piece of brief information about the product; which woman made the product, the name of the product model and that name was given are all written on the side of the boxes. Instead of bubble wrap, pieced cardboards were used to prevent the product from being damaged. This is intended to encourage the customer to go to the website, look at the recipes, and make new products by shredding the box and pieced cardboards inside it.

**The Starting Point:** As my graduation project, I always had the issue of waste in mind. As designers, we look for materials while designing and producing. These materials are generally virgin, but I argued that we should also design our material, and even that we can make it from materials that we see as our waste.

Thus, the life cycle of the material increases, and we sustain it for a longer period and benefit from it. I wanted to touch peoples' lives and have an impact. For this reason, after deciding where my waste will come from, my target audience was formed. I wanted to address groups of women who work in kitchens of restaurants or catering companies with very low wages whose situation is really difficult. I want these disadvantaged women to gain benefit from my project. The foundations of the business model was designed with the idea of creating an alternative income source for this group.



[linktr.ee/damlaertem](https://linktr.ee/damlaertem)



[linktr.ee/damlaertem](https://linktr.ee/damlaertem)

# System Scenario



1. Separate Wastes, Clean and Dry then tear/grind into small pieces



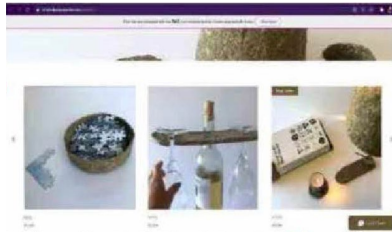
2. Prepare Bioplastic recipe and mix with waste



3. Cast using a mould or form given by your hands



4. Let them dry (if sun drying it should take 3-4 days)



5. People can then purchase the products from a website



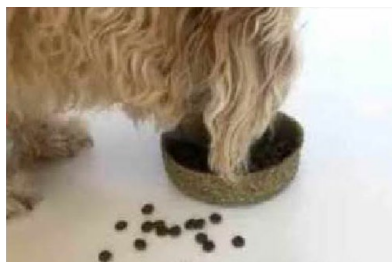
6. Wait for product to arrive and learn how to make your own



7. This is 'Toplama' from Re Products



8. Many uses, years on products will start decomposing



9. Products can eventually be used for less high profile uses such as bowls to feed stray dogs

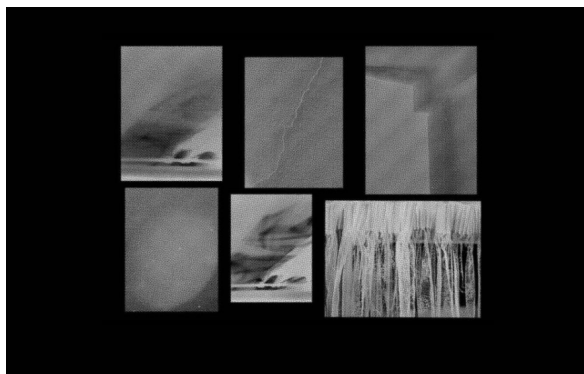
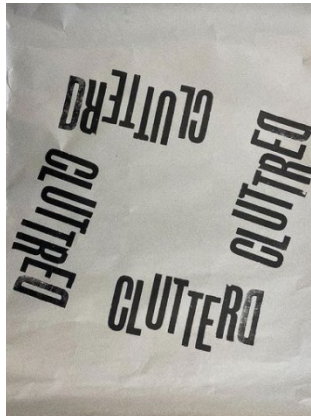


10. After use is finished plant in soil where it will decompose



Lorenzo Bucci

# Nanci Byrne-Lynch



Had I the heavens' embroidered cloths,  
 Enwrought with golden and silver light,  
 The blue and the dim and the dark cloths  
 Of night and light and the half-light,  
 I would spread the cloths under your feet:  
 But I, being poor, have only my dreams;  
 I have spread my dreams under your feet;  
 Tread softly because you tread on my dreams

- by William B. Yeats

@nancibyrynelynch



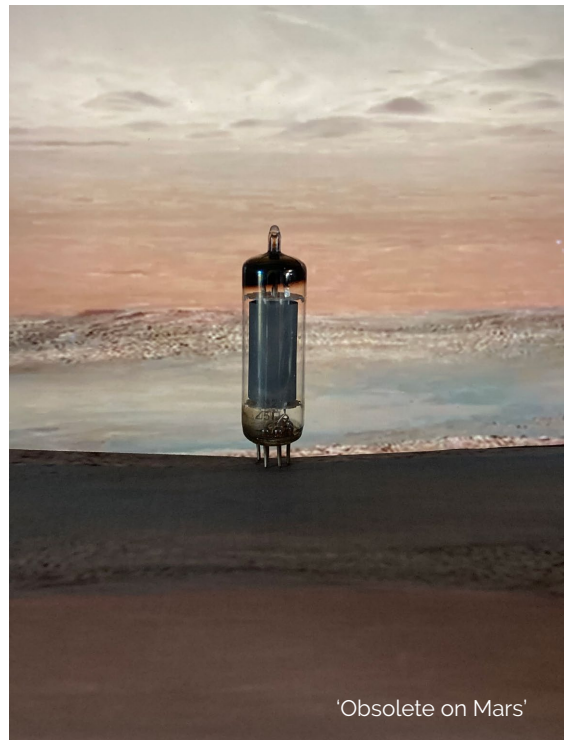


## Karmen Lam

Instagram  
@karmenlam28

## Lynn Outlaw

"The absence of words creates the ultimate escapism!"



# Warka Water Tower



Website  
[www.warkawater.org/](http://www.warkawater.org/)

Image of a v1.7  
Warka Water Tower

Warka Water is an incredible nonprofit focusing on innovative and sustainable solutions to some of humanity's most enduring issues through the fusion of local knowledge and resources, visionary design and ancient traditions.

"Visiting small isolated communities up on the high plateau in the North East region of Ethiopia, in 2013, I witnessed this dramatic reality: the lack of potable water. The villagers live in a beautiful natural environment but often without running water, electricity, toilets. This is how the Warka Tower project was initiated and ever since, to bring safe water has become our mission.", said Arturo Vittori.

' Our work is based on an in-depth study of local culture and the environment. The rediscovery of ancient traditional techniques and the use of local natural materials merged with cutting-edge technology.'

Since then Warka have expanded into several designs and iterations of the Warka Water Tower providing water for communities from condensation of moisture in the air.

as well as creating the Warka Village where the village for around 100 inhabitants will work alongside natural systems and the indigenous people who it is for.

Warka Sanitation provides a place for people to wash and also provides dry toilets which convert human waste into useful compost.

Warka House a sustainable residential unit providing local communities with their traditional architectural features while providing better sanitation, heat regulation and ventilation.

Warka Kitchen is designed as a social space designed to maximise hygiene and food preparation.

Warka Gardens provide food for the local communities where they are designed with an efficient water irrigation system and a Warka Water tower to minimise the strain on local water supplies.

Warka Solar introduces electricity to remote areas where there is no access, it is a modular system and can be altered to fit a wide range of communities needs.

Warka Storage based on the traditional storage systems, this promotes food security for remote villages by providing a space where there is reduced waste

Finally the Warka Forest uses both the warka water towers and the warka sanitation to grow trees with the goal of producing fruit trees and a way to practice sustainable logging to be used for fuel and construction. This also improves water retention in the area and promotes healthy soils.



BetaWare is a material made from sugar beet cellulose and molasses, which is vegan and compostable. It is made from by materials in sugar production. No additional cultivation areas are used for the product, instead material that is already available is processed into BetaWare products.

For the development of the material, many series of tests were carried out and various methods were tested. As a result, the material was optimized and the properties were investigated and evaluated. This included strength tests and injection moulding tests. The findings were able to flow into the design in a variety of ways and gave the material in a wide range of use.

Six products were designed that can be used in a variety of ways and demonstrate some of the possible processing methods. In the context of resilient, honest and sustainable design, a future-proof design approach emerged.

Each product was manufactured using different processes, such as milling, turning, sawing, drilling, casting, pressing and grinding. The intensity of use is high and duration of use is often short. After use, the products can be fully composted or fermented.

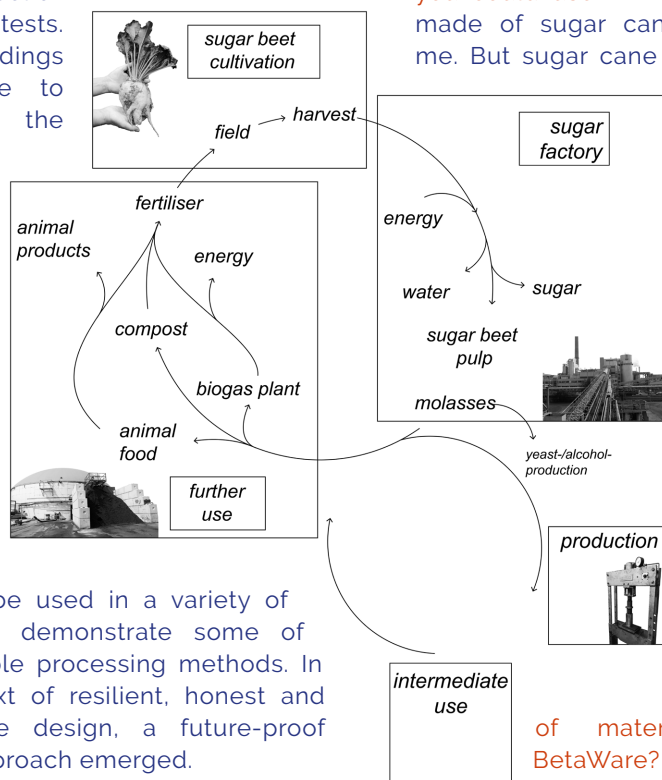
**What was your inspiration for this Project?** - In the beginning of my project i was searching for a material that is circular, not just recyclable but in a bigger circle honestly compostable. My last project "Runde

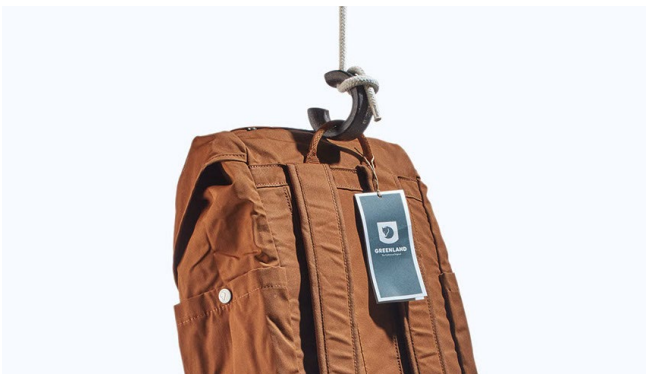
1" was about materials for long-term use. In this project I wanted to design a product for shorter term and searched for a suitable material. During my research I only found composites and materials that are compostable under industry conditions. So I searched for a regional source that does not require additional land use in a lot of industries like waste management, forestry, agriculture and the energy industry for useful by products.

**How did you come across Sugar Beet manufacturing having a by-product you could use?** - I found a material made of sugar cane what inspired me. But sugar cane is not cultivated in germany (but sugar beet is). So I did some research about this beet and the by material of (beet) sugar production. Early on I had a lot more materials which I experimented with, but sugar beet was the most promising.

**What are some drawbacks of materials such as BetaWare?** - The biggest drawback is that BetaWare is not water resistant. But that's why it is honestly compostable, you can even put it in a biogas plant and generate energy or leave it on the compost and make fertile soil - the product is gone after couple of weeks. That's why the usage is so important and a sensible use of our resources are significant to design.

**Is there any reason BetaWare and similar materials could not fully overtake the role of plastic in society today?** - The biggest problem is the





expectations of users. We have the same expectations to every material like plastic. There are a lot of superpowers in plastic and if recycled it is really perfect for a lot of uses. It is cheap, easy to process, durable, odorless and water resistant. But these properties are on the other hand the drawbacks for nature. In my opinion we have to change our expectations to live more sustainably. I do not think we have to eliminate plastic. I think it is important to design the whole lifecycle of products, and make it a closed cycle. My goal was to design a product in context of "how long do i use a product" and "how intensely do i use it", so I can choose the right material for this use. It is also a problem to fell trees for products with a short use or to cultivate our land for corn that is used for single-use products.

What made you want to develop your own material? I developed my own material as I couldn't find the perfect fitting material, so I decided to develop my own one. I wanted a regional material that can after a intermediate use be put back to a natural circle. I love to deal with materials and think about lifecycle and requirements. BetaWare wasn't the first material development and it is really fun for me to work in the lab and workshop.

Are / would you market, sell and continue developing your BetaWare products? - I am working on my material, trying to find some partners and hope for brave investors.

Instagram : @la.ra.an.na  
website : [www.lara-weller.de/](http://www.lara-weller.de/)

# Joshua Bulman

'The increasing  
intimacy of the  
telephone'

ig @josh.bulman.totum.studio



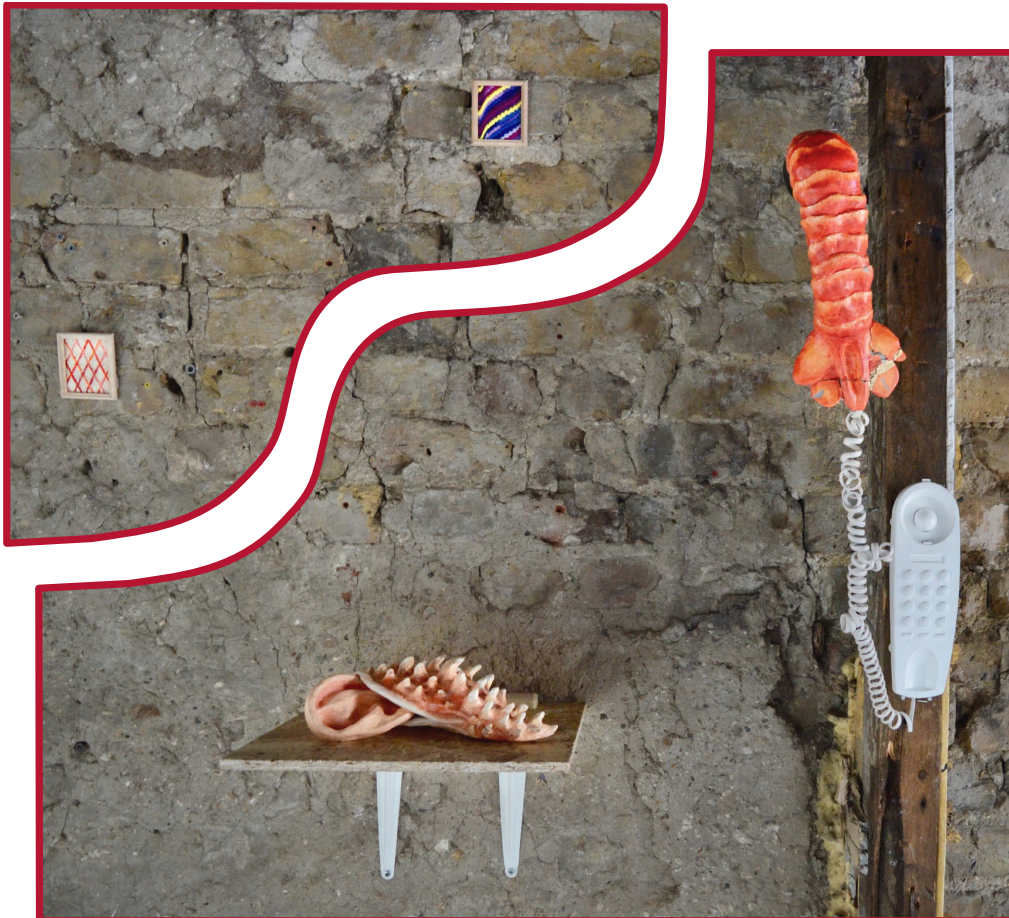


## Katy Thomas

ig @mrstcreates

Through the pandemic spontaneous expeditions to exhibitions were no longer possible and any small venture beyond the claustrophobic walls of home came with a calculated risk assessment. Galleries and museums have always been an opportunity to escape into a world of history; abstraction; storytelling; wonder, curiosity and futurism. Their vast rooms of varying artistic styles immediately expand visitors' views of the world. Inspiration for this installation came from a variety of sources including Mexican retablos, religious icons, Elizabethan miniature portraits and the Pre-Raphaelite room in the Tate Britain. The minutiae in a painting are often more interesting than the picture as a whole and these Bargello needlepoint samples invite the viewer to offer up more than an initial cursory glance to scrutinise their details.

Katy Thomas



Joshua Bulman



Elsa Kent has ridden from John O'Groats to Lands End in order to raise money for three incredible environmental education causes.

### ***Thoughtbox .***

#### ***Kivukoni School Environmental Education Centre***

and for

#### ***The International Environmental Education Festival***

More info on these causes on the next pages

'I grew up on a small family-run farm in South West Devon, riding horses before I could walk, and always being obsessed with all forms of nature. When I was very small, I was given a beautiful embroidered waistcoat by a close friend, who was mid-way through riding around the world on horseback, and since then I've always dreamt of doing the

same thing. In recent years I've worked as a jillaroo in Australia, and ridden for various horseback safari companies across Africa, but I am sure this will be, by far, my toughest adventure yet. Horseback travel is the oldest means of transport, and forces the rider to accept that covering 20 miles in a day, is really good going. I hope that this journey symbolises our need to slow down, in our fast-paced high-tech lives, and simply enjoy the ride.

It was while studying Human Sciences at Durham University that I began to understand the connection between education systems, and the climate crisis; we are now living in an age where children as young as 4 years old are made to take standardised tests, and the mental health statistics in the West are highlighting a pandemic of stress, anxiety and depression, most notably amongst students.

During my research, I also began to notice a total lack of emphasis





Elsa

Summer

Rosie

on the natural world in school curriculums, yet somehow, there was still time to be learning in great detail about Henry VIII! I subsequently began interviewing professors, teachers and parents, asking them how they felt about our education system, and whether it needs to change in order to equip us for a healthier, and more sustainable future. The results have been astonishing: "In 30 years of teaching, I've never seen children more stressed" and "It's terrifying how little attention is paid to the climate crisis in education."

Rachel Musson has identified these issues from her 15 years experience as a teacher. She has spent the last 7 years designing and developing ThoughtBox; a non-profit which provides schools with the tools to enhance students' social and emotional wellbeing, while also prioritising the health of the planet. It is based on the principle "we cannot be well if the planet isn't well." The funding will help Rachel to distribute ThoughtBox to more schools around the world, helping to create healthier, happier people and planet.

This year I have been working with Kivukoni school in Kenya, which was founded with environmental education at its core. We have been developing a new programme called the Natural Environmental Appreciation Programme, as we don't believe that environmental education should be all about the climate crisis, but also learning to love and fully appreciate nature. There's some incredible work going on at Kivukoni, with permaculture club, an environmental council, regular beach cleans, and the school itself being 100% powered by the sun. We now need a space where environmental education can be seen in its own right. With the funds raised we hope to build a centre which will house eco-displays, workshops, lessons, and specialists, so that Kivukoni's incredible work can be more thoroughly distributed to both the students, and also the wider community.'

## ThoughtBox Education

A non-profit helping millions of young people develop social, emotional and global wellbeing.

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

## The International Environmental Education Festival

A cause to create an annual event which will bring together world leaders in environmental education, to celebrate and bring attention to the incredible work going on, it's vital importance in raising a generation of environmentally aware humans, and to find new ways of making this way of educating more mainstream, and accessible for all.

## Kivukoni School Environmental Education Centre

Creating a space for this incredible school in Kenya to carry out its world-class sustainability programme, uniting the community to protect land and sea, and paving the way for other schools around the world to do the same.

Donate via  
<https://gofund.me/d7e200f8>

or go to [www.gofundme.com](http://www.gofundme.com) and search for 'the climate ride'

If the gofundmepage is closed or for any more information for these causes contact Elsa Via

Facebook or Instagram  
[@TheClimateRide](https://www.facebook.com/TheClimateRide)

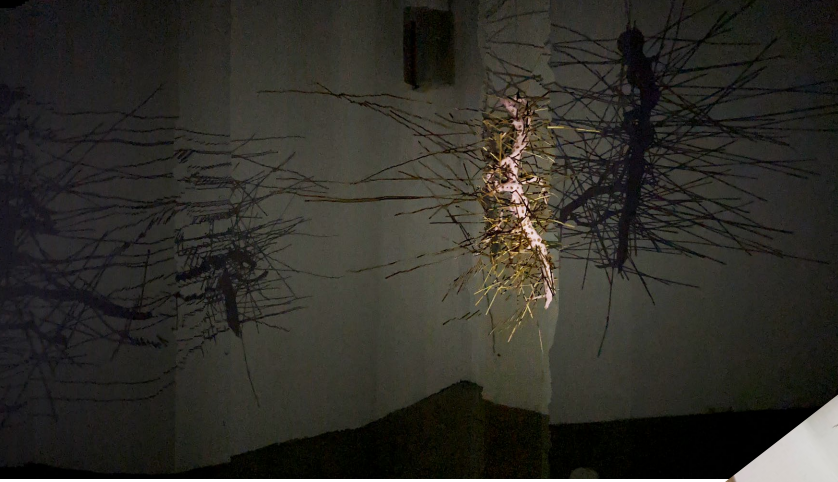
or on her personal Instagram  
[@elsakent\\_](https://www.instagram.com/elsakent_)





@TheClimateRide  
@elsakent\_

# LORENZO BUCCI





INSTAGRAM  
@ITS\_ALL\_BUCCI\_

# Joy Richu

website  
[www.joyrichu.com](http://www.joyrichu.com)

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



Born and raised in Nairobi, Kenya, Joy Richu majored in Creative Writing at The University of British Columbia before specializing in Digital Design at Vancouver Film School. Richu finds her inspiration in the beauty of the people and places in her everyday life, and experiments to produce art using both digital and analogue media. A big fan of the patterns and linework found on African fabric, she loves how expressive shape and colour can be. Joy illustrates for magazines, festivals, podcasts - anywhere a story can be told through illustration or design. She works with clients worldwide.

# Make Bad Art

by Max Dobson

It's the perfect scene, a breeding ground for creativity. A half crescent moon lends a beige hue through thin, undrawn curtains, a gentle rain patters some knocks of support on my window as my pen bangs between my teeth. A blank page in my notebook lies before me, waiting to be impregnated with fertile words of inspiration. I readjust my posture for the fourth time, hoping that it will align my brain in the appropriate position so to let the words flow. I want to write something. But nothing comes. Every external factor is set up to encourage creativity but nothing grows. So it must be me. This experience, a feeling of scratching away at a door which refuses to open, of turning a faucet all the way round without a drip emerging, is universal and, fortunately, easily remedied. The problem lies within us, but not as you might think. It's not a problem with the faucet, it's the principle of the liquid that you long for.

In his incredibly influential book on the structure of narrative, 'Into the woods: How stories work and why we tell them', John Yorke examines the fundamental feature of any successful fictional character. He notes that a character's flaw is simply "knowledge not yet learned", here, Yorke establishes that our weaknesses, our fears and our boundaries can all be defeated by recalibrating our relationship with them. In 'Despicable Me', Gru believes he is a creature of spite and remorse, however, he discovers that this deep hole of hate was in fact a passionate need for admiration which became unhinged during his childhood.

By redirecting his feelings of despair into that of love and compassion for his adopted daughters, his quest for recognition and respect was completed; he channeled his energy into saving his world, not destroying it. If you'll pardon my digression, I believe that the same conundrum lies within our fear of failing at our creative endeavors. Since graduating from university earlier this year, I have found myself suddenly experiencing a season of creative drought. I fear that my first attempt at writing without the support of full time education will be such a fundamental failure it prohibits me from ever picking up a pen again. What I hope to achieve in this piece is to recalibrate our conception of creativity and encourage a new way of expressing ourselves. A mission like this couldn't come at a better time; we live in an era where we are surrounded by masterpieces with images from world renowned galleries at our fingertips and a constant flow of content from artists across the globe. We were even reminded constantly throughout the pandemic that "Shakespeare wrote King Lear during the plague". As debatable as that fact is, it served as a constant reminder that we can never live up to the expectations society has of creative people. And that's a heavy burden to carry, so allow me the chance to lift a little weight off your back.

J. M. Prausnitz deconstructs the concept of creativity in his article "Toward Encouraging Creativity in Students". In doing this, he presents the notion of acting upon creative impulses as an incidental and innate feature of life. Through this lens, we can not only notice

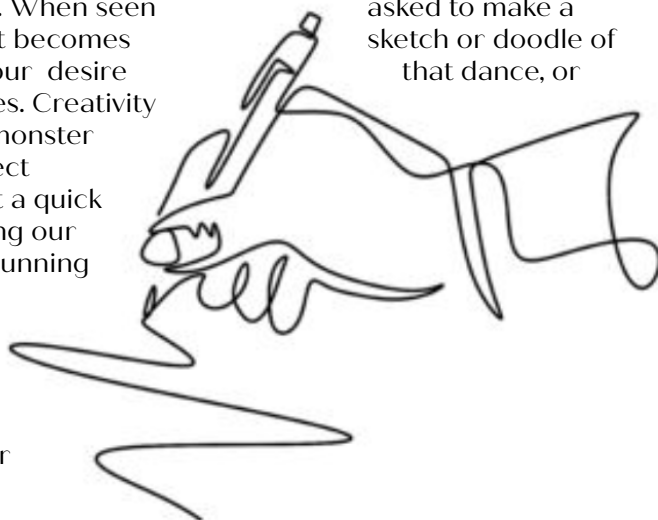
the creativity that we perform every day, but recognise the basic building blocks to achieve our artistic endeavours with a clear, confident stride. In his article, he describes it as when two concepts “previously believed to be totally separate, are for the first time shown to be closely related”. A foggy window meets the image of a cat and forges an anatomically incorrect doodle, the story of Christ’s crucifixion meets a box of discarded LEGO bricks and forges a somewhat inspired yet potentially sacrilege toy and a busy busker inspires a boogie in even the most burly passerby.

Prausnitz offers a more direct, scientific example with Niels Bohr’s manufacturing of the Copenhagen Interpretation of Quantum Mechanics. Bohr philosophised that, as seen in nature, duality is fundamental; light is both a tangible corpuscular and a transparent, formless wave. Depending what observation we wish to interpret, one of either is always evident. He expands his theory to suggest that every act, idea and notion is a sum of two predeceasing stimuli; action, reaction. Just as light is the sum of two separate concepts, so is every other existing idea and ‘thing’. Whilst this theory throws determinism out the window, landing flatly on Hegel’s head, it presents the idea that all creative endeavours are simply the love child of a marriage of two separate concepts. When seen through this lens, it becomes easier to address our desire to express ourselves. Creativity is not a terrifying monster demanding a perfect output, neither is it a quick footed jester teasing our desire to indulge, running away every time we get close. Creativity is the way we react to the world, the way we register life and combine it

with our personality to make it digestible for ourselves to understand it. We do it every day but are blinded by our own self imposed expectations. If we could recognise the tiny victories we get throughout our day to day life, we will be able to accept that writing that play, painting that scene, choreographing that dance and strumming that guitar are as easy as bopping our heads to the radio and laughing at a joke. By viewing something which previously held a certain stigma objectively, we can see it for what it truly is and, hopefully, become less afraid of it. Through this, you can learn to celebrate every sign of creativity in life, regardless of its size and/or importance, reminding yourself that you are able to successfully express your thoughts.

Now that we have undressed the beast and exposed creativity for the simple act that it is, we might be left wondering what ingredients we must use to create such a tasty feast. Art therapy is a unique and opportunistic experiment to discover more about our relationship with creativity. In ‘The handbook of Art Therapy’ by C.A. Malchiodi, an exercise is explained which provided some proof that creativity can be subconsciously increased by observing other’s art. In this exercise, participants were invited to create a short dance to express their current mood.

They were then asked to make a sketch or doodle of that dance, or





something in the emotions that inspired it. The participants were then instructed to share their drawings with the group and comment on each other's work. After this, they were asked to create a wholly new dance to express their current feelings. The participants in this exercise reported feeling more comfortable with choreographing and expressing their emotions the second time around after being able to interact with other people's work. Here, it becomes clear that the secret ingredient is not locking yourself away and waiting for a miraculous burst of inspiration, but to keep an open mind and look outward; peeking in at how others see the world.

Putting these two theories together, we can acknowledge that creativity is fundamentally a duality of our own perception of the world and the things happening around us. Speaking about his writing technique, Naturalist playwright of the late 19th century Emile Zola described his brain as "a sponge which swells and then empties". We observe events, discuss ideas and binge on entertainment, storing those experiences within ourselves like a great vat of cake batter churning away in the inner recesses of our minds. When we choose to express ourselves, we unload the content through the cookie cutters of our thoughts onto portraits and pages, hoping they will provide a hint of individualism and innovation. The aim of achieving perfection will always be a product of practice, willpower and passion. One of the best, most satisfying ways of surpassing these factors is easy, accessible and, most vitally, the point of this article: make bad art, every day.

When the impulse sizzles through you; a mindless doodle, a rogue lyric, the distant cries of a character waiting for

their story to be told in the back of your mind, take the opportunity to bring it into the world. If you feel an urge to dance, then make the biscuit isle your dance floor. If you see a particularly provoking wall of graffiti, a unique scene of a sunset, a cat with impossibly gorgeous eyes, a frog sitting cross legged, an old couple holding hands walking in front of you; take a picture, steal a video, put them together and relay your favourite song over the top. Congratulations, you're a film maker. We all have a duty to inhale the world around us, no matter how dusty it may be, because each and every one of us has something unique and beautiful within us that the universe needs to see, hear and feel. Your masterpiece is waiting in line in the back of your mind to come out, you just have to trust the process.

We return to the perfect scene. The sun now anxiously poking its head above the skyline, rippling over the roofs of houses and creeping into windows. The rain continues to provide a rhythm to the day, a steady beat that reminds us of time's immortality. My notebook remains empty as my head feels ready to burst. I decide to make myself a cup of tea, hoping that the words "Act 1, Scene 1" will magically appear above a ready written script. My blood boils with impatience as I watch the kettle bubbling away. Returning to my make shift desk; a stool seated beside a tray on top of my bed, I allow myself a brief glance out the window. I take a picture of the view, the moment I outlived the night. To me, it's a reminder that I tried, and I can damn well try again.

**Article written by Max Dobson**

**insta:**  
**@dobbysalad**

**Web:**  
**www.teaconnoisseurblog.com**

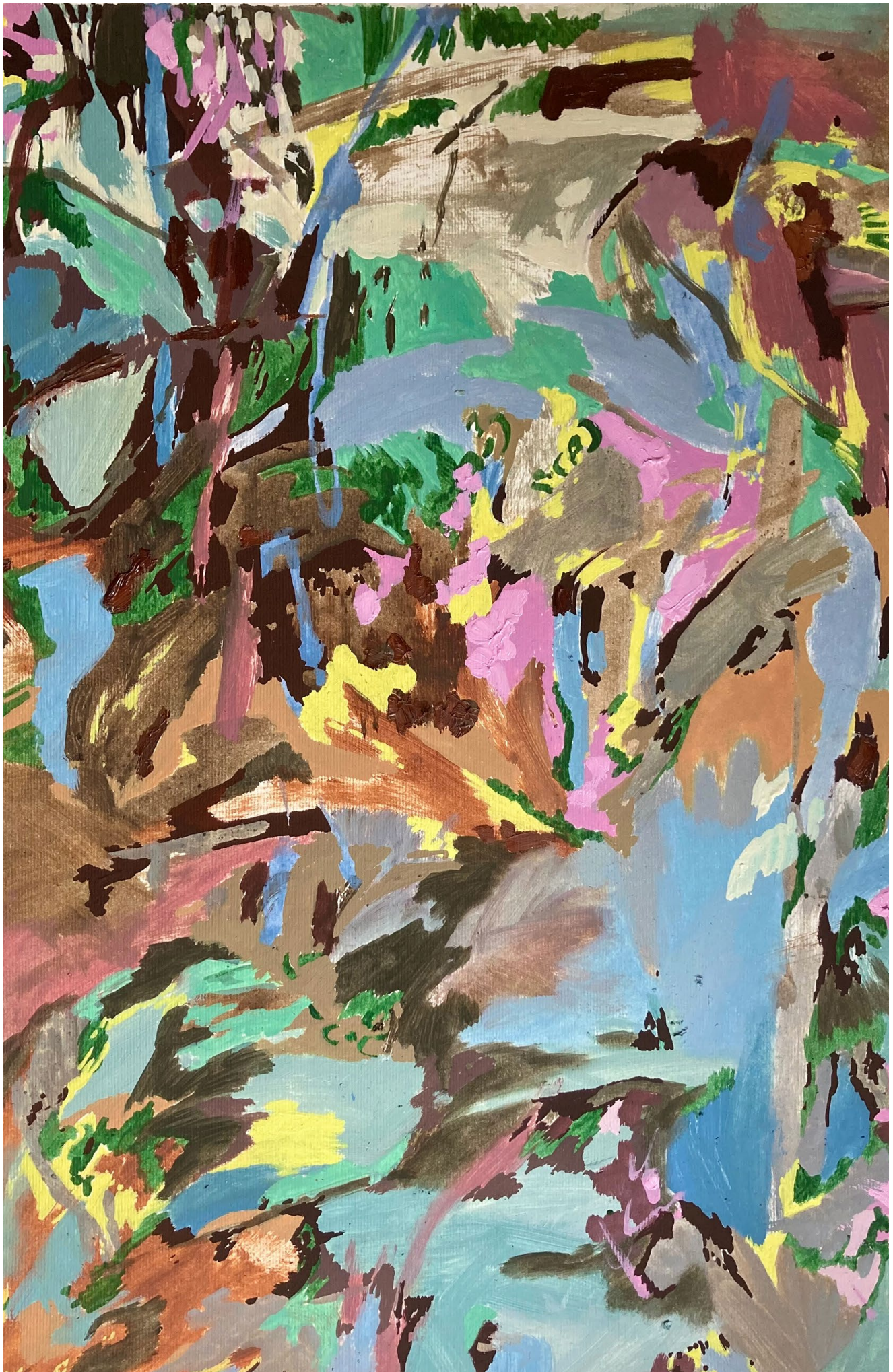
Whether zoom meetings or dating profiles, the presentation of our image is increasingly dominated by its digital manifestations. Online spaces codify these into grids, repackaging the body for easier consumption, and rendering the edge of a frame against the body a bizarrely important quality in our self image. To scroll through Grindr is to have potential romantic or sexual partners codified through a grid. Squares of torsos cut soft edges of the body into boxes to pick and choose from. Profiles become your online marketplace, and encourage engagement with your body as your brand. To be muscular, to be completely hairless, to be 'masc' enough or 'femme' enough are all pressures to compete, to present, to perform, to constantly monitor your body in relation to its digital manifestation.





Sean Synnick.  
ig @seansynnuck





'No Gloomy Skys'  
Oil on Paper : 30x40 cm



## Sophie Smorchzeski

'I think of my paintings as a personal and emotional response to my surroundings, rather than simply a visual image. Alongside a constant investigation of colour theory, I explore painting as an open process. One where mind is lead by body and the hand becomes a second brain. Rather than pre-planning, my ideas evolve and are worked out on the canvas. By doing so, the pieces retain physical evidence of thought. It is these mistakes that give the work energy and life.'

ig [@smorzewska.s](#)  
web [www.sophiesmor.co.uk](http://www.sophiesmor.co.uk)



'A Now Late Afternoon'  
Oil on Paper : 30x40 cm

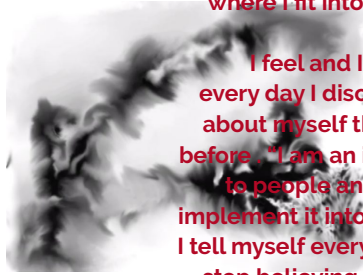


'Turn to Brown'  
Oil on Paper : 30x42 cm

# Onyinye Edafe



I have taken the time to find myself and to know where I fit into this world



I feel and I know that every day I discover more about myself than I have before. "I am an inspiration to people and I want to implement it into my work". I tell myself everyday never stop believing in yourself because when you do people will want to know the real you



This animated film displays the building of bold and playful layers on top of one another to create new infinite patterns of design which enables the ability to escape from the real world.



# Rebecca Bossley

@reb.bossley\_art



# Land Use, Re-Wilding and the importance of Biodiversity

Find out more about rewilding, how to get involved and where to donate at the addresses below

[www.rewildingbritain.org.uk/](http://www.rewildingbritain.org.uk/)  
[www.knepp.co.uk/home](http://www.knepp.co.uk/home)

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## Native woodland covers just 2.5% of the landmass in the UK

and while we are weaning ourselves off of carbon intensive materials and energy sources we are still releasing immense amounts of human caused CO<sub>2</sub>e every day. Areas rich in biodiversity are some of the most efficient sequesterers of carbon; not to mention they also provide clean water, eliminate pollutants from our air and promote healthier and more efficient crop yields. Promoting biodiversity not only benefits the planet, it is also (physically and mentally) good for humans too. Despite this humanity seems to have a mindset that nature is something to overcome, to enslave, and to separate ourselves from - disregarding the fact that working alongside nature instead of against it can lead to increased financial stability while benefiting our and the planet's health.

Farming has been far too intensive for far too long, single crop fields, pesticides and tilling are particularly disruptive to soil health killing the worms and critters who work to keep the soil healthy. Many of the farms in the UK (and around the world) will soon lose the ability to grow crops efficiently if we do not pick up the pace on our conversion to more sustainable land management techniques. Not only does unhealthy soil reduce the efficiency of the crops themselves, but it also increases flood risk and hugely reduces the amount of carbon the soil is able to store.

While it is of course the valid

argument that we need to feed an ever increasing population, and intensive farming does sound like it will produce more food than 'slow farming'. Modern intensive farming techniques are merely a short term solution to the issue which is only going to become more pressing in the coming decades.

## We are going to need to feed more people using the same or less land than we are currently using.

Reducing food waste and eating less/no animal products will result in far more efficient use of the farmed land, but it is also important to ensure that we are not ruining our soils ability to grow food.

Rejuvenating soil health is something that can and has been done in a variety of ways with great success, many farmers who have converted their techniques to soil friendly practices see profits surge and reliance on government subsidies and payouts hugely reduced. There are many ways to help soil, from sowing seeds without tilling to planting trees / orchards (or anything with permanent roots).

An example of an incredible story which came from the inability to efficiently farm anymore is that of Kepp Castle Estate.

## [www.knepp.co.uk/home](http://www.knepp.co.uk/home)

'Knepp is a 3,500 acre estate just south of Horsham, West Sussex.

Since 2001, the land - once

intensively farmed - has been devoted to a pioneering rewilding project. Using grazing animals as the drivers of habitat creation, and with the restoration of dynamic, natural water courses, the project has seen extraordinary increases in wildlife. Extremely rare species like turtle doves, nightingales, peregrine falcons and purple emperor butterflies are now breeding here; and populations of more common species are rocketing.

The vision of the Knepp Wildland Project is radically different to conventional nature conservation in that it is not driven by specific goals or target species. Instead, its driving principle is to establish a functioning ecosystem where nature is given as much freedom as possible.

## The aim is to show how a 'process-led' approach can be a highly effective, low-cost method of ecological restoration

suitable for failing or abandoned farmland - that can work to support established nature reserves and wildlife sites.'

We have all become more aware of the importance of bees and other pollinating insects, but there are many many other vital roles being played out by seemingly insignificant animals, insects and wildlife every day, without which we wouldn't have our most basic needs such as food, water or clean air.

by Seb.

French William

## 'Life in Pyjamas'

Our philosophy is to employ artisanal skills to make cosy funky pyjamas to wear anywhere. We love the idea of living in pyjamas.

This is a great small business with an ethical mindset

Find their newest collection of vibrant designs printed onto organic cotton on their website or on their instagram (both are linked below).

**website**  
[www.frenchwilliam.co.uk](http://www.frenchwilliam.co.uk)

**instagram**  
[@frenchwilliam\\_official](https://www.instagram.com/frenchwilliam_official)





# OUR STORY

BY GUILLAUME LAOUT A.K.A FRENCH WILLIAM

French William, born in Ibiza, mixes chic with mischief, bringing you light and elegant pyjamas you can wear from dusk til dawn, til dusk again.

Made from the finest organic cotton, in vibrant, playful patterns, our pyjamas are designed for fun and not formality - easy to wear by day and comfortable enough to sleep in at night.

The catalyst for creating my light, comfortable pyjamas was my lifestyle in Ibiza - my home for 11 years - and the bohemian dreaminess of the island. This year's collection - my third - stands out with a mix of vibrant, colourful, playful patterns consisting of wavy stripes, flowers, cartoon clouds, and slivers of waves.

.....



# BELLA VINE

## **When did you realise you were going to pursue your passion for singing as a career?**

When I was a little girl it was a safe bet you'd find me dancing around my bedroom with a hairbrush in my hand pretending it was a mic, singing along to whatever CD I had in my red CD player.

## **What was the first step you took to kick start your career?**

I've always wanted to be a singer, and as I grew older I longed to find a way to pursue singing/ music as a career but wasn't sure how on earth I would make the first step. I was very fortunate to be in the right place at the right time, which did mean all the hard work I had done prior (recording covers/writing my own songs in my spare time) came in handy, because you never know when someone might give you the opportunity to show them what you can do and give you the time of day. From there I was introduced to my now manager.

## **What are you working on now?**

I am currently about to release my 3rd single which is super exciting, It's quite different to what I've previously released, fingers crossed people will like it as much as I do. I am also currently working on my next music video. I absolutely love the creative aspect of being an artist and get fully hooked and lost in the process of it especially when it comes to creating a music video, which hopefully will be the vehicle to bring the songs story and subtext to life. I am a very visual person so I get super excited when artists I love release music videos, because in my opinion it's an insight into what the song means to them and how they bring the words to life fascinates me.

## **How would you describe the reaction to your songs by the public so far?**

The reaction has been better than I could've ever hoped for. I really am over the moon with it all I just really hope people love/enjoy the songs to come!

**Have the songs stayed close to the original drafts so far or have they turned out differently than how you expected or intended?**

All the songs that I am planning to release have stayed exactly the same as they were on the day I wrote and recorded them in the studio with my amazing producer Ian Barter who I simply adore, he truly is a dream to work with! I am super eager to get back into the studio with him to see what we can cook up next! :)

**What's the next step for you personally? Is it writing and releasing another song or an album? Doing more live performances?**

I am currently looking to perform live, as I feel there really is nothing quite like live music and I absolutely love to perform, I guess that's my inner drama school kid coming through.

**Where would you say are you your most creative self? (In the studio, on your own, memories/nostalgia, singing in the shower)**

I love this question I would probably have to say late at night when my thoughts run riot that's when you'll find me scribbling away with my pen and notebook getting everything out in some shape or form and then take that to the studio to build on them. Although often inspiration or an idea comes out of nowhere and words/stories/memories/feelings will come flooding out, most recently it's been happening on trains or in taxis, so I guess you could say travelling, being on the move is when I'm most creative, because it's the rare moment in the day where you can stop and soak everything in.

**What is something in the industry that has surprised you in either a good or bad way?**

More frequently we've been hearing all the negative aspects/ side to the industry. Its really good that its being spoken about so people aren't blindly entering into it. I count my lucky stars that I have had the absolute pleasure of working closely with the most

incredible people in the industry who have been nothing but kind and supportive and have guided me through so far so amazingly.

**What is your message to people going into music / If you could give one piece of advice to them what would it be?**

I would say patience and perseverance is key, and always be prepared and ready to go at the drop of a hat, because you never know when the moment might arise where you get the chance to show someone what you can do, and believe you me you'll pat yourself on the back when all that time spent recording covers or writing your own music finally gets its moment to shine. Also something that I've learnt recently is that if you believe in yourself then its likely someone else will too.

- Interviewed by Tilly Mortimer

Go check out Bella's song 'Infatuated' and 'Safely' on Spotify, there are also more details about Bella and her updates on her Instagram (both linked below)

**Instagram**  
[@bellavinemusic](#)

**Spotify**  
[ffm.to/bellavinespotify](#)





**William  
Melucas**

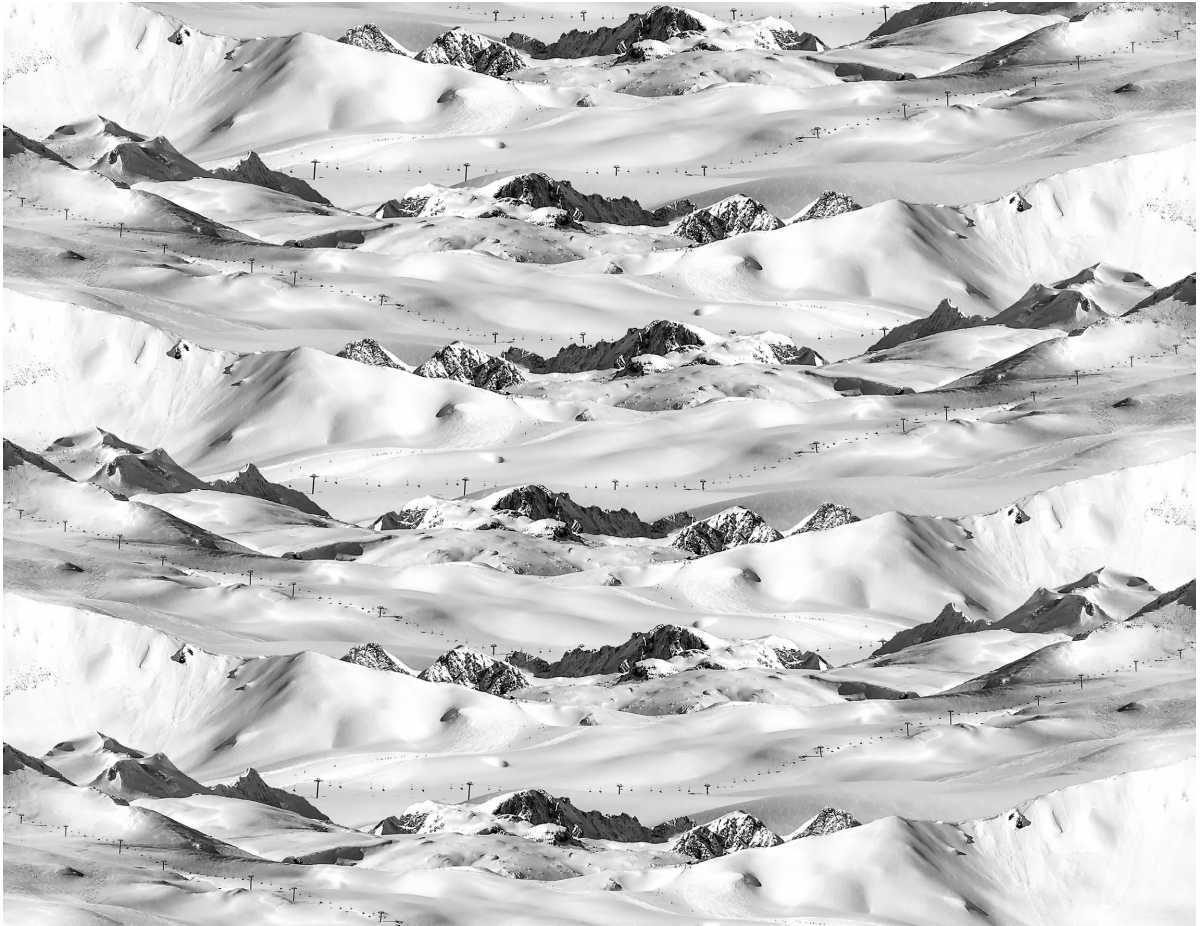
ig @chairmanmelucas



I explore the subconscious mind through the semiotics of magic and folklore, and its relationship with new digital forms of social media; of which we are all acutely aware during the ongoing pandemic. I draw equivalence between the easily consumed, often visual, information of modern media and the content of early Christian art and manuscripts. The dichotomy between these ancient and contemporary forms of media is distinctly technological, but the function of persuasion via popular iconography prevails.



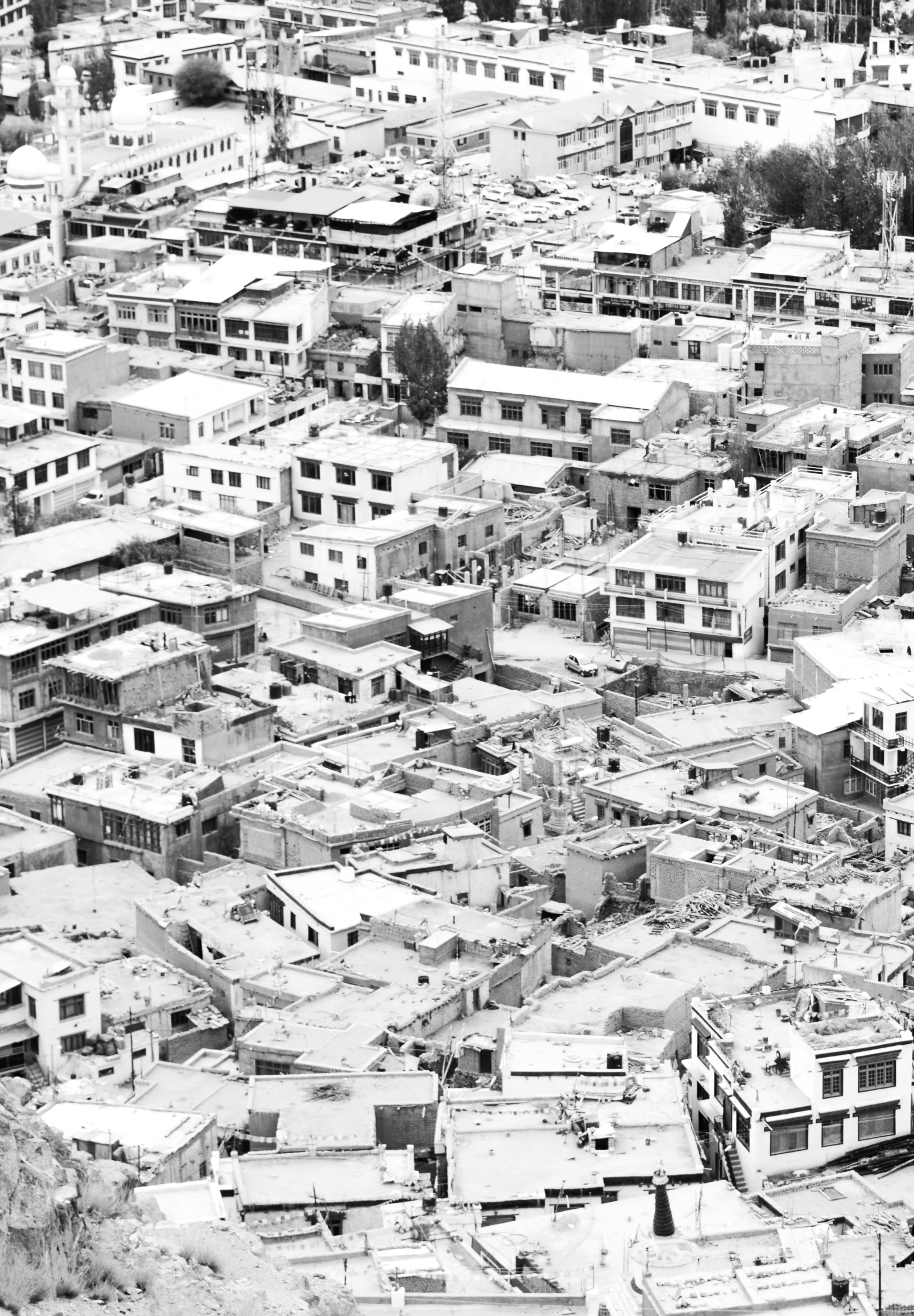


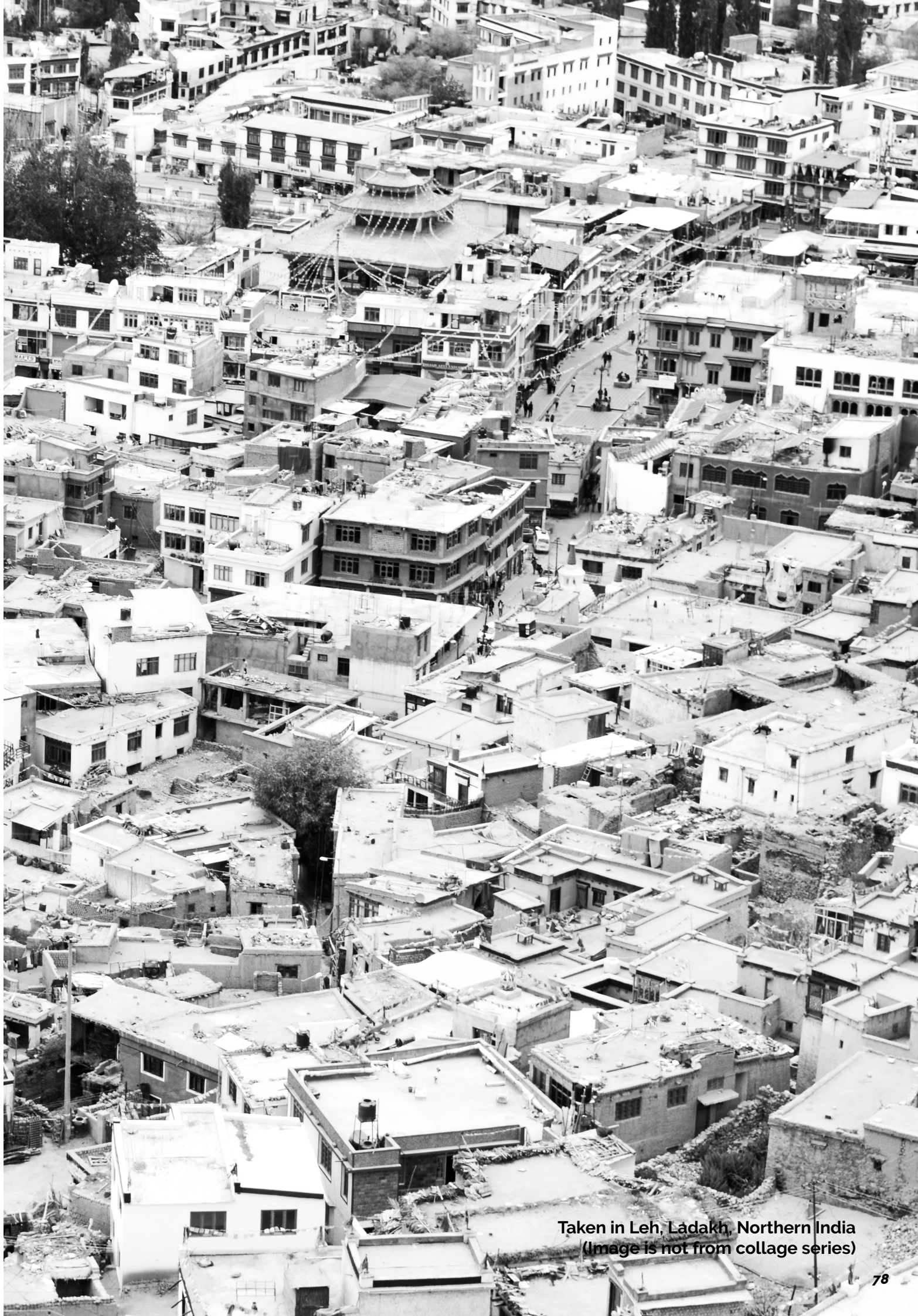


## Seb

This double spread shows some work from a photomontage series exhibited in 'An Experiential Escape' showing alternative, parallel or colliding worlds

Instagram @seb.totum.studio  
Website [www.sebastianmortimer.com](http://www.sebastianmortimer.com)





Taken in Leh, Ladakh, Northern India  
(Image is not from collage series)

# A DORSET KITCHEN



In September 2020 my son Archie left us in a tragic, inexplicable accident.

Archie was totally committed to, and passionate about everything he did - reading, learning, mathematics, riding, cooking and kindness.

He left us whilst riding - doing what he loved. By buying this cookbook you are donating to the Air Ambulance, who did everything they could to save him, and to The Archie & Manni Bursary to help and support other young riders over the coming years.

Archie captured all the images in this cookbook, which was also inspired by him.

Thank you,

Patty



A great christmas,  
birthday or anyday present  
supporting two amazing  
causes

website:  
[www.adorsetkitchen.com](http://www.adorsetkitchen.com)  
Instagram  
@ adorsetkitchen



Risotto Stuffed Red Peppers

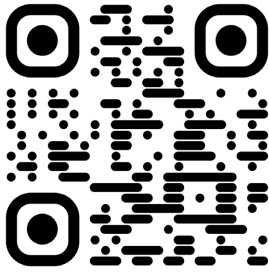


Homemade raspberry and lemon sorbet ice lollies

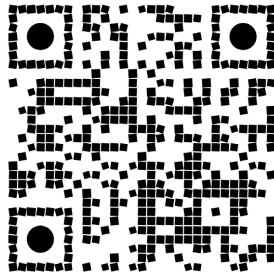


Garden vegetable burgers and homemade chips

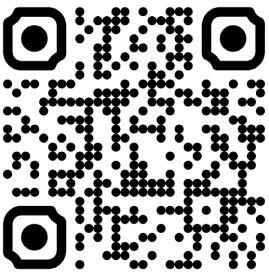
Check out these links to these interesting charities and projects mentioned through this issue



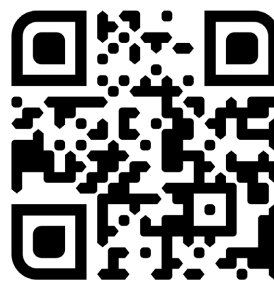
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[knepp.co.uk/home](http://knepp.co.uk/home)



*Rewilding UK*  
[www.rewildingbritain.org.uk](http://www.rewildingbritain.org.uk)



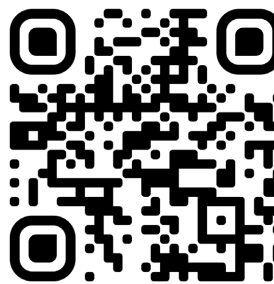
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We print on recycled paper and use plant based inks to reduce the impact of our physical magazine. We also calculate and offset our carbon footprint through multiple charities to ensure we are carbon negative whilst promoting biodiversity.

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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