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*Totum Magazine* has 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 people doing something differently, working sustainably and thinking independently.

We are in a crisis which will not be solved by everyone being a bit less bad, eating a bit less meat, using bit less oil. This crisis requires original thought and creativity, to allow us to continue our lives, perhaps improve them, but not at the cost of nature. Our only chance at survival is when humanity can provide for itself at equal measure to providing for the world.

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 think differently. However these people are unable to see their work realised, as they are not given a voice. We look to give voices to people looking to do something differently, to work sustainably and who are thinking independently.

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.

Contact us at  
***email.totum.studio@gmail.com***  
or on Instagram  
***@totum.studio***



Holman, Tabi and Fango go for a *w a n d e r*

To see what they can s*tr*e

A *wo*ld of design, but it's all in *d e c l i n e*

Now Holman needs to *pee,*

He squirts out a spout, *and let it all out*

The *nepotism*

*nepotism*, theft and *greed*

And what we have left,

Are two worlds *un*left,

**Suddenly** were all agreed;

We'll **MURDER** the sods

Who thought they were **GODS** -

We'll set the rest of us *f r e e*

Because we're **ALL** the same;  
and we're **ALL** in pain

Ruled by **Love Anxiety & War**

We don't know what we've got,

Just, it's a **hellOva lot**;

*And thats what we're fighting for.*

• • •

Wouldn't it be funny

If the world **stopped** making money, \$ \$

If the posh weren't so *fucking plummy.*

Or would it be all the same?

**Without** corporations *running our game*

Or is that just the aim... for me

I'll **die** when i'm *older,*

I'll leave the world **colder,**

Or **warmer,**

**Who Knows n.**

Not me

# *CONTRIBUTORS*

J A I M E F R A S E R - P Y E

J O S H U A B U L M A N

H A T T Y B I L E S

S A L L Y T H O R P E

A L I M O N T E R O

V I N C A P E T E R S E N

T H O M A S H A L L - T H O M P S O N

M A T T H E W R O B I N S O N

C H A R L I E K I N G

K E W L K A T S I N D U S T R I E Z

A L B O R ' Z K E Y '

F Y N L A S T A L L Y B R A S S

T U F F O V E R L O R D

S E B A S T I A N M O R T I M E R

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An abstract painting with a dense, textured surface. The colors are a mix of vibrant reds, oranges, pinks, purples, blues, and greys, all set against a base of white and light grey. The brushstrokes are varied and expressive, creating a complex, layered effect. The overall composition is non-representational and highly energetic.

J A I M E  
F R A S E R - P Y E

@jfraserpye

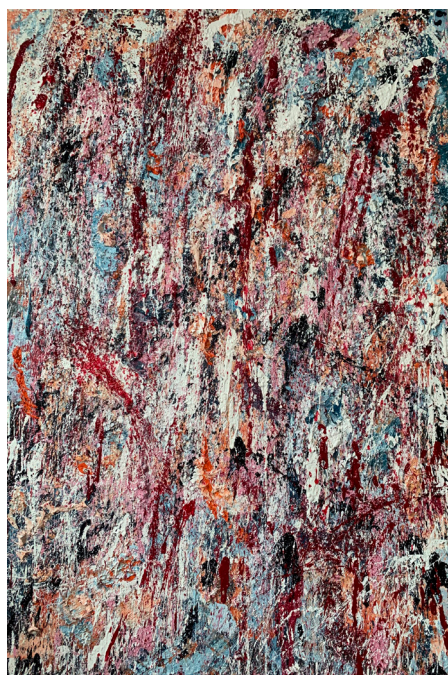


Jaime Fraser-Pye is an abstract expressionist artist working predominantly in oils, acrylics, and spray paint on canvas. He is 20 years old and is currently based between London and Stevenage while his studies have been moved online.

To contact about sales enquiries or to message Jaime dm him on Instagram (linked below)

More work is shown on pages through the magazine

Instagram - [\*@jfraserpye\*](#)





**'As we Observe'**

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

website: totum.studio  
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Cradle to Cradle Certified™ is a globally recognized measure of safer, more sustainable products made for the circular economy.

Cradle to Cradle is a beneficial design approach integrating multiple attributes: safe materials, continuous reclamation and re-use of materials, clean water, renewable energy, and social fairness.

The design principles provide a positive agenda for continuous innovation around the economic, environmental, and social issues of human design and use of products and services. Specifically, the purpose of the product certification program is to improve the way we make, use, and re-use things recognizing two metabolisms, the biological metabolism and the technical metabolism. With a goal to leave a beneficial footprint for human society and the environment.

The aim is to set a positive course for product and process design and development in a way that will allow natural and technical systems, products, and processes to support the diverse living population on earth. Cradle to Cradle design mirrors the healthy, regenerative productivity of nature, and considers materials as assets, not liabilities.

# OUR CIRCULAR ECONOMY AND THE CRADLE TO CRADLE DESIGN APPROACH

We are chained to an economy addicted to waste and superfluity. Cradle to Cradle is a great example of how we can change.

'A world where safe materials and products are designed and manufactured in a prosperous, circular economy to maximize health and wellbeing for people and planet.' (C2C Vision)

Adapting a cradle to cradle as opposed to cradle to grave economy will benefit all in the present and future.

Get more information at [www.c2ccertified.org](http://www.c2ccertified.org)

They go into more detail on who they are and what they do and how to get your product or service certified, they also have a register of products which are C2C certified, which you can find on their web addresses, listed below

[www.c2c-centre.com/products](http://www.c2c-centre.com/products)  
or  
[www.c2ccertified.org/products/registry](http://www.c2ccertified.org/products/registry)





*Jamie Fraser-Pye*



# *BIOPLASTICS*

---







Hatty Biles  
@hatty\_biles\_design

## HATTY BILES

has been looking at materials which will reduce the detrimental impact of humanity on the earth. All images supplied by her, along with the following statement

'I have been looking at sustainable alternatives to plastic, which has led me to investigating simple methods producing bio-plastics at home.

Through this experimentation with various bioplastic recipes, I concluded the combination of an algae based bonder (agar agar) alongside a pork gelatine produced the best results. Pork gelatine is fast drying and maintains its shape without support. (to produce a vegan bioplastic

replace the pork gelatin with Vegetable Glycerine)

I then created manuals to demonstrate how **simple it is to create and form bioplastic into an immediately useful household object. I wanted to do this using only easily obtainable ingredients and household objects**

During the Covid-19 lockdown people were forced to adapt their lifestyles, so this led me to develop a bioplastic plant pot which can house seedlings while they mature enough to be planted in soil.

A design strategy that I came across; Cradle-to-Cradle design can direct a product such as this into the market, this is because of its net zero envi-

ronmental impact. The product can be adapted to contain seeds and/ or minerals for the soil when it biodegrades.

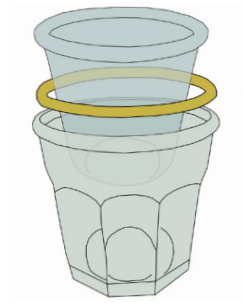
I also developed a kit that can be sold and mailed to people, this **"makers" kit would contain all the raw materials anyone would need to make a complete bioplastic pot and grow their own herbs or plants at home.**

The previous page shows a lampshade which I also made using the bioplastics, proving the diversity and versatility of this material when used creatively.'

The page to the right shows a step by step guide to creating bioplastics at home using minimal materials.

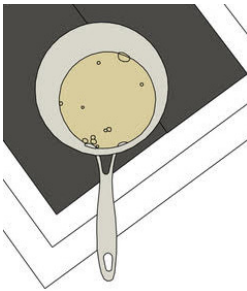


Experimentation with different formulas and methods for making the bioplastics



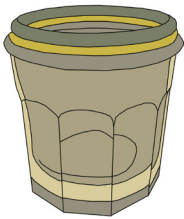
**step one:**

Get two cups, one which fits into the other with a space between (needed for the mould) along with a band of plasticine to create space.



**step two:**

Allow Pork Gelatine to bloom in the water for 14 mins then add the glycerine. Heat on a medium heat, mixing occasionally for 10 minutes. Remove from heat when bubbles start to form.

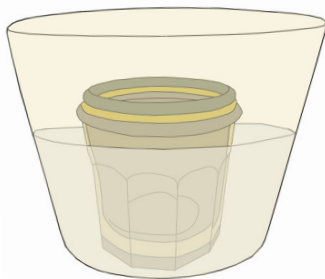


**step three:**

Pour in the liquid bioplastic. Insert the central pot. Seal with the plasticine band.

**what you'll need:**

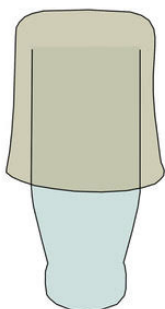
water	250ml
pork gelatine	48g
glycerine	20g
glasses	x3
plasticine	a bit
pan	x1
stirring spoon	x1



**step four:**

Leave for 12 hours to set. Then remove the outer mould by submerging in boiling water for 15 seconds. Set the mould upside down to set the plastic.

This multi-purpose pot will last a month if kept dry and out of direct sunlight, It will then begin to slowly decompose. Once buried it should decompose within a few weeks The aim of this manual is to create a stepping stone for people, working towards a beneficial, sustainable and cyclical future.

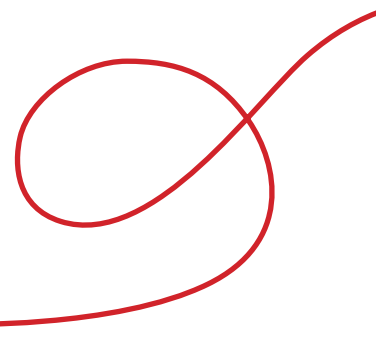


**step five:**

After 4 hours pour boiling water into the inner mould and remove the plastic. Finally sit the pot upside down on a smaller glass jar allowing it to fully set and maintain a rigid structure.

for more work follow [@hatty\\_biles\\_design](https://www.instagram.com/hatty_biles_design)

# UP-CYCLE APPAREL



## **Sally Thorpe**

founded **Up-Cycle apparel** during lockdown. The company focuses on re-purposing waste and / or dis-used clothing. A model for the future of fashion, an industry which drastically needs changing. Throughout the world very few clothes are made locally, and well over 90% of brands don't pay garment workers a living wage. **Mass manufacturing of clothing contributes more to climate change than both the aviation and shipping industries combined.** Often when clothes are manufactured, fast fashion means they are quickly discarded, or never sold; leading to **the waste of half a trillion USD worth of clothing annually** (Ellen McArthur Foundation). With just 11% of brands implementing recycling strategies, second hand clothing and garment re-utilisation is key to the sustainable development of fashion. Sally found time from her busy schedule between university and running Up Cycle Apparel to answer some questions for us.

**Are you starting this on your own, and where are you based?**

Yeah it's all me at the moment but I am looking to maybe get another helping pair of hands, trying to juggle running the business while also doing a degree is becoming a bit hard. Up Cycle Apparel began in my house on the Isle of Wight during





lockdown (number one) but in a few weeks it'll be migrating up to Leeds with me.

**So are you at uni in Leeds, and what are you studying?**

Yep, I am going into my second year at Leeds and I study Business Management and marketing.

**How old is Up-Cycle Apparel, and what was your main motivations to start it?**

Up-cycles instagram was first started in May but the items only went on sale when the website was launched which was in June. To be honest it wasn't like the idea just came to me or anything, *during lockdown I was looking for something to keep me busy and decided to make myself a top* - this went pretty well so from there I just carried on, it kind of evolved on its own.

**Did you take inspiration from anything/one in particular, or more of a general collation of current events.**

Inspiration wise I am always looking at clothes sites and trends or screenshotting instagram posts of stuff I like, my camera roll is honestly full of screenshots. Then if (and when) I hit a creativity wall I can just look at it to try kickstart my ideas again.

**Is it/would it be a full time job? Would you get a physical store, hire employees etc?**

Obviously I'm still young and like I

said before trying to balance this with a degree as well as maybe some work experience is proving harder than I expected but I do have high hopes and although I wouldn't call it a full time job, most of my free time and energy is put into it at the moment. Again with a store, I don't believe that this is what would work for me at the moment, (especially with the current COVID restriction), I also think this would be really far into the future. Instead I am happy with the online status of the business and really enjoy all the media marketing - in fact I have some influencers lined up for when my stock is built up more. *I am also looking for some extra help, and am focusing this on students, potentially someone studying fashion etc, who can help me to sew for the demand.* (if anyone reading this is interested contact her on her insta (linked) or get in contact with us and we can connect you.)

**Are you optimistic the fashion industry will follow your suit? If so will big brands be able to acclimatise to this change, or will the market be predominantly localised and independent?**

I really believe in what I and others are doing however I understand that its a lot harder for big brands to suddenly change their course, whereas smaller brands like mine are more adaptable. However I really hope they do begin to follow suit, and you can see it happening with some things such as Levi - who for a few years now have been taking in clothes and shoes, in exchange for 10% a purchase at Levi, as well as an-

other initiative where donated denim gets you 20% off and is then made into insulation for different buildings.

**Young people are seeing second hand and up-cycled fashion become more and more popular by choice rather than a necessity. Do you think the people attracted to re-purposed clothing is growing or shifting, and are you attempting to expand to these demographics?**

I would love to be able to attract more ages, I would say at the moment *my market is ages 15 to mid 20's ish and I would love to make this older as well as going into a male market*, however I feel currently as I'm still building experience and sorting everything out, that's something to look forward to in the future - maybe a boys line or a line aimed for mums for example we'll see. I do have plans for the Christmas season with aprons etc, which are good for gifts but again that's aiming at my current target, just for them to buy them as gifts.





**Do you see large fashion brands, beginning to act more environmentally and socially responsible. If they don't change, will they see sales drop, or as long as they can produce the cheapest items will they continue to dominate the market**

I think people are a lot more conscious now of how businesses impact the world, for example the environment, you can see businesses have increased their corporate social responsibilities and how much they publicise about this. *I believe its a businesses responsibility to act ethically and treat employees fairly.* I think in some cases they will see clientele dry up if they don't act responsibly. However there are exceptions and *of course there is always going to be a customer base for shopping cheap fast fashion,* all we can hope is that this customer base gets smaller and smaller.

**So you see yourself continuing Up-Cycle Apparel through uni etc, is expansion into more ages and genders (menswear please) your priority atm?**

Haha I appreciate the please at the end of the question. Yeah I do hope to in the future, however I am currently focusing on one section of the market, I don't want to make it too broad as of yet. *I am working on a reversible line* which should be launched soon, and which I hope will be really popular, *as well as a 'preloved' section to the website which won't be up-cycled clothes, instead will be clothes that are already good enough and don't need to be changed in order to continue there lives.* From the money made

from these sales I am looking into three charities to allow the buyer to choose to donate part of the money to.

***“ Before starting Up-Cycle Apparel I had never used a sewing machine so there is definitely such a thing as learning on the job! ”***

**Does the individuality of your pieces play a key role in Up-Cycle Apparel, or would you start producing more of the same clothes if they prove popular and you can source enough similar material.**

This has been something I have been thinking about for a while and obviously like you said it depends on if I have the similar materials. You can see I have done a few things like the ring detail tops which are all similar, however I do believe that part of the special thing about Up-Cycle Apparel is that they are reasonably unique pieces. With the Pimlico trousers as well, these are all made from the same pattern however the individuality is still there as they come from slightly different materials and no pair will be the same.

**What is your target market, and would you class yourself as high end?**

Obviously I can see that my prices aren't low, however I feel that because of the hand made state of these clothes it is fair price point. I am currently working on a time-lapse of me making one of the pairs of Pimlico trousers as I want the customers to be able to see and appreciate the time and effort that goes into each piece. My target market at the moment is young teens/adults. I would love to think of myself as high end however my key focus is being accessible to those who are interested in the clothes.



Sally and Up-Cycle Apparel has new stuff coming out all the time.

**@up\_cycle.apparel**





Pimlico Trousers



Pimlico Trousers

JUST

2%

OF PEOPLE  
MAKING OUR  
CLOTHES  
ARE PAID A  
LIVING WAGE

**430 MILLION PEOPLE WORK IN TEXTILE PRODUCTION GLOBALLY.**

Source.

<https://www.lowestwagechallenge.com/>





Jennie Froese Pyle



CIRRO

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# A Short, Very Short

**A**s the vivid red light glared off of the Shaftesbury Memorial Fountain, there was an air of anticipation and tension as those of us gathered around the circus held our breaths, waiting for the video to commence.

The short, very short film, two minutes in total, focused on a series of photographs and artworks produced by Ai Weiwei during his time living in New York City. Exhibiting his earlier works, such as the ready made "Safe Sex". This piece had been created from a fireman's coat and prophylactic to illustrate how China was dealing with the first wave of the AIDS crisis.

I suppose one of the main issues I have with the idea of Circa and exhibiting at Piccadilly circus is nothing to do with the work on display, but rather it's advertisement, as art

for all. This I find may be a recurring issues as I don't agree that just by making the art visible to any passer by makes it accessible to all and in fact by stating that it is, it is blatant ignoring the many "invisible boundaries" that separate people from art. However I feel like this may need to be discussed in another article or essay.

Whatever one thought or thinks about the short displayed at Piccadilly Circus for all those present there was an undeniable ambience of tension and political uprising. On arrival to the circus the majority of crowds gathered seemed more interested in the mass of protestors demonstrating against the "handover - usurpation" of Hong Kong and the political and libertarian changes this will bring for the people of Hong Kong.



“ It is very topical at the moment to deal with British colonial history, highlighted by the Black Lives Matter movement. Along with this Hong Kong is also a very hot topic, and these issues are very closely linked, the people of Hong Kong, have been living in a democratic society as regards to British colonialism which is a vastly different society from that of the authoritarian regime of China. So it is very unfair for them to be put under an authoritarian regime with this political usurpation. This has happened due to the British government in the 1980's, wanting "sweet" business deals with China under the Thatcher government, establishing an agreement to allow Hong Kong 50 years of independence, of freedom before its "return" to China, however this has been cut short.

As a result of this it opens up the question as to what extent does the British government, the British people have to protect the liberty of Hong Kong? What is the answer to this problem; providing passports for all of those individuals in Hong Kong that want them? Ensuring that the original 50 years of "freedom" agreement is met?

One of the main questions that this issue illustrates is the morality of the original deal in the first place.

What right did the British Government have to essentially establish a deal in which an entire nation would be put in a position in which they would eventually lose their freedoms and rights. What right did the government have to "trade - barter" with so people's lives at stake. ”

**- Statement from an Anonymous protester**



While I enjoyed the film put together by Ai Weiwei, I think that the true genius to this piece is in the awareness and choice made to provide a platform for a political protest in which Ai weiwei would be invested. Using the bright lights of Piccadilly Circus to illuminate a much larger issue that due to the global pandemic has almost been brushed under the carpet and forgotten about by the western world. This is again a topic that raises further issues and topics of debate regarding how countries should "look after" their former colonies and if they do indeed owe this to them?









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PLASTIC

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# 'RESISTANCE TO REGENERATION'

*by 2020 Katherine Shonfield Prize recipient*

*Alicia Montero*

This piece is the Abstract and Introduction of Ali's Dissertation. The full Dissertation is on our website under articles [www.totum.studio/articles](http://www.totum.studio/articles) - Contact [@a.archi.montero](https://www.instagram.com/a.archi.montero) on instagram for more information, or to see some of her architectural work. This piece is an investigation into the ongoing process of gentrification and consequential resistant action currently taking place in Stokes Croft, in Bristol.

This essay investigates the recent changes occurring in Stokes Croft which have been widely referred to by the local media as gentrification. Firstly an understanding of the term is established, followed by a contextual overview of the history of the site and city of Bristol. The economic, social and political factors contributing to these changes are then explored, organised into three themes: 'housing', 'local economy' and 'homelessness and crime'. Dispersed within the essay are accounts of personal experiences of Stokes Croft as told by Bristol locals in first-hand interviews. This investigation will also touch upon relevant buildings in Stokes Croft as case studies. What's more, the theme of counter-culture and resistance are present throughout as a defining characteristic of the area in question.

Outspoken artists and musicians such as Banksy and Massive Attack originate from this city. It is home to engineering masterpieces by the likes of Isambard Kingdom Brunel whilst having a reputation for scrumpy cider and spontaneous raves at 2am or 2pm alike. Located in the South-West of England, Bristol is home to a population of just under half a million people and counting, with a predicted growth of 95,100 people by 2041.<sup>1</sup> It is known as one of the core cities in the UK<sup>2</sup> as well as a student city owing to its two universities – the University of Bristol (founded in 1876) and University of West of England (founded in 1970). With more cyclists than any other major city in the UK<sup>3</sup> and a strong presence of the environmental-activist group Extinction Rebellion,<sup>4</sup> it comes as no surprise that Bristol was awarded the title of European Green Capital in 2015.<sup>5</sup> What's more, in 2017 Bristol was voted the 'best place to live in Britain' by the Sunday Times owing to its lively atmosphere, infamous nightlife and rich culture.<sup>6</sup> Accordingly, the vibrant city centre is packed full of galleries,

music venues, theatres, museums, eateries and shopping quarters to satisfy the tastes of Bristolians<sup>7</sup> and the nine million tourists who visit annually.<sup>8</sup> Here the harbourside is also located, a key element in the rich history of the city.

Northwards of Bristol's nucleus lies the cultural quarter, Stokes Croft. Although the name 'Stokes Croft' officially refers to part of the A38 which runs from a major node in the centre (known as the Bearpit) to a busy junction with the Cheltenham Road and Ashley Road, locally it also refers to the surrounding area, which can be described by the boundaries of the Stokes Croft Conservation site. (fig. 1) It is from here that an infamous counter-culture emerges. By day people bustle through, visiting the quirky, independent shops and places to eat. Small galleries exhibit the work of local artists and graffiti can be found fiercely sprayed over countless walls with messages of disobedience. By night a plethora of bars and pubs illuminate the streets and the wind carries the pounding beat of drum and bass from nightclubs that spill out into the road. Here, 'counter culture' means a resistance to conform and a questioning of authority.

However, while this place encourages freedom of expression and enjoyment of leisure, there is also a darker reality to acknowledge: derelict buildings used as squats, where clusters of homeless people swig large bottles of cheap alcohol around a fire; shifty figures emerging from 24 hour massage parlours; an occasional stabbing at a nightclub where swarms of young people impatiently queue outside - cigarette ends, empty nitrous-oxide canisters and 'baggies'<sup>9</sup> line the gutters in their wake. Recently this prolific culture has been under threat. Over the past five years, property prices in Bristol have risen 'faster than any other city' in the UK.<sup>10</sup>



On a recent visit to Stokes Croft, I noted the dramatic transformation of shopfronts in the area: where there were formerly kebab shops, now stand restaurants with dimmed mood lighting and three course menus. The once sharp introduction to the graffiti smeared charm of the city has been erased with a layer of block colour. Bristolians are responding using slogans such as 'Make Bristol shit again'. The local media is keen to brand these changes as 'gentrification'.

To decide whether the use of this term in relation to Stokes Croft is justified, it is important to understand what it means. The word was coined in 1964 by British sociologist Ruth Glass when speaking about how 'working class quarters' were 'invaded by the middle classes' in London. She described how 'larger Victorian houses, downgraded in an earlier or recent period, (were) ... being subdivided into costly flats' and claimed that this process leads to changes in 'the social character of the district'.<sup>11</sup> Later studies about gentrification, for example Smith and Williams' *Gentrification of the City* (2007), tend to extend this definition, stating that the process of gentrification is 'much broader than merely residential rehabilitation'.<sup>12</sup> Furthermore, it is vital to distinguish between gentrification and other similar terminology sometimes used inaccurately in its place: 'regeneration' is a vague overarching term which connotes change – gentrification is said to be a type of regeneration; 'redevelopment', as described by Neil Smith, 'involves not rehabilitation of old structures but the construction of new buildings on previously developed land'.<sup>13</sup> In this essay I will first provide a brief historical context to Stokes Croft and then I will investigate the process of gentrification in relation to the following categories: housing; the local economy; homelessness and crime. These themes were derived from interviews which I conducted in order to gain a more in-depth understanding of the

changes occurring in Stokes Croft. For each of the categories, I will also explore ways in which the changes are being resisted, in keeping with the anarchistic character of the area. I spoke with four Bristol residents – Simon Pugh-Jones, a Bristol based architect; Tom Pugh, the owner of a community interest company based in Stokes Croft; and Benoît Bennett and Keith Cowling who are both directors of the People's Republic of Stokes Croft (otherwise referred to as the PRSC), (fig. 8, 9 and 10) a social activist organisation in the area.<sup>14</sup> Fragments from these interviews are referred to in each section to provide further insight into an array of unique perspectives. The chosen categories relate in various ways to the economic, social and political forces which Smith and Williams identified as contributors to gentrification.<sup>15</sup> Various connections between the themes will become evident in my effort to 'understand the links between seemingly separate processes which contribute to gentrification' as Smith and Williams recommend in their book.<sup>16</sup>

1 The Population of Bristol, Bristol City Council < <https://www.bristol.gov.uk/statistics-census-information/the-population-of-bristol> > (2019)

2 Core Cities UK, Corecities.com < <https://www.corecities.com/cities/cities/bristol> > (n.d)

3 BRISTOL EUROPEAN GREEN CAPITAL 2015 CITYWIDE REVIEW, Bristol Green Capital < [https://bristolgreencapital.org/wp-content/uploads/2014/11/bristol-2015\\_annual-review.pdf](https://bristolgreencapital.org/wp-content/uploads/2014/11/bristol-2015_annual-review.pdf) > (2015) p. 9.

4 Actions, Extinction Rebellion Bristol < <https://xristol.org.uk/actions/international-rebellion> > (2019)

5 European Green Capital Award, Bristol Green Capital < <https://bristolgreencapital.org/who-we-are/european-green-capital-award/> > (2015)

6 Bristol named best place to live in UK, BBC News < <https://www.bbc.co.uk/news/uk-england-39320118> > (2017)

7 (a colloquial term used in Bristol to refer Bristol locals)

8 Economy & Industry, Bristol < <https://www.bristol.org.uk/industry/> > (n.d)

9 Term used to describe small plastic bags used for storing illegal recreational drugs

10 UK Cities House Price Index April 2018 Edition, Hometrack UK < <https://www.hometrack.com/uk/insight/uk-cities-house-price-index/april-2018-cities-index/> > (2018)

11 Lees, Slater and Wyly, *Gentrification* (New York: Routledge, 2008), p. 4

12 Smith and Williams, *Gentrification of the City* (New York: Routledge, 2007) p. 2

13 Lees, Slater and Wyly, *Gentrification*, p. 9

14 The PRSC is a community enterprise that organises community and artistic projects in Bristol. They also promote activism and encourage direct action through art displayed all around Stokes Croft.

15 Smith and Williams, *Gentrification of the City*, p. 3

16 *Ibid.*, p. 3





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Contact [@a.archi.montero](https://www.instagram.com/a.archi.montero) for more information



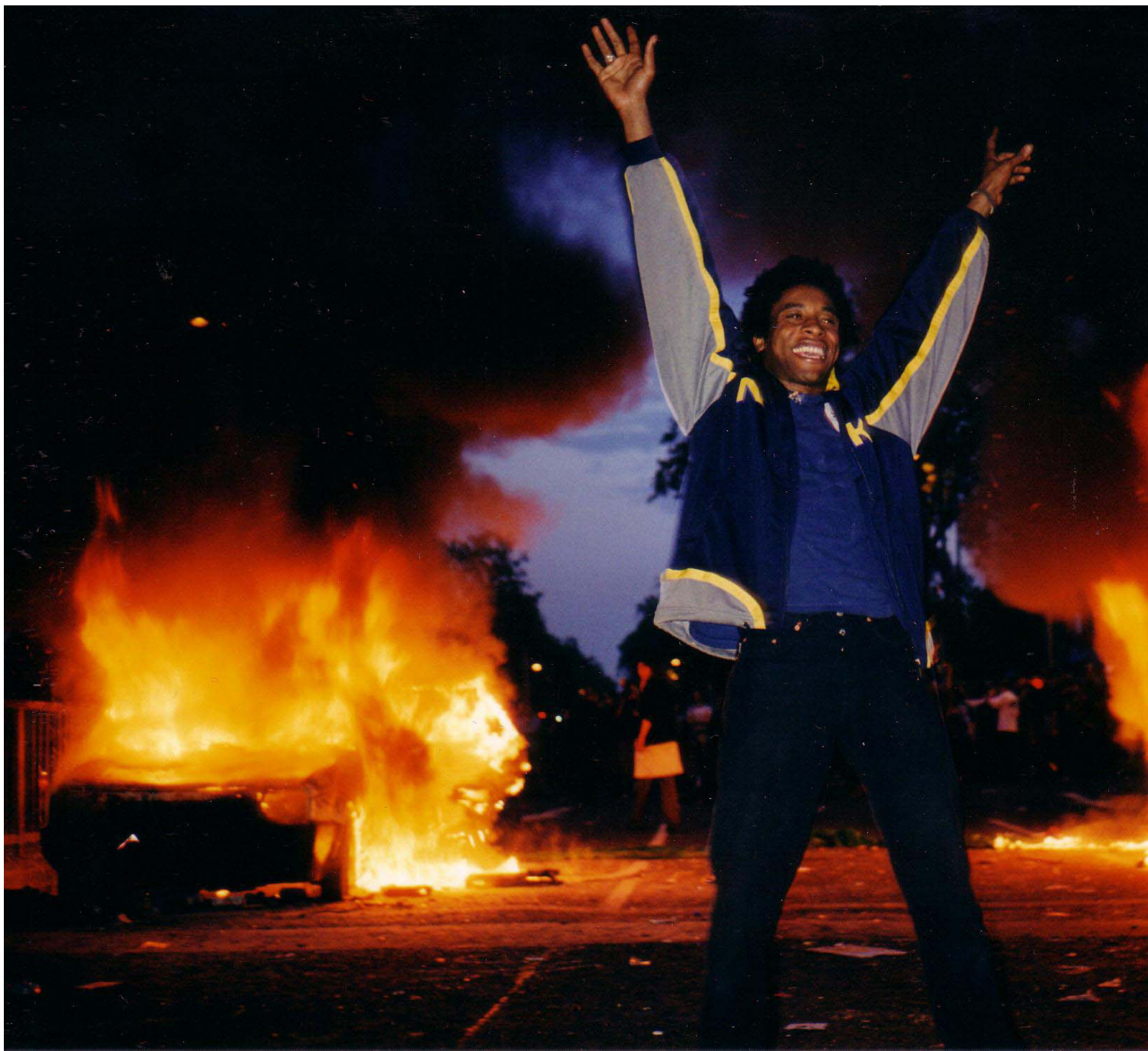
# *RAVES & RIOTS*





*BY VINCA PETERSEN*







## VINCA PETERSEN

is primarily a photographer; The work on this, the previous and the next pages are part of her Raves & Riots series through 1990 - 2004.

*'In 1990, at the age of 17 she [Vinca] moved to London, telling her parents she was going to art school. Instead, she moved into a squat, got involved in alternative politics as well as the rave/free party scene, and occasionally worked as a model in edgy fashion spreads and music videos. Through this she met the influential photographer Corinne Day, who became a mentor of sorts, occasionally giving Vinca cameras, film, and giving her more confidence to continue taking her pictures.'*

When the new Criminal Justice Bill came into effect in 1994 Vinca and her friends found it more difficult to squat and host raves, so they started travelling Europe setting up free parties near urban areas. Through this time Vinca took photos which were published in the photo-book 'No System' (which is available on her website linked below)

Her work has strong social and political ties, she works to represent misunderstood communities and groups who struggle to find a voice. In 2010, Petersen created Future Youth Project (FYP).

*'Petersen's commitment to ideals of personal freedom and to spontaneity continue to animate her practice, and to shape new experiments in collectivity.'*


Find her book 'No System', more photographs and information about Vinca's incredible story on her site.

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



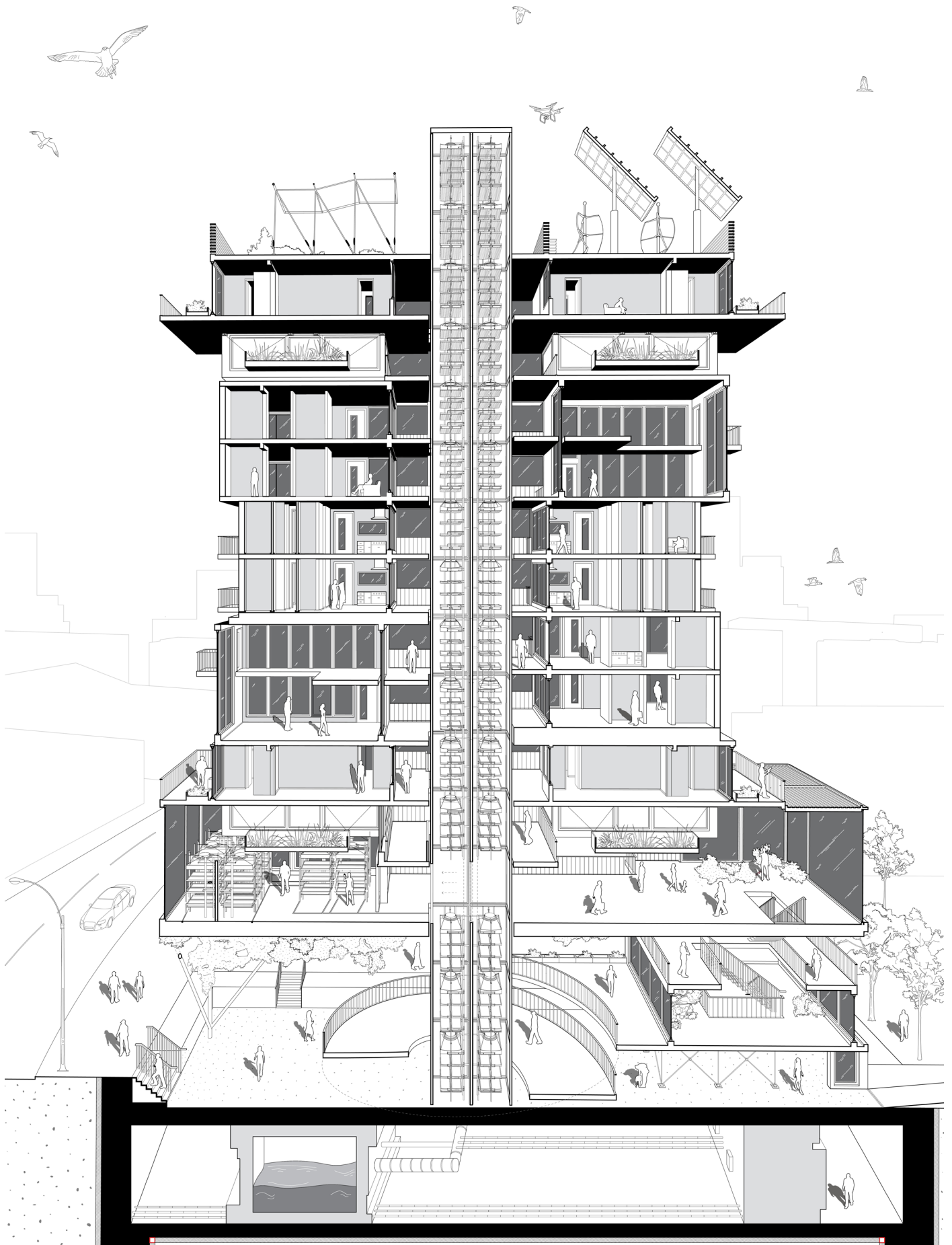




A woman with long dark hair, wearing a white top and dark skirt, is dancing in the foreground. The background is dominated by a large, bright fire or bonfire, creating a warm, orange and yellow glow. The scene is set at night, with the fire providing the primary light source. The overall atmosphere is one of a traditional or tribal celebration.

*“ Tribal beats have surrounded our planet for thousands of years. Technology is our addition to this continual rhythm. Age is no concern, background irrelevant. We exist now and in the future. Welcome to our way of living.. ”*





'The 3rd Farmland'  
Long Perspective Section

# **T H O M A S H A L L - T H O M P S O N**

Completed his Architecture BA degree from Wesminster University this summer (2020)

Thomas is now working for Bolles and Wilson Architects in Münster, Germany, and has already been given fantastic opportunity and responsibility since.

The work displayed on this spread and the next page are drawings for his final project in his BA titled,

## **' The 3rd Farmland '**

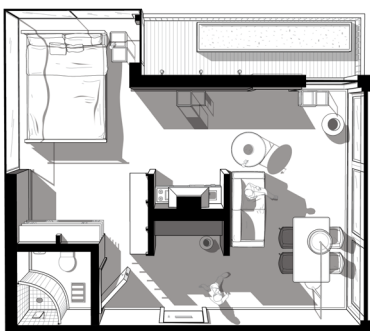
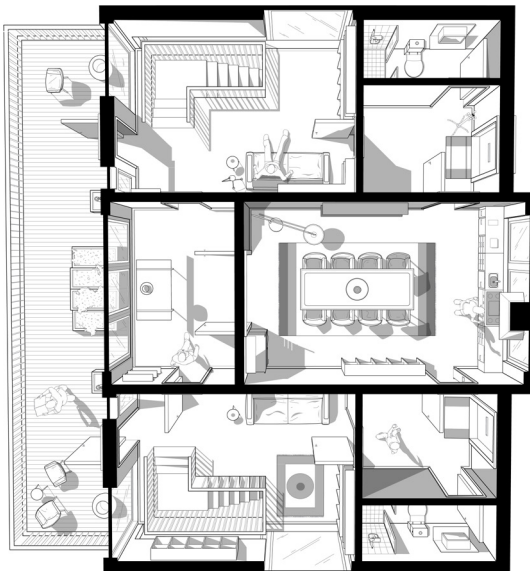
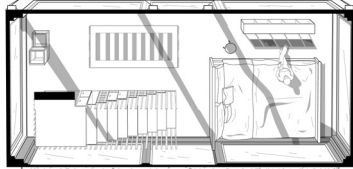
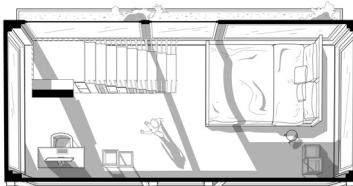
this off-grid tower block is a radical and bold statement. Drawn up in Tom's signature black and white style, using only 'Rhino 5' and 'Adobe Illustrator'.

While Thomas (clearly) has incredible technical drawing abilities, he also excels at hand drawings - find some of these linked below.

**[www.thomashallthompson.com/  
hand-drawings](http://www.thomashallthompson.com/hand-drawings)**

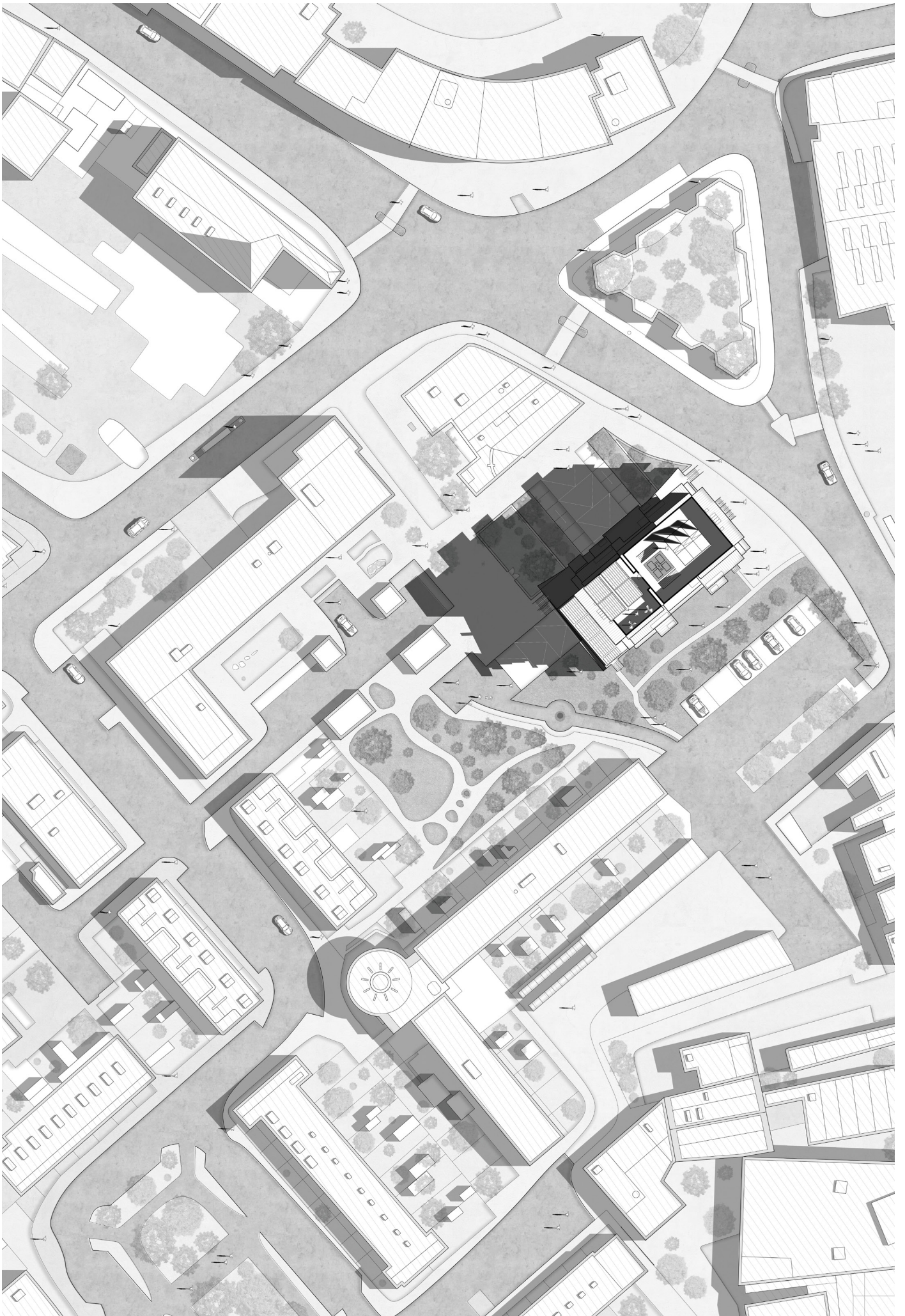
Contact Thomas at his email address found below, or check out his website linked above

**[thomashallthompson@outlook.com](mailto:thomashallthompson@outlook.com)**

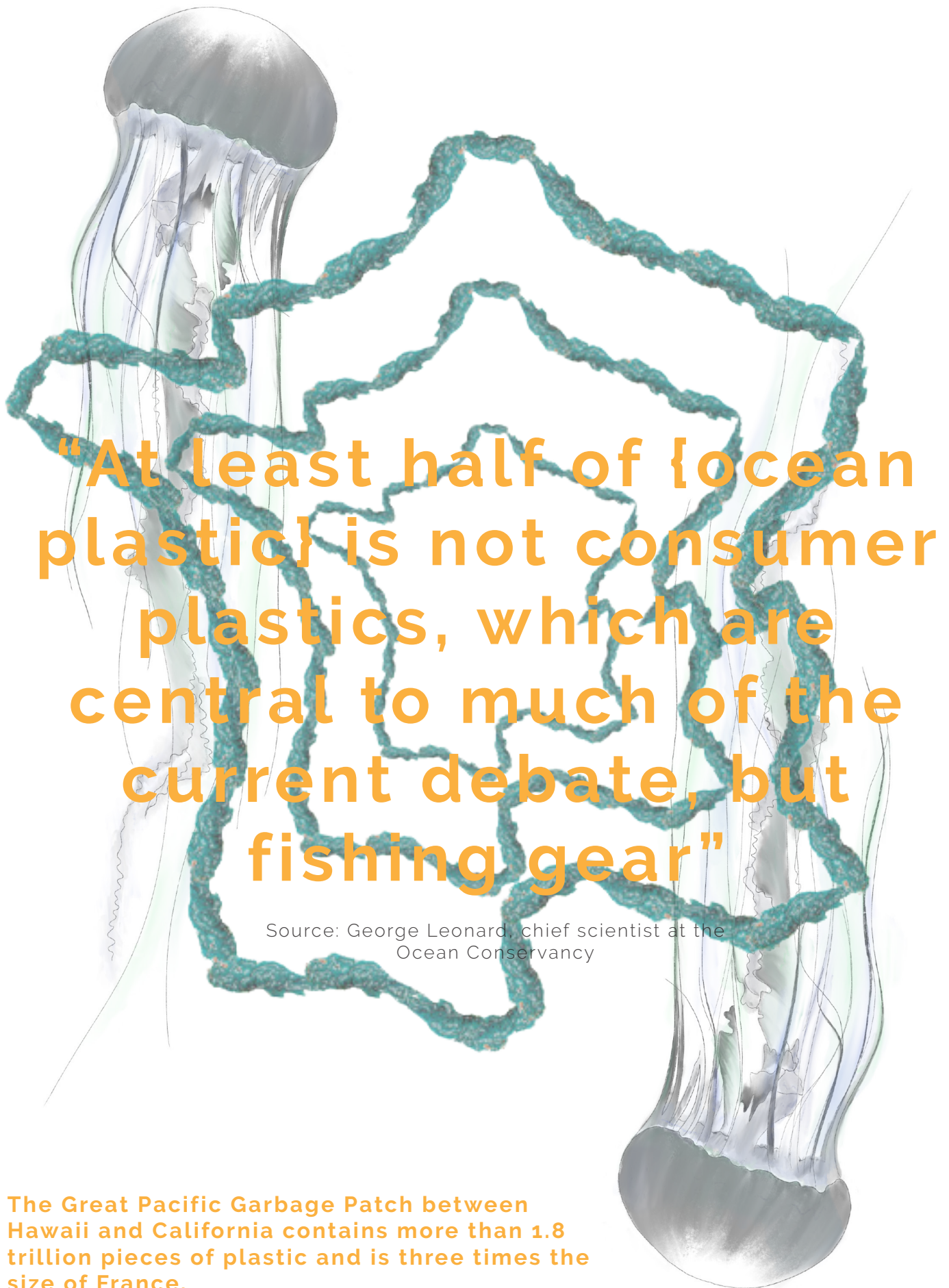


3-D plans of  
Dwelling Capsules









**“At least half of {ocean plastic} is not consumer plastics, which are central to much of the current debate, but fishing gear”**

Source: George Leonard, chief scientist at the Ocean Conservancy

**The Great Pacific Garbage Patch between Hawaii and California contains more than 1.8 trillion pieces of plastic and is three times the size of France.**

<https://theoceancleanup.com/great-pacific-garbage-patch/>





*Jamie Fraser-Pye*



**E R A S M U S**

**D U R I N G A**

**P A N D E M I C**



**Matthew Robinson**

3rd year student at Kingston Art School, Product Design BA. All photographs and work below are from Matty follow him on instagram [@matttrobo](#)

**What was your Erasmus studies like?**

I did my Erasmus in Barcelona, working in a workshop called TMDC. They're an open access workshop where you can pay for using their machines and space. I had a role as a workshop assistant, which was fun because I could use all the machines and try stuff out. Something I feel workshops at Unis can't let you do because there's too many students or too many rules.

I finished working for them after 10 months, but my boss was a lovely guy so let me use the facilities if I had a freelance job on or something. I felt like the summer months just flew by. I was rushing to fit stuff in before I had to go back to London.

**What were the issues of working abroad?**

In terms of freelance work its tricky to get an NIE (work visa) I seem to remember. You have to know someone to bribe them, so it doesn't take years for the paperwork to be sorted. I think there is a good creative community going on there so finding people and getting work was quite fun. It also helped being related to TMDC as lots of people knew them.











### **What was it like living in the workshop?**

The workshop was a roller-coaster to live in man. One day you had some incidents with your neighbour squatters and the next it would rain and the whole place would get flooded. Feel like everyone was so chilled no matter what was happening there. I definitely have some stories to take away from that place.

### **How did COVID change this?**

We Isolated for Covid in the workshop, which was intense but also a blessing as I had all the machines free to use. A group of designers got together, including myself and Pedro (My Boss) at the start and developed this mask for the Police and Hospitals which we cut out over 1000 by the end of it. I have a strong memory of the Police coming in and asking why we were there in lockdown. Haha I would rush to the laser cutter and pretend to look busy cutting and assembling these masks.

### **How did University respond? Was this a good response?**

The University had their insurance provider pull out of Erasmus health funding so they cut mine which sucked but TMDC covered it for working which was a big reason I could stay.









**What project did you work on whilst there?**

"My most recent project was a store fitting for an Illustration shop called Jumbo Press in Gracia, Barcelona. They loved some steam bending things they had seen me do earlier in the year so asked me to do this super long shelf. I have detailed memories of driving to the store with a huge display table forgetting everything was opposite as I'd never driven in Europe before. The TMDC team were looking to have a bigger office space so my boss and I designed this huge table. Made from solid beech and this Baubucha material from south America, I had a workout making that one."

"I tried to combine pieces that I wanted to make with what the company needed and they developed, I felt like I was ticking two boxes in a way then. Mmmm then a lot were individual freelance work. Which can be little ball of stress most of the time, and not enough money as I would always undercharge them on something. One of my favourites was the ABC chair made from Nylon. It's a tricky material to work with but if you used screws or dominos then it would show up within the translucent structure. I geeked out over that one for a while and still wish I'd brought that back to the UK."

**- Matthew Robinson**

Instagram  
**@mattrobo**





# CHARLIE KING

@charlie\_\_\_\_\_king

**Charlie King** is a 3D artist and Tattooist based in London, currently at university studying sculpture. He started tattooing in early in 2020 when he wanted to tattoo himself, however he and his friends were enjoying his work so much that he decided to keep up his tattooing. He creates minimal line drawings, appearing similar to a pen or pencil sketches.

***"It's a strange feeling knowing someone will walk around with my art on them forever."***

Movements such as constructivism and other 20th century art movements influence Charlie's sculptures at university. "I work by piecing my art together as it goes and find it very interesting to study composition and how things go together. I have been enjoying both practices of sculpting and tattooing and I'm look forward to doing more of both."

***"It has allowed me to meet some interesting people and share a connection you wouldn't otherwise get with a stranger. It also gives me joy to give people something they really love and something that is personal and cannot be replicated. So come get a one off piece of art. :)"***

To contact about sculpture or getting a tattoo message Charlie on his Instagram.

@charlie\_\_\_\_\_king

He does both flash and custom designs and can work with either machine or stick and poke.





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*90% of energy is lost between each stage in a food chain - (lets cut out more stages)*

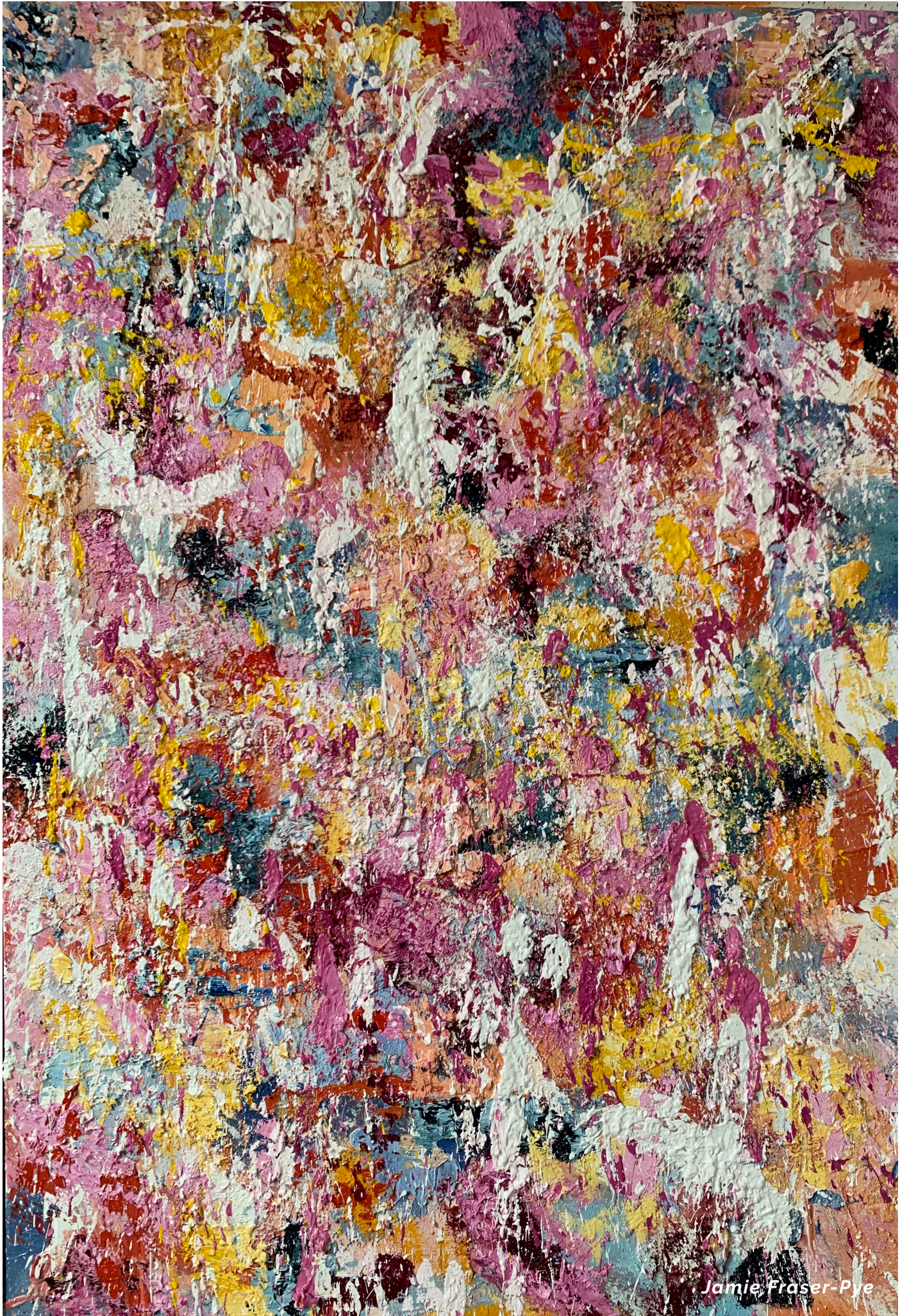
**More than *four fifths* of  
the world's farmland is  
used for livestock, but  
livestock provides *less*  
*than one fifth* of the  
world's calories and only  
*one third* of our *protein*.**



*Cutting out livestock and replacing the calories with plant products would free up 76% of the world's agricultural land for reforestation, habitat restoration and other less intensive forms of agriculture.*

Source:  
[extinctionrebellion.uk](http://extinctionrebellion.uk)





Jamie Fraser-Pye



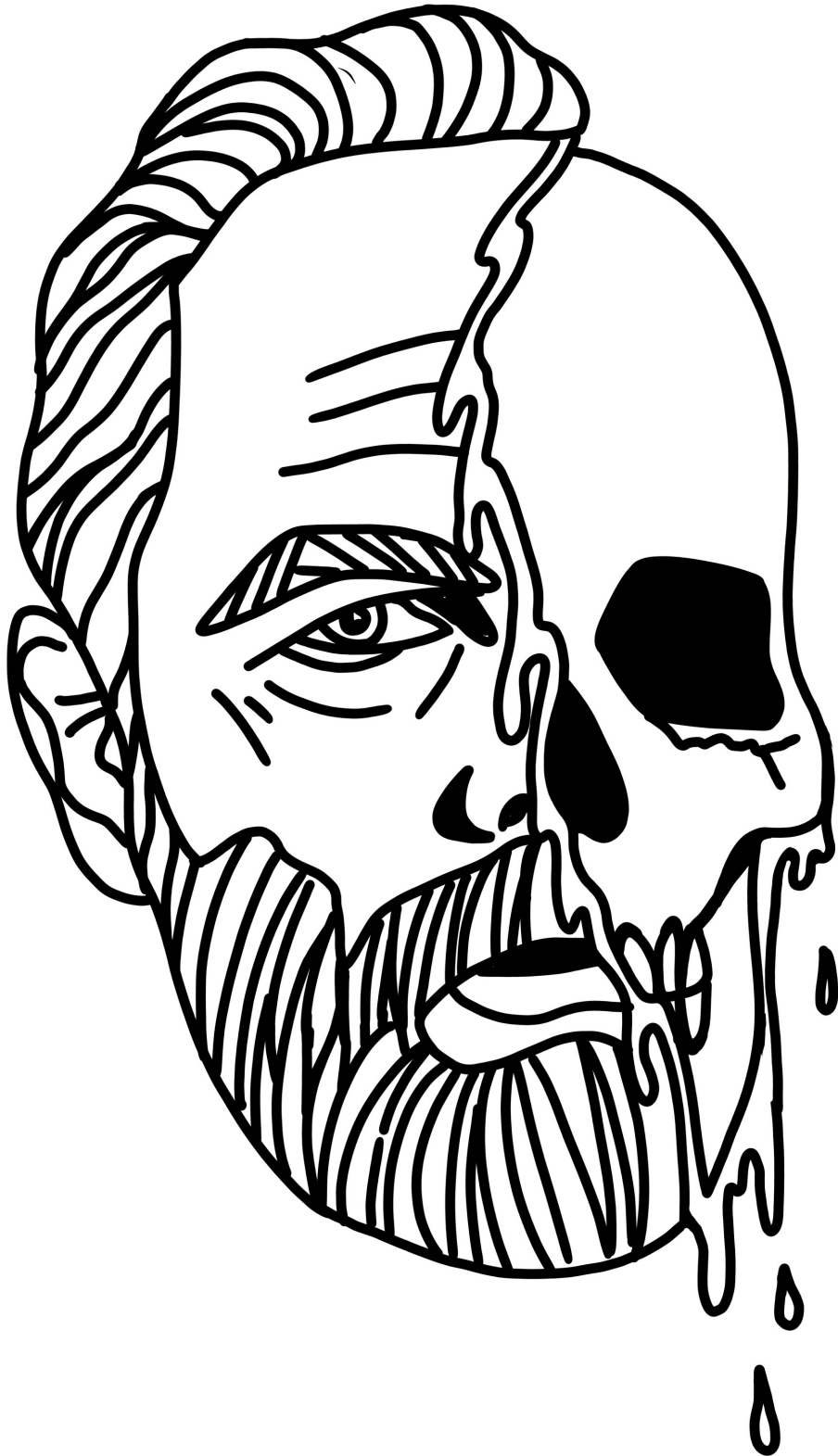
## *KEWLKATINDUSTRIEZ*

"This piece is inspired by a novel I've been reading called 'Valis' by Phillip K. Dick. The quote is from the I. Ching and is used in the book to describe the main character who is suffering from this sort of schizophrenic encounter with 'God' that he grapples with throughout the book. I felt the quote summed up what it's like to have a dissociative episode, not quite alive but not quite dead, hence the melting flesh."

About the Author: Kewlkatindustriiez is an artist who's work can be found on Instagram, they also design T shirts, which can be found on their Teespring shop.



**ALWAYS ILL  
BUT NEVER DIES**





## ALBOR 'ZKEY'

"In my works I speak about everything I see, hear, perceive on some energetic level. There are too many strange things going on in the world right now, our life is weird as well. I don't want to talk about the message or the meaning that I'm investing in my works. Every person that looks at my artworks will see their own meaning and perceive it as it should be perceived. And that will be enough."

Instagram - [@zkeyposeidonovski](#)





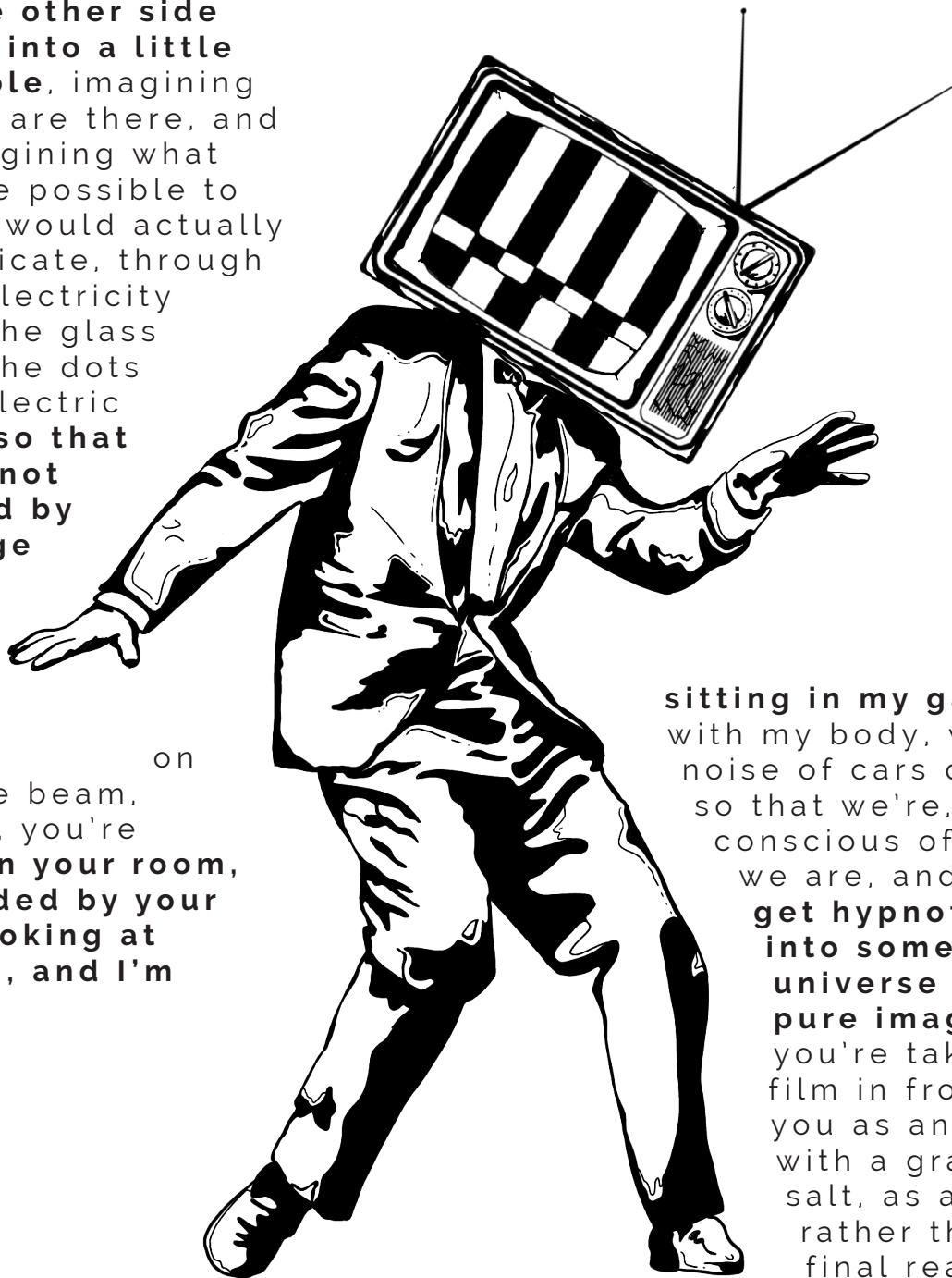








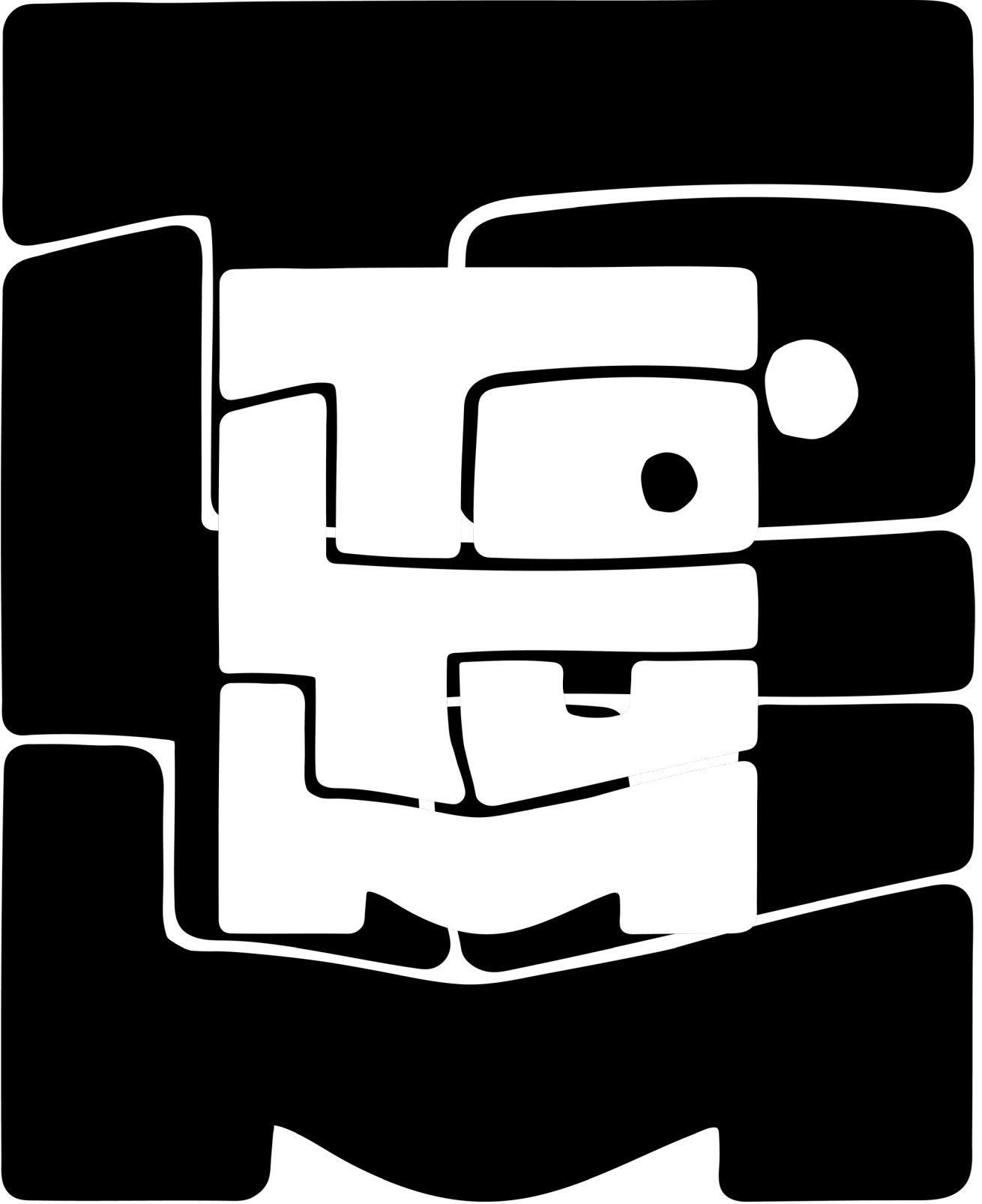
"If you will keep your mind on the image that is in front of you, which is my face in the camera or in your tv tube or screen (tv tube) and realize (now) that **I'm looking from the other side directly into a little black hole**, imagining that you are there, and also imagining what would be possible to say that would actually communicate, through all the electricity and all the glass and all the dots on the electric screen, **so that you are not deceived by the image seen** but that we are all both on the same beam, which is, you're **sitting in your room, surrounded by your body, looking at a screen, and I'm**



**sitting in my garden,** with my body, with noise of cars outside, so that we're, at least, conscious of where we are, and **don't get hypnotized into some false universe of just pure imagery,** you're taking the film in front of you as an image, with a grain of salt, as an image rather than a final reality, and so you **don't get deceived** by either my projections or the projections of the newscaster who will follow."

- Allen Ginsberg





cut me after



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# THE PONDS

Every year  
the lilies  
are so perfect  
I can hardly believe

their lapped light crowding  
the black,  
mid-summer ponds.  
Nobody could count all of them --

the muskrats swimming  
among the pads and the grasses  
can reach out  
their muscular arms and touch

only so many, they are that  
ripe and wild.  
But what in this world  
is perfect?

I bend closer and see  
how this one is clearly lopsided --  
and that one wears an orange blight --  
and this one is a glossy cheek

half nibbled away --  
and that one is a slumped purse  
full of its own  
unstoppable decay.

Still, what I want in my life  
is to be willing  
to be dazzled --  
to cast aside the weight of facts

and maybe even  
to float a little  
above this difficult world.  
I want to believe I am looking

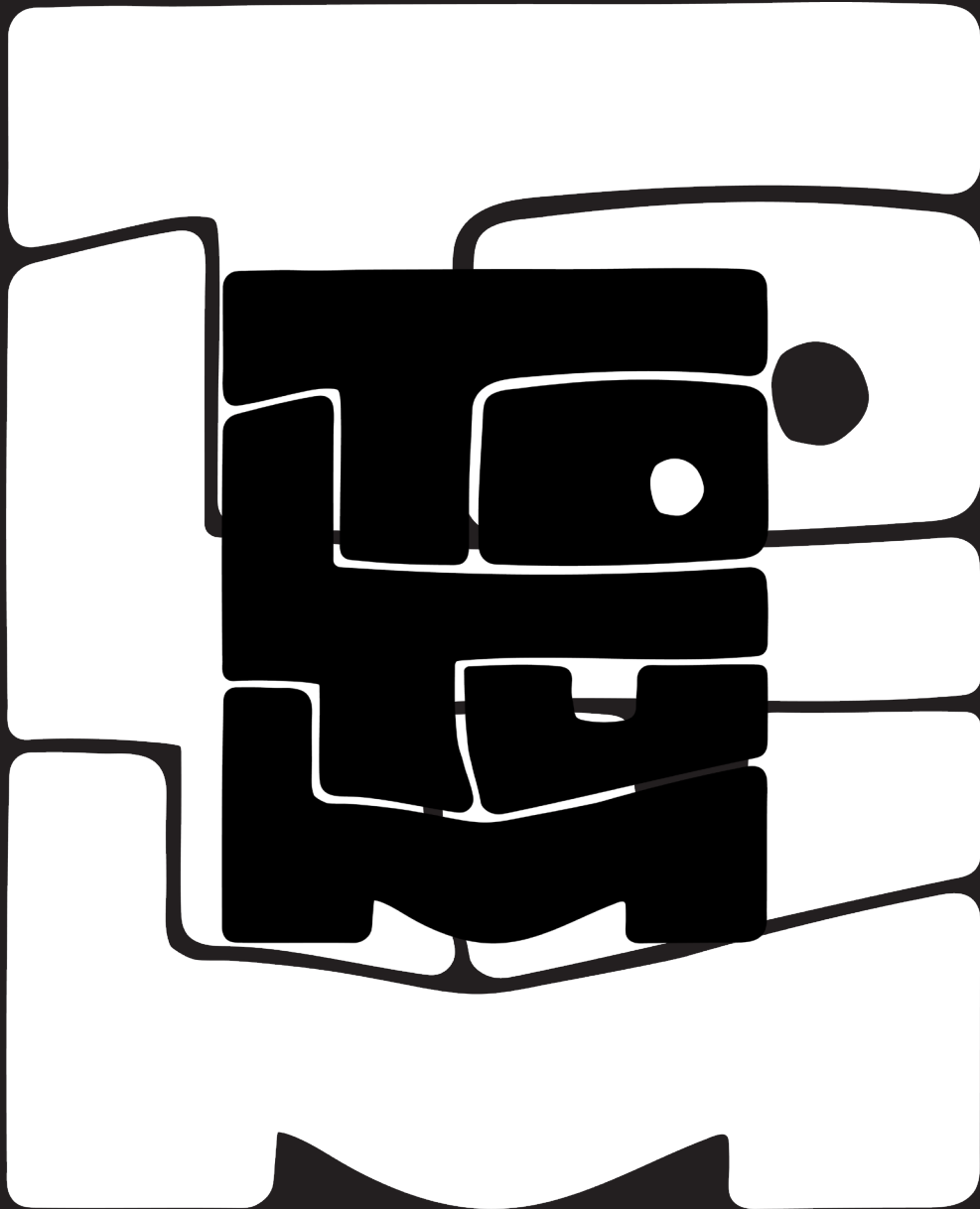
into the white fire of a great mystery.  
I want to believe that the imperfections are nothing --  
that the light is everything -- that it is more than the  
sum of each flawed blossom rising and fading. And I  
do.

- Mary Oliver









**'Totum'**  
By Sebastian Mortimer  
Printed onto Organic Cotton tee in Natural Dyes

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or [@seb..totum.studio](https://www.instagram.com/seb..totum.studio)









# 鏡花水月

Lino Print '*Woman in the Water*'  
By Joshua Bulman  
Printed onto Organic Cotton tee in Natural Dyes

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



# ' INSIDE OUT '



Tables made from reclaimed pallets and a simplistic copper pipe leg structure

Instagram - [@fynla.totum.studio](https://www.instagram.com/fynla.totum.studio)



# WALDO

An ink and coloured pencil drawing depicting the iconic Waldo character from "Where's Waldo?". The intention of the piece was to make fun of tabloids that focus on celebrity worship with headlines such as "**Where are they now?**".

About the Author: tuffoverlord is an Instagram and Twitter artist that started in the summer of 2018 posting single panel comics. Inspiration for each drawing comes either from the artist's own thoughts or from requests submitted by followers. Although no request has ever been denied creative liberty is always taken with each submission, usually to the enjoyment of the requester. Tuffoverlord continues to post regularly and welcomes all who wish to join the community.



Instagram - [@tuffoverlord](#)









*'The Increasing Intimacy of the Phone'*  
Life in Lockdown by Joshua Bulman

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



The first photo (on the right) is shot during of a motorbike trip between Hue and Hoi An.

My friends tyre burst just a couple hours before this was taken. We rode slowly up this stunning mountain road. Eventually we reached a viewpoint, with a small cafe and a shop, some locals eagerly ran over to find out what had happened to our bike. After some heated discussion they declared they could patch up the tyre and we'd be on our way. While we waited, we walked around and we found this spot overlooking the road snapped a few pics and then we sat back and enjoyed a stunning sunset. By the time the bike was ready it was getting dark, leaving a long way down with no street lamps.

With the two guys who repaired our bikes on our back seats we set off down the other side, with dim headlights following a steep windy decline. Eventually we reached a village where they hopped off and wished us well.

After a high speed crash in Da Nang, a suspected concussion and a long and dark ride we eventually made it to the City of Lanterns.





Hai Van Pass - Vietnam





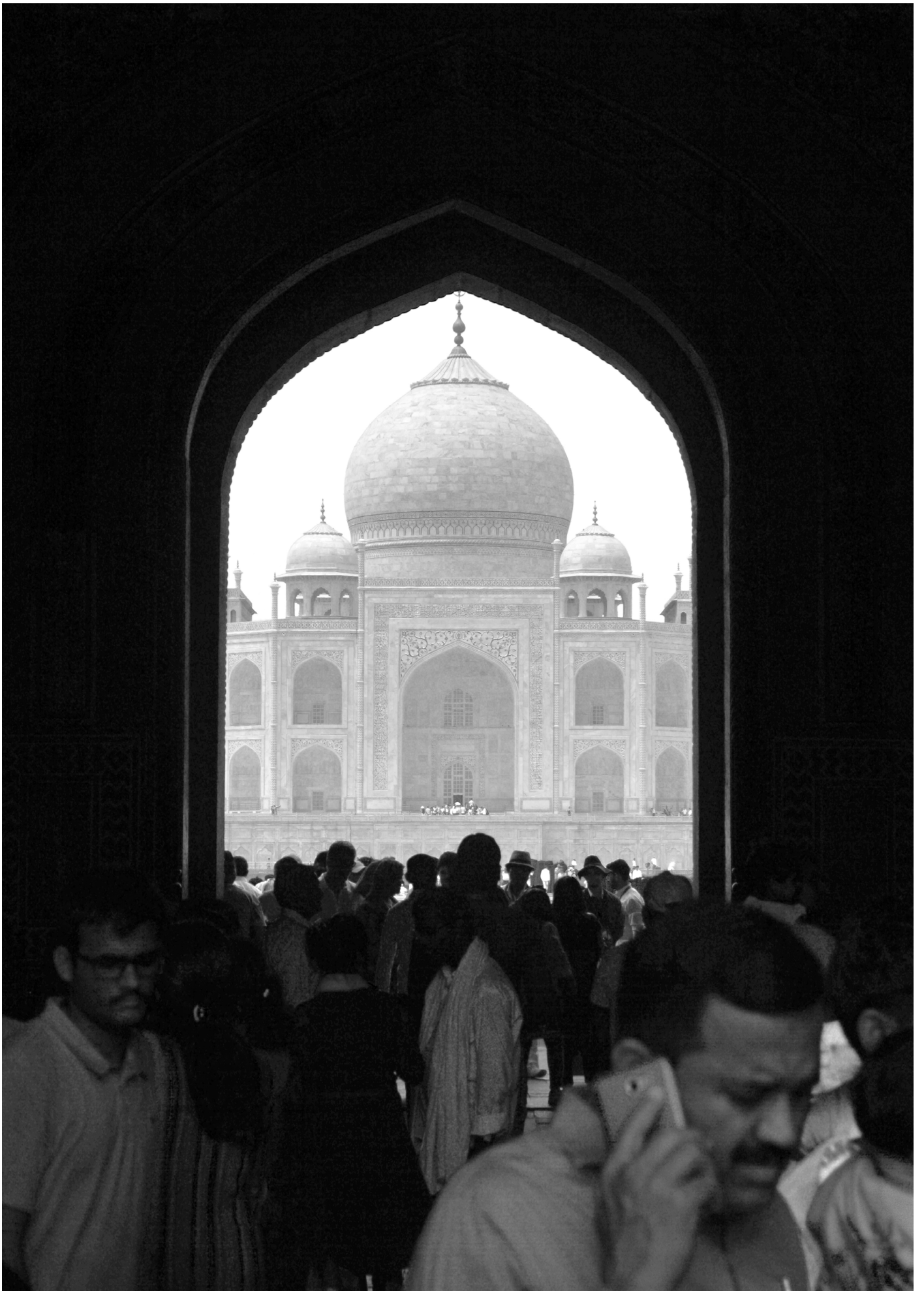
Val D'Isere - France





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Taj Mahal - Agra, India









*Scan for [www.totum.studio](http://www.totum.studio)*

Totum Studio Presents  
Totum Magazine

This magazine is a non-profit organization, all money will go back into the business itself helping to grow and carry on exposing great undervalued talents and to create art, design and learning.

We print on recycled paper and use plant based inks to reduce our impact of our physical magazine. We also do not stock-pile in order to limit waste. We realise this is still not ideal and are looking for environmentally positive alternatives to share our information.

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hashtag ***#totumstudio***