

SEPT 2019 - DEC 2022



# PORTFOLIO

KATE BARNES

LEVEL 5 FOUNDATION DEGREE  
KLC SCHOOL OF DESIGN  
DECEMBER 2022

*In search of beauty, creativity, and conscious design*





*Hello !*

This portfolio represents the best of my FdA project work that evolved during the course of my studies with KLC School of Design between 2019 and 2022. I am passionate about generous design that delivers on luxury, comfort, sustainability, and sense of experience. With a background in social research I find myself questioning what makes for good design, and how can it positively add value to its end users and the wider environment.

Over the last three years, I have particularly relished taking a more conceptual approach, seeking out unique and tailored means to thread through hints of whimsy and escapism along the way. It is my intention to remain on a path of challenge and growth across the span of my career as an interior designer, and I am incredibly excited to be launching myself into this fabulous sector.

*Kate*



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Client: Olfactive O  
Category: Commercial design  
Location: Mayfair, London  
Size: 630m<sup>2</sup>

Context: Personal student work @KLC School of Design

Skills and Knowledge: Primary and secondary research, conceptual development, moodboards, design development, hand sketching, spatial analysis and planning, light analysis, building regulations review, technical drawings, lighting plans, lighting specification, materials & furniture sourcing, digital material and furniture boards, graphic design of dossier, verbal presentations

Software: AutoCAD, SketchUp, Enscape, InDesign, Photoshop

# 01 PERFUME STORE

## TRANSCEND / UN-SEEN

**The Brief:** Niche London based perfume brand Olfactive O required a design proposal for their first brick and mortar retail site. Given that the Mayfair store had the potential to occupy more than 600 square meters it quickly became apparent that the core functions of the proposal would need to surpass that of pure retail. The client's ethos, style, and approach were continuously referenced to ensure that the design acted as an extension of their identity to consolidate brand awareness.

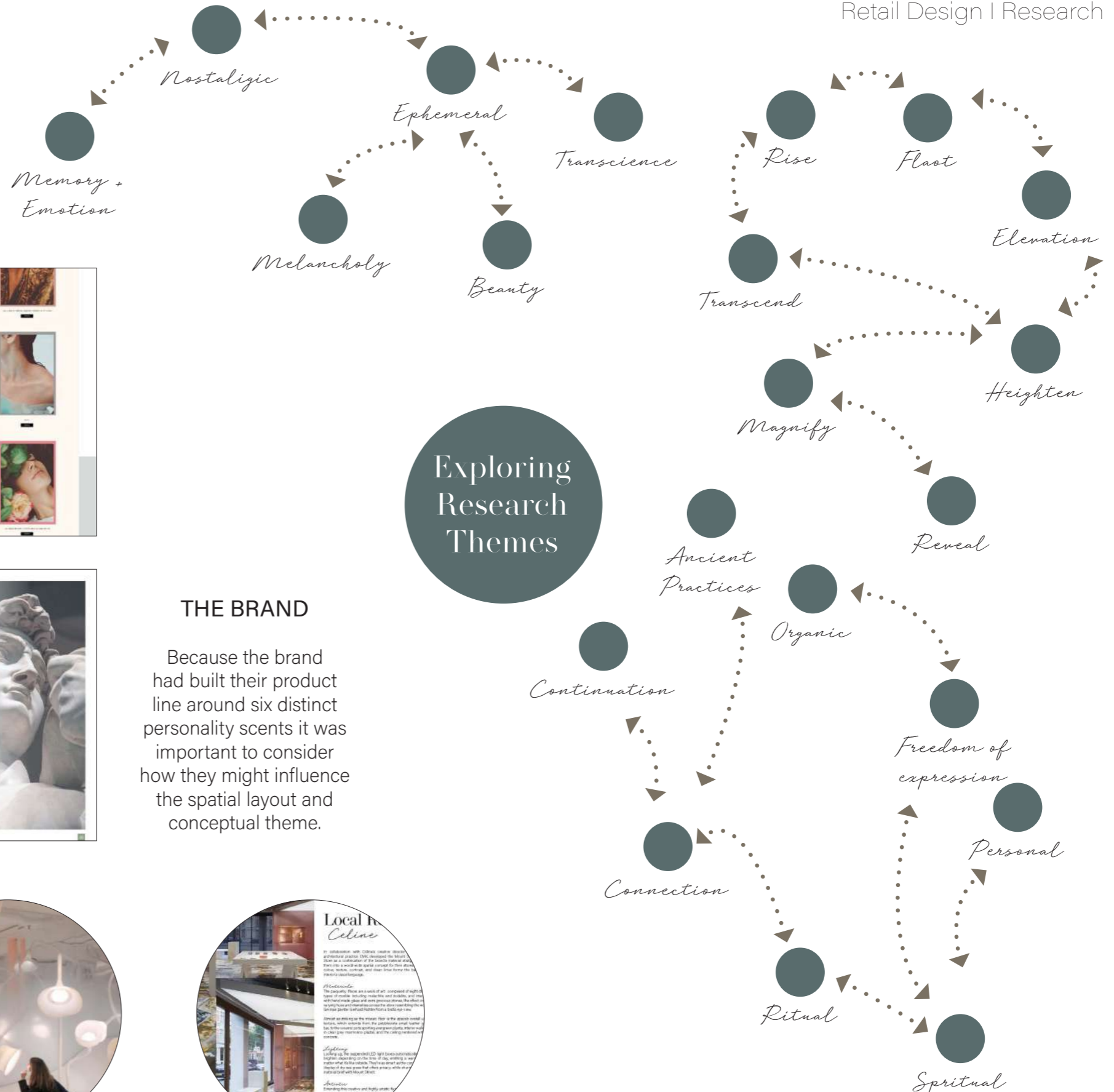
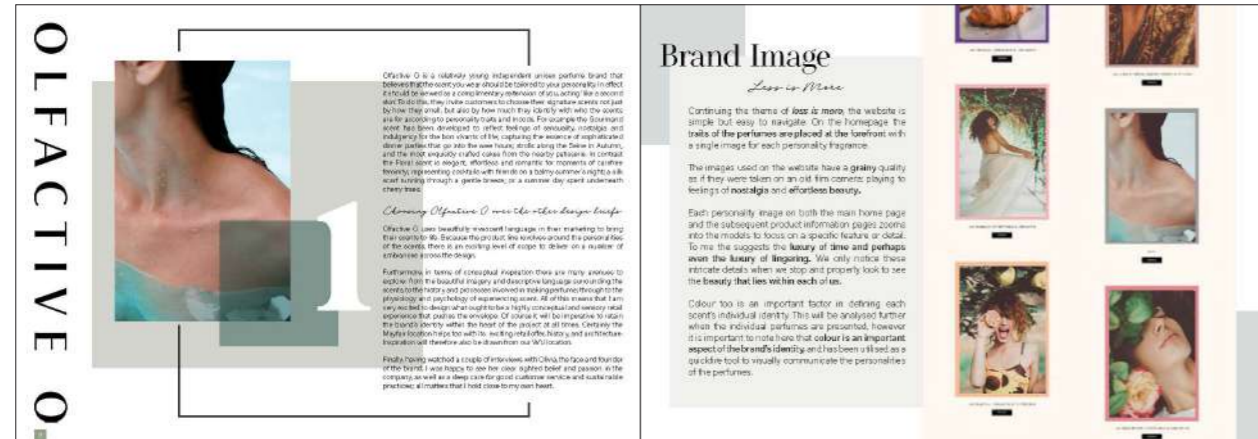
Combining an artistic concept with additional complimentary functions allowed the site to become a retail experience, a wellness treat, a place to socialise over lunch with friends and colleagues, a space to learn new skills, and a bar to visit after hours.



Perspective drawing of front elevation | SketchUp, Enscape, Photoshop



THE RESEARCH



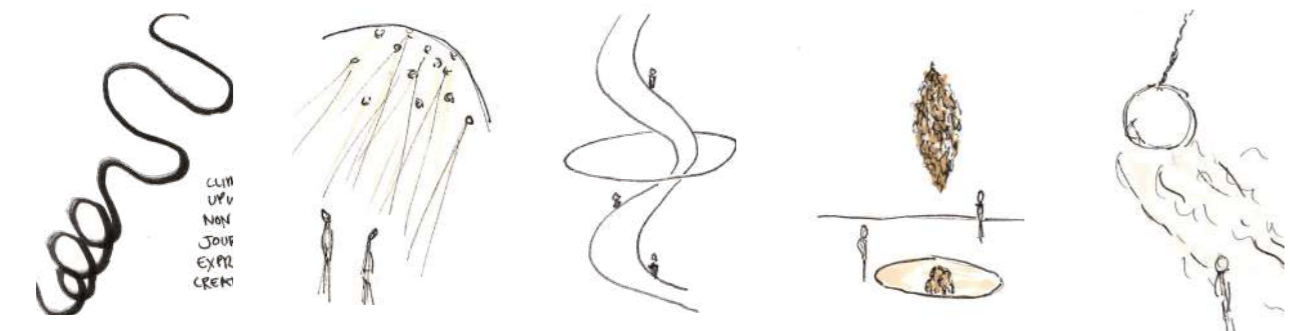
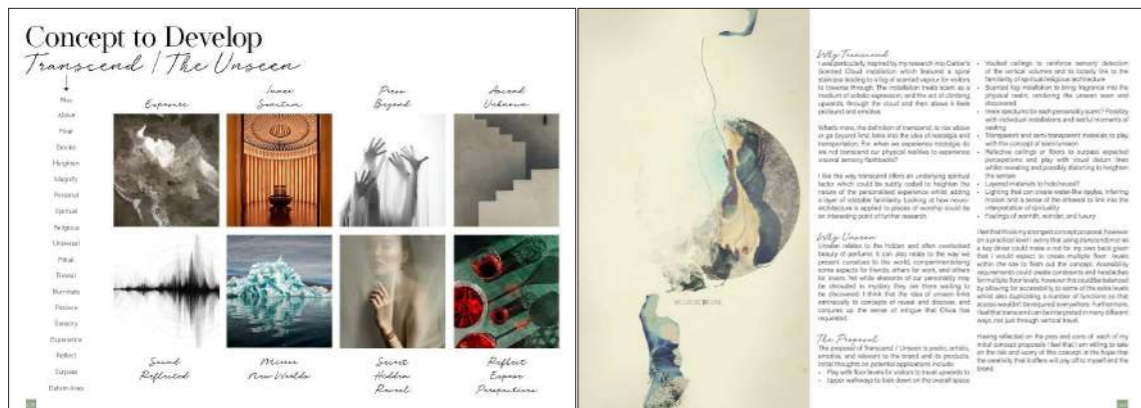
**THE BRAND**

Because the brand had built their product line around six distinct personality scents it was important to consider how they might influence the spatial layout and conceptual theme.

Dossier extracts showing snippets of research into the client, the physiological mechanics of smell, and case study precedents which fed into the synthesis of the concept | InDesign & Photoshop

Collation of initial concept ideas identified through the research process | InDesign





Selection of early concept sketches

THE CONCEPT

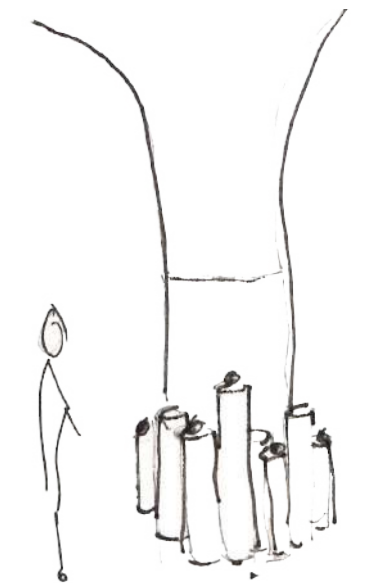
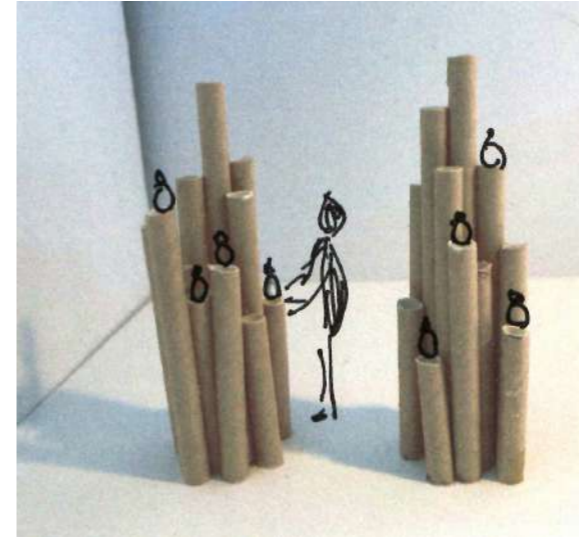
The concept of Transcend/Un-Seen was inspired by the nostalgic power of scent which can bring about visceral feelings of transcendence - a very specific sensory experience of leaving current reality and returning to deep seated memories on the cusp of the forgotten. Inspired by the different scent personalities, the concept also relates to the way that we compartmentalise ourselves; hiding and revealing certain aspects according to need and desire. The intention of *un-seen* is to challenge a sense of discovery within both the store and ourselves.



Inspirational images

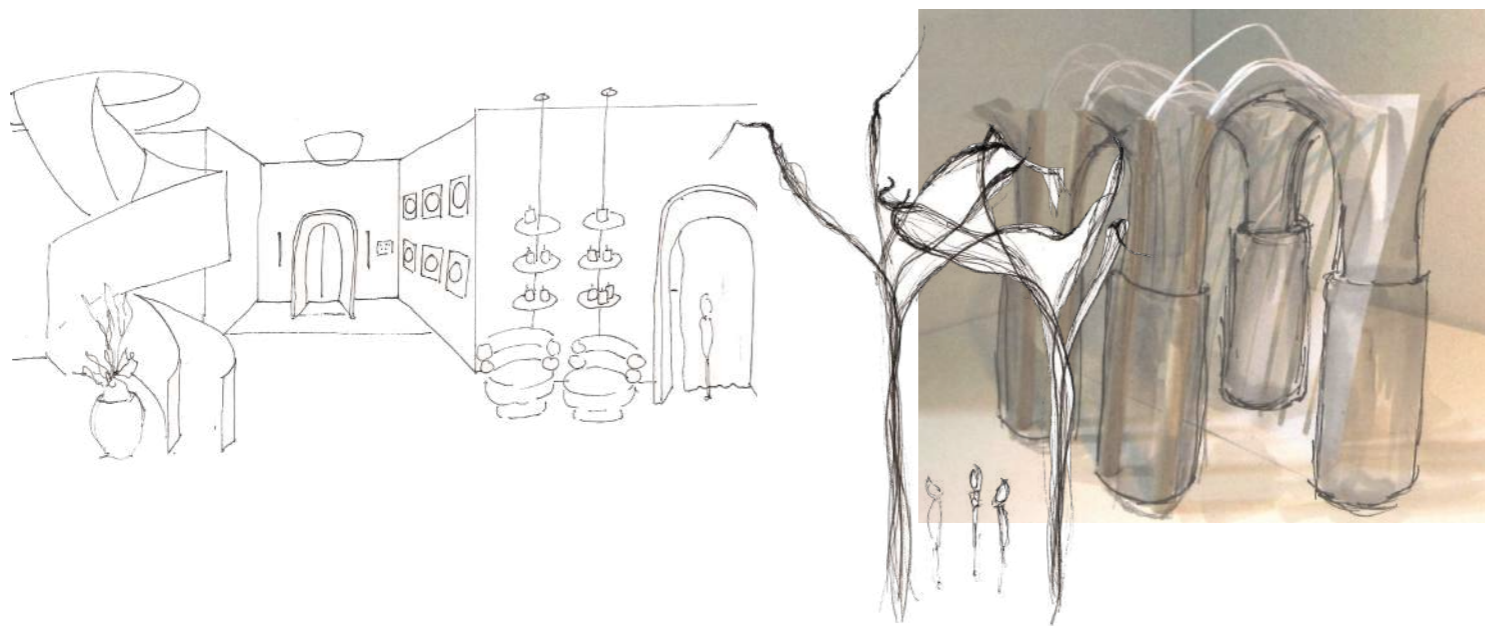


ABSTRACT MODELLING



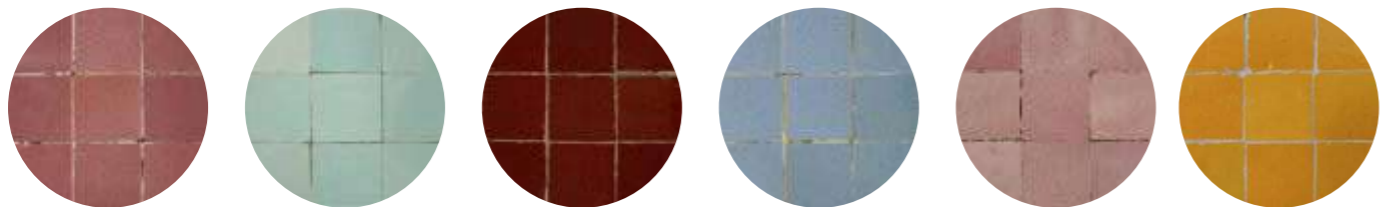
DESIGN DEVELOPMENT

As the concept was fleshed out, I began to question why places of worship are typically so effective in instilling a sense of awe and transcendence in their visitors. This path led me to investigate neuro-architectural strategies that would support my conceptual intentions. Of particular interest was the idea of using vertical interior architecture to draw eyes upwards 'to the heavens.'

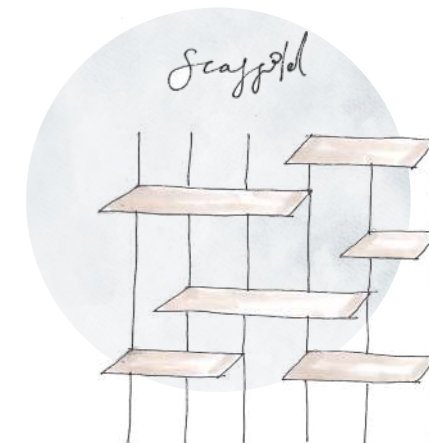




LOOKUP ARCHITECTURE

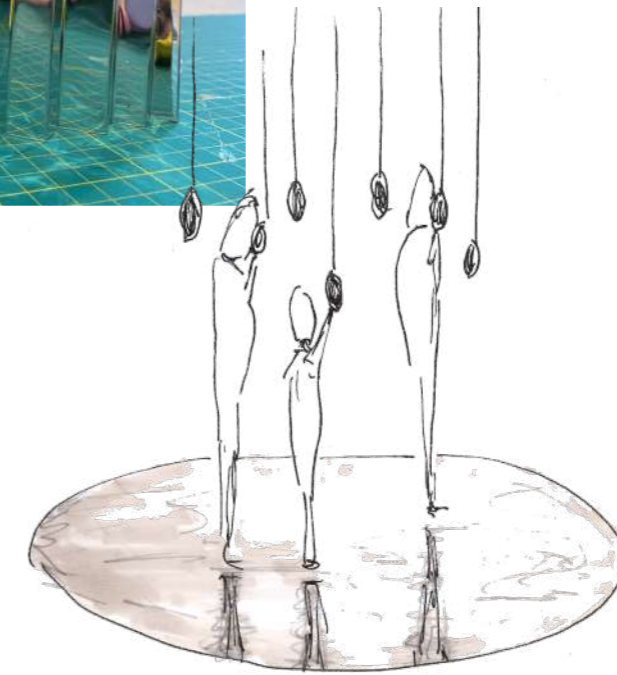
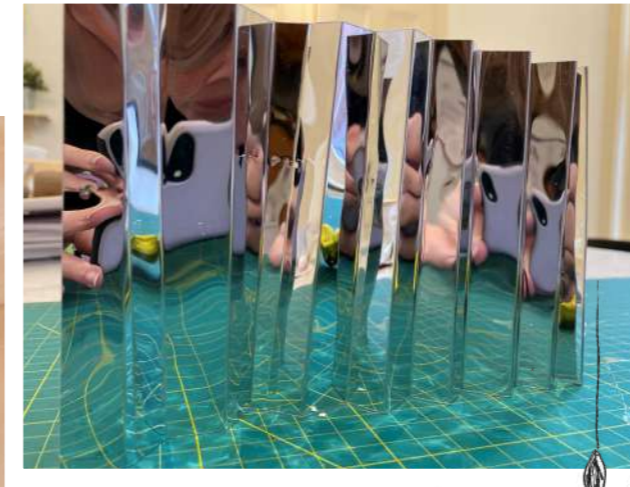


3D visual of the retail floor featuring the cash, wrap and refill station. Oversized vertical forms such as columns, dropped portions of ceiling, and scaffold inspired shelving were used to draw the eyes upwards to subtly infer a sense of transcendence. Image created using SketchUp, Enscape, and Photoshop



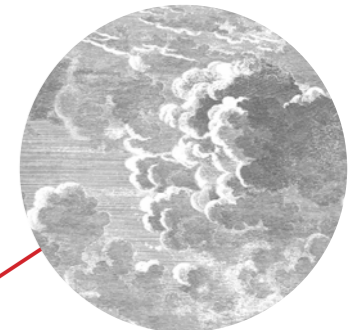
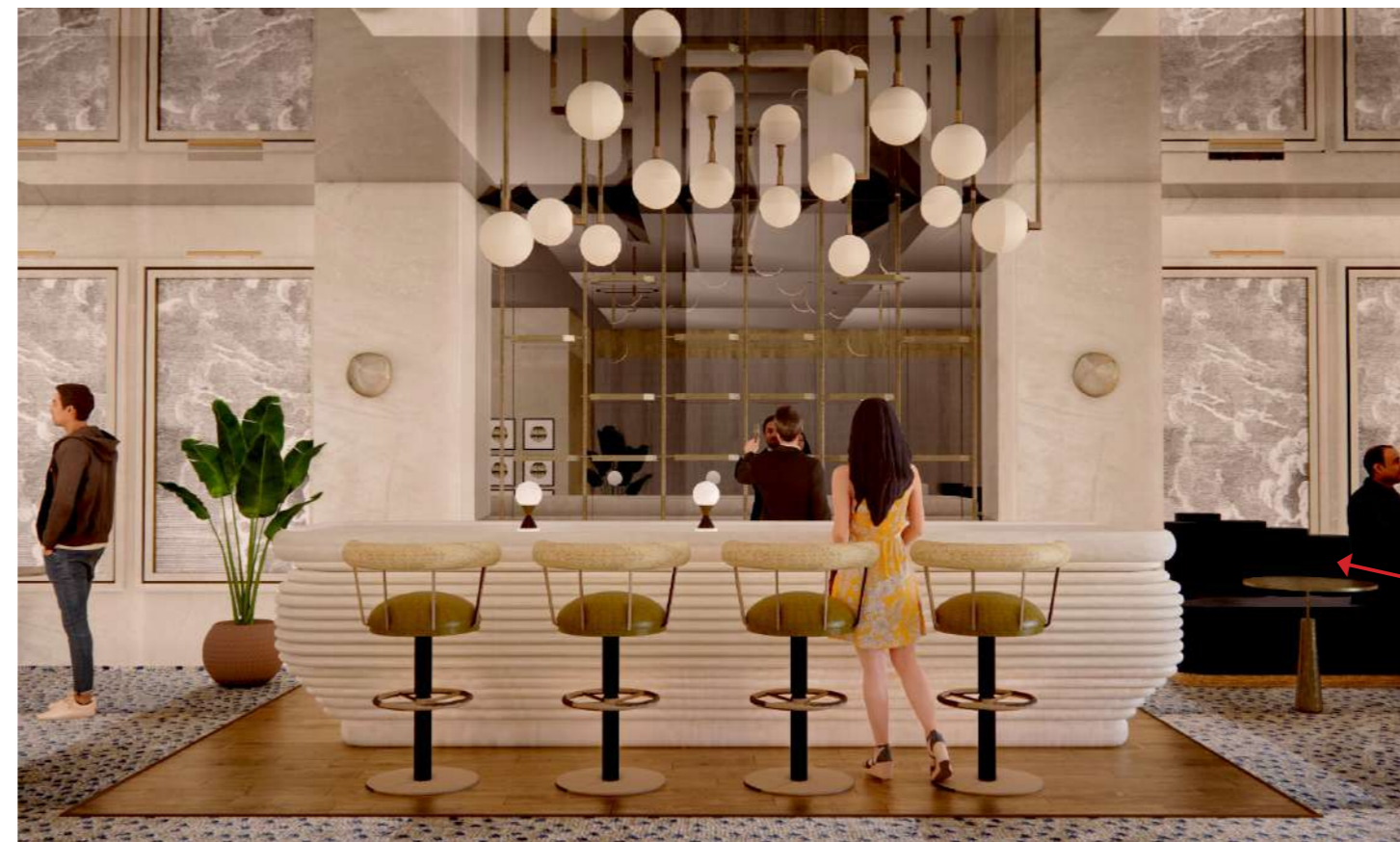


REVEALING UNSEEN DIMENSIONS



3D visual of the sensory installation featuring raw perfume ingredients placed in hanging vessels to smell. Audio orbs are installed within the granite rock to listen to scent-related music and literature extracts. The mirrored floor reveals previously unseen dimensions.

DESIGN THAT CLIMBS



Fornasetti's Nuvolette wallpaper is a playful reference to the idea of transcending upwards to the heavens



The bespoke banquette features cylindrical back supports that rise upwards

3D visual of the upstairs bar featuring scaffolded shelving and lighting to create a sense of climbing upwards. The mirrored ceiling amplifies the effect while creating new revelations for the end user.



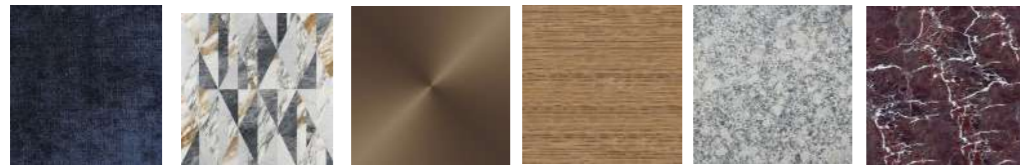


Inspired by Olfactive O's master perfumer's time spent training in Grasse, South of France, the terrace space extends the material palette seen inside but with a more mediterranean twist that brings about a sense of whimsy and escapism. The mirrored pergola structure continues the theme of reveal and discovery outside. To avoid causing visual confusion at street level the pedestrian facing mirrored surfaces are washed in painterly brush strokes and etchings.



## MATERIALS

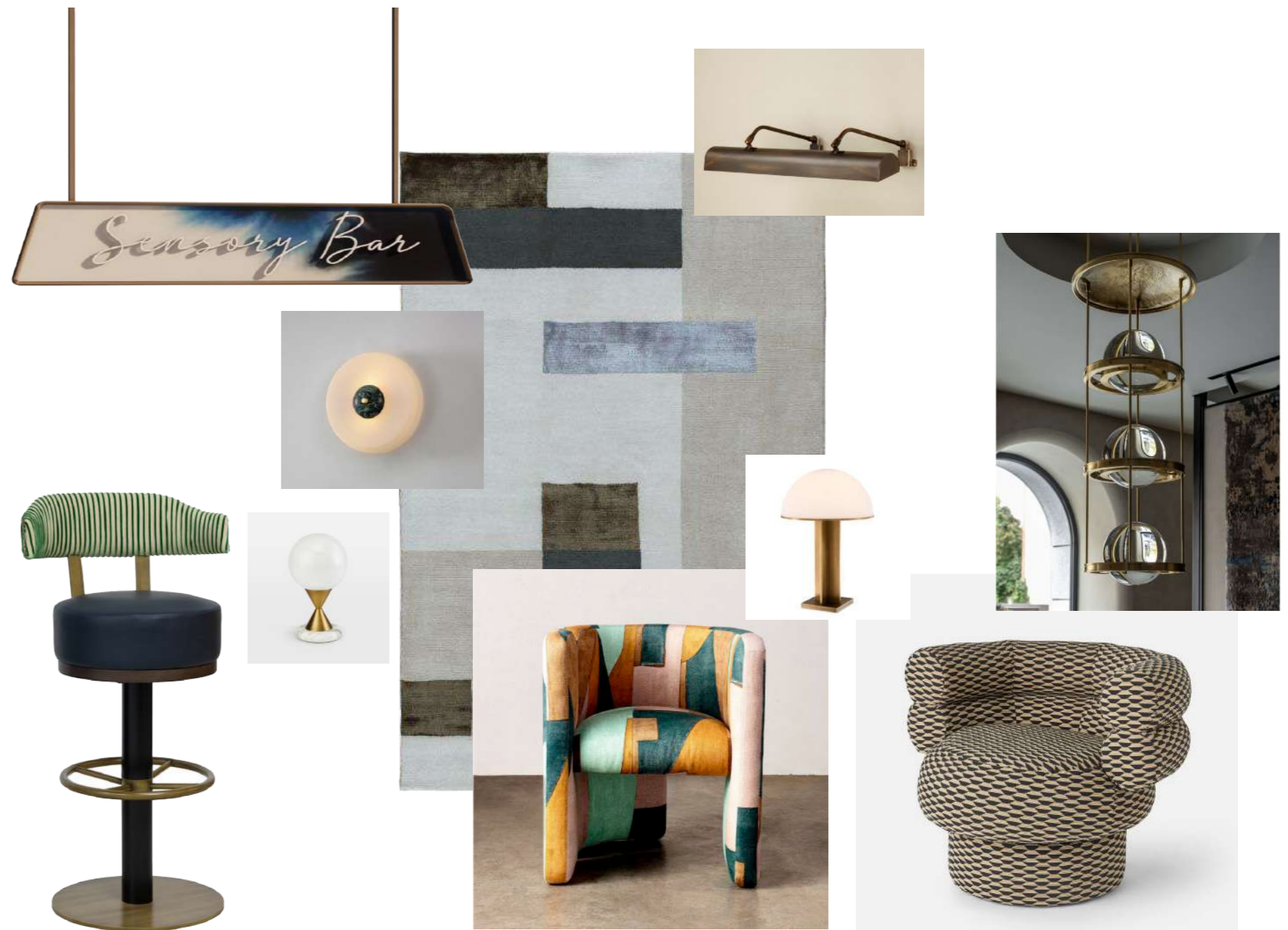
The client requested a retail space that was colourful and intriguing, while simultaneously instilling a sense of peacefulness. By combining materials like tadelakt and oak with colourful columns clad in zellige tiles a successful outcome was achieved: The proposal demonstrates the luxury of a spa without sacrificing the playful colours associated with the brand's personality perfumes.



3D visual of the ground floor Sensory Bar



3D visual of the ground floor consultation area



*Colourful — Artistic — Luxe — Comfort — Nostalgia*

## FURNITURE

The sourcing of the furniture prioritised comfort and an artistic flair to support the client's wish for a space that would bridge the gap between luxury and approachability.



### APPROACH TO SOURCING

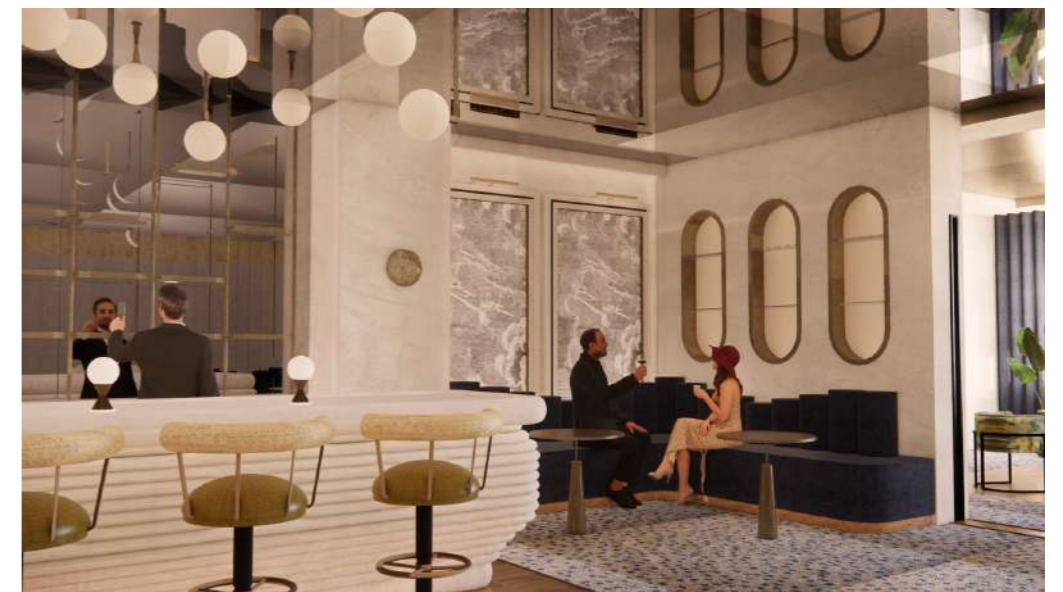
There is a continuity between the sourcing of the first floor and ground floor, however the upstairs colour palette has been toned down to support a more intimate experience. This approach enabled a more seamless transition between the bar and workshop which helps us to understand the space as a flexible one that can be extended and adapted as needed.



*Refined — Luxury — Intimate — Warmth — Generosity*

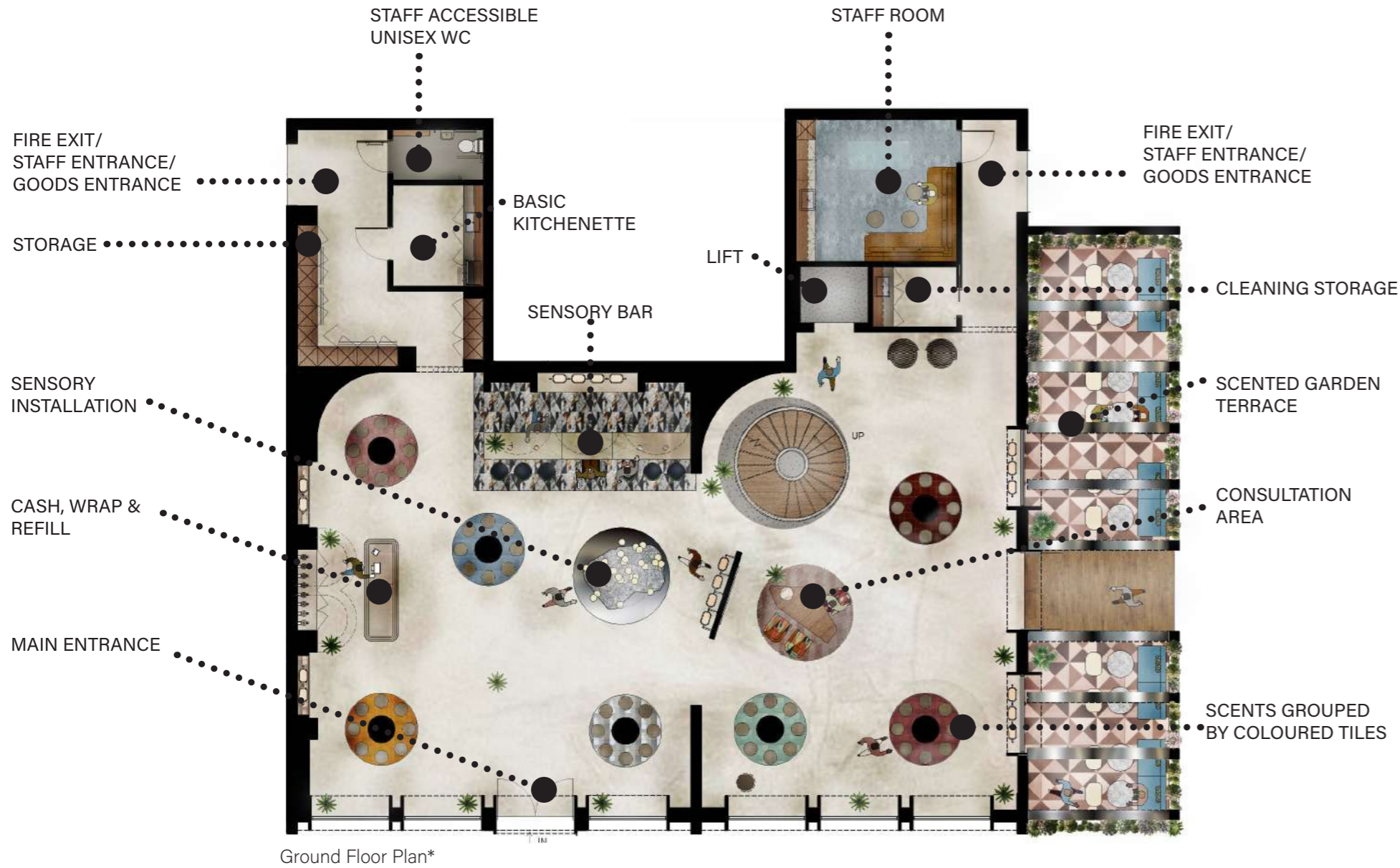


3D visual of the first floor workshop



3D visual of the first floor bar





Ground Floor Plan\*

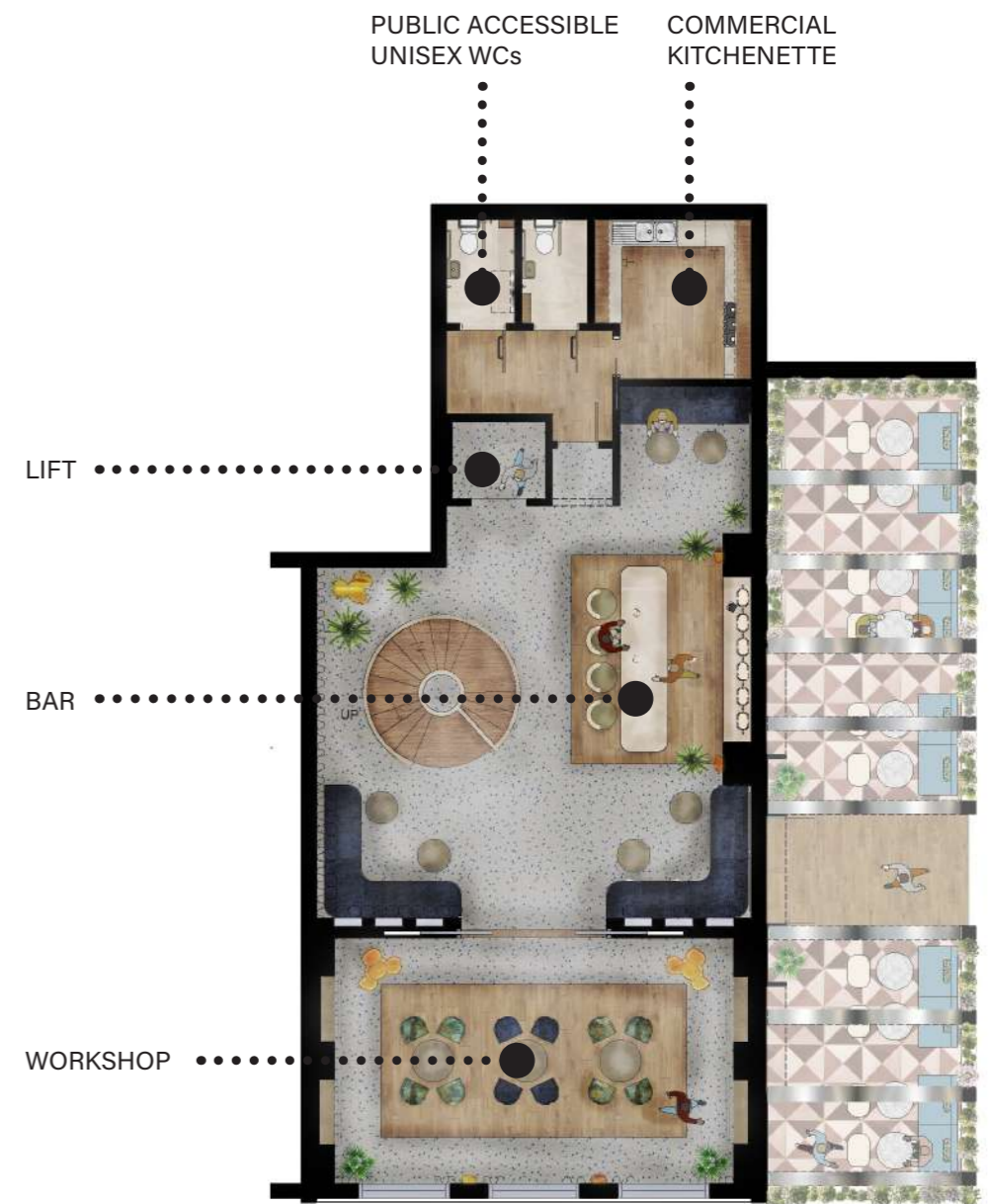
### SPATIAL LAYOUT

The spatial arrangement allows for a generous amount of circulation on the retail floor to support the customer experience, and offers plenty of hospitality points.

Flexibility was a significant consideration. For example, on the ground floor the circular display tables surrounding the columns can be moved away, while upstairs the sliding pocket door between bar and workshop extends the way the spaces can be used. Meanwhile, in the terrace area all furniture is moveable to allow the client to reconfigure according to need.

It was important to consider the way that customers travel as they enter retail spaces - typically glancing left but turning right. Consequently, I placed the till point towards the far left so that customers would naturally orientate themselves to the till on entry, but not arrive there until they had looped around the retail floor.

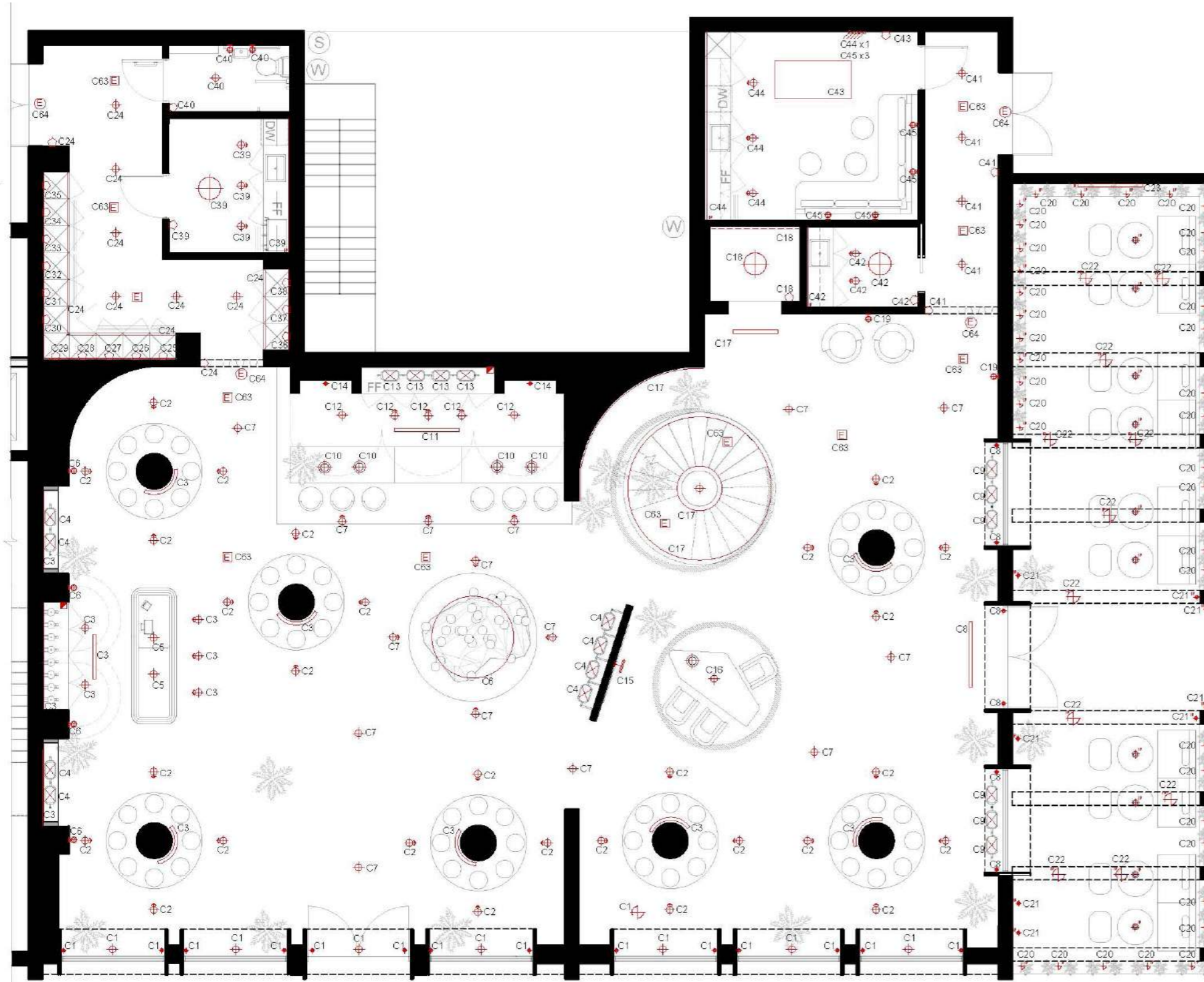
WCs and staff facilities were placed towards the back of house. In doing so I created a layer of invisibility, found only through good signage to enhance a smooth visitor experience.



First Floor Plan\*

\* Floorplans created in AutoCAD, rendered in Photoshop.





Ground floor lighting plan | AutoCAD



3D visual of the terrace space at night | SketchUp, Enscape & Photoshop

- Recessed Floor Light
- ⊕ Fixed Recessed Downlight
- ⊗ Applec Sheets
- Recessed LED strips in joinery
- Decorative Signage
- ⊕ Adjustable Recessed Downlight
- ⊕ Picture Light
- ⊕ Decorative Wall Lights
- ⊕ Table Lamps
- ⊕ Decorative Pendants
- Wall Washer
- ⊕ Multi Room Multi Function Control
- ⊕ Single Room Multi Function Control
- ⊕ Mounted Ceiling Light
- ⊕ PIR Lighting
- ⊕ IP Spike Light
- ⊕ IP Floor Light
- ⊕ IP Decorative Pendants
- ⊕ IP Decorative Portable Table Lamp
- ⊕ IP Decorative Signage
- IP Recessed LED strips in joinery
- ⊕ Lighting 1 way switch
- ☀ Artificial sun and sky
- ⊕ Emergency Lighting
- ⊕ Emergency Exit Sign



### LAYERED LIGHTING

The lighting plan was designed to allow the client optimal use of the space across a 24hr span. The large windows and open plan ground floor promotes the circulation of natural day light. During the daytime artificial lighting plays a smaller supporting role, highlighting key features to draw customer attention to key displays, guiding visitors around the space.

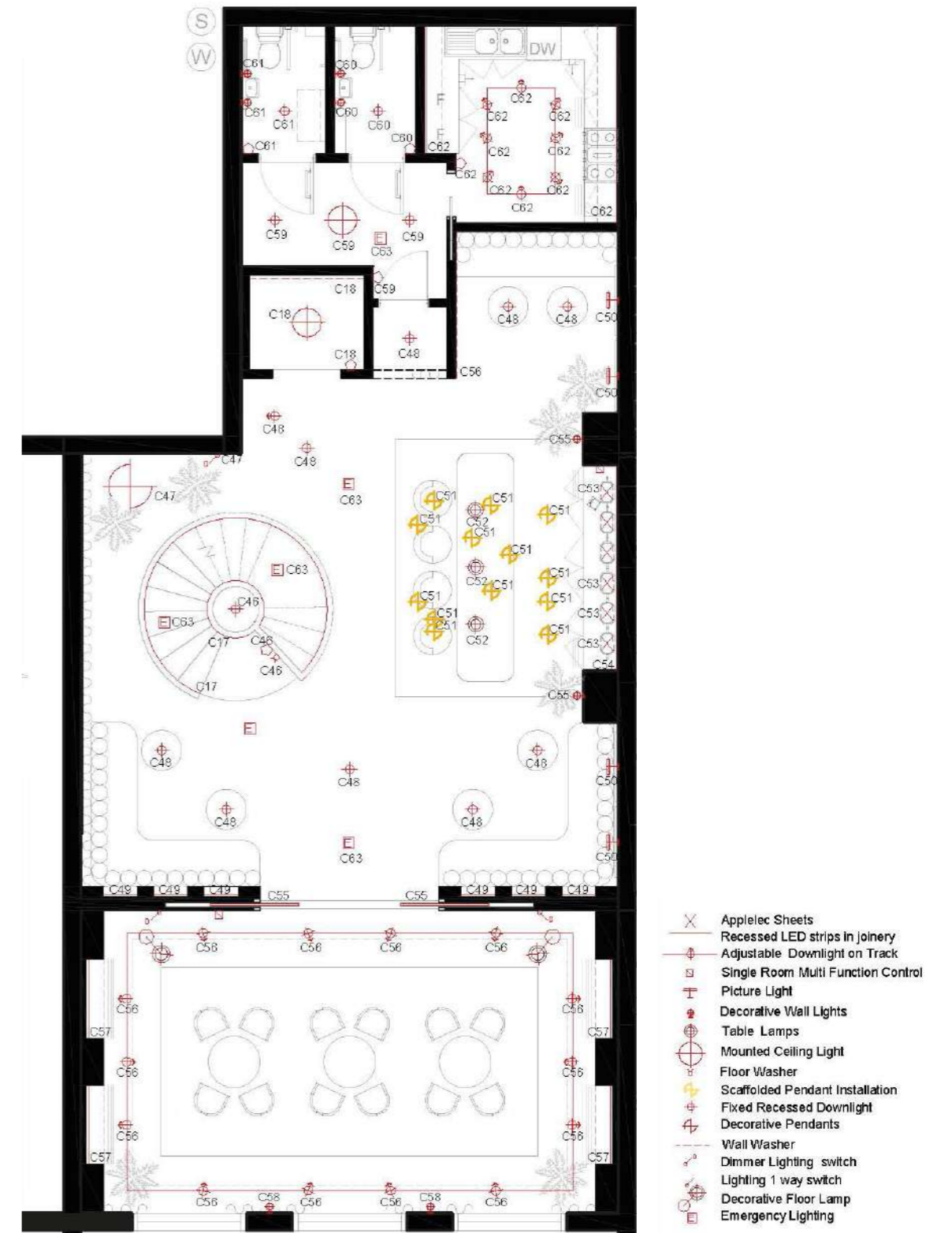
During the evening, artificial light is used more extensively. It was important to provide the client with an adaptable multifunctional system with dimmable lighting, pre-set with a variety of 'moods.' To reduce wasted energy, sensory lighting has been integrated into the back of house corridors and restrooms.



First floor rendered section | AutoCAD & Photoshop



Ground floor rendered section | AutoCAD & Photoshop



First floor lighting plan | AutoCAD



Client: Roya Azarmi  
Category: Residential design  
Location: Clapham, London  
Size: 135m<sup>2</sup>

Context: Personal student work @KLC School of Design

**Skills and Knowledge:** Secondary research, conceptual development, moodboards, hand sketching, spatial analysis and planning, building regulations review, technical drawings, materials & furniture sourcing, digital furniture boards, physical samples board, graphic design of dossier, verbal presentation

**Software:** AutoCAD, SketchUp, Enscape, InDesign, Photoshop

## 02 RESIDENTIAL DESIGN

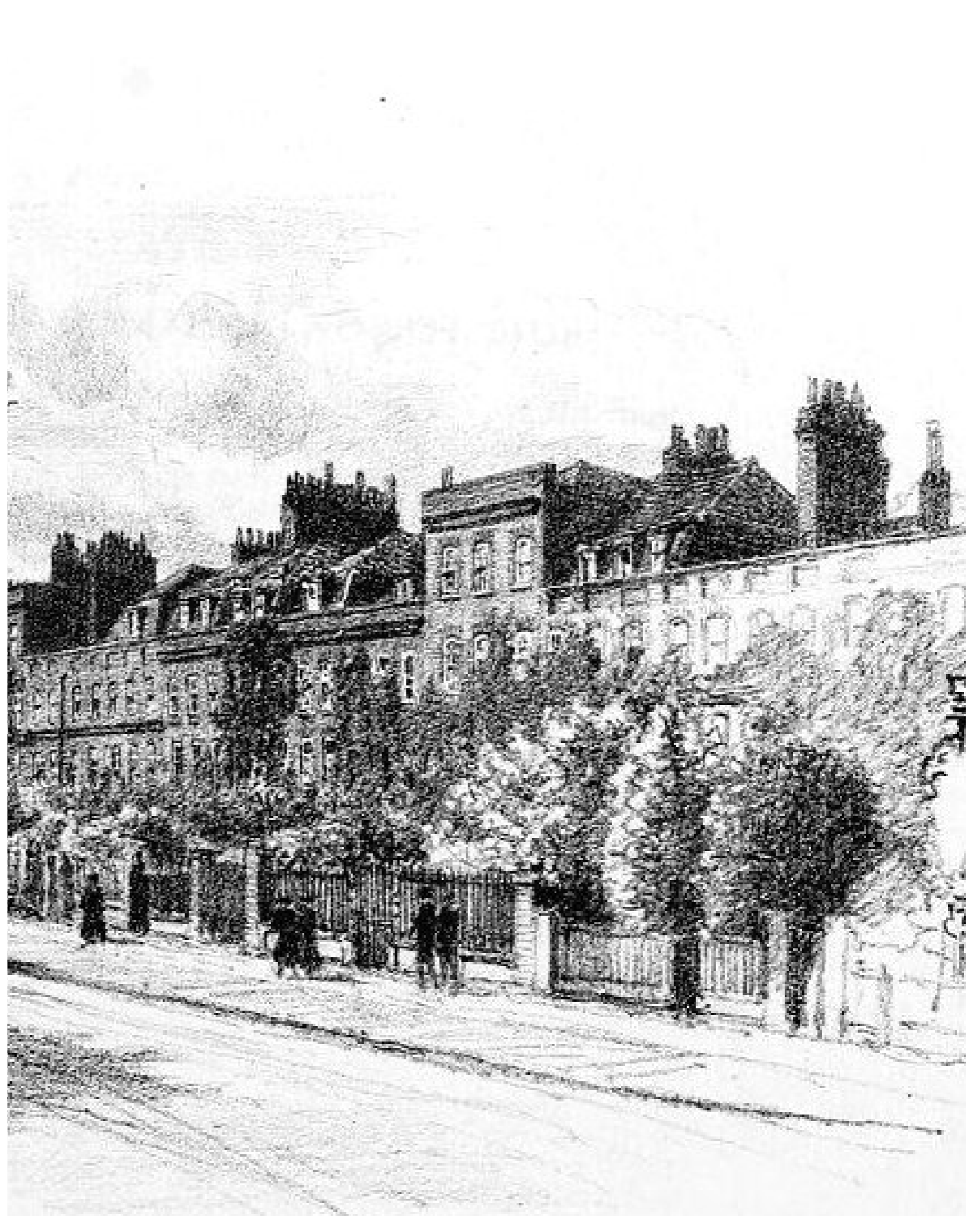
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### OLD HEART NEW EYES

**The Brief:** To design the ground floor common spaces for my client Roya Azarmi who recently purchased a large semi-detached in Clapham. The proposed design needed to include a kitchen, living and dining spaces (to accommodate at least eight people), a utility room, and a bathroom.

**The key priorities for this project included:**

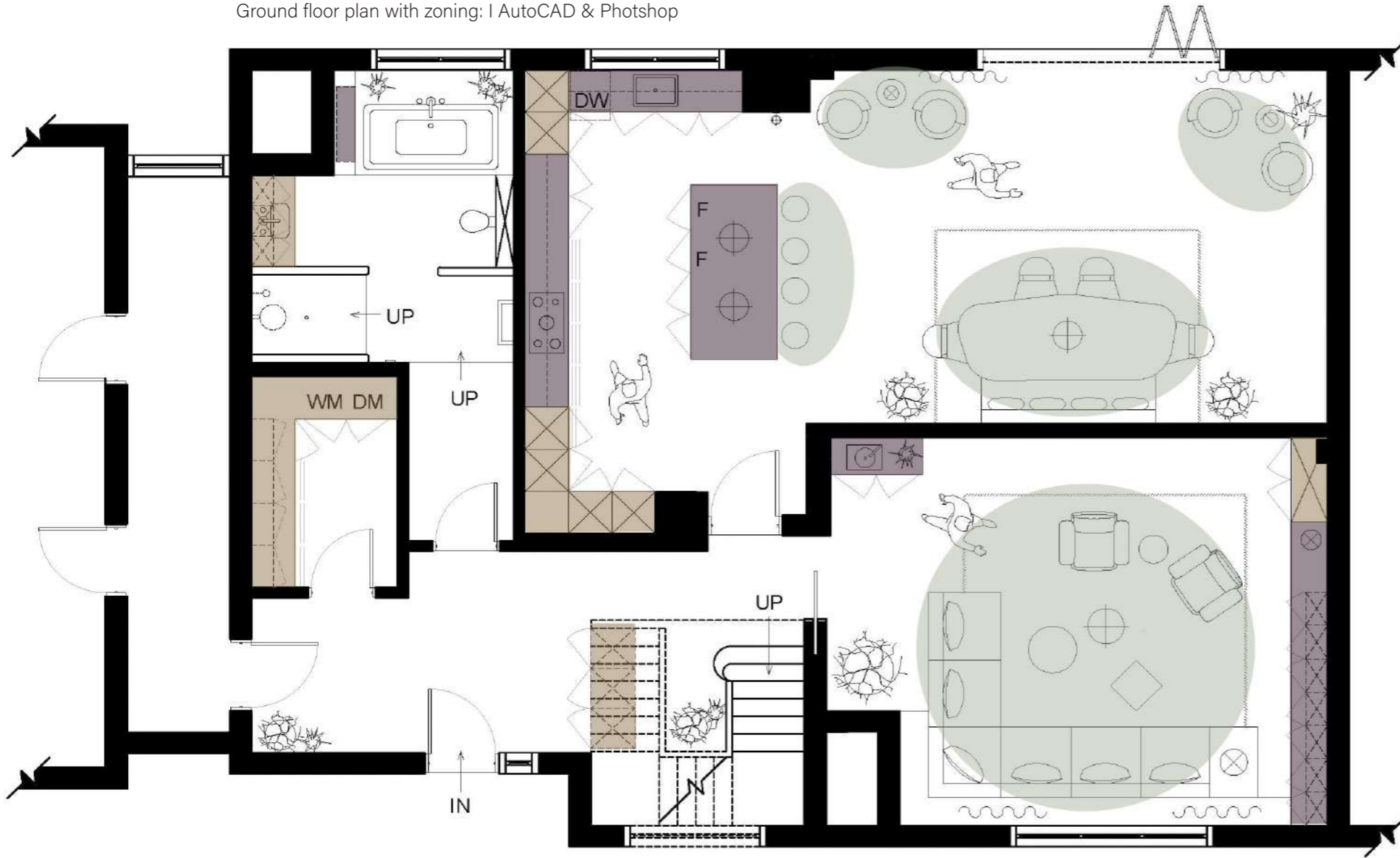
- Designing for inclusive appeal and longevity. Roya is in her 20s and will for the next few years share the property with 3 other housemates who are likely to be interchangeable. The style therefore should be as universal as possible, and also timeless enough to see Roya through to the point when she potentially starts her own family;
- Selecting durable materials that can weather heavy use;
- Providing Roya and her housemates a choice of spaces for gathering: the housemates enjoy coming together for dinner parties, games and movie nights, and joint yoga sessions within the home;
- Proposing a kitchen with the wow factor that according to Roya's preferences would incorporate plenty of natural materials and tones with pops of colour, utilising a clean - modern approach. The rest of the design proposal could then follow on and flow from this space;
- Incorporating enough storage to avoid clutter between the housemates;
- Ensuring there would be points to display items of sentiment and beauty, helping to create a sense of home and belonging for each housemate;
- Finally, I wanted to reference Roya's Iranian heritage, however both myself and Roya were keen to avoid anything too themed or cliched. Sharing similarities in our family backgrounds, I decided to tap into a subtle sense of nostalgia through a contemporary design lens. I looked towards traditional Persian architecture, art, and culture to inspire colour palettes and materials, whilst selecting a large number of 20th Century original and inspired furniture pieces, harking back to bygone times.



Sketch of residential Clapham architecture by T. R. Way

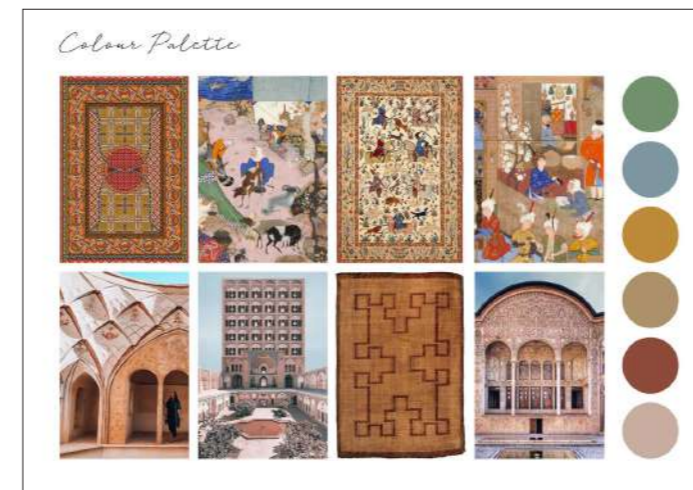


Ground floor plan with zoning: | AutoCAD & Photoshop



**SPATIAL PLANNING**

Priority was given to connecting the kitchen to the rear garden, taking into account Roya's plan to one day create a kitchen garden. It was also important to provide the housemates with multiple places to gather, and ensure a generous amount of storage was provided.



Selection of visual inspiration boards | InDesign





3D Visual of the open plan kitchen - diner | SketchUp & Enscape





**SOURCING MATERIALS FOR THE KITCHEN - DINER**

To achieve the wow effect Roya sought, materials were selected for their natural textural properties. This strategy provided the design with a layered outcome that offers a calming warmth. Maintenance was also a key priority. For example, as an alternative to marble, porcelain worktops were sourced for their easy maintenance profiles - an important consideration given the changing living arrangements of Roya's housemates.

The abundance of natural materials created a neutral colour palette which was enhanced through warmer tones such as the Aubergine Brinjal paint by Farrow and Ball; the banquette seating upholstered in Vescom's Auckland range; and cushions upholstered in rosewater by Kirkby Design to name a few. Playful pops of colour were introduced through Kirkby Design's Mallard and Clay fabrics from their Spiral range, used to upholster the Crescent armchairs by Eichholtz.



## FF&amp;E SOURCING

The furniture sourced brings to life the conceptual idea of "old heart new eyes", referencing key design periods of the 20th century in a fresh contemporary way.

The selection of furniture and fittings (bespoke and shop bought) supports the intention of ensuring a cohesive flow from room to room, while the colour palette draws from my research into traditional Persian art and architecture.



Furniture selection for the dining area | InDesign & Photoshop



Furniture selection for the living room | InDesign & Photoshop



3D Visuals of the kitchen, dining area, and living room | SketchUp & Enscape





3D Visual of the living room | SketchUp & Enscape



Client: Print Club London  
Category: Commercial design  
Location: La Petite Bourgogne, Montreal, Canada  
Size: 570m<sup>2</sup>

Context: Personal student work @KLC School of Design

Skills and Knowledge: Secondary research, conceptual development, moodboards, hand sketching and abstract model making, light analysis, spatial analysis and planning, building regulations review, technical drawings, materials & furniture sourcing, digital furniture boards, physical samples board, lighting plans, detailed estimate, graphic design of dossier, verbal presentations

Software: AutoCAD, SketchUp, Enscape, InDesign, Photoshop, Esti PC

## 03 MIXED USE DESIGN

### THE PROPULSIVE FLOW OF WATER

**The Brief:** To design a multi-use space for Print Club London, a print making company who sought to establish their first location outside the UK in Little Burgundy, Canada. The site required an office that would accommodate 8 members of staff plus 4 co-workers, plus a retail/gallery, cafe, and terrace space to support the company's core function of making printing accessible to the general public.

**The key priorities for this project included:**

- Propose a variety of functional, comfortable and stylish work space options for employees and co-workers;
- Design a welcoming space that visitors could socialise in without necessarily feeling pressured to make a purchase, taking into account Print Club's social outlook and Punk Rock inclinations; in the long run visitors are more likely to make return visits, purchases, and recommend onwards;
- Consider logical adjacencies within the zoning proposal, taking into account access to natural light as well as private versus social needs;
- Consider how the design would sit within the local neighbourhood and how it could add value to both the client and wider community.



Image of Little Burgundy's impressive street art rendered in Photoshop

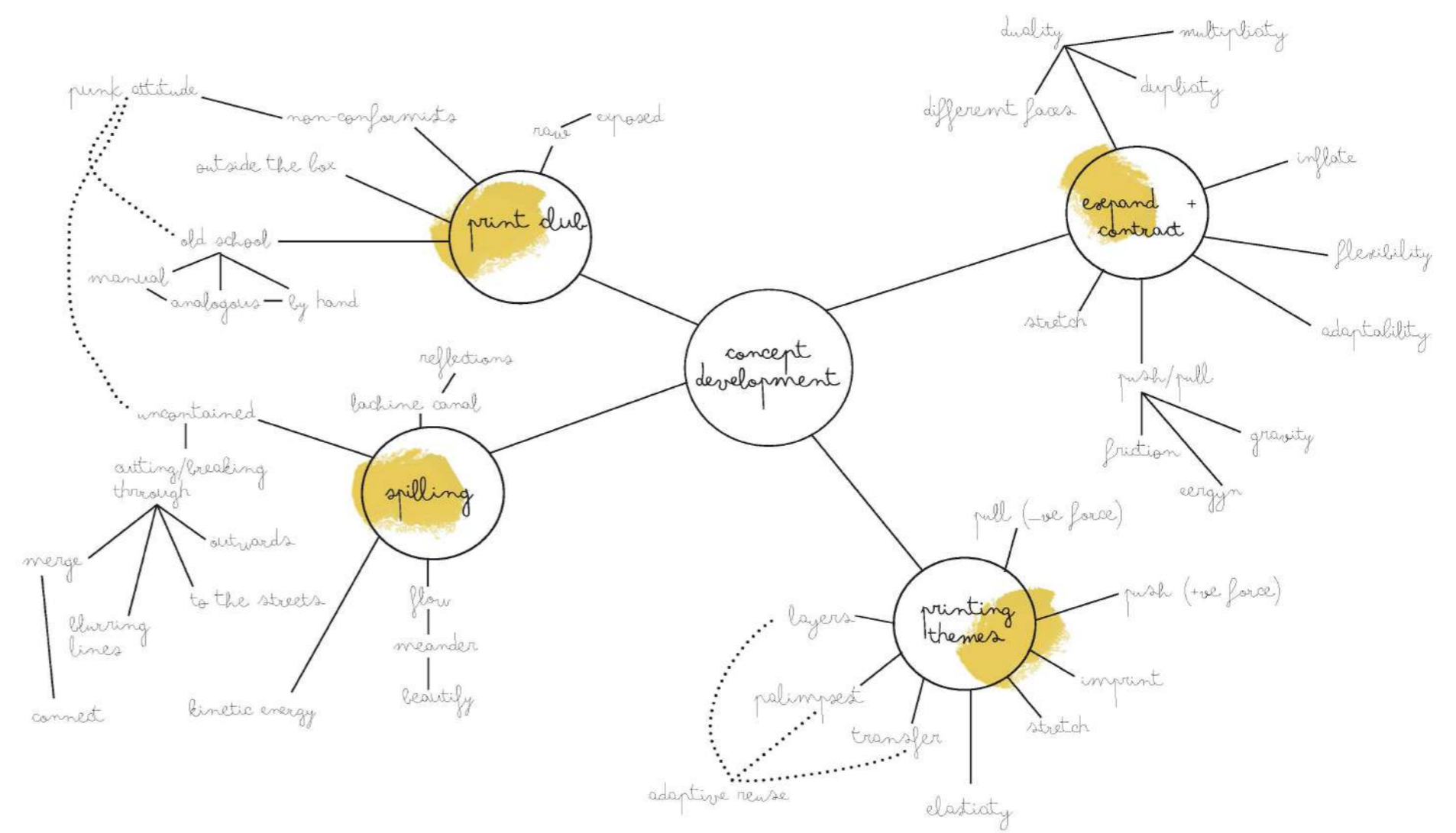


**INSPIRATIONAL RESEARCH**

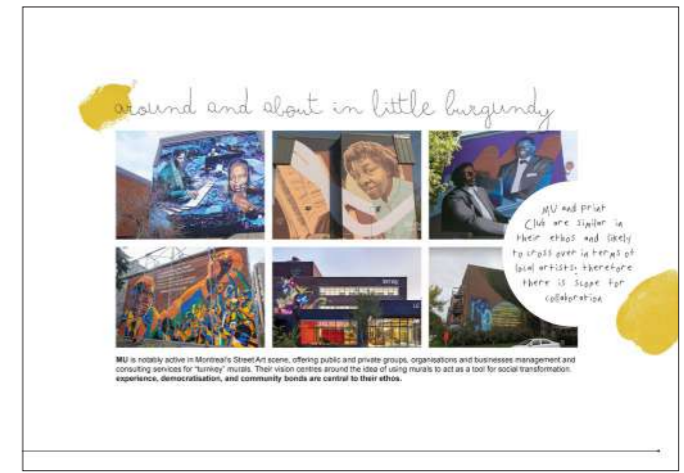
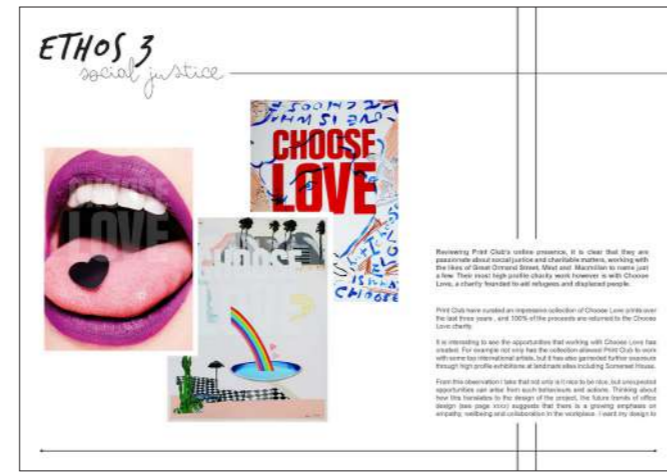
Indepth research covered the client; screen printing techniques; competitors, the location; precedent gallery, retail, and office case studies; as well as key trends and best practice relating to office design, including designing around Covid 19.

Particular highlights that fed into the concept included Print Club's "go with the flow" optimism and their rebellious DIY attitude that prizes the value of rough and ready analogous art. I was also impressed by just how many commercial arms Print Club operates. These elements naturally complemented the Lachine Canal which runs through Little Burgundy and has been instrumental historically and currently to the neighbourhood's economic and cultural development. Here water flows and diversifies into new streams, constantly moving forward assuredly and pulling forwards new opportunities.

The conceptual reference to the free flow of water also allowed me to consider how the design could tie into the wider community's beautification strategies that supports home grown street art - a free and organic medium that is accessible to all and remains unhemmed in open public spaces.



Initial mindmap exploring potential concept ideas. Created in InDesign



Dossier excerpts created in InDesign





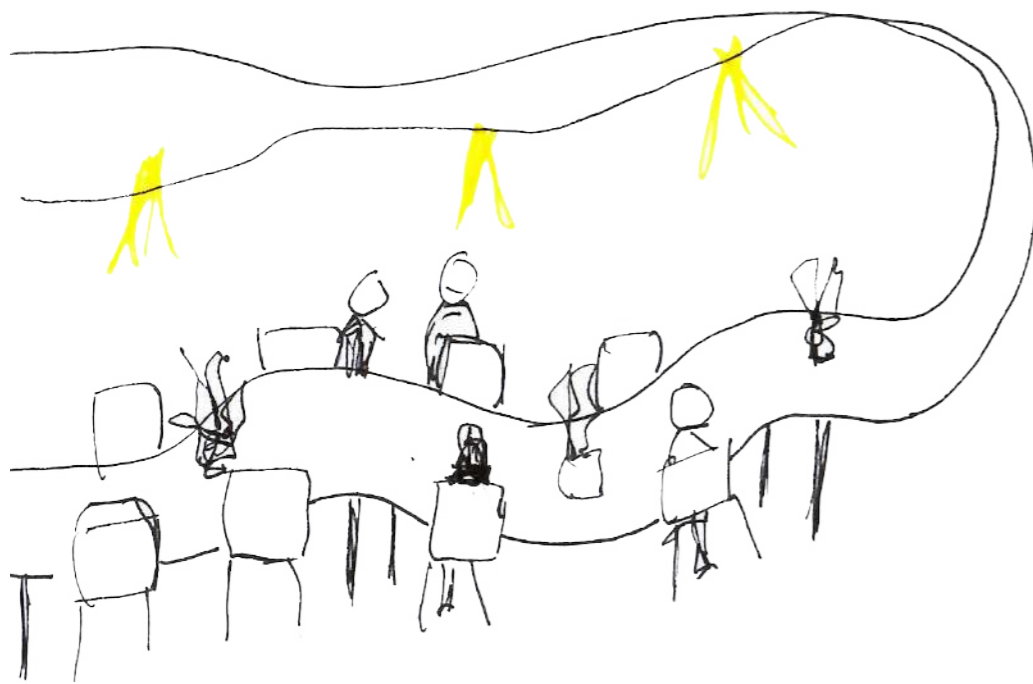
"Ripple" abstract model inspired by the raindrops create ripples in bodies of water

"Looping" abstract model inspired by the free flow of water. Elegant, organic forms.

"Stringy" abstract model inspired by the way surrounding lakes and rivers join together on the map

Tonal colour palette

Water: Tonal, merging, dynamic



Sketch relating to the "Looping" abstract model



Sketch relating to the "Stringy" abstract model

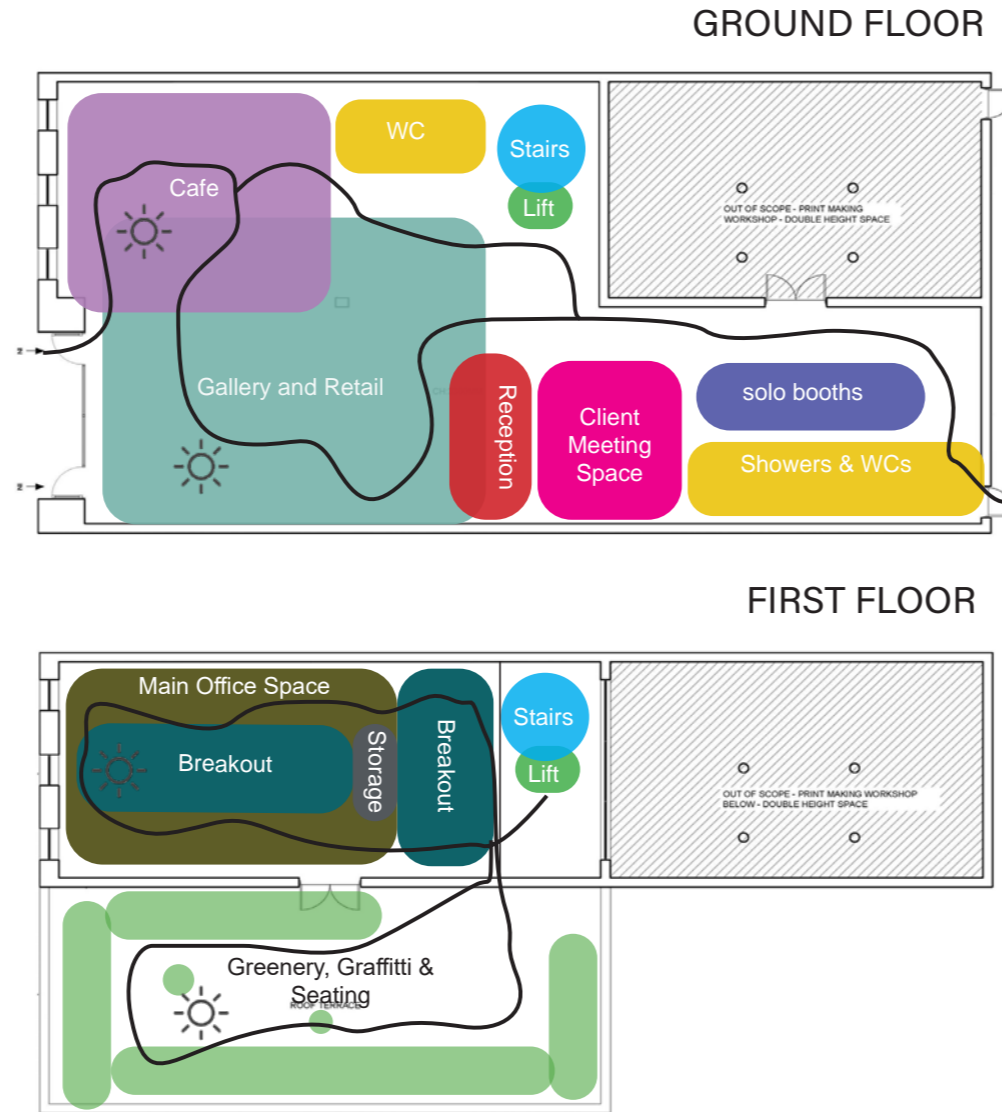
## THE CONCEPT

Inspired by both the client and location, the concept of "The Propulsive Flow of Water" sought to explore the many ways that water can move and flow, be that as ripples, convergences, tides or waves.

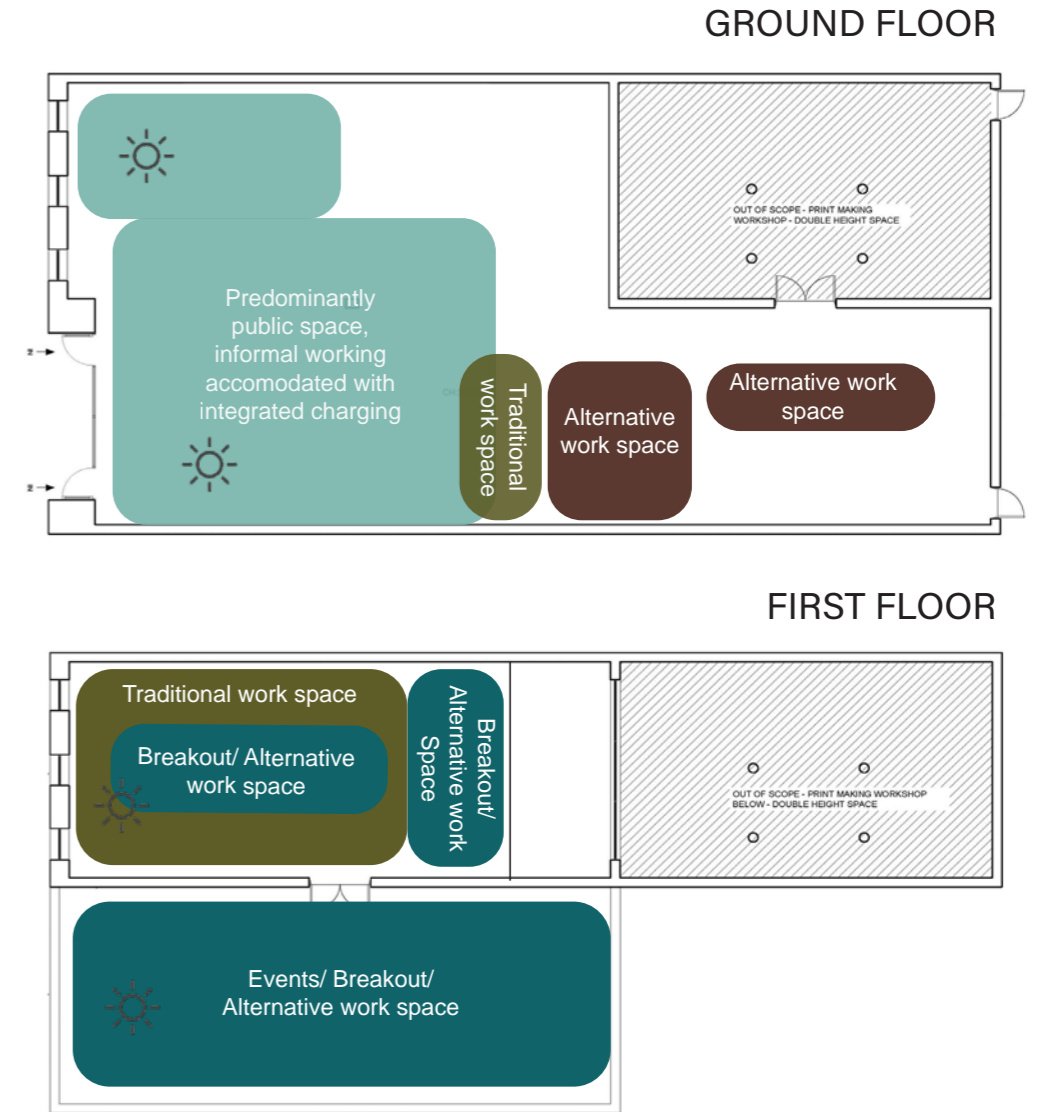


KEY PRIORITIES FOR SPATIAL PLANNING

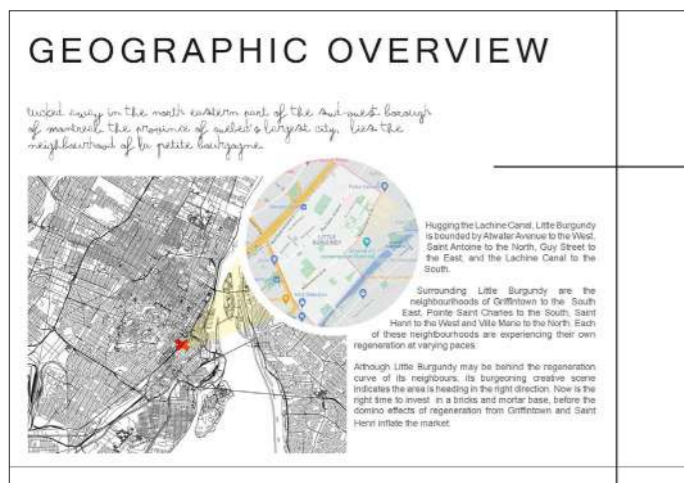
1. Factoring in the ability to draw in members of the public who might not be familiar with Print Club. In response the cafe and gallery retail spaces were placed on the ground floor close to the windows and entrances to capture the attention of passers by.
2. Consider access to natural light. Because the site was North-West facing natural light was an important consideration. Both public spaces and the core upstairs office were prioritised to receive an optimum amount of natural daylight.
3. Balance public spaces with quieter more private spaces. For example on the ground floor the meeting room and solo booths were located towards the rear of the building away from the louder cafe and retail areas open to the public. Upstairs the terrace space could be reached for events without members of the public needing to enter or disturb the main office.
4. Ensure a variety of working styles could be accommodated. As well as the traditional office model, the design also includes plenty of breakout spaces, a meeting room that could also be used for collaborative activities, and solo booths. The bespoke fixed seating in the cafe and retail spaces were designed with integrated charging points to increase the flexibility of working options.



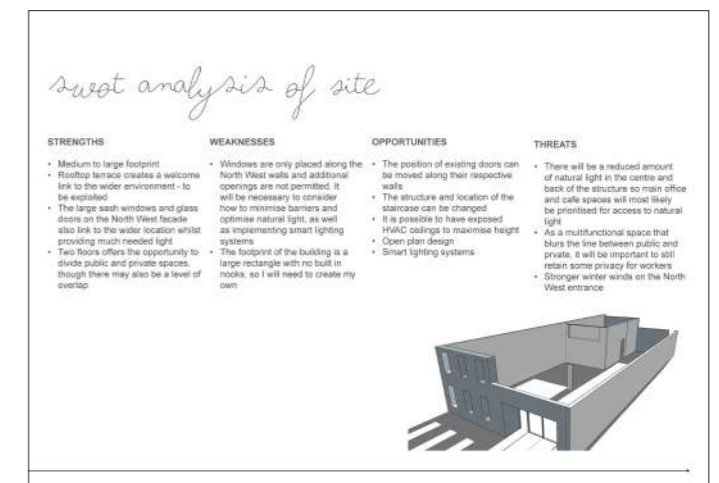
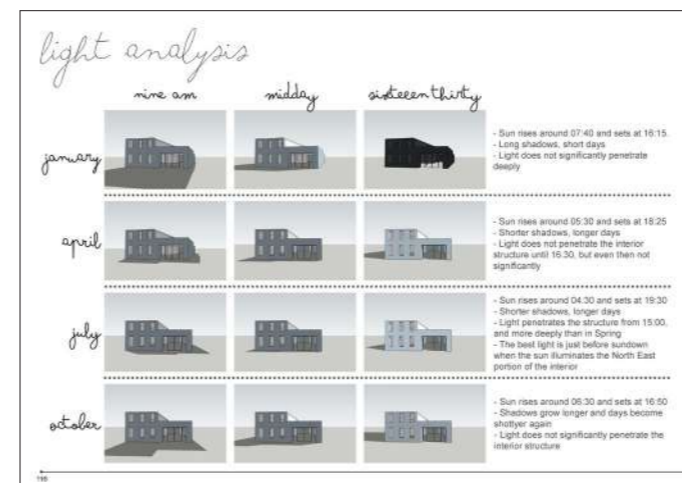
Zoning plan of ground and first floor showing access to natural light and circulation routes



Zoning plan of ground and first floor showing how the spaces can be used flexibly to accommodate different types of working. Many of the spaces can also support event functions.



Dossier extracts of location and site research







Ground floor rendered plan | AutoCAD & Photoshop



CONCEPTUAL APPROACH APPLIED TO THE SOURCING

The sourcing of furniture prioritised organic forms that would link to the concept and heighten a sense of comfort and ease in its end-users. Asymmetric pieces were interspersed to support a sense of propulsive dynamism; an important factor for the client who take on a fresh, boisterous approach to everything they do.

Stand out bespoke design included a waving banquette and curvilinear joinery. The bespoke rugs in the retail space were imagined as droplets of rain splashing into a body of water, causing circular ripples outwards.

The looping light installations featured in the ground floor meeting room, staircase, and upstairs terrace reference the aerial views of the rivers and lakes that converge and loop around Montreal (pictured above).



Ground floor public access furniture & fixtures | Photoshop & InDesign



Ground floor private access working spaces furniture & fixtures | Photoshop & InDesign





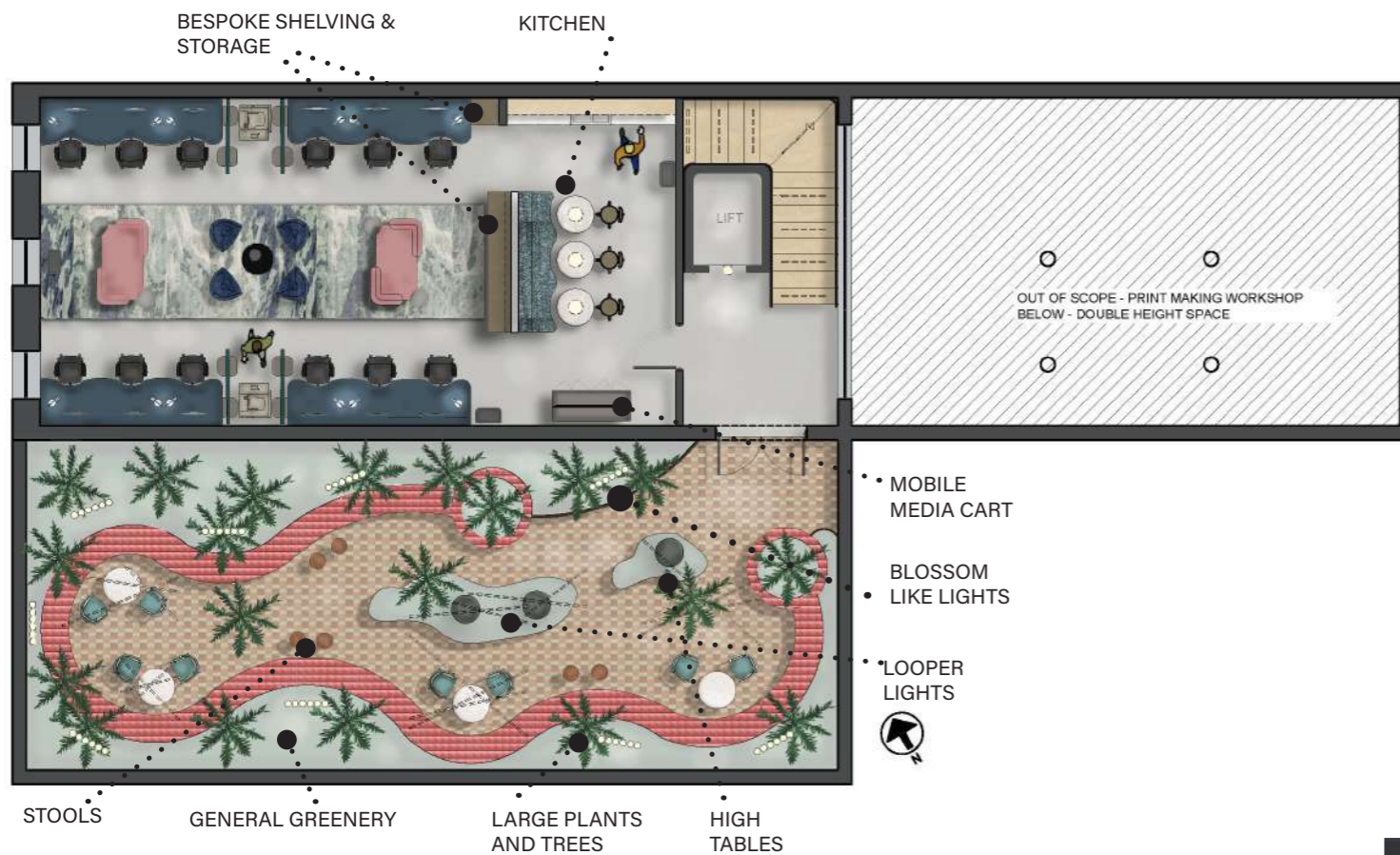
A selection of the furniture sourced for the terrace space, designed as an urban sanctuary for employees to relax in and for the company to hold events in | Photoshop & Indesign



### APPROACH TO THE FIRST FLOOR SOURCING

Within the office space waved desks, a water inspired rug and overhead circular baffles all relate back to the concept of water flow and movement.

Outside, the snaking bench seating that runs around most of the periphery of the terrace playfully links the space to the concept. The abundance of inhouse graffiti on the walls provided by Print Club's local stable of artists and an overspilling of vegetation visible from street level ensures the design feeds into Little Burgundy's grass roots beautification strategies.



First floor rendered plan | AutoCAD & Photoshop



Selection of first floor office furniture | Photoshop & InDesign





3D Visual of the ground floor reception area | SketchUp &amp; Enscape



3D Visual of the first floor kitchenette | SketchUp &amp; Enscape

## SAMPLE BOARD

aerial view

PRINT  
CLUB  
LONDONMIXED USE DESIGN  
LITTLE BURGUNDY, CANADA

## MATERIALS

Because of the analogous nature of screen printing and the punk-rock sentiments the client applies to their business, it was important to ensure that the material palette displayed an honest, stripped back approach. Locally sourced FSC white pine covered most of the joinery and the original brickwork was retained. In line with Print Club's well documented

sustainability manifesto low VOC paints, marmoleum flooring, and recycled fabrics supported the material choices.

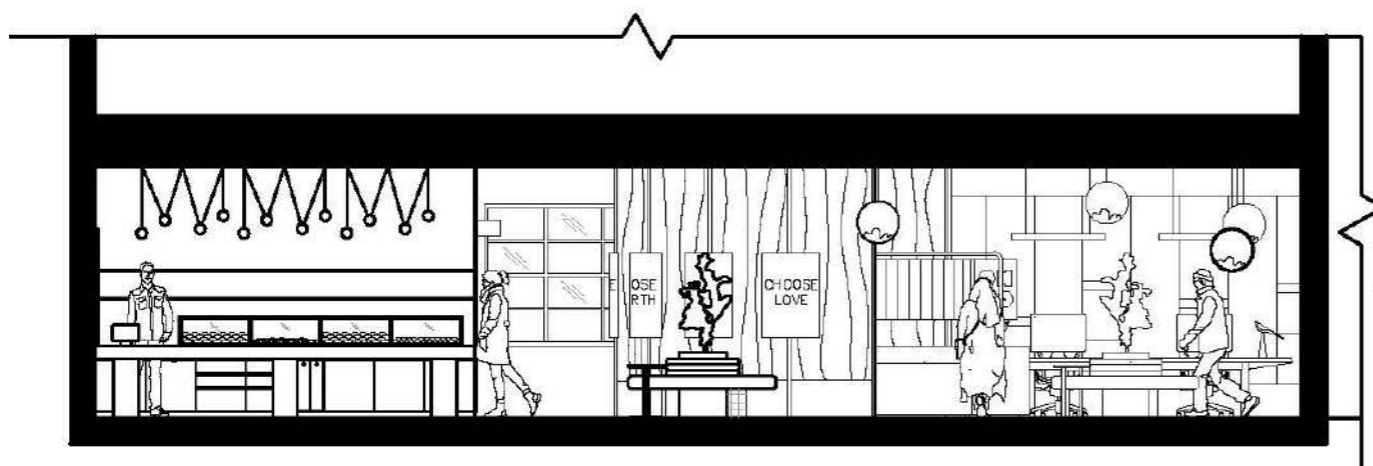
The materials selected demonstrate tactile qualities while the melding colour palette supports a sense of *flow*.







3D Visual of the first floor office | SketchUp & Enscape



East Facing Section: Ground Floor | AutoCAD



East Facing Section: First Floor | AutoCAD





3D Visual of the ground floor cafe | SketchUp, Enscape & Photoshop





3D Visual of the ground floor retail zone | SketchUp, Enscape & Photoshop



**Category:** Tender detailed working drawing package  
**Software:** AutoCAD, SketchUp, Enscape, InDesign, Photoshop, Esti PC, verbal presentations

**Context:** Personal student work @KLC School of Design

## 04 DWD PACKAGE

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### THE DETAILS ARE THE DESIGN

**The Brief:** The brief for this project was to produce a tender detailed working drawing package for a bespoke reception desk that would work for a number of settings within a London location. Over the course of the project in-depth research was taken into materials, processes, sustainability, ergonomics, anthropometrics and accessibility.

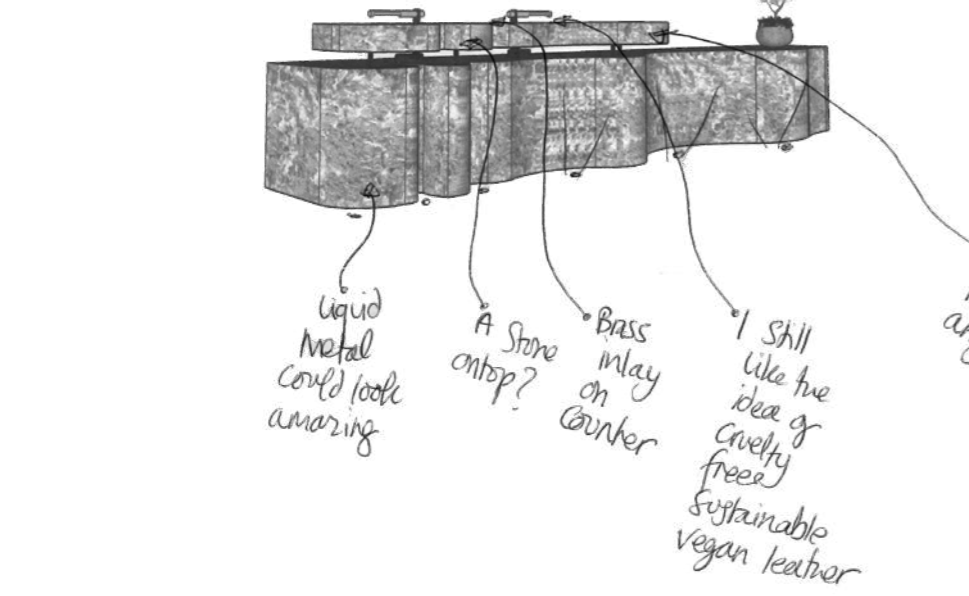
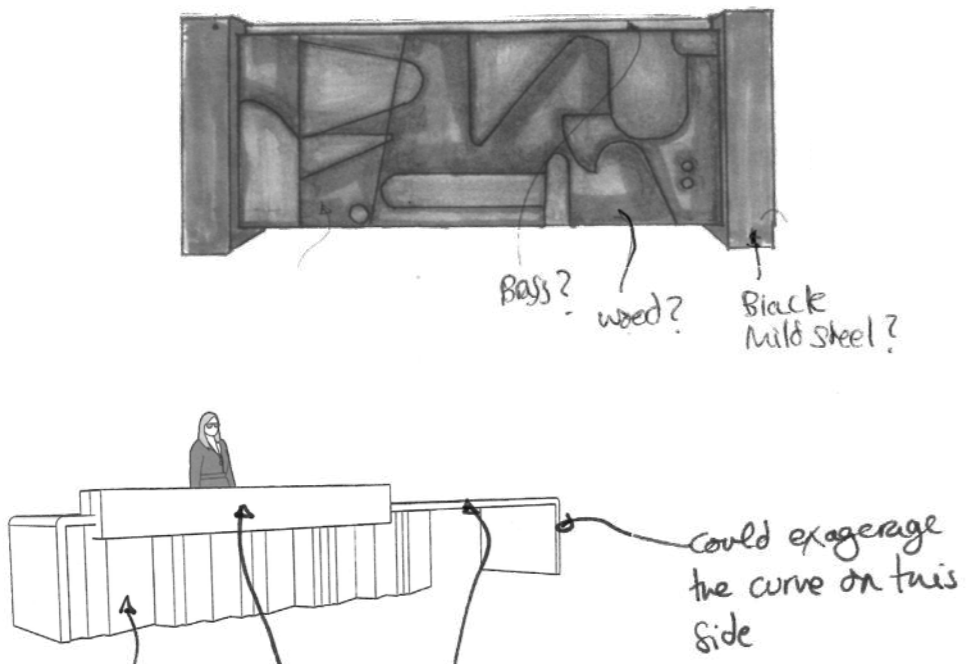
The project was a fascinating deep dive into how tiny details can bring a design to life. As I have progressed through my design studies, I have really enjoyed designing bespoke joinery and furniture. The knowledge I have acquired through research into assessing a material's sustainability will be knowledge that I intend to hold on to and develop as I move forward into my professional design career.

The submitted proposal fed into my love for classic mid-century design, interpreted through a slightly brutalist lens but with a strong enough contemporary feel to ensure that it would work for a variety of sectors, from boutique environments to large institutional buildings.



Sketch image of my bespoke desk proposal | SketchUp, Enscape & Photoshop





Selection of sketches testing out form, materials, and ergonomics

## OVERVIEW

**INTRODUCTION**  
Oak is a heritage timber with a high esteem by builders and craftsmen thanks to its strength, beauty and resistance to decay. Over the centuries it has been commonly used for structural components of architecture as well as for furniture, joinery, flooring, sleepers and decking.

**PROPERTIES**  
Oak is characterized by its coarse texture, yellow to pale brown colour, straight grain, distinct growth rings and broad rays. It takes stains, polishes, and protective of nature.

**MANUFACTURING PROCESSES**  
Once a tree has been felled it will be placed in a clearing until it is needed at the sawmill. This allows some of the "free" water to evaporate which lowers the impact of transportation in terms of carbon footprint and cost.

At the sawmill the timber will be sawn, typically using either plain saw, quarter saw, rift saw, or live saw techniques (Fig. 1). Plain saw achieves the distinctive cathedral arches commonly associated with oak, whereas quarter saw shows off the species' ray flocks through a 90 degree cut to the face of the log. The rift saw technique produces a clean straight grain, often prized for its uniformity. Finally, live saw is a newer method that cuts straight through the log without changing direction to showcase the full range of a log's characteristics; from the sought after heartwood where ring patterns are tightest to the sapwood.

The timber is next graded for quality control to ensure that the most appropriate cuts can be selected and then dried either by air or kiln to remove as much water content as possible. This ensures minimal shrinkage and improves resistance to decay, fungi and insects.

**SUMMARISING THOUGHTS**  
Oak is a classic material that remains relevant thanks to its workability, strength, environmental credentials and desirable aesthetics that are warm, tactile, and evocative of nature.

**Fig. 1** Three showing various log cutting patterns and their resulting patterns.

**Fig. 2** Oak trees are native to the UK and have a long history.

## RATIONALE oak

**APPLICATION**  
Solid oak blocks have been applied to the public facing facade of the desk in an offset pattern. Each block is 150mm long, 100mm wide, 20mm thick, and offset in vertical placement by 50mm. Every block has two 10mm thick strips of wood running continuously and cut at opposing angles to add to the visual richness of the pattern (Fig. 3 and 4).

Because of the intricacy of each block it was felt that solid wood would be more appropriate than veneer. However, veneers have been used where possible throughout the design to limit consumption of natural resources.

**PROCESSES**  
Because the height of the desk facade where the solid oak will be applied ranges between 1000mm and 1200mm, the final length of the blocks will vary. However, due to the bespoke nature of the design, the blocks can be cut to the correct size from the outset thereby avoiding the wastage of surplus materials typically associated with buying off-the-shelf.

The main body of each block is plain sawn (also referred to as flat-sawn). The process of cutting lumber flat sawn is simple and cost effective because the parallel cut of the planks are wider and less wasteful than nearly all other methods save for live sawn wood. The logs and growth rings show in the grain patterns, create beautiful cathedral arches that emphasize the natural qualities associated with selecting an oak finish.

**LIMITATIONS**  
A significant drawback to flat sawn timber is that it is more susceptible to cupping, twisting and bowing, and can more readily absorb moisture from the air than other types of sawn woods.

This means that it is unadvisable to use a flat sawn timber for solid, unsupported surfaces. However, the reception desk will be in an interior environment where moisture content is limited, and the blocks are relatively well and purely for decoration. Because the upper porcelain transition counter extends beyond the main oak facade by 100mm, the amount of pressure from human contact will be limited.

**FIXINGS AND FINISHES**  
The blocks will be continuously glued to an MDF sub-structure using a zero VOC mdf glue and fire nails. Each block will be stained to varying degrees with one oil in Cognac to create a naturally rich and tactile effect. The complimentary selection of brushed brass and forest-green marble-veneer.

Over Poly Oil Clear will be used as the top coat to ensure the necessary protection against spillages, scratches and wear. Surfaces can easily be cleaned with One Wash. Multi purpose liquid and detergents should be avoided as they can cause discoloration and/or staining.

**CONCLUDING THOUGHTS**  
The use of oak blocks fronted into pattern complements the idea of linearity design with a slightly unbalanced twist. An aggressive opening statement is created whilst providing a long lasting sustainable practice.

Furthermore, the selection of wood enhances ambient temperatures, offers a level of sound absorption for busy lobby areas, and the solid matt finish helps to ensure minimal glare for visitors, thereby reducing eye strain.

**Fig. 3** Solid oak block dimensions.

**Fig. 4** Solid oak block offset pattern.

## RATIONALE porcelain

**APPLICATION**  
The thick slab in Verde France will be applied to the upper transition counter in a random matrix pattern, and adhered to a zero VOC adhesive. Density surface tells slabs that are 1000mm x 2000mm, therefore one slab can be used for several panels and cut pieces.

**FINISH**  
The porcelain has been specified in the Lavigato Pearl which offers a matt surface to ensure minimal glare for visitors whilst replicating the look of a marble counter.

The slab finish is highly artisanal, with imperfections and circular veins that give it a hand-crafted effect. This distinguished characteristic adds to the beauty and originality of each individual slab, setting the apart from serial production.

**INTENTION**  
The smooth, deep veined surface creates a beautiful contrast to the rich character oak of the main desk.

**Fig. 1** View of Verde France's rich forest atmosphere in a real life setting.

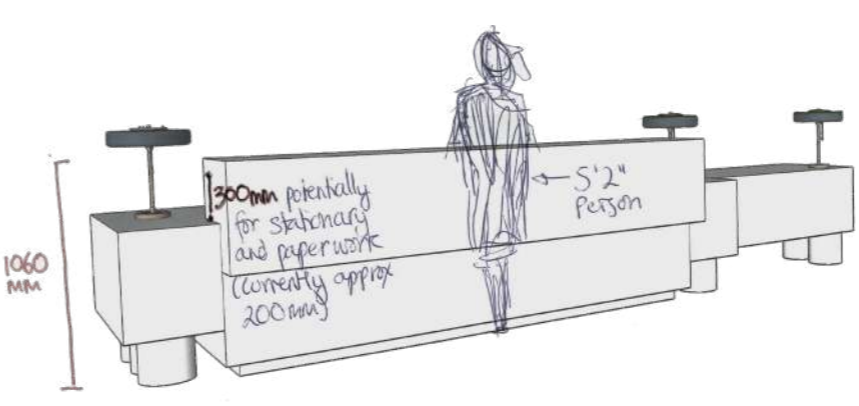
**SOURCING**  
The porcelain has been sourced from Italy. Verde France who are Italian manufacturers in Modena. During the research phase I found only one British porcelain manufacturer that made marble-effect surfaces, and those did not stand up to the quality of those made in Italy. While during the research phase it became clear that while marble has a very natural and desirable aesthetic that would work well with the overall style of my design, specifying the material would not be a sustainable option. Looking into alternatives, a number of porcelain manufacturers offered visiting options that were indistinguishable from real stone (Fig. 1). Furthermore, researching porcelain's character profile demonstrated that it equalled and exceeded superior forms of marble for the requirements of a reception desk. From its low porosity that ensures stain resistance, long life span, and hygienic nature.

**MAINTENANCE**  
In further significant applications to the both are necessary and maintenance simply involves cleaning with warm soapy water (with no aggressive substances).

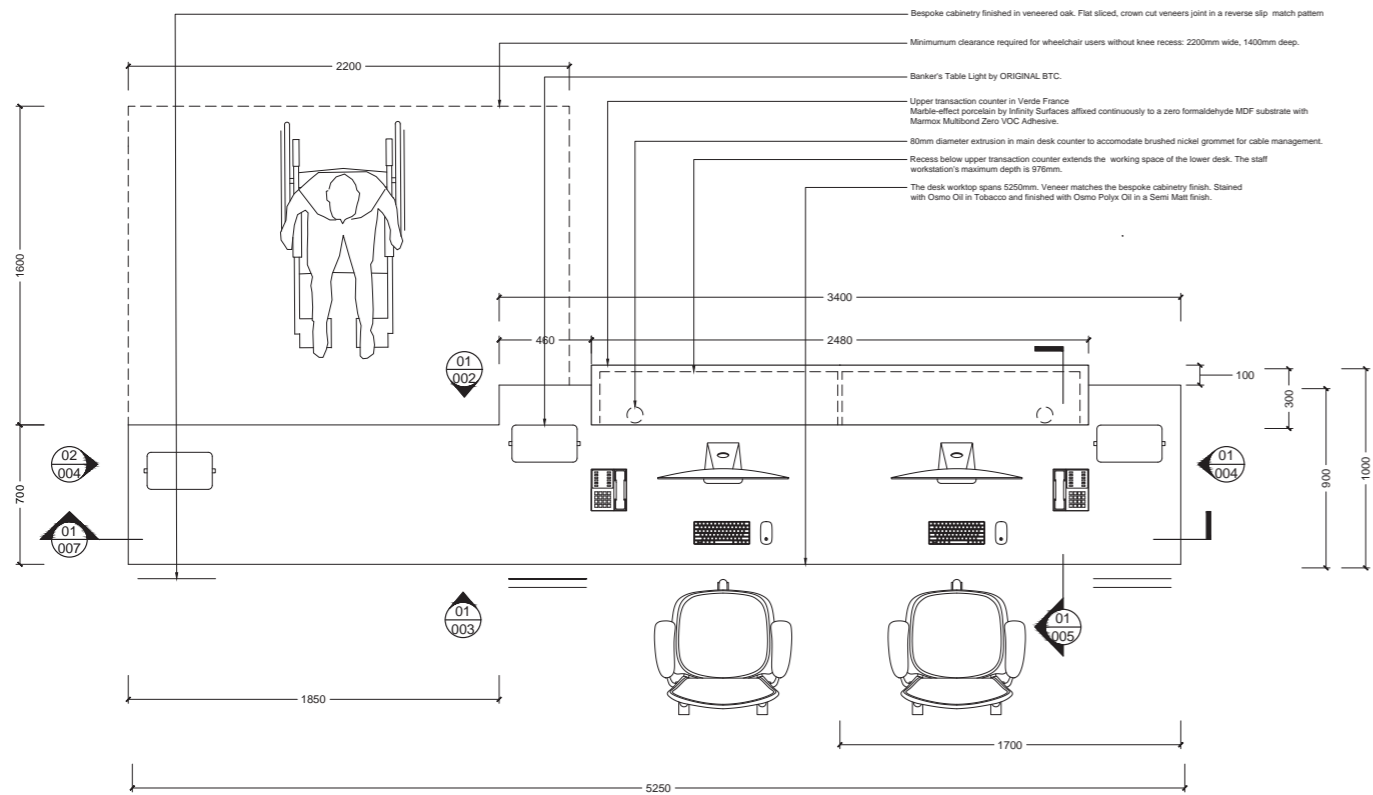
**Fig. 2** Verde France's rich forest atmosphere in a real life setting.

Sustainability Criteria	PRODUCTION	SOURCING	CONSTRUCTION	USE	LIFE CYCLE
<b>ENVIRONMENTAL ACCREDITATION</b>	<b>Porcelain Manufacturing</b> The porcelain is produced in a highly energy-intensive process. The process involves firing at high temperatures (1200°C) for 24 hours. The process also involves the use of natural gas and electricity. The process also involves the use of water and other resources.	<b>Location</b> The porcelain is produced in Italy. The porcelain is produced in a highly energy-intensive process. The process involves firing at high temperatures (1200°C) for 24 hours. The process also involves the use of natural gas and electricity. The process also involves the use of water and other resources.	<b>Waste</b> The porcelain is produced in a highly energy-intensive process. The process involves firing at high temperatures (1200°C) for 24 hours. The process also involves the use of natural gas and electricity. The process also involves the use of water and other resources.	<b>Environmental Quality</b> The porcelain is produced in a highly energy-intensive process. The process involves firing at high temperatures (1200°C) for 24 hours. The process also involves the use of natural gas and electricity. The process also involves the use of water and other resources.	<b>Lifespan</b> The porcelain is produced in a highly energy-intensive process. The process involves firing at high temperatures (1200°C) for 24 hours. The process also involves the use of natural gas and electricity. The process also involves the use of water and other resources.
<b>NOTES</b>	<b>Context</b> The porcelain is produced in a highly energy-intensive process. The process involves firing at high temperatures (1200°C) for 24 hours. The process also involves the use of natural gas and electricity. The process also involves the use of water and other resources.	<b>Context</b> The porcelain is produced in a highly energy-intensive process. The process involves firing at high temperatures (1200°C) for 24 hours. The process also involves the use of natural gas and electricity. The process also involves the use of water and other resources.	<b>Context</b> The porcelain is produced in a highly energy-intensive process. The process involves firing at high temperatures (1200°C) for 24 hours. The process also involves the use of natural gas and electricity. The process also involves the use of water and other resources.	<b>Context</b> The porcelain is produced in a highly energy-intensive process. The process involves firing at high temperatures (1200°C) for 24 hours. The process also involves the use of natural gas and electricity. The process also involves the use of water and other resources.	<b>Context</b> The porcelain is produced in a highly energy-intensive process. The process involves firing at high temperatures (1200°C) for 24 hours. The process also involves the use of natural gas and electricity. The process also involves the use of water and other resources.
<b>CONCLUSIONS</b>	<b>Conclusions</b> The porcelain is produced in a highly energy-intensive process. The process involves firing at high temperatures (1200°C) for 24 hours. The process also involves the use of natural gas and electricity. The process also involves the use of water and other resources.	<b>Conclusions</b> The porcelain is produced in a highly energy-intensive process. The process involves firing at high temperatures (1200°C) for 24 hours. The process also involves the use of natural gas and electricity. The process also involves the use of water and other resources.	<b>Conclusions</b> The porcelain is produced in a highly energy-intensive process. The process involves firing at high temperatures (1200°C) for 24 hours. The process also involves the use of natural gas and electricity. The process also involves the use of water and other resources.	<b>Conclusions</b> The porcelain is produced in a highly energy-intensive process. The process involves firing at high temperatures (1200°C) for 24 hours. The process also involves the use of natural gas and electricity. The process also involves the use of water and other resources.	<b>Conclusions</b> The porcelain is produced in a highly energy-intensive process. The process involves firing at high temperatures (1200°C) for 24 hours. The process also involves the use of natural gas and electricity. The process also involves the use of water and other resources.

Research excerpts assessing material qualities, processes, finishings, and sustainability criteria | InDesign







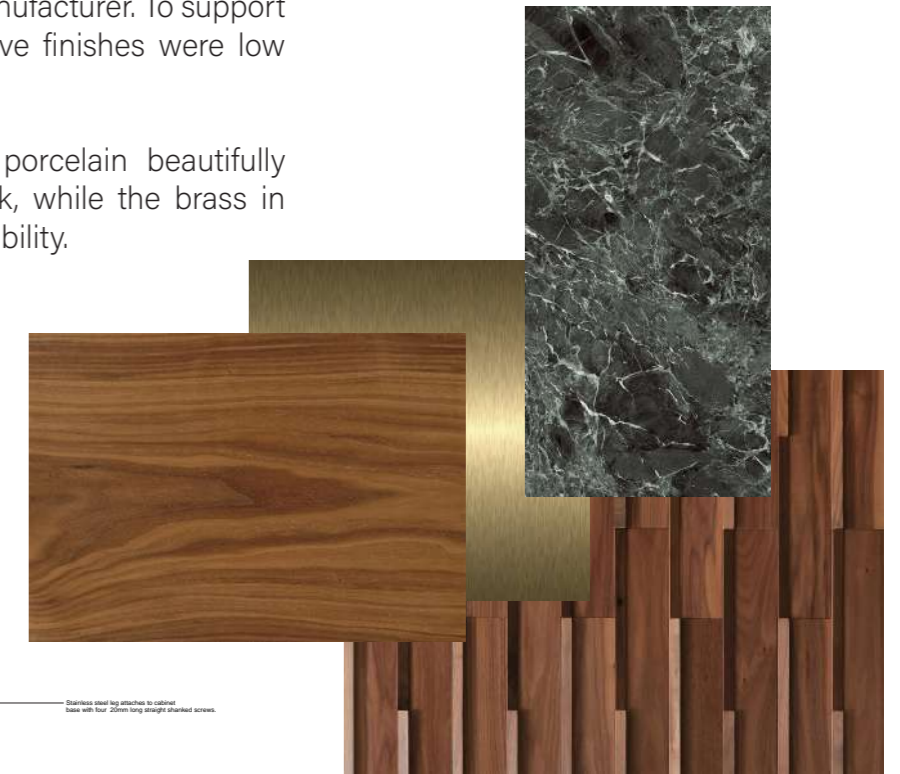
Reception Desk Plan I AutoCAD

MATERIAL CHOICES

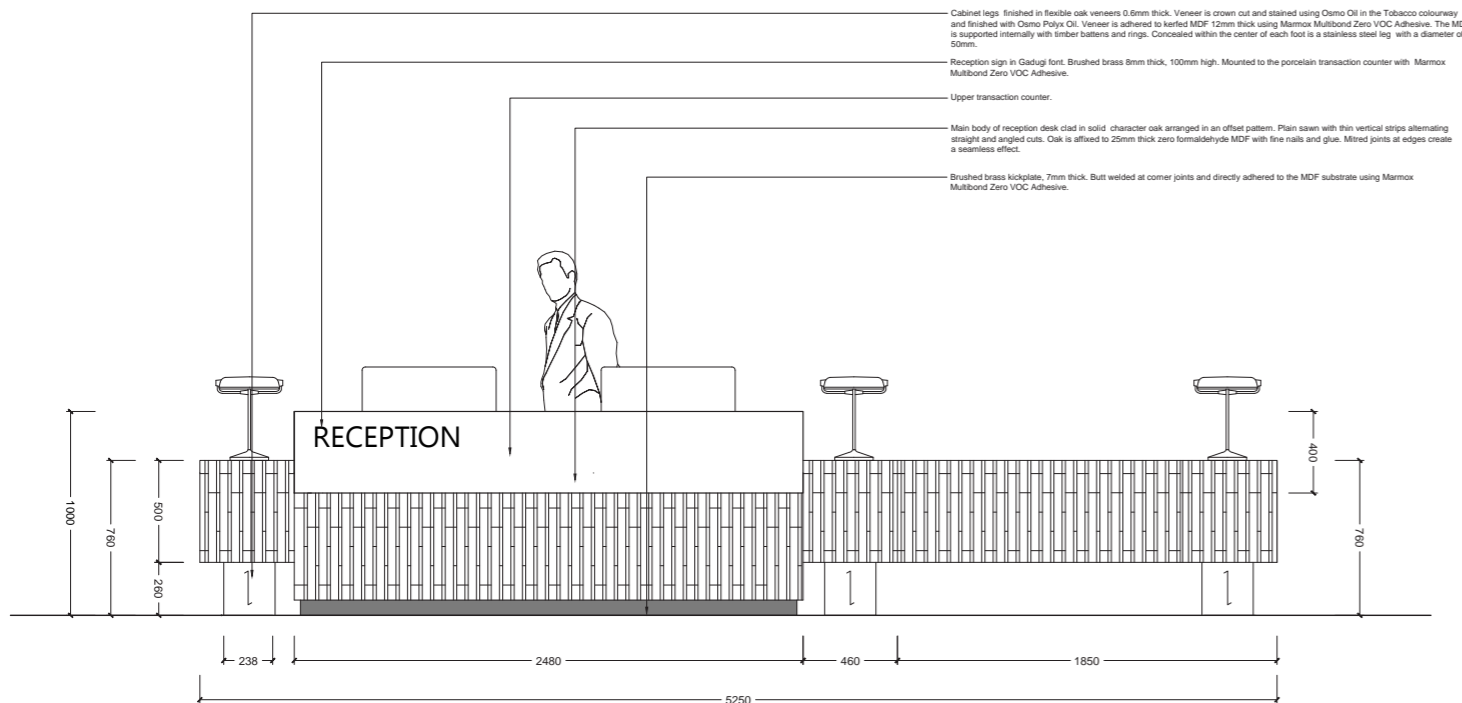
The desk features a limited material palette of smoked oak panels applied to the public facing facade in an offset pattern; veneered oak applied to the feet of the desk, marble effect porcelain applied to the upper transaction counter, and a brass kickplate and signage lettering.

Care was taken to source as locally as possible. For example the solid and veneered oak were sourced from a UK based sawmill who have established exemplary sustainable practices, while the brass was sourced from a local London based artisanal manufacturer. To support the sustainable sourcing all glues and protective finishes were low formaldehyde and low or zero VOC.

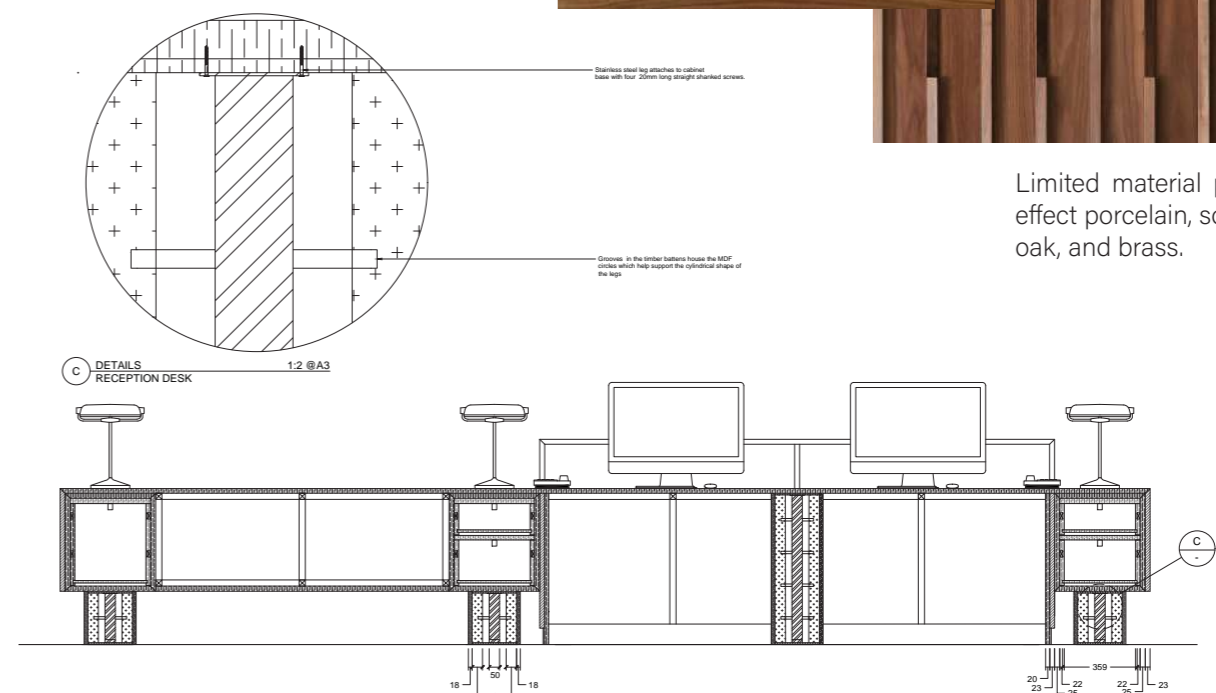
The deep veins of the green marble effect porcelain beautifully compliments the rich characteristics of the oak, while the brass in limited quantity infers an understated luxe sensibility.



Limited material palette of marble effect porcelain, solid and veneered oak, and brass.

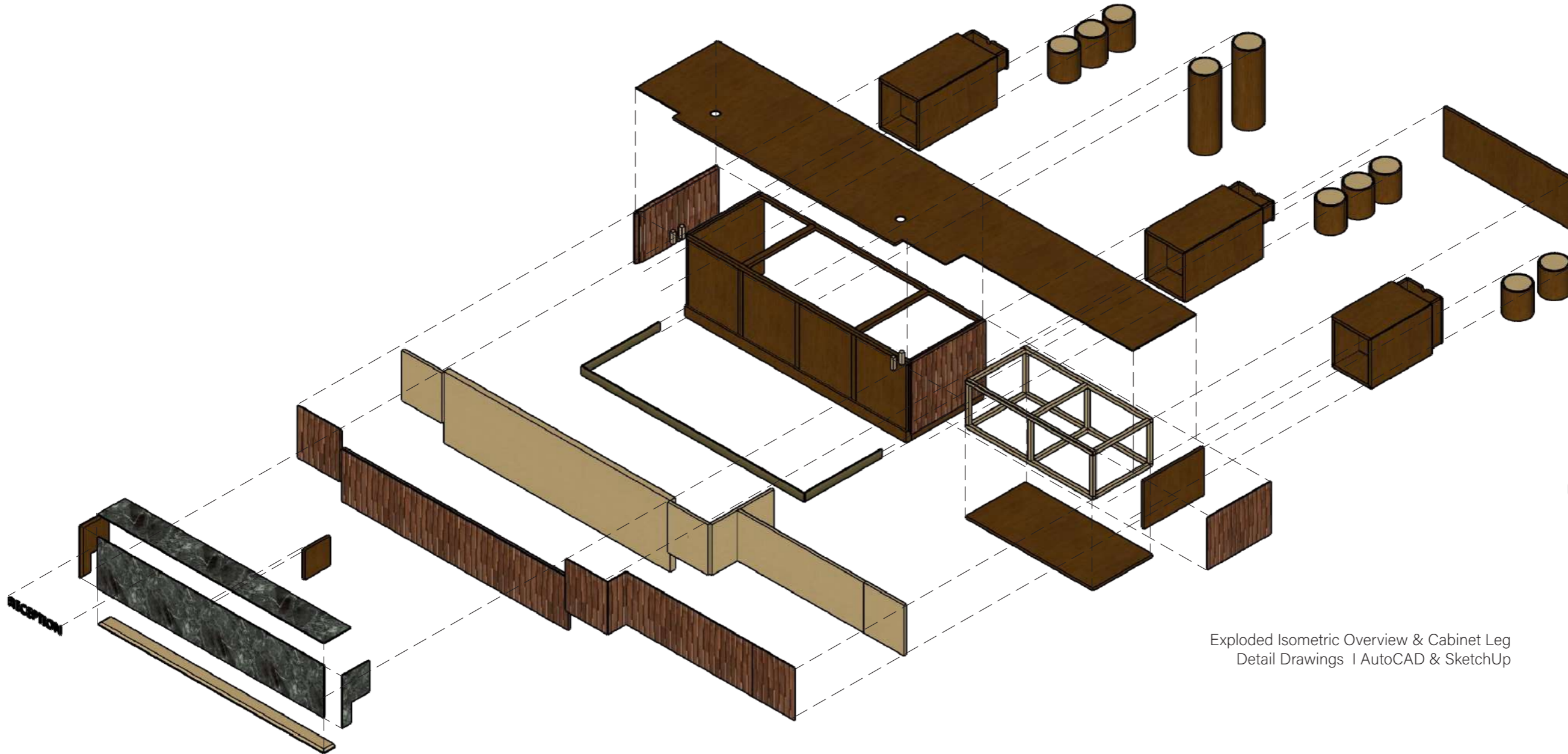


Reception Desk Front Elevation I AutoCAD

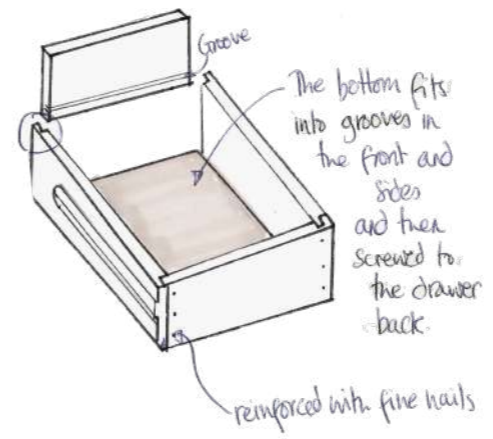
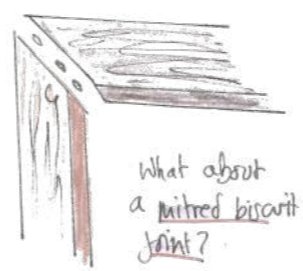
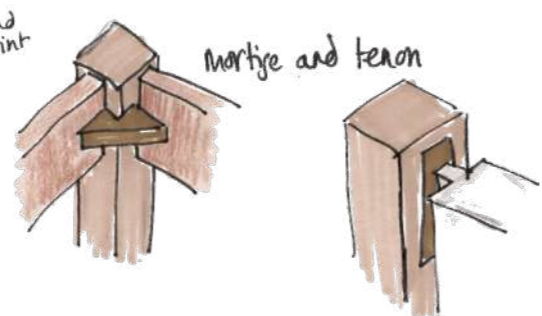
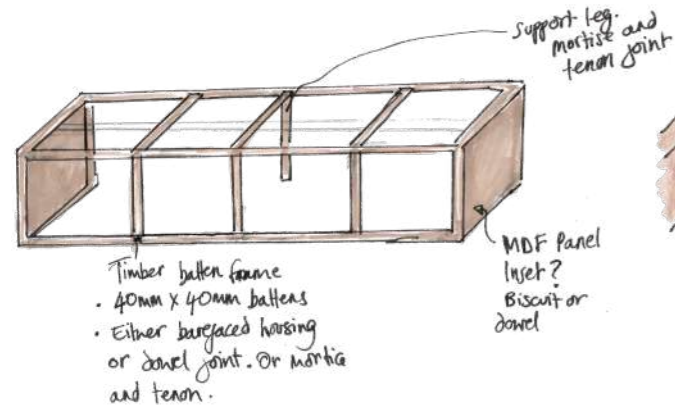
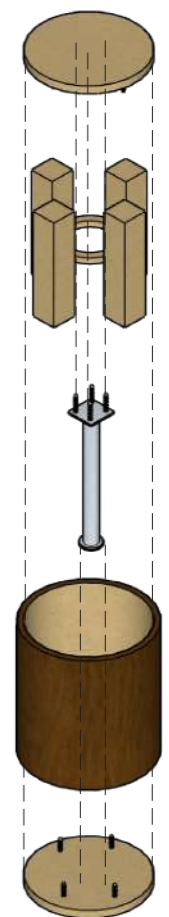


Reception Desk Rear Section & Detail I AutoCAD



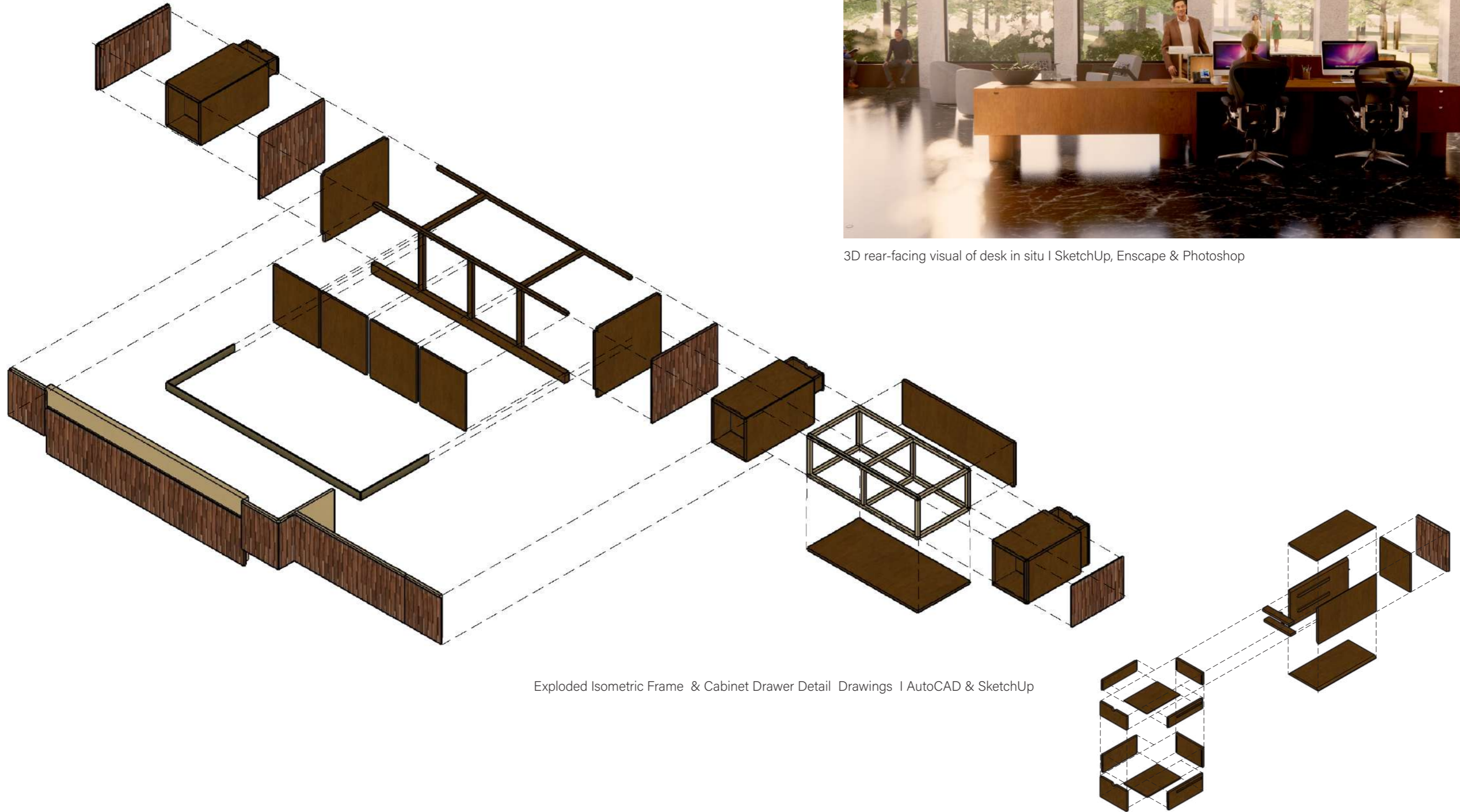


Exploded Isometric Overview & Cabinet Leg Detail Drawings | AutoCAD & SketchUp



Hand drawn sketches testing joinery construction





Exploded Isometric Frame & Cabinet Drawer Detail Drawings | AutoCAD & SketchUp



3D rear-facing visual of desk in situ | SketchUp, Enscape & Photoshop





Front-facing 3D visual of desk in situ | SketchUp, Enscape & Photoshop



**Client:** Essex Wildlife Trust  
**Category:** Commercial design (within the charity sector)  
**Location:** Hanningfield Visitor Centre, Essex  
**Size:** 300m<sup>2</sup>

**Context:** Group Project @KLC School of Design

**Primary Contributions:** Team leadership, project management, dossier compilation and content editing, graphic design, site analysis, abstract concept models, bespoke FF&E design, 3D visuals, verbal presentations

**Secondary Contributions:** Primary and secondary research, initial concept brainstorming, spatial layout, sourcing

**Software:** AutoCAD, SketchUp, Enscape, InDesign, Photoshop, Excel

## 05 VISITOR CENTRE

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### ANIMAL EYES

**The Brief:** To work as a group of five to transform an Essex Wildlife Visitor Centre, moving away from its utilitarian origins to usher in a sense of welcoming and creativity using budget conscious strategies.

The centre's location sits within ancient woodland and directly opposite a large reservoir. It was important to both the client and the group to create a sense of cohesion between the interior spaces and the outside natural landscape using sustainable materials to highlight the Trust's environmental commitments. Researching the charity's 5 year strategy detailed how the visitor centres should be used to inspire the next generation of conservationists, confirming our first key priority of blending the outside inwards.

The second key priority related to creating flexible modular spaces to provide a level of future proofing for the client, allowing the centre to pivot business functions seamlessly. This consideration was particularly applicable to the main retail area and learning hub zone.

The final priority for the project was to consider how the design could encourage visitors to linger for longer and traverse the whole retail space to support sales. Key to our considerations was the need to create a warm, inclusive environment that would intermingle hospitality with retail.



Image of Hanningfield Visitor Discovery Centre | Photoshop

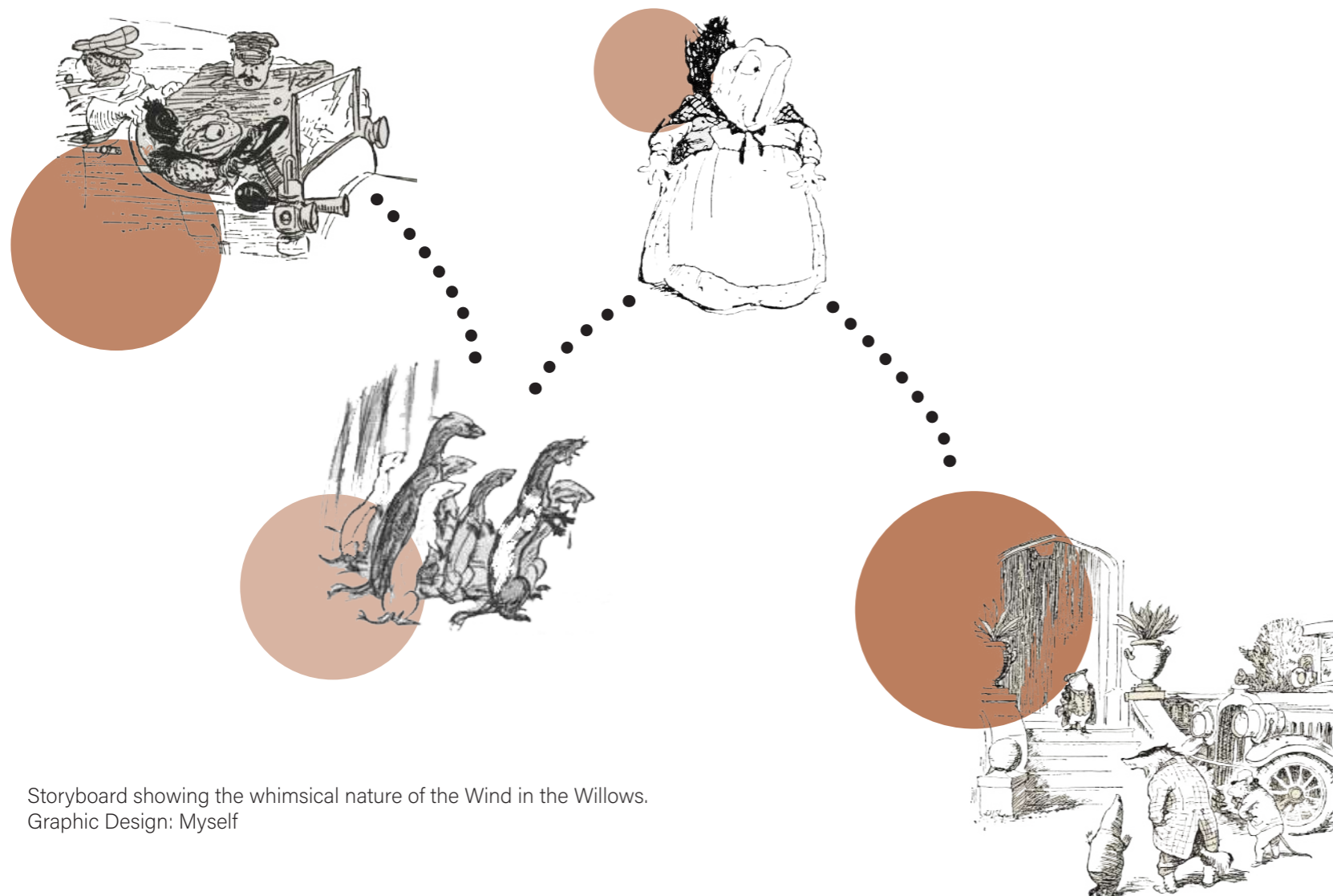


THE CONCEPT

Because the site features a themed Wind in the Willows sculpture trail the clients were keen to see some form of linkage between the story and concept. Deep dive research into the author Kenneth Grahame revealed a long held love for nature. In the story we see how Grahame sought to persuade his readers of the beauty and importance of the natural world through emotional and relatable adventures experienced through the animal eyes of his four friends Ratty, Moley, Badger and Toad.

Our concept "The Natural Translation" places nature as the central protagonist of the design, blending the "imaginary world" inspired by nature through to the "real world" of the interior, and in doing so persuading visitors to relate outwards to the woodland and reservoir through a profound spirit of imagination and courage.

Through the execution of the concept we sought to embody what a brave animal spirit represented to us; how an animal perceives its environment with curiosity and wonder, and how we could infuse the the interior with this spirit through the lens of the local wildlife.



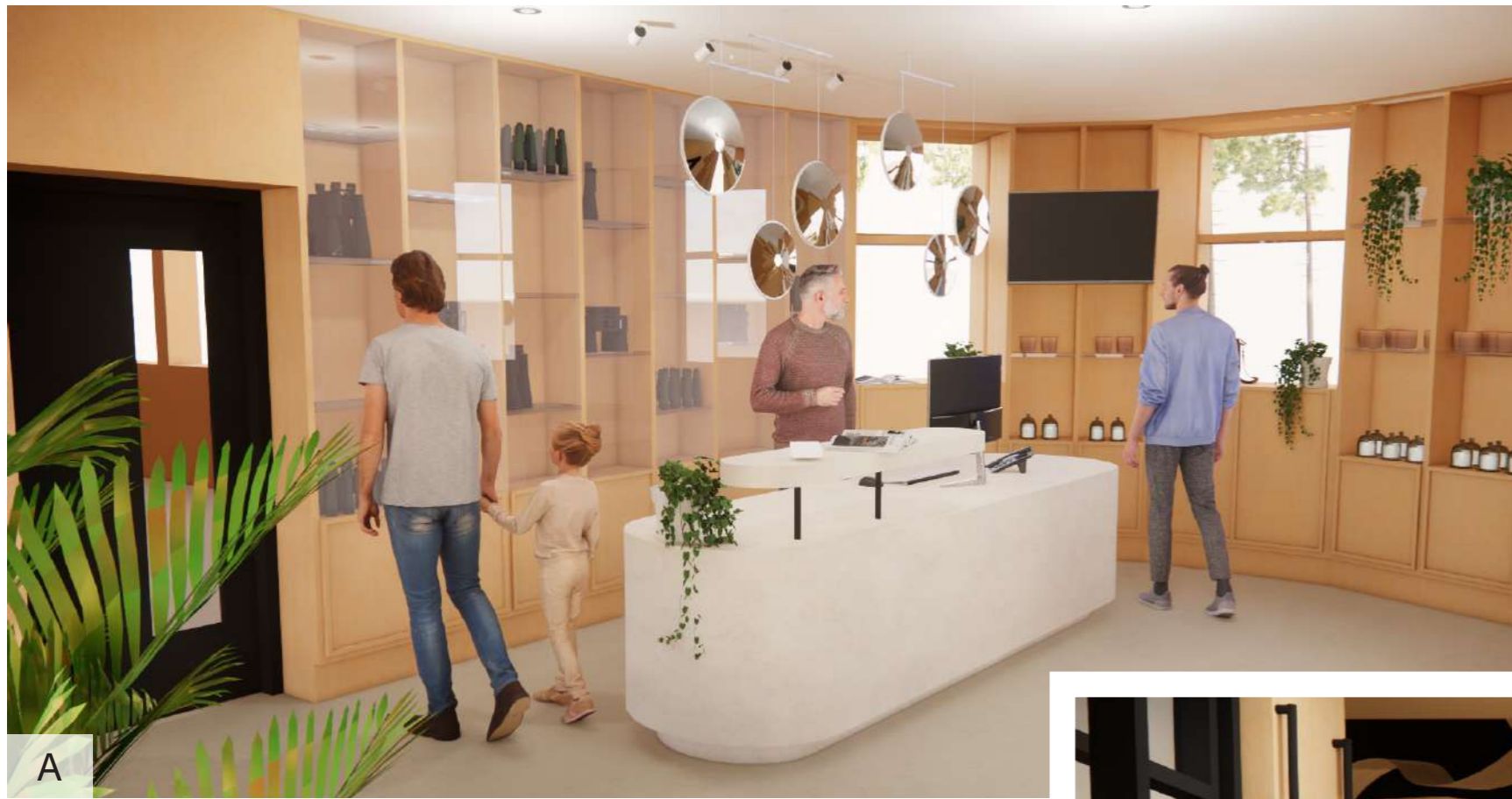
Storyboard showing the whimsical nature of the Wind in the Willows.  
Graphic Design: Myself



INSPIRATIONAL CONCEPT IMAGES

- A | Creating a sense of cocooning
- B | Exaggerated scales to encourage visitors to experience the site through animal lenses
- C | Blending and blurring the perceptive lines between real and imaginary; inside and outside.





A

3D visual of the reception area: Myself. SketchUp &amp; Enscape



B

**ANIMAL EYES**

The high value binoculars sold onsite (fig. A) are framed by Yuji Okitsu's Focus lenses (fig. B). The magnifying qualities of the lenses creates a playful and unexpected first point of contact. In effect they introduce us to the sense of experiencing the interior through new eyes - animal eyes.

**THE NATURAL TRANSLATION**

Views from the reception out towards the reservoir (fig.C) are framed by an undulating branch canopy to blend the magic of the surrounding ancient woodland into the interior space.

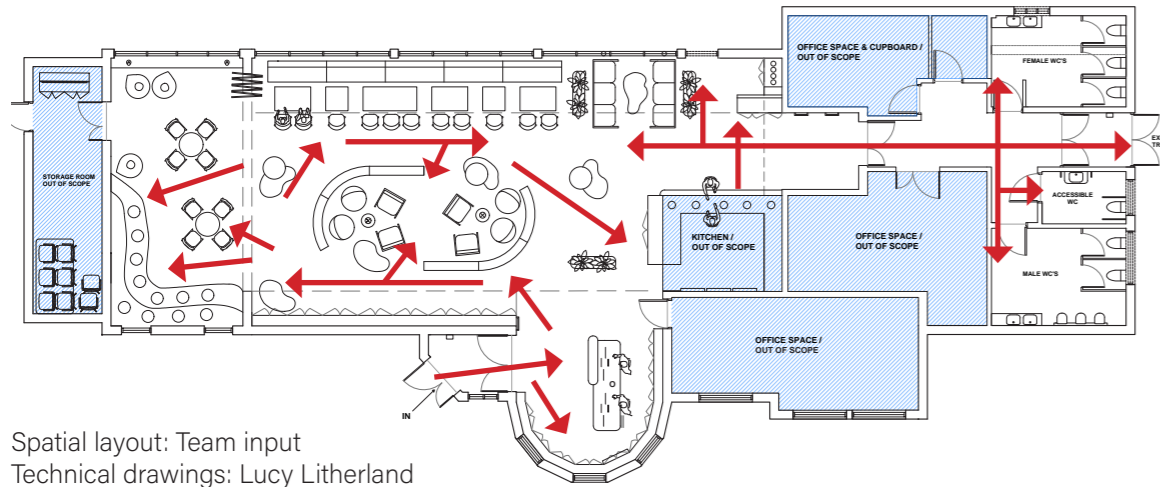


C

3D visual:views out to the reservoir from the reception. Myself. SketchUp &amp; Enscape

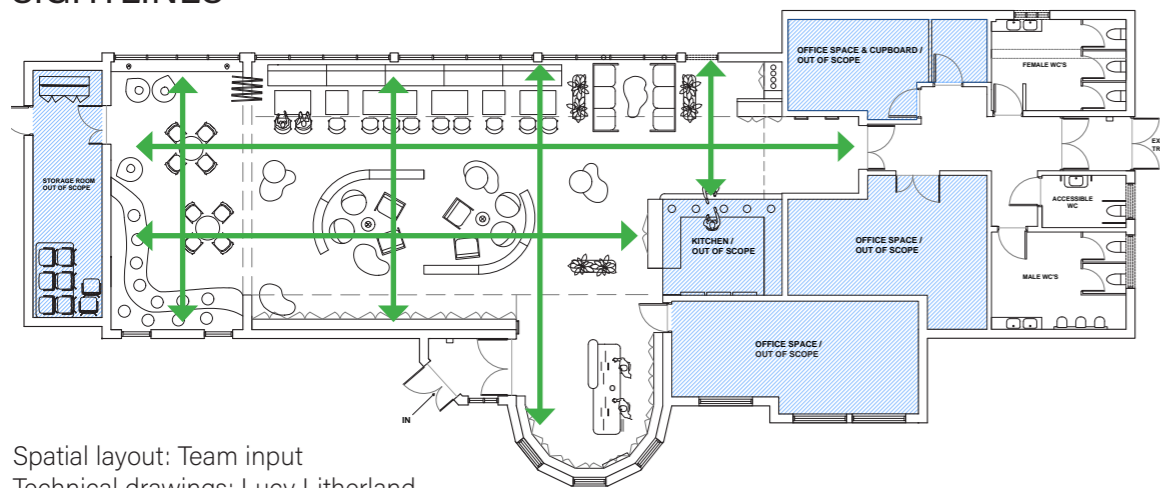


TRAFFIC FLOW



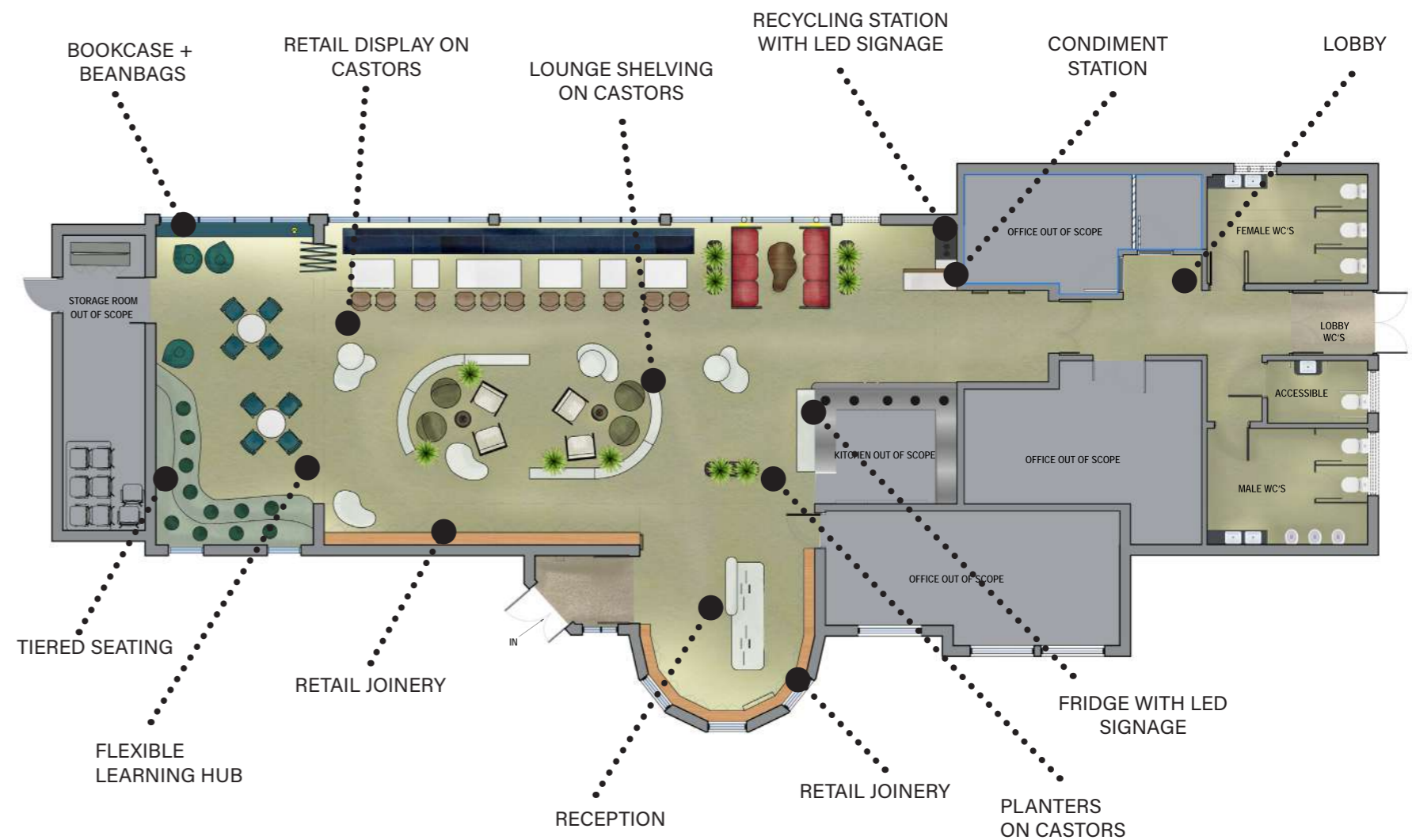
The circular route offers opportunity to meander and explore. The integration of hospitality into the retail spaces encourages visitors to stay within the interior for longer. The positioning of the mobile planter close to the cafe fridge helps to direct visitors around the whole retail floor to support sales. Particular care was given to maximise accessibility for all end users and for this reason the most narrowest pinch points were 1100mm wide.

SIGHTLINES



Sightlines were consistently maximised through the spatial arrangement, aiding the client's desire for a cohesive space with a sense of seamlessness.

GENERAL SET UP



Technical drawing by Lucy Litherland, rendered by Sara Bonometti

The general set up allows for a good deal of flexibility. For example the planters and lounge shelves are on castors, while the hub space is divided by a folding door, meaning that it can be used as general cafe spill over space or for more private functions.



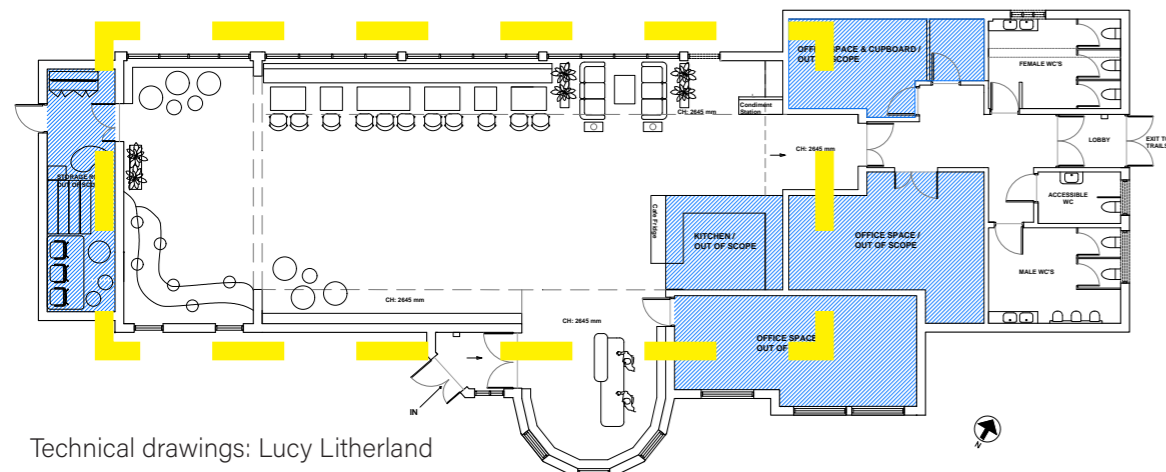
FLEXIBLE SPACES



3D visual of the main retail space: Myself, SketchUp & Enscape



Initial inspiration for the tree like canopy installation



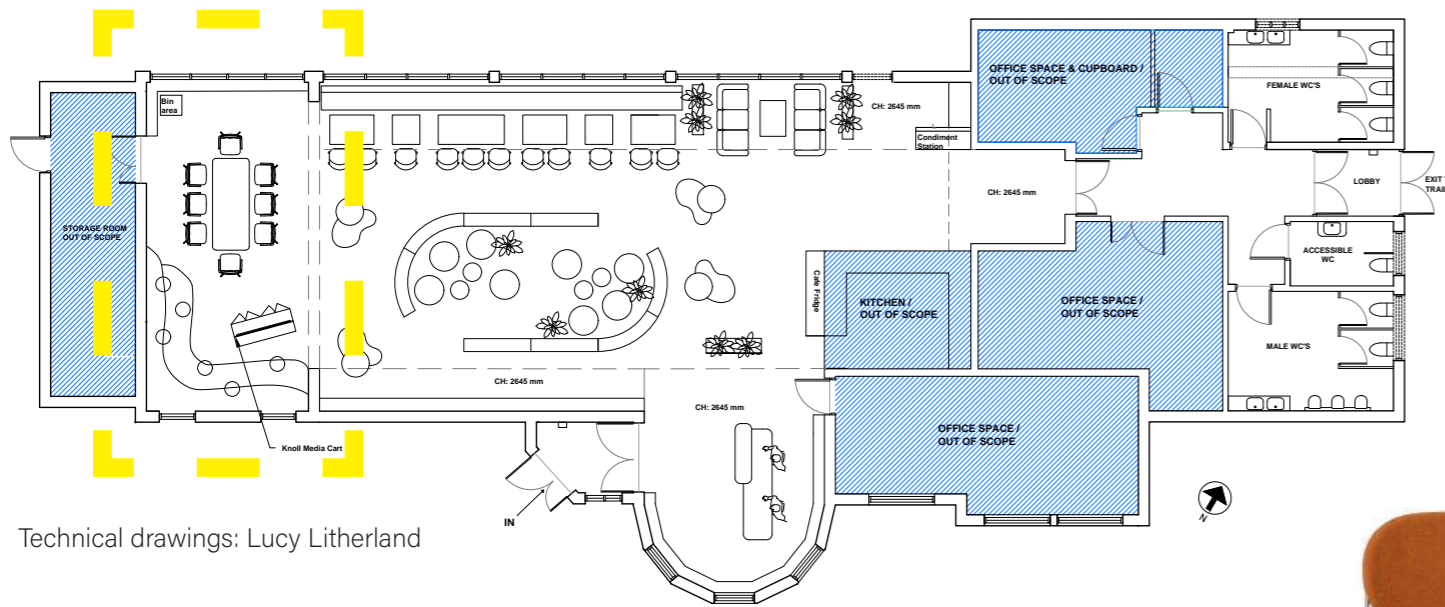
Technical drawings: Lucy Litherland

EVENTS SET UP

For an event scenario we ensured that the retail, cafe, and hub floor could be cleared away thanks to modular and moveable units. Furthermore, the banquette seating in the cafe could be reconfigured to create booth seating. Should more tables and chairs be required they could easily be reintroduced according to need.

In providing a flexible space we provided the Trust greater opportunity to hire out the centre, creating a profitable design that is unique and stylish.





Technical drawings: Lucy Litherland

### MEETINGS SET UP

In this scenario most of the daily arrangements stay in place, however the hub is reconfigured. The cafe spill over tables dismount for easy storage; the beanbags are easily moved out of sight; the folding doors are closed off; and a Knoll Media Cart can be wheeled in to support teleconferencing and videos. A more appropriate meeting table has been sourced to fit up to 10 people. A similar arrangement can be put in place for school visits.



Sourcing led by Sara Bonometti and assisted by Lucy Litherland and myself.

Moveable, stackable, and modular furniture ensures the hub space can be used flexibly.



3D visuals of the learning hub/cafeteria area: Myself, SketchUp & Enscape



3D visual: Myself, SketchUp & Enscape



**Category:** Residential/commercial design  
**Location:** Capel le Ferne, Folkestone  
**Size:** 170m<sup>2</sup>

**Context:** Personal student work @KLC School of Design

**Skills and Knowledge:** Primary and secondary research, conceptual development, moodboards, hand sketching and abstract model making, light analysis, spatial analysis and planning, building regulations review, technical drawings, materials & furniture sourcing, digital furniture boards, physical samples board, lighting plans, graphic design, verbal presentations

**Software:** AutoCAD, SketchUp, Photoshop, PowerPoint.

# 06 RETREAT CENTRE

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## OF PLACE AND TIME

**The Brief:** The project required an innovative and experiential solution for the shared accommodation of a new retreat. Situated along Capel le Ferne, the design was inspired by the ecology and monumentality of the White Cliffs of Dover's horizon lines, as well as the counterposing geometries of the remaining WWII gun posts and batteries.

**Key Priorities:** The primary intention for the retreat was to provide wood crafting workshops. Although these activities would take place outside of the guest residences it was important to link the end users to both location and the heritage activity practices that they were about to undertake. Locally sourced FSC oak, chalk aggregates, flint, steel and concrete were selected for their ability to relate to the local environment while key furniture pieces sought to evoke the animalistic qualities of the local ecology. In terms of spatial planning it was important to ensure visitors could look out to sea from both the communal spaces and private guest rooms to attain a sense of grounding and rejuvenation.



Front Cover of Project Brochure | Watercolour, AutoCAD & Photoshop



### THE RESPONSE

Inspired by the monumentality of the horizon line, a **Modernist Approach** is undertaken to fuse both the natural and man-made materials apparent on the cliffs. Furnishings are **Streamlined** as far as possible without forsaking practicality to direct minds outwards.

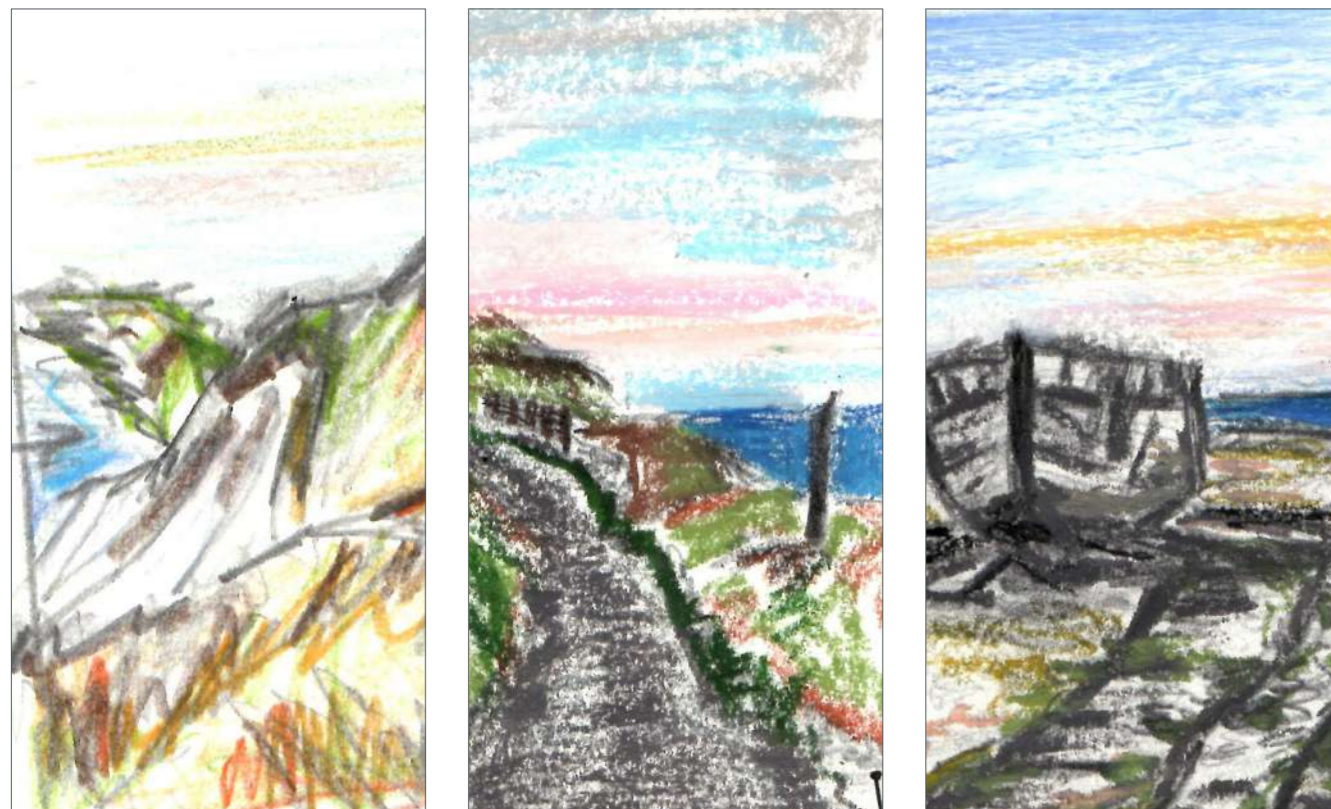
- Quality bespoke **Craftsmanship** informed by the creative activity of the retreat;
- A focus on aged, **Patinaed Materials** reflecting the location and Wabi Sabi philosophies;
- **Ancient Land Art** in reference to the historic cliffs;
- A suspended multipurpose unit in reverence to the monolithic cliffs and brutalistic geometries of man-made wartime outposts;
- Furniture that takes on **Skeletal Qualities** to reflect fossilised forms found within the chalk and flint of the cliffs;
- Mirror and steel clad surfaces to **Subvert Spatial Understandings**.



02

TO THE CLIFFS WE GO

Except from project brochure detailing the key responses to the brief

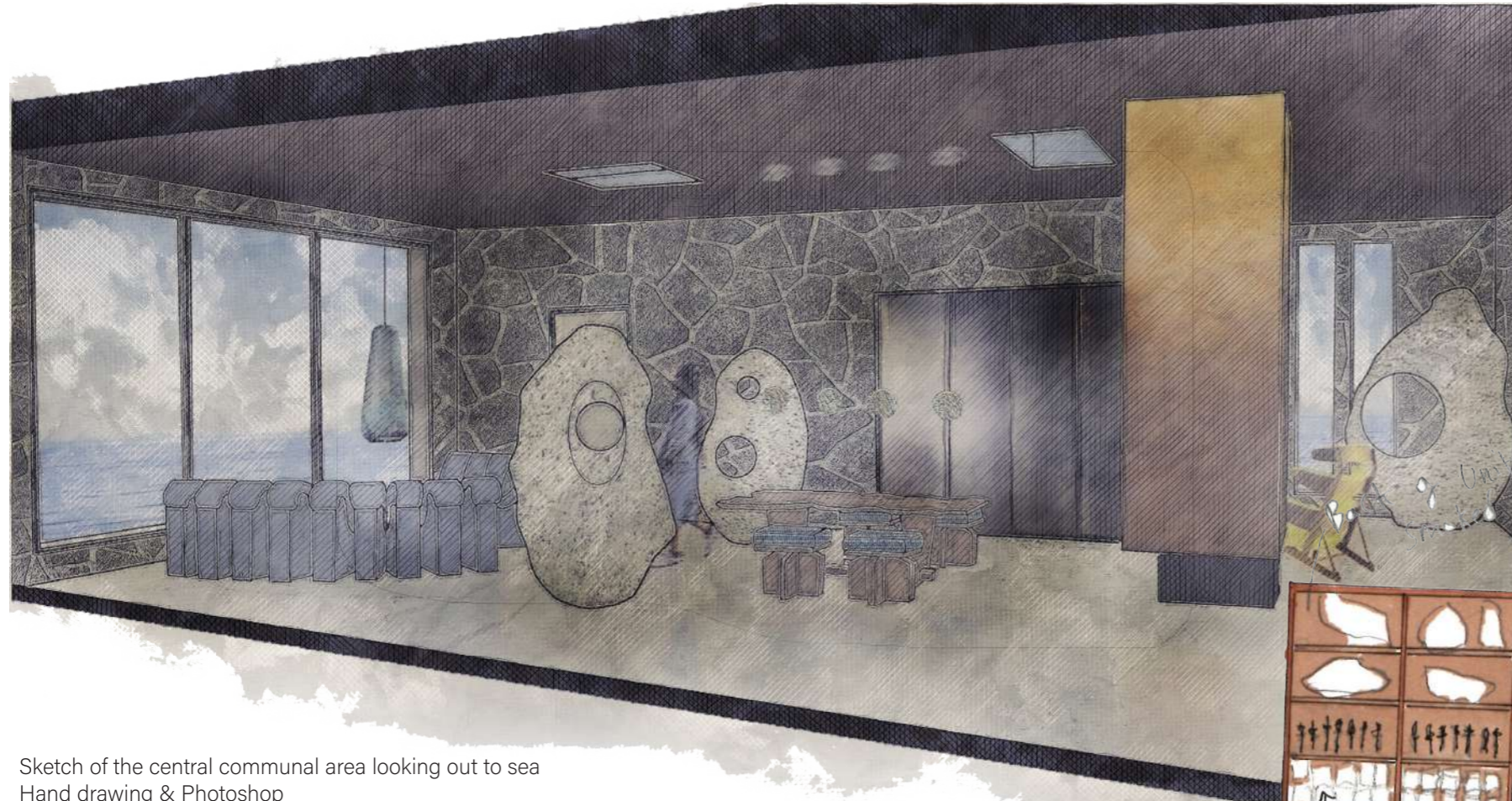


Quick sketches made on primary research outings to the local cliffs and seaside. Of particular interest was the sense of possibility that came from being in open blue space. The weathered winter colour palettes of the landscape fed into the overall colour scheme.



Mindmap exploring the design direction taking lead from broad research into the location, woodwork activities and processes, key demographics, precedent and inspirational case studies, and materials



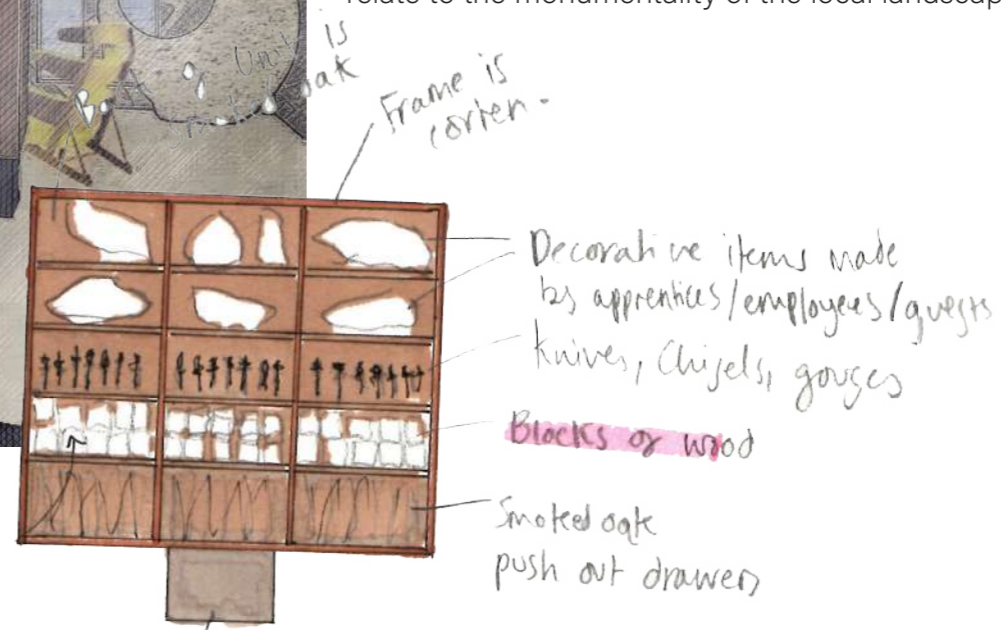


Sketch of the central communal area looking out to sea  
Hand drawing & Photoshop

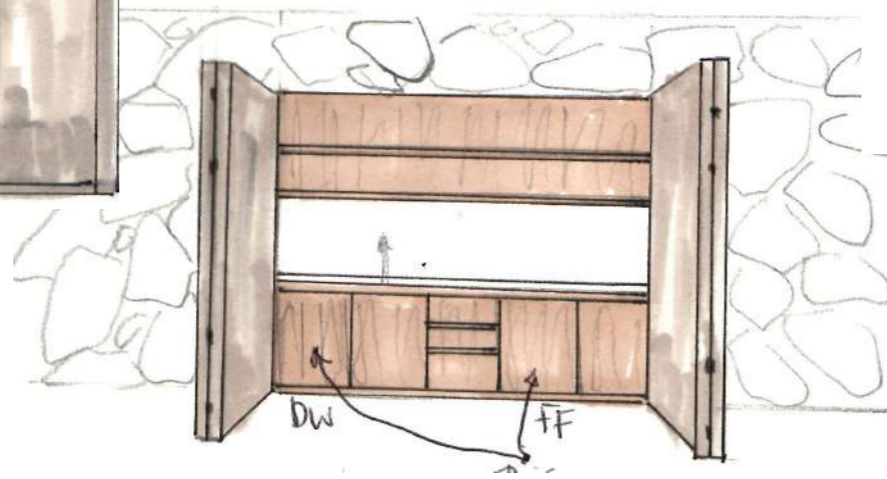
DESIGN DETAILS

Inspired by the chalk and fossils of the cliffs, organically formed totemic sculptures were installed inside the retreat, creating unusual installations for visitors to weave around, adding to the experience of linking the outside inwards. Small coccolith imprints would be visible on closer inspection to tell the story of the location's ancient roots, acting as a tangible testament to the local passage of time.

An oversized display unit was designed to showcase some of the more basic woodworking materials that could be used within the residential quarters. Its extra large scale is intended to relate to the monumentality of the local landscape.



Because the kitchenette was on the open plan floor I installed blackened steel folding doors to stylishly conceal the cabinetry when not in use. The materiality beautifully compliments the ragged stone that clads the walls and links to the WWII gun posts and batteries found upon the cliffs.



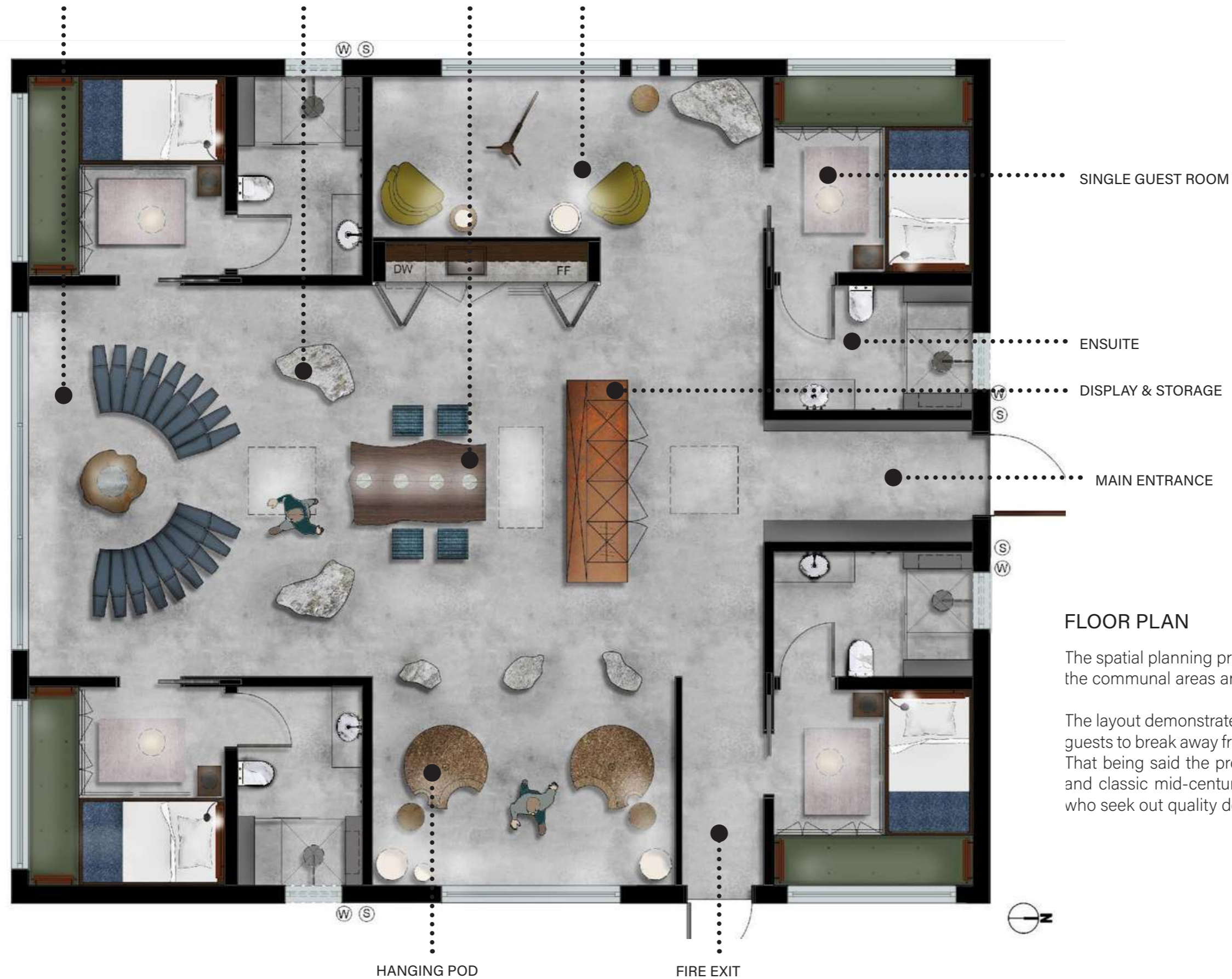
Hand drawn sketches



Hanging pods provide guests opportunity for quieter moments of introspection with beautiful sea facing views outwards. Their thatched materiality links outwards to local ecology of rare birds.



COMMUNAL LOUNGE CHALK BASED SCULPTURE NAKASHIMA DINING SET COMMUNAL READING NOOK



**FLOOR PLAN**

The spatial planning prioritised unparalleled views out to sea in the communal areas and bedrooms.

The layout demonstrates a streamlined approach to encourage guests to break away from the normative of their everyday lives. That being said the proposal was nevertheless full of comfort and classic mid-century style to satisfy the key demographic who seek out quality design, substance, and new experiences.



*thank you* 

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