

**SCHOOL
OF DESIGN
THE GLASGOW
SCHOOL OF ART**



Katie Welsh, Interior Design, 2024

UNDERGRADUATE APPLICATION GUIDELINES

INTERIOR DESIGN

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ENTRY REQUIREMENTS

STANDARD ACADEMIC ENTRY REQUIREMENTS TO YEAR 1

- **Scottish Highers** — ABBB including a literate subject*.
- **A Levels** — ABB, plus GCSE English at grade A/7.
- **Other equivalent qualifications at SCQF Level 6 (EQF Level 3) such as UAL Level 3 Diploma.**
- **International Baccalaureate (IB)** — 30 points overall in the Diploma, including 18 at Higher Level, normally including English and Maths. Students not presenting English at grade 5 or above at Higher Level will be required to submit an IELTS.
- **Irish Leaving Certificate** — Four Highers at H2 or above, subjects required as per Scottish Highers.
- **International qualifications** — People with qualifications from outside the UK should contact admissions@gsa.ac.uk for more information.

MINIMUM ACADEMIC ENTRY REQUIREMENTS TO YEAR 1 (FOR ELIGIBLE APPLICANTS ONLY)

- **Scottish Highers** — BBCC including a literate subject*.
- **A Levels** — BBC, plus GCSE English at grade A/7.

NOTE For applicants whose exam results are pending, conditional offers will be made at the standard or minimum tariff where eligible.

*literate subjects include English, Business Management, Classical Studies, Economics, ESOL, Geography, History, Media Studies, Modern Studies, Philosophy, Politics, Psychology, Religious Studies, Sociology.

The Glasgow School of Art (GSA) is committed to working to widen access, including fair admissions for applicants from a wide range of backgrounds.

The minimum entry requirements apply to applicants from Scottish Index of Multiple Deprivation (SIMD) 20/40 postcodes, as well as applicants who declare via UCAS that they are care experienced, estranged from their parents or legal guardians, have caring responsibilities, are a refugee or currently receive free school meals.

More information is available at www.gsa.ac.uk/wp

DIRECT ENTRY TO SECOND OR THIRD YEAR

This is an Undergraduate Honours Degree programme at The Glasgow School of Art comprising four years of study. Most applicants apply to start in Year 1. If you have completed, or are studying a relevant higher education qualification, you can apply to start in 2nd or 3rd year. This is known as 'Direct Entry'. Accepted qualifications include a foundation diploma in art and design, an HNC or HND or a year or more of university study. The year you apply to depends on the level of the qualifications you already have, or what you're currently studying. You must be able to satisfy us that you have undertaken a period of study equivalent to the first, or first and second year, of the degree programme. You can find more information on our website [here](#).

Important: If you are applying for direct entry to second or third year, we will consider your application from your highest desired entry point and work backwards from there. That means that you do not need to put in an application for each potential year of entry - if you apply for Year 2 direct entry and we feel you do not meet the requirements for direct entry we will automatically consider you for Year 1 entry instead.

ENGLISH LANGUAGE REQUIREMENT

We expect all students to demonstrate proficiency in the English language, which for UK students is normally evidenced by a pass in Higher or GCSE English or other literate subject*.

Applicants who require a Student Visa, and who are not a national of, nor have obtained a degree in one of the countries on the approved UKVI exemption list, will need to provide evidence of their English language ability through the use of a standardised test.

The GSA's preferred test is the IELTS for UKVI (Academic) test taken at a UKVI approved test centre. A full list of English Language tests that may be presented can be **found here**.

Applicants who successfully enrol and complete GSA's Pre-Sessional English for Creative Disciplines programme can also use those test results to satisfy English language conditions.

Our current requirement for School of Design programmes is IELTS for UKVI (Academic) with 6.0 overall and no less than 5.5 in each component.

For guidance, please email admissions@gsa.ac.uk or call +44 (0) 141 353 4512.



The Reid building

COST OF STUDY

FEES, FINANCE & HELP

The annual cost of your study will depend on a range of factors including your tuition fee status, programme of study, accommodation arrangements and lifestyle. We understand, however, that for your effective planning it is really important that you have a good idea of how much studying at art school is likely to cost, and what kinds of costs you are likely to incur over and above tuition fees.

Have a look at the **GSA's Total Cost of Study Guide** for more help with your financial planning. You'll also find information on other costs associated with your chosen programme (called 'Indicative Programme Costs') on each programme page on the website.

TUITION FEES

Your annual tuition fee will depend on whether you are a Scottish student, Rest of the UK student or international student, as well as the subject (programme) and level (undergraduate/postgraduate) of study.

You can find current information on Fees and Finance pages on the GSA website [here](#).

APPLICATION TIMELINE

In order for your application to be considered complete, you must complete the two steps outlined by the relevant deadlines:

STEP 1

UCAS APPLICATION FORM

DEADLINE - 18:00 (UK Time) January 14, 2026

The first step is ensuring you complete your UCAS application via www.ucas.com

We suggest that begin the UCAS application form as soon as possible and don't wait until minute as there's a lot of information required to complete the form. You don't need to complete the UCAS application form in one sitting. You can save your progress and return to the form as often as you need to. However, please ensure you submit this before the deadline.

Read the advice from UCAS to help you through their application process, step by step, [here](#).

STEP 2

DIGITAL PORTFOLIO & PORTFOLIO STATEMENT

DEADLINE - 13:00 (UK Time) JANUARY 21, 2026

After the GSA receives your completed application form from UCAS, you will receive an email from the Admissions team at the GSA with an acknowledgement of your application and instructions on how to upload your Digital Portfolio and Portfolio Statement to the GSA Digital Portfolio Site. You can find Digital Portfolio examples at the end of this guide.

You are welcome to upload your Digital Portfolio as soon as you receive your invitation email from Admissions, but no later than the deadline given to you.

The Digital Portfolio site will open to new submissions from the end of October each year.

APPLICATION TIMELINE



DIGITAL PORTFOLIO

Your Digital Portfolio is a selection of images of work that you have made, laid out clearly. It demonstrates your skills, ideas, interests and your suitability for the programme you are applying to.

The Digital Portfolio must include no more than 15 slides and should be in PDF format. Remember, you can include more than one image on each slide.

If you are including moving image or sound work, these can be included in your Digital Portfolio using Vimeo or Youtube. Access to these websites should not be password protected and the link should remain live and accessible.



PORTFOLIO STATEMENT

The Portfolio Statement is an opportunity to expand on your Digital Portfolio, highlight a specific project, further detail your interests or inspiration and tailor your application to your chosen programme at the GSA.

It must not exceed 3000 characters (approx. 500 words) and should not be the same as your UCAS Personal Statement. You will be asked to submit this alongside your Digital Portfolio.

APPLICATION KEY DATES

01

1
SUBMIT APPLICATION
FORM TO UCAS

14 JANUARY 2026
18:00 (UK Time)

Apply via UCAS at
www.ucas.com

UCAS Code **G43**

02

2
UPLOAD DIGITAL
PORTFOLIO

21 JANUARY 2026
13:00 (UK Time)

GSA Portfolio
Deadline

You will receive instructions on how to upload your digital portfolio and accompanying portfolio statement after you have submitted your UCAS application. You are welcome to upload your digital portfolio as soon as you receive your invitation email from admissions, but **no later** than the deadline given to you.

03

3
INTERVIEWS

FROM EARLY FEB TO
MID APRIL 2026
(via Zoom)

GSA Staff will assess your application. If you are shortlisted, you may be invited to Interview. See **Interviews**.

04

4
FINAL DECISIONS

13 MAY 2026

The outcome of your application will be communicated through UCAS.

05

5
REPLY TO OFFER

When you have received decisions from all of your UCAS choices, UCAS will send you an email to let you know all your decisions have been received and you can now reply to any offers you've been given.

If you receive your last decision on or before 13 May 2026, your reply date is 3rd June 2026

HOW WE ASSESS YOUR APPLICATION

ASSESSMENT

Admissions staff access your UCAS Application Form, Digital Portfolio, and Portfolio Statement all together.

Your application will be numerically scored against your chosen programme's specific assessment criteria (see OUR CRITERIA). The scoring is between 1-7 (7 being 'excellent evidence of' and 1 being 'unsatisfactory evidence of').

On the basis of your application score, you will either be:

Unsuccessful

- This decision will be processed as a '**Rejection**' via UCAS

or

Offer Interview

- You may be invited to an interview by email (see **Interview**)

OUR CRITERIA

It is important to know what the assessment criteria are for your programme.

You should try to respond to these criteria when creating your Digital Portfolio, writing your Portfolio Statement, and preparing for Interview

SEE FOLLOWING PAGES FOR CRITERIA.

STAGE ONE: CRITERIA DIGITAL PORTFOLIO & PORTFOLIO STATEMENT

DIGITAL PORTFOLIO AND PORTFOLIO STATEMENT

1 Ability to apply practical skills

- We want to see your practical skills and how you explore and use different media and materials. You can demonstrate this in various ways in your portfolio, including drawing, painting, model making, photography, computer-aided drawing and creative coding.
- You could group several images on a slide; this could be by photographing several pieces of work together or by photographing or scanning several pieces individually and using Photoshop, Canva or PowerPoint to combine them into one slide.

2 Ability to show development of your work and ideas

- We are interested in the ideas behind your work and how your work develops from the initial starting point to a finished piece of work. We would like to see your exploration and experimentation with different materials and media in your **Digital Portfolio**. This can be evidenced by images or photographs of sketchbook pages, notebooks, worksheets, development sheets and finished pieces.
- Your digital portfolio should focus on your own work. Try to avoid using other people's work (for example, printouts, photocopies from books), unless these examples are relevant to the content. If including work by other people, you should cite their names.

3 Ability to reflect on the work in your Digital Portfolio

- Use your portfolio statement to tell us about the work in your portfolio. We want to know what inspired you, how your ideas developed and the elements you consider to be the most successful or interesting.

4 Ability to demonstrate an interest in the subject area

- We want to know why you want to apply to the programme. What do you find exciting about the subject area?



STAGE TWO: INTERVIEW

INTERVIEW

If shortlisted, you may receive an e-mail inviting you to attend an interview. Interviews are held via Zoom. They usually last 20 minutes or so.

This is a chance for staff from the programme to meet you, hear you talk about the work in your portfolio and find out more about your readiness for the programme. It is also a chance for you to get a clearer sense of the programme, find out about the facilities available and ask any questions that you may have.

Staff will score your interview using our interview assessment criteria below. The outcome of your interview will be communicated to you via UCAS.

If you are invited to interview the following criteria apply:

1 Ability to discuss your ideas and development of your work

- We want to find out more about the ideas and development of the work in your portfolio. We are interested to know about initial inspiration and starting points, how your ideas evolved and how you explored and developed your work.

2 Ability to reflect on your work; challenges, successes and potential

- What areas did you find to be the most successful or challenging and what you might do next? For work-in-progress you could describe what you hope to achieve, what sources you will be looking at, and how you hope to explore these points, how your ideas evolved and how you explored and developed your work.

3 Ability to demonstrate your interest and knowledge of the subject area

- We want you to demonstrate your interest and knowledge in your chosen subject area, who or what inspires and motivates you, your personal and individual interests. This might include artists, designers, architects, mentors, exhibitions, online events, documentaries, books, journals, archives, podcasts etc.

4 Ability to demonstrate an understanding of the programme applied for at The Glasgow School of Art

- You should demonstrate that you have researched your chosen programme and be able to discuss why you have chosen to apply to this programme and communicate why you consider the programme is the appropriate one for you and why at The Glasgow School of Art.

MORE INFORMATION

Start Early

Give yourself plenty of time to prepare your UCAS application, your **Digital Portfolio**, and refine your **Portfolio Statement**.

The Digital Portfolio site will open to new submissions from the end of October each year.

Reach Out

Don't hesitate to contact us if you have questions. If you need help with your application:

- For any queries about the application process or issues with our application site, contact admissions@gsa.ac.uk or call +44 (0) 141 353 4512.
- Remember if you're in education currently, you can speak to your teachers or lecturers for support with your application.
- If you are interested in applying to the **GSA as a Study Abroad** student (single semester or one year study) you can contact international@gsa.ac.uk for information.
- If you are interested in attending one of our on-campus or online events you can sign up on **Eventbrite** or join our mailing list for updates on events, exhibitions and more **here**.

A large, thick, orange brushstroke graphic that starts from the left edge and curves upwards and then downwards, resembling a stylized 'S' or a series of connected loops. It has a textured, hand-painted appearance.

DIGITAL PORTFOLIO EXAMPLES

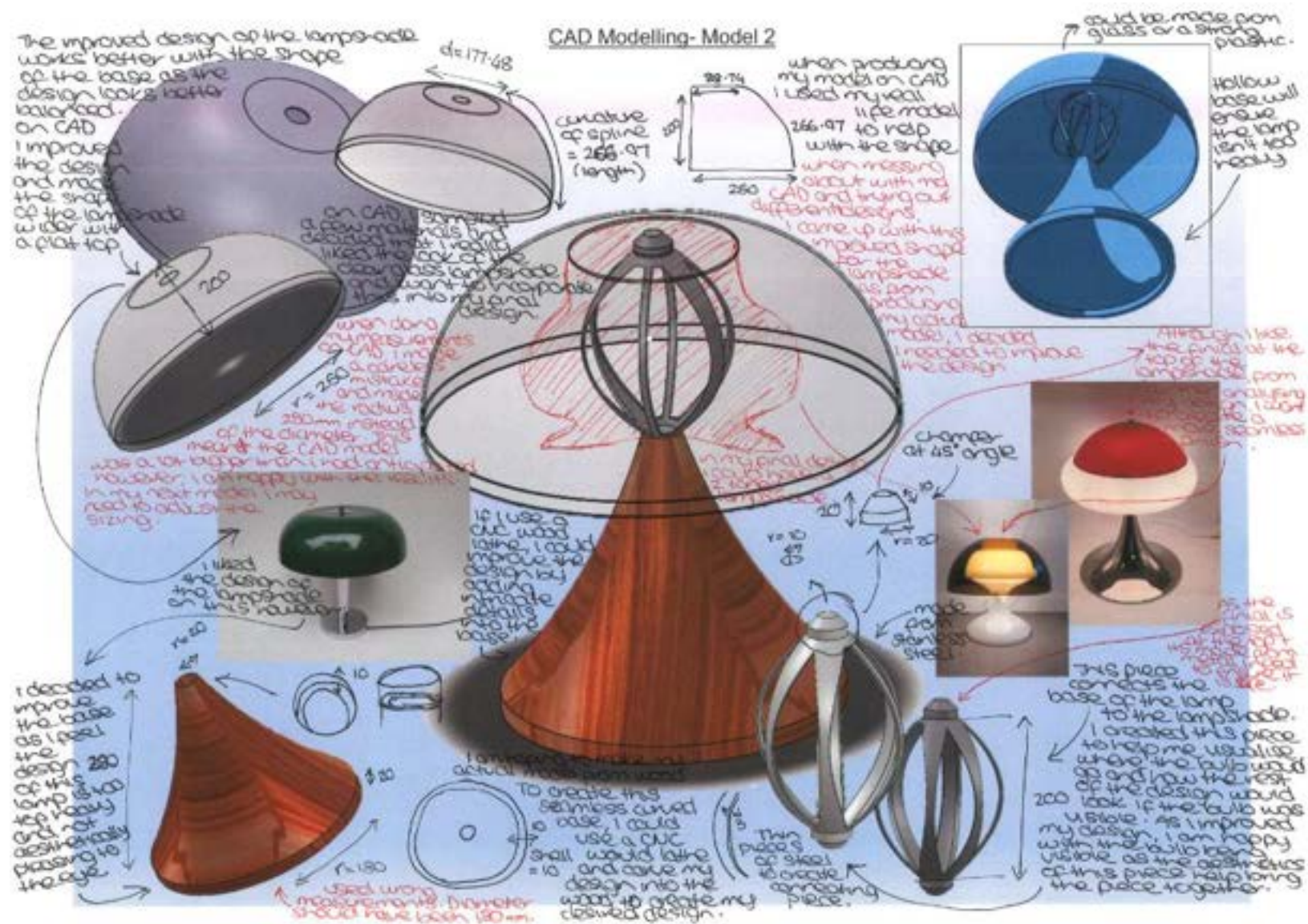
SCHOOL OF DESIGN

The following pages are sample portfolios by our current students, taken from their original application to study at the GSA.

You shouldn't use these as examples to follow in terms of style but do look at how they've presented their work and their making process.

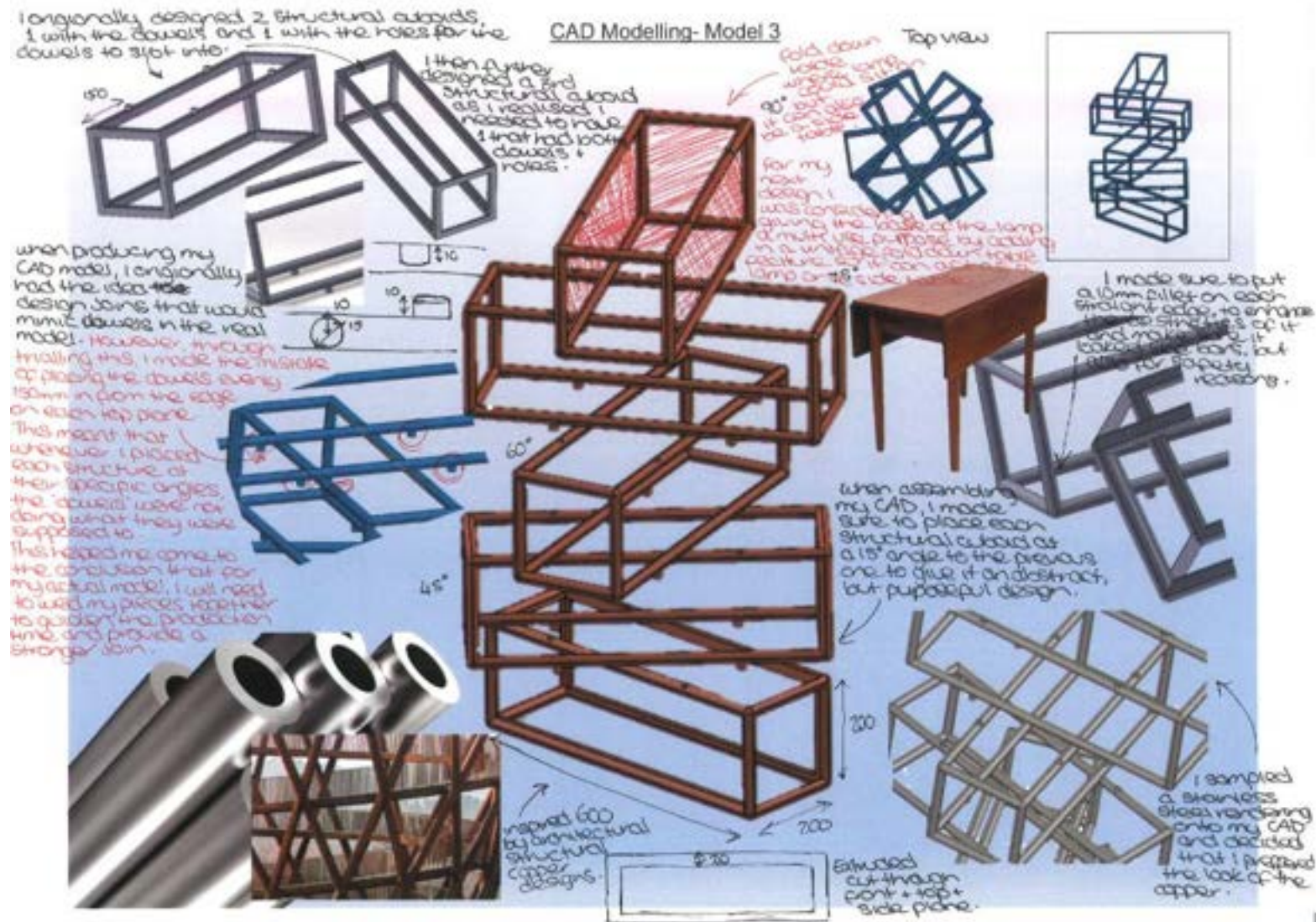
Year 1 – Interior Design

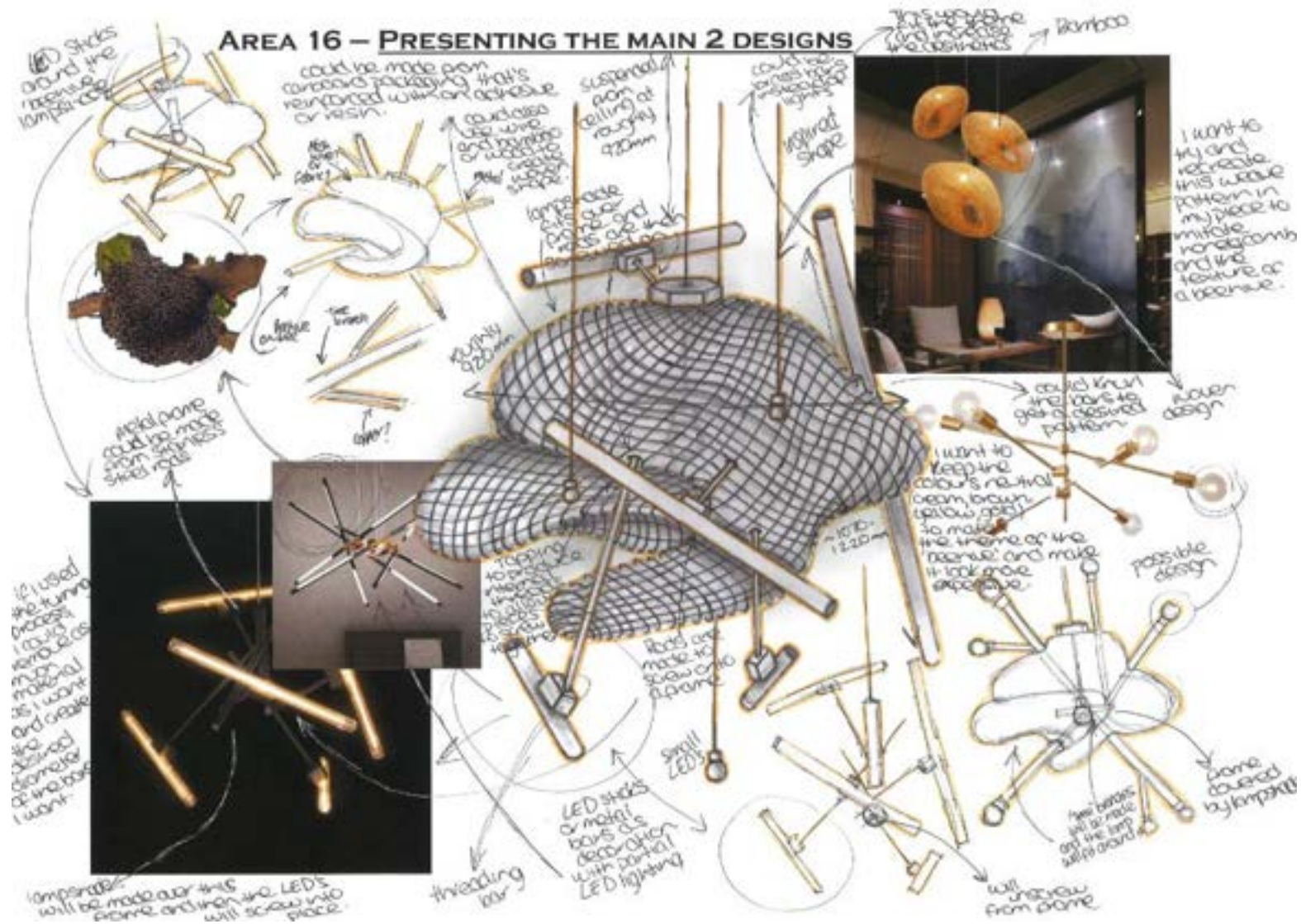
Sofia Hunter



Year 1 – Interior Design

Sofia Hunter





CAD Modelling- Model 4

For my 4th model I decided to improve on my third design as I liked the shape of it, however it needed stabilising. I managed to stabilise the structure by building a triangular piece up the middle. The structure then slid onto this piece as it acted as a 'pole' for them to sit on. Once each piece was connected back together I glued each piece in place.

To make sure I had my maximum contact I did a calculation of $(90 \times 5 \times 1) = 200 = 200 \times 5 = 1000 \text{ mm}$ to give me the height.

I measured where the wood needed cut by standing the pieces up beside it to give me an estimated measurement.

triangle design

need to make sure each side is equal to provide a stable equilibrium.

For my actual model I have decided to make the internal stabilising structure first and ensure it is straight and rigid. Then I will build the outer structural design around it using various joining methods. This will ensure the main body of the lamp is straight and won't warp in any way due to pressures.

The stabiliser wasn't straight so I had glued it down and properly attached it to the structure.

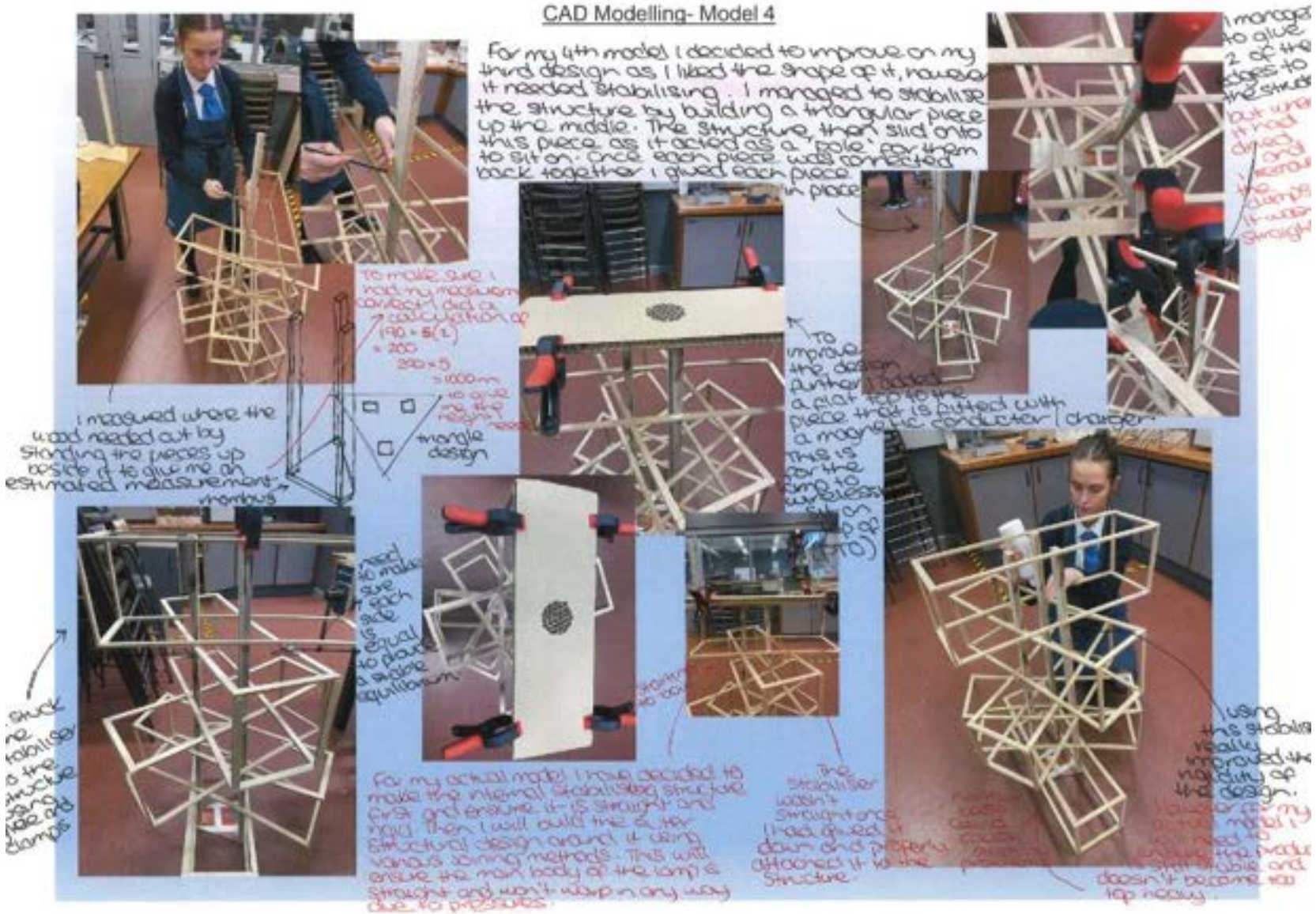
Using this stabiliser really improved the rigidity of the design. However for my actual model I still need to ensure the structure is still stable and doesn't become too top heavy.

To improve the design further I added a flat top to the piece that is fitted with a magnetic conductor (charger).

This is for the lamp to wirelessly charge on (P.T.O.)

I managed to glue 2 of the edges to the structure but when it had dried and I removed the clamps it was straight.

stuck the stabiliser to the structure using glue and clamps



Year 1 – Interior Design

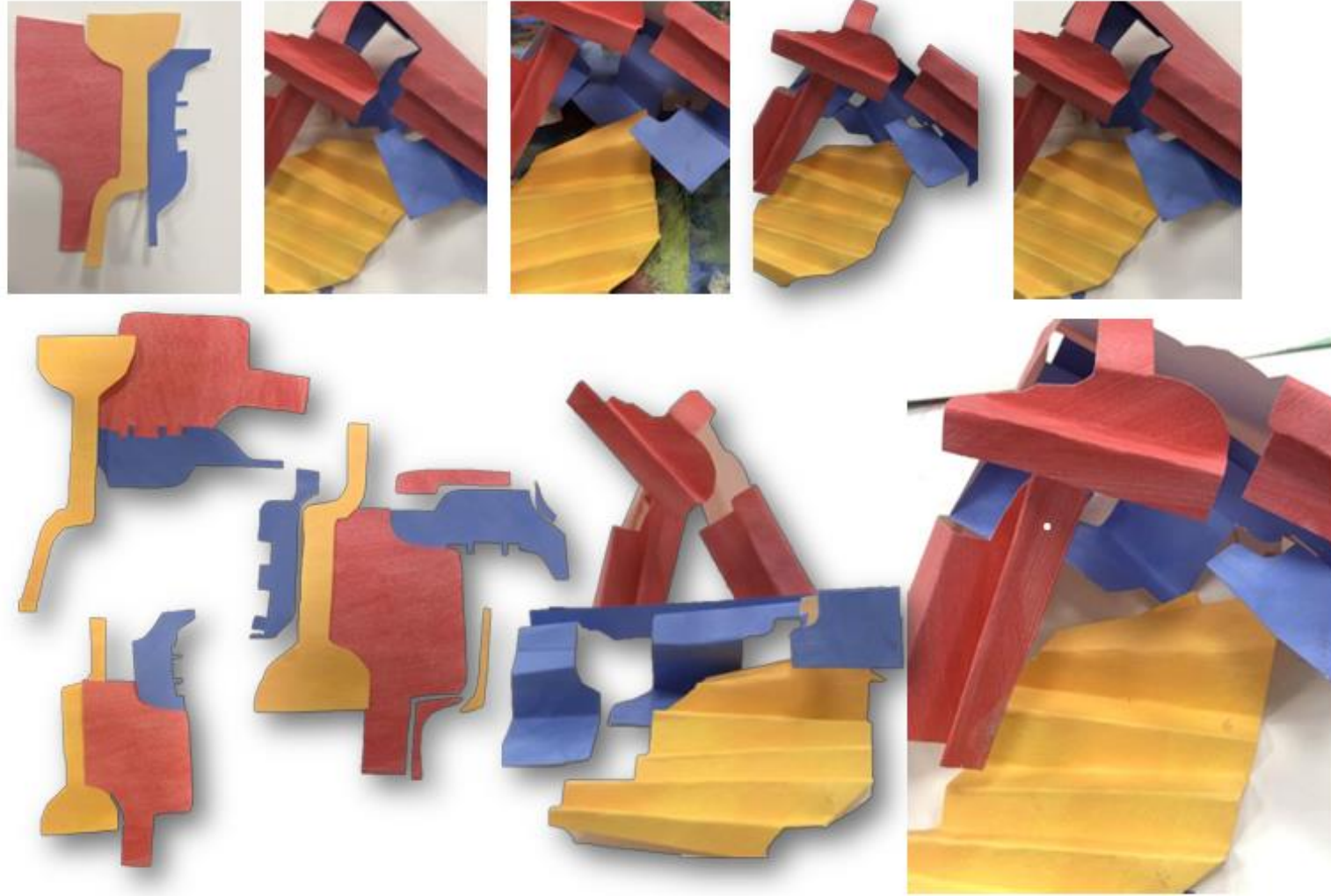
Sofia Hunter



Year 1 – Interior Design

Amy Carmichael

This was made during the first weeks of WP as we explored shape and texture through paper. This process opened my eyes to a new process which I have tried to incorporate in the rest of my work.

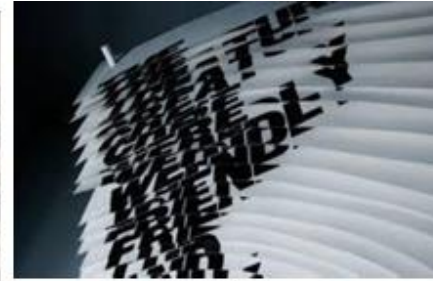


Year 1 – Interior Design

Amy Carmichael



4) Structure from WP



5) Alida Sayer

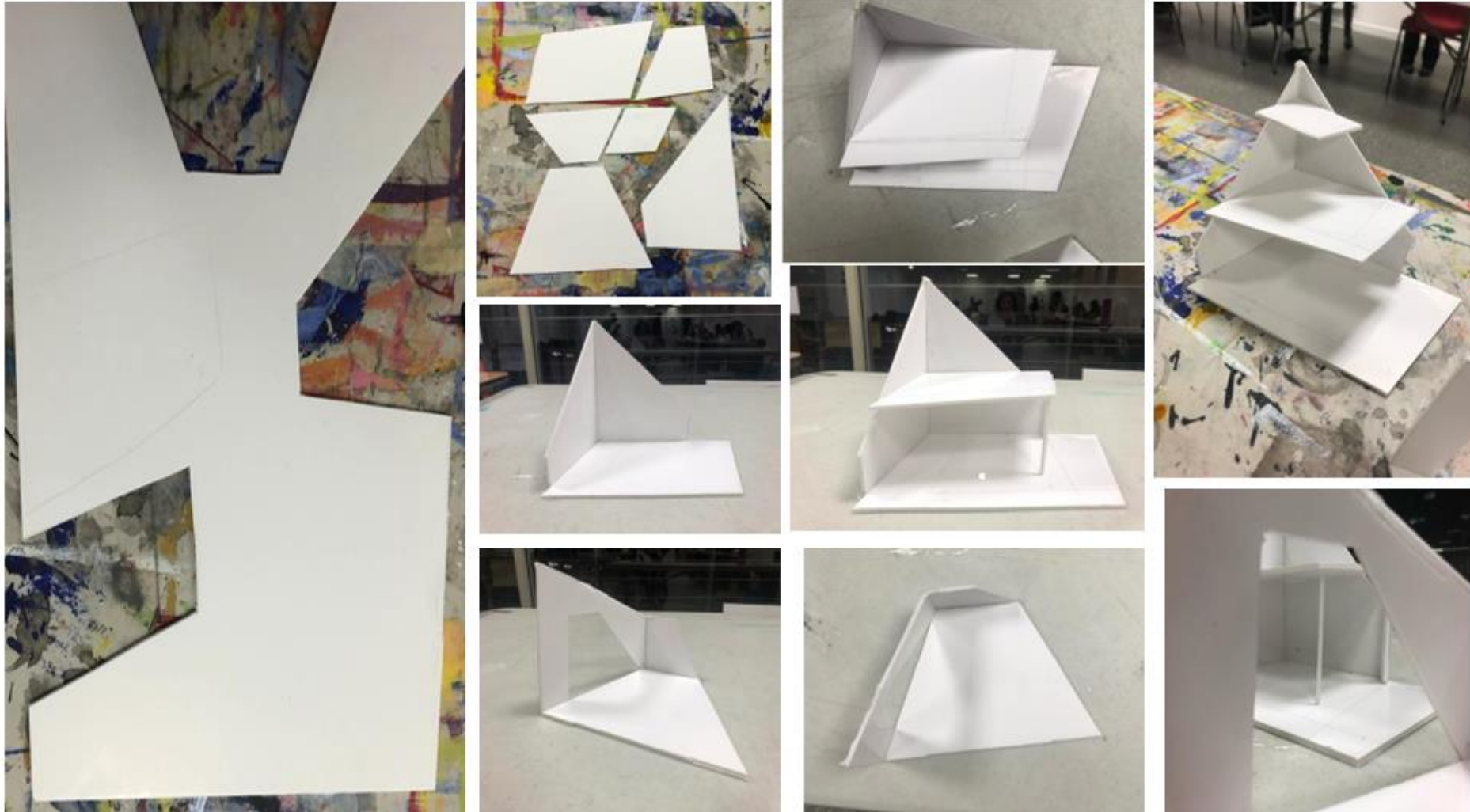


6) Ris Collective



Year 1 – Interior Design

Amy Carmichael



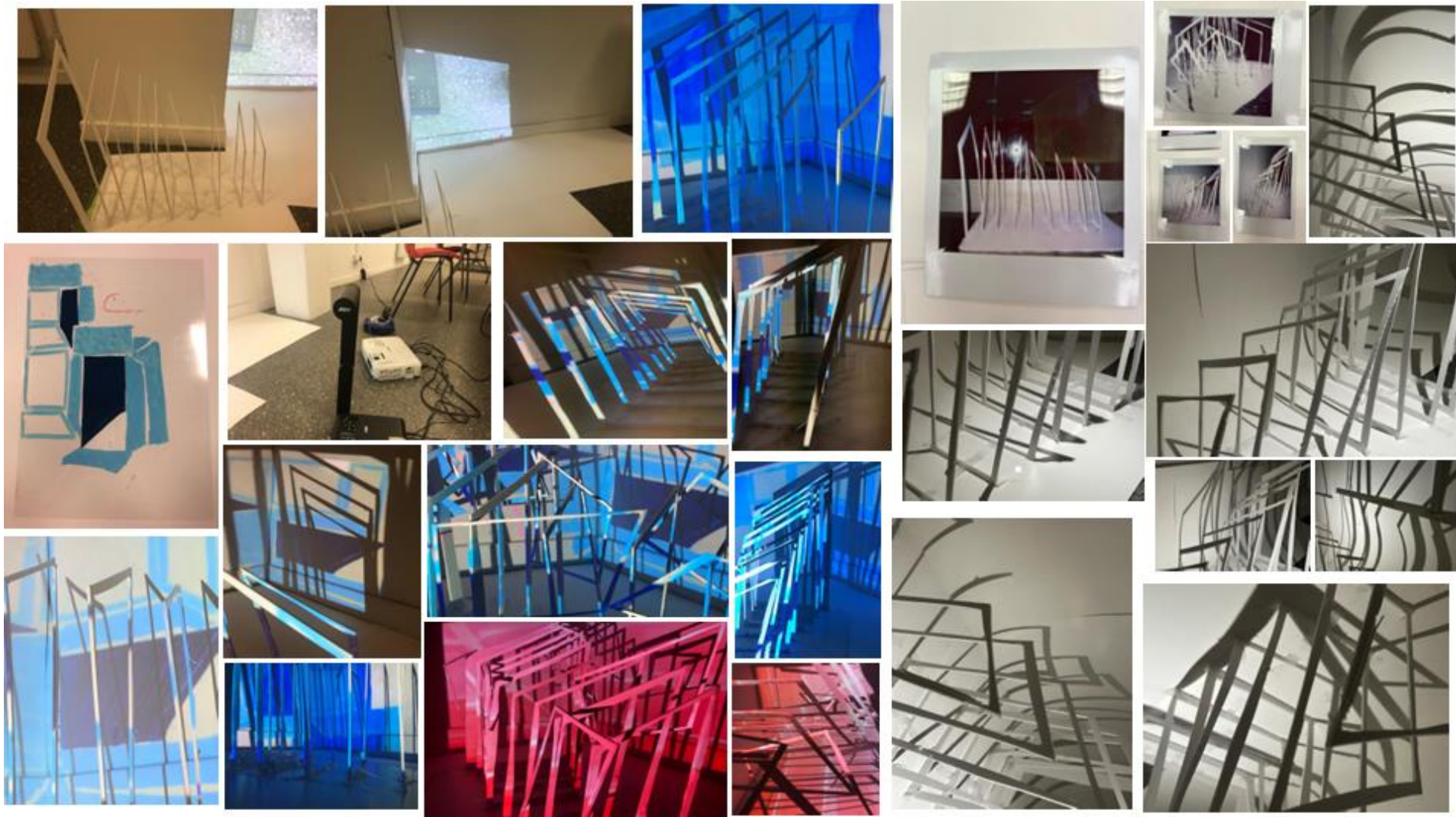
Year 1 – Interior Design

Amy Carmichael



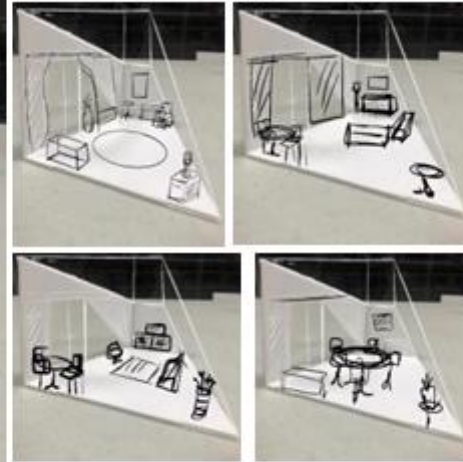
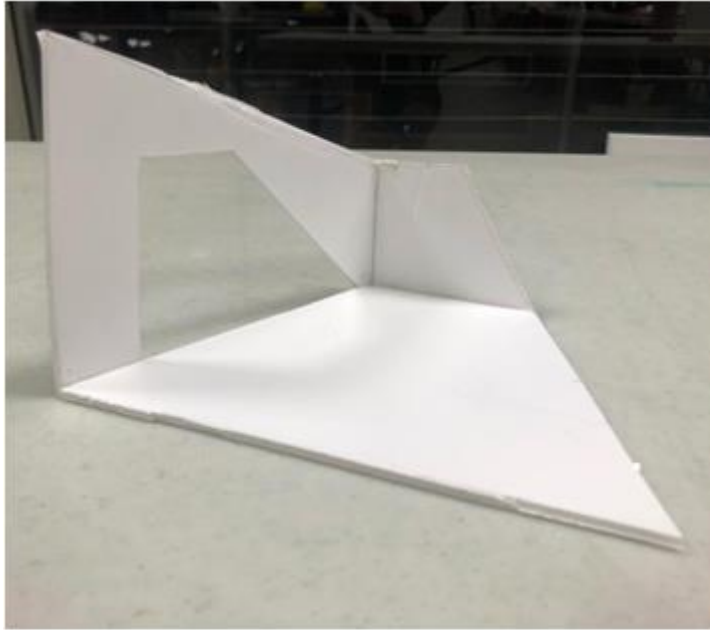
Year 1 – Interior Design

Amy Carmichael

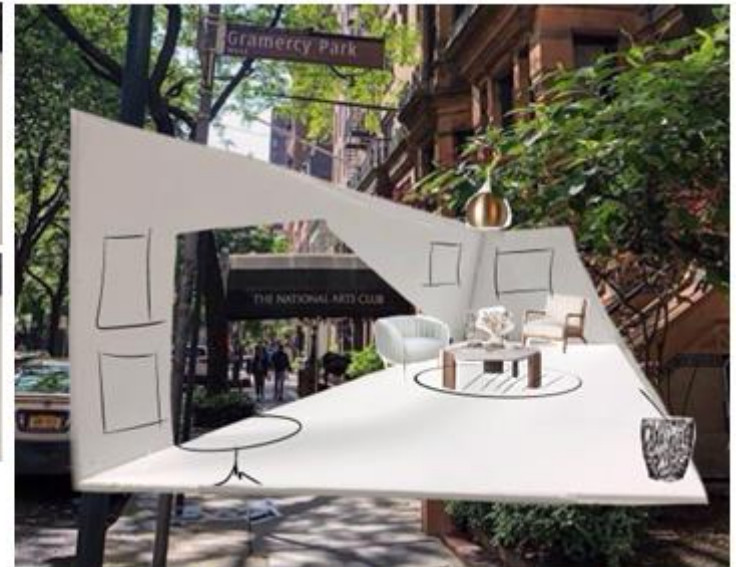


Year 1 – Interior Design

Amy Carmichael



With the shapes in the painting, I created these structures. I had many ideas on how I wanted to incorporate them in my work. I had the idea to create mini sets at first as I designed the interior.

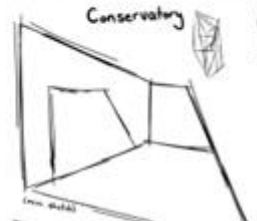


(concept sketch)

Colour Palette:



furniture map



(concept sketch)



SKETCH/IDEA 1

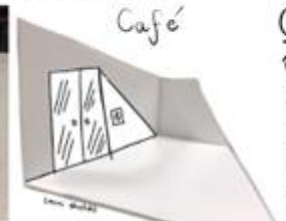


(concept sketch)

Colour Palette:



furniture map



(concept sketch)

SKETCH/IDEA 2



Year 2 – Interior Design

Eden Preston

3D WORKSHOPS

Exploring new materials and processes to better understand form.

'3D Digital Slicing'

'Clay Carving by Subtraction'



Year 2 – Interior Design

Eden Preston

EMBROIDERY PROJECT

I experimented
with embroidery
and stitching
looking at
order and
disorder.
Researching how
the front and
reverse create
different
effects.



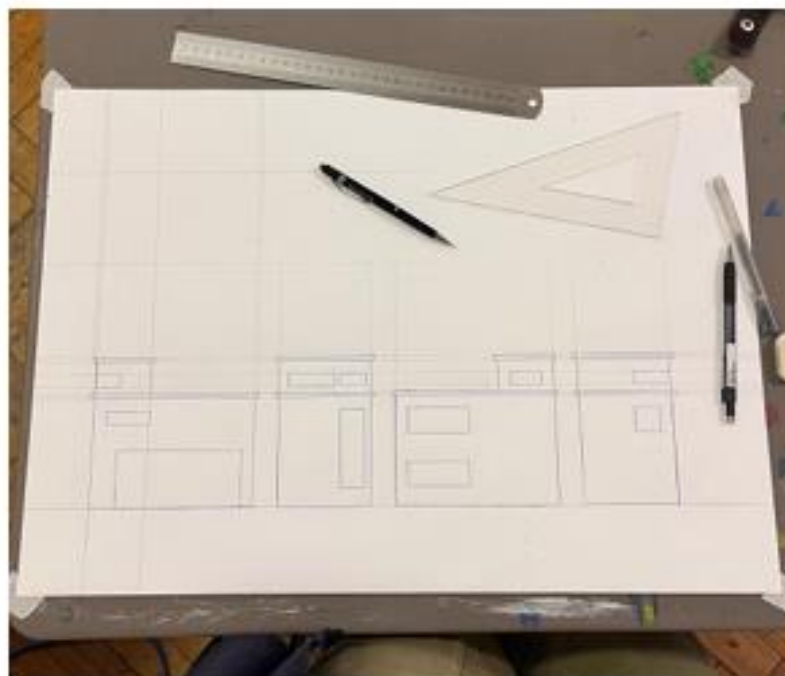
Year 2 – Interior Design

Eden Preston

ARCHITECTURAL/INTERIOR LINE DRAWINGS



Technical drawing workshop

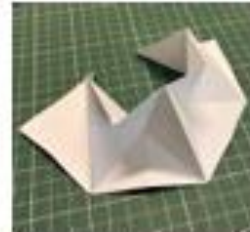


Fine-liner studies of interiors. Focusing on the structure and perspective of the space, depicting it in a minimalistic way. Developing my orthographic drawing skills in a foundation workshop. Taking apart a building into four separate plans.

Year 2 – Interior Design

Eden Preston

MATERIAL EXPLORATION FOR COMMUNITY PAVILION



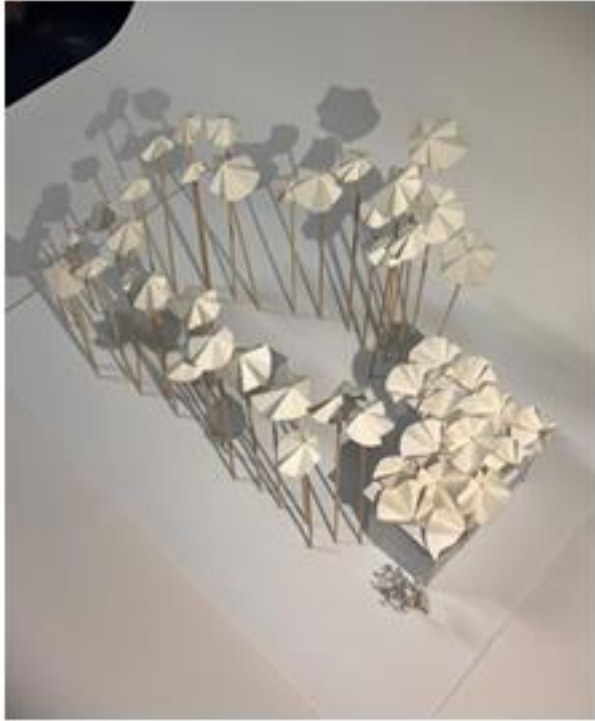
I explored manipulating paper by hand in a workshop and I also used a laser cutter to help me make more concise shapes. This process enabled me to create the structural components for the roof of my pavilion. I was interested in natural elements like leaves and petals as my inspiration.

Year 2 – Interior Design

Eden Preston

COMMUNITY PAVILION MODEL OUTCOME

The model features a cafe and a large open space to encourage people to come together. The outdoor space would feature seating, built in games tables and be a space for children to play and take part in activities. With the pavilion being placed in a park, I decided not to enclose the roof as I wanted visitors to feel more immersed in their surroundings.



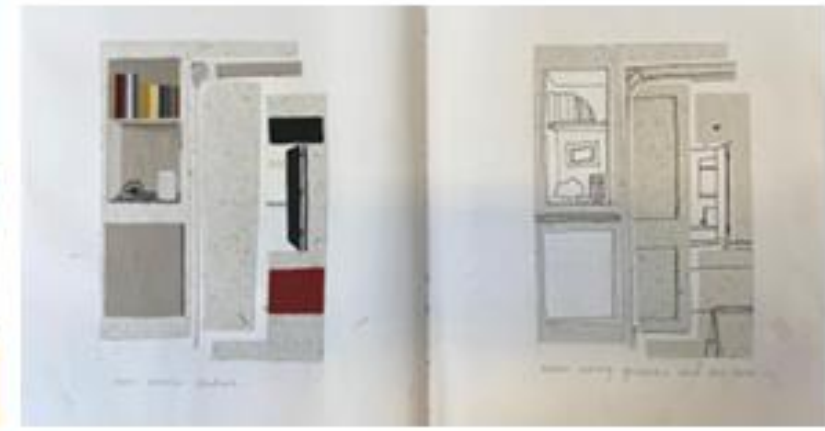
Year 2 – Interior Design

Eden Preston



'ABSTRACTED
INTERIORS'
IDEA DEVELOPMENT

To develop my idea, I began by producing a series of detailed line drawings in situ. I worked into some of these with paint to simplify the space. Then abstracting these further with leather and colour blocking.



Year 2 – Interior Design

Eden Preston

ABSTRACTED INTERIOR RELIEF OUTCOME



MDF, Household paint, 77 x 60.5cm

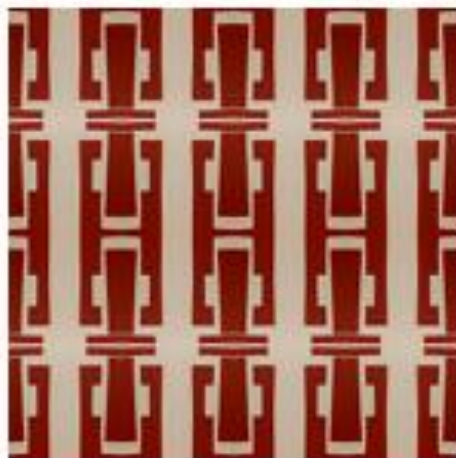


My explorations of abstracting sections of interiors led me to produce a large scale wooden relief. After finishing the piece I thought the design could make an interesting acoustic panel for public spaces or a tile design to be repeated on a small scale to decorate interiors.

Year 2 – Interior Design

Eden Preston

ABSTRACTED INTERIOR FABRIC DESIGN



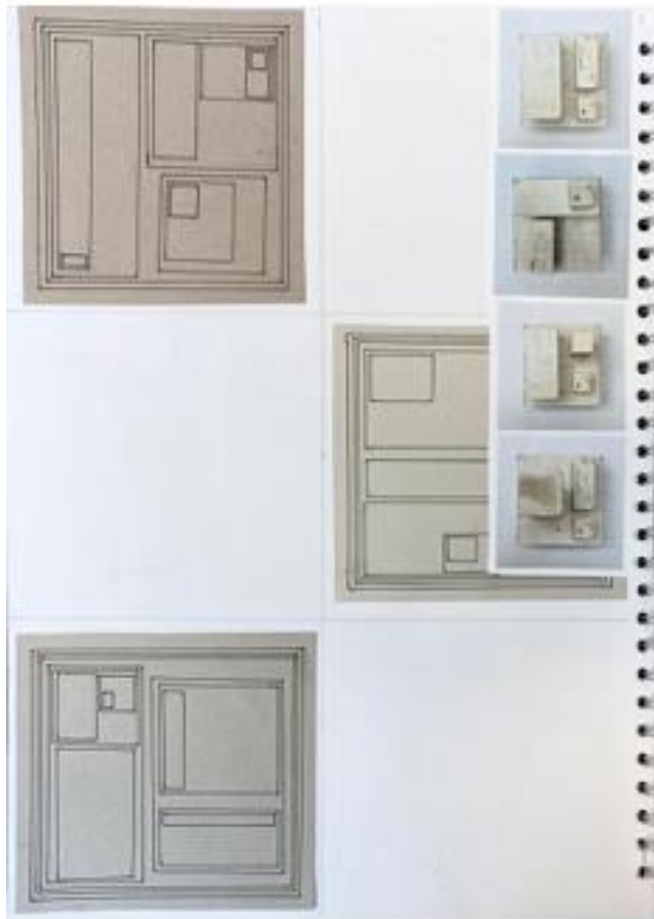
A woven furnishing fabric taken from studies of abstracted interiors.

I learnt how to create patterns by digitally repeating designs during a work placement with a fabrics company.

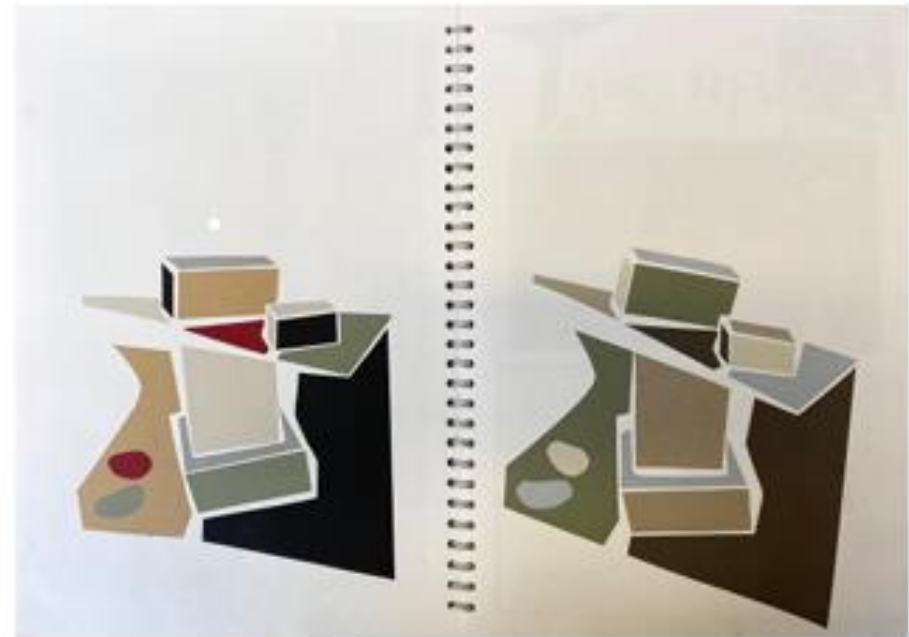
Year 2 – Interior Design

Eden Preston

3D TO 2D



Working from three-dimensional blocks, simplifying these down into line drawings and geometric colour studies. Exploring scale, spacing and layout.



Year 2 – Interior Design

Zhongshu Cai

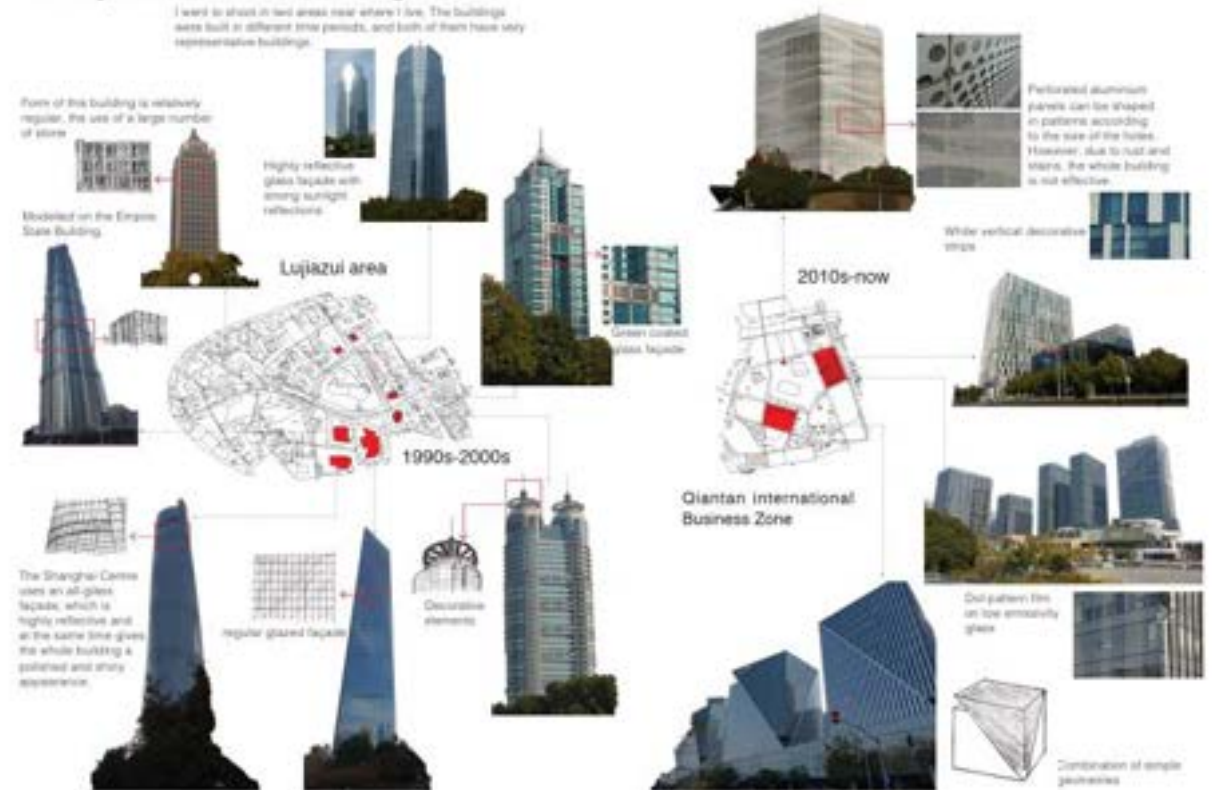


Project I--The homogenization of architecture

Attempts to present the current situation.

In today's rapid technological and urban development, due to various factors such as political, technological, economic and so on many buildings are made very similar. However, the materials and forms of the buildings change from time to time, which results in many clusters of different homogenized buildings in a city.

Primary research of different regions



Year 2 – Interior Design

Zhongshu Cai

Case study



I referenced Sanryu Hill in Chiba, Tokyo, which I had visited before, and it is a boutique selling pineapple pastries, and Kengo Kuma designed very characteristic wood clusters inside and outside of the facade.



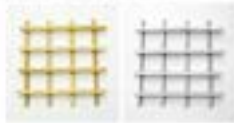
These relatively old buildings on the inside will use new materials on the inside, not just limited to the glass facade.

Concept&Experimentation



These images show my analysis of primary research, simplifying and drawing facades and structures.

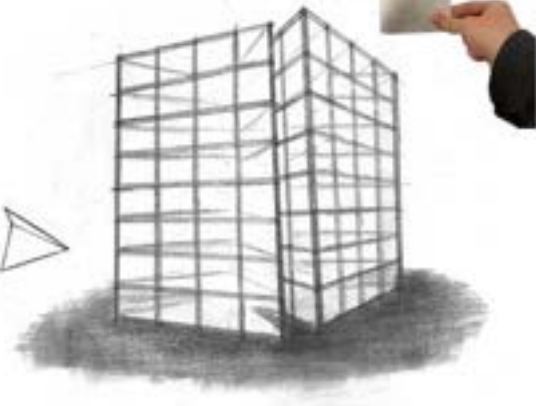
Structure material experiment



Facade material experiment



Wooden facade and materials



Sketch&Draft model

The draft model is made through conceptual sketches, the model structure is divided into two parts, one side is made of wood and the other side is made of aluminum, both sides are symmetrical.

Testing of different materials on facade



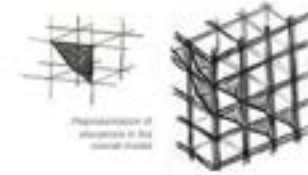
Conceptual sketch



Final Outcome I: Dancing Facade



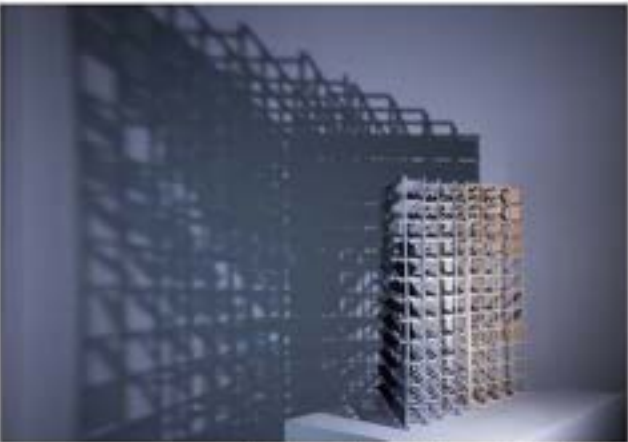
One side of the installation uses wood, the other side uses metallic materials, including perforated aluminum panels and laser aluminum. The contrasts and contrasts between the two sides reflect the changes in time, technology, materials and aesthetics. The entire installation is lit from the side, creating a varied light and shadow effect.



Year 2 – Interior Design

Zhongshu Cai

Final Outcome II: Forest of Matrix



The theme of this project is to explore the heterogeneous architecture in different periods, to observe the city of Shanghai by means of both landscape, and to show the nature of architecture in the most primitive and direct way. The two sides of the model represent heterogeneous buildings from different eras, and through this comparison, it illustrates how heterogeneous buildings are effectively vehicle factors.



I used a total of 3 different materials in the construction of this model: wood chips, polystyrene and dark acrylic.



The focus of this project was on the phenomenon of materials and structures under the light of a dark environment, so the photographs were taken in a dark environment. Under the light, different materials reflect different effects from external light.



Project II—Implant into leisure space

Public space design

From my observation, advancements in science and technology have led to more people pursuing higher education. As a result, job competition has become more intense, and work-life pressure continues to grow. This has left many individuals feeling overwhelmed and stressed. I want to design a space where people can escape the complexities of their work and find relaxation. Since I enjoy taking baths, I was inspired to focus my project on creating a service space centered around bathing. The goal is to explore the openings and structures of a bathing space that promotes rest and rejuvenation.

Year 2 – Interior Design

Zhongshu Cai

Inspiration

Collages



As the aim of this project was to explore the combination of open spaces and relaxing elements, I made these collages, sourced from interior magazines.

Overlay Drawing



I then drew a painting of the entire collage based on the collage above, refining some of the elements of the space.

Testing with section



Based on the case study I added some Domino house profiles to the painting to get a transformed into a space.

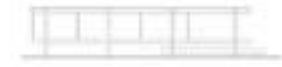
Case study

Farnworth House

My main reason for choosing this architecture as a reference is that Farnworth House is even more impressive in its crystalline beauty and in the perfect clarity of its materialism, presenting a thousand variations in a simple and pure form.



My main reason for choosing this model as a reference is that it is a prototype as a physical platform for the mass production of housing. In line with the theme of my project I drew multiple Domino House plans and incorporated them into my paintings.



elevation



furniture section



floor plan

Domino House model

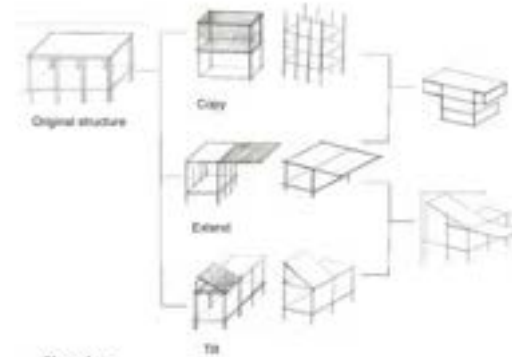


My study Plan of Domino House



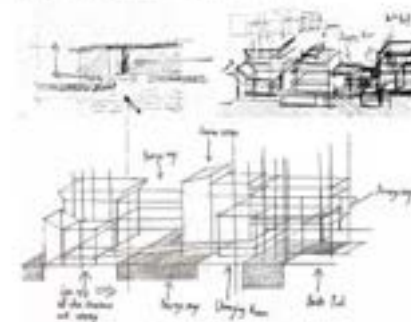
Section of Farnworth House

Sketches & Model making process



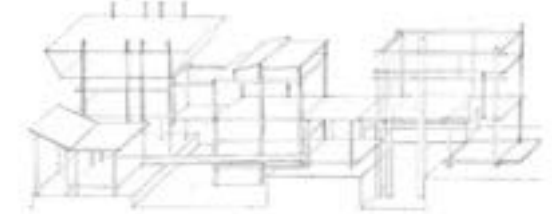
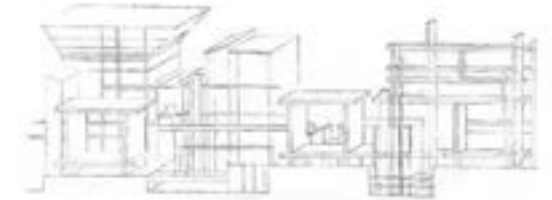
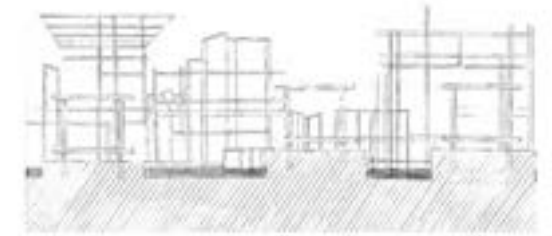
Sketches

Some conceptual sketches for the opening model.



Isometric Drawing

I drew the second version of 3D floor. Compared with the first version, the structure of this version is clearer and richer, and the concept and structure of Domino House are highlighted.



Character & Inhabitants Kit

Role 1 Barber



Modern work pressure is increasing, young people's degree deviation, undergraduate, postgraduate more common, an online consumer takes a bath to relax after going through his daily work.

Role 2 Water carrier



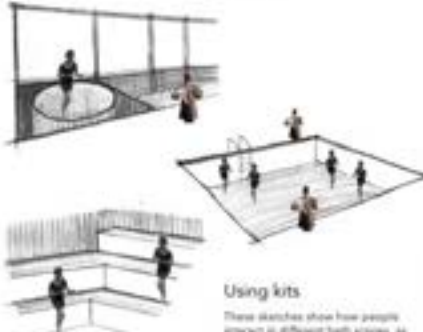
Water carrier is a profession that existed before the advent of centralized water supply systems. A water carrier collected water from a source and transported or carried containers with water to people's homes.

List of Inhabitants Kit

Changing room
Bent ladder
Basket
Seat
Avalon
Toilet
Bathing suit
Sink

List of Inhabitants Kit

Bathtub
Pipework
Fire place
Bench
Toilet
Water
Bath pool
Ladder
Filtration
Pool cover
Door
Mound

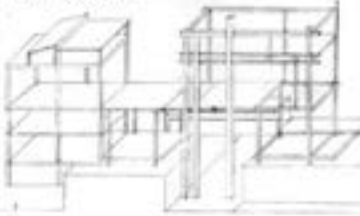


Using kits

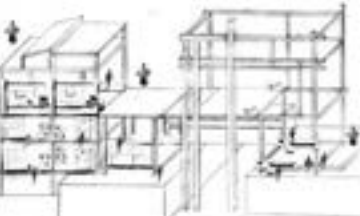
These sketches show how people interact in different bath spaces, as well as the different apparatus that might appear in my model.

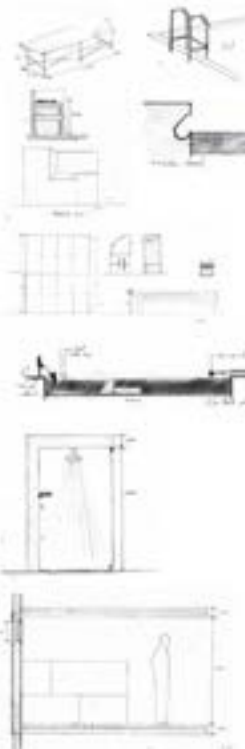
Key Space Drawing with The Inhabitants Kit of Parts & Interacting Characters

Key Space Drawing



The Inhabitants Kit with Characters





Model Making Process



I started with the base, which is the terrain on which the building sits.



I cut the top floor and set it.



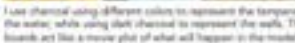
Basic module is finished.

Story Board



I use charcoal using different colors to represent the temperature of the water, while using white charcoal to represent the walls. These story boards act like a movie plot of what will happen in the model.





Outcome of Opening model

Model scale: 1:100 Model Material: gray paperboard, acrylic, wood sticks



Harrier Blue Tone



Linking Space



Inner and Outer



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Outcome of Forgery model



1:50



Human Eye Perspective



Detail Amplification

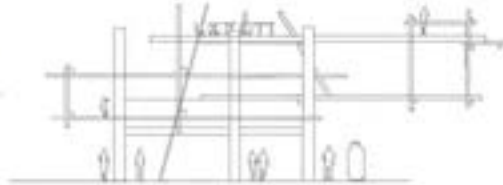


Model material:
gray paperboard,
wood sticks

Axonometric Assembly Drawing



A-A Section Drawing



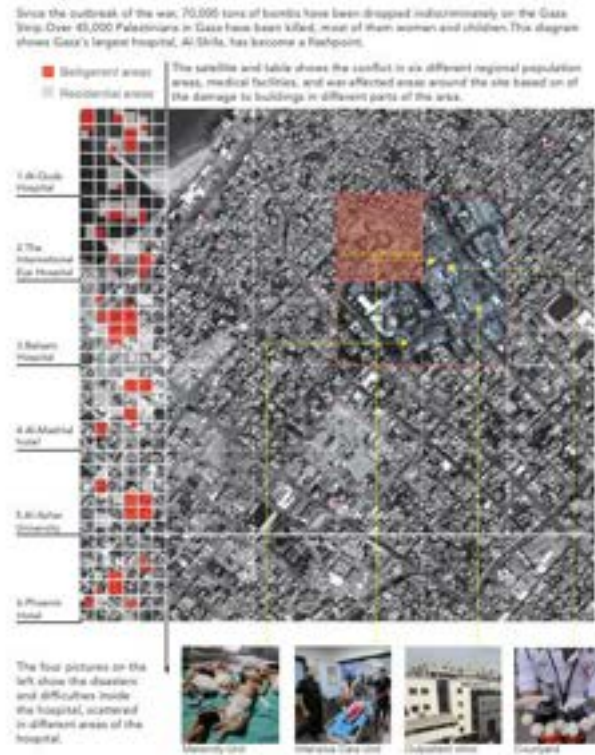
Project III--Born form the Ashes

Reuse of the Gaza Ruins

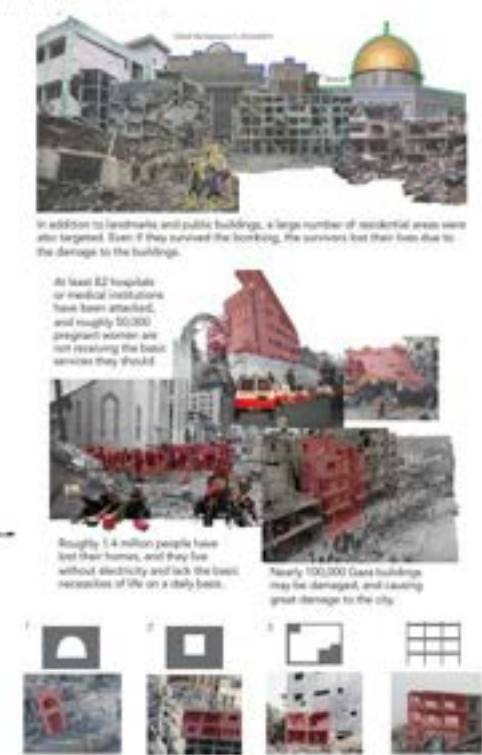
War in human society is the result of specific socio-cultural, economic or ecological circumstances. However, war can lead to the infliction of large numbers of casualties and the destruction of infrastructure and resources. This can lead to the destruction of cities and have a significant negative impact on infrastructure, public health facilities, and social order. The lives of civilians are fragile and vulnerable in the face of war.

In this project, I want to use modular thinking to improve the living environment of war refugees through fast, convenient, and replicable design methods, and think about the micro narrative of being a designer when facing global social issues.

Background Analysis



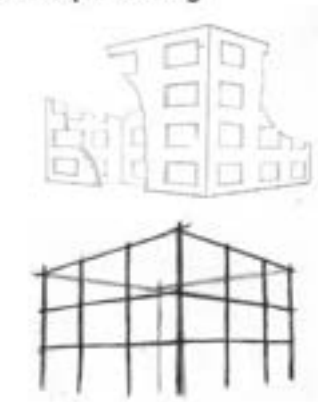
Current Situation



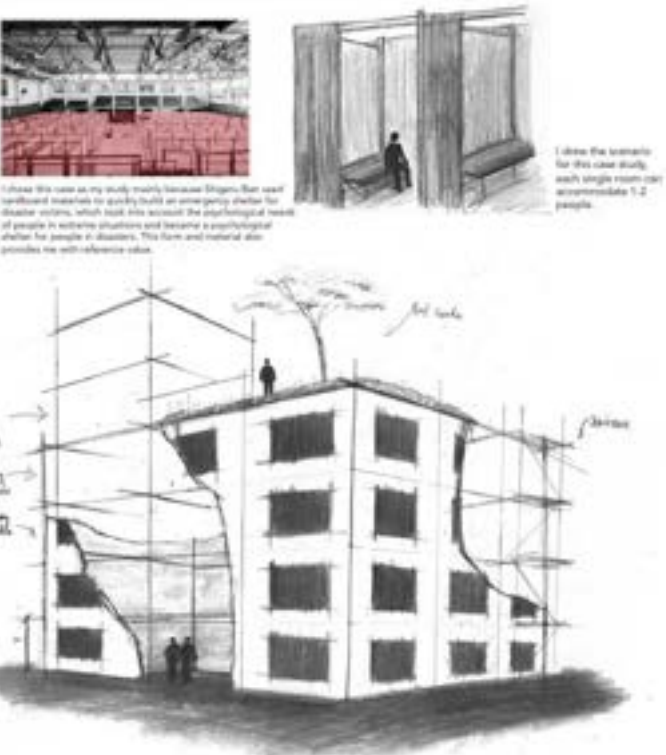
Design Concept



Concept Drawing



Case Study—Paper Partition Systems in Emergency Shelters



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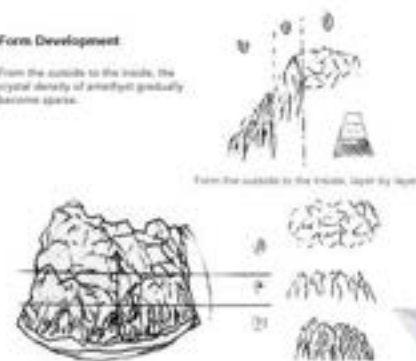
Design Concept-Amethyst

I chose amethyst for module inspiration for two reasons, firstly because I wanted to use the allegory of crystal growth to use in the reconstruction of ruins, stretching out structures over crumbling buildings. Secondly because I personally love the colour of the top.



Form Development

From the outside to the inside, the crystal density of amethyst gradually become sparse.



Form Development A

I made the model in order to study the structure of the amethyst in more depth, I used different sized modules to make up the model and the overall structure mimics that of the amethyst.



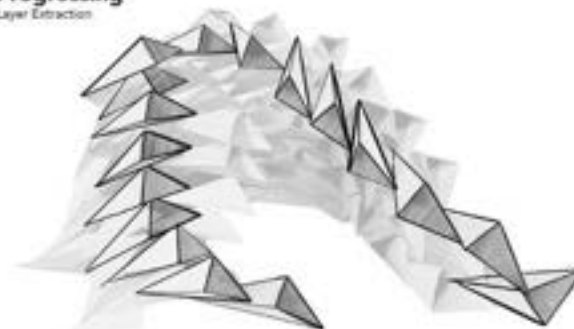
Form Development B

I made another model in which I simplified the modules of Development A. They are the same size and the modules embrace a space.



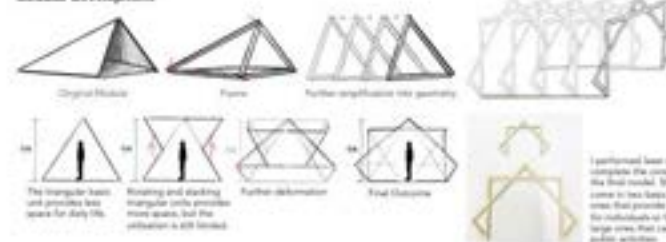
Progressing

Layer Extraction



Based on the physical change results of the crystal shape, I began to further try to extract unit design elements. I used a triangular cone as the basic unit in the experiment, but the superposition of this shape was too complex and did not meet my needs for the feasibility, groundability, quick construction and adaptability of the shelter unit to various environments. Therefore, I further performed shape extraction, further simplified the triangular cone body into a frame and blank surfaces, and further deformed it according to the spatial scale to complete the final unit shape.

Modular Development



Model-making

Base

Using cardboard to create building debris as the model base.



Structure

The module of the base window opening is used to build the new structure.



Floor

Add floor slabs and use materials to distinguish different functional areas.



Modular

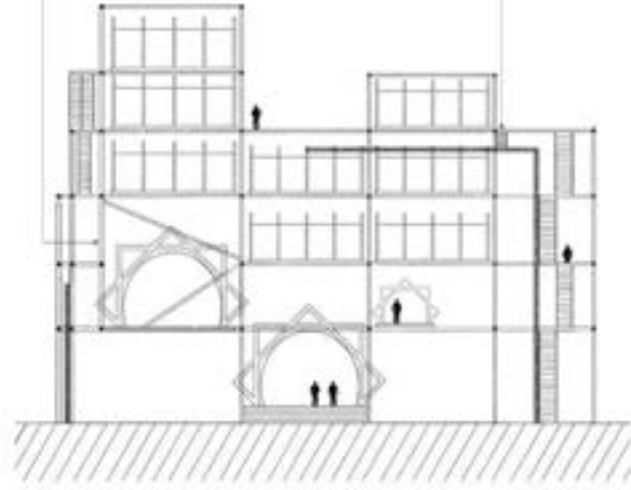
Assemble the units and experiment with the color and texture of the inner skin.



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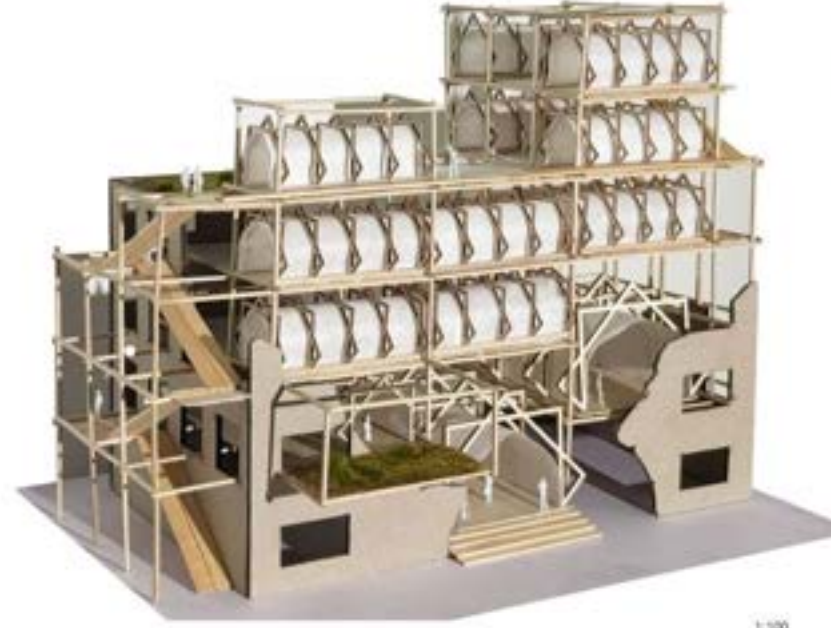
Zhongshu Cai

Final OutCome



Section Drawing 1:100

Final OutCome



1:100

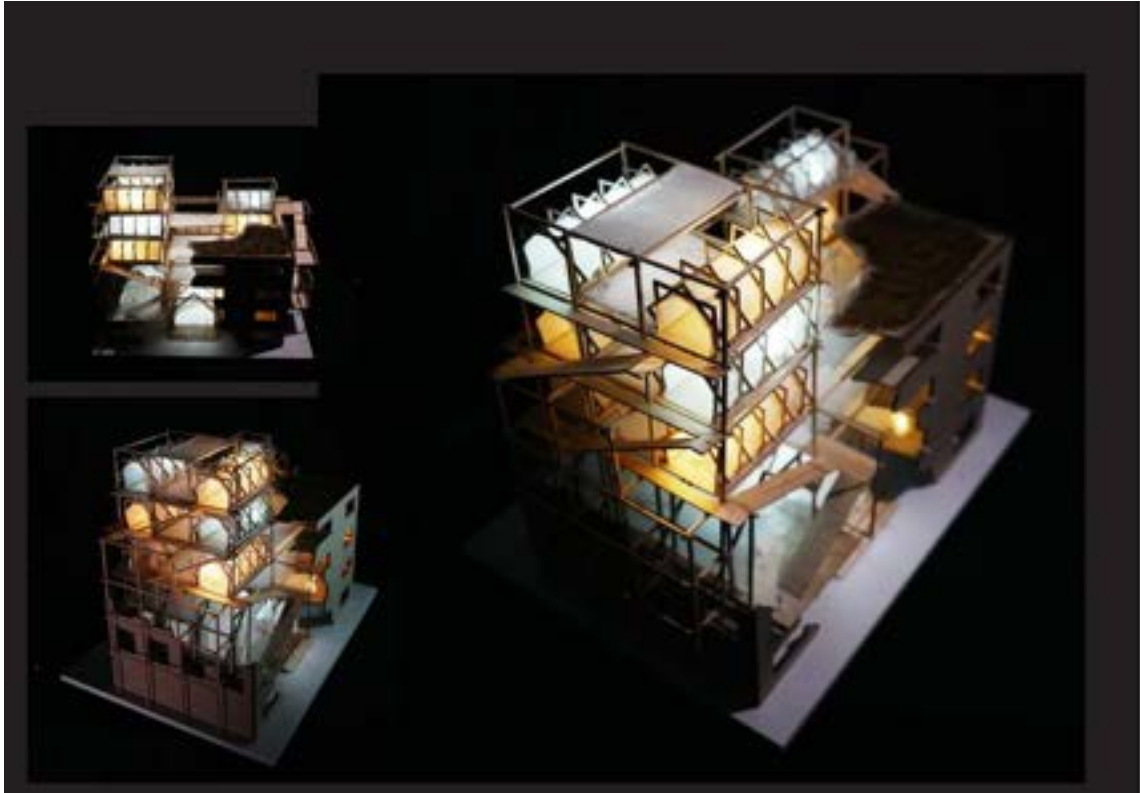
Detail



Model Material: cardboard, wood chips, PP Board, Chinese paper, grass powder

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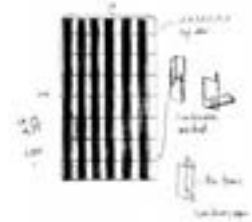
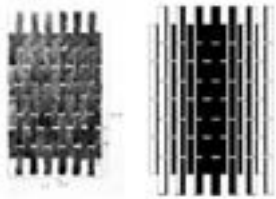
Other works

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Rectangle Rebuilding

Draft



Process

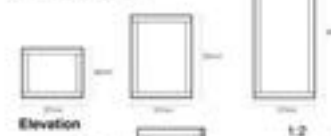


Light and shadow effects



Hat worn on head

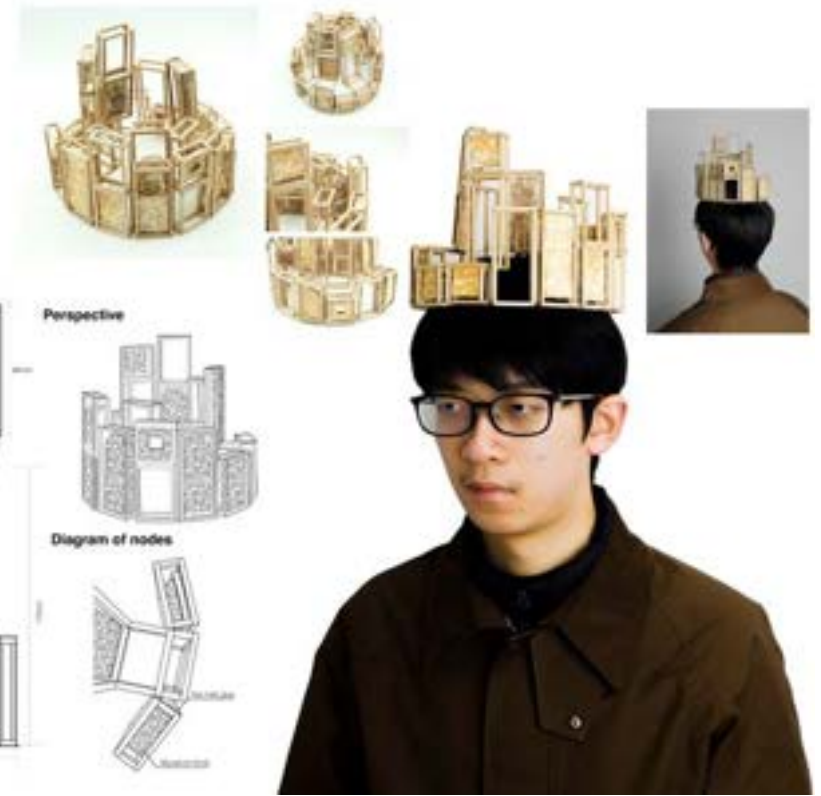
Different modules



Perspective



Diagram of nodes



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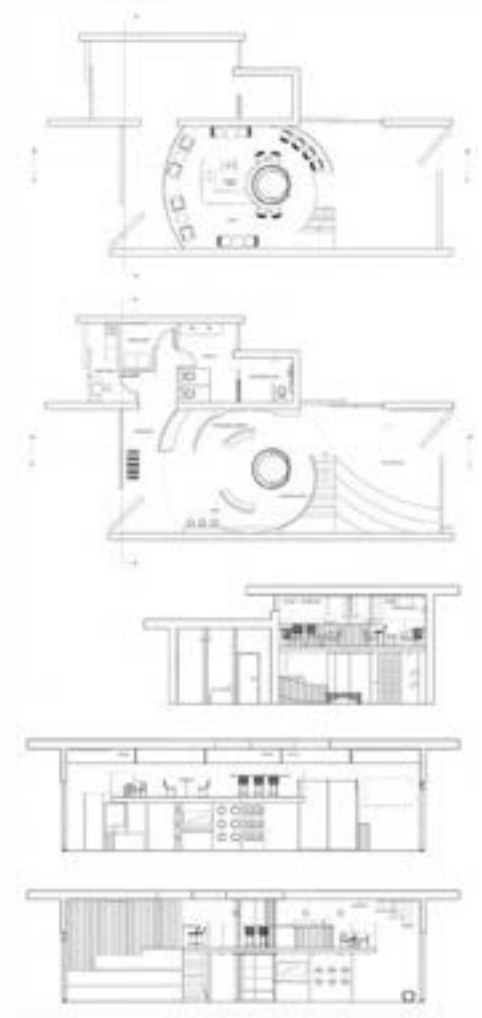
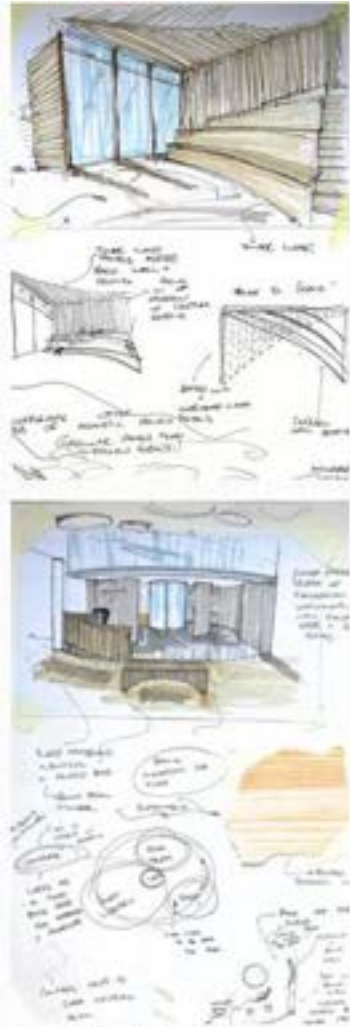
Carrie-Louise Matossian



Sustainable Education & Visitor Centre - 3D rendered visuals & development

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Carrie-Louise Matossian



Sustainable Education & Visitor Centre - 3D rendered visuals & orthographic drawings

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Carrie-Louise Matossian



Exploring light and dark themes within nature for a sustainable education centre.



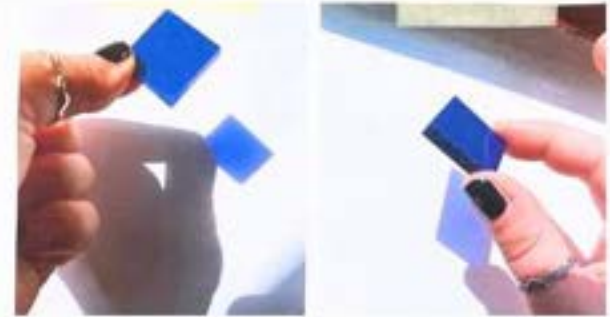
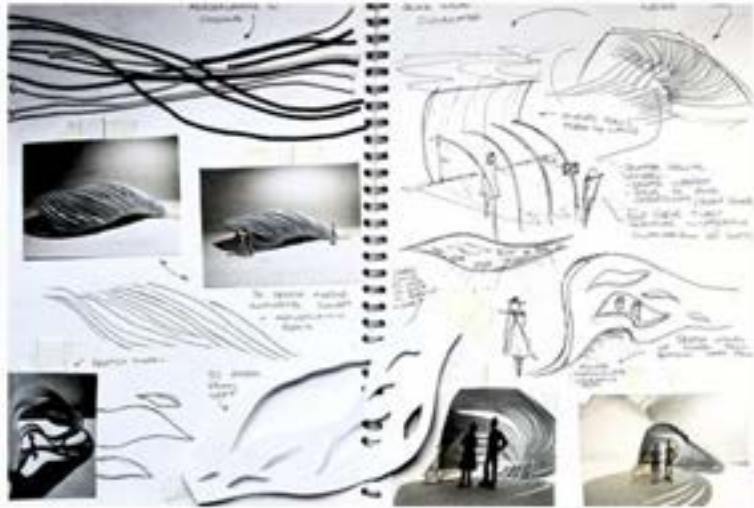
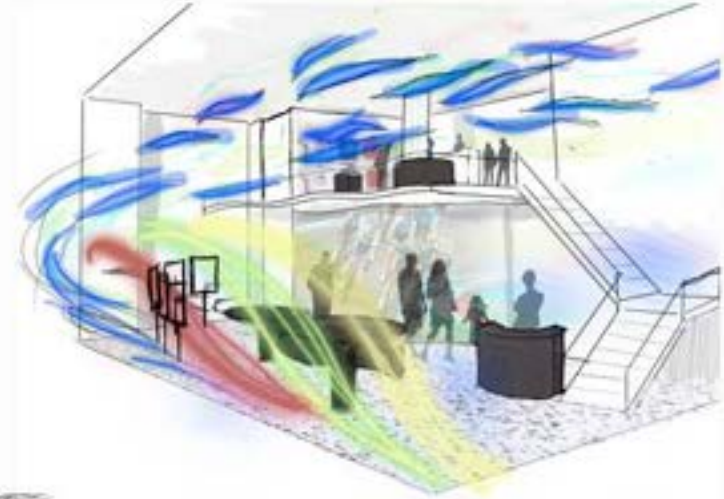
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Year 3 – Interior Design

Carrie-Louise Matossian



Further experimentation of how the 'aerodynamic forms' could be translated into the space to create an immersive and exciting atmosphere.

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Gin Bar - hand-rendered visuals & orthographic drawings

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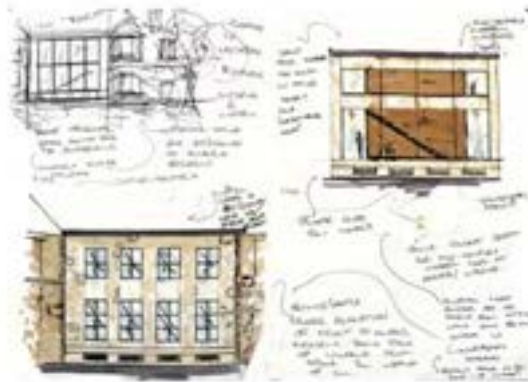
Alpha Office Project - in progress



Initial development of various concept ideas through collage.

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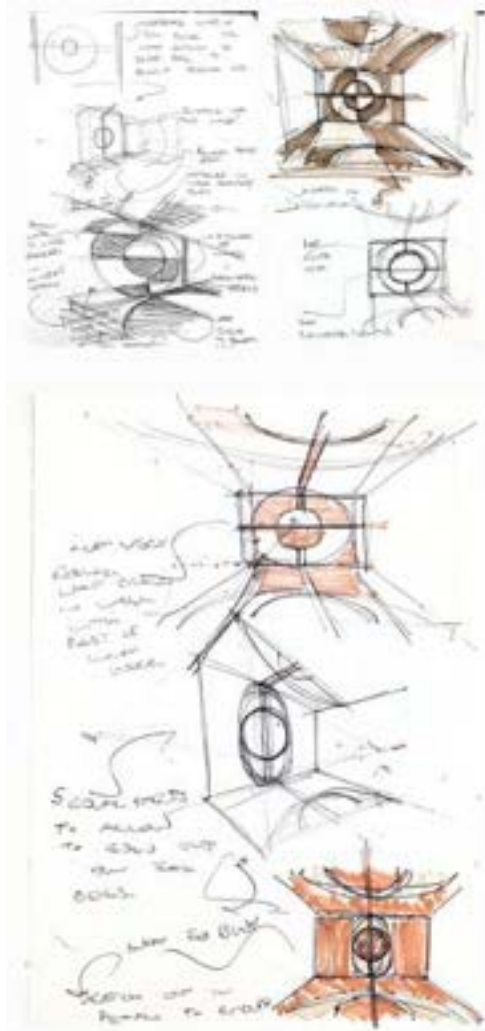
Carrie-Louise Matossian



Craigholme School Project - modern residential renovation inspired by the classic school gym

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Carrie-Louise Matossian

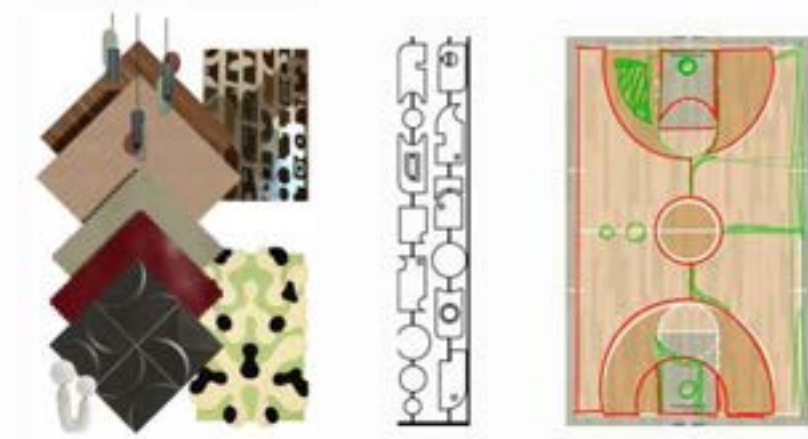


This multi-functional booth-seating nook embodies the heart of the gym-inspired mid-century design. It influenced key design decisions throughout the property and pays homage to the buildings original purpose.

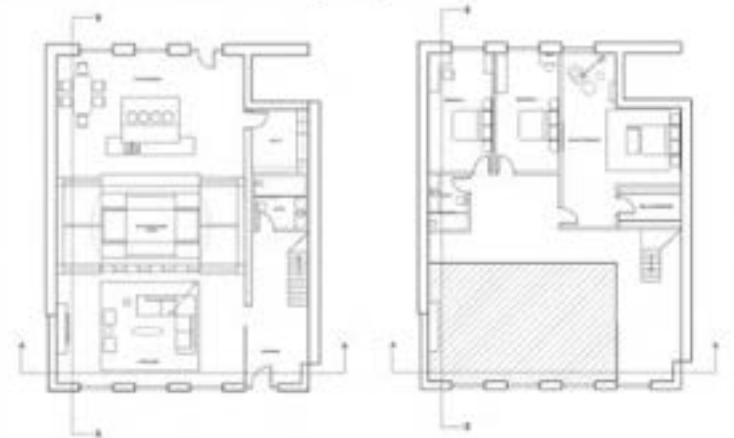
Craigholme Renovation Project - development & 3D rendered visual

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Shapes were abstracted from the traditional gym hall floor to create unique geometric shapes, continuing the mid-century modern narrative and influence of the building's past.



Craigholme Renovation Project - 3D rendered visuals, process & orthographic drawings



Whirland

Hospitality Design

The brief of this project is to design a space that seamlessly integrates with its chosen site, reflecting the site's context and telling a narrative that enhances the user's experience. The design should use local materials, cultural elements, and environmental considerations, all while creating a cohesive and immersive spatial experience that aligns with the story being told or in my case, the theme of Lust.

Step into **Whirland**, a cabaret bar where reality and fantasy blur, drawing inspiration from the lore of Aemadex, the Demon of Lust. This space embodies themes of lust, betrayal, and manipulation, as seen in Aemadex' tragic fall from a guardian angel to a demon driven by desire. Navigate through winding paths filled with optical illusions and reflective surfaces that evoke curiosity and unpredictability. Inspired by Alice in Wonderland, Whirland captures the themes of whimsical and surrealism. Resin-clad staircases, metal railings, luxurious fabrics, and bold colors enhance the dreamlike atmosphere. Whirland invites you to lose yourself in a world where charm and chaos collide, echoing the whimsical unpredictability of Wonderland.

Site



Slate@The Row
44, Jalan Doraisamy,
Chow Kit, 50300,
WP Kuala Lumpur

Slate at The Row, located on a one-way stretch of Chow Kit road, symbolizes an **irreversible** journey. The area's gritty environment, in stark **contrast** to the nearby Kampung Baru, mirrors the shift from purity to moral decline.

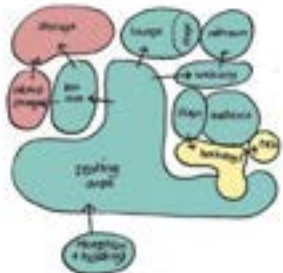
Moodboard



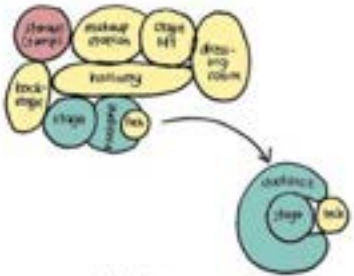
Sketches



Bubble Diagram



Ground Floor



First Floor



GROUND FLOOR PLAN
SCALE: N.T.S



FIRST FLOOR PLAN
SCALE: N.T.S

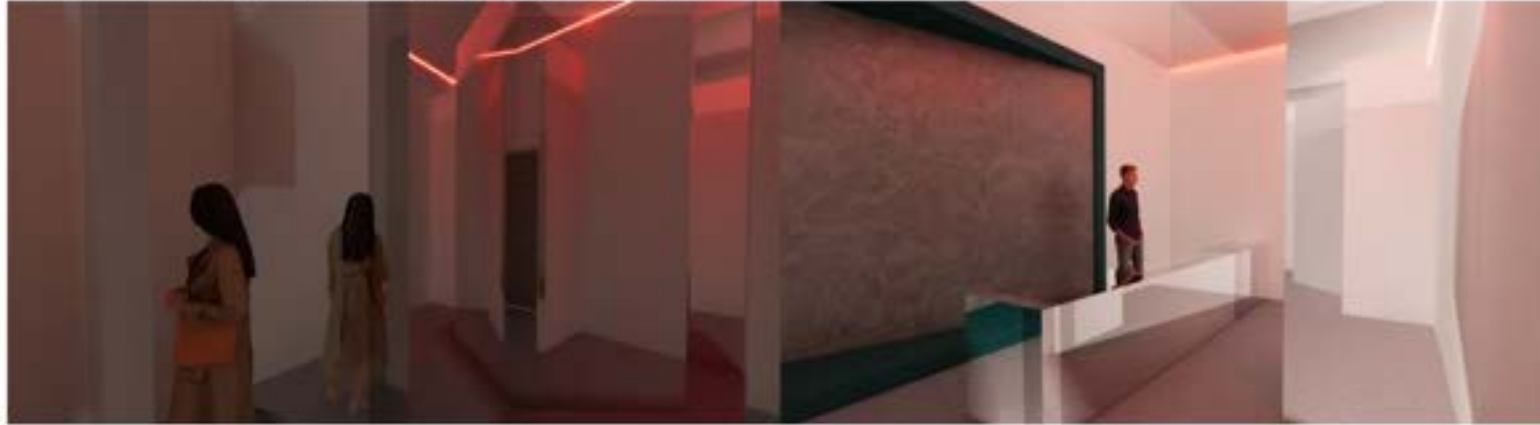
Year 3 – Interior Design

Nia Aziz Shuhaimi

Perspective Views Part 01

MIRROR HAVEN:

Providing a sense of feeling lost and manipulated by the reflections of the mirror upon entering



MIRAGE:

Mirage, which is the high-wall winding paths which are intended to provide a sense of unpredictability to its users. With the gradual decrease in path size, the paths give of a feeling of forced perspective, making the trail look farther than it actually is. On top of that, the epoxy resin flooring of the stairs give off a gradient, also contributing to the idea of a forced perspective.

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interior design

BAR AREA

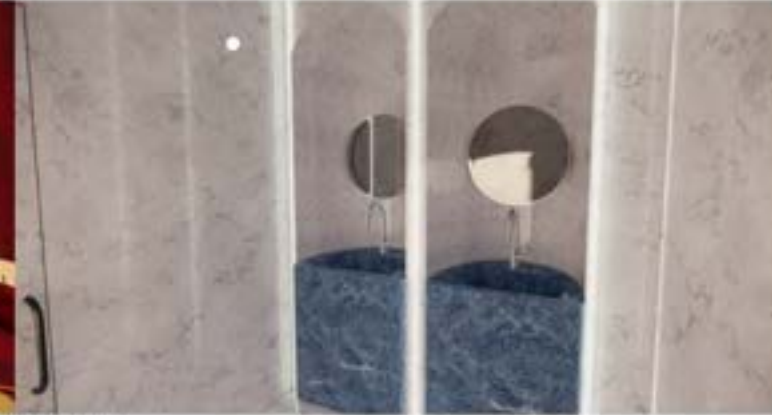


SEATING AREA



LOUNGE

The lounge, inspired by the Red Queen's palace, is adorned with velvet wall panels and seating to intrigue the users with the soft texture. With the many reflective materials in the lounge, a silhouette show is carried out to emphasise the theme of lust as well as play with lighting.



RESTROOM

The restroom is heavily inspired by the White Queen's palace as seen with the white marble with accents of blue.

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Nia Aziz Shuhaimi

Perspective Views Part 03

RED QUEEN'S COURT STAGE



MAD HATTER'S TEA PARTY STAGE

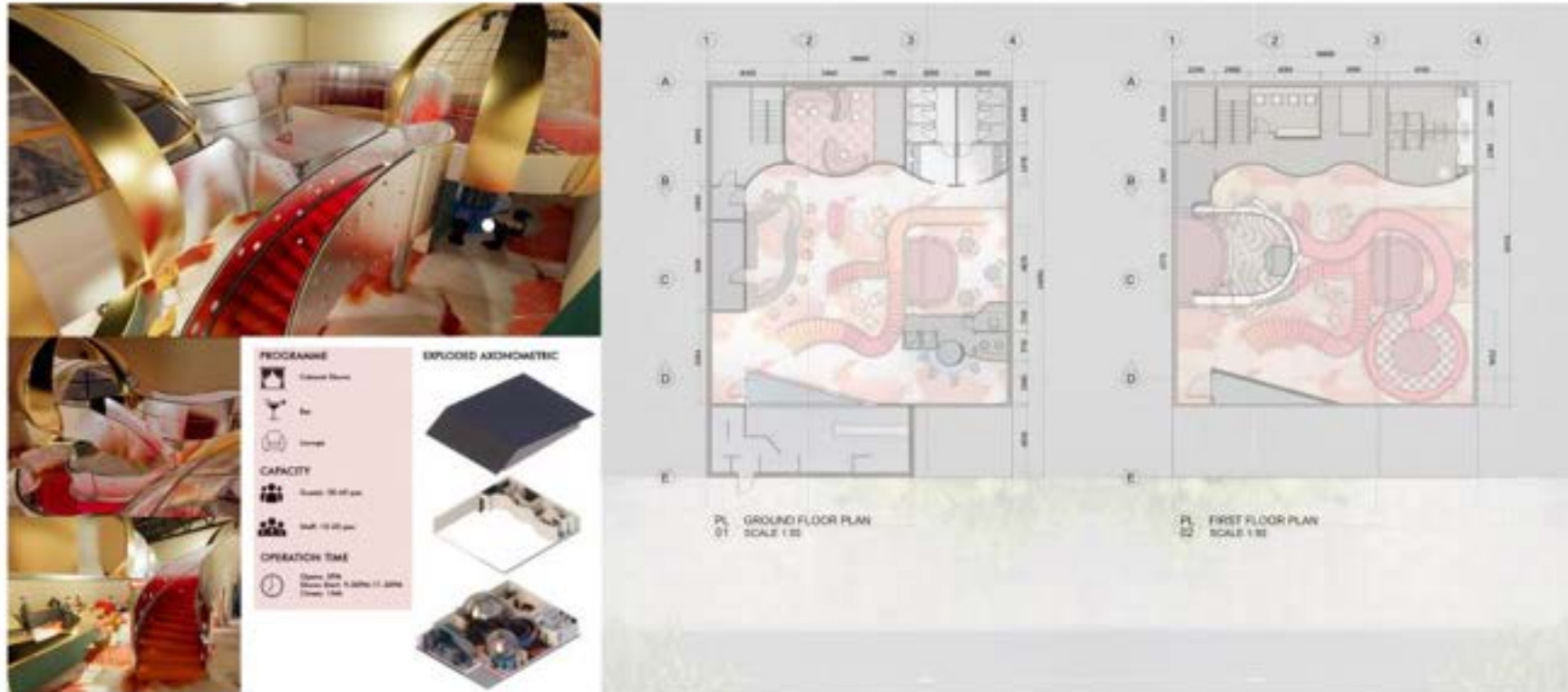
CHESHIRE CAT'S ENCHANTED FOREST STAGE





Year 3 – Interior Design

Nia Aziz Shuhaimi

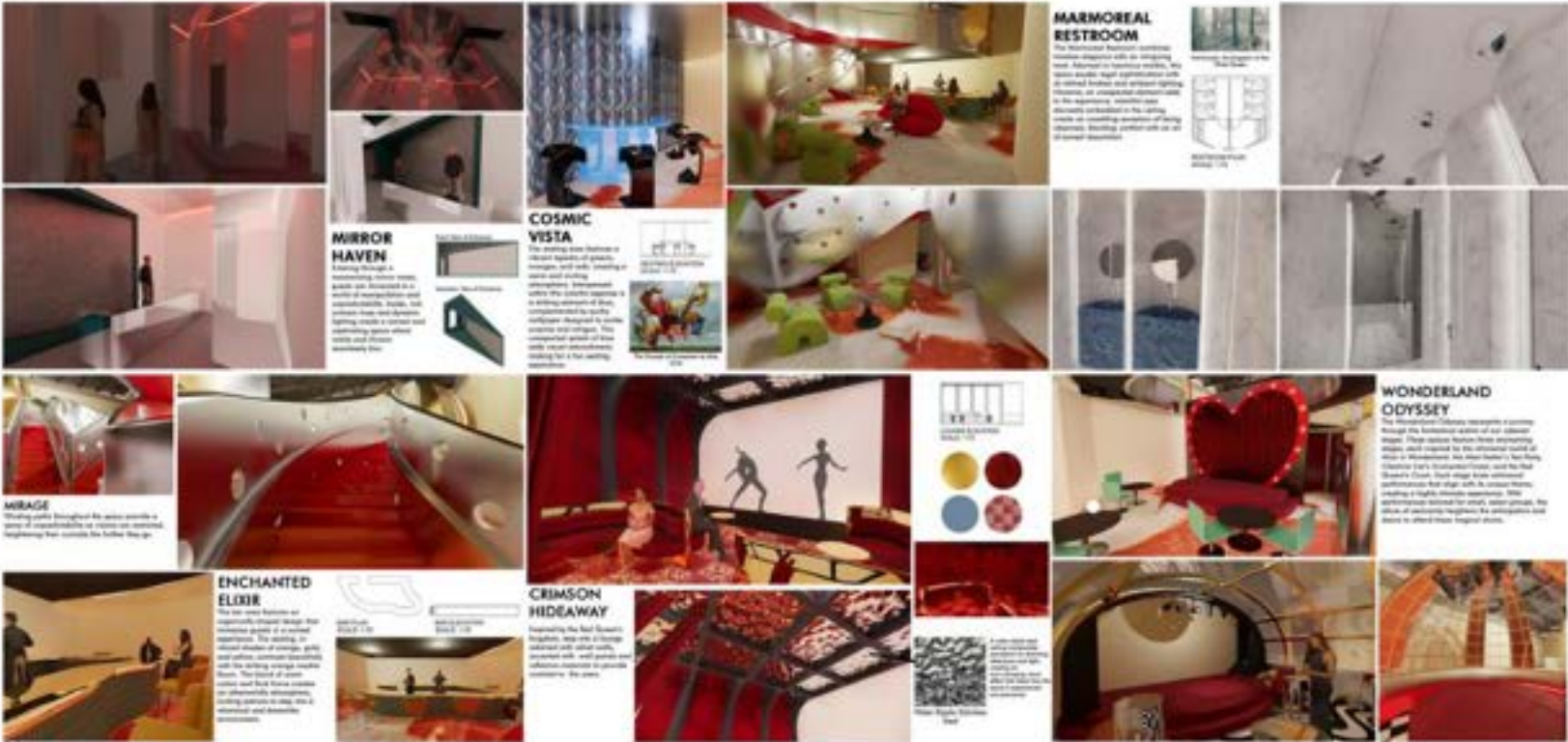


Year 3 – Interior Design

Nia Aziz Shuhaimi

Presentation Board Part 03







Kustra

Retail Design

The brief of the project is to design a retail space for a selected client that addresses the fading traditional culture among Malaysia's new generation. Students are to create a concept that merges traditional cultural elements with modern design, incorporating two different types of retail to engage contemporary audiences. The aim is to celebrate and preserve cultural heritage while making it relevant and appealing for today's generation.

Kustra blends the essence of "kuih" with the strains of music, creating a space that combines cultural richness with a biophilic oasis. The workshop features an open layout with high ceilings in heritage hues, wooden tables, and lush greenery, crafting an earthy retreat. Scents of pandan, coconut, and palm sugar mingle with fresh greenery. Adjacent, a kuih bakery displays its treats in a verdant setting. Soft tunes of traditional and contemporary Malaysian music flow from bamboo fixtures, creating a vibrant and inviting atmosphere. This fusion of heritage and nature nurtures a serene environment, deepening connections to Malaysian traditions and the natural world.

Site

Parking Lot,
Taylor's University
1, Jin Taylor, 47500
Subang Jaya, Selangor



Client Profile

Data' Fazley Yacob is a renowned chef and versatile singer, acclaimed for his exceptional culinary skills and captivating musical performances, seamlessly blending culinary excellence with artistic talent.

Specific Spaces

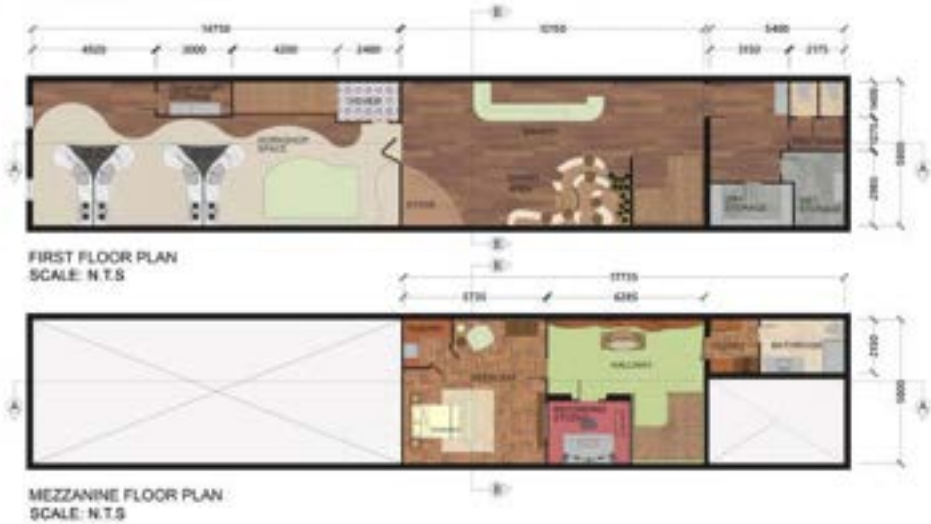
As a chef, he requires a kitchen space that serves both as a business and for his personal use.

As a singer, he requires a space dedicated to singing, creating, and listening to music.

Design Process



Moodboard



Year 3 – Interior Design

Nia Aziz Shuhaimi



Year 3 – Interior Design

Nia Aziz Shuhaimi

Presentation Board Part 01

