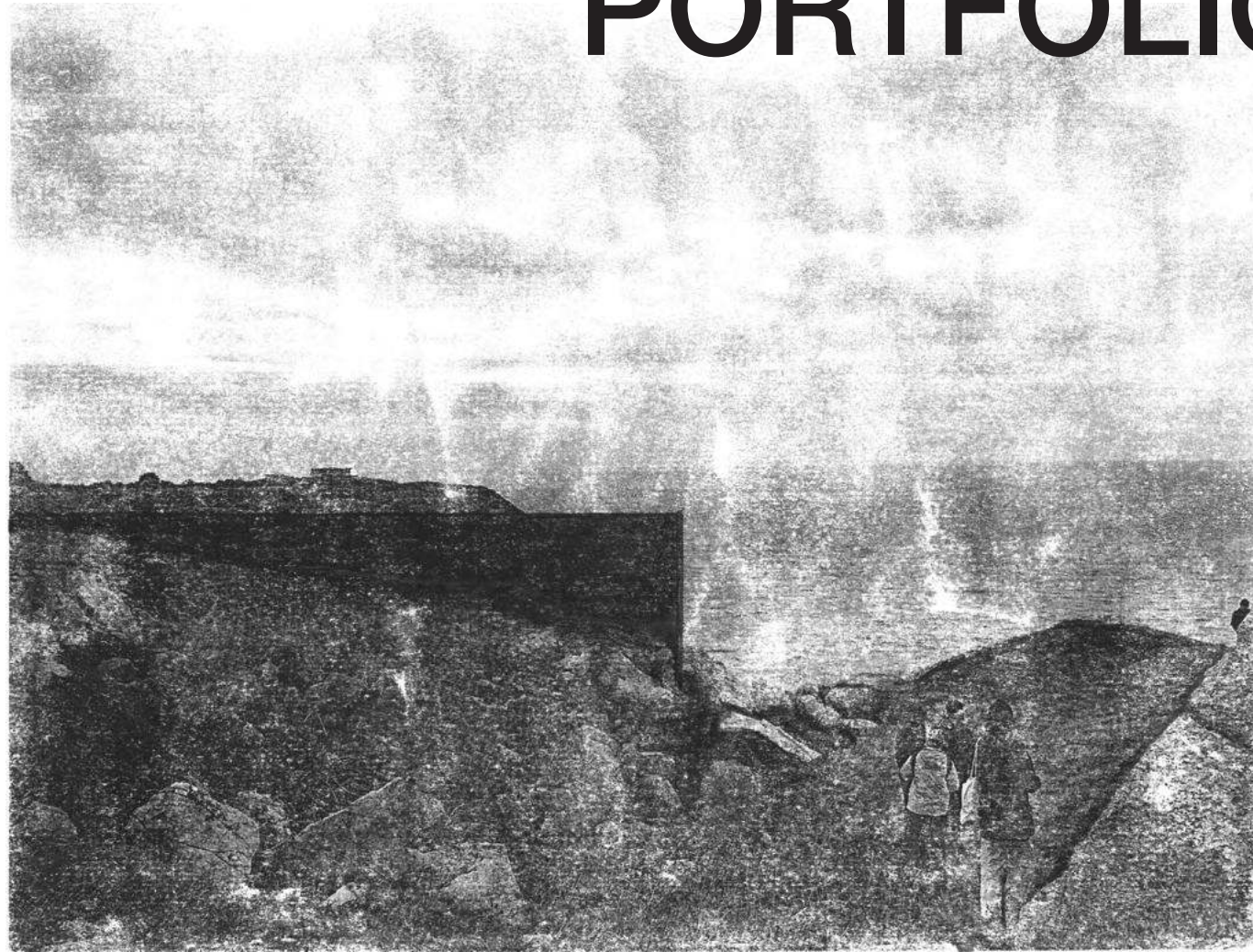


# PORTFOLIO



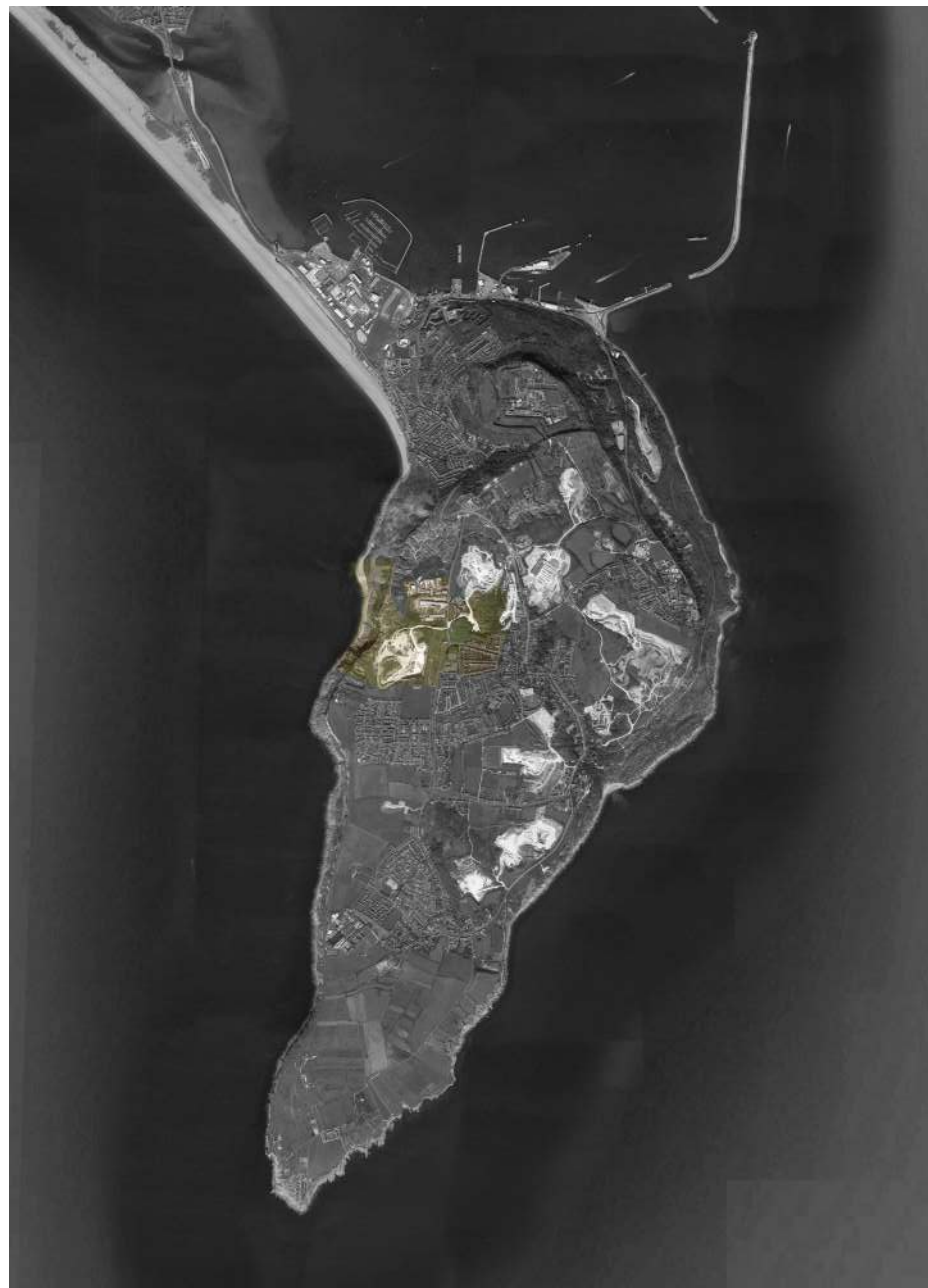
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## CONTENTS

<b>architecture work</b>	
LEADING EDGES	3
PARKOUR, PLAY, AND THE NEOLIBERAL CITY	20
OBJET TROUVÉS	22
INSTITUTE OF CONTEMPORARY ARTS	24
UNMAKE + MAKE	26
MONASTIC MOTEL	28
AN ANTRHOPOPHAGIST'S KITCHEN	39
BREAK AND ENTER	41
<b>assorted work</b>	
ARCSOC GRAPHICS	44
DISPLACEMENT	46
PANORAMIC MAGAZINE COVER	47
FURNITURE DESIGN	48
CUCFS	50





Site Map. Isle of Portland

## LEADING EDGES

Located on the periphery of the town of Easton, Isle of Portland, the project proposes residences for the elderly, a youth hostel and mixed-use leisure facilities. The project operates across three main scales, the territory, the pitch and the frame. At the territory scale a series of strategic gabion walls underpin the proposal, responding to the hostile landscape of Portland these walls create edges that lead one around the site. The primary move is the creation of a new axis with an accessible ramp that connects the coastal path to the town of Easton; whilst the two quarries on the site are flooded to generate an internal coastline for Portland. An existing stone mine on the site is decommissioned and once flooded connects the two quarries on the site, transforming them into bathing pools. At the scale of the pitch, a series of cuts and plateaus are created to turn the site of the old cricket pitch to one of new sports facilities. Finally, at the scale of the frame, a filigree structure derives rhythm from the edge of Easton, extending and inverting the end of the town. These structures attach to the gabions, with their relationships responding programmatically.



1:2000 Site Plan of Proposal

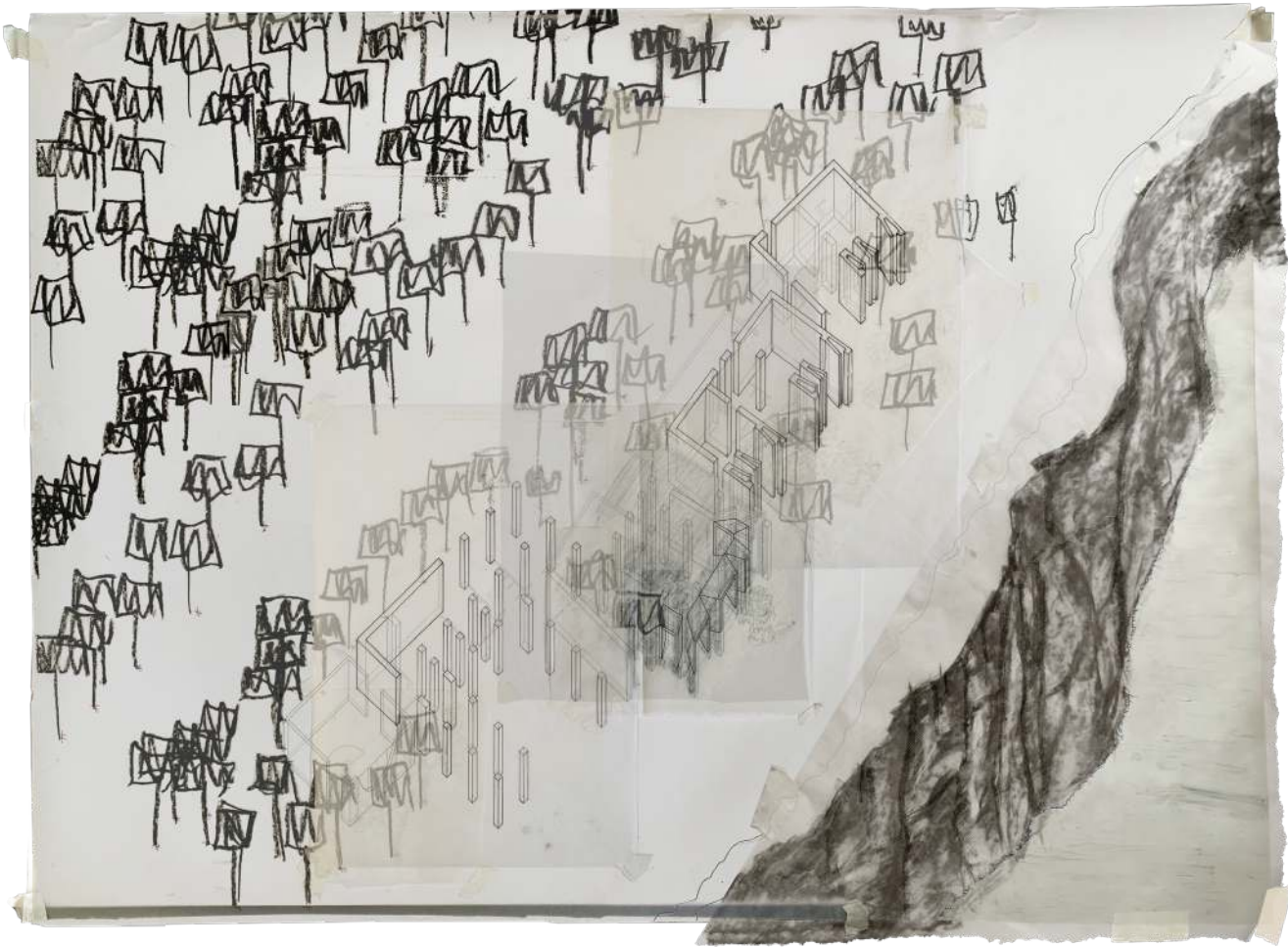




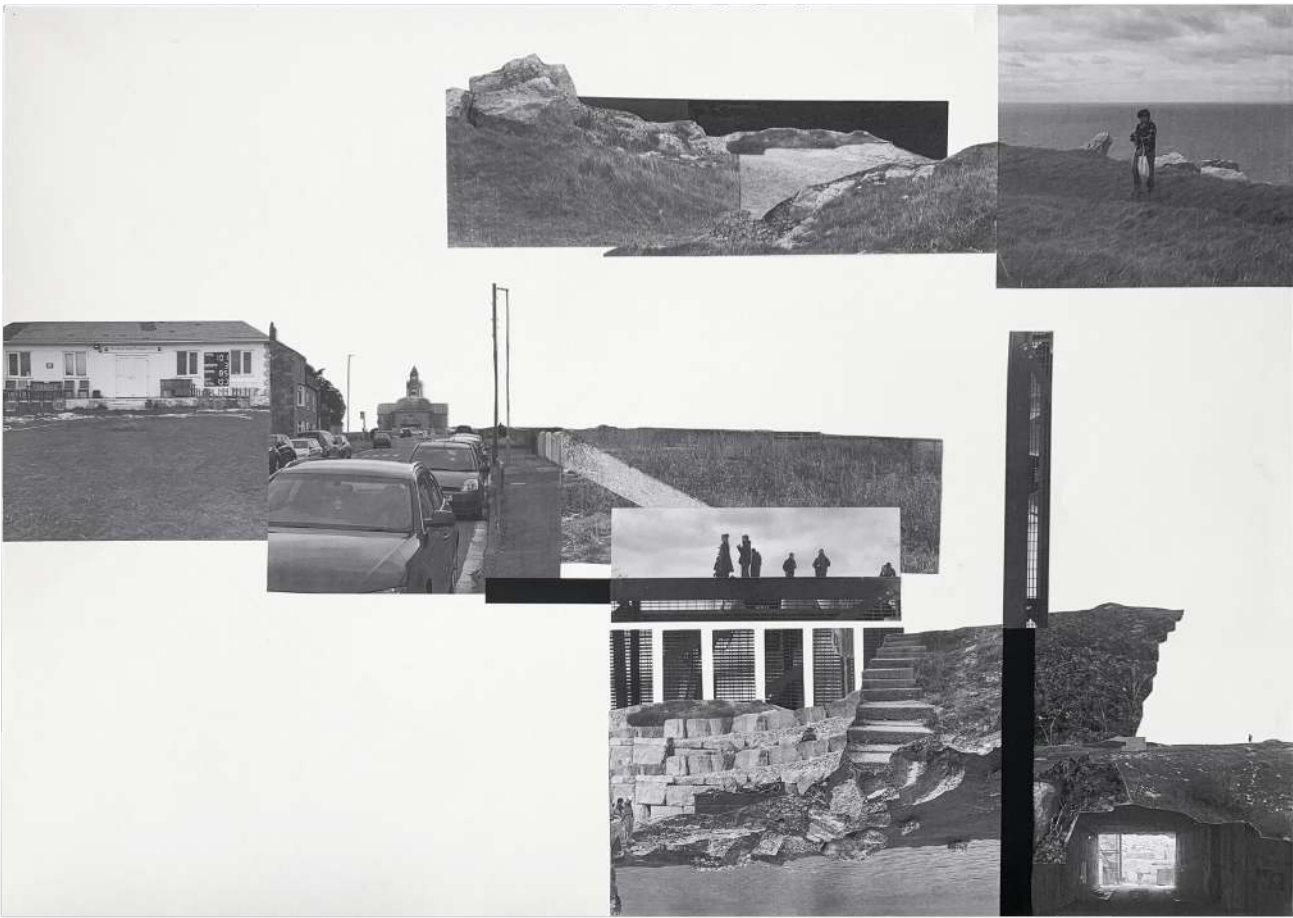
Aerial Image of Proposal. Looking South



Aerial Image of Site

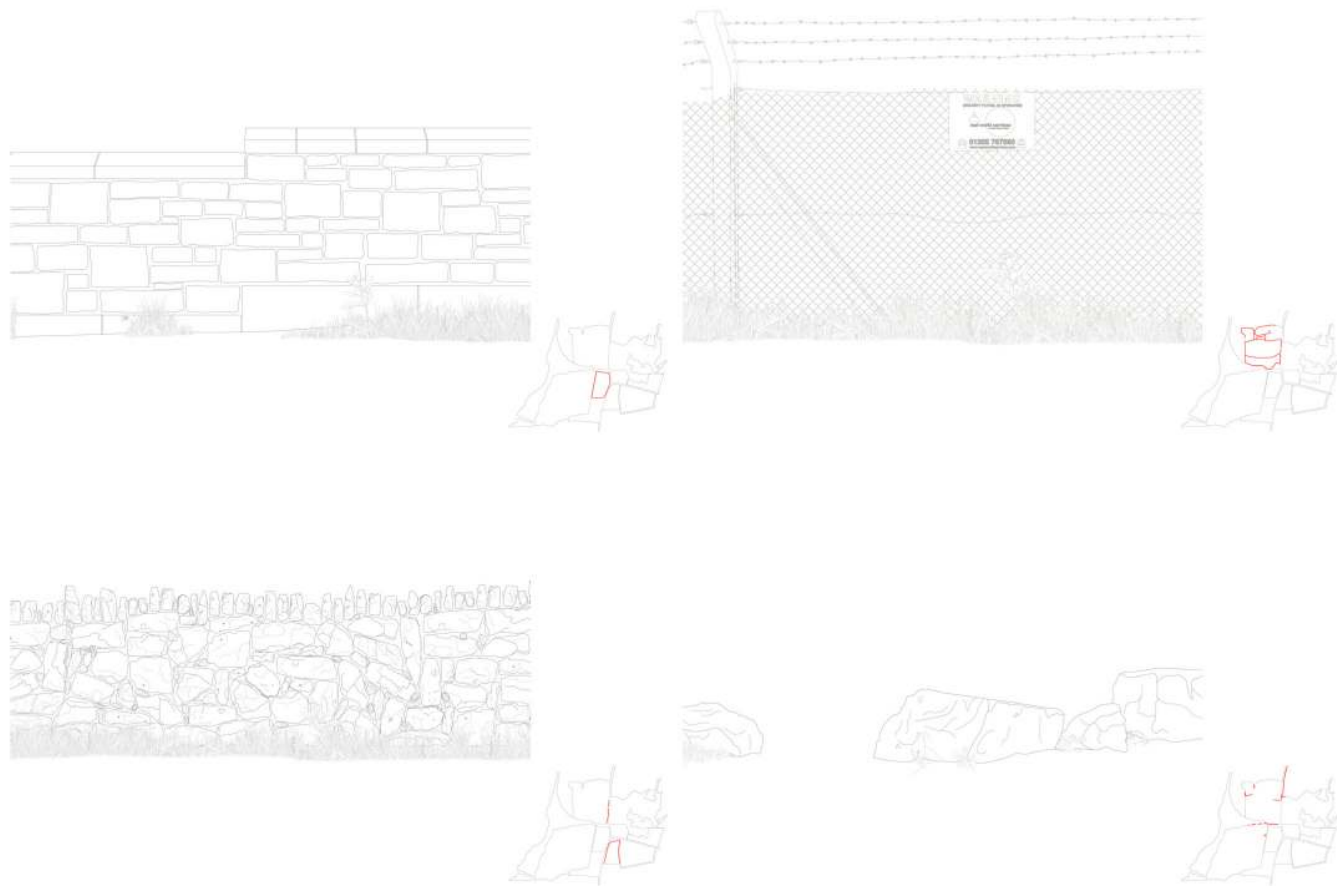


Territory Drawing. Can Lis Precedent Study

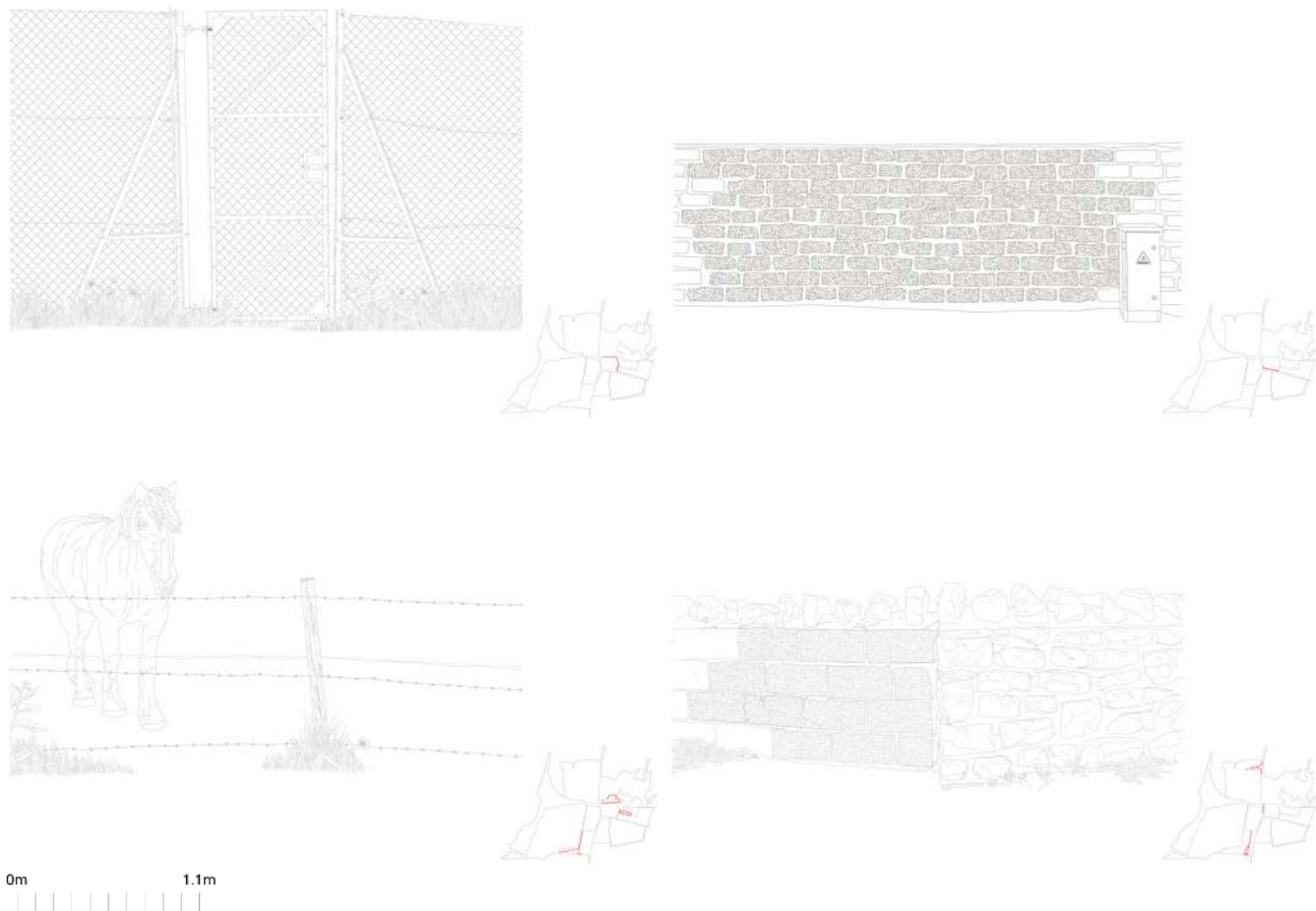


Site Collage





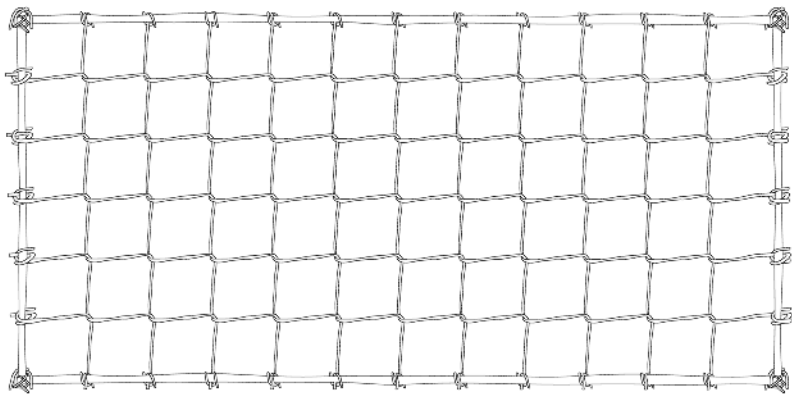
1:1000 Working Churchyard Mapping



1:1000 Churchyard Model

Site Boundary Mapping





Churchyard. Site Film Photograph



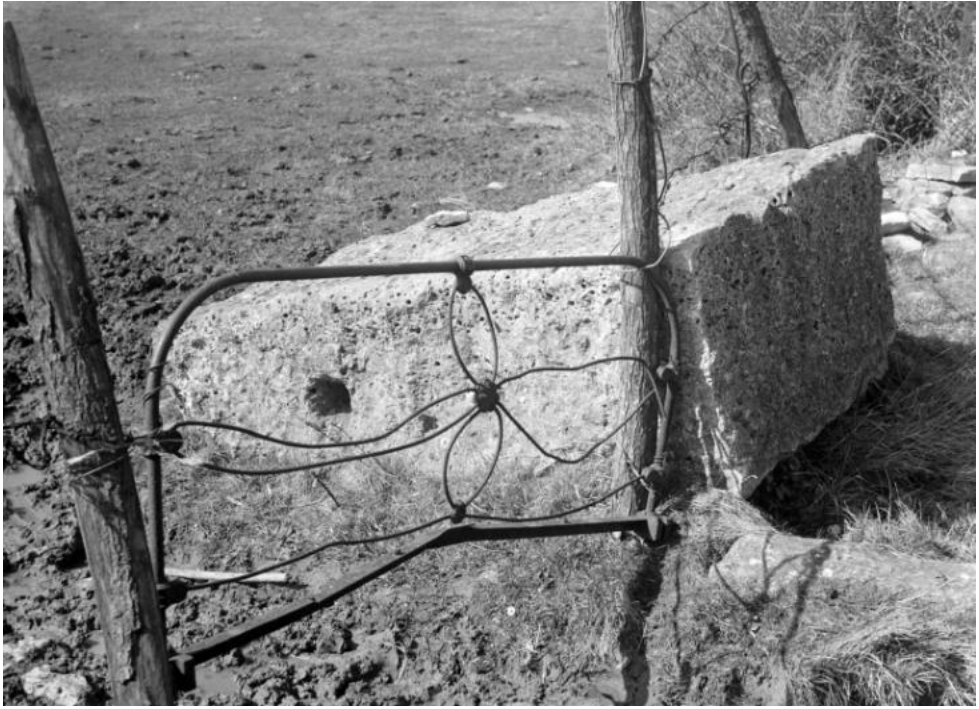
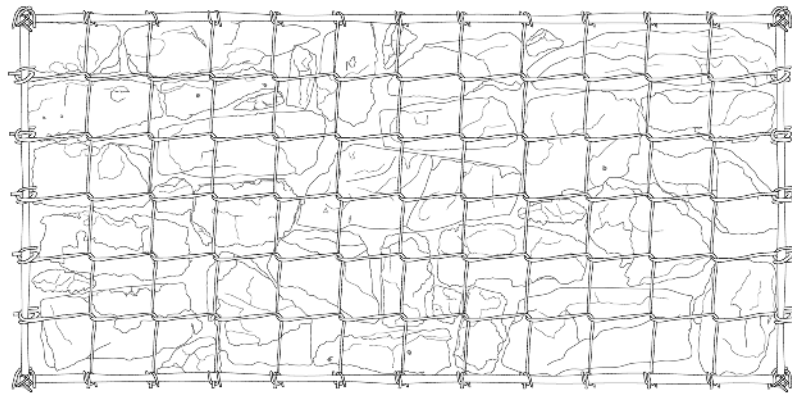
St George's Church. Site Film Photograph



Bowers Quarry. Site Film Photograph



Rock Cages. Site Film Photograph

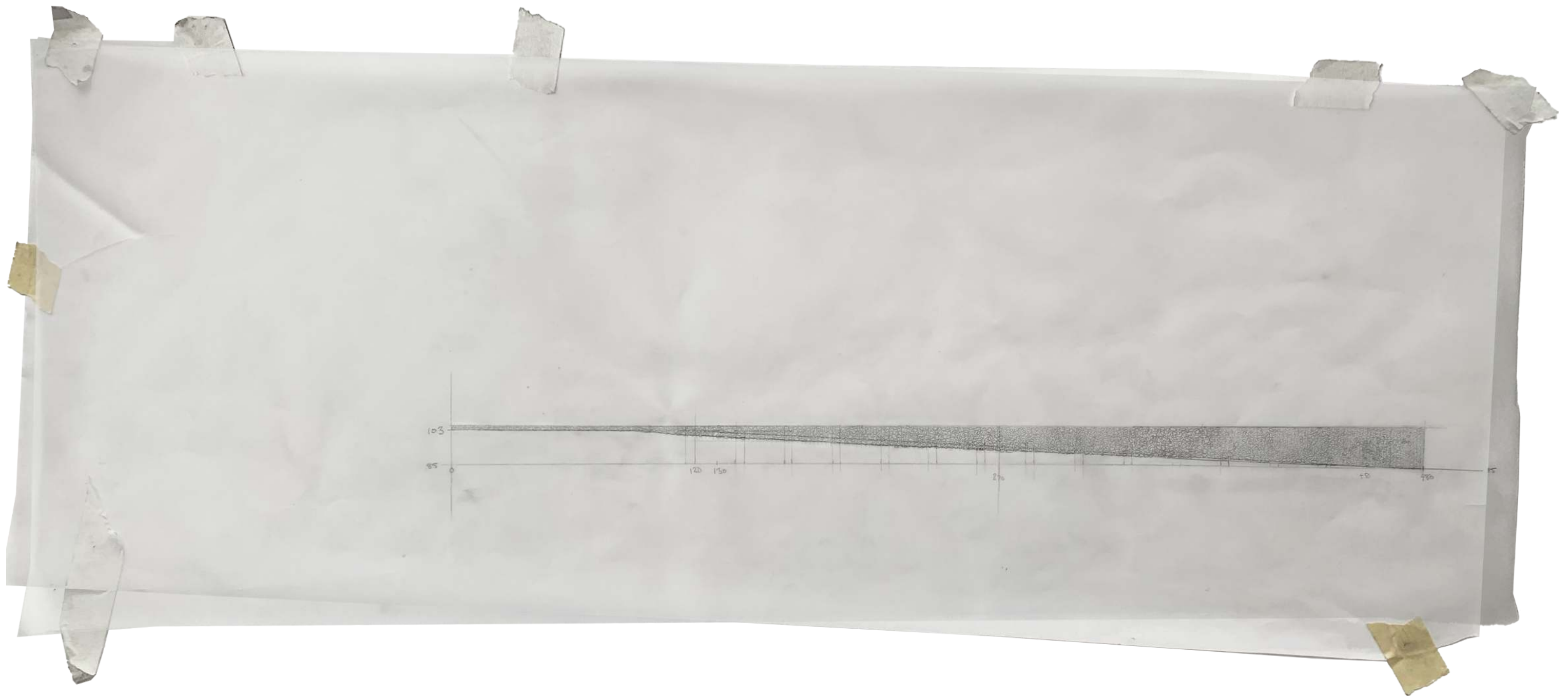


Ramshackle Fence on the Isle of Portland. John Piper c.1930s-1980s

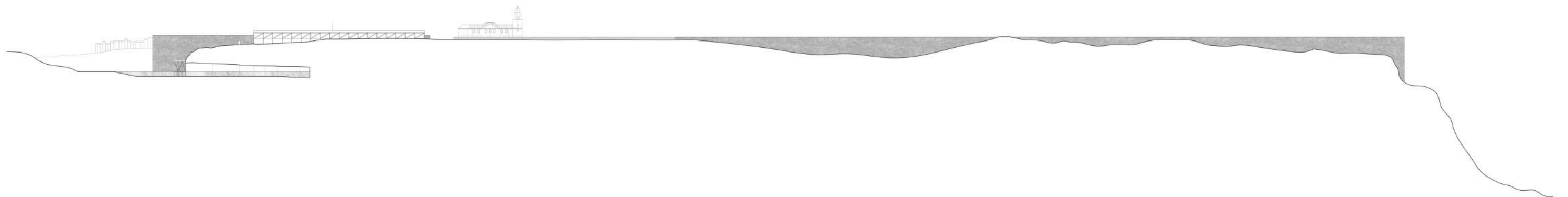


Portland Stone Mine. Site Film Photograph





1:1000 Section of Accessible Ramp and Gabion Wall



Landscape Strategy and Proposal. 1:1000 Section Looking South





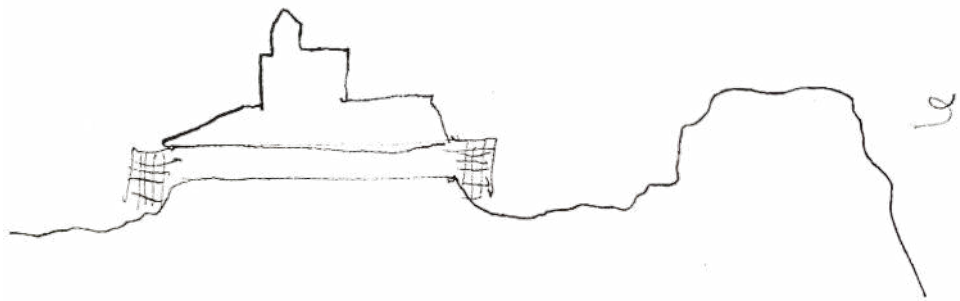
Landscape Strategy Connecting to Coastal Path



Route through Flooded Mine

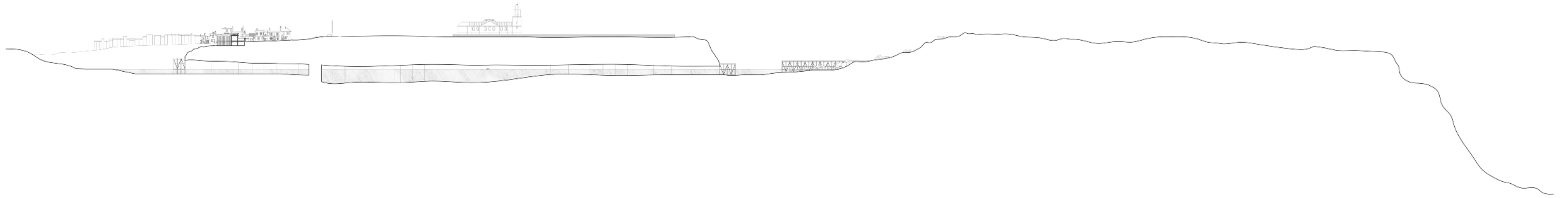


Bathing Pool in Flooded Quarry



Connected Quarries. Sketch Section

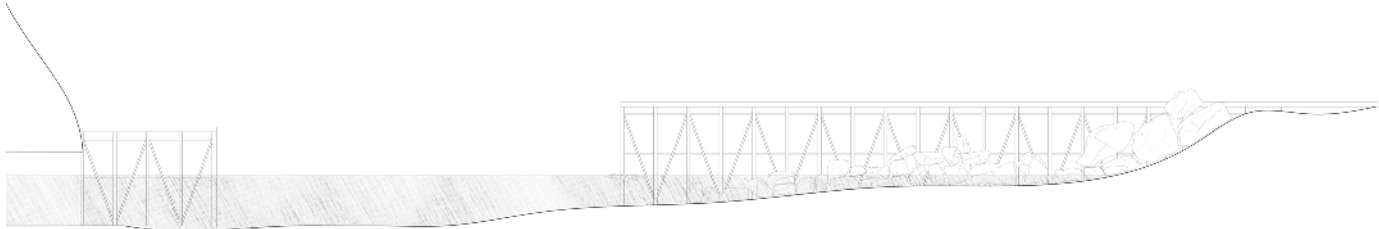




Flooded Mine. 1:1000 Section Looking South



Quarry pre Flood. 1:1000 Section Looking South



Quarry post Flood. 1:1000 Section Looking South



Backfilled and Flooded Mine Connects the Two Quarries.1:10000 Site Plan

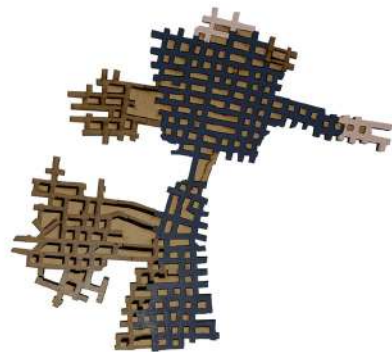




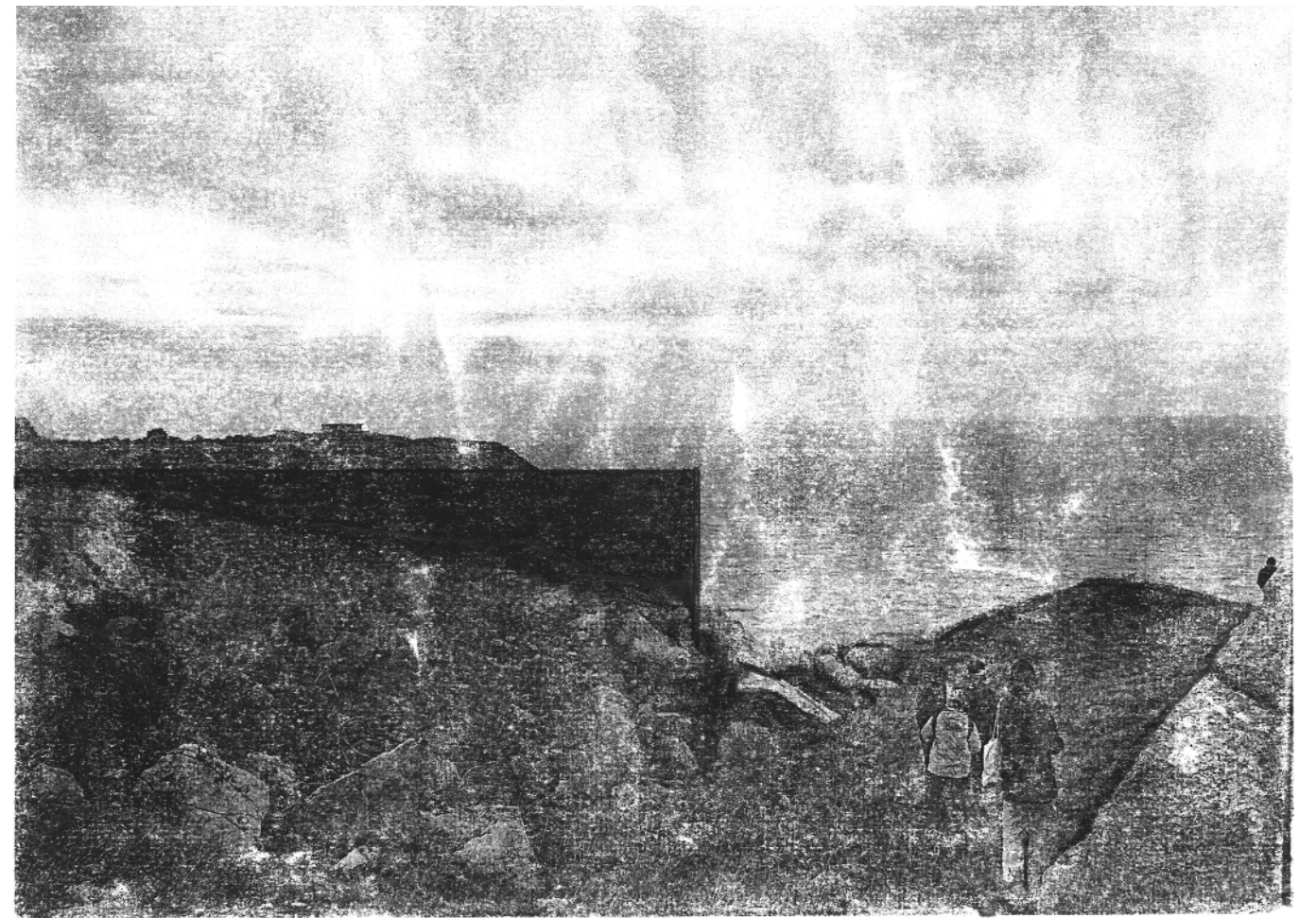
*supra terram.* Above Ground



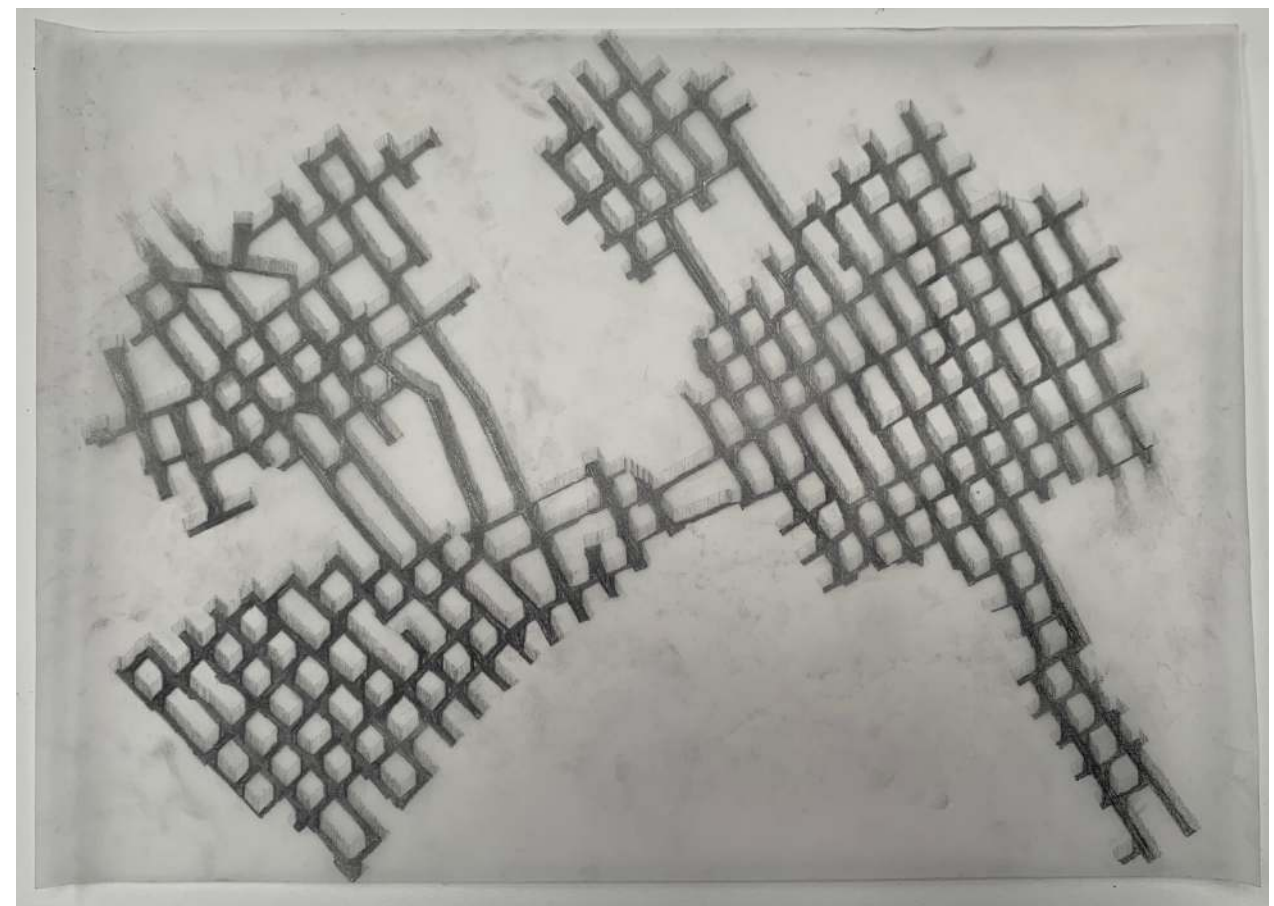
*infra terram.* Below Ground



*fodina.* Mine



Leading Edge



1:1000 Mine Axonometric









1:1000 Site Model

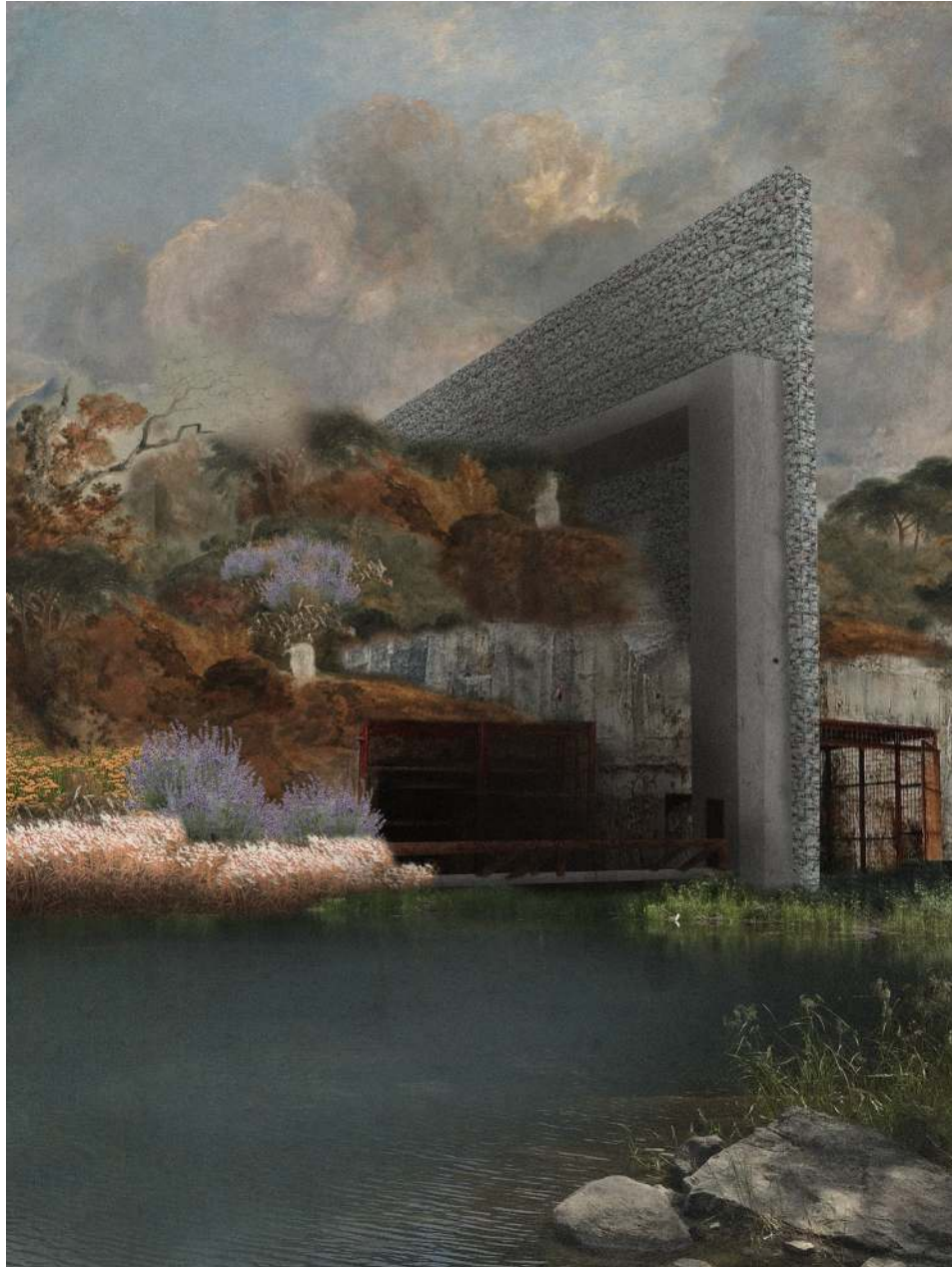


1:200 Working Model



1:50 Construction Model

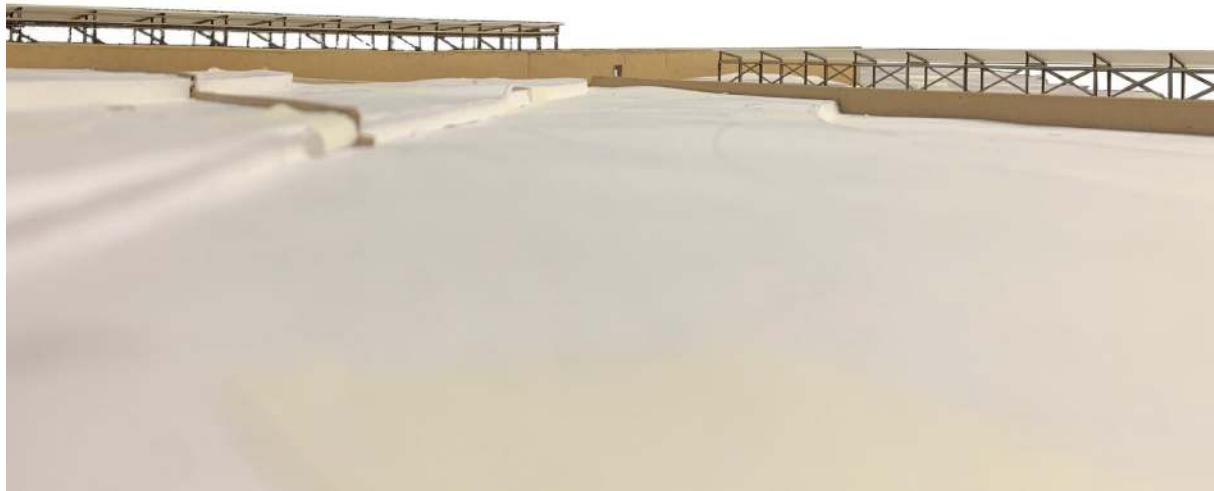




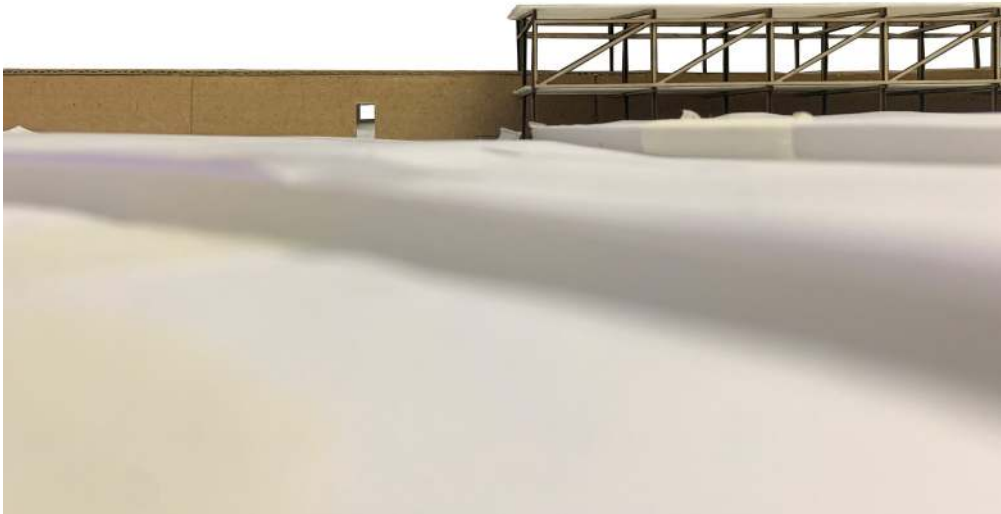
View From Bathing Pool



1:200 Working Model



View Across Cricket Pitch. 1:200 Working Model

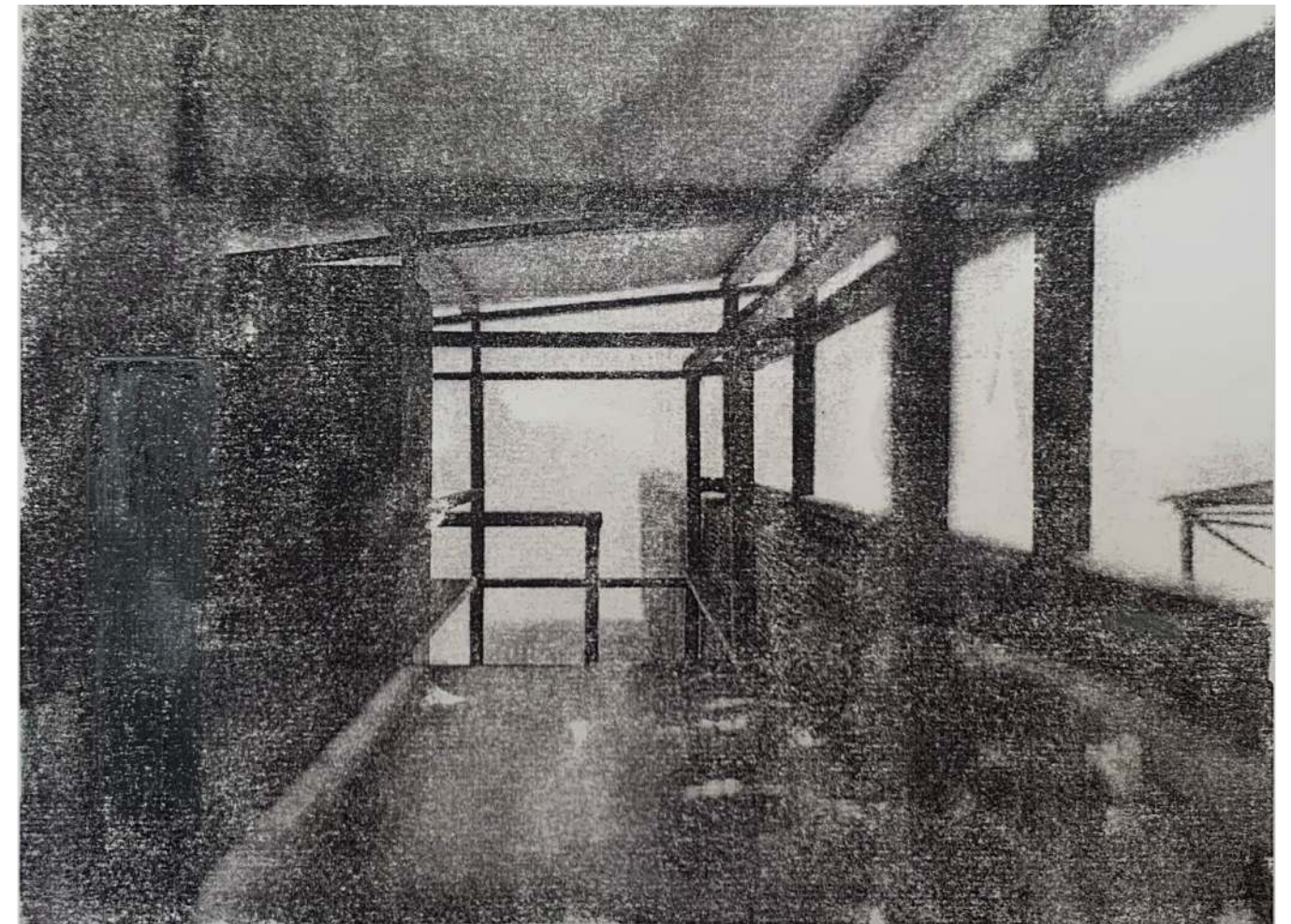


View from behind Elderly Residences. 1:200 Working Model

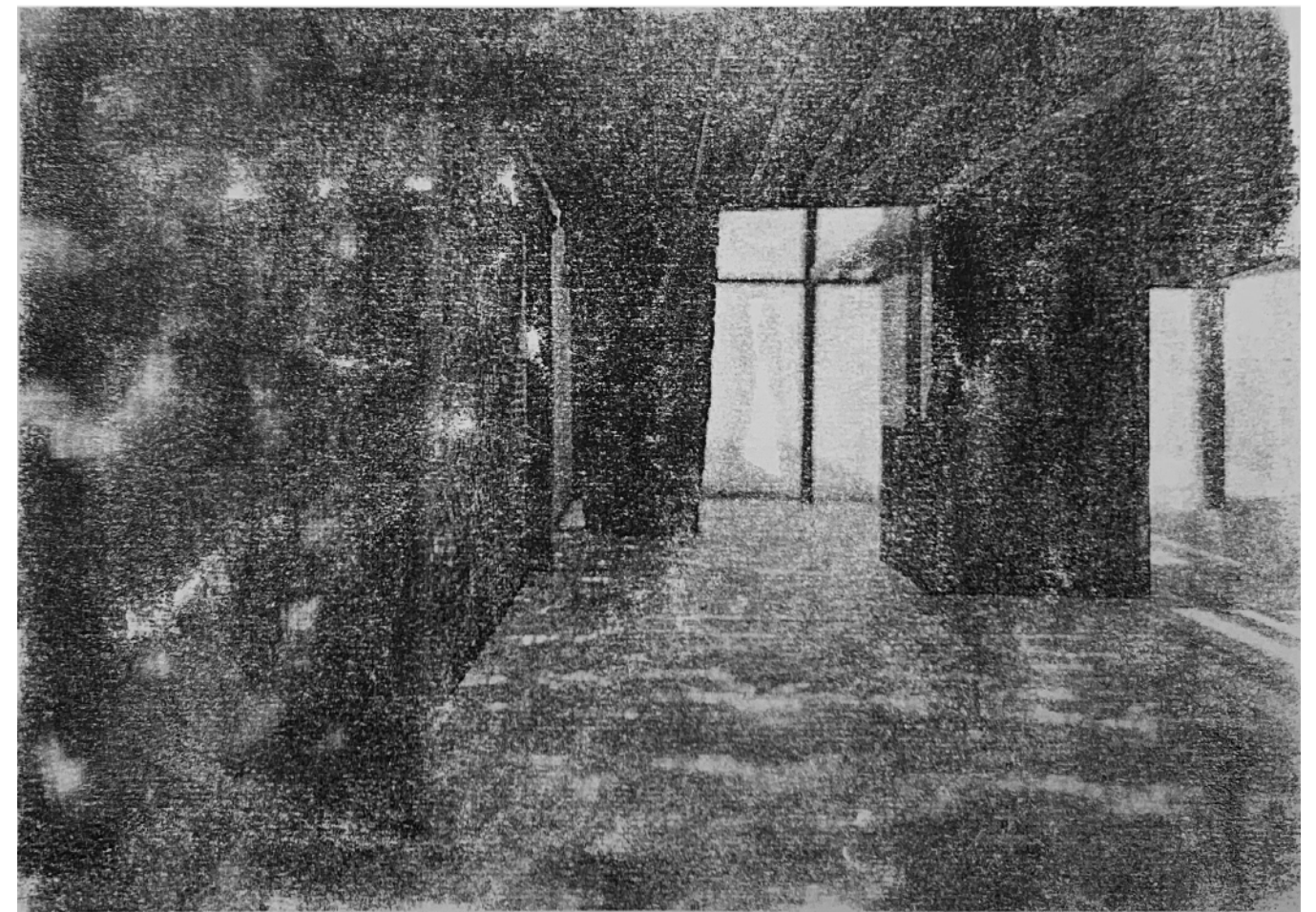




Elderly Residences and Youth Hostel Relationship to Gabions. 1:50 Construction Model

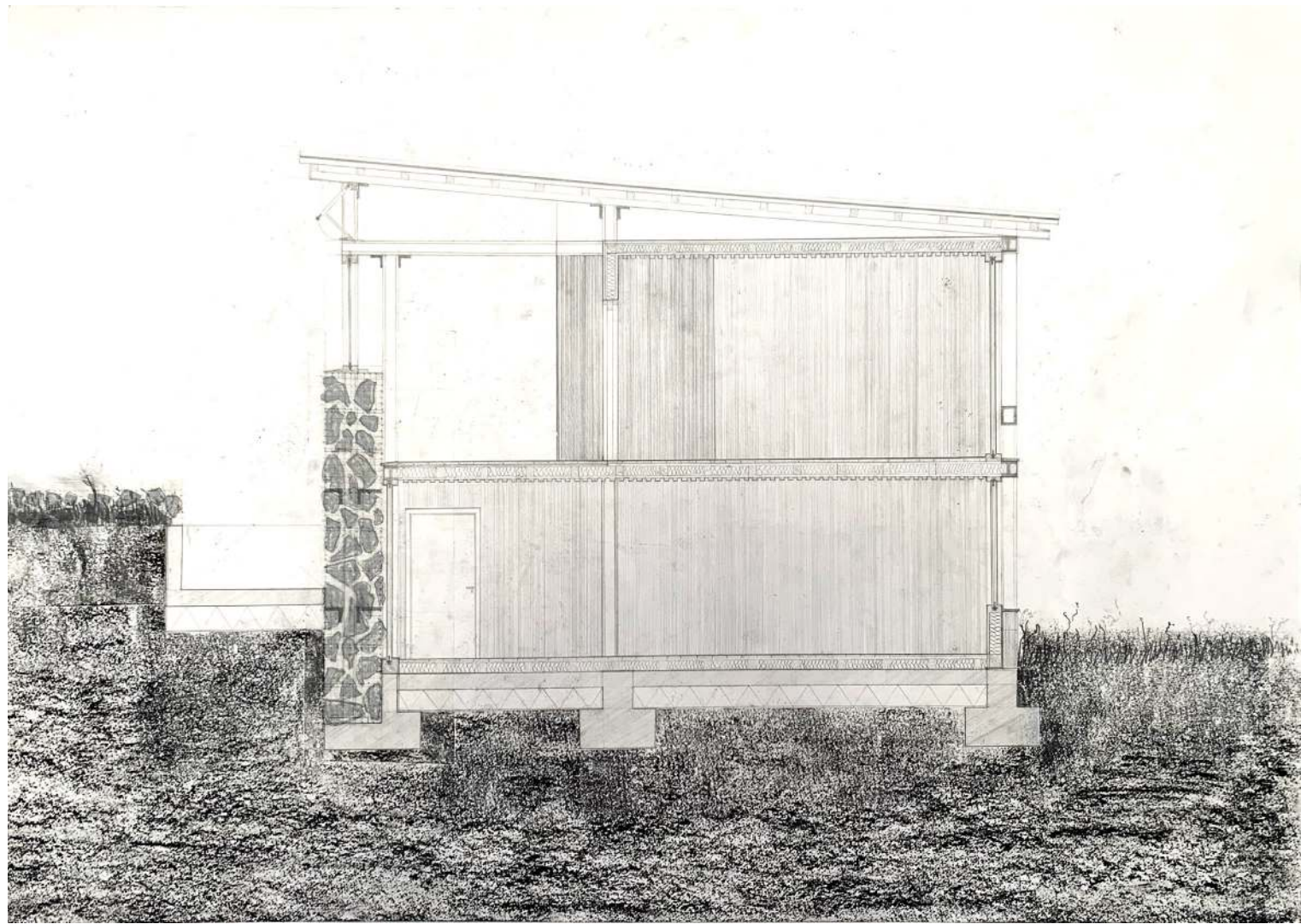


Elderly Residences Winter Garden. Semi-External Space Overlooking Playing Fields.



Elderly Residences Refectory. Interior Space Beside Light Permeable Gabion.

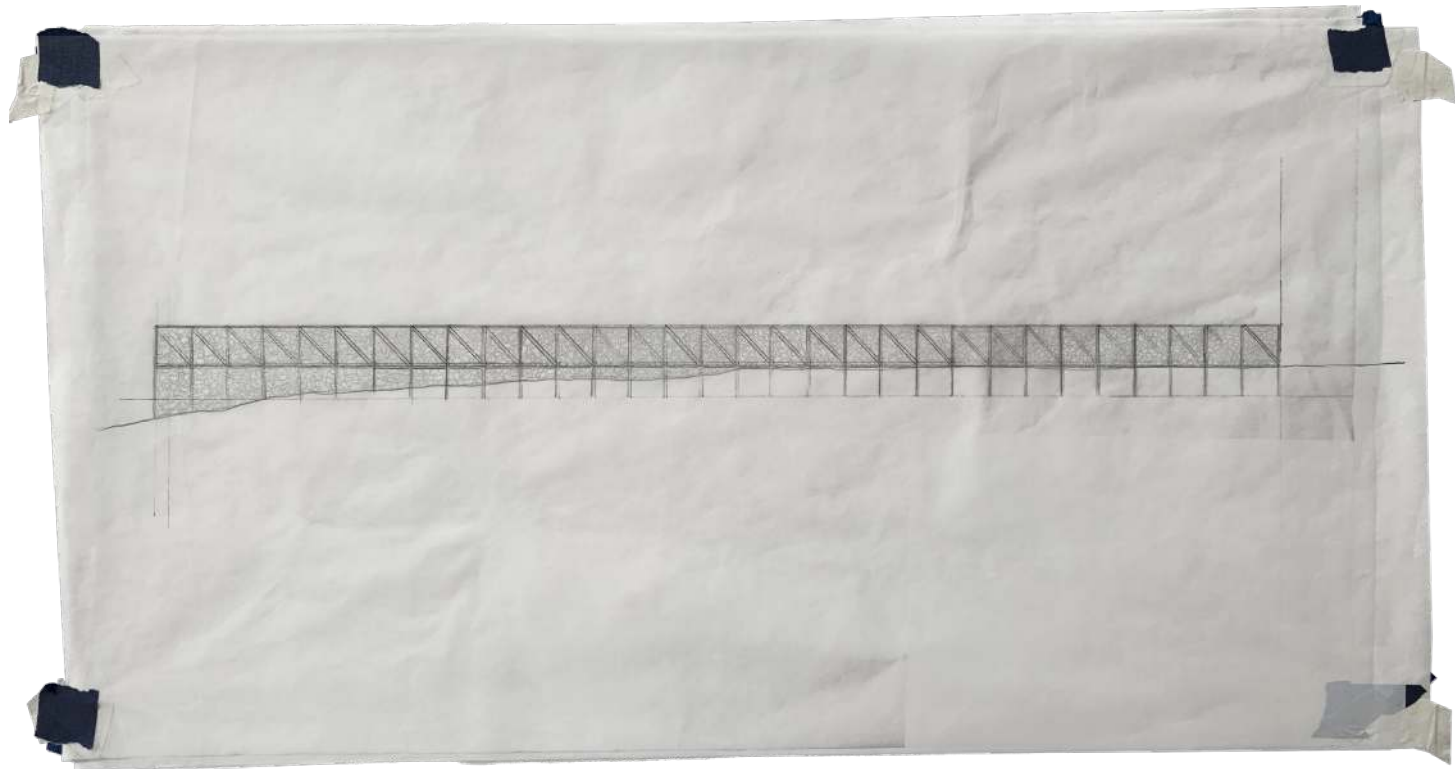




1:50 Construction Section of Elderly Residences



1:50 Sketch Section of Youth Hostel Relationship to Gabion

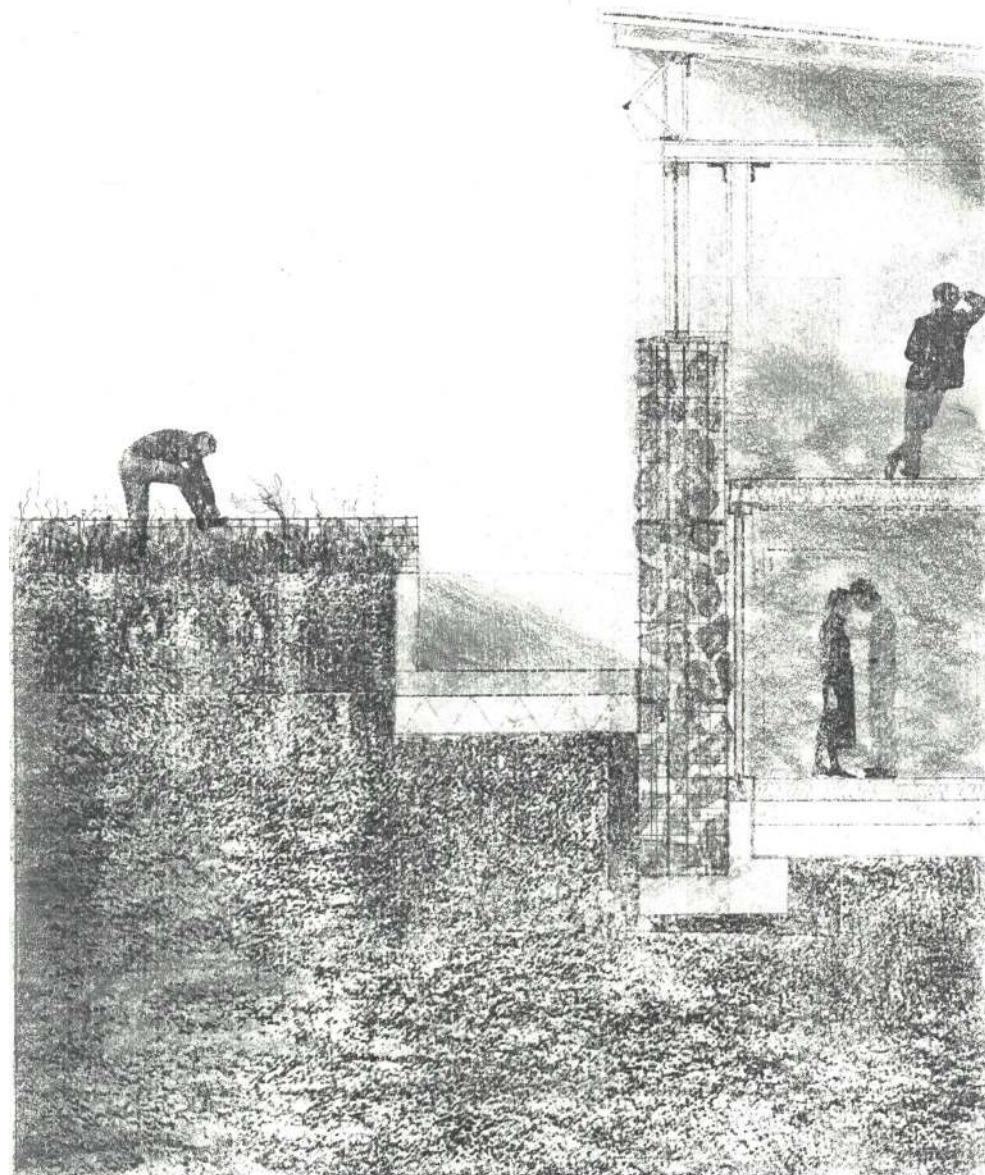


1:200 Elevation of Elderly Residences. Looking South

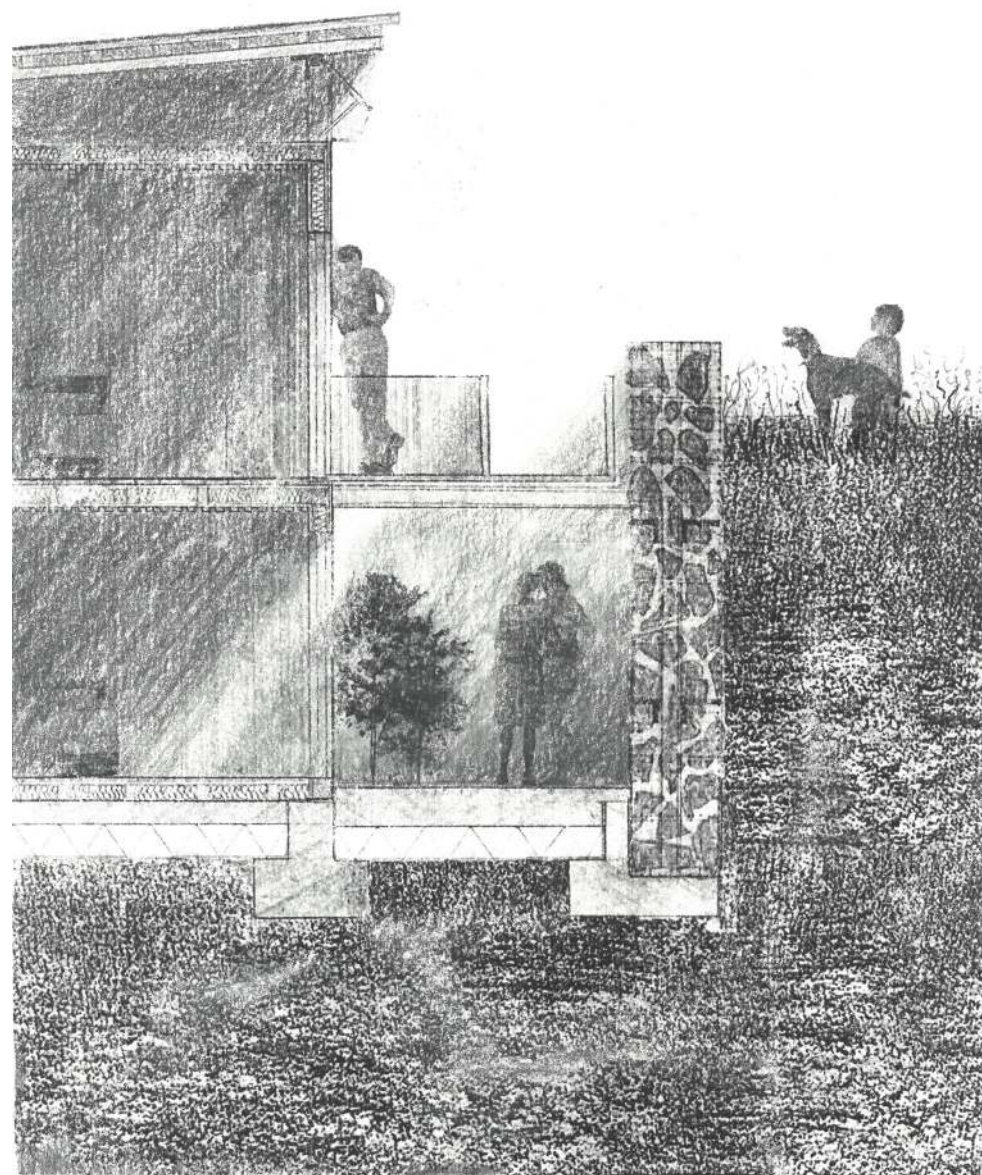


1:50 Structural Model of Frame Connection to Gabion

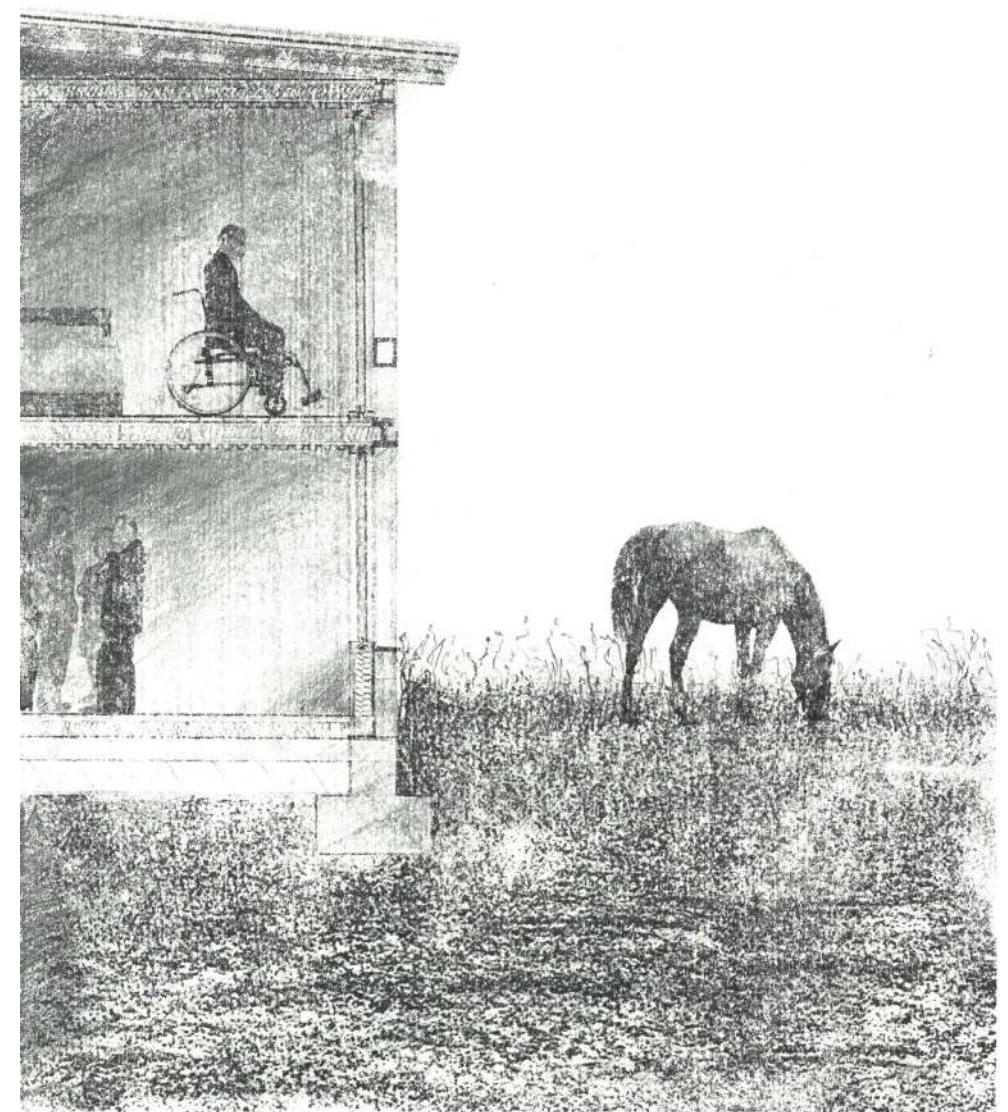




Elderly Residences Winter Garden Overlooking Playing Fields. 1:20 Section

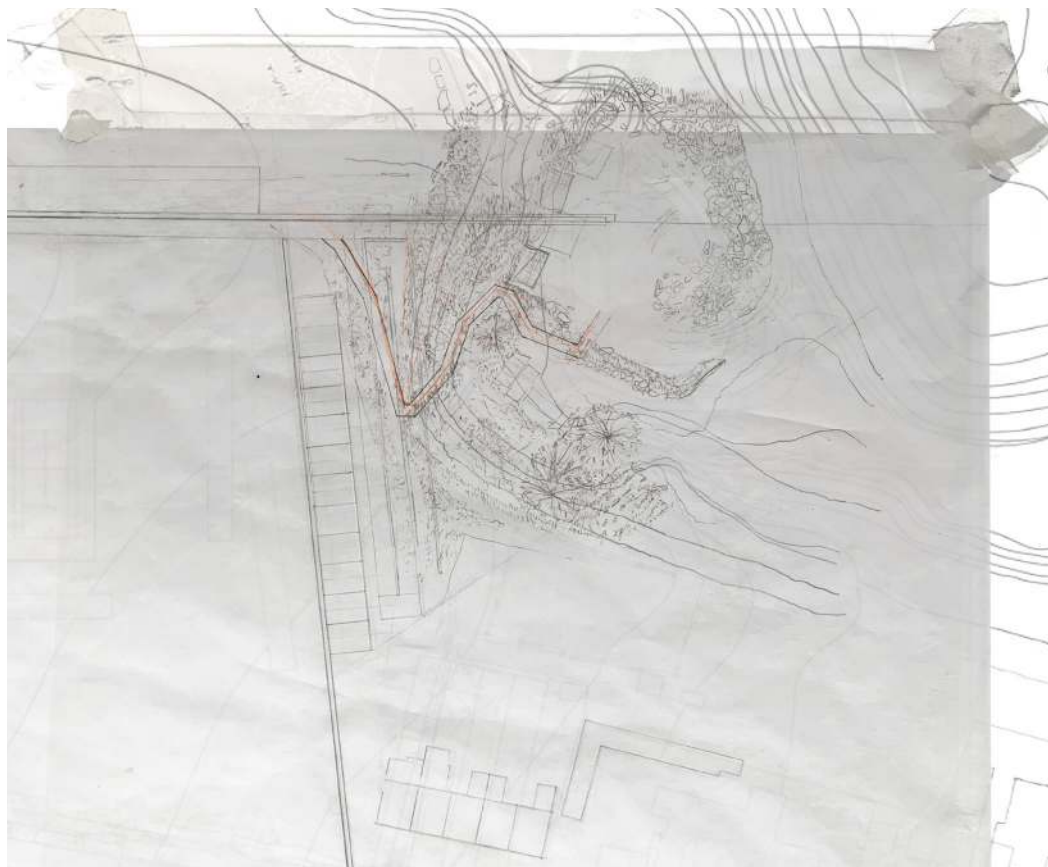


Youth Hostel Offset from Retaining Gabion Wall. 1:20 Section



Elderly Residences Rooms Overlooking Paddock. 1:20 Section





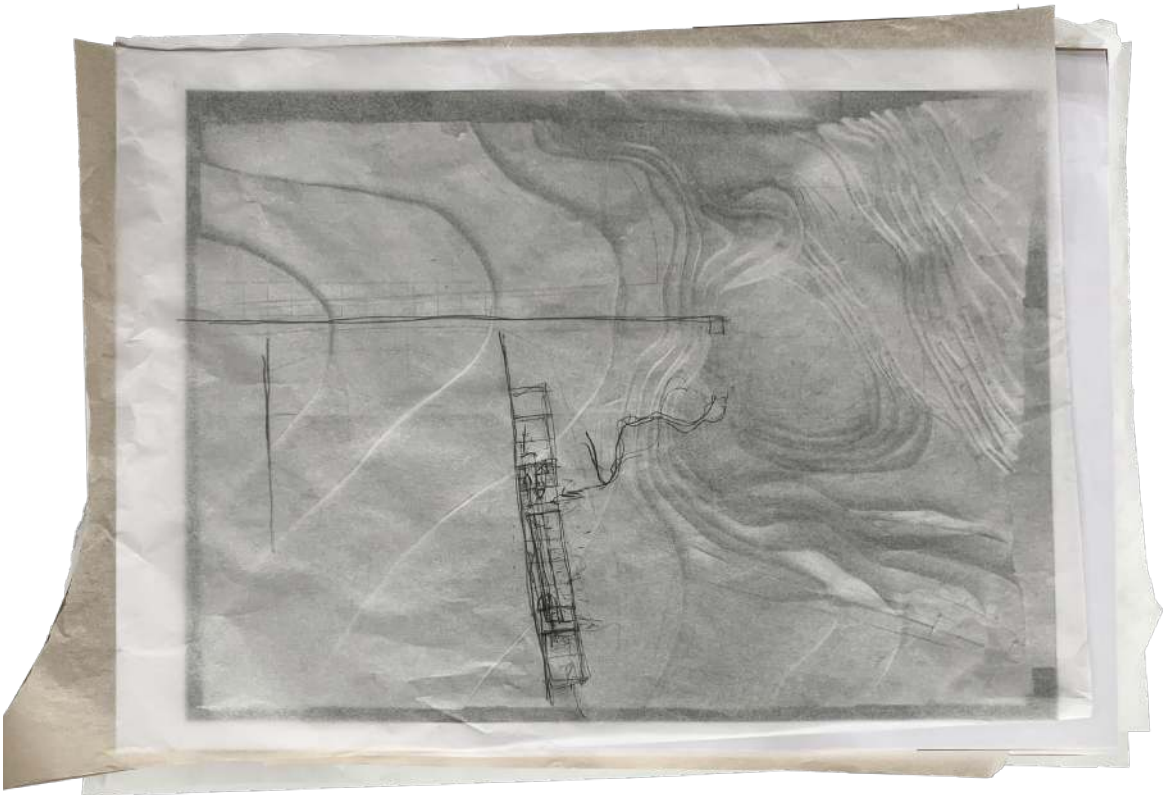
Footpath into the Quarry. 1:500 Plan



Working 1:1000 Plan

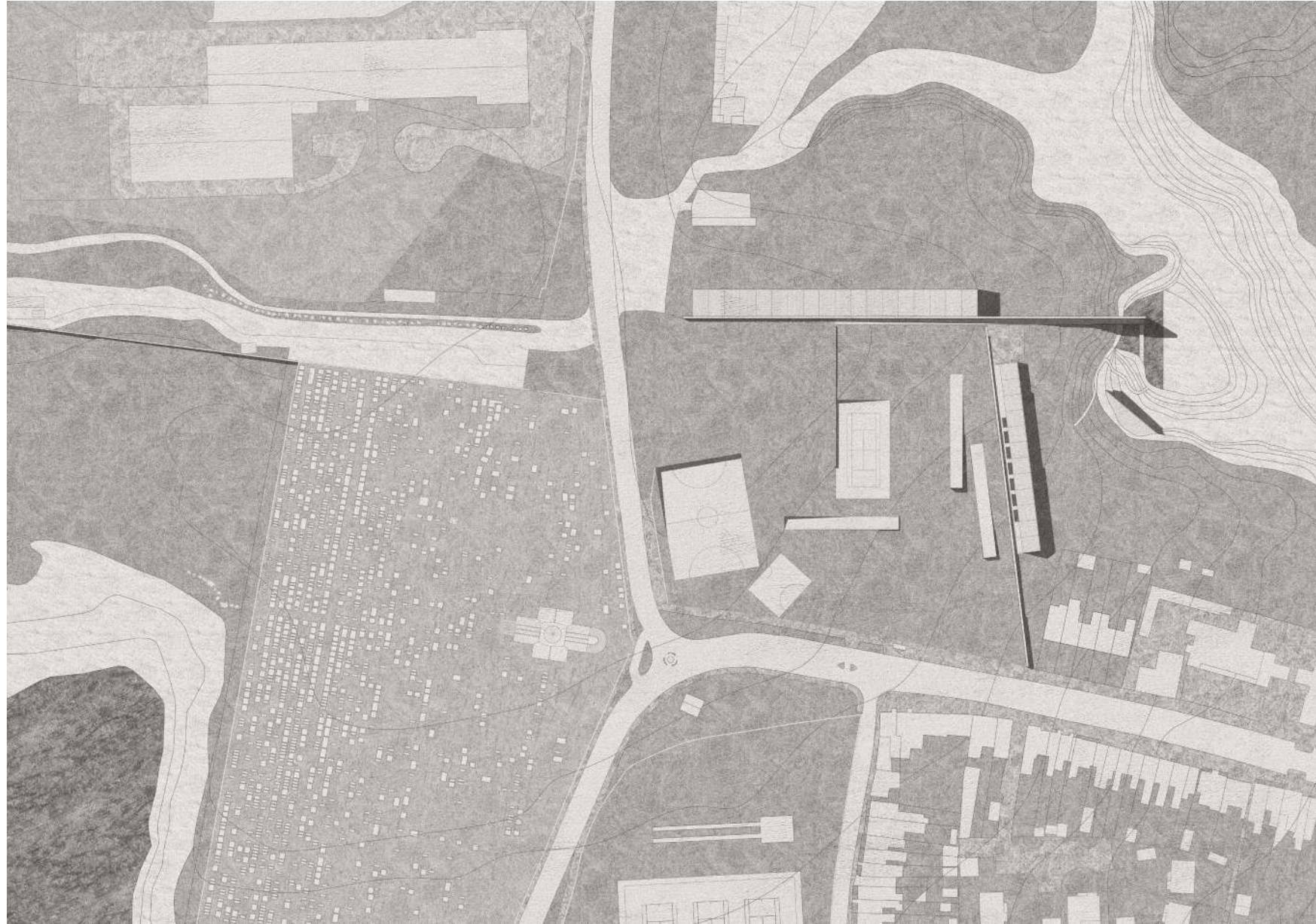


Desire Path. Site Photograph



Working 1:1000 Plan





1:500 Site Plan of Proposal

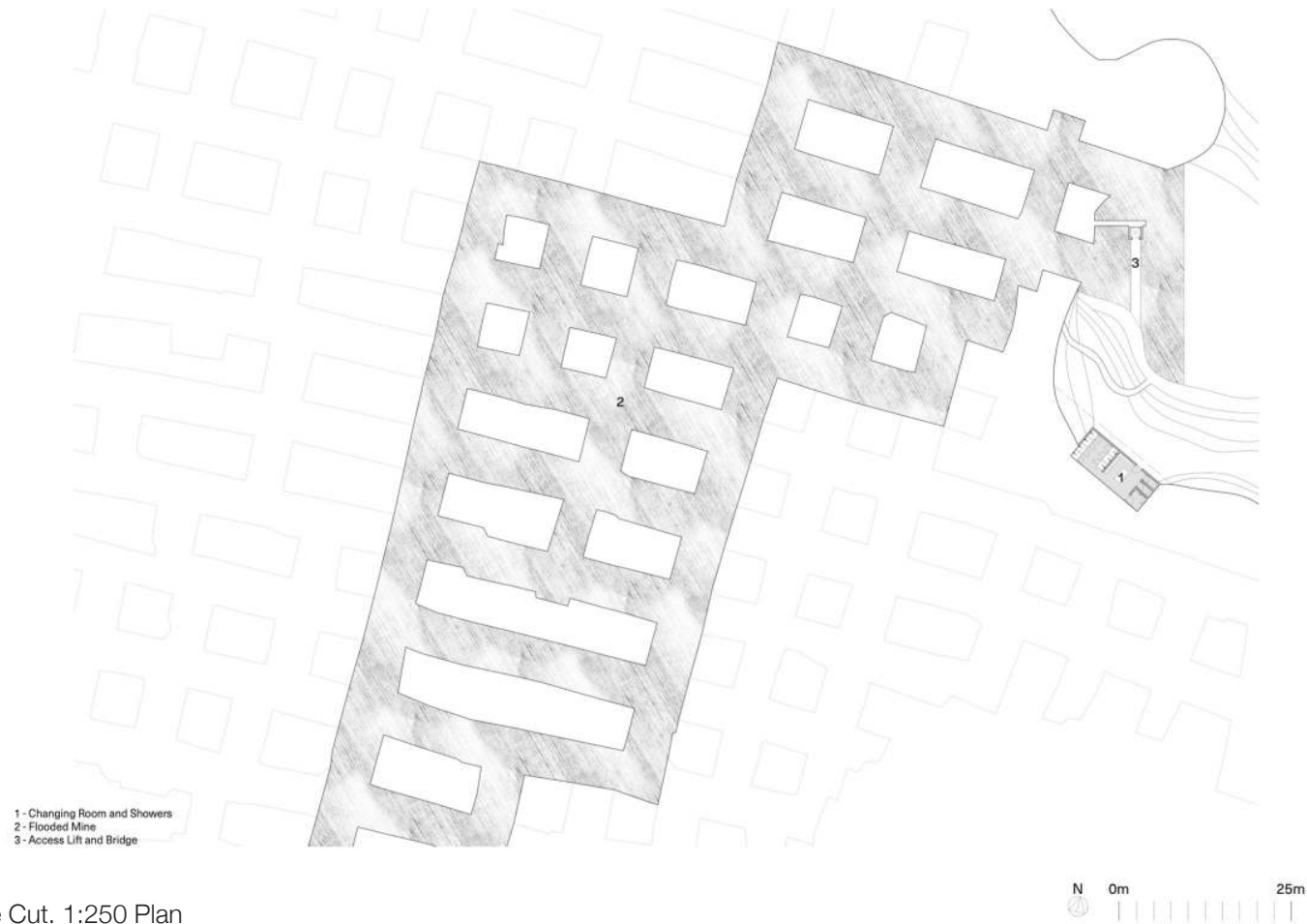


Amsterdam Orphanage. Aldo Van Eyck c.1960

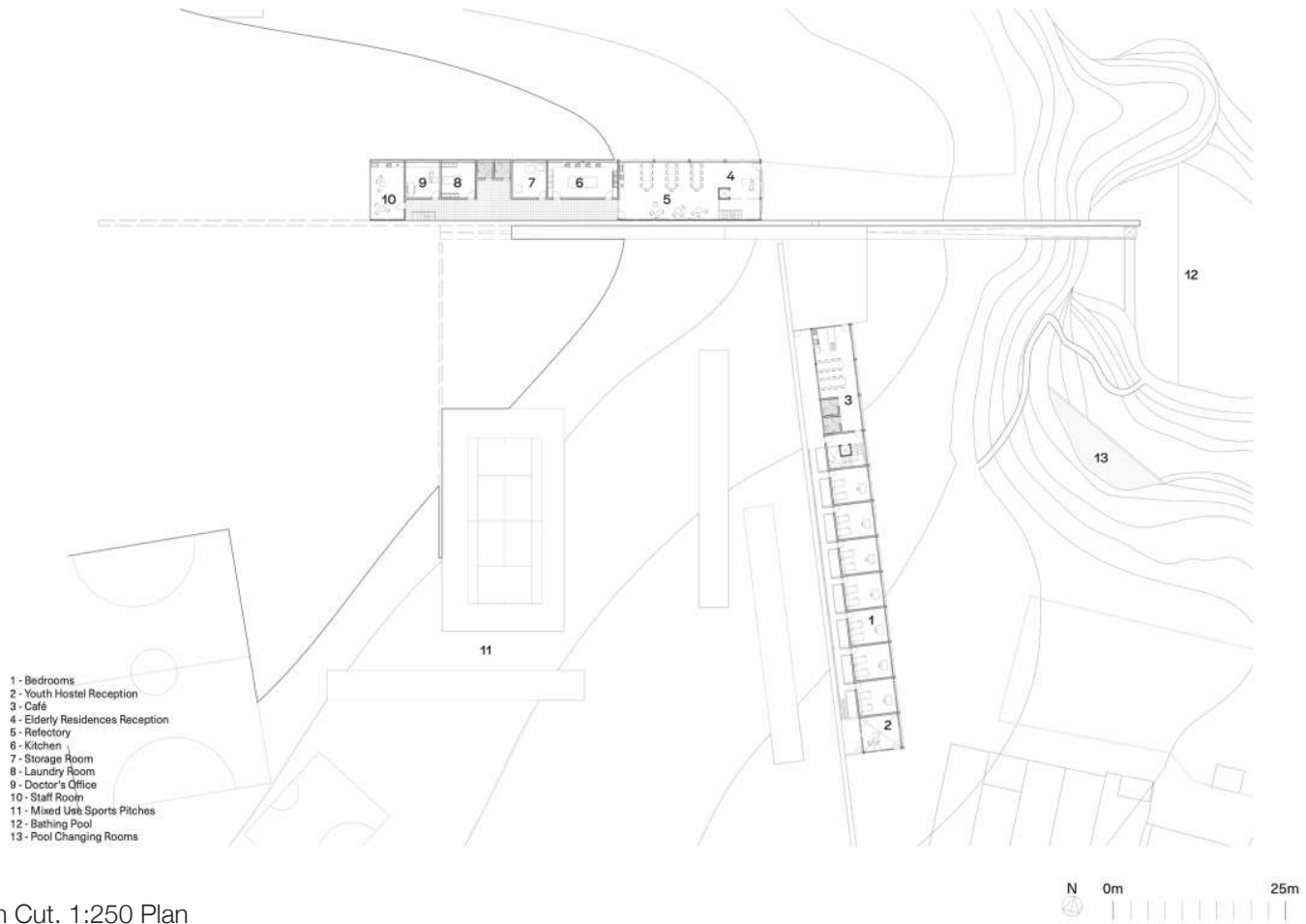


1:500 Collage of Spaces of Play





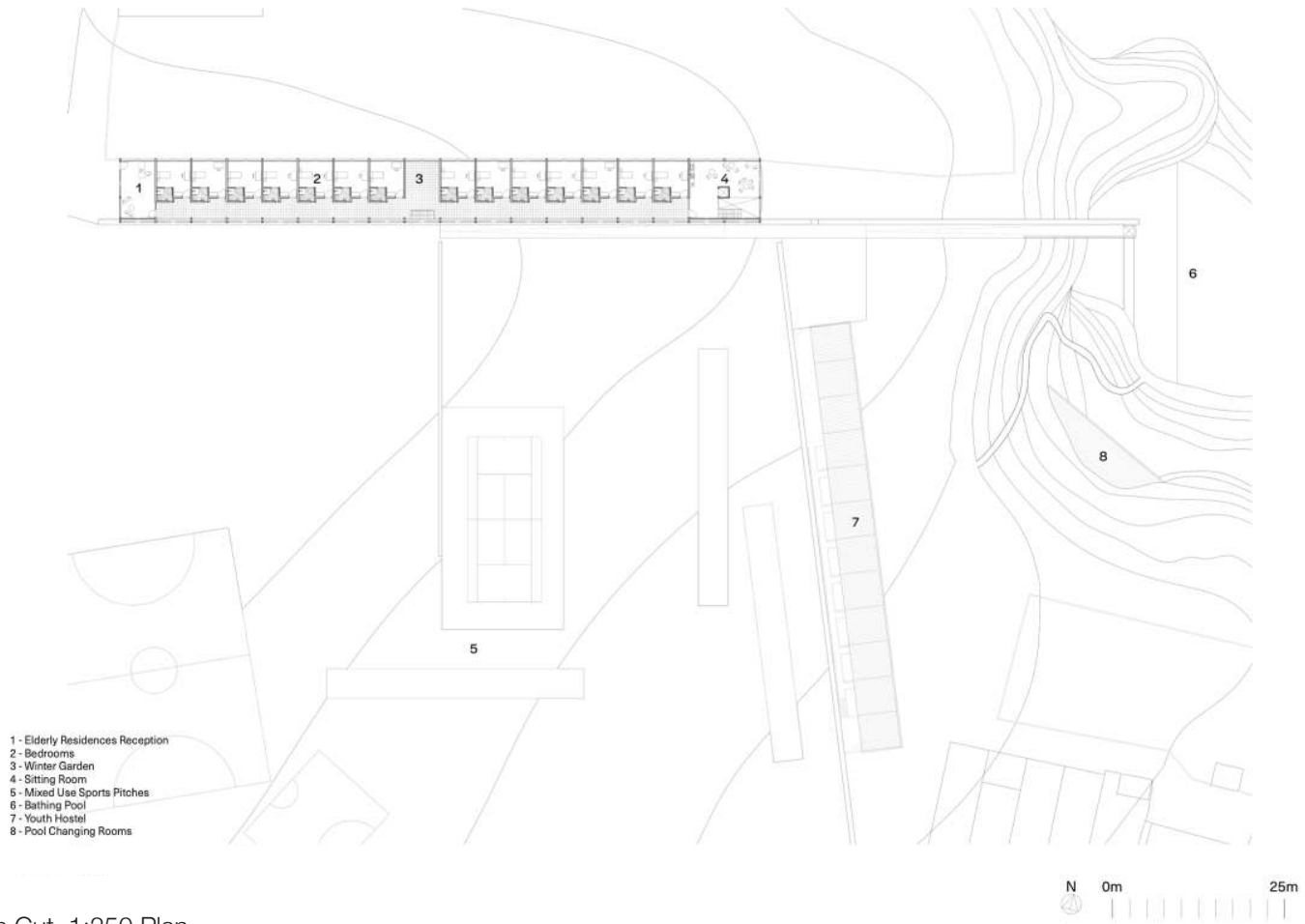
Mine Cut. 1:250 Plan



102m Cut. 1:250 Plan



100m Cut. 1:250 Plan



104m Cut. 1:250 Plan





1. What are you doing here?  
We're just doing some jumps.  
Not jumping, it's not for jumping.  
We'll be gone in a second.



2. We're not doing drugs, we're not selling drugs,  
we're just jumping off walls.  
Where can adults play these days? Where can  
adults be creative?

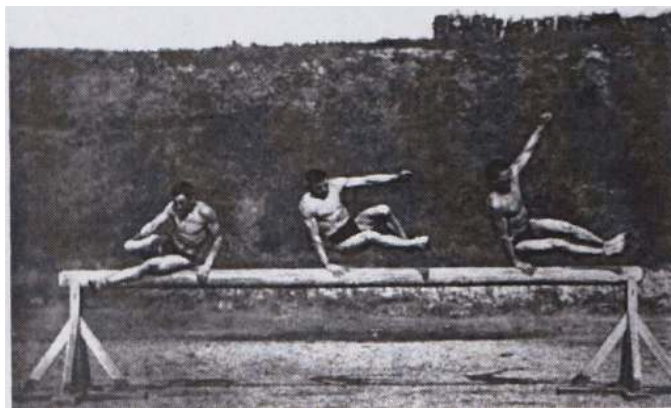


3. Oh smile for the picture. Cheese!  
Sending it to the council okay?  
Yeah send it to the council they'd love to watch  
this, have a lovely day.



4. Just a bit of parkour, you know how it is.  
You about to head off now?  
Yeah.  
Alright lads, where you off to now?

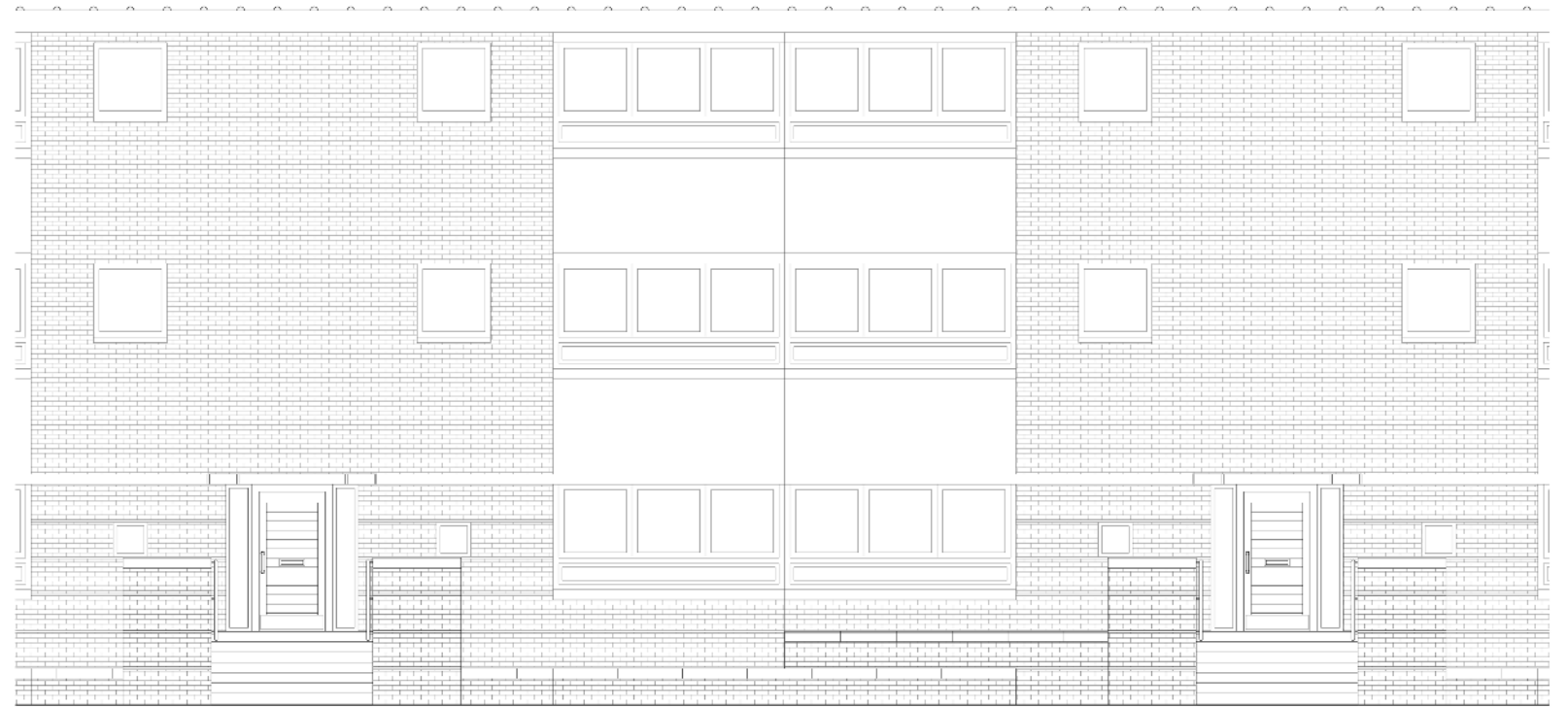
Altercation between *traceurs* and a member of the public



Jumping Biomechanics. Georges Hébert, *la Méthode Naturelle* c.1912

## PARKOUR, PLAY, AND THE NEOLIBERAL CITY

As part of my dissertation, *Parkour, Play, and the Neoliberal City*, I produced a mapping of play during my fieldwork. The main text explores how parkour can be understood as a form of urban play, and is a lens through which we can understand the ludic city. Ultimately arguing that we should have 'play-able' public space in order to reconnect with the spaces we inhabit. This mapping was conducted at *Cheffins* a regular 'spot' for the traceurs (parkour practitioners) I spoke to. It begun with preliminary sketches tracing the path of a traceur named Indi, plotting moments where they performed a 'move.' This mapping was done in two intervals, each ten minutes long, separated by a short water break and combined in a single diagram. This process of overlaying creates a nexus of actions which describe the patina of movement and the act of poiesis (creation of new space). This mapping also shows how the traceur loosens the public realm by transgressing across boundaries and enacting play.



1:25 Elevation of *Cheffins*



Connor preparing a jump. Fieldwork Film Photograph



Connor, Indi and Wade at *Cheffins*. Fieldwork Film Photograph

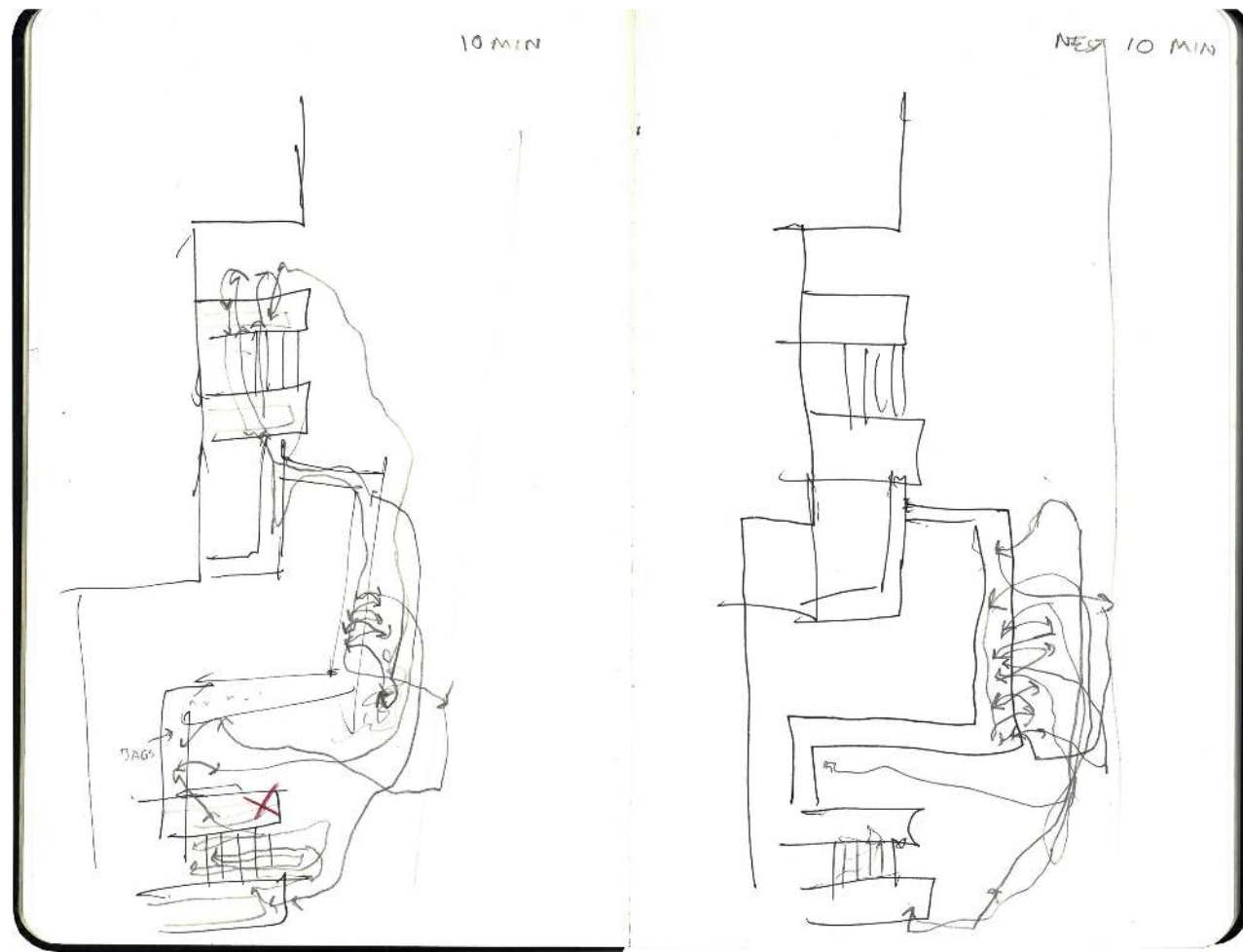


Connor at *Fat Rail*. Fieldwork Film Photograph

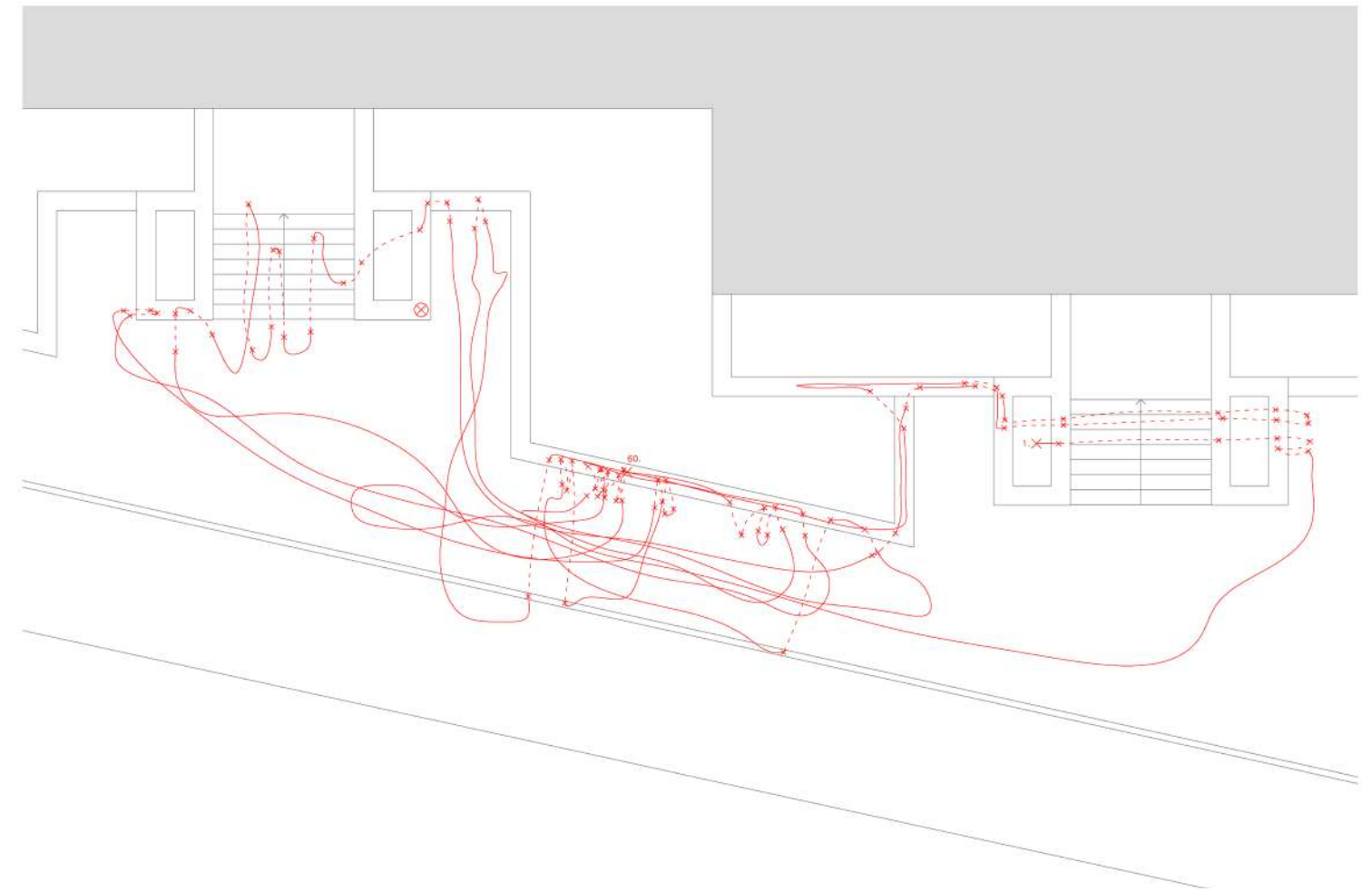


Ozzy visualising a line at *Magnum*. Fieldwork Film Photograph

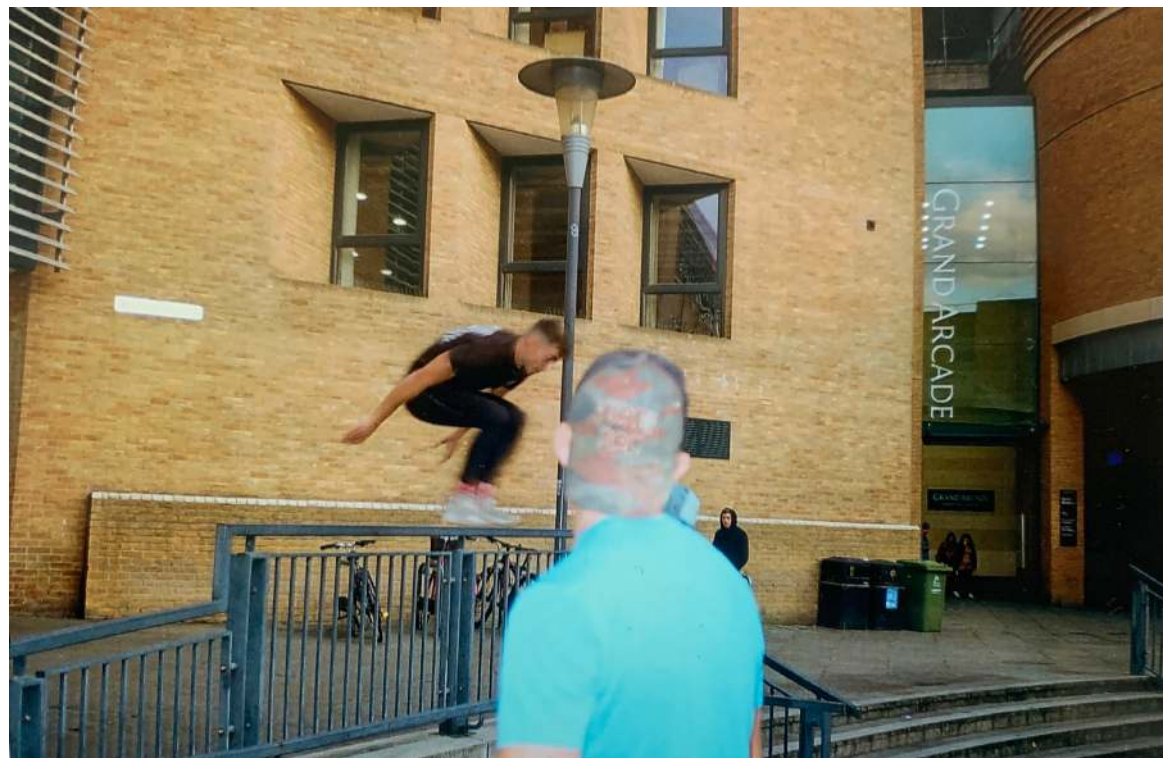




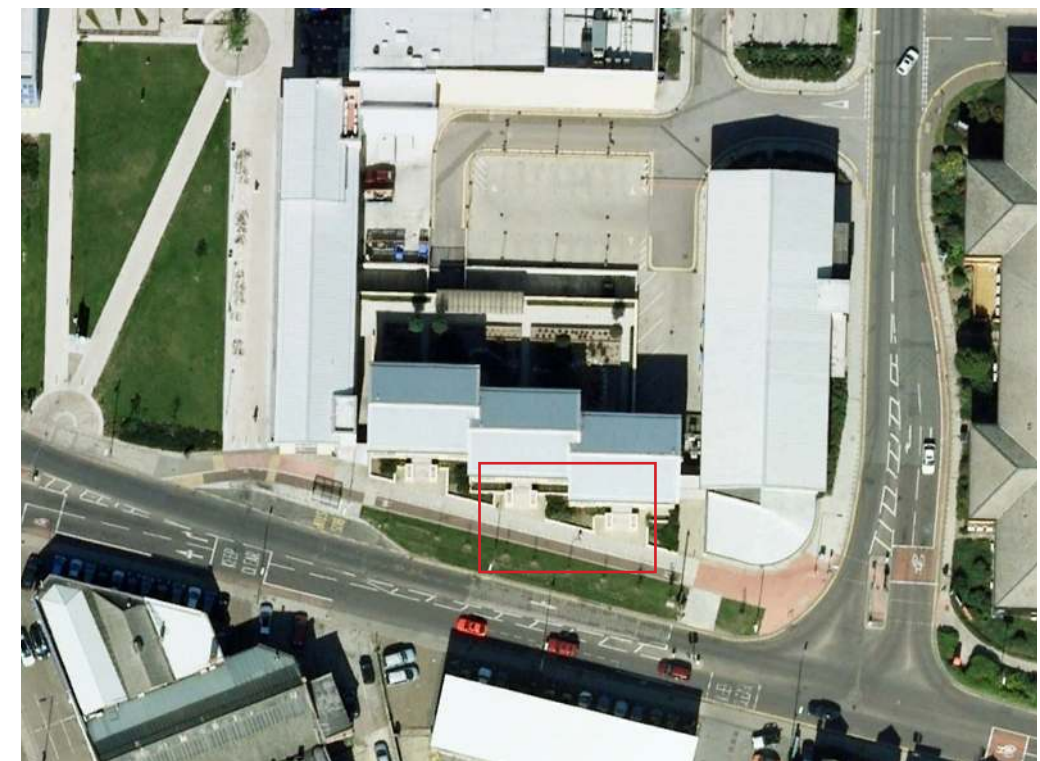
Play Mapping Sketches



Play Mapping at Cheffins

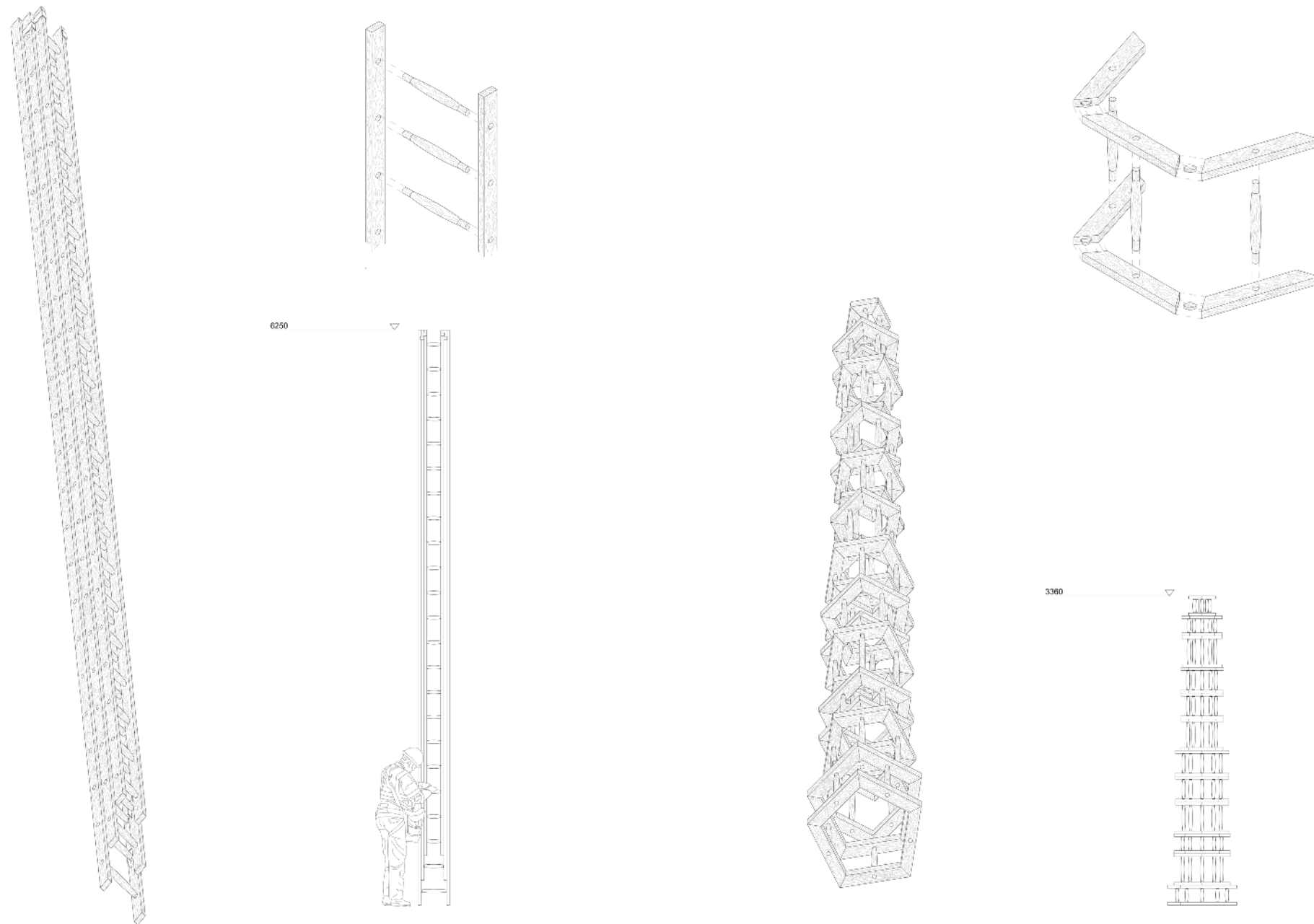


Connor and Rhys at *Lion Rails*. Fieldwork Film Photograph



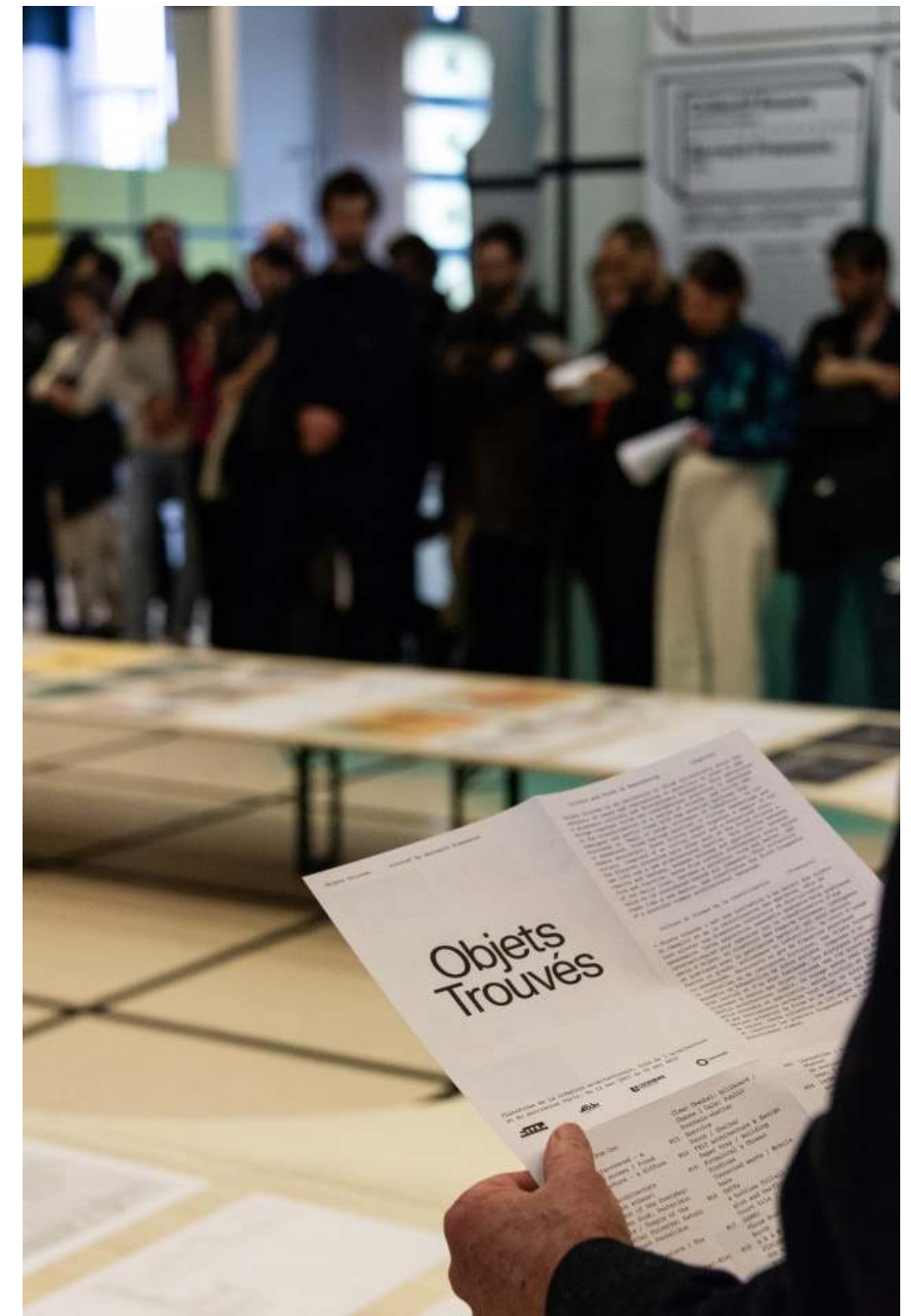
Aerial Image of Cheffins





Towering Timber, Telecoms Ladder.

Towering Timber, Pentamerous Tower



Objets Trouvés Exhibition. Barrault Pressacco 2023

## OBJET TROUVÉS

Objets Trouvés, or 'found objects', is a research initiative led by architects Barrault Pressacco. Forty-two international practices were invited to speculate on the architectural transformation of 'found objects' through a series of diptychs. The project culminated in an exhibition of each contributors work at Cité de l'architecture et du Patrimoine, Paris, and an accompanying catalogue. The following work was produced as Sanchez Benton architects' submission towards the exhibition. The diptych, *Towering Timber*, explores the transformation of a 3-tiered extending timber ladder into a pentamerous tower structure. Now primarily used in the telecommunications industry, these filigree structures, which were once produced on a broad scale, are only manufactured, and maintained by a couple of specialist companies within the UK. By partitioning the existing ladder at proportional distances between rungs a series of regular fragments are created; when coupled with the inherent widths of the three ladder sections, a multitude of stackable pentagonal segments can be generated to form a tower structure.



Objets Trouvés Publication. BP 2023



Objets Trouvés Publication. Barrault Pressacco 2023

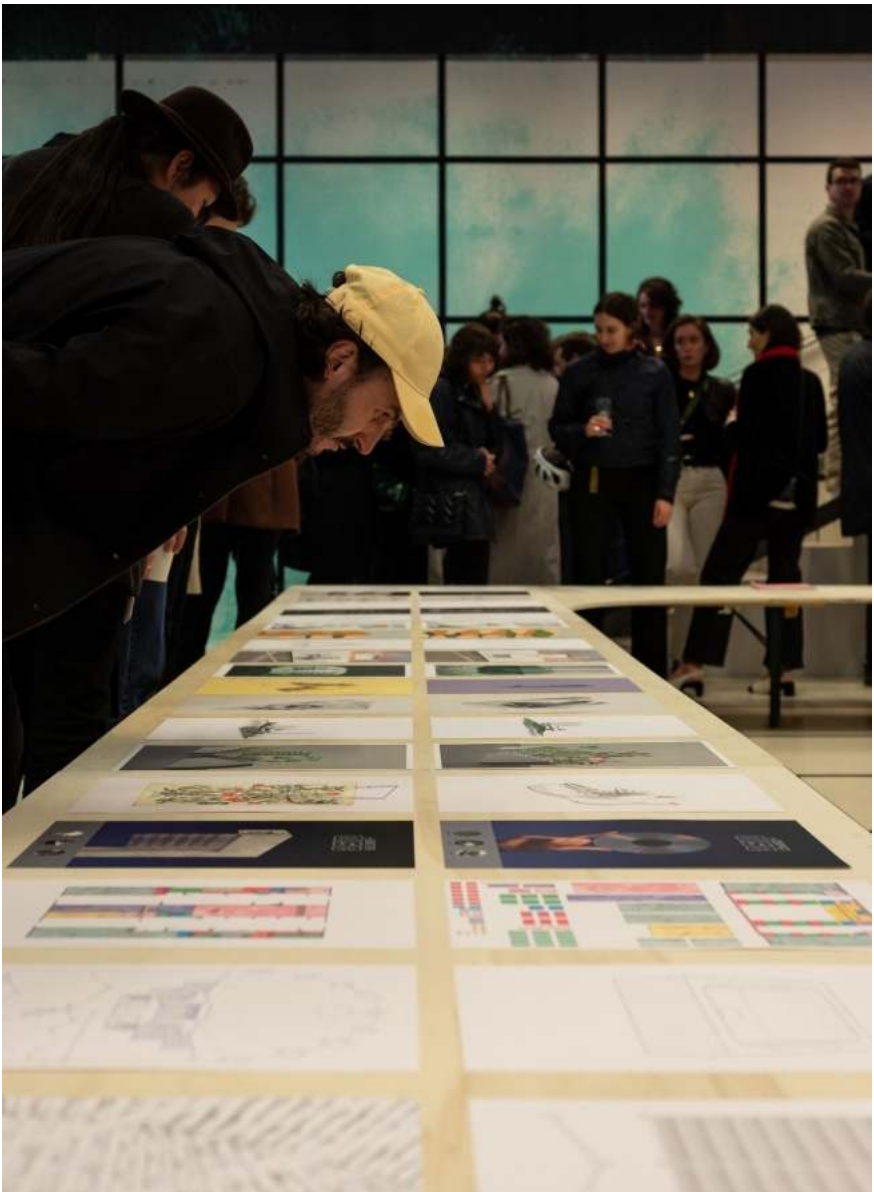




Objets Trouvés Publication



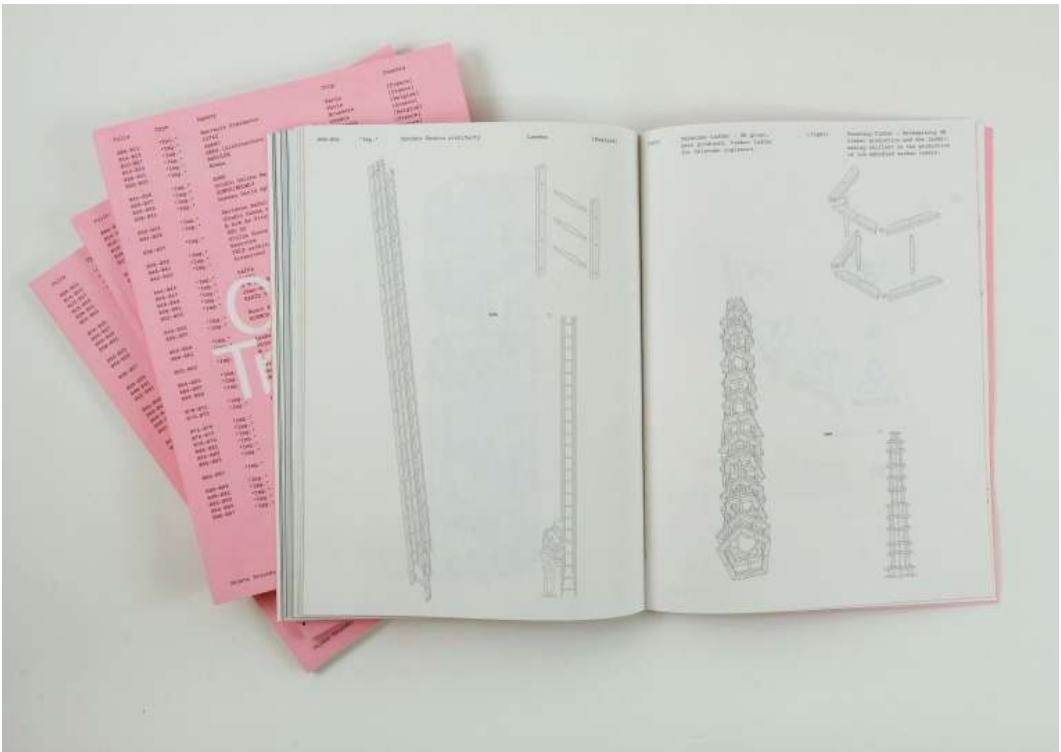
Objets Trouvés Exhibition. Barrault Pressacco 2023



Objets Trouvés Exhibition. Barrault Pressacco 2023



Objets Trouvés Exhibition. Barrault Pressacco 2023



Towering Timber. Objets Trouvés Publication. Barrault Pressacco 2023





Entrance Foyer. Rory Gaylor 2024



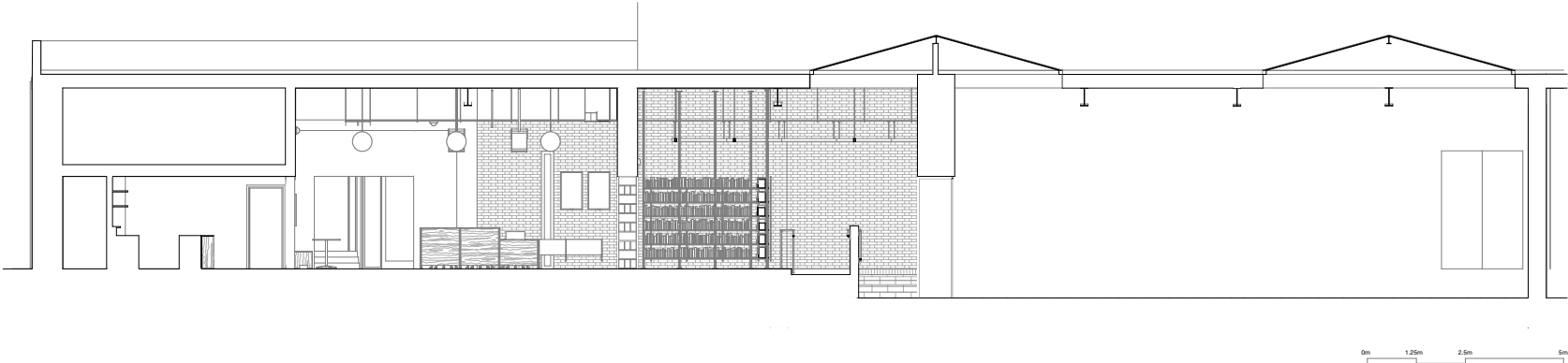
Bookshelves. Rory Gaylor 2024



Main Gallery. Rory Gaylor 2024

# INSTITUTE OF CONTEMPORARY ARTS

The Institute of Contemporary Arts (ICA), was founded in 1947 by a collective of poets, artists and critics, moving to its current location on London’s Mall in 1968. The space has been through a series of makeovers and renovations during the years, which have left the ICA adrift and unwelcoming to the gallery’s regular programme of events. Won as part of an invited competition in late 2023, the project consists of a reworked entrance foyer, reconfigured bookshop and the addition of an accessible ramp into the newly enclosed main gallery space. Completed over a short winter break and on a tight budget, the scheme clarifies way-finding, organising a once cluttered foyer and bookshop, and floods natural light back into the gallery spaces. The following work was completed at Sanchez Benton architects, with my role encompassing the design development of the bookshop, concourse, and accessible ramp, alongside detail construction drawings.



Gallery Section





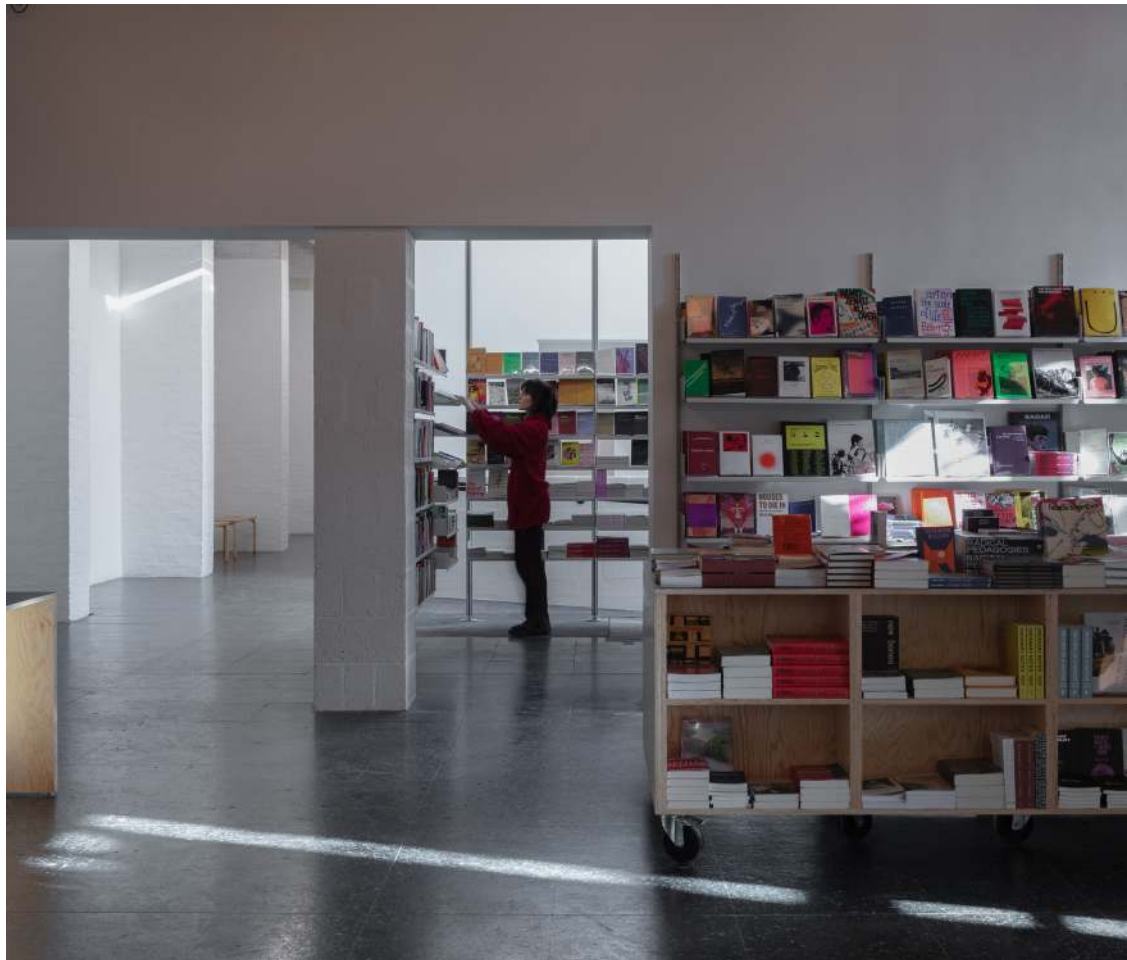
Concourse. Rory Gaylor 2024



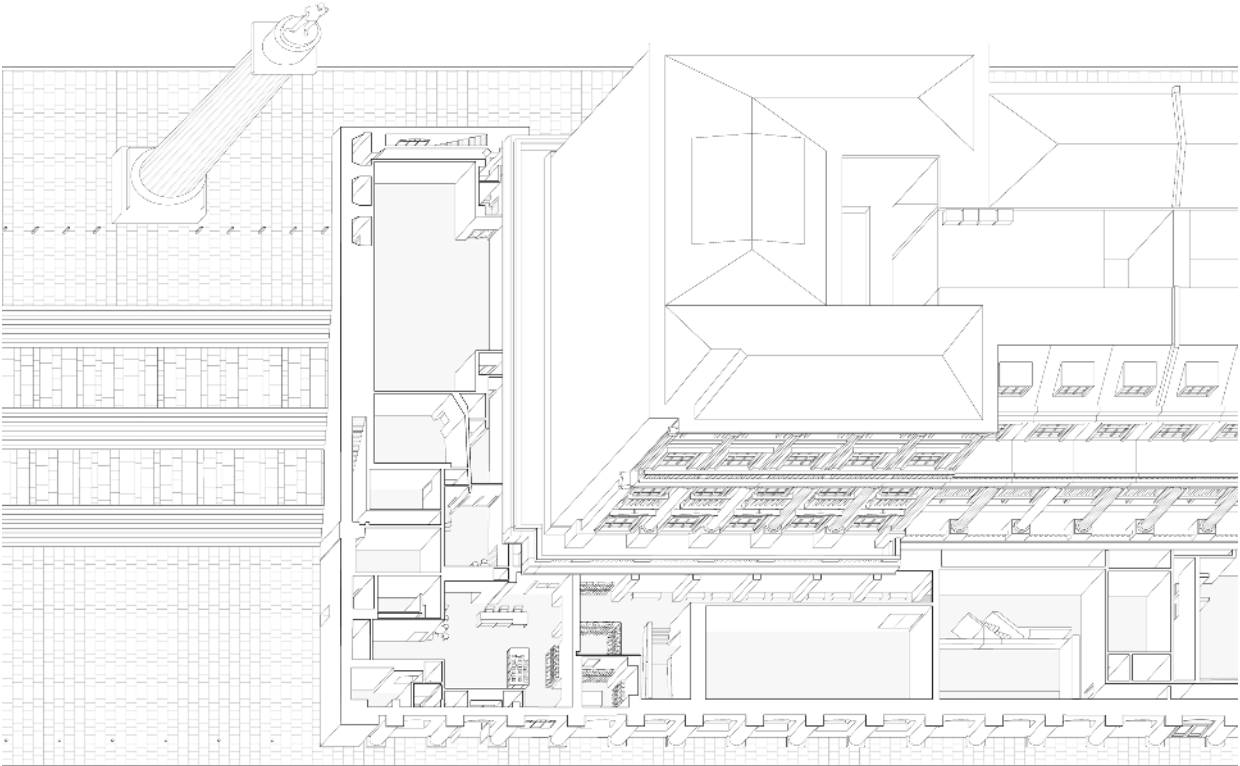
Reception Desk. Rory Gaylor 2024



Accessible Ramp. Rory Gaylor 2024



Bookshop. Rory Gaylor 2024



Site Exploded Axonometric





Bagshot Red Bench



Bagshot Red Bench



Aylesbury Estate. Historic England c.1970

## UNMAKE + MAKE

Since completion of the text *Parkour, Play, and the Neoliberal City* the thesis has been developing further, manifesting in physical form and intervention into public space. This has begun to be enacted in Unmake + Make, which sees the repurposing of a ‘found object’ into a piece of street furniture. Inhabiting the fringes of the Aylesbury Estate, south-east London, the project is an act of experimental reclamation; taking a discarded item and creating a small red bench; mirroring the abandoned blue palettes it accompanies, it contributes to the patina of the public realm. The aim is to explore how objects and spaces could become more play-able, and realise how the ‘unmaking’ of space can contribute to the overall looseness of the urban fabric. The Aylesbury Estate itself is often cited as once the largest council estate in Europe; today it stands in turmoil, with many residents displaced to make way for a new gentrified and commodified development. An area that was once a keystone of Tony Blair’s plan to regenerate “no-hope areas” remains fractured; spatially uncertain it is part of the perpetual change of the city – the red bench is another mark on the palimpsest, soon to be re-written once more.



Site Mapping





Flowers in Nearby Bed. Site Film Photograph



Tony Blair at his PM Inauguration Speech. Stefan Rousseau 1997



Up-ended Discarded Sofa



Local Residents Planting in a Neighbouring Traffic Island

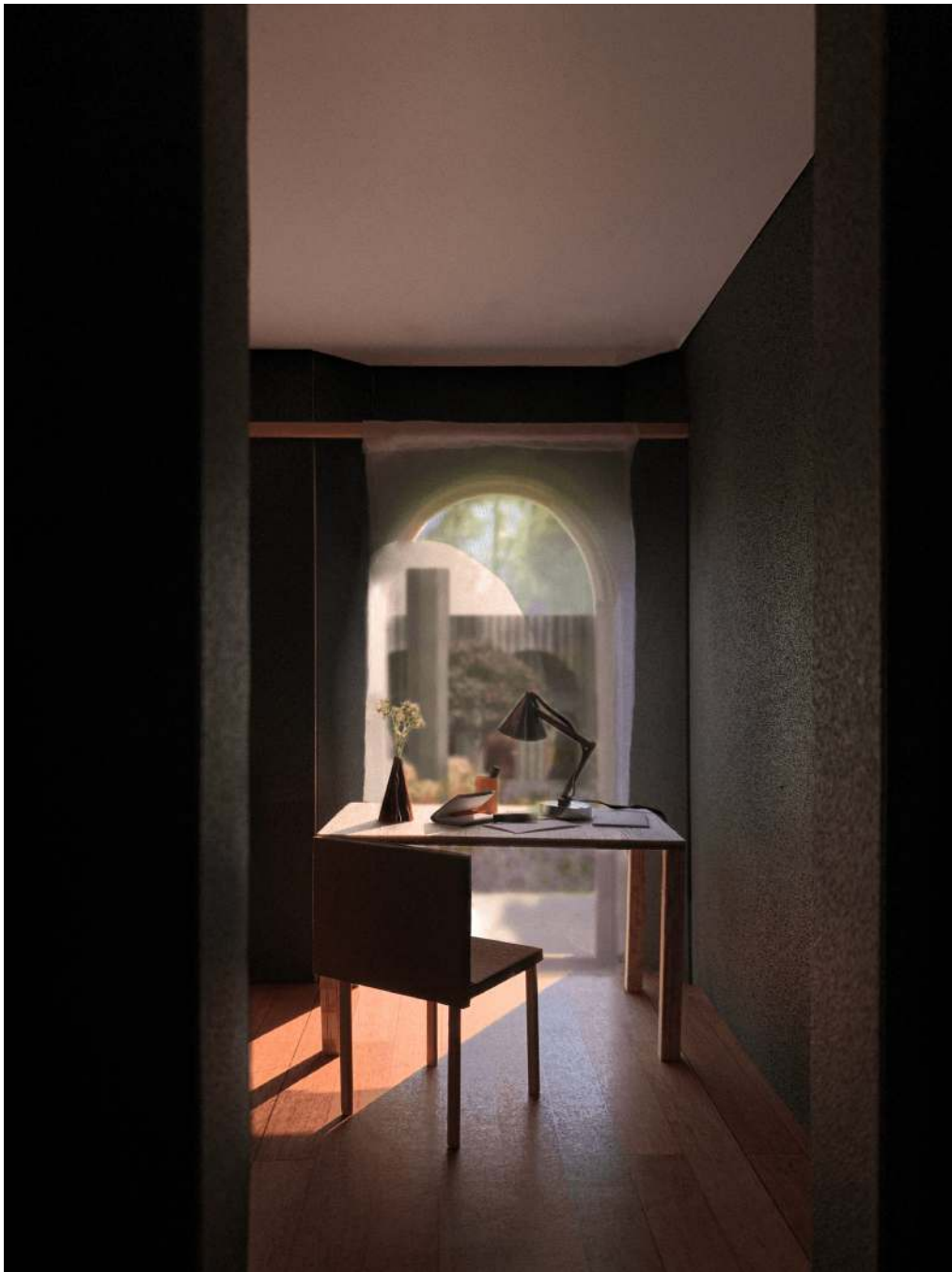


Site Photograph, Aylesbury Estate in the Background.



Bagshot Red Bench. Site Film Photograph

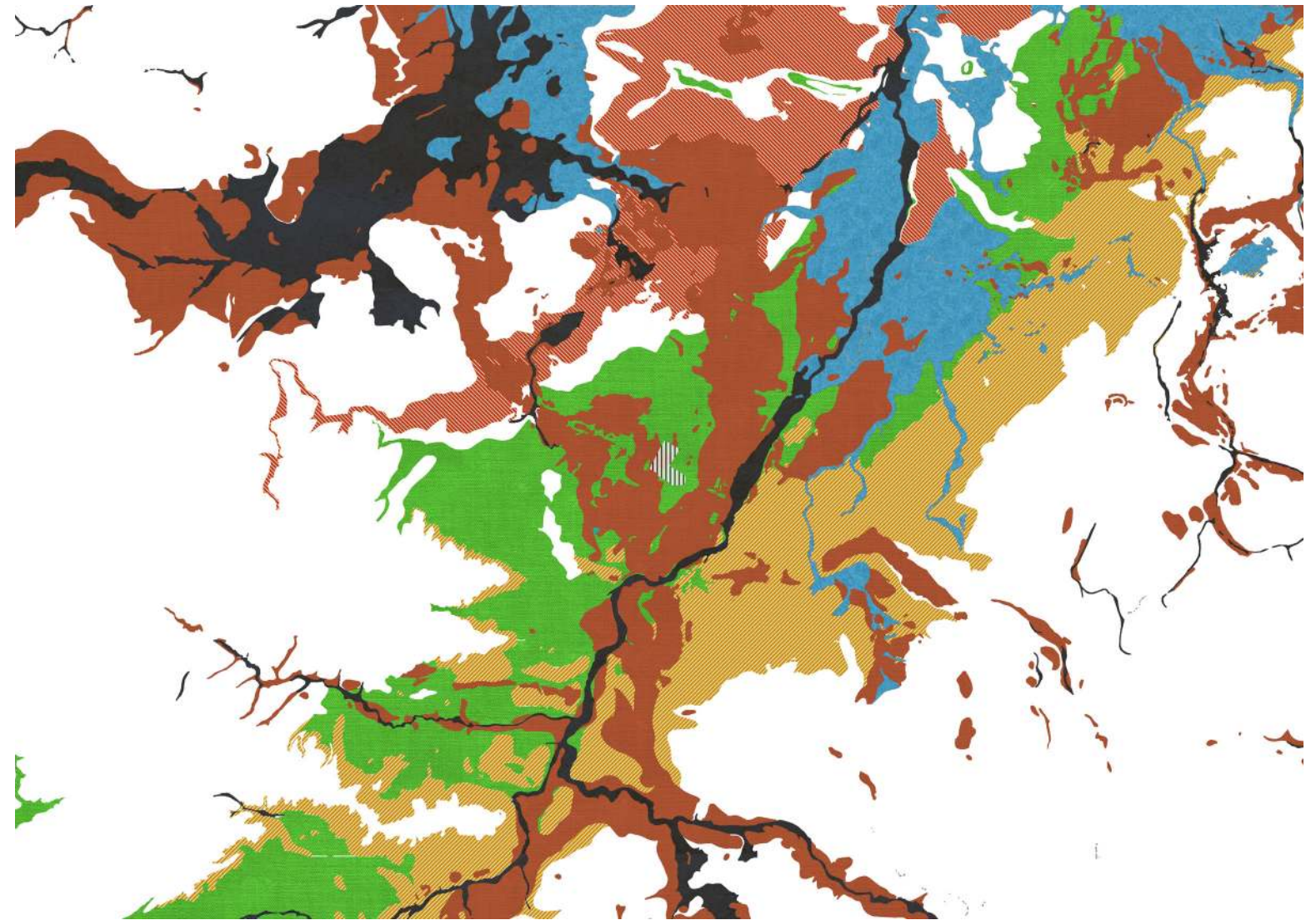




View from Motel Room. 1:10 Model Photograph

## MONASTIC MOTEL

Located on a landfill site on the outskirts of Cambridge the proposal subverts its landscape to develop an architecture of secular sacrality: the monastic motel. The project speculates on the future of a soon-to-be decommissioned landfill site in Milton, Cambridgeshire, as spaces of contemplation and reflection. By examining spaces of knowledge, this project looks at the Great Mosque in Córdoba alongside the typology of the Cambridge college gatehouse to explore the monastic cell and the cloister as spaces of learning. Using the geometry found within these studies the work follows the Superstudio notion of the grid to develop a geometric order. This order is then probed by the possibility of disruption from an external factor. By using the gas extraction wells found on the site as nodes the project looks to contextualise these within the previously defined grid. These nodes become symbolic reminders of the landscape beneath and central to cloisters formed on the site. In conjunction with this the typology of the motel is combined with that of the monastery to propose communal eating and studio spaces and further internalised cloistered living spaces. The project also seeks to expand its view further afield, considering the landscape of the landfill site as an area to be remediated. This landscape becomes a parkland in which the building is situated. This project is concerned with the varying levels of enclosure, the thresholds between and the landscapes they contain.

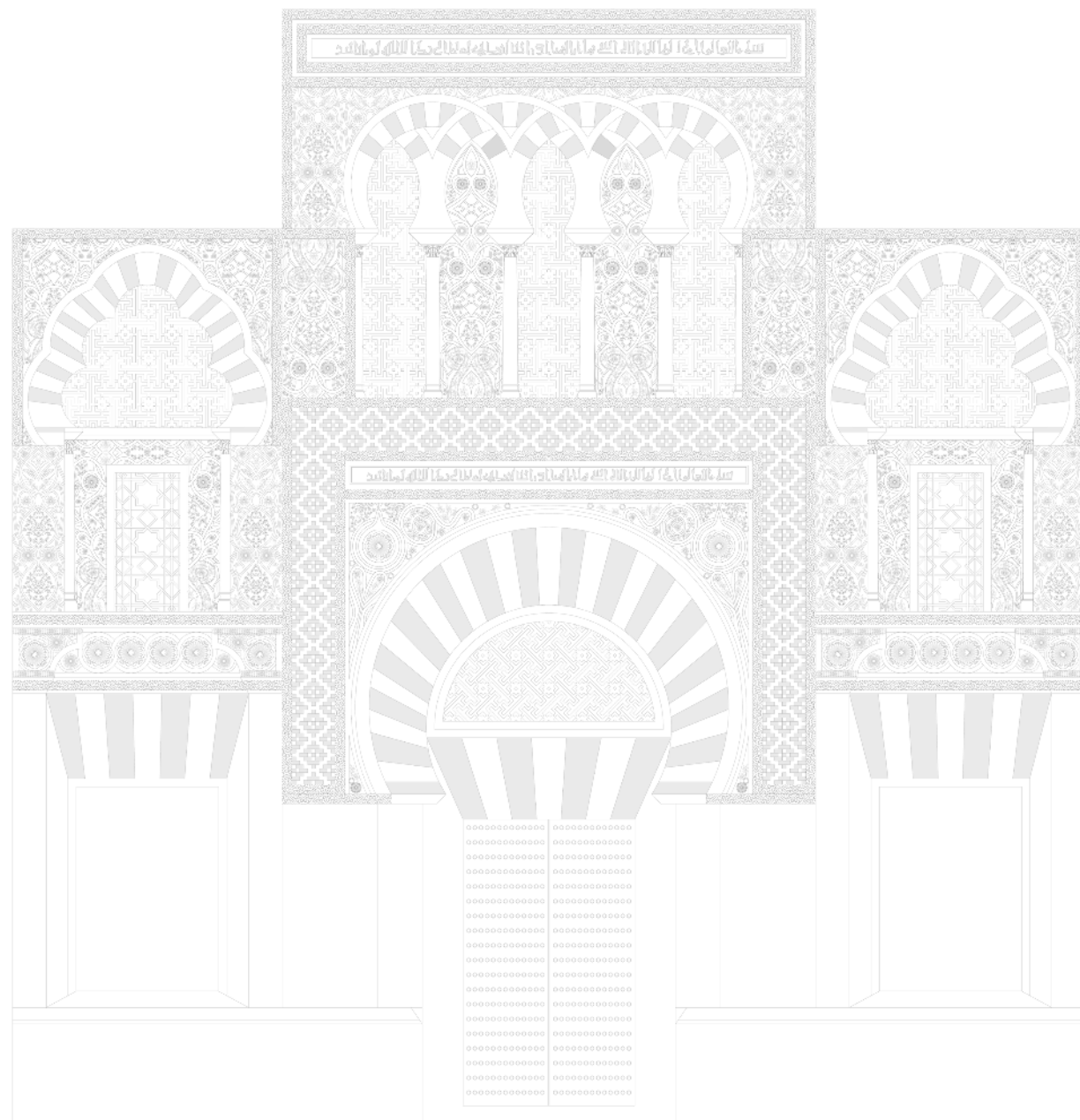


Geological Map. Cambridgeshire

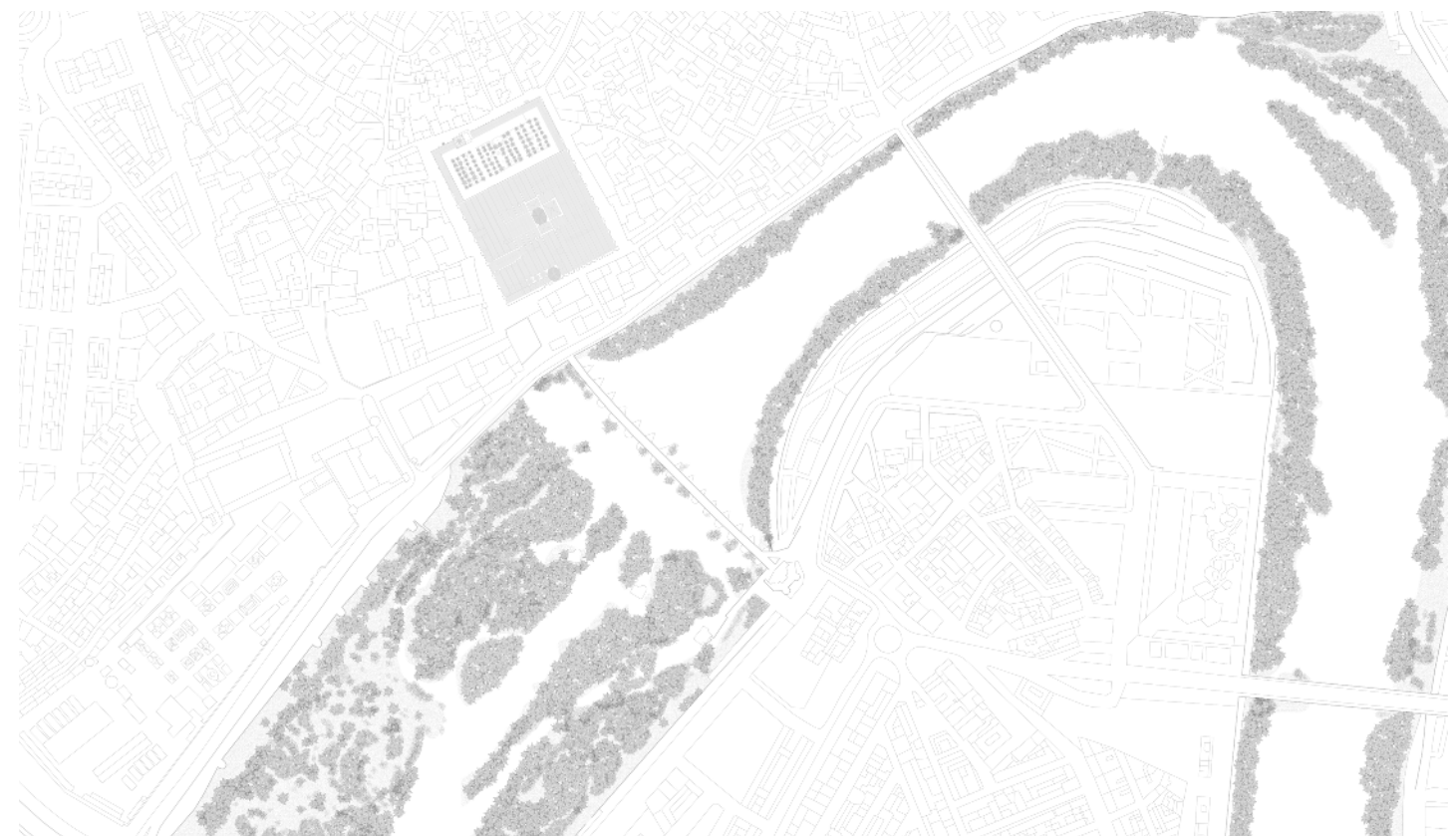


1:10000 Site Plan

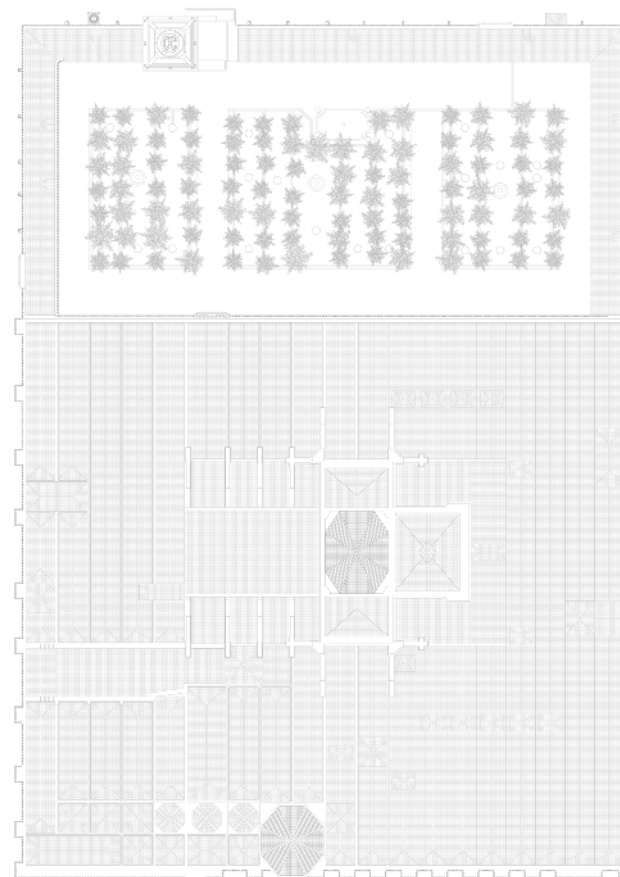




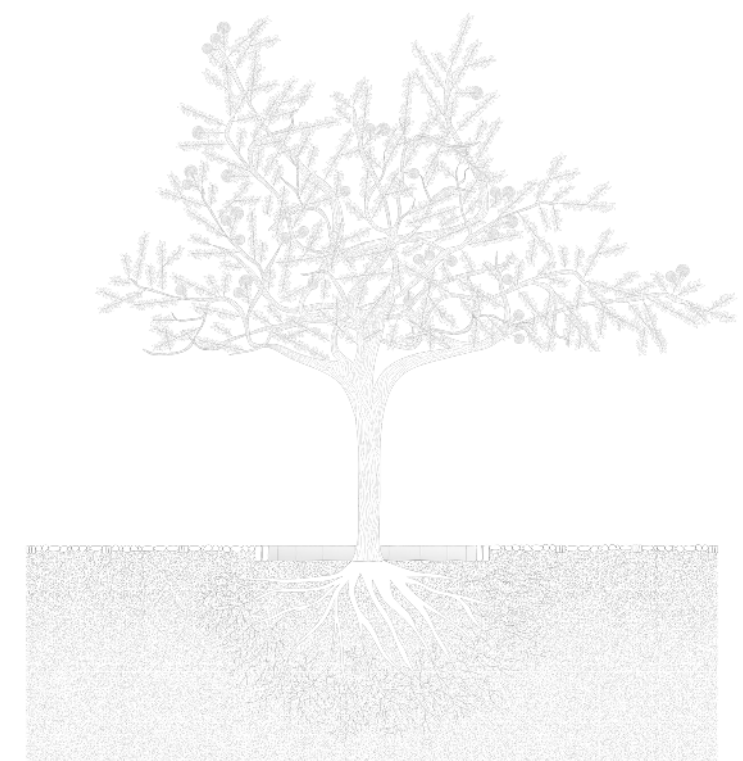
1:25 Gilded Door Elevation. Great Mosque of Córdoba



1:2000 Site Plan. Córdoba Precedent Study

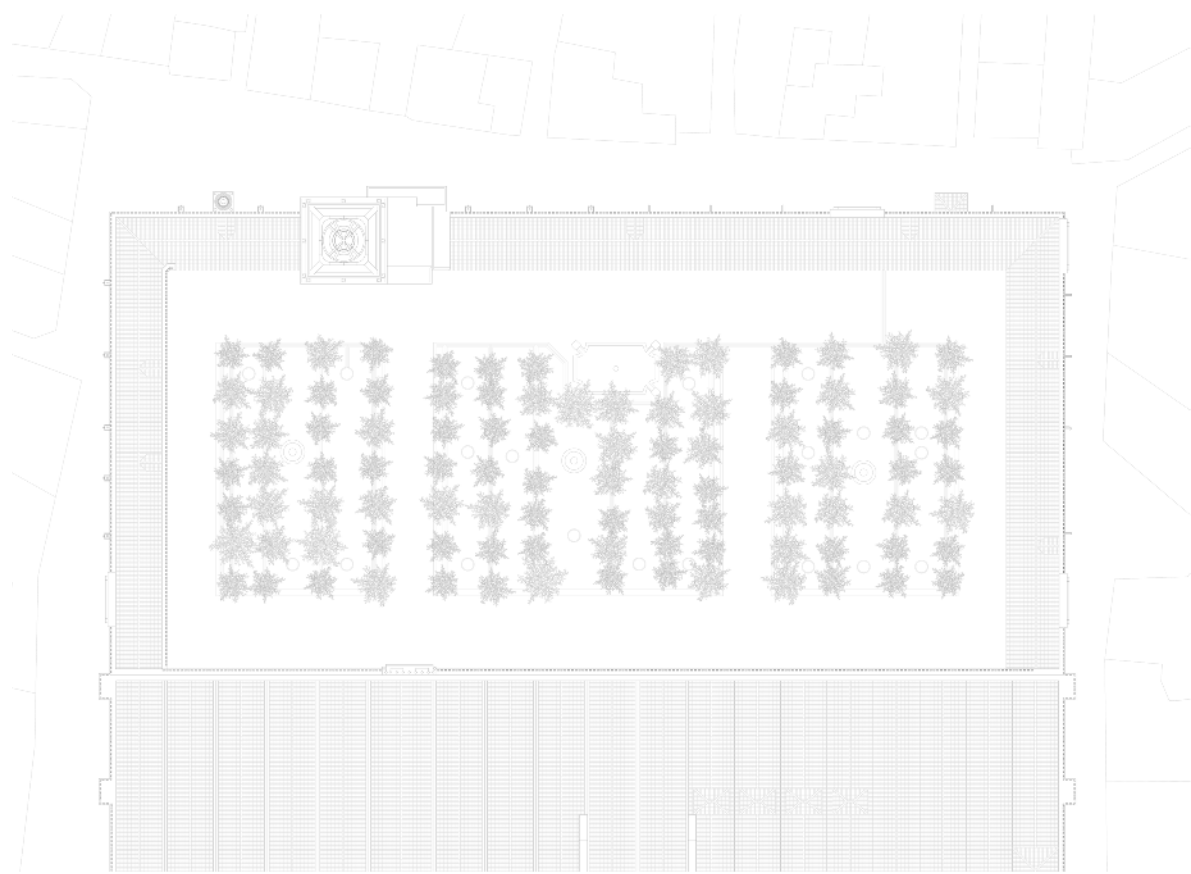


1:200 Roof Plan. Great Mosque of Córdoba

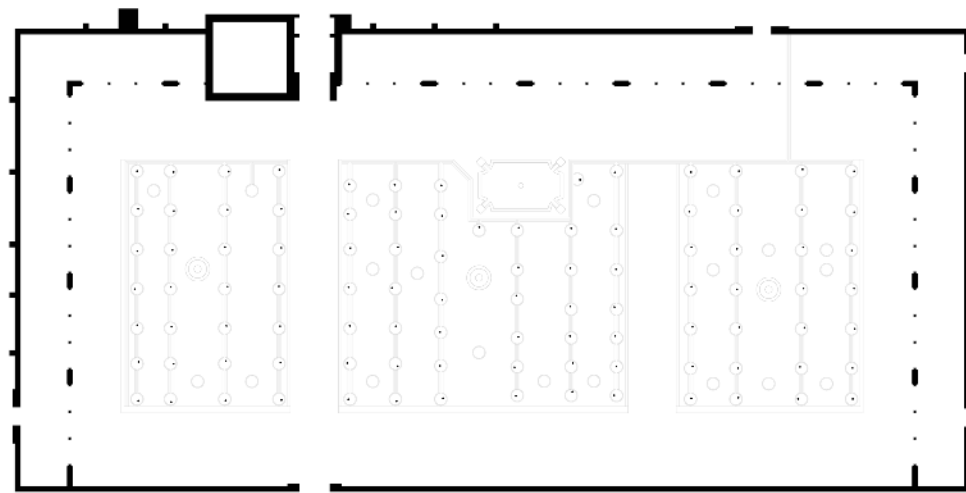


1:10 Orange Tree Section. Orange Tree Courtyard





1:200 Roof Plan. Orange Tree Courtyard

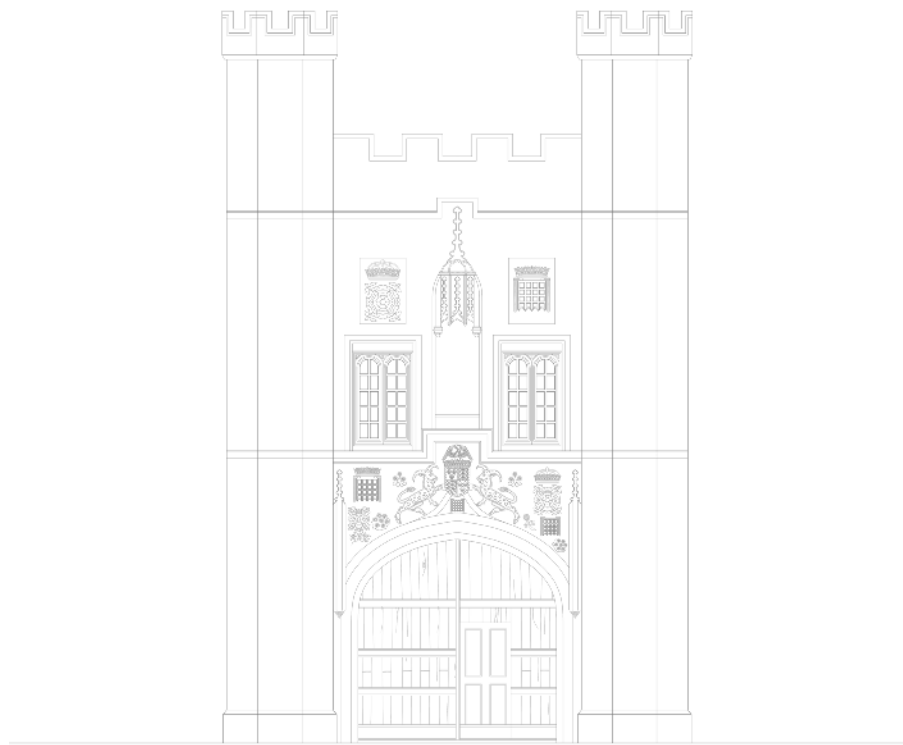


1:200 Plan. Orange Tree Courtyard

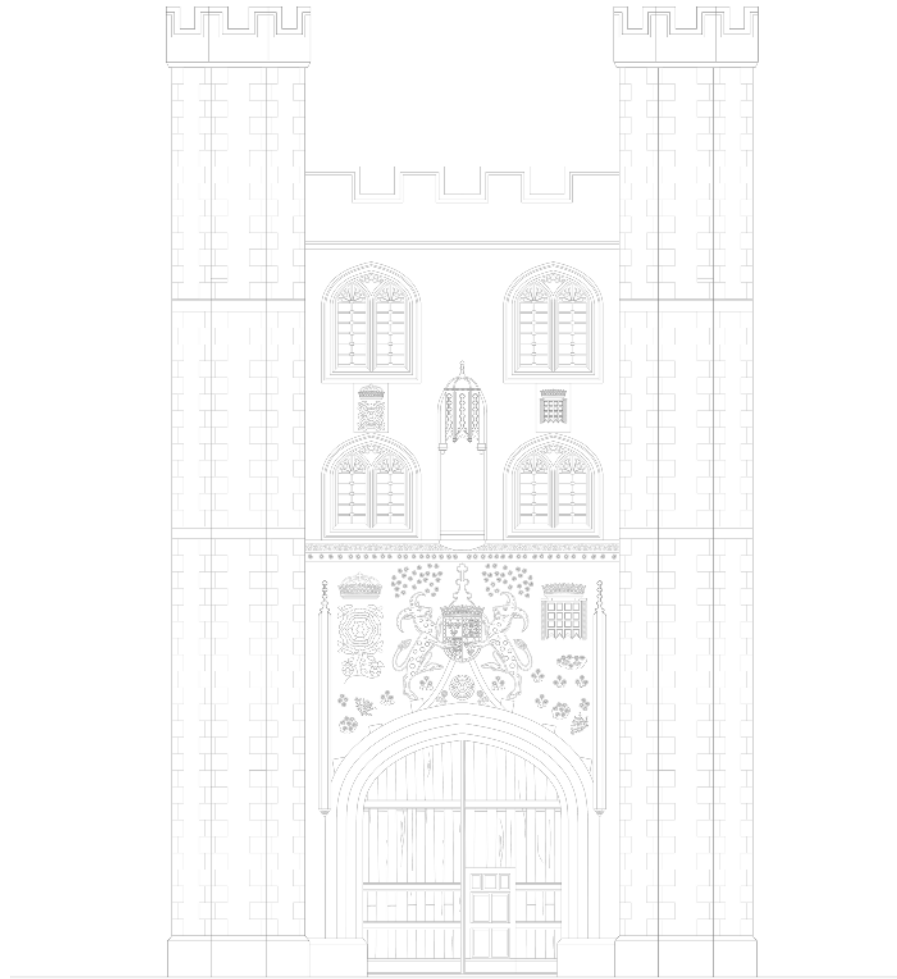


View Across Orange Tree Courtyard.

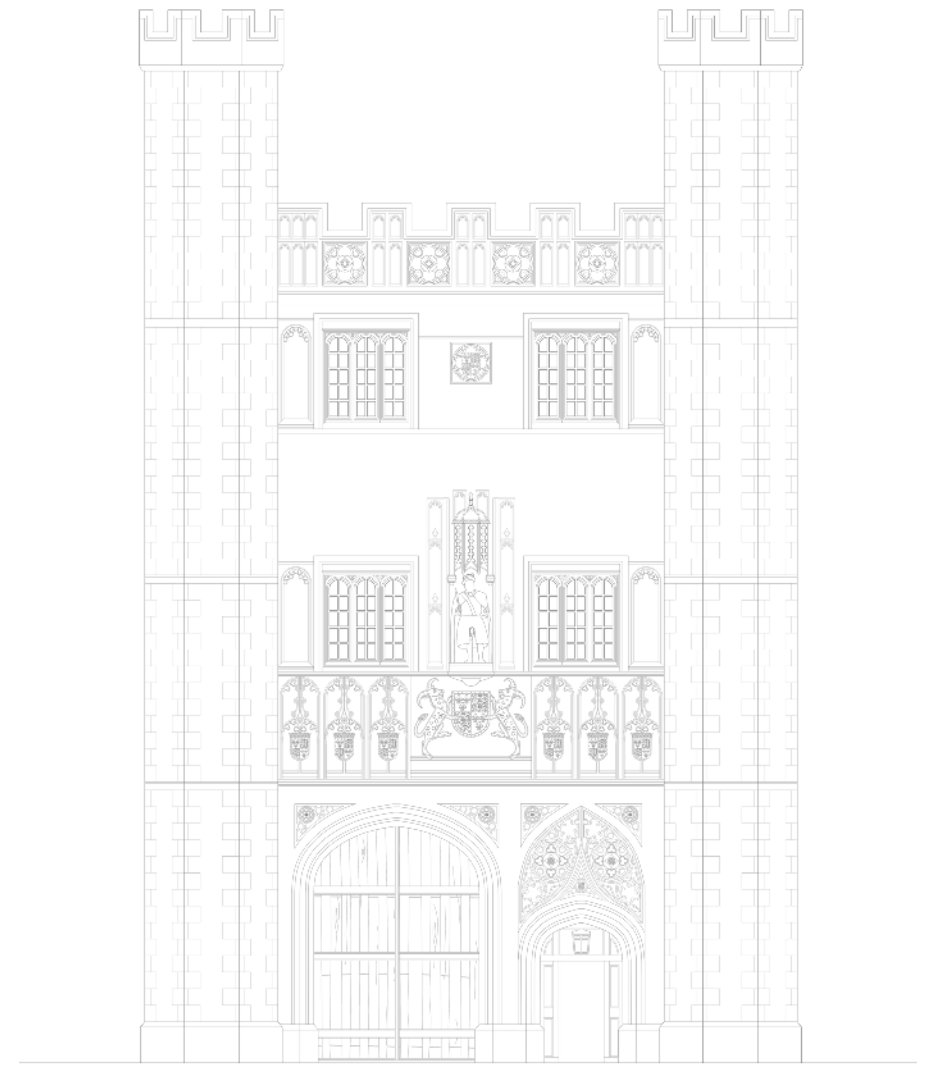




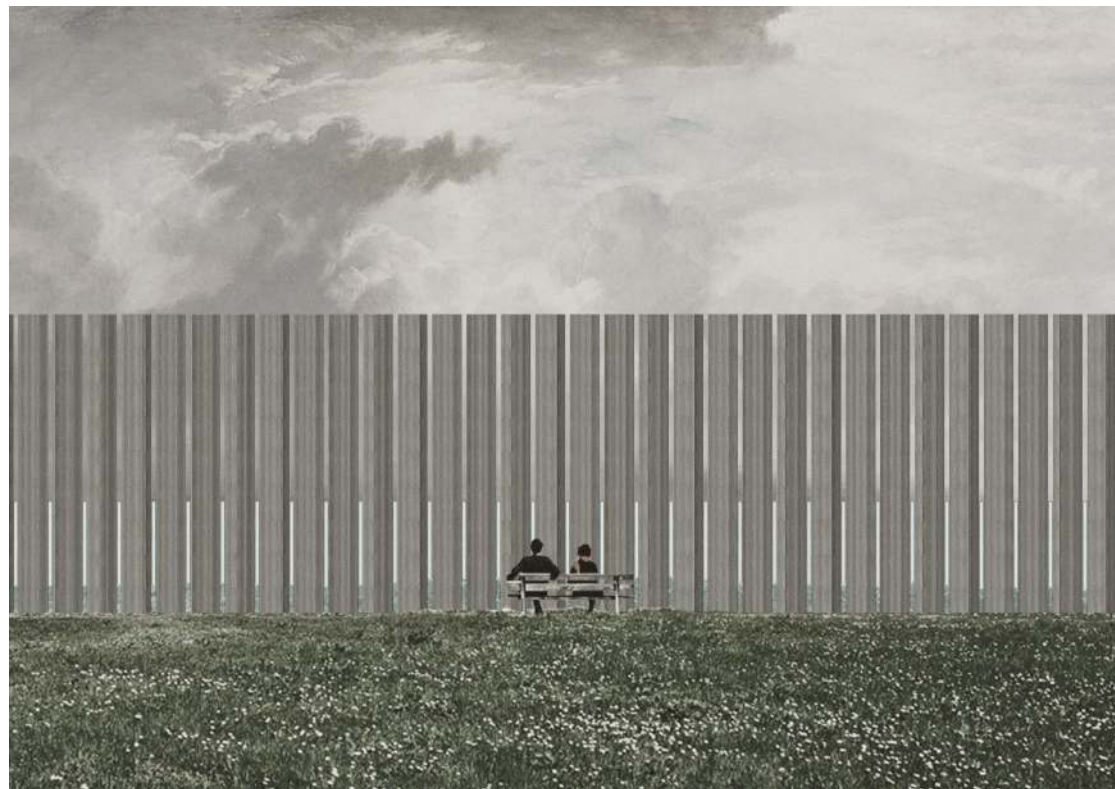
1:50 Elevation of Christ's College Gatehouse. Cambridge Precedent Study



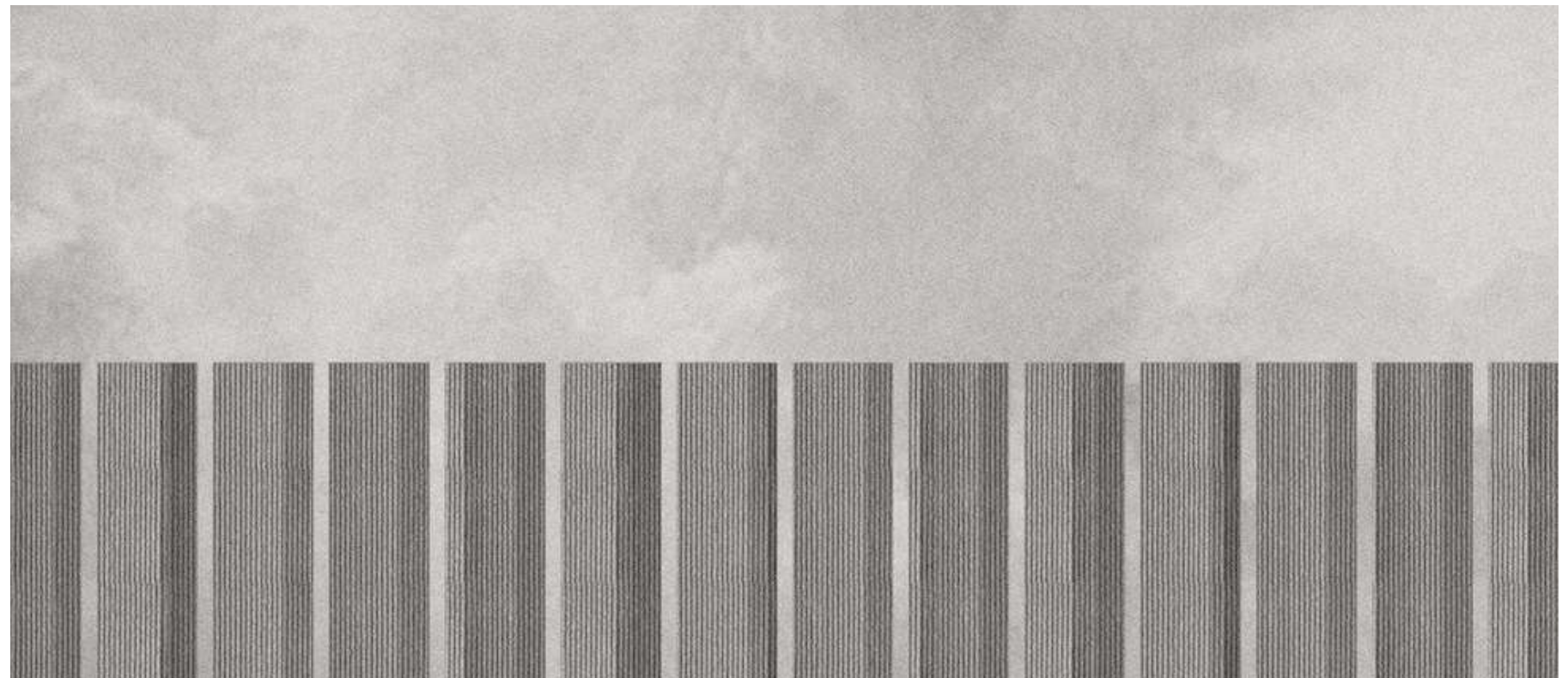
1:50 Elevation of St John's College Gatehouse. Cambridge Precedent Study



1:50 Elevation of Trinity College Gatehouse. Cambridge Precedent Study



Cloister Exterior Wall



Octagonal Columns. Derive Spatial Logic from Córdoba and Typology from Cambridge

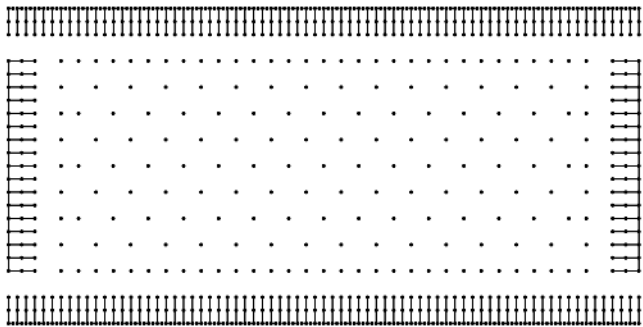




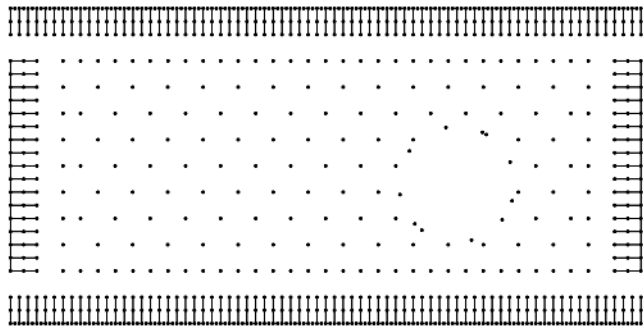
Cloister Proposal



Proposed Monastic Cell



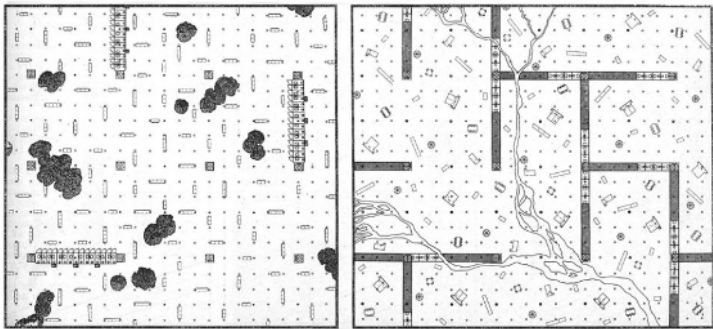
Cloister Plan



Disrupted Cloister Plan



Continous Monument. Superstudio 1969



No-Stop City. Archizoom 1974



Monastic Cell. Photograph of La Tourette c.1961





Boundary Ditch. Site Film Photograph



Landfill Entry Gate. Site Film Photograph



Existing Landscape. Site Film Photograph



Heavy Machinery. Site Film Photograph



1:2000 Landfill Site Plan. 2000



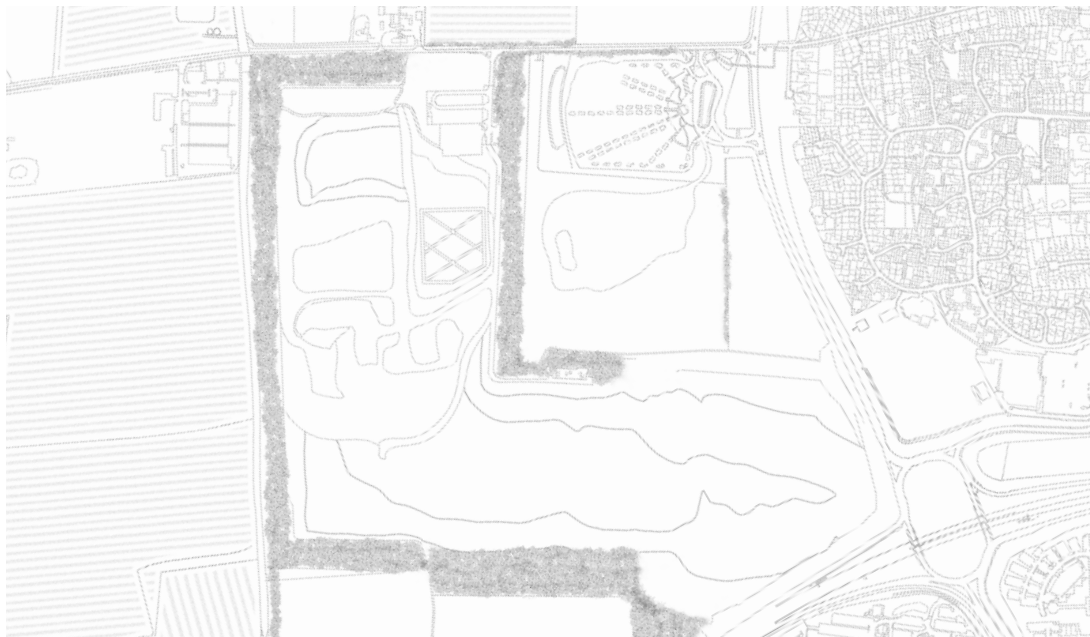
1:2000 Landfill Site Plan. 2005



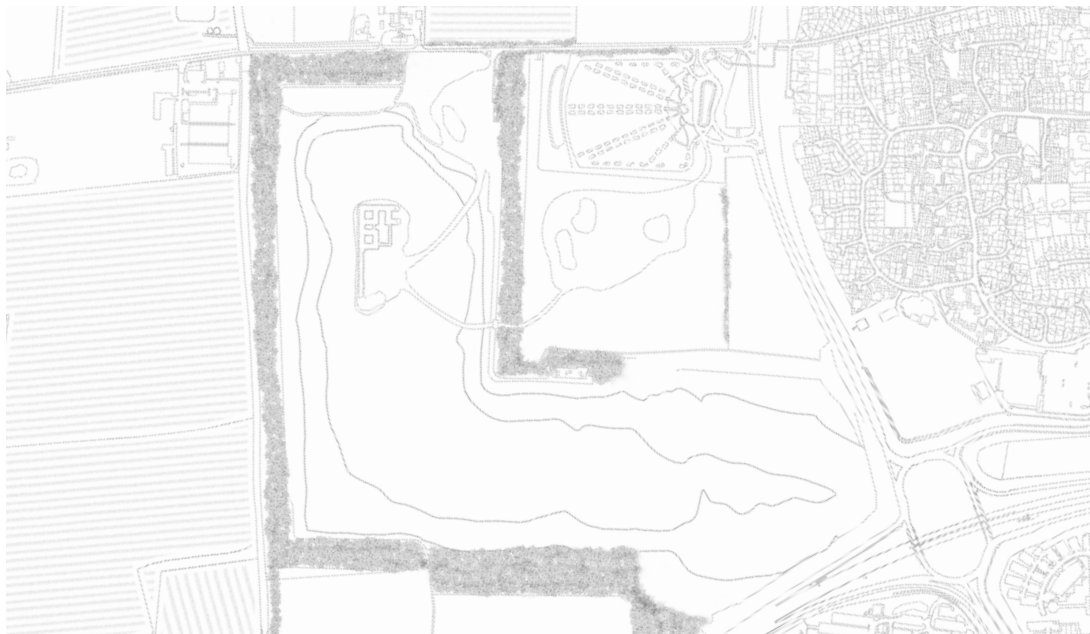
1:2000 Landfill Site Plan. 2010



1:2000 Landfill Site Plan. 2015

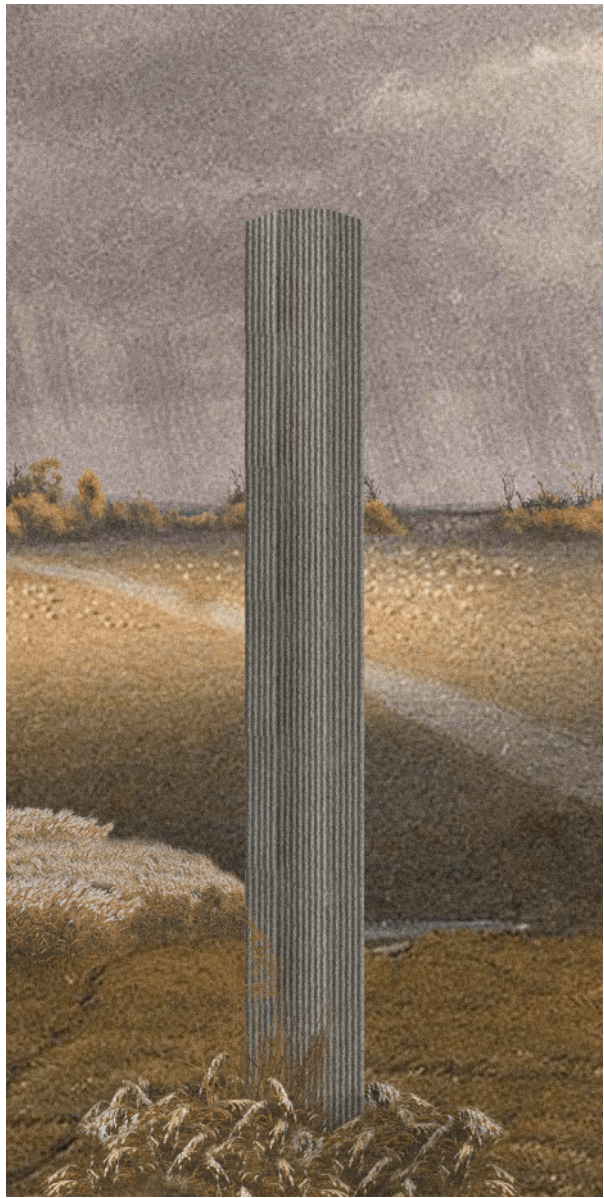


1:2000 Landfill Site Plan. 2020

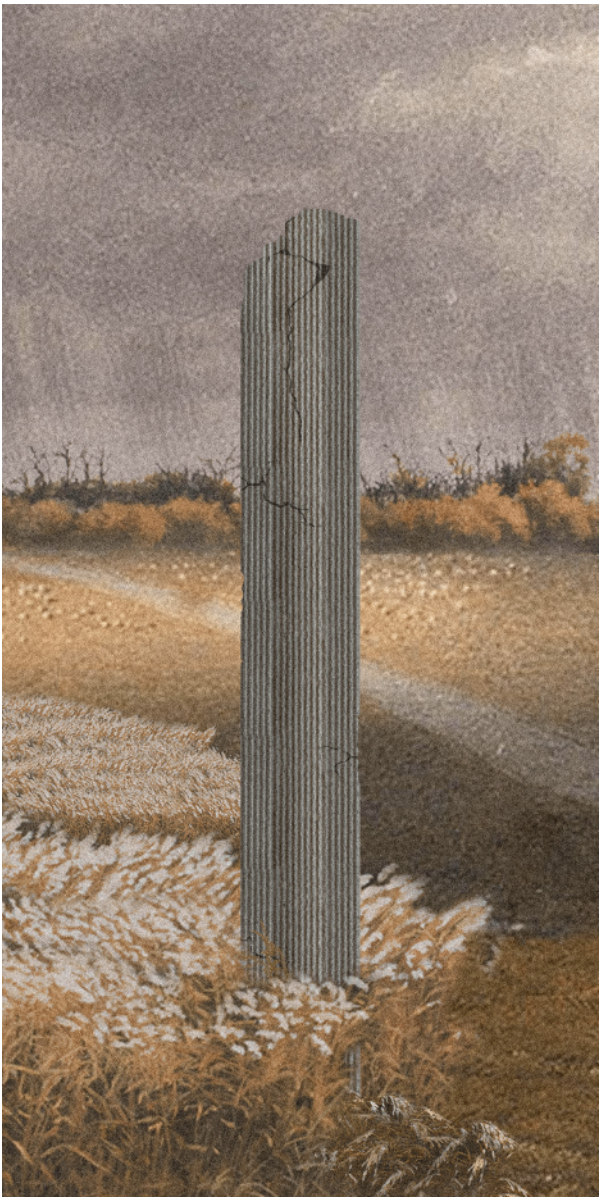


1:2000 Landfill Site Plan. 2025. Decommissioning of the Site.





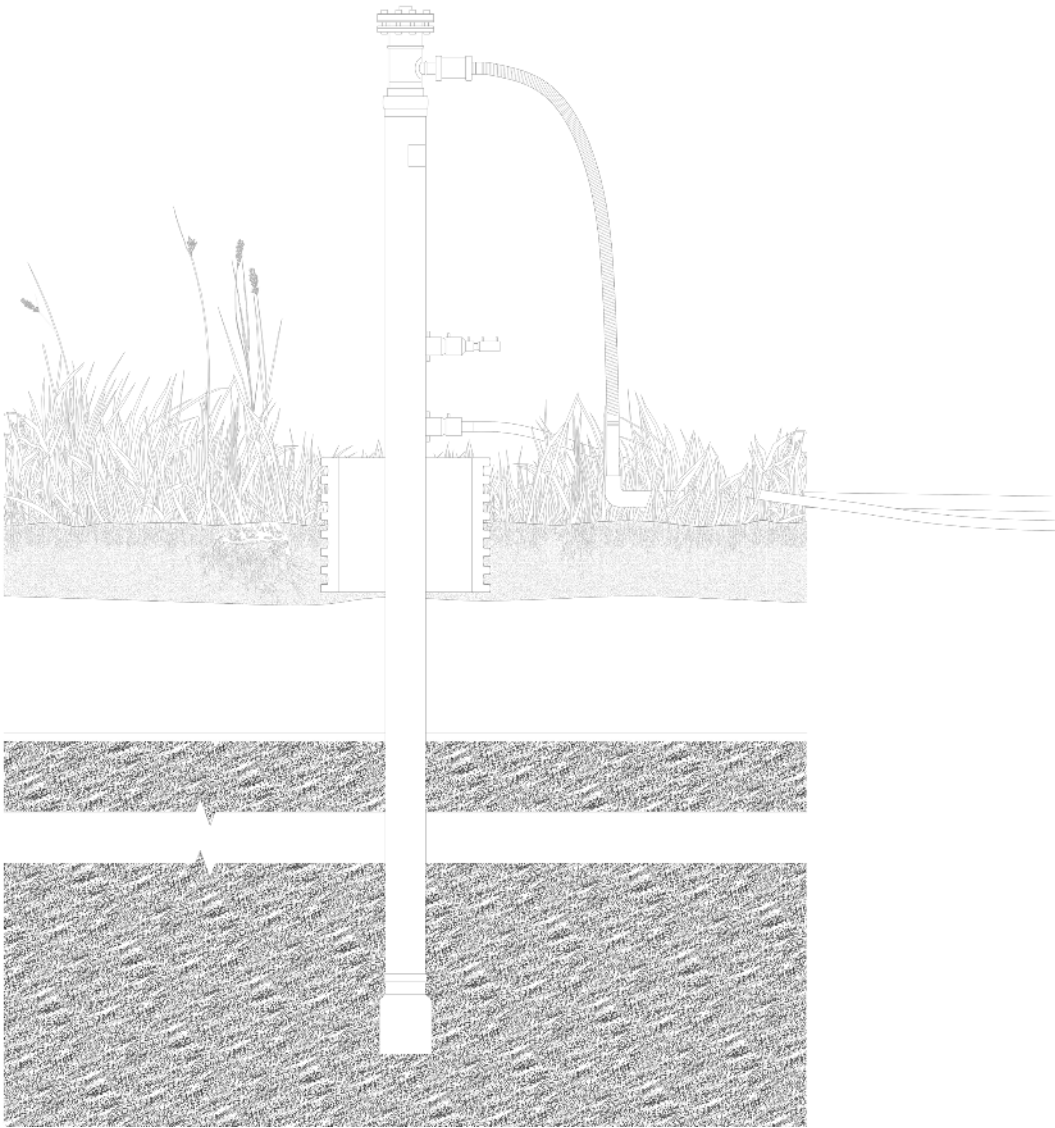
Column Decay. 1 Year



Column Decay. 10 Years



Column Decay. 50 Years



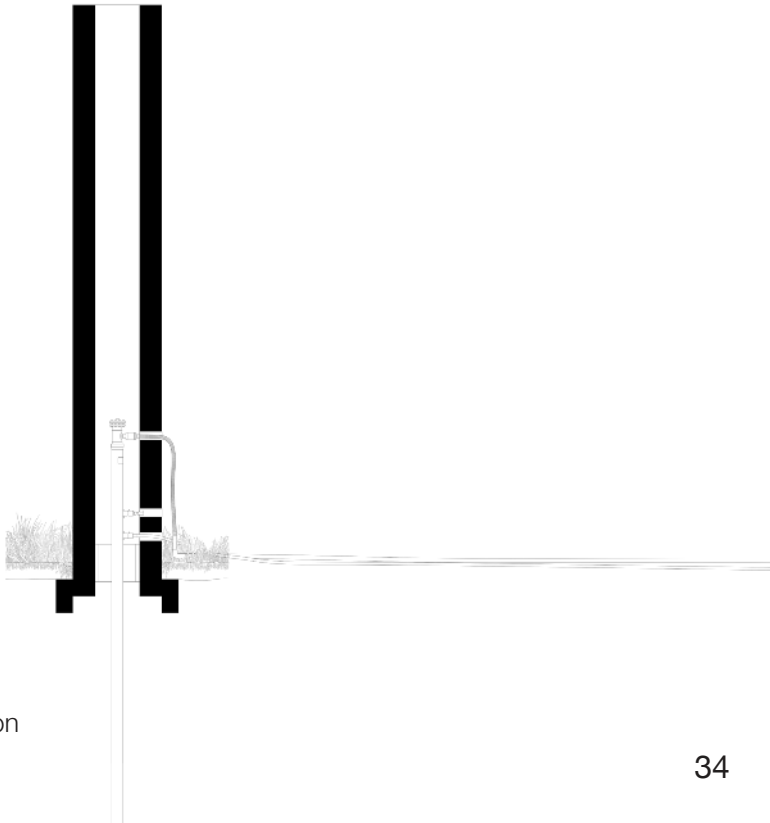
1:5 Gas Extraction Well Section



Watch accompanying short film here:  
<https://youtu.be/wDApIn3QxYo>



Gas Extraction Well. Site Film Photograph

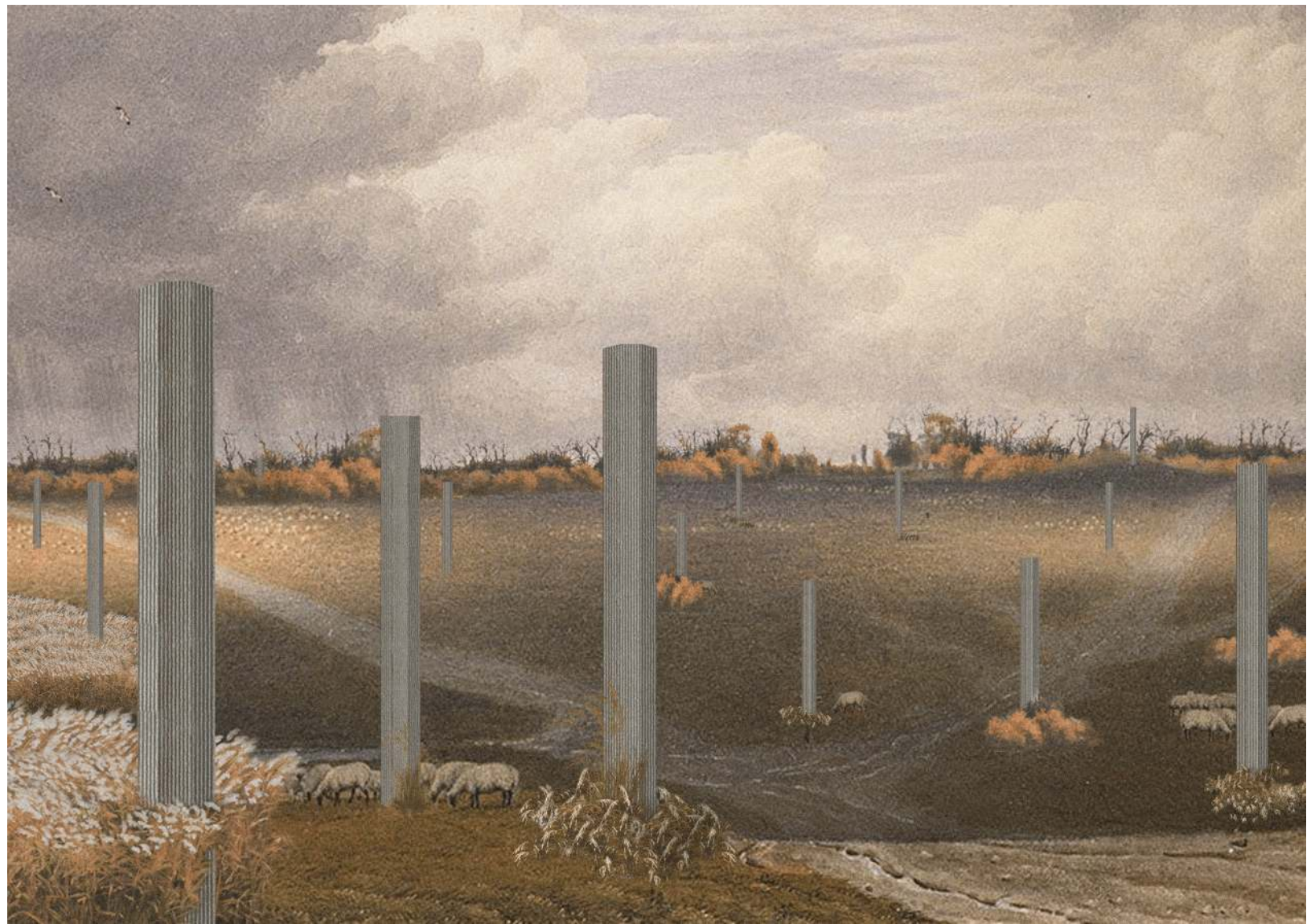


1:15 False Column Section

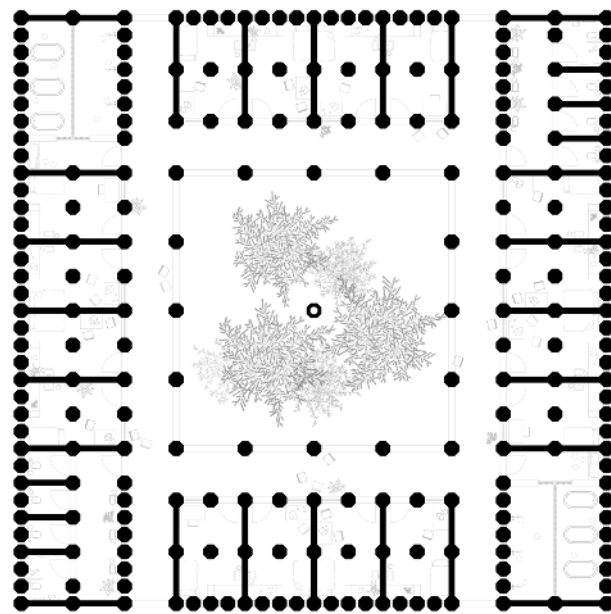




View from Room Across the Cloister



Field of Columns

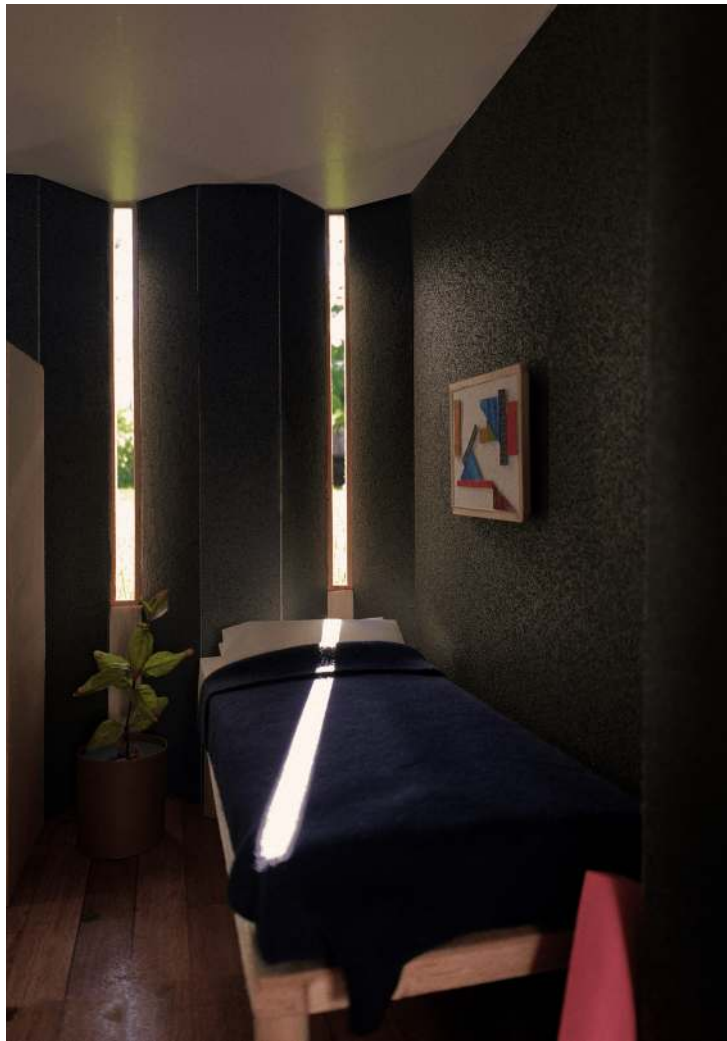


1:100 Cloister Plan



Field of Columns. Site Film Photograph





Motel Bed. 1:10 Model Photograph



Outside Porch. 1:10 Model Photograph



Side Cabinet. 1:10 Model Photograph



Bedroom Sink. 1:10 Model Photograph

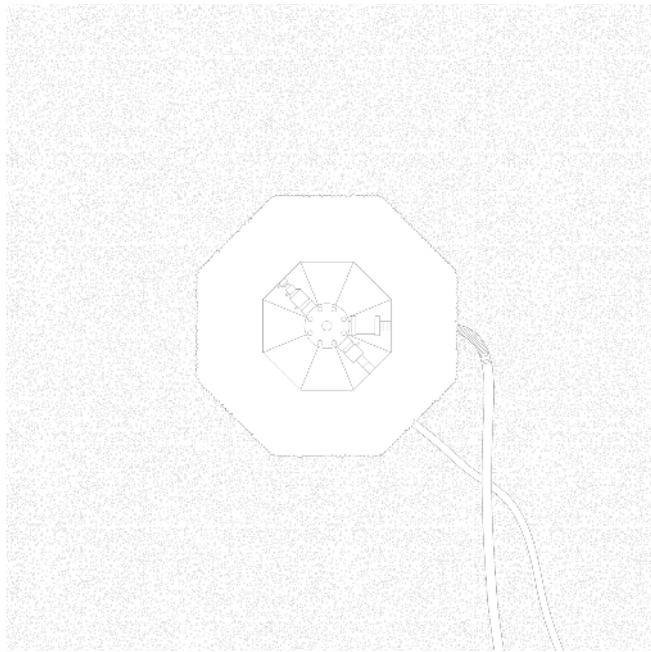


Proposed Motel Room

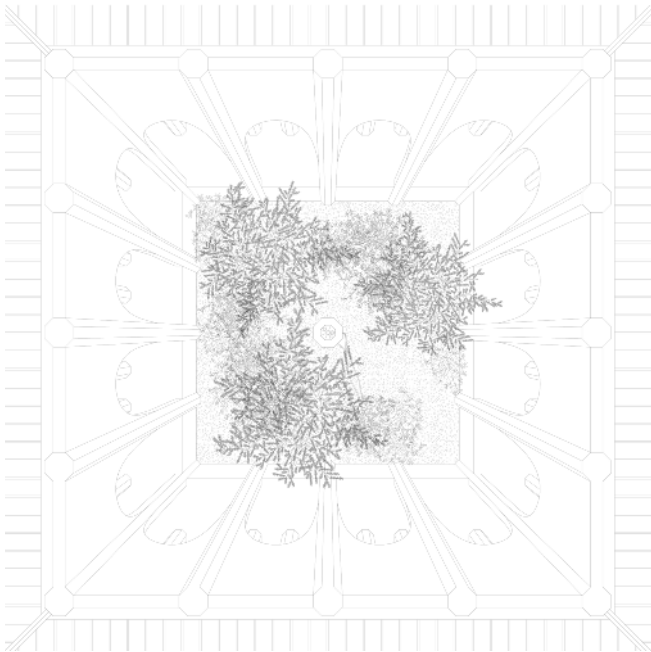


Out of Season. Mark Havens 2016

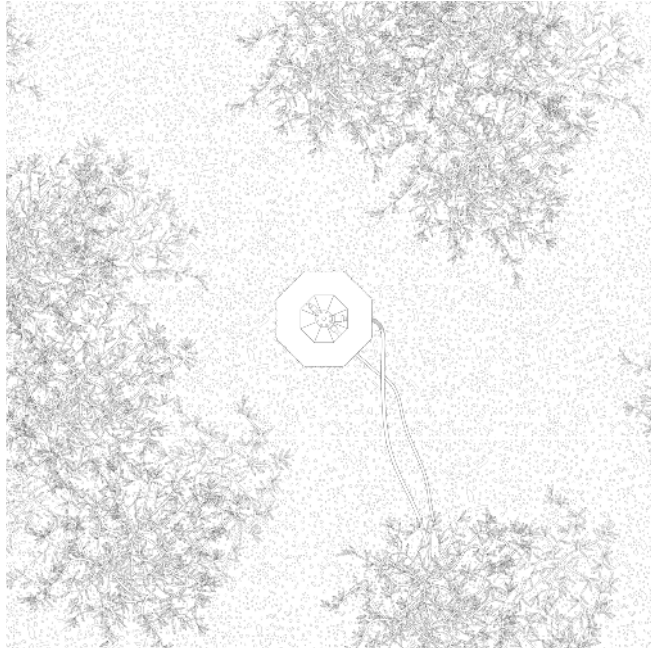




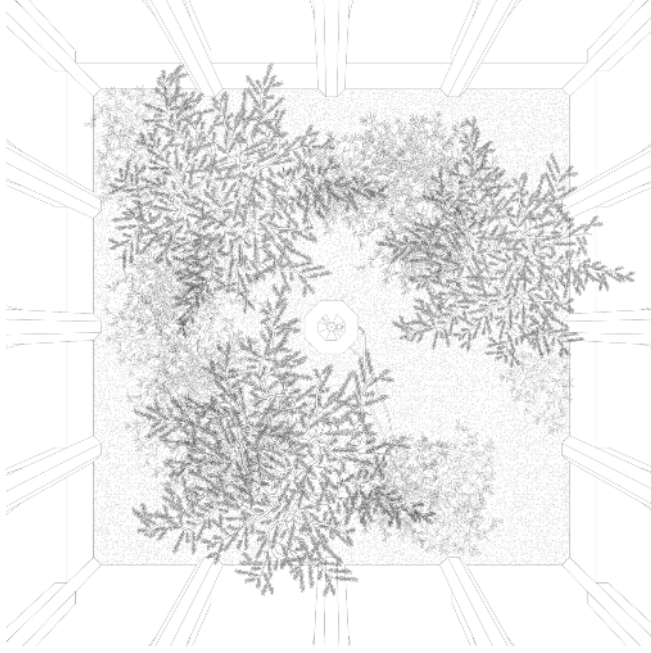
False Column. One Point Perspective Plan



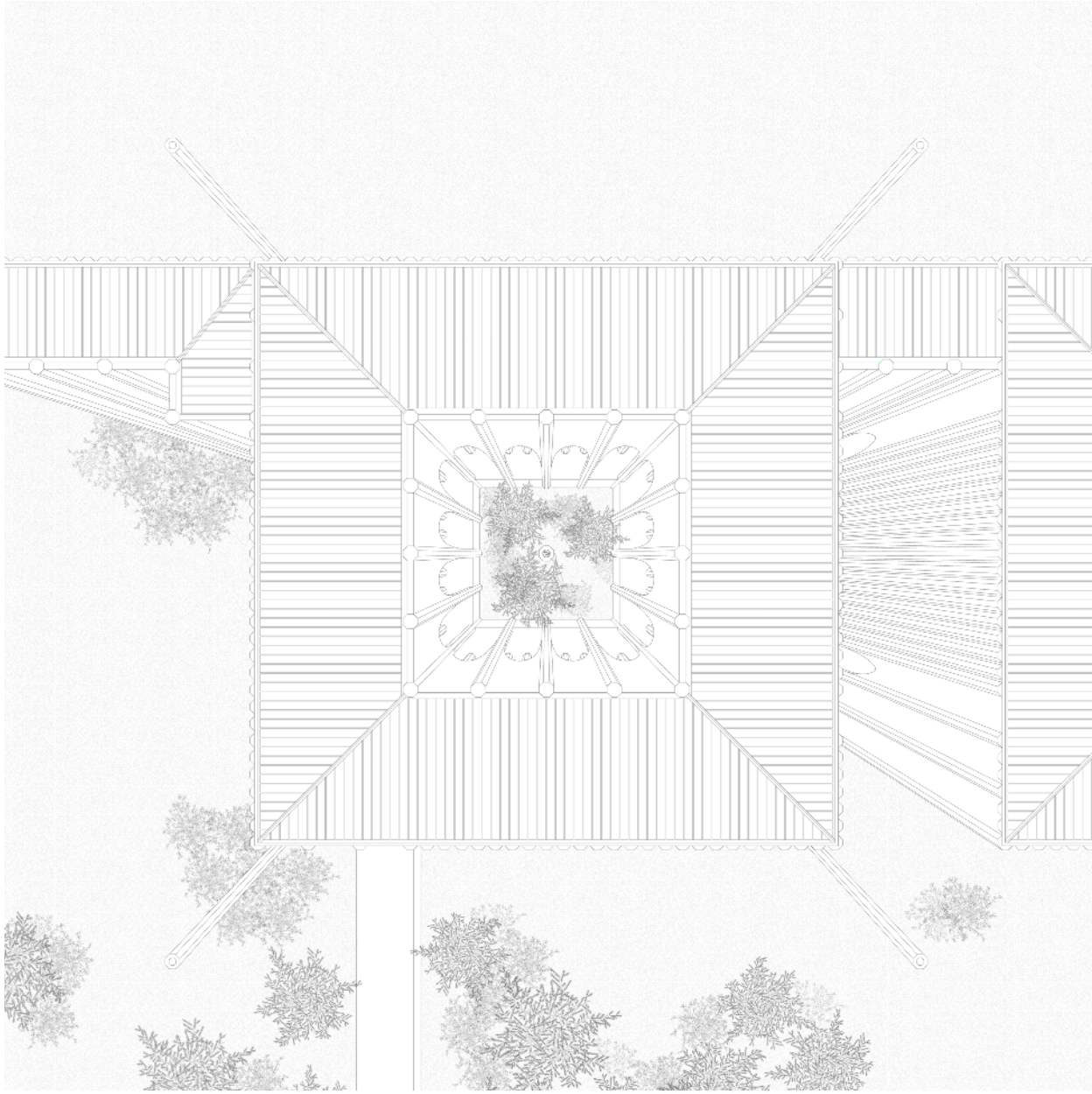
Monastic Motel Cloister. One Point Perspective Plan



Lower Shrubbery. One Point Perspective Plan



Tree Tops. One Point Perspective Plan



Hortus Conclusus Conclusus. One Point Perspective Plan



Courtyard Garden in Spring



Studio Space in Autumn

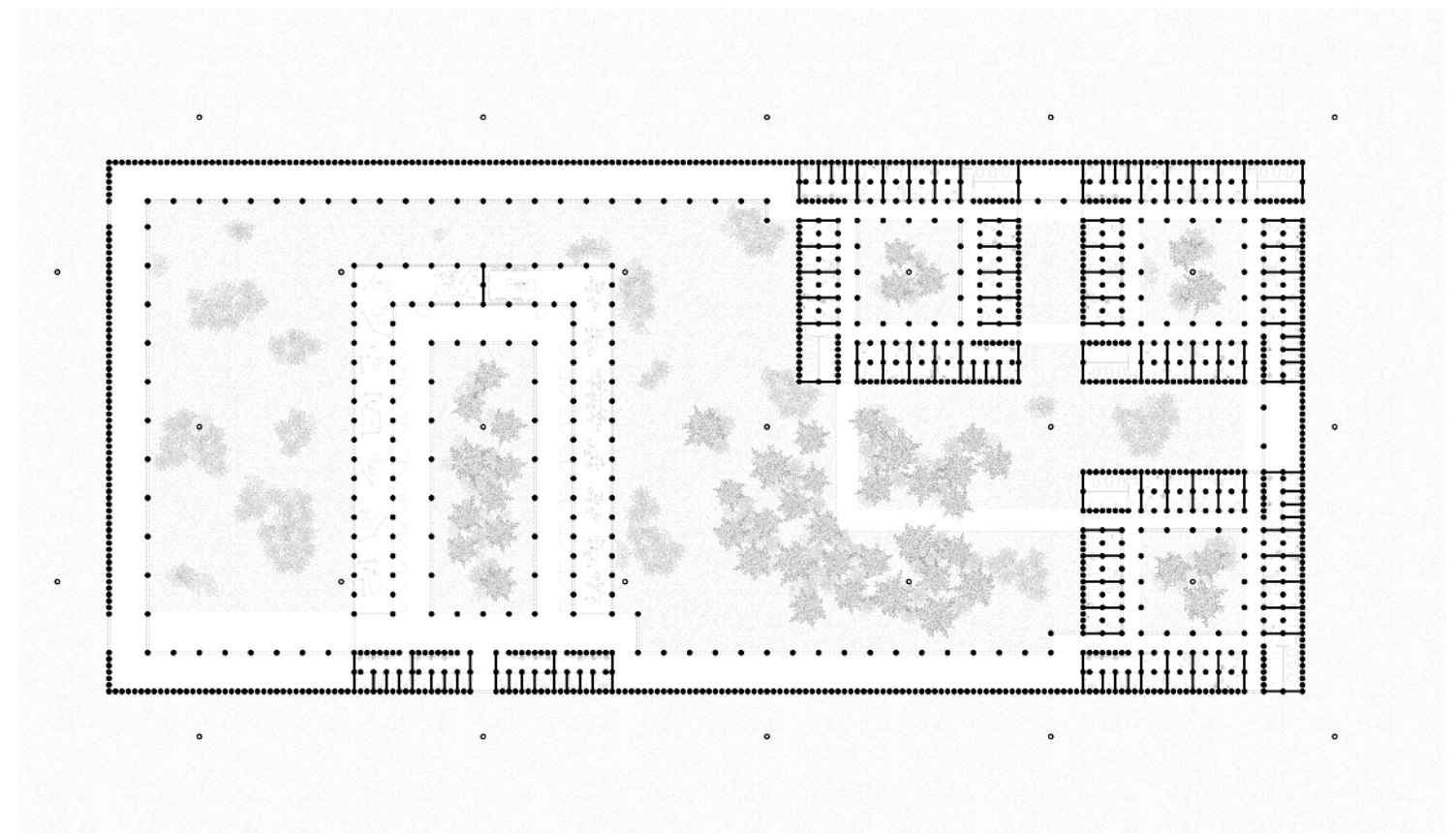




Monastic Motel Miniature

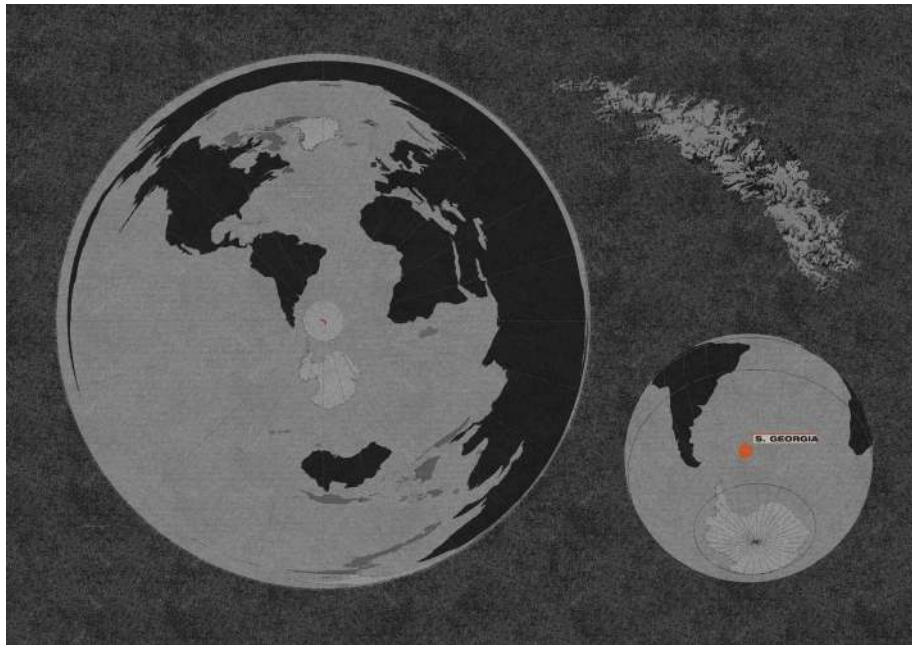


Final Proposal

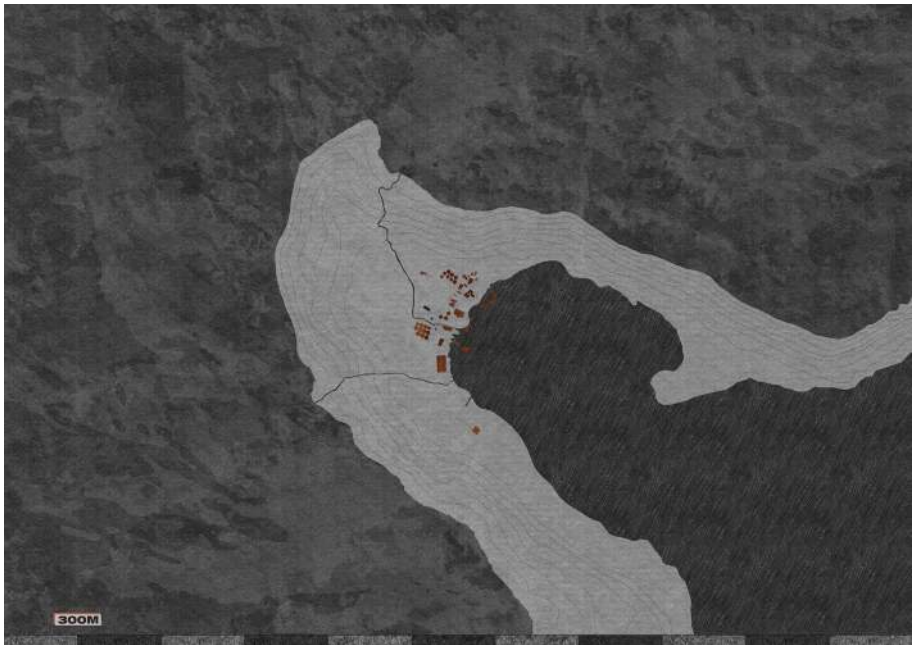


Hortus Conclusus Conclusus. 1:250 Plan





1. Global Map of South Georgia,



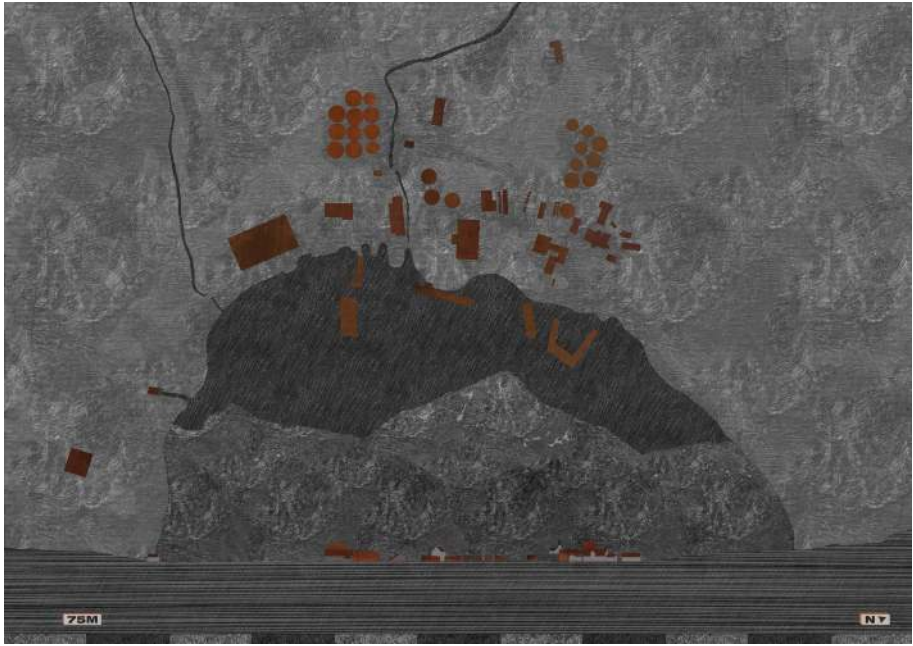
3. 1:3000 Plan of Grytviken



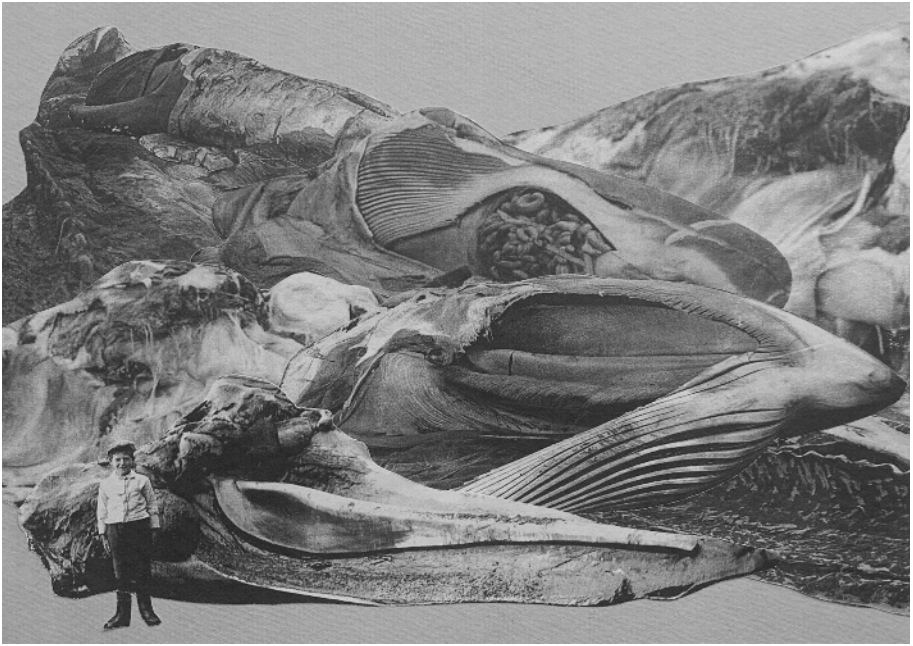
5. 1:250 Site Section of Emergency Shelter. Looking South-West



2. Map of South Georgia



4. 1:750 Plan + Elevation of Grytviken



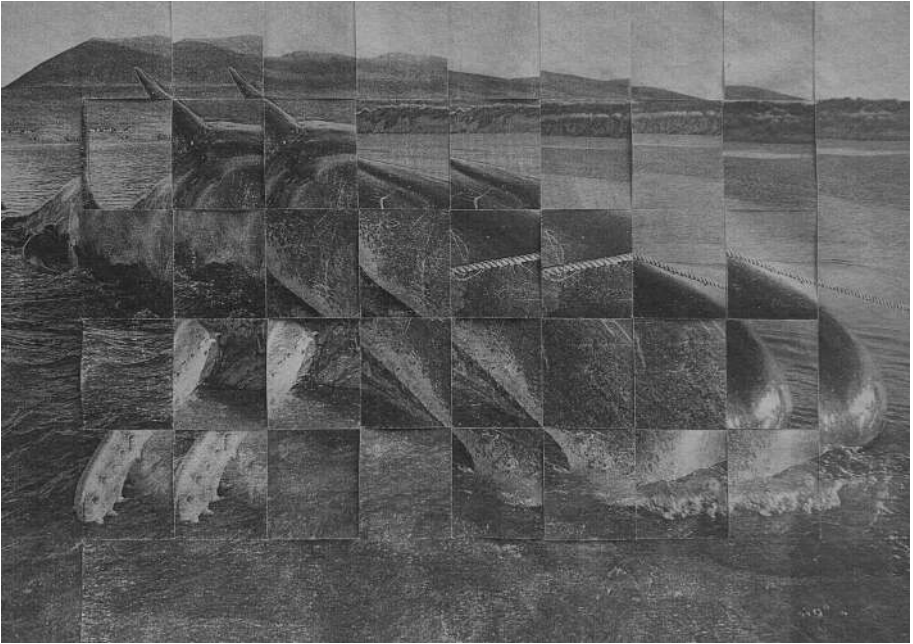
6. Flensing Collage

# AN ANTHROPOPHAGIST'S KITCHEN

*An Anthropophagist's Kitchen* imagines a scenario in which explorers are shipwrecked in the ghost town of Grytviken. A former whaling town, the project looks in forensic detail at the process and infrastructure of whaling, considering a hypothetical future where the survivors resort to cannibalism. The project has a literary basis in J.G. Ballard's book, *High Rise*, and follows the journey of explorer Dr Robert Laing, a character whose namesake is the protagonist in *High Rise*. Notably Grytviken is home to the grave of explorer, Ernest Shackleton, whose crew were shipwrecked on the island during an Antarctic expedition. The project is presented as a series of panels which depict Laing's crew being shipwrecked in Grytviken, forming a shelter amongst the industrial remains using found materials, scrap metal, whale bones and ice blocks and creating an architecture of survival. The design has an insulated kitchen at its epicentre and a series of ancillary spaces catered to the processing of whales. As a result the whaling past of the town, diminishing food supplies, and a hostile environment, the project imagines an architecture of the cannibal centred around the kitchen.



Watch accompanying short film here:  
<https://youtu.be/ILQSNhyVWa8>

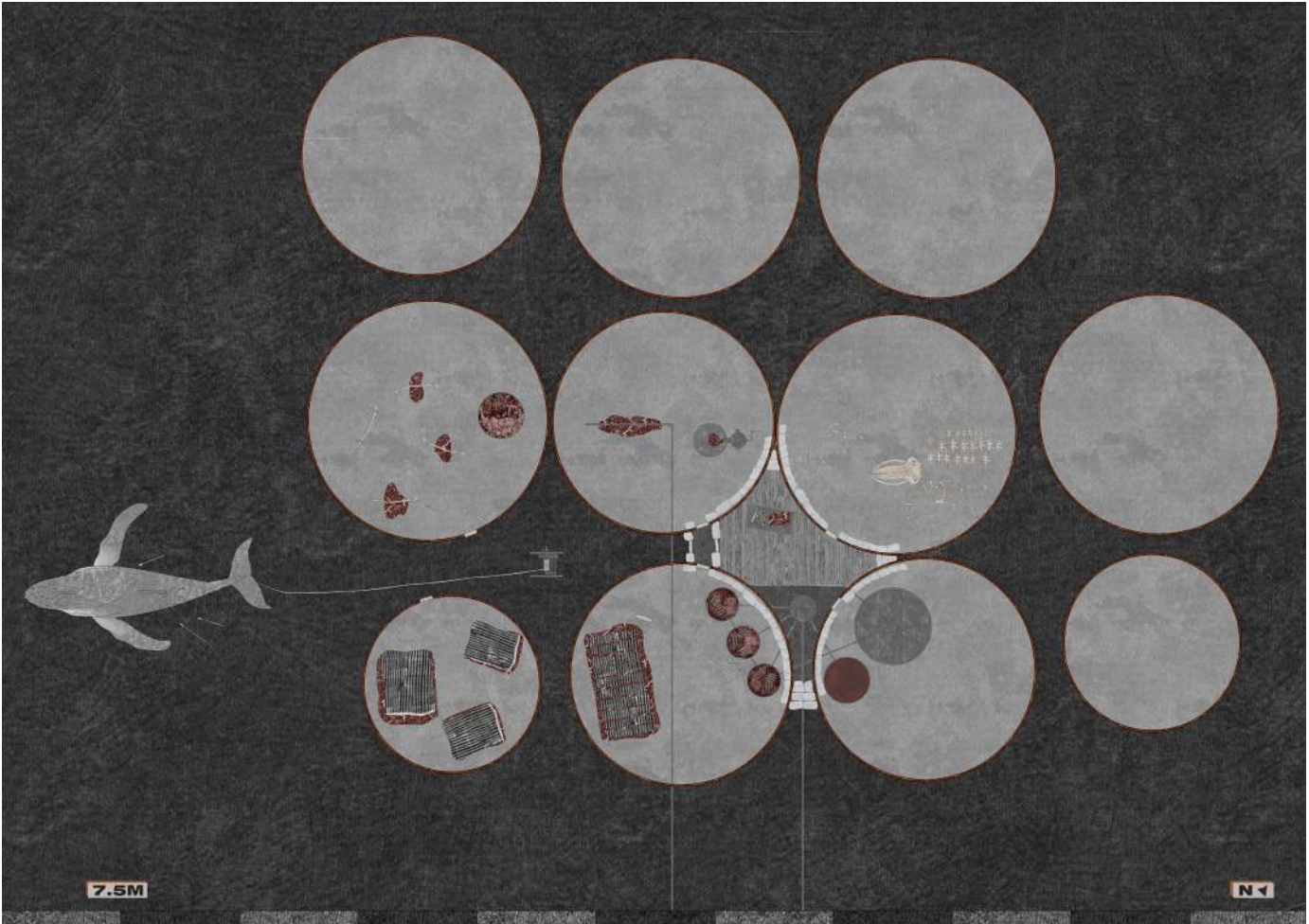


7. Captured Whale Collage





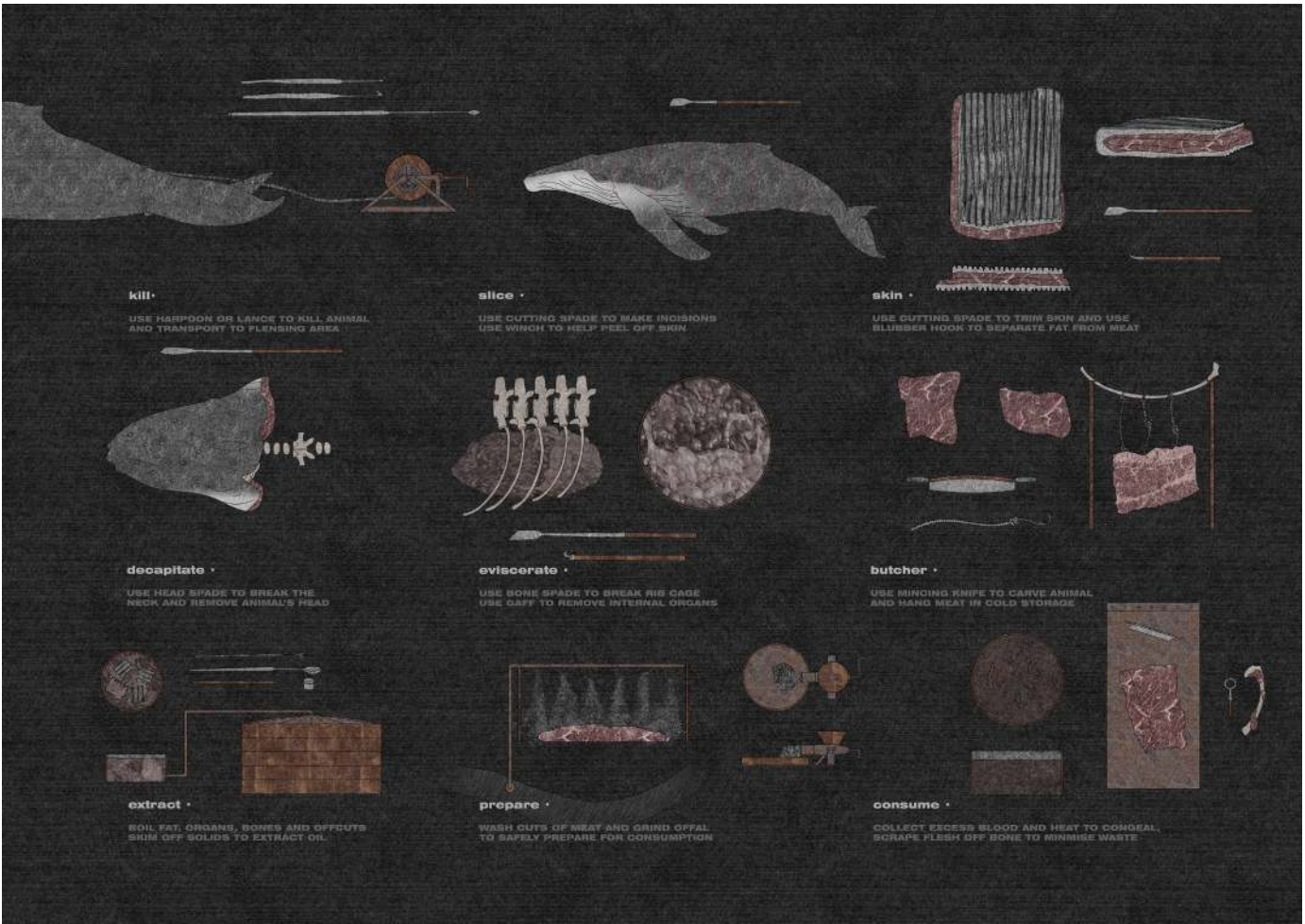
8. Shelter Amongst the Oil Storage Containers



10. Whaling Kitchen

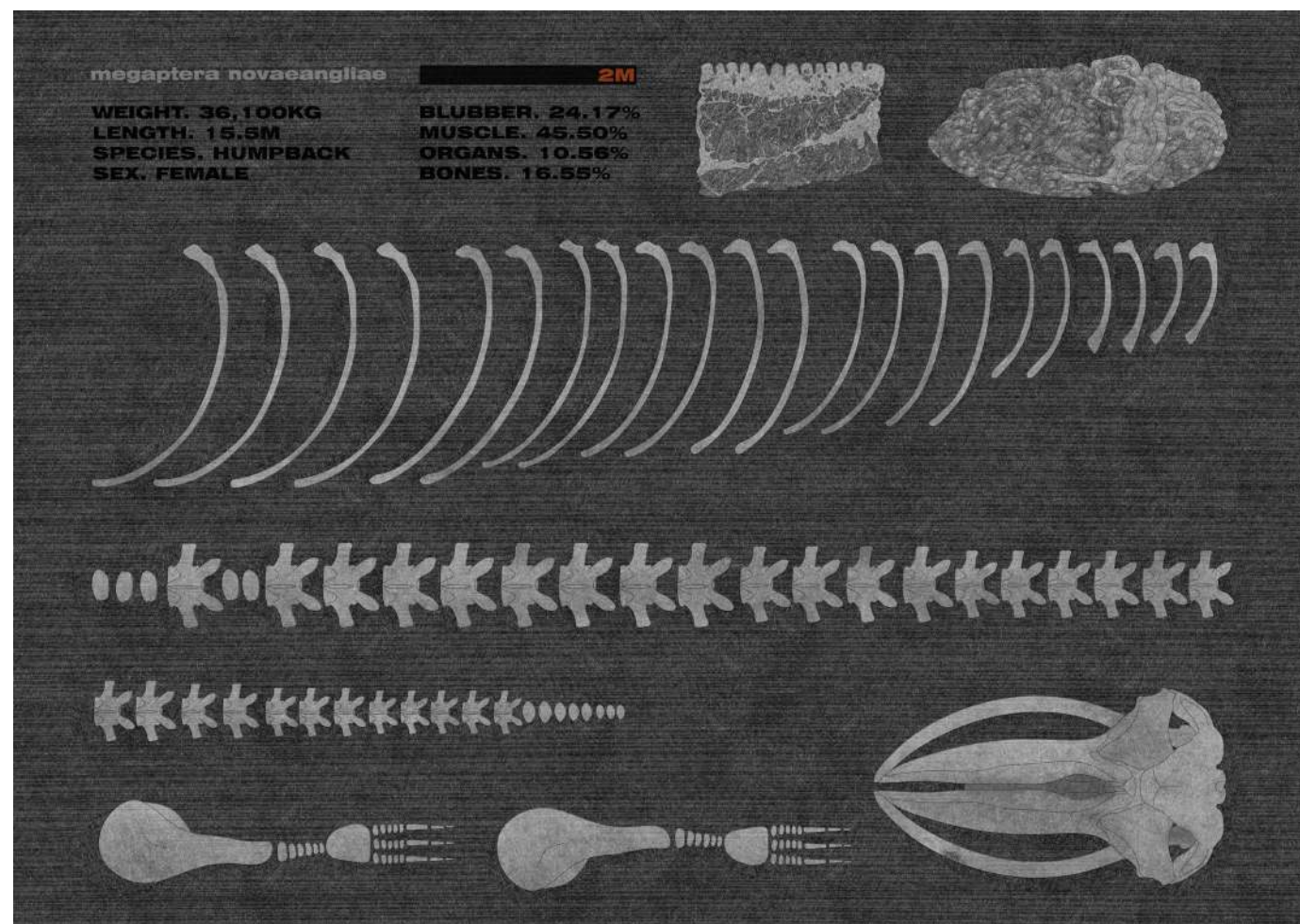


9. Plan + Section of Whaling Kitchen

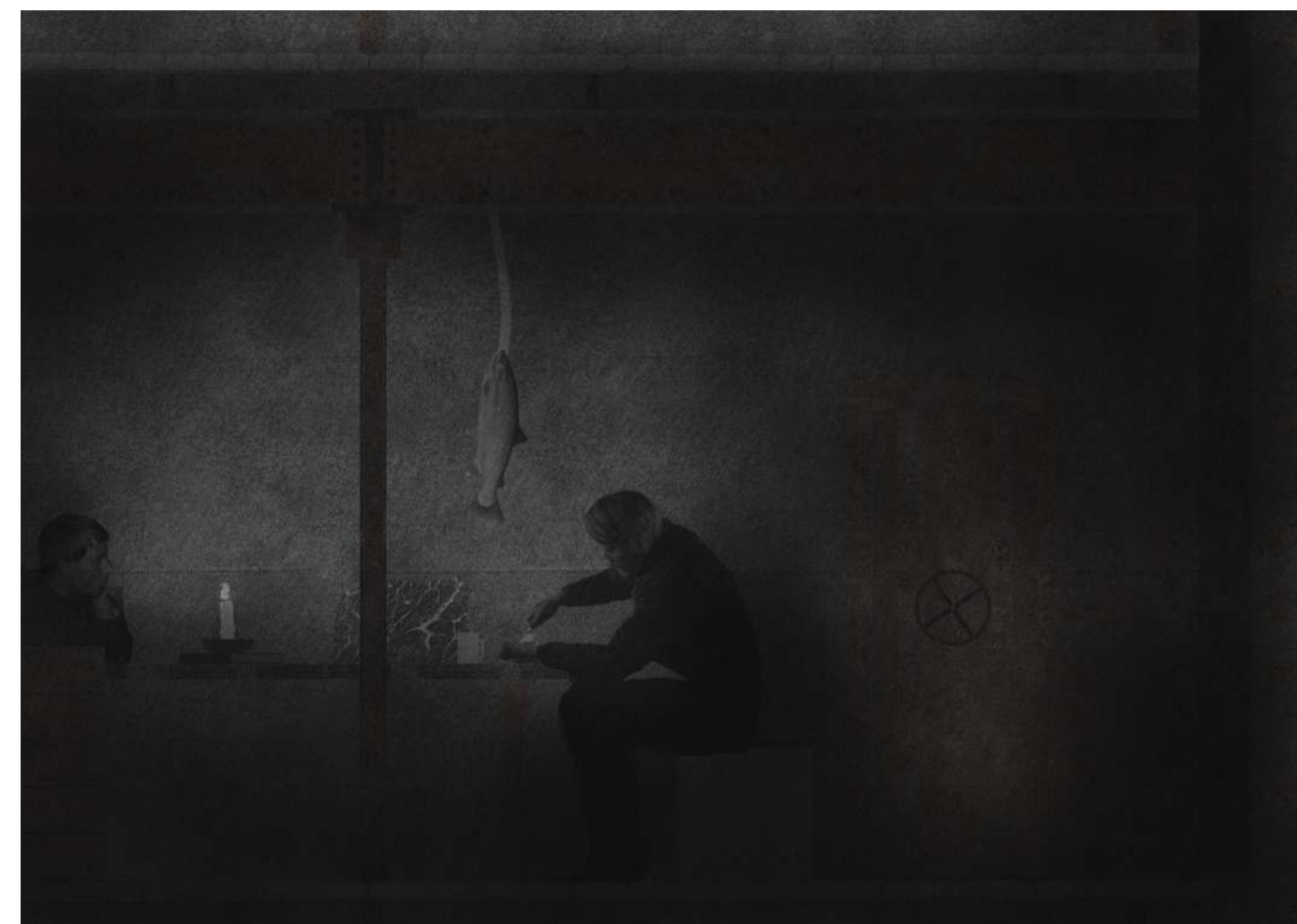


11. Processing of a Whale

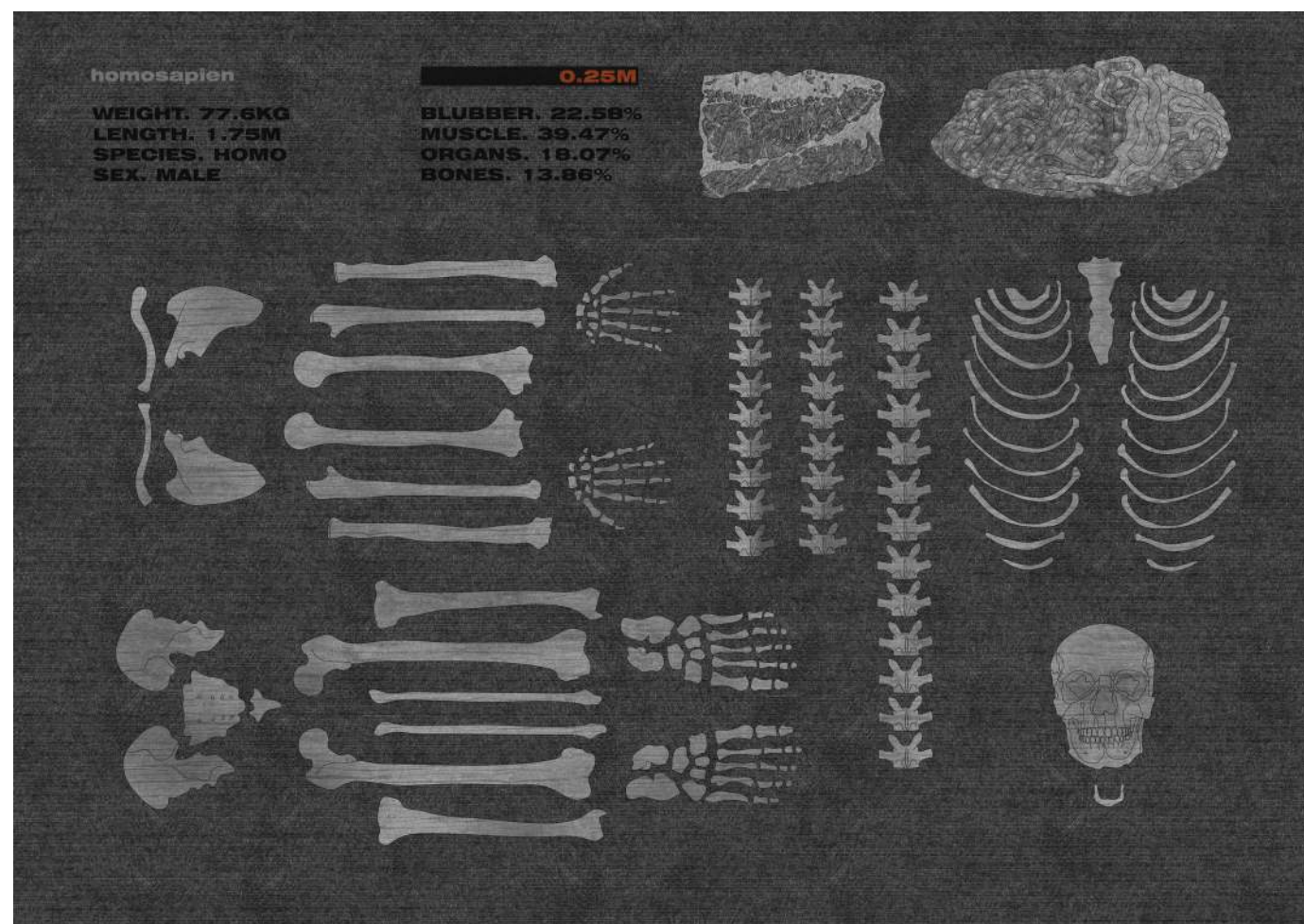




12. Whale Anatomy



14. Galley Kitchen



13. Human Anatomy



15. An Anthropophagist's Kitchen



.001	.002	.003	.004	.005	.006	.007	.008	.009	.010	.011	.012	.013	.014	.015	.016	.017	.018	.019	.020	.021	.022	.023	.024
.025	.026	.027	.028	.029	.030	.031	.032	.033	.034	.035	.036	.037	.038	.039	.040	.041	.042	.043	.044	.045	.046	.047	.048
.049	.050	.051	.052	.053	.054	.055	.056	.057	.058	.059	.060	.061	.062	.063	.064	.065	.066	.067	.068	.069	.070	.071	.072
.073	.074	.075	.076	.077	.078	.079	.080	.081	.082	.083	.084	.085	.086	.087	.088	.089	.090	.091	.092	.093	.094	.095	.096
.097	.098	.099	.100	.101	.102	.103	.104	.105	.106	.107	.108	.109	.110	.111	.112	.113	.114	.115	.116	.117	.118	.119	.120
.121	.122	.123	.124	.125	.126	.127	.128	.129	.130	.131	.132	.133	.134	.135	.136	.137	.138	.139	.140	.141	.142	.143	.144
.145	.146	.147	.148	.149	.150	.151	.152	.153	.154	.155	.156	.157	.158	.159	.160	.161	.162	.163	.164	.165	.166	.167	.168
.169	.170	.171	.172	.173	.174	.175	.176	.177	.178	.179	.180	.181	.182	.183	.184	.185	.186	.187	.188	.189	.190	.191	.192
.193	.194	.195	.196	.197	.198	.199	.200	.201	.202	.203	.204	.205	.206	.207	.208	.209	.210	.211	.212	.213	.214	.215	.216
.217	.218	.219	.220	.221	.222	.223	.224	.225	.226	.227	.228	.229	.230	.231	.232	.233	.234	.235	.236	.237	.238	.239	.240
.241	.242	.243	.244	.245	.246	.247	.248	.249	.250	.251	.252	.253	.254	.255	.256	.257	.258	.259	.260	.261	.262	.263	.264
.265	.266	.267	.268	.269	.270	.271	.272	.273	.274	.275	.276	.277	.278	.279	.280	.281	.282	.283	.284	.285	.286	.287	.288
.289	.290	.291	.292	.293	.294	.295	.296	.297	.298	.299	.300	.301	.302	.303	.304	.305	.306	.307	.308	.309	.310	.311	.312
.313	.314	.315	.316	.317	.318	.319	.320	.321	.322	.323	.324	.325	.326	.327	.328	.329	.330	.331	.332	.333	.334	.335	.336
.337	.338	.339	.340	.341	.342	.343	.344	.345	.346	.347	.348	.349	.350	.351	.352	.353	.354	.355	.356	.357	.358	.359	.360
.361	.362	.363	.364	.365	.366	.367																	

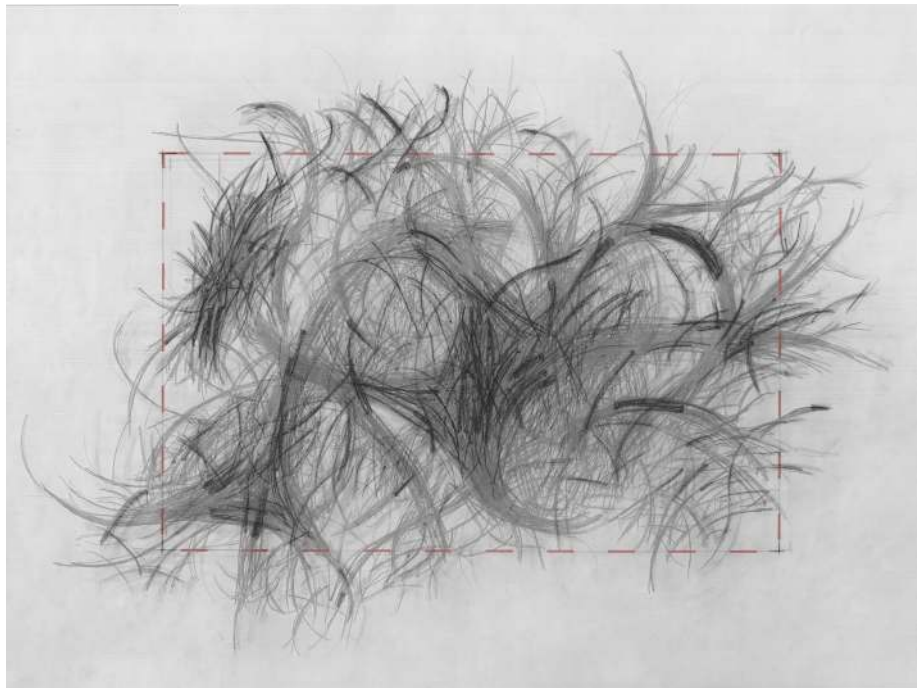
Parts List. 1:2 Mapping of Hairs

## BREAK AND ENTER

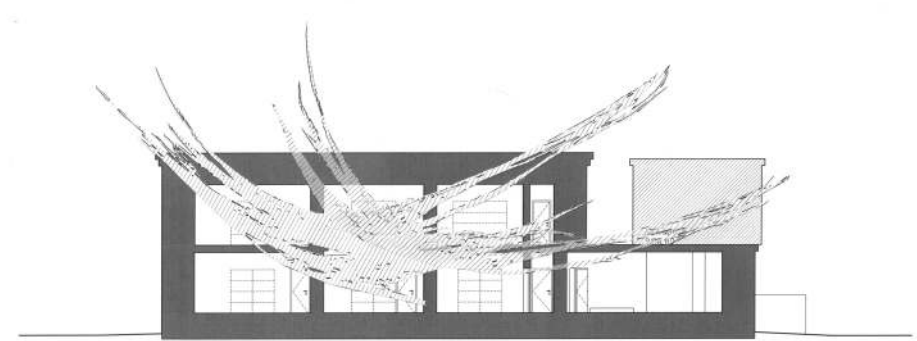
The project utilises hair as a generative mechanism for designing an intervention into a dark space, a former cold war bunker. The project considers the light filtering qualities of hair and how it might puncture the existing fabric of the building to bring light in. Utilising a forensic view the work de-constructs a clump of hair, considering it as a kit of parts and exploring the architectural implications when combined with a building. Creating a three dimensional grid from the war rooms at the heart of the bunker form is derived through a methodical study of hair, using it as a means to generate one possible arrangement of the intervention. This possible form is modelled in timber and plaster models to observe the materiality and interaction between intervention and the existing concrete structure of the building.



Hair Brick Scan



5:1 Section of Hair Brick

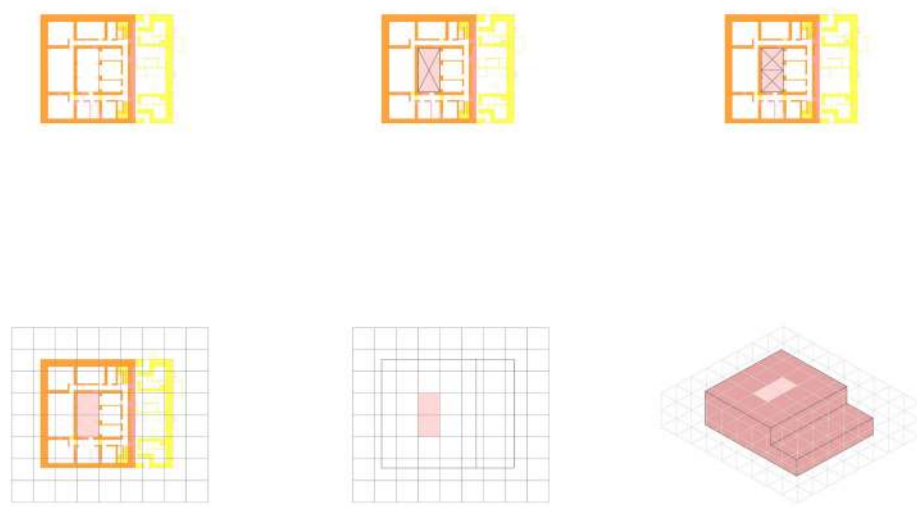


Bunker Sectional Collage

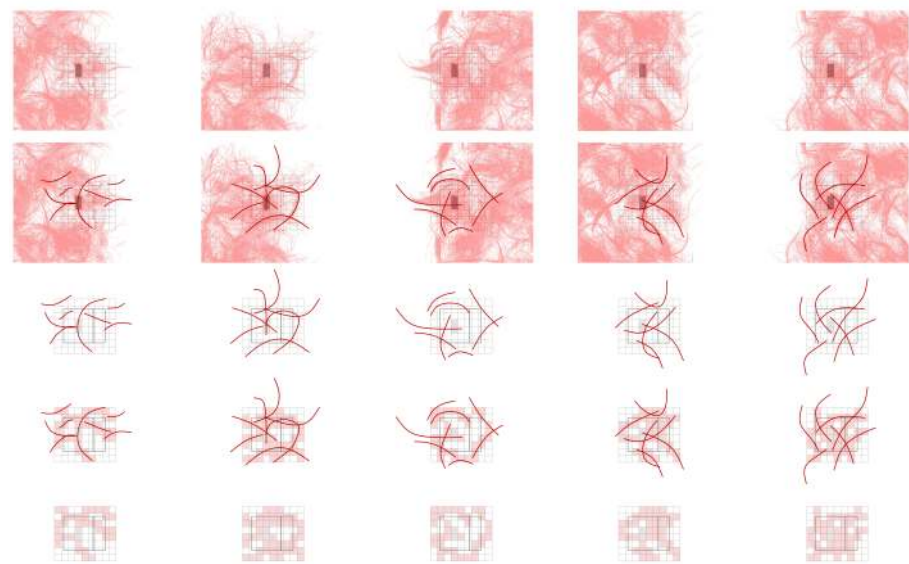


1:200 Sketch Models

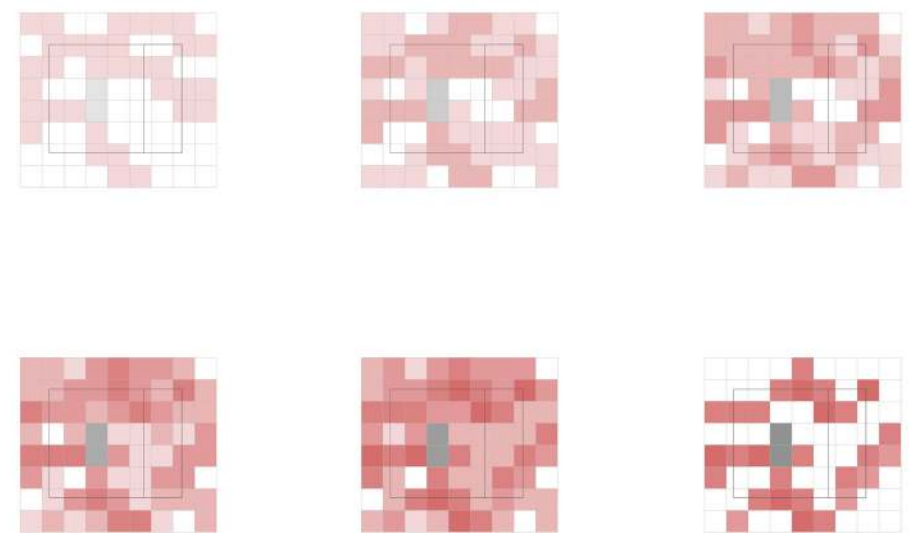




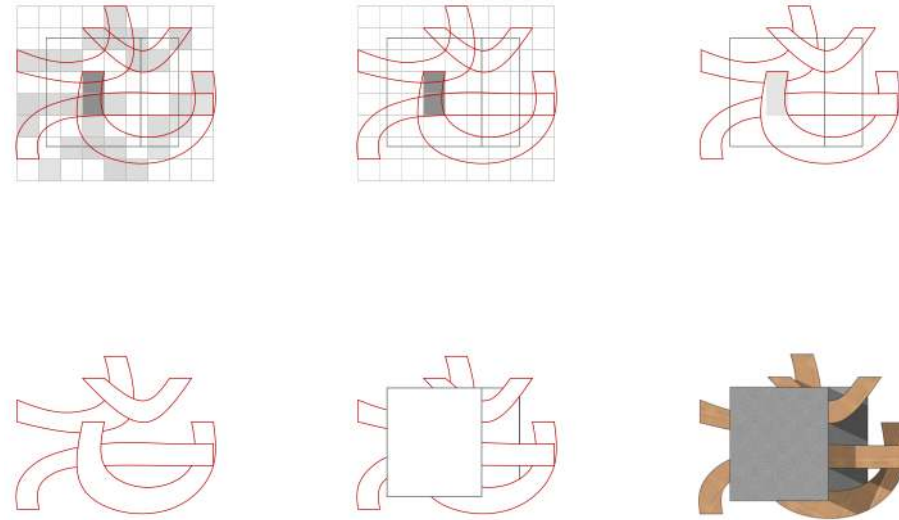
Forming a Grid from the Bunker War Room



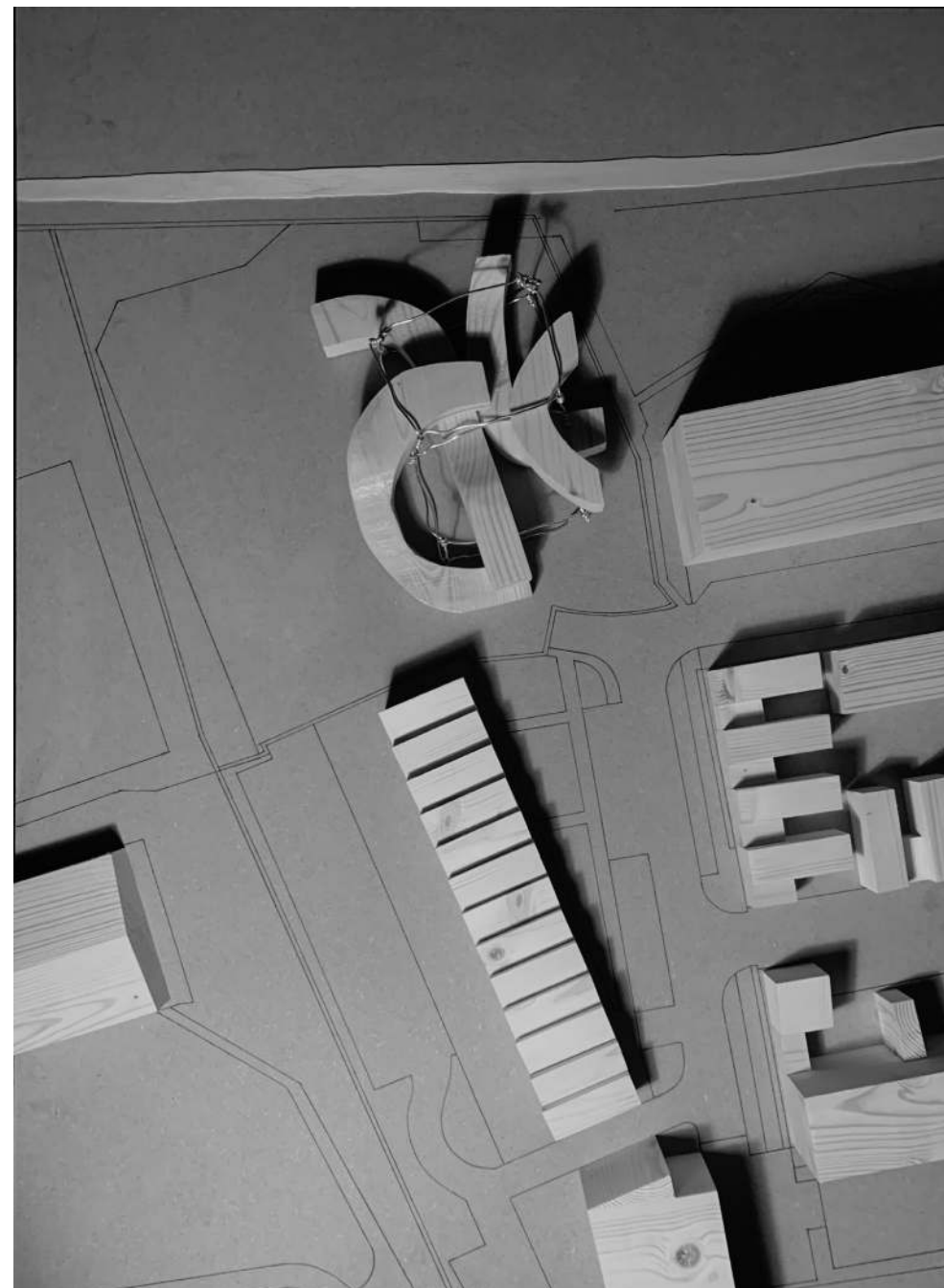
Applying the Hair Brick Scan to the Grid



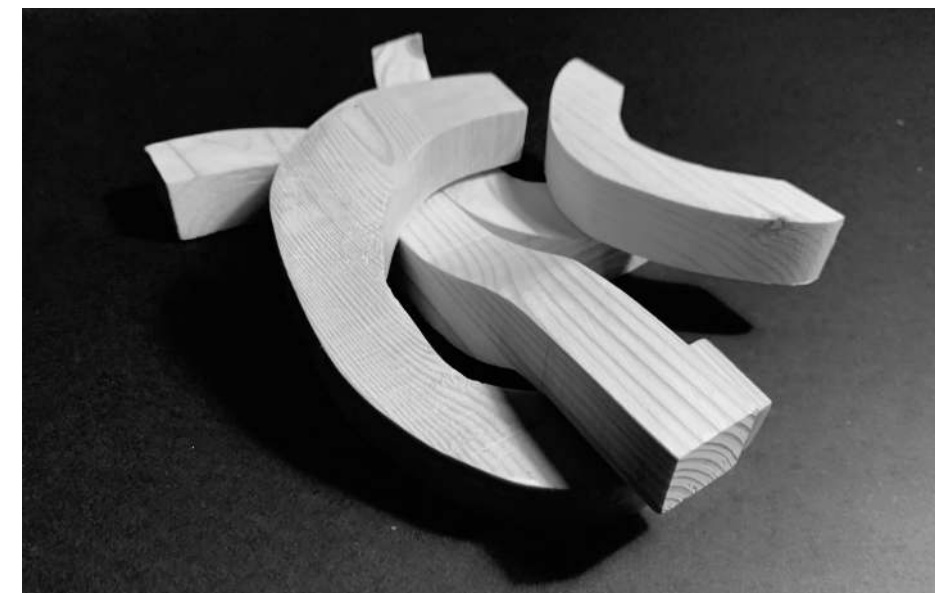
Generating a Heat Map



Establishing a Possible Form



1:100 Site Model



1:100 Model



1:20 Sectional Model

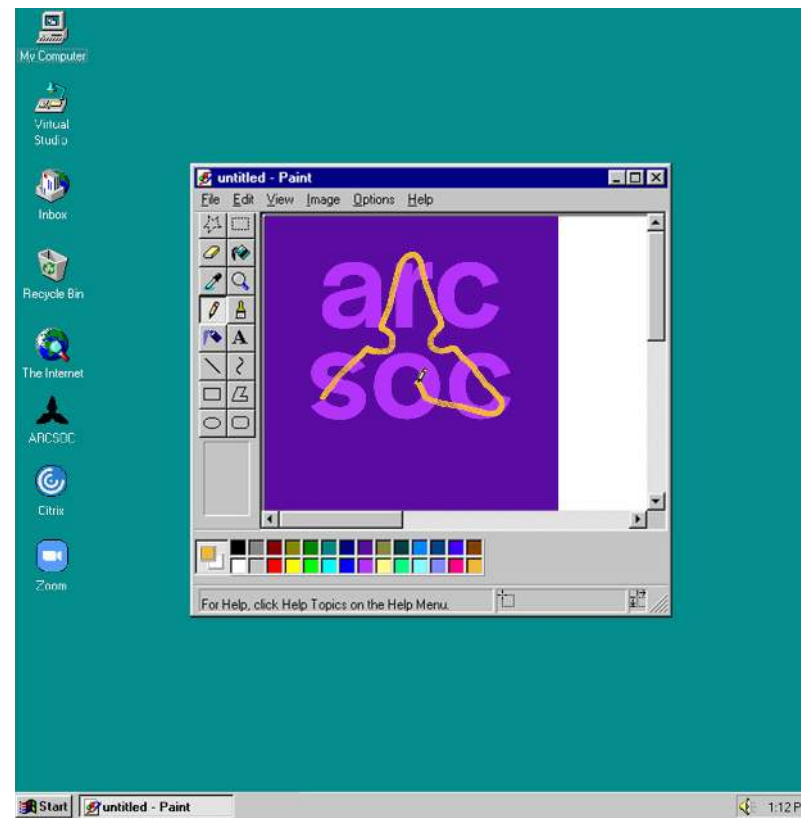


1:20 Sectional Model

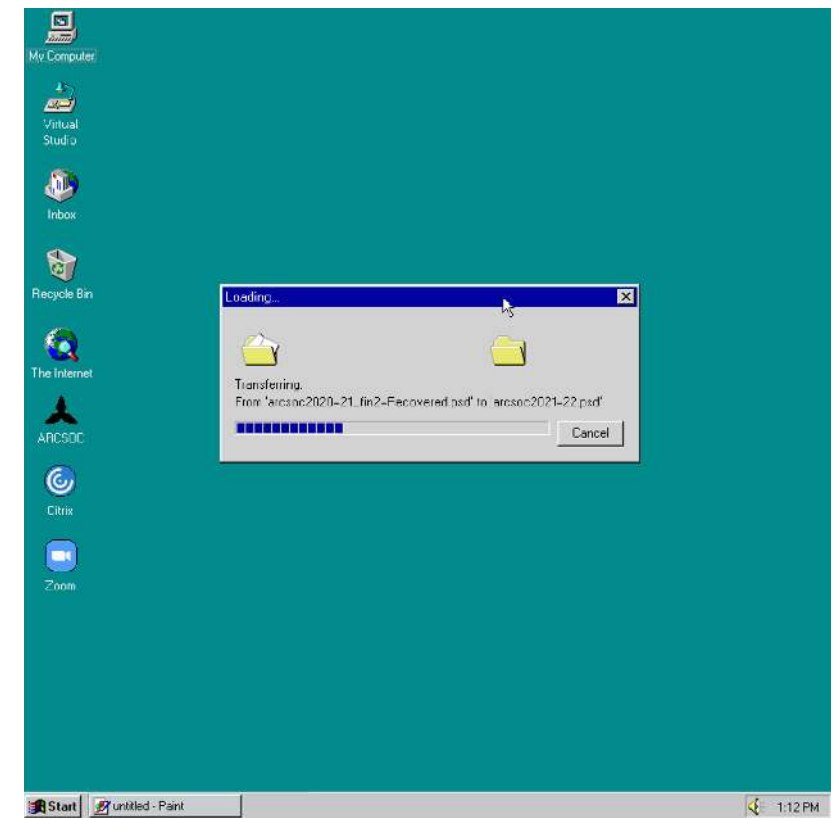




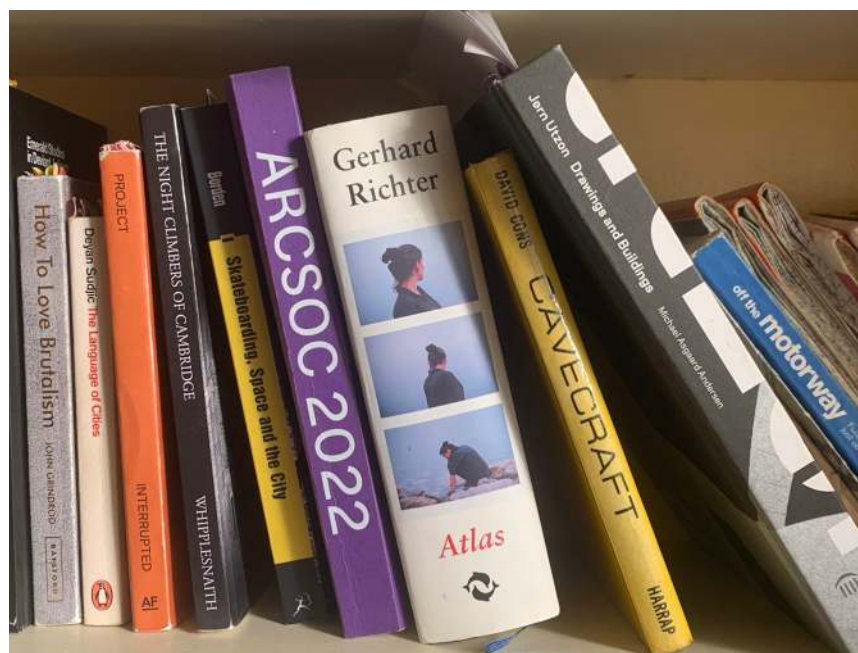
ARCSOC Logo 2022



ARCSOC New Logo Graphic. Watch here:  
<https://youtube.com/shorts/C4UQPv1lcQg>



ARCSOC 2021-2022 Transferring Graphic. Watch here:  
[https://youtube.com/shorts/\\_q7bv5B7Cml](https://youtube.com/shorts/_q7bv5B7Cml)



ARCSOC Catalogue 2022

## ARCSOC GRAPHICS

ARCSOC is the University of Cambridge Architecture Society. Having been vice-president in my second year I undertook the role of graphics during my final year. This involved producing a logo and social media branding for the 2021-22 committee (as part of the society's annual redesign), alongside graphics and publicity material for ARCSOC's events. ARCSOC holds a series of events throughout the year to raise money towards funding the end of year exhibition, these events range from talks, life drawing and club nights. Additionally the role included producing publicity material and graphics for the return of the summer show to London for the first time in three years - this included the exhibition poster and venue maps and leaflets. Furthermore I was responsible the co-ordination, design, curation and editing of a 300 page end of year catalogue that publishes the schools' work over the year.

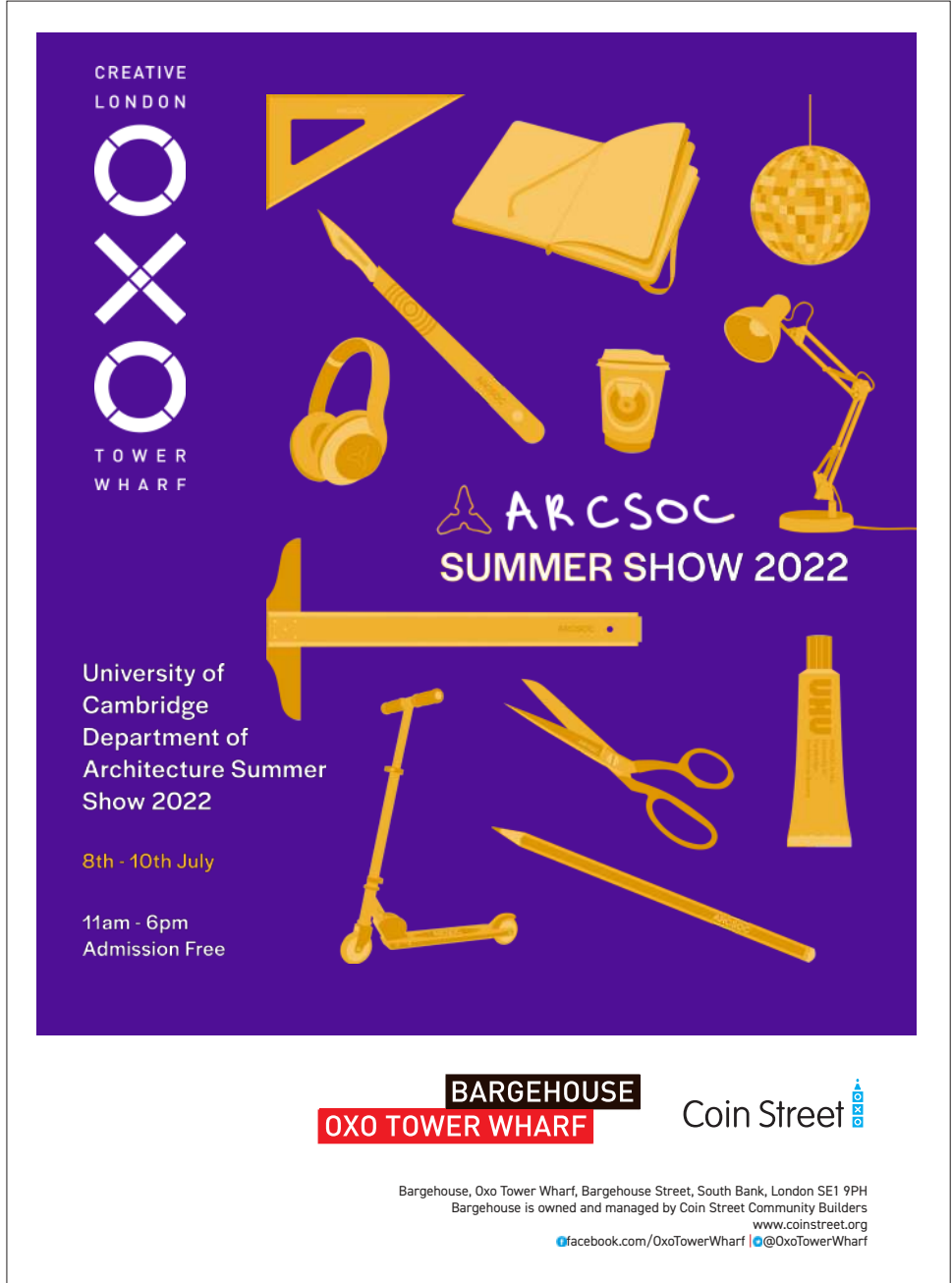


ARCSOC Catalogue 2022



ARCSOC Catalogue 2022

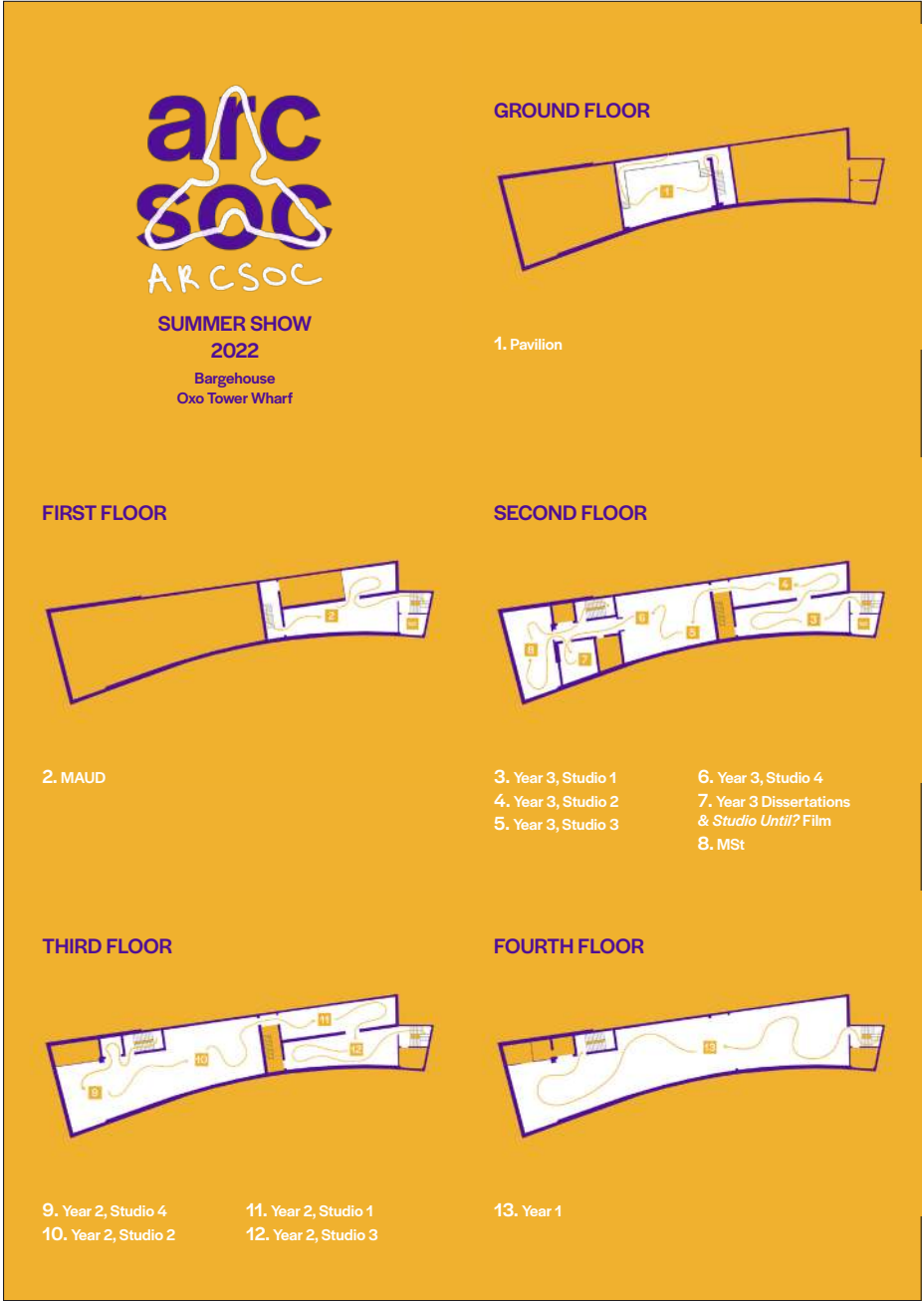




Summer Show 2022 Poster



Summer Show Foldout Leaflet. Double-sided design as both a map and poster.



OXO Tower Exhibition Wall Map



Summer Show Foldout Leaflet. Double-sided design as both a map and poster.



Summer Show Poster. On Display at Waterloo Roundabout, London.

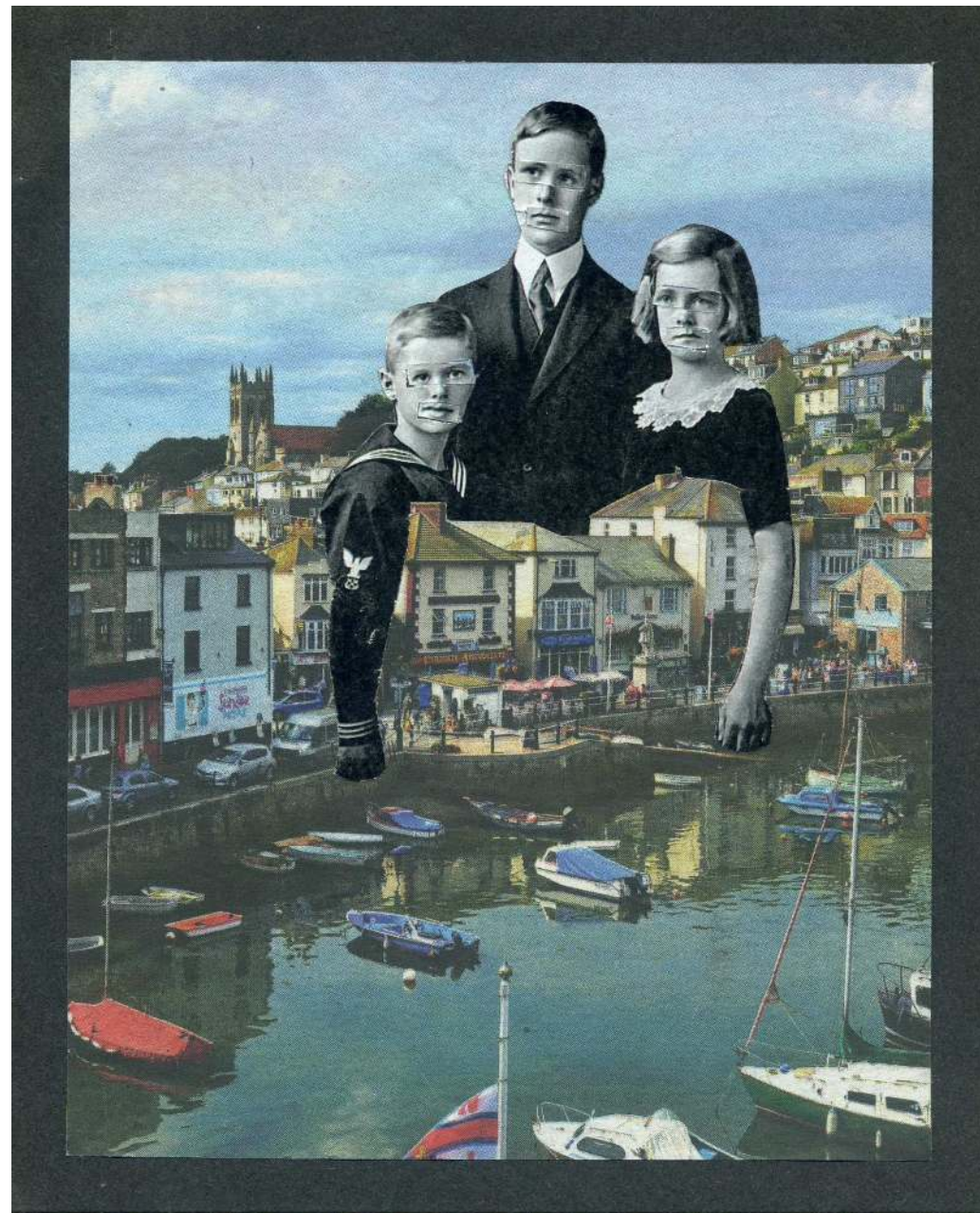


Summer Show Poster. On Display at Waterloo Roundabout, London.

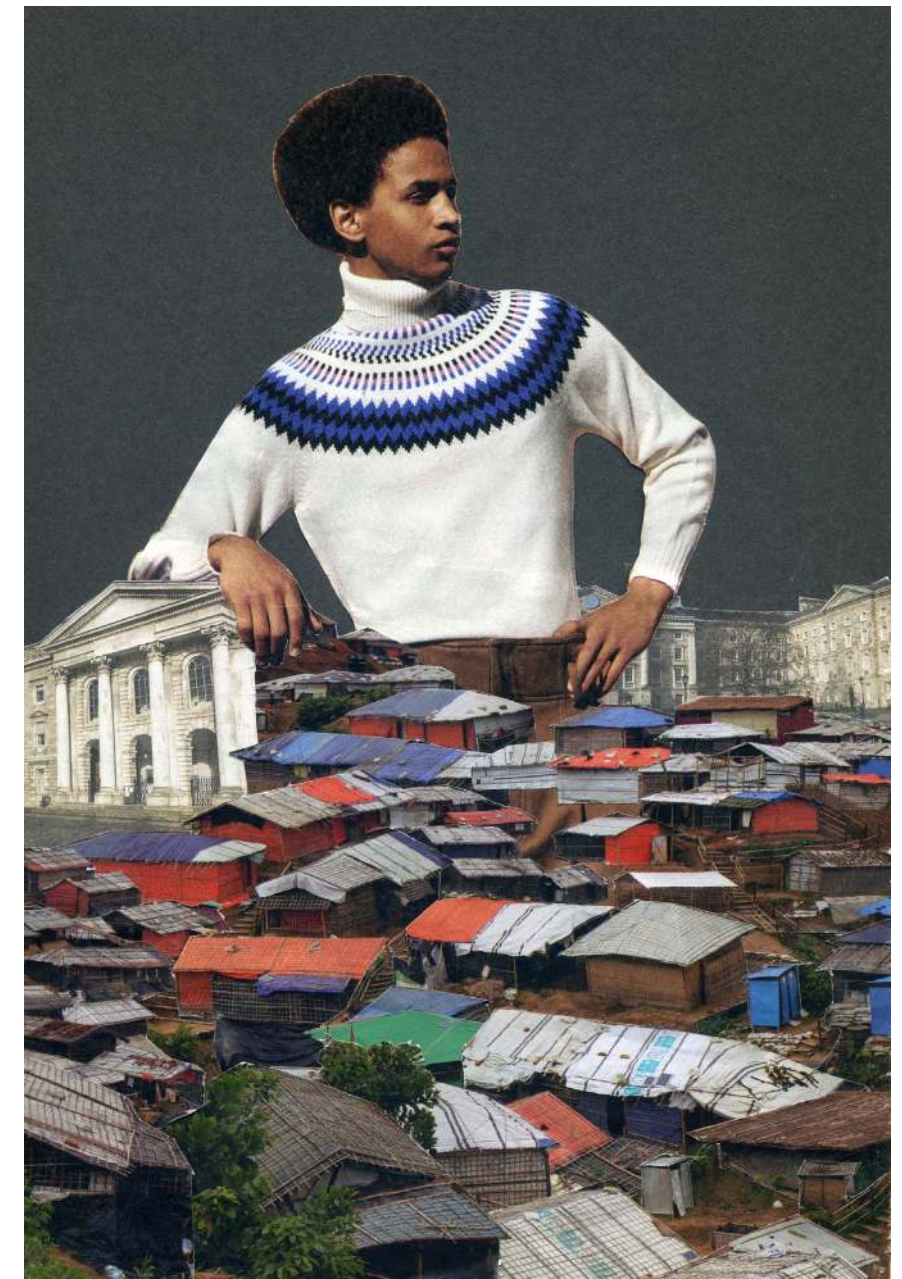




Refuge



Our Home



Hierarchy

## DISPLACEMENT

*Displacement* is a series of paper cut collage works made in response to the ongoing refugee crisis. The works look critically at the treatment of migrants and the hostility shown towards them in Great Britain. Being from a mixed race background the pieces are self-questioning of the author's own sense of sovereignty and place, or lack thereof. The works also consider the irony that institutions and fortunes are so often built upon the hard work of those in search of a brighter future. Begun in 2018, the series is sadly more prevalent in the present day with the aftermath of Brexit, a post-pandemic world, and further global conflict. As such this body of work may still expand, and poses spatial questions regarding inclusivity in our society.



Dreams of Utopia





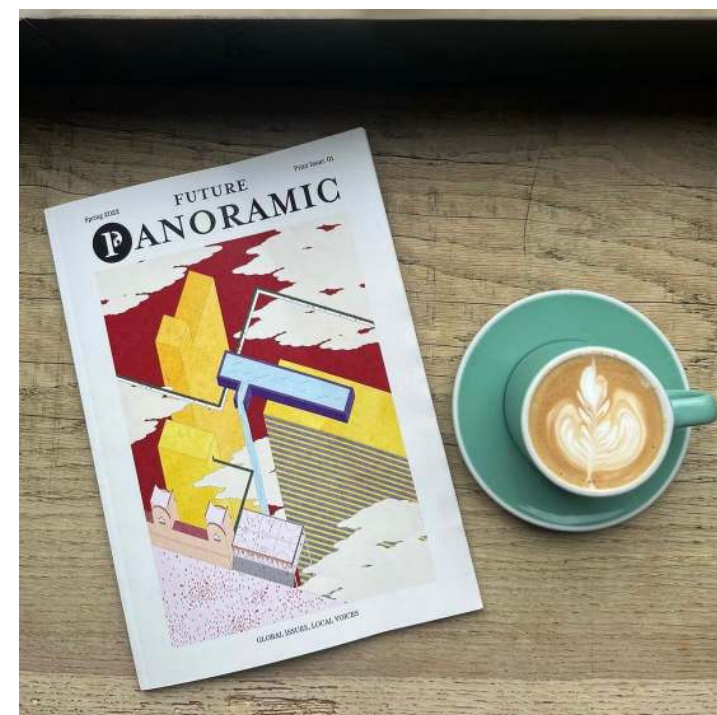
Re-conceptualising Shared Spaces. Cover Artwork

## PANORAMIC MAGAZINE COVER

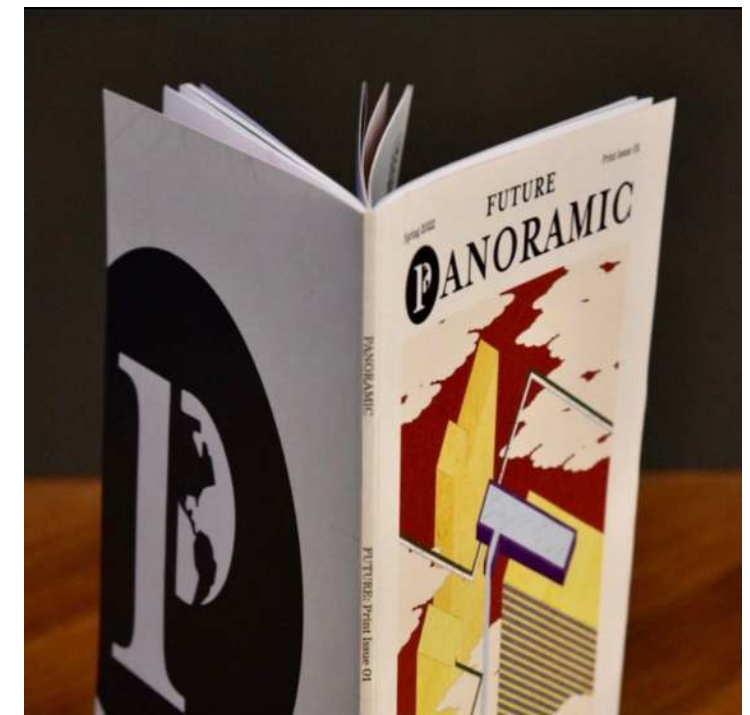
As part of the launch of Panoramic the Magazine's first print issue I was asked to illustrate an article on the future of shared spaces within our cities. Panoramic Magazine is global magazine that invites young writers from across the world to share their thoughts in a series of op-eds, arts reviews, photojournalism, and more, all of which merge the personal with the political, such that each writer's experience becomes a means to reflect on a broader topic. The artwork re-conceptualises shared space within the city, imagining a future city in the sky and was also used for the cover. Inspired by much of the early 20<sup>th</sup> century futurist notions of the city, the work depicts a raised public plaza above the clouds and amongst a cluster of skyscrapers. For more information see: <https://www.panoramicthemagazine.com>



Panoramic Magazine Cover Spread



Printed Copy of the Magazine. Photograph Courtesy of @panoramicthemagazine

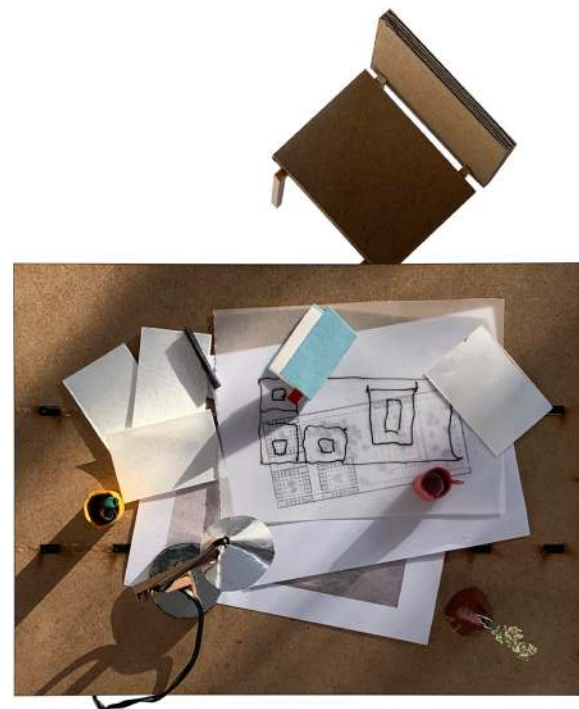


Printed Copy of the Magazine. Photograph Courtesy of @panoramicthemagazine





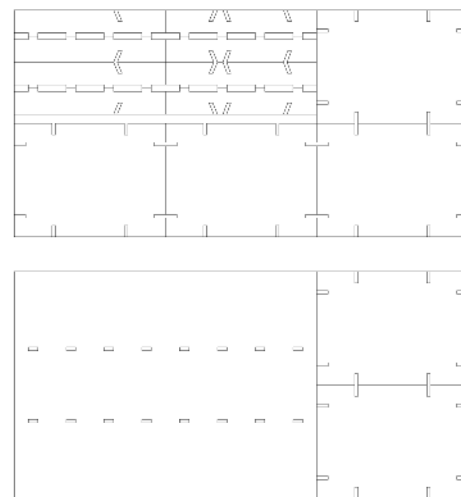
Standing Desk. 1:10 Model



Study Desk. 1:10 Model



Presentation Stand. 1:10 Model



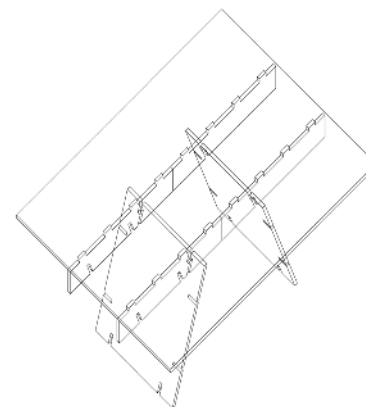
Cutting Plan



1:1 Fragment Model

## FURNITURE DESIGN

The following work encompasses several projects, firstly a design for a flat-packed desk which can be reconfigured into both a standing desk and presentation stand. The components are designed to be machined out of two standard sheets of 2440 x 1220mm x 18mm plywood and slot together. The design is modelled at 1:10 scale and a fragment of the connection between the tabletop, stiffener and leg is modelled at 1:1. This design is then re-imagined through the lens of Allan Wexler, conducting a series of physical transformations to an image of the table to re-conceptualise it as a piece of furniture and consider possible means of recycling the product at the end of its life. Additionally featured are pieces of furniture I designed and constructed for a small bedroom, a simple side table and custom expanding desk. The design maximises the potential of a minimal space that cannot fit a conventional desk. This is achieved through a sliding leave, mounted on drawer runners - this leave extends over the bed revealing a fold out panel underneath. The panel is mounted on a piece of copper tubing and uses concealed barrel hinges to fold out and form a smooth tabletop.

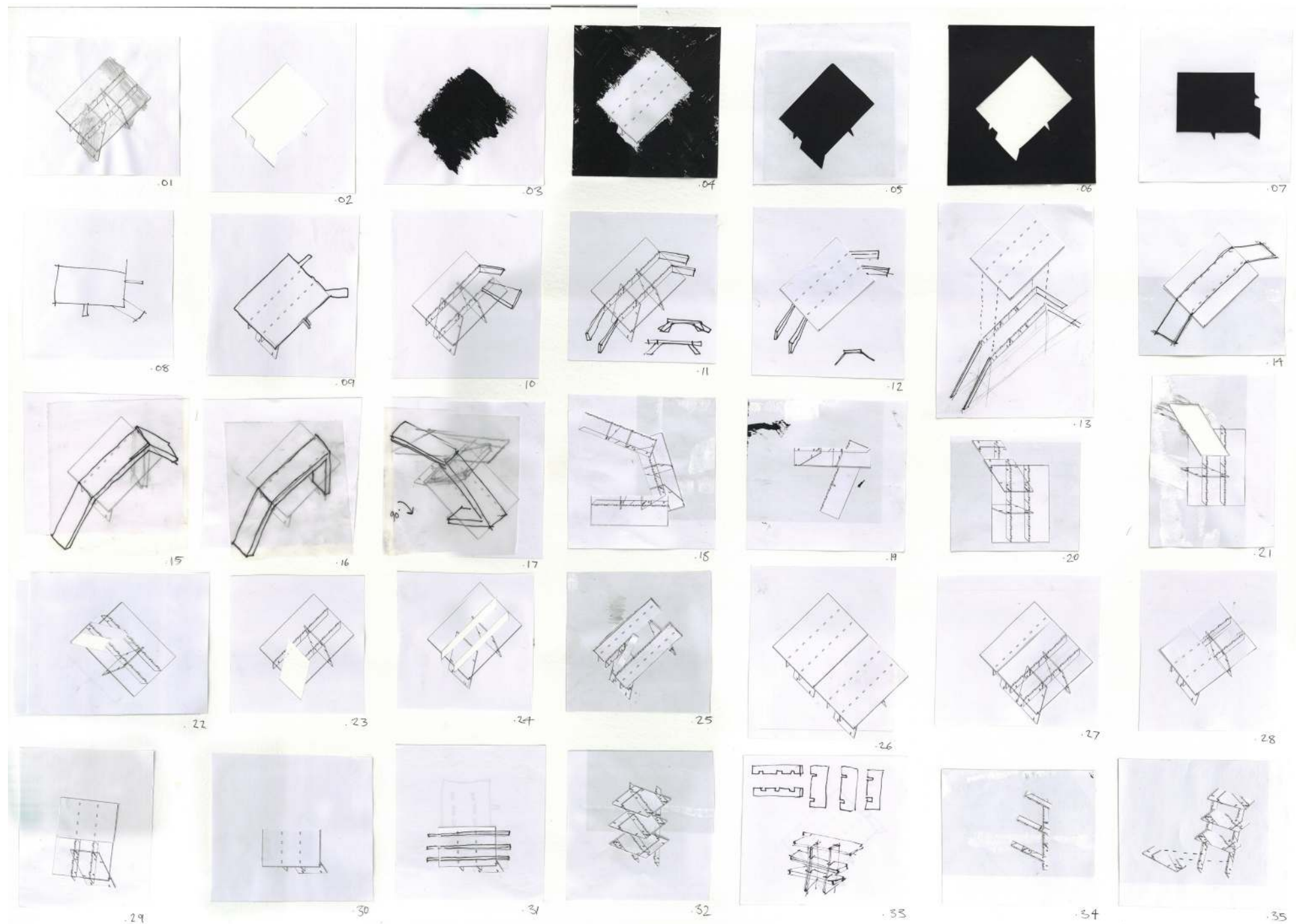


Construction Axonometric

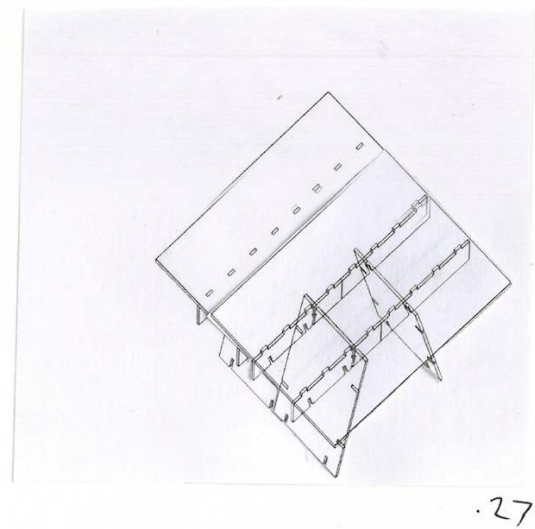


Study Desk and Standing Desk Orientation

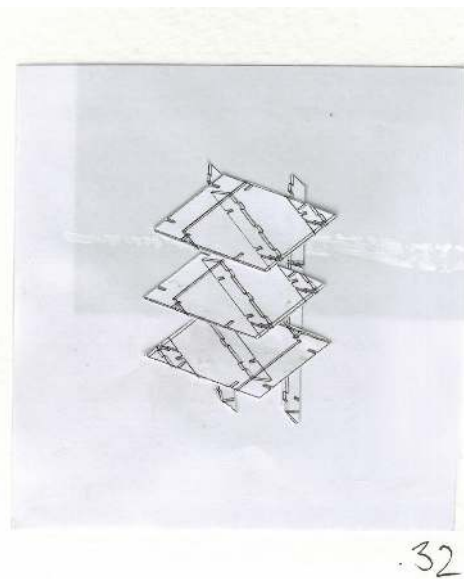




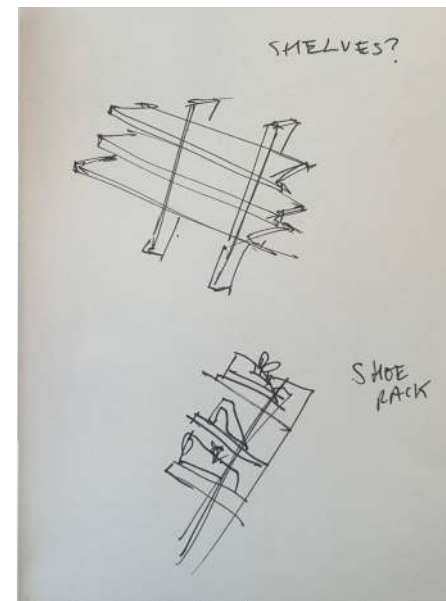
35 Table Transformations



Transformation No. 27



Transformation No. 32



Possible End of Life Transformations



Expanding Desk. Extended



Expanding Desk. Retracted

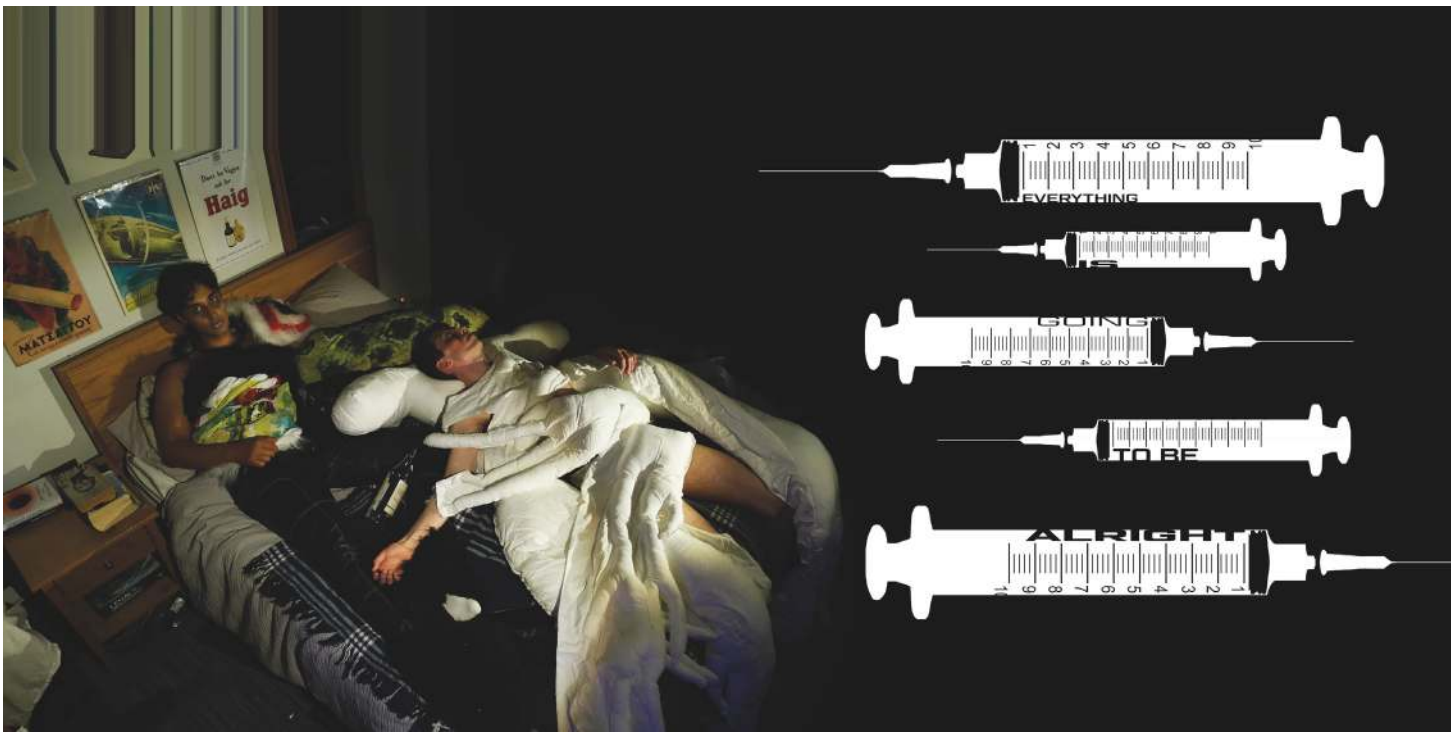


Side Table





CUCFS Photobook Interior Spread



CUCFS Photobook Interior Spread



CUCFS Photobook Interior Spread



CUCFS Photobook Interior Spread

# CUCFS

CUCFS is the Cambridge University Charity Fashion Show, an annual event run to raise money for chosen charities. As part of this role I worked to produce a logo, publicity graphics for social media, and material for the show. Working alongside the CUCFS committee I helped fulfil the creative director’s vision, creating a visual theme for the show - with the show’s title being Morph. In light of the pandemic the physical show was cancelled, and due to continual disruption was unable to take place even on a delayed schedule. As a result I worked to produce a digital photobook for the photoshoots which had already taken place.



Publicity Graphic. Watch here: <https://youtu.be/yq-sYCKzZIY>



CUCFS Logo



caspar bhalerao  
casparbhalerao@gmail.com