

PORTFOLIO

FINDING HOME . FINDING HOME . FINDING HO



ANA MARTINS
UAL | MA ISD

HOME . FINDING HOME . FINDING

A Portfolio by Ana Martins



*Traditional House in Cidade Velha,
Santiago '24. @Ana Martins*

HOME . FINDING HOME . FINDI
A Portfolio by Ana Martins

UAL, MA INTERIOR & SPATIAL DESIGN
UNIT 3
@2024

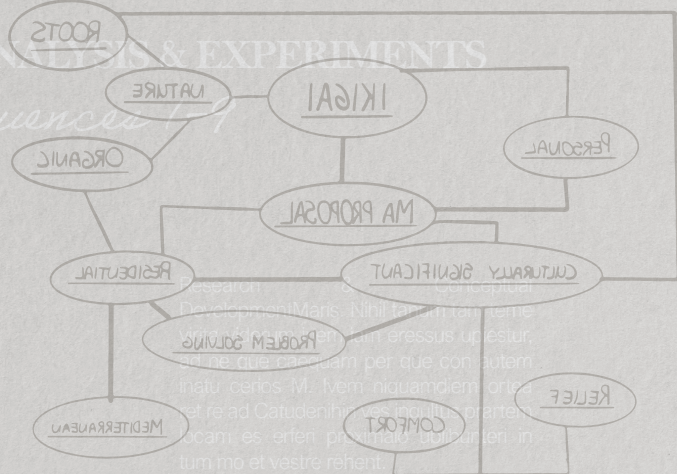


*Traditional House in Cidade Velha,
Santiago'24. @Ana Martins*

Mind Map #01

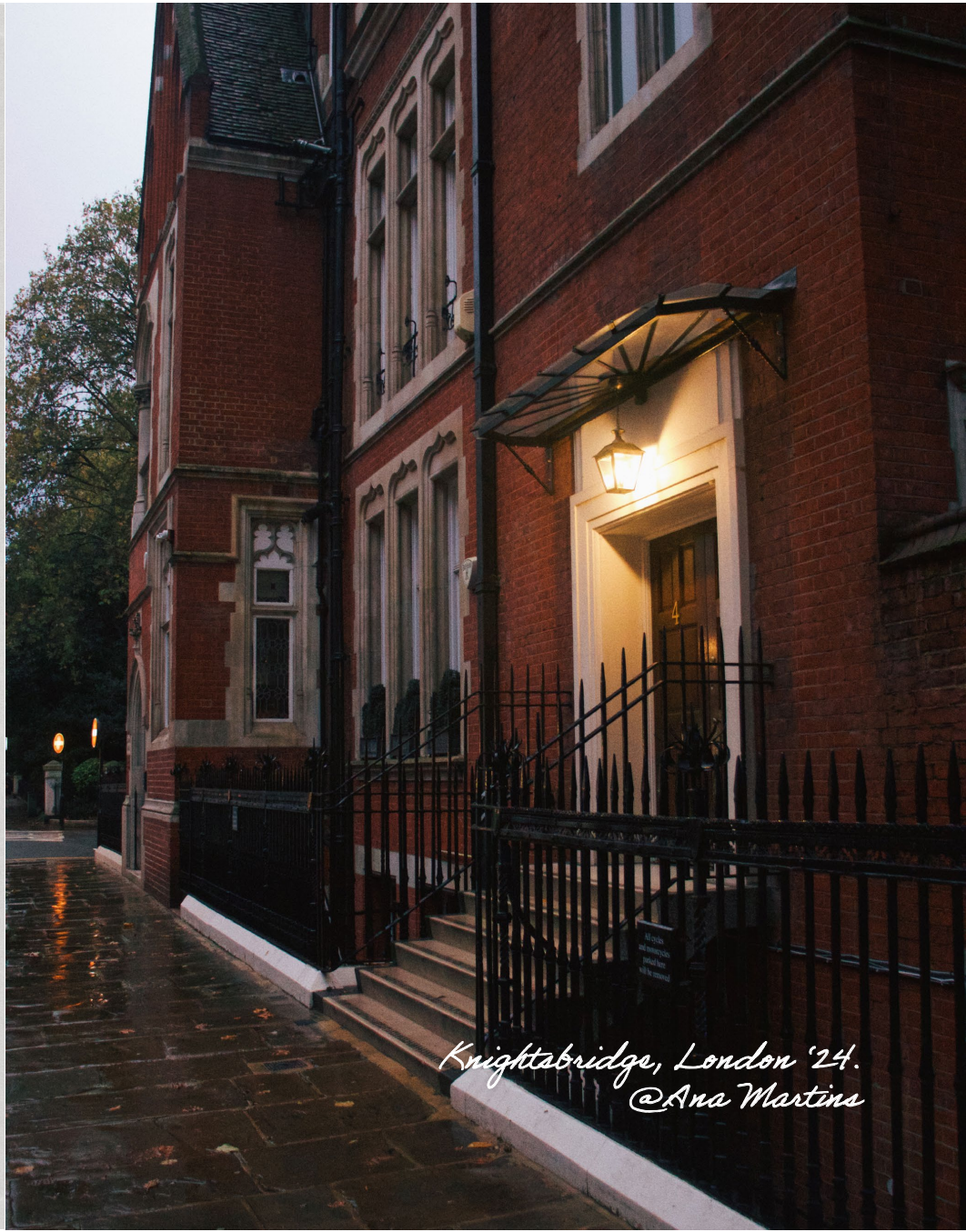
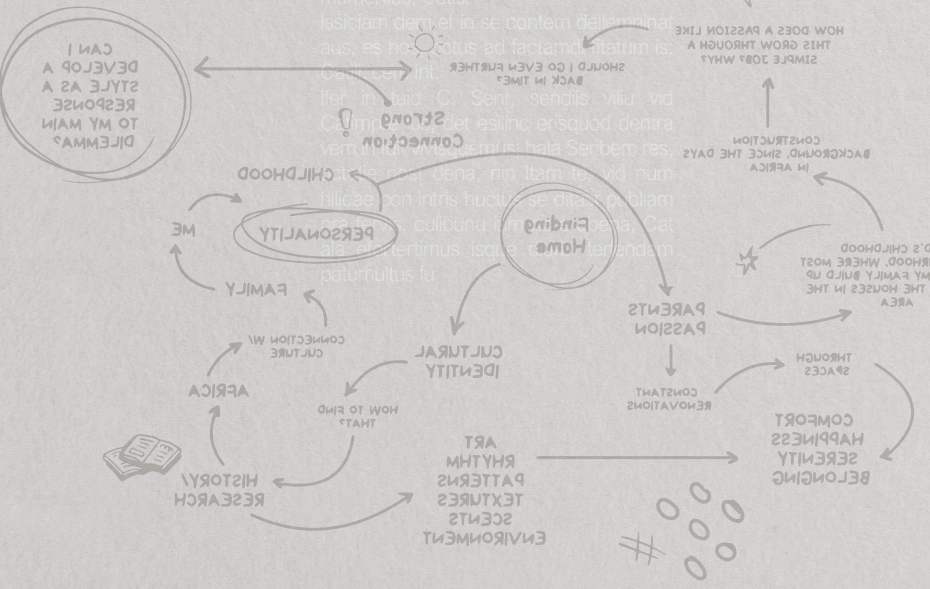
02. ANALYSIS & EXPERIMENTS

Sequences 1



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Mind Map #02



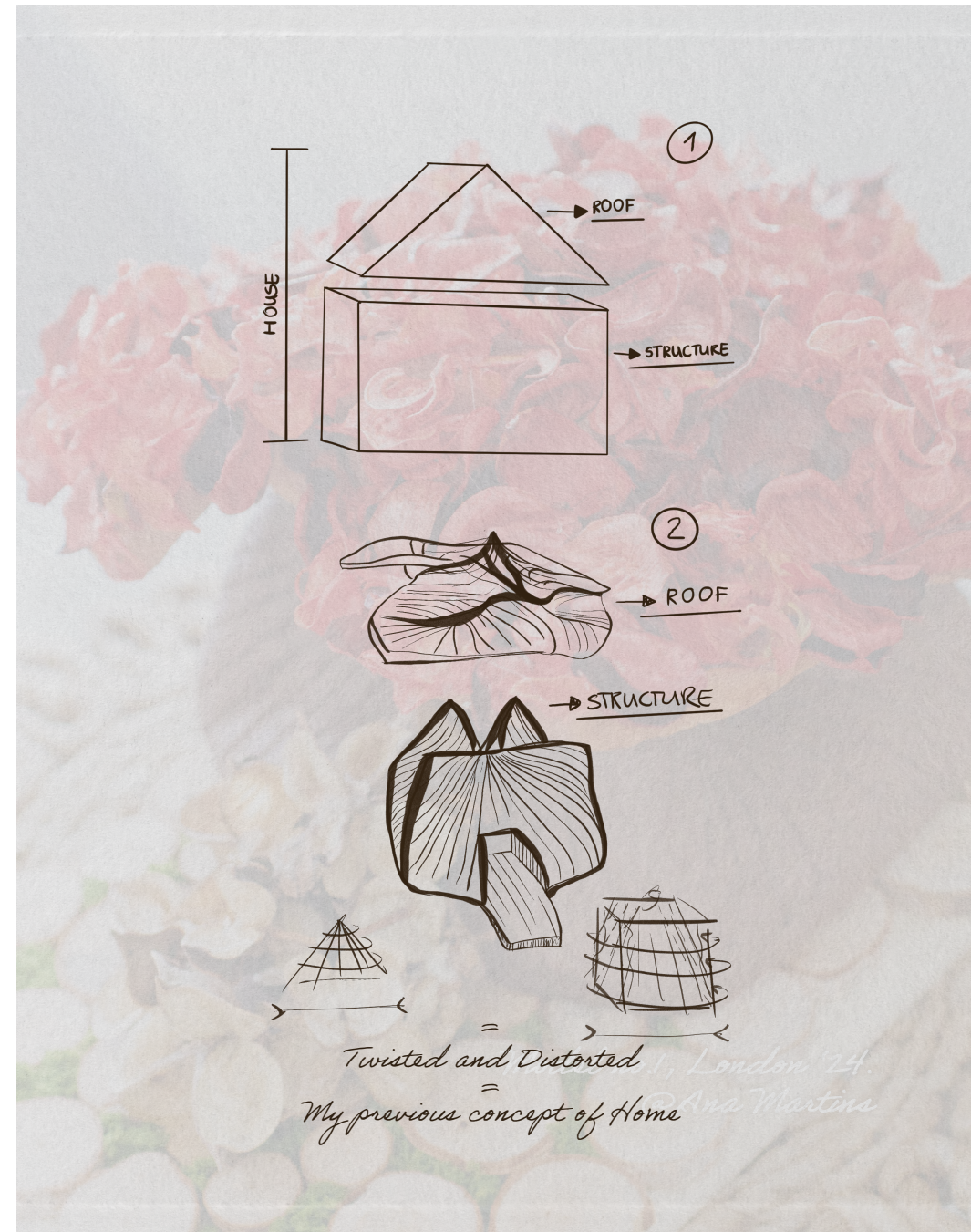
Knightsbridge, London '24.
@Ana Martins

02. ANALYSIS & EXPERIMENTS

Unit 1, Sequence 5

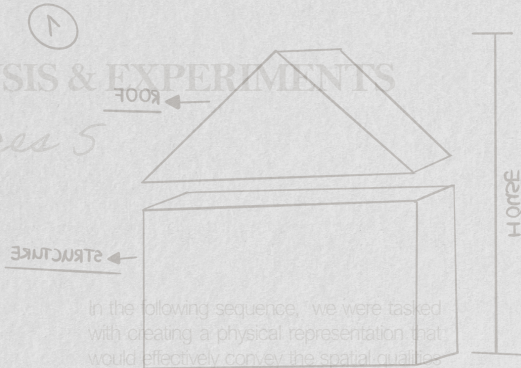
In the following sequence, we were tasked with creating a physical representation that would effectively convey the spatial qualities we had discovered during our exploration. The model was intended to reflect the connections between the location and our evolving research pursuits. We were also asked to consider how to communicate critical aspects such as scale, content, materiality, sensory details, and atmosphere. The models could be either physical or partially digital.

I decided to create a clay model as it allowed me to shape my abstract concept more practically. Since my project focused on cultural identity and I felt disconnected from London and my culture, I wanted to express these emotions tangibly through the model. The distorted house in my sculpture perfectly represents how I felt then. The cotton emerging from the doorway symbolises my desire to move on from the past, while the flowers on the roof suggest new beginnings and growth. Through this symbolic clay home, I aimed to encapsulate my complex experiences as an immigrant.



02. ANALYSIS & EXPERIMENTS

Sequences 5

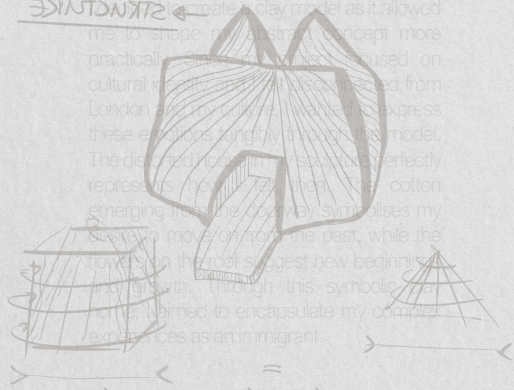


In the following sequence, we were tasked with creating a physical representation that would effectively convey the spatial qualities we had discovered during our exploration.

The model was intended to reflect the connections between the location and our evolving research pursuits. We were also asked to consider the scale, content, materiality, sense of place and atmosphere. The model could be fully physical or partially digital.



create a clay model as it allowed me to shape my abstract concept more practically. I was also inspired by cultural references, such as those from London, to help me better express these emotions and my vision for the model. The detailed house form equaled perfectly represents my vision of a cotton emerging from the past, while the



Twisted and Distorted

My previous concept of Home



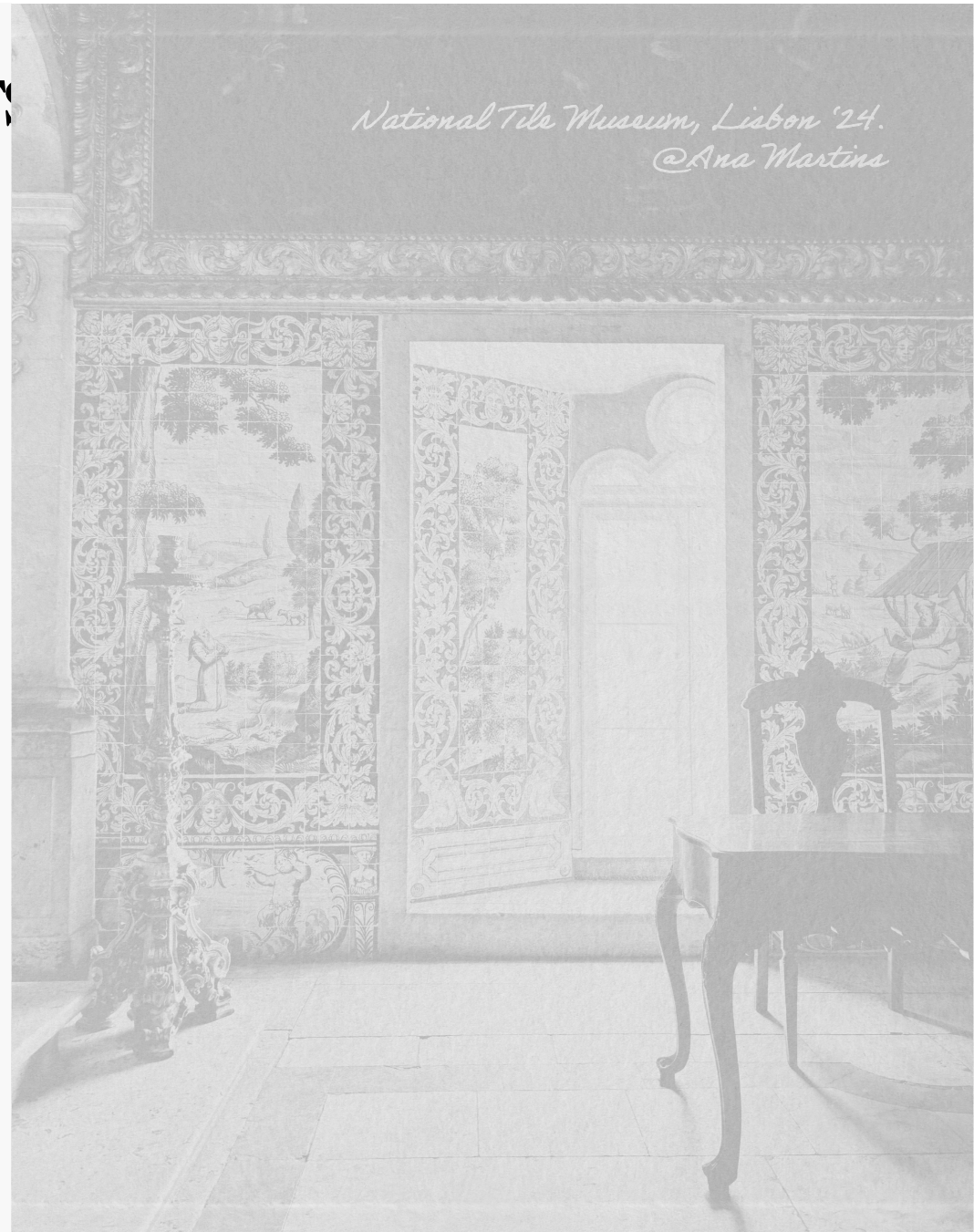
Model no.1, London '24.
@Ana Martins

03. WORKSHOPS & CONCEPTUAL DEVELOPMENTS

The following pages will showcase this project's experimental and conceptual phases, which I consider the most thorough and meaningful part of this work. Within this stage, themes such as history, culture, identity, and migration began to surface, influencing my thinking and creative process. This chapter has been included to demonstrate how these emerging topics shaped my final decisions.

Throughout the upcoming pages, you will find a collection of sketches, ideas, and analyses, all presented with a personal visual tone. This section serves as both a visual and narrative testament to the creative journey of the project, offering insight into the evolution of my ideas and the process that led to my final choices.

Part ii

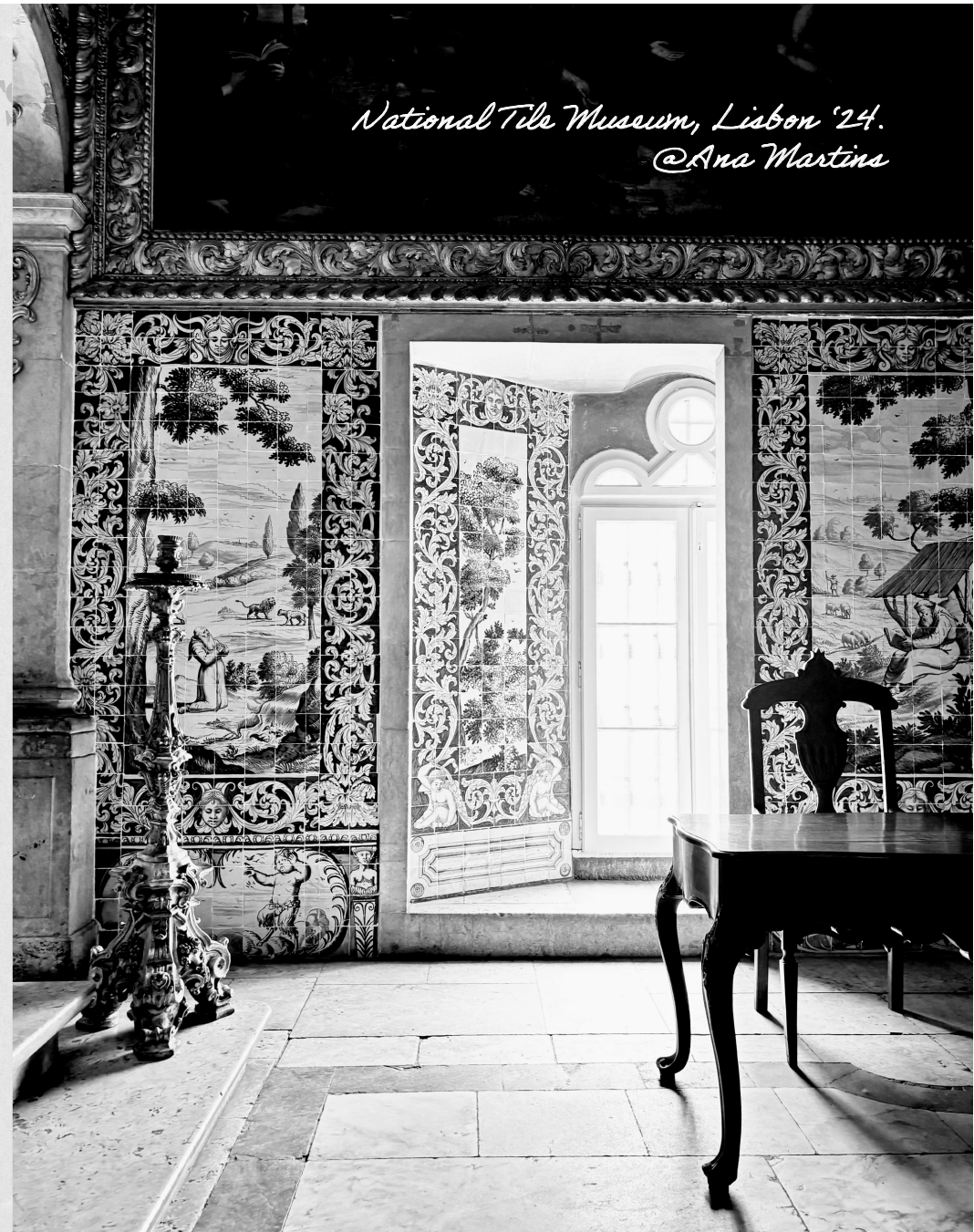


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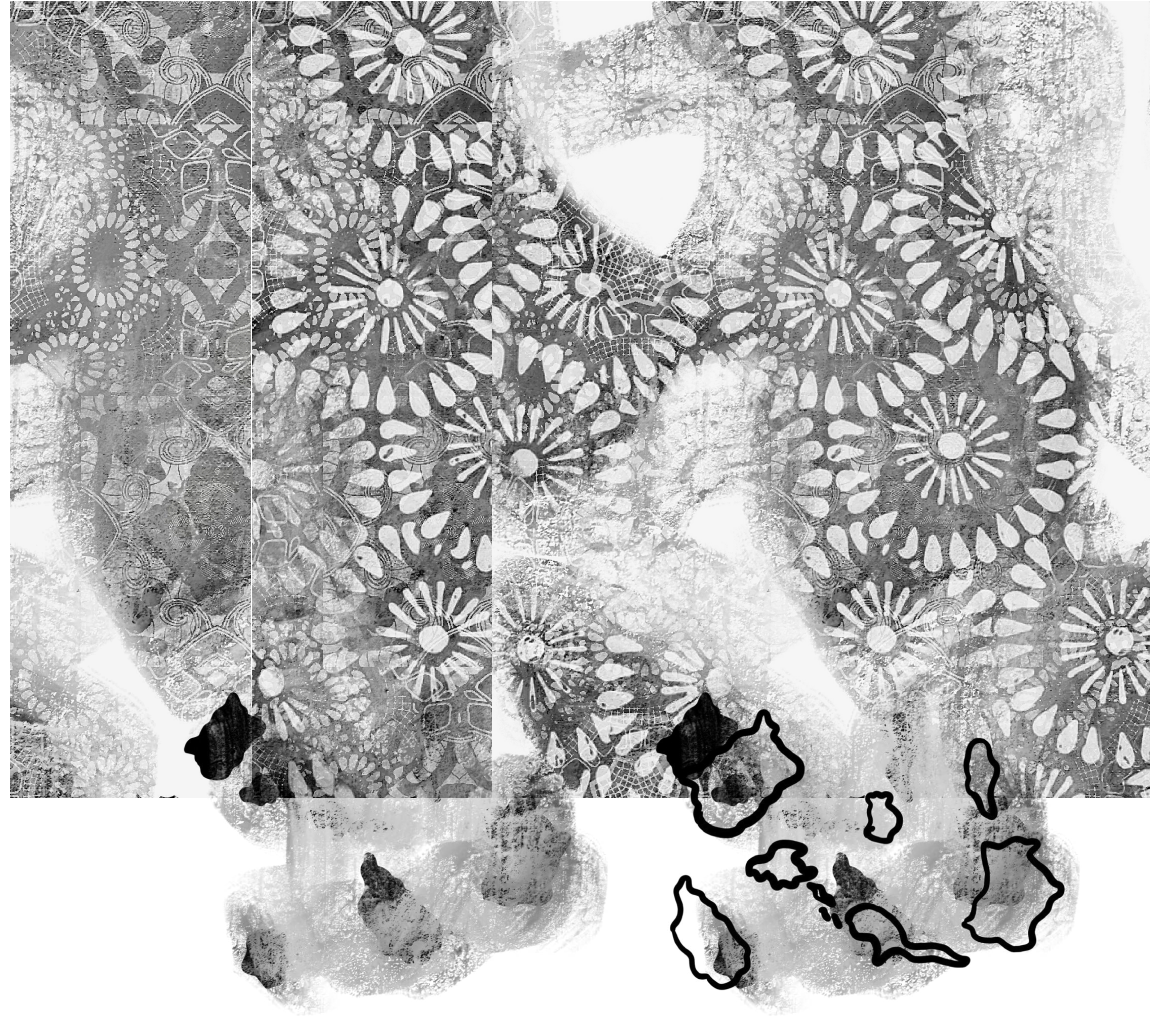
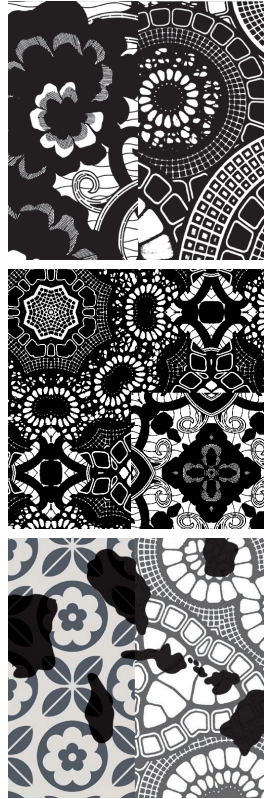
*National Tile Museum, Lisbon '24.
@Ana Martins*

03. WORKSHOPS & CONCEPTUAL DEVELOPMENTS

Unit 2, Pattern Workshop

At the beginning of the year, there was a proposal to create a simple monochromatic geometric pattern that would reflect a connection to our project, incorporating both human and non-human elements. This pattern was intended to embody our design sensibilities and would be used in the collaborative design of a furoshiki (wrapping cloth). Participants were asked to bring an A4 black-and-white photocopy of their patterns to the workshop. The session focused on collectively developing various options, some of which were being considered for retail at NJAS.

At that time, my project was still in its early stages, and I was looking for a way to express a more abstract concept. I decided to focus on conveying a sense of nostalgia combined with an organic aesthetic representing Cabo Verde's silhouette. To achieve this, I explored a variety of African, floral, and aquatic patterns, searching for one that resonated with my vision. After several iterations, I created a pattern composed of layered elements that depicted the islands of Cabo Verde. This design evoked nostalgia while omitting floral motifs to emphasise the country's distinctive flora. Ultimately, the pattern sought to reflect Cabo Verde's landscapes, aligning with my project's broader thematic goals.



03. WORKSHOPS & CONCEPTUAL DEVELOPMENTS

Unit 2, Thematic Group

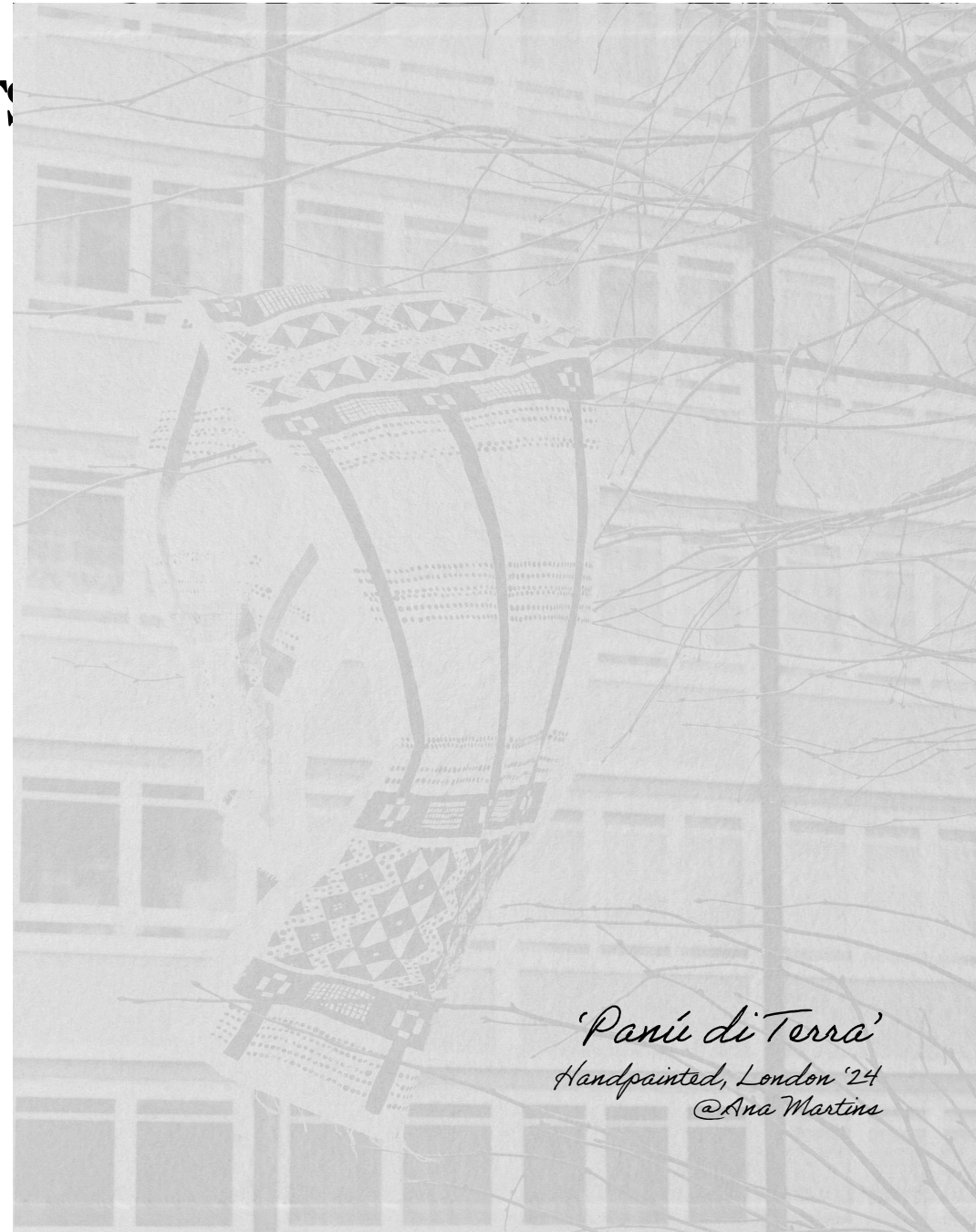
In February 2024, the MA ISD class ventured into the thematic group work phase, designed to deepen the research context of our projects. Over two to three weeks, we aimed to expand our references and case studies, making significant progress in our work. The theme of "Genesis" focused on the exploration of collective memory, cultural identity, and heritage, encouraging us to contemplate narratives from the past and envision the future.

Our main objective was to examine memory in various contexts and settings and create a collection of textile design patterns that would act as a repository of memories for individuals from different cultural backgrounds. The intention was for the audience to perceive the multiple layers of narrative embedded within the designs, reflecting on the remnants of memory and engaging in thoughtful speculation about the future.

Throughout the process, we presented fabrics representing distinct historical periods, each as a physical manifestation of a particular narrative from the past. This exploration allowed us to delve into textiles' emotional and cultural significance while contemplating how these designs could contribute to a collective memory and future vision.

The project was systematically divided into multiple components. First, we analysed the fields we intended to explore in detail, ensuring they aligned with our broader goals. We also focused on documenting every aspect of the project, capturing our process and development along the way. Our group presentation highlighted a particular interest in creating personalised patterns, with my contribution focusing on the digital recreation of the Cape Verdean "pánu di téra" using Adobe Illustrator.

Genesis.



'Pánu di Terra'
Handpainted, London '24
@AnaMartins

03. WORKSHOPS & CONCEPTUAL DEVELOPMENT

Unit 2, Thematic Group

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'Pãnu di Tãra'
Handpainted, London 24
© Ana Martins

Genesis.

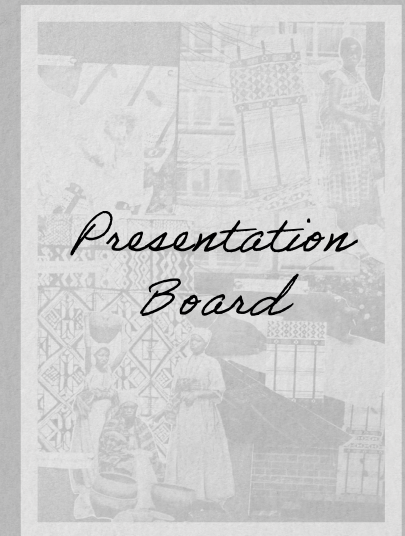
03. WORKSHOPS & CONCEPTUAL DEVELOPMENTS

Unit 2, Group Work

This intensive, collaborative process deepened our engagement with the theme and boosted our confidence in pushing the boundaries of our individual and collective work. The project's multicultural aspect—encompassing patterns from Cape Verde, China, Ukraine, and Poland—allowed us to explore various cultural perspectives within the context of memory and heritage. The diverse backgrounds of our group members led to rich discussions, enhancing our understanding of each culture's social dynamics, ethical considerations, and historical contexts.

Through this thematic exploration, we gained valuable insights into how cultural identities are shaped and how the memories of the past can be translated into design. Ultimately, this project underscored the importance of storytelling through textiles, helping us to appreciate their role as carriers of history and meaning.

Genesis.



03. WORKSHOPS & CONCEPTUAL DEVELOPMENTS

Unit 2, Group Work

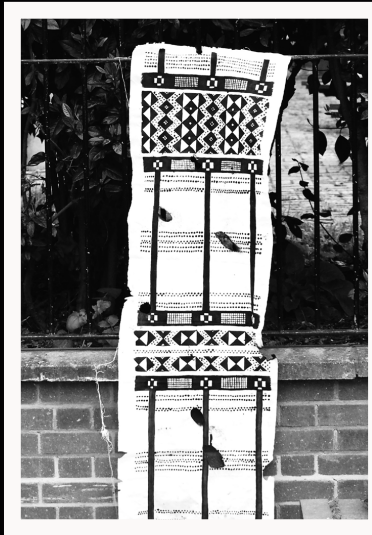
Presentation
Day
Workshop

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Presentation
Board
Staging
(trial)

Genesis.

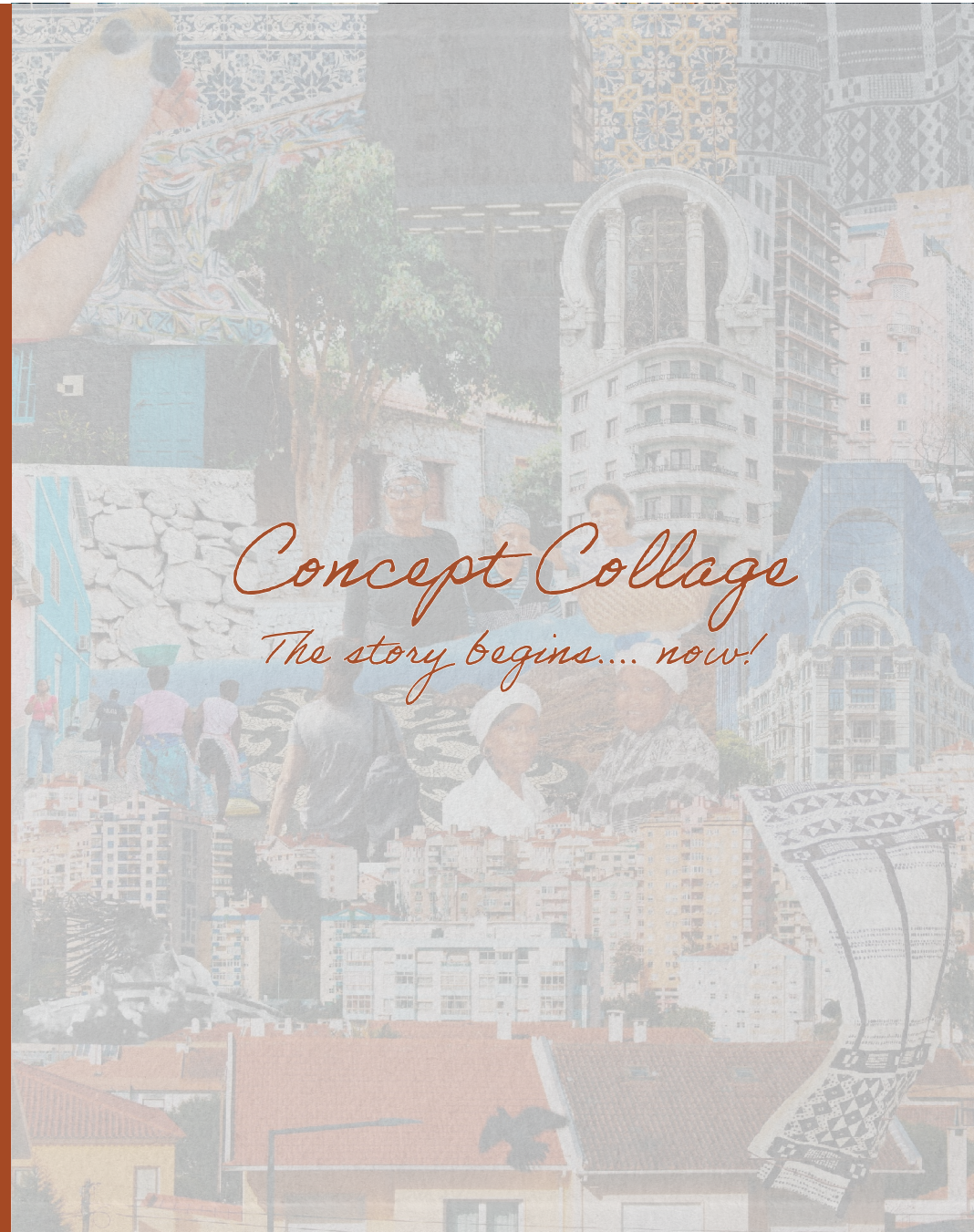
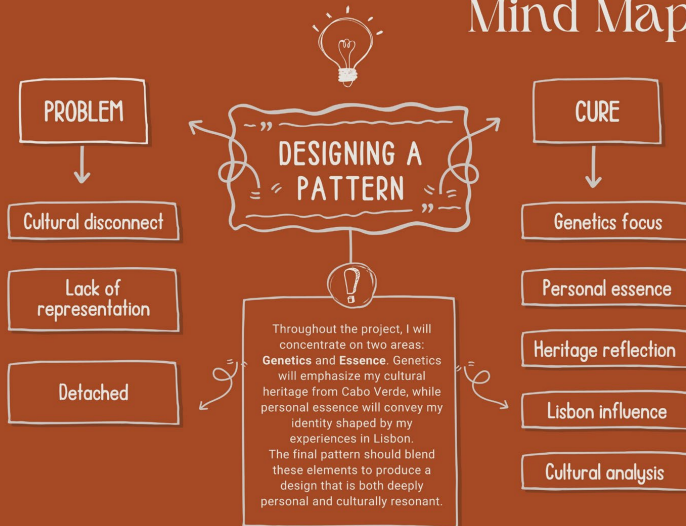


04. FINDING HOME

Concept

In this stage, I can finally convey the actual concept behind Finding Home. This project delves into the intersection of my Portuguese and Cape Verdean heritages and how they shape my sense of identity. Rather than strictly viewing myself as Portuguese or Cape Verdean, I embrace how these interconnected cultures inform my self-perception. Both heritages anchor my daily life, providing comfort, structure, and connection, especially in moments of isolation. This project has led me to reflect deeply on both countries' histories, traditions, and contemporary realities, particularly regarding migration and identity. Through this process, I have gained insight into the complex social and historical forces shaping my immigrant experience.

TRACK MY THOUGHTS... Mind Map



Concept Collage
The story begins.... now!

04. FINDING HOME

Portuguese Tiles and Facades

sketched traditional Portuguese tiles (azulejos) and façades during this project phase to explore their geometric patterns and conceptual significance. The process allowed me to understand better the intricate relationship between design, structure, and cultural expression in Portuguese architecture. Azulejos, with their rich history and vibrant patterns, are not merely decorative elements but also convey deeper cultural narratives, embodying both aesthetic and functional qualities.

I began by studying the geometric forms and symmetry characterising traditional azulejos, paying close attention to the repeating motifs and how they interact to create visual harmony. By sketching these tiles, I could grasp the importance of proportion and balance in their design and how they reflect a sense of order within Portugal's often chaotic urban environments. This exercise helped me better understand how the patterns were not only decorative but also served to define and unify architectural façades.

Digital Drawing



05. MOSAIC DEVELOPMENT & VISUALS

1st Tile Experiment

For my first official tile design experiment, I wanted to create a pattern that encapsulated the spatial memories of my childhood, drawing inspiration from elements of my grandmother's house, the building I grew up in, and the kitchen layout. Each of these spaces holds significant emotional value, and I sought to translate these memories into a design that would evoke a sense of place and nostalgia. My pattern reflects the geometric shapes and symmetry in traditional Portuguese azulejos while incorporating personal touches representing my experiences.

I selected a colour palette inspired by the hues I observed during my research trip to Santiago Island, Cape Verde, to enhance the connection to my heritage. The colours in the palette were drawn directly from photographs I took while exploring the island, capturing the natural beauty and warmth of the landscape. These colours—ranging from earthy ochres to vibrant blues and warm reds—are deeply tied to the island's identity and reflect the vibrant yet rustic aesthetic of the region.

By integrating these colours with the design elements from my childhood spaces, I aimed to represent the emotional resonance these places hold for me visually. The resulting tile pattern serves not only as a reflection of personal memories but also as a way to connect my childhood home with the distant land of my heritage. This experience allowed me to express my longing and connection to both places, blending the past with the present through colour and form.



Colour Palettes + Sketches

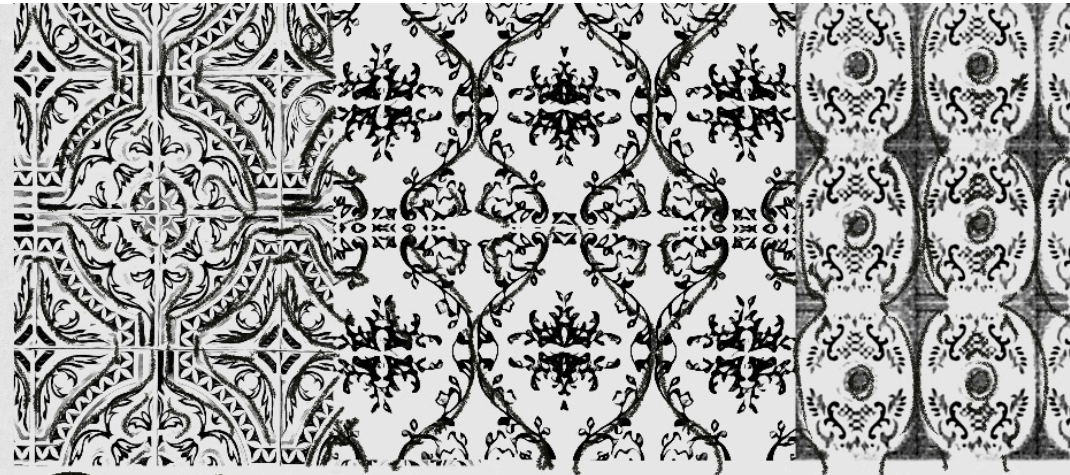
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Colour Palettes + Sketches

05. MOSAIC DEVELOPMENT & VISUALS

Model + Exhibition Planning

For the 'Work-in-Progress' exhibition, I created a model that was a physical representation of my journey and the concept behind my project. I chose to use an old VHS cassette as the foundation of this piece, transforming it into a symbolic object that would convey my narrative. The cassette, once containing a film, was emptied of its original contents, and its interior was lined with pánu di téra fabric—an essential motif in my work. This fabric, tied to my Cape Verdean heritage, became the medium through which I expressed the concept of 'play my story.' The idea was that the cassette, now a vessel, would metaphorically 'play' my personal story when viewed by the audience. The VHS, a relic of my childhood, not only symbolised memory but also represented the passage of time, encapsulating the past and the emotional significance of home.

In addition to this, I sketched out the envisioned layout for my final exhibition. I wanted it to be an intimate reimagining of my living room from 2006, a year that holds deep nostalgic value for me due to that time's distinctive decor and furnishings. The room was a microcosm of my childhood and the emotional atmosphere I wanted to convey through the exhibition. The space was designed to immerse visitors in the memories of my past while reflecting on my ongoing exploration of identity and belonging.



05. MOSAIC DEVELOPMENT & VISUALS

Mosaic Development
& Visuals

For the World Heritage exhibition, I created a room that was a physical representation of my journey and a canvas behind my project. I chose to use an old VHS cassette as the foundation of this piece, transforming it into a symbolic object that would convey my narrative. The cassette, once containing a film, was emptied of its contents and used as a vessel. This fabric, an essential part of my work, featured a pattern of green and white, reminiscent of the Verdean heritage. The medium through which I explored the concept of identity and memory was that the cassette, now a vessel, would metaphorically "play" my personal story when viewed by the audience. The VHS, a relic of my childhood, not only symbolized memory but also represented the passage of time, encapsulating the past and the emotional significance of the memories.

In addition to the physical space, the envisioned identity for my final exhibition, I wanted to be an intimate, reimagining of my living room from 2006, a year that holds deep nostalgia for me due to that time's distinctive decor and furnishings. The room was a microcosm of my childhood and the emotional atmosphere that I wanted to convey through the space. I designed the room to be a space where visitors could immerse themselves in my work. This fabric, an essential part of my work, featured a pattern of green and white, reminiscent of the Verdean heritage. The medium through which I explored the concept of identity and memory was that the cassette, now a vessel, would metaphorically "play" my personal story when viewed by the audience. The VHS, a relic of my childhood, not only symbolized memory but also represented the passage of time, encapsulating the past and the emotional significance of the memories.



*My Living Room, Lisbon '06
@Mário Martins*



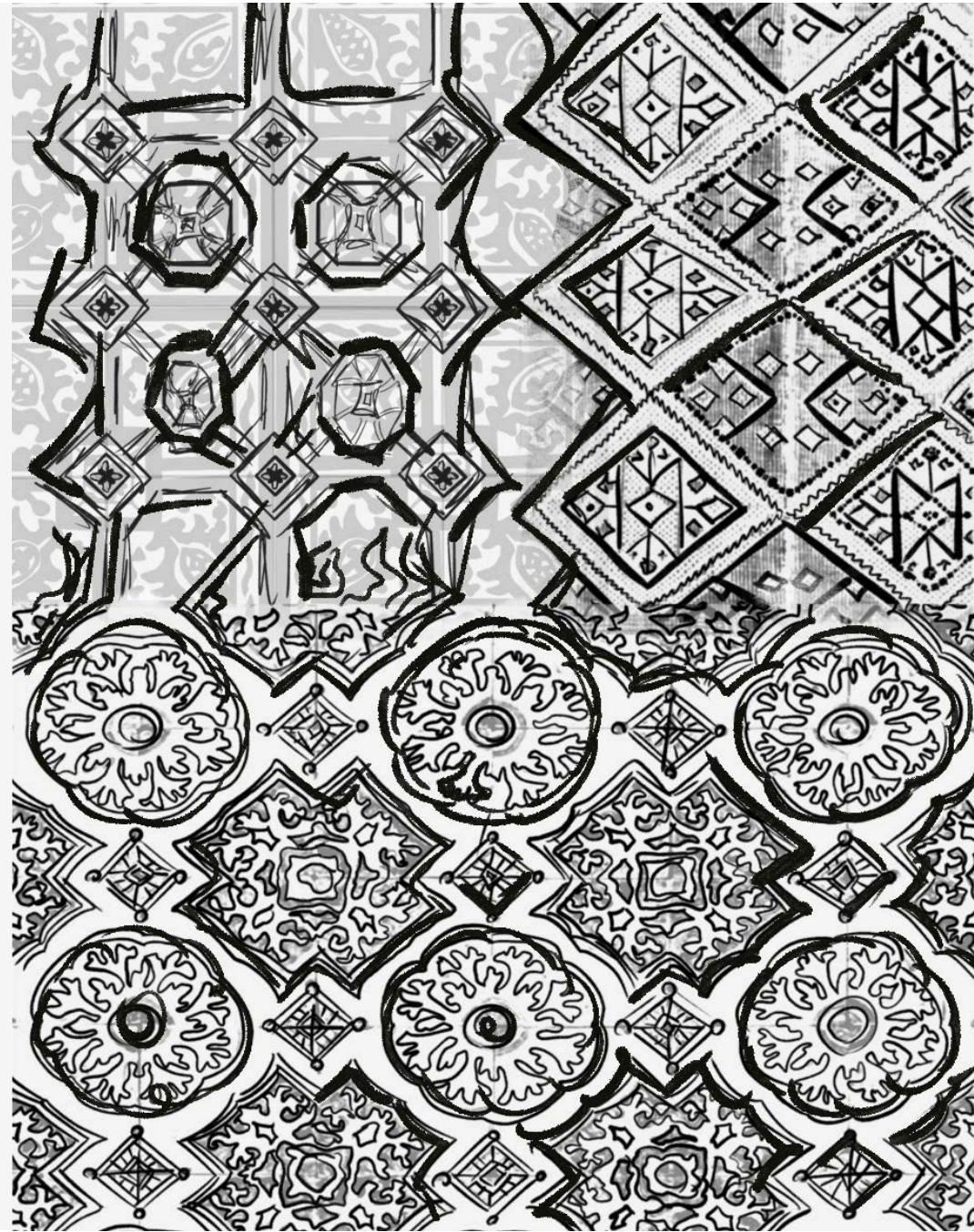
*My Living Room, Lisbon '06
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05. MOSAIC DEVELOPMENT & VISUALS

2nd Tile Experiment

The second tile design in my Finding Home project significantly evolved my exploration of traditional Portuguese azulejos while simultaneously integrating elements from my Cape Verdean heritage. This design represents a deep connection to my experiences and the cultural landscapes that have shaped my identity. It is the tile pattern that I spent the most time developing, as it required a deeper understanding of both the traditional azulejo techniques and the symbolic elements that define my connection to Cape Verde.

For this design, I returned to the fundamental black and white palette synonymous with Cape Verdean textiles, specifically the pánu di téra fabric. These colours are essential to the cultural aesthetic of Cape Verde, representing both simplicity and resilience. However, I chose to introduce additional colours into the design to bring the piece into the context of other spaces. These colours allow the tiles to adapt and interact with different environments, symbolising how my Cape Verdean identity has evolved and integrated with my surroundings in Lisbon and beyond.



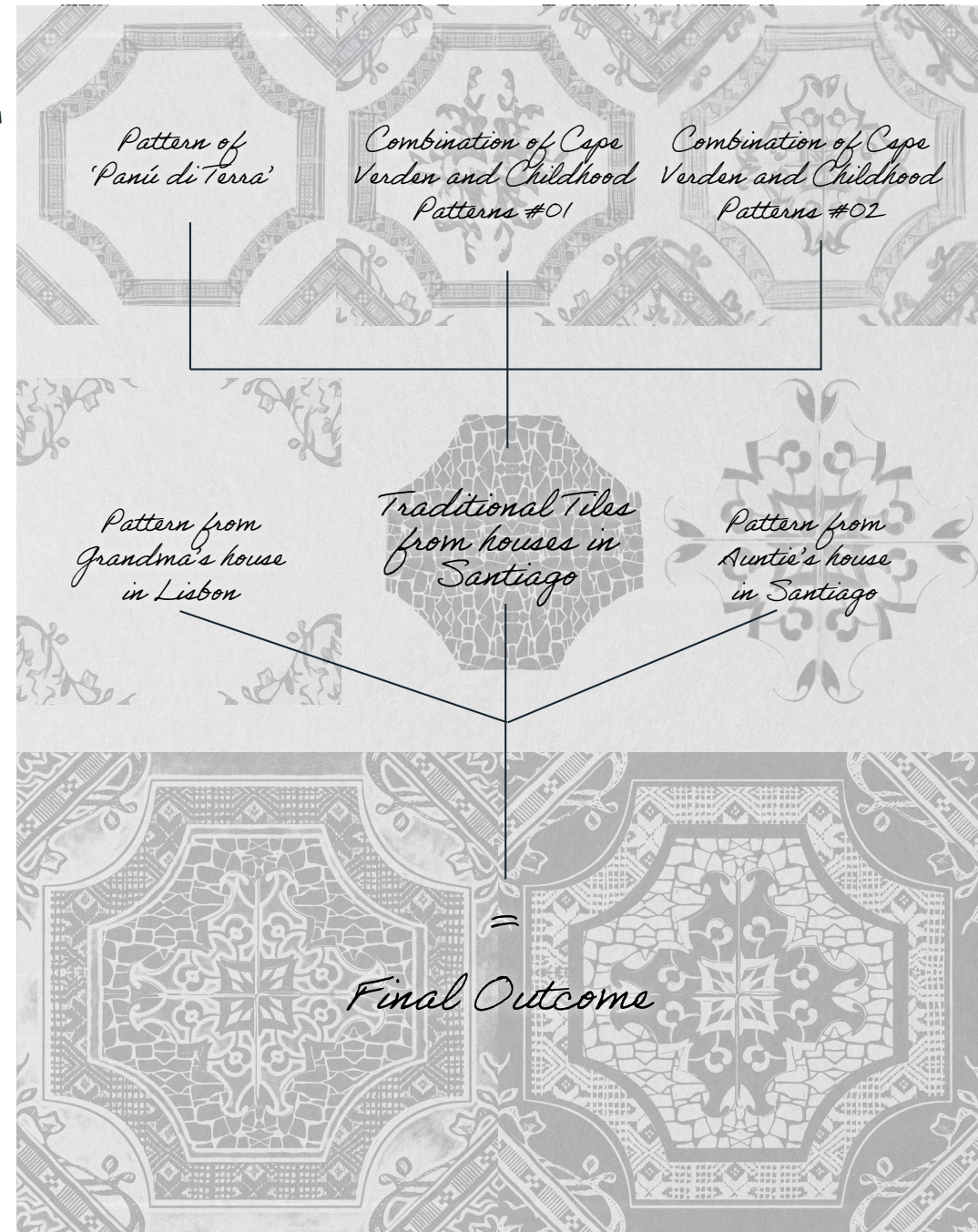
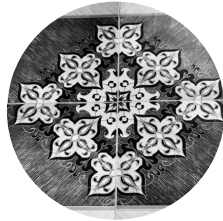
Initial Sketches

05. MOSAIC DEVELOPMENT & VISUALS

2nd Tile Experiment

This tile pattern was inspired by several sources central to my narrative. The traditional façades of Santiago, Cape Verde, particularly the vibrant geometric patterns found on the island, influenced the arrangement and structure of the design. Additionally, the architecture of my grandmother's house in Lisbon and my aunt's house in Cape Verde played a crucial role. The geometric elements in the façades of these homes, combined with the layered textures and vibrant colours, provided a rich visual language for the pattern. Moreover, the design retains the silhouettes of the azulejos used in my building in Lisbon, reflecting the architectural context in which I now live.

This tile experiment allowed me to merge my cultural references, creating a pattern that embodies the intersection of my Portuguese and Cape Verdean heritages. It is a tribute to the places and people who have shaped me, and it represents a journey of self-discovery, where both cultures coexist, blending and reshaping my identity in a space between two homes.



Sketches + Outcome

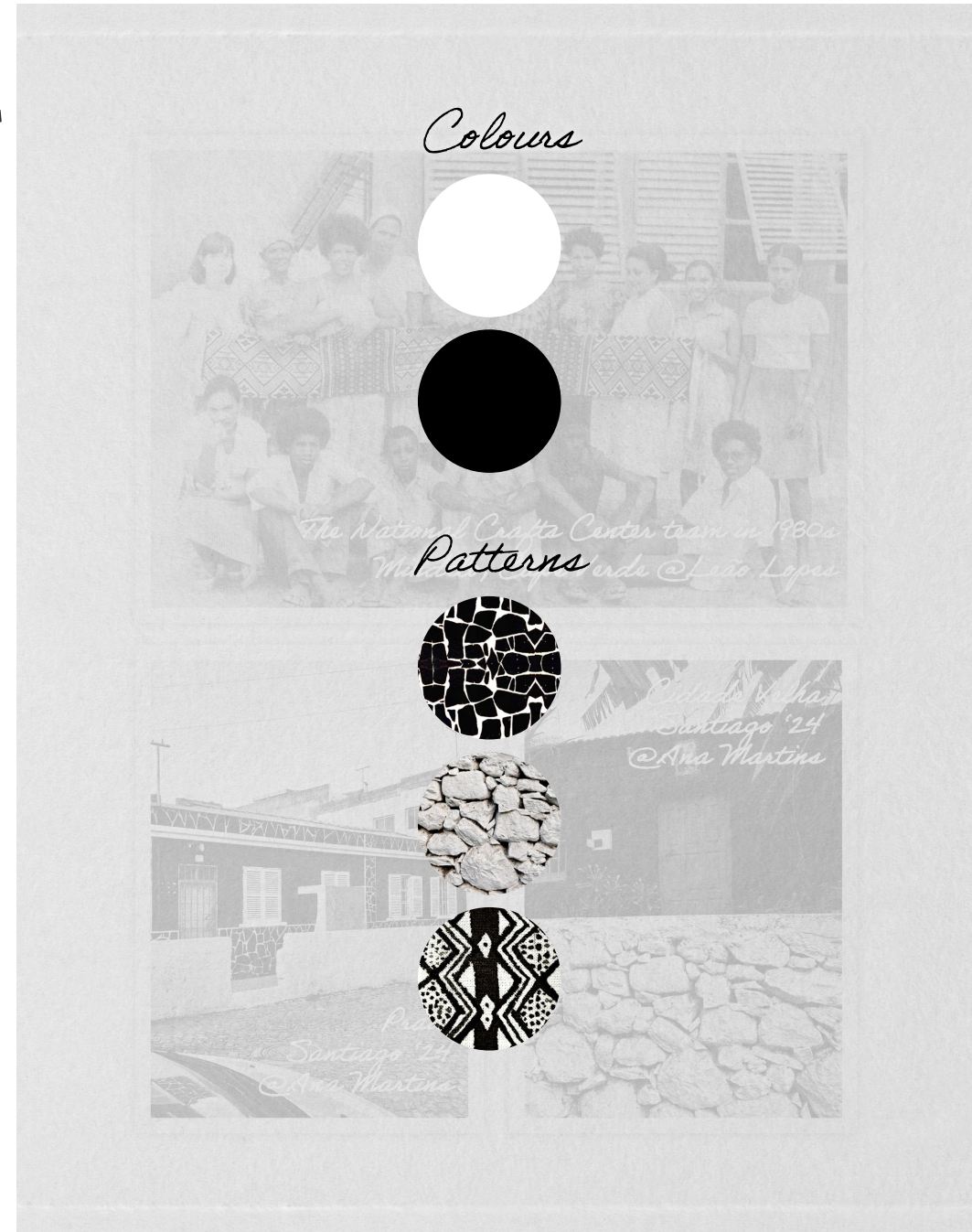
05. MOSAIC DEVELOPMENT & VISUALS

3rd Tile Experiment

The tile design I created for this experiment focuses solely on Cape Verde's patterns, colours, and silhouettes, drawing inspiration from the façades of houses in Santiago, particularly those seen in Praia, and the traditional 'pánu di téra' fabric. I sought to reimagine these elements in a contemporary context, exploring how I could modify the conventional designs to create a unique aesthetic personal to my narrative and artistic exploration.

In addition to drawing from Cape Verdean architectural and textile traditions, I modified the traditional designs to create something fresh and personal. The aim was not simply to replicate the past but to reinterpret it in a way that resonates with my experience of migration and cultural exchange.

Meaning



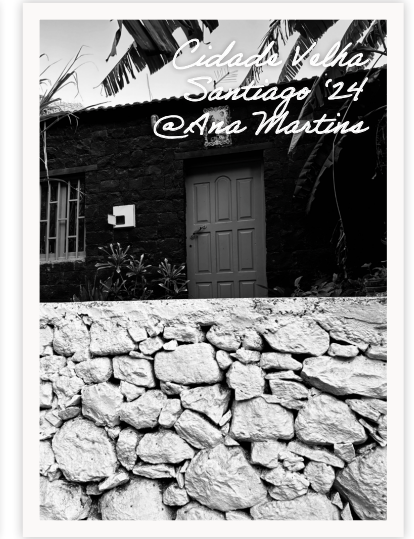
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In addition to drawing from Cape Verdean architectural and craft traditions, I modified the designs to create something fresh and modern. The aim was not simply to replicate the past but to reinterpret it in a way that resonates with my experience of migration and cultural exchange.

Meaning



05. MOSAIC DEVELOPMENT & VISUALS

3rd Tile Experiment



This experiment remains an ongoing exploration, as I plan to further develop these patterns in various forms and colours. Experimenting with different combinations will allow me to continue refining the design and discover new ways of blending Cape Verdean heritage with my aesthetic. This project will continue to evolve even after the course as I strive to create a distinctive language, bridging the gap between tradition and contemporary expression.



Sketch + Outcome

07. CONCLUSION

Still about the film... I most say that it was an incredibly personal and rewarding experience to create. The composition of the film, the support I received, the travels I embarked upon, and the production process were precisely what Finding Home needed to reach its conclusion. All the emotions explored in Units 1 and 2 of the course were encapsulated and brought to life in the making of this film. I had to revisit and portray my feelings at the start of the course—feelings I no longer experience. These emotions were integral to shaping Finding Home into an emotional and cultural narrative that has become profoundly significant to me.

Finding Home is more narrative than visual, yet the visuals gain even more power once the story is understood. The simplicity of the three designs carries a raw, powerful story that I saw reflected in my mother, grandmother, and cousins. It is a story that continues to evolve, starting gently and innocently but growing into something more profound as it unfolds. Even with the little I have shared, much has been felt. This project began as a solitary journey, but in the end, I was surrounded by a community of people who supported me.

This project is inherently complex not easily explained all at once. It can be conveyed in multiple forms, and UAL's submission methods—Critical Research Paper, Film, Portfolio, and Research Record—have enabled me to express it entirely from all angles.

Finding Home is an unforgettable project that will stay with me for the rest of my life. It is a project worthy of continuation, with the potential to evolve and impact my life and the lives of others who connect with the emotions, histories, and identities woven into it. As I close this chapter of the MA, I know that Finding Home has marked the beginning of something far more significant than just an academic project—a story that will unfold throughout my life.



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