

Dear Professor Karimi and team,

Drawn by your consideration of edge case applications—I am not a typical fashion student. Within the first year of my BA in Fashion Accessories Design at London College of Fashion, I realised that I needed to leverage my opportunities in London to pivot into a more systematic design education—one that would help me reach my optimum throughput and development as a designer.

Fashion accessories design, particularly technical bags and leather goods, on a surface level is distant from architecture, but the construction logic is shared: patternmaking is architectural in technique. The difference is in scale. I want to transfer and develop the skills I have learned in Rhino (to complement the Spatial Dynamics optional module) during design-for-manufacturability work [1] at the intimate scale and build upwards—gaining a holistic understanding of how space and people interact from the body to the building to the city.

My second-year project, a Modular Carry System [2], won “Best in Engineering” at a SALOMON-sponsored university competition and caught the attention of ACRONYM’s Errolson Hugh [3]. The system features aircraft-harness style attachment points for stability, load distribution across the upper torso, and quick release collapsible hardware to tackle the trilemma of bags that only address two of the following: Stability, Capacity & Accessibility. The underlying logic—least possible material for maximum strength, one mechanism used across all bags—is structural thinking, not fashion thinking. I understand how equipment interfaces with human movement—critical intuition, whether in the physical world or digital realm.

I already think in spatial terms instinctively. When I walk through a city, I notice street layout—whether it is interesting—road width, and whether the buildings match the street. I look out for well-designed brutalist buildings: not for how they look, but for how they work and how they are used. Good brutalism is good in how it is used—that & honesty in its presentation of that in turn makes a beautiful building. This transferable structure of thought is what draws me to space syntax: it formalises the relationship between spatial design and human behaviour.

I rejected an offer for the Innovation Design Engineering MSc/MA at the RCA and Imperial College [4] due to financial reasons, but also because it is generalist and self taught/ does not focus on spatial thinking. That is the knowledge I cannot find for myself online.

After looking through the modules, this sounds like a well-fitting taught masters for me. The combination of spatial network analysis and GIS would give me analytical capabilities that complement my technical mindedness. I discovered Space Syntax Japan (spacesyntax-japan.com), which is significant to me: Japanese architecture and urban planning is what first sparked the design gene within me during adolescence. I did also apply to the Waseda English-taught Masters in Architecture, but the Bartlett is my first choice—I live just over an hour away, and the alignment with my interests is something I have not found elsewhere.

Architecture is fundamentally an interdisciplinary field, and I hope my technical and fashion background is appreciated rather than seen as a limitation. There is an underlying technical background and base-passion beneath my fashion product design engineering portfolio. I have prior studies in psychology and computer science, proficiency in Rhino, and manufacturing processes including CNC and 3D printing. My CV [5] includes links to personal computing projects alongside the craft work—web server administration, web development, and design engineering. I am looking to learn what I can here and apply it to practice.

Best,  
Zayn

## References

---

[1] ↗ Ultem PEI Bespoke Eyewear—Rhino CAD, 3D printed prototyping, CNC manufacture (Project 1 on Portfolio)

<https://khanate.systems/portfolio.pdf>

[2] ↗ Modular Carry System—SALOMON “Best in Engineering” award winner (Project 2 on Portfolio & Video)

<https://khanate.systems/portfolio.pdf>

<https://youtube.com/watch?v=CzvVWhV8GkY>

[3] ↗ Instagram video liked by Errolson Hugh (founder of ACRONYM); he has followed me since

<https://instagram.com/reel/DGeYDl-N447>

[4] ↗ IDE Offer—Innovation Design Engineering dual MA/MSc, Royal College of Art & Imperial College London (See next page)

<https://www.imperial.ac.uk/design-engineering/study/postgraduate-taught-pgt/ide/>

[5] ↗ CV with links to personal computing projects

<https://zayn.world/cv.pdf>

Royal College of Art  
Kensington Gore  
London SW7 2EU

Dear Zayn Shafiuddin,

**2026/27 Entry to the Royal College of Art**

I am delighted to offer you a place at the Royal College of Art on the Innovation Design Engineering (MA) programme.

Studying at the RCA is the starting point for the world's creative leaders and we can't wait to welcome you to our vibrant and inspiring community. Being offered a place to study at the world's number 1 art and design university is a significant achievement, and we hope you are excited to receive this news.

This letter outlines the details and conditions of your offer and summarises the next steps and key information.

Let's get started with a summary of your offer:

RCA Student ID	10073255
Programme	Innovation Design Engineering (MA)
Programme start date	07 September 2026
Programme duration	2 year
Award on completion of the Programme	MA (RCA)
Delivery Mode	On Campus
Campus	London  You will be located at one of our three central London campuses.  Confirmation of your programme's campus will be shared on the <a href="#">Offer Holder Hub</a> . Please check regularly for more information.  Further details will be provided when the timetable for your programme is released.
Study Mode	Full-Time
Fees Status	Home
Programme Fee	£19,400.00
Deposit Payable (deductible from programme fee)	£1,000.00