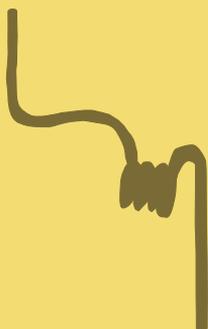
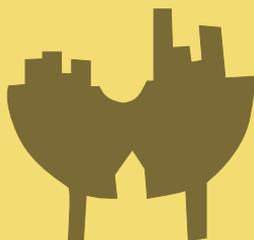
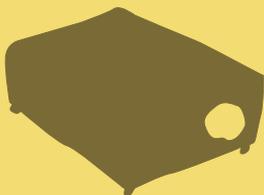


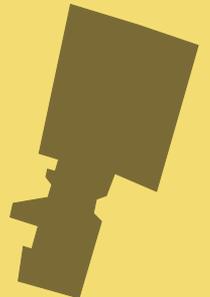
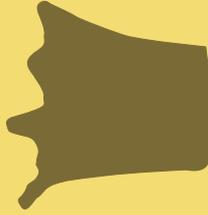
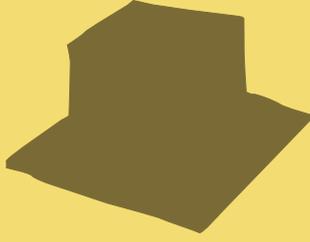
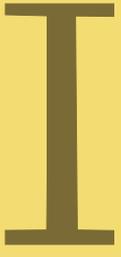


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saint martins

2018

# MA Narrative Environments







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# Course Introduction

MA Narrative Environments is a multi-disciplinary, team-centred course exploring the dynamics of story, space and experience. Students develop skills in using narrative to enhance people's relationships with their surroundings and, as a result, with each other.

Over two years, students from a wide variety of disciplinary backgrounds, including architecture, design, curation, scenography and writing, collaborate to develop interactive, user-driven experiences and design interventions. Students investigate client and audience expectations for each project and evolve design propositions based on rigorous research into locations, user needs and narrative possibilities.

The MA's premise is that narrative is fundamental to how people make sense of places. Stories are implicit in the materiality and life of a space, but thoughtful, creative and critical design interventions can alter and enhance these environmental narratives. As objects, texts, sounds, still and moving images and digital interfaces are integrated into physical worlds, and built structures are transformed, spaces are made more engaging, meaningful, evocative and provocative.

Students explore and develop environments in at least three dimensions. First, as physical, tangible forms and materials that tend to remain fairly fixed over time. Second, through more changeable elements such as text, light, image and sound. And, third, through the 'soft'

and most unpredictable dimension – human presence and interaction in and with space.

Story is also applied throughout the course in a variety of ways. Students investigate narratives during research processes, exploring location histories and gathering people's insights into and accounts of their own lives. Storytelling techniques are developed to produce project-relevant scenarios that trigger new experiences. Narrative devices such as 'metalepsis' inform the unfolding of stories onto spaces. Finally, projects often create platforms inviting people to share and exchange their own stories.

The course's methods and approaches generate an open forum for productive debate among students, academics and practitioners. Students are encouraged to take critical perspectives on people, story and place, in order to develop physical designs and programming strategies that have strong emotional and intellectual resonance for visitors and users. Throughout their MA, students craft novel, multi-sensory, visitor-centred and co-created proposals for narrative environments in workplace, urban, community and learning situations.

MA Narrative Environments is part of the Spatial Practices programme at Central Saint Martins, University of the Arts London.



# **Student Projects**



## EVGENIA BOGUSLAVSKA

CREATIVE STRATEGY,  
EXPERIENCE DESIGN

Having lived in Kiev, Moscow, Berlin, Miami and London, Evgenia combines knowledge of global trends, cultural differences and market analysis with her practice. She has worked across different design fields, including brand strategy, event production and set design, and her true passion is experience design for the hospitality and the travel industries.

---

*“I believe that in modern day life, as travellers, we are seeking original experiences over expensive surroundings.”*



What if the sounds you hide were suddenly unveiled?



One rule – you can't say a word

## COLLABORATORS

Annisia Dyah Lazuardini Spatial Design and Moral Support  
Valerie Duenas Insight Strategy and Branding  
Asya Bachelis Cultural Events Management and Fundraising

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# Tacet House

*Tacet: a musical term to indicate that an instrument or voice is silent; also known as a rest*

Tacet House is a concept hotel with a series of art interventions that provides guests with the opportunity to explore how silence and noise shape our behaviour. Reacting to change in the travel industry, Tacet caters to travellers looking for original and meaningful experiences that broaden their minds. It is aimed at adults looking to disconnect from the hectic pace of modern life and its accompanying noise, the art community and the deaf community, who have a different perception of sound on a daily basis.

Twelve Silent Dinners is a series of performative art experiences taking place at Tacet House monthly. Each dinner is individually themed, based on a single artist's view of the topic of silence and sound. To present the concept to the public, Search for Appropriate Sounds is the first real life silent dinner by Tacet, to be held at the exhibition space of Exposed Art Projects. ♦



Tacet Silent Art Dinner 'Search for Appropriate Sounds'



## PINYU CHEN

SPATIAL DESIGN, CURATION

Pinyu Chen, from China, graduated with a BA (Hons), Interior and Spatial Design, at University of the Arts London (Chelsea). She is very interested in how a city's history and culture can be narrated to an audience while they travel through the city itself, rather than reading about it before or after.

---

*“The city can be seen and used as a museum itself to communicate its local culture and history.”*

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Visitors at the 'Showcase Boat Unit' listen to audio and perform the light puppet show



Visitors play with light puppets according to prompts or direct a new show by themselves

## COLLABORATORS

Zengke Jing Textile Design  
Lvqitiao Wang Graphic Design  
Tonyao Guan Project Management  
Yan Tao Story, English and Literature  
Vingking Filming and Editing

# The Sound of the Canal

*A glance along the Jing-Hang Canal*



Visitors at the 'Fishermen Unit' listen to audio and match quote stickers with information in a booklet

**The Sound of the Canal** is a series of eleven mixed-media spatial installations alongside the stairs of the preserved quays located along the Jing-Hang Canal, Hangzhou section. Together, they offer different perspectives on the history and culture of the canal.

This project is designed primarily for the local school children and students aged 12-17 years, who need to study history but have a tight schedule with limited time to relax, and barely have time for exhibitions and recreation.

The project delivers the knowledge of the canal through a set of five-minute interactive experiences that utilise traditional artefacts.

The project aims to raise awareness for young people about the kind of culture and identity that has been lost. It also indicates the restorative intentions of this cultural preservation area, providing them with an opportunity to build their knowledge of the canal's cultural identity and also their connection to the water. ♦



## PAULINE CHIANG

SET DESIGN,  
PUBLIC ENGAGEMENT

Pauline graduated from Taipei National University of the Arts with a BFA, Theatrical Design and Technology, with a major in set design. Currently studying MA Narrative Environments at CSM, her aim is to discover the potential of public engagement through spatial design and enhance her career and passion for working internationally.

*“We tell stories not only to help people understand, but to help them remember.”*

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*The collective wall for memory bottles*



*Alzheimer's patients sharing their stories*

## COLLABORATORS

Francesca Roca, Lucy Hayhoe Concept and Project Development  
Jia-Chi Wu Project Management  
Ming Peng Graphic Design  
Yi-An Wey Spatial Design  
Sandra Cater Dementia Friendly Coordination and Content Development

# The Bank of Memory

The Bank of Memory is an interactive exhibition that aims to change negative perceptions of dementia through an exploration of our memories and emotions. It shows that individuals with dementia may retain feelings associated with events much longer than they retain factual details or visual images of those same events.

The project is important because there are many negative impressions of dementia, but few positive ones or, indeed, good-quality information available about dementia. As

a result, this information asymmetry creates an adverse environmental impact for those with dementia.

The exhibition takes place in the Old Servery in Shoreditch Town Hall as part of the Hackney Dementia Festival. It addresses Hackney residents for whom a better understanding of dementia will lead to greater tolerance, while enhancing the relationships and the quality of life of those who live with Alzheimer's, their carers and their neighbours. ♦



Capturing the memory in a sand bottle



**EVE CHOKECHALERMWAT**  
 INTERIOR DESIGN,  
 EXPERIENCE DESIGN

Eve Chokechalermwat graduated with a BA, Interior Architecture, in Bangkok, Thailand. She has worked as an interior designer on various projects, including private residences, retailers and hospitalities. While at CSM, she won the LVMH Future LIFE project competition. She is currently exploring spatial and narrative design integrated to enrich people's experience of their surroundings.

*“By creating awareness about how we balance our use of social media, we could change how we travel for pleasure today.”*

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A visitor experiencing the changing ratings of the hotel in the Lobby space



A visitor writing a postcard to send to herself and reflect on her previous travel journey

COLLABORATORS

Annisa Dyah Lazuardini Project Development  
 Pauline Chiang Project Development  
 Amanda Kershaw Writing  
 Yimeng Bao Graphic Design  
 Pichayabhorn Cheunchob Graphic and Communication Design  
 Ponsawan Vuthisatkul Photography  
 Anya Muangkote Sound Design

# The Unbound

*A journey of being here*

The Unbound is a pop-up experience to be held in independent hotels in London. It explores the spirit of travel and millennials' travel behaviour, both of which are affected by social media.

Targeting millennial international tourists travelling for the first time to London, the project explores an extreme scenario in which a social media ratings system impacts heavily on travel behaviour. A photoshoot is arranged against backdrops of famous places in London, raising the question of whether posting these photos is all that travellers need to do to prove

they have experienced the city. A chat via Instagram during the photoshoot generates a story, mimicking the way social media can restrict travel experience. This interactive scenario, as a pseudo-journey, prompts the participants to reflect on their mindset during travel.

The project aims to restore the importance of the spirit of 'being-there' and enjoying the present moment for millennial travellers, through reducing the stress generated by certain social media habits and expectations. ♦



A visitor experiencing the interactive photoshoot in The Unbound Photobooth



## RONNIE CHOU

PROJECT AND EVENTS  
MANAGEMENT,  
CREATIVE DIRECTION

Ronnie Chou is a London and Macao-based experience designer and project manager. She designs engaging and immersive visitor experiences and manages events collaboratively for museums, brands, commercial and community environments, such as the British Museum, Camden Council and Aberrant Architecture, to tell stories through the curation of material, media and space.

*“Storytelling is a fresh way  
to tackle social issues.”*

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Visitors are introduced to local places, organisations, businesses and more, which contributed to stories of contested narratives of gentrification



Visitors and residents exchanging contacts for further collaboration following their discussion

## COLLABORATORS

Mei-Feng Lin Exhibition Design  
Hyunjoo Kim Branding Design  
Dominika Pilch Architecture  
Ankur Lei Modelmaking  
Pempeople, Peckham Vision, The Peckham Society Local  
Collaborators

# Café Odyssey

*The coffee shop to evade the caffeine-curse of gentrification*

Café Odyssey is a creative intervention utilising coffee, storytelling and wayfinding to encourage social cohesion by highlighting existing cultural narratives within the context of urban regeneration. Influenced by the argument that the coffee shop has become a barometer to measure gentrification, Café Odyssey takes the form of a pop-up café highlighting localness and celebrating diversity in Peckham, south-east London, during its current period of transition.

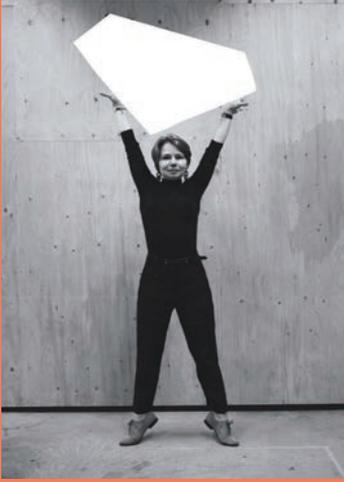
The intervention is designed for both the newer and more settled communities in Peckham,

who have limited platforms to integrate and collaborate. The project has successfully enabled local people to open up dialogues and explore future collaborative opportunities with more upcoming socially engaged design projects.

The project involves collaborations with local initiatives, such as Pempeople, Peckham Vision and The Peckham Society, and leaves a legacy for them to continue building connections and sharing learning outcomes between higher education institutions and grass-roots communities. ♦



A visitor is given a coffee and a receipt which enables them to explore Peckham



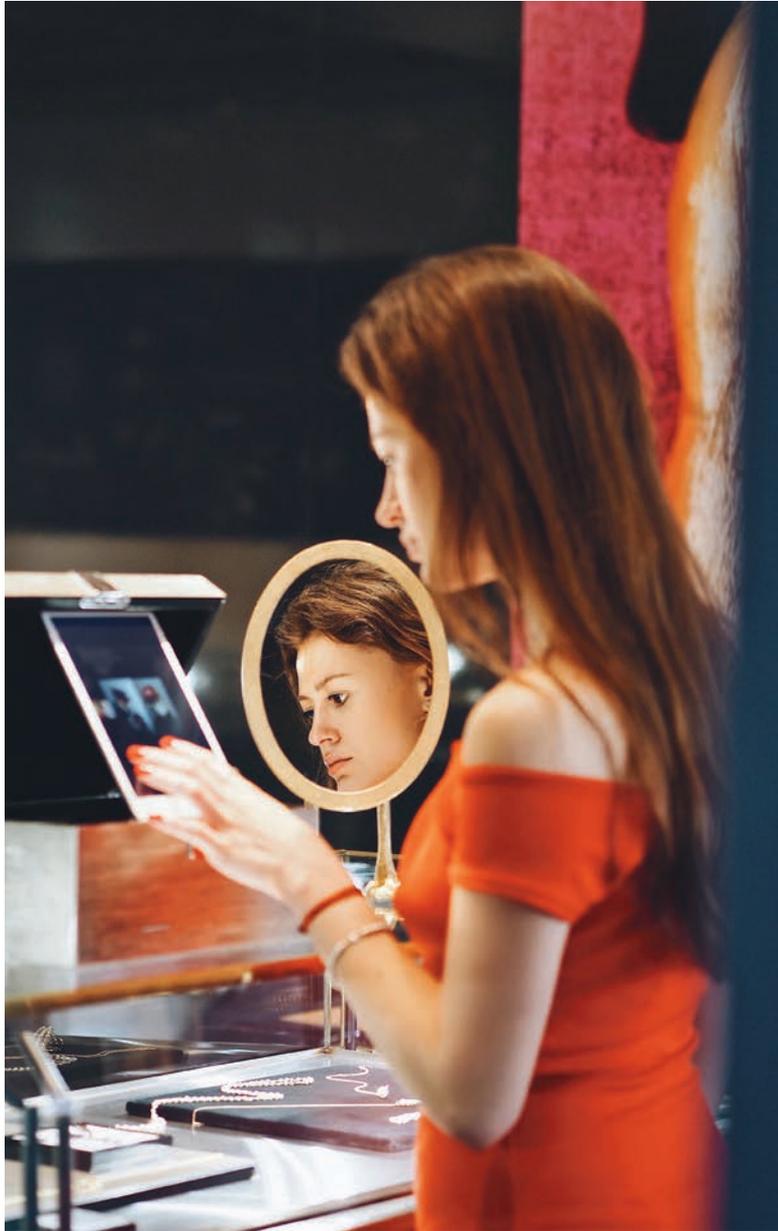
**NATALIA FILATOVA**  
 WRITING, MARKETING  
 COMMUNICATIONS

After graduating with a degree in history of art, Natalia Filatova, who is from Russia, worked as a journalist. She is particularly interested in the sociology of fashion and jewellery. She has worked in PR and marketing communications on exhibitions for Italian sculptor Federico Severino (2015) and Russian jeweller Ilgiz Fazulzyanov (2016).

---

*"I'm interested in presenting socio-cultural change through the lens of luxury narrative."*

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A visitor plays the mobile DiamondLab game

COLLABORATORS

**Nadia Mendelevich** Gemmology and Curation of private jewellery collections

**Denis Grachev** Graphic Design

**Natalia Firsova** Sketch and Storyboard Art

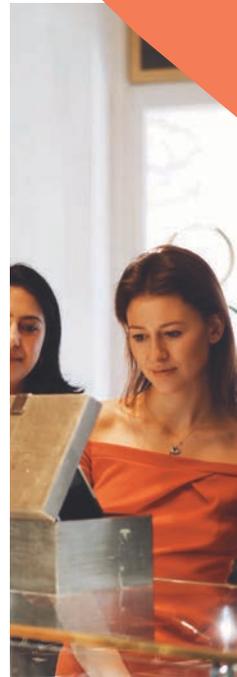
**Artem Makarevich** Film Direction

# DiamondLab

DiamondLab is a jewellery brand that sells lab-grown diamonds. The target market is men and women aged between 25 and 36 who are aware of the social and political role of luxury goods and care about the sustainability and environmental ethics of the diamond trade. The brand was launched as an innovative retail space in the heart of London's jewellery trade; Burlington Arcade, off Piccadilly. The launch featured a game that explores the balance between the customer's feelings and desires,

alongside the pressures of societal expectations to conform.

DiamondLab seeks to define new roles for diamonds within people's lives through an ecologically responsible and ethical marketing strategy. DiamondLab addresses men and women equally, repositioning diamonds away from their past role as a 'love currency'. In so doing, DiamondLab assists the luxury industry to develop a new dialogue with customers. ♦



*The creator of the project explains the mobile app and the DiamondLab game rules*



## ALIYA GALIMOVA

CREATIVE DIRECTION,  
FASHION SHOW  
PRODUCTION

Aliya Galimova, who has a BA, Creative Direction, London College of Fashion, is passionate about fashion show design and production as an art genre. She has worked for companies, such as Gainsbury & Whiting, On/Off, doll and PREMIER, and designers Christopher Kane, Roland Mouret, Ong-Oaj Paim and Robert Wun.

*“I am passionate about physicalising the thoughts of the introvert by creating a storyworld that is told through the senses.”*

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A visitor experience in the Blue Room



A visitor goes through the Green Room experience in the offstage area

## COLLABORATORS

Alexandra Granville Project Management Consultancy  
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Donny Johnson Director of Photography  
Ksenia Skosyrskikh Graphic Design  
Marat Takabaev Design Consultancy  
Naira Husainova Psychotherapy  
Sam Gainsbury Mentoring  
Melvyn Friend Specialist Model Making

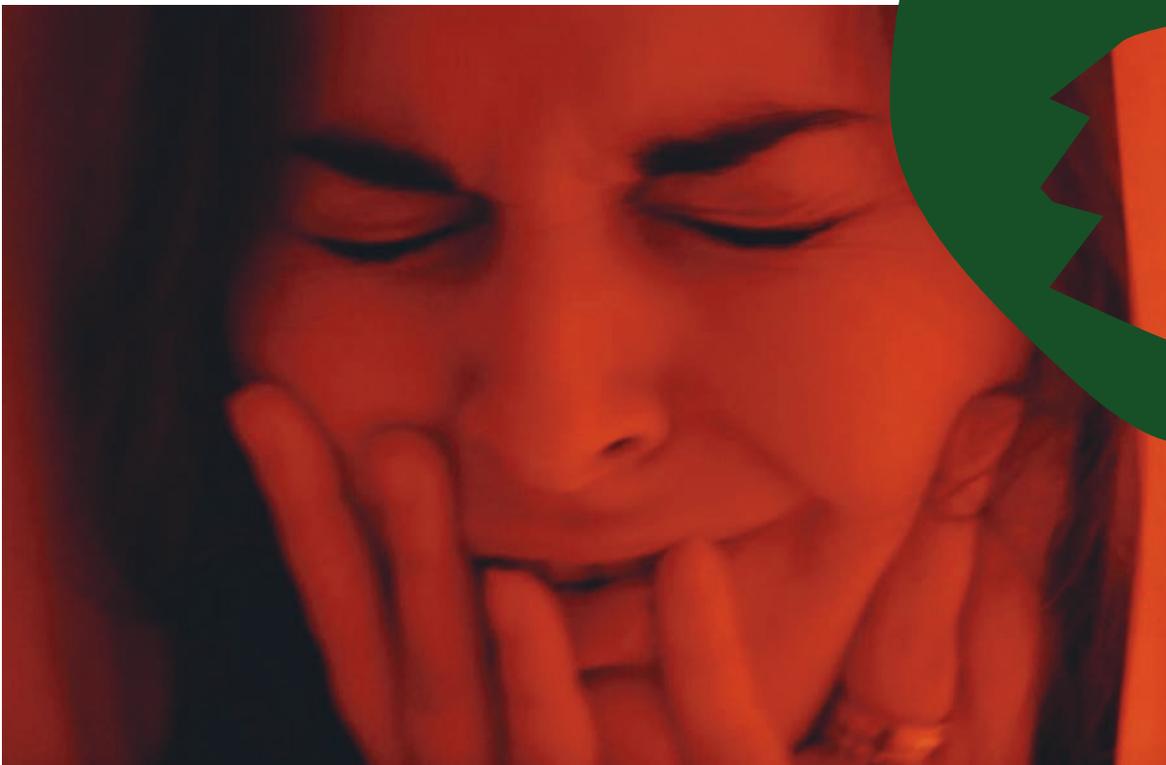
# Introverts. Inside?Out

**Introverts.** *Inside?Out* is a multidisciplinary installation. It incorporates four spaces that represent everyday situations from the perspective of those from more introverted cultures, such as China, Russia and Finland. The installation provides a platform to discuss discrimination against introverts in modern Western society, particularly in career and educational contexts.

The design of the installation aims to affect visitors through colour, space, sound and physical interaction in order to reach them on a deeper level of consciousness.

The installation will be presented backstage and on-stage at a theatre in central London. The theatre environment acts as a metaphor for the idea that many introverts learn to play the role of an extrovert, at some psychological cost, in order to survive in a contemporary extrovert-friendly environment.

The project seeks to enable visitors to understand the negative effects of cultural extroversion on the lives of introverts, by providing them with experiences from the introvert's perspective. ♦



*A visitor displays emotion in the Red Room*



## MENGZHEN GAO

INTERIOR DESIGN,  
SPATIAL DESIGN

Mengzhen Gao graduated with a BA, Decorative Design from Sichuan Fine Arts Institute. Her vast experience with handicraft has given her a sensitivity to materials and she now focuses on the wider field of spatial design. She has won two scholarships and received several awards in art exhibitions during her studies.

*“My aim is to help international students quickly adapt to UK pedagogical approaches.”*

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Each player plays different characters and shares their observations about their prop cards



Each player walks through the curtain to their right and then starts the role-playing performance

## COLLABORATORS

Yaoting Wang Graphic Design

Kirsten Wehner Copywriting and Critical Thinking

Jia-Chi Wu Observer: second test and Critical Thinking

Maithilee Suryawanshi Observer: first test and Critical Thinking

Ya Liu Storyboarding and Film Editing

Yuchen Cai Critical thinking, Workshop Photography and Graphic Design

# Real Obstacle

**Real Obstacle** is a design game for newly-arrived international students undertaking their first year of an MA degree. It uses a card game and creative role-playing exercises to consider how collaborative work is performed in practice. The event takes place on campus at Central Saint Martins, University of the Arts London.

The aim is to help international students participate more effectively in collaborative group work through fostering greater self-awareness of the collaborative skills required in teamwork. **Real Obstacle** also addresses

what effective teamwork means, whilst aiming to strengthen students' competence in transcultural communication.

The project provides a platform for international students to try out different character roles in a hypothetical situation prior to beginning their courses, giving them the confidence to take on more effective collaborative roles. It also aims to enhance the learning experience within the educational environment by encouraging students to explore and understand better how collaborative skills are realised and developed in practice. ♦



All players read the question card and both character cards



**TONGYAO GUAN**  
ARCHITECTURE, ART

Tongyao Guan worked as a multi-disciplinary designer at FireWolf Design Company in China, after studying a BA in architecture at Xiamen University. While studying in London, she has been involved in several installation and exhibition projects with clients such as the Victoria Business Improvement District and Shanghai Urban Space Art Season.



*A pair of participants discuss leaving a message in the living room*



*Elements in the dining room*

*“As McLuhan said: we become what we behold. We shape our tools, and then our tools shape us.”*

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COLLABORATORS

Janila Castañeda Visual Identity Design  
Xiaoyin Qi Website and Graphic Design  
Ronnie Chou Event Management  
Norbert Schwab Testing and Documentation  
Wenjie Zhang Set Design  
Ming Peng Brochure Design  
Yimeng Bao Illustration  
Rhiannon Williams Writing  
Pauline Chiang Set Design

# R U HERE

*In the place we call home*

R U HERE is a participatory event which explores the impact of instant messaging on social relationships, focusing particularly on how instant messaging alters our daily interactions and reshapes our experience of close relationships in domestic environments.

Taking place in the Education Room of the Saatchi Gallery, pairs of participants, for example, parent and child, couples or close friends, are invited into a series of domestic settings from a kitchen to a dining room and finally ending in a living room and given instructions via earphones to engage in

different tasks using different mixtures of instant messaging, physical interaction and face-to-face talking to communicate. First, they use only instant messaging; second, a mixture of instant messaging and physical interaction; third, only face-to-face conversation.

They are prompted to reflect on how, during these different phases, they feel connection and emotion and how digital communication alters the sense of togetherness and co-presence, producing a feeling of simultaneously being and not being physically in the same space. ♦



Two pairs of participants interact digitally and physically in the dining and living room



## SARA JARC

### INTERIOR ARCHITECTURE

Sara Jarc, a contemporary Slovenian spatial designer interested in the crossover between creative construction and human demeanour, graduated from the Faculty of Design, Ljubljana, with a BA in Interior Design. She has worked as a product designer where she discovered her passion for telling stories through design and user experience.

---

*“I am passionate about redesigning underused public spaces that can help bring together local communities.”*

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Visitors interacting with a word installation and creating new poems



A visitor reading a poem

## COLLABORATORS

Ting Hsin Lin Graphic Design  
Sam Walters Animation and Illustration  
Evgenia Boguslavska Project Consultation  
Ceri Wyn Jones Copywriting

# (Z)MISLI

## *The revitalising of Republic Square in Ljubljana, Slovenia*

(Z)MISLI is an interactive, site-specific installation showcasing the work of young poets. It is a first step towards revitalising Republic Square in Ljubljana. Without altering the structure of the square, it encourages greater social interactions among those who enter and encounter the space, with the aim of creating new social possibilities for this public space.

Republic Square is the largest public square in Slovenia's capital, Ljubljana. It breathes

history and symbolically embodies Slovenia's culture. However, it has become increasingly institutionalised and detached from the community, now mainly being used as an area to pass through. It is calling out for a reactivation that permits exploration and the creation of something new out of the old.

(Z)MISLI is about creating a space for citizens of Ljubljana that can be used in multiple ways, inspired by Slovenian history but looking toward the future. ♦



Children interacting with the installation



**ERICA CORINA  
ROBLEDO JENSEN**

*FINE ART*

Erica Jensen graduated with a BA, Fine Art from Central Saint Martins. Erica is a freelancer at design studio Faye Toogood, a contributing designer for the Doostan School for Blind and Visually Impaired Students in Iran, has been part of the British Museum's Narrative Objects project, and has exhibited her artwork internationally.

---

*"I'm passionate about humanising and creating moments of empathy and delight in seemingly banal mechanical processes."*

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*Kirsten and Maurice are interviewed about the assembly experience*



*Kirsten and Maurice build a desk using their personalised furniture assembly manual*

**COLLABORATORS**

Cruz María Vallespir Graphic Design  
Harrison Moore Fabrication and Concept Consultation

# Cohabits

## *Furniture assembly for two*

Roland Barthes defined *idiorrhythmy* as a productive form of living together in which one recognises and respects the individual rhythms of another. Taking as its starting point the uniform style of the IKEA assembly manual, *Cohabits* is a personalised furniture assembly methodology for couples living together.

The project engages UK-based couples through filmed interviews and Myers-Briggs personality testing and then provides flat-pack furniture with assembly manuals suited to their individual and combined traits. The

couples keep the furniture as a symbol of their individual and collective ownership. Each stage of the project including subsequent interviews is filmed within the couples' homes culminating in a documentary film.

Using building processes as metaphors for personality traits – switching between working alone and together and changing how assembly steps might be communicated – *Cohabits* exhibits different methods for finding the best ways to understand and be with one another. ♦



Ben and Tim build a chair using their personalised furniture assembly manual



## MANDY KERSHAW

### SPATIAL DESIGN

Mandy is a spatial designer from Australia. Holding a BA (Hons), Interior and Spatial Design from Chelsea College, UAL, her spatial designs are sensitive to the history, culture and users of the site. She works as a freelance experience, set, furniture and retail designer, while also running a successful illustration business.

*“I love designing shared spaces that have elements of fun and interactivity.”*

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Visitors listening to a joke from the interactive seats at the prototype event



A visitor reads the brochure map, seeing where the original comedy venues are located and how to get to them

## COLLABORATORS

Brenden Singh Film and Sound Editing

Eve Chokechalermwat Graphic Design

Mushi Li Service Design

Daniel Hall Voice Acting

Jeremy Keenan Programming and Making

# Sit Down Stand-Up

**Sit Down Stand-Up** is an installation on Islington Green, London, that prompts interaction between strangers. It draws on the local history of comedy entertainment in order to lure people into having a shared moment of humour and confusion. A set of ten chairs, arranged in pairs, are placed on the Green. They are physically the same as the ones that exist (or existed) within the local comedy venues.

When one chair in a pair is occupied, nothing will happen. However, when both chairs

are occupied, a speaker installed in one of them will play the start of a joke, and a speaker in its partner chair will play the punchline. This creates a shared moment of unexpected humour and confusion between the two participants, encouraging the start of conversation, however brief.

Jokes can also be uploaded to the chairs, and nearby cues on the ground lead visitors to the comedy venues. ♦



Visitors reacting to a joke from the interactive seats



**ANNISA DYAH  
LAZUARDINI**

*SPATIAL DESIGN,  
ARCHITECTURE*

Annisa, a multidisciplinary designer across spatial and visual design practices, graduated from Universitas Indonesia with a BArch. She worked as an exhibition and visual designer for the Wonderful Indonesia tourism campaign, has participated in a community engagement project in Kampung Cikini, Jakarta, and has written for an online architecture magazine.

*“My hope is to improve our attitude towards disability through understanding a disabled person’s perception of everyday environments.”*

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Visitors use the interactive object simulating the hair brushing experience of a person with CVI



A set of interactive objects showing how a person with CVI navigates in a crowd

**COLLABORATORS**

Sophie Tennison Ambassador of CVI Society, Acting and Narration  
Eve Chochealermwat Spatial Concept Development  
Yogi Maulana Spatial Visualisation  
M. Fajrur Rahmat Graphic Communication  
Inesa Purnama Sari Interaction Design  
Eva Afifah Production  
Kara Andarini, Inez Afiff Photography

# See/Do

*Everyday, differently*

**See/Do** is a set of interactives showing what everyday life is like for people with Cerebral Visual Impairment (CVI). Through each interactive, the audience can gain first-hand understanding of CVI and listen to an audio piece narrated by a person with CVI.

CVI is the single most common cause of visual impairment in children, yet it often goes undiagnosed. This project aims to raise public awareness of the condition and to challenge dominant narratives about disability. Two-thirds

of the UK's population still feel awkward when interacting with disabled people. If they were able to experience the everyday life of a person with CVI, would it help to change how they perceive disability?

The interactives were first displayed in the Reading Room of the Wellcome Collection, in conjunction with a design workshop to explore how design can respond to CVI. The interactives will also be used for a future CVI awareness-raising event. ♦



A group of visitors listen to an audio narration, curious to learn more about CVI



## LIYANG LI

SPATIAL DESIGN,  
PRODUCT DESIGN

Liyang Li, a spatial and product designer, graduated in 2016 from Beijing University of Civil Engineering and Architecture with a BA, Interior Design. Liyang has completed a range of placements while studying, including as an interior designer and experience planner in Beijing, Taipei and London.

*“Waiting. It could be time well spent!”*

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Visitors try the Patient Partners after viewing an introduction video



Visitors listen and record some suggestions for Patient Partners

## COLLABORATORS

Kirsten Wehner Creative Writing and Content Development  
Yaoting Wang Service Design and Event Recording  
Sandra Cater Community Coordinator and Content Development

# Patient Partners

*The future of the waiting experience in hospitals*

Hospitals necessarily prioritise clinical care and may not have the resources to address the wellbeing of adults while they wait for their clinical appointments. However, just as much as children, adult patients need care and stimulating mental activity while they wait, which may also contribute to improving their treatment outcomes.

Patient Partners seeks to design a better waiting experience for adults during their hospital visits. It takes the form of a pop-up, self-guided, and participatory installation that

aims to alleviate adult patients' feelings of discomfort and anxiety during their hospital visits, by enabling them to engage with and explore previous patients' experiences as they wait for their appointment.

The installation, which was first developed for the Diagnostic Memory Clinic at Homerton University Hospital, London, can be adapted to suit waiting areas in many different kinds of hospital departments, including out patient departments, extended care units, clinics and obstetric departments. ♦



Introducing the Patient Partners to visitors



## MUSHI LI

SET DESIGN,  
INTERIOR DESIGN,  
EXPERIENCE DESIGN

Mushi Li graduated from Luxun Academy of Fine Arts having studied industrial and service design. During her MA Narrative Environments, Mushi interned at Janina Pedan Set Design Studio and took part in a number of set design and photography projects for magazines such as Vogue, Pop Magazine, Riposte and Harper's Bazaar.

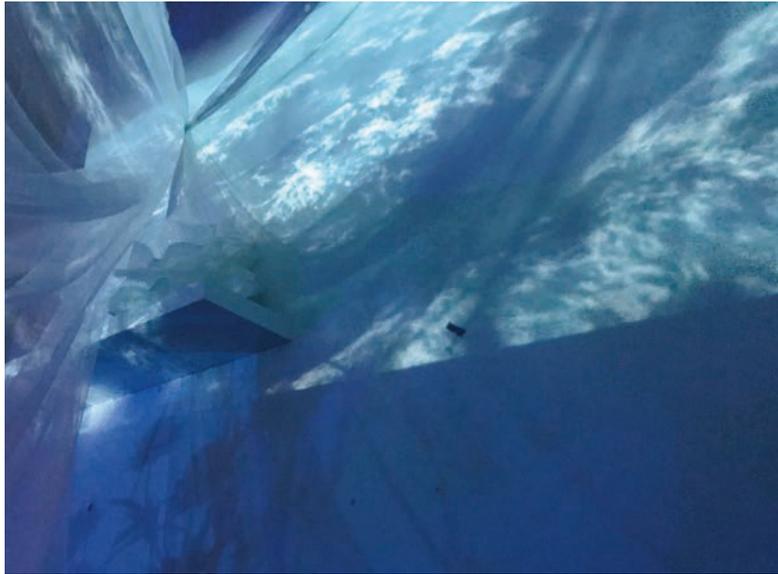
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*"I'm passionate about improving people's wellbeing and health through installations."*

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A visitor uses the sleeping pod in the sea room



A detailed partial view of the sleeping pod

## COLLABORATORS

Simon Banos Consultancy  
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Tom Rhodes Marketing Advice  
Yuki Li Graphic Design  
Yaoting Wang Graphic Design  
Molly Zhu Illustration  
Mandy Kershaw Spatial Design  
Liyang Li Industrial Design  
Shaozhong (He) Zhang Architecture

Special Thanks: Marry Jonker, Fawwad Ahmed

# Escapist Hotel

**Escapist Hotel** provides workers and students with individual sleeping pods. They are located near offices and universities in the city and offer nature-themed private spaces in which to take an easy and affordable break during a busy day in the city. They are paid for on an hourly basis, depending on the length of the stay.

People who live far from their place of work or study find it difficult to find somewhere to take a break during the day. Recognising

the biological and cognitive importance of breaks, such spaces are vital for maintaining a psychologically-balanced, healthy lifestyle. The test location of the project is in room B002 Central Saint Martins. However, future possible locations in London include Canary Wharf, Bank, Southwark and Westminster, all places with a high density of workers and students. ♦



*A visitor relaxes in the sleeping pod*



## YA LIU

### INDUSTRIAL DESIGN

Ya Liu graduated from Limkokwing University of Creative Technology with a BA in industrial design in 2015. After graduating, she studied graphic design for one year in Guangzhou, China. She has participated in many projects during the MA Narrative Environments course at Central Saint Martins, exploring her possibilities more widely.

---

*“Dogs are part of the family in many people’s homes. They are always there for us, it is our responsibility to take good care of them.”*

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The dog sniffing at the product

## COLLABORATORS

Jinyu Liu Graphic Design  
Tianhui Qian Design and Making  
Pinyu Chen Event Management  
Bo Yang Project Contribution

# Nice To Sniff You

*Exploring the use of smell to reduce dog loneliness*

We appreciate the benefits that dogs bring to us, such as love, companionship or satisfaction from their obedience and loyalty. Whilst dogs are sought in order to improve the quality of human lives, we are often oblivious to a dog's quality of life with us. Dogs suffer from mental health problems in many ways. Being home alone is one main reason.

A dog's olfactory system allows them to discern far more detail than a human's capability. In other words, dogs see the world with their nose. The project aims an in-house smell

experience for dogs when they are alone. This will enhance the relationship and strengthen the bond between an owner and their dog.

In experiencing the smell journey, dogs enjoy the implicit story sent by their owner, bringing entertainment into their time alone, and lessening their suffering at being left home alone. ♦



*The dog encountering the product for the first time*





## DANER LOU

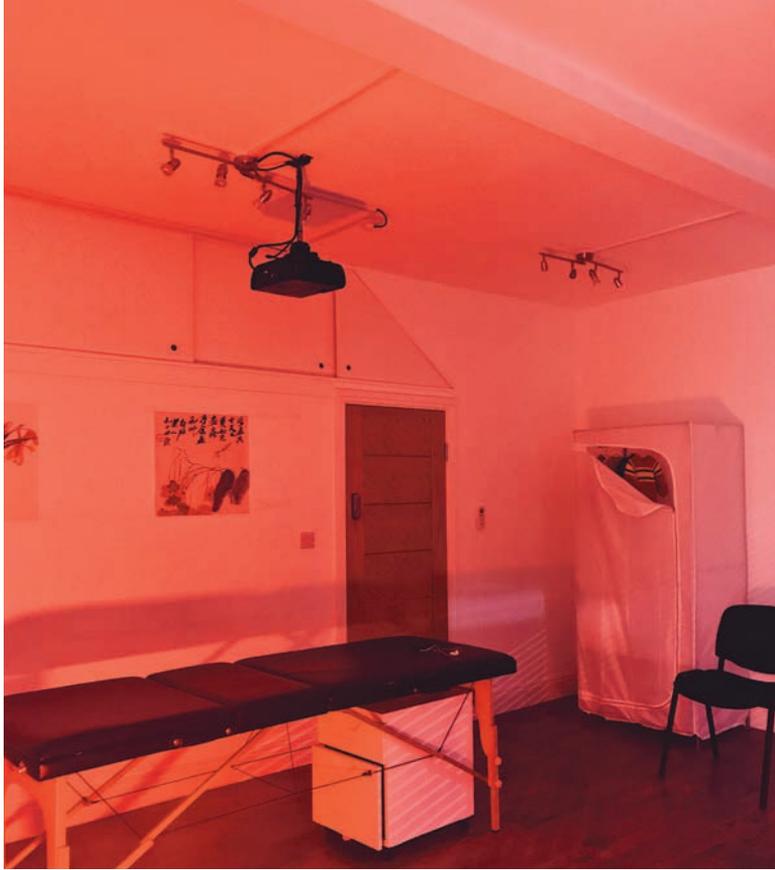
### CURATION

Daner Lou graduated from Shantou University in China with a BA, Planning and Management (cultural and creative industries). Since graduating, she has held internships at Tang Contemporary Art, working on exhibitions with artists and curators such as Ai Weiwei and Cui Cancan, at Pace Beijing and at Magnum Photos, London.

---

*“Letter From An Unknown Woman empowers Chinese massage girls to communicate with the public through an exhibition.”*

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Lily's room, the massage room



A visitor watches a video about a Chinese massage girl, through the hole

## COLLABORATORS

Xiaoyang Zhang Graphic Design  
Lily and Anna (masseuses) Concept Development  
William Wylie Creative Writing  
Keith Moran Spatial Design  
Yaofei Zhu Interior design  
Sarula Moving Images  
English Collective of Prostitutes (ECP) Promotion

# Letter From An Unknown Woman

Letter From An Unknown Woman is a pop-up exhibition that uses objects from a massage parlour to tell the stories of two female Chinese sex workers, revealing the hidden realities of the massage parlour business. Progressing through the exhibition, visitors hear pre-recorded interviews with the two women detailing their experiences both in China and the UK.

Mainly because of the hidden nature of sex work, London-based Chinese massage girls are a group of people who have been marginalized

by society. As a result, their world is generally unknown to the British public and most people regard them with both suspicion and hostility.

This exhibition aims to raise public awareness of the experiences of Chinese sex workers by giving them a voice and providing a platform for social discussion. This project hopes to influence and perhaps change some people's negative attitudes towards Chinese sex workers. ♦



Exterior of the pop-up massage parlour



## BENJAMIN MACKAY

DESIGN EDUCATION,  
SITE SPECIFIC RESEARCH  
AND DESIGN

Benjamin graduated from Cambridge School of Art with a First Class BA, Interior Design in 2015. His research and teaching in Interior Design at Cambridge School of Art focuses on tensions and conflicts within design, the built environment, and human experience, culminating in design interventions disturbing densely populated urban environments.

---

*“Placemaking isn’t just buildings on streets, it’s us too. It exists when we share our stories.”*

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A visitor completing a question card



A visitor reading the question cards

## COLLABORATORS

Timothy Kobin Lighting, Theatre and Costume Design and Interior Design

Celia Roberts Professor of Gender and Science Studies

Sara Williams Director of Spherical Living

Sophie Jackson Filming and Production

# Women of the Sea

*The spaces between women during time at sea*

Women of the Sea is an interactive installation project spread across six outdoor locations in Harwich, Essex. It invites local residents and visitors to the town to consider and question the relationship between women and place.

Women of the Sea poses the question of how gender plays a part in building a resilient local identity. The project creates narratives that celebrate the significance of hitherto unrecognised or little acknowledged episodes of female placemaking.

The exhibition makes use of vernacular architecture, taking the beach hut as a locus through which to tell stories of fictionalised women characters, who are nonetheless based on factually and historically based events from Harwich's past. In this way, it demonstrates the important role women have had in shaping the town's appearance and identity. ♦



The project creator with a visitor completing a question card



**CONCETTA REUSS**  
SET DESIGN,  
CONCEPT DESIGN

Concetta graduated with a BFA, Set Design for Theater and Film (NYU Tisch). She has worked for the Metropolitan Opera, CBS and the Berliner Ensemble and has directed fashion shoots and private immersive theatre productions. She can always be found on the construction site, toolbelt around her waist!

---

*“It was important to me to create an environment to remind ourselves that acknowledging joyless emotions is crucial for a healthy society.”*

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Part of *The Emotional Compressor*



*A compressed emotion*

**COLLABORATORS**

Colin Hanna Copywriting

Lara Thurn Illustration

Flipo Seilern Psychoanalytical Consultancy

Katy Pinke Acting as Laboratory Scientist at the pop-up event and guiding visitors through the experience

# The Emotional Compressor

*Finding the positive in the negative*



*A participant interacting with The Emotional Compressor*

The Emotional Compressor is an interactive pop-up event, built around a fantastical invention: a machine that condenses emotions into a physical state. Using an interactive and personalised process, it can also transform a negative emotion into a positive one. The pop-up event is located in London at the Drink Shop & Do café on Caledonian Road, Islington.

The installation primarily targets people between the ages of 21 and 35 who are suffering from heartbreak, anxiety from their

job, or who feel that something from their past is still weighing them down.

The installation is an opportunity for visitors to 'celebrate' failures in life and, through voicing them, counteract anxiety, loneliness or depression. After experiencing the installation, visitors are encouraged to stay for a drink; a point at which they can process their experiences. The Emotional Compressor offers an opportunity to confront and celebrate our negative emotions collectively in a safe social setting. ♦



**NORBERT SCHWAB**  
INTERIOR DESIGN

After graduating as an interior architect at the Academy of Fine Arts, Munich, Norbert Schwab worked for eight years in construction and project management for clients such as AUDI, AIRBUS, AKDB and ADAC. Interested in sustainable development, Norbert creates narrative environments which encourage visitors to discover surprising new perspectives.

*“The participatory process enabled me to activate a place which fosters future encounters between neighbours.”*

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*“This plant tastes really good!”*



*“I want to drill a hole as well!”*

COLLABORATORS

Agnieszka Szypicyn Graphic Design  
Tonyao Guan Video Recording  
Kirsten Wehner Concept Development  
Maithilee Suryawanshi Testing  
Ankita Trivedi Testing  
Rhiannon Williams Copywriting  
Dana Mari Tarakchieva Video Editing

# Walker House G(u)ardens

Walker House G(u)ardens is a co-design process that empowers young residents to transform an unloved estate area into a welcoming community garden. They create their own mini-allotments in planter boxes in the courtyard, while provocative new sculptures ask how to grow a safe, lively and inter-connected community.

Built in the 1930s, Walker House, part of the Ossulston Estate in Camden, was London's first experiment in high-rise social housing. The community now includes long-term British-Irish residents and more recent arrivals

from Bangladesh, Somalia and the Middle East. It is among the UK's most deprived neighbourhoods and residents are increasingly threatened by gang violence.

As the young residents care for and achieve ownership over their gardens, they develop a more inhabited and consequently safer shared place, as well as stronger social bonds. Sculptural figures made from steel wire and security fencing devices dramatise their capacity to safeguard the community through gardening. ♦



"How much water do the beans need?"



## KSENIA SKOSYRSKIKH

INTERIOR DESIGN,  
GRAPHIC DESIGN

Ksenia is from Moscow and graduated from Stroganov Academy with a degree in environmental design. She has worked as an interior and graphic designer, but now works in retail design. Ksenia's still life and lifestyle photography can be found in Vogue Russia, Timeout London, Secret London and How To Green.

*"I want to raise awareness about the gap between social media life and real life."*

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Visitors use Lonelygram props in action to create an Instagrammable picture



The 'blogger' participant trying to take a picture template with a 'perfect stranger' played by a friend

## COLLABORATORS

Aliia Galimova Fashion Production  
Alina Kolomiichenko Videography and Fashion Photography  
Erica Jensen Writing  
Anastasia Romanova Travel and Lifestyle Blogging  
Kate Logvynenko Graphic Designer  
Alexandra Zhilenko Journalism and Sociology  
Valeriia Arnaud Translation  
Xavier Arnaud Engineering

# Lonelygram

Lonelygram is a photo-walk experience for two people, following current Instagram trends, including a guidebook detailing the behind-the-scenes, day-to-day life of a dedicated Instagrammer.

The aim is to raise awareness on the impact of a social media-based lifestyle on relationships and behaviour in real life. It is for people who are tired of feeling lonely when with social media-addicted friends, not knowing how to get beyond this separation and alienation. The tour includes seven Instagrammable

places and one non-Instagrammable place at the end, starting in a famous, overpriced café in Notting Hill and ending in a tiny café in Pimlico, to contrast environmental perceptions.

Lonelygram helps people reflect on how much of our real life we would have to sacrifice to achieve fame and success on Instagram and how much more important it is to think about our friends' feelings and emotions in real life. ♦



Lonelygram props in action: fake hand, fake flowers and the most photogenic food from Farm Girl café. Photo by Valeriia Arnaud



## MAITHILEE SURYAWANSHI

EXHIBITION DESIGN,  
INTERPRETIVE STRATEGY

Maithilee is a museum designer from India. After completing her bachelor's degree in architecture she worked with Lokusdesign, one of the few firms to specialise in museum design in India. Her work focuses on creating narrative-led, socially-engaged experiences with an emphasis on interpretive planning and strategy.

*"I wanted to explore narrative as a social engagement tool; as a conversation starter to emphasize and contemplate current issues."*

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The board game setup showcasing the four new cities of independent Kensington



A player overturning blocks to discover more about their chosen city

## COLLABORATORS

Ankita Trivedi Concept Development and Critical Thinking  
Kirsten Wehner Content and Concept Development  
Rhiannon Williams Copywriting  
Cruz María Vallespir Graphic Design and Illustration  
Norbert Schwab Building and Execution

# Ministry of the Worthless Other

*Session one: behind the red door*



*Participants deciding which of the four new cities they belong to*

The Ministry of the Worthless Other is a series of street installations that critique and counter intolerance. Taking the form of an interactive gaming experience, each site-specific installation takes its issues from those faced by the local communities.

Based on the housing crisis in the area, the pilot event, Behind the Red Door, was situated on a street corner on St. Ann's Road, North Kensington. The participants were taken on a journey to bid for their dream

house in one of the four fictional cities of the newly independent country of Kensington. In the process of registering their bid, the participants, through the story of the red door, discovered different viewpoints which reveal little-known aspects of their chosen city.

Using fictional narratives extrapolated from the present, the experience highlights the necessity of being aware of diverse perspectives and recognising the roles others play in informing one's personal understanding of the world. ♦



## ZAHRA TOOLABI

SPATIAL DESIGN,  
CURATION

Zahra is a London-based designer and storyteller. She holds a degree in spatial design and has studied courses in art and design and curation. She has worked on a variety of projects, ranging from exhibition, interior and experience design to educational and public space design for companies and institutions such as Team London Bridge, Cuming Museum and Tehran Municipality.

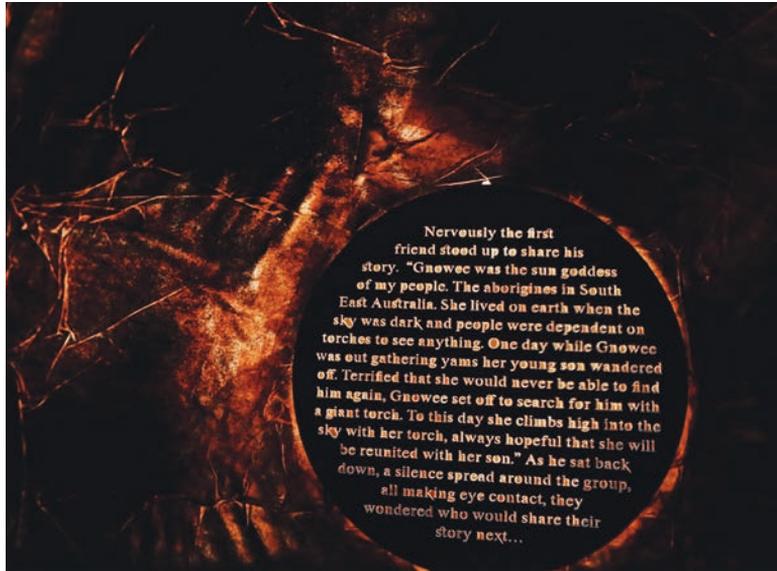
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*“A study of stories is a magical, transportive way to realise what a diverse wonderland we live in.”*

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Visitors to the park change path to check the installation



The view inside the installation

## COLLABORATORS

Erica Jensen Creative Writing  
Dena Nikzat Illustration  
Nika Homayoun Making

# Meet the Suns

## *Telling a story of stories*

**Meet the Suns** is a series of twelve installations about the sun. In this project, a distinct range of stories are gathered from different parts of the world, from east to west, to show the diversity of cultures and how the same phenomenon could be perceived very differently in various times and regions. These stories and myths may not be true, but they have been told through the ages to make sense of the world.

Having these installations on Primrose Hill helps to build a connection between the stories

of the sun and the DNA of the space, which is a great spot to watch the sunrise and its movement in the sky.

Visitors to Regents Park, Primrose Hill and London Zoo, as well as people that are interested to know more about the magical world of stories, can enjoy and interact with these installations. ♦



*A visitor looking inside the installation to read a story. Primrose Hill, London*



## ANKITA TRIVEDI

SPATIAL DESIGN,  
ART DIRECTION

Ankita Trivedi is a spatial designer from India. She has worked as a researcher and creative assistant in event design, branding, installation art, set design and film. Within Narrative Environments, she is exploring the spatial design of entertaining experiences that open critical conversations about social, cultural and political issues.

*"I want to make experiences that explore how our imaginations can help create a more equitable world."*

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A visitor interacting with one of the twelve individual self-portraits displayed



A workshop participant creating her own 'utopian' cutlery set in a one-on-one workshop

## COLLABORATORS

Maithilee Suryawanshi Concept and Visual Development  
Kirsten Wehner Concept and Content Development  
Annisa Dyah Lazuardini Graphic Design and Documentation  
Rhiannon Williams Creative Writing  
Roberta Wedge New Unity Church Liaison

# Women in a Box

*A date with speculative feminist utopias*

Taking the form of a 'picnic' on Newington Green, historically one of London's centres of social dissent, **Women in a Box** is a pop-up installation that explores contemporary women's utopian dreams and the societal issues against which they are shaped. In a series of intimate self-portraits, women tell of their hopes, struggles and unique visions for a better world.

Inspired by the writings of 18th-century resident of the site Mary Wollstonecraft, the project opens a conversation about the value

of personal experience and the imagination in envisioning women's lives beyond current social norms.

Despite improvements in their social position, many women continue to face significant barriers to equality and self-determination. By bringing individual narratives together to help foster a new community of feminist action, **Women in a Box** highlights some of these challenges and asks how feminist imaginings of alternate futures might contribute to creating a more just society. ♦



The installation with Newington Green's historical hub of dissent, the Unitarian Church, as the backdrop



## CRUZ MARÍA VALLESPÍR

VISUAL DESIGN,  
SPATIAL DESIGN

Cruz María is the co-founder and Creative Director of Kick the Gong Around, an events agency in Shanghai, China. She has studied architecture in her home country of Chile and in Florence. Fascinated with typography and pattern, she combines her architectural and graphic design skills to create exhibition-based environmental graphics with a narrative twist.

*“I have realised the power that making has on unearthing personal narratives that otherwise remain untold.”*

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Workshop participants embroider a story of migration while they share their own



Participants thread a map of migration while telling each other about their personal journeys to the UK

## COLLABORATORS

Constance Wyndham Content  
 Joselyne Contreras Curation  
 Kirsten Wehner, George Wyndham, Erica Jensen, Isabel Vegas  
 Copy Editing and Content  
 Lindani Ndabandaba Video Editing  
 Norbert Schwab Building and Execution  
 Latin American House, LatinElephant, Latin Society, Chilean  
 Embassy, Migration Museum Project, Pempeople,  
 Tate Exchange, Art Night London 2018 Institutional Support

# MI CASA

## *Latin American stories of migration*

MI CASA, a temporary installation featuring six 'story-house' structures, was developed in collaboration with the local community of Southwark. The exhibition takes place at The Workshop, a community space in Lambeth, and explores how Latin American migrants living in London recall 'home'. Visitors discover migrants' stories through recorded audio and intricate thread drawings of treasured places, people and objects.

MI CASA raises awareness of Latin American culture in London, focusing on individual

stories of arrival and survival. Through a series of community workshops, the project gathered narratives of migrants' concepts of home and the ways in which personal and cultural identities can be defined through and expressed in domestic spaces. Participants drew and told their memories of their homes in their countries of origin, and of their first home in the UK. The stories were developed into evocative embroideries, illuminated by internal lighting, that clad the exhibition structures and formed the story-houses. ♦



Mothers and daughters embroidering a story together



**GWEN VAN DEN BOUT**  
 CONCEPTUAL ART,  
 DESIGN, ART DIRECTION

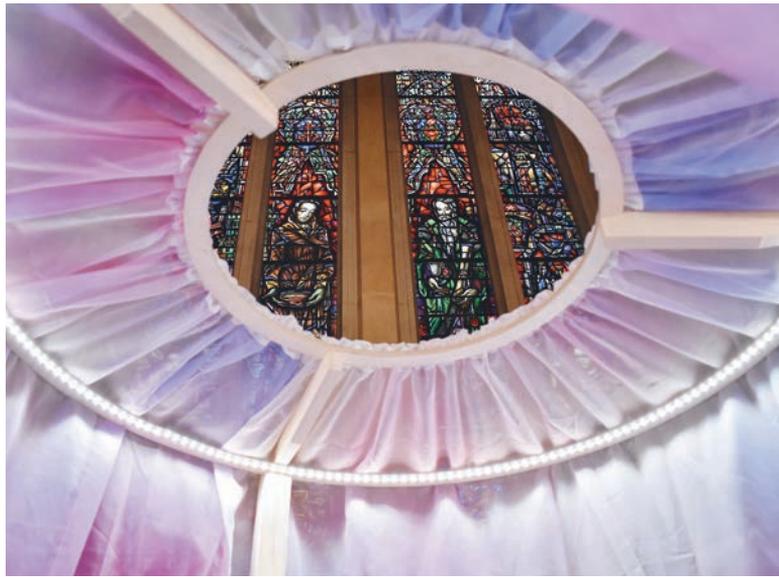
Gwen is a London and Rotterdam based conceptual artist and designer. She studied concurrently at two universities in the Netherlands where she completed a BA, Leisure and Tourism and a BA, Lifestyle and Design. She is passionate about participative culture and bridging the gap between commercial and cultural worlds.

*“It’s my fascination to challenge the urban environment by fostering spaces for contemplation.”*

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Visitors are invited to create their own tea blend according to their needs



From within the installation the architecture of the church can be admired

COLLABORATORS

Ming Pen Graphic Design and Book Design  
 Jasper Starkenburg Movie Sound Design and Building Assistance  
 Sobin Lim Marketing and Promotion  
 Tanja Goossens Public Relations  
 Ronnie Chou Photography

Special Thanks: Kanuka Tea, Kinto, MS Lighting Design, Premier Textiles, Ferm Living, Austin Friars Church

# Sanctuary of Serenity

*A contemporary ceremony*



*A visitor enjoying a moment of contemplation in the Sanctuary of Serenity*

Sanctuary of Serenity is a site-specific installation that creates a contemplative space, whilst simultaneously experimenting with potential alternative uses for churches in the City of London.

The project responds, through contemporary interpretation, to the need to revitalise vacant churches in London's financial and commercial district, with the aim of instilling a renewed appreciation of the City's churches.

Participants make an appointment with themselves to partake in a ceremony in which they are invited to explore and discover the installation whilst making and drinking their own personalised tea blend. This process encourages participants to take a moment for introspection and reflection and experience the therapeutic and unwinding effect on their minds. After this process the participants are encouraged to write and send a postcard to themselves, together with their own tea blend, so that they can relive the experience of Sanctuary of Serenity at a future point in time. ♦



**ISABEL VEGAS GÓMEZ**  
 CURATION,  
 EXHIBITION DESIGN

Cultural theorist and curator Isabel Vegas Gómez has a BA, Art History from Madrid and an MA, Cultural Studies from Goldsmiths, University of London. Having worked in art spaces in Madrid, Berlin and London, she explores the poetics of storytelling in her design of cultural spaces.

*“I am passionate about how philosophy and fiction can be used to reinvent a museum space.”*

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Installation view, Anna Freud Room



One of the visitors looking at the intervention, upper Landing

**COLLABORATORS**

Hugo de la Rosa Photography  
 Marina Elvira Concept Development  
 Elliot C. Mason Copywriting  
 Cruz María Vallespir Graphic Identity  
 Raúl García Illustration

# Screen Memories

*An intervention at the Freud museum London*

Screen Memories is a mixed-media curatorial intervention at the Freud Museum in London. Through an interpretation of Freud's essay Screen Memories and an application of postmodern thinking, it reflects upon the blurred boundaries between reality and fiction at this uncanny time of the early 21st century.

The experience is evoked through a series of objects and texts placed throughout the crowded museum collection that reinterpret Freud's belongings, re-inserting them into the

present socio-historical context in an ironic and provocative way.

The intervention questions not only our tenuous connection to the reality in which we live, but also explores how we might conceive a future through collective memory if we cannot rely on the concept of 'truth'. In so doing, it also poses the question of what is the role of museums in this postmodern time, where truth is not the aim when it comes to representing facts. ♦



Installation view, Freud's Studio



## YAOTING WANG

GRAPHIC DESIGN,  
JOURNALISM

Yaoting Wang graduated from the Communication University of China with a dual BA, Graphic Design and Journalism. She has worked as a reporter and photographer for Beijing Youth Daily, an online media corporation, and as coordinator of live music shows on SnapPea, the most popular app search platform in China.



Participants read an introduction board which explains how to use Ritual Pharmacy



A participant opening their ritual package and reading the information inside

*"I'm passionate about  
designing meaning into  
everyday experiences."*

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## COLLABORATORS

Liyang Li Spatial Design  
Ya Liu Product Design  
Cal Strode Senior Media Officer in Mental Health Foundation  
Rhiannon Williams Copywriting

# Ritual Pharmacy

To counteract feelings of instability, as people's lives undergo continual changes, they sometimes need to engage in rituals to retain an individual sense of order. In this way, they can create a feeling of control and restore the balance between change and stability.

Ritual Pharmacy is a pop-up event that allows participants to 'purchase' everyday rituals that they can perform by themselves to increase their happiness, sense of tranquility and well-being. This concept was first developed for

the Mental Health Foundation at Colechurch House, London. The installation of rituals is designed to be adapted to the different needs of people in different contexts.

It can be easy to rush through life without stopping to notice much. At a time when life seems increasingly uncertain, rituals can have a comforting effect and provide a sense of stability. Ritual Pharmacy offers an accessible way for people to celebrate the role and value of rituals in their daily experience. ♦



*Helping a participant choose their ritual*



## KIRSTEN WEHNER

CURATION,  
CREATIVE DEVELOPMENT,  
PUBLIC ENGAGEMENT

Kirsten Wehner is an Australian curator who has produced over 30 award-winning exhibitions, film and digital projects. From 2004–2016, she was a senior/head curator at the National Museum of Australia. She holds a PhD in visual anthropology from New York University and has written widely on the spatial environmental humanities.

*“For an ecologically rich future, we need to re-imagine our places as wondrous stories told by many different creatures.”*

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Male greater stag beetles wrestle on a Peckham street corner. Photo by Simon de Glanville



Design workshop participants experiment with ideas for a human-beetle co-habitation space

## COLLABORATORS

Frances Bennett Entomology

Janila Castañeda Graphic Design

David Chesmore Bioacoustics

Jen Gao Documentation

Deborah Harvey Entomology

Maurice Patten Fabrication

Martha Sear Concept Development

Maithilee Suryawanshi Spatial Design

Ankita Trivedi Spatial Design

Cruz María Vallespir Graphic and Spatial Design

Hermann Wehner Documentation

# Stag Beetle City

*Re-imagining urban spaces for multi-species conviviality*

**Stag Beetle City**, an outdoor co-habitation installation located in Surrey Canal Walk, Peckham, London, creates homes for endangered greater stag beetles and other saproxylic (deadwood dependent) species. Human visitors of all ages are invited to meet, retreat and relax as they engage, imagine and learn about their invertebrate neighbours.

London's cityscape typically disconnects people from devalued local animals, plants and insects, causing people to suffer a 'nature deficit' that impairs their health and pushing wildlife species to extinction. **Stag Beetle City** explores the

reshaping of cities so that people's everyday lives conceptually and practically incorporate co-habitation with non-human 'others'.

Developed in collaboration with local communities, **Stag Beetle City** re-imagines beetle architectures as places for human dwelling. These evolve over time as people inhabit them and beetles eat them. The installation's construction techniques, materials and content elements reference Surrey Canal Walk as a palimpsest of people, timber and woodland species. ♦



Partial model of Stag Beetle City



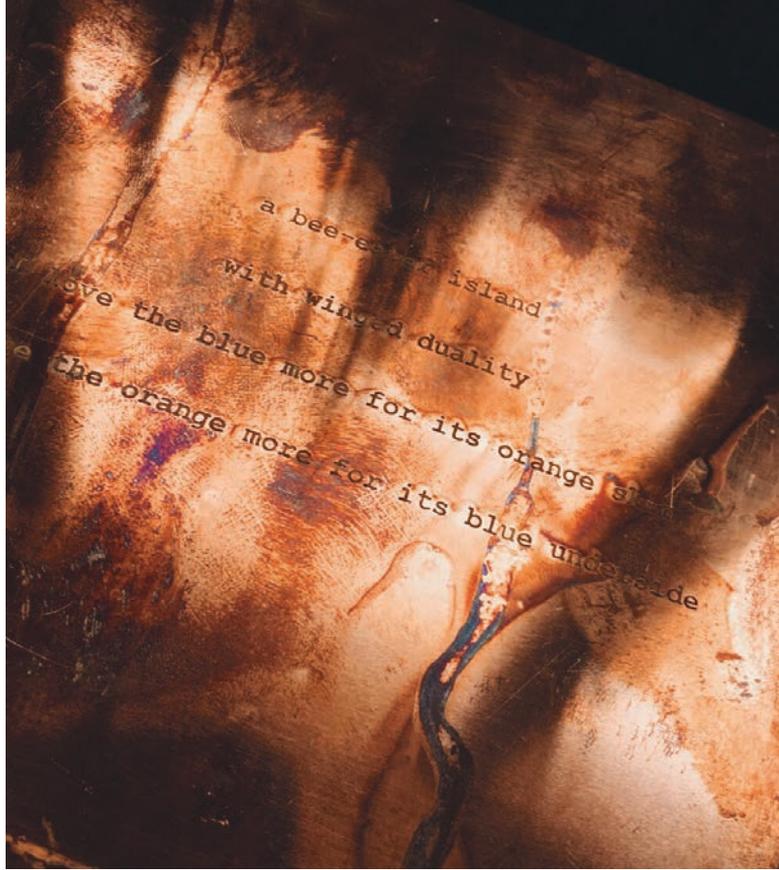
## RHIANNON WILLIAMS

POETRY, WRITING, RESEARCH

Rhiannon is an English-Cypriot poet, a researcher with Arup's Foresight team and a member of the Feminist Internet collective. She writes extensively on the subject of islands, particularly Cyprus, where she lived for eight years. She has a BA, English Literature, University of Exeter, and has been shortlisted for the Bridport Prize, the Melita Hume Prize and the National Poetry Prize.

*"Our surroundings shape how we live together. For me, transforming a space is an opportunity to progress human relations."*

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A copper poetry etching, intended for placement at the buffer zone



Guests explore the spaces, reading, photographing the work and talking amongst themselves

## COLLABORATORS

Home For Cooperation Event Hosting and Publicity  
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Ankita Trivedi, Kirsten Wehner Design Consultation  
Emily Williams Project Management  
Nora Nadjarian, Gürgenc Korkmazel, Jenan Selçuk,  
Aydin Mehmet Ali, Christiana Xenofontos Poetry

# Fracture Edit

## *Recoding the Cypriot buffer zone*

**Fracture Edit** is an interactive installation exploring the use of site-specific poetry to challenge the Cypriot buffer zone's divisive, prejudice-fuelling identity and make it signify instead a culturally hybridised stretch of land ripe with potential.

**Fracture Edit** took place within the Cypriot buffer zone at Home For Cooperation, an organisation and café situated in between two border control checkpoints. It continues in a digital iteration at [www.fractureedit.com](http://www.fractureedit.com).

It addresses both those who already support the re-unification of the predominantly Turkish Cypriot North and the predominantly Greek Cypriot South of the island, and those who are more apprehensive and wary of the buffer zone and of unification. **Fracture Edit** engages islanders with the buffer zone as a site of possibility rather than grief, encouraging less division and animosity between Greek Cypriots and Turkish Cypriots and a fruitful future for the zone's 346 square kilometres of currently unused land. ♦



A card peeled from the map is turned around to reveal a buffer pass



## JIA-CHI WU

ART DIRECTION,  
GRAPHIC DESIGN

Jia-Chi Wu, born in Taiwan, has a BA, Theatre and an MFA, Art Direction. His works have been shown in several international poster biennales. Applying his museum background and interdisciplinary skills, he seeks to integrate different media and forms of art to motivate and empower exhibition visitors.

*“We are all human and need a sense of security and belonging from which to dream.”*

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Feeling cosy and homely while reading stories about hosting



Visitors read stories about hosting in the form of a cookbook

## COLLABORATORS

Richard Jao Concept Development  
Kirsten Wehner Concept Development  
Ana Plasencia Graphic Design  
Yu Zhao (Ella) Spatial Design  
Eve Chokechalermwat Spatial Design Support  
Pauline Chiang Spatial Design Support

# Refugium

Refugium is a pop-up event set up as a 'property viewing'. It aims to raise public awareness of refugees in need of accommodation, security and belonging as they integrate themselves into a new society and rebuild their lives in the UK. It is not an actual matching service, but aims to explore the willingness of visitors to consider hosting refugees and to develop a better understanding of the issues affecting refugees.

The viewing engages visitors who are interested in the plight of refugees by having them read stories about hosting. These stories are embedded in different forms of media placed around the communal space of a flat. During the viewing, visitors are asked to think through the concerns of a refugee, imagine what it might be like to host refugees in their home, provide a commentary in their 'host profile', which they then shape into a protective paper tent, and finally leave as potential hosts. ♦



*The moment that visitors 'build a roof' and become potential hosts*



**SHAOZHONG (HE) ZHANG**  
 NARRATIVE SPATIAL DESIGN,  
 USER EXPERIENCE DESIGN

Shaozhong (He) is from China. After graduating with a BA, Arts and Design, he worked for nine years in interior architecture and creative design in firms such as CallisonRTKL and AECOM, winning several international awards. He specialises in user experience design, commercial interiors, exhibitions, workplaces, furniture, branding and graphics.

*“I enjoy creating narrative environments that improve mental health and wellbeing for city dwellers.”*

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Participants continue to discover the hidden River Tyburn while running and talking to one another



Local residents trigger sensors on a wearable device to hear stories about the hidden River Tyburn

**COLLABORATORS**

Eva Sun Market Research  
 Jie Tang Graphic and UI Design  
 Mandy Kershaw Copywriting  
 Norbert Schwab Interior Architecture  
 Ronnie Chou Event Management  
 Tritra Jett Architecture  
 Yao Fu Industrial Design

# Running River

*A narrative running experience for mental health and wellbeing*

Running River is a set of multimedia storytelling events that encourage people who struggle with mental health issues and those who would like to maintain good mental health and wellbeing to explore the city through running.

In *Running River*, participants run along the original course of five of London's hidden, subterranean rivers: the Westbourne; the Tyburn; the Fleet; the Walbrook and the Neckinger. They discover, through a series of interactive storytelling installations, how the city was shaped by its rivers.

Reports show that London has the UK's highest proportion of the population with high levels of mental illness, such as anxiety and depression, and that running is the single most beneficial activity for mental health and wellbeing. However, people often lack the motivation to go out and run. In response to this, *Running River* offers a fun way of exploring and learning about the city whilst maintaining good mental health and physical wellbeing. ♦



Participants interact with a sound installation to hear stories attracting visitors to join the conversation



# **Live Projects**

# Moving Stories

*A collaboration between MA Narrative Environments, the Public Collaboration Lab (Central Saint Martins) and Camden Council*



Students and visitors discuss stories about local parks

## How can co-created installations and events help communities engage more fully with opportunities for and barriers to remaining healthy?

Students collaborated during this project with a number of community groups in St Pancras and Somers Town, a London ward adjacent to Central Saint Martins. Three teams explored how local residents considered their health and well-being, focusing particularly on stories about the inter-relationship in people's lives between nutrition, exercise and social connection.

Over ten weeks, the students worked with their target communities to co-create installations that would raise public awareness of relevant challenges. These were presented at the end of the project at an 'exchange event' at the Living Centre at the Francis Crick Institute in Somers Town.

Group One collaborated with older people who met regularly at the Saint Pancras

Community Centre. The students gathered individual stories and developed them into an interactive map exploring wellbeing, walking and social networks.

Recruiting participants from across the ward, a second group explored why people failed to take up existing exercise opportunities. The team noted that local activities were often publicised in ways that fit poorly with residents' preferences, and created a board game that helped players articulate how they liked to be invited to activities.

Group Three worked in schools and the Youth Centre, collecting parents' and young people's stories about the area's parks. The team created an audio interactive that invited people to leave their own stories about how local open spaces could become more welcoming to everyone.



Activity portrait cards at the exchange event



Board game inviting players to create activity portraits

# Campus of the Future 2037

*A collaboration between MA Narrative Environments and Arup foresight + research + innovation*



*Imperial College's possible future*

How can projections of the future trigger new opportunities and challenges, and how can they translate into impactful stories?

Using foresight and narrative techniques, student groups explored how three London universities might evolve into the future. The teams produced storyboard scenarios dramatising the experiences of future students and staff and large-scale illustrations imagining new campus buildings.

Group One focused on Imperial College. They envisaged an intensively competitive, multidisciplinary facility tuned to embracing market opportunities and encouraging peer-to-peer interaction. The group's scenario aimed to shape student rivalry arising in this atmosphere as open and democratic collaboration.

Concentrating on London College of Communication, University of the Arts, London, Group Two imagined a university set in a dystopic, technology-driven world defined by economic decline and inequality. Students

primarily interacted with machines, rather than tutors. The group's scenario centred on overseas student Amina, who faced the dilemma of joining the corporate world or becoming a radical activist.

Group Three considered London College of Fashion, University of the Arts, London. They proposed a science-centred institution developing smart fabrics, wearable technology and sustainable production processes. The group conceived the campus building as a university showcase. Located in Olympic Park, this facility was aimed at eroding divisions between the learning space and the outside world by partnering with adjacent organisations, such as V&A East and the new Sadlers Wells Theatre, and welcoming local residents and tourists.



*A vision of London College of Fashion, UAL*



*A dystopic view of the future for London College of Communication, UAL*

# The Learning Project

*A collaboration between MA Narrative Environments, M Architecture, and the National Institute of Design, Ahmedabad, India*



*Prabhat Centre students explore the sensory play bench*

**How can design interventions focused on play foster social integration between differently-abled and abled children, and consequently help erode the stigma of disability?**

Over two weeks, Central Saint Martins and National Institute of Design students collaborated in teams to design, fabricate and install several interventions for the Prabhat Foundation, an educational charity supporting differently-abled children in Ahmedabad, India. The project outcomes were modest, but they brought enjoyment and dignity to challenging young lives.

Focusing on the Prabhat Centre, a day school, Group One created a climb-on, climb-through play bench with sensory surfaces, ball drops and bells for the centre's courtyard.

Group Two worked with Devika, an 11 year-old with cerebral palsy. They designed and built a low trolley that improved her mobility and enabled her to wash herself at home. They also made Devika a play dome with built-in toys that would help her strengthen her grip.

Working with Sanya, a 9 year-old with cerebral palsy, Group Three created a series of discrete and sensitive interventions for her house. These included a mirror to help connect Sanya with her mother throughout the day and cushions decorated with Sanya's favourite TV personalities.



*Sanya and her family*



*Students watch Devika introducing her friends to her new play dome*



# Future LIFE

*A collaboration between MA Narrative Environments,  
M Architecture and BA Architecture, in partnership with LVMH*



*The winning design, 'Goutez la Solution'*

## How can an installation embody sustainability and celebrate LVMH's commitment to the environment?

To mark twenty-five years of its Environment Department, in September 2017 LVMH created a two day event in Paris called Future LIFE (LVMH Initiatives for the Environment). Central Saint Martins students worked in teams to design an installation for the event, responding to a brief that called for the creative incorporation of LVMH's key sustainability values.

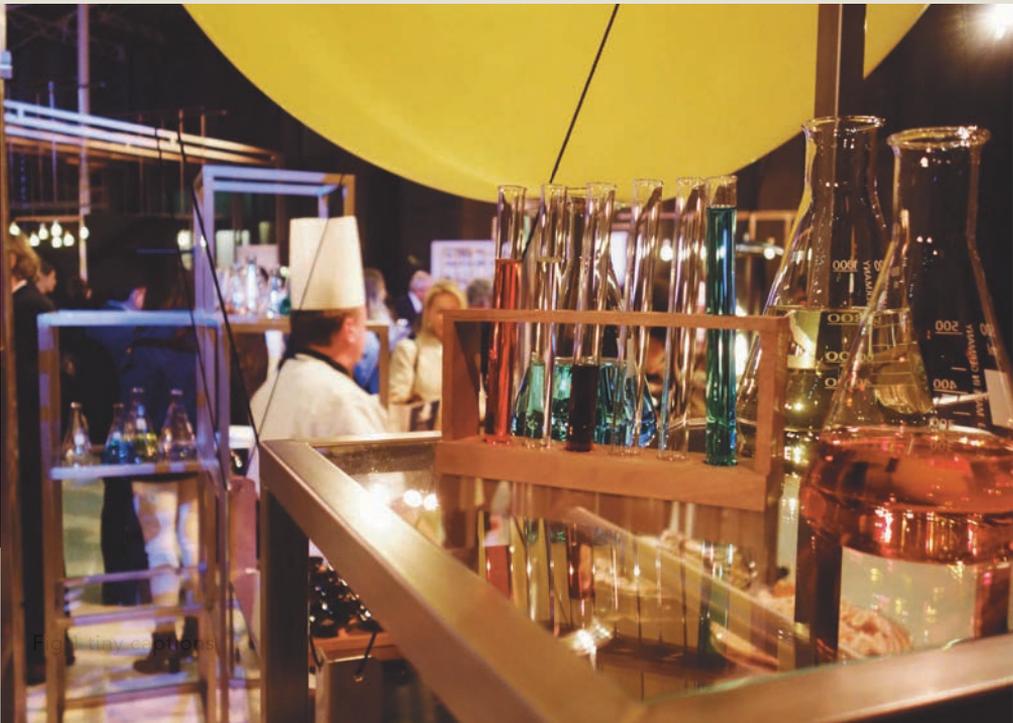
After a competitive process, 'Goutez la Solution' was selected as the winning design. Created by Dalia Amellal, Eve Chokechalemwat, Zeena Jamil, Roya Edde

and Norbert Schwab, the installation comprised four kitchens – serving oysters, pasta, drinks and sorbet – that invited guests to taste, view and learn more about the LIFE programme's recent achievements.

The Oyster-Kitchen, for example, was inspired by a new sewage treatment installation at the Glenmorangie distillery in Scotland. The plant separates water from organic constituents, which are then used to produce biogas. The cleaned water is released into the Dornoch Firth, allowing oysters to thrive in this environment for the first time in 200 years.



*Chefs prepare gastronomic sensations at the event in Paris*



*LVMH Future LIFE event in Paris*



# Creative City International Youth Lab

*A collaboration between MA Narrative Environments  
and the China Academy of Art*



Students develop their concept for a local festival attracting visitors to Shangyu



Students work on a proposal for a mobile breakfast service for Shangyu commuters

## How can spatial narratives help re-define a city's identity and build social cohesion?

Over two weeks, four teams of students developed narrative placemaking strategies and design proposals for e-Games Town, an area being developed within Shangyu city in the Yangtze River Delta economic region, China.

Focusing on thresholds within the space, each team researched a specific audience: local residents in the neighbouring 'village', potential tourists, commuters from nearby cities, and resident tech workers. They explored a range of questions, such as: how can a city integrate a new themed development like e-Games Town, how can local residents, tourists and tech workers mutually benefit from building meaningful ties, is commuting a kind of temporary migration, and how can urban games be used in placemaking?

Strategies were presented to city officials and invited guests at an exhibition in the new e-Games Town cultural quarter. Design proposals included a mobile eatery focused on dining with strangers and a water-based audio installation to encourage playful interactions, inspired by the local Shaoxing folk tale 'Flowing cups on the river'. One team conceptualised an urban games-based glamping experience for meanwhile use of land during the next phase of development of e-Games Town. Another proposed an urban farming game bringing together tech workers and local farmers in need of small plots of land to grow fruit and vegetables within the new development.



*Two teams conduct site research in Shangyu's old town*

# Thinking Unit

*A Creative Unions collaboration between MA Narrative Environments and l'Ecole Nationale Supérieure des Arts Appliqués et des Métiers d' Art (ENS AAMA) Paris*



*The Beyond the Frames group display their model*

## How can design address challenges in collaborative working and improve collective experiences, even across national borders?

In this European Union cross-university project, students participated in workshops in London and Paris to design micro, portable co-working architectures. Four different 'thinking units' were developed for sites at Central Saint Martins and ENS AAMA.

The Shift It team aimed to encourage rapid resolution in group projects, addressing difficulties with efficient decision making that often arise during co-working. The students proposed a closed structure that, since it

could be booked for only two hours at a time, generated an intense working experience.

A second student team created BB&B, a casual co-working space. Multiple modular units providing individual workstation environments could be arranged and joined to create intimate alcoves for focused work or more relaxed spaces for social interaction.

The Beyond the Frames team rethought the potential of crowded spaces with picturesque



The students working together at ENS AAMA, Paris



ENS AAMA studio

views. Their design comprised a pair of joined co-working areas that would inspire students while also enabling a sense of seclusion that enabled concentration during group discussions.

In The Living Room, the team designed a sanctuary, a healthy, green space that encouraged collaboration and relaxation. The environment controlled levels of artificial sunlight to remain comfortable and manufactured oxygen, becoming a meditation space.



# Credits

Enormous thanks are due to the staff team for their dedication, energy and insight, and to the course affiliates – leading figures from the commercial and cultural industries who have given lectures, attended crits, mentored students and provided placements.

Many thanks also to our sponsors and partners who provided opportunities for several live projects during this years course: *'Room 3 exhibition of a Japanese woodblock'* undertaken in partnership with **The British Museum**, *'Elmley Nature Reserve'* undertaken in partnership with the owners of **Elmley Nature Reserve**, *'All Saints Haggerston'* run in association with the **Diocese of London**, *'Health and Wellbeing in St Pancras and Somers Town'* run in partnership with the **Public Collaboration Lab** at CSM and **Camden Council** and exhibited at the **Camden Living Centre** at the **Francis Crick Institute**, *'The Campus of the Future 2037'* project kindly sponsored by **Arup**, *'The Learning Project'* undertaken in collaboration with the **National Institute of Design**, Ahmedabad and **M Architecture**, the *'Future LIFE* project' undertaken with **BA Architecture** and **M Architecture** and kindly sponsored by **LVMH**, the *'Creative City International Youth Lab'* undertaken in collaboration with **China Academy of Art**, Hangzhou, China and kindly sponsored by the **Shangyu local government**, and the *'Thinking Unit'* project run in collaboration with **l'École Nationale Supérieure des Arts Appliqués et des Métiers d' Art**, Paris and kindly supported by **CSM Creative Unions**.

**Course team and tutors:** David Chambers, Sophie Chenevix Trench, Sarah Featherstone, Kevin Flude, Claire Healy, Ingrid Hu, Stuart Jones, Joel Gethin Lewis, Xavier Llarch Font, Andrea Lioy, Noel McCauley, Allan Parsons, Jona Piehl, Bethany Shepherd, Sara Strandby and Stephanie Romig-Orr.

**Course Leader:** Tricia Austin

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*Carolina Caicedo*

*Philip Nicholson*

## OUR COLLABORATION WITH KNIGHT FRANK AND THE SPATIAL PRACTICES PRIZES

The Spatial Practices programme at Central Saint Martins is proud to acknowledge Knight Frank as our Programme Sponsor for the Spatial Practices Degree Show. Knight Frank is a global property company which operates across 60 countries and is headquartered in London. Their passion for understanding and supporting the human aspect of property and nurturing future talent in the sector has led to our exciting collaboration and we would like to thank them for their continued support for all three courses within the Spatial Practices Programme: MA Narrative Environments, BA Architecture and M ARCH Architecture/ MA Architecture.

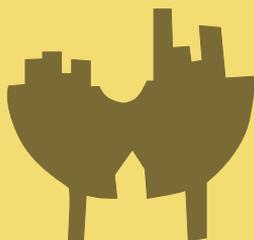
As part of their sponsorship, we host a student award, the 'Spatial Practices Prize' supported by Knight Frank. It is awarded to one outstanding student graduating from each course in the Programme, and will be celebrated at a prize giving ceremony held in the Crossing on 21st June.

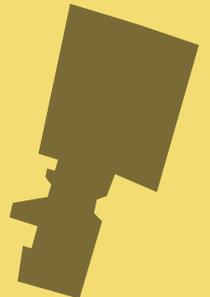
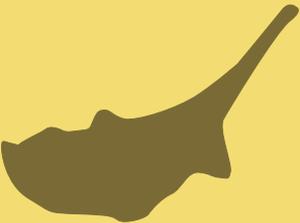
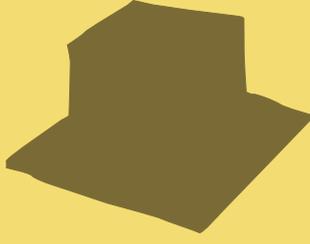
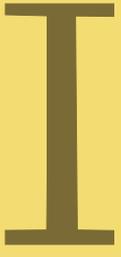
*"We are delighted to acknowledge Knight Frank as the Programme Sponsor for our Degree Shows. We share a fascination for the forces that shape the city around us, and in how we can produce engaging and generous spaces and places for people to live in. Our Spatial Practices Prizes, supported by Knight Frank, reward excellence in our graduates, and we look forward to this year's celebrations, with students, staff, and our sponsors".*

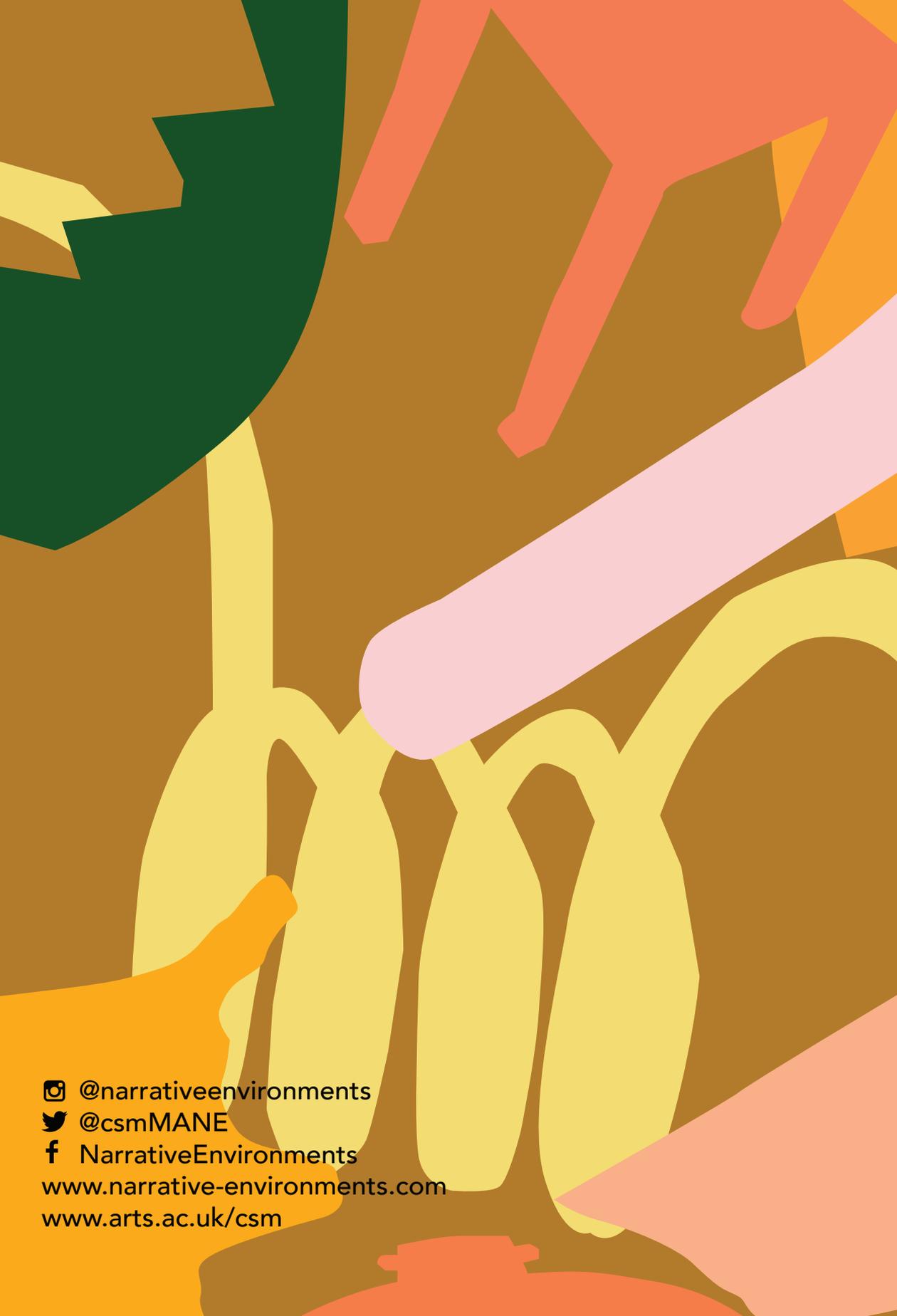
– Mel Dodd, Programme Director,  
Spatial Practices

*"This is a very important collaboration for Knight Frank and we have committed to supporting the programme for the second year running. We have seen that it allows the student to showcase their individual flair and this year has produced some fantastic results. The Spatial Practices Prizes are a token of recognition for the work that has gone into the installations and I hope it will be an experience to remember for all that take part."*

– Andrew Grocock, Regional Partner,  
Knight Frank







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