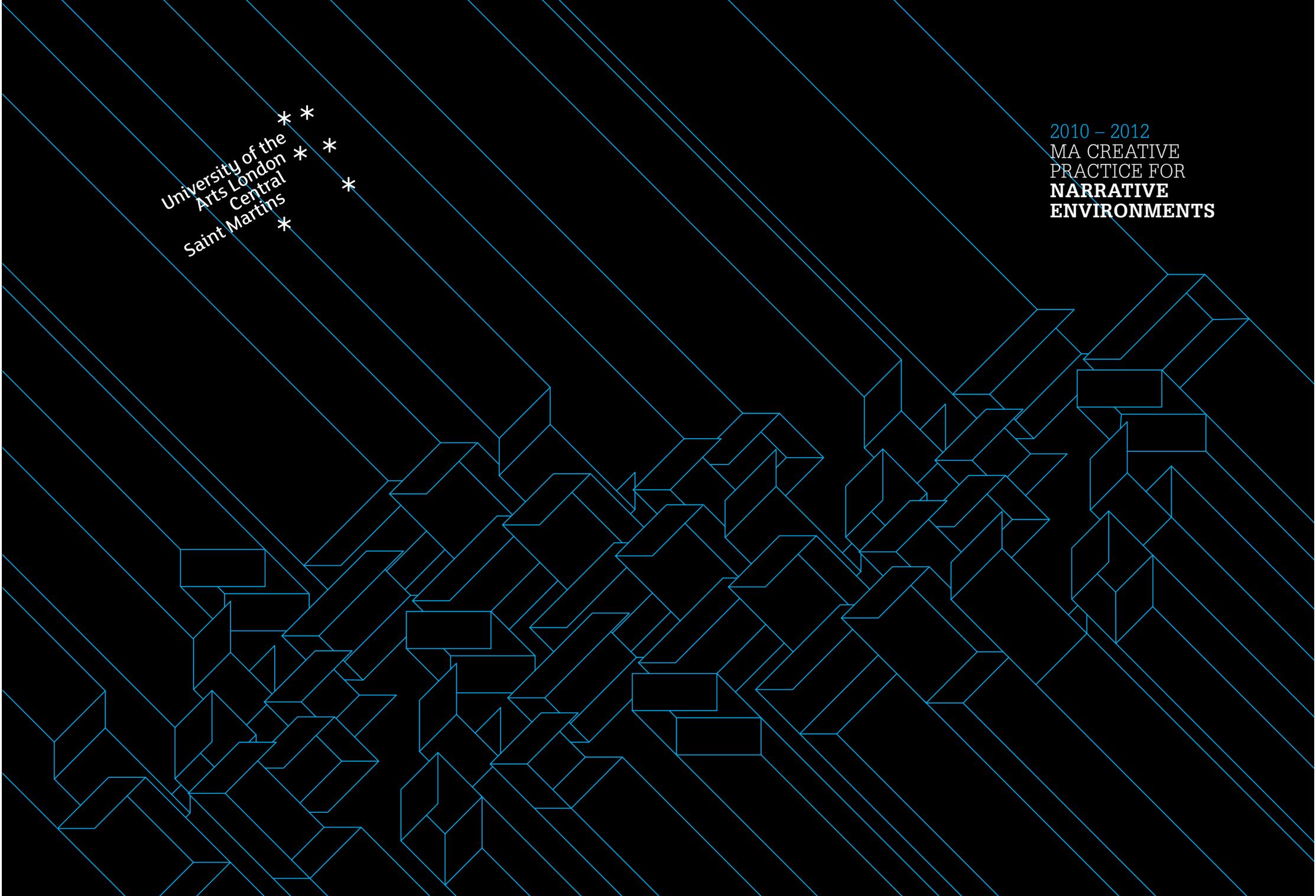


University of the \* \*  
Arts London \* \*  
Central \* \*  
Saint Martins \* \*

2010 – 2012  
MA CREATIVE  
PRACTICE FOR  
**NARRATIVE**  
**ENVIRONMENTS**





2010 – 2012  
MA CREATIVE  
PRACTICE FOR  
**NARRATIVE  
ENVIRONMENTS**

University of the  
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MA Creative Practice for  
Narrative Environments  
[www.narrative-environments.com](http://www.narrative-environments.com)

## The Course

**MA Creative Practice for Narrative Environments** pioneers collaborative practice among architects, communication designers, curators and design managers.¶ Students work in multidisciplinary teams to create visitor experiences for cultural venues, visitor centres, exhibitions, museums, historic sites, entertainment venues, educational environments, sports events, shopping experiences, branded environments, corporate events, product launches, urban and community environments.¶ The course is based on the premise that narrative is a fundamental and accessible way for people to make sense of places. Stories are implicit in the materials, structures, images, signs, sequences and uses of a space. Design can create, alter, add or subtract narratives from environments by integrating artifacts, text, sound, images, film and digital interfaces into the physical world. Environments are explored and developed through at least three dimensions: firstly, hard physical structures, materials and form, which tend to remain fairly fixed over time; secondly, text, light, image, and sound which can change quite rapidly; thirdly, the soft and most unpredictable dimension, human presence and interaction. Students analyse these dimensions in some depth, using practice-based design research methods and participatory research methods, spatial and narrative theory. Proposals are developed through an iterative design process. Students visualize the look and feel of the environment and when possible build and test the design with real audiences and residents.¶ A broad understanding of story, location, client and visitor and residents expectations drives novel, multisensory, user-centered and user-driven proposals.¶ Stories are used in at least four ways: firstly, peoples' stories are gathered as part of the research process, secondly, narrative scenarios are invented to trigger new ideas, thirdly, narrative structures such as 'the Hero's Journey' are used to unfold the space and finally, platforms are created for people to share and exchange their own stories.¶ The methods and approaches on the course provide an open forum for debate among students, academics and practitioners.

Enormous thanks are due to the staff team for their dedication and insight, to the course affiliates, leading figures from 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 the first year of their course: the 'Living Heritage' project developed in collaboration with Camden Council and sponsored by the National Lottery; the 'Campus of the Future' project kindly sponsored by Arup; the Cultural Trails project produced for the West End Cultural Quarter; the 'Christmas Time' project kindly sponsored by Fuzzwire; the 'Speakers' Corner' project developed in collaboration with the Speakers' Corner Trust, Stoneydown Park School and Walthamstow Council; the 'Engaging with Audiences' project developed for The Freud Museum, The Song Board installation at Kings Cross commissioned by the GLA for the London Olympics 2012 and developed in collaboration with BA Architecture; the joint international projects developed with two other universities, firstly with the School of Architecture, Tongji University, Shanghai with whom CSM students and staff developed proposals for visitor experiences for the famous ceramics centre YiXing in China; and secondly the Workshop on City Identity developed and realized in Amman, Jordan with the German Jordanian University, School of Architecture and the Built Environment.

#### Course team

Matt Dixon, Sarah Featherstone, Kevin Flude, Ingrid Hu, Stuart Jones, Andrea Liroy, Jona Piehl, Inigo Minns, Benjamin Reichen, Rakhi Rajani, Shibbleth Shechter and Sam Willis.

#### Course leader

Tricia Austin



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Corner  
**Jiayin Wu (ToTo)**

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## The Class of 2012

As a course, we were part of the historical move from Central Saint Martin's Southampton Row building to King's Cross redevelopment. Perhaps it was this shift in home that subconsciously led so many of us to use narrative to examine issues of community, transportation, and every-day life in the city.¶ Or maybe it was the notion of leaving the building behind, that led so many of us to design experiences centered on identity, routine and human emotions that colour the built environment.¶ Through working collaboratively both within and outside of the course on live projects, we learned that our work is more meaningful when it articulates the thoughts of many viewpoints, not just our own individual voice. Furthermore, this collaborative spirit crept into our outlook, allowing us to forge new interdisciplinary paths combining people, places, skills, and ideas that don't normally exist in the same breath. To reflect this, we planned the exhibition as if it were an imaginary city, built with different threads, structures and materials that come together to form a vibrant whole.¶ This year's work shows that a narrative environment transcends the built environment and calls on the forces that make us human, give us identity, and define our daily routines. It also shows that the most innovative design is found in the intersection between a diverse collection of voices and spaces, both contemporary and historic, critical and idealistic, and even real or imagined.



## Shahad Abulainain

spatial design

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### Collaborators

Sally Annet, curator

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Leigh, graphic designer

Alexander Goller, concept developer

Drew Cox, filmmaker

### Special thanks

Lalla Fatima Zahra Sidi Ammi

Elmira Ibrahim

Elnaz Nikinajad

Jude damanhour

Amina Sayed

Enam Danish

## 10 Duality & The Self

Duality & The Self is an exhibition to be held in the Women's Library in east London. The project looks at the experiences of young immigrant women living in the UK who face challenges in conforming to a culture alien to their own. It focuses on three themes that can create the necessity for many women to develop a dual identity: Appearance, Language and Environment. The narrative is applied through the use of

film installations and a spatial experience and reflects how the connection between the self and the surrounding environment impacts on one's own identity. The content of this project will be of interest to immigrants with similar experiences and to anyone curious about this duality in contemporary British society. The aim is to broaden the debate on cultural differences and issues of identity.

13

## Take A Breath

Finishing the Unfinished Business

### Charinee Artachinda

architecture

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Kasem Janyaworawong, photographer

Victor Heynemann Seabra, motion designer

Joana Filizola, graphic designer

Kelly A. Cordes, communication consultant

Sam Löfgren, culture diversity consultant

Dr. Patcharawee Tunprawat, language editor

Chomnat Imerbsin, co-artist

My project is a studio that facilitates workshops for terminally ill patients in which they can make perishable mementoes containing their own breath and a message. This project performs an important role in the last steps of the grieving process by helping the participants, and their loved ones, express things otherwise difficult to talk about. After the patient passes away, this perishable memento acts as an

hourglass that, after time, gently conveys to a suffering loved one that they can begin to let go of their sorrow. As the perishable, sugar-made, breath container gradually melts it naturally releases the deceased's breath and reveals their messages. This moment allows those left behind to hear the 'whispered voice' of their beloved, and with this attempts to help with their grieving.



## Leslie Borg

experience design

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## Anita Silva

experience design

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### Collaborators

Tim Bamber, Chris Wood, sound designers

Tim Bamber, technician

Kenny Batu, Ethel Chow, Caroline Gädechens,

Charlotte Wainwright, illustrators

Carlos Monleon Gendall, De Culinaire

Werkplaats, taste

Catherine O'Gorman, photographer

### Client

Icelandair

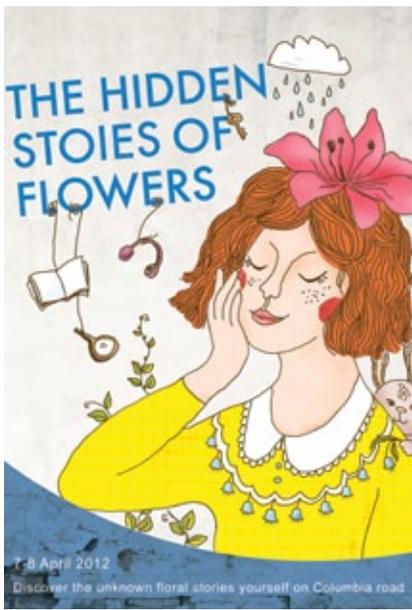


## 15 \_scape

\_scape is a concept for an onboard experience created especially for Icelandair. It encourages passenger to break away from the confinement of their seat by inviting them to embark on a journey of the imagination.¶ This is done through a collection of Iceland-inspired sensory elements which have been packaged into a tactile, soft, organic shape. The shape, an exact replica of a rock picked up by the designers in Iceland, contains

sounds, visuals, textures, scents and tastes designed to evoke and mentally transport the passenger out of the aircraft and into personal, unique environments.¶ \_scape functions as a distraction from boredom and anxieties as well as a platform for passengers to reflect, broaden and become aware of their sensory perceptions. Its aim is to elevate the commercial flight experience from being a mode of transport to becoming a sentimental, memorable trip.

[+ more info](#)



## Vunnida Chantaraprasit

interior architecture

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Helen Babbs, gardening consultant

### Special thanks

Lou, manager of Supernice shop

Janice Cordini and her husband, owners of Openhouse shop

Jessie Chorley and Buddug Humphreys, owners of J & B shop

Catherine Levy, owner of L'Orangerie

# 17 The Hidden Stories of Flowers

My project is a trail through Columbia Road's Sunday flower market which encourages participants to become more aware of the historical significance and language of flowers.¶ The trail is designed for locals and regular customers of the flower shops on Columbia Road, aged between 25 and 45 years and will tell them about the historical and cultural

characteristics of flowers. In addition, it also allows them to share their own personal stories of flowers.¶ To start with participants are given a leaflet, which contains a map of the Columbia Road shops involved in the trail. They follow the map to uncover where the floral installations are, and to experience the flowers' stories.

## Cróna Connolly

graphic design, exhibition making

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### Collaborators

Daniel O'Donoghue, graphic designer

Sara Connolly, architect

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LottoLab, client

Beau Lotto, LottoLab Director & neurologist, advisor

Anna Starkey, LottoLab, advisor

Chris Shew, Duty Station Manager,

Gloucester Road Group, advisor

Aideen Connolly, Despina Hadjilouca,

Yukie A. Nagasawa, Beverley White,

Rachel Mikulsky, advisors

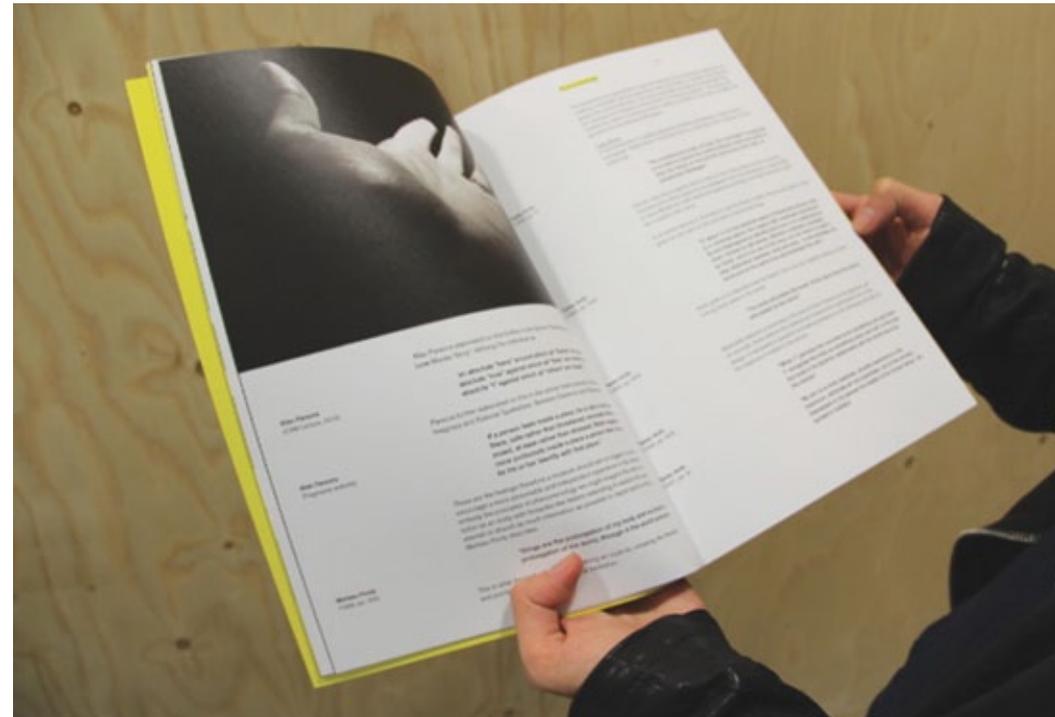
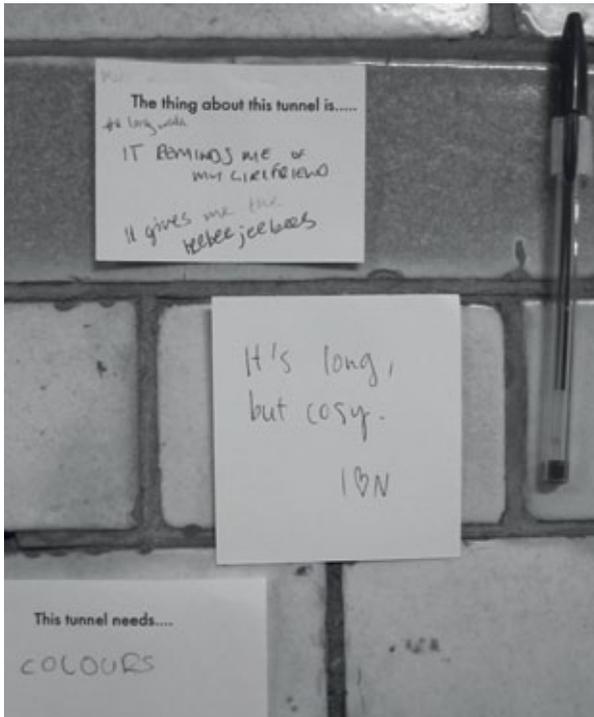
# 19

## From Ordinary to Extraordinary

The Threshold Experience of Cultural Institutions

A dissertation outlining the potential of the threshold area of cultural institutions, to prepare and transition a visitor from the everyday happenings of the outside world into the extraordinary world of museums and galleries.¶ Using the South Kensington Museum Subway [SKMS] as a test bed, the research identified best practice examples of threshold spaces, incorporating theories of philosophers, architects, scientists and designers to

devise a design strategy for this much overlooked and undervalued space.¶ This strategy will be incorporated into a collaborative project in the SKMS in the summer of 2013, in partnership with LottoLab - the world's first open neuroscience research lab. The tunnel will act as a physical, preparatory and unifying bridge between the institutions on Exhibition Road and a place of celebration for this culturally rich area.





061 Language & Culture

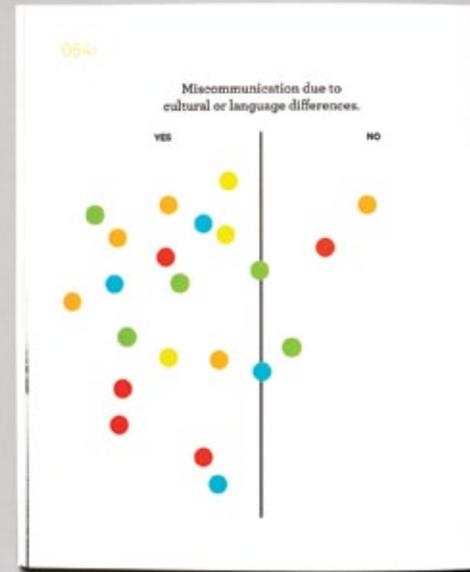
*structure which Katsun characterises as a straight line of logical development*

— (Tannen, 1978, p. 642)



So here we see that regardless of whether or not every member of the project team is using the same language effective communication is still a challenge. The style in which each member communicates information, and the communication style of the team member receiving the information, has a direct bearing on whether or not the information is successfully understood. It is important for our project manager, as well as her team members, to have an awareness and an understanding of the different styles of communication within the team as this gives the project manager an opportunity to resolve any possible misunderstandings during the course of the exhibition development that could otherwise generate frustration. As I mentioned in the introduction to this paper I have followed the process of a professional museum project located within the UK. One member of the base build team is an electrical engineer. This engineer is a skilled professional whose native culture and language is Italian. While attending project meetings in which he was involved I observed that his communication style is consistent with the French and Spanish styles outlined above. He digresses and introduces extraneous material in both verbal interaction and written correspondence that has proven to be problematic for both the client and the team. The length of his emails led the client to request during the course of a project meeting I attended that he 'please be more to the point as I am losing the will to live trying to find your question. If you want a response, get to the point.' While he is somewhat more brief in face-to-face meetings

Book & eBook  
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055 Language & Culture

*one culture to communicate successfully with managers and employees from other cultures. Achieving effective communication is a challenge to managers worldwide even when the workforce is culturally homogeneous but when one company includes a variety of languages and cultural backgrounds, effective two-way communication becomes even more difficult.*

— (Adler, 1991, p.9)

Our project manager may find herself working with multiple nationalities on a museum exhibition development project. In these situations there is no guarantee that there will be a common language spoken within the group.

*The skill of expressing oneself in more than one language is unevenly distributed across countries. People from smaller affluent countries, such as the Swiss, Belgians, Scandinavians, Singaporeans, and Dutch, benefit from both frequent contact with foreigners and good educational systems and therefore they tend to be polyglot. Paradoxically having English, the world trade*

**Kelly A. Cordes**

project management

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**Collaborators**

Julie Mangear, book designer

Ingrid Nix, proofreader

& communication consultant

My sincere thanks to four MA students for allowing me to observe their design process as well as to the national museum project and professional project management team who gave me valuable insights into their project management process.

# 21 Mutual Understanding

Mutual Understanding is a dissertation that explores the communication challenges facing project managers and their development teams when creating museums and their exhibitions. Increasingly diverse cultures and specialised disciplines in this industry create complex arrays of languages, perspectives and potential barriers affecting how well managers and development teams are able to communicate. These and other

contributing factors - gender, technology and unexpected pitfalls - are examined within case studies from observed practice, to provide analysis into the possible reasons for, and ways to, address communication challenges. Novice and experienced practitioners will gain insights into how to enhance mutual understanding within development teams to achieve successful project completion.

## Sumedha Garg

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### Collaborators

Andy Calabozo, illustrator

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Minty Malhotra, text designer

Lewis Bennett, voice of Richard Hayne

Igor Occhiali, the Baker

Komal Mangu, flourist

Vinay Ghodgeri, video

Derick D'Costa, blog

### Special thanks

Matt Dixon, First Year assistants

for documenting, all the actors

22

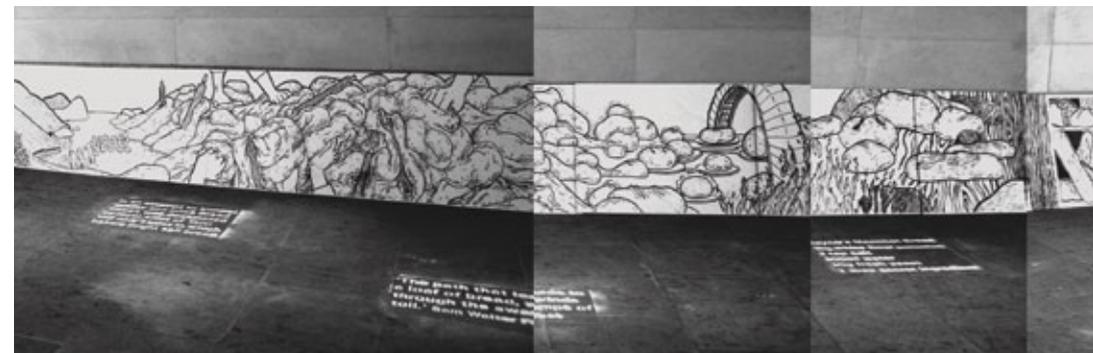
# The Bread Diaries

Real People, Real Bread

The Bread Diaries is a multi sensory experience exploring the art of baking and the finer qualities of bread. It includes an intervention, a performance, an installation and a campaign in Bread Street in the City of London.¶ Over four days the project connects city workers to their local community of artisan bakers, with the aim of promoting better bread and preserving the craft of baking. The experience takes the audience through

the history of the Bread Street market place, the baker's craft over time and an encounter with a contemporary baker. The audience tastes freshly baked bread and finds out where their nearest baker is.¶ This project encourages people to eat healthier, fresher and tastier bread while supporting their local community of bakers and the tradition of bread baking.¶ *In association with The Real Bread Campaign.*

[+ more info](#)





## Alexander Goller

graphic design, corporate branding

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### Collaborators

Nicolas Hausdorf, h+corp, concept developer

Martin Lewis, h+corp, medical consultant

Katie Russell, proofreader

Veronika Schür, spatial designer

Jeffrey Jianhua Zhang, illustrator

Asen Marinov, actor

Carole Jones, actress

Elisa Magnini, programmer

Richard Lucchesi, h+corp, director

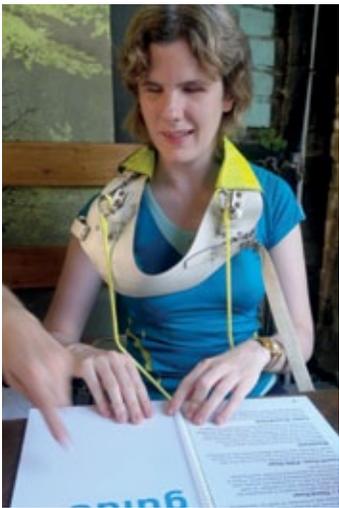
## 25 Capitalism

The Undesired Child

DEMOREX, a spiritual commodity for financial services employees is introduced through a site specific performance in the heart of the City of London between Paternoster Square and St Paul's Cathedral. In a short fictional argument with his mother, a personified and crisis-bound Capitalism embarks on a therapeutic journey to his religious origins. The performance, based on Max Weber's theory of the relationship between Capitalism and Protestantism, sets the

stage for DEMOREX, a new product which claims to defeat today's crisis through spiritual renewal. Developed in cooperation with h+corp, DEMOREX has been specifically designed to combat HCD (Hyperethical Compulsion Disorder), a mental stress ailment increasingly diagnosed in financial workers worldwide. As a treatment, DEMOREX provides relief for the excessive reflection, disorientation, purposelessness and dysfunctional reasoning experienced by these workers.

[+ more info](#)



## Antonia Clare Grant

sculpture, fine art

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Abi Baker, blind musician

Simon Schaffer, sound sculptor

Base Models, laser cutters technicians

Karley Rayner, research assistant

Christopher Amaning, gallery

installation audio creator

Cróna Connolly, tunnel curator

Christopher Amaning

## 27 Altered States

Altered States is an experiential sculpture exploring how blind people perceive space.

¶ To create the intervention, nine hoods are used to form an interactive sculpture that looks for the similarities in people's senses. These hoods are designed as flat-packs, the shape and material they are made of being carefully chosen to immerse the wearer in an acoustic, olfactory and tactile experience. Evoking different conditions,

each hood takes the visitor from the visually dominant world they are familiar with, into one of visceral stimulation. The research from this intervention forms the basis of a gallery installation involving a split screen projection.¶ This artwork is a process led sculpture, at the development and delivery stages, using material analysis to tell a narrative.

[+ more info](#)

## Victor Heynemann Seabra

motion design

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### Collaborators

Thiago Monteiro, interactive designer

Patti Rock, programmer

Joana Filizola, producer

Thiago Lacaz, actor

Howard Ellison, narrator

Rodrigo Villas, artist and consultant

Julie Mangeard, intervention helper

Amy Wallace, intervention helper

Megan Freeman, intervention helper

Masafumi Inaba, intervention helper



28

## MrPete

The Flat Commuter

This project presents a series of spatial cartoons attached to the metallic hand poles of train carriages as a playful way of commenting on the routine of London commuters. ¶ Peter Peterson, aka MrPete, is the character that embodies the stereotype of an ordinary commuter, someone who finds himself in the silliest, most mundane situations. He falls asleep on someone's shoulder, fights for seats and sometimes can't avoid peering at other people's newspapers. ¶ In one

month, 2000 figures, in different poses, were gradually revealed to the gazes of the commuters. Each character was labelled with the website [MrPete.com](http://MrPete.com). The most curious commuters were invited to participate in this satirical narrative by giving their own voice to MrPete's journey. ¶ The aim was to bring some humour to their journey and open a small window for the commuter to step outside his shell and reflect on his own story.

[+ more info](#)



## Shan Hu

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Gexiang Wang, toy theatre designer

Wei Ming, toy theatre designer

Oliver Hong-I Tsai, spatial designer

Xiao Xu, storyteller

Lingyun Long, film maker

Siwen Su, product designer

### Special thanks

Chinese Church in London



## 31 Toy Theatre Social

This project is a series of workshops, initially focusing on Chinese stay-at-home mothers who live in London and lack a social network, that aims to alleviate this situation with creativity. It was designed as a case study which in the future could be applied to different immigrant communities. ¶ New immigrants to the UK often feel disconnected, in particular Chinese stay-at-home mothers tend to feel isolated having to deal with loneliness and the educational gap between them

and their children. ¶ Three designers helped three families to each design a personalized toy theatre and subsequently participated in a story-telling workshop using the theatres to show their children their own childhood stories in a Chinese community church in central London. ¶ The final phase of the project is a social networking website connecting the toy theatre designers and users allowing them to share their experiences of the workshops.



## Gijs Leijdekkers

design, image, film, music

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### Collaborators

Alex McDowell RDI, worldbuilding and production design advisor

Romke Faber, worldbuilding and production design advisor

Taco de Bie, exhibition design advisor

Paul van de Geijn, audio advisor

Sarah Baxter, improvisation theatre advisor

Ratna Ho, costume designer

Anne Leijdekkers, co-composer and musician

Nikos Tsogkas, camera assistant

Gregor van Egdom, technical advisor

Boudewijn Boon, project advisor

René Leijdekkers, constructor

33

## Function Follows Form

Exploring Image-Based Filmmaking

My project is the development and testing of a new filmmaking methodology.

Narrative film production is often very linear: filmmakers starting with a script, designing a world around it, shooting, editing and adding music. An alternative approach could deliver more interesting results.¶ My process started by taking atmospheric photos of miniature models, which were based on a collection of my own photographs. Using these fictive worlds as a context, actors created and played out a narrative, which was

documented and then edited into a rough film. This was then refined using extensive storyboarding, and shot in a green-screen studio. Using visual effects, the footage was finally combined with the original fictive world.¶ An exhibition containing the film and a synchronized making-of video informs curious film-lovers and fellow filmmakers of the methodology. The intention is to show the value of starting with images instead of story when creating a film.

[+ more info](#)

## Faustine Leverbe

set design

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### Collaborators

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Giulia Manset, artist

Youn Jee Choi, spatial designer consultant

Oliver Hong-I Tsai, urban designer

Iain, history consultant & guardian  
of 777 Commercial Road

### Special thanks

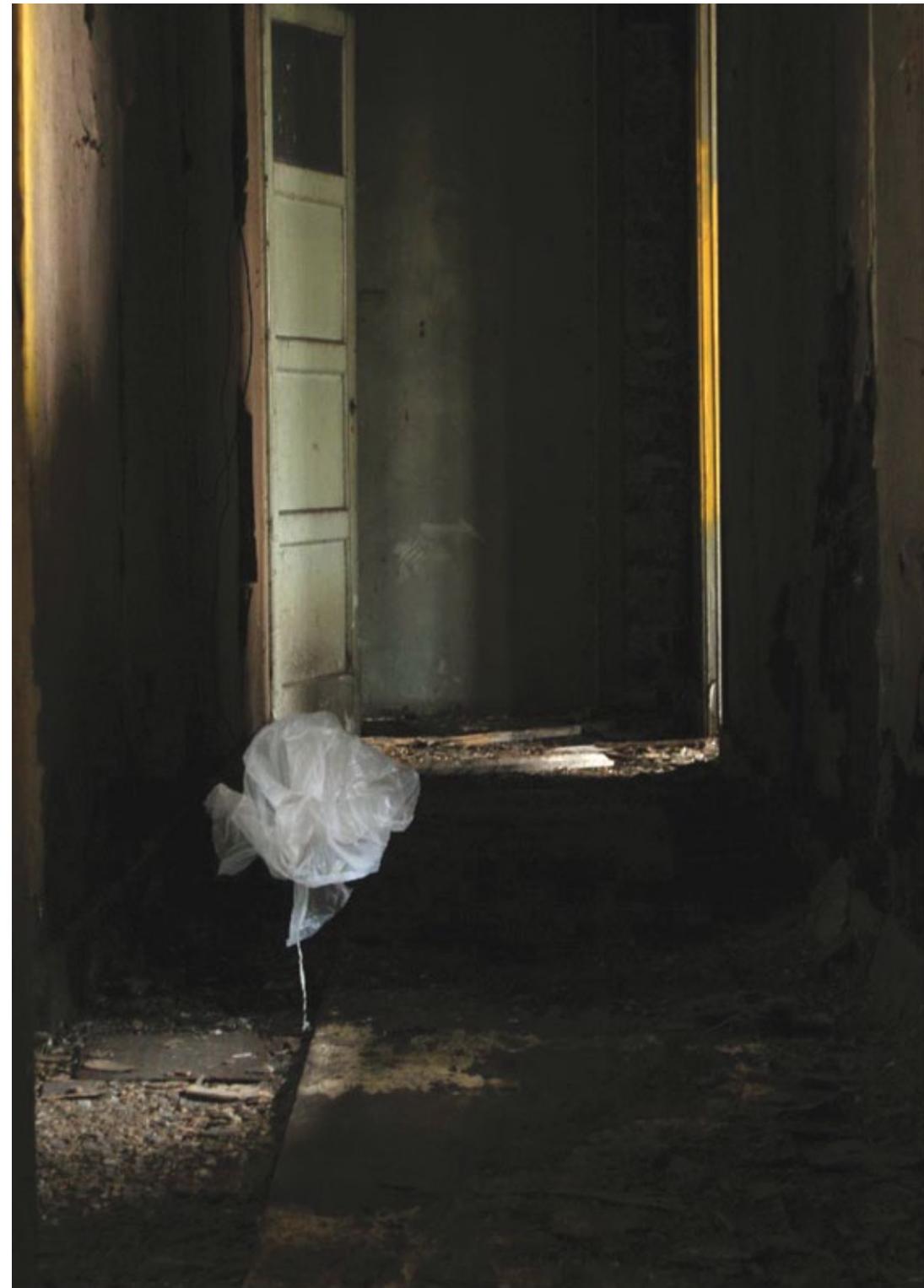
Iain, Giulia, Nicolas and  
Tower Hamlets Council

34

# Seven Lives of a Cat

Seven Lives of a Cat consists of seven artists' installations made from found materials followed by an exhibition taking place around the derelict Rayner and Caird factory. Targeted at the local community, derelict building lovers and urban planners, the aim is to change perceptions of abandoned spaces and also to emphasize the role of creative energy in urban regeneration.¶ Throughout history, there has been a systematic cycle where absence of use creates a sense

of freedom and expectation in derelict buildings. This phenomenon has been conceptualised by space theoreticians who stress the importance of artistic energy as a challenge to formal urban regeneration plans; leaving us with an opportunity to fantasize beyond the physical limits of spaces.¶ In this way, the artists' works challenge perceptions of the uninhabited factory, delineating it as a free zone within the city whilst re-animating both the building and its surroundings.





## Liu YangGe

art direction

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### Collaborators

Zhang Yueer, costume designer

Zhang Jian, embroidery artist

Tian Yuan, jewellery artist

Yang Hong, artist

Jiang Chengcheng, product designer

Gigibride, wedding photography company



37

## The Alliance of Luan (鸞盟)

This project is a wedding ritual that is to be performed as an additional element to Chinese weddings taking place in the UK. The ritual is intended solely for Chinese couples and is held in London's Chinatown. By creating a ritual that involves a couple's active participation, the project aims to remind those taking part of various aspects of their cultural

identity. The traditional icon '鸞', or Luan, is chosen as the soul for the new ritual and, under the guidance of the Master of Luan who speaks for '鸞', each couple is lead through five wedding stages using unique wedding props. As a metaphor and a guide, '鸞' is used many times during the wedding to represent the couple's identity and to bring them a harmonious marriage.

## Sam Löfgren

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### Collaborators

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Winshen The, model maker

Charinee Artachinda, architect

Pitchaya Nithipattrarat, architect

Teerapong Yata, PhD in clinical medical researcher

Sasitorn Temisak, MPhil/PhD Microbiology student

Alexander Augustus, comic author and co-illustrator

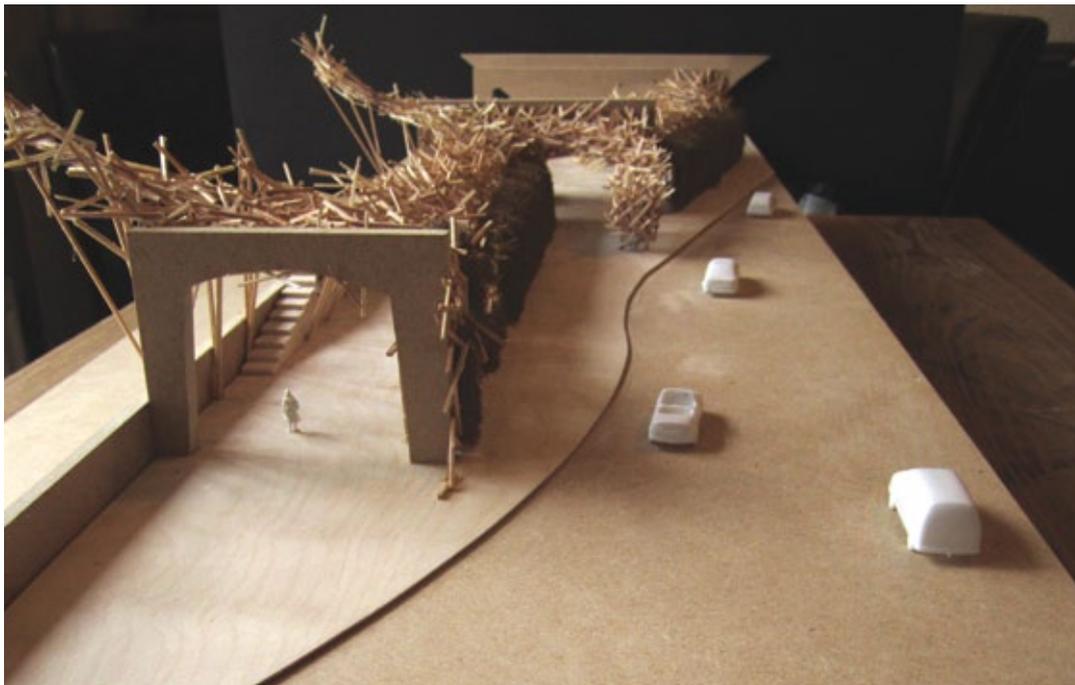
### Client

Westbourne forum

### Special thanks

Stowe centre, for the exhibition space

Toby Gale, Westbourne Green manager



## 39 Alter Ego (2012)

Alter Ego is a spatial intervention under the Westway Motorway in Paddington that acts as a super hero for the benefit of locals around Westbourne Green. It comments on the design of our built urban environment, which mainly focuses on the 'physical human' as opposed to satisfying our deeper needs. Further to this, the project suggests how to tackle this issue.¶ The concept is that spaces, like super heroes, have an alter ego. Inspired by the dualism of characters like Superman/Clark

Kent and Dr Jekyll/Mr. Hyde, the project identifies architectural monsters that create spaces with disturbing qualities and then describes their opposites to combat these qualities.¶ The proposal defines a suitable spatial super hero for the Westway underpass (created in part by locals), which will 'rescue' the site. Furthermore, the project engages the audience, encouraging ownership of the space by conjuring feelings of mystery, fantasy and curiosity.

## Rachel Mikulsky

sustainable development

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### Collaborators

Wayward Plants Collective, content development

Punya Sehmi, spatial rendering

Cróna Connolly, graphic advisor

Yukie A. Nagasawa, 3D designer

Beverley White, spatial & content advisor

Jeffrey Jianhua Zhang, 3D designer

# 40 Plant Stories

Plant Stories is an audio installation for public parks. It presents plants as characters that have the power to enrich everyday life. The main audience is people who lack an interest in green things or those who do not have a daily connection with plants.¶ The project explores the relationships between people and plants through conversation, storytelling, and seed-sowing. Plants living in reclaimed stereo speakers play audio interviews of their owners, revealing them as characters such as the Companion,

Thug, and Explorer. Stage one of the project, 'Talking Plants', is a mobile exhibition that travels to public parks, displaying, collecting, and generating new stories about plants. The second phase, 'The Forest of Talking Plants', is a larger-scale installation exploring these ideas as spatial interventions such as hammocks and a greenhouse.¶ This work was initiated by Wayward Plants, a collective of urban gardeners and designers based in London.





### **Beverley White**

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### **Yukie A. Nagasawa**

spatial design

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### **Collaborators**

Alice Newsholme, Good Neighbours Scheme

Ben Frimston, Origin Housing Association

Joana Filizola, graphic designer

Katerina Antosova, photographer

Finn Magee, product designer

Cróna Connolly & Despina Hadjilouca, consultants

Gary Poon & Victoria Timberlake, CAD drawings

Andy White, technical support

### **Special thanks**

Councilor Robinson at Camden Council,

Benn Crawford, Lucia Caistor-Arendar,

and Oliver Gregory.

## 43 Bridging Boundaries

The project is a unique methodology for understanding people and place in an urban neighbourhood. It introduces a series of site specific, public interventions into daily life that encourage inter-generational social interaction. † Somers Town in central London was selected as our test-bed and we chose to focus particularly on the elderly residents. In an area landlocked by growing public infrastructure and dominated by railings, boundaries exist socially, culturally and physically. By bringing together a diverse

cross-section of people – residents, the council, carers, community workers and designers - our work encouraged a greater understanding from these different viewpoints. † We are re-appropriating the urban environment using small-scale interventions with a strong social impact by adding, removing and sculpting the existing structures. Whilst the case study was produced in Somers Town, the methodology can be applied elsewhere – to other neighbourhoods in the UK and further afield.

## Philip J Nicholson

visual art

[www.philnicholson.com](http://www.philnicholson.com)

### Collaborators

Elsa Westreicher, graphic designer

Tristram Adams, writer

Adriano Vessichelli, animator

Richard Sides, artist

Bianca Manu, voiceover

Andrew Pontzen, astrophysicist

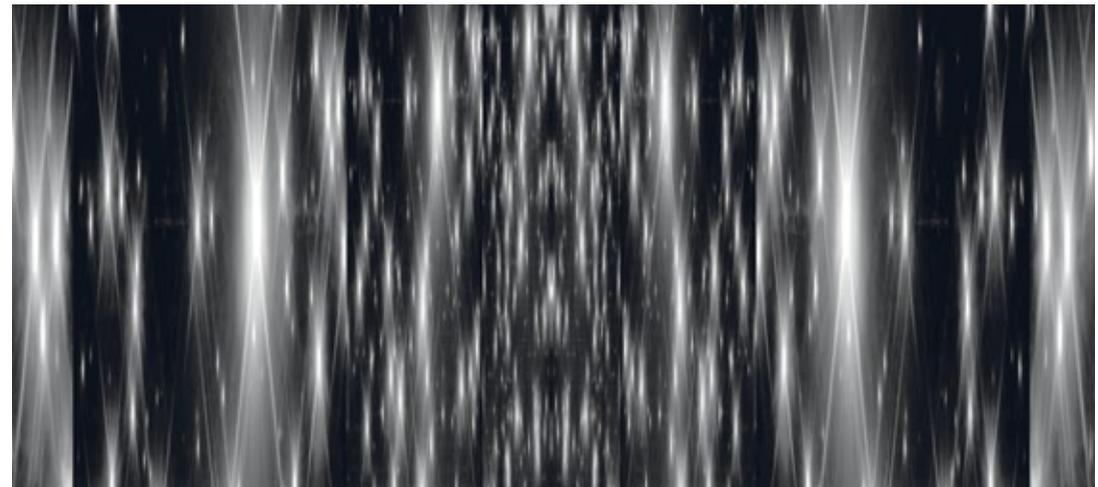
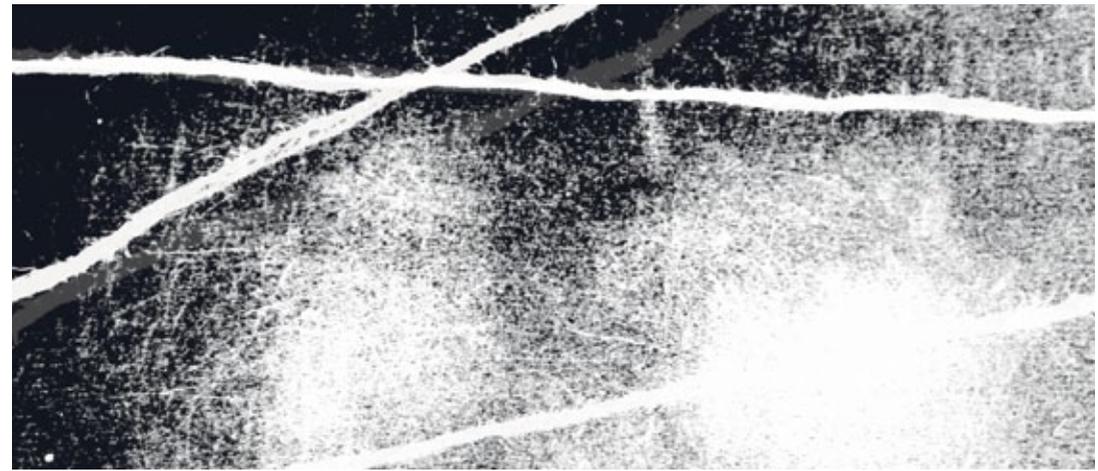
44

# Singularity

Exploring the Theory and Poetic Nature of Black Holes through Art

Singularity is an immersive experience that engages with the scientific theory and also the poetic nature of black holes. The final event, aimed at young graduates, will take place in the old Shoreditch Station near Brick Lane.¶ The audience is taken on a journey through four zones relating to the specific cultural themes and scientific theories of black holes. These zones are composed of multichannel video installations, sculptural works, graphic interpretations and spatial interventions.¶

The project focuses on developing a methodology for commissioning artworks and design pieces that engage with abstract scientific theories. The works are then used to deliver these concepts to an audience who may not have a specialised knowledge of the subject.¶ Finally, the project tests the capability of immersive experiences to deliver lasting memories and explore the relationship between art and science.





## Katie Russell

history

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### Collaborators

Charinee Artachinda, architect

Amy Wallace, graphic designer

Rebekah Lock, graphic designer

Alexander Goller, graphic designer

Claire Whetton, content advisor

Rachel Mikulsky, content advisor

Beverley White, spatial consultant

Yukie A. Nagasawa, research assistant

Jeffrey Jianhua Zhang, research assistant

Megan Freeman, design assistant

Hao Zang, camera operator

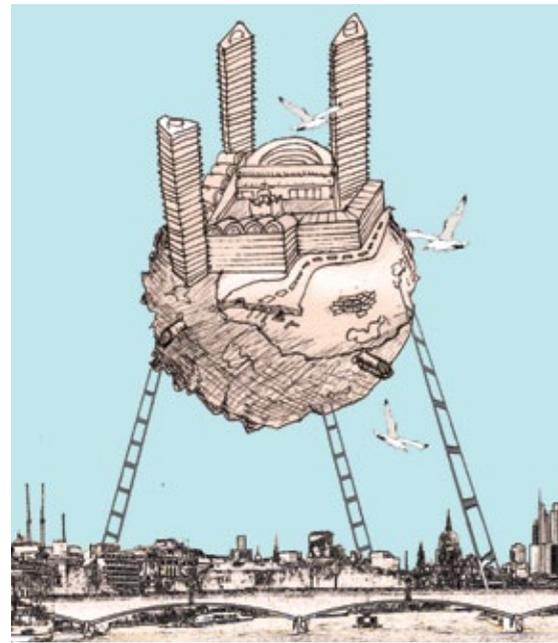
Reza Rad, film editor

## 47 Ham It Up

'Only connect!' *E. M. Forster*

Ham It Up is an exhibition and way-finding intervention for West Ham tube station that aims to enhance the fleeting station experience for passengers. The intention of this unique design proposal is not to dramatically transform the station experience, but to subtly refresh and enliven it, or 'ham it up'.<sup>¶</sup> Bite-sized, anecdotal messages are sequentially interspersed around the station, strategically integrated alongside regular

travel information on existing LED screens. Passengers are invited to learn about the history of the local area and the London Olympics by 'connecting the dots', turning momentary perceptions of messages into stories.<sup>¶</sup> The project explores making history more accessible and whether 'non-place' sites can play a more active role in the public realm. It celebrates the richness of people's connections and interactions with place over time.<sup>¶</sup> While the proposal is site-specific, the principles have potential for application elsewhere.



## Stephanie Romig

co-design

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### Collaborators

Namrata Krishna, content developer

Bethany Shepherd, graphic designer

Pearl Sun, graphic designer

Alexander Goller, graphic designer

Corinne Rockall, CAD drawings

Yant Martin-Keyte, photographer

Elena Ono McCune, stop motion film maker

Jonathan Martin, lighting designer

Mark Hudson, poster design

competition coordinator

### Client

The Barbican Centre's Creative Learning Department

### Special thanks

To the poster designers

# 49

## The Barbican

A City Within a City

This project harnesses ambiguous spaces around the Barbican Arts Centre to engage visitors in the narrative of the Barbican, a hidden 'City within a city', in the heart of London. The design guides visitors towards the Centre by transforming the existing yellow line way-finding system, illustrated by a series of posters, to reveal the many faces of the Barbican throughout history. In response to the original brief initiated

by the Barbican's Creative Learning Department, stop motion films of these narrative journeys along the yellow lines are projected onto the windows of the Barbican's pedestrian entrance at Silk Street. Encompassing the heritage, cultural and tourism sectors, the design enhances the Barbican's identity by re-appropriating its ambiguous spaces, inciting exploration of the historical journeys through the Barbican complex.

[+ more info](#)

# Transient Spaces

What is Home?

A pop-up exhibition for global nomads that interprets the idea of home as a reference point from which one's self and the world is understood. It invites the audience to interactively discover the diversity of home, and, through stories of others, to be inspired to reflect on their own sense of what this could mean. ¶ How can 'home' be redefined and can it coexist with transience? ¶ More than 138 million people work outside their country of birth and in this globalised world people of all classes

are forced, or choose, to lead a nomadic lifestyle. Yet our idea of home is static. Home, and therefore also homelessness, should be re-defined and subsequently our understanding of patriotism or nation. ¶ The project is based on personal stories, a survey, art workshops, interviews and theory that looks into architectural, sociological, psychological and phenomenological studies of the complex notion of home. [www.whatishome.co.cc](http://www.whatishome.co.cc)

[+ more info](#)

## Veronika Schürr

spatial and graphic design strategies

[www.vsdesign.co.cc](http://www.vsdesign.co.cc)

## Collaborators

Joanna Cordero, migration studies specialist

Chloë Bonet, art therapist

Oliver Robson, editorial design assistant

Becky Ayre, Wolfgang Theis, text contributors

Andrea Minetti, animation designer

Tristram Adams, researcher

Lina Alvarez, camera operator

Helen Jury, art therapy consultant

Phillip Tefft, RAA, exhibition design consultant

## Sponsor

Project sponsored by LinzEXPORT, grant for innovative and sustainable art projects.





*Encounter with The Urban Readers*

*What Have You Read Today?*

**Oliver Hong-I Tsai**

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**Collaborators**

Eva (Dan) Xie, strategy consultant  
 Shan Hu, narrative developer  
 Daniel Chen, installation designer  
 Linyun Long, film maker

**Client**

Foyles Bookstore

**Special thanks**

Quinto & Francis Edwards Bookshop

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Read People Read

Encounter with The Urban Readers

This visual installation on Charing Cross Road, inspired by the film '84, Charing Cross Road', allows people to share their reading experiences. It explores traditional and modern reading techniques as well as systems and behaviors of reading and knowledge sharing. The client is Foyles bookshop who is keen to revitalize London's traditional book-selling district. The target audience is habitual readers, who regularly receive and disseminate information. The project intends to enlarge

the shop as well as create an image that appeals to the publishing industry. The installation encourages the audience to rethink the meaning of communication and what we have lost in the digital era. It also develops the cycle of authors and readers created by Roland Barthes. The project aims to produce more active authors and readers and to revive the cultural institution of London's 'book street' through a site-specific, audience-activated intervention.



## 55 Museum Down The Lane

### Claire Whetton

design, curation

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### Collaborators

Katie Russell, research assistant

Pinar Akan, visual communicator

Yukie A. Nagasawa, spatial designer

### Sponsors

Southwark Association of Street Traders

Southwark Council

Museum Down The Lane is an exhibition, curated by market traders from Walworth and the nearby Cuming Museum, exploring what happens when you create a new museum outside of the four walls of the institution. The intention is to see what perspectives, values and stories build up when you provide the community with a new display platform away from the traditional museum. Initially, objects were selected, by both the market traders and the museum curator, from the Cuming

Museum and from the local East Street market. They were then photographed and the photographs were displayed within a market stall. The process was tested to see what responses and ideas these items encouraged amongst local shoppers. The feedback given on how and why these objects interested them revealed the value of re-considering museum collections so as to further our understanding of the role of the Museum in society.

[+ more info](#)



## Jiayin Wu (ToTo)

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### Collaborators

Charinee Artachinda, research advisor

Hao Zang, film maker

Vahakn Matossian, interactive designer

Vuong Tong, innovation advisor

Alexandra Node, technical engineer

57

## CSM Gossip Corner

Invisible Private Space

The CSM Gossip Corner is a site-specific spatial intervention that will take place in the street area of Central Saint Martins College of Art and Design. Relocation has become a common undertaking in our daily life. When you move, what do you miss about the old space and what do you expect from the new? Further to this, how are people's emotions transferred and re-established in the new environment? Against the backdrop of the recently relocated college, the project

explores these questions and the hidden relationships between people and their environments. It aims to create a spatial intervention that bridges the old and the new by studying the spatial qualities of the previous campus and the development of new behaviours and habits in the refurbished Granary Building in King's Cross. This site-specific work evokes the emotions associated with the move and investigates the relationships between people, space and time.

## Eva (Dan) Xie

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### Collaborators

Oliver Hong-I Tsai, spatial and communication designer

Charinee Artachinda, architect

Kevin Yeo, communication designer

Aysedeniz Gokcin, sound artist and musician

Wendy Greenbury, oral historian

Stefan Benjamin, software developer

Meng Li, film maker



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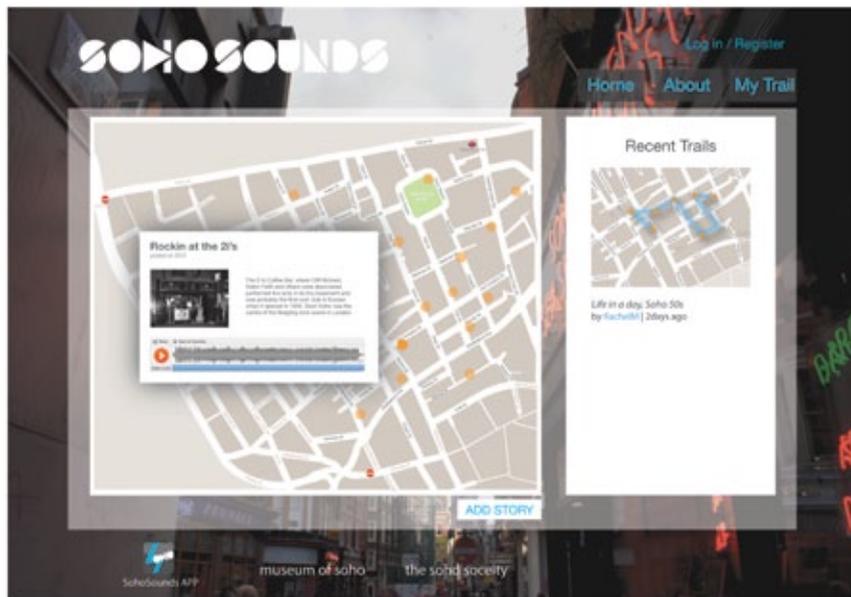
## SohoSounds

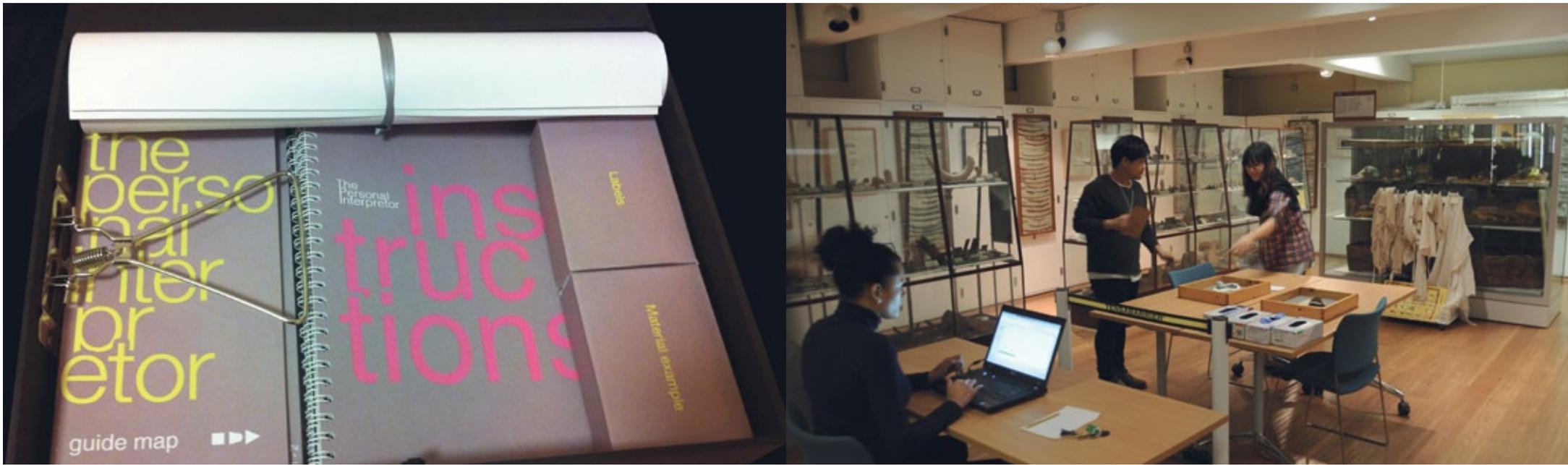
Storytelling with Locative Media

SohoSounds is an immersive audio-walk application based in Soho that explores the intersection of media, place, memory and experience. It takes young experience seekers on a journey to discover the hidden stories and places in Soho, engaging them in urban narratives and local issues. The mobile application senses locative media that offers visitors audio recordings and curated sound pieces about the locations they have encountered as they intuitively navigate the area. Each

sound piece tells stories of individuals who grew up, lived, worked, played or were otherwise moved by the legend and reality of Soho. Different trails are formed by a visitor's unique path through the streets and can be shared on the SohoSounds website. The project aims to inspire people to see the urban fabric in new ways. Using narrative as a means of navigation, it encourages the audience to explore the area culturally, architecturally and experientially.

[+ more info](#)





## Renee Lei Yu

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### Collaborators

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Qianqian Zhang, graphic designer  
Mingjing Lu, branding designer

### Special thanks

Tracey Golding, Visitor Services Officer  
at The Petrie Museum

# 61 The Personal Interpreter

The Personal Interpreter is a workshop kit designed to provide a new way for audiences to experience museums and to foster a more thoughtful relationship with the cultural artifacts they come across. The project was tested in the Petrie Museum using international students. Broken and unidentifiable artifacts are chosen to encourage the audience to engage using their own interpretations. The participants are asked to interpret

these broken artifacts by finishing them with new material, spatial and text based narratives. To conclude they exchange their ideas with an expert to create a discourse around the artifact. Unlike the didactic information exchange often found in museums, this process creates initiatives for the audience to better engage and allows for a richer, more playful experience.

## Yoyo Yu

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### Collaborators

Eric Yuan, developer

Marta Lozano Molano, contemporary composer

Steven J. Fowler, creative writer

Wei He, interactive designer

Zi Wang, sound designer

Madhvi Bhalla, psychology consultant

Cróna Connolly, concept development consultant

Oliver Hong-I Tsai, concept development consultant

Peter Ziegler, video model

Xi Wang, video editing consultant

Hao Zang, video editing consultant

63

# Experience Barbican

Mobile Narrative Exploration  
in Open Area

Experience Barbican is a service facilitated by a mobile phone app that empowers Barbican visitors to explore the multi-layered Barbican complex. This app is a location-specific curation platform that enables local young creatives and artists to reinterpret the brutalist architecture of the Barbican. Visitors are invited through code-imbedded posters at local stations

to experience these interpretations in a 50-minute audio and video walking tour inside the labyrinthine Barbican area. This test-bed project is a model to develop the platform into a long-term programme, helping the Barbican Centre to connect with its surroundings and stimulate local culture and tourism.



## Jeffrey Jianhua Zhang

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### Collaborators

Juste Klybaite, spatial content developer

Aysedeniz Gokcin, music composition  
and piano performance

Rachel Mikulsky, content developer  
and gardening design

Kelly A. Cordes, project manager

Oliver Cai, landscape architect

### Special thanks

Marks & Spencer Decoration and Window

Display Design Team



65

## Floating Landscape

Floating Landscape is an architectural landscape intervention designed to help Marks & Spencer employees at their Paddington Basin office develop new relaxation inducing habits. † An increasingly urbanised landscape with less access to green space contributes to stress in the work environment. The design concepts informing this landscape re-interpret the Asian practice of 'yin yang', a technique used to help people achieve a balanced lifestyle. Employees who experience the floating landscape,

either by visiting it or simply seeing it from their office windows, will achieve a sense of balance through the presence of natural scenery. With this restored balance, they can then bring healthy energy back to their jobs and work more creatively and efficiently. † The floating structure is built using the existing infrastructures and materials on site, as such enhancing the physical and narrative relationship between the site and the proposal and allowing a new reading of the familiar environment.

[+ more info](#)





## 67 Heat Generated Microenvironments

### **Yael Zviely Jacobs**

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### **Collaborators**

Gillian Howard, City of London, client

Dr Chris Lavers, physics consultant

James Thonger, engineering consultant

Joana Filizola, graphic designer

Tamar Yaniv, architect

Liran Lavie, designer

The project is a city scale scheme designed to extract the heat trapped in the London Underground network to the benefit of both underground and overground users. The heat extracted will be used to lower the temperature of trains, platforms and stations whilst making a series of street level microenvironments warmer. These microenvironments will differ depending on location, each microenvironment responding to the needs of its immediate surroundings and daily users, and,

accordingly, in temperature. As one of the hottest tube stations, Bank underground in the City of London was chosen as a case study. The microenvironment is placed in the busy junction at street level above with the audience being the business people who pass through the area. Having identified a need for a dwelling place, the design proposes a series of street furniture creating a public space in the junction, inspired, in part, by natural lava formations.

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## Live Projects

This year's students applied their learning to live projects, exploring how theories and methodologies can be put into practice outside the safe walls of the academic institution.

Working both locally and internationally with a diverse range of collaborators and clients, these projects show how narrative environment design can be used across various sectors.



## The Living Heritage Project at the British Museum

Sponsored by Camden Council, six MA Creative Practice for Narrative Environments students collaborated with Year 10 Creative Media pupils at Hampstead School on the Living Heritage Project.¶ The aim was to engage pupils with the built environment, through an educational experience at the British Museum, designed to develop their photography skills.¶ Using the concept of role reversal and the playful theme of escape, pupils were asked to put themselves in the shoes of a museum object, creatively looking through the lens to communicate six visual stories.¶ The collaboration culminated in a pop-up exhibition in the Great Hall of the British Museum, which celebrated the pupils' creativity.



## The Campus of the Future

The Campus of the Future was a project sponsored by and delivered in collaboration with The ARUP Global Foresight + Innovation group. Using ARUP's future forecasting methodologies and Drivers of Change, four different scenarios were designed and developed for university campuses in the year 2030. These were then used to produce video and graphic work for an ARUP workshop at RIBA.



## The Song Board

The Song Board is an installation for the entrance to King's Cross Station. Tactile, visual and audible, the Song Board will provide a playful and memorable experience that reflects the ethos of the Olympic Games. By turning spheres, users will be able to create their own patterns and sounds that form recognisable melodies.



## Rethinking Larnaka

In February 2011 students travelled to Larnaka, Cyprus, to develop site-specific concepts for city regeneration. The projects explored how creative changes to the urban environment could stimulate social, economic, environmental, and cultural benefits. Projects focused on the re-valuing of existing social and spatial characteristics of the city to appeal to both locals and potential tourists. Proposals included a recycled-bottle car-park cinema, a fitness programme amongst the orange groves for tourists, and a resort themed on the idea of nothingness and tranquility. The proposals were so inspiring to the clients, that a team of students were invited back to Larnaka in November 2011 to showcase the ideas in a 3-day pop-up festival. The exhibition was designed as an interactive café, inviting locals to participate in a series of talks and events based on each proposal, or to simply enjoy a coffee and chat about the ideas presented.



### Speakers' Corner

This project was a collaboration between three groups: MACPINE, the Speakers' Corner Trust, and Pupil Voice and Participation England. CSM students led a series of workshops for London secondary schools to design and prototype a speakers' corner platform using waste materials. After drawing, discussing, modeling and imagining, the secondary pupils built 1:1 prototypes of their platforms and then tested the platforms through role-play exercises.¶ The success of the process led the V&A to invite the CSM students to host a similar experience at their Friday Late Summer Camp (2011) event. In this occasion, museum visitors were asked to record their favourite and least favourite things about design, and then to stand up on the platform to express it. Applying similar principals to the new audience, the CSM students generated a visual and verbal platform to encourage participation in the museum environment.



### Jabal Amman

In May 2011 students from MACPINE travelled to Amman, Jordan to work with architecture students from the German Jordanian University. For three days students from the two colleges collaborated in small groups to develop solutions for the imminent relocation of the German-Jordanian University from the suburbs of the city to the older, historically and culturally significant, Jabal Amman quarter.



### YiXing Pottery

Nine students had the distinct honour of being guests of the Master Ceramist at YiXing Pottery through an exchange with the renowned Tongji University in Shanghai, in April 2011. The students spent 3 weeks in China developing a narrative and visitor experience design for the proposed redevelopment of the ceramic village.

# 2010 2012 MCPfNE Students

## Shahad Abulainain

In 2010 Shahad graduated with a BA in Interior and Spatial Design from London College of Communication. Her university experience and the diversity and dynamism of London were transformative, both academically and personally. She has a well-rooted awareness of design and through the MA has acquired specialist skills to work professionally.

## Charinee Artachinda

Charinee is an architect specialising in cultural sector design. She has recently worked for the office of Architecture in the Ministry of Culture in Thailand. As a designer, she is interested in subtle and modest design which is also practical.

## Leslie Borg

Leslie moved to London to study Media and Cultural studies. After her BA she spent a year building theatre sets and undertook courses in spoon making and copywriting. Following her MA, developing her conceptual skills, she is now looking to design experiences in the cultural and commercial sectors.

## Vunnida Chantaraprasit

Vunnida graduated from Chulalongkorn University, Thailand. She has experienced a wide variety of projects in a range of sectors including residential, workplace, recreation, retail and events. She is now turning her attention to discovering how to tell stories in space, especially in cultural contexts.

## Cróna Connolly

Having run her own busy commercial gallery for 6 years, Cróna joined the MA with experience in design, curation, exhibition making, public engagement and business. The MA has helped refine her design acumen and focused her strengths as a creative problem solver, excellent team player and effective interpreter and communicator.

## Kelly A. Cordes

Kelly's varied professional background includes, art direction, production management and location scouting. This, and a wealth of personal life experience, has taught her that life is as much about the journey as the destination. To that end, she intends to continue her journey while applying her skills as an articulate communicator and manager.

## Sumedha Garg

A communication designer from India, Sumedha is interested in a cross-disciplinary approach that integrates design with social innovation. She aims to create multi-dimensional experiences that solve social issues effectively. She seeks to challenge boundaries between disciplines and explore a language that lies between and beyond them.

## Alexander Goller

Alexander studied and worked for five years in commercial branding. His growing critical attitude towards this field brought him to London, where his work focus changed towards cultural, political and critical design issues. He combines narrative and critical theory with graphic design skills to create immersive products and environments.

## Antonia Clare Grant

Antonia studied fine art sculpture at Wimbledon College of Art. Since graduating, she has exhibited in numerous solo and group shows, and completed commissions for Kuwait City, JWT Advertising, Selfridges and Douglas Wallace Architects. She completed a residency for Gensler Architects in 2008-9, and was nominated for the European Sovereign Art Prize.

## Victor Heynemann Seabra

Graduated in graphic and product design in Brazil. Since 2003 Victor has worked as a motion designer at renowned studios in Rio de Janeiro and Barcelona. His work is marked by humour in projects that integrate graphic design, illustration and animation.

## Shan Hu

Shan worked as a designer for four years in a global advertising agency. Through the CPfNE course, she has raised her appreciation for culture, design, promotion strategies, and the use of technology in project development. With these skills she has changed her focus for the future onto planning and management.

## Gijs Leijdekkers

From age 12 Gijs experimented with animation, computer graphics, visual effects, film and music. With a bachelor in industrial design he has interned in retail design, electronics design, product design and exhibition design. Subsequently he worked as an exhibition and product designer. He plans a career as a film director.

## Faustine Leverbe

Faustine graduated from Central Saint Martins with a BA in Theatre: Design for Performance. Through her studies she has broadened a passion for set design. Endowed with an inquiring mind, CPfNE has led her this year to develop a new questioning around the poetics of space.

## Liu YangGe

Younger is a video photographer and senior assistant at Gigibride Wedding Photography, London. Before studying in the UK, he worked for one year as an office assistant at the China Central Academy of Fine Arts. He also participated in painting the gold leaf murals at Hony Capital, Beijing.

## Sam Löfgren

Sam has a background in interior architecture and furniture design from his studies in Stockholm. There he developed an understanding of materiality and sustainability. Sam has developed a passion for storytelling. In the future he hopes to broaden his interdisciplinary practice and create spaces with a considered narrative dimension.

## Rachel Mikulsky

With a background in sustainable development, Rachel's current interest is the link between creativity and sustainability. Rachel has helped produce urban gardens, human-centered design festivals, and a blog and seminar addressing sustainability at Central Saint Martins. She has worked with Wayward Plants and the London Wildlife Trust.

## Yukie A. Nagasawa

Yukie previously studied spatial design with various internships in retail, interior, product and architectural practices across Tokyo, London and Amsterdam. She works in cross-disciplinary environments, collaboratively developing and testing engaging user-generated experiences with artists, designers and architects.

## Philip J Nicholson

After his BA in Contemporary Fine Art in 2008 Philip spent two years developing his practice in sculpture and installation and worked on various collaborative projects. In 2010 he relocated to London to study MACPINE looking to enrich his creative and professional practice by adding a narrative dimension.

## Katie Russell

Graduated in History from the University of Edinburgh before teaching English as a foreign language for three years abroad and in the UK. Fascinated by the power of storytelling within the communication process, Katie seeks to create experiences that educate and inspire through interdisciplinary, user-centred design.

## Stephanie Romig

Stephanie is a writer, artist and designer from Switzerland. She has a first in BA Design Futures and her designs have won the C&O Design Prize and the Speakers Corner Trust competition. Her work for the GB Paralympic Association was the main exemplar in UAL's winning submission for the Podium Awards.

## Veronika Schürr

Trained as a space & design strategist, and graphic designer, Veronika works at the intersection of architecture and art. Having worked internationally in tourism management and being fluent in four languages, she focuses her work on socio-political and critical design issues. She combines her design skills and experience to create thought-provoking, immersive environments

## Anita Silva

Anita graduated from Naba (Nuova Accademia di Belle Arti – Milano) with a BA in Design in 2009. Whilst studying in Milan she started collaborating as an online editor for Abitare magazine. On the CPINE MA she has focused on how narrative in design can affect human behaviour.

## Oliver Hong-I Tsai

Oliver is an interior and spatial designer from Taiwan. He draws on life experiences and personal observations to create diverse environments. He likes to animate spaces by exploring culture and memory. Working through the boundaries of multiple disciplines, he uses narrative to communicate and trigger interactions.

## Claire Whetton

Claire is a designer/curator specialising in how museums can contextualise their collections within their local community. Her live projects include interactive storytelling for Spacemakers at 'West Norwood Feast', research for VW Autostadt and 'Museum Down The Lane' a project exploring what perspectives and values build up around objects.

## Beverley White

Beverley studied Spatial Design at University College Falmouth and went on to work at Patel Taylor Architects. She spent 6 months in India, participating in voluntary work with a tribal community. Meticulous research, collaboration and a passion for detail form the foundations of her work, which places the user experience at the centre.

## Jiayin Wu (ToTo)

Trained as a multi-disciplinary designer, ToTo has a flexible approach to the design process. Her focus is often on spatial and installation design, and she has worked commercially in this capacity for three years. During this course she has focused on developing her practical techniques, collaboration and negotiation skills.

## Eva (Dan) Xie

Eva creates multi-disciplinary projects and international collaborations that sit at the intersections of urban studies, interaction design and participatory art. The work uses participation in the production of knowledge and information, and centres on the political and social possibilities of information and emerging technologies.

## Renee Lei Yu

Renee studied exhibition and spatial design at the China Central Academy of Fine Art. During her studies, she won several awards for high achievement. She participated in a design contest for the 2008 Beijing Olympics. While working at Beijing Jimei SD Studio, she designed the Chinese National Hall for the 2010 Shanghai World Expo.

## Yoyo Yu

Yoyo is a multidisciplinary designer from Shanghai. She has a passion for applying storytelling to enhance experiences with various mediums. Her recent research project on mobile narratives builds on her professional experience in events and exhibitions. She plans to continue to explore mobile phone app technology in her work.

## Jeffrey Jianhua Zhang

Jeffrey founded the Jianhua Beijing Studio in 2006 and established and ran an art & design training program with a multi-disciplinary staff of 40 artists, designers and administrators. In the summer of 2010, he moved to the UK and thrives on new challenges in the exhibition design industry.

## Yael Zviely Jacobs

Yael is an Israeli interior designer who believes in combining several fields of design and research to achieve a comprehensive outcome. In this way she intends to define narratives in space and create a full range of experiences for the users.



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