

MA NARRATIVE ENVIRONMENTS 2015-2017





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INTRODUCTION

MA Narrative Environments pioneers collaboration among architects, designers, artists, curators and other practitioners in a variety of media.

Students work in multidisciplinary teams to create experiences for cultural venues, visitor centres, exhibitions, museums, historic sites, entertainment venues, educational environments, sports events, retail destinations, 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 can be uncovered in and/or woven into the materials, structures, images, signs, sequences and uses of a space. Design can create, alter, add or subtract narratives from environments by integrating structures, objects, decor, text, sound, images, film and digital interfaces into the physical world.

Environments are explored and developed through: 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.

CREDITS

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 course: 'A New Home for Physics' kindly sponsored by the Institute of Physics; 'Rethinking Room 3' undertaken in partnership with the British Museum; 'Transforming the National Temperance Hospital into Temporary Workspace' undertaken in partnership with Camden Collective; 'Sephora Flagship Store Design' undertaken in partnership with BA Architecture at CSM and kindly sponsored by Sephora, Paris; 'Cities in Motion' kindly sponsored by Arup; Yamamay Store Concept, undertaken in partnership with BA Architecture at CSM and kindly sponsored Yamamay, Italy; 'La Rinascente Connection' undertaken in partnership with BA Architecture at CSM and kindly sponsored by La Rinascente, Italy; Camden Youth Hubs undertaken in partnership with the Public Collaboration Lab at CSM, Camden Council and Camden youth clubs; 'Evolving Beauty' undertaken in partnership with MA Materials Futures at CSM and kindly sponsored by Value Retail; and the Gulanyu project undertaken in partnership with China Academy of Art, China.

Course team

Sarah Featherstone, Kevin Flude, Carolina Caicedo, Claire Healy, David Chambers, Ingrid Hu, Stuart Jones, Andrea Lioy, Xavier Llarch Font, Allan Parsons, Jona Piehl, Thomas Sevcik, Bethany Shepherd, Sara Strandby and Ryo Terui.

Course Leader

Tricia Austin

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STUDENT PROJECTS



DIVERCITY MATCHMAKING

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diverCity is a new kind of matchmaking service for Londoners that appears to offer its clients a way to find a neighbourhood that matches their diverse beliefs, needs, wants and expectations. In reality, it exposes the mismatch between those beliefs, etc. and the homogeneous world of idealised and standardised architectural visualisations.

The first *diverCity* event took place under the West Handyside Canopy in Granary Square, King's Cross, London in June, during the London Festival of Architecture 2017. It targets practising architects and architecture students, challenging them to take a more critical stance in their practice towards the generification of London's cityscape.

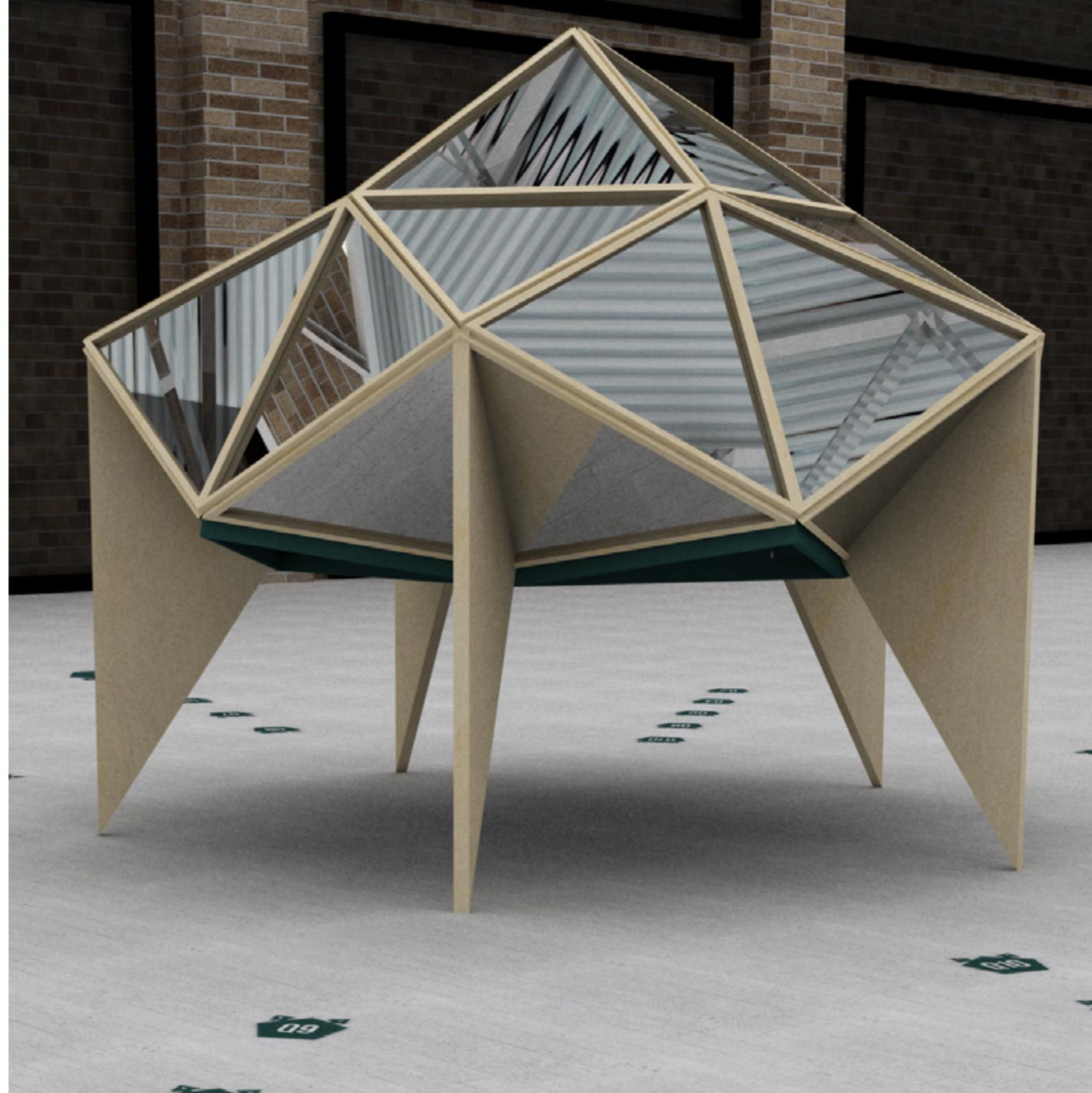
diverCity comments critically on the way generic architectural visualisations, by oversimplifying the socio-political context of places, contributes to the propagation of a homogenised, conformist lifestyle and meaning of success that is not necessarily shared by those seeking a place to live.

Collaboration

Prachi Joshi, Concept Development
Mamta Khana, 3D Modelling
Takayuki Ishii, Storyboarding
Adrianna Frank, Copywriting
Alessandra Coda, Urban Investment
Andres Restrepo and Fatima Khuzema, 3D Consultation
Timi Oladeji and Siân Hunter, Voiceover



top / *diverCity* logo
bottom / testing structure
right / 3D computer generated model





RECONNECT WITH NATURE

Trails for Tree Tales

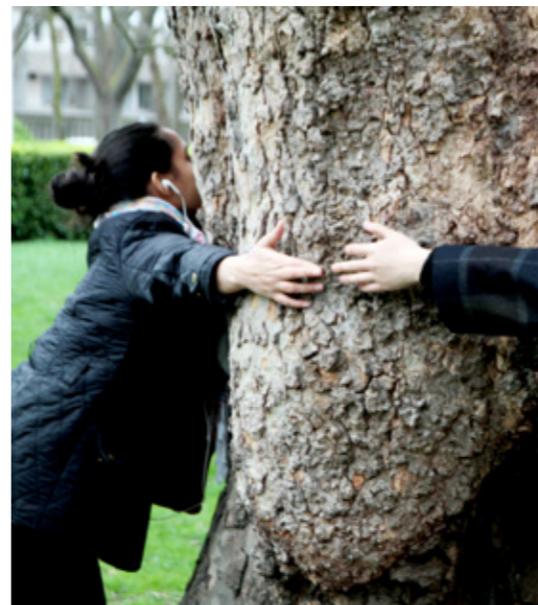
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Reconnect with Nature is an interactive audio app for Chinese students who study in and around Bloomsbury, central London, but who express little or no interest in being outdoors. It invites walkers to explore the mythical and mysterious stories of the flora and fauna of the area's garden squares.

By choosing a trail, the participants can engage with nature in unexpected and fun ways, revealing the hidden stories behind the natural features and the gardens.

The project aims to provoke appreciation of nature among Chinese students so that they include visiting green spaces among their leisure activities and discover the value of the green spaces for their wellbeing.

Through this platform, Chinese students in London will be able to interact with and extend their social networks, meeting new people through the other participants and experiencing impromptu social bonds, while connecting with nature.



Collaboration

Dongsun Lim, Concept Design and Videography
 Nuttanun Chantadansuwan, UX Design
 Lobster Ma, Illustration
 Prachi Joshi, Writing

top / selecting themes from the app mock-up

bottom / experiencing the games on the site

left / walking on the audio trail



A STORY OF REWILDING

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A Story of Rewilding introduces children to the concept of rewilding through storytelling, performance and sound in an event at Tooting Community Garden and Tooting Bec Common aimed at local children aged 5 – 8 years and their parents. As an educational strategy, it introduces children to environmental thinking, by focusing on the ecological concept of rewilding.

The event creates a story based in Tooting Bec with fictional characters and real facts about the history and the actual context of the area. With the help of a professional storyteller and different interactive devices, the story unfolds in space and the children engage with different activities and games that reinforce the ecological concepts.

This project aims to educate children in the social and environmental importance of enhancing wildlife, as it is they who in the future will influence important decisions that affect Britain's natural areas.

Collaboration

Emily Duizend, Storytelling
Helena Hernandez, Illustration
Angela Harper, Photography
Carolina Sampaio, Product Design
Transition Town Tooting, Event Planning and Promotion
Aga Szypicyn and Ting-Hsin Lin, Graphic Design



top / Daniel says he spotted a beaver
bottom / meeting an 18th century tree
right / playing with the hearing artefacts





IN PRAISE OF NATURE

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In Praise of Nature is an exhibition proposed to be in the Wellcome Collection, London. It examines how we interpret the concept the anthropocene, in which humanity is defined as the dominant force in the Earth's geology and global ecosystem.

An audio drama of three magazine editors arguing about what the feature story should be for an issue themed 'nature' accompanies exhibition's walk-in stage set. The exhibition stimulates active thinking and discussion by contrasting different opinions to encourage development of more complex perspectives within ecological debate.

Setting the exhibition in a magazine office draws attention to the media's over-use of notions of 'natural experience' to perpetuate an idealised and singular image of nature for marketing purpose, misleadingly over-simplifying the concept of nature.

Collaboration

Liu Chang, Graphic Design
Yiman Huang, Event Facilitation
Chayanut Ratanachai, Creative Strategy
Simon Banos and Nozomi Koseki, Critical Thinking
Natalia Filatova, Content Consultancy
Luca Domas, Caroline Lazarus and Ricarda Ruff, Voiceover

top / project prototype installation view, visitors interact with the stage set

bottom & left / project prototype installation



HI-FI SCI-FI

The Future of Music in the Digital Age

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Hi-Fi Sci-Fi is an immersive experience, enacting a possible future scenario for the music industry, held at art cafe Mishi Sumaq, Finsbury Park, London. On 5 March 2017, the first episode, 'All Access', launched a music streaming service with uncanny, anticipatory insight into what song the listener would like to hear next. As the scenario unfolds, a data-driven future is gradually revealed for music creators and listeners.

This speculative narrative critiques listeners who rely heavily on music recommendation services; and companies that seek to exploit, firstly, that reliance and, secondly, the profound influence music has on the brain, to pursue their commercial ends.

Hi-Fi Sci-Fi urges song-recording artists in north London to use their medium to express distaste for any forces that may impact the industry to their detriment and take an interest in music futurism.

Collaboration

Serge Krijbolder, Writing and Concept Creation
 Sooraj Seshan, Graphic Design
 Judith Chan, Illustration
 Dousan Miao, Product Design
 Marco Calleja, Claire McKey and Fatima Khuzem, Immersive Theatre
 Jay Shortall, Big Creative Education Workshop Design



top / bunting from the fictional *All Access* launch party
bottom / song and brand recommendations are interlinked
right / a slogan, flickering erratically, reads *All Access to You*





EMPACITY

Empathy and Connection Through Urban Narratives

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Empacity is a pop-up hair salon experience at Euston Station courtyard, London. It aims to catalyse social interaction and raise awareness of the current disconnection between people who, while physically sharing public spaces, are essentially 'alone together'. *Empacity* also explores the question of what the role of public spaces should now be.

The fictitious *Hair & Tales* salon offers weekday travellers waiting on their own a quick hair styling service, to be experienced in pairs. The bespoke design of a mirror that pivots to become a table transforms an individual experience into a shared one, creating a café-like environment that invites visitors to converse.

Inspired by the hair salon housed in Euston Station in the early 20th century, this urban intervention re-imagines the social typology of a salon by opening it up in public. *Empacity* aims to demonstrate how everyday public spaces can offer out-of-the-ordinary, convivial experiences.

Collaboration

Nozomi Koseki, Project Management
Shanshan Liu, Graphic Design
Eve Jiratchaya and Will Sandy, Spatial Design Consultation
Pinyu Chen, Tongyao Guan and Lucas Lu, Video & Photography
Ronnie Chou, Film Editing
Natasha Mickle and Mak Gilchrist, Logistics
Rob Beckett, Building Expertise
Diandra Ferreira and Yolanda Aldridge, Hairstyling

top / *Hair & Tales* pop-up salon at Euston Station
bottom / visitors chatting while getting a new hairstyle
left / moments of empathy between strangers



MEMORY PORTRAIT

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Memory Portrait, an exhibition and sensory experience, takes place in Gallery 1 in the Wellcome Collection. It seeks to revive intangible memories through the senses.

The exhibition contains an installation providing experiences of five variations of each of the five senses, enabling the visitors to recall their memories through sensual engagement and association.

After engaging with this wide range of sensory experience, each person will be able to materialise the memory through physical samples of corresponding sensory cues, creating, in this way, a unique "memory portrait".

The target audience is adults from 25 to 50, who tend to balance memories better and give more importance to the positive memories.

This exhibition is important because, by raising awareness of the importance of recalling personal memories and offering the opportunity to materialise them into physical, sense-based objects, people's sense of attention and wellbeing will be enhanced.

Collaboration

Ksenia Skosyrskikh, Graphic Design
Rhiannon Williams, Copywriting
Amanda Kershaw, Exhibition Design
Elisabeta Lafratta, Architecture

top / final *Memories Portraits* – exhibition part in the workshop

bottom / participant doing her memory portrait

right / Sight Section of the workshop





top / writing the letter
 bottom / Ngariung's visual identity
 left / a family workshop across time and space

NGARIUNG

London-Indonesia Family Project

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The *Ngariung* project is a platform that seeks to help female Indonesian migrants in London to sustain long-distance family relationships, keeping a sense of familial ties alive despite geographical separation. It invites migrants and their families in Indonesia to create significant moments, and make meaningful connections through creative workshops.

Ngariung highlights the importance of the social and psychological dimensions of economic migration. Distance and long periods of separation, caused by individuals taking on international work contracts, coupled with expensive airfares, often decreases families' interactions and emotional connections across large geographical distances. *Ngariung* seeks a creative approach for bridging their geographic distance, alongside establishing a platform for long-distance family relationships to be maintained.

The first iteration of the *Ngariung* platform, a workshop entitled *Pot Painting and Seeds of Hope Workshop*, took place in the Nusa Dua Indonesian Restaurant on Shaftesbury Avenue, central London, a hub of London's Indonesian diaspora.

Collaboration

INDUK, Indonesian Female Migrant Community, Story Contributor
 Annisa Lazuardini, Design Concept Development
 Ardani Prawira, Content Development
 Faldi Kusumah, Spatial Development
 Mirza Izzati, Research
 Talitha Zafira, Photography



UNLOCK A DIALOGUE

A New Frontier for the Men's Locker Room

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Unlock a Dialogue is a spatial intervention at the Virgin Active gym, Moorgate, London. It re-conceives the men's locker room as a place with increased opportunities for human interaction, as well as repurposing the experiential affordances that the men's locker room can offer.

Articulated through three short films and designs, the project addresses how people socialise in the men's locker room.

This project aims to help specific gym users: men aged 25–50, typically upper middle-class bankers or lawyers, particularly those who are experiencing loneliness and urban stress.

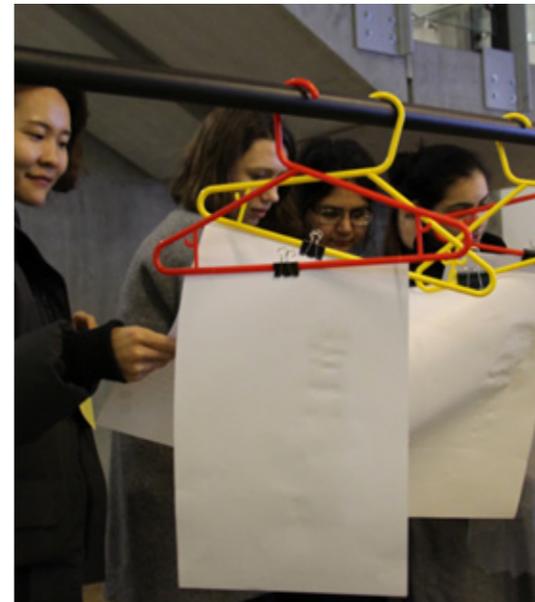
Unlock a Dialogue shifts men's attention and behaviour away from the individual towards the communal in the locker room environment. By creating different themes on social interaction platforms, it provides opportunities for people to start a conversation, and potentially to achieve a basis for further dialogue and possible long-term friendship.

Collaboration

Yu Shu and Chang Liu, Photography
Lizhu Peng, Animation
Zhangzhe Peng, Graphic Design
Guanghui Lu, Spatial Design
He Zhang, Architecture
Mushi Li, Product Design

top / Magic Recipe event testing
bottom / self-make recipe laboratory prototype
right / close-up on the products





ART AND DESIGN STUDENTS TAKE BACK POLITICS!

Why Political Parties Matter

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This pop-up event highlights politics and raises awareness of its relevance to art and design students' daily lives and lifestyle choices by using the example of fashion design. It takes place in the Nest in Central Saint Martins, an art school closely associated with fashion.

This event transforms the seemingly uninteresting discourse of politics into the all-important questions of fashion in order to make international students in the University of the Arts London more aware of the changing political circumstances in the UK and the significance these hold for their future careers.

This event has three activities: the first demonstrates the interrelated history of fashion and politics; the second looks at how current politics affect current fashion and how fashion and politics will develop in the future; and in the last activity participants explore fashion trends based on political stories.

Collaboration

Suhyun Kim, Amber Kim, HyeSung Han, Content Development
 Vaidehi Bhargava, Creative Writing
 MinSu Seo and Gao Mengzhen, Design
 Boram Jang and Taan Nuttanun, Event Assistance
 Nozomi Koseki, Carolina Sampaio da Costa, Sachiko Osawa,
 Chayanut Ratanachai, Alison Qui, Citra Oktaviana, Facilitation



top / voting for the best fashion designs regarding politics
bottom / the analysis of personal fashion in political terms
left / the anticipations of 2017 fashion based on political issues



TEXTILE MILL NO. 2-3

Making the Unbuilt Industrial Museum

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Textile Mill No. 2-3, a make-believe Industrial Museum on the streets of Lower Parel, Mumbai, takes shape as permanent and temporary exhibits bringing to light stories of the forgotten textile mill workers of Mumbai in an experience raw in aesthetic and immersive in nature.

Unlike a conventional museum, the visitor is not enclosed in one institutionalized monumental building but walks through the streets of the former mill precinct accompanied and led by a map.

Each exhibited object is an integral part of the mill worker's life, a passage into his world, oscillating between his everyday life and his contribution to shaping the city.

As the visitors slip into the imaginary past, shifting between reality and temporary fabrication, rather than being spectators, they become an integral part of the experience of understanding their own contribution to making the city.

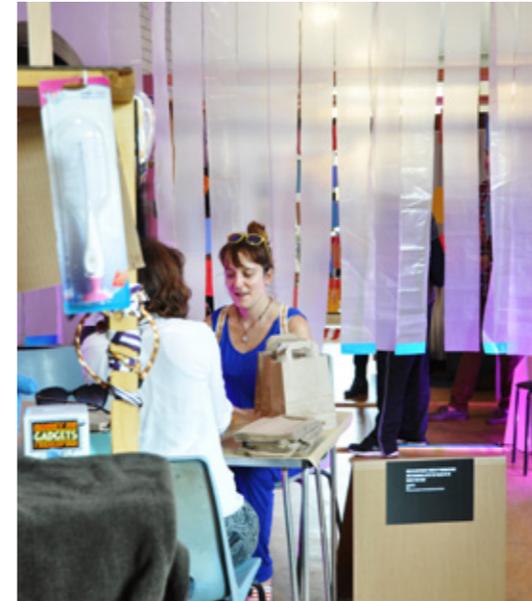
Collaboration

Aayushi Satiya, Co-coordination, Mumbai
 Koyal Raheja, Visual Art
 Prachi Joshi, Exhibition Design
 Shovona Karmakar, Photography
 Gokaldas Images, Costume Design



top / mill worker's uniform on display in The Costume Gallery
 bottom / setting up of the Museum Reception Desk
 right / visitor on The Permanent Collection Tour





BUREAU OF CHANGE

An Exchange Bureau with a Change

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The Bureau of Change is a participatory event framed as a service for its participants who find, swap, share and evaluate stories of everyday transactions. Each participant is assigned an object at random. The stories are currency they collect and exchange as payment for their assigned object. These story-evaluations are then discussed on an open platform and the participants take the object home as a token.

The Bureau slots into existing local community festivals and events. The pilot event is at Telegraph Hill Centre, Lewisham during the Telegraph Hill Festival.

This project targets working individuals and young families within local communities, addressing those desensitized by regimented consumption and/or those at risk of debt or deprivation. It is a response to increasing consumer debt under the influence of neo-liberalism, asserting the value of local networks and social exchange against the excesses of consumerism.

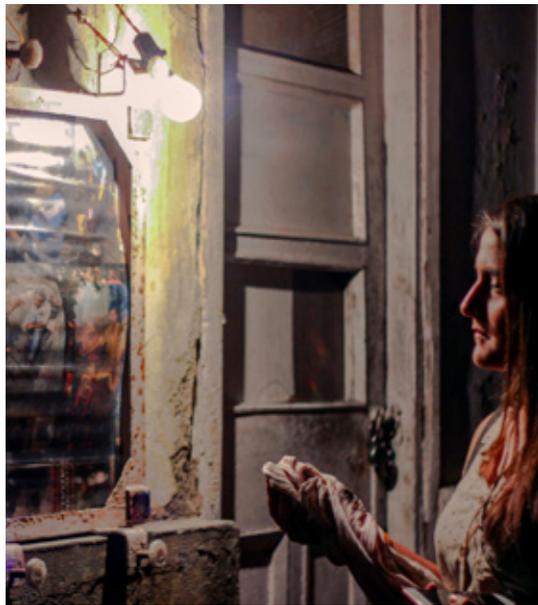
Collaboration

Joanne Carlo, Creative Writing
 Nidhi Singhvi, Visual Design
 Akshay Roongta, Design & Participation Strategy
 Maithilee Suryawanshi, 3D Design

top / Stories Deposit Counter

bottom / Stories of Everyday Transactions

left / unused collected objects allotted to participants



BEHIND WHITE STOREYS

Deconstructing Storeys Constructing Stories

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Behind White Storeys is a night walk, with an audio-visual accompaniment, emphasising the emotional resonances discoverable in a much underrated and long-overlooked backyard lane in Middle Circle, Connaught Place, New Delhi, India.

The project has two phases. In the first phase, architects and heritage enthusiasts in their mid-20s to late-30s are targeted, through a poetic expression of the stories based on the street. The second phase happens towards the later part of 2017, as part of the official Delhi Walk Festival, when the key contributors to planning the area's future preservation take part in the guided walk.

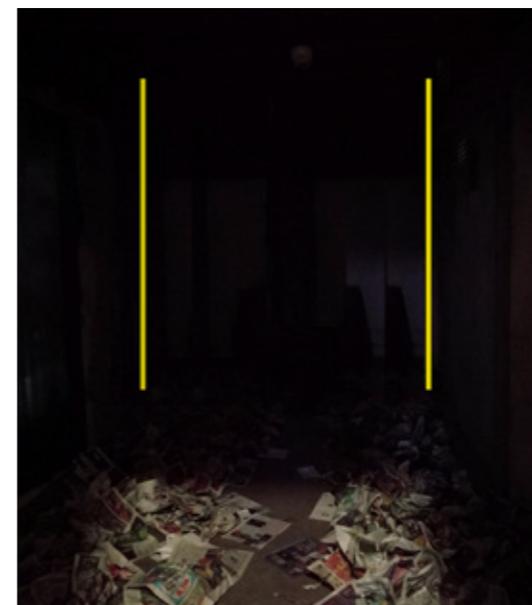
It is important for the target audience to recognise the Middle Circle's value as a heritage site and to be informed about how its deterioration is leading to the collapse of the outer structure, so that they can lobby the government to take action to preserve it.

Collaboration

Juhi Sakalani, Writing and Photography
 Saurabh Suryan, Architectural Documentation
 Anshul Kapoor, Architecture and Videography
 Arunima Agarwal, Anthropological Studies
 Anushi Garg, Urban Architecture

top / a tea maker who spent his whole life in Middle Circle
 bottom / a participant uncovering the story of the tea maker
 right / crumbling state of the outer part of Connaught Place





UNTITLED

Storytelling Through Abstract Forms

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Untitled, an experimental exhibition in Safe House 2, Peckham, south London, a gallery space that evokes dereliction, proposes a system for articulating stories through abstract paintings and installations.

The participants, creative professionals, are immersed in the linear experience, to discover which elements of the exhibition, from the abandoned to the richly symbolic, relate most closely to themselves. Through reflection, they are guided to rethink their relationships to the surrounding environments: the sensorially present, the pictorially or sculpturally represented, and those whose presence is marked by ghostly traces.

This exhibition explores how material environments, such as landscapes, can be successfully transformed into a symbolic visual language; how installations using such a language can enable individuals to better understand the material environment; and how such abstract forms can be understood as multi-layered, complex, collections of cultural stories that articulate political issues and socio-cultural practices.

Collaboration
 Sander Chow, Curation
 Deborah Lim, Writing
 Chang Liu, Animation

top / painting *House Arrest*, in Safe House 2
 bottom / installation *11:35* in immersive darkroom
 left / painting *Strangers* in derelict space



THE INSTITUTE OF PUBLIC PLACE PRODUCTIVITY

Making Public Space Work

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The *IPPP* deploys Urban Optimisation Strategists to observe behaviour and carry out interventions to test the efficiency and stability of public spaces.

The *IPPP* has recently been stationed in Pancras Square, a new public space surrounded by offices, in the privately developed King's Cross site.

The organisation works in the interest of business clients who rent premises surrounding privately-owned public space. Recommendations, countering anything that prevents a public place from being properly productive, are made primarily to the property developers such as, in the case of Pancras Square, Argent LLP.

The *IPPP's* work continues to grow in importance with the increased privatisation of public space across London. It ensures that, despite a mix of stakeholders in a constantly changing environment, a top-down method and singular vision is applied to the provision of public space, maintaining alienated and passive subjects within it.

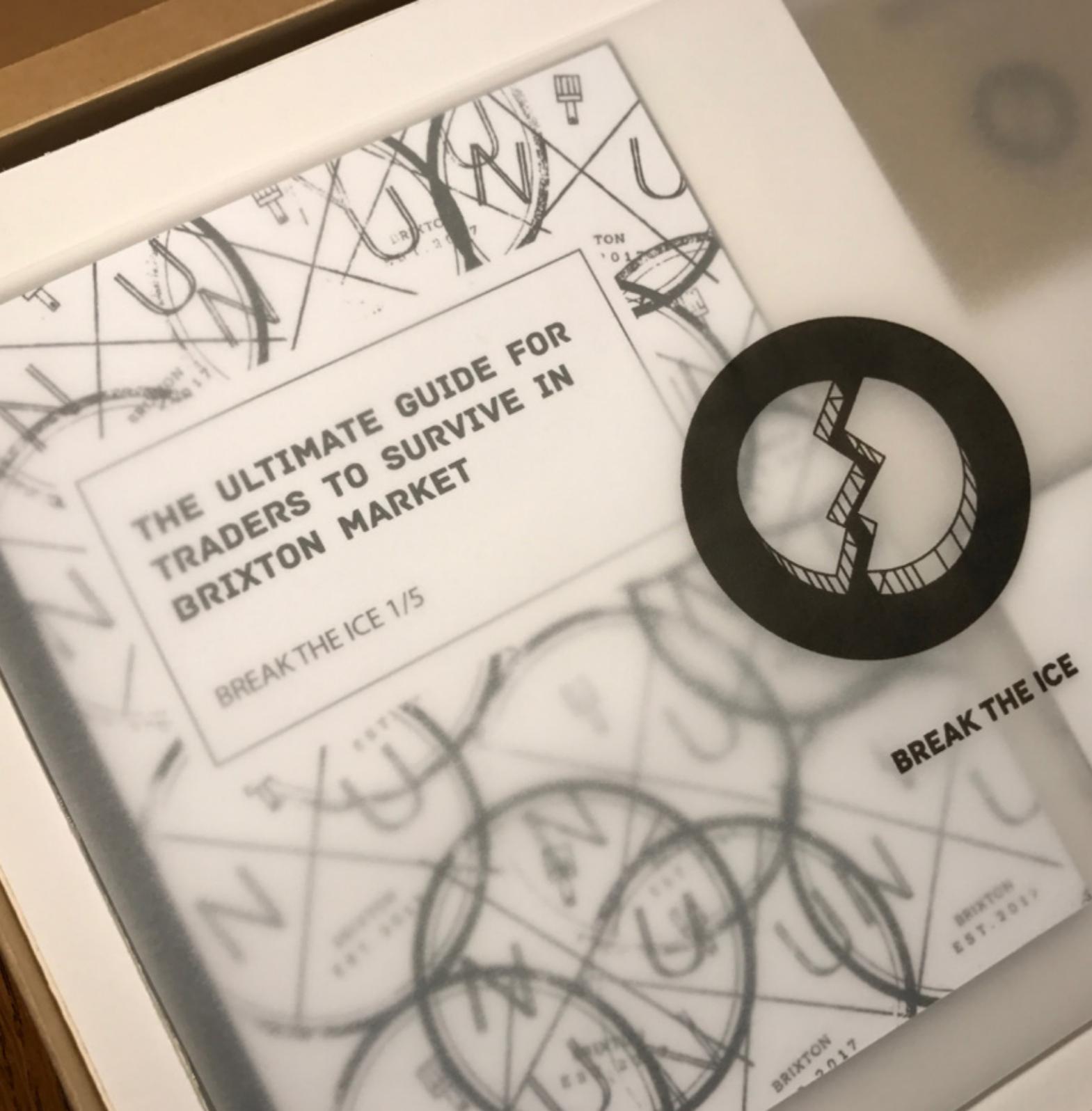
Collaboration

Sam Fourness, Performance and Videography
 Victoria Samuel, Performance
 Fatima Khuzem and Lauren Maxey, Videography
 Graham Mcloughlin, Graphic Design
 Cassandra Roberts, Film Editing
 Thea Leaney, Illustration



top / vandals investigate users' impressions of Pancras Square **bottom** / Kings Cross Estate Services representative removes *IPPP* hazard tape **right** / *IPPP* agent measures fastest route through Pancras Square (still from the film)





top / market stall before the introduction of *NU Brixton*
bottom / transformed market stall by the completion of the series **left** / example of the first series of *NU Brixton* toolboxes

NU BRIXTON

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 instagram: @nubrixton

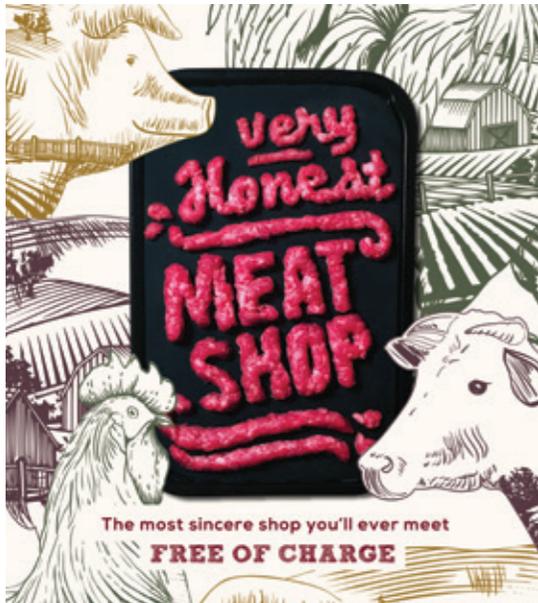
NU Brixton is a set of DIY toolboxes for long-standing traders to help them adapt to the changing environment of Brixton's street markets. It forms a critical comment on the ways homogeneous aesthetics are taking over the markets and considers the consequences of this regeneration, which deploys certain standardised forms of gentrification.

It aims to raise awareness of the current situation around Brixton market, both for the traders as well as the local community. It supports the view that change should maintain and empower the existing, unique identity rather than replace or erase it.

By providing them with guidance, materials samples, tools and all other useful knowledge, based on the key study and research that was undertaken on the market, *NU Brixton* encourages traders to explore the possibilities for visual improvement of their businesses, considering some successful examples together with current trends in market trading.

Collaboration

Mariam Alghamdi, Graphic Design
 Gulshat Kozybayeva, Journalism
 Alina Alimzhanova, Architecture
 Harriet Jones, Creative Writing



top / meat pound money to shop only in *Very Honest Meat Shop* bottom / the main key visual promoting the project
right / visitors shopping for their meat of choice

VERY HONEST MEAT SHOP

The Most Sincere Shop You'll Ever Meet

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Very Honest Meat Shop is a pop-up exhibition that mimics parts of the experience of regular supermarkets. Instead of selling real meat, however, this shop offers honesty, through an account of UK chicken, pork and beef production.

The project aims to raise consumers' awareness of the nature of the meat industry, highlighting the risks and effects of the packaged meat they regularly buy at supermarkets, so that consumers can then make more informed choices when buying their meat produce and demand better quality products.

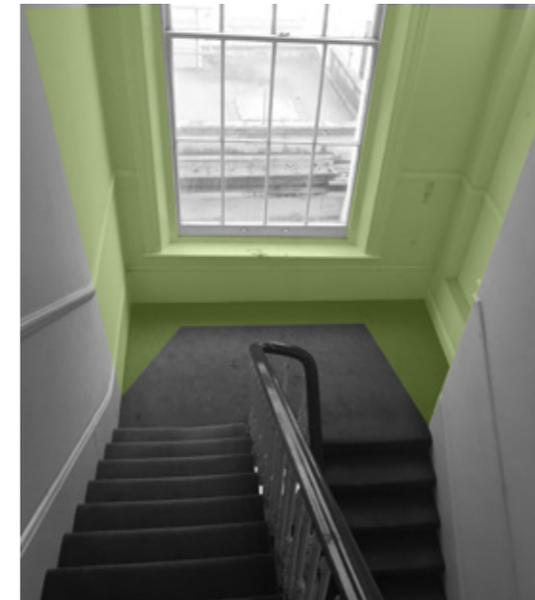
The temporary shop is located on White Conduit Street, Angel, Islington, London, where it is surrounded by four well-known supermarkets: Iceland, Sainsbury's, Waitrose and Mark & Spencer.

It is targeted at meat eaters aged 18-65 who regularly shop at London supermarkets, but are not aware of what the well-designed meat packages are selling to consumers.

Collaboration

Nuttanun Chantadansuwan, Design Consultation
Nozomi Koseki, Project Consultation
Pontapan Sangwaraporn, Graphic Design
Yiman Huang, Visualisation
Papawee Sathawarawong, Spatial Consultation
Angela Xie, Creative Strategy





COMMON LAND

Maximise Your Unused Potential

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Common Land is an interactive installation held in a communal area of a Victorian apartment block in central London, showing how unused space can be utilised and shared by the block's residents, with additional social benefits.

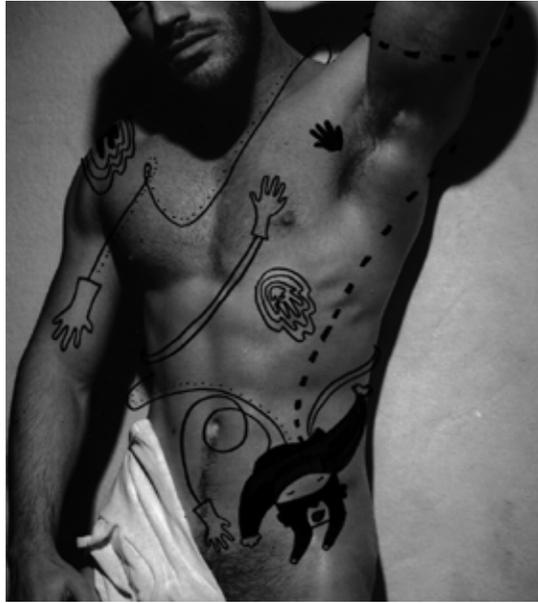
Through a series of models and presentations, the audience of architectural designers and homeowners is taken through a critical commentary on the stereotypical way of living found across London and other large cities, making them question how they relate to their immediate spatial environment and the others with whom they share it.

The installation seeks to inspire urban dwellers to break away from our usual ways of coexisting within our shared, communal spaces by showing how an unused space in a particular example can be utilised to its full potential, effecting not just greater space utilisation but also enabling greater socialisation and mutually beneficial, sustainable interaction.

Collaboration

Lilia Lagos, Exhibition Design, Spatial Design and Visitor Experience
 Dorota Bojarovic, Architecture and Graphic Design
 Symeon Banos, Architecture, Curation and Concept Development
 Liubov Malkina, Writing, Concept Development and Proofreading
 Yuma Kitta Burgess, Sculpture and 3D Modelmaking
 Andres Padro del Monte, Illustration

top / unused space in *Common Land*
bottom / hidden Table used by *Common Land* resident
left / movie night in *Common Land*



LAYA LAND

Come Out When Ready

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 instagram: @layaland

Laya Land is an immersive imaginative realm inhabited by a queer-ky shadow character named Laya who is on a mission to spread love and comfort to young adult men who are conflicted about disclosing their sexual orientation.

He pops into gay men's places of refuge, manifested as illustration, intervention and installation, challenging negative assumptions and shaming behaviour towards closeted gay men while providing alternative means of expression to those who suffer in silence. For this project, his playful mission starts on the internet, moves to the streets, and ends up in an interactive and multi-sensorial experience of alienation and surprise in a public loo.

By introducing a cute and friendly mate, this creative work seeks to reduce the tensions and anxieties of staying 'in' and the pressures of coming 'out', the major sources of hate crimes, depression and suicide within the queer community.

Collaboration

Eljay Deldoc, Creative Writing
 Shanshan Liu, Communication Design
 Jett Ilagan, Sound Design
 Joshua Bond, Fashion
 Adam Scott, Experience Design
 Louise Nash, Residence Management
 James Greenwood, Events and Experience Management



top / Laya's porn illustration
 bottom / Laya emotive character studies
 right / Laya urinal intervention





NAIL KITCHEN

Have a Bite and Release Your Tension!

Chang Liu
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Nail Kitchen is a visitor experience with activities that address visitors' symptoms of anxiety. It takes place in a common room at Camberwell College of Arts, University of the Arts London and targets people who are looking for a way to release their tensions to improve their feeling of wellbeing and better ways of dealing with their anxieties.

Nail biting, which research shows is a common habit all around the world, is an unconscious behaviour in which people engage when they are under pressure. The *Nail Kitchen* brings it to consciousness and encourages people to stop the habit.

In the *Nail Kitchen* you can experience a professional one-to-one service including hand washing, making your own finger mould and then your own clone chocolate finger with your choice of toppings, including honey nail polish, fruit, nuts and sprinkles.



Collaboration

Keren Wang, Product Design
Chunzhi Fu, Illustration
Dale Styles, Creative Writing
Shanshan Liu, Graphic Design

top / melting chocolate and making mould
bottom / cleansing visitor's hands
left / decorating chocolate fingers with various toppings



LUNCH WITH ARABIC

Challenging Western Perceptions of Arabic

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 instagram: @lunchwarabic

Lunch with Arabic is an immersive sensory event employing the metaphor of dining to engage and alter Westerner's perceptions of what Arabic language and culture stands for. It is a one-hour experience at the Arab British Centre in London, aimed at Westerners who are non-Arabic speakers.

During the event, participants are immersed in listening, reading and writing in Arabic, as well as eating Arabic food. The goal is to familiarise them with the graphic forms, sounds and sense impressions of the language through this creative approach.

It is crucially important that Westerners gain more knowledge about Arabic language and culture to defuse one of the major geopolitical tensions dividing the contemporary world, to counter-balance the fear often generated by Western media coverage of events in the Arab world and to gain a better insight into what Arabic actually stands for.

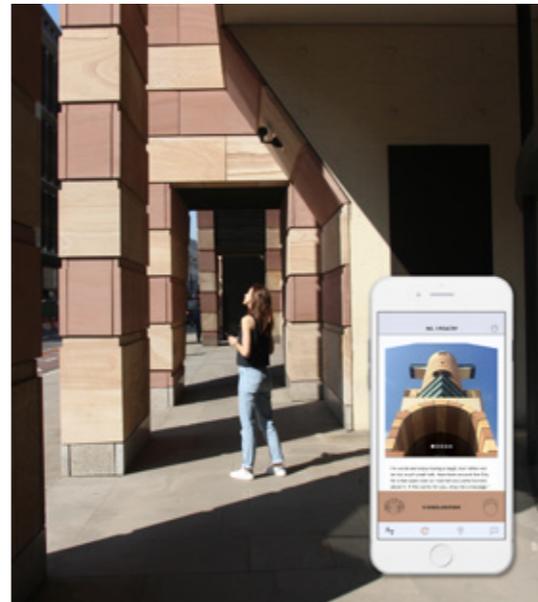
Collaboration

Muneera AlZair, Creative Writing
 Kalimat Book Club, Writing Community
 Ira Ogay, Spatial and Interior Design
 Papawee Sathawarawong, Interior Architecture
 Carolina Sampaio, Product Design
 Rana Salam, Art Direction
 Nada Fallatah, Translation, Copywriting
 Yazeed AlMashaan, Voiceover Management
 Citra Oktaviana, Documentation



top / details from the event design
bottom / example of the activities held
right / participants at *Lunch with Arabic* recent event





ARCHITYPE

Finding You That Special Connection with The City

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Archetype is an app-based, scripted experience centred on London. Parodying online dating, it opens the collective imagination to a discussion of how we connect and relate to the built environment around us.

In a fast-changing global world, an increasing number of people are likely to inhabit unfamiliar places, marking residency in cities like London by transience. *Archetype* aims to engage residents of London by providing a personal matchmaking system between themselves and specific buildings. It creates an environment where people, through dating personified buildings, familiarise themselves or build up a relationship with places for which they might not otherwise have any attachment.

Archetype is a critical reflection on how globalisation continues to inform the way we experience the environment around us, and how that will influence our sense of self and of home as well our sense of and ownership of and responsibility for the places we inhabit.

Collaboration

Lyanne Tonk, Graphic Design
Alex Valk, Creative Writing
Andrew McKenzie, Creative Writing
Sam Fourness, Voice Acting
Edmund May, Voice Acting
Mabel Evans, Filming

top & bottom / the scripted audio experience enables and reconfigures the interaction with buildings

left / *Archetype* web app serves as a matchmaking agency



BEYOND BORDERS

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Beyond Borders is an emotionally compelling dance performance experience that takes place in Battle Bridge Place, a public square between King's Cross and St Pancras International Station, a location chosen because large numbers of local and culturally diverse international travellers interact there as pedestrians.

It prompts the audience to reflect on the rewarding aspects of discovering other cultures through diverse individuals, and to overcome the psychological barriers between them and the cultures they consider 'other'.

In the current divided society, where the political situation intensifies every day, it is crucial to encourage respect for cultural diversity. Recognising that each one of us holds certain preconceptions of other cultures, our challenge is constantly to remind ourselves to get beyond those stereotypes.

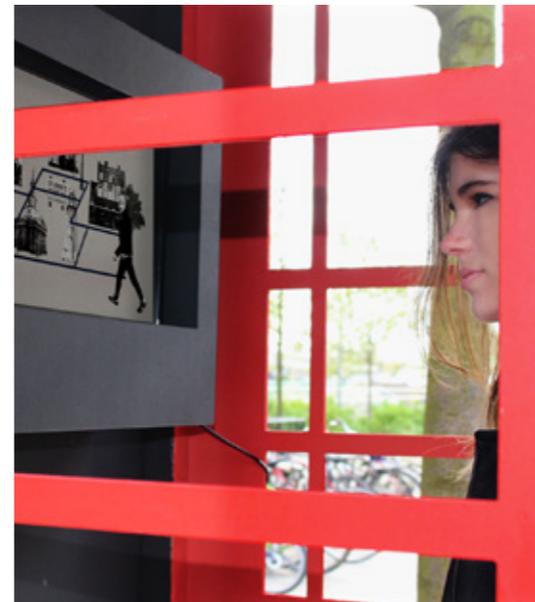
The project's unique and positive approach shows that it is not an obligation but a rewarding opportunity to appreciate how all individuals carry different elements of their culture.

Collaboration

Alejandra Gissler, Bethanie Hayes, Chelsea Gordon,
Greta Schuster, Natalie Russett, Veronika Coufalová,
Yasmine Lindskog, Performance
Kyriaki Nasioula and Margherita Borg, Choreography
Chuky Omo, Sound Design
Jia-Chi Wu, Tongyao Guan, Yenyang Chiang, Project Planning
and Documentation
Lea Nagano, Videography

top / audience participation
bottom / stage setting
right / final performance





LOST IN NAVIGATION

Pre- and Post-digital Navigation Skills

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Lost in Navigation is an immersive pop-up exhibition that prompts young urban dwellers, members of the digital generation aged 18-25 who have grown up with the easy access to mobile digital information and communication technologies, to re-evaluate how they navigate the city.

In order to attend the exhibition, the participants are asked to gather at a specific starting point. They will then be told to find their own way to the exhibition by solving a series of clues, which will activate their navigation abilities. In the exhibition, they are asked to reflect on how they found their way and on the character of their interactions with the urban environment.

This project aims to make urban dwellers reflect on their use of mobile digital navigation technologies and how it may have become an over-reliance, to the detriment of their enjoyment of urban life.



Collaboration

Nastasia Basil and Prachi Joshi, Writing
Kulay Labitikan, Voice Acting
Wuttichai Danwitchurangsee, Software Coding
Chayanut Rattanachai, Event Management
Chan Tsz Yan Joanne, Design Development
Patchara Ruentongdee, 3D Consultation
CSM 3D Wood Workshop Staff, Build Consultation

top / an infographic video triggers visitor's reflection
bottom / each clue enables interactions within the city
left / visitor looking at landmarks along the way



top / design of illustrated booklet and stamps
bottom / visitors are challenged to find and complete the illustration **right** / paper theatre made out of the booklet

UNEXPECTED UNDERGROUND

A Legacy Journey

Papawee Sathawarawong
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Unexpected Underground is an urban-game experience celebrating the architectural legacy of Leslie Green. The players are given an illustrated booklet to guide them on a tour of four London Underground stations.

Following the route indicated, they are taken back to the late-Victorian era, experiencing the story of how architect Leslie Green designed and built the stations. By engaging in small tasks at each station, the participants learn about fascinating heritage features that they might ignore in daily life.

Once they have completed all activities and filled the pages of the booklet, the pages can be removed from the booklet and assembled into a small paper model, revealing a diorama of London Underground.

The project aims to celebrate the neglected architectural heritage of London, stimulating city dwellers to reflect on how layers of the past are revealed when we interact with the urban environment.

Collaboration

Mariam A. AlGhamdi, Graphic Consultation
 Piti Pravichpaibul, Graphic Design
 Sapphire Allard, Writing and Proofreading
 Rhiannon Williams, Proofreading





UNCOVERING THE UNIVERSAL MUSEUM

Case 101: The British Museum v/s The Mavericks

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 Museum Design
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Uncovering the Universal Museum is a critique of encyclopaedic museums such as the British Museum, using the figure of the non-conformist 'Maverick' to reflect on the decisive roles and power such institutions assume.

Participants are invited to become advocates and jurors in a three-act, role-playing event in which the British Museum is put on trial.

It targets cultural and museum enthusiasts, engaging them in a thought experiment to debate universal museums' claim to be all-inclusive and question the way history is told, represented and sustained in them.

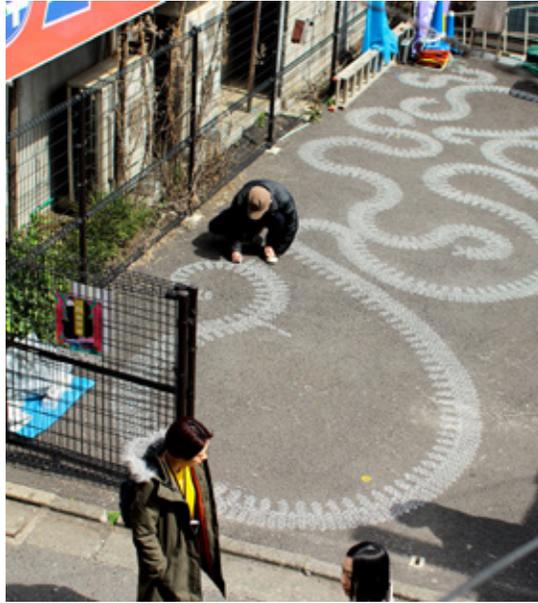
By bringing their own experience into play, it provides an opportunity for museum visitors to become active creators of historical knowledge rather than passive consumers of others' pre-constructed histories. It aims to reassess 'universal' museums as centres of critical discourse about inclusivity in a world shifting towards nationalist politics of exclusion.

Collaboration

Ekta Raheja, Audience Advocacy
 Yasmeen Ayyashi, Concept Development and Critical Thinking
 Rhiannon Williams, Character Development and Content Writing
 Aga Szypicyn, Visual Language and Graphic Design
 Rujuta Autade and Maithilee Suryawanshi, Design and Execution
 Gyan J, Logic and Argumentative Writing
 Vaidehi Bhargava, Legal Input
 Kevin Flude, Concept and Content Consultation



top / investigating the universality of the British Museum
bottom / *Advocate's Notes* flashcards and character cards
left / jury debates the final verdict for Case 101



YAMI-ICHI (闇市)

Money Can't Buy You Art

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Yami-Ichi is an international art project in the form of a public event mimicking an art auction, to engage the general public and local and business communities with the work of professional artists. The artists exhibit their work for three days, culminating in a public auction using non-monetary trade-offs and exchanges.

Yami-Ichi challenges the current perception of art as a commodity and proposes an alternative way of evaluating art. The project encourages young and emerging artists to rethink and communicate their own distinctive values, in order to discover more opportunities to work collaboratively in the future.

The first event took place in Shimokitazawa, a rapidly gentrifying creative hub in Tokyo, in March 2017. A second event, in a vacant, Council-owned space in King's Cross, London, is scheduled for May. Both events were held in partnership with local businesses and councils.

Collaboration

Aika Kimura, Staff Management
Kan Motoyasu, Spatial Design
Kate Halstead, Model Making
Pierce Wilson, Audio Visual Design
Ririko Sano, Graphic Design
Tatsushi Takizawa, Event Management

top / live drawing by Atsuo Ogawa
bottom / participants (bidders) in the auction
right / artist's presentation about his work





MIND THE GAP

A Creative Anti-land Banking Campaign

Shanshan Liu

Visual Communication Design, Urban Storytelling

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facebook: mindthegap2017

Mind the Gap is a creative campaign against land banking, a practice in which developers hoard undeveloped plots to inflate the price of land, preventing smaller housebuilders or community groups from accessing land of their own.

Mind the Gap proposes 'Gap Houses' as one solution: small, affordable homes built in the gaps between buildings. In occupying London's building gaps, it highlights the social gap in the official responses to the housing crisis.

The campaign has three stages: 'find a gap' walking event; 'fill the gap' gap-house installation making; and 'mind the gap' performative march. All three stages take place in Islington, north London.

We, young adults and families who live in London but cannot afford to rent or buy a home, are the people suffering from a housing crisis. *Mind the gap!* is our campaign against the obstacle of land banking.

Collaboration

Annisa Lazuardini, Architecture

Beatriz Mickle, Landscape Design

Emilio Hernández, Cognitive Design

George M. Kapsimalis, Fashion Design

He Zhang, Spatial Design

Hugo Dourado, Concept Development

Rhiannon Williams, Creative Writing

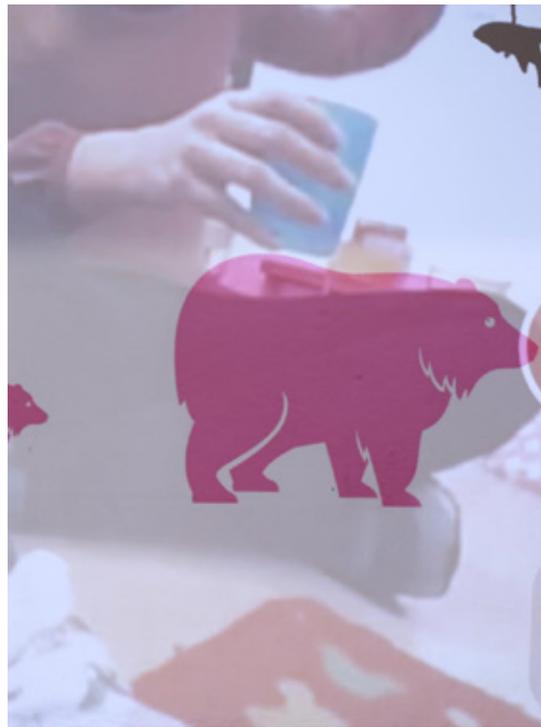
Zhen Duan, Graphic Design and Printing



top / *Mind the Gap* performative march

bottom / *Mind the Gap* protest

left / inflatable gap house installation



top / *Baby's Adventure* graphic language
 bottom / capture the baby's perspective via GoPro livestream
 right / baby girl with built-in camera bib is playing with her mum

BABY'S ADVENTURE

Transforming Communication Between
 Baby and Parent

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Baby's Adventure provides an immersive experience enabling parents to perceive through their babies' eyes. Scenes are created with props to mimic the senses of the babies, allowing parents simultaneously to experience a baby's perspective and their own by engaging with the constructed environment.

This is a platform that allows parents to communicate with their babies in a way that is fun for both parties. The underlying message is that everyone, even parents defined solely in terms of their caring role, should feel a little cared for from time to time.

The experience takes place in the *Bear and Wolf* coffee shop. This setting encourages parents to have ice-breaking chats with other parents in a comfortable atmosphere, where they have room to share their stories or release their tensions while taking care of their babies.

Collaboration

Annemarie Mayo, Architecture
 An Lee, Illustration
 Yihe Bai and Conan, Mum and Baby Consultation
 Ting-hsin Lin, Graphic Consultation
 Maggie Ho, Photography
 Olivia Yip, Fashion Design
 Vicky Chia-chi Chow, Child Attachment and Psychological Therapy





BIRDS OF PASSAGE

The Backpack Home

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Curarchitecture
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Birds of Passage is a traveling, interactive, multimedia installation and performance. It comments on the fact that Millennials have been shaken around like puppets by the constant shift of geopolitical winds and the current economic conditions. It poses the question of whether millennials are condemned to eternal nomadism.

Moreover, it highlights the obsolete, counterproductive character of acculturation, rendered fruitless by repeated failure, ending in rejection and exclusion. It takes place, initially, in Romford market in the London Borough of Havering, where 69.3% voted to leave the EU.

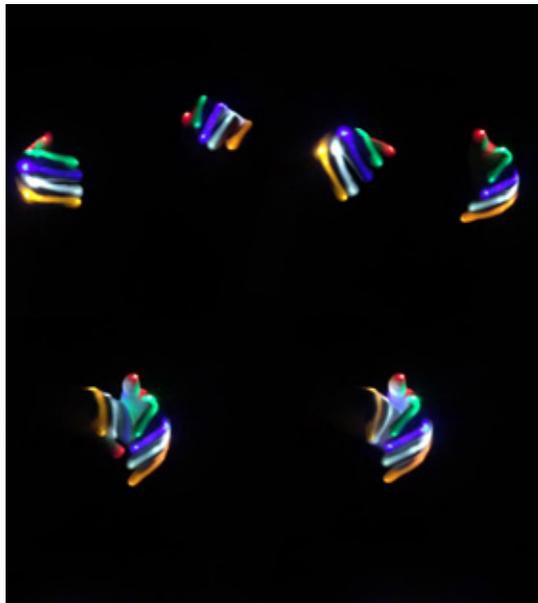
Thereafter, it continues its journey across London, England and Europe. Its target audience is generation X, the 45+-year-old English population, in order to raise intergenerational awareness of the millennials' forced nomadism and the effects that political decisions have upon millennials.



Collaboration

Argyris Angeli, Documentation
Hannah Brooks, Video Production
Nikolaos Dervisis, Sound Composition
Anvilla El, Script Writing
Gesamtatelier, Performance
Annya Suhardi, Video Production

top / the *Backpack Home* in Battle Bridge Place, King's Cross
bottom / the *Backpack Home* on its way to Walthamstow market
left / the *Backpack Home* travelling



top / Room for Dexterity-Room of Light materiality and set up
bottom / Room for Dexterity-Room of Light video abstract
right / Room for Dexterity-Room of Light prototyping session

ROOM FOR DEXTERITY

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 instagram: @roomfordexterity

Room for Dexterity is a cluster of four participatory interventions inside the Mozilla Festival 2017, Ravensbourne College, London. It aims to counter the narrative of the event by promoting human dexterity, against digital technology, as the most powerful tool that humankind possesses.

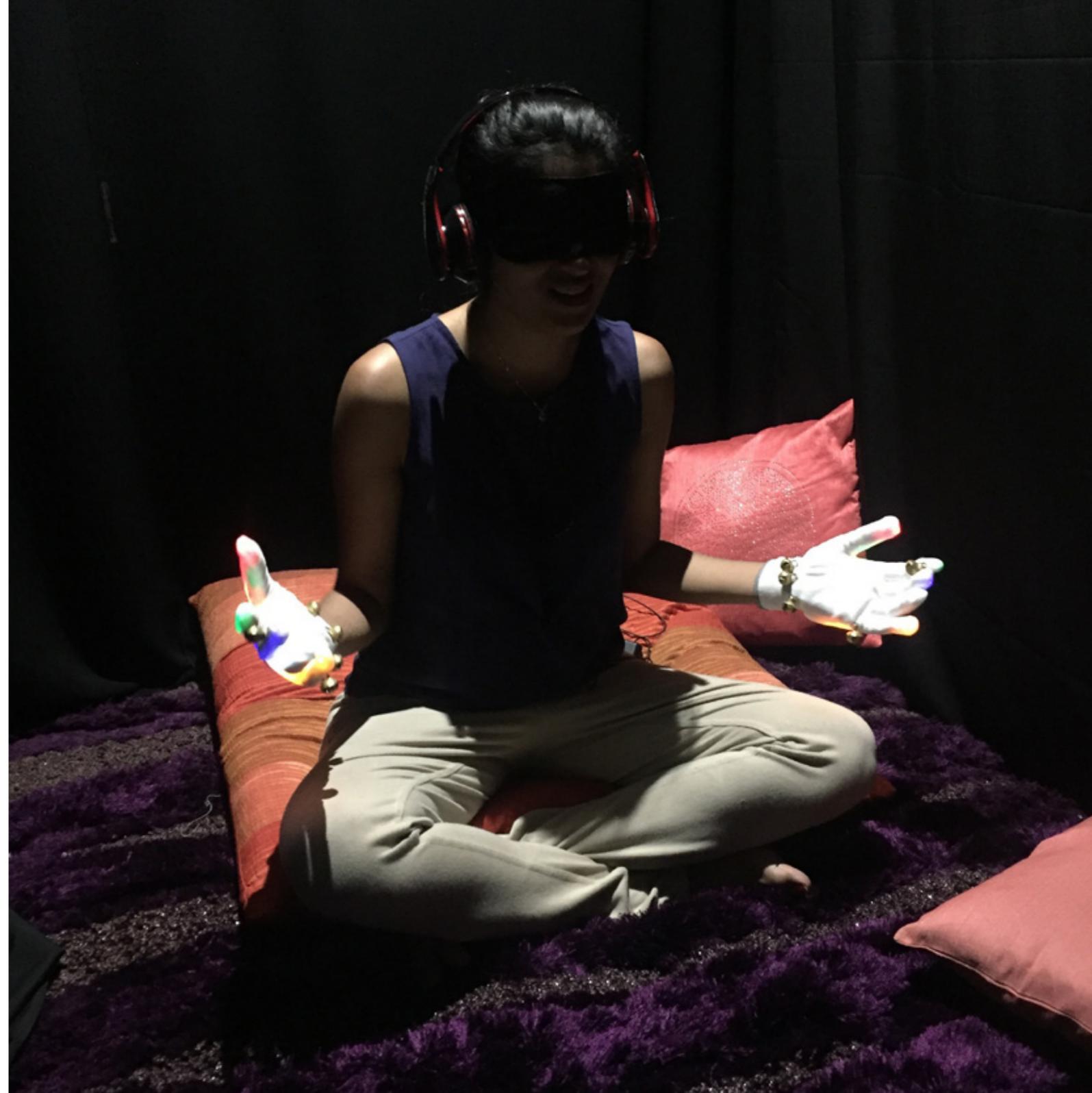
The project aims at those overly enamoured of technology, aged 18-to-34 years, who are the catalysts for change today.

Together, these interventions convey the need to nurture our fine motor skills. Individually, by participants performing different activities using their hands, each intervention focuses on specific benefits of these skills, such as analysis and innovation; identity and creativity; communication and memory; and wellness and interpersonal relationships.

This project is a reflective tool that questions our over-reliance on technology and its effects on us. It is also a platform to promote a better balance between the embodied/analog and digital/technological worlds.

Collaboration

Akhil Patel, Photography and Videography
 Anisha Tanna, Psychology and Behaviour Consultancy
 Gwen Van den Bout, Object Development
 Margriet Straatman, Graphics
 Milind Rajore, Graphology and Psychology
 Serge Krijbolder, Writing & Content Development
 Vidhi Shah, Illustrations





COMPANION

Homeless People And Their Dogs

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instagram: @companion2017

Companion is an installation that celebrates the redemptive qualities of the bonds between homeless people and their pets. Taking care of their pets and being accepted by an animal engenders feelings of value and self-worth to those who are socially marginalised.

By unfolding the stories of homeless people with dogs through a series of displays shown in an animal charity shop, *Companion* gives voice to a number of otherwise invisible homeless inter-species families.

By opening a conversation about the human-animal bond, the installation aims, firstly, to provide a platform for people who live on the streets with their animals to share their life experiences with animal lovers and the more general public; and, secondly, to raise awareness of homeless people's need for supportive relationships that are not being provided by our society, in order to gain them more empathy, connection and support.

Collaboration

Nozomi Koseki, Project Consultation
Yu-Ting Wang, Illustration
Min-Shiou Gao, Craft Design
Ross Smith, Creative Writing
Logan Kelly, Textile Design, Consultation and Concept Development
Renata Estefan, Fashion Design Consultation and Concept Development

top / display in the shop

bottom / visitors' messages on patchwork

left / a man with his dog wearing the cloak



OPEN DATA? CLOSED DATA?

Creating the Ideal Data Manifesto

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 twitter: @dataforall1

Open Data? Closed Data? is a cross-platform, interactive event organised by Data For All (DA), a fictional body that brings business and individual data stakeholders together to debate the benefits of UNRESTRICTED access to data, for professional growth, versus the personal need for CONTROLLED access, for privacy, security and ownership of one's data.

The event takes place simultaneously at the Open Data Institute, London and the DA Facebook page. Following the *Open Data versus Closed Data* campaign, stakeholders vote online for the first ever 'data referendum'. After watching two scenarios of *Open Data* and *Closed Data* worlds in 2025, they are then encouraged to write their ideal data scenarios and share them in order to draft a data manifesto.

Through voting and future scenarios, the event highlights that every internet user is a data stakeholder and the stakes are high.

Collaboration

Radha Mistry, Futurology
 Shruti Guha and Leticia Credidio, Web Design
 Lucie Chiocchetti, Art Direction
 Ekta Raheja, Yasmeen Ayyashi and Fatima Khuzema, Concept Development
 Prachi Joshi, Design
 Asya Petrova, Film Direction
 Maximilian Davey, Acting
 Bjorn D, Sound

top / *Open Data? Closed Data?* Facebook page

bottom / participants writing their Future of Data scenario

right / *Living in the Future World of Open/Closed Data* (film)

Its been 2 years since the City of London
 signed the **Open Data Manifesto**

JOURNEY TO A NEW LAND

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Journey to a New Land is a temporary exhibition telling the life stories of elderly Chinese migrants in the UK.

They have abundant life experience and stories, but it is not easy to find someone to listen or to find a place to share them. The exhibition was held in Loonfung Supermarket, Chinatown, London, where the story worlds merged with routine shopping space, creating a novel setting for story-sharing.

The exhibition displays stories of the cross-cultural life of elderly Chinese migrants, with such topics as first impressions of British building styles, gaining of their first job in London, family reminiscences and life in retirement.

The exhibition is aimed at Londoners who frequently shop in Chinatown, to inform them of the lives of elderly Chinese migrants; the elderly Chinese themselves, encouraging them to join in existing Chinese communities and enjoy their life in retirement.

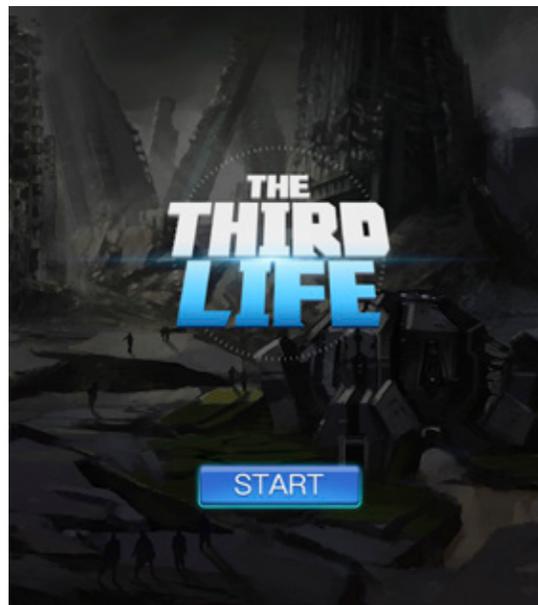
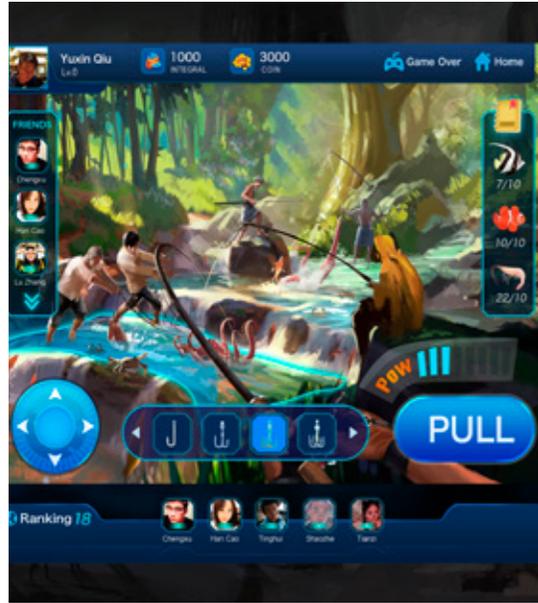
Collaboration

Yi Hong and Yaoting Wang, Graphic Design
Zhiling Zhang and Robert Tang, Technical Support
Liuqing Yang, Coco Fan and Yiman Huang, Photography



top / visitor interacts with the story box bottom / installation of the bamboo steamer at kitchenware zone left / main poster hung on the ceiling near the supermarket entrance





THE THIRD LIFE

Xin (Michael) Zhang
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The Third Life is a game specially designed for future Chinese elderly people. It is set in 2050, when today's young will be elderly.

The prototype is trialed in the residents' leisure area in Yingang Shuijing Cheng, Changsha, Hunan, China.

The project aims to provide a platform for the elderly who enjoy games to make new friends, to help them satisfy their spiritual needs and to overcome loneliness.

The platform will enable elderly people to socialise through a virtual game and to interact in physical space. It provides a sense of belonging for future elderly people, and is also a good opportunity for elderly people to become closer to others who live nearby.

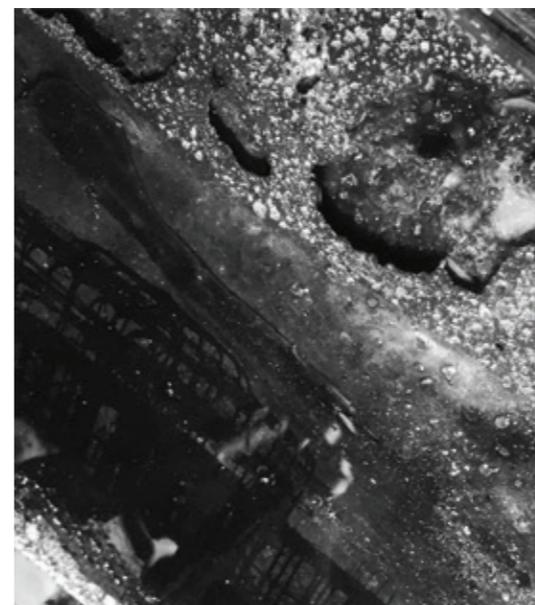
The Third Life is the prolongation of a fun, active, sociable life style into old age, to ensure that the future elderly will have a positive attitude towards life in retirement.

Collaboration

Zhihang Jiang, Interaction Design
Jiahui Chen and Xinying Li, Graphic Design
Xixi zheng, Illustration
Wudi Tong, Animation
Shuzhi Wu, Aiping Qin and Bin Yi, Professors
Pengzhi Xu and Yi Tang, Journalism
Yuxin Qiu, and Tinghui Liu, Game Lovers
Xiaoming Lei, Business Strategy
Mengyi Zhou, Editing

top / game UI design
bottom / entry page
right / outdoor AR virtual planting





top / flier announcing the collapse of the pier, crystallised pebbles **bottom** / still from *Form* video
left / The West Pier (2017) - Photo by Raneem Al Daoud

INTRANSIENCE

Shaping the Legacy of a Decaying Place

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instagram: _intransience_

INTRANSIENCE is a site-specific immersive/interactive installation that aims to open up a conversation around how places live on through stories, and who/what is responsible for the creation of those stories.

The installation heightens the anxiety around the collapse of the West Pier in Brighton, by placing visitors in the moment of its death, and highlighting the urgency of deciding how it will be remembered. As they enter the experience, the visitors are transported into the afterlife of buildings, and are invited to explore a set of elements that may dictate the legacy of the place after its physical form is gone.

The narrative addresses 15-40 year olds in Brighton, who would be responsible for the creation and telling of the story of the pier. *INTRANSIENCE* is a moveable model that can be adapted to similar sites, by contextualising it respectively.

Collaboration

Prachi Joshi, Concept Development
Sari Shrayteh, Annemarie Mayo, Fatima Khuzem, Vishanka Gandhi, Ekta Raheja, Nozomi Koseki and Wasna Mansur, Installation
Odai Shawagfeh, Sound Composition
Moustafa Abdelhamid, Sound Editing
Victor Pare Rakosnik, Videography
Mais Salman and Liu Chang, Video Editing
Nadeen Ayyashi, Technology



top / the completed *Clock Tree* installation
bottom / placing the *Drawing Clock* into the installation
right / visitor draws her graduation concerns in the *Clock Tree*

DRAW IT OUT

Bring Drawing Back Into People's Live

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 instagram: @draw_it_out

Can drawing help people make sense of problems in their everyday lives? Exploring this research question, *Draw It Out* is an event where participants use drawing as a tool to express and share their feelings. It creates a space for them to think and communicate through drawing.

It takes place on The Street in CSM, King's Cross, London. The target audience is students who are about to transition from university into work, 20-35 year-olds, and the project is a response to the fears expressed by them around graduating from university.

The aim is to explore drawing as a language, to develop and incorporate it as an alternative mode of communication and expression in people's daily life; and to remind students that drawing skills can be a strong medium of expression for feelings, in many ways more flexible and creative than words.

Collaboration

Yan Shu, Spatial and Structure Design
 Nozomi Koseki, Project Management
 Fatima Khuzema, Creative Writing
 Boyuan Zhang, Photography





LIVE PROJECTS

Public Engagement + Performance + City Identity

LA RINASCENTE

#EmojiMilan, Annex at La Rinascente

A collaboration between MA Narrative Environments and BA Architecture in partnership with La Rinascente

Winning Team: Simon Banos, Pei-Hsin Chen, Ryan Lewis

La Rinascente is a renowned luxury department store in Italy, which combines Italian heritage with a modern international flair. As part of its aim to be a constantly evolving brand, La Rinascente approached CSM to develop an interactive public installation at the windows of the newly opened Annex la Rinascente in Milan. In response, the winning team designed EmojiMilan, a performative installation to engage the public at the three windows.

The installation aimed to reveal the parallel layers of the city using social media as the channel to connect with the people. The team recreated the Milan's landmarks and iconic character with the most popular emojis used on Twitter and Instagram. The windows also served as a meme-generator and visitors were invited to take selfies in front of the emoji cityscapes. Using #emojimilan on Instagram, these photos were then appeared in the shopfront, engaging young Milanese.

The interaction reflects and connects with the growing millennial trend of experiencing a city and its character through the filter of social media.

The commissioned piece was part of the Milan Design Week 2016, running from 12–18 April.



top / The #emoji_milan team
bottom / Passers-by taking selfies in front of the window display
right / Window display of the Annex la Rinascente



Airport Retail + Visual Merchandising + Brand Identity

DESTINATION YAMAMAY

Airport Concept Store Competition

A collaboration between Spatial Practices students at Central Saint Martins and Yamamay

Winning Team: Kleanthis Kyriakou, Adrian Masola, Papawee Sathawarawong, Aga Szypicyn, Xin (Michael) Zhang

The Italian lingerie brand Yamamay approached Central Saint Martins to create a new airport concept store. The brief was to develop a new customer experience by rethinking the furniture design, product display and graphic design.

The winning concept *Destination Yamamay* was inspired by the location, the airport and aspirations associated with air travel. The round shape of a vintage travel bag acts as a metaphor distinguishing the experience of exceptional travel from everyday life. The round shape was reiterated throughout the store in the furniture design, layout and entrance.

A series of modular drawers and tables were designed as flexible storage to accommodate multiple configurations, providing ample space that can be scaled to fit both the small and the large shops. The attention to detail was evident in the pieces of lace from different countries, which adorn the furniture, creating a romantic and intricate backdrop for the products.

The design is now in the process for being adapted to Yamamay airport stores worldwide.



top / The Yamamay delegation
bottom / Winning concept

Foresight + Research + Innovation

ARUP

Cities in Motion

A collaboration between MA Narrative Environments and ARUP Foresight

Declining physical activity is a global phenomenon, affecting both developed and increasingly developing nations. Many parts of our daily life have been mechanised and urban dwellers appear to create paths of 'least resistance' or effort and, as a result, physical activity is designed out. On the other hand, public institutions are investing to create more liveable cities, which encourage public participation, physical and mental wellbeing, and cohesion across local communities, in order to build social resilience.

In response to this challenge, the MA Narrative Environments students were asked to explore opportunities to encourage physical activity in future cities. Each of the four multidisciplinary groups developed a persona, identified specific groups of actors in future cities and used foresight techniques to envisage four possible future worlds.

The teams worked through three phases to produce fresh insights leading to compelling stories, taking place in four different neighbourhoods in a future London. The narratives were developed into four different movies using the techniques of stop-motion animation. Students also designed and produced a unique future product that 'emerged' from the future storyworlds.

The movies and artefacts were displayed in an exhibition by the Museum of Architecture in London in 2016.



top / The World of Stratford, 2025
bottom / Plet – artefact from Tooting 2025

Retail + Future Scoping + Innovation

EVOLVING BEAUTY

Sponsored by Value Retail

A collaboration between MA Narrative Environments and MA Material Futures at Central Saint Martins, in partnership with Ralph Applebaum UK

In May 2016, Value Retail opened a luxury shopping village, YiHaus, in Shanghai. As part of its launch, CSM students were asked to create an immersive experience, in a visitor centre at the heart of the development. The intention was to communicate the brand values and vision of Value Retail.

Over 60 students from the two courses worked collaboratively, in 16 groups, to envisage the future of beauty and fashion. Their research posed questions such as *Can beauty be harvested from my microbes?* and *What if my skin could filter the air?* An experimental development process, looking into emerging technologies and exploring materials, culminated in the staging and filming of the 16 future scenarios. In the final step of the project each of the films were further developed into propositions for immersive three-minute walk-through experiences for the same central venue.

The final student films were showcased on interactive screens alongside the 'behind-the-scenes' films of the project at CSM, capturing the experimental design process on large format screens.

The experience was staged for 6 months with an estimated reach of over 2.5 million visitors in that period.



top / Caption needed

bottom / Destination Yamamay modules

right / 3D computer generated model



Urban Design + Community + Workshop

MORRO DA BABILONIA

Tia Percília School Communal Space

A collaboration between Central Saint Martins Spatial Practice students and the Architecture students of Pontifical Catholic University of Rio de Janeiro (PCU)

The educational space of the Tia Percília school in Morro da Babilônia favela serves as a venue for an after-school program run by the local community. Mixed teams of PUC and CSM students engaged with the directors, teachers and children who use the educational spaces. The students developed strategic positions suggesting ways to maximise the potential usage of the shared space.

Out of the six proposals, two were built to full scale and the rest were prototyped at a 1:10 scale as proposals to the community.

The Infra-Rail, which was created at full scale, is a multi-purpose intervention which extends the function of the handrails around an existing platform, allowing it to be used as a canopy system, as a desk, as a table or for shelving and display.

Another idea that was produced at full scale is Balance. This unique object has a seat with a curved base, which allows for a fun rocking motion. The seat has notches, enabling users to use it as a single unit or in varied grouped configurations.

This urban design project deployed spatial design tools to create a positive, material impact on the lives of local residents.



top / The Infra-Rail
bottom and left / Balance^, a multi-purpose chair



**CLASS OF
2015-2017**



Aga Szypicyn graduated with BA (Hons) Graphic and Media Design and founded Ines Designes, a London-based branding and experience design studio, working for Adidas, Oakley and The British Museum. While on MANE, she won the Yamamay Airport Concept Store competition and was shortlisted for the London Festival of Architecture 2017



Andres Restrepo is a Colombian spatial designer based in London, with a BA from Colegiatura Colombiana. He is currently working as 3D designer at Innovision, creating live events and experiences for renowned brands. Andres has also worked on socially and environmentally engaged projects, collaborating with the Colombian Government and Camden Council



Yi (Alison) Qui was born in Shenzhen, China. She moved to Britain 8 years ago where she graduated with BA (Hons) Interior and Spatial Design from Chelsea College of Arts in 2015, proceeding straight to MANE in order to pursue her passion for cultural and social design in the urban environment



Angela Xie graduated from Camberwell College of Arts with a BA in Sculpture and is currently exploring storytelling using multiple layers that incorporate objects and fictional sets. She is interested in combining narratives with commentary, especially on environmental, cultural and political issues



Annemarie Mayo is a detail-oriented architect from Malta, with a background in art and music. Her interest lies in creating spaces that question the changing trends in society. Projects have included work for the Red Dot, Fort St Elmo, Vodafone, Microsoft, Saudi Aramco, Camden Council and the NHS



Carolina Sampaio da Costa graduated with BA (Hons) in Product Design from Fine-Arts University of Lisbon then worked as an exhibition designer in Luis Serpa Gallery in Portugal. On MA Narrative Environments at Central Saints Martins, she designs spaces for the social good, driven by empathy and creative thinking



Beatriz Mickle is a landscape architect, graduated from University of São Paulo, Brazil. She currently works in London at Edible Bus Stop. The perception of spaces is what instigates her the most. Her work focuses on the intersection between public spaces, design and art to create engaging experiences of the city



Citra Oktaviana is from Indonesia. After graduating with BA in Interior Design from Bandung Institute of Technology in 2013, she lived in Jakarta and worked as a designer for Stella Mobili & Biefbi, an Italian furniture company until 2015. Having become interested in human interactions, she now builds communities, not buildings



Lingtao (Charis) Zeng graduated with BA (Hons) in Exhibition Design from Guangzhou Academy of Fine Arts, China. In 2015, he received The New World Development Scholarship at Central Saint Martins. He has worked in museums, events and media-based companies and been involved in fashion, auto, shopping malls and arts collaborative projects



Dongsun Lim has a BA in Industrial Design from Hongik University in Korea. He has studied various aspects of spatial design and has worked in several community centres in London, such as The Winch, Hand.Inc and Fresh youth centre. He is currently considering how design can address social/political problems



Geetanjali Sayal lives in North India, where she was born. She greatly enjoys exploring different cultures. She studied Architecture in India and was a key contributor to the production of London's Great Fire 350 commemoration. Geetanjali also holds a Grade 3 distinction in Western Vocals



Lucas Lu graduated in 2009 from College of Art & Design, Nanjing Tech University. He has a strong interest in patterning and abstract symbol application. During the past six years, as a chief designer in ASL&Lab, Lucas was responsible for the company's R&D projects and brand promotion planning



Ekta Raheja is of Indian origin and lives permanently in London. She graduated with a BArch from R.V. School, Bangalore. Subsequently, she worked with a spatial design studio for two years. She has also held an internship with DuncanMcCauley in Berlin, Germany, who create architecture, scenography and media for museums



Fatima Khuzema, originally from India, now lives in London. She has over 6 years' experience in spatial design strategy for companies ranging from Jaguar Land Rover to the Gates Foundation. Emphasising empathy, she enjoys topics involving everyday life combined with future scenarios, and is currently focusing on interpretative planning to create narrative-led, socially-engaged exhibitions and events



Harriet Jones is a spatial designer and artist. After graduating in Art History at University College London, she founded an arts charity and worked as store designer for Ted Baker. Her practice has developed to include self-directed projects in urban settings, which are characterised by a playful yet critical nature



Irina Ogay is an interior and spatial designer from Kazakhstan. After graduating from Chelsea College of Art, she moved to Seoul, South Korea, working as an interior designer in a construction company. During the MA Narrative Environment course, she has discovered a strong passion and interest in social design and storytelling



Chayanut (Jelly) Ratanachai holds a BA Communication Arts from Chulalongkorn University, Thailand, majoring in Advertising. She worked as a creative and graphic designer for TBWA\Thailand, a global advertising agency, before becoming a freelance event producer, specialising on event management and curation, addressing knowledge sharing and social issues



Julija Grigorjeva, from Latvia, graduated with BA (Hons) in Chelsea College of Art and Design. She worked on several city narratives and exhibition design projects with Arup Engineering and British Museum department of exhibitions. She has a strong interest in understanding the story of cities, people and use of space



Mariam Alghamdi graduated with a first-class BA in Graphic Design & Multimedia from University of Dammam, Saudi Arabia. She practiced branding, illustration, typography and advertising as a freelancer. She enjoys being an artist and defining her own path. She is now exploring new methods of creating narrative advertisements and cultural events



Nikki van Grimbergen, born in The Netherlands, has a background in Visual Arts and Design Management. She is interested in examining the way people inhabit and perceive places, driven by larger social and environmental issues, with the aim of creating more inclusive cities



Kulay Labitigan, a spatial storyteller, visual artist and designer, has a Bachelor of Fine Arts from the University of the Philippines. His creative curiosities are fostering and investigating man-to-man, man-to-objects, and man-to-space interactions. Kulay has collaborated with performance-makers and participated in group exhibitions in Manila, Jakarta, Venice and London



Chang Liu is an animator. She is from China and graduated with BA in Digital Media from Beijing Institute of Fashion Technology. She directed a performance, 'Goodbye Algae', which was shortlisted for the Wuzhen Theater Festival



Nozomi Koseki is a project manager and a creative producer with a strong background in business, marketing, experience design and event management. She is interested in encouraging inter-cultural understanding through art and cultural experiences in public space. She is a former Assistant Producer in Artichoke, and current Executive Producer for TEDxUAL



Nuttanun Chantadansuwan is a multidisciplinary designer who is passionate about experience creation and integrated design. She has a degree in industrial design and has been working as an interactive designer in the museum design sector. She wants to travel and explore new environments to gain more perspectives on diversity



Papawee Sathawarawong has a BA in Interior Architecture from Chulalongkorn University, Thailand. After graduating, she worked in a small Danish-owned architecture studio in Thailand then moved into the hotel development business. Since joining MA Narrative Environments, she has worked on several live projects, including an award-winning proposal for Italian brand Yamamay



Prachi Joshi, after graduating as an exhibition designer from MIT Institute of Design, worked on a range of museum projects in India. While the diversity of culture and richness of stories from India inspired her to become a spatial storyteller, India's lacklustre museum experiences led to her passion for changing them



Shan Hsieh is an interior and spatial designer who curates spaces that can be experienced through the senses and which take advantage of various materials and techniques. She studied architecture in Taiwan where she completed a BA. She has gained industry experience on a variety of projects with diverse collaborators



Simon Banos had a super creative journey studying and working as a curarchitect in Athens for the last 9 years, experimenting with several means of expression or aesthetic approach and redefining his designer ID! He loves combining architecture with pop culture and creating small fairy-tales by inserting motion into drawings



Sachiko Osawa worked for Procter & Gamble as an account manager for four years. She then moved to the Association for Corporate Support of the Arts. With this specific mix of creative and corporate backgrounds, she considers it her responsibility to create projects which mutually benefit artists and their communities



Shanshan Liu has a BA in Visual Communication Design and an MA in Urban Visual Design from Tsinghua University. On the MA Narrative Environments, she focuses on visual storytelling as an intervention in the urban environment. Her major project has been accepted for the 2017 London Festival of Architecture



Shreya Tanna graduated with PGD in Interior Design in Mumbai, India, in 2011. She has worked with eminent designers in Mumbai and London for clients such as Degustibus Hospitality, Grandeur Hospitality, F-Bar and Zaheer Khan. Shreya, with her team, has won several regional and national design awards in India and featured on various international platforms



Tinghsin Lin received her BA in Visual Communication Design from the National Taiwan University of Arts. She works with various media in the visual arts, including book design in China Times Publishing and visual merchandising in Shin Kong Mitsukoshi department store. Her design focuses on social engagement in retail space



Vishanka Gandhi is an architect, architecture writer and speculative designer. She has built residential and commercial projects and written for magazines such as Icon and The Bartlett Lobby. An aspiring futurologist, Vishanka is publishing scenarios about the future of work online during her internship at the Copenhagen Institute of Future Studies



Xin (Michael) Zhang, who is from China, worked as a spatial designer for four years. His multidisciplinary professional practice embraces interior design and spatial conception. Recently, he has taken part in many international projects, such as Kentish town city farm, Yamamay, YiWu car park design concept and Xiaomei umbrella. While on MANE, he won the Yamamay Airport Concept Store competition



Xiaorui Shi has a BA in Space and Exhibition Design from China's Central Academy of Fine Arts, where she gained a deeper understanding of delivering information via space. Xiaorui held a CAFA scholarship in 2013, and won the Designnova China International Young Designers Competition Communication Design Category Award in 2014



Yasmeen Ayyashi is a cross-disciplinary designer with a BFA in Graphic Design from the American University of Beirut. She has worked in branding, installation art, UI/UX, music and film. Her love for exploring various practices led her to Narrative Environments. She is currently focused on designing experiences that open up critical conversations around social, cultural and political issues



Yiman Huang graduated with a BA in Decoration Design from Sichuan Fine Arts Institute, where she won scholarships and received several exhibition awards. She has work experience in interior design for residential and retail spaces. On MANE, she has been working as a spatial and experience designer and looks forward to exploring the influences of spatial storytelling in people's everyday life



Tricia Austin



Stuart Jones



Bethany Shepherd



Jona Piehl



Claire Healy



Xavier Llarch Font



David Chambers



Kevin Flude



Sarah Featherstone



Ingrid Hu



Sara Strandby

with sincere thanks to our staff

ual: central
saint martins



Our collaboration with Knight Frank and the Spatial Practices Prizes

We are proud to introduce Knight Frank as our Programme Sponsor for the Spatial Practices Degree Show. We would like to sincerely thank them for their support across the Degree Show exhibitions of all three courses within the Spatial Practices programme: MA Narrative Environments, BA Architecture and M ARCH Architecture/MA Architecture Cities and Innovation.

Knight Frank is a global property company which operates across 59 countries with its headquarters in London. Their passion for understanding and supporting the human aspect of property and nurturing future talent in the sector has led to this exciting collaboration, which is in its first year. As part of this new collaboration we have initiated three Spatial Practices Prizes, sponsored by Knight Frank, which will be awarded to an outstanding student graduating from each course and will be celebrated at a prize-giving during the Degree Show in June.

"We are really delighted to welcome Knight Frank as the new Programme Sponsor for our Degree Shows this year. 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. We have used this opportunity to initiate a series of Spatial Practices Prizes, and our students and staff are excited to celebrate excellence in our graduates, in collaboration with Knight Frank"

Mel Dodd, Programme Director, Spatial Practices

"This is a very important collaboration for Knight Frank and we are committed to supporting the programme. It gives the students a platform to showcase their evident talent 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

