

ual: central
saint martins



**MA Narrative
Environments**
2019





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Course Introduction

MA Narrative Environments is a multidisciplinary, team-centred course exploring the dynamics of story, space and experience. Students develop skills in using narrative to enhance people's relationships with their surroundings and, as a result, with each other. Over two years, students from a wide variety of disciplinary backgrounds, including architecture, design, curation, scenography and writing, collaborate to develop interactive, user-driven experiences and design interventions. Students investigate client and audience expectations for each project and evolve design propositions based on rigorous research into locations, user needs and narrative possibilities.

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

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

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

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

MA Narrative Environments is part of the Spatial Practices programme at Central Saint Martins.

The image features a white background with several overlapping circles of various colors and sizes. In the top right corner, there is a large orange circle, a medium-sized magenta circle, a large teal circle, a small teal circle, and a small orange circle. In the bottom left corner, there is a large teal circle and a medium-sized orange circle. The text "Student Projects" is positioned in the lower right area of the page.

Student Projects

A Woman's Work is Never Done

Exploring emotional labour



Amanda McFerren

*Content creation,
Interpretation*

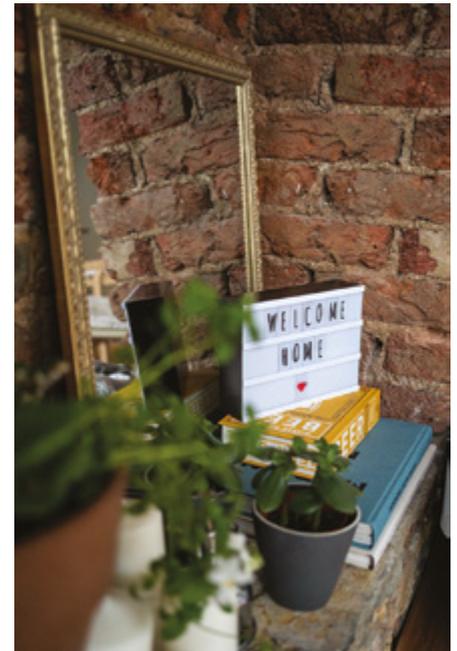
Amanda McFerren is from Los Angeles, California. She graduated with BA (Hons) in History from University of California Santa Barbara. A highly ambitious MA student with a strong background in writing, research, and project management, her expertise lies in history and heritage content creation.

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A Woman's Work is Never Done is a feminist visitor experience. It takes place in a pop-up shop in Islington, north London, with a target audience of young millennial couples.

It is designed to demonstrate the strain of performing emotional labour, its lack of acknowledgement and its importance in our home and work relationships. The curated installation space represents common instances of emotional labour.

The goal is to spread awareness and encourage discussion of equality and feminism, particularly among young men, as well to address those who are looking for different ways to explore such topics, rather than through documentaries or books. The project is important because it raises, in a practical way, the issue of the imbalance of emotional labour between

genders, an imbalance so prevalent, so taken for granted and seemingly so natural that it goes unrecognised, preventing true equality from being realised.

COLLABORATORS

Emma Preti Graphic design
Malavika Navale Graphic design
Hanna Henry Merchandise design
Joey Brayshaw Audio tech
Diane Dwyer Set design



Catford Curious

Every object tells a story



Ana Plasencia Ferrer

Exhibition design

Ana is an exhibition designer with a background in graphic design. Originally from Mexico, she has 15 years' experience leading graphic design studios. She has been commissioned to exhibit at the Brockley Max festival in June. Ana is interested in community engagement in museums and designing participatory and meaningful experiences.

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Catford Curious applies the three-stage Community Curious process to create a community portrait of Catford, southeast London. First, local people from different sectors of the community, including underprivileged groups, tell their personal stories of Catford and donate objects that represent those stories. Second, the artefacts, along with a description of how each one represents leaders' experiences of Catford, an image of the participant and a label outlining its socio-cultural and historical relevance, are made into an exhibition. Third, all the stories are located on a map.

Held at the Ninth Life pub in Catford centre, the exhibition enabled neighbours from different backgrounds to meet, interact and explore how stories articulated through objects can reveal a community's changing identity.

The exhibition preserves the defining stories of its long-term residents while integrating the stories of newer residents, creating a social space where people can discuss the effects of gentrification on Catford.

COLLABORATORS

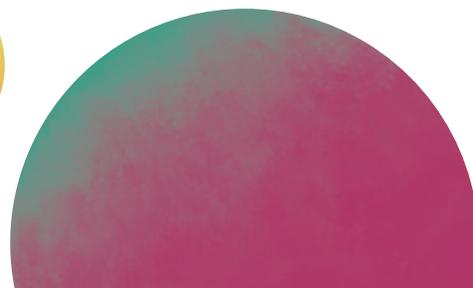
Lucy Hayhoe Live art, Concept development, Production

Hugh Farmar Writing

Jean Campbell Workshop planning, Public engagement

Janila Castañeda Curation

Curtis Arnold Sound design



Heads up, iHunchers!

A playful intervention to raising postural awareness



Deheng Liu

Spatial design

Deheng Liu has a BA, Environmental art design, Beijing Forestry University. While at CSM, she has worked as a multi-disciplinary designer in many projects, from interior and experience design to public installations. Her goal is to create fresh and engaging user experiences with narrative tools in social and commercial environments.

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Heads up, iHunchers is a series of playful exercise interventions to encourage office workers to become more aware of, and to change, their habitual bodily postures. By dramatising the image-persona of the iHuncher, as one who has developed a kind of hunched-up, head-down deportment, the interventions demonstrate that posture is not a trivial matter. Constant playing with a mobile phone, widely regarded as an acceptable daily lunchtime ritual, can become a problematic activity.

The iHunchers interventions take place in the Finsbury Circus Garden during lunchtime. Office workers in the area are invited to adopt a persona and to explore different postural positions in an innovative playscape. As they stretch and unbend, they reflect on their daily habits and on their relationships to their social, physical

and digital environments. Heads up, iHunchers may be considered a prototype for animating public space and creating a more playful, interactive city.

COLLABORATORS

Yu Fu, Junlan Zhang Concept development

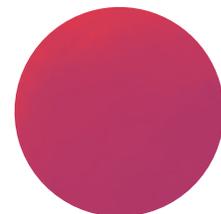
Yilin Liang Graphic design

Yu Sun Product design

Gina Wang, Modelmaking

Fangzhou Yin Product design and Photography

Chuan Qin Photography and Filmmaking



Abandoned Grace



Diane Dwyer

Scenic design, Interpretation

Diane Dwyer, a US scenic designer, has a BFA (Production Design, summa cum laude), from Savannah College of Art and Design. She has experience as a designer with Thinkwell Group, Walt Disney World, and Historic Royal Palaces, on projects for clients such as Warner Brothers and the Smithsonian Institute.

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Abandoned Grace is an installation that draws attention to the neglect of women's perspectives on their own lives in the telling of history. More often than not, women are subsumed under the accomplishments of their male counterparts. The project is set in Apartment 23 of Hampton Court Palace, a disused grace-and-favour residence.

The target audience for this project is heritage site visitors who may not have considered inequalities of representation in this context. The aim is to stimulate interest in how the historical record is created, prompting visitors to consider what is included and what is omitted and how these processes shape people's thinking, not just about the past but also about what is significant in the present. Furthermore, it encourages them to ask how they themselves want to be remembered.

COLLABORATORS

Halie Wickiser Web development

Malavika Navale Fabrication & Graphics consultation

Theo Davies Filmmaking





Emma Preti
Spatial design

Emma Preti is a spatial designer based in London. She graduated with BA (Hons) in Interior Design from Politecnico di Milano. Her installation, Jelly Floor, won an eco-friendly design projects competition in the Netherlands. She has worked for the architect Bruno Vaerini in Italy and at Met Studio in London.

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Here After

A new ritual of remembrance





Here After is a multimedia app that creates a new personalised, immersive grieving experience for millennials struggling to deal with loss and looking for ways to guide their offline mourning and overcome the depersonalisation of memories that occurs on social media.

Here After enables the users to record and save their important moments in different places around the world, to curate how they want to be remembered and let their loved ones, once they are gone, unlock their memories in the exact place where they were recorded.

The app utilises the user's location, geographically tagging content to the space, wherever they are in the world. Twelve memories can be recorded every year, which become visible after the user's death.

By combining the evocative qualities of particular places with the memories saved online, people can experience a new way to remember the past and commemorate those who are no longer here.

COLLABORATORS

Daniele Tomasi Software engineering

Francesco Taini Illustration

Giovanni Greco Filmmaking

Victor Lascar Bahneanu Motion graphics artist



(In)Visible Dreams

What is essential is invisible to the eyes



Francesca Roca

Spatial design

Francesca is a south Italian spatial designer based in London, graduated from Politecnico di Milano, refining her skills in Italy, Germany and Spain. She has delivered projects for such cultural institutions as the British Museum and Centre Pompidou and, with her design team, came third in the Siena Art Gallery competition.

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(In)Visible Dreams is a multisensory, inclusive retail experience about shopping for bras for women aged 30–45 years, both for those who are visually impaired and those who are sighted.

First trialed in London at the Thomas Pocklington Trust for sighted and partially sighted people, (In)visible Dreams aims to gather funds to be presented at the Milan Blind Institute, during the Design Week, in April 2020. The Italian lingerie brand Intimissimi is the intended client retailer.

(In)visible Dreams demonstrates that inclusive design can provide all women with joyful retail experiences, whether visually impaired or not. By restoring a balance among all the senses, the project draws critical attention to the conventional over-reliance on sight as a means to influence our decision making in the retail

environment. Furthermore, it demonstrates how inclusive design, although considering specific needs, creates experiences which can benefit everybody.

COLLABORATORS

Sara Coppa, Yu Sun Product design
Giulia Tofi, Emma Preti Graphic design
Hugo Destanque, James Harry Hunter Sound design
Angelia Igorevna Knyazeva Set design
Marta Kedziora Art
Ashrafia Choudury Research



Drapetomania in Bedford Square

An interactive walking tour



Jean Campbell

Artist educator

A trained art and history teacher, art therapist and arts educator, Jean has worked in museums and galleries nationally for many years on the design and delivery of education workshops and projects linking audience to exhibitions and core collections. Venues include: The British Library, Whitechapel Gallery and National Portrait Gallery.

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Drapetomania, an interactive walking tour, tells the hidden history of Bedford Square, a well-preserved Georgian-era London garden square, uncovered through the stories of the compensation paid to its residents at the end of Britain's 400-year involvement in the slave trade. Bedford Square claimants alone owned 1500 enslaved women, men and children.

Through presentations, props and performance, participants are engaged in a sensory, emotive and communal learning experience as they encounter the stories of specific houses and their owners.

Designed for cross-generational, multi-ethnic community groups and cultural workers, this multimodal experience brings an embedded history to life, exploring its legacies, particularly its lasting influence on UK race relations.

Drapetomania was a diagnostic term invented by Dr. S. A. Cartwright in 1851, naming a disease that supposedly

caused enslaved persons to run away. In contrast, the tour runs along with, rather than away from, the historical narrative and its implications.

COLLABORATORS

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Mark Blezeri Film direction

Kelly Lim Photography

Tarit Gautam Props and Project development

Francesca Roca Film editing



Worktail

Another round of drinks



Junlan Zhang

Spatial Design, Art history

Yu Fu

Spatial design, Experience design

Junlan Zhang is a spatial designer with a B.S. in Landscape Architecture from Zhejiang University and an MA in Literature and Culture from Peking University. She has interned at Ullens Centre for Contemporary Arts and Ralph Appelbaum Associates. Her goal is to create memorable, user-centred visitor experiences through storytelling.

Yu Fu has an MA Interior Design and Construction Technology from Luxun Academy of Fine Arts, China. She designs engaging storytelling spaces and experiences. Yu has interned at the Jack Morton agency and taken part in several spatial and experience design projects for the likes of Desperados, Facebook and Google.





Worktail bar is a pop-up cocktail bar that helps office workers reflect on how conventional, work-related drinking culture is impacting them. Participants first create a customized cocktail from a menu of ingredients related to their work stresses and emotions. They then play a board game that makes them think and talk about work situations, as a prompt for further discussion about themselves and work related stress.

It takes place in Leadenhall market, where people are drinking throughout the day. While such drinking may be sociable and can create a convivial atmosphere, enabling people to escape from the intensity of the work environment, it may also exacerbate office workers' unspoken mental and physical stresses.

Worktail aims to encourage workers to consider their drinking habits, to adopt a healthier lifestyle, and to prompt companies to consider the design of a workplace culture that sustains wellbeing.

COLLABORATORS

Chris Liu Graphic design
Deheng Liu Spatial making
Diane Dwyer Writing
Kejun Liu Creative thinking
Ming Peng Graphic design
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Barbican Collective Memories



Kara Andarini

Fine art, Illustration

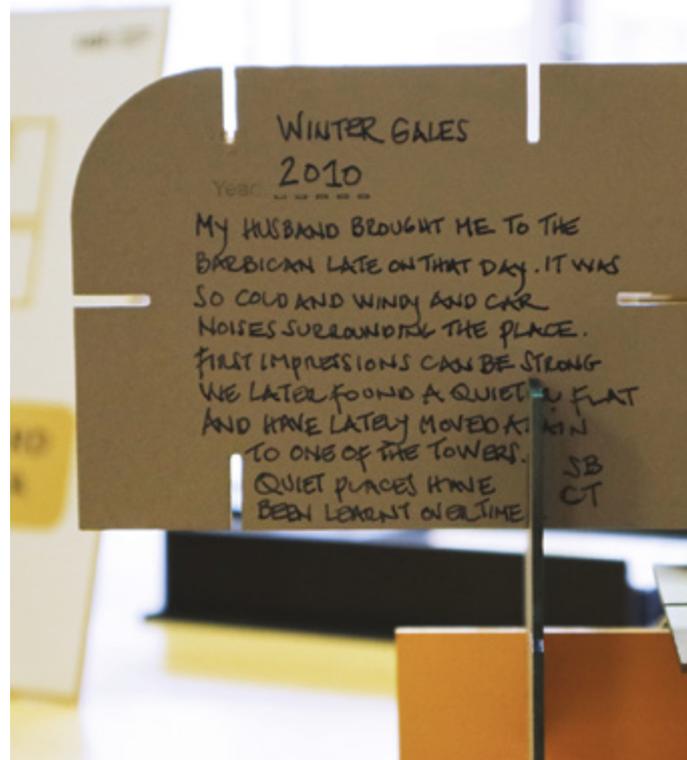
Kara Andarini has a BA (Hons) in Fine Art, Printmaking from Bandung Institute of Technology, Indonesia. While creative director in a leather and Ikat bag company, she collaborated with Balinese and Jakartan craftswomen. The designs were exhibited in New York City. She has exhibited her work in Indonesia, Malaysia and Germany.

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Barbican Collective Memories is an interactive, participatory exhibition. It gathers together and displays stories from the long-term residents of the Barbican Estate in the City of London, who are living witnesses of the history of the Estate and its iconic brutalist architecture.

Exhibition visitors discover the factual, historical narratives about the Estate through folders resembling books. Visitors who are Barbican residents can then contribute their own stories and share their memories with others, contributing to the oral history of the Estate.

In this way, the social history of the Estate, built during the 1960s–1980s, is gradually uncovered for residents and visitors, while also facilitating social interaction across the different generations and communities of residents. The project, first trialed at the Barbican Library, will have

a second outing at the Barbican Association’s annual meeting, as part of the 50th anniversary celebrations for the Barbican Estate in the summer of 2019.

COLLABORATORS

M.Nanda Pratama Visual communication design

Wenjie Zhang Set design

Layan Al Saud Architecture

Martin Torley Fine art

Ella Zhao Spatial design

Yu Fu Spatial design



Sugar-coated?

A trip down the sugar mile



Layan Al Saud

Architecture

Layan has a BSc in Architecture from Effat University, Saudi Arabia. She has worked for the United Nations Human Settlements Programme as an Urban Planning and Design Analyst, focusing on stakeholders' engagement. Layan aims to promote participatory planning and to design interactive environments that positively stimulate communities.

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Sugar-coated? is a community engagement project. It takes the form of an interactive consultation trail exploring how locals can simultaneously deal with their nostalgia for the vibrant past of London's Royal Docks while coping with change and regeneration.

With the closure of the docks, a once-bustling industrial heartland has declined and is now undergoing urban regeneration. In consequence, the older community feels displaced and disempowered through lack of consultation. The project enables them to express their views about these changes by means of an interactive trail that runs from Pier Road, North Woolwich, to the Tate and Lyle Syrup Factory in West Silvertown. The targeted participants are long-term and more recent residents in the area and those who work there.

The project reflects the vibrant history of the area yet tackles current issues that locals face. It aims to stimulate reflection and debate on the area's past and future.

COLLABORATORS

Sandy Lee Graphic design

Kara Andarini Illustration

Shupin Liu, Malavika Navale, Dino Zhao Action research

Mei-Feng Lin, Marta Kedziora, Zhe Wang, Ruslan Skitsko,

Vasyl Yambprsky Installation

Alex Terebenin, Yaatzil Ceballos, Xinyi Dang

Documentation

Jo-ann Mendoza Proofreading



Rising through Changsha's Past

The gallery of dishes



Lingzhe Wang

Architecture design

Lingzhe is an Architect and Landscape Architect from China. He has worked in a series of practices in China and Spain. He is now running a studio in Beijing which undertakes architecture and graphic design projects.

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The rapid development of Changsha in Hunan province, China, has changed the appearance of the city. This has led to societal divisions because, over the past few decades, the experiences of the different generations living there have diverged. They no longer share a common environment or heritage. Each generation has developed different lifestyles, which leads to disagreements about which local foods or dialects are the most representative and authentic.

Rising through Changsha's past is a participatory workshop that contains a progressive multi-sensory experience, enabling the different generations to connect and together to construct a restorative narrative that encompasses all of them and allows them mutually to co-exist within common cultural awareness. By exploring culinary practices using typical local foods, the participants are able to realise their shared local character.

COLLABORATORS

Tingzi Hu, Wenxing Cai, Yaxuan Wu Site layout and purchasing

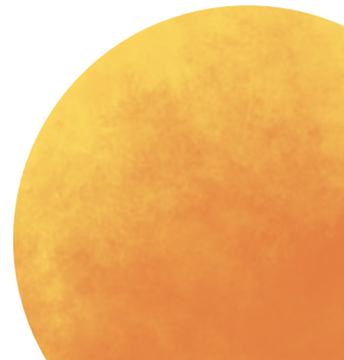
Ping Yang Food preparation

Chutian Ma Social media management

Yifan Li Building installation

Yang Pan Space arrangement and Property coordination

All participants Providing recipes and stories



What We Knead

Exploring the values of food through bread making



Malavika Navale

Multidisciplinary design,
Strategy

Malavika Navale is a visual designer, strategist and writer from Bangalore, India. She leverages art and design to create and curate culturally and environmentally relevant work that is immersive and engaging. She led the design team at Design4India and wrote and illustrated a children's book published in two languages.

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What We Knead is a multisensory, participatory bread making workshop incorporating a guided bike trail around the Brixton area.

The workshop takes place at the Ashby's Mill in Brixton, a restored 19th century tower mill that is the last working mill in central London. As well as being a new way of experiencing the mill, participants are connected with the local vibrant communities in the area.

While the workshop aims to engage participants in a reflective, critical conversation about the values associated with food, the bike trail shows how those values are demonstrated in practice. The trail provides a platform for local organisations who are agents of change and sustainability, enabling them to reach a wider audience.

The project aims to show that despite massive urbanisation, it is still possible to reconnect with the food production process and sustain the values inherent in making and breaking our daily bread.

COLLABORATORS

Diane Dwyer Content editing

Francesca Roca Spatial design

Jean Campbell Workshop planning

Arihant Chaturvedi Photography and videography



The Rubbish Collection

What testimony of our times do we leave for the civilisations to come?



Marta Kedziora

*Installation design,
Creative direction*

Marta is passionate about creating unique spatial experiences. After graduating (BA Hons, Experimental Textile Design), she moved to London to pursue her dream of working in museums and galleries. She currently works in the British Museum and was part of the prizewinning team for the LVMH Green Concept Store design.

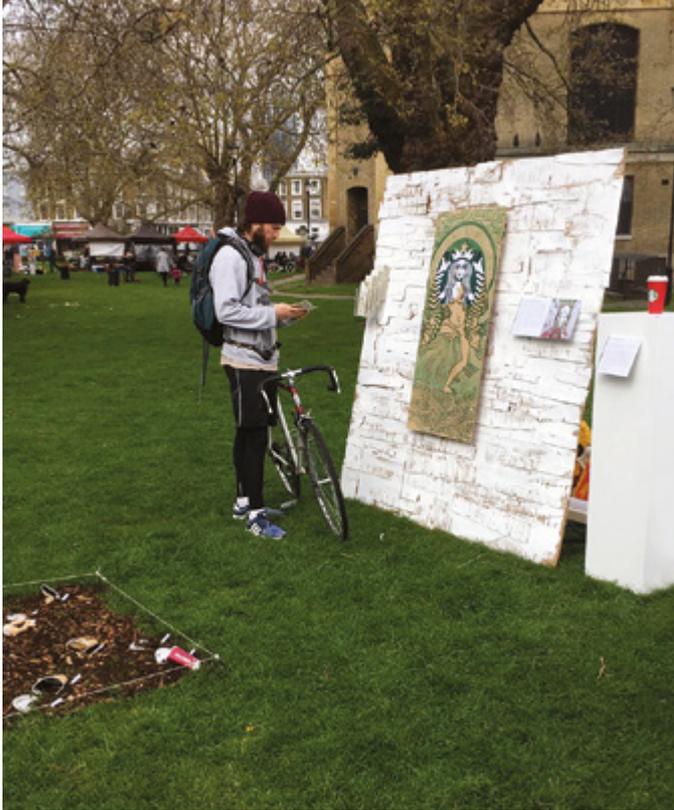
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Rubbish Collection is a satirical exhibition, parodying museum conventions and language. It takes place in the White Crypt Gallery, St. Mark's Kennington Church, where a weekly Farmers' Market attracts a multi-generational audience.

Set in the long-term future, exhibition visitors are led to believe that the main cultural product of our time was our rubbish: heritage artefacts that have been preserved because of their high value.

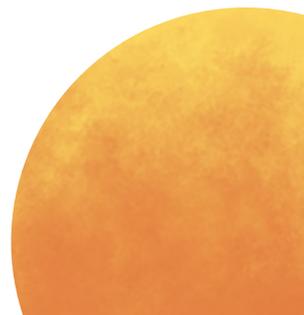
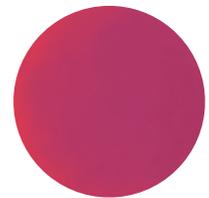
Being positioned as both a fictional future museum visitor and a resident of the contemporary world, participants reflect on the sustainability of our everyday lives from the perspective of the long-term future.

By humourously drawing attention to the fact that we think of rubbish as a low-value by-product, Rubbish Collection points out that we remain blind to the

consequences of our role in waste production at a larger-scale and. Rubbish is the main product of our material culture.

COLLABORATORS

Layan Al Saud Spatial design
 Malavika Navale, Francesca Roca,
 Emma Preti Graphic design
 Diane Dwyer Event
 Sebastian Ziabka Video & Editing
 Eléonor de Pestors Writing
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To the Mystery Tower



Martin Torley

Fine art

Martin graduated with a BA in Fine Art from Aberystwyth University in 2013. Outside the course he has experience working in both the telecommunications and service industries.

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Participants from the Shoreham Harbour area are invited to follow signs through the corridors of a community centre *To the Mystery Tower*.

The destination is a structure that has been built at Shoreham Community Centre which houses projected moving images of the area, including the beach, port, and residential areas surrounding the port.

The presentation shows the multi-layered complexity and plurality of the place's identity, while providing the grounds for a discussion about its possible future identities as it undergoes transition. The discussion further provides the opportunity for the different stakeholder communities to consider and potentially resolve their antagonisms.

The aim of the project is to consider whether championing the successes and identifying the stresses

of a location, through engaging and representing the different stakeholder voices, can stimulate future sustainable design interventions.

COLLABORATORS

Patrick Rowan Filmmaking

Michael Price Sound art

Isaac Jackson Print design

Amy Jones Graphic design

Ben Rice Animation





Mateusz Gidaszewski

*Experience design,
Creative and Art direction*

Mateusz Gidaszewski graduated from the University of Westminster with a first class honours degree in illustration and visual communication. After graduation, he started working in a medical education start-up company called Medics Academy, where he is now head of design and user experience in the same company.

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Multireality

The only thing that is more interesting than your smartphone is the world around you; but is it?





Multireality is a captivating exhibit that takes place at the Arts Catalysts centre for art, science and technology. It is aimed at young urban dwellers who rely heavily upon their mobile phones aged 15-25 years old and raises questions for them about their increasing dependency on digital technologies.

First, participants hand over their mobile phones. Second, they enter a darkened room and put on headphones and listen to a soft voice that aims to stimulate an Autonomous Sensory Meridian Response (ASMR). Third, they enter another darkened room and see themselves reflected in multiple digital screens, some of which allow for interaction.

Digital mobile technologies are becoming smarter and more efficient in capturing and diverting our attention. Before we are overwhelmingly captivated by them,

Multireality calls upon us to re-evaluate our relationship with such technologies and encourages us to engage in intelligent inquiry into them.

COLLABORATORS

Xiao Wei Design

Charlie Dixon Art

Diana Morales Logistics

Yu Sun Design

Adil Olivier Sharif Filmmaking

Judy Hallgarten Engagement

Alessio Taranto Videography

Julia Wong Operations



Welcome to the Bank National Park

Are you ready for the rush hour?



Mei-Feng Lin

Exhibition design

Mei is an exhibition designer specialising in spatial and visual design for exhibitions and events, collaborating with museums, galleries and government departments. She has a strong interest in exploring the relationships between people and the environment, focusing on emotional cognition in the user experience.

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Welcome to the Bank National Park is a project that addresses the increasing mental health issues associated with living in densely populated cities. It takes place on the Waterloo and City Line platforms of Bank Station in the London Underground system. Its target audience is regular commuters using the shuttle service between Waterloo and Bank stations.

London commuters have become the 'most anxious people in the UK', according to a report. The people struggle most with their mental health in the capital are those who commute into and out of the city. As an enclosed environment, the London underground system can be a nightmare for people who suffer from claustrophobia and anxiety during the rush hour.

To alleviate commuters' stress, a therapeutic experience is proposed for Bank Station. It combines the existing public transport environment with an immersive

experience simulating nature using a 3D soundscape, interactive installations, lighting design and aromatherapy.

COLLABORATORS

Chi Chung Spatial design

Shi-Yong Zhao Graphic design

Mandee McFerren Editing

Iris Chang Sound design



Freeman

After mortality



Ming Peng

Graphic design, Book design

Ming Peng graduated with BA in graphic design and book design from Beijing Institute of Graphic Communication in 2017. She has strong self-motivation and is very ambitious. She likes challenges and faces them calmly and resolutely.

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Freeman is an interactive, immersive drama that interweaves several narratives. It assumes that cryonics is successful and explores the potential impacts on people's daily lives if they do not die. Freeman demonstrates some of the alternative realities that may be realised if human beings overcome death.

It was first performed at a dance studio at the British Ballet Organisation in Battersea. Through a dark tunnel, a large mirror blurs the boundaries between fiction and reality. The audience enters a world without death, and each becomes Freeman.

The primary audience is those who are interested in overcoming human mortality. It prompts the audience to suspend their disbelief, broaden their vision and consider the ways in which human mortality shapes our current cultural practices and habitual ways of being in the world and what would happen if these constraints were lifted.

COLLABORATORS

Yuxiang He Digital direction

Mathis Zhang Moving image

Wenjie Zhang Site design

Fan Wang Concept development



Ear Spa

An audio spa experience for compulsive headphone user



Wenjie Zhang

Set design, TV direction

Wenjie Zhang graduated from Communication University of China with a double major BA in Set Design/TV Directing. She has worked as a set designer on various live projects, including film, theatre, television, events and exhibitions. She is currently exploring theatre, environment and narrative design integrated to enrich people's cultural experience.

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Ear Spa is a pop-up event that provides a multi-sensory experience for people who wear headphones obsessively, and who are possibly addicted to headphone use. It employs ambient sounds in a therapeutic way, to demonstrate the problem of self-isolation caused by excessive use of headphones. The experience reintroduces local ambient sounds to reconnect people with the environments surrounding them.

The aim of Ear Spa is to raise individual and public awareness of the potential problem of headphone addiction and to prompt participants to reflect on their own relationship with headphones. The experience uses ambient sounds to develop a reflective practice towards sound to remind people to use headphones more sparingly and purposefully henceforth.

In addition, Ear Spa also offers a membership service, using a website to maintain a long-term relationship with

the audience, who can subscribe to continuous updates and ambient sound practice.

COLLABORATORS

Lixin Huang Industrial design

Qingyun Li Sound design

Mi Chen Branding

Kara Andarini Fine art

Ming Peng Graphic design

Mengdi Jiang Graphic design



Instashare



Yilin Liang

Graphic design, Visual communication

Yu Sun

Experience design, Product design

Yilin Liang graduated from Luxun Academy of Fine Arts. She deploys her visual language to design books, posters, moving images and brands. She was a student representative in Spikes Asia 2015. In London, she has worked for Studio Lucy Sanderson, project Huawei, Goldsmiths and The Feminist Library.

Yu Sun is an experience designer. She began to understand the importance of the relationship between narrative and space while working on Tsinghua Art Museum's opening exhibition. While in London, she has worked on a public engagement design for Finsbury Park and an immersive dining experience for Gingerline.





Instashare is a pop-up restaurant event. It invites participants to become a new type of food influencer. While they still share the appearance of food on social media, rather than contributing to the escalating problem of food waste, they take part in the social redistribution of food resources. It takes place in the Alcedo Bistro & Bar, Holloway, north London. Its target audience is millennial food influencers and food bloggers.

In Instashare, people order the food of their choice. When it arrives, they photograph it for sharing on social media, but before they start they say how much of it they are going to eat. The remainder is taken back and offered as a take-away on the street outside the restaurant, where passersby can take it for free.

Instashare aims to make Instagram influencers and food bloggers reflect upon the social and environmental values inherent in their social media-based lifestyle.

COLLABORATORS

Deheng Liu Spatial realisation
Junlan Zhang Creative thinking
Layan Al-Saud Communications
Martin Torley Communications
Matt Gidaszewski Content development
Xinyi Dang and Qiner Lyu Documentary film

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SPRM

The Q lab



Yimeng Bao

Graphic design

Yimeng Bao is a graphic designer. She graduated from Central Academy of Fine Arts in Beijing in 2017. She now studies and lives in London.



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SPRM, the Q lab is a pop-up event that provokes participants to reflect upon the social phenomenon of queueing for new releases of branded fashion items. Participants choose among three queuing aids to wear while queuing and undertake several tasks.

It takes place in Berwick Street market, Soho, central London and is aimed at fans of Supreme and other brands.

The queues outside certain shops, such as Supreme, have become a significant marker of success for a brand; the publicity they generate outweighs traditional marketing techniques. The 'line-up' has become a new ritual for the younger generation. SPRM asks them why they are taking part in that ritual and what part it plays in their ongoing identity construction. Is it to be part of a self-selecting group with a shared social identity; or to buy the products on sale to shape their self-image?

COLLABORATORS

Yuwen Chen Concept development

Ming Peng Concept development

Zhuxin Xiao Fashion design



A Marriage Made in Heaven



Yiyao Lai

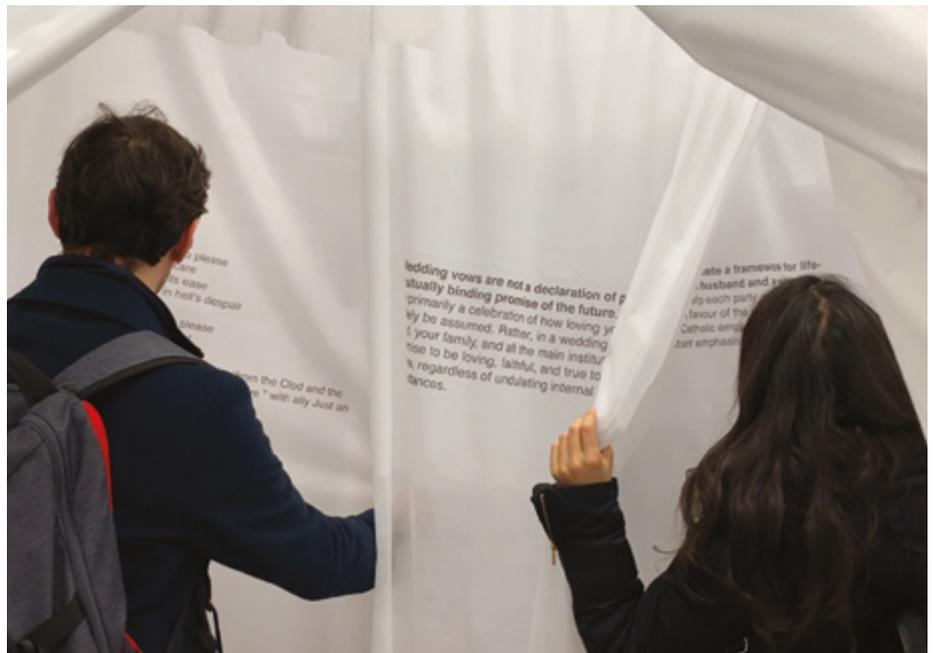
Spatial design

Zhe Wang

Spatial design

Yiyao Lai, from China, graduated with BA (Hons) in Interior and Spatial Design from Chelsea College of Arts. She worked for China Central Television, the main state television broadcaster. She took part in the London Design Festival in 2017.

Zhe Wang is a spatial and interior designer from China. She studied on a four-year interior design course and graduated from the architectural college of Hebei University. She won a scholarship for three consecutive years and was given an honorary award as an outstanding graduate.





A Marriage Made in Heaven is an event at the National Wedding Show which combines an immersive experience and an exhibition. After the event, participants are given an invitation to St. Michael Cornhill for a discussion with Christian couples about different understandings of marriage.

While the Methodist Church wants to attract more young people to marry in church, they do not want the church simply to provide a backdrop for a photo opportunity.

The project therefore seeks to create an understanding of the church both as a display setting for secular ceremonies and as a sacred place for religious commitments that underlie secular arrangements for Christians, and that a wedding is both a secular arrangement and a religious commitment.

This project aims to help people to develop a better understanding of church weddings and recognise that a marriage is made both in heaven and on earth.

COLLABORATORS

Wanjin Li Content development

Dan Ma Illustration

Yilin Liang Graphic design

Kevin Potter Editing

Henry Eatock-Taylor, Christian knowledge support

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Your Space–Your Words–Your Heart– Your Sanctuary



Yu Zhao

Spatial design

Yu Zhao is an interior designer from China. She graduated with BA(Hons) in Spatial Design from London college of Communication. She used her skills to work in top interior design company, Beijing Tsingshang Architectural design and research institute. She took part in the China Supreme People's court interior design project.

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Your Space–Your Words–Your Heart–Your Sanctuary is a therapeutic experience divided into two parts.

First, an opportunity to engage in writing therapy is presented inside a disabled toilet cubicle, repurposed as a sanctuary for students who are stressed. There, they will find different writing tools and a white board on the wall to encourage them to reflect on and express their sadness.

Second, an advertisement on the wall of the disabled toilet invites students to join a group therapy discussion workshop guided by the UAL mental health team. It also provides links to the counselling service and related student union services.

The workshop aims to tackle the stigma surrounding mental health among students, especially among international students, who are unable or afraid to speak out about their inner depression.

COLLABORATORS

Shui Shui Miao Psychology

Mark Dean Chaplain, UAL

Sarah Pyke, Kara Andarini Graphic design

Katayoun Jalilipour, Katherine Outten Student Union

Abbi Fletcher Postgraduate Community Coordination

Meng Meng Yang Interior design, CAD

Martin Torley, Ben Wilkins Proofreading







Live Projects

Toussaint L'Ouverture

Exhibition design

With *The British Museum*

Collaborating with the British Museum, MANE first year students designed the concept for *Toussaint L'Ouverture – Past, Present, and Future* to tell a multifaceted narrative. Made for all ages, cultures, and ethnicities it was designed to be a temporary exhibit in the British Museum's Room Three.

The design responded to the brief issued by the British Museum and was created to appeal to their broad target audiences. The students adopted the theme of freedom and equality for all. Connecting people from all backgrounds to the elements of the narrative, the students chose to incorporate contemporary art elements, the work of global modern activists, and African inspired design elements. They aimed to present these ideas to present day audiences while still honouring the heritage of the narrative.





STUDENTS WHO PARTICIPATED:

Amanda McFerren
 Jean Campbell
 Francesca Roca
 Mei-Feng Lin
 Ming Peng

*Opposite page top: Action research
 – Who is Toussaint L'Ouverture?*

*Opposite page bottom: The British Museum
 Top: Visualisation of design proposal
 Bottom: Close up of 3D model*

Greenwood Centre

Social design

With Camden Council

Social design is a key focus of MA Narrative Environments. Ways to help communities and the lives of their inhabitants are always at the forefront of student's minds. Creating innovative designs, MANE students helped facilitate the transition of mental health and disability day care services in Camden into a new building in Kentish Town, called The Greenwood Centre.

The students were invited to contribute to the co-creation of transformative narratives and place-based propositions that responded to local social challenges, working closely with users of the New Shoots Day Centre for people with learning difficulties, the Mayford and Peperfield Day Centres for people with profound and multiple learning difficulties and the Highgate Day Centre.

Each group produced thoughtful design outcomes that responded to the worries and hopes of the users of the specific Day Centres in relation to their move to Greenwood. The project aimed to ease what could be an anxious transition.



'...I'm looking forward to seeing these designs become a reality within the building. Greenwood Stories will give the users a sense of belonging to their new setting'

Councillor Jenny Headlam-Wells, Labour Councillor for Kentish Town Ward & Deputy Mayor of Camden 2017–2018
(Following a very successful final event during which the MANE students presented their design outcomes)



STUDENTS WHO PARTICIPATED:

- Amanda McFerren
- Ana Plasencia
- Diane Dwyer
- Emma Pretti
- Francesca Roca
- Janila Castañeda
- Jean Campbell
- Lucy Hayhoe
- Malavika Navale
- Marta Kedziora
- Max Pringle
- Layan Al Saud
- Yu Zhao

Opposite page: The team at New Shoots centre

Top: Students and tutors at the sharing event in Highgate centre

Bottom: Table of senses at the sharing event

Green Concept Store

Retail design

With LVMH

Can biodegradable materials ever truly reflect the values of a luxury brand? Thanks to the extensive research of our students and graduates the answer is a resounding 'yes'.

Alongside LVMH architects, CSM MA Narrative Environments and BA Architecture students and alumni created a host of innovative designs for an LVMH megastore that focused on sustainable practices and materials while also reflecting the luxury products of LVMH.

The winning team, **Journey** was made up of four Central Saint Martins' students (Annie Hung, Marta Kedziora, John Langran and Lingzhe Wang) and one graduate (Jordan Cottage). Taking inspiration from Caspar David Friedrich's 1818 painting *Wanderer Above the Sea of Fog*, in which a traveller surveys the natural beauty which surrounds him, the store design leads the customer through a valley, cave and forest before reaching the pinnacle of a first-floor 'mountain-top' bar from which they can survey the 'landscape' before them.





MANE STUDENTS WHO
PARTICIPATED:
Diane Dwyer
Emma Preti
John Allsop
Lingzhe Wang
Marta Kedziora
Max Pringle
Wenjie Zhang
Yimeng Bao
Yu Fu
Yu Zhao

*Opposite page: Winning concept JOURNEY
Shu-Ming Hung, John Anthony Langran,
Marta Kedziora, Lingzhe Wang and
Jordan Cottage*

*Top: ENDLESS LIFE concept
Sijie Lyu, Shutong Lin, Max Pringle, Zhao Yu,
Lily Papadopoulou and Belen Toker*

*Left: POCHE concept
John Allsop, Yimeng Bao, Ziyang Dong,
Helena Jordan and Mei-Feng Lin*

Space10

Future narratives

With Future Living Lab Space10

With the global population likely to hit 8.5 billion by mid 2030, there is a growing need to explore the possibilities for high quality and sustainable housing solutions.

Central Saint Martins collaborated with Future Living Lab Space10 to imagine the possibilities of shared living – bringing together students from MA Narrative Environments, BA Architecture and M Architecture to develop five radical concepts for co-living around a site in Forest Gate, London.

Each concept was designed to specifically combine community ethos and resolve the ever-growing problems of the city dweller. With responses to the issues of long commutes, modern food production, migrant integration and community building, the Future Living Lab showcased the creativity and ingenuity Central Saint Martins' students bring to the modern world.





MANE STUDENTS WHO
PARTICIPATED:
Deheng Liu
Janila Castañeda
Junlan Zhang
Kara Andarini
Zhe Wang

Opposite page top: NETWORK LIVING concept

*Opposite page bottom: Storyboard for
COMMUNICARE concept*

Top: Space10 event

Left: OFF-GRID NEIGHBOURHOOD concept

Skopje

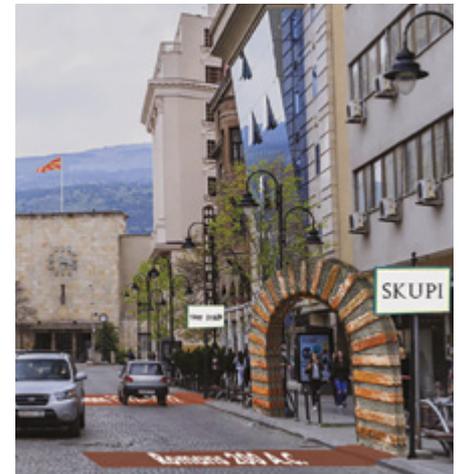
City narratives

Taking their creativity abroad, MANE 1st years visited the Republic of North Macedonia's capital, Skopje, developing city narrative strategies, place-making projects, and urban interventions across a variety of different sectors.

The Republic of North Macedonia, having gained independence from the former Yugoslavia in 1991, has been working to establish a distinctive national character in the capital. The current government introduced a controversial development project, 'Skopje 2014', creating a constructed national narrative shared by official institutions.

Students created insightful and witty speculative proposals reflecting their interpretations of top-down national narratives. Satirical projects included 'DySkopje' – a dystopian heritage site warning future generations of toxic pollution, as well as 'The Academic Efficiency Agency' where universities are given a dictatorial 'toolkit' to impose national obedience onto students. Students tackled female empowerment in the city through proposing a programme of feminist activities in Zena Borec (Women Warrior) Park, while another group turned Skopje's desire for tourists into a historical exploration of Skopje including workshops taught by locals.





FULL CLASS PROJECT

Opposite page top: Team Pollution

Opposite page bottom: Team Women

Top: Team Education

Left: Action research by team Biodiversity

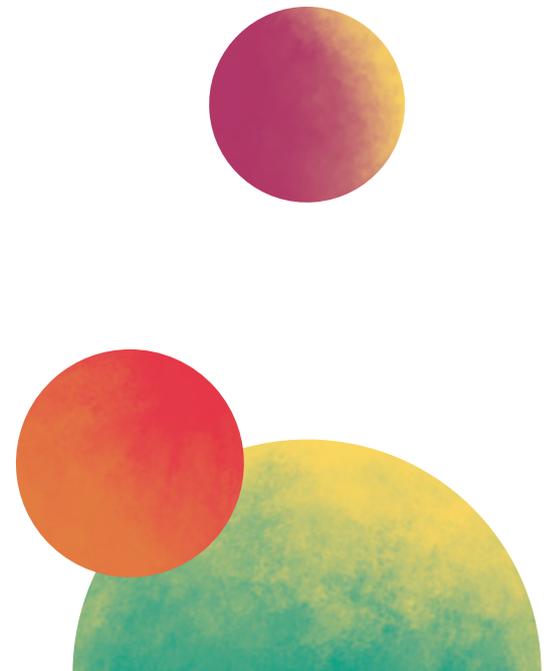
Above: Visualisation of design proposition from team History

Credits

Enormous thanks are due to the staff team for their dedication, energy and insight, and to the course affiliates – leading figures from the commercial and cultural industries who have given lectures, attended crits, mentored students and provided placements. Many thanks also to our sponsors and partners who provided opportunities for several live projects during this year's course: **'Room 3 exhibition Unconquerable minds: slavery and rebellion in the Americas'** undertaken in partnership with The British Museum, **'Park Life'** undertaken in partnership with Furtherfield's Gallery and Lab in Finsbury Park; **'the Dome of Discovery'** children's introduction to Southbank Centre developed for Southbank Centre; **'the LVMH Green Concept Store'** undertaken with BA Architecture at CSM and sponsored by LVMH; **'Future Shared Living'** undertaken with BA Architecture and M Architecture at CSM and sponsored by Space 10; **'the Greenwood project'** undertaken in partnership with Camden Council, Highgate Day Centre, New Shoots Day Centre, Mayford and Peperfield Day Centres; **'2036 – how technological convergence will change the places we live in'** project kindly sponsored by Arup, **'the Experience of the Volkswagen autonomous vehicle'** undertaken with MA Materials Futures at CSM and kindly sponsored by VW.

Course team and tutors Tom Butler, David Chambers, Sophie Chenevix Trench, Sarah Featherstone, Kevin Flude, Claire Healy, Ingrid Hu, Joel Gethin Lewis, Andrea Lioy, Xavier Llarch Font, Noel McCauley, Allan Parsons, Stephanie Romig-Orr and Bethany Shepherd.

Course Leader Tricia Austin



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