

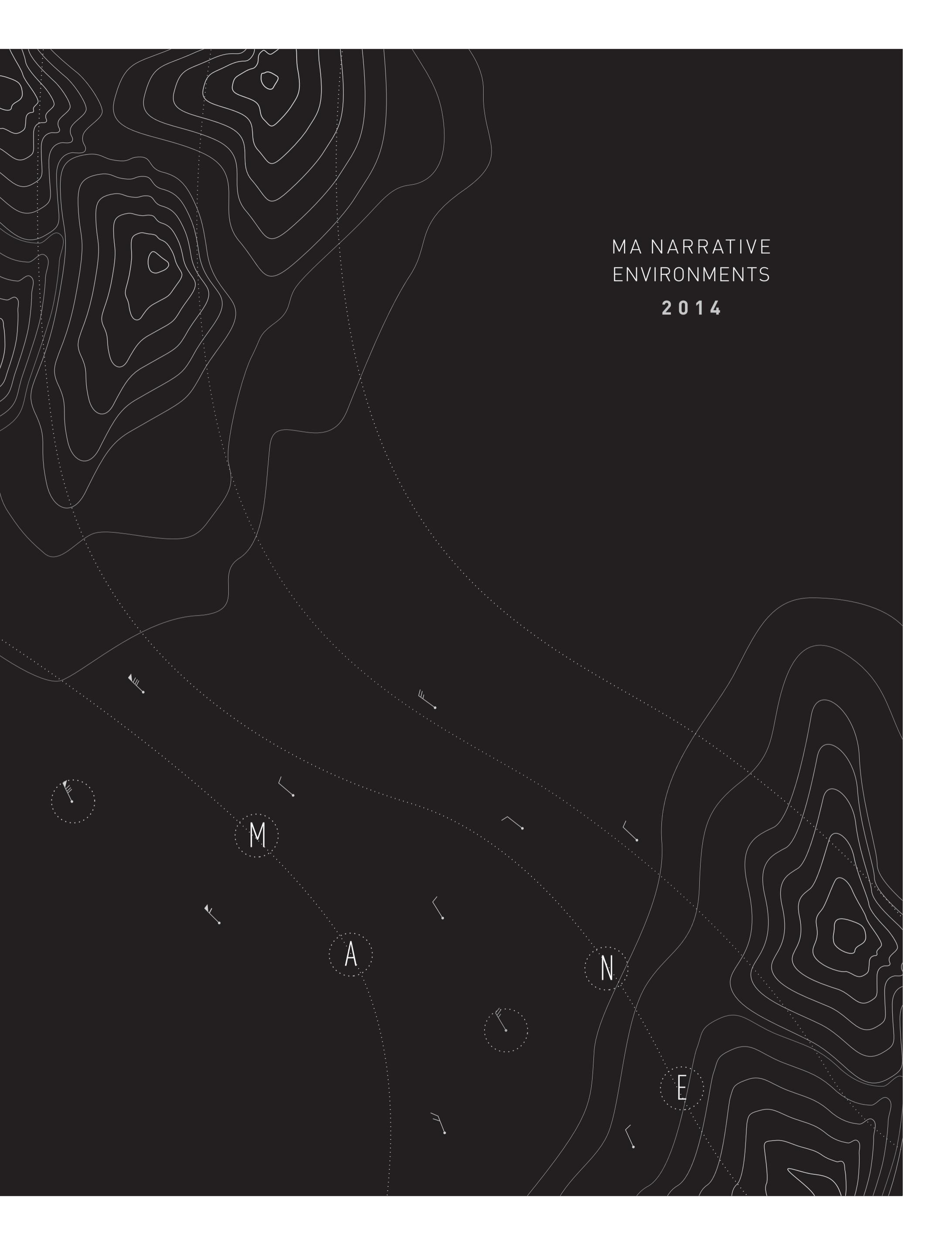
MA NARRATIVE  
ENVIRONMENTS  
2014

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MA NARRATIVE  
ENVIRONMENTS  
2014

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## THE COURSE

MA Narrative Environments pioneers collaborative practice among architects, communication designers and curators.

Students work in multidisciplinary teams to create visitor experiences for cultural venues, visitor centres, exhibitions, museums, historic sites, entertainment venues, educational environments, sports events, shopping experiences, branded environments, corporate events, product launches, urban and community environments.

The course is based on the premise that narrative is a fundamental and accessible way for people to make sense of places. Stories are implicit in the materials, structures, images, signs, sequences and uses of a space. Design can create, alter, add or subtract narratives from environments by integrating artifacts, text, sound, images, film and digital interfaces into the physical world.

Environments are explored and developed through at least three dimensions: firstly, hard physical structures, materials and form, which tend to remain fairly fixed over time; secondly, text, light, image, and sound which can change quite rapidly; thirdly, the soft and most unpredictable dimension, human presence and interaction.

Students analyse these dimensions in some depth, using practice-based design research methods and participatory research methods, spatial and narrative theory. Proposals are developed through an iterative design process. Students visualize the look and feel of the environment and when possible build and test the design with real audiences and residents. A broad understanding of story, location, client and visitor and residents expectations drives novel, multisensory, user-centered and user-driven proposals.

Stories are used in at least four ways: firstly, peoples' stories are gathered as part of the research process, secondly, narrative scenarios are invented to trigger new ideas, thirdly, narrative structures such as 'the Hero's Journey' are used to unfold the space and finally, platforms are created for people to share and exchange their own stories. The methods and approaches on the course provide an open forum for debate among students, academics and practitioners.

## 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: 'The Museum of the Future' project kindly sponsored by Arup; 'The Future of Personal Healthcare' kindly sponsored by Beiersdorf; 'The National Trust 2035' kindly sponsored by the National Trust; 'The PopUp' project kindly sponsored by Fuzzwire; 'The CSM Legacy' project kindly sponsored by Grange Hotels; 'The Riyadh' project sponsored by Mindfolio; 'The Quiet Room' project sponsored by UAL and developed in collaboration with BA Architecture; 'The Hong Kong Show Flat' project kindly sponsored by New World Development and developed in collaboration with BA Architecture; 'The CSM Theatre Bar' project; 'The Placemaking' projects developed and implemented with Tongji University, Shanghai. We are very pleased that students' work was also featured at the international Shenzhen OCT Loft Creative Festival 2013-14 and at the Power Station of Art in Shanghai in an exhibition with China Academy of Art on City and Village Narratives.

Course team: Sarah Featherstone, Kevin Flude, Matt Haycocks, Ingrid Hu, Stuart Jones, Andrea Liroy, Inigo Minns, Pamela Parker, Jona Piehl, Benjamin Reichen, Rakhi Rajani, Shibboleth Shechter, Bethany Shepherd, Ryo Terui and Louise Vormittag.

Course Leader: Tricia Austin

**Catherine Bella**  
*Fashion Design /  
Interior Architecture*



After completing her studies in Fashion Design and Interior Architecture in Montreal, Catherine began working in architecture and within a short time moved into research and teaching. Her multi-disciplinary background influences her practice, which now borders on art. She is interested in the individual potential of various disciplines, but especially in their power to energise each other.

**Chenyang (Helen) Zhou**  
*Fashion Retail*



Helen's interest lies in the relationship between audiences and commercial spaces. She gained her BA in Fashion Management from London College of Fashion and Graphic Design and has a wealth of professional experience working with well-known retailers, publications and brands. In her work she seeks new ways to create distinctive, memorable visitor experiences to refresh the retail industry.

**Cheng Chiao Yi**  
*Public Intervention /  
Communication design*



Chiao-Yi is a Taiwanese interaction designer with a background in multimedia and spatial design. With professional experience across a range of disciplines, she likes to work with people from other areas of expertise to explore new conceptual possibilities for spatial and interactive object design. Her personal interests include discovering the natural world and travelling the globe to experience different cultures.

**Chin Kio (Q) Lei**  
*Museology*



Q has a background in Museology and Archaeology and completed her BA at Peking University. Raised in Macau, different cultures have always been a part of Q's life; she has already travelled to 15 countries, and aspires to visit many more. After finishing her study in Narrative Environments, Q aims to pursue a career in exhibition design and curation.

**Chirag Dewan**  
*Interior Architecture /  
Spatial Design*



Chirag Dewan is an interior designer from Mumbai, India, with a professional background in designing luxury home and retail spaces. Chirag's interest in contemporary art led him to designing sets for performance artists and booths at Art Basel and Art HK. He aims to set up an interior and exhibition design firm in Mumbai and to guide young emerging talent through teaching.

**Farida Alhousseini**  
*Anthropology*



Farida's educational background in Anthropology and Middle Eastern Civilisations has underpinned her three years of experience working in museums and exhibitions in Saudi Arabia. She is driven by the challenge of engaging audiences and presenting content in ways that will leave lasting impressions, and she is particularly keen on exploring the politics of spaces.

**Federica Mandelli**  
*Event Scenography*



With a degree in Event Scenography, Federica worked for three years in Milan designing interiors, exhibitions and social and cultural events. Design is Federica's form of social and political involvement; she approaches narrative as a powerful tool to engage people, sparking collective discussions. Her ambition is to design practices of community participation that stimulate changes in the way shared environments are understood.

**Felicitas zu Dohna**  
*Graphic Design /  
Experience Design*



Felicitas is a Munich-born, London-based concept and experience designer with a background in psychology and art, and a BA with First Class Honours in Graphic Design & Multimedia. Her work falls within the realm of human-centred research and design, focusing on an understanding of people's experiences and behaviours to create meaningful projects that prioritise well-being and innovation.

**Freya Healey**  
*Spatial Design /  
Experience Design*



Freya is a spatial designer with a particular interest in socially-engaged design. By volunteering at the Royal London Hospital and running design workshops at Maggie's Centre, Freya is developing a methodology for collaborative design with the users of healthcare environments. Her goal is to continue working with users to design better support systems and environments for treatment and healing.

**Hera**  
*Graphic Design /  
Exhibition Design*



Hera is interested in exploring chance as both a creative method and a visitor experience. She previously completed a BFA in Visual Communication and has work experience in events and museum exhibitions. Throughout her design career, she has continued to pursue art, participating in the 2013 Spot Art International Juried Art Festival and Earth Messages, a funded group exhibition in Singapore.

# CLASS OF 2014 / BIOGRAPHIES

**Ilias Michopoulos**  
*Architecture*



As an architect and engineer, Ilias looks for the balance between theoretical forms of architecture and the realisation of ideas through prototypes at various scales. In addition to his work developing masterplans as an urban designer, he is also interested in trying to tackle social problems and engaging with local communities through small scale interventions in public space.

**Liliya Hadzhiyska**  
*Spatial Design /  
Concept Design*



Liliya is a London based designer with a diverse background. She received her BA in Journalism before completing a foundation degree in Interior Design at Chelsea College of Art and Design. Since 2012, Liliya has worked on various community projects and on new visitor experiences for the National Trust, using a poetic approach to develop compelling stories.

**Ling Han Liao**  
*Graphic Design*



Originally trained as a graphic designer, Ling always seeks to turn two-dimensional design into space through set design, installation and exhibition design. Inspired by the narrative methodologies on the MA Narrative Environments course, she is now exploring her design career in a new and innovative way and aims to work on social engagement projects that are relevant to people's lives.

**Longning (Cherrie) Qi**  
*Spatial Design*



Longning is a spatial designer with professional experience in landscape and urban design in both China and the UK. Since graduating in Environmental Design, she has developed a strong interest in the practice and theory of contemporary urbanism. Her current work focuses on exploring ways of incorporating narration into urban spatial formations, integrating technological, cultural and ecological elements.

**Luca Domenico Ponticelli**  
*Graphic Design /  
Psychology*



Luca is a graphic designer with a strong narrative focus. Influenced by his studies in Psychology, his interest in social behaviour in space has been realised through various collaborations with architects. Luca believes that originality lies in hyper-localisation and specialisation. Positioning his practice between social and commercial projects, he is currently exploring the use of street trends to produce profits for social good.

**Manasi Pophale**  
*Exhibition Design*



A graduate in Exhibition Design, Manasi has worked as a spatial designer in Mumbai for clients ranging from real estate to hospitality. She is interested in the application of spatial narratives in the cultural sector as a means of understanding and expressing human experience. Through her Masters project, she has explored the idea of the exhibition as a tool of communication.

**Deric Shen**  
*Spatial Design /  
Set Design*



Deric is a designer who is interested in exploring how narrative can be employed to tackle social issues to help improve life for young people. In addition to his professional practice in spatial and set design, Deric has created workshop experiences in Singapore, Laos, Kenya and London, advocating creative responses as a method of overcoming psychological and interpersonal difficulties.

**Margriet Straatman**  
*Graphic Design*



Margriet is a London-based Dutch graphic designer. Her work is strongly conceptual and guided by her creative curiosity, with her main inspiration drawn from photography. Through her exposure to different disciplines on the MA Narrative Environments course and during her placement at the National Maritime Museum, Margriet has enriched her practice, expanding her graphic design skills into spatial environments.

**Mariana Martinez Balvanera**  
*Interior Architecture /  
Exhibition design*



Mariana is an interior architect from Mexico City and has worked in the fields of interior design, exhibition design and curation. She is interested in how spaces shape our relationships, values and politics. Through collaborative place-making, working with communities and institutions, Mariana seeks to explore how design can improve our cities, enhancing the spatial narratives of our everyday lives.

**Marie Durand Yamamoto**  
*Interaction Design /  
Engineering*



Originally trained as a mechanical engineer, Marie is skilful in making things. Further studies in industrial and interaction design led her to work on projects ranging from innovative packaging to dynamic installations. Interested in the impact of design on people's emotions and perceptions, Marie seeks to investigate the power of materiality and form in developing new experiences through her work.

**Qian (Kasse) Wang***Art Direction /  
Brand Strategy*

After graduating in Communication Design, Kasse worked for an advertising agency in China, where she realised the capacity for skillfully designed customer experiences to replace traditional media. This led her to study the role of narrative in developing dynamic experiences. Kasse's work focuses on creating brand strategies and experiences to shape distinctive brands and establish meaningful relationships with customers through memorable experiences.

**Shu (Spencer) Zhou***Exhibition Design /  
Graphic Design /  
Curation*

Shu Zhou (Spencer) is a multidisciplinary designer from Beijing. After graduating with a BA in Ceramics, he completed an MA in Communication Design at the Central Academy of Fine Arts. Since 2006, he has worked as an exhibition designer and curator for the National Art Museum of China. He returned to study in order to gain a greater depth of inspiration and experience.

**Sonia Kneepkens***Product Design /  
Concept Design*

Sonia is from Amsterdam in the Netherlands. She graduated with a BA from the Design Academy Eindhoven, where her studies focused on design for wellbeing. For her graduation project, Sonia published a book that visualises the experiences of patients with cancer. She aims to continue her work in researching ways of improving the experience of everyday life.

**Soumya Basnet***Interior Design*

Soumya is a designer and illustrator from India. After graduating in Interior Design from India's prestigious CEPT University, she worked for the Design Innovation and Craft Research Centre. She has also designed exhibitions for traditional Indian narratives under scenographer Rajeev Sethi. Through her MA project, Soumya is currently exploring how theatre design and narrative can work together for social wellbeing.

**Szu-An Yu***Architecture*

With a passion for architectural design and visual communication, Szu-an has worked as a spatial and graphic designer. While completing her BSc Architecture at National Cheng Kung University in Taiwan, she developed an enthusiasm for multi-sensory spatial experiences. Her study in narrative environments has enriched her architectural approach to visual representation.

**Tracey Taylor***Literature /  
Graphic Design*

Tracey is a designer, writer and researcher. With a broad academic background in Literature, Film and Graphic Design, she has developed a cross-disciplinary practice that includes work in architecture, exhibition design, graphic design and fine art. Tracey is particularly interested in the connections between theory and practice, and aims to produce work that is both aesthetically engaging and conceptually adventurous.

**Yamin Zeng***Spatial Design*

Yamin is a spatial designer from China with a BA in Environmental Art Design. She is committed to developing uniquely tailored projects that focus on the visitor experience in space, and has worked in exhibition design and interior design in China. Yamin is currently studying on the MA Narrative Environments course to extend her understanding of storytelling in spatial design.

**Yan Wang***Exhibition Design /  
Project Management /  
Graphic Design*

Yan previously worked as a Curation and Executive Assistant in Shanghai Chinese Painting Institute, one of the leading academic institutes dealing with painting in China. Working in the Institute gave her firsthand experience in exhibition planning and enabled her to develop her design skills. Through the MA in Narrative Environments Yan has expanded her knowledge of narrative techniques in exhibition making.

**Yuxuan Cai***Curating*

Yuxuan studied Contemporary Art and Curation at the Hubei Institute of Fine Arts in China, where she developed multi-disciplinary exhibitions. She is particularly interested in designing with the audience's experience in mind. On the MA Narrative Environments course, she has developed both storytelling and project management skills. Yuxuan aims to continue exploring ways to enhance the audience's experience of exhibitions through art, design and narrative.

**Zhiyi Guo***Urban Planning*

Zhiyi is an urban designer who has directed more than twenty projects in China. However her experience prompted the realisation that a focus on the bigger picture often overlooks real human practices and emotions. Zhiyi's current interest in curation offers her another angle on the relationships between spaces and people and has enabled her to refine her understanding of environments.

# WE KILLED FASHION

Catherine Burham-Bella

*Fashion Design / Interior Architecture*

## Collaborators:

UNTTLD, Fashion Design  
LYN, Fashion Design  
Anastasia Lomonova, Fashion Design  
Dominique Loubier, Filmmaking  
Stéphanie Jomphe, Production Director  
Allison Staton, Fashion Photography  
Dominique Côté, Making  
Marie Durand Yamamoto, Engineering  
Olivier Paré, Event Coordination  
Hugo Didier, Event Photography  
Julien Tardif, Graphic Identity  
Sylvain Kanschine, Front-end Development  
Morgane Letiec, Dance  
Amanda Craig, Modelling

*We Killed Fashion* is a mixed media installation that offers a commentary on the place of creativity in the current commercial fashion landscape.

Expressed through a short film, a dynamic installation and a product, the project's variety of forms aims to address the roles of various actors in the contemporary story of fashion. The spectator, cast as first passive and then active, is encouraged to reflect on his/her position within the industry.

The project aims to raise awareness among industry insiders, but is ultimately addressed to consumers. In a context in which commerce prevails over creativity, is every designer doomed to sacrifice creative flair for commercial success?

First presented at MASSIVart Gallery in Montreal on March 6, 2014, *We Killed Fashion* comes at a particularly relevant moment in time. With the recent announcement of the end of Montreal Fashion Week, the city is currently facing a turning point. *We Killed Fashion* provided an opportunity for the local fashion community to express their thoughts on the future of fashion in the city and beyond.

*We Killed Fashion* is a critical observation tinted with hope. It is the artistic expression of a reality we all – knowingly or unknowingly – created.



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# REFLECTION

Chenyang (Helen) Zhou

*Fashion Retail*

**Collaborators:**

James Barnett, Retail Visual  
Zimu Tang, Graphic Design  
Miya Zhang, Spatial Design

*Reflection* is a retail experience proposal for Selfridges that aims to create a sociable and enjoyable fitting room experience for women aged 45 and above.

The retail industry in the UK is currently facing a downturn in a weakened economy; it therefore seeks to offer compelling shopping experiences to attract customers back to shops. In particular, women aged 45 and above – already a significant group of spenders in UK department store retail – will become even more important as a target market in the long-term.

Fitting rooms play a crucial role in the retail journey but their importance is often overlooked. This project begins by asking how fitting rooms can better integrate strong retail and brand experiences and how they can be used to help this key group of women feel more confident.

The project invites participants and their friends to book the fitting room online by choosing secret outfits for each other. It encourages them to shop together and to boost each other's confidence by appreciating each other's beauty.

This proposal will potentially be prototyped at Selfridges. Within a wider context, it reinforces the social aspect of shopping and highlights the role of retail as a public platform.



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# THE SCHOOL OF NAVIGATION

Chiao-Yi Cheng

*Public Intervention / Communication Design*

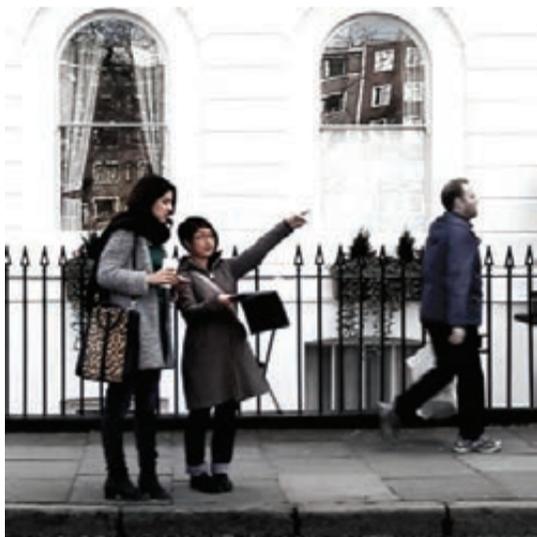
## Collaborators:

Longze Shawn, Film and Post-Production  
Szu-An Yu, Photography and Film  
Tomas Dryburgh, Navigational Consultant  
Tracey Taylor, Concept Development and Creative Writing  
Yi-Chun Chen, Research Assistant  
Arts-design Large Format Printing Co., Printing Consultant and  
Production  
Ho-Yi Woodwork Production Co., Woodwork Consultant

*The School of Navigation* is a series of walking classes that aims to discover navigational narratives that enrich and support wayfinding for 'urban navigators' with a poor sense of direction.

Navigation, as the practice of producing spatial knowledge, provides possibilities for the experience of urban environments to be reshaped through personal encounters offering various perspectives on the city. However, because our innate sense of orientation is increasingly restricted in urban environments by the use of time-saving e-maps, navigators are gradually losing their ability to build personal spatial relationships with these environments.

*The School of Navigation* provides a one-day walking class on navigational skills, practiced in Bloomsbury which poses as a live 'classroom'. There are three phases to the class: 1) Introduction to navigational stories and the system of navigational skills at the school reception; 2) Exploration of four classrooms in Bloomsbury using a special map and eight navigational tools to discover personal interests in navigation; 3) Rebuilding of navigational identity through a personalised evaluation and certificate, for which we return to the school reception.



theschoolofnavigation@gmail.com



# KA-CHING!

Chin Kio (Q) Lei

Museology

**Collaborators:**

Sot Cheong Lei, Engineer  
Oat Motien, Illustrator  
Hera Winata, Ling Han Liao, Graphic Designer  
Pitchvipa Champrachoom, Interior Designer  
Chiao Yi Cheng, Cartographer  
Tracey Taylor, Story Examiner  
Alex Lou, Researcher  
Laura Lee, President of Macao Oral History Association

*Ka-Ching* is a city-wide exhibition in Macau. The project appropriates the format of the slot machine to explore ways to connect the multiple sides of Macau as a fishing village, former colony, gambling city and cultural centre.

Macau was an enclave of Portugal for over 400 years before returning to Chinese sovereignty in 1999; many traces of this colonial history remain in the architecture, customs and people. However the gambling industry has become Macau's most widely known symbol and other sides of the city are being forgotten. This project asks whether these new casinos can help to introduce Macau's old culture, while at the same time retaining a sense of modern atmosphere. How can churches and other historical architecture be reframed as engaging and attractive places for tourists? Can exhibitions work to revitalise the whole city by bringing to life its forgotten aspects? How can the different voices of history be captured?

In this project, slot machines are used to turn the city into an interactive museum. 56 stories about four areas in the city are embedded into the machines, and narrated by 12 characters across different historical periods, offering tourists a richer, more holistic experience of Macau.



George Chinnery  
British Painter  
1850



Port  
1622

Chinese Christian  
1850



Fisherman  
1499

discovermacau@hotmail.com

Portuguese Soldier

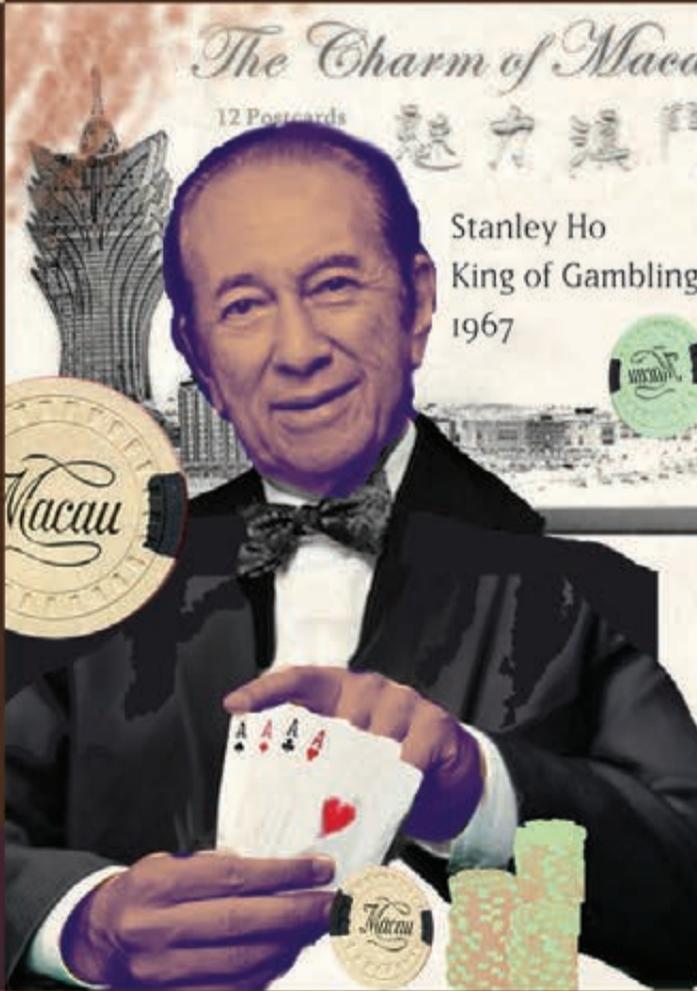


Peter Mundy  
British Traveler  
1637

Missionary  
1650



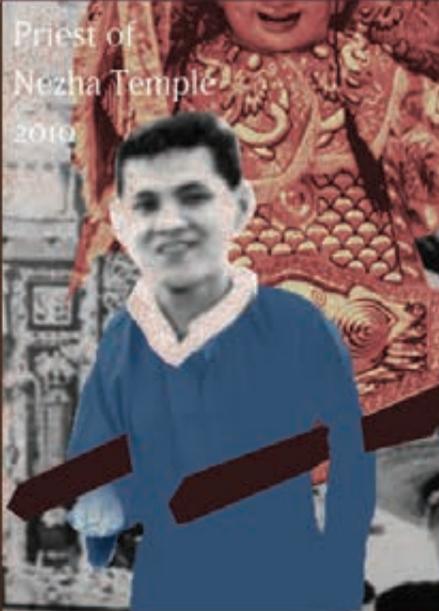
Portuguese woman  
1900



Stanley Ho  
King of Gambling  
1967



Maid  
1950



Priest of  
Nezha Temple  
2010



Grand Prix Car Racer  
2013



Alvaro Rosa  
2013



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**HOLD IT.....CROWN IT!**

# MIDNIGHT SAMRA

Farida Sadadi Alhusseini

*Anthropology*

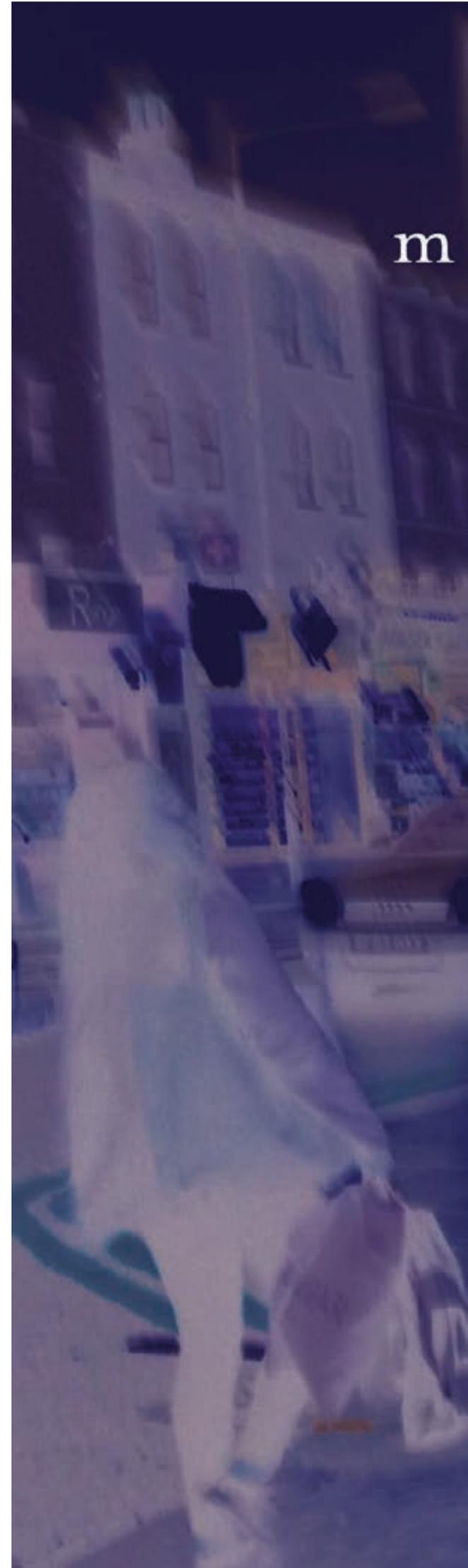
**Collaborators:**

Noor Aldabbagh, Film and Social Innovation  
Amani Alsaad, Contemporary Artist  
Abdullah Alsaad, Film  
Maha Alsharif, Film and Photography  
Soumya Basnet, Scenography  
Chirag Dewan, Spatial Design  
Dalia Hashim, Sociology & Humanities  
Manasi Pophale, Exhibition Design and Project Management  
Hera Winata, Visual Communication

*Midnight Samra* is an exhibition aimed at inspiring a more inclusive space for women at night on Edgware Road. The exhibition took place from April 17th to April 26th in the Subway Gallery, located in an underpass beneath the Edgware Road. It presented in particular the voices of women from the Mosaic Community Trust Group, who expressed their hopes and concerns for the future of the area while also celebrating its unique identity and underlying potential.

For the launch event on April 16th, the underpass was transformed into a night garden, blooming from the Subway Gallery. Visitors were invited to celebrate in the space with music and food as they re-imagined the potential of the underpass.

Sponsored by The Edgware Road Partnership and supported by The City of Westminster and Transport for London, this project ultimately seeks to explore how narrative environments can transform public spaces to be more inclusive of female 'voices'.



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midnight



samra



# 1+1=3

Federica Mandelli

Event Scenography

**Collaborators:**

Marie James & Mariana Martinez Balvanera, Concept Development  
Manuela Cuoghi, Content Development  
Twinbeaks, Graphic Design  
Davide Valla, Photography and Motion Graphic  
Dario Daleffe, Videomaking  
Alberto Ornaghi, Wood Design

1+1=3 is a community engagement project located in Cassina de' Pecchi, a small town near Milan.

In order to overcome the sense of stagnation in the town, locals are invited to participate in a farm-making process.

Through a series of community gatherings where an abandoned public farm acts as a catalyst to attract locals and trigger new rural (r)evolutions, the project attempts to empower citizens to take control of their environment and stand up for their community through active participation.

By stimulating the discovery of forgotten (hi)stories and the renewal of ancient traditions, the project sparks a new affection for the rural environment in order to prompt a stronger sense of belonging and ownership.

Recognising the transformative power people can have in shaping the shared environment, the project encourages citizens to become protagonists in potential changes for the future of the town. By inspiring grassroots action on the farm, which functions as a playground for the imagination, 1+1=3 facilitates positive responses to our changing urban fabric.

Ultimately through 1+1=3, bottom-up practices become crucial ingredients in developing a new proactive and cohesive community, in order to re-design a city in which everyone has a place.



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# HOMES SWEET HOME

Felicitas zu Dohna

*Design Research / Experience Design*

## Collaborators:

Antonia Dohna, Reflection, Feedback and Spatial Design  
Freya Healey, Reflection, Feedback and Spatial Design  
Jan Potter, Audience Collaborator  
Marion Marples, Community Engagement  
Richard Geary, On Site-Collaboration  
Soumya Basnet, Reflection, Feedback and Spatial Design  
Viviana Lombardi, Audience Collaborator  
Yan Wang, Photography

*Homes Sweet Home* is a long-term intervention at Lucy Brown House, a sheltered housing unit for the elderly in Southwark.

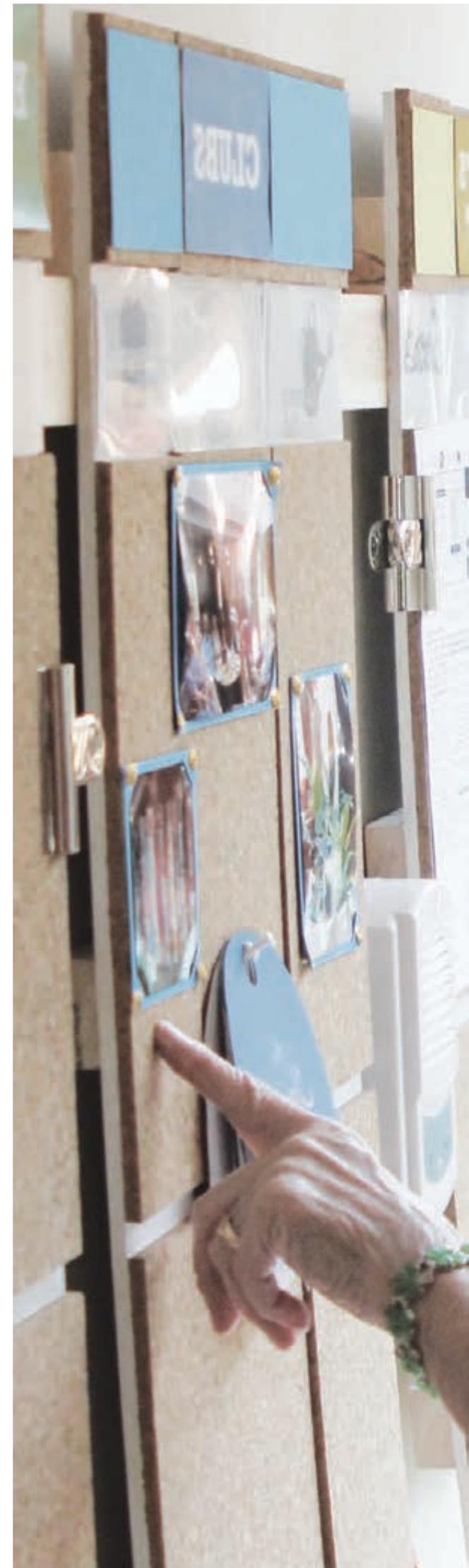
It consists of an in-depth consultation phase and a design proposal and strategy that explore the experience of homes for the elderly and their influence on wellbeing: the paradox of homes as home.

In spite of our rapidly ageing society, little attention is paid to the quality of housing for the elderly. In order to facilitate change, there needs to be a greater understanding of the current situation in terms of its challenges and opportunities. *Homes Sweet Home* highlights insights acquired during an in-depth consultation, research and exploration phase, which has put people at the heart of the investigation.

The resulting design proposal and strategy focus on communication, community engagement and independence: the core challenges within Lucy Brown House.

After an engagement phase in which stories, events and workshops encouraged resident involvement, Stage Two saw the implementation of a communication platform that caters to the different needs of the key audiences.

The third and fourth phases focus on the implementation of an events programme and residents' clubs and committees, creating long-term impact on social and power structures within Lucy Brown.



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# THE LIGHT PROJECT

Freya Healey

*Spatial Design / Experience Design*

## Collaborators:

Bernie Byrne, Head of Maggie's Centre, London  
Julie Parish, Head of Art Therapy at Maggie's Centre  
Marie Durand Yamamoto, Engineering and Fabrication  
Lauren Bellamore, Testing and Support

*The Light Project* is the first in a planned series of collaborative design workshops held at Maggie's Centre in Charing Cross Hospital, London. Maggie's is a complementary therapy centre for cancer sufferers, offering a supportive environment away from home.

The workshops aim to give centre users the opportunity to capture positive memories and express their experience of cancer. In the first workshop, seven participants were invited to collaboratively design lights, which were refined into finished objects for them to take home. Participants captured their memories and experiences through images, which were cut into their lampshades to create shadow-narratives in their home environments.

Their individual images were also cut onto wooden leaves, which were unveiled in a permanent installation at Maggie's. Participants were invited to a celebratory event to receive their finished lights. At this event they shared their experiences and added their narratives to the collective installation, before raising it into the courtyard.

The workshop series will continue to explore collaborative design techniques with the users of healthcare environments, with the goal of creating better treatment experiences through a bottom-up design process.



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# DISTRACTED READINGS

Hera

Graphic Design / Exhibition design

## Collaborators:

Tracey Taylor, Section Editor  
Farida Alhusseini, Section Editor  
Vania Kristiani, 3D Designer  
Helen Biggs, Librarian  
Chin Kio Lei, Facilitator  
Cheng Chiao Yi, Concept Developer

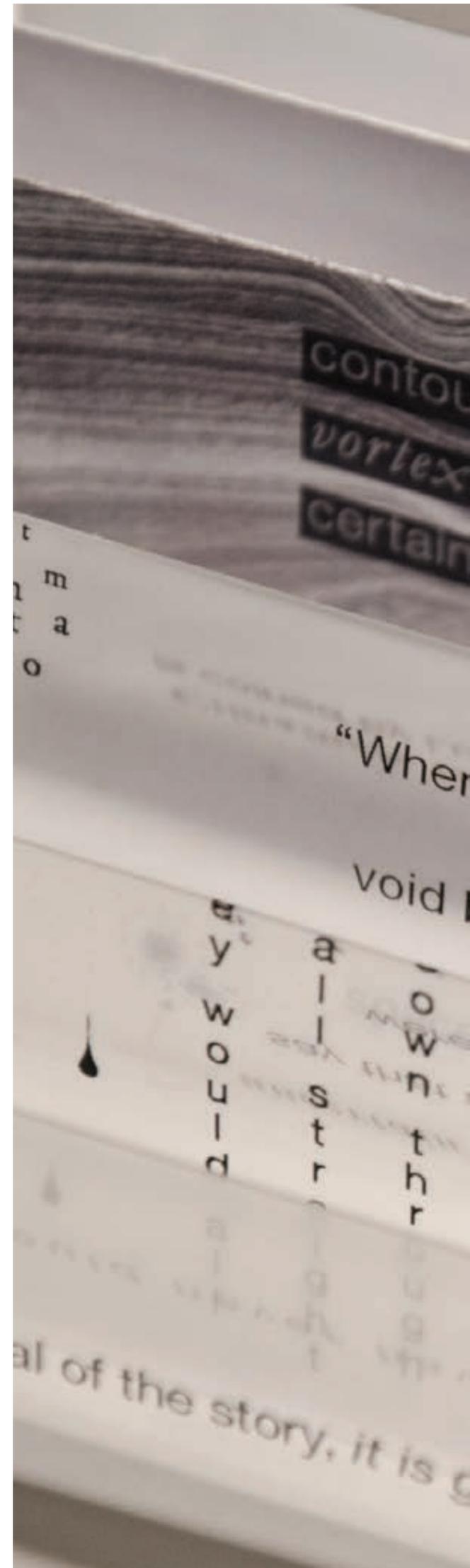
*Distracted Readings* is a reading experience set in open access library spaces that use the Dewey Decimal Indexing System.

The project consists of three physical books and one online book. Each of the three physical volumes is given an index number and is arranged amongst other books in the shelves as follows:  
097 TAY (Manuscripts & rare books; Books notable for ownership or origin)  
302 ALH (Social Interactions)  
514.32 HER (Topology, System and Spaces)

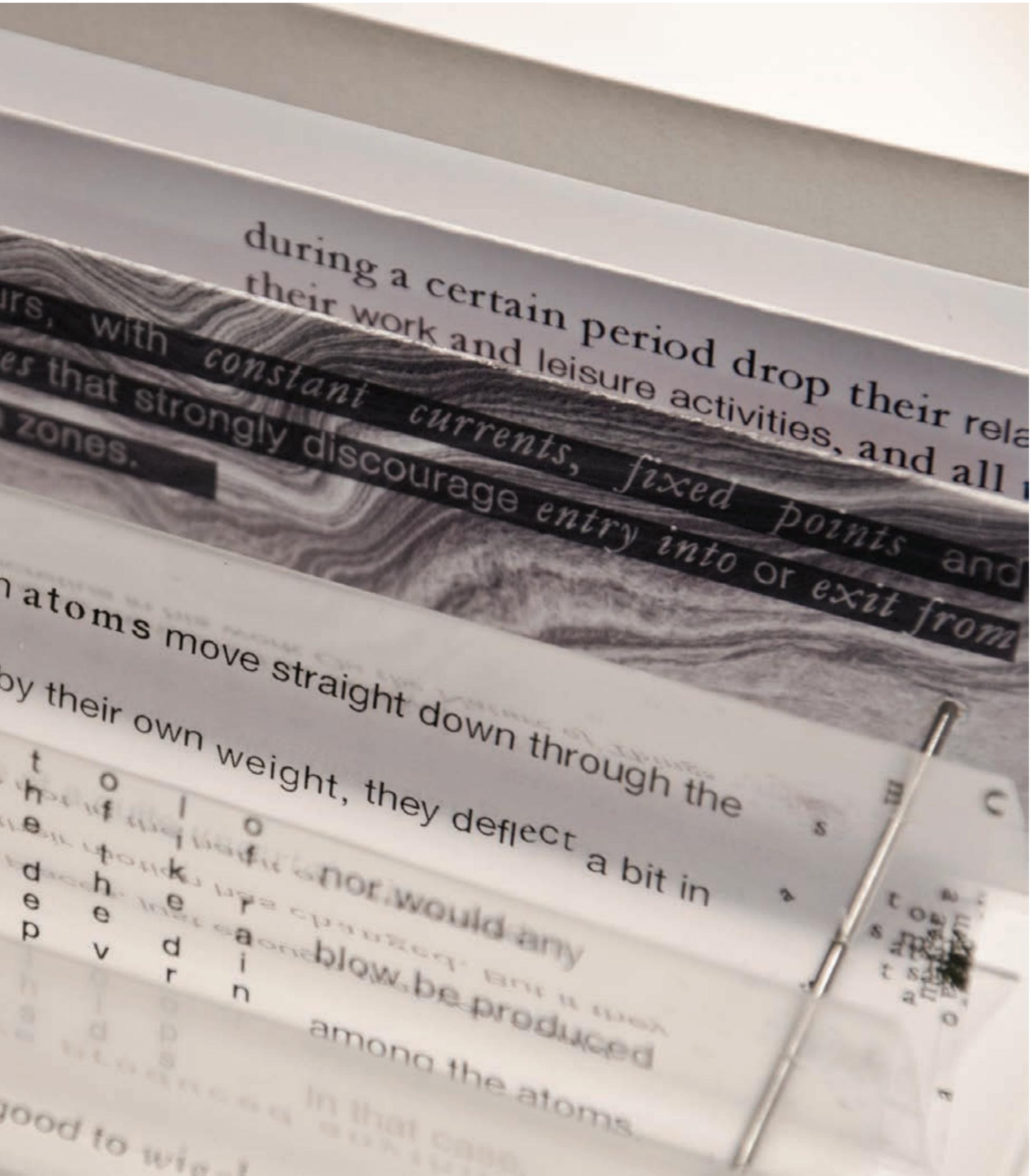
The content explores strategies for facilitating serendipity on the levels of the personal, the social and metadata, through compiled designs or personal stories.

The visitor experience can be compared to an exhibition that is highly customisable. Each book contains directions by which to locate the others, but visitors are encouraged to browse around, linger and view other materials that are not part of the project. Chance and the act of browsing are two important features of the audience experience. Each book is designed to appeal – not just visually, but to the combined senses of the reader.

The project hopes to encourage visitors to embrace serendipity in the unique and expansive contemporary information landscape.



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during a certain period drop their rela  
their work and leisure activities, and all

irs, with constant currents, fixed points and  
es that strongly discourage entry into or exit from  
zones.

atoms move straight down through the  
by their own weight, they deflect a bit in

not, would any  
blow, be produced  
among the atoms.  
In that case

# N-LIGHT

Ilias Michopoulos

Architecture

**Collaborators:**

Penelope Mamoura, Architecture and Concept Development  
Antonis Palierakis, Architecture and Illustration  
Amir Sadafi, Urban Design  
Mariia Pashenko, Urban Design  
Luca Domenico Ponticelli, Graphic Consultant

*N-light* is a series of public space interventions that introduce light into the water in the section of Regents Canal between Kingsland Road and De Beauvoir Road.

*N-light* evolves over time and consists of a series of events which fade into each other, creating a seamless transition for the audience. Small units of light gather in clusters to form words, which eventually become a sentence. This sentence makes sense when it is read both eastwards and westwards, but each direction of reading produces a different meaning.

The interventions shift from a non-textual into a textual narrative, and then back to non-textual again, as the light, like a living organism, grows in the water over time. The project begins with a few points of light, which, though small, contain great potential. Gradually, points congregate in clusters and finally become words. After a period of two months, the words are progressively replaced by flat pieces of art embedded on lightboxes. In this way the underwater art remains part of the nocturnal mystery of the canal. *N-light* is thus more than a story; it also explores the aesthetic potential of the combination of light and water.



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# THE INVISIBLE WORLD

Liliya Hadzhiyska

*Spatial Design / Concept Design*

## Collaborators:

VI Secondary School Ivan Vazov  
II Secondary School Dimitar Blagoev  
Red Cross Blagoevgrad, Bulgaria

Somali Speakers Women Group  
Bemerton Villages Management Organisation  
Islington, London

Margriet Straatman, Graphic Design  
Sonia Kneepkens, Storyboard Illustration  
Yuxuan Cai, Exhibition Assistant  
Yamin Zeng, Exhibition Assistant

*The Invisible World* is a sequence of exhibitions presenting the creative work of four women from the Somali Speakers Women's Group at Bemerton Estate in Islington, London. Each panel represents a particular personal narrative and uses a material which evokes a particular life story. The project explores the power of the sense of touch in relation to materials and how this can stimulate memory.

The project was undertaken in three phases. In the first, through a series of workshops with children in Bulgaria, different materials were tested and selected for their evocative qualities.

In the second phase, in collaboration with the Somali Speakers Women's Group, materials were blind-tested to find out which were the most evocative for these women. In a group workshop, each woman was then asked to reproduce her story on an individual panel using a material she had selected in the blind-testing sessions.

Finally, exhibitions were staged at Bemerton Art Studio, at the Portable Islington Library and at the Somali Speakers Women's Group at Bemerton Community Hall. The exhibitions targeted two main audiences: locals and Somali residents. Visitors were asked to touch the pieces blindfolded and describe what the sensations evoked for them.



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# START YOUR TRAIL

Ling Han Liao

Graphic Design / Exhibition Design

Margriet Straatman

Graphic Design

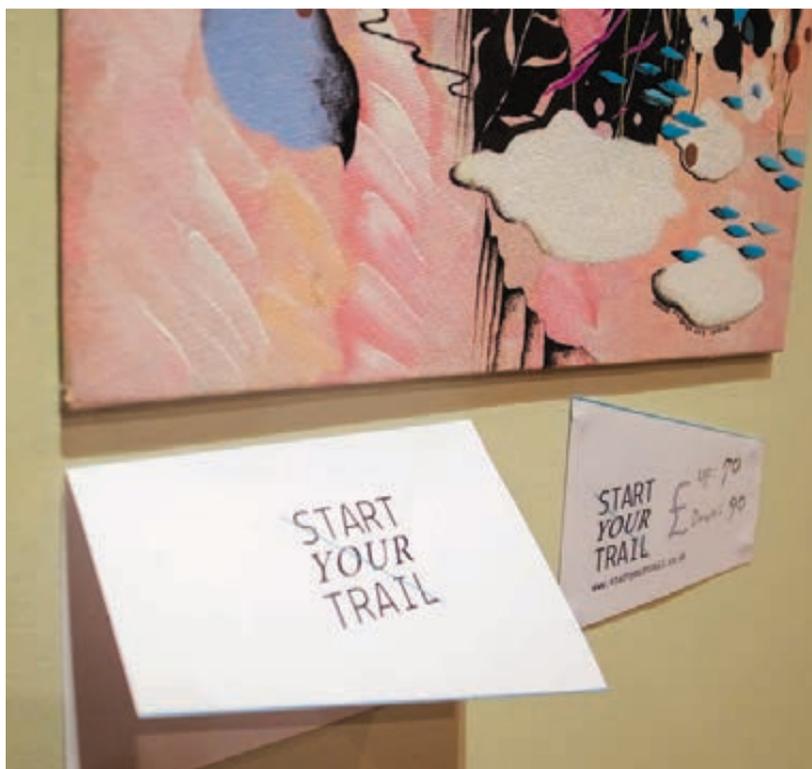
## Collaborators:

Nana Ho, Innovation Management  
Chirag Dewan, Spatial Design  
Coen van Leeuwen, Web Design and Workshop Design  
Johanna Straatman, Content Examiner

*Start Your Trail* is a platform for collaboration between young, unemployed designers and local shop owners on Church Street in Stoke Newington. The project is realised as a specially designed trail in Church Street, which leads visitors along the street to different shops and introduces them to various new products and designers.

Over the next two years, most of the small independent stores in Stoke Newington will be replaced by large chain stores. Our aim is to raise awareness for these independent stores by designing a platform through which they can collaborate with young designers, between the ages of 18 and 30, who live in Stoke Newington, or are thinking of setting up their own business there.

*Start Your Trail* is a new small business in itself, established to build up relationships between these young designers and local shop owners. In addition, through the initiation of different kinds of workshops specifically for the young designers of Church Street, the project assists young designers in building up their confidence, and gives them the opportunity to test and analyse their products before establishing their own official brand.



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# I AM FOREIGN

Longning (Cherrie) Qi

*Spatial Design*

Zhiyi (Miu Miu) Guo

*Urban Planning*

**Collaborators:**

Di Liu, Sociologist  
Yvonne Lin, Material Guidance  
Wenjie Shen, Writer  
Jiaqi Liu, Video Editing  
Longwen Wei, Photography  
Helen Zhou, Exhibition Set-Up

*I Am Foreign* is a series of mobile exhibitions that enables foreigners living in London to form connections with the city and with local people.

London is a cosmopolitan city in the truest sense of the word: it is a myriad of different ethnicities, religions, nationalities, languages, and cultural communities. These differences can easily be misinterpreted, leading to stereotyping and unconscious segregation.

Young Chinese people living in London have been chosen as a pilot group for the project's first exhibition. 99 perceptions were collected from the target demographic and separated into nine categories, such as dressing, behaviour and food. Each person surveyed gave his or her unique perspective on life in London as a foreigner. The exhibition was initially installed in the foyer of Central Saint Martins in March 2014, using a voting system as a tool for public engagement. It will further be displayed at Camberwell College of Art for the Processional Language Centre students at the beginning of the next term.

This project aims to make the cultural misconceptions that are prevalent in society the focus of debate and intellectual reasoning, encouraging both local Londoners and foreigners towards mutual respect and understanding.



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# E8 PLUS HACKNEY

Luca Domenico Ponticelli

Graphic Design / Psychology

## Collaborators:

Sead Baliu, Videomaking  
Benjamin Mallek, Photography  
Gigi Hung, Web Design  
Soumya Basnet, Space Design  
Manasi Pophale, Space Design  
Saturday Soup Kitchen, Official Partner

*E8plus Hackney* is a social community project and exhibition located in Hackney Central, in the E8 postcode.

Eight emerging artists were paired with eight homeless people from the Hackney Central area. Over six months, they met and shared their stories in a public square under the partnership of a local independent food distribution organisation, the Saturday Soup Kitchen, and conceptualised and co-created a series of art pieces.

The stories of the participants unfold in the resulting exhibition, 'A Journey through Mare Street'. Through an immersive narrative experience of Mare Street, visitors are asked to 'take on' the character's point of view and explore the space with a map. By encouraging viewers to see a familiar place through different eyes, the exhibition aims to stimulate transformation, highlighting the negative aspects of the rapid gentrification that areas such as Hackney Central are undergoing. E8plus is a hyper-local experiment in community cohesion, challenging the stereotypes of homelessness through art and storytelling.

On the exhibition's opening night, a silent auction was held for the art pieces. The proceeds went to the Saturday Soup Kitchen to help them become a registered charity and improve their activities for the benefit of the local homeless community.



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# HISTORY SPEAK

Manasi Pophale

Exhibition Design

**Collaborators:**

Farida Alhusseini, Curator  
Tracey Taylor, Graphic Design Analysis  
Aastha Gohil, Filmmaker and Scriptwriter

*History Speak* is a proposal for a series of exhibitions that examine multiple narratives of history by comparing secondary school history textbooks from Australia, Britain, Hong Kong and India. The exhibition concept is unique in that, rather than using objects to facilitate the telling of a story, it uses stories to facilitate the examination of the books themselves as objects.

The intended audiences for these exhibitions are students and faculty from Social Sciences who have an interest in historical discourse, politics, education and international relations. The exhibition aims to encourage audiences to think retrospectively of their own early education and to enhance their sensitivity toward the discrepancies between different national histories.

The proposal itself is a collaborative tool that enables clients to identify the content best suited to their objectives. It also showcases basic design principles that would translate the chosen content into spatial experiences adapted to different sites. The proposal is expandable, incorporating the potential to add more textbooks based on the criteria of the particular exhibition being undertaken.

*History Speak* aspires to connect multiple clients across different spaces, with the view of forming a continuum to study the 'telling' of history and how it might inform contemporary attitudes.



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# COAXIS

**Deric Shen**

*Spatial /Set Design*

**Collaborators:**

Vania Kristiani, Concept Development and Experimentation  
Tiffany Chia, Film Production  
Spencer Zhou, Graphic Design  
Amanda Choy, Graphic Design  
Carolina Lei, Teaching (Primary)  
Wing Li, Teaching (Secondary)  
Preethy Grima, Art Psychotherapy  
Jess Linton, Art Therapy

**Client:**

Refugee Council – The Children’s Section

Coaxis is a series of workshops designed for young displaced people, aged 14 to 17 years old. It consists of six sessions aimed at encouraging dialogue and the building of interpersonal relationships. Fundamentally, it seeks to nurture self-esteem and to facilitate collaboration.

Participants will be guided through a self-discovery process as they learn about effective communication. In addition to verbal language, they will learn to externalise their thoughts and express themselves through creative painting, imaginative moulding and dramatic performance. Participants will also practice active listening and exercising focus.

From mutual exchanges to cooperation, Coaxis also advocates collaboration, gradually shifting from the common emphasis on individuality to the formation of a shared identity. This will be done progressively through activities such as exchanging stories with one another, sharing outcomes with other non-participating young people and displaying collaborative efforts in public. Essentially, participants will learn about problem solving, negotiating resolutions and achieving goals as a team.

Coaxis believes that cultivating effective communication, and thereby revitalising collective spirit, can help young refugees to overcome a sense of estrangement from one another and relieve tensions between them. At the same time, it encourages them to rebuild their self-confidence and reactivates their sense of purpose.



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# THE UTOPIAN ESTATE

Mariana Martinez Balvanera

Interior Architecture / Exhibition Design

## Collaborators:

Residents of Bemerton Estate  
Bemerton Estate Tenant Organisation  
Sonia Kneepkens, Social Engagement  
Federica Mandelli and Marie James, Content Development  
Amaury Veira, Graphic Design  
Kiki Ljung, Illustration  
Raquel Selvas, Videography and Photography

*The Utopian Estate* is a series of urban interventions leading from an exploration into post-war housing estates, the ideologies behind and the stories of their contemporary daily life. It is an experiment that intends to reinvent utopian conceptions within the existing building fabrics, with the aim of opposing the demolition of these buildings and consequently avoiding the dispersion of entire communities.

Located at the Bemerton Estate in Islington, which has been enveloped by the rapidly expanding area of King's Cross, the project takes the form of a series of one-day interventions in an abandoned square at the heart of the estate. These interventions respond to the social needs of a weakened community isolated by the surrounding blocks of modernist architecture.

The interventions in the square, momentarily called *The Bemerton Imaginary Square*, outline a blueprint for possible meeting spaces, conceptualised and acted out by residents, which prompt the community to take ownership of their environment and activate its public life.

Here, utopia does not depend on architectural structures, but on the social networks and human experiences of the residents of this microcosmic city. Utopia, "a good place in no place", comes to life through the relationships that arise within public spaces.



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# ['bi'skeit]

Marie Durand Yamamoto

Interaction Design / Engineering

**Collaborators:**

Vincent Perrin, Sound design and Skateboarding  
Nikita Rao, Filmmaking  
Michelle Pang, Filmmaking  
Esteban Gitton, Filmmaking Mentoring  
Catherine Bella, Conceptual Mentoring  
Victoria Loke, Writing

['bi'skeit] is a short film offering a commentary on the intricate relationship between the skateboarder and the city. Urban environments are challenging for skaters, providing a range of opportunities for performance and invention, but with the increasing presence of anti-skate devices and the lobbying towards skate parks, can the skateboarder still be creative?

Three key elements—a customised suitcase, a skateboard and a unique outfit—act as signals to raise awareness of the city's latent potential. ['bi'skeit] becomes a tool for skaters to re-envision the city as a new set of possibilities yet to be explored.

The film was shot in various locations around London, including Saint Paul's Cathedral, Barbican, and King's Cross station; these settings were chosen to highlight the beauty and distinctive qualities of the city.

Challenging the highly branded commercial image often associated with skateboarding culture, ['bi'skeit] focuses on the artistic qualities of the sport.

Addressed to the skateboarding community, the project seeks to reach an audience with a strong knowledge of skateboarding and promote the value of skateboarding outside mainstream organisations.

['bi'skeit] aims to start a conversation on the increasing delocalisation of skateboarders and the impact this has on their creative potential.



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# THE MALL OF POSSIBILITIES

Qian (Kasse) Wang

Art Direction / Brand Strategy

## Collaborators:

Ewa Ullman, Interior Design  
Kuangyo Chan, Spatial Design  
Nuo Chen, Haute Couture Shoe Design  
Angel Chan, Haute Couture Fashion Design  
Zoe Han Zhou, Haute Couture Hat Design  
Ye Love, Photography, Documentary Making  
Yihe Bai, Concept Development  
Juyoung Reu, Filmmaking and Videography  
Jamie Lu, Sound Design

*The Mall of Possibilities* is a commercial strategy proposal for New World Development Limited, which provides exclusive shopping experiences at K11 Shanghai Concept Art Mall.

In the context of the overloaded retail environment in Shanghai and the online shopping explosion in China, retail industries face the challenge of making more effective and compelling use of their stores in the competition to win more consumers. Aiming to build a loyal customer base by establishing a meaningful emotional connection with consumers, this project proposes a strategy of creating a Designer-in-Residence Store in K11. The Store will provide emerging couture designers with a combined workplace and concept store, in order to help them test their products and launch their own brands.

With the intention of promoting original Chinese design and supporting emerging young talents, the project will also provide training programmes lasting up to a year, to enable emerging couture designers to collaborate with well-known fashion icons, organisations and media. It will create an authentic and exclusive shopping experience for customers, offering 100% hand-made customised clothing and accessories, while extending their knowledge of the disappearing couture craft. Ultimately, it will create a distinctive reputation and brand image for K11 Art Mall.





# RE-EMPOWERMENT

Shu (Spencer) Zhou

Exhibition & Graphic Design / Curation

## Collaborators:

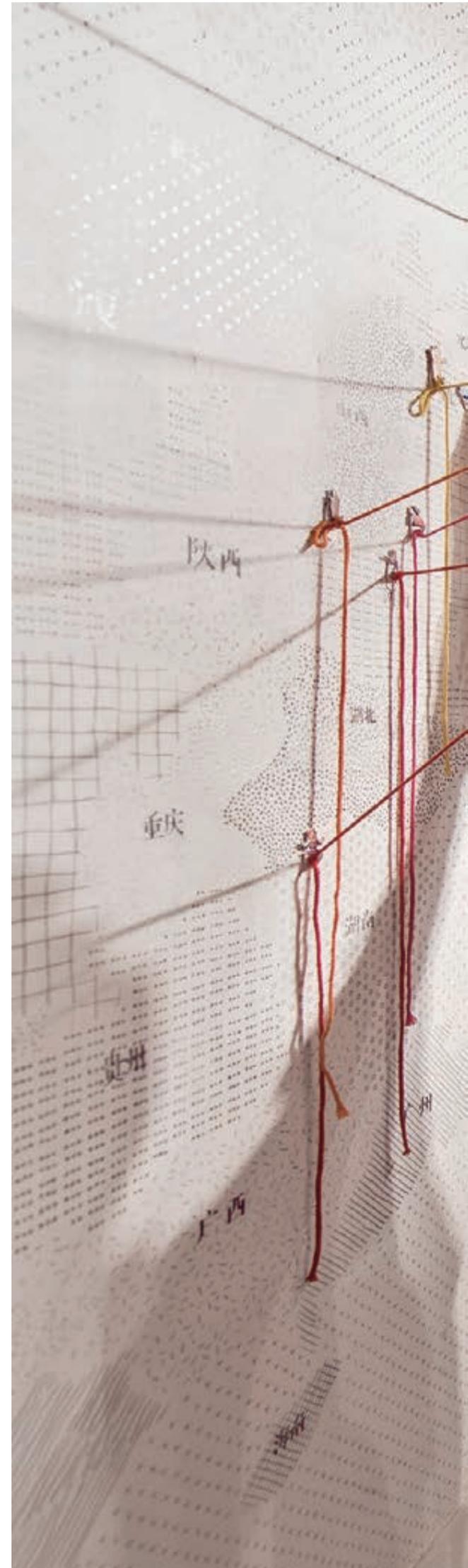
Qing Liu, Landlord of the Air Defence Basement  
Mucun Lin, Research and Illustrator  
Tao Han, Architectural Criticism  
Ning Wang, Architecture and Photography  
Shiqi Li, Architecture  
Xi Guo, Architecture  
Zimin He, Architecture  
Minmin Wu, Artist  
Ke Zhou, Electronic Engineering  
Weijie Ding, Ventilation System Design  
Yujia Liu, Documentary Filmmaking  
Lan Cen, Documentary Filmmaking  
Deric Shen, Proofreader  
Jonathon Randall, Proofreader

*Re-empowerment* is an experimental social design project consisting of a set of urban interventions, located in the former air defence basement of a residential building in Beijing.

In the process of urbanisation, around one million migrant workers took up residence in underground spaces in Beijing. Many of the new generation of migrant workers, aged between 22 to 32 years, are confused about their future and are losing their sense of identity.

Because Beijing is now overpopulated, the Chinese government is carrying out 'townisation'. The practice of living in air defence basements has been banned; however due to conflicts between multiple stakeholders, including migrant workers, landlords, local residents, government and social enterprise, little has so far changed.

This project asks how Beijing's air defence basements can be redefined so that they re-empower the new generation of migrant workers and related stakeholders through a sustainable development strategy. The project ultimately proposes that air defence basements can provide platforms for the establishment of social capital and act as places of transformation between urban and rural areas. Re-empowered migrant workers can gradually find direction, by positioning themselves with distinctive identities, improving their professional skills and becoming a crucial force in promoting the 'townisation' reform in China.





# HEALTH CHRONICLES

Sonia Francine Kneepkens

Product Design / Concept Design

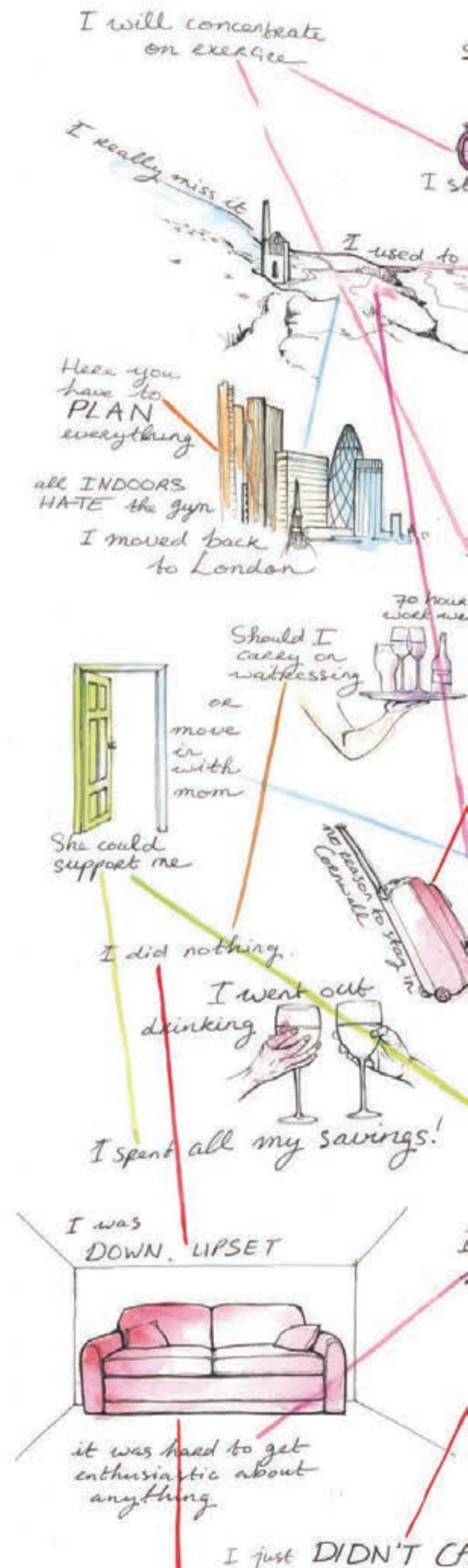
## Collaborators:

Dr. Hannah Flinders, General Practitioner  
TMO office of Bemerton Estate, Use of Facilities  
Tracey Taylor, Set Design  
Yi-Ning Chang, Psychology  
Mariana Martinez Balvanera, Social Research  
Thomas Saxby, Photography

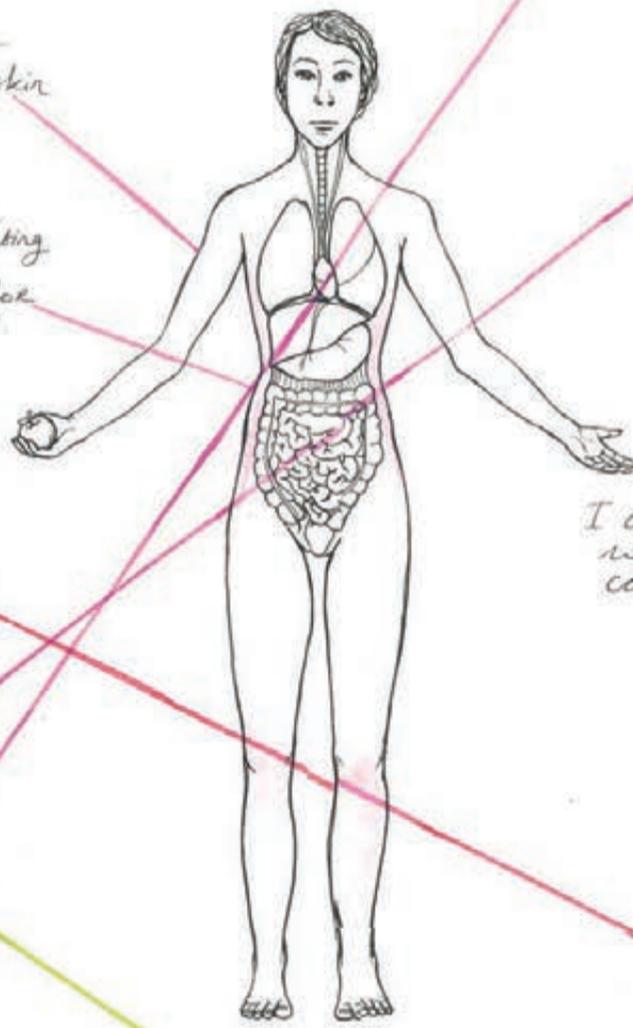
*Health Chronicles* is a unique healthcare platform that uses processes of storytelling and self-reflection to produce new ways of understanding health within a comprehensive personal narrative. Located in the Bemerton Council Estate in Islington, the project is being developed with the nearby Bingfield Street Surgery.

While health is a personal matter, healthcare is often impersonal. Patients may feel detached from their own health and body, particularly in a context where illness is commonly treated with medication. The relationship between daily life and health is often overlooked; GP consultations are frequently brief and focused on physical matters. *Health Chronicles* provides an alternative: utilising narrative equipment instead of medical equipment and providing a welcoming environment wherein participants can convert their personal health histories into tangible and understandable visual stories.

The project encourages people to become actively involved in their own health by developing a better understanding of the relationships between their lifestyle and their physical and mental wellbeing. This will empower people to make decisions about the way they live. Starting from one particular medical issue, the story is expanded to incorporate the patient's lifestyle and environment, visualising a world around the physical symptoms which show their connections to daily life.



# The Story of my Weight gain

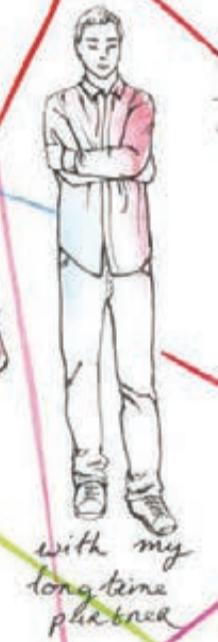


since two weeks  
started a HEALTH KICK

be active  
tired couldn't sleep well  
I noticed a change in energy levels

health was important to me but I let it go

I BROKE UP  
I got bad skin  
I have been eating what I want for 8 months



with my long time partner  
I used to be a happy & cheerful person

PRE

Woman in her 20's  
Single

Finally had

Since I got the job I've been so happy!

I SLEEP BETTER



can finally sleep through the night



UNBELIEVABLE the little respons that you get

PURE LUCK I found this job



I always knew I wanted to do community work

it ignited my passion for improving people's lives



I grew up around people less fortunate than me

I grew up in church



My mom did a lot of work for the church community

my father passed away when I was young



I never really knew him

# LOOP d' LOOP

Soumya Basnet

Interior Design

**Collaborators:**

Carolyn Defrin, Theatre  
Gillian Hipp, Movement Psychotherapy  
Luca Pons, Graphic Design  
James C., Carpentry  
Farida Alhousseini & Manasi Pophale, Text  
Kristian Bridge (head), Omar, Hassan & Nathan,  
Youth Work at NCY Trust  
Anuj Anjaria, Interior Design and Kinetic Sculpture  
Bran Whitwell- Mak, Erwin Bo Yi, Multimedia Design  
Marie Durand Yamamoto, Fabric  
Kasse Wong, Felicitas Zu Dohna, Volunteers

*Loop d' Loop* is a unique DIY kit designed for British-born young people attending the New Choice for Youth Centre in East London. Each assembly of the kit results in a customised inflatable seating unit that can twist and fit together with other seats to reveal a variety of layout possibilities.

This playful collaboration offers a way for the youth to explore the opportunities of their community center as a place for informal gatherings, creative expression and new imaginative potential.

Exploring the relations of body, space and time, the NCY youth participated in four two-hour design workshops, where they engaged in brainstorming exercises, theatre activities, reflections and model-making. They experimented in mapping the space, sought to understand existing space versus imagined space, researched performance spaces and gained knowledge of stories of space and the story matrix. By arranging and attaching the inflatable modules to create different layouts in the space, they created their own stories.

The result of the project was the expression, by fifteen young people, of an understanding of tolerance, collaboration and co-creation, through developing a modular seating system based on their new ideas of space, place and people.



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# ANOTHERSCAPE

Szu-An Yu

Architecture

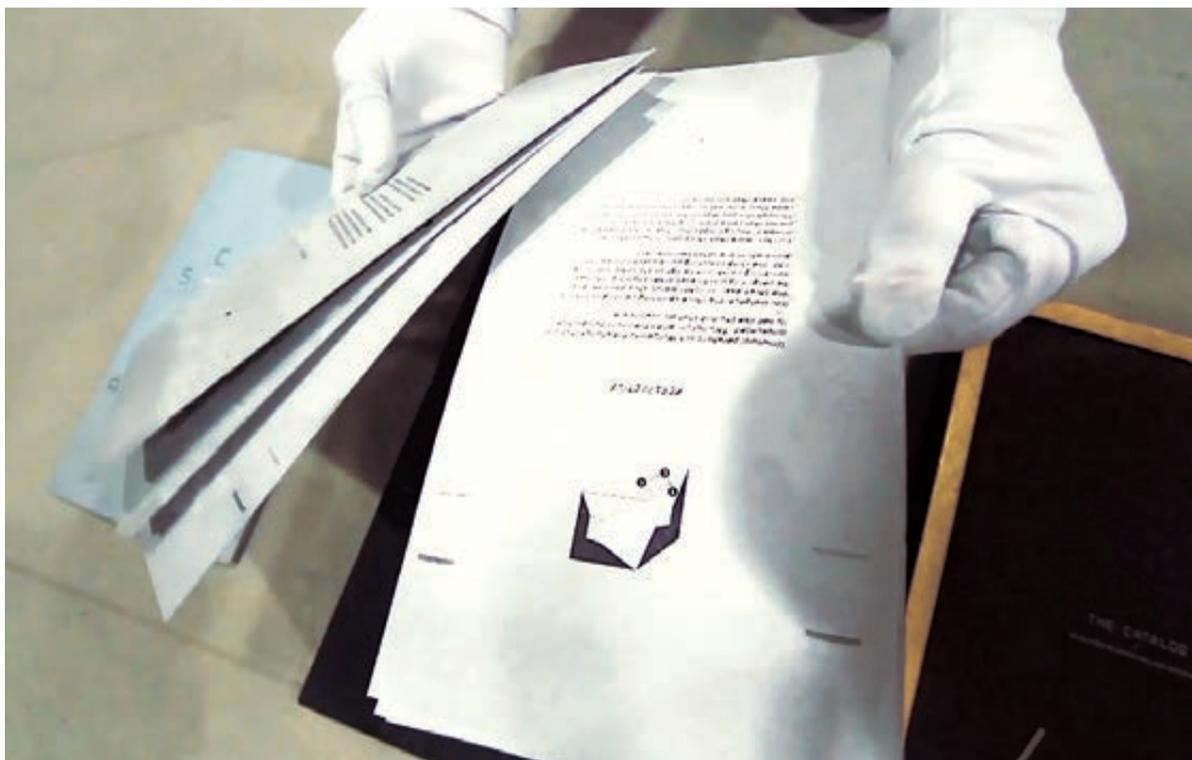
**Collaborators:**

Chris Fenwick, Writing  
Jon Wood, Writing  
Prasanna Khanal, Writing  
Ya-sin Tseng, Architecture  
Ting-jia Chang, Architecture  
Ming-yen Chou, Architecture  
Yu-pu Lu, Architecture  
Jacquetta Wang, Architecture  
Po-min Kung, Architecture  
Helen Biggs, Story Reading  
Matthew Bambridge, Story Reading  
Sonia Kneepkens, Product Design and Concept Design  
Tracey Taylor, Concept Design, Literature and Film  
Chiao-yi Cheng, Multimedia and Concept Design

*Otherscape* is an archive of urban fiction that explores the connections between the two disciplines of architectural drawing and fictional writing. Collections contained in the archive are displayed to audiences as a mobile exhibition; it also includes briefs for further additions to the collection. The archive's mobility reflects its key theme of urban fiction, which is specifically about places in the city of London.

The project aims to build up a platform for sharing the narratives of places between architects of speculative drawings and writers of fictional works. Narratives are produced and shared in the archive by each participant through their respective media of drawing or writing. The common ground between architects and writers is their mutual interest in world-building: both architects and writers, in their different ways, are expressing the narratives of our living environments.

As a tool for inspiration, the archive represents a treasure-trove of diverse thinking and suggests a greater range of possibilities in the process of generating narratives, especially across different means of storytelling. As a platform for sharing, it proposes specific topics for the creation of fictions, which audiences can take as an exercise in alternative ways of thinking.



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# THINKING OF OTHERS

Tracey Taylor

*Literature / Exhibition Design*

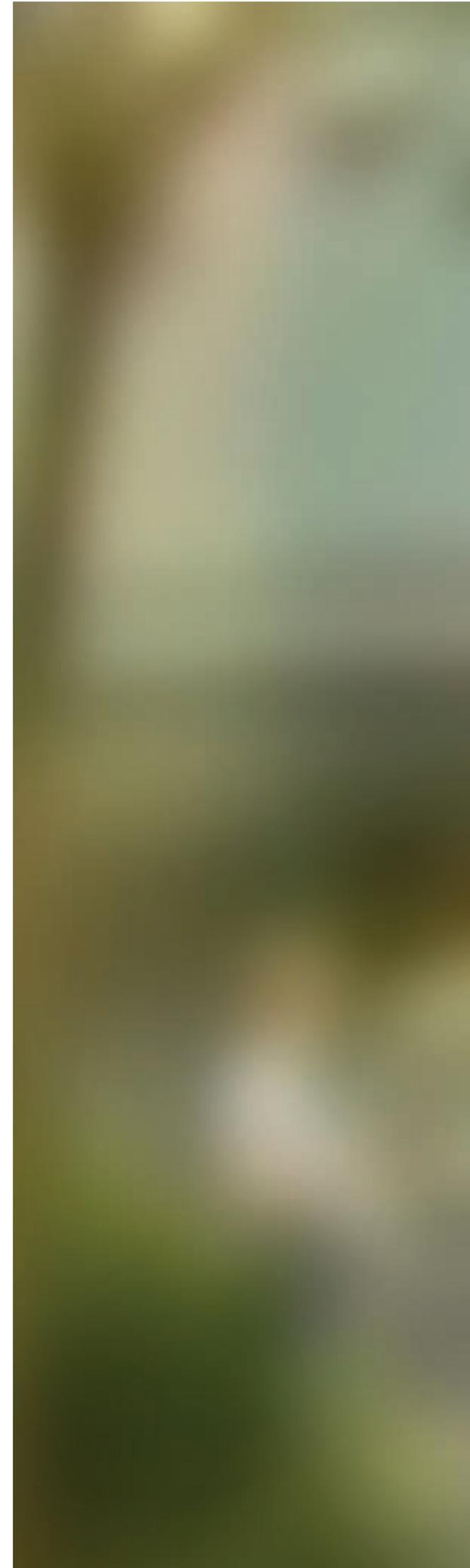
## Collaborators:

Chiao Yi Cheng, Concept Development  
Sonia Kneepkens, Concept Development  
Manasi Pophale, Concept Development  
Szu-An Yu, Concept Development  
Mark Taylor, Workshop Development, Facilitation  
Harrie Richardson-Jones, Workshop Facilitation  
Tasha Eccles, Workshop Facilitation  
Tomas Dryburgh, Production

*Thinking of Others* investigates the concept of character in spatial narrative. Located at the intersection of theory and practice, it seeks to understand how character, as an implied or imagined person, might animate, stratify, fracture, organise and enrich spatial narrative.

The project is comprised of two parts: a written dissertation and a series of workshops. Working from concepts of character in narrative theory, the written dissertation unpicks the complexity of character as a narrative element and identifies connections to theories of space in order to propose a model of character specifically for spatial narrative. Ultimately, the dissertation contends that the very complexity of character in fact contains the greatest potential contribution to spatial narrative.

The workshop series was undertaken with three groups of thinkers and practitioners across three disciplines: sociology, literature and spatial design, which together represent the theoretical underpinnings of spatial narrative. These workshops were aimed at opening the dissertation up to discussion, critique and interpretation. The responses from the workshops were both incorporated into the dissertation and included as an extension and expansion of it, oriented particularly towards the creation of design strategies for the realisation of character in spatial narrative.



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# TIME SHELTER

Yamin Zeng

*Spatial Design*

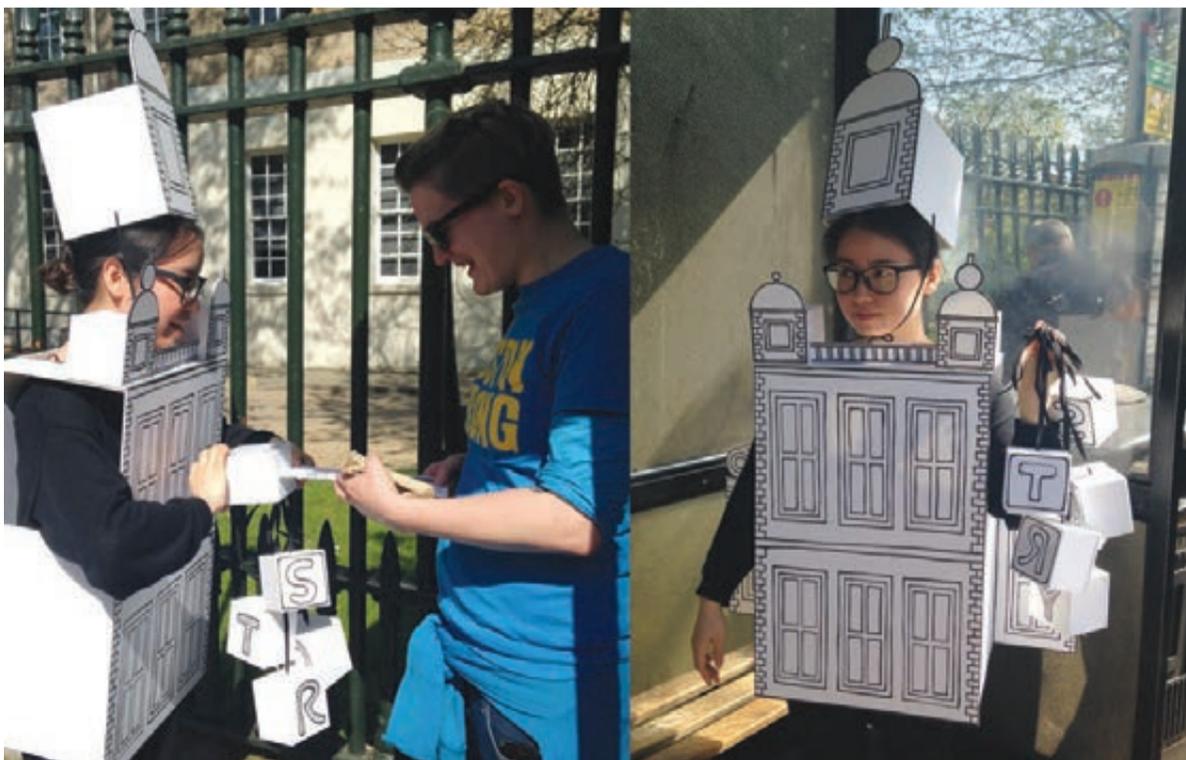
**Collaborators:**

Yingxian Zhai, Product Design  
Ilias Michopoulos, Architecture and Concept Development  
Yuxuan Cai, Model Making  
Deric Shen, Writer  
Da Wei, Graphic Designer  
Yan Wang, Graphic Designer

*Time Shelter* is a design proposal for a series of performances in five bus shelters in Greenwich. In addition to promoting the nearby Royal Museums in Greenwich, which consists of the National Maritime Museum, the Royal Observatory, the Queen's House and Cutty Sark, the project aims to make connections between space, time and audience that will engage waiting passengers and offer them a more in-depth understanding of the culture of Greenwich.

The overarching narrative of the project is that "time is limited, but the story of time is infinite". This narrative is told through a series of performances conceptually based on the history of the local area. The performers, dressed in specially designed costumes, act out various histories for people waiting for the bus. As well as representing a continuation of the story of the past, these performances enable commuters to gain a better understanding of the area and encourage an attraction to the nearby museums.

The performances are also structured by the narrative concept of the Hero's Journey, using tools such as character, tone of voice and perspective to enhance the audience's experience and their understanding.



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# BREWED IN CHINA

Yan Wang

Graphic/Exhibition Design  
Project Management

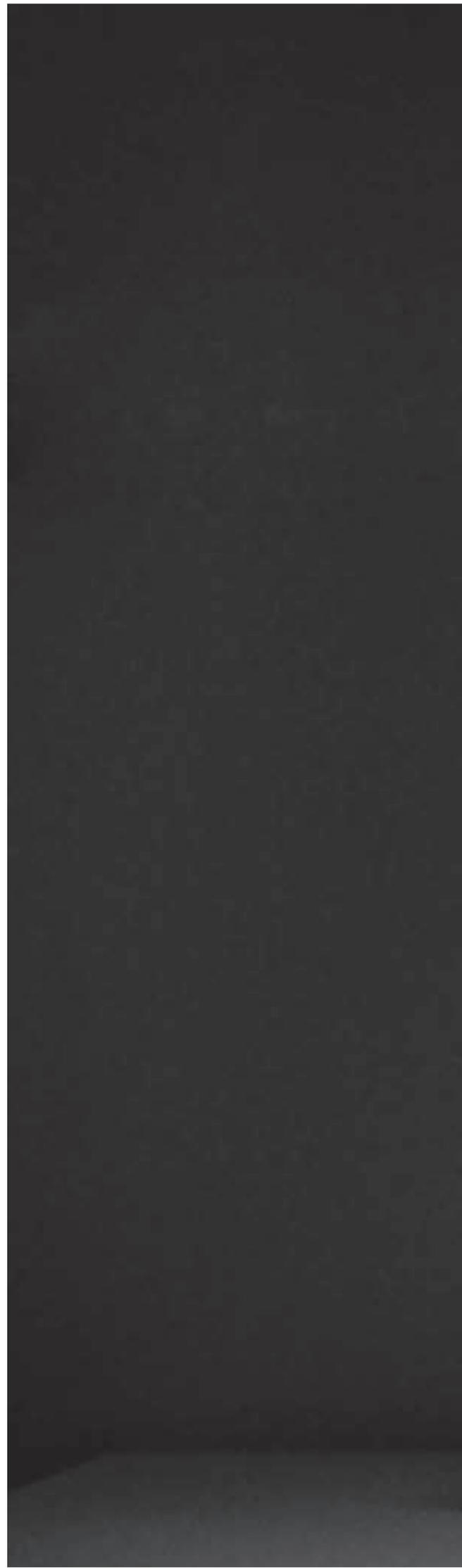
**Collaborators:**

Farida Alhusseini, Text Editor  
Tracey Taylor, Text Editor  
Tabitha Jones, Text Editor  
Soumya Basnet, Illustrator  
Bruno Padilha, Illustrator  
Yamin Zeng, Spatial Design  
Xi He, Chinese Painting Artist

*Brewed in China* is an exhibition about Chinese tea and its history, production and consumption, delivered in the form of tea boxes. Creating a sequence of curated encounters between the consumer and the tea, the project aims to promote The Chinese Tea Company to UK households and create a lasting relationship focused around a series of stories. The project is aimed at Londoners, aged between 25 and 45 years, who drink tea and are interested in the stories behind the product.

The first part of the experience takes place at The Chinese Tea Company itself, where the tea boxes and the stories hidden inside attract customers' curiosity. The exhibition continues once a tea box is purchased and brought back home. Inside each box, a story unfolds, tea cup by tea cup; these stories cover many different cultural and practical aspects of Chinese tea across structured themes such as 'Leaf to Cup' or 'Legends of Tea'.

*Brewed in China* is a portable exhibition. The tea box acts as a projector that transforms the environment around it into an exhibition space. Moreover, this project acts as a first step for China to shift from the world's manufacturer to a brand innovator.



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# TIME FOR CHINESE LITERATURE

Yuxuan Cai

Curating

**Collaborators:**

Binhui Lin, Research  
Zhanping You, Ceramics  
Liliya Hadzhiyska, Book Production  
Yamin Zeng, Graphic Design  
Dengjing Wang, Graphic Design  
Chenjie Wang, Illustration  
Ping Wei, Interior Design  
Robert Wong, Language Support

*Time for Chinese Literature* is an experimental exhibition to introduce and contextualise Chinese contemporary literature for Western audiences. The project is proposed as part of the London Literature Festival at Southbank Centre in London.

As China's growing economy opens it up to the Western world, a greater number of Westerners are becoming interested in Chinese culture. However the number of Western readers of Chinese literature is still very small, primarily because they lack an understanding of the historical frameworks and Chinese traditional customs that underpin this literature. The project aims to create opportunities for Western readers to gain insight into these important contexts while promoting Chinese culture to a wider audience.

The exhibition uses a famous Chinese contemporary novel, *Frogs*, as an example and explains its key contexts via Chinese ceramics, allowing audiences to have a richer experience of the work.





# LIVE PROJECTS

## QUIET CAPSULE

A SPACE FOR PRAYER AND MEDITATION IN CENTRAL SAINT MARTINS

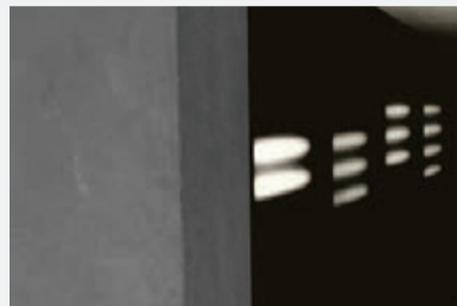
The Quiet Capsule is a prayer and meditation space in Central Saint Martins, London UK. As a result of a competition, Catherine Bella and Luca Domenico Ponticelli (MANE) have produced the winning design in collaboration with Jordan Cottage and Previn Naidoo (BAASO).

The Quiet Capsule offers the experience of tranquillity and peace: here people can step away from the tensions of their daily routines. Central Saint Martins is a diverse and multidisciplinary environment that allows for the different religions and spiritualities to thrive.

This project rises to the challenge of creating the opportunity for a shared multi-faith space for reflection and prayer. It expresses a broad perception of spirituality in modern life.

*"We all live under the same sky but we all have different horizons".*  
– Konrad Adenauer

The Quiet Capsule is designed as an unfolding sequence of spaces that uses the principles of the 'The Hero's Journey' encouraging a transformative personal journey into, and then out of the structure. The distinctive materials and lighting support the ritual of visiting a 'special world'.



## ACTION!

THE KID'S CINEMA EXPERIENCE



*ACTION! The Kid's Cinema Experience* was a two-part event for children aged 8-11 years old. It offered a chance to create and produce their very own short silent film.

The children, who had not previously visited the Museum, attended a fun one-day workshop, learning to write stories inspired by the Cinema Museum collection. A creative writer was invited to prompt and guide children to imagine a story for a movie. The event provided an opportunity for children to experience the cinema by creating their very own Homedy film (Horror + Comedy).

Subsequently film was set, shot and screened in the museum. The screening closed with a ceremony, celebrating the cinema-going experience, and provided a chance for the local community to reminisce and share their thoughts. The project brought a new audience to the Museum and encouraged cohesion and interaction amongst the residents of Lambeth.



### COLLABORATORS

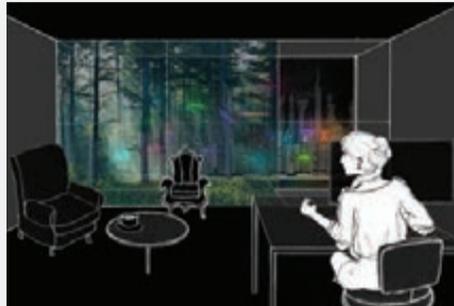
Soumya Basnet, Marie Durand-Yamamoto,  
Federica Mandelli,  
Shu Zhou, Deric Shen.

### TUTORS

Tricia Austin, Kevin Flude,  
Jona Piehl, Xavier Llarch.

# THE MUSEUM OF THE FUTURE

WITH ARUP FORESIGHT & INNOVATION



TUTORS:  
Tricia Austin,  
Sarah Featherstone,  
Rakhi Rajani.

“The Museum of the Future 2040” was undertaken in collaboration with Arup Foresight & Innovation. The project envisioned the future of four of London’s premier museum spaces — the Victoria & Albert Museum, the Wallace Collection, the Freud Museum and Kew Gardens. We were taught various forecasting methods and learned how to synthesize complex research reports on diverse factors such as environment, society, technology, history. We produced four engaging narrative animations, that have become a part of Arup’s portfolio and were selected for the international exhibition on research and education at the “OCAT Shenzhen Creative Festival 2013”.

# CREATIVE PLACEMAKING

DESIGN & INNOVATION CENTER — SHANGHAI



China has been rapid construction in the past several decades, while most of the cities and spaces created are described mainly as short-sighted makeshifts, and the traditional spaces of Chinese human interactions are somewhat lost. Recently, issues like creative industry, recreating urban heritage, and grassroots movements have risen in design professions, and thoughtful conception of design using curatorial techniques and placemaking strategies might serve as an answer to those pressing issues. This workshop will look at these case studies and a real place to explore how design and placemaking strategy can be positioned within a contemporary Chinese context, operational approaches, will be discussed through the workshop, which will show how creative placemaking brings together precisely the constellation of residents, designers, and stakeholders that makes urban change happen; and will show how art and design-driven placemaking depends on a deep engagement with the design disciplines to catalyze the public realm.



PARTICIPANTS  
College of Design and Innovation (D&I), Tongji University, China  
MA Narrative Environments

TUTORS  
Tricia Austin (MA Narrative Environments),  
Lou Yongqi (Tongji D&I),  
Sabrina Minqing Ni (Tongji D&I).

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[www.narrative-environments.com](http://www.narrative-environments.com)

**SPECIAL THANKS**

*Tricia Austin Course Leader*  
*Inigo Minns Content and Display Editor*  
*Matt Haycocks 3D Design and Build*

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## THE COURSE

MA Narrative Environments pioneers collaborative practice among architects, communication designers and curators.

Students work in multidisciplinary teams to create visitor experiences for cultural venues, visitor centres, exhibitions, museums, historic sites, entertainment venues, educational environments, sports events, shopping experiences, branded environments, corporate events, product launches, urban and community environments.

The course is based on the premise that narrative is a fundamental and accessible way for people to make sense of places. Stories are implicit in the materials, structures, images, signs, sequences and uses of a space. Design can create, alter, add or subtract narratives from environments by integrating artifacts, text, sound, images, film and digital interfaces into the physical world.

Environments are explored and developed through at least three dimensions: firstly, hard physical structures, materials and form, which tend to remain fairly fixed over time; secondly, text, light, image, and sound which can change quite rapidly; thirdly, the soft and most unpredictable dimension, human presence and interaction.

Students analyse these dimensions in some depth, using practice-based design research methods and participatory research methods, spatial and narrative theory. Proposals are developed through an iterative design process. Students visualize the look and feel of the environment and when possible build and test the design with real audiences and residents. A broad understanding of story, location, client and visitor and residents expectations drives novel, multisensory, user-centered and user-driven proposals.

Stories are used in at least four ways: firstly, peoples' stories are gathered as part of the research process, secondly, narrative scenarios are invented to trigger new ideas, thirdly, narrative structures such as 'the Hero's Journey' are used to unfold the space and finally, platforms are created for people to share and exchange their own stories. The methods and approaches on the course provide an open forum for debate among students, academics and practitioners.

## 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: 'The Museum of the Future' project kindly sponsored by Arup; 'The Future of Personal Healthcare' kindly sponsored by Beiersdorf; 'The National Trust 2035' kindly sponsored by the National Trust; 'The PopUp' project kindly sponsored by Fuzzwire; 'The CSM Legacy' project kindly sponsored by Grange Hotels; 'The Riyadh' project sponsored by Mindfolio; 'The Quiet Room' project sponsored by UAL and developed in collaboration with BA Architecture; 'The Hong Kong Show Flat' project kindly sponsored by New World Development and developed in collaboration with BA Architecture; 'The CSM Theatre Bar' project; 'The Placemaking' projects developed and implemented with Tongji University, Shanghai. We are very pleased that students' work was also featured at the international Shenzhen OCT Loft Creative Festival 2013-14 and at the Power Station of Art in Shanghai in an exhibition with China Academy of Art on City and Village Narratives.

Course team: Sarah Featherstone, Kevin Flude, Matt Haycocks, Ingrid Hu, Stuart Jones, Andrea Lioy, Inigo Minns, Pamela Parker, Jona Piehl, Benjamin Reichen, Rakhi Rajani, Shibboleth Shechter, Bethany Shepherd, Ryo Terui and Louise Vormittag.

Course Leader: Tricia Austin

**Catherine Bella**  
*Fashion Design /  
Interior Architecture*



After completing her studies in Fashion Design and Interior Architecture in Montreal, Catherine began working in architecture and within a short time moved into research and teaching. Her multi-disciplinary background influences her practice, which now borders on art. She is interested in the individual potential of various disciplines, but especially in their power to energise each other.

**Chenyang (Helen) Zhou**  
*Fashion Retail*



Helen's interest lies in the relationship between audiences and commercial spaces. She gained her BA in Fashion Management from London College of Fashion and Graphic Design and has a wealth of professional experience working with well-known retailers, publications and brands. In her work she seeks new ways to create distinctive, memorable visitor experiences to refresh the retail industry.

**Cheng Chiao Yi**  
*Public Intervention /  
Communication design*



Chiao-Yi is a Taiwanese interaction designer with a background in multimedia and spatial design. With professional experience across a range of disciplines, she likes to work with people from other areas of expertise to explore new conceptual possibilities for spatial and interactive object design. Her personal interests include discovering the natural world and travelling the globe to experience different cultures.

**Chin Kio (Q) Lei**  
*Museology*



Q has a background in Museology and Archaeology and completed her BA at Peking University. Raised in Macau, different cultures have always been a part of Q's life; she has already travelled to 15 countries, and aspires to visit many more. After finishing her study in Narrative Environments, Q aims to pursue a career in exhibition design and curation.

**Chirag Dewan**  
*Interior Architecture /  
Spatial Design*



Chirag Dewan is an interior designer from Mumbai, India, with a professional background in designing luxury home and retail spaces. Chirag's interest in contemporary art led him to designing sets for performance artists and booths at Art Basel and Art HK. He aims to set up an interior and exhibition design firm in Mumbai and to guide young emerging talent through teaching.

**Farida Alhusseini**  
*Anthropology*



Farida's educational background in Anthropology and Middle Eastern Civilisations has underpinned her three years of experience working in museums and exhibitions in Saudi Arabia. She is driven by the challenge of engaging audiences and presenting content in ways that will leave lasting impressions, and she is particularly keen on exploring the politics of spaces.

**Federica Mandelli**  
*Event Scenography*



With a degree in Event Scenography, Federica worked for three years in Milan designing interiors, exhibitions and social and cultural events. Design is Federica's form of social and political involvement; she approaches narrative as a powerful tool to engage people, sparking collective discussions. Her ambition is to design practices of community participation that stimulate changes in the way shared environments are understood.

**Felicitas zu Dohna**  
*Graphic Design /  
Experience Design*



Felicitas is a Munich-born, London-based concept and experience designer with a background in psychology and art, and a BA with First Class Honours in Graphic Design & Multimedia. Her work falls within the realm of human-centred research and design, focusing on an understanding of people's experiences and behaviours to create meaningful projects that prioritise well-being and innovation.

**Freya Healey**  
*Spatial Design /  
Experience Design*



Freya is a spatial designer with a particular interest in socially-engaged design. By volunteering at the Royal London Hospital and running design workshops at Maggie's Centre, Freya is developing a methodology for collaborative design with the users of healthcare environments. Her goal is to continue working with users to design better support systems and environments for treatment and healing.

**Hera**  
*Graphic Design /  
Exhibition Design*



Hera is interested in exploring chance as both a creative method and a visitor experience. She previously completed a BFA in Visual Communication and has work experience in events and museum exhibitions. Throughout her design career, she has continued to pursue art, participating in the 2013 Spot Art International Juried Art Festival and Earth Messages, a funded group exhibition in Singapore.

# CLASS OF 2014 / BIOGRAPHIES

**Ilias Michopoulos**  
*Architecture*



As an architect and engineer, Ilias looks for the balance between theoretical forms of architecture and the realisation of ideas through prototypes at various scales. In addition to his work developing masterplans as an urban designer, he is also interested in trying to tackle social problems and engaging with local communities through small scale interventions in public space.

**Liliya Hadzhiyska**  
*Spatial Design /  
Concept Design*



Liliya is a London based designer with a diverse background. She received her BA in Journalism before completing a foundation degree in Interior Design at Chelsea College of Art and Design. Since 2012, Liliya has worked on various community projects and on new visitor experiences for the National Trust, using a poetic approach to develop compelling stories.

**Ling Han Liao**  
*Graphic Design*



Originally trained as a graphic designer, Ling always seeks to turn two-dimensional design into space through set design, installation and exhibition design. Inspired by the narrative methodologies on the MA Narrative Environments course, she is now exploring her design career in a new and innovative way and aims to work on social engagement projects that are relevant to people's lives.

**Longning (Cherrie) Qi**  
*Spatial Design*



Longning is a spatial designer with professional experience in landscape and urban design in both China and the UK. Since graduating in Environmental Design, she has developed a strong interest in the practice and theory of contemporary urbanism. Her current work focuses on exploring ways of incorporating narration into urban spatial formations, integrating technological, cultural and ecological elements.

**Luca Domenico Ponticelli**  
*Graphic Design /  
Psychology*



Luca is a graphic designer with a strong narrative focus. Influenced by his studies in Psychology, his interest in social behaviour in space has been realised through various collaborations with architects. Luca believes that originality lies in hyper-localisation and specialisation. Positioning his practice between social and commercial projects, he is currently exploring the use of street trends to produce profits for social good.

**Manasi Pophale**  
*Exhibition Design*



A graduate in Exhibition Design, Manasi has worked as a spatial designer in Mumbai for clients ranging from real estate to hospitality. She is interested in the application of spatial narratives in the cultural sector as a means of understanding and expressing human experience. Through her Masters project, she has explored the idea of the exhibition as a tool of communication.

**Deric Shen**  
*Spatial Design /  
Set Design*



Deric is a designer who is interested in exploring how narrative can be employed to tackle social issues to help improve life for young people. In addition to his professional practice in spatial and set design, Deric has created workshop experiences in Singapore, Laos, Kenya and London, advocating creative responses as a method of overcoming psychological and interpersonal difficulties.

**Margriet Straatman**  
*Graphic Design*



Margriet is a London-based Dutch graphic designer. Her work is strongly conceptual and guided by her creative curiosity, with her main inspiration drawn from photography. Through her exposure to different disciplines on the MA Narrative Environments course and during her placement at the National Maritime Museum, Margriet has enriched her practice, expanding her graphic design skills into spatial environments.

**Mariana Martinez Balvanera**  
*Interior Architecture /  
Exhibition design*



Mariana is an interior architect from Mexico City and has worked in the fields of interior design, exhibition design and curation. She is interested in how spaces shape our relationships, values and politics. Through collaborative place-making, working with communities and institutions, Mariana seeks to explore how design can improve our cities, enhancing the spatial narratives of our everyday lives.

**Marie Durand Yamamoto**  
*Interaction Design /  
Engineering*



Originally trained as a mechanical engineer, Marie is skilful in making things. Further studies in industrial and interaction design led her to work on projects ranging from innovative packaging to dynamic installations. Interested in the impact of design on people's emotions and perceptions, Marie seeks to investigate the power of materiality and form in developing new experiences through her work.

**Qian (Kasse) Wang***Art Direction /  
Brand Strategy*

After graduating in Communication Design, Kasse worked for an advertising agency in China, where she realised the capacity for skillfully designed customer experiences to replace traditional media. This led her to study the role of narrative in developing dynamic experiences. Kasse's work focuses on creating brand strategies and experiences to shape distinctive brands and establish meaningful relationships with customers through memorable experiences.

**Shu (Spencer) Zhou***Exhibition Design /  
Graphic Design /  
Curation*

Shu Zhou (Spencer) is a multidisciplinary designer from Beijing. After graduating with a BA in Ceramics, he completed an MA in Communication Design at the Central Academy of Fine Arts. Since 2006, he has worked as an exhibition designer and curator for the National Art Museum of China. He returned to study in order to gain a greater depth of inspiration and experience.

**Sonia Kneepkens***Product Design /  
Concept Design*

Sonia is from Amsterdam in the Netherlands. She graduated with a BA from the Design Academy Eindhoven, where her studies focused on design for wellbeing. For her graduation project, Sonia published a book that visualises the experiences of patients with cancer. She aims to continue her work in researching ways of improving the experience of everyday life.

**Soumya Basnet***Interior Design*

Soumya is a designer and illustrator from India. After graduating in Interior Design from India's prestigious CEPT University, she worked for the Design Innovation and Craft Research Centre. She has also designed exhibitions for traditional Indian narratives under scenographer Rajeev Sethi. Through her MA project, Soumya is currently exploring how theatre design and narrative can work together for social wellbeing.

**Szu-An Yu***Architecture*

With a passion for architectural design and visual communication, Szu-an has worked as a spatial and graphic designer. While completing her BSc Architecture at National Cheng Kung University in Taiwan, she developed an enthusiasm for multi-sensory spatial experiences. Her study in narrative environments has enriched her architectural approach to visual representation.

**Tracey Taylor***Literature /  
Graphic Design*

Tracey is a designer, writer and researcher. With a broad academic background in Literature, Film and Graphic Design, she has developed a cross-disciplinary practice that includes work in architecture, exhibition design, graphic design and fine art. Tracey is particularly interested in the connections between theory and practice, and aims to produce work that is both aesthetically engaging and conceptually adventurous.

**Yamin Zeng***Spatial Design*

Yamin is a spatial designer from China with a BA in Environmental Art Design. She is committed to developing uniquely tailored projects that focus on the visitor experience in space, and has worked in exhibition design and interior design in China. Yamin is currently studying on the MA Narrative Environments course to extend her understanding of storytelling in spatial design.

**Yan Wang***Exhibition Design /  
Project Management /  
Graphic Design*

Yan previously worked as a Curation and Executive Assistant in Shanghai Chinese Painting Institute, one of the leading academic institutes dealing with painting in China. Working in the Institute gave her firsthand experience in exhibition planning and enabled her to develop her design skills. Through the MA in Narrative Environments Yan has expanded her knowledge of narrative techniques in exhibition making.

**Yuxuan Cai***Curating*

Yuxuan studied Contemporary Art and Curation at the Hubei Institute of Fine Arts in China, where she developed multi-disciplinary exhibitions. She is particularly interested in designing with the audience's experience in mind. On the MA Narrative Environments course, she has developed both storytelling and project management skills. Yuxuan aims to continue exploring ways to enhance the audience's experience of exhibitions through art, design and narrative.

**Zhiyi Guo***Urban Planning*

Zhiyi is an urban designer who has directed more than twenty projects in China. However her experience prompted the realisation that a focus on the bigger picture often overlooks real human practices and emotions. Zhiyi's current interest in curation offers her another angle on the relationships between spaces and people and has enabled her to refine her understanding of environments.

# WE KILLED FASHION

Catherine Burham-Bella

*Fashion Design / Interior Architecture*

## Collaborators:

UNTTLD, Fashion Design  
LYN, Fashion Design  
Anastasia Lomonova, Fashion Design  
Dominique Loubier, Filmmaking  
Stéphanie Jomphe, Production Director  
Allison Staton, Fashion Photography  
Dominique Côté, Making  
Marie Durand Yamamoto, Engineering  
Olivier Paré, Event Coordination  
Hugo Didier, Event Photography  
Julien Tardif, Graphic Identity  
Sylvain Kanschine, Front-end Development  
Morgane Letiec, Dance  
Amanda Craig, Modelling

*We Killed Fashion* is a mixed media installation that offers a commentary on the place of creativity in the current commercial fashion landscape.

Expressed through a short film, a dynamic installation and a product, the project's variety of forms aims to address the roles of various actors in the contemporary story of fashion. The spectator, cast as first passive and then active, is encouraged to reflect on his/her position within the industry.

The project aims to raise awareness among industry insiders, but is ultimately addressed to consumers. In a context in which commerce prevails over creativity, is every designer doomed to sacrifice creative flair for commercial success?

First presented at MASSIVart Gallery in Montreal on March 6, 2014, *We Killed Fashion* comes at a particularly relevant moment in time. With the recent announcement of the end of Montreal Fashion Week, the city is currently facing a turning point. *We Killed Fashion* provided an opportunity for the local fashion community to express their thoughts on the future of fashion in the city and beyond.

*We Killed Fashion* is a critical observation tinted with hope. It is the artistic expression of a reality we all – knowingly or unknowingly – created.



[info@wekilledfashion.com](mailto:info@wekilledfashion.com)



# REFLECTION

Chenyang (Helen) Zhou

*Fashion Retail*

**Collaborators:**

James Barnett, Retail Visual  
Zimu Tang, Graphic Design  
Miya Zhang, Spatial Design

*Reflection* is a retail experience proposal for Selfridges that aims to create a sociable and enjoyable fitting room experience for women aged 45 and above.

The retail industry in the UK is currently facing a downturn in a weakened economy; it therefore seeks to offer compelling shopping experiences to attract customers back to shops. In particular, women aged 45 and above – already a significant group of spenders in UK department store retail – will become even more important as a target market in the long-term.

Fitting rooms play a crucial role in the retail journey but their importance is often overlooked. This project begins by asking how fitting rooms can better integrate strong retail and brand experiences and how they can be used to help this key group of women feel more confident.

The project invites participants and their friends to book the fitting room online by choosing secret outfits for each other. It encourages them to shop together and to boost each other's confidence by appreciating each other's beauty.

This proposal will potentially be prototyped at Selfridges. Within a wider context, it reinforces the social aspect of shopping and highlights the role of retail as a public platform.



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# THE SCHOOL OF NAVIGATION

Chiao-Yi Cheng

*Public Intervention / Communication Design*

## Collaborators:

Longze Shawn, Film and Post-Production  
Szu-An Yu, Photography and Film  
Tomas Dryburgh, Navigational Consultant  
Tracey Taylor, Concept Development and Creative Writing  
Yi-Chun Chen, Research Assistant  
Arts-design Large Format Printing Co., Printing Consultant and  
Production  
Ho-Yi Woodwork Production Co., Woodwork Consultant

*The School of Navigation* is a series of walking classes that aims to discover navigational narratives that enrich and support wayfinding for 'urban navigators' with a poor sense of direction.

Navigation, as the practice of producing spatial knowledge, provides possibilities for the experience of urban environments to be reshaped through personal encounters offering various perspectives on the city. However, because our innate sense of orientation is increasingly restricted in urban environments by the use of time-saving e-maps, navigators are gradually losing their ability to build personal spatial relationships with these environments.

*The School of Navigation* provides a one-day walking class on navigational skills, practiced in Bloomsbury which poses as a live 'classroom'. There are three phases to the class: 1) Introduction to navigational stories and the system of navigational skills at the school reception; 2) Exploration of four classrooms in Bloomsbury using a special map and eight navigational tools to discover personal interests in navigation; 3) Rebuilding of navigational identity through a personalised evaluation and certificate, for which we return to the school reception.



theschoolofnavigation@gmail.com



# KA-CHING!

Chin Kio (Q) Lei

Museology

**Collaborators:**

Sot Cheong Lei, Engineer  
Oat Motien, Illustrator  
Hera Winata, Ling Han Liao, Graphic Designer  
Pitchvipa Champrachoom, Interior Designer  
Chiao Yi Cheng, Cartographer  
Tracey Taylor, Story Examiner  
Alex Lou, Researcher  
Laura Lee, President of Macao Oral History Association

*Ka-Ching* is a city-wide exhibition in Macau. The project appropriates the format of the slot machine to explore ways to connect the multiple sides of Macau as a fishing village, former colony, gambling city and cultural centre.

Macau was an enclave of Portugal for over 400 years before returning to Chinese sovereignty in 1999; many traces of this colonial history remain in the architecture, customs and people. However the gambling industry has become Macau's most widely known symbol and other sides of the city are being forgotten. This project asks whether these new casinos can help to introduce Macau's old culture, while at the same time retaining a sense of modern atmosphere. How can churches and other historical architecture be reframed as engaging and attractive places for tourists? Can exhibitions work to revitalise the whole city by bringing to life its forgotten aspects? How can the different voices of history be captured?

In this project, slot machines are used to turn the city into an interactive museum. 56 stories about four areas in the city are embedded into the machines, and narrated by 12 characters across different historical periods, offering tourists a richer, more holistic experience of Macau.

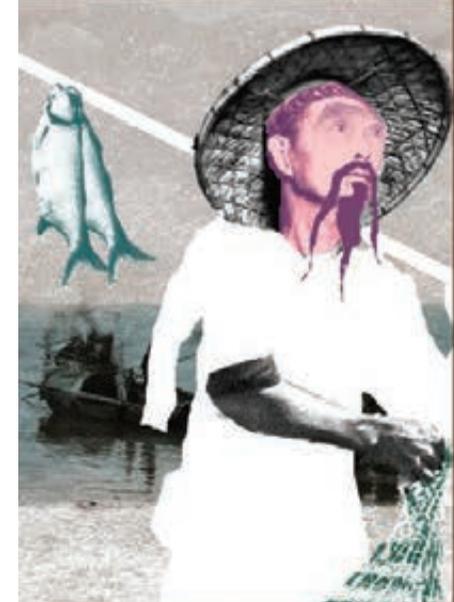


George Chinnery  
British Painter  
1850



Port  
1622

Chinese Christian  
1850



Fisherman  
1499

discovermacau@hotmail.com

Portuguese Soldier



Peter Mundy  
British Traveler  
1637

Missionary  
1650



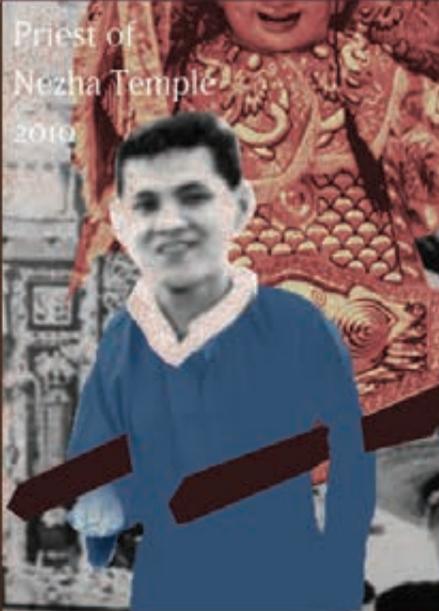
Portuguese woman  
1900



Stanley Ho  
King of Gambling  
1967



Maid  
1950



Priest of  
Nezha Temple  
2010



Grand Prix Car Racer  
2013



Alvaro Rosa  
2013

# WASTE WASTING

Chirag Manmohan Dewan

*Interior Architecture / Spatial Design*

**Collaborators:**

Ling Lao Han & Margriet Straatman, Graphic Design  
Farida Alhusseini, Content Development  
Darren Bransford, Acting and Performing  
Charlie Baird, Fictional Writing

*Waste Wasting* is a proposal for an exhibition and gastronomic experience at the Delfina Foundation.

In the United Kingdom alone, approximately 6.7 million tonnes of food is wasted per year, with around 1.7 kg of food wasted per week by each individual. The calorific value represented by this may vary, but the United Nations estimates that, on average, each individual in the UK wastes 800 kcal of food daily.

Bread made from wheat is one of the most common food products consumed around the world and is a valuable global commodity because of its high calorific value compared to other foods. Despite being an essential staple, bread makes up 32% of the food wasted at home in the UK.

The impact of food waste patterns in the UK has a significant effect on the environment, on natural resources and on the global population. Keeping these statistics in mind, *Waste Wasting* invites its audience to experience the value of the weekly waste of one individual, quantified as three loaves of bread, over the seven stages of the food cycle, while imagining a dystopian future where consumption trends have drastically reshaped the global landscape.



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**HOLD IT.....CROWN IT!**

# MIDNIGHT SAMRA

Farida Sadadi Alhusseini

*Anthropology*

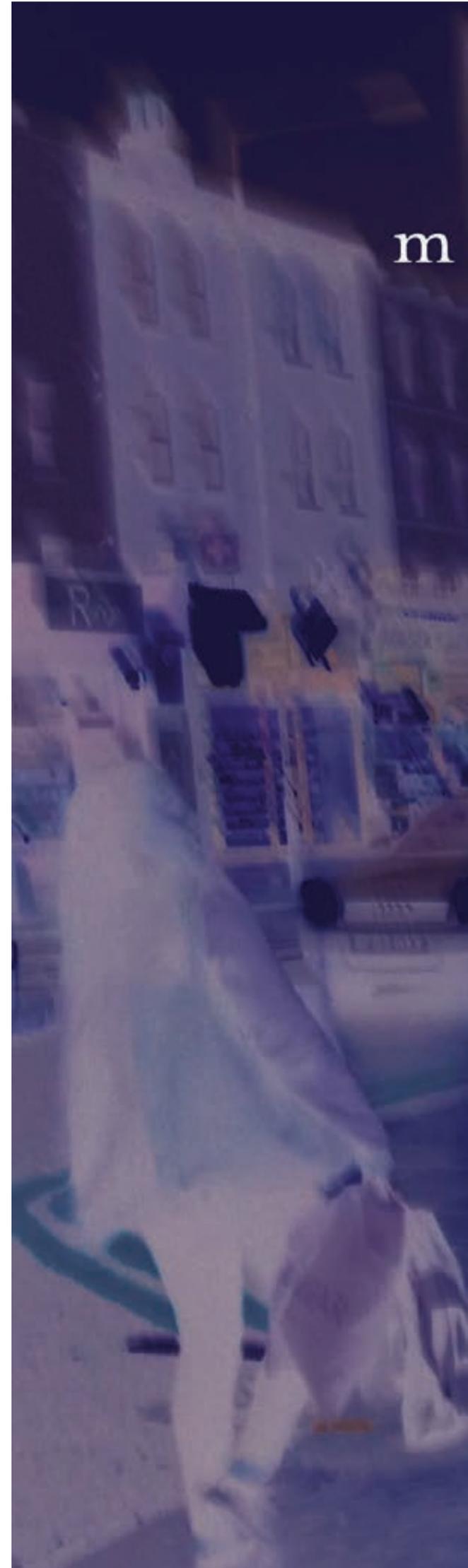
**Collaborators:**

Noor Aldabbagh, Film and Social Innovation  
Amani Alsaad, Contemporary Artist  
Abdullah Alsaad, Film  
Maha Alsharif, Film and Photography  
Soumya Basnet, Scenography  
Chirag Dewan, Spatial Design  
Dalia Hashim, Sociology & Humanities  
Manasi Pophale, Exhibition Design and Project Management  
Hera Winata, Visual Communication

*Midnight Samra* is an exhibition aimed at inspiring a more inclusive space for women at night on Edgware Road. The exhibition took place from April 17th to April 26th in the Subway Gallery, located in an underpass beneath the Edgware Road. It presented in particular the voices of women from the Mosaic Community Trust Group, who expressed their hopes and concerns for the future of the area while also celebrating its unique identity and underlying potential.

For the launch event on April 16th, the underpass was transformed into a night garden, blooming from the Subway Gallery. Visitors were invited to celebrate in the space with music and food as they re-imagined the potential of the underpass.

Sponsored by The Edgware Road Partnership and supported by The City of Westminster and Transport for London, this project ultimately seeks to explore how narrative environments can transform public spaces to be more inclusive of female 'voices'.



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midnight



samra



# 1+1=3

Federica Mandelli

Event Scenography

**Collaborators:**

Marie James & Mariana Martinez Balvanera, Concept Development  
Manuela Cuoghi, Content Development  
Twinbeaks, Graphic Design  
Davide Valla, Photography and Motion Graphic  
Dario Daleffe, Videomaking  
Alberto Ornaghi, Wood Design

1+1=3 is a community engagement project located in Cassina de' Pecchi, a small town near Milan.

In order to overcome the sense of stagnation in the town, locals are invited to participate in a farm-making process.

Through a series of community gatherings where an abandoned public farm acts as a catalyst to attract locals and trigger new rural (r)evolutions, the project attempts to empower citizens to take control of their environment and stand up for their community through active participation.

By stimulating the discovery of forgotten (hi)stories and the renewal of ancient traditions, the project sparks a new affection for the rural environment in order to prompt a stronger sense of belonging and ownership.

Recognising the transformative power people can have in shaping the shared environment, the project encourages citizens to become protagonists in potential changes for the future of the town. By inspiring grassroots action on the farm, which functions as a playground for the imagination, 1+1=3 facilitates positive responses to our changing urban fabric.

Ultimately through 1+1=3, bottom-up practices become crucial ingredients in developing a new proactive and cohesive community, in order to re-design a city in which everyone has a place.



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# HOMES SWEET HOME

Felicitas zu Dohna

*Design Research / Experience Design*

## Collaborators:

Antonia Dohna, Reflection, Feedback and Spatial Design  
Freya Healey, Reflection, Feedback and Spatial Design  
Jan Potter, Audience Collaborator  
Marion Marples, Community Engagement  
Richard Geary, On Site-Collaboration  
Soumya Basnet, Reflection, Feedback and Spatial Design  
Viviana Lombardi, Audience Collaborator  
Yan Wang, Photography

*Homes Sweet Home* is a long-term intervention at Lucy Brown House, a sheltered housing unit for the elderly in Southwark.

It consists of an in-depth consultation phase and a design proposal and strategy that explore the experience of homes for the elderly and their influence on wellbeing: the paradox of homes as home.

In spite of our rapidly ageing society, little attention is paid to the quality of housing for the elderly. In order to facilitate change, there needs to be a greater understanding of the current situation in terms of its challenges and opportunities. *Homes Sweet Home* highlights insights acquired during an in-depth consultation, research and exploration phase, which has put people at the heart of the investigation.

The resulting design proposal and strategy focus on communication, community engagement and independence: the core challenges within Lucy Brown House.

After an engagement phase in which stories, events and workshops encouraged resident involvement, Stage Two saw the implementation of a communication platform that caters to the different needs of the key audiences.

The third and fourth phases focus on the implementation of an events programme and residents' clubs and committees, creating long-term impact on social and power structures within Lucy Brown.



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# THE LIGHT PROJECT

Freya Healey

*Spatial Design / Experience Design*

## Collaborators:

Bernie Byrne, Head of Maggie's Centre, London  
Julie Parish, Head of Art Therapy at Maggie's Centre  
Marie Durand Yamamoto, Engineering and Fabrication  
Lauren Bellamore, Testing and Support

*The Light Project* is the first in a planned series of collaborative design workshops held at Maggie's Centre in Charing Cross Hospital, London. Maggie's is a complementary therapy centre for cancer sufferers, offering a supportive environment away from home.

The workshops aim to give centre users the opportunity to capture positive memories and express their experience of cancer. In the first workshop, seven participants were invited to collaboratively design lights, which were refined into finished objects for them to take home. Participants captured their memories and experiences through images, which were cut into their lampshades to create shadow-narratives in their home environments.

Their individual images were also cut onto wooden leaves, which were unveiled in a permanent installation at Maggie's. Participants were invited to a celebratory event to receive their finished lights. At this event they shared their experiences and added their narratives to the collective installation, before raising it into the courtyard.

The workshop series will continue to explore collaborative design techniques with the users of healthcare environments, with the goal of creating better treatment experiences through a bottom-up design process.



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# DISTRACTED READINGS

Hera

Graphic Design / Exhibition design

## Collaborators:

Tracey Taylor, Section Editor  
Farida Alhusseini, Section Editor  
Vania Kristiani, 3D Designer  
Helen Biggs, Librarian  
Chin Kio Lei, Facilitator  
Cheng Chiao Yi, Concept Developer

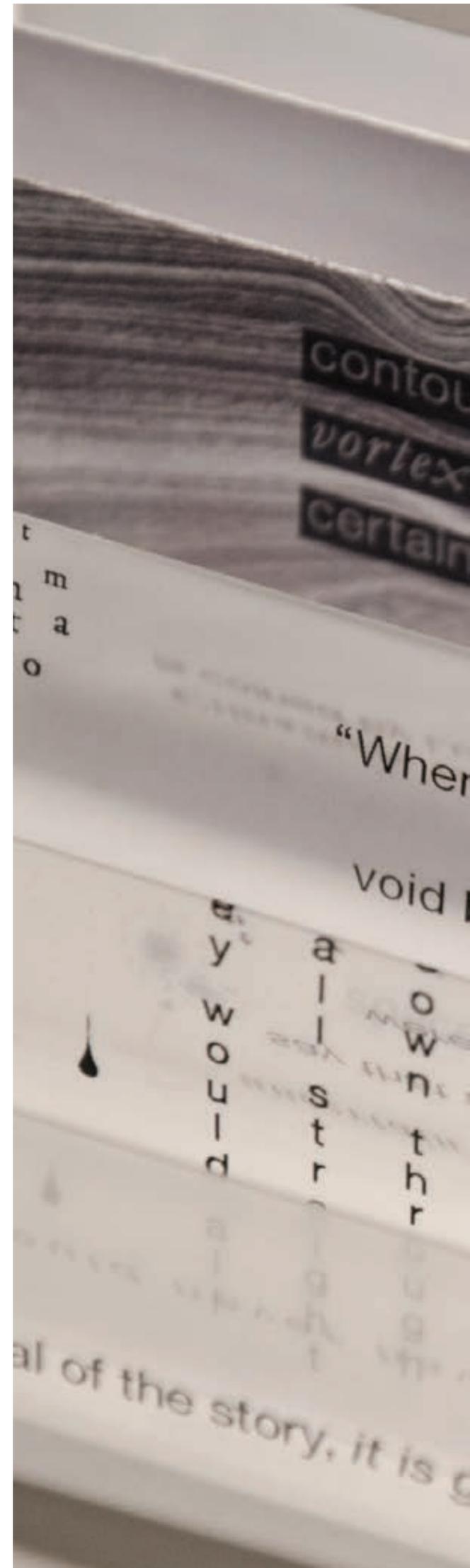
*Distracted Readings* is a reading experience set in open access library spaces that use the Dewey Decimal Indexing System.

The project consists of three physical books and one online book. Each of the three physical volumes is given an index number and is arranged amongst other books in the shelves as follows:  
097 TAY (Manuscripts & rare books; Books notable for ownership or origin)  
302 ALH (Social Interactions)  
514.32 HER (Topology, System and Spaces)

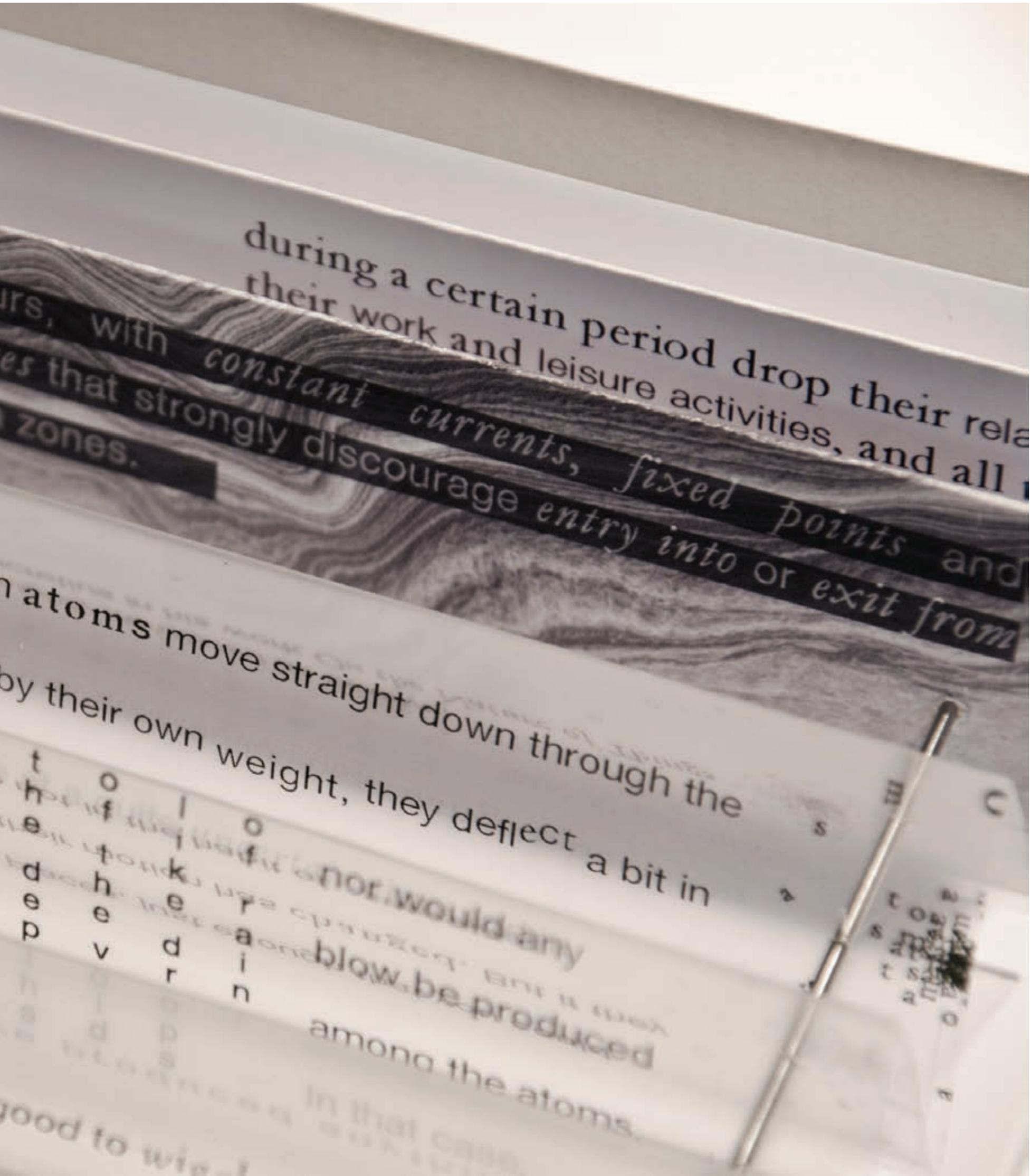
The content explores strategies for facilitating serendipity on the levels of the personal, the social and metadata, through compiled designs or personal stories.

The visitor experience can be compared to an exhibition that is highly customisable. Each book contains directions by which to locate the others, but visitors are encouraged to browse around, linger and view other materials that are not part of the project. Chance and the act of browsing are two important features of the audience experience. Each book is designed to appeal – not just visually, but to the combined senses of the reader.

The project hopes to encourage visitors to embrace serendipity in the unique and expansive contemporary information landscape.



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# N-LIGHT

Ilias Michopoulos

Architecture

## Collaborators:

Penelope Mamoura, Architecture and Concept Development  
Antonis Palierakis, Architecture and Illustration  
Amir Sadafi, Urban Design  
Mariia Pashenko, Urban Design  
Luca Domenico Ponticelli, Graphic Consultant

*N-light* is a series of public space interventions that introduce light into the water in the section of Regents Canal between Kingsland Road and De Beauvoir Road.

*N-light* evolves over time and consists of a series of events which fade into each other, creating a seamless transition for the audience. Small units of light gather in clusters to form words, which eventually become a sentence. This sentence makes sense when it is read both eastwards and westwards, but each direction of reading produces a different meaning.

The interventions shift from a non-textual into a textual narrative, and then back to non-textual again, as the light, like a living organism, grows in the water over time. The project begins with a few points of light, which, though small, contain great potential. Gradually, points congregate in clusters and finally become words. After a period of two months, the words are progressively replaced by flat pieces of art embedded on lightboxes. In this way the underwater art remains part of the nocturnal mystery of the canal. *N-light* is thus more than a story; it also explores the aesthetic potential of the combination of light and water.



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# THE INVISIBLE WORLD

Liliya Hadzhiyska

*Spatial Design / Concept Design*

## Collaborators:

VI Secondary School Ivan Vazov  
II Secondary School Dimitar Blagoev  
Red Cross Blagoevgrad, Bulgaria

Somali Speakers Women Group  
Bemerton Villages Management Organisation  
Islington, London

Margriet Straatman, Graphic Design  
Sonia Kneepkens, Storyboard Illustration  
Yuxuan Cai, Exhibition Assistant  
Yamin Zeng, Exhibition Assistant

*The Invisible World* is a sequence of exhibitions presenting the creative work of four women from the Somali Speakers Women's Group at Bemerton Estate in Islington, London. Each panel represents a particular personal narrative and uses a material which evokes a particular life story. The project explores the power of the sense of touch in relation to materials and how this can stimulate memory.

The project was undertaken in three phases. In the first, through a series of workshops with children in Bulgaria, different materials were tested and selected for their evocative qualities.

In the second phase, in collaboration with the Somali Speakers Women's Group, materials were blind-tested to find out which were the most evocative for these women. In a group workshop, each woman was then asked to reproduce her story on an individual panel using a material she had selected in the blind-testing sessions.

Finally, exhibitions were staged at Bemerton Art Studio, at the Portable Islington Library and at the Somali Speakers Women's Group at Bemerton Community Hall. The exhibitions targeted two main audiences: locals and Somali residents. Visitors were asked to touch the pieces blindfolded and describe what the sensations evoked for them.



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# START YOUR TRAIL

Ling Han Liao

Graphic Design / Exhibition Design

Margriet Straatman

Graphic Design

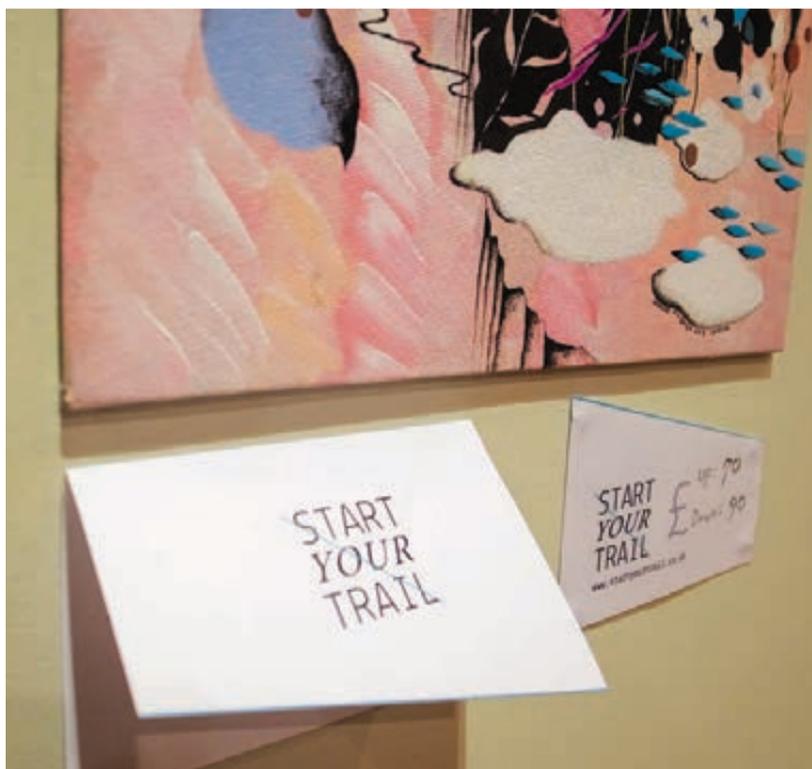
## Collaborators:

Nana Ho, Innovation Management  
Chirag Dewan, Spatial Design  
Coen van Leeuwen, Web Design and Workshop Design  
Johanna Straatman, Content Examiner

*Start Your Trail* is a platform for collaboration between young, unemployed designers and local shop owners on Church Street in Stoke Newington. The project is realised as a specially designed trail in Church Street, which leads visitors along the street to different shops and introduces them to various new products and designers.

Over the next two years, most of the small independent stores in Stoke Newington will be replaced by large chain stores. Our aim is to raise awareness for these independent stores by designing a platform through which they can collaborate with young designers, between the ages of 18 and 30, who live in Stoke Newington, or are thinking of setting up their own business there.

*Start Your Trail* is a new small business in itself, established to build up relationships between these young designers and local shop owners. In addition, through the initiation of different kinds of workshops specifically for the young designers of Church Street, the project assists young designers in building up their confidence, and gives them the opportunity to test and analyse their products before establishing their own official brand.



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# I AM FOREIGN

Longning (Cherrie) Qi

*Spatial Design*

Zhiyi (Miu Miu) Guo

*Urban Planning*

**Collaborators:**

Di Liu, Sociologist  
Yvonne Lin, Material Guidance  
Wenjie Shen, Writer  
Jiaqi Liu, Video Editing  
Longwen Wei, Photography  
Helen Zhou, Exhibition Set-Up

*I Am Foreign* is a series of mobile exhibitions that enables foreigners living in London to form connections with the city and with local people.

London is a cosmopolitan city in the truest sense of the word: it is a myriad of different ethnicities, religions, nationalities, languages, and cultural communities. These differences can easily be misinterpreted, leading to stereotyping and unconscious segregation.

Young Chinese people living in London have been chosen as a pilot group for the project's first exhibition. 99 perceptions were collected from the target demographic and separated into nine categories, such as dressing, behaviour and food. Each person surveyed gave his or her unique perspective on life in London as a foreigner. The exhibition was initially installed in the foyer of Central Saint Martins in March 2014, using a voting system as a tool for public engagement. It will further be displayed at Camberwell College of Art for the Processional Language Centre students at the beginning of the next term.

This project aims to make the cultural misconceptions that are prevalent in society the focus of debate and intellectual reasoning, encouraging both local Londoners and foreigners towards mutual respect and understanding.



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# E8 PLUS HACKNEY

Luca Domenico Ponticelli

Graphic Design / Psychology

## Collaborators:

Sead Baliu, Videomaking  
Benjamin Mallek, Photography  
Gigi Hung, Web Design  
Soumya Basnet, Space Design  
Manasi Pophale, Space Design  
Saturday Soup Kitchen, Official Partner

*E8plus Hackney* is a social community project and exhibition located in Hackney Central, in the E8 postcode.

Eight emerging artists were paired with eight homeless people from the Hackney Central area. Over six months, they met and shared their stories in a public square under the partnership of a local independent food distribution organisation, the Saturday Soup Kitchen, and conceptualised and co-created a series of art pieces.

The stories of the participants unfold in the resulting exhibition, 'A Journey through Mare Street'. Through an immersive narrative experience of Mare Street, visitors are asked to 'take on' the character's point of view and explore the space with a map. By encouraging viewers to see a familiar place through different eyes, the exhibition aims to stimulate transformation, highlighting the negative aspects of the rapid gentrification that areas such as Hackney Central are undergoing. E8plus is a hyper-local experiment in community cohesion, challenging the stereotypes of homelessness through art and storytelling.

On the exhibition's opening night, a silent auction was held for the art pieces. The proceeds went to the Saturday Soup Kitchen to help them become a registered charity and improve their activities for the benefit of the local homeless community.



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# HISTORY SPEAK

Manasi Pophale

Exhibition Design

**Collaborators:**

Farida Alhusseini, Curator  
Tracey Taylor, Graphic Design Analysis  
Aastha Gohil, Filmmaker and Scriptwriter

*History Speak* is a proposal for a series of exhibitions that examine multiple narratives of history by comparing secondary school history textbooks from Australia, Britain, Hong Kong and India. The exhibition concept is unique in that, rather than using objects to facilitate the telling of a story, it uses stories to facilitate the examination of the books themselves as objects.

The intended audiences for these exhibitions are students and faculty from Social Sciences who have an interest in historical discourse, politics, education and international relations. The exhibition aims to encourage audiences to think retrospectively of their own early education and to enhance their sensitivity toward the discrepancies between different national histories.

The proposal itself is a collaborative tool that enables clients to identify the content best suited to their objectives. It also showcases basic design principles that would translate the chosen content into spatial experiences adapted to different sites. The proposal is expandable, incorporating the potential to add more textbooks based on the criteria of the particular exhibition being undertaken.

*History Speak* aspires to connect multiple clients across different spaces, with the view of forming a continuum to study the 'telling' of history and how it might inform contemporary attitudes.



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# COAXIS

**Deric Shen**

*Spatial /Set Design*

**Collaborators:**

Vania Kristiani, Concept Development and Experimentation  
Tiffany Chia, Film Production  
Spencer Zhou, Graphic Design  
Amanda Choy, Graphic Design  
Carolina Lei, Teaching (Primary)  
Wing Li, Teaching (Secondary)  
Preethy Grima, Art Psychotherapy  
Jess Linton, Art Therapy

**Client:**

Refugee Council – The Children’s Section

Coaxis is a series of workshops designed for young displaced people, aged 14 to 17 years old. It consists of six sessions aimed at encouraging dialogue and the building of interpersonal relationships. Fundamentally, it seeks to nurture self-esteem and to facilitate collaboration.

Participants will be guided through a self-discovery process as they learn about effective communication. In addition to verbal language, they will learn to externalise their thoughts and express themselves through creative painting, imaginative moulding and dramatic performance. Participants will also practice active listening and exercising focus.

From mutual exchanges to cooperation, Coaxis also advocates collaboration, gradually shifting from the common emphasis on individuality to the formation of a shared identity. This will be done progressively through activities such as exchanging stories with one another, sharing outcomes with other non-participating young people and displaying collaborative efforts in public. Essentially, participants will learn about problem solving, negotiating resolutions and achieving goals as a team.

Coaxis believes that cultivating effective communication, and thereby revitalising collective spirit, can help young refugees to overcome a sense of estrangement from one another and relieve tensions between them. At the same time, it encourages them to rebuild their self-confidence and reactivates their sense of purpose.



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# THE UTOPIAN ESTATE

Mariana Martinez Balvanera

Interior Architecture / Exhibition Design

## Collaborators:

Residents of Bemerton Estate  
Bemerton Estate Tenant Organisation  
Sonia Kneepkens, Social Engagement  
Federica Mandelli and Marie James, Content Development  
Amaury Veira, Graphic Design  
Kiki Ljung, Illustration  
Raquel Selvas, Videography and Photography

*The Utopian Estate* is a series of urban interventions leading from an exploration into post-war housing estates, the ideologies behind and the stories of their contemporary daily life. It is an experiment that intends to reinvent utopian conceptions within the existing building fabrics, with the aim of opposing the demolition of these buildings and consequently avoiding the dispersion of entire communities.

Located at the Bemerton Estate in Islington, which has been enveloped by the rapidly expanding area of King's Cross, the project takes the form of a series of one-day interventions in an abandoned square at the heart of the estate. These interventions respond to the social needs of a weakened community isolated by the surrounding blocks of modernist architecture.

The interventions in the square, momentarily called *The Bemerton Imaginary Square*, outline a blueprint for possible meeting spaces, conceptualised and acted out by residents, which prompt the community to take ownership of their environment and activate its public life.

Here, utopia does not depend on architectural structures, but on the social networks and human experiences of the residents of this microcosmic city. Utopia, "a good place in no place", comes to life through the relationships that arise within public spaces.



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# ['bi'skeit]

Marie Durand Yamamoto

Interaction Design / Engineering

**Collaborators:**

Vincent Perrin, Sound design and Skateboarding  
Nikita Rao, Filmmaking  
Michelle Pang, Filmmaking  
Esteban Gitton, Filmmaking Mentoring  
Catherine Bella, Conceptual Mentoring  
Victoria Loke, Writing

['bi'skeit] is a short film offering a commentary on the intricate relationship between the skateboarder and the city. Urban environments are challenging for skaters, providing a range of opportunities for performance and invention, but with the increasing presence of anti-skate devices and the lobbying towards skate parks, can the skateboarder still be creative?

Three key elements—a customised suitcase, a skateboard and a unique outfit—act as signals to raise awareness of the city's latent potential. ['bi'skeit] becomes a tool for skaters to re-envision the city as a new set of possibilities yet to be explored.

The film was shot in various locations around London, including Saint Paul's Cathedral, Barbican, and King's Cross station; these settings were chosen to highlight the beauty and distinctive qualities of the city.

Challenging the highly branded commercial image often associated with skateboarding culture, ['bi'skeit] focuses on the artistic qualities of the sport.

Addressed to the skateboarding community, the project seeks to reach an audience with a strong knowledge of skateboarding and promote the value of skateboarding outside mainstream organisations.

['bi'skeit] aims to start a conversation on the increasing delocalisation of skateboarders and the impact this has on their creative potential.



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# THE MALL OF POSSIBILITIES

Qian (Kasse) Wang

Art Direction / Brand Strategy

## Collaborators:

Ewa Ullman, Interior Design  
Kuangyo Chan, Spatial Design  
Nuo Chen, Haute Couture Shoe Design  
Angel Chan, Haute Couture Fashion Design  
Zoe Han Zhou, Haute Couture Hat Design  
Ye Love, Photography, Documentary Making  
Yihe Bai, Concept Development  
Juyoung Reu, Filmmaking and Videography  
Jamie Lu, Sound Design

*The Mall of Possibilities* is a commercial strategy proposal for New World Development Limited, which provides exclusive shopping experiences at K11 Shanghai Concept Art Mall.

In the context of the overloaded retail environment in Shanghai and the online shopping explosion in China, retail industries face the challenge of making more effective and compelling use of their stores in the competition to win more consumers. Aiming to build a loyal customer base by establishing a meaningful emotional connection with consumers, this project proposes a strategy of creating a Designer-in-Residence Store in K11. The Store will provide emerging couture designers with a combined workplace and concept store, in order to help them test their products and launch their own brands.

With the intention of promoting original Chinese design and supporting emerging young talents, the project will also provide training programmes lasting up to a year, to enable emerging couture designers to collaborate with well-known fashion icons, organisations and media. It will create an authentic and exclusive shopping experience for customers, offering 100% hand-made customised clothing and accessories, while extending their knowledge of the disappearing couture craft. Ultimately, it will create a distinctive reputation and brand image for K11 Art Mall.



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# RE-EMPOWERMENT

Shu (Spencer) Zhou

Exhibition & Graphic Design / Curation

## Collaborators:

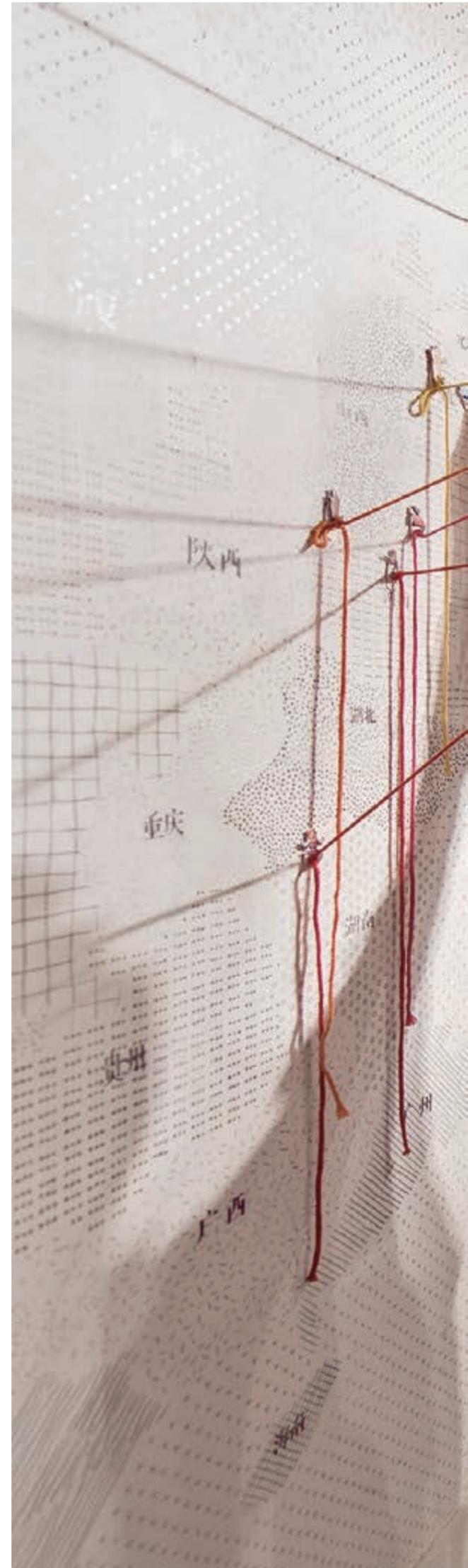
Qing Liu, Landlord of the Air Defence Basement  
Mucun Lin, Research and Illustrator  
Tao Han, Architectural Criticism  
Ning Wang, Architecture and Photography  
Shiqi Li, Architecture  
Xi Guo, Architecture  
Zimin He, Architecture  
Minmin Wu, Artist  
Ke Zhou, Electronic Engineering  
Weijie Ding, Ventilation System Design  
Yujia Liu, Documentary Filmmaking  
Lan Cen, Documentary Filmmaking  
Deric Shen, Proofreader  
Jonathon Randall, Proofreader

*Re-empowerment* is an experimental social design project consisting of a set of urban interventions, located in the former air defence basement of a residential building in Beijing.

In the process of urbanisation, around one million migrant workers took up residence in underground spaces in Beijing. Many of the new generation of migrant workers, aged between 22 to 32 years, are confused about their future and are losing their sense of identity.

Because Beijing is now overpopulated, the Chinese government is carrying out 'townisation'. The practice of living in air defence basements has been banned; however due to conflicts between multiple stakeholders, including migrant workers, landlords, local residents, government and social enterprise, little has so far changed.

This project asks how Beijing's air defence basements can be redefined so that they re-empower the new generation of migrant workers and related stakeholders through a sustainable development strategy. The project ultimately proposes that air defence basements can provide platforms for the establishment of social capital and act as places of transformation between urban and rural areas. Re-empowered migrant workers can gradually find direction, by positioning themselves with distinctive identities, improving their professional skills and becoming a crucial force in promoting the 'townisation' reform in China.





# HEALTH CHRONICLES

Sonia Francine Kneepkens

Product Design / Concept Design

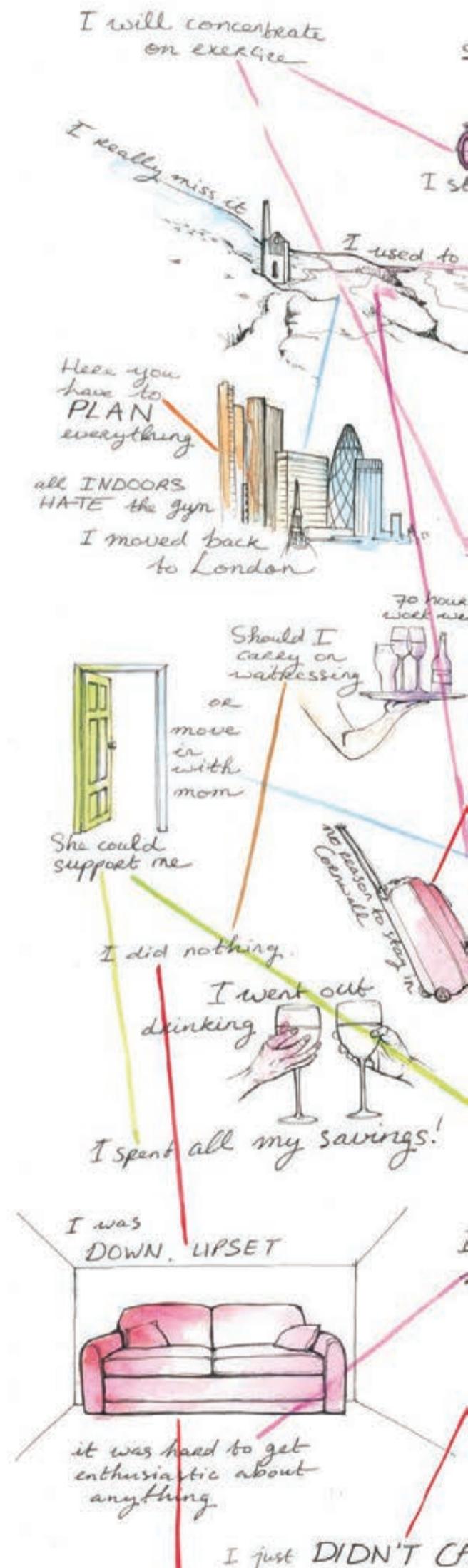
## Collaborators:

Dr. Hannah Flinders, General Practitioner  
TMO office of Bemerton Estate, Use of Facilities  
Tracey Taylor, Set Design  
Yi-Ning Chang, Psychology  
Mariana Martinez Balvanera, Social Research  
Thomas Saxby, Photography

*Health Chronicles* is a unique healthcare platform that uses processes of storytelling and self-reflection to produce new ways of understanding health within a comprehensive personal narrative. Located in the Bemerton Council Estate in Islington, the project is being developed with the nearby Bingfield Street Surgery.

While health is a personal matter, healthcare is often impersonal. Patients may feel detached from their own health and body, particularly in a context where illness is commonly treated with medication. The relationship between daily life and health is often overlooked; GP consultations are frequently brief and focused on physical matters. *Health Chronicles* provides an alternative: utilising narrative equipment instead of medical equipment and providing a welcoming environment wherein participants can convert their personal health histories into tangible and understandable visual stories.

The project encourages people to become actively involved in their own health by developing a better understanding of the relationships between their lifestyle and their physical and mental wellbeing. This will empower people to make decisions about the way they live. Starting from one particular medical issue, the story is expanded to incorporate the patient's lifestyle and environment, visualising a world around the physical symptoms which show their connections to daily life.



# The Story of my Weight gain



since two weeks started a HEALTH KICK

be active

tired couldn't sleep well I noticed a change in energy levels

health was important to me but I let it go

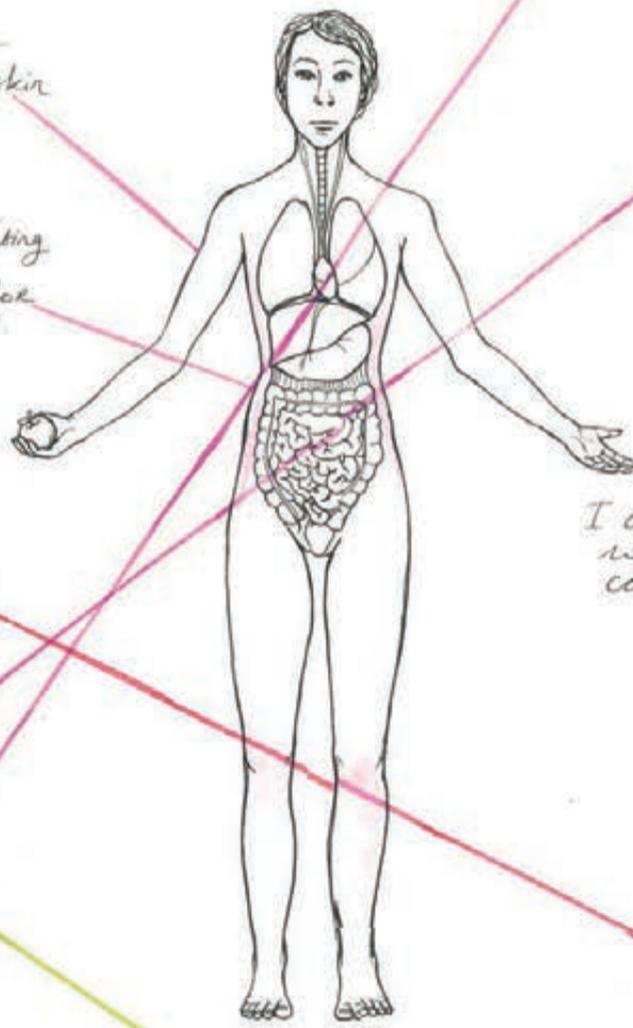
I BROKE UP



with my long time partner

I used to be a happy & cheerful person

PRE



Woman in her 20's Single

Finally had

Since I got the job I've been so happy!

I SLEEP BETTER



can finally sleep through the night



UNBELIEVABLE the little respons that you get

PURE LUCK I found this job



I always knew I wanted to do community work

it ignited my passion for improving people's lives



I grew up around people less fortunate than me

I grew up in church



My mom did a lot of work for the church community

my father passed away when I was young



I never really knew him

# LOOP d' LOOP

Soumya Basnet

Interior Design

**Collaborators:**

Carolyn Defrin, Theatre  
Gillian Hipp, Movement Psychotherapy  
Luca Pons, Graphic Design  
James C., Carpentry  
Farida Alhousseini & Manasi Pophale, Text  
Kristian Bridge (head), Omar, Hassan & Nathan,  
Youth Work at NCY Trust  
Anuj Anjaria, Interior Design and Kinetic Sculpture  
Bran Whitwell- Mak, Erwin Bo Yi, Multimedia Design  
Marie Durand Yamamoto, Fabric  
Kasse Wong, Felicitas Zu Dohna, Volunteers

*Loop d' Loop* is a unique DIY kit designed for British-born young people attending the New Choice for Youth Centre in East London. Each assembly of the kit results in a customised inflatable seating unit that can twist and fit together with other seats to reveal a variety of layout possibilities.

This playful collaboration offers a way for the youth to explore the opportunities of their community center as a place for informal gatherings, creative expression and new imaginative potential.

Exploring the relations of body, space and time, the NCY youth participated in four two-hour design workshops, where they engaged in brainstorming exercises, theatre activities, reflections and model-making. They experimented in mapping the space, sought to understand existing space versus imagined space, researched performance spaces and gained knowledge of stories of space and the story matrix. By arranging and attaching the inflatable modules to create different layouts in the space, they created their own stories.

The result of the project was the expression, by fifteen young people, of an understanding of tolerance, collaboration and co-creation, through developing a modular seating system based on their new ideas of space, place and people.



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# ANOTHERSCAPE

Szu-An Yu

Architecture

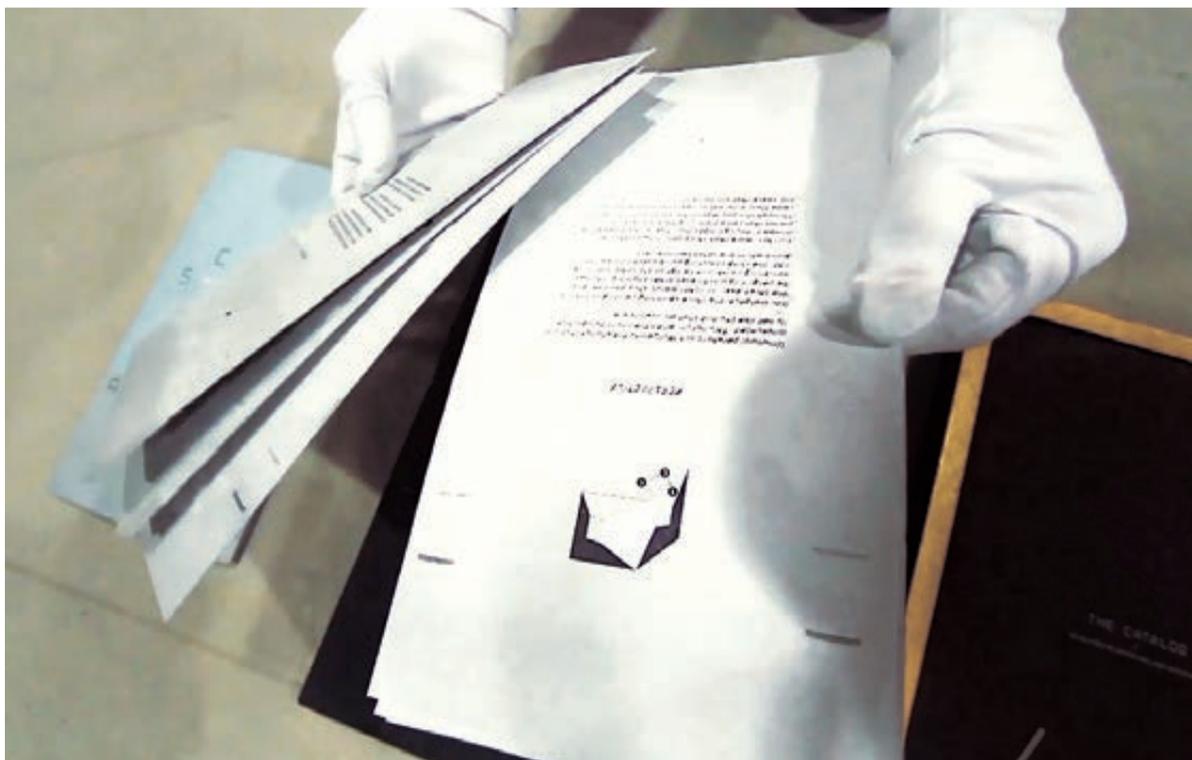
**Collaborators:**

Chris Fenwick, Writing  
Jon Wood, Writing  
Prasanna Khanal, Writing  
Ya-sin Tseng, Architecture  
Ting-jia Chang, Architecture  
Ming-yen Chou, Architecture  
Yu-pu Lu, Architecture  
Jacquetta Wang, Architecture  
Po-min Kung, Architecture  
Helen Biggs, Story Reading  
Matthew Bambridge, Story Reading  
Sonia Kneepkens, Product Design and Concept Design  
Tracey Taylor, Concept Design, Literature and Film  
Chiao-yi Cheng, Multimedia and Concept Design

*Otherscape* is an archive of urban fiction that explores the connections between the two disciplines of architectural drawing and fictional writing. Collections contained in the archive are displayed to audiences as a mobile exhibition; it also includes briefs for further additions to the collection. The archive's mobility reflects its key theme of urban fiction, which is specifically about places in the city of London.

The project aims to build up a platform for sharing the narratives of places between architects of speculative drawings and writers of fictional works. Narratives are produced and shared in the archive by each participant through their respective media of drawing or writing. The common ground between architects and writers is their mutual interest in world-building: both architects and writers, in their different ways, are expressing the narratives of our living environments.

As a tool for inspiration, the archive represents a treasure-trove of diverse thinking and suggests a greater range of possibilities in the process of generating narratives, especially across different means of storytelling. As a platform for sharing, it proposes specific topics for the creation of fictions, which audiences can take as an exercise in alternative ways of thinking.



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# THINKING OF OTHERS

Tracey Taylor

*Literature / Exhibition Design*

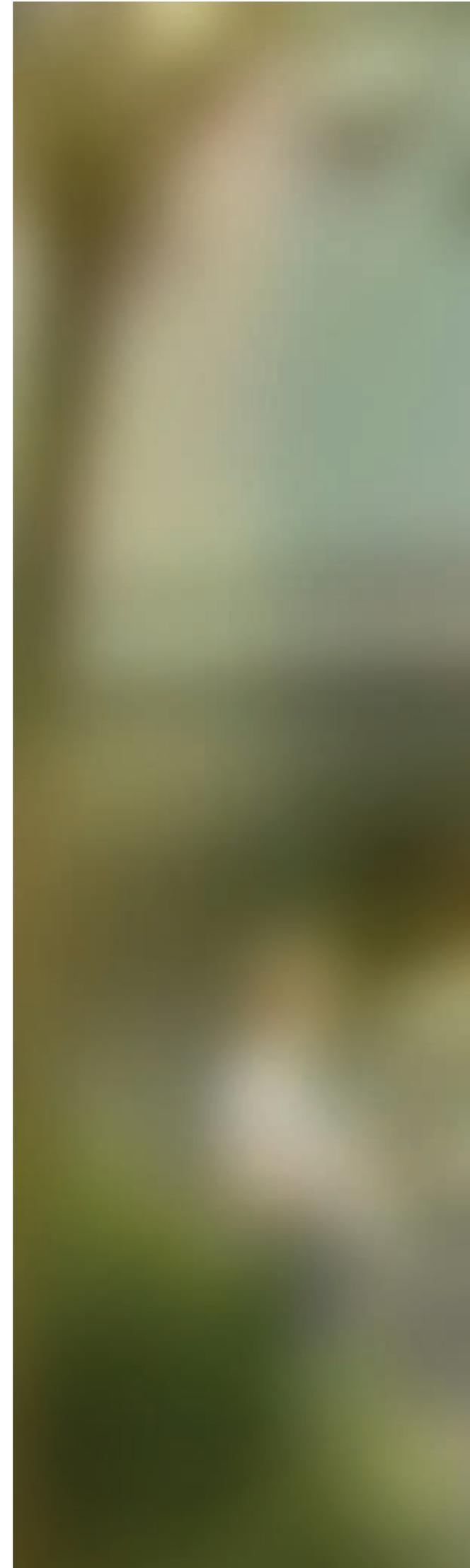
## Collaborators:

Chiao Yi Cheng, Concept Development  
Sonia Kneepkens, Concept Development  
Manasi Pophale, Concept Development  
Szu-An Yu, Concept Development  
Mark Taylor, Workshop Development, Facilitation  
Harrie Richardson-Jones, Workshop Facilitation  
Tasha Eccles, Workshop Facilitation  
Tomas Dryburgh, Production

*Thinking of Others* investigates the concept of character in spatial narrative. Located at the intersection of theory and practice, it seeks to understand how character, as an implied or imagined person, might animate, stratify, fracture, organise and enrich spatial narrative.

The project is comprised of two parts: a written dissertation and a series of workshops. Working from concepts of character in narrative theory, the written dissertation unpicks the complexity of character as a narrative element and identifies connections to theories of space in order to propose a model of character specifically for spatial narrative. Ultimately, the dissertation contends that the very complexity of character in fact contains the greatest potential contribution to spatial narrative.

The workshop series was undertaken with three groups of thinkers and practitioners across three disciplines: sociology, literature and spatial design, which together represent the theoretical underpinnings of spatial narrative. These workshops were aimed at opening the dissertation up to discussion, critique and interpretation. The responses from the workshops were both incorporated into the dissertation and included as an extension and expansion of it, oriented particularly towards the creation of design strategies for the realisation of character in spatial narrative.



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# TIME SHELTER

Yamin Zeng

*Spatial Design*

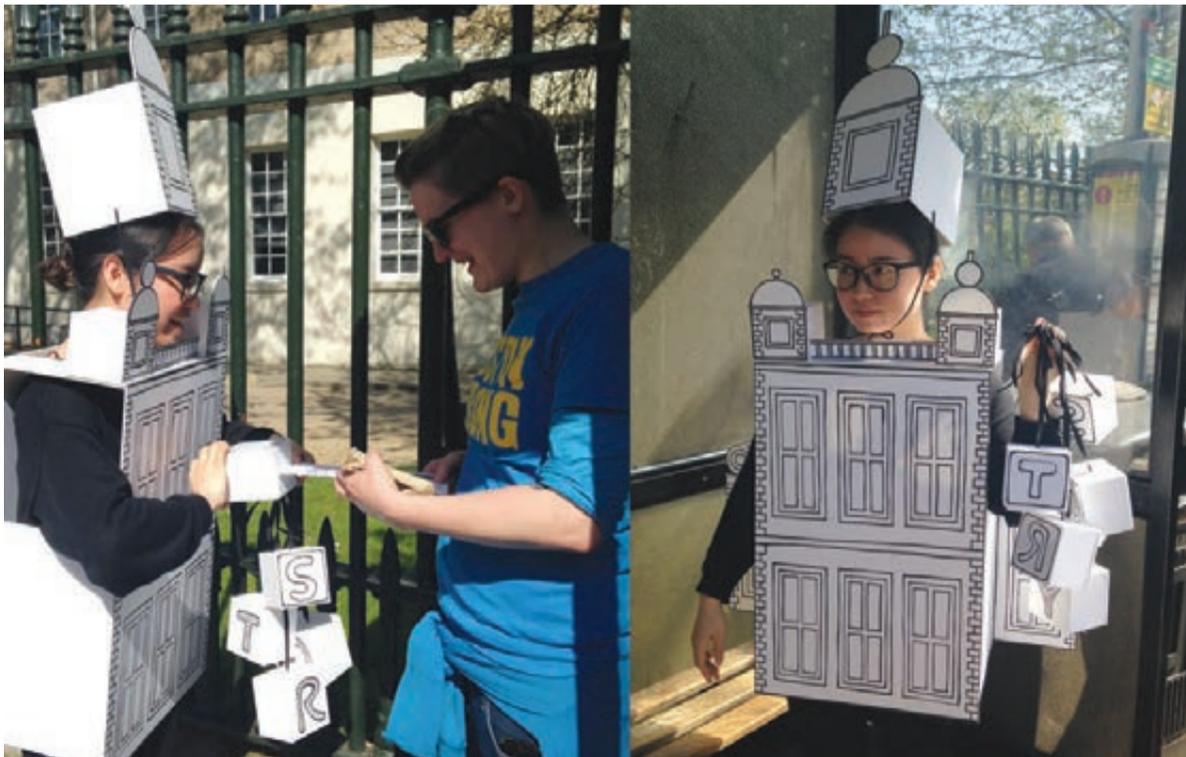
**Collaborators:**

Yingxian Zhai, Product Design  
Ilias Michopoulos, Architecture and Concept Development  
Yuxuan Cai, Model Making  
Deric Shen, Writer  
Da Wei, Graphic Designer  
Yan Wang, Graphic Designer

*Time Shelter* is a design proposal for a series of performances in five bus shelters in Greenwich. In addition to promoting the nearby Royal Museums in Greenwich, which consists of the National Maritime Museum, the Royal Observatory, the Queen's House and Cutty Sark, the project aims to make connections between space, time and audience that will engage waiting passengers and offer them a more in-depth understanding of the culture of Greenwich.

The overarching narrative of the project is that "time is limited, but the story of time is infinite". This narrative is told through a series of performances conceptually based on the history of the local area. The performers, dressed in specially designed costumes, act out various histories for people waiting for the bus. As well as representing a continuation of the story of the past, these performances enable commuters to gain a better understanding of the area and encourage an attraction to the nearby museums.

The performances are also structured by the narrative concept of the Hero's Journey, using tools such as character, tone of voice and perspective to enhance the audience's experience and their understanding.



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# BREWED IN CHINA

Yan Wang

Graphic/Exhibition Design  
Project Management

**Collaborators:**

Farida Alhusseini, Text Editor  
Tracey Taylor, Text Editor  
Tabitha Jones, Text Editor  
Soumya Basnet, Illustrator  
Bruno Padilha, Illustrator  
Yamin Zeng, Spatial Design  
Xi He, Chinese Painting Artist

*Brewed in China* is an exhibition about Chinese tea and its history, production and consumption, delivered in the form of tea boxes. Creating a sequence of curated encounters between the consumer and the tea, the project aims to promote The Chinese Tea Company to UK households and create a lasting relationship focused around a series of stories. The project is aimed at Londoners, aged between 25 and 45 years, who drink tea and are interested in the stories behind the product.

The first part of the experience takes place at The Chinese Tea Company itself, where the tea boxes and the stories hidden inside attract customers' curiosity. The exhibition continues once a tea box is purchased and brought back home. Inside each box, a story unfolds, tea cup by tea cup; these stories cover many different cultural and practical aspects of Chinese tea across structured themes such as 'Leaf to Cup' or 'Legends of Tea'.

*Brewed in China* is a portable exhibition. The tea box acts as a projector that transforms the environment around it into an exhibition space. Moreover, this project acts as a first step for China to shift from the world's manufacturer to a brand innovator.



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# TIME FOR CHINESE LITERATURE

Yuxuan Cai

Curating

**Collaborators:**

Binhui Lin, Research  
Zhanping You, Ceramics  
Liliya Hadzhiyska, Book Production  
Yamin Zeng, Graphic Design  
Dengjing Wang, Graphic Design  
Chenjie Wang, Illustration  
Ping Wei, Interior Design  
Robert Wong, Language Support

*Time for Chinese Literature* is an experimental exhibition to introduce and contextualise Chinese contemporary literature for Western audiences. The project is proposed as part of the London Literature Festival at Southbank Centre in London.

As China's growing economy opens it up to the Western world, a greater number of Westerners are becoming interested in Chinese culture. However the number of Western readers of Chinese literature is still very small, primarily because they lack an understanding of the historical frameworks and Chinese traditional customs that underpin this literature. The project aims to create opportunities for Western readers to gain insight into these important contexts while promoting Chinese culture to a wider audience.

The exhibition uses a famous Chinese contemporary novel, *Frogs*, as an example and explains its key contexts via Chinese ceramics, allowing audiences to have a richer experience of the work.





# LIVE PROJECTS

## QUIET CAPSULE

A SPACE FOR PRAYER AND MEDITATION IN CENTRAL SAINT MARTINS

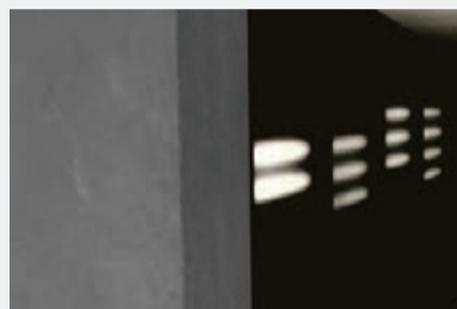
The Quiet Capsule is a prayer and meditation space in Central Saint Martins, London UK. As a result of a competition, Catherine Bella and Luca Domenico Ponticelli (MANE) have produced the winning design in collaboration with Jordan Cottage and Previn Naidoo (BAASO).

The Quiet Capsule offers the experience of tranquillity and peace: here people can step away from the tensions of their daily routines. Central Saint Martins is a diverse and multidisciplinary environment that allows for the different religions and spiritualities to thrive.

This project rises to the challenge of creating the opportunity for a shared multi-faith space for reflection and prayer. It expresses a broad perception of spirituality in modern life.

*"We all live under the same sky but we all have different horizons".*  
– Konrad Adenauer

The Quiet Capsule is designed as an unfolding sequence of spaces that uses the principles of the 'The Hero's Journey' encouraging a transformative personal journey into, and then out of the structure. The distinctive materials and lighting support the ritual of visiting a 'special world'.



## ACTION!

THE KID'S CINEMA EXPERIENCE



*ACTION! The Kid's Cinema Experience* was a two-part event for children aged 8-11 years old. It offered a chance to create and produce their very own short silent film.

The children, who had not previously visited the Museum, attended a fun one-day workshop, learning to write stories inspired by the Cinema Museum collection. A creative writer was invited to prompt and guide children to imagine a story for a movie. The event provided an opportunity for children to experience the cinema by creating their very own Homedy film (Horror + Comedy).

Subsequently film was set, shot and screened in the museum. The screening closed with a ceremony, celebrating the cinema-going experience, and provided a chance for the local community to reminisce and share their thoughts. The project brought a new audience to the Museum and encouraged cohesion and interaction amongst the residents of Lambeth.



### COLLABORATORS

Soumya Basnet, Marie Durand-Yamamoto,  
Federica Mandelli,  
Shu Zhou, Deric Shen.

### TUTORS

Tricia Austin, Kevin Flude,  
Jona Piehl, Xavier Llarch.

# THE MUSEUM OF THE FUTURE

WITH ARUP FORESIGHT & INNOVATION



TUTORS:  
Tricia Austin,  
Sarah Featherstone,  
Rakhi Rajani.

“The Museum of the Future 2040” was undertaken in collaboration with Arup Foresight & Innovation. The project envisioned the future of four of London’s premier museum spaces — the Victoria & Albert Museum, the Wallace Collection, the Freud Museum and Kew Gardens. We were taught various forecasting methods and learned how to synthesize complex research reports on diverse factors such as environment, society, technology, history. We produced four engaging narrative animations, that have become a part of Arup’s portfolio and were selected for the international exhibition on research and education at the “OCAT Shenzhen Creative Festival 2013”.

# CREATIVE PLACEMAKING

DESIGN & INNOVATION CENTER — SHANGHAI



China has been rapid construction in the past several decades, while most of the cities and spaces created are described mainly as short-sighted makeshifts, and the traditional spaces of Chinese human interactions are somewhat lost. Recently, issues like creative industry, recreating urban heritage, and grassroots movements have risen in design professions, and thoughtful conception of design using curatorial techniques and placemaking strategies might serve as an answer to those pressing issues. This workshop will look at these case studies and a real place to explore how design and placemaking strategy can be positioned within a contemporary Chinese context, operational approaches, will be discussed through the workshop, which will show how creative placemaking brings together precisely the constellation of residents, designers, and stakeholders that makes urban change happen; and will show how art and design-driven placemaking depends on a deep engagement with the design disciplines to catalyze the public realm.



PARTICIPANTS  
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TUTORS  
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