

MA Narrative Environments 2013–2015

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Contents

Introduction	4–5
Biographies	6–13
Student Projects	16–77
Live Projects	80–87

Introduction

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 visualise 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: 'Ilford–this way' kindly sponsored by Vision Redbridge Culture & Leisure; 'OASIS London fashion week windows' kindly sponsored by OASIS; 'Future User Journeys' project kindly sponsored by Arup; 'The Future of Work' kindly sponsored by The Hot Spots Movement; 'Rainham at the Centre of the World' kindly sponsored by the National Trust; 'Garden Stories' a collaboration between Bexley Heritage Trust ' The London Boat Show' kindly sponsored by National Boat Shows; 'The Google Street Hoarding' kindly sponsored by Google.

Course team: Sarah Featherstone, Kevin Flude, Cecilie Gravesen, Ingrid Hu, Stuart Jones, Xavier Llarch Font, Andrea Lloy, Inigo Minns, Jona Piehl, Benjamin Reichen, Shibboleth Shechter, Bethany Shepherd, Katherine Skellon, Sara Strandby and Ryo Terui.

Course leader: Tricia Austin



Anna Dalmases Trias
Architecture

Although beginning with purely architectural projects, Anna's desire to learn and explore other fields led to her discovery that architecture itself can be extended by working within the framework of multidisciplinary teams. Through her passion for exciting new trends and current work, she is reorienting her career towards the worlds of experience design and branding strategies.

>Page 16



Anna Horvath
Architecture and Fine Art

Anna Horvath is a Hungarian-born, London-based, multidisciplinary designer who is passionate about narratives. She studied furniture design, fine art and architecture and has a profound knowledge of the visual arts and spatial design. She has worked for Architecture Projects, Malta, and Event Communications, London and has been involved in exhibitions and workshops in Rio de Janeiro, Abu Dhabi and Budapest.

>Page 18



Cheng-Ju Chang
Visual Communication

Cheng-Ju Chang majored in visual communication. After graduation, she worked at JUT Foundation for Arts and Architecture in Taiwan where she was responsible for visualising exhibitions and events, including "The Vertical of Village" by MVRDV. In her professional practice, she focuses on the roles that graphic design can play in exhibition design and the design of narrative environments.

>Page 24



Ching-Fang Chien
*Experience Design,
Set Design and Public Art*

Ching-Fang studied Theatrical Design and Technology in Taiwan. After graduating, she worked on theatre design projects and collaborated with a public artist. During her studies on MA Narrative Environments at Central St Martins, she has participated in projects with Google and Oasis. She has worked in a creative community organisation as part of a placement with the Paper Cinema.

>Page 26



Bo Yi
Animation and Visual Effects

Bo Yi is an experienced professional animator and visual effects artist. He joined MA Narrative Environments after graduating with a first class honours BA in Computer Animation. In his work, Bo seeks to bring an innovative approach to animation, creating a dialogue between moving image and other forms of expression.

>Page 20



Caroline El Chidiac
Product Design

In recognising that objects are more than just functional, Caroline has designed products that focus on user interaction by experimenting with form and media. Now she seeks that same interconnectedness on a larger spatial scale, exploiting film as her preferred medium of communication. She interweaves virtual and real elements to transport audiences to other worlds and to feed their imagination.

>Page 22



Ching-Wei Yang
*Landscape Architecture and
Exhibition Design*

Ching-Wei has worked on projects in exhibition design, landscape design and public art programs with Bexley Heritage Trust and the London Borough of Redbridge. Prior to this, he was a landscape designer for AECOM(HK), designing open spaces in estates. Ching-Wei was also executive secretary for Taiwan Institute of Landscape Architects, responsible for engaging people in landscape architecture and the environment.

>Page 28



Daisuke Nakazawa
Performance Art

Daisuke is a performance artist and co-founder, in 1999, of Pepin Structural Designs, a performing arts company based in Yokohama, Japan. He also has nine years' work experience as a communication designer in an advertising agency. He is pursuing a new approach to changing people's behaviour by installing performance practice into ordinary living environments, playing with the roles of audience and performer.

>Page 30



Dong Lee
Environmental Design and Art

Dong Lee has a BA in Environmental Design from Tongji University, Shanghai, one of the top universities in China. While studying Narrative Environments she has worked on live projects with Southbank Centre and National Trust. She also did a placement with SIX, assisting the design company on projects involving art installations.

>Page 32



Emily Kimura
Visual Communication and Experience Design, Fashion Media

Emily practised visual study of culture and design direction at Musashino Art University in Japan. She has also studied fashion design and media at the Coconogacco in Tokyo and London College of Fashion. She has worked at several design companies and on cultural projects. She is interested in fashion, in particular creative direction and brand experience.

>Page 34



Heng-Yi (Benson) Lin
Interior Design

Heng-Yi Lin is a freelance interior designer from Taiwan. During his BA, he progressed his career through an internship, working on 3D-design projects. Through his continuing studies and work experiences, Lin has gradually changed the emphasis of his design practice. He now focuses on the connection between storytelling and interior design, bringing a different perspective to his work.

>Page 40



Jialin Deng
Visual Design, Fine Art and Spatial Practice

Jialin holds a BA in Fine Arts Studies from Guangzhou Academy of Fine Arts. She has practised as an interior designer, focusing on furniture, fixtures and equipment. Her current research focuses on storytelling in multisensory and multidisciplinary design settings.

>Page 42



Eva Aetopoulou
Architecture

Eva studied architecture in Greece and France. Before moving to London, she worked in public space projects and with the Architravel organisation who explore the relationship between architecture and tourism. Her practice is focused on how we perceive and feel in the built environment beyond its tangible elements, taking into consideration the human senses in order to shape experiences.

>Page 36



Gigi Hung
New Media Art and Visual Merchandising

Gigi Hung is a display designer and art director from Hong Kong who has worked with international brands such as Stella McCartney and Victoria Beckham. After graduating with a BA in new media art, she worked for Joyce, a renowned luxury fashion retail in Hong Kong, where she was responsible for fashion styling, window display and in-store design.

>Page 38



Kuang-Yu Cheng
Spatial Design

Born and raised in Taipei, Kuang-Yu was originally trained as a spatial designer, working in architecture and interior design. In 2009, he established his own studio and design approach through residential and retail works. He seeks innovative solutions through the application of thinking derived from art practice, as well as through experimental use of materials and craftsmanship in spatial practice.

>Page 44



Laura Ventura Ricart
Interior Design

Laura graduated from Eina Escola de Disseny i Art in Barcelona, Spain. With a keen interest in art history, her professional experience focuses on installation and management of cultural spaces. Having studied abroad in Finland and at Parsons in New York, in 2013, she decided to move to London to continue discovering the possibilities of the design world.

>Page 46



Lu (Celia) Chu
Interior Design

Lu (Celia) Chu graduated from Tsinghua University, Beijing, with a BA in Interior Design. As a designer, she has worked for China Architecture Design & Research Institution, as well as LinkHigh Ltd. Celia also teaches Fine Art Students in high school. She is currently developing her own design company due to open soon in Beijing.

>Page 48



Pitchvipa Champrachoom
Interior Architecture

Pitchvipa calls herself Pear. She comes from Thailand. Her background is interior architecture, which graduated from King Mongkut's University of Technology Thonburi. She aims to develop storytelling skills that she can deploy in exhibition design, the career path she intends to pursue after graduation.

>Page 50



Szu-Chia Chen
Urban Experience Design

Motivated by the experience of working as an online curator for Yahoo! and as a visual storyteller making independent documentary films about local narratives, Szu-Chia works as an urban experience designer who explores the relationship between local communities and future city development.

>Page 56



Tin-Chih (Fiona) Chang
Design and Curation

Tin-Chih (Fiona) Chang is an interdisciplinary designer and curator who focuses on concept development as her main practice. After finishing her undergraduate degree in landscape architecture design, she started to work in an artist village and a gallery on a range of different projects, including public installations, experience design and exhibitions.

>Page 58



Praneti Kulkarni
Retail and Exhibition Design

Praneti is a spatial designer from India with a keen interest in exhibition and experience design. Her work often involves the discovery and retelling of forgotten stories that alter experiences in everyday places. She aims to design multisensory experiences that evoke emotions, leading to conversations among communities. People, their traditions, old and new places and great food, inspire her.

>Page 52



Shih-Yi (Jacquetta) Wang
Architecture

Shih-Yi has worked in a Taiwanese Architecture Firm and designed her own house, project managing its construction and execution. She enjoys architecture but has always cared more for the relationship between people and spaces, constantly looking for more possibilities to bring them together. She hopes to become more than just an architect; she wants to affect people's lives through design.

>Page 54



Vania Kristiani
Spatial Design

Vania Kristiani is from Indonesia. She graduated with BA (Hons) in Exhibition and Retail Design from University of Huddersfield. After graduating, she worked as a spatial designer in Singapore, involved in projects with clients such as Marina Bay Sands Singapore, the Guggenheim, Vogue, Zilli, and Robinsons by Al-futtaim group. Her team won bronze from Singapore Design Awards in 2012.

>Page 60



Xiaoying (Elaine)Ye
Spatial Design

Elaine, a Guangzhou Academy of Fine Art graduate, has two years experience as an interior designer. Based in the UK, she is a curator interested in telling stories through spatial design. She has a strong team ethic and project leadership skills. Elaine is organising an exhibition about the aftermath of the Ludian earthquake, Coming Home, in London, Paris and Guangzhou.

>Page 62



Yachun Zhang
Spatial Design

Yachun is a creative designer with broad experiences in spatial practice, now supplemented by service design and interaction design skills. She creates memorable, beautiful, and usable environments and services with best practice interactivity and employing user-friendly design criteria.

>Page 64



Yaxi Liu
Exhibition Design and Curation

While studying for an MA in Interior Architecture at the Tsinghua University, Yaxi Liu became interested in spatial narratives. She developed a passion for creating immersive environments that tell stories. As an exhibition designer and assistant curator, she sat on the committees of the 2011 Beijing International Design Triennial and the 2012 Beijing Art and Science International Exhibition.

>Page 66



Yi Guo
Graphic Design

Yi has a BA in Graphic and Interactive Design from Central Saint Martins. In her undergraduate studies, she developed a passion for book and packaging design, focusing on materiality and structure. The MA in Narrative Environments course has enabled her to add a narrative dimension to her design practice, combining theory and practice to create storytelling experiences in space.

>Page 72



Young Ran Yun
Spatial Design

Young, a spatial designer from Korea, studied at RISD, and has worked in New York and Seoul. Having experienced many different cultures, Young is interested in how cultures and lifestyles differ and how they are woven into spaces. After completing her MA, Young will return to Seoul to help plan the Memorial Hall for former Korean President Yun Posun.

>Page 74



Yi-Chun Chen
Creative Strategy and Curation

Yi-Chun is an interdisciplinary creative strategist and curator. After receiving a bachelor's degree in International Business, she worked as a project manager on a variety of projects, including World Press Photo in Taipei and London Boat Show 2015. As a creative thinker and doer, Yi-Chun aspires to inspire through transformative experiences.

>Page 68



Yihe Bai
Spatial Design and Graphic Design

A graduate of the Central Academy of Fine Arts, Yihe has worked on numerous public art projects in her native country, China. During her time in Beijing, she worked for an urban design company creating art installations, branding and furniture for public spaces. She is also an accomplished, published graphic designer who has worked for many branding companies.

>Page 70



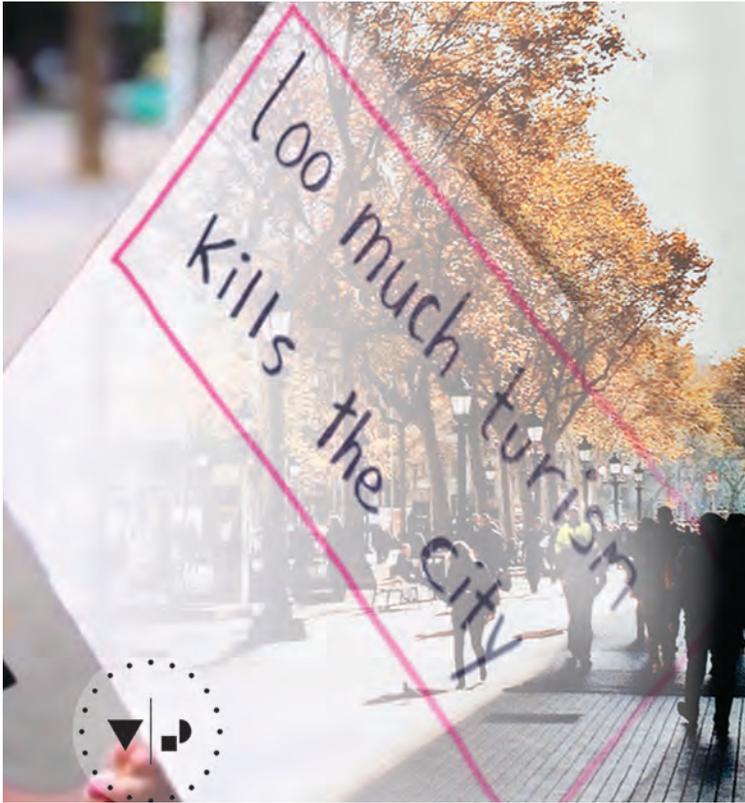
Yunqi (Vanessa) Cai
Advertising and Communication Design Strategy

Vanessa graduated from BNU-HKBU United International College in China with a BA degree in Public Relations and Advertising. She has organised and designed exhibitions, including RED – Foshan woodblock New Year's prints exhibition and the Succulent Plant Exhibition. As part of MA Narrative Environments, she practiced shop window design for Oasis, exhibition design for Hall Place Gardens and interactive design for Google.

>Page 76

The background features a series of vibrant, wavy lines in shades of green and blue, creating a sense of motion and energy. A faint, light-colored map of the United States is visible in the lower right quadrant, partially obscured by the text.

Student Projects



The Vanishing Point

An alternative city guidebook for Barcelona

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Collaborators

Adam Scott *Creative Consulting*
 Serena Starr *Writing Consulting*
 Manolo Dalmases *Filmmaking*
 Kuang-Yu Cheng *Critical Thinking*
 William Price *Critical Thinking and Photographing*
 Jordi Rovira *Graphic Design Consulting*
 Kathrin Jacobsen *Graphic Design Consulting*

City Guidebook Vanish Aura Capture



The Vanishing Point is an alternative guidebook for Barcelona that seeks to maintain the aura that surrounds special locations by incorporating a certain degree of exclusivity, secrecy and, particularly, the ability to avoid crowds.

The project consists of a digital and analogue guidebook that gives people a new method of communication to share special places in the city with other users while knowing, because of the communication strategy, that the unique essence of the place will be preserved.

This new way of exploring cities is aimed at people with an adventurous nature and an interest in seeing and feeling something out

of the ordinary, while also remaining aware of, and respectful of, the many layers that a space articulates.

The uniqueness of this guidebook is its ephemerality. All the information is delivered individually and disappears after it has been read. This special aspect prompts reflection on the impact of crowds and emphasises memorable personal experiences.



ART TAG

Materialising values

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ART TAG: Materialising values, is a critique of the valuation of contemporary art. Expressed through game-based participatory events, critical design objects and installations, the project aims to highlight artists' position in the booming art market and the continuing recessionary period that began in 2008.

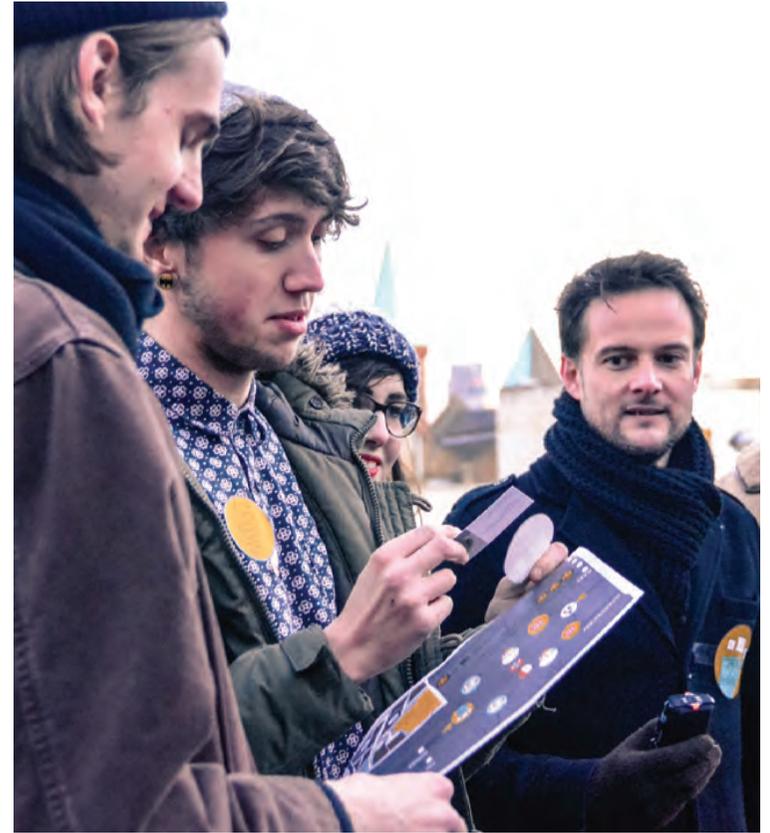
These site-specific interventions are taking place at several art fairs and across unique locations of the contemporary art world: London Art Fair, Cologne Art Fair and Games for Change Festival, New York.

The game is addressed to young artists, art students, and art fair visitors who want to explore what

it is like to be in an artist's position. However, the intention of the overall project is to raise awareness of the institutional framework of art and its relation to government.

The project investigates the manipulative character of the art market and challenges how art fair visitors, who are not directly involved in the art market, perceive art.

ART TAG intends to function as a catalyst for social and economic change, starting with changing perceptions of art and the art market.



Collaborators

Shawn James Content Writing
Attila Kacsokovics Social Media Consulting
Dora Villing Art Consulting
Zsofi Rechnitzer Concept Development
Olga Kocsi Concept Development
Eni Simonyi Web Design
Jarrad Templeton Media Design

Liliane Spielmann Media Design
Orsi Zsisku Production Consulting



Beat The Monster

Say no to gambling

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Beat The Monster is an exhibition and installation that highlights the current problem of gambling among the Chinese community in the UK. The project incorporates a series of events aimed at British-Chinese children and their families.

Through a screening of an animated film and a creative competition at Haringey Chinese School and Kung Ho Chinese School, Beat The Monster elicits the reactions and viewpoints of children, parents and teachers.

The project brings to attention the problem of gambling in the British-Chinese community through narrative storytelling as seen

through the eyes of children in the Chinese community.

The installation is situated in and around the Pavilion on Newport Place, Chinatown, London.

Working collaboratively with Gambling Concern Group and Christian Centre For Gambling Rehabilitation toward the prevention of gambling for children, Beat The Monster provides a platform for the community to enhance its awareness of gambling and address the negative effects it has on children.



Collaborators

James Petith *Sound and Music Editing*
Yuqing Hu *Photography and Videography*
Peter Chan *General Coordinating*



DIY | LEBANON

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DIY | LEBANON is a virtual guide that encourages users to explore a country from the point of view of local independent music. It consists of a website, a smartphone app and a series of short films. Musicians choose a space that is meaningful to their career or sound and are filmed performing in it. The app assists users to navigate Lebanon's streets and to gain access to the videos as they make their way to each location. The videos show the relationship between artists and space and try to translate this chemistry to the screen.

This guide targets tourists coming to Lebanon who are looking for alternative ways to get to know the local culture and the territory, especially those who have an interest in music.

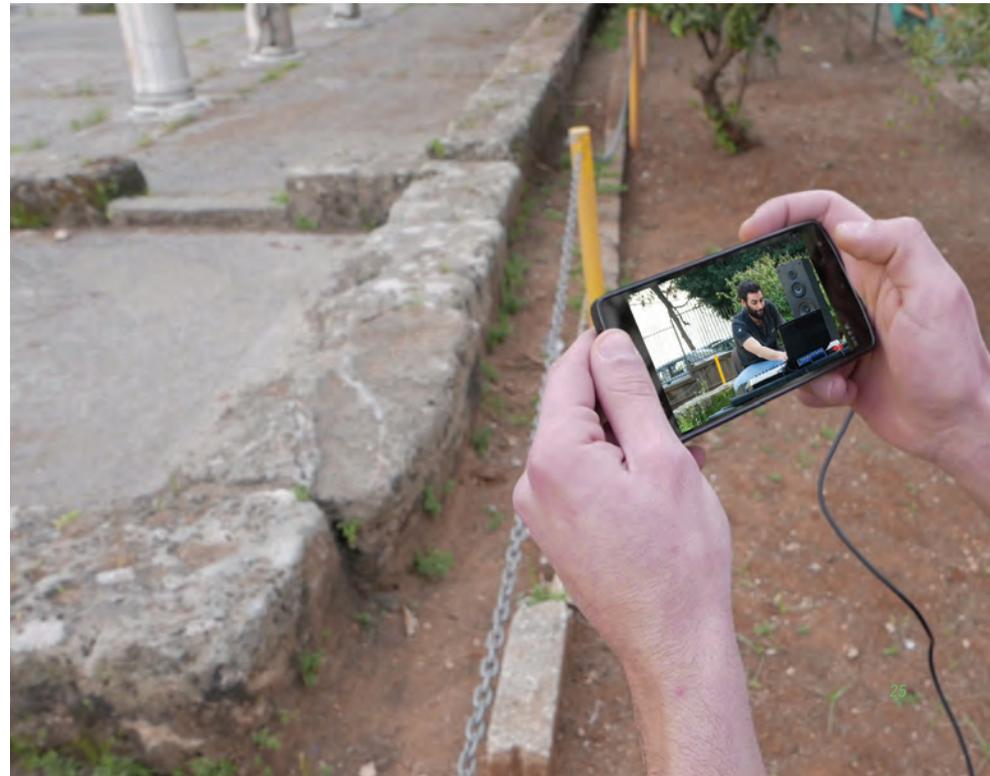
DIY | LEBANON offers local artists wider international exposure, while providing audience a unique view of the country. It attracts a different type of tourist which, in the long run, will be beneficial for the Lebanese economy.

Currently, DIY is set in Lebanon, but it could be extended to other countries that are witnessing an expansion of independent music and want to introduce others to it.

Collaborators

Farid Salameh *Videography*
Sana Romanos *Sound Design*
Hind Kraytem *Website Design*
Safar *Music*
Flum Project *Music*

Independent Music *Tourist Experience* *Discovery*





Candy Sigh

An interactive installation for emotional release in the office environment

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Candy Sigh is a site-specific interactive installation that offers a potential for emotional release for lawyers. It was tested in the kitchen of the Stephenson Harwood law firm.

This project aims to provoke thought about personal emotions within current workplace cultures which generally expect employees to be emotionally neutral, or perhaps repressed, at all times, irrespective of what is happening.

Candy Sigh is an intervention into the daily life of the work environment that acknowledges that employees, in this case lawyers, have emotional needs while in the workplace. It provides

the users with a means to express their neglected needs for emotional release. It is expressed through a series of fictional products and a short film, and uses those objects as means to open up thought about wellbeing within the legal profession.

Candy Sigh provides a moment of pause for employees in their daily routine by transforming unspoken emotional states into material expression in an entertaining way, thereby providing a potential for release.



Collaborators

James Beadnall Architecture
Matthew Beadnall Physics
Kit Hang Frank Lam Web Design and New Media Art
Tin-Chih (Fiona) Chang Public Art
Yi-Chun Chen Curation
Chia-Lun Jen Product Design
George Hamilton-Jones Acting



The Curious Entrée

A pre-theatre experience

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Collaborators

Ching-Wei Yang *Autism Research Consulting*
 Kerry Huang *Performing*
 Syuan-Hau Yu *Menu Design*

A narrative dining experience where the theatre audience is introduced to the world of autism prior to attending a play in which the central character is autistic.

This pre-theatre experience, based in Kettners' restaurant, is designed for the play 'The Curious Incident of the Dog in the Night-Time'.

There is always a safe gap between our ordinary world and the world the characters in a play inhabit. Ching-Fang is trying to blur the lines between these worlds by bringing elements of the play into the spaces of our everyday lives.

Pre-theatre dining time provides a good opportunity to gather audience members together for a collective experience which will subsequently frame their interpretation of the play itself.



Into the Mind

A better understanding of autism both for those on the inside and those on the outside

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An outdoor exhibition that provides an experience through which visitors acquire knowledge about how the world appears to people with autism. The location is Duncan Terrace Gardens beside the National Autistic Society in Islington.

Into the Mind uses both the natural environment and a creative adventure sequence to enable both parents and primary school children to learn more about autism during the annual World Autism Awareness week.

Prior to attending the exhibition, all children receive a tool kit which they will use to explore the adventure trail inside. In addition, the project features an installation

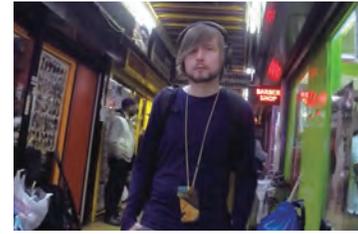
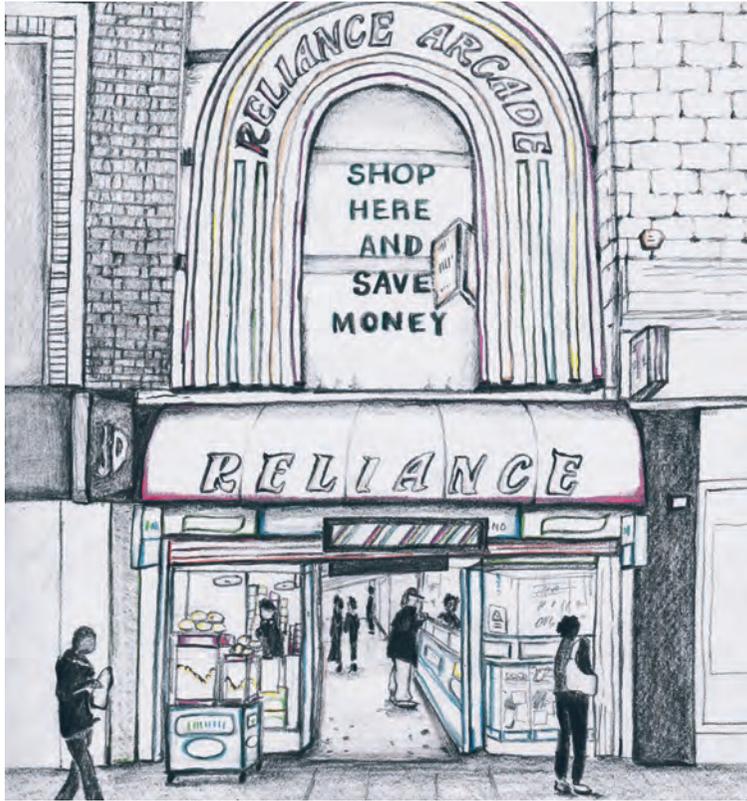
of artwork by children with autism from Paddock Special School in the London Borough of Wandsworth.

The project, as a whole, aims to encourage inclusion in the local community through promoting empathy and understanding. The intention is also to raise funds for the National Autistic Society.



Collaborators

National Autistic Society *Autism Knowledge Consulting*
Students of Paddock Special School *Artwork Making*
Kai Smith *Special Needs (Autism) Education Consulting*
Deborah Rawlinson *Speech and Language Therapy Consulting*
Chih-Yuan Lin *Graphic Design*
Can Zheng *Bag Design*
Ching-Hui Yang *Accessories Design and Art Programme Design*
Achau Hsu *Music Design*



Passage Tells: Brixton

Unfolding voices under gentrification

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Collaborators

Kenneth Love *Sound Design*
MICCI *Composition*
Maki Ota *Illustration and Graphic Design*
Yukie Nagasawa *Props*
Roger Hartley *Advising, Bureau of Silly Ideas*

Matthew Clarke *Advising, Brixton Society*
Robert. K *Local Coordinating*
 All market traders in Reliance Arcade

Sound Installation Performance Gentrification

The Passage Tells project is a series of site-specific sound installations focusing on one passage in a city. The work is composed of recorded interviews and conversations with people living and working around the passage.

Passage Tells: Brixton is set in Reliance Arcade, one of Brixton's markets that still retains the original character of the area. The audience is asked to wear headphones and engage with the physical environment through a storytelling experience which uncovers the life and stories of what appears to be an ordinary corner of London.

There is potential for conflict around gentrification in the area,

between existing residents and newcomers. While the residents need to be taken care of in the area, the area has to take actions responding to the increasing demands for housing in London by the many people who want to move to Brixton.

The project works at the community level: through the vehicle of the performance, people are encouraged to imagine others' lives, across diverse groupings. This performative process highlights the fact that, for continued friendly co-existence, people need to be more considerate towards each other in order to avert any potential conflicts of interest.



Go Wild

Injecting vitamin N into Shanghai city

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Go Wild is a community-building project based in Shanghai. It seeks to help, inspire and motivate urban dwellers to connect physically and mentally with the natural world within the cities around them. The project is expressed through various site-specific art forms, placemaking events and educational workshops. It employs social media platforms as a means of communication and as a public information resource. It involves public green spaces, ranging from city centre parks to suburban wilderness.

Go Wild is aimed at urban dwellers with limited access to nature. It seeks to engage the younger generation with programmes

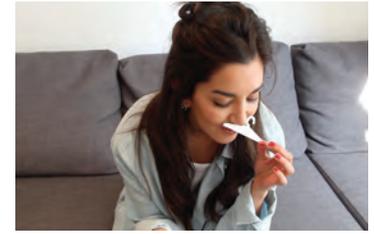
providing them knowledge about the natural world, to encourage those with ecophobias to start exploring it and to inspire adventurous adults to challenge themselves.

Its purpose is to raise awareness among the general public to reflect on the human relationship with nature and to alert local governments of the value of natural habitats within urban areas. Go Wild provides a platform to reflect on environmental issues. It enables people to share their opinions, perceptions and arguments openly. Shanghai city needs more natural green spaces and less artificial human interventions.



Collaborators

Jin Qian *Survival Workshop Development*
 Xiaobin Wang *Graphic Design*
 Yunmeng Yu *Illustration*



To Have and To Hold

Celebrating long-lasting relationships with clothes

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Collaborators

Hiroto Yoshizoe *Spatial and Furniture Design*
Kuang-Yu Cheng *Spatial Design*
Miyu Hayashi *Interaction Design and Programming*
Saya Takeuchi *Product Design*
Akihiro Yamaguchi *Furniture Making*

Fashion Olfactory Experience Relationship

To Have and To Hold is an annual event which supports and celebrates long-lasting relationships between people and specific items of clothing. Together, these experiences form an engaged, collaborative process in which participants reflect on and create bonds with their chosen garments.

The project challenges the pret-a-porter logic of clothes consumption by encouraging fashion-oriented neophiles, who have a strong affinity to novelty and are unlikely to wear clothes from previous seasons, to reflect on trend-oriented behaviours and to engage in longer-lasting relationships with their garments.

This alters perceptions of the existing market and brand hierarchies in fashion.

The experience begins in the therapeutic lounge of Liberty, where a personalised scent is produced, based on the wearer's personality, their customary behaviours and the new item of clothing which they bought at the store. The scent reinforces the relationship they have formed in the first instance with this new garment and puts in place a moment that can be recalled in later years.



HomeWork

A topography of overworking

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HomeWork is an immersive home-office system, exploiting the potentially responsive capabilities of the built environment. It consists of tangible and intangible elements that form an environment that changes over time.

The atmosphere generated by these multiple elements provides visual, acoustic and tactile stimuli. The experience, personalised according to an individual's life and working patterns, focuses on preventing and controlling overworking by bringing it to conscious attention.

The project is adjustable, scalable and can be installed in different home-offices. It is primarily aimed at employees with families who want to start working from home. It is also of interest to developers of live-work buildings.

HomeWork is premised on the increasing trend in large

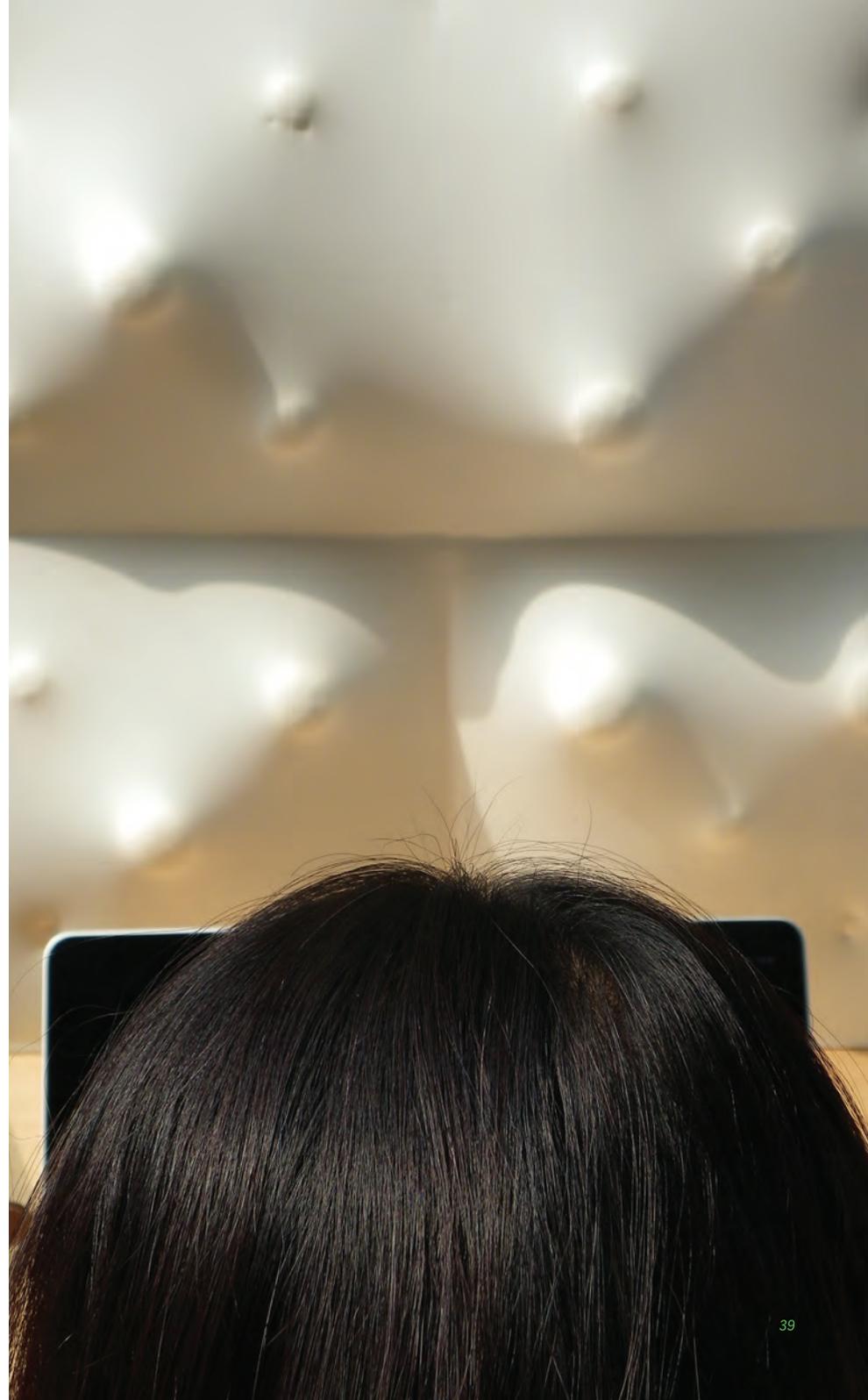
companies to be concerned for the wellbeing of their employees. It particularly highlights, in a critical way, the phenomenon of overworking. It also establishes a possible framework for re-balancing work and family time.

Starting from the question of what happens when the sphere of life and the sphere of work overlap, HomeWork demonstrates that overworking is a threat to family life and to personal welfare in the live-work scenario. HomeWork creates a heterotopia, a topography of overworking, in order to bring those issues to light.

Collaborators

Aris Katsieris *Business Management*
Christos Kyratsous *Architecture*
Ben Ezekiel Zing *Graphic Design*
Emily Kimura *Graphic Design*
Santina Moustaka Marshall *Psychology*

Overwork Atmosphere Responsive





Inkscope

De-stigmatising the tattoo

Gigi Hung *New Media Art and Visual Merchandising*
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Inkscope is an interactive, mixed-media installation which challenges the negative perception of young tattooed women in Hong Kong. The installation was on display at a local industrial and commercial area in Hong Kong in April 2015.

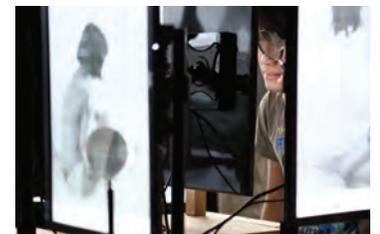
Expressed through a series of interactive photography installations, the project aims to open up a discussion on tattoos. Inkscope explores how women can deal with potential dilemmas regarding their tattoos which are generally perceived as a stigma, a mark of disgrace of some kind.

The installation represents a dialogue between local residents

unfamiliar with tattoo culture and local young inked women. It offers the audience an opportunity to experience the conflict between the two groups and a chance for all parties, both those involved and the spectating audience, to reflect on the impact of social stereotypes.

Inkscope aims to provoke reflection on the social norm of stereotypical femininity, by raising explicit questions concerning how tattooed women are perceived by society and whether they are judged less harshly if they are adhering to other gender norms.

Tattoo Women Misconception



Collaborators

Chun Wong *Videography*
Travis Leung *Videography*
Cheng Yu *Set Building*
Kit Hang Frank Lam *Graphic Design and Set Building*
Luk Ho Wong *Videography*
Ying Man Wong *Photography*
Wu Ting Wei *Set Building*



Silent Chemistry

Silent gaming and emotional intimacy

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Collaborators

Dong Lee *Environmental Design*
Jinghan Shi *Product Design*
Kuang-Yu Cheng *Spatial Design*
Wei-Hao Chang *Graphic Design*
Kevin Mai *Filmography*
Charles Zhong *Filmography*

Silence Dating Messages

This project introduces a silent dating game. It assumes that two people who are acquainted with one another wish to make their relationship evolve romantically through a date. The couple book a table online to introduce themselves better and to share their feelings about first dates prior to the date itself.

Based on this information, the restaurant generates a series of customised experiences through the menu, dishes, tableware and the bill that let the couple communicate in various ways without verbally conversing at the dining table.

While this project could take place in any restaurant, the ideal

location is a trendy and popular restaurant in Angel Islington with a romantic atmosphere where people go on dates.

The target audience is people who are already acquainted and are attracted to one another.

Silent Chemistry offers a chance for people to understand that silence during a date is not necessarily a negative experience. Instead, they are encouraged to embrace these silent moments as moments of intimacy.



Whispery Savoury

Pick up your ears and listen to your cravings

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Whispery Savoury is a series of experimental interactive events, providing multisensory dining experiences, which took place at several London restaurants.

The audience plays sound and music when eating and drinking, using cutlery and specially designed tableware, with one piece for each taste: sweetness, sourness, bitterness, saltiness, and umami (pleasant savouriness). The aim is to create sensory stimuli for several senses simultaneously, focusing on taste and hearing, that are normally experienced separately, generating a kind of synesthesia.

The project also aims to provide evidence of shared underlying

properties between the auditory and gustatory sensory modalities. It explores the factors influencing our cravings and appetite, apart from food itself, to assist food lovers in gaining the maximum pleasure from eating. In addition, by accentuating each of the five basic tastes, Whispery Savoury helps bring back some semblance of taste for those unfortunate individuals who have lost their ability to taste.

Moreover, by examining notions from the science of multisensory experience in the context of food and dining, this project addresses the role of art and science in contemporary gastronomic narratives.



Collaborators

Charles Spence *Crossmodal Theory Support, Professor and Head of Crossmodal Research Laboratory, University of Oxford*
Harlin Sun *Sound Engineering, Composition and Music Production*
Janice Wang *Crossmodal Theory Support, Researcher at the MIT Media Lab & Crossmodal Research Laboratory, University of Oxford*

Bruno Zamborlin *Sound Art and Performance Art, President of Mogeas*
Jozef Youssef *Menu Design, Founder and Chef Patron of Kitchen-Theory.com*
Angus Carlyle *Sound Theory Support, Creative Research into Sound Arts Practice, Professor and Co-Director of CRISAP*
Masato Seki *Interaction Development*



HOSHIN

Transforming a Taiwanese bakery: change, authenticity and tradition

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HOSHIN is a rebranding project. It uses a mixed media installation situated on Dihau Street, a historical district in Taipei, Taiwan. While advocating change, the installation offers an interpretation of the place of tradition and creativity in the Taiwanese cultural landscape.

The goal of this rebranding project is to transform the HOSHIN brand experience for existing customers and to attract new ones. While retaining its authenticity and tradition, the bakery is adapting to new technology. In being site-specific, the project also provides an opportunity for other local retailers to express their thoughts on the future of trade in the city and on a bigger scale.

Through a sharable experience, the project encourages a younger generation, aged between 22-35,

both Taiwanese and foreign visitors, to reconsider the value of traditional Taiwanese craft and culture.

Overall, the goal is to help local retailer HOSHIN retain its authenticity and its traditions while, at the same time, expanding the business in the city and beyond.

Collaborators

Hsu-Hu Yuan *Film Directing*
Chao-Chih Chou *Photography*
Chia-Lun Jen *Market Consultancy*
Anna Dalmases Trias *Strategy*
Yi-Chun Chen *Copywriting*
Heng-Yi (Benson) Lin *3D Consultancy*
Emily Kimura *Graphic Design*
Yuan Kuang *3D Design*
Yi-Jing Li *Graphic Design*

Preservation Tradition Evolution





Welcome to Veggietopia

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Welcome to Veggietopia is a campaign advocating on behalf of animal rights. The goal is to make us question our traditional relationship with animals, usually regarded only for their usefulness rather than their inherent value.

Veggietopia suggests an alternative way of living. It explores a "what if" scenario of how the city landscape of London would change in social, environmental and economical terms if a stronger approach to animal rights were implemented.

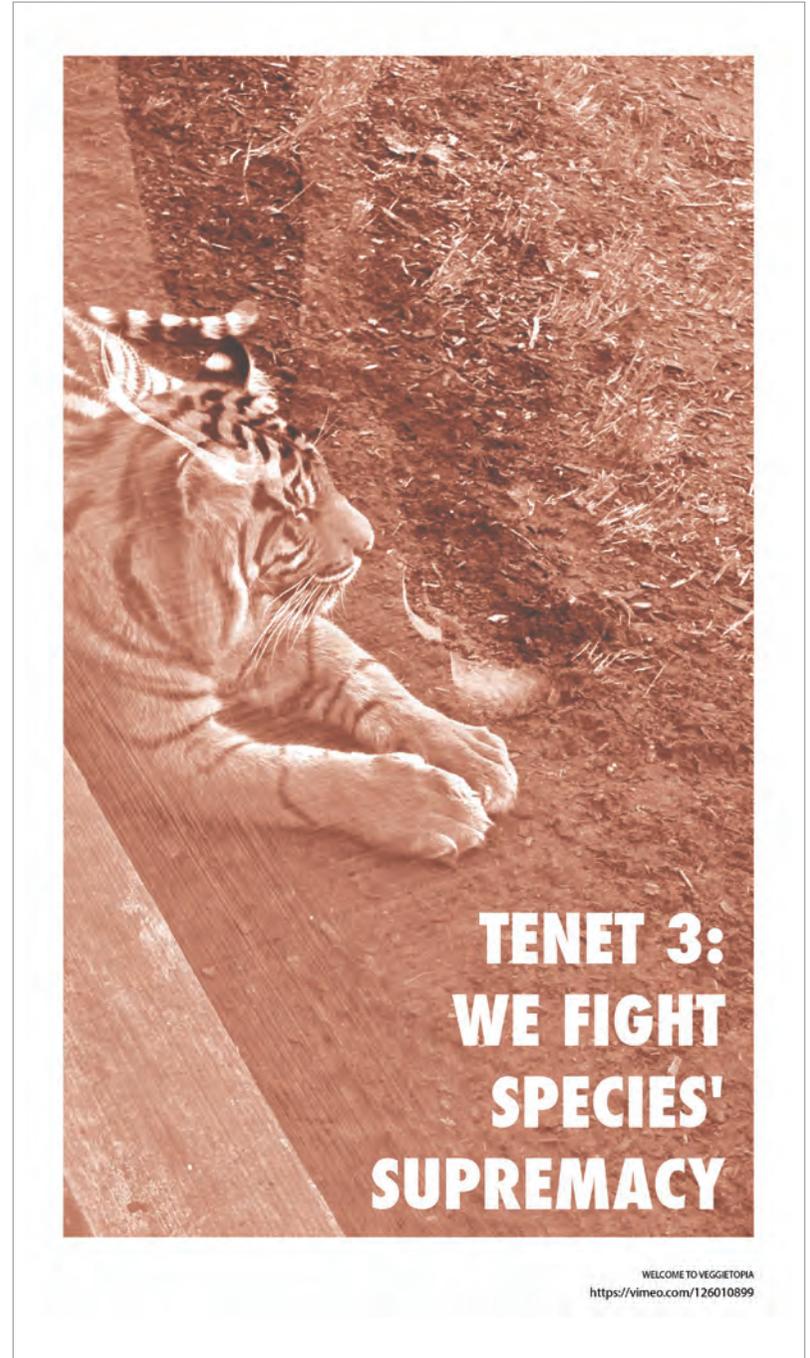
The Guide for Changing the World comprises of ten powerful actions or "To do's", which force us to rethink our relationships with our immediate environment, our very own homes. These actions are aimed at people who are already aware of the environmental threat that humans pose to the Earth's

ecosystems, but who do not see animal rearing for consumption as part of that threat.

Veggietopia proposes that, by tackling these animal rights-related topics, we will potentially reduce our impact on the planet on a larger scale, even to the extent of contributing to slowing down Climate Change.

Collaborators

Sandra Conteras *Illustration*
Sandra Calpe *Graphic Design*
Carlos Calahorra *Graphic Design*
Júlia Ventura *Production Design*
Gonçalo Sa Correia *Film Editing*





Multi-Play

Intergenerational game play

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Collaborators

Xin Huang Science and Technology Support

Multi-Play is a game system which combines a real spatial game experience for children with a corresponding virtual game for their parents and grandparents. The intention is to blur the boundary between traditional playground games and modern electronic games strengthening intergenerational familial bonds.

The project will be situated in an existing Soft-Play centre, a location well equipped to provide children with appropriate physical play space and parents and grandparents with appropriate electronic facilities. Both the surroundings and the facilities will enable the integration of the game experience.

The project provides children, long fascinated with electronic games, with the opportunity to get the physical exercise that they need. It, thereby, overcomes the lack of interest that has emerged among children for traditional outdoor games. For parents, it provides the opportunity to communicate with their children through a medium that the children understand well, thus helping to bridge the generation gap.

Multi-Play aims to help parents realise that healthy child development, physically, intellectually and emotionally, can be achieved by combining both types of game play.



Finger Prints

Our future is in our own hands

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Collaborators

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Nada Inthaphunt *Interior Architecture*
Wararak Thienkunakorn *Communication Design*
Peerapol Karunwlat *Model Design*
Tagerng Samungkedkran *Model Making*
Kwanlarb Potjanasoontorn *Graphic Design*

A fingerprint can be understood as more than just a proof of identity. It can be read, alternatively, as containing clues that bring to attention the predispositions which seem to guide our personal and career development.

This exhibition, Finger Prints, uses scientific and non-scientific methods of fingerprint reading to create drawings that may be interpreted in the contexts of medical analysis, types of intelligence and personality profiling.

The experience provides a range of geometric shapes which serve as metaphors to help the target audience begin to understand their potential and to choose their own future while recognising, and

perhaps challenging, their own predispositions.

Finger Prints takes place in Pantip Plaza in Bangkok, Thailand. The shops there sell a great amount of technological products, games and movies so the area attracts a lot of teenagers, the target audience for this exhibition. Moreover, the Plaza is also famous for fortune telling, which combines technique and superstition, indicating a desire among young people to find ways to engage with one's future prospects.

Engaging interactively with the content will help users explore ways to understand their personality and their capabilities which are vital for them in choosing potential future careers and lifestyles.



G&M Heritage Trail

A guided walking tour speculating on our present and future relationship with food

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Collaborators

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 Geetanjali Sayal Illustration
 Ishita Kulkarni
 Prop Making and Photography
 Karthikeyan Arunachalam
 Videography and Video Editing

Mamta Khanna
 Content Creation and Script Editing
 Manali Mokashi Illustration
 Pramod Nair Videography
 Sandrine Nicoletta Tour Guiding
 Valentina Miorandi Tour Guiding

The G&M Heritage Trail is a multisensory experience held on Sundays at Borough Market. It fulfils a need for disappointed visitors who arrive at the market only to discover that it is shut.

Borough Market is the oldest food market in London, attracting hundreds of visitors daily. The guided walk is set in the year 2070 and explores a scenario that provides the visitors with a glimpse of the dystopian future we might face if we continue with our current food consumption and growing practices.

The aim of the project is to stimulate people to consider possible food futures, so that they can make conscious decisions today about their relationship to food.

G&M, or Greg & Molly's, is a fictitious food company which sponsors the walk in order to promote their new range of 3D printed food: "Foodprint Flavours".

Valentina and Sandrine, the tour guides, take the audience around the space touching on topics such as the market's past and the relationship between real and artificial food. They share 3D printed food samples and surreptitiously manage to give people a taste of real food, a rarity in 2070.



Hack into Space

More than just furniture

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Hack into Space is a service that provides the consumer with a construction system that they can follow and that will help them create their own spaces, turning the consumer into a maker-producer. It takes place inside the inhabitant's home, in a part of it that he or she wants to change the most.

This service is not only asking consumers to make furniture but also aims to help them re-discover their identities and connection within the chosen spaces by, for example, recognising their desires, understanding how to translate ideas to reality, and most importantly, to live, with pleasure, with those choices.

There have been debates about the role of the designers and the power they possess to determine our living surroundings. Some have argued that anyone can make or build anything and this is what Hack Into Space aims for or, at least, seeks to apply in principle.

Hack into Space enables people to rethink the relationships between themselves and their surroundings. From psychologically to physically, people become more aware of their desires and find their connection with spaces. There is no right or wrong aesthetic, but rather the possibility to make a place your own.



Collaborators

Yi-Ning Chang *Psychology, Culture and Society Research*
 Szu-An Yu *Graphic Design*
 Szu-Chia Chen *Community Development, Digital and Physical Space*
 Hsin-Pai Shan *Architecture*



Cycle Surfing

Soho Hunt

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Cycle Surfing Soho Hunt is an experience that encourages Couch Surfers, as temporary visitors, to discover the activities of local people that the surfers might not otherwise know about. The project will transform Couch Surfers from local culture onlookers into genuine supporters of grass roots cultural activity.

This experience is organised around Santander cycle docking stations in Soho and invites visitors to engage with the area through cycling.

Delivered through events, sound installations via iBeacon technology and specially designed bike locks, the experience deploys the metaphor of 'unlocking a secret': participants search for padlocks near Santander

docking stations which, when found, will allow them to unlock hidden stories of Soho.

The project aims to articulate the message to the government, planners, developers and other actors in the development of Soho that it is human activities, rather than luxury flats and chain stores, what give Soho its unique value.

Cycle Surfing Soho Hunt takes urban play as the main approach to highlight the importance of cultural landscapes in urban development. The project aims to support the Save Soho Campaign, whose goal is to maintain the area's character by revealing the layers of narrative embedded in the area.



Collaborators

Anna Lam *Content Development*
Ashley Buttle *Content Development*
Daisuke Nakazawa *App Development*
Georgios Leontiou *Product Design*
Hoshimi Takiguchi *Graphic Design*
Kuo-Hui (Ethan) Liu *Spatial Design*
Shih-Yi (Jacquetta) Wang *Spatial Design*
Pitchviva Champrachoom *Product Design*



The Phone Shop Project

Try edible e-waste, if you dare!

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The Phone Shop Project aims to provoke a debate on the consumption and disposal of electronic products, known as 'e-waste'.

This issue is explored through a series of installations and it culminates in an audience-oriented performance in the form of a baking workshop.

E-waste is the fastest growing waste stream in the world. However, its harmful environmental side effects are largely ignored in public perception.

This project targets those who are in the process of purchasing a new mobile phone but who have never considered what happens to their old one once they have disposed of it.

By transforming the Bemerton Arts Studio into a phone shop, the project shows the e-waste life cycle from the purchase to the illegal recycling.

Operating as a metaphor, the baking workshop takes the audience on a narrative journey through the life cycle of electronic products, starting from 'new products'/'fresh goods' in the High Street in the developed world to the 'rotting remains'/'dead matter' of the disposal chain in the developing world.

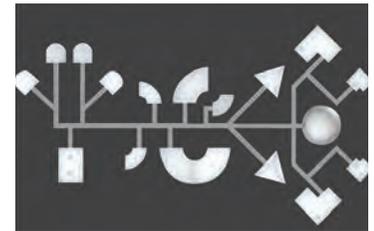
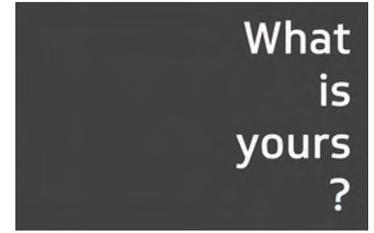
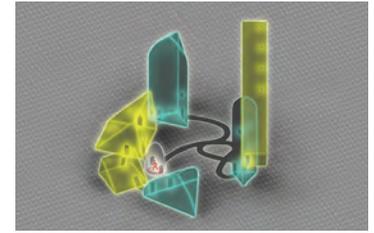
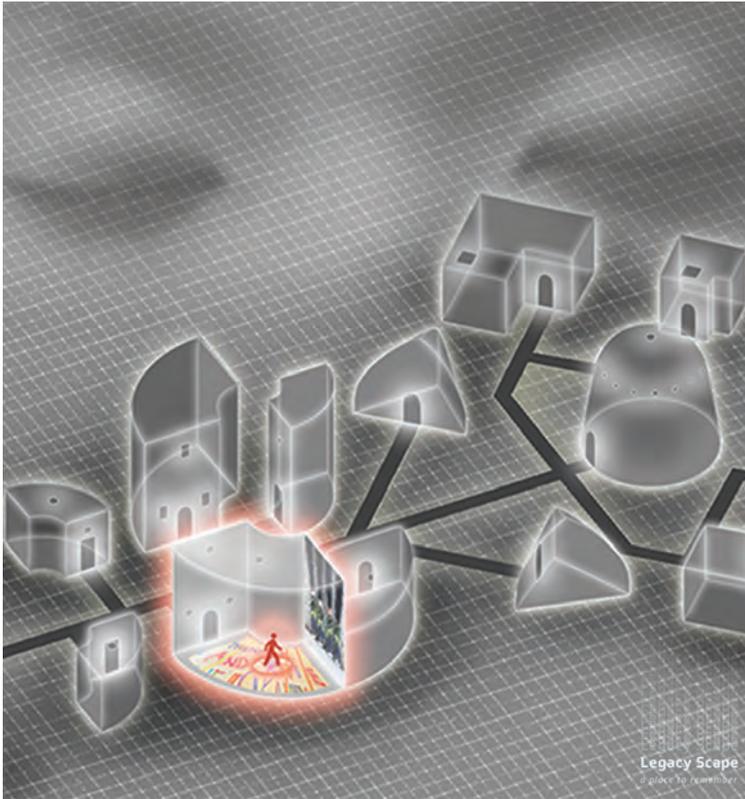
Collaborators

Cheng-Ju Chang *Concept Development and Graphic Design*
Yi-Chun Chen *Concept Development*
Tom Butler *Writing*
Nele Vos *Graphic Design*
Lea Nagano *Film Editing*
Yolanda Y. Liou *Photography*
Daniel Campagne *Photography*
James Beadnall, Kuo-Hui (Ethan) Liu, Kuang-Yu Cheng, Ching-Wei Yang, Pei Hsin Chen *Workshop Assistance*

E-waste Recycling Food Chain Relational Art



THE PHONE SHOP PROJECT WORKSHOP



Legacy Scope

A place to remember

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Collaborators

Hera Winata
Concept Development and brand Identity
Amanda Choy *Visual and Graphic Direction*
Micky Ju *Visual and Graphic Direction*
Amadea K.S *Research*
Dong Lee *Test Facilitation*

Tin-Chih (Fiona) Chang *Storyboard Modelling*
Kuang-Yu Cheng *Storyboard Modelling*
Kusnadi Sasmita *Proofreading*
Rini Widjaja *Research and Proofreading*
Szu-Chia Chen *Workshop Documentation*

Legacy Scope is a digital platform that allows people to prepare their legacy as a complex online narrative space. Their loved ones would then be able to explore it and learn from it after they have passed away.

In their turn, the next generation will be able to expand the legacy-scope by adding their own repository of memories and digital artefacts to it. Over time, the legacy-scope would build into a collective memorial that future generations would be able to access in order to understand better their familial and cultural heritage.

The aim of this project is to create a platform that would allow co-creation between the deceased and the bereaved. In the process

of preparing their legacy, a gradual and more meaningful process of parting would take place from one generation to the next rather than a sudden, shocking disappearance.

For those who are about to depart, Legacy Scope is a kind of self-curation, permitting reflection upon the way we live together and how what they consider to be valuable can be entrusted to significant others.

For those who are left behind, Legacy Scope provides a means for finding and strengthening one's roots within a shared familial narrative.



Coming Home

Ludian's past, present and future

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Coming Home is an exhibition that shows and tells the stories of Ludian's inhabitants and the rebuilding of the town in the wake of the 2014 earthquake. It brings these stories to Ludian's residents themselves and to the outside world.

The exhibition takes visitors on a journey through Ludian's past, present and future, showing the beauty of this region, to tell the stories of families returning to their homes. Expressed through short films, interactive installations and designers' products, the project's variety of forms aims to address different roles of various elements of what it means to be at home and to return home.

Coming Home provides an opportunity for the Ludian local community to express their culture

to influence the future development in the city and beyond.

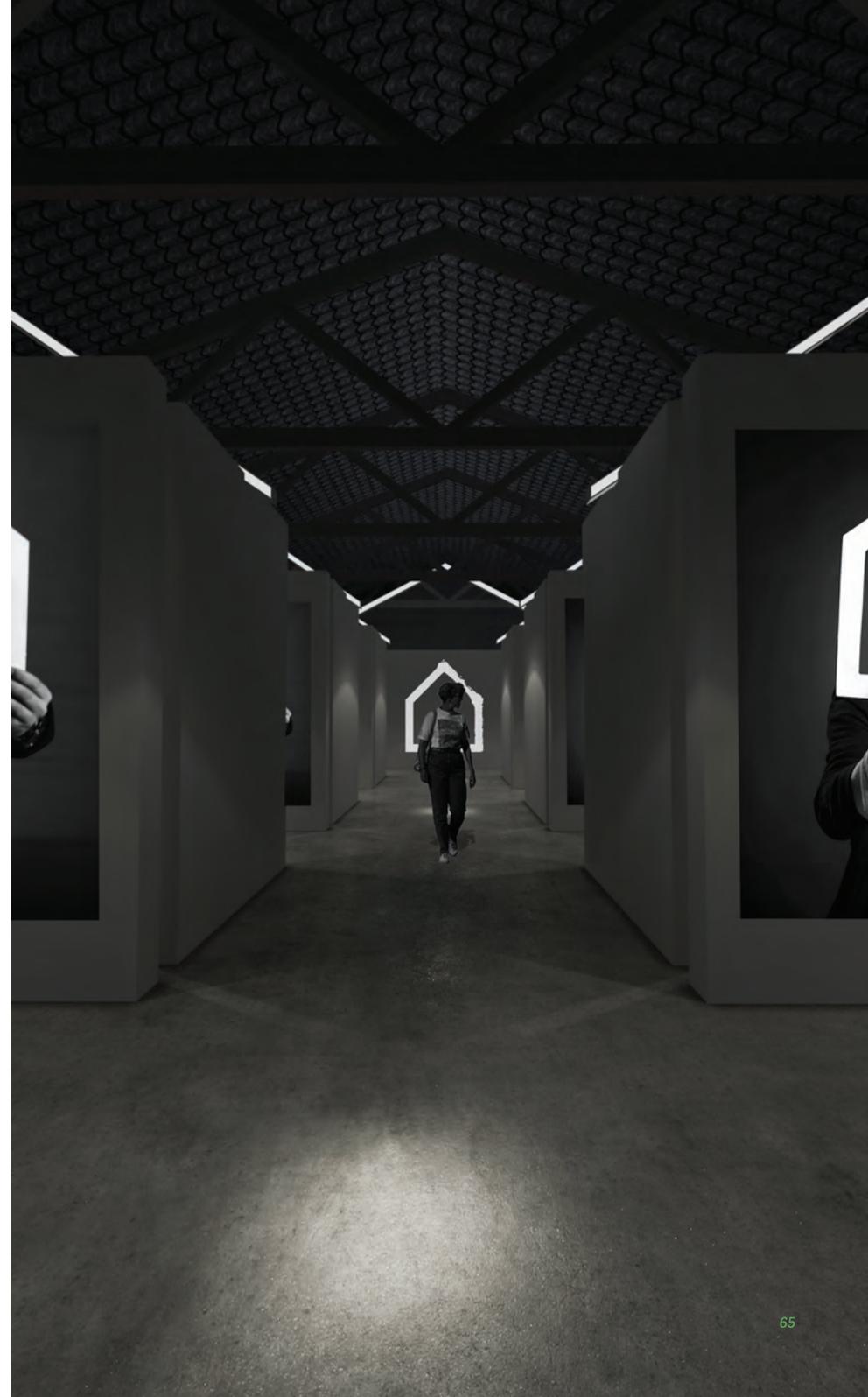
A home is built with love, with sharing, with hope. This home is open to everyone; we are here waiting for you.

Come home!

Collaborators

Weiqliang Zhu *Advertising and Promotion*
Haigui Deng
Graphic Design and Umbrella Design
Lingli Li *Spatial Design*
Weixu Liu *Photography*
Min Yu *Photography*
Xiwen Yang *Sculpture and Installation Art*
Bin Chen *Furniture Design*
Wei Wu *Fashion Design*
Dingzhi Gu *Jewellery Design*
Xiangjing Chen *Studio Sponsorship*

Lose Calling Reunion





Invisible Bonding

Extending emotional attachment beyond the prison walls

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While unfortunate and uncommon, it sometimes happens that children are separated from their mothers when the parent is sent to prison. This separation causes long-term emotional, social and psychological damage. The project is comprised of a series of devices and an installation in a child's bedroom. It offers the child a real-time interaction with his or her mother while she is in prison, by creating the subtle sense of her presence in the child's daily life.

It is a strategy that takes designers into the existing prison workshops to help inmates customise different types of interactions, so that they

can be used to give the children emotional support and comfort.

Invisible Bonding aims to bridge the gap between the child and mother in prison, by helping them to sustain the emotional tie with one other. Also, the project seeks to raise awareness among both the general public and policy makers about the consequences of parental imprisonment for children so this issue might be addressed.



Collaborators

Yun Xin *Textile Design*
Jialin Deng *Visual Design*



Diagnosing the Future

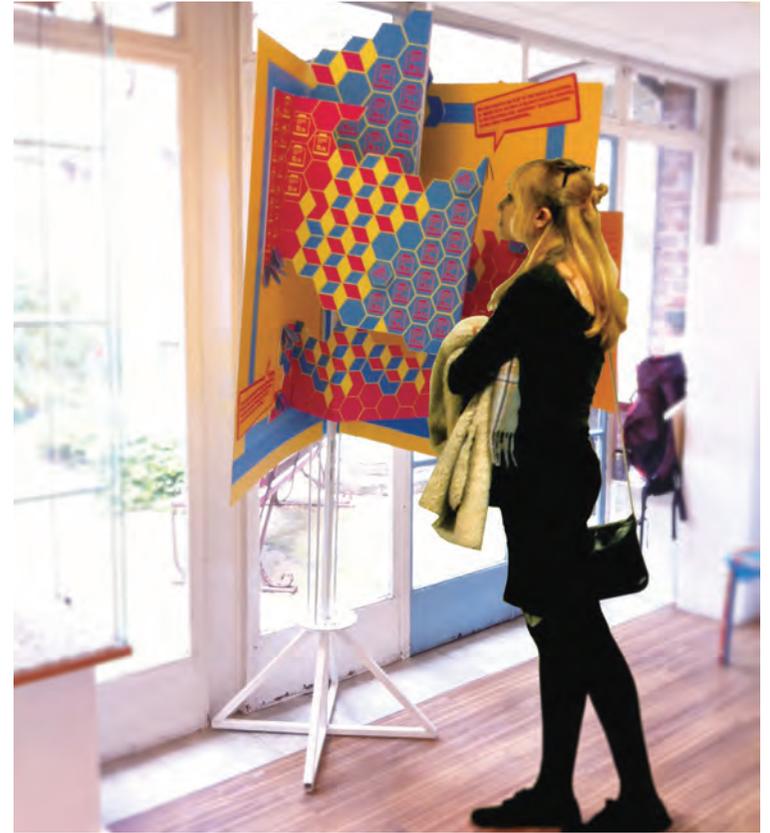
Five analogue installations exploring the challenges and potential of 'Digital Care' in hospitals and GP practices

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Diagnosing the Future is an exhibition about 'Digital Care', a new medical service envisaged for 2020. The exhibition took place in April 2015 in the gallery of St. Pancras Hospital and in the waiting room of Ampthill Practice, Camden. Its audience included medical practitioners, patients and visitors to the hospital and GP practice. Overall, the project seeks to open a discussion among those outside the medical professions regarding the potential value of 'Digital Care'.

'Digital Care' is the extensive deployment of digital technologies for purposes of medical consultation, diagnosis, prescription, therapy and other medical functions.

The application of 'Digital Care' has been discussed for many years but only within professional societies and legislative bodies. This project develops this approach to medical care in the form of pop-up environments, tailoring colour schemes and scales for different spaces, while visualising people's opinions about the installations. The design language is in stark contrast to hospitals' clinical, intimidating atmosphere. Together with the online exhibition, the project addresses a wider public through displays in several other hospitals and GP practices.



Collaborators

Peter B Herbert *Exhibition Consulting*
Ross Smith *Creative Writing*
Adam Norman *Content Development*



The Shape of the Self to Come

An inward search for the digital self

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The Shape of the Self to Come is a one-to-one participatory performance that lets the audience experience the storyworld that is constructed based on the online identity of a person created by search engine algorithms.

This project aims to provoke the participant to reflect on how search engines control and manipulate their data and, therefore, how they contribute to orchestrating their realities and sense of identity.

The Shape of the Self to Come seeks to unveil the heterotopia

constructed by digital representations of one's self, and thereby to promote a critical attitude towards such representations. This project can be joined with exhibitions and movements addressing similar issues.

As one perpetually reaches outwards into the world, seeking reflections of oneself, this narrative journey eventually reveals his or her own composite representation and reality, which is under constant control of search engines.



Collaborators

Kuang-Yu Cheng *Spatial Design*
Tin-Chih (Fiona) Chang
Spatial Design and Curation
Cheng-Ju Chang *Graphic Design*
Kohei Kanomata *Graphic Design*
Mamiko Yamazaki *Editorial Design*

Caroline El Chidiac
Direction of Photography
James Beadnall *Soundtrack Composition*
Praneti Kulkarni *Photography*
Hajir Kheder *Performing*
Laura Ventura Ricart *Performing*



Adding a Hint of Fiction

Curating charity shop backstories

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Adding a Hint of Fiction is a promotional charity shop installation using short fictional texts created by pupils in a local secondary school.

These young people, most of whom say they have never been in a charity shop before, get the opportunity to examine and interact with charity shop items and use their imagination to create a backstory for their favourite chosen item.

Drawing on this rich fictionalised past, the pupils produce 25-word display text, as if the items were museum exhibits, that provide a glimpse into the item's past to intrigue potential customers.

The best stories are selected and added to a display at the RSPCA shop to promote the items, mimicking a museum display.

The aims of the project are to engage people from a young age with the work of charities, and charity shops whilst providing a platform for them to develop their literacy and creative writing skills.

In addition, the aim is to improve the perception of charity shop items for current and potential customers, by encouraging them to think about each item in the shop as having its own history and value, as part of an on-going material cultural history.



Collaborators

Ian Currie *Computer Science Teaching and Data Analysis*
Nazmin Sultana *English Teaching*
Salma Wilson *English Teaching*



Smell the Story

Understanding the relationship between olfactory perception and narrativity

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Smell the Story is an event consisting of three interventions: a reading experience, a writing workshop and a story exhibition. These provide an opportunity to explore and write stories incorporating smells.

The event takes place in the Southbank Centre's Book Market, an outdoor second-hand and antique book market under the Waterloo Bridge.

Smell is powerful. We smell constantly, renewed with every intake of breath. Smell is more sensitive and more differentiated than any other of our senses, and it enters deeply into the way the brain perceives the world. Furthermore, it is closely linked with memory and emotion. However,

smell is not regarded highly and is not granted the position it deserves among the senses. We over-value our other senses in everyday life, primarily sight.

The project aims to re-order this sensory hierarchy by raising awareness of the power of smell, especially in terms of understanding and creating stories. The three aspects of the event open up a conscious exploration of the relationship between smell and story.

Smell the Story is aimed at visitors to the Southbank Centre's Book Market who are interested in the reading and writing experience, but who have underestimated the importance of smell.



Collaborators

Kevin Clarke *Writing*
Jo Kernon *Workshop Directing*
Dong Lee *Spatial Design*
Ruth Jones *Technical Consulting*



Private to Public

Thresholds into the Yun Posun Residence

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Private to Public is a curated tour of the Yun Posun Residence in Seoul, Korea. The project presents a strategy of gradually opening up the residence to the public in phases; collects and curates the residence's narratives; and proposes a content-driven tour for each phase.

A short film offers a commentary on the current situation and future direction of the residence.

Through the phased opening and curated tour, the project attempts to find the best way to preserve and share the values of the residence.

The strategy proposes a gradual transition from private residence to

public space that seeks to respect the privacy of the Yun family, who continue to live there, while also meeting the public's desire to enter and learn more about the property, which holds an important place in Korea's national history.

This is achieved by bridging the gap between private and public through a series of threshold experiences spread out over time.



Collaborators

Kyuhyun Kang *Filmmaking*
Young Eun Choi *Photography*
Jiwon Kang *Film Editing*
Tracey Taylor *Writing*
Szu-An Yu *Graphic Design*
Anna Dalmases Trias *Model Making*
Kuang-Yu Cheng *Model Making*



OMG!!!

A modern blessing experience

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An interactive installation which reimagines traditional Chinese folklore heroes, gods and mythological figures on Chinese New Year door prints to evoke a new form of blessing experience.

The installation will be set up in the entrance of Whole Foods Market in High Street Kensington, Gym Box in Holborn and The Monocle Café in Marylebone.

The project is aimed, first, at the new generation of highly-skilled, upwardly-mobile Chinese ex-pat workers in London. Second, it addresses the British Born Chinese, or BBCs, who are interested in connecting to their cultural background. The third group addressed are Generation-Ys, born in the 1980s and early 1990s, who are seeking experiences.

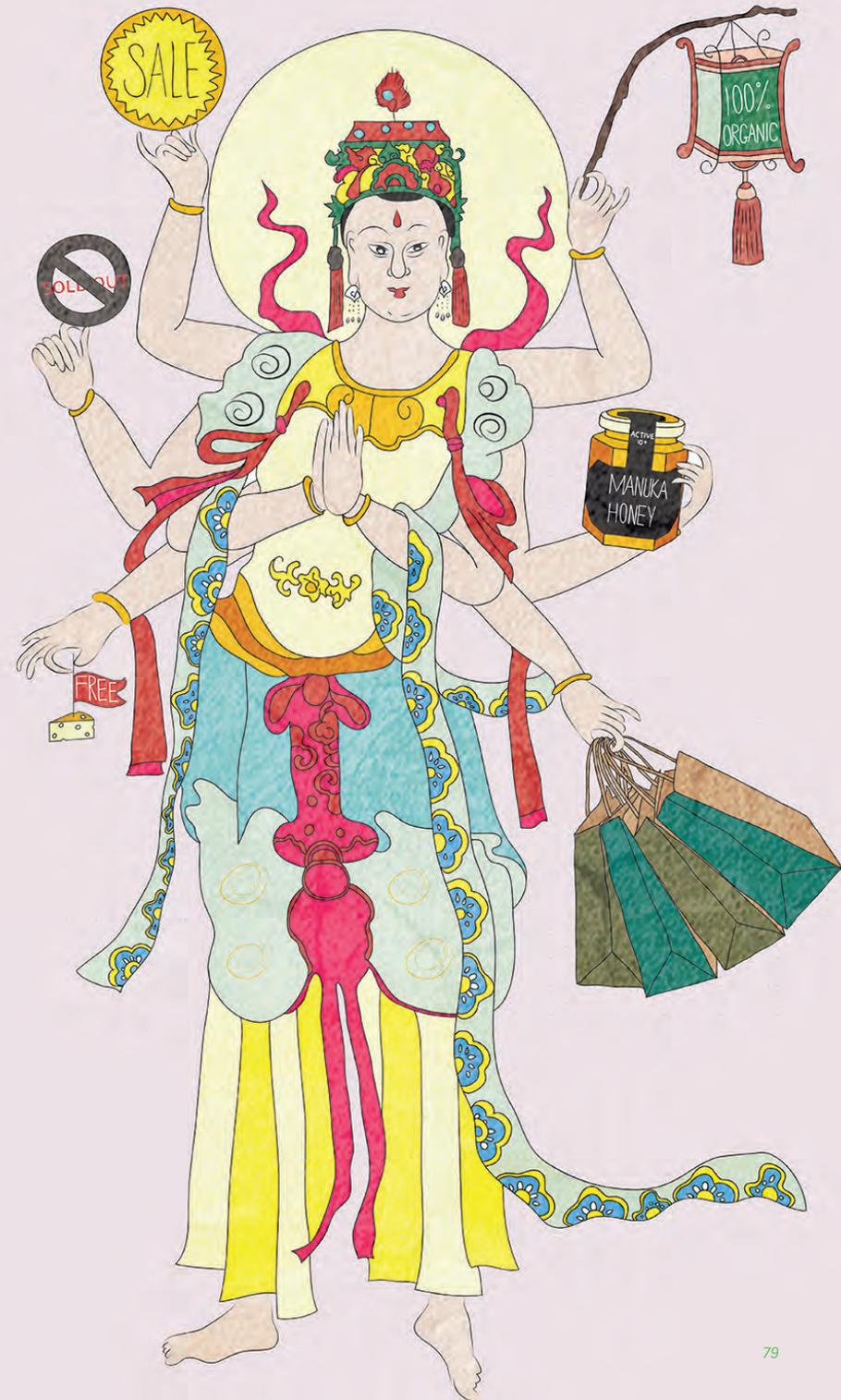
These young people are post-hipsters, super-conscious consumers. They are the workers who fuel the flat white economy. The installation provides a modern blessing experience for visitors, similar to those evoked by door blessings in traditional societies. The aim is to raise awareness of declining traditional arts and crafts.

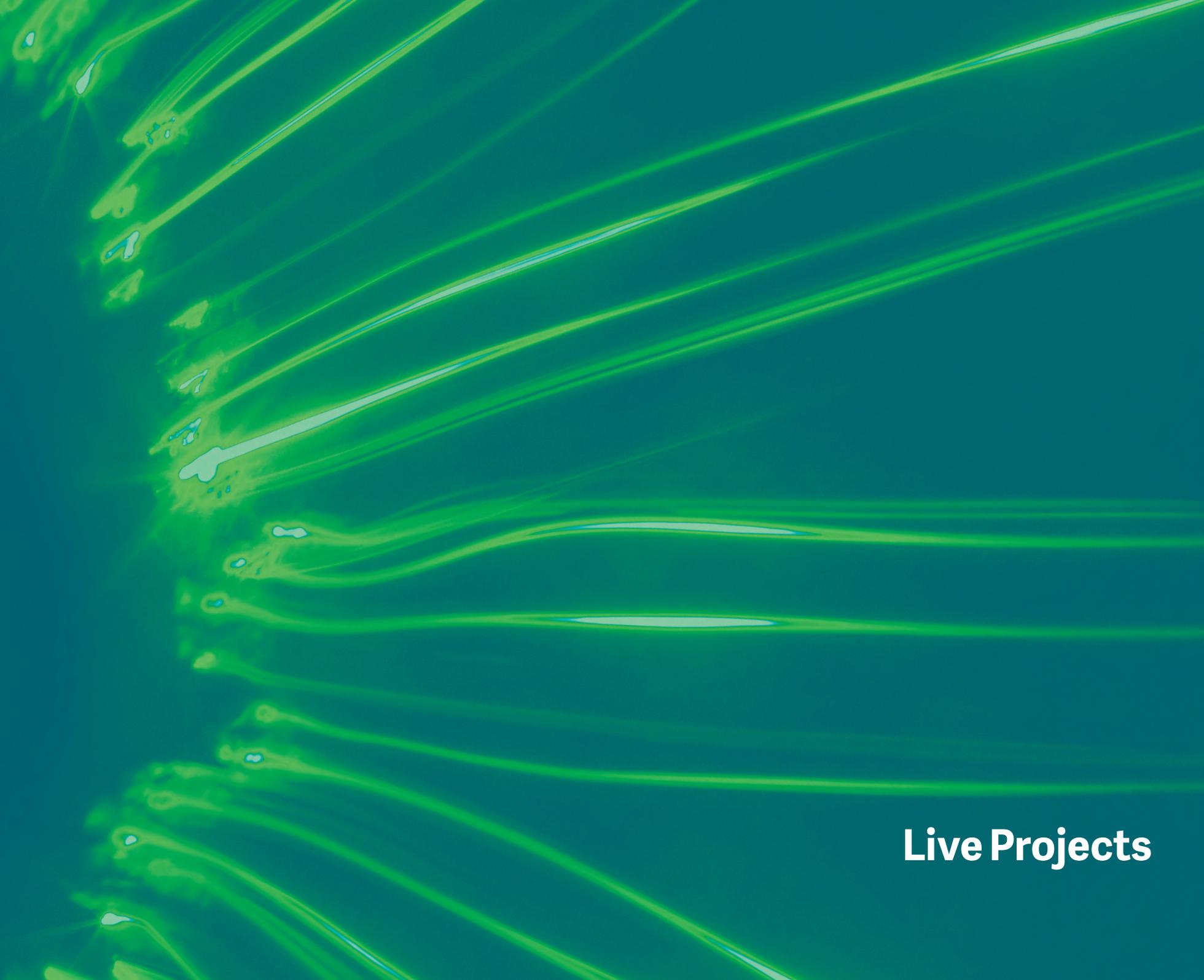
OMG!!! aims to explore a potential future for the traditional craft print business and, in the process, highlight some of the problems in the First World in the early 21st century.

Collaborators

Ching-Wei Yang Concept Development
Meizi Zhang Consultation on Taoism
Yongyu Huang Copywriting
Ching-Fang Chien Set Design
Kuang-Yu Cheng Interior Design
Lin Liu Illustration
Yi-Chun Chen Copywriting

Heritage Reinvention Fun





Live Projects



LONDON BOAT SHOW 2015

*Where adventure starts,
pioneers meet & innovation shines*

In 2014 the London Boat Show, one of the world's top 10 boat shows, challenged MA Narrative Environments students from CSM to curate its January 2015 event at ExCeL London, sparking a change in the design and execution of its live events.



9–18 January 2015 at ExCel

Tutors:

Adam Scott
Xavier Llarch Font
Michelle Salamon
Amy Wallace

Team members:

Anna Dalmasse Trias
Yi-Chun Chen
Kuang-Yu Cheng

Building on the Show's history and heritage the brief was to change people's perceptions of the event. The students were asked to develop and visualise an overall concept for the look and feel of the CWM FX London Boat Show and to indicate how this story could be unveiled throughout the event.

The remit also looked at the entire visitor experience, involving attendees from pre-show right through to post event. The aim of the 2015 event is to surprise visitors, intrigue them, interact with them during the Show and importantly encourage immediate recommendation to friends and family.

Three student teams each presented strong concepts to the judging panel and the winning team was Anna Dalmasse Trias, Yi-Chun Chen and Kuang-Yu Cheng who have studied architecture, international business and interior design respectively. They were tutored throughout the project by mentor Adam Scott, from the world leading Experience Design agency FREEstate.





GARDEN STORIES EXHIBITION

Hall Place & garden, Bexley

Hall Place is a part-Tudor, part-Jacobean, country house on the outskirts of Bexley Village, directly backing onto the A2. The Garden belongs to Hall Place and is open to the public. The brief asked us to curate an exhibition about the history of the garden. The Garden Stories exhibition is the outcome of a collaboration between the Hall Place team and students from MA Narrative Environments at the University of Arts London and sponsored by Share Academy.

Feb 2014–Sep 2014
Tutors:
Shibboleth Shechter
Xavier Llarch Font
Jona Piehl

Team members:
Praneti Kulkarni
Caroline El Chidiac
Laura Ventura Ricart
Yunqi (Vanessa) Cai
Ching-Wei Yang
Yihe Bai

From historical events to birthday parties, from the Queen to the Gardener, Hall Place Gardens were mapped with the different memories left by the people who visited and enjoyed them.

Our exhibition echoed those voices and unfolded their stories using visual and sound elements: Audience would go back to a boarding school in 19th century England with a child's letter to their parents, to a soldier breaking the German's Enigma code during World War II. Finally, the recordings take you to a more personal experience with the other visitors, and become a way for people to remember and share some of their best memories of these gardens while creating new ones.



MA Narrative Environments
2013 – 2015

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