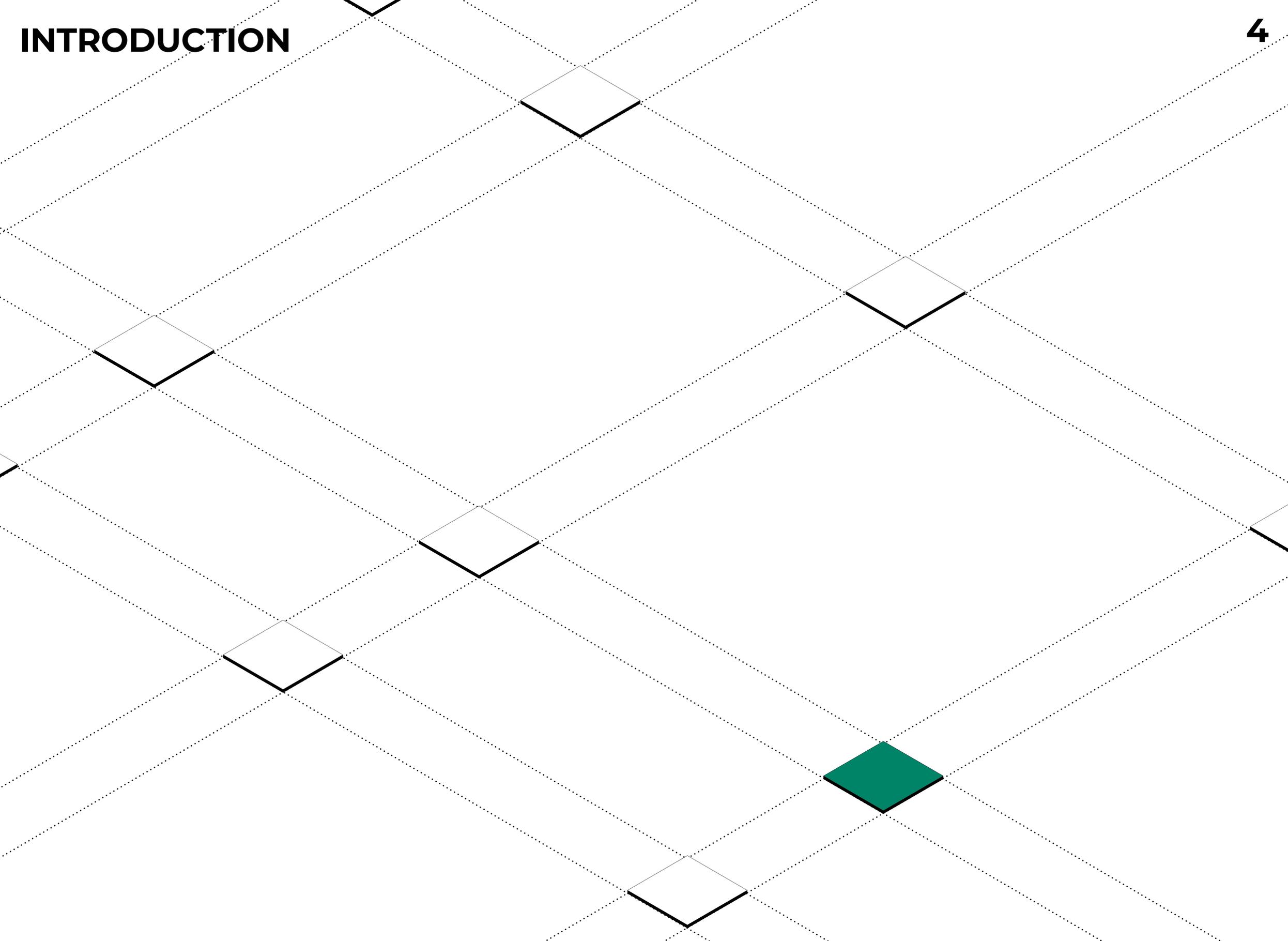


4	Introduction
7	Student Projects
111	Live Projects
122	Behind the Scenes
125	Acknowledgments



About the course

MA Narrative Environments, in the Spatial Practices Programme at Central Saint Martins UAL, is a multidisciplinary, team-based course exploring the dynamics of story, space and experience. Its collaborative methods challenge deep-seated assumptions about hierarchies and boundaries in art and design. Over two years, students from a wide variety of disciplinary backgrounds, including architecture, design, curation, scenography and writing, collaborate to develop interactive, user-driven experiences and design interventions. Objects, texts, sounds, images and digital interfaces are integrated into cultural and urban situations; built structures are transformed, spaces are made more evocative and provocative. The design of narrative environments responds to an urgent need for new stories to address the issues inherent in the accepted stories that order our world.

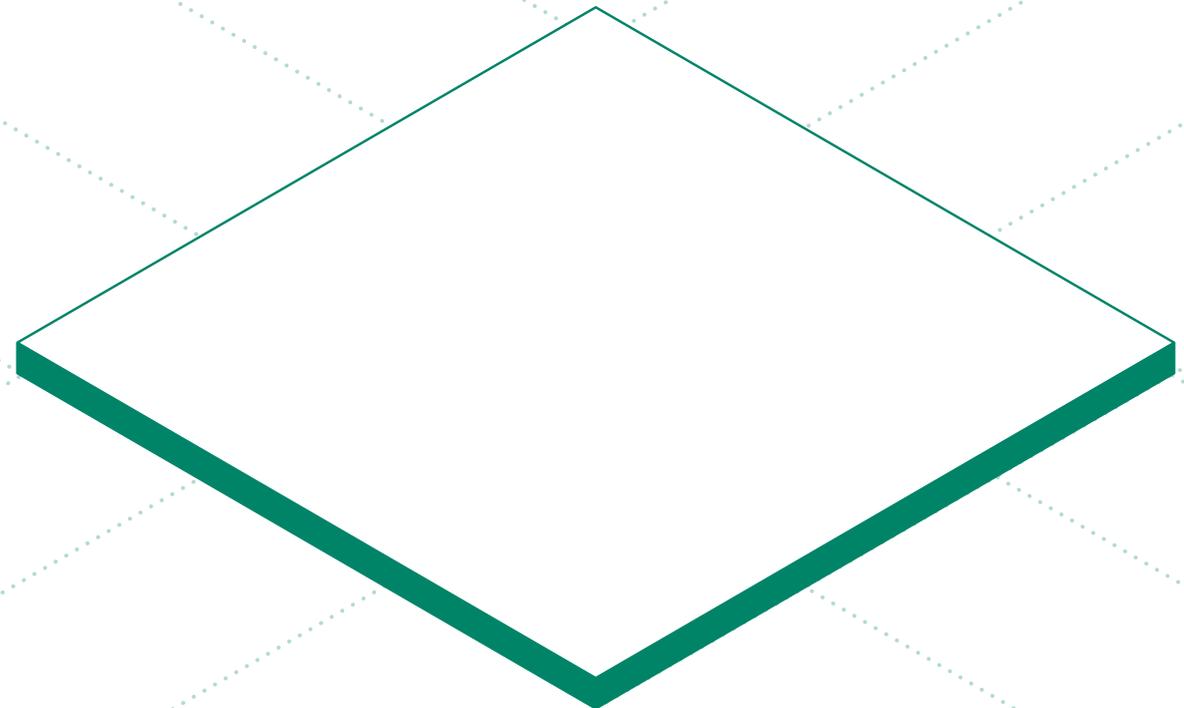
Story
Connection
Space
Community
Co-working
Engagement
People

Course Leader

Tricia Austin

Staff Team

Tom Butler, Sarah Featherstone, Kevin Flude, Claire Healy, Ingrid Hu, Xavier Llarch Font, Andrea Lioy, Allan Parsons, Stephanie Romig-Orr, Jan Rose, Cristina Salvi and Bethany Shepherd



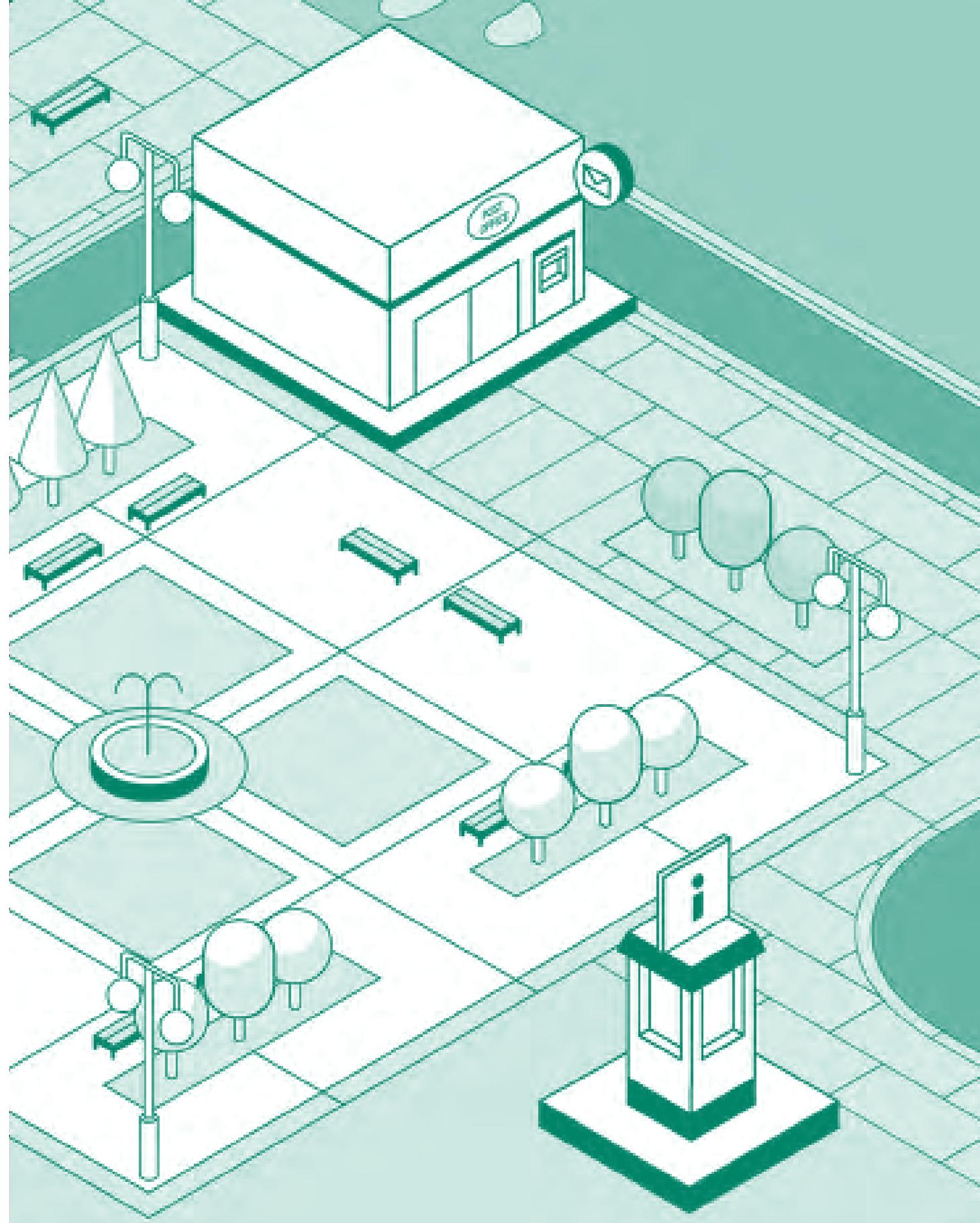
2020 Exhibition: It Takes a Village

As our time on MA Narrative Environments comes to an end, we have been reflecting on what brings us together as multi-disciplinary and culturally diverse graduates. Throughout our studies, we've worked on many different projects, engaged different audiences and occupied different sites. At our core, however, collaboration, openness and listening have always been fundamental to our work.

With this in mind, we have created a virtual, urban village, as a metaphor that expresses the importance of connectivity and support among different voices in art and design – including ourselves as practitioners and the communities we serve.

The streets, homes and monuments of It Takes a Village hold this year's ideas, research and inspirations. Each digital building specifically represents a student degree project that ran from June of last year to now.

We hope this celebration of diverse talent inspires you to speculate how inclusive design can rework expectations and encourage interventions that amplify real-life stories.





THIS IS AN INTERACTIVE CATALOGUE. CLICK ON A STUDENT PROJECT ICON TO BE DIRECTED TO THEIR SECTION.



Intermision
Yejing (Yetzi) Yin



Round Table
Wei Mao



Strangeland
Chrissy Georghiou



The News Avoidance Café
Vincy Fu



Rooting Failure
Paolo Di Gennaro & Sara Coppa



Five Minutes Intermision
Anna Beaujolin



Feeling Your Oats
Amelia Baldie



Roads of Dialogue
Eléonor De Pesters



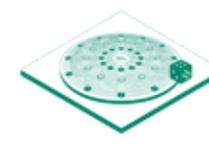
Everyone is an Island
Shupin Liu



Continuous Travels
Rosalinn Løfling Krosshavn



Welcome Home
Cathou Averback



Yes. No. Problem
Chris Huajun Liu



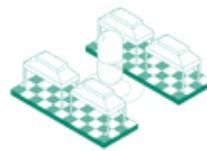
Dark Room
James Nasmyth



Motherland to Fatherland
Shrutika Jain



Context Lenses
Ciel Zeng



Fun Lab
Angelia Knyazeva



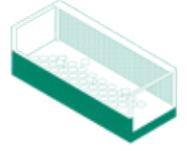
Paper Encounters
Era Pouliou



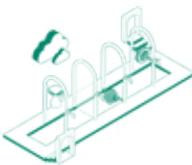
In Other Words
Jing Li & Yang (Thea) Xu



The Happiest Land
Xiao (Sherry) Wei



Rights of Passageways
Judy Hallgarten



Watershrines
Yaatzil Ceballos Fernandez



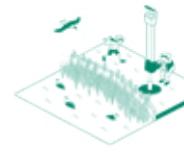
O for Opera
Amelia Vilaplana



Queer(ing) Space
Lucy Hayhoe



Cascade
Sushma Panambur



A Little Bird Told Me
Dino Shi-Yong Zhao



Advanced Beauty
Jennifer Yang



Have You No Shame
Cassandra (Cassy) Thielen



It's Okay Not To Be Okay
King Wang Samuel Li



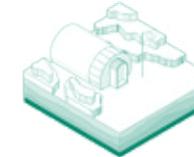
Aesthetics Collectors
Chi Chung & Sorracha Nimityont



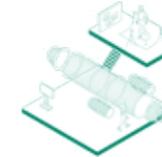
sound|NOISE
Vy Tran Quac



Become Nansen
Sophya Welle



UnEarthing Mars
Tarit Gautham



Dystopian Flight
Eunbi Kim



Beyond Sight
Maria Rugeles & Woo Jin Lee

How can
urban design
interventions
help us re-focus
and regulate our
workplace
stresses?

Intermission

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Toto Wu

Design development

Qing Xia

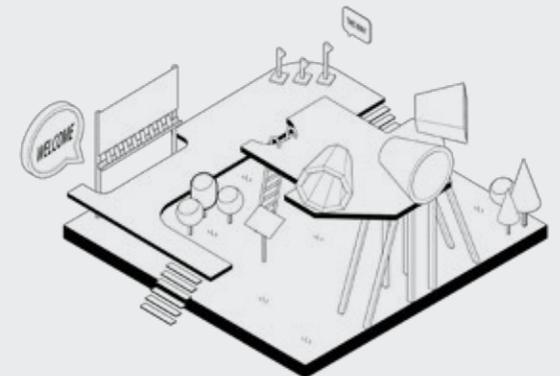
Graphic design

Cathou Averbach

Creative writing

Ciel Zeng

Photography



Intermission

A theatre of life

Intermission is a series of city furniture installations that redirect and challenge our habitual modes of attention in urban environments. In these environments, without necessarily recognising it, we are often highly stressed. Natural sights and sounds are amplified as a part of this intervention, to detach the individual from their functional relationship to their surroundings and instate a different sensory horizon.

In an otherwise fast-paced context, Intermission encourages moments of pause and reflection among office workers in the King's Cross area of London. It highlights environmental features that workers often overlook or ignore as they go about their busy city life.

First placed at Regent's Canal towpath at King's Cross, Intermission offers workers a sustainable way of relieving and reframing office stresses. In so doing, it aims further to inspire a more general reflection by the workers on workplace stress, so that they can begin to develop healthier long-term habits.

(1) The installation

Instagram

@intermission_a_theatre_of_life



2

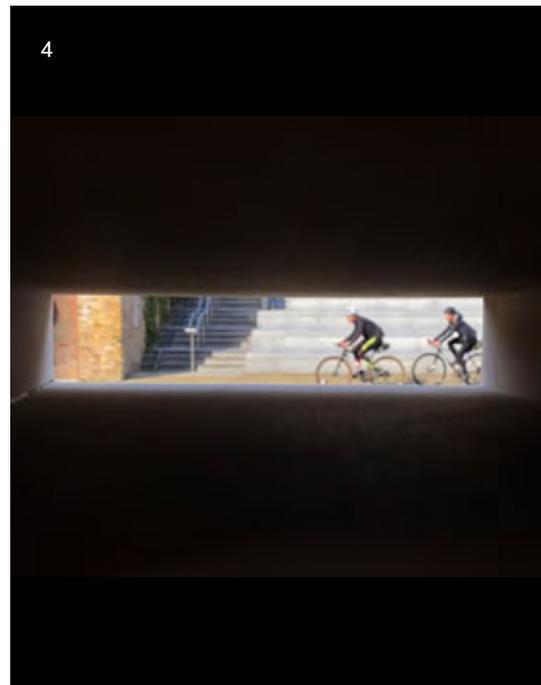


Yetzi Yin has a BA in Exhibition Design from China Academy of Art, Hangzhou. He worked as a spatial designer in Shanghai on interiors, shops, pop ups, small architectural builds and events for a range of clients. His team's Hutong Folding Wall project was exhibited in Beijing Design Week 2016.

3



4



- (2) Viewfinders through which participants can frame their surroundings
- (3) Participants access the viewfinders by climbing up the installation
- (4) The frames capture one's surroundings from new points of view

How can British Chinese food be used to challenge stereotypes and encourage cross-cultural communication?

Round Table

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Brainstorming, research

Franky Chen

Scriptwriting

Dino Shi-Yong Zhao

Graphic design

Judy Hallgarten

Writing

Yuan Yue

Performance design



Round Table

Round Table is a dining experience that tells stories about British Chinese culture in London. It aims to communicate how cultural assimilation reflects on Chinese cuisine in the UK. Through a narratively framed dinner experience, the stories behind British Chinese cuisine are told through sounds, taste, and interactions. A deep cross-cultural exchange can take place through food.

This experience aims to raise awareness of minority cultures in London – specifically, Chinese enclave culture – among people who are interested in Chinese food in this city. It aims to challenge the simple categorisation of Chinese cooking as a take-away food in Britain. It also offers an opportunity for participants to communicate their identities and to adopt more tolerance between different cultures.

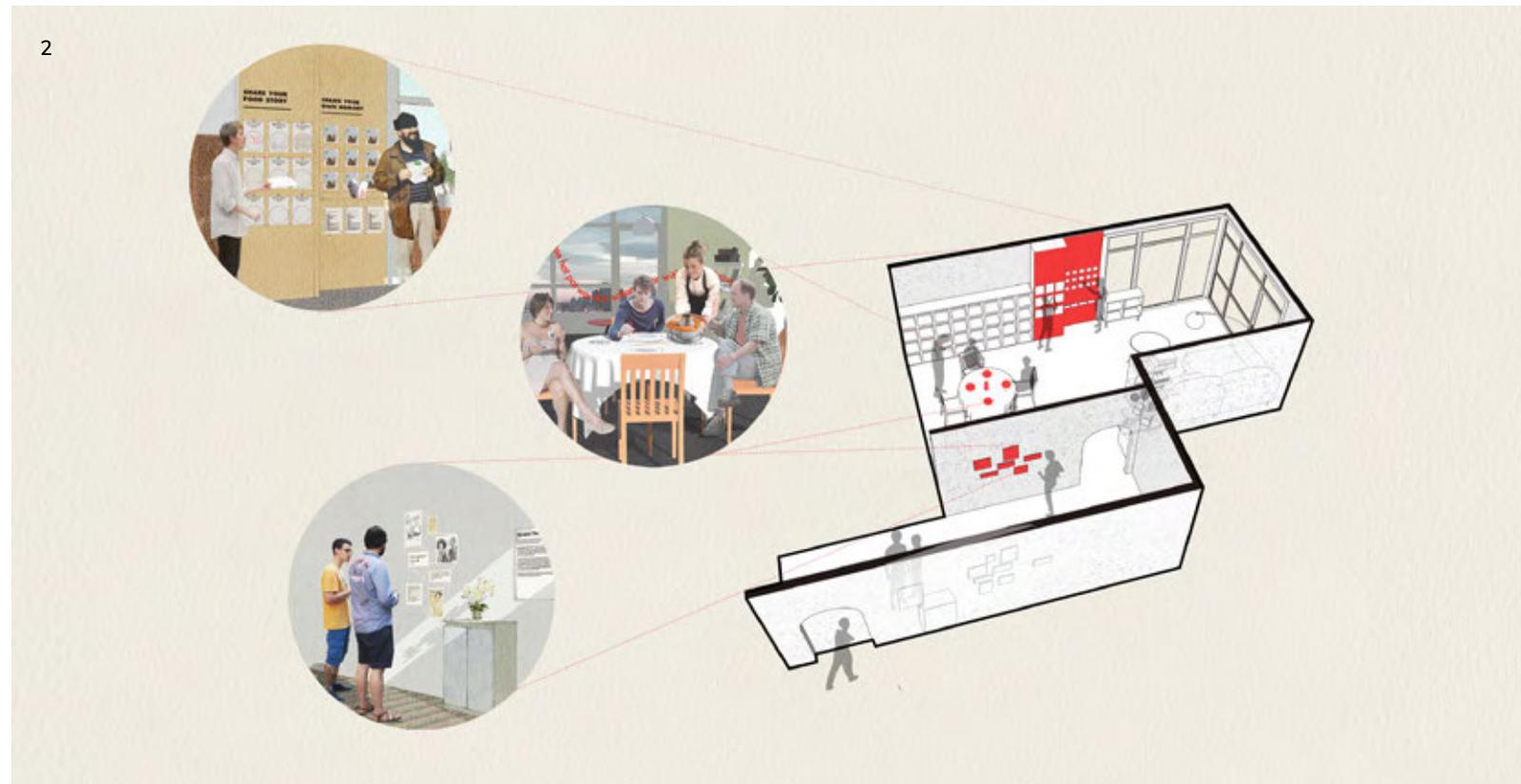
This project will not be limited to a single prototype experience – a story-sharing platform, soon to be developed, will allow Round Table's work to continue.

(1) Main Course – One of three levels of the interactive table experience

(2) Round Table's visitor experience journey

Instagram

@roundtable_project



3



- (3) Appetiser – A narrative photo wall showing the development of British Chinese food
- (4) Takeaway – Visitors exchange stories and bring Chinese cooking ingredients home

4



Wei Mao graduated with a BA in Comprehensive Design from China Academy of Art, Hangzhou. She has worked as a graphic designer and spatial designer. Her past work focused on colour design and its effect on space and the city. She is now exploring the relationship between people and space.

How can the
valuable stories of
first generation
Cypriot immigrants
be materialised
so as to capture
the imagination
of their millennial
descendants?

Strangeland

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Visualisation

Toyosi Adenuga

Exhibition design

Efe Chamay

Architecture

Leanne Finn-Davis

Pattern cutting

Francesca Coppola

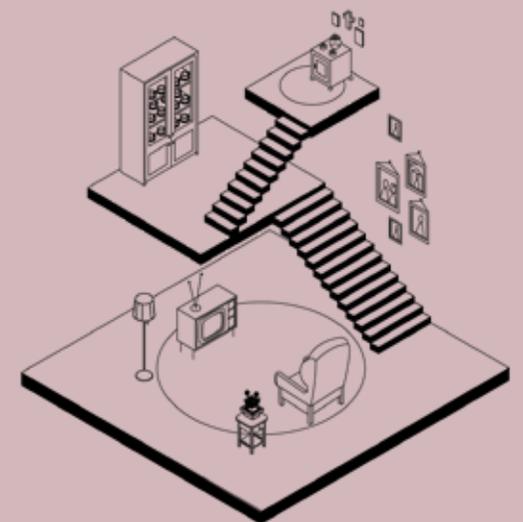
Graphic design

Yiannis Papoutsis

Video editing

Kosmos Centre

Community engagement



Strangeland

An exploration of the art of homemaking

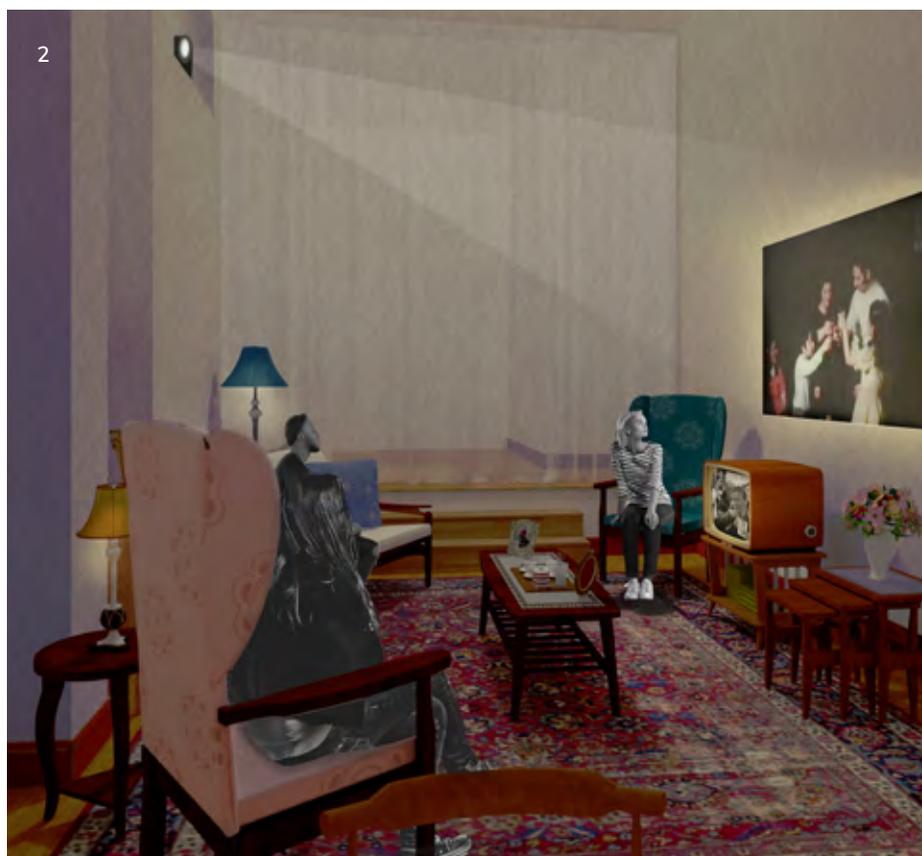
Strangeland is an interactive living room set, designed to encourage reflection on home, identity and belonging. The focus is on the Cypriot immigrant experience, examining the ways in which we adorn our homes and how this reflects the duality of our emotional state of 'being at home': being there while being here.

Strangeland takes place at Torriano Meeting House, Kentish Town; a community-led poetry and storytelling venue, located at the heart of a once-thriving Cypriot community. The aim is to emotionally connect the small proportion of those original immigrants who still call Camden Town 'home' with British millennials of Greek and Turkish Cypriot descent.

Using the living room as a frame that highlights traditional and ritualistic objects, Strangeland aims to provoke conversations about the future of the fractured Cypriot identity, by bringing the complex issues from the past immigrant experience into the present living rooms of the younger generation.

- (1) A wall of memories, taken during social research in Theodora's home
- (2) Watching domestic scenes on a projector from within a typical Cypriot living room
- (3) Exhibition chair with embedded narratives

Instagram
@strangelandproject



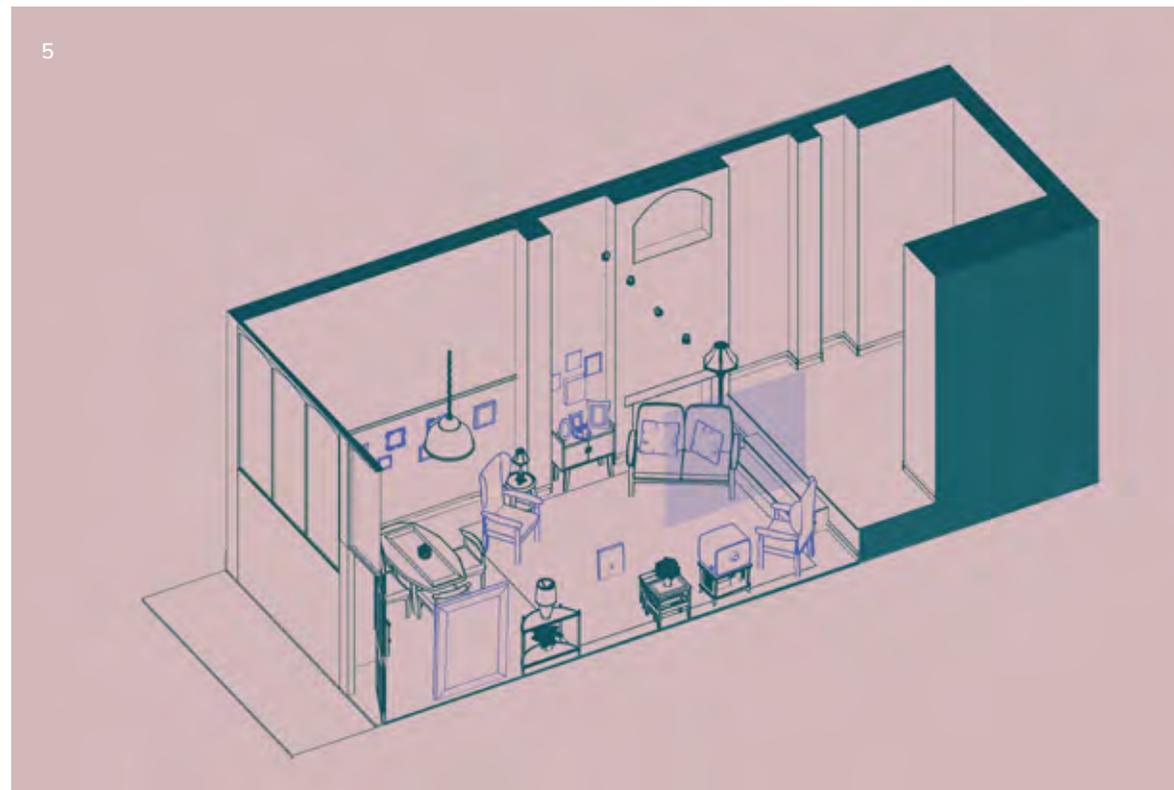
4



(4) Lighting a candle at the shrine

(5) Axonometric overview of the exhibition

5



Christiana Georghiou was born in London, with Cypriot heritage. Holding a BA in Interior Architecture from Oxford Brookes, she has worked in set design and architecture practices. She is interested in how social spaces accommodate cultural diversity and enjoys researching within communities before designing meaningful, critical and inspiring spaces.

How can news avoidance become a source of discussion on how people digest news?

The News Avoidance Café

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Collaborators

Sabine Kwan *Writing*

Katrina Wang *Spatial design*

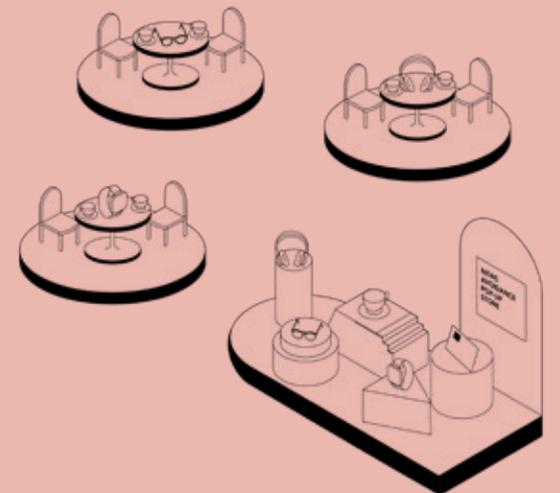
Mary Doyle *Graphic design*

Wenting Zhang *Product design*

Yang Han *Video production*

Giles Wilson *Woodworking*

Tian Xue *Event documentation*



The News Avoidance Café

The News Avoidance Café is a themed experience for people concerned about how their news consumption affects them. It takes place in the Canvas Café in Spitalfields, where visitors can peruse a menu of tea and cakes. Each choice is aligned to an imaginary product that eliminates news coverage, such as news-blocking, smart sunglasses.

The target audience is young creative professionals between the ages of 25 and 33, who may feel intellectually and emotionally drained by the relentlessness of news coverage and its at times hysterical and negative tone.

According to the Reuters Institute Digital News Report 2019, an increasing percentage of people avoid the news in the UK, rising to 35% in 2019 from 24% in 2017. The News Avoidance Cafe explores this phenomenon, prompting visitors to think about how to find ways to minimise their exposure to sensational news reporting while still remaining informed about the world and engaged in its social and political processes.

- (1) The News Avoidance Café experience
- (2) Ordering from the News Avoidance Café menu. Participants can order a Tune Out Espresso set, for example

Instagram
@vincy_designs



3



Vincy Fu, from Hong Kong, holds a BFA in Advertising Design from Ringling College of Art and Design, Florida. She has worked for BIGmind Service Design Consultancy, Shanghai, whose designs won a Red Star Design Award. She is interested in applying narrative experience designs for brands, groups, organisations and communities.

4



5



- (3) The Brexit-to-Music Earphones
- (4) A waitress discusses news avoidance and provides prompt cards for visitors to chat and reflect on their news consumption
- (5) Participants write feedback and plan their own personal news diets

In a results-driven,
anxiety-stricken
society, how can
failure be accepted
as a crucial part of
personal growth?

Rooting Failure

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Camilla Sciandra

Pedagogy

Cathou Averback

Concept writing

Federica D'Ambrosio

Psychology

Gabriele Brambilla

Design

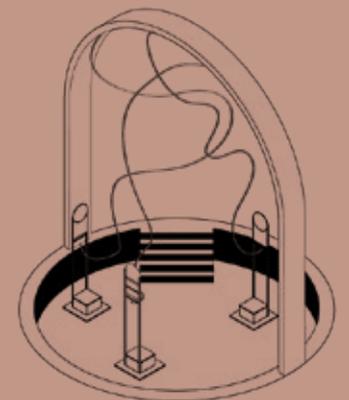
Marina Talamonti

Digital illustration and

3D animation

James Henry Hunter

Sound design



Rooting Failure

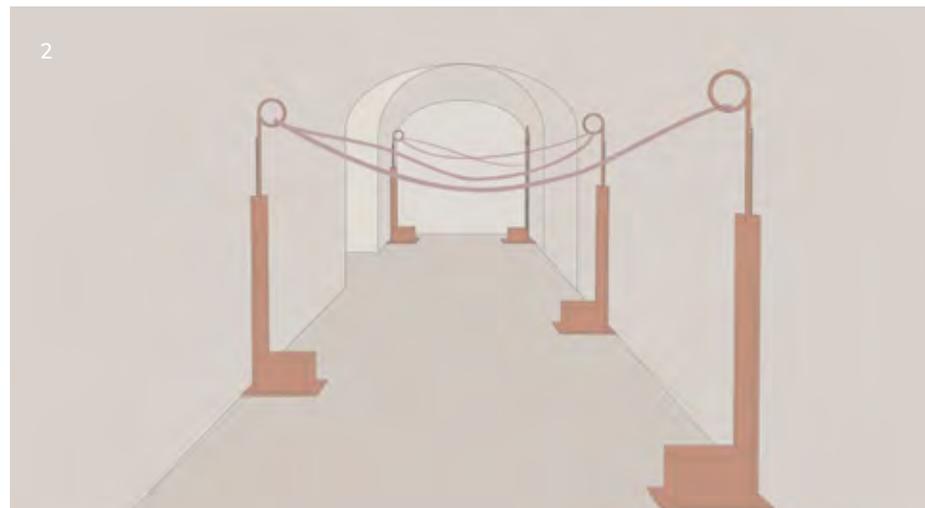
Inspired by Jules Verne's Journey to the Centre of the Earth, Rooting Failure is an interactive installation challenging common understandings of failure. By taking a self-exploratory walk through the subterranean spaces of The Crypt Gallery in Bloomsbury, London, participants undergo a journey of recollection, discovery and revelation that examines the human tendency to hide disappointments. The installation demonstrates how sharing vulnerability fosters social empathy.

The burden of being continually successful especially confronts students and young workers aged under 30, who face expectations to comply with the ruling, market-led demand for perfection.

The aim of this project is to open up a conversation about failure in a time in which it is either unspeakable or subjected to the capitalistic imperative to dress the outcomes of all actions in the garb of success. In this way, failure, as an essential component of character development, can be de-stigmatised.

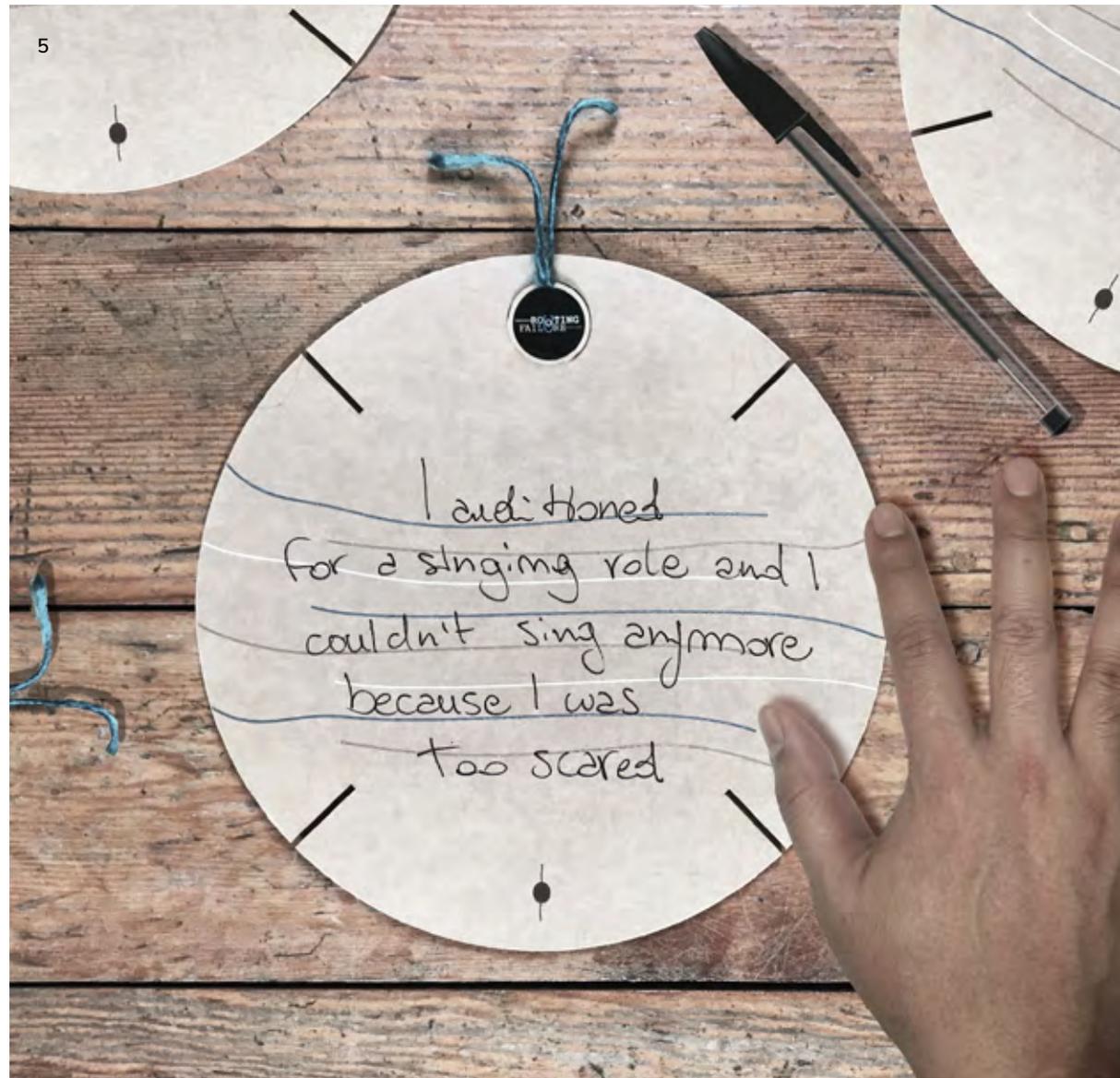
- (1) A visitor interacts with the thread installation
- (2) The entanglement of 'failures' along the exhibition's corridors
- (3) Immersive chambers

Instagram
[@rootingfailure](https://www.instagram.com/rootingfailure)



(4) Instruction board

(5) Revelation disc



Paolo Di Gennaro is a research-oriented designer of spatial narratives that leverage cross-disciplinarity and incorporate elements from art practice to create contextualised visitor experiences. After graduating in Interior Design at Naba in Milan, Italy, he explored Interior Styling in London. He has come to a speculative, anthropological approach; using stories to unveil layered meanings.

Sara Coppa is an inquisitive and exploratory designer who merges a scientific attitude from her studies in Product and Industrial Design at Politecnico di Milano with a human-centered approach, developed while in London. She believes in the empowering commitment of design to foster meaningful relationships among people, spaces and objects.

How can we
offer a space of
experimentation
to play and reflect
on our human
condition in a
poetic way?

Five Minutes Intermission

Anna Beaujolin

Sustainability & creative direction

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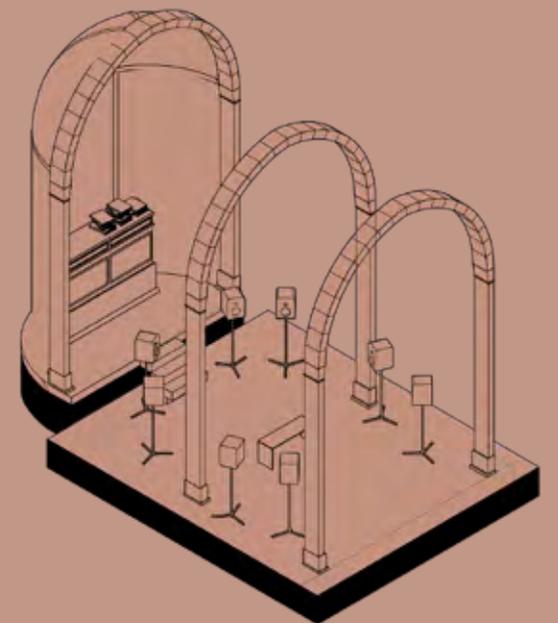
anna.beaujolin@gmail.com

Collaborators

Anonymous #227 *Co-authors*

Siah L. New *Graphic design*

Kitchen Studio *Sound design*



Five Minutes Intermission

An experiment in participatory art regarding the human condition

Five Minutes Intermission is a participatory experience inviting everyone to interpret a powerful text expressing the essence of being human. Participants become co-authors of an exhibition in the Fitzrovia Chapel that includes a sound installation made with their recorded voices and their thoughts on this shared experience.

Each voice reveals its singularity through its tonality and, when mixed with others, layers of audio create one, collective voice that passes through moments of stillness and cacophonous confusion. The creation of this collective voice is seen as a political act of resistance, urging the visitors to reflect on how they are guardians of their common humanity.

The intermission, thus, acts as a momentary respite, an escape from the harshness of life, its realities and its absurdities.

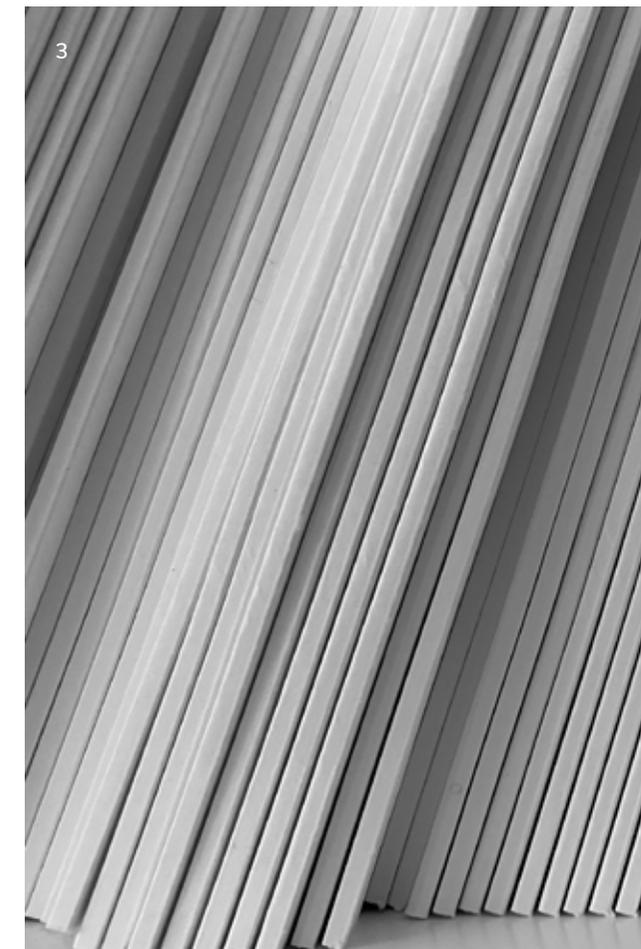
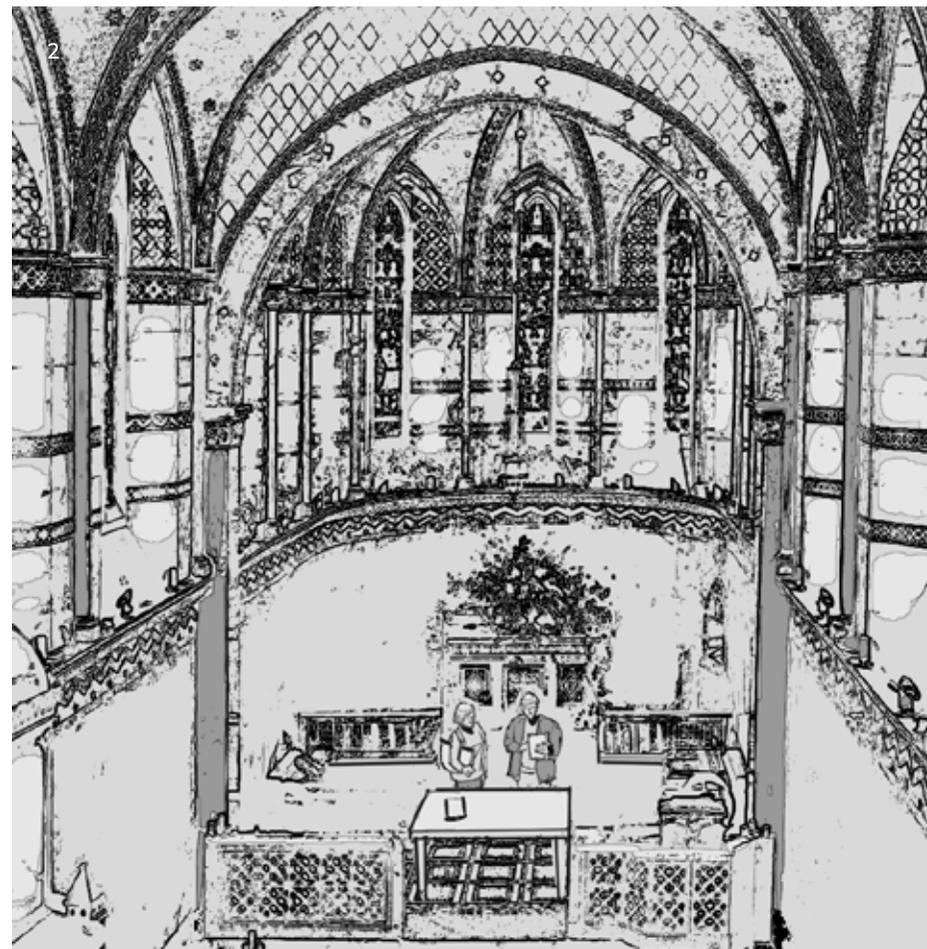
- (1) Sound installation in the Fitzrovia Chapel
- (2) Altar in the Fitzrovia Chapel, where 227 anonymous books are displayed
- (3) The 227 books: one for each anonymous co-author's testimony

Instagram

@fiveminutesintermission

Website

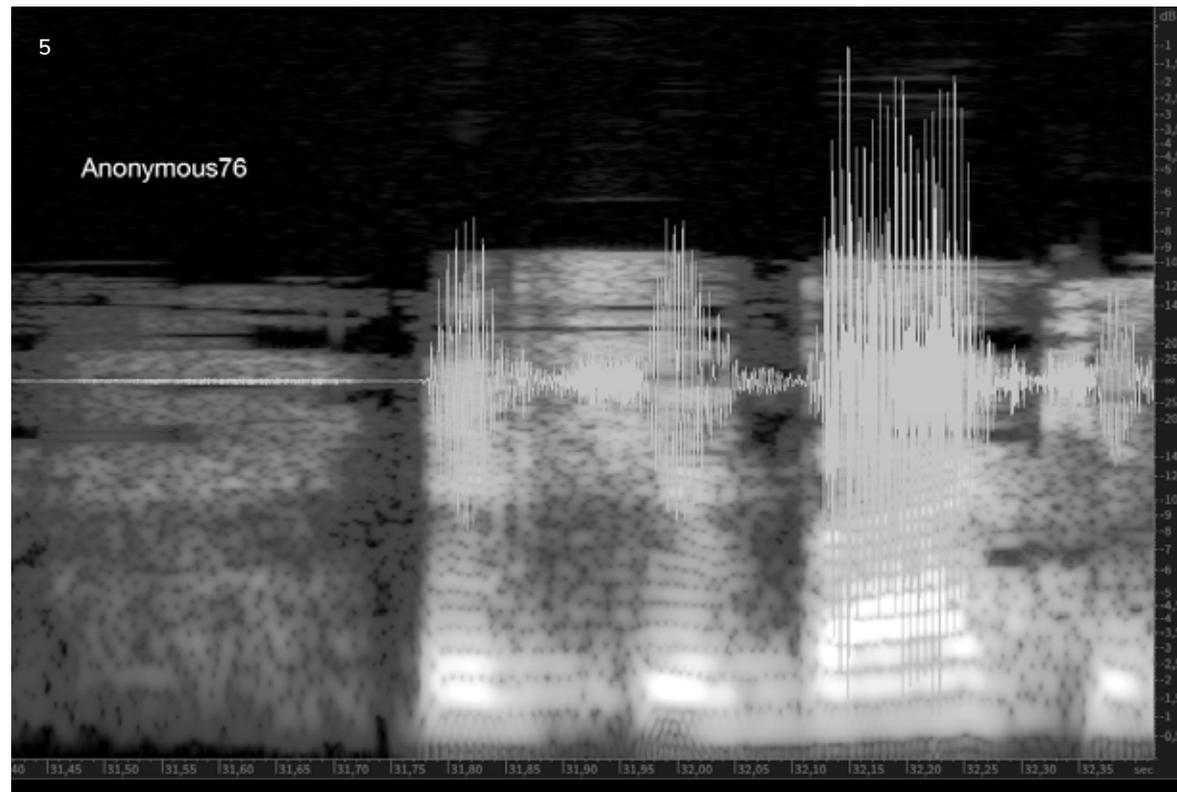
fiveminutesintermission.com





(4) Where it all started: the text from *The Gulag Archipelago* by Aleksandr Solzhenitsyn in Anna's mother's study

(5) Spectrogram of Anonymous No. 76's contribution



Anna Beaujolin is Swiss. For the past ten years, she has been driving change management within companies by creating, developing, implementing and monitoring environmental and social strategies. Anna continues to grow her creative practice through questioning our human condition and fostering empathy while collaborating in a multidisciplinary environment.

How can womxn
feel connected to
their bodies
despite constant
societal pressure
on their
appearance?

Feeling Your Oats

Amelia Baldie

Architecture

amelia.baldie@gmail.com

Collaborators

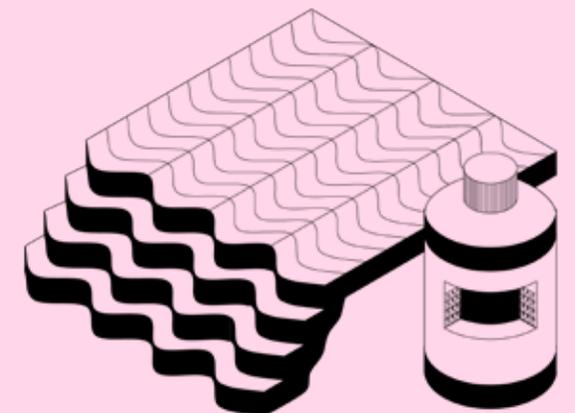
Lucy Cohen *Event coordination
and dance teaching*

Pippi Charters *Acting*

Emily Gloyens *Dance teaching*

Elisa Siro *Graphic design*

Robert Heathcote *3D design*



Feeling Your Oats

Allowing womxn to own their bodies

Feeling your Oats is an interactive performance that is designed to make womxn, a term that prompts thinking about gender identities, feel at home with their own bodies. The performance takes the form of a satirical product launch for a fictitious oat-based supplement product. The performance first took place in the A-Side B-Side Gallery on Mare Street in Hackney, east London.

All womxn are invited to attend the launch event and to take part in the body positivity movement workshop. The aim is to bring together positive and open-minded womxn to reflect on how we are coerced through particular cultural narratives into believing that our bodies are somehow deficient or inadequate.

By focusing on negative aspects of womxn's bodies, we are hindering their potential and stopping them from taking up the space they deserve. Feeling Your Oats turns the focus around towards a more positive outlook, offering womxn a space of self-expression.

(1) The host & display at the launch event

(2) Womxn participating in a workshop

Instagram

@feeling_your_oats



3



Amelia Baldie graduated with a BSc in Architecture from the Swiss Federal Institute of Technology, after which she worked for L-architects in Lausanne. During this time, she co-founded Zünd Kollektiv, a music and art collective. She went on to work in Havana, Cuba with INFRA Studio and conceptual artist Wilfredo Pietro.

4



(3) Oats. supplement bottle

(4) The installation in the gallery window

How can dialogue between artists and audiences be enhanced through curated interventions in public spaces?

Roads Of Dialogue

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Ranura Edirisinghe

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Jeremy Schorderet

Graphic design

Chi Chung, Ann Nimityont

Architecture

Michel Charlot

Design consultancy

Adriana de Pesters

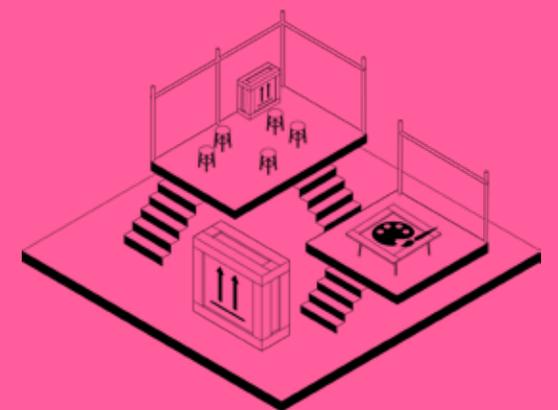
Interactive design consultancy

Vy Tran, Dino Shi-Yong Zhao

Media production, photography

Chris Liu

Technical assistance



Roads Of Dialogue

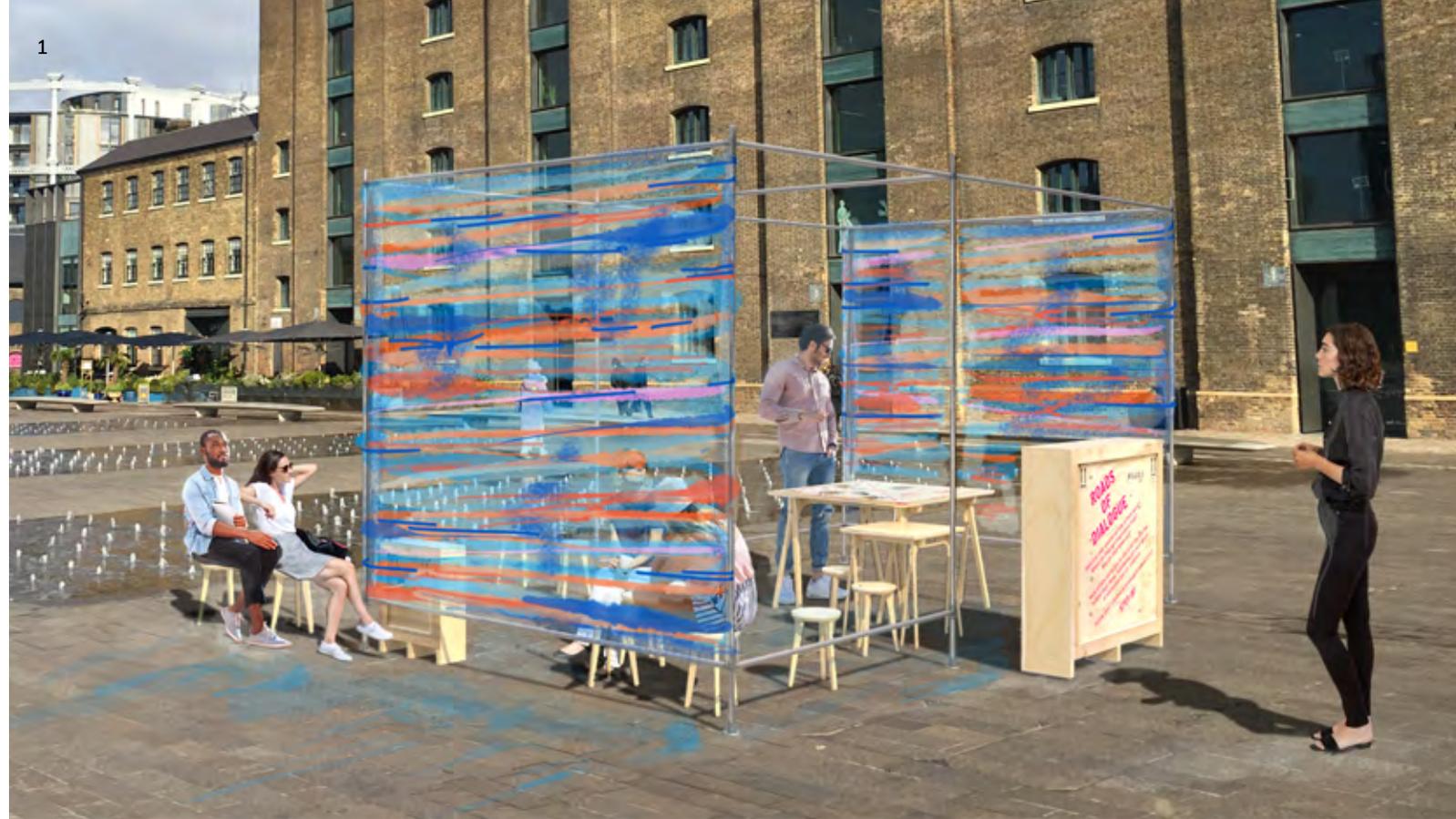
Roads of Dialogue is a pop-up pavilion fostering connection between artists and audiences outside of institutional frames. New audiences are welcomed through an interactive experience that is centred around the creative process of guest artists. This experience connects audiences with art on a sensorial & human level, through exploration and discussion.

Citing the historical crossroads of the Silk Roads – the ‘caravanserais,’ which were places of dialogue among people coming from different horizons, contributing to better understanding of one another – Roads of Dialogue sets up a meeting point within public space. Here, the stories of artists incite the audience to explore the ‘roads of art.’

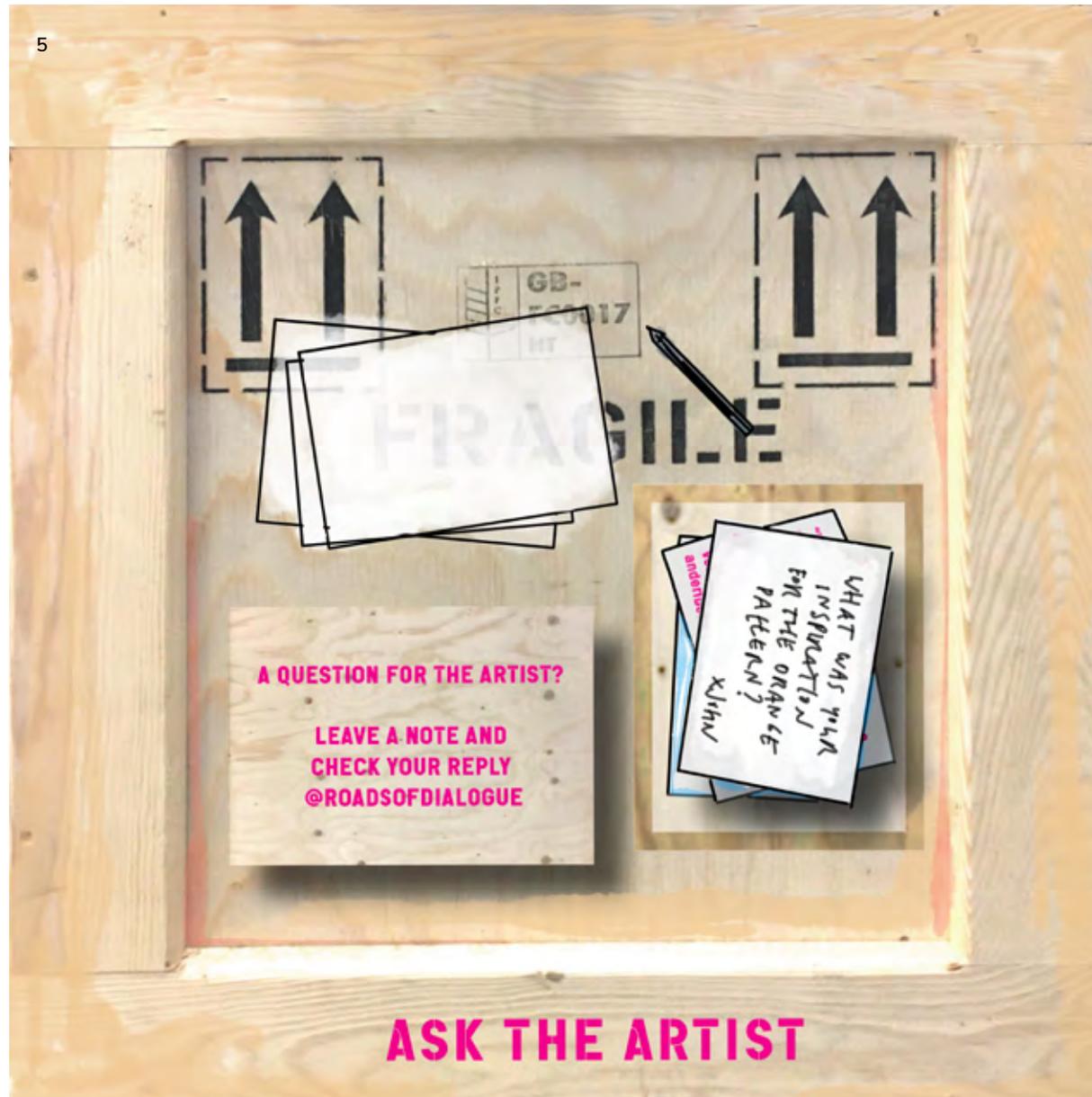
This is a space to discover, reflect and co-create. It aims to make art more accessible and approachable, presenting it as open, diverse, and intuitive. The first occurrence of Roads of Dialogue is designed for the Lethaby Gallery with artist Ranura Edirisinghe and takes place at Granary Square, in London.

- (1) A visualisation of the pavilion at Granary Square, with an installation made of yarn
- (2) A large art crate welcomes visitors into a behind-the-scenes view of an artist's work
- (3) Visitors explore the artists' process within the pavilion space

Instagram
@roadsofdialogue



- (4) Visitors participate in a creative workshop
- (5) The visitor can leave their questions for the artist



Eléonor de Pestors, from Switzerland, has a BA in Art History and MAS in Art Market Studies. Freelancing for JRP|Editions, her editorial work includes interviews with different practitioners and stakeholders in the art scene and collaborations with cultural institutions. Her practice focuses on rethinking contemporary art displays and visitor experiences.

How does university students' personal balance of socialisation and solitude affect their mental health?

Everyone is an Island

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James Nasmyth, Jennifer Yang

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Ciara Amas, Amaani Bokhari,

Three Gleave, Harry Jackson,

Daniel McGarry, Zac McGarry,

Alex Mcloughlin, Eunbi Kim,

Phark Lertchanyakul, Yejing Yin

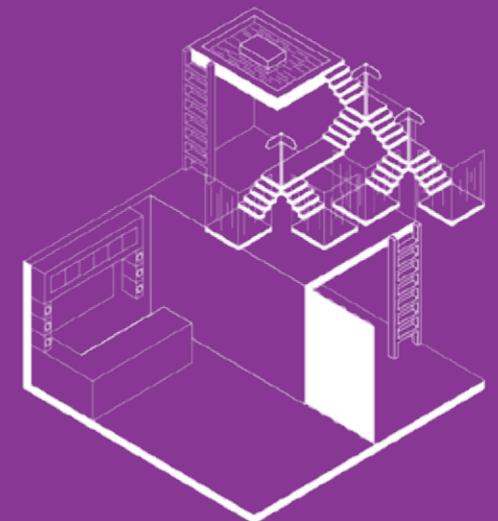
Audio performance

Mandy Liu

Lighting design

Sophya Welle

Fabric technique



Everyone is an Island

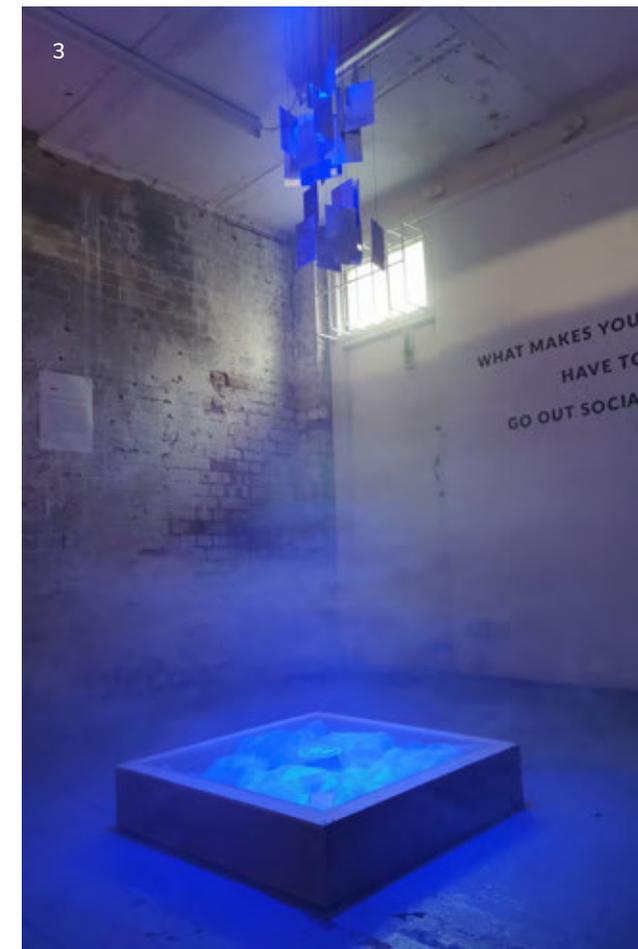
Everyone is an Island is an immersive, multisensory experience that prompts individuals to assess their need for solitude, companionship and the balance between the two. Its live event took place at Village Underground, an art warehouse in Shoreditch. The target audience is university students, aged 18–25.

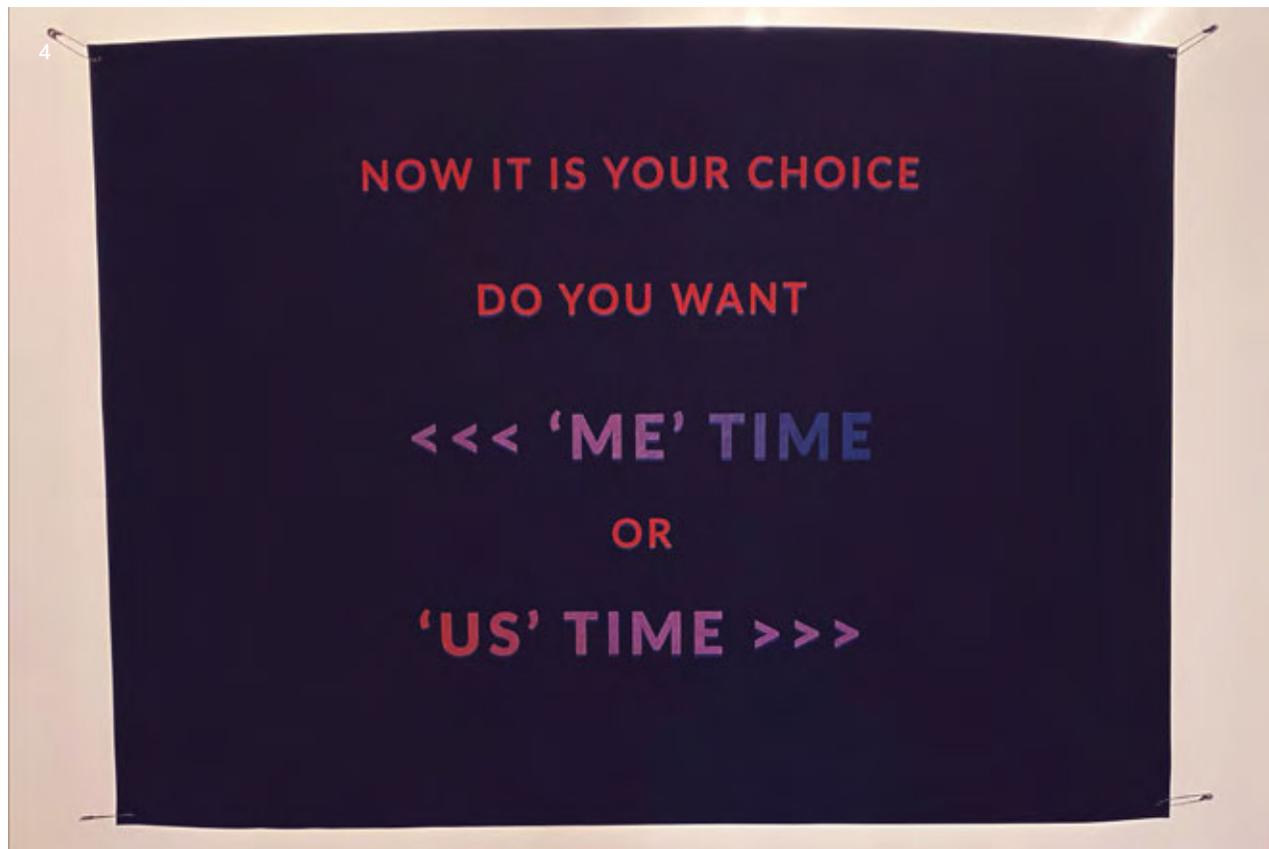
In today's fast-paced, hyper-connected world, university students are sometimes inundated with social interactions. At other times, in the very same, screen-based culture, there is a lack of closeness that can feel lonely. Both situations can lead to a sense of isolation, affecting their mental health and ability to develop meaningful relationships.

The experience evokes feelings of over-socialisation and of over-isolation in a series of rooms with different atmospheres. Everyone is an Island creates a storyworld for the audience to explore the array of emotions arising from unwanted socialising or solitude. Participants are encouraged to reflect critically on the ways in which they build and sustain relationships.

- (1) Visitor in Zone 1 – Social Disconnection
- (2) Text tags in Zone 2 – Solitary Disconnection
- (3) Zone 2 exhibition view – Solitary Disconnection

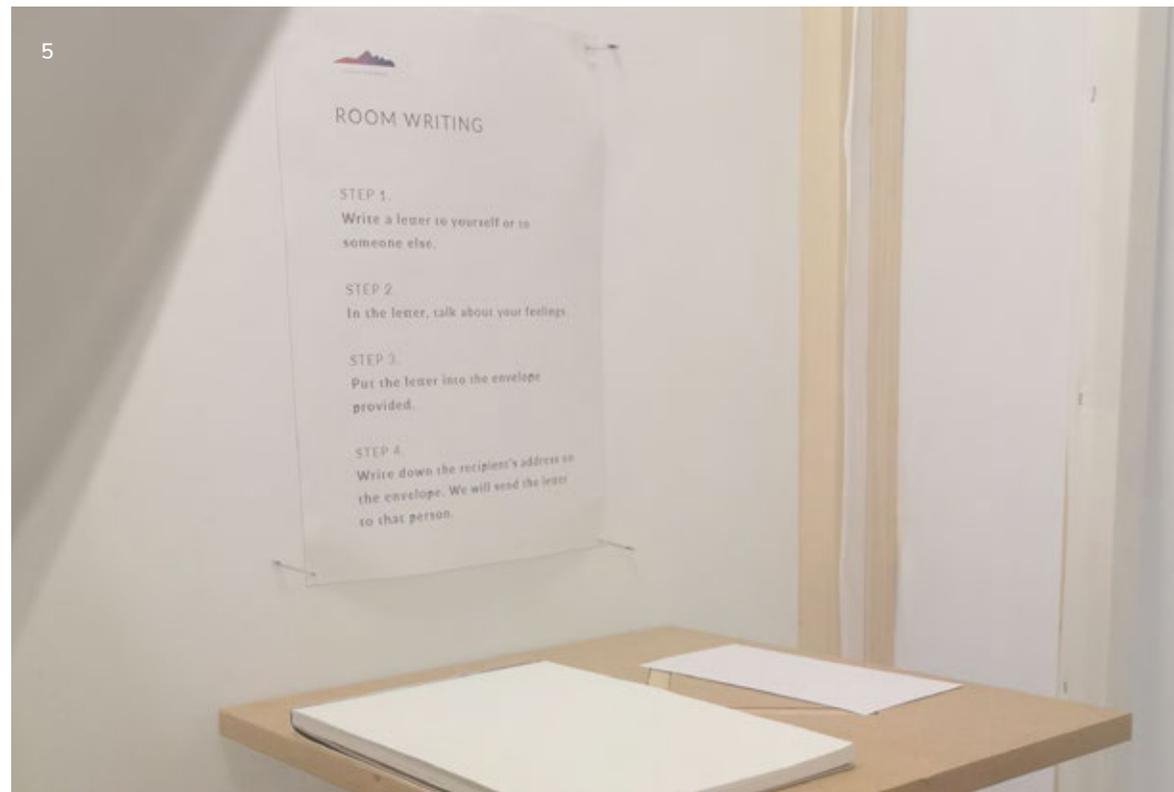
Instagram
[@everyone_is_an_island_](https://www.instagram.com/everyone_is_an_island_)





(4) Entrance of Zone 3 – Connection. Visitors are asked to enter this zone from different sides, based on their needs

(5) A booth in Zone 3 – Connection. There are 4 booths in total: for writing, listening, hugging and talking



Shupin Liu is a spatial experience designer. She has travelled many countries to practice design in different ways, working on social engagement, brand events, city branding and immersive experience projects. She is interested in the ways people interact with designed spatial environments and in embodying emotions through spatial design.

Can retail spaces
shift consumers'
focus away from
their learned
acquisitive
behaviour, towards
a more conscious,
sustainable
lifestyle?

Continuous Travels

Rosalinn Löfling Krosshavn
Product Design

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Collaborators

Vy Tran

Visual poetry, engineering

Cassandra Thielen

Music

Hayley Hothi

Design management

Francesca Coppola

Graphic design

Kriti Agarwal

Visual merchandising

Madelene Skog

Sustainable design

Hans Petter Sørensen Grønsveen

Computer science



Continuous Travels

Continuous Travels is a Christmas campaign for 2020, highlighting Selfridges' sustainability initiatives. This is expressed through a series of displays in Selfridges' Oxford Street-facing windows, in the heart of central London.

As the UK Parliament declared in May 2019, we are now in a state of climate emergency. The retail industry is one of the major contributors to our growing emissions of greenhouse gas. This is a sector in which individuals have the ability to make a difference through their behaviour.

The Continuous Travels campaign encourages consumers to reconsider their buying choices by prompting us to reflect on the environmental impacts that our shopping habits may have. In particular, it urges us to think about how these individual choices, when accumulated, can pressure businesses into making changes that move towards a more sustainable future. While the primary audience is London consumers, the campaign also targets retail businesses and retail designers.



(1) Window display showcasing products made by and supporting British designers

2



(2) Window display showcasing reusable water vessels to promote the #OneLess pledge and Project Ocean

(3) Shoppers giving feedback on a prototype

3



Rosalinn Löfling Krosshavn, from Norway, graduated with a BA in Product Design from Oslo and Akershus University College of Applied Science in 2017. She then moved to London and explored the development and making of scale models while attending a Foundation in Theatre Design at Camberwell College of Arts, UAL.

How can we
use narrative to
challenge the
existing relationship
between audience
and performer in a
live music setting?

Welcome Home

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Concept Writing

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Collaborators

Daniel Tuffin, Josh Record

Concept development, music

Designedbyzera

Scent design

Era Poliou, Yetzi Yin, Sara Coppa

Spatial planning

Chi Chung, Ann Sorracha,

Eunbi Kim, Chrissy Georghiou,

Lindsay McVicar

Visuals and graphics

Kristina Kapilin, Peter Butler,

Tianyu Bian

Set design consultancy

Jasmina Tims

Embroidery



Welcome Home

Welcome Home is an immersive concert experience challenging existing conventions of live music venues and performances. This two-day event will take place at a storefront venue in Soho. This project is in collaboration with The Hour, an anonymous, masked band.

The event is designed for digital natives aged 20 to 35, who, statistics suggest, may feel isolated from traditional cultural spaces. Welcome Home experiments with translating emerging online redefinitions of community, with which this target audience is accustomed, to physical space. The aim is to create a more welcoming, non-hierarchical, generative future live show.

The experience makes use of multiple rooms that are designed to resemble a home, for audiences to explore and uncover at their own pace. It questions the spaces where live music can be staged and works away from the social and spatial coding of standard music venues. This coding can set expectations for how visitors should behave, engage and move within a performer-to-audience relationship. Parts of this design can also help to envision live settings that are more socially distanced, following the rise of Coronavirus.

(1) Alongside the Hour's mysterious aesthetic, their music is at times captivatingly tender.
Photo by Hector Dockrill.

Instagram

@cathou.a

@thisisthehour





Cathou Averback is a concept writer from Montreal. Her stories work to transform feelings and ideas into experiential spaces. She has supported artists, organisations, museums, brands and cities. Recent clients and collaborators include CSM Live Project Partner the Museum of the Future (Dubai), TEM studio, Moment Factory and The European Space Agency.



(2) Welcome Home is a prototype of upperbasement, a speculative parent project that challenges the settings & sensory aspects of live shows; @intotheupperbasement

(3) The Hour's aesthetic is domestic, including scenes of simple moments, home and family. Photo by Hector Dockrill.

(4) Welcome Home enters The Hour's world. The audience takes part in the storytelling via multi-sensory interaction throughout the 'house'

How can people
make their
working lives
and professional
relationships
healthier and more
sustainable?

YES. NO. PROBLEM.

Chris Huajun Liu

*Graphic and branding design,
Spatial experience design*

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Collaborators

Nana Yiwei Wang

*Visual communication design,
contemporary art*

Eléonor De Pesters

Art history, publishing

Samuel King Wang Li

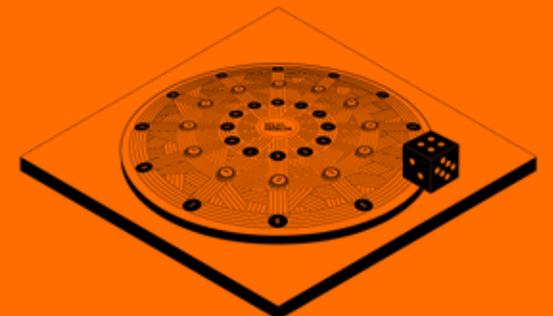
Installation & performance art

Sherry Xiao Wei

Spatial design

Stella Klein

*Academic education,
creative writing*



YES. NO. PROBLEM.

A game about the 'Yes' problem at work

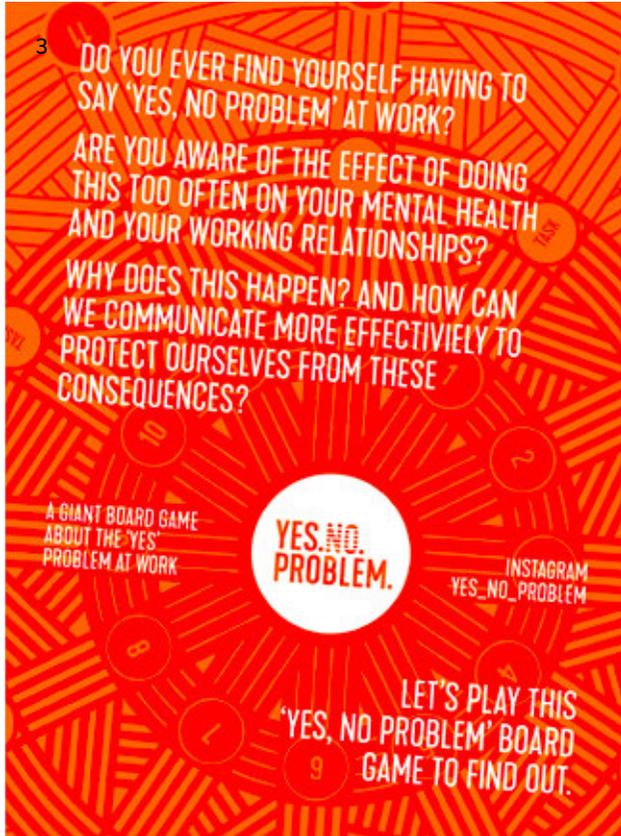
'YES. NO. PROBLEM.' is a spatial experience design project relating to mental health and communication issues in the workplace. Based on research into people-pleasing behaviour at work, the experience consists of a giant outdoor board game for young office workers and managers. It is meant to be played in semi-public spaces near office buildings in central London, such as Waterhouse Square in Holborn.

Through the game experience, the project encourages participants to explore and to reflect on the reasons behind and the consequences of passive communication issues at work. It aims to spark discussion about how we can make our own working lives and professional relationships healthier and more sustainable.

Alternatively, it provides an opportunity for people from across the world to discuss how different cultures and societies might learn from one another to tackle the issues behind the 'Yes' problem.

- (1) Prototype testing event
- (2) Board game mockup
- (3) Event poster

Instagram
@yes_no_problem

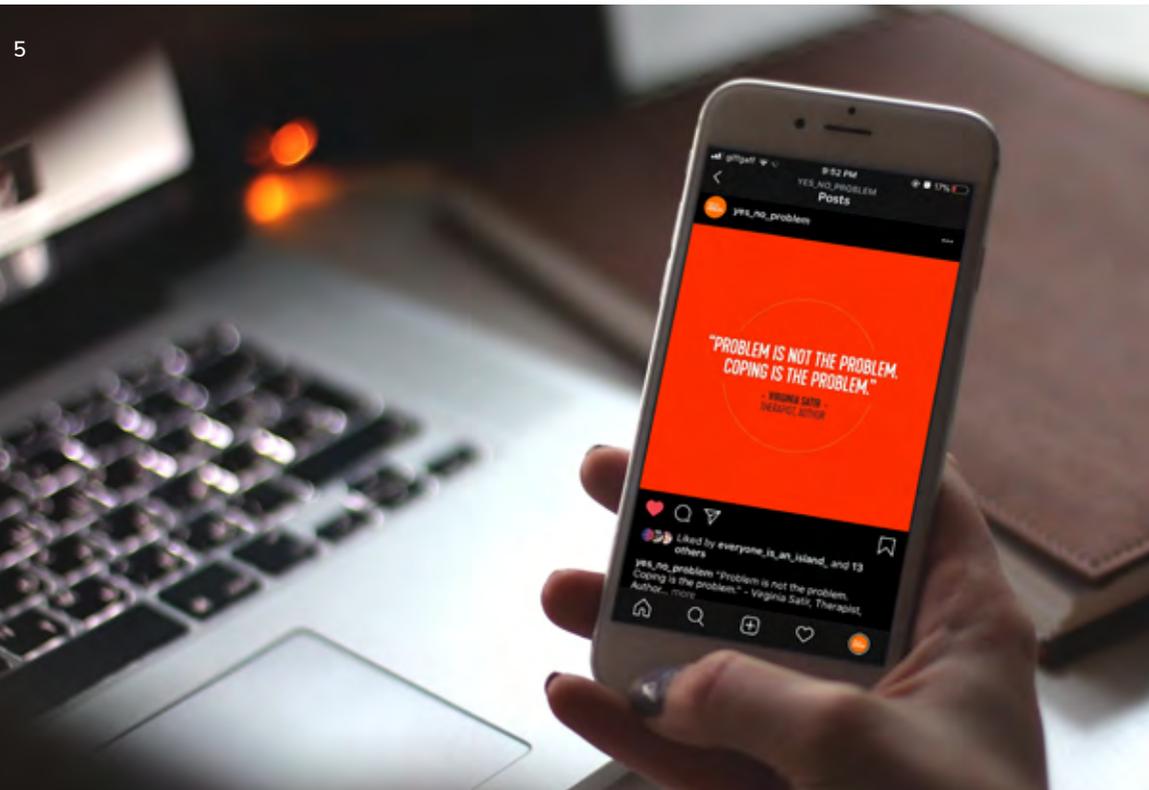


4



(4) Two kinds of task pieces

(5) Project Instagram



5

Chris Huajun Liu graduated from Beijing Institute of Fashion Technology with a BA in Graphic Design in 2008. Since then, he has worked in several renowned brand consultancies in China, such as Interbrand, Siegel+Gale and Dongdao Design. His client list includes such global brands as Haier, Li & Fung, HP, and CICC.

How can minority groups safely share their most stigmatised parts in an an increasingly knowing and judgemental digital world?

Dark Room

James Nasmyth

Curator, Creative director, Writer

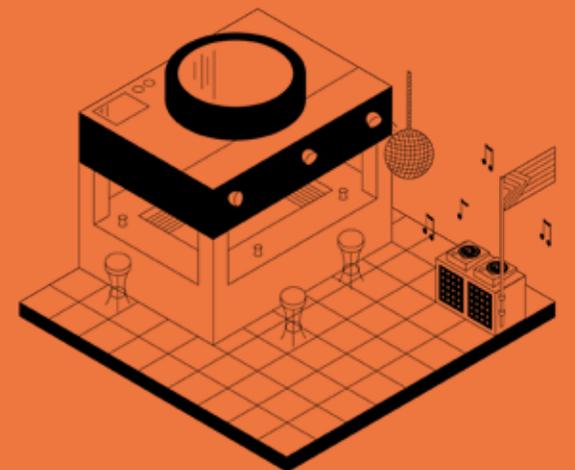
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Collaborators

Domhnall Nolan

Interior architecture, design, creative practice



dark room

dark room is a pop-up photo booth, designed for queer and inclusive spaces in London and usable by all those who frequent them. In dark room, people take anonymous photos of their 'privates' that can either be kept by the subject or donated to become part of a photo archive. It is a human-centered response to the dehumanising technological bias encoded in the digital anatomy of social media platforms, as they enact their algorithmic selection and repression. dark room reacts to the censorship and stigma that minorities suffer under this regime of acceptability, creating an alternative network of public visibility for the 'unacceptable' groups whose bodies are considered to be offensive, including those who are stigmatised for their skin tone, gender, sexuality or body type. dark room poses the question of how minority groups can safely share their most stigmatised parts in an increasingly surveillant, all-knowing and judgemental digital world.

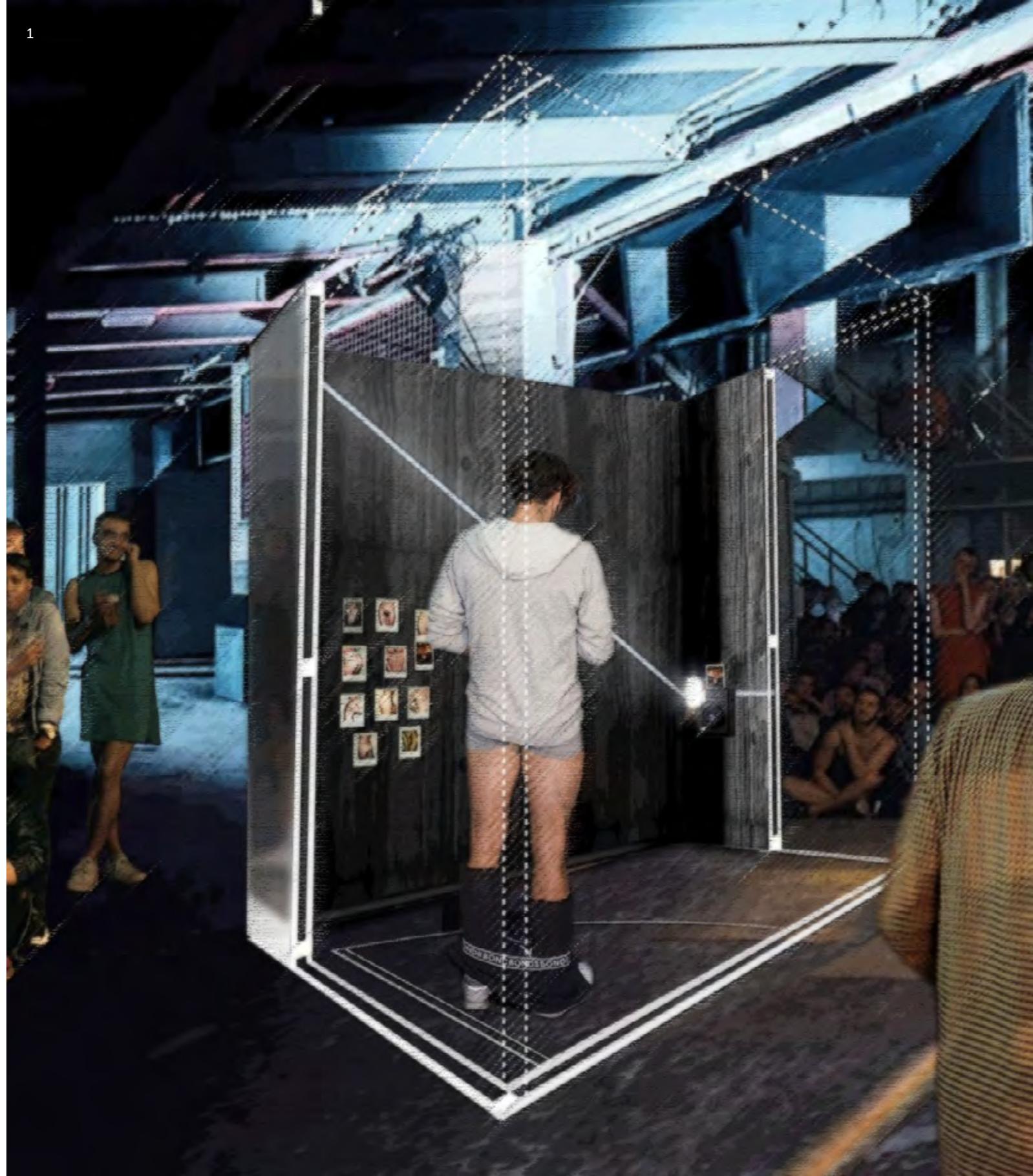
(1) The dark room in action

Instagram

@james.nasmyth

Website

jamesnasmyth.com



2



- (2) A private exhibition space hidden within the best selfie mirror
- (3) "No digital photography, you gotta leave your phone at the door, babes" – an invigilator welcomes you into the dark room



3

James Nasmyth's work tends to focus on small moments; the little stories we tell ourselves every day in order to go on, always on. In this case, he underlines the power and potential of informal direct networks that exist outside the realms of the normal, or the politics of a simple nude selfie.

How can telling the
story of London's
Anglo-Indian
community
create a better
understanding
of their cultural
heritage in a
post-colonial world?

Motherland to Fatherland

Shrutika Jain

Communication design

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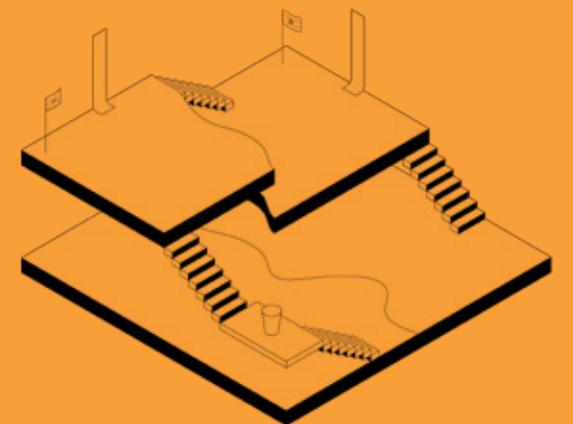
Collaborators

Priyanka Poddar *Graphic design*

Snehal Ladke *Illustration*

Paolo Di Gennaro *Interior design*

Era Pouliou *Architecture*



Motherland to Fatherland

Motherland to Fatherland is an exhibition that explores the world of the London-based Anglo-Indian community. Made up of those with British fathers and Indian mothers, the community emerged under the British Colonial rule of India. As a result of Partition of the Indian subcontinent in 1947, this community was forced to migrate to their Fatherland, Great Britain.

Hosted at the India Club on the Strand, London, the project aims to recognise and celebrate the traditions, customs and way of life of this unique community. As the members of this community are living their last years, it is an opportune moment to record their stories, which have, in the past, been disregarded and left unrecorded.

The goal is to instill pride amongst second and third-generation descendants of Anglo-Indians in their rich ancestry and history. For those interested in colonial and postcolonial matters, this project's subject matter serves as a case study of the British colonial administration's agenda of racial and cultural homogenization through mandated assimilation.

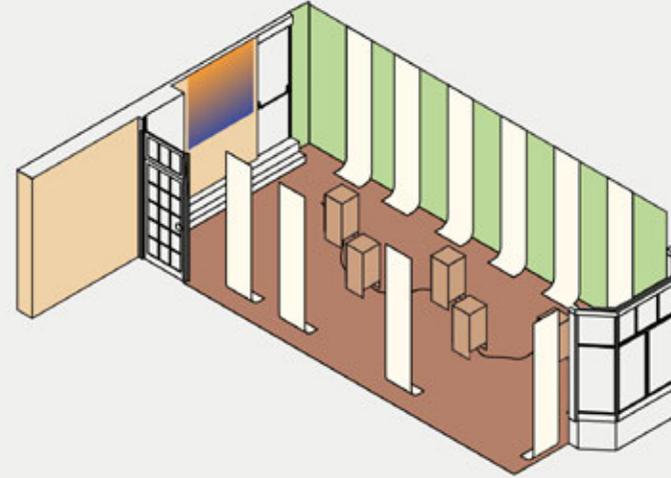
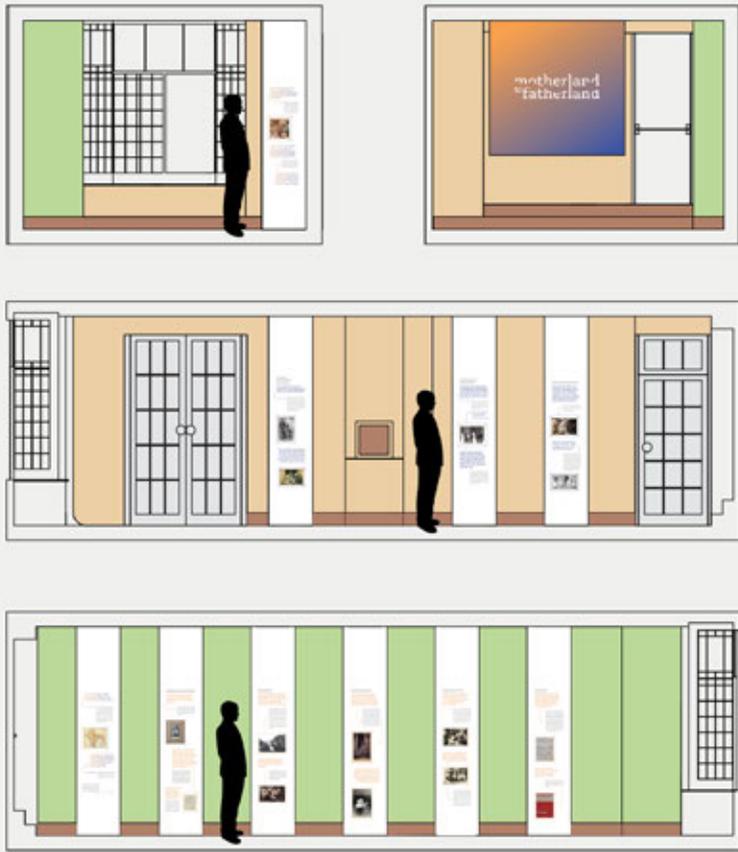
(1) An Anglo-Indian couple

Instagram

@motherlandtofatherland



2



Shrutika Jain has a BA in Communication Design from NIFT, Mumbai, India. After graduating, she worked as Assistant Manager at Jaya He GVK New Museum, handling marketing, communications, management and outreach for Asia's largest museum of Indian arts and crafts. A phillumenist, she is interested in history, crafts and photography.

3



4



- (2) Motherland to Fatherland exhibition design
- (3) A scene from the project's storyboard, at the entrance of The India Club
- (4) With Mary, an Anglo-Indian, after nine hours of interviewing at her home in Croydon, October 2019

How do some accounts of the transmission of coronavirus reinforce discrimination?

Context Lenses

Ciel Zeng

Spatial design, Fine art

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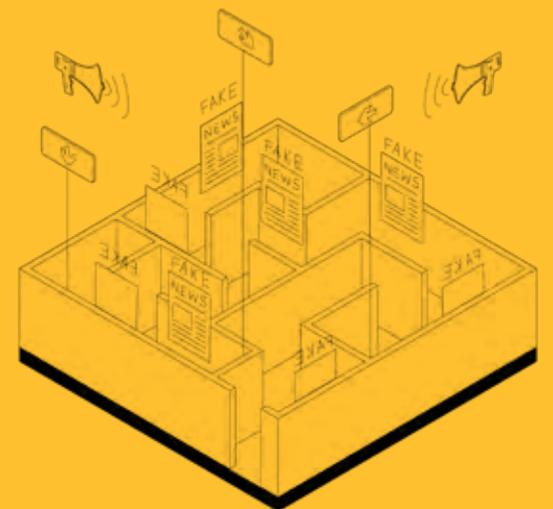
Collaborators

Jennifer Yang *Strategy*

Amos Wang *Illustration*

Yetzi Yin *Spatial design*

Chao Zuo *Exhibition design*

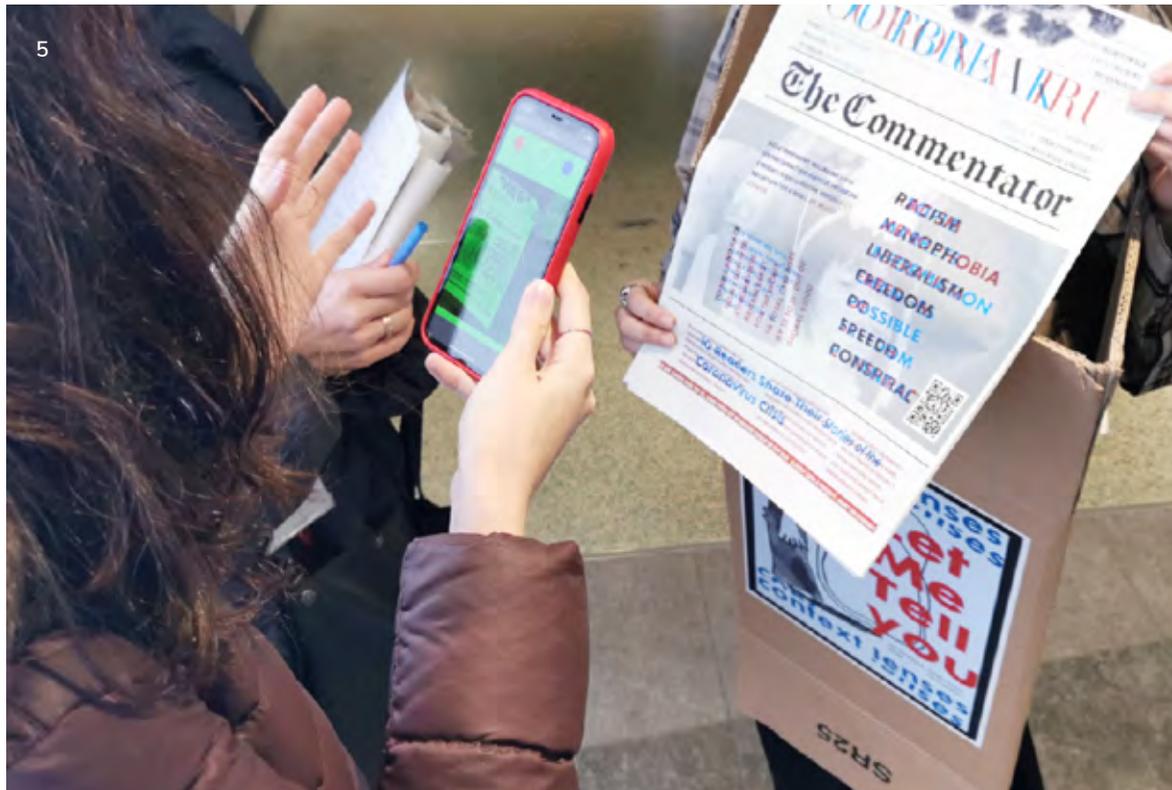


4



(4) The mobile kiosk's interactive experience

(5) A visitor reads the newspaper using colour lenses on their mobile device



5

Ciel Zeng is a spatial designer and artist with a background in urban design. Originally from China, she worked as a spatial designer on projects with clients such as Prada, Aesop and Gentle Monster. Ciel is passionate about performance art and was invited to partake in Bauhaus 100 Festival Stage TOTAL.

Can stories about
the body's own
potential for
generating positive
experiences
change the drug
consumption habits
of the younger
generation?

Fun Lab

Angelia Knyazeva

Integrated design, Scenography

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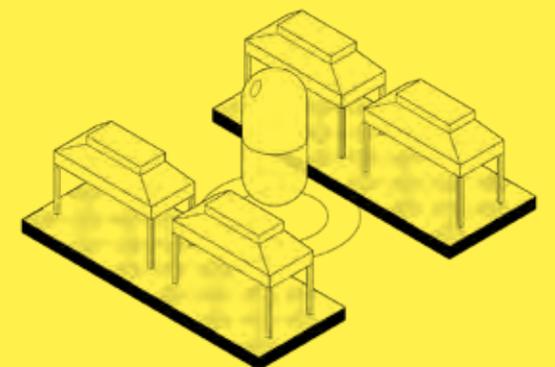
Collaborators

Jolie Neill

Evolutionary biology

Ayumi Maruyama

Information design



Fun Lab

All you need is here – inside your own body!

Fun Lab is a moveable, interactive happening demonstrating the surprising fact that the human body produces its very own 'endogenous drugs'. The project reveals the little-known science of potential beneficial properties from internal drugs, produced by certain bodily organs.

From antibiotics to pain killers and from coffee to heroin, the medical and recreational use of drugs in our daily lives can be traced back through specific cultural histories. However, there is widespread concern around the fact that we live in a century in which drug addiction and drug-related deaths are on the rise –in situations such as the opioid crisis in the USA and the public health emergency declared in Scotland.

Rather than proposing another war on drugs, the project celebrates a more thoughtful approach to the topic, starting with a deeper knowledge of oneself as an organism. What can be better than having your own beneficial drug supply within your own body?

- (1) A friendly 'pharmacist' actor explains that all you need to get high is inside of you
- (2) The oversized costume acts as a mobile, wearable pharmacy
- (3) Colourful prescriptions can be found in the pockets on the back of the costume

Instagram
@funlab2020



- (4) The Sugar Pill is the largest edible pill in the world, made entirely of white, pulverised sugar
- (5) Fun Lab's pill and instructional leaflet will tell you how to get on a natural high



Angelia Knyazeva was born in Sofia, Bulgaria and has worked and studied in various countries and diverse cultures. She graduated in Integrated Design at KISD, Germany, and studied Scenography at Musashino Art University, Japan. Her passion is to create exciting projects which encourage participants to see their surroundings in new and unexpected ways.

How can interactive,
participatory
experiences help
public libraries
reach younger
audiences and
encourage
intergenerational
bonding through
reading?

Paper Encounters

Era Pouliou

Architecture

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erapouliou@hotmail.com

Collaborators

Cathou Averback

Concept consultation

Nicole Chrysikou

Product design

Oleg Stathopoulos

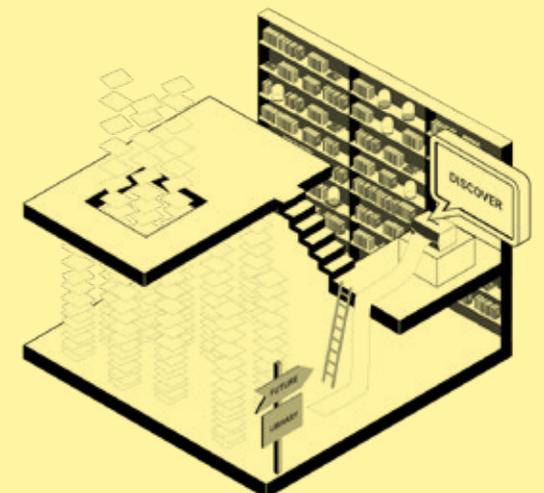
Digital visualisation

Shrutika Jain

Communication design

Sofia Topi

Curation



Paper Encounters

Paper Encounters is an interactive installation exploring the public library as a repository of stories, embodied in books and in people. It positions the library as a space where reading together can lead to unexpected discoveries and a rethinking of public common spaces.

Participants are invited initially to reflect on how books as physical objects shape our identities and create invisible links among readers. They are then encouraged to explore how reading opens up new worlds. Through interaction with a customised printer, participants can seek their own personal moments of serendipity, lying hidden among the bookshelves.

The installation will sit in the foyer of Canada Water Library, Southwark, during Libraries Week 2020. The aim is to promote social and intergenerational bonding and to combine traditional passive programming with modern interactive technologies to inspire greater involvement among those aged 16–24. This age group's usage of libraries continues to fall, despite the ongoing rebranding of public libraries as community hubs.

- (1) A visualisation of the proposed installation
- (2) A view outside the installation
- (3) The library log card. Here, visitors can leave their stories



Instagram (Project)

@paper.encounters

Instagram (Personal)

@era.pou

4



(4) The layout of the testing session

(5) A visitor writes on his library log card



Era Pouliou has a Diploma in Architecture from the Aristotle University of Thessaloniki, Greece. After graduating, she worked for Sigurd Larsen Architecture and Design in Berlin. MA Narrative Environments has given her the means to grow as a spatial storyteller. She looks forward to shaping the future of immersive educational spaces.

How can
communal
connections among
residents be
strengthened in
quickly-developing
urban
environments?

In Other Words

Jing Li

Spatial design

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Yang Xu

Visual communication design

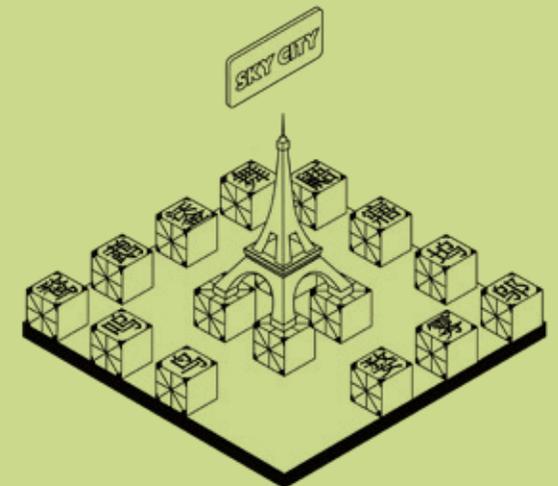
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Collaborators

Ruoting Huang *Spatial design*

Jessica Nie *Digital media*



In Other Words

In Other Words is a series of installations celebrating daily life in Sky City, Hangzhou, China. They are designed to provoke communication among the city's residents, who come from different provinces and speak different dialects.

Participants are invited to write words on a map, based on specified topics relating to China's cultural past. These words become a part of the installations, which aim to encourage residents to exchange opinions on the topics, reflect on how their patterns of behaviour have changed in this new context and build a sense of belonging to this emerging, modern community.

During the process of urbanization in China, many traditional communities were demolished. Regeneration focused on physical infrastructure, neglecting social infrastructure. By emphasising the neglected but unique aspects of daily life, the aim is to awaken residents' memory of community life, rebuild community relationships and to connect people with the new environment.



- (1) A children's playground installation
- (2) Table and chairs
- (3) A graphic of couplets encouraging elderly people to practise calligraphy



(4) A graphic representation of homonyms that are similar to the word 'dancing'

(5) Facilities for elderly people



Jing Li graduated from Zhejiang University of Science and Technology with a bachelor's degree in Environmental Design. Her work focuses on facilitation of outdoor activities. Taking great pleasure in the city and in people, she continues to explore the possibilities for weaving narrative into outdoor space design.

Yang Xu graduated with a BA in Visual Communication Design from the Central Academy of Fine Arts, Beijing. Unlike traditional graphic designers, she has worked as a guidance system designer, illustrator and narrative space designer. Her focus is upon people's stories, connected to their culture, thoughts, and emotions.

How can the public be made more aware of the potential ethical and social dimensions of the development of Artificial Emotional Intelligence?

The Happiest Land

Xiao Wei

*Spatial design,
User experience research*

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Collaborators

Chang Jiang

*Audio editing,
film editing*

Jiming Zhang

Concept development

Jueling Pan

Model making

Cassandra Thielen

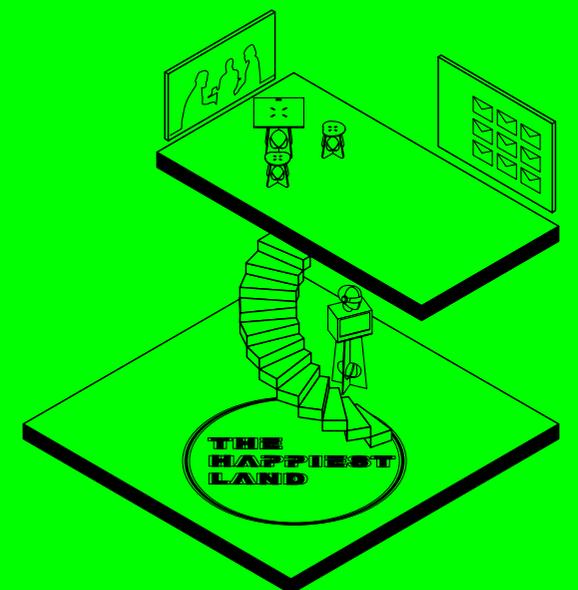
Text editing

Haruyasu Yanagi

Content development

Farrukh Akbar

Storytelling



The Happiest Land

The Happiest Land investigates creative methods for engaging the public in research into the future development of Artificial Emotional Intelligence (AEI).” It has two parts: an interactive participatory exhibition and a speculative storytelling workshop. In the exhibition at the Ugly Duck, Bermondsey, South London, audiences follow the storyline and discover potential future impacts of AEI. Through their responses, they contribute to future visions of AEI.

The storytelling workshop has taken place four times at the Tate Exchange. These events attracted many people interested in Artificial Intelligence (AI) technology who talked about their concerns and aspirations for the addition of emotional intelligence, extending the horizon of AI.

The aim is to help the public think about the potential ethical and social implications of AEI, while making a practical intervention into the development of AEI by suggesting changes to the original idea, reconceiving it as a social technology.

- (1) Introduction area of the exhibition
- (2) The audience watches a film in which the characters living in The Happiest Land share stories about their lives with AEI robots in the future
- (3) Event poster

Instagram
@thehappiestlandproject





(4) Participants selecting their character roles for the workshop

(5) Participants role-play in the workshop, telling stories from the point of view of their characters



Xiao Wei is a spatial designer with a passion for exhibition and immersive experience design. She graduated with a BA in Spatial Design from the College of Design and Innovation, Tongji University, Shanghai. After graduating, she worked on educational exhibition design and innovative educational research projects.

How can the routes that link community spaces be recognised as key to social cohesion and our sense of identity?

Rights of Passageways

Judy Hallgarten

Community engagement practitioner and Assistant Director at the Story Garden, King's Cross

judy.hallgarten@live.co.uk

Collaborators

Tarit Gautham *Architecture*

Yaatzil Ceballos Fernandez

Design, event support, storyboard

Vincy Fu, Dino Shi-Yong Zhao

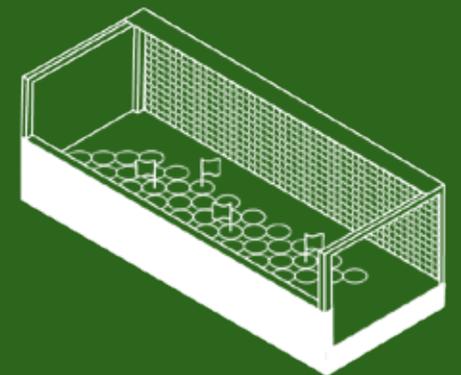
Graphic design

Sushma Panambur *Storyboard*

Joey McAleese *Graphic design*

Sorracha Nimityont *3D design*

Era Pouliou *Design, event support*



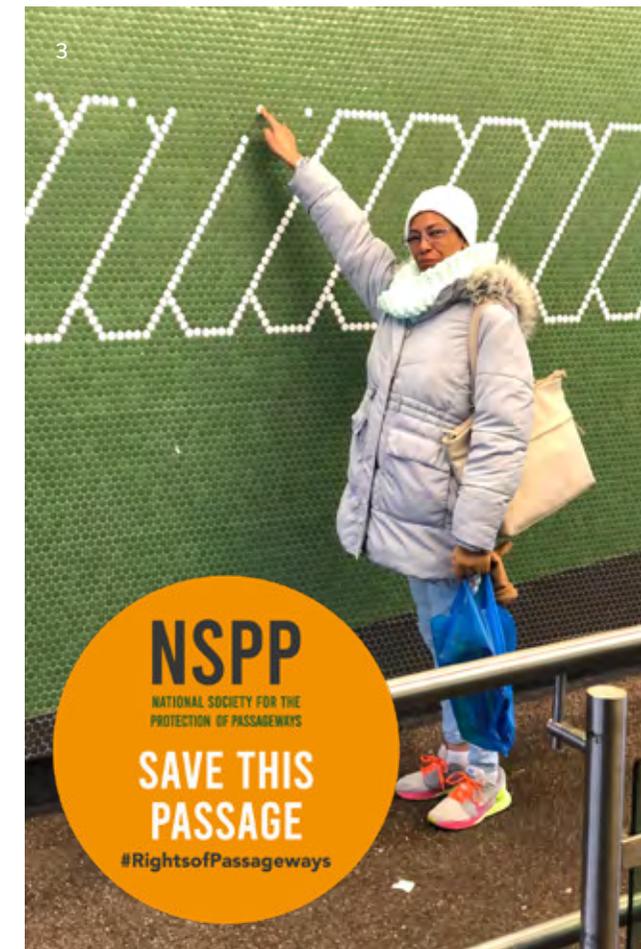
Rights of Passageways

Rights of Passageways is an installation which launches a campaign: the National Society for the Protection of Passageways. This installation in Eden House, Church Street, Lisson Grove, North London, shows how Church Street market and library, as key community assets, are inextricably linked to residents' sense of identity and place and are vital for supporting social cohesion. As local residents and other stakeholders participate over a period of a few months, the installation grows incrementally, building a communal dialogue. Together they create a 'rope' on a wall of the passageway representing the physical and emotional connections they have with their spaces and their community.

The installation's aim is to raise local awareness of the plan to relocate Church Street Library to a side street. It seeks to support the campaign to retain the library's link to the market. More generally, the goal is to highlight the importance of apparently passive social spaces, by arguing that the links between such community assets are important for protecting social infrastructures which sustain our sense of place, wellbeing and resilience.

- (1) The entrance to the passageway from Church Street, NW8
- (2) The site of the narrative environment
- (3) Some of the participants wanted to record where they had placed their stickers

Instagram
@rightsofpassageways



4



(4) Over 70 people of all ages got involved in making the rope

(5) The 15-metre rope reads "My Library" on one end and "My Market" on the other, in Bengali, English and Arabic



Judy Hallgarten's background is in participatory community engagement, project management and education. Having worked with Newham, Islington and Camden councils and Groundwork London, she is now based at the Story Garden with Global Generation. Her interest is in setting up networks and creative partnerships to share new perspectives, connections and experiences.

How can a new ethos of care for water be instilled in the public imagination?

Watershrines

Yaatzil Ceballos Fernandez
Architecture, Photography

+44 7761412992

yaatzilceballos@gmail.com

Collaborators

Judy Hallgarten

Concept writing, social engagement

Dino Shi-Yong Zhao

Illustration, making

Rachel Jung

Branding consultancy



Watershrines

Rediscovering the forgotten treasure

Watershrines is a series of installations forming a trail along the towpath of Regent's Canal – a 200-year-old, man-made body of water. The purpose of these installations is to enable the practise of a new ethos of care for water, focusing on its flows and transformations, while connecting us to others who have completed the rituals.

The trail starts under Oval Road (next to The Pirate Castle), then continues to the next location, Camden High Street bay. It then stops at Kentish Town Road and finishes next to the Camden Street bridge. The participants are the commuters and leisure users of Regent's Canal.

In a multicultural, multifaith & urban society, there is a need for rituals that join all people together in respectful acknowledgement of the communal resources that we all rely upon. Water is one of the most important of these resources. Watershrines seeks to strengthen public environmental responsibility for canal water quality and to provide a refreshing, restorative break for towpath users.

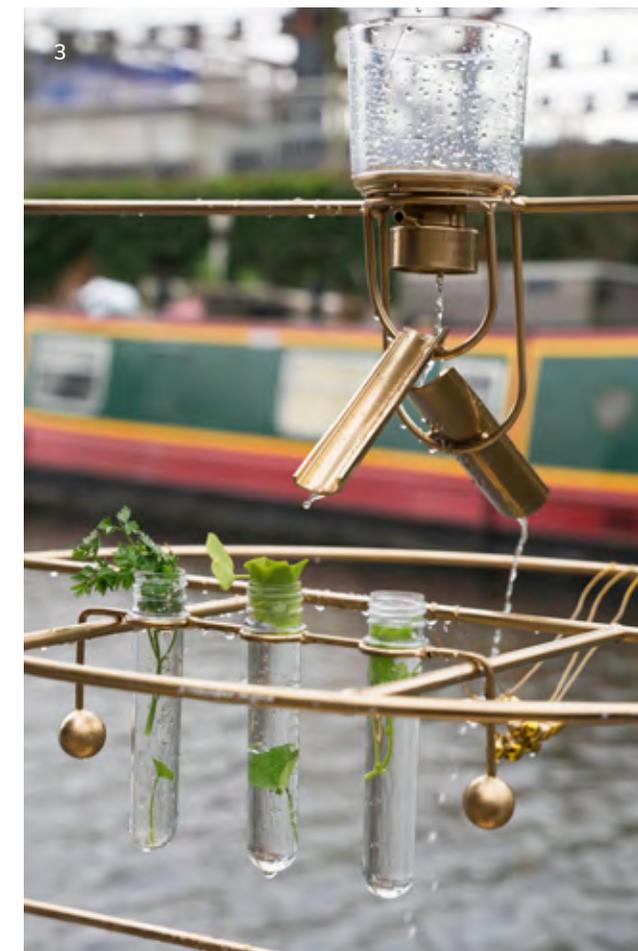
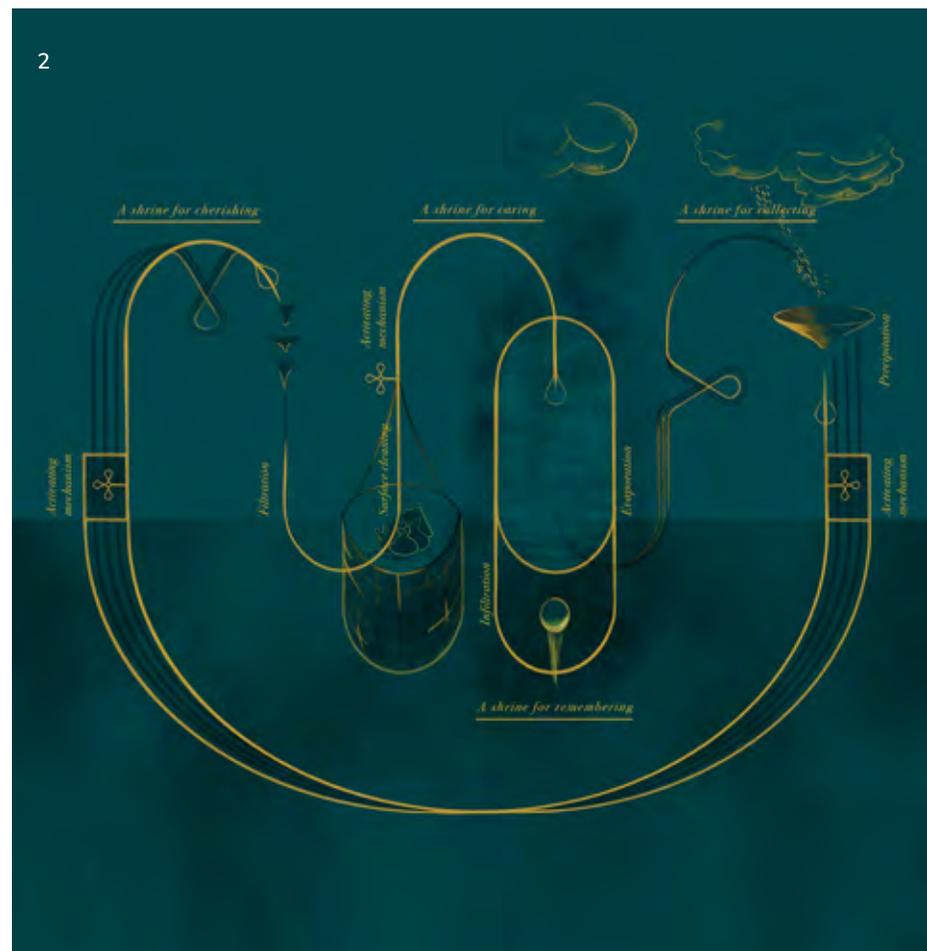
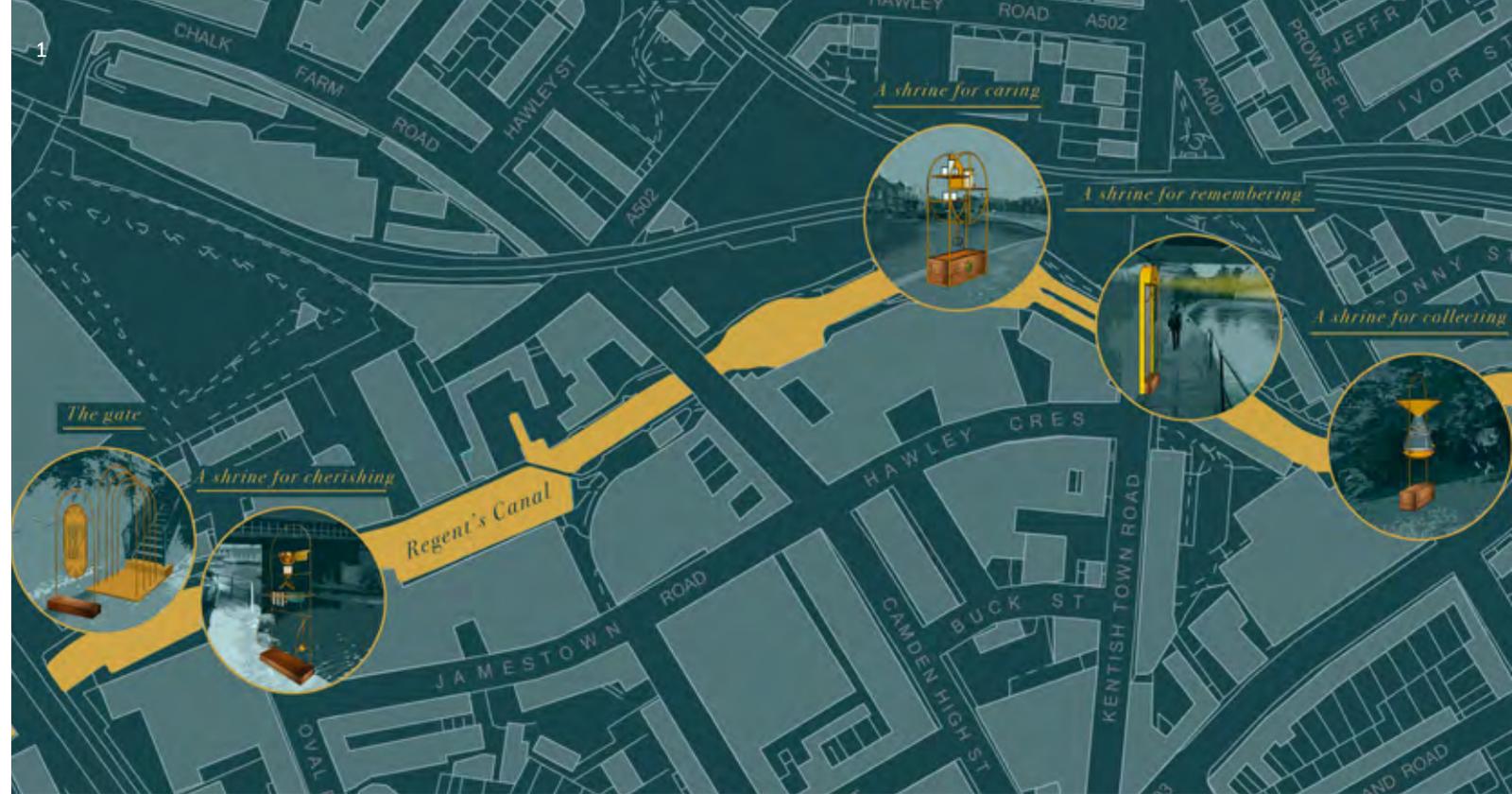
- (1) Watershrines locations and visualisations
- (2) The Watershrines journey
- (3) Detail of The Shrine for Cherishing

Instagram

@watershrines

Website

watershrines.wixsite.com/
theforgottentreasure



4



(4) A young participant completing the first Watershrines ritual

(5) Display of test tube samples collected by the participants during the trail experience



Yaatzil Ceballos Fernandez has a BA in Architecture from UDLAP and a Photography Diploma from the Arts and Culture School, Mexico City. She has worked for Iñaki Echeverria and Materia Arquitectonica studios. Her documentary photography has been exhibited in galleries in Mexico City and her architecture photography has been published in Mexico and abroad.

How can opera be used as a strategy for feminist architectural interventions in public spaces?

O For Opera

Amelia Vilaplana

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Museum studies*

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Collaboration

Quim Ceballos

Opera consultancy

Eunbi Kim

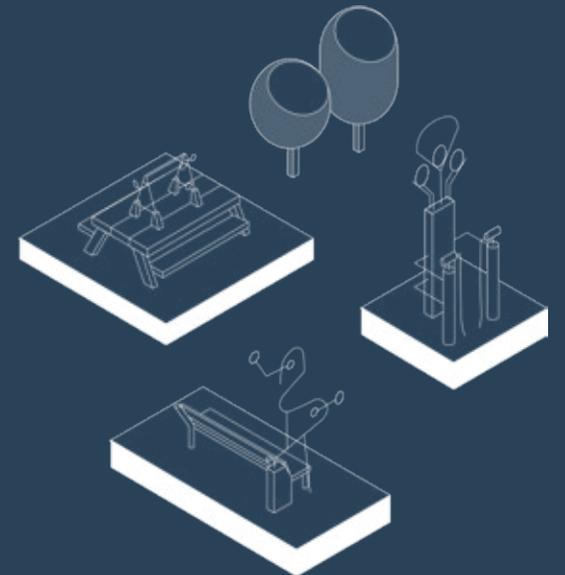
Graphic design

Jennifer Yang

Event strategy consultancy

Judy Hallgarten

Brainstorming

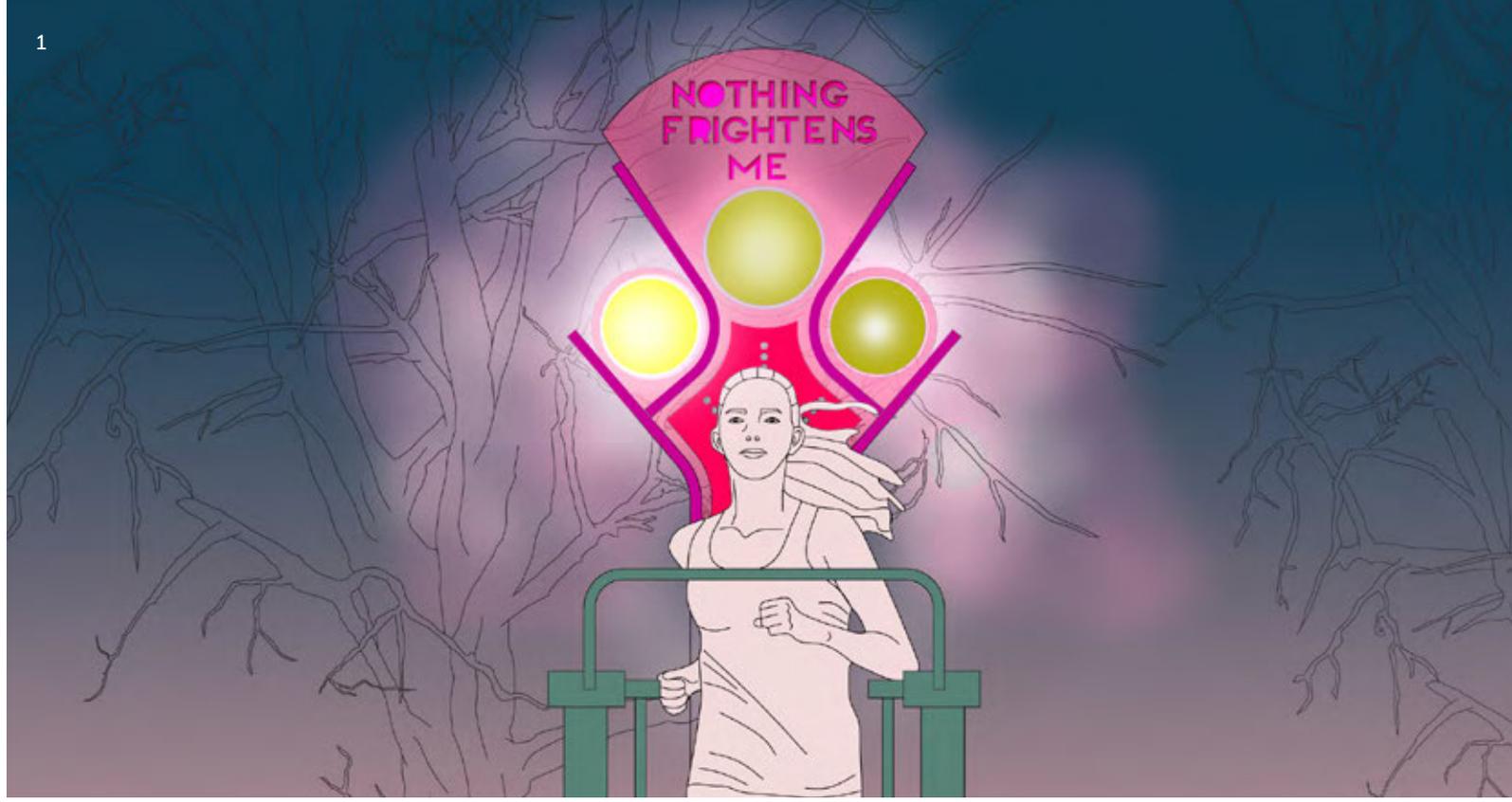


O For Opera

Mediated by the landscape, O for Opera enacts a feminist occupation of Burgess Park in South London. Specifically conceived for women and opera lovers, the project creates an urban opera and nighttime reactivation of a public space that is generally perceived as dangerous for women.

Opera singers and audience collaborate, demonstrating how women can be empowered in the city. Three set devices, activated by the participants, transform the physical and digital space throughout the night.

The project responds both to the challenge for architecture to strengthen the agency of women in public spaces and to the revision of opera from a feminist perspective. These two initiatives are combined to show how women can use their bodies to occupy an expanded territory through voice and sound. Through this lyrical claim, opera can be used by women to conquer physical, emotional and political spaces.



(1) The Opera Cosi Fan Tutte Now's booklet, showing Micaela's empowerment in Scene 1

(2) Plan and routes of the experience

Instagram
@o_for_opera

3



(3) A cross trainer doubles as an interactive lamp, used by a runner after the opera

(4) The audience's movement during intermission progressively lights up the park

4



Amelia Vilaplana is an architect trained in Critical Theory and Museography at the Independent Studies Program of the Museum of Contemporary Art in Barcelona. She runs Vilaplana Studio, whose landscape, architecture and installations focus on the politics of space. Amelia's work has received international awards and she has published in architecture journals.

How is the
landscape of
queer space
evolving: do queer
narratives risk
being erased or
can they influence
the formation of
new spaces?

Queer(ing) Space

Lucy Hayhoe

Live Art

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lucyhayhoe@hotmail.com

Collaborators

Natasha Bell

Creative writing

Sixto-Juan Zavala

Graphic design

Robin Pell-Walpole

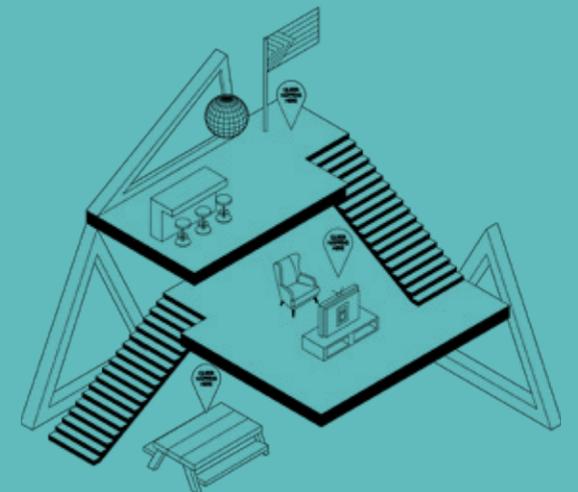
Technical design

Lara Haworth

Curation, event facilitation

Ana Plasencia

Graphic design, event facilitation



Queer(ing) Space

Queer(ing) Space, a multi disciplinary arts exhibition, interrogates notions of queer space in the context of the continuing closure of LGBTQIA+ nightlife spaces in London. The project's event series took place at Deptford Does Art, a cafe and gallery space in Southeast London. The primary audience is the local LGBTQIA+ community and their allies.

In the context of venue closures, it is important to understand what queer space is, or might be, and how it can be protected. With the rise of conservative populism, it is imperative that we push for the rights of the queer community to take up space. We must work to advance queer narratives in mainstream spaces, so that they are not merely tolerated but genuinely influence how spaces are arranged. Queer(ing) Space unpacks the myriad forms of queer space in a bid to further their influence.

The project is wholly collaborative, engaging artists, performers, writers and social activists.



- (1) Visitors queue for the interactive installation One in, One out by Lucy Hayhoe
- (2) Visitors looking at Polaroid Series by Gabriel A Marino
- (3) Visitors watching the film Lesbian (Psycho)Geography 101 by Natasha Bell

Instagram

@queering_space

4

Draw, map or describe a time you queered a space in the city.



After years of being told I was ugly & weird for wanting to look more masculine, I shaved my head!

My family really prized my previously giant afro. It was thick and healthy and I hated it. I've hated it for ~13 years. And now it's gone! I feel FREE

It was me. I'm queered now.

Location of memory:
Shepherd's Bush Westfield

Date of memory:
Autumn 2019

What type of space did it happen in?

<input type="checkbox"/> Residential	<input type="checkbox"/> Bar/Pub//Restaurant/Café
<input checked="" type="checkbox"/> Retail Space	<input type="checkbox"/> Train/Tube/Bus Stop
<input type="checkbox"/> Work Place	<input type="checkbox"/> Green Space
<input type="checkbox"/> The Street	<input type="checkbox"/> Institution
<input type="checkbox"/> Other - Please specify _____	

If you could rename this place, what would you call it?
Dare to go bare

(4) Detail of a completed Queer Happens Here memory form

(5) Visitors sharing their stories through Queer Happens Here



Lucy Hayhoe is a live artist creating interactive installations shown throughout the UK and internationally. She is Co-Director of Home Sweet Home by Subject to_change. Her work has been shown at the Southbank Centre, the Barbican, the National Theatre, Skirball Cultural Centre, Tokyo Performing Arts Market, HKIAC and Belluard Bollwerk.

How can the energy
of the workplace
be communicated,
maintained
and enhanced
through graphic
interventions?

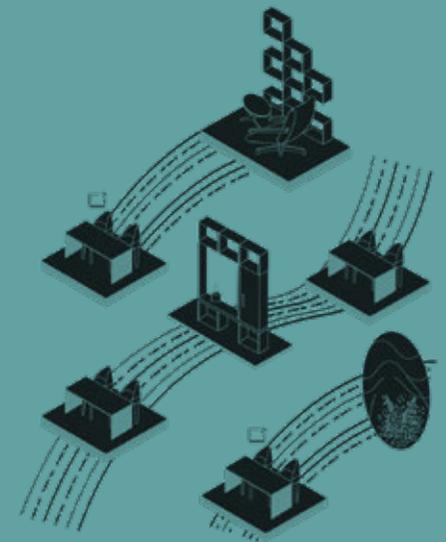
Cascade

Sushma Panambur
Brand environments

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Collaborators

Jennifer Yang *Strategy*
Kavita Gonzalves *Strategy*
Tigris Li *UX*

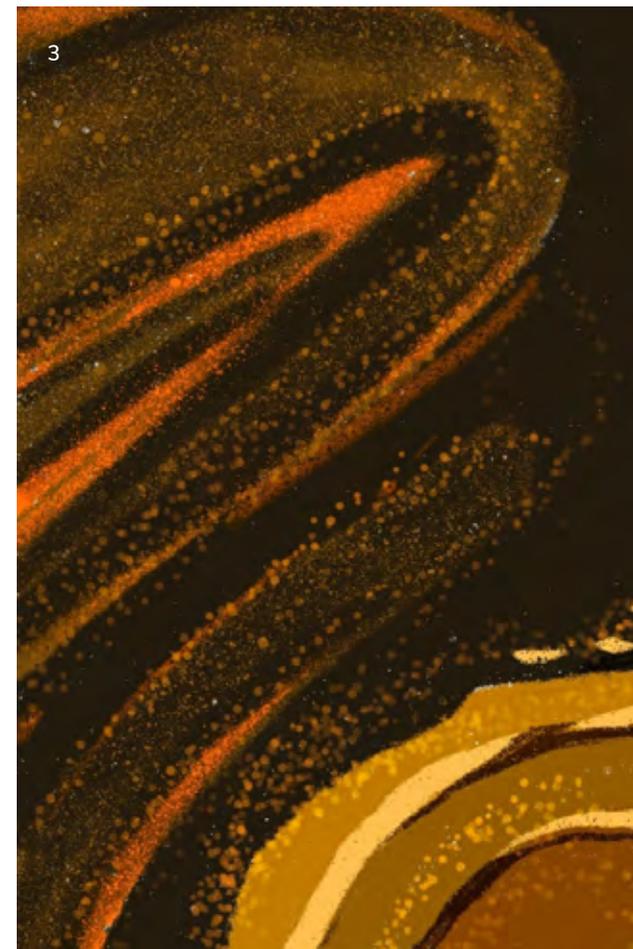
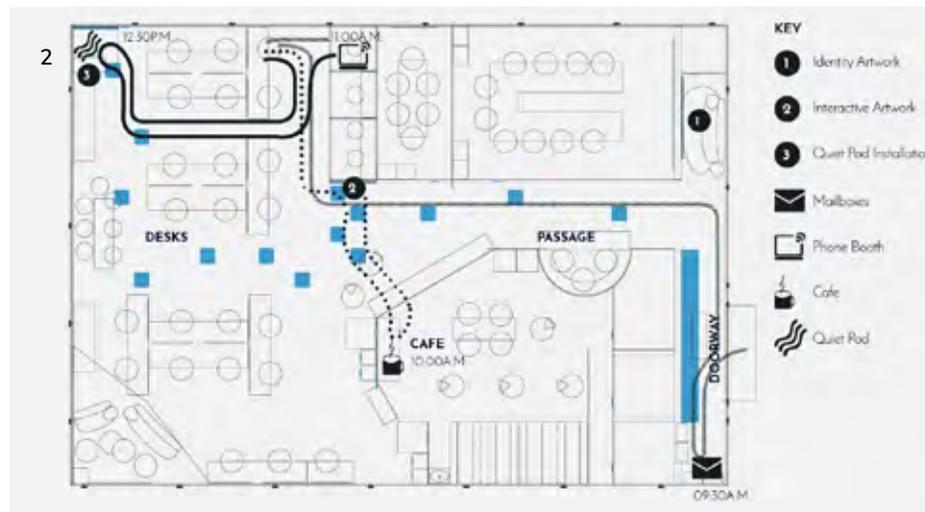


Cascade

Cascade is a system of signage and graphics that brings forms from the river and the riverside into the workplace, tapping into people's intuitive responses to water. It is located at co-working spaces in central London and is aimed at creative professionals who require the flexibility and the sociality of a co-working environment. It creates serene and inspiring havens in a shared workspace.

Every co-working space wants to be a hub for positivity and creative energy for freelancers and remote workers. One approach to generating such atmospheres is through the use of biophilic design and community building. Biophilic design supposes that we, humans, have an affinity for natural forms in our physical environment.

The presence of water and images of water in a workspace reduces stress, increases physical activity, promotes social contact and increases place attachment among users, creating the conditions that creative professionals need to be productive.



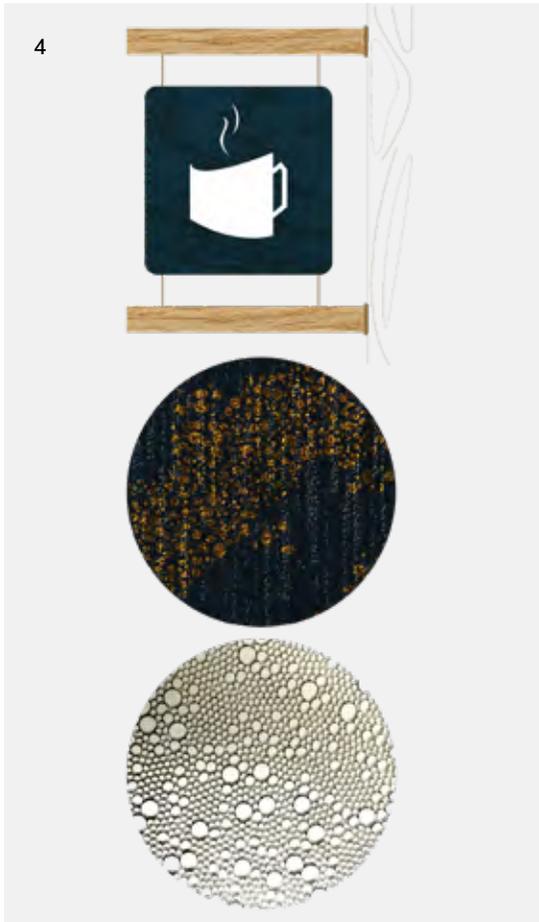
- (1) The reception area
- (2) A map of the members' usage of the co-working space
- (3) A graphic for the interactive screen

Website

sushmaithal.me/cascade

(4) Materials and patterns

(5) Directional signage



Sushma Panambur graduated in Information Design from Srishti Institute of Art, Design and Technology, India, in 2016. Following a year of UI design and infographics, she was introduced to wayfinding systems at Gensler, India. To further explore the potential of graphic design in space, she joined Narrative Environments in 2018.

How can we feel
empathy for
urban wildlife and
consider them
more, to make
our cities less
anthropocentric?

A Little Bird Told Me

Dino Shi-Yong Zhao

Graphic design, Installation design

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isdinozhao@gmail.com

Collaborators

Yaatzil Ceballos Fernandez

*Concept development,
spatial design*

Brodie Weir, Francesco Oneto,

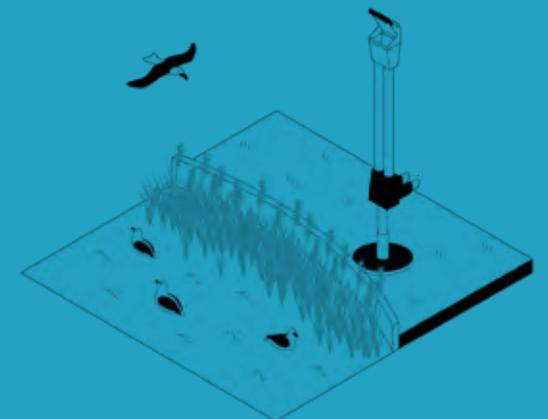
Georgia Hughes, Tom Morrison,

Tomas Thorsson

Audio recording

Judy Hallgarten, Tarit Gautham

Writing, editing



A Little Bird Told Me

Urban gulls: pests or victims?

A Little Bird Told Me is a nature tour around Woodberry Wetlands, near Manor House in North London. Herring gulls visit this site regularly and act as they would in their natural habit. While the gulls are one of the most common forms of urban wildlife, they are actually an endangered species in the UK due to over-fishing and habitat destruction.

Although people might think that herring gulls are thriving in the city, their total population has halved since their migration inland 50 years ago. To adapt to the new habitat, herring gulls have successfully learned new coping strategies. To the human city dwellers, nevertheless, they remain 'pests'.

This project aims to support nature conservation and to build empathy for urban wildlife. By changing the participants' perspectives to that of the urban gull and by providing relevant sensory inputs, the nature tour invites city dwellers to discover the hidden stories of the urban gulls.

(1) The periscope installation helps participants see the wetlands from a bird's-eye view

Audio Guide

soundcloud.com/user-796577411-663630441/sets/a-little-bird-told-me





Dino Shi-Yong Zhao graduated with a BA in Product Design in Taiwan. After graduating, Dino worked as a department store window display and installation designer, while also working as a freelance graphic designer. His interdisciplinary background in design means that his works are based on sound knowledge and provide unique perspectives.



(2) The self-guided tour kit

(3) The Gull costume

(4) Early testing at Woodberry Wetlands

How can we
empower and
encourage
engagement in
women over 60
through a beauty
experience –
particularly when
high-street retail
is on the decline?

Advanced Beauty

Jennifer Yang

Business strategy

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Collaborators

Amelia Vilaplana

Architecture

Ciel Zeng

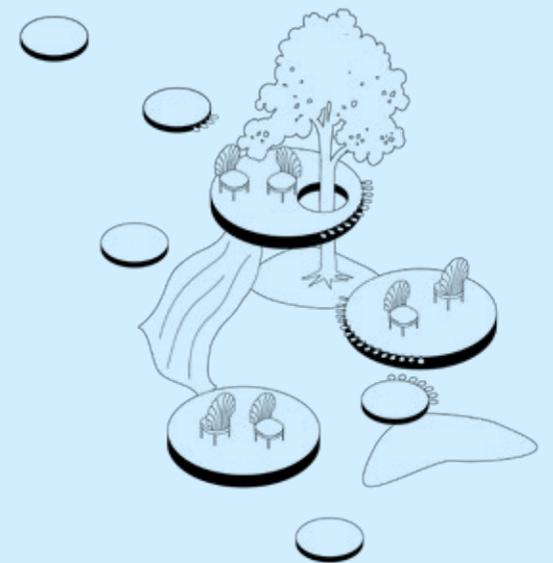
Spatial design

Sushma Panambur

Graphic design

Aya Morimoto

Retail and luxury strategy

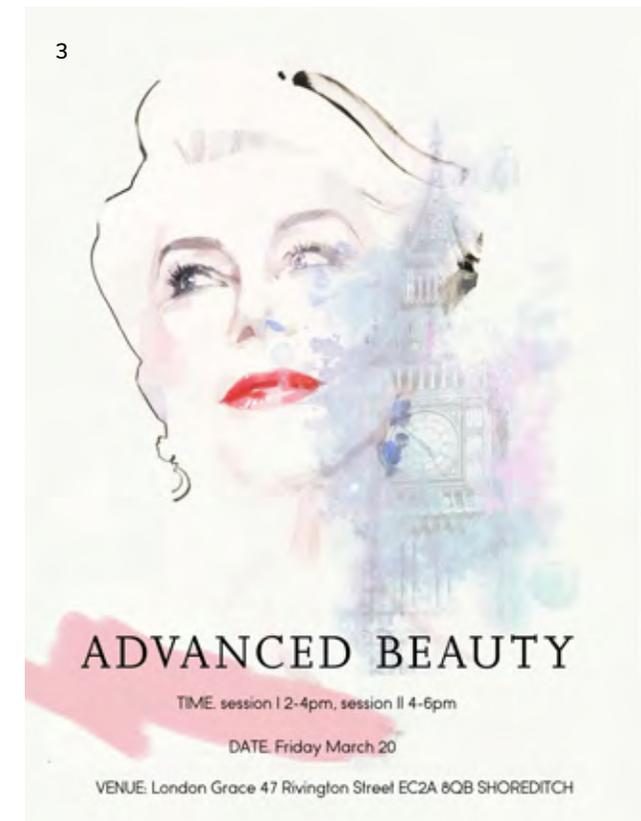


Advanced Beauty

Advanced Beauty is a pop-up event staged in select retail spaces in Greater London. It is specifically curated for women aged 60+ who are looking for a new beauty experience that does not treat them uniformly and prescriptively as 'silver vixens'.

Older women have expressed a feeling of being excluded from and alienated by current high street retail and beauty brand rhetoric. With active and creative lifestyles, they are not drawn to the current styles of high street shops' interior design and lighting.

Advanced Beauty guides the participants through a three-step makeup tutorial. Playing upon the Birth of Venus' imagery and story, the seating configuration, colour palette (employing sky blue, crimson red and brushed gold) and the visuals evoke a sense of liberation, power, and luxury, while also generating a sense of privacy and intimacy. Six chairs, shaped like scallop shells, form the marquee of the experience, which addresses the participants' functional and emotional needs.

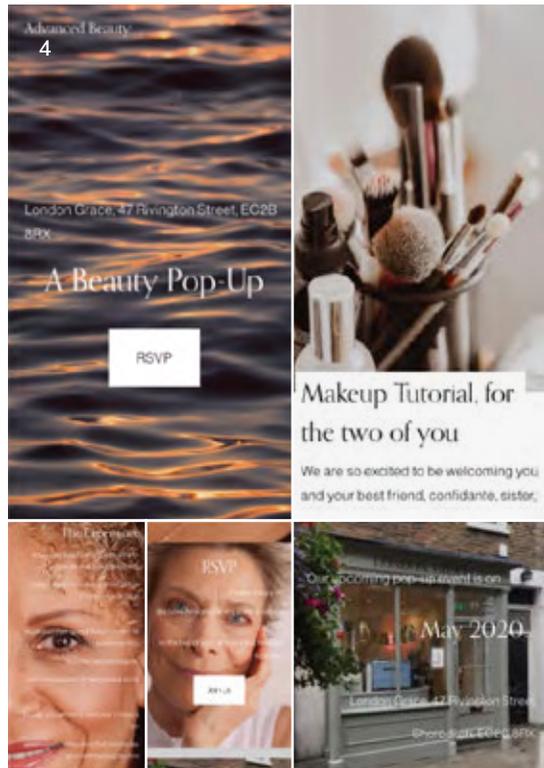


- (1) A visualisation of the first event at the Shoreditch site
- (2) The scallop-shaped Venus makeup chair
- (3) A promotional poster for the Advanced Beauty event

- (4) Keeping the community of Electric Women engaged during the lockdown; the official website is up to date
- (5) A test event at Granary Square in February 2020



Jennifer Yang holds an MBA from INSEAD France. She is interested in retail spaces and commercial design strategy; applying design thinking, business acumen and sustainable development to her projects. Her design team on the course won the pitch for the De Beers Group 2019 Annual Conference's stage design. She has worked in the energy industry as a corporate strategist.



How can
people engage
critically with
the emotionally
charged topics of
cancel culture and
free speech?

Have You No Shame

Cassandra Thielen

Art, Design

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Collaborators

Sushma Panambur

Graphic design

Sara Coppa

Product design

Paolo Di Gennaro

Interior design

Rosalin Krosshavn

Spatial design

Vy Tran

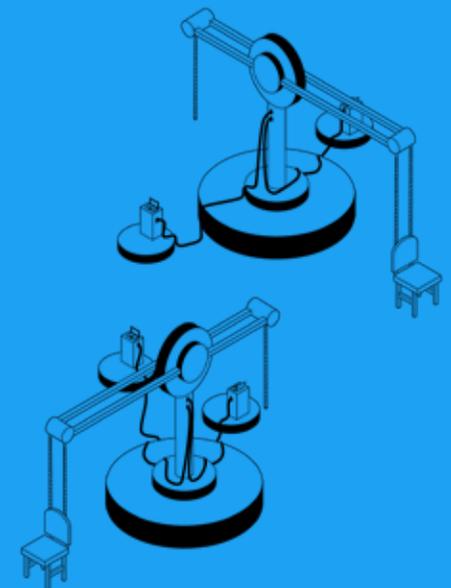
Creative technology

Sherry Xiao Wei

Spatial design

Dino Shi-Yong Zhao

Graphic design



Have You No Shame

Have You No Shame, an exhibition at the Sassoon Gallery in Peckham Springs, contextualises the social media phenomenon of 'cancel culture'.

It begins with an examination of why the cultural practices of public shaming exist and how they function in our societies, before immersing the audience in life-size replicas of shaming devices from medieval UK and Europe. The aim is to build empathy for those undergoing public shaming while creating an understanding of the motivations for shaming, which may be deeper and more complex than imagined.

The exhibition ends with an invitation to join a discussion on where this is all heading. It is vital that we are able to discuss these issues without the toxicity that accompanies online communication.

(1) A modern interpretation of a medieval shame mask. A moldy fruit crown shames over-sharers of food pictures

Instagram

@cassandra.thielen

Website

cassandrathielen.cargo.site



2



Cassandra Thielen graduated with a BA in Music Administration and Performance from the Hartt School conservatoire. Interested in filmmaking and textile arts, she did a Foundation year at UAL and has found her voice as a designer on MA Narrative Environments. She aims to use design to bring up important social issues.

3



4



- (2) Storyboard character interacts with a pillory and a medieval mask of shame in the exhibition
- (3) View of the exhibition plan
- (4) Tweet about cancel culture

How can public understanding of depression and its symptoms be enhanced through artistic interpretation to create a more empathetic society?

It's OKAY Not To Be OKAY

King Wang Samuel Li

Experience design, installation and performance art

+44 7955003660

samuelkingwang88@gmail.com

Collaborators

Cacin Wong, Joseph Lam *Design*

Kristina Middleton, Judy

Hallgarten *Facilitation*

Karen Smith *Coordination*

Faith Hanstater, Pip Patrick,

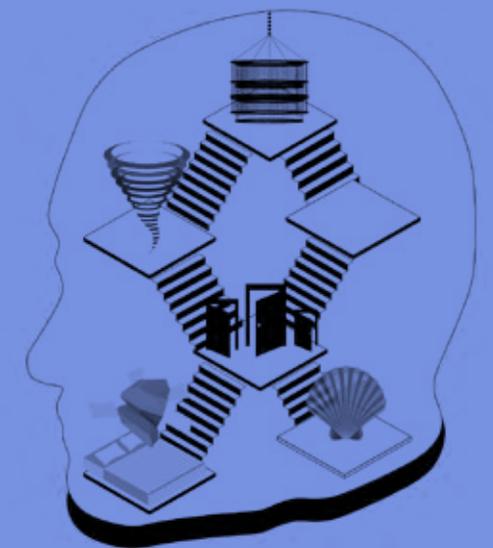
Chris Prendergast *Advice*

Esther Kitabire *Acting*

Yaatzil Ceballos *Photography*

Louise Dennison *Mentoring*

Yetzi Yin *Videography*



It's OKAY Not To Be OKAY

It's OKAY Not To Be OKAY is an immersive experience outlining a journey through depression and highlighting the discrimination experienced by people who suffer from it. This is expressed through a series of installations, developed from their stories.

As the audience progresses through the stages of the experience, they come to realise the difficulties and needs of people with depression, while learning how to care for them with empathy, encouragement, sensitivity, patience, emotional intelligence and love. The installations are designed to raise awareness of depression and anxiety among young professionals aged 22-35, who may encounter people with depression in daily life but are wary of approaching them.

It's OKAY Not To Be OKAY seeks to create a positive intervention in a situation in which depression is the most common mental disorder worldwide. One in six people aged 18+ experience symptoms of it and from associated discrimination, which, at its worst, can lead to suicide.

(1) Project poster 1

(2) Experiment in Canopy Market

(3) Visualisation

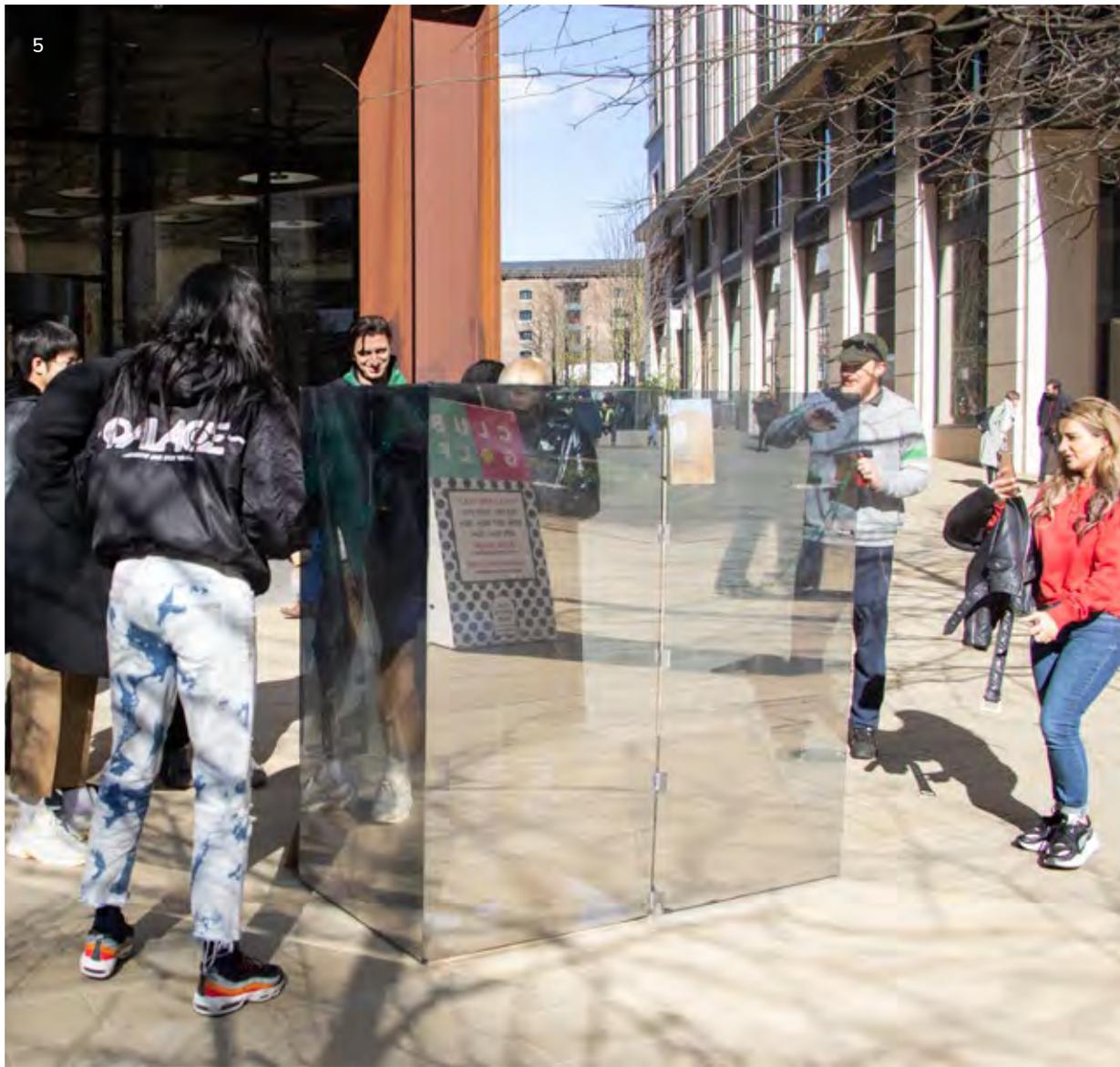
Instagram

@itisoknottobeokay

Website

samuelkingwangli.com/It-s-Okay-Not-To-Be-Okay





King Wang Samuel Li is an experience designer, installation and performance artist based in London. He believes that the narrative environment approach to design is a strong method for enabling people to understand difficult to describe concepts through moving experiences. His designs aim to raise awareness of social issues in health and wellbeing, art and culture.



(4) Experiment at Granary Square
(5) Experiment in Pancras Square

How can people
better understand
the diversity of
individual aesthetic
preferences
in urban
environments?

Aesthetic Collectors

Chi Chung

Architecture

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Sorracha Nimityont

Interior architecture

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annesorracha@gmail.com

Collaborators

Eunbi Kim

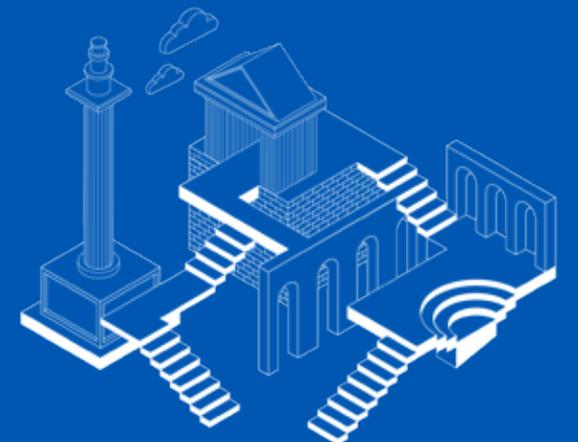
Graphic design

Cathou Averback

Concept writing

Usachada Simtrakan

Urban design



Aesthetic Collectors

Discovering urban aesthetics

Aesthetic Collectors is an interactive walking tour, facilitating visitors in sharing their own aesthetic preferences, understanding that of others and considering the factors that affect their sense of place. The tour takes place in the City of London where there is a variety of architectural styles, allowing people who live or work there and are interested in the impact of architecture on urban experience to compare their responses.

The project, first, aims to help participants understand different personal aesthetic responses, uncovering the variety of perspectives that can exist upon the same city. Second, it considers how people negotiate these differences within the setting. This may lead to another way of seeing the urban spatial environment – as animated both by architectural development and by social negotiation.

Aesthetic Collectors shows that, while a city may appear to be the same city architecturally, for each person it is experienced as a different place.

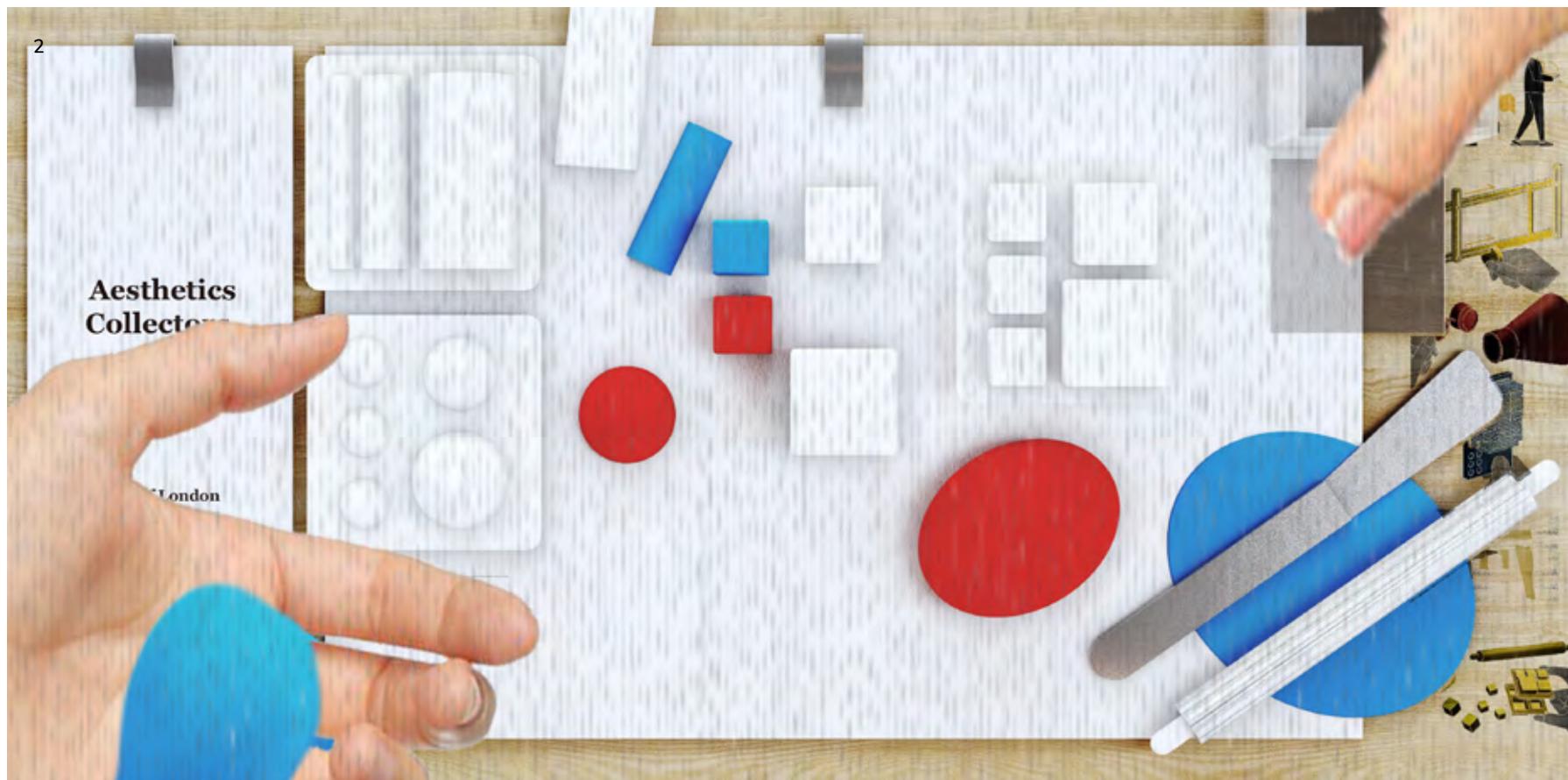
(1) The toolkit that is designed to enhance the participants' awareness of their senses during the Aesthetics Collectors tour

1



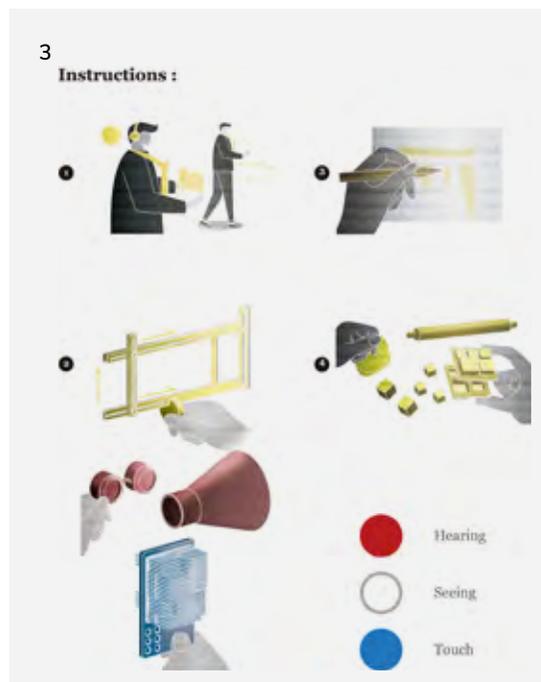
Instagram

@aesthetics_collectors



Chi Chung, from Taiwan, graduated with a BA in architecture from Taipei Technology University. After graduating, she worked as an architectural designer at B+P architects for two years and at Universal Design Studio for six months. She has worked on commercial projects involving branding and is passionate about illustration.

Sorracha Nimityont graduated with a BA in Interior Architecture from Chulalongkorn University, Thailand. She worked as a freelance interior architect and in her family engineering business as head of design for three years. She has worked on branding and communication design projects and received an award from ELLE Decoration Thailand.



- (2) The model-making platform on which participants can build physical representations of their aesthetic preferences
- (3) Instructions explaining how to participate in the experience
- (4) Prototype test of the Aesthetic Collectors Station

In a time of increasing urban- and media-generated noise, can a virtual soundscape which lends noise a musical shape re-connect us to our acoustic environment?

sound|NOISE

C. Vy Tran

Creative technology, media art

+44 7594950511

me@vy-t.com

Collaborators

Alistair Stewart

Sound art, music, digital art

Laurent Tran

Software engineering

Haley Larison

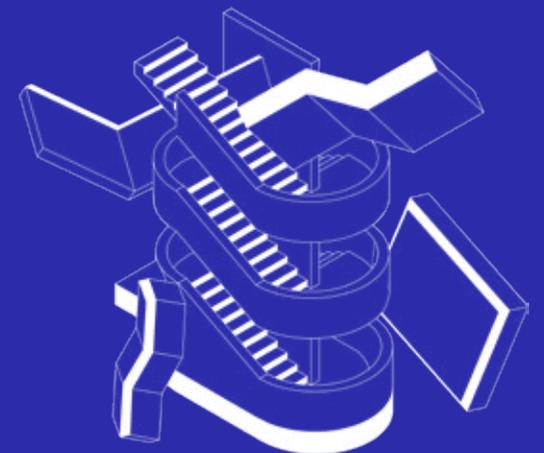
Concept illustration

Chris Huajun Liu

Visual branding advice

Dino Shi-Yong Zhao

Graphic design



sound|NOISE

Exploring the boundary between sound and noise

sound|NOISE is an interactive environmental sound piece. Using sounds recorded and processed live on a mobile device, it explores the musicality of our urban surroundings, turning ambient noise into musical textures.

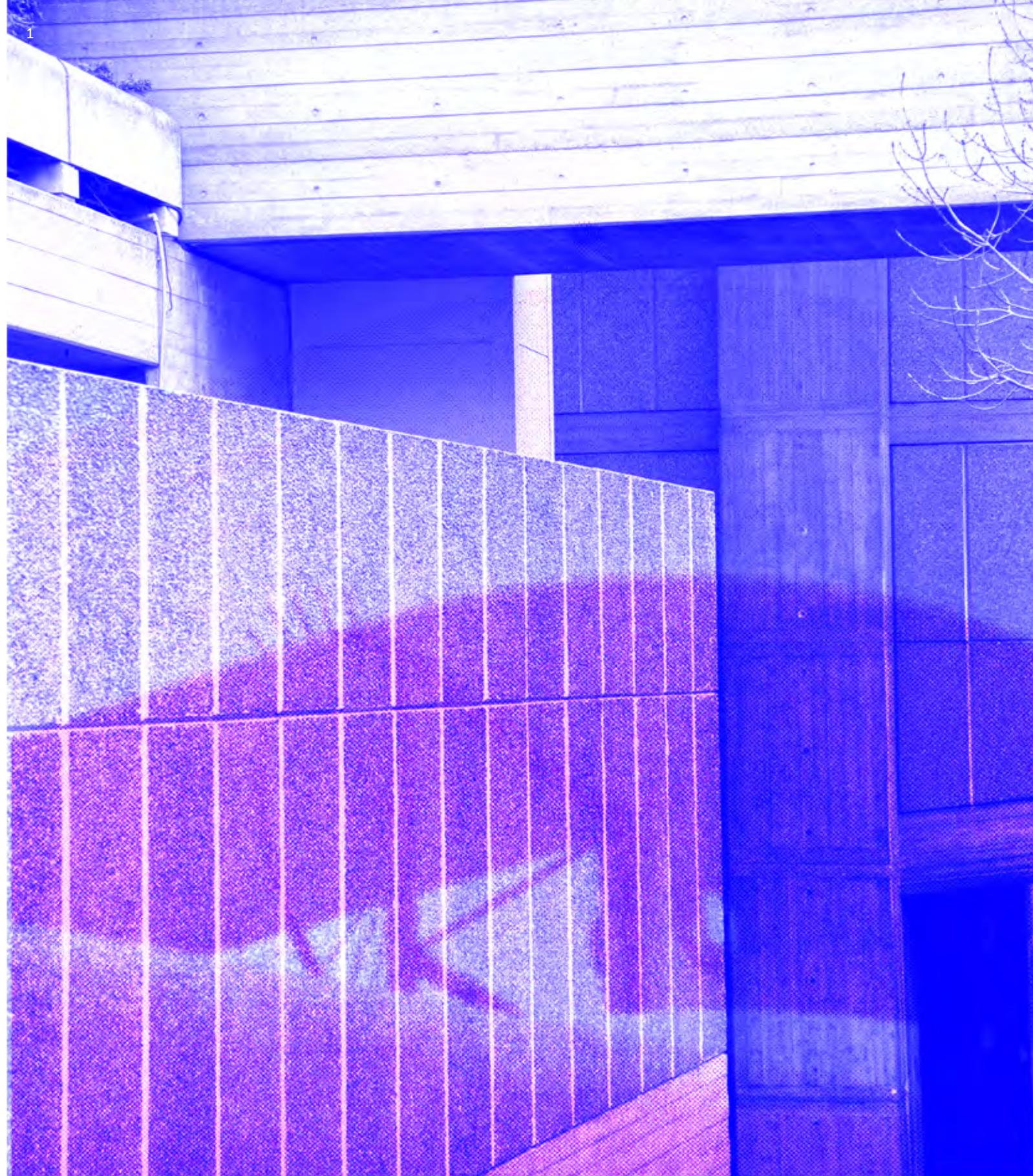
The work was inspired by the complex soundscape of the Hayward Gallery, in the brutalist complex of the Southbank Centre in London. It has ongoing relevance for other urban areas and is available as an online resource.

The aim is to offer an alternative listening experience to its users: headphone-wearing, urban digital natives. Their constant immersion in virtual soundspaces, along with increasing city noise levels, has stripped environmental sounds of their information. This makes young urban dwellers' experience stressful as it replaces the meaningfulness of our environmental perception with decontextualised electronic media. sound|NOISE presents a way for them to re-connect to the real world, anchoring the mind in its surroundings while subverting the disorienting effects of virtual media soundscapes.

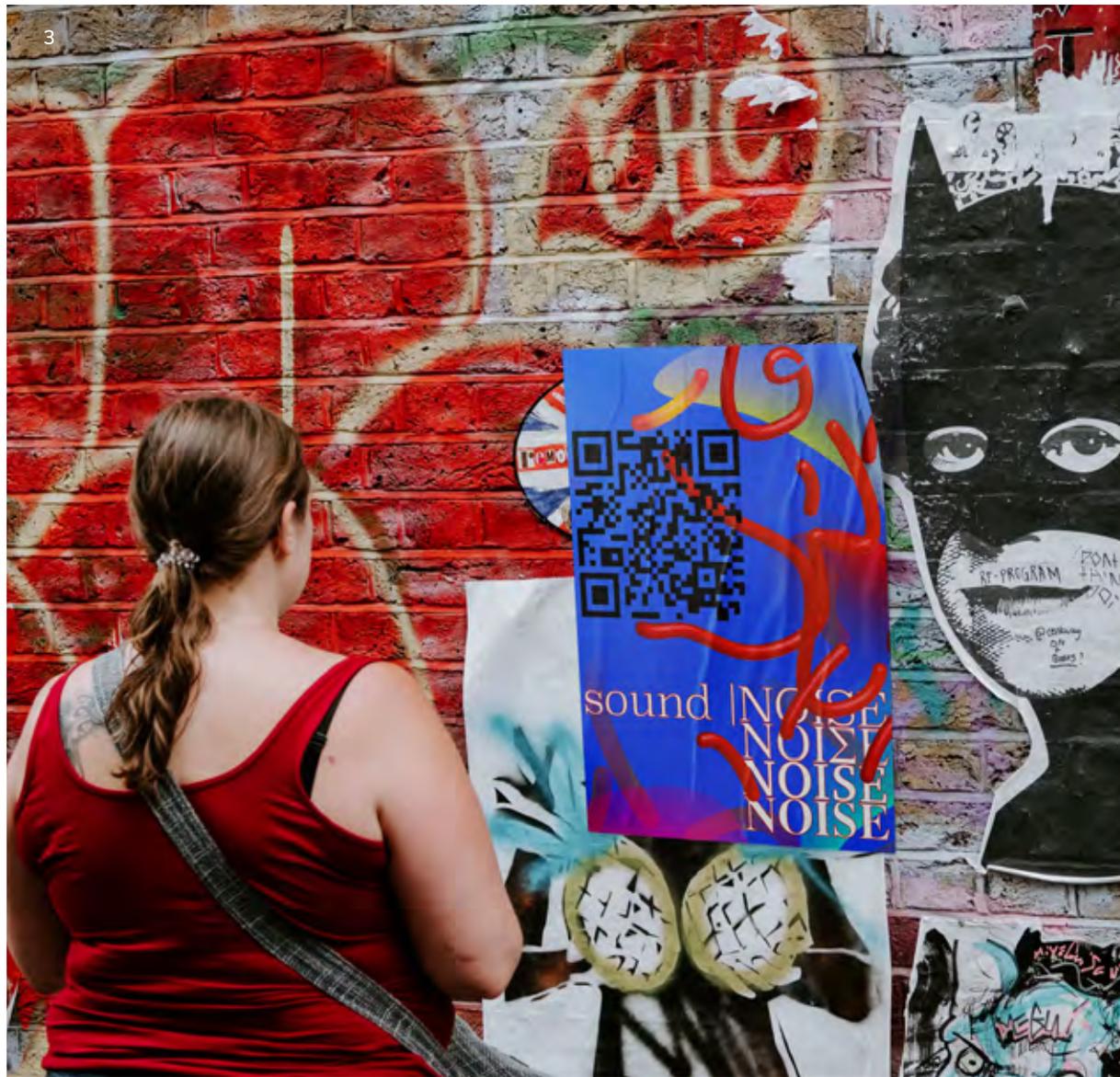
(1) Artwork illustrating the soundscape around the Hayward Gallery. Real-world sounds (cars, voices, etc) are heard alongside virtual filters (like speakers or phone alarms)

Website

kelp.fish/sound-noise



- (2) Visuals on the project's webpage. The dots create an animated visualization of the current environmental sounds
- (3) Promotional posters with a QR code would be placed in urban environments to propose an alternative listening experience to passersby



C. Vy Tran designs interactive pieces using media art and technology. She studied at the Gerrit Rietveld Academie, Amsterdam, after graduating from Software Engineering and Energy Engineering. She has participated in the Smart Energy Building & Cities program at the Eindhoven University of Technology and published in the Building Simulation 2017 conference.

How can museums help young people to engage critically with scientific research?

Become Nansen

Sophya Welle

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Collaborators

Varvara Yaschenko

Biological science, illustration

Ludmila Andreeva

Geography, education

Oleg Tarasov

Biological science, education

Gleb Miroshnik

Engineering

Vy Tran

Software, energy engineering

Shupin Liu

Spatial design

Andrey Ivanov

Medicine, graphic design, animation

Elena Shur

Fundraising, public engagement



Become Nansen

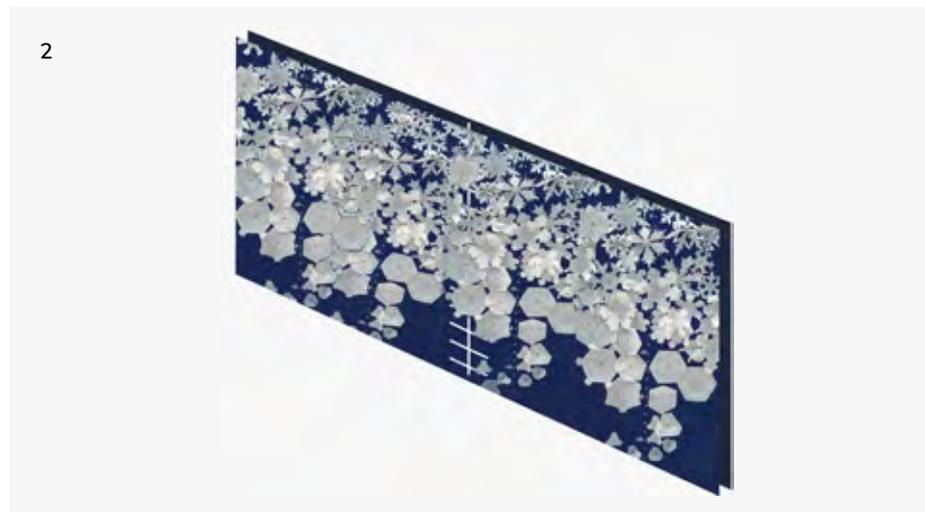
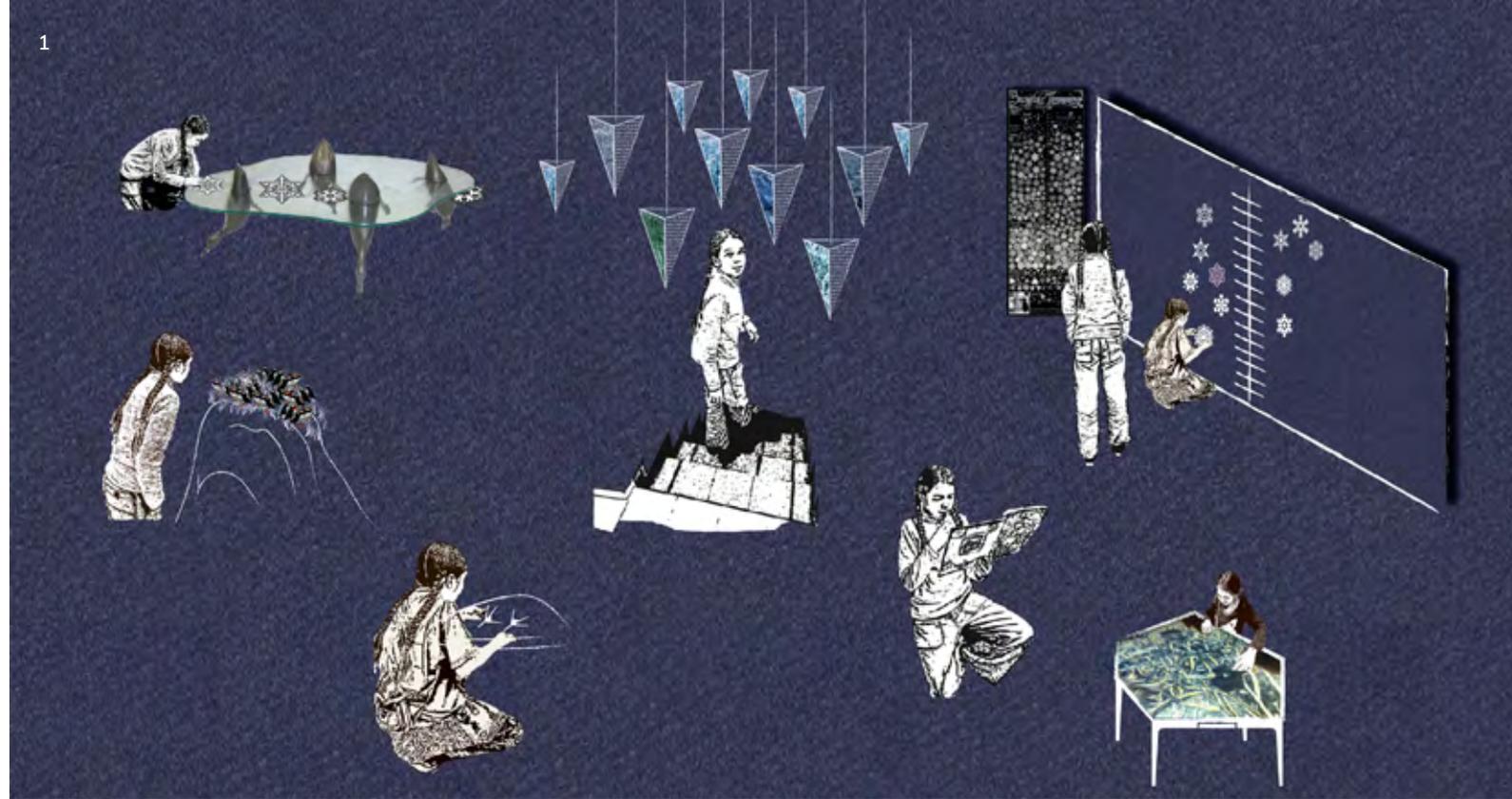
Become Nansen is an interactive exhibition about the Arctic, field science and marine adventures. It is located in Sevkabel Port, the old marine docks in St. Petersburg, Russia. The exhibition takes the form of a scientific quest, where children above the age of 10 explore scientific methodologies in a playful way. The experience is designed to be fun and to show its audience the beauty and wonder of nature, while raising awareness of our fragile world under threat.

Fritjof Nansen (1861–1930) was a polar explorer. He is a role model that embodies honour, bravery, scientific strategy, heroism and sacrifice in the search for new knowledge.

The main aim of the exhibition is to encourage more people to care for the environment. It also sets out to stimulate interest in environmental science in young generations and to accelerate the development of interactive, educational museums of natural history in Russia.

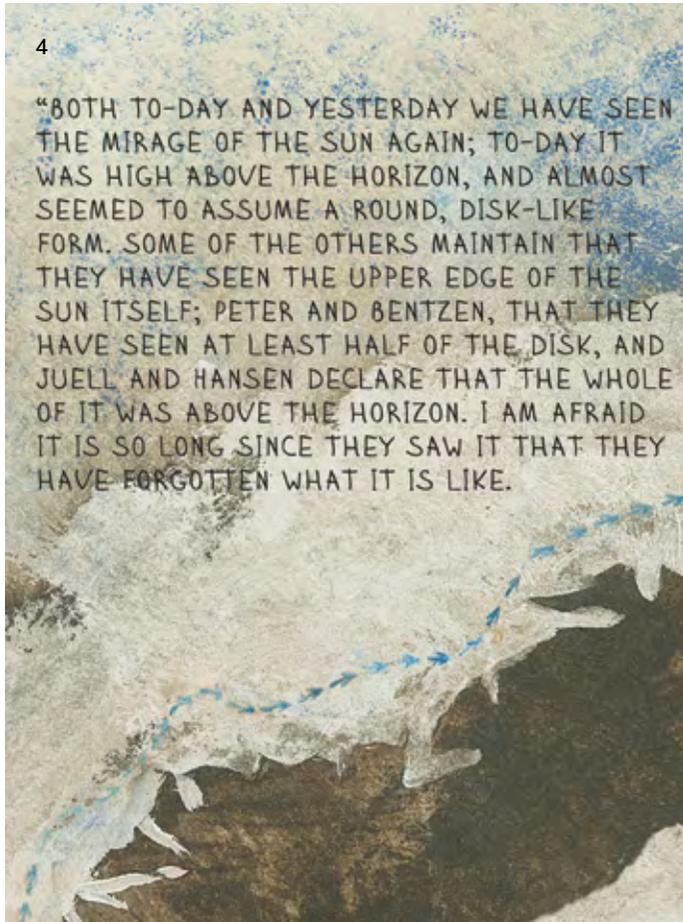
- (1) Visitor experience and an indication of the look and feel of the space
- (2) Detail of the snowflake thermometer exhibit
- (3) The field observation journal cover design

Facebook
@FloatingMarineResearchCenter



(4) Quote from Fritjof Nansen's book, Farthest North

(5) Illustrations for the narrative



Sophya Welle studied art and drama as a child but also developed a passion for the ocean, its marine life and its preservation. She graduated from St. Petersburg State University, Faculty of Biology. She combines biological science, her love of sailing and fine arts to create educational projects for children.

How can exploring and examining the social and ethical issues of human habitation on Mars be used to develop and refine our understanding of the existing conflicts between sustainability and unrestrained expansionism on Earth?

UnEarthing Mars

Tarit Gautham

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Collaborators

Tara Corovic

Graphic design

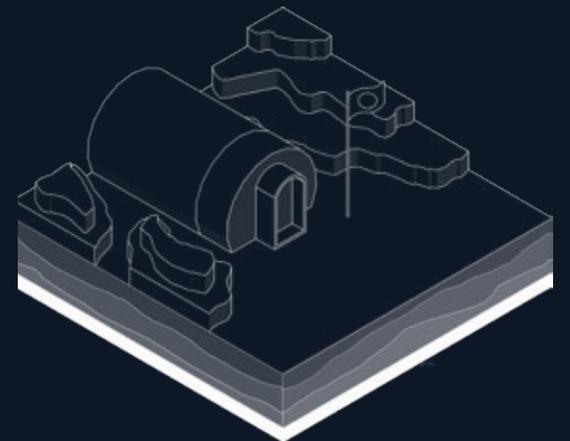
Ahyun Lucie Kim

Graphic design

Raghu Kesavan,

Michael Gideon Friedman

*Content development
and testing*



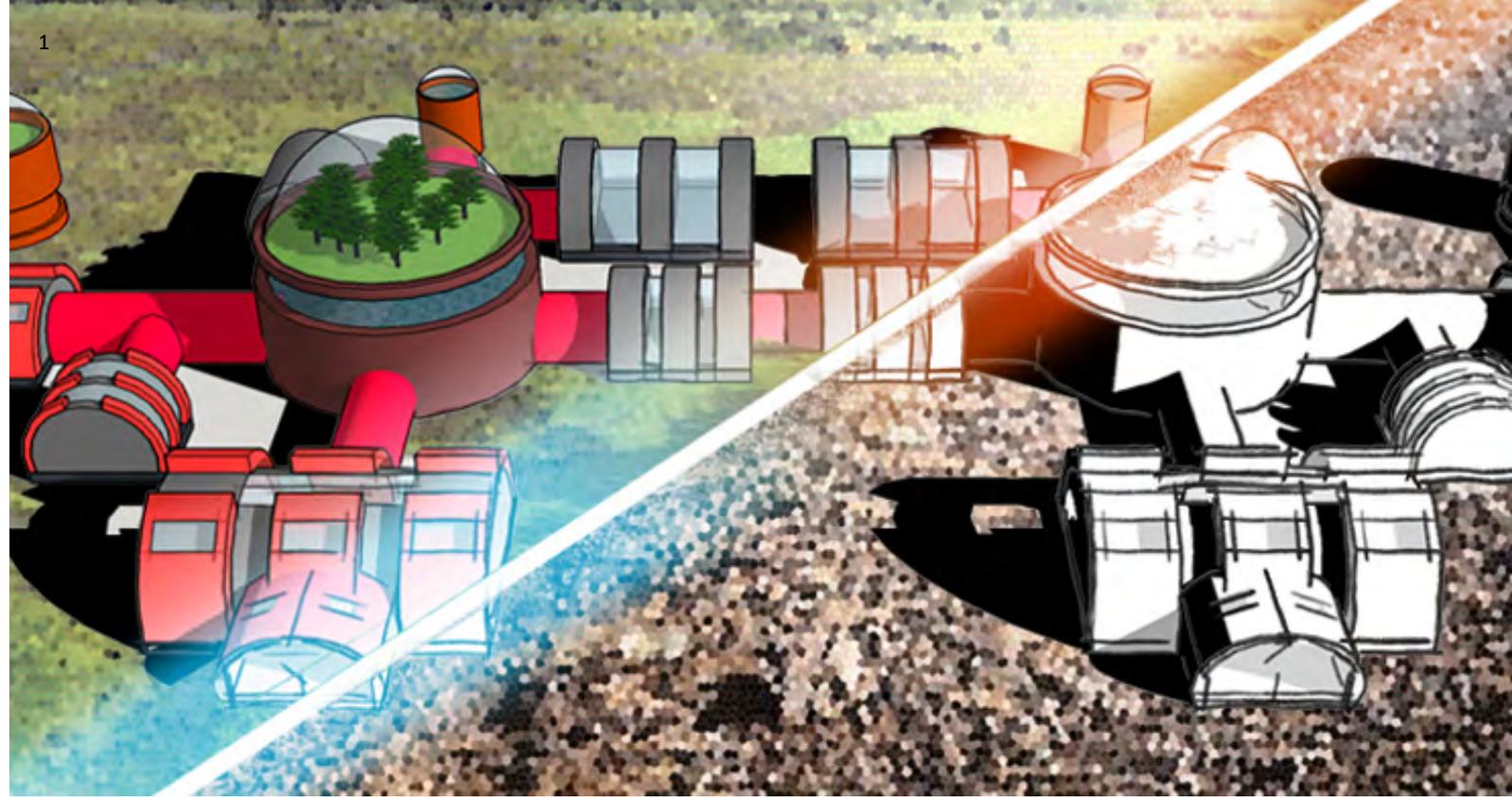
UnEarthing Mars

Exploring the future of humanity on Mars and beyond

Unearthing Mars is an interactive experience in the form of an analogue game during which players co-create new visions of the way humans might one day live on Mars. It takes place at the Hub Café in The Regent's Park, home to the Baker Street Irregular Astronomers.

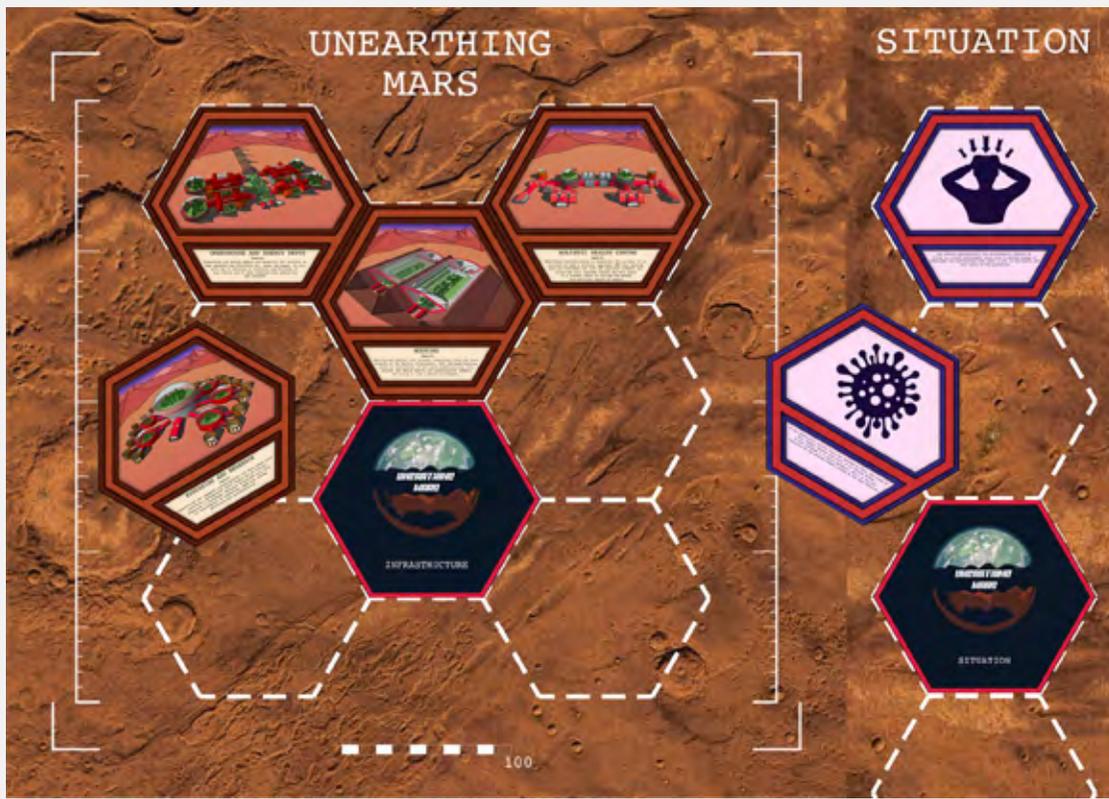
In reviewing the social and ethical issues implied by inhabiting another planet, the project explores imaginatively how this future could be realised in a way that does not repeat the mistakes of our past on Earth. The game calls on participants to respond and reflect upon specific challenges for human settlement on Mars.

In its wider context, the project is a way to understand better how we can engage with existing challenges on Earth, such as climate change, inequality and sustainability.



- (1) Concept art – UnEarthing Mars
- (2) Gameplay in action
- (3) Gamemaster's kit: astronaut-inspired uniform and backpack

4



(4) Game board and tile configuration

(5) Game component detail:
infrastructure piece

5



Tarit Gautham, a graduate of the University of Mumbai, worked in New Delhi on architectural projects ranging from residential design and institutional master plans to more collaborative projects for India's most famous historical monuments. Passionate about space exploration, he collaborated on an exhibition with the European Space Agency.

How can an art
intervention
sensitise people to
the environmental
impact of aviation
in the context of the
climate emergency?

Dystopian Flight

Eunbi Kim

Integrated design

+44 7394343040

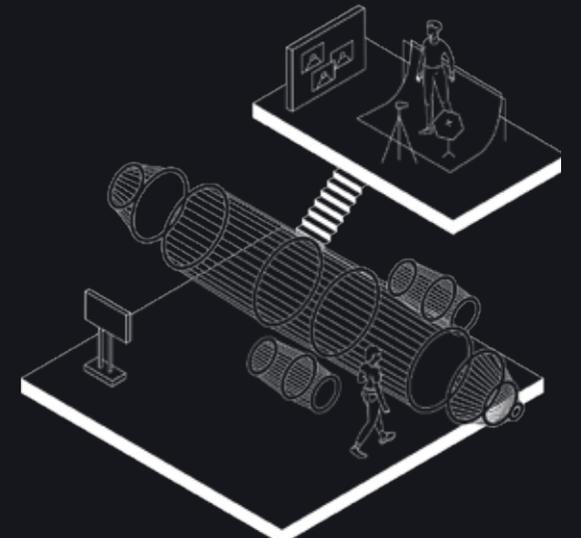
designer.eunbi88@gmail.com

Collaborators

Ling Qin *Engineering*

Barbara Bargie *Stage design*

Will Laslett *Fabrication mentoring*



Dystopian Flight

An immersive experience raising awareness of the environmental impact of aviation

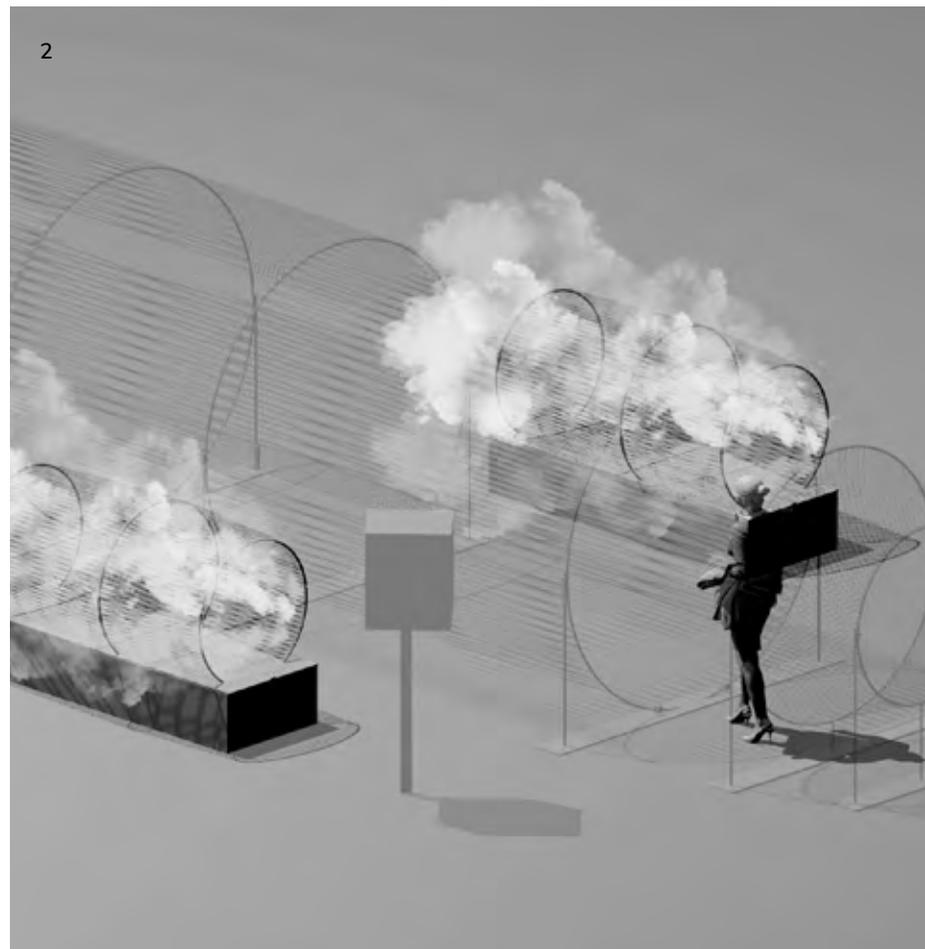
Dystopian Flight is a multisensory experience that makes the amount of carbon dioxide emitted during each aircraft flight visible and tangible to each participant.

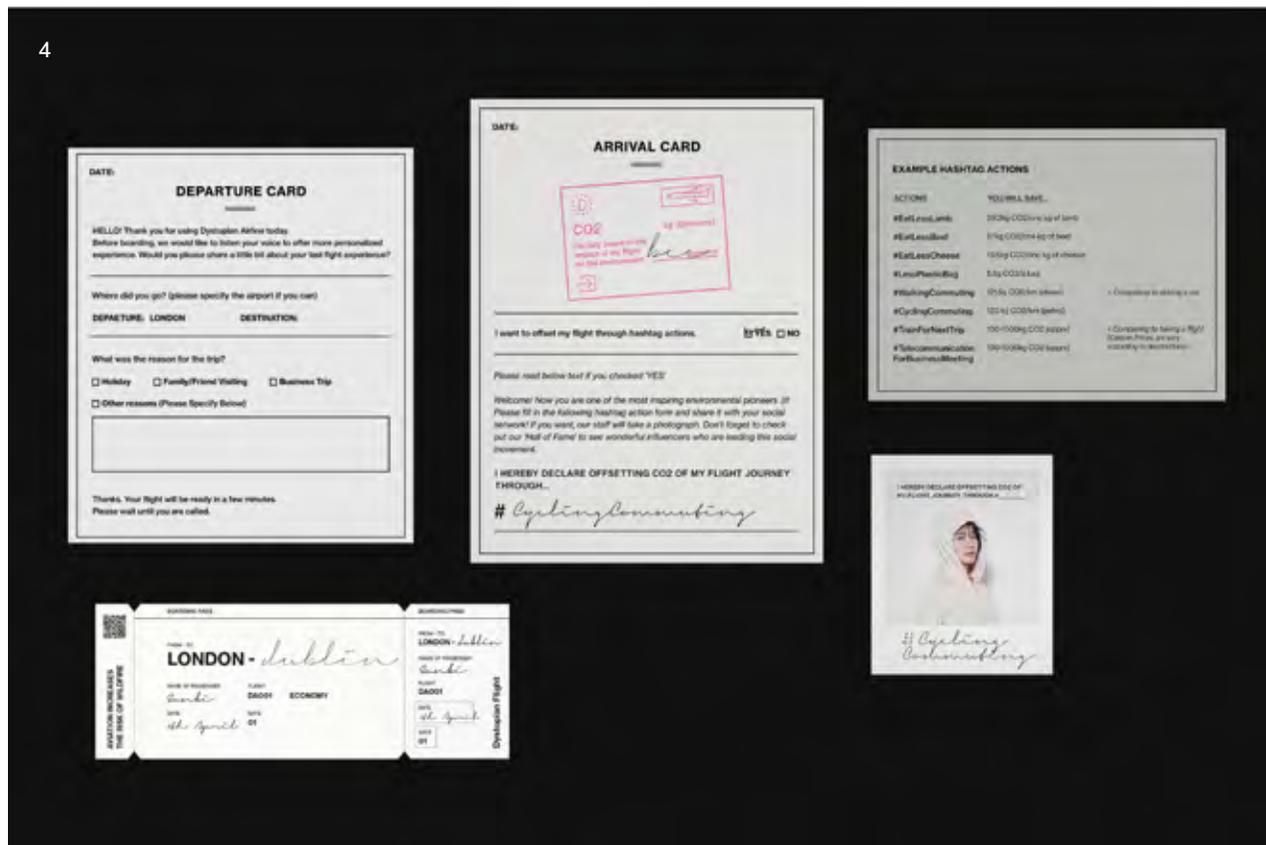
Our current state of ecological crisis and the rhetoric that exists around this issue has long been a staple of popular discourse. At this point in time, most people understand that we are somehow ruining the Earth. Nevertheless, people continue to disregard the gravity of the situation and take little or no action, as if desensitised.

Action to avert environmental disaster is imperative. Consistently challenging the way we discuss and encounter potential futures is necessary to engage people in change. Dystopian Flight sensitises people to the fact that aviation is one of the biggest problems: a single flight journey can wipe out all the small behavioural efforts we make in our everyday lives to combat climate change.

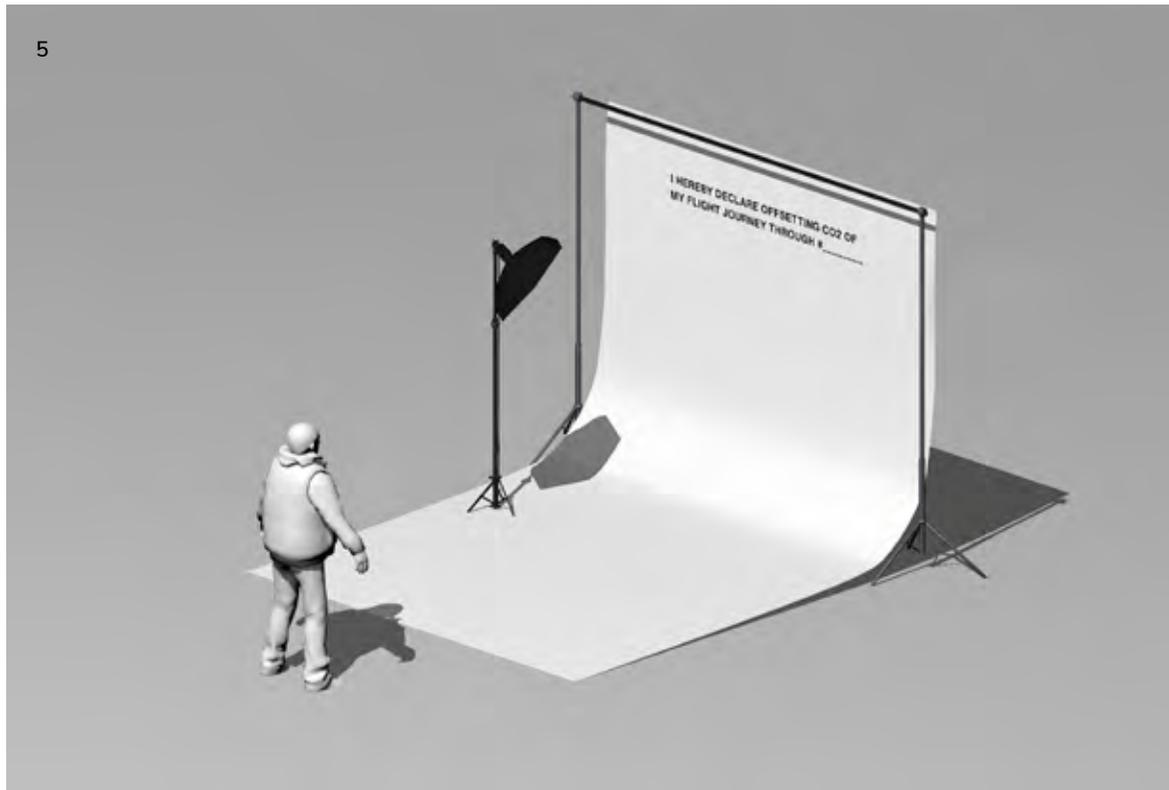
- (1) Blueprint of the exhibition
- (2) First smoke threshold – the Vision Experience
- (3) Full-size prototype

Instagram
@dystopianflight





- (4) The Dystopian Flight welcome pack
- (5) A photo booth for social media engagement



Eunbi Kim is an integrated designer based in Seoul and London. Eunbi has a deep passion for creating digital and spatial content focused on human experiences and emotions. Her design practice is derived from pragmatic application of quantitative and qualitative user analysis, to create an experiential strategy for digital and spatial design.

How can
environmental
design enrich
sensory experience
in order to stimulate
empathic and
emotional
engagement?

Beyond Sight

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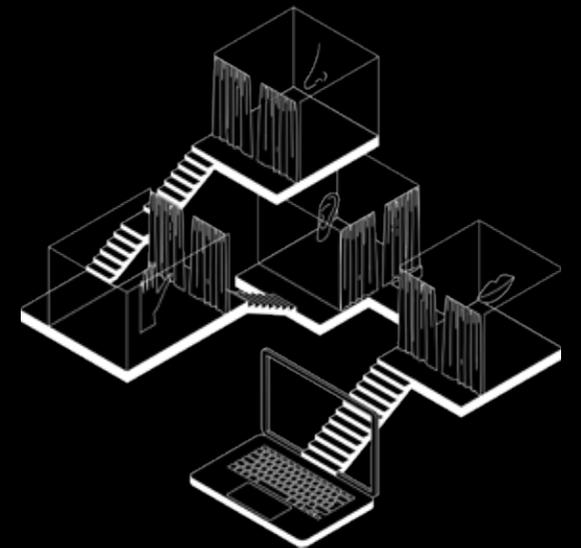
Sound design

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Voice-over

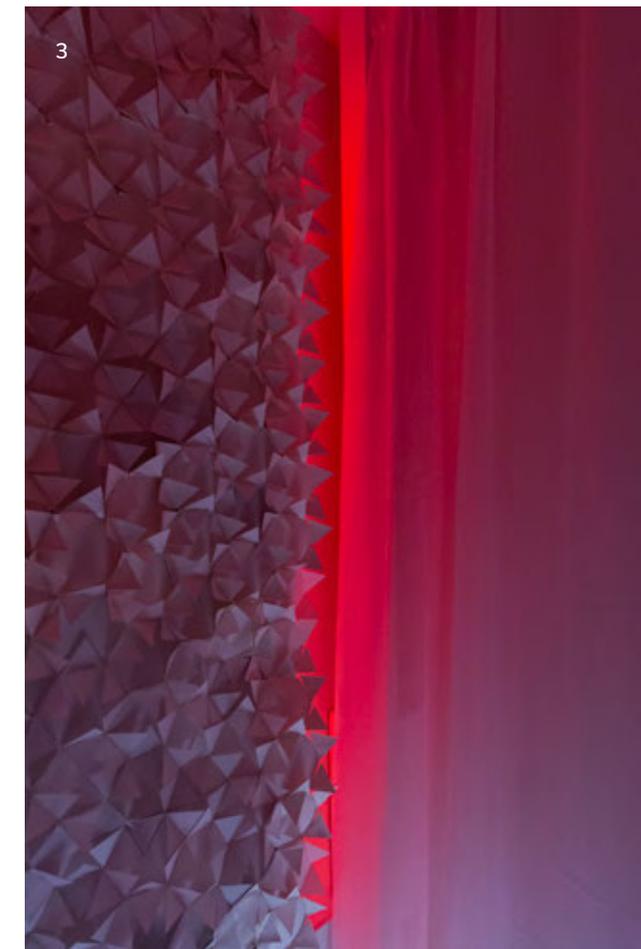


Beyond Sight

Beyond Sight is a multi-sensory installation designed to explore corporeal experiences and sensory stimulation, which are currently marginalised in our daily lives by our over-reliance on screen-based technologies. Based in Columbia road, London, the project highlights the flower market's sensorial qualities while re-utilising its waste in a creative way.

In the installation, which is aimed at young professionals who live immersed in digital environments, participants face an initial vestibule symbolising their actual state of disconnection. They are then taken through a space of reconnection through a series of experiences stimulating their senses. The project is designed to raise awareness about the current way in which our senses are hierarchised, with vision as dominant.

This dynamic experience, informed by a theoretical framework of colour psychology, symbolism and phenomenology of space, reasserts the importance of physicality over virtuality in the human perception of self and reality.



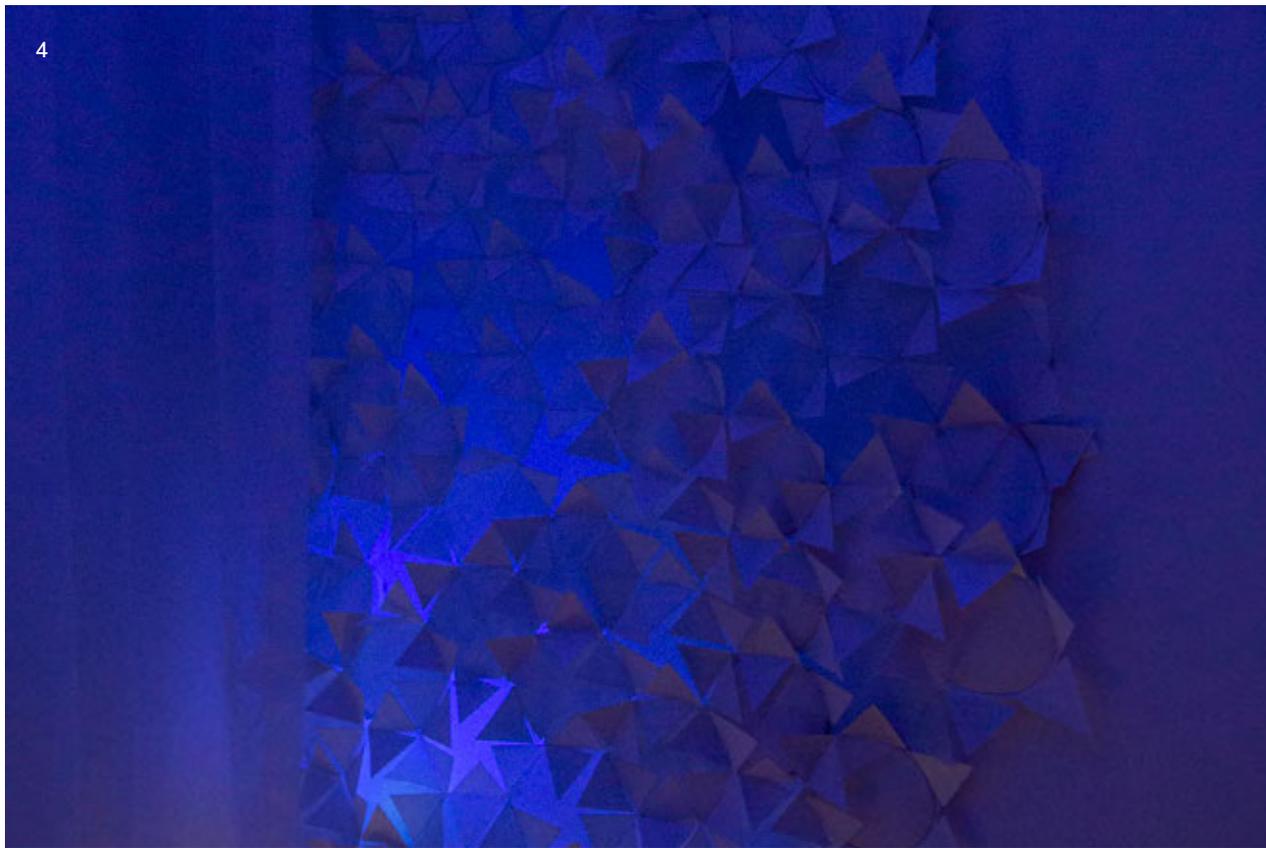
(1) Installation facade

(2) A visitor in the Sound Station

(3) Inside the Sound Station booth

Instagram

@beyond_sight_project



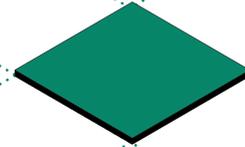
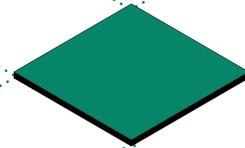
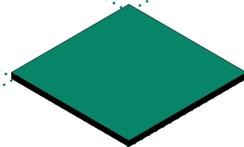
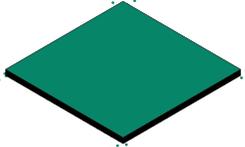
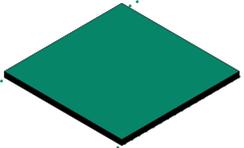
(4) Inside the Smell Station booth

(5) Testing booths at Canopy Market



Maria Rugeles Garrido is an architect with a BA Fine Arts from Universidad de los Andes, Bogotá, Colombia. She has worked in interior design in Colombia, France and London, leading renovation and furniture design projects. She is passionate about the creation of impactful spaces to foster people's interaction and spur cultural growth.

Woojin Lee is a graphic designer specialising in infographics and illustrations for stories. She studied graphic design at the London College of Communication and has been working in various fields in London. She believes visual materials, such as graphics, colours and images, are a powerful means of communication and interaction.



Arup Foresight: Healthcare Ecosystems 2040

Students collaborated with Arup Foresight, Research and Innovation on a future forecasting project, envisioning the healthcare ecosystems of 2040. Four groups explored how aspects of daily life such as 'Work', 'Play', 'Live' and 'Shop' might be affected in the future, within the context of healthcare and wellbeing. 'Play More' was a speculative space for all ages to play, connect, imagine and exercise. Students designed a speculative, dystopian play dome that required a health test upon entry. 'Flora' was a concept based on co-working facilities that combined office work with urban farming. The 'Shop' team explored a world driven by AI and its consequential effects on our medical prescriptions and data. The 'Live' team imagined how the possible privatisation of the NHS might impact new facilities available in homes.

- (1) The PlayMore Dome design concept
- (2) Re-imagined co-working facilities
- (3) East Street Market in 2040
- (4) Music box & wellbeing community

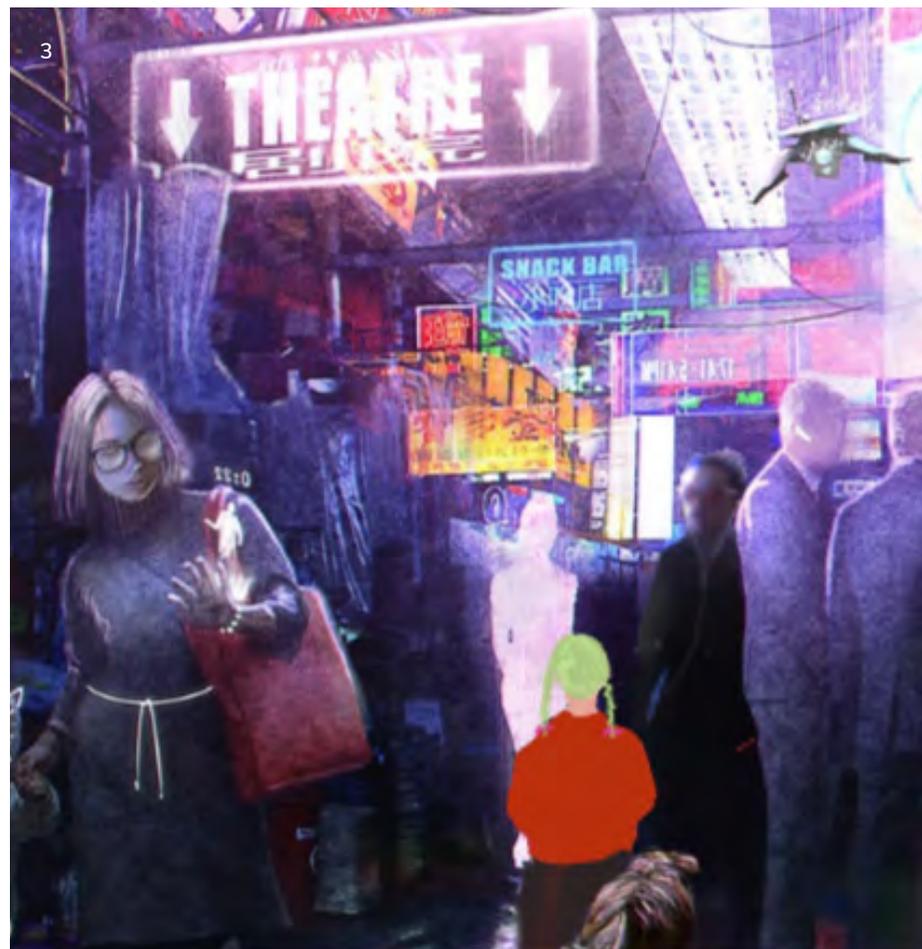
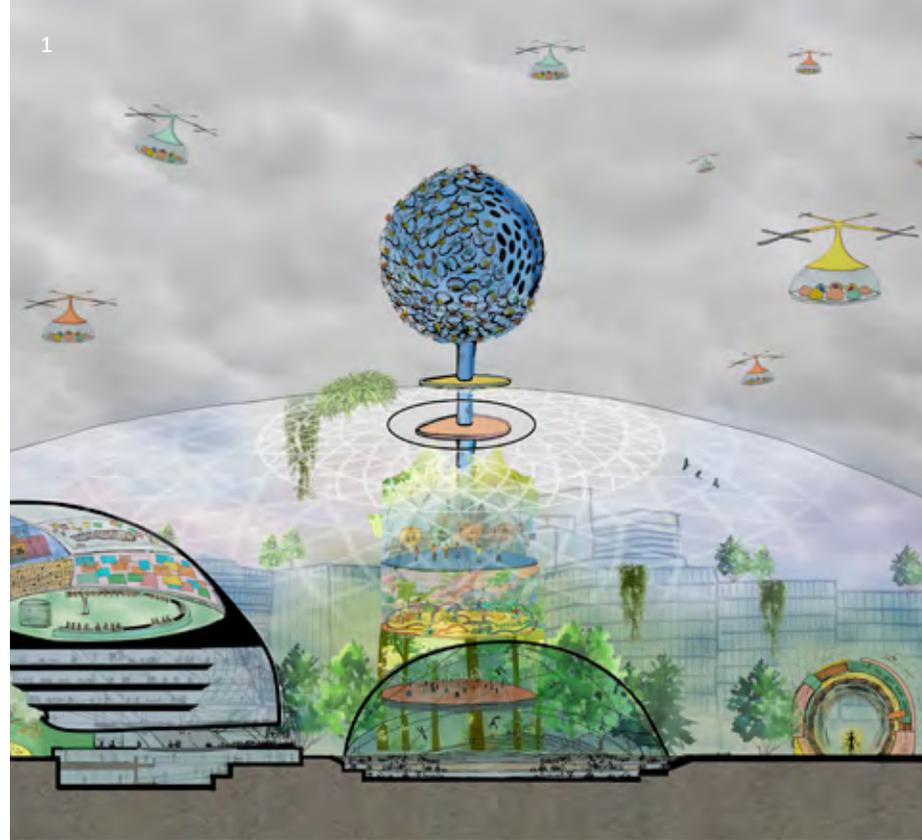
Students who participated

Play: Yaatzil Ceballos Fernandez, Judy Hallgarten & King Wang Samuel Li

Work: Christiana Georghiou, Wei Mao & Ciel Zeng

Live: Vincy Fu, Xiao (Sherry) Wei & Sophya Welle

Shop: Anna Beaujolin, Tarit Gautham & James Nasmyth



Camden Alive: A Window on Bourne and SoundBar

As part of the London Borough of Camden’s ‘Camden Alive’ initiative, MA Narrative Environments students were invited to work with the residents of local council estates to contribute towards the Camden People’s Museum.

A Window on Bourne, one of the student projects that resulted from this collaboration, encapsulates the interests, needs and aspirations of the residents of the Bourne Estate. By focusing on co-creation, it put residents at the forefront of changemaking.

At Maiden Lane Estate, another group of students worked on the SoundBar. It aimed to uncover underground musical talent using community radio. It culminated in a rooftop concert experience.

- (1) Stakeholder’s workshop
- (2) Interviewing
- (3) The Soundbar

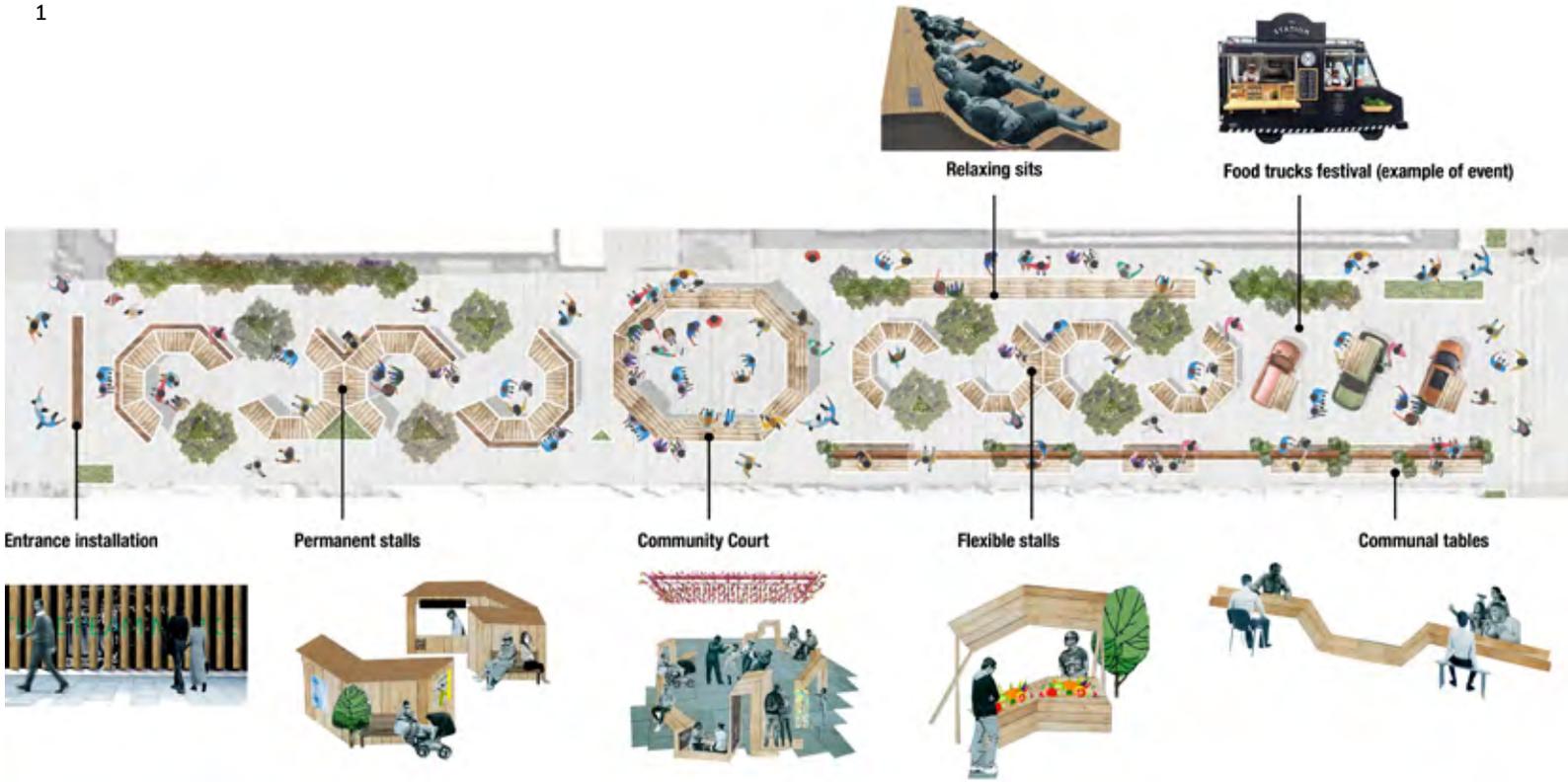
Students who participated
 Bourne: Anna Beaujolin, Paolo Di Gennaro, Shrutika Jain, Era Pouliou & Yejing Yin
 Maiden Lane: Chrissy Georghiou, Shupin Liu, Sushma Panambur, Eléonor De Pestere & Amelia Vilaplana



Camden Market: Inverness Street Market Redesign

Inverness Street Market was once a popular destination in the Borough of Camden but it has fallen on hard times in recent years. With input from Hemingway Design, a team of MA Narrative Environments students developed a proposition to transform the market to make it more appealing to local residents and a wider, diverse community in London. The target audience also included tourists who frequent the market.

Using the theme of a 'dream market' the team designed an experience that offered an authentic view of the local community and its many cultures.



(1) Market design – floor plan

(2) Mural design

Students who participated
Yatzil Ceballos Fernandez, Vincy Fu, Jing Li,
Chris Liu & Rosalinn Løfling Krosshavn

Charles Dickens Museum: Interactive Trail Experience

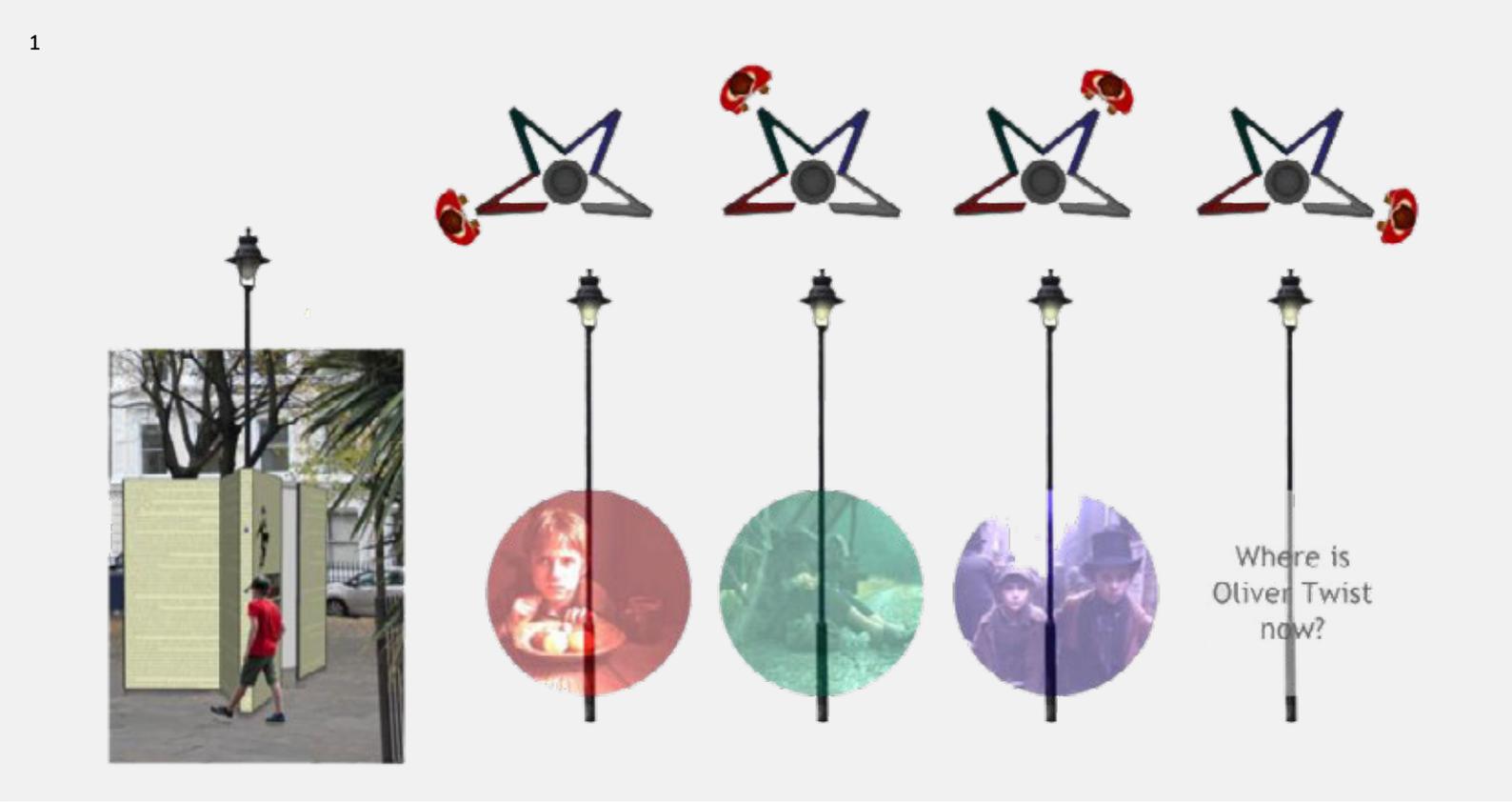
The Charles Dickens Museum invited MA Narrative Environments students to bring Dickens' writing to contemporary London through an interactive trail experience. Students were asked to raise awareness of the museum in the local community, extend its reach and to use elements of the story of Oliver Twist in the experience.

The final design proposition included visual, auditory and written clues that could be picked up by following a trail of Victorian lamp posts throughout Bloomsbury. The 30-minute trail covered commercial and residential hotspots, telling a contemporary version of Oliver's story. It aimed to inspire both empathy and changes in behaviour. It began as an engaging, mystery-solving activity and ended in a call to action, bringing attention to modern-day child poverty.

- (1) Design for pop-up installation
- (2) Action Research: Tea with Dickens
- (3) Action research at Saint George the Martyr C of E Primary School

Students who participated
Cathou Averback, Judy Hallgarten,
Angelia Knyazeva, Xiao (Sherry) Wei & Ciel Zeng

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De Beers: Business Conference Stage Design

MA Narrative Environments students were invited by the De Beers Group to design a stage and set proposal for the company's annual conference, held at the Rosewood Hotel in Holborn, London.

Raise With Us was a dynamic stage design concept that physically, emotionally, and metaphorically lifted the speakers and participants throughout the day. The theatrical centrepiece symbolised the elevating and broadening of the minds of the De Beers Global Sightholders.

The design also incorporated installations outside of the ballroom where the conference was hosted. Together, the stage and multiple mirrors used in MA Narrative Environment's design aimed to evoke a sense of elevated landscape, new perspectives and inspired actions. The theme was also a nod to the Gala dinner held the previous night at the V&A Museum, offering a more cohesive experience for the guests.

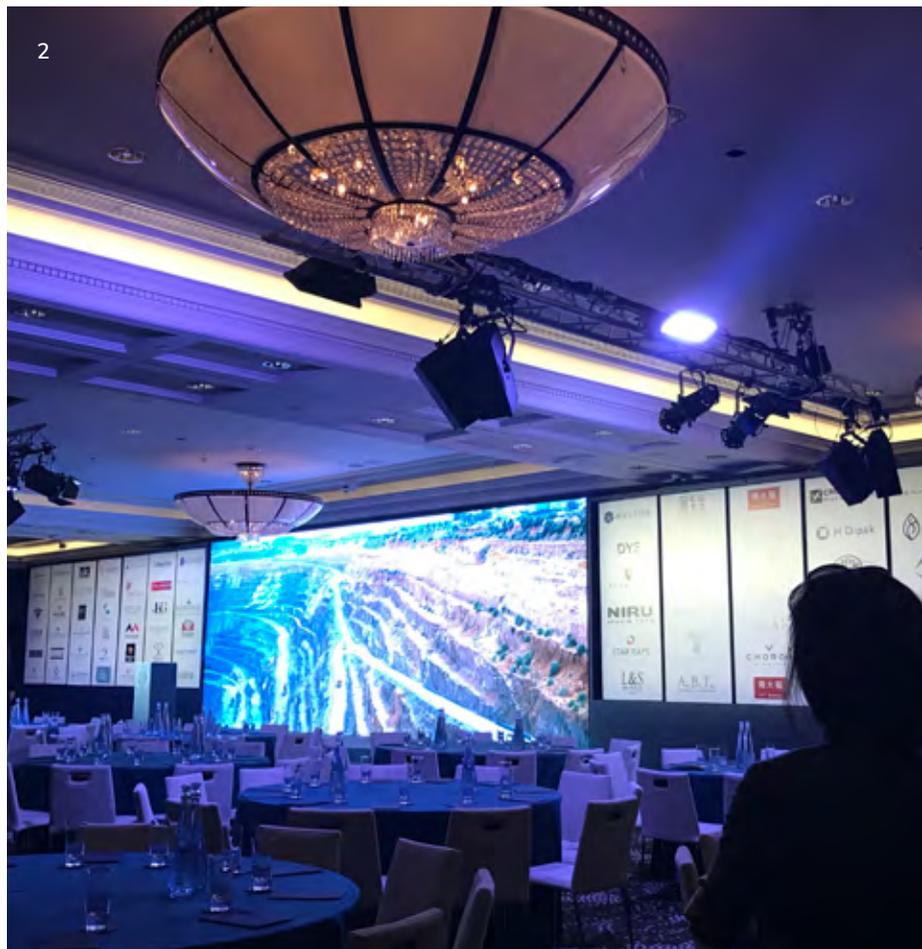
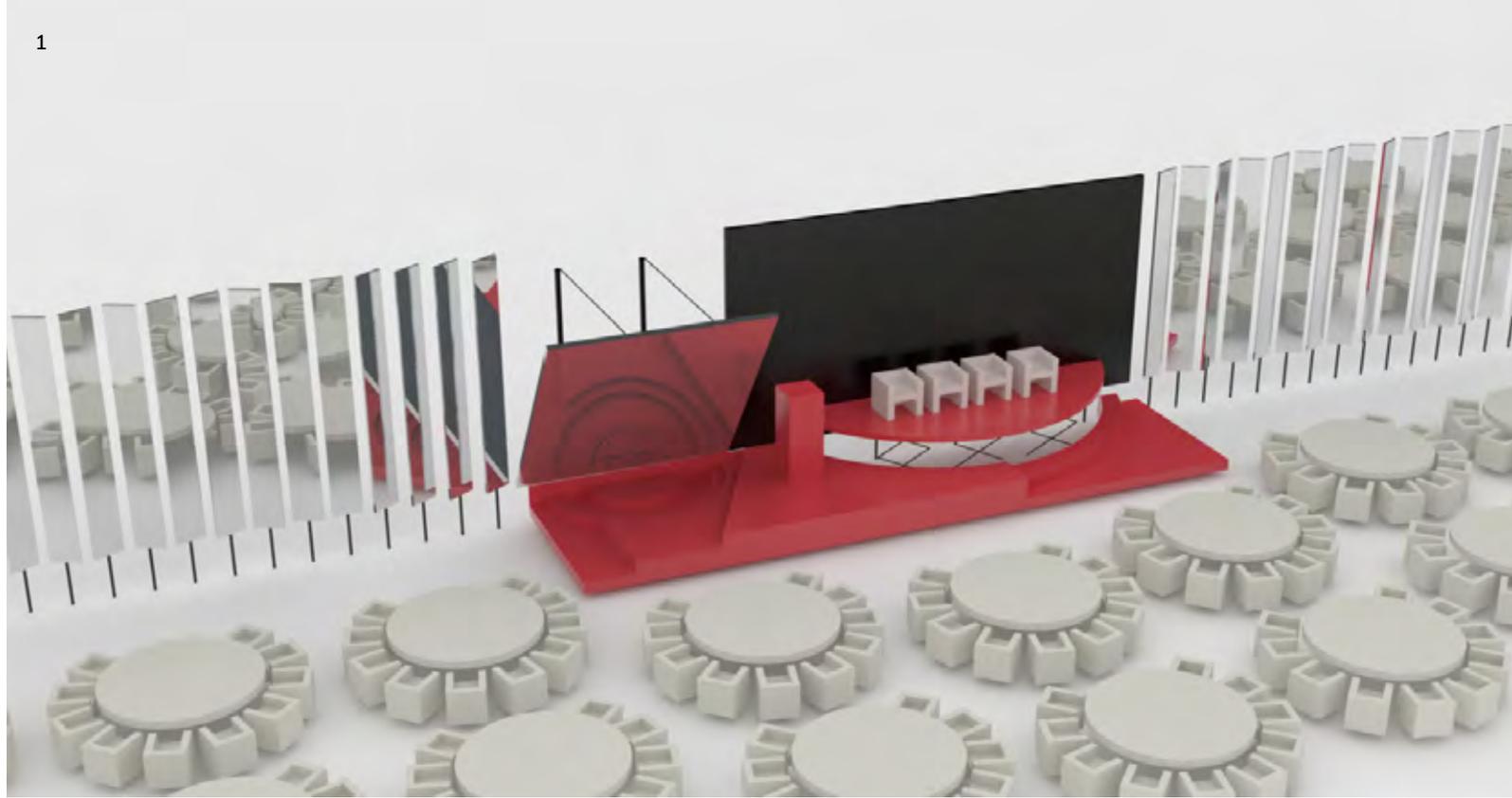
(1) Model of proposed design

(2) Final set design

(3) Curved steps leading to the stage platform

Students who participated

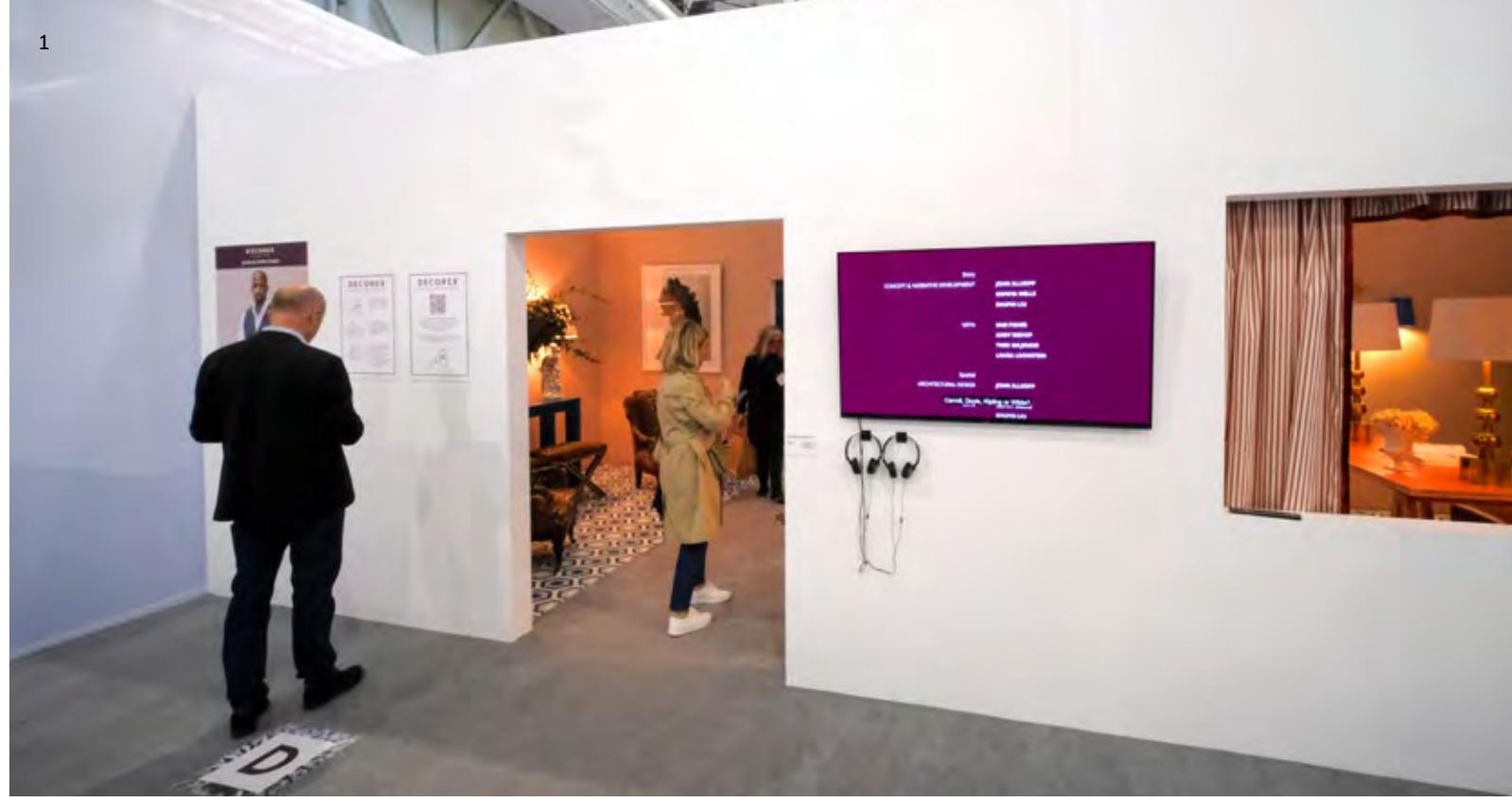
Vincy Fu, Chrissy Georghiou, Chris Liu, Cassandra Thielen, Amelia Vilaplana & Jennifer Yang



Decorex: The Design Encounter

Two MA Narrative Environments students worked with our alumnus, architect John Allsopp, on 'The Design Encounter' project for Decorex. They were asked to design and curate a journey through the work of six interior designers exhibiting at the Decorex International's 2019 International Interior Design Show at Olympia London.

The team developed an immersive and personalised experience using augmented reality technology. By liking products in an AR app during the journey, visitors could reveal different 'secret gardens' that reflected their personalities.



- (1) Exhibition space
- (2) One of the exhibition rooms
- (3) A visitor using AR in the experience

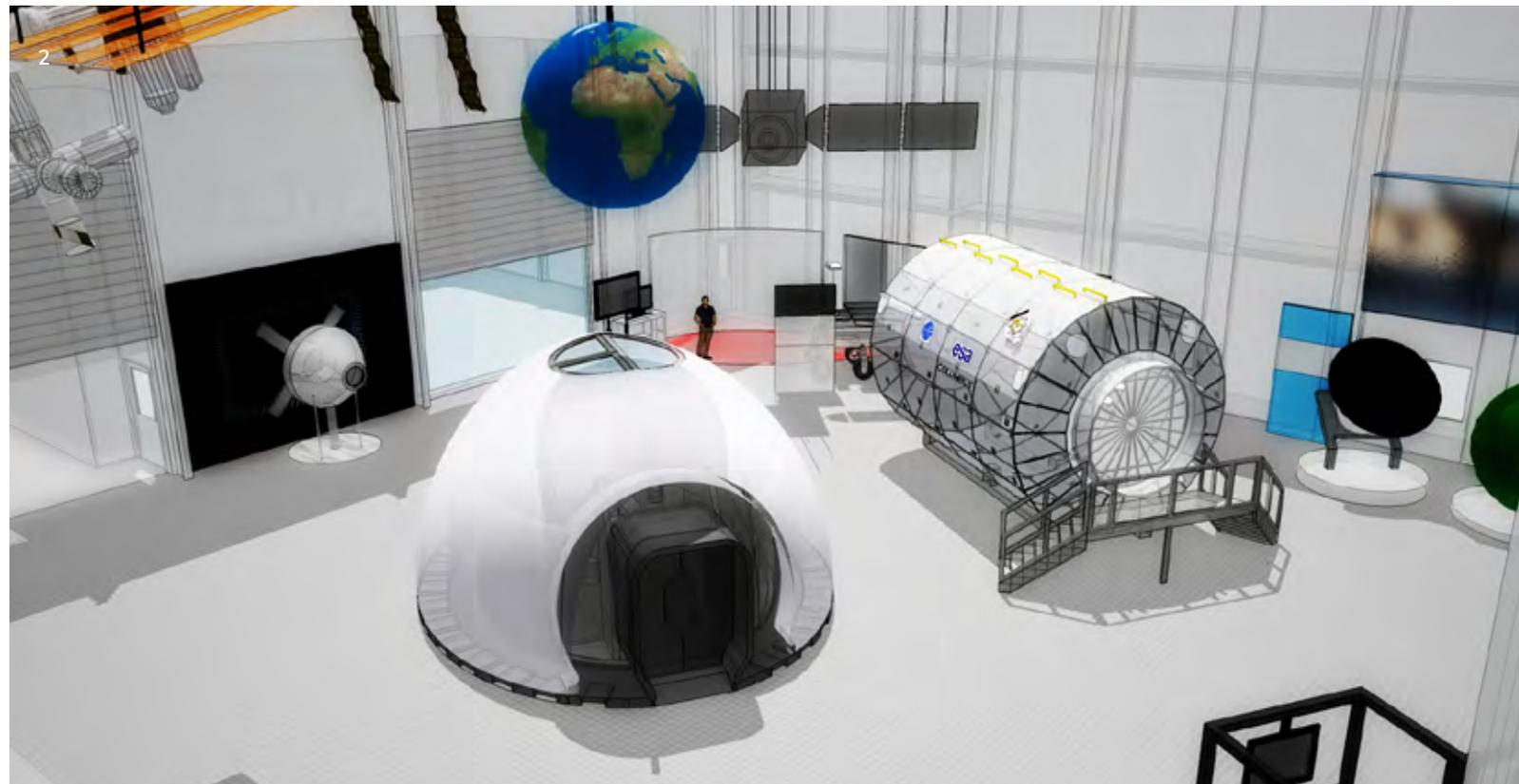
Students who participated
Shupin Liu & Sophya Welle

The European Space Agency (ESA): Living Space

In 2019, a group of MANE students were invited to propose designs for the European Space Agency (ESA)'s planned revamp of their in-house exhibition space in Noordwijk, the Netherlands.

The aim was to envisage a space that would be simultaneously informative and inspiring. It was designed to offer an overview of ESA's work and to spark a sense of wonder among stakeholders, visitors and staff.

'Living Space' proposed an immersive Moon and Mars exploration experience in a meeting breakout room. It also included a narrative-led tour of ESA's current endeavours and successes in the central exhibition space.



(1) The immersive 'Moon & Mars' experience in the meeting breakout space

(2) The Highbay: central exhibition space

Students who participated

Eunbi Kim, Cathou Averback, Tarit Gautham, Sushma Panambur

Room 3 at The British Museum

MA Narrative Environments students were invited by The British Museum to develop an exhibition proposition on the theme of agriculture for their Room 3. 'Food as a weapon: The Hunger for Power' explored how food production and distribution are related to power, exploitation and control of natural resources. It brought attention to the issue of food control and the subsequent exploitation of people and land by using irony to reinterpret familiar objects and environments. The student team proposed that visitors be immersed in a 'Super Power Market,' where they could choose products and collect receipts to better understand the mechanics of food control and its use as a political weapon.

Visualisation of the Super Power Market

Students who participated

Chi Chung, Tarit Gautham, Wei Mao, Sophya Welle, Jennifer Yang, Dino Shi-Yong Zhao



Tezenis: Christmas Window Display

Christmas is the busiest period of the year for shopping. In 2019, Tezenis wanted to increase footfall by creating an innovative window display. Two MA Narrative Environments teams developed creative propositions.

The first proposal, 'Nobody wants a silent night!' represented the spirit of the typical Tezenis customer: playful, trendy and inventive.

The second concept, 'Unique as a snowflake,' simulated a winter storm, a whimsical journey of self-discovery. A variety of beautiful snowflakes highlighted the brand's diverse offering during this cheerful time of the year.

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- (1) 'Nobody wants a silent night!' window display
- (2) 'Unique as a snowflake' window display
- (3) 'Unique as a snowflake' window display

Students who participated

'Nobody wants a silent night!': Rosalinn Løfling Krosshavn, Sushma Panambur, Yejing (Yetzi) Yin & Dino Shi-Yong Zhao
 'Unique as a snowflake': Sara Coppa, Shrutika Jain, Woojin Lee & Era Pouliou



UCLH: Children's Hospital Experience Design

The University College London Hospital's Children's and Young Adults' Accident and Emergency (A&E) department approached MA Narrative Environments because it was interested in making its services truly patient-focused. It wanted to create an age-appropriate environment to provide a welcoming, uplifting atmosphere that alleviates the anxieties of patients and their carers when visiting A&E.

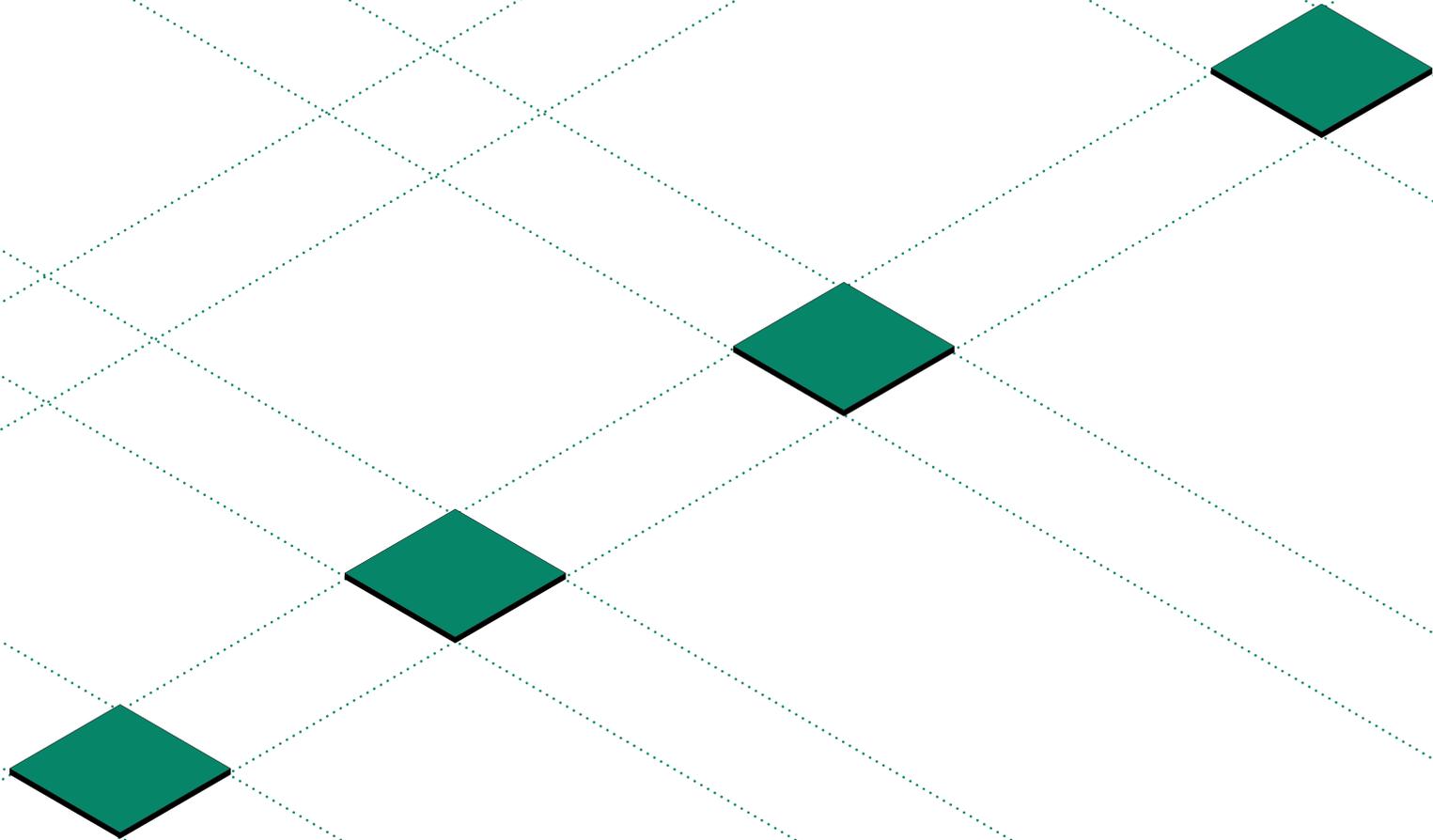
In response, the students developed a proposal that took inspiration from one of the most globally recognised symbols of relaxation – water. The design included two rooms – the Wave Room featured an LED air bubble wall and enclosed river seating. The nearby Rain Room consisted of sensory rain sticks on the wall, puddle tables and 'cloud chairs'. The colour scheme was muted, yet uplifting and relaxing.

- (1) Rain Room featuring cloud chairs with adjustable privacy curtains
- (2) Reception desk with lowered profile, to be easily accessed by children
- (3) The design theme is carried throughout the various treatment rooms

Students who participated

Sara Coppa, Eunbi Kim, Sorracha Nimityont, Cassandra Thielen & Yang (Thea) Xu









Acknowledgments

Enormous thanks are due to the staff team for their dedication, energy and insight, and to the course affiliates – leading figures from the commercial and cultural industries who have given lectures, attended crits, mentored students and provided placements.

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2020 Virtual Showcase

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