

Central Saint Martins

# MA Narrative Environments 2021



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# Course Introduction

# MA Narrative Environments

*Spatial Practices, Central Saint Martins*

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

The MA's premise is that narrative is fundamental to how people make sense of places. Stories are implicit in the materiality and life of a space, but thoughtful, creative and critical design interventions can alter and enhance these environmental narratives. As objects,

texts, sounds, still and moving images and digital interfaces are integrated into physical worlds, and built structures are transformed, spaces are made more engaging, meaningful, evocative and provocative.

Students explore and develop environments in at least three dimensions. First, as physical, tangible forms and materials that tend to remain fairly fixed over time. Second, through more changeable elements such as text, light, image and sound. And, third, through the 'soft' and most unpredictable dimension – human presence and interaction in and with space. Story is also applied throughout the course in a variety of ways. Students investigate narratives during research processes, exploring location histories and gathering people's insights into and accounts of their own lives. Storytelling techniques are developed to produce project relevant scenarios that trigger new experiences. Narrative devices such as 'metalepsis' inform the unfolding of stories

onto spaces. Finally, projects often create platforms inviting people to share and exchange their own stories.

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

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

# Student Projects



# Toy House Project

*Naoko Kawai*

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Toy House Project is a workshop at which parents and children, commissioned to create houses by clients via a series of letters, become collaborators in an imaginary architectural studio and construction site. It takes place in the Iris Studios, Kensington, west London and, later, at the London Festival of Architecture in June 2021.

They begin by drawing ‘conventional’ houses but are encouraged to question those conventions and to progress onto building toy houses that represent the cultures of Tokyo, Mumbai and Sao Paulo. Participants are thereby invited to explore the diversity of house designs and lifestyles beyond those familiar to them. The aim is to make parents aware of the

importance of introducing playthings to their children that positively reflect upon and foster appreciation of different cultures. At the same time, this provides an opportunity for children to explore house designs, lifestyles and storyworlds beyond those they experience every day.

**for more info**

[toyhouseproject.com](http://toyhouseproject.com)

[@toyhouseproject](https://twitter.com/toyhouseproject)



- 1) Props to assist the participants in becoming the character and add realism into the imaginative architectural studio
- 2) Children role-playing as Little Architects to explore the diversity of the house designs and lifestyles beyond those familiar to them
- 3) Buildable toy houses designed based on iconic architecture such as Edificio Copan (Brazil), Tokyo Apartment (Japan) and Collage House (India)



**Naoko Kawai** is a London- and Tokyo-based set designer and founder of her own brand CHAT-TERBOX. She has worked for ELLE Japan, building immersive sets for both editorial content and events. Naoko has a BA in literature and has a passion for telling stories through playful spaces.

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*Lighting Design*
- Kriti Agarwal  
*Visual Merchandising*
- Leanne Finn-Davis  
*Social Design*
- Haruyasu Yanagi  
*Conceptual Art*



# Museum/World

## Windrush Songs

*Phark Lertchanyakul*

Museum/World is a design intervention exploring a way to bring the museum out beyond its walls and embed it in the city. Participants are asked, as they move across London, to stop and listen to the stories of the Windrush Generation, taken from the oral history archive at the Museum of London, at particular specified locations across the city.

By conjoining an oral recounting of Caribbean migrants' impressions and experiences of living in London with the cityscape as experienced by the participant, two parallel journeys are articulated.

Participants create their own interpretive narrative storyworlds, comparing and contrasting their own current experiences

of the city with those of earlier migrants. The project aims to encourage young adults to treat the experience of engaging with museum collections as inspiration for a reconsideration of their own and others' relationship to the social history that runs through the contemporary experience of everyday life.





1

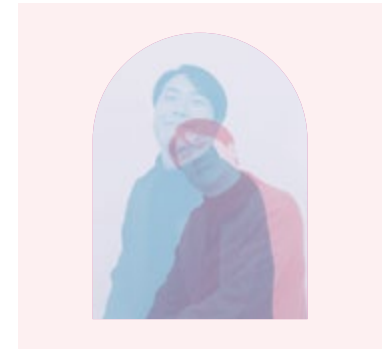


2



3

- 1) Last Windrush's audio tells the story of their isolation in London, the archway is selected to evoke the emotion of exclusion
- 2) At each intervention, participants are prompted to step on the plaque and listen to the stories corresponding with the area
- 3) In the archway, the mirror reflects the high opening above, to emphasise the sense of being distant from the society



**Phark Lertchanyakul** is an interior architect based in Bangkok. After graduating with BA Interior Architecture from Chulalongkorn University, he worked at stu/D/O architects on residential, commercial, office, hotel and resort projects. He seeks design solutions that enable people to connect and share experience within the confined spaces of the city.

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# The Lost Stories Collective

## Southall Chapter

*Kriti Agarwal*

---

The Lost Stories Collective, in partnership with Gunnersbury Park Museum, encourages communities to own and disseminate their shared history.

In the Southall Chapter, the Collective worked closely with the Southall community to define its challenges, most prominently the lack of empathy between the newer incomers and the longer-term residents who are from an older generation. The newer arrivals felt unwelcome and lacked a sense of connection to the place.

To reinstate social cohesion and generate attachment to place, newer residents are taken on an experiential journey to discover the personal histories of longer-

term residents, thereby uncovering the lost stories woven through their new home.

Using embedded QR codes on street signs and a digital platform that facilitates relationships with long-running local businesses, the project puts communities-of-place at the centre of storytelling, evoking memories, histories and a sense of belonging more effectively than if such stories were told inside a museum.

**for more info**

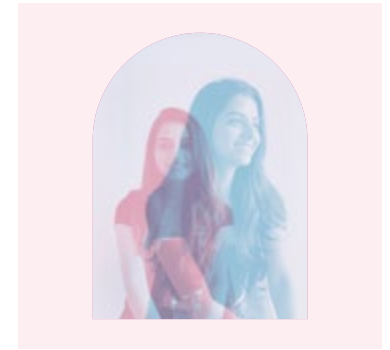
[theloststoriescollective.com](http://theloststoriescollective.com)

[@the\\_lost\\_stories\\_collective](https://www.instagram.com/the_lost_stories_collective)

[facebook.com groups/425548548592501](https://www.facebook.com/groups/425548548592501)



- 1) A Southall resident sharing his personal story during the Story Sharing pop-up
- 2) Getting visitors' feedback post interaction during the final event
- 3) Installation at our social hub while prototyping the Living Library
- 4) Pole signage framing the city landscape featuring co-curated stories using the QR code



**Kriti Agarwal** graduated with a B.Des in Fashion Communication from NIFT, Mumbai. After several internships at independent design studios, she led a team designing a new set of flagship retail stores for the Raymond brand. She won the Best Window Display 2019 and was a finalist at Design Sutra 2016.

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# Crimson Collection

*Mary Doyle*

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Crimson Collection is a participatory performance featuring garments and embroidered patches which highlight the extent to which womxn feel that they need to conceal their period supplies.

The experience will take place in Canary Wharf, a traditionally male dominated, conservative space and, therefore, a space where the pressures to hide one's period are intensified. Starting at Upper Bank Street Station and ending at the Westferry public toilets, the performance will take approximately ten minutes. The main audience and participants will be womxn aged between 14–50, with a secondary audience being those who relate to these womxn on a day-to-day basis, including family members and co-workers.

We need to find opportunities to educate people about menstrual health in a creative way. The project seeks to raise period awareness by focusing specifically on the physical hiding of menstruation products with the aim of ending the taboo surrounding menstruation.



1) Woman walking through Canary Wharf with exaggerated sleeves.

2) Embroidered story of why women feel they need to hide their period products

3) Soft, exaggerated garments juxtaposed against the harsh financial district landscape. .



**Mary Doyle** is from California and graduated with BA in design at the University of California, Davis. Throughout her career, she has brought engaging schematic concepts to life, from an exhibition at the Smithsonian's National Museum of the American Indian to environmental graphics at the San Francisco Conservatory of Music.

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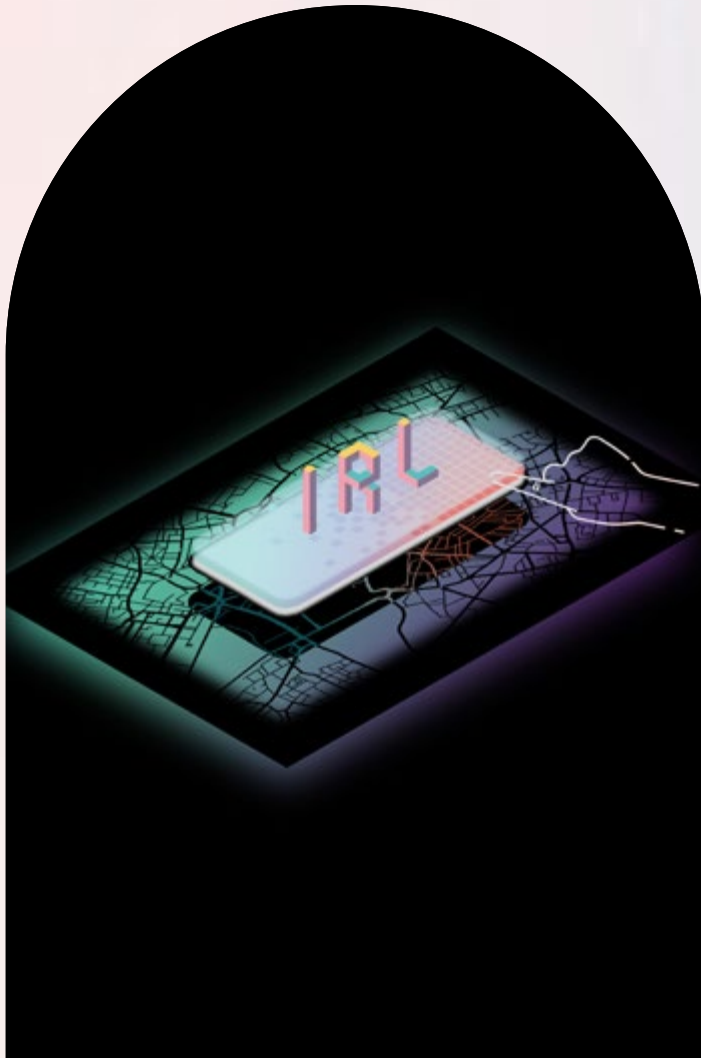
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Kriti Agarwal  
*Photography*

Phark Lertchanyakul  
*Photography*

Alina von Olnhausen  
*Modelling*

Sowmini Suresh  
*Modelling*



# IRL

## [In Real Life]

*Shona Brannan*

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Acknowledging both that the digital age continues to unfold and integrate more seamlessly into our everyday lives and that public spaces remain crucial to the urban fabric, IRL creates an augmented reality (AR) overlay upon the physical space of Riverside Green, The Queen's Walk, South Bank, London.

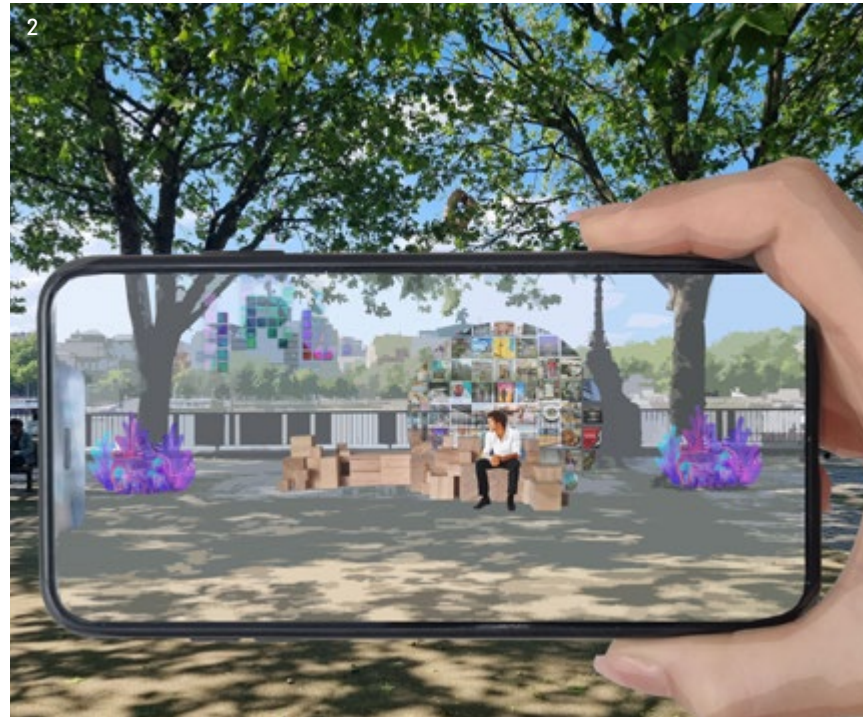
Through this layer, visitors can discover the stories, experiences and recommendations of other visitors, cultural creators and public performers, shared through social media platforms in the form of images and videos, where it is stored and exists as online memories. At the same time, they are made more aware of the area's cultural events, via recordings and live streaming where possible.

By creating an alternative navigation system, IRL seeks to introduce a younger generation, aged 18–30 years, to the area's cultural events, while reinvigorating its urban landscape, altering how we orient ourselves within public space and how we interact with one another.

1



2



3



- 1) Blending digital elements of augmented reality to create an alternative form of interaction between users and South Bank
- 2) Visitors can access the IRL AR world through a QR code and become part of the IRL AR world
- 3) AR points introduce imaginative ways for visitors to navigate through the ongoing content of the South Bank's public performers



**Shona Brannan**, a designer from Hong Kong based in London, has a BA in Interior Architecture, University of Westminster. She has worked as a Junior Designer for the London-based GA Group on luxury hospitality projects. Shona participated on the Future Spaces Foundation's report, 'Kinship in the City'.

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# Lifecode Dilemma

## A Journey Into the Future of Genetic Reproduction

*Francesca Coppola*

Lifecode Dilemma is a speculative adventure that explores a post-capitalist scenario for healthcare, family and reproductive technologies. Through the protagonist's fictional journal, the use of lights, typographical posters, and audio-video projections, Lifecode Dilemma aims to inspire the audience to ponder the following questions: How will the idea of human nature change? How will biotechnologies heal and transform the human body? What will taking direct control of human evolution look like for generations to come?

It has been designed for families who have a genetic condition and those who had used assisted reproduction technologies or intend to use them in the future.

Visiting Lifecode Dilemma will serve to stimulate discussion and debate with members of the public and educate people on modern technologies, the ethics encoded within them and in turn, our sense of self, and the impact they have on human lives. It shows how technology will play a key role in defining the future of social justice.

**for more info**

[lifecodeproject.com](http://lifecodeproject.com)

[@lifecodeproject](https://twitter.com/lifecodeproject)





- 1) Home DIY gene-editing CRISPR kit
- 2) Mobile object describing the political context of the future scenario where human germline genome editing is explored
- 3) Visitors explore the emotional and cognitive impact of CRISPR technology by reading the character's journal



**Francesca Coppola** is an Italian designer. After graduating from the University of Bologna with a BA in Film Studies, she moved to the UK and where she designed identities for the charity sector, worked as content designer for a trend forecasting company and developed advertising concepts for Toyota Motor Europe.

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*Sound Design*
- Sabrina Sigismondi  
*Spatial Design*
- Emma Thompson  
*Spatial Design*



# Borderless Museums

## Walking Brunel

*Tara Corovic*

---

Borderless Museums reconceives exhibition design by encouraging local museums to take the stories held within their walls out into the surrounding area. Rather than the local community having to come to the museum, an institution from which they may feel excluded, the exhibition becomes a transmedia narrative that takes place on the streets with which they are familiar.

Within this frame, Walking Brunel takes the Brunel Museum's 'Fair under the Tunnel' narrative onto the streets of Rotherhithe, south London, transforming it into a 15-minute audio guided walk. It includes an immersive experience in the form of a podcast with augmented reality, following a trail from Canada

Water through the Albion Channel to the Brunel Museum plateau. The participants arrive at an installation at the end of the walk.

The aim is to make local museums more inclusive and their collections more accessible and relevant to the neighbouring communities.

**for more info**

[walkingbrunel.wixsite.com/walkingbrunel](http://walkingbrunel.wixsite.com/walkingbrunel)  
[@walking\\_brunel](https://www.instagram.com/walking_brunel)



- 1) Installation at the Brunel Museum entrance
- 2) Audience at one of the stops during the self-guided audio walk
- 3) Putting signs in the neighbourhood for the self-guided audio walk
- 4) Details of the installation in front of the Brunel Museum



**Tara Corovic** graduated from Chelsea College of Arts in BA (HONS) Interior and Spatial Design. She has experience in interior design, logo design, and working on exhibitions in museums such as Tate Modern (Tate Exchange- multiple times), the Charles Dickens Museum, and recently The Museum of Vojvodina (Muzej Vojvodine) in Serbia.

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Silvano Todorovic  
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Chao Zuo  
*Spatial Design*



# Healing Streets

## A Local Network for Women's Safety and Wellbeing

*Marina Eisenhauer*

---

Healing Streets is a series of interventions in public space that encourage gatherings, connection and exchange among women living in west Euston, north London. It refutes the notion that domestic violence is a private matter by bringing the discussion into the public realm.

Acknowledging that the isolation of survivors plays a huge part in sustaining the power inequalities in domestic abuse, a situation exacerbated during the coronavirus pandemic, Healing Streets aims to demonstrate to women that they are not alone.

Through a series of installations, events and activities at the local park, Cumberland Market, a home environment is

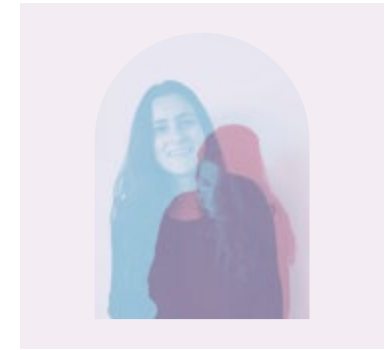
created in a public space. Through these events, the argument is advanced that certain qualities experienced in this public space, such as rest, freedom, openness and dialogue, should be equally available in the domestic environment. In comparing the two spheres, the conditions that foster abusive domestic experiences are made explicit and problematised.

**for more info**

[marinaealbuquerque.wixsite.com/healingstreets](http://marinaealbuquerque.wixsite.com/healingstreets)



- 1) The participants were interviewed and shared stories about their own domestic lives
- 2) A card game, in which works of art about gender and domesticity were interpreted, sparked the conversations
- 3) The 'recipe' book documented the participants' tips and methods for a 'Healthy Home for a Woman'
- 4) The event took place at a playground where local women go everyday while waiting for their kids



**Marina Eisenhayer** is an architect, graduated from the University of São Paulo with an award-nominated final project. She has experience in architecture and production design for film and television. Has worked in projects for clients including Apple, Sky and Google and artists, such as Anitta and Selena Gomez.

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Tara Corovic  
Spatial Design

Weronika Tokaj  
Creative Writing



# Weed Garden

## Side B of the City

*Chang Jiang*

---

Weed Garden is a set of workshops in which participants collectively create a garden using weeds. The saying, 'A weed is just a plant growing in the wrong place', is used to prompt thinking about the cultural processes of categorisation, contextualization, and exclusion, which can be applied to plants, animals and peoples.

Thus, the cultural categorisation of plants in the environment, the proper plant in the proper place, is used as a metaphor to draw attention to the condition of marginalised groups in society.

Through the workshops participants are introduced to garden design and invited to find their own 'weeds'. Two weeks later, participants plant their weeds in an

installation: a weed garden shown in the grounds of the Royal Chelsea Hospital. The participants, urban residents aged 14–25 years, while interested in what constitutes a good garden, are invited to consider in addition what constitutes an inclusive society.



1) The weed garden installation, showing the relationship between city street maps and people

2) Participants planting weeds collected from the street into the installation

3) A child planting weeds in a dedicated area of the installation



**Chang Jiang** My background in interior spatial design led me to explore immersive space. My approach to projects is to shape the design by first observing human behavior patterns. I mainly focus on the influence of environmental factors upon people's behavior, while bringing to attention neglected social problems I see around me.

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Xiaoxian Song  
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Chao Zuo & Daohan Huang  
*Digital Model Making*

Rosa Pascual  
*3D Model Making*



# Accept All or Decline?

*Chih-Yu Mandy Liu*

Accept All or Decline? is a pop-up event with outdoor performative interaction and indoor installations highlighting on-line targeted advertising. It takes place in Coal Drops Yard, a retail centre located in London's new tech hub, King's Cross.

Those aged in their 20s to their 40s are immersed in the digital world, often without being sufficiently aware of how their privacy is being eroded by online tracking and data collection. With the outbreak of the global coronavirus pandemic, reliance on digital devices has intensified, as people seek to retain their lifestyle under constrained circumstances.

To give people a sense of the kind of digital tracking and surveillance to which

they are being subjected, the project visualises and materialises the intrusion of online tracking into their lives. They are prompted to consider the consequences of choices they make based on convenience and encouraged take control of their online privacy.

**for more info**

[@acpt.or.decline](https://acpt.or.decline)



1



2



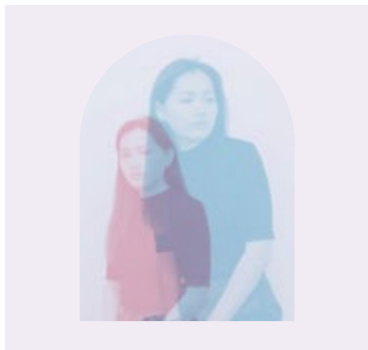
3



1) Balloons tied on the installation by a person tagged with stickers representing internet cookies, showing participants' choices between 'privacy' and 'convenience'

2) An inviting signage with unnoticeable Terms & Conditions placed on the bench

3) Balloon handed by the actor surprises the person who sits on the bench in Coal Drops Yard



**Chi-Yu Mandy Liu** graduated with a BFA in Theatrical Lighting Design from the Taipei National University of the Arts, Taiwan. After graduating, she practised as a freelance lighting designer/operator in drama and dance theatre productions. Now in London, she aims to expand her career into spatial designs that combine lighting and storytelling.

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Jessica Sammut  
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# Space for Awakening

*Jueling Pan*

---

Space for Awakening is an immersive sensory experience in which participants act as if they were a red blood cell going through the brain, what happens in the brain when a stroke occurs.

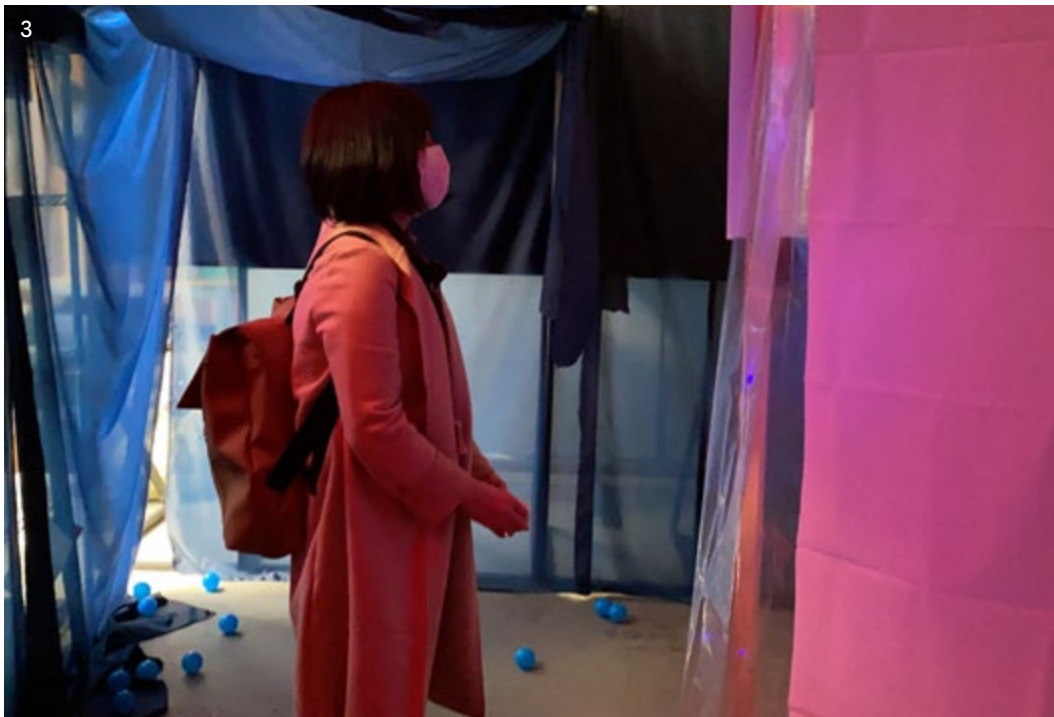
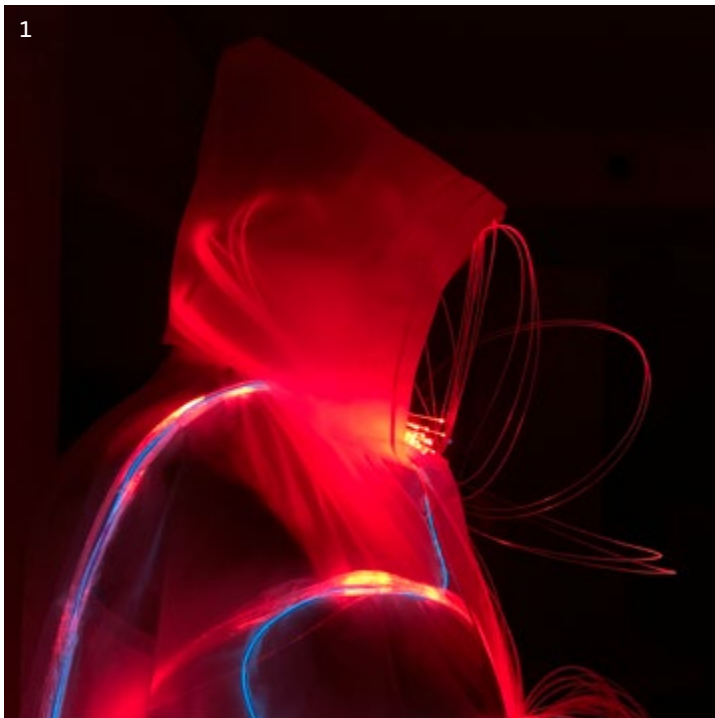
The project will take place in the Crypt Gallery, London, which has strong connotations to the theme of death. The target audience is young people aged 18–28 years who pay little attention to their health.

Through the explicit story of metabolic death, an analogy is created representing the death-amid-life of stroke sufferers. In this way, young people are shown that life and death are not exclusive opposites, prompting them to reflect on how the

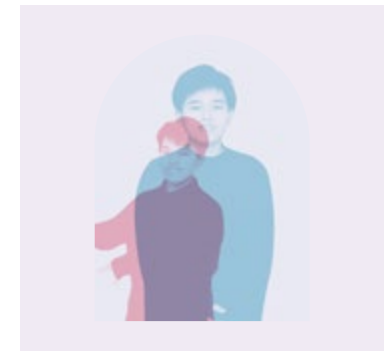
kind of life they lead may affect the kind of death they experience. By following the dramatic performance and audio of the cell-character, the participants glimpse how the end of life is not uniform and may be experienced in different ways.

**for more info**

@spaceforawakening



- 1) The optic fiber of this costume shines faintly, representing dying neuron cells' nerve impulses which are mostly electrical signals
- 2) Young people role-playing as red blood cells transporting oxygen but being attacked by the bacterium in the artery
- 3) An audience watching a performance of the neuron character to see whether they have successfully awakened the dying neuron

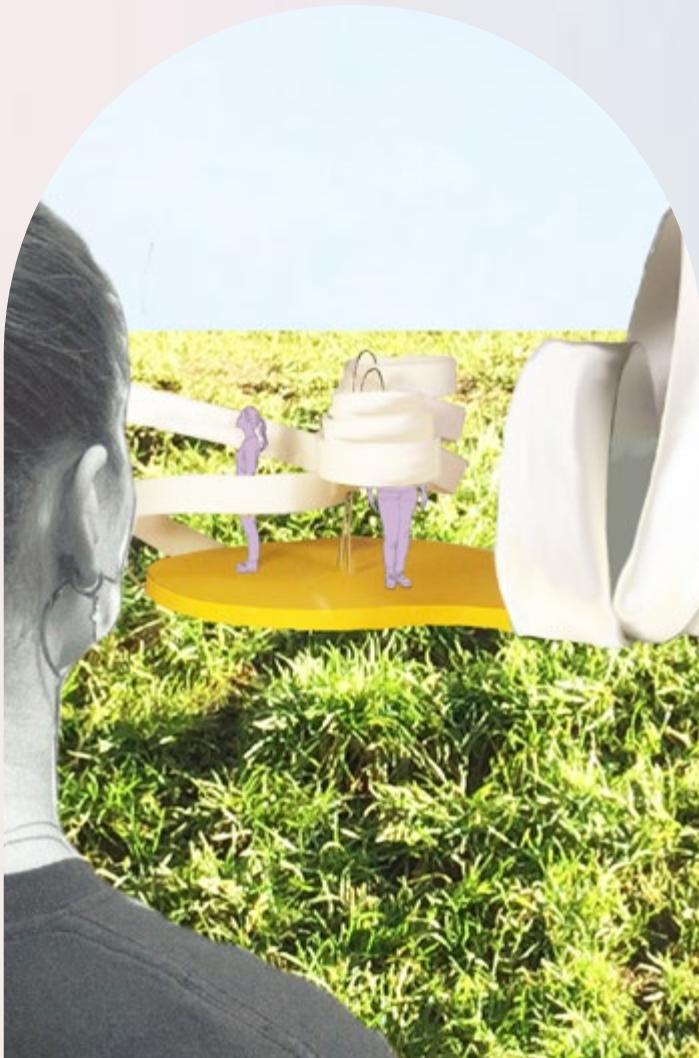


**Jueling Pan** graduated with a BA in Interior and Furniture Design from the Guangxi University. During MA Narrative Environments, she has worked as a spatial designer in multidisciplinary teams involved in well-received curation projects with clients such as the Museum of London and the British Museum.

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- Haruyasu Yanagi  
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- Daohan Huang  
Sound Design



# Self by Choice

## You & Your Body

*Rosa Pascual*

---

Self by Choice is an immersive, interactive and participatory sound installation exploring the neuroscience of body image, self-worth and identity. It is designed as an experiential journey which aims to provoke curiosity and to challenge the audiences' own perception of their physicality.

The first iteration is presented at Gas-holder Park, King's Cross, London, a point of convergence for a variety of visitors. It is initially aimed at millennials, aged 20–40 years. This is an age when self-reflection can be expected to be more developed and one during which the majority of the parenting of adolescents takes place.

Neuroscience may help us to understand the thought processes that affect our body image and the internally-conflicting perceptions of our own bodies. We might then strengthen our ability to choose how we feel about ourselves. The aim is to support young people's upbringing and encourage individual change as a driver for social change.

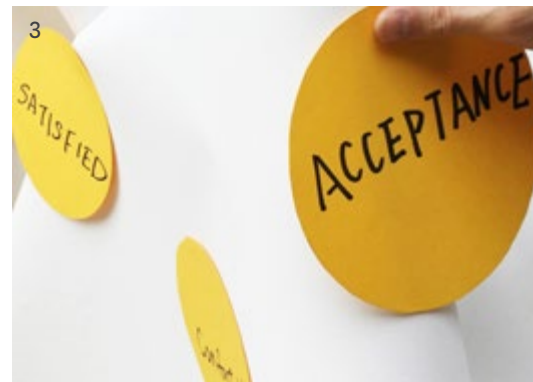
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@selfbychoice



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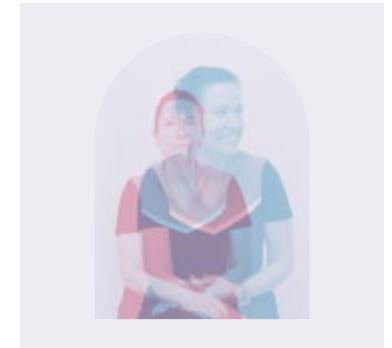


3

1) Immersive sound element of the overall design proposition symbolising the formation of negative body image and repetitive beliefs

2) Visitors interacting with the installation

3) Detail of the final participatory sculpture where the audience can put up their wishes for a better body image relation



**Rosa Pascual** has been working mostly between London and Barcelona for the past 28 years, and lately also Finland and Berlin, as a multidisciplinary artist and a creative director for arts and cultural organisations. She has a photography, video and theatre design background and her work is conceptual and visually-based.

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*Research and Design collaborators listed at*  
<http://selfbychoice.com/project>



# The Rekindling Parlour

## Blind Massage as an Antidote to Urban Alienation

*Weihan Rong*

---

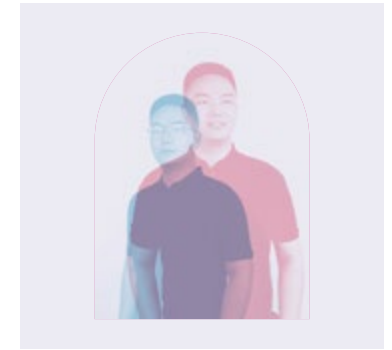
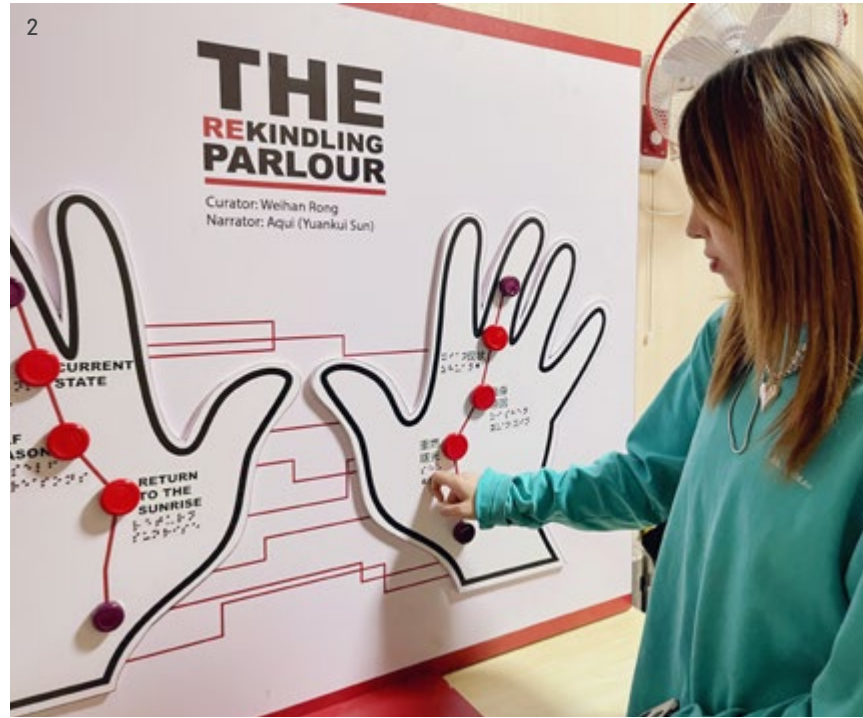
The Rekindling Parlour is an experiential exhibition that aims to strengthen the cohesiveness of the urban community by facilitating communication and interaction between blind masseurs and the target audience of those aged 25–50 who are interested in massage. The first exhibition will be held in the Phoenix community of Liaocheng, China and will unfold into a series of events in other cities in the future celebrating the unique craft of blind massage.

The project is a response to the decline, as a result of intensive urbanisation, in the number of specialty blind massage parlours, a traditional practice providing employment for the visually impaired. The social distancing enforced during

the coronavirus pandemic means that people with visual impairment face even greater restrictions. In this context, the project becomes even more important as a humane, poetic expression of our positive approach to the challenges facing the visually impaired in urban communities.

**for more info**

[@the\\_rekindling\\_parlour](#)



**Weihan Rong** graduated from Shandong Jianzhu University with a BA in Environmental Design. He has completed several planning and design projects in Beijing, Hangzhou and Jinan. He is also a commercial illustrator and has worked on projects for clients such as Lenovo, Tencent and Machenike.

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Special thanks to Yuankui Sun  
for the project site

- 1) The audio installations beside the working massage parlour
- 2) A visitor taps a button to hear the story of a blind masseur
- 3) Blind narrator Aquí testing and adjusting the audio content



# Dream

## A Channel to Release Stress

*Jinhua Lu*

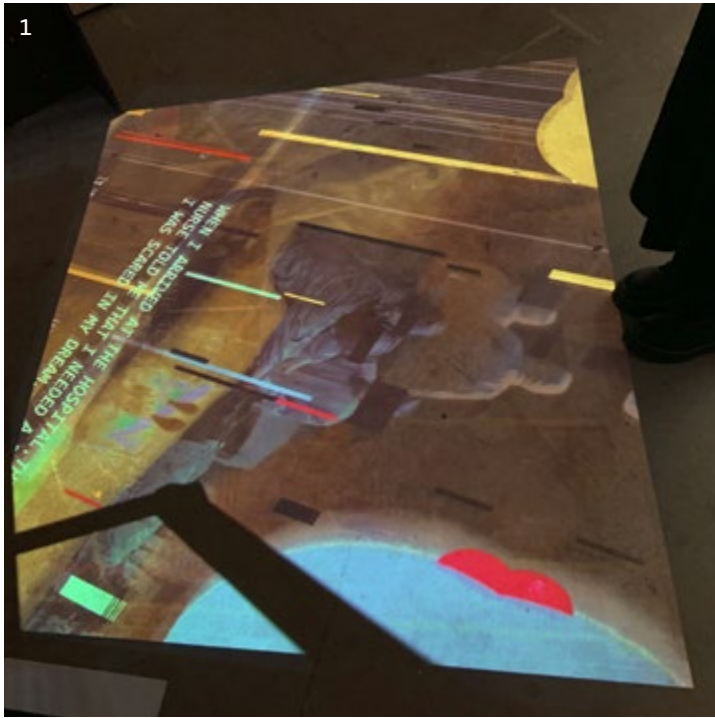
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Dream is a participatory exhibition, held in a hotel lobby in Islington, in which young professionals are taken through a sequence simulating dream experience that demonstrates the value of sleep. First, they enter a series of dream fragments; then a dream space where work anxiety builds up; and, finally, a moment of waking, when the pressure is released and the dream left behind.

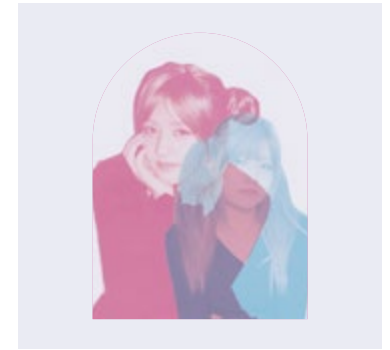
Islington is a London borough where many young professionals aged 30 to 40 years live or work. Because of their stressful jobs, they are pressured to work more and sleep less. They are part of a global epidemic of sleep deprivation. Participants are encouraged to recall,

record and analyse their dreams; and act on the insights created by subconscious dream thinking. Sleep and dream activity are shown to be indispensable for ensuring the vitality of mind and body to sustain effective social connectivity and work performance.





- 1) Dreams related visual collages projected on the ground
- 2) A participant reads other people's dreams on the screen projection
- 3) A projection and a two-channel tunnel separated by nets



**Jinhua Lu** (Kim) graduated from Macau University of Science and Technology with a BA in Spatial Design. In 2020, she interned at Auditoire marketing and worked on projects such as the launch of Fila Fusion's Urban Mountopia, the Omega Starlight dinner and the design of the Hennessy art-istry VIP wine event.

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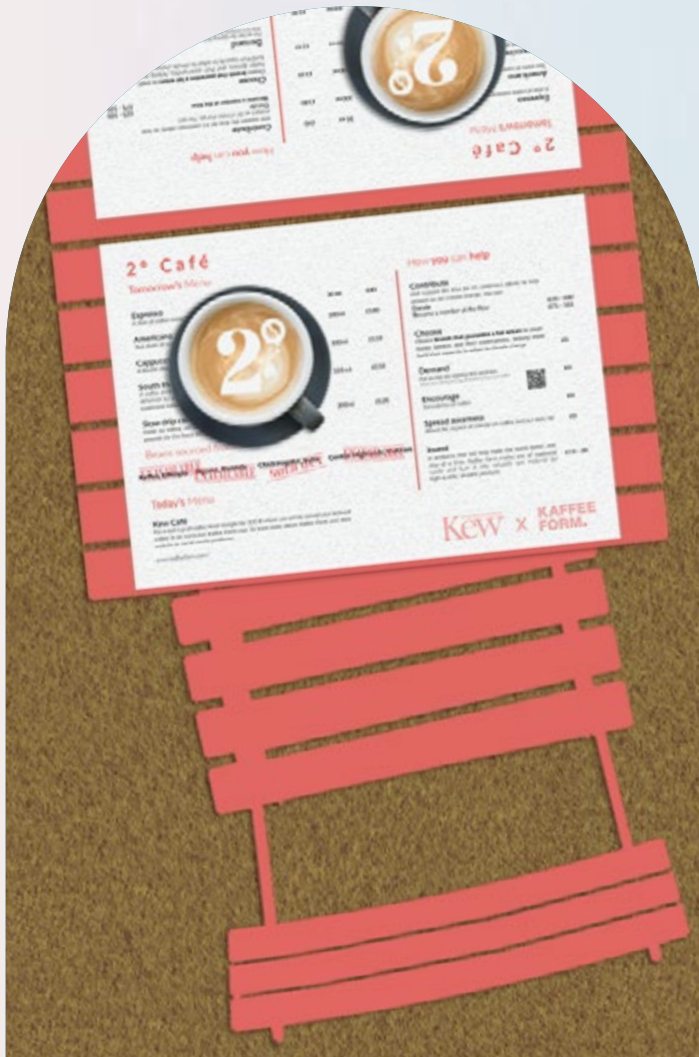
**in collaboration with**

Xiaoxian Song  
*Graphic Design*

Chao Zuo  
*Spatial Design*

Weihan Rong  
*Spatial Design*

Chenyue Xia  
*Production Assistance*



# 2° Café

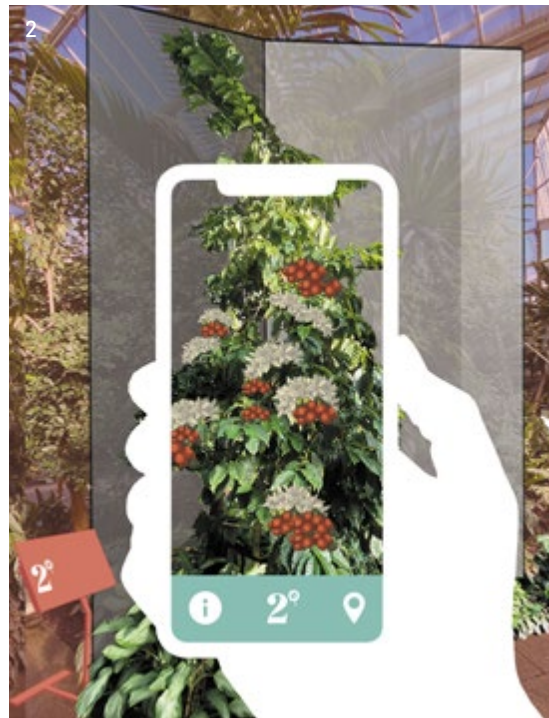
*Sowmini Suresh*

2° Café is a 3-part spatial and virtual intervention that takes place beside the Princess of Wales Conservatory at the Kew Gardens, Richmond. The visitor walks through a calendar built in the form of three places: the blossoms, the berries and the bean. With the assistance of virtual navigation, the visitors discover how climate change is impacting the coffee industry at all of its stages, from growing, through production to consumption.

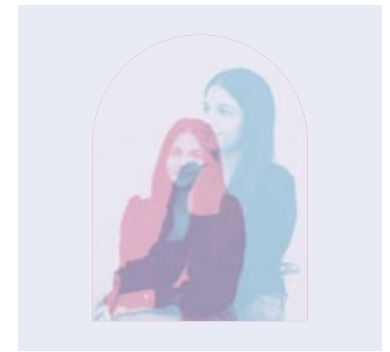
The project proposes a collaboration among Kew Gardens itself, Kaffe Form, a sustainable coffee cup manufacturer, and Union Hand, a coffee brand. In part, the aim is to highlight the role of Kew Gardens in promoting efforts to address climate change. More specifically, coffee

is used as a vehicle to explain, particularly to those individuals who think that climate change will not affect them personally, how climate change will affect each of us in our daily lives.

[for more info](#)  
[@2degreecafe](#)



- 1) A visitor pulls out a card which smells of coffee blossom and plays the role of a guide for the journey
- 2) A visitor scans the Arabica plant to uncover the impact of climate change on coffee plants
- 3) A visitor reads the menu of tomorrow's café and learns about ways in which they can help
- 4) The 3 stops recreated for the testing at Hyde Park



**Sowmini Suresh** is a multidisciplinary designer with a background in architecture, narrative environments and sustainable interior design. Her design approach is minimalistic, environmentally conscious and centred on well-being and creating a differentiated experience. She has a BA in Architecture from RIT Bengaluru and undertook urban studies at Columbia University, New York.

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Jella Fornie, Mary Doyle  
*Graphic Design*

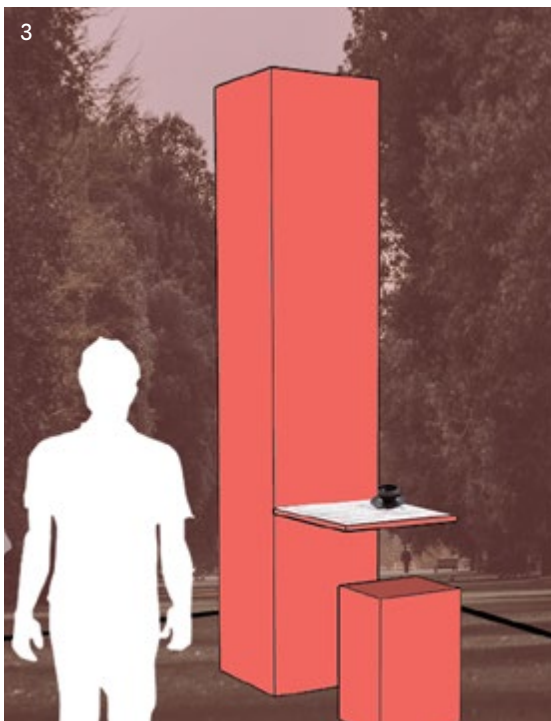
Leyla Tekin  
*Illustration*

Glen Owen  
*Product Design*

Marina Eisenhauer  
*Architecture*

Margarita Vogiatzi  
*Architecture*

Lucia Jones  
*Voice-over Artist*





# In Beetween

*Weronika Tokaj*

---

In Beetween is an immersive tale, incorporating mythological bee themes from across the world. It unfolds through a set of narrated and interactive installations in which participants experience the world from the perspective of honeybees and leading to an encounter with the bees themselves.

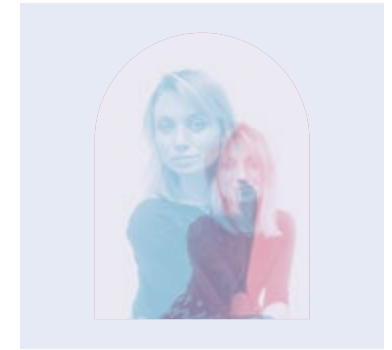
While aimed at the residents of Somers Town, the project is designed for urban dwellers of all ages who feel disconnected from nature or seek a more in-depth connection with nature.

**for more info**  
[@\\_in.beetween\\_](#)

The exhibition takes place in the Story Garden, Somers Town, north London, on 20 May 2021, World Bee Day. The project, however, is scalable and can be exhibited in various urban gardens and green spaces to promote a deeper connection with nature and to advocate more active participation in creating the bee-line, a corridor of pollinator-friendly wildflowers currently being developed in the city of London and environs.



- 1) Visitor takes a map to begin the experience by following the path of a bee
- 2) Interpretive display inviting visitors to discover various aspects from the world of the bees
- 3) Visitor observes flowers through a UV filter to see them the way a bee does
- 4) Visitors playfully follow the experience



**Weronika Tokaj** is a humanist with an MA in Law, University of Warsaw. An experienced journalist and curator, she has organised various events related to art and education. She believes in the power of stories and through her practice she aims to develop engaging storytelling that inspires action and spreads awareness.

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*Spatial Design, Illustration*
- Marina Eisenhauer  
*Spatial Design, Architecture*
- Francesca Coppola  
*Graphic Design, Visual Language*
- Maja Tokaj  
*Motion Design*
- Volodymyr Steparuk  
*Beekeeping*



# Finsbury Park Guardians

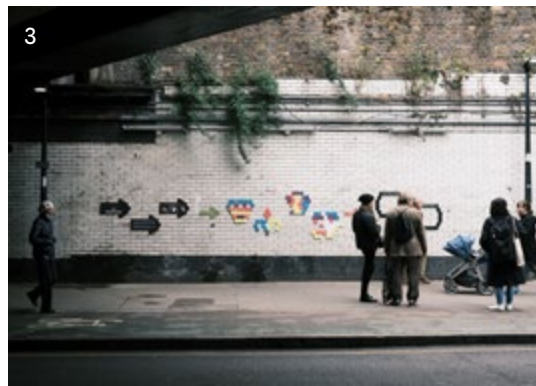
*Ayaka Yuasa*

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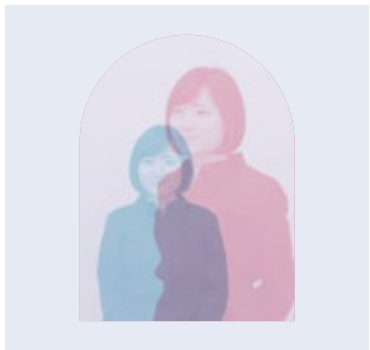
Finsbury Park Guardians has two parts. First, at a workshop, young residents aged 18–25 years who are new to the Finsbury Park area are invited to create pixel guardian characters using tiles, each adding their image and local story to the collection. Second, at the follow-up interactive exhibition, greater communal solidarity is facilitated as the residents communicate with one another through the pixel guardians on display.

The workshop and the interactive exhibition take place under the Stroud Green Road underpass at Finsbury Park station, north London.

The environment around Finsbury Park may make residents new to the area feel very uncomfortable and alienated. By employing the language of pixel guardians, as a form of non-threatening graffiti, those new residents may be able to overcome the potentially hostile environment by creating a friendly, neighbourly feel through communication via the interaction of the avatars created as tiled images on the underpass wall.



- 1) Local audience interacting with the Finsbury Park Guardians by conveying new residents' experiences
- 2) The Finsbury Park Guardians were designed by new residents
- 3) The exhibition held on the wall at the underpass allowing passers-by to communicate through the Finsbury Park Guardians



**Ayaka Yuasa** has a BA Architecture from Tokyo University of the Arts. She won the Architectural Institute of Japan award for her graduation exhibition. Her work seeks ways to develop the potential of the local community through art and architecture. She is pursuing her dream to combine arts and urban design.

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- Leanne Finn-Davis  
Social Design
- Weimeng Dai  
Architecture
- Chao Zuo  
Exhibition Design
- Naoko Kawai  
Set Design
- Yinshuang Yu (Alessia)  
Spatial Design



# Abstractly Liminal

## Interaction with Essential Subtlety in Life

*Haruyasu Yanagi*

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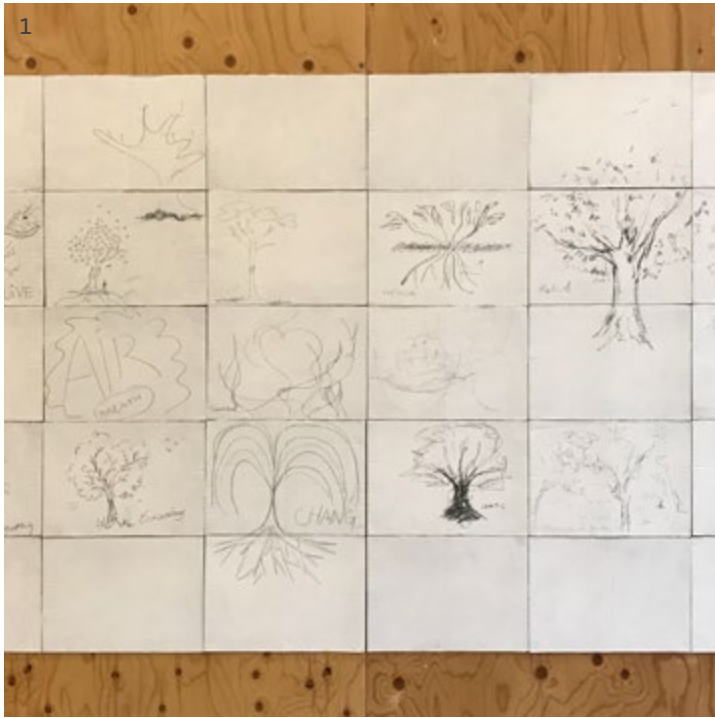
Abstractly Liminal is an interactive exhibition that encourages an awareness in the audience of the ways in which their perceptions and actions, while of the present moment, are also part of the flow of subtle changes by means of which life forges its endless interconnections.

It is designed to be experienced in Room 3 of the British Museum, London. Images of the same tree, taken over one year, are presented alongside metaphysical texts, prompting the audience to contemplate the unfolding of time in experience as, at once, sameness and difference.

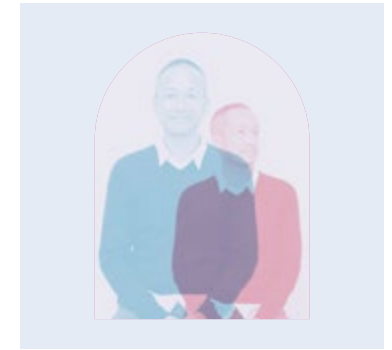
For the intended audience, university students, anxious to weave the present moment of their education into a

narrative of their future role in the world, the aim is to demonstrate that being attentive to subtle phenomenal changes in the world, in oneself and in their chiasmic entwining is key to apprehending the unfolding patterns of one's life.





- 1) The drawing collection of the self-images created by the participants with the metaphor of a tree or a plant
- 2) A visitor draws their self-images using a metaphor of a tree or a plant to discover who they are
- 3) A visitor create a sentence using the words in the pictures to encounter their true, yet unknown, selves



**Haruqasu Yanagi** is a Japanese conceptual artist who creates profoundly metaphysical content for exhibitions and interactive installations. Among his projects which have been found to be inspirational is Messages, featuring letters from the people of New York to those who suffered from the earthquake in Japan on 11 March 2011.

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*Graphic Design*

Chao Zuo  
*Exhibition Design*

Jueling Pan  
*Interior Design*

Rosa Pascual  
*Visual Art*

Yinshuang Yu  
*Spatial Design*



# DisEmbodied

*Margarita Vogiatzi*

DisEmbodied is an audio journey through a series of spatial installations, examining how the digital representation of architecture can influence the flow of embodied experience. The experience will take place in the foyer and outdoor spaces of Barbican Centre, London. Its target audience is the generation of millennials, aged 18–35 years, who are active social media users.

Social media platforms are becoming virtual repositories of decontextualized images. Constant immersion in such media environments may lead to feelings of disconnection from our physical environment and even a certain dissociation from our own selves.

The project speculates on what would happen if we lost touch with our own body and its social and physical environments. DisEmbodied therefore enacts a paradox: through immersion into a multisensory experience, the visitor is invited to re-establish their relationship with space and their own body.

**for more info**

[disembodiednarrativeenvironment.com](http://disembodiednarrativeenvironment.com)

[@dis\\_embodied](https://twitter.com/dis_embodied)



- 1) Put your hand into the hole, what does it feel like
- 2) Get inside. Look around. Move your eyes from side to side
- 3) Take a breath. This smell will be able to take you back here someday
- 4) Would you like to help me to find my body?



**Margarita Vogiatzi** has an MA in Architecture, University of Thessaly, spending a part of her studies in Paris. She was nominated for a YTAA award in 2020. After graduating, she worked as a spatial designer in both Athens and Amsterdam. She currently translates her stories into multi-sensory experiences in London.

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Mary Doyle  
*Graphic Design*

Marina Eisenhauer  
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Sowmini Suresh  
*Architecture*

Antonios Sarris  
*Architecture*



# Reclaim Our Street

## Street Harassment Feminist Utopian Spatial Practice

*Yinshuang(Alessia) Yu*

---

Reclaim Our Street is a feminist utopian spatial practice that responds to the issue of harassment of women in public spaces. It takes the form of an open-air participatory exhibition held outside the Elephant and Castle tube station, south London, for the invited audience of local female residents aged 20–40 years and female designers who care passionately about creating a better urban experience for women.

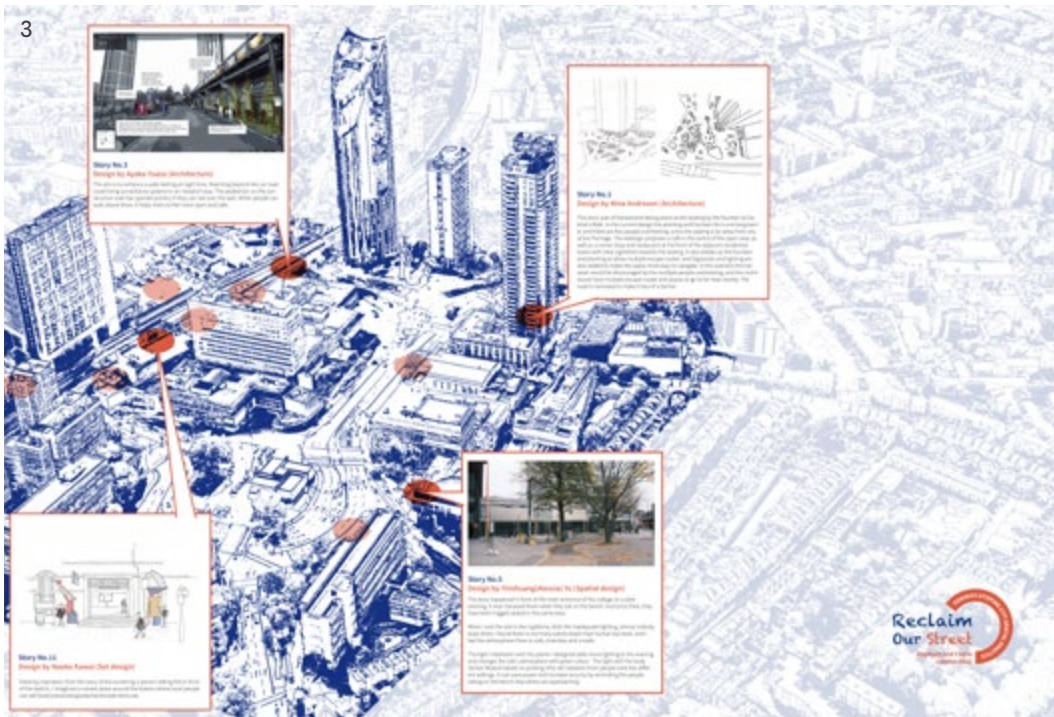
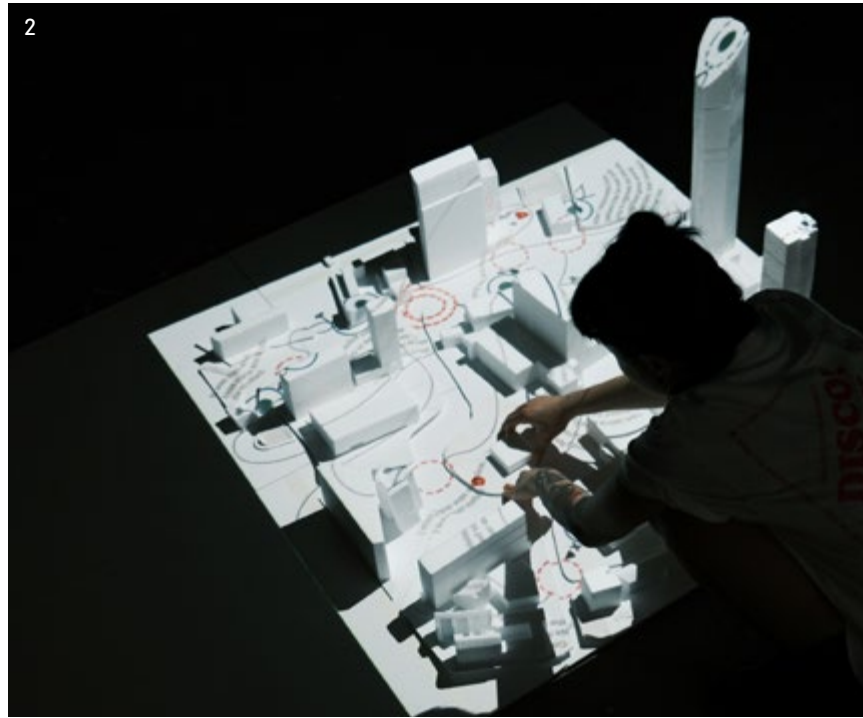
The participants are encouraged to express their stories of street harassment, as part of the re-writing of the conventional narrative about acceptable gender roles in public space. Based on the collected stories, a number of proposals are made for possible future

urban spaces that treat female residents' experiences as important, which seldom happens in conventional urban planning.

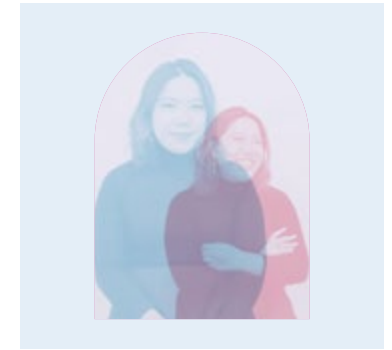
The aim is to inspire female designers to create public spaces that place women's needs front and foremost in the discussion of urban design, thereby reclaiming our street.

**for more info**

[@feminist.utopian.city](https://feminist.utopian.city)



- 1) A woman tearing off a piece of a map with the location where she had been harassed
- 2) An animated projection of the data analyses of the collected street harassment stories
- 3) The design of the public space proposed by different designers based on the collected street harassment stories



**Yinshuang (Alessia) Yu** is a spatial designer from an environmental art background. In the past two years, she has had two internships and participated in live design projects in China and the UK. She believes that, by using a narrative methodology, the design of environments can profoundly affect individuals, communities and society.

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Naoko Kawai  
*Set Design*

Nina Anderson  
*Architecture Design*

Syennie Valeria  
*Graphic Design*

Peishan Chen  
*Material Design*



# Queer Botany

## Stories from Culture and Nature

*Sixto-Juan Zavala*

---

Queer Botany is a tour with a series of outdoor interpretive displays that tell stories about plants from marginalised perspectives. The focus is on such site-specific wild plants as the dog rose, horse chestnut, coppiced willow and yellow flag. Participants can either learn about them on the project website, find the displays on their own, or be part of a guided tour at the Walthamstow Marshes, northeast London.

The primary audience is the 18-30-year-old east London LGBTQ+ community, interested in environmental issues. The project emerges from the theoretical lens of queer ecology, which brings together queer theory and eco-criticism. A queer ecological perspective can help displace

the dualities that are perceived to exist in culture and nature, preferring instead to insist on multiplicity and diversity.

The aims are to share marginalised perspectives, support more diverse representations about the environment and outdoors and affirm connections between queerness and nature.

**for more info**

[queerbotany.com](http://queerbotany.com)

[@queerbotany](https://twitter.com/queerbotany)

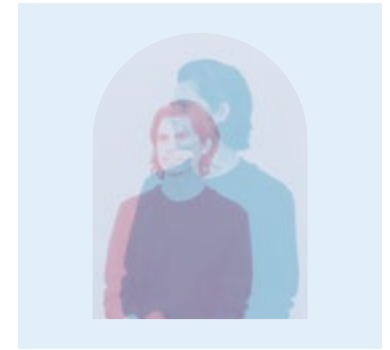


1) Dog rose trellis interpretive display made of willow shoots, willow branches, and printed linen

2) Coppiced willow picnic blanket interpretive display made using tree stools, organic ripstop, and printed linen

3) Yellow flag interpretive display made of birch plywood, willow, and printed linen

4) Map of the Walthamstow Marshes with descriptions of plants from a queer perspective risograph printed on recycled paper



**Sixto-Juan Zavala** (he/him) has a BFA in Communication Design, University of Texas. He has worked in retail, museums and the arts. He is interested in culture, marginalised groups and the environment. He has been published in Graphis Poster Annual 2019, Plant Kingdom: Design with Plant Aesthetics

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*Botanical/Horticultural Consultancy*

Lizzie Rooble  
*Botanical Consultancy*

Kiron Ward  
*Literary Scholarship*

Lucy Hayhoe  
*Performance Art*

Rosa Pascual  
*Art and Set Design*

Phark Lertchanyakul  
*Interior Architecture*

Leanne Finn-Davis  
*Pattern Cutting*



# Bridge the Gap

*Chao Zuo*

Bridge the Gap, is an intervention in physical space using digital technology that connects visitors at two sites, one in Dunhuang Mogao Grottoes, China, and the other at The British Museum, London. By being able to see one other, visitors at each site are encouraged to exchange knowledge around the Dunhuang collections in the contrasting settings.

The aim is to enable people at the site where Dunhuang collections originated understand how the British Museum takes care of the object. In return, visitors to the British Museum will understand the social, cultural and geographical context relating to the provenance of the Dunhuang collections, enriching their museum experience.

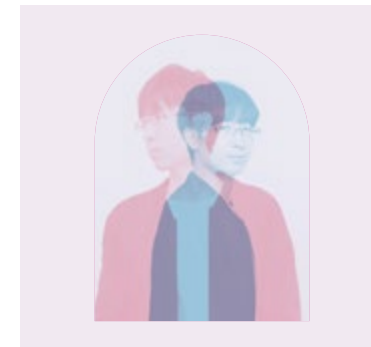
[for more info](#)

[@bridgethegapbmdmg](#)





- 1) The installation hung from the ceiling creates a playful environment
- 2) The audience sitting on the block to freely observe the conversation between the participants at two distant locations
- 3) Participants at two locations exchange their stories and experiences through video conversations
- 4) Colourful geometric patterns projected inside of the rectangular installation



**Chao Zuo**, from China, graduated with a BA in Exhibition Design from Lunxun Academy of Fine Arts. After graduating, he worked as a spatial designer on such projects as the reconstruction of Huai'an's Zhou Enlai Memorial. He won a New Design prize at the National Design Master Award.

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*Set Design*

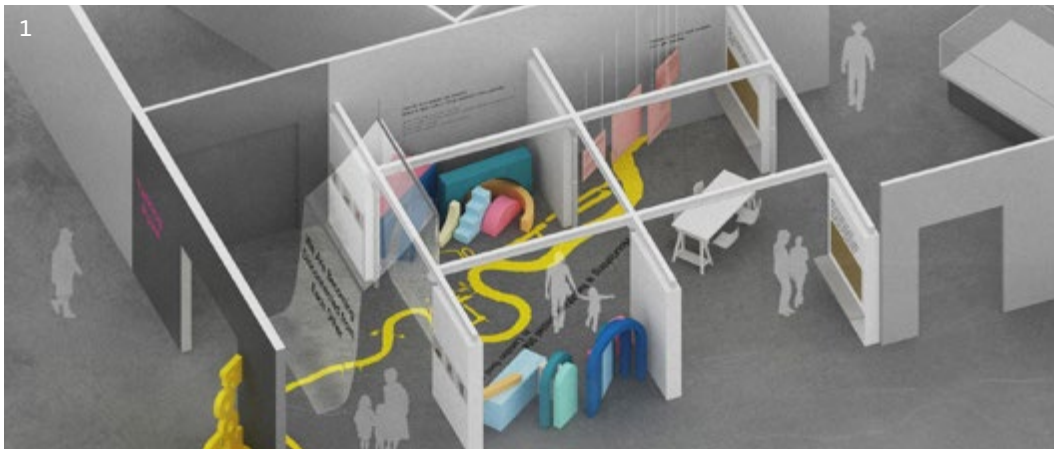
Haruyasu Yanagi  
*Conceptual Art*

Ayaka Yuasa  
*Architecture*

Muyun Zhang  
*Graphic Design*

Yang Zhou  
*International Commerce*

# Live Projects



# Museum of London

## The Food Market

In preparation for the move from Barbican to Smithfield Market, the Museum of London has set up the Talking Points Gallery. They commissioned MA Narrative Environments first-year students, in collaboration with St Lukes Community Centre, to design an experimental, visitor friendly, provocative and participatory installation about food.

The team designed an immersive shopping experience for the Talking Points Gallery that challenges the way food shopping is becoming a more solitary

activity due to the decline of food markets and the rise of checkout machines. The design splits the gallery space into three sections. The first area uses plastic food packaging to evoke the growing sense of isolation in the shopping experience, contrasting with the participatory, informative building blocks and model food in the second space that invite visitors to playfully construct their own marketplace. The final space provides a quiet area to digest the interactive experience and learn more about London food markets today.

1) The Talking Point Gallery divided into 3 sections for introduction, role-play and reflection

2) A role-playing area designed for children to build their own food market and play out their roles as a trader and customer

3) Map of food markets around Central London based on information collected in images taken during site research

4) Workshop with the members of St Luke's Community Centre, Islington

### Participating Students

Leanne Finn-Davis

Natasha Geniyeva

Naoko Kawai

Jueling Pan

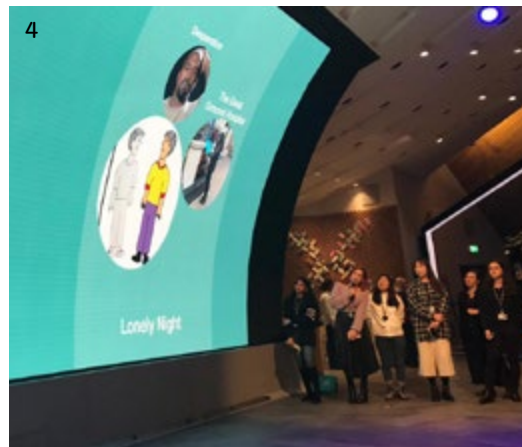
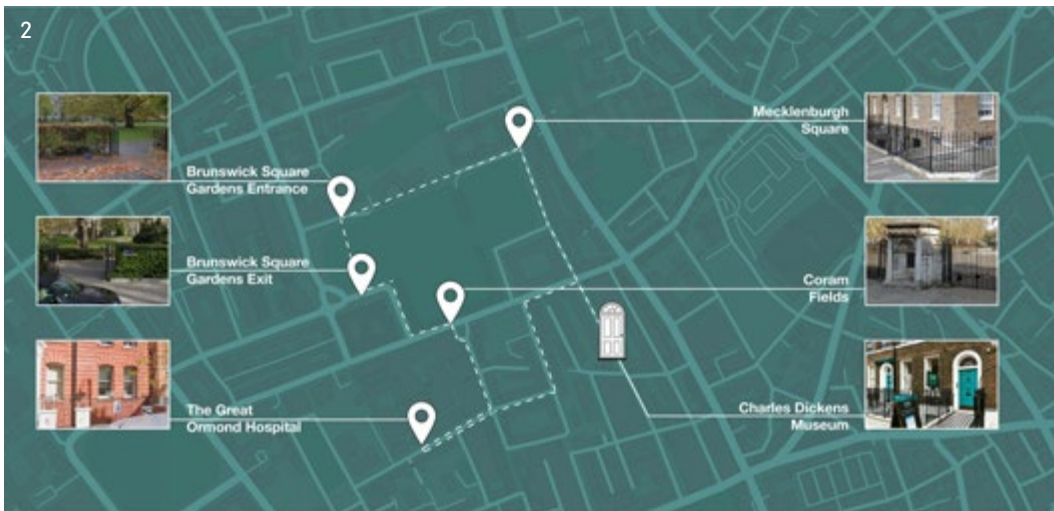
Weihan Rong

Chao Zuo



# Charles Dickens Museum

## Charles Was Here



Addressing issues of social injustice present in our society today, as they were in Charles Dickens' time, first year MA Narrative Environments developed an Augmented Reality journey for the Dickens Museum.

In collaboration with Holborn Media Arts club, the students imagined five short stories, each one linked to five different locations chosen from the Dickens topography; places mentioned in his books, places that existed then and that we can still visit now, places that reference social issues: Mecklenburgh Square, around Brunswick Gardens, Coram Fields, and

The Great Ormond Street Hospital for Children. The five short stories were plotted in a Dickensian tone around life justices and injustices.

Formatted as a treasure hunt, the AR experience uses QR codes and interactive sound alerts at each location to enable the audience to discover the stories. These physically lead to the Dickens Museum, where visitors enter an immersive room where they could write messages or different possible endings to the stories which are present as interactive projections on the walls.

1) Outside the Charles Dickens Museum; scanning the QR code; AR animation; and visitor entering the Museum

2) Interactive application interface accessible via a QR code located on each location

3) Visual marker on each location with interactive audio triggered by the visitor approaching

4) Client and partners design proposition presentation at Samsung Space

### Participating Students

Tara Corovic  
 Marina Eisenhauer  
 Chang Jiang  
 Lucie Ahyun Kim  
 Rosa Pascual  
 Sowmini Suresh



# Walthamstow Wetlands

## From a Bird's Perspective

Waltham Forest Council was looking to improve the way finding experience for its visitors while strengthening the connection between both halves of the site, differentiate the experience of routes with more activities, and collaborate with local artists and the community.

This was implemented through the design of a zebra crossing, new shelter, seating areas, collaborative sculptural installations and a new signage system.

The intention of the design was to show the connection between humans and

nature through micro and macro perspectives. An iconic bird from the Wetlands, the swift, was chosen as a character to help illustrate this concept.

The journey begins with the hatching of a swift bird in the Walthamstow Wetlands. This habitat provides birds spaces to grow, rest, nest, and refuel. Using a set of environmental interventions, the visitor can empathise with the swifts in the Wetlands and likewise recharge and allow them to experience the world through their eyes.

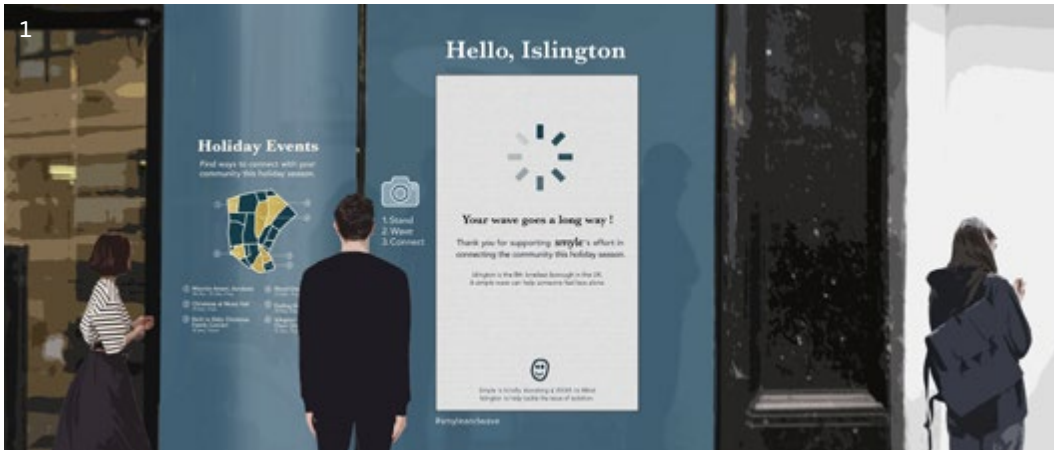
1) A proposal for seating inspired by the birds and water along the East Warwick Reservoir

2) An interactive telescope proposal to promote learning about the birds and their habitat in the southern part of the Wetlands

3) The Walthamstow Wetlands group after their presentation at Samsung Kings Cross

### Participating Students

- Francesca Coppola
- Gyuri Lee
- Phark Lertchanyakul
- Qing Katrina Wang
- Ayaka Yuasa
- Sixto-Juan Zavala



# Smyle Say Hello!

Smyle is a well-established creative agency with offices in Islington.

Passionate about fusing technology with creativity, they partnered with first year MA Narrative Environments students to imagine a socially engaged holiday installation in the Smyle windows and lobby.

The students created an interactive “Wave Chain” installation to counter loneliness in Islington, which is nationally ranked as the borough with the eighth highest risk of loneliness.

1) A proposal of window display design encourage the next passer-by to wave and generate a connection with community

2) An interactive “Wave Chain” installation counter loneliness Islington through a large screen

3) The Smyle group had their presentation at Samsung Kings Cross

4) Collage photos of work in progress, including researching, brainstorming, making, and documenting

The simple yet effective concept displayed a large screen showing someone waving in the Smyle window. Since waving is an intuitive movement, the installation successfully engaged with pedestrians, who waved back to ‘Say Hello!’.

Their gesture was captured on film and projected on the screen, which encourages the next passers-by to wave, generating a sense of connection and community.

## Participating Students

- Kriti Agarwal
- Mary Doyle
- Chih-Yu Mandy Liu
- Haehyun Park
- Margarita Vogiatzi
- Haruyasu Yanagi



# British Museum

## Tokyo Olympics 1964-2020

The project provides a design proposal for an exhibition in Room 3 for the British Museum. Objects from its collection are selected for a critical exhibition about both the Tokyo Olympics in 1964 and 2020. Our mission was to enable the client to attract new audiences as well as its frequent ones.

Desk and social research revealed related issues, while the survey on-site provided us with virtual and concrete images for the concept. The collection included controversial aspects based on cultural,

social, or political situations. In many senses Japan has radically changed since WW2. Through in-depth research, “Transforming Identity” emerged as the main concept with the underlying theme of international, national, and individual perspectives. We aimed to incorporate these findings into the narrative design. The story was carefully created to enable the audience to explore the concept. Interactive displays were integrated to make the exhibition an immersive experience.

### Participating Students

Jueling Pan  
 Haruyasu Yanagi  
 Yinshuang Alessia Yu  
 Ayaka Yuasa  
 Sixto-Juan Zavala  
 Chao Zuo

1) A design for the entrance doorway into Room 3 at the British Museum

2) A section of the exhibition proposal about Nihonbashi

3) A visualisation of the exhibition design inside Room 3

4) The students from the British Museum team at work



# ARUP

## Brompton City: Brompton Bicycles in 2040

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A project exploring the manufacturing opportunities and challenges facing the classic British bicycle company 'Brompton' with a resulting scenario where the company would benefit from unexpected exponential growth, due to bicycles being the only mode of private transport that would consume no energy.

The project visualises a world where resources would be scarce and people would have no choice but to commute by bicycle. It imagines how, during the

2030s, the company constructed an urban development known as Brompton City, where fossil-fuel consuming vehicles are not allowed. A self-sustained city thanks to renewable energy produced by cyclists as they commute and travel on smart 'Brompton Lanes', which convert 'man-power' into electricity. Cyclists are rewarded for contributing power to the grid with 'Brompton Bits', the city's own and only cryptocurrency used.

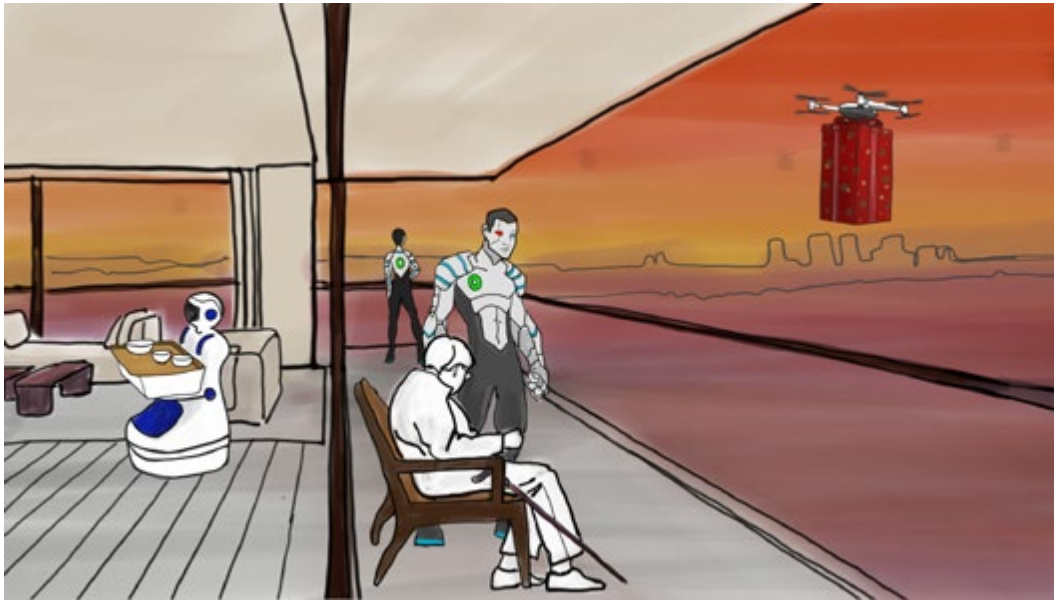
1) A promotional poster conceptually realises for "2040 Brompton city" where people live under their highly influenced Brompton's utopia

2) Brompton city team wearing the "Halo", Brompton's future device designed to monitor and collect their data in exchange for Brompton's lifestyle

### Participating Students

Shonna Brannan  
Phark Lertchanyakul  
Haehyun Park





# ARUP

## Mama 3.0

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This project transports us to 2040, where extreme climate changes have forced mankind to be more resourceful.

To aid existence in an increasingly polluted, over-populated world short on natural resources, humans have fanatically pursued robotic technology.

Driven by machine learning, consumer robots are now prevalent in nearly every aspect of human life; from carrying out mundane housework, providing home security and companionship to delivering sexual fulfilment, medical

care and euthanasia for the elderly and terminally ill.

In this narrative, Professor Boris Baranov, a leading robotics innovator, is working late to crack the holy grail; the world's first, fully autonomous robot, capable of experiencing human emotions.

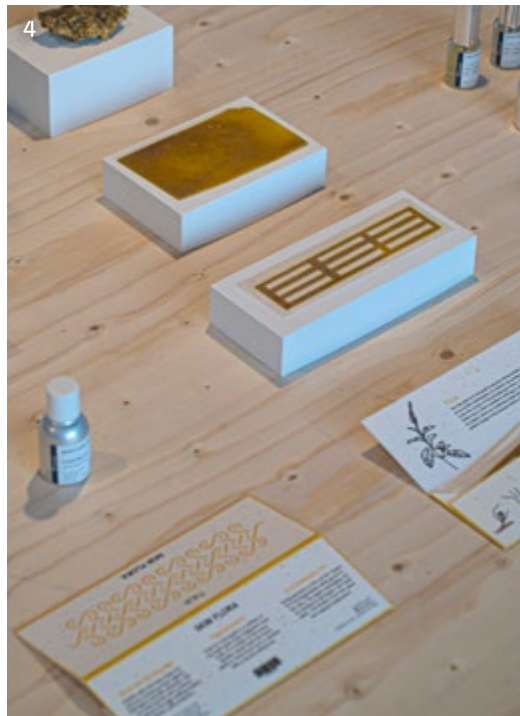
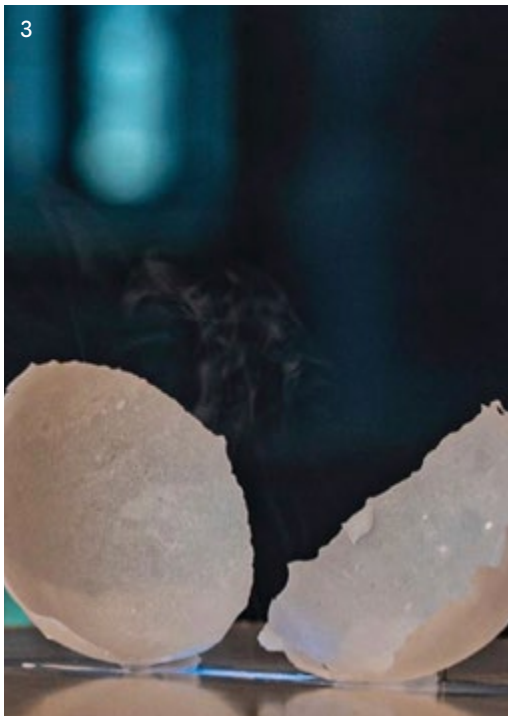
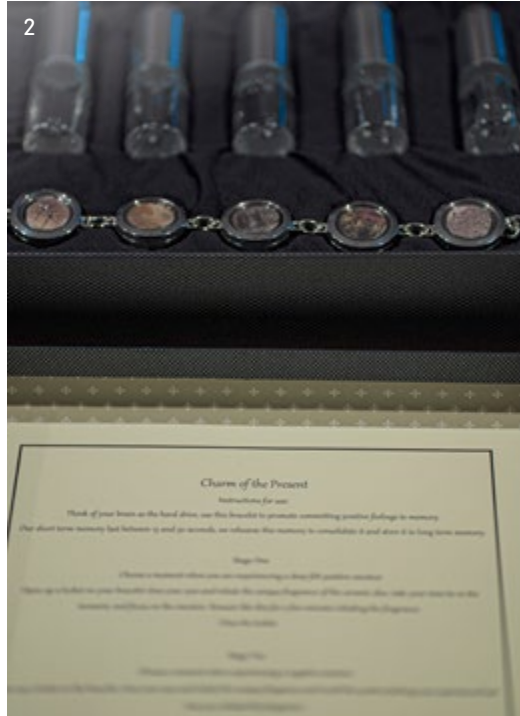
He asks the AI supercomputer, MAMA, to help him by any means possible. As a result, Boris' command makes MAMA take extreme measures to achieve the goal, re-defining the balance of power between humans and robots.

### Participating Students

Natasha Geniyeva  
Chih-Yu Mandy Liu  
Casey Parsons

1) *In Mama 3.0 future of London 2040, mankind lives with robotic enhanced life to address the climate emergency*

2) *Mama 3.0, the AI designed to improve human's lives, decides to convert her inventor, Boris, into the first android human*



# Firmenich Olfactive Design

Students from Central Saint Martin's MA Narrative Environments and MA Material Futures courses collaborated with world renowned fragrance and taste company Firmenich, to produce 21 projects that re-imagine the future of fragrance, for the 14th edition of Firmenich's Olfactive Design program.

Partnered with Firmenich perfumers, the students conceptualised seven 'future worlds' focused on themes of: Hope & Re-Enchantment, Danger/Chaos/Risk, Circularity, Generations & Memory,

Hybrid Experiences, Identity and Pleasure & Wellbeing.

The teams designed future objects, installations and experiences that suggest innovative ways in which fragrance could address a range of social and environmental issues. The perfumers created bespoke fragrances in response to the students' concepts, to show how scent could impact our world in years to come. The 21 resulting projects explore issues ranging from water conservation to community empowerment, mindful eating and heat relief.

- 1) Alessia Yu's *Mindful Dining Experience* prototype
- 2) Rachel Payne's *'Charm of the Present' Bracelet* Prototype
- 3) Chih-Yu Mandy Liu's *edible 'Fragrant Globe'* prototype
- 4) Sixto-Juan Zavala's *'Skin Flora'* prototype

## Participating Students

- |                      |                   |
|----------------------|-------------------|
| Weronika Tokaj       | Tara Corovic      |
| Phark Lertchanyakul  | Chih-Yu Mandy Liu |
| Rachel Payne         | Haruyasu Yanagi   |
| Sixto-Juan Zavala    |                   |
| Yinshuang Alessia Yu |                   |
| Ayaka Yuasa          |                   |

# Acknowledgements

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in collaboration and kindly sponsored by Arup Foresight, Research and Innovation; Olfactive Design undertaken in collaboration and kindly sponsored by Firmenich.

## **Course Team and Tutors**

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

## **Course Leader**

Tricia Austin

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 Narrative Environments

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