



2025
UNIT 3



Situated Memory
Emotional Topography
Defamiliarised Belonging

The Non-Geographic Home

Emotional Reconstruction as Situated Knowledge

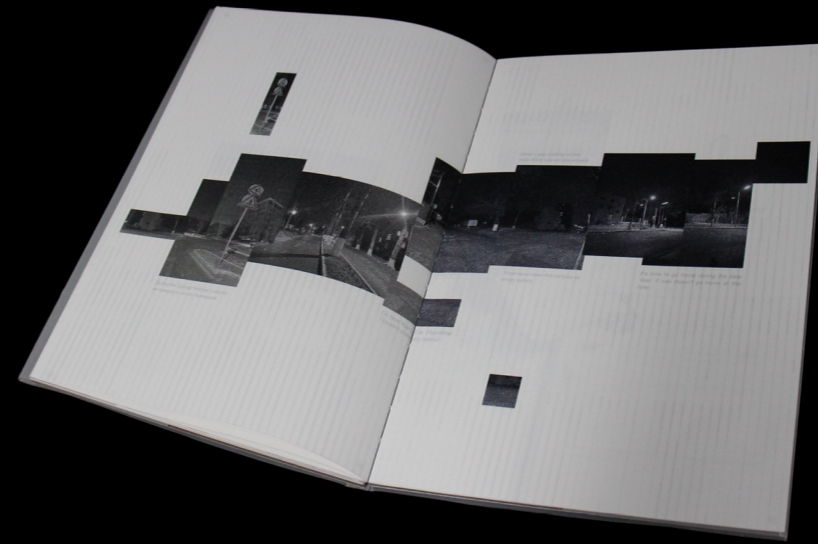
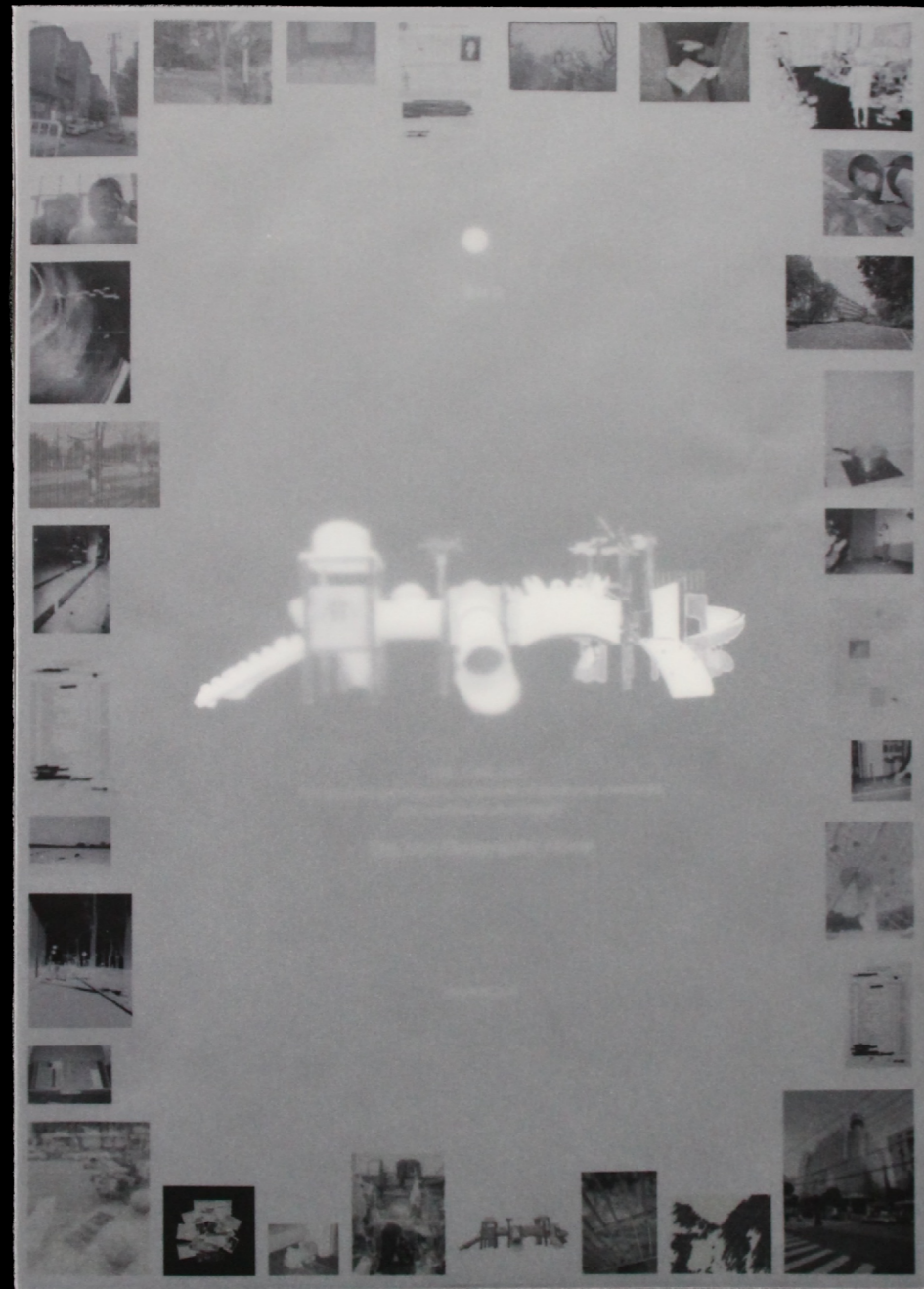
This digital research folder documents the practice-led enquiry that forms the foundation of my Unit 3 project.

It explores how design can operate as a situated method of knowledge production by translating personal and collective memories into visual and spatial forms.

The work reframes home as a continuously reconstructed emotional condition rather than a fixed geography, aligning with the theoretical positions of Doreen Massey, Donna Haraway, and Viktor Shklovsky.

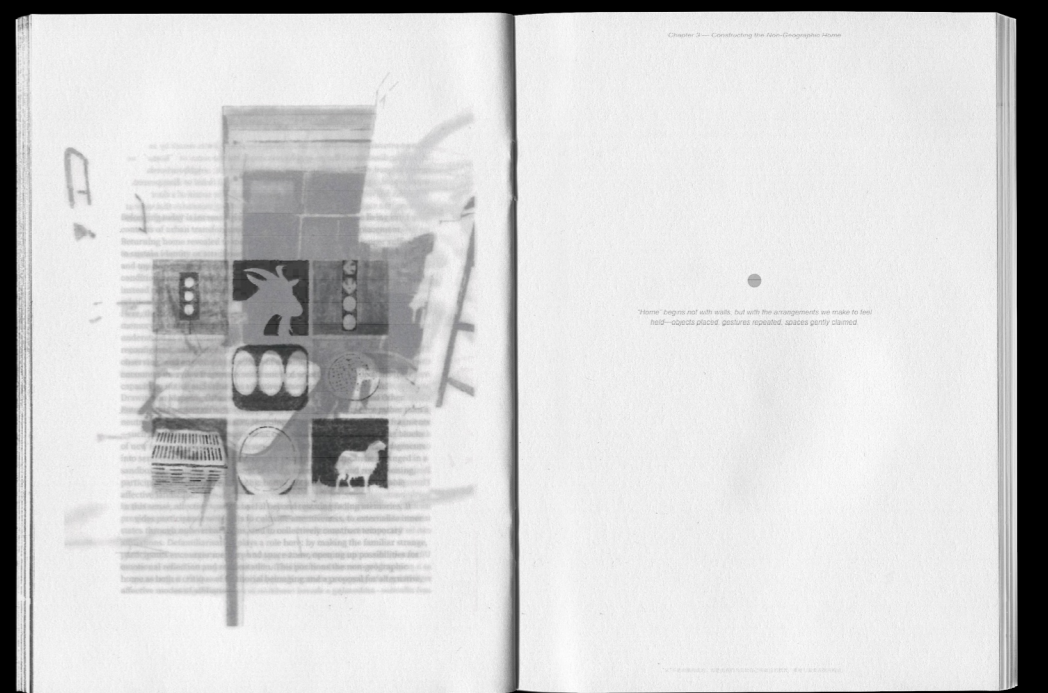
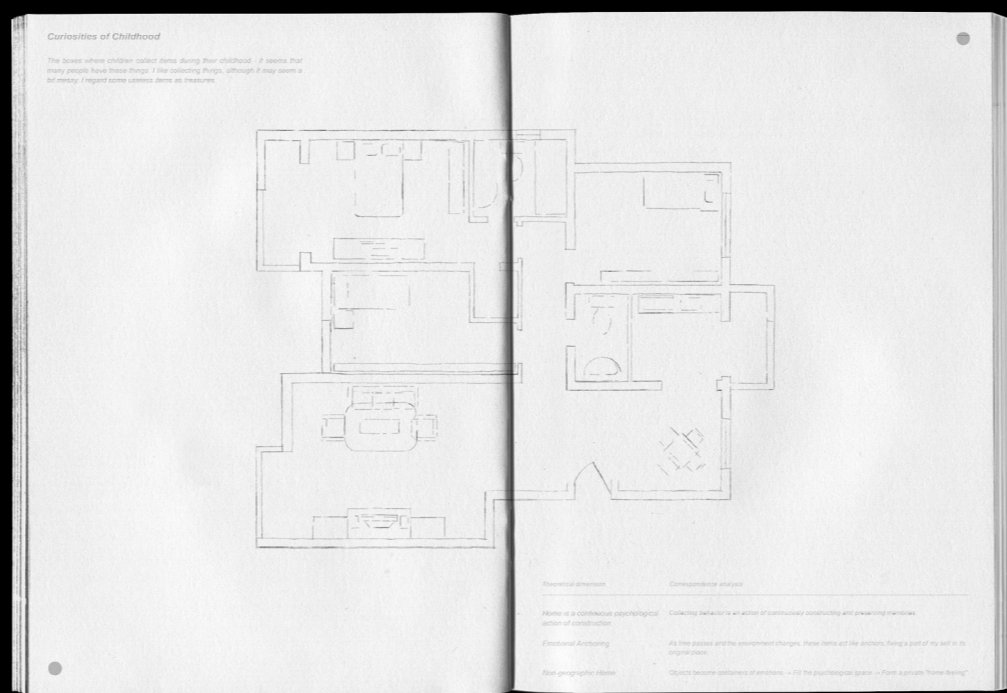
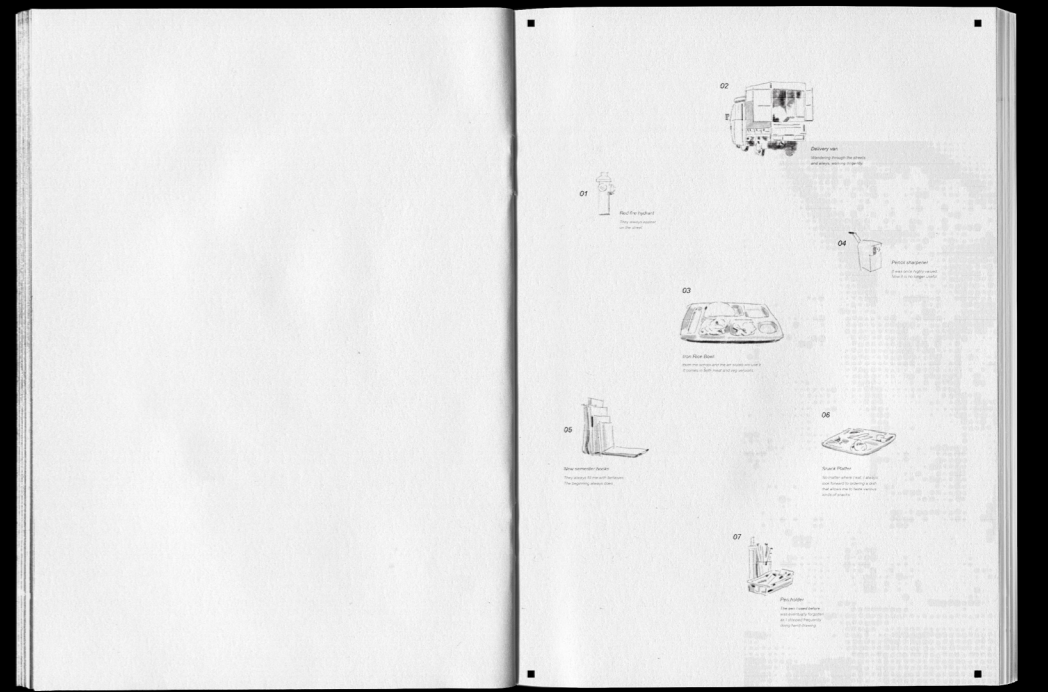
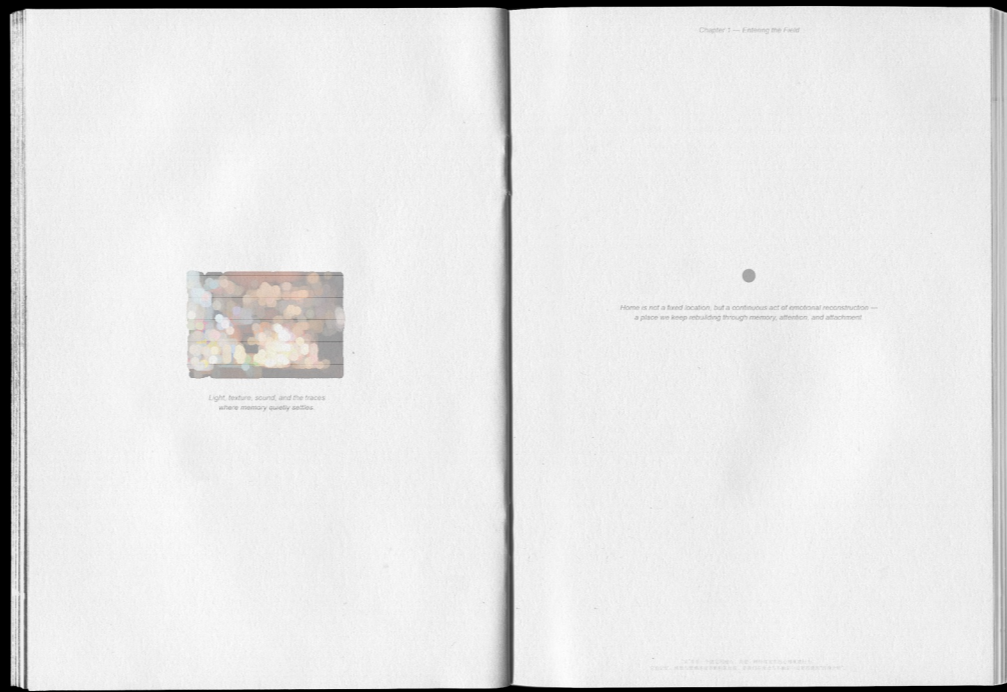
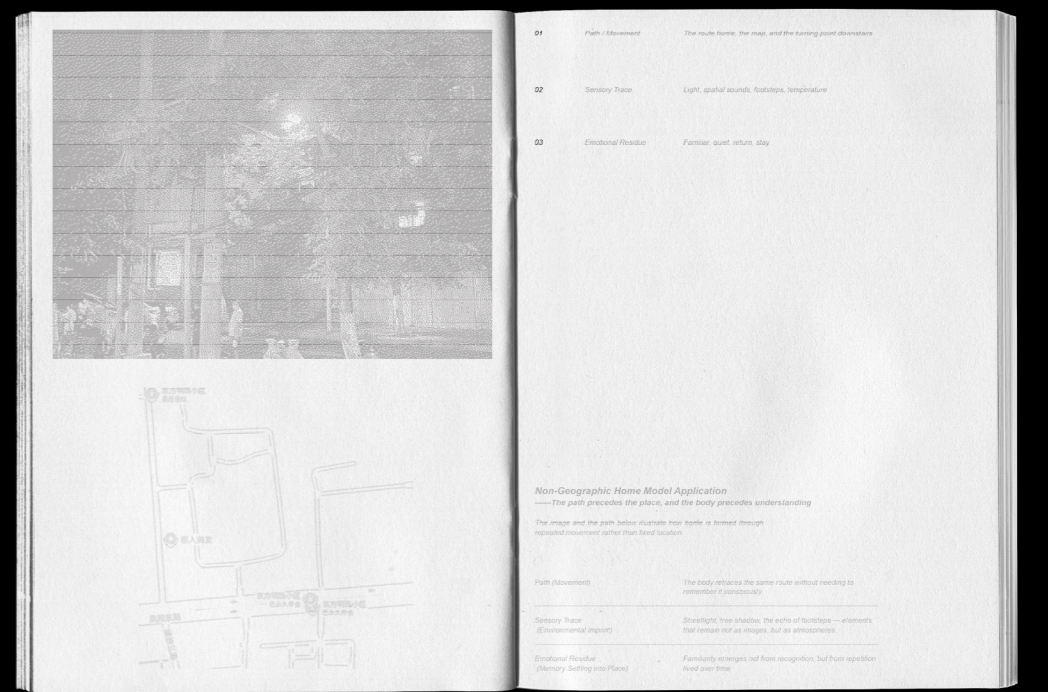
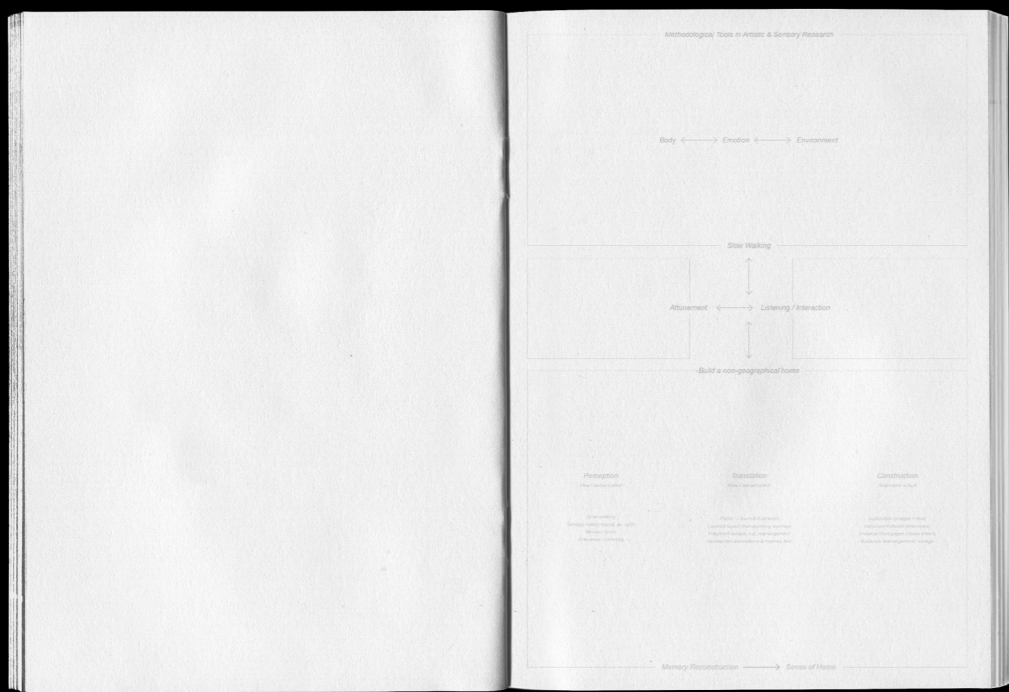
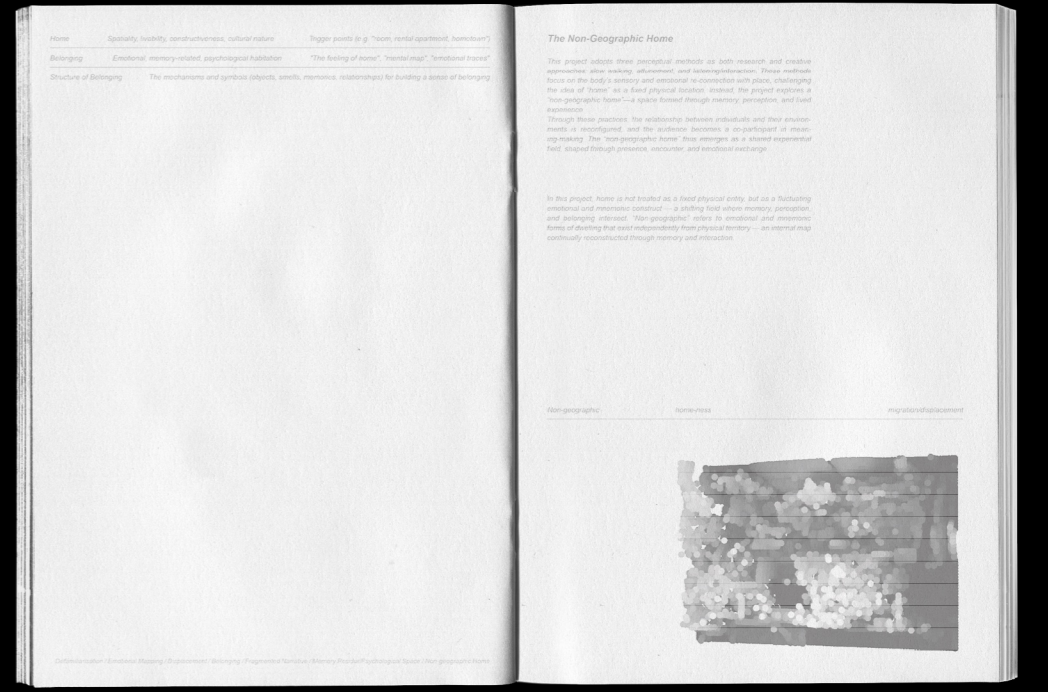
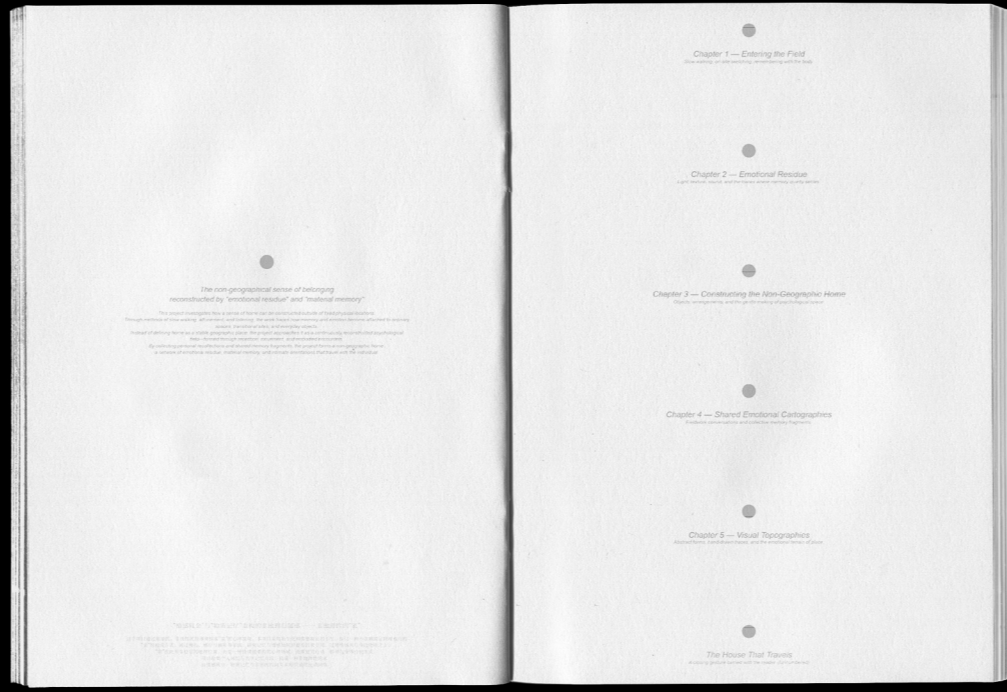
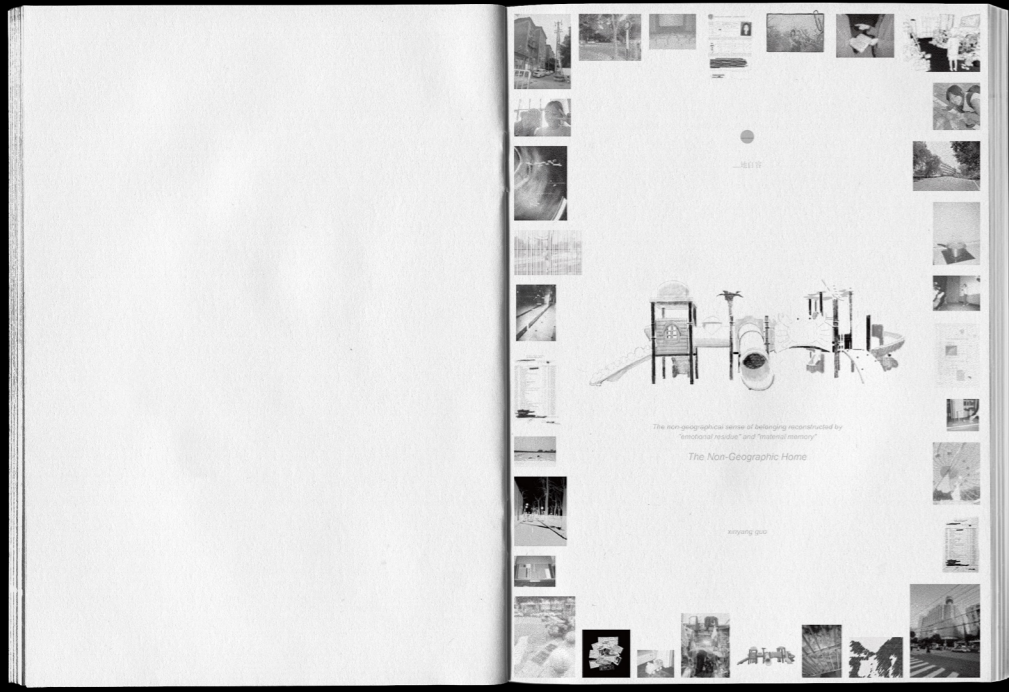
Through field research, publication design, and participatory installation, *The Non-Geographic Home* investigates how defamiliarised visual narratives allow individuals to sense belonging through emotion, texture, and memory.

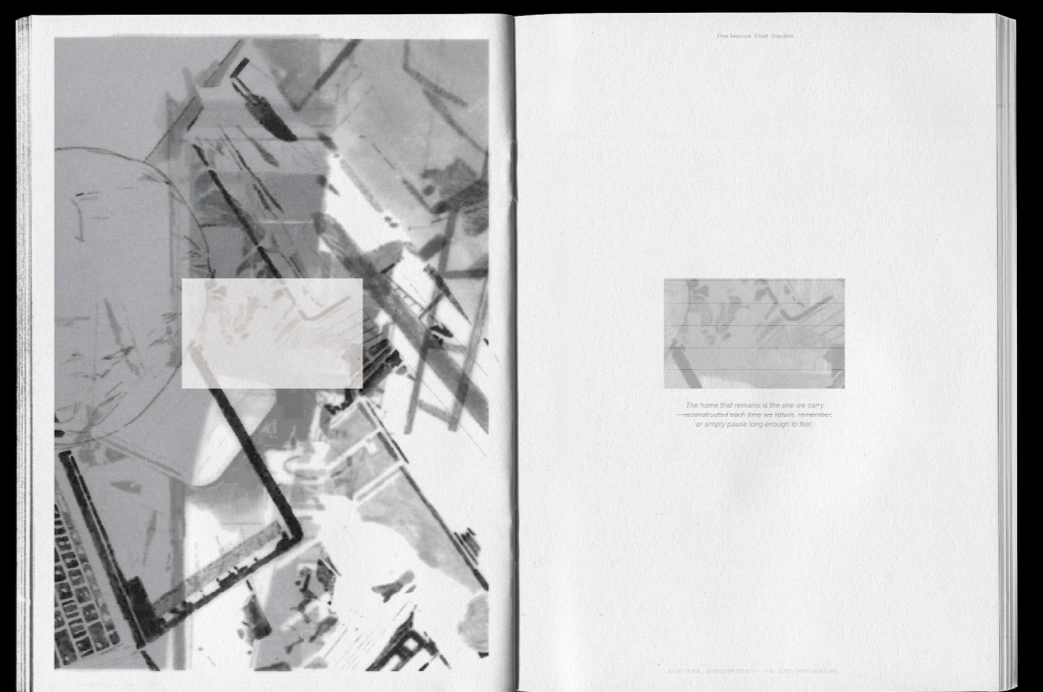
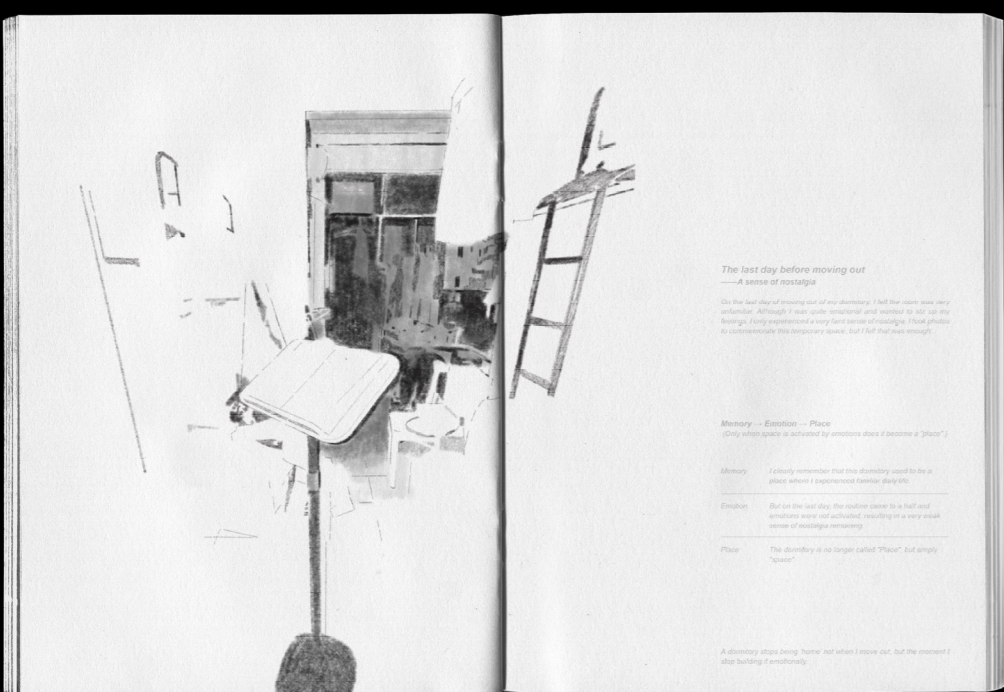
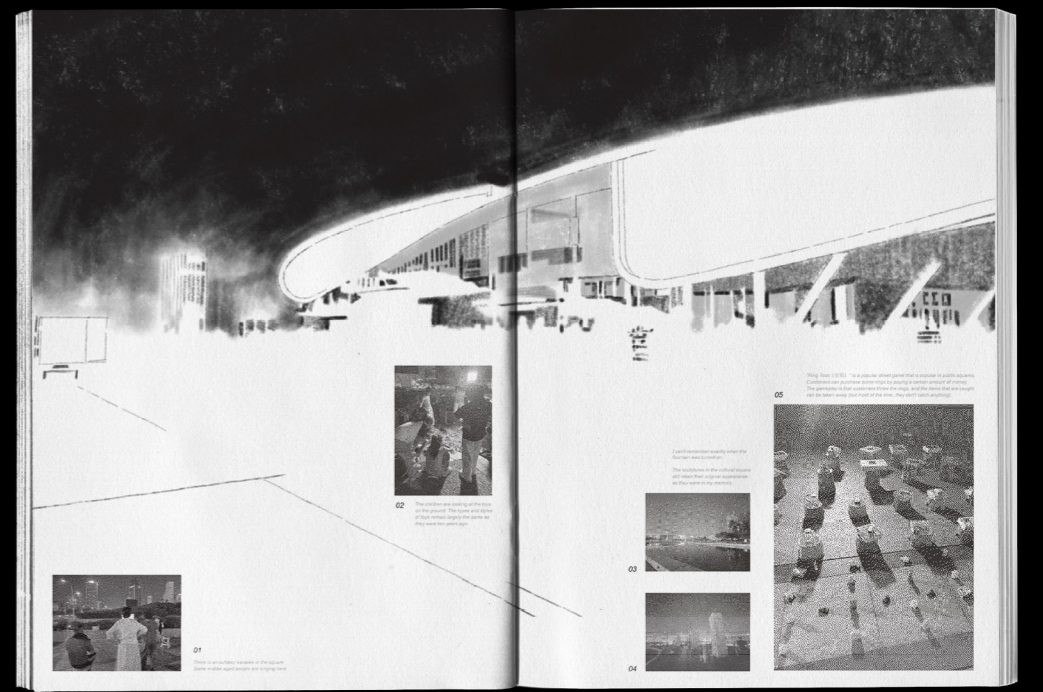
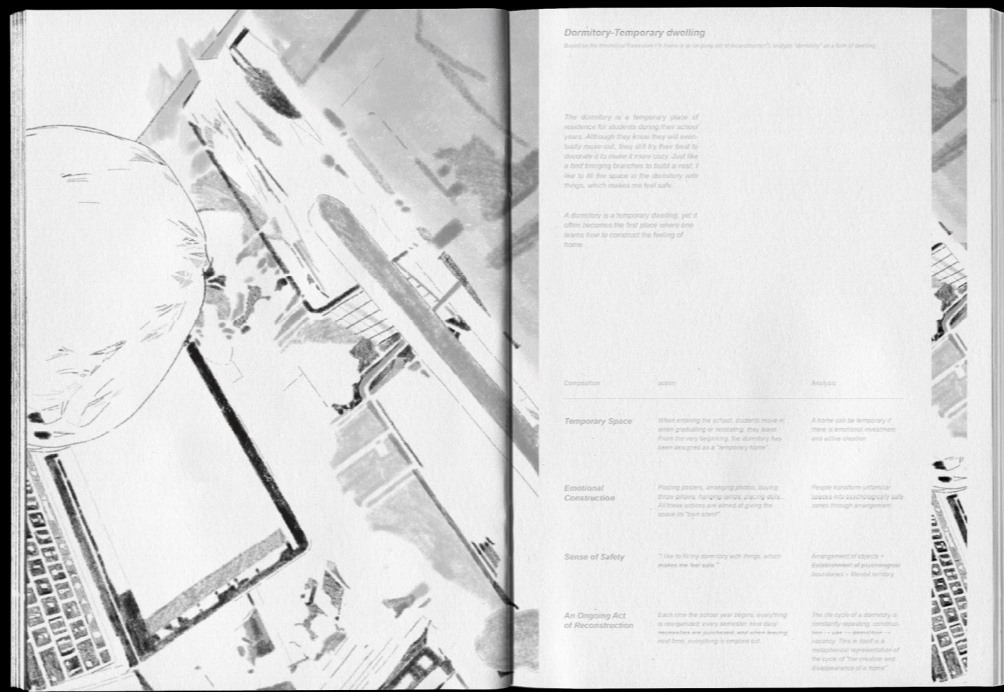
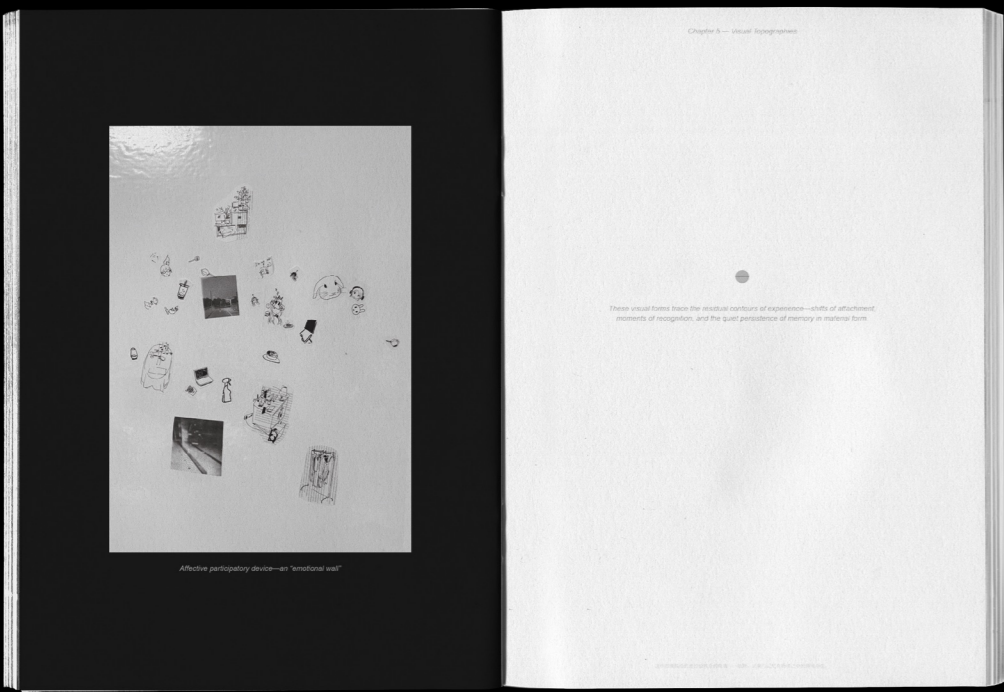
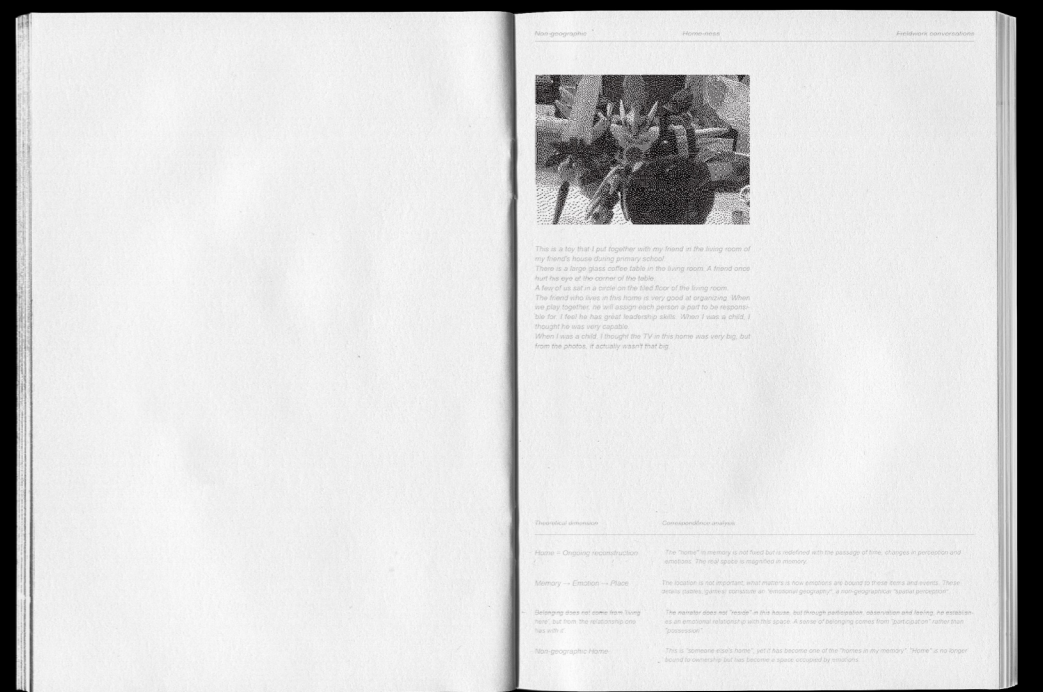
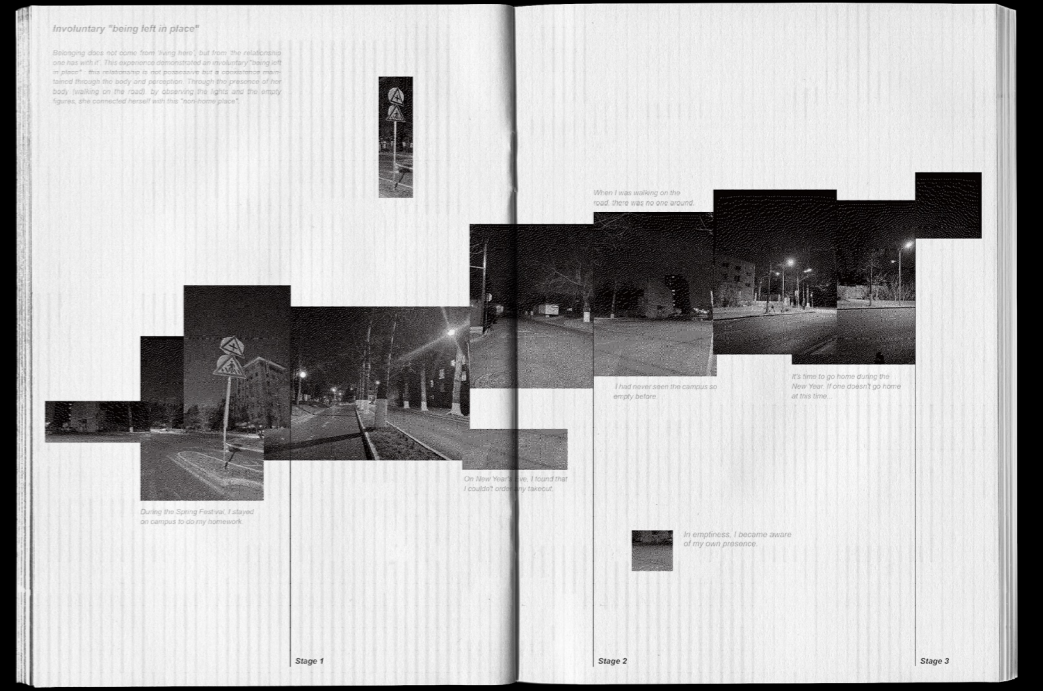
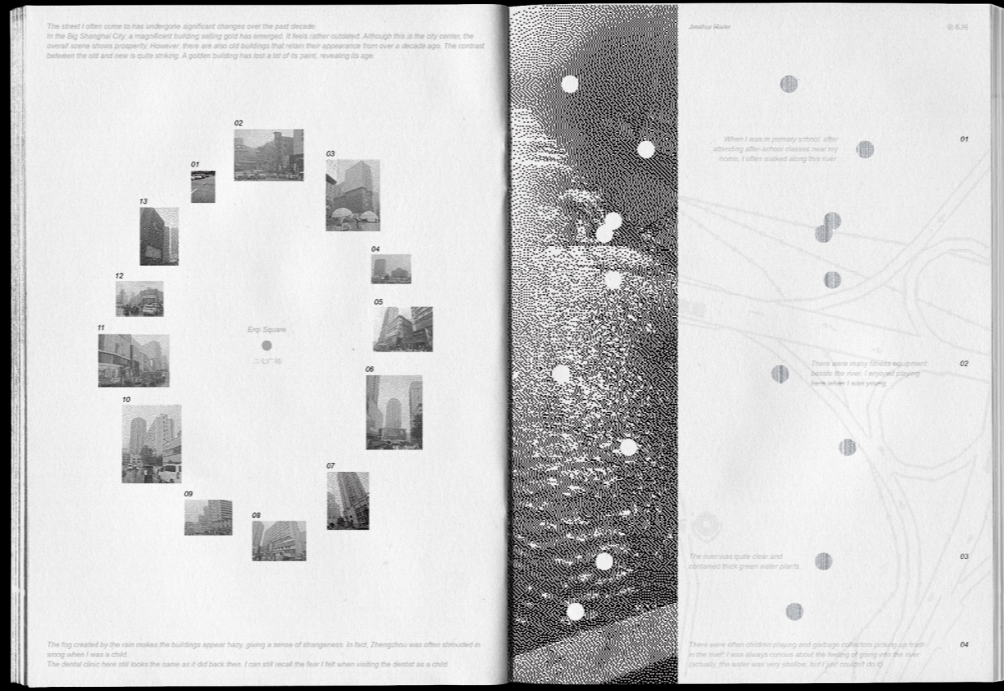
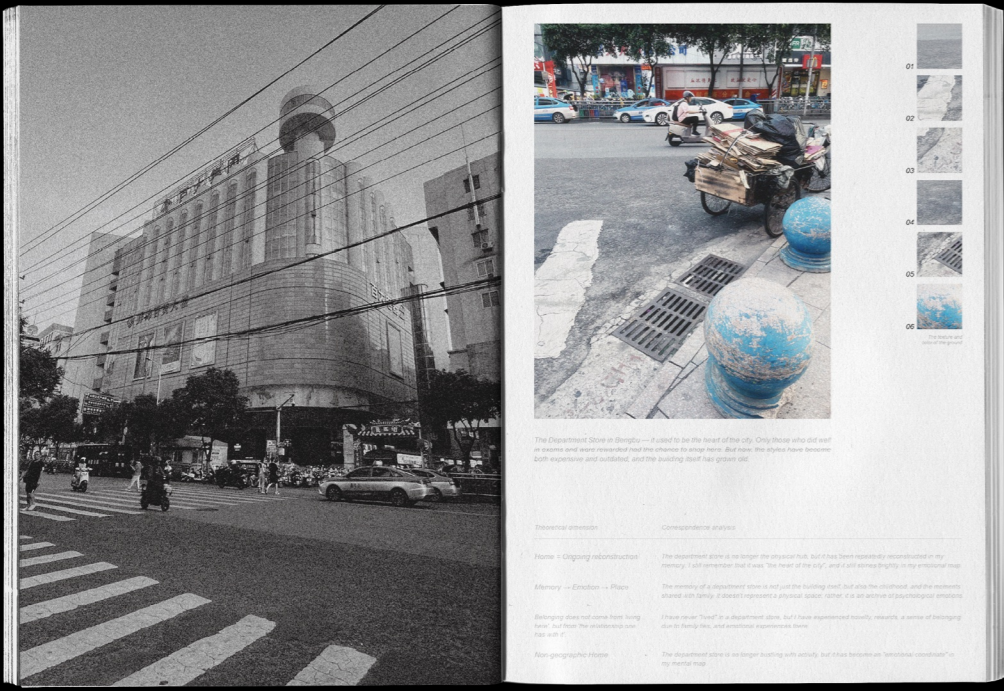
UAL Camberwell MA Graphic Design Communication — Unit 3

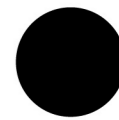


出版物

A4
硫酸纸、
硬纸板、
普通纸张







Audience Interaction Test

The Emotional Wall — Participatory Reconstruction

*tracing paper, electrostatic stickers, hand-drawn fragments
audience interaction*

Visitors were invited to draw or sketch objects, people, or scenes that hold personal significance—things that evoke warmth, loss, or familiarity.

These drawings, no matter how simple or abstract, were then transferred onto electrostatic stickers, allowing participants to freely move, overlap, and reposition their fragments on a translucent tracing-paper wall.

This act of touch and movement transforms static memory into a tactile dialogue.

As the drawings accumulate and shift, the wall becomes a living map of shared affect—fragile, impermanent, and continually rewritten.

The tracing paper, which lightly adheres to the electrostatic film, symbolises the tenuous yet persistent attachment between people and their memories: easily displaced, yet never entirely erased.

By engaging through hand-drawing and placement, participants experience how memory is not fixed but felt—rebuilt through interaction and proximity.

The wall thus performs what Doreen Massey describes as “a simultaneity of stories-so-far”: a spatial coexistence of partial narratives and embodied traces, constantly in motion.

The Non-Geographic Home
STUDIO PRACTICE

