



Tania Ostanina

UX Design Portfolio

Key skills:

UX/UR:

- User-centred design
- Interaction design
- Site maps and user journeys
- Prototyping and wireframing
- User testing

Visual design:

- Sketching, drawing, visualisations

Interpersonal skills:

- Collaboration, Communication
- Problem-solving

Special skills and passions:

- Persuasive technology

Tools:

- Adobe Creative Suite, Axure RP, Balsamiq, Figma, Otter.ai, Miro, Excel, Optimal Workshop



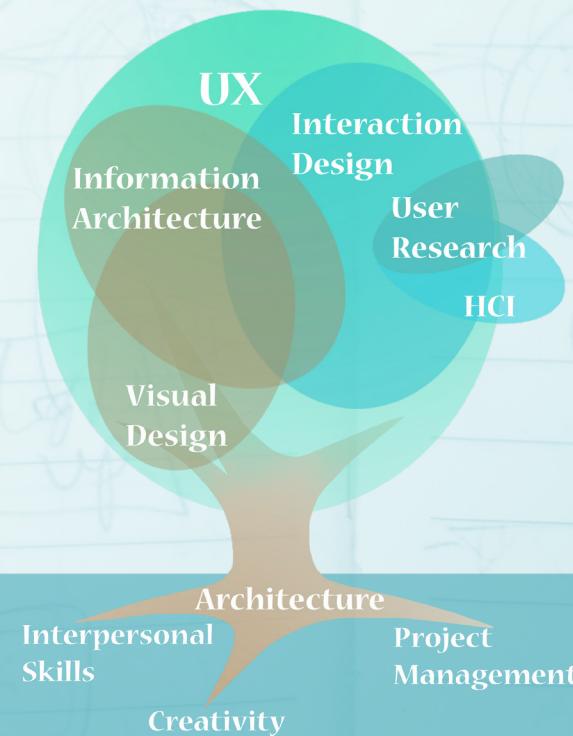
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I am a junior UX designer based in London, UK, currently studying for a MSc in HCID at City, University of London.

I am passionate about creating user experiences and products that improve people's lives. I am quickly able to drill down to the tiniest detail, collaborate and solve problems within fast-paced project environments.

I have arrived into the field of UX via a previous career in architecture. This has given me a grounding in visual design and creativity, as well as an array of interpersonal skills. I have chosen to move into UX because it can offer me new and exciting opportunities:

- Understanding of the users' behaviour and motivations
- Being on the forefront of technological innovation
- Using UX as a force for social good.

Tate Halo : an interactive technology for the Tate Modern

(MsC HCID, Interaction Design, 2019)

DESIGN PROPOSAL



The Amulet

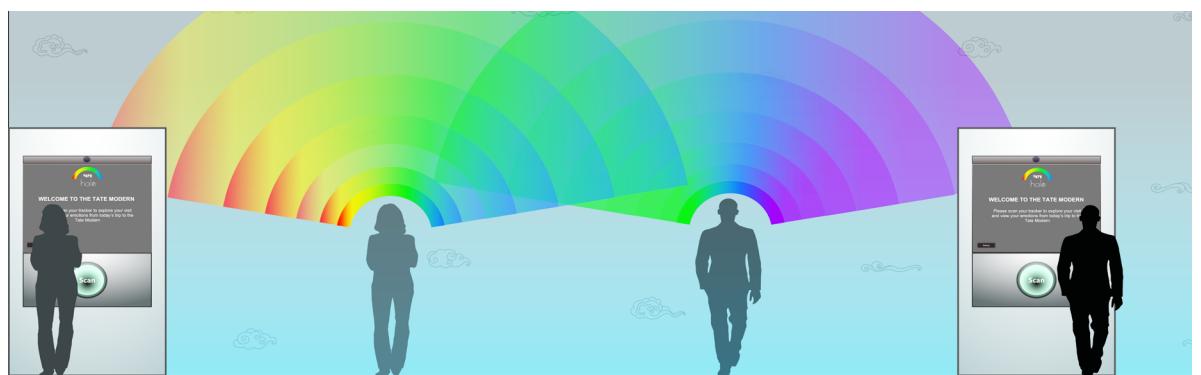
The Watch

1. The Emotion Loggers: wearable devices that allow visitors to log their emotions, and determine their location via Bluetooth Low Energy and RFID tags

Three screenshots of a digital interface. The first screen shows a map of the Tate Modern building with levels numbered 0 to 6. It includes sections for 'YOUR VISIT: ALL LEVELS' and 'YOUR VISIT: LEVEL 0'. The second screen shows a map of Level 0 with various rooms like Turbine Hall Shop, Core Learning Centre, and Core Welcome Room. The third screen shows a success message after casting a halo, with a summary of emotions: Happy (40%), Angry (20%), Sad (20%), and Perplexed (20%).

2. Digital Interface Doorway:

An interactive screen where visitors scan their Emotion Loggers, explore their visit and cast their Halo



3. Large Display Wall in Turbine Hall:

Halo are displayed here after being cast. They can be interacted with using gestures and photographed

OVERVIEW

The project is an immersive, interactive technology for visitors to the Tate Modern.

The challenge:

The brief for the project was to design an interactive technology that allows gallery visitors to leave a trace of their visit.

Users and audience:

Visitors to the Tate Modern are already accustomed to highly sophisticated digital technology within a gallery setting. Therefore, the proposal must be engaging and innovative, while meeting the visitors' expectations and desires.

Project roles and responsibilities:

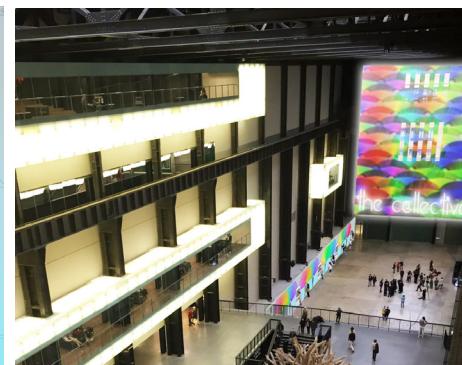
Working in a team of 4 students, I was closely involved in all stages of the project research, design and evaluation.

My individual contribution:

- Generator of the chosen ideation concept
- Creator of the wearable technology design (the Emotion Loggers) and its physical prototypes
- Visual and graphic designer: The Collective, The Collective Cloud, group project report, group poster.

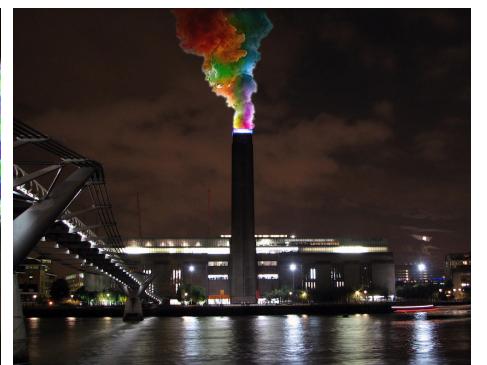
Project scope and limitations:

Within the constraints of this project, it was not possible to produce fully interactive digital prototypes of any of the proposed artifacts. Given time and opportunity, this would have been the next phase of design development.



4. The Collective:

A display in Turbine Hall showing everyone's Halos



5. The Collective Cloud:

Colour time-lapse vapour rising from the gallery's chimney

Tate Halo : an interactive technology for the Tate Modern

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DESIGN PROCESS

The project follows the user-centred design process — a good fit for a project where the users are known and where their requirements can be researched.

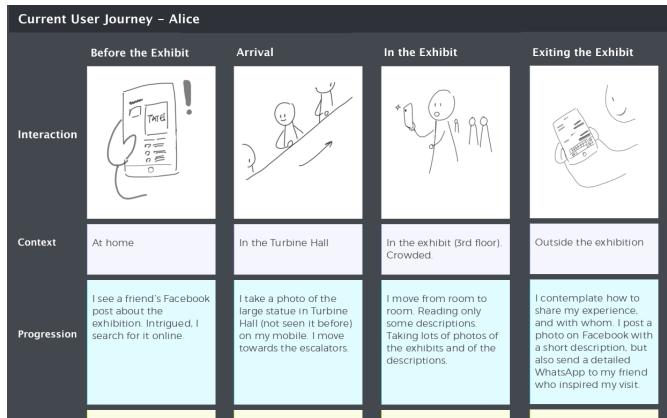
User research

OBSERVATIONS AND INTERVIEWS:

- Gathered data on how people were spending their time at the gallery, by observing them over the course of a week
- Conducted semi-structured user interviews with gallery goers
- Analysed the data in Miro affinity diagrams
- Created personas from the user research data
- Created existing user journeys for the personas



A snapshot showing part of Miro affinity sorting board



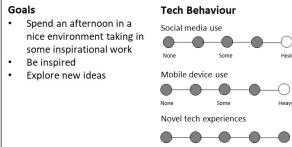
A snapshot showing part of existing user journey



Name Alice Roebuck
Age 34
Job title Digital Designer
Location London

Background The Tate Modern is Alice's favourite attraction in London. She'll visit multiple times a year, sometimes with friends, but often on her own. She's got a discount card to make it more affordable to go to all the exhibitions she's interested in.

She may post photos of things she enjoyed on social media, she won't necessarily discuss other emotional experiences online, but enjoys it when she sees or hears others opinions online.



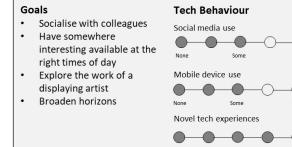
Personas



Name Patrick Salter
Age 49
Job title Senior Designer
Location London

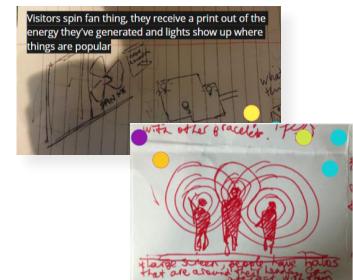
Background Patrick lives in London and spends his weekdays in the office. He gets on well with his current and previous colleagues and they regularly arrange for social outings, including museums. Patrick is interested in late night events and specific exhibitions, rather than just the Tate Modern, as it's always on his doorstep.

He enjoys sharing his experiences with those he is with as well as on social media and in group chats.



Conceptual design

- Ideation** generated 28 initial design ideas. These were 'dot' voted to narrow them down to a shortlist of two.
- Parallel conceptual designs** were developed from the ideation shortlist
- Future user journeys** were based on the existing user journeys, and formed the backbone of the designs
- A desirability survey** was undertaken with the Tate Modern visitors, to establish which design to pursue.



Ideation 'dot' voting shortlist

Why this process?

- Observations allowed us to see what the visitors actually do while at the Tate Modern
- Interviews provided us with a deeper understanding of the visitors' motivations than observations alone

Main findings:

We discovered that there were two main types of gallery goer: a lone visitor and a social visitor. These are reflected in the personas. Both shared a desire to know how other people experienced the exhibitions—therefore, this features heavily in our design goals.

DESIGN GOALS:

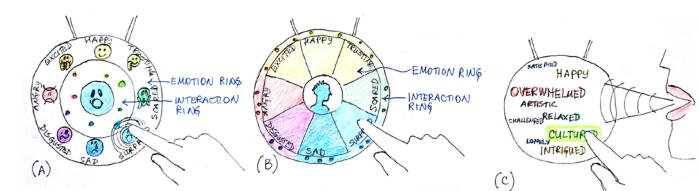
A set of design goals was derived from the user research data. These goals encapsulated the user research findings, and gave focus to the subsequent design phases.

What?	So what?	Now what?
Participants talked to people about their interpretations of the displays	Sharing opinions and reactions is important to visitors	How might we allow visitors to share their reactions with others?
Visitors take photos of things that interest them and share on social media or messaging apps	Having something "Instagrammable" and unique to each visitor helps them engage/capture their visit	How might we provide a unique photo opportunity to each guest?
Guests appreciated the size and scale of the Turbine Hall	There's an expectation for immense and visually impressive things at the Tate Modern	How might we make our interactive technology stand out?
Participants may explore just one or multiple exhibitions in a visit	This is a massive variable and will be a defining feature of our design	How might we make our design relevant to all visitors?

Design goals

Lessons learned:

For the Emotion Logger sketch designs, version C was my favourite, but the desirability surveys placed version B in the lead. This was a lesson to me — proving that my opinions as a designer are secondary to the requirements of the user!



My three sketch designs for the Emotion Loggers

Tate Halo : an interactive technology for the Tate Modern

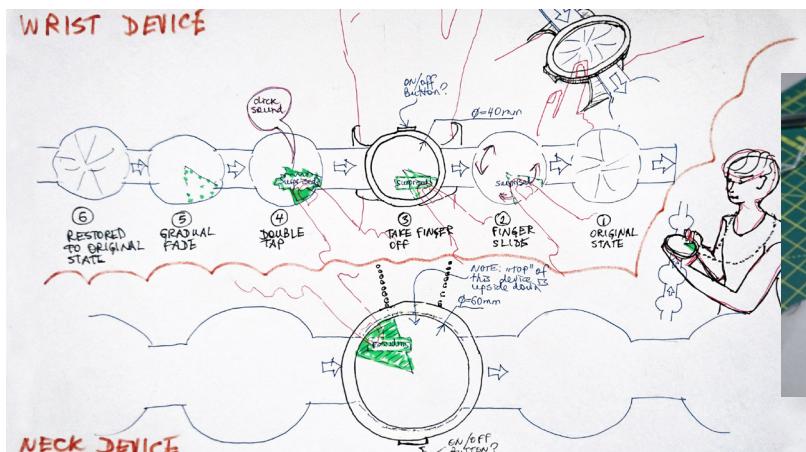
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Detailed design

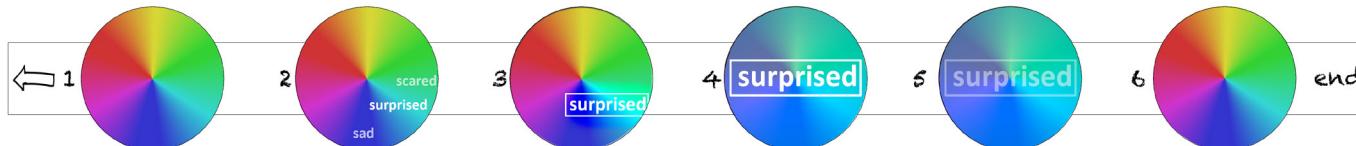
This process was informed directly by the design goals and the results of the desirability survey results.

DESIGN PROCESS:

- **Wearable devices:** I designed and built the physical prototypes for two variations of the Emotion Loggers (the Amulet and the Watch), using cardboard, glue and a scalpel. Using Adobe Creative Suite and Axure RP, I then created a series of ‘screens’ that could be threaded through the physical prototypes to simulate digital interaction.
- **Interactive artifacts:** The team created detailed visuals to illustrate other artifacts forming the overall design proposal — the Digital Interface Doorway and the Halo display.
- **Accompanying visuals:** I created visuals for The Collective and The Collective Cloud.



My first sketch for the physical prototype design of the Emotion Loggers



Threaded ‘screens’ for the physical prototype of the Watch Emotion Logger

Why this process?

- To hone in on the design goals set at the start of the project
- To ground the detailed design phase within the conceptual design and the user research
- To take the design to a level suitable for the final evaluation
- To attempt to recreate the immersive atmosphere of the interactive technology during the final evaluation

Results:

A set of high-fidelity design artifacts that address the design goals, follow the previous project phases, and are suitable for use in the final evaluation.



Physical prototypes — in progress

Final evaluation

EVALUATION PROCESS:

- A small-scale user test was carried out
- Test script was based on the future user journeys
- Participants tested the physical prototypes with the help of a facilitator (me) ‘playing computer’, while the other artifacts were presented to them as ‘props’ (large scale printed images)
- The test data was coded and summarised in a Rainbow Spreadsheet

Why this process?

A small-scale evaluation was considered appropriate to test this relatively uncomplicated design.

Main findings:

All users were able to interact with most artifacts intuitively with no instruction. Most preferred the Amulet design, and expected a greater personalisation of the interactions. However, the gesture-based interaction with the Halo caused some confusion in most users.



User testing of the Emotion Loggers

CONCLUSIONS

- **Meeting the design goals:** the design goals have been addressed directly in the proposals, and supported by the results of the final evaluation
- **The users** were impressed with the design and able to use it as intended
- **The outcome:** an engaging interactive technology befitting the scale of the Tate Modern, albeit requiring further development to take it to the next level.

Evaluating the UX of [Swim22.diabetes.org.uk](https://www.swim22.diabetes.org.uk)

(MSc HCID, Evaluating Interactive Systems, 2020)

OVERVIEW

This project is a usability and UX evaluation, undertaken for [Swim22.diabetes.org.uk](https://www.swim22.diabetes.org.uk), a fundraising website run by the charity Diabetes UK. I worked individually, designed all the materials and conducted the evaluation myself.

The problem:

The charity asked me to investigate the usability of specific parts of the Swim22 site, as well as the UX of the site as a whole.

Users and audience:

The potential user base includes a broad range of people of different ages, genders, backgrounds and fitness levels.

Scope and limitations:

- This study will have a real-world impact, as it will be used by Diabetes UK to improve their website.
- Limitations of the evaluation include participant sample size, difficulty of assessing an entire UX of a site within a single test session, and obtaining in-depth answers to questionnaires.

METHODOLOGY

Project goals and objectives: a set of high-level goals was created based on the charity's brief. From these, the more detailed objectives were derived.

Recruitment: 5 participants were recruited and screened based on relevant characteristics such as previous fundraising experience.

User testing:

- The participant test script was task-based, originated directly from the project objectives
- Participants were asked to think aloud
- The test sessions were recorded on video
- Post-test questionnaires were administered

	Questionnaire results	Participant 3
	Task 1: Navigating from Diabetes UK main page	
On the scale of 1 to 7, how easy did you find this task? (1 - easy, 7 - difficult)	3	
Do you have any specific comments about this task? (For example, pain points, easy parts, expectations vs reality)	I got there, probably on the phone would be clearer and faster, another page pop-up, it was not obvious that it is swim22 and not diabetes main site.	
How did performing this task make you feel? Why?	It was OK, charities not always have best coders, so as long as I could navigate, I'm happy.	

A snapshot showing part of the post-test questionnaire

Data analysis:

- Transcribed and coded the raw data, looking for usability and UX problems; analysed these using a customised Rainbow Spreadsheet
- The usability problems were ordered using a combined rating of severity and frequency

Why this process?

- Project goals set the focus on the client's brief
- User testing is an appropriate technique for the evaluation of a small-scale website, where the project objectives are clearly defined
- Video recordings allow for an in-depth data analysis
- Questionnaires provide triangulation to the test data
- Rating usability problems by severity and frequency allows easy prioritisation

Main findings:

The evaluation uncovered a total of 23 usability problems, but only 4 were so serious that they

No.	Task	Page	Description of the issue	Outcome	Severity	P0	P1	P2	P3	P4	Suggested redesign	Score
U2	2a - Site tour - What are your initial impressions?	https://swim22.diabetes.org.uk/resources	The downloadable resources and forms are very print heavy, with dense colourful images and no printer-friendly version	User was annoyed that if they chose to print the downloadable forms at home, this would require a lot of printer ink	Level 4						Provide a printer-friendly version of the downloadable documents that do not rely on dense colour printing	1
U3	2a - Site tour - What are your initial impressions? 3 - Signing up and creating a fundraising page	Overall site	The banner image at the top of the page is very large and takes up most of the visible screen.	Participant 0 had to scroll down to see the page main content. Expressed annoyance at the large size of the banner image. Participant 4, because of the large size of the image, did not realise they were on the right page and spent a long time looking for one, getting progressively more confused. They were eventually able to find a workaround and navigate to their individual page. (Deviation from happy path)	Level 2						Reduce the size of the banner images or remove them from some pages where users have to perform many tasks (such as the individual fundraising page) completely.	6

A snapshot showing part of Rainbow Spreadsheet

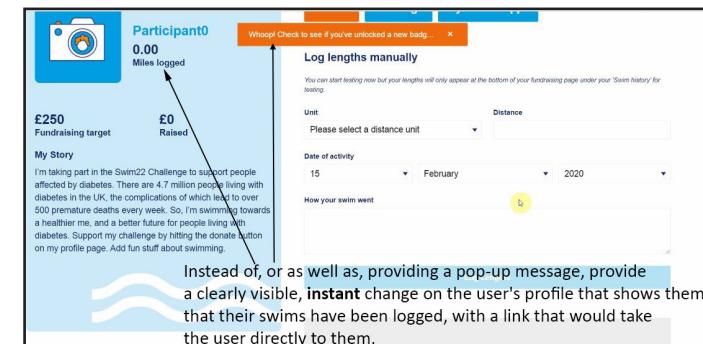
prevented the users from completing key tasks on the site. The project report recommended fixing these serious problems first, providing redesign suggestions.

Challenges:

I was able to carry out consistent user test sessions, working with the challenges of a live, frequently updated website, by noting any unexpected website changes and accounting for them in the data analysis.

CONCLUSIONS

- The project goals, and therefore the client's brief, were successfully addressed through the structure of the study.
- The study identified only a small number of serious problems for immediate fixing, which will help the charity address the balance between the practicality of running the website with the requirements of its users.



A suggestion for fixing a serious usability problem

Homes > CO₂: a website for reducing carbon in your home

(MsC HCID, Information Architecture, 2019)

OVERVIEW

Working individually, I researched, designed and tested the information architecture and wireframes for a new website to help reduce carbon emissions in the home.

The challenge:

The focus of the brief was the development of the site's information architecture. I chose the domain because it was a personal interest of mine, as well as because it filled a gap in the market – as there were no similar online resources in existence.

Users and audience:

The potential user base consists of individuals living in the UK who are interested in reducing carbon emissions in their home and require practical advice on how to do so.

Scope and limitations:

The project focus is not on fulfilling existing user needs, so no user research has been carried out.

Due to the limitations of the project, these items could not be developed:

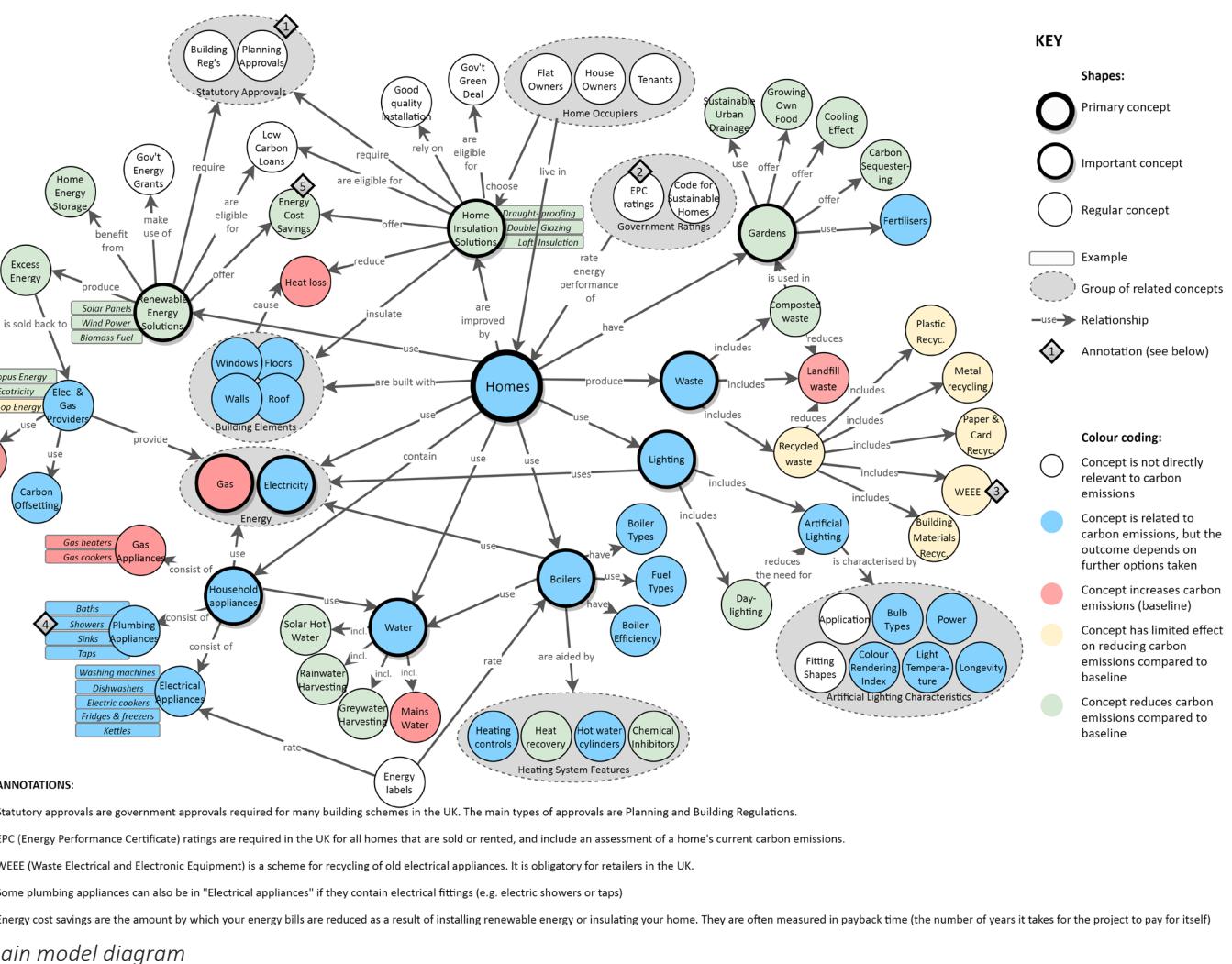
- Some aspects of the IA, such as thesauri or database metadata
 - A full set of wireframes (only key ones are provided)
 - The UI of the site
 - Due to the fast-paced nature of this project, the user evaluations were not carried out as rigorously as would be expected for a live project.

DESIGN PROCESS

- **Domain expert interviews:** carried out 4 semi-structured interviews with domain experts, noting key concepts and relationships mentioned in them
 - **Domain model:** created based on the interview data
 - **Site map:** developed from the domain model, using an org-chart-like format to reflect the domain's hierarchical structure

- **Card sorting and tree testing:** tested the site map using Optimal Workshop
 - **User flow diagrams:** created the user flows of key tasks performed by the users on the site
 - **Paper prototypes:** sketched with pen and paper
 - **Evaluation of paper prototypes:** tested these with a small group of participants. Test script was based on user flows

- **Wireframes:** developed using Axure RP
 - **Evaluation of wireframes:** tested these with a small group of participants, focussing on the clarity of the site's navigation labelling, ease of orientation and sensemaking, findability and discoverability



Homes > CO₂ : a website for reducing carbon in your home

(continued)

Faceted browsing:

- Used for relevant sections of the site to support searching of specific large databases within the site
- Allows alternative routes to the same database, for those who choose to navigate in different ways
- The evaluation has shown the faceted browse function to be working well

An example wireframe showing a faceted browse function

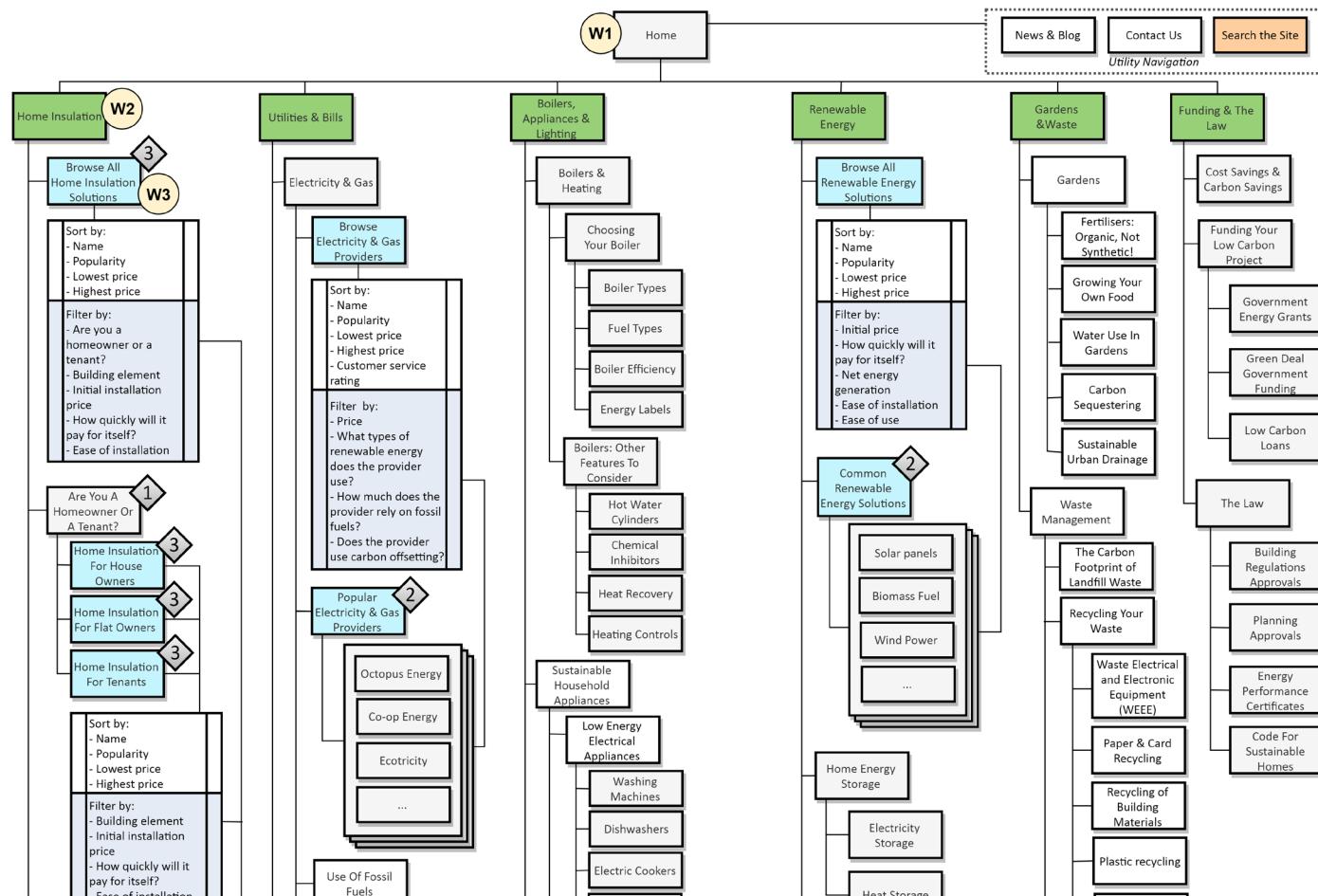
Why this process?

- Domain-driven design is a good fit for a new digital information environment where the content is yet to be defined
- User evaluations at every step are required to ensure that the domain driven design is adjusted to real users
- Faceted browsing is important to allow users to explore large databases, and to avoid a 'zero result' if search requirements are too narrow.

Lessons learned:

- Domain model terminology:* initially adopted from the domain experts, the terminology was difficult for the users to understand, so it was revised to employ simpler language
- Site map organization scheme:* initially a topic-based scheme (e.g. 'energy') was followed, but tree testing revealed that users expected items to be organised according to a task-based scheme (e.g. 'paying bills' or 'finding funding').

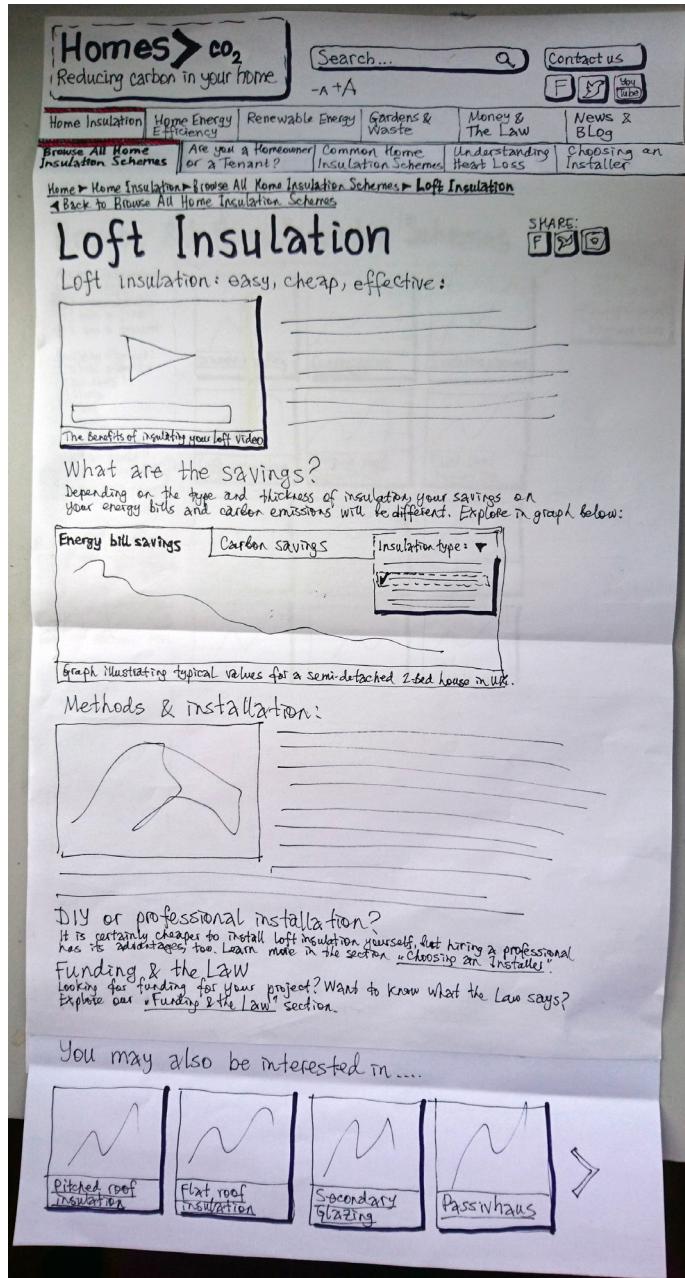
- Audience-based organisation:* initially not considered, it was introduced to some parts of the site following the evaluation results. It divided the users into 'House owners', 'Flat owners' and 'Tenants' to improve search customisation.



A snapshot showing part of site map

Homes > CO₂: a website for reducing carbon in your home

(continued)



An example initial paper prototype

The wireframe follows the same structure as the paper prototype. The header includes 'Homes > CO₂', 'reducing carbon in your home', 'News & Blog', 'Contact us', and a search bar. The main navigation bar is identical. The 'Loft Insulation' page content starts with a heading '(4) Loft Insulation' and a subtext 'Easy, cheap and effective: a favourite solution for UK homes'. It lists reasons for popularity and notes about disadvantages. Below this is a section 'What are the savings?' with a note about varying savings based on type and thickness. A graph titled '(5)' shows 'Average energy bill savings, £/year' and 'Average carbon savings, kgCO₂/year' for different insulation types. The graph interface includes dropdowns for 'Insulation type and thickness' and buttons for 'What's this?' and 'Image showing loft insulation installation'. Further down are sections on 'Methods and installation', 'DIY or professional installation?', and 'Calculate an estimated price of your loft insulation project'. This section includes fields for location, floor area, and choice of DIY or professional installation. It also has a feedback form asking for email address and a 'Email results' button. The page concludes with a 'Looking for funding for your project?' section and a 'Other roof and loft insulation solutions you may be interested in:' section with cards for 'Pitched Roof Insulation', 'Flat Roof Insulation', 'GRP Fibreglass Roofing', and 'Living Roofs'.

An example wireframe developed from the initial paper prototype

Notes on wireframe design

- (1) Visual consistency:** a homepage link, a utility navigation bar and a global navigation menu appear in the same place on every page, to prevent users from getting lost.
- (2) Horizontal navigation:** shown to be more space efficient than vertical navigation in early wireframe iterations.
- (3) Local navigation on hover:** not initially visible, local navigation becomes and stays visible when the user hovers or keyboard-tabs on a global navigation category, allowing the user to preview its content before deciding to follow the link.
- (4) 'Breadcrumbs'** are included on every page other than the homepage. These provide extra clarity of navigation and allow the user to return more easily to the higher levels of the website.
- (5) Discoverability** plays an important role in the layout of the wireframes. The "Other roof and loft insulation solutions..." section offers alternative links that are very similar to the current content page. This feature also attempts to reduce 'pogo-sticking' behaviour by offering alternatives without forcing the user to return to the browse page.
- (6) Obscure terms:** following evaluation results, I added clickable links explaining obscure (but unavoidable) terms to users who might be unfamiliar with them.

CONCLUSIONS

The result of this project is a basic website taxonomy and a series of mid-fidelity wireframes. It has taught me the foundations of information architecture, but requires further work to be viable, such as more rigorous evaluations, the development of thesauri and controlled vocabularies, and the creation of database metadata.

You'll Miss Me When I'm Gone : a 'smart city' service for the Thames

(MsC HCID, Creativity in Design, 2019)

DESIGN PROPOSAL

This group project is a **'smart city'** digital service proposal:

- **A service of memory and monument** for a future London society
- **Based on a hypothetical narrative** that examines the ideas of memory and nostalgia and offers a tongue-in-cheek social commentary on the over-governance of public space
- **Represented as a multi-media digital art piece** encompassing an interactive soundboard, a narrative booklet, document artifacts, a [video](#) and a [website](#)

A hypothetical 'smart city' service

In our fictional world:

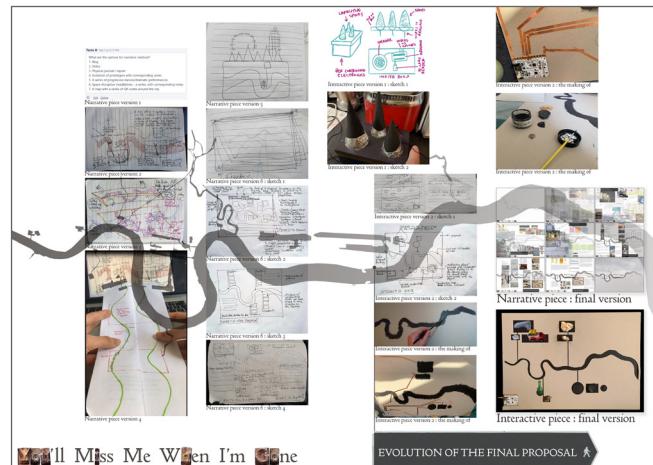
- In the near future, the private company Mori-Industries allows selected Londoners to attach digital memories to objects before placing them in the Thames.
- In the far future, a government, desperate to create a happy nation, explores the idea of nostalgia. They hire mudlarks known as 'finders' to locate Mori-Industries 'finds' in the Thames.
- These 'finds' are analysed and categorised in the hope that society can learn from the past and be happy



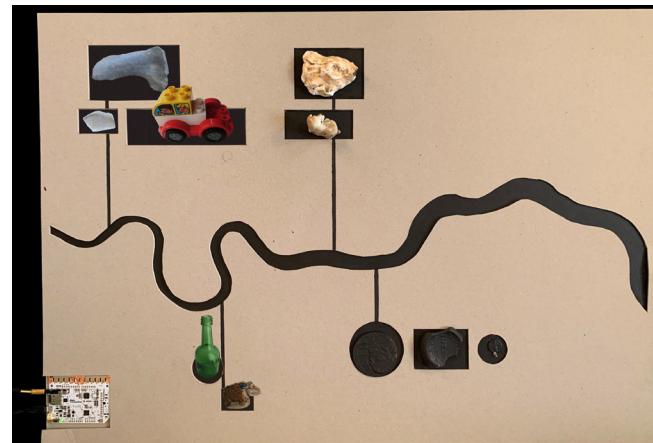
Video describing the proposal (snapshot)

once again.

- This hypothetical narrative evokes the current licensing of a public space (Thames foreshore) and the evolution of mudlarking from an unregulated activity to a privileged hobby requiring considerable expense. It also echoes the contemporary governments' nostalgia obsession, such as "Take Back Control" and "Make America Great Again."



Narrative booklet describing the design process (example page)



Interactive soundboard: a physical+digital technology.
The mudlarking finds placed upon it tell the story of their owners

Document artifacts: a fictional Mori-Industries calling card, and a fictional government memory form

How it works

1. Apply to take part in the scheme via the 'Take part' link
2. If you are selected you will be given a code and a location of a memory kiosk
3. Go to the memory kiosk, enter the code and follow the instructions to deposit your memory

Fictional website mori-industries.com (snapshot)

Our mission

We want Londons history to be told by everyone

- Deposit a memory in the memory kiosk
- The object is coated (**don't worry it's non-toxic**) and placed in the river
- We hope that one day, in future, your memory will be found
- We have plans to build a memory retriever in conjunction with 'Museum of London'
- Future Londoners will be able to listen to how you lived now

OUR LONDON. OUR HISTORY

Fictional website mori-industries.com (snapshot)

You'll Miss Me When I'm Gone : a 'smart city' service for the Thames

(continued)

OVERVIEW

THE BRIEF:

To develop a group proposal for a 'smart city', demonstrating the skills of creative impulse, collaborative design and critical reflection.

USERS AND AUDIENCE:

Modern-day Londoners are the intended audience for the digital art piece, while **future Londoners** are the imagined users of the digital service.

SCOPE AND LIMITATIONS:

- The project is not based on existing user need—hence no user research or user evaluations took place
- Design compromises were required due to the pandemic, such as fewer physical design artifacts

MY ROLE WITHIN THE TEAM:

- Led and managed a 4-strong team
- Served as a driver for the team's creative direction
- Carried out research and design with the team
- Designed the narrative booklet and co-designed the interactive soundboard
- [Wrote a blog](#) detailing the project progress

DESIGN PROCESS

DOUBLE DIAMOND PROCESS:

- Why this process?** It provides a clear structure to our work, helping us embrace complexity while maintaining focus.

OVERALL FRAMEWORK—‘Critical Fabulations’:

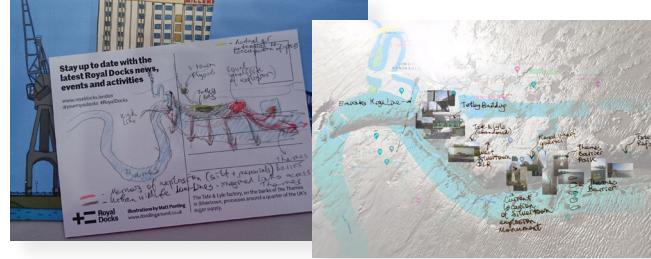
- An HCID design approach that puts hidden socio-digital narratives centre stage
- Why this framework?** It helps us utilise creative impulse and critical reflection by pushing us to look beyond the conventional ‘smart city’ design

COMMUNICATION: Weekly meetings to discuss progress, daily online discussions via Slack and Trello



Digital memorials vs physical memorials

My research on how people approach digital death and memory



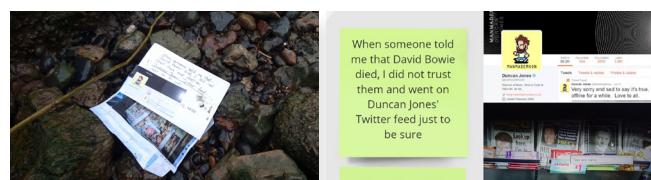
My research on the Thames in the context of memory and monument

Access to the Thames foreshore as an act of spatial occupation

The Thames is a tidal river. Its foreshore goes through daily cycles of being fully submerged to being partially exposed. While the tide makes going to the foreshore potentially dangerous, it isn't the primary reason why access to it is limited – private land ownership of the river's banks and the management of the river are also to blame. [The Port of London Authority \(PLA\) merely ‘tolerates’ public access](#). Nevertheless, it is possible to get close to the foreshore safely by consulting the tide tables and by [knowing the limited number of places where it is accessible](#).



Page from my blog reflecting on the politics of foreshore access



My mini-installation exploring the link between digital death and the Thames

Research phase

INITIAL DIRECTION:

- Information gathering:** Books, online sources, art, politics
- A ‘bottom-up’ approach to ‘smart cities’:** Focus on hidden perspectives (in line with ‘Critical Fabulations’)

DIVERGING PATHS:

- We diverged and carried out independent research
- My diverging research:* a small-scale study of how people approach digital death and memory
- My diverging research:* observations of the Thames in the context of memory and monument

CONVERGING PATHS:

Agreed project themes: The Thames and mudlarking; death, memory and monuments; the politics of public space

Converging research:

- My research into foreshore access shaped the project focus on the over-governance of public spaces
- We researched the mudlarks online, via in-person interviews and through literature
- Site visits: I instigated the team to visit the foreshore to gather information about the Thames and mudlarking

TECHNIQUES USED:

- Data gathering:** Observations ‘in the wild’ and online, interviews, site visits, photos, sketches, collages
- Data analysis:** Affinity sorting, analysis through image-making, storytelling with blog posts, mini-installations
- Why these techniques?** They offered an open-ended approach suited to the ‘Critical Fabulations’ framework

OUTCOMES:

A hypothetical narrative to inform the next design phase:

- Describes a digital service for future Londoners, pulling in the agreed project themes
- Offers a fusion of historic London (the Thames mudlarks) with the technologies of the future

You'll Miss Me When I'm Gone : a 'smart city' service for the Thames

(continued)

Design phase

DIVERGING PATHS → CONVERGING PATHS:

We focused our efforts on describing the hypothetical narrative established in the previous phase. The evolution of these proposals is described below.

Narrative booklet:

- **A vehicle for depicting the design process**
- **Diverging designs** ranged from QR codes to a giant translucent booklet. Due to pandemic restrictions, we settled for a digital booklet format
- **I designed this piece** and coordinated team submission of images and text to populate it with
- **Final design:** the narrative starts off messy and chaotic with a faint image of the river in the background. Gradually the organisation and the outline of the river becomes clearer

Interactive soundboard:

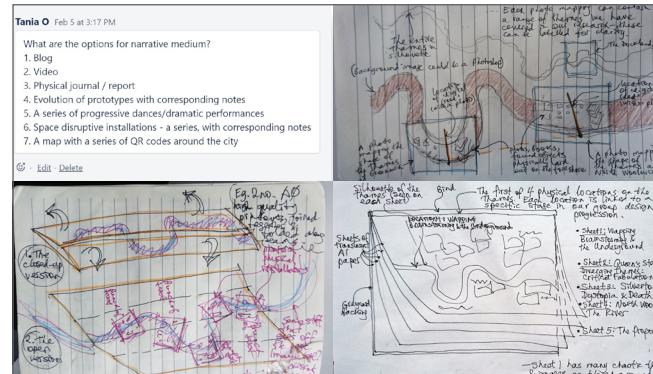
- **An illustration of the key part of the narrative** — objects found in the Thames telling the story of their deceased owners
- **I designed this piece** in collaboration with a fellow team member, and coordinated the team submission of 'mudlarking finds' to be used with the soundboard
- **Diverging designs** included a box with cone shapes reacting to hand touch
- **Final design** used greycard with a cut-out silhouette of the Thames and spaces for 'mudlarking finds' with conductive paint wired to an electronics board. Placing one of the 'finds' onto these spaces triggered a signal to play the sound of a human voice

Document artifacts, video, website:

- These items, created in collaboration with the team, helped flesh out the hypothetical narrative

OUTCOMES:

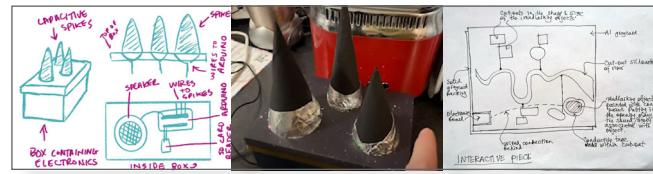
The collection of items and artifacts came together to tell the narrative of the hypothetical 'smart city' digital service of the future.



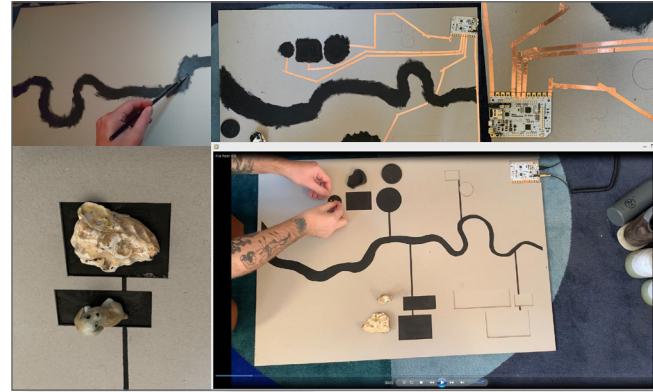
Narrative booklet: diverging designs



Narrative booklet: example pages showing progression



Interactive soundboard: diverging designs



Interactive soundboard: work in progress

CONCLUSIONS

Meeting the brief

Demonstrating creative impulse:

- We explored a wide range of creative methods and techniques, allowing our creative impulse to take us to unexpected places such as mudlarking and future-telling
- The Double Diamond process helped structure the creative outcome

Demonstrating critical reflection:

- We held weekly team reviews of our work, referring back to 'Critical Fabulations' and other key texts
- I maintained a blog throughout the project, in which I regularly reflected on the team's output

Demonstrating collaborative design:

- My project leadership helped the team stay on track and remain consistently productive throughout the project
- The pandemic was both a challenge and an opportunity for smarter collaboration: we learned to manoeuvre within the confines of the lockdown, while maintaining regular online conversations.

Beyond the brief

The scope of our proposal is ambitious, yet my team has had limited resources to implement its full potential. In an ideal world, it would become an immersive installation in a gallery or perhaps even at the Museum of London Docklands, experienced in person rather than just digitally.

From our 'artist-designer' perspective, my team hopes the proposal will challenge the viewer to think about ways in which the Thames — as a giant monument and a memory 'keeper' — could fit within the context of a 'smart city' in a possible future.

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