

# S N a r r a t i v e

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By 2085, Earth had been transformed into a shadow of its former self, suffocating from the missteps towards profit and efficiency, where Mars colonisation had eclipsed the care of Earth, driven by the "elite few" that gain the profit. The exploitation of Earth's resources, the lithium needed for electric vehicles, had accelerated environmental decline, all while being sold as the height of sustainability. The lithium mining required for their batteries devastated ecosystems and poisoned water sources, acid rain was more prevalent than ever, laden with hydrochloric acid.

In this society, individuality was an obstacle. Nowhere was this more evident than in the mandated clothing, designed to enforce uniformity and protect against the very pollution these decisions had created. In an effort spearheaded by the billionaire CEOs who ruled the government, economy, and religion, monotonous boiler suits were enforced through bottom up approaches as both algorithms and people with influence marketed to the masses. Its synthetic fibres shielded wearers from the polluted air that now defined daily life, allowing the workers to keep driving profit. The CEO perpetuated narrative framed the suits as a solution to humanity's woes. Social media platforms flooded with propaganda claimed it saved time wasted on "frivolous" clothing choices, while religious leaders proclaimed the uniform as a divine symbol of humility and collective sacrifice. Wearing anything but the suits were irresponsible and selfish. The control had infiltrated every facet of society.

Despite these realities, corporate propaganda presented the narrative of environmental progress as indisputable truth. Protests against the ecological and social damage were absorbed into the algorithmic web of curated dissent. Critics were dismissed as enemies of progress, their voices drowned out by AI-crafted counter-narratives framing them as ungrateful or obstructive.

As pollution made outdoor activity dangerous, human interaction shifted indoors or online. Parks emptied, markets became ghostly, and festivals lost their purpose. Conversations, now dominated by algorithms, revolved around "productive" topics like work metrics, efficiency tips, and Mars colonization goals. Relationships deteriorated in the absence of genuine, unregulated interaction. Friendships faded, romantic connections weakened, and communities disintegrated.

## R e t a l i a t i o n

In the shadow of this grim reality, the Department of Remembrance rose. Formed by disillusioned state officials and artists, this covert resistance movement sought to restore individuality and community. They worked in secret, subverting the control of the state by adapting the existing suits with ways to facilitate protest and expression of identity.

Each piece of clothing was more than fabric; it was a statement of defiance. The department focused on protesting through graffiti as a way to disrupt the public and raise awareness of environmental devastation, inequality wrought by lithium mining and the hypocrisy of the billionaire elite.

A movement formed, allowing people to band together in their collective distrust of the controlling entities of society with the consolidated desperation to activate changes by waking people up to themselves and creating a new rebellious society, aiming to infect the world back with humanity.

# M a n i f e s t o

The creation of this suit deepened my understanding of a narrative that critiques the current dominance of a lightly regulated tech world and AI. In my lived experience, late-stage capitalism has driven a societal shift toward perfectionism and efficiency—at the cost of personal connection and increased isolation.

We have become heavily dependent on technology to serve as our moral and spiritual compass. This reliance—particularly through social media—reinforces echo chambers, creates division, and shapes our choices in limiting ways. In my narrative, these conditions have become more rigid and linear. To challenge this, I explored how creative expression-through clothing and graffiti-can act as tools of disruption, awakening the public to the ideological control they're subjected to.

Through a process of trial and error, I realised how essential it is to think independently and create new, self-directed pathways of learning, free from algorithmic influence. This led to a key motivation in my work: to help others reconnect with their genuine interests and values. From this, I designed a building rooted in the same ideals as the suit—a space for self-understanding, creativity, and preparation for protest and disruption. Ideally, it becomes a place of transformation, capable of shifting personal perspective.

The suit, visor, mask, and stencil were all integral to developing a unique architectural language that defines both the form and function of the space. Elements such as the suit's ergonomic features—its adaptable form and pockets—and the versatile stencil reflect the project's central aim: to equip users as effectively as possible for protest and creative rebellion.

The building itself becomes a character—a protective, interactive entity that shelters users from external threats while guiding and empowering them. Ultimately, this project communicates the value of creativity and identity, demonstrating how these elements can come together in a design that is cohesive, practical, and deeply expressive.

The ideals, values and mechanisms developed within the suit became the blueprint for my design of Papplewick Pumping Station;

- The purpose of the building, a place to subvert and facilitate protest.
- Place of identity exploration to understand ones own ideals
- A way to connect to humanity through community, solidarity, spirituality and expression.





## Initial Sketch Design



The first draft exploring ways to facilitate protest within the suit.

Explore the requirements needed of the suit and what would be necessary to aid.

Utilising a case study explored and ways I can implement identity and symbolism into the creation and design, and how that could inform my architectural language further into my design.

## Process



Going through the process of adapting the sit, to explore the users within the narrative. This was the way I wanted to explore my concept and how my project was to continue.

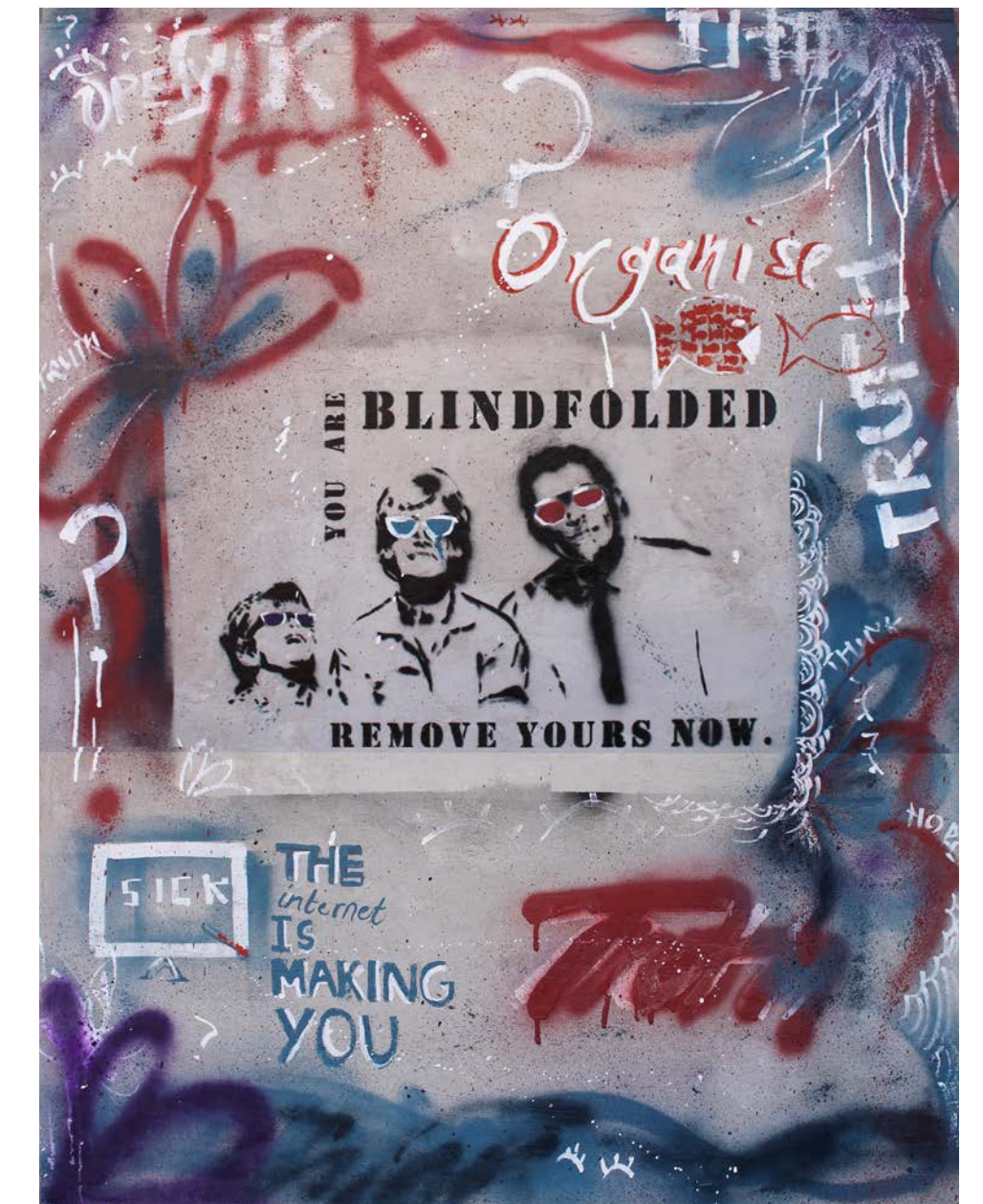
This started the process of adaptation and ergonomic placement and this became the design language of practicality and the celebration of identity and how they tie together.

## First Suit Design



- A new dimension of thinking; creating the suit was to understand the spatial requirements which has worked, but I have learned how this process could be used as a way for people to reconnect with identity in a way to combat the AI indoctrination due to the necessity of thinking outside the box lead me to a deeper connection with my ideals and trust in myself. Further development is needed, specifically how this can be adapted to best suit the user.

## Mural Creation



What: Mural creation to understand the process and exploring the use of materiality and combination of colours and imagery.

Why: Integral to start understanding how my design can be communicated and understood.

Leading me to a deeper understanding of the creation process and how that will impact my design, and develop the suit to be further designed for the ergonomic function.

## Developed Design



The mural creation process was created using a plaster/ concrete textured covered mdf, with a laser cut cardboard stencil with spray paint. From this process, I could further understand the necessary physical requirements needed of the suit, such as additional face protection and a more streamlined process.





Tapestry inspired composition for the department of human remembrance.

## Final Suit Development



The final suit development ended up blending the handcrafted layer development of fabric and embroidery to create a reversible suit that allows the user to be able to subvert those in power and facilitate protests. This is blended with the bracing and structural elements of hardware to be able to ensure the suit is fit for purpose and is structurally sound which is imperative to the ideology both the suit and to then embody within the building. This blend of metal hardware and removable parts harmonised with the rough attachment of segmenting elements create a blend of styles which are harmonised by their main purpose.

Within my design every motif has been chosen specifically from the purpose explored within the physical development this includes within the paint up space seen at the beginning the tubes are inspired from the idea of having the paint be built in within the soup which then has informed the architecture . The design philosophy was to build out from the details already explored therefore everything was chosen in economic fashion as a better way to best suit the user .



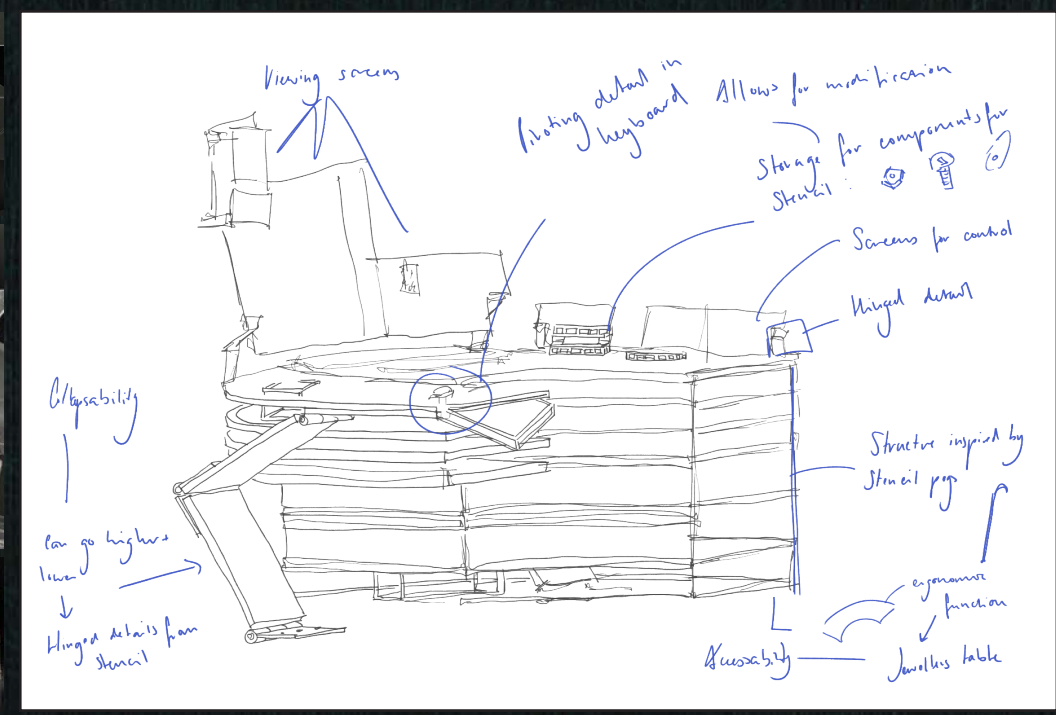
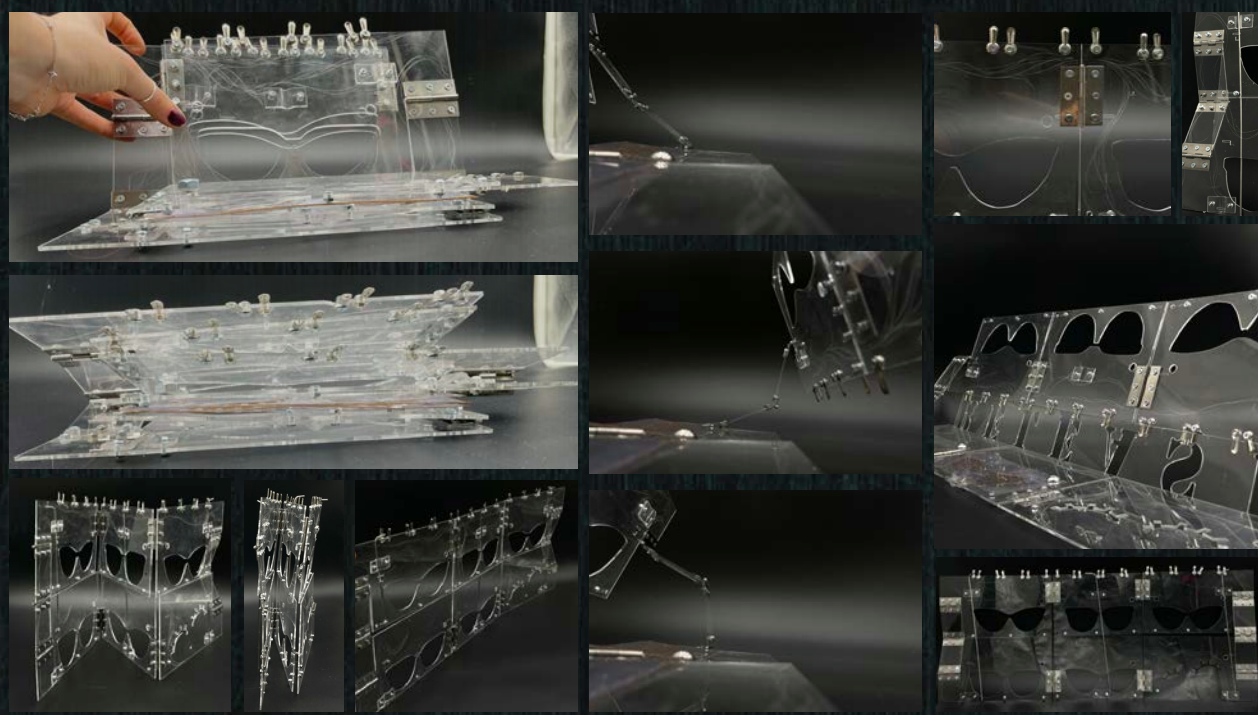
Exploring the collapsible nature of the suit and how the processes could inform design decisions.

From the creation of the soup to the exploration of the tapestry this page shows how the creation of the Sioux allowed me to explore the use of identity as a physical nature from the freehand exploration of the mural on the back of the zoo this mural creation was freehand embroidery on a sewing machine with no planning and focusing on through a repetition of layers and trusting the process as a way of showing how long term gratification could be beneficial as a user experience both mentally to combat the narrative issues but also as a design language thesco habitation of ideals and exploration has created the idea of ensuring that the building acts as a character and a helping hand from looking at film case studies where animation allows for a freedom of expression and to give objects meaning character as that was the process done on the back of the suit .



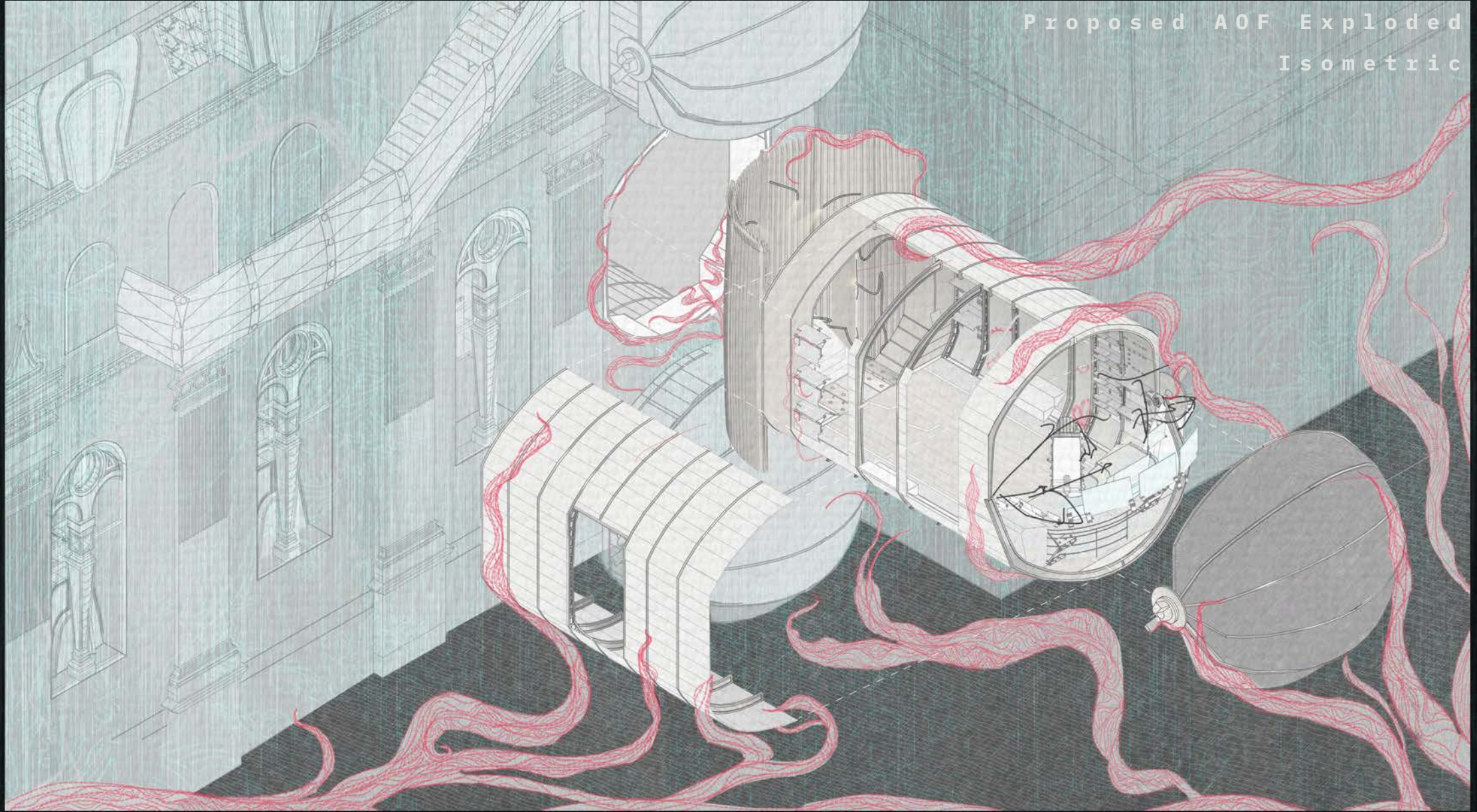
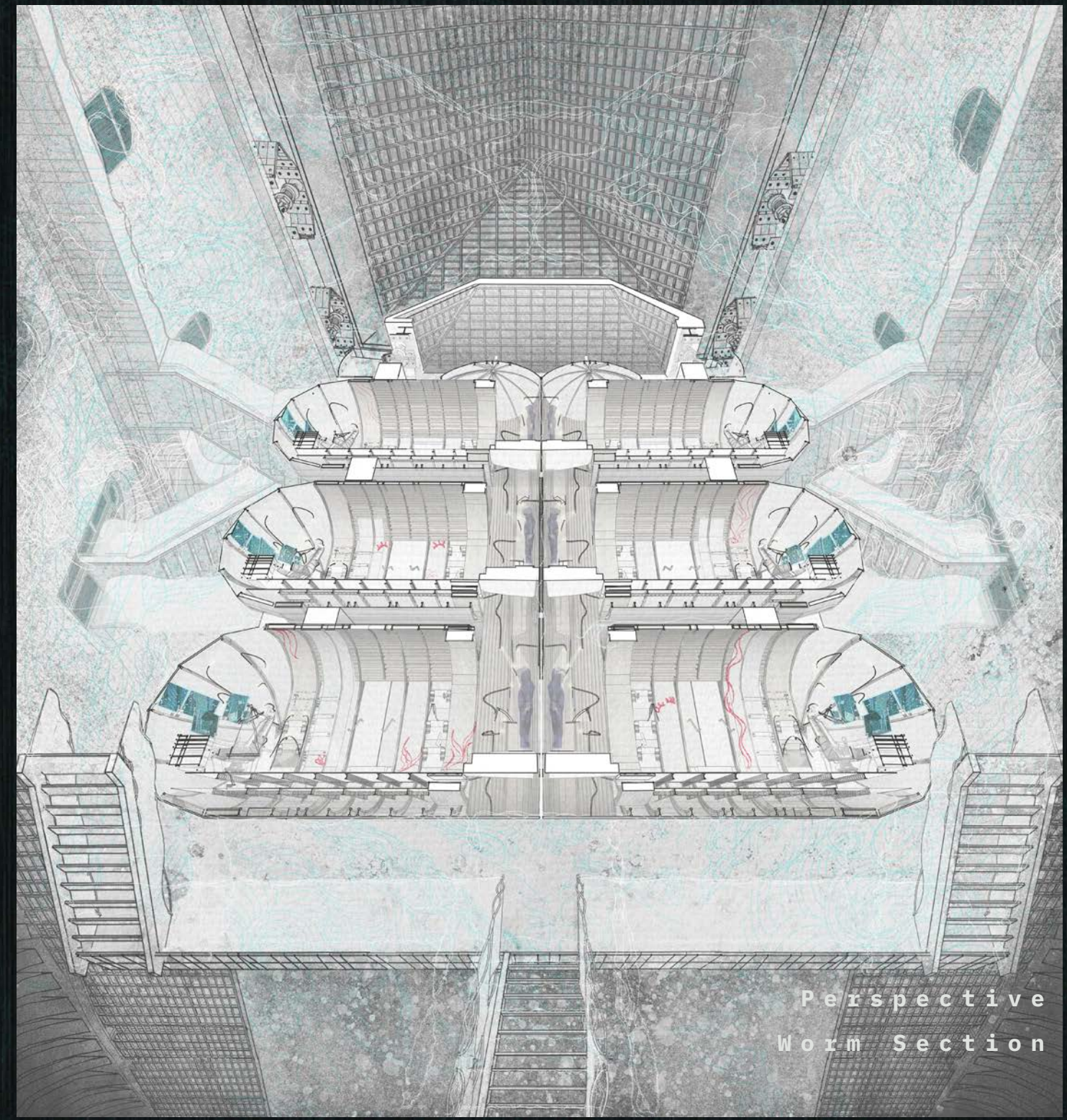
Area of Focus Development

Stencil Development



Area of Focus Space: Suit up space, and is the area For individuals to go through the spiritual process of putting on their suit and adapting it in a way to gain in a peace before having to commit a dangerous act. It is also a space where the adaptability of the stencil became part of the function of the building and how as a way for the sensors to fully collapse it became segmented this allows it to be fully adaptable which again continues the ideals that began within the suit and has now informed the space.

The Hinged motifs alongside the acrylic were used within the furniture focus on the desk which is where the stencil was adapted the most alongside pivotal details that were used within the stencil layering.



The exploded isometric of each individual pods show the importance of the hardware structure and how each element was designed specifically closed up within the orthographic the red detailing is expressive of the identity mule creation from the back of the suit and how that encloses the user within their ideals and this shows the cure curious nature embodied within the object and how that has become a character in itself which is a design philosophy used continuously throughout my design.

The design structure of having the aeroplane like stringers Come from the idea of how in both aeroplanes and fishermen boats people put faith within the object and create a character such as naming fisherman boats as a tradition as a way to put a belief in an object which I have manifested within the structure and the materiality such as the timber focusing on how this is representative of the hood, and the encasing nature.

At the front of the individual pod there is a space a viewing portal for the outside world which is also the space for research and for the users to understand the context that they will be going out in this was created using the pivotal structure of the visor and how it rotates in a 30 degree angle as a way to be brought down over the face and then removed it is attached using wing nuts and other hardware used within my physical model.

Building as a Character



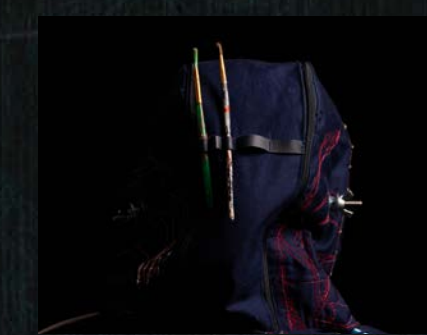
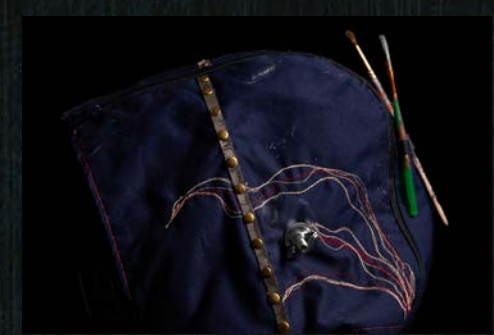
How the building can facilitate user in having a streamlined experience with physical aid and adaptations necessary. The suit acts as a helpful spare set of hands, informing the architectural requirements of adaptation.

Materiality: was inspired by the manipulative, soft nature of twisted aluminium wire as a reinforcement method- its flexibility and strength allowing it to hold shape while remaining adjustable.



The suit up space was an integral part of the beginning line design and was heavily influenced by the ergonomic placement of pockets and other hardware as a way to facilitate the users needs. From there and the mural on the back of the suit it was important to show the significance of the soup for the user and to create a day of spiritual like space to mentally prepare focusing on how within the hood of the soup there is an encasing protection that allows for a clear mindful experience.

Suit Hood as a structural driver:



The initial inspiration of the shape of the pods was inspired by the sanctuary and enclosed safe environment felt when the hood was assembled and utilizing that enclosed space for individual sanctuary.

This led me to explore spaces already created that embody this spirit, to inform decisions surrounding structure and how to translate the feeling of enclosed safe space spaces, even when in dangerous situations.

Mask + Visor Relationship Development



Within my experience of the mural creation, I found that putting on a mask with the collapsible hood was difficult, alongside eye protection. This led me to create a streamlined fully collapsible process of the hood and this hardware, to allow the user to take apart each individual process and, so instead of interfering with each other, they were shaped and adapted to fit together.

The materiality and use of hardware began to strengthen the architectural language within my design, focusing on the importance of function and efficiency, while still understanding the importance of aesthetic and identity.



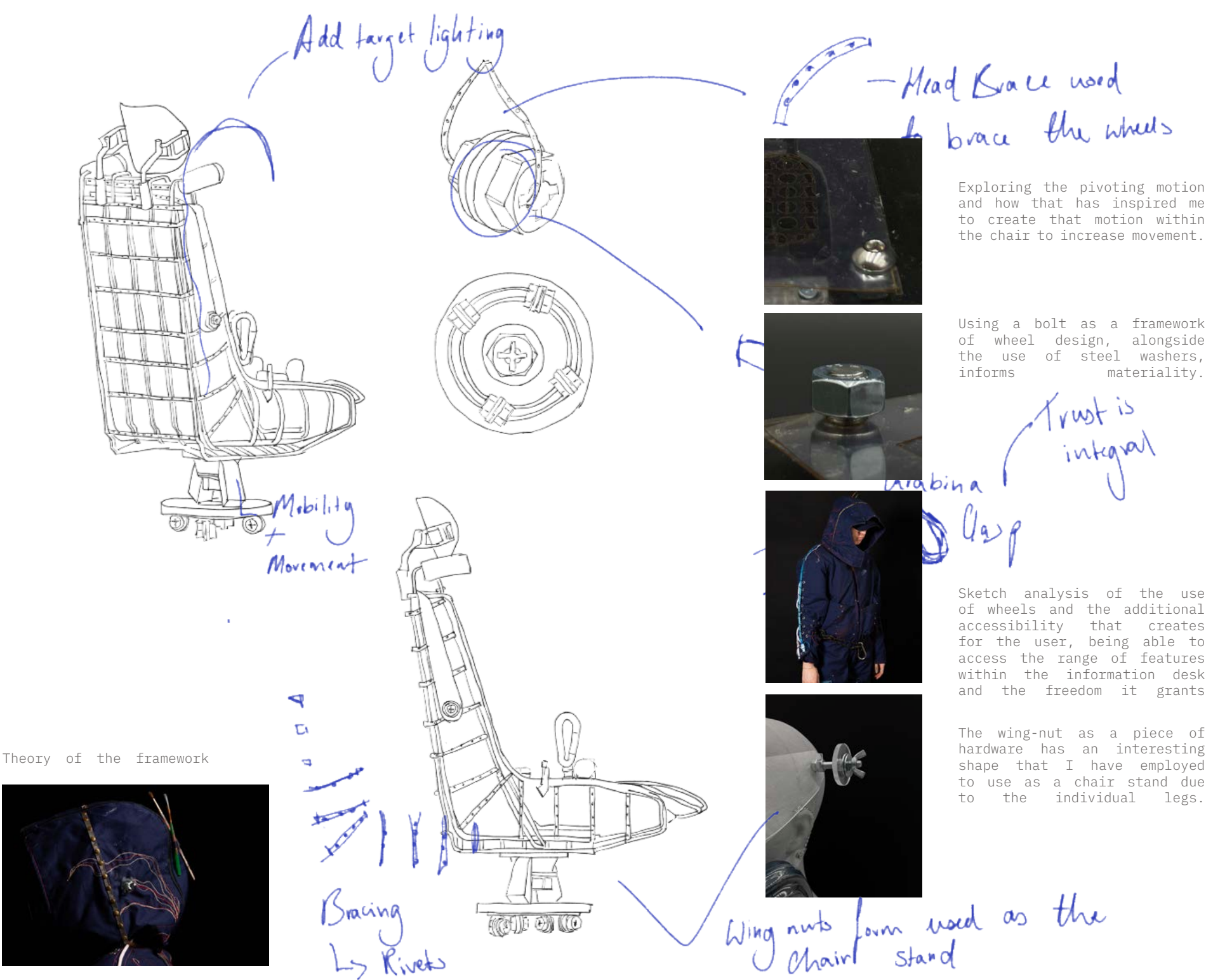
Shapes from the development of the mask, the forms used to then enclose the filters using vacuum forming. Shape will be incorporated into the plat-formed zone, to put the suit on a pedestal as a symbol of grandeur and importance.



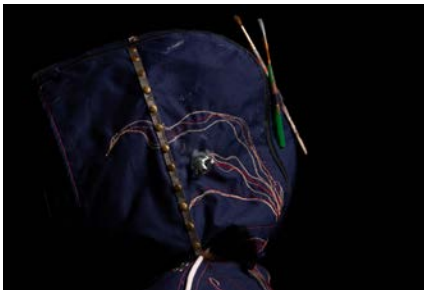


Moment Visual  
Area of Focus

## Furniture Detailing and Exploration



Theory of the framework



Within the area of focus, it was important to create ergonomic furniture that would be fit for purpose and aesthetic. This exploration then informed the furniture design within the rest of the space, with adaptation necessary to suit each space and purpose.

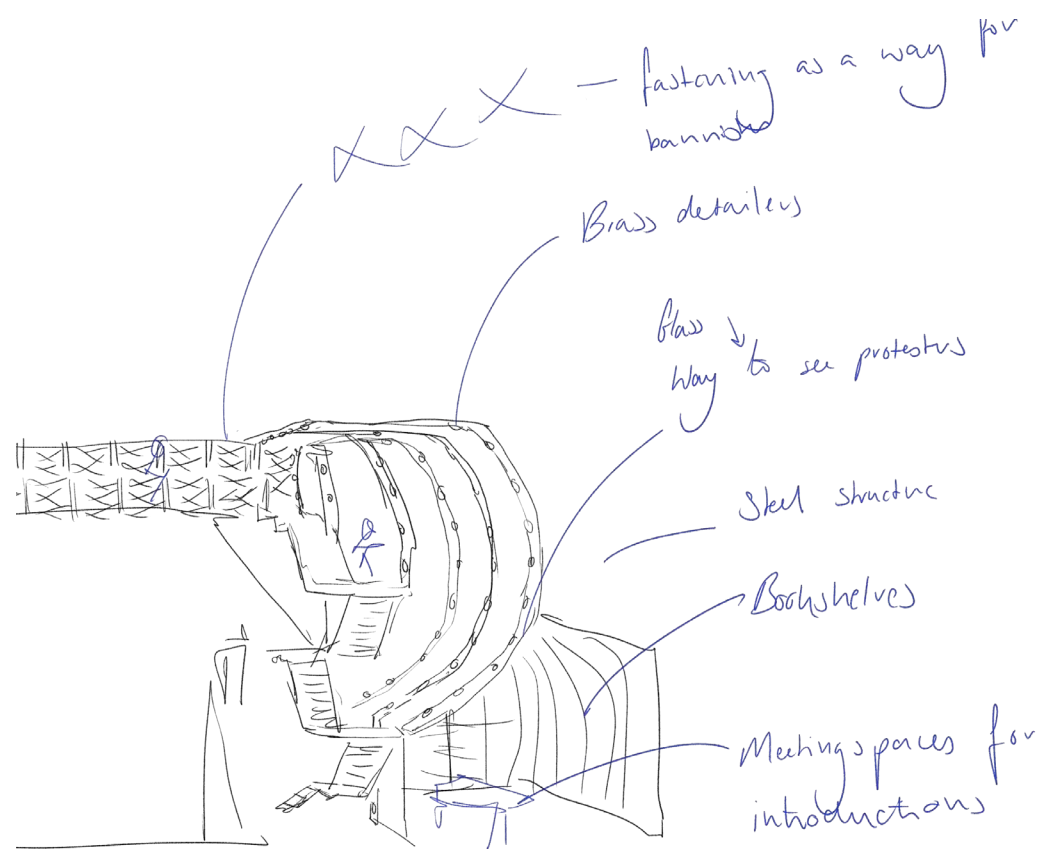
What: Chair detail design, exploring what would be necessary for the user and using case studies to understand the ergonomic requirements needed additional analysis on the relationship between the chair and the desk similar to how the visa and the mask had a relationship it's understanding the synchronisation and adapting the chair to suit the desk such as including wheels for mobility.

Next: Developing the other spaces within the site and their requirements. Using the knowledge and structure gained from exploring the area of focus, and the architectural language created from physical model development.



Long Perspective  
Step  
Section BB

## Embodying the Suit within the Building



The Suit formed the journey of the user within the space, alongside the necessity to de-program the propaganda ingested from the existence within this world. The entrance was physically designed using components from the suit as a way to shape the user journey. In addition, the user journey consists of the introduction into a safe space, resembling the hull of a boat previously explored. Then moves to the workshop, where the purpose is for people to begin learning creative expression and to go through the difficult and transformation process of the suit adaptation. This then leads to the area of focus, the suit up space; where people begin to ready themselves for the act of protest. Next within the main journey is the Paint Up space, the final and collective experience of the suits being filled with paint to allow the users to venture out and protest against the plutocracy.

