

PROCESS BOOK

# REQUIRED ENVIRONMENTS

Exploring Immersive Design  
Strategies for Teen Engagement  
and Reconnection with Nature  
in Urban Contexts

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L5 Graphic Design

Innovate 2025: Environmental Connection

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# INTRODUCTION

Our brief for this assignment challenged us to design an urban intervention for the 'Arts by the Sea Festival' in Bournemouth that created a deeper connection between teenagers and the natural world. The aim was to create an inclusive, accessible public space that supports healing, regeneration, and improved well-being by encouraging young people to reconnect with nature.

Our brief emphasised the use of both data-driven insight and creative, critical thinking. Drawing on interviews and workshop findings, we developed a clearer understanding of our target users' interests and behaviors. With this knowledge, we set out to design an engaging, thought-provoking intervention that could draw teens away from "indoor comforts" and "addictions" (Brief 1:

Environmental Connection, 2025, p. 2), and instead inspire them to spend time outdoors. In doing so, we also aimed to promote "pro-social behaviour" (Brief 1: Environmental Connection, 2025, p. 2) and strengthen young people's relationship with the environment.

To guide and communicate my process, I've structured this book using the 'Double Diamond' method, a visual design framework that divides the journey into four phases: Discover, Define, Develop, and Deliver. This model balances divergent thinking, where ideas and insights are explored, with convergent thinking, where they are refined into focused solutions. It ensures a thorough, user-centered approach, allowing for deep exploration, clear problem definition, and effective solution development.

# DISCOVER

## **User-centered Methodologies**

5 – 8

## **Key Connection Insights**

9 – 12

## **Empathy for Designers Workshop**

13 – 16

## **Site Observation**

17 – 20

# WHO ARE WE DESIGNING FOR?

## Meet 'Liam'!



For this project, we were assigned a user, 'Liam', a student from the Bourne Academy, whose interests and preferences would guide the development of our urban intervention.

### 'Liam's' likes:



Nature



Hiking



Camping



Face-to face socialising

### 'Liam's' dislikes:



Digital distractions



Urban areas

# WHAT WERE OUR KEY INSIGHTS?

## And what were 'Liam's' preferences?

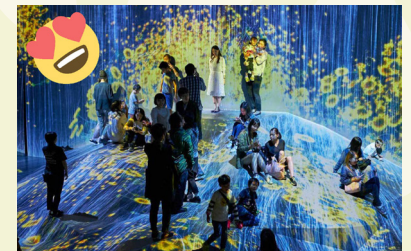
'Liam' preferred interventions that subtly transformed space, especially through light, to encourage exploration and reframe familiar environments. He appreciated when light was used not just decoratively, but to shift the atmosphere and turn everyday areas into destinations.

He preferred site-specific designs that felt integrated, encouraged movement, and supported social interaction, while viewing temporary pop-up installations as lacking depth and connection. His feedback highlighted the importance of creating responsive and meaningful experiences that invite genuine engagement.



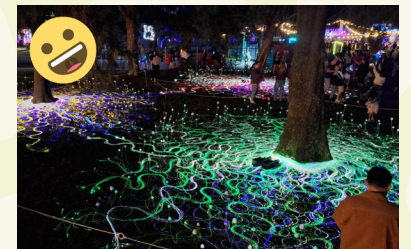
INTERACTIVE / LIGHT ART

RANK 🍷🍷🍷🍷🍷



INTERACTIVE / PROJECTION

RANK 🍷🍷🍷🍷🍷



NIGHT-ACTIVATION / MYCELIMUM NETWORK

RANK 🍷🍷🍷🍷🍷

# COM-B MAP

## Who is 'Liam' and what does he want to achieve?

'Liam' is a confident and motivated 15-year-old who enjoys the outdoors and has a supportive network of family and friends. He's taken part in activities like the Duke of Edinburgh Award and Scouts, but sometimes struggles with motivation due to schoolwork and a lack of like-minded peers.

His goals include being more physically active, exploring nature, and passing his GCSEs. 'Liam' prefers in-person socialising in quiet, green spaces over crowded urban areas and hopes to inspire others to enjoy the outdoors as well.

## CAPABILITY

### PHYSICAL CAPABILITY

- Enjoys outdoor activities like walking, biking, and running.
- Completed DoFE; physically capable but not regularly active.
- Good at sports and being outdoors in warmer months.

### MENTAL CAPABILITY

- Confident and willing to try things on his own.
- Good problem-solving skills and self-belief.
- Knowledgeable about nature, prefers doing over reading.

### SOCIAL OPPORTUNITY

- Enjoys hanging out with friends outdoors.
- Influenced by peers who meet in parks and green spaces.
- Doesn't know others online who promote nature.

## OPPORTUNITY

### PHYSICAL OPPORTUNITY

- Has access to local parks and fields.
- Owns outdoor gear and has a nature-loving background.
- Rarely visits town; prefers natural spaces.

### AUTOMATIC MOTIVATION

- Likes socialising in person and being outside.
- Fear of heights limits some activities.
- Doesn't enjoy the town; no favourite place there.

### REFLECTIVE MOTIVATION

- Wants to pass GCSEs and is confident in doing so.
- Aspires to travel and explore more nature.
- Hopes to get others involved in outdoor activities.

## MOTIVATION

# HOW CONNECTED ARE TEENS' TO NATURE?

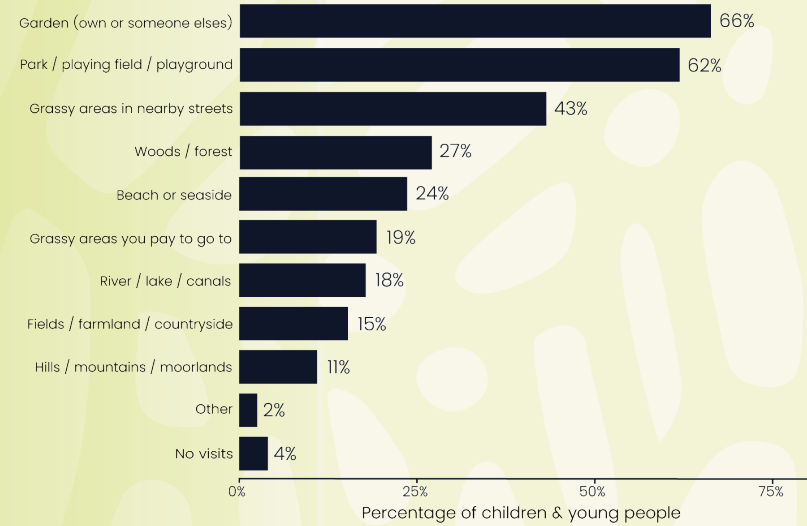
**“UK teens now spend 7+ hours a day on screens, with almost 1 in 4 teens showing signs of screen addiction”.**

- Ofcom Media Use and Attitudes Report, 2023.

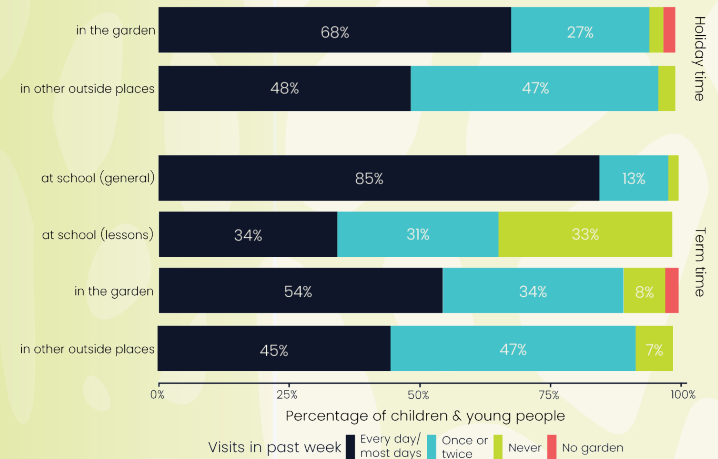
UK teenagers are spending less time in nature, a trend made worse by the Covid-19 pandemic and rising mental health issues like “obesity, depression, sleep disorders and other health problems”

(National Library of Medicine, 2023). Although many visit green spaces weekly, daily use is low, partly due to poor maintenance and a “lack of facilities” (Natural England Survey, 2025; Natural England Report, 2023).

Access is also limited by inequality; “one in eight UK homes has no garden” (Natural England Survey, 2021), while teen mental health issues have risen sharply (UK Parliament, 2023). With green exposure shown to cut mental illness risk by up to “55%” (McGovern Medical School, 2022), better-designed spaces for teens are essential.



> Green/natural spaces young people tend to visit, 2023.



> How often young people spend time outside, 2023.

# HOW CAN WE IMPROVE THIS RELATIONSHIP?

## And what real-world references can we use?

Designing urban nature installations co-created with teens can significantly strengthen their connection to the natural world, boost their mental wellbeing, and encourage regular outdoor activity.

I looked into 'The Greenspace & Us Project' in East Oxford, which was an initiative which co-designed park shelters with teenage girls, making spaces feel safer and more inviting. Similarly, the Scout Association's ran a rewilding

project at its adventure centres having teens between the ages of 10 and 14 help install ponds, leaky dams, and habitat enhancements. This project increased engagement and encouraged deeper, more meaningful connections with nature among young participants.

Designing an urban intervention both with teens and for teens, is essential to creating spaces they will truly use and value. Involving the user in the process gives them



a sense of ownership and shows that their needs are important. When teens see their ideas reflected in the final outcome, they feel seen, respected, and recognised, something often missing in public space design. This not only increases the likelihood they'll visit and engage with the space, but also helps build confidence, belonging, and a deeper connection to their environment.



# EMPATHY WORKSHOP

## Understanding user-centered design.

During the 'Empathy for Designers' workshop, I experienced the challenges faced by visually impaired and physically challenged users.

We participated in activities that helped us better understand the challenges faced by certain individuals, including wearing an ageing



suit, navigating campus in a wheelchair, and completing a task simulating visual impairment.

One of the most eye-opening moments was the block game designed to simulate blindness. Despite receiving clear instructions, not being able to see what I was doing quickly became frustrating, showing just how difficult it is to rely solely on verbal guidance.



# EMPATHY WORKSHOP

## Why designing with empathy matters.

We also navigated the campus with Kelsey in a wheelchair and were surprised at how inaccessible many areas were. In the campus shop, for example, many items were out of reach or completely out of sight from a seated position.

This experience gave me a deeper sense of empathy and a clearer understanding of the everyday challenges that are often overlooked in design. It showed me that accessibility is not optional but essential. Going forward, I will ensure our design work actively includes and considers the needs of all users, especially those who are often excluded.



The workshop highlighted the importance of considering a wide range of user needs and reinforced that accessibility and inclusivity must be central to any design. It showed me that truly user-centered design goes beyond functionality; it's about creating spaces and products that everyone can use and feel comfortable in.



# SITE OBSERVATION

## Atmosphere:

- Litter in bushes, river and outer edges of fields.
- Areas blocked off and can seem quite scary (especially at night).
- Well-defined paths and green areas. Easy to navigate, but needs proper signs (especially for tourists).

## Artifacts:

- Benches.
- Bins block views and access to grassy areas. Next to benches, making it uninviting to sit on them.
- Tiny barriers to keep people off grass.

## Actors:

- Elderly people going on walks, sitting on benches.
- Young teens playing in the grassy areas.
- Families with babies/toddlers going on walks.
- Commuters and dog walkers.

## Activities:

- Walking/strolling down the paths.
- Running and dog walking.
- Ball games in the grass.
- Sitting in the grass to read/eat/listen to music.



> Also includes general user/  
Bourne Academy Students  
insights.

# RESEARCHING DEMOGRAPHICS

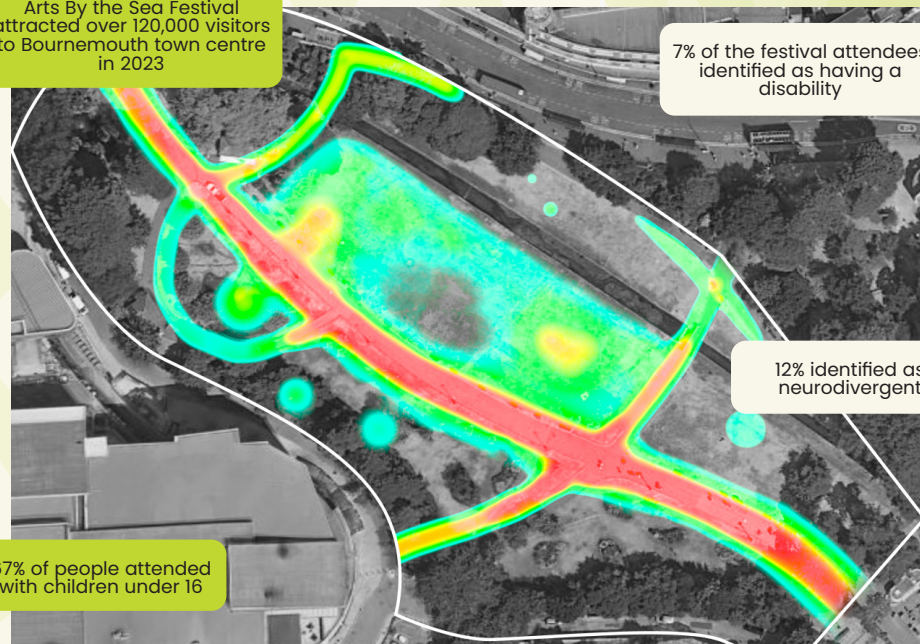
Using our observations, Sam created a heat map, showing peoples frequented routes through the gardens.

Furthermore, we requested a

data and demographics report from the 'MyTraffic' website to better understand peoples behaviour and patterns when visiting the fields in Bournemouth Gardens.

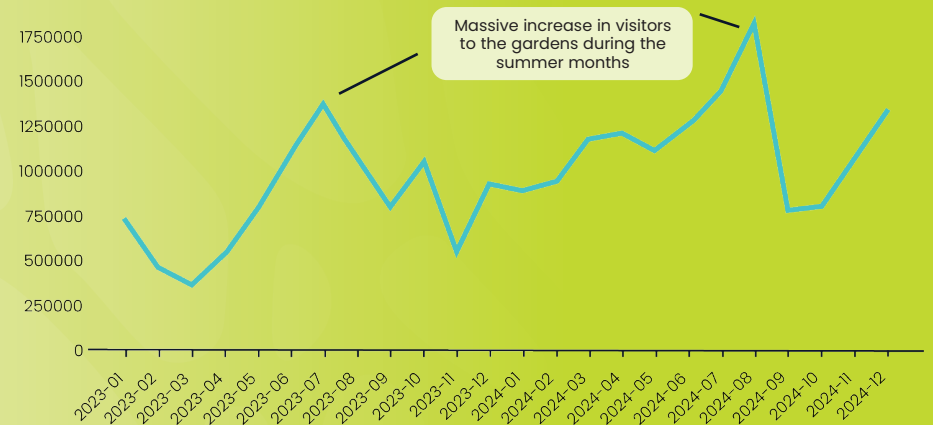
Arts By the Sea Festival attracted over 120,000 visitors to Bournemouth town centre in 2023

7% of the festival attendees identified as having a disability

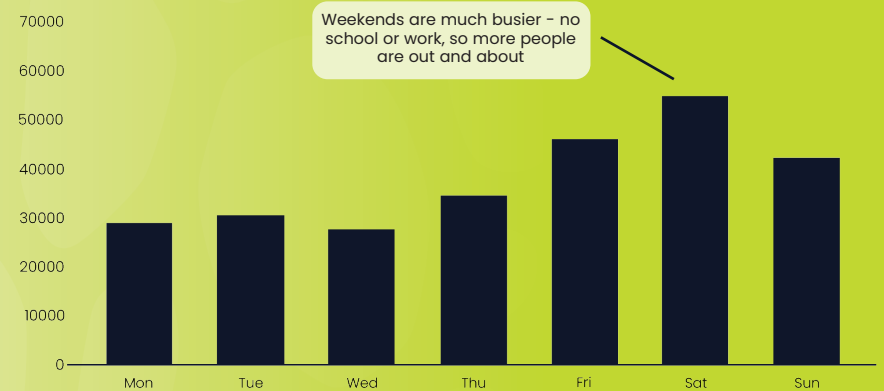


12% identified as neurodivergent

67% of people attended with children under 16



> Average pedestrian footfall by month in Bournemouth Gardens, 2023-2024.



> Average pedestrian footfall by day.

# DEFINE

## **Ideation Workshop**

23 – 26

## **The Colony**

27 – 30

## **Conversation with the Underground**

31– 34

## **Leap and Scatter**

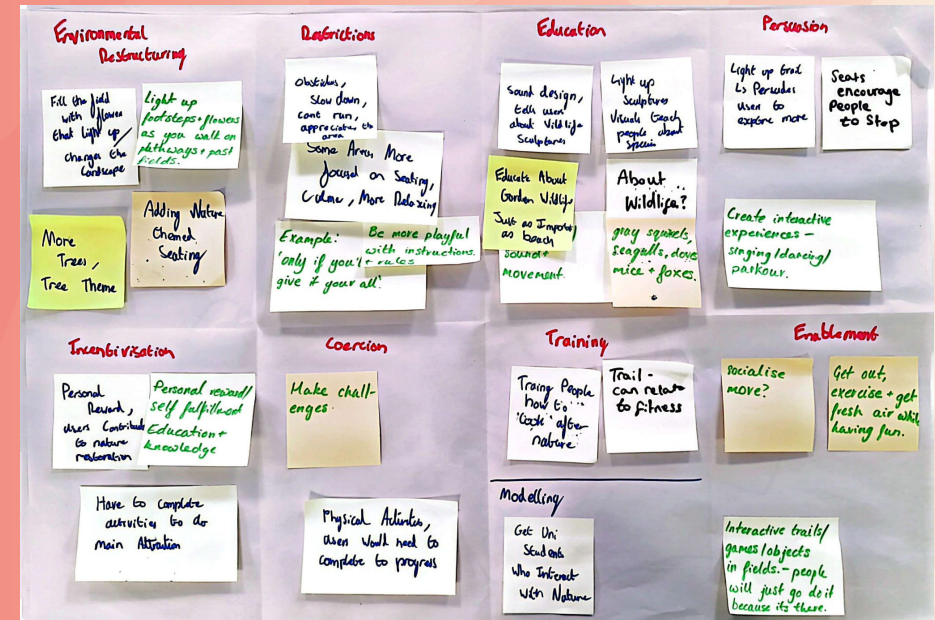
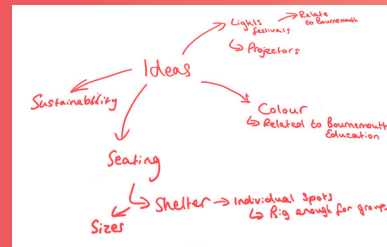
35 – 38

# IDEATION WORKSHOP

This ideation workshop was a key turning point in our project, helping us move past a creative block and generate more meaningful ideas for connecting teens to nature.

Idea generating with peers and receiving tutor feedback was insightful and provided

valuable real-life references to build on.



We also applied the Behavioural Change Wheel to shape a purposeful intervention that enables behavioural changes in young people, aiming to create change in every category.



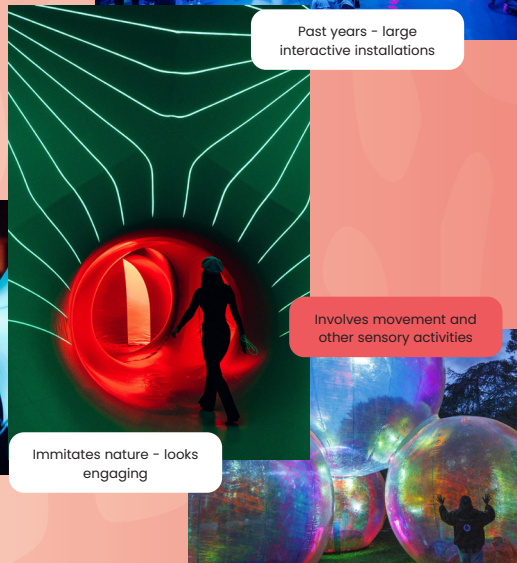
# WHAT WERE OUR FINAL IDEAS?

## And what were we inspired by?

Using the theme of the Arts by the Sea Festival, 'We Are Here', we explored three creative routes inspired by local species found in Bournemouth Gardens. Each idea aimed to raise awareness of these species and their roles in the ecosystem, while engaging teens by reconnecting them with nature in a playful and meaningful way.



Past years - large interactive installations

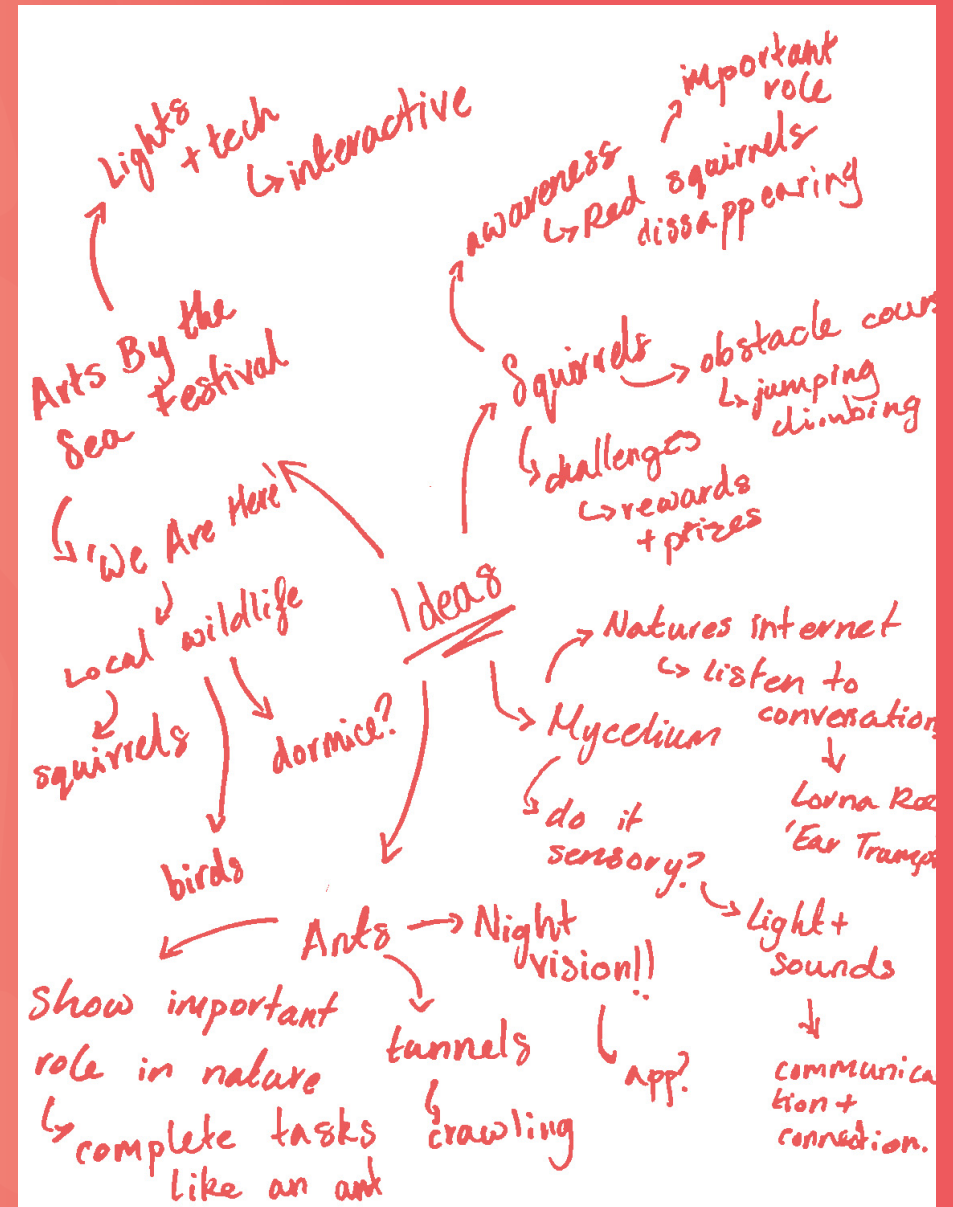


Immitates nature - looks engaging

Involves movement and other sensory activities



Lots of light - 'Liam' would enjoy something like this

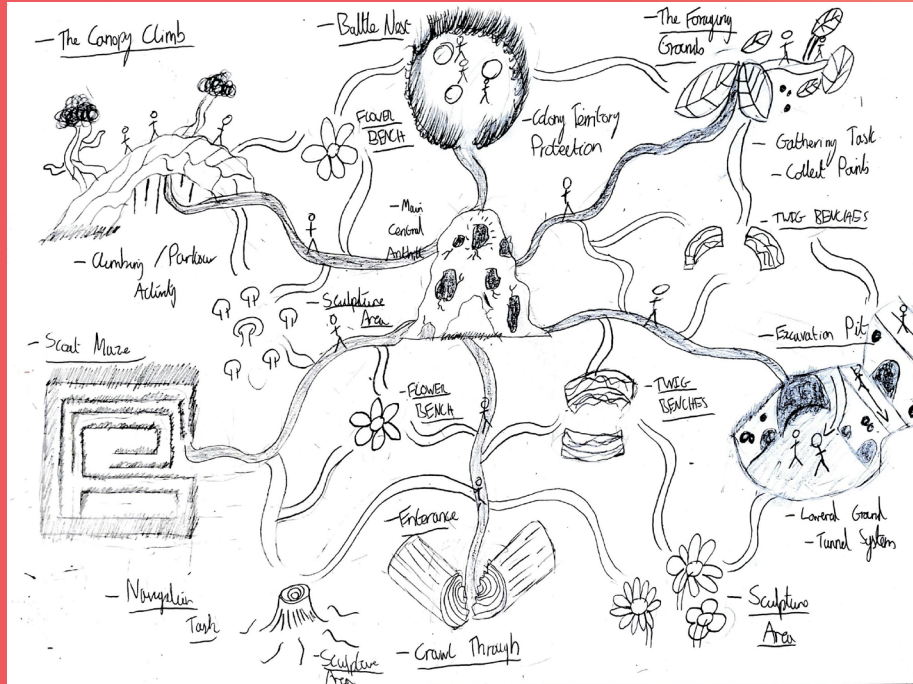


# THE COLONY

**Crawl, connect, and communicate like an ant.**

This concept is a physical activity course where teens navigate night-vision tunnels inspired by ant colonies, using sensory cues and light signals to move through an underground network that reflects ant communication.

Working together to complete tasks and earn points, teens learn through play while building awareness of ants' role in the ecosystem.

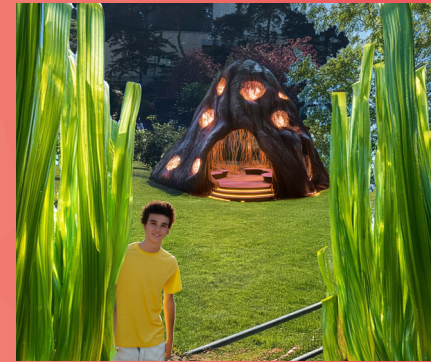


# THE COLONY

## Creating the visuals.

Inspired by 'SOIL: The world at our feet' and the 'Grounded' video game, we created a moodboard of what we wanted our intervention to look like.

We then used the moodboard, initial sketches, and reference material into Midjourney to make us some structures that we could then use to create mockups.



Sam put the prompts into Midjourney, while Rachel and I used them to create the final mockups.



This allowed us to work at a faster pace and create a range of mockups to show different components of our installation.



Made out of recycled wood - can be taken apart easily and used as huts/shelter for animals

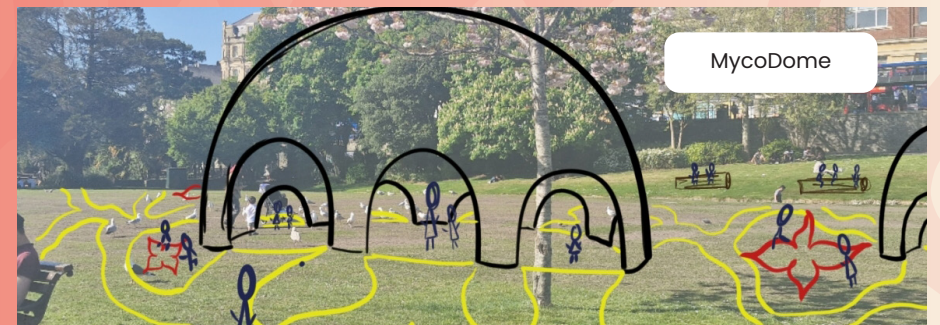
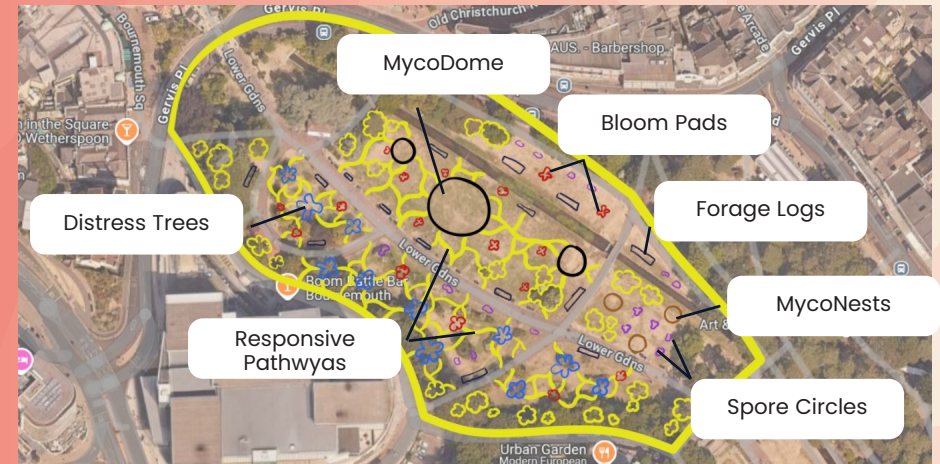
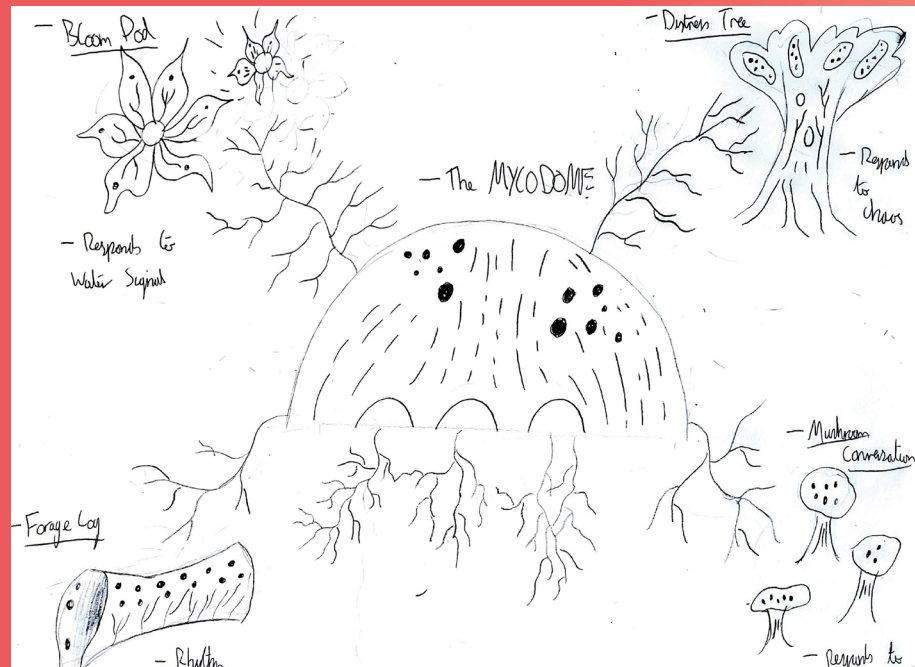
Tunnels are above ground - to avoid disturbing the area and its wildlife

# CONVERSATION WITH THE UNDERGROUND

Tune in to the secret signals of the forest floor.

This sensory installation invites teens to explore glowing root pathways and interactive mushroom structures, translating

the secret communication of mycelial networks into an immersive experience of touch, light, and sound.





# LEAP AND SCATTER

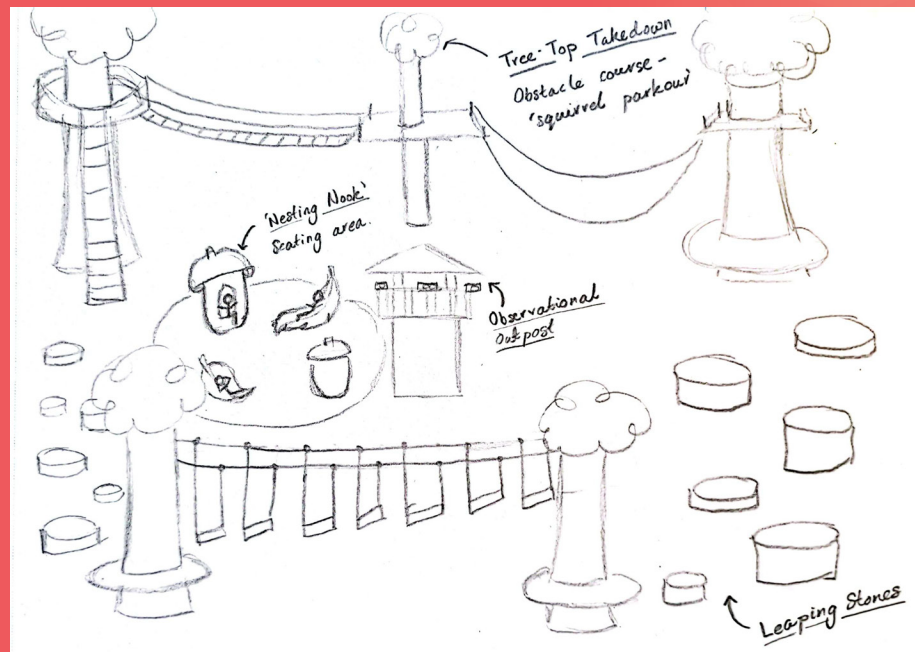
Jump, leap, and learn with the energy of a squirrel.

This treetop obstacle course challenges teens to leap, climb, and balance across elevated platforms and ropes, promoting agility, confidence, and playful interaction with the natural environment.

Inspired by the native red squirrels of Bournemouth, the

course is designed to engage teens through dynamic movement and friendly competition, enabling learning through active exploration.

We believed this more rough and tumble idea would appeal to Liam's active and adventurous side.



# LEAP AND SCATTER

## Creating the visuals.

Our squirrel-inspired obstacle course was designed with 'Liam' in mind: he's active, outdoorsy, and drawn to competition.

While less innovative than our

other ideas, it aligns with his interests.

Visually inspired by Moors Valley and the Wildwood Trust's animal play areas, we wanted the course to blend



into the existing landscape of Bournemouth Gardens. Rather than transforming the space, we aimed to keep it natural-looking,

using materials and forms that echo the trees and local wildlife, making it feel like an organic part of the environment.



# DEVELOP

## **Interim Critique**

41 - 42

## **Evolving the Concept**

43 - 44

## **Designing and Making**

45 - 54

## **Branding**

55 - 58

# INTERIM CRITIQUE

## How did the presentation go?



Our feedback from the Interim Critique was very positive. We were praised for the clear pacing of our presentation, strong use of insights, and solid scientific grounding that added credibility to our ideas.

Tutors offered useful guidance on which routes had the most potential and what to consider for next steps, helping us refine our direction moving forward.

'Liam' also shared his thoughts. Although he liked the gamified elements of The Colony and the physical engagement in Leap and Scatter, 'Conversation with the Underground' was his top choice.

He found it "unique," "interactive," and a great way to "help teens understand the genius of nature," though he noted it may not fully appeal to modern gaming teens.

## Next steps:

- 1 'Gamify' the mycelial network route.
- 2 Create a clearer narrative. What is 'Liam' doing and what is he learning?
- 3 Emphasise teamwork more.
- 4 Integrate 'Liam' + users in the network more.
- 5 Refine the visual language of our structures. Looks too Doctor Who-ish.

# WHAT IS OUR NARRATIVE?

## Refining our idea.

We chose to develop Conversation with the Underground further, as it was both 'Liam's favourite and our group's top choice. We felt it had the most potential and was the most accessible, with a ground-level layout that avoids elevated platforms or strenuous physical activity, making it suitable for a wider range of users.

## Our narrative:

*'We want 'Liam' to have a profound experience which shifts how he sees his place in the natural world. Through responsive, multi-sensory installations, 'Liam' witnesses how his actions ripple across*

*a living network, showing how the world around us connects.*

*At the centre is a large mushroom-shaped dome ; a "headquarters" of sorts, where teens are faced to make decisions that affect the ecosystem around them. Touchpads and responsive light allow users to allocate resources across the space: water, nutrients, or signals of care. But their choices have consequences.*

*If one area is left without support, its light fades. If another receives too much, imbalance spreads. Structures around the field, such as mushrooms, trees, and flowers, glow or dim, pulse or decay, based on how*



*the ecosystem is treated. Responding to issues like drought and disease, red danger signals pulse and teens have to respond efficiently, working together to keep this system alive.*

*The experience encourages not just reaction, but reflection. Teens must weigh short-term fixes against long-term stability, learning to read the signals of a system under stress. No one can manage the network alone; collaboration is essential. Each decision affects the whole, meaning users must coordinate, negotiate, and respond together. It becomes a test of empathy as much as strategy, showing that sustaining a living system*

*requires shared responsibility, not individual control.*

*This isn't just interaction for fun, it's a simulation of ecological ethics.'*

Once we developed a clear narrative, we were able to settle on a name for our intervention: Interlinked. It reflects the strong connection between users and the underground network at the heart of the experience.

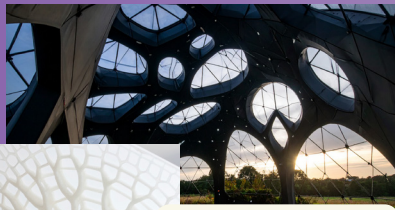
Finalising the concept was key, as we had struggled to choose a name while the idea was still forming and evolving from its original version.

# WORKING ON OUR VISUAL LANGUAGE

We're ditching the Doctor Who look!



Integrating mycelium into the design



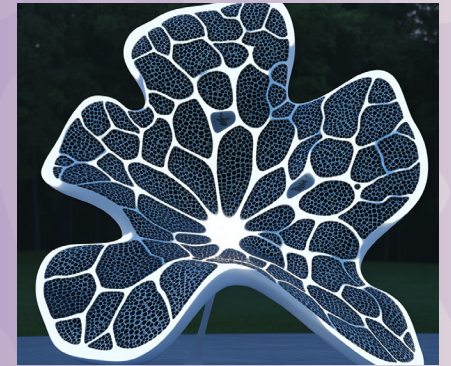
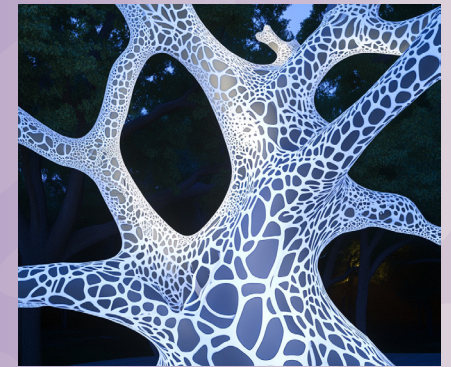
Michael Pawlyn + The Eden Project



Use biomimicry design principles - more natural + engaging



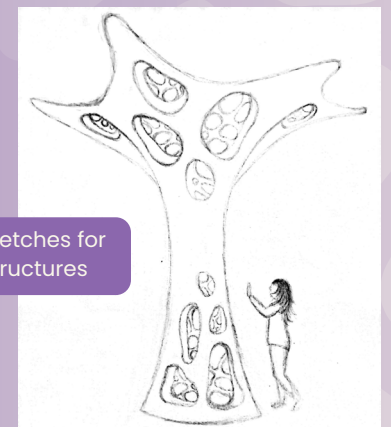
Island of Light by Tonkin Liu, Taiwan.



Drawing inspiration from designers like Michael Pawlyn and Tonkin Liu, as well as existing installations such as the Eden Project and Gardens by the Bay in Singapore, we crafted visual prompts and used Midjourney to generate imagery that matched our vision.

These AI-generated visuals helped us develop detailed mockups of each component

of our proposed installation in the Gardens.



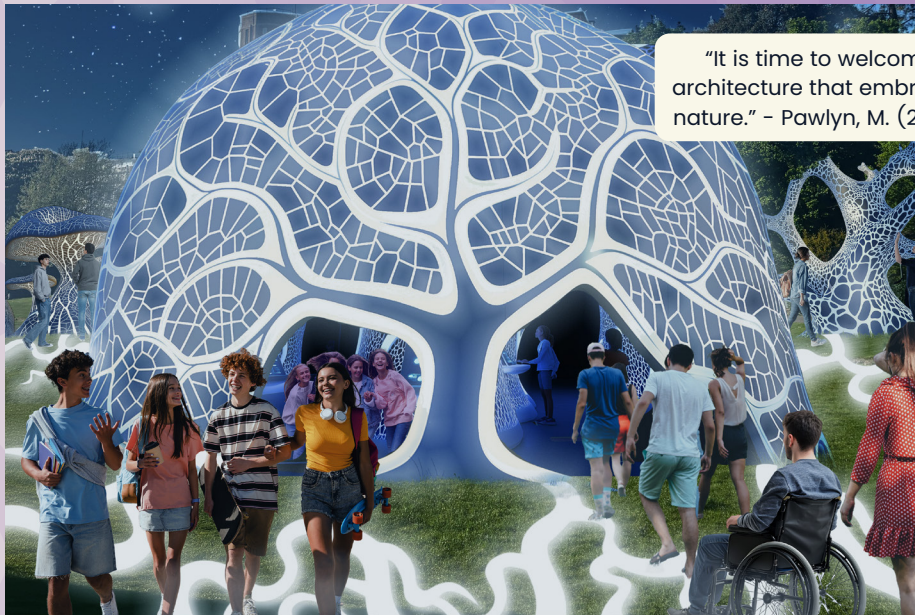
Initial sketches for tree structures

# DESIGNING OUR INTERVENTION

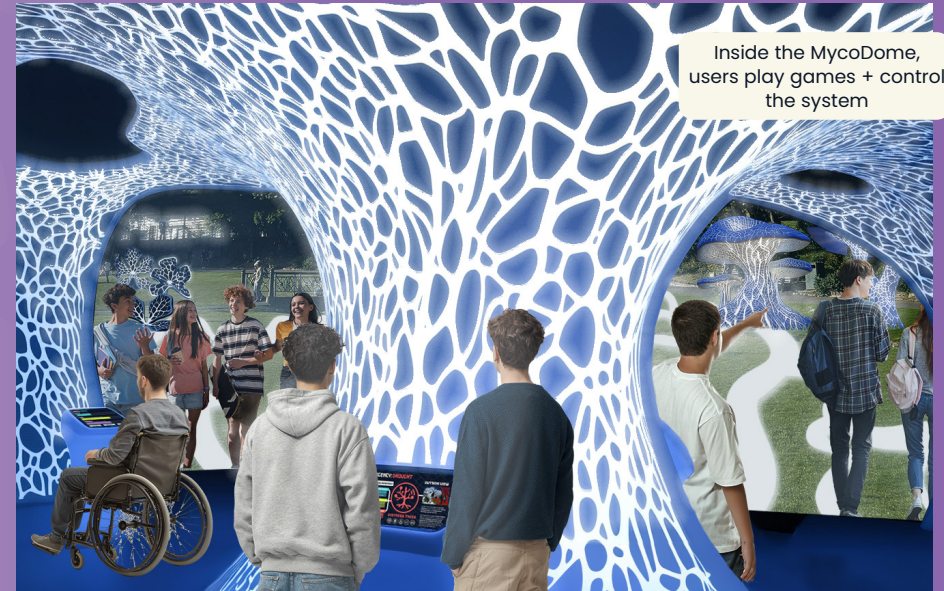
## What will it look like in the fields?

Sam and I worked on a series of mockups to effectively show the style and structure of our

installation, in the fields, being used by our target audience.



"It is time to welcome architecture that embraces nature." - Pawlyn, M. (2016).



Inside the MycoDome, users play games + control the system



Outside, users experience the effects of what happens inside the dome

Will be an active day-time installation

All on one level to make it easily accessible to everyone



But become a whole new visual experience at night

At night it becomes a heightened sensory experience



Furthermore, Sam created a series of videos/animations that show how our installation works.

The actions users take within the domes are reflected through colourful light signals throughout the other structures.

If users fail to supply the network with water, nutrients, or other essentials, or do so too late or in insufficient amounts, sections of the network begin to 'die'. It then becomes the responsibility of the next participants to revive these areas and keep the network active and thriving.



Inspired by SquidSoup and Marks' digital workshop, we also created projections which will react with the same installation, showing users that their actions in the network affect species beyond just the mycelium.

# BUILDING SUSTAINABLY

And what will happen once the festival is over?

Structures will be made from dense mycelium



Reinforced with bamboo or jute

Sealed with natural sealants such as shellac and beeswax

Only uses natural products, so is nearly fully biodegradable



Can be fully composted - just break into smaller sections

Will decompose within a few months, returning to soil



Mycelium can be sourced locally - Dorset Fungi Farm



Powered by solar energy (on the top of installation structures)

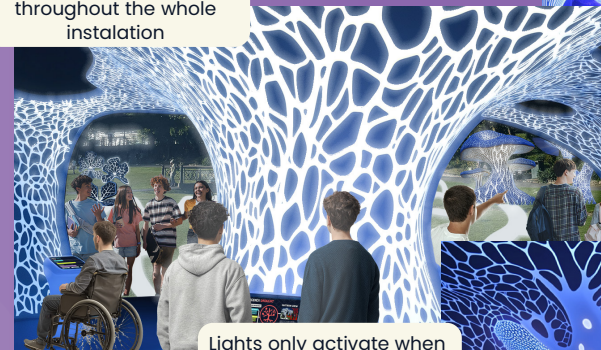
We will use second-hand/ recycled tablets + tv monitors



After the festival, screens will be donated to local schools such as Bourne Academy for learning

or sent to an e-waste recycler in Bournemouth, such as the Bournemouth Recycling Centre

We will use LED lights throughout the whole installation



Lights only activate when interaction is detected via sensors

Powered by solar energy (on the top of installation structures)



After the festival, screens will be donated to local schools such as Bourne Academy for learning



or sent to an e-waste recycler in Bournemouth, such as the Bournemouth Recycling Centre

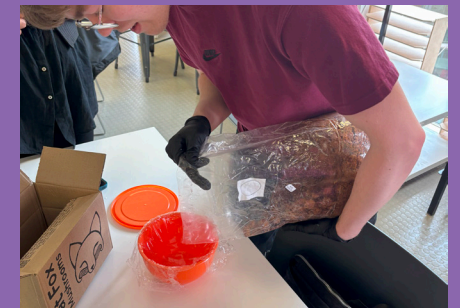
# TESTING THE MATERIAL

## Building with mycelium.

We decided to test the material to see if it was suitable for building our structures, so we made some moulds, filled them with mycelium, and waited for it to grow.

After a week, the mycelium had taken shape and developed a really nice texture, showing that it could hold form and be used structurally.

This confirmed that we could build with mycelium and that it would be semi-durable on its own, though we knew it would be even more durable when combined with bamboo, as we intended for the final structures.



# CREATING A BRAND

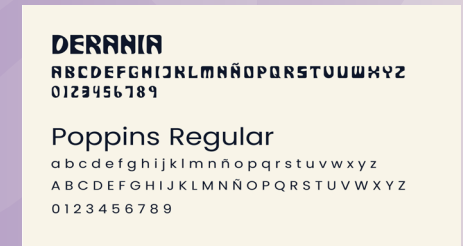
How did the presentation go?



I designed a logo that I believed represented our name visually, and shows the connection between our users (the human world) and the natural underground network.

However, I really liked the type that Sam had chosen for his route. It had very organic shapes to it, which reminded me of the natural structure of mycelium.

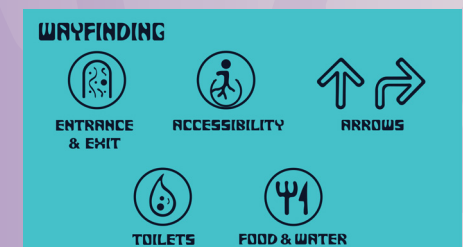
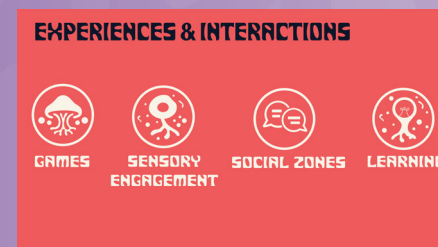
Coincidentally, Sam and I picked a very similar colour palette for our branding routes, so as a team we decided that I would combine my logos with Sams' font to create our final branding.



The final branding is colourful yet calming, striking a balance between adventure, playfulness, and the harmony of nature.

I designed multiple icon sets for use in areas like wayfinding and promotional materials. We also integrated the patterns Sam created across various assets to maintain a cohesive visual identity.

Alongside our brand guidelines,



# BRANDING IN ACTION

And developing a teen-engaging brand language.

Our brand language aims to capture 'Liam' and other teens' attention, create engagement and inspire users to want to participate in the activities of our urban intervention.

The tone is urgent, yet empowering, placing the responsibility in the users hands. Our brand language is crafted to provoke instinctive

responses and drive teams to act, not out of fear, but from a sense of challenge and purpose.

We want teens to reflect and ask themselves, "what is this?", "what can I do to help, and how do I do it?", prompting users and teams to step into a problem-solving mindset.



# DELIVER

## **Final Critique**

61 – 64

## **Outputs**

65 – 70

## **Behavioural Change**

71 – 72

## **Critical Reflection**

73 – 74

# FINAL CRITIQUE

And what did 'Liam' think?



Our final crit was largely positive, but we received helpful feedback on how to strengthen the concept.

One key suggestion was to clarify the game's structure; how many people can play, whether there are time limits, and how mechanics could be inspired by escape rooms.

We were also encouraged to ground the idea in real-life references like Tamagotchi,

where the goal is to keep something alive, in our case, a natural network.

Another point was to introduce more diverse threats; while we already include drought and pollution, we were asked to consider adding human-related threats to make the ecological message more impactful.

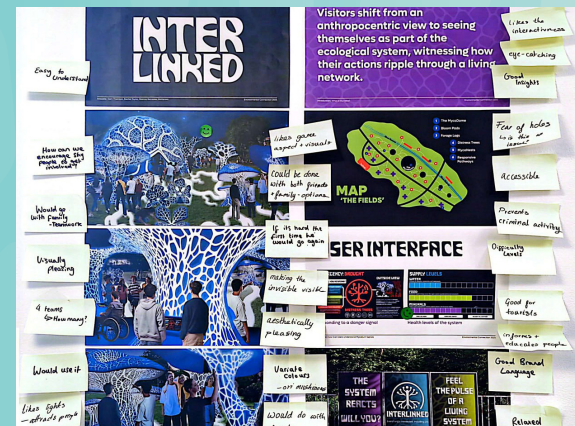


We also received amazing feedback from 'Liam', our user. He said he would absolutely use the intervention himself, both with friends and family.

He was really impressed by the visuals, describing them as unique, interesting, and visually striking while still feeling calming.

He also praised the branding, saying it stood out in a positive way.

As a game, he mentioned he'd likely return to it multiple times, to complete all the different levels. and activities.



# WHAT WERE OUR NEXT STEPS?

## How could we refine our final idea?

- 1 *Have a clearer game concept + have references e.g. Tamagotchi.*
- 2 *How many people can play at once? Are there time limits?*
- 3 *Add in a human threat element.*

### Our improved game:

Step into the game where you'll face fast-paced tasks that challenge you to supply and balance vital resources, like water and minerals, across a living network.

Choose wisely where to prioritise, and learn how your actions affect the whole system.

Think Tamagotchi, but bigger!

This time, it's an ecosystem you're keeping alive.

Care for it, protect it, and it will thrive!

But it's not all smooth sailing.

Drought, pollution, and even human threats will put your network to the test.

You'll need to think fast and work together to keep it alive.

Each round lasts 10 minutes, with multiple difficulty levels to choose from.

Play solo or join a team-up to 15 people inside the dome. It's more fun (and more effective) when you work together.

# FINAL OUTPUTS

## Pulling everything together!

'Liam' was really enthusiastic about the visuals of our project. He described them as unique, eye-catching, and visually engaging, and made it clear that he wouldn't change anything about the design.

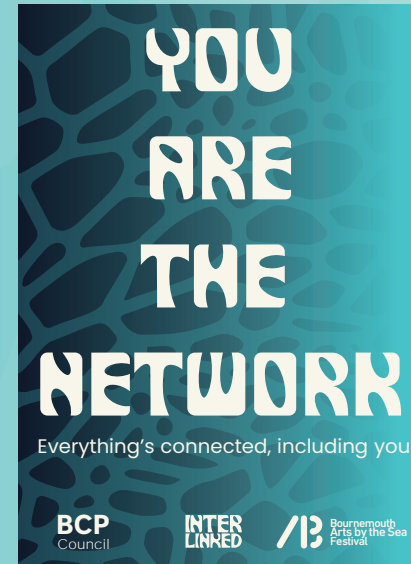
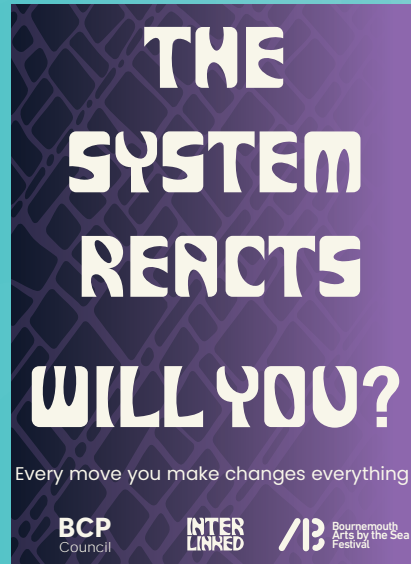
He felt the look and feel of the project added to its appeal and made it stand

out in a positive way. While his feedback didn't call for any visual changes, we decided to incorporate some of the wayfinding elements into the mock-ups ourselves.

This was to help tie everything together more cohesively and ensure the user journey felt clear and connected throughout the experience.

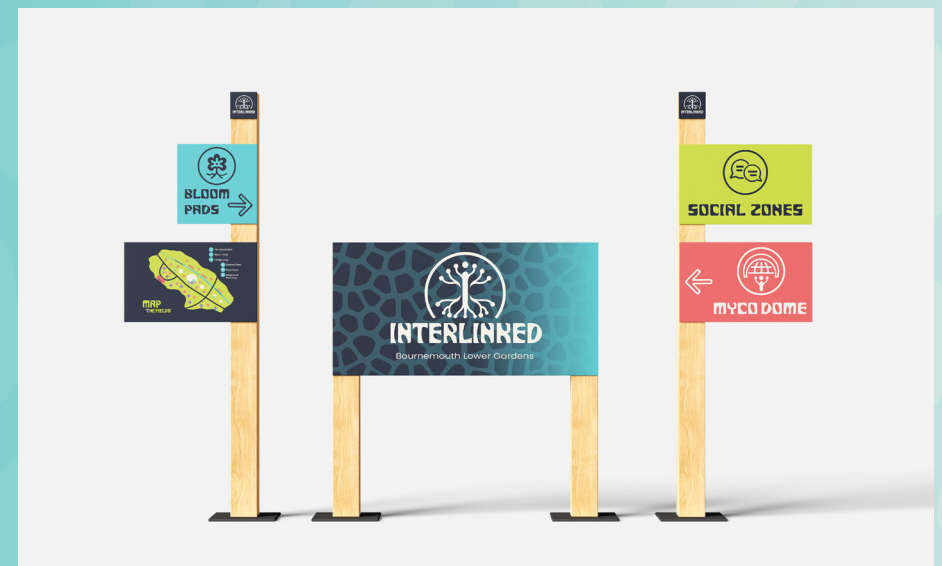
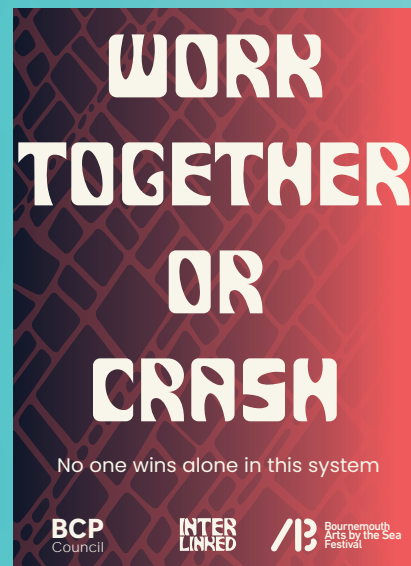
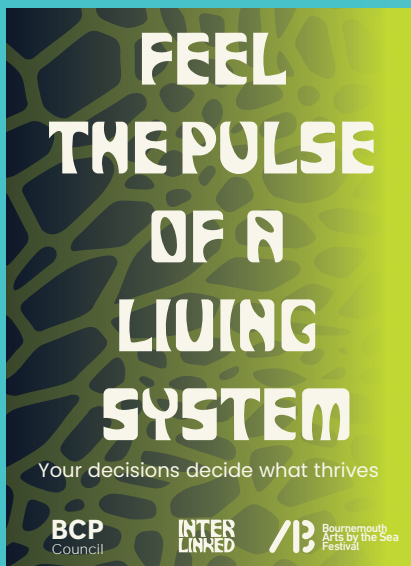






'Liam' also really loved our branding, saying it was both eye-catching and calming. He felt it perfectly captured the sense of connection and harmony between humans and nature, and again, he said he wouldn't change a thing.

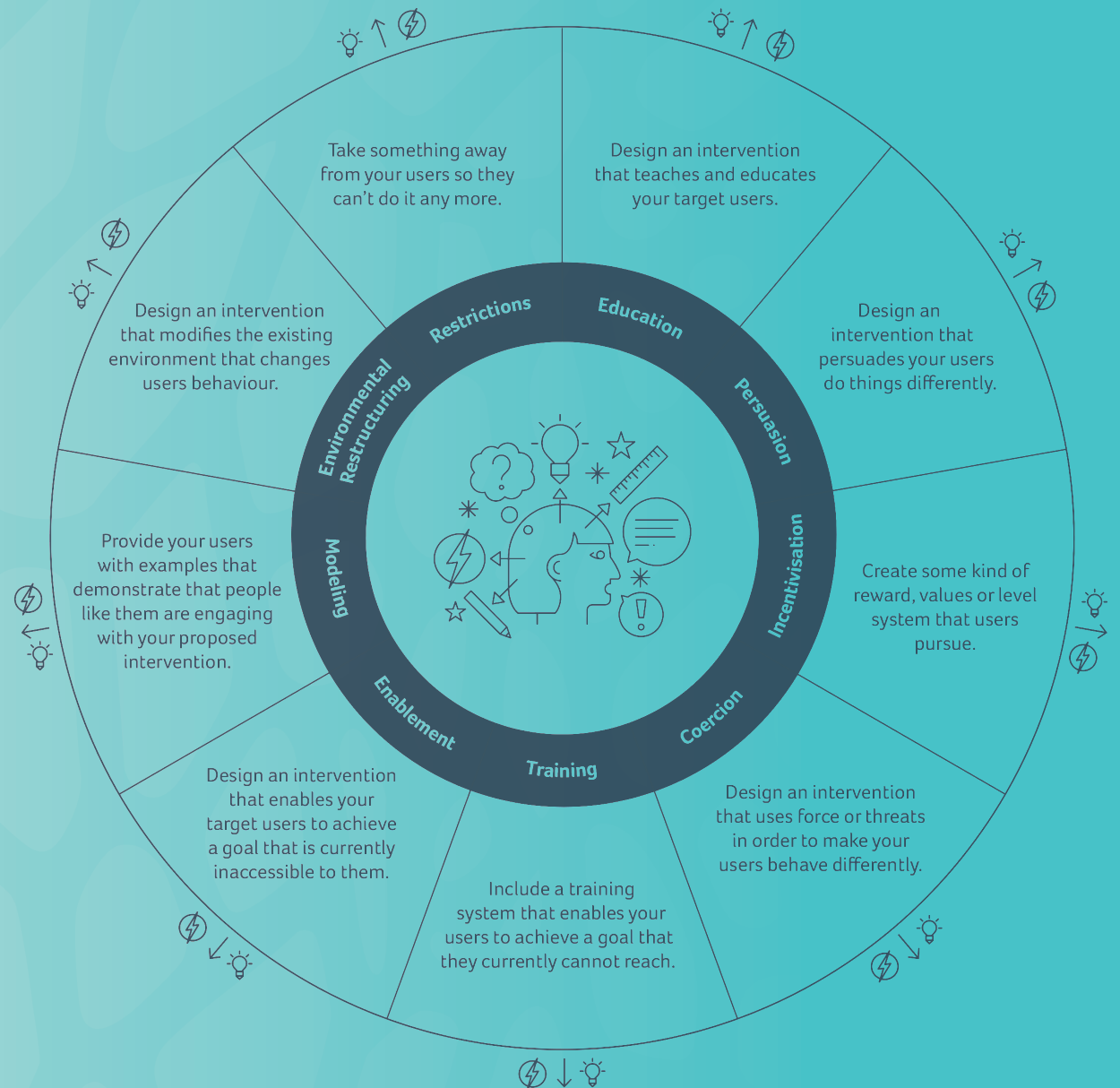
While the branding was well-received, we decided to build on it further by creating additional signs for wayfinding. This allowed us to expand on the visual language and ensure a more cohesive and navigable experience throughout the space.



# BEHAVIOURAL EVALUATION

## How will 'Interlinked' connect 'Liam' and other teens to nature?

- **Restricts** linear or passive interaction by requiring users to actively monitor and respond.
- **Educates** users about fungal and ecological communication.
- **Persuades** teens to think ecologically by visualising the impact of imbalance, neglect, or over-support.
- **Rewards** thoughtful and cooperative actions with visual system health.
- **Coerces** focus and care by simulating degradation red signals, dying organisms, and fading structures.
- **Trains** users in environmental ethics by placing them in control and forcing real-time, high-stakes decisions.
- **Enables** teens to understand complex systems by translating ecological data into visual cues.
- **Modelling**: systems-thinking through game play.
- **Reconstructs** the environment as an interactive moral ecosystem, not static scenery, but something alive.



# CRITICAL REFLECTION

This project highlighted the importance of research and user analysis in creating engaging and meaningful design experiences. Understanding our target users, such as 'Liam' and teenagers in general, helped us realise what motivates them and how they interact with their environment. This insight allowed us to develop a concept that felt relevant and engaging. Without it, we might have created something visually appealing but disconnected from real needs. Involving 'Liam' throughout the process helped us stay focused and refine our ideas based on genuine user perspectives.

Working in public, urban spaces also made us reflect

on the need for empathy in design. People with physical disabilities are often excluded from creative interventions because their needs are overlooked. We recognised the responsibility to create something inclusive and accessible from the beginning. This approach not only expanded the reach of our project but also promoted a more ethical and user-centred practice.

Teamwork was occasionally challenging, especially when dividing roles and responsibilities. It took time to find a balance, but once we did, we worked really well together. Overcoming those early hurdles helped us grow as a team and contributed to the strength of our final outcomes.

Feedback was another essential part of the process. Constructive input from users and tutors helped us clarify our concept, refine the visuals, and think more strategically about the gameplay.

Overall, the process showed me that successful design thrives on dialogue, iteration, and empathy.

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