

PRACTICAL GUIDE

HOW DO YOU IMAGINE THE MEDIATION STAND?

Why Have a Stand?

For the 4S association, designing a stand means creating a space where different intentions can coexist. Some people will stop by out of curiosity, others to exchange a few words, and others because they are experiencing discomfort, concern, or simply need someone to listen. The stand should be able to welcome all these different presences, without hierarchy, pressure, or any expectation that people have to speak. For example, at the L'Boulevard festival, the Souk Rassek stand is not simply an information point. It is a landmark, a safe space, but also a place for connection and encounter at the heart of the event.



Care Unit, Souk Rassek 2024, festival L'Boulevard

1. Thinking of the Stand as a Living Space

Before thinking about furniture, signage, or materials, we invite you to ask yourselves a simple question:

How would we like to be welcomed if we were the ones entering this stand?

A stand should ideally be:

- visible without being intrusive
- reassuring without feeling medicalized
- open without feeling exposed
- warm without feeling confusing

The goal is not to explain everything, but to make people feel that this space is available to them.

A space where you can stop for a few seconds, stay a little longer, leave, or come back.

2. A Stand Is Also a Space for Connection

The stand is not only a space for prevention or support. It is also a place for informal connection, where simple interactions can take place between attendees, volunteers, and teams.

These moments, sometimes very brief, help foster an overall atmosphere of care and respect throughout the event. They make the presence of the stand feel natural and prevent it from being perceived solely as a place associated with difficult situations. The stand thus becomes a space that is fully integrated into the life of the event.

3. Working with the Event's Artistic Direction

When possible, a stand can be integrated into the event's overall artistic direction. Drawing on the festival's visual identity, colors, materials, and aesthetic references helps create a more cohesive experience for the audience.

Following the event's artistic direction does not mean diluting the message, but rather avoiding the feeling of an external or disconnected setup. A stand that engages with the event's artistic identity is more easily embraced, more recognizable, and less intimidating.

It becomes a natural extension of the cultural experience.

4. Set Design & Audience Experience

It is entirely possible to incorporate scenographic elements that contribute to the audience experience while also supporting the stand's objectives.

This can include:

- soft or natural materials
- calming lighting
- furniture that invites people to sit down and stay
- light objects or installations
- artistic or visual elements that can open up a conversation

These elements are not intended to aestheticize violence, but rather to create a softer approach and a space where people feel comfortable and welcome to stop.

Scenography thus becomes a mediation tool in its own right, helping to connect awareness, emotion, and creativity.

5. Possible Spaces Within the Stand

Depending on the size of the stand and the resources available, several spaces can coexist or overlap:

The Welcome Area

As the first point of contact, this space is staffed by one or two people trained in welcoming and active, non-judgmental listening. For example, at Lboulevard festival, they briefly explain what Souk Rassek is, provide guidance, and offer reassurance. A table, clear materials, and a calm, welcoming attitude are often enough.

The Mediation & Awareness Area

This is an open and accessible space where flyers, stickers, charters, simple messages, or playful and artistic tools can be made available. People can stop by without any specific intention, simply to look around, learn, or have a conversation.

The Listening Area

Whenever possible, this space should be slightly set apart from the rest of the stand. It provides a degree of privacy, allowing people to slow down and speak freely. A calm atmosphere, comfortable seating, and limited foot traffic are encouraged. No one should ever feel pressured to speak.

6. Adapting the Space to the Activities Offered

The layout of the stand also depends on the activities you plan to host.

If you offer workshops or group sessions, a circular arrangement with seating is often a good option. A circle encourages more horizontal dialogue and helps create an atmosphere of trust.

For hands-on or creative activities (writing, drawing, collage), it is recommended to provide tables, easily accessible materials, and enough space for people to settle in comfortably.

For body-based activities (dance, movement, breathwork, breathing exercises, or grounding), it is important to keep some floor space clear, with mats or comfortable surfaces, and ensure safe, easy circulation.

If you offer active listening spaces with psychologists or trained professionals, it is essential to create a more private area, even within an open stand. Fabrics, screens, or lightweight partitions can be enough to provide a greater sense of visual and acoustic privacy.

7. Designing the Experience Through the “Audience Journey” Approach

User experience is central. A simple approach is to work through the audience journey, putting yourself in the shoes of the people who will move through the stand.

Step 1: Approaching

What can people see from a distance?

Is the stand recognizable, welcoming, and easy to understand without being intrusive?

Step 2: Entering

What happens when someone arrives at the stand?

Is there a human presence? Can they quickly understand what is being offered? Do they feel comfortable and welcome to step in?

Step 3: Finding Your Way Around

Once inside, is everything clear?

Where can people sit? Where can they take part in an activity? Where can they speak in a quieter setting?

Step 4: Time Spent

Can people stay without participating? Observe without feeling exposed? Leave and come back later?

Step 5: Leaving

How do people leave the stand?

Do they leave with resources, useful information, or points of reference? Do they know they can come back later?

Thinking through this journey helps identify potential friction points and adjust the space before it is even set up.

8. Examples of Spatial Configurations

Depending on your context, several configurations are possible:

- Open linear stand: welcome area at the front, visible mediation space, and fluid circulation
- Zoned stand: welcome area, mediation area, and a slightly more secluded listening space
- Circular or semi-circular stand: a central space for workshops, with peripheral areas for listening and relaxation
- Flexible stand: mobile furniture allowing for different uses throughout the day

These configurations can be translated into simple layouts to make on-site setup easier.

In Summary

Visualizing your stand means thinking about:

- a clear and welcoming reception area
- an accessible mediation space
- a private listening area
- a space for connection
- scenography that engages with the event's artistic direction
- a smooth and intuitive audience experience

And above all, remembering that every interaction with the stand is a human experience.