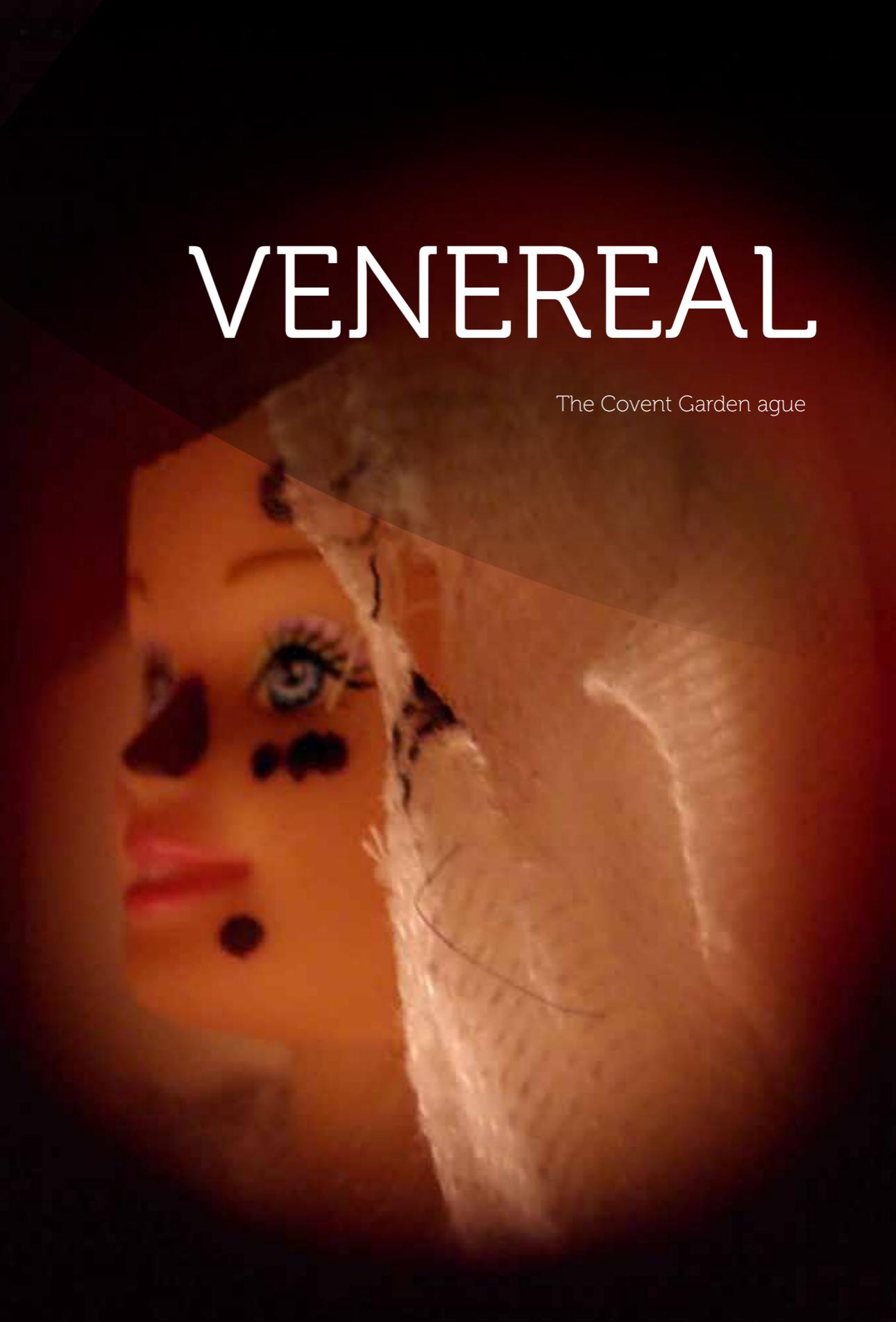


VENEREAL

The Covent Garden ague

A cinematic, experiential exhibition, *Veneréal* reveals the lifestyle bound with the syphilis pandemic in Georgian London (1714-1830). Using physical and digital interaction, scenography and performance, it confronts the social stigmas surrounding sexually transmitted Infections (S.T.I.s), and challenges the current prejudices and social taboos around sexual health.

ANASTASIA MASADI



LET'S GO to BAN-DOH

An evening of Taiwanese design

This outdoor event is designed to launch Vitra's new Taiwanese products to its London consumers. The event is inspired by the traditional Taiwanese open-air feast, Ban-Doh, at which people welcome guests to their home to celebrate social ties. The launch takes place in St. John's Square, near the Vitra showroom.

CHAO-YA (ANJA) CHEN

SONIC STASH

Sonic Stash addresses the problem teenagers face in communicating their thoughts and feelings, and being understood by older generations. As a platform for creativity and the production of new music, Sonic Stash provides a safe place for them to express themselves and records the stories of their lives.

CORINNE ROCKALL

A visitor experience at the Idea Store, this project explores how to make connections among disparate communities through emotive and instinctive olfactory narratives. It critiques the rigidity of aesthetic categorization and translates the intangible into the tangible.

HAYLEY CLACK



OLFACTORY PORTRAITS

**OLFACTORY
PORTRAITS**
FRAGRANCE - THURSDAY



BRITAIN'S DISAPPEARING COASTLINE



An educational narrative experience for 7-11 year old students, the project raises awareness about the impact of climate change. It takes the form of a walk in Burnham-on-Crouch, which follows a 1m sea level rise mark and includes a map, an audio guide of stories set in 2100, and activities.

KATARINA DOBRANSKA



LOCOMOTIVE

A series of workshops that explore art as a research method for social innovation, the project uses a range of creative practices to bring together Polish and Jewish communities in London. The most successful core of action was based on the poem 'Locomotive,' written by the Polish-Jewish author Julian Tuwim.

MARTA KOTLARSKA

An exhibition of aerial photography – of Peacehaven on England’s South Coast – was used to encourage local people to donate their personal photographs. These then formed a parallel collection of quotidian images of Peacehaven and its history, a ‘bottom-up’ counterpoise to the aerial photography.

LAND of ROMANCE

MATT HAYCOCKS



JOE AND BOB, NORTON, 1968



JOE AND MOTHER, BSA/ SIDE CAR, SOUTHDOWN AVENUE, 1952



TRIUMPH, FRIARS AVENUE, 1968

JOE, MG ROADSTER, NEWHAVEN HARBOUR, 1971



JOE, RENAULT DAPHINE, FIRLE ROAD, 1974

HOUSE of ANXIETY

Order, check and disinfect.

An exhibition at the Wellcome Collection, House of Anxiety enables the visitor to experience the world from the perspective of people suffering from Obsessive Compulsive Disorder.

PITCHAYA (MIM) NITHIPATTRARAT

EXPLORING URBAN BOUNDARIES

What is really happening on our streets?

This study of how narrative tools can be applied to public space aims to provoke and inspire people into re-appropriating street space. Durants Rd, London was approached as a series of narratives rather than as a sum of physical elements. Interventions and installations were used to evolve the design methodology.

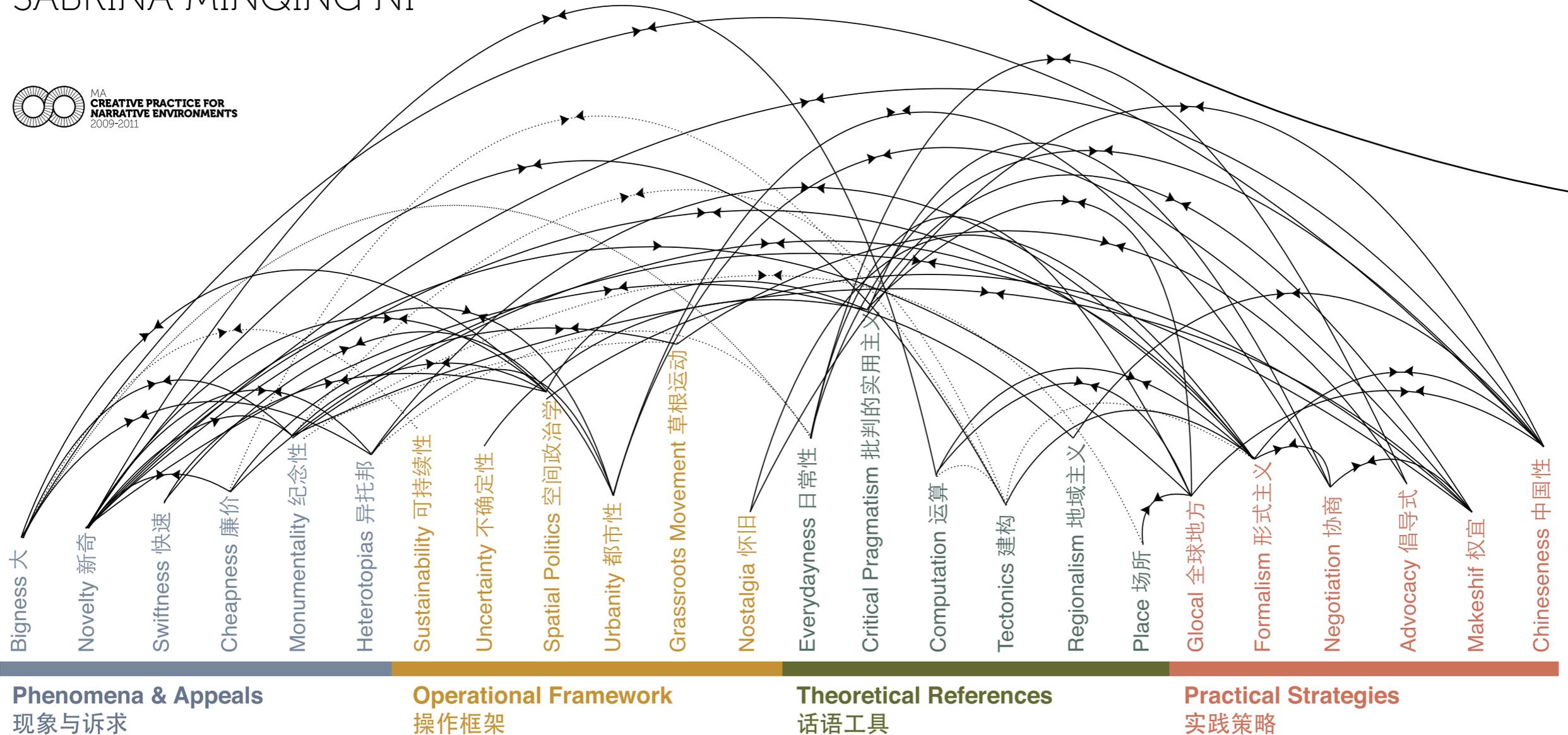
RACHEL HILL

This is the opening exhibition for the Shanghai Contemporary Architectural Culture Centre (SCACC), China. 24 keywords, encapsulating important characteristics of contemporary Chinese architecture, have been assigned to 24 different architects. Each architect will produce a narrative and design a piece of furniture inspired by the keyword.

ENVISIONING CHINESE ARCHITECTURE

Creating an identity for a new architectural institution through micro-interventions

SABRINA MINQING NI



A reinterpretation of the Chinese aesthetic
in the art and design industries

NEO- CHINOISERIE

Neo-chinoiserie



A celebration of Neo-chinoiserie, the project names this undefined guise, and reveals differing perspectives on the style. It discusses the recycling of Chinese aesthetics, how, ironically, western interpretations have been adopted in China, and how the style has become a new trend in the global art and design industries.

ROSA HUA HUANG



LUOQING SOLO EXHIBITION

This solo exhibition of Luo Qing's work in the Crypt Gallery demonstrates how painting can resonate with environments other than traditional clean, white exhibition spaces. The project is part of a strategy to develop a 'No-Space Gallery,' showing art in different contexts that respond to and compliment the content.

JING JING HAN

The EDIBLE FOREST GARDEN

The Edible Forest Garden is a visitor experience centered around foraging for food in a natural environment. Located on the edge of Dublin city, it provides an alternative food source for a community of members. It is also open to visitors for events, talks and workshops based around a seasonal programme.

CLAIRE HEALY

STORIES TRAVEL

Stories Travel is an interdisciplinary creative proposal for the Offtune Festival in Frankfurt. A three-phase interpretive exploration, it translates a poem into music as well as into embodied and spatial interpretations. These reconceive and displace the narrative, enabling different disciplines to complement and inform each other.

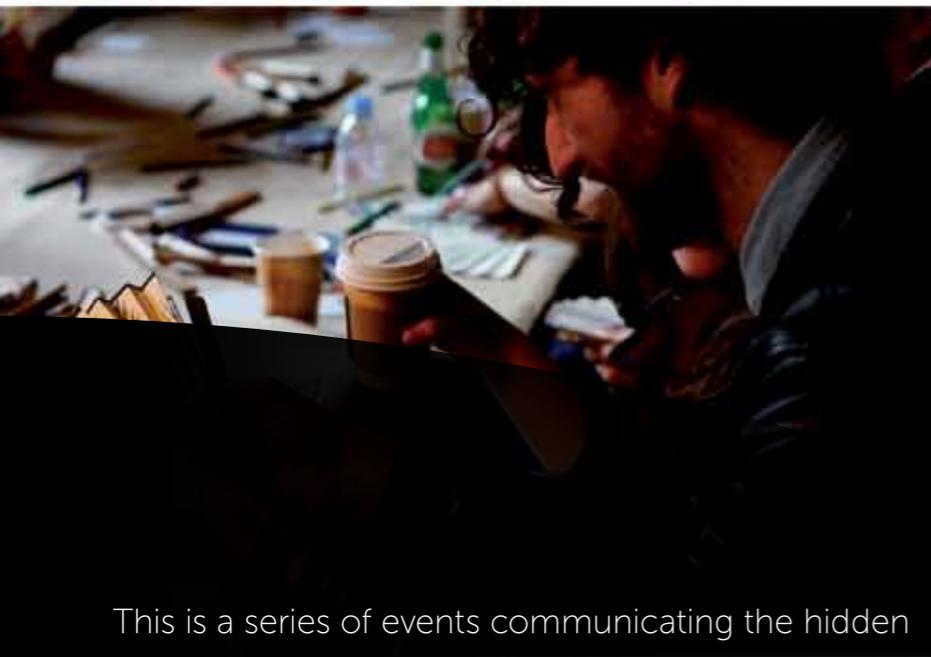
DALIAH ZIPER

IPSO REFRACTO

Ipsos Refracto is a creative collective that explores how cultural institutions can use spatial strategies and interactive narrative to build permanent, reciprocal relationships with their audiences. Here, we have collaborated with the British Library on their upcoming exhibition 'Out of this World: Science Fiction but not as you know it.'

MAI TORVITS DAM, NAMRATA KRISHNA,
SOPHIE CHENEVIX TRENCH

ESCAPE from the MUSEUM



This is a series of events communicating the hidden stories of the fan in preparation for the cultural exchange between Suzhou Museum, China and the British Museum in 2015. The project is a curatorial strategy, exploring how facsimiles can be used to construct events outside the Museum and attract new audiences.

JIARUI WU, SIJIE XU



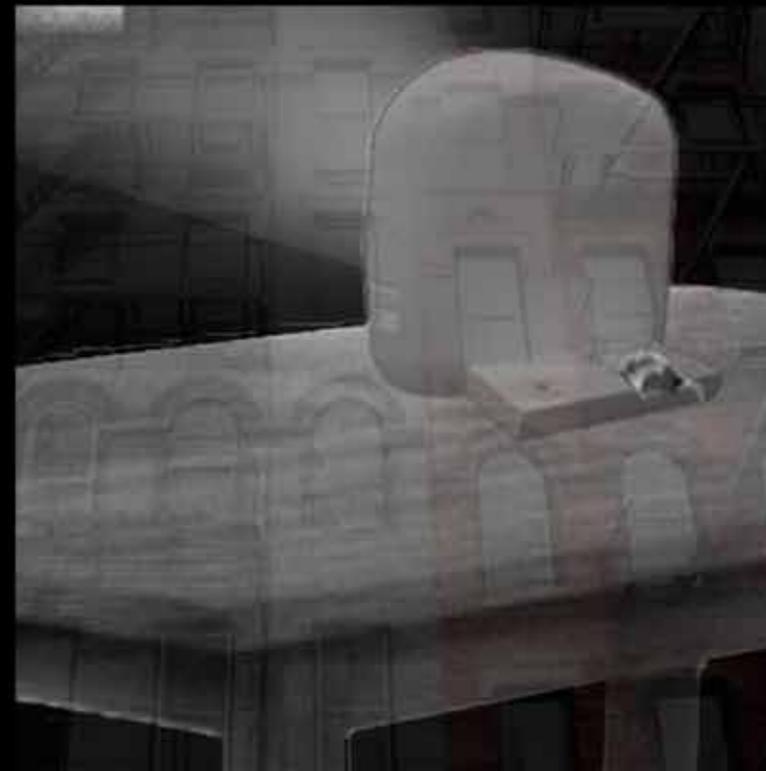
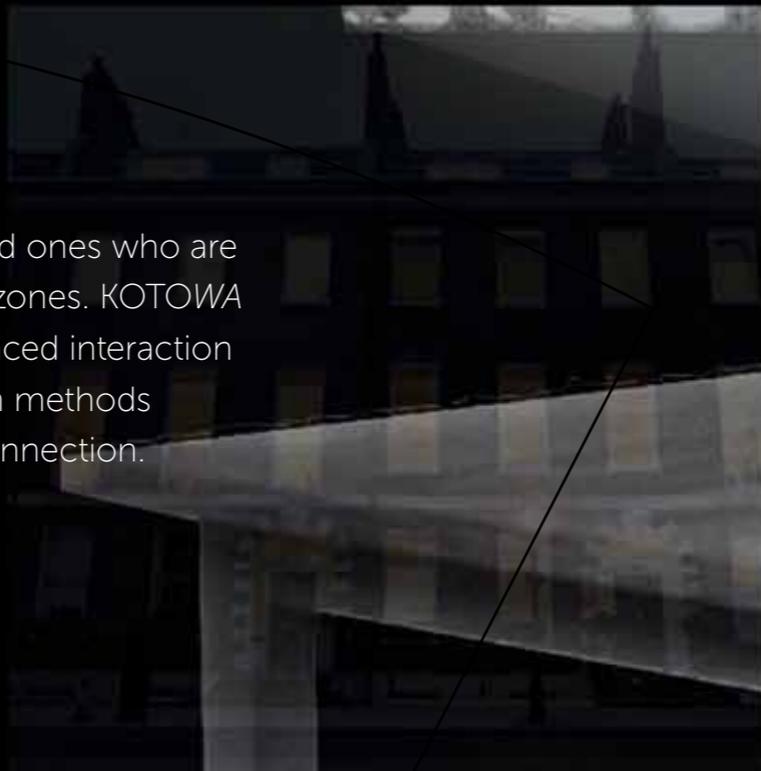
LET'S TALK SHOP

Design residency as a means of high street regeneration

This project tests how design residency can be applied as a novel approach to local high street regeneration. As proof of concept, the three-month residency on Hoxton Street conducted extensive social research as well as applied design thinking to deliver solutions to seven local businesses.

LOURINA BOTHA, LENA KRAMER

home to HOME



A new ritual, this project connects loved ones who are separated by great distances and time zones. KOTOWA creates a space which combines advanced interaction technologies and retro communication methods to enable a close, personal sense of connection.

KEIKO FURUKAWA

WRITING'S on the WALL

This is a narrative journey by bicycle through street art in London's changing East End. Participants listen to the voices of artists through a handlebar-mounted kit as they navigate a trail along the back lanes and vacant lots of a city in flux.

PAMELA G. PARKER

NARRATIVE EATING EXPERIENCE

at the EDIBLE FOREST GARDEN

Located in the Edible Forest Garden, this series of narrative eating experiences accompanies a site-specific art installation near Dublin city, Ireland. The project is based on local engagement and explores how an ordinary event can be transformed into an art form through sensory experiences.

YOOKYEONG HONG

OBLIQUE CITIES

Imaginative potentialities of cities built from scratch

An ongoing speculative design project about the imaginative potentialities of cities built from scratch, the Oblique Cities Lab is an outcubator formed to progress multiple ideas from imagined future moments. It uses a participatory approach to explore placemaking, micro narratives and the co-creation of cities with urbanites, architects and city leaders.

PEARL SUN, BETHANY SHEPHERD

A BETTER MIRROR for NARCISSUS

This is a piece about the love we feel for ourselves, reflected in technology. Part of a possible wider museum exhibition on narcissism, this installation explores the often overlooked narrative aspects of location-specific digital interactives.

TIMOTHY GFRERER

The ONEIRIC HOUSE

The Oneiric House is a spatial tactic for existence in the new mobile conditions of the 21st century. The project meditates on the relationship of emigrants to their dwelling space. By translating the intangible into the three dimensional, it crosses architecture with concepts of memory, psychology and identity.

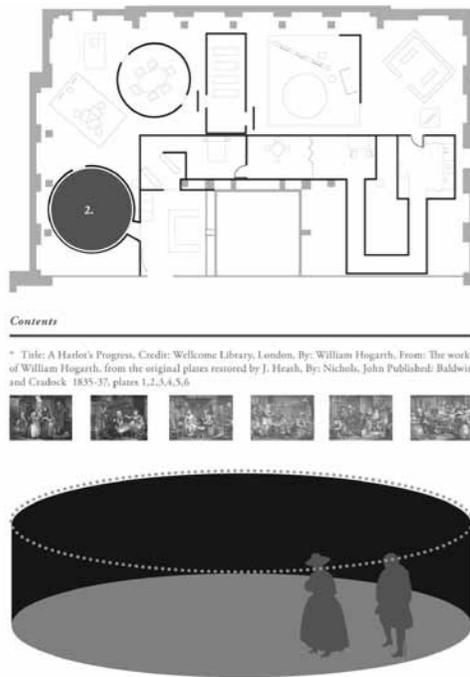
MONA JABAJI

N19

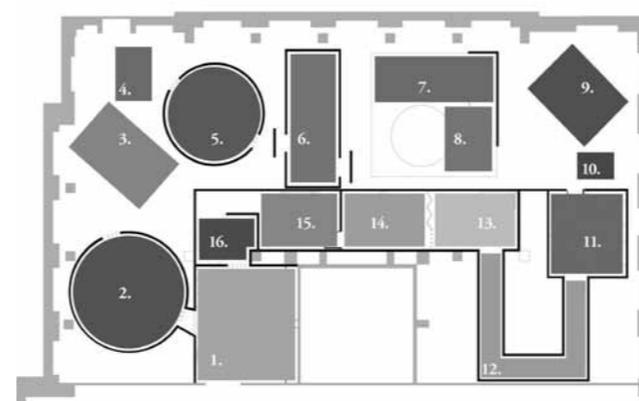
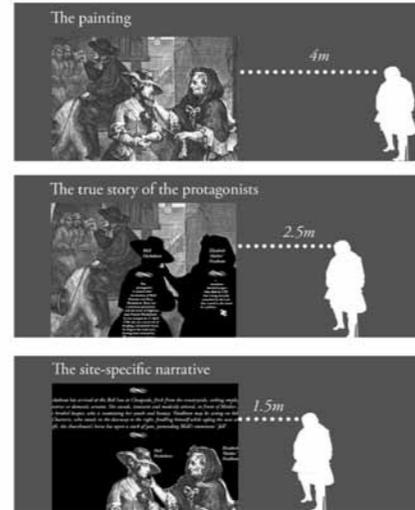
A luxury sartorial experience

Maurice Sedwell, a Savile Row tailor shop renowned for its high quality tailoring and customer service, wishes to grow its business. N19 is a new division proposal for a highly exclusive, luxury bespoke suit-buying experience in Canary Wharf to expand the brand by targeting current and future tailoring menswear customers.

CERA MACY



2. Interactive Panorama of a Harlot



1. Reception (entrances, changing rooms)
2. Interactive Panorama of a Harlot
3. Interactive Boudoir in a Syphilitic Fashion Era
4. Harri's List of Covent Garden Ladies
5. Interactive Gambling Room of a Rascal
6. Screening of "The Libertine"
7. Jane Douglas' brothel
8. Magistrate Gossom & The Reformers
9. The Chemist
10. The Contagious Diseases Acts
11. Mercury Fumigation Room
12. Famous Patients' Corridor
13. Interview with a GP
14. Interview with a "Venereal Disease" Sufferer
15. Interview with a Sex Worker
16. Info, Data, Ais



Left to right: Map and schematic diagram of the experience in room two of the exhibition, Map and legend of the exhibition, Stills from the prototype event.

An experiential exhibition that explores the pandemic of syphilis in Georgian London and confronts stigmas surrounding sexually transmitted infections (S.T.I.s) that persist to this day. The exhibition is situated in the Wellcome Collection and aims to attract an audience curious about London's history of sexual diseases and interested in attitudes towards sexual health.

The exhibition unravels the lifestyle of 18th century prostitutes and libertines around Covent Garden and shows how this was represented in paintings of the time. It reveals how the S.T.I. pandemic became connected with prostitution and reveals that, although this association has stayed in the public mind, in actuality the majority of 21st century S.T.I. patients are not sex workers. It is in fact in other groups where the incidence of syphilis is growing, despite effective treatment through penicillin.

The exhibition aims to challenge prejudice, stigmatisation and social taboos around sexual health. With the number of syphilis patients rising, and other S.T.I.s becoming more common among teenagers in London, this is a very hot, current issue in the media and on the internet. Physical and digital interactivity, audio, professional actors, scenography and performativity are used to draw the visitor into a cinematic and memorable experience.

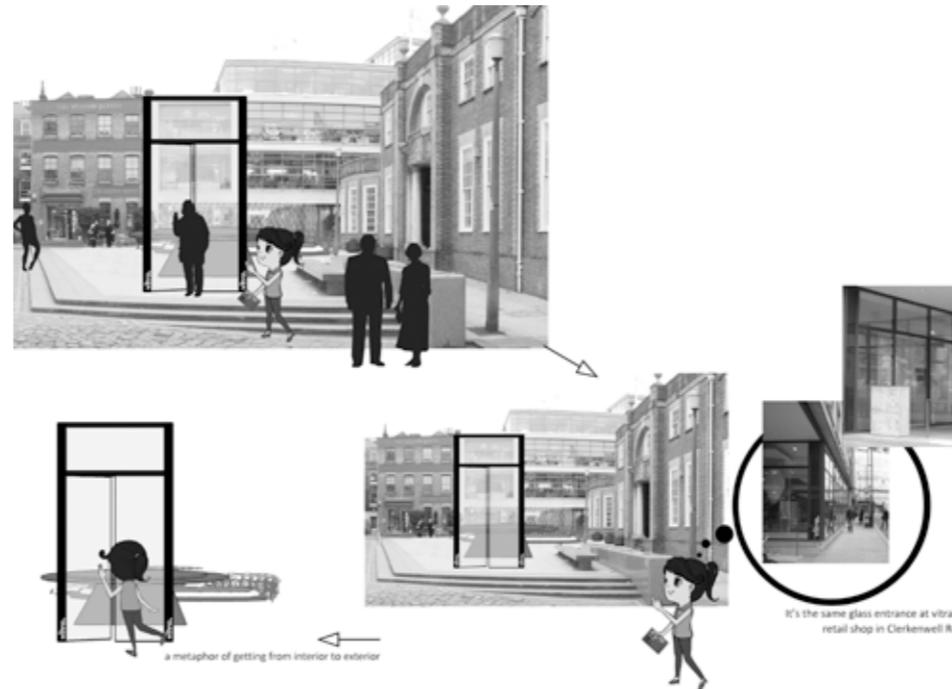
COLLABORATORS

- Florian Behnsen, sound design
- Rachel Hill, architecture
- Mona Jabaji, architecture
- Evi Kontova, curating & action research
- Reza Moradi, action research & documentation
- Kong Pantumachinda, photography & styling
- Nikos Papas, historical audio curation
- Aditya Pawar, interaction engineering
- Corinne Rockall, spatial design

Chao-ya (Anja) Chen

Experimental retail design / Interior design

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Left: An outdoor launch in St. Johns Square
Right: Welcome stage

An exclusive outdoor event designed for Vitra – a global furniture enterprise, to launch new Taiwanese products to their loyal customers. The event unfolds in four parts and enables customers to experience a journey of welcome, inspiration, design and manufacture. The event is inspired by the Taiwanese domestic festival 'Ban-Doh,' and is designed to take place in St. John's Square, London EC1.

Ban-Doh is a traditional Taiwanese open-air feast for families and their relatives. Hosts relocate their kitchen and dining room to the exterior, in front of their houses. The event, with sumptuous food, symbolises heart-warming hospitality and celebrates fundamental human connections. In this project, Ban-Doh is used to strengthen the ties between the industry, the brand, the designer and the customers. The event demonstrates how individual designers and specific local culture can be presented in a creative way on a world stage, and how such events can bridge the divide between globalisation and localisation.

COLLABORATORS

Fu-Yu Cai, illustration designer
Hayley Clack, critical collaborator
Yen-Han Lin, graphic designer
Corinne Rockall, interior designer



Left to right: Planting workshop, Woodland mushrooms and pigs, Tipi, Planting workshop, Logo

The edible forest garden is an immersive visitor experience located outside Stepside village on the south edge of Dublin city in Ireland. Visitors become hunter-gatherers through experiences centered around foraging for food in a forest environment. The project uses a combination of edible plants, art installations and a seasonal programme of workshops, talks and events to bring this narrative to life.

The spirit of the project is based upon building inter-relationships which mirror those in nature and, specifically, permaculture. The project highlights seasonal changes and preserves ancient skills and knowledge about edible plants, reconnecting visitors with natural cycles. It empowers visitors to take the skills they learn and apply them to their everyday lives.

The build will see completion in September 2011. It is being constructed with a network of volunteers, artists and collaborators. The forest is open for visitors but also has a limited membership, where work is exchanged for forest produce and free access to events.

This initiative is important in a time of recession where people need an inspiring example of how to connect with nature and simultaneously achieve greater self-sufficiency.

CORE TEAM

Rob Dunlop, client & permaculture consultant
Yoo Kyeong Hong, artist and workshop collaborator
Martin Kennedy, film
Mike Massaro, photographer
Paddy O'Kearney, site manager
Catherine Robertson, graphics consultant

INSTALLATION ARTISTS

Georges Henriques & Julius Lightfoot: The Treetop Walkway
Yoo Kyeong Hong: The Circle
Fenton Joseph: The Temple
Thomas Kendall: The Lunar Classroom
Vahakn Matossian & David Hood: The Laboratree
Gareth Ryan & DIT Architecture team: The Apothecary Tea House



Left to right: The Foyer Towerblock; An entrance to the underpass; Poster (designed by Anastasia Masadi) & logo (designed by Alex Goller); Brandon, Andrew and Alex at a workshop.

Sonic Stash is a community engagement project located in Hatfield, Hertfordshire. Its purpose is to give a voice to the young people of Hatfield by using a record label as a tool to collect, express and preserve local music. Music and lyric writing workshops for young people have been running in The Foyer Towerblock, where the majority of residents are NEET's (Not in Education Employment or Training).

Every month there will be an event in the underpass where music that has been uploaded to the project is transmitted into the space, becoming louder as more people arrive. Participants can vote for their favourite track and the number one song on the Hatfield pop chart will be announced by local shopkeepers and market stallholders. In the evening the mood changes and lyrics will appear in the shadows, revealing stories told by the young people.

The number one tracks will be mastered, cut into vinyl and kept in a jukebox located in the town centre. The project will establish a valuable collection of original tracks accessible to everyone, and support the creative production of new music.

COLLABORATORS

Toby Dean, teenage engagement adviser
Alex Goller, brand identity
Anastasia Masadi, PR publication development
Andrew Robinson, partner in music and lyric writing workshops

SPECIAL THANKS

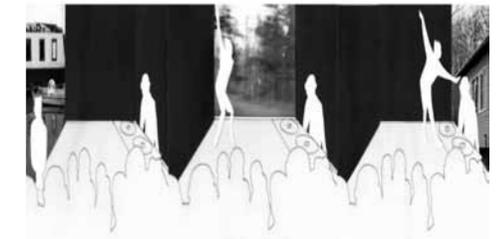
Contrast
Cyber and Tito, Imperial Squad
Debra Massey, head of Howe Dell
Mohammed Sabir and Farhana, Best-One shop
Staff at Blockbusters
Steve aka Zombie
Kevin Whitehouse, Youth Connections
Residents of The Foyer: Lars, Brandon, Richard, Nick, Jason, Kate, Alex and Kath.
Hayley Clack, Rachel Hill and Anastasia Masadi for their support.

Curation / Concept development / Communication strategies



"The film touched me because I had the associations of punks, who sometimes linger at such places, which are shown in the film. At the same time I had the association to freedom, which one might feel as an outsider. So to speak the freedom from societal norms, which can be exhausting at times. I think this was the major trigger for writing the punk-poem response."

"With the dance performance it was the moment when she tries to stand up. As the film shows, it wasn't easy, so it reminded me that it just isn't always easy to stand up." – Xóchil A. Schütz



Left to right: Spatial & embodied interpretation of the poem with poet's comments; Exhibiting the poem and its various interpretations

The convergence of the different interpretations adapts and implements the concept of 'place ballets': How we move in places – our everyday performativity – is a reaction to the environment surrounding us. Within the performance the dancer and musician react to the spatial interpretations of the poem by adjusting the choreography and music to the environmental dynamics and atmospheres of the filmed places.

'Stories Travel' is an interdisciplinary creative intervention. A poem is transformed and translated into other media. Within a three-phase communication strategy, the musical, embodied and spatial interpretations of the poem create an engaging narrative environment. The event is a proposal for the Offtune Festival in Frankfurt.

Moving away from familiar environments makes one repeatedly experience the unpredictable and therefore learn about oneself. Traveling may be described as moving between places, but also between people and disciplines. Traveling is, in short, leaving the stable world and undergoing a process of transformation. New perspectives, unexpected ways of perceiving and knowing may reveal undiscovered potential and connections as well as distinctions and new directions of thought. Whatever path one takes on a journey, it inevitably creates change. The poet, as the traveler of this project, observes and reflects upon how her narrative changes when it leaves its stable world.

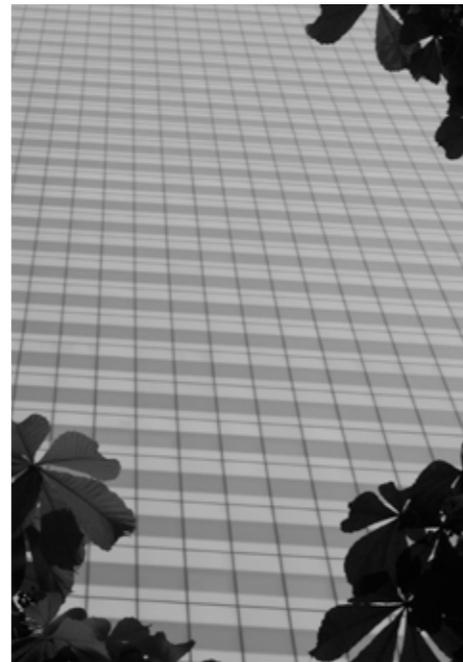
The interdisciplinary collaboration shows the potential and opportunities of displacing oneself from one's original environment and how different disciplines complement and enable each other to flourish.

COLLABORATORS

Thomas Bellmer, the DJ

Tanja Brechmann, the dancer

Xóchil A. Schütz, the poet



Left to right: Robin Hood Gardens housing estate in Poplar, HSBC UK headquarters in Canary Wharf, both buildings, project logo.

HSBC and Robin Hood Gardens demonstrate aesthetic differences within the community, which is reflected in the limited interaction between residents and employees.

An urban intervention that explores how to make connections within disparate communities. The project links employees in Canary Wharf and residents of Robin Hood Gardens, a housing estate in Poplar.

Both buildings are within close proximity and are iconic in the Docklands landscape. Robin Hood Gardens is typical of 1960s brutalist concrete architecture and has been left in disrepair by the council. It is contrasted against the sleek 656 ft high steel and glass tower of HSBC. The aesthetic contrasts lead us to make judgments about the lives of the inhabitants.

Participants will be asked to smell different scents and then select a colour that best represents that scent to them. They are then asked how that scent made them feel. Responses will be translated into a sculptural installation and exhibition at the Idea Store in Canary Wharf and will also be available on the Olfactory Portraits website. This will be made available to participants, visitors to the Idea Store and the wider community.

Olfactory Portraits connects people through emotive and instinctive experience as opposed to a learned visual preference. It operates as an exploratory tool for connectivity and a cultural response to the rigidity of aesthetic readings

COLLABORATORS

Simon Constantine, Perfumer, raw materials buyer and input in creating a discourse of sensory perception and the marketing of perfume.

Scott Davis, games/web design

Lisa Randall, manager, exhibition space and marketing Idea Store Canary Wharf

Corinne Rockall, interior design, concept development

Mai Torvits Dam: Spatial designer / Visual communicator
Namrata Krishna: Content developer / Written communicator
Sophie Chenevix Trench: Interior architect / Set designer

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Left: 'The Battle of Babylondon' performance. Middle top: The Portal in the British Library Courtyard. Middle bottom: The Portal at 'The Battle of Babylondon' performance. Right: A sketch of the key drama of the performance. Performance photography by Yiannis Katsaris.

Ipsorefracto is a creative collective that explores how cultural institutions can use interactive narrative, in conjunction with a spatial strategy, to build permanent and reciprocal relationships with their audiences.

'The Battle of Babylondon' is a pilot project of 'Out of this World: Through the Portal', a collaboration between Ipsorefracto and the British Library. The Library was seeking new ways for its audience to connect with the content for its exhibition, 'Out of this World: Science Fiction but not as you know it,' running from 20 May – 25 Sep 2011. For the exhibition, Ipsorefracto designed a series of portal structures that travel around London. Each Portal acts as a gateway into a Storyworld, derived from a novel featured in the exhibition.

For the pilot, Ipsorefracto built one of the Portals and produced the accompanying Storyworld, a site-specific, interactive performance based on the 1990 science fiction novel *The Difference Engine*. The portal, which was situated in the British Library courtyard, asked visitors to respond to some of the key questions the exhibition raises, and primed them for the Storyworld experience. The 'Battle of Babylondon' performance plunged audiences into a politically-charged Steampunk London, and engaged them with the key conflicts and dramas of the novel. Led by a troupe of actors, this performance took place on Friday, April 15, 2011, on a construction site in Canary Wharf, the dockside location of a key battle scene in *The Difference Engine*.

COLLABORATORS

Out of this World: Through the Portal, production team

Ivo Chenevix Trench, Jose Molina and Lucjan Gren: set construction team
Ed Cornish, graphic designer
Yiannis Katsaris, photographer
Clarence Lee, web designer
Chantelle Lue, film editing
Marc Reveyron, videographer
Syd Roderick, illustrator

'Battle of Babylondon' performance

Director: Anastasia Revi. Cast: Johan Buckingham, Ruanna Davidson, Louis Labovitch, Chris Leaney, Philip Scott Wallace.
Site provided by Canary Wharf Group

SPECIAL THANKS

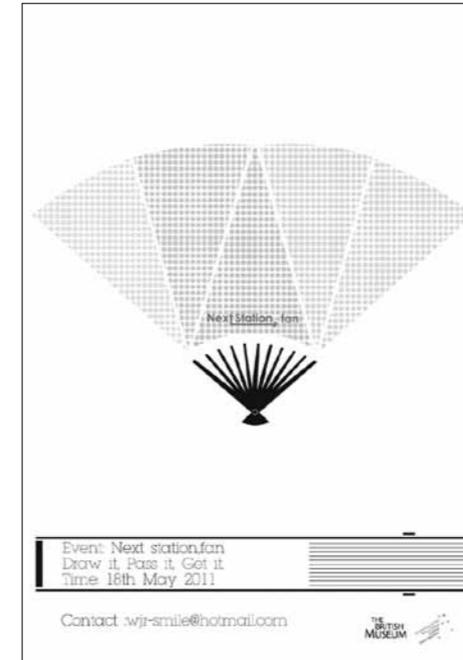
Jon Fawcett, Senior Events Officer, British Library
Heather Norman-Soderlind, Head of Public & Regional Marketing, British Library

Jiarui Wu: Curation

Sijie Xu: Exhibition design

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'Museums are no longer built in the image of that nationalistic temple of a culture. Today almost anything may turn out to be a museum, and museums can be found in farms, boats...'

Eileen Hooper-Greenhill

Left to right: Fans made by participants at the 'Fun and Fan Sunday' Drawing Workshop, Poster for 'Fun and Fan Sunday', Poster for the 'Next Station, Fan' event.

'Next Station, Fan' is the latest activity from the Escape from the Museum project. It communicates the functions of fans to an international audience. The event takes place outside the museum revealing interesting and unknown stories of fans to young people.

A multi-sensory event exploring and communicating the hidden stories of the fan. The event is part of a curatorial strategy that reflects on and informs exhibition design in museums. It has been developed as part of the long-term cultural exchange between Suzhou Museum, China and the British Museum in preparation for the 2015 Chinese fan leaf exhibition at the British Museum.

Our research shows traditional static displays often fail to actively engage visitors. In Escape from the Museum we explore how facsimiles of fans can be used to construct an event outside the Museum. The event reveals the hidden stories of the fans engaging an audience in their twenties and older who are creative, ideologically and culturally active, but who would not normally visit traditional exhibitions.

Fun and Fan Sunday took place at cafe1001, Brick Lane. People were invited through promotional leaflets distributed in the market nearby. Guests learned fan language and used it to play games including drawing on their fan, speed dating and performing their own fan language. An exhibition of guests' fans was later held in the café. The event introduced Chinese and British fan language to new audiences and provided a new model for experiential and interactive learning.

COLLABORATORS

Clare Eardly, Yi Yang, curation
Jun Liu, Shine Ye, Ye Li, graphic design
Rachel Mikulsky: contributor
Nemo, photography
Xi Wang, illustration
Rizzo Zhang, Yulee Liu, Qing Qing, volunteers
Vicky Zhang, video
Ziven Zhang, graphic design and brand strategy



Left to right: The dance performance, The Crypt Gallery exterior, Luo Qing's work in situ, Visitors at the Exhibition.

A solo exhibition of the work the Chinese artist Luo Qing in the Crypt Gallery, London, 7–10 February 2011. The exhibition gives the art-going public a chance to appreciate Luo Qing's work as he continues to explore the human condition, in a style that moves away from his earlier realism.

Typically, we view art in a functional gallery space, which may be architecturally adventurous, but whose aim is most usually to provide smooth white walls and generous levels of balanced light. For this exhibition, the curator has broken free of this framework and sought a space which resonates with this artist's work: intellectually, emotionally and aesthetically.

These are not site-specific art works, but we may see this as a site-specific exhibition that creates a particular environment for the viewing of the work. Visitors follow a linear route, seeing first the performance which explores the relationship between the work of art and its immediate spatial context, followed by a display of documents showing the artist's own thoughts. The visitors then go on to view and reflect on the paintings. Finally, visitors can see commentary written by Chinese and British critics. The show explores how multimedia and text can enrich art exhibitions, and in addition, different expectations and meanings of the word curator.

COLLABORATORS

Lourina Botha, graphic designer
Lin Chen, simultaneous translation
Zao Chen, curator, Magee Art Gallery, Beijing
Matt Haycocks, 3D designer
Zonghao Jiang, independent film-maker
Chao Kang, book artist & multimedia designer
Lena Kramer, interior designer
Jiayi Lin, graphic designer & illustrator
Liushan Lin, visual artist & performance maker
Xiaolu Liu, fashion designer
Xi Wang, artist
Teerachai Yaun Thobumrung, contemporary dancer
Naiming Yan, artist & curator
Yunlan Zhang, graphic designer



KOTOWA is a system that allows people to communicate at a slow pace. You can send either a voice message with a light projection, which changes depending on when you record the message, or simply a scent that prompts the receiver to remember you. The system is for domestic use only when you are relaxed and have time to make a communication experience special. It is not only a new communication device but also explores, reinvents and creates new rituals.



KOTOWA connects loved ones who are separated by great distances and huge time differences, such as an international student in London whose mother lives in Hong Kong. It reclaims the home as a place to bring people closer to each other by combining interactive technologies and the notion of retro communication methods.

home to HOME critiques information and communication technology (ICT). We use ICT in our daily lives and in our communications without any hesitation or boundaries, to the point we have invented terms like CrackBerry, iPhone widows etc. It almost seems that we are building a relationship with those ICT devices rather than other people.

COLLABORATORS

Clifford Briggs, graphic designer/film editor
Tom Parker, 3D visualizer
Mikey Stallard, interaction designer
Makiko Watanabe, innovation management

Lourina Botha: Graphic design

Lena Kramer: Spatial design

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Left: Framing our market research for lunch time specials at Paula's Café. Above: Transforming Jorge and Joseph's 'Ossie's Café' into 'The Ginger Pig Café'.

Design strategies are often only available to brands and corporations. By applying design thinking to support a working class, inner-city community LET'S TALK SHOP makes design more accessible by having a physical presence. Our opening campaign was to deliver fresh milk to local shops explaining our services. 'fresh ideas delivered to your doorstep'.

LET'S TALK SHOP is a design residency that can be applied to any high street in need of more diversity and a stronger local identity. It is an approach that explores how narrative design can support urban regeneration and business development while avoiding the negative consequences of gentrification – the marginalisation of the existing community.

We have developed a LET'S TALK SHOP toolkit that provides a framework for designers to set up a design residency on a local high street. Included in this guide is a case study of a design residency we have set up on Hoxton Street as proof of concept.

Hoxton Street is suffering from the decline of the local high street currently seen across the UK with an over-supply of very similar shops using the same visual language. Our research shows that the common practice of 'copying and pasting' existing business models and visual language does not respond to the needs of the local community. LET'S TALK SHOP proposes ways to break this copy-paste pattern, tell a more authentic story of the street and support the profitability and growth of local business. As designers in residence, we worked with local shops and residents to provide market research, bespoke design solutions and related business strategies for their high street.

COLLABORATORS

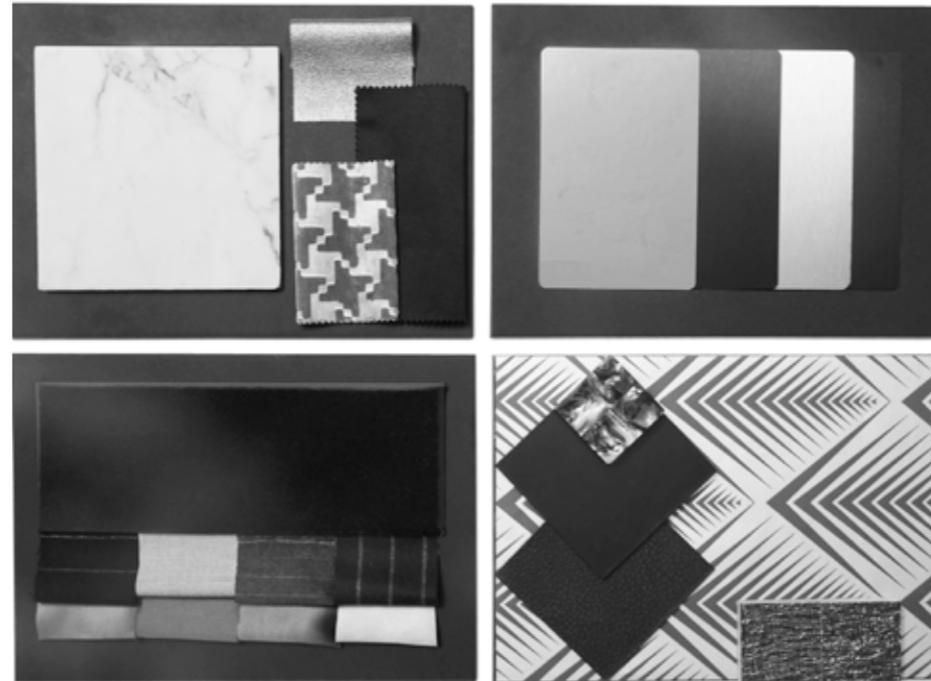
Campaign, Philip Handford
Alice Corbette, local web designer
ELBA Project Shoreditch, Lianna Martin
Johanna Nocke, photographer
MBC Signs, Gregory Cassanova
Rahel Zoller, photographer

Local community and business owners

Creative Nails
Dogs 2 Mogs
Hoxton Hall
Ossie's Café (now The Ginger Pig Café)
Paula's Café, Grace International Foundation
The Narrative Society

Hackney Council

Geoff Cook, Commercial Properties
Hannah Dalglish, Hackney
Regeneration Team



Left to right: Maurice Sedwell on Savile Row, N19 Material Sample Boards, N19 Brochure, N19 Retail Applications.

Maurice Sedwell is a bespoke tailor shop on Savile Row. Renowned for its high quality tailoring and customer service, the shop wishes to expand its business. N19 is a proposal for a division of Maurice Sedwell to be located in close proximity to Canary Wharf in West India Quay. By providing a highly exclusive luxury experience, it aims to expand Sedwell's brand and target current and future tailoring menswear customers.

Most Savile Row tailors who expand their brand off the Row do not generally provide bespoke services since they cannot control the quality of the service or the quality of the tailoring. N19 will not only match, but exceed the bespoke buying experience, by providing only one-to-one service in a non-public space designed to combine the comfort of an English gentlemen's club, hints of the colorfulness and beauty of Trinidad, streamlined steel and Art Deco marble, and the textures and elegance found in tailoring.

COLLABORATORS

Andrew Ramroop, master tailor & owner of Maurice Sedwell
David Taub, cutter & tailor at Maurice Sedwell
Sanjeev Davidson, head menswear designer for Hackett
Sara Shamsavari, artist and photographer
Sophie Sampson, 3rd year BA Graphics student
Jeffrey Jianhua Zhang, industrial designer
Yookyong Hong, artist & product designer
Banbury Walker Studio, 3-D visualisers
Capital Models, modelmakers



Left to right: Children with the Locomotive book after a library event, Pictures taken during Channukah workshops run by Polish young people for teenagers from the Belsize Square Synagogue, Projection from inside a class transferred to a big camera obscura.

A series of workshops that use art as a research method for social innovation. The project uses a wide range of creative practices to bring together Polish and Jewish communities in London. Children from both communities made videos, shot pinhole photographs, and participated in drawing and craft workshops in London libraries and other community centers. A pinhole workshop inspired by Channukah also took place in the Belsize Square Synagogue.

The workshops were inspired by 'Locomotive,' written by the Polish-Jewish author Julian Tuwim. Youngsters made a super-sized concertina book, wrote a nursery rhyme and produced a book, of which 1,500 copies have been printed and distributed.

The project is driven by the question of how to create new perspectives on Polish-Jewish common heritage. For hundreds of years Poland was home to the largest and most significant Jewish community in Europe. Poland served as the centre for Jewish culture, and saw a long period of religious tolerance and prosperity among the country's Jewish population, until its near eradication in the Nazi genocide. Three million Polish Jews and three million Poles were murdered in World War II. After the war, the Communist regime produced an official version of Polish history. Since the collapse of communism in 1989, Poles have started to re-examine the facts and are now engaged in intense discourse about their history.

COLLABORATORS

Olga Glazik, co-author

Anna Udowicka, Caroline Welsh, collaborating artists

Members of Polish and Jewish Communities in London

Group of Polish young people:
Brian Sack, Eleonora Jaros, Danka Dubov,
Berenika Nowakowska, Piotrek Ptak



Far left: 28th June 1995. Copyright English Heritage Aerofilms Collection.

Left: Peacehaven Carnival, 1967.

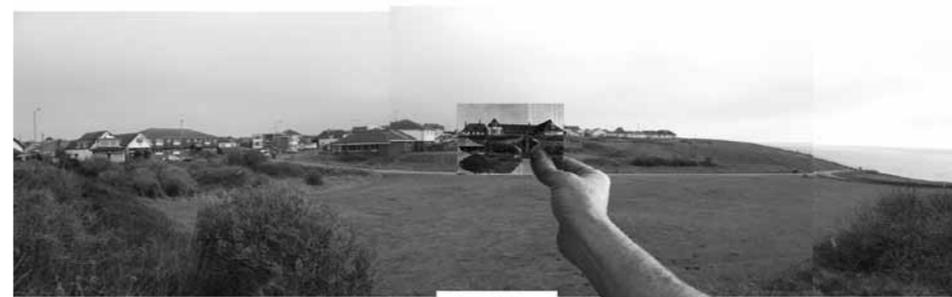
Bottom: Peacehaven Hotel, 1927/2011.

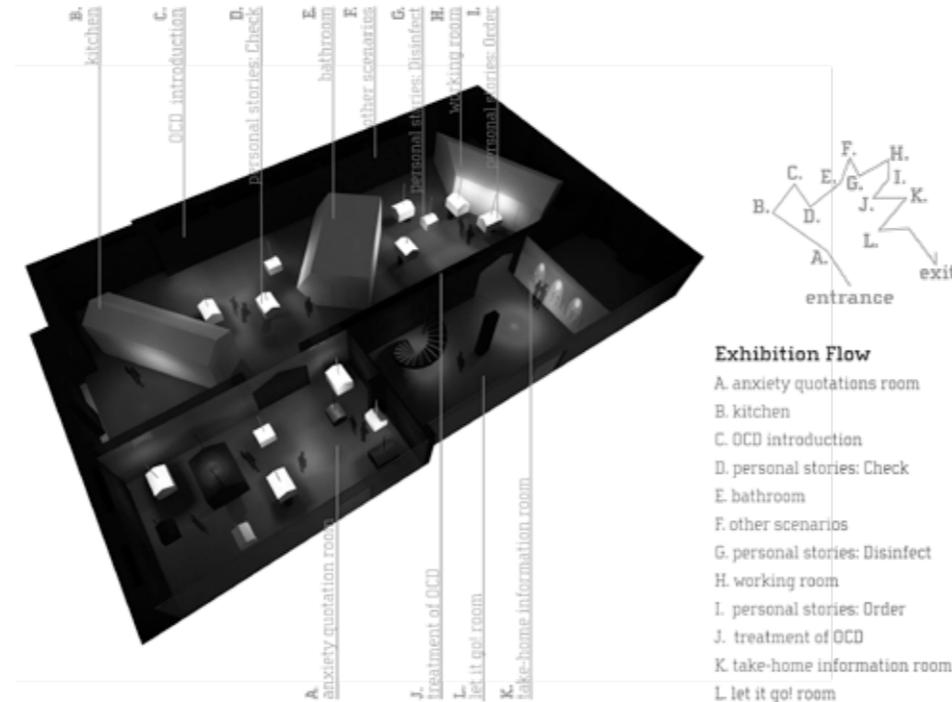
This exhibition/intervention explores ways of using one archive to stimulate the creation of another. An exhibition of aerial imagery from the Aerofilms Archive is used to stimulate and invite contributions of images from the public and to build a parallel collection of personal, everyday images based around the locality.

Using Peacehaven on England's South Coast to test this method of collecting quotidian images and audio histories linked to a place. The project further considers the role of domestic photography in shaping the collective memory of a location and tries to understand the 'softer' benefits for smaller communities of a shared identity based around a place and its past.

COLLABORATORS

Michelle Brooker, Peacehaven Library
Residents of Peacehaven, images and stories
Anne Wodward, English Heritage – National Monument Record
Johannes Wolf, interactive programming
WRVS Peacehaven, images and stories





Left to right: Perspective of the personal stories part of the exhibition.
 Plan of the exhibition and diagram of the visitor route.
 The interior of the experience rooms: Order, Check and Disinfect, and the audience's experiences in the rooms.

An exhibition that enables visitors who do not have OCD to learn about and experience Obsessive Compulsive Disorder (OCD). OCD is an anxiety disorder which affects almost one million people in Britain.

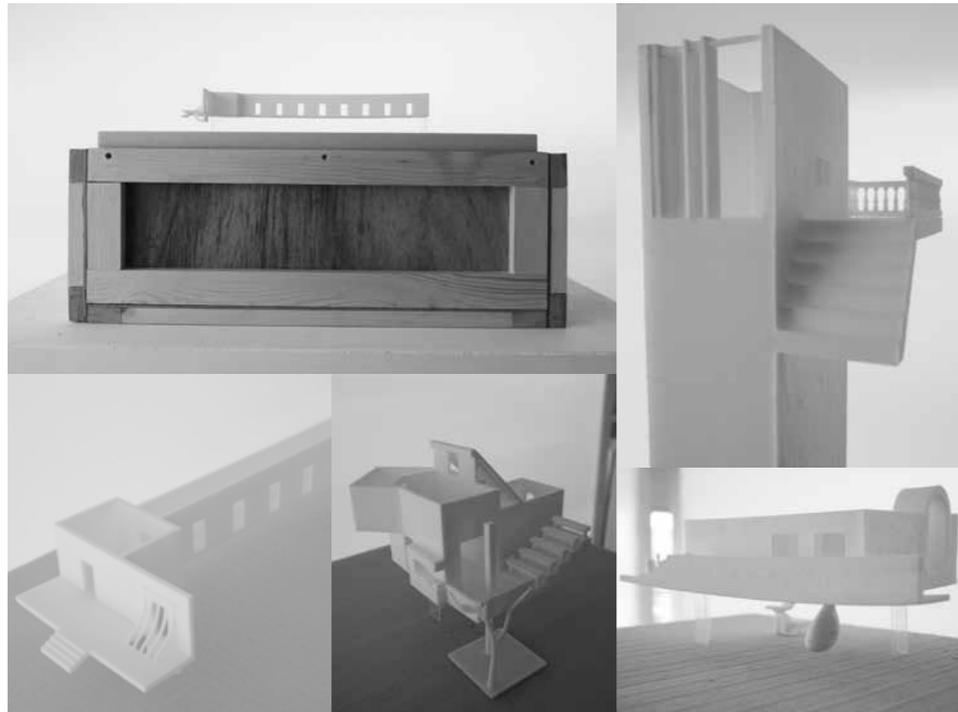
Although most human beings have obsessive and compulsive behaviour, it does not usually affect their daily lives and their anxiety levels. There are some however, whose lives are dominated and marred by OCD.

The exhibition reveals and explains the suffering of OCD patients. It enables visitors to face their fears and become aware of how their habits could lead to the disorder. In addition, relatives and partners of OCD sufferers can learn more about how to live with and support those afflicted. The project aims to not only raise awareness of the condition but also have a practical impact on people's lives beyond the museum.

The proposed location of the exhibition is the Wellcome Collection temporary exhibition hall, where science and design meet.

COLLABORATORS

- Lourina Botha, graphic design
- Hayley Clack, concept development
- Lena Kramer, concept development
- Tim Grerer, concept development
- Vitit Limpaphatanavanich, concept development
- Pornthep Roadjanakansakun, 3D production
- Rachel Mikulsky, text editor and sound recorder



The oneiric house is a process that uses a film and a set of instructions to allow the participants to oneirically inhabit – not consider or describe – dwelling places of their past, revealing an attachment to space that is inherent in some way to the primary function of inhabiting, and one’s sense of self.

This inhabitation is then recorded by the audience. The recorded information is used to physically manifest these spatially based memories into a house, a house made up of layers of dwelling spaces of the past – a distant house that continues to live through us... a house of the inner self...

Oneiric

o•nei•ric /ōnīrik/

adjective

Greek oneiro, dream + -ic.

1. Of, relating to, or suggestive of dreams.
2. Resembling a dream; dreamlike.

“We cover the universe with drawings we have lived...”

“A house...”

– any house we visit, inhabit or pass upon-
constitutes of a body of images...

We are constantly re-imagining its reality...”

“To distinguish all these images would be to describe the soul of the house...”

It would mean developing the psychology of the house...”

Gaston Bachelard

This house, which constitutes of co-penetrating images of dwelling places of our past

Is

THE ONEIRIC HOUSE

Dwelling

Dwell [dwel]

verb

1. To live or stay as a permanent resident.
2. To reside, to settle, to remain, to stay, to continue...

To exist...

Today...

There are more than 200 million migrants
around the world.

An increase of about 37% in two decades.

“The houses that were lost forever continue to live on in us...”

They insist in us in order to live again...

As though they expect us to give them a supplement of living...”

Gaston Bachelard



Left to right: The oneiric houses appear as architectural collages of spaces and rooms that belong to different houses and different times; geometrical containers of memories that are suspended somewhere between architecture and the mind.

The project revitalises Bachelard’s concept of the oneiric house in the new mobile conditions of the 21st century.

Each house has a correspondent book that relates its memories. The memories appear as antidotes and tell about characters by revealing their attachment to dwelling places of their past.

COLLABORATORS

Shereen Aswad, text editing

Lourina Botha, graphic design

Carolina Caicedo, psychology

Jamie Gildlow Jackson, psychology

Zaid Hamarneh, visualisation

Marta Kotlarska, project management

Gijs Leijdekkers, film making

Natasha Masadi, graphic design

Bethany Shepherd, graphic design

Pamela G. Parker

Graphic design / Design strategy / Wayfinding / Urban play

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photo: Timothy Gfrerer



photo: Timothy Gfrerer



photo: Lourina Botha



Left to right: Cyclists listen to artist Dscreet talk about his work; Trails are marked with a system of stencilled bicycle tracks directing riders where to turn, slow, stop and listen; Riders are provided with a handle-bar mounted kit that includes a speaker, map, light and instructions; a website created for the project offers documentation and a place to sign up for future tours.

An audio and visual journey by bicycle exploring the changing face of London's East End from Shoreditch to Hackney Wick. Participants learn about the area through some of the most prolific Street artists who've used its architecture as their canvas.

Artists' voices reach the riders through the speaker in their handlebar-mounted kit, as they explore the back lanes and vacant lots of a city in flux. Navigating by a stencilled wayfinding system, handheld map and audio instructions, participants make their way in pairs through a narrative that unfolds in space. Starting just before dawn, the timing, pacing and trails are curated to maximise the sense of being a part of the 'story world.'

Writing's on the Wall provides the proof of concept for Story Lines on Cycle Lanes, a platform to reinvent public space with the application of narrative to urban bicycle journeys. Story Lines on Cycle Lanes encourages exploration of the city and proposes a new kind of 'wayshowing', using story as a means of navigation. It explores the challenge of interpretation on the move, quickening, slowing and stopping in places; movement and physical engagement in the story make for a more memorable connection with the content.

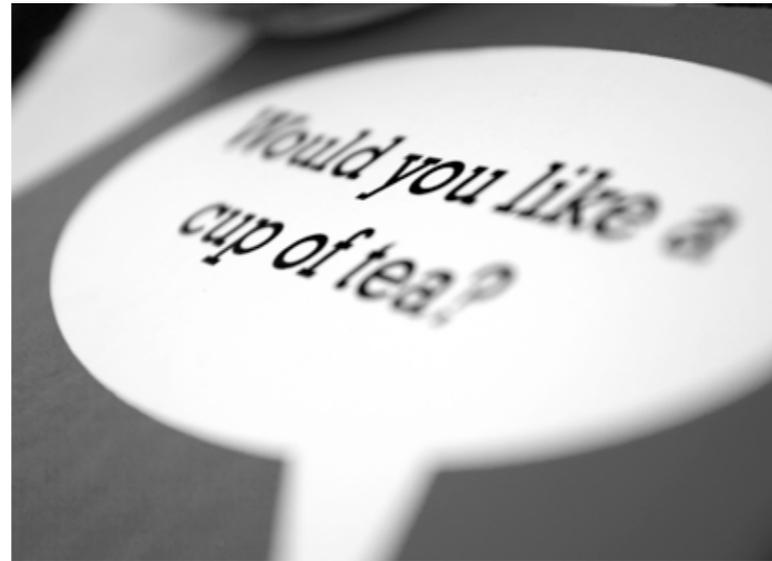
Further, the project invites more people to use their bikes through an intervention that makes cycling more visible, interesting and intriguing. The experience taps into an atypical cycling audience, who are encouraged to find new connections to the city through cycling.

COLLABORATORS

Black Rat Projects, support and tour promotion.
Mary Fannon, early research collaboration and stakeholder workshop collaboration.
FW Design, research and material access and guidance on wayfinding best practices.
Tim Gfrerer, concept development, audio production guidance, technical support, and photography.

SPECIAL THANKS

Patricia Austin, Mike Ballard, Lourina Botha, Scott Burnham, Rachel Ni Chiunn, Dscreet, Ciarán Fallon, Kevin Flude, Peter Higgins, Rachel Hill, Stuart Jones, Lena Kramer, Eithne Owens, Lucas Price, Jona Piehl, Pure Evil, Roa, Rowdy, Mike Snelle, Jeff Stark, Loïc Tallon, Tek33, Samantha Willis, and Tom Young.



Left to right:
Inviting the neighbours to join me for a meal, Durants Rd Enfield, November 2010.
Flyer advertising the arrival of the neighbourhood tea-bar, Durants Rd Enfield, March 2011
Little girl puts milk into her dad's tea at the Durants Rd tea-bar Durants Rd Enfield, April 2011

A study of how narrative tools can be applied to the redesign of public space.

Within the context of a typical suburban London street, the project explores and challenges accepted spatial boundaries and social norms. Spatial configuration dictates how people dare or do not dare, wish or do not wish, to act in the urban space that surrounds them. The project tests alternative ways of using street spaces with the aim of provoking and inspiring people into re-appropriating them. It acts as a catalyst for bottom-up spatial design, exploring whether changing people's experiences of urban space can lead to the revitalisation of that space.

The tools of narrative in spatial design were tested in Enfield in north-east London, an area that has witnessed various stages of industrialisation, the driving force behind the development of UK cities. A prototypical street was approached as a series of narratives rather than as a sum of physical elements, as is normally the case. The main elements of a narrative are 'a space', 'characters', 'things' and 'events'. 'A thing', derived from the existing narratives on the street, was installed in Durants Rd, Enfield over a 3-month period. It revealed unique insights into that urban space on various levels and uncovered unexpected parameters within which to improve the street space.

COLLABORATORS

Duarte Silva, film and photography
Vlad Ivanov, set design
Ashley Fowler, set making
Ciaran Hill, set making and graphic design consultancy
Anastasia Masadi, graphic design consultancy
Pamela Parker, film and concept consultancy



Neo-chinoiserie



Left to right: Storyboards of the exhibition – the traditional display tells the story of the artefacts and the era, environments give the audience a life-size experience to understand the context. Map and Logo – Hot spots highlight places with Chinese design concepts in central London. Greetings card – Designers and artists were briefed to create Neo-chinoiserie works. Card created by Hsiao Wei Tsou. Interview – collecting perceptions of Chinese style on the street.

An exhibition proposal for the Victoria and Albert Museum and 'hot spot' satellites in central London such as Kensington Palace, Chinatown and retail stores in the West End. These are places with strong connections to Chinese design. The exhibition and series of hot spots aim to introduce a new concept, 'Neo-chinoiserie,' to a broad audience of museum visitors and those interested in design trends.

Chinese artifacts have been popular in Europe since the 17th century when their visual style was borrowed and adapted by the West and described as Chinoiserie. Over time the aesthetic has evolved as different designers have reinterpreted key characteristics. This project coins the term 'Neo-chinoiserie' to define the current embodiment of this style.

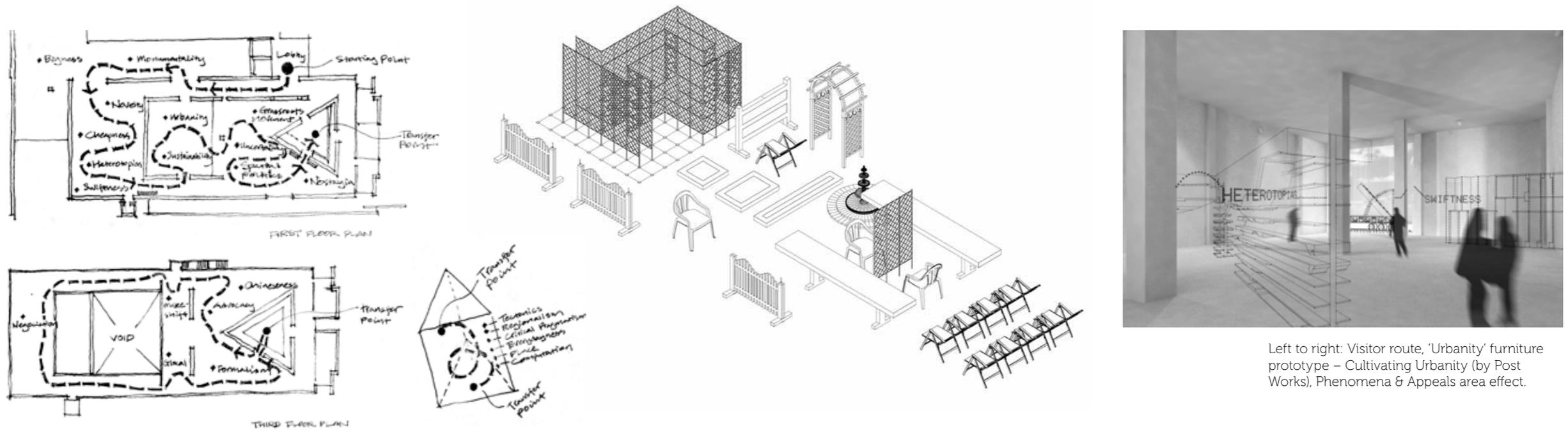
This exhibition explains the development and transformation of Chinese style in chronological order, from traditional Chinese style, Chinoiserie, and modern Chinoiserie to Neo-chinoiserie. It discusses the recycling of the Chinese aesthetic, how, ironically, western interpretations have been adopted in China, and how the style has become a new trend in the global art and design industries.

COLLABORATORS

Crona Connolly, curator
Ying-chien Lu, graphic design

EXTERNAL ADVISORS

Arnaud Dechelle, exhibition and spatial design consultant
Katherine Skellon, exhibition and spatial design consultant



Left to right: Visitor route, 'Urbanity' furniture prototype – Cultivating Urbanity (by Post Works), Phenomena & Appeals area effect.

A live curatorial project for the recently founded, Shanghai Contemporary Architectural Culture Center (SCACC), located in the Jiading district of Shanghai, China.

Designed by Pritzker Laureate Tadao Ando, the building contains exhibition spaces, an archive center on contemporary Chinese architects' drawings and models, and a library with research and administration spaces. 'Envisioning Chinese Architecture' gives voice to the culture of contemporary Chinese architecture through a curatorial proposal for the Centre's opening exhibition.

The project proposes to use 24 keywords, each assigned to a different architect. The keywords reflect important characteristics of contemporary Chinese architecture. Each architect will be asked to produce a narrative in the form of drawings, text and/or images, and to design a piece of furniture inspired by their keyword.

The exhibition will utilise all of the public space within the building through the strategic placement of each piece of furniture, its narrative and keyword. The interpretation of keywords and respective furniture designs will collectively construct a mind map of conditions and discourses about contemporary Chinese architecture.

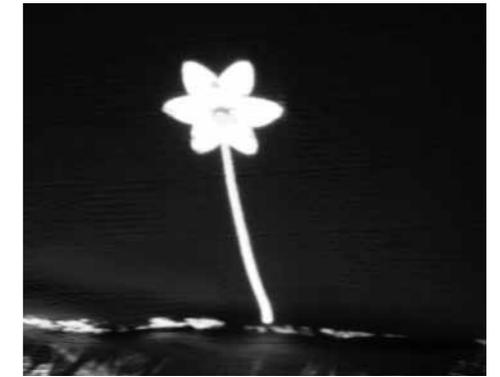
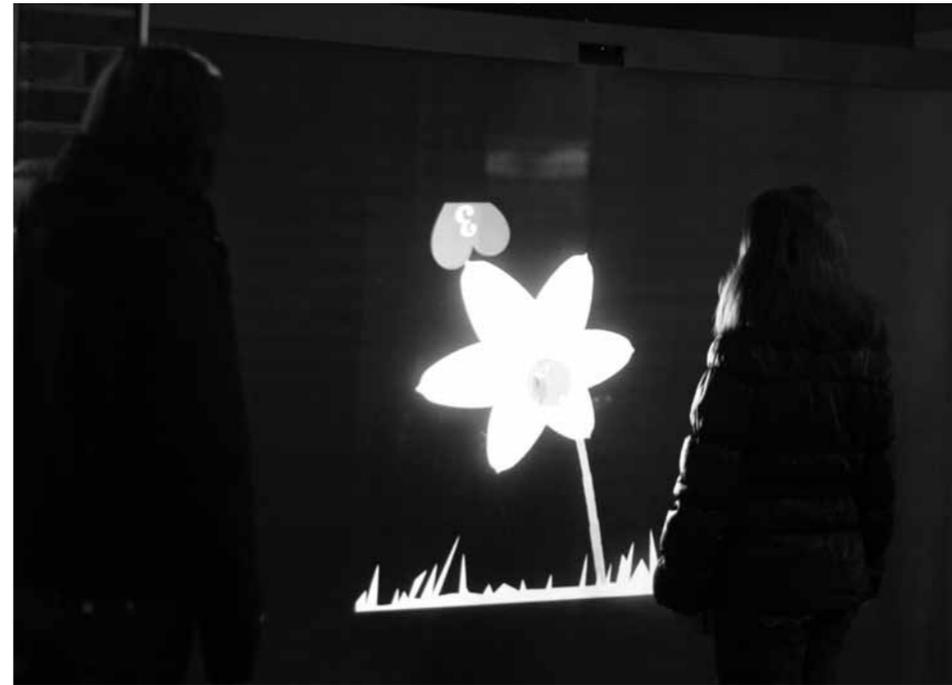
Visitors will be able to explore the architects' narratives that will, in turn, be reinforced by the micro-interventions of furniture in the space. The overall collection will permeate the building, making it into a transformative receptacle, an embodiment of current Chinese architectural practice.

COLLABORATORS

Li Danfeng, Rosa Huang and
Lena Kramer, spatial design
Rachel Hill, editing

CLIENT

MA Weidong, LI Xiangning, SCACC



Left and middle: Audience responding to early prototype set up in a shopping window on Hoxton Street. Right: Detail of interactive on display.

A Better Mirror for Narcissus is a piece about the love for ourselves we feel when we feel for technology. Part of a possible wider museum exhibition on Narcissism, this installation explores the often overlooked narrative aspects of location-specific digital interactives.

By re-purposing commonly available high-tech gaming hardware and open-source software, the piece invites the visitor to, metaphorically, recall the journey of Narcissus. A journey wherein he fell in love with his own mirror image.

Visitors are seduced by an interactive narcissus flower, which is projected on the wall, to ponder and interact with their mirror image, then appearing from the depths of a pond projected onto a couch. When they leave, their animated mirror image is left behind for the flower (and the next visitor) to dwell upon, thus creating a cyclical narrative, and a public environment for self-conscious reflection through which visitors may experience themselves in a new light.

By asserting that it was in fact the mirror that Narcissus fell in love with, this piece highlights the influence new technology has upon the way we perceive ourselves. It plays a serious game around an age-old dilemma: as soon as we recognise part of ourselves in something, we begin to love it. But does it love us back?

COLLABORATORS

Magazin Gallery, Vienna

Matt Haycocks, exhibition design

Pamela Parker, concept development, continual support, documentation

The openFrameworks open source coding community; all original software source code written is released back to public domain.

CONSULTANTS

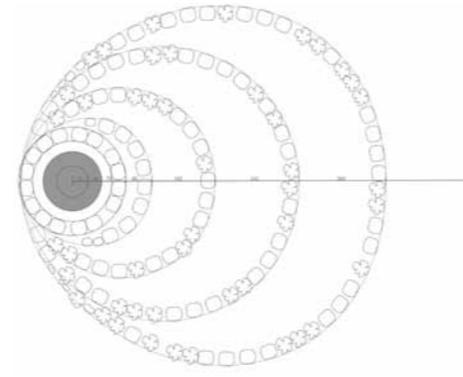
Peter Baur, scenographer, Vienna

Jamie Gidlow Jackson, psychotherapist, London

Peter Higgins, Creative Director, Land Design, London

SPECIAL THANKS

Peter Baur, Lourina Botha, James George, Jamie Gidlow Jackson, Matt Haycocks, Pete Hellicar, Peter Higgins, Stuart Jones (tutor), Lena Kramer, Joel Gethin Lewis, Pamela Parker



Sketches for 'The Circle' – an outdoor space for gathering and eating. The installation functions as a seating area and a table which is specialised for bonfires. It has a circle shape which conceptually represents permaculture, and it draws people's eye down to the view of Dublin city.



Clay Cooking/Clearing workshop. The clay covered food can be seen as an archaeological object and a metaphor for ancient skills and knowledge. People pick the food up on the trail to 'The Circle' and engrave a message as a wish for the forest garden. It's cooked in the bonfire, then smashed open to reveal the food – the past informing the future; renewal is a theme of the workshop. After the meal, the broken clay shells are put on the trail as a trace of the earlier event.



Valentine's lunch/Planting workshop. People follow bits of clay-shell to get to 'The Circle'. Food is prepared in a take-away lunch box with a label telling a love-related story and symbolic meanings associated to plants. Guests pick their box for lunch, and after eating plant their choice of seeds in the box. It can then be taken home as a Valentine's gift for a loved one. Participants also plant seeds along the trail as a trace of the planting workshop.

A series of narrative eating experiences that accompany a site-specific art installation located in the edible forest garden – a visitor destination on the south edge of Dublin city, Ireland.

The aim of the edible forest garden is to demonstrate alternative ways of living that are inspired by Celtic mythology, and connect with the cycles of nature. This is achieved through a seasonal programme of events, talks and workshops, and a narrative supported by site-specific installation art.

The Eating Experience takes three workshops from the programme and weaves in narrative meals. It also provides an art installation for the forest where these meal experiences take place.

The narrative of the eating experience takes inspiration from the hunter-gatherer method of foraging for food. This process follows four steps: following trails, discovering food, eating with the collective and leaving a trace. The experience aims to spark people's imagination about what the forest can produce and encourage them to become involved in a collaborative effort to create a shared alternative food source to the factory system that supplies our supermarkets.

COLLABORATORS

Rob Dunlop, client/permaculture consultant
Claire Healy, curator/spatial designer
Paddy O'Kearney, site manager
Catherine Robertson, graphic designer

EXTERNAL ADVISORS

Danie Kim, content developer
Hees Lee, Architect

SPONSOR

Ken Healy, Barberstown Castle



Left to right: Audience posing with props they have found and listening to stories, Building a float and found images of alternative architecture, Sketches of the audience's ideal future homes, Stamping the map after the stories have been heard.

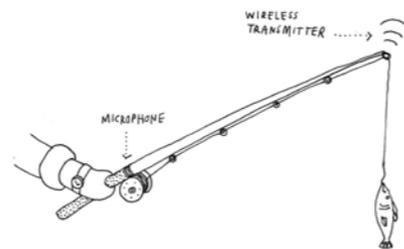
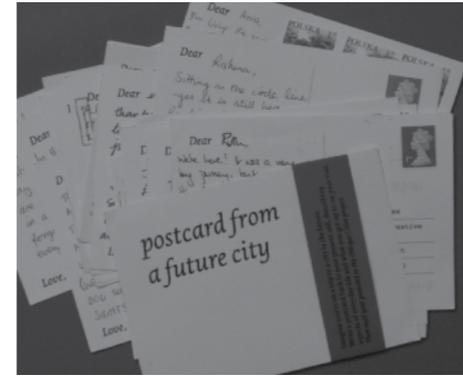
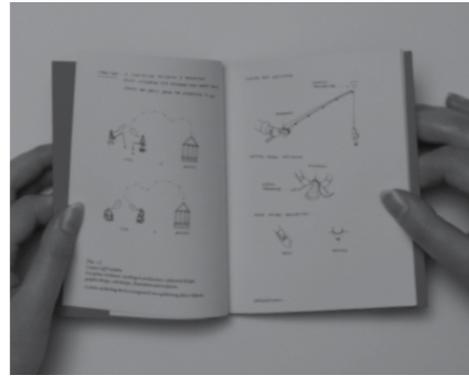
A new immersive learning experience that takes place outside the classroom. It comprises a walk set in the future in Burnham-on-Crouch, Essex, revealing how rising sea levels will change the environment. Scientists predict that the sea level is to rise by one metre by 2100. The project focuses on this one metre mark and the route is designed to cross and follow this mark.

The walk is accompanied by a map and an audio guide telling the story of fictional characters who are living with higher sea levels. The characters set tasks for students to make them feel like important explorers. After the walk the audience, Key Stage 2 students, fill out a worksheet that enables them to reflect on their lifestyle and its impact on the environment. The national client is the Department for Education, and so the project dovetails with the National Curriculum.

The project is especially appropriate for school children, as the change in the environment due to the rising sea levels will happen within their lifetime. If the students can get a feel for the problems in a futuristic scenario, it may motivate them to change their lifestyle to help limit the causes of climate change.

COLLABORATORS

Mansee Dabral, content developer
Nina Honiball, graphic designer and illustrator
Nicole Plascak, scriptwriter



Oblique Cities is an ongoing speculative design project about the imaginative potentialities of cities built from scratch. Starting backwards, we explore potential environments from small imagined moments, products or stories, which could inhabit cities.

Oblique Cities considers how future cities could be created and understood, and investigates new ways of working – to shake ourselves and others out of complacency, via a process that allows for a broader range of potential outcomes. The project is located in imagined spaces, but rooted in reality; as new 'cities' are springing up in the Middle East and Asia we feel it's worth taking a look at the role of narratives and opening up conversation with architects, master planners, city leaders, and urbanites around placemaking and co-creation.

Oblique Cities began as a curatorial project where practitioners around the world, ranging from teachers to poets and vets responded to briefs to imagine specific futures. This provided material for a workshop and discussion about minor narratives, and led to the creation of the Oblique Cities Lab. The lab takes a long view, and was established to model a culture of active participation rooted in a human scale. It's an outcubator formed to progress multiple ideas from imagined moments in future places, and has led to a range of projects, from a workshop in Abu Dhabi, to a field guide, postcards from future cities, an anti-toolkit, and a range of non-existent souvenirs.

Left to right: Still from a film of a dance-based ritual in Old City, Field guide to a future city and detail of the 'story archiving device', discussion at the 3-to-1 city killing breakfast event, Postcards from a future city, The Global City Forum in Abu Dhabi.

COLLABORATORS

Greg Broerman: architect, Jo Burdon Bailey: veterinarian, Kim Burgas: dancer, Archie Lee Coates IV: musician, Rishi Dastidar: poet & copywriter, Obinna Elechi: architect, Jeff Franklin: architect & designer, Anna Ishizuka: graphic designer, Benjamin Kjos: writer, Marion Knight: artist, Marta Kotlarska: photographer, Ruchika Kumar: textile designer, Ann Le: pharmacist, Ragnar Mar Nikulasson: musician, James Martin: graphic designer, Camilla Mercer: primary teacher, Pamela Parker: graphic designer, Emily Reile: designer, Adam Staniland: architect, Relic Sun: law student, Stephanie Verity: pr, Katelyn Worum: illustrator, Sean Yeaton: writer.

SPECIAL THANKS

Patricia Austin, C4CC, Christopher Choa, Andrew Comer, Jamie Gidlow-Jackson, Stuart Jones, Usman Haque, Matt Haycocks, Peter Higgins, Rosa Hua Huang, Adam Kaasa, Marcus Morrell, Allan Parsons, Rakhi Rajani, Benjamin Reichen, Thomas Sevcik, Steven Smith.

Awaiting final photoshopped image



MACPFNE 2009-2011

MA Creative Practice for Narrative Environments pioneers collaborative practice among architects, designers, curators, writers and design managers.

Students work in multidisciplinary teams to create visitor experiences for cultural venues, visitor centres, exhibitions, museums, historic sites, entertainment venues, educational environments, sports events, shopping experiences, branded environments, corporate events, product launches, urban and community environments.

The course is based on the premise that narrative is a fundamental and accessible way for people to make sense of places. Stories are implicit in the materials, structures, images, signs, sequences and uses of a space.

Design can create, alter, add or subtract narratives from environments by integrating artifacts, text, sound, images, film and digital interfaces into the physical world. Environments are explored and developed through at least three dimensions: firstly, hard physical structures, materials and form, which tend to remain fairly fixed over time; secondly, text, light, image, and sound which can change quite rapidly; thirdly, the soft and most unpredictable dimension, human presence and interaction.

Students analyse these dimensions in some depth, using practice-based design research methods and participatory research methods, spatial and narrative

theory. Proposals are developed through an iterative design process. Students visualize the look and feel of the environment and when possible build and test the design with real audiences and residents. A broad understanding of story, location, client and visitor and residents expectations drives novel, multi-sensory, user-centered and user-driven proposals.

Stories are used in at least four ways: firstly, peoples' stories are gathered as part of the research process, secondly, narrative scenarios are invented to trigger new ideas, thirdly, narrative structures such as 'the Hero's Journey' are used to unfold the space and finally, platforms are created for people to share and exchange their own stories.

The methods and approaches on the course provide an open forum for debate among students, academics and practitioners.

2011 DESIGN DELIBERATIONS

The 2011 exhibition reveals how the twenty-nine graduating masters students show direct engagement with socio-economic, political and cultural issues. Students have developed and tested their projects through live workshops, exhibitions, interactive installations and events. The chaos and the complexity of the 'real world' is their lab and their testbed.

The 2011 projects are situated across a broad range of cultural, commercial and community environments – in city streets, public spaces, shops, cafes, libraries, church crypts, synagogues, community centers, markets, galleries, museums, forests and countrysides. There is a broad mix of practical proposals, speculative initiatives and poetic reflections. Students have designed complementary physical and virtual spaces. They demonstrate that narrative environments, or places that tell stories, can be found inside buildings, in public space, online or a combination of all of these.

The student work is shown in the subterranean car park at Holborn, with the dark space used to dramatic effect. The students' project environments are projected on floor-to-ceiling screens that wrap around the central exhibit.

A 14 metre exhibition case in the centre of the space shows the individual proposals. The structure is a playful commentary on traditional museum display cases.

CREDITS

Enormous thanks are due to the staff team for their dedication and insight, to the course affiliates, leading figures from commercial and cultural industries who have given lectures, attended crits, mentored students and provided placements.

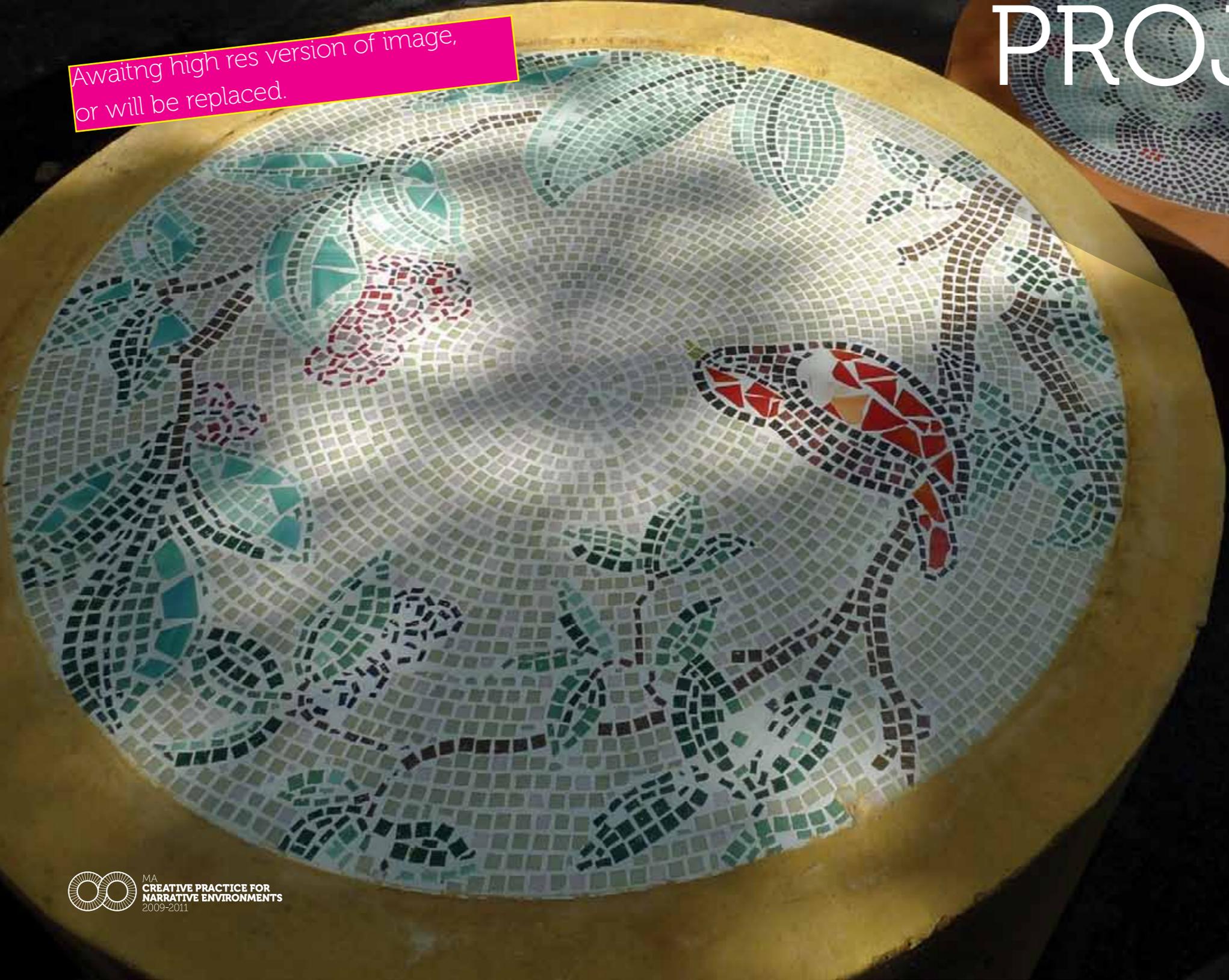
Many thanks also to our sponsors and partners who provided opportunities for several live projects during the first year of their course: the 'Living Heritage' project developed in collaboration with Camden Council and sponsored by the National Lottery; the 'Bullring, Birmingham' project kindly sponsored by Hammersons plc; the 'Legacy of Hope' project produced for the Holocaust Memorial Day Trust; the 'Rethinking Santa's Grotto' project kindly sponsored by LDJ Lighting Design; 'Your turn: public engagement in urban regeneration' kindly sponsored by Glasshouse Community-led design; the 'Speaker's Corner' project developed in collaboration with the Speaker's Corner Trust, Stoneydown Park School and Walthamstow Council; the 'Moving Bodies' project kindly sponsored by the Wellcome Foundation; the Paralympics identity project developed for ParalympicsGB and finally the London Festival of Architecture, 2010, sponsored by LDA, Arts Council England and the Architecture Foundation among others.

Course team: Matt Dixon, Sarah Featherstone, Kevin Flude, Ronan Haughton, Stuart Jones, Andrea Lioy, Robbie Macaulay, Inigo Minns, Roger Orwell, Benjamin Reichen, Dale Russell, Rakhi Rajani, Shibboleth Shechter and Sam Willis.

Course Director: Tricia Austin

LIVE PROJECTS

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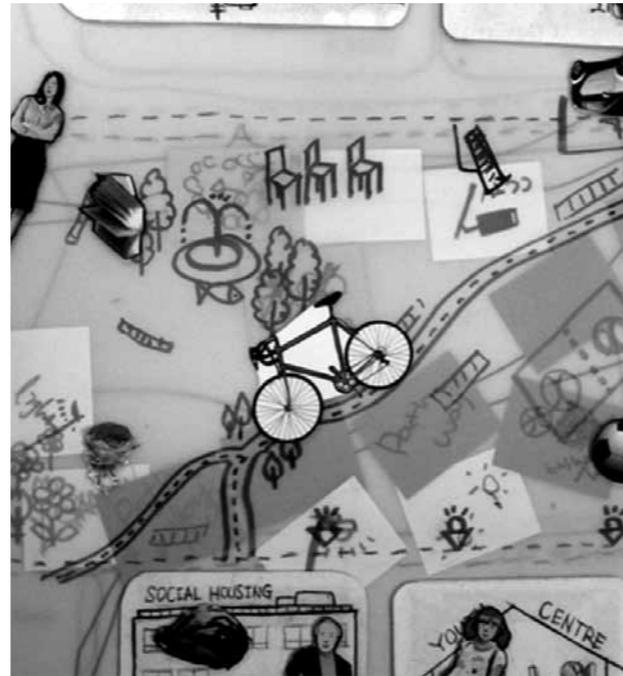


THE GLASS HOUSE

The Glass House, a nationally recognised charity that promotes public participation and leadership in designing buildings and spaces, asked MACPfNE students to develop resources for its participatory visioning workshops. These workshops occur at the beginning of the regeneration process and help participants uncover the complex matrix of needs and desires, priorities and concerns in any urban redevelopment.

Stakeholder

Through a series of prototypes and repeated testing with users, the project team developed Stakeholder, a character-based boardgame. Using audio and visual elements to draw participants into the narrative, the game invited players to work together to resolve issues and come up with a vision for their communal space.
Team: Namrata Krishna, Stephanie Romig.



What's Up?

This project developed multi-sensory components to enrich and facilitate the engagement process among mixed community groups, including those that do not speak English or have low literacy. A research game based on the idea of paper dolls, What's Up aims to help players understand the roles of stakeholders in a specific area by asking them to draw their daily usage and aspirations for the place.
Team: Jing Jing Han, Yookyong Hong.



EMBODYING THE CITY

A collaboration between the Hunterian Museum, Camden Council, South Camden Community School and MACPfNE, the aim of the project was to develop a series of one-day workshops for year 10 and 12 students, to be run within the museum's historical collection of medical exhibits. The workshops encouraged students to creatively analyse the anatomy of the human body by exploring parallels between the functions of particular body parts and structures in the built environment.
Team: Anastasia Masadi, Keiko Furukawa, Mai Torvits Dam, Pearl Sun, Stephanie Romig.



SPEAKERS' CORNER

'Stepping stones' is a permanent public art piece in Stoneydown park, Walthamstow, which creates not only a Speakers' Corner but also seating and tables, some of which feature board games such as chess. The design acknowledges the work of William Morris, who was born nearby and spent his early years in Walthamstow. By actively involving local community and school groups throughout the process of design and production, the project reflects the democratic nature of Speakers' Corner and gives ownership of it to the local people.
Team: Hayley Clack, Stephanie Romig, Yookyong Hong.

LIVE PROJECTS

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LONDON FESTIVAL OF ARCHITECTURE

The LFA is a biennial, citywide exploration and celebration of London's built environment. As part of this, the LFA 2010 International Architecture Student Festival brought together UK and international students with local communities to create a series of site-specific interventions.

Two Platforms: Revealing Southwark Tales

Two Platforms began with the lure of another unsolved mystery – two disused, long-forgotten platforms, built to link Tate Modern to Southwark Tube. Although the platforms remain hidden, the true discovery lay in unearthing memories and stories from the close community in Southwark. Over two hundred voyagers embarked on this journey, revealing the tales that helped bring two platforms to life and return them to the city.
Team: Mai Torvits Dam, Pearl Sun, Sabrina Ni.

London Flapjack Association

The London Flapjack Association is 'a whimsical critique of the Business Improvement Districts which are progressively privatising our public spaces' – *Domus*. The community designed service – which sprung from one local's flapjack musings about what could be done in Maiden Lane Square, Bankside – privileges the interests of those who voted yes to a Baked-oat-product Improvement District over the democratic interests of the larger community.

Over a period of eight months Flapjack Rangers co-designed and facilitated flapjack-related activities on site in Bankside. The London Flapjack Association is a question, a performative act, a cultural probe, an alternative scenario, and an ongoing conversation.
Team: Bethany Shepherd, Sophie Chenevix Trench, Rosa Hua Huang.

IASF Inclusive Design prize and IASF Overall Festival winner.

It's the bag that counts

Having originally examined the whole of Whitechapel High Street, the project team concentrated on what they defined as a 'Triangle of Exchange' – the exchange of goods and ideas – formed by Whitechapel Market, the Whitechapel Idea Store and Sainsbury's superstore. Tapping into the anonymous streams of people flowing between these destinations, their intervention acted as a bridge of communication, and a catalyst between cultures and traditional habitual boundaries.
Team: Jiarui Wu, Keiko Furukawa, Rachel Hill, Tim Gfrerer.

IASF Signpost Design prize.

THE MARKET ESTATE PROJECT

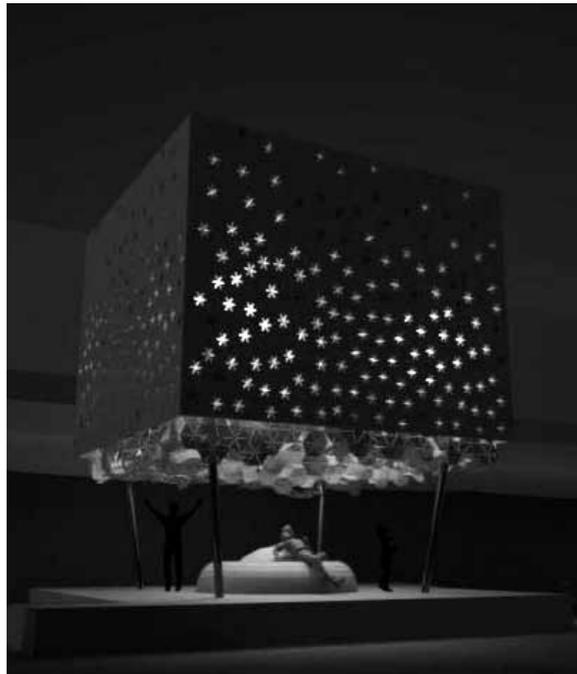
The Market Estate Project, attended by more than 2500 people, invited 75 artists and designers to work alongside residents of a soon to be demolished housing estate in Islington.

'Cally Market Lives! Again' was a festival area within the Market Estate Project. A revival of a revival, it reimagined the Cally Market Lives! festival held in the area twenty years ago. Artists, designers and performers created 'happenings' and stalls, many of which were linked to events shown on an original festival poster.

Team: Bethany Shepherd, Claire Healy, Mona Jabaji, Namrata Krishna, Yookyeong Hong.

LIVE PROJECTS





THE CHRISTMAS EXPERIENCE

The Christmas Experience Project was generously sponsored by LDJ, one of the UK's fastest growing commercial Christmas decoration and grotto businesses. Students were asked to develop four novel Christmas experiences that form part of a marketing strategy for shopping centres.

Brunswick/Southbank Exchange

Taking inspiration from the Brunswick Centre's diverse set of users, the project team worked with the concepts of 'belonging' and 'exchange'. With 'present' as a metaphor, the design was two similar wooden structures under which people could lie, sit and play. Through web-cam technology, participants would be able to signal, interact, and play with other participants in a different location, which in turn would affect the lighting of the structures.

Team: Lourina Botha, Marta Kotlarska, Mona Jabaji.

PARALYMPICS

A multidisciplinary team designed a visual identity, inspired by the ParalympicsGB Lionshead logo, to dress the spaces where the GB team will meet, from now until 2012. Designed as a motivational journey, the identity mapped the athletes' emotions from training to winning, based around the theme of 'Play.'

Team: Corinne Rockall, Jiarui Wu, Stephanie Romig, Yookyong Hong.

BULLRING

The Bullring shopping and leisure complex in Birmingham wanted an installation to engage shoppers in a creative and fun experience, increase footfall, and lengthen dwell time. Based on user-centered research, MACPfNE designed experiences that were communal, eclectic, and playful.

Teams: Pearl Sun & Rachel Hill, Marta Kotlarska & Corinne Rockall, Lourina Botha & Namrata Krishna.

PULSE OF THE CITY

The competition held by the Wellcome Collection asked entrants to design an urban interactive installation to make the public more aware of the body in the spirit of the 2012 Olympic games.

The project team developed a playful interactive fountain to translate a user's heartbeat into a musical rhythm played out through pulsing streams of water. The design encouraged a collective effort, helping people re-examine themselves and connect with one another.

Team: David Benett (MAID), Lourina Botha, Pamela Parker.

HOLOCAUST MEMORIAL DAY TRUST

The Holocaust Memorial Day Trust (HMD) asked MACPfNE to produce an evocative structure to be lit by genocide survivors and communicate a Legacy of Hope as part of the Memorial Day event – marking the 65th anniversary of the Auschwitz-Birkenau liberation. HMD wanted to engage more people with their organisation and highlight the relevance of the Holocaust and subsequent genocides in our lives today. Designed, produced and installed by MACPfNE, the installation consisted of 20 wax life-size structures containing candles, which were lit by survivors.

Team: Jing Jing Han, Matt Haycocks, Cera Macy, Pamela Parker, Pearl Sun, Ryan Yoshinobu Barkataki (MAID).