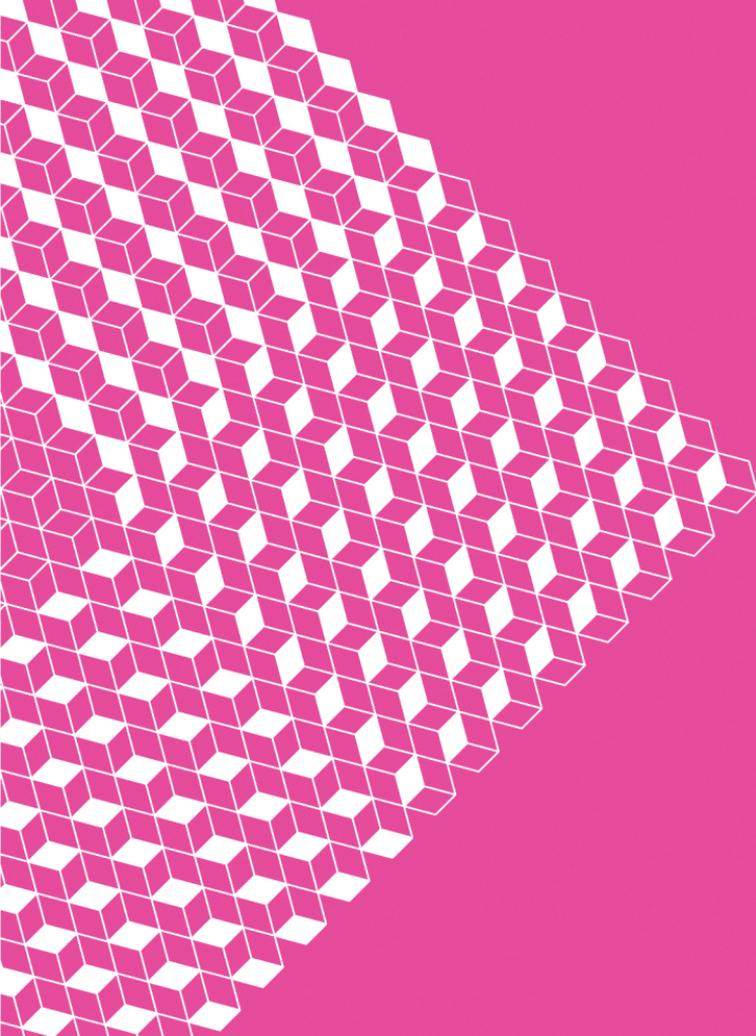


MA NE 2013



**CENTRAL SAINT MARTINS
COLLEGE OF ARTS AND DESIGN**

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MA NARRATIVE ENVIRONMENTS
narrative-environments.com

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THE COURSE

MA Creative Practice for Narrative Environments

pioneers collaborative practice among architects, communication designers, curators 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 and 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; and 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, multisensory, user-centered and user-driven proposals.

Stories are used in at least four ways: firstly, people's 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.

ACKNOWLEDGEMENTS

2011 – 2013

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 'Musical Torch' project developed in collaboration with The Academy of Saint Martin in the Fields and sponsored by Kings Place; the EU-PA* initiative, EU-funded research project investigating culture-led city regeneration in London, Maribor, Jesolo and Prague; the 'The Street of the Future' project sponsored by Arup; the 'Christmas Time' project sponsored by Fuzzwire; the "Engaging New Audiences" project sponsored by the National Trust and realised in collaboration with students from BA: Architecture Spaces and Objects.

*EU-PA is funded by the Education, Audiovisual and Culture Executive Agency (EACEA), at the European Commission.

COURSE TEAM

Matt Dixon, Sarah Featherstone, Kevin Flude, Ingrid Hu, Stuart Jones, Inigo Minns, Pamela Parker, Jona Piehl, Benjamin Reichen, Rakhi Rajani, and Ryo Terui.

COURSE LEADER

Tricia Austin

More information on student profiles, projects and a calendar of events can be found on the course website **narrative-environments.com**



THE SHOW A FOREST OF STORIES

A thriving forest grows from and supports a myriad of living systems and life forms.

In our MA Narrative Environments final show we have constructed an “architectural forest” from 52 sustainably sourced trees. The forest holds our 27 projects, it is an environment constructed for storytelling.

Subverting the conventions of the “white cube” gallery space, this show connects the diverse projects creating an overall narrative that expresses the identity of this particular year.

The work displayed responds to a growing demand for creatives who are able to collaborate in multi-disciplinary teams and multicultural environments, branching out in different arenas, across commercial, urban and cultural sectors. As each project grows and blooms it simultaneously shapes the forest and the practice of the people within it.



LORENA ALDANA

Lorena graduated from BA Industrial Design, with experience in Communication Design, including visual strategies and concept development. Her interests are focused on creating interactive and meaningful experiences that engross the users in new engaging ways. Her work aims to push boundaries and inspire new approaches to design, bringing social change and cultural content into new contexts.



SARA ANGELUCCI

Passionate about music and cinema, Sara graduated in Media, Marketing and Communications and subsequently specialised in Tourism and Cultural promotion. Since then, she has taken part in several audiovisual workshops and gained experience in communications, events as well as journalism, having contributed to numerous festivals and online editorials. MA NE enhanced her project management skills and as a cross-media storyteller, Sara is looking forward to making compelling ideas happen.



ALEXANDER AUGUSTUS

Alexander is a British artist intrigued by the mythologies of people; their stories, politics, and everyday rituals. With an academic background in anthropology, and practical training from New York, Alexander has used illustration, installation and participation in projects with the European Union, National Trust, O2, and various local Councils. Alexander is co-founder and director of international creative studio *The Bite Back Movement*, currently preparing their solo-show at Somerset House.



ALENKA BANIC

Alenka was born in the 20th century in a country that does not exist anymore. She was dreaming of performing in a circus but has ended up studying graphic design instead. Her favourite film is *Suspiria* and her favourite book is, well, she cannot decide. She works as a designer and a tour guide for children, and has just participated in the performance *Banke Rote Dance* by Dragan Zivadinov.



JULIA COX

Julia has a degree in Eastern Mediterranean Archaeology and an MA in Museum Studies. Working as a human history curator for 20 years, mostly at Peterborough Museum, she is used to designing projects for grant funding. She is always seeking new ways to create visitor experiences that involve fresh approaches. Recently, Julia has collaborated with two design studios, planning interpretation at Lincoln Castle and Port Canaveral Visitor Centre, Florida.



FLAVIA D'AMICO

Following an Architecture degree in Brazil, Flavia started working as an exhibition designer. For 7 years Flavia enhanced her knowledge in the field, being involved in the creative direction of a number of exhibitions of art, science, culture and history. Her current work focuses on the understanding and challenge of the visitor experience, and engagement and interaction with specific content, by creating experiences in urban and art installations.



ELMIRA EBRAHIMI

Elmira is an Interior and Spatial Designer who graduated from London College of Communication in 2010. Her area of interest lies in the cultural influences in environments, and telling stories through spatial practices in order to trigger interaction within a multi-cultured society. She uses this approach in her work in order to replace the curiosity of what is unknown in cultural values into insight and awareness.



MEGAN FREEMAN

Megan is an interior designer from Australia who is fascinated by human behaviour and the role of the built environment in enriching community wellbeing.

As a maker, people watcher, dreamer, traveller with a thirst for new adventures and an inquisitive mind, Megan loves a good dose of creative problem solving, whether it be how to unite people through public design or turning disused materials into a unique pair of earrings.



CLAIRE HORNE

Claire graduated from Camberwell College of Arts with a degree in Graphic Design. Exhibition graphics, visual identity and book design are her key areas of interest, always with a focus on conceptual thinking. Her work displays a passion for the role played by graphic designers when creating an environment. Claire aims to produce effective and appealing design in response to the context and content of each subject or brief.



SOO KIM

Soo graduated from Central Saint Martins in 2011 with a BA in Product Design. Her work concerns the human nature of exploration and venture, which she believes to be an innate trait of all people. She enjoys taking risks and exploring new ways of working. The relationship between human emotions and inanimate objects, and the materiality, tangibility caught up in this exchange are her key design interests.



HO LAM

Ho graduated from BA Sculpture at Chelsea College of Art and Design, where she learnt to translate thoughts and emotions into forms. Since then, Ho has worked in different countries, and the experiences have inspired her to reflect on creativity in terms of different cultures and their effects on city development. Progressively, Ho now begins to explore the idea of creativity as a powerful tool to shape the world.



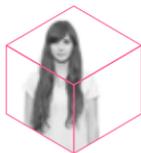
SEUNG YOUN LEE

Seung Youn is an artist who plays with social and cultural aesthetics in performative and interactive installations. She graduated from MA Industrial Design, South Korea, and has worked professionally as an artist, actress, and stage designer at a Ok-Sang Lim Public Art Studio and Ahhae Theatre Company. She is currently co-founder and director at *The Bite Back Movement*, international art and design studio, working between London and Seoul.



LETICIA LOZANO

From the moment Leticia built her first dollhouse from scratch, she never stopped experimenting with space. While studying her BArch at UDLAP, Mexico, Leticia had the opportunity to live in Italy, where she became very aware of how the dialogue between people and places metamorphosise within different cultures. Through her practice, Leticia aims to design unforgettable experiences and spaces that break boundaries and create connections between architecture, art and culture.



ELISA MAGNINI

Elisa graduated from Politecnico di Milano and is interested in the public and social dimensions of spatial design. Her experience in exhibition and experience design helps her to create narrative environments that engage audiences through participation. She is passionate about graphics, photography and filmmaking and is always looking for the best media to communicate with her audience. She has recently been featured in *The Urban Centre* and *Saatchi Gallery*.



RADHA MISTRY

Radha grew up in Los Angeles and has a background in Architecture. A resident of New Orleans during Hurricane Katrina, and in the five years of recovery following, she had the unique opportunity to take part in the regeneration of the city after the storm. A Designer-Futurist-Wanderlust, Radha is captivated by implications of global drivers of change, seeking to translate them into site, project + community specific insights and experiences.



CHLOE MORRIS

Born French South African, Chloe has travelled since the age of two. Bathing in these different cultures has given her a passion for multicultural collaborations. She has a BA in Interior Architecture, but spends most of her time combining ingredients to create something truly spectacular, such as her startup *Edible Stories*. As a Culinary Storyteller and member of EFS she has truly created a new spin on the dining experience.



FELIPE PALACIO

Felipe is a multifaceted designer/art historian always on the lookout for opportunities to explore the relationships between design, art and society. He explores the possibilities of using imagination as a tool for social and cultural enrichment in the construction of better societies. Born and raised in Colombia, he has worked for the Ministry of Culture in various national museums, founded a collaboration design studio and taught at university level.



LAURA PLADO

Laura was born in Estonia and holds a degree in interior architecture from the Estonian Academy of Arts. She has consequently studied at the Willem de Kooning Academy and worked in Rotterdam, The Netherlands. Besides working in architecture, Laura has also gained varied design experience collaborating with a range of companies including a small children's charity The Ministry of Stories as well as the National Trust.



MARGHERITA POGGIALI

Margherita graduated from Anthropology and Communication at Goldsmiths before completing her art and design foundation degree and working as a project manager. This diverse background is at the heart of her work, which focuses on exploring how people emotionally construct space and how this shapes their relationships. Co-creation and participation form the basis of her design process. She is a founder and director of *WhoDidThis* and *Bird Seed Studio*.



VERONIQUE (JIAMEI) QI

Jiamei is an artist and designer who is interested in using multimedia to tell stories. Since graduating from Wimbledon College of Art, she has gained experience in exhibition and visual communication as well as completing an internship with MET Studio Design. She is also interested in visual merchandising and urban interventions. In the future, she aims to continue exploring how art, design, and narrative concepts can enhance visitor experience.



ALEXANDER SCHNELL SRAMEK

Alexander is a 3D designer who is not satisfied with the ordinary and obvious. Music is what inspires him professionally and personally. He has toured Europe for the past 7 years in search of experience and inspiration. After his graduation from Interior Design he has worked with both furniture and product design at prestigious studios throughout Europe. He is ready for anything the future will bring.



HELEN SIRP

Helen is a London-based creative focusing on Art Direction – mainly by designing concepts, spaces and experiences in the fashion field. Helen's explorations into multidisciplinary methods for storytelling have informed her approach to producing unique events, installations and fashion shows. This has resulted in a structured narrative pathway, remaining playful and courageous – culminating in the Estonian Showcase at London Fashion Week 2013, which won the IFS Emerging Talent Award.



LIZON TIJUS

With a background in graphic design, Lizon aspires to a multi-disciplinary practice of graphics, illustration, photography, video, set design, urban scenography and gaming. She perceives visual communication and storytelling as drivers to create immersive, interactive and collaborative experiences that give meaning to spaces. Born in Paris, she questions locality and place-making and wants to discover how her practice could play with public environments and positively affect the communities within them.



AMY WALLACE

Amy is a Designer who struggles to keep things on the page. Since 2011 she and her collaborators have created an exciting new visitor experience for the National Trust, rebuilt a bus stop in Palermo, created a giant painting machine for children with the Academy of St Martin in the Fields and lent a hand to the V&A and the Museum of London. Amy believes in playful efficiency and getting jobs done and is forever dreaming up bonkers worlds and exciting new experiences.



**EKAVI LOUISE
WHITLOCK-BLUNDELL**

Ekavi is a designer hailing from the cornucopious land of Greece. With a background in scenography, she came to London to experiment with transforming unconventional spaces through storytelling. Thus, she embarked on a big adventure to unveil the secrets of public engagement and social interaction through this magic little word, “narrative”. In the end, she found her answers in food as a sensory trigger to encourage people to share and exchange ideas.



SHU TING YANG

Shu Ting is a Landscape Architect with professional experience in London and Taipei. Her work focuses on creating frameworks and tools for human intervention, just as a notation is a tool for conductors and musicians. Yang is dedicated to observing the behaviour of the user in public space – and implementing design that enhances the awareness for local community with outdoor exhibitions, events and workshops.



KEVIN YEO

Originally trained as a graphic designer at Central Saint Martins, Kevin’s work spans two to three dimensional mediums that lie at the intersection of sculpture, installation, architecture and digital interaction. He is also a proficient programmer constantly exploring the boundaries afforded by new technologies to create immersive experiences. His work has been nominated and won awards that span moving image to installation design and is also a *DesignSingapore* associate.



NOÉMI ZAJZON

Following Spatial Design /Art History studies, Noémi aimed to deepen the process of designing spaces with a story to tell. Through her expertise in museums, interior design and community-centred projects she focuses on content-narrative-audience relationships to create effective dialogues. Her experimental approach sensitively explores how drawings, objects and movement can orchestrate space as a social product. Her experience includes international projects and collaboration with Think-Tank Arthesia.



QINNAN ZHANG

Qinnan studied design management at China Academy of Art, where she participated in multi-disciplinary projects and made business strategies for them. In the summer of 2011, she moved to the UK and began practicing on the intersection between making commercial events and participatory art. During this course she intended to implement narratives in market planning and explore how to build up branding values by adding visual story telling.

NARRATIVE ENVIRONMENT TYPES

Projects are typically set in three types of spatial categories: commercial, community and cultural environments.

Commercial environments include:

Shops, hotels, restaurants, cafes and work and travel spaces.

Community environments include:

Parks and community centres, urban neighbourhoods and interventions and participatory websites.

Cultural environments include:

Museums, art galleries and historical sites.

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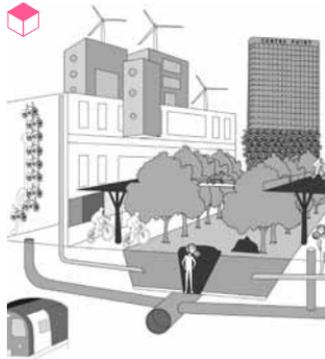
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LIVE PROJECTS A SAMPLE

During the course students have applied their learning to live projects, exploring how theories and methodologies can be put into practice outside the safe walls of the academic institution. Working both locally and internationally with a diverse range of collaborators and clients, these projects show how narrative environment design can be used across various sectors.

THE STREET OF THE FUTURE WITH ARUP

STAFF Tricia Austin, Sarah Featherstone, Rakhi Rajani and Patrick Richards with Dr Duncan Wilson – Arup Foresight



The Street of the Future was generously sponsored by and delivered in collaboration with ARUP Global Foresight + Innovation group.

The project explored what the Street of the Future will look like, using Tottenham Court Road as the real life framework. Using foresight techniques to investigate 4 opposite future worlds based around the axis of human condition and planetary condition.

Storyboard Illustration (left): Elisa Magnini

WAKING HAM HOUSE WITH THE NATIONAL TRUST

STAFF Tricia Austin, Kevin Flude, Inigo Minns, Rakhi Rajani
TEAM Katerina Joannides BA:ASO Margherita Poggiali and Amy Wallace

The National Trust invited students to devise novel ways to engage new London audiences at their historic properties on the outskirts of the city.

Students proposed a fascinating evening event that would engage local residents living near Ham House in south west London. Visitors would see the house shrouded in a fabric before a light show commenced.

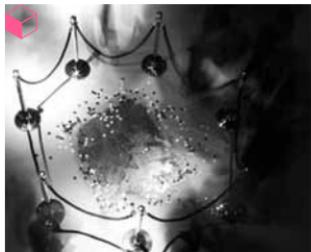
Selected visitors would then, together, pull on cords attached to the fabric, and strip the shroud from the building to herald the opening of Ham House. They would then enter the property and explore the remarkable 17th Century interior and later enjoy the food and drinks stalls in the grounds.

Students tested the idea on a smaller scale building – pictured.



ROMAN LONDON AT THE MUSEUM OF LONDON

TEAM Megan Freeman, Helen Sirp and Amy Wallace



Students provided activities at the Museum of London's Late on 30 November 2012. Celebrating the connections between London's present and Roman past.

EU-PA INTERNATIONAL

STAFF Tricia Austin

For the EU-PA initiative, an international, EU-funded research project investigating culture-led city regeneration, students worked in multidisciplinary teams with local communities, businesses, artists and designers from Italy, Slovenia and Prague to produce the interventions. As part of the project, Scott Burnham directed a team of MA NE students to create a new type of public art experience for Jesolo, while other teams carried out similar projects in Maribor and Prague.



EU-PA SKILLCYCLE

STAFF Tricia Austin, Xavier Llarch Font and Val Palmer
TEAM Stephanie Burns BA GRAPHIC DESIGN, Sookyeong Kim, Sofi Lee-Henson BA GRAPHIC DESIGN, Felipe Palacio, Ekavi Withlock-Blundell and Noemi Zajzon

SkillsCycle is part of the EU-PA initiative, an international, EU-funded research project investigating culture-led city regeneration. Students worked in multidisciplinary teams with local communities, local businesses and artists and designers from Italy, Slovenia and Prague to produce the interventions.

SkillsCycle creates multiple platforms for exchange between the already existing community groups around King's Cross Development Area, the students and professionals of the University of the Arts and the future communities in the area.

SkillsCycle is an interactive portable structure where participants engage in specific exchanges bringing skills from their communities and bartering with them for new ones while participating in a fun and engaging way. SkillsCycle moves through the communities and returns to Central Saint Martins completing the cycle while in the process it constructs a directory of skills that the communities will use to address their necessities in the future.



EU-PA SOUNDBRIDGE 2025

STAFF Tricia Austin
TEAM Flavia D'Amico, Margherita Poggiali, Lizon Tijus, Diego Sepulveda Herrera, Emily Shone, Adeline Yeo



To acknowledge the fast and dramatic changes occurring in King's Cross the team wanted to build links between the existing and future communities of King's Cross. They aimed to achieve this using sound, recognising the psychological importance sound plays in individual and collective memories of a physical space.

Involving the local community in creating a sound gift for the future inhabitants of King's Cross. A mobile recording studio travelled around the area inviting residents and visitors to contribute their sound gifts. These recordings were edited and pressed onto a vinyl disc.

At the final event in June 2012 the sound gift was publicly broadcast and the vinyl placed in a time capsule and buried within a wall at the centre of the King's Cross development area in Granary Square. The time capsule will not be re-opened until the building development is completed in 2025. The project was included in the London Festival of Architecture's King's Cross Focus weekend, from July 6-8th, 2012.



EU-PA TALKING CREST

STAFF Tricia Austin and Val Palmer
TEAM Alexander Augustus, Radha Mistry, Sara Angelucci, Leticia Lozano, Seung Youn Lee, Rebecca Wood, Mía Kennedy, Silvia Scaldaferrò & Guilia Buono



Talking Crest was a parade and celebration of the histories and diverse communities of King's Cross.

Students and artists researched the area and its chequered history. They ran co-design workshops, distributing disposable cameras to workers, residents and visitors asking people to take pictures of the places that were special to them. They then translated these images into stencils that could be used to print the images. They invited various community groups to collectively help print unique patterns on 2000 meters of colourful fabrics, which were displayed and worn during the finale event.

On June 16th 2012, three processions set out from various points within the King's Cross area. The processions comprised of residents, CSM students and local workers, who congregated at the Granary Steps on Granary Square. Here, two barges carrying members from local choirs, singing 'a capella'. Diverse communities united as part of a vibrant, festive exchange.



MUSICAL TORCH

WITH THE ACADEMY OF SAINT MARTIN IN THE FIELDS

In October 2011, **The Academy of Saint Martin in the Fields** invited us to work with children from three Islington schools on a spectacular and inspirational project as part of the Cultural Olympiad's 'Music Nation' group.

The MA students, working with Academy musicians, devised a programme of workshops for the children which explored music and art through a game of Chinese whispers.

Each class together created a piece of music in a morning workshop and then explored similar themes in the afternoon, creating unique hand sculptures represented by a single colour. The music was then passed from the first class to the next as inspiration, and the musical torch passed along the line of five classes.

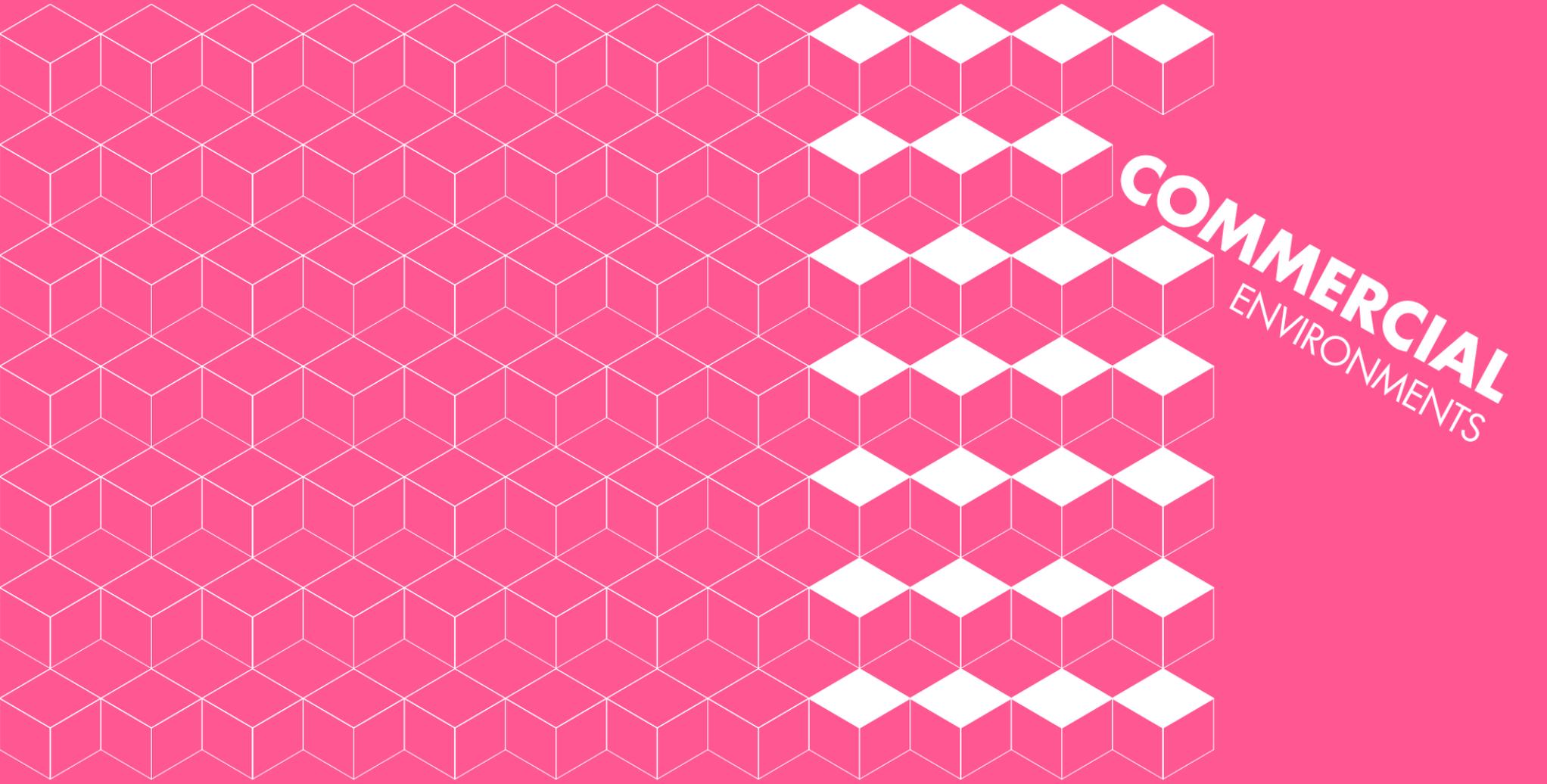
The results of the workshops were displayed to the world in a playful, exciting exhibition held at Kings Place on the weekend of March 3, 2012. The children's music emerged from large colourful tubing that wrapped around the enormous pillars and seemed to invade the space. Their hand sculptures provided the secret ingredient on a large-scale painting machine, which resembled a music box in giant proportions, with surprising results – so that the very hands that made the music also made the art.

STAFF TEAM

Stuart Jones and Ingrid Hu
Elisa Magnini, Alexander Schnell Sramek, Amy Wallace,
Kevin Yeo, Seung Youn Lee



Local children's music and art come alive at Kings Place.



COMMERCIAL
ENVIRONMENTS

RADHA MISTRY

radha@radhamistry.com

radhamistry.com

COMMERCIAL
INSTALLATION

APOCALYPSE NOW?



APOCALYPSE NOW?

Addressing the designer's role as mediator of our future environment, a series of micro-interventions woven into the fabric of Florence, Venice and New Orleans provide commentary on the implications of potential future scenarios.

Through human experience, we know *things will change*. Just as historical artefacts reveal past cultural tendencies, this project uses tangible artefacts – that have been purposefully designed around future scenarios – to tell stories about *the future* in our present, local environment.

The project employs personal engagement and is built on the notion that innovation can be cultivated through direct action. By taking global drivers, applying future narratives within local contexts, and shaping personal experiences through the designing and making of future artefacts; the project presents an alternate approach to addressing the many uncertainties of our future by placing *people* at the centre of the futurology argument.

RADHA MISTRY

ARCHITECTURE

COLLABORATORS

Sam J Bond
PHOTOGRAPHY

Ana Maria Borja
CONCEPT DESIGN
"ANIMAL SWARMING"

Cristiana Favretto
CONCEPT DESIGN
"DEAD SEA"

Mia Frances Kennedy
GRAPHICS

Diana Kovacheva
MODEL

Justine Potin
ILLUSTRATOR

Colin James VanWingen
CONCEPT DESIGN
"START-UP CITY"

Rebecca Wood
GRAPHICS



Telling future tales through designed future artefacts for potential scenarios.

CHLOE MORRIS

chloe@ediblestories.co.uk



EDIBLE STORIES



EDIBLE STORIES

Edible Stories is a project that brings fairytales to life through an interactive edible experience.

The Edible Stories event is a meal for 5 people composed of 9 courses and lasting 2 hours. The diner discovers, over the course of the evening, that they themselves are a character in the story and therefore the protagonist of their own experience. Thus they become an integral part of both the story and the telling. In order to achieve a concise retelling the stories are broken down into different elements such as smell, colour, sound, light, touch, and edible elements.

The only information that the diners receive before-hand is the time and place, and that they will be living a fairytale, but not which one. Throughout the course of the 2 hour experience, the unfolding of the story becomes clear through the staged interactions between the characters and their food.

CHLOE MORRIS

INTERIOR ARCHITECTURE
& PRODUCT DESIGN

COLLABORATORS

David Bradley
RECIPE DEVELOPMENT

Marion Comte
IDENTITY DESIGN

Fernando Laposse
PRODUCT DESIGN

Melissa Woolford
BRANDING

Radha Mistry
CONCEPT DEVELOPMENT



During a 2 hour experience, a fairytale unfolds through staged interactions between the diners and their food.

FELIPE PALACIO

felipally@gmail.com
thebeandiaries.co.uk



THE BEAN DIARIES



THE BEAN DIARIES

The Bean Diaries is a new consumer experience aimed at independent coffee shops and coffee lovers in London that transforms stories extracted from the production chain into the main asset of the retail transaction enabling conversations that lead to the construction of an informed consumer culture.

In addition to changing the order in which the coffee consumption is experienced, The Bean Diaries then focuses on creating an environment – via a custom made *pop-up experience* or carefully designed *conversation kits* – where consumers can discuss and debate about the actual panorama of globalization and the consequences of trading in the contemporary world. These meaningful conversations serve as a platform for topics and new questions that can be expanded and explored in an online community that grows with each new conversation recorded and with new shops joining the project.

The Bean Diaries, ultimately, connects producers and consumers using coffee as the start of the conversation.

FELIPE PALACIO

EXHIBIT DESIGN &
ART HISTORY

COLLABORATORS

National Federation of
Coffee Growers of Colombia
Stumptown Coffee
Roasters, USA
UNDERWARE.NL

Ana Hoyos
AUDIOVISUAL/EDITING
Kaori Nishizawa
GRAPHICS

Sara Angelucci
FACILITATOR



The Bean Diaries aims to connect producers and consumers through a conversation experience.

LAURA PLADO

laura.plado@gmail.com



SOLO PRIDE! TIME WITH A BRILLIANT MIND

This project aims to enhance the cafe experience for solo visitors.

It is a celebration of the target audience's skill at being comfortable in their own company and having the determination to seek out these moments when they can recharge by being alone in a crowd. It reinforces the fact that doing something alone doesn't always mean one is lonely and that this takes courage that demands respect.

The user is provided with a heat reactive tray and thought label to send a message that they belong to a special exclusive club. Afterwards, they have the option to get an illustration of themselves added to the *Famous Loners* on the tray.

The aim is to make the solo visitor feel welcome and proud, and to give cafes a unique way to offer something special to this dedicated part of their clientele.

LAURA PLADO

INTERIOR ARCHITECTURE

COLLABORATORS

Sara Angelucci

CONTENT DEVELOPMENT
& WRITING

Lorena Aldana

BRANDING

Ester Svensson

'FAMOUS LONERS' ILLUSTRATION

Kristin Väin

STORYBOARD ILLUSTRATION
& TESTING

Helena Plado

TESTING

Stewart Davies

WEB

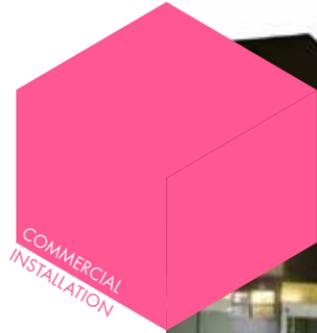


Unveiling stories: Soloists interacting with the heat reactive tray and Thought Label.

**ALEXANDER
SCHNELL SRAMEK**

urban-remix.com

facebook.com/urbanurbanremix



URBAN REMIX



URBAN REMIX

A platform for musicians to expose unreleased tracks to discerning music lovers, in a unique and contemporary way.

Musicians, wary of the ubiquitous, shallow music making that digital media can foster, are in search of a way to reach their audience on a deeper level. **Urban Remix** empowers them, through collaboration with designers, to express their music in an original way by mixing visuals and sound within the physical environment of the 'music booth'. These 'music booths' will pop up in carefully chosen city sites with the location and interiors varying to create a unique experience specific to each artist in the programme.

Urban Remix differs from a live show, creating an opportunity for musicians to perform their music without being physically present and giving young people a way to engage with their work on a whole new level.

First Edition: 'MYC - Dream Console' – (The Urban Remix) coming to London soon...

ALEXANDER SCHNELL SRAMEK

SPATIAL DESIGNER

COLLABORATORS

Jon Dix

MYC

Daniel O'Donnell-Smith

MYC

Dimo Mezekliev

VISUAL ARTIST

Alexander Augustus

ILLUSTRATOR

Anel Temirkhanova

SOCIAL NETWORKING

Felipe Palacio

TECHNICIAN

Rui Pereira

PRODUCT DESIGNER

Robert Ruben

SOUND ENGINEER

Kevin Yeo

COMMUNICATION DESIGNER

SPONSORED BY SONOS



Urban Remix, 'MYC - Dream Console', at Old Street roundabout, London.

HELEN SIRP

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helensirp.com



**MINISTRY OF
CREATIVE AFFAIRS**

MINISTRY OF CREATIVE AFFAIRS

LONDON FASHION WEEK 14–19 FEBRUARY 2013

The **Ministry of Creative Affairs** is a fictitious 'establishment' – a conceptual platform showcasing fashion and design talent from Estonia. It manifests as a series of events and installations composed of moving image, soundscapes, story-telling and set design.

During the 2013 London Fashion Week, the first of the series introduced four emerging fashion 'ambassadors' from Estonia. The Ministry transformed a renowned arts venue into an immersive journey by transforming the designers' products into a fairy-tale like film-scenario: a world inspired by Nordic nature, mythical animist traditions and the country's unique aura.

Through the framing narrative of a ministry, the audience enters the magical story-world of the designers and Estonia as a whole. The experience takes the audience from being a distant observer to becoming an 'insider' in the story.

HELEN SIRP

SPATIAL DESIGN

COLLABORATORS

Estonian Embassy
in London

Estonian Design Centre

MA NE course

Indrek Arula
DOP

Mart Männik
POSTPRODUCTION & SOUND

SHOW DESIGNERS:

Kristian Steinberg
MENSWEAR

Kristina Viirpalu
WOMENSWEAR

Kadri Kruus
LEATHER BAGS

Karl Annus
WOODEN SPECTACLES



The London Fashion Week installation at the Horse Hospital, in February 2013.

**EKAVI-LOUISE
WHITLOCK-BLUNDELL**

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COMMERCIAL
SERVICE



WASTED

FOOD DESIGNED FOR A SUSTAINABLE FUTURE

Wasted is a collaborative game which aims to change people's perception of what food waste is whilst attempting to affect their consumerist and eating habits in relation to this important issue.

The target audience is mainly BA students, as they are at a crucial phase in their lives, moving away from home for most likely the first time and beginning to formulate their own eating and shopping habits. The proposal educates and also enables them to think and act on the problems surrounding food waste through playing in the comfort of their homes. This is achieved by taking people on a journey from visual or physical disgust through to delight.

**EKAVI-LOUISE
WHITLOCK-BLUNDELL**

SCENOGRAPHY

COLLABORATORS

Nicholas Blundell
STUDENT LIAISON

**Noémi Zajzon
& Marianna Polatoglou**
ILLUSTRATION

Alenka Banic
GRAPHIC DESIGN

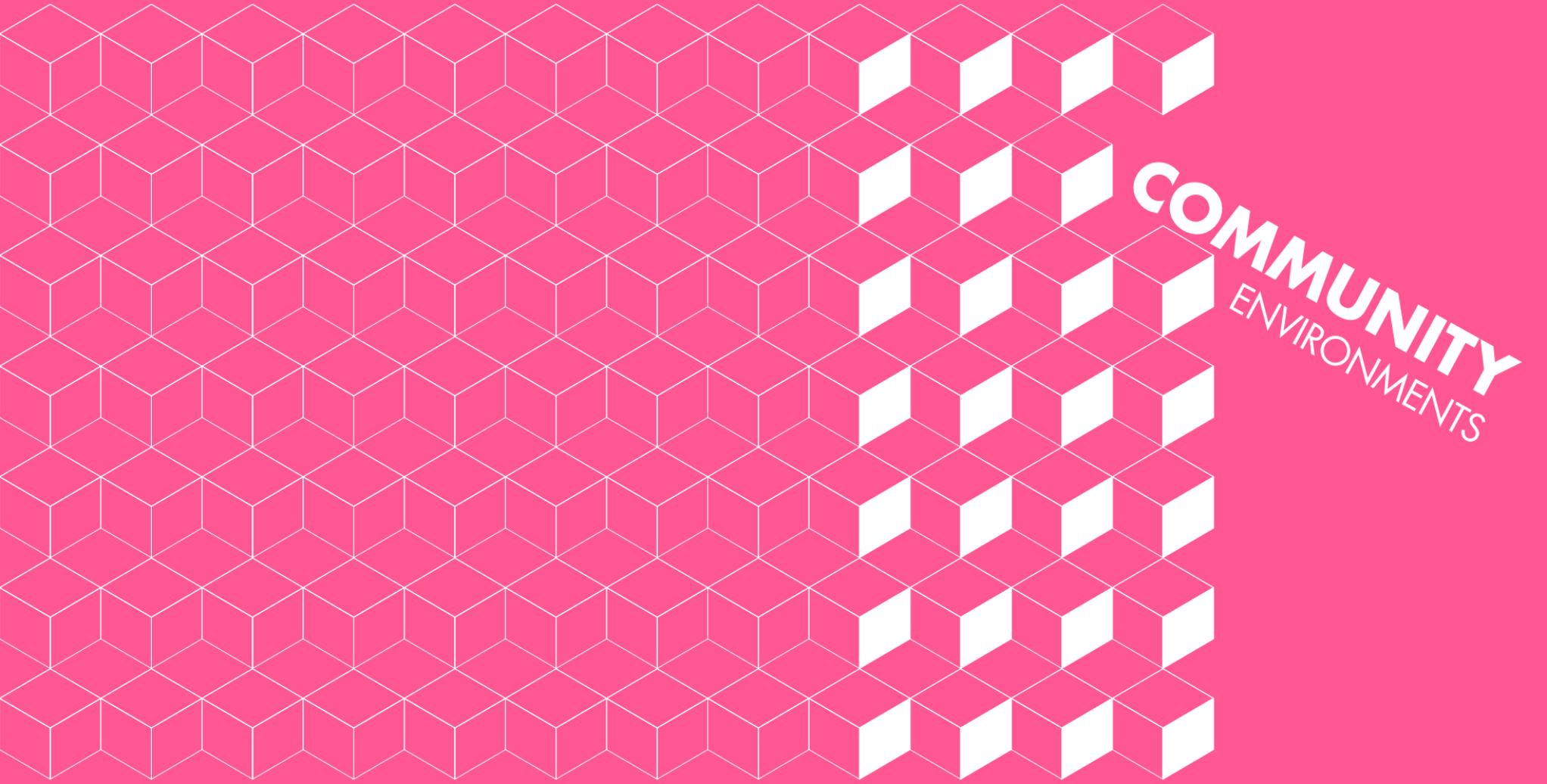
Felipe Palacio
BRANDING

Panagiotis Katseas
WEB DEVELOPER

Petros Ammasiades
VIDEO EDITING



A playful and tasty process helping students actively think about the issue of food waste.



COMMUNITY
ENVIRONMENTS

ALENKA BANIC

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101 THINGS TO DO IN AN EMPTY SWIMMING POOL



101 THINGS TO DO IN AN EMPTY SWIMMING POOL

101 Things to Do in an Empty Swimming Pool

is an ongoing collaborative project experimenting with the possibilities of revitalisation of an abandoned pool, a remnant of the city's socialist past, in the main park in Maribor, Slovenia.

Through several workshops, interventions and surveys more than 100 local people of all ages were invited to contribute their ideas for a new function for the pool.

A selection of the generated ideas has been published in a book (A creative guide to the future of the pool), which was given to the city mayor as a gift. Some suggestions are playful, some abstract and dreamy, and some very realistic, but they all reflect the visions, the needs and the desires of the citizens of Maribor.

The intention of the book and the project is to trigger a spark of inspiration and give the local city authorities an incentive to take appropriate action.

ALENKA BANIC

GRAPHIC DESIGN

COLLABORATORS

Matej Borin

Sachin Anshuman

Nika Fers

Peter Gorenssek

Urban Mrdavsic

Shu Ting Yang

Helen Sirp

Jaka Banic

MONTAGE

Petra Lopert

Maja Slamberger

CO-AUTHORS OF 5TH
INTERVENTION

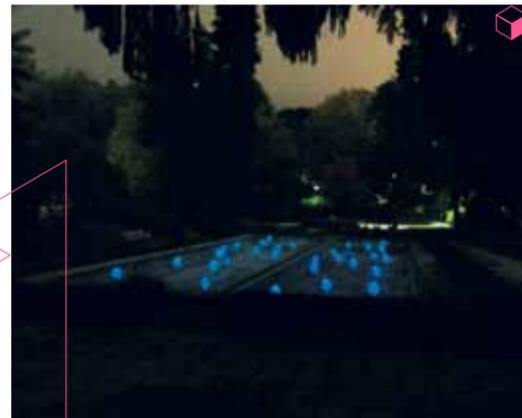
Lena Kline

Ivo Karo

Ursa Rebernak

Mojca Kramberger

GENERAL HELP



Photos of the interventions in the pool and the book for the mayor of Maribor.

MEGAN FREEMAN

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COMMUNITY
INSTALLATION



'I AM CURIOUS'
ON THE LONDON
UNDERGROUND



'I AM CURIOUS' ON THE LONDON UNDERGROUND

'I am Curious' is a collective of commuters inspired to bring momentary engagement - through unexpected installations of curiosity and humour - to the socially dysfunctional London Underground.

The fast city pace and over stimulus can stifle our intrigue in others. We look for opportunities to disengage with our environment and the people in it as a method of self-preservation.

With its well-known codes of behaviour, the Tube provides an ideal opportunity for disconnection. The collective however believes the London Underground has a civic responsibility beyond the pure functionality of a transport system.

'I am Curious' endeavours to activate the Tube carriage through user inspired design installations (by the commuter, for the commuter) to highlight the power people have to create new social discourse through their actions within the built environment.

MEGAN FREEMAN

SPATIAL DESIGNER AND MAKER

COLLABORATORS

Flavia Camargo D'Amico

Leticia Lozano

Laura Plado

Margherita Poggiali

Lizon Tijus

INSTALLATION, PHOTOGRAPHY
& SUPPORT

Rebekah Lock

SOCIAL NETWORKING

Victor 'Mr Pete' Seabra

MENTOR & CAMPAIGN ADVISOR

Chris Freeman

'RIGHT-HAND-MAN'
& FINANCIAL SPONSOR

Sue Buchanan

ORGANISATIONAL SUPPORT &
PROBLEM-SOLVING TECHNICIAN

Noemi Zajzon

Elmira Ebrahimi

PHOTOGRAPHERS



Curiosity sparked by the unexpected (top), 'Hello' said the Tube 'It's great to see you again. Welcome back!'

HO LAM

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COMMUNITY
INSTALLATION

**OUR NEIGHBOUR
COOKS**



OUR NEIGHBOUR COOKS

Our Neighbour Cooks is an urban intervention celebrating the diversity of cultures in the Chatsworth Road area of London.

The event creates a platform for different local groups in the area to gather and share what they think is important for our rapidly changing neighbourhood.

Our Neighbour Cooks, part of the larger *Dear Neighbours* project, consists of 2 parts. Initially a community recipe collection is compiled and this is followed by a pop-up lunch event.

On the 2nd of June inside Rushmore Sunday Morning Market, each of the participants will contribute a dish, representing their culture, which will be shared on a large table. The recipes of the dishes will be hand stitched onto a memory cloth to become the community's recipe collection, forming a snapshot documenting the neighbourhood at the current time.

LAM HO

SCULPTURE & ART RESEARCH



COLLABORATORS

Hamlet Au-Yeung
GRAPHIC DESIGNER

Eva Xie
DESIGNER

Christa Davis
REPRESENTATIVE OF RUSHMORE
SUNDAY MORNING MARKET

Katie Harris
FOUNDER OF NANA CAFE

Yetta
NANA FROM NANA CAFE



Three previously unacquainted ladies having the food they brought for sharing at the same table.

SOO KYEONG KIM

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COMMUNITY
SERVICE

CATSCAPE

CATSCAPE

Catscape is an indoor assembly kit for London cats and their owners that allows them to experience realistic outdoor elements in their domestic settings.

The texture and the function of the assembly kit have been generated by making a mould from a tree in Hyde Park. The structure is designed to be easy to reconfigure. It requires no tools, no drill or no hammer to assemble and can be constructed according to how the owner wants to play with their cat.

A map is included with the kit to indicate the location of the tree from which the mould was taken. In this way the owner and their cat can take a trip to the park, with their assembly kit, to experience the reality of this natural element and its environment.

SOO KYEONG KIM

PRODUCT DESIGN

COLLABORATORS

Xavier Llarch Font

SPATIAL DESIGNER

Satoru Kusakabe

PRODUCT DESIGNER



Catscape, indoor assembly kit made of mould from a tree in Hyde Park for indoor city cats and their owners.

LETICIA LOZANO

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COMMUNITY
PERFORMANCE



300 000+

300 000+ EMBROIDERED AWARENESS PERFORMANCE

A travelling performance that makes visible the number of people killed in the Mexican Drug War and re-humanise the nameless dead. This act of peaceful protest engages with Mexican society, but also invites an international public to empathise with the victims.

During the performance these victims are embodied by embroidered textiles, made by the *Bordando por la Paz Puebla* collective, each of which tells the story, or quotes the name, of a person who has been killed. **300 000+** made its first appearance at the Speakers' Corner in Hyde Park and aims to be replicated in different cities around the world before arriving in Mexico City's Zocalo for a final display.

The project's impact is increased by accumulating participants from demonstration to demonstration, with an overall ambition of returning dignity to the victims and acting as clear evidence of Mexico's broken social fabric.

LETICIA LOZANO

ARCHITECTURE

COLLABORATORS

Bordando por la Paz Puebla
Collective

HAND CRAFTING OF
EMBROIDERED TEXTILES

Rosa Bórras

CONTACT WITH COLLECTIVE

Luis Lasser

GRAPHIC DESIGN

Felipe Palacio

WEB DEVELOPMENT

Margherita Poggiali

EVENT ASSISTANT

Flavia D'Amico &

Aaron Souppouris

EVENT PHOTOGRAPHERS

Lizon Tijus

FILM

Danielle Kummer

FILM EDITOR



Embroidered Awareness Performance at the Speakers' Corner in Hyde Park.

ELISA MAGNINI

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thisisjustrubbish.org



**THIS IS JUST
RUBBISH**

THIS IS JUST RUBBISH

This is Just Rubbish is a cultural critique born from a desire to re-establish a connection between users and objects.

Formed from a mapped collection of site specific images and objects, the project is a reflection on two contemporary urban phenomena: the infatuation with a vintage/analogue aesthetic and rubbish invading public spaces - both symptoms of the contradictions of our economy.

Pinhole cameras are created out of objects considered of no value during participatory site performances, starting in the Brick Lane area of London and spreading beyond. They are then left in situ with instructions for use and a link to the dedicated website.

When online, photography lovers, or just curious passers by, can find further information about the project, a map showing the camera locations, the photographs uploaded and all they need to take part in the project.

ELISA MAGNINI

EXHIBITION DESIGNER

COLLABORATORS

Daniele D'Orazi
CONCEPT DEVELOPMENT,
COPY WRITING

Marco Bernardi
GRAPHIC AND WEB DESIGN

Vincenzo Baratta
PHOTOGRAPHY

Davide Serino
SCRIPT WRITING



Workshop in Brick Lane and rubbish cameras. More info and instructions on thisisjust rubbish.org

**MARGHERITA POGGIALI
& LIZON TIJUS**

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COMMUNITY
INSTALLATION



THE HOUSE IN THE JUNCTION

A non-profit community project that aims to deepen the sense of place in *Loughborough Junction, London*, through a series of creative collaborations with the community.

Through a succession of fortnightly urban interventions that invite locals to interact and engage with their neighbourhood, **The House in The Junction** layers new connections, memories, and perceptions in and of the area, strengthening social cohesion and encouraging people's creative ownership of their surroundings.

Participative, colourful, and fun, the project defines a process of placemaking through urban play and community engagement, which can then be replicated almost anywhere. With this in mind it has been reimagined into a set of cards that invite people to create similar projects in their own neighbourhoods.

MARGHERITA POGGIALI

ANTHROPOLOGY,
& ART INSTALLATIONS

LIZON TIJUS

GRAPHIC DESIGN

COLLABORATORS

Tim Hunter

ASSISTANT

Flavia D'Amico

SPATIAL DESIGNER

Dee Ramadan

PHOTOGRAPHER

Amy Wallace

COPYWRITER

FOR INTERVENTION
COLLABORATORS PLEASE
CHECK THE WEBSITE:
THEHOUSEINTHEJUNCTION.COM



Some examples of the participative interventions in Loughborough Junction and Neighbourhood DIY cards.

JIA MEI QI

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COMMUNITY
INSTALLATION



THE TELEPHONE BOX

The Telephone Box provides a playful experience for tourists in Covent Garden by using a traditional British red telephone box to invite public engagement and the sharing of stories.

The project contains two different experiences. With the use of magnetic letters the exterior of the telephone box is transformed into a platform for people to leave messages based on the phrase, 'London makes me feel...'. At the same time, the telephone itself has been redesigned - losing its primary function but gaining a playing and recording function - so people can either share their experiences of London or listen to local history.

Tactile and audio interactions are a key element to this project. Audiences are able to choose either or a combination of both, according to their own interests, to participate in this urban intervention.

JIAMEI QI

FINE ART

COLLABORATORS

Selin Araci
PRODUCT DESIGN
& CONCEPT DEVELOPMENT

Jean Wong
PHOTOGRAPHER & EDITOR

Lizon Tijus
CONSULTANT

Ivan Lee
CONCEPT DEVELOPMENT

Mavis Yang
ILLUSTRATOR

Peng Cao
VISUAL ARTIST



Participants create messages triggered by the phrase: 'London makes me feel...' and sharing stories by phone.

SHU TING YANG

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COMMUNITY
INSTALLATION

MEMORY GARDEN



MEMORY GARDEN

Memory Garden is a design proposal for a community garden in Bethnal Green Natural Reserve, which aims to blur the boundaries between adulthood and childhood by evoking a sense of play.

The project targets local parents and children, who have taken part in a number of surveys, workshops, and interventions that focused on the behaviour of *collecting* and contributed to the spatial design. The project provides an experience that helps parents to remember what it felt like to play as a child, and ultimately impacts on their relationships with their own children through play and mutual understanding.

The gap between adulthood and childhood is bridged through a kit that explores the action of *collecting* - an integral part of the human experience. Where adults collect and treasure objects for memories, children collect and treasure objects for play, and it is a reversal of this experience that the project will explore.

SHU TING YANG

LANDSCAPE ARCHITECTURE

COLLABORATORS

Tai Pera
ILLUSTRATOR

James Jessiman
PRINTING ARTIST

**Ekavi-Louise
Whitlock-Blundell**
PROOFREADER



The exploration kit guides visitors to 'play' in the garden while reminiscing on their childhood.

NOÉMI ZAJZON

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**THE BANGLISH
LEGACY**

THE BANGLISH LEGACY

A community specific performance at The Mile End Art Pavilion that reveals ways in which objects can take on new values and mediate stories across generations.

By using significant artefacts and memes from the community, the project engages three generations of migrant Bangladeshi families in a reflective process exploring what they treasure the most.

Objects defined by the oldest generation are written into a song by a musician from the middle generation. Dancers from the youngest generation perform to this song, bringing the objects alive through movement. This unfolding narrative shows how objects can personify a generation and mirror the values and imagination of a community in transition.

The Banglish Legacy acts as a tool to help designers approaching a community and proposes a way of documenting artefacts and their significance in a diasporic context.

NOÉMI ZAJZON

SPATIAL DESIGN & ART HISTORY

COLLABORATORS

Mile End Films
VIDEOGRAPHY/EDITING
Barna Zajzon
WEB DEVELOPER

Soytten Sen School
of Performing Arts

Rez Kabir
ACTOR & STORYTELLER

Ekavi Whitlock-Blundell
EVENT FACILITATOR

Khalid Hussain
PHOTOGRAPHER

CONSULTANTS
Swadhinata Trust
Aurelia Ionescu
Akram Khan
Elisa Magnini



Exploring how objects personify a generation and mirror the imagination of a community in transition.

QINNAN ZHANG

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COMMUNITY
INSTALLATION

30S' SUNSHINE



30S' SUNSHINE

30S' SUNSHINE is a pop-up art installation in the main lift of Northwick Park Hospital (London) that aims to create a healing journey by turning the negative emotions of patients, family members and staff into positive ones.

Through engagement in creative workshops, patients are encouraged to transform their wishes into stories that will serve as inspiration for an invited artist to create a set of flower installments. These are then exhibited in the lift for interaction with family members and staff. Following this, the flowers are planted outside the hospital and give life to the patients' wishes as they grow.

Throughout this process, people are immersed in a state of wellbeing. The ultimate aim is to create a sustainable environment, or "sunshine state" beyond 30 seconds, the average time spent in the lift, that anyone, whether patient, family member or staff, can experience.

QINNAN ZHANG

DESIGN MANAGEMENT

COLLABORATORS

North West London
hospitals NHS Trust
Macmillan
Cancer Support

Yoshitaka Iwamoto

ARTIST

Jia Chuan

ILLUSTRATOR

Soma Sato

FILM-MAKER & PHOTOGRAPHER

Ruirui Shen

INDUSTRIAL DESIGNER

Duoyi Wang, Dong Chen, Rongyi Zhan

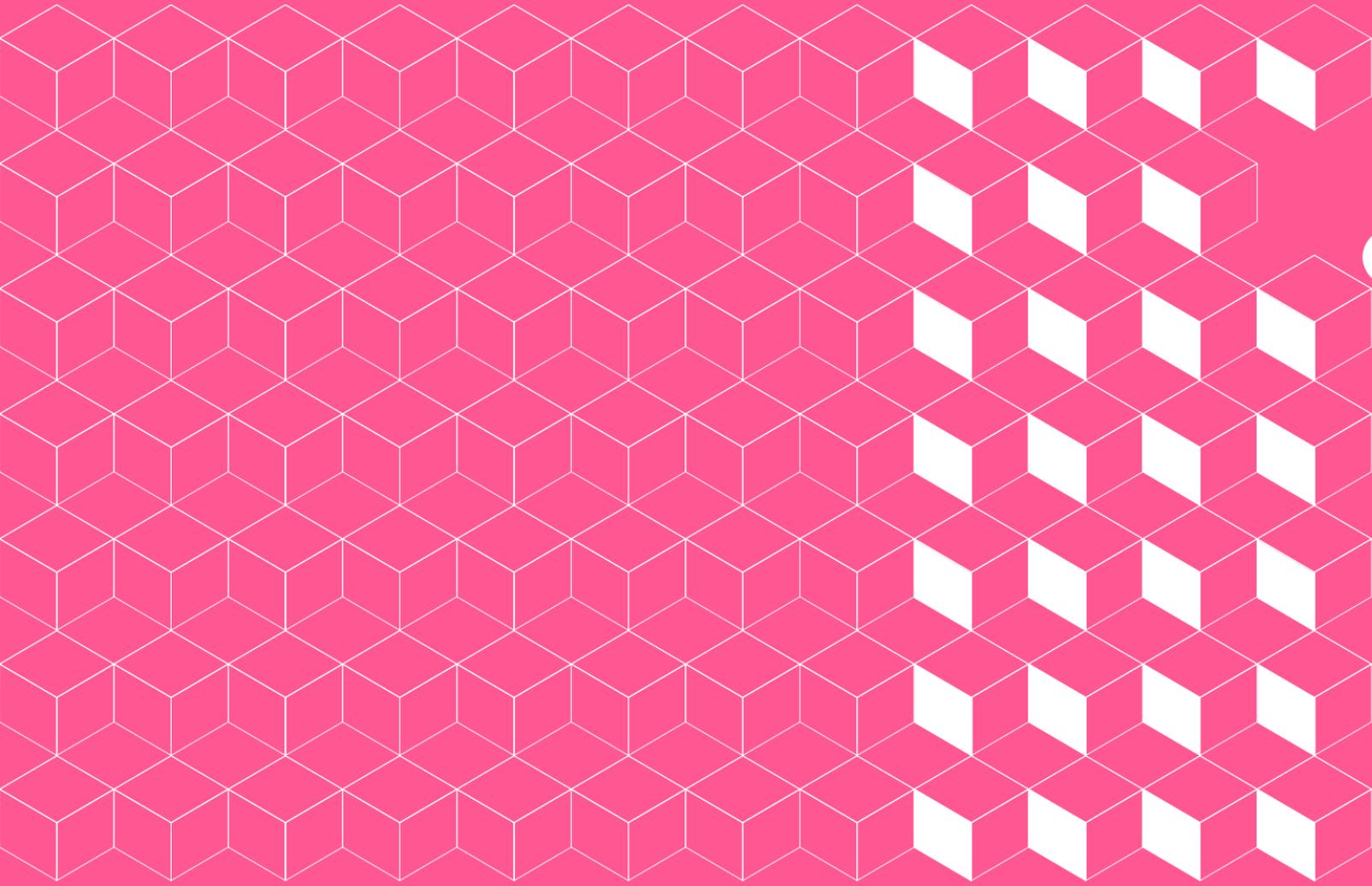
HELP ON INTERVENTION

Pipe Palacio

SPEAKER



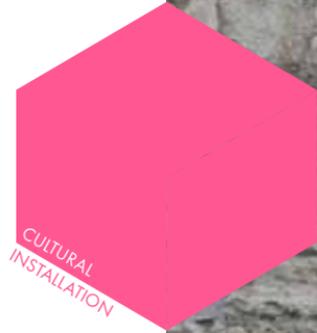
30S' SUNSHINE installation in the main lift of Northwick park hospital, 24 March 2013.



CULTURAL
ENVIRONMENTS

**LORENA ALDANA
& CLAIRE HORNE**

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LONDON PAST FORWARD

A set of 5 games placed at Roman archaeological sites in London that engage the visitors in an interactive way with the content on display.

Part of the Festival of Archaeology 2013, the project is designed to capture the interest of teenagers aged between 13 and 17, whilst being inclusive for a variety of visitors. The interventions reveal the hidden historic narratives from the sites using a mystery game structure.

London Past Forward uses narrative theory to create engaging communication and to bring the history of the sites to life. Using narrative modes such as character, tone of voice, and perspective it aims to push the boundaries and test narrative theory within an archaeological context.

LORENA ALDANA

INDUSTRIAL DESIGN

CLAIRE HORNE

GRAPHIC DESIGN

COLLABORATORS

Julia Cox

CURATION

Felipe Palacio

PRODUCT DESIGN



LONDON
PAST
FORWARD

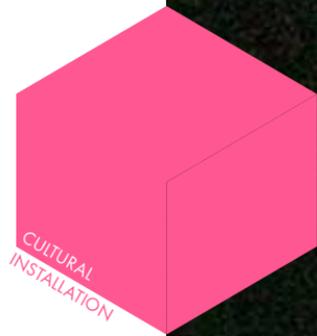


London Past Forward on site info panels , so visitors can access the game using a postcard and an App.

SARA ANGELOCCI

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blake01.com



BLAKE [01] INTANGIBLE POETRY IN THE DIGITAL ERA

A multimedia exhibition held in the crypt of St Mark's Church, Kennington, between the 11th and 12th of April 2013.

Dedicated to poetry and digital arts lovers, the group show offered the opportunity to walk and experience *The Ecchoing Green* by William Blake. This sensorial journey was conceived to challenge the boundaries between literature and digital arts, physical and virtual environments. It featured soundscapes, a two-channel video projection and an interactive light installation.

All the artists involved in the realisation of **Blake [01]** are emerging talents who worked closely with the curator to reinterpret and represent a specific step of the poem.

In an enlightened darkness, the unknown became familiar: the day alternated with night, childhood shifted to adulthood, innocence gained experience.

Although its doors are now closed, the exhibition can be still visited on line at blake01.com or through the app *blake01*, available on iTunes.

SARA ANGELUCCI

WRITING, CURATING
& PROJECT MANAGEMENT

COLLABORATORS

Federico Angelini
SOUND DESIGNER

Filip Bigos
VIDEO ARTIST

David Dewhurst
INTERACTION DESIGNER
& APP DEVELOPER

Flavia D'Amico
EXHIBITION DESIGNER

Kevin Yeo
GRAPHIC & WEB DESIGNER

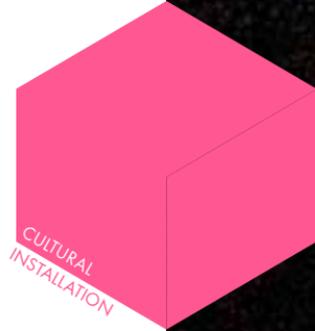
The Butterfly Wheel
LIVE PERFORMANCE



Shots taken during the opening night of Blake [01], 11 April, 2013.

**ALEXANDER
AUGUSTUS**

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JULIA COX

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CULTURAL
SERVICE



MAKING
MEANING

MAKING MEANING

A dissertation exploring the role of the narrator in the interpretation of archaeological remains.

The narrator can take various forms in the process of telling, for example - the omniscient narrator, the institutional voice or the personalised orator. Can the type of narration help make sense of past cultures and the fragmented evidence they leave behind?

Taking archaeological case studies from current practice and testing narrator types at Flag Fen prehistoric site, the study seeks to investigate the potential for multiple viewpoints, whilst drawing upon aspects of narrative theory to add new perspectives.

A film has been made to explore one of the ideas from the dissertation, 'the maker-as-narrator', in which a weaver remakes a Bronze Age eel trap found at Flag Fen dating back 3,500 years. The craftsperson expresses thoughts and feelings to recapture an essence of the original maker, providing a new and engaging experience with the archaeology site.

JULIA COX

CURATION &
INTERPRETATION PLANNING

COLLABORATORS

Coen van Leeuwen
GRAPHIC DESIGNER

Margriet Straatman
GRAPHIC DESIGNER

Sue Kirk
WILLOW WEAVER

Oliver Bancroft
ARTIST AND FILM MAKER

Cambridge University
Archaeology Unit
CONTENT

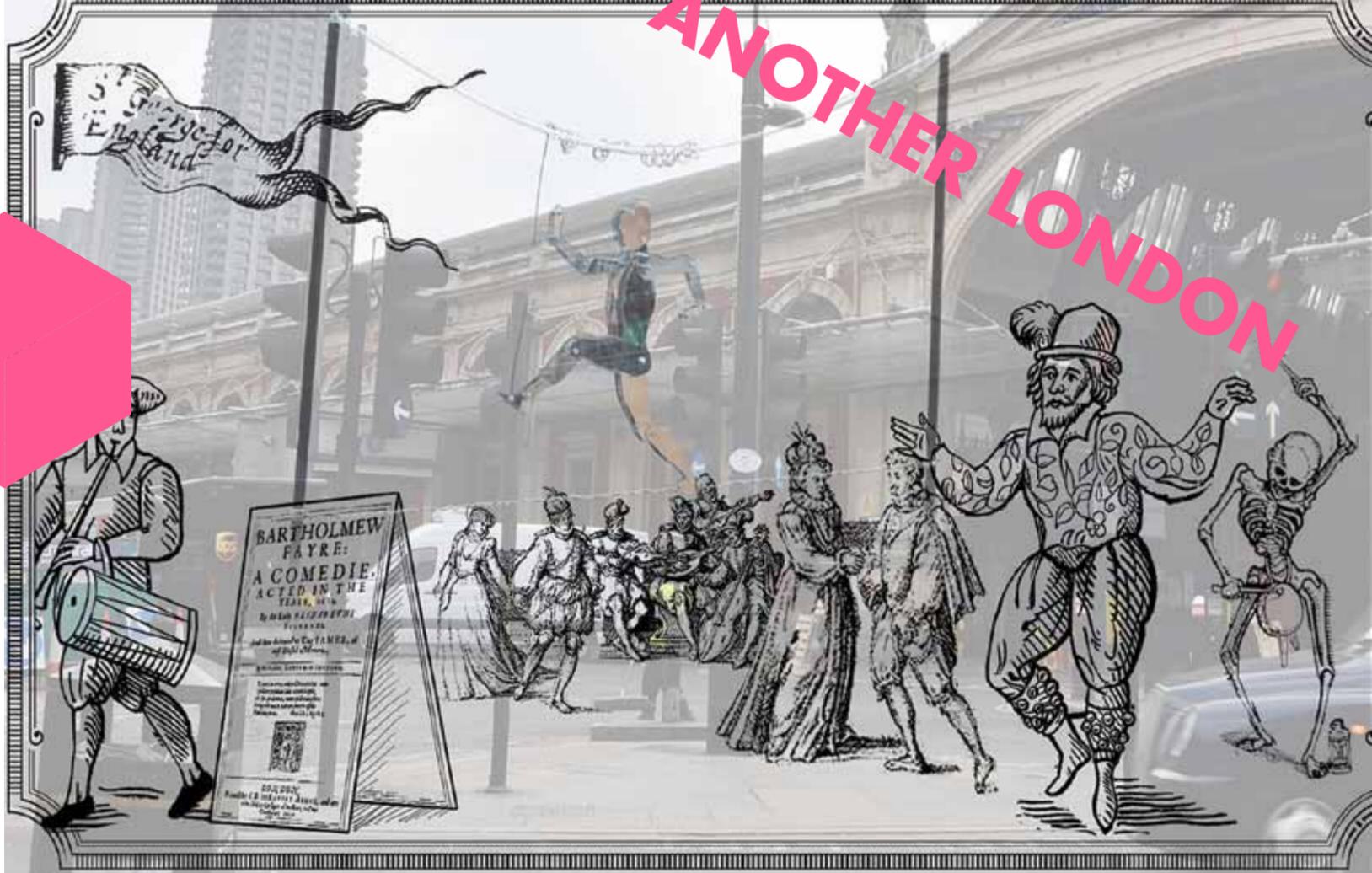


'Maker as narrator' – expressing thoughts to provide archaeology interpretation. Dissertation and Flag Fen site.

FLAVIA D'AMICO

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CULTURAL
INSTALLATION



ANOTHER LONDON

ANOTHER LONDON THE BARTHOLOMEW FAIR IS BACK!

An interactive installation on the pavements around Smithfield Market that engages commuting Londoners to change their perception of their city.

By drawing on the Bartholomew's Fair, a five-day journey unfolds a different story a day through public interaction with three viewfinders – each containing three elements that overlap to compose scenes. These elements include illustrations of 17th century characters, framed cityscapes and a mirrored puppet playing the main role.

The main character is a balancing tightrope walker that, representing both Londoners and foreigners, narrates what happened to him once he visits the fair.

Through engagement with distinctive interactive elements – the viewfinders and the puppet – **AnOther London** encourages commuting Londoners to connect with stories involving imagination, humour, and fantasy. By uncovering its past, the public acknowledge their own city, question their own behaviour and are reminded about all the possible ways of interacting with the capital.

FLAVIA D'AMICO

EXHIBITION DESIGN

COLLABORATORS

Gabriela Moulin
COMMUNICATION

Maria Fernanda Porto
CONCEPT DEVELOPER

Margherita Poggiali
CONCEPT DEVELOPER

Lizon Tijus
GRAPHIC DESIGNER

Matt Currington
FILM DIRECTOR & PHOTOGRAPHER

Amy Wallace
DESIGN CONSULTANT

Jimmy Lloyd
PROOF READER

Fabio Cerveira
FILMING & EDITING

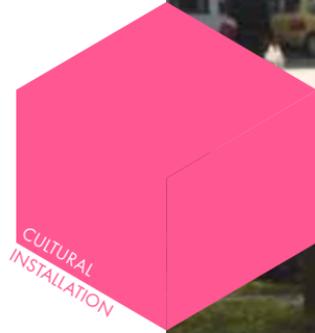
Fabricio D'Amico
FILM & PHOTO EDITING



The Bartholomew Fair comes back to life in Farringdon, through the story of a tightrope walker.

ELMIRA EBRAHIMI

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REMINISCENCE

REMINESCENCE HOUSED MEMORIES

Reminiscence is an exhibition that explores the memories that Iranian migrants in the UK recall from their childhood homes.

These memories are housed in a series of peep boxes, which hold multiple stories allowing the viewer to enter into the past worlds of the migrants. The peep boxes will be part of a mobile exhibition that travels, resembling a “shahre Farang” - a wondering cultural storytelling device. As well as telling these personal stories, the boxes also serve as objects that trigger daydreams and can awaken hidden memories in the viewers.

The content of the project will be of interest to anyone curious about childhood memories, but especially to those from the British Iranian community. By sharing these memories with other Iranian migrants, there is a notion of indirect bonding and understanding between the viewer and the participant, connecting the community together.

ELMIRA EBRAHIMI

INTERIOR AND SPATIAL DESIGN

COLLABORATORS

Amir Gharagozloui

GRAPHIC CO-COORDINATOR

Mr Niko

ILLUSTRATOR

Khashayar Sabeti

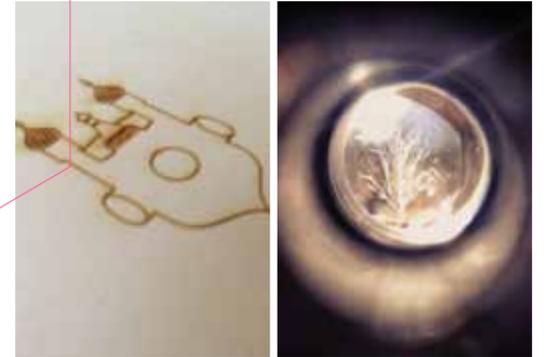
GRAPHIC DESIGNER

Fatima Zahra Sidi-Amami

INTERIOR DESIGN

Mitra Roshandel

TRANSLATOR



The images show the Reminiscence; peep box and the form of interaction the audience engage in.

SEUNG YOUN LEE

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CULTURAL
PERFORMANCE



DR. GENTLE AND MR. MAN

This project consists of wearable interactive objects that react to the social behaviour and movement of today's young British people. The pieces examine two perceived traits in British society – drinking culture and polite formality – and comment on the extreme behaviours that can arise from these.

According to my personal impressions of British people, from stereotypes to first-hand confrontations, I have designed the interactive objects to respond to these behavioural tendencies. These objects refer visually to cultural and historical examples of British costume and accordingly raise a wider debate about cultural identity over time.

Finally, they are fun to wear, and in interventions in various sites, they provide the user with unique, rich and transformative experiences.

SEUNG YOUN LEE

ARTIST, PROJECT MANAGER

COLLABORATORS

Alexander Augustus
THE BITE BACK MOVEMENT

Jaechang Shim
COMPUTER PROGRAMMER

Ruby Glaskin
MILK PRESENTS
THEATRE COMPANY

Adam Robertson
MILK PRESENTS
THEATRE COMPANY

Laura Dee Milnes
ACTRESS

Justine Potin
PERFORMER

Rachel Woodham
MODEL

Eva vestment
FILM MAKER

Nicholas Vallechi
DJ



Interventions, participation and performance in various locations; Buckingham Palace, bus and club.

AMY WALLACE

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THE STORY SO FAR

A close-up photograph of a roll of brown paper, likely a book cover or endpaper, with embossed text and a logo. The text reads 'WHAT TRAGEDY might get unfold?' and the logo is a stylized bird or wing design.

WHAT
TRAGEDY
might get unfold?

THE STORY SO FAR

The Story So Far is a site-specific communication service offered to cultural establishments as a new method of telling their stories.

With a unique history and pressing story to tell, Wilton's, a Grade II* listed music hall in East London, is aiming to raise £2million for renovations. The Story So Far proposes to draw in new patrons, enticing them to fall in love with the establishment and show active support for their cause.

Participants are invited to unravel story-telling scrolls, made from vintage piano rolls which twist and turn through the building. The audience are guided through the footsteps of its forgotten heroes, while pianola music, recorded from the original rolls, transports them back to the hall's heyday.

The project is designed to coax people out of their screen-based slumbers, to explore a space in a very physical way and can be tailored for any environment, story or experience.

AMY WALLACE

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Jimmy Lloyd
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Ed Payne
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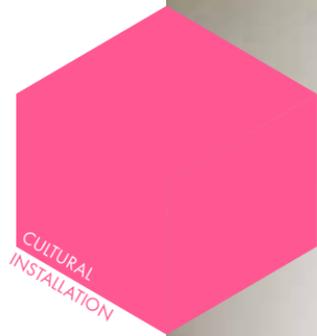
Jean Wong
FILM & PHOTOGRAPHY



Story scrolls made from piano rolls unravel through Wilton's Music Hall, revealing its hidden histories.

KEVIN YEO

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IMPACT

IMPACT

Impact is an educational art exhibition scheduled for 2014 in Singapore. It is an exhibition about transformation and explores the key events that have defined 6 renowned musicians as visual artists.

Targeted at 20-35 year old Singaporeans, at a time of growing social and cultural change, it aims to spark the public's interest in visual arts through story-telling and interactive engagement. Impact is a joint collaboration between Lumen London, K+D Studio and Momenntum Productions.

KEVIN YEO

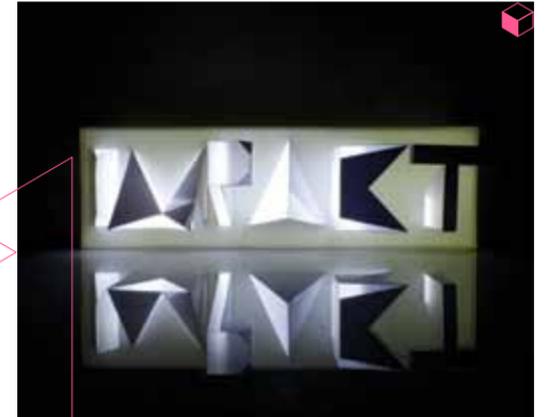
COMMUNICATION DESIGN

COLLABORATORS

Lumen London

K+D Studios

Momenntum Productions



Impact uses augmented reality as a tool for storytelling.



SPECIAL THANKS TO

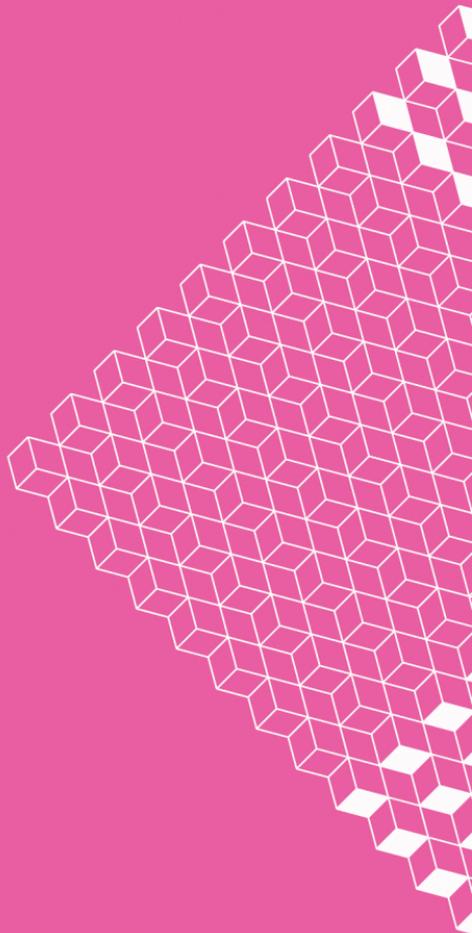
Inigo Minns, supervisor and Matt Haycocks,
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