

This is a Narrative Environment.

MA Creative Practice for Narrative Environments 2007

Central Saint Martins College of Art & Design

University of the Arts, London

Course catalogue 2007

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www.narrative-environments.com

This is a Narrative Environment.

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MA Creative Practice for Narrative Environments 2007

In the catalogue you will find a cross-referencing system to show how people's work is located in **Community Enviroments**, **Culture and Heritage Environments**, and **Retail and Leisure Environments** or a mixture of all of these.

There is also a number system that explains who collaborated across projects. The cross-referencing system shows how we have transcended traditional boundaries of practice. It also maps the way graduates collaborated on complex and sophisticated proposals.

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Introduction

The Course

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

Students work in multidisciplinary teams to create and develop proposals 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 all environments tell stories and 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.

Projects express narratives by integrating artifacts, text, sound, images and film into spatial environments. 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, cultural 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. A broad understanding of location, story, client and visitor expectations drives novel, multi-sensory, user centered 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.

Design Challenges 2007

“Stories, people and places”, how do they converge? A key question for MA Creative Practice for Narrative Environments. The 2007 exhibition demonstrates the response of twenty-eight graduating masters students whose research reveals a comprehensive range of underlying themes and tensions in “place making”.

For the 2007 graduates place making ranged from designing highly refined exhibition environments, to subtle urban interventions that express the history and community of place, to novel brand experiences, to on-line social spaces and related real world events. In this sense, the exhibition demonstrates that narrative environments, or places that tell stories, can be found inside buildings, in open public space, online or a combination of all of these.

Research Themes 2007

The research themes emerging this year include user centered spatial analysis, spaces for social networks and instant communities, cultural subversion, participatory design, cultural entrepreneurship and ethical tourism. The themes are developed through observation and questioning. Whose stories are told? How do changing and conflicting social, economic and environmental imperatives impact on the design of places?

The thematic insights have been gained through numerous successful collaborations as students support each other in evaluating, evolving and producing new concepts for narrative environments.

Exhibition 2007

The proposals are exhibited and discussed in two complementary ways. Firstly, individual projects are displayed along the walls under three spatial categories:

Retail and leisure environments – banks, shops, markets, clubs, hotels and travel spaces,

Community environments – online interactive environments, workshops, hospitals and urban neighbourhoods,

Cultural environments – galleries, museums and historical sites.

The crossovers between categories for example, cultural provocations designed for retail environments, educational play experiences designed for travel spaces and community projects designed for cultural spaces are indicated by colour coding.

In addition, conversations will be held in the exhibition space around three key topics, narrative, collaboration and experience design that are common to all projects. Light box tables will provide a focus for debates.

Credits 2007

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, provided placements and sponsored live projects. The 2007 graduating students have worked on the “Airport of the Future” with Arup Foresight, Innovation and Incubation Unit; the “Arts Space of the Future” with the 21st Century Team at Arts Council England, the “Stairway to Heaven” wayfinding system installed for the Hayward Gallery 2006, the Hidden Love Song installation at Southbank Centre and the PLAY.orchestra installation at Southbank Centre. PLAY.orchestra was nominated for BT Digital Music Awards 2006, it has been short listed for the Index Awards 2007 and it has won the Royal Philharmonic Music Education Award 2007.

Tricia Austin, Course Director

Course team: Arnaud Dechelle, Sarah Featherstone, Kevin Flude, Stuart Jones, Adam Levene, Vesna Petresin Robert, Benjamin Reichen, Man Somerlink, Bobby Gunthorpe and Sam Willis.

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

Foreword

Our mentors have often driven our thinking and output with their unique personal and professional perspective of creative practice for narrative environments as both a pioneering course and a live necessity.

“At a highly refined level (say a museum) it is where the architectural space, storytelling and communication media are all carefully integrated in order to create an installation that acknowledges and responds to the user needs.”

Peter Higgins, Creative Director, *Land Design*

“A narrative environment is a genealogy of choice. Another way of describing it is a ‘value chain’ back to the source. A log of how our choice creates our experience.”

Denna Jones, Design Consultant and Author

“Narrative environments is about unfolding stories into spaces. It explores the application of all creative disciplines to animate and make meaning of a journey through a physical three-dimensional environment.”

Jamie Anley, Director, *Jam Design and Communication Ltd.*

“Established media such as theatre, cinema and television are currently in the process of hollowing out, leaving only their strategies behind to shape and inform individual consciousness. Shopping malls, airport departure lounges and department stores merge into each other the more we are encouraged to stage our own personal narratives. We consequently alternate between contended oblivion (having found our place on the set) and overextended anxiety (looking for entrances and exits). Leaving, however, is no longer an option.”

Ken Hollings, Writer and Broadcaster

“Narrative Environments explicitly communicate specific messages and emotions, they are didactic. They are spaces where, in some sense, form is content – active, semiotic, to be consciously experienced; where unlike the experience of architecture, attention is focused rather than distractd.”

Katherine Skellon, *Ralph Appelbaum Associates*

"Wikipedia: 'A narrative environment is a space, whether physical or virtual, in which stories can unfold.' In my environment – the Kunsthau Bregenz – the perfect narrative environment were for example the exhibitions Janet Cardiff and George B. Miller, Douglas Gordon and Pierre Huyghe, which I had the pleasure to organize."

Dr. Rudolf Sagmeister, Curator, *Kunsthau Bregenz, Austria*

"Every environment has a story or narrative and this can be added to, enhanced, manipulated or totally changed by outside elements (including humans). Virtual environments grow and change through technology and natural/living environments due to their own energy/force."

Elaine Wallace, Actor

"Narrative: adjective. A spoken or written account of connected events, a story (in the form or connected with narration), Space: noun. A continuous area or expanse that is free, available, or unoccupied. Narrative space: The term "narrative space" could not be found in the dictionary or Thesaurus. Conclusion: This is a term invented by academics and theorists, which bears no resemblance to the real world that anyone else lives in."

Callum Lumsden , *Lumsden Design Partnership*

"A narrative environment is one which allows the visitor to navigate without help, go on a journey without realising a journey is being undertaken or that they are being led in any way. The environment would be self-explanatory so the visitor can make the journey alone and follow their own path and come to their own conclusions."

Lucy Swift, *Allford Hall Monaghan Morris LLP*

Cross-References

By Design Category

Community Environments 

Culture and Heritage Environments 

Retail and Leisure Environments 

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Suki Beg p.30
Yuval Samuelov p.56, 62

"The tutorial group is a collaborative partnership, with students helping each other materially with their projects, and all of us, including the tutors, learning from and being advised by the others. It is a developing narrative dialogue, and each year I look forward to the new story unique to that year's group."

STUART JONES

Tutorial group:

Alex Spyropoulos p.12, 32

Rut Briones Ruibal p.20, 22, 60

Fred Chak p.26

Suki Beg p.30

Antonia Birk p.30, 58

Spike Spondike p.6, 12, 30, 36, 58

Tracing The City

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“Tracing the city” invites the residents of a street to creatively interact with their immediate urban environment.

It is an open-air installation with a sound and lighting system that projects visual material onto the facades of the buildings along the street. In addition to the spatial intervention, a digital network is provided allowing users to interact with the installation, control the visual material that is projected and communicate between themselves as they would in a peer – to – peer network; meanwhile, the sound and lighting system monitors and reflects the amount of activity in virtual space.

“Tracing the city” encourages people to meet one another and to present their individual initiatives – with absolutely no involvement with the formal, prescribed processes of civic institutions. Their meeting might not be physical but their discussions and whispers can – however temporarily – physically affect and create an alternate environment.

In this way, the project provides space for reflection and experimentation: the urban environment becomes a platform for its residents to trace their own stories; a platform that can be inhabited, changed and evolved according to people’s beliefs, needs and aspirations rather than remaining an infrastructure with predetermined functions.

Key Collaborators

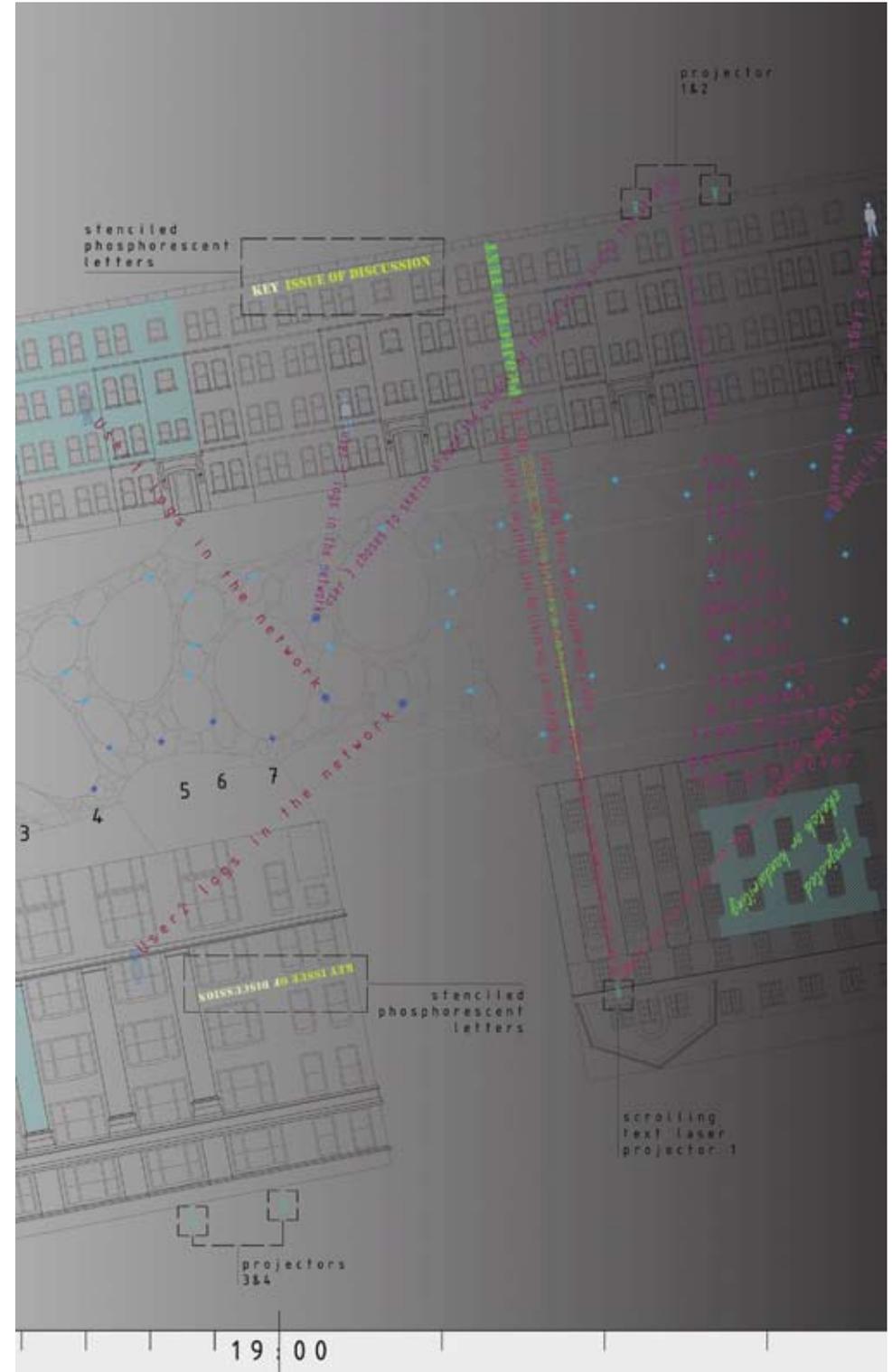
Spike Spondike (sound design), Mimi Kathrein (concept design and graphics), Evaggelia Anagnostaki (graphics and production), Anna Papachristoforou (design and model building), Akis Telemachou (theory), Eva Sartzetaki (concept design), Gregoris Koulouras (digitaltechnology and networks), Thanos Pirentis (concept development and theory).

Special thanks to: Duncan Wilson (Arup), Areti & Gregoris Kafetzopoulos, George Anagnostakis, Areti & Gregoris Kafetzopoulos (technical support).



Akrivi Anagnostaki (architect)

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Spoken Excavation

* * * * *

Aiming to challenge the conventions of graphic design, the project explores the discipline of graphic design within the architectural space, practising communication and story-telling within a chosen environment.

Using graphic design to excavate the hidden stories of Tate Square in Brixton SW2, it invites local community members to change their perception of this space and challenges their use of the space through participative storytelling.

Through a personalized invitation, community members are invited to share their stories in Tate Square.

Collecting stories from the local community allows everyone to contribute their own. Each story is attached to a location within the architecture of Tate Square, mapped onto these spaces and etched into the concrete paving.

Stories collected from the community are also typographically reinterpreted and mapped onto the space in the form of unedited excerpts. Names and poignant statements have been extracted from interviews and are then temporally grounded to the space.

The project deploys graphic design to community thus solving the problem of the under-used community space.

Key Collaborators

Collyn Ahart, Akrivi Anagnostaki (concept development), Akrivi Anagnostaki (architecture), Kim Patrick (text editing).

Special thanks to: Vicky Anagnostaki, Preeyaporn Pumhiran, Alex Turner, Sarah Featherstone, Morag Myerscough (interviews). Hiroaki Toyoshima, Rakhi Rajani, Caf Fean, Rachael Hornsby, Calvin Poon, James Goggin, and the Brixton community for contributing their story.



Gigi Ho 07789 224 749 / giggle_ginger@yahoo.com

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ReConnect

* * * * *

Can the introduction of nature change the perception and experience of a hospital?

Inside the maze of architecture at Homerton Hospital, East London, a courtyard lies overlooked with unfulfilled potential. The backdrop to this scene is a huge brick wall, which dominates the view from within.

ReConnect connects nature to the hospital experience and aims to create positive change for the patients, visitors and staff at the Regional Neurological Rehabilitation Unit (RNRU) at Homerton Hospital.

Nature is all around us, but it is rare that we have the time to observe and take in the beauty of its progress and transformation over time.

On pierced white screens flowering climbing plants grow and invite onlookers to explore the garden. Evolving from a sterile white floral lace, plants spread across the screens gradually transforming the space as they grow and flower. The flowering plants interweave the artificial with the natural, promoting healing and positive transformation.

The time-based installation emphasizes the benefits plants can bring to a hospital environment. A slight alteration to a deprived space can positively affect the hospital experience for patients, staff and visitors, making the environment more welcoming and human.

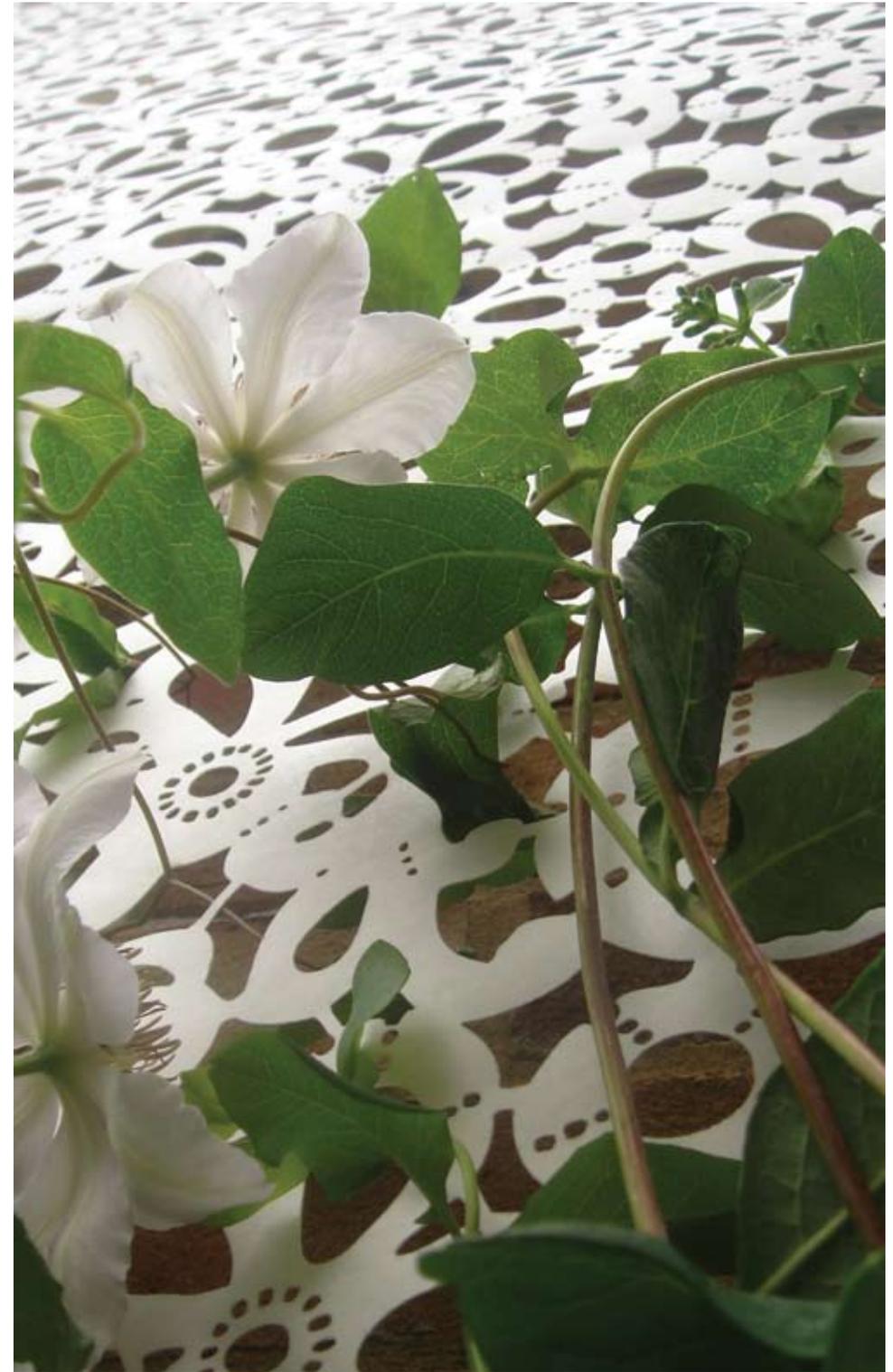
Key Collaborators

Shaun Caton (art curator, Homerton Hospital), Caf Fean (location research & interview), William Gurley (concept development and design) Rakhi Rajani (concept).

Special thanks to: Dr. Trevor Turner (Homerton Hospital), John (Growing Life shop), Mette Sørensen (Århus Hospital), Winnie Jørgensen (Ergo-therapist, Vejle Hospital), Stephen Pettet-Smith (Exeter Hospital), Spike Spondike, Hannah Lewis, Paula Delgado, Caroline Lowe, Momoko Mizutani, Aranzazu Fernandez Rangel, Ekaterina Yaschuk.



Pernille Snedker Hansen (textile designer)



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Pink Tank

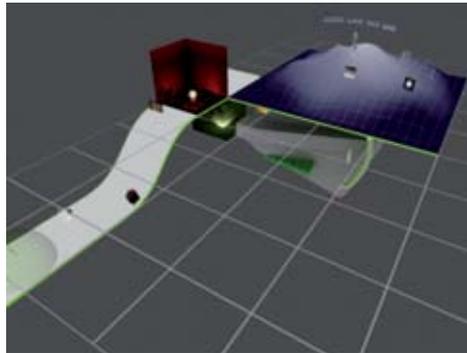
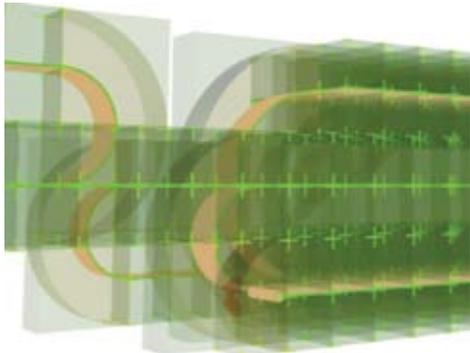
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Akin to a magazine but not a magazine, akin to a forum but not a forum, akin to a video game but not a video game, "Pink Tank" is a 3d online space for creative thinking and entertainment. Visitors to "Pink Tank" may explore the 3d environment, read articles, listen to soundscapes, recordings and music, play mini games, watch videos, interviews, animations, documentaries and lectures and take part in discussions. "Pink Tank" is not only an immersive experience created by specialists but a platform that involves the audience as power subjects, giving them the ability to intervene, criticise, participate and create.

Key Collaborators

Caroline Lowe (graphic and spatial design), Maria X (concept development), Alex Rodrigues (modular architecture).

Special thanks to: Ruth and Mark from furtherfield.org, Rakhi Rajani, Janis Jefferies, Paula Delgado, Spike Spondike and Antonia Birk. Stuart Jones for his support and guidance. Martin Earle, Ryan Ormonde and the notorious Tricia.



Alex Spyropoulos (design for real time application)



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Visible Value

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“Visible Value” is a creative toolkit and a series of workshops that explores visual methods of representing value. Using spaces, images, objects and materials, the project enables a group (or individual) to visualise, debate and prioritise what they value. Project outcomes are a cross between a graph and an artwork, combining quantitative and qualitative forms of representation.

As a consultation toolkit, it can explore what is valued about a specific place, organisation, product or experience – in contexts ranging from public consultation and participative design to brand development and personal development. As an educational project, it asks “What do we value?” in broader terms – complementing the Citizenship, Art and Mathematics curricula at ages 11-16.

While financial value is a common language in which value can be discussed, it deals only with what is measurable – missing out much of what is really valuable: the directly experienced, sensory and feeling aspects of what we value. Visible Value offers a different, complementary kind of shared language; a partially objective framework in which the marks of the subjective and intersubjective remain essential and visible.

Key Collaborators

Susanne Buck, Rakhi Rajani (concept development and workshop design), Himanshu Desai (recording and film editing), Constantinos Economides, Katja Yaschuk (3d design).

Special thanks to: Visible Value workshop participants and advisers: Tony Lawler and BAED Design and Technology students, Goldsmiths College; Daisy Froud, Agents Of Change; Nik Sherrard and Matt Runham, Cultureforce; Imraan Ismail, photographer / filmmaker; Nick Jankel-Elliott, Elemental Worldwide; residents of Islington Park Street Community; and MACPFNE students Susanne Buck, Alejandra Mora Velasco, Caf Fean and David Lau.



Central Saint Martins College of Art & Design MA Creative Practice for Narrative Environments 2007 Hannah Lewis 07911 903 8778 / hannah@hannahlewisprojects.co.uk



"Space is defined not only by structure, but, simultaneously, by the dynamics of events unfolding in time.

Designing space therefore encompasses designing potential activities, exchanges and experiences, offering the users a story and a purpose."

VESNA PETRESIN ROBERT

Tutorial group:

Angelika Lienhart p.18, 38, 54 Yuval Samuelov p.56, 62 Nissana Voravud (May) p.36, 46
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25 Geschichten / Stories

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"25 Geschichten / Stories" is a community arts project that is currently taking place in at two council estates: Crossways in London and Schoepfwerk in Vienna. The project was inspired by Jeremy Till's notion of 'urban storytelling' and focuses on the stories of 25 people who live in these estates. Their lives and routines are documented with the help of an 'urban toolkit', a little yellow case that is filled with tools such as a disposable camera, an estate diary, a map of the estate, an empty page of a book of stories and a postcard. The toolkit stays with the 25 people for a period of 10 days; the photographs and stories will be exhibited in London and Vienna.

The project intends to create a sense of place in each of the estates through a set of playful exercises. I am using ideas and methodologies from the field of participatory design and consultation. The aim of the project is to help people claim a certain sense of ownership and pride of the spaces they inhabit.

The current project is the trial version of what will hopefully become a scheme that can be rolled out on different council estates. Estates apply, we look for funding, we find a 'partner estate', we give out the toolkits, we document the project and in the end exchange the stories.

Key Collaborators

Mimi Kathrein, Leo Sentou (general concepts), Leo Sentou (packaging design), Marion Mayr (graphic design concept), Fluid (participatory design), Bassena /Cultural Centre in Schoepfwerk (project execution).



Angelika Lienhart (cultural theorist)



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CVK

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“CVK” is a platform for creative people to showcase their work and creative methods using the medium of video. “CVKkingdom” proposes the use of video as a fast, fair alternative to traditional documents. Audiovisual CVs are not new, but are yet to be satisfactorily and productively explored and applied. “CVK” aims to contribute to this field by trying to find the best expression of one’s work in a short video format.

How can an online community be a useful tool for recruitment? And how can it at the same time become a live studio that engages its users to interact and create? “CVK” tries to follow and improve the model of existing communities and recruitment websites to offer a system that could combine both; this way, it creates an online studio aimed at improving the communication between the creative industries and their prospective candidates and new talents. Professionalism and experience become intertwined in an evolving story about creativity in London.

Key Collaborators

Edgar Wittek (camera & photography direction), Hugo Sieiro, Tomas Cichecki, Steve Gent, Elisa Frasson, Bill Howard, Alessio Fabbro (interviewees), The Art Organization, Gallery Project 142 (organisation), Laula, Edgar Wittek, Anna Moras (photography), Paula Delgado (logo and web design), Kim Patrick (text editor), David Lau (brand Identity).

Special thanks to: Maria Domenech.



Rut Briones (writer, theatre designer, advertiser)



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Urban Voices

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Seen but not heard.

Urban Voices is an online collection of stories told around various charities and communities within the city. The aim is to help us look differently at the city by providing a voice for those who are often ignored, forgotten or misunderstood giving them an opportunity to be heard.

To do this, Urban Voices is inviting the public to enter digital recordings (e.g. podcasts/vodcasts) revealing their stories associated with Big Issue vendors. These will then be made available to share and download at the Urban Voices website where the public will be also given the opportunity to donate money to The Big Issue Foundation. Donating to the Foundation means supporting over 2000 vendors across the UK providing services that have helped them with re-housing, training, employment, health and education.

Three unique items will be specifically created this summer to celebrate and launch the collection designed by JAM in collaboration with Scrawl Collective. They will be inspired by Big Issue vendors and will incorporate an Apple iPod containing the full collection of stories. These will then be awarded to the most highly commended digital recordings judged by a panel and the public.

For further information visit: www.urban-voices.org

Key Collaborators

Rut Briones (marketing & PR strategy), Kim Patrick (content development), Ka (website development), The Big Issue Foundation (support and guidance), JAM (concept for the awards), Scrawl Collective (artwork for the awards).

Special thanks to: Bobby Gunthorpe, Karen Jones, Tamarin Ward and Tommy Man for their guidance, patience and support.



Chinese Whispers

* * * * *

“Chinese Whispers” is a cross-cultural communication tool aiming to foster mutual understanding between UK designers and potential Chinese clients.

Businessmen in China use true stories from Chinese ancient history to inform their strategy.

“Chinese Whispers” gives UK designers the opportunity to interpret these stories in a new way to inspire and surprise potential clients in China. The game becomes a platform for dialogue between cultures: the exchange of ideas and interpretation allows a deeper understanding to grow.

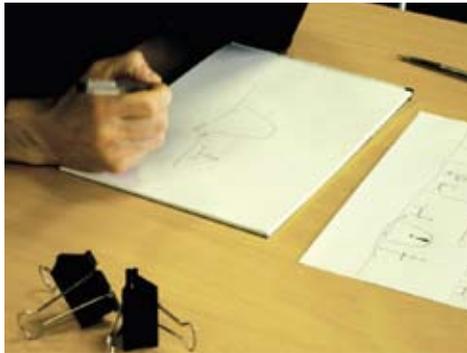
A UK designer responds creatively to one of three stories specially chosen and adapted from Sun Tzu’s “The Art of War” and sends it to the next design studio in the game, who repeats the process. Once the sequence is completed, the pack is sent to a Chinese businessman, and a dialogue is created. He receives a fresh Western re-telling of the stories he revels in, and the UK designer gains knowledge of Chinese business practice.

“Chinese Whispers” and its activities sit well with the concept of Cultural Diplomacy, where a new form of creative cross-cultural communication is established, and valuable insights can be explored.

Key Collaborators

Caf Fean, Paula Sofia Delgado, Gigi Ho (concept development), Sophie Smith, Caf Fean, Belmont Zheng (copy editing).

Special thanks to: Participants of Chinese Whispers: Bobby Gunthorpe, Tricia Austin, Samantha Willis, MultiAdaptor, Jam Design and Communication Ltd, REG Design, Rubedo, James Goggin.



Selina Kwok (graphic designer)



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Six Projects In Experiment

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In my Major Project I analyse the methodologies I used in organising six different projects with the aim of learning how different disciplines work together.

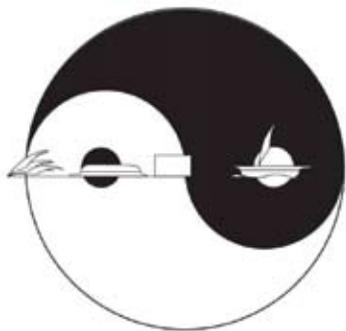
The six projects were:

1. A documentary titled Star Ferry examining how urban planning policy and use of public space in Hong Kong came up against burgeoning grass roots democracy in the Star Ferry incident.
- 2, 3. Two product design projects focusing on environmental concerns: the Pound Used and Save the Fish.
4. A proposal for the China Site at the 52nd Venice Biennale.
5. A gallery project called Kunst, due to open late summer this year.
6. Curating the Beijing Summer - an exhibition of Chinese contemporary artists in London .

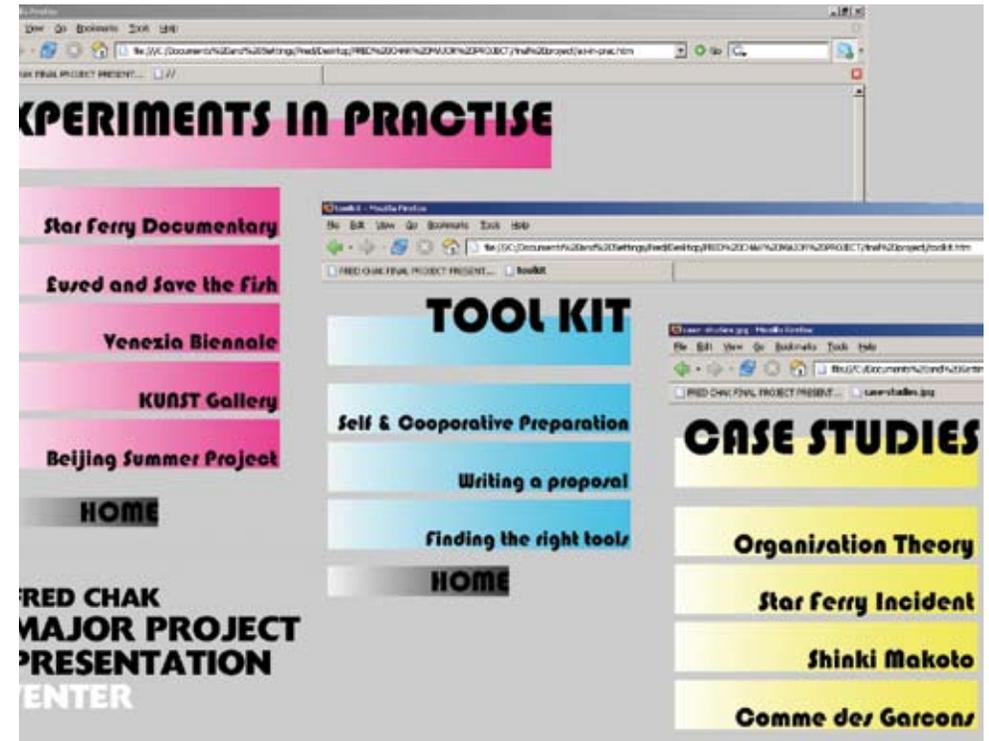
I use the experience I gained on the projects to develop nine categories of methods, and build a toolkit interface that aims to benefit other individuals and organizations working in related ways in the cultural industry.

Key Collaborators

Jack Godfrey Wood (MA Industrial Design 2007), Lawrence Tse (production of Star ferry documentary), Jeffrey Ho (research on Star ferry documentary), Kevin Wong (editing of Star ferry documentary), William Chak, (graphic/ web design, user-interface design).



Fred Chak (artist)



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Central Saint Martins College of Art & Design MA Creative Practice for Narrative Environments 2007

"Having designed exhibitions for the last 10 years, I thought by now I would have a pretty good idea of what narrative environments are about. But nothing prepared me for the refreshing discussions I had with all involved on the MA in Creative Practise for Narrative Environments. Through their varied past experience, personalities and future goals the six students I followed this year in particular represent the full spectrum of professionals that will challenge the definition of Creative Practice tomorrow. From the development of pure ideas and extensive research to making things happen, practically and financially, our journey together has re-awakened in me the will to keep an eye on what is and isn't yet out there, and hopefully continue to challenge the boundaries of my own creative thinking."

ARNAUD DECHELLE

Tutorial group:

Caroline Lowe p.12, 32

Ekaterina Yaschuk p.14, 42

Momoko Mizutani p.34, 38

Pernille Snedker Hansen p.10, 34, 60, 62

Satoko Onisi p.44, 48, 50

Information Overlay

* * * * *

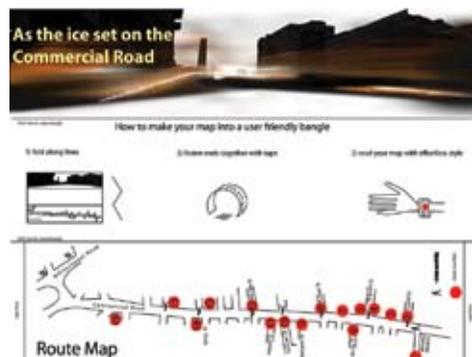
An audio narrative which featured the voices of the Commercial Road in Tower Hamlets is a possible solution to an intuitive way finding system.

In many respects, my idea of 'way finding' changed throughout the phases of the project. Initially, 'way finding' referred to a particular location, yet as I started speaking to local people, it became a reference to the way of emotionally locating oneself in a new space. During the scriptwriting process our response was to focus on the format of the audio guide itself, which is designed to retrace the steps of someone who has taken the journey and interacted with the chosen space before you.

Key Collaborators

Will Davis, Ryan Ormonde (script), Mandeep Ahira (sound Design), Caf Fean, Ryan Ormonde, Kumar Mundiandy (voiceover), Gwilym Toon, Will Davis (user-testing).

Special thanks to: Rakhi Rajani, Antonia Birk, Spike Spondike, Alex Spyropoulos and Fred Chak.



Just What Is It That Makes Yesterday's Fashions So Different, So Appealing?

* * * * *

"Just What Is It That Makes Yesterday's Fashions So Different, So Appealing?" is a concept for a fashion exhibition of vintage clothes from the 1940s and 50s.

What is the reason for adopting a certain form of dress and lifestyle from an era never lived and how does this enactment of fantasy make the participant feel?

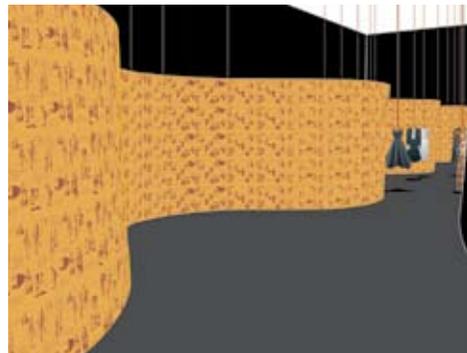
By its very nature, the practice of wearing vintage and styles from the past is a contemporary occupation. The garments are highly relevant and special to their users from the perspective of today. Vintage dressers imagine stories for their garments and bring them into their lives of the present day. They treat their objects with a mixture of care – mending and maintenance and irreverence, "wearing to death". Light damage can be valued as scars of an undocumented, unknown history and wearing these items is a means of referencing an earlier period and making it meaningful. Vintage is an emotional conduit to the past.

"Yesterday's Fashion" makes fashion in the museum context more relevant by overtly accepting that all historical objects, whatever they may be, are also contemporary objects. It uses personal stories to draw out this idea and employs the language of the vintage experience to design the exhibition and to tell the stories. The audience has to learn this language to explore the exhibition, "work hard" – as in the vintage experience, and become immersed in someone else's world.

Key Collaborators

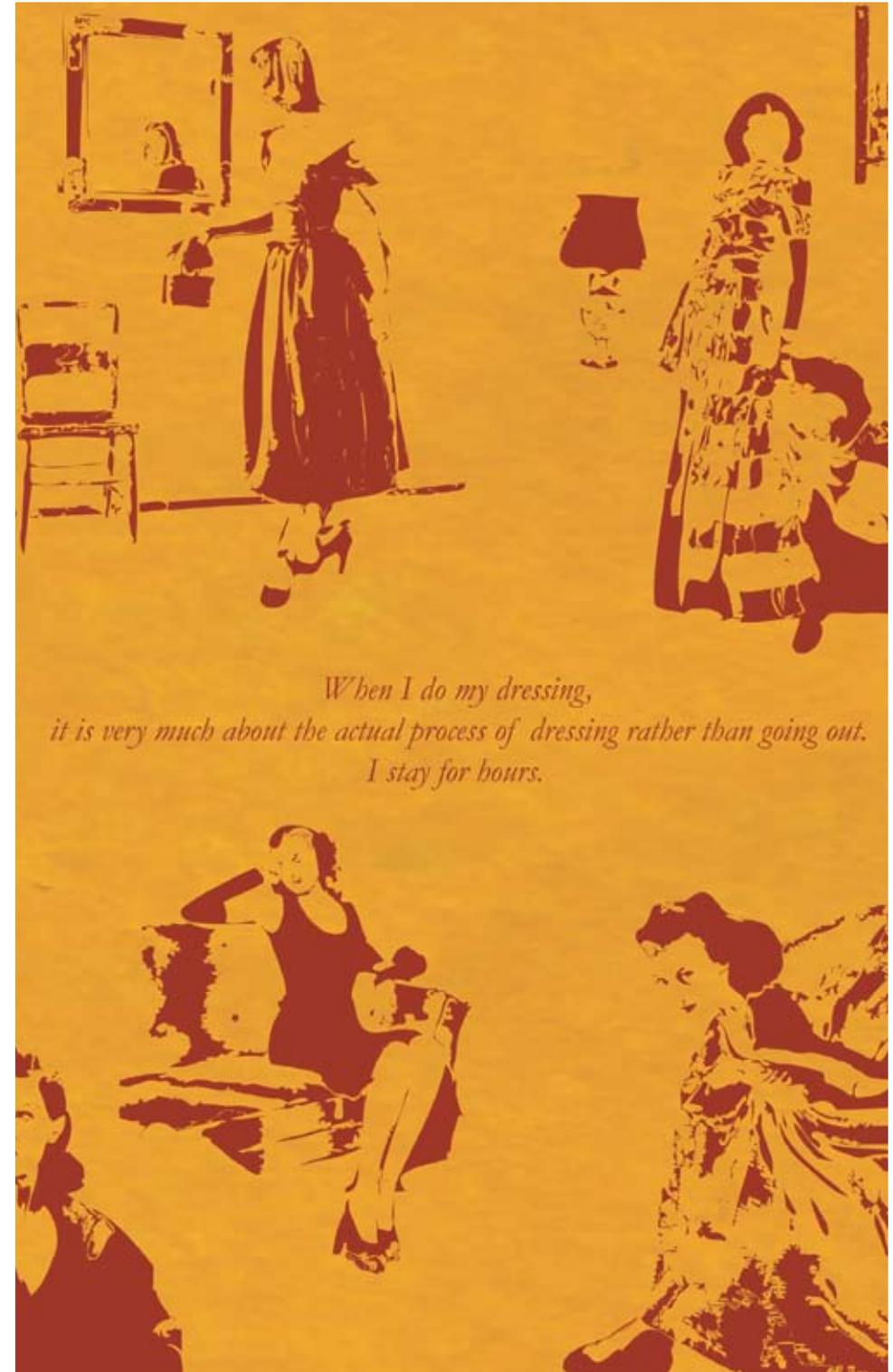
Kim Patrick (writing stories), Rakhi Rajani, (advice on interviews), Alex Spyropoulos (concept development).

Special thanks to: all the women who gave their time to speak to me, Annalisa, Shar, Valentina, Maria, Anna and Annie, Arnaud Dechelle, Katherine Skellon, Vesna Petresin and Simon Leach.



Exhibition Design p. 42

Caroline Lowe (exhibition designer)



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By Students:

Kim Patrick p.8, 20,22, 36, 46 , 50, 60

Rakhi Rajani p.10, 14, 38, 50, 56, 60, 62

Alex Spyropoulos p.12

Here and There

* * * * *

My concept of home in constant flux: I am Japanese and have lived in the UK for a long time. I always wondered how the two cultures affected the way I am, think and do things. This winter, I went back to Japan for the first time in three years. It took me a while to get used to the environment. I always believed that the place where my parents are would be my home. But I changed, and so have things over there. Gradually, the time and experience of staying away from Japan altered my notion of home. I move back and forth between two cultures. I live between two homes. I sometimes get confused as to where I really belong.

My project is about transporting an experience from one place to another as a way of dealing with cultural displacement. The project compares the differences in experience and outcome, exploring an art practice where local experiences and global outlooks can coexist and interact. How does localism function in different cultures, environments, art and societies? The project uses a process-oriented curatorial approach based on the interactive creative process. The project is a platform for observing the relationship between art, site and participants and the way a process can be affected by the specifics of location and public interaction. It opens up a dialogue around the intersections between art, culture and people in culturally displaced scenario.

Key Collaborators

Ingrid Hora (artist, concept development, documentation, photography), Miriam Kathrein (concept development).

Special thanks to: all the people who joined me for the kite-flying event, Pernille Hansen, Kim Patrick, Arnaud Dechelle, Chiako Kudo (graf media), Nina Jan Beier, Marie Jan Lund, Chosil Kil, Hei Cheng, my parents.



Momoko Mizutani (product designer)



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Central Saint Martins College of Art & Design MA Creative Practice for Narrative Environments 2007

18 Rugby Street

* * * * *

The installation 18 Rugby Street challenges 'blue plaque' heritage and proposes a new methodology for the design and curation of literary spaces.

The confessional poem "18 Rugby Street" by Ted Hughes was subjected to a poetic design methodology that translated the writing strategy of the poet into a design strategy, the reader experience into the user experience.

Literary criticism and poetic practice extracted the aesthetic components and values allowing architecture to deconstruct and reconstruct the structural formation of the poem, exhibition design to capture the domestic textures of the confessional work and motion typography the performative qualities of the text that curation then choreographed for the user experience.

"18 Rugby Street" is not only a poem but a biographical space that anticipates a blue plaque. To achieve the necessary tension with conventional literary spaces the framework of the installation is the result of not directly occupying this biographical space but re-visualizing it in a new one through appropriation.

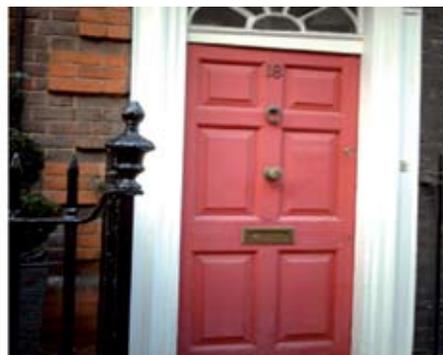
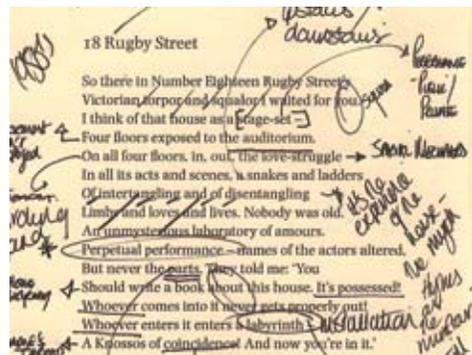
This embracing of the materiality of language forces the written word on the page into a state of performance off the page and a new space emerges from the confines of the book not as liberation but as translation.

The result is a moment where typography achieves poetic utterance. The reader becomes a spectator immersed, outside of the confession but inside the poem's interior design.

Key Collaborators

Fernando Lai Couto (motion typography), Nissana Voravud (May) (exhibition design), Pree Pumhiran (architecture), Spike Spondike (sound).

Special thanks: Bobby Williams of 18 Rugby Street, Bloomsbury.



Kim Patrick (writer / poetic practice)

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Artist vs. Curator, Curator vs. Artist

* * * * *

The line between the curator and the artist is becoming blurred as both increasingly participate and collaborate in production, concept, assembly and narration. This causes a power conflict that I visualised as polar opposites to create a debate based upon: Curator vs. Artist, Artist vs. Curator.

The project identifies existing environments and through re-contextualising the content, creates a new narrative environment. I developed a set of graphic design tools to visualise the debate, using quotations and interviews with curators and artists, and counter-parting them.

“Part One” of the project is a Private View at an Arts Institution where the invitees can choose between a canvas bag printed with a counter-parting statement or a quotation by either an artist or a curator. Carrying them makes a statement, making the visitor an object of discussion, an exhibit him/herself, thus creating a semi-public debate. “Part Two” of the project is a Public Intervention at an Arts Institution. Promotional material of the selected institution will be printed over with statements from the debate, allowing the casual visitor to take part in the debate. and see behind the scenes.

Curator vs. Artist / Artist vs. Curator does not provide a single answer but develops a set of questions to generate an ongoing discussion.

Key Collaborators

Rakhi Rajani (research methods), Angelika Lienhart, Momoko Mituzani (theory & concept), Karin Aue (concept & graphic design), Gigi Ho (graphic design), Alva Unger, Michi Hacker, Marion Meyer (production), Mladen Penev, Borjana Ventzislavova (documentation)

Special thanks to: Wolfgang Fulterer, Rudolf Sagmeister, Emma Thomas, Kirsty Carter, Stephen Osman, Tino Sehgal, Dorothea von Hantelmann, Rafal Niemojewski, Sabine Folie and everyone who has contributed and still is contributing to this debate.



Miriam Kathrein 0790 458 1234/ mimal@gmx.at

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"The Course and the Students are constantly giving rise to inspiration, every week new and often great ideas surface, are examined, and are usually transformed into exciting projects that really deserve to be given physical expression. What also surprises is that the excitement of the ideas is matched by the competence and professionalism of the students. As a course tutor its a delight and an honour to teach on this course."

KEVIN FLUDE

Tutorial group:

Alejandra Mora V.p.14, 44, **48**, 60 Hannah Lewis p.10, **14**, 60 Caf Fean p.10, 24,30, 44, 46, **60**
Paula Delgado p.20, 24, 48, **60**, 62 Kim Patrick p.8, 20, 22, 32, **36**, 46 , 50, 60

One in A Treellion

* * * * *

The destruction of the rainforest poses a threat to all living species on this planet, as the pillaging of limited resources and wanton destruction of our natural heritage puts into question the very existence of our ecosystem.

My project aims to review methods of delivering information about sensitive global issues to audiences. The key notion is to understand why current tactics are failing to generate sufficient positive reactions, and subsequent positive results. I based my opinion on my personal perception and experience of the issue, as I wanted to understand the reason why, despite good intentions within myself, I have never been tempted to take positive and effective action regarding this alarming topic.

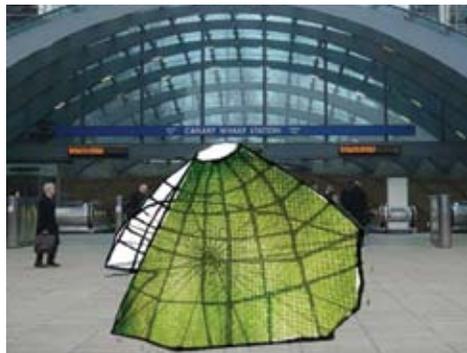
Is it possible to merge the point where the audience receives the message and the moment when they actually become proactive and start to respond and react, thus shifting the responsibility of taking action from the audience to the event organiser?

The project proposes an interactive installation that allows members of the public to participate in a campaign which not only provides information on an environmental problem affecting the world, but also allows a person to make an instant contribution.

Key Collaborators

Maria Yaschuk (textiles and surface design), Gustavo Balague (interior design, model making), Gus Balague, Maria Yaschuk (production assistance & concept development).

Special thanks to: Kirsten Smith (Rainforest Concern), Hannah Lewis, Arnaud Dechelle.



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Muses: Inspirational Tool For Creative Enhancement

* * * * *

Creativity gives a sense of fulfilment to our lives, adding to richness and complexity of the future.

“Project 1” is a design proposal for an interactive installation for the Science Museum. The installation designed for children evokes their inspiration and imagination through sensorial experience. Children are directly involved in the production of the installation through a series of creative workshops. These activities encourage children to share and exchange their unique stories by relating and layering their visual narratives one to another. By touching or stroking the surface of a panel, the visitors are allowed to reveal hidden memories and stories covered underneath the thermo-reactive paints. “Project 1” focuses on the collective experience in a public environment.

“Project 2” focuses on the individual experience in a domestic environment. A series of furniture including lighting, wall covering, floor covering and accessories have been developed to act as a creative platform. The project invites individuals to challenge their ability to generate a great quantity of ideas, also encouraging them to switch from one perspective to another, stimulating their originality through a string of unusual associations.

This leads to no correct answers – only endless exploration of curiosity and imagination.

Key Collaborators

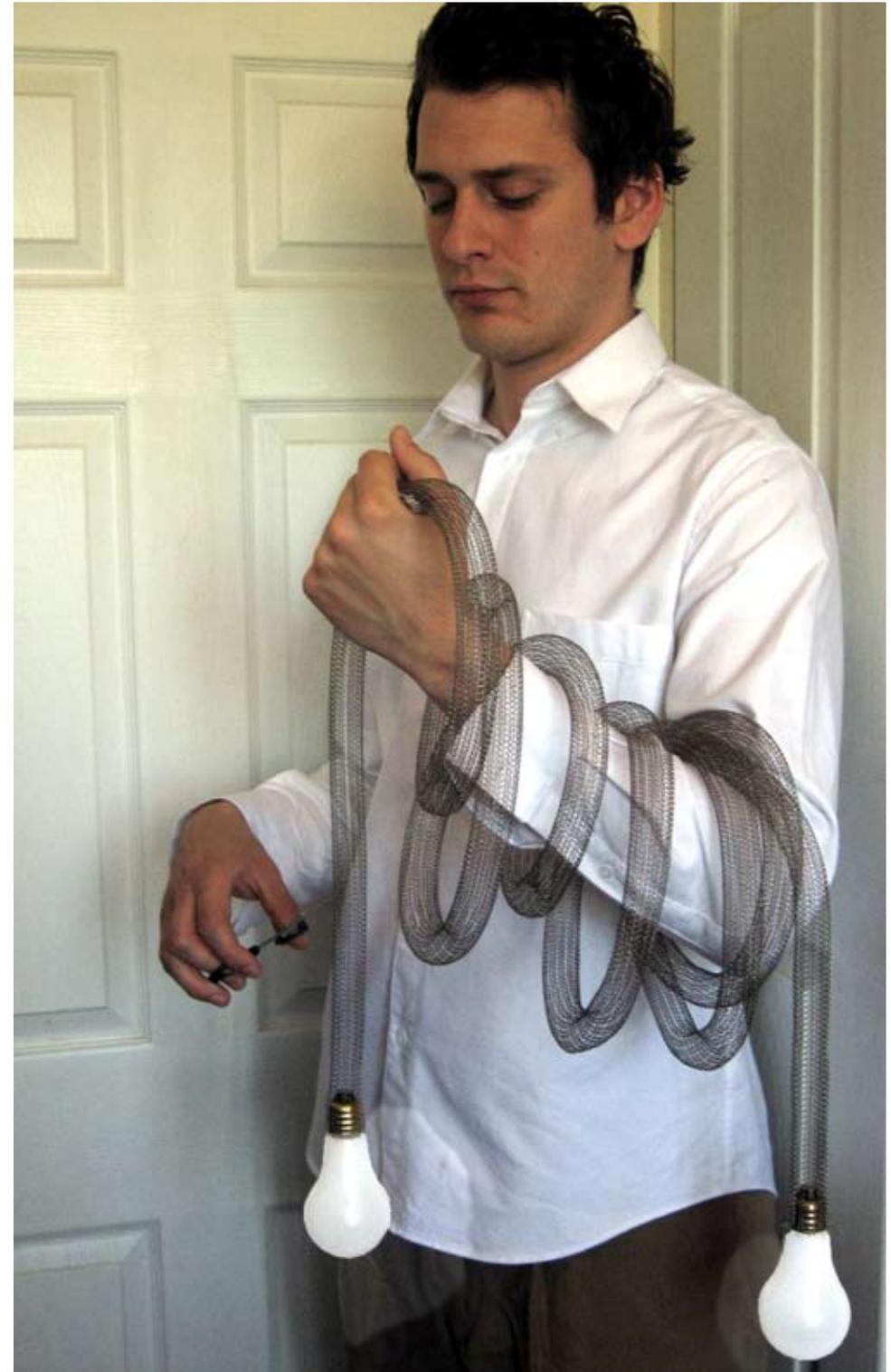
Alejandra Mora Velasco (networking with international mail artists), Caf Fean (creative writing for children’s book), Selina Kwok (illustration for children’s book), Sussanne Buck (networking with Science Museum Children’s Workshop, consultation on co-ordination/facilitating children’s workshop), Alexandra Nodes (designer/consultant from RRA, advice on exhibits regulation & organising /evaluating creative workshop in Science Museum), Kagami Shinohara (animation artist, created a film for work in progress show).



Satoko Onisi (3d designer)

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Ta Tien

* * * * *

Ta Tien is an international attraction, promoted by means of ethical tourism. Instead of selling conventional products, it sells skills related to the practice of traditional Thai medicine that evolved largely in the Ta Tien pier district.

Ta Tien's concept developed from the forgotten narrative of the area: over hundreds of years the local Ta Tien community formed as a result of dynamic trading among Thailand, India, China and the West, thus forming the foundations of Thai medicine strongly influenced by Chinese and Indian traditions.

The present community is impoverished and the area has fallen into disrepair. Although the government is currently relocating the residents, our project seeks to retain historical and cultural continuity by focusing on traditional skills and by providing employment and funding for the displaced community.

"Ta Tien" is aimed at the growing number of European tourists interested in healthy living, alternative medicine, developing their own skills and knowledge but also wishing to contribute to establishing a socially and environmentally responsible tourism.

Key Collaborators

Kim Patrick (script writing), Selina Kwok (graphic concept), David Lau (branding concept).



Nissana Voravud (May) (interior designer) & Preeyaporn Pumhiran (architect)



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A Taste of Oaxaca – Wahaka – In London

* * * * *

Chocolate embodies an affair between America and Europe. Cocoa beans (*Theobroma cacao*), originally from Mexico, and *chocolatl* or *cacahuatl* (bitter water or cacao water), was a highly appreciated commodity used as a beverage among the Mesoamerican elite and emperors.

The Spanish colonisers of the 16th century appreciated this product and adapted it for their taste. The marriage between *chocolatl* and Old World elements like milk and sugar gave birth to chocolate.

The drink was introduced to Europe and transformed through the centuries from the beverage reserved for the privileged to the current connoisseur art and global treat that everybody loves.

After the long journey, the European market, now in search of slow, authentic experiences, is ready to go back to the origins. Oaxaca has kept many secrets and this is just one of them.

The project represents a modern approach to an extraordinary region located at the Mexican South East by experiencing the smell, look, texture and taste of its unique chocolate.

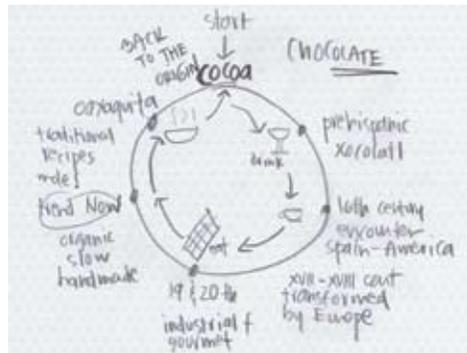
To experience Oaxaca means continuously stimulating the spirit and the senses - the reason why many travellers, artists, scientists and entrepreneurs have fallen in love with the place. Come and be seduced...

Key Collaborators

Paula Delgado (concept development & design), Satoko Onisi (chocolate design), Kenneth B. Sheldon (content development & production), Ariel Mendoza (photography), Alfredo Harp Helú and Arturo Mora Saavedra for their financial support.

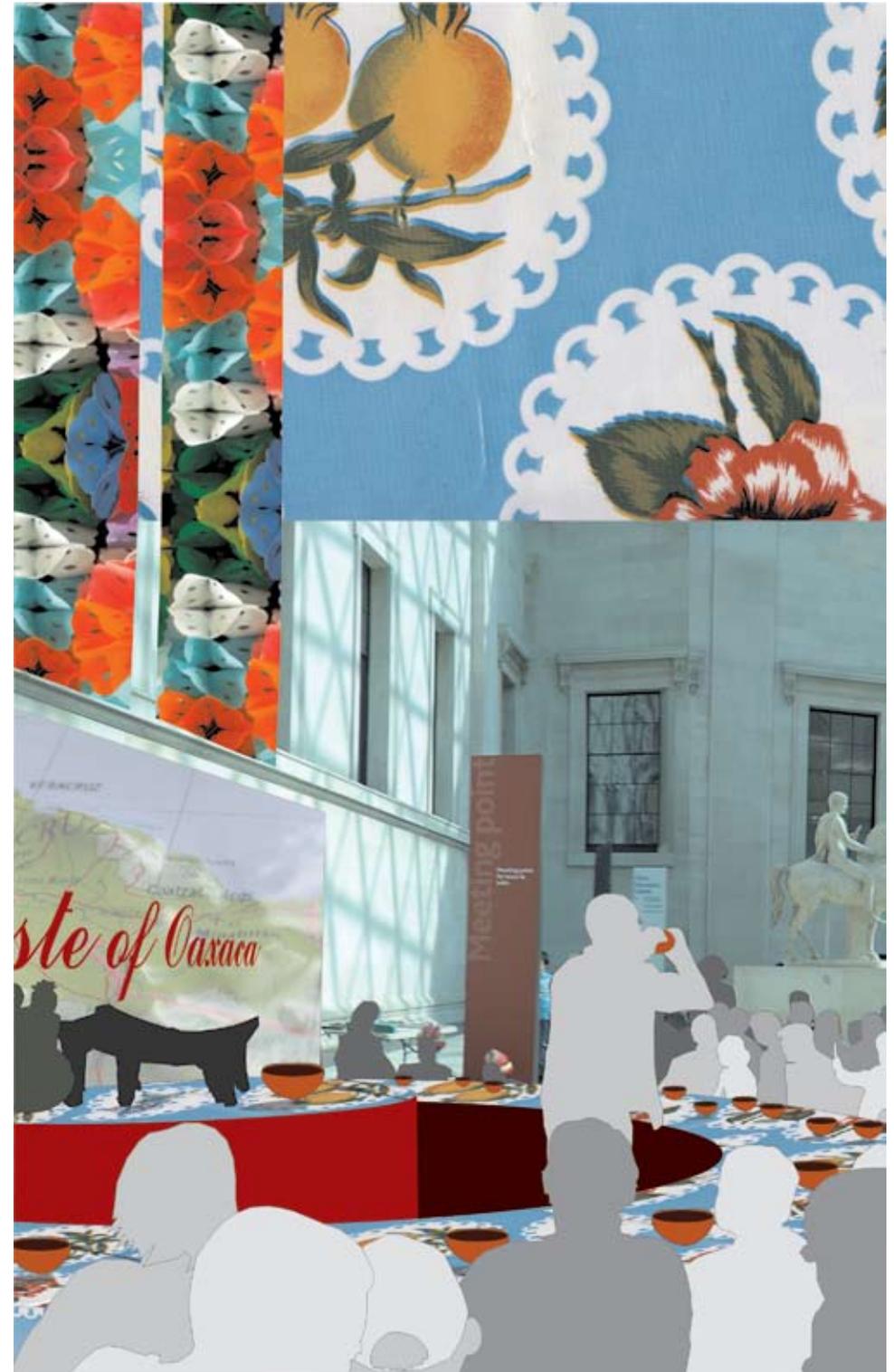


Esta actividad forma parte de la retribución al FONCA a través del Programa de Apoyo para Estudios en el Extranjero por el apoyo económico otorgado.



Alejandra Mora Velasco (curator)

Central Saint Martins College of Art & Design MA Creative Practice for Narrative Environments 2007 Alejandra Mora Velasco 0798 865 2098 / alemora_velasco@yahoo.com



Echo - A Translating Toolkit For Children

* * * * *

Research has proven that learning to speak more than one language is highly beneficial for children of a young age. Advantages go beyond language dexterity: they also enhance the brain's cortex, resulting in a range of positive side effects from enhanced problem solving, improved memory to greater creativity. In the context of an increasingly multi-cultural society, could there be new ways for our youngest students to become familiar with foreign languages thus developing curiosity that will help set the ground for language acceptance and learning for years to come?

"Echo translator" is about children taking their own responsibility for learning languages. It is an introductory platform allowing children to engage with different languages using basic communication skills. The kit allows for playful parallels to be made between the English language and foreign languages, combining sound, words, images and colour to identify the differences. It incorporates fundamental aspects of early learning: responsiveness, progressive complexity, and tactile interaction. Its design allows for: repetition, experimentation and construction, focusing on an incentive without being too forceful.

The mechanism is simple visual trickery, using colour gels to make sense of the tangled images of overlaid colours and text. This builds up an element of surprise, allowing users to unfold mini animations while comparing similarities and differences between the two languages. Portability, ergonomics and intuitive design have been taken in to consideration making it user-friendly while at home or travelling.

Key Collaborators

Rakhi Rajani, Kim Partick (concept development), Satoko Onisi (materials & production).



Remy Jauffret (graphic designer)



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Central Saint Martins College of Art & Design MA Creative Practice for Narrative Environments 2007

"It was both a joy and a privilege to exchange ideas with such a talented group of people. Becoming a father this year has been the only other experience that has given me as many sleepless nights and forced me to grow as much, as quickly. The tutorial group, itself a narrative environment, in many ways reflects the dynamic of the course; one might expect a constellation of Chinese, French, Japanese, English and Austrian creatives to experience considerable difficulties telling our stories from within the subtler shades of visual communication, urban regeneration, curation, social awareness, culture and education. Instead the experience has proven to be a rich tapestry of collaborative insight and valuable differences in perception."

BOBBY GUNTHORPE

Tutorial group:

David Lau p.20, 22, 46

Gigi Ho p.8, 24, 38

Miriam Kathrein p.6, 18, 34, 38, 54

Selina Kwok p.24, 44, 46

Remy Jauffret p.50

The Instant Home Kit

* * * * *

Adolph Loos' "Ornament and Crime" argues that designers and architects focus predominantly on function. From this starting point I explored a contemporary understanding of ornament and found out that ornament can reveal human desires, activities and beliefs. It enlightens imagination, and in this sense it is identified as narrative.

By asking why people need to decorate, and why minimalism and raw functionalism did not work, I realised that users need to feel attached to their culture; this is especially the case with Urban Nomads, a contemporary lifestyle group known for living out of a suitcase.

My project became the "instant home kit", a transportable and customisable structure that acts as a "home reminder" with a wide range of functions. The kit can transform a house into a home carrying stories and memories. The concept of ornament I propose emerges from the various narratives of home.

I developed a structure based on certain principles of ornamentation such as tiling and symmetry. The basic shape of the flexible structure is a triangle – structurally stable, allowing various other shapes to be easily assembled from it. The users customise this kit with a layer of their own stories of home, created by downloading or uploading images from the specially designed website.

Key Collaborators

Angelika Lienhart, Miriam Kathrein (concept development), Callum Lumsden, Jean Sebastien Pagnon, Arnaud Desjardins (Copy editing).



Leo Sentou (interior designer)

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Banking Sense

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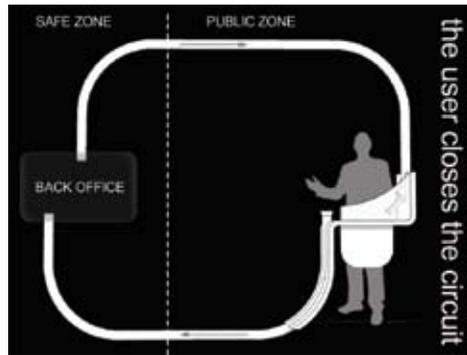
“Banking Sense” applies experience design to transform high street banks. Inspired by innovations in retail, exhibitions and the fast growing trend of visitor centers, “Banking Sense” proposes a new type of branch environment. The design is led by a fresh interpretation of ‘experience design’ which uses narrative principles in order to maintain a user-centered approach. The result is a conceptual branch design that engages the user- the customer of the bank - in a meaningful way.

People have various reasons to hate their banks, most of which revolve around three categories: Transparency (ambiguity, bureaucracy), Privacy (lack of privacy, typically right where you need it most), and Control (‘it’s out of my hands’ feeling). “Banking Sense” addresses each of these issues on the physical 3d level in order to generate the desired emotional impact. At the “Banking Sense” branch money and data runs back and forth in exposed pneumatic ducts (‘seeing is believing!’); the way one’s funds are presented can be customized (‘how many bicycles can I buy with £2000?’), and users can generate privacy while experiencing the immediate physical implications of every financial decision they make.

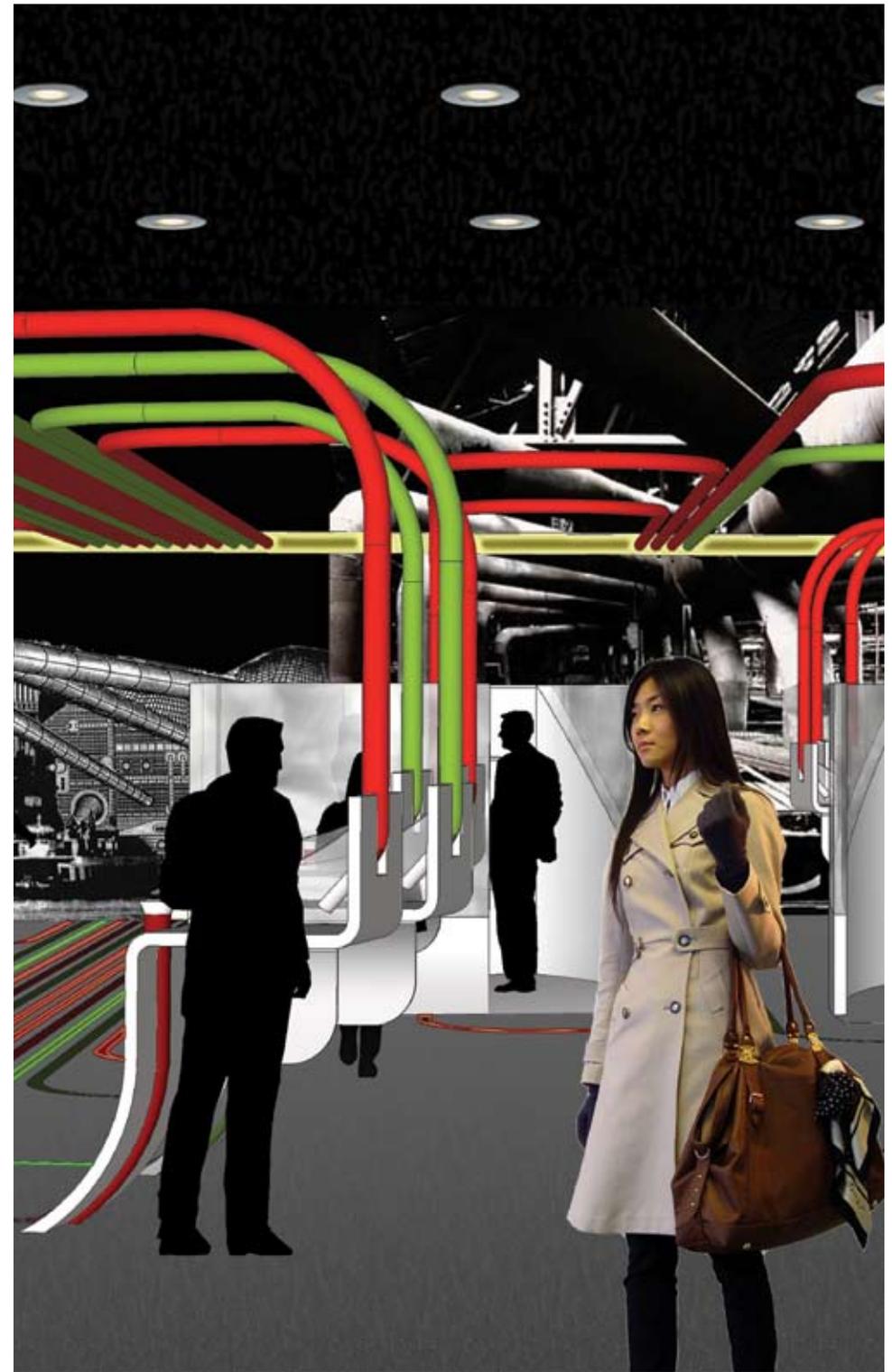
“Banking Sense” is what Mikunda (C. Mikunda, 2002) calls ‘a place of understanding’; it is a bank branch like no other - an architectural banking machine that builds the show around its customer.

Key Collaborators

Rakhi Rajani (field research, data analysis & concept development), Karim Awad, Josh Eisen, Serene Tang, Giselle Weybrecht (research).



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FabricQ : Changing the Story of a Queue

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Antonia and Spike are experienced clubbers who enjoy a good dance but wouldn't mind jumping the long boring queues. Since queue-jumping is usually frowned upon, they've devised a series of urban interventions to make the nightclub queue the pre-party for the night ahead.

Antonia and Spike have made their interventions specific to the extreme Friday night queue at London's famous venue Fabric. The target audience are clubbers aged 18-25, into the best of drum & bass and full of energy – a social energy that has the potential for contagious behaviour.

They "struck gold" in finding a captive audience willing to stand in a queue for up to three hours.

The "Q" was a chance to apply a narrative to a situation that lacked interaction. The end result was a new story and an enhanced environment created from the combination of applied elements and devices based upon the rhythm of a drum & bass track.

Subsequent applications of this type of intervention might suit experience-based service providers. A memorable experience adds value to an event or service and is a vital aspect of the experience economy.

The ideas were presented through a unique and unusual story book filled with vibrating surprises and flashing LED's, taking the reader on an interactive and immersive journey.

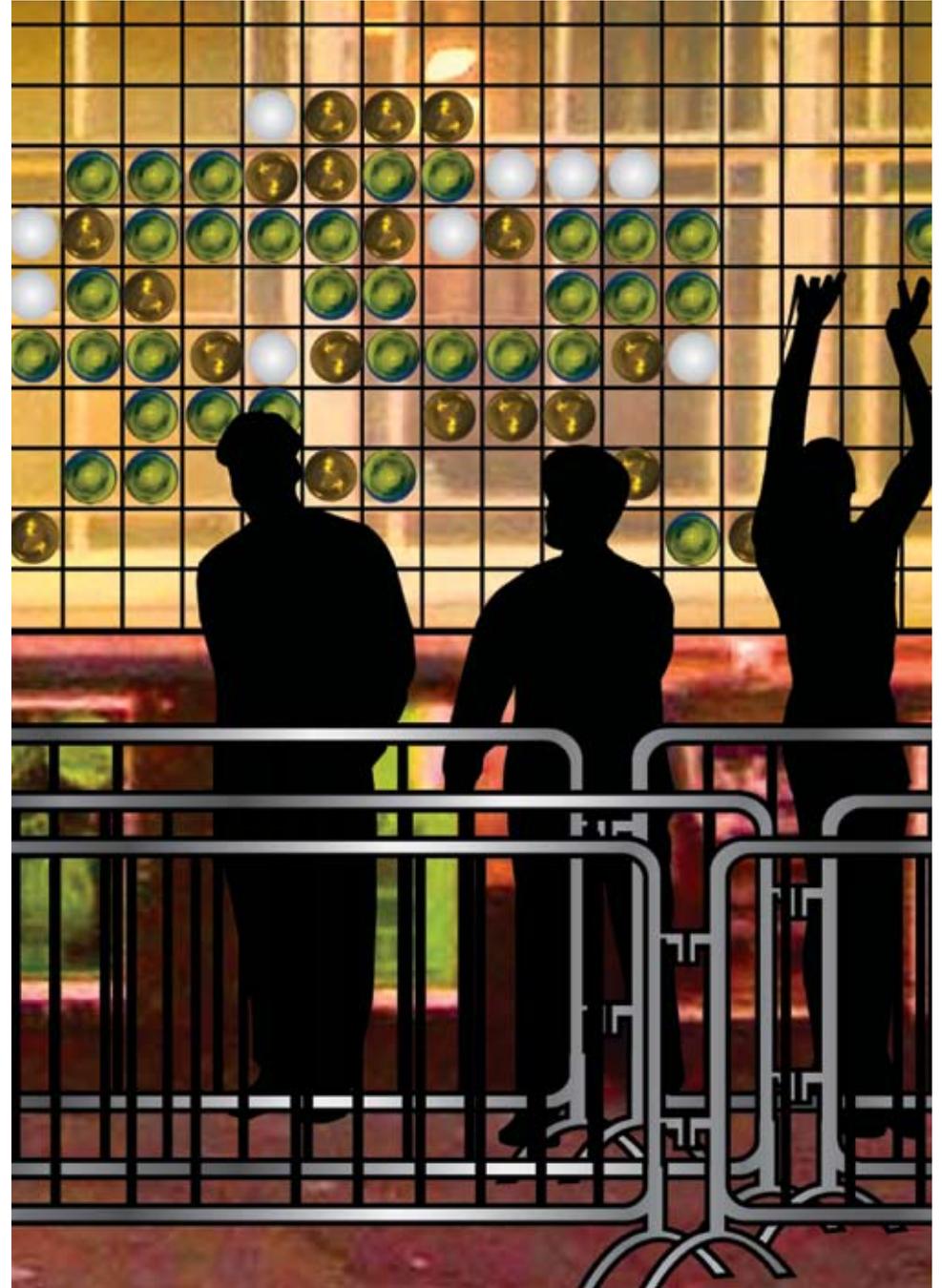
Key Collaborators

Mo Gibson (optoelectronic engineer).



Antonia Birk (3d designer) & Spike Spondike (interior / graphic designer)

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Performance For Design

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You are a designer (author). You want to understand your user (audience) better, to create captivating and remarkable solutions: a meaningful experience. You approach us...

We are Meaningmakers. We offer a new space to understand and design for your audience.

Ingredients: One part scriptwriting, one part acting and a healthy dose of user research – together we create and enact a script. Add a dash of participative design. We conjure up a new design strategy.

Your design team meets and collaborates with our team of researchers, writers, designers and actors. We hold a series of workshops to explore the challenges of the design brief. We interrogate narrative, character, space, and possibilities to generate new, novel and exciting ideas by blending performance and the design process.

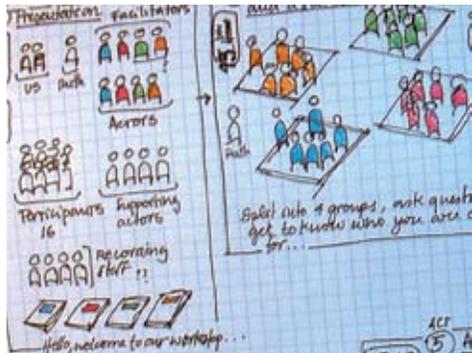
Interested? Here's an example. Harvey Nichols want to revisit their brand in a fresh way to develop new strategies and services for the future. Meaningmakers coordinate a series of workshops with leading experts and a curated list of participants from a range of backgrounds. Here your imagination is pushed to the limits.

The workshop is a creative space, a narrative environment, a play. The experience is exciting, intriguing and revealing. The outcomes are surprising, engaging and challenging.

Is this what you're looking for? If so, look no further. Join in.

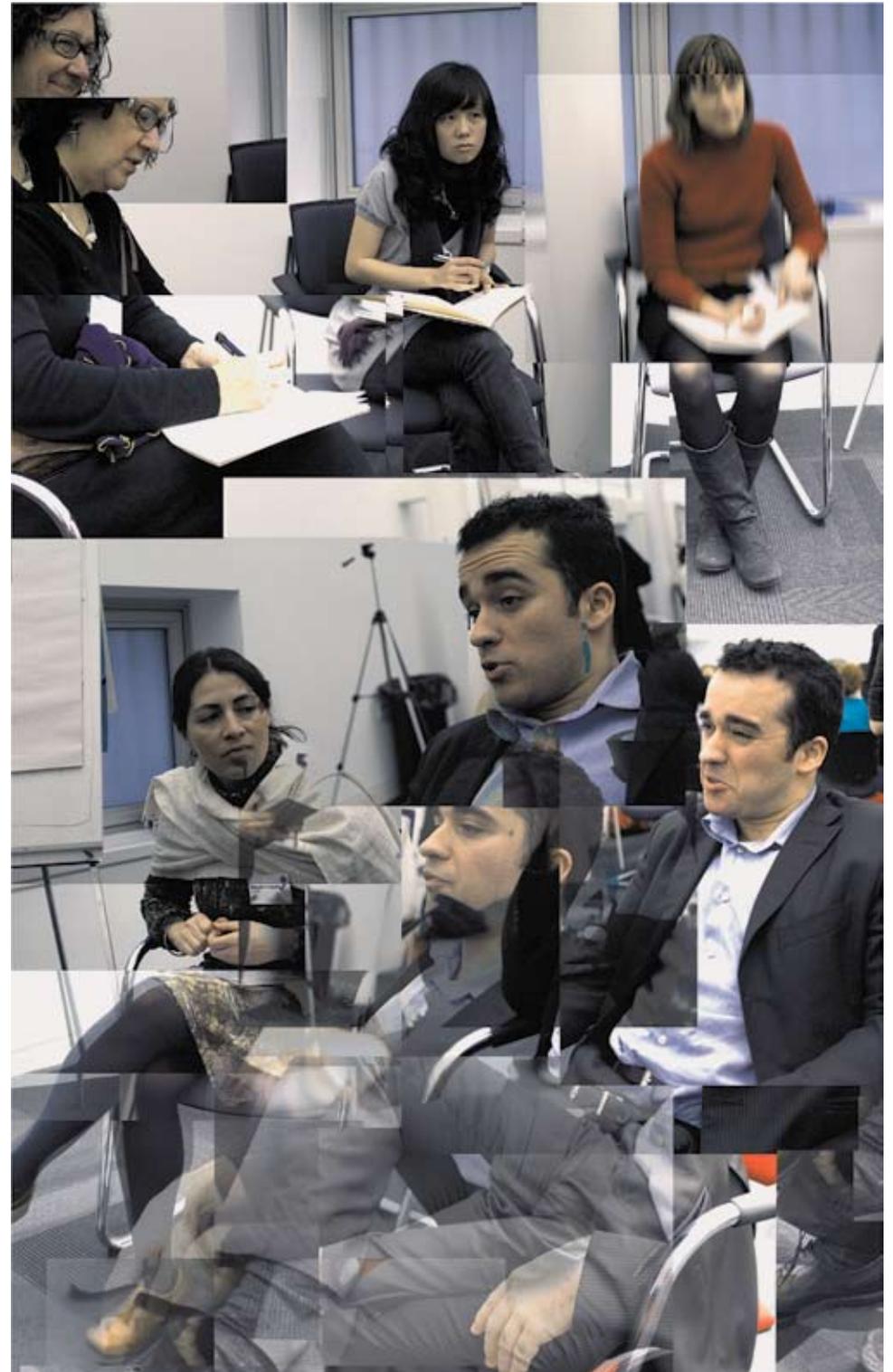
Key Collaborators

Susanne Buck (workshop facilitator), Ruth Briones (workshop design), Gustavo Brito (concept development & actor), Kim Patrick (workshop facilitator), Rakhi Rajani (concept development & workshop facilitator), Maddy Carrick (actor), Pernille Hansen, Hannah Lewis (concept development – workshop observer), Chloe Metcalfe (actor), Marcus Pickering (actor), Alejandra Mora Velasco (workshop facilitator).



Paula Delgado (interior / graphic / 3d Designer) & Caf Fean (writer)

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open_the_box

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“open_the_box” is a tool for exploring the moment when our personal story collides with the story of a designed space. It is intended to help us surface our immediate reactions to a space in the context of our own story at that moment, as a means to evaluating that space. It uses chance procedures to set up scenarios; this encourages us to connect with our own experience as it plays out in a particular space.

We visit both new and familiar spaces every day and every day we walk into those spaces from a different point of view. Our experience with the space is influenced by time, activity, knowledge of the space and emotional state, and we form our judgments of space very quickly based upon how we feel at the moment of crossing the threshold. Our judgment and experience are further influenced by the narrative expressed by the design of the structure and interior.

This tool is aimed at helping us analyse our ‘in the moment’ perception of a space, as a means to understanding how that space works, and/or fails to work.

Key collaborators

Paula Delgado (product & graphic design), Shree Rajani, Pernille Hansen, Yuval Samuelov (concept).

Special thanks to: Richard Anderson, Tricia Austin, Suki Beg, Antonia Birk, Claudia Brenner, Kate Canales, Nancy Frishberg, Stuart Jones, Despina Hadjilouca, Remy Jauffret, Richard Kelly, Ann Light, Santiago Matheus, Melissa Mongiat, James Parr, Allan Parsons, Kim Patrick, Mirjana Spasojevic, Spike Spondike, Alex Spyropoulos, Nathan Waterhouse.



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Central Saint Martins College of Art & Design MA Creative Practice for Narrative Environments 2007

The Social Pages

Two years ago each of us stood up as individuals to present our background and disciplines. Two years later we reflect upon the strong network we have become.

The following photos capture the friendships, travels and drinking habits behind our professional collaborations.











