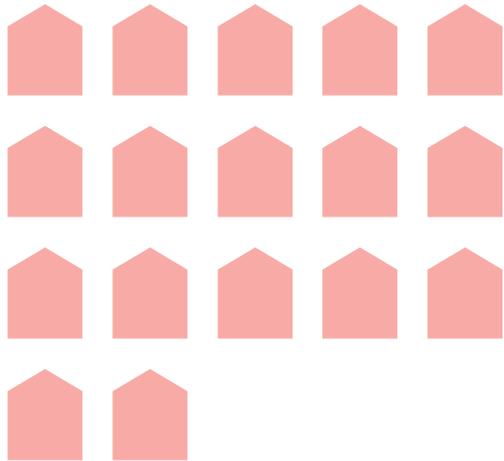


# MA Creative Practice for Narrative Environments 2008



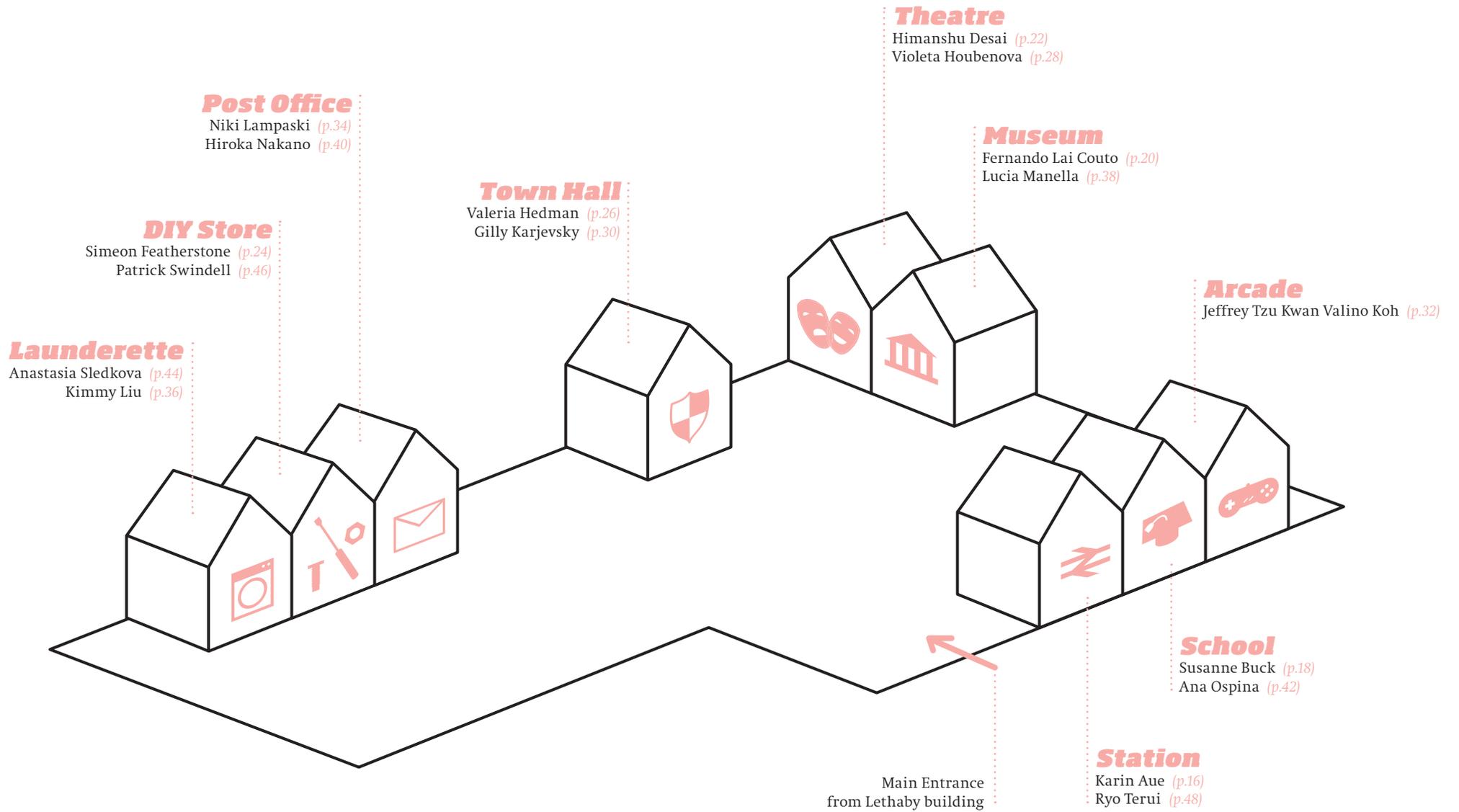
## Contents

2008 Exhibition: Park Town .....	1
The Course .....	3
Q&A .....	6
Student Biographies .....	9

### Student Projects

Karin Aue / <i>Stop-London</i> .....	16
Susanne Buck / <i>The Conversation Machine</i> .....	18
Fernando Lai Couto / <i>Ceremonial Travel</i> .....	20
Himanshu Desai / <i>Londiniensium</i> .....	22
Simeon Featherstone / <i>Floored Ceramics</i> .....	24
Valeria Hedman / <i>The Death of The Billboard</i> .....	26
Violeta Houbenova / <i>Dansync</i> .....	28
Gilly Karjevsky / <i>In Conversation</i> .....	30
Jeffrey Tzu Kwan Valino Koh / <i>Stutterbox</i> .....	32
Niki Lampaski / <i>The Emotional House</i> .....	34
Kimmy Liu / <i>Emotional Baggage</i> .....	36
Lucia Manella / <i>Interior Geographies</i> .....	38
Hiroka Nakano / <i>Personal Landmark</i> .....	40
Ana Ospina / <i>Emotional Landscapes</i> .....	42
Anastasia Sledkova / <i>Architecture of Fear</i> .....	44
Patrick Swindell / <i>Lamp Blanche</i> .....	46
Ryo Terui / <i>The Cocoon Wall</i> .....	48
Live Projects .....	55
We will always have .....	62

# Map of Park Town



## ***2008 Exhibition: Park Town***

The student work is shown in Park Town, an exhibition that transforms the car park at Central Saint Martins into a town square. The projects are displayed in the post office, launderette, theatre, town hall, school etc that all surround the central green. We have created a town within a city, a fitting metaphor for a course that explores how we make meaning of our spatial environments. Park Town is also an urban community echoing the ties students have built over the last two years.

Individual projects are described as belonging to one of three spatial categories:

- *Retail & Leisure Environments*  
Banks, shops, markets, clubs, hotels and travel spaces
- *Urban & Community Environments*  
Online interactive environments, workshops, and urban neighbourhoods
- *Heritage & Cultural Environments*  
Galleries, museums, art centres and historical sites

## ***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, 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 artefacts, 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, sound which can change quite rapidly; thirdly, the soft and most unpredictable dimension, human presence and interaction.

Students analyse these dimensions in 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.

### *2008 Design Challenges*

“Stories, people and places”, how do they converge? The 2008 exhibition demonstrates the response of seventeen graduating masters students whose research reveals a comprehensive range of underlying themes and tensions in “place making”.

For the 2008 graduates place making ranged from designing highly refined exhibition environments, subtle urban interventions that remix, subvert or comment on the history and community of place, to on-line social spaces and novel leisure experiences facilitated by emerging technologies. In this sense, the exhibition demonstrates that narrative environments, or places that tell stories, can be found inside buildings, in open public space, on line or a combination of all of these.

### *2008 Research Themes*

The research themes emerging this year include user centered spatial analysis, spaces for social networks and instant communities, learning and exchange, cultural subversion, participatory design, sustainable design and urban curation. 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.

### *2008 Credits*

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

The 2008 graduating students have worked on “Station Retail of the Future” for Arup Foresight, Innovation and Incubation Unit; the Gamelan Pendopo installation for the Overture Opening at Southbank Centre, the Granary Square project for property developers Argent, architects Stanton Williams and Townsend Landscape Designers and The Bloomsbury Festival with Festival Director Roma Backhouse.

— Tricia Austin *Course Director*

Course team: *Arnaud Dechelle, Sarah Featherstone, Kevin Flude, Stuart Jones and Matt Dixon.*

More information on student profiles, projects and a calendar of events can be found on the course website [www.narrative-environments.com](http://www.narrative-environments.com)

**Current trends in the crossover between leisure and learning experiences are blurring the boundaries between the design of exhibition spaces, retail spaces and urban public space. Do you perceive the same trend and if so, why do you think this is happening, and what kind of opportunities or problems does it present?**

My belief is that a Museum consists of 3 main curatorial areas - the Museum within the walls, the Museum outside and the Virtual Museum. New technologies mean that Museums can now embed themselves in an interpreted hinterland. In future, I hope Museums will curate these exterior spaces systematically with a careful approach aimed to provide the public with a richer understanding of their cultural spaces.

— Kevin Flude *Museum Director*

The boundaries between consuming and producing, between active and passive, between consumer and brand have become blurry. Narrative environments reflect this change in consumer society. The biggest challenge is to understand them and to find ways to construct them. Why? Because it's not purely design, it's not purely branding or communication. It's the difficult marriage between strategy, content and design.

— Thomas Sevcik *Partner, Arthesia Zurich/Los Angeles*

I don't perceive any clear trend. The desire for 'bespoke to place' exists but disappears under...plasma screens and flags... I have yet to find a plasma screen in any French or Italian market town, but come home talking of polished and presented [with pride] foods, cunning clothiers, etc, creative, creative, and no fucking art.

— Gordon Young *Artist*

The current trend in society is to have everything, everywhere, all the time. People now expect to find this diversity of experience as a matter of course. There are, however, questions about homogenisation and dilution of experience, and consequent dulling of appetite: we need to consider how people may find the physical and psychological space to concentrate, focus, and go deeply into an experience

— Stuart Jones *Composer*

The crossover between leisure and learning has been going on for a few decades. We have seen a "dumbing up" of leisure experiences such as Museums who have embraced the "fun" factor while Modern Art Museums play the rough Urban look such as the "Site de Creation Contemporaine" in Paris, or Urban Artists, such as Banksy, create their own temporary gallery. I believe the real trend at the moment is how to reconcile our relationship with technology and growing concerns about the environment.

— Arnaud Dechelle *Designer*

'Learning stores' are cropping up all over the place (ie. sharing time between being a retail space and an education space), check out the Echo Park Time Travel Mart. A department store can be a social club (knitting club at Liberty). A restaurant can be learning space (LeManoir cooking classes). A toy store could be a museum.... It's not so new.... it's almost a necessity for companies. A store cannot be just a store. A museum cannot just be a museum. A street cannot just be a street. But of course, everyone is doing this. So, it's not just about creating converging experiences, it's a really about infusing these experiences with awe. With wonder. This is where strategy and design become very important. CIDEA talks about creating wonder per square foot.

— Collyn Ahart Chipperfield *CIDEA*

---

# ***Student Biographies***

---

### **Karin Aue**

Karin Aue is a designer and illustrator born, raised and educated in Vienna, Austria. After living and working both in Rotterdam and Berlin she is now based in London – working in an open design space/shop/gallery in east London and practicing as a freelance-illustrator and graphic designer in London, Zurich and Vienna. Her expertise and interests go beyond graphics, touching upon architecture, curation and branding.

### **Susanne Buck**

Susanne is currently developing the learning strategy for The O2, and is on the development team as education advisor for “The British Music Experience” a new permanent exhibition opening there in 2009. She has been responsible for the planning, development and delivery of educational and informal dialogue events since 2003 in a variety of museums and practices. Previous employment and commissions include the Science Museum, The Transport Museum, The British Museum, Fluid Architects and Bold Creative, a youth innovations agency.

### **Fernando Lai Couto**

Fernando Lai Couto is a communication designer whose work has always been influenced by narrative and sequence as a conceptual and visual experience. As well as co-editing and art directing an art & design publication in Portugal, he has worked as a graphic designer and art director in several projects for cultural and corporate clients both in Portugal and Germany. He is now interested in exploring communication design as a research and conceptual framework, investigating its potential as a tool to enhance narratives in exhibition and interpretative spaces. He is currently working on the V&A exhibition “International Baroque” I opening in April 2009.

### **Himanshu Desai**

Himanshu Desai is an artist who works in a number of media including painting, video, and installation. As a musician he was the lead guitarist of jazz-fusion group The Neelkanth Paradigm. In the past he has curated exhibitions for a number of galleries. His work has been exhibited at the National Gallery of Modern Art, Mumbai and The India Habitat Centre and the Khoj International Artists Association, New Delhi amongst other venues.

### **Simeon Featherstone**

Simeon produces artworks that explore the relationship between craft, design and location. He graduated from BA Ceramic Design at Central Saint Martins College with 1st Class Honours and has been commissioned to design bespoke, decorative tiles for clients in South Africa and France. More recently, he has applied his decorative handcrafted approach to different disciplines including the design & fabrication of a temporary pavilion at the South Bank. He also has experience in teaching ceramic design at various levels and has run workshops on the collaborative process.

### **Valeria Hedman**

A successful pioneer and IT-consultant during the dotcom era of the mid nineties in her hometown Stockholm, Valeria’s passion for design that communicates and inspires led her to pursue a career in graphic design and move to London. Awarded a degree in graphic design from Central Saint Martins, she is part of a new breed of designers with one foot in the global design and cultural scene. Recent awards recognition includes that of the D&AD, the UK’s creative sector body for excellence, education and enterprise, and EULDA, Europe’s high-profile graphic design scheme. As well as directing the work of London based art direction and graphic design agency Transfer Studio, she also lectures about design in colleges in the UK and abroad.

### **Violeta Houbenova**

Violeta Houbenova was born in Sofia and brought up in Moscow and Berlin. At the age of 12, she was back in her home city, attending a specialized mathematics school. Later she developed a fascination for science in the American College of Sofia and applied for an Art and Design degree in Richmond University with her math and science examination results. In London she discovered photography and filmmaking for the first time and built her first narrative multimedia installations, often inspired by her previous background. Moving image portraiture and audio – visual production is currently her main approach to storytelling.

### **Gilly Karjevsky**

Gilly Karjevsky is a contemporary art curator interested in art in the public realm, the integration of art into urban design schemes and the growing practice of Cultural Master-Planning. She has been working within the art world for last seven years, curating and coordinating art projects for artists such as Rineke Dijkstra and Ugo Rondinone, arranging private collections, writing for catalogues and websites, and acting as researcher for scholars in Linguistics and Art History.

### **Jeffrey Tzu Kwan Valino Koh**

J.T.K.V. Koh spent most of his life in Toronto, Canada but has also lived and worked in London, Berlin, Singapore and Rotterdam. He studied Semiotics and Fashion Photography, and was awarded his BA in Monumental Kunst from the Aki Academy of Art and Design in the Netherlands. He has worked for the Office for Metropolitan Architecture as an exhibition designer, co-designing the PRADA Women Spring/Summer 2008 fashion show and catwalk in Milan. He currently works as a curator and creative office manager for the London office of KesselsKramer. His wide and diverse skill set makes him an ideal project manager, generative designer and creative consultant.

### ***Niki Lampaski***

Niki Lampaski was born in Cyprus and has lived in London since 2002. She completed BA (Hons) Design for Performance in 2005 at Central Saint Martin's. Since then she has worked as an assistant for a small interior design studio, gallery assistant, professional modelmaker and as an events designer.

### ***Kimmy Liu***

Kimmy grew up in Taiwan, and got BFA degree in playwriting at Taipei National University of the Arts. During her study, her directorial work "Hopscotch" was selected to attend the New Wave Festival. After graduating, she worked mostly for theatre companies as a director and a playwright. She won the Best Script Award when working for a TV company. Kimmy also spent some time working as a script writer and a copywriter at the production company of Taiwanese filmmaker Edward Yang (Best Director, Cannes Film Festival 2000).

### ***Lucia Mannella***

Lucia Mannella is a writer and a contemporary curator with a deep interest in the way art can be combined with poetry, music and architecture. Lucia has a background in literature and art. She is currently working as curator on exhibitions both in London and Italy.

### ***Hiroka Nakano***

Hiroka Nakano was trained as an architect, and has some experience in costume design and installation art. She joined a contemporary dance project as a costume designer collaborating with a choreographer in Resolution! at The Place, London. Her installation works have been exhibited in Lethaby Gallery (London), Bodhi Gallery (London), and Contemporary Art Biennale of Fukushima (Fukushima, Japan). Her current practices reflect her interest in collaboration and urban life.

### ***Ana Ospina***

Whilst studying for a BA in theatre design and fine art at the University of Wales, Aberystwyth, Ana became interested in installation art. She developed a passion for creating immersive environments that tell stories and set up a business with a colleague in 2005. Fourth Wall Creations is a registered cooperative with a varied portfolio of exhibition design, public art and community-based projects, for a range of clients. Central to her work is a multi-sensory approach to communicating ideas and a commitment to addressing issues of sustainability.

### ***Anastasia Sledkova***

Anastasia Sledkova graduated from BA (Hons) Art, Design & Environment of Central Saint Martins where she specialised in Artefacts. Her work in Three Dimensional Design is not only object based, it explores object-space relationships and vice versa. In her practice she has been working across disciplines and applies an artistic rather than design approach where objects/ spaces are created as an interpretive response to the subject matter.

### ***Patrick Swindell***

Trained as a communication designer and equally experienced in working with spaces, objects and visuals; Patrick's focus is in the design and production of installations, exhibitions and events. Patrick's portfolio includes many brand communication projects as well as set design, traditional exhibitions and self initiated cultural events.

### ***Ryo Terui***

Ryo Terui has been involved in many types of design, such as packaging design, web design, logo design, directing and designing a design magazine. He graduated with a Bachelor of Arts degree in Information Design and used his knowledge in Information Design to develop digital interface designs. However, he then started looking for ways to relate his experience to peoples' lives. He is now exploring how narratives from various environments can help shape the objects we use in our daily lives.

---

# ***Student Projects***

---

# Karin Aue

Graphic Design / Illustration

+44(0)78 52 704 066 / karin.aue@gmx.at



## Retail & Leisure Environments

### Stop-London: Hacking Urban Rhythm

Urban Hacking tools: four site-specific graphic tools in poster-format

Far from being smooth running machines, big cities are obstacle courses. Construction sites, garbage bags or advertising boards block, interrupt and divert pedestrians producing pauses and intermissions, hick-ups and urban eddies. The stop/go experience of moving through a city gives rise to Urban Rhythm.

But do we have to follow this beat or can we actively influence and remix the rhythm – change the experience? Stop-London is a set of four site-specific graphic tools in poster-format designed to rearticulate urban rhythm, inviting the user to shift from audience to agent. By unfolding the posters on site, the user is transformed into an obstacle in the urban environment, turned into a character in the narrative, empowered to alter the story. Stop-London creates an experience that provides a fresh viewpoint on our daily city-experience through triggering site-specific mini performances.

### Key Collaborators

Jeffrey Koh *Conceptualization*

Gilly Karjevski *Text concept & user experience*

Gadi Sprukt *Text concept & user experience*



# Susanne Buck

Dialogue and Interaction Facilitation

+44(0)7989352372 | susanne.buck@gmail.com



## Urban & Community Environments

### **The Conversation Machine**

*Creating connections between people & ideas*

Conversation can be described as an exchange of ideas, opinions, beliefs and feelings and has long been recognised in museums as an invaluable tool, helping people to learn and develop their understanding of the world.

The Conversation Machine applies this approach from museum practice to create new ways of connecting people in other communities. It uses the model of a 'conversation' to develop both a process of exchanging information and a physical object to facilitate this exchange. Through collaborating with Bold Creative, a social innovation agency working with young people and communities, I was able to test my machine. The project evolved into 'Digibod' a playful tactile character that a school can use in the classroom to engage young children in positive conversations. The machine asks a simple question, and invites you to exchange your views with those of another, helping you to empathise with those around you.

#### **Key Collaborators**

Becca Wiseman *Graphic Design and Illustration*

Greg Villalobos *Workshop Design and facilitation*

Belen Bueso-Alberdi *Workshop facilitation*

Ilan Godfrey *Photography*

Sara Bellini *Product Design advice*

Karin Aue *Graphic Design advice*

Amy Marshal and Maria Peters *Lesson plan development*

Special thanks to the staff and pupils of Lena Gardens and Fullham Primary Schools



# Fernando Lai Couto

Communication Design

+44(0)79 85 198 294 | fernando.couto@mac.com



## Heritage & Cultural Environments

### **Ceremonial Travel**

*Multi-sensory interpretive design*

An interactive exhibition space communicating the Baroque narratives of a procession embassy sent in 1716 to Pope Clement XI by King John V of Portugal.

Using period concepts of *Gesamtkunstwerk* (total work of art) and *Theatrum Mundi* (the world as a stage) and digital technologies, the project challenges traditional museum experiences by creating an environment where objects, subjects and exhibition space are interpreted using immersive, dynamic, integrated audiovisual media, exploring connections and their performative potential.

The movements and actions of visitors trigger media that reveal and conceal layers of information and orchestrate the visitors' experiences enabling them to alternate between active and passive engagement.

### **Key Collaborators**

Robert Dean *Architecture*

Rosinda Palma *Curation / art history / research*

Susan Malik *Graphic Design / moving image*

Andrew Walker *Interactive design / programming / 3D rendering*



# Himanshu Desai

Musician, Curator, Artist

+44(0)79 07 744 008/ redmonkeymusic@gmail.com



## Urban & Community Environments

### **Londiniensium**

Film

Londiniensium is a film that emerged from investigations into open-authorship and user generated content. The project was a film making experiment in which a random selection of people were invited to shoot and edit sequences about London. The project generated an experimental editing processes derived from the participatory shooting methodology and user input, resulting in an improvisational approach to building narrative.

The final outcome is a piece filmed and put together by over forty-five people. The project has revealed a number of applications of collaborative film making as a design tool for community focus groups, local interventions, public opinion and cumulative/collective documenting of history.

Using commonly available technologies, this experiment creates a working model for participatory film/video projects that can be adapted to local, national or international communities to address issues of politics, economics, history, culture, heritage, environment etc.

### **Key Collaborators**

Ana Ospina, Antony Smith, Bindu Mehra, Christine Adams, Francis Grew, G. Alfonso Nunez Adaid, Gilly Krajevsky, Hiroka Nakano, Kelvin Eli, Ryo Terui, Sarah Howe, Shyam Hirani, Sophie Hearne, Srinivas Kurugunti, and Will Prentice.



# Simeon Featherstone

Design & Craft

+44(0)78 15 832 535 / spective@london.com / s.featherstone@csm.arts.ac.uk



## Heritage & Cultural Environments

### **Floored Ceramics: a transformative landscape**

Public Installation

“Every Journey Begins with a Single Step” - Korean Proverb

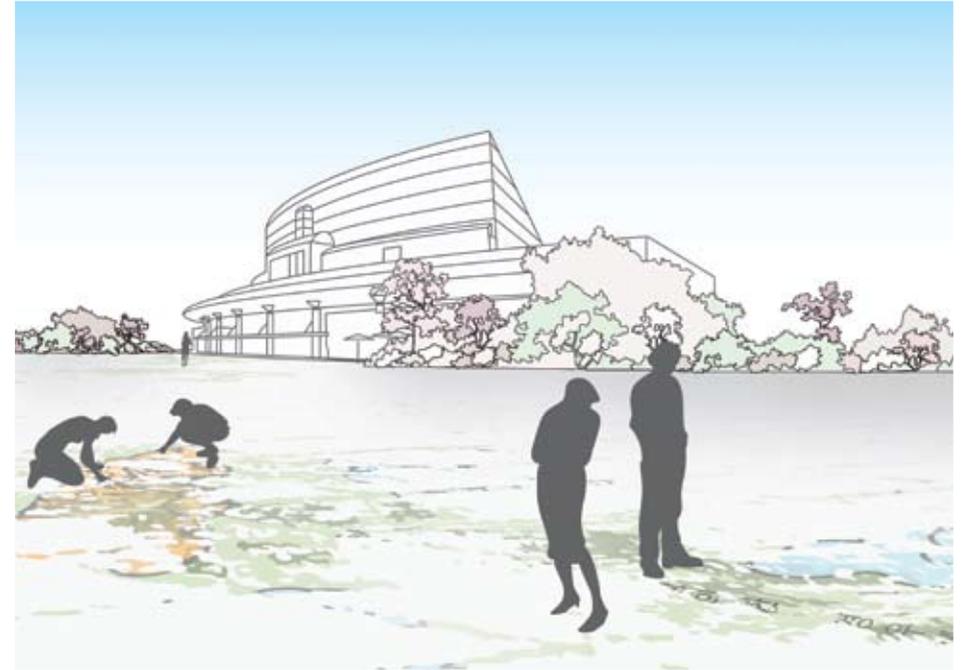
Floored Ceramics is the innovative process of eroding layers of a paved floor consisting of different clay slips. Colours, images and text wear away over a period of years to reveal further hierarchies of information.

The project is located in Seoul, South Korea, a city with an intriguing and complex history. Floored ceramics embeds the narratives of heritage, memory and discovery within the very foundations of the city to create an emotionally sustainable and unique landmark. This imaginative space encourages the visitors to trace their own pathways in unison with the historical pathways of Seoul. The ceramic process allows the site to evolve and encourages visitors to return over the course of its lifetime.

### **Key Collaborators**

Lai Couto *Concept development and Graphic Design*

Client *IDAS University, Seoul*



# Valeria Hedman

Graphic Design

+44 (0) 79 3128 8045 / valeria@transferstudio.co.uk



Retail & Leisure Environments

## **The Death of The Billboard**

Publication

Advertising is an invaluable reflection of its social and economic context, in other words, it tells us a great deal about the values of the society that made it. *The Death of the Billboard* investigates the embodiment of advertising in public space in an effort to unravel the meaning of its impact on our shared environments. The book reflects upon public space as a symbol of social cohesion and examines the inherent problems of the proliferation of the billboard in today's experience economy.

Although much has previously been written about the billboard from aesthetic and historical perspectives, the social implications have received little attention within the study of design. This publication furthers an open debate about our role as citizens by presenting new and real examples of how communities and individuals are challenging the phenomenon of outdoor advertising through both creative and provocative interventions, inspiring people to keep an eye towards the sky and encouraging us not give up our democratic spaces without a fight.

### **Key Collaborators**

Usman Haque, Vaughn Oliver *Concept & Ideas*

S Featherstone, G Karjevsky, J Koh, N Lampaski, H Nakano *Research*

Mariano Amarilla, Lucia Mannella *Editing & Content*

Estella Burga *Photography*

Falko Grentrup *Graphic Design*

Special thanks to all featured artists and organisations.



# Violeta Houbenova



Video Art

+44(0)78 17 750 965 | viodansync@gmail.com

*Retail & Leisure Environments*

## **Dansync: revealing the involuntary synchronisation between the body and the environment**

*Dance performance proposal*

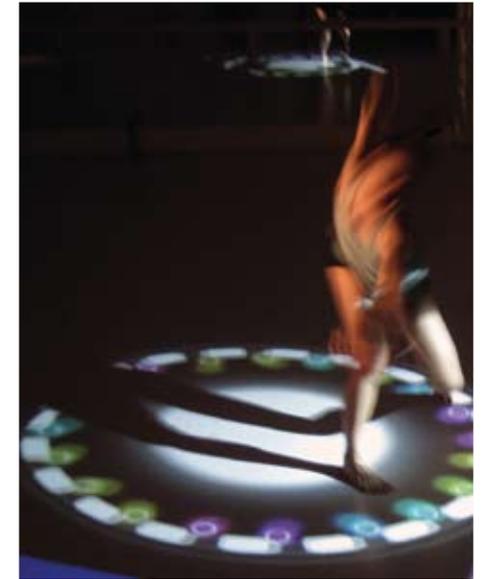
My work has focused on being the artistic director for a dance performance exploring the relationship between internal and external rhythms. The bodymind is designed to strive towards harmony with the vibrations of the surrounding environment. Brains do not have an overall selective electrochemical function to control equilibrium, rather they synchronise to whatever rhythmic source they are exposed to.

A 'dansync' body moves, not only consciously, but also unconsciously controlled by the sound output. Feedback from the dancer's breathing, projected in real time, is reminiscent of a 'biological' VJ synchronizing to the music.

We are a consequence of external rhythms and also generate internal ones in the way we breathe and pulse. The proposed performance environment reveals the involuntary connection between the two vibrating realms - inside and outside of the body.

### **Key Collaborators**

Tony Steffert (Psychologist) *Technical support*  
Georgi Christov (Graphic Designer) *Animation*  
NeXus ([www.mindmedia.nl](http://www.mindmedia.nl)) *Biofeedback Equipment*





## Urban & Community Environments

### **In Conversation**

*A collaborative methodology, published in book format*

'In Conversation' is the conclusion of a research project investigating ways of improving collaboration between artists and architects working on the design and development of public spaces in the urban environment.

Artist / Architect collaboration is a growing practice in the UK and "In Conversation" provides a chronological overview, looks at obstacles and opportunities, and draws on interviews with practitioners to identify key elements in the process. The project supports an increase in the number and quality of initiatives and general adoption of this approach.

In Conversation looks at the "soft" aspects of artist / architect collaboration and takes the view that "process is king". The project aims to engage the client in the process and challenge the traditional view of their role in order to re-establish their commitment to making our public spaces truly great to be in.

### **Key collaborators**

Nina Honiball, Karin Aue, Jeff Koh and Gadi Sprukt.

Special thanks to those interviewed, Kathrin Bohm, Antoni Malinowski and Steve Tompkins.

*'Public work necessitates forming relationships: sometimes these are with the client; sometimes with the contractor, the person who makes the thing; and sometimes with the architect. These relationships can take many forms. The form of relationship I have experienced that has been the most creative and critically informative has been one which both myself and the other party, the architect, called collaboration.'*

*Muf Architecture, This is What We Do – A Muf Manual*

# Jeffrey Tzu Kwan Valino Koh

Media Art / Exhibition Design

+44(0)79 56 090 856 / smallcaps@villainous.biz / www.vilainous.biz



## Retail & Leisure Environments

### **Stutterbox: a collaborative virtual narrative interface**

Virtual/physical Interactive Interface

Stutterbox is a transdisciplinary platform for telling stories. It encourages impulsive and participatory user engagement. It provides a “no man’s land” between author and audience, in which the very act of narration becomes performance.

Users have to handle real-life, three-dimensional objects to manipulate the virtual elements projected onto the surface of the display table. These “tangibles” house fiduciary symbols that activate the images that appear on the display. Tangibles can be any object as long as they contain a fiduciary symbol. This means that physical props arranged on the surface of the table can narrate a story in parallel to the virtual display. This synchronicity between virtual and tangible is an essential part of the interaction in Stutterbox.

### **Key Collaborators**

Jan Berkel & Martin Dittus *Software Development*

Crystal Campbell *Usability Consultant*

Adam Krause *Hardware Design*

Special thanks to KK OUTLET, Trampoline Systems, & the Wood Workshop at CSM



# Niki Lampaski

Set Design / Spatial Design

+44(0)79 76 075 330 / +35 799 430 286 / nikilampaski@yahoo.co.uk



*Urban & Community Environments*

## **The Emotional House**

*Public installation*

As a consequence of globalization, mass urbanization and displacement, home is experienced in a fluid way. Home no longer has a constant shape but adjusts to shifting conditions in society and changes in the surrounding physical environment.

The installation asks how the flooding of London might change the way we inhabit domestic spaces. It explores home as an intimate stage, created through our individual desires and feelings, the physical structure being less important than the feeling of home.

'The emotional house', is a soft structure that holds collective memories; it shows its fragility through reacting to the surrounding environment, as rising levels of carbon dioxide emissions in the atmosphere trigger a change in colour from blue to yellow.

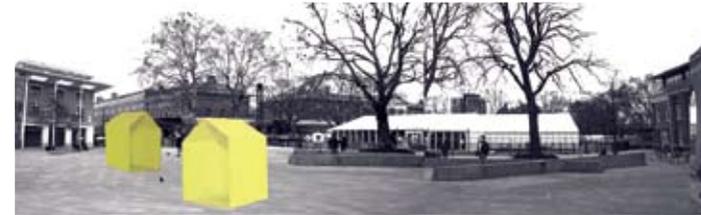
### **Key collaborators**

Valeria Hedman *Concept development & visual research*

Aranzazu Fernandez *Concept development & visualisation aid*

Lucia Manella *Theoretical & contextual research*

Thomas Ward *Material consultant & research*



# Kimmy Liu

Theatre Directing / Playwriting

+44(0)7944008158 / kimmyliu@gmail.com



*Retail & Leisure Environments*

## **Emotional Baggage**

*Performance Installation*

Emotional baggage is a “Performance Installation” that uses collected clothing and accessories to construct a world where people can experience and even relive memories and emotions. The installation is designed to look like a second-hand clothing store, but instead of actually buying anything, visitors can enjoy the stories behind each item.

The collected items function as the main characters, with tags that narrate their histories and stories to the visitors. However the visitors are not only the audience, but also the authors. They are invited to share their stories or create new ones related to the items and their histories. Through this experience, visitors can gain a greater awareness of their relationship to their belongings.

### **Key Collaborators**

- Gilly Karjevsky *Conceptual Development*
- Hiroka Nakano *Set Design*
- Fernando Lai Couto *Graphic Design*
- Susanne Buck, Ana Ospina *Proofreading of the stories*



# Lucia Mannella

Writer / Curator

+44(0)79 85 324 565 / lucy.mannella@hotmail.it



*Heritage & Cultural Environments*

## **Interior Geographies**

*Exhibition*

An exhibition based on Italo Calvino's novel "Invisible Cities" that provides an opportunity to reflect on the identity of cities through the language of magic realism...a city is not only a complex physical form created by planners and architects, it is also a network of memories, desires and stories.

Five stories selected from "Invisible Cities" are interpreted by five artists: Alessia Avellino, Gerry Judah, Mimi Mollica, Michaela Nettell and Robin Scott, who translate them into art installations to continue the exploration of the meaning of the City through metaphor.

The audience can interpret the environment at three levels: through Calvino's texts, through the artists' work, and through the magnificent view of the city offered by the location of the exhibition at the top of the Oxo Tower.

### **Key Collaborators**

Valeria Hedman *Exhibition Design*  
Toshiko Terazono *Architectural plan*  
Niki Lampaski *Architectural model*



# Hiroka Nakano

Architecture



+44(0)77 25 814 221 / nakanohiroka@gmail.com / www.personal-landmark.com

## Urban & Community Environments

### **Personal Landmark: From your eyes to our eyes**

Urban intervention

A city holds, between its folds, an infinite number of corners that we encounter in our daily lives. We all have sights and places in the city that mean something special to us. Although our personal landmarks are seen by anyone and everyone, they hold a special meaning for us as individuals because we associate them with a feeling, an important event or stage in our lives, or they evoke memories of people we care about.

Personal Landmark surfaces our emotional relationship with the spirit of place (genius loci). The project explores how we can frame our own personal landmarks of the city, how the dramatisation of landmarks through a viewfinder arouses our emotions and how the sharing of these landmarks enables us to create a series of narratives about the city and ourselves.

### **Key Collaborators**

Ryo Terui *Logo design & web structure*

Himanshu Desai *Concept development & text editing*

Karin Aue, Jeffrey Koh, Violeta Houbenova *Concept development*





## Urban & Community Environments

### **Emotional Landscapes and the Edible City**

#### *Urban greening proposal*

The aim of this project is to challenge and alter assumptions about urban regeneration where by productive green space becomes integrated into the built environment.

The project envisages a sustainable, holistic system where plants and people depend on each other for survival. The practical application of this vision is explored through site-specific proposals and participative projects at Trinity Buoy Wharf in London's Docklands.

The main achievements of the project have been to encourage an urban community to think about where their food comes from and to experiment with growing edible plants themselves. This has been the result of an ongoing engagement strategy, which will culminate in a public event in September 2008.

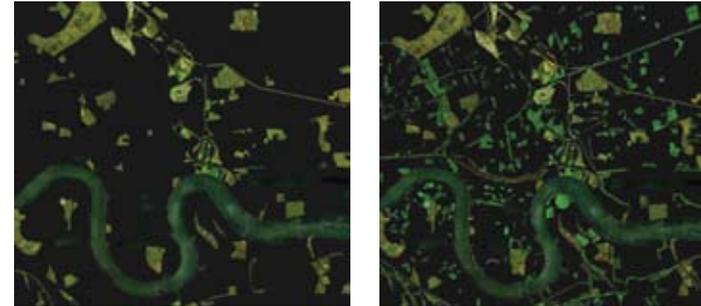
#### **Key Collaborators**

Toshiko Terazono

*Architectural designer, research, concept development & visualisation*

Trinity Buoy Wharf Space Management

*Urban regeneration specialists, support of concept development for site-specific proposals*



# Anastasia Sledkova

3D Design / Spatial Design

+44(0)79 46 875 580 / anastasia\_sledkova@yahoo.co.uk / www.here-be-dragons.co.uk



*Urban & Community Environments*

## Architecture of Fear

*Urban Curation*

This project examines how perceptions of safety and danger influence our relationship with the built environment and explores the mechanisms that inform our choices of where to go and where not to go.

The main focus of the work investigates the ways we interpret physical and non-physical features of the urban environment such as CCTV, graffiti, street lighting levels, cleanliness.

The aim of the project is to raise awareness among the residents of Hackney Borough about how their perception of urban safety impacts on their feelings of ownership and control of the space and subsequently influences their spatial behavior. The project examines how we narrate our personal cityscape.

### Key Collaborators

Alec Moors *Web Design*

Karin Aue *Graphic Design*



# Patrick Swindell

Communication Design

+44(0)78 66 385 581 / patrick\_swindell@hotmail.com / www.thedesignagency.org



*Retail & Leisure Environments*

## Lamp Blanche

*User Authored Lighting Design*

A product and website designed to explore and demonstrate the commercial possibilities of user-authored design, in other words how to get the consumer involved in the design of their own products.

Lamp Blanche is a paper-thin lighting system for the home. The system allows users to create and share their own unique designs, as well as choosing from an existing range.

A web-based interface allows people to customise any of the existing range of lights or create their own from scratch. They can then add their design to the range and earn a commission every time one is sold.

### Key Collaborators

Anthony Buckland *Programming*

Kate Moross *Interface*

James Daduan *Technology*



# Ryo Terui

Graphic / 3D Design

+44(0)77 72 698 229 | ryo.terui@gmail.com



## Urban & Community Environments

### **The Cocoon Wall**

Street Furniture

The blue wall surrounding the Olympic site has isolated the construction, blocked site lines for residents and visitors, and acted as an obstacle to understanding the redevelopment. A partition dividing a space should consider both sides, connecting them to create mutual understanding. My intention is to design a far more inspiring solution that responds to the surrounding area by being permeable, and telling the story of the history and evolution of the site by turning the wall into a monument or street furniture, as part of a solution to bridge the two conflicting areas. I believe that the my design can remain as a legacy of the site.

### **Key Collaborators**

Tony Miki (Associate, Foster + Partners) *Strategic Design Process*

Callum Lumsden (Lumsden Design Partnership) *Interior Designer*

Taichiro Wasada *CAD work / mechanical function*



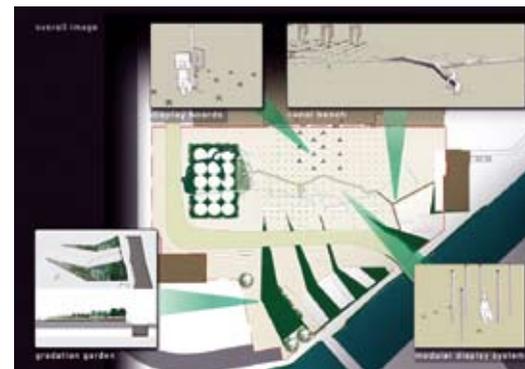
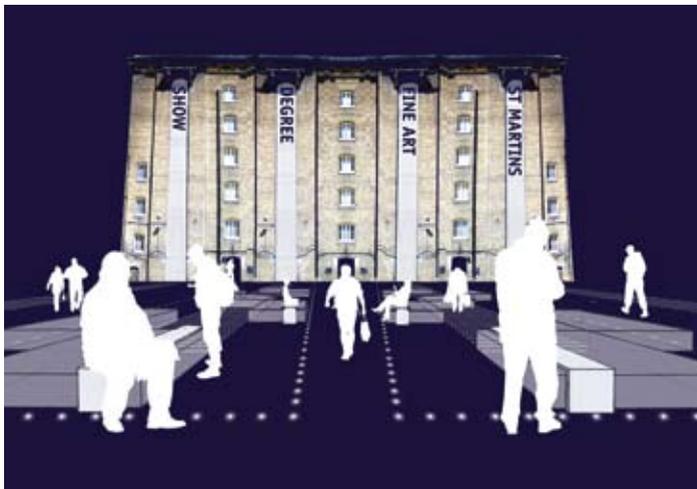
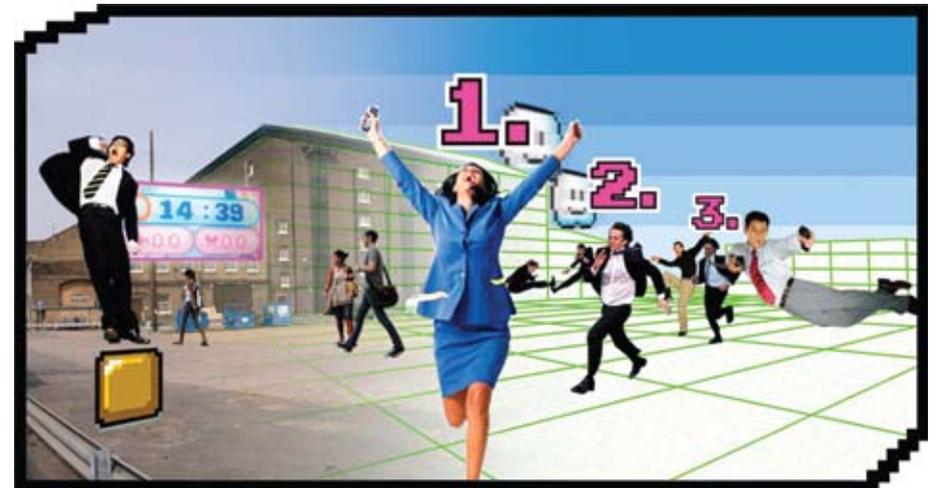
---

# ***Live Projects***

---

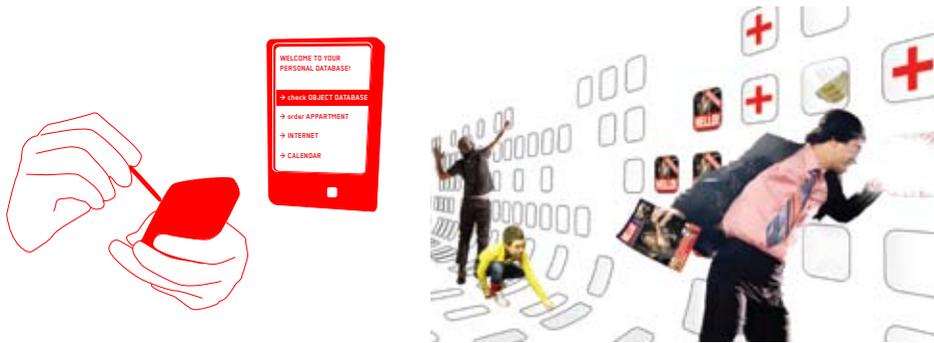
## Granary Square

In anticipation of Central Saint Martins' move to the Granary Building, Kings Cross in 2011, students worked with Argent property developers, Stanton Williams architects and Townsend Landscape Architects to devise four different placemaking strategies and novel design concepts to attract visitors, increase dwell time and give the spaces an international profile. They envisaged the square as a platform for the arts - music, theatre, fashion, visual arts and design.



## Station Retail of the Future

Students worked with Arup Foresight, Innovation and Incubation Unit to envisage train station retail in 2026. Their concepts were developed in response to different drivers of change: consumer culture, new and emerging technologies, environmental, economic and political factors. The outcomes took the form of visual stories: the Perpetual Traveller, the Shameless Polluter and the Eco Station of the Future.



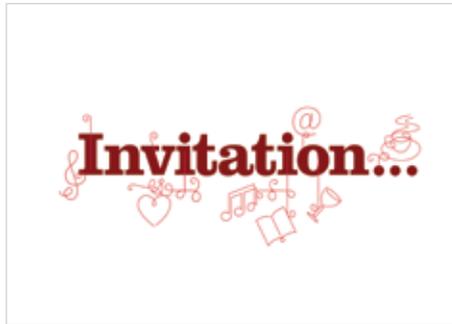
## The Pendopo

In collaboration with Learning and Participation at Southbank Centre, students designed and produced a Gamelan Pavilion that featured as a focal point for the Overture Opening of The Royal Festival Hall in June 2007. Gamelan players performed under the sails non-stop for 48 hours. Thousands of people gathered to listen and watch over the weekend.



## The Bloomsbury Festival 2007

Members of the course designed a printed, interactive map of Bloomsbury and an invitation that brought tens of thousand of visitors to the Festival in October 2007. The map linked themes, events, times and locations incorporating a tear-off section which people could use to leave their feedback at specific sites.

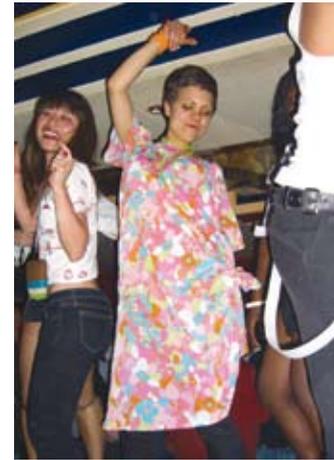


[www.bloomsburyfestival.org](http://www.bloomsburyfestival.org)

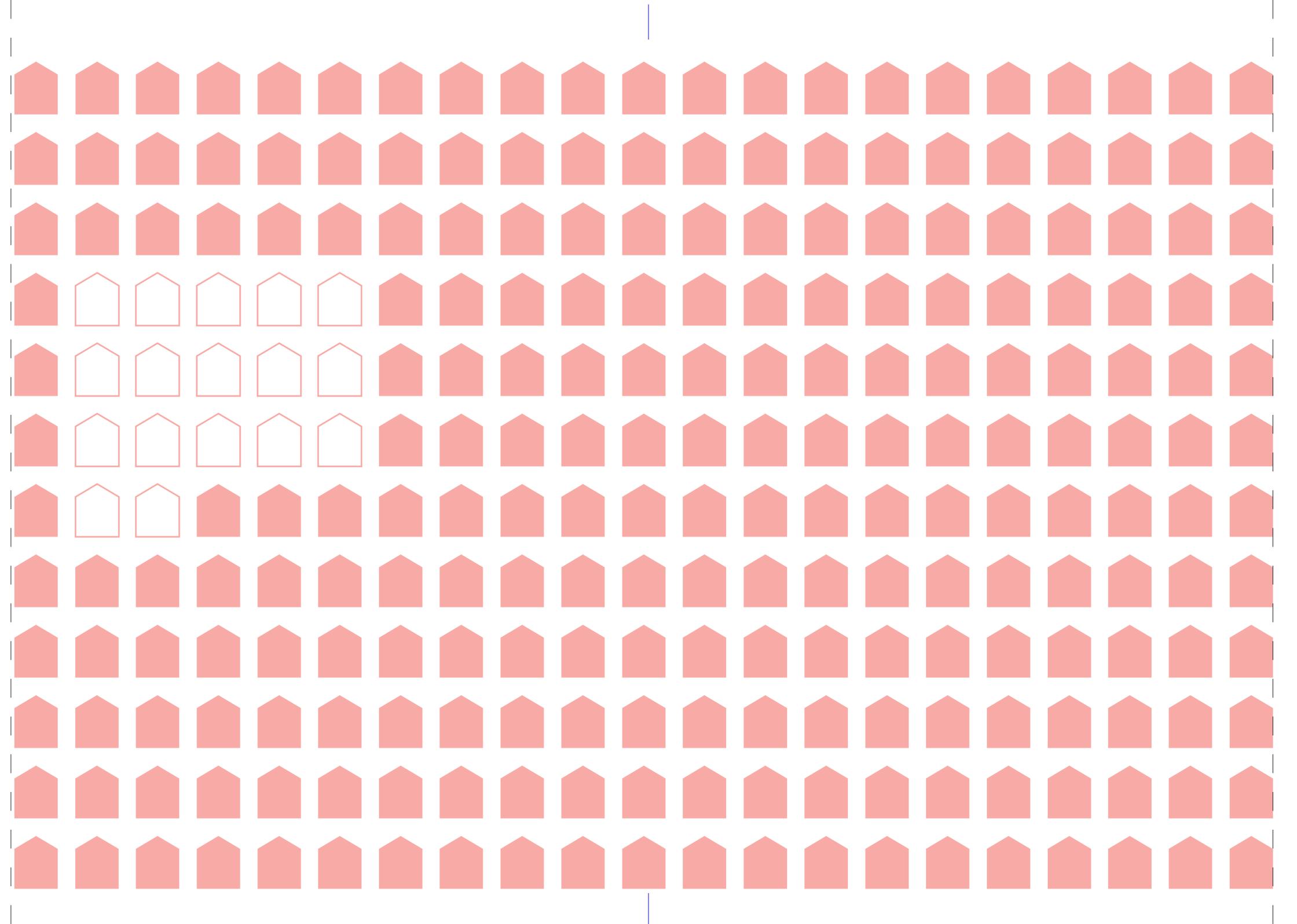
Photo © Elaine Duigenan ([www.elaineduigenan.com](http://www.elaineduigenan.com))

For more student projects see [www.narrative-environments.com](http://www.narrative-environments.com)

*We will always have...*







*Graphic Design* Valeria Hedman & Ryo Terui

*Illustrations* Karin Aue & Fernando Lai Couto

*Print* Aldgate Press Ltd.

© 2008 Authors / Students of MA Creative Practice for Narrative Environments.

*All rights reserved Central Saint Martins College of Arts and Design, and the respective students 2008. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording or any other information storage and retrieval system, without prior permission in writing from the college or respective students.*

