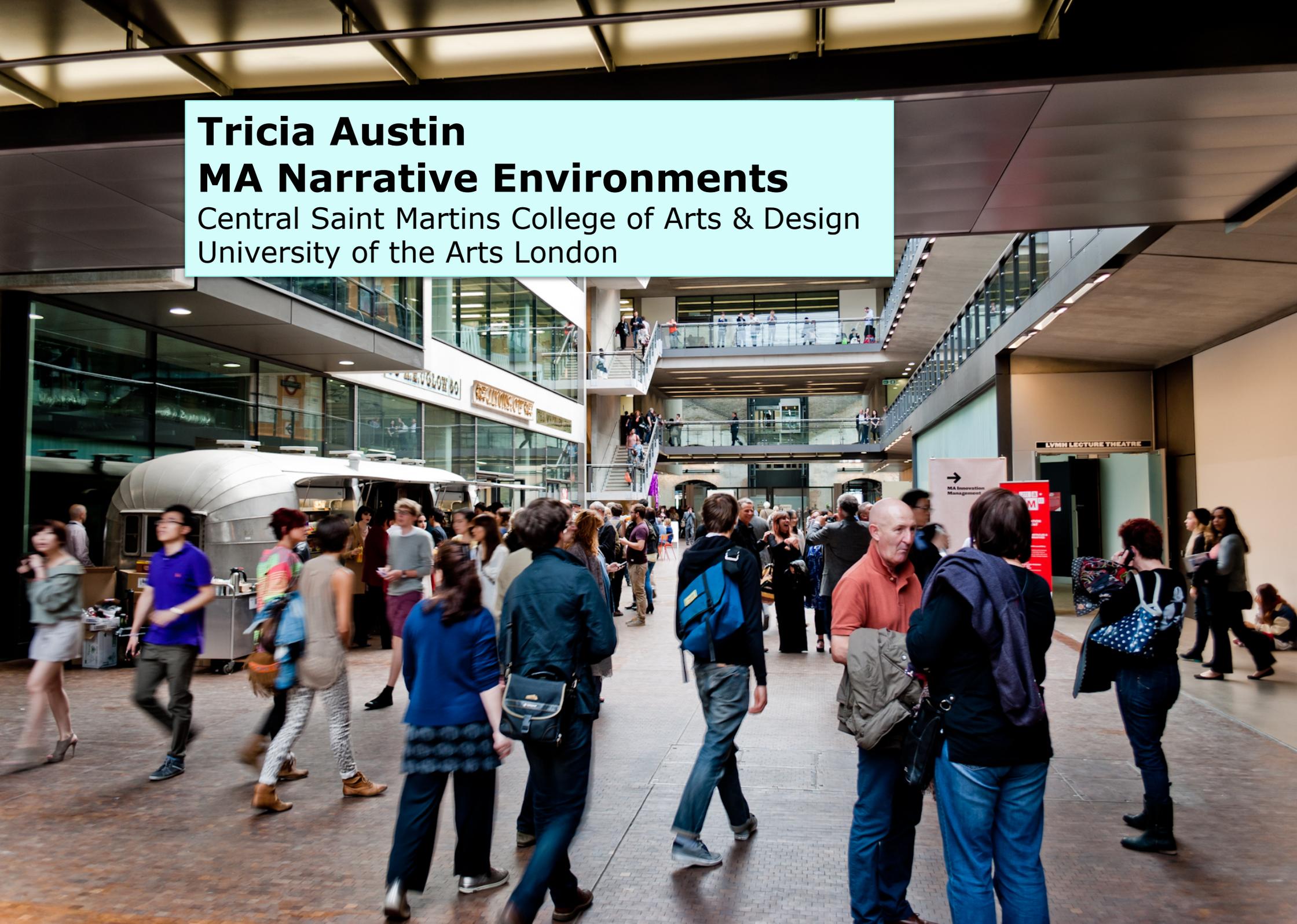


Tricia Austin

MA Narrative Environments

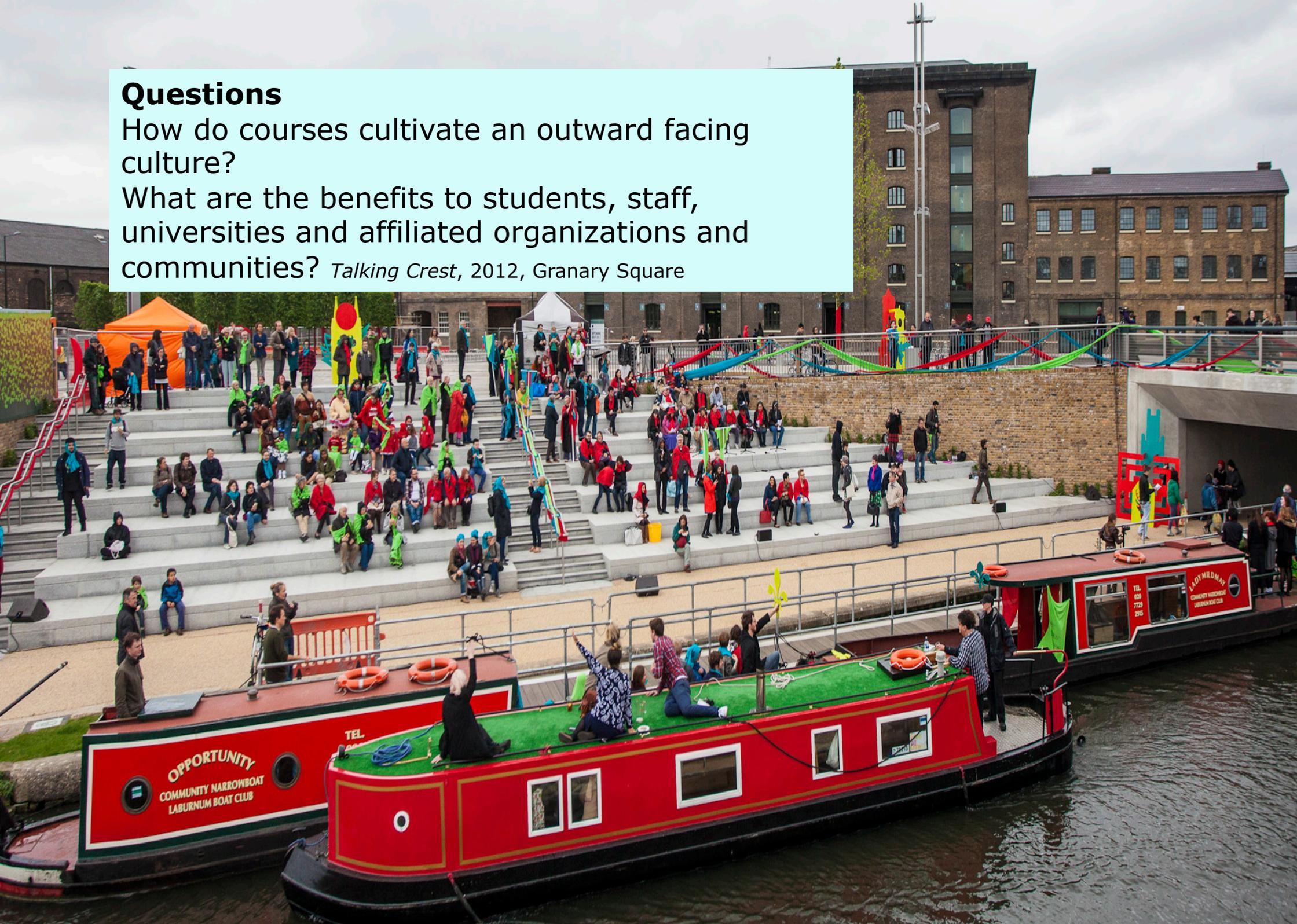
Central Saint Martins College of Arts & Design
University of the Arts London



Questions

How do courses cultivate an outward facing culture?

What are the benefits to students, staff, universities and affiliated organizations and communities? *Talking Crest, 2012, Granary Square*



My story: I learned by example and by taking part in live projects.

You Shape the Square, 2004



The network: I knew quite a lot of practitioners and organisations personally through the expert lectures I organised. I was also involved with collaborative research projects. *BOP: making sense of space*, with Arup, BT and Imperial College, 2005-2007

B O P

The opportunities: EU-PA, the two-year, EU funded project exploring culture-led city regeneration. Here you see a mobile sound recording studio that student researchers designed to record the sound gifts of current inhabitants of Kings Cross to future residents and visitors.

Soundbridge 2025



EU-PA is a collaboration between CSM, UAL, the City of Jesolo in Italy, the arts organisation KIBLA in Maribor, Slovenia, and the arts organisation CIANT in Prague. 2011-2013





Being open: I nearly always say yes to opportunities when they arise, negotiate the brief to make sure there is a good learning opportunity and everyone is on the same page. *PLAY.orchestra*, Southbank Centre 2005

One thing leads to another: MA Narrative Environments got personal recommendation from Arup to work with Cisco. *The Dialogue Café 2008/9*





What I learned: both client and students need a very clear structured brief. Live student projects are not a cheap alternative to going to a design company. They specifically capture a student perspective and an experimental process. *Songboard 2012*



Important: you must set realistic expectations. All deliverables and IP should be agreed beforehand. *Paralympics dressing, 2010*



Students learn: how clients think, talk and conduct themselves; how to present themselves and their ideas. Students are faced with real dilemmas, real people and real places that provide added challenge and motivation. Funds allow projects to be prototyped and tested.



Staff benefits: we get interesting insights into current industry needs and goals and challenges.
Live projects insure relevance.
Additional budget allows for smaller staff/student ratios.



Affiliates and sponsors benefits: they get an injection of student ideas and energy and staff knowledge
Brand association with CSM
Tangible outcomes
Insights into design education and the design process

KING'S CROSS SOUNDSCAPE

EU-PA project mapping





Mobile recording studio construction at CSM



Walking the studio round Kings Cross



Interviewing passers-by









Clarke

Alfie Sharpe

Tyler Appoibiy

Damian

Tony Leigh

Valentine Nwanze

Sara Swerdlyk

Richard

Sutton

Suz Baker

Tom Ravenscroft

Jikeun Yu

Catherine Bishop

Leyla Asil



TO BE OPENED IN 2025
An audio time capsule, containing voices of King's Cross as a sound gift to its future.
Buried here 29th June 2012

soundbridge 2025

It'll be forever (and infinite), brought to life through the participation of the people of King's Cross.
Around the player are the names of all who took part.



Live project can be a way to network education with community and business. On EU-PA we met over 20 community groups, individual residents, involved Camden and Islington Council, got support from Argent and Eurostar and input at our conference from many design thought leaders and practitioners.



There was an amazing sense of achievement and we have set the stage for further projects.

Photographer Dee Ramadan