

STYLE TRIBES DESIGN

Visuals and Timecodes	Audio
<p>10:00:27:02 Shots of deserted London streets</p>	<p>Music</p>
<p>10:00:40:22 Shots of deserted London streets</p> <p>10:00:54:00</p> <p>10:00:56:15 Shots of deserted London roads</p> <p>10:01:12:06</p>	<p>Janice Kirkpatrick - Graven Images</p> <p>Design has always been about control, about controlling the environment, about controlling populations, about controlling how people react to dominant regimes or architectural styles.</p> <p>From the beginning of time powerful people have fought to control how we communicate and the environment in which we live. It's almost like architecture and design bring about the props and backdrops against which we dramatise our lives.</p>
<p>10:01:16:10</p> <p>This programme contains 73,826 individual images constructed around an indefinable concept</p> <p>10:01:20:25</p>	
<p>10:01:20:26</p> <p>YOU...CAN'T...MAKE...A...FILM.... ABOUT.....DESIGN</p> <p>10:01:23:22</p> <p>Fade to Graven Images frontage</p> <p>10:01:32:01</p>	
<p>10:01:32:01</p> <p>Interior of Graven Images offices</p> <p>Interview shot of Janice Kirkpatrick</p>	<p>Janice Kirkpatrick - Graven Images</p> <p>In 1985 when we set Graven Images up, there was no-one else in Scotland working across disciplines and we very much wanted to see if we could have a company that was based in this cross-disciplinary way of working. We've got architects, interior</p>

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<p>Interior of Graven Images offices</p> <p>10:02:12:10</p>	<p>designers, graphic designers, people who also lead double lives as musicians, or filmmakers or who are interested in lots of different things. The work that we do covers all of that spectrum of activity from international travelling exhibitions to interior architectural work to corporate identity, branding, graphic design work, and more and more I think we're moving towards developing new brands on behalf of ourselves and other clients.</p>
<p>Looking through pictures</p> <p>10:02:13:21</p> <p>Interview shot of Ross Hunter</p> <p>Back to looking at pictures</p> <p>Interview shot of Ross Hunter</p> <p>Back to looking at pictures</p> <p>Fade to Tinder Box</p> <p>10:03:21:03</p>	<p>Ross Hunter - Graven Images</p> <p>This is a restaurant we designed called Favorit. It's a bit like one of those places that have always been there. It's a cafe but it's also a bar, it's a coffee shop, it's a deli, you can go there and get some pasta sauce and take it home and heat it up or you can sit down and eat the pasta in situ. The secret of this sort of venue is it's a place where people won't just go once a month or once a week, it's a place where people might go 2 or 3 times a day. This is a restaurant in Glasgow called Tuntun. It uses quite hard finishes, there's a lot of tiling, there's a lot of real stone and the overall feel is perhaps a little bit 60s. We've got these great chairs, these big round white leather tub chairs and it has something of the feel of Barbarella perhaps.</p> <p>The next project in here is a coffee shop called Tinderbox which is in the west end of Glasgow and the thing that was interesting from our point of view about this project was to try and make a place where people were going to feel a bit more relaxed, somewhere that you could spend 2 or 3 hours rather than just 15 minutes so it's got more in common with a typical bar or a traditional pub than it has with a retail outlet.</p>

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<p>10:03:21:22</p> <p>Interview shot Janice Kirkpatrick</p> <p>Graven Images offices</p> <p>Pictures of past projects</p> <p>10:03:53:01</p>	<p>Janice Kirkpatrick - Graven Images</p> <p>I think designers do have at their finger tips an army of methodological analytical tools, methodologies, things that allow them to approach a situation almost like an archaeologist but a social archaeologist as well as somebody working with tangible things you can touch and feel and see. I think a willingness just to listen, to be able to ask the right questions and to listen and to be able to draw out what the fundamental and dynamic aspects are of any situation because the one thing that you can be sure of, that there are no 2 projects that are ever going to be the same.</p>
<p>10:03:54:22</p> <p>Graven Images office interior</p> <p>Interview shot of Ross Hunter</p> <p>Fade to Tinder Box frontage</p> <p>10:04:19:08</p>	<p>Ross Hunter - Graven Images</p> <p>The ideal project is one which involves all of the disciplines, which involves 2 dimensions and 3 dimensions, which involves architectural space and also which involves a sensitivity to the existing context. I think many mistakes have been made especially in the design of bars where people try and create something which is a template you know, on the basis of a very rigid template and that loses huge opportunities to do something which responds to the specific environment.</p>
<p>10:04:21:00</p> <p>Exterior Tinderbox</p> <p>Interview shot of Kirsty Lang</p>	<p>Kirsty Lang - Graven Images</p> <p>This is a Tinderbox site that we did 2 years ago and we're now going to take the whole brand and the whole idea down to London in Islington in Upper Street and what we're going to do, the reason I'm going today is basically just going to try and decide on what materials and what kind of elements have been successful on this site and which ones we're going</p>

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<p>10:04:42:04</p>	<p>to retain and which ones we're going to improve on.</p>
<p>Interior Tinderbox</p> <p>10:04:46:15</p> <p>Kirsty Lang and Tinderbox man in discussion</p> <p>Pan around Tinder Box interior</p> <p>Kirsty Lang and Tinderbox man in discussion.</p>	<p>Kirsty Lang - Graven Images</p> <p>What we've done is we've bought all our material together from the first Tinderbox site, this side, and what we thought was which materials out of all this palette would someone say is, if we asked any of these guys here what they'd associate with Tinderbox. I think the main one would be the stainless steel and probably a lot of the coloured red glass. These are all quite hard materials and I think part of the success of these is that we've used a lot of timber to soften it so just to make that more comfort feel.</p>
<p>Tinder Box exterior shot</p> <p>10:05:14:17</p> <p>Kirsty Lang and Tinderbox man in discussion</p>	<p>Tinder Box Man</p> <p>In terms of the frontage Kirsty, it's the way that we've going to manage to raise the profile of the store from the outside against all the other shops that are already there.</p>
<p>10:05:26:06</p> <p>Outside Tinder Box, looking in at discussion.</p> <p>10:05:44:09 Fades out</p>	<p>Kirsty Lang - Graven Images</p> <p>I think so, I think I think we have to introduced like a 3 dimensional sign that's sitting out so that the whole view that you've got going along Upper Street you know, has got your CJ sign sitting out and it's quite strong and I think that what's really successful here is the stainless steel frame to the window. I think we've got that exactly, that we'll have a screen with....</p>
<p>10:05:44:16</p> <p>Interview shot of Janice Kirkpatrick</p>	<p>Janice Kirkpatrick - Graven Images</p> <p>A good day's work in this part of the world is still regarded as something which you have something to show for it and I think whilst we're learning about service industries there's still a great deal of value placed on the act</p>

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<p>10:05:58:10</p>	<p>of making something.</p>
<p>10:05:59:03 – Fades in</p> <p>SURFACE</p> <p>10:06:05:23 – Fades out</p>	
<p>Shots of fabrics</p> <p>10:06:06:05</p> <p>Interview shot of Alistair McAuley</p> <p>10:06:29:01</p>	<p>Alistair McAuley - Timorous Beasties</p> <p>When we originally graduated we decided that we would have our own studio where we could produce our fabrics. We were constantly being confronted by the textiles that we would never ever have. You would never want to have them for your house so our idea was to indulge ourselves and say well this is what we would really like for our place so we are looking to revamp the whole idea of the way that people would look at textiles, especially interior textiles.</p>
<p>Pan over to Paul Simmons</p> <p>10:06:30:05</p> <p>Fade to fabrics</p> <p>10:06:48:16</p>	<p>Paul Simmons - Timorous Beasties</p> <p>It's trying to make things more interesting as well. I think that's what sort of drives us really is really, you know, you look at the market and it's really about what isn't there rather than what is there and that's where we try and design, in those gaps and there's loads of them.</p>
<p>10:06:49:16</p> <p>Fade to Alistair and Paul sitting at table</p> <p>Alistair printing fabric in studio</p>	<p>Alistair McAuley - Timorous Beasties</p> <p>We go from the design, you know, purely from the pen and ink drawing through...right through to the production of the screens through to the final printed, printed piece. I mean these start off with the drawing for an image that is then scanned at the computer, produced out on the film work which we then expose onto the screens here. This is then, you know, taken on to the test tables</p>

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<p>10:07:16:17</p>	<p>where we produce all the different colour ways before we actually go to the final print line.</p>
<p>Interview shot of Paul Simmons</p> <p>10:07:17:03</p> <p>Close up of the thistle design</p> <p>10:07:27:07</p>	<p>Paul Simmons - Timorous Beasties</p> <p>The traditional designs that we do, you know, we change the scale, we put images that are quite unusual. I mean this is a very traditional design of a thistle but the scale of it's massive. It's about a metre and half across this one.</p>
<p>Shots of fabrics</p> <p>10:07:28:20</p> <p>Back to Paul and Alistair sitting at table</p> <p>10:07:56:02</p> <p>Fade to fabrics</p>	<p>Alistair McAuley - Timorous Beasties</p> <p>But over the years what we realised was that people were pigeon-holing our style of work and our business in this very traditional, very sort of classic, all be it unusual because of the sort of scales etcetera. What we decided to, well, consciously do was to promote a side of ourselves which was more kind of contemporary, or to be seen as more modern, more contemporary. So we started developing a range of designs that were based on kind of every day things like weather maps for example and circuit boards.</p>
<p>10:08:04:04</p> <p>STRATA BAR</p> <p>10:08:05:06</p>	
<p>Interior of the Strata bar</p> <p>10:08:04:13</p>	<p>Alistair McAuley - Timorous Beasties</p> <p>We were approached by the client who gave us the full run to actually produce the floor coverings and wall coverings down to the light fittings and we worked with another company, One Foot Taller, so you have their remit which is product design and ours which is surface</p>

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<p>10:08:22:04</p>	<p>pattern. We had some upholstery fabric but basically their only surface decoration was these laminates.</p>
<p>10:08:22:05 Material shots Back to Paul and Alistair sitting at table 10:08:34:04</p>	<p>Paul Simmons - Timorous Beasties</p> <p>I mean this material is quite unusual in that it can be put over curved surfaces and it also comes in a transparent form as well. But what was interesting about it was that it was being used in a very dull way...</p>
<p>10:08:34:05</p> <p>Paul and Alistair sitting at table</p> <p>10:08:59:04</p>	<p>Alistair McAuley -Timorous Beasties</p> <p>It was actually for exterior signage so it had very good sort of durability. Also we developed the idea that we could have it clear so that rather than just covering it over a cheap material you could actually cover over something which itself was a good quality, say a birch, ply or something. You still see the wood coming through but you have this graphic quality to it and it becomes part of the furniture. It opened us a whole new area for us in surface decoration.</p>
<p>10:09:02:22</p> <p>PRODUCT</p> <p>10:09:06:03</p>	
<p>10:09:09:16</p> <p>Katty in interview</p> <p>10:09:20:13</p>	<p>Katty Barac – One Foot Taller</p> <p>We've started off by producing products because we had to prove that we were able to produce products and were able to have things which were successful on the market.</p>
<p>10:09:22:15</p> <p>Will in interview</p>	<p>Will White - One Foot Taller</p> <p>We never had much money to put into tooling and stuff so we relied on manufacturer's good will really ...this</p>

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	is an ashtray that we did for one person.
10:09:34:18 Katty in interview	Katty Barac - One Foot Taller We started deciding to do more and more complicated things. There's a clock that we did, again using sand casting which is really simple and there's only one piece of casting in it, the rest is just held together by these rubber O rings.
10:09:52:22 10:09:58:07 Will showing chair	Will White - One Foot Taller That eventually led on to a good break which was doing the chair. This is the first one we did and it's made of polyethylene which is a bit like nylon in a process called rotational moulding.
10:10:09:22 10:10:15:17 Katty and yellow chair 10:10:44:01	Katty Barac - One Foot Taller It's a really simple technique. It's like putting something in the oven and turning it around. Because it's so simple, it's difficult to make kind of spiky shapes. It's difficult to make chairs so we thought well, how can we get around that, have something that's cheap to invest in but still an elegant chair.
10:10:28:24 Katty and yellow chair 10:10:44:01	Katty Barac - One Foot Taller It comes out of the, of the machine as a single sort of balloon shape and then it's cut down this line and then we swap over the pieces, bolt them together and you get a chair that's got 4 legs rather than a thing with 2.
10:10:50:01 Will and grey chair	Will White - One Foot Taller We were worried that with the smaller chair that we would be competing against injection moulded chairs.

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<p>10:11:06:20</p>	<p>Although it's a nice idea we felt that if we did an armchair, which there aren't any really in the same competition, we would kind of get a bit of the market we hadn't had before.</p>
<p>10:11:09:00</p> <p>Katty and Will with grey chair</p> <p>10:11:32:19</p>	<p>Will White - One Foot Taller</p> <p>We make up this solid shape out of wood...it's a bit messy now but...you make your form, glue up lots of bits of plywood and then carve it basically. We use the thing that's a bit like a chain saw so it's very untechnical and quite hands on. So we carve this huge piece of wood.</p>
<p>10:11:33:00</p> <p>Katty and Will with grey chair</p> <p>10:11:50:01</p>	<p>Katty Barac - One Foot Taller</p> <p>And we had rods sticking right through this and that piece there so we'd have them together like this some of the time and then swap them over to make sure that the edges all went to the same place so it was just like hands on sculpture chair.</p>
<p>Nice House door</p> <p>10:11:53:02</p> <p>Andy Harrold interview shot</p> <p>Shot of Andy discussing chair with One Foot Taller</p>	<p>Andy Harrold - Nice House</p> <p>The first piece of design we did was with One Foot Taller on a project called the chasm chair. There hasn't been a decent chair from Scotland that isn't Mackintosh that we can think of and that was the starting point of the brief. You know sort of the rest is history because it has just gone so fast.</p> <p>[sync dialogue] The image of the design has travelled to every corner of the world. With the adventure that we've had in the design, we're getting more and more interior designers and specifiers, thinking about the chair in relation to the overall scheme of the design. I think that's not helped us in terms of getting sales now but it will eventually show that we do have a</p>

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10:12:39:04	world wide distributable product by the time that really sinks in across.
Exterior of The Lighthouse 10:12:42:13 Interior of The Lighthouse 10:12:46:22	Stuart McDonald - The Lighthouse Design seems to be growing over the past few years and what it really needs is a network, you know, that is how the creative industries sustain themselves.
10:12:46:22 ACCESS 10:12:52:11	
Interior of The Lighthouse 10:12:57:14 Shot of Stuart in interview Interior of The Lighthouse 10:13:24:18	Stuart McDonald - The Lighthouse The Lighthouse is a conversion of Charles Rene Mackintosh's 1895 building he did for the Glasgow Herald and it was derelict for about 15 years until Glasgow became UK City Of Architecture And Design and it was decided to turn it into an architecture and design centre. It's a conversion of a former warehouse and we've got lots of flexible space from big, medium to small so we've a whole range of exhibitions and young designers and young architects are now getting the change and they can stay in Glasgow and become successful.
Interior of The Lighthouse 10:13:28:15 Shot of Janice in interview 10:13:48:09	Janice Kirkpatrick - Graven Images The interesting thing about the Lighthouse is that it covers so many different disciplines. It's got a very broad cultural and industrial remit. It's actually interested in examining the process of designing and creating and taking an active role in influencing that process and learning about it as well as just sticking things on pedestals in glass cases.

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<p>10:13:57:18 10:14:00:06</p>	<p>Ian Carnduff - V K & C Partnership</p> <p>We had an opportunity to work with the Glasgow collection 3 times.</p>
<p>10:14:00:06 10:14:02:17</p>	<p>Hamid van Koten - V K & C Partnership</p> <p>I think Glasgow is very keen to build a design culture.</p>
<p>10:14:03:06 10:14:07:11</p>	<p>Ian Carnduff - V K & C Partnership</p> <p>We've been asked to work with the manufacturer coming up with new products for that specifically.</p>
<p>10:14:05:04</p> <p>THE GLASGOW COLLECTION</p> <p>10:14:11:08</p>	
<p>10:14:07:11</p> <p>Shot of Bruce in interview</p> <p>Bruce with VK & C looking at bench</p> <p>10:14:26:06</p>	<p>Bruce Wood - The Glasgow Collection</p> <p>The Glasgow Collection was one of the major projects within the year of architecture and design 1999. It focused entirely on product design and product development to try and nurture some of the ideas that were not getting to industry. It's attempting to put in touch good ideas coming from students with manufacturers and create new products and new ideas.</p>
<p>Shot of the VK & C bendy bench</p> <p>10:14:27:04</p> <p>Shot of Hamid in interview</p>	<p>Hamid van Koten - V K & C Partnership</p> <p>We were asked to look at this particular material and to find new applications for it. This is a recycled polyethylene. It's basically made from agricultural waste. It's kind of sheets that farmers grow crops under and once they've done, once they've harvested their potatoes, they basically throw it away. When we first started messing around with this material, we realised that it's got this</p>

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<p>10:15:14:16</p>	<p>sort of inherent bendiness which they've been trying to design out for years. They've been trying to engineer it so that it would be stiffer and we as designers of course saw there was an opportunity to actually use this particular characteristic and so we came up with an infinitely extendable system of exterior public seating.</p>
<p>10:15:16:07</p> <p>Shot of Ian in interview</p> <p>Demonstrating the bendy bench</p> <p>10:15:48:18</p>	<p>Ian Carnduff - V K & C Partnership</p> <p>Basically it works with 8 pieces of the recycled polythene which are set into these channels in an aluminium casting which can have an optional back. So if we bring in the plastic again you can see a straight, almost straight plastic beam which then you can bend into the radius that you require, screw it in place along with the other legs and repeat that until all the slots are full.</p>
<p>Fade to windows looking over Glasgow</p> <p>10:15:52:22</p> <p>Shot of Bruce in interview</p> <p>Bruce talking about products</p>	<p>Bruce Wood - The Glasgow Collection</p> <p>One of the most important things about the Glasgow Collection is to allow young ideas, young companies to work with mature companies in the area to get ideas from the drawing board and into reality. This is a perfect example. The chasm chair. It's an all plastic chair, rotationally moulded, it's an international award winner, it is already commercially very successful and is competing internationally and that's allowed a local retailer to have control of a chair that he can sell completely internationally. Next to that then, is the canyon chair. Now this is really the big brother of this chair. It was designed for a reception, that type of seating but here they're playing games and colour ways with the inside so they've got light here, dark on the outside. You could have bulk</p>

	<p>material, maybe recycled and you could have virgin material or perhaps more expensive material here. So there's a whole range of things you can do here with this range of furniture.</p> <p>On then to this Hoover. Now this is work with the famous Hoover company and here they're working with Ideo Palo Alto. The intention there was so that we got Hoover to do something a bit different from the normal run of the mill thing. So we didn't just help them with a standard product design, we actually helped them diversify into a new area completely.</p> <p>Another project that we looked at was a new type of canal barge. This is an investigation into new technologies, new ways of living, new ways of construction of canal barges suitable for the new canal that we're looking at between Edinburgh and Glasgow.</p> <p>Here's a fully working prototype of a contemporary look at bottled gas heaters. Now this is using standard technology, standard materials but it's just putting a contemporary look on a product that we all know and are very tired of to be honest.</p> <p>Going on from there, here's the work of Timorous Beasties. Now this represents Timorous Beasties, textile designers, working with a furniture designer, and also working with a major furniture manufacturer to produce this range of furniture which is simple but it takes the application of the laminates very well. It means that you can change the range of furniture very quickly, very effectively and flexibly. This product is the work of an undergraduate designer who's also a drummer and he developed the idea of an electronic digital hand</p>
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<p>10:18:48:05</p>	<p>drum. Now this drum plays like a normal drum so we've not limited his ability to play the drum. But what we've done is we've opened up the whole access of digital so you can tune the head to different sounds, it's truly midi compatible, you can tune all of these other parts of the drum to actually not just be a drum but be an interface for digital music systems which is much bigger than a drum ever was.</p>
<p>Exterior of The Arches 10:18:53:21</p> <p>INTERIOR 10:18:59:24</p>	
<p>10:18:56:13</p> <p>Shot of Central Station 10:19:03:15</p> <p>10:19:06:12</p> <p>Shot of road under the arches 10:19:17:09</p> <p>10:19:19:19</p> <p>Workmen working on the arches 10:19:31:18</p> <p>10:19:37:01</p> <p>Designers arriving at the arches for meeting 10:19:46:01</p> <p>10:19:49:18</p> <p>Walking through building site</p>	<p>Peter Welsh - Murray Design Group</p> <p>The building dates from the turn of the century. The arches effectively support the platforms as part of the infrastructure of Central Station.</p> <p>The building was first used culturally in 1990 when it was converted from a disused police compound to become the venue for the exhibition Glasgow's Glasgow.</p> <p>The trouble was that the building was done of a temporary nature and the long term use of the building wasn't being catered for. So the idea was to revamp the building, look at the image of it particularly to do with the entrance.</p> <p>We're currently working with One Foot Taller and Timorous Beasties primarily to do with the box office, the entrance from Argyll Street and the bar space.</p> <p>It's quite stimulating to work with new fresh minds coming into the project. Having been involved with it for 5</p>

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<p>Shot of Peter in interview 10:20:01:11</p>	<p>years, pushing the thing along slowly, it's nice to get some fresh input at this stage.</p>
<p>Designers and arches representative in discussion</p> <p>10:20:02:06</p> <p>10:20:09:07</p> <p>10:20:10:03</p> <p>10:20:17:00</p> <p>10:20:17:18</p> <p>10:20:22:07</p> <p>10:20:23:09</p> <p>10:20:36:12</p>	<p>SYNC DIALOGUE, Paul Simmons - Timorous Beasties, Will White - One Foot Taller, Katty Barac - One Foot Taller, Sarah Wells - The Arches</p> <p>Well, you know at the side of the stairs we've got this [yeah] huge kind of chain curtain and we're just a wee bit worried about the size, the scale of the chain.</p> <p>I thought you said last time that you wanted the chain to end up being bigger because other wise it wasn't going to avoid the edge of the rostrum.</p> <p>We're gong to use this stuff here but this is more expensive because it's brass with chrome plated on it.</p> <p>It's quite hard to see because it's going to be so huge because it's going to go right from the top of the ceiling all the way down to the second level so I think the actual scale of it can go bigger because you're seeing it at more of distance.</p>
<p>Slides showing against white board under the arches 10:21:01:14</p> <p>Shot of Janice in interview</p> <p>Graven Images in the pub</p> <p>10:21:16:13</p>	<p>Janice Kirkpatrick - Graven Images</p> <p>I think that Scotland's a very vibrant place as far as the design industries go. It's also a culture that doesn't tolerate bullshit which tends to be a big part of our industry and it's nice to be challenged all the time because I think in order to be a successful designer you have to challenge your own assumptions continually.</p>
<p>Graven Images in the pub</p> <p>10:21:19:00</p>	<p>Ross Hunter - Graven Images</p> <p>This is our usual after work haunt and we like coming here because it's not</p>

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<p>Shot of Ross in interview</p> <p>Pub interior</p> <p>10:21:52:15</p>	<p>a designer bar. In my opinion, a good bar is a good bar is a good bar. It's doesn't matter whether it uses the latest contemporary materials or whether it uses the latest video technology or whether it uses the latest trendy graphics and it's ultimately the same thing. So this pub which is a really good traditional bar has got more in common with the very best contemporary designs than it has with the very worst of the things that the breweries roll out time and time again as a kind of poor excuse for how people should be drinking.</p>
<p>10:21:53:07</p> <p>LONDON</p> <p>10:21:56:04</p>	
<p>Pattern cutting and furniture building in Matthew's workshop</p> <p>10:22:47:04</p> <p>Matthew sketching</p> <p>10:22:51:22</p> <p>10:22:54:22</p> <p>10:23:02:15</p> <p>10:23:05:17</p> <p>Shot of Matthew in interview</p> <p>10:23:29:14</p> <p>Matthew sketching</p> <p>10:23:35:19</p> <p>Shot of Matthew in interview</p> <p>10:23:52:09</p>	<p>Matthew Hilton</p> <p>Sketching is the most important part of designing because it's the most direct way of communicating.</p> <p>I think that computer modelling is somehow misleading because you're looking at a 3D representation but it's still a 2 dimensional image.</p> <p>At the same time I suppose as making the scale drawing on the drawing board I'll be making a model of some kind, either cardboard or something or this blue foam which is really useful for upholstery particularly because I can make something like that which is 2 cushions and a base for this sofa. I can make that in 5 minutes really.</p> <p>Because this system in particular has lots of bits that fit together in lots of ways, I also use these just cardboard templates to show how the thing fits together in plan so this is looking straight down onto that so I can see the kind of shapes that you can get.</p>

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<p>10:24:04:00</p> <p>10:24:10:05</p> <p>10:24:12:01</p> <p>10:24:28:23</p>	<p>That's the start of the concept, that's the grid. The outer ring of that represents either arm or backrest.</p> <p>I cut out of that each piece so that that sofa comes from, comes from that section of the grid and then that is developed on to produce all these lots of different pieces and configurations.</p>
<p>10:24:41:00</p> <p>Andy working at desk</p> <p>Shot of Andy in interview</p> <p>10:25:16:24</p>	<p>Andy Davey - TKO Design</p> <p>If you went just by what the media tell you, designers are responsible for one off, high cost, low volume products whereas true design is in the design of mass produced things for everybody to use because when you wake up in the morning all the way through to when you go to bed at night you're using products all the time and they have to be designed to be functional, desirable, they have to be conscious of the environment, they have to be affordable, they have to definitely work and be reliable so all these things means that designers are responsible for so many other things apart from just straight aesthetics.</p>
<p>10:25:15:19</p> <p>MASS PRODUCTION</p> <p>10:25:19:23</p>	
<p>10:25:18:12</p> <p>Andy demonstrating products</p>	<p>This is the world famous wind up radio which of course works very simply by winding this handle. You generate enough power to drive the radio inside so it's completely human powered but interesting in that in barely 2 years, in this case Sony have come up with a version which works the same way. You wind up, it generates power, you switch it on, you have a radio. But the fact is this</p>

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10:25:52:11	is less expensive and an eighth of the weight and the bulk which shows how quickly things develop.
10:25:53:12	This is a different type of product altogether. This is some packaging for a very expensive diamond, the millennium diamond from De Beers which is a limited edition 3 carat diamond. So we have a 20 thousand pound diamond here which had to be packaged in a way that reflected its value to the consumer. The buyers of these expect a certain quality but this has to surpass that perception of quality. We had to go to Venice to find the Italians who could cast this aluminium. We had to go all the way to Hong Kong to find a manufacturer who could make this box which is leather covered with the same quality. The true international product - designed in the UK, from South Africa, made in Italy and Hong Kong. Perfect.
10:26:35:12	
10:26:36:17	Snowboards – again a different market altogether. These are designed for the Japanese market where there are more boarders than there are skiers. It's very important in this case, as in all projects, to actually understand your consumer. In this case snowboarding is one of those culture, one of those pastimes which has it's own culture and a very particular attitude towards not just snowboarding, not just falling down the mountain, but a kind of lifestyle thing. So the graphics from this reflect that type of approach and of course very important for the designer to experience snowboarding so basically I can snowboard now which is an added benefit.
10:27:21:04	
10:27:23:00	Moving along to this product...this is a wheel designed for Playstation, particularly driving games like Gran Turismo. It's designed to be used

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<p>10:28:15:16</p>	<p>like an F 1 wheel, a Formula One wheel, where you have gear change paddles behind the wheel, down here, we have ergonomically laid out buttons for gear changes and directions and so on and we have rubber grips, we have a flattened top of the wheel like you get in Formula One and so a lot of research went into this in the sense that we've taken out a Formula Ford car which is not too far away from Formula One to really get a feel of game play from a real point of view. Jumping in a car and using a steering wheel. Already unfortunately if you look at F1 wheels in the year 2000, this was designed in 1998, the wheel has changed again. It's bigger, it has more functions, there's LEDs on the top.</p>
<p>10:28:18:17</p> <p>KODAX ADVANTIX</p> <p>10:28:26:22</p>	
<p>10:28:19:15</p> <p>GVs of cameras</p> <p>Shot of Geoff in interview</p> <p>Meeting with Geoff and John</p> <p>10:28:46:09</p>	<p>Geoff Hollington - Hollington</p> <p>Kodak is arguably the world's leading photographic brand but less known for cameras these days and we were asked to create a new line of cameras for Kodak and rather than do me 2 products to leap frog the competition say well OK, that's what the competitors are doing but what should Kodak be doing. Kodak is a leading brand, it shouldn't be copying and that's very much our message with brands. It's have your own strong personality.</p>
<p>Meeting with Geoff and John</p> <p>10:28:46:23</p> <p>10:28:50:07</p> <p>10:28:50:07</p>	<p>SYNC DIALOGUE, Geoff Hollington - Hollington, John Piper – Kodak</p> <p>This was the final model that was shown at the research groups Right...</p> <p>Now this isn't the final production is it, this is what you call P 1 right, which is</p>

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10:28:57:12	like an early production model.
10:28:57:12	What we found is that people really much prefer this flash situation where we've got the cover of the flash protecting the lens and then opening up.
10:29:09:15	
10:29:10:12	You know that the whole idea of APS magic, you know the idea that this is APS film, not regular 35 mil film and that we want to get that across so that when you see it in the store you know, consumers can instantly identify it as an APS camera and see that that's as positive thing. Did that come across, did they read that, did they see that?
10:29:28:14	
10:29:30:01	
10:29:45:20	They certainly picked up that this was a different type of camera. They understood the benefits of the APS system with the drop load and the format selection because so many times on the products it's really hidden, on competitor's products and I think it really did...
10:29:46:13	Geoff Hollington - Hollington
Shot of Geoff in interview	I think we've managed to create a new look and feel for a consumer camera which is quite different from what's out there on the shelves and we want people to go into a photographic store and look at that sort of row of little silver boxes on the shelf and then see this other thing here and think well, what's that? You know that looks different, that looks exciting and that's the Kodak camera and that is what we want to do.
Shots of the new Kodak camera	
10:30:09:08	
10:50:17:10	Martin Myerscough - Monotub Industries
Shot of Martin in interview	I originally met a washing machine repair man back in 1993 who had some different ideas on how washing

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<p>Washing machine close ups</p> <p>10:30:45:12</p>	<p>machines were made and he said all washing machines are the same which got me very interested because you go in the shops and they all look the same. They've all got a little round porthole and so that got me very interested in the whole idea of washing machines and so we worked on it for about 5 years and it was at that point we decided that we should have some design input and bring in people like TKO to actually be getting the whole thing from a concept, which it very much was, into a reality which is a product.</p>
<p>10:30:46:09</p> <p>Shot of Annie in interview</p> <p>10:31:00:04</p>	<p>Annie Gardener - TKO Design</p> <p>The best thing about this project from our point of view is that we've been involved right from the beginning which is quite rare. We literally met Martin with a box of bits and lots of aspirations for how the project should go and what the machine should be like.</p>
<p>10:31:00:21</p> <p>Shot of Andy in interview</p> <p>Cock and Hen gvs</p> <p>10:31:14:13</p>	<p>Andy Davey - TKO Design</p> <p>What we were responsible for was the product design. It's taking his idea and making it into something tangible. We had to bring in people who were experts. For instance, we used a company called Cock and Hen who are engineers and prototype makers.</p>
<p>10:31:15:15</p> <p>David and Henry with prototype</p>	<p>David Cocks - Cock and Hen</p> <p>This was our actual starting point for the washing machine project. It's a proof of concept rig which I know looks pretty crude but what this did is it proved the principle of an angled drum, it proved the principle of circulating water throughout the drum itself and even this rig, I mean it heated the water, you could actually</p>

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<p>10:31:56:20</p>	<p>wash clothes in it. So that was the principle proved. Our job was to take this principle, take this construction so to speak, and get it into a standard cabinet size which is 600 by 600 so it fits under everyone's kitchen worktop which the majority of European machines do. That in itself presented problems. As you can see, the size of this, shrinking it down.</p>
<p>10:31:56:20</p> <p>David and Henry with prototype</p> <p>10:32:17:04</p>	<p>Henry Slack – Cock and Hen</p> <p>This basic unit didn't really...it didn't have a basket in it but it showed the principle of showering the clothes, our basket works like a shower system. So this was done just to see if we could get the basic wash test to pass the requirements. It also had a basic suspensions system although there again it was quite crude but something for us to start on and then develop further rigs from this.</p>
<p>10:32:17:04</p> <p>Illustrating with card models</p> <p>10:32:57:19</p>	<p>David Cocks – Cock and Hen</p> <p>We then produced models a lot similar to this. I mean this is the part that holds the drum, the main sort of chassis of the machine. But through these card models we could then sort of build up a very fast construction using foam and card to actually see what the general configuration within the box would be. We then went from these types of models to hand fabricated components like this so we were immediately able to assemble these, put it together into a frame work and actually do some wash tests, some suspension tests, vibration tests, so the progress really was quite speedy.</p>
<p>10:32:57:19</p> <p>Going downstairs</p>	<p>Henry Slack – Cock and Hen</p> <p>And down here we've got a basic test rig that fits into a standard size cabinet that fits underneath a</p>

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<p>With the test rig</p> <p>10:33:20:20</p>	<p>European work surface height and it basically shows how little room there is here for things to move around. It's used really for testing the wash quality and for the energy consumption and testing different components out on the machine. This is actually quite an old rig we have.</p>
<p>10:33:20:20</p> <p>10:33:59:20</p>	<p>David Cocks – Cock and Hen</p> <p>It's also given us the facility to look at components in more detail in the situation they'll actually be in. Like the door for example, because you can see, we have this huge door, far bigger than any conventional washing machine on the market at the moment which in itself gives us problems. I mean if you get a young child who's going to grab onto the top and swing it, you've got to really build some strength into it and initially we were looking at a plastic moulded door which would be nice and light and you know very economical but we've ended up with a casting. That in itself, that decision has bought a quality to the machine. It's like the Mercedes car door, as it closes you get a good weighty clunk. So it's details like this that we're looking at and have developed through rigs like this that are giving the machine quality.</p>
<p>10:33:59:20</p> <p>10:34:03:20</p>	<p>Henry Slack – Cock and Hen</p> <p>We can actually give it a go, get a basket out here.</p>
<p>10:34:03:20</p>	<p>David Cocks – Cock and Hen</p> <p>This is a hand-fabricated basket that we've made here. It's in the correct material, which is polypropylene, which will withstand the 90 degree wash temperatures and we've built in rudimentary sprinkler system into the basket. In fact we can put some</p>

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<p>10:34:17:03</p> <p>10:34:18:15</p> <p>Loading the washing machine</p> <p>10:34:37:00</p> <p>Machine in action</p>	<p>washing in this and see how it goes.</p> <p>What you do is you throw your washing in and put it straight into the drum. And in reality the door would have to close before the machine can be turned on but with this we've rigged up the electronics so you can see the machine working. If I just turn it on there, that's the water going in now.</p>
<p>10:34:38:11</p> <p>Machine in action</p> <p>Plans for machine</p> <p>Shot of Annie in interview</p> <p>10:34:59:09</p>	<p>Annie Gardner - TKO Design</p> <p>The basket presented particular problems. It has to do lots of quite clever things in terms of getting the sprinkle system of water in and out of the basket. It has to stay fixed in the drum, press itself to the side when it's spinning, be able to lift in and out really easily, have a sort of entry porthole which doesn't restrict your space too much.</p>
<p>10:35:00:09</p> <p>Henry and David with the machine whilst it is on</p> <p>10:35:20:00</p>	<p>Henry Slack - Cock and Hen</p> <p>A problem we had initially was trying to get water to the front of the machine. The problem with a 20 degree angled drum is that the water would generally just, if it was full of water and worked like a conventional machine which is basically a bathtub, all the water would sit at the back of the machine and then you find that when you've got a full load, clothes at the front of the machine don't actually get wet. Now by using the shower system we basically managed to get the clothes very wet all evenly all around.</p>
<p>10:35:23:04</p> <p>Shot of Annie in interview</p>	<p>Annie Gardner - TKO Design</p> <p>We looked at what other washing machine manufacturers in this price bracket were doing. Traditionally,</p>

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<p>Plans for machine</p> <p>10:35:54:01</p>	<p>some of the big German manufacturers were offering anything up to 50 programmes which if you talks to any consumer they'll say I use about 2, probably one for my coloureds and one for whites. So we pared it down to the absolute minimum that we thought was necessary in terms of consumer expectation at that price point. So you've got just the basic wash programmes and a very easy push button programming mechanism.</p>
<p>10:35:55:14</p> <p>David and Henry with prototype</p> <p>10:36:02:15</p>	<p>David Cocks - Cock and Hen</p> <p>This is a prototype that we've totally hand fabricated made in house what you can now see all the details coming together.</p>
<p>10:36:03:06</p> <p>10:36:13:19</p>	<p>Henry Slack - Cock and Hen</p> <p>I think it's going to be very exciting when we see this in the shops and you see how different it is to conventional machines which are basically sold on price alone because they all look very very similar so it's going to be quite a revolution I think.</p>
<p>10:36:14:02</p> <p>INTERFACE</p> <p>10:36:17:19</p>	
<p>10:36:15:06</p> <p>Shot of Tory in interview</p> <p>10:36:30:20</p> <p>10:36:34:00</p> <p>Computer graphics</p> <p>Fade into Tory's interview</p>	<p>Tory Dunn - Hollington</p> <p>At this point we're really product and interaction design and traditionally people have drawn a line down the middle and said OK, you know, this thing here, this is a product, this thing that I operate with, that's interaction.</p> <p>We do web sites, we do things that exist purely digitally, we do furniture, we do pens, things that exists purely physically but where as a group our hearts really lie is in this overlap in</p>

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10:36:50:02	that area when people can really mingle.
10:36:50:19 Shot of Tory in interview Terrortron screen 10:37:07:15	Geoff Hollington - Hollington One of the projects we're working on right now is with the Science Museum in London who are opening a new building called the Wellcome Wing this year. It's mainly an interactive museum about digital technology and biomedicine.
10:37:16:11 Girl using Terrortron Shot of Tim in interview 10:37:36:10	Tim Skillicorn - Hollington Terrortron's an interactive that's based around the idea that terror or fear or emotional response to fear can be measured within a single part of the brain. The idea is to be able to access that part of the brain without the user being aware that you're doing that.
10:37:40:05 Demonstrating using Terrortron mock up Terrortron screens 10:38:03:21	Brendan Walker - Hollington If we have a look inside the Terrortron box itself, you can actually see that there are 5 sensors spaced around the body of it. If you actually break the beam from this sensor, the computer reads that, switch 1 will correlate to pictures of electrical wiring. Now we've got an air pump which is actually making this little maggots wobble up here when people put their hands in.
10:38:08:07 Girl using Terrortron Shot of Tory in interview 10:38:33:12	Tory Dunn - Hollington The minute you do your first prototype and step back and let somebody try it out, you're just immediately struck with oh God, I should have thought of that and oh yeah, right, you know, but you don't think of those things when you're working on it you know on your desk top. It's getting another person in front of it that always brings it to the fore.

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<p>10:38:24:04</p> <p>Close up of Geoff in interview</p> <p>Ideal Home GVs</p> <p>Inside Hanger House at Ideal Home</p> <p>10:38:59:02</p>	<p>Geoff Hollington - Hollington</p> <p>The great thing about working with museum interaction is that you know each exhibit really is a one off prototype and it enables you to experiment and really look at state of the art ways of doing things that we know we'll be able to apply in more commercial work. Every year the organisers of the Ideal Home Exhibition have a sort of house of the future and this year the organisers invited a number of product design firms to contribute products of the future. So we thought it would be fun to do the home office for the year 2020.</p>
<p>10:39:00:12</p> <p>Geoff and other designers see view table in the Hanger House</p> <p>10:39:19:06</p>	<p>Geoff Hollington - Hollington</p> <p>This is what was the home computer. We wanted to make it look and feel more like a piece of furniture and that's why it's called the view table. It's just in the corner of the room and any time you need to do any of those things, you know, whether it's working, shopping, talking, you just go up to it, probably snap your fingers or something. It's always switched on, it's always on line.</p>
<p>10:39:20:01</p> <p>Close ups of the view table</p> <p>Shot of Chris in interview</p> <p>10:39:33:03</p>	<p>Chris Dolan - Hollington</p> <p>You can pretty much second guess what might happen in the future. You know, screens are getting thinner, have become thinner, speaker technology is changing, voice recognition software does exist, iris recognition software exists, finger print software exists.</p>
<p>10:39:33:21</p> <p>Geoff's interview at Ideal Home</p>	<p>Geoff Hollington, Hollington</p> <p>I'm actually on record as saying that I don't think that technology and furniture should be connected because technology products</p>

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<p>10:40:02:09</p>	<p>generally have a life span of 2 or 3 years whereas furniture products have a life span of 10 or 15 or more years but we felt that in this case we wanted to make this strong statement that the computer has ceased to be really, by 2020 it's ceased to be a machine, and it's as much a part of your life as the windows in your house.</p>
<p>10:40:04:11 Fades in to Simon in interview</p> <p>10:40:32:20 Fades out 10:40:35:17</p> <p>Shot of Simon in interview</p> <p>Deep End offices GVs</p> <p>Shot of Simon in interview</p> <p>10:41:15:18</p>	<p>Simon Waterfall - Deep End</p> <p>However you look at it, everybody knows the future is digital. You don't care if it's a digital cash machine, digital passport, TV, radio, it's all going that way and in that case you listen to some people and it might all come down to one medium. It might all converge or it might all split out again. You don't know and to be honest you don't really care. As long as you accept change, and you run towards it rather than from it, then the future will always be digital.</p> <p>I don't care if one day I'm designing a sound track for a pop promo or whether it's a piece of video art or a web site. Multimedia is that multiple discipline mix. We're 5 and a half which in terms of new media we are the granddaddies, we are the ZZTop of new media so we come in to meetings and people think we're tired and give us a chair which does seem strange because the oldest person in here isn't over 35. The average age is 24. We have one T-shirt that we all wear and that is 'Design is Communication'. Technology is merely transportation of the idea so don't concentrate on the transport bit. Make sure the design, the communication's right.</p>

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<p>10:41:17:13</p> <p>WEB</p> <p>10:41:21:23</p>	
<p>10:41:20:12</p> <p>Shot of Simon in interview</p> <p>Design Museum GVs</p> <p>10:41:33:22</p>	<p>Fred Flade - Deep End</p> <p>The Design Museum celebrates it's tenth anniversary this year and they asked us to design a very visual quite striking site, not text heavy, to really give a taster of the Design Museum, but not give it away.</p>
<p>10:41:34:19</p> <p>Shot of Simon in interview</p> <p>10:41:44:04</p>	<p>Simon Waterfall - Deep End</p> <p>Yeah, not to give it away. That was the unwritten rule. It was that romance before the kiss that they needed. It was that glimpse of thigh that would encourage you along to the museum rather than just seeing it all at once.</p>
<p>10:41:45:07</p> <p>Demonstrating website</p> <p>Shot of Fred in interview</p> <p>Demonstrating website</p>	<p>Fred Flade - Deep End</p> <p>The cube was the starting point for us so that's one of the inter-animations which gives a brief preview of that concept. The browser itself is square so it's one face of a cube so you can go down to different pages. It's like literally turning a cube around. It's been used throughout the site as a navigational metaphor. Again actually coming from the concept of the cube was a virtual gallery on line, again following the same idea of not giving it all away but just giving a teaser and as you launch the gallery it opens up these 6 windows which contain some pieces of design. And you will be able to click on the different windows and almost make up a different design pieces and sometimes they are puzzles which don't fit together quite yet and your sort of encouraged to find out OK, what is this piece. Again, it's about exciting and educating about design</p>

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<p>Shot of Fred in interview 10:42:41:20</p>	<p>so in piecing things together you almost learn about what the shape is and you appreciate the details of the design.</p>
<p>10:42:43:18 Design Museum website Shot of Simon in interview 10:43:18:22</p>	<p>Simon Waterfall - Deep End</p> <p>Deep End itself does not have a house style. We don't have a brand, we don't use the font that we bought that week. We have an approach which is to be very brand focused, to become champions to what people sometimes are asking or in fact what they haven't even realised yet and we're in a position where what we do forms culture, forms the way society deals with a personal e-mail delivered to them in a very public space like their TV, hmmm, it should be handled this way. If we dream it, it can happen. It will be accepted and at that point you've got to just be very careful of what you dream.</p>
<p>10:43:20:19 10:43:42:06</p>	<p>SYNC commercial</p> <p>We got psycho in demon, we got psycho from the rolling sixties scripts, we got junior from ghetto boys, as I'm looking I'm starting to feel these real kind of emotions choking up in me because there's probably about 20 or 25 different gang members that are carved in here. I'd say about a dozen of them, almost half of them are dead.</p>
<p>10:43:43:19 Fades in to John in interview 10:43:53:14 Fades out to Dirk in interview</p>	<p>John Warwicker - Tomato</p> <p>Tomato's a conversation and from that conversation we have ideas and then we put those ideas into some sort of form, some sort of space for the form to exist.</p>
<p>Fades in to Dirk in interview 10:43:53:14</p>	<p>Dirk Van Dooren - Tomato</p> <p>...and what we do is we kind of do, we kind of make bits of work and those</p>

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<p>10:44:03:05 Fades out</p>	<p>bits of work might end up being books, they might end up being on television, they might end up being commercials...</p>
<p>10:44:03:05 Fades in to Simon in interview</p> <p>10:44:15:21 Fades out to Michael in interview</p>	<p>Simon Taylor - Tomato</p> <p>...we're still referred to as a design studio all the time. Yes, we do design. We also do film, we do music, we publish books....</p>
<p>10:44:15:21 Fades in to Michael in interview</p> <p>10:44:27:15 Fades out</p>	<p>Michael Horesham - Tomato</p> <p>...but I think the thing that gives it that direction and I think it's a multiple direction all the time you know because people are pulling in different directions and doing their own thing is the desire to make things....</p>
<p>10:44:34:00 Fades in to Dirk in interview and advert</p> <p>10:44:44:06</p>	<p>Dirk Van Dooren - Tomato</p> <p>I sort of tend to think, I don't tend to think of myself as a designer but there are some aspects to the things that I do that are design or refining or you know, creating an essence from....</p>
<p>10:44:44:06 Fades in to John in interview</p> <p>10:44:52:21</p>	<p>John Warwicker - Tomato</p> <p>....so therefore we don't like to term what we do as fine art, design, graphics, it's just work.</p>
<p>10:44:53:20</p> <p>10:44:59:23</p>	<p>SYNC commercial</p> <p>I'm 27 years old and I started using hard drugs when I was 22. It was that kinda day. Everyone was using it so I had a wee shot or it and I liked it.</p>
<p>10:45:00:19</p> <p>Shot of Simon in interview, fades in</p>	<p>Simon Taylor - Tomato</p> <p>We just wanted to try and you know convey the emotions we felt in what people were saying and our own</p>

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<p>and out with film</p> <p>10:45:13:03</p>	<p>emotional response to it. Is it an emotion, is it a film, is it graphic design; I don't know.</p>
<p>10:45:14:06</p> <p>Tomato film</p> <p>Shot of interview with Dirk</p> <p>Advert fades in</p> <p>10:45:35:24</p>	<p>Dirk Van Dooren - Tomato</p> <p>The idea that design is all the magazines that you sort of see in the rack, you know, I just, it's a kind of, it just doesn't interest me. I'd rather read national geographic because you'll learn that you know, otters produce a gene that kind of makes sure their young live longer. Things like that I think are far more interesting....</p>
<p>10:45:36:13</p> <p>10:45:45:04</p>	<p>SYNC commercial</p> <p>Two cars start one hundred miles apart on a long straight road at 5pm. One travels at sixty miles per hour, the other at 40. What time will they pass?</p>
<p>10:45:46:12</p> <p>Advert</p> <p>Shot of John in interview</p> <p>Advert</p> <p>10:46:11:13</p>	<p>John Warwicker - Tomato</p> <p>There is extraordinary literacy in the world.</p> <p>Advertising doesn't work in a Pavlovian way very often any more. You might well have had that in the fifties and for some reason people still think it works like that. Absolute nonsense. People see an advert. They say that's an advert. It doesn't for one second mean that they're going to actually engage with the brand itself.</p>
<p>Advert</p> <p>10:46:18:14</p> <p>Shot of John in interview</p> <p>Gvs of Federation Square pictures</p>	<p>John Warwicker - Tomato</p> <p>One of the things I've been doing for the last 2 and a half years is working with lab architecture studio in Melbourne on helping create the new cultural centre for Melbourne called Federation Square and they asked me not only to come in and do things</p>

STYLE TRIBES DESIGN

<p>10:46:50:14</p>	<p>like the signage system and whatever, but actually interrogate what a signage system is so all the signage system is multi-lingual, it's electronic, LED based, it's interactive as well, therefore it's also programmable so it can be information but it can also be knowledge and it can also be an art work.</p>
<p>10:46:52:12 Federation Square pictures Shot of Michael in interview Fade to advert 10:47:12:03</p>	<p>Michael Horesham - Tomato</p> <p>If we didn't travel, if everything took place here, I think that would be a less rich sort of environment and a less rich experience. The fact that we all do travel and bring stuff back and do things in all sorts of different places makes for a sort of richer sort of input if you like or a richer kind of fabric.</p>
<p>10:47:28:02 Advert Shot of John in interview 10:48:04:01</p>	<p>John Warwicker - Tomato</p> <p>We're still perceived as the company that does wobbly type. Well fair enough, we might still do that when we see it as being an appropriate response as a pose to a design solution because there are no solutions or questions or problems. There's only situations and responses. So yes, no it is a problem because for example, if you only just showed commercials or our own personal work, or even like Federation Square, that's about 5 percent of what we do so it is a problem because we're trusting you to tell the whole story and the whole story cannot be told. It's a conundrum.</p> <p style="text-align: right;">ENDS</p>