

TELL THE FUTURE



CREATIVE GRADUATES BOOK 01



First published in 2013 by Pinso



ABOUT TELL THE FUTURE

Tell The Future is an exciting new initiative by Pinso.co.uk to bring you some of the newest, most innovative designs from the creative sector.

It features the work of some of the best creative graduates in the world, right at the beginning of their careers. These inspiring young professionals are changing the creative landscape through dedication to their individual disciplines.

Step into the world of these creative graduates and see the fantastic, high quality designs that are being produced, and where to find their creators...



**I STARTED PINSO IN 2012 TO EXHIBIT
THE FANTASTIC WORK OF
GRADUATE, NEW AND EMERGING
CREATIVES WORLDWIDE.**

My inspiration for Tell The Future is the hard work and dedication of the creative graduates featured in this book.

I wanted to create a book that focuses on creative graduates as individuals; their motivations, their inspirations, their work and their continued effort to compose and produce wonderful design.

As a creative I love designing new products and services that people find beautiful and functional. I enjoy the challenge of designing and the sense of satisfaction overcoming obstacles. My way of life is to research, explore, design and create.



Before Pinso, I studied Architecture at the Glasgow School of Art and then studied for a Master's in Product Design at the Edinburgh College of Art. I worked as an Architect designing a number of user focused buildings as well as designing products for a variety commercial projects.

Since starting Pinso in 2012 I have met hundreds of creatives from different sectors within the creative industries. Each day I feel more inspired and motivated than the last by the resourcefulness and creativity of the hard working creative practitioners within the industry.

At Pinso we celebrate the creations of these hard working and dedicated creatives by exploring the details of their work through image, text and perspective. Its an exciting time for the creative industries as there are so many possibilities with new technologies opening up exciting opportunities. The future is bright.

As well as discussing the amazing work of the creative industries I wanted to offer more complementing features to help in our day to day life's so that we can focus on being inspired and creating. Tell The Future is the first in a series of innovative initiatives that Pinso will be offering to assist creatives with their professional careers.

TELL THE FUTURE CONTENTS



HOMEWARE
PRODUCT DESIGN



LIGHTING
PRODUCT DESIGN



CONSUMER
PRODUCT DESIGN



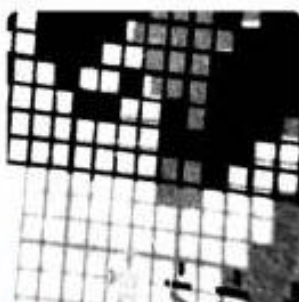
FURNITURE



FASHION, SCREEN PRINTING,
TEXTILES
TEXTILES



JEWELLERY
COSTUME DESIGN
GLASS



PRODUCT DESIGN

HOMWARE



'I am a Paris based designer; I graduated from ESAD of Saint-Etienne where I attained a Masters degree in Design. *Real Epicurean* – my exploration and approach to design and research – questions the material, the narration, and the transmission applied to the living environment of man.

My specialisation is in culinary design; the gastronomy and tableware, with the consideration of "food of thoughts and to think of hunger" by basing each piece on the culinary memory and food origins.

In 2010 I was awarded 1st Prize of the Granville Gallery competition with my *C=heart, carotid candelabrum* glass candelabra.

Place of Study

ESAD, SAINT-ETIENNE. FRANCE
Design



In 2012 I was selected as the French Young Talent designer for my project, *The Experience of the Table* which questioned the reminiscent power of food. The project was exhibited at the gallery VIA in Paris throughout Design Week in September' - **Marlène Huet**

"FOOD OF THOUGHTS AND TO THINK OF HUNGER"

Graduating in 2012, Huet has seen her work published online and in print. She has a fabulous collection of design and creative work that is unique and stylised. The young designer thinks of her creations as story telling devices, leaving a 'sensory trace' with the users.

Huet has already worked with a number of design practitioners including Institut Paul Bocuse Lyon; Avancial Paris; TSI Design agency, jewellery and high end cosmetics, Paris.



Marlène Huet ©

MARLÈNE HUET
DESIGNER

WWW.IMAELEEN.BLOGSPOT.FR
2010 1st Prize Granville Gallery competition:
2012 Young Talent French Designer
PINSO.CO.UK/2012/08/MARLENE-HUET-DESIGNER



Marlène Huet ©

Marlène Huet took advantage of the Granville Gallery Competition by entering her fantastic creation *C=heart, carotid candelabrum*. The inspiration for this winning entry came from an interest in colourful broken glass, naturally worn by time.

Huet started experimenting with water colours to embrace shape, light and reflections in the glass. The result was a shape resembling the human heart with the arteries connecting to candles.

C=heart, carotid candelabrum was created using blown glass and experimentation with colour and shape to reveal the final form.

Huet knows the value of collaboration and relishes in the team effort. The project below saw Huet collaborate with François Brument to create a tasty topper...



To tackle stress-induced plastic ingestion via pen chewing; Huet and Brument created *Bi * mignardises*.

Designed to relieve stress while writing, this chewable object is placed at the top of the writer's pen. It is a fun way of avoiding that horrible plastic taste and the ever present danger of the pen bursting in your mouth.

To create *Bi * mignardises* Huet and Brument employed digital making methods to produce 3D printed prototypes of the designs.



Beth Hays Thomas is a young designer who graduated in 2012 from Kingston University. A proactive designer Thomas and her fellow graduates arranged and organised The Variant exhibition in London featuring all of their final year works.

"I design thoughtful objects that function well whilst looking unobtrusive yet beautiful"

Since graduation, Thomas has been working as a product developer and freelance designer/maker. Her love of experimenting with materials and processes often inspires her to create objects that are interesting visually whilst also retaining their tactile nature.

Place of Study

KINGSTON UNIVERSITY
BA Product and Furniture Design

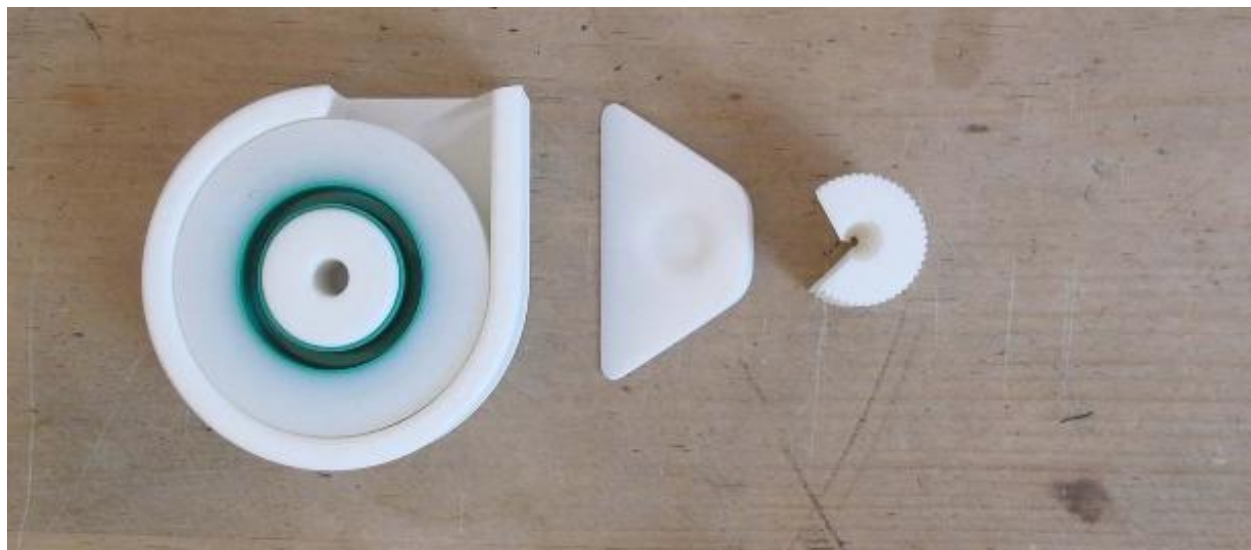


Much of her inspiration comes from questioning the objects we use everyday – objects that have become so familiar to our daily routines we no longer notice using them. There is a strong element of narrative in Beth's work, catalysed at a young age when she first discovered her love of car boot sales, and began collecting everything from novelty china to antique scissors.

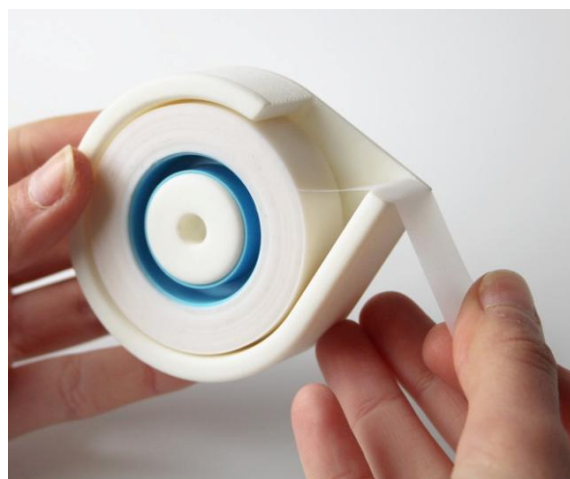
Thomas designed the interestingly named series *Polite Objects* (pictured left). The series consists of a serving bowl, water jug and glasses. The concept behind them is to explore the relationship between the products form and its use.

Inspiration for the design came from the momentary transformations of the human body such as the indentation left on the finger tip after writing. Thomas designed the *Polite Objects* series to capture these moments. The indentations in the *Polite Objects* forever captures a moment of reaction with creased lines and distorted form.





Thomas has also recently delved into the world of stationary to bring you *Dinnerware for your Desktop*, painstakingly crafted from Zirconia ceramic.



The range includes a Tape Dispenser (above), Pencil Sharpener (left) and Cutting Knife. (below left)

The *Dinnerware for your Desktop* set is functional and durable while remaining stylishly professional.

Thomas created the designs to look 'at home on any desktop' and their simplicity in colour and form creates a timeless aesthetic.

Her choice of Zirconia ceramic invests an importance that is often missing in stationary design, as these quality products are long lasting with the ability to sharpen cutting elements.



Paul Gibson is a graduate from Nottingham Trent University where he studied Product Design. His professional background has been focused within front-end innovation for a range of industries and clients.

‘During my past experiences, I have been involved in concept development, prototyping, visualization and communication. I have also had the opportunity to regularly participate in, and also run creative sessions, as well as observing and interacting with people to deliver intelligent insights.

Place of Study

NOTTINGHAM TRENT UNIVERSITY
BA (Hons) Product Design



I enjoy working within holistic teams to solve problems, and to explore and investigate people, environments and aesthetics to create new engaging experiences.

This approach to projects has enabled me to broaden my knowledge of different industries and areas such as manufacturing, product and brand development’ – **Paul Gibson**

Paul's design, *Brew*, is in response to the decline of the consumption of English Breakfast tea amongst young people.

It is estimated that 96% of tea drinkers are over the age of 25 – worrying stuff indeed.

In order to increase the commercial appeal of drinking English tea, Gibson has redesigned the traditional tea pot.

Through form, colour and proportion Gibson successfully designed a ‘tea pot’ with a more vibrant and youthful appeal.





The long green tea strainer is a simple and great way to control the strength of tea as it can be removed as desired.

The strainer's position in the centre of the lid is convenient for brewing, and the eye catching shape and colours contrast well.

Gibson acknowledged that branding influences consumer behaviour particularly with the youth market and took this into consideration when creating products that appeal to a younger generation.

PRODUCT DESIGN

LIGHTING



Jeff Lambert is a young Product and furniture designer.

Originally from Devon, he is currently based in London, and has recently graduated from Kingston University with a BA in Product and Furniture Design.

At present he is freelancing and working on new projects. His work ranges from observing everyday objects and human behaviour, to a strong interest in vernacular design and the future role of designers.

Along with a strong belief in honest and simple design, Jeff considers modern production methods as well as more traditional crafts.

Place of Study

KINGSTON UNIVERSITY
BA Product and Furniture Design



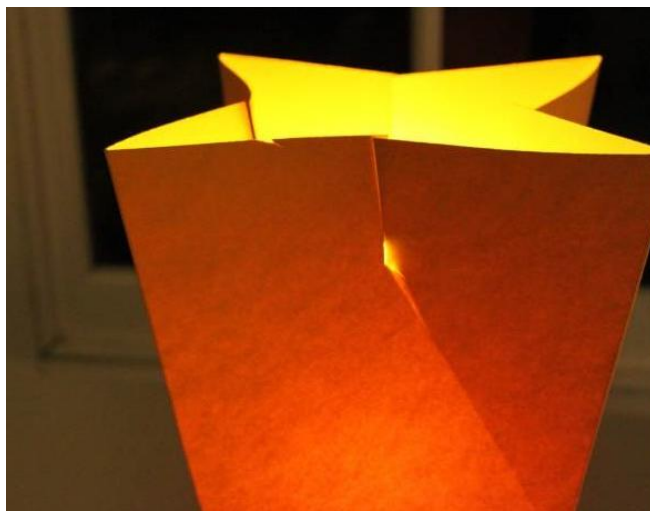
In response to a project brief to create a cost effective light made from a single piece of material, Lambert created *The Paper Light* (left).

The Paper Light is made from a single A1 sheet of card, which is dyed, cut and creased. A standard light fitting is then attached for illumination.

This is what makes this design so exciting – the fact that such a strikingly beautiful and contemporary design has been created through such simplicity of material and construction.

Lambert's clear concept for *The Paper Light* means that it can be sold flat and assembled at home using an adhesive strip for joining.





Throughout Lambert's designs there is a consistent theme of simplicity and the desire to create products with minimal material. *The Paper Light's* fantastic design reduces manufacturing costs, material usage and logistics.

Lambert's designs take advantage of cut and pressing techniques to produce the warm and welcoming *Paper Light*.

As part of a collaborative group, Jeff Lambert also designed and produced *Everyday Objects (right)*, that were to be used as promotional items for a tyre manufacturer.

The set of designs imaged right utilise the qualities of rubber using a simple rubber band.

The end result is a beautiful beech wood creation that is simple and functional. Classic craftsmanship and quality can be seen in the finished designs.



'In my work I try to make people think, and more importantly act, differently.

I aim to challenge current attitudes and behaviours, striving for more efficient and forward thinking solutions.

Having written my dissertation on the role of business in shifting towards a circular economy, I have a key interest in working in this area.

There is an opportunity for new businesses to lead change through innovation, and I want to be a part of it. Focusing on sustainable and social design, I believe there is profit in principles' – **James Dowdell**

Place of Study

UNIVERSITY COLLEGE FALMOUTH
3D Design



James Dowdell is a new designer who has created a fascinating twist on energy meters with the *Power Flower*.

Dowdell designed the *Power Flower* with a desirable aesthetic that people would want in their homes and living environments.

'MOST OF US WOULD LIKE TO BEHAVE MORE SUSTAINABLY, IT'S JUST THE PRODUCTS AND SYSTEMS AVAILABLE DON'T ALWAYS HELP US TO DO THIS'

Allowing form to follow function, he ultimately aims to help people save energy and ultimately money with this product.

Dowdell describes the project as evolving as part of a sustainable design theory. He believes that humans are not inherently wasteful, and would like to create opportunities to save.



This emotive signalling device is not only a great visual piece for any household, it also promotes energy efficient behaviour. Having such a centrally placed piece also encourages discussion on the topic of green living and keeps it at the forefront of people's minds.



When the *Power Flower* is in a vertical position it is 'happy' and a bright light is emitted, showing a low amount of energy is being used in the household. As energy consumption grows in the household, the *Power Flower* will begin to wilt and its light emission diminishes.

Designing products that make it convenient for people to be more sustainable at every level will reduce our environmental impact. Dowdell's approach to creating a product to encourage people to think green and be green is a wonderful step in the green direction.

Creating the *Power Flower* was no easy task. The form of the design presented various engineering challenges. The detailed physical construction, and the design solutions used to create phototropic movement can be viewed at the James Dowdell *Power Flower* blog.

The *Power Flower* was the result of a design collaboration between James Dowdell's creative thinking and Callum Kiss's mechanical skills, which have combined to produce this fantastic piece.



'I am a Taiwanese designer currently studying an MA in Child Culture Design in Sweden.

I have a diverse range of creative experiences and knowledge that I apply to my creative projects.

I enjoy designing products that are playful and fun but can be enjoyed by adults and children alike.

Currently I am designing furniture and products targeted at children to create a more stimulating and playful environment.'

– **Lin Yu-Nung**

Place of Study

HDK, GOTHENBURG UNIVERSITY
MFA, Design, Child Culture Design



Lin Yu-Nung has designed this playful and fun lamp titled the *Inside Out Lamp*.

The lamp encourages kids (and adults) to let their creativity shine and write/draw all over it.

The lampshade is wrapped in a polycarbonate sheet that can be covered in original art work and then simply erased so that you can start all over again.

Yu-Nung has allowed his inspiration to satisfy not only children but the inner child of adults.

'ADULTS ARE ALWAYS PLAYING THE DOMINANT ROLE IN TERMS OF INTERIOR DESIGN'

It is a simple, stylish and enjoyable design, which has proved to have a wide appeal and attracts both adults and children.

Although the design is intended for drawing fun pictures it can also be used for leaving notes and reminders – much like a stylish and illuminated notice board.



The lamp is beautifully presented with its polished wood base and stem topped off with a simple elegant circular white lamp shade. It is this contrast that makes the *Inside Out Lamp* so interesting.

The lamp itself can be tilted, adding to the playfulness of the object. As can be seen from the pictures, the lamp creates intrigue as well as presenting an exciting opportunity to write on a piece of furniture!



PRODUCT DESIGN

CONSUMER



'I run an outdoor lifestyle brand called *Trasse Adventure Carry*. Based in Glasgow we design and manufacture bags for cyclists and adventurers, focusing on high quality products made from predominantly British materials.

The brand was born out of a desire to try and promote British manufacturing, and make simple, functional items by hand.

The products were first made in a very lo-fi way from free materials that I found on the street, before I developed the brand organically and started using beautiful and durable materials such as waxed cotton and Harris Tweed.'

– **Alec Farmer**

Place of Study

GLASGOW SCHOOL OF ART
Visual Communication



Alec Farmer studied Visual Communication at the Glasgow School of Art.

Since graduating in 2011, Farmer has been designing and manufacturing these amazing heavy-duty messenger bags for cyclists and adventurers.

The desire to promote British manufacturing is certainly evident, as *Trasse's* strong, durable bags are fashioned by British craftsman within the UK – and all from high-quality, long-lasting materials sourced solely within Britain.

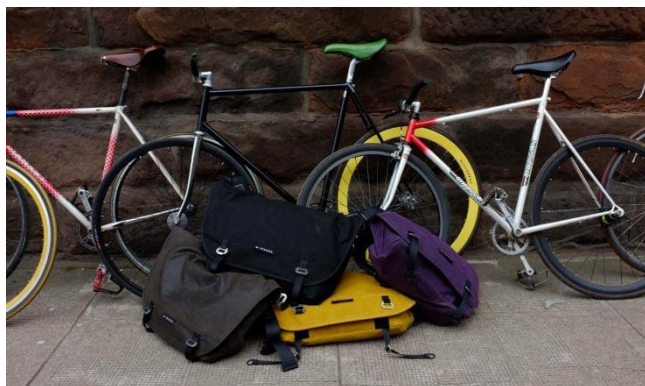
Not only are these bags amazingly high quality, the functionality of these bags is simply incredible.

Trasse prides itself on building bags to last a lifetime, so its likely you may only ever need just one *Trasse* bag ...unless, that is, you want a different colour!

Their latest range sees a collaboration between *Trasse* and Harris Tweed to create amazing bags in this unique style.



Pinso chats to Alec Farmer about the origins of **Trasse**...



PINSO: So how did *Trasse* start?

Alec: *Trasse* started while I was at university. I set it up with a friend after chatting to some of the Glasgow bike messengers about their hunt for the perfect messenger bag.

PINSO: What materials did you use to begin with?

Alec: At first, we made every bag ourselves with no set design, using materials we found on the streets or in skips. We used truck tarps, hardware off old suitcases, leather from salvaged sofas. All sorts. We probably made over 100 bags before we began using a 'stock' design. At that point we started making bags from some more serious materials. Using cordura [an industry-standard, durable nylon fabric] we launched the original Mule and Wee lug messenger bags.

By this point, we were close to graduating, and my co-founder, James, decided to go and follow a slightly different career path in the French Alps.

PINSO: What has changed since then?

Alec: I've carried on running *Trasse*, but made some pretty serious design changes.

I realised that one of the key elements of *Trasse* was the 'Handmade in Glasgow' philosophy, and sadly, manufacturing in the UK doesn't come cheap.

In order to maintain a sustainable company, prices had to go up, but I didn't want the customer to feel like they weren't getting good value for money.





With this in mind, I redesigned the bags using the finest materials I could lay my hands on – custom made Waxed Cotton from a Dundee mill, high quality polyester webbing from the Midlands and stainless steel hardware from down south. Using British materials, I used all of the feedback from the original bags to develop what is, in my opinion, the ultimate messenger bag -the Mule Mk2.

PINSO: Where are the bags made and who makes them?

Alec Farmer: Our bags are made in a small workshop within the *Bike Station* in Glasgow. We are surrounded by thousands of bicycles, and cyclists pop in and out all day long.

'I BELIEVE IN DOING WHAT YOU LOVE, AND IN MAKING PRODUCTS THAT OTHER PEOPLE WILL LOVE TO USE.'

The bags themselves are designed by me, and manufactured in house by our machinist, James (not the original co-founder!), who has an extensive background in sail-making. His skill, and in depth knowledge of material stresses and seam tensions means that our bags are built to the highest possible standards.

PINSO: What have you found to be the most challenging part of running *Trasse*?

Alec Farmer: I come from a background in design. I'm a creative, not really a businessman. In that sense, running *Trasse* as a business is always a challenge. It has been a steep learning curve, but I actually really enjoy it. I sometimes get bored of just doing one thing – running *Trasse* allows me to do everything from designing bags to marketing; organising events to writing press releases, so I am always kept on my toes!





PINSO: What's next for *Trasse*?

Alec: Wow, what a question! Well, we are currently working on a collaboration with Harris Tweed. Using their fabrics seems such a natural progression – they are a relatively local company, producing some of the finest materials available using an age old, handmade technique that fits right in with our philosophy.

We previewed these bags at the Harris Tweed ride, and they have featured in the Harris Tweed fashion show, alongside brands such as Margaret Howell and Duchamp.

These bags will be available to buy online from mid-october 2012. As part of this collaboration, we have also created two new bags in the range – the all new Wee Lug and the Bairn mini-messenger. This is exciting, as these bags should be more suited for women, while also providing a smaller-capacity for city riders. We're hoping to get some of these made up in waxed cotton too before Christmas, as well as launching a new laptop case.

In 2013, we'll be looking at other sports too. The Krukke backpack has been really popular, and I specifically designed it as a bag that would serve other sports, such as climbing and skiing as well as cycling, so I'm thinking about expanding the range in that direction too.



'I am a Product and Industrial designer.

I graduated in 2012 from the ECA, where I designed, developed and tested the *iTypewriter* whilst studying a MFA in Product Design.

Since graduating and exhibiting my designs, I have had a huge response from the public about my *iTypewriter* project. This immense response has encouraged me to refine the product for market.

I enjoy the aesthetics of mechanics – particularly the machinery of the industrial revolution. I find the raw mechanical function of machinery beautiful and it has inspired many of my works, including the *iTypewriter*.' - **Austin Yang**

Place of Study

EDINBURGH COLLEGE OF ART
MFA Product Design



Taiwanese designer, Austin Yang, has created some inspiring accessories for tablet computers and smart phones. Yang's designs see him moving away from digital inputs and smart materials to a more vintage adaptation, using the classic typewriter and turntable.

Yang wants to give back the tactile quality experienced when using mechanical equipment. By applying his concept to modern technology he is preserving the spirit of the industrial age.



The images left shows the iTypewriter and tablet computer in action. Functioning in the same way as the classic typewriter, each key pressed instructs the pad to lightly touch the screen at the appropriate character.

There is an emotional connection between the user and the iTypewriter. Computer keyboards are heavily influenced by the typewriter and it is this historic connection to the past that creates an emotional attachment to the iTypewriter.





The huge appeal of MP3 players in both function and design has gripped many users throughout the world.

Yang designed and built a vintage turntable (left, and above) that would function like a modern piece of technology, but feel like a vintage product.

The wooden casing contrasts nicely with the modern elements of the smart phone or MP3 player, allowing the user to keep their vintage lifestyle without the constraints of older technology.

The attention to detail Yang has employed to keep this turntable as aesthetically vintage as possible creates a timeless classic, which excels in both form and function.

Yang's creations have hints of the Steampunk movement, but with such innovative features, Yang's products show that it is not just about celebrating an industrial age, it is about trying to keep its style alive.

'Although 'less is more' and 'form follows function' are old guidelines, I still regard them as the top principles in my design process.

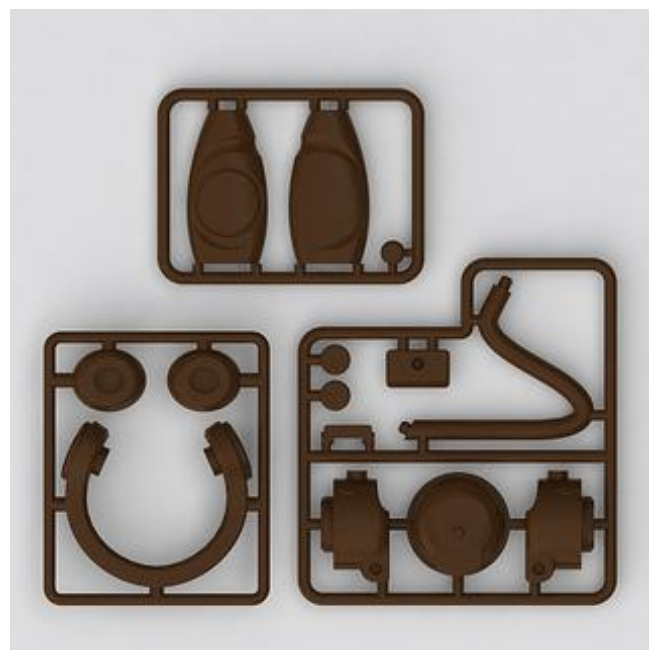
As a product designer, I believe that there are no awesome ideas, only awesome products.

My skills in research, 3D visualisation, CAD modelling and prototyping, together with an abundant knowledge of materials and manufacturing processes, enable me to effectively transform ideas into real products'

- Ivan Hsieh

Place of Study

EDINBURGH COLLEGE OF ART
MFA Product Design



Hsieh created the *Chocofix* (left) in response to research into shared accommodation behaviour.

Hsieh's research suggests that hostilities grow between house mates due to factors such as unwashed dishes, loud music and not vacuuming.

As a way of defusing situations before breaking point was reached, Hsieh developed a concept which could passively intervene.

Designing for introvert behaviours, Hsieh hopes to reduce conflict within social circles through a series of chocolate model kits.

The kits come in three choices: a washing up bottle, set of headphones or a vacuum, all of which are made entirely out of chocolate.

The *Chocofix* product is inspired by traditional model making products. Hsieh's designs consist of chocolate model kits that has to be assembled by the recipient who practices unsavoury behaviour.



The process of making and assembling the Chocofix product hopes to instil thoughts of reflection and calmness, gently notifying the recipient of the problems they are creating.

Hsieh is using the product as a way of communicating problems through nonverbal means, and as an extension of the workings of body language.

Communicating through gestural symbols such as the washing up bottle made from chocolate symbolises a direct but kind indication of a problem.

Hsieh designed a product encompassing the complex nature of communicating without words.



'Born in 1990 in Warwick, which is exactly in the middle of England (there's a plaque on a local tree that says just that!) I studied a BA in Design at Leeds Metropolitan University and graduated in summer 2012.

From there I was offered an internship position at a Madrid based design studio, Ciszak Dalmás.

I have a focus on sustainable, simple, elegant products without unnecessary decoration. I exhibited at New Designers 2012 in Islington, London. My Orlo writing desk was featured in Icon Magazine's graduate roundup for 2012, October issue.' – **George Braham**

Place of Study

LEEDS METROPOLITAN UNIVERSITY
BA Design



New designer George Braham has designed an interesting alternative to the classic water rescue life ring.

While studying the life ring Braham noted a number of areas that could be improved.

The design has remained largely unchanged in the last one hundred years, and the life ring design was never intended to be thrown a great distance.

Today's guidelines state that a life raft should be thrown up to 25 metres to perform a land based rescue. Braham tested this and concluded that the maximum distance that could be achieved by a fit and healthy individual was 12 metres. After identifying the problem, Braham set about improving the design...

Braham felt that a radical overhaul of the life ring method would require re-educating the public, leading to confusion and delays in an emergency situation. Wisely Braham opted for a design that would involve the same simple motor skills so people would instinctively know how to use his new design, *LifeBuoy*.



The *LifeBuoy* uses the universally known reel mechanism allowing the Buoy to be thrown to those in distress, before simply reeling the person in.

The *LifeBuoy*'s form works for both leverage when throwing as well as being easily grabbed and held onto by a casualty in the water.

Life Buoy differs from the life ring in its purpose; while the life ring keeps people afloat till rescue, *Life Buoy* aims to get people to safety.



'I'm Interested in social and cultural change and the use of design as a catalyst for everyday challenges.

Design is my passion, and I truly believe in it's capabilities and it's potential to make a difference. Whether it is an object or an intangibility, design plays an important role in shaping lifestyles.

I am enthusiastic, easy going, open minded and analytical. I love to interact within a multicultural environment and enrich my own process with others. I am independent, as well as a team player, and am able to merge ideas and build up a complete coherent solution' – **Natalia Lozano**

Place of Study

GRAYS SCHOOL OF ART, ROBERT GORDON UNIVERSITY
BDes Product Design



Lozano was motivated to reduce waste in the catering trade, starting with take-away food packaging.

She has designed this interesting packaging entitled *Eat 'n' Gone* to help tackle this problem!

Using a tortilla as a wrapper, instead of a traditional cardboard alternative, provides an eco-friendly way to hold snacks.

The packaging is designed for eating on the go, and Lozano envisions the design being sold in cafes, delis and outdoor events such as music festivals.

The tortilla is, of course, bio-degradable, so any leftover packaging can be eaten, discarded easily or even used to feed the seagulls!

The advantage of this type of product can be seen for the retailers too. The organisation can display social responsibility and credibility with a commitment to greener, more sustainable solutions, and all through Lozano's unique product.





An added benefit of this sustainable packaging is the ability to brand directly onto the tortilla. Logos, instructions, witty comments, slogans could all be imbedded on the surface.

Lozano has combined the pleasure of eating with that feel good factor associated with eco-living.

Knowing that you are minimising your environmental impact creates a happy optimism.

Through this, the packaging indirectly affects the user's emotional state. The pleasure felt from food, coupled with a happy optimism of eco-friendly living, creates an emotionally involved user.

FURNITURE

HOMEWARE



Jo-Yun Wang is a Taiwanese born designer, now living and working between Taiwan and the UK. She has previously studied Computer Science and Information Engineering, and in June 2011 graduated from Edinburgh College of Art with a Master of Fine Art in Product Design.

Jo-Yun has described the most influencing factors in her inspiration and creative output to be from her childhood memories of playing.

She enjoys designing elements of joy into each product so that the user may engage in the product at an emotional level and view the designs as more than mere products.

Place of Study

EDINBURGH COLLEGE OF ART
MFA Product Design



With this in mind, she has created fantastic inspirational designs that connect with the user. The first of these is *Tune-Tune* (left), an interactive stool that sings when triggered by its user's movement.

Tune-Tune produces two different melodies depending on the direction in which the stool is rotated. The music created by *Tune-Tune* is produced by reconfiguring traditional music boxes. The music producing elements concealed in the housing of *Tune-Tune* surprises users with a beautiful nostalgic sound.

The distinctive shape and colour of *Tune-Tune* ignites the curiosity in users – they simply must investigate this little yellow stool! Tested throughout the UK, many children and adults have enjoyed the happy moments that *Tune-Tune* produces.

Wang's underlining concept for *Tune-Tune* was to create an animated object that would emotionally engage users.



As part of the collection of interactive furniture Wang applied the same principles from *Tune-Tune* to the *Ensemble Music Chair*.

The *Ensemble Music Chair* (right) was created for a formal setting. Based on an office swivel chair, the chair design has been modified to be more engaging. Each caster wheel on the chair can play a corresponding tune to create a mini ensemble as you move around in the chair.



Wang successfully integrated a traditional music box into a caster wheel design which amplifies the music being played.

The contrast of materials, finishes and colours create a very elegant functional design.

Jo-Yun Wang is currently researching and designing a new range of interactive products that are underpinned by Wang's ethos of joyful and engaging design.

'I IMAGINE ALL PRODUCTS TO BE LIVING OBJECTS; OBJECTS THAT CAN BE SPOKEN TO, AND CAN REACT; OBJECTS THAT HAVE A MEMORY AND LIVE IN HARMONY WITH THE USER.'

Previews of the new collection by Jo-Yun Wang can be expected in winter 2013.



'Having been brought up in Germany as well as in England I have always had a passion for design, and have found particular enjoyment in simple and clean-lined works.

My upbringing near large forests has also kindled a lifelong love for the wildness of nature.

Such influences in my formative years have lead me to design and make furniture of the highest quality, which not only celebrates the raw, natural beauty of regionally grown timbers, but also works in harmony with the clean-lined designs of today's modern home'

– **Peter Kindt**

Place of Study

WILLIAMS & CLEAL FURNITURE SCHOOL
Fine Furniture



Contemporary designer and maker, Peter Kindt, has designed and made this striking concrete and wood coffee table.

Peter, based in south Somerset, is a hands-on maker, and he believes in long-lasting creations, which can be kept for generations.

The smooth, warm and elegant finish of the English Walnut wood, contrasted with cold, hard concrete, creates a fantastic piece of both furniture and art.

White cement and pure white quartz sand were mixed to create the final 'snowcrete' effect of the concrete.

This white colour softens the concrete's impact, while the rugged edges add a strong dimension to the table.





The ASK Console table (above and right) is crafted from both French Walnut and Sycamore wood.

The most striking features of The ASK Console is its simple horizontal and vertical lines, which meet at sharp and concise 90 degree angles, creating a beautiful and timeless piece of furniture.

What is interesting about the ASK Console is its delicate contemporary styling, amplified by the French Walnut timber.



The RAW Sycamore Chest of Drawers (left) is a beautiful piece of furniture which literally frames the organic beauty of nature.

Kindt carefully selected the timber used for the drawers, and deliberately offset the beautiful natural finish of the wood with the clean, contemporary body.

David Ross is a Scottish designer based in Glasgow. In 2010 David had an inspiring time working as an intern for Studio Libertiny in Rotterdam. He worked on various projects including *The Unbearable Lightness* which was exhibited in Design Miami and Basel 2010.

In 2011 Ross opened his own studio - David Ross Design. He draws from many interests ranging from Soviet photography to the natural world and these feed into an open and poetic approach to design.

David Ross Design wishes to avoid becoming part of a trend: instead, Ross chooses to producing desirable products which are functional and aesthetically innovative.

Place of Study

GLASGOW SCHOOL OF ART
MFA Product Design Engineering



Ross graduated in 2009 amid the 'economic turmoil' and, like many new graduates, he felt the job market lacked opportunity.

The turning point in Ross's career came after completing an internship at Studio Libertiny, an art and design studio in Rotterdam, where he was inspired to open his own studio, the aptly named David Ross Design (DRD).

The DRD studio is home to a number of products, which are both designed and created by the graduate. These products include furniture and lighting, as well as soft furnishing.

We caught up with Ross for a Q&A session, where he shared a little of his day to day life as a designer and talked about starting his own studio during the recession.



PINSO interviews David Ross on starting his own design studio and how this has changed his creative process...

PINSO: How did you start out?

David Ross: After graduating, I felt uninspired by the job opportunities available to new graduates, and I also felt unsure of exactly what my own design interests were.

Having studied a very technical design course, I was keen to gain experience in a completely different area of design and therefore took on an internship at Studio Liberty, an art and design studio in Rotterdam.

I returned from Rotterdam inspired by my experiences and with a far greater knowledge of how the design industry works.

I started my own design studio, David Ross Design in 2011 as I was keen to experience the freedom of running my own studio, and to develop as a designer with full control over the direction this would take me and my work.

PINSO: How are you enjoying being your own boss?

David Ross: I was definitely naive in how easy I thought it would be to make a name for myself, but money is not a major driver for me. Seeing my own creative ideas going from concept to finished product is the important and exciting part.





PINSO: Where do you most like to create?

David Ross: I have a fantastic new studio in the new Wasps' South Block development in the Merchant City, Glasgow. I share this studio with an Illustrator friend, Craig McIntosh. This is my favourite place to 'create'. The whole block has a great atmosphere and I think it's important for me to share a studio as we can always inspire and motivate each other, and recently we have even been collaborating.

PINSO: What does your average day look like?

David Ross: An average day in the studio involves lots of cups of tea and coffee, music, hanging out with a friend, making a lot of mess casting plaster and probably getting in a muddle with some CAD!

PINSO: When do you look at an item and think, now that's great design?

David Ross: I am probably a bit of a rubbish designer when it comes to noticing whether the things around me are good design or not.

If they work without me taking much notice of them then I suppose they are good design, maybe... I'm more likely to notice things that are visually striking.

This doesn't in any way mean that the things I notice are good design, and often aren't even design at all. Shapes, colours, textures, anything can take my attention and be potentially inspiring.



'I'm a designer-maker – a bit of a creative catch-all.

Since graduating in 2011 I have exhibited work and participated in events in London, Dublin, Dundee, Edinburgh and Glasgow.

In 2012 I have been busy starting up my own creative studio, 'Rag and Bone Workshop', which now offers me a platform to launch my own design work, as well as initiate creative collaborations.

I like to get out into the public domain as much as possible – I feel this plays an important role in assuring my work is kept relevant and informed by the experience gained from working directly with other people.

Place of Study

EDINBURGH COLLEGE ART
MFA Product Design.



I run mobile 'Rag and Bone' workshops which create a liberating environment for people to make, play and share ideas in a creative constructive manner.' – **Martin Campbell**

Since graduating from the Edinburgh College of Art in 2011, Campbell has been working extensively on a variety of exciting projects and collaborations through his studio.

The studio and mobile workshop allow Campbell to engage creatively with members of the public and other creatives. Through this he is able to validate his creations in real time during the making process, while also helping others to create their own.

The speed at which Campbell creates his products inherently creates very expressive pieces of furniture. Where he can, Campbell uses up-cycled materials to create his fascinating furniture which add to the unique aesthetic of his creations.

Campbell's creative style is a rough, improvised, hands-on making style that creates fantastic end results. His 'art can be anywhere' approach ensures that people taking part in his workshops see end results, and through this, he makes the world of art and design more accessible.



Campbell uses caprolactone wax, a material which allows for speedy flexible making.

Using this wax, Campbell has created *Joint Wrap* which can be seen above in the joints of the chair. The wax is placed inside lengths of fabric and sealed to create a strong reusable joint.

Campbell has employed the same Caprolactone wax used in the Joint Wraps to join two bricks together to create the quick urban stool shown above.

The wax can be coloured to create vibrant objects like the splash bowls featured in the right hand image.

The fast and improvised techniques used by Campbell to create visually distinctive pieces of furniture is unique, and hints at his free and impulsive state of mind.



TEXTILES

FASHION, SCREEN PRINTING, TEXTILES



Sarah Laurenson was brought up on wool, boats and wellies on the island of Shetland. She trained in fashion in Glasgow, before studying dress history in Edinburgh.

After graduating, Sarah worked in design and marketing for an international heritage wool brand.

She has worked in bridal design, had her work shown at Moscow Fashion Week, and has collaborated with designers including Lu Flux and Christophe Copin.

Sarah is now splitting her time between her two loves: a commission to produce the definitive book on Shetland's textile history, and bringing up her design collection, Reform Lane.

Place of Study

THE UNIVERSITY OF EDINBURGH
MSc, Material and Visual Cultures of the Past



Reform Lane is a clothing and homeware collection, which started life in a lane of the same name in Shetland in 2012, before moving to Edinburgh where the studio is now based'.

Reform Lane has launched an elegant range of silk accessories created in the Shetland Isles and Edinburgh, titled simply as Collection #1.



During a visit to Paris in February 2011, Laurenson visited some of France's most revered ateliers, which inspired her to start Reform Lane.

Laurenson's design process took her out into the beautiful natural environment of the Scottish islands, planting the seed of Collection #1.

The natural landscape of the Shetland isles with its extreme but beautiful weather provided the perfect inspiration. Each piece of Collection #1 carries the story of its origins.

Look carefully at the delicate handmade constructions and you will see the highlighted thread, cut aways, contrasting materials and hand dyed silk.

Laurenson has studied, researched and experimented endlessly with textiles to produce the Reform Lane Collections.

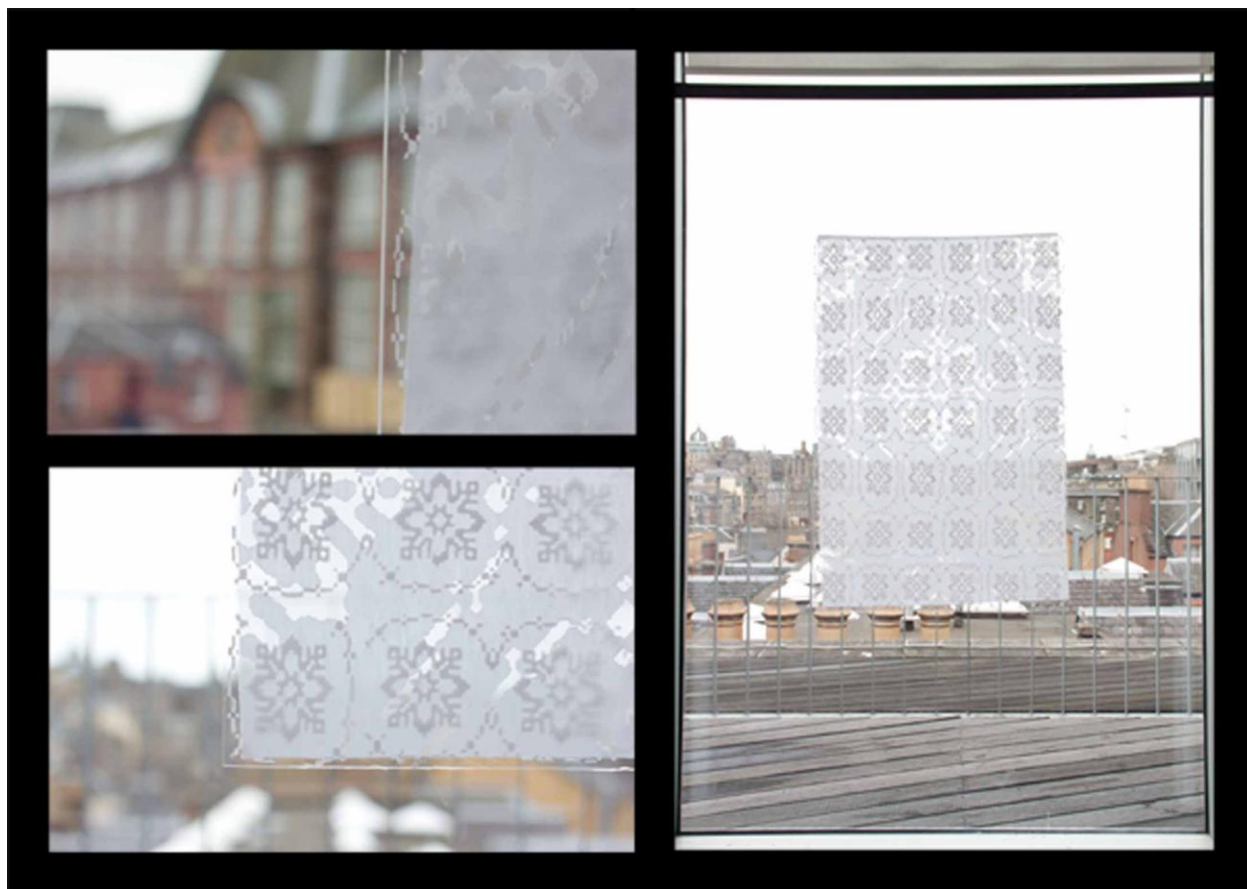
Liucija Dervinyte was born in Lithuania in 1989. She attended the Lithuanian National School of Arts, and later the Vilnius Art Academy, specialising in textiles. After the first year at the academy she decided to continue her studies in the United Kingdom at the Edinburgh College of Art.

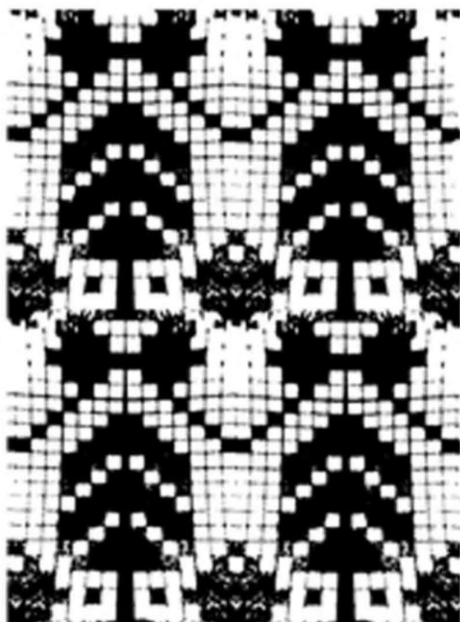
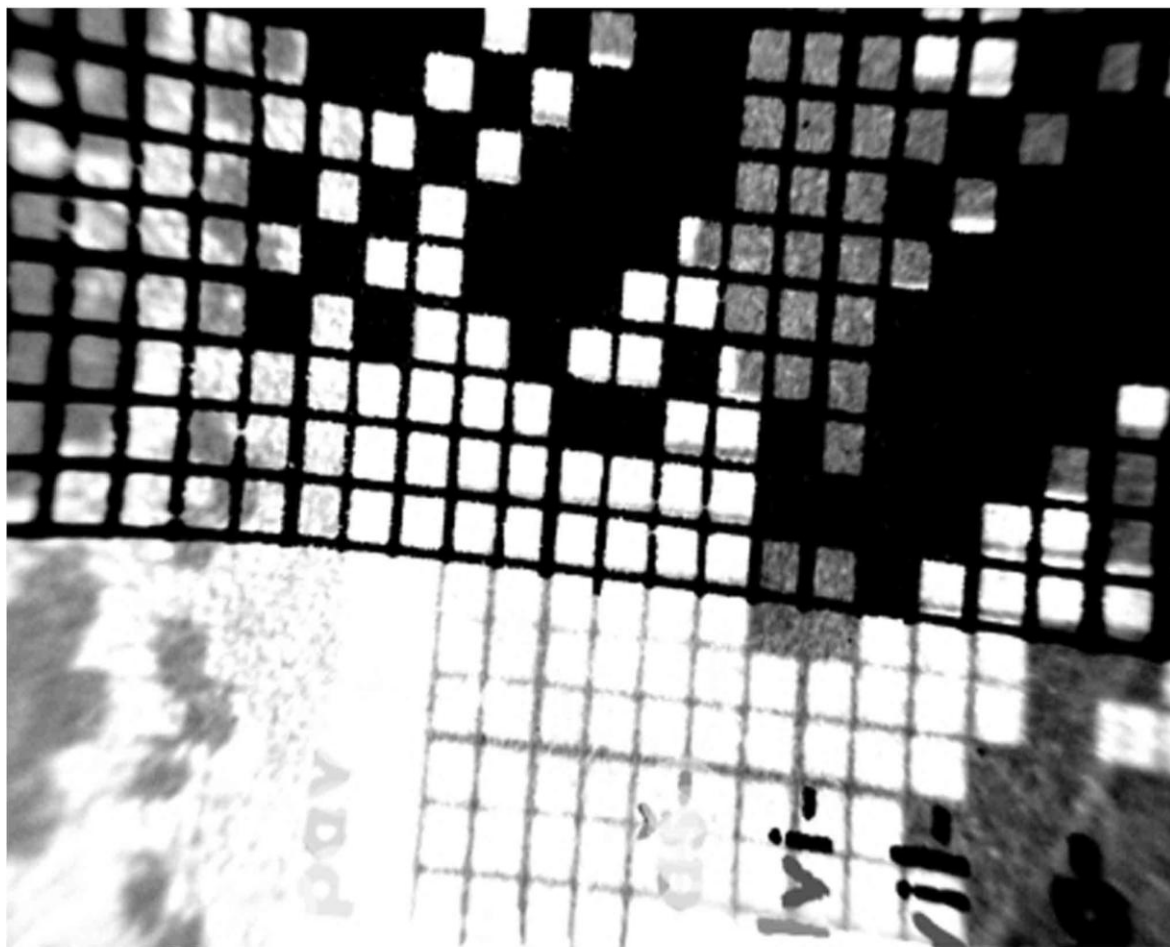
Textile studies in Edinburgh focuses on screen printing, however, during her time at university Dervinyte also learned dyeing, embroidery, digital printing, laser cutting and felt and weaving techniques.

She has always been passionate about exploring different materials, and her work combines them using the above techniques to create exciting and unusual pieces.

Place of Study

EDINBURGH COLLEGE OF ART
Textiles BA

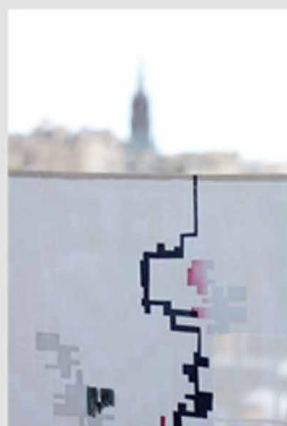
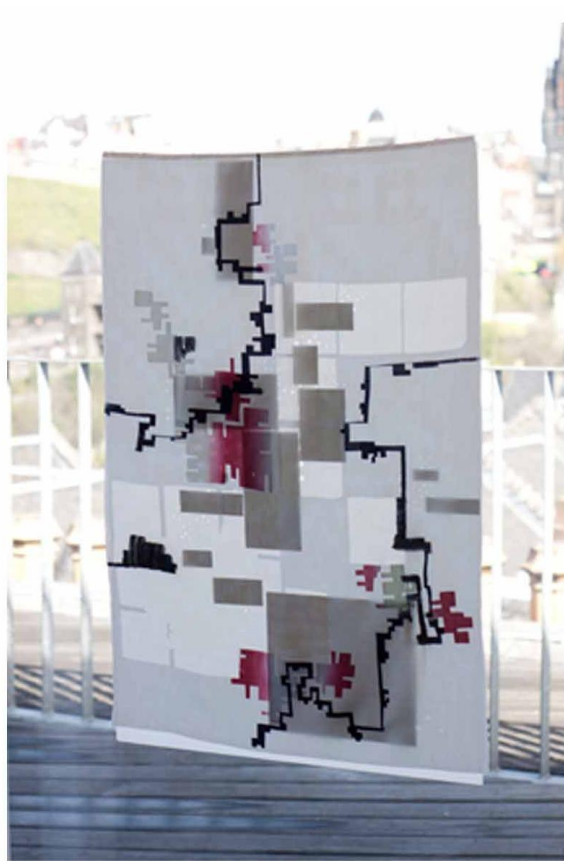




Dervinyte's textiles draw you in through splashes of vivid colour, offset by fading tones, layered surfaces and cut outs creating a fantastic effect.

Her work comes to life as light penetrates through the textiles creating a very unique and intriguing visual. Dervinyte works with symmetry and monochrome; the repetition giving the memory of psychedelic ink blots.

What is fascinating about these pieces is how the light bursts through them, completely transforming the piece into a powerful cluster of light, tones and graphics.



'As a Multi-Media Textiles Designer, I create new and innovative designs by exploring and combining fabrics with materials seen as commonplace, aiming to push the boundaries of what is meant by 'textiles'.

Most recently, my merging of mesh, wood – and, most intriguingly, cocktail sticks – has led to the hand crafting of organic and fluid-like sculptural pieces in both two and three-dimensional Formations. This completely transforms the cocktail stick's everyday utility into a visually dynamic artform that provide an air of harmony to interior spaces'

– **Gemma Fernandes**

Place of Study

LOUGHBOROUGH UNIVERSITY
BA Hons Multi-Media Textiles Design



Fernandes is an inquisitive designer and has been exploring different combinations of materials and forms to create visually captivating textile sculptures.

Infusing the natural world in her designs, Fernandes' inspiration for *On the Surface* (left) came from fish fins.

The structure, shape and blending colours of each individual piece creates a visually interesting object.

The interjection and overlapping layers further highlight Fernandes natural inspiration, but also creates a sense of playfulness and perception as light pierces the textile sculpture.

The sharp bold structure is offset by the striking colours, creating an interesting and exciting edge to interior spaces.

On the Surface captures your attention and ignites excitement and intrigue through its form, colour and texture.



Fernandes' studies of fish wasn't just limited to the scaly surface, however.

She has researched and studied the fish skeleton in-depth, and much of her inspiration comes from the consideration of the organic forms of the skeletal structure of fish.

Through understanding the fundamentals of marine skeletal structure, Fernandes has been able to extract a form that captures the human preconceptions of fish.

On the Surface is designed to translate this concept into an abstract but very familiar textile sculptural piece.

JEWELLERY COSTUME DESIGN GLASS



After living and working in several countries, Cristina Zani established a jewellery workshop in the Lake District, U.K. where she is currently based.

In 2011 she was awarded a bursary that enabled her to study jewellery in the capital of South Korea, Seoul, for four months.

Her present work is influenced by the Korean urban landscape and explores the contrast between modern buildings and ancient temples and palaces of South Korea.

She combines natural and painted wood with precious and non-precious metals.

Place of Study

EDINBURGH COLLEGE OF ART
MFA Jewellery Design



AGA TARNOWSKA



AGA TARNOWSKA

Jewellery designer and maker, Cristina Zani, has created a fantastic collection of contemporary jewellery.

Zani is inspired by literature, semiotics, travel, architecture, colours, textures and materials.

Her broad inspiration and creative approaches to design can be seen throughout the design and making of her work.

These inspirations are elegantly fused into the pieces with each one capturing a moment in time.

Sharp lines are contrasted with organic edges, and vivid colours are contrasted with natural tones to create an exciting collection of unique and beautiful designs.

Through these designs, Zani beautifully delivers the concept of a 'journey through cities'.

CRISTINA ZANI
JEWELLERY DESIGNER

WWW.CRISTINAZANI.COM
PHOTOGRAPHY: LIVIO MORABITO / AGA TARNOWSKA
PINSO.CO.UK/2012/06/JOURNEY-CITIES-JEWELLERY-DESIGN



AGA TARNOWSKA

WWW.PINSO.CO.UK
LOVE CREATIVES

The 'My Seoul' collection is inspired by Italo Calvino's novel, *Invisible Cities* and is a reflection on the urban environment and the concept of invisibility design.

The 'My Seoul' wooden rings (right and below right) are finished with acrylic paint and look beautiful.

The mixed use of both vibrant and pastel colours create a light, airy contrast to the wooden design.

The worn, almost cracked appearance of the surface also hints at a rare and aged material.

Like the visible lines on a well travelled face, the rings communicate a history, a story captured through the surface.



LIVIO MORABITO

The 'Infinite Maps' collection (left) was influenced by Zani's fascination of maps, aerial views and the patterns of intersecting roads.

By taking sections of maps out of context, the city becomes invisible and the focus shifts to the intricate now abstract lines of a hidden city.



AGA TARNOWSKA



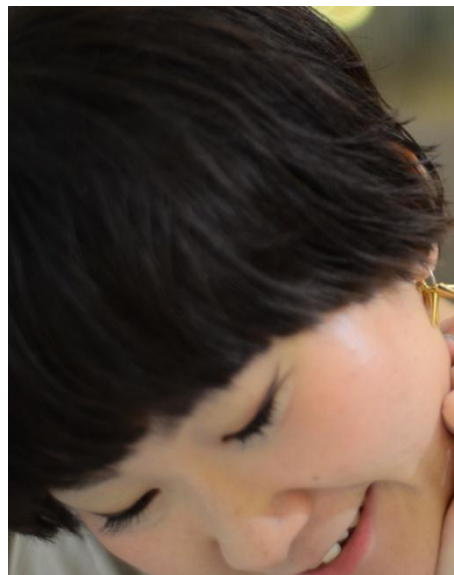
Kumiko Takeda studied Textile Design at Tama Art University, specialising in silk screen printing and traditional dyeing.

After graduating, Takeda moved to London and gained a BA (Hons) degree in Costume Design for Performance Art at London College of Fashion. She subsequently completed the MA Costume Design course at the same college, which honed her technical skills and helped her to develop a unique, deeply considered conceptual style.

Since graduating, Takeda has designed and crafted costumes for The Globe Theatre, The Barbican, Nottinghill Carnival, and many more.

Place of Study

LONDON COLLEGE OF FASHION
MA Costume Design



Takeda is a very talented designer-maker, and she possesses an array of skills and experiences. Her talent was spotted during her third year showcase, igniting her incredible career and leading her to move to London to further her studies in costume design.

Takeda has since assisted international artist Lucy Orta, theatre designer Dick Bird, and has created a collection for fashion designer Walid Al Damirji.

Pierrot Lunaire collection (Right and below) - photography by Kyoko Munakata.





Takeda flexed her creative energy on a project for TONI&GUY, and the costume on the previous page was designed for top stylist, Ryuta Saiga. For a Punk version of Alice in Wonderland, Kumiko designed the costumes for the four main characters; Alice, the Mad Hatter, Caterpillar and the Queen. This proved to be a fantastic project that produced vivid, vibrant and exciting designs.



Takeda skilfully blends colours, patterns and textures creating the perfect harmony of materials to capture moments of magic. The sheer variety of work and styles she can produce is impressive, as she captures the essence of her subjects inspirations and translates this perfectly to her designs.



'I'm an artist, designer and maker, currently based in Manchester.

My passion lies in the transitory nature of material explored through flame worked salvaged glass multiples to create writhing, tactile textures and forms.

I becloud the lines between art, design and craft, forming conceptual work, whilst maintaining the sense of workmanship and the maker. I investigate a combination of past and present through reinterpreting materials via contemporary techniques into innovative forms and concepts.'

– Hannah Lovett

Place of Study

MANCHESTER SCHOOL OF ART MMU
BA (Hons) Creative Business Development



Glass artist and designer, Hannah Lovett, produces highly detailed works that appear to be in a constant state of motion.

Lovett employs an array of techniques and practices to create these stunning pieces. The captivating creations allow her to combine her love of art, design and craftsmanship.

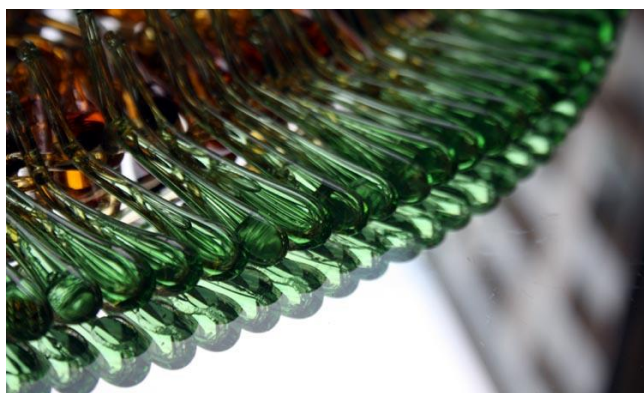
A combination of contemporary techniques and fresh approaches create these detailed sculptures.

The *Rebirths* (featured left) explores the inheritance of material and idea. It is made from salvaged glass and conveys the message that new forms can be created from old.

The underlying concept touches on the importance of using reclaimed materials to preserve the environment and enhances the project through ties to the past.







Stonegate 35 (above and left) is not only a great piece, it has fantastic heritage. York Museum donated the Victorian stained glass used, which had been salvaged from the Stained Glass studio of John Ward Knowles, Stonegate 1838-1931.

Lovett describes her creation as having 'a sense of place, journeys and destination' as she used ceramic decals to map the streets surrounding the glass studio to convey the notion of distortion and progression. The maps were then fired onto the individual glass components, stretched and contorted in the flame so that the lines are barely visible.

Hannah Lovett's Gold Digger collection (left) is inspired by the kaleidoscopic geometry found in the choreography of early films of Busby Berkley in the 1930s.

As well as selling through exhibitions and shows, she is eager to work on commissioned pieces.

LOVE CREATIVES

UNIVERSITIES

STUDENT, SUBJECT, PROJECT

EDINBURGH COLLEGE OF ART

MARTIN CAMPBELL

MASTER OF FINE ART, PRODUCT AND
FURNITURE DESIGN

PINSO.CO.UK/2012/06/RAG-BONE-WORKSHOP-MARTIN-CAMPBELL

JO-YUN WANG

MASTER OF FINE ART, PRODUCT AND FURNITURE
DESIGN

PINSO.CO.UK/2012/05/TUNE-TUNE-ENSEMBLE-CHAIR-BY-JO-YUN-WANG

CRISTINA ZANI

MASTER OF FINE ART (DISTINCTION), JEWELLERY
DESIGN

PINSO.CO.UK/2012/06/JOURNEY-CITIES-JEWELLERY-DESIGN

IVAN HSIEH

MASTER OF FINE ART, PRODUCT AND FURNITURE
DESIGN

PINSO.CO.UK/2012/06/CHOCOLATE-IS-THE-ANSWER

LIUCIJA DERVINYTE

TEXTILES

PINSO.CO.UK/2012/06/TEXTILE-DESIGNER-LIUCIJA-DERVINYTE

AUSTIN YANG

MASTER OF FINE ART, PRODUCT AND FURNITURE
DESIGN

PINSO.CO.UK/2012/06/MECHANICS-VS-APPLE

ESAD OF SAINT-ETIENNE, FRANCE

MARLÈNE HUET

MASTER DESIGN

PINSO.CO.UK/2012/08/MARLENE-HUET-DESIGNER

GLASGOW SCHOOL OF ART

DAVID ROSS

MASTER PRODUCT DESIGN ENGINEERING

PINSO.CO.UK/2012/08/A-GRADUATES-GRADUATE

ALEC FARMER

VISUAL COMMUNICATION

PINSO.CO.UK/2012/10/TRAKKE

GRAYS SCHOOL OF ART

NATALIA LOZANO

BDES PRODUCT DESIGN

PINSO.CO.UK/2012/11/YUMMY-PACKAGING

UNIVERSITIES

STUDENT, SUBJECT, PROJECT

HDK, GOTHENBURG UNIVERSITY

LIN YU-NUNG
MFA, DESIGN, CHILD CULTURE DESIGN
PINSO.CO.UK/2012/11/GRAFFITI-FUN-WITH-THE-INSIDE-OUT-LAMP

KINGSTON UNIVERSITY

JEFF LAMBERT
BA, PRODUCT AND FURNITURE DESIGN
PINSO.CO.UK/2012/07/PAPER-LIGHT

BETH HAYS THOMAS
BA, PRODUCT AND FURNITURE DESIGN
PINSO.CO.UK/2012/09/BETH-HAYS-THOMAS-DESIGNER

LEEDS METROPOLITAN UNIVERSITY

GEORGE BRAHAM
BA DESIGN
PINSO.CO.UK/2012/10/GEORGE-BRAHAM-DESIGNER

LONDON COLLEGE OF FASHION

KUMIKO TAKEDA
COSTUME DESIGN
PINSO.CO.UK/2012/06/ALICE-PUNK-LAND-KUMIKOTAKEDA

LOUGHBOROUGH UNIVERSITY

GEMMA FERNANDES
BA HONS MULTI-MEDIA TEXTILES DESIGN
PINSO.CO.UK/2012/11/TEXTILE-LIGHTNING-DESIGN

MANCHESTER SCHOOL OF ART MMU

HANNAH LOVETT
BA, CREATIVE BUSINESS DEVELOPMENT
PINSO.CO.UK/2012/09/HANNAH-LOVETT-DESIGNER-MAKER

NOTTINGHAM TRENT UNIVERSITY

PAUL GIBSON
BA (HONS) PRODUCT DESIGN
PINSO.CO.UK/2012/08/TEA-TIME

WILLIAMS & CLEAL FURNITURE
SCHOOL

PETER KINDT
FINE FURNITURE
PINSO.CO.UK/2012/09/PETER-KINDT-FURNITURE

UNIVERSITY OF EDINBURGH

SARAH LAURENSEN
MSC, MATERIAL AND VISUAL CULTURES OF THE PAST
PINSO.CO.UK/2012/11/REFORM-LANE

UNIVERSITY COLLEGE FALMOUTH

JAMES DOWDELL
3D DESIGN
PINSO.CO.UK/2012/10/JAMES-DOWDELL-AND-THE-POWER-FLOWER

CREATIVE

In order of appearance

MARLÈNE HUET
Product Designer

imaeleen.blogspot.co.uk

BETH HAYS THOMAS
Product Designer

bethhaysthomas.co.uk

PAUL GIBSON
Product Designer

paulgibsondesign.com

JEFF LAMBERT
Product Designer

www.jefflambert.co.uk

JAMES DOWDELL
Product Designer

jamesdowdell.com

LIN YU-NUNG
Product Designer

linyunung.com

ALEC FARMER
Product Designer/Manufacturer

trakke.co.uk

AUSTIN YANG
Product Designer

austin-yang.com

IVAN HSIEH
Product Designer

ivanhsieh.com

GEORGE BRAHAM
Product Designer

georgebrahamdesign.wordpress.com

NATALIA LOZANO
Product Designer

natalia-lozano.com

JO-YUN WANG
Furniture/Product Designer

jo-yun.com

PETER KINDT
Furniture Designer Maker

peterkindt.com

DAVID ROSS
Product/Furniture Designer

davidrossdesign.co.uk

CREATIVE

In order of appearance

MARTIN CAMPBELL
Furniture Designer Maker

ragandboneworkshop.co.uk

SARAH LAURENSEN
Fashion/textile Designer Maker

reformlane.co.uk

LIUCIJA DERVINYTE
Textile Designer Maker

liucijade.wix.com/textiles

GEMMA FERNANDES
Textile Designer Maker

gemmafernandes.com

CRISTINA ZANI
Jewellery Designer Maker

cristinazani.com

KUMIKO TAKEDA
Costume/Textile Designer Maker

kumikot7.com

HANNAH LOVETT
Artist Designer Maker

hannahlovet.com

MORE INFO

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Contact: info@pinso.co.uk



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LOVE CREATIVES

Collaboration is at the ♥ of Pinso.

The Pinso Collaboration Boards have been dreamed up to encourage creatives to work together on exciting new projects, build a creative society, support economic growth and enrich cultural life.

Collaboration is an opportunity to gain more experience, knowledge, skills and kudos. Through collaboration you can double your creative productivity, increase your network of like minded creatives and produce exciting new projects. Working together on innovative new projects not only benefits the individuals directly involved but sends out a positive rippling effect throughout the creative community.

The creative industries influence cultural identity and the social environment we live in as well as creating the wealth that the world economy needs – we make a big difference in a lot of ways. We tend to think of ourselves as individuals or small teams but we are part of a humongous pro-active community that has the power to make real change that could re-balance the economy and produce a prosperous creative and brighter future.

Our instinctive desire to collaborate is motivated by our social and inquisitive personalities. It is our natural want to work together that I believe will produce fantastic cross discipline creative collaborations resulting in stunning projects that inspire us all.

The Pinso Collaboration Boards are a place where creatives, universities, students, companies and freelancers can work together to create an inspiring future.

- **Paul Duddy**



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TELL THE FUTURE

THANK YOU



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