



CASE STUDIES

WORK METHODOLOGY

Emotional experiences helps us connect with others and learn from them. By being mindful of our cultural, social, and natural backgrounds, we can create content that resonates with and engages the public, fostering love, understanding, and connectedness. Emotional connections can broaden our perspectives on environmental and societal issues beyond our immediate reality, promoting empathy, self-esteem, and respect, and driving positive change.

Sensitive communication requires affection towards the audience's emotions and perspectives, and the use of different techniques to create an immersive and meaningful experience. It can be a powerful tool in establishing an emotional connection between the audience and the content, leading to greater engagement and understanding.

AT ATELIER MAGUI KAMPF, WE SPECIALIZE IN CRAFTING IMMERSIVE ARTISTIC NARRATIVE ENVIRONMENTS THAT DELIVER REGENERATIVE-ORIENTED CONTENT, WHILE CURATING ENGAGING CULTURAL EXPERIENCES.

On this book we show three prime examples of Atelier's work methodology in action: Noronha Zero Plastic, Maritime Museum and Reboot Festival.



INCLUDE different stakeholders throughout all stages of the project.
BUILD open bridges for dialogue, active listening, integration, and engagement.
REALIZE processes of collective creation.



UNDERSTAND the local geographical, historical, and social dynamics, from past to present.
PROMOTE connection through self-recognition of their identities and desires.
ACCESS collective and individual affective memories.



CONNECT audience and content by stimulating different senses.
GENERATE lasting memories from immersive and integrative experiences.
SENSITIZE through affection, significance, and art.

SENSITIVE COMMUNICATION

“The cultural program created for THE ENGAGEMENT CENTRE generated a serie of positive impact both for community and for me, as an individual. It contributed for the construction of embased discussion, reflection and action over our relationship with nature and society. Magui created, or better, co-created, activities with care and attention, generating important seeds for our community.

I admire Magui's work vision: very collaborative, atentif, participative, cautious but at the same time audacious. She brought all this on her propositions by creating the new, the inedit and even the "impossible", as the sensory and poetic room in an uterus shape, the life's 'Origin'.

Luiza Arantes Sampaio
public and local co-curator

ENGAGEMENT CENTER

SITUATED IN THE ATLANTIC ISLAND OF **FERNANDO DE NORONHA**
PERNAMBUCO, BRAZIL, 500 KM FROM THE CONTINENTAL COAST.

A SPACE DEDICATED TO THE **CULTURE OF SUSTAINABILITY**
TO SUPPORT THE IMPLEMENTATION OF A GOVERNMENT DECREE
THAT PROHIBITS THE USE OF **SINGLE-USE PLASTIC**.

COMMISSIONED BY THE **STATE AND LOCAL GOVERNMENT**
IN PARTNERSHIP WITH **HEINEKEN BR**
WITH A COLAB OF **MENOS 1 LIXO** AND **IÔNICA** AS EXECUTIVE PRODUCERS

THE SHELL
dome for events

designed to be created without
walls, with the intention of
providing a constant and open
invitation to the entire community,
without any distinction.

NORONHA ZERO PLASTIC



WOBO and HUMAN AND PLASTIC open air exhibition

ATELIER MAGUI KAMPF WAS RESPONSIBLE FOR

- IDEATION
- GENERAL CONCEPT
- COMMUNITY ENGAGEMENT
- INTERPRETATION
- EXHIBITION DESIGN
- PROJECT MANAGEMENT
- ART INSTALLATION
- CULTURAL AGENDA

THE 300sqm CENTRE WAS STRUCTURED ON TWO APPROACHES

THE EXHIBIT SPACE

THE ACTIVE SPACE

HUMAN AND PLASTIC exhibition THE SHELL dome for events
 WOBO wall exhibition THE FACTORY workshop room
 THE GUARDIANS mural
 THE ORIGIN immersive room



THE ORIGIN immersive room

NORONHA ZERO PLASTIC

We were invited to conceive and develop a novel cultural center in a remote community nestled in an Unesco-designated Natural Heritage site. The main objective of the Center was to facilitate the community's shift towards more sustainable practices on the island, while also supporting its cultural development.

From the outset, we adopted an approach that prioritized designing with affection and the local community's identification as fundamental values. We believed that this method would be key to gaining the community's acceptance of this significant but somewhat controversial project, given the public administration's struggle with widespread disapproval.

TERRITORIAL

SENSORY

PARTICIPATORY

SUCCESSFUL ON APPLYING FULL ATELIER'S WORK METHODOLOGY



By valuing the stories of local personalities, we were able to achieve several important project goals. These included fostering identification, a sense of belonging, restoring respectful relationships, and, most importantly, generating affection and commitment to the entire sustainability program.

In creating the Center, we focused on incorporating art, poetics, and memory to reach community members on an emotional level. This approach not only increased individuals' and the community's self-esteem but also left them feeling truly seen. The community's overwhelmingly positive response after the Center's opening confirmed the power of this approach.



THE GUARDIANS

3 meters high mural presenting 6 local personalities, chosen by public opinion, as mythological creatures responsible for the preservation of the island's "treasure": the nature and it's culture.

NORONHA ZERO PLASTIC

THE ORIGIN

immersive and sensorial room composed by a scenographic and lightning installation and a poetic video, telling the origin of the island from a eco feminist perspective

ATELIER'S MAIN GOAL

PROJECT'S MISSION

To create a cultural space designed to support the Zero Plastic Decree and to stimulate the culture of sustainability in the island.

- To create an open, durable and warm space **FOR** and **WITH** the local community to express Fernando de Noronha's culture (memory, art, social relationships) beyond plastic.
- Provoke reflections over our intricate relationship to nature, through emotions, art and respectful approaches to the traditional community and it's memories.

BACKSTAGE

- individual talks
- co-creative meetings
- public research for content
- tv+radio interviews
- attention to history and cultural manifestations

KPI'S

- community involvement with offered activities
- community curating and proposing activities
- number of local visitors + number of tourists

MAIN CHALLENGES

- short time and tight budget
- distance +500 km from continent
- logistic (ship+plane)
- lack of suppliers + technicians + material in the island
- **problematic relationship between community and public administration**
- poor previous communication
- initial community resistance + fake news + hostilization

NORONHA ZERO PLASTIC

BRAZILIAN NAVY'S MARITIME MUSEUM

SITUATED IN THE GUANABARA'S BAY RIO DE JANEIRO
RIO DE JANEIRO, BRASIL.

AS CONSULTANTS FOR THE GENERAL MUSEUM MASTERPLAN, WE PROVIDED GUIDANCE ON THE SPATIAL ORGANIZATION OF NEW FACILITIES AND THE REDESIGN OF EXISTING PHYSICAL SPACES.

IN ADDITION, WE DEVELOPED AN UNPRECEDENTED PROCESS FOR CO-CREATING CONTENT WITH CIVIL SOCIETY ACTORS TO ENSURE THAT THE INTERPRETATION OF THE NEW MUSEUM REFLECTED THE NEEDS AND VIEWPOINTS OF THE COMMUNITY. THIS APPROACH ALLOWED FOR A MORE INCLUSIVE AND DIVERSE RANGE OF PERSPECTIVES TO BE INCORPORATED INTO THE MUSEUM'S PROGRAMMING AND EXHIBITS.

THE NAVY'S CULTURAL CENTRE

is located on a strategically important space in the city of Rio de Janeiro that underwent a significant transformation process due to the implementation of Olympic Games infrastructure, leading to a major urban transformation in the historic center.



AWARDED THE MEDAL OF
MERIT COLLABORATOR
BY THE BRAZILIAN NAVY.

MARITIME MUSEUM

In 2016, we had been working for two years with the museum staff on museum planning, but we felt stuck with hierarchical decisions on content. We believed that the original content proposed did not reflect the zeitgeist of Rio de Janeiro and Brazil.

We had the opportunity to implement our innovation research in the field, with the support of our incubation program, Rio Criativo. We organized three public meetings and invited the museum staff, biologists, architects, museologists, artists, students, navigators, designers, and others to freely co-create ideas.



MARITIME MUSEUM

SECRETARIA DE ESTADO DE CULTURA E
INCUBADORA RIO CRIATIVO APRESENTAM

M + E DESIGN E CARIOTECA
EM PARCERIA COM
A MARINHA DO BRASIL/DPHDM

CONVIDAM VOCÊ PARA
PARTICIPAR DO PROCESSO DE CONSTRUÇÃO
DE UM MUSEU PARTICIPATIVO!

A CO-CONSTRUÇÃO DO MUSEU MARÍTIMO

VAMOS ELABORAR JUNTOS O
CONCEITO BASE DE UM MUSEU COM VOCÊ!
QUEREMOS QUE DESDE O PRINCÍPIO SEJA INCLUÍDO
O PÚBLICO E A DIVERSIDADE DE VISÕES
ENVOLVIDAS PELO TEMA.

SUA PARTICIPAÇÃO É ESSENCIAL!

A PROPOSTA É EXPERIMENTAR UMA
NOVA FORMA DE SE DESENVOLVER
EQUIPAMENTOS CULTURAIS QUE
GARANTAM O PERTENCIMENTO DO
PÚBLICO DESDE O INÍCIO DE SUA
CONCEPÇÃO. SUA VISÃO É FUNDAMENTAL
PARA QUE POSSAMOS CONSTRUIR UM
MUSEU MAIS INCLUSIVO, SUSTENTÁVEL
E RELEVANTE PARA NOSSA CIDADE.

**2 TARDES DE
NOVEMBRO:**

**11.11.16 SEXTA E
23.11.16 QUARTA
DAS 13 AS 17H**

Local: LOUNGE RIO CRIATIVO
Rua Frederico Silva, 86 - 8º Andar

RSVP: MAGUI@MEDESIGN.ART.BR



TRANSLATION OF THE PUBLIC INVITATION:

WE INVITE YOU TO TAKE PART IN
THE BUILDING PROCESS OF A
PARTICIPATORY MUSEUM!

THE MARITIME MUSEUM CO-CREATION

Let's work together to develop
a **basic concept for a museum.**

We believe it is important to involve
the public from the very beginning
and to incorporate their diverse
perspectives in shaping the theme.

Your participation is essential.

The proposition is to experiment with
a new way of developing cultural
facilities by involving the public from
the beginning of the masterplanning
process, thereby promoting a sense of
community belonging.



About 30 people responded to our call for the three events. We guided the group through a step-by-step methodology, starting with general questions such as: how do you expect to interact with the content in a museum, what do you like to see and learn in a maritime museum, etc. Each step brought us enriched ideas that nourished discussions for the next steps.

Finally, we were able to guide the group towards practical questions on how the proposed ideas could be explored in practical ways. The solutions came in the form of educational programs, neighborhood relationships, cultural activities, and even museographic solutions.



We utilized a variety of participatory methodologies throughout the entire process, including moments of meditation and creative visualization, art, debates, focus groups, graphic facilitation, and design thinking practices.

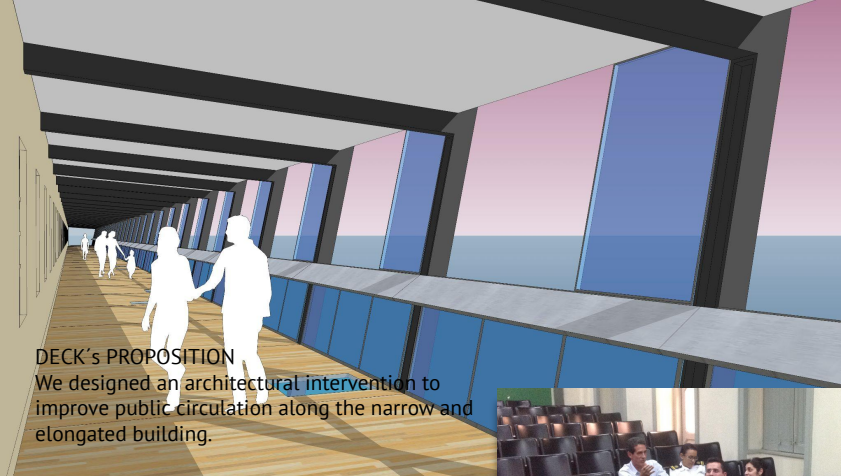
PARTICIPATORY

TERRITORIAL

SENSORY

SUCCESSFUL ON APPLYING FULL ATELIER'S WORK METHODOLOGY

MARITIME MUSEUM



DECK'S PROPOSITION

We designed an architectural intervention to improve public circulation along the narrow and elongated building.



THE MARITIME MUSEUM TEAM while discussing on a participatory process



GALLEY OF KING JOHN VI original historic content to be exposed

PROJECT'S MISSION

To assist the Brazilian Navy's museology team in adapting an old building for museum purposes and enhancing content interpretation.

ATELIER'S MAIN GOAL

- To create an open and unprecedented space for the creation of a new museum using participatory methodologies that involve the public from the very beginning.
- To consider possibilities for promoting a closer relationship between society and formal museums.

BACKSTAGE

- Participatory methodologies research
- Adaptation of methodologies for museum and cultural purposes
- Designing collaborative processes
- Bringing the public together for three days of co-creation

KPI'S

- community involvement with co-creative initiative
- To arrive at practical and applicable solutions within the context of the museum.

MAIN CHALLENGES

- hierarchical structure within Navy's museum staff
- to achieve practical solutions in a short time
- to engage participants on taking part on all co-creative days.

MARITIME MUSEUM

A FESTIVAL FOR THE COLLABORATIVE ECONOMY

THE TWO DAYS EVENT TOOK PLACE AT THE INSTITUTO EUROPEO DI DESIGN
IN **RIO DE JANEIRO**, RIO DE JANEIRO, BRASIL.

A FESTIVAL DEDICATED TO THE **NEW ECONOMY MOVEMENT**
CO-CREATED BY THINKERS AND INNOVATORS IN THE CREATIVE ECONOMY FIELD.

COMMISSIONED BY **BENFEITORIA**,
A POSITIVE IMPACT CROWDFUNDING PLATFORM,
BRAZILIAN LEADER IN INNOVATION

"The REBOOT FESTIVAL was an incredibly intense convergence of people and ideas around the theme of collaborative economics. Over two days, we materialized a multitude of ideas into a grand event that was also a celebration of creativity. It was like nothing I had ever seen before - a festival of boundless creativity that embraced diversity and inclusivity from the outset. The very fact that the entrance was staffed by blind guides set the tone for the rest of the festival, which was curated to include both established professionals and up-and-coming voices. The result was an atmosphere of freedom and provocation that invited people to step outside their comfort zones and explore new possibilities. To me, the REBOOT festival perfectly embodied SATISH KUMAR principles of "head, heart, and hands," with many ideas being shared and discussed, and a strong sense of passion and purpose driving everything forward."

FELIPE CUNHA - public vision

REBOOT FESTIVAL



We were responsible for designing the entire event experience. We aimed to ensure that every design decision reflected the core values proposed by the new economy: care, respect, trust, inclusion, collectivity, and change.

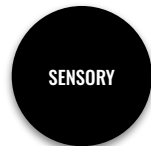
The scenography was developed around the concept of change: when we move, we take care of what is important to us, but we also let go of what no longer serves us. The event had the aspect of a large prototype, an open space for experimentation, intervention, and collective construction.



We designed a circuit that connected a serie of rooms in the school building to tell a story that was still being constructed. Each room allowed for individual or collective interaction, always very sensory, stimulating all the senses with the purpose of opening up new synapses to create the new.

A group of visually impaired individuals were responsible for the festival's reception, with the mission of guiding a blindfolded audience through the corridors. This experience allowed the public to feel vulnerable and with no control, while also learning to trust strangers.

At the end of the event, the entire space was completely transformed by colors, paints, information, ideas, and, above all, affection. We firmly believe that transformation of our realities is only possible when people engage with their hearts and hands.



SUCCESSFUL ON APPLYING FULL ATELIER'S WORK METHODOLOGY

REBOOT FESTIVAL



REBOOT FESTIVAL

PROJECT'S MISSION

- to showcase the potential of the emerging new economy.
- to encourage active participation in the upcoming shift.

ATELIER'S MAIN GOAL

- to create an experience that would gently encourage the audience to open up, let go of old concepts, and embrace the new.
- to experiment the potential of an unfinished space that was open to intervention, like a grand prototype.
- to incorporate the project's values in all of our solutions, working collaboratively with both our team and the audience.

BACKSTAGE

- Co-creation process of experience with multidisciplinary team of more than 15 people
- Need for innovation in all processes simultaneously
- Search for artisanal solutions for prop manufacturing and communication.

KPI'S

- Creation of a transformative and memorable experience that lingers vividly in participants' memory.

MAIN CHALLENGES

- Careful intervention in a historical building.
- Complex narrative construction in a highly limited spatial structure.
- Balancing freedom of audience with defined and guided pathways.



Atelier
MAGUI KAMPF

WEBSITE
INSTAGRAM
LINKEDIN
E-MAIL