



santamaria

IDENTITY

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www.santamaria.co.uk

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design is polarising. not only in style, but in ways of doing business. the big companies are getting bigger, and have taken on the corporate culture of their clients – the language, the mentality and even the suits.

at the same time, another phenomenon has taken place in design. this is a smaller, quieter phenomenon, and its impact is only just starting to be felt. this is where santamaria fits in.

companies like Santamaria have intentionally stayed independent so that they can focus on giving a personal and innovative approach to design. these companies are often founded by people who are not driven by business but by the challenge of constantly pushing the boundaries. they are companies which are willing to defy convention in order to solve clients' problems. their language is of imagination, innovation, creativity and passion.

but while Santamaria is part of this phenomenon, in terms of location, specialisms and business relations, it is also in a world of its own. for a start it has three centres: the London base is run by husband-and-wife team Laura and Damian, with his brothers Fabio in Milan and Felipe in Madrid. each studio, which was set up in the 1990s, has specific strengths – identity and branding in the uk, product design in italy, fashion and architecture in spain.

and as italian-argentinians who trained in Buenos Aires, they bring fresh ideas to european design, rather than being immersed in its cultural heritage. they are able to experience and interpret cultural and social mores across the continent.

Santamaria has the issue of identity at its heart. it is their belief in the strength of identity – however it is manifested – that underlies the Santamaria ideal. their driving force is to discover and express the essence of each project's uniqueness.

this book is a profound exploration of the meaning of identity. while offering no formulaic solutions, it gives an original perspective on the relationship between personal and corporate identity.

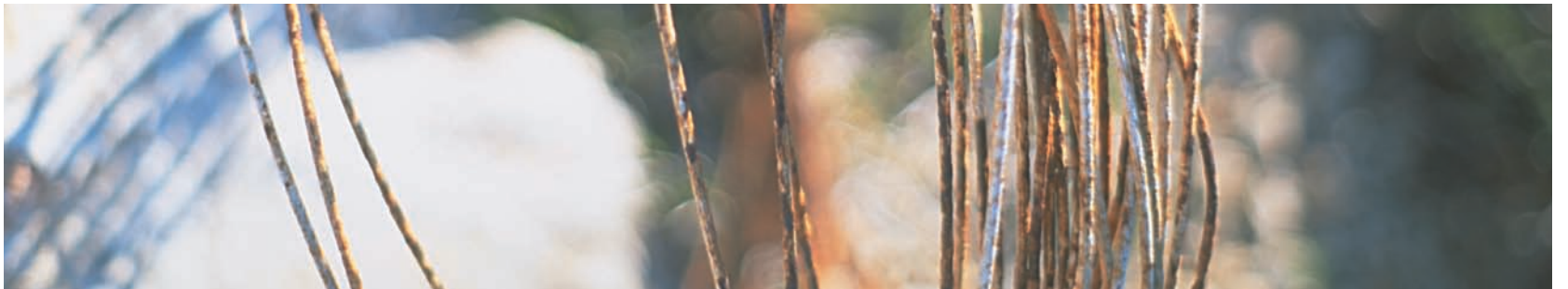
at a time when individuals as well as organisations are questioning their existence and place in the world, Santamaria finds that the issues around personal identity are closely related to the issues that define a corporate brand.

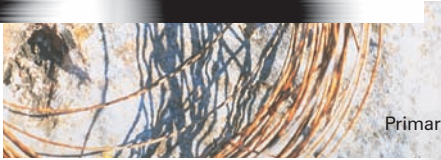
for Santamaria believe that identity runs deeper than a company manual. its cultural and consumer impact is more personal than that. and this is true, as well, of their own approach. the strength of their identity is forged through the collective force of these designers as individuals. prepare to be stimulated.

clare dowdy

there is no being beyond becoming

Gilles Deleuze





Primary elements

Ironic attitude

Heavily worked

Empty fictions

Sound vibration

Explosive break

Fervent acclaim

Ontological paradox





Romantic realisation

Variously labelled

Philological analysis

Messianic zeal

Natural encounters

Reveal the meaning





Theoretical level

Equally crucial

Anti-form

Reflexive nature

Perverse fascination

Ecological intentions

Collapse of belief

Banal and strange

Repetitious click



Critical and creative

Alternative spaces

Positive credo

Sensory input

Self indulgence

Bourgeois ethic

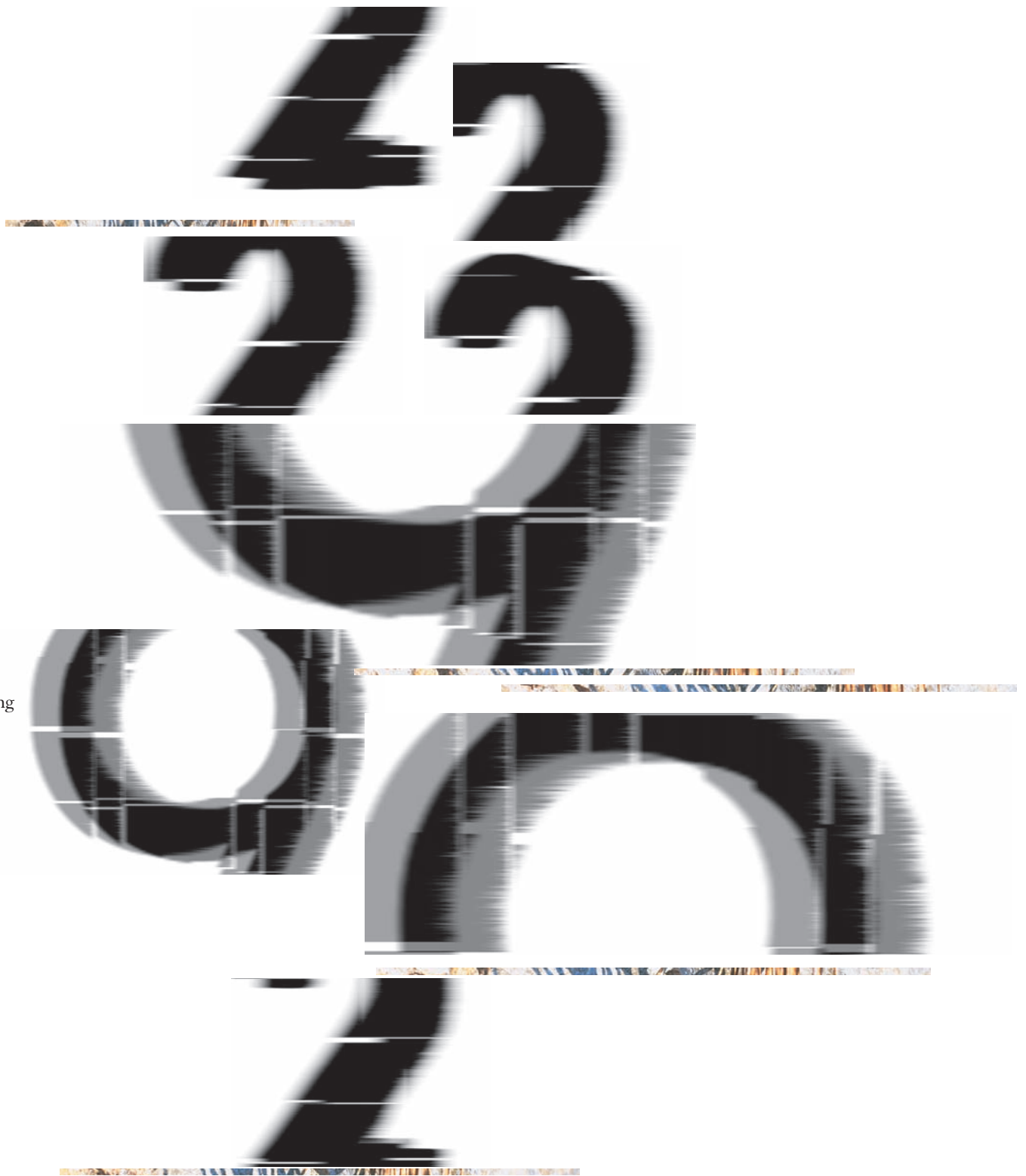
Non-heroic

Recognizably conceptual

Wet paint

Atmospheric images Substitute language Seemingly transparent Ineffably sublime Paradigm shift Beautiful illusions Purely visual Determine identity

there is no being beyond becoming







[THE LOGO DEFINES THE PERSON...]

JUST AS I HAVE THE RIGHT TO BE MYSELF, I CAN MANIFEST THAT TO THE WORLD IN ANY WAY I CHOOSE TO. THE WORK ON THE FOLLOWING PAGES CELEBRATES THE DIVERSITY, UNIQUENESS AND VARIETY OF THE REPRESENTATION OF IDENTITY.

FROM THE GLOBAL, INSTANTLY RECOGNISABLE BRAND TO THE SMALLER, FAMILY-OWNED COFFEE SHOP, FROM PRINTED FORM THROUGH TO ARCHITECTURE, CLOTHING OR DIGITAL MEDIA, A BRAND IS NO LONGER A STATIC IMAGE ON A PIECE OF PAPER BUT A LIVING ENTITY. WE KNOW IT MUST CONSTANTLY EVOLVE AND ADAPT ITSELF TO A CHANGING WORLD.

JUST AS EVERY INDIVIDUAL PERSON CAN MANIFEST THEMSELVES IN MULTIPLE AND FLEXIBLE WAYS, SO TOO THE BRAND ACHIEVES ITS PURPOSE THROUGH MULTIPLICITY AND FLEXIBILITY. WE ARE ONE, BUT NOT THE SAME, AND THE BRAND IS PART OF THE PROCESS OF DEFINITION, RECOGNITION AND REDEFINITION...





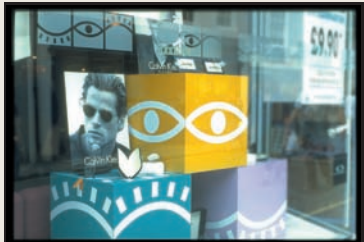


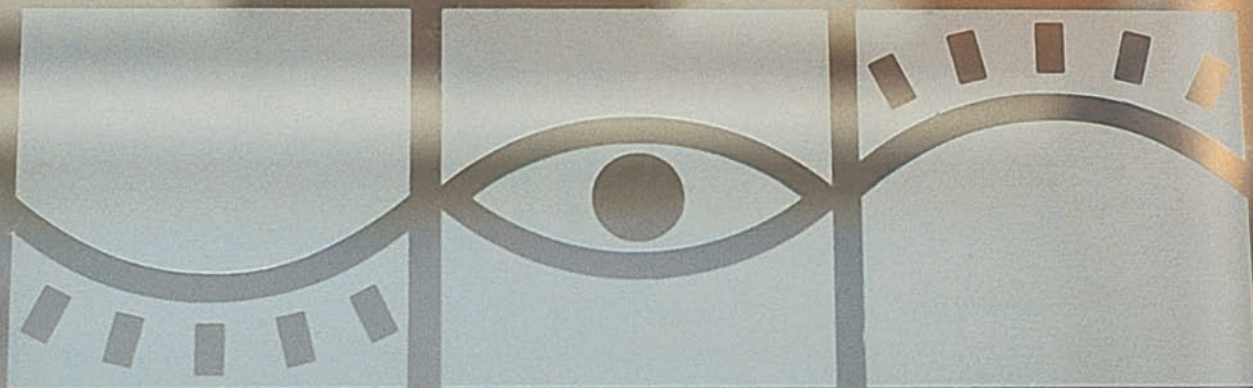






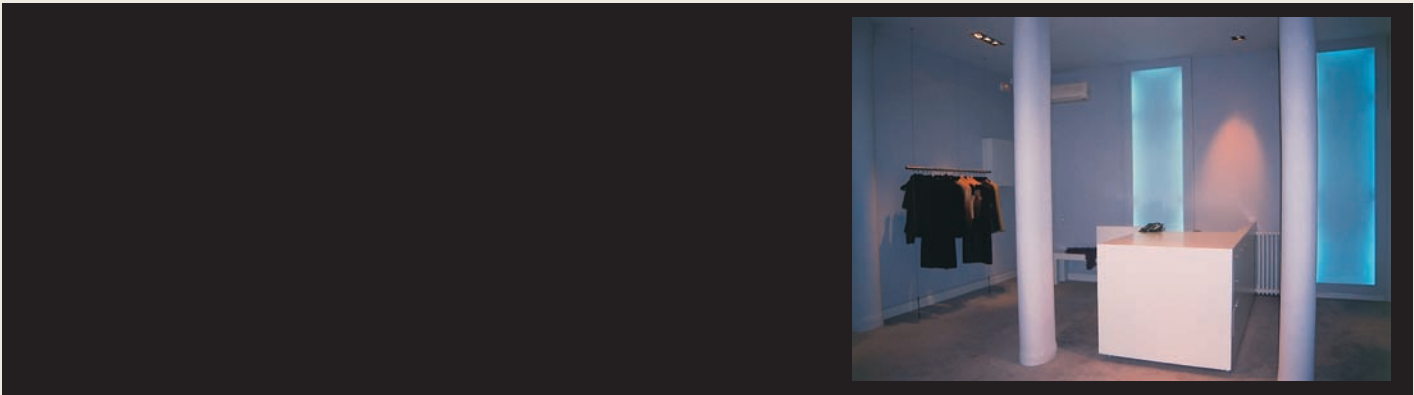




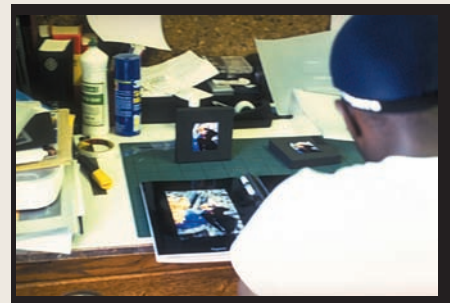
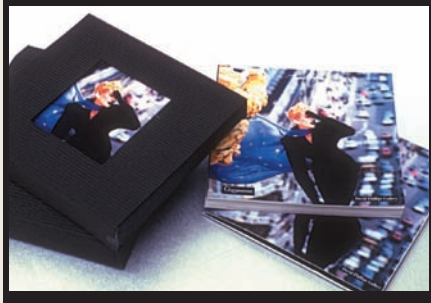


OPENING HOURS

DEVOTA & LOMBA

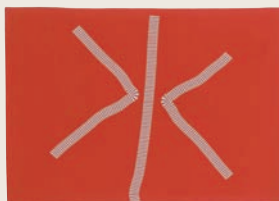


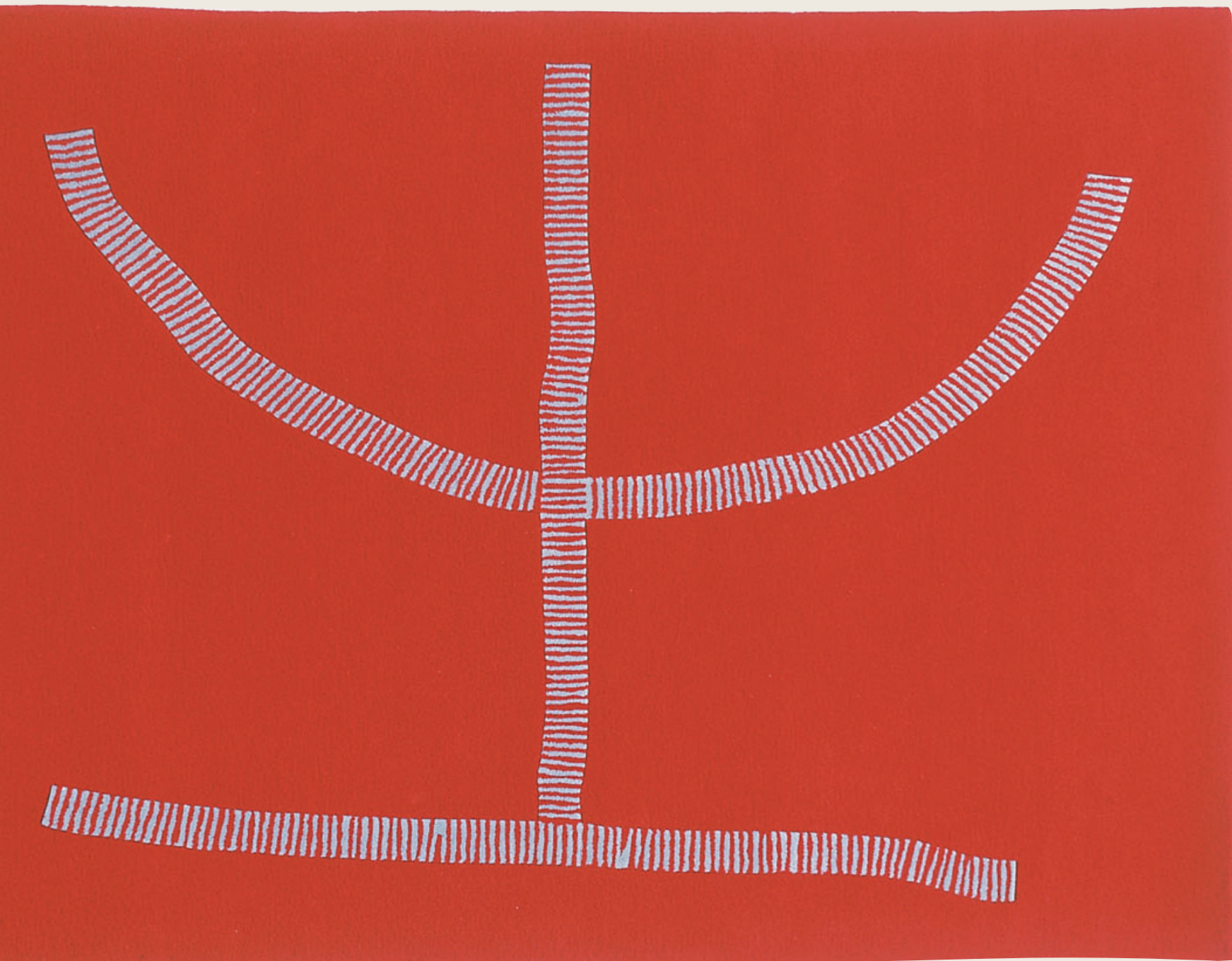




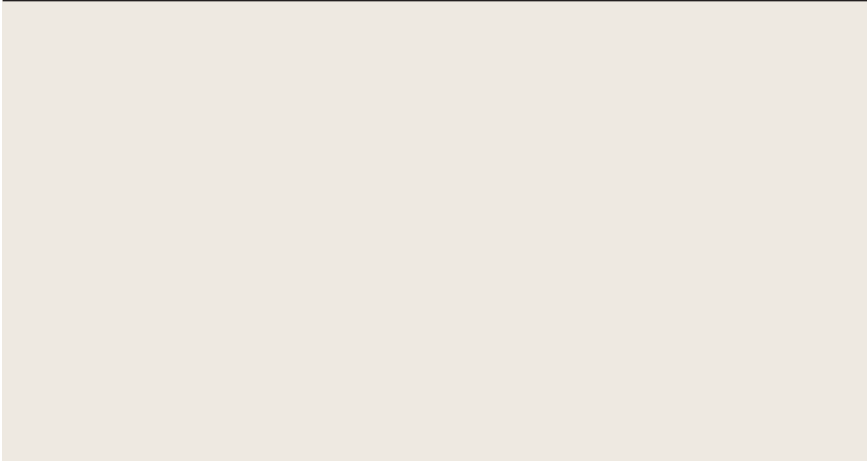
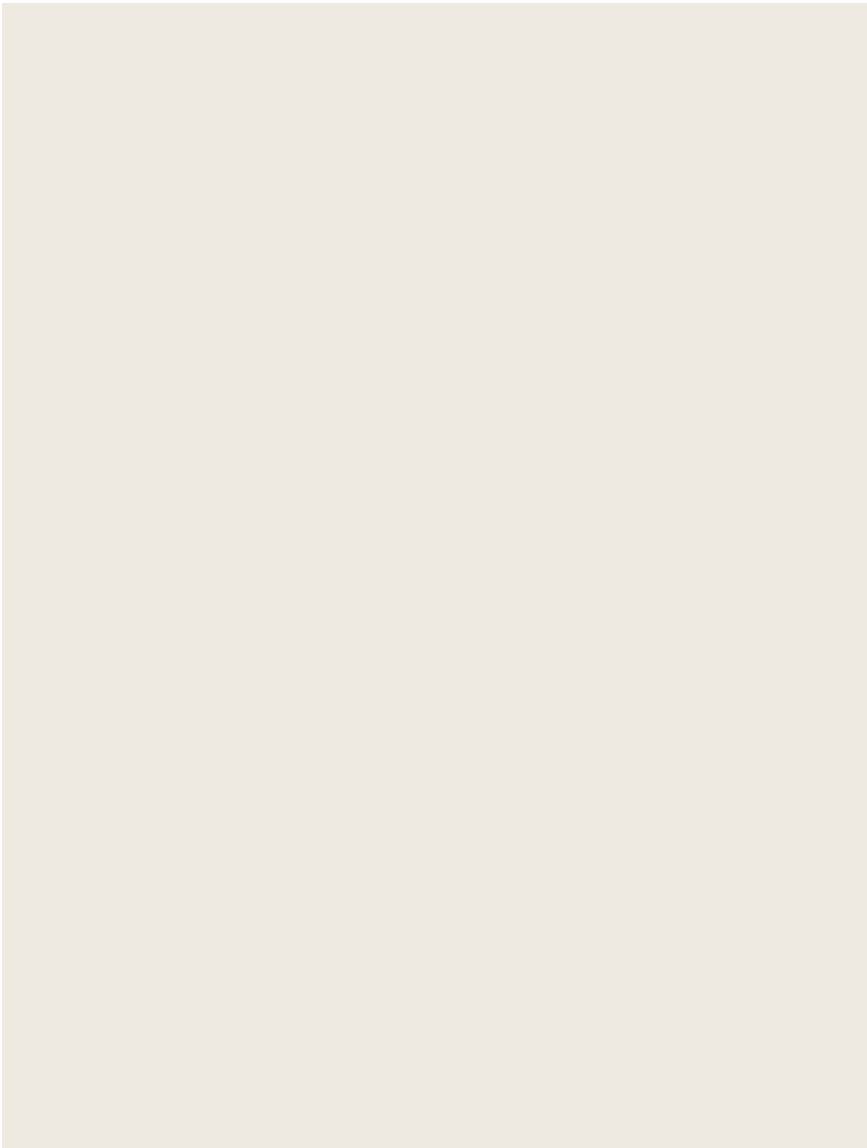


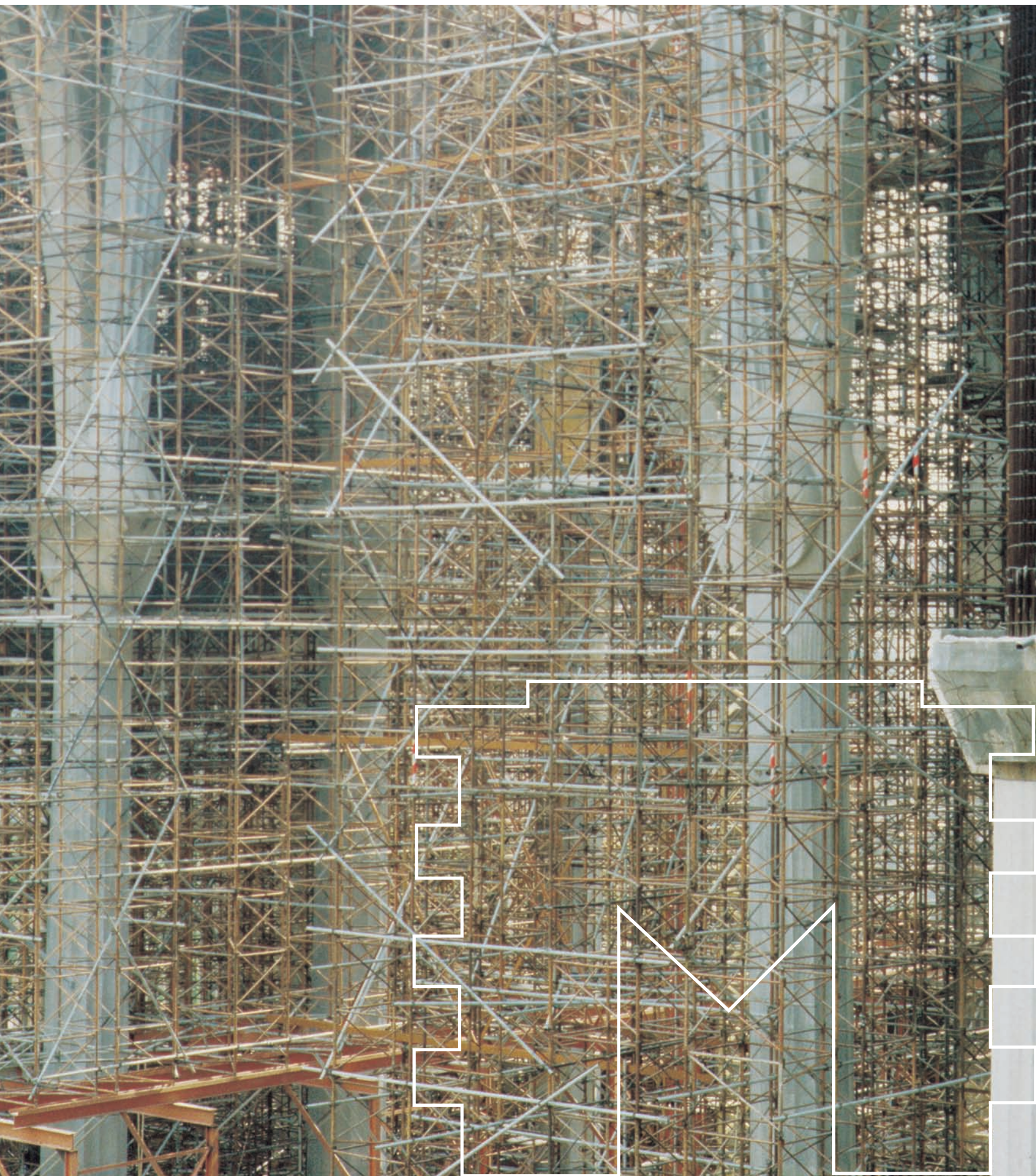
RAMÓN GURILLO






earth rug, 100% wool, 140 x 200cm.









santamaria

invites you to view

Westminster City Council
Shaping the Heart of London
Street Furniture Design

millennium post exhibition

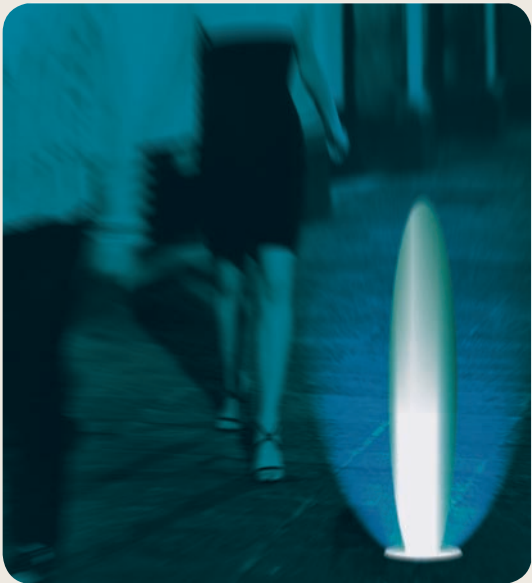
Santamaria is currently on display at the
Architecture Foundation.
You are welcome to have a look at the
most interesting design concepts
developed for London's millennium
street furniture.

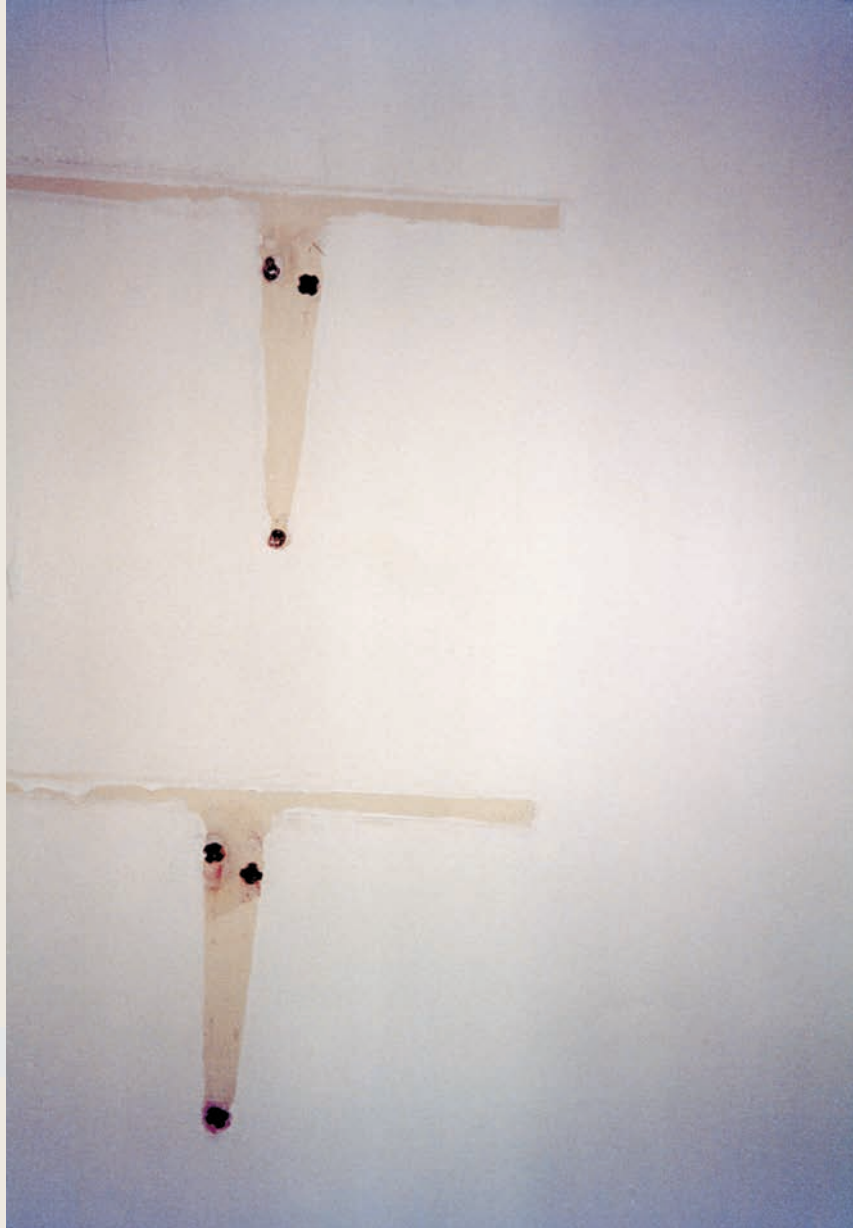
The Architecture Foundation 30 Bury Street,
London, W1Y 8AU
21 July to 15 September 1999
12.00pm to 6.00pm Tuesday to Saturday
www.santamaria.co.uk/millennium_post

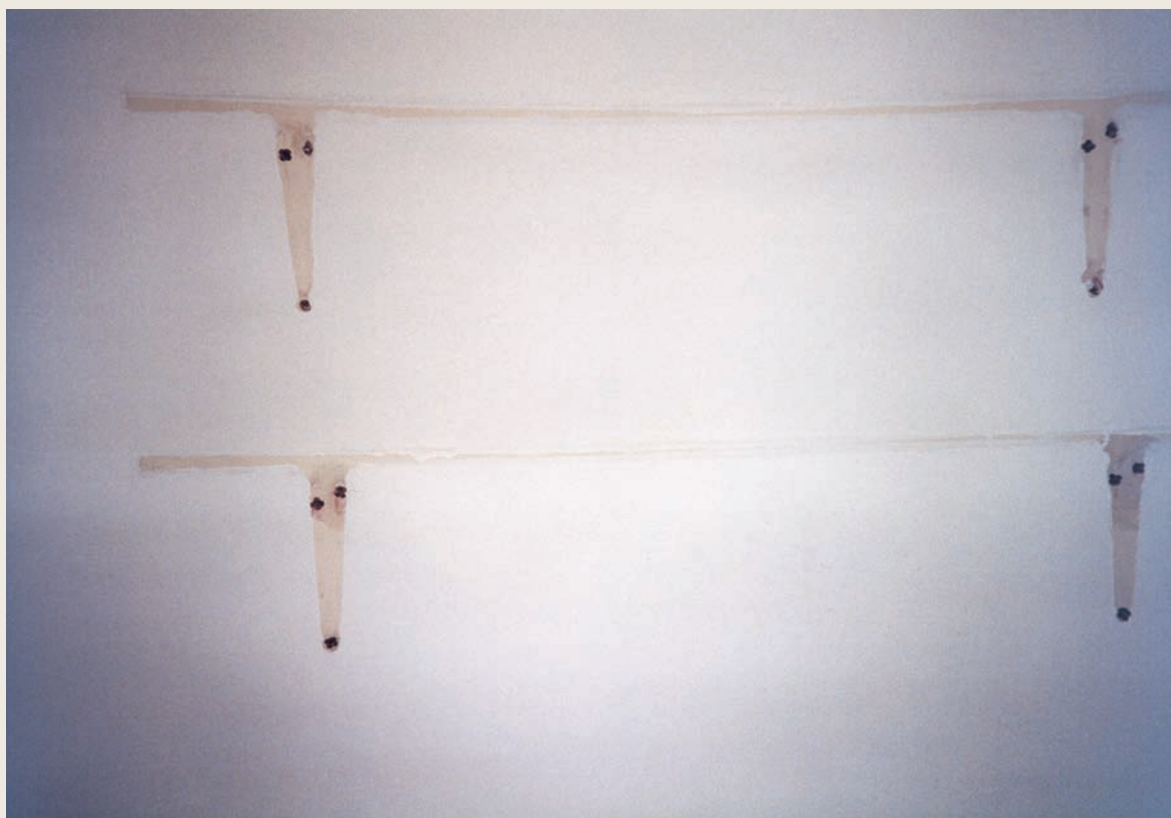




millennium post







what strikes me is the fact that art has become something only to objects and not to people. That art is something which is done by experts who are not interested in everyone's life become a problem. Why should the lamp or the table be an object, but not our life?

MICHEL FOUCAULT

et that in our society,
g which is related
individuals, or to life.
ch is specialized or
artists. but couldn't
work of art?
e house be an art

WHAT'S THE YOU OF YOU? THE YOU THAT WAS JUST A TWINKLE IN YOUR FATHER'S EYE, THAT'S
TRAVELLED THE LENGTH OF YOUR JOURNEY TO THE POINT WHERE FINALLY YOU FOUND YOURSELF?
THE YOU THAT WILL BE DISTILLED INTO A FEW SHORT WORDS OF EPITAPH, TO READ BY IDLE
PASSERS BY AND WATERED BY DOGS? HOW CAN I READ YOU NOW?

I TRY TO IMAGINE THE PERSON FOR WHOM I AM PAYING MY PENSION. WOULD I LIKE THE OLD
MAN, IF HE SAT NEXT TO ME ON THE BUS? WHAT WOULD HE SAY? WOULD HE SMELL? WOULD I
SPOT A HINT OF SOMEONE YOUNGER IN THE SMILE, THE NOD, THE BOOK HE GETS OUT TO READ?
WOULD WE GET ON? AND WHAT WOULD HE GET OFF ON? COULD HE TELL ME THINGS I DIDN'T
ALREADY KNOW? AND WOULD I CARE TO LISTEN? IF ONLY I KNEW NOW WHAT I'LL KNOW THEN.

WOULD HE BE COMFORTABLE? IT PROBABLY ALL DEPENDS ON HOW MUCH THIS HERE-TODAY,
GONE-TOMORROW YOUNG MAN PAYS INTO HIS PENSION. ...

from the idea that
I think that the

we have to create our

A PENNY FOR YOUR THOUGHTS, WHOEVER YOU ARE. IF I COULD TAKE YOU AT FACE VALUE,
WHAT WOULD IT BE WORTH? WHAT'S THERE TO SEE IN THE EYES OF YOU, A STRANGER,
STUCK IN A MOMENT AS WE BUMP AND GRIND PAST OXFORD CIRCUS AND BACK INTO
THE BLACKNESS?

WHAT'S THAT LOOK FOR? THEY SAY THAT A PICTURE IS WORTH A THOUSAND WORDS;
AND YOUR FACE IS A PICTURE ALL RIGHT. EVEN IF IT'S SAYING, 'I'M GOING NOWHERE WITH
YOU, MY ONE-STOP TRAVELLING COMPANION.'

ARE YOU FOR REAL? WHOEVER YOU ARE, FACE IT: YOU ARE A WORK OF ART... IN THE
FRAME, IF ONLY FOR A MOMENT.

the self is not given to us,
there is only one practical
consequence:
ourselves as a work of art.

MICHEL FOUCAULT

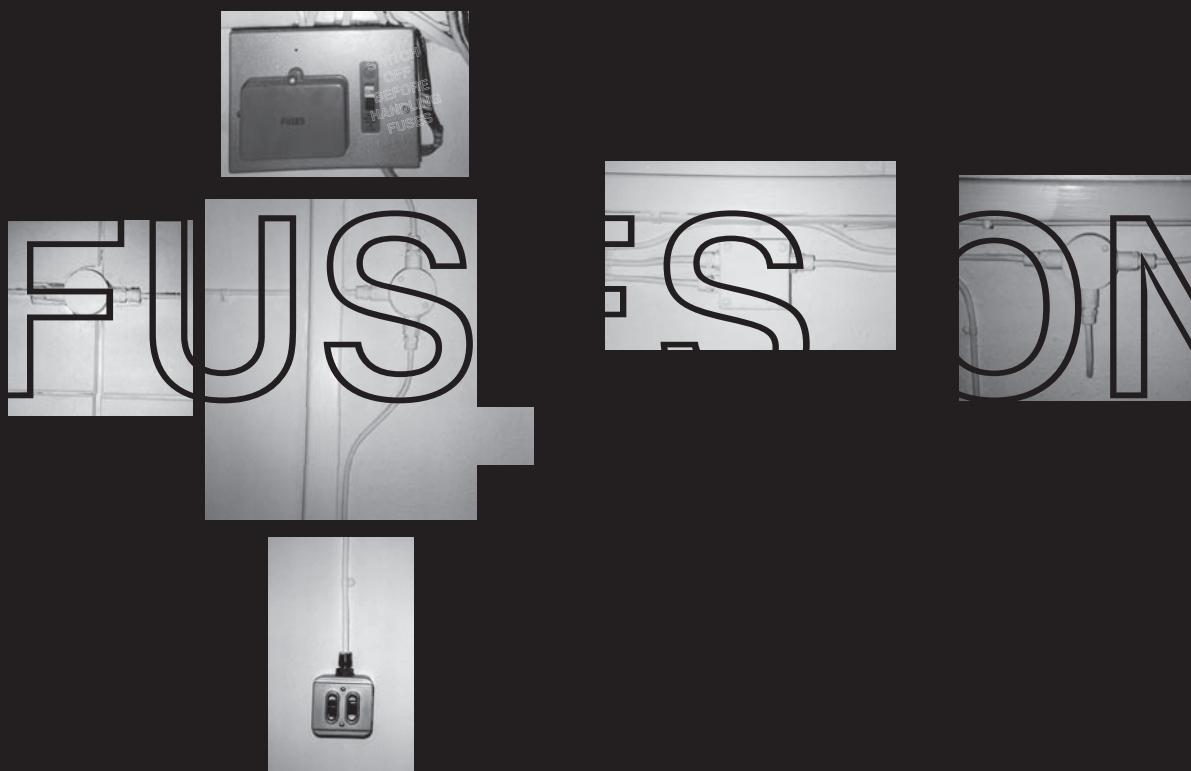
we are migrant animals in
world metropolises; in re
imagination, we participate
worlds... we, the bewildered
demise of the great stories
haunted by our destiny of
decide at any particular m
among many is ours.

ALBERTO MELUCCI

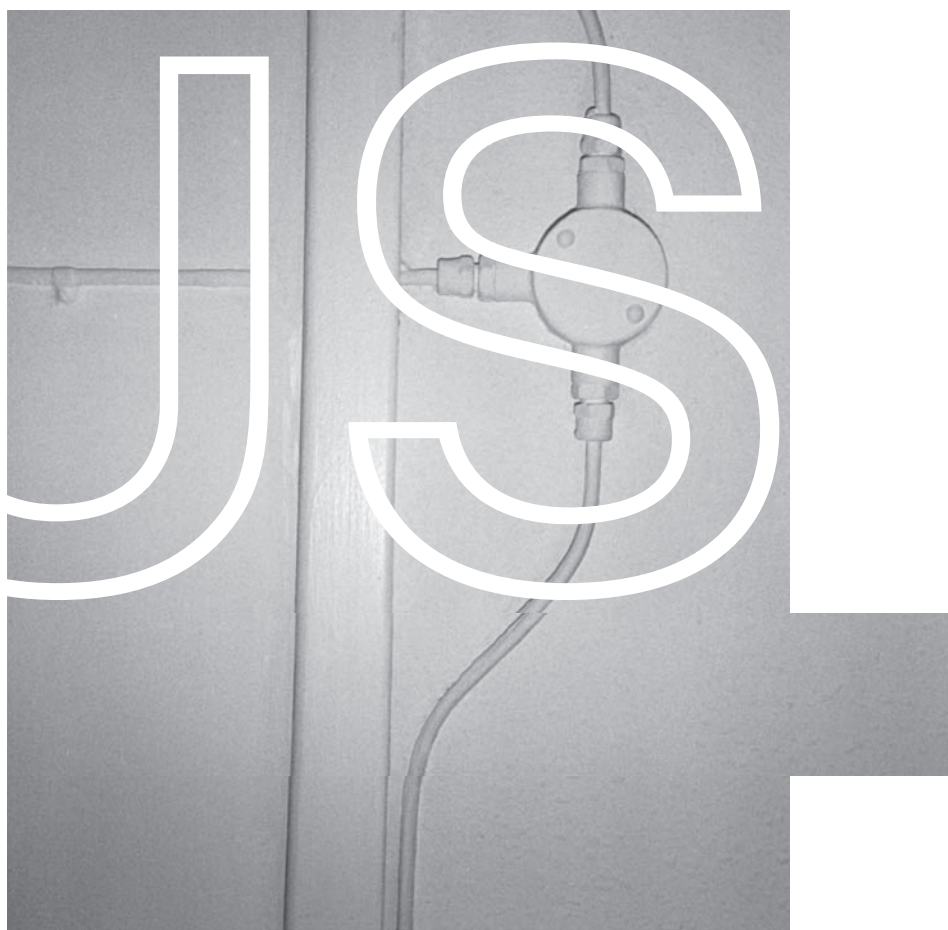
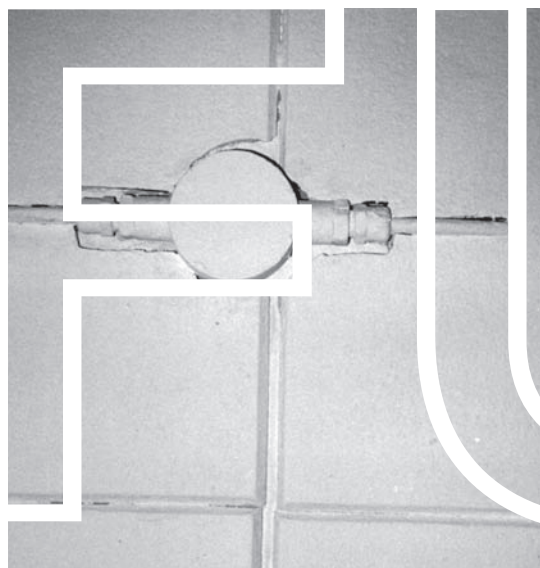
in the labyrinths of the
ality or in the
te in an infinity of
red witnesses to the
es of salvation, are
f choice... It is hard to
noment which self

TAKE ME AS I AM.
THE SUM OF ALL THE PLACES, THE ECHOES AND THE TRACES OF PEOPLE THAT I'VE TRIED SO HARD TO BE.
AND COME AS YOU ARE.

SWITCH
OFF
BEFORE
HANDLING
FUSES









PRISONNIER



NO LIMITS





777

LIFE IN THE GLOBAL VILLAGE. YOU CAN CHOOSE FROM A DIFFERENT MENU EVERY NIGHT.

CHINESE, INDIAN, MEXICAN, SPANISH, GREEK. EVEN AMERICAN. YOU NAME IT.

EAT IN, TAKE-AWAY, DRIVE-THRU AND PICK-AND-MIX YOUR CULTURE. AND WASH IT ALL

DOWN WITH A PINT AND A GAME OF DARTS AT THE LOCAL. LEARN A UNIVERSAL

LANGUAGE ALONG THE WAY, OF CHOPSTICKS AND DRUMSTICKS AND SIZZLING FAJITAS.

BOMBAY, BOGNOR, BUENOS AIRES, BRADFORD, BANGALORE, BRIGHTON. BE A TOURIST ON

YOUR OWN HIGH STREET, STROLLING PAST COUNTRIES, STRIDING THROUGH CONTINENTS,

SAVOURING COMMUNITIES. IT'S A SUPERHIGHWAY OUT THERE.

SO TASTE THE DIFFERENCE.



what makes you so special? who are you? what's your
out of you? how does it reveal you? which madonna song
before you become someone else? at what point do
yourself? what's your trademark? what are you wearing
looking at you, kid? what connects the child you once
than skin deep? what if looks could kill? what's your name
do you do? don't you hate people asking you that? who
by its cover? what's the best one you've ever read
yourself? who would you most like to be? what would
this? have you ever been torn apart? how did you pull
the gap? what's your favourite colour? can you name
first if your house was burning down? who's your best
found a style that suits? what smell makes you nervous
you up? could you describe yourself without using any
your life, what would it be? who was there? are they
marks you out? do you believe in life after death? how
would you like your clone? do you have id? driver's license
who you were without them? is that really you? was it
else? have you ever called your partner by the wrong
yourself around your parents? do you prefer coke
gucci or versace? ant or dec? how do you make the right

your identity? what does it make you? who does it bring
said 'express yourself!'? how many people can you be
you stop being and start becoming? can you brand
bearing? have you looked in the mirror lately? who's
were to the pensioner you'll become? is beauty more
ame? where do you come from? how could i tell? what
do you become on the internet? can you judge a book
ad? do you have good taste? is it time to reinvent
l you change about yourself? does my bum look big in
l yourself together? where do you shop? do you mind
e your five top albums? what item would you rescue
est friend? can you lose yourself in them? have you
ous? who do you support? which five words best sum
ny? if you could re-run the most beautiful moment in
y still here? where's your tattoo? may i see it? what
ave you got soul? would you like to clone yourself?
cence? passport? credit card? how could you prove
t just a phase? were you ever mistaken for someone
g name? how embarrassing is that? can you really be
e or pepsi? mac or pc? macdonald's or burgerking?
ight choice? and what makes you so special, anyway?

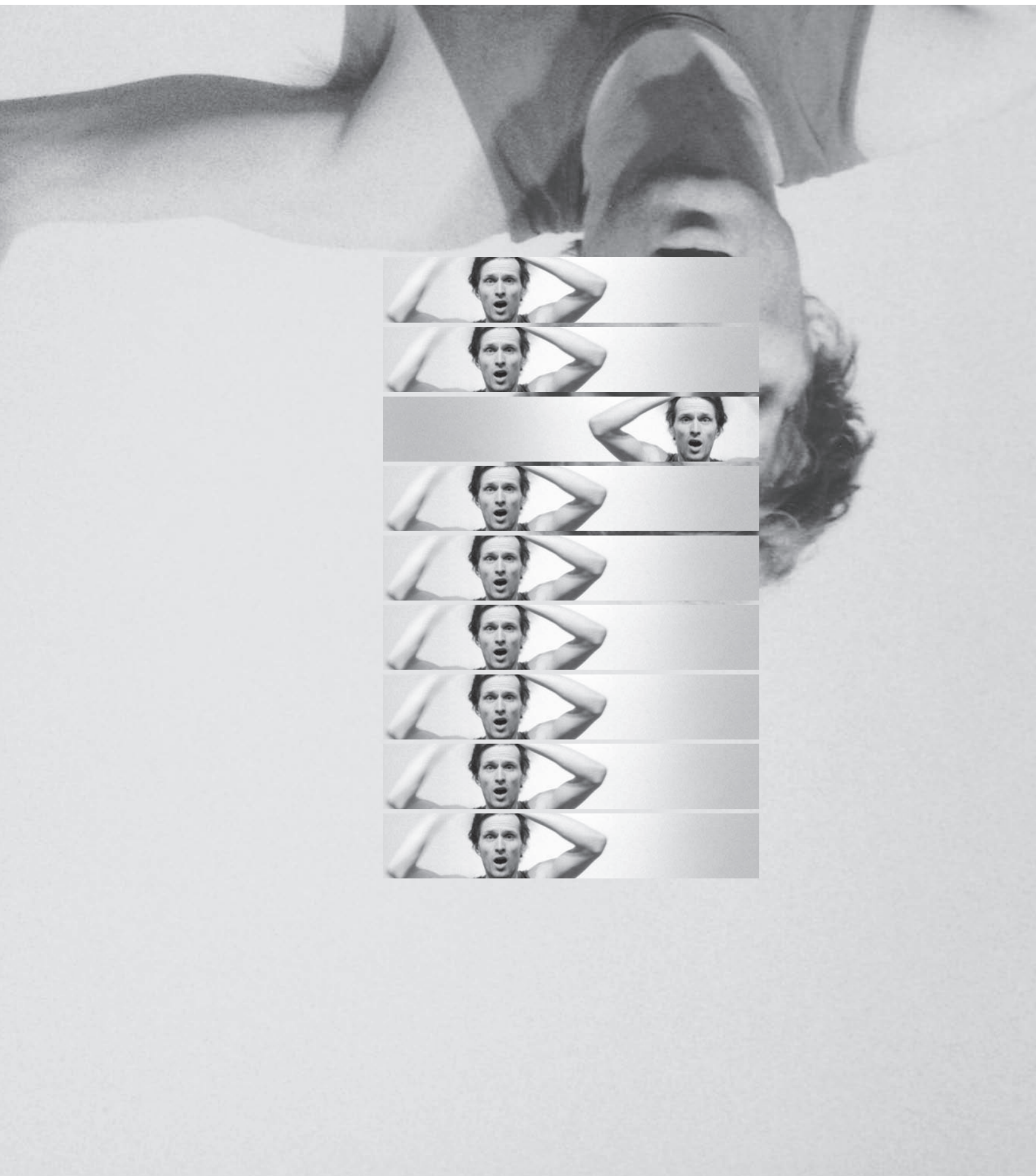




we have become multiple. and we are bombarded with ‘fragments of the other’. we are serial beings, creating and recreating ourselves through multiple and u n c o n n e c t e d relationships

Gilles Deleuze









In your book *Polaroids from the Dead* you talk of redemption. Do you think we need it – and if so, where do we get it from?

I don't know how you define redemption, but I think yes, we do need it. But how you go about that... Boy! Not everyone's a Gandhi, are they?

In a very broad sense, my own perception of redemption involves setting a good example with my life. I think reflection is an important dimension of it. I think that making the time for reflection is...

Is redemption a personal project, then, or is there something transcendent we need to connect with?

My next novel (which I finished yesterday) is largely about this issue. So many people are trying to find self-fulfilment through whatever they do in life, but that's just thinking about yourself and doesn't take into account anything larger. Anything you do just for yourself can only end up smaller in some way.

You have to live your life on a few levels. One is the day-to-day. There's another level at which you look at your desires in the framework of eternity: What is the impact of my actions in the long run? Is there something higher or more noble about what I am doing or what I know? What did I do to improve it? *Can* I improve it?

You often talk of retreating to a primeval world. Do you think we need to recover our original state, rather than holding on to the idea of progress?

An earthly utopia as opposed to heaven? Look at it this way. If you were to take all 5.5 billion people on earth and wave a wand and, suddenly, ping! everybody's at peace, an hour later they'd be squabbling again. I think one's utopia is in one's head – I don't think there's an earthly utopia.

Whatever your situation might be, I think everyone is striving for some sort of purity, some kind of order.

The new hope for eternity is through cryogenics,

isn't it, and maybe cloning now?

My brother just made me executor of his will. I said, 'Oh, you don't want to be cremated, you want to be *embalmed*?' And he said, 'Absolutely – in case they can bring people back from the dead with DNA. I want to have some of that ready for them.' That was two weeks before cloning hit the news.

Suppose they clone you in the year 2050. If I met you both at the shopping mall, how would I tell who was Doug Number One?

In my next book, I have one character from a really churchy family, and he's being a bit too sententious and too righteously and parroting words without really knowing what he's saying. And, suddenly, there's two of him, and each of them thinks that they're the original.

It's kind of fun for a while – and then an angel comes down and says, 'Oh, there's only room for one of you.' Suddenly, they have to kill each other. So, they go on this mad hiding-and-killing spree, but the thing is, they both think exactly the same way and so each of them thinks he's found a cool hiding spot – but, of course, the other one finds it at the same time.

There's been a lot of argument about how you can clone a body but you can't clone a soul. How do we know that? It's all just speculation. We won't know until someone does it. And it's going to happen. You know how we people are: there's some new technology around, people mess with it. Probably within five or ten years.

Is there a common denominator to who you are at different times of your life?

I've asked a lot of people this and everyone seems to agree: 'I was born and around five or six I started having memories and I can't remember ever not feeling like myself.' As you grow older, your perceptions change and you can get more pointed in various specific directions; but you still feel exactly like you. I don't think that ever changes.

And yet your own obser-

vation is that our culture has lost its sense of story, both corporate and individual. Do we really end up living life in the present as a series, as you say, of 'interconnected cool moments'?

In New York, a magazine called *Details* is reconfiguring itself as a magazine for young people about work. They say there is no counterculture out there to present. What that says to me is that the culture is all about work: work, work, work, work, work. And if you have any time for reflection at all after that, it's taken up by more work – or exhaustion.

This is where so many people's personal story gets lost, I think. That's the reason that people are going astray: it's not through any wilful act of straying, they're just trying to keep their heads above water financially. That gets overlooked a lot. Everyone says, 'Oh, it's the times we live in – people are selfish.' No, they're not: they're just working.

In the Eighties, there were isolated cool moments; now, I think, we only have uncool moments. Period. People don't have enough time any more to think things through. The biggest luxury now is time to reflect. I confess I don't consider myself lucky in that way – but then my job is to put my reflections on paper. I go through life trying to do as much reflection as is possible in this culture.

I don't know what it's like in England, but here in Canada nobody has free time any more.

Things like arts and crafts and hobbies seem to have vanished. And then when people go to sleep at night they figure they have to spend eight hours working out their problems. That's so sick! Life is all work.

I always find it strange that people spend a third of their lives sleeping and almost none of their lives trying to figure out why.

You talk about the need to become 'renarrated', to 'get a life'. Doesn't that mean that life becomes just another commodity?

Life does just become another commodity, yes, and I don't think that's good. At this stage of capitalism, life's components are certainly rendered into price-pointed activities. All your needs – even some you didn't even know you had – are taken from you and then sold back to you in some reified form.

Is there any hope for the poor when to have a life you have to buy it? How can they 'choose to live'?

It's a kind of no-win situation. People who have a lot of clock-time on their hands, like the chronically unemployed, are probably not enjoying it, because they're worried about where they get the next meal from. I don't think you find anyone who lives a life of leisure, at any level of society, any more. If they're urban, they're frantic. If they're middle-aged and have kids and stuff, they're wrapped up in that. If they're older, like 60, 70, they're trying to prepare in some way for the end that's ahead. I

don't think I've ever met anyone who lives a life of leisure and pleasure. Have you?

One of the most chilling moments in the movie *Trainspotting* is at the very end: he says, 'Get a job, get a haircut and then I'll be just like you.' You realise, 'OK, this guy is still screwed up on smack or whatever, but at least that was interesting. Now he's going to stop being interesting.'

Is there such a thing as a culture of despair?

An entire culture in a state of

despair? No. But certainly there are phases in life in which a citizen is slated for unavoidable hard-core despair – usually in the mid twenties, the early thirties. It usually lasts a year or so. It makes you empathetic to the plight of suffering unseen by the protective device of youthful blitheness.

Some people emerge from this despair with the worry that they're perhaps becoming bitter. It scares you. Even worse: 'Nothing is working out, and going shopping is not going to make me feel any better.' I

It sounds good in theory, but in practice it stinks. Imagine going to a party where everyone was exactly the same! Whoooooee! I wonder if the world would be more harmonious if every single soul was both confident and eccentric... Good luck!

I'm always suspicious of people who rely on their ethnicity, beliefs, hair colour or what have you as a major part of their identity. Like, don't you have anything else going for you?

Memory and nostalgia permeate your books –

I think nostalgia is simply memory looked at with sentiment.

Does video distort human memory? A friend of mine told me that her recollection of her wedding day was completely different from the video – which she enjoyed much more.

When you go to a dinner party, the chef very rarely sits down at the table. He or she has maybe a glass of wine and then they're back in the kitchen. And they rarely eat because they're too busy making sure everyone else is having a good time. But 20 years on your friend will think, 'What a beautiful wedding it was, as I remember it.' Except, now she doesn't have to wait 20 years. Video accelerates that memory. That's OK. It was going to happen anyway, so it may as well happen now.

In *Life after God*, you suggest that there are just a few things that differentiate us from animals, such as writing and smoking. Do you think it odd that we are the only species that wears clothes?

I've never thought of that before. Yes, it's bizarre.

The issue gets scrambled when it comes to cartoons: in some shots, Donald Duck is wearing pants and in some he's not wearing anything. So, are those naughty shots?

When you get dressed, are you covering up who you are or becoming who you are?

The US painter Georgia O'Keeffe used to wear only black and white and when asked why, her answer was: 'I have to put all my colour energy into my painting; I don't have to think about colour in the morning when I'm putting on clothes.'

I think most people wear clothes to amplify their good bits and hide their not-so-good bits. As a culture, our naughty bits are all covered.

Heavy-duty experimentation with clothing and style tends to happen in arenas where there's a religious vacuum – in youth culture, or places like Los Angeles, which is a city entirely estranged from its conception as a Protestant metropolitan utopia. I also notice that most people are estranged from religion from about 17 to 27, and I've noticed that the need to keep up with the latest fashion and whatever is something that happens in your twenties.

If we couldn't see what we looked like, would it affect our humanity? I wonder what the mirror has done for our understanding of who we are.

I've actually been trying to research when mirrors were invented. The first people who had good mirrors, not just little tiny reflective things, were the French, I believe. Its influence was enormous. Only the kings and queens were able to see themselves, and their fashion became so ornate and detailed. The aspiring middle-classes might have had them, but otherwise no one had mirrors.

Mirrors really are like the wheel or fire: an unbelievably fundamental and transformative object. If no one had mirrors, I suppose you'd never quite know why people were treating you the way they do – because looks, certainly in North America, have a lot to do with the way people treat you. People would walk around wondering why no one looks at them, or why everyone does.

Wow! These are some of the best questions I've ever had. I hope I've been answering them. □

and have self-fulfilment and happiness, or you can live your life according to some transcendent values, or with a code of ethics that gives you foundations to stand on.

It's extraordinarily difficult, if not impossible, to build a religion on your own. (How many religions are there? Twenty?) Jenny Holzer says, 'Many things are decided before you are born,' which is quite true. If religion is part of your culture, your society, your community, and you like living in that milieu, then there's something to it and you should maybe have a look at it.

What do you need God for: to dull the pain or heighten the pleasure?

Neither. I think it's more that six days out of seven you go to work, or you're taking care of the kids or whatever your life is, and very few people can say, 'Today I developed the Theory of Relativity,' or 'I've just written this song.' Most people at the end of the day just have to say, 'I lived my life.'

And that's fine, but it's kind of scary, too, when your life seems small or you don't think you're doing anything worthy. I think religion is important because it makes you feel that even if your

day seems like it was small, it was big and you did something worthy. Even though you didn't write a song or invent a theory, you did make some kind of metaphysical bridge or window.

Are you suggesting in your books that people are looking for transcendence?

Primarily transcendence and epiphany, yes.

What would you ask Christ if he showed up unexpectedly?

That's personal. It would be between only us.

Suppose God invited you to an end-of-the-world party and it was fancy dress. Who would you go as?

Either Abraham Lincoln or Vaclav Havel, because they both have a lucidity of thought that is so rare that when you find it, you treasure it. Dressing like them would be a way of saying, 'OK, the world's over, but look, there were some good things about it as well as bad.'

If culture is the means by which we process reality, wouldn't it be more harmonious and efficient if the whole world had the same culture?

think that's a point that everybody reaches somewhere in life. I don't think there's one person who's ever lived who didn't say, 'This isn't working. I need something else.'

This is where religion enters. Me, I come from a completely secular household and a completely secular neighbourhood and I can't imagine what it'd be like to have been raised in a family with church and religious trappings. When you get stuff that young, I think, it always comes back to you when you're older.

But a culture of despair – I think the despairing now is probably over jobs and the economy. You have to live in this world; you have to pay the rent. Ironically, metaphysical issues are on the backburner at the exact point when they should be up front.

In *Life after God*, the narrator admits that he is sick and needs God. Why does he?

I think that goes back to what I was saying about how you can live your life solely for yourself

Douglas Coupland interview, by Brian Draper

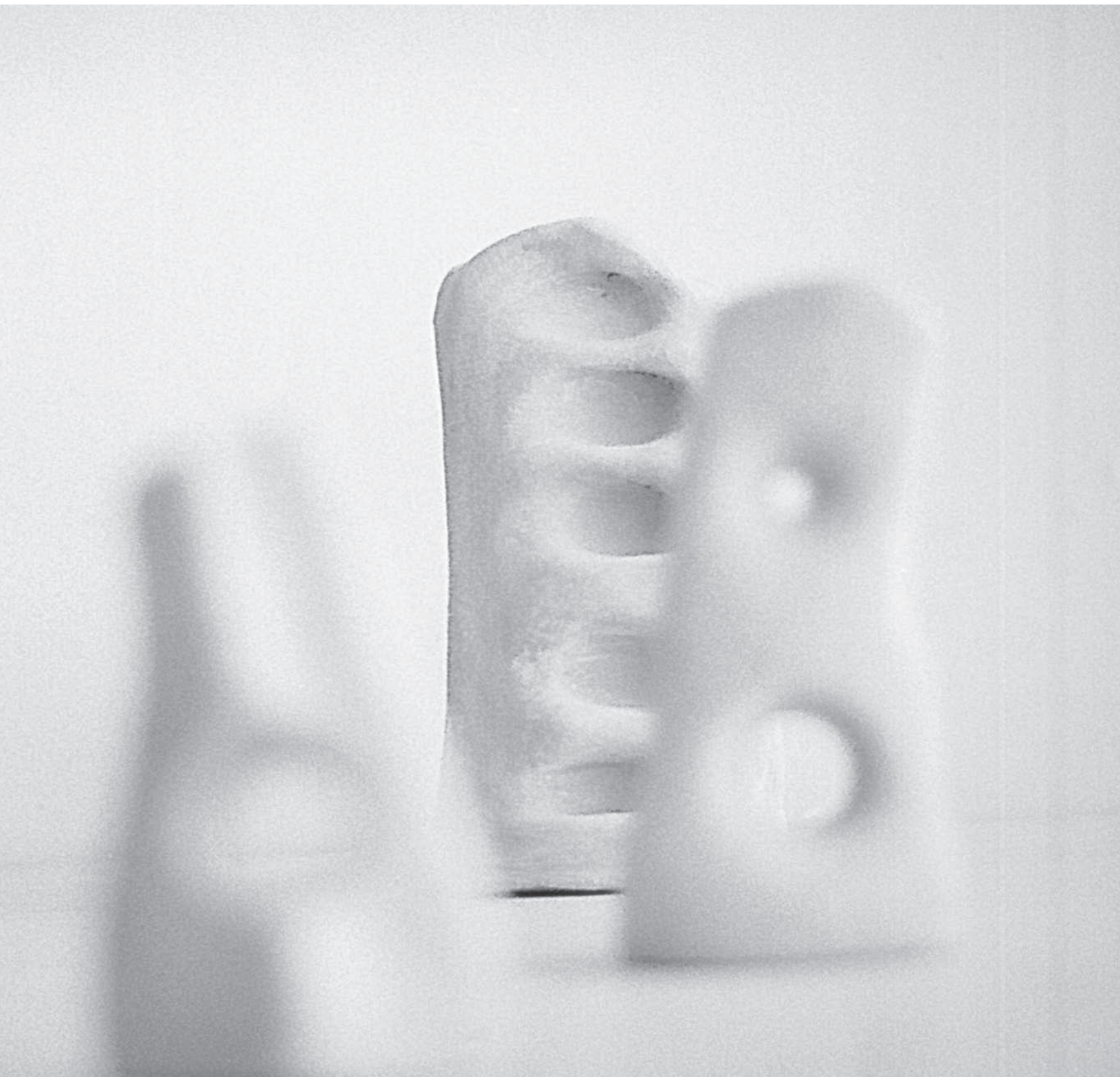
by construing the me in a number of different guises,
each of which functions as a main character,
then I can explore how multiple aspects of the me interact
and play off of one another

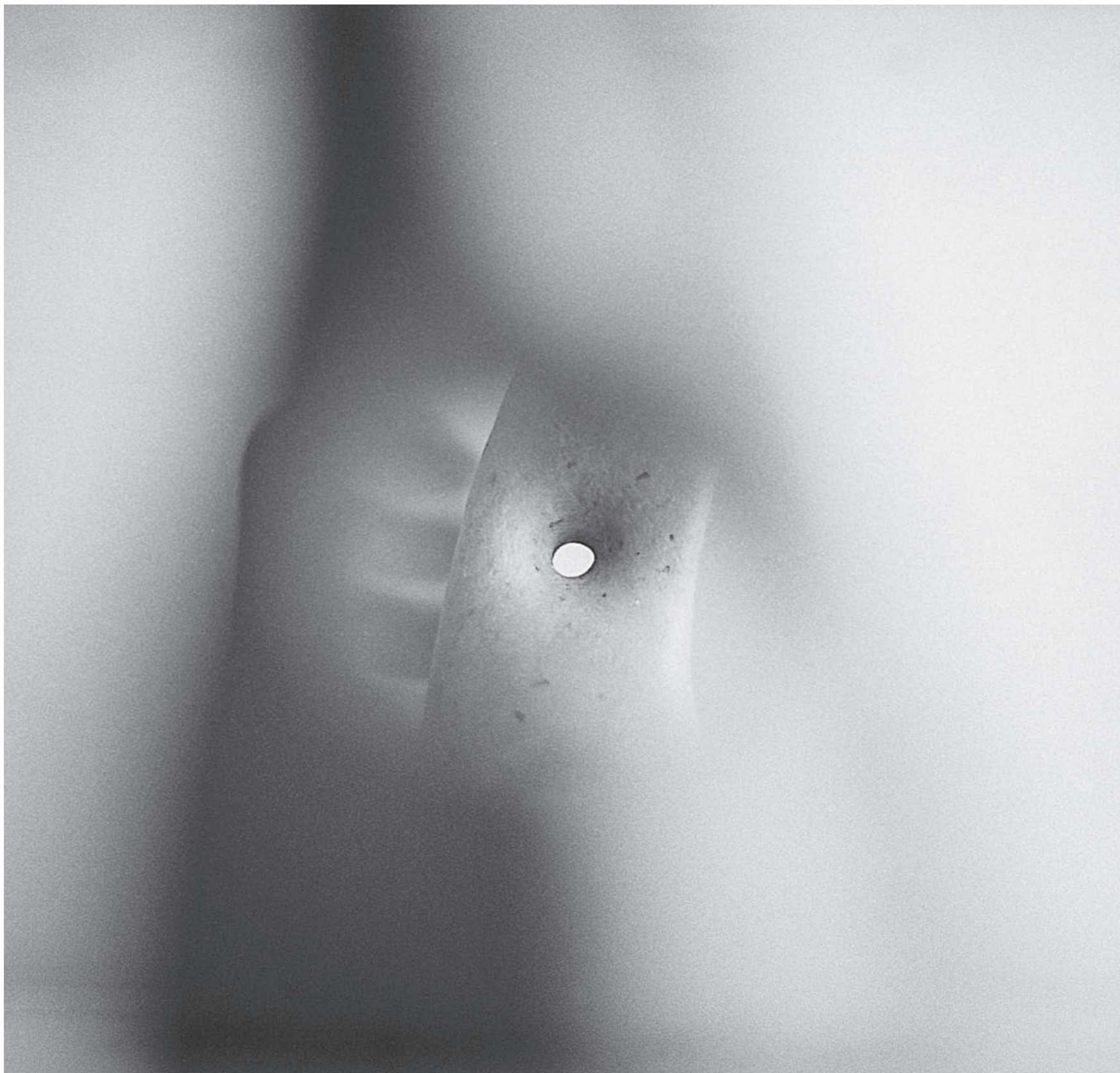
Extract from 'The Case for Unity on the (Post)modern Self, Multiplicity of the Self Versus Unity of Identity', Dan P. McAdams

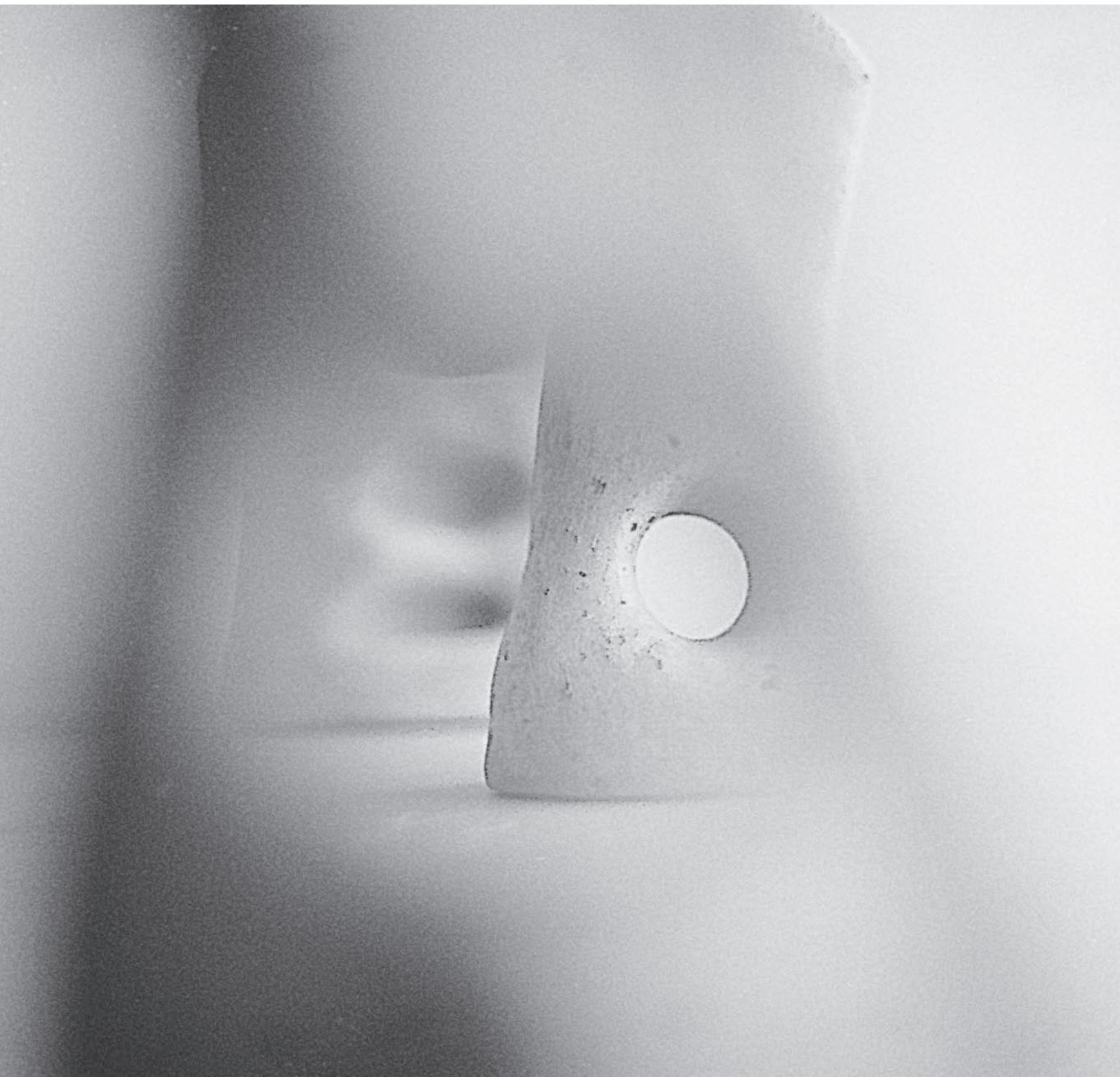


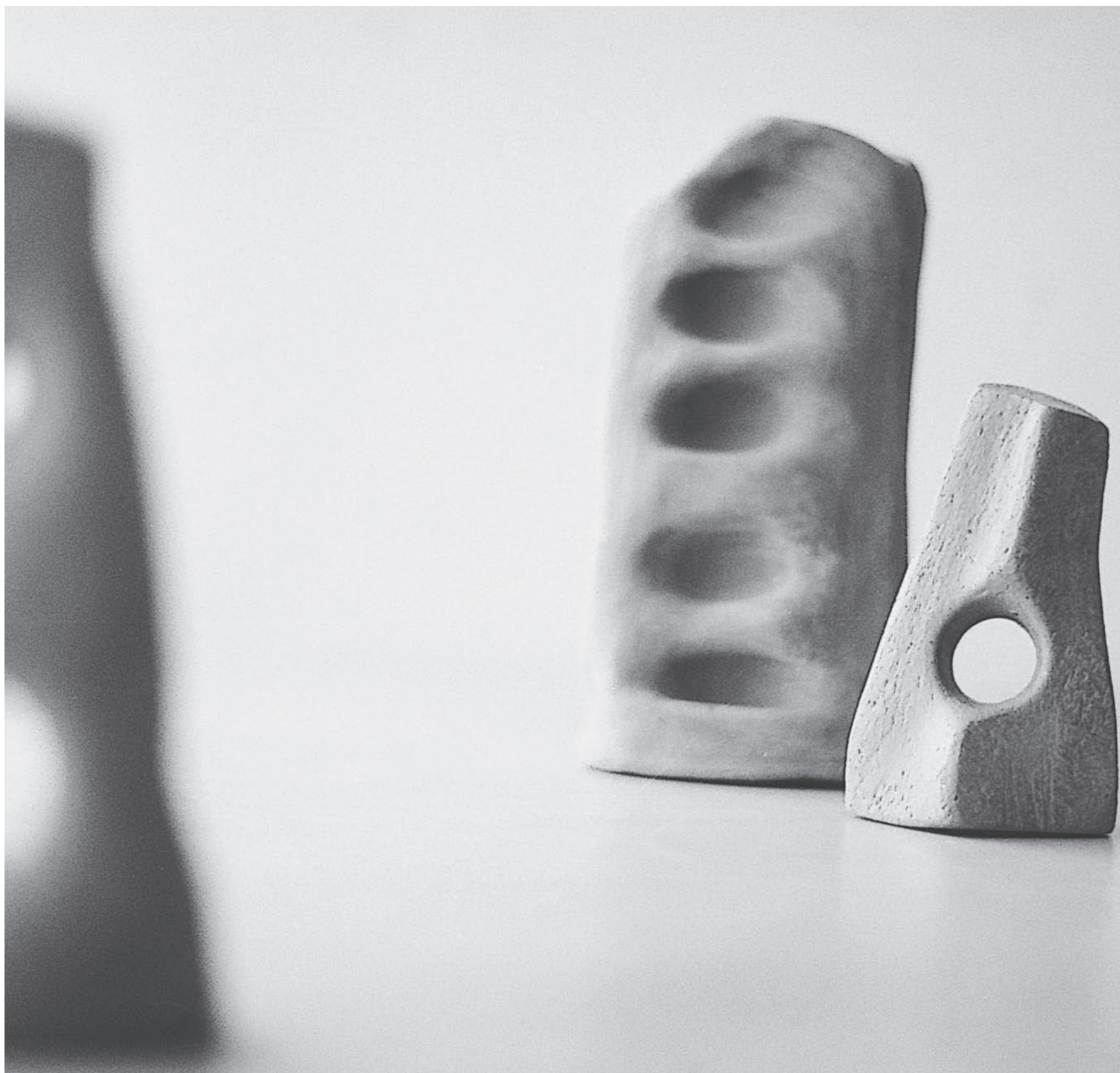






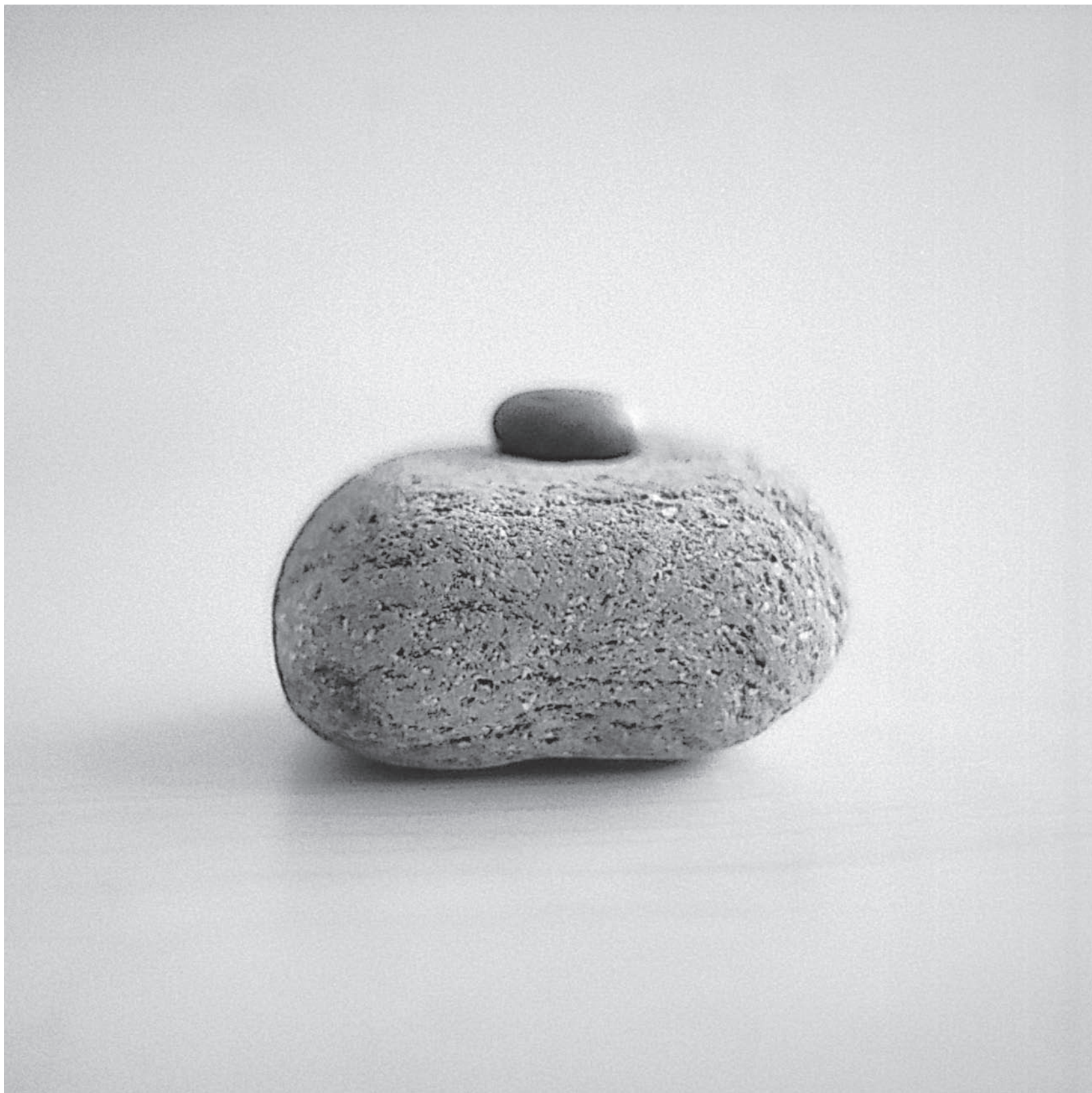






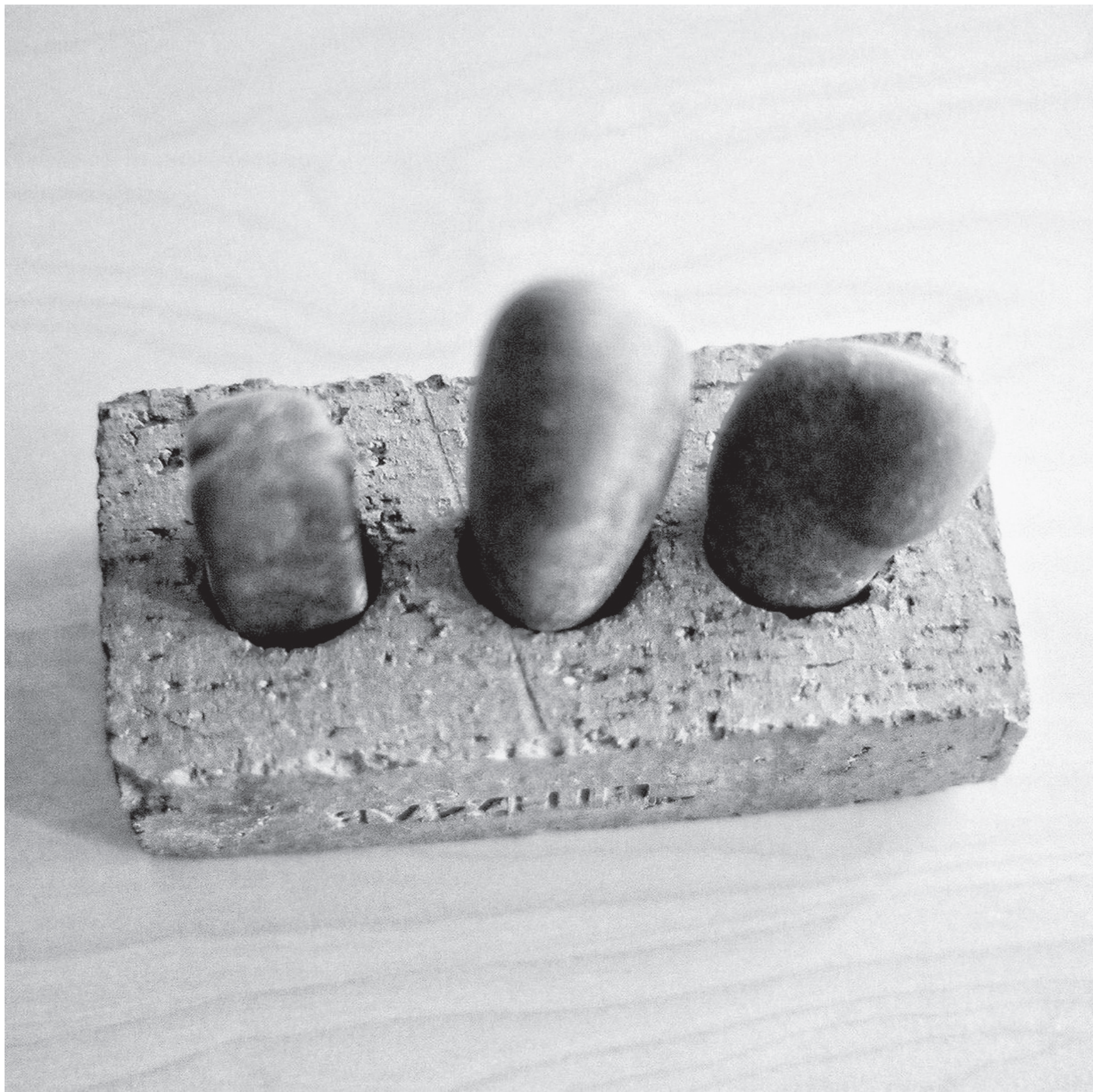


a human experience, a divine gift. something from deep down, or up above, or from far out... inspires me to keep on becoming. to distil my essence, patiently, seconds, minutes, hours. days, weeks, months. years, decades. a lifetime, growing by addition, and then subtraction. dressing naked inspiration in culture, and calling it me. tailoring a look. fashioning an image. and learning to be fashioned. I am not you, nor you me. we are different, but not indifferent. apart. and a part of each other. reflecting and expressing what we believe and love and value. consummating our sacred moments, giving birth to thoughts and ideas and experiences, and letting them grow. being born and born again.













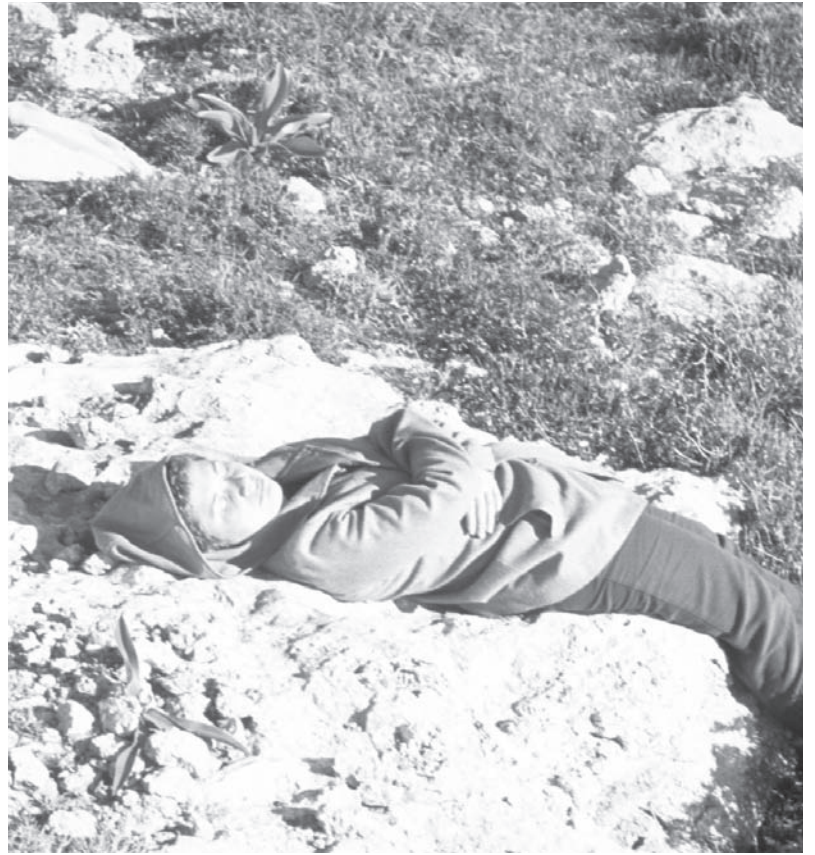
identities are highly complex
tension filled
contradictory
and inconsistent
entities.

only
the one
who claims to have
a simple,
definite,
and clear-cut identity
has an identity
problem.

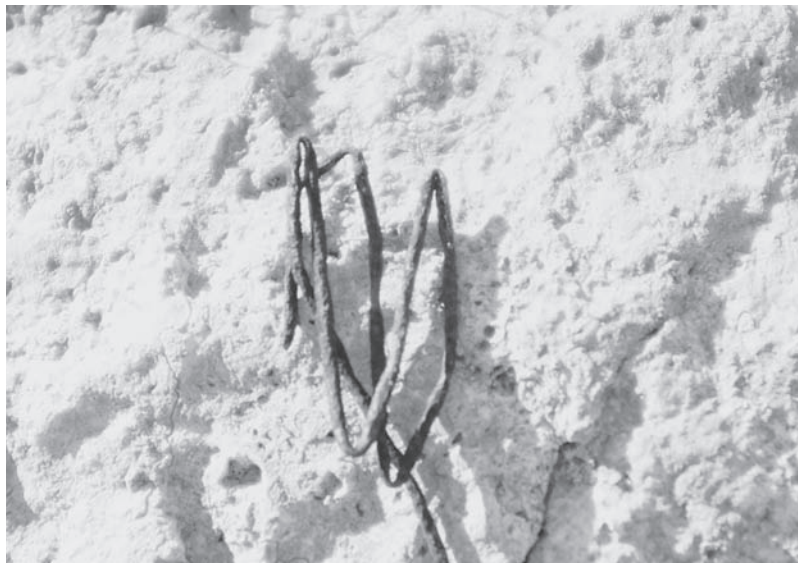
Sami Ma'ari, poet





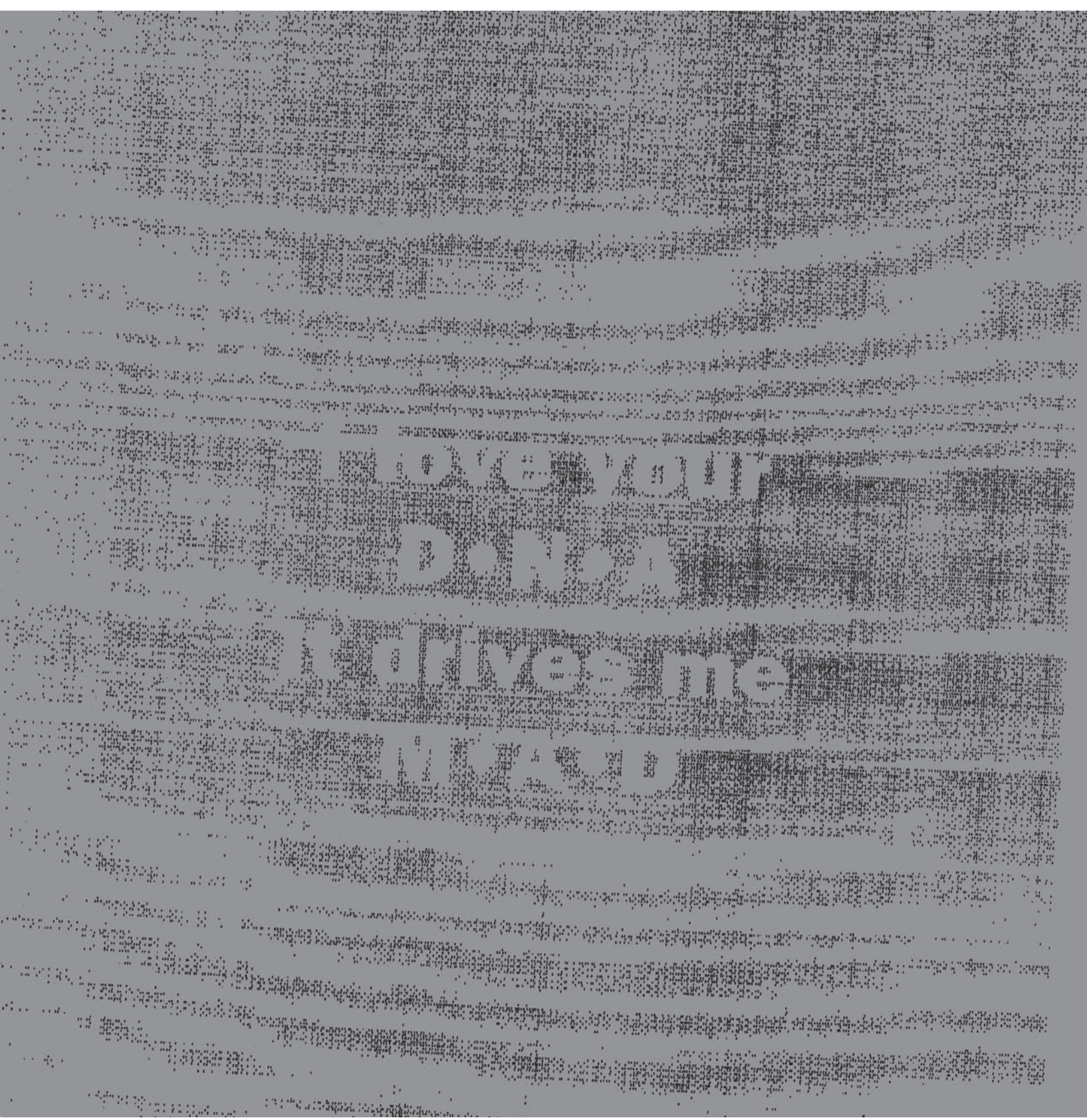


it is true that I prefer not to identify myself and that I'm amused by the diversity of the ways I've been judged and classified.
something tells me that by now a more or less approximate place should have been found for me, after so many efforts in such various directions;
and since I obviously can't suspect the competence of the people who are getting muddled up in their divergent judgments,
since it isn't possible to challenge their inattention or their prejudices, I have to be convinced that their inability to situate me
has something to do with me.



though so profound a double-dealer, I was in no sense a hypocrite; both sides of me were in dead earnest. man is not truly one, but truly two. I say two, because the state of my own knowledge does not pass beyond that point. others will follow, others will outstrip me on the same lines.

Robert Louis Stevenson, Dr Jeekyll and Mr Hyde





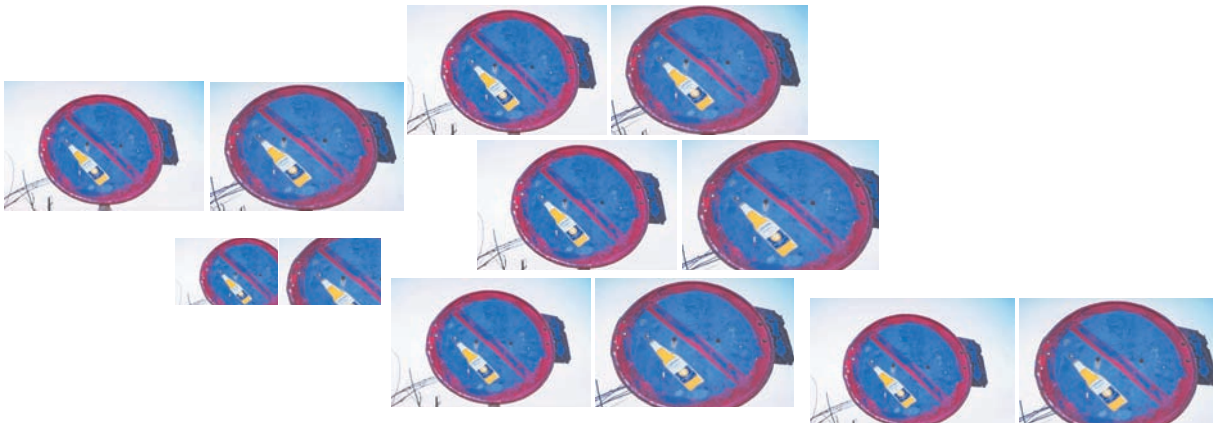
It moves you
D•N•A
It drives me
M•A•D

‘my name is richard. so what else do you want to know?
stuff about my family?
where I’m from?
none of that matters...’

from ‘The Beach’



↑ PRIVATE
· BEACH ·













i am a name, not a number:
call me.
page me.
text me.
e-mail me.
or visit my website.

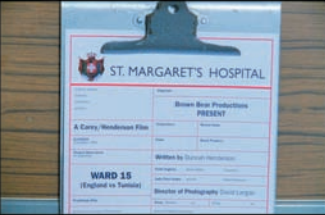
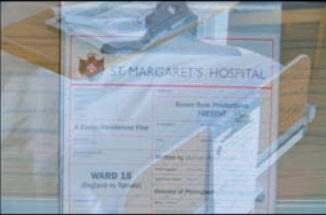




the tv self is the electronic individual *par excellence* who gets everything there is to get from the simulacrum of the media;
a market-identity as a consumer in the society of the spectacle.

Douglas Kellner

Wesall
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Wesall
Wesall



SURNAME: A
FORENAMES: C
ADDRESS: ST. MARGARET'S HOSPITAL
A Carey/Henderson Film
ALLERGIES (Complete in RED) 1/5
(England vs Tunisia)
Director of Photography David Langan

Physical Observations
On Admission

WARD 15
(England vs Tunisia)

Prosthesis/Aids

| | |
|-----------------------------|---------------------------|
| Temperature | Mental State |
| Pulse | Blood Pressure |
| Written by Duncan Henderson | |
| Toilet Hygiene | Bowel Habits: Frequency: |
| Daily Fluid Intake | Volume: Drink Preference: |

Written by Duncan Henderson

Toilet Hygiene Bowel Habits: Frequency:

Daily Fluid Intake Volume: Drink Preference:

Director of Photography David Langan

Sleep: Bedtime pm Rising am
(Normal Patterns At Home)

Director of Photography David Langan

Sleep: Bedtime pm Rising am
(Normal Patterns At Home)

Narbon Score:

Smoking Patterns:

Directed by Chris Carey

Narbon Score:

Smoking Patterns:

Directed by Chris Carey

Present Medication:

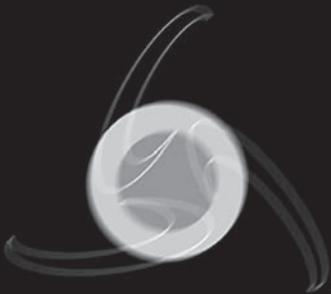
Drugs:



WARD 15

(England vs Tunisia)









RAZE

I Need Your love • Thank You • Brighter Day • I Need Your Love
(Fat Controllers Extended Mix)

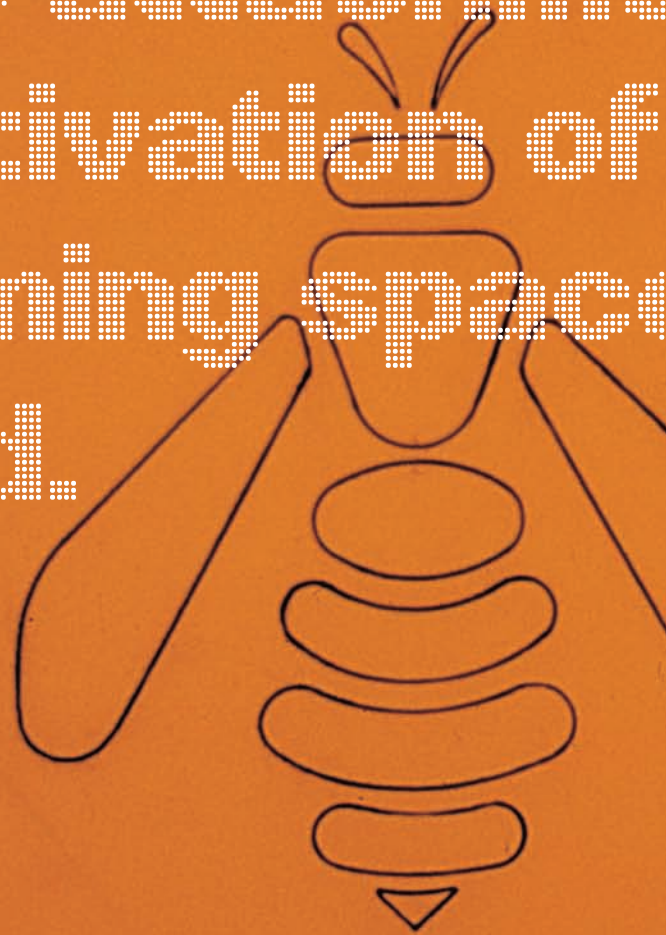
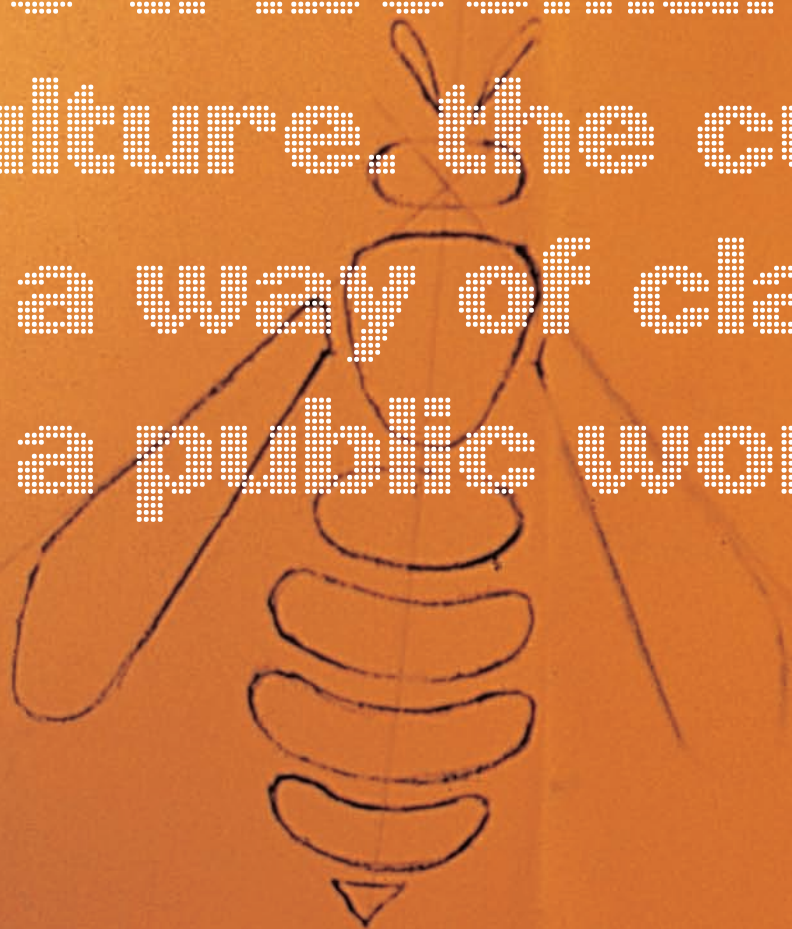






the search for identity pe
although it is a fluid thing,
direction several times in
twice in a year, it has mu
the tribesman's attachme
culture. the cultivation of
is a way of claiming space
in a public world.

ROGER SCRUTON

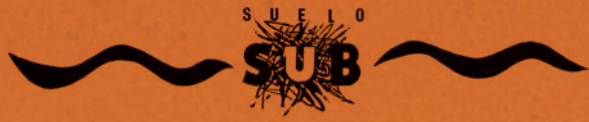


ervades modern life.
and may change
a lifetime, or even
ch in common with
ent to a common
identity



CATALINA





Haine & Smith
OPTICIANS





THE EDGE



W

wycliffe

the
Courtvarre
CAFÉ



OPERATIONWORLD

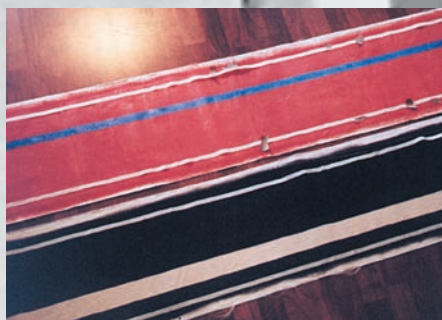
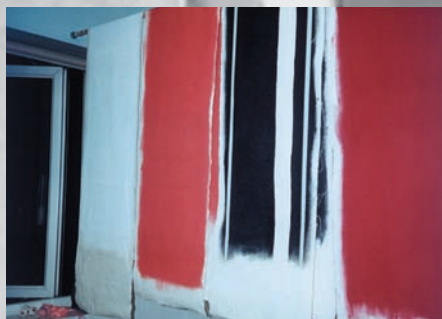
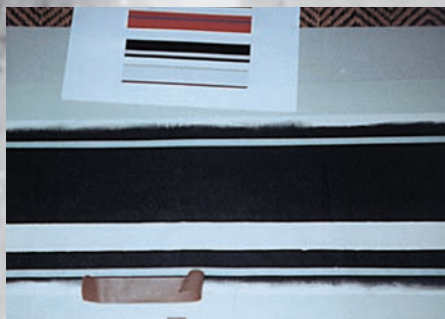


THE GLORIOUS FOOD CO.

LanguageServices







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we are left with a drive towards personal identity, which will never be fulfilled. even so, it is worth keeping it at all costs.
for without it, we cease to be human.

John D Zizioulas



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at a time when individuals and organisations are questioning their own existence and place in the world, this book explores issues of personal identity which are closely related to those that help define a corporate brand.

Santamaria takes you on a journey by creating a parallel between philosophical concepts of identity and client-commissioned work. it contains a compilation of corporate identity projects, packaging and retail design as well as conceptual art, sculpture and photography: a wealth of inspiration and fresh ideas for everyone interested in visual communication.

this first publication from the santamaria group provides a unique experience of the young and innovative design consultancy based in London, Milan and Madrid. it includes an interview with best-selling author Douglas Coupland (*Generation X*) by writer and journalist Brian Draper, and a preface by journalist Clare Dowdy (*Wallpaper*, *Blueprint*, *Financial Times* and *Design Week*).

an excellent source of inspiration and catalyst for thought, this is a book that might just change the way you think about yourself, about corporate design, and about the world in which we all strive to belong.

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