

Copyright is owned by the Author of the thesis. Permission is given for a copy to be downloaded by an individual for the purpose of research and private study only. The thesis may not be reproduced elsewhere without the permission of the Author.

# **STORYTELLING MEMORIES: A TANGIBLE CONNECTION TO BOMBER COMMAND VETERANS**

A thesis presented in partial fulfilment  
of the requirements for the degree of Masters in Design at  
Massey University, Wellington, New Zealand

By Tanya Marriott  
2009



## Abstract.

As we pass the 60th anniversary of the end of World War Two (WW2) historians are diligently collecting the memoirs of veterans to preserve for future generations. Public archives of memorabilia, letters, photos and artefacts, in the process of digitisation are complimenting the stone memorials of the past. This material culture of memory discusses human interaction. “The poor, the rich, the brave and the afraid, the hero and the deserter” (Moriarty, 1999, p 654).

In contemporary museum culture this digitised information is presented in either web-based systems, or interactive kiosks. However, this approach to packaging memories and historical data often leaves out much of the depth of the topic information, skimming the surface of the knowledge conveyed.

New solutions to memory and artefact display have been developed effectively in the Churchill room’s exhibit designed by Small Design (Kabat,2008) and Memory Miner (Memory Miner, 2008), a home-based memory archive programme by John Fox. Both convey the memories and artefacts upon a mapped interface, using our desire to discover and connect with memories to navigate the narrative in a self-guided format.

The **Storytelling Memories** project seeks to build on current research to formulate an interactive platform of memory immersion and experience within a museum environment. The project utilises a touch sensitive surface as an interface between the viewer and the memories. A physical controller, when placed near the interface surface will “unlock” contained memories, enabling an open-ended storytelling experience. The design encourages the user to interact directly with the memories to create their own dialogue, with the intention of developing a more emotive, personal connection to the Veteran.



Fig. 1: Bomber Crew Navigating the trip



Fig. 2: Veterans talking to Grandchildren during the filming of “Bomber Crew”

## **This thesis is dedicated to**

the memory of my Grandfather, Air Gunner Fred WH Logan.  
His crew, and all who flew with Bomber Command

Special thanks to my wonderful husband Garry who was able to build everything I needed, and kept my going throughout the year.  
My Dad Dave who inspired me to achieve this and my mother Cheryl, uncle Jules and brother Logan for their love and support.

Thanks to Tim Turnidge for all your technical expertise, and Tiago Rouke for getting the Arduino going.  
Thanks to my supervisors Gray Hodginkson and Karen Curley, Post-graduate director Patricia Thomas and Technicians  
Durgesh Patel, Kier Husson and Ken. and Massey University for all of the computers and monitors.

Thanks to the NZRAF Bomber Command Association at MOTAT.

Thanks to all the voices- Garry Buckley Marriott, Frank O'Conner, Roger Flurry, Kier Husson and Claire Hackett.  
and thanks to all of my firends who have helped me through the year  
Francis, Kah, Sarah, Sanae, Vaune, Claire, Lizzy, Frances and Graeme,

# Contents.

Central Proposition	4	The Table	34
		The Cube controller	39
Chapter One: War memory connection in contemporary culture	6	The Peripheral Projections	41
1.1 The Bomber Boys	6	Project Technology	42
		Conclusion	43
1.2 Preserving the Past	8	Addendum	44
1.3 Storytelling Navigation	11		
1.4 Memories in Museums	12	Appendix	
1.5 Experience Design	14	4.1 Bibliography	46
		4.2 List of references	50
Research Methods	16	4.3 The Workbook	
Chapter Two: Activating the memories methodology	18		
2.1 Designing collection systems	18		
2.2 Screen Interface	18		
2.3 Tangible navigation	19		
2.4 Touch Navigation	19		
2.5 Content and context	20		
2.6 Animated environment	20		
2.7 Activated memories	21		
Chapter Three: Storytelling Memories - The Memory House	22		
3.1 The Memory Interface	22		
Contemporary Bomber Command displays	22		
Packaging memories	25		
Memory presentation architecture			
- The method of Loci	27		
3.2 The Interactive Interface	28		
Experience design in the museum environment	28		
Touch and tangible interface design	30		
Graphic Interface	32		
3.3 Storytelling Memories - The intergrated interface	34		