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Autumn/Winter 2013 | Edition 31



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Cover image

Clifton Street, District Six, Cape Town, c.1949-52. Photo: Bryan Heseltine
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Welcome to the Autumn / Winter Edition of Research News

The theme for this edition of *Research News* is Research in the 21st century: Challenging existing knowledge in order to identify its limitations. Several of the articles in this edition have been written by new professors and we are delighted to welcome them to the faculty.

Professor Darren Newbury joined the University as the new Director of Postgraduate Studies in September; we would like to take this opportunity to thank Professor Alan Tomlinson for his excellent stewardship as acting DPS when Professor Steve Miles departed for Manchester Metropolitan University. Newbury is Professor of Photographic History and his article *Photography, History and Memory in South Africa: The Bryan Heseltine Collection*, illustrates how Heseltine's photographs provide a unique view of Cape Town at the very beginning of the apartheid period, blending modernist visual influences with social and political concerns.

Professor Nat Chard introduces us to his work in the article *Drawing Uncertainty*. He has been inventing drawing instruments that rehearse an indeterminate engagement with architecture, both in terms of representation when proposing architecture and more directly in the experience of working with the instruments.

Four of the new professors research and work in the field of design and communication: Professor Guy Julier's article, *Behind the Scenes at the V&A*, gives an introduction to design culture, which studies the roles and practices of design in contemporary society, and he explains how it relates to his work at the V&A; Cheryl Buckley, who joined the university as Professor of Fashion and Design History in October, introduces herself and gives a synopsis of her research and career so far; Professor Jonathan Chapman's article, *Emotionally Durable Design: Counterpoints to a Throwaway Society*, presents an overview of his work relating to the longevity of relationships established between people and products; and Paul Sermon, who also joined the university in September as Professor of Visual Communication, writes about his practice-based research in the field of contemporary media art, which has centred on the creative use of telecommunication technologies.

Alice Fox explains how the *Side by Side* project brought together practitioners and experts in inclusive arts practice in an international exhibition and symposium, whilst Dr Tim Whaton asks how we can better understand how people communicate in his article *Understanding Understanding*.

News about the new BFI's Film Audience Network and the faculty's eight sabbaticals this year promise exciting things to come.

Doctoral Centre News completes this edition and includes two interesting articles about research trips and an impressive list of MPhil and PhD completions.

We hope you will enjoy this edition and welcome your comments.

The Editorial Team



NEWS

University of Brighton becomes part of the BFI's Film Audience Network



Childrens' Christmas party Dukes 'Its a great feeling' Courtesy of Sue Ringwood

Lottery funding for film in the UK has traditionally been dedicated to production. However, with the British Film Institute becoming the national agency for film in 2010, it decided to develop a new strand of activity dedicated to audience development for specialised film (defined as independent, archive, non-English language, documentary and British). To do this it announced its intention to create a network of audience development, which would serve all of the UK. In late 2012, the University of Brighton (as represented by Screen Archive South East and Cinecity – the Brighton Film Festival) established a consortium with Brighton & Hove City Council, Lighthouse (a creative digital agency) and Picturehouse Cinemas (owners of Brighton's Duke of York's Cinema) and applied to become the British Film Institute's audience development hub for the South East.

In August 2013 the University and partners were informed that their application was successful and they were awarded a four-year contract to run this regional hub with a grant of £900,000 (2013-2017). As one of the nine members of the BFI's FAN (the Film Audience Network), their task is to change the nature of



film culture in the UK. The BFI describes the new venture in this manner: "Film-watching is one of the UK's most loved and important cultural activities, but many film fans cannot easily access a diverse range of films and BFI FAN aims to change this. BFI FAN brings film, education, community, exhibition, archive and events experts together to offer more choice and grow new audiences, particularly for specialised and independent British film – a key priority for the BFI, as set out in Film Forever, its five-year plan for UK film."

Ron Inglis, Chief Executive of Regional Screen Scotland, has expressed the network's collective enthusiasm and optimism for BFI FAN: "In ten years time, we want to look back on the setting-up of BFI FAN as a turning point for film culture in the UK: the start of a repositioning and understanding of the importance of film as a form of entertainment but also as a

way of engaging audiences in ideas, dialogue and debate about culture and society."

Film Hub South East will have its home at Grand Parade and will commit approximately 150K each year to support new curated programmes dedicated to archive films, independent work and world cinema. This activity will take place throughout the region in cinemas as well as in universities, galleries and out-of-doors.

Over the next year the Hub intends to look at how to realise its research potential. The key subject area it addresses is the multi-platform nature of film culture in the UK in the early 21st century. One important question is how film and its audience is changing when films are available for download and on disc and can be viewed on screens everywhere – phones, tablets, laptops, televisions as well as in cinemas.



Mixed box of photographs, One Day for Life collection, Mass Observation Archive, University of Sussex. Photo: Anabella Pollen

Eight Sabbatical Successes for the Faculty

The Faculty of Arts is delighted to announce that eight of the twenty university research sabbaticals awarded this year went to colleagues in the faculty, totalling just over £100,000. The research sabbatical scheme is open to all academic and research staff in the university and enables individuals to devote study time to the undertaking of specific research.

DR PETER BLAKE, SCHOOL OF HUMANITIES

Blake has been awarded a four-month sabbatical to focus on his research of the Victorian journalist George Augustus Sala. Sala is considered to be an important figure directly involved in the origins of modern press at a time when illustration, journalism and fiction were closely connected. Blake, who has been offered a contract by Ashgate publishing to produce a monograph on Sala, will use the sabbatical period to complete the final draft. He also aims to build on research for conference papers to produce an article linking Sala with the Australian novelist Marcus Clarke entitled *The Age of Gas: George Augustus Sala, Marcus Clarke and Colonial Bohemia*.

<http://arts.brighton.ac.uk/staff/peter-blake>

DR DORA CARPENTER-LATIRI, SCHOOL OF HUMANITIES

Carpenter-Latiri will be taking a sabbatical during Semester two to research and write the first draft of a book due to be published in December 2014. The book will explore the significance of women's writing space in post-revolution Tunisian culture to recast traditional cultural ethnographic methodologies. Carpenter-Latiri intends to visit France and Tunisia to interview and photograph a number of women writers and will analyse the results through a practice-based 'Textuel-Visuel' methodology, which combines visual and textual narratives.

She will also prepare and curate the material for an exhibition, to take place in October 2014, for which she is currently in discussions with possible venues in France, Tunisia and the UK.

<http://arts.brighton.ac.uk/staff/dora-carpenter-latiri>

DR MARK DEVENNEY, SCHOOL OF HUMANITIES

Devenney will be using his sabbatical to develop his research of the past three years on property, politics and impropriety in contemporary society, with particular focus on

recent protest. He aims to produce two journal articles for publication and complete the first draft of a monograph titled *Towards an Improper Politics*.

In the longer term it is hoped Devenney's utilisation of the sabbatical period will consolidate his expertise as a scholar of international repute in critical theory and politics allowing him to continue his public dissemination of work and move towards applying for research funding of a large-scale project, through the Centre for Applied Philosophy, Politics and Ethics (CAPPE).

<http://arts.brighton.ac.uk/staff/mark-devenney>

DR ANABELLA POLLEN, SCHOOL OF HUMANITIES

Pollen aims to use her sabbatical to produce two research publications for 2014 submission, comprising a 90,000 word monograph, entitled *Mass Photography: Collective Histories of Everyday Life*, developed from her PhD research, and a co-edited collection (with Dr Charlotte Nicklas), entitled *Developments in Dress History: New Directions in Method and Practice*, for Bloomsbury.

In addition, Pollen intends to prepare an



Credit crunch. Photo: Scott Manson via Flickr commons



Arabian nights on the corner shelf of Hala Ahmad Fouad's writing room, Cairo. Photo: Dora Carpenter-Latiri

AHRC Early Career Fellowship application for 2014 submission to develop a new research project on the art, design and dress of interwar progressive youth movements.

It is expected that the outcomes of Pollen's sabbatical will further enhance the University of Brighton's established reputation as a centre of excellence in design and dress history.

<http://arts.brighton.ac.uk/staff/annebella-pollen2>

DR ANITA RUPPRECHT, SCHOOL OF HUMANITIES

Rupprecht's period of sabbatical leave will enable her to consolidate the development of a major new international and collaborative research project, and to apply for an associated International Network Grant (Leverhulme / AHRC). The proposed project provisionally entitled, 'Illegal Slave Trading in the Nineteenth-Century Atlantic World' aims to identify and establish an international network of academics, archivists, and museologists to further understand the lineaments, conduct, and extent of the 19th century illegal slave trade.

Rupprecht intends to produce one joint authored peer-reviewed journal article with Professor Randy Sparks of Tulane University, New Orleans and also plans to complete a monograph book project, entitled "Inherent Vice": Maritime Insurance, the Transatlantic Slave Trade and the Atlantic World, 1700-1850.

<http://arts.brighton.ac.uk/staff/anita-rupprecht>

DR KATY SHAW, SCHOOL OF HUMANITIES

During the sabbatical Shaw will produce a series of outputs aimed at illuminating unseen perspectives on some of the most traumatic and narrative-altering events of the past decade.

She aims to complete her Monograph, *Crunch Lit*, to be published by Bloomsbury, examining international fiction representing the global credit crunch. This is the first title in a new Bloomsbury contracted book series *C21 Genre Fiction* that will be edited by Shaw. The series examines new genres in 21st century fiction. The *Crunch Lit* volume will launch the series by interrogating the socio-economics of the post-millennial. Shaw will disseminate this research through a series of public engagement opportunities and articles.

<http://arts.brighton.ac.uk/staff/katy-shaw>

DR RYAN SOUTHALL, SCHOOL OF ART, DESIGN AND MEDIA

Southall will use his sabbatical to combine his two existing software tools – *LiVi*, *EnVi* – created for the evaluation of building environmental performance, into one holistic building simulation suite: *VI-Suite*. The aim of this combination is to marry technical analysis with the visual design process, thereby promoting a more coupled approach to well designed and environmentally sensitive architecture. *LiVi*, *EnVi* and the *VI-Suite* are based on free, multi-platform, open-source software tools and will be made freely available to other academic institutions, practices and consultancy firms.

A website will be created to advertise and

disseminate the software, and a web-based user forum developed to monitor application usage, interest and user requirements. Documentation and tutorial videos will be created along with images and animations to advertise the capabilities of the software.

<http://arts.brighton.ac.uk/staff/ryan-southall>

DR CLAIRE WINTLE, SCHOOL OF HUMANITIES

Wintle is an early career researcher planning to use her sabbatical to investigate the relationship between craft policy and the projection of India's political identity abroad in the post-independence period. She will conduct research in the Indian government archives in Delhi and the National Institute of Design in Ahmedabad. She will also visit Philadelphia and New York to examine the archives for the exhibitions *Textile and Ornamental Arts of India* (1955) at New York's Museum of Modern Art and *Unknown India: Ritual Art in Tribe and Village* (1968) at Philadelphia Museum of Art.

Wintle also intends to write an application for the AHRC Research Networking Scheme on the display of Asia in the 20th century and, post-sabbatical, plans to write two further articles based on research conducted during the period.

<http://arts.brighton.ac.uk/staff/claire-wintle>

Photography, History and Memory in South Africa: The Bryan Heseltine Collection

Darren Newbury, who joined the University of Brighton in September as Professor of Photographic History and Director of Postgraduate Studies, has been researching the history of photography in South Africa for the past decade. Following publication of his book *Defiant Images: Photography and Apartheid South Africa* in 2009, Newbury came across a previously unknown collection of photographs. The collection has since become the focus of a major research, exhibition and publishing project, exploring the social and political context in which the images were made, the implications of their mobility between South Africa and England during the middle of the twentieth century, and the relationship of photography to history and memory in the present. The project has attracted funding support from the Paul Mellon Centre for Studies in British Art.

In the late 1940s and early 1950s the South African-born, English-educated photographer Bryan Heseltine (1923-2008) made a series of extraordinary photographs in and around Cape Town, a city in the midst of profound transformation following the rapid urbanisation of the post-war years and the election of the racist National Party government in 1948. Made partly under the auspices of the South African Institute of Race Relations, an exhibition – *African Dilemma: A Survey of Urban Conditions* – was hosted in Stuttafords department store in early 1952. Shortly after this exhibition, however, Heseltine left South Africa taking his photographs with him to England, where a few years later the work came to the attention of the Society for the Propagation of the Gospel. In 1955 the photographs were shown under the title *A People Apart* in the crypt of St Martin-in-the-Fields in London, linking the collection to the emergence of the international anti-apartheid movement. The photographs would then remain unseen and largely unknown for more than half a century. An important dimension of the project is to bring the collection back into public view in both England and South Africa. In 2011-12 an exhibition was hosted by the Pitt Rivers Museum in Oxford, and a South African exhibition of the photographs opened at District Six Museum in Cape Town on National Heritage Day (24 September) 2013.

Heseltine's photography provides a unique view of Cape Town at the very beginning of the apartheid period, blending modernist visual influences with social and political concerns. The photographs were made in several areas of the city, each of which occupies a unique place in relation to the racial zoning and forced removals that were central to the implementation of apartheid: the Bo-Kaap, District Six, Langa, Nyanga and Windermere. The carefully composed images depict aspects of social and cultural life and illustrate the diversity of Cape Town's inhabitants. The collection contains a substantial number of powerful portraits, quite unlike either the standard depictions of the time that presented black and coloured South Africans as racially other, or the kind of studio



**Top: Unidentified woman, Windermere, Cape Town, c.1949-52.
Bottom: Street photographer, Windermere, Cape Town, c.1949-52.
Photos: Bryan Heseltine**

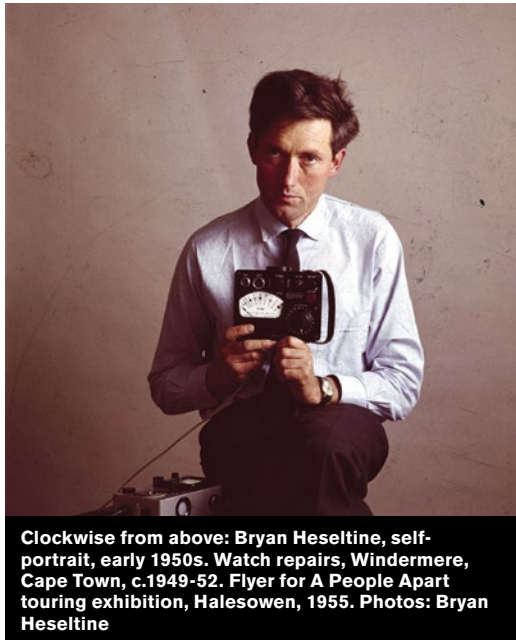


Beer brewing, Windermere, Cape Town, c.1949-52. Photo: Bryan Heseltine

images that would have been made during the period. Working predominantly in medium and large format, the degree of care accorded to his subjects is both unusual and extends the value of this body of work. Heseltine's photography can be viewed as, in equal measure, a critical social commentary on, an aesthetically sophisticated response to, and a human engagement with, the people and spaces of the segregated city.

The exhibition at District Six Museum is an important occasion. It is the first time that these photographs have been shown in South Africa since 1952, when they departed for England, along with the photographer. In taking this body of work back to South Africa the aims of the exhibition are to begin the process of reconnecting the photographs to the city in which they were made; to contribute to public understandings of the

Heseltine's photography provides a unique view of Cape Town at the very beginning of the apartheid period, blending modernist visual influences with social and political concerns.



Clockwise from above: Bryan Heseltine, self-portrait, early 1950s. Watch repairs, Windermere, Cape Town, c.1949-52. Flyer for A People Apart touring exhibition, Halesowen, 1955. Photos: Bryan Heseltine

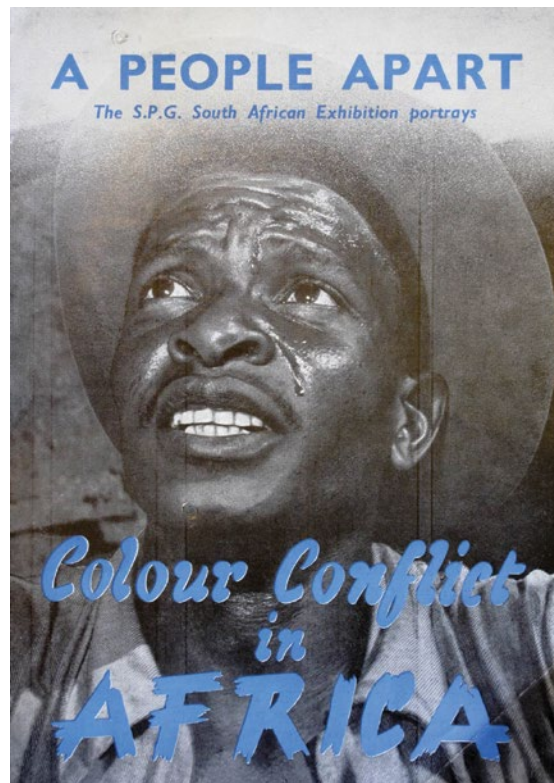


history of Cape Town and its visual representation; to stimulate debate around photography and the history and memory of segregation, forced removals and the urban life of the period; and to reflect on the meaning of the work in contemporary South Africa. Following the opening of the exhibition, Newbury worked with the museum to develop a route around the city that retraced that of the photographer in the early 1950s as a means of exploring the legacy of forced removals and its relation to photographic representation. The Museum is also using the exhibition, which will run until February 2014, as a point of reference for workshops with youth groups around photography and identity. It is planned to move the exhibition to Museum Africa in Johannesburg in April 2014.

Although unique in many ways, the Heseltine exhibition reflects an increasing interest in photographic histories beyond the documentation of political struggle that dominated the 1980s and 1990s, represented in research and exhibitions over the past few years that have sought to expand the field, bringing previously unknown collections into view and situating them in the present.

Newbury's recently published book, *People Apart: 1950s Cape Town Revisited. Photographs by Bryan Heseltine* (Black Dog Publishing, 2013), includes a substantial introduction to Heseltine's photographs and the context in which they were made and seen. The foreword is by Amanda Hopkinson and the publication also includes contributions by Sean Field, an oral historian who has studied one of the areas in which Heseltine photographed, and Vivian Bickford-Smith, an urban historian with an interest in visual representations of the city.

<http://arts.brighton.ac.uk/staff/darren-newbury>





Behind the Scenes at the V&A



Guy Julier leading the Writing Design Culture workshop at the 2012 Graphic Knowledge Fair, Warsaw. Photo: Agata Bana

'You are a Professor of ... what?' is a question that Professor Guy Julier often gets asked.

Put most briefly, design culture studies the roles and practices of design in contemporary society. This not only includes researching the economic work of designers, but also the everyday worlds of consumption and production and, indeed, the relationships between these. In his case, as author of *The Culture of Design*, which is about to go into its 3rd revised edition, he can lay some claim to having developed this specialism.

Fortunately, Julier is not standing alone in this field. University courses in design culture have since sprung up in Amsterdam, London and in the city of Kolding in Denmark. Further, Design Culture Studies has plenty of overlaps with other disciplines, including design history, sociology, human geography, economics and cultural studies.

The rise of design in recent decades has been breath-taking. A 2010 United Nations report has shown that global exports in 'design goods' have doubled between 2002 and 2008. But design has also changed in the ways it is perceived and used.

Increasingly, commentators talk of a 'design culture' by way of describing a place. To give an example, Kolding, where Julier is also Visiting Professor at the University of Southern Denmark, has declared itself a 'Design City' and Julier is currently working with their municipality on refining that vision. The general idea is that design will be a central focus of its education, entrepreneurship and social innovations. Thus every level of the city becomes a design laboratory.

Julier's other, even lengthier, job title is as the Victoria & Albert Museum / University of Brighton Principal Research Fellow in Contemporary Design. This continues a 15-year evolving relationship between the two institutions, contributing to the museum by extending its expertise.

Since its foundation in 1852, a key aim for the museum has been to inspire and educate people in the arts and design. So, at the V&A Julier is constantly asking, 'How can we communicate contemporary design issues when much of it is no longer overtly visible?' By this, he means that much design practice has now moved beyond objects to include the configuration of systems and processes (think cycle-sharing networks or open source innovation).

Julier is constantly asking, 'How can we communicate contemporary design issues when much of it is no longer overtly visible?' By this, he means that much design practice has now moved beyond objects to include the configuration of systems and processes.

As yet, Julier doesn't have precise answers to this question. He does believe, however, that the V&A is where debates around such matters should take place. Hence, for example, Julier hosts a Design Culture Salon at the museum each month. These public discussion events feature panels of academics and designers to consider chosen themes. He also collaborates with the thinktank Policy Connect and the renowned service designer Lucy Kimbell in organising the monthly Social Design Talks, created to reflect on socially motivated design and 'design thinking'.

'Design culture research should also be productive in shaping approaches and policies in design', Julier explains. To that end, for instance, he has recently advised on a UK parliamentary enquiry into designing public services.

Last, but certainly by no means least, he works with an inter-

national, highly talented group of PhD students. Their individual research projects range from social innovation in Korea, through to community activism, to challenges for the 21st century design museum. Another Brighton PhD candidate, Leah Armstrong, also works part-time with Julier as a Research Officer at the V&A.

Design Culture, therefore, is also a collaborative pursuit that engages academics, designers, policymakers, curators and a broader public beyond. Julier adds, 'It is potentially activist in that it springs from a critical analysis of design but also aspires to using that knowledge for its own and life's betterment'. For him, this involves both working behind the scenes at the museum and beyond its walls.

Guy Julier is Professor of Design Culture and Victoria & Albert Museum / University of Brighton Principal Research Fellow in Contemporary Design.

<http://arts.brighton.ac.uk/staff/guy-julier>

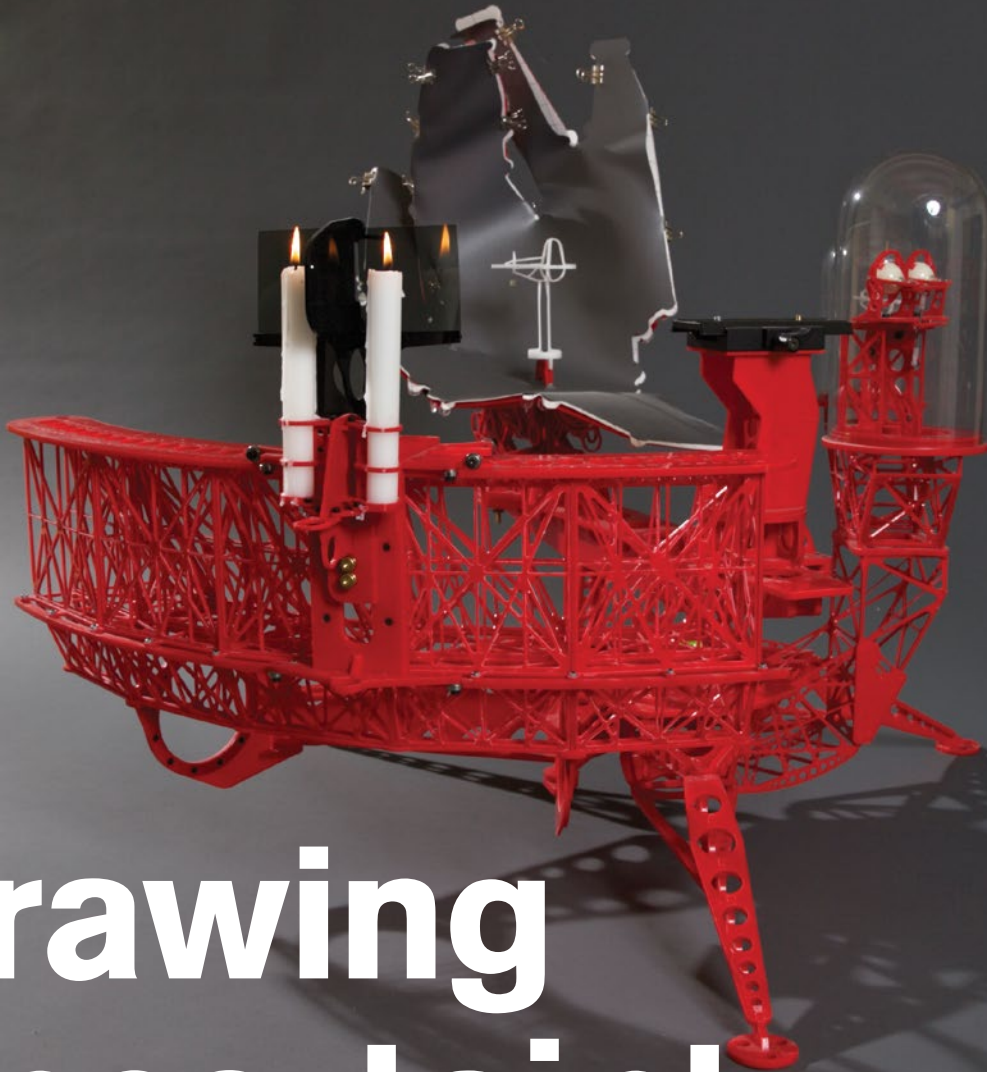
<http://designculturekolding.org>

<http://designsalon.org>

<http://socialdesigntalks.org>

<http://www.designculture.info>

Instrument Six. Photo: Nat Chard



Drawing Uncertainty

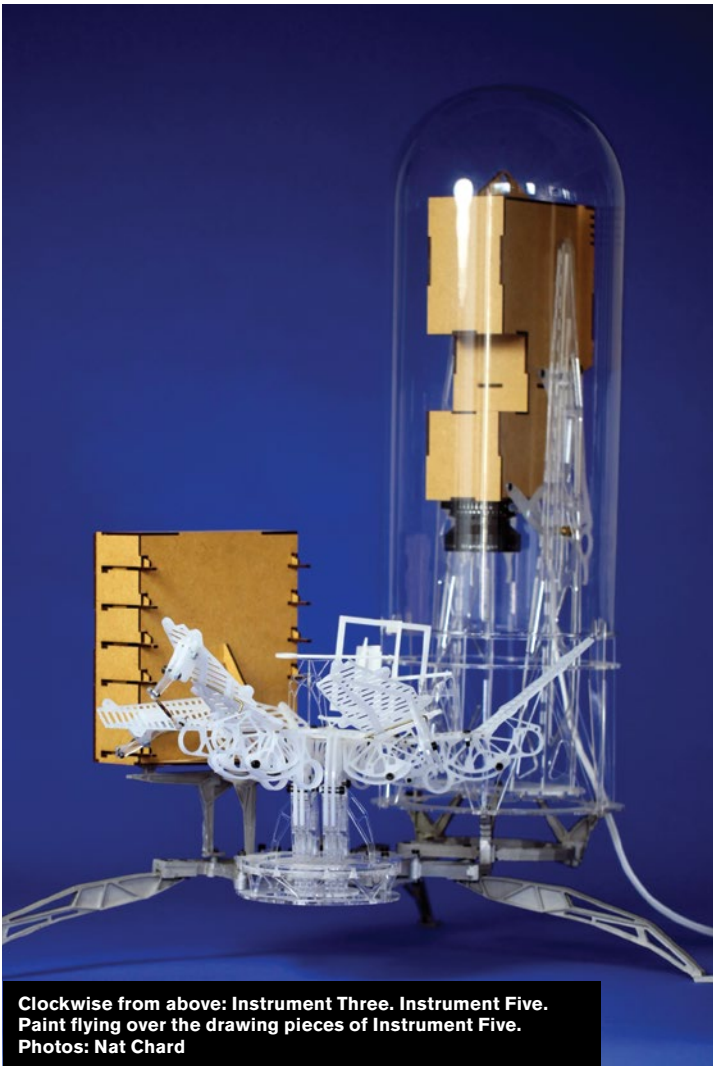
When architects propose buildings they try to make a fit between their understanding of the occupants' needs and the thing that they build. While the aim of providing a good fit to the purpose of the building might appear to make sense, the tighter the fit the greater the chance of the building becoming prescriptive in how it might be occupied. When this is combined with comfort and convenience, which are normally highly valued in an uncritical way, architecture can become an agent for intellectual and physical passivity.

If one values an active existence, taking pleasure in uncertainty, there is a question of how architecture is able to nurture indeterminate conditions. This might appear paradoxical within the normal terms of the architectural program. How could we possibly prepare for conditions of which we have no advanced knowledge and no means to measure? The range of artistic production that engages the uncanny and the sublime provides encouragement that such a venture is possible.

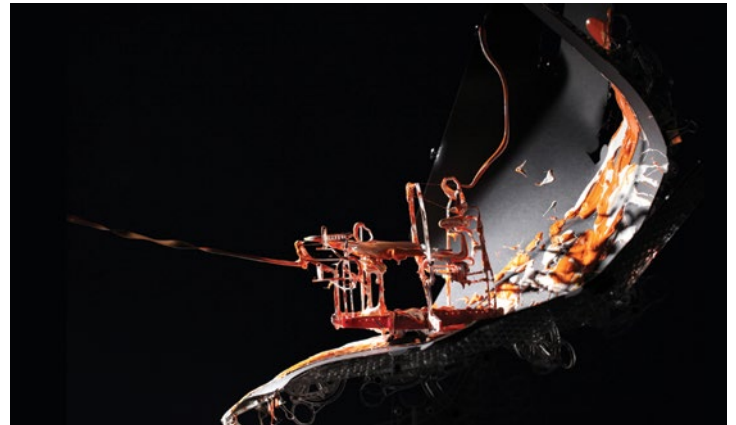
Professor Nat Chard has been inventing drawing instruments that

rehearse an indeterminate engagement with architecture, both in terms of representation when proposing architecture and more directly in the experience of working with the instruments. The conventions of architectural drafting are tied up in the sort of prescriptions from which this project tries to escape; so new methods are needed. The early versions worked with optical projection (of a model), where the picture plane receiving the projected image could fold to accept the content on the author's own terms. The folding picture plane worked well as an agent of appropriation but the unerring physics of light made the performance of these instruments unhelpfully predictable.

The subsequent versions learn from the earlier instruments, but they project paint rather than light. Each instrument is comprised of a group of drawing pieces that amount to an architectural model, but they are altered to acknowledge the properties of the material thrown at them. While light will cast a faithful shadow of an object, the material projection forms a splatter, the consequence of the collision between paint (occupation) and the drawing pieces (architecture).



Clockwise from above: Instrument Three. Instrument Five. Paint flying over the drawing pieces of Instrument Five. Photos: Nat Chard



Chard's greatest satisfaction occurs when working with the instruments. The particular ambitions held in setting up the instrument and the anticipation of the high-speed flash photography are met with surprises inherent in the process. The instruments nurture the very condition they set out to draw.

There is a well-established forensic science developed to trace narratives from the splatter of blood found at crime scenes. The instruments throw latex paint – like blood, a non-Newtonian fluid – so that there is a basis for unravelling the stories held in the drawings. The catapults that throw the paint from one instrument to the other have a repeatable aim, but the character of the flight and the nature of the splatter are unique to each throw.

High-speed flash photography (triggered manually, and therefore unreliable in its timing) sometimes captures the instant of collision – the camera captures roughly one in three throws of paint. Some of the drawing pieces are formed as hoops to catch a meniscus of paint that might burst later, after a throw of another colour, for instance. Other pieces deflect or have a comb-like surface to collect the paint, similar to those pieces of pasta that attempt to hold the most sauce.

As the paint builds up, it alters the performance of the drawing pieces. The drawings register an occupation, a fleeting instant of which

the camera witnesses. Instrument Five collects the splatter behind the drawing pieces, rather like the position of the screen that collects a conventional shadow. The general throw of paint can obliterate the subtle splatter, so in Instrument Seven (not shown here) the picture plane captures the splatter alongside the drawing pieces.

An unexpected discovery from this work has been a method of detaching a shadow from the surface on which it should land so that it hovers in mid-air. Instrument Six explores and demonstrates this phenomenon.

The instruments have reached the stage where they can move from theoretical speculation to practical application. The first versions of Instrument Eight (not shown here) have made their first drawings related to a building project in Brighton.

Professor Nat Chard is situated in Architecture, Interior design and Urban Studies at Mithras House. He joined the University as Professor of Architecture in January 2013.

<http://arts.brighton.ac.uk/staff/nat-chard>

Writing Design's Histories

The post of Professor of Fashion and Design History at the University of Brighton is the culmination of a long career in the field of design history for Professor Cheryl Buckley, which began at Newcastle University when Buckley became archivist of the British modernist entrepreneur Jack Pritchard's papers and wrote an MLitt on Isokon, the company he founded in 1930s' London.

In 1978, design history was still a relatively new subject (in so far as it was design history, not decorative arts), but Buckley had become enthused by the subject as an undergraduate at the University of East Anglia where she was taught by Stefan Muthesius and Jane Beckett. After leaving Newcastle University, Buckley was offered a full-time post at Newcastle Polytechnic teaching its pioneering History of Modern Art, Design and Film degree (HOMADF) and teaching fashion design students under the wing of educational innovator Mary Bromley.

Buckley's research focuses on design in 20th century Britain, culminating in *Designing Modern Britain* in 2007. She is interested in various aspects of design including ceramics, furniture, housing, architecture and fashion. Her first book *Potters and Paintresses*, published in 1990, developed from her PhD thesis on women ceramic designers in 20th century Britain. Throughout Buckley's research there has been a strong interest in design and gender that led her to contribute to theoretical debates about the nature of design history. Recently, new research with Dr Ysanne Holt, who is based at Northumbria University, looks at visual and material culture focusing on Britain's changing role with the Dominions in the lead up to the founding of the Commonwealth in 1931.

Throughout Buckley's research there has been a strong interest in design and gender that led her to contribute to theoretical debates about the nature of design history.

A recent successful AHRC CDA bid on the patron and collector Henry Rothschild and his shop, Primavera, has prompted Buckley to think again about ceramics, gender and generation, and she is planning an article on Marianne de Trey and Sam Haile looking at the ways in which creative practices are shaped by age and gender over a career.

During the last thirty-three years, at Newcastle Polytechnic / Northumbria University, Buckley has worked in a number of roles: Head of HOMADF, Course Leader of MA Cultural History, PGR Director for Arts, Humanities and Social Sciences, Associate Dean for Research, Research Director for Arts, and Professor in Design History. Along with two colleagues, at what became Northumbria University, Buckley was founder of *Visual Culture in Britain* in 2000. She has previously been

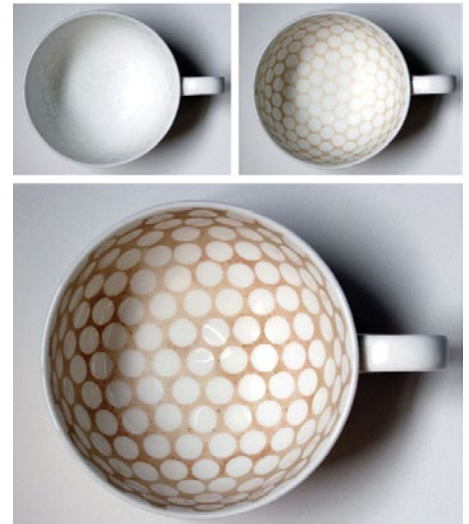


the Chair of the Design History Society and is currently the Editorial Chair of the *Journal of Design History*.

Having taught fashion design students for many years, fashion history has been a major part of Buckley's academic life, leading to *Fashioning the Feminine* (2002), *Work on Home Dress-making* (1998) and *Fashion in Women's Everyday Lives in the North-East of England 1914-1940* (1995). Aided by an AHRC Fellowship and developing from a long-standing friendship with former University of Brighton academic, Hazel Clark (now at Parsons School of Design where Buckley is a Visiting Professor), they have embarked on *Fashioning Everyday Lives in 20thC London and New York*, which is scheduled for publication by 2015.



Above: Evan Davis meets Professor Jonathan Chapman at the University of Brighton. Photo: Jim Holden. Right: Bethan Laura Wood – Stain Teacups



Emotionally Durable Design: Counterpoints to a Throwaway Society

Jonathan Chapman was awarded the title, 'Professor of Sustainable Design' in January 2013.

Chapman is Course Leader of the MA Sustainable Design, which he devised and wrote with colleague Nick Gant in 2009. His research into *emotionally durable design* presents creative and strategic counterpoints to our 'throwaway society', by developing design tools, methods and frameworks that enhance the longevity of relationships established between people and products.

His ongoing research aims to understand a broad panorama of issues, from the material ageing process and loss of value over time, to the psychosocial processes of emotional attachment to objects and economic implications of longer lasting products.

Chapman first published the underpinning theory in his monograph, *Emotionally Durable Design: Objects, Experiences & Empathy* (Earthscan, 2005). Since publication, this body of work has grown to shape the way sustainable design is understood in professional and academic settings. A subsequent 2nd edition has been commissioned (Routledge, 2014), with editions in Chinese, Spanish and Korean. It has informed policy discussions, is core reading at world-leading design schools (e.g. Parsons, the Royal College of Art, Stanford and Hong Kong Polytechnic University), and has shaped behaviour at the design level within a number of global corporations, from H&M to Samsung.

Engaging with the design research community at Brighton and beyond, Chapman tests, co-develops and applies research in partnership with world-leading consumer brands including Puma, Clarks, H&M, Samsung and SONY. Emily Nicoll, General Manager – Sustainability, Sony Europe, recently stated, "Emotionally durable design has a key role to play in helping address e-waste and obsolescence. It helps tackle the challenge of weaning people off their desire for 'the new' so is clearly an approach whose time is coming. That's why Professor Chapman's work is so important to us, as it demonstrates latent consumer demand,

no compromise on quality/aesthetics/user experience, and helps shape new sustainable business models."

In 2008, the Science and Technology Sub-Committee 1 of the House of Lords, called upon Chapman to present his theory of emotionally durable design as written and oral evidence. This formed a central part of their *Enquiry into Waste Reduction* (February 2008), arguing for reductions in the generation of e-waste, by increasing the lifespans of a range of domestic electronic products, in accordance with the EU WEEE Directive. The report that followed was later discussed and critiqued in the House of Commons by Members of Parliament (October 2008).

The United Nations (UN) Industrial Development Organization published a feature article in *MakingItMagazine.net* (August 2013) emphasising the importance of this research, stating: 'Emotionally durable design presents a robust economic model for creating products, services and brand-loyal customers – driving future sales, upgrade, service and repair.'

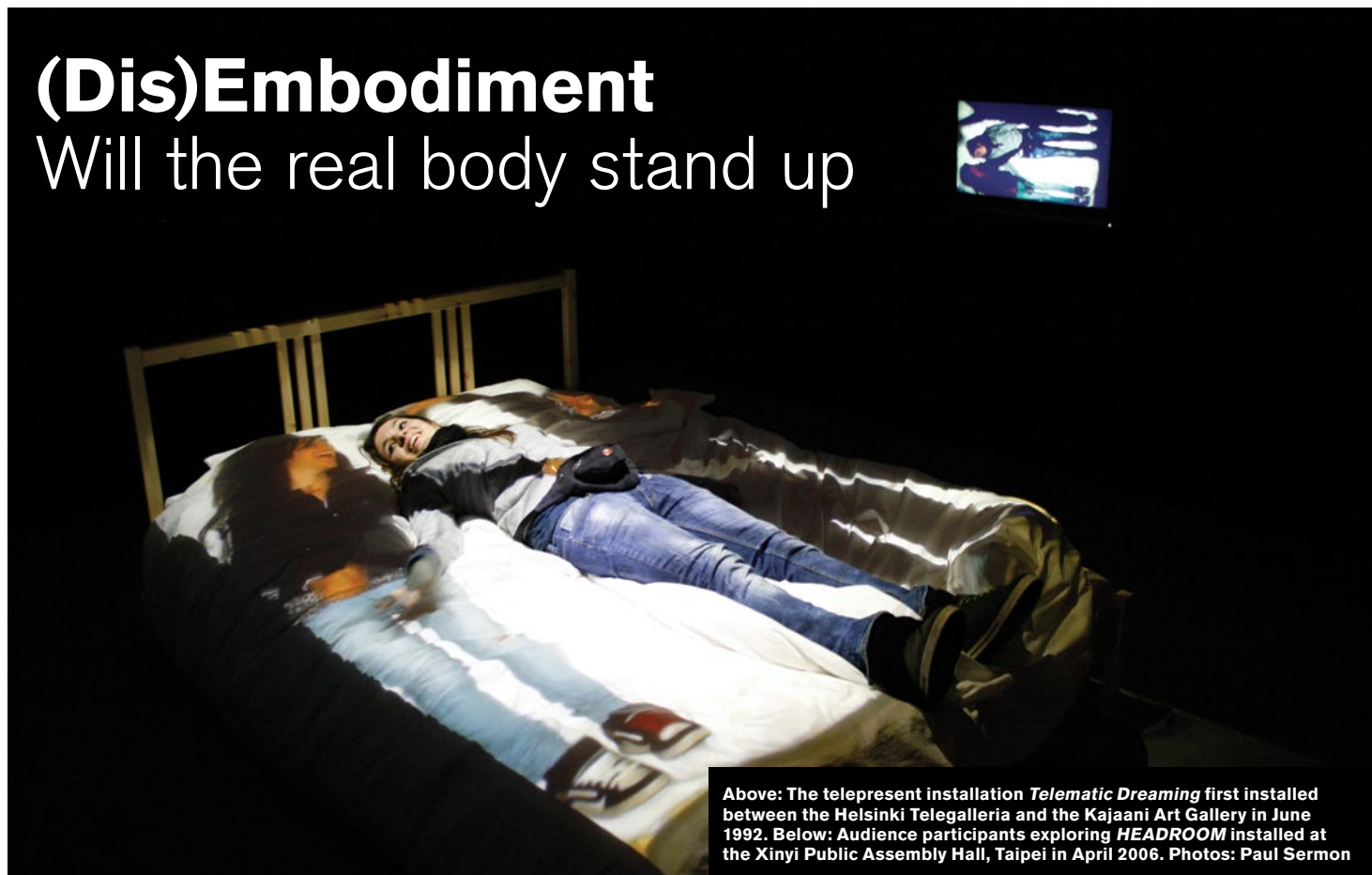
His research also generates significant levels of attention and engagement in academic, policy and popular international publications and broadcast media including: United Nations (UN), The House of Lords, RSA, British Council, *New Statesman*, CNN International, *New York Times*, *The Guardian*, *The Telegraph*, *The Independent*, ITV and interviews on BBC Radio 4 (*Something Understood*, *Click-On*, *Material World*, *The Today Programme*). The *New Scientist* described Chapman as a 'mover and shaker' (2008) and 'a new breed of sustainable design thinker' (2009).

Through this research, the term 'emotional durability' has entered the creative lexicon, described as 'a design movement', by many, and adopted by designers, students and educators as shorthand for complex and manifold factors determining the endurance of 'value' and 'meaning' in objects.

<http://arts.brighton.ac.uk/staff/jonathan-chapman>

(Dis)Embodiment

Will the real body stand up



Above: The telepresent installation *Telematic Dreaming* first installed between the Helsinki Telegalleria and the Kajaani Art Gallery in June 1992. Below: Audience participants exploring *HEADROOM* installed at the Xinyi Public Assembly Hall, Taipei in April 2006. Photos: Paul Sermon

Paul Sermon joined the Faculty of Arts as Professor of Visual Communication in September 2013.

Sermon's practice-based research in the field of contemporary media art has centred on the creative use of telecommunication technologies. Through his unique use of videoconference techniques in artistic telepresence applications he has developed a series of acclaimed interactive telematic art installations that continue to challenge our concepts of physical and virtual presence by attempting to bridge these spaces through mixed reality techniques and interfaces. The research further examines the notion of telepresence through the blurring between online and offline identities, and the signifiers and conditions that make us feel present in this world. Through a sustained research funding income Sermon has continued to produce, exhibit and discuss his work extensively at an international level since the early 1990s, with exhibitions at venues ranging from Eyebeam New York and MACBA Barcelona to the Liverpool Biennial and Nabi Art Centre in Seoul.

Sermon's works include the telepresent video installations, *Telematic Dreaming* (1992) and the ISDN videoconference installation *Telematic Vision* (1993). *Telematic Dreaming*, with its connotations of intimacy and dream states, extends telepresence beyond the screen to spatialise the site of interaction and transform it into a live theatrical event in which visitors are key performers. The work explores presence, absence and the psychology of human interaction within technologically mediated communications.

From 1993 to 1999 Sermon created a portfolio of interactive telepresent video installations and telematic encounters that he continues to exhibit internationally; and he also created interactive art



commissions for the Millennium Dome Play Zone.

Other works include *HEADROOM* (2006) and *All the World's a Screen* (2011). *HEADROOM* is a juxtaposition of Sermon's experiences in Taipei, between the way people live and the way people escape the city, as an analogy between the solitude presence in the 'bedroom' space below and the divine telepresent aspirations in the headroom space above – within the installation. *All the World's a Screen* is an immersive interactive installation that pushes the boundaries of telematic art and generative cinema. It combines the possibilities of telepresent performance with miniature scale-models and animated scenes



Above and right: *All the World's a Screen* audience performers at MadLab Manchester, May 2011. Photos: Hwa Young Jung



All the World's a Screen audience participants at the Museu d'Art Contemporani de Barcelona MACBA Study Centre, May 2011. Photo: Paul Sermon

The research further examines the notion of telepresence through the blurring between online and offline identities, and the signifiers and conditions that make us feel present in this world.

for the development of audience participation that explores the way narratives can be revealed through a subtle interplay between artist, audience and environment.

Since 2007 Sermon has produced eleven new gallery installation artworks, exhibited a further fifteen existing installations and was principle investigator for two AHRC Fellowships in the Creative and Performing Arts. Sermon was also nominated for a World Technology Award in 2005 and continues to hold a number of external appointments that influence research policy. He has been an AHRC Peer Review College member since 2004, a member of the NWDA North West Art & Design Research Group and is Chair of [ma-net] the Arts Council England Media Arts Network Northwest. Sermon also advises on various international journal and conference editorials, and has led external collaborations including the AHRC-funded REACT (Research Engine for Art and Creative Technology) research community and collaborative postgraduate training programme with MMU.

Sermon was previously Professor of Creative Technology at the University of Salford and has worked for over twenty years as an active academic researcher and creative practitioner, primarily in the field of interactive media arts. Having worked under the visionary cybernetic artist Professor Roy Ascott as an undergraduate Fine Art student at the Newport School of Fine Art in the mid 1980s, Sermon went on to establish himself as a leading pioneer of interactive media art, winning the prestigious Prix Ars Electronica Golden Nica in Linz, Austria in 1991. In 1994 he was awarded the IMF Sparkey Award from the Interactive Media Festival in Los Angeles.

Sermon's experience includes a residency at the internationally renowned ZKM Centre for Art & Media in Karlsruhe in Germany; the post of Dozent at the HGB Academy of Visual Arts in the former East German city of Leipzig; and honorary Professor for the MA Media Art Histories at the Danube University Krems, Austria, where he continues to visit and contribute once a semester.

It is expected that Sermon's broad range of interdisciplinary research, experience and knowledge will contribute towards a wide range of programmes here at Brighton, from visual communication to fine art and performance.

<http://arts.brighton.ac.uk/staff/sermon>



Side by Side Private View.
Photo: Tom Ainsworth



Above and below: *Side by Side* artwork.
Photos: Tom Ainsworth

Side by Side

Since 2003, Alice Fox has been the Artistic Director of the Rockets Artists Group. This inclusive artists' group has been awarded significant funds from Arts Council England to deliver their artistic programme of high quality exhibitions and performances. The Rockets worked in partnership with the Southbank Centre, in collaboration with other artists and arts organisations to deliver the *Side by Side* project, an international exhibition and symposium of inclusive arts held at the Royal Festival Hall from 14 March to 8 April 2013. Routledge will publish an associated publication in 2015.

Visual arts and performance-based organisations have a long history of working with artists with learning disabilities and inclusive arts practice in the UK is often recognised as world-leading, although the full legacy of such practice is yet to be fully realised or understood. Fox was the artistic director and facilitator of the *Side by Side* project, which brought together those leading this practice for the first time.

Inclusive arts practice may be defined for the purpose of the *Side by Side* project as follows: 'Providing creative opportunities between artists with and without learning disabilities through artistic collaboration and facilitation for the purpose of challenging existing barriers and promoting social change'. A key feature of inclusive arts practice is that it is mutually beneficial, supporting knowledge creation and exchange. This places the artist practitioner in the more radical role of collaborator or framework holder/facilitator, thereby proposing a shift away from the more traditional notion of 'worthy works'.

Bringing together practitioners and experts in inclusive arts practice, *Side by Side* consisted of a series of exhibitions and performances, a symposium, and a forthcoming publication (Routledge, 2015). The 4-week exhibition at the Spirit Level, Royal Festival Hall brought together the work of over 36 different institutions and art organisations from across the globe to showcase approaches to involving and enabling people with learning disabilities to engage and participate in creative activities and practices. As



artistic director and facilitator for the curatorial process, this output further develops Fox's research into inclusive arts and curatorial practice.

Funded by Arts Council England (£60K) and Southbank Centre (£4K+ in kind contributions), *Side by Side* was the first international inclusive arts exhibition to enable adults with learning disabilities to participate in the creation of an exhibition, education programme and symposium; to contribute to museum policy and practice; and to help with the design, structure and writing of a book and manifesto focusing on inclusive arts practice. Through the use of floor plans, photographic documentation, and other visual material, Fox developed a visual and tangible curatorial process that shifted the focus away from words and complex diagrams so that all contributors were able to express their thoughts and ideas in a creative and dynamic manner.

The exhibition was developed with an inclusive audience in mind; Fox choosing to exhibit multi-sensory exhibitions accompanied by videos, artists' talks and drawings to provide an alternative and inclusive way for artists to comment on their contributions. The symposium was arranged so that everyone's voice was heard; Fox developed a series of practice-based workshops that facilitated discussion and interaction between practitioners, artists with learning disabilities, academics, and professionals. The result was a manifesto for inclusive arts practice that consisted of a series of mixed-media outputs.

Alice Fox is course leader of the MA Inclusive Arts Practice. <http://arts.brighton.ac.uk/staff/alice-fox>

Understanding Understanding

How can we better understand how people communicate? What are the limitations of current models of linguistic communication?

Roughly since Aristotle, people have tended to view communication in terms of a 'code' model. Construed in this way, an utterance is a signal which encodes the thought or message a communicator wishes to communicate: in order to retrieve the speaker's 'meaning', all the hearer need do is decode the signal the speaker has provided into an identical thought or message. Construed in this way, linguistic communication works according to broadly the same principles as semaphore, or Morse code.

Dr Tim Wharton advocates an alternative, 'inferential' model. People working in pragmatics increasingly recognise that while language is a code, and coding and decoding do have a role to play, such an account is over-simplistic. Models of linguistic communication should reflect the fact that it is an intelligent, inferential activity involving the expression and recognition of *intentions*. Wharton's specialised area is pragmatics, the study of utterance interpretation. In particular, his research explores how natural, non-linguistic behaviours, such as tone of voice, facial expressions and gesture, interact with the linguistic properties of utterances (broadly speaking, the words we say). His main theses are outlined in his 2009 book, *Pragmatics and Non-Verbal Communication* (Cambridge University Press), which charts a point of contact between pragmatics, linguistics, philosophy, cognitive science, ethology and psychology, and provides the analytical basis to answer some important questions: How are natural behaviours interpreted? What do they convey? How can they be best accommodated within a theory of utterance interpretation? Only by adopting a cross-disciplinary, inferential approach can these questions be answered and linguistic communication be better understood.

Wharton's interest in a truly cross-disciplinary approach to describing and explaining how humans communicate may in some ways reflect the unconventional route that has led him into academia. He has been (perhaps in – in no particular order), a building-site labourer, a butcher's boy, a law student, a painter and decorator, a pot-washer, a marquee-erector, a busker, a session singer, a charity worker, an English teacher and, in the 1980s, singer-songwriter and recording artist Tim Cody. As he segued into academia, Wharton wrote and recorded a number of songs that are still used widely in Cambridge and Oxford University Press textbooks around the world for children who are learning English as a foreign language.

In terms of research, Wharton is Principal Investigator on a pending Leverhulme Research Project Grant bid entitled 'Understanding the Music of Speech' with colleagues from Queen Mary University



Artwork for 'Cody in the Dunes' album. © Glenn Dakin

and Middlesex University. At the heart of the project, which aims to begin in May 2014, lies the idea that we can learn more about the interpretation of linguistic prosody – the rhythmic and melodic contours of speech – from what we know about the interpretation of music. It underpins existing work in phonetics and phonology with a combination of concepts and methods from cognitive pragmatics and from the psychology of music processing. The project reflects strongly Wharton's personal vision to weave together the two strands that have dominated his life: pragmatics and music.

Wharton is also involved in various other research projects. He is collaborating with visual artist Laura Malacart on a Wellcome Trust-funded project about autism and non-linguistic communication en-

People working in pragmatics increasingly recognise that while language is a code, and coding and decoding do have a role to play, such an account is over-simplistic. Models of linguistic communication should reflect the fact that it is an intelligent, inferential activity involving the expression and recognition of *intentions*.

titled 'Mute Man Sings', developing an ESRC bid which will explore the way humans 'catch' emotions from others, with particular reference to affective tone of voice, and in the early stages of putting together an AHRC Research Networking Proposal with Brighton-based underwater visual artist Emma Critchley: the non-linguistic dimensions of communicative interaction, often overlooked in day-to-day communicative situations, is brought more sharply into focus when viewed in the 'warping and folding' of an unfamiliar, detached underwater space.

Wharton joined the Faculty of Arts in July 2012 and is now Senior Lecturer in Linguistics. <http://arts.brighton.ac.uk/staff/tim-wharton>

CONFERENCE REPORTS

Research in the 21st Century Annual Research Festival 2013

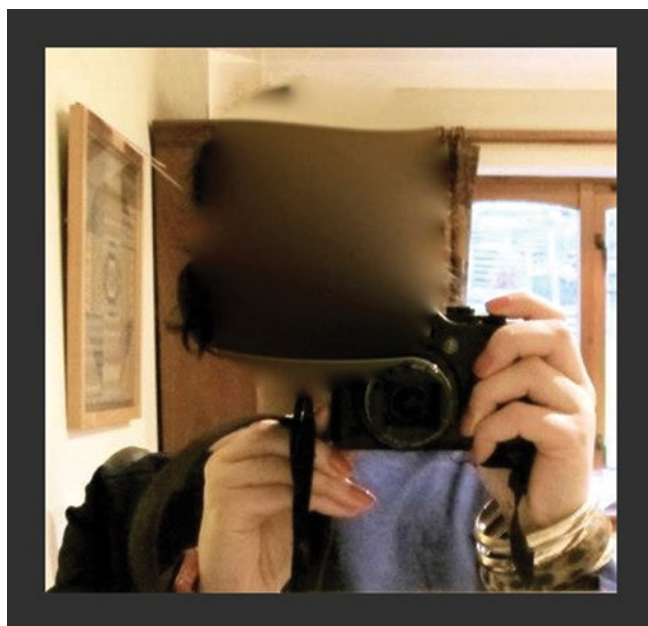
Further to the success of the three previous Annual Research Festivals, the CRD celebrated the Faculty's research again this year in the first week of July. The programme included external speakers addressing current issues, presentations by faculty members and workshops targeted at colleagues' expressed interests. The event was open to all members of the Faculty and was attended by over eighty people throughout the week.

Professor Gillian Youngs opened the festival and Alan Boldon introduced the keynote speaker, Sally Tallant, Artistic Director and CEO of the Liverpool Biennale. Tallant's presentation, *Oh What a Tangled Web We Weave*, addressed the challenges of delivering complex projects through partnerships locally, nationally and internationally. It was well received and led on to an interesting panel discussion chaired by Boldon with Tallant, Dr Frank Gray, Dr Annabella Pollen and Donna Close, the Arts and Cultural Projects Manager from Brighton & Hove City Council. The debate included the issues arising from collaboration between different groups; expectations from funding bodies; and how to make sense of the digital culture, as Gray commented "in these technologically revolutionary times".

In the afternoon Professor Alan Tomlinson gave an overview of the University Scheme B initiative to develop Research Clusters. Professor Graham Dawson and Dr Mark Devenney spoke about *Understanding Conflict: Forms and Legacies of Violence*; Dr Joan Farrer presented *Nanostructured Smart Materials: Hub of Expertise in SE England (NanoSmart – SEE)* and Professors Charlie Hooker and Anthony Metcalfe presented *Brighton Centre for Regenerative Medicine (BCRM)*, a collaborative project led by Professor Matteo Santin. The projects were commended for their innovative and exciting approaches, and an interesting discussion panel followed. One issue raised concerned the progression of post-doctoral students and employment opportunities in academia.

Day two began with *Professors and 21st Century Challenges*, a panel chaired by Professor Anne Boddington. The panel consisted of Joanna Lowry and Professors Liz Aggiss, Nat Chard, Peter Lloyd, Jacqueline O'Reilly, Deborah Phillips and Alan Tomlinson. Boddington posed the question 'What is the role of the professor in terms of leadership, academic citizenship, teaching and research?' This led on to a lively debate with various points raised, including the general consensus that professors should build and maintain disciplines, promote constructive developments and their role ought to include mentoring and teaching at all levels.

The sessions later that day enabled colleagues to interact with each other and included *Drawing Connections*, an enjoyable research networking-through-drawing session led by Patrick Letschka. During the



Rachel Gillies' *Self With Camera*, joint winner of *Visualise a Research Proposal* competition.

Tallant's keynote presentation, *Oh What a Tangled Web We Weave*, addressed the challenges of delivering complex projects through partnerships.

afternoon an interactive exhibition of research work and the exhibiting researchers allowed for meaningful discourse, and the final session of the day was a sociable, networking event.

Two excellent presentations from external speakers took place on the Wednesday. Wendy Walker, the Programme Manager for The Keep, spoke about the new archive that will house over 900 years of records relating to East Sussex and Brighton & Hove, plus the Mass Observation Archive and the Sussex Family History Group. Walker stressed the importance of such a centre for both academic research and public access. The talk was well received and most of the audience members were inspired to visit the centre when it opened in November 2013.

Lawrence Hill's presentation, *Redrawing 'landscapes: How Digital is*



Postgraduate Design History Symposium 2013

The eighth annual University of Brighton Postgraduate Design History Symposium (PDHS) was held on 5 June 2013. The symposium acts as a showcase for high quality postgraduate research and particularly, though not exclusively, as a platform for the MA in Design History and Material Culture at Brighton. The papers presented were by a combination of current MA and PhD students plus some early career researchers. This event is always a welcoming and supportive environment in which to deliver a paper, especially for first time presenters, and as always the range of topics was diverse and inspiring.

A number of papers covered Brighton-related topics: research at the Early Children's Book Collection at the Jubilee Library traced the social and cultural biography of one of the books in the children's collection; a study of contemporary homemaking followed male homemakers in temporary accommodation; research into 1960s everyday dress considered the clothes of one particular female resident; and the Heritage Lottery funded project *Silhouettes, Fashion and Image 1760-1960*, a joint venture with the University of Brighton and the Regency Town House, addressed British silhouettes as an underused resource. Research from further afield included work about Nudie Cohn, the tailor of choice for country singers throughout the 1950s, to the object-based analysis of salvaged scrapbooks containing pre and post Second World War press cuttings depicting the Queen Mother. The day ended with two papers exhibiting the global reach of students' work: research into the wooden, hand-turned toys of Channapatna, India, which focused on the role of fair trade in the commercialisation of craft, and a paper about the 19th century English adaptation of Indian embroideries focusing on the consumption of Indian textiles through colonial acquisitions.

The day was well attended and the lively question and answer sessions gave students the opportunity to receive feedback from respected academics. Further discussions and debates continued into the early evening. The School of Humanities, who enable the symposium to happen every year, financed the free lunch and refreshments.



Top: Matt Smith's *The Gift*, joint winner of *Visualise a Research Proposal* competition. Bottom: Participants at Drawing Connections session, 2 July 2013. Photo: Tom Ainsworth

Reshaping the Arts was thought provoking. Hill, Head of Audiences and Communication at Fabrica, spoke about transforming the nature of organisation and audience relationships and an emerging theme was that audiences are no longer passive viewers; they are increasingly becoming active participants in all exhibitions.

The final two days of the festival saw three interactive workshops developed in response to a pre-festival questionnaire sent out to the faculty. The three workshops addressed: time management and how to balance teaching and research, interdisciplinary and collaborative research, and writing research proposals to apply for funding.

Two competitions relating to the festival were open to staff and postgraduate students and there were several entries. The first *Tweet a Research Proposal*, with a prize of £250 for the best summary of a research project in under 140 characters, went to MDes student Victoria Jackson for her tweet: "Mapping repair as an emergent social, cultural, environmental & economic phenomenon to explore repair's narrative & meta-narrative."

The second competition was *Visualise a Research Proposal* and the prize of £250 was shared by two winners, PhD Candidate, Matt Smith and MRes student, Rachel Gillies. The winning entries are reproduced here.



Left: Toys sold in Channapatna, India still show the influence of the Japanese designers who worked in the town in the 60 and 70s © Christine Gent. Right: Pocket detail of a suit made by Nudie's, Rodeo Tailors in February 1964 for Carl Smith. Collection of Jim Lauderdale © Janet Aspley

DOCTORAL CENTRE NEWS

Snapshots

This article gives an overview of the research of several PhD and MRes students; they were asked to respond to the following questions: What is the core research question that underpins your project? Why is this of interest to you? How do you approach your research activity? Why did you choose the Faculty of Arts at Brighton?

Making difference visible: the rehabilitation and mobilisation of traditional cultural forms by young Kachin people since 1994 //

Helen Mears

Mears, an AHRC-funded PhD candidate, is a curator at the Brighton Museum & Art Gallery whose research addresses the rehabilitation and mobilisation of cultural heritage since 1994 of the Kachin people, an ethnic minority community based in North Eastern Burma (Myanmar). She is interested in how new cultural forms reflect Kachin ambitions for political self-determination and how the spread of social technologies are transforming how they consider and communicate their cultural heritage. Her research will consist of detailed interviews with museum staff, academics, and Kachin individuals and communities. She will also be researching examples of good practice, in terms of museum work, with 'source communities' across the sector.

Mears considers herself fortunate to have supervisors who are familiar both with the collection and issues around museums and human rights. She said: "I continue to be impressed and invigorated by the staunchly interdisciplinary work of the Faculty. It provides a much better fit to research with museum collections than a strictly mono-disciplinary approach."



Young Rawang men at the Manau Festival, Myitkyina, Kachin State, Burma, January 2011. The Rawang are one of the six Kachin ethnic groups. Image reproduced courtesy of Royal Pavilion & Museums, Brighton & Hove. Photo: Helen Mears

Green Shield and Co-operative Stamps: an investigation into consumer loyalty, thrift and the domestic economy //

Ness Wood

Wood is in the first year of her PhD. The core question that underpins her research is 'What does an analysis of the household objects bought using Green Shield or Co-operative trading stamps tell us about the domestic post-war economy?' Wood's interest is in the actual objects, such as Kenwood mixers and Pyrex casserole sets. Considering areas such as thrift and taste, through to design and social history, she intends to undertake oral history interviews in order to try to determine why these particular commodities were bought with the stamps. One research question Wood will ask is, 'Were they a necessity or a luxury purchase?'

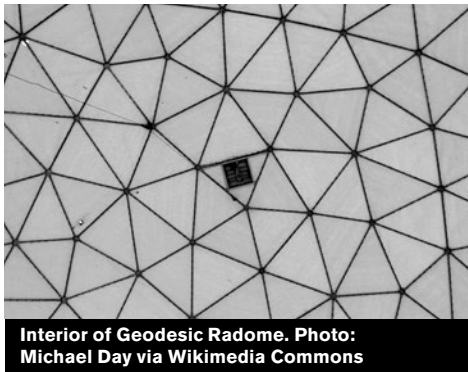
Previous history of design study at Brighton's Faculty of Arts made Wood realise

this the best place to undertake her research due to the expertise and knowledge of the staff in the department.

An investigation into the significance of knowledge gaps in popular Hollywood cinema story-telling //

David Baboulene

"What is the role of 'knowledge gaps' in the power of a story?" is the core research question that underpins Baboulene's research project. His interest in this stems from his experience of being a published author, scriptwriter and story consultant; developing his own ideas on the craft of story-telling and the roots of story power. He is approaching his research by categorising all the types of 'knowledge gap' in stories, then analysing a set of films' stories across 100 years of Hollywood for the presence and extent of knowledge gaps.



Interior of Geodesic Radome. Photo: Michael Day via Wikimedia Commons



'Lock it', a concentration aid: a slide of one of the entrants for the Group 3, Design Council School Design Prize 1988. Image from Design Council Slide Collection at Manchester Metropolitan University

Baboulene chose the Faculty because he esteems the university and has colleagues who have done related research at Brighton.

An investigation into climate adaptation measures applied to retrofit social housing in the South East of England // Arianna Sdei

Sdei is a PhD candidate whose research uses the IFORE project as a case study of 100 retrofitted social housing properties in the South East of England to study climate change adaptation. The main technical question is whether insulation and air tightness, the main techniques used in retrofit, are increasing the overheating risk. It is the philosophical discussion about establishing a synthesis between adaptation techniques and behavioural change which makes her research stand out and interests her. She is currently engaged in thermal modelling, surveys and focus groups.

Sdei is working as a research fellow on the IFORE project within the Faculty of Arts at Brighton, which offers a stimulating environment to carry out research.

Positioning industrial designers in Soviet Estonian political economy 1965-1988 // Triin Jerlei

The aim of Jerlei's thesis is to research into which ideologies influenced Soviet Estonian industrial designers in the years 1965-1988, and to what extent they did so. Jerlei was born in the Soviet Estonia in the middle of the material culture he is now researching and he has long been interested in it. He combines different methodologies to ensure his research and the subsequent thesis is as varied and complete as possible.

Jerlei chose the University of Brighton because it is renowned for its research in design history.



Green Shield Stamp catalogue cover, 1959. Photo: Ness Wood

Designing a design curriculum: design education in schools 1988-present // Jane Shepard

The core research question that underpins Shepard's research is 'How are discourses of design education expressed and implemented through the provision of design-related subjects in the school curriculum?'

The ongoing review of the National Curriculum in England and Wales has fueled debates surrounding the purposes of a design education, and Shepard suggests this makes it an exciting time to be engaged with this research.

This is a multidisciplinary study and Shepard is using a material culture methodology to explore the perceived attributes of design education.

She chose the University of Brighton because the Design Archive holds a repository of source material relating to the Design Council's involvement in initiatives relating to the provision of design-related subjects in schools.

Working title: R. Buckminster Fuller's model of nature: its impact on his design process and the presentation of his work // Hsiao-Yun Chu

Chu's research project investigates the role of nature in the design process of R. Buckminster Fuller, an industrial designer whose work is frequently described as "nature-inspired". She is looking in-depth at his design philosophy, process and resultant works, and hopes to better understand how Fuller's unique and personal model of nature informed his designs, and to investigate the broader context of his work.

Chu has an undergraduate degree in organismic and evolutionary biology and a graduate degree in product design so she has always been interested in the potential links between nature and design. This project allows her to investigate that subject in much greater detail.

Chu chose the Faculty of Arts at the University of Brighton because it is one of the few universities that offers a PhD in the area of design history, and also has an outstanding reputation in this field.

Slide walks: understanding the Women's Art Library slide collection as a site of evolving feminist discourse and innovative digital development // Althea Greenan

Greenan, a part-time PhD candidate, is considering how looking at the mounts of a unique collection of 35mm slides can inform its digital future. She questions: What can a slide collection do besides represent artwork? 35mm slides have become a waste of space for most libraries and art departments; they're being destroyed. Some are 'saved' by being scanned into digital files, but what is lost in the process? The Slide walks are sessions that create image and text-based digital records of the slides to reveal what discourses they enact as a collection.

Greenan chose the University of Brighton due to the work of Dr Lara Perry and Dr Catherine Moriarty, which uniquely offers a space for this research to combine feminist curating with innovative approaches to the archive.

Arts, re-localism and the city

PhD candidate, Cara Courage, visited New York City in April 2013 to meet a potential PhD case study, No Longer Empty (NLE). NLE work in empty spaces, programming art and education based around contemporary art commissions. NLE started in reaction to the economic collapse, the resulting fiscal uncertainty and the moral effect this was having at a social level. NLE's mantra is to welcome people into a site through art, and to make both accessible. NLE work from borough to borough, the theme of each show coming from the local area. They commission local, national and international artists, and work with local community organisations. NLE aim to increase participation in art and culture and in civic participation and leave the legacy of a template for the community to continue to self-organise.

Courage had been accepted to join the Placemaking Leadership Council (PLC)¹, an initiative founded by the Project for Public Spaces (PPS)², the leading US research group, think tank and placemaking organisation; she joined the inaugural meeting of the PLC in Detroit in April 2013. Attended by 300 people from 10 countries, the PLC conference aimed to be the first step in the galvanisation of placemaking as a global movement and knowledge exchange between placemakers and their diverse practices.

The President and Founder of PPS, Fred Kent, set the scene, giving voice to great placemaking and its importance in the contemporary setting. The Senior Vice President of PPS, Steve Davies, presented the vision and aims of the PLC: to shape a five-year placemaking campaign positioning placemaking as strategic practice; to create a community of placemaking leaders to advance the placemaking movement; and to grow the isolated impact of placemaking into a collective impact.

Inspiring examples of placemaking projects from across the world were presented: street level micro-interventions such as plasters placed over sidewalk cracks by Curativos Urbanos³ in Brazil, now spreading worldwide thanks to social media; neighbourhood activities such as The Brownsville Partnership⁴ in New York, formed to help support vulnerable residents and combat homelessness; and large-scale, arts-as-regeneration projects such as Urban Development in Santiago, which took the Las Condes⁵ abandoned



Top: Detroit 12 – a derelict building wall re-appropriated for graffiti. Middle: Detroit 16 – shops in Eastern Market, a revitalised market for urban and local farmers, store owners and food trucks. Bottom: Heidelberg Project – the spotty house at the Heidelberg. Photos: Cara Courage

NLE aim to increase participation in art and culture and in civic participation and leave the legacy of a template for the community to continue to self-organise.

transit hub and art gallery and turned it into a destination space.

Delegates formed working parties along thematic lines: 'building community through transportation', 'creating multi-use public destinations', 'entrepreneurial places', 'place capital', 'architecture of place', 'place governance', and 'healthy communities'. A splinter group formed 'low income placemaking', which seemed to sum up for many the practice of placemaking that does not have 'art as entertainment' or fiscally-orientated placemaking as the start or end point of their activity.

The following PLC meeting was held in Stockholm in June 2013 at the Future of

Places⁶ conference where the agenda for a global placemaking movement was presented.

Cara Courage is a Faculty PhD candidate. Her research subject is titled *Arts, re-localism and the city*. Courage's research will be undertaken via three case studies, one each in the USA, UK and Europe; she is currently underpinning her theoretical base in order to determine which case study projects to follow.

1. <http://www.pps.org/blog/announcing-the-placemaking-leadership-council/>
2. <http://www.pps.org/>
3. <https://www.facebook.com/curativosurbanos>
4. <http://cmtysolutions.org/projects/brownsville-partnership>
5. <http://www.subcentro.cl/>
6. <http://www.futureofplaces.com/>



Both images: *Great Expectations* 2013, 17 x 28 x 8.5cm hand embroidery. Photos: Gavin Fry

A Textile Puzzle

In Britain, between 1980-89, men became more visible as makers of textile art. Research student Gavin Fry is investigating how this studio practice evolved during this decade and examining if works were formally being made of, and about, a new textile language. The research examines the context, changes and influences from the artists' (and contemporary commentators') perspective and seeks to unravel their motivations for making textile artworks. By examining the role of material practice in context and unfurling artists' motivations, Fry's research seeks to unearth whether there were intended legacies. Funding from the Research Student Fund and from the Faculty of Arts has enabled him to hone the methodology to gather primary source data by conducting interviews and to trial investigative sheets on-site.

Fry interviewed artist Michael Brennand-Wood for a guided gallery tour of his retrospective exhibition, *Forever Changes* at Ruthin Craft Centre in Denbighshire. They discussed the importance of narratives as the kernel of Brennand-Wood's art practice. By firmly placing his studio practice within a band of like-minded men, who crafted with textiles during this decade, Brennand-Wood

was determinedly keen to identify himself as a jigsaw piece not as a pioneer.

Most productive were the on-site interactions with Brennand-Wood's artworks. Fry studied research data sheets that combined drawings and technical diagrams/writings (adapted from Crafts Council Collection inventory model) to examine the key artworks from the 1980s as both objective and subjective phenomena. Here two kinds of studio practice were taking place that will later be applied to research findings, in both the complimentary writing practice and as speculative textile works. Gathering visual data and on-site reflection of the findings as a means of understanding, via notations, provided hard applicable data confirming the efficacy of the method.

An interview with Dr Joseph McBrinn, Lecturer in History and Theory of Design at University of Ulster, aimed to gain information that would help to situate 1980s art textiles by men in the context of craft research. Their

discussion centred on the making and anticipated gendered outcomes in studio practice and how the deployment of methods that feminist theories have previously used, could reclaim and reconfigure craft from a marginal position into a place of empowerment.

Fry's hypothesis concluded that there was a textile movement enabled by post-modernistic aesthetics and influenced by relativism. This vast art / textile vocabulary and collage approach was not automatically spurred on by, or even in dialogue with, newly established feminist angles on textiles in the 1980s. Fry's research path has been clarified but not simplified and led him unsurprisingly back to historic conversations and objects.

Gavin Fry is an MPhil/PhD Historical and Critical Studies student. His research subject is titled: *Men's Art Textiles in Britain 1980-89, a study of art practices.*

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PhD and MPhil Completions

The Doctoral College is pleased to announce that this has been an extremely successful year for PhD and M Phil candidates from the Faculty of Arts with twelve PhD and two MPhil completions; congratulations to the following researchers and their supervisors:

MPHIL

Tony Benn: *Somatic aesthetics and aleatory painting practices*. Supervisors: Professor Mike Tucker and Peter Seddon

Jo-Chieh Yao: *From map to journey: representations of inter-dimensional transfers in book form*. Supervisors: Professor Steve Miles and Professor George Hardie

PHD

Dr Tom Ainsworth: *The development of persuasive design theory to improve patient engagement with therapeutic exercise therapies amongst people with rheumatoid arthritis*. Supervisors: Dr Jüri Kermik, Dr Inam Haq and Professor Jonathan Woodham

Dr Jonathan Brown: *The supply channels, promotion and retailing of modern Scandinavian furniture and furnishings, in seven provincial British locations, 1955-1975*. Supervisors: Dr Lesley Whitworth and Professor Jonathan Woodham

Dr Vikki Haffenden: *The application of existing digitally controlled flat-bed weft knitting to fashion knitwear for the individual body shape of women, particularly those above UK standard sizes*. Supervisors: Professor Lou Taylor and Dr Tim Katz

Dr Jane Hattrick: *A life in the archive: the dress, design and identity of the London couturier Norman Hartnell, 1921-1979*. Supervisors: Professor Lou Taylor and Dr Louise Purbrick

Dr Laura Jackson-Willis: *The beach hut on the East Anglia coast: space and place in the English seaside, 1995-2010*. Supervisors: Dr Louise Purbrick and Professor George Hardie

Dr Harun Kaygan: *Design and politics of the nation: a material-semiotic analysis of electric Turkish coffee makers*. Supervisors: Professor Guy Julier and Dr Simone Abram

Dr Katherine Ladd: *A handmade future: the impact of design on the production and consumption of contemporary African craft as a tool for sustainable development*. Supervisors: Professor Lou Taylor, Peter Seddon and Professor Jonathan Chapman

Dr Sandra Lim: *Interpreting urban space and the everyday through video practice*. Supervisors: Professor Jonathan Woodham and Mick Hartney

Dr Christina Lindholm: *A material culture assessment of the changing abayas of Qatar 1908 to 2008*. Supervisors: Professor Lou Taylor and Dr Faegheh Shirazi

Dr Deirdre O'Mahony: *New ecologies between rural life and visual culture in the west of Ireland: history, context, position and art practice*. Supervisors: Peter Seddon and Anthony Wilson

Dr Nissan Perez: *Picturing Faith: Christian representations in photography*. Supervisors: Professor Bruce Brown and Professor Hanan Laskin

Dr Anna Vaughan-Kett: *Quaker women, the Free Produce Movement and British anti-slavery campaigns: the Free Labour Cotton Depot in Street 1853-1858*. Supervisors: Dr Anita Rupprecht and Dr Louise Purbrick

Next Issue

Publication of Edition 32 is anticipated for the spring term; deadline for receipt of copy 14th February 2014.

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