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In the Flesh at Dance for Camera Festival

South East Dance presents the UK premiere of Billy Cowie's (Principal Research Fellow School of Arts and Communication) new installation *In the Flesh* at Lighthouse for the last two weeks of November as part of their tenth Dance for Camera Festival and CineCity.

In The Flesh is a virtual 3D installation - the audience enters the darkened space wearing blue/red anaglyph 3d glasses. On reaching the designated spot the audience view a projected image of a dancer on the ground in front of them. The work was premiered this July at Paradiso in Amsterdam as part of the *Julidans Festival* 2007. Future presentations include Sadlers Wells Sampled Festival January 2008, Empac Troy New York State March 2008, Bargate Gallery Southampton 10-28 September 2008, Shoot Festival Stockholm/Gothenburg/Malmö and Pro Arte St Petersburg Autumn 2008 and Boston Cyberarts Spring 2009. *In The Flesh* was directed and choreographed by Billy Cowie with art direction by the German artist Silke Mansholt. The solo dance performer is Sara Popowa.

The work will be shown in the Lighthouse Foyer, 28 Kensington Street, Brighton and entrance is free. It will run from 21st November till the 2nd December from 10am till 21pm. Also in the same venue will be the Move-me Booth installation and a chance to see the entire South East Dance collection of award winning short films.

In the Flesh is supported by Arts Council England and the University

of Brighton - Faculty of Arts and Architecture Research Support Fund. Further details about the screenings and confirmation of the opening times on the South East Dance website: www.southeastdance.org.uk



Sara Popowa in 'In the Flesh.' Photography by Billy Cowie.



C | R | D Centre for Research & Development

New website and identity for the Centre for Research and Development

The public face of the Faculty's research in Arts & Architecture, the CRD website has been given a striking yet elegant new design to enhance newly edited and updated information aimed at staff, students and visitors, including in-depth information about our researchers and portfolio of activities. Featuring a wealth of visual media pieces, our new user-friendly site is due to be launched on Friday 26 October 2007.

All Faculty researchers have been requested to update their staff web pages. In addition to traditional information about their biography and research interests, researchers will now have the opportunity to expand their web presence by creating 'portfolios' pages where they will be able to showcase their work both past and in progress. Portfolio pages will be able to feature visual and audio information in a variety of media (pictures, videos, audio-clips, etc.) and will be accompanied by text providing a first-person, personal account of the research undertaken.

As part of the redesign of the website, a new identity and logo were created for the Centre for Research and Development.

The new CRD identity aims to:


- be confident with understated scholarly authority
- celebrate individual and diverse research types
- be a consistent signature in all applications
- complement the university and faculty branding
- be flexible and playful
- reflect the past, present & future

The letter R (Research) from the CRD logo is drawn from a bank of approved letter forms.

We welcome your comments on our new website: please forward your feedback to Dr Michael Wilson, on 01273 644175.

Or email Michael.wilson@brighton.ac.uk

#4



Insignia
NEVILLE BRODY
1989

Insignia was designed by British graphic design guru Neville Brody, originally as a headline face for Arena magazine in 1986, and released as a font by Linotype in 1989. Insignia has the basic forms of constructed grotesque fonts and was influenced by the New Typography of the Bauhaus during the 1930s

“ / ~ * > }


#6



Conception and design were both based on the 18th century round hand scripts. The font has an elegant and festive feel and its capitals can also be used as initials mixed with other alphabets.

“ / * }

#7



VAG Rounded
VOLKSWAGEN
1979

VAG Rundschrift (literally "Round Writing" in English) was designed in 1979 as the corporate typeface for the Volkswagen AG motor manufacturer. It features rounded ends to all strokes and, arguably, was the inspiration for the General Electric typeface, GE Inspira.

“ / ~ * > }

See for yourself at www.brighton.ac.uk/artsresearch

Indoors and Out

The Sculpture and Design of Bernard Schottlander

Developed from the holdings at both the University of Brighton Design Archives and the Henry Moore Institute, this exhibition offers the opportunity to evaluate Schottlander's largely unknown output. Bernard Schottlander (1924-1999) was a designer and a sculptor, and this exhibition compares his approach to each discipline, highlighting the ways they cross over and placing particular emphasis on their relationship to architectural environments.

It charts how Schottlander transposed his practice from interior spaces containing designed objects to the outdoor spaces of public sculpture. Establishing himself as an industrial designer in the 1950s, his distinctive lamps, chairs and ashtrays were promoted by the Council for Industrial

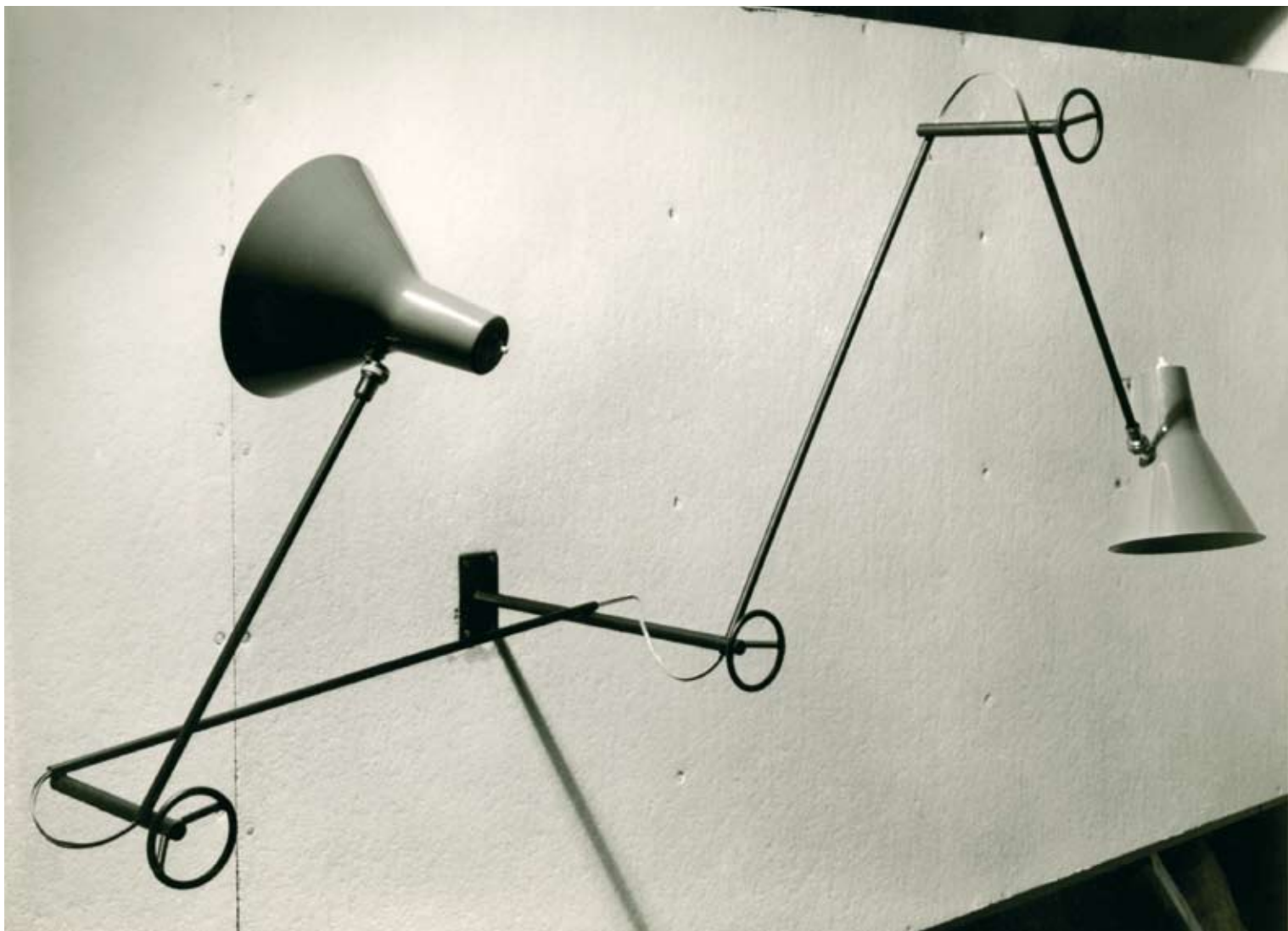
Design. This exhibition suggests that their sculptural qualities and their effectiveness when reproduced photographically played a large part in their appeal.

From the 1960s Schottlander moved on from design to public sculpture. Intended in most instances for urban settings against the backdrop of modern architecture, his sculptures inhabit outdoor space like a kind of urban furniture.

The exhibition opened at the Henry Moore Institute on 23 September 2007 and closes on 6 January 2008. It then moves to the University of Brighton Gallery 14 January – 9 February 2008.

An essay to accompany this exhibition written by the Curator of the Design Archives, Catherine Moriarty and Victoria Worsley, the Archivist at the Institute, has been published as number 56 in the Institute's series of research papers. For further information visit: <http://www.henry-moore-fdn.co.uk>

From the 1960s Schottlander moved on from design to public sculpture. Intended in most instances for urban settings against the backdrop of modern architecture, his sculptures inhabit outdoor space like a kind of urban furniture.



Lamp by Bernard Schottlander. Black and white print. University of Brighton Design Archives.



ELIA Teachers Academy 2007

University of Brighton, 12-14 July 2007

In July the Faculty, The Centre for Excellence in Teaching & Learning through Design (CETLD) and the ADM HEA hosted the third ELIA (European League of Institutions of the Arts) Teachers Academy in the newly opened spaces at Grand parade. Exploring contested ideas about creativity, three distinct strands of the conference examined: 1) entrepreneurship, design management and professional practice and the potential and impact of these fields on teaching and undertaking creative practice; 2) learning, teaching and research methods, curriculum design and their evaluation and assessment as means to enhance rather than suppress creative practice; and 3) questions of diversity, disability and creative practice and the implications and opportunities these present for tutors and students. The Academy also resulted in a pre-conference publication of the papers and was the most popular Teacher's Academy ELIA have held attracting 150 delegates from over 30 countries.

The Academy was opened by Professor Paul Greenhalgh, Director and President of Corcoran Gallery of Art and the Corcoran College of Art & Design in Washington DC and Visiting Professor and honorary graduate of the University of Brighton. His presentation examined the mission statements and curricula of art institutions, the way the arts have been classified, and the ways in which institutions sought to explicitly affect the social and economic environment. Reflecting on the realities of visual arts practice and Robert Hughes's recent observation that art is fundamentally driven by money, he explored the processes of learning and teaching comparing early relationships between arts institutions and society to developments in Western art education over the last forty years. He proposed that between the 1940s and 1980s there had been a paradigm shift that has recently seen a widespread return to a socio-economic agenda more redolent of the later nineteenth century. He asserted that institutions have conducted teaching and research in response not only to where they believe they are going, but also and more emphatically, to where they believe they have been. In doing so, many of them have configured themselves around myth rather than reality.

The first day ended in conversation with the Wayne Hemmingway, co-founder of fashion label Red or Dead and Hemmingway Design. Inevitably the conversation was entertaining and wide ranging, touching on Hemingway's experiences as design entrepreneur, advocate for popular culture and collaborator with developers for high quality homes and public spaces.

The second day opened with a presentation from graphic designer and Director of Schumacher College in Devon, Prof. Karen Blincoe also a visiting professor of the University of Brighton. Her presentation "There is Another Way: Traditional versus holistic and sustainable education in design" claimed that rational, atomistic approaches to teaching and learning, more often than not destroy human curiosity and the ability to learn by doing. These dominant and orthodox approaches,



Professor Paul Greenhalgh, keynote speaker at ELIA Teachers Academy 2007



Professor Karen Blincoe keynote speaker at ELIA Teachers Academy 2007

she argues, ignore "inherent and embedded knowing" and disregard the fact that people learn in many different ways and at many different levels. The presentation explored holistic and sustainable teaching and learning methods and principles, examining the impact that these might have on design education, design students, design practice and subsequently our societies.

At the close, a plenary discussion brought together ideas developed across the two days. Chaired by Klaus Jung, Chair of the ELIA Teachers Academy Board discussion was initiated by Dr Dragan Klaic from Belgrade. Klaic is a Permanent Fellow of Felix Meritis in Amsterdam and teaches arts and cultural policies at Leiden University. He is the initiator and Chair of the European Festival Research Project and active across Europe as writer, lecturer, researcher and advisor. His presentation, "Another Crowded Bandwagon? From Divine Creation to Creative Industry" sought to dispel some of the conceptual fog surrounding the notion of creativity and its relation to the transformation of the economies in Europe, prevailing artistic ideologies and shifting modes of cultural production.

The plenary drew together ideas emerging from the paper sessions, the workshops and showcase presentations as well as from serendipitous discussions that occurred across the two days. The active plenary and the responses from delegates confirmed Josef Albers' reflection "that learning is better than teaching because it is more intense: the more that is taught the less that can be learned."

The Oolith Project at the Independent Quarry at Portland

The Oolith Project is a collaborative research project based in Portland, undertaken by Amy Cunningham, Conall Gleeson and Claudia Kappenberg from the Performance and Visual Art Academic Programme. The project builds on and develops a longstanding relation between the Portland Sculpture Quarry Trust (PSQT) and the University of Brighton and focuses on the Independent Quarry at Portland.

At this point the Independent Quarry is at a unique and pivotal point in changing from a commercial quarry to a site for research. The work of the Oolith Group incorporates the collaborative performance practice of its members, making use of sound, movement, photography, film, video and local materials. The project investigates and responds to the unique landscape, geological features and the particular history of Portland.

In August 2007 project members undertook a two-week residency at the Independent Quarry as part of the ongoing Oolith Project. The research mapped the site through audio-visual and performance processes exploring in particular the acoustic properties of the cavernous quarry and the Portland stone and the mechanisation of human labour through traditional quarry songs. The project also included the re-introduction of quarry songs through the reinvention of industrial machinery as musical instrument. Using film and voice, the site was brought into a dialogue, which sets notions of the romantic and the idyllic against the utilitarian topography of the quarry. A separate strand of investigations consisted of a photographic project, which drew relations between human time-scale,



Night Jam. Photograph by Andrew Downs

the single human body and the geological time of stone.

This work will contribute to and complement the 'living land archive resource' that has been developed over 23 years by artist Hannah Sofaer and Paul Crabtree from the PSQT.

The Canadian writer John K. Grande says about Portland: "A new landscape is an old landscape with a new vision. That vision accompanies various shifts in expectation and interpretation and this, in turn, is influenced

In August 2007 project members undertook a two-week residency at the Independent Quarry as part of the ongoing Oolith Project.



Projections on stone. Photograph by Andrew Downs

by the changing nature of economies in the 21st century, particularly in First world nations." Grande argues that with its World Heritage status the Jurassic Coastline of Dorset and Portland in particular are ideally situated to lead in the concerns for regeneration and the development of new values for old landscape.

The Oolith Project aims to disseminate its work through on-site performance, symposia and publication in order to generate dialogues across visual and performing art practices, different modes of writing and the mineral sciences.

The dissemination will contribute to the regeneration of the geographical landscape of the Independent Quarry in Portland, through an integration of the site into local, national and international cultural landscapes.

Grande, John K., Towards a Sustainable Culture: The Portland Sculpture Quarry Trust, 2007



Reducing Complexity

The Global Footprint and Our Space projects



Rendered drawings of the *Our Space Pavilion*

Will Nash's (School of Architecture and Design) recent participatory work has focused on modelling systems based on the journeys people make through time and space as they go about their days, weeks and years. The work is built up out of information gathered from groups of individuals connected by location, interests or other factors. Reducing complexity and focusing on specific elements of the collected information reveal patterns hidden within the system. The form of the work is determined by the structural geometry of the observed system.

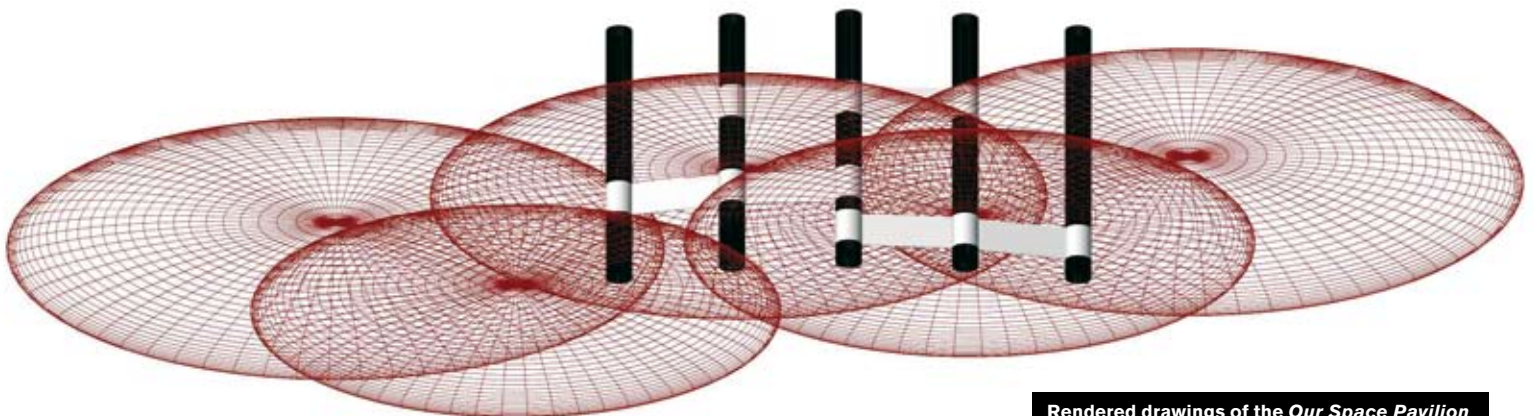
The *Global Footprint* is a participatory public art project which collects the journeys made by participants, from their place of origin, wherever on the globe that may be, through time and space to the present. This information is fed back into a Geographical Information System (GIS) and provides a network of routes representing the migratory patterns of the participants. The routes will form the basis of new global route mark artworks. The public are invited to participate by filling in a Global Footprint form then depositing it in to a collection box. Arts Council England and the University of Brighton fund the Global Footprint project and it is currently being hosted by Bury

Museum and Art Gallery.

Our Space is an ambitious public art project involving the whole community in and around Willingdon Community School, East Sussex, to participate in the creation of a new sculpture to be situated in the school grounds. *Our Space* aims to permanently and holistically transform a dis-used outside courtyard area for both the school and wider community to enjoy. Everyone with a past, present or future relationship with the school is invited to be involved. From a collected bank of images, memories and measurements, the physical work will emerge. The idea behind the '*Our Space*' project is of community. What do we mean when we talk about our community? Geography, people, place and common interests, but also more importantly, it refers to a common 'all' made up of individuals. '*Our Space*' aims to involve 'all' of the school community in its process and to represent this community in the resulting artworks.

The work proposed for the courtyard at Willingdon community school is the *Our Space Pavilion*. It is a round steel structure measuring approximately 5 meters in diameter by 2.8 meters high. The canopy is made up of 18 inverted spun steel round dishes, each dish corresponds with the height and arm span of an individual representative of the Willingdon school community. The smaller lower dishes represent the younger shorter members whilst the larger higher dishes represent the older taller members. The pavilion is a space to be inhabited; it can be a space for quiet contemplation, a social meeting space, or even a venue for a small performance. Sounds will resonate downward from the dishes, reflecting what is going on below and amplifying wind and rain noise. The proposal was exhibited at Willingdon community school in October 2007; the *Our Space Pavilion* is due for completion in Spring 2008.

The *Footprint* and *Our Space* projects represent an innovative approach to Public Art, merging the consultation process with the creative element – 'Creative Consultation' has the potential to turn the dry form filling usually associated with consultation documents into a rewarding creative activity for all ages across the social spectrum. This is Public Art that truly engages the Public with the art from beginning to end. The 'Creative Consultation' approach is social, educational and raises the profile of the project in the local area. Taking part means exploring and considering our public environment.



Rendered drawings of the *Our Space Pavilion*

'Theory And Practice' A Conversation

When the focus of research is artistic or architectural practice, a commonly asked question is: What is the role of theory in such research? An alternative version of the same question is: How does practice inform new theoretical debate? Dr Ivana Wingham (School of Architecture and Design) explored both questions by working with two types of research in parallel with each other. Dr Wingham supposed that the practice of various techniques on the one hand, and simultaneous development of theoretical ideas on practices of the line on the other, would generate new ways of considering the role of drawing in architecture. Her view was that working theory and practice in parallel would lead her to a new definition of their relationship, in which both are considered equal in measure and scope.

This way of working leads to the idea of a 'theory-practice' relationship that may be seen as a process of movement, or relays, that blurs the boundaries between theory and practice. Seen this way, the relationship between the two becomes a more interesting focus than the re-definition of either, and suggests that it is possible to think in terms of the complex intuitive, conceptual, analytical and active relationships between ideas and their materialization during the creative process. These relationships are those of a conversation, in which one may start with an idea, but, through conversation, new diverging trajectories may impinge on the original idea, changing it, re-shaping it and re-working it through the way the conversation develops.

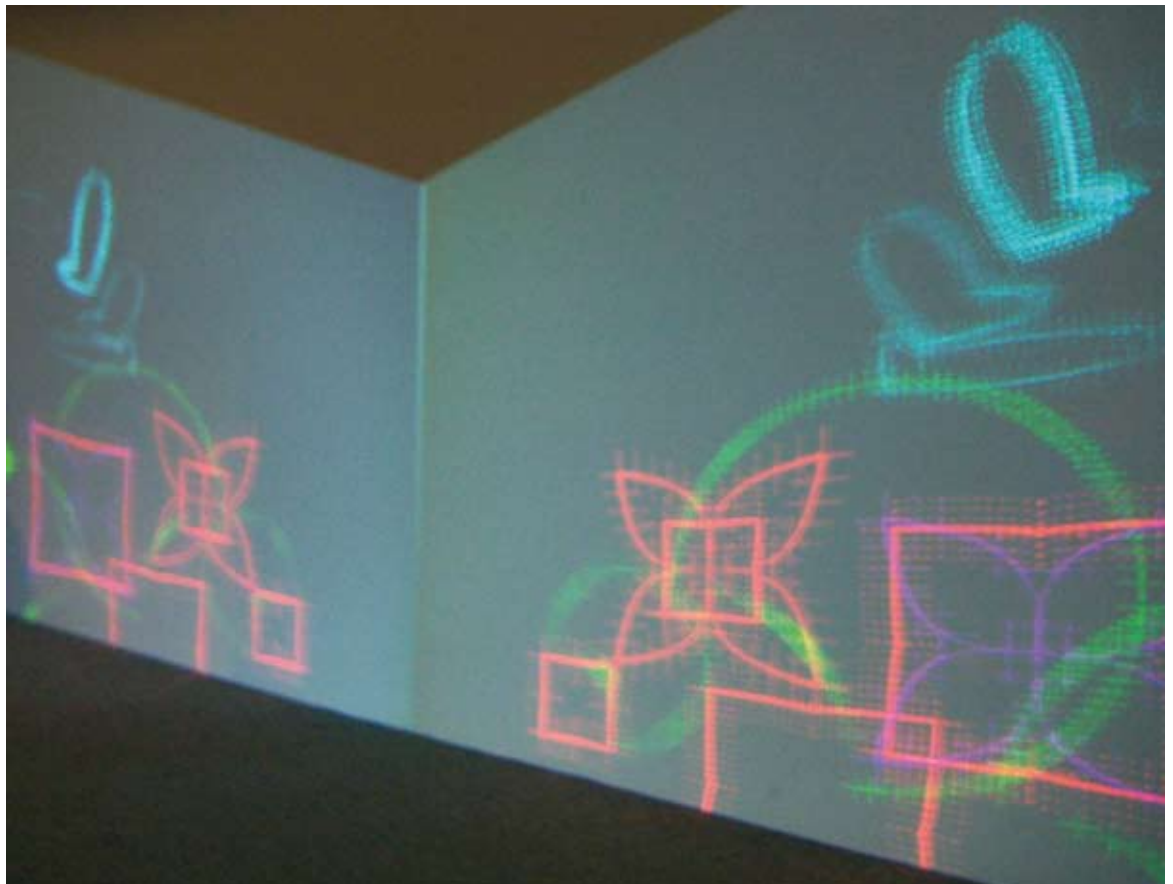
This research suggests that through studying past creative practice, one's role is less that of a critic of art or architecture, but rather that of a creative archaeologist uncovering design strategies embedded in the work of creative practitioners who wrote about their work. Research operates at the boundary between theory and practice, aiming to locate and analyze, as well as suggesting new ways of interdisciplinary research and practice.

The result of Dr Wingham's research was two parallel themes inter-linked by a trajectory of conversation. Theory-led research laid out a theoretical context for new practices of the line in architecture; and practice-led research explored the outcome of these new practices of the line, conducted through different projects, each one developed in parallel to the theoretical research. Each project experimented with a particular theoretical interest in a property of the line.

This approach to theory and practice demanded a variety of research methods. One research method adopted a theoretical framing to critique the line, as is commonly discussed in discussions of architectural representation. A second method used theory to inform knowledge gained through historical and archival inquiry. A third method was interdisciplinary, and worked with theory and practice through what was called 'a conversation'. Each element of theoretical research developed a theme from a close reading of archival work, one that was common to prac-

This approach to theory and practice demanded a variety of research methods. One research method adopted a theoretical framing to critique the line, as is commonly discussed in discussions of architectural representation.

...tice-led research conducted through projects. A number of themes were explored using this methodological approach. Her view is that they, together, produced a new practice of research.



'An Epigrammatic Conversation With Klee On Line-Endings - A Garden Project', an installation project by Ivana Wingham



Two Spinneys

Interactive Public Sculptures

Two Spinneys, a series of sculptures for which public interaction is integral, created by Tom Grimsey (School of Art and Communication) opened to the public in September in West Glebe Park in Corby. *Two Spinneys* is a six stylised tree-like objects split into two groups face each other across the park. The subject matter comes from the tree planting in 1916 on the site of the ironstone quarry and Corby's steelworks, famous worldwide for its high-spec structural tubing.

The brief was "to make a work that activates and gives identity to the wide-open spaces of a previously run down and dangerous park near the town centre". The unique 1960s new town of Corby, somewhat isolated, as the largest town in the country without a railway connection also has officially the highest proportions of ASBOs per capita - the toughest of audiences but none the less a discerning one.

Braving common anxieties about vandalism to public art, these sculptures embrace robust interaction. With their dual function as both sculptural objects with curiously soft, pneumatic profiles and as robust climbing structures, the works are incomplete without clambering youths. To know a tree from looking is one thing, but to climb one is a wholly corporal and more intimate experience, one that engages the audience physically with their making. The trees are designed to function as agents of social engineering, orchestrating activity spatially within the park. Like magnets they attract teenagers away from the entrance playground designed for younger children, drawing them deeper into the open spaces of the park. The groups are set away from the path, leaving a comfortable space between pedestrians in transit and potentially disaffected youths that would normally congregate on the benches that line the path. The two spaced groupings also avoid single group or gang domination of one area, working to create movement from one site to the other.

This project builds upon almost 20 years of experi-

Braving common anxieties about vandalism to public art, these sculptures embrace robust interaction. With their dual function as both sculptural objects with curiously soft, pneumatic profiles and as robust climbing structures, the works are incomplete without clambering youths.

ence of making work in the public domain as part of urban regeneration. Following a national competition, the work was commissioned by Groundwork, Northamptonshire with material sponsorship from Corus Steel, the major employer in the town. The project will appear in a Groundwork publication *Engaging Places – Creative Regeneration* in December. It will also feature, along with a related 'Architecture week 07' project Tom carried out in the park (Tensile Structures), in an Art & Architecture conference in Nottingham in December.



Children play on the sculptures in West Glebe Park, Corby.

Sustainable Design 365

A year in the life of the Inheritable Futures Laboratory



Mobile phone from Product Life Workshop

The first fully operational year of the Inheritable Futures Laboratory (IF: Lab) has been both active and productive. The IF:Lab is a sustainable design research group, housed within the School of Architecture and Design, Faculty of Arts and Architecture and is co-directed by Nick Gant and Jonathan Chapman. The aim of the IF:Laboratory is to utilise practice based research to enable the development of new knowledge, and to increase the flow of information between academia and industry. Within their first year, design research activity has included the publication of their first book; the development and launch of an online research hub; the continuation of their '100% Sustainable?' event; the co-design and prototyping of six experimental products developed at an interdisciplinary creative workshop and the writing of articles for industry-focused design journals and publications, all of which has helped them to lay the foundations for a sustainable design postgraduate masters programme, which they are currently developing.

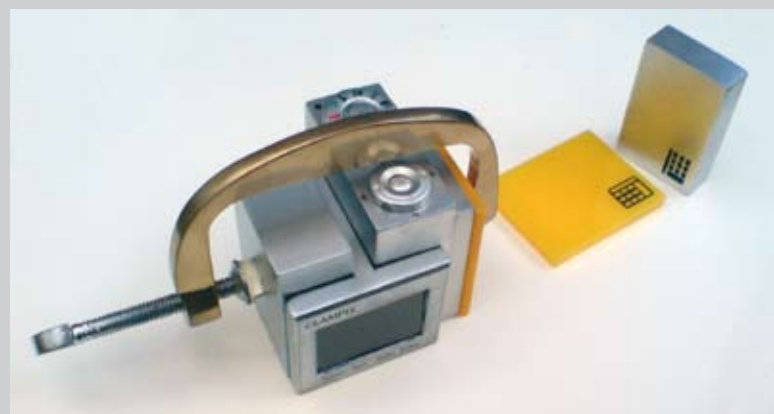
100% Sustainable?

One example of the IF:Laboratory's collaborative approach to sustainability, is their development of industrial relationships, most significantly through the '100% Sustainable?' project – a central feature of the annual 100% Design exhibition as part of the London Design Festival. This annual four day event provides the IF:Laboratory with unprecedented access to over 40,000 representatives from the international creative sectors and as such presents an invaluable context in which to situate and conduct research that explores new and practical ways of working with issues of sustainability through design. This represents a significant crossover between academia and industry within the context of sustainable design, and enables the IF:Laboratory's research (process and product) to maintain a practical, applied totality. Established by Jonathan and Nick, the '100% Sustainable?' project runs on an annual cycle and is modelled on a looped system of knowledge generation, harvesting, interpretation, delivery and critique; research conducted at each event is developed to initiate further activity (books, workshops and seminars) and formulate new knowledge – delivered back to industry the following year. The '100% Sustainable?' project for this year was made possible by the input from colleagues within the School of Architecture and Design, including technical support from Jim Wilson and James McAdam. It also

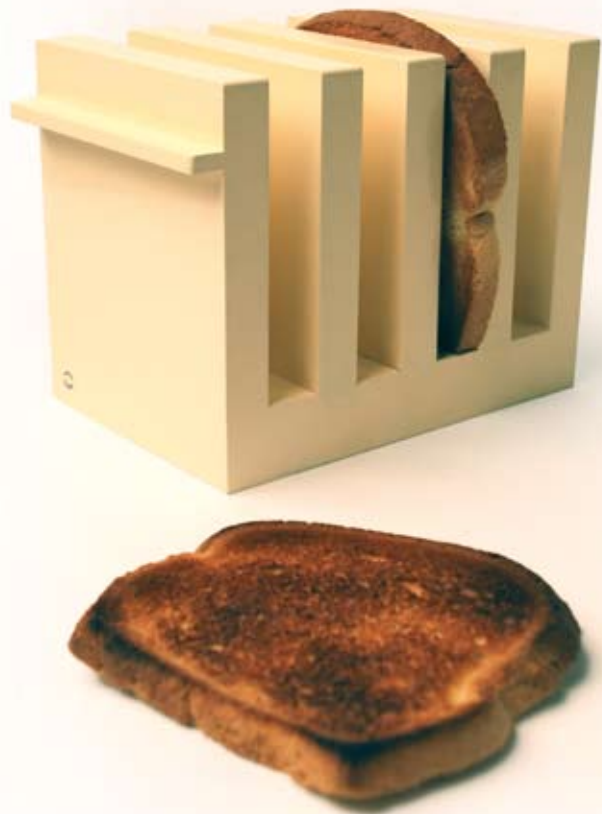
received generous industry sponsorship to enable the event from REED PLC and The Knowledge Exchange to the value of £52,000 and was further supported by the Faculty Research Support Fund (FRSF).

Under the theme of '101 Approaches to Sustainable Design' the '100% Sustainable?' event (September 20-23, 2007) was a mix of interactive exhibits, live debates and creative industry workshop sessions with contributions from leading figures from across design. The intention was to generate practical, usable sustainable design strategies and tools for industry. It is planned that following the event, this information will be developed into an illustrated practical guide to sustainable design, published for use by industry.

At the event this year, a series of discipline-specific 'live', creative workshop events (facilitated by leading creative practitioners) engaged, connected and informed individuals from across the full spectrum of visitors to the 100% Design Show; housed within an 80-seat, purpose-built environment, designed by Nick and Jonathan. The schedule of the workshops' disciplinary themes over the four days included Furniture Design, Lighting and Interior Design, Fashion and Textiles Design, Architecture and the Built Environment, Product and Industrial Design and Materials; these were contributed to by leading designers and corporate representatives which included individuals and companies such as ICI, Dalsouple, Phillips, Frog Design, Sprout Design, William Warren, Kate Fletcher, Keep and Share, Annie Sherbourne, Trannon Furniture, Tejo Remy, Bill



Clamp-cam



Toaster

Dunster, Fielden Clegg and Jason Brugges. As experienced practitioners, each contributor told their 'story' in the village-green-like environment that the IF:Lab created. Each contributor added a single, useable design strategy to the collection of entitled, *101 Approaches to Sustainable Design*, which were gathered over the four days. The event also provided an opportunity to exhibit six experimental products formed at a "Product Life Workshop" earlier in the year.

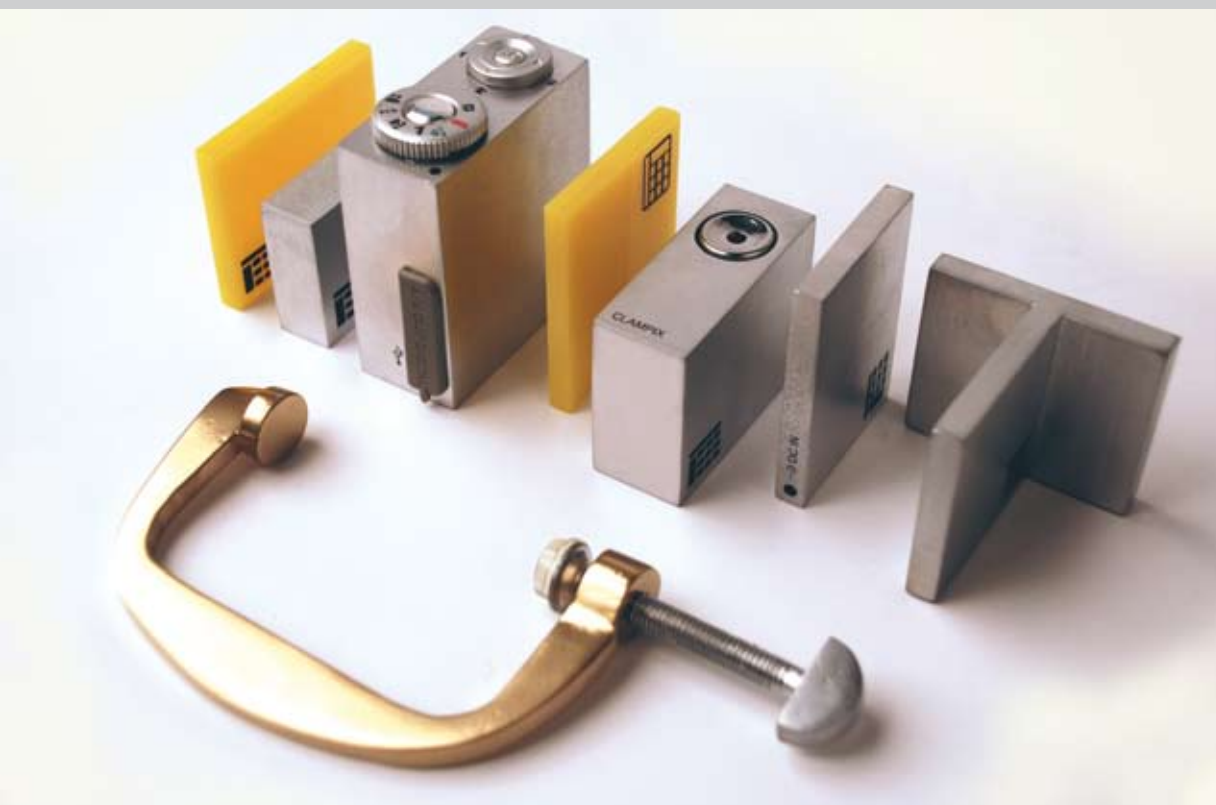
Product Life Workshop

The product life workshop was formed of 22 designers, behavioural scientists, material specialists and students. Workshop participants responded directly to research gathered last year at '100% Sustainable?' (2006), through the formation of six new experimental proposals for domestic electronic products that explore new ways of working with product life spans. The project was awarded support from the CETL-C (Centre of Excellence in Teaching and Learning through Creativity) in collaboration with Richard Morris; participants included Ashley Phillips, Adeel Khan, Ben Wilson, Akil Chomoko, Natalie Woolf, Kathryn Ladd, Karin Jaschke, Nick Rawcliffe, Jonathan Blaker, Kieren Jones, Hannah Scroggs, Stefano Santilli, Sarah Owen, Bernice Pan, Lesley Whitworth, Chris Lefteri, James McCadam, Arash Kaynama and Chris Rose.

Data gathered from ('100% Sustainable?' 2006), in which 2154 participants responded to a survey that explored the character of their relationships with domestic electronic products, six salient themes were distilled; these were *Narrative, Attachment, Detachment, Fiction, Surface and Consciousness*. At the workshop, six corresponding, multidisciplinary teams of designers and scientists then explored these themes as the basis for design methodologies and then applied them to a product proposal.

These proposals included; a digital camera which explored attachment as a theme and long term emotional engagement through the material substance of the object; a vacuum cleaner which proposed principles of modularity to facilitate ease of upgrade; a mobile that enables the user

to specify personally identified objects of significant which can be dosed into the moulding process and also explores *narrative* experience focusing on sound and image to create a personally-charged record of the random moments of your daily life; a television which responds to *detachment* as a theme, taking a common journey having pride of place in the house, to relegation to the spare room, to eventual scrapping; an induction heater ceramic toaster, which appear to operate in a mysterious and *fictional* way, and an MP3 Player that is experienced as autonomous by acknowledging positive moods by glowing and





Nick Gant at the furniture workshop at '100% Sustainable?'

purring or temporarily stiffening or temporarily shutting done through abuse or neglect.

Following the workshop, a period of prototyping was undertaken to develop each of the six proposals into a physical artefact. These objects were then exhibited at '100% Sustainable?' 2007, providing an invaluable opportunity for critical reflection and discussion of the issues of product longevity and design as stimulated by the 6 objects on display.

Book

This year saw the launch of the IF:Laboratory's first book entitled, *Designers, Visionaries and Other Stories: A collection of sustainable design essays*, published by Earthscan, the world's leading publisher of books on sustainability. As with the product life workshop, this book emerged through research carried out at the '100% Sustainable?' event, and was furthered by an accompanying seminar series. *Designers, Visionaries and Other Stories* unpacks the complex and crucial debates surrounding sustainable design to deliver a manifesto for change, at a time of looming ecological crisis, mounting environmental legislation and limited progress.



Book cover for *Designers, Visionaries + Other Stories*. See page 10

In addition to the text laid down by Nick and Jonathan, the book features individual chapters by several IF:Laboratory collaborators; these leading sustainable design thinkers include John Thackara, Ezio Manzini, Alastair Fuad-Luke, Kate Fletcher, Stuart Walker and John Wood. The result is an impacting and polemical anthology that reinvigorates the culture of critique that, in previous years, has empowered design with the qualities of social, environmental and economic revolution; providing the reader with a rich resource

of future visions, critical propositions, creative ideas and design strategies for working towards a sustainable tomorrow, today.

IF:Laboratory website

In the winter of 2007 the IF:Laboratory web presence went live, providing an online hub for their research activity. The website features a comprehensive collection of research work (past, present and future) and also provides information on its growing network of contributors, affiliate partners and industrial sponsors. For further information go to www.brighton.ac.uk/arts/if_laboratory

IF:Laboratory in the Media

Due the pioneering nature of the work and projects that the IF:Laboratory undertake, a number of texts have been developed by leading journal and magazine publications that explore their work in depth; these include CNN International, *The Independent*, *New Scientist*, *Blueprint*, *New Statesman* and *New Design*. Most recently, they were interviewed for a sustainable design feature in *Design Week* about their unique take on industry participation in issues of sustainability.

Teaching and Learning

Nick and Jonathan both teach on the academic programme of 'Three Dimensional Design and Materials Practice' and students from this programme have been able to benefit directly from their involvement in many of the IF:Laboratory's projects. Rather than viewing the progress of these issues from a passive position, students have been participating directly in the events and projects that the IF:Laboratory direct. From this integration, they have been able to develop mature and sophisticated understandings of the processes of sustainable design, which was recently celebrated in a major article in *New Design* magazine in addition to a number of students winning awards of national and international significance (such as the British Council award for 2006 and 2007). Nick and Jonathan are also currently devising masters level unit proposals, which they aim to further through their ongoing dialogue and engagement with key individuals and parties from their blossoming network, and that of the DEEDS project.



ATypI Conference September 12th-16th September 2007

In September the Faculty was delighted to welcome and host the annual Association Typographique Internationale (ATypI) conference to Brighton, with support from ADM HEA Subject Centre and the Centre for Excellence in Teaching and Learning Through Design (CETLD). This was the first conference hosted in our newly refurbished site and aptly filled the entire building with exhibitions, books and discussions of and about letters, their form, their production, their identity, their digital formation and the way that they are choreographed to form the written word. Three hundred delegates enjoyed excellent late summer weather and a stimulating programme that explored the conference's theme "Hands On", including the legacies of Edward Johnston and his pupil Eric Gill and the relevance of their work to the contemporary crafts and creative worlds that reside between the physical and virtual lives of letters. The conference included two days of Type Tech, cultural visits to Ditchling, tours of the Design Archive and of the architecture of Brighton by Professor Jonathan Woodham and a walking tour of typographic examples in Brighton led by Professor Phil Baines and Catherine Dixon. Speaker highlights included Andy Altman from Why Not Associates on Typography in the landscape, Professor David Crow on Craft and Design, Matthew Carter's erudite presentation on Bruce



Courtyard during ATypI Conference

Rogers and his Centaur Type, Gerald Fleuss and Richard Hollis on the legacies of Johnston and Writing Illuminating and Lettering, Humphrey Stone on the work of Reynold Stone, Sumner Stone on the Foundation of the humanistic sans serif and Visiting Professor Ken Garland's provocative and moving presentation on Virtual Handicraft. These were complemented by many stimulating presentations and conversations, a multilingual pangram wall, 'Manual' an exhibition by George Hardie and another on Typographic Forms by Andy Haslam and demonstrations and stone cutting opportunities by Lida Lopes Cardozo Kindersley.



Pangram Wall at Atypi Conference

iGuides Project at the Victoria and Albert museum

The iGuides from StreetAccess project continues into the autumn term of 2007 with a renewed focus on trail development and formative evaluation of trails with students. The trails are web-based and students will access them on PDAs in the Victoria and Albert museum.

Some of the ideas for trails being developed are a trail encouraging students to simply 'hang out' in the museum, on the recommendation of Chris Rose (School of Architecture and Design), a 'thrill' trail by RCA Senior Tutor in Design Interactions Brendan Walker and a trail narrated by RCA Senior Tutor in Ceramics Alison Britton. As well as generating innovative educational materials, these collaborations may show whether trails can be a way of sharing different types of expertise between institutions. Different functions of trails are also emerging; as well as conveying information they can, for example, encourage different ways of looking at the museum environment, build up visual research skills and allow students to access digital versions of archival material while they are in display areas.

Pedagogic questions being raised by the project are how much direction should be given in a museum as a free-choice learning setting, what kind of learning objectives are appropriate, and the suitability of such trails for different levels and subject areas. In addition, since a trail can be seen as a type of narrative, the project may lead to an examination of narrative or story as a pedagogic approach to learning in the museum.

Work by CETLD and V&A staff on the wireless access sys-

tem at the museum is continuing. The effectiveness of wireless technology and PDAs as ways of accessing learning resources, both in terms of reliability and ease of use, has still to be established.

The aim of the formative evaluation is to assess the students' learning experience when using trails in the museum. CETLD staff have worked closely with Fashion, Textiles and 3-D design students from the University of Brighton and the Royal College of Art. Some of the students involved in the evaluation programme have gone on to design and input into trails for other students to use at the V&A.

Analysis of the formative stage of evaluation is well underway. Preliminary findings have shown that students spend much longer looking at objects when using the trail; they appreciate extra information about the objects on display; students prefer conducting a trail outside their own subject area; students enjoy the capacity that the technology offers. They like to make notes, record audio and take photographs. It is difficult to gauge the content of trails at the right level for undergraduate and postgraduate students.

As well as generating innovative educational materials, these collaborations may show whether trails can be a way of sharing different types of expertise between institutions.



A member of the public using the iGuide at the Victoria and Albert museum

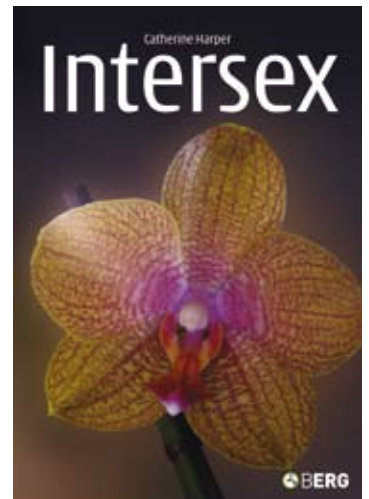


Intersex

Challenging normative positions on binary sex

Dr Catherine Harper's book (School of Architecture and Design) *Intersex* was published by Berg, Oxford and New York, in August 2007, and "opens a new door on the intersexed, revealing men and women who are conspicuously jostled among rigid definitions of gender identity, reproductive physiology, and gender role...[bringing]...biological and social theories of gender into a dialogue with the day-to-day existence of a previously silenced people" [Claudine Griggs, Rhode Island College]. The result of six years of research, this is the first book published in the UK on the subject, and one of only several in the world. Based on interviews with intersexuals, parents of intersexed children, and clinicians involved in intersex medical management, Harper's research subjects were located throughout Europe, North America, Africa, Australasia. Case studies have been contextualised by exposition of the opposing clinical paradigms of Professors John Money (formerly of Johns Hopkins Medical Institutions, Baltimore; deceased) and Milton Diamond (University of Hawaii), both of whom were interviewed. Harper unpacks social-cultural and medical systems within which inter-

sexuals were/are 'managed', notably framing treatment protocols within the evolving policies of the British Association of Paediatric Surgeons and the American Association of Pediatrics, as well as advocacy organisations such as Intersex Society North America (www.isna.org) and Press for Change (www.pfc.org.uk). Harper also draws on the work of key scholars, ethicists, social biologists, cultural theorists (Kessler, Fausto-Sterling, Preves, Dreger, Butler) to challenge sex conventions, expose myths and taboos



Intersex cover

related to medical-cultural construction of sex bipolarity, propose radical separation of gender and sex, and radically urge appreciation of sex as unfixed, evolutionary and complex. Ultimately, however, Harper adopts an advocacy position in relation to the practice of surgery on the ambiguous genitalia of some intersexed infants, concluding: "Let's stop non-consensual cosmetic sex assignment until comprehensive, qualitative research on past treatments reveals that its benefits outweigh the pain currently being reported. Let's consider ways by which to make amends for deceitful practices and secrecy, however well intentioned. Let's evaluate humans not as monsters, symbols or archetypes, nor as 'phallic females' or 'failed males' but as people capable of love, intimacy in relationships, sexual function and mutual pleasure".

National Recording Project (Sussex)

Raising the profile of historical and contemporary public art in Sussex

The Heritage Lottery funded Public Monuments and Sculpture Association's (PMSA) National Recording Project (Sussex), is now underway. Anthony McIntosh was appointed as a Research Assistant in April to work with Project Managers, Peter Seddon (School of Arts and Communication) and Jill Seddon (School of Historical and Critical Studies).

The University of Brighton was selected last year to house the PMSA Regional Archive and a joint bid with PMSA was successful in obtaining monies from the Heritage Lottery Fund to support the project. The project undertook a survey of the diverse range of public monuments and sculpture in the cities, towns and villages of Sussex and to subsequently edit the accompanying volume in the '*Public Sculpture of Britain*' series published by Liverpool University Press.

The survey includes, from all periods, conventional statues, monumental works, selected war memorials, architectural sculpture, art sculpture, memorial clocks, towers and fountains. A particularly interesting aspect of the project is the recording of 'lost' or neglected pieces and readers may have seen the project mentioned several times recently in the Brighton press with regard to these works. Highly detailed descriptive data is recorded on the database as well as the objects' general history, including information with regard to inauguration events / unveiling ceremonies etc.

The current national database can be viewed through the PMSA website: www.pmsa.org.uk and in due time, the Sussex database will be added to that. The Sussex project also aims to have collected an extensive image archive to support the data.

The project team are working with schools, colleges, local authorities, galleries and a range of local groups in order to raise the profile of historical and contemporary public art and hope that in time the Sussex database and archive will contribute to the wider research activities of the University and others in the County.

Peter, Jill and Anthony are hoping to present a paper at the national conference of The Social History Society in Rotterdam next March focusing on several key aspects of the project. In addition they are running a free symposium on Saturday 24 November 2007 at the University of Brighton. If you are interested in attending or would like to know more or to contribute in some way to the project, please contact Anthony McIntosh (A.Mcintosh@brighton.ac.uk).

Anthony is a University of Brighton Fine Art graduate and hopes to begin a research degree in the near future that links his personal interest in memory with the work that the project is engaged in.

STAFF NEWS

Katrin Bohn, Andre Viljoen and Konstantinos Chalaris

Katrin Bohn and Andre Viljoen (School of Architecture & Design) and recent BA (Hons) Architecture graduate Konstantinos Chalaris had work exhibited in the DOTTO7 Festival exhibition held at Baltic Square in Newcastle. *Designs of the Time* (DOTT) is a ten year long Design Council led initiative, seeking to explore community led regional scenarios for future living in the UK. DOTTO7 (<http://www.dott07.com/>), the first of five two-year programmes was located in the North East of England.

Konstantinos Chalaris was commissioned to extend design work started during the final year of his Architectural degree, which explored how devices for generating renewable energy could be integrated into a network of spaces supporting sustainable tourism. His undergraduate work resulted in an award from the RSA

as part of their sustainable tourism competition. As a result the DOTTO7 festival commissioned Konstantinos to create design visualizations, suggesting scenarios for developing renewable energy systems within the North East of England. Konstantinos calls them “energy production with a touch of poetry”

During the past year Katrin Bohn and Andre Viljoen have been advising the DOTTO7 team on the implementation of an urban farming project in Middlesbrough. The Middlesbrough Urban Farming project won the Best Project and Peoples Award at the opening of the DOTTO7 festival. As part of the urban farming project over 200 individuals and organisations became urban farmers, taking on the cultivation of small, medium or large growing containers across the city, and participating in a number of local food initiatives.

The project has built on Bohn and Viljoen’s

CPUL (Continuous Productive Urban Landscape) research, which explores the potential for integrating urban agriculture into proposals for sustainable urban design. The Middlesbrough project has been unique in the UK for the extent to which a town has undertaken practical experiments in urban agriculture. Participants covered a broad demographic range, from the newly established Middlesbrough Institute of Modern Art (MIMA), to local community centres and individual urban farmers. Highlights included Middlesbrough Parks Department’s successful experiments in placing urban agriculture within city centre public open space, and a town meal held in conjunction with MIMA at the end of September. Over 2000 people were fed during the Town Meal, which sourced all of its ingredients from the urban farming project.

As part of the programme Bohn and Viljoen



Konstantinos Chalaris proposals for renewable energy systems within the North East of England.



were commissioned by Middlesbrough Council's regeneration department to produce an "opportunity map", indicating how in the future a CPUL strategy could be integrated into the town. The Middlesbrough Urban Farming project is set to continue and expand during the coming year and is receiving support from Middlesbrough Council's regeneration department. The diversity of individuals, agencies and organisations involved has demonstrated the multidisciplinary nature of sustainable urban design, and it has in particular indicated receptiveness at many levels productive urban landscapes.

Beth Cook

Beth Cook (CETLD Project Support Officer) has received funding for a CETLD research project looking at behind the scenes access to museums. She is giving a poster presentation at the Centre for Learning and Teaching research conference in October 2007. Beth has also had a paper accepted for the 'Fear of the Unknown' – Can Gallery Interpretation Help Visitors Learn About Art and Material Culture? V&A Conference, 2008.

Sue Gollifer

Sue Gollifer (School of Arts and Communication) curated *ArCade V*, the Fifth UK Open International Exhibition of Electronic Arts, at the John Curtin Gallery, Curtin University of Technology, Perth, Australia, 12th – 30th September 2007. The ArCade biennale exhibition that she has been curating since 2005, continues to demonstrate Gollifer's research activities which seek to address the technological divide between art works that bridge both traditional and digital worlds, providing a synthesis between new digital technological tools and traditional fine art practices.

This was the first time that an ArCade exhibition has been shown in Australia, being

presented exclusively by the CADE 2007 (Computers in Art and Design Education) Conference and BEAP (Biennale of Electronic Arts Perth) 2007. The twenty international artists represented in *ArCade V* included independent, academic and research-active new media artists, from over more than seven countries. The works encompassed a rich diversity of styles and imagery from scientific, to the generative, ecological and autobiographical. It included fifteen 2D prints and four screen-based works that explored the interrelationship between moving image and sound.

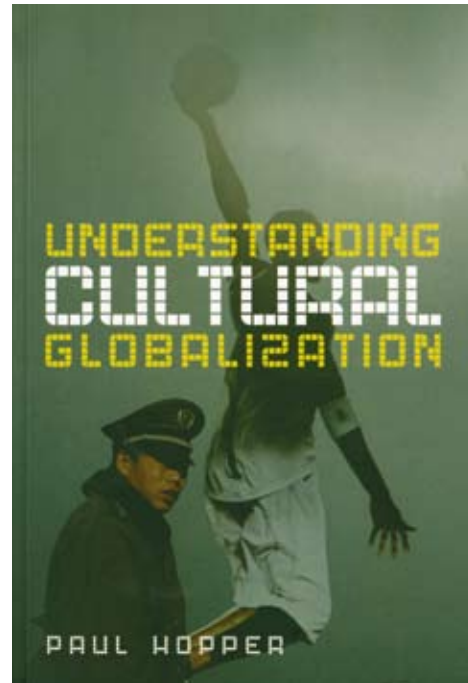
Accompanying the exhibition Sue presented a referred paper – 'Out of Gamut' at the CADE conference'07. The issues addressed and raised by her research paper were: 'Can new media be considered within a fine-art framework, or should it be considered as a separate discipline? What are the specific aesthetic challenges of exhibiting digital media and are the various institutional frameworks addressing these challenges?' The ArCade Exhibition can also to be seen as a virtual exhibition in Second Life hosted by Bowling Green University, Ohio, USA (<http://slurl.com/secondlife/Bowling%20Green%20State/50/91/28>)

Vikki Haffenden

Vikki Haffenden, PhD candidate and Technical Demonstrator in the School of Architecture & Design, was curator of the UK Hand Knitting Confederation's (UKHKC) Knitted Textile Student Award in September. As part of the Knitting and Stitching Show held at the NEC in Birmingham, the exhibition presented the extraordinary qualities of the finalist's textiles in a manner encouraging audience appreciation and comprehension by drawing on Vikki's both 'high tech' industrial CAD/CAM and craft skills. This is the second year she has curated the exhibition of work by finalists from throughout the UK. Amongst the finalists were two University of Brighton graduates, who have in the past been both winner and runner up in the awards. Although the award is presented by the UKHKC, entries were not limited to hand knitting or garments, but also featured interior design and 'lifestyle' constructed textiles using both traditional and innovative materials and techniques.

Vikki's role as curator evolved through her contribution to the resurgence in hand knitting as recognised by articles in *Selvedge* and *Knitting* magazine and her annual community *Knit In* held at Grand Parade for the last three years. Vikki facilitates nationally attended work-

shops in advanced hand knitting techniques and has contributed to a number of hand knitting and crochet publications. Her research explores the relationships between continuous loop technology and 3D body shape, enabled by Shima Seiki CAD/CAM equipment in the Department of Fashion Textiles.



Book cover of *Understanding Cultural Globalization*, by Paul Hopper.

Paul Hopper

The latest book by Paul Hopper (School of Historical & Critical Studies) entitled '*Understanding Cultural Globalization*' was published at the end of September by Polity. It considers the critical debates surrounding cultural globalization, examining issues such as deterritorialization, cosmopolitanism, hybridization and transnationalism as well as claims that aspects of globalization are provoking cultural resistance. In exploring the cultural dynamics of globalization, the book investigates the interrelationship between globalization and culture deconstructing both concepts in the process.

Will Nash

On the 19th of May 2007 Will Nash and Jon Buck, with the assistance of a number of Brighton University Design students, constructed the worlds biggest, and probably first, Space Hopper Pyramid. The pyramid was built for the 'Bounce your Balls for Cancer' campaign to raise some money for testicular cancer charities, and encourage more men to bounce their balls!

The equilateral pyramid stood 4.8 meters



ArCade V exhibition

high and was built in under two hours. The pyramid was built using a light steel frame to secure the base and the upper hoppers were tied together into groups of three and built up like bricks from above using a cherry picker. In total 298 Space Hoppers were used. Glen Poole, who has the original idea for 'Bounce your Balls' said

"The idea for Bounce Your Balls for Cancer came from the growing number of fundraising events that bring women together to raise money for breast cancer, and I was surprised there weren't similar high profile events for men. I decided to give men the chance to show that they're prepared to come together to tackle testicular cancer. Our aim is for the Space Hopper to become synonymous with testicular cancer in the way that the pink ribbon is synonymous with breast cancer."



Space Hopper pyramid by Will Nash and Jon Buck

Rebecca Reynolds

Rebecca Reynolds (CETLD Higher Education Officer) gave a 'market of ideas' presentation on the 'iGuides from StreetAccess' project at the ICOM conference, Vienna in August 2007. She is also developing a new level two optional unit for students in the Faculty of Arts & Architecture at Brighton on using museums in learning, partly based at the V&A, in collaboration with Margaret Huber (School of Arts & Communication). This will be available in the spring term 2008.

Catherine Speight

Catherine Speight (CETLD Research Fellow) and Rebecca Reynolds (CETLD Higher Education Officer) continue their work on the 'iGuides' from StreetAccess' project at the Victoria and Albert Museum. They have presented findings about their work at the European League of the Institute of the Arts Conference, hosted by CETLD and the ADM-HEA at the University of Brighton and the University of Brighton's Annual Learning and Teaching Conference in July 2007. They presented a joint paper at the *Designs on eLearning International Conference* University of the Arts, London in September 2007.

Catherine Speight gave a poster presentation about CETLD's baseline research programme at the International Council of Museums Conference (ICOM), Vienna in August 2007. She has also received CETLD funding to develop a series of student placements exploring museum and archival collections across the CETLD partnership.

Professor Michael Tucker

Professor Michael Tucker (School of Historical and Critical Studies) delivered a lecture entitled 'Painting, Poetry, Music: The Art of Joan Miro and Alan Davie' as part of a series of talks at Pallant House Gallery, Chichester in the summer of 2007, in connection with the Pallant House exhibition *Eye Music: Kandinsky, Klee and All That Jazz*. The exhibition continues through the autumn at the Sainsbury Centre for Visual Arts, University of East Anglia. The catalogue for the show - to which Michael contributed the essay 'As If Mirroring A (Jazz) Melody' - has been short-listed by the International Arts Newspaper as one of the top twenty arts catalogues of the year. The winner will be announced at Tate Britain in November.

Dr Ivana Wingham

Dr Wingham (School of Architecture & Design) was invited to be an international tutor at the International student workshop at the College of Architecture and Urban Planning (CAUP) at Tongji University in Shanghai (9-18 August 2007). In addition, her students have been awarded second prize by an international group of jurors for their 'Memory Activated Cityscape' project. The project considered 'lines', 'weaves', 'scrolls', 'texts' and 'streets' based on perceptual readings of Chinese contemporary landscape paintings

found on site structurally organized Chinese texts, fabrics of weaving that was the memory of the activity that once existed on site, and mobile views present in the unique invention of Chinese scrolls. Thirty-seven students from different parts of the world participated in this weeklong workshop designing an urban site at the Suzhou river delta in Shanghai.

Dr Ivana Wingham presented a paper at a recent interdisciplinary 'Art of Research' Conference (1-3 October 2007) at the University of Art and Design Helsinki (UIAH), while taking part in a public exhibition in Lume Gallery, Helsinki (1-12 October 2007), in which her practice-led work entitled 'Walking, Feeling' was exhibited. Dr Wingham's research interests in defining 'theory-practice' as 'conversation' were at the centre of both her research paper and her exhibited work.



I.Wingham, 'Walking, Feeling', photo of a model



CONFERENCES AND EVENTS

Mobility of the Line: An Interdisciplinary Conversation Symposium 10-12 January 2008

Postgraduate students from MA 's in Architectural Studies are organizing a three day symposium/exhibition event entitled *Mobility of the Line: An Interdisciplinary Conversation* which will be held on the 10th to 12th of January at the CETLD and CRD at Grand Parade, University of Brighton. The aim of the symposium is to explore how certain disciplines such as film, graphic design, sculpture, photography, performance and animation affect space, and consequently contribute towards innovative design methods in architecture. The *Interdisciplinary Conversation* will focus on a line as a mobile place in which different disciplines demarcate space through a variety of creative practices. This innovative postgraduate learning and teaching experiment is funded by CETLD and is engaging students and staff in the Architecture and Interiors Department at the University of Brighton. Masters students will present their practice-led research in a Student Day Symposium and exhibition of their work. Followed by a two-day Invited Speakers symposium, the topic will be

further elaborated through discussions between academics and practitioners interested in interdisciplinary conversations. The current list of invited speakers includes: Professor Neil Leach (Architecture), Professor George Hardie (Graphic Design), Professor Charlie Hooker (Sculpture), Professor Maxine Naylor (Product Design), sculptor Costas Varotsos, performance artist Sean Clute, artist and designer Giacomo Picca, amongst other national and international figures.

As a part of their Independent Project and Masterwork unit of study the event is fully planned and organized by the MA Architectural Studies students and overseen by their Subject Leader Dr Ivana Wingham. In combination with producing and presenting their own works the students had to work outside of the conventional academic structure and face the issues that usually arise in practice – such as sponsorship and raising funds, budget management and promotion of the event. Facing a challenge that included attracting a list of international and national speakers and the arrangement of differ-

ent venues was rewarded by an extremely positive response considering the modest budget.

In preparation for this event students organized a visit and participation to the *Art of Research* symposium in Helsinki (1-3 October 2007) in which different interdisciplinary approaches to design were discussed and shown at the Helsinki School of Art and Design. In addition to participating actively in the symposium discussions and workshops, Master students also learned about organizational issues with an event of a similar scope, and this visit provided students with a number of potential contacts.

Further information about *An Interdisciplinary Conversation: Mobility of the Line* event can be obtained via e-mail: Mobility_Line@brighton.ac.uk. Current website of the event can be viewed on: <http://cetld.brighton.ac.uk/projects/current-projects/student-led-project-mobility-of-the-line>.

Registration fee for the three day event is £20 (£10 for students) and can be done via the website.



Students participating in design workshops in Helsinki

RESEARCH STUDENT NEWS

The Trouble with Beauty Aesthetics, ecology and the legacy of the picturesque in the rural landscape of the west of Ireland

Deirdre O'Mahony's (School of Historical & Critical Studies) PhD research aims to analyse and interrogate the effect of pictorial representations of the rural west of Ireland as signifier of a distinct national identity in the early years of the Irish State. The attempt to reify a non-existent, pre-colonial visual culture, by harnessing the rural, rustic, 'customary', to a conservative nationalist agenda, has left a problematic legacy in the west of Ireland today. In the context of contemporary Irish culture, rural Ireland is an embarrassing reminder of the failure to cope with modernist ideals of progress.

Disconnected, irrelevant and marginalised in post-modern Ireland, the present reality of the rural west is examined in the light of changes in the agricultural sector where land use is in transition from farming to leisure and tourism development, radically reshaping both landscape and community. Sustaining rural culture and local knowledge in the face of increasingly complex regulation by national and EU agencies is also having a significant effect on the social and ecological fabric of rural life. O'Mahony contends that it is only by taking into account the legacy of post-colonial representations of the west and the eschatological implications of a rapidly shrinking natural world that 'landscape' can become an active, interrogative mode of cultural reflection, rather than a nostalgic reminder of a purer past.

Two public art works by O'Mahony, one currently in progress, address this present reality. The *X-PO* cultural exchange project will use the former post office in Kilnaboy, County

Clare in the west of Ireland as its site. At the core of the project is the notion of collaborative exchange between artist and community. Uncovering past networks of social exchange and existing local knowledge has relevance today as practical applications of that knowledge have the potential to serve as a model for re-imagining contemporary rural communities. The aim is to reactivate the kind of incidental community energy onsite that was once commonly associated with the day to day business of rural Post Offices all over Ireland. This 'thinking space' will serve as a counterpoint to nostalgic representations of the west of Ireland, and challenge notions of what constitutes authenticity in a public space increasingly defined by the tourist market.

The project will document and archive the contents of the post office: empty and derelict since it closed five years ago and present work by contemporary artists in an intimate local site. Renovating the space and re-presenting the archive in November creates space for 'active listening'. The X-PO has two rooms, one will be available as a gathering point for clubs and groups within the community and the other an archive/office and exhibition space.

The idea for the X-PO came from research generated while making a public artwork commissioned and made in January 2007 for Clare County Council. The *Cross Land* took the form of a coppiced 'X', each arm 60 metres long and 1.5m wide cut through an area of dense hazel wood in the Burren. This is an area of great ecological importance whose botanical diversity and richness goes hand in hand with traditional

local farming methods. The intervention was intended to encourage dialogue concerning some of the complex issues affecting land use in the area. The local name for the land was "cross land", hard to work, hard to access and hard for the animals... cattle put on it to graze would come off it skinnier than they went in. The *Cross Land* became the image and title for the piece; signifier of the intersection of people, place, farming and tourism development.

Hazel scrub threatens to overwhelm many important archaeological sites and colonise unique rare plant habitats on the Burren. The implementation of the Rural Environmental Protection Scheme (REPs) obliges farmers to preserve their lands including the dry-stone walls. Feral goats on the Burren knock walls and threaten subsidies and large numbers are being culled. Many believe the goats play an important role in controlling the spread of the scrub, however during the research phase of this project it became evident that the issue was far more complex than the reduction in wild animal herds. The farming of marginal lands has become increasingly difficult with complex regulations imposed through many different agencies: REPs, Heritage, Parks and Wildlife, Tourism and Development, for farming and land use.

The site coppiced had to be documented from the air. A flyover to document the project by helicopter was ecologically and economically unsustainable. A simple alternative was Kite Aerial Photography and after several months of waiting for the right weather, the image was produced.



X-Land



'Hidden Histories'

Brighton Postgraduate Design History Society Symposium 2007

The Brighton Postgraduate Design History Society, an informal peer-to-peer research network, held the *Hidden Histories: New Research in Material Culture and Design History* on 9th June in the Centre for Research & Development at Grand Parade. Generously funded by the Research Student Division, the day comprised eight papers given by members of our forty-strong society. Divided into two sessions, the first session, *Acknowledging Gender*, considered hitherto unrecognised female contributions to twentieth-century design and production. Catharine Rossi presented her engaging and thought-provoking research on women furniture designers in post-war Italy, entitled 'Existence and Experience: Women and design in post-war Italy'. She offered a convincing argument for the under-researched experiences of women designers working in an intensely male-dominated environment. Marilyn Willis's paper, 'Hidden Skills of an English Housewife: An examination of the marginalisation of domestic hand-knitting in the 1930s' also sought to reveal the hidden roles of women as highly skilled makers and designers. Through her exhaustive interviews and archival research, Marilyn unearthed the richness, complexity, and high levels of skill expected of women that characterised 1930s domestic hand-knitting practises.

The second session, *Consuming Novelty*, focussed on the simultaneous influences of science, technology, morality and consumption on design.

Charlotte Nicklas presented part of her ongoing PhD research into the nineteenth-century development of aniline dyes. Her paper, 'A Knot of Bright Ribbon in Your Black Hat: Black and white in the age of early aniline dyes', addressed the development of a colourfast black and its social significance as a colour conveying the virtues of thrift and economy. David McGladdery followed with his presentation entitled 'Moral Panic and Slot Machine Design'. He gave a convincing and frequently humorous narrative of the moral attitudes towards the coin-operated slot ma-

chine, the resulting legislative consequences and designers' attempts to subjugate these laws through innovation.

The first afternoon session, *Performing Identity*, examined ways in which individuals and groups negotiate social and personal concerns. In her paper, 'From Female Impersonation to Fashion Design: The contribution of glamour-drag and performance on the work of the London Couturier Norman Hartnell, 1921-1939', Jane Hattrick suggested how Hartnell expressed his sexual identity via the adoption of the contemporary ideal of femininity through his female impersonation on stage. The experience gained in this process can be seen as an apprenticeship allowing him to experiment with the spectacular and performative qualities required for dressing his later high-profile clients.

Anabella Pollen continued the discussion of performance in her paper, 'Seen with a compound eye: Polyfoto portraiture'. Her presentation provided a compelling analysis of a contact sheet of 48 photos taken of an anonymous female sitter in one of the once-ubiquitous Polyfoto studios around the country. The anonymity of the found contact sheet contrasted with those of sitters who were personally known to her. Although these photos may illuminate social systems of codes and behaviours, ultimately the 'capturing of natural character' in portraiture is a utopian ideal.

The final session of the day, *Quantifying Experience*, investigated how archives and databases can serve as repositories for both artistic practise and academic research. Rona Bierrum examined the 'presentational methodology of database and network art', involving the documentation, interpretation and display of public opinion and information. This methodology attempts to synthesise aspects of

mathematics and art, numerical and visual ideas. Rona's presentation also explored the tensions between both elite and democratic art and democratic and mass art. Torunn Kjolberg's paper, "'I loved it dearly": creating an archive of memory in the museum' was based on the memory tag experiment, a part of the *Fashion and Fancy Dress: The Messel Family Dress Collection 1865-2005* exhibition at Brighton Museum. The research highlighted the multiplicity of memories evoked by visitors and personal responses of visitors.

Students and staff from across the Faculty of Arts & Architecture, as well as from institutions such as University of the Arts London, Kingston University, Sussex University and Southampton University attended the event



and provided a supportive forum for the presentation of new work, encouraging critical responses and debate. The PDHS thanks all who helped to make the day such a success particularly Chris Pierce, Michael Wilson and catering staff and care takers. The PDHS have more symposiums planned for next year.

Shirley Chubb

Shirley Chubb (School of Arts & Communication) recently exhibited images of her work at the practice-led doctoral exhibition *The Art of Research: Connections Between Research and Art/Design Practices* held at the Media Centre Lume Gallery, University of Art and Design, Helsinki (2nd - 12th October 2007). Shirley also presented a paper to the simultaneous *Art of Research* seminar held at UIAH between 1st - 3rd October, 2007. Titled *Hold and Thinking Path: Encounter and Empathy at the Core of Material Practice*, the paper explored the symbiosis of research and material production at the core of her practice within museums, and analysed how encounter and the resultant empathetic relationship between the artifact or site and the perceiver are communicated to audiences through processes of material manipulation.



Chair Flora by Anna Dumitriu

The event also included a workshop in Arduino Physical Computing, Arduino is an open-source electronics prototyping platform based on flexible, easy-to-use hardware and software. It's intended for artists, designers, hobbyists, and anyone interested in creating interactive objects or environments.

Shirley Chubb's work *Thinking Path* has been included in a new website *The Species of Origin* (www.speciesoforigin.org) developed by the Research Zone at Edinburgh College of Art. The site is part of an ongoing project centred on the relationship between Charles Darwin and contemporary art and culture and has been funded by the AHRC.

Anna Dumitriu

Anna Dumitriu (MPhil Candidate, School of Arts & Communication) recently curated a one-day event including a workshop, exhibition and talks at Lighthouse in Brighton entitled "Forms of Life". The event was part of their 'Digiville' (digital art) series and focused on Anna's research into microbiology and art, looking at the links between bacteria and 'artificial life'. It was also inspired by her work as artist-in-residence at Sussex University's Centre for Computational Neuroscience and Robotics.

There are clear links between the world of microbiology and that of artificial life research and several concepts have been developed specifically in relation to bacteria, such as 'Autopoiesis', a complex idea about how networks of processes interact within a system, which was in fact directly inspired by bacteria. The event asked

the questions: What is the relationship between microbiology and artificial life? Is life something that can be abstracted from organic processes? And how can these abstract concepts be made physical and tangible?

The "Forms of Life" exhibition brought together works from across the globe looking at these themes:

"Microcosmos", an audiovisual installation with surround sound, is a collaboration between microbiologist Dr Simon Park (Surrey University), Milton Mermikides (Royal Academy of Music), Steve Downer and Pattie Hendrie. Milton Mermikides soundtrack for "Microcosmos" is a complex surround-sound piece developed from the genetic codes of the bacteria shown in Steve Downer's beautifully crafted images. Paul Brown's works "chromos" and "sandlines" uses cellular automata, which are simple artificial life systems that can propagate themselves over time to create changing patterns. Jon McCormack's complex piece "Turbulence" also use artificial life technologies and looked at forms of natural selection. In boredomresearch's work "Micro-Biomes" showed tiny creatures evolve and live in a digital ecosystem. Peta Clancy's "Visible Human Bodies" considers our relationship

with the world of microbiology shown in her drawings made with pathogenic bacteria and eteam's "International Airport Montello", an evolving work with emergent outcomes stemming from research and public involvement. E-team develop work from random pieces of land they buy on eBay. Once they have located their plots, they activate the possibilities that are inherent in the sites and turn them into temporary realities, often in collaboration with people who live near the sites.

The event also included a workshop in Arduino Physical Computing, Arduino is an open-source electronics pro-

tototyping platform based on flexible, easy-to-use hardware and software. It's intended for artists, designers, hobbyists and anyone interested in creating interactive objects or environments. A series of talks accompanied the event, featuring Anna Dumitriu introducing the work, Dr Simon Park discussing the aspects of bacteria that could be exploited by the digital artist, Milton Mermikides describing the processes he went through in developing the soundtrack to "Microcosmos" and Dr Blay Whitby a philosopher of artificial intelligence and technology ethicist who brought together all the themes very effectively rounding off an intense but fascinating day. See www.normal-flora.co.uk for more information.

Shelley Fowles

Shelley Fowles (MPhil Candidate, School of Historical & Critical Studies) recently attended a seminar entitled "The Art of Research" held at the University of Art and Design in Helsinki, Finland between 1-3rd of October. The seminar was extremely wide-ranging, with a broad approach to the subject of practice-led research. Its stated aim was to provide an arena for both discussing and promoting the development of practice-based research, and it did both admirably. Its keynote speeches questioned the nature of Practice in general, and commented on methodologies. Examples of the important questions raised and discussed were:

- Should practice be social, reportable and even political? Further to this idea we were shown by Dr Tuula Isohanni, a fascinating example of the collaboration of art, research and architecture in a reclaimed and devel-



oped area of Helsinki near the University, called Arabianranta.

- How far can the artefacts produced by practice provide answers (unmediated by linguistic methods) to research questions?
- How can inner experience move outward to outer experience, and thereafter be communicated in modes other than writing?
- What is "knowledge" in the context of practice-led research, and can artefacts contain it unmediated?

These are questions of great interest and relevance to anyone engaged in this kind of research. A topic of great interest was how much the ratio of written to practical work varied in Universities in Finland and Lapland. This ranged from no written work at all to rigorous and lengthy written material to support the practice. This in itself raised provocative questions, and revealed just how experimental and open this kind of research work can be. These discussions made clear just how important the consideration of the methodology is to the practice-led PhD; it needs to be defended as it can never be taken more or less for granted - as it would be in a PhD where criteria are fixed and standardized. This adds yet another layer for consideration beyond the practical and the written.

The Conference also offered a workshop for the practical consideration of some of these questions. An exhibition in the Media Centre Lume Gallery of work currently in progress, demonstrated how some practitioners had dealt with visual research. This practical element was reinforced by the presentation of papers, under the general headings of Making and Research, in informal seminars, which dealt with specific projects (some of which were displayed in the exhibition).

These papers reflected the variety of the ways practitioners had dealt with practice-led research and integrated it with their written work. A few examples of the range of topics covered are:

- Dr Mika Elo in his seminar titled *Art and Research Touching* discussed some philosophical questions that he was exploring alongside his photographic practice.
- A group presentation from Chelsea College of Art and Design raised, in a very interesting way, ideas of collaboration and the thesis as artwork in their presentation called *Future Response: Is the Question the Answer?*
- Dr. Grete Refsum from Oslo Academy of the Arts work crossed the boundaries be-

tween theology and artistic practice, and was entitled *The Way of Christ – The Way of Dao: Exploring Liturgy through the Production of Artefacts*.

Charlotte Nicklas

In May, Charlotte Nicklas (PhD candidate, School of Historical & Critical Studies) continued her archival research in the Manchester area with the assistance of the Research Student Fund. She examined material in the Manchester Archives relating to the Lightfoot family of colourists, employed by Broad Oak Printworks in Accrington, Lancashire. She also visited the Gallery of Costume at Platt Hall and, with the assistance of Dr. Miles Lambert, examined their comprehensive collection of nineteenth-century women's dress.

Charlotte also presented two conference papers based on her PhD research in June. At the British Society for the History of Science Annual Conference at the University of Manchester (28 June-1 July), she presented 'Supplying the wants of capricious fashion: chemistry, language, and women's dress in mid-nineteenth century periodicals' as part of the panel 'Cultures of Chemistry'. Chaired by David Knight, this panel also included the papers 'Making chemistry your cup of tea: Early Victorian household education' (Melanie Keene, Cambridge University) and 'Cultures of magic, science, and masculinity in twentieth-century toy chemistry sets' (Salim al-Gailani, Cambridge University). At the annual *Courtauld History of Dress Association* conference (29-30 June), this year on the theme of black and white in dress, Charlotte gave a paper entitled 'A knot of bright ribbon in your black hat: black and white in the age of early aniline dyes.' Charlotte's review of the exhibition 'Fashion in Colours' (Cooper-Hewitt National Design Museum, New York, 9 December 2005-26 March 2006) appeared in the June 2007 issue of *Fashion Theory*.

Sorcha O'Brien

Sorcha O'Brien (MPhil Candidate, School of Historical & Critical Studies) attended the annual conference of the International Committee for the History of Technology in Copenhagen in August 2007, sponsored by a postgraduate travel grant from the Society for the History of Technology. Sorcha presented a paper 'National Style and the Imagined Community: the transfer of electricity generation from Germany to Ireland, 1924-1932', as part of a strand on technology transfer. The paper is based on her PhD research and looked at possible reasons why the Irish Free State Government chose the German engineering company Siemens as the contractor for the Shannon Scheme hydro-electrical station, focussing on cultural attitudes to technology in Germany and Ireland during the period. The conference was hosted by the Danish Society of Engineers in their headquarters building by the river and ran for five and a half days, with over a hundred papers. It also included a number of museum visits, mostly to industrial museums, as 2007 is the Year of Industrial Culture in Denmark. The theme of the conference was 'Fashioning Technology: Design from Imagination to Practice' and the subject reflected the international nature of the delegates, ranging from discussions on Dutch bicycles as national symbols, the design of mechanical televisions by Russian radio hams and the ideas of gender in the design of American mobile phones, as well as a stimulating panel on interdisciplinary links between the history of design and the history of technology.

The event also included a workshop in Arduino Physical Computing, Arduino is an open-source electronics prototyping platform based on flexible, easy-to-use hardware and software. It's intended for artists, designers, hobbyists, and anyone interested in creating interactive objects or environments.

New Students

Ruth Cribb – SHACS

Eric Gill and Transformative Practices in British Sculpture 1909 – 1940: Networks, contexts and contradictions.

Supervisors: Dr C Moriarty and Dr J Wood

Denise Gonyo – SHACS

'An estate we have to improve': The Anglo-Indian response to the Great Exhibition of 1851.

Supervisors: Dr L Purbrick and Dr A Rupprecht

Jane Hattrick – SHACS

The Life and Work of Norman Hartnell: Issues of design, business, royal patronage and consumption in British society 1924-1990.

Supervisors: Prof Lou Taylor and Dr L Purbrick

Katherine Ladd – SHACS

A Handmade Future: Exploring the impact of design on the production and consumption of contemporary crafts as a tool for sustainable development

Supervisor: Prof Lou Taylor and Ms J Seddon.

Christina Lindholm – SHACS

A Material Culture Assessment of the Changing Abayas of Qatar 1900 to 2008.

Supervisors: Prof Lou Taylor and Dr C Harper



'Projections on Stone' from the Oolith Project, see page 6

Next Issue

Publication of Edition 19 of the newsletter is anticipated for the Spring term 2007 with deadline for receipt of copy being 18th January 2008.

Newsletter articles, text and images to be emailed to: Rob Greens
t: 01273 643894 / f: 01273 643039
e: r.greens@brighton.ac.uk

Centre for Research & Development
(Arts and Architecture), University of
Brighton, Grand Parade, Brighton, East
Sussex, BN2 0JY

Faculty Research Website:
www.brighton.ac.uk/arts/research

Editorial Board:
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