

# researchnews



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from Mies to Moore



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Figuring Space: Sculpture/Furniture  
from Mies to Moore

Full story below

## Figuring Space Sculpture/Furniture from Mies to Moore

Sources from the University Design Archives have been used extensively in the catalogue to the exhibition, *Figuring Space: Sculpture/Furniture from Mies to Moore* at the Henry Moore Institute, Leeds, 18 January to 1 April 2007. The essay 'Anticipatory forms: Henry Moore and post-war British furniture design' by Catherine Moriarty, is accompanied by texts from the exhibition Curator, Penelope Curtis and from Joseph Giovannini.

The exhibition itself stages confrontations between sculpture and furniture asking how they each shape their environment and whether their relationship is complementary, antagonistic or equivalent. Two major groups of works on paper will show how architect and designer Mies van der Rohe continually 'peopled' his spaces with furniture and sculpture. Next to these collages and drawings will be displayed some of the actual figurative sculpture Mies chose for his buildings, including works by Lehmbruck, Maillol and Kolbe. Thus the viewer will gain three-dimensional experience of the spatial encounters implied on paper in an attempt to ask what sculpture can give to architecture.

Mies' furniture will also be featured. His Barcelona Chair, designed for the Pavilion of the same name in 1929, was intended primarily as a seat for the visiting Spanish monarchs as they toured the Barcelona International Exhibition. The piece later became iconic, gaining a significance beyond its primary function. By placing the chair next to Henry Moore's King and Queen the exhibition will compare the ceremonial



Above: Plywood chair before moulding. Designed by Carl Jacobs for Kandya Ltd, 1953. Top right: The finished chairs stacked. Design Council Archive, University of Brighton

presence of sculpture and furniture in the same room. *Figuring Space* will also include signature pieces of now 'classic' furniture - by Charles and Ray Eames and Arne Jacobsen - which have come to hold their own in the modern domestic interior as well as in the office. Chairs such as the Lounge Chair and Ottoman and the Egg are designed as much to look at as to sit on, thus edging into the remit of sculpture. This development can be seen in Eames' two-part recliners which bear a remarkably close resemblance to Moore's organic two-part figures. These chairs show how furniture began to replace the figure and assume the shape-making role of sculpture.

The exhibition catalogue will include essays by the curator, Penelope Curtis, Catherine Moriarty and Joseph Giovannini. This exhibition will be complemented by a series of talks on each Wednesday evening in March at 6pm. For further information and images, please contact: Sarah Cockburn, Henry Moore Institute, tel: 0113 233 7653 or 0113 246 7467 / e-mail: sarah@henry-moore.ac.uk.



Left: Will Nash creating the sculpture. Right: Poly Sculpture

## Footprint exhibition at the Gardner Arts Centre

The Footprint exhibition at the Gardner Arts Centre is the culmination of a year long, award-winning, public art project by sculptor Will Nash (School of Architecture and Design). The Footprint Project focuses on Stanmer Park, near Brighton; it is collaboration between the sculptor Will Nash and the everyday users of the park. The project observes the park as a living network of pathways, kept live by the flow of people moving through it. Two thousand maps of the park, designed and produced by Nash, were distributed in Stanmer Park and the surrounding areas between February and June 2006. Visitors to the park were asked to mark their 'routes' around the park on the map, two hundred and thirty-five completed maps were returned. The collected 'route marks' became the raw data, source material for a new body of sculptures and prints which observe and celebrate the perambulations of the public at their leisure in the landscape.

The Gardner Arts Centre is the ideal venue for this exhibition, being adjacent to the grounds of Stanmer Park. The exhibition will encourage visitors to venture outside into the park and encourage regular park users to enter the Gallery.

The launch of the Footprint Project in February 2006 received plenty of favorable local press and radio coverage, including an interview with Sara Gorell on BBC Southern Counties Valentine Breakfast Show and articles in *The Argus* and *Insight* newspapers.

The Footprint exhibition at the Gardner Arts Centre will consist of large digital prints and sculptures and will have on show all two hundred and

thirty-five completed maps. The sculptures are derived from specific walks made and recorded by individuals and groups on the Footprint maps, some are records of a single walk others are made up of all the walks made during a specific period. They are CNC laser-cut, painted steel, and CNC hotwire-cut Styrofoam.

The digital prints are images made up of the routes taken by people who walked in Stanmer Park and/or engaged with specific activities over a specific period. The print 'Kite Flying Tree Climbers June' is, as the title suggests, made up from the routes of individuals who flew kites and climbed trees in June. Other print titles include 'Snoggers' and 'Walking Thinking February'.

Visitors to the exhibition will be able to participate in the new Global Footprint project. This new public art project will collect and record the journeys made by participating individuals from their place of origin, wherever on the globe that may be, through time and space to the Gardner Arts Centre. This interactive mapping project will simultaneously celebrate the international and the local, whilst observing the environmental footprint we leave by making these journeys. Participants will receive a free 'Dymaxion fold up Globe'.

The Footprint Project was funded by the Art Plus award scheme. The Art Plus Award Scheme for Art in Public Places is a joint initiative by Arts Council England, South East and the South East England Development Agency (SEEDA), which develops skills in the region to commission and deliver and public art of the highest quality, celebrating the place of art and artists in improving our environment. The Footprint exhibition has also been supported by the Arts Council, the Buckminster Fuller Institute and the University of Brighton, where Nash works and has recently completed an MA. For more information contact: [info@footprintproject.co.uk](mailto:info@footprintproject.co.uk) and [info@gardnerarts.co.uk](mailto:info@gardnerarts.co.uk). Or see the websites: [www.footprintproject.co.uk](http://www.footprintproject.co.uk) and [www.gardnerarts.co.uk](http://www.gardnerarts.co.uk).



**Doppelgänger** by Liz Aggiss and Billy Cowie installed at New Art Gallery Walsall. Photograph by Billy Cowie

## Practice makes Perfect International Successes in Screen Dance

2006 was a busy year for Professor Liz Aggiss and Billy Cowie (both School of Arts and Communication). Their research continued to centre on Screen Dance practices, both single screen and multiple projection installation form. The challenges that confront this research practice reveal refreshing and different ways of exploring an alternative kind of inter-relational experience. Screen mediated bodies displace the centre of gravity for both performer and audience and provide new research interfaces, and raise questions of inter-corporeality within this mixed reality environment. Aggiss and Cowie have over the years made a significant contribution to the fabric of the screen dance community, and the dissemination of their screen dance practice in 2006 included galleries and festivals, conferences, publications and Performance Lectures at both national and international level.

During August Professor Liz Aggiss and Billy Cowie attended The American Dance Festival (ADF): The State of the Art Conference held at Durham University North Carolina, USA, where Professor Aggiss delivered the Lecture Performance *Hi Jinx* and Billy Cowie a paper titled *Framing the Body*. This conference was a landmark event bringing together for the first time in the USA an international gathering of screen dance practitioners and academics. The conference aimed to address issues around the critical framework for the Screen Dance genre, as well as a lexicon of theory and language that differentiates it from other moving image and body-centered media based work. Douglas Rosenberg, instigator of this conference, wished to address the idea that Screen Dance practice continues to lead theory in the development and dissemination within the broad culture of screen dance.

Included in the screenings at ADF was Aggiss/Cowie's recent Channel

4 commissioned film *Break* presented at the White Lecture Hall, Duke University. *Break* is a four-minute Arts Council and Channel 4 commission for 4Dance 2005, one of eight new commissions. The research for this Screen Dance commission attended to creating a unique 360-degree editing palette from the 10 camera surround shoot. *Break* was screened on Channel 4 Thursday 29th December 2005 with a viewing figure of 5 million and was selected for Best of British Screen Dance Shorts, Commonwealth Film Festival, Catalan TV screened on 1st June at 24.30, Brussels on 13th April, Minneapolis Dec 10th, Regensburg Short film festival in Germany 15th –22nd November and Moving Pictures, Toronto, Canada on 3rd November.

As a follow-up to the ADF conference, the South East Dance Agency hosted an evening chaired by Professor Aggiss at the Nightingale Theatre which discussed the two recent and disparate screen dance conferences: OpenSource, held at Findhorn Scotland which used Open Space Technology, and ADF: Screen Dance The State of the Art Conference USA. The debate focussed on the differences of the conference structures and how to develop best conference practice for screen dance. It was a lively evening with contributions from Billy Cowie, Katrina MacPherson, Bob Lockyer (BBC and South East Dance) and Alex Rubin (Programme Leader MA Screen Dance at the Place London). *Nightingale Nights* is an on-going opportunity for debate amongst screen dance practitioners in the South East region, many of whom emerged from the DAVA course. Go to [www.southeastdance.org.uk](http://www.southeastdance.org.uk) for further information.

Aggiss and Cowie's screen dance installation *Men in the Wall* was invited to continue its international journey to Sweden and Russia, raising the profile of screen dance and helping to develop a culture of work that spills into art galleries and alternative spaces. Falling beyond the hegemony of dominant practices of galleries, the critical debate and research issues surrounding this new exhibiting art form centres on screen dance installation and its curatorial relationship to contemporary art practice. *Men in the Wall* is an example of work that has championed a future for Screen Dance work into gallery spaces. *Men in the Wall* ran at the ProArte Gallery St Petersburg Russia from 30th November to 11th December.



Above: Billy Cowie 'Anarchic Dance' lecture at British Council, St Petersburg. Photograph by Charles Abbott

Left: 'Break'. Photograph by Billy Cowie

KinoDance Festival Russia, supported by The British Council showcased Screen Dance work at Dom Kino and ProArte Gallery in November 2006. The curatorial aims and responsibilities for Alla Kovgan curator of KinoDance are to redefine and rediscover cine-dance, looking for its traces in different film genres and at the crossroads of the art of motion pictures (whether cinema, video art or even gallery installations) and other art forms. Her festival illustrates the magnificent aspects of choreography on screen – choreography as an art of orchestrating action in space and time. Aggiss and Cowie's contribution to the KinoDance Festival included a presentation of their screen dance history, a master-class, a lecture performance *Hi Jinx* and their installation *Men in the Wall*. Aggiss and Cowie shared the festival platform with international artist Charles Atlas, the pioneering and Bessie award winning film maker who has worked with Merce Cunningham, Michael Clark, Yvonne Rainer, Phillip Decoufle, and David Hinton IMZ award winning film maker of *Birds* and *Dead Dreams of Monochrome Men* for DV8. The festival was a great success with audience figures reaching 1,000 for *Men in the Wall* and 4,000 attending Dom Kino. Discussions are underway to develop KinoDance beyond St Petersburg including Ukraine, Armenia and Belarus. Additionally, The National Gallery of Armenia with KinoDance established the very first dance film festival in Yerevan, Caucasian Mountains Armenia – KINO-PAR that took place from September 28 to October 1, 2006 and included a screening of Aggiss/Cowie's award winning *Beethoven in Love* (<http://kinodance.com/russia/>).

In addition to screen dance practice, Aggiss and Cowie have not lost sight of their live performance roots and concerns, and have developed a way to embody the archeology of their performance history within the Performance Lecture genre and include it within the Screen Dance circuit of festivals and conferences. In considering artifice, as an embedded tool within the practice, the Performance Lecture explores 'perform-

ance' itself and the devices and illusions that mark screen dance, whilst considering their contemporary relevance; an encounter between different registers of meaning and histories of performance as (em)bodied, information encrypted, space re-visioned.

*Hi Jinx*, performed by Aggiss and written by Cowie, was invited to show at Live Screen at The Lilian Baylis Theatre London in November. This unique event programmed by Emma Gladstone and art critic and writer Sasha Craddock, abandoned traditional ideas of screen dance curation, selecting an assortment of films, a performance and an installation which they felt 'explored the relationship between art film and dance film'. They plumped for an eclectic mix of art house and dance screen contemporary classics over an evening which ran from 7pm to midnight. Aggiss and Cowie's *Motion Control* was included within the programme of screen dance classics.

2006 was an exemplary year for Aggiss and Cowie. They have continued to research and develop ground-breaking practices and forge and contribute to new directions in the fabric of international and national screen dance community. They have been part of formative discussions, festivals and conferences that contribute to cementing a positive future for this relatively new art form. Opening 2007, their Screen Dance Film *Beethoven in Love* has been selected for the Dance Film Association Shorts Programme to be screened at the Donnell Media Centre, New York. Discussions for international exhibitions of *Men in the Wall* and *Hi Jinx* in 2007 are underway with American Screen Dance Festival Dance Camera West and The Hammer Museum Los Angeles, EMPAC Troy New York State, List Gallery at MIT Boston and KinoDance in the Ukraine, Belarus and Armenia. Alongside this Aggiss and Cowie are developing new research strands to their practice, which they are hopeful will contribute to a broader perception, audience, and understanding of Screen Dance.

# Mass Production

Last December Ian Wright's (School of Arts and Communication) innovative portraiture was shown at the Miami Basel Art Fair in an exhibition organised by Christopher Henry, whose newly-opened Chelsea gallery had hosted Ian's solo exhibition in April and May 2006.

Ian's portraits are constructed of around 2800 badges and were inspired by a wedding for which he had been commissioned to make a piece of work. In conversation with the bride and groom, he learnt that she was a huge fan of the actor and singer Kris Kristofferson, he an equally huge devotee of Brigitte Bardot. Could he do a portrait of one of these stars made of the other?

The resulting wall piece, created over a period of 4 weeks with just over 3,000 badges, made him want to develop more pieces in this fashion, a continuation of his exploration into utilizing deliberately inexpensive materials.

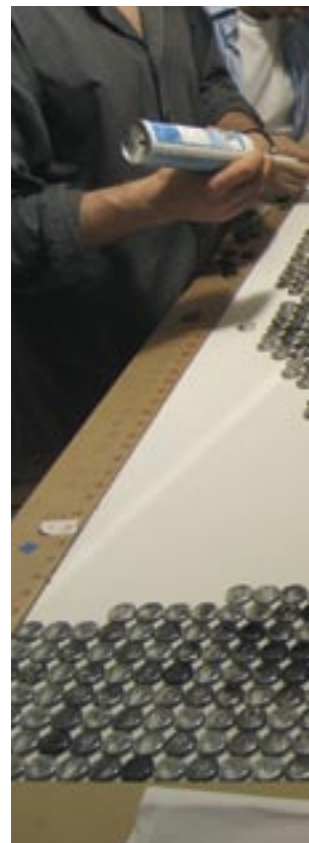
Thinking about links between people who found fame around the later part of the 60s resulted in *Mass Production*, a monochrome series consisting of Andy Warhol, his muse Edie Sedgwick, and Bob Dylan, who once received a gift of an Elvis print from Warhol, and then immediately sold it. A portrait of Chuck Close was added, to reference the idea about pixellation, then Jimi Hendrix followed. All the portraits were sourced from photographs taken, coincidentally, in 1967.

'Warhol' was made from stills taken from his 8-hour *Empire*, a film of the Empire State building, 'Dylan' from 12 different photos in 12 differing tones. Both were printed on silver paper. 'Sedgwick' was made from industrial luminous and reflective papers. 'Hendrix' was made with

coloured reflective papers to show how he seemed to arrive, fully formed, in technicolour. Ian wanted 'Chuck Close' to have a more hand-made feel, and so sprayed each badge separately with an aerosol can: dark grey paint on white paper.

A portrait commission for the singer Tony Bennett resulted directly from *Mass Production*, and became the cover image for his platinum-selling *Duets* release.

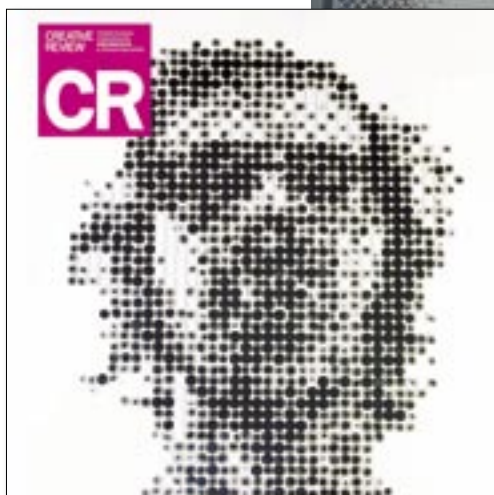
Wider interest in the portraits had begun with notices on the Walker art blog in reference to 'Chuck Close', and on the Village Voice website. Then, in-between the exhibitions organised through Christopher Henry, Ian was the only non-resident exhibitor at The 'Macy's Windows' art project in New York, which took place in September for 2 weeks. He also had a cover feature in the magazine, 'Creative Review', and an illustrated piece in a special design feature in Australia's 'Monument' magazine. The San Franciscan magazine, 'XLR8R' celebrated its centenary issue with a feature on Ian's work and an accompanying pullout poster of his image of Edie Sedgwick.



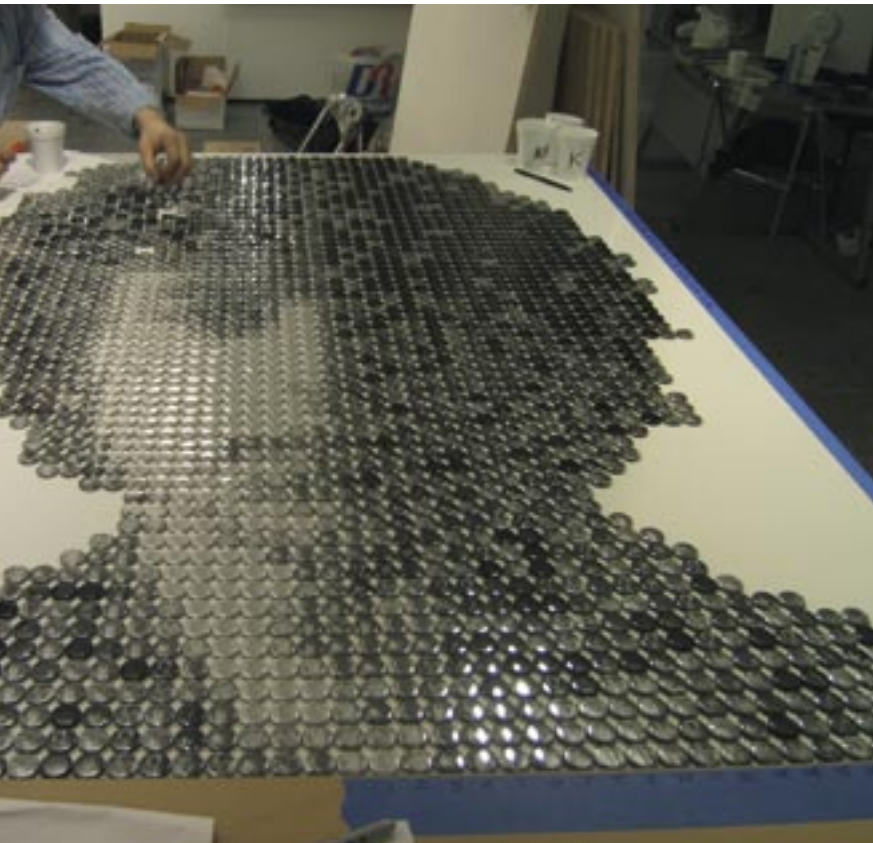
Bob Dylan in progress



Portraits at Macy's, New York



Chuck Closer portrait in *Creative Review*



Edie Segwick portrait

## Sound Exchange 2

Kersten Glandien, (School of Arts and Communication), works as a writer and researcher in aesthetics, experimental music and sound art. Following the success of the first *Sound Exchange* in November 2005, she launched a second in November 2006. Conceived as an open forum to facilitate exchange between practitioners and theoreticians from various disciplines, this event pays tribute to the fact that over the last decades sound has become a nexus art to which artists from diverse fields relate their differing works.

For *Sound Exchange 2*, visual and performance artists, architects, designers, sculptors, musicians and sound artists came together on a November afternoon for presentations of finished works, works in progress, and an extended cross-genre debate on issues of sound and art. As before, the forum was open to all colleagues from the various departments of the Faculty of Arts and Architecture who, in turn, were able to invite a small number of engaged, sound-smitten students. The event occupied the pleasant surroundings of the Dance Theatre of the Performance and Visual Arts Area, and was overseen by its helpful technical team.

Conall Gleeson (School of Arts and Communication) opened proceedings with a performance of two recent compositions for tape and viola; one, pitching the soft voice of the live instrument against a current of electronic multiphonics and distortions, the other, embedding it inside a soundscape of insects and whale songs (*Some Sing*). Subsequently Amy Cunningham (School of Arts and Communication) showed video footage of her recent work *Alchemical*, based on the Alchemical Emblem Book 'Atalanta Fugiens' by Michael Maier, first published in 1617. Next Barry Barker (Principal Research Fellow, Arts and Architecture Faculty Office) talked about the exiting early days of the audio magazine *AudioArts*, which he founded in

1973 with William Furlong.

Showing a video documentation-in-progress of a sound installation set up at the Braziers International Artists' Workshop in August 2006, Susan Diab (CFAP) opened a discussion around the difficulty of successfully documenting ephemeral and intermittent sound pieces in a visual medium. This was followed by Jean Martin (School of Arts and Communication), who demonstrated some of the production issues encountered when collaborating on an installation *Image Recorder* for the West London Waterman's Art Centre, employing interactive sound and live-image processing.

Professor Charlie Hooker (School of Arts and Communication), recently returned from two research visits to the Bjerknes Centre for Climate Research in Bergen, and the CERN Particle Physics research centre in Geneva, presented his ideas for a temporary installation that would comprise MIDI-controlled grand pianos, playing sounds triggered 'live' by the cosmic ray particles which constantly rain down on us from the stars - traveling through walls, buildings and the Earth itself on their journey across the universe ([www.newscientist.com/](http://www.newscientist.com/)).

Holger Zschenderlein (School of Arts and Communication) played his composition Soundscape, part of 'The Breathing City' Project of the Spring Group - a collaboration between the University of Brighton and the Meteorology Department of the University of Reading, and, at the end of a long and densely packed afternoon, Claudia Kappenberg (School of Arts and Communication) showed video footage of her Moebius Project - a silent, yet very musical, interaction between the moving body and the moving image.

Each presentation elicited lively discussion and all participants agreed to make Sound Exchange an annual event, fixed on the Wednesday of the 7th week of the autumn term. All inquiries about the *Sound Exchange*, or proposals regarding future events, should be addressed to the Digital Music programme, F.A.O. Dr Kersten Glandien (KGLandien@googlemail.com).



## Utilitarian Dreams Havana Finding Parque Lenin

At the end of November 2006, the second 'Utilitarian Dreams' exhibition opened, this time to the Cuban public in the city centre of Havana.

It showed work by Cuban artists Pavel Acosta (multimedia), Fidel Garcia (installation) and Alejandro Gonzales (photography) and by architects Katrin Bohn and Andre Viljoen (both School of Architecture & Design) as a visual dialogue about memorised, perceived and desired qualities of open urban space. Most of this work was produced and/or mounted during their month-long *Proyecto Batiscafo* Residency, funded by Triangle Arts Trust and supported by the British Council, the University of Brighton and the architecture school of CUJAE Havana. Additionally, the residency group collaborated with British guests the artist Tom Phillips and architect Glenn Longden-Thurgood (School of Architecture & Design), who had produced or revisited work for this exhibition.

Triangle Arts Trust had invited Katrin and Andre to *Proyecto Batiscafo*, the Cuban branch of its international residency programme, after their first "Utilitarian Dreams" exhibition which took place nearly exactly one year earlier as part of the Brighton Film Festival. It was then, that "Utilitarian Dreams" emerged as a cross-disciplinary research project within their on-going design research into Continuous Productive Urban Landscape (CPUL) which explores the sustainable design and redesign of contemporary cities. One main feature of their CPUL concept is the integration of urban agriculture into

Clockwise from above left: collaborator Tom Phillips' two new pieces "in situ"; Havana CPUL: architecture students from the architecture schools in Havana and Brighton participated in this installation; working meeting, Fidel speaking

a wider open space strategy. Cuba is important part of this research since a long time, because of its pioneering role in developing urban and ecological agriculture.

The Aim of the Triangle Arts Trust's residencies is to bring non-European artists of the world together to foster first-hand exchange and cultural identity. Commissioned by *Proyecto Batiscafo*, Andre and Katrin's residency and its culmination, the exhibition, were a new departure. Previously, Cuban and Western European participants teamed up within *Proyecto Batiscafo* but there was never a group composed of artists and non-artists. For Katrin and Andre, this juxtaposition was desired and fruitful pushing ahead the qualitative aspects of their design research by exploring different ways of both perceiving/using and representing "edible" and, more widely, open urban landscape.

*Proyecto Batiscafo* is process-based and it is about exchange. In a widely unknown cultural and political context, this meant to be part of a constant bounce of project ideas, design decisions, personal observations and opinions, working methods and daily hassles. The exhibition was finally conceived in collaborative curatorship between the residency group under the lead of Cuban curator Yuneikys Villalonga.

During Katrin and Andre's stay, they produced three new pieces for the exhibition - the installation *Micro-Organopónico de Carlos III*, the design research installation *Finding Parque Lenin* and the walking line drawing and video *Zipline* (Katrin Bohn)



*Micro-Organopónico* installation by Andre Viljoen & Katrin Bohn (by now, the lettuces might have been harvested)



- generating new insights into Cuban urban agriculture and the city of Havana. They also revisited a series of existing pieces and included a few in the exhibition to widen the CPUL discussion.

This discussion was one of the main purposes and benefits of the residency. Having studied Cuba's urban agriculture and the societal framework it creates for an extensive period of time, Katrin and Andre felt it timely to feed back how they are using the results within our research. The installation *Finding Parque Lenin* soon became the main carrier of this discussion, both during its production and once the exhibition had opened.

*Finding Parque Lenin* was a three-part open project, which started a few days after Andre and Katrin's arrival in Havana. By then, they had visited Parque Lenin at the southern edge of the city and were captivated by its vast beauty, programme and urban situation. Conceived by Celia Sanchez, one of the progressive and energetic thinkers of the Cuban Revolution, Parque Lenin was opened to the public in 1972 as recreational landscape celebrating the new socialist lifestyle which the early revolutionaries promoted. Located in beautiful, generous open space and designed by the country's best architects and landscapers, it contained everything one might dream of: a huge artificial lake with floating amphitheatre/dance platform, horse riding and rodeo places, aquarium and zoo, pioneer palace, swimming pools, an art gallery, restaurants and bars of all sorts, a funfair and its own interconnecting small railway. For every Cuban Andre and Katrin spoke to the park remained one of the favourite destinations until the fuel crisis of 1989, after which visitor numbers dropped dramatically due to lack of any transportation. When Katrin and Andre visited 15 years later, most attractions had seriously deteriorated something that happens quickly in the lush vegetation and humid climate.

Throughout their residency, Andre and Katrin discussed scenarios for reconnecting Parque Lenin to the city centre both, with the artists of *Proyecto Batiscafo* and with Cuban and year-out Brighton architecture students. After all, Parque Lenin is closer to the city centre than East Croydon is to Tate Modern, and the latter route one could cycle, as proposed within our CPUL design research. Based on their trigger proposal for Havana, the students explored in a workshop the possibilities of non-



Like a zip, *El Prado* connects North and South and separates East from West in the city centre of Havana



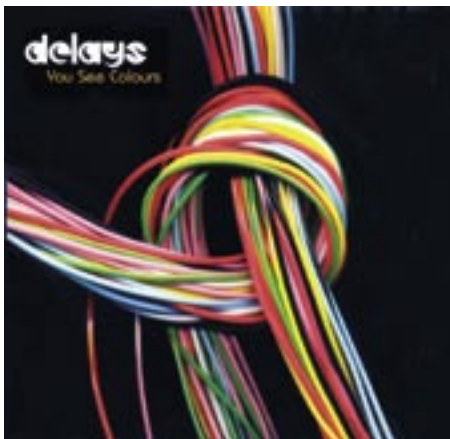
Clockwise from top left: *Havana CPUL*: proposing a spatial connection between city centre and Parque Lenin, the big recreational park on the outskirts of Havana; Collecting data for the design research project *Havana CPUL*; *El Prado*, location of Katrin Bohn's walking line drawing and video *Zipline*, has been studied for its potential as part of a continuous urban landscape

vehicular connections as well as the potential of other urban areas to take on qualities of the park, thereby bringing the park into the city.

In research terms the most successful part of *Finding Parque Lenin* was a questionnaire forming part of the installation and being used in a street event outside the exhibition venue. It was designed to evoke visitors' memories of time spent in Parque Lenin and their visions about current inner-urban areas that could hold qualities similar to the ones of the park. The collected answers allow Katrin and Andre to study the

frequency of visits and the years in which they happened, people's favoured activities and company and the degree and type of desire that exist now for open urban space within the city. One question was framed to help them in generating a map of Havana that will show open space to which Cubans attach positive qualities, often of a very personal nature.

Andre and Katrin returned to the U.K. with an enormous amount of authentic data that, once translated and digested, will now help them *Finding Parque Lenin* in Havana.



Above: Delays single sleeve - Paul Burgess. *True Colours*, Computer Arts Projects, Issue 85

Right: Ordinary Boys single sleeve - Stylorouge. *Music Design*, Computer Arts Projects, Issue 88



## Computer Arts Projects

Lawrence Zeegen, Academic Programme Leader for Communication and Media Arts in the School of Arts and Communication, has been a regular contributor to various design magazines and journals during the past five years. He has written numerous articles, features and reviews for magazines that include *Creative Review*, *Digital Creative Arts*, *The Association of Illustrators Journal*, *MacFormat*, *Computer Arts* and *Computer Arts Projects*.

During the past two years Future Publishing, based in Bath, have commissioned Zeegen to write many of the lead features for their monthly publication *Computer Arts Projects*. Along with its sister publication - *Computer Arts*, the two magazines have a combined circulation of 50,000 and are aimed at an audience of design professionals, students and teachers of design as well as a niche group of 'home-users'.

Home-users are fast becoming an expanding market. A recent *Design Council* study has shown that only 41% of those working in the design industry have studied for an undergraduate degree – it would appear that many designers are now teaching themselves or learning-on-the-job. The *Computer Arts* titles are two magazines that have recognised this market and have created no-nonsense, practical yet analytical explorations of graphic design and illustration.

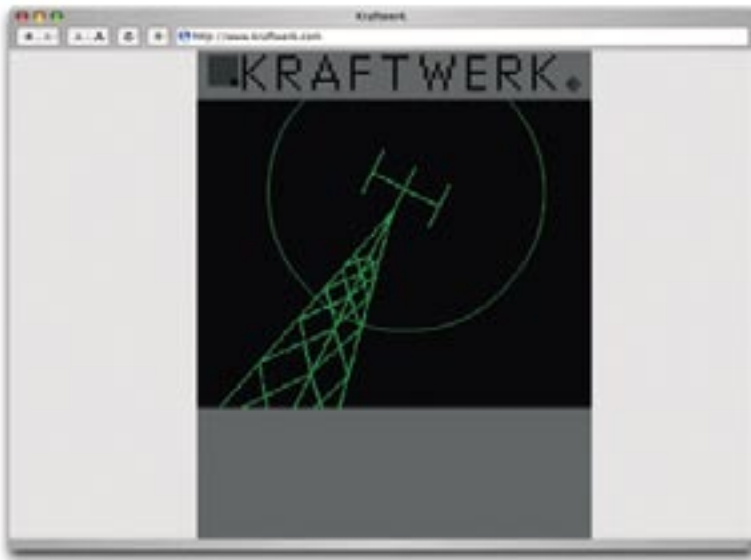
As author of *Digital Illustration – A Master Class in Creative Image-making* (Rotovision) and *The Fundamentals of Illustration* (AVA), Zeegen's writing offers insights into the practicalities of working in design and illustration – from concepts and creative thinking through to digital artwork techniques and production. His articles for *Computer Arts Projects* follow the template that he set across his two books.

For *Computer Arts Projects*, Issue 85, Zeegen wrote the lead feature *True Colours* – an article investigating how designers employ colour to operate as the most instant form of graphic communication. Zeegen

looked at colour association and cultural differences – 'We can assume, here in the West, that people understand that black is the colour associated with death, however in the Orient it is white that is the traditional colour of mourning. Native Americans believed white to be the colour associated with South, representing warmth, peace and happiness, whilst West is represented by black, the colour that reflected problems and death. Black, in Asian cultures, however, represents the career and self-cultivation as well as evil influences and mourning, whilst white is associated with children and helpful people.'

*True Colours* went on to explore further our relationship with colour – 'As global markets continue to expand for designers and as the *global village* we were once promised becomes an increasingly realistic career-choice, it has never been more important to understand the complexities of international and cultural colour usage', Zeegen added. 'Predicting colours and determining colour trends is big business,' continued his feature, 'There are a number of global companies that offer forecasting services for designers working across a multitude of disciplines. Some of the largest colour forecasting companies invites hundreds of consultants to contribute to the analysis of colour usage – both current and future applications. They will reflect on the colours being used throughout the fashion industry, the use of colour by interior designers and architects but also at what is being worn by trend-setters in clubs and bars and at cutting-edge examples of graphic and industrial design too'.

Zeegen's follow-up lead feature, published in *Computer Arts Projects*, Issue 88, explored design for the music industry. His six page illustrated essay started by highlighting the notion that most graphic designers have an enjoyment of popular music – 'Flick through your own record collection – be it vinyl or CD and you'll bound to be the proud owner of some truly excellent music and some top-notch sleeve designs' he wrote. 'Every so often the two, ace music and great design will collide to create a classic album. Iconic albums aren't exactly two-a-penny and everyone's tastes differ but consider Peter Blake's legendary Sgt Pepper's



Kraftwerk website - Anthony Burrill. Music Design, Computer Arts Projects, Issue 88

sleeve for the Beatles, Pink Floyd's surreal and dream-like images created by Hypgnosis, Jamie Reid's raw cut 'n' paste graphic mayhem for the Sex Pistols, Peter Saville's timeless work for Joy Division or Vaughn Oliver and V23's dark creations for the Pixies. These are albums and sleeve designs that define crucial moments in pop culture and that have become an essential aspect of people's lives.'

Zeegen's article went on to look at the changing nature of how consumers are purchasing music and the effect on graphic design - 'Changes in the landscape of music distribution have effected designers' responses to industry demands. Record sleeve design was challenged by the predominance of the CD – the 12" canvas was suddenly and dramatically reduced. The birth of the CD coincided with the rise of the music video – the static album sleeve was suddenly at war with the moving image. As downloadable iTunes booklets give way to the interactive mp3 and mobile device animated album graphics - the industry and the designers

that service it are being constantly challenged' wrote Zeegen.

Zeegen's articles for *Computer Arts Projects* continued with another six-page lead feature the following month, Issue 89. His piece focussed on contemporary illustration's most creative and inspiring image-makers. In Issue 91 Zeegen explored, across three double-page spreads, the future for software giant *Photoshop* on the eve of its seventeenth birthday. Investigating how the software has continued to develop, the article looked at the methods employed by the very best creative mavericks in continuing to push software limitations, initiating progress in the development of the software application. Zeegen's most recent lead feature, *Back-to-Basics*, for Issue 94, published in February 2007, takes a long look at those creative image-makers and designers that have made a return to more hand-crafted techniques, only to emerge combining them with digital working methods.

A follow-up to Zeegen's successful book– *Digital Illustration – A Master Class in Creative Image-making*, which sold out of its first print run within just two months and was reprinted immediately, is due for publication in August 2007. *Secrets of Digital Illustration* takes up the story of how contemporary illustration has moved in recent years from being a cottage industry to a household phenomenon. Lawrence Zeegen is Academic Programme Leader for Communication and Media Arts in the School of Arts and Communication.



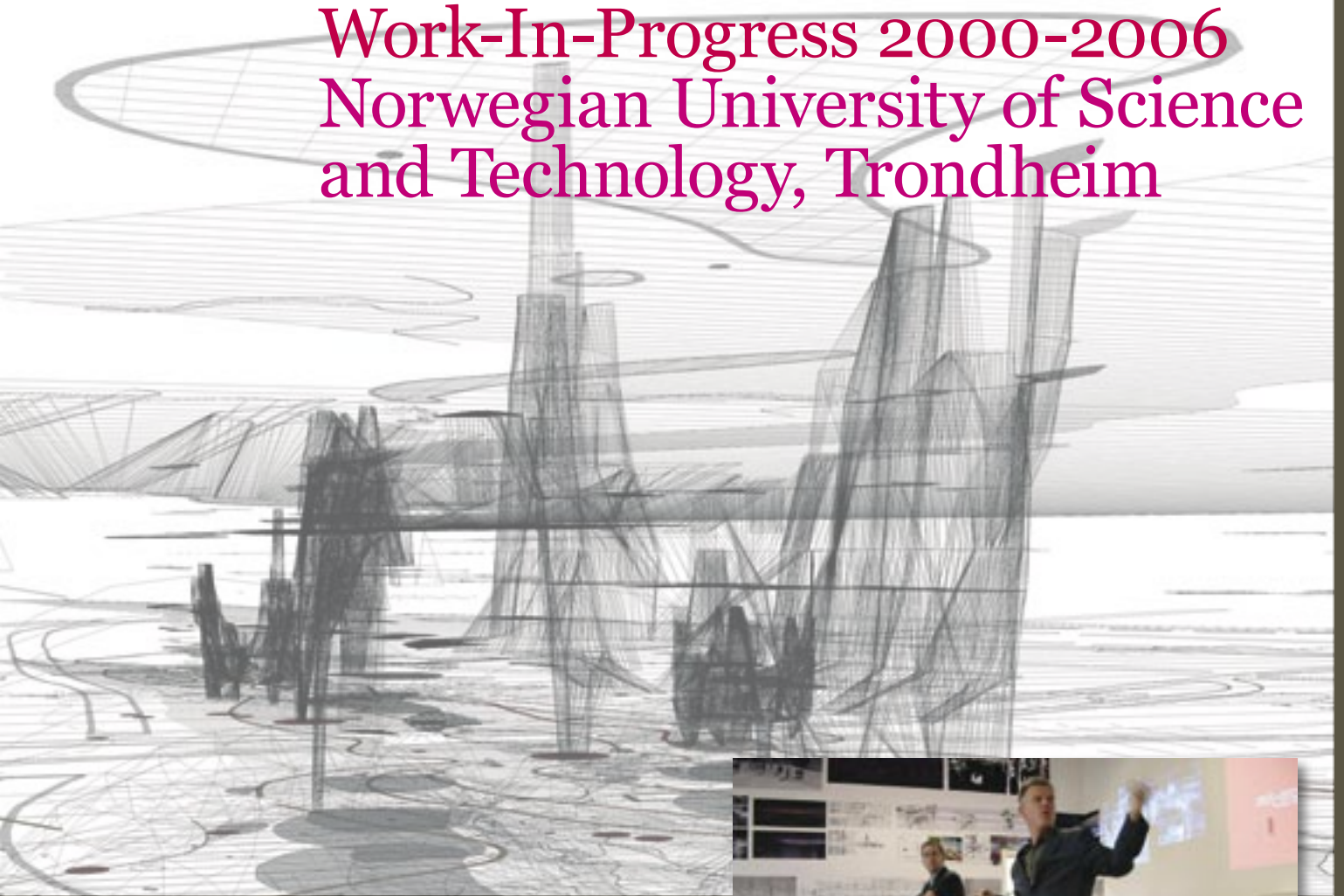
Above: Secrets of Digital Illustration - Lawrence Zeegen. Published by RotoVision August 2007

Left: Moby website - Studio Tonne, Music Design, Computer Arts Project

# Mis-Architecture:

## Selected Recent Work + Work-In-Progress 2000-2006

### Norwegian University of Science and Technology, Trondheim

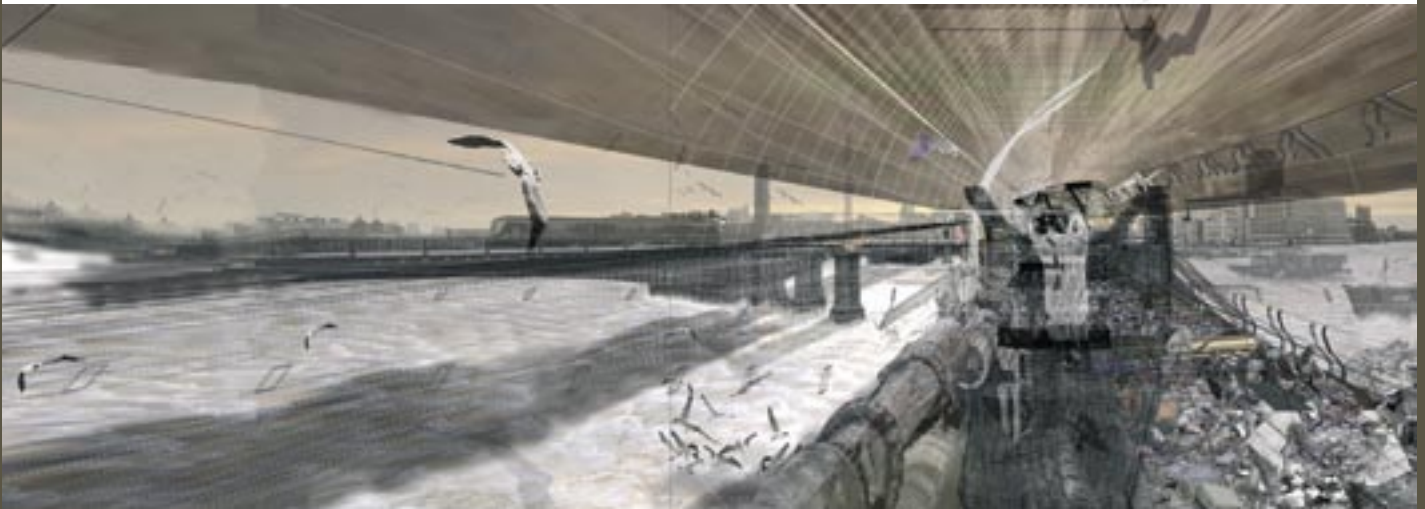
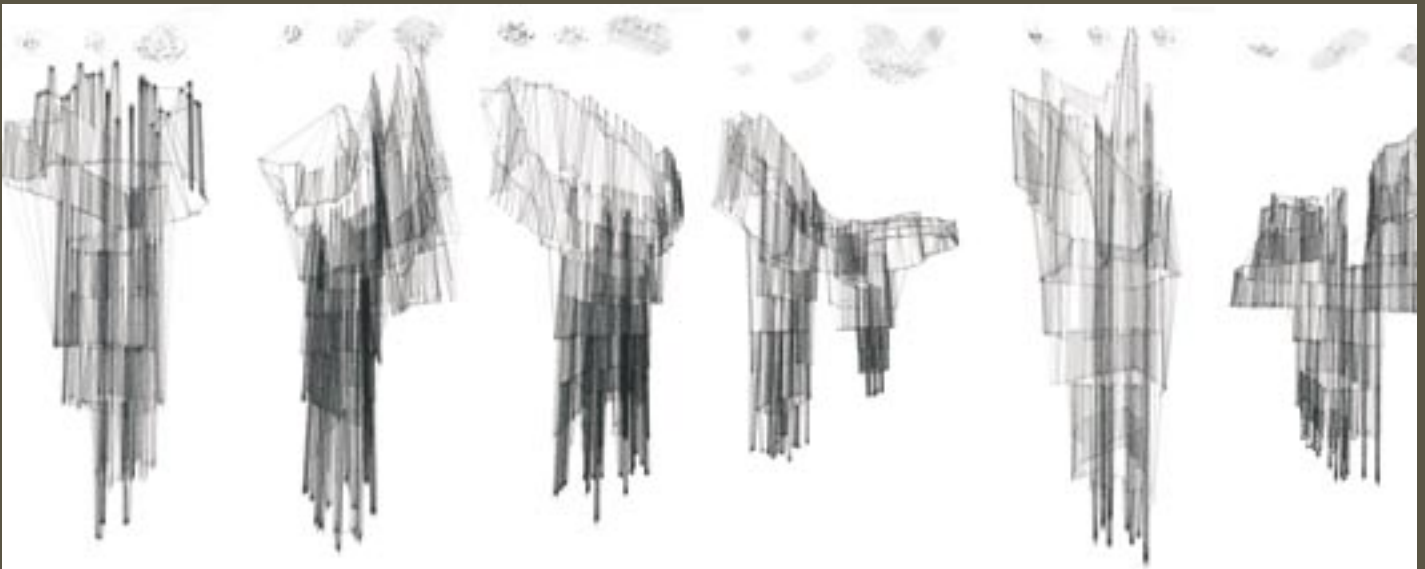


'Mis-Architecture: Selected Recent Work + Work-In-Progress 2000-2006' — comprising a 'projection wall' featuring over 300 large scale digital projections of Diploma student architecture projects, a 15 metre by 4.5 metre 'wallpaper wall' with more than 100 drawings, and an 'information wall' presenting an overview of the work and working methods of the Diploma architecture studio tutored by Dr. Christopher Pierce and Mr. Chris Matthews — was exhibited from 2 to 11 November 2006 at the Faculty of Architecture and Fine Art at the Norwegian University of Science and Technology in Trondheim. It featured the design work of twenty-two current students and an extensive selection of past students' work over the last six years from the University of Brighton, the University of Westminster and the University of Liverpool. The opening of the exhibition marked the culmination of 'Absolute Architecture', a series of lectures and events marking Norwegian 'Architecture Day 2006'.

Dr. Pierce and Mr. Matthews were invited speakers to the Faculty and students in Trondheim, where they explained the exhibition's aim to present and delineate an evolving teaching method for architectural design that is concerned with readings and *mis*-readings

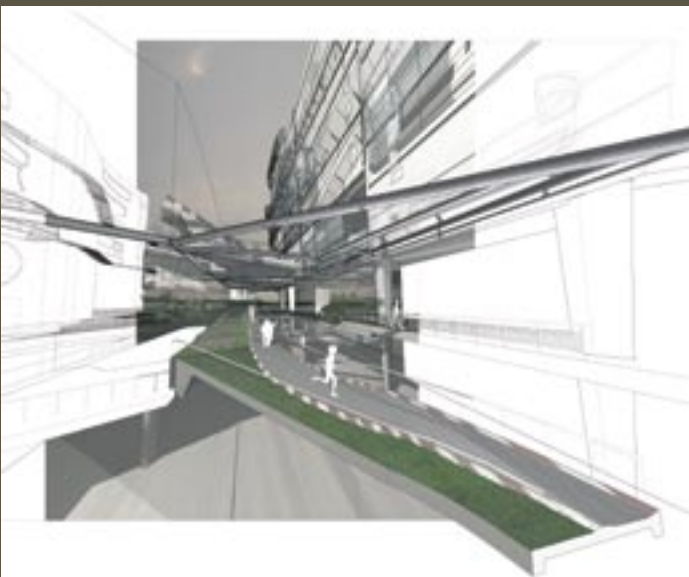


of drawings. The studio articulates a method for the development of creative practice by prioritizing the role and nature of the drawing as the principal means of production and communication of the architect. Since 2000, when the studio formed at the University of Liverpool, Diploma students of Dr. Pierce and Mr. Matthews have imaginatively used drawings to generate ideas and speculative images for architecture across London. The city's status, not the more conventional concerns of site/place, prompted this focus, although selected sites are unexpectedly and dramatically re-imagined as a result of the drawing process. The studio's method stems from the common Surrealist technique of placing the 'unusual' in the 'usual' and it aims to identify the University design studio as an essential



Opposite page main image: Paul Hazell and Nick Jones, 'Connected Enclosure' (2006). Inset: Chris Matthews (foreground) and Christopher Pierce at NTNU Trondheim

This page, from top: Karl Singaporewala, 'Deformation Histories' (2006); Jason Mistry and Van Tran, 'R.T.S. London' (2003); and Stephanie Southward and Tom Wells, 'Vehicle for Housing' (2004)



laboratory for experimentation in architectural production. Projects have ranged from urban designs like *entertainment (e)-city* by Dirk Vogel and Markus Weber, recipients of the 2001 Cittadellarte and Arts Council of England Fellowship and invited participants in Torino 2000: Biennale of Emerging Artists; to infrastructural projects including the Dickensian-like *Refuse Transport Station* of Jason Mistry and Van Tran, recipients of the 2002 CLAWSA Student Award and selected as two of the top 2003 UK architecture graduates by *Building Design* magazine; and temporary structures evidenced in the *epigeic gateways* to the 2012 London Olympics designed by Karl Singaporewala, recipient of the RIBA South East Student Prize 2006.

Two parallel techniques inform the studio's working methodology – one of fictive readings, like those that an art historian can construct from drawings, and another that utilizes a method of editing and process drawing from architectural practice. These work together to challenge and, at the same time, motivate and inform the architect's drawing process. In all stages of a project, the drawings are expected to maintain a state-of-flux/indeterminacy. In this way, the work is constantly open to *mis*-interpretation and re-direction.

One consequence of this method is that a project's function/programme/use is not prescribed but invented, and the taxonomy of building types is constantly renewed and expanded. The studio repeatedly *mis*-reads, *mis*-scales, *mis*-shapes, and generally highlights any other *mis*-demeanours involved in the making of drawings and their presentation. The starting point is always something non-architectural. Typically, two or more 'found' scientific drawings/diagrams are combined, in a six- to eight-week drawing exercise, by making overlays and combinations of information, patterns, repetition of patterns, interferences, and transparencies with the sole pursuit of making a beautiful two-dimensional image with three-dimensional qualities – what is termed the 'base drawing'. The only requirement is that the 'found/imported object' is from another profession whose primary means of communication is drawing – e.g. chemical engineering, hydrography, and fluid mechanics – and involves some of the nomenclature associated with architectural drawings. The 'base drawing' is the 'unusual' object. The subsequent stages of the eight-month design programme involve all of the techniques of *mis*-architecture, and typically a current building proposal – e.g. Allies and Morrison's 2012 Olympic Village and HOK's Royal London Hospital – is radicalized by following a drawing process that re-scales, re-reads, and *mis*-reads the 'base drawing' to significantly impact and re-shape the proposed project, often in incalculable ways, while working within the original proposal's material and programmatic constraints. This constraint highlights the studio's ef-

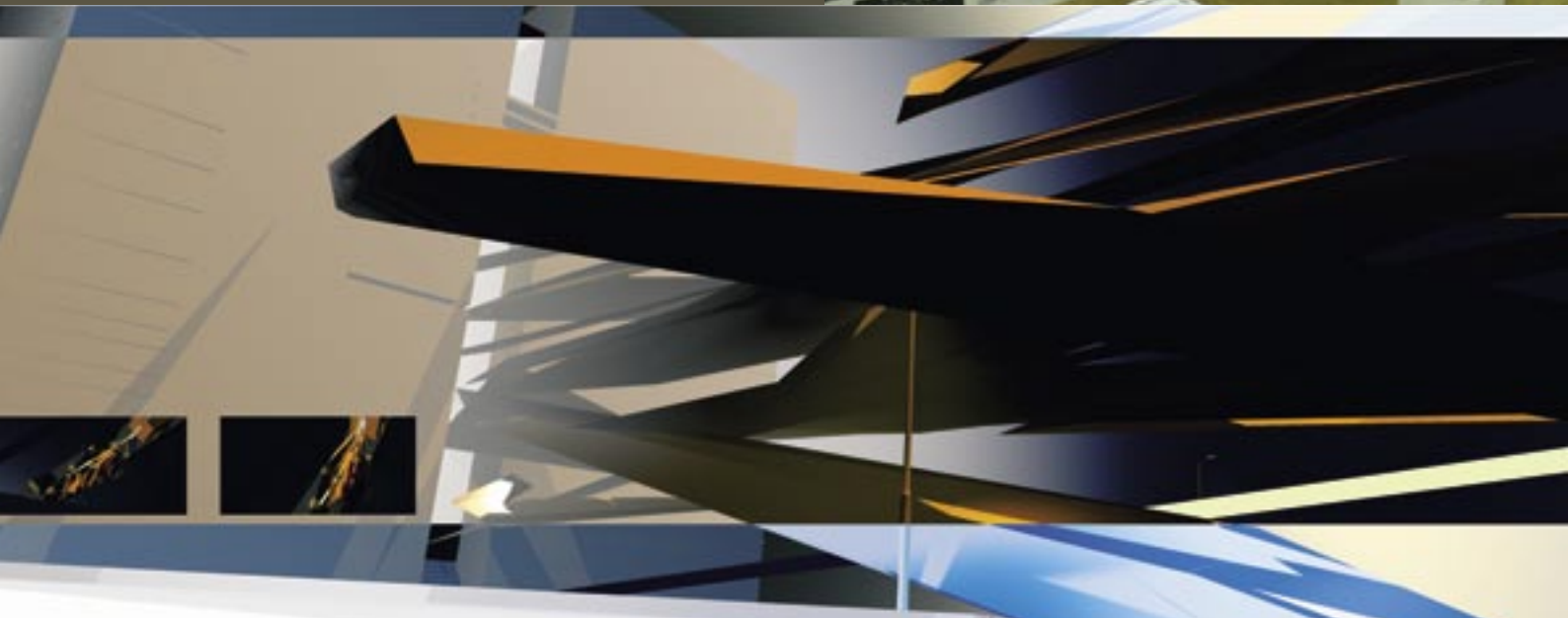
*The studio articulates a method for the development of creative practice by prioritizing the role and nature of the drawing as the principal means of production and communication of the architect.*

fect, focuses its debate and signifies its challenge to the conventional means of architectural production. In the process students are encouraged to push ideas to their extreme: known aspects of architecture are *mis*-used, *mis*-represented and *mis*-understood, and unknown aspects are invented.

The resulting work is inventive, acutely attuned to contemporary urban and architectural issues, and poses key questions of how design is approached. The drawings are the driver/generator for the design, and also the studio's key parameter in terms of medium. Intrinsic to this process is that the conventions of architecture bend and stretch to accommodate the student's investigation. The studio's graduates are regularly employed by internationally renowned architectural and design practices, including Rem Koolhaas/OMA, Foster Associates,

Right: 'Mis-Architecture: Selected Recent Work + Work-In-Progress 2000-2006' at Norwegian University of Science and Technology (NTNU), Trondheim. Below: Dirk Vogel and Markus Weber, '(e)-city' (2001)

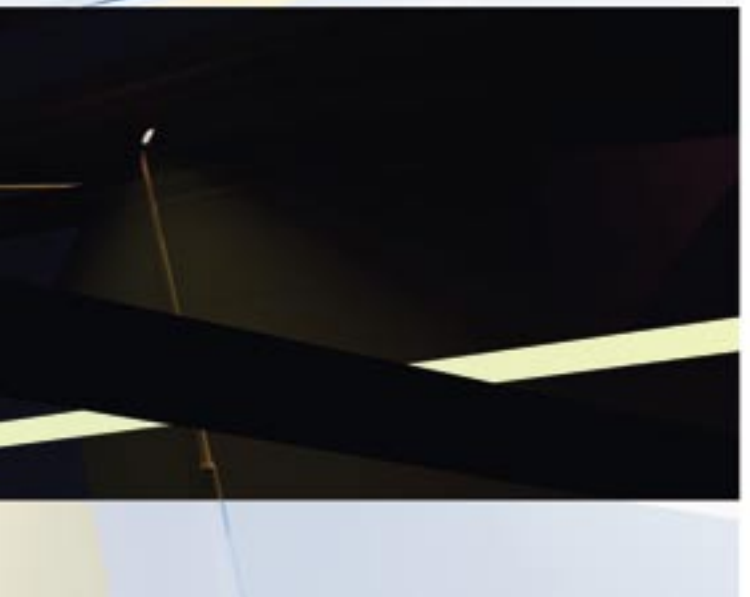
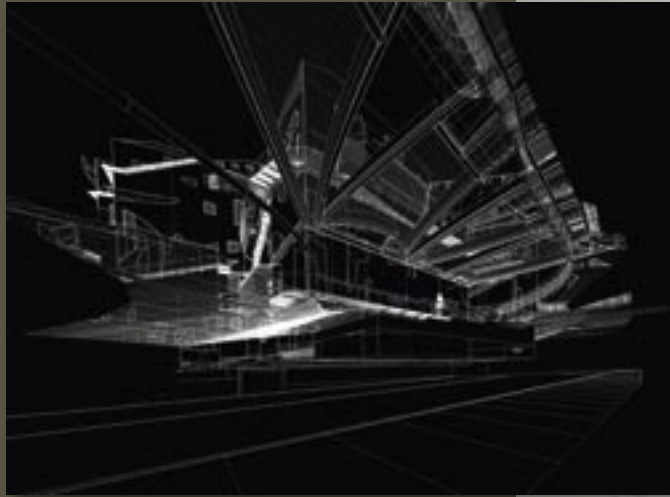
Opposite page inset: Stephanie Southward and Tom Wells, 'Vehicle for Housing' (2004). Far right: Jason Mistry and Van Tran, 'First Tip-Hop Formation' (2003)

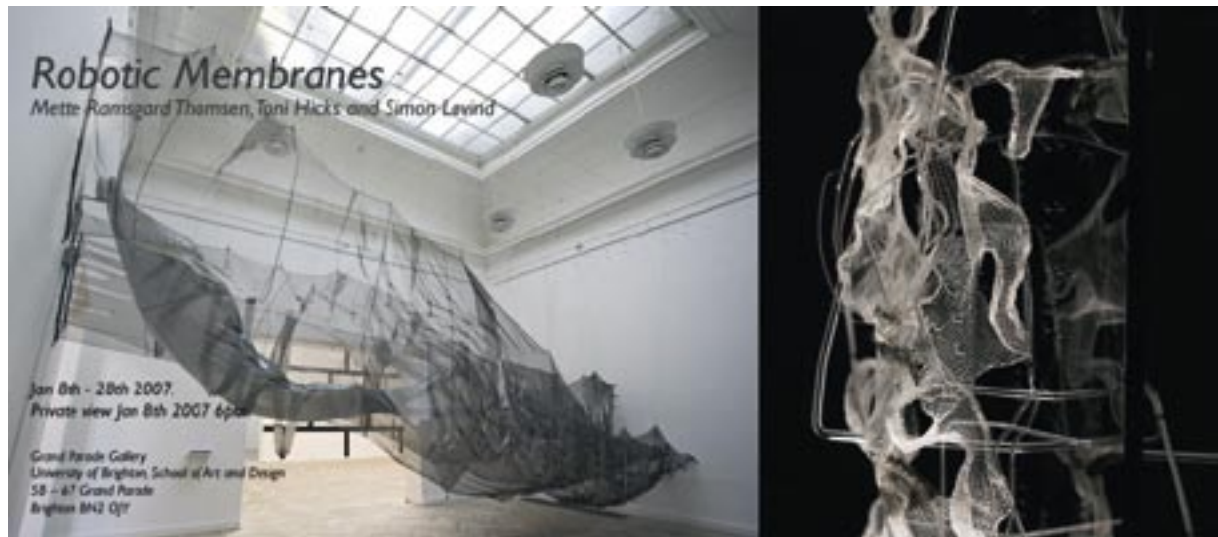


Herzog & de Meuron, and the Richard Rogers Partnership.

This recent retrospective exhibition – following 'Mis-Architecture: Recent and Current Work' at the Academie voor Architectuur en Stedebouw Tilburg, The Netherlands, in 2004 – is the initial project in a developing collaboration between the two faculties and was conceived by Trondheim Professor Alex Booker, a Visiting Professor in the Faculty of Arts and Architecture in 2005-2006. The University of Brighton and the Norwegian University of Science and Technology jointly provided support for the exhibition and lecture.

More information on *Mis-Architecture* and its activities and current work can be obtained by contacting Dr. Pierce at: [c.pierce@brighton.ac.uk](mailto:c.pierce@brighton.ac.uk), or by visiting the *Mis-Architecture* website from March 2007 at: <http://www.mis-architecture.co.uk>





**Robotic Membranes in Grand Parade Gallery**

## Staff News

### SUE GOLLIFER

Sue Gollifer has recently received an award for her 'Exceptional Services to the International New Media Community' at the fourth International Digital Media & Arts Association Conference, (iDMAA) - Digital Media: Works in Progress, held at National University in San Diego, CA. in November (<http://idmaa.org/idmaaNovember2006/>). She is currently standing for the final slate for the Board of Directors for College Association (CAA), one of the very few UK academics who have stood for this significant position. At the 95th Annual CAA Conference in New York, as part of her role on the CAA Professional Practice Committee, she is chairing a session and also giving a paper (<http://www.collegeart.org/candidates/gollifer.html>). In February she will be a member of the jury for SIGGRAPH Art Gallery'07 which will take place at Stanford University, CA. She is also standing for *Director at Large* for ACM SIGGRAPH'2007 (<http://www.siggraph.org/newsfeed/acm-siggraph-executive-committee-candidates-announced/>).

Sue, recently been appointed as Assistant Editor for the referred Journal *Digital Creativity* published by Routledge/Taylor Francis, has also been invited to join the Editorial Review Board of Leonardo Journal's "Transactions. Transactions" is a new section in Leonardo print journal that publishes short-refereed papers. It provides a fast track to publishing key new results, ideas and developments in practice. Associated with Transactions is an open electronic database of new work, *Research Announcements*.

<http://www.leonardo.info/>

### MICHAEL TUCKER

Professor Michael Tucker (School of Historical and Critical Studies) was asked recently to write an extensive sleevenote for the renowned German bass-player and composer Eberhard Weber's latest recording *Stages Of A Long Journey* (ECM 1920). Released in April 2007, the album features Weber at the 2005 Stuttgart Jazztage festival, together with the Stuttgart Radio Symphony Orchestra and such major contemporary jazz artists as Gary Burton, Wolfgang Dauner and Jan Garbarek. In March 2007 Michael's essay 'Northbound: ECM and the Idea of the North' was published by Granta Books, London as part of a substantial publication to celebrate the 1000th ECM recording.

### MICHAEL WILSON

Having joined the faculty recently, Michael Wilson is revisiting his research on the Victorian era. He aims to complete an article based on his doctoral research, examining the poet Algernon Charles Swinburne's connections with the now little-known explorer and social philosopher Winwood Reade. These men were at the forefront of a Victorian search for spiritual meaning outside the established Church in the 1860s and 70s, Swinburne through his once-notorious poetic experiments and Reade with ambitious histories of Mankind's socio-political and religious development. Michael's related interests include the legacy of the Pre-Raphaelite Brotherhood and the bibliographical work of William Morris.

### KATRIN BOHN & ANDRE VIJJOEN

Andre Viljoen has been invited as a plenary speaker to the Soil Association's 60th Anniversary Conference which will be held

in January 2007. The conference theme is "One Planet Agriculture - Preparing for a Post Peak Oil Food and Farming Future". Andre will present Bohn & Viljoen's research findings into Urban Agriculture in Cuba and their concept for CPULs (Continuous Productive Urban Landscapes). Other plenary speakers include Jonathan Dimbleby, (President of the Soil Association), Zac Goldsmith, Jonathan Porritt, (Chairman, Sustainable Development Commission) Colin Campbell, Jeremy Leggett, Rob Hopkins and Richard Heinberg.

### ROBOTIC MEMBRANES AND STRANGE METABOLISMS

Robotic Membranes exhibits two collaborations between architect Mette Ramsgard Thomsen and knitter Toni Hicks and designer Simon Løvind. The projects explore the idea of a behaving architecture merging architecture, textiles and robotics. Suggesting a space formed through its own internal behaviours, or strange metabolisms, Robotic Membranes investigates the tectonic possibilities, both formal and technological, of a textile architecture shaped by its own inherent movement patterns.

Strange metabolisms is an exploration of knit structure in architecture developed in collaboration between Mette Ramsgard Thomsen and Toni Hicks, *Constructed Textiles*, University of Brighton. *Vivisection*, by Mette Ramsgard Thomsen and Simon Løvind, Danmarks Design School is the making of a live section, a sensing skin that acts and reacts on its inhabitation. Robotic Membranes exhibition took place at University of Brighton between 8th and 28th January 2007.



# Rinshotei The 500 year garden

Susan House Wade (PhD candidate, School of Historical and Critical Studies) wrote about the *Rinshotei*, a small, private garden in Kanazawa, Japan, for the November 2006 issue of *Historic Gardens Review*. The *Rinshotei* was bequeathed to Hokuriku University in the 1970s and is these days used principally for entertaining visiting dignitaries and for ceremonial occasions. Susan first wrote about this garden for the *HGR* Autumn 2000 issue, during her initial visit there while conducting research in anticipation of the UK/Japan cultural exchange, Japan 2001.

Though just 800 metres from the better known Kenrokuen, considered one of the three most beautiful gardens in Japan, the *Rinshotei* is quite different in style, and was created by different owners over several centuries. The garden and its associated structure can be dated to the early years of the Edo era (1615-1868), when the central red pine tree, now over 500 years old, was already renowned locally and was referred to as *Goninbuchi no Matsu*, or "tree which receives rations for five people." This tree (*pinus densiflora*) is revered to the present day and is pruned literally by fingertip by specially-trained gardeners, a process which can take up to three weeks to complete. The feeding procedure is equally precise, and utilises sap sediments in spring and a mixture of sake, or Japanese rice wine and water in autumn.

Featured in Susan's November 2006 article was the ceremonial wrapping of stone lanterns and tree trunks known as *komogake*, which takes place annually in November in anticipation of the snowy winter season in this mountainous area on the Japan Sea. Head gardener Hiroi Shirota goes to great lengths to wrap the stone lanterns with a covering known as *komogake*, and to also erect the branch supports known as *yukitsuri*. Measurements are carefully made and plans drawn to scale prior to the actual coverings being created from *wara*, better known to those in the West as the material used in the wrapping of the traditional sake cask. These straw coverings and supports effectively enhance the beauty of the plants, stone lanterns and associated decorative elements in winter, and are themselves admired from both within and without the traditional structure in the garden.



**Above:** *Goninbuchi no matsu* – the tree which receives rations for five people

**Below:** Head gardener Hiroi Shirota

**Bottom images:** Lanterns wrapped in *komogake*





'Don't judge a religion by its extremists'

## Why We Need to Educate Cross-Cultural Designers Bridging Cultures

Halim Choueiry's (MPhil candidate, School of Arts and Communication) study on "Why we need to educate Cross-Cultural designers" has been developed over recent months by a series of presentations and workshops. Late last year he presented a paper in Hong Kong, followed by a workshop and a lecture at the University of Washington in Seattle. At the end of 2006 he organised another workshop and presented at Fabrica, the Benetton School of Design, in Treviso, Italy, under the title *Bridging Cultures*.

Being Lebanese and educated in the West, Vice President of IcoGrada and a lecturer at Virginia Commonwealth University, Halim's work has been influenced by cross-cultural issues. Technology, mass media and the global village concept have made the world smaller and the cross-cultural audience bigger for the design profession. It is becoming a must for designers to think beyond their local borders and to be able to create visual communication materials that make sense to a diverse audience. Hence, there is a need to start educating cross-cultural designers and to initiate a learning process for designers who are interested in better communication with their colleagues across eastern and Arabic cultures. In addition, it is crucial to create a platform of mutual understanding where the ongoing design experience and local culture are intimately related.

The objectives are:

- To understand the others, their cultural differences, similarities and uniqueness.
- To know what they are made of, how they think and why they behave like they do.
- To establish an understanding of a specific region in the world.
- To be able to address local and cultural design issues pertaining to specific requirements.
- To be able to deal with the diverse audience needs of the design profession.

To be able to meet those aims the interested designer should:

- Listen to others and understand what they are talking about.
- Feel the subtle differences in individual actions.
- Interact with others to learn more about their cultures.
- Be open to accept others as they are and learn from them.
- Accept traditions, religions, history, politics, economy, education and viewpoints.
- Investigate cultural and ethnic influences.
- Be prepared to address both local and regional needs.
- Understand the effect of the local on individual perceptions.
- Investigate the unique cultural differences of the audience.
- Realize that mutual understanding creates better communication, leading to a better place to live.

In terms of bridging gaps between cultures and their relationship to graphic communication, the participants of one two-day workshop were expected to design a message as an interpretation of their personal understanding and perception of the Middle Eastern Culture. This message was expected to be honest, clear and not offensive to the culture that they were trying to reach. It was intended to be something worth saying in a visual communication format, extending good will and bridging the existing cultural gaps. The workshop outcomes were bilingual, combining messages in Latin and Arabic languages to reach out for a larger audience. The outcomes were open, concept-driven, and the communicated messages varied from written text, to posters, moving image and animated videos.

Halim currently lives and works in Doha, Qatar where any official or marketing message always appears in a bilingual language format. This is one of the several unique aspects of this country. Designers have to know both languages in order to be able to correctly produce any given project. Thus everybody is aware of the existence of a whole civilization on the other side of the planet.

## The Design Frontier Graphic Design education in small programs and non-urban regions

Kirsten Hardie (PhD candidate, School of Arts and Communication) presented her paper 'The Design Frontier: Graphic Design education in small programs and non-urban regions' at the American Institute of Graphic Arts (AIGA) Conference held at the Rocky Mountain College of Art and Design in Denver, USA, from 2nd to 3rd December 2006.

The conference focused upon 'the needs and accomplishments of graphic design's maverick educators in universities, colleges, community colleges and high schools.' Presentations focused on 'the challenges and possibilities of dispersed conditions and small faculties in smaller graphic design programs, often in regional towns without professional graphic design communities to provide adjunct faculty, professional role models, student internships and entry level jobs.' (<http://www.designfrontier.org/>). This compact event drew key academics and practitioners from across the USA (e.g. Katherine McCoy) to the pretty College of Art and Design campus on the outskirts of Denver, shadowed by the snow-capped Rocky Mountains. Kirsten, who teaches Graphic Design students at The Arts Institute at Bournemouth (AIB), presented a paper in relation to her National Teaching Fellowship research and her 'On Trial: Teaching without Talking' learning and teaching approach.

## Expecting the Unexpected Dressing for success in the 1890s

Research into the past can illuminate our understanding of the present in surprising ways, as Clare Rose (recently conferred PhD, School of Historical and Critical Studies) discovered during her research with Professor Lou Taylor for a PhD on the history of dress (awarded 2006). This took her to The National Archives, where she found thousands of unpublished documents from early clothing manufacturers. In a paper presented at a recent meeting of the Economic History Society (and subsequently featured in *The Guardian*), she showed how these documents highlighted the problems facing women office workers in the 1890s. Women clerks were relatively new, expanding from 12,000 in 1880 to 173,000 in 1911. Employers welcomed them as they could be paid less than men, (£30-£40 per annum as opposed to £150 for a male clerk) and could be expected to leave when they married. Yet they also faced widespread suspicion, and were often locked into separate offices to avoid the 'immorality' of a mixed workplace. This made the issue of dress, and self-presentation in general, even more highly charged.

Up to 1890, fashionable clothing for women had been typified by fitted dresses, expensive and unsuitable for business wear. However the growth in the number of women workers gave a boost to the newly fashionable 'costume', a tailored skirt suit that could be worn with a collar and tie. These were handmade for the elite by West End tailors, but were also produced in their thousands by factories in Manchester, Bradford and Leeds. These mass-produced suits were advertised nationally, and sold by mail order at prices starting from 10s 6d. Original ad-

vertisements in the Stationers' Hall collection at The National Archives show that even the cheapest garments were made in a surprising variety of colours and styles, not to mention sizes.

Other documents in this archive show how manufacturers targeted working women by re-packaging essential items such as collars, cuffs, supportive corsets, safety pins to adjust clothing and even sanitary towels. Thousands of copyrighted documents featuring these products were found in the archive, showing that there was money to be made from them. There was money to be made also by women designers and commercial artists: one of the main manufacturers employed several women designers, one of whom signed over 600 images, and other women designers were clearly working freelance and independently.

These findings were unexpected, as the existence of large factories and mail-order companies for women's clothes before 1900 had not been noticed by previous researchers. They were also an unexpected outcome of the doctorate, which focussed on 'Boyswear and the formation of gender and class identity in urban England, 1840-1900'. It was Professor Taylor's insistence on the importance of surveying the whole of the Stationers' Hall archive (rather than targeting specific firms), which uncovered this unknown material. The documents have wide implications for the history of clothing production in Britain, and Clare Rose is currently seeking funding to take this research further.

## The Self Organising Artist An Artist Residency at the Centre for Computational Neuroscience and Robotics

Anna Dumitriu (MPhil Candidate, Arts and Communications) has been invited to be artist in residence at The Centre for Computational Neuroscience and Robotics at Sussex University. Anna's work (featured previously in *Research News*) combines scientific research with installation, live art and digital media and is engaged specifically with research into Normal Flora Microbiology.

The CCNR is internationally renowned for its interdisciplinary Artificial Life research, which combines hands-on neuroscience, computing, evolutionary robotics and electronics and biologically inspired engineering with theoretical considerations of the philosophical implications of this speculative 'blue sky' science. The purpose of the residency is to develop a better understanding of the core ideas underlying the diverse research in the center and consider ways in which public engagement and understanding can be increased in the wider community.

The residency has been organised by Dr Jonathan Bird, a research fellow at CCNR. His research focuses on modelling adaptive behaviour using computer simulations and robots. He has previously collaborated on a number of arts projects, ranging from evolutionary curation to generative films and networked weaving. He is currently working on the AHRC funded DrawBots project which aims to artificially evolve robots that can draw. Jonathan is a founder of Blip, which is a forum for creative arts, science and technology and regularly organises events and exhibitions, several of which have taken place at The University of Brighton Grand Parade site, including notably the 'Finding Fluid Forms' symposium on Artificial Life in December 2005. University of Brighton Principal lecturer in Fine Art Printmaking Sue Gollifer is also an adviser to Blip and on the DrawBots project.

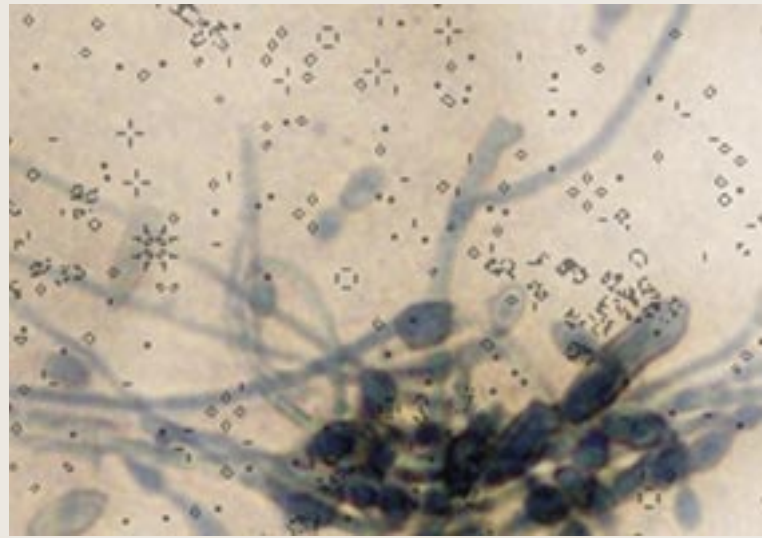
During the residency Anna will raise a number of questions through discussions with the researchers she meets, especially around the future of artificial life programming which is her primary interest. "I'm hoping that I can actually learn to program as this will allow me to create models (across different platforms) of the morphologies of the microbes I already work with, starting with basic programs like Cellular Automata and Lindenmayer Systems, which can replicate plant growth and were originally developed as models for the growth of yeast and fungi. This will allow me to work with projections of 'living' systems in my installations and be a very exciting step forward."

Public engagement in this kind of trans-disciplinary work is integral to Anna's practice and last year she attended a two day seminar at the National Science Learning Centre at York University organized by the Wellcome Trust on the relationship of art to scientific engagement "I don't believe art should be used as a tool for scientific understanding, for me the artwork is always paramount, but this way of working, where two disciplines are fused can reap benefits all round."

Anna hopes to be able to get some hands on experience too "Although much of this project will be about me talking to researchers, trying to understand their research and somehow convey what I've learned in a publicly engaged way, I'd love to try out some of the techniques they use there and maybe even get that pile of half finished robots in the corner of my studio sorted out!". See Anna's blog at <http://web.mac.com/annadumitriu/iWeb/SOA/>, the CCNR website at <http://www.cogs.susx.ac.uk/ccnr/> and Blip at <http://www.blip.me.uk/>.

## Charlotte Nicklas

Charlotte Nicklas (MPhil candidate, School of Historical and Critical Studies) attended the annual British Society for the History of Science Postgraduate Conference at Durham University from 4-6 January 2007 with the assistance of the Research Student Fund. Charlotte presented a paper entitled 'Supplying the Wants of Capricious Fashion: Chemistry, language, and women's dress in mid-nineteenth century periodicals,' based on some of her PhD thesis research. In her presentation, she examined how popular science, especially chemistry, entered into the every day lives of women through periodicals, exploring the overlapping of the



'Emergence': Digitally enhanced micrograph and Cellular Automata

seemingly disparate subjects of chemistry and fashion. The wide range of papers presented and the welcoming history of science community provided a stimulating, multidisciplinary academic environment.

## New Students

**Sarah Haybittle – SAC/PT** Fugitive Tales From The Edge Of Memory. Supervisors: Margaret Huber and Professor Lou Taylor.

**Torunn Kjølborg – CETL Student/FT** 'Search, Find, and Connect': Facilitating the V&A for Visual Research by Fashion and Textiles Students. Supervisors: David Clews, Malcolm McInnes and Professor Lou Taylor.

**Mikey Tomkins – SAD/FT** Urban agriculture: Food, architecture and urban energy consumption. Supervisors: Andre Viljoen and Dr Andrew Church.

**David Yates – SHACS PT** Does an under-theorisation of Capitalism make Laclau's work on the conditions of democratic politics unsustainable?

## Next Issue

Publication of Edition 17 of the newsletter is anticipated for the Spring term 2007 with deadline for receipt of copy being 13th April 2007. Newsletter articles, text and images to be emailed to: Rob Greens  
t: 01273 633894 / 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](http://www.brighton.ac.uk/arts/research).

**Editorial Board:** Rob Greens (CRD); Professor Jonathan Woodham; Dr Christopher Pierce (School of Architecture and Design) and Christopher Stewart (School of Arts and Communication)