

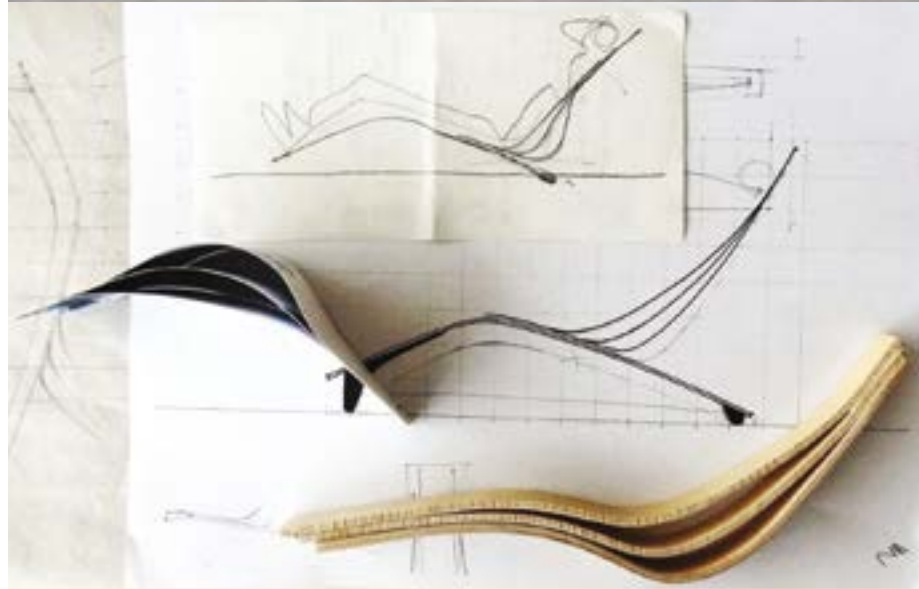


research | news

Winter 2012/13 | Edition 30



Innovation



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Section from stages in the project development and prototyping the Woven Wind, Photo: Jüri Kermik

Object on view at The Getty Villa in Malibu, Photo: A Florian



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Welcome to the 'Innovation' Edition of Research News

Innovation, the theme for this edition of Research News, was influenced in part by the decision of the University Professorial Board to award Anne Boddington, Dean of the Faculty of Arts with the title 'Professor of Design Innovation' in June 2012. The editors would like to congratulate Professor Boddington and are pleased to include in this edition news about some of the projects in which she is involved. We are also pleased to announce that the Professorial Board has more recently conferred the title of Professor of Design Culture on Dr Guy Julier (University of Brighton Principal Research Fellow at the V&A) and the title of Professor to Dr Graham Dawson (Reader in Cultural History).

Our feature article is written by Professor Gillian Youngs, who joined the University in the summer as Professor of Digital Economy in the Faculty of Arts. Her article explores two experimental digital projects which focus on diverse aspects of social innovation in the digital economy; demonstrating that there is still a great deal to learn about what innovation means in digital times, who the innovators are and where and how innovation takes place.

Youngs' piece is echoed to some degree in Mark Dunford's article. Dunford, who is also new to the Faculty of Arts, researches into Digital Storytelling as a form of community based media practice capable of providing individuals with the tools to tell their personal stories.

Mark Power's article, *Black Country Stories*, also addresses 'community', exploring in part the human trait of 'keeping up appearances' in the face of austerity. We are very pleased to be able to publish some of the distinguished photographs that resulted from his commission by the arts organisation, *Multistory*, one of whose strategies is to prioritise "innovative public engagement".

The innovative use of materials is demonstrated in two of the articles in this edition. Jüri Kermik reports on the experimental seat *Woven Wind* that uses his PlyFlax process, combining the advantages of plywood as a composite material with the enhanced structural performance of 'stressed skin' forms. Vikki Haffenden writes about an exciting collaboration between a cross-disciplinary team of researchers. She explains how the use of 3D body scanning has resulted in the design of an innovative layering system of knitted base-layer garments for the older body shape.

Dr Ewan Kirkland suggests that one of the most exciting and challenging aspects of working in an emerging area like videogame studies is its multidisciplinary nature and he argues that the diversity of academic studies in this area reflects the very diversity of the form.

The strong sustainability ethos of the University of Brighton is reflected in the news item on the BRIDGE project, a Southern England and Northern France collaboration that aims to analyse, and engage local and geographical growing, making, use and disposal networks in the field of eco materials in order to support and develop 'green' entrepreneurs and their emerging businesses.

Doctoral Centre News completes this edition and includes Peter Bennett's article about his latest photographic work, *The Voyage*, which was initially inspired by the Watkinson Collection, currently housed on the bookshelves of the CRD in Grand Parade.

We hope you will enjoy this edition, including the articles and news items highlighted above, and welcome your comments.

The Editorial Team

NEWS

BRIDGEing the 'Entente Cordiale'



Above: BRIDGE partners at the University of Brighton, showcase of design students' work. Right: Selection of yarns in the textile department at the University of Brighton. Photos: BRIDGE Team



Colleagues from the University of Brighton are celebrating the recent launch in France and the UK of a new European Union INTERREG funded research project entitled BRIDGE, where Dr Joan Farrer is the University's principal investigator. She is Reader in Design and Materials in the School of Arts, Design and Media and Director of the Design Research Initiatives (DR-i) in the Centre for Research and Development (Arts).

Building Research & Innovation Deals for the Green Economy (BRIDGE) is a Southern England and Northern France collaboration to analyse and engage local and geographical growing, making, use and disposal networks in the field of eco materials in order to support and develop 'green' entrepreneurs and their emerging businesses. Wood and textile material streams are the foci through which to investigate more ecological processes, develop re-use and up-cycling opportunities and increase consumer understanding of the concept of sustainability. BRIDGE aims to build partnerships for cross-border economic development and complementary centres, business and design incubators to work in a sustainable way, sharing best practice.

The target groups to be incorporated into, and benefit from, the project are: agriculturalists, farmers, new designers and makers, SMEs and waste stream entrepreneurs. The professional networks are the creative industries, small retailers, local manufacturers, councils, NGOs, testing labs and educational institutions.

The key deliverables will be a series of inter regional Business, two Business events, the delivery of a range of designed prototypes and narratives from the use of eco materials and an extensive data base and digital map of virgin material producers, waste material collectors, materials processors, designer makers and incubators. The project also aims to deliver a database of the specific target groups who are testing materials in Timber and Textiles in both regions.

The UK partners were part of the BRIDGE formal launch in Caen in September, hosted by the lead partner MIRIADE and attended by business educationalists, press and government ministers. The French partners crossed the Channel in October to visit the UK partners WSX, business innovation and incubation; the SusCon Centre, a sustainable construction training and research centre; and Remade South East,

construction waste. The Faculty of Arts hosted the final event, an atelier symposium, delivered by colleagues from the School of Art, Design and Media and the School of Pharmacy and Biomolecular Sciences (PABS) and external institutes such as the Woodland Enterprise Centre in Flimwell. As well as showcasing the research work of the University of Brighton, student capabilities and the workshop facilities available to the project, BRIDGE embeds live research into the curriculum, leading to conceptual and innovative design through student and staff engagement.

Furthermore, the BRIDGE CLUB within the University aims to promote cross-disciplinary student and academic networking. The launch took place on 6th November 2012 at Grand Parade and was well attended by students and staff. The audience, including two visiting professors from China, heard a short presentation from The Dean of Faculty, Professor Anne Boddington, about *The House That Kevin Built*, which will also engage with the BRIDGE project.

The first cross-border event on Eco-Design took place on 21st November 2012 in La Halle aux Toiles in Alençon.

Teams from the Faculty of Arts and PABS share the project funding of 2.4 million euros with their UK and French partners.

For more information about the project, including the project partners: <http://arts.brighton.ac.uk/research/design-research-brighton/projects/bridge>



Above: Front cover of *The Card*. Right: Do the Cha Cha Cha, illustration from *The Card*



ARTS-OER Brighton Project 2011-12



NEWS

The recently completed ARTS-OER Brighton Project formed the local component of the JISC/HEA funded ALTO-UK project led by The University of the Arts London, the broad aim of which was to facilitate 'the creation of Open Educational Resources in art and design subjects for staff, students and lifelong learners in the UK' (ALTO UK, 2011).

Open Education Resources (OER) are teaching and learning materials freely available online for everyone to use, often under a Creative Commons license. The ARTS-OER Brighton Project sought to initiate and draw together discussion around OER and practice in the Faculty of Arts at Brighton in an attempt to develop understandings of art, design and media OER. In order to inform Faculty approaches to open educational practice, the research team looked at motivations for, and

barriers to, the creation and use of OER. They identified existing examples of open educational practice and provided opportunities to trial a national platform of arts, teaching and learning resources.

The project research methodology included a review of institutional policy and strategy documents related to the open education agenda and a series of interviews and focus groups with staff working in the Faculty of Arts. The process of discussions with staff sought to inform a departmental approach to how online teaching and learning materials could help promote innovative pedagogic approaches, whilst simultaneously raising awareness of the open education agenda. *Drawing on All Resources: developing open educational*

practice in art, design and media, the forum held in the Faculty of Arts on 16 May 2012 also provided information for the project.

The ARTS-OER Brighton Project team comprised the following faculty staff: Dr Sarah Atkinson, Adam Bailey, Debbie Flint and Dr Stephen Mallinder.

The Final Project Report is available to download from the project website: <http://arts.brighton.ac.uk/projects/arts-oer-brighton>

The Card Exploring Multimodal Literature

Graham Rawle's latest novel, *The Card*, recently published by Atlantic Books, makes use of illustrative elements and typographic anomalies, embedded in the prose's texture and tone, to create additional narrative layers, encouraging the reader to engage with the story on a number of levels.

A large part of Rawle's practice explores the effects of multimodal literature on the reading experience. His collaged novel, *Woman's World* (Rawle, 2005) was constructed entirely from fragments of text clipped from early 1960s women's magazines.

Consistent throughout Rawle's work is an interest in the relationship between image and text and how one can be made to affect the other, particularly in wordplay and humour. His approach to creating fiction varies, specific to each novel and its first person homodiegetic narrator, but invariably a visual subtext emerges that can reveal a variety of additional story components.

Rawle suggests: "The proportion of books in

mainstream fiction that play with the graphic conventions of the novel is still relatively small. In the past, there has been a tendency to regard these books as gimmicky and difficult to read. In some cases, I would agree; if the visual element isn't integral to the story, it can become a pointless interference in the process of communicating an idea. But when the visual aspect is properly embedded in the narrative I believe it can add a new dimension to the literary interpretation."

The Card is a story about a man who collects cards he finds on the street – playing cards, bubble-gum cards, cigarette cards – each one apparently containing a hidden clue to a coded message: to save the life of Princess Diana who is 'in grave and imminent danger'. It is also about a man who finds connections in seemingly random data. As he embarks on his mission, a parallel narrative strand from thirty years earlier in 1967 gradually reveals the underlying motive for his obsession. The two narrative paths begin to converge as the

story heads towards its seemingly preordained conclusion.

Rawle explains: "*The Card* explores notions of collecting, 'completism' and synchronicity; our willingness to find meaningful connections: 'signs' that we believe are pointing us in a particular direction – usually the one in which we were already heading."

The book is written, designed and illustrated by Graham Rawle. Its pages contain evidence of the cards and where they were found. (All of the cards were created specially for the book). The text design makes use of varying fonts and graphic marginalia: a series of coded symbols to register connections and highlight coincidences throughout the story. These visual signifiers provide an unwritten subtext that gives insight into the workings of the protagonist's mind and his unique view of the world.

Graham Rawle teaches on the MA Sequential Design/Illustration and MA Arts and Design by Independent Project courses.

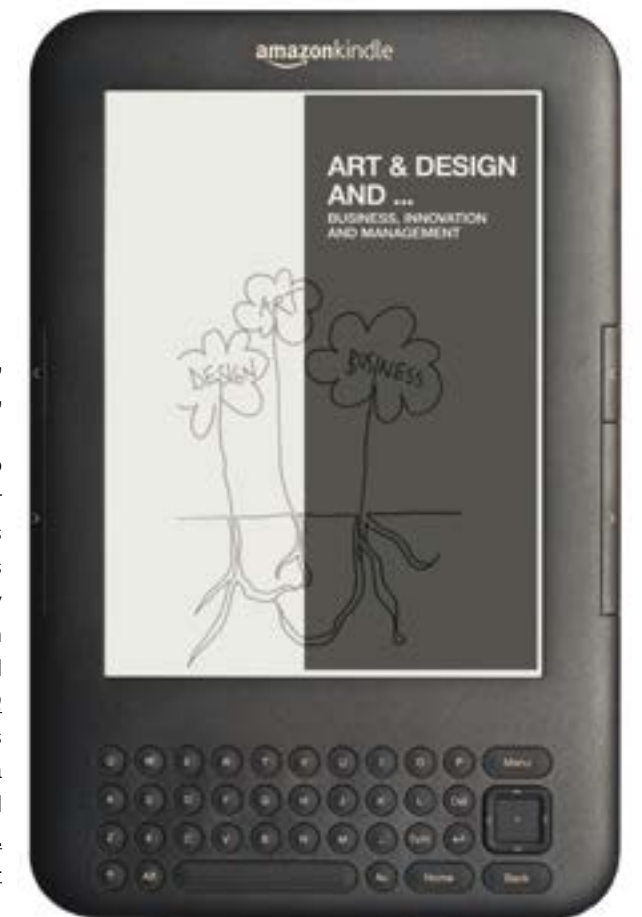
<http://arts.brighton.ac.uk/staff/graham-rawle>

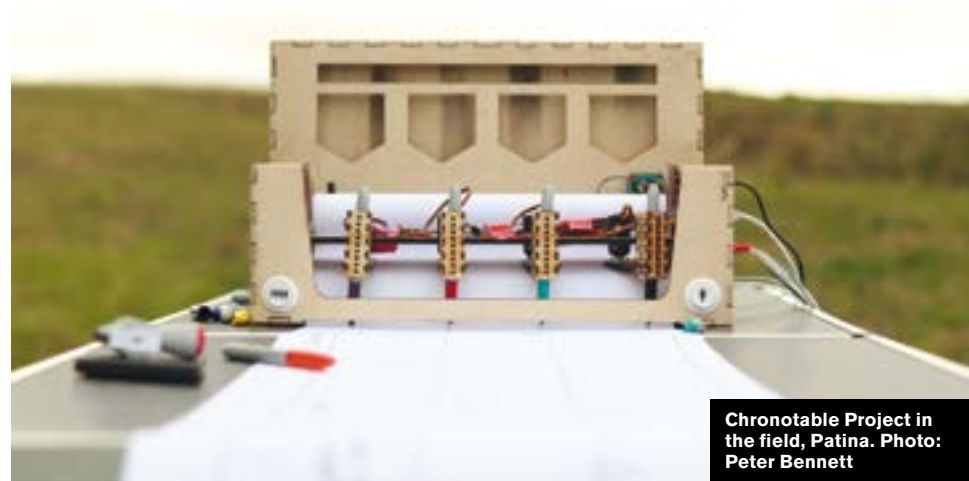
'Art & Design and ...' e-publishing

Professor Anne Boddington, in collaboration with the Council for Higher Education in Art and Design (CHEAD), has published an experimental pamphlet of touch papers from discussions at the "Art and Design and... Business, Innovation and Management" June 2012 Symposium held at the university. It has also been launched via Kindle. This is the first time the Faculty of Arts and university has self-published via the Kindle Direct Publishing (KDP) route and this pilot will measure response to and value of e-publications and generate income for further events. If successful, CHEAD, under the leadership of Prof. Boddington as Vice Chair, plan to co-produce further touch paper publications to the series "Art and Design and...": 'Health

and Wellbeing', 'Cultural Identity', 'Environment and Sustainability', 'Learning and Teaching'.

The use of social media to continue conference or seminar debates is something that has been widely adopted in business and industry and increasingly academia. A mailbox has been established for comments and feedback: artanddesignseries@brighton.ac.uk and colleagues can join their discussions via the Linked-in group "Art and Design and..." at <http://www.linkedin.com/groups/Art-Design-4689661>





PATINA: Personal Architectonics Through Interactions with Artefacts

The PATINA project aims to revolutionise the design of digital technologies for supporting research and provide researchers with new opportunities to create research spaces that emphasise the primacy of research material. Awarded by the Engineering and Physical Sciences Research Council (EPSRC) and the Arts and Humanities Research Council (AHRC) through the RCUK Digital Economy Programme and beginning in October 2010, the project is now in its third and final year. Professor Anne Boddington is a member of the research team led by Dr Mike Fraser in the Department of Computer Science at the University of Bristol.

Through recording of research practice the

project enables you to 'walk in the footsteps' of other researchers. Prototypes were deployed by the PATINA team on archaeological fieldwork sites this summer, both at home in the UK and in Greece and Turkey. These devices enabled the archeologists to capture, record, and replay their excavation, activities and discussions.

The project is led by the University of Bristol in collaboration with the Universities of Brighton, Greenwich, Newcastle, Southampton and Swansea in partnership with Microsoft Research, Nokia Research and the Victoria and Albert Museum.

<http://www.patina.ac.uk/moot>

Museums and Higher Education

Challenges and Opportunities for Collaborative Learning

Government scrutiny of the public sector and increased tuition fees for students studying in England have led to pressure on Higher Education to prove its worth and provide valuable and innovative learning opportunities for its students. Partnerships between museums and universities that can enable resources to be shared and provide learning

experiences for students and 'citizen scholars' of all ages will be a key issue for future generations.

Museums and Higher Education: Challenges and Opportunities for Collaborative Learning edited by Professor Anne Boddington, Dr. Jos Boys and Catherine Speight, will be published in 2013 by Ashgate Publishing and aims to address the key issues that are preventing such partnerships and examine how to enable more effective and creative connections to occur. This is the fifth book to be published from work and findings of the Centre for Excellence in Teaching and Learning through

Urban Portraits

The start of a pilot project

Anuschka Kutz, Senior Lecturer at the School of Architecture and co-founder of OFFSEA (office for socially engaged architecture), was awarded a three-month residency Fellowship at Academy Schloss Solitude, Germany. The residency was given jointly to Anuschka Kutz (London / Brighton) and Andrea Benze (Berlin), under their framework of OFFSEA, which they founded in 2002. The Fellowship was taken in spring and summer 2012. OFFSEA is a research and practice platform engaging in urban and architectural projects with a specific interest in researching and understanding the impact of personal lived space and its rituals and spatial practices on architecture and urban space. During their 3-months' residency, Kutz and Benze set up a new Pilot Research project entitled *Urban Portraits*. With the focus on senior citizens, Kutz and Benze carried out field research in Stuttgart, Germany, to study and trace the spatial constructs and use patterns of senior citizens in the town, studying both their domestic spaces as well as spaces within the wider urban fabric. Their aim is to dissect the city from within, creating 'Atlases of Personal Spatial Uses'. The project is ongoing and will be exhibited in Stuttgart in 2013. Research developed during the fellowship will establish the first study in a series of future studies into the spaces of senior citizens.

<http://www.offseaworks.com/>

Design (CETLD) and was commissioned following the success of the CETLD's first book, *Museums and Design Education, Looking to Learn, Learning to See* (2010) also published by Ashgate. The international contributors identify the conceptual and practical barriers to partnerships and explore whether current academic models are fit for purpose and how these might evolve to better enable partnership models of learning. They argue that, as pressures mount on public educational resources, there needs to be an increase in the exchange of knowledge across these sectors and the forging of scholarly partnerships.



Social and creative routes to innovation in the digital economy

Gillian Youngs, who joined University of Brighton in the summer as Professor of Digital Economy, has been undertaking research on the Internet and its diverse impacts for the past 15 years and has recently begun to concentrate more on the creative and digital economy. She is engaged in a range of policy-related and knowledge exchange processes linked to innovation in the context of the UK's Innovation Agency, the Technology Strategy Board (TSB) and its current Catapult initiatives. The ESRC research seminar series *Digital Policy: Connectivity, Creativity and Rights* that she is leading has held several events jointly with the TSB ICT and Creative Industries Knowledge Transfer Networks that contribute to discussions on the agenda for the Connected Digital Economy Catapult (CDEC).

Professor Youngs has been engaged over the last two years in two experimental digital projects focusing on diverse aspects of social innovation in the digital economy: 3VTV¹ and MonmouthpediA². She has also been leading the ESRC research seminar series *Digital Policy: Connectivity, Creativity and Rights* (2011-13)³ as principal investigator with Dr Tracy Simmons, University of Leicester, Professor William Dutton, Oxford Internet Institute, and Professor Katherine Sarikakis, University of Vienna.

Diverse routes to, and forms of, digital innovation are a key theme in this work in which Youngs became engaged as Research Chair in the Faculty of Arts and Business at the University of Wales, Newport (UWN), where she is continuing a role as Visiting Professor. 3VTV is an experimental hyper-local online television service based in Tredgar in South Wales, a three-year project funded by the Welsh Government that draws on a wide range of skill sets at UWN. The service



Left: Shire Hall Monmouth. Right: QRpedia plaque for Shire Hall. Photo: Mike Peel

combines films about the local community, with content produced by UWN students from Newport Film School as part of 'challenge weeks' to engage them in the channel's work, and user-generated content produced by local people. A major innovation has also been concerned with promotional films for local small businesses made by the channel's professional filmmakers as part of 3VTV's work to introduce them to opportunities of online marketing and e-business.

3VTV identifies itself as television made in Blaenau Gwent, for Blaenau Gwent – a local TV channel, broadcast over the Internet and on-demand, with no schedule, enabling its output to be watched at the viewers' convenience. The aim is to show films about their local community that the people of Blaenau Gwent will want to watch. The name 3VTV stands for Three Valleys, because the channel is for everyone in the three valleys that make up Blaenau Gwent.

The main aims of the project include building on the community cohesion which already exists in Blaenau Gwent, giving the county borough a strong local voice, boosting the local economy by working with Blaenau Gwent businesses to help them market themselves. This strategy also encourages digital inclusion by giving local people another reason to go online as well as working with training providers to give people the skills that enable them to become actively involved.

3VTV is a distinctive, multi-faceted example of creative, social and economic experimentation in hyper-local media, seen widely now as one of the new areas for digital economy expansion and innovation. It harnesses the power of 'the local' and people's (social, economic and cultural) identification with it as well as the interactive and horizontal possibilities of the Internet and associated technologies such as mobile devices that facilitate community participation and production of content. One of the interesting aspects of such developments is that physical place is fundamental to their modelling. This is also very much the case with MonmouthpediA and a long way from simplistic framings of virtual transformations as predominantly 'placeless' in their power and identity.

MonmouthpediA, the world's first Wiki town, launched in May 2012 as a joint venture of collaborative knowledge innovators. They

included Wikimedia UK, a local authority with digital aspirations as a NESTA Creative Council winner, Monmouthshire County Council and its innovative change agent Community Interest Company CMC² (4). The partnership, encompassing a range of traditional and digital technologies, represents the fusing of varied forms of expertise and craftsmanship in the interests of digital and community connectivity. Based on QRpedia technology it uses QR codes on a range of physical plaques attached to buildings and places. These can be read via smart phone cameras and free reader apps to connect to multilingual multimedia information about the area and its features, history, artefacts and natural environment. Based on a physical location the project is characterised by offline/online dynamics. In true Wiki fashion it has community co-creation and curation at its experimental centre with its local/global dimensions featuring varied kinds of engagements with 'locals' and 'visitors' including the virtual. More than 1,000 QR codes deployed across Monmouth offer the potential for information to be accessed in more than 250 languages. Geo-tagging of information also facilitates virtual tours around the town enhanced by use of augmented reality software including Layar and Wikitude.

Youngs' involvement with MonmouthpediA included a short consultancy placement with the project under a Strategic Insight Programme. This focused on sharing expertise relating to digital economy and innovation. It also embraced the further potential of activities and processes associated with MonmouthpediA for digital tourism and heritage, as well as digital inclusion and creativity. Knowledge exchange work also included initial discussions about possibilities for bringing the different forms of innovation, centred on projects such as 3VTV and MonmouthpediA. The latter can be viewed as part of the path towards the 'Internet of Things' (IoT). IoT is generally understood to represent the next major stage of the Internet, where the informational power of the online environment becomes embedded in the concrete world around us. It renders our environments more intelligent and responsive by 'sensing' data as well as making it accessible to us.

Both 3VTV and MonmouthpediA demonstrate that we have much to

discover about what innovation is in digital times: who the innovators are and where and how innovation takes place. Innovation in the context of these projects has substantial grassroots, both community and social, as well as informational and creative components. The projects have strong place-based identities as well as the capacity to harness the full global, as well as local and mobile, reach of the Internet and its bottom-up and horizontal communication potential. The projects also demonstrate different forms of both local and global co-creating community collaboration.

Too many perspectives on innovation, as well as those in policy circles, are working with the old industrial paradigm of innovation or the remnants of its mind-set. This pre-Internet model is based predominantly on large-scale investment, players and technology as things, whereas in digital (information society) times, innovation is about ideas, people and different forms of connectivity through information, multimedia and co-creation, as much as it is about things. It is about new ways of linking ideas, people and things, to generate new business models and services, and more responsive and effective ways of organising cities

Anyone who has a great idea can be part of the innovation culture in the digital economy and innovation can happen in the non-profit sector as much as it can in the traditional market place

and environments, homes and work.

Innovation is out of the industrial box in a digital scenario. While innovation will continue to be driven through traditional routes of science, technology and industrial innovation, it is something that can be generated at grassroots level by an individual in his or her bedroom at home, in the schoolroom, on the kitchen table, in a discussion among a group of friends in the pub. Multimedia digital technology has mass availability where there is connectivity, and greater penetration of high-speed broadband and expanded content and availability will boost the possibilities for innovation even further.

Anyone who has a great idea can be part of the innovation culture in the digital economy and innovation can happen in the

non-profit sector as much as it can in the traditional market place, as 3VTV and MonmouthpediA demonstrate. These are innovative community-based projects of contrasting kinds showing how the horizontal potential of the Internet and its multimedia power can bring people, communities and their interests together to help build a digital economy with complex local, inclusive and creative dynamics. Such projects indicate that grassroots and community-based innovation of the not for profit variety can be a growing dimension for building a new culture of digital innovation. The digital economy does not follow the old industrial boundaries separating the market and other sectors; on the contrary, it is highly disruptive of those boundaries. Now we need a lot more work to infuse policy approaches with such disruptive sensibilities so that the number of routes to innovation can be expanded. This needs to happen, even beyond the current spotlight on small and medium-sized as well as micro-enterprises, to include and engage all forms of social and cultural digital innovation.

These are among a broad range of policy-related issues that have been explored in the ESRC research seminar series *Digital Policy: Connectivity, Creativity and Rights* that Professor Youngs has been leading. The series has been bringing together a distinctive mix of academic researchers at all levels, including research students, alongside policymakers and practitioners. So far, seven major seminars have been held in the series in London, Newport, Oxford, and Leicester, with the eighth upcoming in Vienna. The series has included seminars and subsequent summary papers to contribute to the agenda-setting debates for the Connected Digital Economy Catapult being launched by the Technology Strategy Board, whose ICT and Creative Industries KTNs have co-sponsored the relevant seminars in the series, one of which was held at NESTA in London. Other co-sponsorships and collaborations on seminars and events have included the dot.rural RCUK Digital Economy Hub at Aberdeen University. Policy areas in which the seminars have engaged include: Internet governance and national digital policies; local TV; Communications Bill processes.

For further information: <http://arts.brighton.ac.uk/staff/gillian-youngs>

1 <http://www.3vtv.co.uk>
 2 <http://en.wikipedia.org/wiki/Wikipedia:GLAM/MonmouthpediA>
 3 <http://arts.brighton.ac.uk/projects/esrc-research-seminar-series>
 4 <http://secure.monmouthshire.gov.uk/info/100002/business/1452/cmc2/2>



Above and right: sourced from morgueFile.com



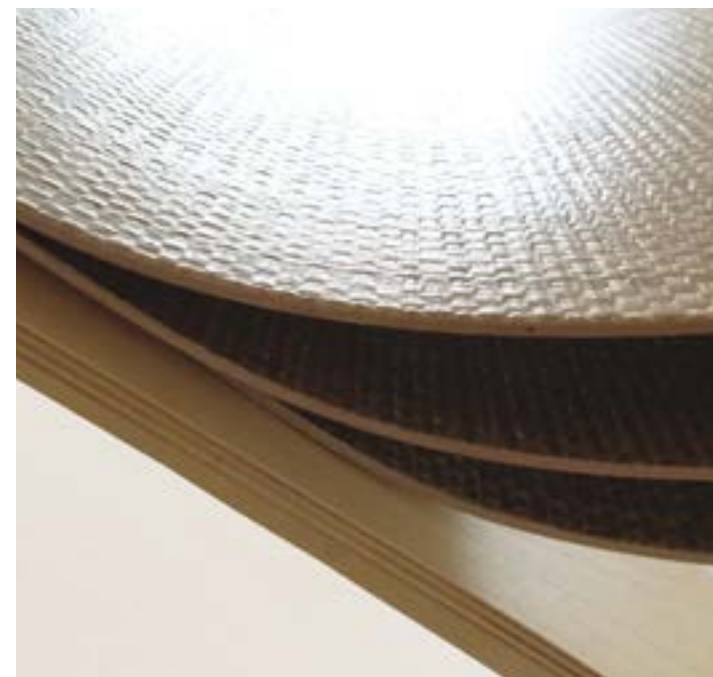
Above: Stages in the project development and prototyping the *Woven Wind*. Below: Flax fabric used as a membrane for PlyFlax reinforcement. Photos: Jüri Kermik

Woven Wind EcoDesign Project

The experimental seat *Woven Wind*, launched by Jüri Kermik at the international EcoDesign 2012 exhibition in Helsinki, extends a body of his practice-based research through a new line of investigation into natural fibres and their potential for reinforcement in flexible laminations. It follows from Kermik's design expertise, which includes seating solutions for manufacture (Avarte), experimental flexible structures (RCA) and master classes of *Plywood Innovation* (collaboration with Prof Masayo Ave, Berlin-Tallinn, 2009–10).

Following the invitation to contribute to EcoDesign, a focused stage of development started with a submission of the project outline in March 2012. Shortlisted from more than 100 internationally invited entries, Kermik's proposal was chosen among 44 projects, including James Irvine, Karim Rashid and Yrjö Kukkapuro.

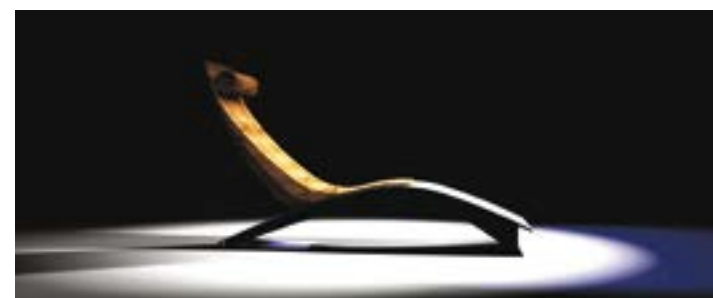
The thematic brief for EcoDesign 2012 specified wood as its annual theme: 'products made of 80% FSC-certified wood and 20% of some other ecological material'. For Kermik this provided an opportunity to connect his practice-based research with the emerging stream of interdisciplinary materials research projects coordinated by



Clockwise from above: Ergonomics of the 'Woven Wind' are designed to respond to the weight, position and movement of the body; Visual qualities of flax fabric embedded within a matrix of bio-resin; Woven Wind rendered. Photos: Jüri Kermik

FEATURES

In addition to conventional techniques of plywood production, the PlyFlax process, developed by Kermik, combines the advantages of plywood as a composite material with the enhanced structural performance of 'stressed skin' forms.



Europe by Estonian manufacturer Luterma, opened up opportunities to refine the engineering of lightness with plywood. The Mosquito aircraft built by Havilland during the Second World War is an example of 'stressed skin' reversed – with plywood applied as a skin over a light core of balsa.

The technological credentials of PlyFlax belong to the age of natural materials and early aviation. Interlocked layers of birch veneer, with their own inherent structural strength, are further reinforced with a skin of flax fibres allowing for the reduction in the thickness of plywood shells without compromising their strength or flexibility. The strength and viscous-elastic properties of natural fibres, and their visual quality, are captured and embedded within a matrix of bio-resin.

The ergonomic solution of the seat evolves from Kermik's previous experimental work with self-forming plywood springs, which revealed sequences of responsive geometry applicable to seating furniture (RCA, 1994). Applied pressure causes springs to re-act and adjust their shape in relation to the weight, position and movement of the body. The design metaphor to encapsulate this natural movement and the sustainable qualities of the materials explored in the design and making of the PlyFlax seat is adopted from Japan where flax is called 'woven wind'.

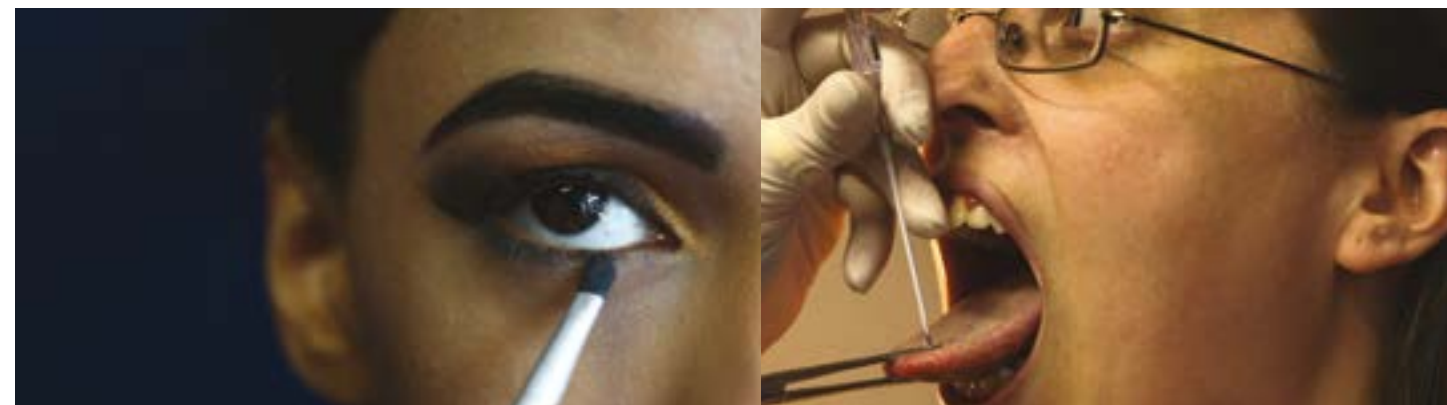
EcoDesign 2012 was part of the official World Design Capital events programme. Held annually since 2009 in conjunction with the Helsinki Design Week and Habitare Design Fair, the exhibition raises public and media interest both in Finland and internationally. *Wallpaper* has listed EcoDesign as one of the highlights of the Helsinki Design Week. There were more than 56,000 visitors and 1,100 Finnish and international press-media representatives at the event.

Dr Jüri Kermik currently leads the development of *Design Futures* within the School of Art, Design and Media, University of Brighton. <http://arts.brighton.ac.uk/staff/juri-kermik>



Mark Power's Black Country Stories

FEATURES



All images on this page: Film stills taken from the series of short films Mark Power made for the Black Country Stories Exhibition



Walsall 03/2011. All photos: Mark Power

In 2011 Mark Power was commissioned by the small but progressive arts organisation *Multistory* to make a series of urban landscapes in the Black Country, an area to the west of Birmingham, deep in the post-industrial heartland of the British Midlands. A diverse community covering some 350 sq km, the Black Country is bigger than either Cyprus or Estonia, and is home to just over a million people. Investigations into place and identity have characterised a number of Power's recent research projects including *Georgian Spring* (2011), a study of industry and economy, at the Invitation of Georgia's Minister of Culture, and *KX*, a commissioned photographic project on the redevelopment of King's Cross Station, London (2012).

Places already economically challenged tend to be hardest hit in a recession and the Black Country is no exception. In Dudley, one of the largest towns in the region, even McDonald's has upped and gone elsewhere. It was against this crumbling backdrop that Power began to make his photographs, seeking to reveal the splendour of the everyday. Alongside the landscapes he made a series of portraits of footwear worn by people continuing to make every effort to look their best.

It wasn't long before Power began to notice the array of beauty parlours peppering every high street and arcade. They seemed to be everywhere, and most, apparently, were doing good business. There seemed to be more than the average number of gentlemen's clubs too, also doing well. Further research suggested that both industries, beauty and sex, often thrive in times of austerity.

In wartime Britain, for instance, many women would rouge their faces and wear bright lipstick, an indulgence fondly referred to as a 'red badge of courage'. At the same time the United States government declared the production of lipstick a necessity, such was its impact on morale. These days there is even a term, the 'Lipstick Indicator', whereby some economists interpret rising lipstick sales as a reliable sign of a sagging economy. However, it is nail polish that is now the most recession-proof cosmetic; sales have risen by 54% since 2008, when the downturn began.

Because when times are tough and you don't have much money, just having a spray tan, or your eyebrows threaded, or your nails painted, or even a new tattoo or piercing, can make you feel better about the world – and yourself – at least for a while.

Fascinated by this phenomenon, Power began to make short movies in a number of beauty salons and tattooists' parlours. He also worked in a pair of 'Gentlemen's Clubs', which, although not thriving nationally in quite the same way, are certainly recession-proof. In parts of the Black Country they remain extremely popular; they are cheap – sometimes



Investigations into place and identity have characterised a number of Power's recent research projects



Digital Storytelling

Mark Dunford joined the University of Brighton as Academic Quality and Partnership Director in the Faculty of Arts in October 2012. His research interests focus on the use of Digital Storytelling as a form of community based media practice capable of providing individuals with the tools to tell their personal stories.

Digital Storytelling is a simple, powerful workshop based practice that provides people with skills to tell their personal story as a two-minute film. It is an ideal creative tool to teach people how to use technology and has attracted support from policymakers and practitioners for the past decade. Completed films are shown in a community setting before being stored on the Internet so others can access them. More successful pieces like those commissioned by the BBC through *Capture Wales* find audiences through television or other screenings.

Digital Storytelling is, however, more than the simple use of emergent technology. It flows directly from a myriad of creative traditions and established practices – stills photography, forum theatre, filmmaking, oral history and campfire storytelling. From nascent beginning in San Francisco during the late 1990s, Digital Storytelling has grown to become a worldwide practice with distinctive community and educational strands.

At the community level Digital Storytelling engages with technological, social and creative changes to bring into being a body of work that locates and tells personal stories from people excluded from the corridors of the media organisations. Work made by people in their communities becomes a means to understand changes happening at – and beyond – the local.

Older people's access to digital technologies is a particular policy concern across Europe and beyond. They often lack skills, knowledge and the expertise needed to use ICT. A range of factors including the anxieties of older people themselves, inadequate marketing and the dynamics of technological change combine to mean the elderly have often been excluded from this digital revolution and the benefits it brings. Effective 'e-inclusion' is now recognised as central to ensuring the active participation of older people in society contributing to active ageing at work, independent living and community involvement.

Extending Creative Practice (ECP) was an EC funded 'Action

From nascent beginning in San Francisco during the late 1990s, Digital Storytelling has grown to become a worldwide practice with distinctive community and educational strands.



Anisora Stamate from Bucharest with a still from her prize winning digital story *Marriage in the Middle of Ruins*. Her story describes the incongruity of celebrating her wedding day in the aftermath of the tragic 1977 earthquake and the ruined lives and buildings it left.
Photo: Progress Foundation

Research' partnership which sought to investigate whether Digital Storytelling could be one way to provide older people with the confidence to overcome this 'digital divide'. It was also a means to explore the use of a workshop derived narrative form with older people, and, in this respect, the policy context was a springboard for deeper, critical research.

ECP explored the use of the Digital Storytelling methodology as a means to capture and tell stories about the lived experience of older people in contemporary Europe. In this respect, it shared much with contemporary oral history practice though took this into new terrain by the use of collaborative workshops to structure personal stories, the integration of imagery into the narrative process and the use of technology to facilitate personal storytelling. It has been commended as an example of good practice by the UK National Agency and individual storytellers have been awarded prizes in the UK, Romania and Slovenia.

Many of the digital stories made through ECP attended to the ordinary, seemingly unremarkable moments that make up a life lived. In attending to these, bigger stories are told, stories about the historical events and life changes that have taken place in post-war Europe and their personal legacy for those who grew up during this period. Drawing these together provides a richer legacy, which will hopefully be taken forward through a new project with workshops based in Brighton taking a place within a larger EC partnership.

For more information about ECP:
<http://www.extendingcreativepractice.eu/>

free – to enter, and bar prices are similar to those in a pub. Perhaps, just perhaps, a similar function is performed here, because one purpose of these clubs is to make men feel attractive, confident and powerful – the performers' wages depend upon this after all. Power filmed a pole dancer, recently arrived from Romania, who claimed that, in spite of the recession, she could make a better living for herself in a club on West Bromwich High Street, than she ever could in Bucharest.

The resultant exhibition opened at The New Art Gallery Walsall in July 2012. Seven plasma screens were hung between groups of large photographic prints, whilst a soundscape using the colours of beauty products and tattooists' dyes hung in the air, read with a strong local accent as a romantic poem. The exhibition, which sought to ask questions about perceptions of beauty and the importance of looking good in spite of it all, was seen (and heard!) by almost 40,000 people. It was accompanied by a 28-page A3 'magazine' which can be purchased from *Multistory* using this link: <http://www.multistory.org.uk/shop/>.

Multistory, based locally in West Bromwich, prioritises "innovative public engagement" as part of its strategy. Other commissions in the on-going series have been awarded to the writer Margaret Drabble and photographers Martin Parr and David Goldblatt.



Top: Samantha 10/2011.
Bottom: Dudley 01/2012



Multidisciplinary Videogame Studies

Photo: Lorraine Slater

Dr Ewan Kirkland, Senior Lecturer in Film and Screen Studies, suggests that one of the most exciting and challenging aspects of working in an emerging area like videogame studies is its multidisciplinary nature. Videogame scholarship incorporates frameworks developed in the study of literature, film and drama, but also fields such as game studies, philosophy, psychoanalysis and cultural theory. This reflects the range of forms videogame experiences take. *Tetris*, *Tomb Raider*, *Sim City* and *Guitar Hero* are all videogames, but engage players in radically different ways. The diversity of academic studies in this area reflects the very diversity of the form.

Kirkland's work in this field covers many methodological and critical approaches. At a conference in Oxford this summer he presented a paper drawing on French literary theorist Gérard Genette's theory of the paratext. This term refers to the range of material that surrounds a literary text, including a book's cover image, blurb, preface, publicity, and reviews. The paratext seems applicable to videogames in two ways. Firstly, like all popular culture, videogame titles are situated within a series of promotions and packaging: trailers, screen shots, posters and demos. More significantly, he argued, the audio-visual aspects of a videogame text – the avatar, gamespace, cut-scenes – might have a paratextual relationship to the process of game play, integral in defining and shaping the experience, but theoretically separate from the core operation of playing the game.

In a very different piece that he recently wrote on horror videogames, Kirkland drew on studies of gothic literature, film and television. Focussing on the survival horror series *Silent Hill*, he explored comparisons between the tropes and devices of traditional gothic fiction and processes at work within this long-running videogame franchise.

As well as examining the narratives of these games, a contentious area in game studies, and the aesthetic that informs the series, Kirkland also argued that the gothic mode was particularly suited to videogame storytelling. The tales of horror videogames are very often drawn together by the player from a series of documents – letters, reports, diaries, audio logs – which are scattered throughout the gamespace, in the same manner as gothic stories are often a patchwork of different narrative voices. Moreover, both the gothic genre and videogame storytelling share a preoccupation with events from the past haunting characters and events of the present.

Kirkland's plurality of research interests is further reflected in a current study of the Sony PlayStation's *Little Big Planet* series. Essentially a platform game – worlds away from *Silent Hill* – one of the unique features of this title is that it allows players to create their own levels and post them on the PlayStation network for others to play, rate and comment upon. A huge online community has been built around this game, which currently boasts over seven million user-designed levels. In studying this phenomenon Kirkland is drawing on the contemporary work of Henry Jenkins and David Gauntlet, and ideas of convergence, participatory culture, collective intelligence, and the argument that online technologies facilitate everyday creativity and connectedness.

It is just over a decade since renowned videogame scholar Espen Aarseth declared 2001 'Year One' of computer game studies. The intervening years have seen a wealth of publications examining this evolving medium from a plethora of perspectives. While the field has yet to consolidate around a series of established theories and methodologies, there are many advantages to studying a medium, the richness and diversity of which is matched by the scope of scholarship it invites.

Design for 'active agers' in collaboration with European hi-tech garment and fibre manufacturers using 3D body scanning

Vikki Haffenden, Technical Demonstrator in Knitted Textiles, spent time working with research and development staff at the Filati manufacturing plant in Zduńska Wola, Poland in July 2012. The visit was a collaborative venture between the New Dynamics of Ageing *Design for Ageing Well* research project based at the Smart Wearables Centre in the University of Wales in Newport, Lenzing fibres, and Filati. As a co-investigator in *Design for Ageing Well*, Haffenden's specialised knowledge of knitwear, non-standard body shape and 3D body scanning has underpinned the design of the knitted base-layer garments of the innovative layering system developed by the cross-disciplinary team. The base-layers have been designed in conjunction with a user group aged from 60–75 years old, and are based on the unique sizing system created specifically by the project team through analysis of 3D body scans of the body shapes of a representative user group.

Filati is a leading European specialist in circular seamless knitting who manufacture high performance sportswear. The company works closely with Lenzing Fibres, the producers of Tencel®, a modern cellulose fibre with excellent wicking and wear properties extensively used in knitted outdoor/sportswear clothing.

Seamless circular knitting is an innovative technology pioneered by the Italian company, Santoni. Filati operates over 200 of the latest machines in

a vertical clothing manufacturing operation, in which the company twists its own yarn, knits, makes-up and dyes the completed garments in-house.

The Santoni seamless method produces a series of different diameter tubes which are flat-seamed together at the armhole, the cutting lines being integrally knitted to ensure accuracy. However, the central feature of seamless knitting that suits the older body shape is the facility to engineer where and when extension, support, compression and ventilation occur throughout the garment. These properties are achieved by controlled variations of stitch structure, stitch size and yarn content, all of which are precisely adjustable.

The garment specifications included a number of critical requirements specific to the older body shape. For example, the female users expressed preference for support and a closer fit on the bust, but a looser fit that 'skims not clings' plus flattering, strategically positioned colour shading on the stomach area. Working with the Filati R&D team, the critical positions of both structure and colour were mapped onto the garment using 3D body scan data, and a knitting method was developed using different structures which varies the integral support both laterally and vertically throughout the garment based on this map. After post-processing, which activates both Lycra® and colour effect, the strategically placed bust structure becomes supportive whilst the stomach fabric remains more relaxed, thus successfully meeting the user's criteria.

The men's aesthetic preference for shoulder emphasis and their request for functional ventilation at underarm and upper chest was accommodated by body mapping based on the 3D body scan data, and a variety of mesh structures. Sleeve and body lengths and neck depths for both male and female garments were likewise dictated by analysis of user preferences and 3D body scan data rather than standard sizing systems.

It is anticipated that these prototype base-layers will be exhibited alongside the rest of the *Design for Ageing Well* layering system at the International Sports Business Network exhibition in Munich during February 2013.



Left: Interior of the Filati factory showing circular knitting machines in production. Photo: Vikki Haffenden. Right: Vikki Haffenden working on designs during a Knit Design Workshop at the University of Brighton. Photo: Jane McCann

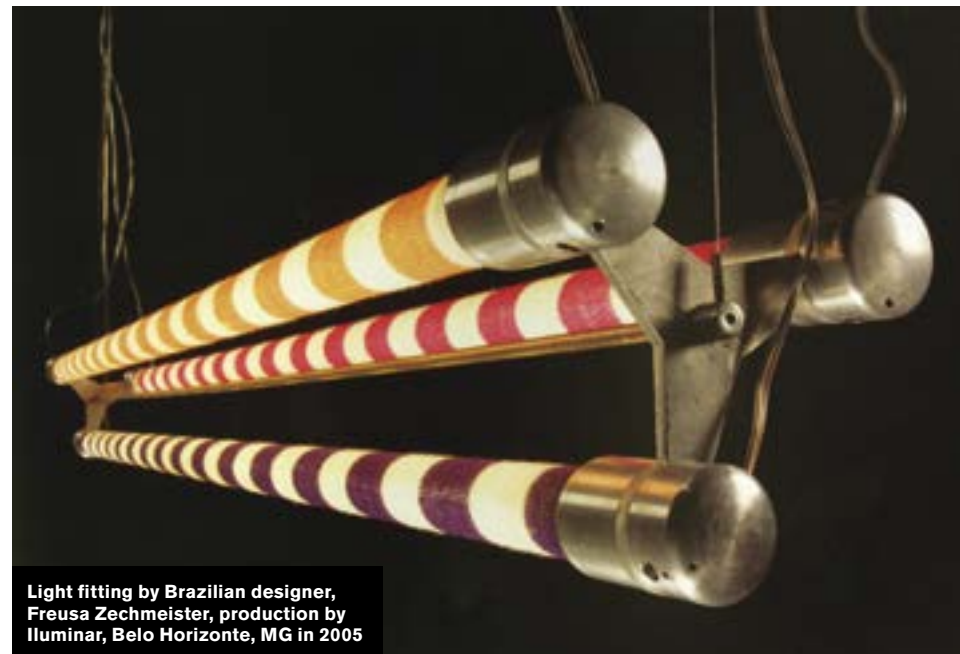
CONFERENCE REPORTS

Redrawing the Design History Map The *Design Frontiers: Territories, Concepts, Technologies* conference, São Paulo, September 2012

At the 8th International Conference of Design History and Design Studies (ICDHS) Professor Jonathan Woodham was a member of the Scientific Committee, presented a paper and was a panel member of a plenary session on National Design Policies. He has been a member of the ICDHS Board since 1999 when he delivered a keynote address at the founding conference in Barcelona, with further keynote and plenary contributions at subsequent ICDHS conferences in Istanbul (2002) and Osaka (2008). Held in São Paulo, Brazil, the 8th conference brought together a growing worldwide community of researchers interested in extending the reach of design history and design studies. Their collective vista extended beyond the social and cultural values, traditional geographical boundaries, economies and Anglophonic hegemony that has been predominant for several decades. This was reflected in the global interest in participation: 369 submissions emanating from 5 continents and 36 countries. Even the reviewing process reflected the growing reach of design history researchers: all submissions were double-blind reviewed by at least 2 members of the Scientific Committee, and involved 88 researchers from 57 institutions in 19 countries and 3 continents.

The conference involved a number of themes including Identities and Territories, Techniques and Technologies, National Policies on Design, the History of Design Education, The New Imperialism: the international face of design and design history and an Open Strand. The New Imperialism strand was conceived by Jonathan Woodham and co-chaired with Dr Denise Dantas (University of São Paulo).

In São Paulo, Woodham presented a



Light fitting by Brazilian designer, Freusa Zechmeister, production by Iluminar, Belo Horizonte, MG in 2005

paper on *Design, Histories, Empires and Peripheries* in which he addressed several concerns that have emerged since the first ICDHS conference in Barcelona in 1999. Recent texts such as *Global Design History* (2011) sought to distinguish between what is portrayed as an ICDHS desire to address 'world themes', provide an 'overarching narrative' and attempts 'at comprehensively mapping the history of design in all its geographical nooks and crannies', with global design history's position seen as 'not a topic but a methodology'. Woodham posited the view that what was portrayed as global design history is neither new nor especially innovative in terms of methodology and emphasized the importance of gathering primary evidence as a necessary part of forming a view of

what 'global design history' might actually be. He also considered notions of empire as embraced by publishers such as Berg, which is characterised by a large-scale investment and ever-increasing number of texts relating to design history and design studies. This has taken the form of handbooks, encyclopaedias and disciplinary readers that have taken on imperial proportions. Woodham suggested that such a world-view of design history would be very different if more notice was taken of the range of approaches evidenced in the 575 plus papers delivered by researchers in 45 countries and 5 continents in the eight ICDHS conferences held since its foundation in 1999.

Design Frontiers: Territories, Concepts, Technologies conference, São Paulo, 3–6 September 2012.



Alison Settle colour predictions for Wedgwood, (no e) 1938. Alison Settle Archive, University of Brighton Design Archives

Bright Modernity Colour, Commerce, and Consumption in Global Perspective Washington DC, 21–23 June 2012

Lesley Whitworth, Senior Research Fellow and Deputy Curator at the Design Archives, and Charlotte Nicklas, Lecturer in the History of Art and Design, School of Humanities, attended the international conference *Bright Modernity: Colour, Commerce, and Consumption in Global Perspective* in Washington DC, 21–23 June 2012, at the invitation of the German Historical Institute, who fully supported the costs of their attendance. Speakers from North America, Europe, and Australasia were invited to share their research on various aspects of colour and consumption from the mid-nineteenth century to the present day. Conference participants came from a range of academic disciplines, including English literature, history of science,

and art and design history. Most of the presenters came from universities, archives, museums, and research foundations, but some also drew on professional experience from years in the fashion and colour-forecasting industries. The University of Brighton was unique in that it was represented by two scholars in the field. All papers were pre-circulated and attendance was limited to presenters and a small number of interested scholars. This facilitated a thorough, intensive discussion of the subject in the round.

Whitworth's paper *Advancing the Cause of Colour: Episodes in UK Colour Advocacy, 1945–75* drew heavily on the archives of the Design Council which contain some of the

only remaining traces of the activity of the British Colour Council, which closed in 1974 and whose own records are presumed lost. The research focused on a proposition that the Design Council should take over the Colour Council in order to develop its own colour services to a range of commercial and industrial users. It provided a context for the putative takeover and analysed the reasons why it did not ultimately take place. Conclusions were drawn concerning the centrality of colour, in all its aspects, to a number of key organisational players.

Nicklas presented a paper titled *All the World Laid by Art and Science at Her Feet: Dyes, Colour, and Consumption in Mid-nineteenth Century Women's Fashion*, in which she discussed middle-class women and colourists, or dye chemists, as colour consumers. Drawing upon a number of sources, this paper explored the language of fashionable colour shared by these groups in Britain and the United States. It also mentioned the colourists' notebooks, held in the Manchester Archives, which provide a significant source of information about their working processes, including the language used to discuss colours and dyes. Nicklas spoke about how mid-nineteenth century women's magazines contained references to fashionable colours in dress as well as dye recipes for domestic use. The paper also highlighted how objects of dress survive in many UK and US museum collections, providing stunning visual evidence of the way in which women wore colour. In examining sources and groups of dye users not usually studied together, this paper showed how specific language, knowledge, and practices were shared between these communities of consumers.

The array of national and historical perspectives offered by different presenters at *Bright Modernity* pointed to the varying cultural conditions in which consumers see and understand colour. This range of research highlighted the interdisciplinarity that is necessary to advance study in the subject of colour. The conference therefore marked an innovative response to the need to deepen and concentrate scholarly attention in this area. It was itself indicative of a recent surge of interest in colour research broadly conceptualised, and in particular in the Humanities, and part of its intention was to contribute to the creation of an international network of colour scholars. It is anticipated that further collaborations will follow.

Section of Brides by qbrick, artwork exhibited at the conference. Skeleton brides appeared on Athens' walls in protest against mass trafficking of Muslim brides



Riot, Revolt, Revolution

Brighton, 2nd–7th September 2012



Top: Section of Black Boy White Ghost by gus +hope, artwork exhibited at the conference. Bottom: Section of Mask by Sidron, artwork exhibited at the conference

The Centre for Applied Philosophy, Politics and Ethics' 7th international interdisciplinary conference, *Riot, Revolt, Revolution*, held at the University of Brighton, 2nd–7th September 2012, attracted some 75 delegates from 20 countries to Grand Parade, to discuss riot, revolt and revolution. Triggered by the August 2011 riots in London and elsewhere in the UK, the conference sought to work towards an understanding of the differences between these three phenomena as specific forms of resistance that arguably constitute necessary conditions of social and institutional change, as well as beginning to formulate embryonic

moral and political evaluations of their efficacy. Focusing on those moments of historical change when existing orders are put into question, delegates sought to challenge each other to rethink ways in which they might understand and respond to these forms of resistance, at once as academics and as citizens. Contributions were offered by philosophers, political scientists, historians, sociologists, architects, performance artists, film critics, legal and literary scholars and geographers. As well as short presentations and longer discussion of them, delegates were fortunate to be offered a screening

of Richard Rowland's *Occupy – Diary of a Protest* and a participative performance by the Ministry of Untold Stories of a meditation on Athens, both of which served to engage participants across the 'academic/activist' distinction. As usual, delegates included postgraduate and undergraduate students, as well as more established academics. If there were a common conclusion it was that it would be a mistake to despair, even as we endure the unfolding of a neo-liberal revolution.

For information on future CAPPE events visit <http://arts.brighton.ac.uk/research/cappe>

DOCTORAL CENTRE NEWS

DOCTORAL CENTRE NEWS



Photos: Peter Bennett

The Voyage

A new perspective on disintegrating books

Peter Bennett has found inspiration for his latest piece of photographic work, *The Voyage*, from the Watkinson Collection, an archive of rare books and journals housed on the bookshelves of the Faculty of Arts' Centre for Research and Development. Bennett, whose research is based on the idea of *Proximity and Absence: Photography and the Aesthetics of Memory*, was immediately struck by the ravages of time apparent in the materiality of these books and how this

related to processes of memory. After initially photographing the collection itself, he started to scour second-hand and antiquarian bookshops for new material.

It may seem unlikely for disintegrating books to form the basis for innovative research, but Bennett explains: "I see my work as emerging from a photographic tradition that goes back to the New Topographics and the Dusseldorf School, but where my work adds a new dimension, is in its combination

of subject matter and technique to refer to layers of memory and narrative, while still retaining the characteristic deadpan view of surface appearances". Underlying the work is Bennett's interest in how books are increasingly 'made accessible' through processes of reproduction, the photograph displacing the qualities and aura of the original - this new proximity bringing with it an absence of the object itself. In *The Voyage*, the technical clarity of the record allows for a close inspection of the textural qualities of the books, revealing the anatomy of their construction. The images explore the impermanent long-term nature of these repositories of memory and the material fragility of their continuing existence.

The sea forms a faint narrative throughout the images; ships are just discernable through the pages and fragments of text refer to tales of the sea. Many of the pages



Photos: Peter Bennett



In The Voyage, the technical clarity of the record allows for a close inspection of the textural qualities of the books, revealing the anatomy of their construction.

are transformed by the effects of dampness and contaminants, creating a patina of time on the surface of the paper. The books look like they have been dredged up from some watery depths, like remnants recording the lost traces of past voyages. But this is not the record of any specific journey; this work represents a collection of fragmented narratives exploring the book, and the processes of its reproduction, as an attempt to overcome the vagaries and mortality of human memory.

A small selection of the work was recently exhibited as part of the Brighton Photo Fringe, but a further range of exhibitions is planned for 2013.

Peter Bennett is an MPhil/PhD candidate in the School of Art, Design and Media and a part-time lecturer in BA Photography.

Digital Humanities Congress 2012

The Digital Humanities Congress, held at the University of Sheffield on 6th–9th September, attracted some of the most prominent academics using new digital mediums to both explore and present research in the humanities. The Congress included presentations on the use of Geographical Information Software (GIS) and 3D reconstructions. Karina Rodriguez Echavarria from the Cultural Informatics Department and Leah Armstrong, a PhD Candidate in the School of Art, Design and Media, co-presented their research into the mapping of the geographical spread and disciplinary reach of the design professions in Britain, 1930–2010, one of the outcomes of Leah's AHRC Collaborative Doctorate between the Design Archives and the Chartered Society of Designers (CSD).

Armstrong found it useful to compare and contrast her experience of using GIS with

other researchers, particularly the limitations of OCR technology in adequately reading text documents. She relished the opportunity to talk through these frustrations with other researchers and to also receive positive feedback on the innovative methods that she and Rodriguez Echavarria have used to create a tool to research CSD members from 1960–2010, according to gender, discipline, status and institutional affiliations. Some of the delegates commended their use of 'heat map' technology that can be used to visualise change over a long period of time.

Overall, Armstrong came away from the conference feeling very encouraged by the great sense of creativity that characterises the spirit of those working in this relatively new field.

Leah Armstrong's Project title is: *Towards an Atlas of the Design Professions in Britain, 1930–2010.*

Joining the MRes in Arts and Cultural Research

- James Branch
- Pamela Davidoff
- Jenny Dawes
- S.Selcan Dokmen
- Rachel Gillies
- Phillip Hall-Patch
- Mark Lander
- Bob Pulley
- Judit Pusztaszeri
- Colin Seymour
- Helen Waddington
- Ye Yuan

The Doctoral Centre Welcomes

The Faculty of Arts achieved success in the recent university wide studentship competition with 8 of these new starters being awarded funded places.

Gomez Garikoitz Alfaro FT, M Phil, Project: *Landscapes Of Affect, The Politics Of Space, Place & Experience*, Supervisors: Graham Dawson and Leila Dawney

Cara Courage FT, M Phil, Project: *Arts, Re-Localism And The City*, Supervisors: Steve Miles, Andrew Church, Neil Ravenscroft and Karin Jascke

Leo Powell FT, M Phil, Project: *The Interface Between Art & Design Education And The Creative, Digital And It Sector In The South East*, Supervisors: Ewan Kirkland and Jonathan Sapsed

German Primera FT, M Phil, Project: *Resistance, Violence And Ethics*, Supervisors: Mark Devenney and Bob Brecher

Hannah Rumball FT, M Phil, Project: *Dress History, Quakerism And Material Culture*, Supervisors: Lou Taylor, Charlotte Nicklas, and Peter Collins (from Durham)

Jane Shepard FT, M Phil, Project: *Designing A Design Curriculum: British Schools 1988–Present*, Supervisors: Lesley Whitworth and Avril Loveless

Curie Scott FT, M Phil, Project: *Drawing As A Pedagogical Tool In Medicine And The Allied Health Professions*, Supervisors: Philippa Lyon, Inam Haq and Anne Moore

Gabriel Wulff FT, M Phil, Project: *Design And Sustainability*, Supervisors: Jonathan Chapman, Joan Farrer, Jüri Kermik and Guy Julier

Tim Huzar PT, M Phil, Project: *Resistance, Violence And Ethics*, Supervisors: Mark Devenney and Bob Brecher

Abigail Wincott PT, M Phil, Project: *Heritage Vegetable*, Supervisors: Rebecca Bramall, Louise Fitzgerald and Steve Miles.

CRD RESEARCH DEVELOPMENT PROGRAMME

FEBRUARY - JULY 2013

FEBRUARY	5th Research Development Individual Surgeries Falmer	14th Research Development Individual Surgeries Moulsecomb	18th Workshop How Do I Project My Research Effectively? Mithras House	
MARCH	5th Research Development Individual Surgeries Falmer	8th Workshop Conference Presentation Skills for Researchers Watts	14th Research Development Individual Surgeries Moulsecomb	18th Workshop Funding Opportunities Grand Parade
APRIL	16th Research Development Individual Surgeries Falmer	17th Workshop How Do I Project My Research Effectively? Grand Parade	25th Research Development Individual Surgeries Moulsecomb	30th Workshop Who's Citing You? Grand Parade
MAY	7th Research Development Individual Surgeries Falmer	16th Research Development Individual Surgeries Moulsecomb		
JULY	1st to 5th Faculty Of Arts Research Festival And Research Week 2013 Grand Parade			

Research Development Individual Surgeries & Induction for New Staff

By appointment: please contact
Anne Galliot, a.galliot@brighton.ac.uk

Forthcoming: Research Planning & Development (RPD) Workshops

For more information about the
programme, or to book a place, please
contact j.embleton@brighton.ac.uk or
01273 643720

Next Issue

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