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Main image: 120 colour pencil ruler drawing, 30x30 cms. Duncan Bullen. Bottom image: Brighton Photo Biennial 2008 – Thomas Hirschhorn installation shot. The illustrations in this publication have been provided by institutions/individuals each of which is identified in the caption to their illustration. Copyright restrictions in favour of each institution/individual apply.

Welcome to the Spring/Summer Edition of Research News

In this edition we celebrate some of the many recent successes in the faculty; from colleagues' achievements in the university's Rising-Stars and Sabbatical Schemes to external funding.

The recent establishment of the block grant partnerships, TECHNE and Design Star, have resulted in a number of AHRC-funded studentships; Professors Peter Lloyd and Darren Newbury outline these new consortia and the expectations for the future.

Dr Joan Farrer provides an update on the BRIDGE conference and exhibition, celebrating the project's halfway stage in December. We take a closer look at the recent funding successes of Dr Lucy Noakes, Professor Catherine Moriarty and Dr Sarah Atkinson. The news section is rounded off by Dr Ivana Wingham's report on the book launch of *Mobility of the Line: Art Architecture Design* and the exhibition, *Mobility of the Line*.

Following their recent *Utility of the Line* exhibition at Grand Parade, Dr Philippa Lyon and other members of the Drawing Research Interest Group outline the diverse range of research being undertaken. The article highlights some of their current research projects and explores the different approaches in methodology within drawing research.

Professor Bob Brecher introduces the research cluster *Understanding Conflict: Forms and Legacies of Violence*, established last summer under the university's 'Scheme B' initiative.

We also feature the research of three new professors who joined the faculty this academic year: Jeremy Aynsley, Professor of Design History, gives a synopsis of his research and career so far; Peter Lloyd, Professor of Design, presents an insight into his fascination with the process of design; and Francis Hodgson, Professor in the Culture of Photography explains how the Prix Pictet has led to the development of a vast archive of high-quality pictures on a wide range of environmental issues.

Dr Elisa Lega writes about her transdisciplinary research in the field of spatial Design; it is hoped that in the next edition we shall feature the work of other early career researchers.

In Doctoral Centre News, Professor Alan Tomlinson introduces some of the new initiatives he is implementing in his new role as Head of Doctoral Training. We also include a list of the postgraduate students who have started with the faculty this academic year and wish them every success in their doctoral studies.

We conclude the issue with information about the faculty colleagues who were successful in the Rising-Stars and Sabbatical initiatives.

The Editorial Team



NEWS

Brighton's Double Success

The University of Brighton has been successful in achieving two Arts and Humanities Research Council (AHRC) Block Grant Partnership 2 (BGP2) awards. The awards are given to research organisations (ROs) or consortia of ROs to provide funding for postgraduate studentships from 2014. The BGP2 scheme is now the AHRC's main route for providing postgraduate research and training.

In the past decade doctoral research funding and training in the arts and humanities has undergone major transformation. The emphasis on individual scholarship and the disinterested pursuit of knowledge at the heart of arts and humanities research has increasingly been subject to new demands ranging from public engagement and research impact to collaborative working and interdisciplinarity. Conventional distinctions between traditional scholarship and practice-based research as well as disciplinary boundaries are increasingly at odds with the needs of researchers to foster multiple capabilities as they prepare for a diverse range of professional outcomes and career portfolios, both within and beyond the academy.

TECHNE DOCTORAL TRAINING PARTNERSHIP: THE CRAFT OF RESEARCH IN THE ARTS AND HUMANITIES

TECHNE, as one of 11 AHRC-funded Doctoral Training Partnerships launched this year, takes up a central position in this new landscape. As a partnership of seven universities in London and the south-east (Royal Holloway University of London, University of Brighton, Kingston University, University of Roehampton, University of the Arts London, Royal College of Art and University of Surrey), TECHNE will award around 176 doctoral studentships and provide training for doctoral students over a five-year programme.

As Professor Darren Newbury says, working collaboratively across seven universities will bring a range of benefits to students and supervisors, as well as some challenges no doubt. Students will be able to take advantage of a rich and extensive set of training opportunities



Interior view of Stockholm Public Library. Photo: Marcus Hansson, Goteborg, Sweden

and academic networks across the partner universities. Whilst valuing disciplinary specificity, the consortium will also develop students' interdisciplinary skills and understanding in ways that will prepare them for an intellectual landscape in which scholarship, history, theory and practice are increasingly intertwined. The opportunities TECHNE is able to offer students will be further enhanced by the input of 13 partners in the cultural sector. Supervisors will be participating in an extended network of colleagues across the consortium, with opportunities to shape the programme and participate in cross-institutional supervision teams.

TECHNE graduates are expected to be leaders in their specialist fields, representing the profound scholarly resources, skills and capacities of the arts and humanities, while at the same time able to understand and secure their relevance and importance for the future.

<http://arts.brighton.ac.uk/techne>

DESIGN STAR

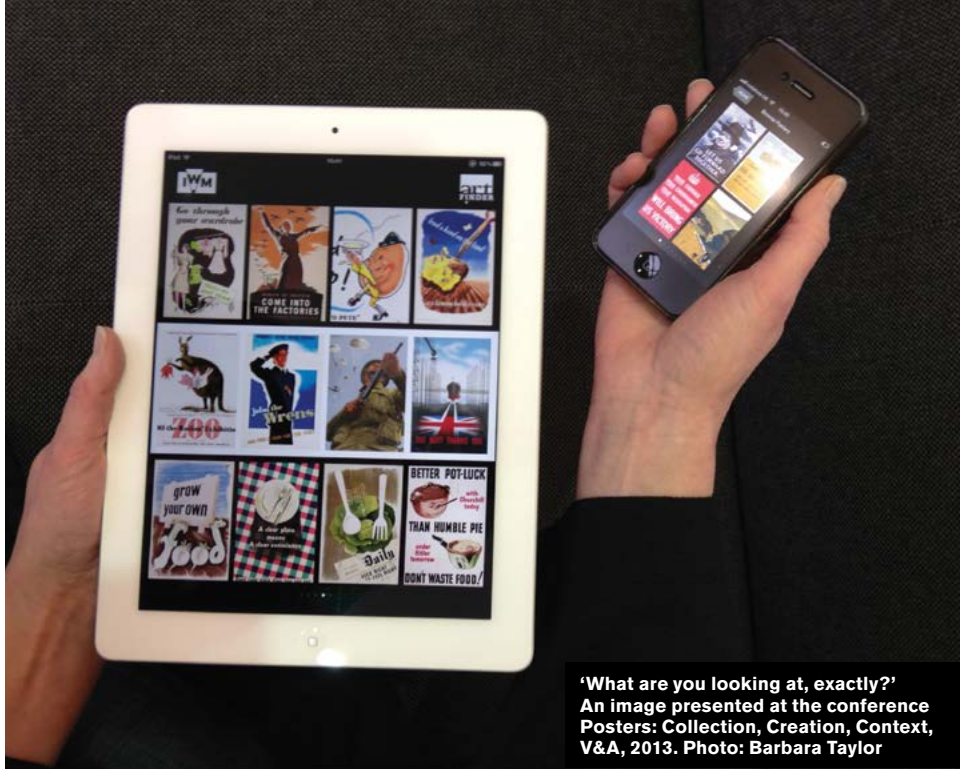
Professor Peter Lloyd explains that the Design Star is an AHRC Doctoral Training Centre

between Brighton, Reading, Goldsmiths, Loughborough, and The Open University specifically in the subject area of design. The aim of Design Star is to provide a specialist training in design research together with an outstanding student experience.

The key moment, when putting together the Design Star bid, came when the consortia partners realised that their diversity as design schools, and as institutions, was a strength rather than a weakness. The spread of design subjects offered, all in broad-based university settings rather than independent art and design schools, has enabled them to bring five leading design research institutions together with a truly interdisciplinary vision.

To ensure that Design Star projects are relevant to today's organisations they are working with a number of partners to provide resources and work experience for the students. These include the V&A, the Design Museum, Microsoft, Intel, Monotype, Policy Connect, and Milton Keynes Council.

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'What are you looking at, exactly?'
An image presented at the conference
Posters: Collection, Creation, Context,
V&A, 2013. Photo: Barbara Taylor

Design Archives Win AHRC Digital Transformations Award

Developing a critical position on digital environments and digital content, and considering what this means for researchers, is central to the work of the university's Design Archives. A successful bid in the latest round of AHRC Digital Transformation awards ensures the university remains in a key position in this area of debate. As Principal Investigator, Professor Catherine Moriarty explains, 'If you don't know how something is made you are less likely to understand what it means. The relationship between constructing digital materials and questioning their place in the information ecosystem is exactly the same. This project invites researchers to play an active part in questioning what data is, how it represents the past, and what value it has in different contexts.'

The project entitled 'Exploring British

Design' will amplify the content, skills and expertise of the University of Brighton Design Archives and project partner, the Archives Hub at the University of Manchester. Working also with the Design Museum, the aim is to shift agency from the custodian to the user and, in so doing, to promote digital literacy and criticality by encouraging researchers at all levels to explore and navigate directly archival structures. The project will transform the exploration of design by connecting design-related content in different archives across the regions and across the world. A collaboration between researchers, information professionals, technologists, curators and historians, the project will give researchers the freedom to explore the depth of detail held in design archives. As Moriarty says, 'We argue that a

full understanding of the context of digital objects and their archival home is a critical competency in both public and academic digital literacy. Indeed, the project will actively encourage a questioning of the authority of established interpretative practices.'

Produced as part of an investigation into researcher behaviours, and co-designed with researchers, the project will bring about a step change in the understanding of archival research and in the research challenges digital environments present. More than a tool to access material online, it is an enquiry into, as Johanna Drucker has put it, 'ways of thinking with digital processes.'

The project will amplify the Design Archives' rich corpora of digital resources, their experience in leading and producing capacity-building digital initiatives, for example the Jisc-funded Designing Britain (2000), their involvement with policy formation at Jisc, and not least Brighton's significance in shaping the study of design history over a 30-year period. It will create an even richer context for the Design Archives' current AHRC-funded doctoral students, those taking part in Brighton's AHRC-funded Research Skills Enrichment programme, and students from the EPSRC-funded Centre for Doctoral Training in Science and Engineering in Arts, Heritage and Archaeology (SEAHA) (run in partnership between UCL, the University of Brighton and the University of Oxford, along with numerous cultural institutions and industry partners).

AHRC Digital Transformations: <http://www.ahrc.ac.uk/Funding-Opportunities/Research-funding/Themes/Digital-Transformations/Pages/Digital-Transformations.aspx>

Brighton's Double Success

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What will be common to all PhD projects under Design Star will be a willingness to think across disciplines and a commitment to history, theory and engagement in addressing contemporary social concerns. From politics to fashion, from medicine to the environment, and from architecture to products, the breadth of Design Star will be its hallmark.

It is expected that at the end of the eight

years that the Design Star consortium will run for, starting this October with 14 students, over 60 PhDs in Design will have been completed. As competition is extremely strong for places, it is anticipated that these will be some of the finest design PhDs to be produced in the coming years, by people who will go on to become future intellectual leaders in the field.

<http://www.designstar.org.uk>



Brighton Bridge Circus

The True Value of Materials

Conference and Public Exhibition

December 2013

The Building Research and Innovation Deals for the Green Economy (BRIDGE) project reached its halfway stage with the celebratory Brighton event *BRIDGE Circus*. Comprising a two-day conference, with a total of 34 speakers and over 200 delegates made up of UK and French design, science and commerce professionals, students and academics, the event focused on the theme of green materials and the development of more sustainable entrepreneurs. The conference was complimented by a gallery exhibition, visited by over 1,300 people, showcasing the INTERREG BRIDGE collaborations and work in progress, not only from the project but also from colleagues and practitioners who work within the parameters of green materials and entrepreneurship within

and external to the University of Brighton.

The True Value of Materials showcase provided the opportunity to challenge, provoke and question the conference and gallery audiences' assumptions and practices. Many new methods showing creative design science and engineering were evidenced, including the trans-disciplinary collaborative approach to research, learning, materials and product design captured in the gallery and also evidenced in the University's Waste House project, which was open to the delegates.

The exhibition and conference raised awareness through knowledge transfer of green, environmental and ecological issues and impact via materials development, scientific academic research posters and



Top: Jessie Fleck pictured with her chair "unfold". Photo: Jim Holden

'This was an unexpected experience. One comes away with hope here are ideas, here is innovation. With continuing interest (and funding) here is the future. Vive sustainability!' RJ, 11 Dec 2013

artefacts. The research is underpinned by these green values providing a platform for collaborative research, between business, arts and science, with an ultimate goal of employment through development of future green entrepreneurs.

<http://arts.brighton.ac.uk/projects/bridge>

Follow the BRIDGE blog <http://bridge-brighton.wordpress.com/>

DEEP FILM Access Project

Faculty of Arts researcher Dr Sarah Atkinson was recently awarded a grant from the £4.6 million Digital Transformations in the Arts and Humanities: Big Data Research initiative, funded by the Arts and Humanities Research Council with support from the Economic and Social Research Council.

Atkinson's DEEP FILM Access Project (DFAP) is one of 21 around the country that aim to make 'big data' information more accessible and easier for the public to interpret. Minister for Universities and Science, David Willetts, announced the new funding in February. He said: 'Getting quality data out of the hands of a few and into the public domain is an important goal for this Government. This funding will help to overcome the challenge of making vast amounts of rich data more accessible and easier to interpret by a lay audience. These 21 projects promise to come up with innovative long-lasting solutions.'



On the set of *Ginger & Rosa*. Photo courtesy of Adventure Pictures

DFAP is an interdisciplinary project between arts and computing. Co-investigating for the project is Dr Roger Evans, a Reader in the university's School of Computing, Engineering and Mathematics. Partner organisations supporting the project are the BFI, the National Media Museum, BBC Archive Development, Screen Archive South East, Adventure Pictures and the University of Southern California's Large Scale Video Analytics project.

DFAP aims to unlock the latent value that exists within big and complex data sets generated by industrial digital film production. As the film industry completes its transition from

photochemical to digital, new archival methods and processes are needed. The evolution of these processes offers exciting potential for new discoveries and insights to be uncovered by researchers, film industry practitioners and anyone interested in cinema and filmmaking.

The project uses British film director Sally Potter's latest release, *Ginger & Rosa* (2012) as a pilot. This period feature, shot entirely on location in the UK, with a £3.5 million budget and a crew of over 155 members, provides an emblematic example of an industrial digital feature film in contemporary Britain. Using all of the materials generated by the production of *Ginger & Rosa*, DFAP will develop an integrated process and framework for the management of these assets, and will evolve new methods with which to explore them.

Through the improvement and evolution of new discovery and research methods, the project aims to stimulate film production data being used in new ways, across academic disciplines, industry professions and beyond.

<http://arts.brighton.ac.uk/staff/sarah-atkinson>

Bomber Command memorials in Green Park. Photo: Lucy Noakes

External Grant Success for Dr Lucy Noakes

Dr Lucy Noakes, Reader in History in the School of Humanities, has recently been awarded three external grants for interlinked research projects on the social and cultural history of warfare and its legacies. The first award is for a conference at the British Academy in July 2014, being run in collaboration with colleagues at the University of Sussex. The conference, entitled 'War: An Emotional History' brings together historians from around the world who are integrating new work on emotional histories into existing historical approaches to warfare. Speakers include Jay Winter (Yale), Joy Damousi (Melbourne) and Ute Frevert (Max Planck Institute, Berlin).

The second award is for activities marking the centenary of the First World War. Noakes is Co-Investigator on a three-year AHRC project that is funding five co-ordinating centres for community research and engagement to commemorate the centenary of the First World War. Brighton is a member of the 'Gateways to the First World War' consortium, bringing together the universities of Brighton, Greenwich, Kent, Leeds, Queen Mary and Portsmouth. Over the next four years, 'Gateways' will be leading research and community projects investigating and exploring the experience and legacy of the First World War in Britain and the Commonwealth.

Finally, Noakes is the recipient of a prestigious American Council of Learned Societies Collaborative Research Fellowship Award. Working with Professor Susan R. Grayzel of the University of Mississippi, she is funded for a two-year project investigating the ways that civil defence, which demanded new duties of citizens in the age of 'total war', gendered existing notions of citizenship in Britain between the First World War and the nuclear age. Over the next two years Noakes and

Grayzel will research and write a co-authored book, *Serving the Nation, Safeguarding the Home: Civil Defence, Citizenship and Gender in 20th Century Britain*.

These awards reflect the growing body of work in the University around the study of warfare. The Centre for Research in Memory, Narrative and Histories, led by Professor Graham Dawson, and of which Noakes is a member of the Steering Group, held a symposium in 2013 that showcased new approaches to the history and memory of war and conflict, whilst the centre's long established seminar series focused in 2013–14 on research investigating the multiple ways that war and conflict leave behind emotional, social, physical and geographical legacies. The university's decision to award funding to the interdisciplinary research cluster Understanding Conflict: Forms and Legacies of Violence, recognised and further strengthened research work in this area, creating six doctoral awards for students investigating different aspects and legacies of violent conflict. Taken together, these awards and the wider, collaborative research activities they have grown out of, are helping to establish Brighton as a leading university for the study of the experience, impact and legacies of warfare.

<http://arts.brighton.ac.uk/staff/lucy-noakes>

These awards reflect the growing body of work in the University around the study of the social and cultural history of warfare and its legacies.



Mobility of the Line

Book Launch and Exhibition

The exhibition, *Mobility of the Line*, held at Grand Parade from 8 March 2014 to 9 April 2014, combined two interrelated, research interest areas across the faculty. One was based on Ivana Wingham's recently published book *Mobility of the Line: Art Architecture Design*, and incorporated, amongst internationally known practitioners, numerous colleagues from the faculty subject areas: Duncan Bullen from Fine Art, John Andrews from Interiors, Nat Chard, Jeffrey Turko and Ivana Wingham from Architecture and George Hardie from Graphic Design. The other area presented the work of colleagues from the Drawing Research Interest Group led by Philippa Lyon. The exhibition displayed interdisciplinary practice-based research, and brought together numerous artistic disciplines in exploration of the line across the arts.

John Andrews' collection of drawings is a small selection from a period of 21 years whilst he was in London and Melbourne. Australia's vast landscape, the big sky and the opportunity to see the curvature of the earth inspired Andrews' drawings. He believes that being instantaneously introduced to a new culture in which the sense of curiosity is heightened to a degree, where the allied senses of sight, touch, smell and taste are elevated to a combined physical presence, are all present in his drawings.



Top: Antoni Malinowski. Bottom: Ivana Wingham in collaboration with studio integrate. Photo: Angus Leadley Brown



Ivana Wingham in collaboration with studio integrate. Photo: Angus Leadley Brown

Nat Chard's collaboration with Perry Culper constructed spatial assemblies where the relationships are palpable but are established more by situational relationships than by formal means. In their individual work Chard and Culper had both been proposing such realms through drawings, and by working together found a way of operating in such a space. The work described in their installation project, where the production has shared authorship and not just shared influence, is also a rehearsal for not only the process of designing architecture but also the architecture itself.

Antoni Malinowski's paintings consider line and its ability to transcend dimensions. For Malinowski a brush stroke incorporates the aspect of time. Malinowski views the painting as the dimensions unfolding in which the meeting of areas saturated with different

pigments makes lines. These are borders of chromatic spaces and paintings are constructed by these chromatic encounters.

Jeffrey Turko's installation models focus on how architects have been able to demonstrate and advance methods of representation, technology, construction, and spatiality of social organisations by deploying linear drawings creatively. Embedded in the theoretical and formal geometric advancements of the discipline, the line has changed its role with every stage of architecture's development. In Turko's own practice the drawing and making of lines aims to incorporate diverse relationships of spatial production into non-linear performative design processes.

Ivana Wingham's installation, done in collaboration with *studio integrate* architectural practice, explored line and lineage in its fluid, swelling and erosive materiality based on analogies with world processes – natural, historical, or evolutionary. Approaching a particular process, that perceived from a point of view of collection and selection, the installation created an unconventional lineage that provided an interplay of diverse forces (intuitive, constructional, intellectual and material) and discovered a possibility for a different architectural encounter that touches the world in an unexpected way.

The private view on 7 March 2014 was accompanied by a music and dance performance with Yong Min Cho (A+M, Artistic Director) in collaboration with Katja Vaghi (Dance Performer), Leah Wingham (Composer and Music Performer) and Frances Verity Higgs (Music Performer and Viola Player).

Drawing Research



Left: Observational drawings, Jackie Lightfoot, MPhil/PhD student. Above: *The Garden of Earthly Delights*, Gavin Fry MPhil/PhD student

The Drawing Research Interest Group (DRIG) was formed in the Faculty of Arts in 2012 as a focal point for examining different research approaches to, with and through drawing. As a group, DRIG is keen to develop knowledge through practice, debate and engagement, by meeting to discuss texts and images, holding workshops and mounting exhibitions.

DRIG research interests include a range of investigations of 'the line' and of drawing as an arts practice across a range of disciplines. Also of interest are the multiple applications of drawing, including the use of drawing as an educational tool, and the use of drawing within the expanding field of visual research methods. Researchers inquire, for example, into the generative and communicative power of drawing, its meditative, notational, diagrammatic and 'observational' forms, and the way in which it engages with and reflects political discourse.

Questions about the contemporary use, meaning and purpose of drawing need to be seen in the context of historical and cultural change and developments in theories of drawing. Whilst drawing's status as a representative practice and its role in the art and design curriculum was strongly challenged in the twentieth century, the more recent turn, nationally and internationally, has been towards drawing as a multivalent, democratic practice. This shift has been in evidence well beyond the environs of the 'art school': from community participation in The Big Draw campaign, to the OFSTED comments about the negative consequences of neglecting drawing's role within compulsory education (*Making a Mark: Art, Craft and Design Education 2008–11*, 2012). One of the drivers of the research is the wish to gain a deeper understanding

'This small nude is hand embroidered and more overtly drawn than my collage works (in the foyer), relying on the repetitive use of tiny thread lines. By using stitching, which I see as 3D drawing, the lines are enabled to curve or bounce on the cloth surface. The size of the marks must be appropriate to the scale of the subject.' Gavin Fry

of how drawing is being used outside, as well as within art and design education and practice: to help produce ideas, investigate knowledge and communicate information.

One of the projects carried out by DRIG members is 'Craft and medicine: collaborative drawing as a pedagogical tool' (Lyon, Letschka, Ainsworth and Haq), research conducted between the Faculty of Arts and Brighton and Sussex Medical School. This project is part of a continuing research strand examining the educational impact on craft and medical students of engaging in collaborative drawing processes. A further project, 'Conversational drawing', carried out by the same research team, investigated the meanings and uses of drawing within two particular areas of professional practice. This deployed a method of participant-led dialogue and live drawing to exchange and demonstrate ideas about professional uses of drawing: <http://vimeo.com/77975872>

An emergent research project, 'Informal clinical drawing' (Turland and Lyon), aims to find out why and in what way drawing takes place



120 colour pencil ruler drawing, 30x30 cms. Duncan Bullen

within clinical consultations and exchanges, either between healthcare professionals and patients, or between one healthcare professional and another. This research project will consider these drawing practices as sequential mark-making for the purposes of medical communication. The researchers are collaborating with Francis Wells, a leading cardiothoracic surgeon at Papworth Hospital, Cambridge, who draws regularly as part of his surgical role. Wells has studied the accuracy

of Leonardo da Vinci's anatomical drawings in relation to contemporary knowledge of the heart. A specialist in the repair of the mitral valve, Wells has also challenged contemporary illustrators to record and represent the heart afresh, suggesting that new approaches are needed to convey scientific knowledge effectively and accurately, and to engage doctors, patients and carers in the nature of disease, surgery and aftercare. This has led to a further project led by Turland,



Brighton Photo Biennial 2008 – Thomas Hirschhorn installation shot

Understanding Conflict

Forms and Legacies of Violence

The newly established interdisciplinary research cluster Understanding Conflict: Forms and Legacies of Violence was founded last summer on the basis of a successful bid under the university's research investment 'Scheme B'. Led by Bob Brecher, Centre for Applied Philosophy, Politics and Ethics (CAPPE) and Graham Dawson, Centre for Research in Memory, Narrative and Histories, it brings together expertise across the university, with contributions from some 20 colleagues.

Disciplines and areas include: applied philosophy, critical theory, cultural geography, cultural and social history, cultural studies, ethics, literature, material culture, political history, politics and political philosophy, psycho-social studies, and social anthropology.

The project aims to build a usable understanding of violent conflict and its legacies, addressing fundamental questions of ethical and political justification in light of the lived realities of those who live in 'post-war' or 'post-conflict' cultures and societies. This, in turn, requires that we adopt an interdisciplinary approach to enable an interrogation of the complex interrelations between ethical and political justifications of violence, and of the ways that the past is represented and memorialised in the context of building peace and reconciliation.

In working towards this understanding the project seeks to build close collaboration with partners outside of the academy: first, so as to utilise activists' and practitioners' expertise; and in the longer term, to be in a position to advise and work with actors in civil society and government. The intention is to achieve a genuinely academic impact beyond the academy.

Another aim is to further properly interdisciplinary modes of research at the university, going beyond the so-called academic/vocational divide. After all, what could be more 'real world' than seeking to contribute to dealing with violent conflict? And how could that be achieved, if it can be, other than on the basis of intellectual clarity? Such clarity cannot be the purview of any single discipline, as is doubtless the case in respect of many other issues, and the developing interdisciplinarity, it is hoped, may serve as something of a wider template.

The first task has been to consolidate the PhD programme central to the identity of the project. The first three funded students have been in place since last September, and another three funded studentships are due to start at the beginning of next academic year (<http://arts.brighton.ac.uk/research/conflict/research-areas>).

Together with PhD research already being carried out in the two centres, this constitutes a critical research mass which intends to build an international presence through a range of activities. These include an extended workshop with Professor Wendy Brown (UCLA) on her work, followed by an international symposium (4 – 8 November 2013), a collaboration with Hydrocracker's theatrical work in Brighton Festival 2014, the development of two book series with Rowman and Littlefield International, the launch of an academic journal planned for next academic year, and a new MA programme on War: Politics and History, for which planning is underway.

Over the next five-year period this research project aims to link in colleagues from photography, architecture, film, visual arts and media, the social sciences, health and medicine.

Design to Die For



Artist's impression of the new (1995) Bedford Southern bypass. No lighting armatures are shown in the illustration, which places the bypass in a romantic landscape picturing tradition.

Ask Professor Peter Lloyd what he's researching and he'll quickly start talking about the process of design – the way in which ideas, particularly those framed in language, become tangible things. Professor Lloyd, who joined the University of Brighton last November as Professor of Design, thinks that designers are interesting people because they spend so much of their time talking passionately about things that don't exist – figments of their imagination you might say. In other areas of life this might be considered a sign of madness. Yet even when designed things do exist, when they concretely sit in the world, ideas about what they are, and what they mean, continue to evolve.

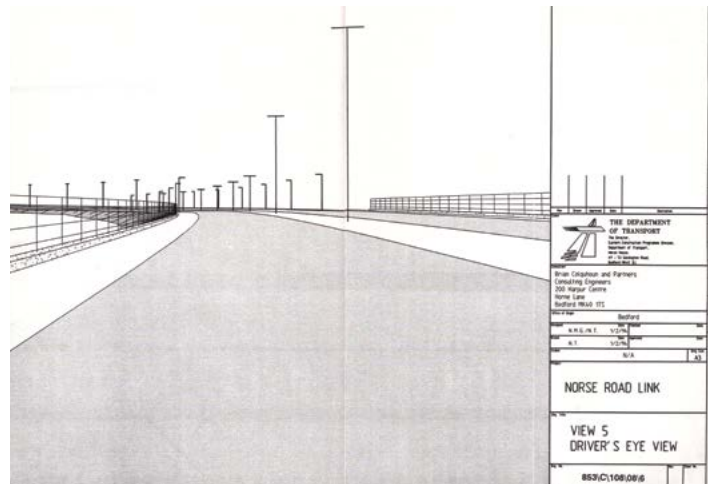
It is this relationship between intentions and consequences, between design as a process of distilling ideas down to a concrete essence and design as an ongoing process of discussion about what that concrete essence is, that fascinates Lloyd. Much of his work over nearly 20 years as a researcher has focused on the intentions of designers and the consequences of design. His research is also characterised by the range of disciplines he has studied – from architecture and urban design to product design, software design, and engineering.

Two research projects illustrate his approach. The first looked at the design of a crematorium in Milton Keynes, a city with a growing population and hence a growing death rate. In 2007 Lloyd filmed the very beginning stages of the design process involving both the civic architects and meetings with the client (Milton Keynes Council). He was struck by how ideas about the building, and particularly the behaviour of future occupants, were performed through talk over drawings and sketches, as elements of past experience were slowly layered and woven in to the new building.

For the architects the talk was very much of spaces, organising principles, flows and services. For the clients the talk was of different types of building users and of activities: undertakers, families, priests; parking, waiting, sitting, remembering, reflecting, confronting and cremating – the human drama that exists in any building but that is accentuated in a crematorium.

The crematorium was completed and opened in 2011 and in the closing phases of his research project Lloyd returned with the original architect and crematorium manager to find out what had happened to the building. He was surprised to find that, rather than a concrete building with fixed functions and agreed spaces, the building was still very much a fluid and occasionally contested entity; a design still very much in progress and being made sense of. The architect viewed it as a development in his portfolio of work, explaining again its organising principles, whilst the crematorium manager was still determining how

It is this relationship between intentions and consequences, between design as a process of distilling ideas down to a concrete essence and design as an ongoing process of discussion about what that concrete essence is, that fascinates Lloyd.



best to adapt and 'finish' the spaces. Building users rehearsed myths that had built up around the structure, while the local press thought it had cost far too much, and reported pricing irregularities for some of the cremation services. Parking and signage remained a problem to solve. The meanings of the building continued to be layered on to it, in a kind of on-going conversation.

A second research project for Lloyd, looking at design ethics, played the design process back the other way. Starting with an ethically bad outcome – a number of deaths occurring on a newly opened bypass – Lloyd stepped back through the design process for the particular section of the road by looking at a publicly available archive of design documents.

Beginning with the local newspaper's claim that the deaths had been caused by poor lighting, and hence to design, he worked backwards through the design process to try and determine how design decisions about road lighting are made. What he uncovered was not only how aesthetic ideas about rhythm and sympathy determine something as prosaic, and as potentially life-saving, as lighting armature position, but also how far aesthetics and ethics are combined in the design process, with implications for how designers can and should develop their moral imagination.

Top left: The New Milton Keynes Crematorium by Architecture MK, interior. Once built spaces, functions, and meanings were still being determined. Photo courtesy of Red Shift Photography / Adrian Morrow Associates

Top right: Highways Agency's leaflet for the proposed Bedford Southern bypass.

Bottom right: Computer Aided Design view of a road section simulating a 'driver's eye view' and road lighting armatures.

Bottom left: The New Milton Keynes Crematorium by Architecture MK, exterior. A key influence on the project was Louis Khan's Kimbell Museum. Photo courtesy of Red Shift Photography / Adrian Morrow Associates

As his research has developed Lloyd has increasingly become interested in how more abstract levels of design can be used in explaining the origins and consequences of design. For example, the policy and legislation that enables a new bypass, or a new crematorium, to come into existence, or the local planning guidelines from which the rules for housing developments are derived. He is currently working on a book about designing as dialogue, to capture these ideas.

Peter Lloyd's blog can be found at: <http://www.iproffesdesign.wordpress.com>. <http://arts.brighton.ac.uk/staff/peter-lloyd>

Full Circle Return to University of Brighton After 22 Years

Jeremy Aynsley joined the Faculty of Arts as Professor of Design History in January 2014. Aynsley's research has focused on twentieth-century design with a particular concentration on graphics and interior design.

His appointment in many respects marked a return. Having originally studied art history at Sussex University in the late 1970s, Aynsley was encouraged, while pursuing an MA with Professor David Mellor, to consider the newly forming subject of history of design. This was in large part prompted by an interview Aynsley had carried out with Humphrey Spender, a Mass Observation photojournalist. Spender mentioned in passing that the magazine he and fellow artists had keenly followed in Berlin in the late 1920s was *Gebrauchsgraphik*. Aynsley set out to explore this publication, taking the subject to the Royal College of Art, where he completed a PhD supervised by Professors Gillian Naylor and Christopher Frayling.

The theme of German design has remained a leitmotif in Aynsley's career. He recently authored *Designing Modern Germany* (Reaktion, 2009). He organised the exhibition *Signs of Art and Commerce* on German graphics and typography in the V&A Department of Prints and Drawings in 1997, and co-curated the show, *Print, Propaganda and Persuasion* at the Wolfsonian, Miami Beach. This coincided with the publication of *German Graphic Design, 1890–1945* by Thames and Hudson in 2000. Exhibitions remain an important form of outcome, and recently Aynsley was contributor to *California Design, 1930–1965: 'Living in a Modern Way'*, at Los Angeles County Museum of Art in 2011.

A second major research interest concerns the history of interior. Between 2001 and 2006, Aynsley led the AHRC-funded Research Centre for the Study of the Domestic Interior. This was a five-year project with an ambitious publishing and exhibition programme that marked an interdisciplinary collaboration between the Royal College of Art, the V&A Museum and Royal Holloway, University of London. This was followed by leading the AHRC-funded Vienna Café project, which investigated the historical significance of the interrelationship between commercial and domestic space. He is currently a consultant on the development of a new Bauhaus Museum in Weimar, to open in 2019, and is using this as an opportunity to research the Bauhaus houses as exhibition objects.

Informed by his commitment to seeing design history informed by practice, among Aynsley's first teaching positions were posts at St Martins College of Art and London College of Printing, and, between 1985 and 1991, teaching history of art and design at the then Brighton Polytechnic. For over 21 years, Aynsley was associated with the V&A Museum and Royal College of Art, where he taught on and then led the RCA/V&A History of Design MA programme. He also supervised many PhD students, the majority in history of design, but several in practice-led subjects in the School of Communication.

Before rejoining the University of Brighton, Aynsley was Director of Research at the RCA where he led the strategic development of



Top: Cover to the magazine *Gebrauchsgraphik*, international advertising art, July 1931, designed by Stephan Schwarz. Photo: Jeremy Aynsley. Bottom: The Haus am Horn in Weimar. Built for the first Bauhaus exhibition to the design by Georg Muche. Photo: Jeremy Aynsley, 2014

research and prepared the College's REF 2014 submission. With this experience, he looks forward to contributing to shaping the faculty's research culture, in part in preparedness for the next REF, but also in tune with the many opportunities research in design history offers at Brighton.

One immediate priority for Aynsley is to become familiar with the holdings of the Design Archives. He is excited by the prospect of delving into the Icograda papers and reviewing the work of mid-twentieth-century designers, many of whom were émigrés or enthused by European modernist ideas.

<http://arts.brighton.ac.uk/staff/jeremy-ainsley>



An Archive Generated as an Afterthought

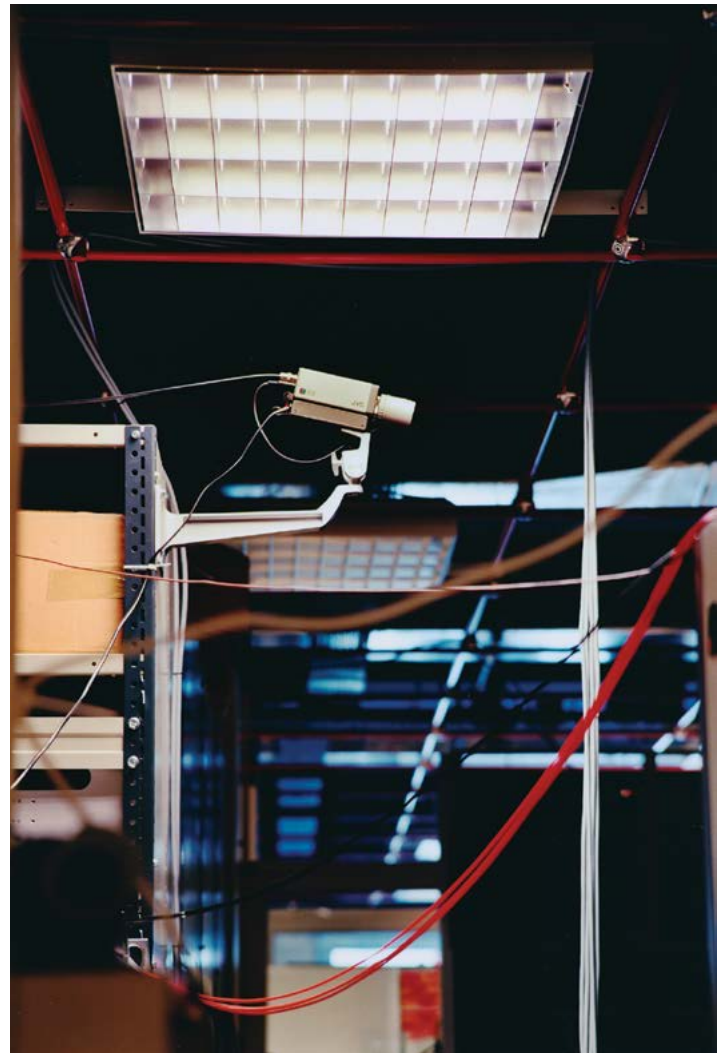
The Astonishing Holdings of the Prix Pictet

Nobody thought, when a group of people (including Francis Hodgson, recently appointed Professor in the Culture of Photography) started the Prix Pictet in the spring or early summer of 2007, that it would become a research project. The Prix Pictet is the largest prize by value in photography, a huge 100,000 Swiss francs to the winner, plus a separate commission of about half that to another photographer to originate new work. The prize is concerned with photography on the theme of sustainable development and the environment, and has quickly become the benchmark for this area of photography worldwide. It was from the outset open only by nomination, and a kind of college of nominators has grown up which includes the widest imaginable range of photographic specialities from around the globe. There are picture editors and museum curators and advertising art directors and academics, and only when one of them has put forward a portfolio of pictures can it be considered for inclusion. So the portfolios have a certain quality, and they have exceptional range.

The prize might have become just an annual award – a press release, gala evening, photo opportunity and then silence until next time. Instead, it has become a quite exceptional mechanism for distributing powerful photographs. A major book is published every year, and that reaches tens of thousands directly. Touring shows crisscross the globe, the ones from previous years still touring as the more recent ones are added to the calendar. As they arrive in each new city, the local press reproduces the relevant pictures, and the messages of sustainable development are circulated again. The pictures reach ordinary people, but they also reach decision-makers and policy-makers. The best of them are never merely illustration: they are world-class communication in their own right. The lists of shortlisted photographers and artists over the years include many of the great names in photography, from Robert Adams to Michael Wolf.

The Prix Pictet is now in its fifth cycle and is solidly established. Unsurprisingly, given the sums of money at stake, many hundreds of photographers have already put themselves forward for consideration by judges. The books and exhibitions show only a small proportion of what has now become a vast archive of high-quality pictures on a wide range of environmental issues. That archive is held – digitally, and therefore perfectly accessibly – by the Secretariat of the prize.

It has become clear that a useful secondary utility could be found for that archive after its initial purpose – submission for an award – was done. The Pictet Prize archive is a unique accumulation, of late twentieth and



Surveillance Camera, Matra Transport, France from his 1989-1991 Series: Sites of Technology Courtesy Candlestar / Galerie Thomas Zander. Photo: Lewis Baltz

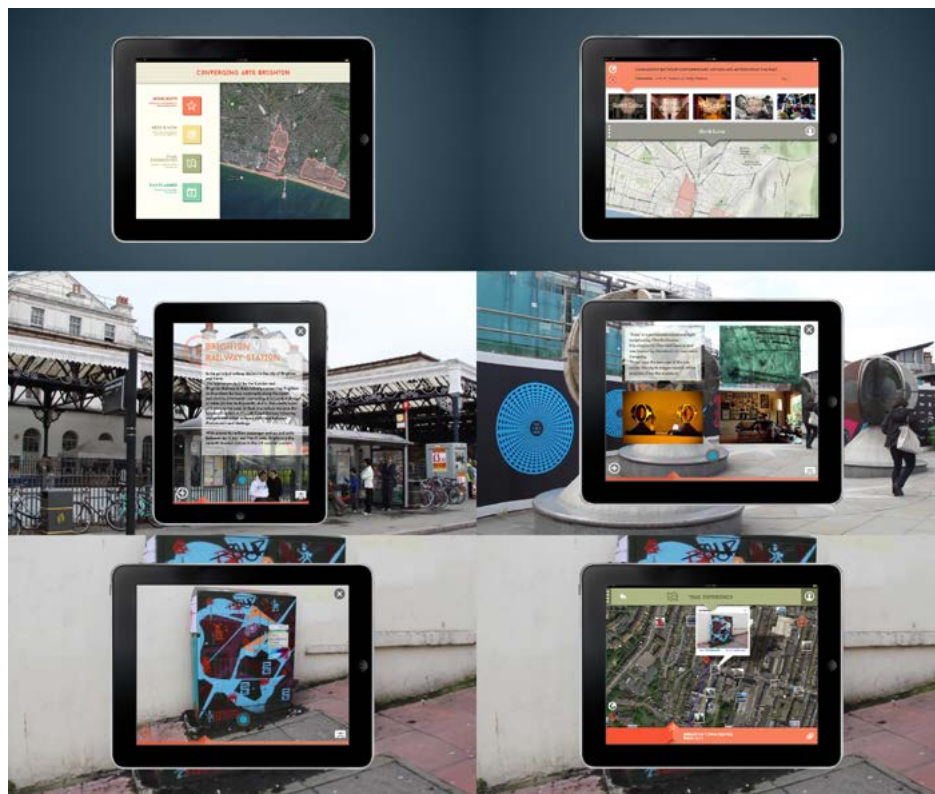
early twenty-first century thinking about development, waiting ready to be researched. In the formal sense alone, the subjects covered cover the spectrum, from war to waste to water. Widening that, the subject list grows: comparing different treatments of similar themes by country or by type; photography from the 'journalistic' traditions contrasted against photography from a more 'artistic' background; international, even global, environmental questions and local ones; the shifting roles of the photographers and of photography itself.

The archive of the Prix Pictet lies as an invitation to considered detailed comparative research of the kind that is rare in contemporary photography.

<http://arts.brighton.ac.uk/staff/francis-hodgson>

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Evolving Urban Spatialities



Interactive platform for the investigation of the unstable conditions or relations between spaces and urban art. Credits: Dr Elisa Lega and Stephanie Sironi

designed by the French collective EXYZT allow visitors the freedom to appropriate them, encouraging creativity and renewing social behaviours.

Lega's investigations of these spaces involve a departure from the notion of technical functionality of spaces to that of a dynamic semantic system of liminal places, focusing mainly on the understanding and rebalancing of their related sociocultural dynamics.

She is currently working on the transnational research project Design+Context for the enhancement of place identity, tourism and cultural heritage of urban spaces (funded with provision of resources by the European Union, the Italian state, the region of Lombardy with the contribution of Cariplo Foundation and coordinated by the Consorzio di Vigevano in addition to the Department of Design of Politecnico of Milano). In this context Lega is working with

The way we describe, understand and live in contemporary cities is being radically transformed, reflecting the complexity of twenty-first-century socio-economic processes. Urban spatialities increasingly appear as systems in perpetual change, not always determined and determinable through formal planning. One of the goals of the field of spatial design is to anticipate these changes and to develop new tools and strategies with which to design the physical and social dimensions of spaces.

Within this field Dr Elisa Lega carries out transdisciplinary research for the decoding of the multiple tangible and intangible factors constituting our complex urban scenarios, by focusing on those transient spaces that are important carriers of urbanity. These are urban ambiguous spaces, which have been through one or more variations of role or rebalancing of dynamics – for example, due to processes of post-industrial development or city zones (re)generation. These spaces become areas of refuge for diversity – in this sense they are also called other spaces – and they are subjected to new programmes of use through processes of spontaneous (re)programming. For example, the spaces

multidisciplinary and multinational partners (Stockholm University, University of Leeds, Universidade da Madeira, Universidade Lusíada de Lisboa) to develop innovative products and services for the promotion of urban environmental contexts.

Lega's contribution sees the development of interactive mobile/web applications for the spatial investigation of urban transformations according to spatial and social values like time, context, history, memory, cultural aspects and temporal identity. This focuses on two main aspects: the unstable conditions or relations between spaces and urban (or public) art, and the immaterial values constructing (or deconstructing) spatial stereotypes.

These action tools, applied to different urban contexts, will provide insider knowledge of transient space-making dynamics to inform ways of interpreting and designing evolving urban spatialities.

The research sees the involvement of early career researchers from the different institutions working closely with visiting postgraduate students from Politecnico di Milano (School of Design) as co-researchers. This structure incorporates milestone reviews between the partners in order to assure the quality of the process and results. The research will end with a display of the outcomes to possible investors/developers, which will be held in Milano, with the hope of providing job placement opportunities for the postgraduate students involved.

Dr Elisa Lega is Senior Lecturer in Interior Architecture and Urban Studies. She joined the University of Brighton in March 2013.

<http://arts.brighton.ac.uk/staff/elisa-lega>

Lega is working with multidisciplinary and multinational partners ... to develop innovative products and services for the promotion of urban environmental contexts.



DOCTORAL CENTRE NEWS

What Do We Know?



Our new publication, *Arts and Humanities: Research and postgraduate studies at the University of Brighton*, promotes the cross-disciplinary potential and the wide range of opportunities within the arts and humanities at Brighton. The following abridged article from the publication by Dr Michael Wilson is kindly reproduced here.

A modern university strives not only to sharpen its cutting edge in the recognised disciplines, but also to recognise the pursuit of new knowledge types, whether these evolve from trans-disciplinary practices, or a fostering of those 'ways of knowing' that stand outside traditional scholarship.

Studying the arts and humanities allows us to articulate and enhance our collective understanding of the ways in which we see the world. We do this by bringing together all aspects of intellectual, emotional and experiential knowledge, through a rich diversity of method and practice.

Transdisciplinary evolution is one key to the effectiveness of this diverse practice, with clear opportunities in the faculty for staff and students either to collaborate or to draw on their own cross-disciplinary background.

Across the arts and humanities we find projects that expand the knowledge base through creative collaboration: photographers join with critical historians, artists display their work as part of political philosophy conferences, furniture designers join with storytellers, while filmmakers and archivists work with fashion designers. The result goes beyond a shared interface. These ventures highlight the

formation of knowledge and how new ways of thinking emerge.

The emphasis shifts from 'what we know' to 'how we know' as we take account not only of digital connectivity and resources but also the increasing importance of tacit knowledge, allowing the development of ideas 'beyond words'. The famous example of trying to write up the knowledge for riding a bike, gives a simple illustration of a knowledge type that transcends the written.

Research students are encouraged to develop critical enquiries through their practice, often in the pursuit of research questions that are unanswerable by other means. The systematic, rigorous and critical practice of an artist, architect, dancer, storyteller or designer can thus result in scholarly insight that would otherwise remain invisible.

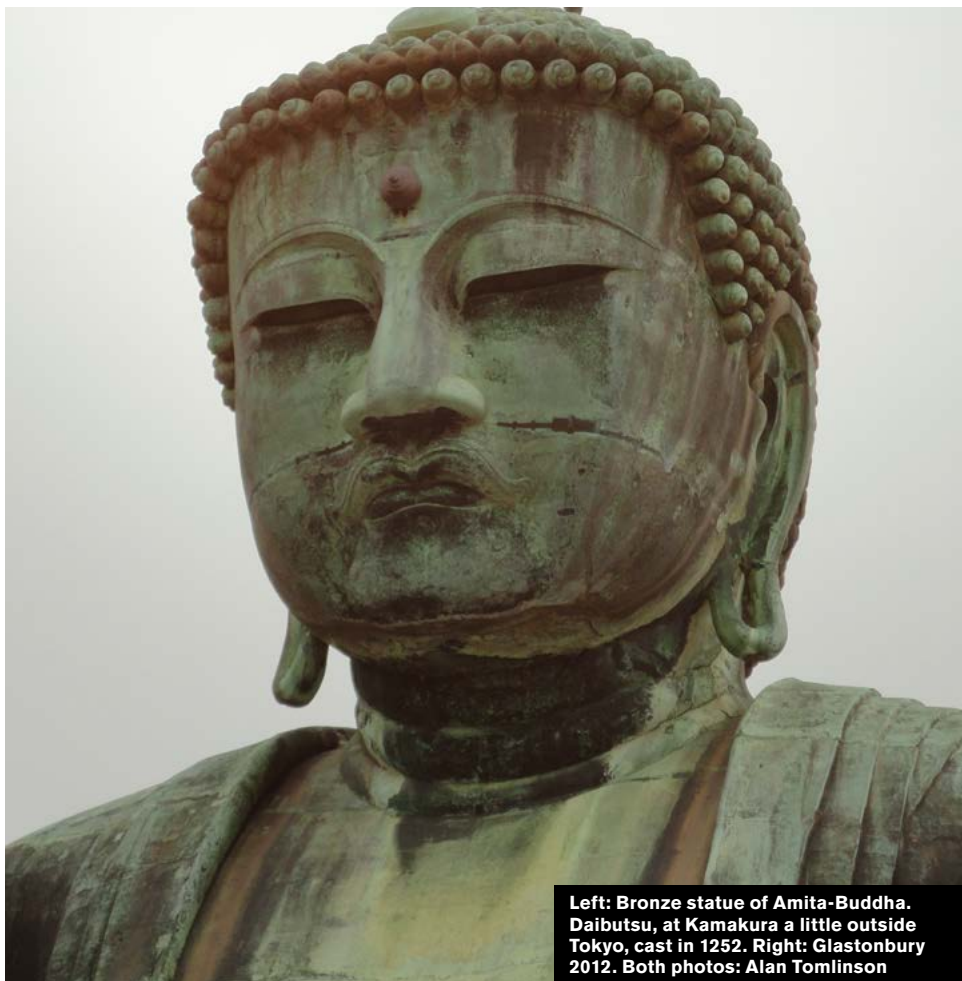
Successful investigations through practice have included: questioning the knowledge systems provided by museums; investigating the feasibility of user engagement through psychologically aware design; evaluating the pedagogic mechanisms involved in

life-drawing with medical students; discovering the political resonances in contested space; or testing the narrative potential of reclaimed objects.

The university community is one of multiple practices, whether these are in the analysis of written material and the writing of new texts, or in forms which are themselves evolving as scholarly tools - painting, dancing, fabric design, storytelling - or in forms based on evolving technologies - digital platforms, generative code, smart textiles, gaming cultures.

As we accept that learning happens everywhere and anywhere, and that contributions to the shared knowledge base can come from diverse sources, so we can invigorate the creative community, in turn generating a scholarly environment that is self-critical, able to reconsider and reshape itself, one which welcomes the new practices of the next generation of students and staff.

Please contact artsnews@brighton.ac.uk if you have any suggestions for the distribution of this publication.



Left: Bronze statue of Amita-Buddha. Daibutsu, at Kamakura a little outside Tokyo, cast in 1252. Right: Glastonbury 2012. Both photos: Alan Tomlinson



title of the programme is Co-Production of Knowledge with Communities of Practice: New Methodological Engagements and Hermeneutic Challenges.

The provision comprises four inter-related strands responding to the hermeneutic challenges of the research impact agenda. The programme addresses the new research environment, which demands increased literacy across material and virtual contexts. It will equip doctoral students and early career researchers to select appropriate hermeneutic pathways when working with historical objects, artefacts, performances, live events and recordings, and in co-production of knowledge and practice. In the core programme are two master classes featuring leading scholars with a track record in influencing interdisciplinary research and methodological thinking. These are followed by workshops on co-production of knowledge, archival and digital preservation of sources and practices, and the place of experiential and creative writing in the research process. All strands will generate collaboratively produced online materials, and recruitment will initially target doctoral students in the second of their three (FTE equivalent) years of study.

Re Searching Times

Methods and Networks for a Critical Interpretive Practice

Professor Alan Tomlinson is Head of Doctoral Training, Arts, based in the Centre for Research and Development. His position is a new one, in which leading an Arts and Humanities Research Council (AHRC) collaborative skills development award and nurturing a new Research Forum for the Arts/Humanities, are core components of the brief. These are summarised here, prior to a brief discussion of some other developmental themes that Professor Tomlinson has identified, working with other senior researchers, since taking up the role at the beginning of 2014, after completing work leading the REF2014 submission for D36 (Unit of Assessment D36, Communication, Cultural and Media Studies and Library and Information Management).

1. ARENA: AHRC COLLABORATIVE SKILLS DEVELOPMENT

ARENA is an 18-month programme funded by the AHRC. ARENA spells out Arts Research ENrichment Activities, and Brighton, with Royal Holloway London, is running a series of workshops and master classes from September 2014 to July 2015. It is one of only six organisation-led awards from the AHRC in the council's final year of the initiative. The

2. AHRF: ARTS AND HUMANITIES RESEARCH FORUM

With its success in doctoral training consortia such as TECHNE and Design Star, combined with the University's investment in strategically situated doctoral studentships, including the Understanding Conflict cluster, the Doctoral Centre will have more than 100

It is without doubt an exciting and expansive time for doctoral research in Arts and Humanities at Brighton, and the contribution of research students to the consolidation of a mature research culture cannot be overestimated.



The Doctoral Centre Welcomes

registered postgraduate research students in the new academic session, October 2014. The new Research Forum will provide a platform for students to plan events and panels in Grand Parade and off-site, and for faculty to lead work-in-progress sessions (WiPS) by other students and other faculty staff. There will be a strong expectation that students present their work at the WiPS at least twice in the lifetime of their doctoral project; logically, these could be scheduled just prior to a transfer panel, and in the run-in to submission of the oral examination. The Forum will be inaugurated at the Research Festival on 1st July 2014.

3. WORKSHOPS AND MASTER CLASSES

In the current academic session Dr Etienne Wenger and Professor Toby Miller have held master classes for doctoral students and early career researchers in the Faculty. There are plans for workshop sessions on community engagement, theory/practice challenges in doctoral research, and ethical dilemmas in the research process in the forthcoming academic year. CRD researchers are also on the TECHNE training group and will be liaising with partners in the consortium to open up specialist provision to TECHNE researchers with particular methodological training needs.

It is without doubt an exciting and expansive time for doctoral research in arts and humanities at Brighton, and the contribution of research students to the consolidation of a mature research culture cannot be over-estimated. The initiatives discussed here will complement well-established research seminar series and research centre activities. They also bring doctoral students together from a range of specialist interests and backgrounds, with the overall aim of providing them with sophisticated informed methodological tools and frameworks.

John Barlow, *Why have traditional fine art media tended to be neglected by contemporary artists who explore a relationship between landscape and tourism?* Supervisors: Sue Gollifer and Catherine Palmer

Liz Bruchet, *Vulnerability and the Archive*. Supervisors: Catherine Moriarty and Sue Breakell

Kimberley Chandler, *On skeuomorphism: the continuity of a type-form in modern material culture*. Supervisors: Gillian Youngs, Ivana Wingham and Paul Jobling

Ken Clarry, *The shadow of conflict: the spectral presence of violence in political art practice*. Supervisors: Graham Dawson and Tom Hickey

Anja Crabb, *The future shape of design: a toolkit for designing longer-lasting material experience*. Supervisors: Jonathan Chapman and Joan Farrer

Andrew Cross, *Salisbury Plain: Landscape Representation and Military Imagination*. Supervisors: Joanna Lowry and Xavier Ribas

Louise Dennis, *Material as point of interest: A case study of the Museum of Design in Plastics*. Supervisors: Louise Purbrick and Lesley Whitworth

Khaled Galal, *Digital communication innovations and political empowerment*. Supervisors: Gillian Youngs and Alan Tomlinson

Aycan Garip, *Impact of visual arts on increasing social awareness and social responsibility in North Cyprus*. Supervisors: Darren Newbury and Alan Tomlinson

Lisa Hardie, *Memorial Landscapes: Negotiating Post-conflict Spaces*. Supervisors: Lucy Noakes and Catherine Palmer

Russell Heywood, *The doom of clowns*. Supervisors: Katy Shaw, Jessica Moriarty and Deborah Phillips

Bahar Khayamian Esfahani, *Design of medical devices for health and well-being of ageing people*. Supervisors: Joan Farrer, Richard Morris and Eddy Elton

Uschi Klein, *Photography/disability*. Supervisors: Darren Newbury and Hannah McPherson

Samantha Lynch, *Architecture: Thinking through drawing*. Supervisors: Nat Chard and Ivana Wingham

Zeina El Maasri, *Beirut's cosmopolitan promise: modern graphic design of the 1960s-70s*. Supervisors: Guy Julier and Paul Jobling

Lujain Mirza, *Investigating and attempting to resolve negative stereotypes that people have towards others of different cultures through photography*. Supervisors: Gillian Youngs and Karen Norquay

Nagham Al Qaysi, *Aesthetic evaluation of buildings with environmentally intelligent technologies: the public acceptability of the double skin facades*. Supervisors: Ryan Southall, Poorang Piroozfar and Alan Tomlinson

Jason Porter, *Hidden "homocaust", hidden from history: the politics of forgetting and remembering the homosexual victims of Nazi persecution*. Supervisors: Catherine Bergin, Anita Rupprecht and Tom Hickey

Matt Rudkin, *What are the implications and applications of Mihaly Csikszentmihalyi's "Flow Theory" and the wider field of evolutionary psychology for creative arts practice and pedagogy?* Supervisors: Charlie Hooker, Avril Loveless and Belinda Wheaton

Melina Sadikovic, *Justice, Memory and Experience in Reconciliation after Conflict*. Supervisors: Graham Dawson and Louise Purbrick

Ian Sinclair, *Does post-Marxism offer an effective critique of liberal and Marxist notions of equality?* Supervisors: Bob Brecher and Mark Devenney

Sarah Tuck, *Contemporary Photography in Belfast Post Good Friday Agreement*. Supervisors: Darren Newbury and Tracy Marshall

Melanea Warwick, *How can the artistic practices of people with profound and multiple learning disabilities (PMLD) be harnessed as a vehicle for reciprocal exchange in their wider community?* Supervisors: Alice Fox, Alan Tomlinson and Hamish Fyfe

Julia Winckler, *What remains of Lureland?* Supervisors: Darren Newbury and Charmain Brinson

Rising-Stars and Sabbaticals

The Faculty of Arts has once again achieved great success in the University-wide Rising-Stars and Sabbatical initiatives with a total of eight colleagues receiving awards.



All the Colours of the Dark (Sergio Martino, 1972), courtesy of Sergio Martino and Mino Loy

RISING-STARS

Sandra Jansen, School of Humanities

An early career researcher, Jansen achieved success with her bid to Rising-Stars with the project *Mergers, Splits and Traditional Forms: Variation and Change in Vowels in Rural Cumbria*. Jansen will undertake a series of sociolinguistic interviews in Maryport that she will use to identify factors in sound changes by carrying out acoustic and statistical data analysis. From this fieldwork Jansen will prepare a number of publications for submission by the end of 2015.

Xavier Mendik, School of Art, Design and Media

Mendik has been awarded funding for his project *Dania Film and Italian Popular Cinema: Industry, Identity and Society in the Anni di Piombo and Beyond*. This project will collate, analyse and disseminate new primary research on the Italian film industry and society of the 1970s, with materials drawn from exclusive archival access to one of Europe's most significant film production houses from this era. Research outputs for the project include a feature length documentary, *That's La Morte: Italian Cult Film and the Years of Lead*, exploring how the work of Dania Films reflected wider fears of 1970s Italian terrorism.

SABBATICALS

The following colleagues received sabbatical awards of up to £20,000 to undertake a period of research time away from their substantive role at the University. Staff will use the time for a variety of activities, from consolidating previous work into formal research papers to producing new research, monographs and research bids. We look forward to catching up with these projects in future editions of *Research News*.

School of Art, Design and Media

Frauke Behrendt

Julie Doyle

Mary Anne Francis

Olu Jenzen

School of Humanities

Cathy Bergin

Lara Perry

Next Issue

Publication of Edition 33 is anticipated for the Autumn term; deadline for receipt of copy 3 October 2014.

Newsletter articles, text and images to be emailed to:

Arts News: t: 01273 643720

f: 01273 643039

e: artsnews@brighton.ac.uk

Centre for Research & Development

Faculty of Arts, University of Brighton, Grand Parade, Brighton, East Sussex, BN2 0JY

Faculty Research Website

<http://artsresearch.brighton.ac.uk>

