



Welcome to the Spring 2009 Newsletter of the Centre for Excellence in Teaching & Learning through Design.



This edition of the newsletter includes updates on some of the projects currently underway which hopefully prompt you to explore our website for details of other projects: www.brighton.ac.uk/design/cetld/projects



Events at the V&A

'Collecting Experiences: enriching design students' learning in the museum' symposium on Friday 24 April 2009



Fashion on Screen Study Day

The Fashion on Screen Study Day will be held on 21st May at the V&A Museum. It will bring together fashion historians and film archivists to explore documentary and amateur film's potential as an exciting source for researching clothing and fashion.



Talks include the Museum of London's Beatrice Behlen discussing documentary footage of post-war Existentialists in Paris, and Marketa Uhlirova of Central Saint Martins College of Art and Design's presentation of newsreels from Britain, France and Czechoslovakia from the

1930s to 1960s. Archivists from the BFI and Imperial War Museum will show clips from their collections and talk about the ways non-fiction films can help us to learn more about fashion.



This Study Day has been organised as part of the CETLD-funded Screen Search Fashion collaborative project at the Royal College of Art and Screen Archive South East at University of Brighton. This project examines everyday dress in amateur and documentary film, focussing on 1920s and 1930s film material from the collection at the Screen Archive South East, to develop an online resource that will aid fashion researchers and practitioners wishing to know more about dress from this period. The resource is a site for film clips, stills, descriptions and links to sources for further information on all types of clothing.

Non-fiction film provides a rich, and largely untapped resource that enables us to see fashion as it was worn, and how it was worn. Seeing clothing in motion can alter our understanding of the way garments work on the body, and enhance our insight into the wide range of styles worn within a given period. This study day aims to encourage students and tutors to use non-fiction film in their own work, and to appreciate the ways it can develop our knowledge of everyday fashions.

Educational tool – online film

The new film, “Inclusive Design: creating a user’s world”, has been produced by the Royal Institute of British Architects, with funding from CETLD, in partnership with Royal College of Art and University of Brighton. It is intended to be a highly useful tool in the education of student architects and designers. It can be watched in lectures, seminars and at home either in its entirety or in bite sized chunks. It is a free resource and will have wider applicability to practicing architects/designers, clients, planners and others involved in the built environment.

The film, “Inclusive Design: creating a user’s world”, is available to watch online for free at <http://www.youtube.com/user/RIBAVIDEO>. It is also available as DVD format, however stocks are limited.

The role and relationship of the architects, the client, the user advisors, access consultants, and other members of the design team are examined. The film also provides viewers with differing practical examples of inclusive design.

The film features three projects:

1. The Roundhouse in London, a Grade II Listed building, refurbished as a public Arts venue.
2. The Eden Project, in Cornwall, a well known, large-scale and complex visitor attraction.
3. The Willows, in Wolverhampton, a new school under construction, that will bring together the population of a primary school, a special needs school, and a community facility on one integrated site.

...How do we design a school environment for a local Somali population?

...How do we turn a visually attractive venue such as Eden, into an enjoyable and worthwhile place for those who are visually impaired?

...How do we reconcile a Grade II Listed Arts Venue into an accessible venue for wheelchair users, and maintain a highly fashionable and tempting place for young people?

Educational tool – accompanying guidance
The film will be supported by accompanying

guidance on Inclusive Design, including Teachers’ Learning Notes.

“Inclusive Design is good design. A design process that involves the participation of a range of users with different needs stimulates creative and inclusive solutions that are better for everybody. CETLD funding has provided RIBA with the opportunity to develop an accessible, informative, and inspiring tool for communicating this essential message to a wide audience”

Helen Taylor, Chair RIBA Inclusive Design Committee.

For more information on the film, please visit <http://www.youtube.com/user/RIBAVIDEO> and/or contact inclusivedesign@inst.riba.org.

Zoe Smith
Policy Officer

Offsite: Insight

Offsite: Insight aims to examine and enhance access and use of the V&A’s and RIBA’s architecture collections at the V&A museum and the RIBA, by Higher Education students and tutors. This CETLD funded research project examines the use of these architecture collections as a resource for architecture, teaching, learning and practice. Further pilot projects have taken place.



University of Brighton students in the Prints and Drawings Education Room at the V&A

In January, twenty-five students from the University of Brighton used a visit to the V&A and RIBA during Techno Week to inspire a response to two briefs, ‘HardWare’ and ‘PaperScape’. ‘Hardware’ involved designing and modelling in CAD and using rapid prototyping, a door handle inspired by the

collections. Students viewed architectural drawings of door handles including a selection by Augustus Pugin, Erno Goldfinger, and Conran Associates in the Prints and Drawings Study Room. They explored other galleries such as Silver and Ironwork, and took part in a practical modelling workshop in the Sackler Centre Art Studio.

“When I saw Pugin’s drawings, I just didn’t expect to see an architect I had known and so it was really cool seeing that and that’s probably what influenced me for the rest of my project.” Student



HardWare’ workshop at the V&A

‘PaperScape’, challenged students to create a full-scale paper screen using a range of paper composite methods and laser cutting techniques inspired by a collection of early imprints and texts at the RIBA’s British Architectural Library. These included works by Le Corbusier, Andrea Palladio and pop-up books featuring the work of Frank Gehry and Frank Lloyd Wright.

All the students had a week to realise their designs culminating in a departmental display. The project facilitated virtual and physical studies of the collections, and supported manual and digital design, drawing and fabrication activities. The intention is this work will be showcased at the RIBA during next year.

In March fifty students visited the V&A and RIBA as a Field Study Trip. The visit included an introduction to the architecture collections, a visit to the Prints

and Drawings Study Room and the Architecture gallery. Students reflected on using online image databases and catalogues as ways into searching the collections, as well as the value of looking at original objects.

“You can see how the architects work. It’s encouraging for us I can be so scared to draw.” Student

“The drawings have inspired different techniques to be included in the end of year portfolio.” Tutor

Research so far includes the following findings:

Accessibility

- Online and offline collections offer entirely different learning experiences
- Access to background information about the objects is desired but limited
- Dialogue around objects is valuable
- Existing search mechanisms need improvement
- Students recognise the importance of tutor support

Students’ experiences

- Interest is in a wide range of design influences, beyond architecture
- Eminence is valued
- Need to make best use of time available when researching
- Online resources are useful for remote access, researching projects and preparing for visits

Impact

- Students developed an understanding of what the V&A actually is and how the collections could support their studies
- Visiting the collections is a very valuable experience and source of inspiration for idea development
- Looking at objects, particularly drawings close-up, built confidence in students’ own potential abilities



Student ‘PaperScape’ work inspired by the V&A+RIBA architecture collections

“What I love about the V&A is that it has everything. There’s stuff we can take back and use in our studies in the coming months, years, however long.” Student

These project findings will be used to create e-learning induction resources that aim to be stimulating, practical, relevant to HE level learning and course requirements, promote and increase independent use of the collections, and support distance learning and regional access. Catherine Duncumb (V&A+RIBA Architecture Education Officer) is leading the project in collaboration with Nikki Pipe (Senior Lecturer in Architecture and Technology, in the School of Architecture and Design at University of Brighton).



Student ‘PaperScape’ work inspired by the V&A+RIBA architecture collections

An induction to the V&A+RIBA Architecture collections is being planned for Architecture, Interior Architecture and 3D tutors on May 27, at the University of Brighton.
Catherine Duncumb

“Bridging the Gap in Moving Image: Connecting New and Traditional Technologies for Enhanced Communication between Students, Academic and Support staff Across Design and Arts”

The aim of this project is to identify gaps between generations with regard to perceptions, attitudes and expectations of digital technology in relation to the learning and teaching of the moving image. The aim is to help bridge any gaps and enhance communication between students, academic and support staff.

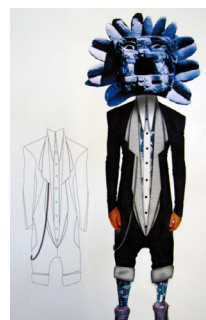
Sol Snelvedt (fine art researcher and lecturer) is leading the project in collaboration with Phil

Taylor (senior lecturer), and John Warr (senior technician) and Sina Krause (video demonstrator), all at University of Brighton. Project partner is Stuart Croft (tutor, RCA) and project advisors are Lawrence Zeegen (academic leader) and Judith Katz (subject leader), both at University of Brighton. This CETLD-funded research project began in October 2008 and has already accomplished more than 30 recorded interviews with students and staff at the University of Brighton and the Royal College. From more than 20 hours of video footage, 8 short clips were especially designed to stimulate discussion about certain issues and thus particular perceptions, expectations and attitudes to the learning and teaching of the moving image. These were shown at the project interim Design Scholarship Seminar 25th February 2008 and followed by a lively discussion.

The range of issues under debate included conceptualisation of the moving image either as a stand-alone subject or as an integral part of another discipline. In connection to the latter we discussed the multifarious nature of the integrity and for example the specifics of moving image in sculpture. Other issues were expectations of individual support; student network; forms of teaching and demonstration that encourage independent learning and comparisons between different institutions’ teaching strategies and curriculum.

Our preliminary findings indicate that there is a gap between expectations and experiences with regard to the time involved in learning and teaching of the moving image. Our interview questions gave more diverse responses than anticipated, and show that the attitudes to digital technology vary in complex ways between generations.

RCA Project - Visual Pedagogy “Where to Begin?” asks Ike Rust; Head of Fashion Menswear at the RCA



How to start a visual research project that aims to represent something never seen before? How do the current second year menswear students learn design through making fashion at the RCA? Each student and every cohort is unique; their particular chemistry of fusion, attractions and divisions has yet

to resolve itself into a specific outcome. Yet the chemical process is already underway in the studios.



It is of paramount importance to us that we celebrate the process of design creativity as it takes place. We chose therefore to offer a point of view that is not in compliance with the culture

of instruction, quantifiable learning targets, and the educational administrative machinery that celebrates the production of endless data. As a stand against the deadly 'audit culture' our project aims to show that the ways in which a designer works are many and contradictory, some representable and some not, some conscious and others not. Crucially it is the vision projected by the imagination as desire and sheer will that creates design. This is then worked through the body as a gesture of line, shape, colour and fabric, cut, fit and the placing and re-placing of a seam.



So, do we film the tutorials, work reviews, students draping at the mannequin, creating and testing new fabrics, visiting museums and shows, forging relationships with other departments, recognising and recalling significant moments, drawing, preparing for the fancy dress party or drinking in the bar?

What is the essential combination of experiences that go to make the designer's creative process? And with much of it being internal and profoundly private, even unconscious – can it be shown? Should it be shown?



How to start this process of representing transformation? What defines the complex physical, emotional and intellectual space, in which students balance the learning about who they are as designers and also to be part of an industry; meeting deadlines, working in a team, carrying out

other people's instructions, working to budgets and within limitations.

Always the starting mood is panic. Too much happening too soon, nothing appears in sequential



order and nobody speaks in completed sentences. The feeling is one of too much too soon and if only the project could start later all might seem to make sense already. To acknowledge this nonsense and craziness is an integral part of the project. We must admit to and admire the chaos and vulnerability

as precisely as the completed collection, perfect in its professionalism, on time, in place, new, original, amazing. But this sublime originality does not emerge out of instruction in an orderly way. So we arrive at the first solution, which enables the students to take charge ... to take control of the discussion on the process of documenting themselves in the environment, or space that encourages, supports and challenges them on this journey.

Are we likely to recognize their perceptions of the process of learning intellectually? Are we going to understand the experience? Regardless it will be interesting to see how the specificity of this group relates to the patterns of the groups that have taken shape over previous years, and what we already think we know.

Images and Credit.

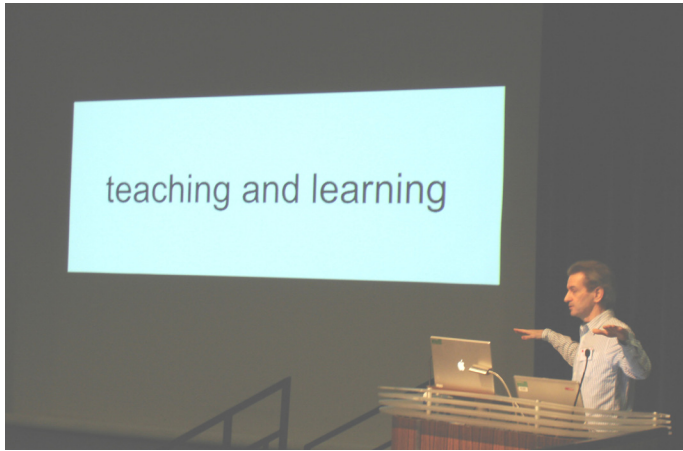
Illustration: Alex Mattson. Studio: Luis Lopez-Smith, Charlotte Ross, and Astrid Andersen. All 2008. B/W Photos By Claire Robertson. Haiyan Wan, Sara Collin. 2008 Graduates.

Is Design Good For You? Symposium Report

Author: Anna Dumitriu

'Is Design Good For You?' was the question posed at an innovative one-day event of talks and workshops, which took place at The Sallis Benney Theatre on 20th February 2009 jointly hosted by the Centre for Excellence in Teaching and Learning through Design (CETLD) and the Higher Education Academy's Subject Centres in Health Sciences & Practice and Art, Design & Media. The event brought together designers, healthcare professionals, artists and theorists to explore the role of interdisciplinary educational projects in design Higher Education.

At the symposium speakers and participants examined current and emerging practices in design education, investigated the ethical issues of designing for healthcare and discussed the role of design education in our future well-being.



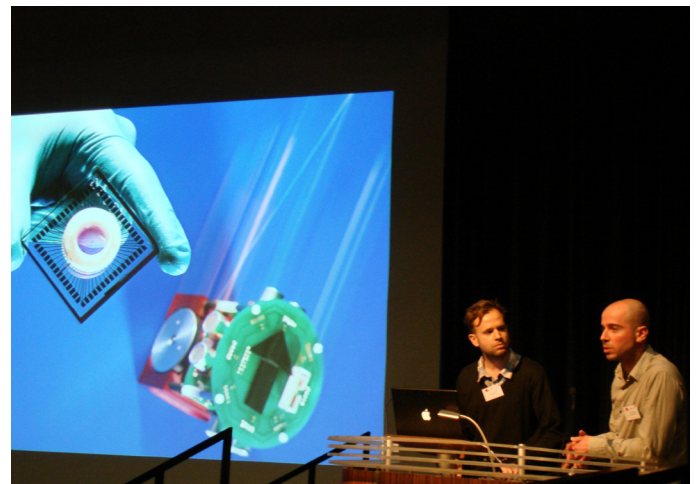
Paul Chamberlain

The symposium began with a keynote lecture by Paul Chamberlain (Professor of Design at Sheffield Hallam University) who spoke about 'Collaborative Research in Health and Design and Opportunities or barriers to learning and teaching'. Paul described lab4living, a collaborative research initiative between the Art and Design Research Centre and the Centre for Health and Social Care research at Sheffield Hallam University. It is a creative collaboration bringing together researchers from Design and Health which aims to provide creative strategies for the development of future living environments in which people of all ages and abilities '...not merely survive...' but are enabled and empowered to live with dignity, independence and fulfillment. Paul stated 'Our approach adopts a holistic, human-centred approach, rather than focusing solely, for example, on medical or social care provision, or future technological possibilities'.

The next speaker was Helen Smith (Chair of Primary Care at Brighton and Sussex Medical School (BSMS)). As a practicing GP herself Helen is very aware of the patient's perspective when they walk into a GP's surgery. Good design can play an important role in making someone feel comfortable when they may be feeling anxious. It is also an important way of conveying healthcare messages and campaigns to the widest possible audience. Helen discussed ways in which new designers might be better prepared for this challenging environment.

Anna Dumitriu then spoke about the arts based

course that she runs for trainee doctors at BSMS called 'Creative Communication'. Nowadays arts and humanities based subjects are being taught as optional accredited courses in medical schools across the country. These courses enable students to broaden their experience and offer time to reflect during their intense medical training. Anna's course focuses on the use of performance and installation art as a means of communicating ideas around the practice of medicine. Many of the student works produced highlight design issues, such as problems of privacy and the emotional impact of hospitalization, whilst other works communicate biomedical technologies in accessible ways. The course is transdisciplinary at its core and brings together philosophical, scientific and artistic methodologies to develop student-led ideas, creating a space to reflect on the process of medical training and also to look outwards to the impact of medicine on the wider world.



Elio Caccavale and Tobie Kerridge

Elio Caccavale and Tobie Kerridge presented their pioneering "Material Beliefs" project, a network of scientists, engineers and designers exploring new technologies. By expanding current laboratory research through speculative designs, the project aims to create prototypes and curate public events that encourage a discussion about how emerging technologies might become situated within society, focusing on the social, cultural, and ethical implications of emerging biotechnologies.

Sarah Turnbull is the Interior Design Director of BDP, the architectural firm that designed the new Royal Alexandra Hospital. She discussed the issues in building the new Brighton children's hospital in order to make it a welcoming space. Tom Ainsworth, Research Fellow at the University of Brighton, discussed his approaches to a CETLD

interdisciplinary project exploring learning and teaching in collaborative courses that bring together design students from the University of Brighton and Medical students from Brighton & Sussex Medical School.



Drawing workshop

Several of the morning's speakers ran participatory workshops for attendees. In addition to these Dr Blay Whitby from The University of Sussex ran a workshop looking at the ethical impact of design on health issues, focused on his recent article "Time to wake up" which considered the building of automated apartments for the elderly. Penny Jones from Eastbourne Arts In Healthcare and designer Sue Ridge also ran a workshop on the "Mapping the Hospital Project", a participatory design based project looking at wayfinding at Eastbourne District General Hospital.

Anne Asha, manager of CETLD said: "We were pleased to act as a forum where designers, educators, architects, health-related practitioners and theorists could come together to share their work and discuss these important issues, that can affect us all."



Networking session

The Centre for Excellence in Teaching and Learning through Design, through its partnership with the University of Brighton, Royal College of Art, Royal Institute of British Architects and Victoria and Albert Museum, aims to enhance learning and teaching in design through research that brings together resources and expertise from higher education and collections-based partners.

For more information and details of speakers and workshop leaders see:

<http://cetld.brighton.ac.uk/events>

Design Scholarship Seminars:

29th April

Ike Rust on his project:
'Visual Pedagogy'

6th May

Beth Cook, DesignCETL Research Fellow at the V&A, on her project:
'Behind the scenes at the Museum'

20th May

Catherine Duncumb on her project:
'Compass on Campus'

14th October

Abraham Thomas on his project:
'From Sketch to Product'

For further information on upcoming events please visit our events page at:

www.brighton.ac.uk/design/cetld/events

Contact us

Further information about all Centre for Excellence in Teaching and Learning through Design activities and events can be found on the website:

www.brighton.ac.uk/design/cetld.

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