NEWS LETTER

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

This is the last year of our HEFCE funding and we are winding up projects and evaluating our achievements with a view to build on these in the future. However, we have continued to fund student-led projects, five of which are presented below. Enjoy the enthusiasm and energy that these projects convey and do come along to the Design Scholarship Seminars for 'Teach-in' 4th November, 'Concrete Coach' 11th November and 'Transatlantic Design' 18th November, all at 4pm in the CETLD space G5.

Staffing

Research Fellow Hilary Smith joined the Learning Spaces project team and Senior Research Fellow Jos Boys has become part-time.

Sol Sneltvedt took up the post as CETLD Project Manager from Anne Asha on a secondment from her Lecture post in the School of Arts and Communication from June 2009. Anne is now Academic Planning Coordinator in the Faculty, but continues to act as an advisor for CETLD.

Concrete Couch

What is it?
The main aim of the concrete couch project was to launch a competition to design and build concrete furniture for an outside area at the Mithras House site of Brighton University. The project was conceived following a 'techno week' workshop in concrete led by tutor Nikki Pipe. At the end

of our second year of Architecture we became aware of funding that could be bid for by students from CETLD, the Centre for Excellence in Teaching and Learning through Design, a HEFCE-funded partnership between the University of Brighton, the Royal College of Art, the Royal Institute of British Architects and the Victoria & Albert Museum. After some frantic work at the beginning of summer 2008 we put in a bid for a student led competition to design and build concrete furniture, this was to commence in the autumn of 2008. Luckily we were successful, so the serious work had to begin.
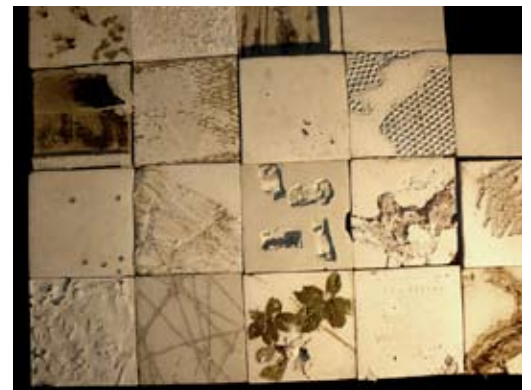
What we planned

The project loosely fell into three categories: project management, design & build, and analysis & evaluation. We planned to develop existing skills, learn new ones and develop a greater understanding of our learning through design. We designed a competition brief open to all undergraduate students of Architecture and Interior Architecture within Brighton University and launched the project in the autumn term. We hoped to judge and then build the project at Christmas and

then create a publication of our work that would be presented at a celebration event in the spring of 2009. Things didn't go quite to plan, the third year work for our degree impacted on the project, but we didn't want to give up on this so negotiated an extension on the timetable and had a new deadline to complete at the end of summer 2009, this is what eventually happened.

What did we do?
Our initial goal was to have one round of entries, but we were asked to run a workshop during the 2009 'mediateque (no) week', this led to more entries for the competition and we decided to shortlist the first round and ask for another round of developed entries. We had already extended our deadline and were planning the build phase for summer 2009, so this meant we could take a bit more time in selecting the final pieces to build. Following another round of judging we came to the decision to award the competition winning position to two entries, a proposal using a fluidic method of concrete casting and a modular cube based design. The fluid team were Gina Doyle, Charlotte Blythe and Lily Gomm and the modular team were Heidi Swinyard and Matt Jackson. We felt that the modular design could be built with some modifications and decided to use the build phase as an experimentation period for the fluidic design.

The next phase of the project was to build the pieces which took place in the summer. We experimented with various form-work and fluid casting which produced some fantastic results. The build phase involved many other students, some who had entered the competition and some who wanted experience of a 'live' build. The fluid team led on their project and the modular design was built by students who had either run the competition or wanted some hands-on experience. The fluid team made two substantial pieces and the modular group made several interlocking cubes with various surfaces. The final part of the project was to evaluate what we had done what we'd learnt from the process. We ended the project with a celebration of the event in October 2009 where we presented our work and distributed an information poster.

What did we learn?
We learnt a huge amount throughout the project and below I've listed some of the skills we've developed.
•	Design and execution of an architectural brief
•	Judging and selection of work giving feedback
•	Fund raising
•	Liaison with authorities and professionals
•	Team work
•	Time management
•	Sourcing of materials
•	Budgeting
•	Practical constraints of a 'live' project
•	Publicity
•	Documenting a project
•	Presentation skills
•	The use of concrete and experimentation
•	Building in a real location
•	Building something to last
•	Project evaluation
To get a complete idea of this please read our evaluation available via the CETLD team at Brighton University.

Who was involved?
The concrete couch team was led by Jeremy Diaper and included third year architecture students, Trisha Chauhan, Mathew Cockburn, Irina Dashkovsky, Sebastian Eugenio, Sarah Huby, Filipa Marques Neto, Tara McCloskey, Vaida Morkunaite, Tatiany Stam and Mark Warren. The built team were Jeremy Diaper, Trisha Chauhan, Mathew Cockburn, Tara McCloskey, Vaida Morkunaite, Mark Warren, Tom Baum, Gina Doyle, Charlotte Blythe, Lily Gomm, Taylor Zhou and James Barker. Also not forgetting the many entrants in the competition from Architecture and Interior Architecture, from all three years.

Who supported us?
We were funded by CETLD, the Centre for Excellence in Teaching and Learning through Design. We also had huge support from section b', the student architectural society, Brighton University, Tony Rodriquez in Estates, the caretaking team at Mithras House, Catherine Harper and also Anne Asha from the CETLD team.

Who do we need to thank?
We would particularly like to thank Nikki Pipe and Jyri Kermit for their support in the initial phases of the project and also Jim Wilson, Tony Roberts, Adrian Krumins, Claire Hoskin, Dawn Whitaker and Pete Marsh for their support during the build phase. Also, a huge big thank-you to our graphic designer friends, The Entente, www.the-entente.org

What happens next?
We're extremely pleased with the work we've done in the last year and hope to take the exhibition to other locations in Brighton University and the RIBA in London. Hopefully concrete couch has inspired other students to give a project like this a go in the future.

Jeremy Diaper
Project Leader, concrete couch

iBus:
Navigating the city on buses

This article looks at another CETLD funded student project: iBus – a revolutionary programme for navigating public transportation designed for iPhone. iBus operates as an interface between the iPhone's satellite navigational systems and on-line public information systems, in order to calculate optimal public transportation routes.

For anyone living in the contemporary metropolis, the idea of navigating the city on buses would seem to be a nightmare from which everyone would like to wake up. After all, taxis are much easier to use. Buses may be cheaper and more environmentally sustainable than taxis, but with their obscure schedules and complex routes buses are far less accessible and convenient. But iBus could change this all too common negative attitude towards buses; this software can establish a new way of inhabiting our cities as it creates a revolutionary digital interface for the iPhone that gives us vital information about public transportation systems and allows us to navigate our cities in a more sustainable way. We already have satellite navigational systems for our cars. In effect iBus is simply a plug-in for satellite navigational systems that is designed to help us navigate public transportation.

According to Benjamin Bratton the iPhone made our city our home: Googling, checking on this and that, editing essays on our iPhones. This is the home and office. We don't always need to arrive, because we're already there: if this was your home, you'd live here by now. The iPhone culture shows and foretells a probable scenario of our way of living cities. We no longer need to move from one point to another in an analogue fashion to find out about transportation opportunities; the iPhone can solve our queries in advance through digital means in order to speed up and fast forward our travel plans.

How can we properly theorise the digital at the scale of the city, and the city rendered as digital media?

In the past few years PSP or XBox culture has changed our conception of space and time, turning very precise distances into relative concepts . In fact through the perception of our reality as a video game the iPhone is only a simple consequence of an already stable attitude. Video games screens turn into urban maps, obstacles to surpass turn into our queries and the final score turns into the arrival at our destination.

Phone+city is a composite read-write medium, allowing for realtime communication through multiple modes, now and in situ, and represents, in combination, an important infrastructure of any emergent global democratic society.

iBus doesn't invent any new information. It simply recontextualises the existing. iBus is a way to introduce an existing digital interface in our relationship with cities; iBus triggers and leads us to use our digital thinking to offer transportational solutions in our everyday life . Let's start playing with our everyday problems . Extending the easy iPhone interface concept, we can digitally plan our journey in real time through clicking on a simple icon. The iPhone is already able to track our position. All we need to do is use iBus to input our destination, and it automatically selects for us the optimal route. In fact the user-friendly design is able to show the information we need when we need it. How would we like to travel? Through the fastest, most eco-

friendly or cheapest journey? iBus plans for us our journey while, at the same time, allowing us to top up our Oyster cards or learn more about potential traffic congestion. With all the information at our fingertips, we are already traveling even before starting out.

iBus extends our way of perceiving our cities; there is no space, no time to travel through; we project a digital thinking into the 'real' world. Satellite navigational maps show us where we are and where we have to go for a specific journey. It is a system which supplements our social communication

In recent years cities were diagrammatized by the GPS system which could help us to navigate streets, avenues and squares without getting lost. iBus takes this to an important new level; it is not a top-down response rather a bottom-up one : the software not only calculates our journey according to our data, but also tracks our journey through satellite navigation software informing us not only where and when to board which bus, but also where to get off, and how to make our way from there to our final destination. Our journey is something that emerges from selected data. The architecture of the software

making space the real extension of how we lead our contemporary lives; in fact what governs our everyday decisions are dynamic connections rather than static spaces; our cities are not anymore dominated by the space as it was in the middle ages when the city core was represented by the piazza or mercato. In the case of the iPhone, program is less about geography and more about opportunity. Bratton points out that the iPhone is not about a new geography of looking at the city, but rather about how we are facing another kind of opportunity for connection. iBus offers us a further dimension to this, and aims to get the simplest solution and provide immediate and clear information about our public transportation needs. Following the logic of 'Emergence' iBus is like a virus which can change the city's DNA; it doesn't depend on default screens, but explores what the customer is searching for: let's see what happens , a query makes a solution which differs according to the starting data. It is both meticulously mechanical and broadly dramaturgical, a systematizing of the possibility of particular events appearing, both on schedule and off, and of the scenarios by which those events become residual social languages. It is a geo-computational program, but one that calculates conditions of appearance more than it scripts or contains what finally emerges. The design frameworks are protocols that ensure a predictable malleability of information flow.

stack is the real framing possibility of program for designers. iBus is a way to design the city through an accessible, feasible and sustainable way; cities are the result of connections: iBus, in a very real time, designs those connections.

Cities are never the same, they can change according to our destination; cities become flexible flows. The designer role is to design a protocol, a grammar , which can be the base of a navigational system. What is more, by encouraging and promoting more sustainable forms of transportation, such as buses, iBus opens up a new environmentally conscious way of navigating our cities.

Let's play then: Click on iTravel & go with iBus!
Laura Ferrarello

This article includes quotations from following publications:

Benjamin H. Bratton, iPhone City, in 'Digital Cities' AD June 2009

Steven Johnson, Emergence: The connected Lives of Ants, Brains, Cities, and Software, London Penguin 2001 p.159

Transatlantic Design

We are three graphic design students: Claire Murray, Bronwyn Opland and Millie Davies and an illustrator: Chloe Bryon. The title for our project is: 'The Transatlantic Divide in Design Education.'

We are all heading into our third year of university and wanted to use our summer holiday to research and explore a subject that we were all very interested in and has such a direct impact upon us: Design Education. This could potentially be our last year to extract and recognise what our education has to offer us and we believe that design education has a unique ability to intensively develop the whole person. Whether or not this is a personal glorification of our own design education, we were interested to hear about other people's experiences of this.

In order to observe our own education objectively we wanted to look elsewhere with fresh eyes. Having an interest in America and some experience and assumptions about design education in America, it seemed the natural choice for our project to commence. We used New York as a case study as it seems to be the major capital for the arts & design community. In the same way that London is for the UK. We firmly believe in the value of face-to-face communication and so the CETLD helped to fund our journey to New York so that we could personally interview all of the Designers, Lecturers and students that we wanted to.

Whilst in New York we managed to secure a lot of interviews with a wide range of people and we had a great response. Many of the people we interviewed offered us names of other people they believed would be interested and so our network grew. For the interviews we visited people in their studios, the universities they taught at and some even invited us to their own homes. Chris Rose gave us a wonderful tour around RISD at Rhode Island and Michael Beiruit invited us to a rare talk that he was giving at Pentagram. We were very privileged with the people we met and the interesting conversations we had. Many raised points and talked to us about subjects that we hadn't thought about initially. Issues such as globalisation and the role of the individual were recurring topics. Our interview questions were fluid and changed as the project developed. However the last question we asked always remained the same. What is the most important thing you know, and where did you learn it? We had thought of this question in the development of the project and it received some very interesting answers.

Now back in England we are transcribing all of our interviews. We were also kindly invited by Ian Wright to speak at the D&AD exchange lecture about our project. This was another surprising opportunity that has arisen from doing the project. We are also preparing for a Design Scholarship Seminar in late October that we will give for the CETLD at Brighton University. However this is only half of the story and we are all still very excited about the second half of our project that will function in much the same way but will be conducted in London. We also look forward to creating a book to compile all of our findings and experiences during the project.

To read more about our project and follow our progress you can look at www.transatlanticdesign.com and feel free to get in contact with us if you have any further questions at: hello@transatlanticdesign.com

"99p" Exhibition

The '99p' project was a week long exhibition led by the Level One Undergraduate students on Critical Fine Art Practice at Brighton University. This project gave the students the opportunity to design their own education though practice-based learning outside the curriculum.

One of our main aims for the exhibition was to engage with a wide range of people and draw them into what we do in Critical Fine Art Practice and at Brighton University. The messages written by visitors in the exhibition guestbook demonstrate a variety of guests from all over the UK, the majority of which being passers-by who were intrigued by our concept. Examples of which are below:

"Necessity is the mother of invention and this is the mother of inventiveness!"

"Very exciting exhibition! Great creativity and a rainbow of ideas"

"Really great idea with the 99p budget. Some impressive pieces and examples of pure talent"

The idea for the exhibition was originally inspired by the bankruptcy of Woolworths at the beginning of 2009. We thought that the '99p' concept would be perfect in an age where the monetary value of art has considerably exceeded its true value. The exhibition was in itself testament to the fact that art can transcend the restraints of the recession with a little innovation, as agreed by one of our visitors in the guestbook: "It's wonderful to do something like this, creativity so often comes from limitations". Furthermore, as students we felt it would be a vital learning curve for us to see how to actualise our creative ideas on a limited budget.

The exhibition has given us invaluable skills for our future careers as artists: how to get hold of an exhibition space, how long it takes to organise such an event, how to apply for a grant, the importance of health and safety and how to finance an event. On a less practical note the exhibition was also a vehicle for us to be wholly responsible for the appearance of our work as outside of the safety net of the University we had to be our own curators, tutors and technicians. Funding from CETLD enabled us to make the best use of a venue, which was in the spirit of the exhibition.

Thank you CETLD for giving us the opportunity to put our practice into reality and be as proactive in our learning as we possibly can.

Activities at the V&A

Collecting Experiences: enriching Design students' learning in the museum

Museums and their collections offer rich learning opportunities for higher education art and design students. How can these opportunities be developed, supported and enriched?

This was the subject of the 'Collecting Experiences: enriching Design students learning in the museum' symposium held at the V&A's Sackler Centre for

Arts Education earlier this year. The event was jointly organised and sponsored by CETLD and the Art Design Media Subject Centre (ADM-HEA). Research by the CETLD team at the V&A has identified limited targeted educational provision for higher education Design students to use in museums. There is also ambivalence about the way to support HE students' learning in this context, some tutors seeing the role of the museum as 'an academic facilitator' of this process and unsure about the best ways to support students' learning in museums.

We were joined by speakers from across the UK including the Whitworth Art Gallery, Manchester Museum, Tate St. Ives, London College of Fashion and also by international representatives from Maryland Institute College of Art, USA and the Institute for Art Education, Zurich. The aim of the day was to highlight some of the innovative and exciting work being undertaken in this area. Based around a series of discussion groups, the day gave participants the opportunity to hear from museum educators and higher education tutors about pedagogical approaches, collaborative activities and resources developed to support art and design students' learning from museums and their collections. Our definition of the 'museum' was broad and presentations included exploration of departmental handling collections and the uses of university archives, to collaborations between large public museums and higher education institutions.

A highlight of the event was Professor Gaynor Kavanagh's presentation on the 'Two Worlds' of the museum and the art school. Gaynor is an internationally recognised scholar in the field of museum studies who has written widely on the museums profession, the history of museums and the theory and practice of social history in museums. A qualified and experienced curator, Gaynor has taught Museum Studies in a number of UK universities including the Department of Museum Studies at the University of Leicester and is now Dean of Cardiff School of Art and Design. Gaynor's insight into the two worlds of the museum and the art school helped to cement CETLD's own research in this emerging research area, particularly the role and value of learning in both sectors. She concluded by asking the vital question, 'How can museums meet the needs of design students in Higher Education'? Her response was to improve on the basics for example by offering online catalogues, loan collections, developing a relationship through the curricula, and to understand more about visual referencing and the student learner. She

also suggested that museums develop collections for the future and enable the museum to be used as a studio. Her frank and insightful comments gave us all a great deal to think about on the day and beyond. Further information about the event including case studies from some of the presenters will appear in the next special issue of the ADM-HEA's Networks Magazine dedicated to learning spaces in higher education. For further information about this see: http://www.adm.heacademy.ac.uk/resources/publications/networks-magazine

Other CETLD developments

V&A Podcasts

Are the V&A's Silver Galleries splendid or suffocating? Are 19th-century plaster casts of great European sculpture still useful today? These and other questions are discussed on four V&A podcasts for design students, which have just been developed and are available on this webpage:

http://cetld.brighton.ac.uk/projects/current-projects/perspectives-on-podcasts

The podcasts are about four V&A permanent galleries: the Silver Galleries, the Cast Courts, the Jewellery Gallery and the British Galleries. The podcasts contain viewpoints from people including curators, students, design tutors and others. They can be listened to on a PC or downloaded onto an MP3 player and listen to before, during or after a visit.

The podcasts thus contain offer 'multiple perspectives' on the galleries, a pedagogic approach which is advocated by design tutors and by museum education professionals. CETLD research also showed that design students were often not aware of what the permanent galleries contained, and these provide an introduction to these galleries.

CETLD Book

'Looking to learn, Learning to See: Museums and Design Education' is the title of a book to be published in March 2010 by Ashgate. It is edited by the CETLD team at the V&A and includes contributions from museum and HE professionals. Topics include the current context for HE-museum collaboration reflections on, the way learning is envisaged in each sector, and technology as a support for design students' learning in museums.

2012 Imperative Teach-In

The 2012 Imperative Teach-in will take place in the lecture theatre of the Victoria and Albert Museum on Monday 12th October 2009 with a live feed screening of the event taking place in the CETLD

each participating institution is invited to turn its attention to the issue based on a plan published on the Teach-in website. Faculty, students and staff can use this space to focus on how design

Room, ground floor, Grand Parade. Produced by Brighton PhD candidate Jody Boehnert's EcoLabs, and part-funded by the CETLD, the event aims to raise the profile of ecological literacy within design education and create a catalyst for action by engaging students in a trans-disciplinary event focusing on ecology and design. Presentations by scientists, researchers and designers with ecologically informed practice will focus on climate change, resource depletion and other environmental challenges relevant to design education.

education can address systemic environmental issues. More information about the Teach-in and tickets for the event at the V&A can be found on the website: http://www.teach-in.co.uk and you can sign up on the site for collaboration: http://teach-in.ning.com

The 2012 Imperative will be an on-going project aiming to embed ecological and sustainability literacy in design education by 2012.

The Teach-In will explore the scope for systemic change within the design industry, design education and within universities and will be broadcast live on the Internet to groups of students at institutions around the world. The following day

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. For any other enquiries please contact us:
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