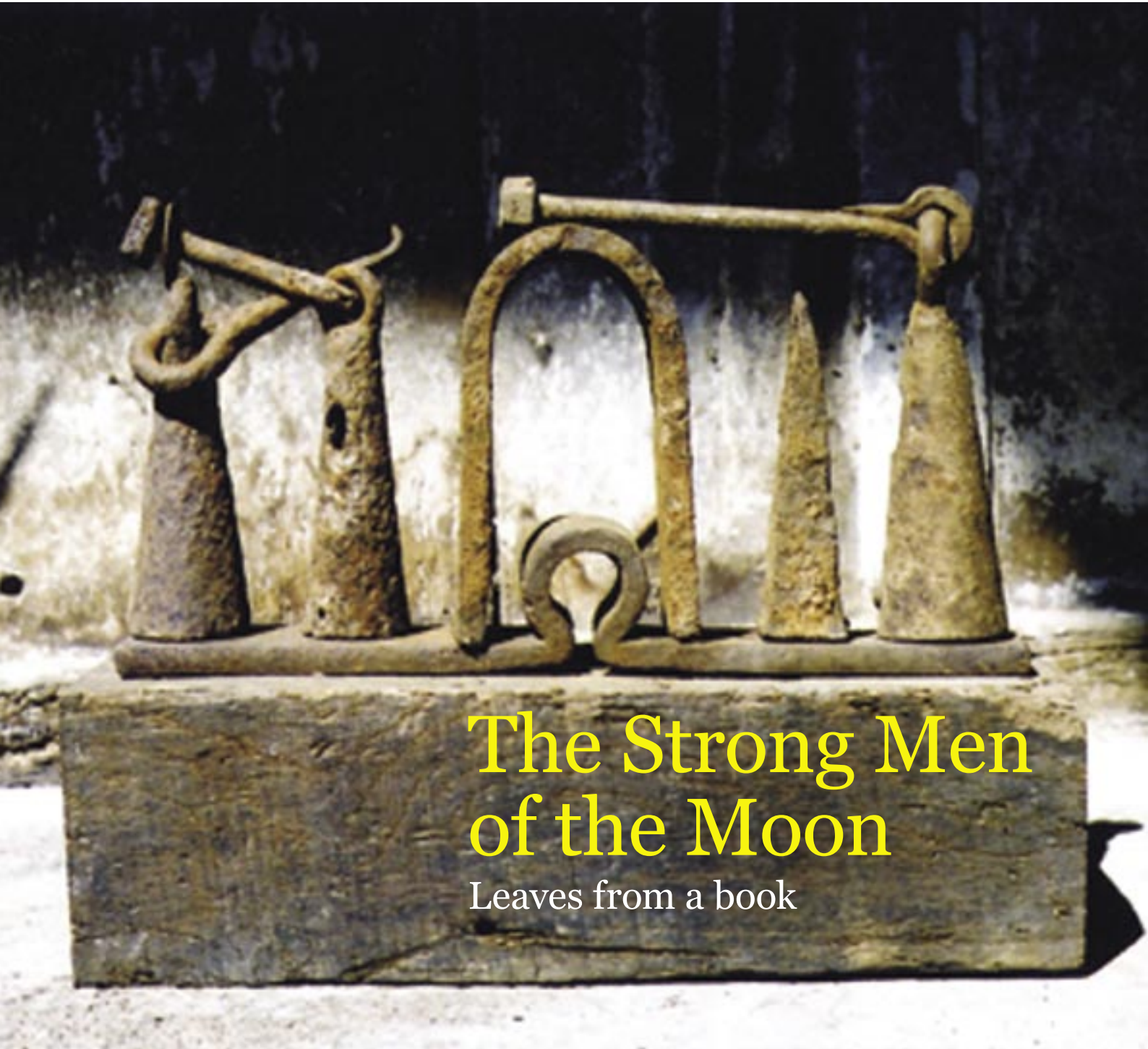
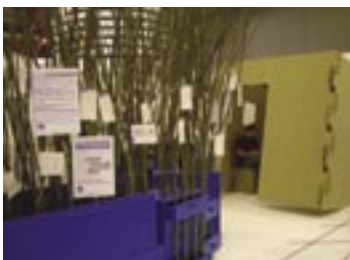


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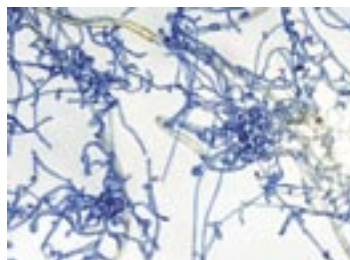


The Strong Men of the Moon

Leaves from a book



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Waltz of the Blue Collars Sculpture

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Silence and Light At the Experimental Printmaking Institute

From September 26th through to October 24th 2006 Duncan Bullen (School of Arts and Communications) exhibited a series of paintings, prints and an artist book work at the Otter Gallery, University of Chichester. The work collectively titled 'Silence and Light' first emerged while Bullen was artist in residence (artist/scholar) at the Experimental Printmaking Institute (EPI), Lafayette College, Pennsylvania. The residency offered Bullen a unique opportunity to develop an ongoing interest in the architecture and writings of Louis I Kahn and the colour and pattern of Amish quilts. Although both of these interests have different cultural, social and artistic ambitions, they share nevertheless a formal language of light, space, simplicity and order that resonate with his interest between contemporary abstraction and notions of the sacred.

During the residency Bullen made a number of works on paper and an artist book containing eight two-plate colour aquatint etchings. The book is published in an edition of twelve by EPI and is featured in a international touring exhibition 'Celebration of the Book' (Centro Cultural, San Jose, Costa Rica, Universidad Autonoma Metropolitana, Mexico City and Manchester Metropolitan University). Further research and development has led Bullen to investigate not only the scale of his paintings but also their shape. Recent paintings and prints have seen Bullen leave behind the square format that has occupied him for many years and replaced it with shaped wooden panels cut to circles, quatrefoils and crosses. As a result there

has occurred a direct move away from a non-referential abstraction to structure's that are loaded with symbolic associations, that invite consideration of something outside of the work itself. In the publication that accompanies the exhibition Revd Dr. Richard Davey (Nottingham Trent University) writes *'the simple shapes that once formed the focus of the work have moved to the periphery to become the vehicle through which the world of colour he paints is seen, thereby allowing light and silence to become more obviously the real focus of these works... When so much of the contemporary art world declares its allegiance to the illusory glitter of shallow surfaces; when it celebrates shock and ridicules the universal, Bullen travels a different path. His jewel-like paintings are a quiet affirmation of all those things that are currently seen to be unfashionable; a manifesto for beauty, truth, and God. They are beacons of light and silence in a world of darkness and constant noise.'*



Installation shot of books and paintings, Otter Gallery, University of Chichester. Photograph by Lorry Eason Duncan



100% Sustainable? Mapping perceptions of Sustainable Design

In a context where both politicians *and* environmentalists are charging the creative industry with the potential to save the future of the economy and the environment, it becomes more important than ever that forward-facing cultures of critical debate and action are nurtured; only through this, can more effective directions for future practice be both signposted and driven. Nick Gant and Jonathan Chapman (School of Architecture and Design) are endeavouring to do just that, with their recently launched sustainable design research partnership, the Inheritable Futures Laboratory (IF: Lab). As co-directors of the lab, Jonathan and Nicks' vision is to engage critically with emergent issues of sustainability and design, across academic and commercial contexts.

Their first project, '100% Sustainable?', was launched at 100% Design, London (20–24 September, 2006). This new project questioned current approaches to sustainable design, which are often unhelpfully fragmented and disparate, and aimed to both deepen and enhance understanding of sustainable design, offering greater accessibility for industry, and previously detached parties. '100% Sustainable?' was developed in collaboration with 100% Design, the largest industry show in the UK (who also funded the stand space) as a central feature of the 2006 London Design Festival, and consisted of three key stages – an information gathering exhibit, a seminar event and a book.

Firstly, the interactive exhibit gathered, mapped and assessed industry perceptions of sustainability in the design industry by asking participants to create an image, or *vision*, of sustainable design. Further information was also harvested through a short survey, that over 2000 people completed, making it a unique and unprecedented census in terms of both its scale and scope. The exhibition stand was designed by Nick and Jonathan to serve as a metaphor for their working partnership; both are passionate environmentalists, but have come from very different backgrounds. Jonathan was a tree-hugging eco-activist type, whereas Nick

came at it from what might typically be considered the opposite end of the spectrum, having worked within industry for companies like ICI, Dupont and Lucite International. The two conceptually *opposing* spaces aimed to reflect this convergence. Visitors to the stand were asked to choose the space (or polling booth) that they thought was more sustainable, draw their vision of sustainable design and then attach it to the stand's skeleton to create a forest – a 'gallery of thought' – that mediated the range of perceptions that circulate the design world today.

A seminar event ran alongside the exhibit, to further catalyse this essential debate, and featured contributions from some of the most challenging and provocative thinkers in the field including Ezio Manzini, Alastair Fuad-Luke, Edwin Datschefski and John Wood. Attendance to this seminar was overwhelming; every seat in the venue was taken, aisles were filled and the blinds had to be raised so that crowds outside could watch through the windows. Jonathan and Nick are currently developing and disseminating the results from both the exhibition and symposium into a book (featuring chapters from the seminar speakers, and a foreword by John Thackara) published by Earthscan, the world's leading publisher of books on sustainability; this book will be launched at 100% Sustainable? 2007.



Top: 100% Sustainable stand space

Middle: 100% Sustainable?

Bottom: A vision.

Gothic to Roman

The diffusion of humanistic letterforms in sixteenth century England

Tom Sawyer's (School of Arts and Communication) MPhil thesis traces the adoption of roman and italic letterforms in England as the standard means of representing first Latin and then the English language. The use of roman and italic letterforms spread from Italy across mainland Europe and, during the course of the sixteenth century, gradually began to replace gothic letters in England. Sawyer contends that this typographic shift was more radical than anything that has occurred in the representation of the English language during the succeeding four centuries. However, the use of either roman or italic letterforms was accepted in England later than in almost any other western European nation. Sawyer further proposes that this apparent resistance to 'humanistic' letterforms reflects a slower acceptance, in England, of Renaissance culture in general.

In order to examine the pace of acceptance of roman and italic letterforms in England, Sawyer's thesis examines the three main subject areas which provide the most comprehensive range of examples. Beginning with the securely dated evidence provided by lettering on the official coinage, the thesis goes on to study books and other artifacts that appeared as a result of the new technology of printing. Finally, provincial acceptance was gauged by an examination of funerary and architectural inscriptions from different parts of the country.

Tom Sawyer researched the present thesis having worked for many years with type and lettering, both as a designer and teacher. During this time he has become accustomed to analysing the differing visual characteristics of letterforms. He contends that his graphic designer's approach is wholly original in that it has identified areas which have been overlooked by scholars from more orthodox academic backgrounds. The question of how letterforms were actually disseminated during the early-modern period, becoming the accepted form of representing a na-



The earliest Renaissance roman inscription in England. Tomb of Lady Margaret Beaufort (d1509), Westminster Abbey.



Top: Page from book printed in London in 1571, showing a medley of gothic, roman and italic fonts typical of the period

Inset: Geometrically constructed Roman alphabet first published in London in 1611.

tional language, had not been hitherto addressed. Moreover, while the published literature of lettering and typographic history acknowledges the change from gothic to roman lettering which occurred during the sixteenth century, it fails to provide comparative evidence gathered from a wide range of media. Furthermore, specialist studies of lettering have tended to concentrate largely upon continental examples, seldom acknowledging the often unique situation which existed in England.

The thesis was part-funded by the University of Brighton's School of Arts & Communication. It has taken Tom Sawyer six years to complete, working on a part-time basis within the History of Design course run by the Royal College of Art, in conjunction with the Victoria and Albert Museum. His wide-ranging studies have led him from the British Library, the Royal Mint and Westminster Abbey, to obscure parish churches in the depths of the country in search of unpublished inscriptions. He has presented his findings to expert audiences at Renaissance Seminars within the V&A, as well as to the British Numismatic Society. In addition, his investigations have introduced him to many leading figures from the world of academia, who have generously offered invaluable opinions and advice.

Above all, while complementing Sawyer's experience in the modern world of graphic design, this thesis has provided an opportunity to look in detail at the original purposes of letterforms: the visual communication of language and the enhancement of a message.

Dwell-Vent

The healthy solution to low-energy construction

Resource depletion, energy costs, global warming (“the greatest threat to humanity”) make ever-larger newspaper headlines. So far the response of architects has been varied but muted. A high profile project, like BedZed, the low-energy flagship in South London, may be very distinctive, it celebrates its difference from mainstream housing, but in so doing it is guaranteed a limited impact on everyday building.

New recruits to the School of Architecture and Design, Mike McEvoy - an architect, and Ryan Southall - a physicist, have an alternative approach. Mike (Visiting Professor) and Ryan (Research Fellow) were winners of this year’s University of Brighton Entrepreneurship Award for the company they have started called Dwell-Vent Ltd that is attempting to turn research into reality.

Dwell-Vent is a very simple idea that resolves a conflict inherent in low-energy construction. As we make houses better and better insulated an increasing proportion of the heat lost is through gaps and cracks. For the first time, this April, the regulations have been changed to make air-tight construction a requirement, and new houses will be tested to be sure they don’t leak air. So in future it will be imperative that houses have an effective low-energy ventilation system otherwise for the occupants it will be like living inside a plastic bag. These health issues are the downside of lower energy consumption and a growing worry given, for example, the increasing incidence of asthma in the population.

All the available alternatives to Dwell-Vent are mechanical systems that use electric fans to pull warm air out of kitchens and bathrooms and

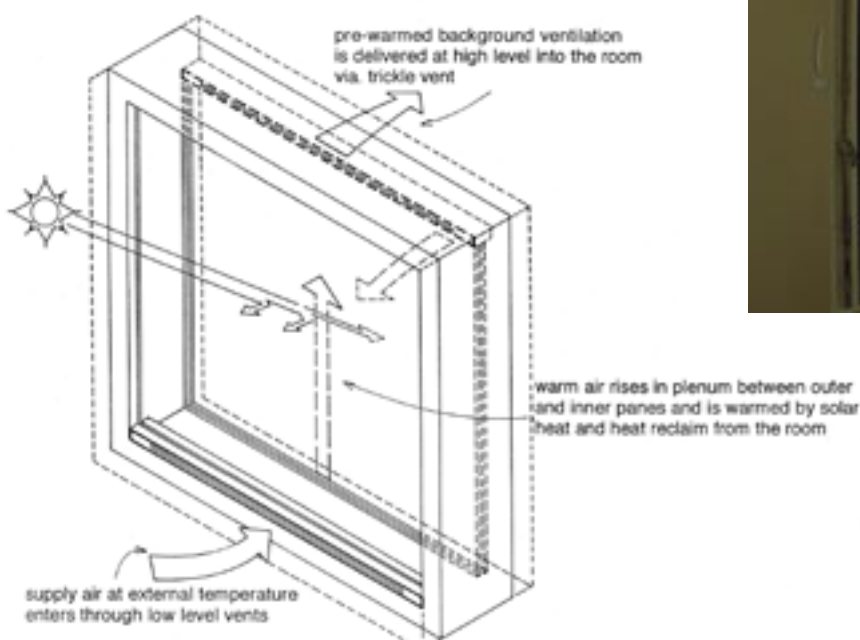
put it through a heat exchanger, which is used to warm up the incoming air in wintertime. Dwell-Vent uses ‘supply air’ windows to achieve the same purpose. They consist of two panes of glass but instead of being sealed together, as is conventional double-glazing, air is pulled into the building from between the panes. Cold outdoor air enters at the bottom of the outer frame, rises in the gap between the panes as it is warmed by heat escaping from the room and enters the room pre-heated at the top of inner frame. The trick is to make the airflow completely smooth so it forms an effective barrier to the escaping heat, in this way the windows can be much more insulative than ordinary double glazing.

The pressure to pull the air through the windows and through the rooms is provided by ‘passive stacks’ – vertical pipes that extract warm, humid air from kitchens and bathrooms, like chimneys, to outside from the roof. They work because warm air rises aided by the wind blowing over the building. In effect the supply air windows are capturing heat that compensates for the heat lost through the passive stacks.

Although Dwell-Vent is very straightforward in operation, the physics involved are complex. Over the course of a number of research grants Mike and Ryan have developed computer simulations that can predict the energy savings to be made and the ventilation efficiency. Being a natural system, Dwell-Vent is dependent on the weather, so they use typical weather files for different locations to predict performance over time, and to computer model the buildings rooms and windows.

Dwell-Vent is a quarter owned by Howarth Timber Ltd who make the ‘supply air’ windows while Dwell-Vent Ltd provides the know-how to link the passive stacks and the windows, and to give architects the figures needed to complete an application for building regulations approval. All of which is explained on www.dwell-vent.com. ‘Supply air’ windows look like any other windows, they just work a lot better. Architects haven’t always believed that their efforts have to stand out from the crowd, Arts and Crafts designers for example thought exactly the opposite. Perhaps ‘signature’ architecture isn’t the way to a sustainable future whereas Mike and Ryan’s low-key approach just might make a difference.

Below: How the window works, Right: Double opening of a supply air window



Between Two Heads

A curatorial intervention at Nimes, Musee des Beaux Arts

Barry Barker (Centre for Contemporary Visual Arts) and Peter Seddon (School of Arts and Communication), as part of their work around curatorial interventions for the CCVA, have been offered the opportunity to mount a 'curatorial intervention/exhibition' by the Musee des Beaux Arts in Nimes in November 2007. Intervention is a strange word to use perhaps, after all are not all temporary exhibitions in museums 'interventions' into their spaces and collections? Nevertheless the word does point towards certain approaches not quite covered by words such as 'site-specific', or 'installation' or 'curated exhibition,' all of which carry implications in today's art world that do not quite cover the didactic intent and manipulation of the word 'intervention'.

The intervention at Nimes will centre on a large salon history painting in the 19th century rooms of the collection by Paul Delaroche. Painted in 1831 and depicting 'Cromwell gazing at the beheaded corpse of Charles 1st in his coffin after his execution', this painting was dispatched to the Museum at Nimes shortly after its exhibition at the Paris Salon of 1832, where it has remained displayed on the museum walls ever since. Delaroche is perhaps most famous for his remark in the 1840's about photography which was that 'from today painting is dead'. The intervention at Nimes will reflect on death and corpses in a number of different cultural senses.

Barker and Seddon will display a number of items and texts around this painting in the 19th century galleries at Nimes. The principal one will be a large digital projection of an image of Cromwell's own head as it was photographed in the 1950's adjacent to or near the painting. It may not be commonly known that Britain's premier republican was, after his death in 1658, dug up at the Restoration of 1660 and his body displayed on a gibbet, his head cut off and displayed on the roof of Westminster hall as a warning to all would be King killers. The head passed down the generations as a cabinet curiosity only to be finally reburied in 1960

in a secret location in the grounds of his old college Sidney Sussex, Cambridge. Though based on still photographs the image will be digitally manipulated to twitch occasionally as an unnerving contrast to the absolute stillness of the painting.

Barker and Seddon over the Spring and Summer terms of the last academic year have made research visits to Nimes, Sidney Sussex and the Museum of London, all institutions that will participate in the exhibition through both lending items and by making their archives of Cromwelliana available for research towards the event. Dr Nicholas Rodgers, curator of the Muniment Room, and secretary to the College Council, took the photograph illustrating this short article. It shows Barker and Seddon either side of an 18th century bust of Cromwell held by the College and also an item to be installed in the Nimes exhibition. The intervention, in addition, will make use of a painting in Sidney Sussex of Cromwell's head made in 1799 and of graphic items and a further painting of the 1660's from the Museum of London that depicts Charles 1st after death with his head sown back on! All this might seem grotesque, gratuitously gruesome and bizarre but the two heads of Cromwell and Charles still carry a substantial charge over the centuries.

The exhibition will deal with a number of interlinked art historical, historiographic and cultural concerns between England and France. There is the issue of looking and the unreturned gaze for example, and the bringing together of 17th, 19th and 21st century art in a manner that positions work differently for museum audiences. Delaroche's painting depicts an incident described by Francois Guizot a government minister in France at the time and an historian. He was born in Nimes. Cromwell also has a personal connection with Nimes since he threatened to intervene when Nimes City Council tried to expel Protestant representatives. Unfortunately, unlike the more famous case of the Savoy, Cromwell's minister for Latin tongues, Milton, did not produce a sonnet on the subject.

Pascal Tardieu, the resident curator at the Musee des Beaux Arts is enthusiastic about a project that dwells on one of the best-known holdings in its collection as well as connections between French and British history. Barker and Seddon are also working on a publication to accompany the exhibition with essays by them and a number of other authors, among who will be Stephen Bann, Britain's foremost expert on the work of Delaroche. The exhibition is due to open in November 2007 and will last for the month.



Between Two Heads; an 18th century bust of Cromwell in the Council Room of Sidney Sussex College, Cambridge. Photograph by N. Rodgers.

Gabriel Kuri and the Design Archives project Brighton Photo Biennial 2006

"One of the wonderful things about making art is that, in the best possible cases, it can make one see things in everyday objects and their grammar that one would not otherwise." Gabriel Kuri 2006.

Kuri's eaten breakfast on Design Council-approved crockery was one of the most public components of the 2006 Brighton Photo Biennial (<http://www.bpb.org.uk/>). Placed in five locations throughout the city, the identical installations were the result of Kuri's research in the University's Design Archives and his interest in the photographic prints that comprise the Design Council Picture Library. Kuri was fascinated by the formulaic representation of approved consumer goods that make up the collection, but even more so, he wanted to intervene, to recreate an image that might recall, through repetition, its original and those of its kind in the archive, but which completed the Council's modernist project, as he put it, "with human imperfection".

Following on from archival research, Kuri took to the streets, trawling second hand shops from Emmaus in Portslade, Snoopers Paradise in the North Laine, to 'In Retrospect' in Upper St James' Street and other Kemp Town emporiums. He was looking for the kinds of tableware depicted in the photographs but, fifty years on, used, discarded and re-circulating; physically mapping the post-war trajectory from austerity, to affluence, to twenty-first century excess. There is a tension between Kuri's awareness of the demise of the post-war utopian vision and the real humour he expresses in his celebration of human viscosity in repeated eating rituals, preferences and habits. Yet herein lies the historical move from a society that aspired to have enough, to one where many now have too much.



**Kuri's installation at
Kensingtons cafe.
Photograph: Sirpa Kutilainen.**



Kuri graduated in 1992 from the Escuela Nacional de Artes Plasticas at the University in Mexico City and prior to this he spent several years in the workshop of artist Gabriel Orozco. He completed his MA at Goldsmiths College in London in 1995. Solo exhibitions in the past few years include Galeria Kurimanzutto, Mexico City (2003); Galeria Franco Noero, Turin; and MUHKA, Antwerp (2004). He was included in the 2003 Venice Biennale and in *State of Play* at the Serpentine Gallery (2004). In a recent publication, the curator Dieter Roelstraete suggested that what sets Kuri's work apart from his peers and predecessors is, '...his refreshingly lucid approach, both in terms of conceptual commitment and formal resolution, to that over-familiar province of human behaviour and material culture that is the very lifeblood of our present-day 'glocal' society: the eternal tides of trade, and the symbol laden economies and ecologies of exchange, both real and symbolic, they simultaneously rest upon'. [Compost Index, (Roma Publications, 2005), p. 5] This indicates well, why the Design Archives residency proved such an attraction to him and how the outcome takes the form it does. Distinctive in its own right, it is, nonetheless, part of a longer term line of enquiry.

For the Design Archives (<http://www.brighton.ac.uk/designarchives>), this project has been an exciting development of our work with artists, which began with Marysia Lewandowska and Neil Cummings' residency in 2000. For this Biennial project, Kuri orchestrated an exciting and ambitious collaboration that broached the limits of photographic representation and indeed, of the archive itself. Kuri involved a wide range of local people and businesses as well as students on the CFAP degree. His manner of working and his infectious conviction in what he sets out to do wins him many allies. The Design Archives is grateful to Biennial curator Gilane Tawadros for such an inspired introduction, and for Faculty Research Support funding that made it possible. We look forward to 2008.

**As Selected for the Design Centre, London
Gabriel Kuri. 2006.**

Braziers International Artists' Workshop

An Artist-Led Initiative

In August, Susan Diab (School of Arts and Communication), lecturer in Critical Fine Art Practice, took part in Braziers International Artists' Workshop (BIAW), an artist-led initiative set up in 1995 to introduce visual artists from diverse backgrounds and disciplines to each other, and to different means of production and practice. This year's participating artists came from 15 different countries: Argentina, Azerbaijan, India, Ireland, Israel, Japan, Kenya, Kosovo, Lebanon, The Netherlands, Palestine, USA, UK, South Africa and South Korea.

The setting for the workshop is Braziers Park in the beautiful Oxfordshire countryside. Accommodation is provided in the house, once owned by the Flemings where Ian Fleming spent some of his childhood and Norman Glaister established in the 1950s a community committed to a research experiment in living together. The community exists to this day and the artists live amongst community members during their stay and become involved in the everyday life of the place. Studios are provided in the numerous outhouses, sheds and barns within the estate and whilst remaining free to pursue any avenues of research most artists choose to respond to the extraordinary environment of the house and grounds.

Crucially, the workshop provides funded time for artists to experiment and try out new ways of working. An open day at the end of the workshop invites the public to come and view what has occurred during the workshop and talk to participating artists. An interesting tension and dynamic arises between this opportunity to experiment and the final open day, creating an intense pressure-cooker of a fortnight where anything might happen. There are frequent visits from international curators, writers and critics, who get to meet the artists, make connections and respond to what they see.

Susan experimented with several ideas including an intervention in the library by inserting 'Diab', her Arabic name into a dictionary of surnames. She created a sound piece of infrequent sighs collected from the other artists and community members, which she installed in an outdoor backyard to mingle with the various other sounds emanating from windows of the house. And she installed a bronze bust of the founder of the Braziers community, Norman Glaister on a pedestal in the sheepfield, from where he could oversee his project (now struggling with the difficulties associated with running a large estate on voluntary help in this economic climate), surrounded by his flock.

Writer in residence, Jess Baines, wrote about Susan Diab's work in her parody of a Braziers' research publication. A catalogue of the Braziers workshop is produced annually and more information about the workshop is available at www.braziersworkshop.org. The workshop is funded by Arts Council England, the British Council and A.M.Qattan Foundation.



Normal Glazed Stare, Braziers Workshop 2006 (Photograph by Susan Diab).

The SPRING Group

Creative collaboration, innovative production and public exhibition, set at the interface of art and science

Initiated in 2005, the SPRING Group currently involves nine researchers from the Universities of Brighton, Reading and Sussex. These are: Dr Maarten Ambaum, Dr Janet Barlow, Dr Giles Harrison, Prof David Stephenson (Reading); Dr Jon Bird (Sussex); Mr Chris Rose, Ms Sol Snelvedt, Mr Holger Zchanderlein and Professor Charlie Hooker (Brighton). The group was set up with the aim of promoting collaborative research between the arts and sciences. Every term they have meetings and visits. They are currently developing a series of projects intended for public exhibition during 2007-8.

In March 2006, the group was invited by the Department of Meteorology, University of Reading to present some of its collaborative work during the events commemorating the department's 40th anniversary. Holger, Chris and Charlie visited the university and set up the following audio-visual installations:

"Urban Landscape and The Breathing City" - Janet Barlow, Chris Rose and Holger Zschenderlein. A scientist, composer and designer using urban air flow to create images and sound.

"Temperamental Equations" - Sol Snelvedt, David Stephenson and Mark Bhatti, A scientist, a sociologist and a video artist trying to predict emotional responses through the use of the data equations of dynamic weather systems.

"The Interactive Machine" - Maarten Ambaum and Jon Bird. A mathematician and a doctor of artificial intelligence producing an analogue computer which generates chaotic sound and images, referencing Ed Lorenz's 'Butterfly Effect' graph patterns.

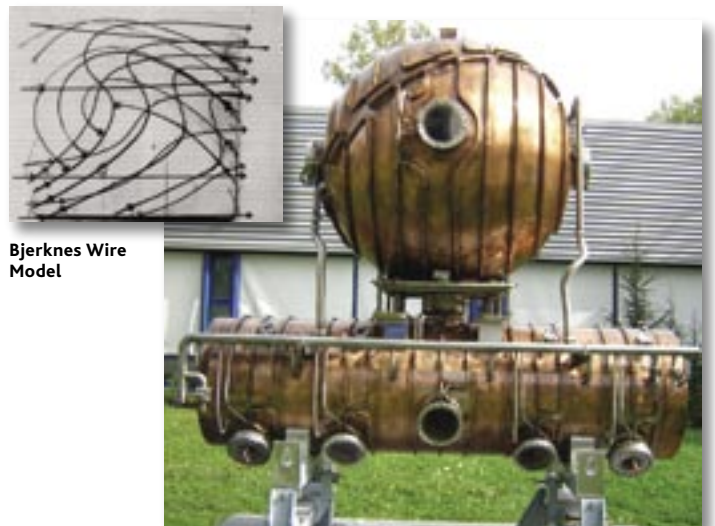
"Earth Drum" - Charlie Hooker, Giles Harrison and David Stephenson. Using scientific research to produce a sound and light sculpture with electronics triggered by cosmic rays. (Scientific details of this phenomenon can be read in Harrison & Stephenson's recently-published paper by the Royal Society.)

Following discussions during the presentations at Reading, Charlie Hooker successfully applied for £25,000 Arts and Humanities Research Council 'Networks Initiative' grant. In essence, this scheme promotes a wide range of creative collaboration between the arts and industry, and is co-funded by the Department of Trade and Industry. It will end with a public exhibition of the research collaborations it has generated.

The Spring Group will shortly be meeting to plan a series of meetings and events during the two-year period and, to start this process, Charlie made two research visits at the end of the summer – to the Bjercknes Centre for Climate Research, Bergen and the CERN Particle Physics research centre in Geneva. He gave a paper entitled 'Creative Collaboration Between Art and Science', discussed various potential 'outreach' projects and began discussions for two new works to be created in Bergen during next year. One involves a temporary installation during the Bergen

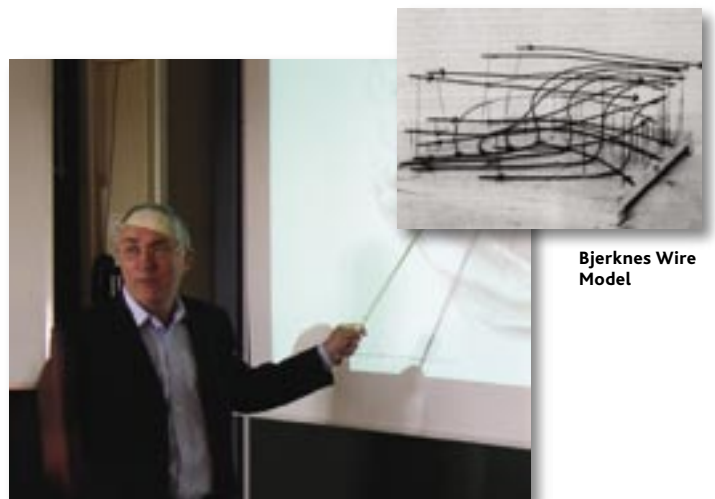
Festival of MIDI-controlled grand pianos, playing sounds triggered 'live' by the cosmic ray particles that constantly rain down on us from stars, travel through walls and buildings, and through the Earth itself to continue their journey across the universe. The other is a large-scale metal sculpture, based on the weather maps invented by Jacob Bjercknes in 1919. In order to analyse and plot the three and four-dimensional rotation and movement of air flow that generates our weather, Bjercknes produced a linear wire model which, viewed from the side, plots upward and downward movement and, from above, looks like the weather maps we are used to seeing in newspapers etc. At the time, this was an incredible and pioneering achievement. Hooker's new sculpture will be based on the linear forms the original model depicts, but its surface texture detail will be created from digitally-produced swirls and eddies, generated from mathematical equations used to analyse fluid shapes and air flow.

One of the areas of activity that the Spring Group intend to explore concerns links with health and medicine. Charlie has begun discussions with the School of Health Professions and the Brighton & Sussex Medical School and it is hoped that collaborative work will ensue. Should anybody be interested in contributing to this activity or finding out more, please feel free to contact Charlie, the AHRC website, or any other member of the Spring Group. The group is keen to welcome Technical and Administrative staff who wish to undertake research, as well as Academic staff.



Bjercknes Wire Model

Historical Particle Accelerator Chamber



Bjercknes Wire Model

Lecture At The Bjercknes Centre

Utilitarian Dreams Relocates to Havana

A year after the opening of the "Utilitarian Dreams" exhibition in Brighton, the project relocates to Havana as a residency and exhibition for the duration of November 2006. During the summer the artist and collaborator Tom Phillips has been working on new material for the Havana exhibition.

Utilitarian Dreams is a cross disciplinary research project between architects and artists based in the UK and Cuba. It is a branch of Katrin Bohn and Andre Viljoen's (School of Architecture and Design) wider Continuous Productive Urban Landscapes (CPULs) research into design strategies for reducing the ecological footprint of cities. The CPUL project has a number of qualitative and quantifiable research strands and Utilitarian Dreams aims to investigate the qualities open space brings to cities by exploring the ways people experience and occupy it and furthermore means of representing these often temporal, personal and ephemeral qualities.

The title "Utilitarian Dreams Practicalities and Poetics in Urban Landscapes" was suggested by Tom Phillips in 2004 when he and Andre Viljoen visited Cuba on a field trip named "Second Sight." "Second Sight" revisited a number of urban agriculture sites previously investigated by Andre Viljoen during his first field trip to research urban agriculture in Cuba.

Tom Phillips new work for the Havana exhibition has been made during the summer of 2006 as a collaboration between the School of Arts and Communications (co-ordinated by Sue Gollifer) and the School of Architecture and Design. Tom Phillips worked directly with print makers Ray Dennis and Wayne Case to make two new silkscreen and mixed media prints, "South London Dreaming" and "Drumflowers - We can make tomorrow better", each addressing the research and exhibition differently.

South London Dreaming explores ways of representing personal experience and associations with place in time. One of our ongoing discussions is about how place may capture and reflect time and thereby acquire meaning, articulating this characteristic is of particular importance if we are to be able to communicate the non-physical impact of a concept like CPULs. South London Dreaming does this



Ray Dennis and Tom Phillips print making at the University of Brighton. Photograph by A. Viljoen

in a number of ways by employing a method of mapping. The work itself has developed over time, its base layer being a Map Walk drawing originally made by Tom Phillips in 1972. Onto this is inscribed his project of infinite duration "20 Sites *n* years" which since 1973 has annually documented 20 South London sites located on a route which describes as near a perfect circle, centred on his studio, as roads permit. "20 Sites *n* years" which has regular screenings at Tate Britain was one of the projects which initially led to us contacting Tom to discuss the CPUL project. As South London Dreaming continued it became evident that this image mapped an entire personal biography, including private and public associations with places, even



Organoponico Pueblo Grifo Viejo in Cienfuegos Cuba. Photograph by A. Viljoen

the site of our meeting in July 2006 with Triangle Arts Trust and the British Council, who commissioned Utilitarian Dreams. The print's sub title, "life seen from above" makes reference to another CPUL interest, how optics and elevation alter the experience and reading of urban landscape.

The Drumflowers print is more in the nature of a poster, specifically related to ideas noted during the 2004 field trip to Cuba, and explored in the Utilitarian Dreams exhibitions. One of these is the notion that urban agriculture may be read and understood as a type of urban ornament. This proposition became clear when comparing photographic and drawn surveys of Cuban urban agriculture sites (called organoponicos), made in 2002 by Andre Viljoen and Tom Phillips' "A Summary Treatise on The Nature Of Ornament". This was first presented to the Architecture Forum of the Royal Academy of Arts in October 2002. Some descriptions in the Treatise could have been written as direct records of the structure of Cuban urban agriculture sites, as in:

7. This essence is the *visual grammar* of the ornament and has priority over any reference it encodes.
8. Such universality is made possible by the relatively small *generative syntax* of ornament.
9. These syntactical elements are all paraphrases of nature; stripe, hatching, dot and the whole treasury of primal signs are allpresent in nature.
48. It stores our knowledge of the principles of growth and form (forking, branching, spiral) and diagramatises our experience.
50. It embodies our philosophical enquiries as to the *nature of nature*; exemplifying in this instance Plato's Theory of Forms.

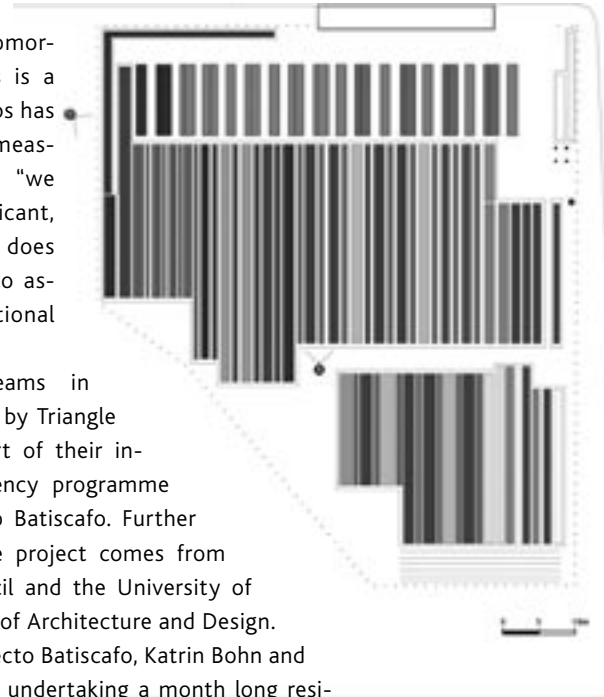
Paragraph 50 relates most closely to the print, which shows six "Drumflowers", entirely utilitarian devices planted within organoponicos. These ends of fifty gallon oil drums, smeared with grease act as passive insect traps. They could also be read within the urban agriculture landscape a kind of urban sculpture, individually as abstract paintings or something you could imagine Mirro or Calder making. Or are they a representation of a flower as a Platonic Form?

A road side slogan has been placed at the bottom of the Drumflowers print, translated from it's original Spanish it reads,

"we can make tomorrow better." This is a slogan Tom Phillips has chosen for its measured optimism "we can" being significant, refraining as it does from the desire to assert an unconditional "we will".

Utilitarian Dreams in Havana is funded by Triangle Arts Trust as part of their international residency programme in Cuba, Proyecto Batiscafo. Further support from the project comes from the British Council and the University of Brighton's School of Architecture and Design.

As part of Proyecto Batiscafo, Katrin Bohn and Andre Viljoen are undertaking a month long residency in Havana during November 2006, they are the first architects to be invited to participate in a residency. They will work alongside Cuban artists Fidel Garcia, Pavel Acosta, Alenjandaro Gonzalez and curator Yuneikys Villalonga. Tom Phillips and Glenn Longden-Thurgood (School of Architecture and Design) are contributing work for the exhibition, which concludes the residency.



Survey of the Organoponico Pastorita in Cienfuegos Cuba.



Drumflowers - We can make tomorrow better



South London Dreaming



History of Visual and Material Culture

Two New Publications

Two pioneering monographs from staff in the School of Historical and Critical Studies are being published this year. Louise Purbrick, who works on material and visual culture from the nineteenth to the twenty-first centuries, will shortly welcome her book *The Wedding Present: Domestic Life Beyond Consumption*. Lara Perry, who researches nineteenth-century art and culture, received the first copies of her book *History's Beauties: Women and the nineteenth-century National Portrait Gallery*, earlier this year.

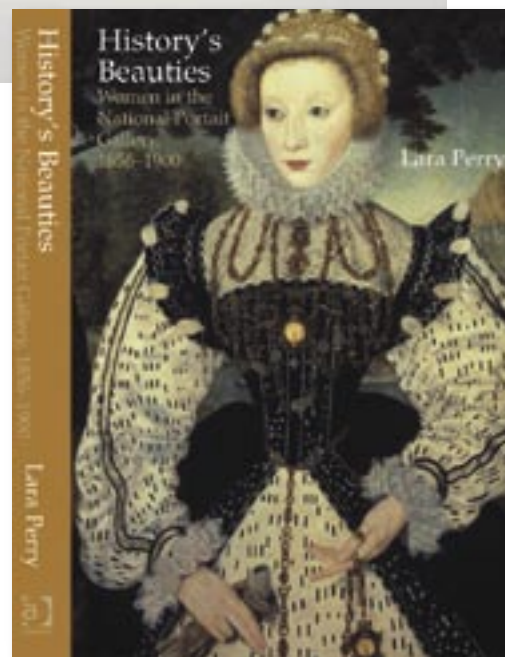
These two books exemplify different approaches to multi-disciplinary research in the history of visual and material culture, and will contribute to the growing reputation of the Faculty for work of this kind. In *The Wedding Present*, Louise Purbrick offers an alternative analysis of contemporary domestic consumption. She investigates the ritualized presentation of objects upon marriage, and their subsequent cycles of exchange within the domestic sphere. Focusing on gift-giving in Britain from 1945 to the present, the book is based on research specially commissioned from the Mass Observation Archive, with comparative context provided by material from North America and Europe. By considering how the specific contexts in which consumption occurs, such as married domesticity, can limit possible versions of selfhood, *The Wedding Present* tests the assumption that consuming creates individual identities. The book makes significant historical, theoretical and methodological contributions to the analysis of contemporary consumption; it also re-evaluates consumption theory as well as examining the methodology of recent studies in consumption and domesticity, pressing for a more rigorous approach to the use of case studies.

The first monograph study of gender in a major museum, *History's Beauties: Women and the nineteenth-century National Portrait Gallery*, deploys analysis of gender, national identity, class cultures and aesthetics in Victorian England to interpret the National Portrait Gallery's early collection. The study is based on the first major research on the National Portrait Gallery's collection, and focuses on its collection of women's portraits (both as sitters and as artists) during the first forty-five years of the Gallery's history. The book analyses this collection in relation to three principal themes: portraits of the Royal family and the cult of legitimacy; the educated woman as a model of domestic and national cultivation; and the role of female beauty in defining social and artistic power in nineteenth-century Britain. The text studies in detail individual examples of portraits, their display, and critical evaluation by the Gallery's administrators, and considers them in relation to the 'representation' of women in the political cultures from which the NPG emerged. Engaging with debates from various disciplines, including museum studies, women's history, and art history, *History's Beauties* contributes particularly to growing literature on women's role in the Victorian public sphere, and to the place of portraits in Victorian taste. Early reviews of both books suggest that they will be welcomed by colleagues as exemplary studies of their kind. Both books are, coincidentally, published by Ashgate Press, and more information about them can be found on the press website, www.ashgate.com.



Above: *The Wedding Present: Domestic Life Beyond Consumption* by Louise Purbrick

Right: *History's Beauties: Women and the nineteenth-century National Portrait Gallery* by Lara Perry



“I also found a small book of a hundred pages filled with hand written verse dated April to September 1934. I initially paid little attention to this book and put it aside. Some ten years later, I began the work of translation. It soon became evident that I had stumbled upon something special.”

The Strong Men of the Moon, [page 14](#)

Comment and Debate

The Guardian Newspaper

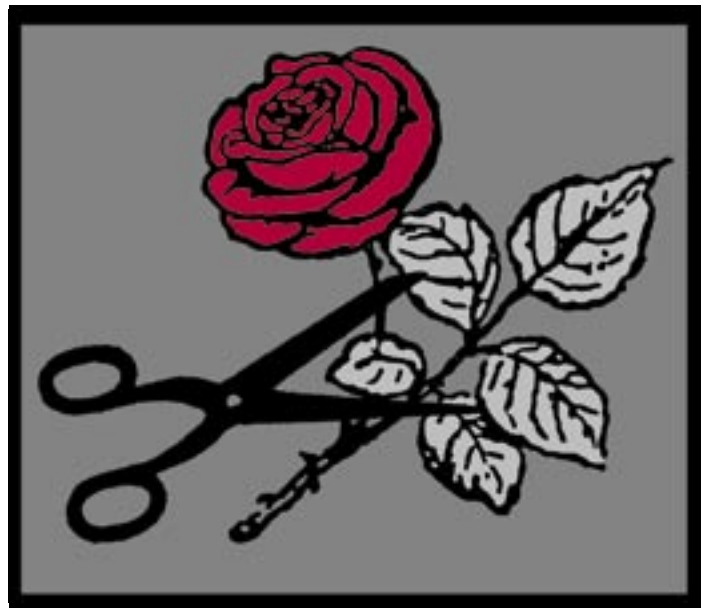
The Guardian Newspaper first commissioned Lawrence Zeegen, Academic Programme Leader for Communication and Media Arts in the School of Arts and Communication, to create illustrations for publication over sixteen years in 1990, following his graduation from the Royal College of Art one year previously.

At the start of the 1990s contemporary illustration was in crisis – little arresting or genuinely interesting work was being created. A new digital revolution was taking hold that had bypassed illustrators entirely as a new generation of graphic designers had started to create their own images utilising software applications such as Adobe's Photoshop, launched for the first time in 1990. For those illustrators embarking on new careers at the start of the decade competition was harsh – designers had harnessed digital technologies in a way that would force illustrators to play catch up for the entire decade. Why was this the case, why did illustrators fail initially to grasp new technology? One reason stands out – cost. Design companies had far more financial resources at their disposal than solo illustrators. It could easily demand a budget upwards of £8,000 in start-up costs for hardware and software. As the financial outlay started to fall – take-up from illustrators increased.

At the point that Zeegen was first commissioned to create an illustration for the Guardian – two factors were a consideration – speed of execution and speed of delivery of the final artwork. Of course, an ability to create images that reflected, commented upon and added an extra dimension to the text were crucial, but if the illustration could not be relied upon to be in the art department on time for layout and production, the newspaper would not rely upon the services of the illustrator. With the Guardian being based on Farringdon Road, it was perhaps no coincidence that many illustrators set up studios in Clerkenwell, Old Street and Hoxton – all within a few minutes courier run to deliver final artwork. Zeegen's own studio at the time, Big Orange, was just one



Freedom of Speech in Danger, The Guardian, 11 October 2006.



Labour Isn't Working, The Guardian, 7 June 2006.

floor above Time Out and ID magazines' early headquarters on Hoxton's Curtain Road.

Nearly seventeen years later and Zeegen is now commissioned on a fortnightly basis to create images for the Comment and Debate page in the main news section of the newspaper. Each article is written by a guest writer – either someone currently making news or equipped to comment on a current news story. During the past year Zeegen has created images to illustrate articles written by people and topics as diverse as Gordon Brown writing on making global poverty history, Terry Waite on those held at Guantánamo Bay, Camilla Batmanghelidj on the protection of vulnerable children and Katharine Viner on censorship in the arts in the US.

With time of the essence, copy normally being available just three or four hours before the deadline of the submission of the final executed illustration, Zeegen works quickly. 'I've developed a way of working for the Guardian Comments page,' he details, 'that cuts straight to the heart of the story – I like to draw a line between hitting the reader with a strong graphic image that communicates an idea with immediacy and one that pushes them to think and work a little to understand that message'. Zeegen often works with graphic symbols and icons subverting and twisting their meaning to create new messages from their usage. 'It's the symbolism and the semantics within an image that I work to create a dynamic with', explains Zeegen, 'an illustration should always challenge the viewer to think, to take them somewhere that the copy can perhaps only hint at'.

When Zeegen's illustration is completed, it is emailed straight to the art department in London, it is published the following day, 'I have always enjoyed the challenge of working swiftly,' he states, 'there is no time for error – I've had to really hone my approach to making images – simple, straightforward but with an edge'. Seventeen years after his first commission for the Guardian, Zeegen's design methods have evolved and the digital has certainly played a part – 'I've not couriered a flat piece of artwork in over a decade,' he admits, 'I do miss the physical nature of a real-world piece of work but nowadays my work really only exists when it is published in the press and I like that aspect – unseen by anyone but me until it's in the paper and viewed by tens of thousands.'

The Strong Men of the Moon

Leaves from a book

Tony Wilson (School of Arts and Communication) has recently exhibited 'The Strong Men of the Moon' at the Kwanhoon Gallery, Seoul, Korea. This solo exhibition of limited edition artist's prints was based upon a discovered unpublished book of poems and songs, written in 1934 by a French soldier/farmer, Auguste Prevotel.

The prints titled 'Strong Men of the Moon' bring together recent iron sculptures (made directly in response to the original text) the actual pages of handwriting, drawings and etchings. The final printed works are constructed using the latest digital technology and archival printing processes.

The prints "Strong Men of the Moon", can be viewed on many levels; as transcriptions of sculptures which incorporate iron and wooden remains of farm implements and tools, that bear the marks of the passage of time lost and the memory of life from another century. The prints can also be read as a form of illustration to the poems and songs, creating an interpretation and celebration that brings back to life this original text by a conscripted farmer, separated from his rural background thrust into an unfamiliar and threatening world. In this sense the prints form the illuminated pages of a book.

The exhibition was accompanied by a publication, which included a short essay and poem by Tony Wilson. The work was well received by the Korean audience, publicised and reviewed in the art magazine 'Misooldae'.

Tony Wilson is presently working on the production of an artists book of the same title and subject "The Strong Men of the Moon" featuring a complete translation of the original French text illustrated by a wide ranging series of images and sculptures.

The story of this work began in the hot sky blue summer of 1992, when I acquired a time worn farm house, barn and orchard in a small hamlet 'Le Maine Michaud' within the Charentre region of south west France. This act of acquisition was motivated by the death of my father 'the tool maker' earlier in the spring of the year, I felt I had to somehow mark this traumatic event by some positive action, something special, out of the normal pattern of events. It was a way of acknowledging the end of something familiar; the beginning of a new adventure and that time was not limitless.

For many years this house and farm was owned by Auguste Prevotel. He farmed the land and reared the animals single handed, overseen in his early years by his mother Marie. When Auguste was a small boy of three years in 1916 his mother received news that her husband had been killed at Verdun, fighting in the 'Great War'.

Over the next seventy years or so, Auguste grew up to be a farmer,



Brass Owl

soldier and farmer again, fatherless and wifeless. From the time of the First World War, the hamlet declined with so many lost men, soldiers, husbands, fathers and sons.

In the mid 1930's, Auguste was conscripted into the army. This period 'between the wars' was a difficult time for a farmer/soldier, away from all that was familiar and due to some misdemeanour, Auguste found himself in military prison. It was this unfortunate event that allowed Auguste the time and space probably for the first time in his life to sit and write. The result was a small book of a hundred pages of poems and songs, an exceptional out-flowing of ideas in verse and song, with wide ranging subjects from 'The strong men of the moon' (the pimps of Paris night life) to the waltz of the blue collars (sailors returning their boat to port in stormy weather).

Auguste's life as a soldier ended followed rapidly by the Second World War and the German occupation of his country and his hamlet. Through all of this, Auguste continued to farm his parcel of land and keep his animals fed. Eventually the war ended and the Germans de-

parted, the post war years came, life became less complicated, more predictable. His mother Marie died and the farm provided for him, until his own death in November 1991. All this time the 'small book' sat lost in dust and time somewhere in the loft of the house.

When I first saw the farmhouse in the spring of 1992, a strong feeling of apprehension came over me mixed with a strange notion of 'returning home'. So much work to restore, so much neglect to undo. In the summer of the year I began to empty the loft of many decades of accumulated, forgotten matter, knee deep in the discarded, sacks of dried beans, old clothes, beds, papers and deep dust. Amongst all this time matter were several little packages of neatly tied and folded lace bonnets and linen smocks. One small envelope with a letter was found, written upon military stationery dated 1915. It was an emotionally charged letter to Auguste's mother from his father, written just before he was sent to fight at Verdun. It expressed his growing unease and he sent clear instructions to hug his son with his heart. This small son became the old farmer Auguste whose loft I now stood in, and the 'lost letter' a source of emotional connection and inspiration for many of my art works to come. My own grandfather died in the First World War in 1916, when my mother, his daughter was three years old.

I also found a small book of a hundred pages filled with hand written verse dated April to September 1934. I initially paid little attention to this book and put it aside. Some ten years later, I looked again at this old and stained book and began the work of translation. It soon became evident that I had stumbled upon something special. The creative outpouring of an inventive and fertile mind, full of pent up emotions, strong images, primitive and eloquent stories in poems and songs. I became increasingly fascinated and moved by this small book and my task began to bring the words of this French farmer/soldier back to life. I have set out to do this not by a series of pictorial illustrations but with a body of wide ranging work – sculptures constructed of worn tools and decayed farm implements, found brass ornaments modelled figures, drawings and etchings with the added idea of bringing all these different elements together alongside the handwritten text using digital technology to form the leaves of a book: The strong men of the moon.

For all the contemporary and historical literature and art that we cherish, there is much that has been lost and never seen or published. This body of work marks my recognition of a short passage of time in the life of farmer Auguste Prevotel.

All hot sky blue summer long,
I've been moving forgotten things.
Moving dead dust, other people's old life matter
Packets of time
Time matter
A matter of time
Moving and finding it's a matter of time past
Lost and found
And by finding, bring back to life



Waltz of the Blue Collars Sculpture



Departure of the Class-etching



It is for the Soldier-Model

Staff News

FERGUS HERON

Senior Lecturer in Photography in the School of Arts and Communication, is included in the exhibition 'Forest Dreaming' at the Centre for Contemporary Art and the Natural World at Haldon Forest Park, near Exeter, Devon with Andy Goldsworthy, Neeta Madahar, Nicola Maxwell, Laurie McGugan, Helen Sear and Christina Seely.

'Forest Dreaming' is a year long, evolving exhibition, showing work by over fifty artists who have responded in different ways to the forest environment. The exhibition curator, Clive Adams has written, "The experience of entering a forest stimulates our imagination

and sharpens all of our senses. The feelings it can evoke range from ones of fear and mystery to those of enchantment and wonder."

Fergus Heron's practice is concerned with the representation of place in relation to history, memory and perception. His ongoing series of large format colour photographs from within forests, using perspective elevation akin to architecture, represent an ambivalent space that is simultaneously natural and humanly constructed - at once an interior and exterior - a space both real and imagined.

This series of photographs was also shown earlier this year as part of the exhibition 'Unravelling Photography' at Quay Arts, Newport, Isle of Wight.

'Forest Dreaming', Part Five, starts on the

21st October and continues until November 26th. Further information can be found at www.ccanw.co.uk

JOHN MCKEAN

In the summer of 2006, John McKean (School of Architecture and Design) published two very different papers, 'Sir Banister Fletcher: Pillar to Post - Colonial Readings' (in *The Journal of Architecture*, Vol 11, No 2, 2006) and 'Prefabricating Memory Lane: Whatever happened to systems?' (in 'Manmade Modular Megastructures', *Architectural Design*, Vol. 76, No. 1, Wiley Academic, 2006), the former deriving from a paper early in 2005 for the faculty's conference on Globalisation and Representation. John McKean also has four very different essays currently in press and about to appear in late 2006, one in France, one in Switzerland, one in Belgium and one in UK. 'De Carlo's critique of Modernism', in *The 1953 CIAM meeting: Aix-en-Provence and the charter for habitat*, Ed. Massu and Bonillo, Marseille, 2006; and 'The invisible column', in *La Construction de la colonne*, a collection of 25 essays about columns being published in Lausanne - both of these in French. The other two are 'Glasgow: from idealist city to regionalist city, or from Thomson to Mackintosh', in *Regionalism in architecture, 1860 - 1914*, an international EC-grant aided project published by KADOC, University of Leuven, Belgium, 2006; and 'The English university of the 1960s: built community, model universe', in *The Man-Made Future: Planning, Education and Design in the Mid-20th Century*, Ed. Boyd Whyte, London 2006. The last deriving from a paper for a conference at Sussex co-organised by Sue Robertson, School of Architecture and Design.

VIKKI HAFFENDEN

Vikki Haffenden (School of Architecture and Design) was chosen to curate the British Hand Knitting Confederation Student Knitting Awards exhibition at the NEC in Birmingham this September. The exhibition is touring as part of the Knitting and Stitching Show at Alexandra Palace, Harrogate and Dublin and is co-sponsored by Knitting magazine. Vikki has also been acting as consultant to launch a new range of hand knitting yarns and an accompanying pattern book. Rooster Yarns Book One is currently on sale and the next book is in the concept stage. Patterns can be seen at <http://www.roosteryarns.com>. Vikki has also been leading promotional knitting workshops this summer, in conjunction with Laughinghens, the parent company of Rooster Yarns.



Crown Wood, Bracknell, Berkshire, No.1, 2000 from the series Forests and Woodland.

BOB BRECHER

Bob Brecher's (School of Historical and Critical Studies) book on *Torture and the "Ticking Bomb"* is due out from Blackwell next spring. He has written for several journals, articles include 'Complicity and modularization: How universities were made safe for the market' published in *Critical Quarterly*, 'Why the Kantian ideal survives medical learning curves; and why it matters' in *Journal of Medical Ethics*, and 'Reparation, responsibility and the memory game' in *Res Publica*. His book chapter titled 'Communitarianism: the practice of postmodern liberalism', was published in *Global Norms for the 21st Century* (published by Palgrave) and his chapter 'The politics of humanism,' will be published in *Humanism*, which is due out next Spring (to be published by Imprint Academic). He has presented several papers, including 'Against professional ethics' at Edgehill Conference on Research Ethics, 'Embodied Politics: Healthcare Resources as a Paradigm for Thinking about the Political Issue of Distributive Justice' at Conference on Social Justice, University College Dublin, and 'The fantasy of the "ticking bomb"', at Conference on War in Vancouver.

JIM COOKE

A large scale photographic work by Jim Cooke (School of Arts and Communication) was featured in the group show 'ARCADIA' at the Yancey Richardson Gallery in New York on July 6th to August 25th along with works by: Joel Sternfeld, David Hilliard, Elger Esser, Anthony Goicolea and Jem Southam. In September 2006 'Uneasy Spaces' at Washington Square East Gallery in New York featured the work of Jim Cooke, Denis Doran and Mark Power from the Photography Department. This was a group show curated by Liz Wells (UK) and Ann Chwatsky (USA) showing photographic work made by academics at UK Universities. Forming part of the 'Crossing the Atlantic' programme. There will be a reciprocal group show of American academics at Goldsmiths and a joint publication.

MARK DEVENNEY

Mark Devenney (School of Historical and Critical Studies) will deliver a keynote address titled 'Colonising Life' at the Postcolonial Politics conference hosted by the University of Otago, in Dunedin, New Zealand from the 27 – 29 November, 2006. His recent article 'The Real of Terror, The Terror of the Real' a critique of Slavoj Zizek's politics, will appear in

the forthcoming collection 'The Truth of Zizek', with Continuum Press. This includes a long response from Zizek.

PETER AND JILL SEDDON

Readers of this newsletter will recall a feature last academic year about the setting up of a regional centre in the faculty of the Public Monuments and Sculpture Association's National recording Project specifically to record on a database the public sculpture of Sussex and to produce the Sussex volume in the Liverpool University Press series 'The Public Sculpture of Britain'. The group working on this project submitted a bid for funding to the Heritage Lottery Fund, last April, in order to support a research assistant and project organiser post for two years. The Heritage Lottery Fund has recently announced the award of a grant of £49,700 to this project hosted by our faculty. We look forward to this appointment being made. Not only will it further the research aspects of the project it will also assist in the delivery of educational events and projects to local communities, galleries, arts organisations and local councils and heritage groups on the artistic and social significance of such objects in the local environment thus nicely combining the University's commitment to both academic research and community involvement.

PROFESSOR MICHAEL TUCKER

Michael Tucker's (School of Historical and Critical Studies) two-part article on leading Norwegian jazz drummer and ECM recording artist Jon Christensen, 'Jon Christensen: Drumming With Open Ears' was published in *Jazz Journal*

International vol. 59 issues 9 & 11, September and November 2006. In October Michael was invited by Schumacher College, Totnes to lecture on the theme of Imagination and Intuition: Shamanic Influences in Western Culture.

SUE GOLLIFER

In June, the Arts and Humanities Data Service (AHDS) asked Sue Gollifer (School of Arts and Communication), as part of the AHRC funded e-Science Scoping study, to convene an expert seminar on e-science in the visual arts. This was to help and assist the AHRC in the development of an arts e-research/science agenda. The results from this seminar can be found at: <http://ahds.ac.uk/e-science/e-science-scoping-study.htm>. In August, she worked on the sub-committee for the SIGGRAPH Art Gallery 2006 in Boston, USA. Her role was to curate and hang

the 2D/3D Digital Art work. (<http://www.siggraph.org/s2006/>). Sue has recently been selected to stand for the final slate of nominations for College Art Association Board of Directors 2007 (<http://www.collegeart.org/>). In her capacity of a Director of the Design and Artists Copyright Association, (DACS), she is participating in a series of UK seminars this year to highlight the new legislation regarding Artists Resale Rights (<http://www.dacs.org.uk/>).

DEA BIRKETT

Dr Dea Birkett, Royal Literary Fund Fellow, went to the Emmy Award Ceremony in New York in her capacity as Creative Director of Many Rivers Films (www.manyriversfilms.co.uk). Many Rivers Films was nominated for an Emmy for Outstanding Investigative Journalism for their two-hour documentary *The Cult of the Suicide Bomber*, originally broadcast on Channel Four. The same film has also been nominated for the prestigious UK documentary Grierson Award for Best Documentary Series.

Conferences and Events

DESIGN HISTORY RESEARCH CENTRE SEMINAR SERIES

The Design History Research Seminar Series runs on Tuesdays between October 2006 and February 2007 at 5.30pm in the Board Room of the Research Centre, Grand Parade, University of Brighton. The seminars follow three themes that are currently being explored by researchers in the Faculty of Arts and Architecture: Contested Spaces, Design and Identity, Gender and Built Space.

DESIGN AND IDENTITY

28 November, 'Text, Textiles and Context: Some Thoughts on the Materiality of Clothing, Identity and Memory in Photography by Magali Nougarede.'

Dr Paul Jobling, University of Brighton

5 December, 'Alvar Aalto, Cinema, and Standardisation.' Silja Laine, University of Turku, Finland

Design and Identity theme continues in the new year and the series concludes with seminars addressing Gender and Built Space. For more information contact: Louise Purbrick: l.purbrick@bton.ac.uk

Bio-tracking: Mobile Phone Exhibition

Anna Dumitriu (MPhil candidate, School of Arts and Communication) is a visual artist based in Brighton. Her work is involved with the nature of trans-disciplinary practice based research. She has collaborated with scientists on at least 8 major projects over the past ten years and often tends to go very deeply into her chosen area of research, taking on, or attempting to take on the role of scientist, in an almost performative sense. Her installations, interventions and performances use a range of digital and traditional media including, video projections, mobile phones, needlepoint and embroidery.

Bio-tracking is a mobile phone based exhibition using GPS (Global Positioning System) and a leading edge new smart phone software (suitable for Nokia Series 60) called Socialight downloadable via www.socialight.com that enables the placement of virtual sticky notes around various locations in Brighton as part of Brighton Photo Biennial Fringe. Download the software and wander around the sites from 7th October 2006 and you will receive text messages, sound files and images straight to you phones. Check out the bio-tracking group on Socialight for details of all the locations via Google maps.

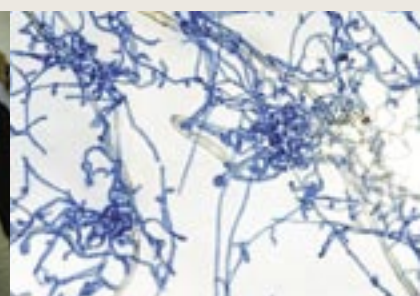
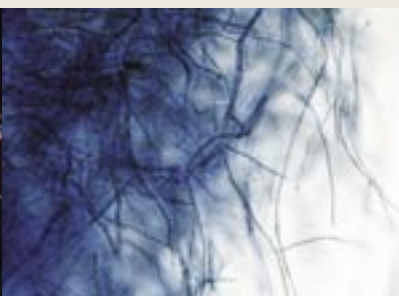
Anna has sampled and cultured various locations for normal flora bacteria and moulds, revealing this incredible, unseen and sublime world to us through a series of beautifully enhanced digital micrographs. Ollie Glass, Luciana Hail, Ian Helliwell and Juliet Kac have created a series of sound works to accompany the images. Microbiologist John Paul has written scientific text descriptions of the microbes. The images

create a kind of dialectic, bringing together the pure emotion of the sound responses and the analytical texts. By bringing in the use of GPS in the initial creation of the work, mapping the locations where the microbiological swabs were taken, the work draws together the microscopic and the macroscopic, drawing a thread between the satellites orbiting the earth and the bacteria at our feet.

Anna Dumitriu is the director of the Institute of Unnecessary Research, an Art/Science/Performance event, which seeks to consider the role of the artist within research, and acts as a hub for other artists working in this way (www.unnecessarresearch.org). She is also currently collaborating with East Sussex NHS Trust Arts in Healthcare, looking at public perceptions of microbiology and its portrayal within the media, through a study of her own domestic environment. Not so much "How clean is your house" but how sublime and interconnected is the microbial ecosystem we are inextricably linked to. The project is funded by Arts Council England (www.normalflora.co.uk).

Her fascination with the morphology of biological entities has also led her to collaborate with artist/artificial life programmer Ollie Glass. The Utopia Model, also funded by Arts Council England, seeks to resolve the question of what Utopia might be. It will also form the basis of a short residency at the Centre for Computation, Neuroscience and Robotics at Sussex University.

The recently completed Sensitive Project was in collaboration with Professor Helen Smith (Brighton and Sussex Medical School), Phoenix Arts Association and Varndean School, Brighton. The project, funded by a Wellcome Trust Pulse Grant, looked at the nature of allergy and its impact on young people's lives (www.varndean.co.uk/sensitive).



Left to Right:
Institute of Unnecessary Research - Food Research Programme - Brighton Food and Drink Festival Launch
Normal Flora Project
Sensitive Project - Students of Varndean School, Brighton, creating an embroidery based on environmental allergens
Bio-Tracking - Brighton Fishing Museum Flora

The Construction of Insanity: Conceptualising the Insane

Until recently English lunatic asylums built before the final quarter of the 18th century were virtually ignored by medical historians, or referred to in passing as representing the "bad old days" of lunatic care. In this historical narrative lunatics were rescued from whipping, chaining, dark, vermin-infested cells and filthy straw, by the more "enlightened" care of the late 18th and early 19th centuries. They were, it is suggested, seen as "wild beasts", "possessed" by demons or "punished" by God, and those in asylums were fortunate not to have been burned as witches. Whatever early asylums actually were, historical narrative has required that they be thoroughly "bad".

Bob Wycherley's (PhD candidate, School of Architecture and Design) research uses early public asylum records, and other contemporary archival material, to examine how those who ran asylums, the inmates and the public, conceptualized the care of the insane. Both socially and materially, the asylum buildings form an essential part of the overall text. The work presents a largely "interior" picture of asylum life, which aims to counterbalance the historical view that the forces, which drove the development of asylums, were all exterior to them.

The project samples the records of every public lunatic asylum in England from the foundation of Bethlem Hospital (1247) to the opening of Newcastle asylum (1765), along with publications of asylum doctors, public accounts, and the few accounts of inmates. Analysis of the sample is currently underway, using Glaser & Strauss's "Grounded Theory" as a source of analytic and theory building tools. The project has been presented at a number of research meetings and, during 2006, through papers at conferences on the History of Science, and Art, Architecture and Design.



St. Peter's Hospital, Bristol 1698-1860

The Representation of Technology in Ireland: Shannon Scheme hydro electrical power station

Sorcha O'Brien (MPhil candidate, School of Historical and Critical Studies) traveled to Munich in April 2006 to visit the Siemens-Archiv, which formed an important part of the research for her thesis. The thesis concerns the representation of technology in Ireland in the 1920s and early 1930s, specifically the design and construction of the Shannon Scheme hydro-electrical power station in the late 1920s. The power scheme was designed and constructed by Siemens-Schuckertwerke and

Siemens-BauUnion for the Irish Government and formed an ideological and stylistic counterpoint to the predominantly traditional and romantic background of the new Irish Free State, which had been formed in 1922. She has been investigating the visual representation of the Scheme, as well as the political and economic background, making use of the resources of the Electricity Supply Board archive in Dublin, as well as government papers and reports held in the National Library and National Archives.



'Short Overview of the powerstation assembly', from report written by Dr. Probst, Engineer at Ardacrusha, 1930.



'The Building works on the Shannon', newspaper article from Deutsches Allgemeines Zeitung, 1926.

ORIENTALISM ON HOLLYWOOD

BOULEVARD: 1920S - 1930S

In summer 2006, Susan House Wade (PhD candidate, School of Historical and Critical Studies) analysed oriental influences in Hollywood in the 1920s to 1930s, including the theatres which line the street such as the Egyptian, recently the recipient of substantial regeneration, and the Chinese Theatre, both created by the impresario Sid Grauman.



Egyptian Theatre-exterior

The Egyptian opened in 1922 and featured both interior and exterior hieroglyphic murals and Egyptian-themed sculpture and statuary. Grauman's last theatre was the Chinese, completed in 1927, which included all manner of vivid Chinese-inspired imagery, including cranes, dragons, lion dogs and vegetation. Notable here was the fact that the oriental influences found in Hollywood followed those in continental Europe and England by a decade or more, and seemed to have taken inspiration from oriental imagery found in France and Belgium.



Grauman's Chinese Theatre-exterior



Grauman's Chinese Theatre-main entrance



Darwin's Thinking Path at Down House, Kent

THINKING PATH:

A VISUAL ART WORK EXPLORING THE LIFE AND IDEAS OF CHARLES DARWIN

In June 2006 Shirley Chubb (PhD candidate, School of Arts and Communication) presented a paper at *Researching Lives: Multi disciplinary approaches in life history research, auto/biography and narrative research* organised by the Centre for Life History Research at the University of Sussex.

Her paper, titled *Thinking Path: A visual art work exploring the life and ideas of Charles Darwin* discussed how Darwin drew inspiration from his enduring family life within the confines of his home and grounds at Down House in Kent, and how he understood this existence as a metaphor for the infinite complexity and interdependency of life as presented in his published theories. The paper also explored how the exhibition *Thinking Path* represents the continuing resonance, debate and reinterpretation of Darwin's work within the multiple realms of science, culture and spirituality. *Thinking Path* forms a key element of Shirley Chubb's current study for a PhD by Publication.

ON TRIAL:

TALKING WITHOUT TEACHING

Kirsten Hardie (PhD candidate, School of Arts and Communication) presented 'On Trial: Talking without Teaching' at the Society for Teaching and Learning in Higher Education's 26th International Annual Conference 'Knowledge and its Communities', 14 -17 June 2006 at the University of Toronto, Canada. The conference was attended by delegates from across the world representing HE institutions mainly from Canada and the United States. Kirsten's conference paper was one of only three to be presented by UK delegates at this event.

The paper celebrated a specific and successful learning and teaching strategy she has developed over recent years. The paper discussed an approach to experiential, problem-based and enquiry-led learning through a key case study that facilitates and celebrates student centred learning and utilises/applies students wider knowledge and understanding of their everyday experiences of popular culture in a dynamic way. The presentation explained how students can be excited in their learning through a common ground and language that comes from watching films, television and reading popular literature.

In July Kirsten presented at The Higher Education Academy Annual Conference 'Enhancing the Student Learning Experience' at the East Midlands Conference Centre, Nottingham (3-5 July 2006). Kirsten's hybrid paper/presentation considered an approach to teaching without talking and the notion of the creative reflective learner in HE Art, Design and Media. The session was very enthusiastically received and Kirsten has received a number of invitations for her to present at other conferences and for her to work with colleagues across the HE sector in future months.

In November 2006 Kirsten is to present a conference paper at the International Society for the Scholarship of Teaching and Learning Annual Conference, 'Making a Greater Difference – Connecting to Transformational Agendas', in Washington, D.C. U.S.A. Kirsten's paper will relate to her National Teaching Fellowship research and will consider how colleagues across the HE Art, Design and Media sector internationally relate to and engage in research and scholarship in Learning and Teaching.

LAURA JACKSON-WILLIS

Laura Jackson-Willis (MPhil candidate, School of School and Critical Studies) is forming a visual analysis of the Beach Hut on the East Anglia coast. She has investigated into what affect local, national and international economics and politics since 1945 has had on the development of beach hut communities in relation to leisure, tourism, and home ownership on the East Anglia coast, in order to place the beach hut of today in historical context. Three case studies have been chosen one in each county of Essex, Suffolk and Norfolk, in order to develop a notion of 'place' in cultural geography in relation to the Beach Hut, and to investigate to what extent the photographic image can present 'a sense of place'. The aim is to produce a visual analysis and historical document of the Beach Hut on the East Anglia coast in book format that reflects upon the practice of landscape and documentary photography.

FENGGEN QIAN

Fenggen Qian (PhD candidate, School of Historical and Critical Studies) has recently attended 2006 China Association for Science and Technology Annual Meeting in Beijing China, presenting his paper *British Experience: Policy Environment for Industry Change*. Meanwhile, he has visited China Industrial Design Association to interview the Secretary-general Huang Wuxiu to pursue the research project. He has also visited the Second Historical Archives of China in Nanjing to collect documents on the first Chinese universal exhibi-

tion *Nanking South Seas Exhibition*. Two articles and one textbook will be soon published, *International Conference on Cultural Industry and the Education of Arts and Design: What the Future Design Education Holds in Different Cultural Contexts* by Design Issues, *Problems of Design History* by Shantou University Journal, *Modern Foreign Design History* by China South-west Normal University Press.

RICK SHERIDAN

Rick Sheridan (PhD candidate, School of Arts & Communication) recently had an article published in *Educause*, a peer-reviewed journal of educational technology. The article titled 'Reducing the Online Instructor's Workload' debated the advantages and disadvantages of online learning and provided advice on managing time for teaching an Internet-based online course. A few tips to make administrating a course easier were to create a "What's New" section to let your students focus on new assignments or learning materials without having to review the entire course; to communicate with students early in the semester about how to best use the course, along with any expected difficulties with the technology; and to be aware of the assessment workload per student when you first design course assignments to avoid unnecessary administrative work later. The full article is available at: <http://www.educause.edu/apps/eq/eqm06/eqm06311.asp?bhcp=1>.

JONATHAN CHAPMAN

Jonathan Chapman (MPhil candidate, School of Architecture and Design) presented his research into product life extension (PLE) at this year's Design & Emotion Society Conference in Gothenburg, Sweden (26th–29th September, 2006). Following the 'call for papers' earlier in the year, over 250 abstracts were submitted, of which, 105 were selected following a critical review process. Selected papers included the work of leading thinkers in the converging research fields of product design, cognitive psychology and the social sciences, including Simonetta Carbonaro (Domus Academy), Pieter Desmet (TU Delft) and John Zimmerman (Carnegie Mellon University). In his keynote speech, Paul Hekkert (founder of the Design and Emotion Society) assigned our 'particular emotional responses to objects' with the sustainability of material consumption itself; an assertion that Chapman later built upon in his presentation entitled, 'Sustaining Relationships Between People and Things'. Jonathan stated that 'sustainability is a behavioural issue, and

must be addressed through objects, spaces and processes that both motivate and enable positive behavioural change within the user'. The conference also provided Jonathan with a valuable opportunity to present his PhD 'work-in-progress', and receive feedback and criticism from several 'experts' in his field. Following the event, a shortlist of 20 papers will be selected for publication in a book. For more information on the Design & Emotion Society Conference, please see: www.designandemotion.com.

SANDRA LIM

Sandra Lim (PHD candidate, School of Arts and Communication) is conducting practice-based research into the phenomenon of everyday life in the urban setting of Kemptown in Brighton. The first in a series of video studies of research practice: 'Illusion Anti – Illusion: Kemptown Studies' has been selected to be screened on Saturday November 25th at 8pm in the Brighton Fringe Basement as part of the Brighton Shorts section of CINECITY, the Brighton Film Festival 2006. Through a mixture of structural and illusionist approaches applied to both sound and video, her research practice aims to represent and reveal hidden aspects of everyday life in Kemptown.

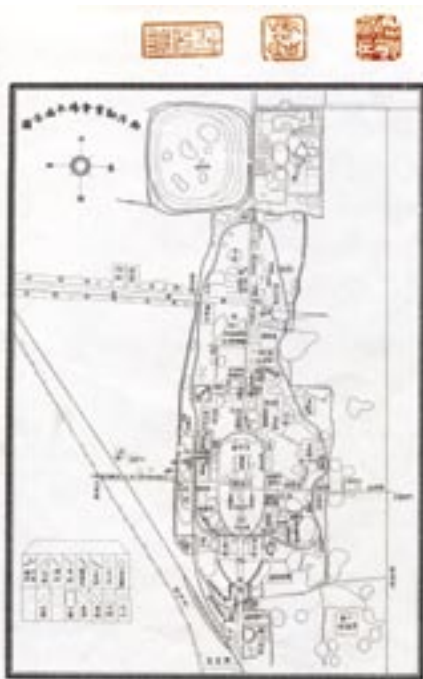
KATIE ARBUCKLE

Katie Ar buckle (MPhil candidate, School of Historical and Critical Studies) attended the IAUD 2nd International Conference on Universal Design in Kyoto, Japan from 22nd – 26th October 2006. Katie was awarded the Kenneth Edwards Anglo-Japanese Studentship last year. Between 10th October – 16th November 2006 Katie was researching in Japan.

MARIE MCLOUGHLIN

Marie McLoughlin's (PhD candidate, School of Historical and Critical Studies) research into Muriel Pemberton and Fashion Education took her to Pemberton's birthplace of Stoke-on-Trent this summer. Research into the local art school, Burslem, uncovered unexpected links with South Kensington resulting in two papers given in June: Burslem or Bauhaus at Brighton's own student-led post-graduate design history society (PDHS) and Wedgwood Institute, Burslem and its contribution to English Design at a residential weekend on C19th history organised by Manchester University at St Deiniol's, Hawarden, North Wales.

St Deiniol's is a residential library and was Gladstone's gift to the nation. Highly recommended to anyone who wants space to think, surrounded by Gladstone's books, sitting in a



Plan of the site of Nanking South Seas Exhibition in 1910

leather armchair in front of a log fire, fortified by home cooked food and bracing walks. Take the virtual tour at www.st-deiniols.org.

JENNY HILL

Jenny Hill (PhD candidate, School of Historical and Critical Studies) presented a paper entitled 'Ceramics - Competition and Change 1921-1931' at the Design History Conference 2006, which was held for the first time outside the UK, in Delft. Delegates attended from as far afield as New Zealand, Japan and the US. Reflecting the conference theme of 'Design and Evolution', Jenny's paper discussed how design in both Britain and France was directly affected by the need to become more competitive during the period 1921-1931, when foreign competition was becoming more intense and US tariffs were rising rapidly, affecting exports to this lucrative market. Jenny demonstrated that a prime example of how designs changed was the trend towards hand-painted patterns, which were often more cost-effective for small firms to produce than printed designs. Jenny's paper also showed how potteries from brand names like Wedgwood and Sèvres to smaller ones like Moorcroft and Henriot managed to adapt and survive in a changing environment. Proceedings are shortly to be published in CD form available from dhs@io.tudelft.nl.

TONY BENN

Inappropriate Behaviour will be the final exhibition of Tony Benn's (MPhil candidate, School of Arts and Communication) research into 'bad' painting, incorporating recent paintings, texts and filmed interviews from his PhD research in the school of Visual Arts. The interviews are with Leon Golub and Elaine Sturtevant. This would be the last filmed interview with Leon Golub before he died in 2004. The research tests out procedures and strategies for consciously making a bad painting that subverts the rules of good taste and proper behaviour for artists operating within the marketplace of practices and ideas.

CLARE ROSE

Clare Rose (School of Historical and Critical Studies) had her thesis, "Boyswear and the formation of gender and class identity in urban England, 1840-1900" passed without amendments by Professor Hugh Cunningham (Department of History, University of Kent) and Dr Andrew Godley (Centre for International Business History, University of Reading). The examiners commented on the tight structuring (as advised by Professor Lou Taylor), which integrated material culture, visual, social and

economic data. This data had been analysed quantitatively to give a detailed picture of the production and consumption of clothing that challenged some existing assumptions. The research has been presented recently at the Centre for the History of Retailing and Distribution, University of Wolverhampton, and at the Centre for the Body and Material Culture, London College of Fashion. An article for "Textile History" is in press.

Clare also presented a paper on 'Reading through eighteenth-century merchants' cards' at the "Textiles and Text" conference at Winchester School of Art in July, which will be published in 2007. This paper applied the analytical methods developed for the PhD to the study of eighteenth-century women's petticoats. It argues that material and textual sources need to be critically evaluated and carefully compared in order to overcome the omissions and biases of each.

MICHAEL SADD

Michael Sadd (MPhil candidate, School of Architecture and Design) is researching 'the paradox of emergence in design'. Deploying a combination of deliberative and self-organising processes, practice is concerned with the adaptation of archival photographs / objects from a munitions collection in connection with a generalised allegory of design. The convergence of pre-existent artifacts and semi-deterministic image-making techniques highlights the complexity inherent in design processes and questions the extent to which design outcomes are emergent and, to that extent, paradoxical. Studio work is underpinned by a critical enquiry into research practices associated with 19th century *Naturphilosophie* at a time when creative modes of exploratory experimentation in the sciences had not yet given way to the thrust of Enlightenment ideology. These early methodological models reflect the contemporary debate on practice-led visual research and, in particular, how rational and intellectual thought processes are critically enhanced by experiential sensitivity and exploratory cognitive activity - key faculties in the knowledge of complex systems interaction including manifestations of the ostensibly designed.

CLAUDIA KAPPENBERG

Following research in the film archives of the Screen Archives South East Claudia Kappenberg (MPhil candidate, School of Arts and Communication) is developing a new body of Dance for the Camera videos, whereby historical footage is projected onto a present-

day body. A dance emerges whereby the past moves the present and the present transforms the past. A short extract of one such piece, entitled Long Wave, will be screened as part of the 1min Wonders at the Dance On Screen festival at The Place, London, in November 06. For further information see: <http://www.theplace.org.uk/?lid=3468>.

In June, Claudia attended a symposium for international video-dance makers at the Findhorn Foundation Community, Scotland. The conference applied the principles of the Open Space, forming groups of discussion following spontaneous propositions by the conference members instead of a predetermined programme. An alternative form of documentation of the debates was compiled by a group of Scribes, which included two students from the Dance and Visual Arts Course, Claudia and two further members of the dance community. For further information see: www.videodance.org.uk, www.videodance.blogspot.com, and http://www.openspaceworld.com/brief_history.htm.

PAVA STUDENT SUCCESSES

It is very exciting and gratifying to see so many former students leading, contributing and participating within the fabric of the artistic community in Brighton and Hove and beyond. In a week in September 2006 the following events and individuals were noted: The Bicycle Ballet choreographed by **Ginny Farman** (DAVA), a Brighton and Hove Council commission to celebrate Car Free Day and featuring Janine Fletcher (DAVA) and **Sarah Alexander** (DAVA); **Miranda Henderson** (DAVA) and **Alistair O'Loughlin** (TAVA) presenting The Urban Playground, a free running performance event commissioned by Brighton and Hove Council, and featuring **Annie Pui Ling Lok** (DAVA); Compton Road Skyline Project featuring **Mim King** (DAVA) as one of the commissioned artists to create screen dance projections. **Katie Etheridge** (DAVA) as The Hollow Lady during Fresh Festival at Coastal Currents in Hastings; **Silke Mansholt** (DAVA) recently commissioned work Welcome to the Real World for Chelsea Theatre's New Season of Performance. Flicking through the Dance Umbrella Programme 2006 also noted are two former students presenting work at The Place; **Fiona Wright** (DAVA) 'girl jonah' and **Lizzie Le Quesne** (DAVA) dancing with Ricochet Dance Productions. All this alongside **Annie Lok's** recent success at receiving an AHRC Award and Bursary to study full time at The Place London where she will be completing her Masters degree in Choreography.

POSTGRADUATE DESIGN HISTORY SOCIETY

In November 2005 a group of MA and PhD students united by a common focus of design history and material culture studies established the University of Brighton's Postgraduate Design History Society (PDHS) with the aim of creating a student-led peer-to-peer research network. Comprising of twenty-five members to date (and open to more!), the group has an active email forum and meets regularly to share information and support each other's academic development. Meetings include the sharing of research work-in-progress, a reading group to discuss key texts in design history and visits to exhibitions. The venture has helped to bridge the divide that can exist between MA and PhD students with similar research interests but based in separate departments, and has created new and sympathetic friendships to counteract the sometimes isolating conditions of solitary research. All enquiries to brightonpdhs@yahoo.co.uk.

WORKING TITLES:

A ONE-DAY SYMPOSIUM SHOWCASING POSTGRADUATE DESIGN HISTORY AND MATERIAL CULTURE RESEARCH

On Saturday 24th June, the Postgraduate Design History Society hosted a one day symposium of their recent and current research at the School of Historical and Critical Studies. The day comprised eight papers from PDHS members divided into themed sessions.

Following an opening address by Professor Lou Taylor, the first session, entitled "Materialising Ethnicity", featured papers by MA students **Elliot Weiss** and **Torunn Kjolberg**. Elliot's paper "Beyond the Control Tower: Spectres of Zionism in Israeli Airport Architecture" was a fascinating and sophisticated analysis of the ideological architectural tropes deployed in the new Terminal 3 at Ben Gurion Airport in Israel which revealed what Elliot called the architechniques of ruling state control. Like Elliot, Torunn's paper represented research undertaken for her MA thesis. Entitled "From Silent Knowledge to Articulated Authenticity: How South-Sami Ethnic Identities have Demonstrated Resilience in Post-War Norway", Torunn's paper investigated the state-assisted reconstruction of South-Sami ethnic identity at a time when the traditional identity-markers of reindeer herding and Sami language have diminished. Torunn showed through her original interviews and visual documentation how aesthetic practices and symbols have become key strategies for the articulation of authentic first nationhood.

"Bauhaus or Burslem: Design Education and the Royal College of Art in the 1920s and 1930s" was the title of **Marie McLoughlin's** paper which opened the "Design and Industry" session. Marie's infectious enthusiasm and in-depth knowledge of the development of English art and design pedagogy between the wars animated her investigation of the establishment of the Burslem School of Art. Fellow PhD candidate **Yunah Lee's** engaging paper "Selling Modern Britain: British Weeks in the 1960s" examined the complex dialectic of modernity and tradition presented in the Board of Trade's international promotional displays of national identity. Yunah revealed how, despite the best intentions of the organisers, the mixture of cultural events and trade exhibitions which made up the British Weeks resulted in a retrenchment of British stereotypes, and ultimately failed in their task.

In "Collars and Couture", two MA students presented dress-historical research. **Jane Hatrick** opened the session with a beautifully illustrated paper on "Norman Hartnell, the Actress and the Fashion System in the 1930s" which demonstrated Jane's enduring research interests in the connections between couture and the stage, and revealed the profitable links connecting British theatre to American ready-to-wear. **Julia Petrov** closed the session with "Collared: Celluloid, Masculinity and Class". This paper impressively linked Victorian literature with a technological history of plastics to offer a subtle reading of the material culture of men's dress codes.

The final session, "Archives of the Everyday", included MA student **Annebella Pollen's** Mass-Observation research entitled "Purchasing Power: Rationality, Thrift and Protest in the Shopping Practices of Older Women". This paper illustrated how theories of 'gendered' and 'aged' consumption function in practice and argued for a reconsideration of the discriminating skills of this marginalised group. **Samm Lanfear-Jones** followed with an excerpt from her PhD thesis analysing amateur film from the Screen Archive South East (SASE) at the University of Brighton. Entitled "Designed Histories: Amateur Films as Evidence", Samm supported her cogent critique of the representational devices of her material with a montage of original footage to bring the day to a close.

This event was generously funded by the School of Historical and Critical Studies, and PDHS members Lyanne Holcombe and Marilyn Willis chaired sessions. Delegates attending the symposium included Professor Carol Dyhouse of Sussex University, postgraduate students from Edinburgh, Kingston, Wolverhampton, the RCA

and Wimbledon, as well as prospective History of Design postgraduates and alumni. PDHS would like to thank all who participated in making the day such a success.

MA HISTORY OF DESIGN AND MATERIAL CULTURE: STUDENTS' CONFERENCE PAPERS

In addition to establishing the Postgraduate Design History Society and holding a research symposium, MA students from the History of Design and Material Culture have been active at conferences nationally during the past academic year. In December 2005, **Annebella Pollen** presented a paper entitled "The cultural conditions of existence of ceramic infant feeding devices in the eighteenth and nineteenth centuries" at Cambridge University's *New Directions in British Cultural History* postgraduate student conference. Publication of the collected conference papers by Cambridge Scholars Press is expected in 2007. Two students represented the MA in March of this year at the Sussex University History department's annual Fresh Perspectives postgraduate conference on the theme of *Culture and Identity*. **Torunn Kjolberg** gave a paper entitled "From Silent Knowledge to Articulated Authenticity: How South-Sami Ethnic Identities have Demonstrated Resilience in Post-War Norway" and Julia Petrov spoke on "Dressing the Nation: The Establishment of a National Collection of Dress at the Victoria and Albert Museum". **Julia Petrov** also presented a paper the following month at Keele University's *Victorian Masculinities* conference entitled, "Collared: Celluloid, Masculinity and Class". During May, both Torunn Kjolberg and **Elliot Weiss** featured in University of Strathclyde's Historical Perspectives Conference Interpreting Relationships of Power. Torunn's paper was called "'We have always been here': The (mis)representation of the histories of a First Nation minority" and Elliot's "Beyond the Control Tower: Spectres of Zionism in Israeli Airport Architecture." June saw the group active with their own conference, as detailed above, and students continued to present their research publicly in July. Julia Petrov's "Dragon Robes and Prairie Ladies: The Incongruity Between Archives and Artefacts" was included in Winchester School of Art's Textiles and Text conference while Jane Hatrick spoke at the Courtauld History of Dress Association's annual conference at the Courtauld Institute on "Norman Hartnell, the Actress and the Fashion System", completing a busy and productive year of academic achievements.

TRIALS, TRAILS AND RESEARCH AT THE V&A: THE USE OF MUSEUM COLLECTIONS

Design students from the University of Brighton and the Royal College of Art (RCA) may soon be walking around the Victoria and Albert Museum following tailor-made trails on handheld-computers, thanks to a project being developed by V&A CETLD staff.

The trails are aimed at supporting design students use of museum collections. Students visiting the museum will be given a PDA (handheld computer) and guidance on how to use the trails. The trails, which are currently being tested, are held on a website and can include audio-links, images, text and video. For example, a student looking at a 1960s mini-dress will be able to listen to a curator talking about it, see a picture of someone wearing it, or access pictures of other mini-dresses from the V&A's collections. Students can also type in their own comments, which can be accessed through the trail website after their visit. Tutors and students can also make trails for students to use at the V&A by supplying their own contextual information such as images, audio and links to websites.

Wireless points are currently being installed in the museum to accommodate the programme, starting with the British Galleries.

Further research is also being carried out into how design students use collections as part of their learning experience. The aim of this research is to explore the ways in which tutors and students engage with objects as part of the design process.



Testing the PDA

Working with external consultant Susie Fisher, V&A CETLD staff have carried out two focus groups and a series of accompanied gallery visits with staff and students from the University of Brighton and the RCA. An online survey has also been launched to identify how often students and tutors visit museums as part of their of course. Research findings will help staff to develop appropriate learning resources for design students to use in the museum as well as contributing to the pedagogic research agenda.

For further information about V&A CETLD please contact Catherine Speight on 0207 9422 2821 or cspeight@vam.ac.uk.

New Students

Rachel Fay – SHACS/PT Beating the Bookie Gambling, masochism and waste.

Emily Humphreys – SHACS/PT How does Adorno's conception of non-identity enable a re-evaluation of contemporary discourse of masculinity?

Claudia Kappenberg – SAC/PT The Body as Site beyond Purpose: A studio-led investigation into the use of uselessness, or the paradox as operational strategy in contemporary performance practice.

Next Issue

Publication of Edition 16 of the newsletter is anticipated for the Spring term 2007 with deadline for receipt of copy being Friday 19th January 2007.

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