

researchnews

Czech Glass Exhibition

Commemorating the last 10 years of Czech cast glass produced by the Lhotský Studio



Screen Search Launch
The Fun of the Fair
4



Knitted Skins
Architecture and textile students join forces
5

researchnews**Spring 2006/Edition 14**

Czech Glass Premiere at Brighton: Exhibition and Symposium 2

Screen Archive South East and the launch of Screen Search 4

Knitted Skins: a cross disciplinary workshop at The Royal Danish Academy of Fine Arts, School of Architecture 5

Design for Durability
Jonathan Chapman presents keynote speech at the Design Council 6

Deirdre O'Mahony Is there a sub-heading? 7

Design Serbia The Challenge For Change 8

Staff News 10

Student News 11

Report from the Research Student Division 14



COVER IMAGE:

Czech Glass Exhibition

Full story below

Czech Glass Premiere at Brighton: Exhibition and Symposium

The University of Brighton Gallery at Grand Parade hosted the British premiere of an exhibition commemorating the last 10 years of Czech cast glass produced by the internationally renowned Lhotský Studio in Pelechov. Held from 17 March to 7 May 2006, this representative show attracted considerable interest and was the result of a collaboration between the Centre for Research & Development (Arts & Architecture) at the University of Brighton, the Institute for International Research in Glass at the University of Sunderland, Studio Lhotský and the Czech Centre in London. Before arriving in Brighton the exhibition had been shown at the Ministry of Culture in Bratislava, Europe Art Gallery in Sázavou. The Moravian Gallery in Brno and the Museum of North Bohemia in Liberec. The Brighton show was curated by Dr Sylva Petrova (University of Sunderland) and Professor Jonathan Woodham (University of Brighton).

Opened by the Czech Ambassador the show included an extensive range of small and large-scale glass pieces, both intimate and sculptural, created in the Lhotský Studio over the past decade, showing the rich possibilities of the medium. Zdeněk Lhotský, sculptor, designer, businessman, musician and the driving force behind the Studio, studied at the Prague Academy of Art, Architecture and Design under Professor Stanislav Libenský who, together with his wife Jaroslava Brychtova, was one of the most significant figures in Czech glass in the twentieth century. In the later 1980s Lhotský became a founder member of the avant-garde art group Tvrdohlaví (the Hard Heads) which, like its design counterpart the Atika group established in 1987, reacted strongly against the restrictive artistic outlook of the socialist state. Both groups sought to promote greater artistic freedom within Czechoslovakia, although Czechoslovakian glass before the Velvet Revolution had gained considerable attention outside the country at the Milan Triennial and international exhibitions, most notable Expo '58 at Brussels, Expo 67 at



Czech Glass Exhibition, University of Brighton Gallery, March-May 2006

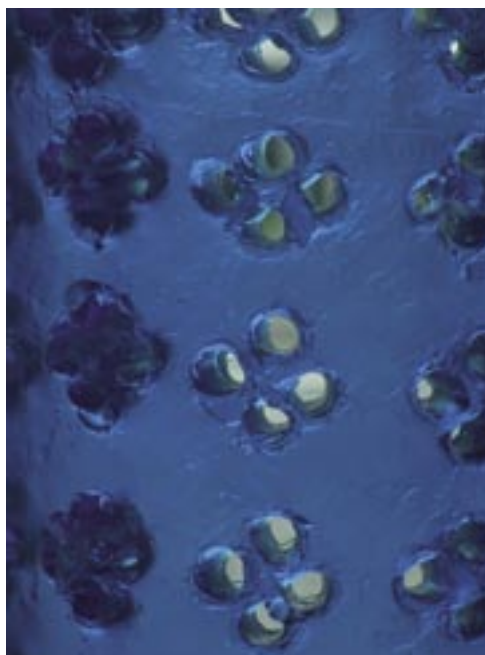


Czech Ambassador, the artist Zdeněk Lhotský, the Director and Deputy Director of the Czech Centre, London, at the private view on 16 March 2006

Montreal and the 1970 Osaka Exposition. Lhotský gained his international reputation not only through various artistic projects but also as the owner and main designer of the kiln (cast) glass studio in Pelechov, near Železný Brod (North Bohemia, Czech Republic). He took it over in 1994 when it was suffering from the difficult prevailing economic climate and subsequently revived its fortunes. In the first decade of the twenty-first century the internationally unique studio in Pelechov produces not only Lhotský's designs but also realises individual projects and commissions for artists and architects from the Czech Republic, USA, UK, Sweden, and many other countries. Such cooperation includes work with Lise Autogena, Karen La Monte, Howard Ben Tre and Peter Bremmer. The Studio has also worked with the artist Roger Hiorns on his commissioned work for the new Home Office building in London, designed by Terry Farrell and Partners.

Closely linked to the exhibition was an international seminar, *Challenge and Change: Czech Decorative Arts and Glass in the 20th and 21st Centuries* held at the end of April in the Faculty of Arts & Architecture at the University. Organised by the Centre for Research & Development (Arts & Architecture) at the University of Brighton, the Institute for International Research in Glass at the University of Sunderland, and the Czech Centre in London, it explored the place of Czech decorative arts and glass as key elements of national cultural production and international projection. This history has been distinguished and innovative in its willing embrace of the possibilities of new materials and forms of aesthetic expression, albeit tempered - or charged - by radically changing political and economic boundaries. It drew upon and complemented the earlier Czech symposium held in the University in early December 2005 entitled *Czech Design, Culture & Society: Changing Climates*. Speakers at the April 2006 *Challenge and Change: Czech Decorative Arts and Glass in the 20th and 21st Centuries* symposium included Jonathan Woodham on *Reflections on Czech*

Design and the Decorative Arts, Vojtěch Lahoda on *Object and Spirit: Czech Design in the Cubist Context*, Sylva Petrová: on *Czech Glass: Post-Modernism or Post Deco?* Zdeněk Lhotský on *Studio Pelechov: Business Strategy—Equipment—Design*, Irena Murray on *Prague Imbrications: the Influence of Urban Form on Cubist Decorative Art*, and Suresh Dutt and Anne Vibeke Mou on *Experiencing Glass Practice in the Czech Republic*. Jonathan Woodham, Professor of Design History at the University of Brighton presented an overview of Czech design since 1918, looking at its varying relationship in terms of national identity with folk art, modernism, socialism, Postmodernism and the problematic climate in the new Europe. This was followed by Dr Vojtěch Lahoda's contribution, which addressed the distinctive nature of Czech Cubism in terms of the wider cultural concerns of the movement, its distinctive national inflections and its manifestation in the fine arts, literature, music, architecture and design. Dr Lahoda is a leading Czech art and design historian living in Prague, currently Deputy Director of the Institute of Art History of the Academy of Science of the Czech Republic and Reader in art history at the prestigious Charles University in Prague. His talk was complemented by Dr Irena Murray's approach to other facets of Czech Cubism with particular reference to the urban architectural landscape, drawing on her detailed knowledge of the field through doctoral and subsequent research as guest curator of *Czech Cubism: Architecture and Design 1918-1938* at the Canadian Centre for Architecture, the Cooper-Hewitt Museum of Design NYC, and the University of the Arts Gallery in Philadelphia. Currently the Sir Banister Fletcher Director in the British Architectural Library at the Royal Institute of British Architects, Dr Murray is also a Visiting Professor at the University of Brighton. Dr Sylva Petrová spoke about the wider picture of glass design practice in the Czech Republic, paying particular attention to the impact of Postmodernism but also looking back to what she saw as its possible roots earlier in the century. Currently Research Professor in Glass History at the University of Sunderland and Director of its Institute for International Research in Glass Dr Petrová has an international reputation with many curatorships, publications and awards to her name. Zdeněk Lhotský gave a more focussed presentation centred on the work of his Studio, showing



Czech Glass Exhibition, University of Brighton Gallery, March-May 2006

the complex and serendipitous ways in which cast glass pieces in the exhibition had been fabricated, as well as providing a wider understanding of the processes and underlying ideas through sketches and his more recent use of the computer to generate surface patterns. This was followed by a joint presentation by two young glass artists with growing reputations, Anne Vibeke Mou and Suresh Dutt, both of whom had spent four months in 2005 on an Arts Council England/Visiting Arts International Fellowship to the Prague Academy of Art, Architecture & Design. They spoke of the ways in which the educational programme and outlook at the Academy differed from British practices, particularly with regard to the atelier system and the relationship with industry, stimulating considerable discussion in the plenary session chaired by Peter Seddon, Academic Programme Leader of Fine Art.



Left: *Start a Land Club* (1942), Ministry of Information film, Screen Archive South East collection

Far left: *Not California: This is Surfing in Brighton* (2002), by Richard Gregory, Screen Archive South East collection

Screen Archive South East and the launch of Screen Search

SCREEN ARCHIVE SOUTH EAST

Over the course of 2006, the South East Film & Video Archive is changing its identity. Our new name is *Screen Archive South East* and it announces a new beginning for the archive, given that our collection interests now focus not only on film and video but also on the magic lantern and on the new digital media of the 21st Century. The words 'screen archive' captures this wider vision for our work.

Screen Archive South East's new web site can be found at:

<http://www.brighton.ac.uk/screenarchive>

Established in 1992 at the University of Brighton, The Screen Archive South East is a public sector moving image archive serving the South East of England. The archive's function is to locate, collect, preserve, provide access to and promote research and use of screen material related to the South East.

SCREEN ARCHIVE AND RESEARCH AT THE UNIVERSITY OF BRIGHTON

The Screen Archive's collection is an important academic resource, especially for the University of Brighton. In collaboration with its colleague archive at the University, the Design Archives, it participates actively in an archive-based 'research culture'.

The archive's screen collection can inform research in film and media studies but it also has the potential to act as a inter-disciplinary bridge into many histories that are important to the study of the century - such as popular culture, work, technology, leisure, tourism, identity, commemoration, art & design and urban & rural development. Given the archive's home within a Faculty of Arts & Architecture, the Screen Archive also promotes the collection as a creative resource for use by contemporary artists and film-makers. As such, it is hoped that the collection will inspire the production of new work.

SCREEN SEARCH

On 16 May the Screen Archive South East launched a new online resource – *Screen Search*.

Screen Search, the new e-resource funded by the Arts & Humanities Research Council, contains an enhanced catalogue of selected films from the Screen Archive South East collection along with contextual information and references to associated resources that relate to the history of each film. Screen Search also provides stills and video clips and is organised by themes and key collections. Screen Search represents an exciting new initiative for the Screen Archive as it will become the major vehicle for the archive's development of research resources and e-learning initiatives.

The new resource can be found at:

<http://www.brighton.ac.uk/screensearch>

This project to put key films from the archive's collection online began in 2003 and involved research into the background and histories of the films in the collection, the digitisation of stills and clips, and the development of an online database using the University of Brighton's latest technology for the delivery of networked data and video on demand.

Screen Search represents the first time the Screen Archive South East's collection has become fully searchable online, and the site aims to be a key resource for learning, teaching and research.

CONTACT:

Elaine Sheppard
Screen Search Project Manager
or
Dr Frank Gray
Archive Director

Screen Archive South East
University of Brighton
Grande Parade
Brighton BN2 0JY

Telephone: 01273 643213
Email: screenarchive@brighton.ac.uk

Top: *The Fun of the Fair* (1962), by John Mitchell, Screen Archive South East collection

Bottom: *People and Places* (1930s) by Lance House, Screen Archive South East collection



Knitted Skins: a cross disciplinary workshop at The Royal Danish Academy of Fine Arts, School of Architecture

In February, Toni Hicks, Fashion and Textiles and Mette Ramsgard Thomsen, Architecture, set up a cross disciplinary workshop involving architecture students from the Royal Danish Academy of Fine Arts, School of Architecture and textile students from the Design School. The workshop sought to address the conceptualisation and making of a flexible skin in a direct and playful manner. Building on a preliminary workshop, where students devised scaled armatures that respond dynamically to ideas of occupation, the project was to explore the dressing of these armatures with a bespoke skin allowing for fluid transitions between inside and outside, between different modes or times of occupation and/or responding to changes in their containing environment.

At the most immediate level the workshop focussed on teaching architecture students how to consider textile and knitting as a means of "thinking skin" in building. From an architectural point of view the interest in knitting lies with the inherent malleability and flexibility of the surface as well as with the potential to create merging multiple yarns and materials allowing for a specification of the properties of the skin at any given moment. A set of knitting machines were borrowed from the Design School and a workshop environment was set up in which different tools for fabrication were brought together. Some armatures were welded with simple hinges allowing for movement, others used flyer ply or perspex as a substructure allowing for movement and deformation. While constructing the knitted surfaces these armatures were amended and developed, detailing the junctions between yarns, steel, plastics and wood.

Exploring knitting as a technology for building, the interest lies with the means by which knitted materials allow for three-dimensionality.



Exploring knit as dynamic skin

Hicks and Ramsgard Thomsen developed the notion of a complex skin where hollows, thickenings, splicings and pleats create new depths. Students were asked to invent their hybrids of knitting, felting, sewing, crocheting so as to graft, merge or fold spaces together. Working in cross-disciplinary teams of architecture and textile students, we examined the potential relationships between the scaled (1:50) and the actual (1:1).

As a further interest Hicks and Ramsgard Thomsen explored the embedding of simple electrical circuits into the knitted skins. Using conductive threads and copper wire we were able to create our own sensors and switches triggering the flashing of light (simple LED switches) or the movement of motors. This last interest was followed up in a third workshop with Phil Ayers from the Bartlett. In this workshop we worked followed up the development of simple electronic systems controlled with programmed stand-alone chips.

To support a future collaborative research project Hicks and Ramsgard Thomsen are hoping to plan a series of workshops to take place at both University of Brighton and at the Architecture School in Copenhagen. Examining the body and its relationship to its environment, the workshops will explore ideas of scale allowing for direct fusions between ideas of garment and building membrane. How can a structure incorporate movement and change? What are the potentials for designing bespoke building material hybridising different performances of weatherproofing, structure, insulation and/or aerodynamics? What happens when a building is worn? When a dress is sited?

This project was supported by University of Brighton, Centre for Information Technology and Architecture, Department 2, Royal Danish Academy of Fine Arts, School of Architecture and the Danish Design School, Textiles. Many thanks to Anne Boddington, Marianne Ingvarsen and Mary-Ann Hansen for their invaluable support

More information can be found on: http://cita.karch.dk/index_gb.html



Exploring knit as dynamic skin

Design for Durability

Jonathan Chapman presents keynote speech at the Design Council

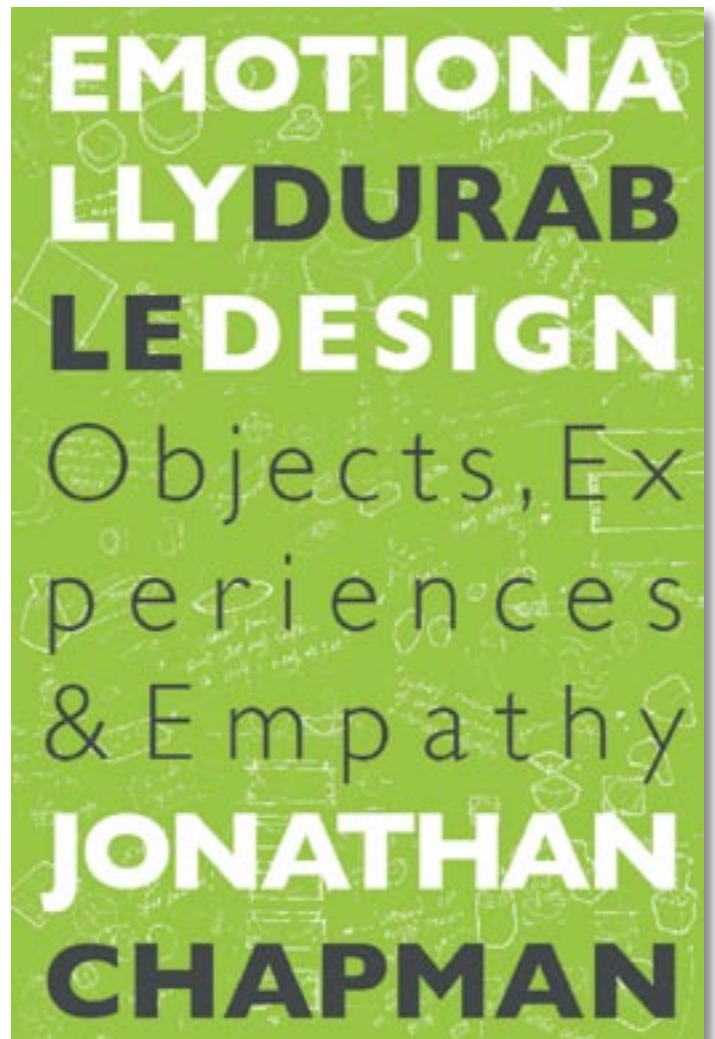
Following the recent success of his book, *Emotionally Durable Design: Objects, Experiences and Empathy* (Earthscan, 2005), Jonathan Chapman (School of Architecture & Design) was invited to present a Keynote presentation at a Design Council event entitled, *Design for Durability*.

The one-day event was part of a broader research project funded by the EPSRC entitled *Network on Product Life Spans*, in which experts in the field were drawn together to share and critique current knowledge, and generate strategic design futures. Along with Chapman's keynote presentation, the event featured parallel presentations and workshop sessions from Brian Burns (Professor of Industrial Design, Carleton University, Canada), Alastair Fuad-Luke (vice president, SlowLab and author of the *Eco Design Handbook*), James Lingard (Defra), Miles Park (University College for the Creative Arts) and Emma Dewberry & Margarida Monteiro de Barros (Cranfield University).

Since Vance Packard popularized the term 'planned obsolescence' in the 1960s, interest in the lifespans of manufactured objects has become a central constituent of contemporary design discourse. Yet thus far, the creative methodologies addressing design for durability have attended almost exclusively to the cosmetic, material survival of manufactured objects. In these superficial scenarios durability is distinguished simply by a product's physical endurance, whether cherished or discarded. Chapman asserts that the rampant consumption and waste of natural resources so prevalent in the developed world is a legacy of modern times, born largely from the inappropriate marriage of excessive material durability with fleeting product life spans. These core themes in Chapman's work are now being shaped through his PhD to form the basis of a research paper to be presented at the Design & Emotion Society Conference in September 2006, Sweden.

Jonathan's Design Council presentation developed several themes alluded to in his recent article for *Blueprint* ('Modern Life is Rubbish', April 2006), in which he argues that forthcoming environmental legislation such as the EU Waste Electrical and Electronic Equipment directive (WEEE) creates new and unprecedented opportunities for the creative industries. He claims that at present, products designed for *take-back*, are geared mostly toward cost effective recycling and disassembly at end of life. However, designing new genres of electronic objects with durable meanings and values, could be a commercially viable destiny that facilitates compliance with legislation, whilst enabling the generation of further turnover through after sales servicing, upgrade and repair?

Amidst the frantic scramble to comply with forthcoming environmental legislation such as WEEE, the root causes of the ecological crisis we face are frequently overlooked; meanwhile the inefficient consumer machine surges wastefully forth, but now it does so with recycled materials instead of virgin ones. The results of this Network on Product Life Spans project (developed by Tim Cooper, Sheffield Hallam University) will be published as a book, to which Jonathan has been invited to contribute a chapter.



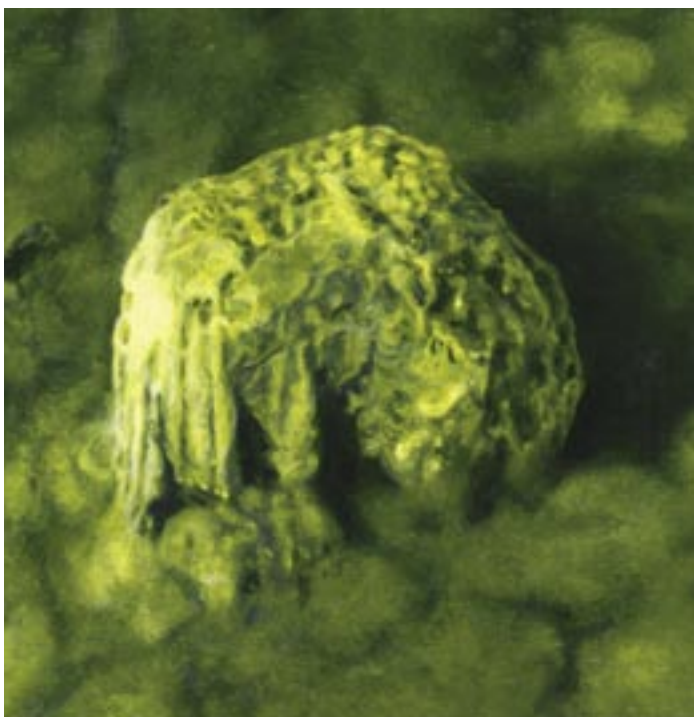
Emotionally Durable Design: Objects, Experiences and Empathy, 2005

Deirdre O'Mahony

Re-presenting the landscape

The trouble with beauty; aesthetics, ecology and the legacy of the picturesque in contemporary Irish landscape. O'Mahony's research is in response to a growing sense of unease with her practice as a painter working with landscape in the west of Ireland given the ecological and environmental changes taking place with such rapidity in the rural context in which she lives. Historically, paintings of the west played a significant role in the construction of a distinct and differentiated, uniquely Irish cultural identity in the formative years of the Irish State and this has left a problematic legacy for artists like O'Mahony, in the post-industrial, post agricultural, context of the 21st century. The Irish art market has shown significant interest in the price of both contemporary and historical picturesque landscapes, and the west continues to serve as a locus for landscape artists with a ready market hungry for nostalgic images of the 'pure' west. O'Mahony's research is focused on interrogating and re-presenting landscape as a mode of cultural reflection made with the memory of that history of the 'pure' west but framed by the knowledge that the natural world is facing unprecedented crises.

One of the strands of the research has been development of a partnership project *Shifting Ground* between of the college in which O'Mahony teaches, the Galway-Mayo Institute of Technology and local authority Clare County Council. Funded by both partners and the Irish arts council, this commenced in September 2005 has informed and helped to consolidate much of her theoretical research. The two agencies formed an alliance to both examine and adopt a partnership approach to arts development in a specific field. An initial period of research was spent developing a philosophy, pedagogy, and strategies for a module in Rural Arts Practice at GMIT and she has programmed a series of seminars to



Viscaux photograph #4, 48"X 48" Lambda print on diebond, 2005

address this subject area and the papers for these seminars are available online on the *Shifting Ground* website www.shiftingground.net. This research has also informed and directed the programming of a conference and seminar, *Shifting Ground- new perspectives on art and culture in rural Ireland*, to be held in Glór Music centre in Ennis Co Clare, October 19-21 2006.

A series of temporary public art projects, *Ground Up* has been curated by regional arts officer Fiona Woods, and O'Mahony's contribution will be a coppiced X in the landscape around Carron In the Burren Co Clare. The objective of the piece is to unearth and reveal the complexity and depth of local knowledge by creating a temporary office in the local pub which will act as a public point of contact or conduit where information can be exchanged and will be later collated and represented on the website.

The fisheries tower on the river Corrib in the centre of Galway city was used for drift net fishing up to the 1970s and also served as a lookout for fish stocks on the river. It is now in use as a museum and the space creates a potent context for the series of new paintings and photographs, *Viscaux*, which will be exhibited during Galway Arts Festival in July this year. Many of the images are of the annual excessive growth of algae and the detritus found in the rivers and lakelands of the west of Ireland. For O'Mahony, this slimy residue signals the relationship between culture and place in rural Ireland. In the past landscape may have evoked a terror of the infinite, the sublime, however given the world's current environmental course, it now provides something akin to a terror of loss and this has been the context for this series of anti-landscapes.

Viscaux painting 14, oil on board 20cm by 20cm, 2005

Design Serbia

The Challenge For Change

Lawrence Zeegen, Academic Programme Leader for Communication and Media Arts, School of Arts and Communication, has recently undertaken a research project collaboration with SEDP, Serbian Enterprise Development Project, based in Belgrade. Working closely with key design staff at SEDP over a two-week period during Easter 2006, Zeegen visited Belgrade to investigate traditional food packaging design and look at the challenges facing food companies and the Serbian graphic design community in instigating contemporary design solutions for products that have remained unchanged for many years.

As Serbia prepares for future entry into the European Union, some suggest that this may occur as soon as 2012, the food industry is gearing up for both increased competition from abroad whilst preparing for an added increase in the exportation of their own products. This is a crucial time for Serbian graphic design and much relies on the ability of the design community to communicate the value of effective packaging in the marketing and sales of products, to an audience traditionally unaware of the importance of good design.

For Serbian packaging design it is clear that comparisons with East German pack design, prior to the fall of the Berlin Wall and German unification, are inevitable. Visit any local C-Market, Serbia's most frequented chain of corner stores and supermarkets, to witness packaging design relatively untouched by contemporary designers for the past thirty years. Serbia, despite Belgrade's hip and happening avant-garde outlook, remains inextricably linked to Eastern Europe's decades of communism, when state-controlled companies retained control. This legacy of prolonged periods of isolation, and a command economy has protected state companies from competition, and rewarded them with contracts regardless of whether their products were competitive or not.

There is much work to be done in bringing Serbian products into the 21st Century - design rarely makes it onto the agenda when Serbian food companies redesign or launch new food ranges. It is evident in Serbia that a lack of strong design and creativity is having a profound impact on the economic development of the country, forcing the next generation of designers and creative professionals to seek employment abroad.

As Serbian markets are opened up to international competition, Serbian businesses are at risk of being priced out of their own markets, or simply of losing the marketing battle against sophisticated foreign brands. Without the capacity to match or exceed international design standards, Serbian firms remain constrained by a competitive disadvantage, and find it difficult to enter lucrative export markets.

Serbian Enterprise Development Project has been working to promote good design and participate in funding specific design-related projects.

The aim of the programme is to help companies achieve tangible results, increased exports, investment and improved productivity and product marketability. SEDP has relationships with over 200 Serbian companies across 6 sectors, fruit products, apparel, furniture, information and communications technologies, tourism, and pharmaceutical research.

DesignSerbia, a SEDP funded project, is an on-line design resource

of Serbian companies and designers and has four key aims; to promote the role of design to companies and the government, to raise standards of design through education and training, to represent the needs of the design community from fashion, industrial and interior design and graphic design and to facilitate greater interaction between industry and the design community.

Previous SEDP and DesignSerbia projects have assisted a number of food companies with re-branding and repackaging exercises, offering design expertise through a small network of local design companies and agencies. And until recently, much of the work has been undertaken with the view of exportation for food companies in Serbia. Despite dated pack designs, sub-standard print and paper stocks for labels across most existing Serbian packaging, the quality of the actual products are undeniably high.

Bojana Krsmanovic, Design Lead for SEDP, explains why the increased need for improved design-awareness – 'Nowadays, as consumers are becoming more 'educated', their expectations from a product have become much higher than in the past. New production technology has resulted in an increased number of new brands and products - where packaging has become a key element in distinguishing a product. To succeed a product must be well positioned in the marketplace, only a small percentage will survive if they don't visually attract the consumer. Markets are constantly changing. Old markets die, new ones take their place - design, innovation, and openness to new ideas can help companies survive these changes, and even identify new business opportunities in new markets.'

Serbian food producers, now starting to understand potential new markets, are turning to organic food ranges and are investigating organic farming accreditation, although they have rarely used pesticides having always produced their products using traditional farming methods. A visit to Belgrade's 'Green Market', a daily outdoor haven of fresh fruit and vegetables, gives a clear indication of the extent of the ranges available and brings to mind how food used to look and taste in the UK twenty years ago.



Food in Serbia looks and tastes real – supermarkets in the UK in their quest for perfection have created the perfect aesthetically pleasing strawberry, for example; plump, perfectly formed, bright red but without any taste. Produce at the 'Green Market' is not visually perfect, they have not been modified or altered to improve appearance but are of such fantastic quality that Serbia continues to have a growing reputation for fresh fruit and vegetables and related produce.

It is the related products that are starting to excite customers and consumers abroad; Serbia produces raspberries, blackberries and other berries in vast quantities and these make it into the shops not only as fresh and frozen produce but also in juices, jams and preserves. Pickles and peppers are also popular and a Serbian dish, Ajvar, made from roasted peppers, eggplant and spices is local delicacy that has its origins many centuries ago. Traditionally home-made in large batches by generations of women, modern food manufacturing has enabled companies to make a product as close to the original as possible.

A recent SEDP initiative assisted Foodex, a major Serbian food company, to rename, re-brand, repackage and re-launch an existing range of preserves. The new range, Nature's Plan, was the outcome - the product remained the same but the redesign heralded a vast increase in sales – the company now have the problem of keeping up with demand. Investing in design may add initially to the direct costs but redesigned products can command higher prices that generate more revenue and investment costs can be accounted for rapidly.

Zeegen's first visit to Serbia, prior to the trip at Easter, was in February 2006 when he visited the University of Applied Arts in Belgrade to give a series of presentations and lectures to students and staff as part of a teaching and learning initiative supported by USAid. Zeegen advised staff about issues related to contemporary European packaging and forged links with design professors and graduates of the courses now running successful design agencies in the city.

The aim of the visit was to present a Western European view of contemporary packaging design and work with staff to determine new methods of teaching and learning that could be applied to the packaging modules on the undergraduate graphic design course. It is believed that in order to make changes to the food industry and design community's outmoded approach to packaging, work must start with how the discipline is being taught and studied.

Zeegen was also invited, as part of his schedule in Belgrade, to present an illustrated lecture about his recent books – *Digital Illustration—A Master Class in Creative Image-making* (Rotovision) and *The Fundamentals of Illustration* (AVA) at the O3one Gallery.

The second visit to Belgrade at Easter, saw Zeegen conduct a series of research meetings with numerous food companies and design studios to ascertain the present situation and the extent of any relationships and partnerships between both client and designer. Zeegen along with SEDP's key design staff, Jesse Belgrave and Bojana Krsmanovic, met with a total of six food companies and seven design studios and recorded his findings for a one-hour presentation he gave as a culmination of the visit. Invited to the presentation were key members of both the food companies and design studios with over 75 people attending, many

A recent re-design of snack product Chico by Insomnia Design, Belgrade. Injecting humour and a personality into a brand previously regarded as a budget low performing product



Top: Foodex (Nature's Plan) before the redesign, re-naming and re-branding exercise - typical of Serbian graphic design prior to intervention by SEDP

Bottom: Nature's Plan - an SEDP funded redesign by Coba and Associates saw an excellent product with clear branding and packaging re-enter the market place with a positive face-lift

having travelled many miles from remote parts of Serbia.

Zeegen's lecture encouraged designers and company owners and marketing departments to communicate freely and honestly with each other about the realities of their needs. His presentation cited and provided countless visual examples of excellent packaging design created in recent years by Serbian design companies, often supported by SEDP, demonstrating the huge resource of talent born out of the University of Applied Arts.

Interviewed for AMBIIJENTI, Belgrade's leading monthly design magazine, Zeegen explained his findings and thoughts - 'Of course, packaging and labelling should be an intrinsic aspect of modern food retailing – it is becoming increasingly vital for food products to project a personality – brand identity and brand awareness will be the battleground as markets open and customers become more brand-aware. Preparing food companies for this increased competition is incredibly important.' Following his intensive schedule of meetings with companies he added 'Design agencies in Belgrade are more than up to the challenge – there is some really excellent work being created here – companies such as BrandMama, Coba & Associates and Insomnia, for example, are creating design solutions that would not look out of place in London or New York.' Zeegen, in an appeal to the clients, offered his own advice, 'The message to the food companies has to be to trust the design companies – no longer can products get to the supermarket shelves without the professional input of the country's best designers.'

Staff News

JONATHAN CHAPMAN

Earlier this year in February, Jonathan Chapman (School of Architecture and Design) went on a one-week Socrates exchange visit to the University of Art and Design, Helsinki. Jonathan was working with industrial design students at both undergraduate and postgraduate levels, running workshops that explored sustainable design futures. Connections were also forged with established Finnish academics active in the same field of research; several aspects of Jonathan's PhD were greatly expanded through this collaborative exchange.

JONATHAN CHAPMAN AND NICK GANT

Jonathan Chapman and Nick Gant (School of Architecture and Design) have been awarded £10,000 by the Faculty Research Support Fund (FRSF) to develop a sustainable design research gathering event entitled '100% Sustainable?' that will feature at this year's 100% Design show. The stand space worth £11,750 was donated by 100% Design in support of the project; £3,000 sponsorship was also awarded by the Knowledge Exchange.

At the heart of the annual London Design Festival, 100% Design, 21-24 September 2006, is the biggest event of its kind globally, attracting over 40,000 designers, architects and manufacturers from the worlds leading design practices and related organizations. This year's show will see the launch of '100% Sustainable?' – an interactive space that gathers and maps current perceptions of sustainable design to signpost future directions for creative practice.

Developed by sustainable design research duo Jonathan Chapman and Nick Gant '100% Sustainable?' questions current approaches to sustainable design, which in their opinion, are unhelpfully fragmented and disparate. Their aim is to both deepen and enhance understanding of sustainable design to offer greater accessibility for industry, and previously detached parties.

Visitors to the stand will be invited to draw their vision of a *sustainable* design future, and then attach their drawing to the stand's exoskeleton, to create a skin. This *skin* becomes the exhibit – a *gallery of thought* that mediates the range of perceptions that circulate the design world today, whilst the stand itself provides a hub for critical debate and discussion. A symposium event, featuring some of the most challenging and provocative thinkers in the field will run alongside to further catalyse and inform this debate. Results from both

the exhibition and symposium will be form an illustrated book, published by Earthscan, the worlds leading publisher of books on sustainability.

This is not about recycling, the specification of biodegradable materials or any other symptom-focussed after-measure. '100% Sustainable?' pioneers new ways of thinking, designing and consuming in a wasteful age of looming ecological crisis, mounting legislation and limited sustainable design progress.

CYNTHIA COUSENS

Cynthia Cousens (School of Architecture and Design) gave a lecture at Burlington House, London on her work and its relationship to landscape, to the Society of Jewellery Historians and members of the Association of Contemporary Jewellers. A 700 word synopsis will be published in the summer issue of "Gems and Jewellery" journal of the SJH and the Gemmological Society.

Cynthia Cousens also gave a lecture titled "A Career So Far" to the Crafts Council forum for professional development to newly established professional makers - recipients of their Development Grant and Next Moves Project.

PAUL HOPPER

The latest book by Paul Hopper (School of Historical and Critical Studies) entitled 'Living with Globalization', was published at the end of April by Berg. As part of a critical examination of globalization, the book seeks to move beyond general and abstract accounts of this subject focusing instead upon how globalizing processes are being interpreted and experienced within specific contexts.

MARY ANNE FRANCIS

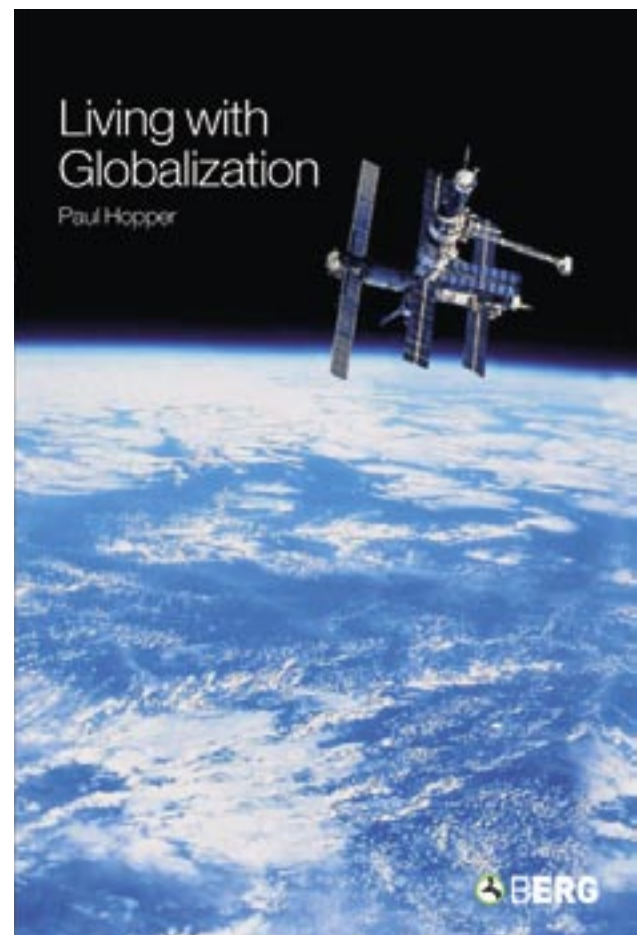
Following her work organizing and presenting at Open Congress at Tate Britain, in October last year, Mary Anne Francis has been involved in co-editing a follow up publication - *Media Mutandis: surveying art, technologies and politics*. Looking at three key events in the October sea-

son of Networked, Distributed, Events Online (NODE. London), of which *Open Congress* was one, this publication anthologizes key source texts and essay that reflect on the events. Mary Anne also contributed an essay, which looked at how 'Open Source' art could be put to use for an eco-art practice, as a particular economy within cultural production. The book is available in print and a free, on-line version - <http://publication.nodel.org/>.

She has also been showing new work from her *Part Art* range at Handel Street Projects in London, (www.handelstreetprojects.com) and recently, as part of *Would Silence The Apology* at the 35a Gallery in Brighton. This last show involved a number of Brighton colleagues associated with Critical Fine Art Practice and Sculpture and was curated by two ex-CFAP students, Tom Trevatt and Robert Dingle, who have been running and organizing the space for over a year.

PROFESSOR MICHAEL TUCKER

Professor Michael Tucker (School of Historical and Critical Studies) gave a paper 'Towards A Shamanology: Revisioning Theory and Practice in the Arts Today' at the two day international conference which the University of Dundee held in April, on the theme of the Interaction of



Book cover of *Living with Globalization*, by Paul Hopper

Student News

JONATHAN CHAPMAN

In April, Jonathan Chapman (School of Architecture & Design) was invited to present his research at the 'Countering Consumerism: Religious and Secular Responses' conference, situated in the Institute for the Study of European Transformations (ISET) at London Metropolitan University. This interdisciplinary conference was organised by the ESRC/AHRB Cultures of Consumption research project on 'Alternative Hedonism and the Theory and politics of Consumption', and attracted keynote presentations from leading socio-cultural theorists including, Jackie Ashley (The Guardian), Professor Zygmunt Bauman (University of Leeds), Professor Colin Campbell (University of York), the Right Reverend Graham Cray (Bishop of Maidstone), Dr Tim Cooper (Centre for Sustainable Consumption, Sheffield Hallam University), Professor Peter Harvey (professor of Buddhist Studies, University of Sunderland), Jenny Jones (The London Assembly), Jean Lambert (Green Party) and Dr Ziauddin Sardar (Editor of *Futures*).

As a consumerist society, we increasingly seek satisfaction and *self-expression* in the world of goods – this is a rapidly growing source of concern. Many industrialists and social theorists are troubled by both the social, economic and ecological repercussions of consumerism, and lament its negative impact on contemporary life. In response to these emergent concerns, the conference explored the potential for new directions for our consumerist society. Chapman's presentation provided a designer's eye view of this situation, identifying areas of concern, but then proposing actionable ways of dealing with them through emotionally durable product design.

Many of the papers presented at the event addressed issues of sustainability, and put forward some new and pioneering ways of understanding the environmental predicament we currently face. Chapman's paper specifically proposed creative strategies that point to the consumption of experiences and emotions rather than materials and products, whilst outlining the commercial reality of this bold new consumer future. Additionally, he launched an attack on the current trend, in which sustainability is quarantined as an *extra*, or *specialist consideration*, rather than an intrinsic and central element of what might basically be described as *good design*. The themes put forward in this presentation, represent the schol-

arly development of key ideas and themes that arose from his book, but also give a snapshot of work currently under development as part of his PhD research.

Chapman argued that landfills around the globe are *stuffed* with fully functional products who's only crime was a failure to both nurture and sustain an enduring emotional attachment with their users. Waste of this nature proliferates the developed world, and can be seen as nothing more than a *symptom* of a failed relationship. He asserts that the origin of the ecological crisis we face therefore, may be said to lurk deep within one single yet profoundly universal inconsistency – the emotional needs of consumers relentlessly grow and flex, whilst the objects deployed to satisfy those needs remain relatively frozen in time; the mountain of waste this single inconsistency generates is apocalyptic, coming at increasing cost to legislation-burdened manufacturers and the Natural World. His presentation argued the case for new genres of objects, capable of sustaining relationships with the ever-evolving consumer.

JENNY HILL

PhD student Jenny Hill (SHACS) presented a paper 'Design in Context; Ceramic Design 1921-31' at Kingston University on 1 March 2006 as part of the conference *Futures: Art, Architecture and Design Histories for the Twenty-First Century*. The paper touched on various factors that influenced pottery design in Britain and France from 1921 to 1931, such as increased foreign competition and the erosion of the market in the United States. Various ways in which new designs were marketed in order to encourage orders in a worsening economic climate were also considered, including advertisements, trade fairs and international exhibitions. Jenny is also due to speak at this year's Design History Society Conference in Delft.

VIKKI HAFFENDEN

A piece of work submitted by Vikki Haffenden (School of Architecture and Design) of the Fashion Textile Department to 'BLURRING THE BOUNDARIES: Fashion Design Innovation in Contemporary Knitting' has been accepted for exhibition this summer. The digitally designed, knitted garment entitled 'Big on Detail' stems from Vikki's PhD research, incorporating additional aesthetic and cultural references to audience and location. The exhibition is at the Fairfield City Museum and Art Gallery,



'Big on Detail'

Sydney, Australia and runs from Saturday 24 June until 13 August 2006; the guest speaker is Professor Jennifer Craik. Articles about this exhibition are available online at <http://www.ggcreations.com.au/tafta/news.html>, the June issue of Craft Australia newsletter <http://www.craftaus.com.au> and in the May issue of the Textile Fibre Forum magazine.

SUSAN HOUSE WADE

On a dismal rainy day in early spring, Susan House Wade (School of Historical and Critical Studies) had the unique opportunity of taking part in a Shinto purification ceremony during a research trip to Japan. This ancient ritual, not much performed recently, took place at the soon to be restored Tokyo home of Yanagi Soetsu (1889-1961), who, along with colleagues and friends, potters Bernard Leach, Hamada Shoji (whose son also participated in the ritual), and Kawai Kanjiro, initiated the Mingei movement.

In the first part of the twentieth century, Yanagi and his circle sought to counteract the increasingly popular demand for material which was mass-produced, by promoting the work of traditional craftsmen which addressed the practical needs of daily life with simple handmade objects termed *Mingei* by Yanagi in 1926. The 2005 Victoria and Albert Museum exhibition highlighted this movement with its *International Arts and Crafts* exhibition, currently running in the USA.

Yanagi founded the Nihon Mingeikan, the museum located directly across from his home, in a traditional Japanese structure, which was

[continued on page 14](#) ►

KIRSTEN HARDIE

Kirsten Hardie (Part time PhD student, Arts and Communication) visited the General Mills Archive and key museums, libraries and resource centres of the American Midwest Twin Cities of Minneapolis and St. Paul, Minnesota, USA from 18 – 27 March 2006 to advance her current PhD work. The research visit was undertaken principally to utilise the primary source material contained within the unique company Archive of General Mills – the home of Betty Crocker. Betty, the enigmatic and enduring brand character, is a core focus of Kirsten's PhD study into brand icons and the existence of key icons as *mythic* people on food packaging. This research visit was made possible thanks to funding from the Centre for Research and Development's Research Student Division Fund.

Research at the General Mills Archive at the company's headquarters on the outskirts of Minneapolis provided a rich opportunity to examine the wealth of material collated by the company relating to its many brands and products. Established approximately 25 years ago, the Archive has a large collection of company information: reports, catalogues, packaging, recipe books, articles, promotional items etc and this has been extended with General Mill's recent take-over of the Pillsbury company and its related archival collection. The GM Archive thus holds information relating to brand icons Betty Crocker and the Pillsbury Poppin' Fresh Doughboy and the Green Giant.

Archivists Sue Lappi and Isabel Sanz helped Kirsten access a wealth of exquisite material

dating from the Betty's conception in 1921 to current information and activities. For example, intra-company correspondence records provided particularly valuable insight into Betty's birth, growth and numerous face lifts and customers' letters revealed the extent to which they believed that Betty was real. Access to original Betty Crocker policies and manuals helped better shape the picture of how Betty was remodelled and reconsidered as a brand icon over the years (and now features via a signature and the red spoon logo). Key material revealed portraits that were never successfully transformed into the *real* Betty (including a portrait by Norman Rockwell) and also the work of the numerous GM Directors of the Betty Crocker Home Services Department who *were* Betty.

Kirsten was also able to pursue her investigation of other mythic Betty clones through empirical study of vintage recipe books, news reports and the correspondence of General Mill's competitors.

Suzy Goodsell, Manager of Internal Communications and Archive, met with Kirsten and also organised a tour of the company. Kelly Thompson, Product Services Manger, organised a tour of the General Mills Test Kitchens and a viewing of all of the original Betty Crocker portraits that now hang in the General Mills boardroom. Alesia Feiertag discussed General Mills' library - apparently the largest corporate cookery book collection in the USA.



General Mills were extremely generous in their support of Kirsten's research and confirmed how little in-depth critical consideration of Betty currently exists. The Archive provided invaluable research material and has allowed Kirsten to better critically consider Betty's marketing and cultural contexts; and indeed the company's love for and loyalty to Betty.

To anchor a wider understanding of the commercial context of General Mills and the Minneapolis mill industry a visit was made to The Mill City Museum, on the banks of the Mississippi. It provided a valuable understanding of the history of the milling capital of the USA and milling city of the world 1880 to 1930. Housed in the converted former Washburn



A Mill building of the Washburn & Crosby company (later to become General Mills) the museum provided a wealth of material relating to key brands and Betty Crocker and a meeting with the Museum Manager helped to secure further valuable research information, notably relating to 1930s-1950s brand icon/spokesperson Ann Pillsbury (of Pillsbury Company) – the arch rival of Betty Crocker.

Further research was carried out at the Minnesota History Center: Library (St.Paul) that houses the collections of the Minnesota Historical Society (MHS) and comprises a superb museum, library, archives etc. Information relating to specific Minnesota food companies, their history, marketing and brand icons was sourced via company brochures, press clippings, promotional photographs, recipe books, articles, PhD thesis and company records etc. Archive material relating to key brand icons Betty Crocker and others was investigated. *Minnesota History*, the quarterly of the Minnesota Historical Society and the *Hennepin History* publication provided relevant material too.

To gain a greater understanding of the extent to which contemporary brand icons and *people on packaging* exist in America, the study of grocery store shelves helped to identify a wealth examples that were duly purchased. It was evident that extensive use of brand icons in cartoon forms on food packaging was most prevalent amongst General Mills breakfast

cereals and that *classic* brand icons still shout loud from contemporary packaging e.g. Quaker, Mrs. Butterworth and Aunt Jemima.

A key food brand icon unique to Minneapolis is the Land O' Lakes' *Indian Maiden*. Since 1921 this icon has stood (kneeled) as the company's figurehead and relates to the company's historic location - the Dakota (Sioux) tribal land of Minnesota. The commercial existence and persistence of this heroic icon is great to see (however it is ironic that the Maiden's heritage relates to the sale of Dakota lands to the government in 1851 and the subsequent starvation of many of the Nation's First People).

America's largest indoor mall, the Mall of America in Bloomington, provided a further opportunity to study marketing methods and brand icons in a colourful, although claustrophobic, consumer environment (accessed using the new rail system via the Hiawatha Line).

To maximise the unique research opportunity a tight schedule of visits to museums, galleries and cultural centres was organised to supplement and support the core PhD research. It was important to develop a wider and deeper understanding of the cities' history, industrial profile and social and cultural activities (placed within the larger context of America's history and popular culture) to position an understanding of the key research areas accordingly.

This exhibition provided a wonderful contrast to the visit's core research study of Betty Crocker and the other fictitious female brand characters (eg Ann Pillsbury, Martha Meade). In comparison with the girls of the Hennepin Museum exhibition, Betty and her *friends* can

be considered to be positively matronly. It was interesting to see how both the burlesque beauties and Betty Crocker and Co are such a rich part of Minneapolis's commercial and cultural history.

The Twin Cities, sprawling, intertwined industrial cities, were surprisingly rich in cultural sources and places of interest. The mix of architectural styles witnessed 19th-century mill buildings through to 1930s Deco diners and post war neon fronted restaurants. St Paul's darker 1930s gangster history is today nicely balanced with the happy faces of homeboy Charles Schultz's Snoopy and friends who stand larger than life and welcoming on many street corners.

The visit secured a successful and highly productive research experience - potentially the icing on the cake of three years study into Betty Crocker to date. To visit the home of Betty was superb; to explore the expansive and impressive General Mill's Archives was amazing. Access to original material and primary contacts, at a number of different archives, museums and libraries, has advanced and deepened research significantly.

Above: Betty Crocker badge c. 1980s.

Below, left to right: Mister Salty pack; Trix; Quaker; Little Debbie Brand

All images photographed by Kirsten Hardie, 2006





Above: Tradesmen singing

Right: Celebratory meal laid out on specially made plank tables



← continued from page 11

completed in 1936. Over 17,000 items are currently contained in its collection, most created by Japanese *mingei* craftsmen, but also by artisans from other parts of the world, including England and Korea. English ceramic slipware and Windsor chairs figure prominently.

The Shinto (indigenous religion of Japan) ceremony performed just prior to the renovation of Yanagi's home necessitated an altar being created within the home, at which offerings were presented to the gods, and a Shinto priest performing sacred rituals using plant material. This rendered the structure ready for further necessary construction to take place in a spiritually harmonious environment.

At the conclusion of these rituals, representatives from the various trades involved in the renovation of the home stood side by side and, clothed in their respective trades jackets, sang several songs of celebration of the successful completion of the purification.

The on site meal which was served following the ceremony was laid out on specially constructed low tables made of rough wooden planks. Seating was also on such planks, and participants enjoyed sake, beer, rice crackers and dried fish, served quite elegantly, under the circumstances. Although the ceremony itself only lasted about 20 minutes, the eating and drinking afterwards went on far longer.

See <http://www.mingeikan.or.jp/english/> for more information on Nihon Mingeikan.

ADELE CARROLL-CARDOSO

Adelle Carroll-Cardoso (School of Arts and Communication) was interviewed for the *Independent's* Education Supplement (Postgraduate Lives) 16 May 2006. You can

view the article at:

http://education.independent.co.uk/graduate_options/article361685.ece

FERN ELSDON-BAKER AND CHARLOTTE NICKLAS

Fern Elsdon-Baker and Charlotte Nicklas (School of Historical and Critical Studies) attended a conference entitled *Electrifying Experimentation: Science in Nineteenth-Century Britain* at the University of Sheffield on 25 February 2006, with the assistance of the Research Student Fund. This interdisciplinary conference explored many aspects of nineteenth-century science in Britain, including papers from a variety of different academic backgrounds. Paper subjects ranged from the search for rational explanations for spiritualist phenomena by scientists to a concluding keynote address entitled 'Was There a Darwinian Revolution? Does it Matter?'

Charlotte presented a paper entitled 'Transforming Worthless Substances into Fashionable Luxuries: Aniline dyes in the mid-nineteenth century,' based on some of her thesis research. In her presentation, she explored the discoveries and production of aniline dyes in the interwoven histories of dress, chemistry, and popular science. The development of dyes such as mauve, magenta, and early purples constituted a major episode in the history of nineteenth-century chemistry, capturing the attention of the scientific community and the public. The three other papers in Charlotte's session, entitled 'Popular Applications of Science,' explored the subjects of anxiety about the technology of electricity, the fear of the mutable properties of cells in popular fiction, and the

representation of the late Victorian vivisection debate in H.G. Wells's *The Island of Doctor Moreau*. Several themes ran through the papers, leading to an enthusiastic conversation following the presentations.

Fern presented a paper entitled 'Weismann was no Wallaceian: The historiographic impact of the late nineteenth century conception of the Ultra-Darwinians,' drawn from some of her final research for her PhD thesis. In this paper, Fern argued that the historiographical precedent for the wholly selectionist, Ultra-Darwinian, definition of 'Weismannism' was set by, amongst others, the historical accounts and promotion of 'Darwinism' by Romanes and by Wallace himself. The paper was very well received, with the first question actually consisting of a thank you from Thomas Dixon (Lancaster) for covering areas needed for his own research. The other papers in Fern's session were a highly interesting paper by Laura Bujalance on Michael Faraday (Laura had also presented recently at the BSBS conference held at SHACS). The third paper was a slightly worrying purely chronological, Christian revision of Adam Sedgwick's geology. This paper served the glorious purpose of attracting the ire of the eminent John Hodge (who was prominently positioned at the front of the audience) away from the more controversial bits of Fern's paper. A lively discussion ensued.

Overall the conference was well organised and served to highlight and promote the dynamic multidisciplinary community involved in the study of the history of science, technology and medicine. The conference was sponsored by the Centre for Nineteenth Century Studies, the departments of English Literature and Philosophy at Sheffield University, the British Society for the Philosophy of Science, and the British Society for the History of Science (of which Fern Elsdon-Baker is an active member of the programmes committee).

Report from the Research Student Division

On 16 May 2006 the Research Student Division celebrated the opening of the Faculty's state-of-the-art Research Student Centre with an extended Research Student Day. The agenda featured lectures and multi-media presentations on leading research in arts and architecture by postgraduate students from the Faculty's three

Schools, headlined by presentations showing the recent work of two acclaimed practice-based research staff in the School of Arts and Communication. The symposium highlighted the increasing vibrancy and stature of the Division and the significance of this termly event in the RSD calendar.

Rosalie Greener, School Of Arts and Communication: "I'm a stranger here myself": Reconsidering the *politique Des Auteurs* by looking through the camera eye-piece

This thesis reconsiders the *politique des auteurs*; the genesis, purpose and significance of that critical policy and method for film practice and criticism as conceived by Truffaut, Godard, Chabrol, Rivette and Rohmer et.al. half a century ago. This reconsideration has taken the form of a filmed experiment to test Truffaut's assertion that '...the qualities of this film ... cannot possibly be seen by anyone who has never ventured a look through a camera eye piece. We flatter ourselves ... that we are able to retrace the origins of cinematic creativity'; and also to test Rosalie's hypothesis that the *politique* introduced a heuristic method for reflective practice that was of value for not only the academic but also the cinematic artist.

Rosalie used her analysis of the *politique's* concept of mis-en-scene to 're-write' cinematically the first scene from John Huston's adaptation of Dashiell Hammett's novel *The Maltese Falcon*. She identified characterisation, the

human element rather than the more plastic means of cinematic representation, as the crucial aspect of that concept and the primary vehicle for directorial authorship. As a 'stranger' on set – a non-practitioner – she chose this method to follow in the footsteps of the *politique's* authors, who transferred their idea of cinema from the page "... to its most logical conclusion: the passage of almost all those involved in it to directing films themselves." (Jaques Doniol-Valcroze)

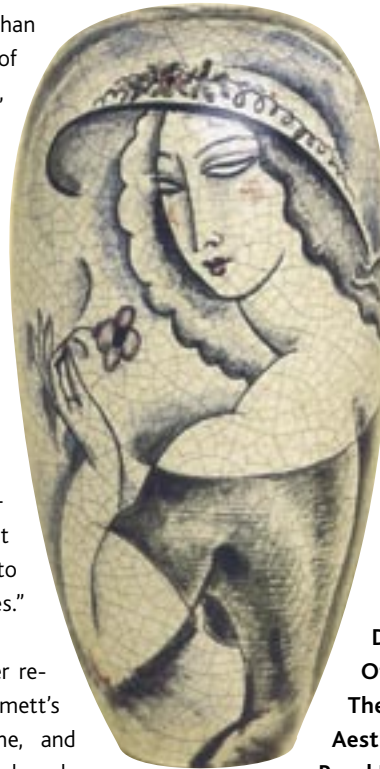
Rosalie will compare her re-shot scene with both Hammett's novel and Huston's scene, and discuss how her ideas and understanding of the *politique* have been either changed or confirmed by the experience of practical film-making.

Jenny Hill, School of Historical and Critical Studies: Design in Context: Ceramics In Britain And France 1921-1931

This paper will examine design in ceramics from a new perspective. It will investigate not only products from both Britain and France but also the economic context in which they were made and how they were marketed. The specific timeframe of 1921 to 1931 was chosen because it was a challenging period when, just as now, British and French ceramics and other industries suffered from intense foreign competition, to the extent that certain sectors of the industry were nearly lost forever.

Four British potteries of varying size, status and skill and four comparable French firms will be used as case studies. Various marketing tools will be briefly considered, including advertisements in the trade press and participation in both domestic and international exhibitions,

Alan Gilchrist as Sam Spade:
photograph by Elizabeth Frank



Buthaud high fired vase, 1928

in particular the 1924-25 British Empire Exhibition (held in Wembley, London), the 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes and the 1931 Exposition Coloniale (both held in Paris). This methodology will be shown to give a wide insight into ceramic design history, placing it firmly into its contemporary context.

Deirdre O'Mahoney, School Of Arts and Communication: The Trouble with Beauty: Ethics, Aesthetics and Ecology and The Rural Landscape

The use of painted representations of the west of Ireland in the construction of a distinct and differentiated uniquely Irish cultural identity in the formative years of the Irish State has left a problematic legacy for artists who use it as a mode of representation in the post-industrial, post agricultural, context of the 21st century. This paper explores this legacy of landscape painting in Ireland. By examining and re-appraising landscape and the legacy of post-colonialism in relation to the west of Ireland, she hopes to open up a new discourse on aesthetics and ecology in Ireland. For more information please see Deirdre's article on page 7.

Patrick Dyer, School of Architecture and Design: Smart textiles developments in material science and their integration into the textile industry.

This presentation looked at the area of smart materials which was born out of the expansion of material science during the 20th century and how these have the potential to be integrated into textiles. Few advances have had a greater impact than the development and understanding of materials. In the latter half of the century this new area offered designers and engineers the opportunity of selecting materials for their inherent function and not just their physical structure. This ability to understand and manipulate materials on a smaller and smaller scale has had a dramatic effect in many industries, none more so than the textile industry.



Smart garment by Sensatex

The textile industry started the 20th century with man-made fibres still in their infancy and textiles predominantly being used for apparel and furnishings. The 1930s saw the production of the first true synthetic fibres which began a rapid development of fibres engineered to have specific properties, resulting in an increase in end use across disciplines as diverse as architecture and aviation. The challenge at the start of the 21st century will require a multi-disciplinary collaboration to utilise the functionality of these new smart materials and successfully integrate them into smart textiles.

Professor Liz Aggiss, School Of Arts And Communication: Liz Aggiss: From Live to Screen and Back Again

Liz Aggiss is renowned for her highly visual, interdisciplinary brand of dance performance that incorporates elements of theatre, film, opera, poetry and vaudevilian humour. Since 1980, and in collaboration with Billy Cowie, she has created dance theatre, cabaret, live



Professor Liz Aggiss by Joseph Murray

art, single and multiple screen dance installations, and live performance installations. This presentation considered the collaborative history of Aggiss/Cowie's research and practice, attending to the hybrid aesthetic of screen dance practice, looking at their films and installations as examples and the performance lecture as a means to disseminate practice.

Professor Charlie Hooker *Reaching out: Recent collaborations with scientists to produce audio-visual installations that link the very big to the very small.*

In his work, Charlie Hooker consistently explores and extends the creative boundaries between a variety of disciplines and processes. This has ranged from interdisciplinary work which links music, performance and visual art through to the production of exhibitions, sculptures and installations that link art to science - principally through the digital conversion of scientific data to produce musical and visual environments.



Chance Meeting fire-water, 2004

In this seminar, he discussed his recent collaborative projects with meteorologists linked to the University of Reading and the Bjerknes Centre for Climate Research, Bergen, together with some of the activities of The Spring Group, the research group he founded in 2005. The talk explored the audio-visual processes he employed to produce his exhibition 'Rub-a-Dub/WAVE-WALL III' at the University of Brighton Gallery and issues concerning public artworks through his two-part sculpture 'TWINS', sited in Churchill Square Brighton.

Hooker has shown work in Europe, Australia and America in such galleries as Tate Britain, the Serpentine, Hayward, Royal Festival Hall, (UK); De Appel Gallery and V2 Organisation, (Holland); and the Art Gallery of New South Wales.

Next Issue

Publication of Edition 15 of the newsletter is anticipated for the autumn term 2006, deadline tbc

Newsletter articles, text and images (fully captioned) to be emailed to: Sean Tonkin
t: 01273 643796 / f: 01273 643039 / e: s.tonkin@bton.ac.uk

Categories: Main Articles - approximately 500 words. Featured Article - one per issue, approximately 1500 words. Staff News - a summary of work. Conferences/Events - 250-500 words. Student News - a summary of work

Centre for Research and Development: G62, Faculty of Arts and Architecture, University of Brighton, Grand Parade, Brighton BN2 0JY

Faculty Research Website: www.brighton.ac.uk/arts/research

Editorial Board: Elaine Fuoco-Lang (CRD); Sean Tonkin (CRD); Professor Jonathan Woodham; Chris Pierce (School of Architecture and Design) and Christopher Stewart (School of Arts and Communication)