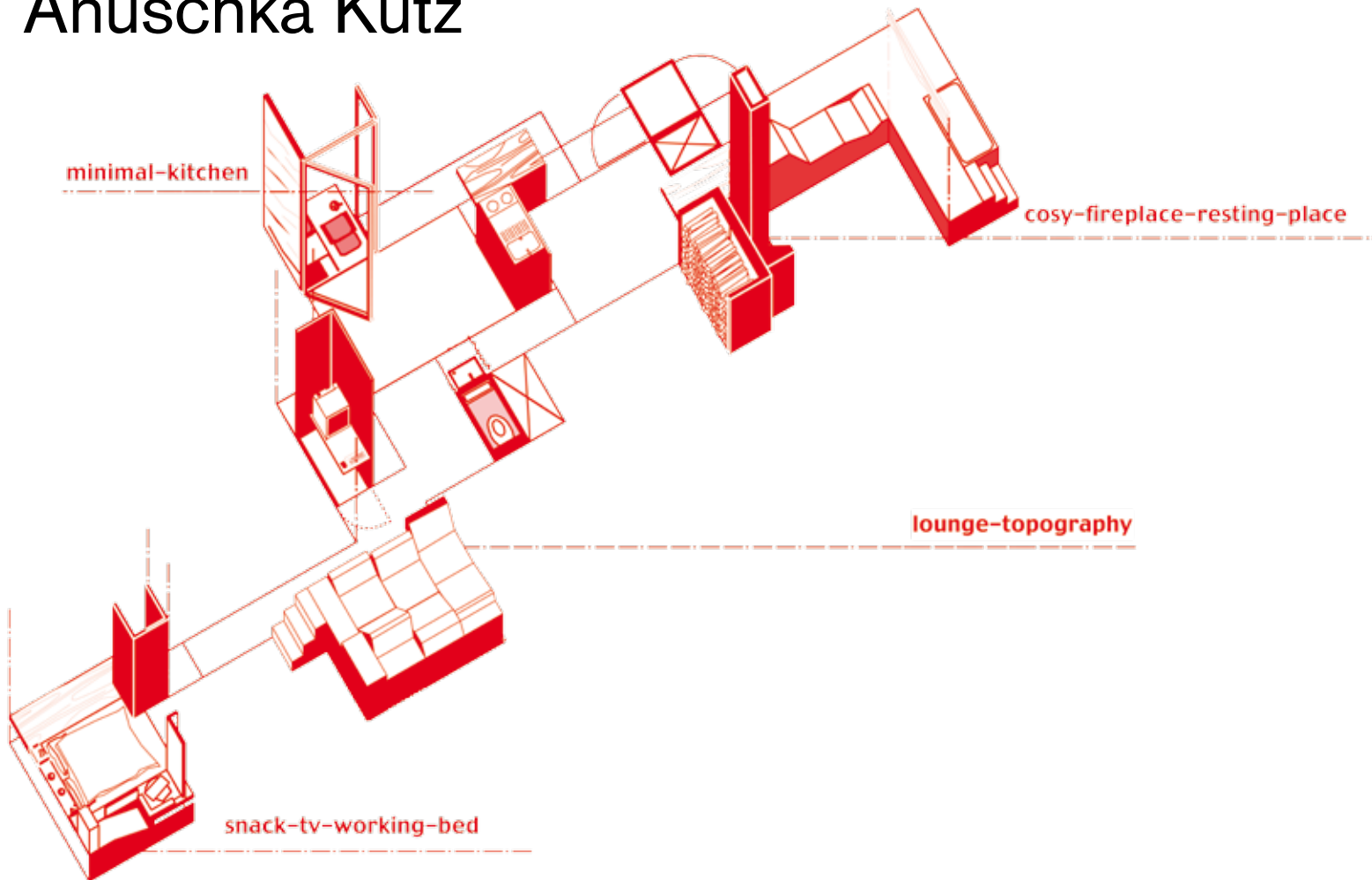


research | news

Spring 2010 | Edition 25

Spaces of Articulation Anuschka Kutz



Urban Spaces Edition

No Place Like Home: Exploring Public Space and Publicness in a Global World. 18

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Editorial: Urban Spaces

We open this edition with congratulations to members of the Faculty of Arts who together have recently been awarded £31,000 from the Creative Campus Initiative. Together staff will deliver a programme of high quality cultural events and activities in response to and leading up to London 2012. Their research will seek to connect the arts and sports in innovative ways and build widening participation through higher education partnerships with schools and communities.

Katrin Bohn won £6,000 of the bid with Unlocking Space: Mapping spatial opportunities in Brighton & Hove. Her project proposes to map and visualise open urban space in the city that has scope to be more intensively used for sportive and communal activities. Taking a lead from this project this edition of Research News intends to highlight the work and investigations of artists and researchers who focuses on Urban Spaces; from the new global city, architectural typology, modern living's effect on urban regeneration and how we inhabit our homes and work places; to the visible remnants in our streets of disappearing places and histories.

Dr Ivana Wingham writes about No Place Like Home, a series of experimental installations that questioned what makes a public space, that she conceived in collaboration with architects Scott Brownrigg. Each installation explores how history, personal and/or public boundaries, narrative and cultural perceptions might be used as design tools to transform a public space. Emma Stibbons who recently exhibited StadtLandschaften in the University of Brighton Gallery, asks what role can drawing play in researching and reflecting on the appearance of place? Her research focuses on the appearance of Berlin, how city can retain the structures and patterns of its history and how inevitable decline and renewal of utopian planning is still apparent and is imprinted on the city's monumental street plans and buildings. Research student Daniel Pryde-Jarman examines the spatial identity and functionality of Brighton's Royal Pavillion in connection to his PhD research in Curatorial Practice. Pryde-Jarman aims to develop a body of research and praxis that looks at how physical and mental spaces of 'otherness' may be constructed or emerge through an engagement with the gallery-space.

In our feature article, we examine the work of Architectural Typologist Anuschka Kutz and her collaboration with OFFSEA (Office for Socially Engaged Architecture). Kutz research questions if architecture could be more accommodating to changing life patterns and could it be inspired by and derive from everyday situations? Her research took her to create a 'spatial laboratory', an interactive exhibition which enabled a close study and dissection of personal habits and rituals of everyday domestic and semi-domestic environments.

As always, we include research from other disciplines and schools, research by Faculty of Arts PhD candidates, and details on forthcoming conferences and events.

We hope you enjoy this edition and welcome your comments.

The CRD Editorial Group

Cover image

Spatial installation *Kitchenshrine & Dogcomfort*. Page 14.

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NEWS

Cultural Olympiad. Photography by Cara Courage

£31,000 funding success from Creative Campus Initiative

The Faculty of Arts celebrates the success of a number of its researchers in their bids for Creative Campus Initiative project funding. Over fifty competitive bids were received and funding was given to Katrin Bohn, Dr Catherine Harper, Prof Steve Miles, Catherine Speight, Sarah Atkinson and Marley Cole, demonstrating the strength and diversity of the faculty.

The Creative Campus Initiative is a dynamic programme of high quality cultural events and activities in response to and leading up to London 2012, reflecting the distinctive strength of the arts and creative practice in South East higher education. This is one of the largest consortia of HE institutions in the UK, intended to open up the cultural resources of our campuses and provide access to world leading, practice-based research in the creative and performing arts. The unique programme seeks to connect the arts and sports in innovative ways and build widening participation through higher education partnerships with schools and communities.

Katrin Bohn attracted external funding of £6K from the Creative Campus Initiative (Cultural Olympiad) for a project titled *Unlocking Space: Mapping spatial opportunities in Brighton & Hove*. This project proposes to map and visualise open urban space in Brighton & Hove that has scope to

be more intensively used for both, sportive and communal activities. Using the expertise of the lead researcher in designing for productive urban landscapes, the resulting Opportunity Map (Output 1) will identify underused open space in Brighton & Hove that could be enhanced in a sustainable way through a superposition of different public uses by different members of the public and including uses for urban food growing.

The resulting Opportunity Map will be visualised in 1 (or more) of the following ways to generate a public discussion within the local community on issues related to public space use, active lifestyles (leisure and commercial), personal health and urban sustainability:

- to form a public, interactive exhibition (paper and/or online) (Output 2)
- to identify 1 (or more) particular spaces for an installation that visually links the mapped spaces (Output 3, option)
- to stage an event in 1 (or more) of the mapped spaces (Output 3, option).

Catherine Harper's funding of £5K is for a project titled *Bodies Beautiful: Paralympic sportswear and equipment design*.

This project focuses on one aspect of diversity and widening participation in the context of the London 2012 Olympic and

Paralympic Games, and in the particular context of the latter. This proposal seeks support to develop a paralympic sportswear and sports equipment design research project, working with the Fashion, Textiles, 3D Design, Materials Practice and Sustainable Design staff and students of the School.

In tandem with our current community partners, The Crew Club, and our academic colleagues in Inclusive Arts Practice and Sports Product Design, we will draw on previous KTP contract with sportswear and equipment manufacturers Grays of Cambridge and our doctoral research expertise in Knitted Textiles for Body Fit and Product Design for Medical and Physiotherapy Devices, as well as key knowledge in Plastics and Bio- and Techno-materials, to devise two staff/student/Crew Club projects that will culminate in a University of Brighton exhibition and on-line publication/image database.

Steve Miles, Catherine Speight and Catherine Harper have together successfully attracted an additional £10K from the Creative Campus Initiative (Cultural Olympiad) to evaluate the effectiveness of the programme. Building upon Steve's research that looks at the impact of Generations 2012 for the Cultural Olympiad on the young people of the North East (75K) as well as work on the social cultural, and economic impact of Liverpool's year as European Capital of Culture the research offers a participatory means of researching the 'lived experience' of the people involved in the CCI. The framework for the evaluation will be designed around the involvement of students, academics, practitioners and audiences and specifically around these groups' utilisation of creative resources. The evaluation is designed to offer an innovative participatory approach which allows HEI partners to reflect on the degree to which their own evaluation practice is achieving a sufficient depth of analysis and innovation. Steve Miles will lead the research, Catherine Speight will act as participatory research coordinator and Catherine Harper's role is to liaise between the evaluation teams and the HEIs.

Sarah Atkinson and Marley Cole, based at University Centre Hastings, were awarded £5k to undertake their project – 'Auditorium' ▶

◀ Continued from previous page

- A site-specific three-dimensional interactive sonic soundscape.

Auditorium is an immersive, three dimensional environment which uses both hypersonic and 7.1 surround sound design techniques and artistry. The technologies used within the installation move beyond the horizontal spatial sound created by 5.1 cinematic systems. The sonic effects also occupy the vertical auditory plane, where sounds are experienced not just from ground level, but also from above, below and emitting from within the actual space itself. The installation moves into new forms of interactive storytelling by allowing visitors to create their own unique experience each time that they visit. When entering the installation the visitor is directly placed into the sonic environment of an Olympic sporting arena; the ambient sounds of the arena will be audible as visitors step into the space; then specific audio sounds will be triggered by the visitor's movement through motion sensing. For example spatialised 360-degree sonic instances periodically occur; the sound of runners feet, swimmers bodies, cyclists and horses traverse through the speakers, which surround the space. Site specific audio moments will also occur; the sound of a starter pistol, of a javelin pole rushing through the air overhead, of a divers' body cutting through the water of a swimming pool.

Sarah and Marley will be working with 2012 athletes as they train for the games during the creation of this work, which will be exhibited at sites in Brighton and Hastings in June 2010.

Further success in the competition came from Jess Moriarty, who was awarded a further £5,000 for a dynamic project seeking to develop a creative partnership between the University of Sussex, the University of Brighton, the University of the Third Age and the wider Brighton community. The project aims to explore new and existing connections between art and sport through the medium of creative writing and hopes to inspire and motivate the students and staff from the two universities to share their stories, real and imagined, relating to the themes of 'Sport' 'Olympics' and 'Challenge'. This will culminate in a creative workshop with students from the universities and members of the University of the Third Age and a collaborative anthology from all partners (with ISBN number) that will be available for purchase in local bookstores.

<http://arts.brighton.ac.uk/research/creative-campus-initiative>

£1.7m for Multi-disciplinary Design of Effective Research Spaces

A £1.7m multi-disciplinary project which aims to revolutionise the design of technologies for supporting research has been awarded by the Engineering and Physical Sciences Research Council (EPSRC) and the Arts and Humanities Research Council (AHRC) through the RCUK Digital Economy programme.

The project, entitled PATINA (Personal Architectonics of Interfaces to Artefacts) will be led by the University of Bristol in collaboration with the University of Brighton, Greenwich, Newcastle, Southampton and Swansea. The project includes Microsoft Research, Nokia Research and the Victoria and Albert Museum. Current digital research support systems take attention away from the material that they describe. PATINA will provide researchers with new opportunities to create research spaces that emphasise the primacy of research material, and support the sharing of research activities as well as results.

The consortium will build wearable prototypes that can enhance research objects by projecting related information back into

their research space. These technologies will also provide the means to capture, record, and replay the researcher's activities to support intuitive archiving, sharing and publication of interactions with research objects.

The design of the technologies will draw on theoretical frameworks of space developed from studies of research spaces as diverse as libraries, museums, homes and archaeological fieldwork sites. Dr Mike Fraser of the Bristol Interaction and Graphics group in the Department of Computer Science said: 'Imagine walking in the footsteps of famous researchers and seeing how the provenance of your developing ideas links with theirs through shared objects that exist both online and in the real world. This grant demonstrates just how important it is to explore substantive design dialogues between arts and engineering disciplines to our mutual benefit. We expect this project to have immediate and lasting impact on the ways in which research is conducted.' The project begins in June 2010 and will run for three years.

Kirsty McDougall Winner of the Jerwood Exhibition

We are delighted to congratulate Kirsty McDougall, Subject Leader in Textiles and Area Leader in Weave, on her success as a winner of the Jerwood Contemporary Makers exhibition. Kirsty McDougall, who founded and runs textile company 'Dashing Tweeds' together with Guy Hills, adds another success to her rapidly-moving research and professional activities.

Jerwood Contemporary Makers showcases work by the new generation of makers awarding each exhibitor a share of £30,000 to take part. The three-year initiative was developed to support the applied arts and encourage new and stimulating ways of showing work across a range of disciplines. It replaces the former Jerwood Applied Arts Prize. Renowned practitioners Hans Stofer, Richard Slee and Freddie Robins are 2010's selection panel, investigating the notion of 'making'

by bringing together a broad range of work from across craft and the visual arts.

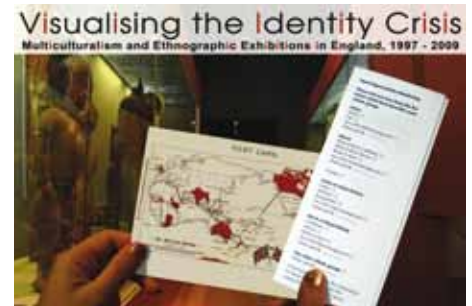
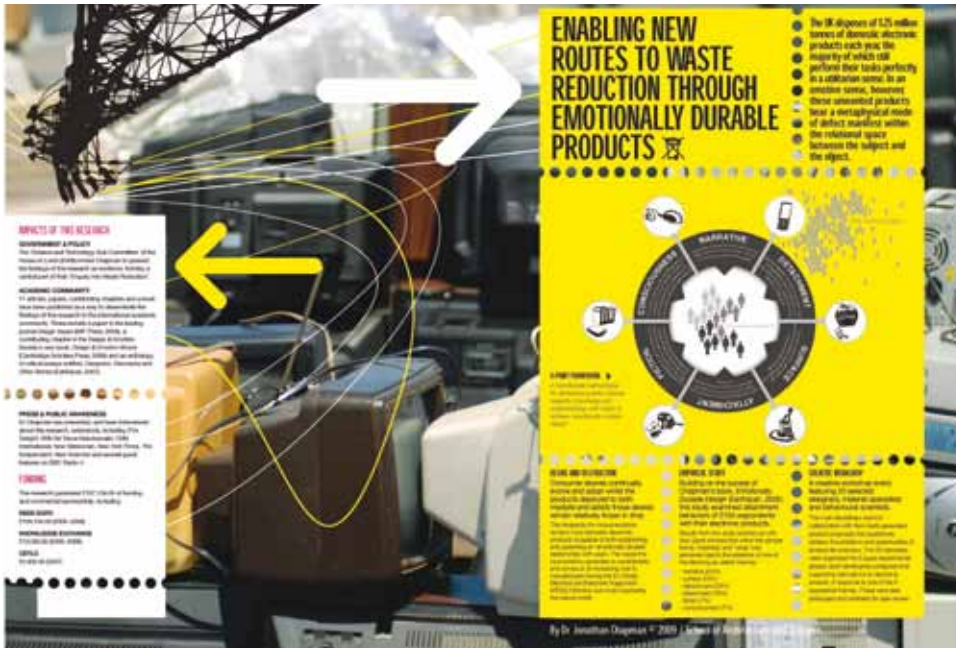
Jerwood Contemporary Makers 2010 will be on show at Jerwood Space from 16 June– 25 July 2010 and will then tour.

The University of Brighton's Faculty of Arts is no stranger to the Jerwood prizes with Cynthia Cousens joining the shortlist for the former Applied Art Prize in 2000, photographer Fergus Heron nominated for the Artist Platform in 2003, Mikey Cuddihy selected for the drawing exhibition in 2001 and Madeleine Strindberg winning the painting prize in 1998 alongside a number of shortlistings. Another winner, Gareth Neal, will join the School in 3D Design / Sustainable Design in June 2010.

<http://artsresearch.brighton.ac.uk/research/academic/kirsty-mcdougall>



Research Posters Competition Faculty of Arts Winners



Clockwise from top left: 'Enabling new routes to waste reduction through emotionally durable products' by Dr Jonathan Chapman. 'Visualising the identity crisis: multiculturalism and ethnographic exhibitions in England 1997-2009' by Nicola Ashmore. 'Fugitive tales from the edge of memory: A visual interpretation of female narratives 1900-1939' by Sarah Haybittle. 'The visual communication of ecological literacy' by Jody Boehnert.

The winners of the recent Poster Competition were announced at the Research Showcase event which was held at the Sallis Benney Theatre on Thursday 10 December 2009. The level of competition was high, with over sixty posters entered across a wide range of subject areas across the University.

Over sixty entries were received from both staff and research students and the judging panel was highly impressed with the quality of the posters submitted. All were informing and illuminating, and a considerable number impressively arresting. Judging was a hard task, but a pleasurable one. The posters represented both the range of high-quality work under way across the university, and some truly imaginative thinking in the representation of the work in poster form. Given this quality, in some categories there have been joint winners.

The judges selected the winners for two judges' prizes and the research student prize, while the People's Prize was voted for by those attending the Research Showcase. Many congratulations to the following staff and students from the Faculty of Arts for their success in the competition:

TWO JUDGES' PRIZES OF £2,000

One of two judge's prizes was shared with Jonathan Chapman, School of Architecture and Design 'Enabling new routes to waste reduction through emotionally durable products'.

RESEARCH STUDENT PRIZE OF £2,000

Three winners, were each to be awarded £700. Two from the faculty of arts;

Nicola Ashmore, Faculty of Arts, 'Visualising the identity crisis: multiculturalism and ethnographic exhibitions in England 1997-2009'.

Jody Boehnert, School of Architecture and Design, 'The visual communication of ecological literacy'. This poster aims to communicate the following three main points: (1) Ecological literacy is an important new concept that is relevant to everyone in education; (2) Social, economic and ecological problems are interrelated and interdependent; and (3) Transformational learning helps learners move from values to action.

Jody said 'the text on the poster is largely based on sustainability educator Stephen Sterling's work transformational learning. I chose to focus on this concept as it is relevant for educators across disciplines as we integrate sustainable education into the curriculum. Ecological literacy implies an awareness of the interdependence between natural processes and human ways of living. My practical work develops visual displays of information making ecological literacy tangible and accessible.'

PEOPLE'S PRIZE OF £2,000

The People's Choice went to Sarah Haybittle,

School of Arts and Media, 'Fugitive tales from the edge of memory: A visual interpretation of female narratives 1900-1939'.

The organisers of the competition passed on their thanks to all members of the university who contributed to the success of this initiative; and thanks as well to colleagues in the VRU (Virtual Research Unit) who put a great deal of work into organising the competition and the event.

All of the poster competition entries can be viewed here: <http://staffcentral.brighton.ac.uk/vru/Showcase.shtm>

Dr Joan Farrer Joins School of Architecture and Design

The Faculty is delighted that Dr Joan Farrer will join the School of Architecture and Design on 1 April 2010 as PL/Reader in Design and Materials.

Joan's most recent position has been Associate Professor of Design in the field of fashion, textiles, sustainability and materials practice. Her academic experience in the UK as Senior Lecturer Research at the Royal College of Art and Senior Research Fellow at Central Saint Martins College of Art and Design University of Arts London, is complemented by extensive commercial expertise in the field. Joan was London Technology Network Business Fellow, AHRC and EPSRC Peer Reviewer and a design and strategy consultant for UK premier industrial fashion and supermarket retailer's non-food divisions, their home and overseas supply chains.

Joan has consulted in conceptual design, R&D, trends, manufacture and retail of fibre, yarn, textiles and clothing with high profile clients from the Far East, Europe and the USA. She has undertaken strategic sustainability business reporting in the fashion and textiles sector for research institutions, NGOs, local Government, education and international industrial clothing companies focusing on multi stakeholder dialogue, life cycle analysis and post consumer issues linked to the global fibre, textile, garment production and disposal chain.

Joan has co-authored and been co-



Dr Joan Farrer

investigator on funded projects supported by EPSRC, DIFD, DEFRA, AHRB and European Commission relating to 'intelligent' textiles, sustainability in the fashion textile sector and communication of the issues which has driven her research since the mid 1990's. Joan has and continues to mentor staff in research and teach emerging new talent at the creative cutting edge in the fashion/textile design and R+D in the sector.

Joan's engagement will be across the Design & Materials Practice, Fashion & Textile programmes, and we look forward to welcoming her to the School, Faculty and University.

Lightlab Where Environment meets Design

Dr Ryan Southall from the School of Architecture and Design has recently been awarded a £6000 grant from the Centre for Education in the Built Environment (CEBE). The LightLab project will work towards a customised workflow for the integration of High Dynamic Range images (HDRi) into architectural education. HDRi involves taking a number of conventional digital photographs of the same scene at different exposure levels, building up a data set of accurate brightness that can be composited

into one HDR image. This HDR image can then be 'wrapped' around digital 3D models to illuminate them as if they were located where the images were taken. This approach allows architecture students to form a stronger relationship with a site, and enables them to see the implication of their designs on visual and numerical lighting levels.

<http://artsresearch.brighton.ac.uk/research/academic/southall>

IIAS 2010 Award For paper publication and presentation

Holger Zschenderlein (School of Arts and Media) and Christopher Rose (Visiting Professor, Rhode Island School of Design, USA) received a retrospective *IIAS 2010 Award of Merit* for their peer reviewed and refereed paper. *From the Sensory to the Rational – Between Embodied Experience and Disembodied Knowledge/Theory*, was published for the *21st International Conference for Systems Research, Informatics and Cybernetics, Canada* (IIAS Intersymp 2009) and symposium presentation at the *6th International Special Focus Symposium in Art and Science* as part of the IIAS Intersymp 2009 held in Baden Baden, Germany. The IIAS Award Council commended the publication as "excellent research work" and presentation as "outstanding".

The paper addresses key issues emerging from their continuing trans-disciplinary collaborative research of The Breathing City project in conjunction with Dr. Janet Barlow (Urban Meteorologist, University of Reading) and Patrick Letschka (School of Arts and Architecture). The project is rooted in engagement with and communication of complex phenomena and data representation in the broad context of urban climate research. Rose and Zschenderlein investigate relationships of disembodied theories and their reliance on metaphorical expression in order to construct meaning; and the representation of data, time and experience in relationship to ourselves.

Both publication and presentation received support by the School of Arts and Media, School of Arts and Architecture, CRD and Conference Support Fund.

Holger Zschenderlein is a Principal Lecturer and Subject Leader in Digital Music and Sound Arts, School of Arts and Media. <http://artsresearch.brighton.ac.uk/research/academic/zschenderlein>

Christopher Rose was a Principal Lecturer at the University of Brighton till December 2009 and is currently a Visiting Professor at the Rhode Island School of Design (USA). <http://artsresearch.brighton.ac.uk/research/academic/rose>

Library-related support for your research

The Information Advisers

Did you know that Information Services (Libraries, Media and Computing) can provide advice and support to researchers in the Faculty of Arts?

The Information Advisers (IAs) - Monica Brewis, Alison Minns, Pauline Coverdale and Peter Coyne - aim to meet all new staff and research students when they join the University to introduce them to the range of services and facilities offered by our department, and to start to explore the needs of the individual researcher. They can provide guidance on:

- Information Services website at <http://www.brighton.ac.uk/is>
- The libraries and computing IS Documents Library
- The SCONUL Access scheme (borrowing rights from other HE libraries)
- Useful online newsletters produced by the British Library

As professionally qualified librarians with subject expertise, the IAs are happy to provide one-to-one tailor-made sessions relating to your own research interests.

They also offer regular workshops, together with colleagues in Information Services, designed to assist researchers to make the most of the range of databases and software packages provided. These workshops are advertised on LOCO at <http://www.brighton.ac.uk/is/loco/loco.php>. The workshops cover:

- The effective use of databases, especially value-added features such as RSS feeds and alerts



Alison Minns and Monica Brewis

- Using bibliographic (referencing) software
- Accessing still image databases
- Searching and downloading tv and radio programmes
- Bibliometrics and surveying journal impact factors

As play a key role in managing this information and will assist you in discovering and using these resources for your research.

To find out more contact: Dr Monica Brewis - School of Humanities (GP), Slide Librarian M.Brewis@brighton.ac.uk x3943.

Pauline Coverdale - School of Arts and Media, and School of Architecture and Design, pac2@brighton.ac.uk x2754

Peter Coyne - School of Humanities (Falmer) ptc10@brighton.ac.uk x 3561

Alison Minns - School of Arts and Media, and School of Architecture and Design (GP) aem@brighton.ac.uk x 3942

Dr Catherine Harper

Appointed to Arts Council England's Artistic Assessor Panel

Arts Council England has recently recruited 152 artistic assessors following an open call in 2009. The role of these individuals is to 'experience' the artistic work of ACE's regularly funded organizations, attending, for example, a show, a concert, an exhibition, or reading a publication, and to write a report for the Arts Council assessing the artistic quality.

The aim of artistic assessment is to

provide a fair, robust and transparent basis for discussions about artistic quality and to develop a broad evidence base which will inform the Arts Council's funding decisions. Artistic assessments will be shared with the arts organisations, and may provide a useful context for internal conversations about artistic quality.

Assessors come from a range of backgrounds, and include artists, arts managers, journalists, academics and others. More assessors will be recruited in 2011, resulting in a full team of 300. Each one will serve a two-year term, with a maximum of two consecutive terms.

Recent Staff Papers

Available online

- Ms Hilary Smith, with Dr Jos Boys and Dr Clare Melhuish, delivered '**Uncovering impacts of space in creative teaching and learning**' at the *All Ireland Symposium on Built Environment Education [AISBEE]* 22 January 2010, University of Ulster, Belfast, UK. The full paper is available at <http://artsresearch.brighton.ac.uk/research/academic/hilary-smith/activity>
- Terry Meade (Interior Architecture, School of Design) presented a paper at *Interior Spaces in Other Places*, a symposium convened by IDEA (Interior Design/Interior Architecture Educators Association) and Queensland University of Technology, held in Brisbane on 3-5 February 2010. His paper '**Representation, Destruction and the creation of Territorial Islands**' explored the politics that often shadows acts of demolition and redevelopment - an associated terrain of displacement, separation and exclusion. You can download it at <http://artsresearch.brighton.ac.uk/research/academic/meade/activity>
- Julia Dwyer (Interior Architecture, School of Design) also presented a paper at *Interior Spaces in Other Places*, a symposium convened by IDEA (Interior Design/Interior Architecture Educators Association) and Queensland University of Technology, held in Brisbane on 3-5 February 2010. Her paper '**Place: Walking it, Naming it, Taking it**' makes a connection between the use of 'discovery' and the naming of place in contemporary discourses on the city and exploration narratives in 19th century Australia. You can read the paper online at <http://artsresearch.brighton.ac.uk/research/academic/dwyer/consultancy>

Catherine Harper also sits on the Peer Review College of the Arts and Humanities Research Council, and is active in peer review for publications, conferences and in her role as Editor of *Textile: the journal of Cloth and Culture* (Berg).

NEWS: ARTS PRACTICES & PERFORMANCE RESEARCH INSTITUTE



‘J Street Project’ Susan Hiller’s pilgrimage

Susan Hiller ‘The J Street Project (Index)’, 2002-2005. Copyright the artist, courtesy Timothy Taylor Gallery, London

As part of this year's APRI events on January 18th at the Sallis Benney Theatre, Peter Seddon brought together two artists, both pioneers in early feminist art Susan Hiller and Monica Ross. They engaged in a conversation about their recent projects, the development of the art world, the alternative history of modernism and specifically Hiller's arduous project 'J Street'

Susan Hiller (born 1940) describes her art as a kind of "archaeological investigation, uncovering something to make a different kind of sense of it". She rose to prominence with her installations, such as *Dedicated to the Unknown Artists* (1972-76). A retrospective of her work was exhibited at Tate Liverpool in 1996, awarded a Guggenheim Fellowship in 1998 and in 2000 she represented Britain at the 7th Havana Biennial. Her works are held in the collection of the Tate.

Monica Ross is an artist whose work is time based and includes performance, installation, video, cd-rom, and text works such as 'valentine' a book work published by Milch, London, 2000. She has been an AHRB fellow in the Fine Art Department at the University of Newcastle - upon - Tyne and has had a long association with Susan Hiller.

EDITED EXTRACT ON THE 'J STREET' PROJECT FROM THE CONVERSATION

To the listen to the full conversation visit <http://artsresearch.brighton.ac.uk/news/hiller-ross>

MR – 'J Street' it's certainly a hypnotic and cumulative piece of work. It has that kind of production of resonance when watching it. Susan, thinking about the undertaking of the 'J Street' project, it struck just what

a mammoth task it was just in terms of the journeys you made alone?

SH - It was a pleasure to go these different parts of Germany that weren't visited by tourists. I felt obliged to go to each one of these places, I couldn't make a decision on more aesthetics grounds eg "this would be a more interesting place a medieval village, compared to a Modern Housing Estate. I needn't make any judgment. I took quite a long time, 20 or 30 journeys at different times of the year, through the four seasons, each had a mood, a repetition, again and again, of an absence. I think that is what gives it a hypnotic feel.

It's important to say that all these streets are pre-World War II, none of them are new commemorative streets. I was in Berlin on an Artist Fellowship 'a tourist' with a map



Susan Hiller 'The J .Street Project (Snow Scenes / neeszenen)' (detail), 2003. Copyright the artist, courtesy Timothy Taylor Gallery, London

was no real consensus about putting them back. There were more than 303 but a great many have disappeared through bombing, urban renewal and people have changed them to names they prefer.

MR - Its great that you've brought up the idea of pilgrimage in relation to 'J Street.' It is something which is embedded throughout the work, both actual and metaphorical. The way that journeys and travelling can operate as 'research' for other work. With your work it's very much about a placing of being - in relation to that which you are endeavouring to engage with, or bring into a different space, the notion of field-work also occurs to me. There are two sign-posts, one is the paradox or oscillation between the strange and the ordinary, the banal and the trivial and 'J Street' works backwards and forwards along that register. Secondly, in the first line of text in the book of 'J Street' reads "all my work deals with ghosts" that too is an important sign-post that touches on a notion of the occult?

SH -Some of my works like 'Side Girls' or 'Wild Talons' deal with the special powers of children and young people as seen in cinemas, like telekinesis or ESP touch on the occult but I don't see those as works as any different. I'm convinced that we are so unaware of the strange things that are inherent in what we consider to be ordinary. In my first ever review, I was accused that my work was like the contents of a handbag; full of crumbs, things you would normally throw out. Since then I have always been concerned by the things that seem to be discarded or seem trivial it's all been part of a campaign.

With the 'J Street' project aside from the tragic implications of the subject matter, it is about street-signs which frankly nobody pays attention to the significance of. Named after people or after battles and hardly anybody thinks about it, because people simply repress in their everyday because you can't conceivably notice these things all the time. Coming from the US where 100s of Indian tribes were massacred, nobody ever pays any attention to that. Years and the years ago I found the project so of course I felt I had to do it, but for the average person in the film it's just a street sign. They go past the street everyday, that's occult, it is!

The full interview is available from <http://artsresearch.brighton.ac.uk/news>

when I realised I was on the corner of Juden Strasse. I was stopped in my tracks by this sign appearing in Germany, it had layers of tragic resonance. If it was supposed to be commemorative sign it would have been commemorating a really terrible history. Later, I found out that there were many signs in streets throughout the country which had this signifier. This is when I had to do the project and the idea of a pilgrimage came, pilgrimage is based on a debt or an obligation and you give to a certain attitude to travelling. It reminded me of Sigmund Freud's trips to Italy.

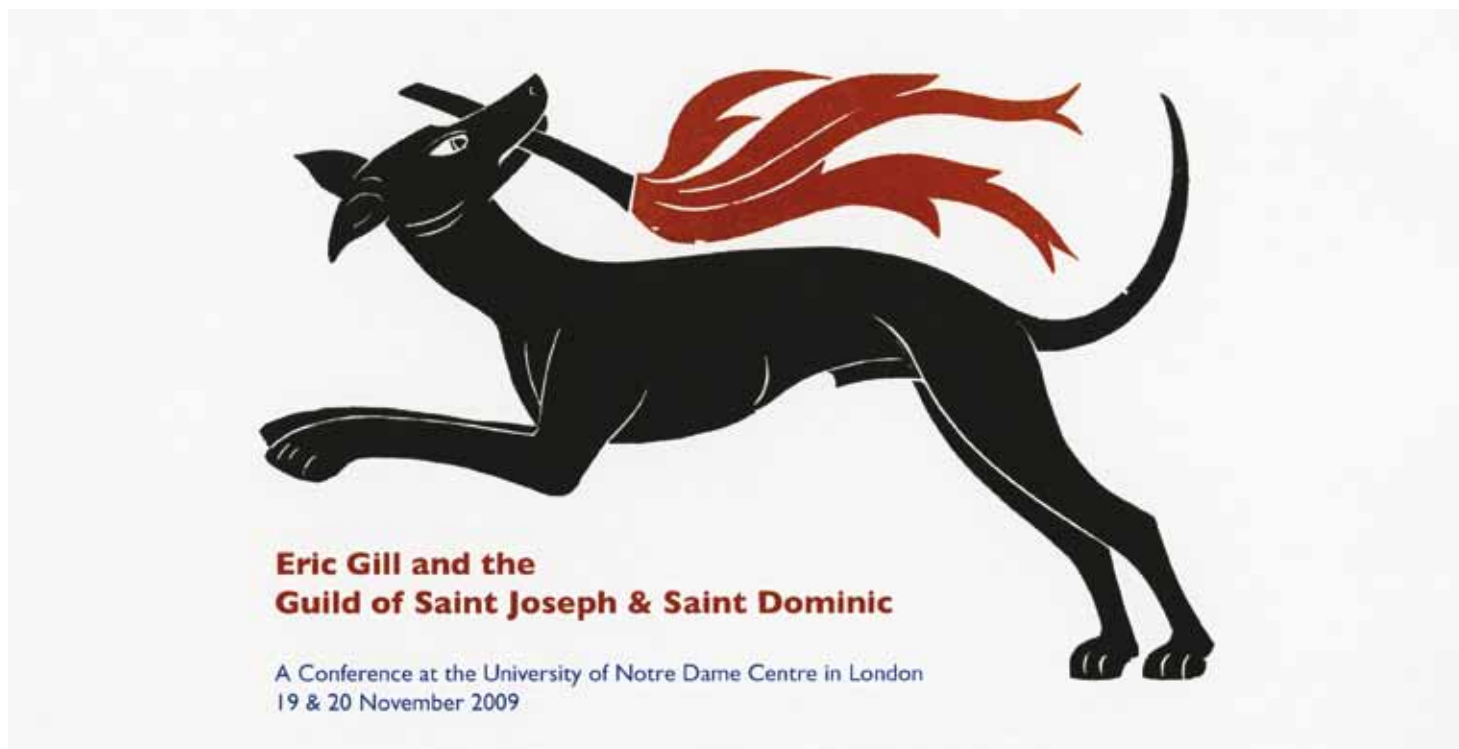
In his case it harps back to the glories of the renaissance and the ancient classical world, which he was trying to regain his own work. Mine was a more painful pilgrimage through relatively recent history.

How they came to be street signs nowadays is confusing. When the NAZI party took power like any political regime, they took away existing names and replaced them with names that commemorated their own approved heroes and events. After the war when Germany was de-Nazified by the allies, the old street-signs were replaced, so they're very accidental, there

NEWS: DESIGN RESEARCH INSTITUTE

Notre Dame Conference

Eric Gill and the Guild of Saint Joseph & Saint Dominic



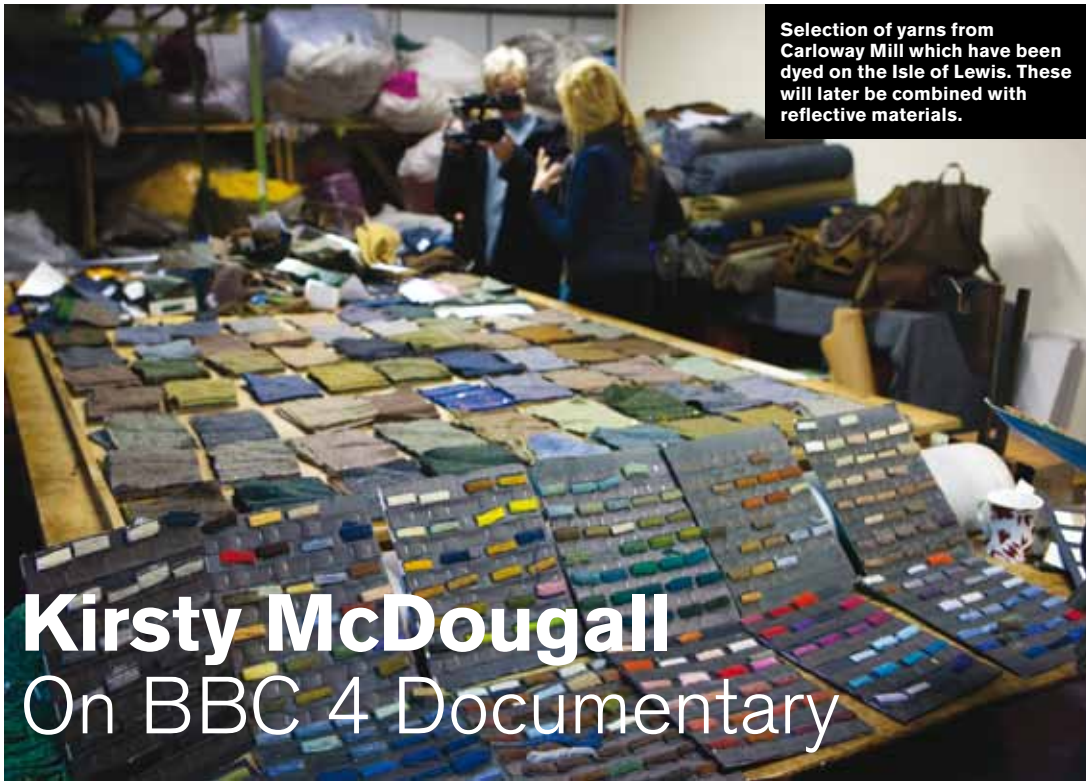
Invitation image for Notre Dame Centre Conference, November 2009

One of the most beautiful items in the Faculty of Arts is the carved alphabet by sculptor Eric Gill (1882-1940) that is mounted in the entrance area and which, sadly chopped in two, graces the cover of the latest University annual report. While a great deal of Gill's work can be seen relatively close to home at Ditchling, in London and in the recent 'Wild Thing' exhibition at the Royal Academy, an important body of over 2,000 works on paper is located across the Atlantic at the University of Notre Dame in Indiana. The collection was acquired in 1965 and the University now faces the challenge of making it accessible and visible to researchers elsewhere. In order to debate the implications of this ambition, Dean Anne Boddington, Professor Jonathan Woodham, Catherine Moriarty, Jane Devine Mejia, and postgraduate research student

Ruth Cribb were invited to the London Centre of the University of Notre Dame (Indiana) on 19 and 20 November. The event considered from an historical perspective the work of Eric Gill and the Guild of Saint Joseph & Saint Dominic and explored from a design perspective the challenges involved in making archival resources available on-line and in the creation of associated research tools.

To set the scene, Jonathan Woodham discussed tensions between the countryside and the city in interwar British design, exploring the attractions of Ditchling and the withdrawal from urban ills that the establishment of the artists' community there represented. Ruth Cribb went on to consider ideas of the head and the hand in the work of Eric Gill drawing on her research in the Clark Library at UCLA last year, a research trip funded by the Paul

Mellon centre and supported by the CRD. Catherine Moriarty examined the various connections between fine artists and the crafts in this period and considered the role of technology in mapping the relationships that conventional histories do not make apparent. A lively concluding discussion addressed more broadly the changing landscape of knowledge that technology has brought about. While Gill enthusiasts populate Flickr with images made during visits to see his work in public places, formal custodians of his designs have a responsibility to complement user-generated content with high quality and robust data that informs and develops the ongoing interest in Gill's work, ideas and values in a 21st century content.



Selection of yarns from Carloway Mill which have been dyed on the Isle of Lewis. These will later be combined with reflective materials.

Kirsty McDougall On BBC 4 Documentary

Since joining the University of Brighton one year ago, as Senior Lecturer in Woven Textiles, Kirsty McDougall has been undertaking a body of research relating to her practice as a woven textiles designer. McDougall's research explores the combination of technical yarns within a 'heritage' textile and her practice has recently been featured on a BBC 4 documentary series 'Tweed'. The documentary initiated a body of work, both practice and research led and through work in collaboration with Harris Tweed a number of questions were raised:

Can localised production of fabric at all levels, not just the 'cottage' or 'craft' sector provide a more environmentally sustainable option for textile production. How would this work in terms of the economy?

How do the notions of 'heritage' and 'technology' exist together in one piece of cloth?

How does the application of technology to a heritage fabric change its narrative, function and meaning?

These questions resulted in the presentation of an emerging research paper at the FutureScan: Mapping the Territory conference

in Liverpool in November 2009, along with Toni Hicks, the area leader of Knitted Textiles whose presentation was titled- 'Unravelling Knit'.

Currently, an essay is being completed by Catherine Harper and myself for Textile: The Journal of Cloth and Culture on the above research. McDougall's work has also featured in the recent 2009 exhibition, 'Sport Vs Fashion' at the V&A in London.

<http://artsresearch.brighton.ac.uk/research/academic/kirsty-mcdougall>

Design Archives Advise Madrid contemporary art programme



Sue Breakell, Archivist at the Design Archives at Grand Parade, travelled to Madrid in November as an invited expert for the project *Procesos de Archivo / Archivalprocess* at Intermediæ, a city-funded programme for contemporary creative practice. *Procesos de Archivo / Archivalprocess* is a set of artistic projects exploring the construction of an archive of Intermediæ's activities, working in collaboration with the British artist Neil Cummings, who is a former artist in residence at the Design Archives. Intermediæ sees itself as a programme rather than an institution, and dialogue is a central part of the relationship with its public. It seeks to make its collective memory a sustainable online resource, and to make its processes visible as well as its outputs.

Sue participated in two discussion sessions with Neil Cummings and the Intermediæ team, talking about the philosophies behind archival structures and practices, drawing on her experience of working with arts archives and on her own recent research. The project is ongoing and will now develop a working structure in which to store and present digital records. Its outputs will include an online archive and a chronological tool, giving multiple perspectives on the accumulations of Intermediæ's work.

http://intermediae.es/project/intermediae_en/blog/archival_processes_2

CONFERENCES & EVENTS



First Call for Papers Politics of Fear; Fear of Politics Conference

The Centre for Applied Philosophy, Politics and Ethics will host 'Politics of Fear; Fear of Politics' conference on Wednesday 15 – Friday 17 September 2010 and is now inviting papers.

We live in a world that is dominated by fear. We are increasingly afraid to walk in our city streets, populated as they are by feral youths, drug-dealers and surveillance cameras. The threat of global warming and climate change is ever-present, and accompanied by the even greater fear that we'll be too late to do anything about it. Then of course there's terror: frightened of a Taliban invasion, apparently, we are still fighting in Afghanistan after eight years and pursuing a worldwide "war on terror". And if that's not enough, we are becoming ever more afraid of alcohol, of food, of being too fat, of being too thin; and afraid even of sex. In this climate of fear, it is not surprising that we should also have become terrified of politics, in case we suddenly have to think about an idea, let alone act on it. Our politicians appear as afraid of politics as we are: which is one reason they're privatizing everything in sight, so as to evade responsibility for it. As for ideas, they really are terrifying, and our young people have to be protected from them at all costs. In short,

the "anti-ideological" determination to take the politics out of politics is closely related to the social, cultural and intellectual dominance of fear as the leitmotif of our everyday lives. This avowedly interdisciplinary conference seeks to do two things: to describe and analyse what might be termed the contemporary spheres and roles of fear as it is played out both in social, cultural and intellectual life and in day to day life; and to offer ways of escaping those fears. Likely themes might be the following, although the conference is by no means limited to these:

- The history of fear as an organising principle of social life.
- The ideological role of fear.
- The fear of ideology.
- Fear of the other; fear of ourselves.
- Surveillance, anti-social behaviour orders and the "underclass".
- "Food fascism" and the fear of pleasure.
- Medicine and the inculcation of fear.
- Anti-education in schools and universities.
- The fear of ideas, in both the everyday and the academic worlds.
- Fear of the body.

- Fear of the mind.
- Fear in the media; in film; in literature; in art.
- The sophisticated undermining of critical thought and theory.
- Fear of radicalism in politics.
- Fear of catastrophe.
- Capitalism and catastrophe.
- Fear of financial collapse.
- The representation of fear and the fear of representation.
- The architecture of fear

We anticipate that these and related issues will be of interest to people working in, among others, philosophy, ethics, political theory, politics, sociology, social policy, literature, cultural studies, history, art, architecture, photography, geography, psychology, planning, refugee studies, urban studies and area studies.

Abstracts of no more than 300 words should be emailed to Nicola Clewer by 22 February: nc95@brighton.ac.uk.

For updates and further information about the centre please visit the CAPPE website: www.brighton.ac.uk/CAPPE



CRD Staff Workshops

Spring 2010

CRD Induction

17th March 2010, 12.30pm-13.30pm.

Mithras House, G6.

What we can do to help you: an interactive session to introduce the CRD to new staff or staff new to research.

Writing Skills For Short Pieces On Research

23rd March 2010, 12pm-2pm.

Grand Parade, M57.

A hands-on session led by Professor Jonathan Woodham to develop skills in writing short pieces on your research (such as articles for research news, website posts, short pieces for the media, etc). Some preparation will be necessary.

Funding Opportunities In The Arts, Humanities, & Media

14th April 2010, 10.30am-11.30am.

Grand Parade, M57.

How can you fund your research? A workshop run jointly with the VRU to provide information on funding organisations and the award schemes on offer for research in the Arts and Humanities.

Knowledge Transfer Partnerships

20th April 2010, 1.30pm-2.30pm.

Falmer, The Checkland Building, B407.

Mark Jones, Head of the Collaborative Training Centre, will run this workshop aimed at providing information on the significance of KTP for research, how it works and how to make an application.

Journal Writing Skills For Researchers

26th April 2010, 2pm-5pm.

Falmer, Mayfield House, Rm115.

Professor Jonathan Woodham will lead a workshop aimed at improving writing skills for researchers looking to publish journal papers.

CRD Research Website Workshop

4th May 2010, 10am-12pm.

Grand Parade, M57.

How do you make yourself visible to the research community? A workshop to inform researchers on how to use the research website to disseminate and enhance their research; how to use staff resources on the website; and how to update individual pages.

Social And Community Engagement

13th May 2010, 12.30pm-1.30pm.

Grand Parade, M57.

UPP Director, David Wolf, will lead a workshop which considers ways in which social and community engagement might be developed.

Citations And Impact Of Research

21st May 2010, 12.30pm-1.30pm.

Mithras House, G30.

Alison Minns and Monica Brewis, advisors from Information Services, will run a workshop which focuses on key issues such as how to ensure the visibility of your research, how the impact of research may be measured and ways of maximising opportunities.

Conference Presentation Skills For Researchers

26th May 2010, 12.30pm-1.30pm.

Mithras House, G30.

Professor Jonathan Woodham, Director of the CRD, will run a workshop aimed at taking participants through the processes and skills for conference paper presentation from preparation of abstract through to delivery and afterlife.

Funding Opportunities In The Arts, Humanities and Media

29th June 2010, 12.30pm-1.30pm.

Falmer, The Checkland Building A402.

How can you fund your research? A workshop run jointly with the VRU to provide information on funding organisations and the award schemes on offer for research in the Arts and Humanities.

Writing Book Proposals For Publishers

5th July 2010, 2.30pm-3.30pm.

Falmer, The Checkland Building, A404.

Steve Miles, Director of Postgraduate Studies, will run a workshop which offers a practical introduction for writing and submitting book proposals.

Emerging Researchers And Career Development

16th July 2010, 3pm-4pm.

Grand Parade, M57.

How do you develop a research profile? A workshop to help early career researchers move on from staff development to research: what sort/scale of project to start with; which funding schemes to approach at first and how to plan ahead.

For further information and to book a place on any of the above workshops, please contact Madi Meadows (01273 643720)/mj.meadows@brighton.ac.uk)

HUMANITIES: GUEST LECTURERS & SEMINARS IN 2010

Centre for Research in Memory, Narrative and Histories

Bert Williams on Brighton Black History. Wednesday 17 March 5.30pm. CRD, Board Room, Grand Parade.

Philosophy Society

Ilan Gur-Ze'ev from Tel Aviv University on The New Anti-semitism, post structuralism and the Israeli-Palestinian crisis Thursday 18th of February 6.30pm. B5 Pavilion Parade

Centre for Research in Memory, Narrative and Histories

Professor Gill Plain, University of St Andrews on 'Don't Look Back: Nostalgia, Ambivalence and the 1930s in Second World War British Fiction'. Wednesday 17 March 5.30pm: Venue tbc

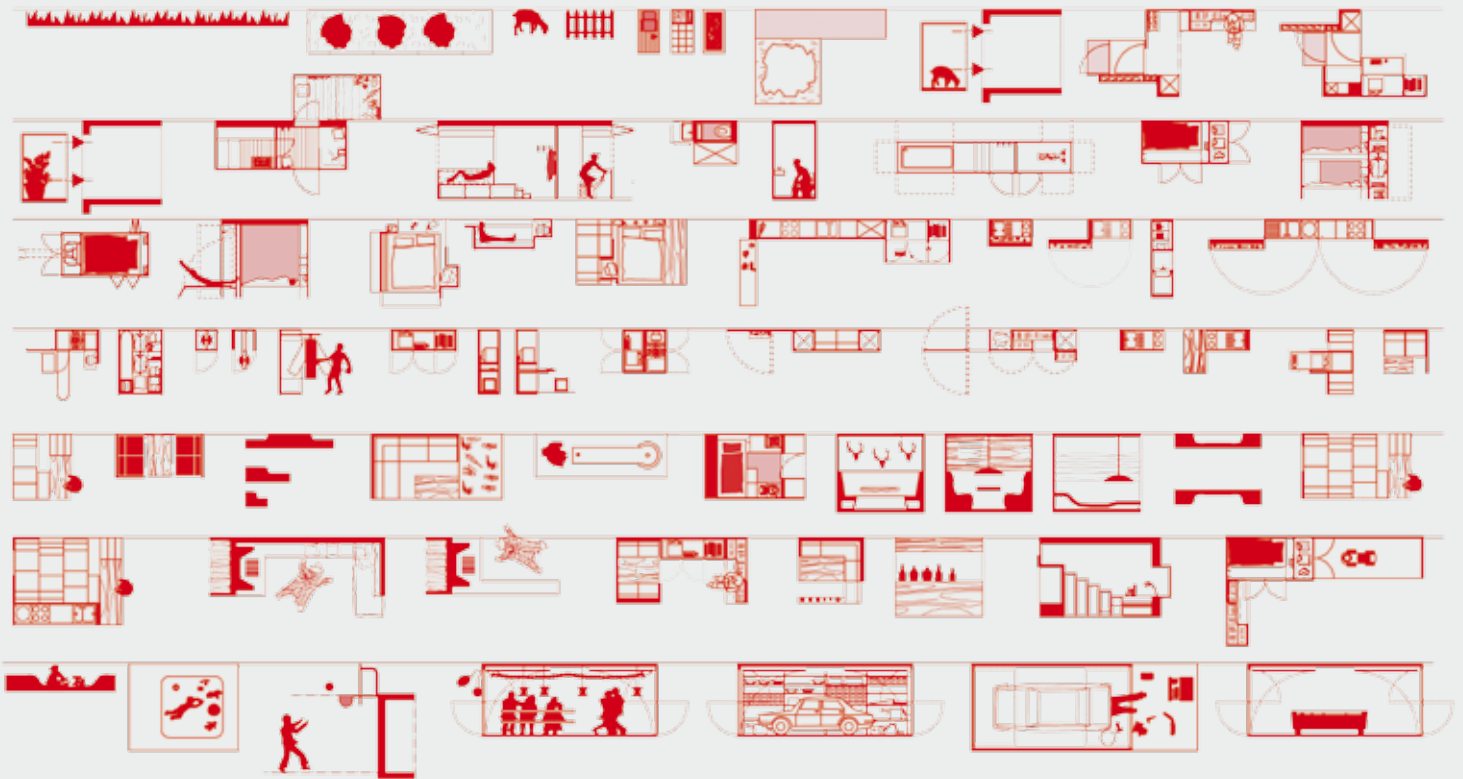
Centre for Research in Memory, Narrative and Histories

Conference and Mass Observation cultural events: New Perspectives on Mass Observation. 12 May 2010, Jubilee Library, Jubilee Square.

Centre for Research in Memory, Narrative and Histories

Brighton Post Graduate Research Day in collaboration with the Centre for Life History and Life Writing at the University of Sussex, Wednesday 2 June 2010, CRD Grand Parade.

URBAN SPACES



Extracts from OFFSEA's creative re-edition of Neuferts *Architect's Data*

Spaces of Articulation Anuschka Kutz

Over the last decades a dramatic shift has taken place both in terms of domestic life but also in terms of urban life. The diversity in households has increased. Patchwork-families, communal structures and single households are providing counter models to the traditional family. We might not only live and work in one place but we combine commercial, communal and private spaces. We are more mobile and our constantly evolving life settings are less stable. We can no longer plan 30 years ahead as our situation is never that predictable. On an urban scale we face the problem of the disappearance of public space, as more and more seemingly "public" spaces are actually private spaces. Furthermore, the cost of land has driven up the need to define and use any urban space left.

What do these developments mean for architecture and urban space?

The collaboration OFFSEA (office for socially engaged architecture), founded in 2002 by the architects Andrea Benze, Berlin and Anuschka Kutz, London and University of Brighton, is both a freelance practice as well as a research platform. It is interested in the relationship between personal everyday space and the wider urban context, exploring relationships between micro and macro, the domestic and urban realm, and experienced space and imagined space. Two key questions underpin

our research: could architecture be more accommodating to changing life patterns and could it be inspired by and derive from everyday situations? And how do people embrace gaps in an urban context and appropriate them as spaces of articulation and how can we as architects enhance this?

In 2006 we developed a spatial laboratory that positions itself precisely at a point where architecture and its traditional planning and building process usually retreats: at the intersection of space, lived space and the production of space through use. Kitchenshrine and Dogcomfort, which at present forms OFFSEA's core research project, is an interactive exhibition doubling up as a research platform. The exhibition features interactive media, environments and games, life size installations and spatial models as well as customized film documentaries to propose and research at the same time. The initial stage of this project was exhibited at the University of Brighton Gallery, supported by a Faculty Research Support Fund and by the School of Architecture. The exhibition was then invited to participate at Plan06, Forum for Contemporary Architecture, Cologne, Germany (September 2006), supported by the City of Cologne and at the Neufert-Box in Weimar, Germany (November 2008), supported by the Neufert Stiftung. On each occasion the content was



slightly modified, with insights and materials gained at previous venues becoming part of the next stage. The laboratory enables OFFSEA to study and dissect personal habits and rituals of everyday space, particularly in domestic and semi domestic environments, building up a growing archive of everyday dwelling patterns from its diverse audience and invited focus groups. These insights feed back and inform our architectural strategy. Our main thesis is the creation of an architecture we have titled Active Architecture. Active Architecture is an architecture that can react to, and adapt from, cultural and social shifts, whether on an urban or personal level. It emerges from spatial situations rather than from disparate rooms with prescriptive titles. Unorthodox use patterns form an integral part of its space-making process with the aim to create an architecture that can change, grow and shrink, allowing its inhabitants to partake in the space-making act by virtually DIY-ing and altering their houses. [This is really not very clearly written]

The project began in 2003, when OFFSEA won the international European 7 architectural housing competition in Graz, Austria, with the competition entry The postponed meeting between Neufert, Tessenow and Buster Keaton. Situationism 2003. Our entry proposed to generate housing layouts from spatial scenarios, rather than from "empty containers" that would than be filled by life. We started out by critically assessing the common practice to create layouts for housing by arranging predefined volumes or rooms. To develop room sizes, one traditionally presupposes particular activities and uses to take place in specific rooms; dimensions are than generated from the furniture (including bed, sofa, table) and its circulation space (such as space to open cupboards, space to go to bed) associated with these uses. When regulations for minimum room sizes first emerged, they were meant to ensure a healthy and human minimum spatial standard, and in light of the foremost inhuman living conditions that most European citizens had to endure at the turn of the 20th century, this was certainly necessary. However, dimensions and functionality can rarely escape culture.

This is most apparent in one of architecture's most widely published planning handbooks, Architect's Data, by the German architect Ernst Neufert (1900-1986). The manual features a comprehensive selection of dimensions that the architect might need in order to plan buildings, reaching from coffee mugs to cemeteries. The book contains small-

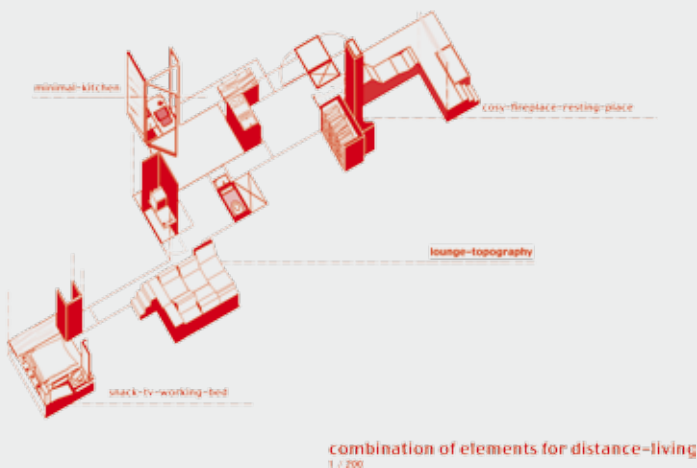


Visitors playing the Layout Puzzle in Weimar



Video Archive

scale illustrations that cannot stay independent of meaning and are highly charged in terms of cultural, social meaning. The life depicted in the planning manual features more or less a 1950s idea of a "perfect family", and is therefore anything but purely diagrammatic. Ironically, the exaggerated plot that I had initially used to open up this essay is still driving some of the planning and housing regulations to date, at least in Austria and Germany. The manual does not, of course, claim to be fully comprehensive; however, what is or is not in the manual tells us a lot about the convictions of its author. This goes as much for the domestic as well as urban dimension. The problem with manuals such as Neufert's Architect's Data is that their very strength is equally their weakness. In order to derive at a usable manual, everyday spatial practice had to be standardized and "normalized". And the questions that we were asking ourselves was: what had to give? How much do assumptions of use not only ensure practicality and functionality, but how much do these assumptions negate and exclude other forms of uses and activities? In other words, how much of the guidelines facilitates life and how much of it restricts, or at least predefines, use? Additionally, had the idea that architecture could function like a container which life then occupies, resulted in the growing gulf between social practice and architecture? >



Isometric of distance living scenario

Consequently, our first call of action was a creative re-edition of parts of Neuferts Architect's Data. Instead of reducing the cosmos of everyday life to labels such as bedroom, lounge and diner, we started to extend it by working, in a way, in reverse mode to Neufert's planning manual. To be able to abstract from the richness of spatial uses and habits, we first had to look at its unfolding diversity. Initially we had to rely on our own experiences, so we scrutinized and invented various scenarios and narratives of fictional occupants that would go about a life too varied and unorthodox to fit into a planning manual. To start the architectural process, we translated each activity nucleus into a two-dimensional spatial micro-layout. These micro-layouts were then scripted and combined to generate layouts for housing and beyond. The crucial thing was that this "game" was not ruled by a given logic, but the logic changed according to the narrative. The layout game may be described as a spatial scenario-maker but, importantly, the rules are not defined beforehand. If Ernst Neufert's motivation to catalogue everyday life stems from his life-long ambition to create a building system where everything would "fit", than our building system could be characterized by the inverse. We are not looking for a defined system, but for an open spatial system that might never be complete. So, rather than reconfiguring volumes into which inhabitants then move, we strive to fuse the space with its practice.

One of our great inspirations is the film *One Week* by Buster Keaton. Buster receives a wedding present from a former love rival. It is a self-build house and the rival has tampered with the instructions, leading to Buster assembling the house "wrongly", so that the newlyweds end up not only with the most absurd looking house, but also the most unique and absurd in terms of its inner logic. Despite its exaggerations, what the Buster house does is eliminate aesthetic codes and free the house from conventions of practicalities. This could set loose both ends of the spectrum, a super pragmatism or total anarchy. When we



first discovered our own strategy, it set free a whole world of endless scripts and choreographies on how to create this Active Architecture. We extended this to include the occupant as co-writer. However, despite the participatory aspect of the strategy, we did not intend to bring about customized, individualized buildings that would embody the "haute couture" of architecture, a so to speak personalized perfect fit. Neither did we want to achieve super-functionality. As a result, we had to abstract the large cosmos of possibilities to derive at abstracted spaces that could, in Herman Hertzberger's sense, be occupied and appropriated by diverse narratives. This idea places flexibility neither at the heart of spatial neutrality nor its purely mechanized version. Spaces that lie at the basis of this strategy would need to be both raw and undefined as

Below: 1:15 interactive model, the situation house. Overlay: Workshop exhibition Cologne.



well as super specific, not in terms of their use limitation but because they carry the possibilities of hundreds of different scripts in them. We have started to investigate which form such an architectural idea might take. Funding for *Kitchenshrine & Dogcomfort* gave us the opportunity to create life-size installations that function like large sketches of this architectural idea. Created from various narratives and then abstracted to form one installation, they test in full scale how the exhibition audience would appropriate and script these spaces.

Kitchenshrine & Dogcomfort gave us also the opportunity to study personal scenarios first-hand, thus enabling us to compare "fact" with fiction. The feedback gained from interactive material generated through this exhibition laboratory has shown that it is not easy to unlock the everyday, or as Ben Highmore would put it "the Everyday is the world hidden in plain view". Most of our audience and workshop participants were initially at a loss when we first prompted them with questions about their personal spatial routines, habits and dreams. It took time to unlock their thoughts and ideas but, once they started to reflect, we were soon presented with astonishing material. In many ways our initial scenarios looked rather pale, as life seemed often stranger than fiction. We had offered a whole range of interactive media, reaching from giant layout puzzles to scenario makers, to secret postcards that could be send to us, and to Personal Space-maker craft sets. However, possibly the most successful medium to unlock personal rituals was a series of film documentaries we made in collaboration with the documentary filmmaker, Gisela Kraus, director of Little Sparrow TV Productions. Filmed both in London and Cologne, these are edited hour-long filmic monologues, where individuals reflect on their spatial rituals and habits. Kit, 50 years old, a former nurse from Brixton, London, discovers, for example, that up to 50% of the flat she shares with her husband is not space but belongings, from sheets that 'live' under the bed, to wine boxes behind the sofa. Kit talks of the struggle to house, hide and exhibit belongings in a small flatland, working herself deeper and deeper into her own life, it is as if



Spatial installation Kitchenshrine & Dogcomfort



hold all clients meetings on site. In short he gave up.

We are yet to analyse and evaluate all of the findings that the exhibition stops have so far produced, but what the material conveys to us so far, is that life is indeed more unorthodox than any planning manual would like to have it. This indicates to us that there clearly is a need to offer alternatives to the traditional housing market, and that the architectural idea that we have started to unfold is worth while pursuing. For us, this will not only happen on a domestic scale. As initially stated, we believe that knowledge gained on a personal macro level is transferable to urban contexts. The first transferral happened within the European7 competition. Competitors were asked to develop an urban design that would formulate a spatial response to the fragmented suburban condition of the Austrian site. Rather than proposing a masterplan that would 'heal' fragmentation and import spatial identity, we argued that identity should be formed over time. In analogy to the concept we had generated for our architectural strategy, we suggested an urban strategy. Unlike a masterplan, this strategy had not been fully scripted from the outset; it embodied certain initial base codes (minimum and

Rather than proposing a masterplan that would 'heal' fragmentation and import spatial identity, we argued that identity should be formed over time. In analogy to the concept we had generated for our architectural strategy, we suggested an urban strategy.

the film allowed her to discover that there was a third household member. Uta, a retired teacher, lived a life of transition. She moved 31 times in her life and now in her 60s she prefers to use her bed as an office space and sofa. Lily, 3, likes to cycle in her flat. To her the overlong corridor that any planning directive would dismiss as a "waste of space" is one of the most precious spaces in her flat. Stefan, 54 from Bonn once shared his house with his wife, three children, 3 dogs, 3 rabbits and 1 goat. His life-long attempt to re-script a "stubborn" static house for his changing life situations is a study in wit. He talks about the difficulties to invite clients into a former children's bedroom, which he was using as an office. He used to have his office in his garage but once his eldest son moved out, he moved his office from the garage into the son's bedroom, because his second son needed to use the garage turned office as a band rehearsal room (are you still with me?). The upstairs location close to the parent's bedroom, however, required the family to tidy the entire house when a client was due to arrive and guided him past intimate spaces. Stefan then tried to hold meetings in his kitchen, finally deciding that it was better to

maximum density, minimum infrastructure requirements, maximum expansion limits) but included enough variables to be scripted as life proceeded, enabling a self-regulating process and leaving space for user participation and articulation.

When we speak of public places we do not only speak of the large market square in the middle of a town; we speak rather of the small leftover land used as a football pitch or picnic area, areas that might still be in communal hands, the hall that is used by pensioners for their bridge club, or the room where toddlers dance. Often these are informal spaces and, in aesthetic terms, spaces of pure utilitarianism, something that is less a result of architectural disengagement but more an embodiment of lack in funding. This urban micro-cosmos - where people claim, appropriate and script defines urban spaces as much as domestic spaces - is in our view as powerful as the morphology of the city. We call them Spaces of Articulation.

<http://artsresearch.brighton.ac.uk/research/academic/kutz>

No Place Like Home

Exploring Public Space and Publicness in a Global World

Pioneered by Scott Brownrigg, and conceived in collaboration with Dr Ivana Wingham, the *No Place like Home* series aims to explore the design of public space by using a series of week-long experimental research installation projects to engage the architectural community, academics and the public in a debate on what makes a public space.

The installations are designed by several academics, architects and artists who focus on four European cities – Athens, London, Tallinn and Milan. The projects explore how history, personal and/or public boundaries, narrative and cultural preconceptions might be used as design tools to transform a public space. In our times of global economy, global networking and global architecture, the installations examined our specific and individual encounters with these global cities challenging the notion that 'public space is leaving home'.

Each installation was launched with a public debate in which the architects, academics and public responded to a given theme. These installations also transformed Scott Brownrigg's minimally designed private reception area into an extension of a London street in Covent Garden, turning it into a temporary public gallery.

The origin of the idea conceived by Dr Ivana Wingham and Alun Moreton, a Scott Brownrigg associate, was 'a response to the simplistic and negative tone of the Prince Charles vs Richard Rogers debate over Chelsea Barracks, but also a dissatisfaction with the level of communication between architectural educational institutions and the general public as mentioned in the recent Blueprint article entitled '25

who will change architecture and design in 2010' (January 2010). The article further emphasised the opportunities for change, suggesting that 'the commercial architectural practice need not work at a distance from the theoretical, academic research.'

The first installation in the *No Place Like Home* series, Temporary Urban Garden by Dr Ivana Wingham in collaboration with Dr Roderick Lumsden (2-13 November 2009), received many positive comments from visitors to Scott Brownrigg's offices in Covent Garden. Temporary Urban Garden explored demarcations in the public spaces of Athens, focusing on the city's rooftops, the close connections to the history of the city and its mythical festivals. In this multi-media installation, clues from a Greek myth, the presence of female sexuality in Mediterranean imagery and the smells of spices are transferred and translated into a critical proposal – a temporary urban garden. The project evoked boundaries of occupation in both the past and present city of Athens, using visual animations, gentle physical topography and recreations of particular smell sensations.

The second installation, Public Space Privacy, a photographic project by Angus Leadley Brown (30 Nov – 11 Dec 2009), questioned the use of CCTV within our public spaces in general and in London in particular. Leadley Brown created a two-way dialogue with the cameras that increasingly watch our every move in public space, by photographing them and at the same time filming the scenes behind these photographs. In accordance with the Data Protection Act rules on

Temporary Urban Garden, *No Place Like Home* Project





Temporary Urban Garden Opening, No Place Like Home Project

storage of CCTV footage, the documentation shown in the installation was destroyed after 30 days.

The third installation project Tallinn Shadow Memory was a public space media-art installation (11-15 January 2010) by Estonian fashion designer Reet Aus and cross-disciplinary media-artist Ville Hyvönen. Through a bold interactive exhibition that employs miniature LED video projectors, Shadow Memory addressed the potential of creating new public space in the historical context of Tallinn. Real-time projections generated ghostly moving images digitally reconstructed from historical images of the costume, people and places of medieval Tallinn.

The fourth installation, Territories of Misbehaviour, in which Frank O'Sullivan presented the work of MA Interior Design students from University of Brighton (8-12 February 2010), addressed two paradoxes



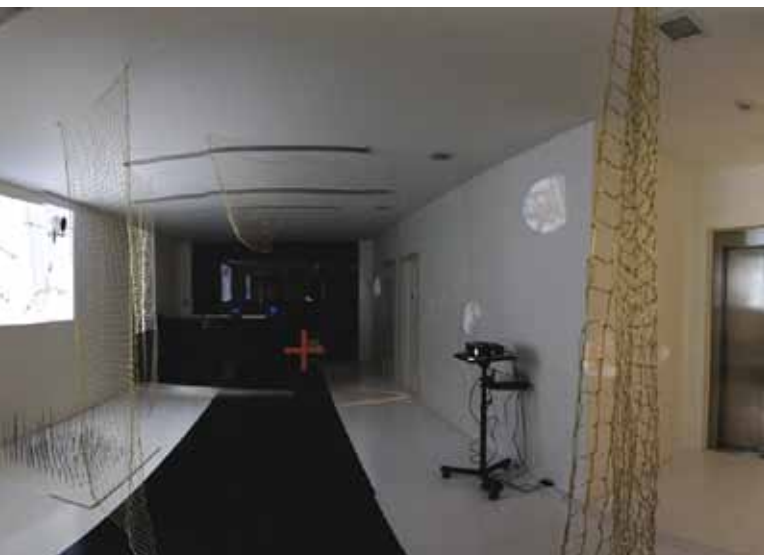
Tallinn Shadow Memory, No Place Like Home Project

inherent in architectural and spatial design. The first is the tendency to base design development around predictions of the future use of yet to be constructed space. These predictions are made in the certain knowledge that the architect or designer has no power to determine who may do what in a space. The second issue concerns the apparently straightforward distinction between architecture and the design of interiors, even though there is no consensus as to where the interior space ends and something else, like the city, nature or public space, begins. The installation is based around the design and fabrication of a number of flexible constructions, named 'Constructed Urban Interfaces'.

These four installations were focused in understanding the city as an archive of history, perception, art and thought, in which the four contemporary cities provided a rich context for how we may start to read and respond to specific public spaces. In the context of today's fragmented and dispersed city, the No Place Like Home initiative conceptualized the critical outcomes of research through practice, focusing on the potential contributions of researchers and designers for public spaces and publicness

Further information and detail on the projects could be found on: <http://arts.brighton.ac.uk/study/interior-architecture-urban-studies/news/scott-brownrigg-collaboration-project>

<http://artsresearch.brighton.ac.uk/research/academic/wingham>



Emma Stibbon

On The Appearance of Place



Tiergarten gathering, Ink on paper, 44.5 x 63cm

What role can drawing play in researching and reflecting on the appearance of place? The complex document of histories and memory held within landscape is one of the central concerns of the recent exhibition *Emma Stibbon: StadtLandschaften*, at the University of Brighton Gallery, 9-30th January 2010. The exhibition presents the viewer with a series of wall based and free standing works exploring the forces of transformation in both the natural and built environments.

The focus of Stibbon's practice is on environments that are in a condition of flux or change. In her research this takes her to diverse locations; from the built landscape to the remote regions of Antarctica. In *StadtLandschaften* the artist has focused her attention on the dynamic city of Berlin. Part of Stibbon's research interest is focused on how the appearance of a city can retain the structures and patterns of its history.

The touring exhibition *StadtLandschaften* opened at the Ephraim Palais, Stadtmuseum, Berlin, in the Summer/Autumn 2009 (part of the 'Jahr der Graphik' 2009). The invitation to exhibit at the Stadtmuseum arose from the Museum seeing her work in *Utopian Architecture*¹ at upstairs berlin in 2005. One of the intentions of the exhibition was to establish a dialogue between the collections of the Stadtmuseum, Berlin, covering the history of the city, and the exterior architectural environment of the city. Using the seven connecting galleries as physical breaks between the different themes of work, Stibbon's drawings and large scale woodcuts were contextualized by case displays of photographs and archive material from the museum collection.

Karl Scheffler's observation in 1910 'Berlin's destiny, forever to become and never to be'² was prophetic. The inevitable decline and renewal of utopian planning is still apparent and is imprinted on the city's monumental street plans and buildings. Architecture has always defined the shaping of political and national identities, and Stibbon is interested in viewing the city as traces that can be read. The work on display at the University of Brighton Gallery reflects on locations in the city that give some indication of this palimpsest of histories and memory. The two large wall drawings *Unter den Linden, west* and *Karl Marx Allee, east* depict the topographical differences of the former divided city. *Unter den Linden*, an iconic boulevard in the central Mitte district of Berlin is a road running east-west from the site of the former



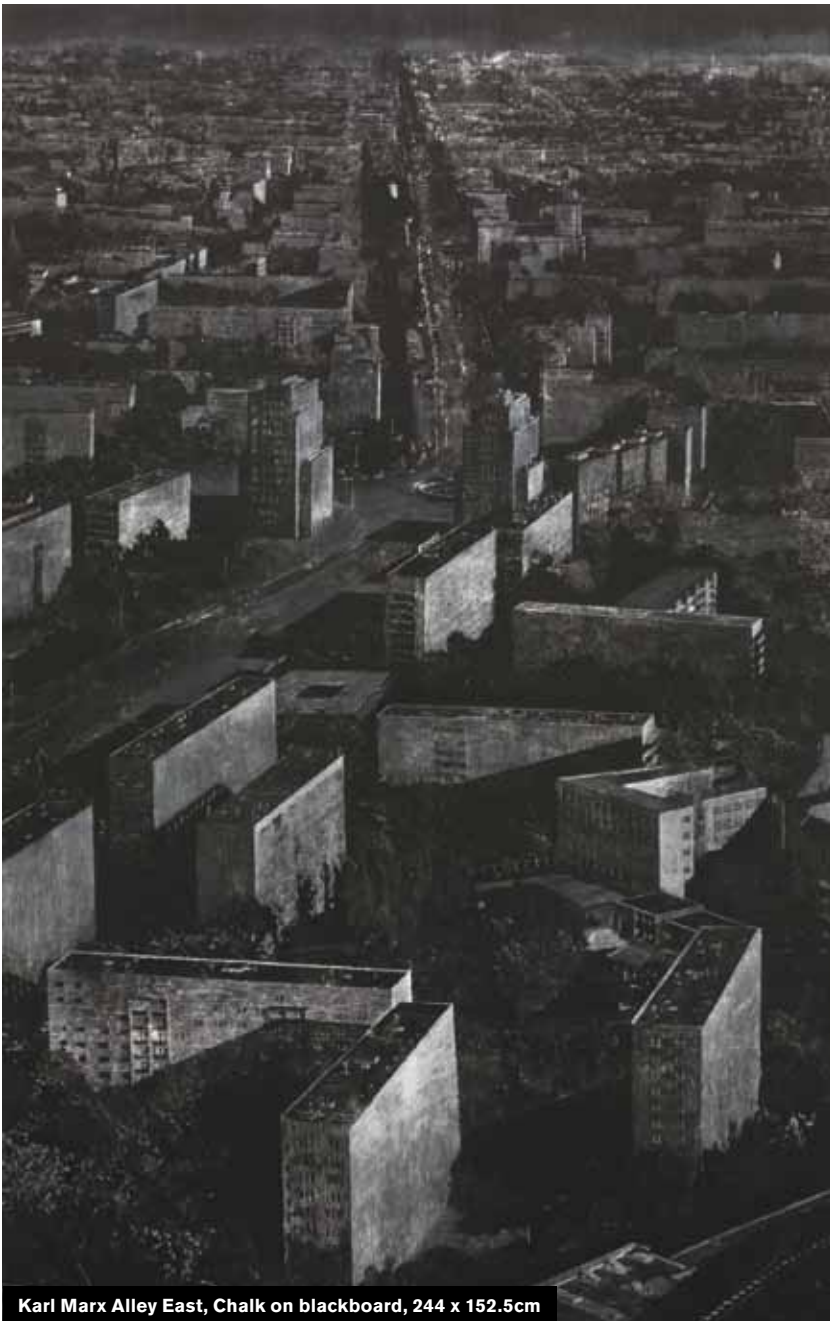
Abandoned Whaling Station, Woodcut 2009, 117 x 238cm

Stadtschloss royal palace. By contrast, the orientation of Karl-Marx-Allee, a monumental socialist boulevard built by the DDR in the 1950s, points directly east.

The drawing process is fundamental to Stibbon's methodology. Often large scale, her work is produced through a range of processes, including woodblock, white chalk on blackboard or drawn using various media such as graphite on gesso. The exchange between media, process and subject is an intimate one. Whilst her straightforward choice of media may have associations with the classroom (blackboard and woodcut), the rendering of the image is highly wrought. In *StadtLandschaften* the large wall drawing *Schlossplatz* depicts one of the most contested sites in the centre of the city. The foreground depicts the foundations of the former C18 Schloss, demolished by the DDR in 1950. Following the recent controversial demolition of the DDR constructed Palast der Republik on the same site, current plans to reconstruct the former Schloss continues to provoke debate. Stibbon's deliberate choice of the fragile media of chalk suggests history could soon be erased again.

Stibbon's working methods are a culmination of both a direct response to location and her personal experiences and research. Her work in the studio relies on gathering information 'in the field' through walking and looking down on the city, drawing from direct observation, through the camera or video, or researching archive or texts such as Albert Speer's 'Theory of Ruin Value.'³ In the studio this evolves into the drawn or printed image.

Rather than an accurate topographical depiction of place, Stibbon is interested in a play between a figurative illusion of space and an

**Karl Marx Alley East, Chalk on blackboard, 244 x 152.5cm****Unter den Linden, West', Chalk on Blackboard, 244 x 152.5cm**

abstract division of the picture plane. Through drawing the subject she is projecting onto it, the result is a fiction often referencing a cinematic experience of place. The work is located in an ambiguous timescale, it is not about a historical place any more than the present. The artist observes that 'whilst the transformation of place through the forces of nature occurs over millennial time, in the built landscape it is within the human time frame. I am interested in the dynamics of the built landscape and how place can be read as a layering of historical traces. Of course this cycle of decay and regeneration is also in apparent in nature. There is always that humbling thought that nature will eventually take everything back.'

During the exhibition a related APPRI symposium *Drawing, Place and Memory* took place in the Sallis Benney Theatre. The current resurgence of interest in drawing practice was apparent by the attendance of over 150 people, where the artists Anne-Marie Creamer, Dr Iain Biggs and Stibbon made individual presentations about their practice. Iain Biggs addressed the concept of 'deep mapping' and how it was used in memory and demonstrated with practical examples cartographic repertoires and

hybrid practices in drawing landscapes in an effort to, as he put it, 'get art to go to other places.' Anne Marie Creamer addressed the dualities of drawing and its connections to the body of the draughtsperson and the idea of distance. She remarked on the importance of fictions and narrative practices touching on the concept of an inherent melancholy in the practice of drawing. Emma Stibborn addressed the laying of traces and history both man made and natural in her drawing practice. This was followed by a lively audience debate, discussing the temporality of drawing and how it could be a tool to memory or remembrance, and hence the act of drawing as melancholic. Peter Seddon (panel chair) reflected on the relationship between photography and drawing, and the difference between drawing from a photo – a past moment being re-lived, and drawing from observation – immersion in the moment. A transcription of these presentations and debate can be found on the APPRI website.

StadtLandschaften received support from the Faculty Research Support Fund (FRSF), the Ilse Augustin Foundation, Stadtmuseum Berlin, British Council, upstairs berlin and Arts Council England South West. Curator at the Stadtmuseum Berlin venue was Andreas Teltow, Director of the Graphic Collection, and at the University of Brighton Gallery Sandie Macrae, director of ROOM Artspace, London.

A new 80 page hardcover monograph *Emma Stibbon: StadtLandschaften*, is published by Kerber Press to co-incide with the exhibitions.

Emma Stibbon is a Senior Lecturer in the Fine Art Printmaking Department. <http://artsresearch.brighton.ac.uk/research/academic/stibbon>. Photographs courtesy of Stuart Bunce.

REFERENCES

- 1 *Utopian Architecture: Ian Munroe and Emma Stibbon upstairs berlin*, Berlin July 2005
- 2 Scheffler, Karl 1910 *Berlin-Ein Stadtschicksal*; Berlin, 1989
- 3 Speer, Albert (1970) *Inside the Third Reich London*: Weidenfeld & Nicolson [German original: *Erinnerungen* 1969]

Royal Pavilion, Brighton. Courtesy of Madi Meadows.



Other Spaces The Royal Pavilion

Daniel Pryde-Jarman teaches on the MA Digital Media Art course at the University and is currently undertaking a PhD in Curatorial Practice with the working title of *Heterotopias of temporality, accumulation, and liminality* - A practice-based investigation into the heterotopic nature of the gallery-space. Through his curatorial practice at the Grey Area gallery and a series of interconnected Off-site projects, Pryde-Jarman aims to develop a body of research and praxis that looks at how physical and mental spaces of 'otherness' may be constructed or emerge through an engagement with the gallery-space.

The compression of activities from London to Brighton's coastal boundary has resulted in the manifestation of a spatial alterity where physical and psychological change intersect each other between land and sea. Pitched upon this threshold of liminality is the Royal Pavilion; a site of otherness and a curious contradiction that embodies both the indulgence of difference, and the fixed meanings of its simultaneous museumification.

Pavilions have historically taken the form of temporary structures on the same grounds as, or attached to, larger buildings or institutions. In contrast to its monarchical parent buildings in the capital, the Pavilion has the function of recreation, pleasure, or escape. With this spatial distinction in mind, Foucault's concept of the 'heterotopia', which first appeared in *'Des espaces autres'* (1967), can be used to identify the function of Pavilions; their displaced forms echoing the term's original use in medical science. The heterotopic Pavilion is an actually existing space with an ambiguous attachment to a 'real' world in flux, different in function to both its parent body and other to its surrounding environment.

If by definition a Pavilion requires an institutional function to be counter to, what structure can now be seen as the central body from which the Pavilion limb reaches outstretched towards the sea? Perhaps

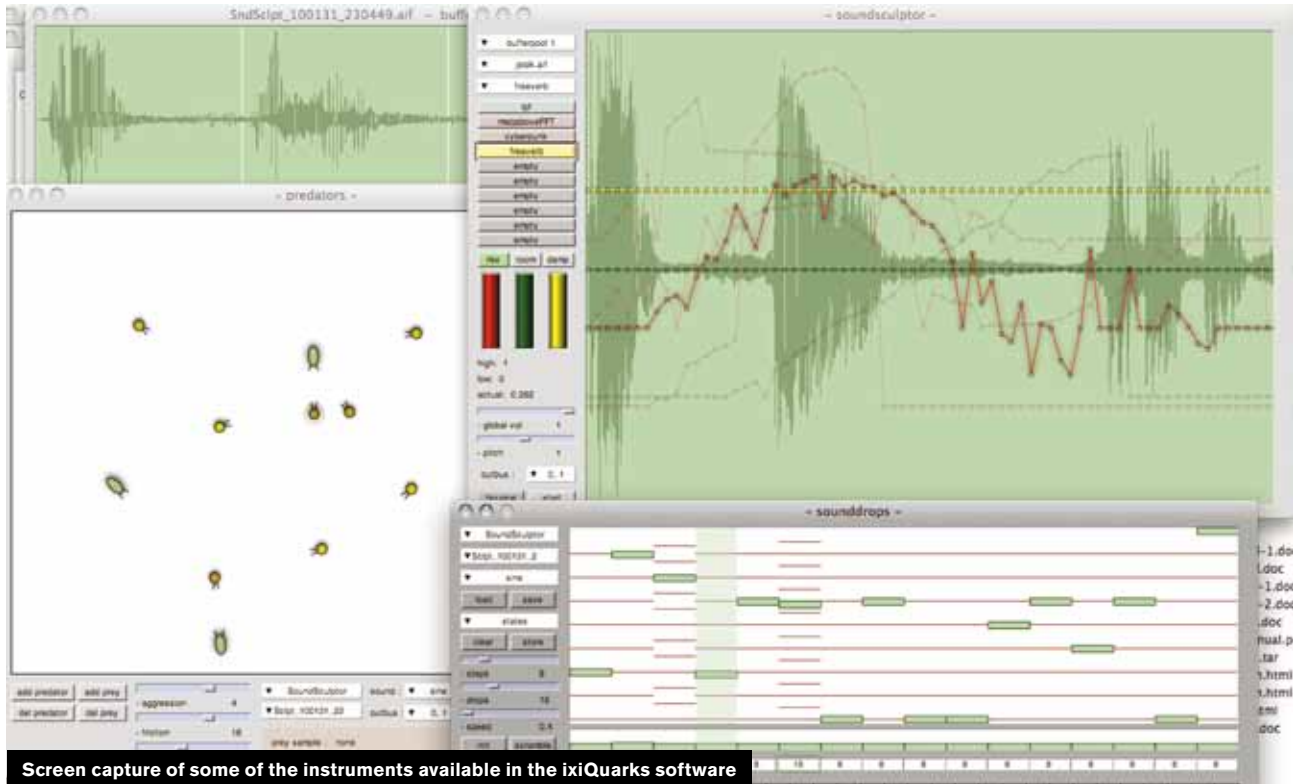
the sale of the Pavilion to the town of Brighton, sanctioned by Queen Victoria in 1850, can be seen as the severance from its initial symbolic relation to the monarchy's other residences. If so this corporeal parting has not resulted in a 'floating' Pavilion cleaved from function, but instead marked a role-reversal that has over time transformed the Prince Regent's subjective cherry-picking of luxurious curiosities into a serious and finite collection. The Royal Pavilion is a museum as building and contents.

In much the same way as the Royal Pavilion was conceived counter to the policing within its parental palaces, its sibling in Bexhill on Sea positioned itself counter to the Royal Pavilion's lineage, embodying as it did a vision of Modernity, the International Style, and the progressive Socialist views of Herbrand Sackville, 9th Earl De La Warr. Since reopening in 2005 as an arts centre with a rich mix of temporal and diverse uses, the differences between the Pavilions are not simply dictated by the 115 or so years that separates them but also their aspirations and ideologies as social spaces outside of fixed eras.

In order for the Royal Pavilion to recover its identity as a space for risk and potentiality and not become lost in its own monotonous tourist trap, or merely act as a tautological reflection of itself akin to the corporate gazebo sited opposite (branded the Glass Pavilion), it needs to return to the purpose for which it was conceived. The reinvigoration of a return to purpose is not cosmetic, but more crucially it is curatorial, as it requires an opening-up of an inherited interpretation of its role as a museum and its perpetuation as a slice of time and space.

Daniel Pryde-Jarman is a PhD candidate in the School of Humanities.
<http://artsresearch.brighton.ac.uk/research/student/pryde-jarman>

FEATURES



Of Epistemic Tools Thor Magnusson

A recent issue of *Organised Sound* contains a paper by Dr Thor Magnusson, a senior lecturer in the School of Art and Media. Magnusson is a musician/writer/programmer working in the fields of music and generative art, teaching at the Digital Music and Sound Arts course. His doctoral research at the University of Sussex focused on computer music interfaces from the perspective of philosophy of technology, phenomenology and cognitive science. Magnusson is a co-founder and member of the ixi audio collective (www.ixi-audio.net). With ixi he has written various musical software and given workshops and lectures at art and higher learning institutions all over Europe on the design and creation of digital musical instruments and sound installations.

The *Organised Sound* paper, "Of Epistemic Tools: Musical Instruments as Cognitive Extensions," explores the differences in the design and performance of acoustic and new digital musical instruments, arguing that with the latter there is an increased encapsulation of musical theory. The point of departure is the phenomenology of musical instruments, which leads to the exploration of designed artefacts as extensions of human cognition – as scaffolding onto which we delegate parts of our cognitive processes. The paper succinctly emphasises the pronounced epistemic dimension of digital instruments when compared to acoustic instruments. Through the analysis of material epistemologies the paper describes the digital instrument as an epistemic tool: a designed tool with such a high degree of symbolic

pertinence that it becomes a system of knowledge and thinking in its own terms. The conclusion rounds up the phenomenological and epistemological arguments, pointing at issues in the design of digital musical instruments that are germane due to their strong aesthetic implications for musical culture.

The paper derives from a research into the determining role of graphical user interfaces in musical software. Accompanying the research, a software package, the ixiQuarks, was developed and used in surveys and usability testing. This software suite of musical instruments is freely downloadable on the ixi audio website both as an application and as open source code. The French Association for Music Informatics (AFIM) recently awarded the ixiQuarks the 1st prize in the Lomus International Music Software Contest.

Closely related to the work on software, Magnusson composes and performs music, and has presented and performed in various festivals and conferences, such as Sonar festival, Ertz festival, Transmediale, ICMC (International Computer Music Conference), NIME Conference (New Interfaces for Musical Expression), Impact Festival, Soundwaves festival, Cybersonic festival, Ultrasound festival, Pixelache, and various others. Dr Magnusson will be presenting the paper at the Outside the Box conference at City University, London, in November.

<http://artsresearch.brighton.ac.uk/research/academic/magnusson>

Beyond Research

Blue Circle



Above and below: Blue Circle Exhibition, University of Brighton Gallery, 2009

Research at Northfleet cement works has been at the centre of Steve Mace's practice since its initiation in 2005, as *Cement Works – In Forms* with Arts Council funding, the resolution of which was the focus of the 2009 Blue Circle exhibition at the University of Brighton Gallery. The work of investigative research, undertaken at the Northfleet works and the Design Archives, University of Brighton, raised issues concerning how a practitioner negotiates these sites of cultural, industrial and psychic geography. Field work involved an archaeological or forensic mode of research while on site at the Northfleet works using cement-based processes, as well as sound recording and moving image, to map a site of industrial decline and demolition. These actions were time-based and performative; they involved a thinking-through, a meditative, systematic and sustained working practice, and a deep understanding of industrial materials. The temporal nature of research was heightened by the timescale of demolition; each 'field trip' to the site evidenced another building or kiln dismantled. Mace's practice comes close to what Michael Ann Holly has described as 'All that is in excess of research'. Beyond the accumulation of information is a marvelling in the practice of research, in opposition to the search for scientific (transcendent or universal) 'truth' to be 'discovered' (or re-discovered, in the work of research) in the archive.

Material from the Design Archives and the Northfleet works included in the exhibition demonstrated Mace's attitude to these sites. Objects recovered "on site" – signs, sections of fabric – and included in the exhibition were imbued with enigma; juxtaposed with Mace's site and studio pieces, they signified their own loss of use value, evoking the industrial past of Northfleet. Archive material from the FHK Henrion Archive and Research Library, housed at the Design Archives, displayed in dialogue with but nonetheless 'outside' the gallery in the University's foyer was, by contrast, imbued with the value ascribed to it by and for the archive – re-imagined by Mace in the gallery space – as a resource for academic research; housed in the Design Archives, the material is 'similarly unique'; preserved, cared for, categorised, stored, neutralised, fetishised.



The Blue Circle works were rooted in both the documentary and the enigmatic, complicating issues concerning the demonstration of research – of the presentation of findings while on site – in art practice. Investigations into *Paper Weight*, with paper works "pulled" from the interlocking cement blocks described its internal structure but nonetheless failed to decode it, remaining unfathomable objects themselves. The "documents" produced during field trips to the Northfleet works were characteristically mysterious; a film of a kiln's endless and arduous rotation slipped into abstraction, unrecognisable sound played through a busy corridor was undetectable until you walked through alone. Studio works participated in endless indexical dialogues which played out back and forth between objects, where the viewer looked to the object/block to provide meaning for the object/image from which it was "taken" but you are redirected back to its clandestine origin. "Image transfers", "duplex" and "decline", were found simultaneously in the object/blocks and object/prints, with decidedly enigmatic processes of manufacture and origin.

Written by Alice Hatrick



Miroslaw Balka: How It Is

James Price's Film at Tate Modern

James Price's research is primarily practice based, and focussed on film language and notions of authorship, particularly within documentary filmmaking.

Price's latest work is a 20 minute film - *Miroslaw Balka: How It Is*. The film is a portrait of Polish artist, Miroslaw Balka, whose monumental work, *How It Is*, was made for the Unilever Series in the vast space of Tate Modern's Turbine Hall. The film is exhibited alongside the work for the duration of the show (October 2009 – April 5th 2010) and is also viewable through the Tate's online streaming channel (channel.tate.org.uk/media/4787264001) to capture as wide an audience as possible.

The narrative of the Polish scenes visits Balka at his studio in the town of Otwock – just outside the Polish capital of Warsaw – in the house where the artist grew up, and where his octogenarian father still lives next door. The place, like his work, is full of objects worn through human touch and infused with the passage of time. And yet the context of Balka's work is far from nostalgic. Otwock was the site of a Jewish ghetto during World War II.

In the film we go on the same journey as the 8000 Otwock Jews – from the modern day site of the Ghetto, to the train station where they waited for 2 days, and by rail to Treblinka where they were murdered. It is here that Balka explains how the connections between the responsibility he feels for keeping this history vivid and the actuality of his artwork are kept subconscious, on "levels you don't see with the naked eye," which takes us back through the stylistic threshold to the void created by his artwork and it's presence in the Turbine Hall.

Balka's enormous steel structure, reminiscent of industrial architecture, stands some 30 meters long and 15 meters high, creating a monumental void within the space. On entering the visitor will, as Balka puts it, 'touch darkness' – an experience that he likens to disappearing.

Miroslaw Balka: How It Is was filmed on location at Tate Modern (once the sculpture had been installed) and in Poland. Price chose to break away from the standard methodology of arts documentaries (the sit down interview with the artist, discussing their development using stills of their work) and integrate film language and narrative more associated with fiction filmmaking into the piece.

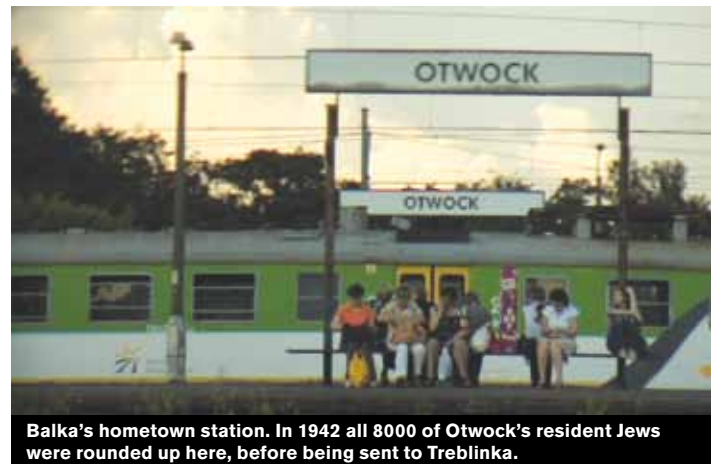
The essential research problem in this work was how to communicate the artist's philosophy through film language whilst keeping this the central focus of the audience, rather than the authored approach of the filmmaker – a delicate balancing act.

The methodology can be divided into two parts: the formal and technical audio-visual means employed to communicate the artist's philosophy and the context from which it developed; and the development of a narrative structure which reveals the same.

The narrative attempts to take us on a journey through what made the artist and how he sees the world, which is entered into and departed from through the black void of the artist's new work for the Tate. To communicate this Price chose to film and grade the footage from the Turbine Hall and from Poland in opposing ways. The footage from the Turbine Hall was shot on a high definition camera using a wide depth



Miroslaw Balka in the family home in Otwock, Poland.



Balka's hometown station. In 1942 all 8000 of Otwock's resident Jews were rounded up here, before being sent to Treblinka.

of field, using a wheeled dolly in a space purged of the human figure, and was graded towards blue and green. In contrast, the material filmed in Poland was shot using a different camera, using a very narrow depth of field on prime lenses, handheld with a wandering focus. It was graded towards the warmer spectrum. This shooting and post-production style communicated the physical traces of a human presence, a vital principle in Balka's artwork, without imitating the artwork itself. As such, the Polish scenes, which represent the "mind" of the artist, take place within the solidly physical space of the void created by *How It Is*. This was augmented by the approach to sound, which used fiction techniques – the use of foley, effects, and other high end post-production tweaking – to create this counterpoint of mental and physical spaces.

James Price is a lecturer in Broadcast Media, and part of the Faculty of Arts & Media's Research Group at University of Brighton at Hastings.

Miroslaw Balka: How It Is will be broadcasted on Channel 4 as part of four 3 Minute Wonders from Monday 15 to Thursday 18 March at 7:55 pm.

<http://artsresearch.brighton.ac.uk/research/academic/price>

White Market

Performance Art and Business Model

In October to December 2009 Claudia Kappenberg was invited to a residency by the Kulturreferat Munich (Arts Council) to develop a collaborative performance project with Munich-based artist Dorothea Seror. Both have similar backgrounds as professional dancers who turned to the visual arts and developed a performance practice that consists of transient, ritualistic interventions in urban spaces. Work processes and materials of the everyday are displaced to subvert an economy obsessed with productivity and outcome. The recycling of available materials and given structures, far from being a restriction, turns into excess that plays with the logic of economic thinking. In its impossibility to achieve anything the work becomes a form of play.

Kappenberg's projects have included transferring water from one part of a river to another (Flush 2002/4/5), ironing autumn leaves in a private garden (Extreme Ironing 2008) and baking tools out of dough (Bread Tools and Mittens 2009). Dorothea has had herself wrapped in strips of turf to become a human flowerbed (Rasen Golem 2009) and stretched a washing line across the inner city of Munich inviting women to hang up green colored clothes (Grüne-Wäsche-Leine 2008). These performances are low cost and work with available means. They leave no trace and produce nothing other than the temporary disturbance of one system by another. Implicating the passer-by they offer a space of experience.

This kind of performance practice has a long tradition within the Western world, taking art out of the institutional context and into the everyday. However, performative work continues to occupy a marginal position within the art institution and the art market as it does not conform to a system that is built on the accretion of value over time.

Performative work of this kind invests into the moment in opposition to long-term gains. It causes a loss with regards to economic frameworks that are focused on conservation and accumulation.

For Seror and Kappenberg the question arose as to how to sustain such a practice and how to integrate it with the wider economy. Instead of relying on intermittent public funding by a third party we wanted to implicate the audience in a more direct way. They wanted to appeal to a potentially shared responsibility to create and protect a space of experience and invite audiences to partake, in the words of the French philosopher George Bataille, in unproductive expenditure.

In response to this question Kappenberg and Seror developed *White Market*, a forum for performance art and a business model that invites private investment to support public performative events. This model would ensure that the kind of loss produced through the performative act would be carried by its investors, thereby drawing audiences into a more active role.

White Market was launched in December 09 at the Gasteig, Munich with a performance lecture. Taking the lead from conventional business models the lecture presented the outcome of our market research and a business risk analysis, an outline of a financial plan and marketing strategies. The key points raised were as follows:

White Market promotes performative interventions in urban spaces, ritualistic activities that create temporary intervals within the pace of the everyday.

White Market performances do not oppose the everyday but insert time and space for something 'other', which broadly speaking



White Market, Claudia Kappenberg and Dorothea Seror, performance lecture, Gasteig, Munich 17 December 2009. Photo: Tom Gonsior

pertains to the realm of the irrational and the dys-functional.

The *White Market* Forum examines the market value of the performing artist, his/her body and performance as merchandise. In opposition to the performance group 'Black Market' who propose a separate and illegal market for performance practices, *White Market* borrows from the conventions and rules of the commercial and the institutional art sector.

The *White Market* Forum offers a *White Market* Club with different levels of membership and exclusivity as well as a scheme of loyalty cards. Through auctions members of the audience will be invited to compete for places on a virtual *White Market* 'chessboard', published online, whereby the value for individual positions is determined through the bidding process. By means of the 'chessboard' investors in *White Market* will acquire status rather than objects and support critical performance practices.

The performance lecture was streamed by UPGRADE Munich. At the end of the lecture audiences were given a stamped and signed *White Market* loyalty card.

In order to implement the project the founders of *White Market*, Dorothea Seror and Claudia Kappenberg, will seek to work with a publicist, business adviser, website designer and an auction house.

<http://artsresearch.brighton.ac.uk/research/student/kappenberg>



RESEARCH STUDENT NEWS

Doctoral and MPhil Success

Dr Hsiao-Ching Wang, Dr Yunah Lee and Luis Diaz

The Research Student Division is pleased to announce the completion of two PhD candidates, Dr Hsiao-Ching Wang, Dr Yunah Lee and Luis Diaz.

Dr Hsiao-Ching Wang (School of Arts & Media) was supervised by Professor Jonathan Woodham and Dr Lara Perry. Her thesis, 'Sustaining The Creative Identity Of A Taiwanese Artist During Motherhood: A Sequence Of Six Artworks Within An Installation' examined the proposition that during early motherhood an artist can establish visual strategies for sustaining a creative identity to counteract the stereotypical role of a mother in the patriarchal society of Taiwan. The thesis comprised of six artworks, consisting of photographic self-portraits and related boxes, within an installation, together with a written component and an Artist's Book.

In traditional Taiwanese culture, a mother's concept of herself is undermined once she is seen as fulfilling her allotted role as provider of a male heir for the husband's family. Most woman artists, especially if they are mothers in contemporary Taiwan, similarly contend with pressures from a male-dominated system, where it is expected that they will give up their artistic profession and surrender their own creative identity for personal, familial and social reasons. In this thesis, the reviews of mother artists and the art of motherhood since the 1920s in Taiwan have been established as the first systematic analysis for both academic and art circles of this particular issue from the viewpoint of a woman researcher. The author's artistic practice has developed and is explored over the period of growth for mother and child, from pregnancy until her son's fifth year.

Three visual strategies, self-representation, the family photograph and time sequencing, have been developed and explored throughout the artist's own experience of motherhood



Design from Britain, Oslo 1952

and are illustrated by six artworks and an installation. The chronological development of these artistic creations is discussed in terms of three concepts: asserting the self, measuring motherhood, and reformulating motherhood. They reveal key stages in the transitions involved in understanding and researching motherhood; from depression in the early stages, to sustaining the self-identity, and then to exploring creativity in motherhood and artistic practice.

Dr Yunah Lee's thesis, *Selling Modern British Design: Overseas Exhibitions by the Council of Industrial Design 1949-1971*, supervised by Dr Louise Purbrick, Professor Jonathan Woodham and Professor Lou Taylor, focused the notion of British modern design promoted by the Council of Industrial Design during 1950s and 1960s through a comparative analysis of the series of overseas

exhibitions organised or participated in by the Council of Industrial Design (CoID) between 1949 and 1972. Based upon major research at the Design Archives and the National Archives, her thesis revealed the complexity of the organisational structures involving British governmental bodies and suggested that the exhibition policy of the CoID, in case of overseas exhibitions, was mediated through British governmental exhibition policy. Through the selected case studies and the reconstruction of the exhibitions, she re-evaluated the principles and style of good modern British design promoted by the CoID in the period of 1950s and 1960s. Positioning the exhibitions in historical perspectives highlighted the political, economic, and cultural contexts in which these overseas exhibitions were devised for national publicity and propaganda purposes. She concluded >



Installation space for 'The Mother as a Creator'.

The Research Student Division Welcomes

- **Stuart Fahey PT/HUM**
The Great War, Mourning and Representation.
Supervisors: Dr Graham Dawson, Dr Mark Devenny, Dr Rebecca Bramwell
- **Lorraine Monk PT/SAM**
Practice Based exploration of memory and communication of women's lines in South West London.
Supervisors: Peter Seddon, Dr Lara Perry, Dr Catherine Moriarty
- **Spiridoula Trivizaki FT/SAM**
Internet of the Third Age, interviewing in the digital exclusion of older citizens. Supervisors: Prof Tara Brabazon, Prof Steve Redhead



The Mother as a Creator (81x119 cm; 2001 – 2006).

that a constant tension existed between traditional images and heritage, dominant and popular representation of Britishness, and the contemporary and modern aspects of Britain idealised by the CoLD in its own design exhibitions. Her research is a valuable addition to debates on the diverse cultural spectrum of British identity and its representation through exhibitions.

After the completion of her PhD, she is working as part-time lecturer at the School of Humanities, University of Brighton and pursuing her research interests in design and material culture, representations of identities, and transnational cultural dynamics. Her research outcome on the theme of authenticity, tradition and cultural hybrid in Korean graphic design will be presented at the Association for Cultural Studies Crossroads Conference in Hong Kong in June 2010.

Luis Diaz recently completed his MPhil and was supervised by Dr Jenny Lowe, Tom

Hickey and Professor John Mckean. 'The Language of Space and Practice' was an investigation into the relationship between architectural spatial configurations and spatial practices using Camden housing estates as a focus area. Two primary theoretical fields were reviewed and critiqued: semiotics/structuralism and theories of the everyday. A key focus was the way in which architecture is discussed in visual or aesthetics terms in lieu of its spatial characteristics. The work of Henri Lefebvre and Michel de Certeau used to examine the way in which spatial configurations are intimately linked to spatial practices. Within the field of theories of the everyday the tendency towards privileging agency is countered by de Certeau's balanced account of the relationship between forms and practices. A review of the literature on Camden housing highlighted the aesthetic and visual bias leading to an analysis of one housing estate.

The case study examined a few selected moments to show how specific physical configurations related to present and historical forms, practices and interpretations. The intent of the research was to provide a suggestive reading that reveals the weaknesses of previous reviews as well as pointing towards the development of a spatial approach which connects the specificity of forms to the way in which they are practiced thus highlighting the impact of forms.

Our congratulations to these researchers and their supervisors.

<http://artsresearch.brighton.ac.uk/research/student/lee>

<http://artsresearch.brighton.ac.uk/research/student/wang>

<http://artsresearch.brighton.ac.uk/research/academic/diaz>



The World of Fashion

During the Second World War

In November, Jane Hatrick took part in the study day organised by Professor Lou Taylor entitled 'Great Britain, France and the world of fashion during the Second World War', organised to celebrate the controversial exhibition of fashion accessories produced and consumed in occupied Paris between 1940-1944 at the Musée Jean Moulin. Jane attended as part of the University of Brighton Research Collective for Dress History and Fashion Studies, joining forces with members of the Groupe Histoire de la Mode, Paris and dress curators from Palais Galliera, Paris and the V&A Museum, London. The study day addressed new research issues such as fashion as a form of resistance, government controls and austerity dressing, propaganda imagery on textile designs and designers' responses to the restrictive wartime conditions in both Paris and London.

Entitled 'From Royalty to Utility: Issues of Morality Within the Wartime Work of the London Couturier Norman Hartnell, 1938-1947', research for Jane's paper, assisted by the Research Student Fund, revealed a new understanding of Hartnell's business acumen during the war. Whilst Hartnell outwardly supported the British government's Austerity measures, he continued to produce couture collections for his private customers. Tensions between his designs for Queen Elizabeth (displaying her patriotic duty whilst boosting national morale), and his mass-produced Utility designs was debated, and Wartime correspondence revealed Hartnell's plans for the internationalisation of his couture house as the war progressed with Paris still under occupation. The impact of this new research on Jane's Doctoral thesis has been to cast



new light on the post-war, global expansion of Hartnell's fashion house.

<http://artsresearch.brighton.ac.uk/research/student/hatrick>

Capitalism and Ecology

The Prospect of Authoritarian Sustainability

Doug Elsey research is focused on elaborating a theory of cosmopolitan environmental citizenship articulated through the structures of global civil society networks. In January he gave a paper, titled 'Capitalism and Ecology: the Prospect of Authoritarian Sustainability,' as part of the School of Humanities graduate student seminar series. His research is focused on elaborating a theory of cosmopolitan environmental citizenship articulated through the structures of global civil society networks.

The paper aimed to make a contribution both to understanding the political and economic context of humanity's troubled relationship with the non-human environment - often referred to simply as 'the Environmental Problem' - and the material and ecological context of contemporary politics. Driven by a few simple questions that it seeks to flesh out rather than definitively answer: What are the economic conditions for a politics capable of addressing the 'global environmental question'? What are the primary political implications of these conditions? What philosophical assumptions and moral problems lie beneath and underpin

these questions? Elsey began with a consideration of the question as to whether or not some variation of capitalist economics is capable of addressing global environmental degradation. Contra many contemporary eco-socialist positions, he argued that it is a mistake to juxtapose 'sustainable' societies with capitalist societies as two distinct, antagonistic, and mutually exclusive goals by which to orient the trajectory of socio-economic development, since the notion of a sustainable capitalism is thoroughly coherent. By utilizing an analytic paradigm of imperialism to consider the political ramifications of the dialectical interaction between the logic of capital and ecological systems, he argues that capitalism can sustain itself, but only at the cost of increased recourse to authoritarian political support structures and the sacrificing of human welfare on a grand scale to protect the class interests of a shrinking economic and political elite - a prospect Elsey terms, 'authoritarian sustainability'. On this basis, he argues that sustainable capitalism is a very likely possibility but whatever its eventual form, it is likely to (continue to)

manifest itself through increasingly unjust and undemocratic social relations.

The logical (indeed, likely) possibility of authoritarian sustainability on capitalist terms contains at least two important implications for any politics of the global environment. Firstly, the idea that capitalism can maintain conditions of economic sustainability - albeit for an increasingly select economic elite - supports a discursive shift away from dialogues that encourage the oppositional dichotomy of 'capitalism vs. a habitable world'. Secondly, if a politics of the global environment is to be just, it cannot primarily be led by scientifically derived notions of 'sustainability' or an appeal to the survival of humanity which are accompanied by the hope that this (sustainable) state of affairs will somehow be accompanied by more humane social conditions, but rather must be driven by objectives of ecological equality and environmental justice. That is, global environmental politics must be based on a moral commitment to a radical egalitarianism and its attendant ecological implications. In conclusion, environmental politics must have a moral, rather than scientific basis.

Doug Elsey is a PhD candidate in Global Environmental Politics in the School of Humanities.

Fashion Screen Search

Free online resource



A new website featuring fashion on film in the 1920s and 1930s has recently been launched.

This free online resource offers a new way of looking at everyday fashion and dress history in the inter-war years through unique archive film held in Screen Archive South East's (SASE) collections. The site provides a thematic guide to aspects of 1920s and 1930s fashion, as depicted in over two hundred newly digitized stills and clips, enabling the researcher to discover key aspects of fashion and dress of the period in their historical and design contexts. The site includes links to records in Screen Archive South East's online database, where the films can be explored in further detail. The site also includes links to related resources held in archives, libraries and museums; a bibliography of related literature and a glossary of terms.

Screen Search Fashion has been developed by Screen Archive South East, at the University of Brighton, in partnership with the RCA funded by the Centre for Excellence in Teaching and Learning through Design (CETLD).

Screen Search Fashion can be visited at:

www.brighton.ac.uk/screenarchive/fashion

Next Issue

Publication of Edition 26 of the newsletter is anticipated for the Summer term with deadline for receipt of copy being **Friday 30 April 2010**. The theme for edition 26 will be announced shortly.

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Criteria and Good Practice Guide

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