

# research | news

Spring 2009 | Edition 22

## Intermediate Cases

Investigates design through artefacts

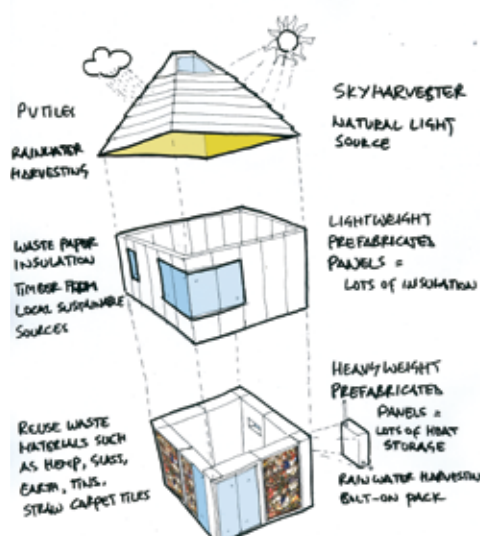


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## Design & Design History Edition

This edition of Research News has a particular focus on **Design and Design History**, considered from a variety of research perspectives such as technical innovation, materials, sustainability, ecology, making and reflecting, ethics and history.

Innovative techniques from the material to the virtual are considered, as in fashion designer and film-maker Julian Roberts' Design Research Institute talk on 'Subtraction Cutting' for garments, an innovative cutting method concerned with three- rather than the two-dimensional patterns. Radically different techniques are explored in Professor Neal Leach's curation of the (Im)material Processes: New Digital Techniques for Architecture exhibition at the Architecture Biennial Beijing 2008. Sustainability has been another important current of research at Brighton: award-winning RIBA architect Duncan Baker-Brown presented a talk at the Design Research Forum, centred on his design for 'The House that Kevin Built' featured on Channel 4's Grand Designs Live in 2008. He focussed on the ways in which his sustainable house used recycled materials in tandem with traditional materials and techniques alongside 21st century technology. Other, more technically specific, aspects of sustainability have been investigated by Professor Mike McEvoy and Ryan Southall in their work on the EU-sponsored AVASH (Advanced Ventilation Approaches for Social Housing). Ethical dimensions of design are also broached in this issue: Toni Hicks, a Panel Member at the Ethical Fashion Show held at the Carousel du Louvre, Paris, participated in discussions about the ways in which knowledge of the complex ethical issues within the fashion industry are addressed in fashion and textiles programmes across Europe.

The feature article evaluates Professors Maxine Naylor and Ralph Ball's exhibition on the theme of Indeterminate Cases held at La Sala at Vinçon, Barcelona, a famous showing space that has presented work by leading international artists and designers since 1973. In his preface to Naylor and Ball's book *Form Follows Idea* (2005), Jeremy Myerson wrote: "in a world of increasingly strident contextual debate about design, in which the narrative is mainly generated and sustained by external commentators, Naylor and Ball reclaim the role for practising designers". Complementing such concerns about making Jüri Kermik, in his paper entitled 'Ministry of Design: Leaked Memo, 17.02.08', proposed a theoretical position relating to contemporary discourse in design and the crafts, focussing on tradition, technology and the future of making, mediated by different generational perspectives.

A number of design historical issues were explored in Professor Jonathan Woodham's keynote address in Osaka in which he considered 'hidden histories of design' through various aspects of marginalisation and their comparative lack of representation in exhibitions or research.

The theme for the next edition is **Memory, Narrative and Histories**; we also welcome submission on other subjects.

We hope you enjoy this edition and will welcome your comments.

**The CRD Editorial Group**

## Cover image

Group of Anatomy chairs by Professors Maxine Naylor and Ralph Ball. See page 13





# NEWS

## rae2008 Results Art & Design

The results of the latest Research Assessment Exercise (RAE), conducted nationally by HEFCE over 2008, were made public on Thursday 18 December. University of Brighton results for its submission in the Unit of Assessment 63, Art & Design classified sixty-five per cent of research as either 'world leading' or 'internationally excellent'. This places Brighton amongst the leading research centres in the country for art and design, and *Research Fortnight* ranked the submission second in terms of the volume and quality of research.

Anne Boddington, Dean of the Faculty of Arts & Architecture said: 'We are proud that we have a large, interdisciplinary research centre in art and design. We are strong in the arts in a university context which means that we can contribute to the broader research culture of the university. Our submission was truly interdisciplinary and includes people from across the institution in areas such as fine arts, sustainable design and cultural heritage.' Brighton's art and design submission compares favourably with 35% of its research activity receiving a 4★ compared to the sector median of 30% (17% staff adjusted mean, i.e. when taking into account the size of individual submissions). Adding 4★ and 3★ together

(65%), the unit of assessment performed well above the sector median (35%) and the staff adjusted mean (46%).

The RAE 2008 took place against a changing landscape and growth in the Art & Design industries. The report of the assessing sub-panel 63 (Art & Design) notes that submissions covered a broad range of art & design area, highlighting their multidisplinary, and design was represented in more volume than in the last RAE (2001). In both fine art and design, the sub-panels finds that evidence of the research process could have been better articulated in places. In the many collaborations and crossovers between disciplines, including in the area of curatorial research, it notes that: 'The key challenges in the future will be to forge firmer and more innovative partnerships with the established museum and gallery sectors, to document and disseminate curatorial research more extensively, and to link with the conventional publishing and the new media sector more meaningfully.

The Art and Design sub-panel considered a number of significant future challenges: in sustaining excellence, succession planning and capturing best practice. 'As the outcome of the exercise shows, art and design has a proven record of producing research

– in a diversity of non-textual and textual forms – of the very highest quality which must be systematically captured, archived and made readily available to the next generation of researchers and doctoral students. Encouragements towards the development of institutional repositories of physical and digitized research outputs would significantly enhance the visibility of, and access to, art and design research in the future.'

The Main Panel Q, chaired by Bruce Brown, also reports that: 'The sustainability of this healthy research base will be contingent upon the future capacity of institutions to maintain the infrastructures needed to integrate critical engagement and research scholarship with the practical work of cultural production and its exchange with research users.'

Throughout submissions to the 2008 Research Assessment Exercise (RAE), 79 per cent of the University of Brighton's research has been rated of international standing (internationally excellent or world-leading). Brighton is also ranked as the leading modern university in terms of the quality of its research by *Research Fortnight*.

See the work of the many successful research staff in Art and Design on our website: <http://artsresearch.brighton.ac.uk>

### Percentage of research activity in the submission judged to meet the standard for:

		4★	3★	2★	1★	u/c
Overall quality profile		35.00	30.00	20.00	15.00	0.00
Sub-profiles:	Research outputs	13.00	37.00	31.00	15.80	3.20
	Research environment	75.0	25.0	0.0	0.0	0.0
	Esteem indicators	100.00	0.0	0.0	0.0	0.0

4★ = world-leading, 3★ = internationally excellent, 2★ = of international standing, 1★ = nationally excellent and u/c = unclassified.

# Research Sabbatical Scheme

## Faculty Staff Success

The University is pleased to announce four successful applicants from the five submissions from the Faculty of Arts & Architecture for the new Research Sabbatical Scheme at this round of applications. The Research Sabbatical Scheme was set up to support development of high quality proposals and research outputs. Thirty awards were offered across the University of Brighton to enable researchers to take a period of study time/sabbatical away from their role at the University in order to undertake research.

The four researchers from the Faculty of Arts & Architecture are Dr Lara Perry (School of Historical & Critical Studies), Dr Jonathan Chapman (School of Architecture & Design) and Fergus Heron and Claudia Kappenberg (School of Arts & Communication).

Dr Lara Perry will use the sabbatical to research and write an article titled 'Exchanges: fine art and photographic portraiture in England, 1860-1880'. The article will develop a new approach to Victorian portraiture and test a new approach to Victorian art more broadly. In spite of its continuing popular appeal Victorian art has little claim on the attention of today's artists and art students. Perry notes that "Victorian artists' often awkward and sentimental 'realism' is precisely the kind of aesthetic that artists today want to avoid. But I believe that Victorian artists and today's artists have much in common, particularly in the repudiation of an outdated visual 'style' in order to engage in a socially transformative art practice."

Dr Jonathan Chapman's sabbatical will allow him to develop a 'Sustainable Development Research Catalyst': an agent of institutional change that channels academic strengths in this context, at an uncertain time of unprecedented national and international flux. Through the project, Chapman plans to develop: a touring exhibition of university-wide research in sustainable development; a series of networking events, seminars and workshops; a high quality research proposal (circa £250k) that builds on the findings of this project. Chapman aims to disseminate the findings of his project through a sustainable development manifesto for teaching, learning and research in the 21st century which he aims to publish in a refereed journal.



The Oolith Research Group, Portland 2007



Fergus Heron, Lakeside 2004

Claudia Kappenberg will use the time to develop two research projects, which have both achieved funding. Kappenberg was recently awarded an AHRC Network Grant to develop an international *Research Forum for Discourse and Publication in Screendance*. This is the first Research Network for screen dance both nationally and internationally and was given the highest priority rating by the AHRC. As a leading member of the *Oolith Research Group* Kappenberg is also collaborating on a successful Arts Council funded project with the Portland Sculpture & Quarry Trust in Portland, Dorset. The funding will support an exhibition with publication and is scheduled to open in Summer 2009. The projects will contribute significantly to developing the Faculty and University research culture in visual performance research.

The sabbatical will enable a period of production for Fergus Heron to develop a project in the field of photographic art practice involving a proposed series of photographs of interiors of retail arcades. Heron aims to address how photography might be used to represent commercial sites of the everyday where globally produced goods are displayed, desired and consumed. The sabbatical will provide time to develop the next planned stage of the project, extending the repertoire of subjects to include photographs of significant new and existing retail buildings in the centres and on the peripheries of major cities in Britain. It will enable travel to identified locations for the purpose of photography, which will result in major portfolio of photographs. The portfolio will help to enable the preparation for a solo exhibition of photographs and a catalogue. The latter publication would include essays by writers and curators with related research concerns, towards developing a collaborative dimension to the project and its dissemination, making further contributions towards enhancing the relationship between research, teaching and learning in the School, Faculty and the University.

The rest of the applications submitted will be considered at the next round. A call for applications was sent out this month. Our congratulations to these four researchers and their Head of Schools.

For further information please visit <http://artsresearch.brighton.ac.uk/resources/sabbatical>





# Will Nash shortlisted for the Jerwood Sculpture Prize



Draft design of the proposed sculpture

Will Nash has been shortlisted for the Jerwood Sculpture Prize. Nash's proposed work is concerned with his longstanding interests in geometry, structure and community. The sphere will have a diameter of five meters fashioned from 28 spun steel parabolic reflector dishes; the radii of the dishes are the same as the radius of the sphere. The parabolic dishes act as energy reflectors focusing light, heat and sound towards the centre of the sphere. The sphere would not be entire, enough dish sections would be missing to allow the structure to stand partially submerged into the earth and to provide

an entrance into the space within for people to inhabit.

Standing approximately 4.2m high the work would provide two experiences. The first would be the approach to the sculpture, Nash envisages situating it on high ground, so that it is first seen from a distance. The second experience would be of the internal space. If it is raining it will be the relief of finding shelter followed by the sound of the rain striking the dishes. If it is windy the wind will whistle through the pattern of gaps between the dishes, and if the sun is shining, beams of light will pass

through the same gaps then reflect into the centre of the space.

The final winning sculpture will be unveiled in 2010 at Ragley Hall at the Jerwood Sculpture Park. Maquettes of the eight shortlisted proposals will be on exhibition in the Jerwood Space, Union Street, London SE1, from 4 March to 9 April 2009, open 10am – 5pm weekdays and 10am – 3pm weekends, and the winner of the £25,000 commission will be announced on 24th March 2009.

Will Nash is a technical demonstrator (plastics) in the School of Arts & Communication.

## Global Security and Peacebuilding

To be published by Polity Press

In December 2008, Dr Paul Hopper (School of Historical & Critical Studies) secured his sixth book contract with Polity Press for a work entitled *Global Security and Peacebuilding*. The monograph will critically investigate the multiple dimensions of global security and conflict management, especially in relation to the globalisation of environmental hazards. It is scheduled for publication in September 2012 and will complete a trilogy that he is writing for Polity that explores the interrelationships between globalisation, sustainable development and environmental security. The first monograph, *Understanding Sustainable Development*, will be published in September 2009, and the second book, *Global Environmental Politics* will be published in September 2010.

Read more at <http://artsresearch.brighton.ac.uk/news>

## Music in the Landscape

The Influence of Frans Widerberg

Professor Michael Tucker (School of Historical & Critical Studies) was invited by the University of Glasgow to give the Oddveig Rosegg Memorial Lecture at the university on the 13th February.

Entitled 'Music in the Landscape' Tucker's lecture looked at relations between the Expressionist art of Widerberg and the music of ECM recording artist Garbarek, building upon the insights first outlined in Michael's critically acclaimed study *Jan Garbarek: Deep Song*. The saxophonist and composer Garbarek has often acknowledged the impact on him of Widerberg's vibrant landscapes. Tucker's lecture traced the way in which both artists remain faithful to a fully embodied and sensuous vision of life (Widerberg through figuration, Garbarek through a key-oriented tonality) while simultaneously exploring the outer realms of a shamanically-fired sense of spirituality. Widerberg through a striking

use of both hot and cool complementary contrasts of line and colour, figure and ground, Garbarek through his George Russell-inspired synthesis of folk-rooted scales and chromatically-inflected modes.

Widerberg and Garbarek have both figured prominently in the University of Brighton's cultural programme. Tucker initiated and curated Widerberg's 1986-87 touring retrospective of Britain and Garbarek has featured in the many jazz concerts which Tucker has helped organise at the University, including the major, month-long 1999 festival ECM: Selected Signs – a celebration of the 30th anniversary of Europe's leading independent record company.

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

# NEWS: ARTS PRACTICES & PERFORMANCE RESEARCH INSTITUTE

## Claudia Kappenberg Awarded AHRC Network Grant

Claudia Kappenberg was recently awarded an AHRC Network Grant to develop the international *Research Forum for Discourse and Publication in Screendance*. This is the first research network for screen dance both nationally and internationally and was given the highest priority rating by the AHRC.

The Research forum will be jointly led by Screendance researchers at the University of Brighton and Duncan of Jordanstone College of Art & Design, University of Dundee. They will be joined by key researchers from the UK and the USA working in the field. Leading scholars and practitioners in film studies, visual arts, philosophy, curation and publishing will also contribute.

**This network will provide the opportunity to develop a deeper understanding and definition of the complexity and potential of this emergent hybrid practice**

Kappenberg, with Katrina McPherson, from the University of Dundee as co-investigator, will establish the network, consisting of US and UK based researchers, scholars and practitioners that will support and advance an interdisciplinary theoretical and practice based discourse on an international level.

The formation of this network will provide the opportunity to develop a deeper understanding and definition of the complexity and potential of this emergent hybrid practice. This network proposes to develop Screendance as an art form that is distinct from documentation of live performances. Screendance is advanced as a movement-based art form,

which purposefully combines movement on screen with camera movement and movement created in the editing process. Screendance may include live elements and take the form of installation, single and multiple screens or exist on new media platforms.

The Forum will aim to reframe Screendance as a form of research that examines the interrelationships of composition, choreographic language and meanings of body, movement, space and time. This will be done in the context of contemporary cultural debates surrounding mobility, spatial politics, embodied interfaces and artistic agency as well as overarching pertinent themes that include sustainability, social and community engagement.

Kappenberg was invited in December 2008 to contribute to *Bodies in Motion: Explorations in Perception and Performance*, a conference at Florida Atlantic University (FAU). The conference was called by Richard Shusterman, D. Phil. Dorothy F. Schmidt Eminent Scholar in the Humanities and Professor of Philosophy, and hosted by the Center for Body, Mind, and Culture at FAU, explored aspects of embodied perception and performance from a variety of humanistic perspectives, in connection with the arts and with somesthetic disciplines of mindfulness.

Kappenberg presented her performance *Bread Tools and Mittens*, in which a body with two loaves for mittens is set against objects that are moulded out of dough and resemble tools. The work deliberately restrains the body and its ability to be useful, and ques-



**Bread Tools and Mittens, performance  
Claudia Kappenberg, Forest Art, Darmstadt,  
Germany 2008. Photograph: Andrew Downs**

tions society's imperative on the individual to be productive. The performance is part of Kappenberg's ongoing research, by which work processes of the everyday are displaced and subverted through a performance practice and its documents. *Bread Tools and Mittens* had been shown previously at the exhibition *Forest Art/Systems and Cycles*, a biennial event in Darmstadt, Germany in August 2008.

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



# Peter Seddon Appointed to lead APPRI

Peter Seddon has recently been appointed as Reader in the School of Arts and Communication and to lead the Arts Practices and Performance Research Institute (APPRI).

APPRI has recently been set up to foster collaborative and individual research activity within and across the Schools, the Faculty, the University and external institutions such as other universities, museums, galleries or other arts bodies. Its focus is to support research and assist staff in developing and writing funding bids to put forward for scrutiny stemming from both individuals and the current research clusters or indeed new clusters of research interests. APPRI's remit and understanding of 'arts practices' is broad and inclusive, covering studio-based practices, performance and time based practices, text-based practices and institutional practices such as curatorship and exhibition

making. It therefore encompasses the 'haptic', physical, textual, aural and performative work.

APPRI is particularly interested in placing groups of researchers into a context that facilitates a range of activities within an overall project theme that includes exhibitions, conferences, performances and their relation to a culture of research.

APPRI will have support from Professor Liz Aggiss and Barry Barker and the Centre for Research & Development (CRD).

APPRI will establish research-led debates, symposia and exhibitions and hold regular 'surgeries' where staff can come and discuss ideas and ways of best forwarding their research.

<http://artsresearch.brighton.ac.uk/research/appri>

## Digital Encounters An International Symposium

Sue Gollifer was an invited speaker at the Digital Encounters. The first of a series of international symposia, lectures and art exhibitions that showcase international and national artists, to discuss current trends and new technological developments at the intersection of art, science and technology. The symposium was on the 5th to 8th January at the Sabanci University and Kasa Gallery, Istanbul, Turkey.

Together with Paul Brown, renowned artist and art & technology expert, the speakers gave a series of presentations about the role played by contemporary digital curators in providing both an aesthetic experience for the viewer as well as the guidance through the increasingly complex nature of information arts. Intersecting art, science and technology requires the viewer to embark upon a complex journey made of scientific data, aesthetic theories and cultural referential.

In her presentation 'Curating Digital Art: From SIGGRAPH to Second Life', Gollifer described how the conflict between materiality and immateriality of both the medium and the artwork is a curatorial conundrum in contemporary new media.

Read more about Digital Encounters at <http://artsresearch.brighton.ac.uk/news/digital-encounters>

## Figuring Light Colour and the Intangible

Duncan Bullen, Senior Lecturer Fine Art Printmaking, was invited to show a set of drawings in Figuring Light: Colour and the Intangible at the Djanogly Art Gallery, Nottingham University. The exhibition brought together four artists – Duncan Bullen, Jane Bustin, Rebecca Partridge, and Richard Kenton Webb – each making a distinctive contribution to the exploration of colour and its capacity to connect us with sensations which lie beyond ordinary sensory perception. The intention of the exhibition was to propose new ways of seeing the world and understanding reality, allowing colour to be a figuring of light; a representation of the intangible.

Seen close up, the surfaces of Bullen's drawings are covered with a grid of dots made by silverpoint and coloured pencil, but from a distance the evidence of their concentrated

manufacture dissolves into a shimmering surface that seems to hover on the edge of perception. The viewing experience is one of a continuous perceptual beginning in which the primacy of the coloured mark has a direct correspondence to the visual encounter. Colour with all its inflections suggest that our understanding of the world is always in a state of flux, constantly changing, one perception is constantly moving into another. The phenomenological encounter is paramount and questions are raised about perception and reality.

Figuring Light: Colour and the Intangible was at the Djanogly Art Gallery, The University of Nottingham (14th November 2008 -18th



Figuring Light at the Djanogly Gallery

January 2009). The exhibition was curated by Dr. Richard Davey, Visiting Fellow, School of Art and Design, Nottingham Trent University. An illustrated publication is available which includes an essay by the curator and 'Colour Conversations' with each of the four artists. A series of lectures and a round table discussion also took place.

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



## NEWS: DESIGN RESEARCH INSTITUTE

# Subtraction Cutting

## Julian Roberts presents to the Faculty

Julian Roberts delivered a Design Research Institute Design Talk in the Sallis Benny Theatre on the 3rd December 2008. The lecture entitled, *Subtraction Cutting*, demonstrated his method of pattern cutting in the field of fashion design. It is an approach, based on the Futurist Theory of Chance and the Unknown, that abandons the established methods of pattern cutting. It deliberately reverses the cutting process by working directly with cloth. The method rejects the mathematical process of flat pattern cutting.

Subtraction cutting is defined as 'designing with three dimensional patterns rather than creating two dimensional flat patterns for apparel design'. Roberts invented the *tunnel technique*, which utilises extended joined lengths of cloth, many times greater than the full length of the human body. By folding, cut-



Julian Roberts

**With each cutting experiment a bespoke garment is created and each wearer is added an unpredictable outcome of shape and silhouette**

ting randomly placed holes and the subsequent assembly of hole upon hole, the body is allowed to flow through an organic arrangement of cloth. With each cutting experiment a bespoke garment is created and each wearer is added an unpredictable outcome of shape and silhouette.

Julian Roberts is a proactive fashion designer and filmmaker, who since graduating from the Royal College of Art in 1996, has worked in both practice and higher education. Establishing his designer labels *nothing nothing* and *Julian and*

*Sophie* he has also worked in collaboration with other designers - Russell Sage, John Richmond and Katherine Hamnett. He was awarded a professorship at the University of Hertfordshire in 2004, currently lectures on the MA Mixed Media Textiles at the Royal College of Art and has been invited to teach in Fashion and Textiles at the University of Brighton. His current research and practice explores further the new experimental

methods of cutting for an exhibition in London in the forthcoming season 2009 and will be followed by the publication of a book illustrating his design and cutting techniques.

*Review by Pauline Wynne-Jones, Subject Leader for MDes fashion with Business Studies.*





# Entrepreneurship Creative Design

As part of the Design Research Institute's DRI Design Talks series on the 12 January BJ Cunningham spoke in the Grand Parade Sallis Benney Theatre. Cunningham is a serial entrepreneur and council member of Business Superbrands. He launched DEATH Cigarettes - positioned as 'the honest smoke'. The Enlightened Tobacco Company gained such a foothold that it took on the combined might of the tobacco industry. With a growing reputation for challenging norms, Cunningham set up a brand-marketing agency with clients including Volkswagen, B&Q and Nokia. He is currently developing the luxury shoe designer Georgina Goodman. During his talk Cunningham discussed how authentic branding is vital to build and retain customer loyalty. Cunningham's presentation focused on his belief that companies are like people. 'Each one of us is made up of three separate perspectives: how we perceive ourselves, how others perceive us and how we want to be perceived.' A business must 'know what it stands for, say it with clarity and do what it says.' The DRI has held the first of three DRI Debates de-

veloped to discuss Entrepreneurship, Design and Creativity & Innovation and explore the relationships of research, HEIF, teaching and scholarship. Twenty experts across the University of Brighton with expertise in Entrepreneurship and experience of the interface between business/marketing/practice/education were invited to discuss Creative Design Entrepreneurship on the 27 January. The following documents were identified to inform discussion: - The Cox Review - Summary, Leitch Review - Summary, Enterprise: unlocking the UK's talent, Future Directions for Employability Research in the Creative Industries, Policy Paper #003 - National Council for Graduate Entrepreneurship and Creating Entrepreneurship.\* The debate has resulted in a discussion paper and a number of possibilities for interdisciplinary funding proposals. Professor Julian Crampton, Vice Chancellor, opened the debate it was closed by Professor Bruce Brown, PVC Research. A report of the discussion is to follow.

\*Documents available on <http://designresearch.brighton.ac.uk>

## Dr Ryan Southall at Carbon Crucible series

Dr Ryan Southall, of the School of Architecture & Design, has been chosen to attend the Carbon Crucible series of residential workshops. These workshops bring together 30 energy researchers, from across academia and industry, to assess and engage with current UK energy policy, develop knowledge of cutting edge work in this field and form collaborations for future research.

The first workshop was held on the 7-9th of December 2008 in Greenwich in London and included a visit to Parliament's Portcullis House for presentations from the Carbon Trust, head of the Parliamentary Office of Science and Technology, and policy makers and researchers. Finally a question and answer session with leading climate change politicians from all three parties was held, leading to some predictable point scoring and towing of party lines.

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

## Andre Viljoen and Katrin Bohn Two essays published

Andre Viljoen and Katrin Bohn, architects and Senior Lecturers at the School of Architecture and Design, have had two major essays published on their sustainable design concept Continuous Productive Urban Landscape: Viljoen and Bohn's architectural practice Bohn & Viljoen Architects was commissioned by the Canadian Centre for Architecture (CCA) to contribute an illustrated essay 'Everything is Continuous' to a catalogue accompanying the centre's current international exhibition *Actions: What you can do with the city*. This exhibition, which also shows a piece by Bohn & Viljoen, presents "99 actions that instigate positive change in contemporary cities around the world.

Read more about the two essays at <http://artsresearch.brighton.ac.uk/news>

## Design Paradigms: Sustainability? Forthcoming Lectures

### BRUCE MAU

Mau is a Canadian designer and creative director of Bruce Mau Design, and the founder of the Institute without Boundaries and Massive Change Project. Massive Change has taken form through a travelling exhibition, book, series of formal and informal public events, radio program, online forum, and blog.

Mau studied at the Ontario College of Art & Design in Toronto. He joined the Fifty Fingers design group in 1980 for two years, before crossing the ocean to sojourn at Pentagram in the UK. Returning to Toronto a year later, he became part of Public Good Design and Communications. With the opportunity to design Zone 1/2 he left to establish his own studio, Bruce Mau Design. He remained the design director of Zone Books until 2004. From 1991 to 1993, he also served as Creative Director of I.D. magazine. Mau has lectured widely across North America and Europe.

Further information about Bruce Mau: <http://www.brucemaudesign.com/>

### KEN GARLAND

#### 'HOW ABOUT SOME DO'S'

First Things First manifesto which was written 29 November 1963 and published in 1964 by Ken Garland. It was backed by over 400 graphic designers and artists and also received the backing of Tony Benn, radical left-wing MP and activist, who published it in its entirety in the Guardian newspaper. Reacting against a rich and affluent Britain of the sixties, it tried to re-radicalise design which had become lazy and uncritical. Drawing on ideas shared by Critical Theory, the Frankfurt School and the counter-culture of the time it explicitly re-affirmed the belief that Design is not a neutral, value-free process. It rallied against the consumerist culture that was purely concerned with buying and selling things and tried to highlight a Humanist dimension to graphic design theory. It was later updated and republished with a new group of signatories as the First Things First 2000 manifesto.

Further information about Ken Garland <http://www.kengarland.co.uk/>.

For dates and times of these forthcoming workshops please visit <http://designresearch.brighton.ac.uk>

# CONFERENCES & EVENTS

## Occupation

## Negotiations with Constructed Space

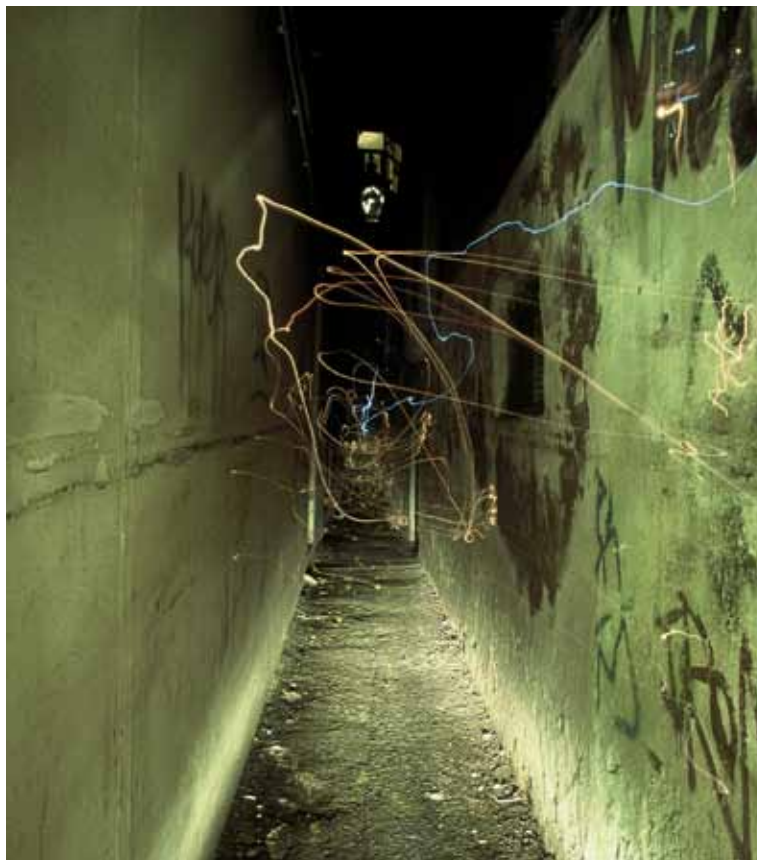
*Occupation*, the third in an annual series of 'Interiors' conferences will be held at the University of Brighton in July 2009. The Interior Architecture and Urban Studies Programme in the School of Architecture and Design will host this event, which will explore ways that buildings and places are used or occupied.

Issues of inhabitation, enclosure and containment are of critical importance in this new century and an understanding of relationships between politics, place and space is indispensable for any sort of practice today. Researchers, practitioners and students in fields of art, architecture and interior and spatial design must be open to readings of territory and design processes that are relevant to our current situation. This event will examine the motivations, forces, constraints and drives that are usually present when designing spaces for human inhabitation.

Occupation may be benign or may be achieved through the acquisition of territory by force. Occupation may also be a state of mind where daily routines and activity are curtailed, moulded and adapted to a particular environment. Spaces are composed or formed through these processes and the conference will address the frictions and negotiations that occur between built space and inhabitants.

The conference runs from Thursday 2nd to Saturday 4th of July 2009. Presentations will address four general themes.

- 1 'Occupation and Place' will explore relationships of people to particular sites, including issues of ownership, purchase, possession and inhabitation.
- 2 'Occupation and Time', will examine issues about temporal or transient occupation, including alternative ways of occupying territory such as squatting and the marking out of territory.
- 3 'Occupation and Appropriation', will address states of control, claims to property and territory, acts of dispossession and exclusion and the occupation of interstitial



**The Uncertainty Device by Josh Elliot and Chris Bird.**

or unusual spaces.

- 4 'Occupation Memory and Imagination', will investigate acts of consciousness or forms of belief that lead to the redrawing of boundaries and notions of imagined space

A large number of abstracts have been received from disciplines of Architecture, Interiors and Spatial Design. Full conference papers have been invited from researchers, designers, practitioners and teachers from the UK, Australasia, North America and South East Asia. Keynote speakers, who will address issues on the conference themes, include: Irit Rogoff, (Professor of Visual Culture, Goldsmiths College, London University); Eyal Weisman (Professor of Research Architecture,

Goldsmiths College, London University); Neil Leach (Professor of Architectural Theory, University of Brighton); Fred Scott, (Visiting Professor at Rhode Island School of Design); Maxine Naylor (Professor of Design Research, University of Brighton) and Markus Miessen (London and Berlin based architect, researcher, educator and writer who founded studio Miessen).

'Student Occupation', a week-long design event will run concurrently with the conference and participation will be invited from national and international students. Conference delegates will be invited to participate in a review of work produced.

For additional information and registration, please visit: <http://artsresearch.brighton.ac.uk/research/projects/occupation>

# Double Vision

## Sallis Benney Theatre, Wednesday 18th March



*Double Vision* is the first collaborative project between Professor Liz Aggiss and Charlotte Vincent, Artistic Director of Sheffield-based Vincent Dance Theatre. Working in simple measures, on equal terms and with a lightness of touch, Liz Aggiss and Charlotte Vincent explore unknown strategies to create a dance to be seen and heard. Despite their differing aesthetic and physical practice, what binds these two performers is their search for a new language. Exposing the relationship between director and performer, between conceptual and physical simplicity, between seriousness and humour, the results are a female Morecambe

and Wise doing a bit of Beckett. Crawling in text and tics whilst scrabbling with sound and silence, two movement heads compete for aural choreographic virtuosity.

*Double Vision* acknowledges the desire by a couple of old dogs to share some new tricks in a modified performance kennel. This research project has been supported by the University of Brighton, Basement Brighton, Nightingale Theatre Brighton and Arncliffe Bristol. *Double Vision* will begin a UK tour starting in London at the RZOBIN Howard Dance Theatre, New Place on 10th March. The tour will continue to Manchester, Southampton, Cambridge and Sheffield.

## Forthcoming Workshops

### Virtual Research Unit

#### HOW TO SUBMIT FEC GRANT PROPOSALS TO RESEARCH COUNCILS USING JES

AHRC, BBSRC, EPSRC, ESRC, NERC and STFC all fund research on a Full Economic Costing (fEC) basis, and mainly use the web-based JeS system for submission. This workshop will show you how to prepare a fEC proposal JeS – essential for anyone planning to apply for Research Council funding.

#### UNIVERSITY OF BRIGHTON REPOSITORY (UBR) DEMONSTRATION

UBR is an open access archive for research output including research papers, abstracts, conference proceedings and patents. UBR is searchable on the internet through a variety of data, e.g. author, subject, date, maximising research visibility and impact on the academic community. The workshop will show academic staff how to publish work on UBR and answer any questions.

#### COPYRIGHT - EVERYTHING YOU NEED TO KNOW

This workshop provides a comprehensive introduction to the practical aspects of copyright. Other forms of intellectual property are briefly outlined. Topics covered on this seminar will include:

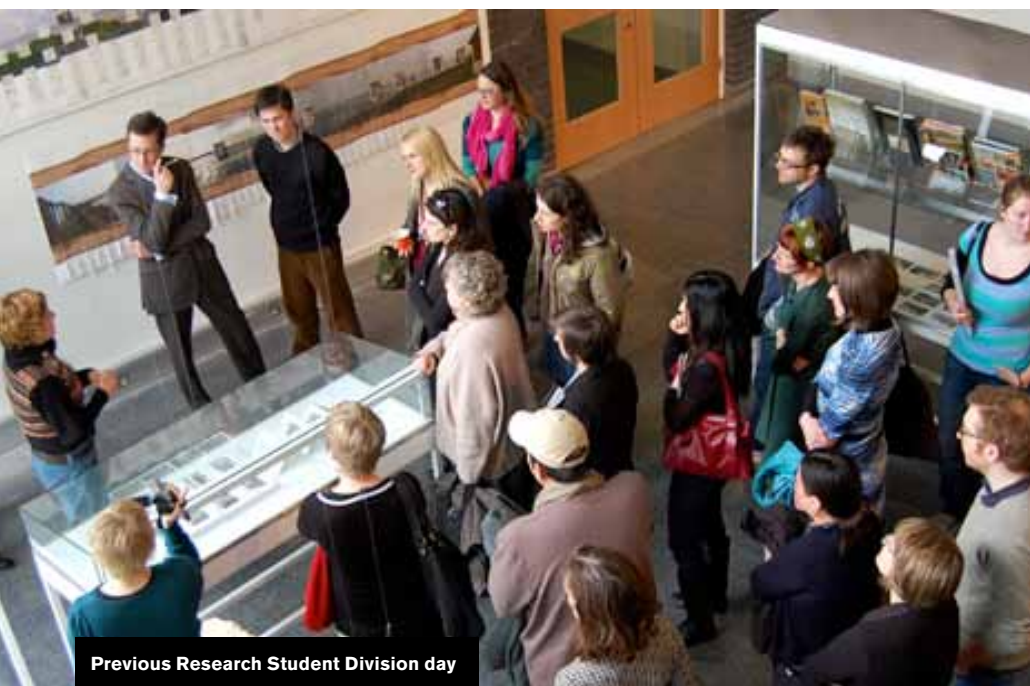
- Basic principles of subsistence of copyright- can this work attract copyright protection?
- Duration and ownership of copyright
- Protection of copyright
- Assignments and licences
- Infringement of copyright
- University's IP Code of Practice

For dates and times and to reserve a place on a workshop please visit  
<http://staffcentral.brighton.ac.uk/vru/>



# C | R | D Workshops

## Spring Term Programme



Previous Research Student Division day

The Centre for Research & Development are pleased to invite you to their Spring Term workshops. Please consult the programme below and do not hesitate to contact us if you have any query.

### CRD RESEARCH WORKSHOPS

*Tuesday 31 March 2009 in M57, Grand Parade.*

**Presentation Skills for Researchers,** 10-11.30am. Professor Jonathan Woodham will discuss how best to present academic research at conferences/symposia, etc. This workshop is recommended to faculty academic staff wishing to improve their presentation skills.

**Beyond RAE2008,** 11.30am-1pm. Following on from his Peer Review and Metrics Workshop (June 2008), Professor Bruce Brown, Pro-Vice Chancellor (Research), will lead a presentation discussing the results of the RAE, their meaning for the Faculty, and the Challenges the Faculty will face to ensure continuing success in the forthcoming Research Excellence Framework (REF). This workshop is open to all Faculty staff.

For further information and to book a place on either (or both) of the above, please contact Anne Galliot (x 3796/ a.galliot@brighton.ac.uk)

### CRD INDUCTION

*25 March, 2pm (M57)*

An informative session for new or newly research-active academic staff, explaining how the CRD supports research and researchers in the Faculty and how to make your research more visible in the Faculty, university and externally.

### DRI RESEARCH FORUM DAY

*Wednesday 1 April 2009* will be dedicated to the Design Research Institute (DRI). The DRI is currently compiling a programme which will be advertised nearer the day. All events that day will take place in *M57, Grand Parade*.

For further information and to book a place, please contact Debbie Hickmott (x3720/ d.hickmott@brighton.ac.uk)

### THE AHRC STUDENT COMPETITION 2009

A workshop for both staff and students to explain the application process for this year's AHRC open student competition. All students wishing to apply and their supervisor should attend this workshop.

### RESEARCH STUDENT DAY

Faculty research students present their work in this open forum. For dates and times on forthcoming workshops please visit <http://artsresearch.brighton.ac.uk>

# I iota

## Design History Research Centre Seminar Series

Over the past two years I iota (image-object-text-analysis) seminar series has developed as an interdisciplinary project premised upon a broad understanding of what constitutes a designed world.

The iota seminar series restarted the new year with a paper from Wingate Foundation Political Science Scholar, Noam Lesham, entitled 'Beyond the Wall: Visions and Violence in Jerusalem' delivered on 27th January. Lesham offered an analysis of the 'scopic regime' of Jerusalem, detailing the ways in which the structures of conflict, including the separation barrier or 'security fence' were consciously and unconsciously, obscured in Israeli views of the city. On 10th February Alastair Owens from Queen Mary University of London presented an informative seminar entitled 'Living in Victorian London: Towards a Material History of Everyday Life'. The series continues with the following seminars:

**24 February** The career of Stephen Tallents: Public Relations and Cultural Patronage between the Wars'. Scott Anthony, Manchester University

**10 March** 'Radical Domesticity: SC Leslie and the Council of Industrial Design, 1944-1947', Lesley Whitworth, University of Brighton

**24 March** "The textile designer needs no Giotto (or a little will go a long way)": Art School Unrest in 1968'. Marie McLoughlin, University of Brighton

For more information contact: [lpurbrick@bton.ac.uk](mailto:lpurbrick@bton.ac.uk)



# DESIGN & DESIGN HISTORY

## Indeterminate Cases

### Investigates design through artefacts

*Indeterminate Cases*, Professors Ralph Ball and Maxine Naylor's most recent exhibition, October 14 – November 15, 2008 at the prestigious La Sala, Vincon, Barcelona, presented their latest research outputs. The material for the exhibition was developed within their ongoing umbrella project entitled *Sustaining Desire: the chair as a cultural, ecological and visual narrative*. The original co-authored *Sustaining Desire* investigation was awarded an AHRB Innovation Grant in 2003. Following the initial outputs generated through the award it has now developed into an ongoing critical design research project in the tradition of Munari, Sottsass and Branzi. The origins of their latest work are rooted in the rationale defined for *Sustaining Desire*.

Maxine Naylor and Ralph Ball initiated their *Sustaining Desire* collaboration to investigate how design articulated through artefacts, in this case the *chair*, can be used strategically as a rhetorical, provocative and confrontational device in bringing the sustainable debate and discussion to the forefront of design thinking. The research employs furniture as a formal typology. The chair embodies latent attributes pertinent to the study. These attributes include human scale, intimate interaction and a mature, established functionality. The chair's functionality is firmly located in fundamental physicality in contrast to the rapidly changing *service function* embodied in the ephemeral evolution of electronic products. This mature typology therefore represents a tangibly stable platform through which to investigate and locate the psychological attributes of desirability, longevity and the consideration and implementation of reflective desire over addictive consumption.

Naylor and Ball's investigation argues that aesthetics and visual narrative play a major role in the transition to a more sustainable society, as people will willingly embrace the sustainable alternative made more appealing. Design is a natural vehicle to express these issues and is vital in their communication. Critical design practice and design practitioners drive this investigative process. The research acknowledges self-referencing, intuition, accident and post-rationalisation within the internal and broader contexts of design.



Chair Anatomy Collection - No. 3 Back

Through the *Sustaining Desire* project Naylor and Ball first developed the *Archaeology of the Invisible*, a collection of unique 'chair constructs'. This collection investigates how reflective design articulated directly through *invisible*, ubiquitous and anonymous chairs can be used rhetorically to bring sustainable issues and a revaluing of what we already have into critical focus. The collection divides into three generic subgroups - Plastic Shell Stacking Chair, Plastic Monobloc Garden Chair and Office Chair.

Using an experimental method analogous to archaeology, common chair forms metaphorically lost from awareness because of their anonymous ubiquity were, in an archaeological reverse play, deconstructed to discover why they were overlooked. The resulting inventory of parts formed the basis of speculative modification and reassembly. Speculations were rigorously situated within the examined object's specific formal nature and culture. This strategy generated new, highly visible chair constructs embodying clearly validated visual and rhetorical narratives.

The *Archaeology of the Invisible* collection has now been extensively exhibited internationally and published in the *International Design Yearbook*, *Abitare* and *Art Review*. Exhibitions include: - *Salone de Mobile*, Milan International Furniture Fair, 2004; *le design*,

*c'est le design*, Mouvements Modernes Gallery, Paris; *Free Radicals 4*, The Hub, UK; the *Summer Exhibition* Royal Academy, London, all in 2005; *Sièges avec vue - Chairs with a View*, International Festival of Design, Villa Noailles, Hyeres, 2006 and exhibitions in New York and Shanghai in 2007. Pieces from this collection are now in permanent and public collections including FRAC (Fonds regional d'art contemporain) France. These pieces in turn are scheduled for a FRAC international travelling exhibition, *Destroy Design*, commencing 2010. The exhibition questions the constantly changing position and importance of the (art) object in today's industrialised world.

In the preface to Ball and Naylor's book *Form Follows Idea*\* Professor Jeremy Myerson, Helen Hamlyn Research Centre, Royal College of Art wrote, 'Not for nothing are Maxine Naylor and Ralph Ball widely regarded as among Britain's most thoughtful furniture designers. They have been slowly and carefully generating the intellectual impetus to carry their study of the meaning of objects into the territory where design meets art. Practical philosophy could be one way to describe their approach ... In a world of increasingly strident contextual debate about design, in which the narrative is mainly generated and sustained by external commentators, Ball and Naylor reclaim the role for practising designers. They do this by embedding the narrative in the object itself: chairs and lights, for example, go beyond their function or even their symbolism to playfully reflect on a cultural meaning. You don't develop this strategy overnight. Naylor and Ball have been edging this way gradually, using their fascination with the Modern Movement to question in a gentle, enigmatic but ultimately confrontational way what modern design really means.'

In *Form Follows Idea* Ball and Naylor say of their work:

'We are interested in finding forms of expression where structure and material resolution are taken as given and the designed object as cultural information can be contemplated. Our activity focuses on reconnecting and building authentic, narrative layers of meaning back into objects that have lost meaningful significance, rationale and value under the shear proliferation of inferior copies. Today production belongs to everyone with a computer. Speed, quantity and the seductive power of production have become ends rather than means. Meaning has disappeared as method over takes.'

'It is important to re-establish visual contemplation and communication: to put the brakes on unreflective proliferation and superficial replication. It is time to provide critical, ironic and playful commentary on our condition and our cultures of consumption of both material and information. It's time to value what we have, to reject superficiality and to play seriously. It is time to put meaning and content back into design.'

Ball and Naylor are progressive advocates of *visual research*. This is an essential and key element in their work. They define visual research as 'Finding and responding to and manipulating visual material. Finding can be by any means and implies being alert to the accidental. Asking and reflecting on what information does this or that object, texture, colour or form reveal or imply. How can it be used, modified, put together with other material and what interpretations do these further combinations suggest?'

They actively employ and promote the collection and compiling of visual reference material and coin the term *visual bibliography* for this purpose. This again is defined as 'Analogous to a literary bibliography - to compile a visual bibliography is to put together sources of visual reference, which inform the current research output of the authors. Ambience, quality of light, texture, materiality, manifestations of the sensations of mass, lightness, cultural association, formal similarities,



conceptual correspondences, links to other objects, visual stories and formal analogies.'

In their latest exhibition, *Indeterminate Cases*, Ball and Naylor's research extends the visual vocabulary illustrated in *Form Follows Idea*. The exhibition presented 2 new collections of their work, *Anatomy*, a series of stacking/linking constructs and *Archive*, a group of encased preservations, ambiguously inter-playing container and content. The following statement was written by Ball and Naylor to accompany the '*Indeterminate Cases*' exhibition:

*Unless we change direction we are likely to end up where we are going.* Chinese proverb.

'80 percent of the environmental impact of products is determined at the design stage; and the ways we have designed the world force us to waste stupendous quantities of matter and energy. In turn marketing often encourages obsessive and repetitive consumption. Playing the blame game is pointless, the best way to redeem ourselves is to become part of the solution. We are interested in engaging reflection and encouraging behavior change.

We use design to communicate ideas about design itself and the strategic potential of the design process in understanding and visualising issues that are pertinent to society today. In *Indeterminate Cases* ordinary, everyday chairs are reconfigured to ask questions about our relationship to utility, familiarity, obsolescence, sustainability and value. In particular the undervaluing and lack of maintenance of what we already have and a general disregard for the ordinary objects which unobtrusively and quietly sustain our everyday lives.'

The two *Indeterminate Cases* collections are described as follows:

*Chair Anatomy* is series of chair re-constructions using a standard injection molded plastic shell chair mounted on steel frame. A common and universally familiar chair type found everywhere. Cross-section cuts and reassemblies re-present in poetic visual narrative the utility of the generic stacking and linking function.

*Chair Archive* - well-used, discarded chairs are ambiguously 'contained'. Are they archaeological specimens, packing cases, cocoons,





Opposite page: Chair Archive Collection - Children's Chair

Top left: Chair Archive Collection - No. 1

Top right: Chair Archive Collection - Chair 11

Above left: Chair Archive Collection - No.2 side.

Above right: Chair Anatomy Collection - No.5

Left: Chair Anatomy Collection - No.1 Front

embryos or the skins of newer chairs growing over older ones? The framing follows to varying degrees the rudimentary contours of each chair. Each object draws attention to both the basic underlying form and the unique patina of each particular chair. The paradoxical uniqueness of the mass produced object is preserved.

*Indeterminate Cases* completed its premier exhibition in Barcelona in November 2008. Further exhibitions of this work and Ball and Naylor's current activity are being planned and will in one instance form part London Design Week at the England & Co Gallery in September 2009.

\* *Form Follows Idea* Ball and Naylor 2005 published by Black Dog  
<http://artsresearch.brighton.ac.uk/research/academic/naylor>

# Design Peripheries And Hidden Histories

In October 2008 Professor Jonathan Woodham delivered a keynote address at the International Conference on Design History and Design Studies (ICDHS) in Osaka, Japan. Entitled *Another Name For Design: Words for Creation*, this was the sixth in a series of international conferences that sought to reconfigure the DNA of design history from that of a discipline made up from the molecular dominance of the Anglophone world to one that more fully replicated the design production, consumption and heritage of countries other than those of the first industrial world.

In his paper 'Design Peripheries, Hidden Histories and the Cartography of Design' Woodham set out to deepen his analysis of the 'hidden' through a brief consideration of various issues of marginalisation other than geographical, including physical and mental disability, ethnic origin, sexual orientation and social class and their comparative lack of representation in exhibitions or publication. He also emphasised that 'hidden histories' have also taken on a more complex set of socio-geographic and cultural issues following the 1989 Velvet Revolution in the Czech Republic, the disintegration of Communism in Eastern Europe and the dissolution of the Soviet Union in 1991. He cited Irma Rogoff's *Terra Infirma: Geography's Visual Culture* (2000), in which she asked: "in an age of 'ethnic cleansing' and forced migration, of contested borders and nations in turmoil, how have issues of place and identity, and of belonging and exclusion, been represented in visual culture?" Woodham suggested that the challenge for design history is to find appropriate mechanisms for examining similar questions in relation to design, material culture and consumption. He also considered the impact of the three-year HEFCE-funded project entitled *Globalising Art, Architecture and Design History* (GLAADH, 2001-2003) that sought to support the strategic re-shaping of the curriculum in ways that reflected the realities of a multicultural society within a global context. However, two years after its conclusion a former GLAADH Research Officer felt

**Woodham set out to deepen his analysis of the 'hidden' through a brief consideration of various issues of marginalisation other than geographical, including physical and mental disability, ethnic origin, sexual orientation and social class and their comparative lack of representation in exhibitions or publication**

that, despite the project's identification of a range of usefully expansive references, 'the advances made in the past few years did not overshadow the question that far more remains to be done', also noting a 'feeling of unease that the dominant paradigms in art, architecture in design history seemed at times not to be shifting'.

He also suggested that, whilst the size of the English-speaking world (over 1000 million speakers) is second only to that of the Mandarin Chinese, and substantially greater than the Hindustani (650 million), Spanish (500 million), Arabic (300 million), Russian (280 million) and Portuguese (230 million) worlds, it is also clear in the face of such

**Major design organisations, albeit inadvertently, may be assisting in the erosion of local, regional and national cultural identity as a consequence of their global outreach**

realities that the peripheries and the prevailing cartography of design are somewhat limited. There are also about 200 countries in the world, the vast majority virtually untouched by design history. Added to this is the fact that many minority languages may disappear quietly alongside the much more widely trumpeted loss of biological diversity: it has been suggested that nine out of ten of the 6,000 languages that still exist today in the world will die out within the next century; in many regions cultural traditions may be swept away irrecoverably in the name of progress and globalisation.

As suggested previously, Woodham proposed a model for undertaking a global design historical mapping exercise through enlisting the help of major design organisations such as the International Council of Graphic Design Associations (ICOGRADA) and the International Council of Societies of Industrial Design (ICSID): the former has 174 independent member associations in 67 countries, the latter over 150 member organisations in more than 50 countries. However, he also pointed out that just as the dissemination of modernism was ultimately largely driven by the imperialising ambitions of global corporations rather than the internationalist socialist utopianism that originally generated it, so major design organisations, albeit inadvertently, may be assisting in the erosion of local, regional and national cultural identity as a consequence of their global outreach. The challenge is to enlist systematically and comprehensively through ICSID and ICOGRADA the help of local, regional and national design organisations and practitioners in contributing to a meaningful understanding of complexities of cultural diversity in design practice and consumption, both now and in the past.

*Professor Jonathan Woodham is a Professor of Design History and the Director of the Centre for Research & Development.*

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

# The House That Kevin Built

## Duncan Baker-Brown designs the first ever eco prefab house



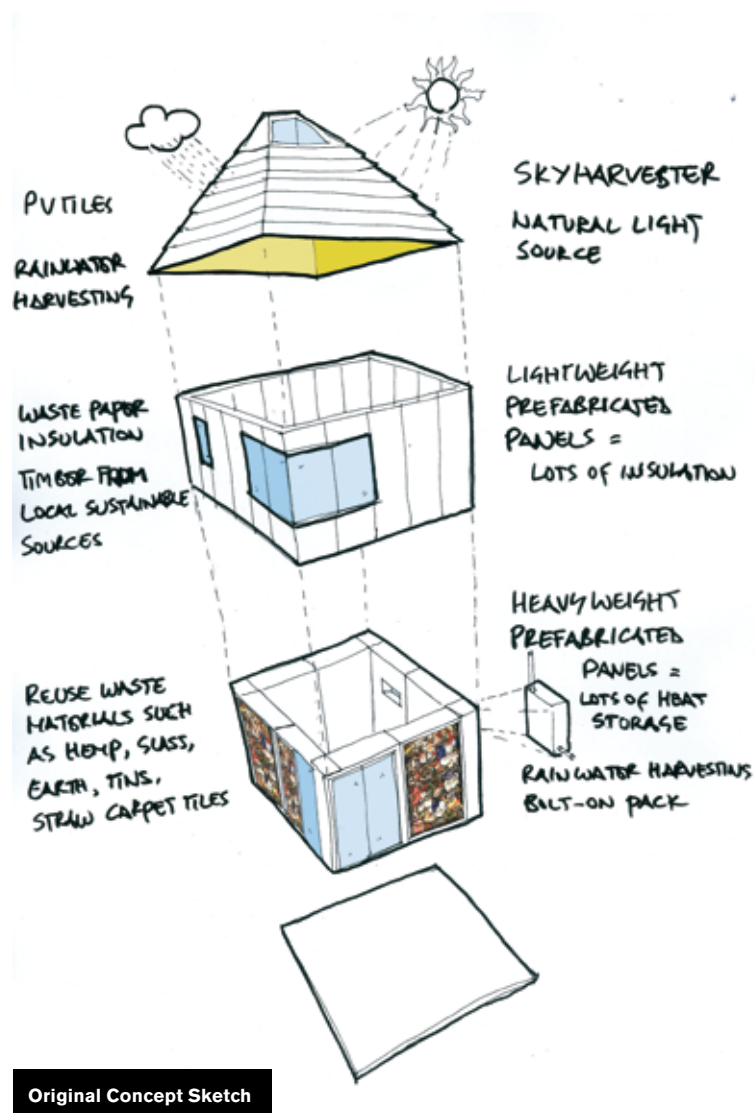
Kevin Speaks Final Night

Duncan Baker-Brown, Senior Lecturer in Architecture, gave a presentation at the Design Research Forum, organised by the Design Research Institute on 17 December 2008, about building 'The House That Kevin Built'. As part of Grand Designs Live 2008, RIBA award-winning architect Baker-Brown was invited by Kevin McCloud to design and build with him a sustainable house, using traditional materials and techniques along side cutting-edge 21st Century technology. Baker-Brown's design uses recycled materials such as old mobile phones, glass bottles and newspapers and it was built live on Channel 4 over one week in May 2008.

In designing the house, Baker-Brown had to contend with the latest concerns in architecture and sustainability, such as over-consumption, waste generation, insulation and CO2 emissions reduction.

The South East of England live as a '3.5 Planet' society: if the world consumed as much, we would need 3.5 planets to exist. The construction industry is one of the reasons the UK consume so much, and up to 20% of materials needed to make a house go straight into landfill. New, low energy, well insulated, well sealed houses are prone to over-heating, stagnant air and giving occupants Sick Building Syndrome; however, to implement CO2 and other greenhouse emissions, houses must be well-insulated. Baker-Brown had to focus on reducing the amount of material used to develop the building, and on improving ventilation without diminishing insulation. CO2 and global warming is only one issue to consider if we are to exist in a truly sustainable manner: as a society we need to *reduce* before *reusing* before *recycling*.

Baker-Brown had been looking for genuinely sustainable prefabricated systems, which until this year had been unavailable. Prefabrication drastically reduces waste material in production and on site. Prefabricated houses were previously made possible with the use of environmentally destructive or toxic materials such as polystyrene, polyurethane steel or aluminium. Baker-Brown became aware of



Original Concept Sketch





**Clockwise from top: First floor living room complete; ground floor entrance; Kevin Speaks on Final Night; Modcell straw panel; fitting the facit roof**

a couple of new UK-designed 'pre-fab' systems emerging via the green press. "This project has been an opportunity for us to test these amazing products for the first time ever," says Baker-Brown. "It could not have been done this time last year."

The ground floor walls of the house were constructed using heavy-weight Modcell prefabricated panels. Modcell uses high-tech engineered timber frames and fills them with bales of straw or hemp and lime, and then finishes them off with lime plaster. Using straw from a local farmer these panels were assembled on site in under one day. Modcell uses organic, replenishable, virtually unprocessed, locally sourced materials to create walls that breathe (absorb internal air-borne toxins from computers etc), minimising a Carbon Footprint. It also uses materials in a very intelligent way. High-tech expensive engineered timber boxes and floor plates are kept to the minimal (the first floor is only 5 inches thick). The panels have multiple purposes: they can be structural, act as insulation and also as internal or external finishes. The first floor walls and roof were constructed using a high-tech, computer-controlled flat bed cutter, creating lightweight prefabricated ply 'cassettes' or boxes, filled with insulation made from recycled paper, hemp and borax.

By marrying Modcell with Facit, Baker-Brown created the best of both worlds: THTKB is better than the sum of its parts. Modcell is heavy weight, acts as a 'Heat-Sink' (storing heat for evenings and winter months), and is fast and simple to install; it provides insulation as

well as thermal mass to keep the house environment comfortable. Facit system uses the minimal amount of material (FSC ply and waste newspaper cellulose insulation); it is lightweight and therefore much better for lifting up to first floor; it also creates the beautiful upstairs form and volume very quickly.

Special glass tiles, the size of normal slates, were used on the roof to create hot water and electricity to power the house. This product helped ensure that this house is one of the first A+ energy-rated houses in the UK. The windows and doors for the house were made from a soft pine timber that is pickled to make it very durable like oak. Pine only takes 20 years to grow and is therefore easily replenishable; pickled, like putting conkers in vinegar, it performs like tough hardwood.

THTKB is genuinely cutting edge, a vision of how the all houses should be built to help reduce our lifestyle from 3.5 planets to a single planet: free of toxic materials, using locally-sourced, organic, toxin-free materials that 'breathe'; using recycled waste, A+ energy-rated, it reduces the consumption of new materials and their embodied energy and pollution, minimising its Carbon and Ecological Footprints. It proves that it is possible to build a house using locally sourced, organic and even second-hand or recycled material. The house was open to the public for just two days in May. Over 3,500 people were able to walk around it to judge for themselves how successful it was.

<http://artsresearch.brighton.ac.uk/research/academic/baker-brown>

# AVASH

## Improving Social Housing for Health and Sustainability

Mike McEvoy and Ryan Southall have recently finished an EU sponsored project entitled 'Advanced Ventilation Approaches for Social Housing' (AVASH), with partners in the UK, Ireland and Denmark. Coordinated by Southall at the University of Brighton, McEvoy (architect) and Southall (physicist) have been researching sustainable components for housing for the last ten years, currently at Brighton, where they both teach environmental technology on the postgraduate diploma in Architecture.

Surveys were carried out on a sample of properties in the three countries followed by simulation modelling using sophisticated computer techniques to map the extent of heat loss and to recommend ways in which it can be reduced.

New buildings nowadays have to be heavily insulated to save energy. Walls, floors and roofs of new buildings all contain insulation, which like a pullover keeps the building warm. AVASH is concerned with existing buildings because their energy consumption is so much more significant than newly built houses that may be constructed to latest standards, but are relatively few in number.

What isn't generally appreciated, but has now moved to centre stage, is the role of gaps and cracks in the loss of heat from houses. Rather than heat in winter escaping from warm rooms to cold outdoors through uninsulated parts of walls, roofs and floors, cracks are a route for cold air into the building which as well as an energy cost also results in uncomfortable draughts.

The purpose of AVASH was to investigate typical social housing in the three countries. By use of computer modelling software, which predicts energy consumption, the buildings' energy performance was determined, including the losses due to gaps in the construction. Recommendations were then be made for upgrading existing buildings,



Ryan Southall carrying out a pressure test, using a 'blower' door, to determine the level of air-tightness of the building.

including a range of possible methods for introducing better insulation and making the buildings more air-tight.

The main aim though was to look at the variety of ventilation technologies that becomes feasible, and an absolute requirement, when buildings are tightly sealed to make them air-tight and energy efficient. In the past much of the air we breathe came into our houses by infiltration. Air-tight buildings have the potential problem that the quality of their indoor air may be poor enough to constitute a health problem.

The chosen approach was for AVASH to adopt a consistent method across all three countries. Camden Borough Council in London provided access to their properties. A survey was carried out of a sample representative of the council's portfolio in terms of age and type of construction. A thermographic camera was used to assess the amount of insulation presently within the buildings that were also pressure-tested them to locate leaks. The same routine was followed in Ireland and Denmark so a comparison could be made between the housing stock in the three countries.

According to how air-tight the buildings can be made different types of advanced ventilation technology become feasible. The project will help housing authorities make decisions on future courses of action for their properties.

AVASH has attracted interest and been widely disseminated including a number of CPD presentations made to London architectural practices. The results have highlighted the difficult issues involved in trying to bring the existing stock up to current standards. AVASH is informing the ongoing debate raging between those who advocate refurbishment of older substandard buildings and the opposition who favour demolition and reconstruction.

For further information see <http://www.brighton.ac.uk/arts/avash/index.html>



Thermographic image illustrating the relative temperatures of interior surfaces and a photo for comparison.





Above and below: Toni Hicks at the 5th Ethical Fashion Show, Paris.

## Ethical Issues In fashion and textile design

On 11th October Toni Hicks was invited on a discussion panel, 'Comprendre apprendre la mode éthique?' at the 5th Ethical Fashion Show, a trade fair, held at the Carrousel du Louvre in Paris. The panel discussion examined how knowledge of the complex ethical issues within the fashion industry is currently being instilled into fashion and textile design education programmes in European universities. Hicks discussed how she establishes a realisation and appreciation of ethical issues through various approaches and projects with the textile design students at the University of Brighton. Hicks presented a case study based upon about a series of projects working in collaboration with Trading for Development.

The Ethical Fashion Show raised awareness of the issues facing the fashion sector to an audience of international designers, buyers, journalists, activists, educators and students. The fashion industry seems to accumulate so many bad practices, from water and pesticide intensive cotton farming and the use of toxic dyes to deplorable working conditions, forced labour and child exploitation. The intension is not only to identify and inform of the shortcomings of the industry, but also to suggest, develop and demonstrate thoughtful and inventive design strategies to begin to remedy the problems. For example, developing new materials from fish scales to pine yarns. In addition, design considerations that will add value to a product and encourage the customer to wear and keep a garment longer will persuade the fashion cycle to slow down. Consequently this will cut waste, alleviate the pressure on workers and the whole system to focus on quantity over quality and bring massive benefits through minimising transportation. However it would need to be balanced by the knowledge that this might also

reduce employment that could be so detrimental to some communities. It is a very complex situation and an appreciation of the intricate structures is crucial to prevent further damage through uninformed, albeit well meaning, solutions.

The event included work from over a hundred designers who are faced with numerous choices and to allow visitors to recognise each designers ethical sector, a series of six pictograms representing their specific interests was devised. These represented the use of organic materials, natural materials, recycling, fashion that invests in social projects, fashion that promotes the expertise of local artisans using ancestral knowledge for the perpetuation of their skills and fair fashion, a North-South trade partnership based on dialogue, transparency and respect that assures sustainable development based on decent pay. The exhibitors had to fulfil at least one of these criteria, most satisfied three, but only Trading for Development complied with them all.

Other panel members included Natalie Ruelle, Professor at the Institut Français de la mode, Daniela Tramontano, organiser of Il Filo che Unisce, Italy, Mo Tomaney Professor at Central St. Martins, Damien Sanfilippo, Coordinator of the cotton programme for Pesticide Action Network UK and Judith Condor-Vidal, Director of Trading for Development.

*Toni Hicks is the Area Leader of Knitted Textiles in the School of Architecture and Design.*

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







# Ministry of Design

## Leaked memo, 17.12.08



Above and below right: Aksiaarm prototypes

Dr Jüri Kermik recently gave a presentation at the Design Research Institute (DRI) research forum entitled 'Ministry of Design: Leaked Memo, 17.12.08'. Kermik defines a theory in relation to a current international debate in design and craft, concerned with the tradition and the future of *making*. The research develops its position from a perspective of creative dialectical relationships between different 'generations' of attitudes towards tradition and technology. Kermik's main research interests are in the areas of technology and design process development with specific area of expertise in furniture design and making in relation to tradition.

Kermik proposes that the Second Industrial Revolution, as far as design and materials innovation was concerned, started a long time ago – in fact, it may have followed the first one with almost no delay. Evidence of this could be seen, for example, in 1920-30s in the form of emerging small-scale design-led companies Standard-Möbel, Lengyel & Co, ISOKON, Makers of Simple Furniture. These companies succeeded in transforming technology to produce groundbreaking materials and design applications. The above model of 'separating' innovation and leading design processes from the more predictable trajectories and planning cycles of the industry has striking similarities with the idea of *personal fabrication* and small scale manufacturing enabled by digital technologies. Transition from the analog to the extreme freedom of the digital world seems to cause profound changes in the way we approach designing.

Since 2006 Kermik has been working on a project 'Encounters', through which he sought to define a position in relation to a current international debate in design and craft concerned with the tradition and culture of making and the role of products-artefacts in contemporary living. *Encounters* aimed to trace lost and invisible connections that emerge by overlapping methods and techniques inherent to the specific technological age. He maintains that industrial design methods, concepts of product development and manufacture, as interpreted by Modernism are not fully understood and explored. The potential of *standardisation*, the focused relationship between the element and the system, is entering a new phase of *real time* connections between the element and the whole via the digital realm. An aspect of the Modernist framework, overlooked by design history, is the shared space where industrial, contemporary and tradition co-exist. Here models for design are provided which have the ability to draw from and comfortably engage with sustainable practice of design and production.

In order to understand these often invisible connections Kermik refers to the concept of *new* and *old* in cultural anthropology. The arrival of the *new* creates a unique situation where the restrictions of old structures lessen, but the new is not restrictive. The *new* can liberate design but it can also provide viewpoints of the *old* to set design thinking free.

Kermik designs for the furniture industry and his research and experimental projects have attracted international attention. He was recently been invited to contribute to the forthcoming exhibition *EcoDesign* (Helsinki, September 2009). The exhibition, initiated and curated by Yrjö Kukkapuro will showcase proposals for ecological chair designs from Finnish and international designers including Simo Heikkilä, Jasper Morrison, Kita Toshiyuki, Glenn Murcutt and Matteo Thun.

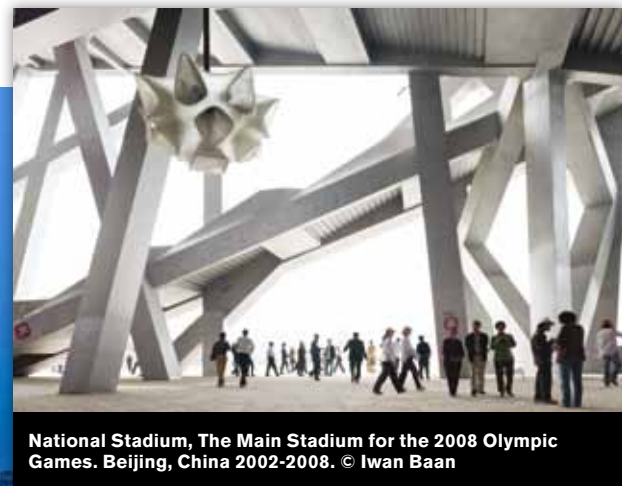
Dr. Jüri Kermik leads the Academic Programme in 3D Design and 3D Materials Practice in the School of Architecture and Design.

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



Encounters project 2006-08. Diagram visualising references, influences and connections between various ages and creativity patterns





**National Stadium, The Main Stadium for the 2008 Olympic Games. Beijing, China 2002-2008. © Iwan Baan**

# New Digital Techniques for Architecture

## Architecture Biennial Beijing 2008

Professor Neil Leach with Professor Xu Wei-Guo, Tsinghua University curated an exhibition at the Architecture Biennial Beijing 2008 entitled '(Im)material Processes: New Digital Techniques for Architecture'. The exhibition brought together several of the leading digital architects in the world – including Zaha Hadid Architects, R(&)Sie(n), FORM, and the University of Brighton's own, Dr Mette Thomsen – and leading schools of architecture, including Harvard, Yale, SCI-Arc, Columbia, Princeton, Tsinghua and the Architectural Association. It explored the role of both 'immaterial' digital technologies – such as the use of code, programming and parametric techniques – and 'material' digital technologies – such as the use of CNC milling, 3-D printing and laser-cutting – in contemporary architectural production. To mark the opening of the exhibition, a two volume catalogue edited by Leach and Xu Wei-Guo was published by China Architecture and Building Press, the leading architectural publisher in China.

The opening of the exhibition coincided with a conference on digital design at Tsinghua University, organized by Leach and Xu Wei-Guo, involving a number of high profile international speakers, and a parametric workshop, attended by nine students from the University of Brighton.

This was the first international exhibition to address these issues, and took place against the backdrop of a number of significant new buildings in Beijing, such as the Bird's Nest stadium, Water Cube Aquatic Centre and CCTV Headquarters. In this sense, Beijing was the perfect setting for such an exhibition, in that none of these iconic new buildings could have been constructed without the help of these new digital tech-

nologies. Many of the leading architectural practices in the world have now established digital research units within their offices, and Gehry Technologies, the digital research unit within Gehry and Partners, were hired as consultants in the design and construction of the Bird's Nest stadium designed by the Swiss firm, Herzog & de Meuron. In this respect architectural practice is surprisingly ahead of academic research in this field, at least for the time being.

In his Inaugural Lecture, 'Beijing 2008: New Digital Techniques for Architecture', Leach outlined what he saw as a paradigm shift in architectural production. The computer is now being used increasingly as a search engine seeking out optimal solutions in the design process. What we can begin to recognize, he noted, is a waning of interest in the scenographic concerns of postmodernism, and an increasing concern for improved performance – whether in terms of more efficient structures or a reduction in the use of fossil fuels to heat/cool buildings – in which the computer is playing a central role.

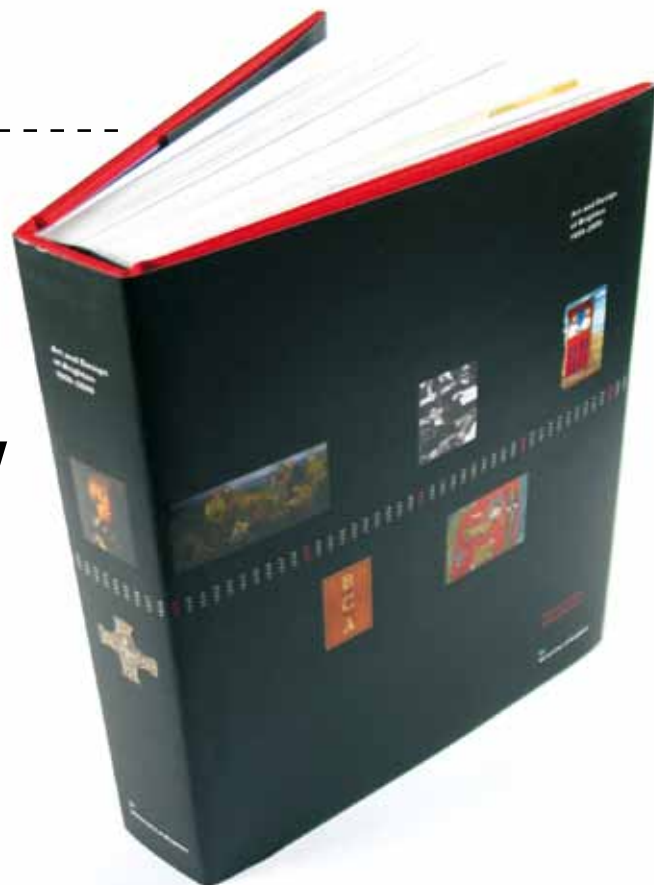
Leach is currently undertaking further research on digital design. He is editing a volume, *Digital Cities*, looking at how digital technologies are helping us understand and design cities, and collaborating with Professor Behrokh Khoshnevis, University of Southern California on a monograph on 'Contour Crafting', a new digitally controlled technique for 3-D printing in concrete, that was exhibited at the Architecture Biennial Beijing.

*Neil Leach is a Professor of Architectural Theory.*

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

# FEATURES

## The Co-Editor's View Constructing the anniversary book



FEATURES

The book produced to mark the celebrations of the 150th anniversary of the Brighton School of Art, *Art and design at Brighton 1859-2009: from arts and manufactures to creative and cultural industries*, edited by Philippa Lyon and Jonathan Woodham, has just been published.

As editors, the brief we were given was to create a publication that would serve a number of purposes: provide a historical overview, capture both formal and informal dimensions of the school and elucidate elements of the distinctive 'Brighton' character. The historical scope of the book comprised a century and a half, tracing BSA through its several institutional manifestations, and amongst the readers we hoped to attract in writing the book were staff and students past and present, the local community and the wider art and design education and practice communities. The period of time allocated to the project was also a major factor in shaping the final book.

In addition to creating a scholarly historical record the book, we aimed to celebrate the excellent reputations and achievements of particular individuals. Over its 150 years Brighton has taught and employed many artists with national and international profiles, from across a range of disciplines, some of whom have been awarded widely respected prizes and honours. We were, however, keen that the book should avoid hagiography. We wanted to reflect the talent and success within the BSA but not to elide the more quotidian aspects and complexities of art school life.

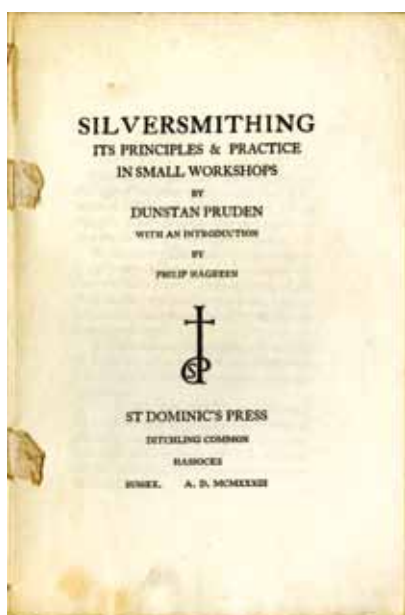
We also wanted to peel away some of the layers of time and obscurity from eras that still have much of interest to offer, and look at the specific 'story' of BSA alongside changes in artistic practice, educational policy and relationships with industry. The establishment of BSA in 1859, for example, needed to be set within the wider landscape of intense national debate about the competitiveness of British design,

and the relationship between design and industry. Equally, the evocative personal narrative of art college life in the 1960s by John Lord and the representation of the student revolution in 1968, needed to be contextualized through a depiction of the transformation to art and design education brought about by Summerson and Coldstream.

As co-editors, we took the theoretical view that history is plural, multi-voiced and arguably never 'complete'. At an early stage we knew there would be a need to accommodate the uneven coverage of archival and other textual material available. In some instances this meant a specific, known absence in the data: we were not able to trace a copy of the first annual report of the Brighton School of Art, for example, but a great deal of detailed information was gleaned from later reports. In other cases the more difficult scenario was presented, where few primary source materials relating to a particular era were accessible. Conversely, we were very happy to draw on a number of unanticipated documents passed to us for use in the project, notably the unpublished autobiography of Ditchling Arts and Crafts silversmith Dunstan Pruden. Given the richness of Pruden's writing, his significance as a practitioner and his inclusion of detail about BSA in the 1930s, we used an edited extract from his manuscript as one of the book chapters.

A major aspect of the book research project involved drawing on oral testimony. Part of the vision for the book was to keep elements of

individual, sometimes dissonant perspectives running through (and against) the central narratives. Long-serving members of staff and recently retired staff were particularly useful in suggesting contacts for interview and some individuals, including people who were students at Brighton in the 1960s, had heard of the project and got in touch. All the interviews carried out were semi-structured and without excep-



Cover of *Silversmithing* by Pruden (1933)



[illegible]

**Clockwise from top left: Students engaged in wood engraving, 1910s; Kaftan thought to have been made by a Brighton Polytechnic fashion textiles student c.1973. Photography by Barbara Taylor; Student meeting; and wartime weekly timetable, 1916**

tion were extremely useful to the project. Each interview brought particular perspectives into view that might not otherwise have emerged. For example, ex-staff member Andy Durr talked about the painting and decorating day release and City and Guilds courses run from the Foundation workshop and how fine art students would often approach vocational course tutors for advice on paint technology. Photographer and painter Thurston Hopkins, a student at Brighton School of Art in the 1930s, recounted his memory of being asked by Sallis Benney to greet famous painter Walter Sickert at Brighton train station (and witnessing Sickert's rather bizarre approach to opening the annual Sussex Artists exhibition).

The research and writing process involved many decisions about the selection and interpretation of different types of data, and the choice and presentation of viewpoints. We benefited enormously from the wealth of material in the University of Brighton Design Archives, and from the assistance of Design Archives staff in producing good quality digital images. From this emerged a final text that included an overview of the institution's history from 1859 to the present; studies of special topics such as the links with the Ditchling arts and crafts community, the development of fashion/textiles history and alternative cultural life embodied in the Art

College's Basement Club; and more detailed accounts of BSA life in particular periods, such as the 1930s and the 1960s. Interspersed throughout the text are short accounts of notable individuals who have studied and/or taught at BSA, examples of their work and numerous illustrations.

With the anniversary book completed, colleagues are already responding to it with data that might fill some of the archival gaps: as a publication it has both produced new research questions (including for history of design student undergraduate and masters projects) and has triggered a number of further personal reminiscences. Some of this will hopefully become part of the Brighton School of Art Archive within the Design Archives collection and may in turn become catalogued in more detail as a result of the anniversary book project.

The book is available for purchase at £25 (or at the discounted rate of £20 for University of Brighton Faculty of Arts & Architecture students). Catalogues for the exhibition From Art School to University: Art and Design at Brighton 1859-2009 are £10 (or £8 discounted student rate). If bought together, the combined book and catalogue price is £30 (£25 student rate). Please email [arts150@brighton.ac.uk](mailto:arts150@brighton.ac.uk)

Philippa Lyon is a CETLD Research Fellow seconded to the 150th Anniversary project. <http://www.brighton.ac.uk/arts150>

# Art of Sounds

## Sonic art and digital media

Above and below: 'Your Order No. is | 05' (screen shots from work performed)

'Your Order Number is 05', by Phil Taylor, School of Arts and Communication, was performed in December 2008 at the Guarnerius Art Center in Belgrade, Serbia, as part of *Art Of Sounds*, the 1st Annual International Festival Of Electroacoustic And Polymedia Art. The festival focused upon works drawn from international artists whose work explores the synthesis of different disciplines and media where the artistic concept and form of expression are centered upon sound. Taylor's piece, a 10-minute sonic work, is a distillation of gathered audio material with supporting visual elements that explores concepts and ideas relating to Auditory Culture.

Many researchers, including Michael Bull, Les Back and David Toop have produced works and published books that investigate the phenomenon that our understanding and interpretation of our environment is dominated by visual stimuli where sonic elements are often subjugated by the prevailing visual experience. The way in which we relate to and 'read' our everyday world is influenced by this emphasis on sight over sound.

Taylor writes in his supporting notes for the Festival "Brighton city and seafront is a very vibrant place with many contrasts of mechanical, human and 'nature' noise (the sea, wind etc.), my aim was to distil those sonic qualities, thus giving them an elevated platform, into a work that reflected my personal interpretation and response to that environment." Often we disregard or take for granted the nature of the sonic landscape we inhabit. As technology becomes ever more prevalent in our world our social and public environment has become a place cluttered with noise generated by the increasing application of technology (mobile phones, public safety announcements etc.), irreversibly altering our auditory experience. The work attempts to provide a retreat from that cacophonous mix by selecting certain audio qualities and re-ordering them into a form that employs selection and manipulation to create a harmonious sonic landscape.

Taylor's ongoing research in sonic art and digital video forms part



of another collaborative research project (with Sol Sneltvedt and John Warr University of Brighton, and Stuart Croft, Royal College of Art) in the Centre for Excellence in Teaching and Learning Through Design. The project is entitled 'Bridging the Gap in Moving Image: connecting new and traditional technologies for enhanced communication between students, academic and support staff across art and design'. The duration of the project is seven months and is at mid-point. Extensive video interviews and discussions have taken place at the University of Brighton and at the RCA. The project will culminate in a Design Scholarship Seminar, workshops with staff and students, online publication of a video on the CETLD website and a submission of an article to the British Universities Film & Video Council's 'Viewfinder'.

As a consequence of the Art of Sounds Festival, Taylor's work will be included in the lecture programme on Auditory Culture at the Academy of Creative and Performing Arts at University of Leiden in the Netherlands, where he has been invited to give a presentation in February 2009.

*Phil Taylor is a Senior Lecturer in Graphic Design & Illustration / Consortium Coordinator Digital Media Design.*

[http://artsresearch.brighton.ac.uk/research/academic/taylor\\_phil](http://artsresearch.brighton.ac.uk/research/academic/taylor_phil)



# Morphica

## Remix Culture and the Politics of Difference

Gaining international critical recognition for his debut solo album *Orphica* and music release with Björk, Mikhail Karikis, a member of staff on the Performance and Visual Art programme, collaborated with over 30 musicians, artists and writers for his new project *Morphica*. Described by Karikis as a project about 'finding a common cause in uncommon ground', *Morphica* explores remix culture and politics of difference. The work features a triple music album (cd1: electronics, cd2: voices, cd3: strings) with studio and live recordings of unique collaborations with composers, instrumentalists and vocalists from across 5 continents and diverse genres of music ranging from glitch electronica to choral music, from avant-garde and dance-floor to DJing.

Alongside DJ Spooky, Alamire Consort with members of the Hilliard Ensemble and The Tallis Scholars, Leon Michener, Telekaster, Paul Abbott, Lee Fraser, Claudia Molitor and E.laine, appears University

**Morphica explores notions of remix culture through interdisciplinary and collaborative practice. In particular, the project generates new compositions inspired by or referencing Karikis's debut *Orphica*.**

of Brighton graduate Bobby Krlic and composer Conall Gleeson, member of staff from Performance and Visual Art. Speaking about the project, Gleeson said the exchange of sound material between himself and Karikis 'broke down traditional notions of the "isolated composer" and gave rise to unexpected and interesting discussions on the nature of collaboration in music composition.' Gleeson investigated the integration of electroacoustic processes with voice and prerecorded material.

*Morphica* explores notions of remix culture through interdisciplinary and collaborative practice. In particular, the project generates



new compositions inspired by or referencing Karikis's debut *Orphica*. The musicians involved received similar, or in some cases, identical musical material, which then underwent processes of transformation and development. The creation of diverse and contrasting works out of a singular source was part of the conceptual framework of the project. The compositional processes varied and were adapted to reflect the different backgrounds and genres of the collaborating musicians. Conceptual disc-jockey DJ Spooky, for example, applied turntabling, looping and layering processes onto Karikis's music, which he juxtaposed with digital drum-machines and archival recordings of recitations by avant-garde poet Gertrude Stein. The final piece operates within characteristic postmodern compositional practices, associated with East-Coast deejaying and intelligent-music culture of the 90s. Another example is that of Alamire Consort, who are known for singing early-music with near-academic control and clarity, for whom Karikis arranged one of his compositions originally performed on strings. The choral recording was then handed over to electroacoustic musician Lee Fraser, who deconstructed and fragmented it using digital processes. In turn, the processed choral recording was handed back to Karikis who added further vocals, harpsichord and percussion, restructuring and shaping the material to create a neo-baroque composition which references electroacoustic musical practice, glitch electronica and expressionist opera.

Furthermore, the project expands to the realm of visual art and writing. Karikis worked with performance artists, painters, photographers and video artists who contributed to the project with visual responses to *Morphica*'s music and the artwork of Karikis's debut. Artists include Uriel Orlow, Sonia Boyce, Oreet Ashery, amongst many and animators Paul Gittins and Paul Bloomfield, who created 15 original works



# Resistant to the claims of beauty?

## Public men and male portraiture in Victorian England

Dr Lara Perry, from the School of Historical and Critical Studies, delivered a paper at Yale University during the North American Victorian Studies Association annual conference in November 2008. Hosted by the Yale Center for British Art, the conference included over 400 papers as well as study sessions focussed on Yale collections, a choral concert, a magic lantern show, and two plenary lectures on the theme of The Arts and Culture in Victorian England.

Dr Perry's paper was presented in one of two conference sessions organised by Perry and her colleague Lucy Hartley of the University of Michigan, Ann Arbor (Department of English). The sessions investigated the theme of contested beauty, and included papers by art and literary historians that examined how aesthetic beauty in visual and aural forms was used in the nineteenth century to address questions of morality, (political) representation and authority, and how we should interpret it today.

Titled 'Resistant to the claims of beauty? Public men and male portraiture in Victorian England', Perry's paper presented research into the portraiture of Victorian public men. These portraits are predominantly characterized by a truth-to-observation that explicitly contradicted the abstracting, generalizing practices which were promoted as beautiful within the European academies - Woolner's unprepossessing statue of Mill in the Embankment Gardens is a good example of the Victorian commitment to physical accuracy in portraits. But within a definition of male beauty formulated as 'available to the viewer' (with reference to recent writers on the subject

including Germaine Greer and Elizabeth Prettejohn), Perry identified a few examples of beauty among the portraits of her case studies, John Stuart Mill and Sir Charles Napier. These occurred within very private portraits (miniatures) and also what may have been very public ones: cartes de visite portraits produced at the time Mill successfully stood as candidate for Westminster. The role of aesthetic beauty in these cases was not merely to offer pleasure to the viewer, but to encourage the viewer to engage in a particular kind of relationship with the sitter.

The sessions and the paper were a response to recent histories of British art which have sought to reclaim modernist notions of aesthetic beauty for Victorian art. Although these provide fascinating and successful re-evaluations of the work of prominent Victorian artists such as J.E. Millais and Albert Moore, they do not help us understand the vast majority of the art produced in Victorian England. Dr Perry is currently working on a book-length project which explores Victorian art through an alternative aesthetic model, often described as relational aesthetics. During 2009, Perry will pursue her research on portraits and their social purposes in Victorian England as part of this project with the help of a University sabbatical.



Ivory miniature of John Stuart Mill, ca. 1830

to accompany the music album. Several writers, including poet Cherry Smyth, Chris McCormack, Guy-Marc Hinant and theorist Kersten Glandien, who is also a member of staff at the University of Brighton, generated fictional and theoretical texts contextualising the project and completing Morphica's multisensory adventure.

In addition, Morphica expands the inquiry of collaborative practice, as well as flexible creative processes which are inclusive and celebratory of diversity in the realm of graphic and product design. Designed by Karikis & Assembly, the handcrafted box-set containing the different components of Morphica's audiovisual feast, is interactive, allowing the user to remix and change the way s/he interacts with and experiences its music, art and texts.

Morphica was realised with funding from Arts Council England, Milton Keynes Gallery, the University of Brighton and Belgian record label Sub Rosa who will release it internationally in March 2009.

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

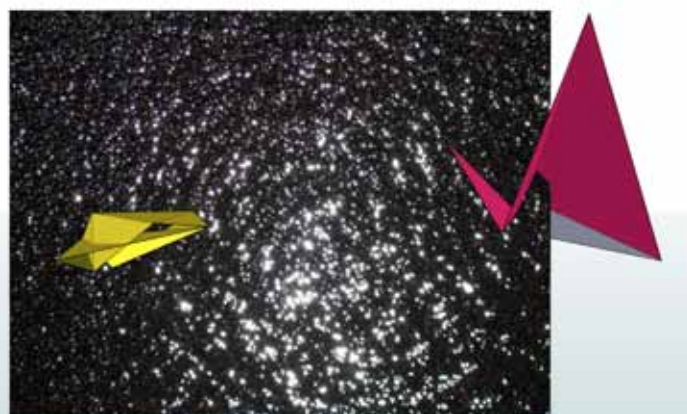


Image by Uriel Orlow

# A Temporary Urban Garden

## Teasing Adonis

On 21 November 2008 Dr Ivana Wingham presented a public lecture, *A Temporary Urban Garden: Teasing Adonis*, as a part of The Un-built 2008 international research events hosted by the Athens Byzantine and Christian Museum. The event was organized by SARCHA (School of ARCHitecture for All). Wingham re-interpreted the ancient Greek festival of Adonis in the context of current Greek public space politics. The Faculty of Arts and Architecture, University of Brighton and Athens Byzantine and Christian Museum sponsored Wingham's practice-led research. The event was well attended by many Greek academics, practitioners and the wider public.

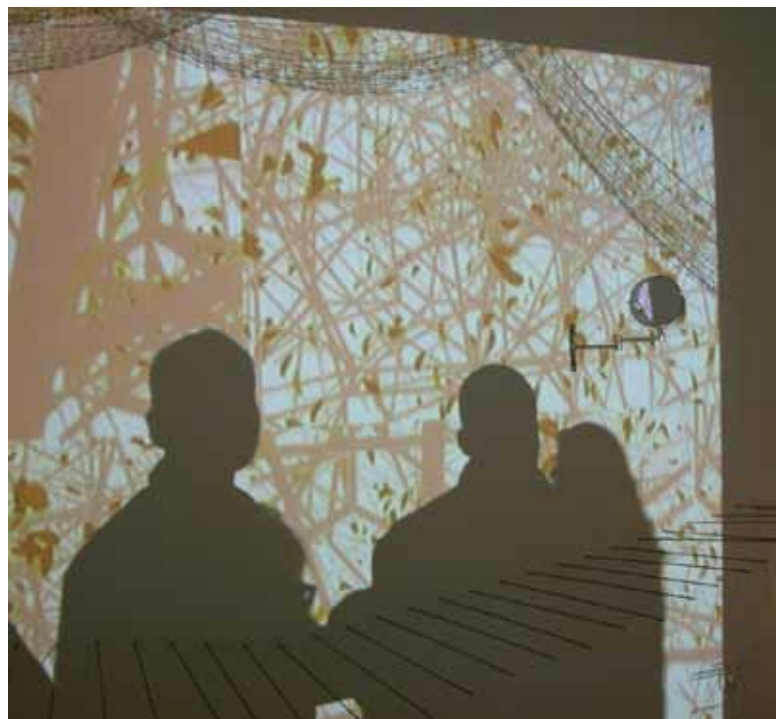
In Greek mythology, Adonis was a spirit of vegetation, an annually renewed god, mirroring the decay of nature in winter and its revival in spring. The cult belonged to women and occurred at the cultural margins. In Athens, the celebration of Adonis featured the *Adonis gardens*. Women planted seeds in pots when they sprouted, these women placed the shoots on the rooftops of their houses. There, the plants withered in the sun, and the women lamented Adonis's fate.

While the ephemeral plants left no archeological evidence, *Adonis gardens* became a metaphor for transitory or short-lived pleasure. In the myth spices symbol women. Adonis's mother, the goddess Myrrha, was turned into the myrrh tree from which Adonis was born. Spices were considered as valuable as gold.

The festival of Adonis is a widely discussed theme in terms of gender, space and smell by Greek scholars. The women of Aristophanes' *Lysistrata* hold an Adonis-like festival atop the Acropolis, when the rooftop became a private space. That women held this type of festival at the very heart of the *polis* causes us to rethink the distinction between public and private festivals. Other scholarly interpretations suggested that the Athenian women's festival was in mockery of Adonis (and ephemeral male sexuality), using spices, and their smell, associated with women and their sexual activity. In ancient Athens, women responded to exclusion by celebrating the transitory Adonis with spices and plants.

Wingham's research explored *exclusion*. Her research made connections between this ancient festival and the current context of Greek public spaces politics, where public space is often used for private gain – large buildings have become private spaces that had previously been open to the public. Wingham's multimedia installation, which formed part of *Un-built 2008*, re-interpreted the Adonis festival by occupying a public space in modern Greece. She worked with excavated original images of spice from Attiki (where Athens was situated) in the Goulandris Natural History Museum of Athens. The image-based time media animations, by Dr Roderick Lumsden, transformed the static archival pictures into live plants. Essential oils represented Greek spices. Within the installation, hanging nets of gold thread from the ceiling, connected to the walls, represent the rooftops of Athens. The walking topography was enhanced by numerous carbon fibers sprouting from the walls. The smells of spice, while invisible, introduce a strong spatial demarcation of the public space.

Wingham worked with Walter Benjamin's interpretations of the archive. The etymology of archive is associated with public space: *ta*



A Temporary Urban Garden

*arkheia* - public records, *arkheion* - town hall and *arkhe* - government. Benjamin saw the past as carrying with it a secret index. Wingham saw archival material as an index connecting the past with issues of relevance today. The research index was formed of the images of spices associated with female sensuality. Through the public display of original images presently housed in museums, a critique of exclusion was pursued visually (through the hanging 'rooftops') and phenomenally (through smell). The gently obstructed walk through the exhibition and smells are a transitional tool to expose ideas of privatization of current Athenian public spaces.

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



# RESEARCH STUDENT NEWS

## Student unrest in 1968

### An unlikely driver in the development of the discipline of Design History

Marie McLoughlin is nearing completion of a PhD entitled 'Fashion, the Art School and the role of Muriel Pemberton in the introduction of degree level fashion education'. During her research she came upon the files of evidence gathered by a Joint Coldstream/Summerson Committee between 1968 and 1970 which are held at the National Archives in Kew. The evidence is made up of 118 separate submissions, some of great length, from anarchic student groups to knights of the realm. They provide a snapshot of a wide range of opinions on the value and methods of Art and Design Education and must represent the most comprehensive consultation on art school education ever undertaken in the twentieth century in Great Britain.

1968 was a troubled year worldwide. It saw the assassination of Martin Luther King, Russian tanks in Prague, anti-Vietnam demonstrations in Grosvenor Square and student riots in Paris. Student unrest was widespread, however much of the unrest in the UK, probably largely because the much publicised sit-in at Hornsey School of Art, was attributed to the introduction a few years earlier of the first university equivalent degree in art schools, the Diploma in Art & Design, and in particular the written element of complementary or liberal studies, often unimaginatively interpreted as art history alone.. Sir William Coldstream, whose first report published in 1960, had



Sir William Coldstream

created the framework for the new degree courses, was so alarmed he invited comments on the future of art education from anyone interested. In addition every art school and local education officer was contacted for their views. Written and verbal evidence was taken over a period of about 18 months. Mr Cowern, Principal of Brighton College of Art, one of those colleges subjected to very vocal student protest, was also that year Chairman of the AAI (Association of Art Institutions). A copy of his address to the annual conference of the AAI is in the files at the University of Brighton and it captures the mixture of comic melodrama, suspicion and genuine unease

which typified the student protests.

Coldstream's subsequent report, the product of lengthy sifting of a massive amount of material during which tempers, even of the great and the good, ran high, was finally published in June 1970. Sadly, just a few days earlier the government had changed, consequently Coldstream delivered his report to the new Secretary of State for Education, Margaret Thatcher. Nicolas Pevsner, who had presided over the introduction of the written 'academic element of the degree, was so alarmed at the possibility of 'dumbing down' the original aims of the art school degree, that he appended a note of dissent, stressing the importance of intellectual discipline for art and design students. It may be that the development of the discipline of Design History is one of the few things to emerge from a report which was much under-valued at the time of its publication.

McLoughlin will expand upon the evidence in the government files, and the Hornsey sit-in (she has interviewed Dr Kim Howells MP, one of the architects of the sit-in) in a presentation paraphrasing Pevsner entitled 'The textile designer needs no Giotto (or a little will go a long way)': Art School Unrest in 1968' on 24th March 2009 in the 'iota' (image-object-text-analysis) seminar series located in the Boardroom, Grand Parade. 5.30-6.30. All welcome.

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



# Sustainable Provocations

## New ecological ideas for London's bus system

MA Architectural and Urban Studies students at the University of Brighton, UK – Deniz Akca, Laura Ferrarello, Nastaran Ghaidar, Rung Jing Jou, Ourania Kalomoiri, Po-Huan Lee, Quang Nguyen, Arash Shookoofi, Georgia Tsoulou, supervised by Dr Ivana Wingham, worked in collaboration with Estonian fashion designer Reet Aus, to develop new ecological ideas for London's bus system. The project's idea and research was based on using existing resources in the city to generate "free" recycled energy to contribute to a sustainable system for London. Recycling available resources is a sine qua non of our time, particularly within the context of a global metropolis such as London.

London is the container of important, different, overlapping and complex sinks of energy, of loss and of pollution. The students researched and analysed these to develop ideas for provocative design suggestions as to how solutions may be found for a more sustainable system that could evolve around London's bus transportation routes.

Focusing on London's No 19 bus route, the students regarded the bus route as a vein, vital to the city as a 'blood system'. Analysing



Sustainable provocations final

were made how to recycle energy and available resources. These suggestions formed provocative proposals, such as: 'waste water generated tropical gardens', 'series of urban garden allotments', 'an interactive software mapping routes' through iPhone technology, 'video and film projection event spaces', 'series of wind-motored windmills', 'drawings and marks made by sustainable paint', 'a waste water-generated algae structures' and 'thermal geo-energy generated structure'. With such proposals, the traditional idea of a bus stop no longer fits. The next question became obvious: can a bus stop cover be looked upon as a temporary recycled garment cover? Could it be assembled when needed and stored when we don't need it, like a coat?

Starting with strategic ideas based on flexibility, feasibility and portability, and working between the disciplines of architecture and fashion, a decision was made to provoke the permanence of a typical London bus stop, treating it not as a solid glass, steel and plastic structure, but as a 're-usable light-weight system' that can expand or contract according to the size of the site and context, just as a 'clothing garment' and a 'temporary cover'. The design was seen as able to spread like a virus and inhabit various areas and pockets of the city's vital transportation system, creating a dialectic and dynamic, socially-eventful rela-

tionship along the traveling bus routes.

With these questions, and further collaboration with Estonian-born fashion designer Reet Aus who works with re-used, re-cyclable materials, a provocative, temporary, *Kite-Clothed-Coat for a London Bus Stop* installation project emerged. The installation took place at the No 19 bus stop, in front of St Mary's Church, Upper Street, Islington, London N1, on 15th January 2009 (11am-11pm). The lightweight structure became a night projection screen for proposals, videos, films and Reet's own artwork, demonstrating an innovative and interactive relationship between the bus stop as a social space and bus transit, as well as an exciting interdisciplinary collaboration. This temporary event demonstrated how an eco-bus system could be considered differently, and it demonstrated that it could engage, if only for a brief moment, London's community. The evaluation of this project's research, ideas and installation event was discussed during the one day round-table symposium of academics and practitioners in the field on 16 January in CETLD Bene Room at the Royal Institute of British Architects (RIBA), London.

The event was kindly sponsored by Centre for Excellence in Teaching and Learning through Design (CETLD) and the University of Brighton.



Round table symposium

how a bus affects a city's pollution, a research question emerged – how can an ordinary bus stop become part of a sustainable proposal for Eco London? The students embarked on an entry for the *Everyville 2008 Venice Biennale* competition, for which they produced a wider-scale, utopian and provocative manifesto – *Londonville* – designed along the No 19 bus route: an 'urban forest' in which suggestions



# Dissemination of British Design History as Way of Cultural Diversity

Fenggen Qian has been recently assisting one of his supervisors, Professor Jonathan Woodham (general editor), in the editing of a series of English-Chinese translations of design history works. The series will be published in 2009 in China. The first five books include *An Introduction to Design and Culture: 1900 to the Present* by Penny Sparke, *The Culture of Design* by Guy Julier, *Objects of Desire: Design and Society since 1750* by Adrian Forty, *The Meanings of Modern Design* by Peter Dormer and *Designing for people* by Henry Dreyfuss.

Through his research into modern design knowledge developed by Britain and France in their transition to modernity, Qian has become increasingly fascinated by the idea of design that Britain takes as an intrinsic part and experience of her modern cultural transformation of industrialisation. This experience has finally fostered the discursive idea of 'alterability' in

British design history, well termed as 'placed differently' by the work *Twentieth-Century Design* which ought to be primarily read from this perspective. The endeavours of British design historians in the discursive placing of subjects differently are significant, since what is termed 'global' today is not essentially different from what was understood as 'national' in the nineteenth-century. Design history in Britain thus encapsulates the way of thinking in terms of opening up to other cultural dimensions. It is the realisation of this kind of discursive momentum that has encouraged Qian to disseminate British and Western academic cultures of design history to other parts of the world, such as China. The selection of the second five books is in progress.

Fenggen Qian is PhD candidate in the School of Historical and Critical Studies.

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

## 2012 Imperative Teach-in

The 2012 Imperative Teach-in will be held in London October 2009 and is being organized by PhD candidate Jody Boehnert as part of her work on the communication of ecological literacy. The event will confront critical environmental issues; resource depletion, loss of biodiversity and especially the issue of climate change - as they inform priorities within the design industry and design education.

The Teach-in itself is an exercise in participatory action research. Action research works to inform and create change in the process of conducting research. It combines enquiry with action, addresses real life problems, emphasizes recruitment and training to support social change. Teach-ins have a history in social movements from the 1960s and have recently been used to great effect by environmental educators in America. The 2012 Imperative Teach-in works within this tradition, aiming to embed ecological literacy in design education by 2012. Ecological literacy asks that we consider ecological systems and an awareness of how society operates within natural



imperatives as an educational staple. Informed by an understanding of ecological systems, new concepts, tools and methodologies can help the design industry become an important player in the transition to a sustainable system. This teach-in aims to help catalyse this transition in design education.

Presentations will be made by climate scientists and by a cross-disciplinary panel of designers working towards low impact design. Educators and students are invited to sign up on the website in anticipation of this event. This project is funded by the Network for Social Change and supported by an advisory committee including Brighton senior lecturer in architecture Karin Jaschke.

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

## Self-directed Learning An Overlooked Approach

Rick Sheridan had an article published recently in the Wilberforce Journal, a refereed publication. Entitled 'An Overlooked Approach' Sheridan, has explored the concept of self-directed learning for effectively teaching computer skills to the elderly (age 65 and over) as part of his Ph.D. thesis (at the University of Brighton). Self-directed learning appears to be one of the most effective teaching approaches for this aging population, and may have applications for other demographic groups.

Self-directed learning is considered to be any method of studying in which individuals have primary responsibility for planning, implementing, and even evaluating the learning effort. Self-directed learning is a method well-suited to many groups because it encourages personal initiative and helps one to combine the most helpful components from multiple learning methods. The characteristics of self-directed include:

1. Adults bring a wealth of experience to the learning situation and they learn most effectively through experiential techniques.
2. Adults are often aware of specific learning needs evoked by real-life events.
3. Adults are competency-based learners; they desire to acquire knowledge or skills that they can use for practical application.

Self-directed learning is considered somewhat controversial and has not been fully defined as an educational theory, but the author believes it is an effective learning strategy that deserves full consideration by both teachers and learners.

Rick Sheridan is a PhD candidate in the School of Arts & Communication.

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

## The Research Student Division Welcomes:

**Pia Von Konow PT/SHACS**

*Study of the Shamanically Inspired Imaginary: A cross cultural study of shamanic/shamanistic imagery.*

Supervisors: Prof Michael Tucker and Prof Brian Bates



## Celebrating 150 years of art and design

Book and catalogue available to purchase

The book produced to mark the celebrations of the 150th anniversary of the Brighton School of Art, *Art and design at Brighton 1859-2009: from arts and manufactures to creative and cultural industries*, edited by Philippa Lyon and Jonathan Woodham, is available for purchase at £25 (or at the discounted rate of £20 for University of Brighton Faculty of Arts & Architecture

students).

Catalogues for the exhibition *From Art School to University: Art and Design at Brighton 1859-2009* are £10 (or £8 discounted student rate). If bought together, the combined book and catalogue price is £30 (£25 student rate). Please email [arts150@brighton.ac.uk](mailto:arts150@brighton.ac.uk)

## Next Issue

Publication of Edition 23 of the newsletter is anticipated for the summer term with deadline for receipt of copy being Friday 1st May 2009. The theme for Edition 23 will be **Memory, Narrative and Histories**.

Newsletter articles, text and images to be emailed to:

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## Editorial Group

Zoe Bolechala (Marketing); Dr Anne Galliot (CRD); Rob Greens (CRD); Simon Heath (VRU); Professor Maxine Naylor (CRD); Peter Seddon (School of Arts & Communication); Dr Michael Wilson (CRD) and Professor Jonathan Woodham (CRD).

## Criteria and Good Practice Guide

<http://artsresearch.brighton.ac.uk/resources/good-practice>

