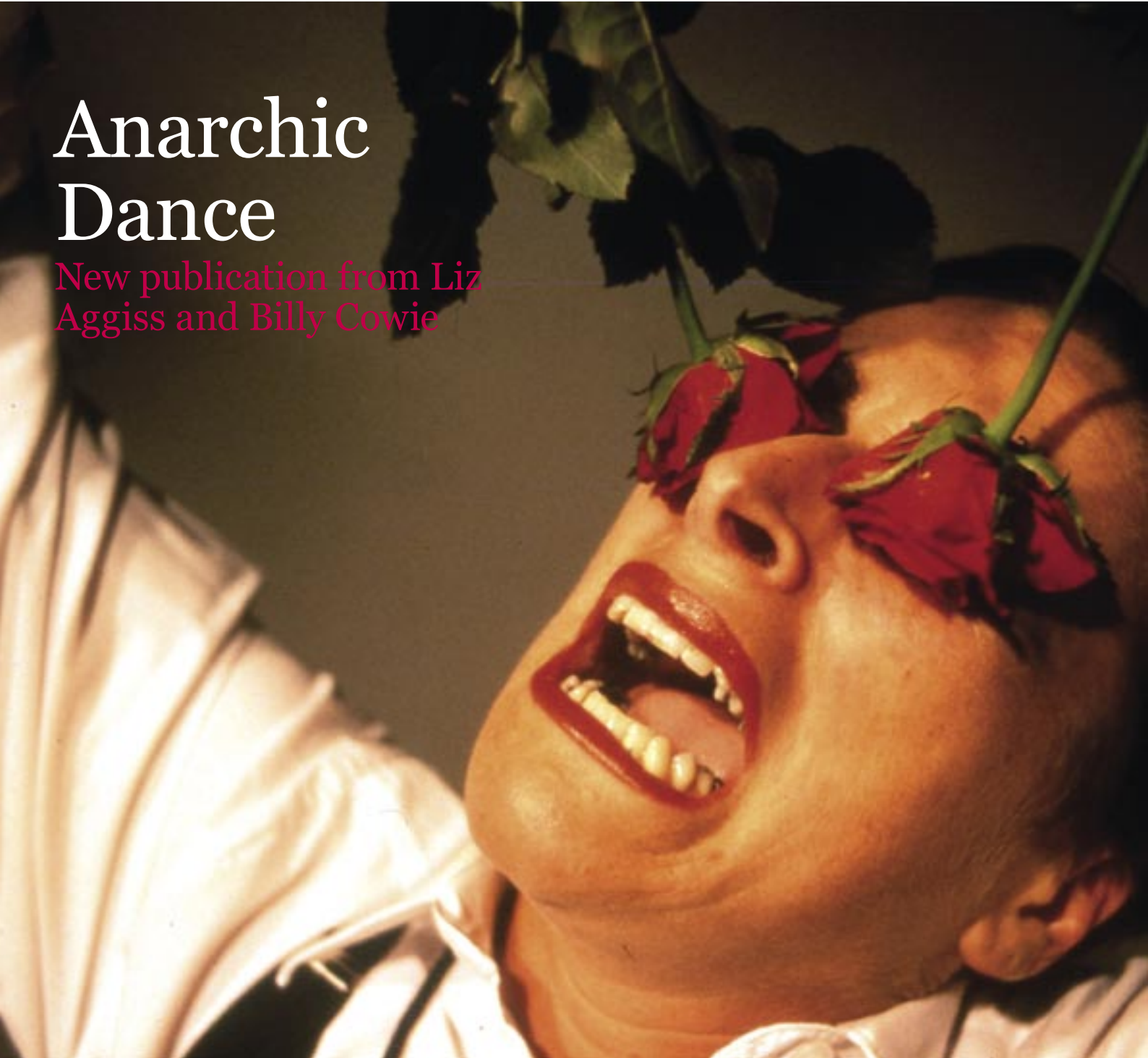


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COVER IMAGE:

Solo tu Corazón Caliente – Liz Aggiss
in *El Puñal entra en el Corazón*,
(photo, Billy Cowie)

Full article on page 8

Gwangju Design Biennale: South Korea

Professor Jonathan Woodham delivered a keynote address at Gwangju International Design Conference, an integral part of the inaugural international Design Biennale held in South Korea's second city, Gwangju, from 18th October to 3rd November 2005. His theme, *Charles and Ray Eames: Bridging Industrial and Post-Industrial Design*, reflected his membership of the international jury that made the inaugural award for the Biennale's Designer Hall of Fame to the Eameses. Woodham also made a brief speech, broadcast live on Korean national radio, at the formal opening ceremony of the Gwangju Design Biennale (GDB) which took place at the Kimdaejung Convention Center and participated in the formal presentation of the Hall of Fame award to the Eameses' grandson. Along with Professor Penny Sparke (Kingston University), Alexander von Vegesack (Vitra Design Museum) and Kashiwaga Hiroshi (Pratt Institute) Woodham contributed to the catalogue that accompanied the Eames Exhibition. It was curated by Professor Young-Lan Ko of Hansung University, who was also the catalogue's editor. Two years ago Professor Ko was a Visiting Researcher in the Faculty of Arts & Architecture where she researched into the role of design history in the British higher education curriculum, Brighton being seen to be a significant shaping force in the field.

GDB was a major international design festival directed by Professor Soon-Jong Lee of the Institute of Design at Seoul National University, attracting more than 300,000 designers, entrepreneurs, students and members of the public, whilst the 4 day international design conference brought together more than 1500 participants and delegates from over 30 countries. Keynote speakers included Alexander Mendini (Atelier Mendini), Peter Zec (President, ICSID), Bill Moggridge (founder, IDEO), Mervyn Kurlansky (President, ICOGRADA), Jin Kim (LG MC Design Lab),



Celebrated Italian designer Alessandro Mendini's "Light into Life" declaration at the Gwangju Design Biennale, South Korea. October 2006

Eero Juhani Miettinen (Nokia), Takao Oosawa (Hitachi), Young-Se Kim (founder Inno, Design), Jong-Min Cha (Hyundai). Nick Talbot (Seymour-Powell) and Kenji Ekuian (GK Design). The GDB forms part of a concerted drive by the South Korean government, articulated through the Korean Industrial Design Promotion Organisation (KIDPO), and supported by government and private industrial sponsorship, to promote design as a major force in bringing about social, cultural and economic change in Korea and beyond. Such an outlook had been given further emphasis through the hosting of the ICSID (International Council of Societies of Industrial Design) Conference in Seoul in 2001 and the formation of an accompanying Seoul Designers' Charter that promoted a design philosophy with a significant oriental inflection. Today, with the emergence of the fashionable Korean Design Wave sweeping Asia, increasing attachment to Samsung, LG and other South Korean products by consumers worldwide, as well as continuing economic production in key manufacturing sectors, South Korea is becoming an increasingly significant design force. Supported by ICOGRADA (the International Council of Graphic Design Associations), ICSID, IFI (International Federation of Interior Architects/Interior Designers), the GDB sought to set an agenda for future design and develop a wider understanding of the role of design in everyday life. This has resulted in the development of the World Design Cities Network Conference, the Designer Hall of Fame and the GDB Archive.



Alliance Graphique Internationale, Paris, 2001

Professor George Hardie: Royal Designer for Industry

George Hardie has been elected as a Royal Designer for Industry (RDI) in recognition of a distinguished career in graphic design. Following his graduation from the Royal College of Art his professional life has encompassed the formation of NTA Studios, album cover design and illustration for the design group Hipgnosis - including artwork for the cover of Led Zeppelin's debut album (1969), Pink Floyd's iconic *A Dark Side of the Moon* (1973), and 10cc's *How Dare You* (1976) - and the winning of many significant design awards, national and international. His highly individual work has been exhibited widely at venues such as the Pentagram Gallery, London, has been published widely at home and abroad, and has featured even more widely through commissions for a number of Royal Mail postage stamps, including one of 48 Millennium stamps (winning a D&AD Silver Award), and the Royal Mail's Christmas Aerogram for 2002. Over the past twenty-five years, in addition to his distinctive contribution to teaching, thinking and research in the Faculty of Arts & Architecture at the University of Brighton - most particularly his unique contribution to the MA in sequential design and illustration - George has also been active in a range of professional organisations, including the prestigious Alliance Graphique Internationale, of which he has been a member since 1984. In 2005 nine other eminent designers were elected as RDIs alongside George in the late autumn of 2005 including engineering designer James Dyson, interior designer Dinah Casson and graphic designer Richard Hollis. At the same time, three distinguished overseas designers were elected as Honorary RDIs, an award for distinguished non-British designers: the designer and co-founder of Push Pin Studios in New York, Seymour Chwast, the highly inventive German lighting designer Ingo Maurer and Italian product designer Alberto Medea. Earlier Honorary RDIs have

included American luminaries such as Edward McKnight Kauffer (commercial art, 1936), Saul Bass (film and TV graphics, 1964), Paul Rand (graphics, 1973) and Milton Glaser (graphics, 1979), as well as Swiss designer Herbert Matter (graphics, photography, 1982) and Bauhaus graduate and teacher Herbert Bayer (graphic design, 1984).

The Faculty of Royal Designers for Industry was established by the Royal Society of Arts in 1936 following one of the largest exhibitions specifically devoted to design in Britain entitled *Design in British Industry*, mounted at the Royal Academy in 1935 with the support of the Royal Society of Arts. At a time when the design profession in Britain was still not widely regarded as being of economic and industrial significance in manufacturing circles, the aim was to promote designers on a par with fine artists who had been able to achieve national prominence through election as Royal Academicians for almost 170 years. Since 1936 there have been many prominent graphic designers elected to the Royal Society of Arts' RDI Faculty including Eric Gill (typography and wood engraving, 1936), Milner Gray (packaging, 1937), Ashley Havinden (graphics, 1947), (Edward Bawden (graphics, 1949) Abram Games (posters, 1959), Tom Eckersley (posters, 1963) and Alan Fletcher (graphics and publicity design, 1972). In addition to Professor Hardie there have been several other RDIs with Brighton connections, including Gerald Benney (silversmithing, 1971) who taught at the Brighton School of Art. Internationally renowned RDIs have included James Gardner (exhibitions, 1959) and FHK Henrion (graphics, packaging, 1959) whose substantial archives are deposited in the University's Design Archives at Grand Parade. Many facets of the work of other RDIs, particularly Sir Gordon Russell (Director, Council of Industrial Design 1947-1960), are to be found in the extensive Design Council Archive also deposited at Brighton.

As Rian Hughes remarked in *Eye Review* (Spring 2005), "George Hardie is an example of that rare breed: an illustrator with an exquisite sense of type and design, and a designer who can actually draw."



Order by number Trickett Webb Calendar, 2002

Fashion and Fancy Dress: The Messel Dress Collection 1865-2005



Evening dress, about 1913, with appliqués of Graeco-Turkish embroidery, stitched by Maud Messel, photograph by Nicholas Sinclair

October 21st 2005 saw the opening at Brighton Museum of this major national exhibition funded by the Esmée Fairbairn Foundation, which will run until the end of March 2006 before moving on to the National Museum Belfast.

All three curators of the show and co/authors of its related book are closely connected to the University of Brighton. Eleanor Thompson graduated in Design History and is now Curator of Costume at Brighton Museum and is now teaching in the School of Historical and Critical Studies. Amy de la Haye, also graduated in Design History and having been curator of 20th Century Dress at the V&A is now a Senior Research Fellow at the London College of Fashion. Lou Taylor (School of Historical and Critical Studies) is Brighton University's Professor of Dress and Textile History. She has worked with this collection since 1980, when, as Curator of Costume she displayed some of the first Messel collection loans in the museum's first fashion gallery. She was involved three years ago with the fundraising bid to the Esmée Fairbairn Foundation.

This exhibition focuses on a unique collection of family clothes belonging to the Messel/Rosse family dating from 1870 to 2005. The exhibition charts, through the display of 50 dresses and related photographs, the personal fashion tastes of 6 generations of this exceptional family. It shows how their shared passion for historicism, for flowers and horticulture and for travel in Europe and China, permeated their personal fashion style right down the generations. The clothes are therefore assessed as exemplar carriers of family memory and heritage.

Maud Messel, who lived at Nymans in West Sussex, for example, added



Honeymoon hat worn by Maud Messel 1898, photograph by Nicholas Sinclair



Close-up lace/turquoise belt: details of day dress made for Maud Messel by the London couturier Sarah Fullerton Monteith Young in 1909-1910, with antique buckle, photograph by Nicholas Sinclair



Above: Photo portrait of Maud Messel

Left: Detail of brown dinner dress made by the London couture House 'Mascotte', with gold and silver appliqué work added by Maud Messel, 1906-1908, photograph by Nicholas Sinclair

antique embroideries to her London couture clothes of the 1895-1935 period. Her daughter Anne, Countess of Rosse, mother of Lord Snowdon, added beading to her elegant dresses but also supported young London and Dublin couturiers, through to the 1950s including Norman Hartnell, Charles James and Irene Gilbert.

Research was undertaken in family archives at Nymans, at Kensington and Chelsea reference Library where the Linely Sambourne archives are placed and in the private archives of the Earl of Rosse at Birr Castle, County Offaly, Eire. Our critical interpretations of the garments, used in book and exhibition, was therefore drawn from family letters, photographs, household inventories, press cuttings and interviews with the family today.

The research themes on which this exhibition focuses are developed through a material culture analysis of this specific group of garments. These themes discuss, firstly, dress as a carrier of this one specific family's personal sense of heritage across six generations, secondly their passionate interests in travel and plants and gardens which passes through into the garments of these creative women and thirdly the similarities and differences of personal style across the generations. The exhibition also examines the family's support for young fashion designers of the 1900-1955 period. Finally, it probes the way in which surviving clothes, acting as a memory of past occasions and celebrations, and which carry stains and body impressions, reflect the 'lives lived' of the Messel women.

Brighton University Student involvement has been one of the keys to the successful development of this exhibition. Both BA History of Design and Decorative Arts and MA students from our History of Design and Material Culture MA programmes have been closely involved in developing this exhibition over the last four years, including researching the family history and photographs. Jan Fielding, for example, has worked with a team creating dress patterns of key dresses and making reproduction garments for visitors to try on. Others worked on mounting the exhibition and putting together visitor information and educational material. Torunn Kolberg, (MA History of Design and Material Culture) was closely involved in mounting the garments and the exhibition itself and Caroline Windsor, also on this MA) was the illustrations editor for the book.

The exhibition opening was attended by members of the Messel family, including Lord Snowdon and the Earl of Rosse, sons of Anne, Countess of Rosse, the chief guardian of this collection until her death in the 1990s. They have loaned this unique collection of clothes worn by their mother, grandmother and by the current Earl of Rosse's wife and daughter in law.

The exhibition has received strong local TV and national press coverage, including the *Financial Times* and the *Daily Express* and is accompanied by the publication entitled *Family of Fashion: the Messels- Six Generations of Dress*, published by Philip-Wilson, London, researched and written by the three curators.

Fashion and Dress Cultures: Copenhagen

Professor Lou Taylor (School of Historical and Critical Studies) and her PhD student Marie McLoughlin attended the Interdisciplinary Conference of Fashion and Dress Cultures in Copenhagen from 26th-28th October 2005 where Professor Taylor was a keynote speaker and Marie McLoughlin gave a paper.

The structure of research education in Denmark is fundamentally different to that of the UK. In Denmark doctoral students are essentially self-led and of the six conference organisers, four were PhD students at the Danish Designskole, and organisation of the conference was part of their doctorate. In addition to being PhD candidates most were already well established as museum curators, lecturers or working within the broader fashion industry. They brought together a similarly diverse and experienced group of researchers from as far away as the US and Portugal, to what was the first major fashion and dress forum in Denmark. Speakers, of which there were over 40, received certificates, which contribute to a PhD within the Scandinavian system. The conference focused on fashion and dress cultures in terms of cultural heritage, art history, cultural production, material culture, design history and social and cultural theory.

The three keynote speakers reflected the diversity and breadth of the conference. Professor Taylor opened proceedings with *Mind over Matter, Matter over Mind, Cash over Content? The state of fashion and dress in the museology context today*. A heartfelt plea to embrace the material

culture of dress and not to allow theory, or a desire to stage exhibitions with mass appeal, to overwhelm its essential integrity. On day two Dr Michiel Scheffer of Saxion University spoke on *Cycles of capital, fashion cultures, creative cities and globalization of production*. An economic overview, which confirmed his role as advisor to the European Commission. On the final day, Dr Karen Tranberg Hansen of Chicago's Northwestern University spoke on *Global Dress Cultures? Youth, gender and second-hand clothing in Lusaka, Zambia*. As an ethnographer she spends extended periods in Africa, especially Zambia, and described how second-hand western clothing there acquired new meanings and messages, quite divorced from those it had held when new.

The whole conference was superbly organised with various strands including: Cultural Heritage, Material Culture, Cultural Production and Consumption and PhD masterclasses for those who wished to present work in progress. The range of topics was broad, from luxury goods in Russia to knitting in Norway, taking in dress codes, marketing, magazines, body image and memory along the way. Of particular interest were two papers on race and dress presented by two American professors from Virginia Commonwealth University. Holly Alford's *The Globalization of Hip-Hop Style/Fashion* and Linda Lee's *From Geisha to Ganguro Girls: Body Image in Japan*.

On the final afternoon a tour of Kopenhagen Fur, the new brand name of the co-operative of Danish fur farmers, (the fur trade is a major part of the Danish economy) was illuminating, with only the British delegates expressing surprise at their creation of a Danish Institute of Fashion, soon to be opened on a heritage site in the heart of the Copenhagen. However, this was all part of what made this such a rewarding conference, seeing dress and fashion from completely different perspectives than one's own, it was sometimes confusing, occasionally frustrating but always interesting.

Sound Exchange: Intersection and collaboration

Over the last 50 years, many visual artists and designers have begun to work with sound - more than any other medium now, as a catalyst for cross-genre intersection and collaboration. Responding to demand from both colleagues and students across the Faculty of Arts and Architecture, the Digital Music programme initiated an open forum to facilitate exchanges between practitioners and theoreticians from various disciplines, hoping to inspire cross-genre dialogue and collaboration.

On the 2nd November 2005 the first *Sound Exchange*, open to all the faculty and selected students, took place at the University of Brighton. At this initial meeting, nine colleagues from different departments spoke of their relation to sound: Chris Rose (3D Design) outlined how musical performance can inspire design (*Musical Performance and Creativity*); Susan Diab (Critical Fine Art Practice) described how one of her sound pieces was transformed when placed in different contexts (*A piece translated across contexts*), which included a live-presentation of the work itself; Jean Martin (Digital Music) presented a sound and video project he made with photographer Mary Robert (*In charge, but not in control*); Claudia Kappenberg (Visual & Performing

Arts) addressed the concept of syncopation in choreographic and installation practice, taking as an example her performance piece *Flush (Missing Beat)*; Charlie Hooker (Sculpture) spoke of his research into sound, sculpture and performance using digital data, movement and sound (*Zeros, Ones, Cycles and Spaces*); Amy Cunningham (Visual & Performing Arts) used various media to create a performative collage out of documentation of her own recent site-specific performances (*Sinister Folk*); Holger Zschenderlein (Digital Music) reflected on the relation between *Soundscape and Narrative* with examples from his own compositions; Gavin Peacock reported on the fine-tuned radio project he undertook with Monica Ross (Critical Fine Art Practice) and Julian Weaver. Finally, Dr Kersten Glandien (Digital Music) reflected on issues raised when *Writing about Art*, with the example of her current book project *Sound in Context: On the Aesthetics of Sound Art*. All presentations elicited lively discussions from all participants.

This format - a series of presentations - was chosen for the pilot session in order to break the ice and to help us all to get to know each other better. In general, however, the Sound Exchange is seen as a platform, which can take very different shapes: discussion of work in progress, presentation of finished work, contributions from guest speakers from outside the University of Brighton. We hope our forum will inspire cross-departmental traffic and collaboration, both at academic and student level.

All inquiries about the Sound Exchange, or proposals regarding future events, should be addressed to Dr Kersten Glandien, Digital Music programme, K.Glandien@bton.ac.uk



Clockwise from left:

Your Order Number is:05;
Ocean Terminal Britannia
 and *La Marseillaise, 2005,*
 Phil Taylor



‘Your order number is...’: Sonic art and digital video

In October 2005 Phil Taylor (School of Arts & Communication) presented a solo exhibition at the IO Gallery in Brighton. The two-part show ran for one month and featured photographic work and time-based media encompassing three themes: *Your Order Number is:05*, *La Marseillaise* and *Ocean Terminal Britannia*. These themes relate to Taylor’s on-going research into the use of sonic art and digital video as expressive art forms.

Your Order Number is:05 is a ten-minute composition, a distillation of over thirty hours of first-hand recorded audio material sourced within a one-mile stretch of Brighton and Hove seafront. The audio has been processed, edited and transformed into a stereo soundscape with supporting video elements. Taylor has interpreted Brighton seafront as essentially a visually attention seeking commercial tourist phenomenon, with sensory overload that contrasts sharply with the presence of natural elements and the sea. *YONI:05* presents an interpretation of this phenomenon, predominately through sound (the supporting video is ephemeral in nature), as if the spectator could not see any aspects of the visual subject matter at all but has to rely on conjuring imagery and locating themselves from the sound alone.

This theme of audio interpretation continues with *La Marseillaise*, a six-minute audio-visual piece. Again this work explores the contrasts of the perceived nature of a city from a visual (tourist) viewpoint with those of the artist employing sound and video as expressive media. Marseille is one of France’s most densely populated cities with all the inherent problems of urban deprivation and socio-economic issues. It is

also a popular tourist destination; guidebooks will present a colourful, rich cultural heritage located around the old port and the nineteenth-century streets and buildings that were not destroyed with dynamite by the Nazis in 1943. Even with EU grants and the injection of funds for regeneration, life in contemporary Marseille is complex and challenging for the vast majority of its citizens. Taylor has chosen ‘La Marseillaise’, The French national anthem, as an archaic embodiment of national identity and pride that fuels the historic tourist perspective, and utilises it sonically to present a piece that offers a contemporary soundtrack to a life in a city that is now three hours from Paris via TGV and yet still is one of the most deprived cities in France.

The second part of the exhibition is a series of photographs entitled *Ocean Terminal Britannia*. Completed in 2005, the series presents an insightful view at contemporary English life within the Ocean Terminal shopping mall near Edinburgh. The hub of the work is an ironic look at the floating museum of the Royal Yacht Britannia, moored alongside the mall. The photographs display a cocooned world of unchecked consumerism and ‘info-tainment’ where the outside world is never permitted to interfere with the visitor’s experience. In the summer of 2006 the exhibition will move to Barcelona as part of caféDiverso.

Founded on the belief that everyone has a good story, caféDiverso is a multi-media travel publisher based in Barcelona. Their focus is on cultural diversity and they publish stories and photographs gathered through a worldwide network of authors and photographers, using different media, including books, multimedia, online and exhibitions. CaféDiverso acts as a talent incubator, providing established and emerging artists, photographers and writers an opportunity to have work translated, published, and distributed worldwide, to earn royalties and to raise their profiles. A percentage of CD profits are given to world literacy programmes including 1 euro from every book sale. Contact: www.cafediverso.com

A synopsis and examples of Phil Taylor’s work can be found on: www.philtaylor-design.co.uk

Anarchic Dance: New publication from Liz Aggiss and Billy Cowie

A new book on the work of Professor Liz Aggiss and Billy Cowie entitled *Anarchic Dance* has just been published by Routledge. The book is edited by Aggiss and Cowie with Ian Bramley and in it they have assembled a broad range of writers from different backgrounds who each contribute an essay. Each of these writers uses their specialist knowledge to create a wider understanding, interpretation and context of the processes, practices and performances of Aggiss, Cowie and their performance company Divas.

As much as Aggiss and Cowie's practice is hybrid, maverick and indefinable, the various theories presented are equally diverse, challenging, lively and fresh. Each essay analyses specific performances, films or groups of works, discussing the subject matter and its execution using French feminist philosophy, post structuralist discourse, historical analysis of Expressionist and Grotesque dance, film theory, creative prose and conversation. The writers range from eminent dance historians including Dr Marion Kant, Dr Carol Brown, Dr Sherril Dodds and Professor Valerie Briginshaw, through dance critics Donald Hutera and Ian Bramley to novelist Deborah Levy, somatics specialist Professor Sondra Fraleigh and dance practitioner Claudia Kappenberg. Aggiss and Cowie also contribute eight essays of their own, looking at among other things Outsider Performance, politics in dance, visual metaphor and the art of reconstruction. The book's insights provide a comprehensive investigation into Aggiss and Cowie's twenty-five year collaborative partnership and demonstrate a range of exciting approaches through which dance performance can be engaged critically.

This book also offers the reader a unique opportunity to match words with action using the enclosed DVD-ROM of three hours of extracts from Aggiss and Cowie's work. The DVD includes in their entirety the award winning films *Motion Control*, *Anarchic Dance* and *Beethoven in Love* and the seminal dance performance *Grotesque Dancer*. It also contains substantial extracts from over twenty of Divas' live performance



Above: *Period Costume* – Liz Aggiss, Sebastian Gonzalez and Richard Knight in *Divagate* (photo, Billy Cowie)



Left: *Anarchic Dance*, cover design by Alice Young, photo by Simon Richards

pieces including *Absurdities*, *Hi Jinx*, *Divagate* *Die Orchidee im Plastik Karton*, *Eleven Executions*, early archive footage of the Wild Wiggles, and extracts from seven of Aggiss/Cowie's commissions for other dance companies including Extemporary Dance Theatre, Transitions, High Spin and Intoto. The video and film extracts are individually referenced throughout the book to allow the reader to instantly test the various writer's theories and perceptions. The book is also illustrated with an extensive series of black and white and colour photographs.

"In the theatre with Divas we are in a country of others. Aggiss and Cowie are smash and grab artists, eclectically borrowing from a range of different dance and performance styles and making them into their own inimitable blended form. Quoting ballet, bondage and bolero, and incorporating elements of cabaret, opera and dance theatre, their works are inherently cross-genre. Unclassifiable, dodging categorization and the taxonomies of sameness through their raids on a host of languages and media, their work exists within a range of locations. On stage and on screen they blur genres and the boundaries between high art and popular culture." – Dr Carol Brown from chapter 2 'the aesthetics of smash and grab'.



Solo tu Corazón Caliente – Liz Aggiss in *El Puñal entra en el Corazón*, (photo, Billy Cowie)



Singapore Design Festival: Nov 9th-23rd 2005

Lawrence Zeegen's presentations and workshops at the Singapore Design Festival, with art/illustration collectives - Black Convoy (UK) and Together With You (China), explored contemporary illustration's emerging relationship with the culture of street art, in a country where graffiti is banned.

In November 2005 Lawrence Zeegen (School of Arts and Communication) was invited to participate in the first Singapore Design Festival. The festival ran from 9th to 23rd November and incorporated 131 activities that included conventions and seminars, exhibitions and presentations, talks and workshops as well as award ceremonies. The festival was, according to the organisers, a 'celebration of the design process and the conceptualisation of ideas'. The festival presented by the Design Singapore Council along with 88 partners, 14 sponsors and

15 supporters from the design community took place at numerous venues throughout Singapore including Suntec City, Raffles City, Park Mall and the Civic District.

Zeegen gave two presentations – *Where Street Art and Illustration Meet* and *UK Illustration Now!* at Streettease, at the invitation of and supported by Taxi Design Network, Singapore. Zeegen ran a series of workshops over four consecutive days for 100+ delegates, along with illustration collectives Black Convoy and Together With You. The presentations and workshops were held at Bugis Street - an infamous area, known historically for its connections with transvestites, transsexuals, homosexuals and lady-boys – all now banned by the Singapore government.

Zeegen's first presentation kicked off Streettease, billed as an event that would bring together contemporary illustration and design with vibrant street art cultures from around the globe. His visual presentation explored emerging aspects of analogue and digital illustration and the merging cross-over of graphic design and illustration with particular emphasis on trends that have materialized from their origins and roots in street art. Delegates, mainly from Singapore, expressed their interest in the culture of street art, as many had only been able to experience it previously through documentary photographic examples, street art and graffiti being banned by the Singapore government.

Zeegen had previously explored aspects of the relationship between street art and illustration in his recent books – *Digital Illustration – A Master Class in Creative Image-Making* (Rotovision) and also in *The Fundamentals of Illustration* (AVA).

The four one-day practical design workshops, led by Zeegen and Black Convoy, explored 2D and 3D character design, interactivity and imagination and culminated in a vast exhibition of delegates work with the centrepiece, inspired by the history of Bugis Street, a collection of 2 metre-high transvestite robots. Zeegen was also invited to work with students on the undergraduate Visual Communication and Design course at the University of Nanyang whilst in Singapore. He ran a successful one-day illustration project with students, which investigated themes of censorship and politics.

The workshops and presentations by Zeegen and Black Convoy were reviewed in *Computer Arts* magazine and in *The Association of Illustrators The Journal*, for whom Zeegen also wrote a lead article about Black Convoy and its members relationships with digital technology whilst participating in the Singapore Design Festival.

Above: Presentation and promotional image created for press packs by Black Convoy

Right: Installation artwork created by delegates and UK illustration collective Black Convoy as part of a series of workshops run by Zeegen and Black Convoy at Streettease, part of the Singapore Design Festival



Finding Fluid Form: Concepts of Morphogenesis

In December 2005 the School of Architecture and Design, University of Brighton hosted the symposium Finding Fluid Form, inviting practitioners and theoreticians from the fields of art, architecture, dance performance, cognitive science, robotics and biology to discuss how concepts of morphogenesis informs their practice. Bringing together practitioners from both the arts and sciences the aim for the symposium was to explore how the fluid technologies of interaction design and robotics can avoid formalism instead suggest indeterminacy in form.

The symposium was attended by an open audience from the fields of arts, architecture, robotics and computer science. Each of the two days of the symposium were structured around a session of formal talks in the morning, followed by a workshop performance in the afternoon. Reflecting the cross-disciplinary interests, the talks were arranged in three sessions: Models of morphogenesis and computation, Biological models of morphogenesis and Siting emergent experiences / ideas of dynamic contexts in network and performance.

The first session opened with a talk by Margaret Boden (University of Sussex) on Darcy Thompson and his early exploration of the origin of biological form. Her talk was followed by Bill Seaman's recounting of his collaborations with physicist Otto E. RöSSLer on the notion of a Thoughtbody Environment. Seaman's talk opened up for the thinking of how embodied cognition and notions of morphogenesis might be linked. This was followed by Peter Cariani's speculation of how an autonomous system might display intentions of their own. This session was followed by the research performance of Sea Unsea, a dance architecture collaboration between Mette Ramsgard Thomsen and Carol Brown. Sea Unsea is an exploration of how the stage can be understood as a platform for the interaction between the different intelligences of the organic and

the digital body. Here, the dancers explore their performed relationships to an ecology of intelligent agents, suggesting new dimensions of agency and presence.

The second day of the symposium opened with biologist Neil These presentation on ideas of plasticity and complexity in stem cell research. Understanding how the cells can be seen as emergent self-organisations of interacting bio-molecules, instigates a new thinking of the body as the interaction between multiple subsystems. The body itself, despite its apparent stability, is here conceived as that which arises through the complex interactions of cells. This was followed by artist Richard Brown's talk on his installations Biotica and Starfish, which uses intelligent programming to explore how ideas of liveness and artistic form can be understood as something that arises through the behavioural. In the final session the symposium sought to discuss how these experiences can be sited within social contexts. Discussing his telematic installations, Paul Sermon, explored how interactive experiences can be situated. This was followed by a workshop demonstration by the Barcelona based performance group Konic Thtr, who use tangible interfaces and ALife programming to merge the performed exploration of digital environments. Using their bodysuit sensors, a corset embedded with movement accelerometers, they discussed models for thinking the stage as a place through which digital and physical experiences can be merged.

Finding Fluid Form was a wide forum for the exchange of experiences of working with live systems. Bringing together dance performance and the sciences that explore notions of formfinding through complex and interacting systems the hope was to bring about a cross-dissemination of ideas of liveness, of how embodied approaches to learning can suggest not only the evolution of responsive behaviours, but also but also the shaping of a physical manifestation, a thickening of form.

Finding Fluid Form was attended by 80 audience members and was a collaboration between The School of Architecture and Design and the Centre for Computational Neuroscience and Robotics at University of Sussex by architect Mette Ramsgard Thomsen (School of Architecture and Design) and robotisist Jon Bird. For further information please see www.brighton.ac.uk/findingfluidform



Sea Unsea

Kitchen-Shrine and Dog-Comfort, or Is Pixie overdressed? By Karin Jaschke

Have you ever wondered whether the dog-owner who dresses her dog in a Burberry coat does so for the benefit of Pixie, to keep her cosy and warm and let her show off in the park, or rather, whether she selfishly uses Pixie as pretext for her own conspicuous consumption and vanity, with little concern for the ridicule and discomfort that the creature might in fact be suffering in its fancy dog-frock? The question of dog-comfort seems to relate in more than one sense to offsea's domestic laboratory-cum-workshop which was on show at Grand Parade in January 2006. The title of the present exhibition is not randomly chosen. Andrea Benze's and Anuschka Kutz's work is all about avoiding over-dressing the dog, or for that matter their very own pet subject, the architectural object: their architecture is the antithesis of architecture as fashionable imposition and formal self-indulgence. Equally, a dog's Burberry coat is precisely the kind of minor everyday eccentricity that drives offsea's architecture and inspires the thinking behind it. Where does Pixie's coat go when she comes home? Would there be space in the hallway of the new house for drying and hanging dog-coats? And what is the story of Pixie and her mistress anyway? How did they meet? Why have they chosen to live here, rather than elsewhere? What would happen if they wanted to move in with the bulldog and its owner next door?

Architects have long realized that the essence, the vitality and dynamism, of urban life resides first and foremost in the concrete, lived, ordinary lives of the city's inhabitants, in the 'everyday' spatial practices famously theorised by Henri Lefebvre. Yet producing a usable analysis of this fundamental but elusive dimension of the city has been a challenge for architectural thinkers, from Jane Jacobs to the Situationists, from the Smithsons to the generations of architectural students who have attempted to pin down everyday life without knocking it out. Urbanism has changed for the better as a consequence of the conceptual valorisation of the undisciplined, unquantifiable, hands-on side of urban life.

But what about the domestic realm - the house, the flat, the dorm-room? Offsea have chosen to get to the everyday through the back-door, work their way through the kitchen, bed-room, broom-cabinet, and hallway complete with dog-coat-storage, to come out at the front door (or is it the garage door?) getting at the urban everyday by way of the house. Their work is driven by a curiosity about how people live their lives on the small scale, inside their homes: like anthropologists, Kutz and Benze observe, interpolate, and attempt to understand the habits, quirks, desires, and fears of the inhabitants who do not simply live *in* the house but *with* the house, making it up and dressing it down as everyday situations and the circumstances of life require. Teacups, great-aunts, dog-coats, and adolescent misbehaviour all have a place in the house, as offsea imagine it.

The spatial solutions that offsea provide invite everyday situations, one-off acts, habits, and rituals to take place, in ways that are at once specific and open to adaptation in a way that resonates with Herman Hertzberger's ideas about the general potential, or competence, of a building or spatial arrangement and its specific performance when used. Offsea have developed a system of building-blocks that aims to bridge the gap between social determinism and the demand for flexibility, the

two programmatic positions that have (mis-)informed much residential architecture after the gradual decline of ideological functionalism in the second half of the 20th century. Offsea's blocks offer an architectural, that is formally and functionally specific, framework to the inhabitants, but, being conceived as a kit of parts that can be reconfigured, extended, shrunk, and altered, each scheme is adaptable within set limits. In a sense, this is a grass-roots functionalism, where outside and inside condition each other and where form and function (social, spatial, technical) relate in a straightforward way, without moral under-, or symbolic overtones. The functionality of the offsea house is in the design of the individual blocks and the ways in which they can be assembled as well as in the possibility of changing the configurations over time according to need and fancy. This latter aspect does not only add a dynamic and narrative quality to the urban role of the house (an actor rather than a stage-set) but also raises the technical challenge of designing the DIY-factor into the house. Critical questions about planning laws and procedures and the relation of architect, client, and habitant are also clearly at stake in work of this kind.

In this regard it is worth noting that while Kutz and Benze take their cue from observing the everyday life around them, they do not do so from an ironic or otherwise patronizing point of view. They do not mistake lived-in architecture for pop-art or a site of witty cultural commentary. Rather they empathize with the potential inhabitants and acknowledge that the latter know as much as and possibly more about their domestic life and spatial needs than the architects. Above all, offsea's work illustrates that architecture can do more than one thing at the time: that it can be functional and inspiring, respect the inhabitants' lifestyles and needs and be designed, have a critical dimension and, as this exhibition suggests, be fun to live in and to design.



Offsea Kitchen-Shrine and Dog-Comfort at the University of Brighton Gallery, January 2006

Utilitarian Dreams: A digital installation of work by artists and architects from Cuba and the UK

The Utilitarian Dreams exhibition, commissioned by arts organization Lighthouse, opened in Brighton during November 2005, as part of CINECITY, the Brighton and Hove Film Festival. Tom Phillips (School of Architecture and Design), Andre Viljoen (School of Architecture and Design), Katrin Bohn (School of Architecture and Design) and Glenn Longden-Thurgood (School of Architecture and Design) joined the Cuban curator Yuneikys Villalonga and three emerging Cuban artists, Fidel Garcia, Pavel Acosta and Alenjandaro Gonzalez to create this digital installation and exhibition. Utilitarian Dreams developed themes and explored ways of representing the perception of open space in Brighton and Havana, reflecting on the notion of Productive Urban Landscapes as defined in Bohn & Viljoen's concept for CPULs (Continuous Productive Urban Landscapes). The installation itself, described by Tom Phillips as a "cultural manifestation", evolved via a series of e-mail discussions between the Cuban and UK participants. These discussions, documented by Katrin Bohn, provided the framework for defining the participants research questions, working methods and the development of the pieces exhibited.

British Council funding allowed Yuneikys Villalonga and Pavel Acosta to travel from Havana and spend time in Brighton working with the UK participants developing a sequence of video pieces, and the installation. The installation utilized a variety of media to explore ways of representing the perception of open space, ornament, memory, temporality,



Part of Cuban artist, Pavel Acosta's video installation *Dust* shown as part of Utilitarian Dreams

Utilitarian Dreams, has helped to clarify questions for future investigation, and has provided the first concrete opportunity for cross-disciplinary working. Within the School of Architecture and Design, this included the first collaboration between Glenn Longden-Thurgood, Katrin Bohn and Andre Viljoen, working with Glenn's hybrid cameras to simultaneously capture different degrees of temporality within the Stein and Moulsecoomb allotment sites.

The exhibition generated diverse responses from the media, ranging from a letter of outrage in the *Sun* newspaper, to a twenty-minute live interview about the show and the CPUL concept on Radio New Zealand.

Outcomes currently being explored include an invitation by the London based arts organization Gas Works to transfer Utilitarian Dreams to Havana, and establish a month long residency in Havana for Katrin Bohn and Andre Viljoen.

The participants in Utilitarian Dreams would like to acknowledge significant support from the universities Media Services staff at the Moulsecoomb and Grand Parade sites, support staff in the School of Architecture and Design, from Sue Gollifer and from Level 3 Architecture students, without which much of the show would not have been possible. In addition to funding from Lighthouse / Arts Council and the British Council, The Universities International Office, The Faculty Research Support Fund and the School of Architecture and Design all contributed to the costs of Utilitarian Dreams.



The Lost Apple Fields of England, an installation by Katrin Bohn, documenting the loss of biodiversity within agriculture



The drumflower installation, part of the Utilitarian Dreams Exhibition, based on observations made during a documentation of Cuban organoponicos (urban market gardens) by Tom Phillips (images) Andre Viljoen (installation)



Brighton in Havana-Havana in Brighton, one of a sequence of videos documenting elements which "capture time" by Andre Viljoen

Staff News

PROFESSOR JONATHAN WOODHAM

Professor Jonathan Woodham (Director of the Centre for Research Development) has been elected as a Fellow of the Royal Society of Arts.

LARA PERRY

On January 25th 2006, Lara Perry (recently appointed in the School of Historical and Critical Studies) and Nicki Bird (Northumbria University) launch their interdisciplinary and collaborative website, www.unknownsitter.com

Designed as a resource for artists, historians and students, the website is an on-line anthology of approaches to interpreting portraits when the identity of its subject has been lost. Respondents from various disciplines (from psychology to dress history) discuss ten portraits of unknown sitters from national collections. Through the images and texts, unknownsitter.com raises questions about the nature of identity, representation, and the role of the observer in interpreting visual images. As a visual resource, it offers a repertoire of tools to the study of portraits of unknown sitters, and also maps the limits of knowing the unknown sitter.

The website, which will be on-line for five years, is the beginning of a continuing dialogue on the subject of portraits of unknown sitters which will be developed in further publications and exhibition. The site has been developed with funding from the British Academy's Small Research Grant Scheme.

GEZ WILSON

Gez Wilson (Gallery and Theatre Office) launched the company 'B in Art' in May 2005 with a mission to 'encourage audience interaction in visual art and performance'. 'B in Art' aims to produce quality performances with environmental themes, tackling important issues in an accessible interactive, fun and interesting way.

December 2005 saw the completion of a pilot project entitled *Creature Composting*, a performance piece using puppetry and theatre with the theme of composting as part of a tailor made workshop for primary schools. The resulting show designed and performed by Heidi Watts (Gallery and Theatre Office), is an interactive and fun puppetry piece using creature characters at the 'Compost Café' going on a magical journey through the life of a compost heap. The project was funded by the Arts Council England and Magpie Environmental

Trust through the Onyx Environmental Trust via the Landfill Tax Credit Scheme.

The show was toured to local primary schools during the autumn and was exceptionally well received. The *Creature Composting* show and workshop will continue to tour well into 2006 following the announcement of further funding through Magpie from Brighton and Hove City Council and Ernest Cook.

The project has a combination of arts and environmental aims and objectives:

- Bringing the arts into primary schools through easily accessible puppetry and performance.
- Environmentally friendly theme portrayed in a 'non-preaching' method.
- To reduce the amount of rubbish going to landfill – schools and individuals will compost more.
- To assist schools and individuals in becoming more eco friendly - Eco Schools scheme.

Jo Bolton from Saltdean Primary said: "Creature Composting - it was fantastic! All children (and adults) really enjoyed it. It was pitched at the right level for their age group and definitely got the message across."

Margaret Cobbold, General Manager at The Onyx Environmental Trust said: "This is an excellent scheme which allows young people to learn more about how to act to improve the

environment in a number of practical ways. This will not only benefit their schools but the wider community, now and into the future."

Kim Jackson, Environmental Education Officer, Sustainability Team, Brighton and Hove City Council said: "I just wanted to say a huge thank you to you both for your fab 'slot' at the event last week. It caused much mirth, laughter and interest!! Brilliant!! Anyway thanks again for supporting the Eco Schools event so wonderfully."

For further information visit www.binart.org.uk or www.magpietrust.org.uk, email info@binart.org.uk

PROFESSOR MICHAEL TUCKER

Professor Michael Tucker (SHACS) was invited to contribute a guest editorial to the March 2006 edition of Britain's longest-running jazz magazine, *Jazz Journal International*, for which Michael is a regular reviewer. The theme of Michael's piece was tradition and innovation in the poetics of jazz. A commissioned feature-length article on leading Norwegian drummer and ECM recording artist Jon Christensen will appear later in the year.

RICHARD PATTERSON

Richard Patterson (School of Architecture and Design) has recently contributed 'Situating Dalibor Vesely' to *An Architect's Guide to Fame*,



A drawing of the Compost Café by Suzie from Seaford Primary School

which was edited by Paul Davies & Torsten Schmiedeknecht and published by Elsevier Architectural Press. His earlier essay 'What Vitruvius Said' for the *Journal of Architecture* (1997), has been chosen for a forthcoming book of selected articles from the first ten years of that publication, to be edited by Andrew Peckham and James Madge.

CHRISTOPHER STEWART

In February 2006, two exhibitions featured the work of Christopher Stewart (School of Arts and Communication).

Work purchased by the Victoria and Albert Museum from Christopher Stewart's *Insecurity* series is on display in the Permanent Collection re-hang, in the Victoria and Albert Museum Photography Gallery. The work will be on display for one year with one image by different photographers representing each decade since the announcement of photography in the nineteenth century. Stewart's *USA, 2002* will represent the last decade.

In February and March 2006 Stewart premieres two new projects in *Observations*, a one-person exhibition at Open Eye Gallery in Liverpool.

Continuing his exploration of the international security industry in *Kill House*, Stewart takes a photographic journey through the darkened interior of a house in Arkansas, USA, in which private military personnel are prepared for service in the *War on Terror*. His second project, a multi-screen video installation entitled *Levanter*, sets its sights on the surveillance systems installed above the Port of Gibraltar, looking out to sea, to Africa and beyond. The exhibition runs from 3rd February to the 25th March 2006.

TOM GRIMSEY

A major new artwork, combining sculpture and landscaping, *The Florid Burn* opened on the 21st September 2005 in Leazes Park, Newcastle, to coincide with The British Art Show.

The Florid Burn, by Tom Grimsey (School of Arts and Communication) is a river of flowers following the line of the underground river the Lort Burn, and is part of Newcastle's Hidden Rivers project.

Alternating paving with planting blue marble terrazzo slabs set with thousands of bright flowers act as sparring partners to the real flowers. The real flowers of the strip of meadow planting take inspiration from the schemes of Piet Odulf and Noel Kingsbury's 'New Perennial Garden'.

Planned to develop and change throughout



The Florid Burn, Newcastle, by Tom Grimsey

the year, like the river, the real flowers will be constantly active, rising to the challenge of the dazzling coloured ceramic and mirror stainless steel flowers set into the adjacent paving.

A splash-pool area, situated at the top of the park, suggests the source of the Lort Burn. Large steel splashes that are both sculptural seating and play structures, rise from the flower strewn terrazzo.

Stainless steel flowers are set into paths where the Lort Burn flows beneath, and a wave like railing, inset with washed up stainless steel flowers marks the point where the burn enters the lake. As the burn leaves the lake a stainless steel leaf-trap creates a whirlpool effect, as if sucking the water out of the lake.

From there it runs on through the park, flowing out and down into the city.

SUE GOLLIFER

Sue Gollifer (School of Arts and Communication) held a retrospective Exhibition of three of her *ArCade* exhibitions, the second, third



and fourth *UK Open International Exhibition of Digital Fine Art Prints*, at the State Art Museum, Novosibirsk, Siberia, Russia April 20th - May 5th, 2005. This was linked to the *AniGma-2005* Festival, The 2nd Novosibirsk International Festival of Digital Imaging & Animation.

<http://levallgallery.com/Exhibitions/2005/aniGma/arcade.html>

<http://levallgallery.com/ANIGMA2/index.html>

In August Sue convened, organised and Chaired an expert panel at the *SIGGRAPH 2005* Conference July 31st - 4th August, Los Angeles Convention Centre: *The Computer Arts: Origins and Contexts*. This included presentations by Roger Malina, Chairman of the board of Leonardo/ISAST and Editor; Gerfried Stockman Artistic Director of Ars Electronica; and Michael Masucci, Artistic Director of EZTV, Los Angeles and Cynthia Beth Rubin, Vice Chair of ISEA - International Symposium of Electronic Art.

Sue was also part of a Panel Discussion at

SIGGRAPH'05: Synapse: *Bridging the gap: Art, Artists, Technology and the Art establishment.* This two and a half hour panel was sponsored by The University of California Los Angeles Extension, Otis College of Art + Design in association with, the with EZTV, the CyberSpace Gallery, the SIGGRAPH Art Gallery and the SIGGRAPH Guerilla Studio.

www.siggraph.org/s2005/

In September Sue presented a paper about her current research activities at 2005 IMPACT – KONTAKT International Printmaking Conference. On a Panel focusing on Curatorial Practice: DIGITAL CREATIVITY: CROSSING BORDERS & BOUNDARIES. This paper included information about the Digital Art Exhibitions she has recently curated *ArCadeIV* and the SIGGRAPH04 Art Gallery: *Synaesthesia*. The IMPACT 4 conference took place on the 5th-10th September'05 in Berlin, Germany and Poznan, Poland. It serves as an international forum for print artists, curators, critics, collectors and suppliers of art printing materials and presses.

<http://web.utk.edu/~imprint>

<http://www.siggraph.org/artdesign/gallery/S04/index.html>

DR PAUL HOPPER

Paul Hopper (School of Historical and Critical Studies) has just secured a contract for his fourth book entitled *Understanding Development* with Polity Press. The book is scheduled for publication in March 2008, and Polity will be creating a web site in order to publicise and generate interest in this book.

LUIS DIAZ

Luis Diaz (School of Architecture and Design) reviewed the Eileen Gray Exhibit at the London Design Museum for December 2005 issue of *Il Giornale Dell'Architettura*. The exhibit, which closed on 8th January 2006, focused on 9 architectural projects supported by examples of Gray's furniture, lighting and rug designs.

LAWRENCE ZEEGEN

In November 2005 Lawrence Zeegen (School of Arts and Communication) was invited to participate, alongside British illustration collective Black Convoy and Together With You from China, in the Singapore Design Festival. Zeegen's review of the event is featured on page 9.

Closer to home, Zeegen was also invited to

make a presentation at Designers Night: Six of The Best as part of Dscape 05 – the UK's largest creative showcase that highlights animation, interactive design, graphics and digital film from Sussex. Organised by Wired Sussex over three days, Zeegen was asked to speak about his recent books *Digital Illustration – A Master Class in Creative Image-Making* (Rotovision) and *The Fundamentals of Illustration* (AVA). Designers Night: Six of The Best featured six designers presenting 'pioneering design and innovation' allowing them to discuss 'their creative drive and inspiration'.

Zeegen's two books, following their publication in August and September 2005, have been very favourably reviewed in recent months by many leading design publications that include *Design Week*, *Computer Arts*, *Digital Creative Arts*, *Grafik*, *The Association of Illustrators* *The*

contribution centred on the one-year anniversary, on the date that *The Guardian* featured the piece – Saturday 7 January, of the death of Rosemary Kennedy, sister to JFK. Born slightly retarded and considered a potential embarrassment to the Kennedy's, she became one of the first people in the US to undergo a Prefrontal Lobotomy and spent her life institutionalised. Zeegen's work commemorated Rosemary Kennedy's death.

In other invited commissions for *The Guardian* during December 2005 and January 2006, Zeegen has created illustrations for featured articles by, amongst others, Gordon Brown and Terry Waite. He continues to contribute for the Comments and Debate section of *The Guardian* every two weeks.

Zeegen has contributed written articles for various publications in December 2005 and



Zeegen's image, commissioned by *The Guardian* for its weekly OpArt series, commemorating the death of Rosemary Kennedy

Journal, *Advanced Photoshop* magazine and *Photoshop Creative* magazine.

Zeegen was invited to submit two artworks to be shown and sold as part of the Royal College of Art's 12th annual *SECRET* postcard exhibition. Raising over £70,000 for Fine Art students and attracting a record number of visitors, the exhibition received national and international press and media coverage.

The Guardian newspaper recently commissioned Zeegen for its Op Art series, a regular feature in the main newspaper every Saturday. Each week artists, designers, architects and art directors are invited to create a reactive visual art piece in response to an event of the week. Previous contributors have included Jake and Dinos Chapman and Gillian Wearing. Zeegen's

January 2006. For *Computer Arts Projects*, Issue 79 Dec 05, Zeegen wrote the lead feature for a special edition devoted to illustration. His piece - *50 Insider Tips For Illustrators* featured comments, advice and interviews with 10 of the UK's leading illustrators and lifted the lid on work-smart advice for those starting up in the business. For *The Association of Illustrators The Journal*, Jan 06, Zeegen wrote in his article *Digital Faith Healing*, about the changing nature of digital technology and its effect on mobile working practices, with particular reference to workshops he organised in Singapore with Black Convoy.

In January 2006, Zeegen was invited to judge Image Nation: Contemporary Illustration from Scotland at The Collins Gallery - supported by

the University of Strathclyde, in Glasgow. The exhibition featured over 100 images across six categories: advertising, design, books, children's books, editorial and undergraduate work and Zeegen was one of six judges awarding prizes across each of the categories.

JONATHAN BALDWIN

Jonathan Baldwin (ADM-HEA) has recently been invited to be the only British author on the highly regarded online graphic design journal, *Speak Up* (www.underconsideration.com). His first article, on the value of pizza flyers as legitimate graphic design, became one of the site's most commented-on and linked-to features. Future articles will cover networking as a professional skill, the development of taste in judging everyday design, and the environmental impact of graphic design.

MARY ANNE FRANCIS

Mary Anne Francis (School of Arts and Communication) took part in 'Open Congress' at Tate Britain, in October, which explored the way in which methods from FLOSS (Free / Libre Open Source Software) might be transferred to art. (She also organized this event with colleagues at Chelsea College of Art & Design.) As FLOSS emphasizes work produced through collaboration and communal editing, Mary Anne offer a modular artwork 'The Blooming Commons' – a simulated flower stall, bricolaged from brightly coloured cleaning implements – for Congress participants to 'Open Source'. A modified version of the work appeared around the Tate. This work comprised part of a research project in which Mary Anne has been addressing questions of how Open Source art is radically different from other forms of Open Source practice (including music and software production) and has far reaching implications for cultural production.

The practice-based component of this research developed a work she presented to 'What Work Does the Work of Art Do? (2): A Symposium with Art & Language' that was held at The Guildhall, London in July 2005. There, she offered a 'demonstration' in response to the symposium's question, which took the form of making part of 'The Blooming Commons' live, in front of the audience, while offering a commentary on the work that the work of art might be seen to do.

Conferences and Events

CULTURAL INDUSTRY AND THE EDUCATION OF ART AND DESIGN: THE FUTURE – CREATION MISSION

Fenggen Qian (School of Historical and Critical Studies) recently attended Cultural Industry and the Education of Art and Design 05, the third international design conference of its kind, at the Cheung Kong School of Art and Design, Shantou University, China, moderating the second session of the conference.

Following the success of its 2004 conference "The Three Friends of Winter - Seminar of Traditional Chinese Iconography and modern Visual Design", Cheung Kong School of Art and Design held the "International Conference on Cultural Industry and the Education of Art and Design" from December 16th to December 19th 2005. The conference was sponsored by the Hong Kong Li Ka Shing Foundation. Participants included experts and academics from local and overseas prestigious institutes, renowned designers, executives of design organizations and representatives in the field.

The modern design starts with the impetus of industry development. However, the development of professional design education leads to "specialization" in design. Design has become gradually separated from the industry. It has evolved into different classifications such as graphic design, interior design and product design. Moreover, due to its native system and other social problems, China's industrial structure is still heavily led by cheap labour and the development of semi-processing enterprises. Under this premise, it is unable to realize an interaction of industry and design. In the era of globalisation, an industry lacking creativity does not only mean competitive disadvantage, but also shame of the whole nation. After innumerable trade wars and intellectual property rights protection negotiations, experts in the industrial field and design circles all realize that it is time for design and industry to interact more closely.

How can we seek a way for design to integrate with industry and to enhance its development? Which direction and how should design education be changed and developed? Through high-level discussion and idea exchange, the conference aimed to examine the relationship between design and the cultural and creative industry, the government and the related social organizations, from a global perspective. In ad-

dition, by the study of art and design education systems in different countries and under different regional economies and cultural backgrounds, the conference expected to contribute to the consummation of the cultural and creativity industry and the enhancement of art and design education.

DRESS HISTORY AT THE POMPIDOU CENTRE

Professor Lou Taylor reports on a conference held at the Pompidou Centre Paris, December 8th - 9th 2005, 'Les Années Soixantes - le temps des micro modes,' whose organising committee included Domnique Veillon and Michele Ruffat of the Institut du Temps President of the CNRS (IHTP), the social historian Pascal Ory of Université de Paris 1, Patrick Fridenson of the Business History Institute, EHSS, Paris and Lou herself.

Day One involved presentations of themes by international keynote speakers, including Alexandra Palmer, (ex University of Brighton PhD student, now the Nora Vaughan Curator of Dress, at the Royal Ontario Museum, Toronto. Lou's paper dealt with the impact of British art and design college teaching on the character of British fashion design in the 60s.

Day two, was built around presentations by PhD students working either with the IHTP or with the Department of Business Studies of the University of Paris. The large audiences for both sessions included not only university staff and Paris-based research students (who came from France, Japan and Russia) but also a good number of men and women who had worked in fashion designing, retailing and journalism in Paris in the 1960s, and whose responses were fascinating.

It was very clear, that unlike most UK/ USA university-centered fashion history approaches, where research grows mostly from undergraduate and MA-level dress/design/art history/material culture programmes, all of these papers were based either on business and retailing history and/or social history methodologies. There were no papers at all that used a material cultural-object-based approach and therefore, rather strangely, very little discussion of the 'objects' of 1960s fashion. On reflection however, this is scarcely surprising since this new and probably unique fashion history research group in France has developed within a social history research centre. The IHTP's previous research project has dealt famously with French life under Nazi occupation and issues of collaboration.

Lou hopes that at some point in the near future it will be possible to bring together some of the French IHTP postgraduate fashion history students and those based in Brighton undertaking dress/fashion history research, to discuss these differences of critical approaches.

BRITISH SOCIETY FOR THE HISTORY OF SCIENCE POSTGRADUATE CONFERENCE

The British Society for the History of Science Postgraduate Conference was this year held at the School of Historical and Critical Studies on 4th-6th January 2006. The choice of venue reflecting a growing interest in both the research and teaching of the History of Science within the University.

With thirty papers over two days, several themes emerged from the presentations. Interest in the history of medicine was significant, covering aspects from seventeenth-century receipts for the cure of gout (Michelle Di Meo, Warwick), the story of Margery the diabetic dog (Andrew Gardiner, Manchester) and the often grotesque pathologies presented to society-goers in Victorian Newcastle (Vicky Blake, Durham). The history of mathematics also featured strongly, including Josipa Petrunic's (Edinburgh) brave attempt to introduce non-Euclidean space first thing in the morning. There was even the opportunity to have a go with a replica mathematical compass (courtesy of Benjamin Wardhaugh, Oxford).

Many students were concerned with communities, be it in the form of provincial geological societies (Leucha Vermeer, Leeds), or studies of institutions as diverse as contemporary museums (Louise Thorn, Imperial), and the 'holiday camp' ambience of the Common Cold Unit (Tal Bolton, Kent). A cluster of papers dealt with Italian topics, from the Vatican's censorship lists of the sixteenth century (Neil Tennant, Imperial) to the Futurist 'Telegraphic style' (Meg Greenberg, Cambridge).

Most papers concentrated on the 19th and 20th centuries, with some dealing with very recent issues; for example, Morgan Clarke (Oxford) introduced Lebanese reactions to the new reproductive technologies, and Sarah Davies (Imperial) chronicled evolving attempts at science communication, from PUS to PEST. Perhaps appropriately given this modern emphasis, the motif of computers also recurred: both Alexi Shannon Baker (Oxford) and Gael Lancelot (Manchester) argued for the use of IT resources, namely techniques of mapping and data basing. Indeed, by the second day we had earned our own 'Home Computing' cer-

tificate, courtesy of Tom Lean's (University of Manchester) engaging talk on the microcomputer magazines in the early 1980s.

The University of Brighton was itself well represented not only by the organiser Fern Elsdon-Baker (School of Historical and Critical Studies) but by Robert Wycherley's (School of Architecture and Design) paper on the history of Maudsley Hospital, Charlotte Nicklas's (School of Historical and Critical Studies) paper on the development of Aniline Dyes and Sorcha O'Brien's (School of Historical and Critical Studies) paper on technology, modernity and national identity in Ireland. There was even a paper by Melanie Keene (Cambridge) that had a Brighton Rock theme, focusing on former Brighton geological luminary Gideon Mantell.

The range of topics covered was broad, and demonstrated the strength and diversity of current history of science scholarship. For a full details for this conference and the upcoming summer conference please visit www.bsbs.org.uk

BRITISH 'NEW VIEWS' CONFERENCE ON GRAPHIC DESIGN HISTORY

Jonathan Baldwin and Sarah McLean represented the School of Historical and Critical Studies at the 'New Views' conference on graphic design history. The conference, which took place at the London College of Communication at the end of October 2005, sought to reposition the study of graphic design history towards a more socially-based focus.

Jonathan and Sarah presented a paper, *Abandoning History: Delivering Historical and Critical Studies to Practice-based Students*, recounting their experience in developing the service teaching they offer from SHACS to BA(Hons) Illustration and Graphic Design students.

The title of the paper referred to both abandoning the history of slide-show/seminar/essay approaches to the subject and abandoning the idea of history as a timeline of important designers and movements, focusing instead on sociology, ethics, ecology and politics.

During the presentation, which was well attended by academics from various countries, it was noted that H&CS is generally delivered by part-time staff with no remit for curriculum development, which leads in turn to reliance on traditional delivery and low attendance from students.

The success of the approach taken at the University of Brighton, where attendance is over 90% each week, is largely down to the

introduction of practice-based assessment, group-based activities and the new, more 'relevant' curriculum which students are able to connect to their practice. Potentially controversial strategies, which were warmly received, included 'the one-book book list', visual experimentation instead of essays, and podcasting.

The paper and subsequent discussion concluded by calling for a network of communication between H&CS staff across the sector and moves away from casualisation and towards greater integration of H&CS staff onto course teams.

Student News

KIRSTEN HARDIE

Kirsten Hardie (School of Arts and Communication) presented a paper relating to how HE Institutions support the Scholarship of Learning and Teaching at the Multinational Scholars Forum, at the Society for Teaching and Learning in Higher Education at the University of Charlottetown, Prince Edward Island, Canada in June 2005. Kirsten was one of the eight UK National Teaching Fellows to be selected by the HE Academy to participate at this event and her paper has contributed to key international developments relating to learning and teaching. Subsequently Kirsten also participated in the International Society of Scholarship of Teaching and Learning conference in Vancouver, Canada in October 2005. Whilst in Canada, Kirsten was able to visit the archives of the McCord Museum, Montreal and sourced further rich research material to support her PhD studies. The opportunities for Kirsten to develop her passions and research activities relating to learning and teaching and her PhD focus are well balanced.

In September 2005 Kirsten was invited keynote speaker at the HE Academy 'Spread the Word' Symposium, London – an event that celebrated the end of several major national projects looking at issues in teaching and learning.

As Project Director of the AHRC funded plasticsnetwork.org international collaborative project at the Arts Institute at Bournemouth, Kirsten's work has seen the successful culmination of this project that celebrates plastics – a website, international symposium and exhibition at the Russell Cotes Art Gallery and Museum, Bournemouth. It was particularly pleasing to involve fellow PhD student Hashin Kwak in the project as a selected plastics case study in the website.



Ben's Deli original 50s diner, Montreal, Canada 2005

Kirsten has also been invited to present, in relation to her research activities, at a number of HEIs staff Research Events, including Southampton Solent University, June 2006 and Staffordshire University, November 2006 and her home institution, The Arts Institute at Bournemouth, November 2006.

MARIE MCLOUGHLIN

Marie McLoughlin (School of Historical and Critical Studies) is looking at Muriel Pemberton and the development of degree level fashion courses in British art schools between 1930 and 1975.

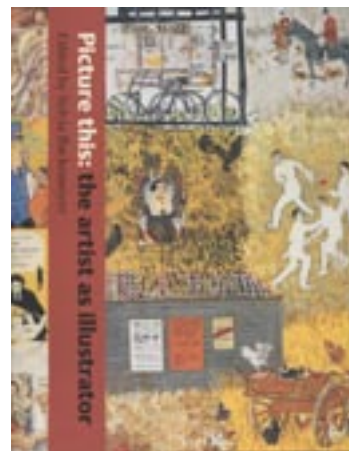
Muriel Pemberton was the first person to graduate with a diploma in fashion from the RCA in the 1930s, founding the famous St Martin's fashion course soon afterwards and was a member of the government committees which shaped art education in the mid 20th century. Throughout her career she emphasised the importance of drawing, indeed following her retirement from St Martin's she continued to teach drawing at Brighton and the slide library holds a record of some of her drawings, many from the 1940s when she illustrated Dior's 'New Look' for the News Chronicle.

Her importance as an illustrator and as a teacher is examined in the chapter on fashion drawing that Marie McLoughlin was asked to write for *Picture This: the Artist as Illustrator* (ed Sylvia Backemeyer, The Herbert Press 2005). This looks at a hundred years of artists and illustrators all of whom have been associated with Central St Martin's either as students or teachers. It is a surprisingly broad, indeed almost exhaustive, record of British illustration. Rupert the Bear, Batman, Orlando the Marmalade Cat, Lucie Mabel Attwell, Radio Times covers, London Underground

posters and Gerald Scarfe cartoons are all there. Other chapter writers include Roger Sabin (Comics and Cartoons), Alan Powers (Book Jackets) and Paul W. Nash (Central St Martin's and the Folio Society).

The book was accompanied by an exhibition at the Lethaby Gallery in Holborn and as part of the supporting programme an evening event was arranged where, under the capable chairmanship its co-curator Howard Tangye, Lecturer in Charge of Womenswear and established artist himself, Marie was 'In Conversation With...' three important fashion illustrators, all of whom studied and taught at Central St Martin's: Elizabeth Suter who regularly covered the Paris collection for the British Press in the 1960s, drew the Charles and Diana wedding for *Country Life*, and was for many years Pemberton's right hand; Gladys Perint Palmer, prolific *Vogue* illustrator, writer of the highly amusing and satirical book *Fashion People* (Assouline, 2003) and Director of Fashion at the Academy of Arts, San Francisco; and Jo Brocklehurst whose iconic drawings of punks have been bought by the V&A.

Following on from this and arising out of deeper investigation of Pemberton's own train-

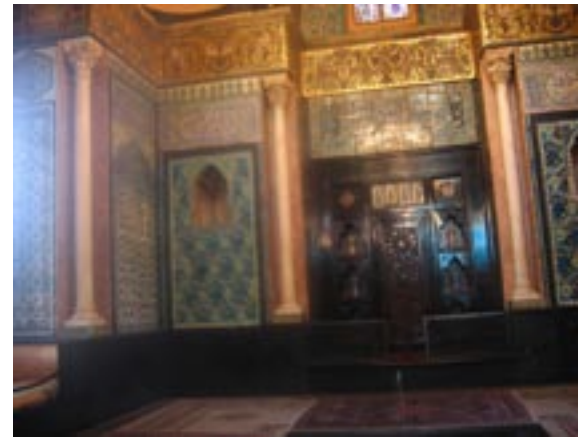


Cover of *Picture this: the artist as illustrator*, edited by Sylvia Backemeyer

ing at the RCA, where she was taught by Eric Ravilious and Edward Bawden, Marie has presented two slightly different papers on the first twenty years of Pemberton's career, one at the Copenhagen Conference on Textiles and Dress in October 2005 and another at a Creative Arts Conference in Portsmouth in November 2005.

FAREDAH AL-MURAHHEM

Faredah Al-Murahhem (School of Architecture and Design) gave a paper on *An Arab Woman within the Arab Hall* in ASTENE (Association for the Study of Travel in Egypt and the Near East)



The Arab Hall, Leighton House, London, photographed by Faredah Al-Murahhem

Manchester Conference on 14th-18th July 2005. The conference covered a variety of issues related to Egypt and the Near East.

Faredah's paper was part of a group of papers relating to *The Literature and Art of Travel*. *An Arab Woman within the Arab Hall* covered a personal experience as an Arab woman from an architectural point of view. It also highlighted the notion of Islamic and Arabic culture to justify the name of the Hall as 'the Arab Hall'. The Arab Hall is in Lord Frederic Leighton House in Holland Park in London. The paper analysed the originality of the material and the artifacts of the Hall via Leighton's letters from the East and some of his paintings. The paper also concentrated on the Islamic perspective of the researcher as a scholar in Islamic architecture, as well as a woman from the East.

For more information see: www.astene.org.uk. Many thanks for the Centre for Research and Development for the funding support.

RESEARCH STUDENT DAY

The Research Student Day in November 2005 was introduced by Professor Jonathan Woodham, Director of the Centre for Research Development. He introduced Dr Christopher Pierce, the new Research Student Division Leader, who took over the role as a secondment in October. Dr Pierce is located in the School of Architecture and Design and is the course leader of the PG Diploma in Architecture.

There were three presentations including one from Dr Christopher Pierce, and two from postgraduate students Jonathan Chapman (School of Architecture and Design) and James Hamilton-Andrews (School of Historical and Critical Studies).

Dr Christopher Pierce: Between Practice And Theory: Selected Recent Work. Dr Pierce presented an overview of some of his

recent research. This included work from his newly formed architecture research studio: mis-architecture (mis-architecture.co.uk); material from his PhD (University of Edinburgh, 2002) and related work on Early Modern European architecture and urbanism between 1550 and 1700 with an emphasis on Dutch colonialism; and two recent projects in another specialist area, Modern and contemporary architectural history and theory with an emphasis on European and American developments: 'From Bauhaus to Our House to Koolhaas', and 'Richard Seifert, Architect'.

Jonathan Chapman: Product Life Product Death: Investigating the emotional durability of manufactured household objects. Situated within the research field of Sustainable Design Jonathan discussed how his project investigates the emotional durability of manufactured household objects, to isolate and understand the factors that influence product longevity; pioneering more enduring modes of design, production and consumption for a wasteful era of limited sustainable design progress, and within the context of increasing waste minimizing legislation.

James Hamilton-Andrews: State intervention and Influences in Craft Production – Tracing the development and organisation of craft production since 1945 – mid 1990s. James gave an introduction to his PhD, which was registered in October 2005. The presentation introduced the research project and looked at the evolution of the projects focus. Research methods and processes were discussed and he looked at potential pitfalls in approaches to historical enquiry and levels of understanding.

POST GRADUATE DESIGN HISTORY FORUM

This newly formed postgraduate student society is an informal and supportive group which meets on the top floor of Pavilion Parade once a month, in the late afternoon, to provide a forum for sharing research, disseminating design history-related information and news, as well providing an opportunity for networking. Speakers on design related topics, members or invited guests, are planned. Membership is open to any Brighton-based postgraduate students and junior academics interested in design history and material culture.

Individuals interested in joining can contact Julia Petrov jp19@brighton.ac.uk.

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Further information available from library enquiry desks.

New Students

John Walter – SHACS/PT Archiving Industry

An investigation into the classification of industries and their products, and the creation of a publicly-accessible database.

Anna Dumitriu – SAC/PT

How does the microscopic world relate to the idea of the sublime?

Shirley Chubb – SAC/PT

PhD by Publication – Title to be confirmed - The study will centre on a decade's experience of critical interventions within museum collections.



Brighton in Havana- Havana in Brighton, one of a sequence of videos documenting elements which "capture time" by Andre Viljoen. See pages 12-13

Next Issue

Publication of Edition 14 of the newsletter is anticipated for the Summer term 2006 with deadline for receipt of copy being Wednesday 17th May 2006

Newsletter articles, text and images to be emailed to:

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