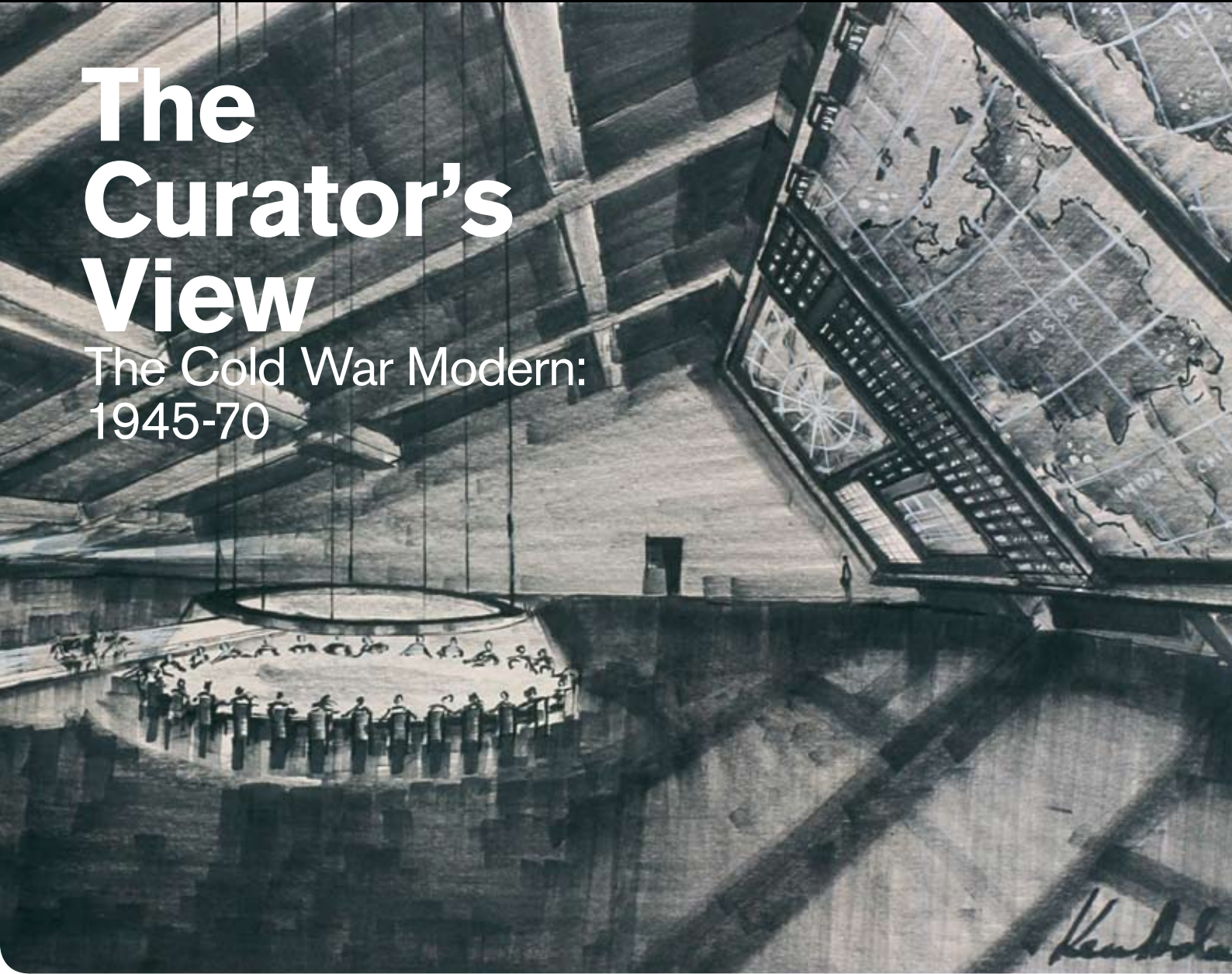


# research | news

Autumn 2008 | Edition 21

## The Curator's View

The Cold War Modern:  
1945-70



**State of the Art: The  
AHRC/CHEAD Report on  
Practice-led Research. 26**

**Sounding Out the Museum:  
Musée des Beaux Arts,  
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**PhD Success: RSD  
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**In Conversation with Julian Stallabrass:  
Memory of Fire: the War of Images and Images of War.  
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**Warning: Many images are unsuitable for children and may be disturbing to viewers of any age.**

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Research News is evolving to reflect the continuing and maturing engagement of our Faculty in research.

Over the last year, a new editorial group was established for Research News to enable it to reflect the new Faculty Research Strategy. Research is also a priority on the University's agenda, with the Corporate Plan's second aim being: *to evolve a research culture of international standing across a broad range of disciplines, that enhances the university's intellectual capital in support of economic, cultural and social well-being.*

Our researchers work within a questioning interdisciplinary environment where enquiry transgresses disciplinary boundaries. They are increasingly active and the quality of their submission is increasingly high, therefore requiring editorial decisions to be made.

The objective is to reflect the diverse community of researchers in our Faculty; this will be demonstrated in the 150th Anniversary of the School of Arts book, exhibitions and accompanying events from the beginning of next year. We want Research News to similarly record and celebrate our research advances and successes.

### Mission statement

Research News aims to inform Faculty and University colleagues as well as external partners about the research taking place in the Faculty of Arts & Architecture. It is published three times a year by the Centre for Research & Development, Faculty of Arts & Architecture, University of Brighton.

### Criteria

The editorial group aims to feature a cross-section of Faculty research, with a variety of subject, early-career and established researchers, staff and students.

The editorial group reserves the right to edit submissions. Submissions not included may be recommended to feature on the website or in other University publications. Research issues should be clearly articulated, as well as their impact on the field.

The theme for next edition is **Design & Design History**; we will also welcome submissions on other subjects. Submissions should be representative of Faculty research, its content and quality. Articles should focus on the research element of the news, expanding on the research issues, questions, methodologies and wider context, as a mechanism for readers to understand the research.

For further details, please refer to the criteria and good practice guide documents available online at <http://artsresearch.brighton.ac.uk/resources/good-practice>

In future editions, this space will be dedicated to an editorial overview of the current theme. This edition's theme is Sounding Out the Museum; related articles are to be found on pages 12-25.

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

### The CRD Editorial Group



### Cover image

Design for the War Room in *Dr Strangelove* directed by Stanley Kubrick, 1964. See page 12

Courtesy of Sir Kenneth Adam.





# NEWS

## Celebration of Research Success Researchers from the Faculty receive awards



**Dr Catherine Harper, Architecture & Design; Dr Kath Browne, Environment & Technology; Irmí Karl, CMIS; Lee Price, Health Professions**

Researchers from the Faculty of Arts & Architecture received awards at the University's Celebration of Research Success event in September as part of two research teams, The Edible Campus team and Lesbian and Gay Rites: life stages in lesbian and gay lives.

Professor Stuart Laing (Pro-Vice Chancellor, Academic Affairs) presented research funding awards to six teams who participated in the recent Research Networking 'Brief Encounters' event, a research 'speed dating' event designed to facilitate networking across the university, held on 25th July 2008.

Anne Boddington, Katrin Bohn and Andre Viljoen are members of The Edible Campus team. Their project seeks to examine the potential for, and mechanics of, empowering university and neighbouring communities to create and manage a "beautiful edible campus". This will comprise constructing gardens/landscapes for people, providing herbs, flowers (including edible ones) fruit and vegetables for the communities that run them, blurring 'town and gown' boundaries, enhancing urban living and advancing socially responsible education through gardening and the production and sharing of food.



**The Edible Campus: Mark Bhatti, Applied Social Science; Katrin Bohn, Architecture & Design; Anne Boddington, Faculty of Arts & Architecture; Andrew Church, Environment & Technology; Marie Harder, Environment & Technology; Neil Ravenscroft, Environment & Technology; Becky Taylor, Plumpton College; Svetlana Rogers, Service Management; Andre Viljoen, Architecture & Design.**

Catherine Harper is part of a team looking at Lesbian and Gay Rites: life stages in lesbian and gay lives. In the contemporary context it is assumed that gay rights have enabled lesbians and gay men to gain access to particular rites of passage associated with birth, marriage and quality of life when aging. This interdisciplinary research network comprises of four very different scholars/researchers each seeking to work in a networked fashion through a series of interlinked research

questions that explore the potentials and limitations of 'new' gay rites.

Professor Bruce Brown (Pro-Vice Chancellor for Research) hosted the event and presented examples from the forthcoming Transforming Research publication that highlights the range of research conducted across the university. Bruce also outlined plans for further development of research at the university following completion of the consultation process earlier this year.

# The Edible Campus project Invites participants

The Edible Campus project was one of several winners of a £5000 Research Networking Award made during the launch of the University's new Research Strategy.

A key part of the project will involve piloting the introduction of an edible landscape within the Grand Parade site. The proposal is based on the observation that University of Brighton, like many UK universities, owns a substantial estate of open land, some in urban areas, little of which has any productive function. Concurrently - in Brighton and elsewhere - the demand for allotment gardens has outstripped supply, while there is increasing evidence for the therapeutic benefits of gardening and the positive environmental benefits of urban food growing.

Through developing this proposal it became evident that complimentary and mutually beneficial research was being undertaken by several groups and individuals in the fields of urban agriculture, land use, nutrition, gardening, sustainable development

and waste management. The breath of interest resulted in eight researchers joining the network. A key feature of the proposal is to work, not only with academics, but all interested staff, students (through an extension study), graduates and community partners, for example we plan to work with Transition Town Brighton and Hove and a neighbouring old persons home.

At this stage they would like to hear from anyone interested in joining in the project, Dr Catherine Harper, Head of the School of Architecture and Design has made a request to become livestock manager, but other than that all options are open. If you would like to be included in aspects of the emerging project please contact Andre Viljoen by e-mail at [a.viljoen@brighton.ac.uk](mailto:a.viljoen@brighton.ac.uk)

Within the project they will seek to examine the potential for, and mechanics of, empowering university and neighbouring communities to create and manage an "edible campus". This will comprise constructing gardens/landscapes for people, providing herbs, flowers (including edible

ones) fruit and vegetables for the communities that run them, blurring 'town and gown' boundaries, enhancing urban living and education through gardening and the production and sharing of food.

These awards promote cross disciplinary collaborative projects allowing researchers to achieve preliminary data, to strengthen future grant applications.

The Edible Campus project brings together researchers from four schools (Schools of Applied Social Science, Architecture and Design, Environment and Technology, and Service Management), The Dean of the Faculty of Arts and Architecture, Plumpton College and community partners.

The project will initially run for a year, and if appropriate we will consider extending it to other parts of the University Estate. During its duration, they will assess the project's impact and consequences, developing a university / community learning and research network for defining the direction of future research.

## **Print Quarterly** Commissions Professor Michael Tucker

Professor Michael Tucker (School of Historical & Critical Studies) was invited to contribute an essay-review to the December 2008 edition of the English journal *Print Quarterly*, concerning the 2007 Walther König publication Jan Jedlicka, edited by Italian curator Bruno Cora. The book documented a recent major show by the Czech-born but Swiss-domiciled painter, printmaker, film-maker and photographer Jedlicka at La Spezia's Centro Arte Moderna e Contemporanea - which also toured to The Moravian Gallery, Brno. In 2003 Michael curated the University of Brighton show 'Jan Jedlicka: Maremma 1980-2001', which toured to the Museo Cantonale d'Arte, Lugano and the Josef Albers Museum Quadrat, Bottrop.

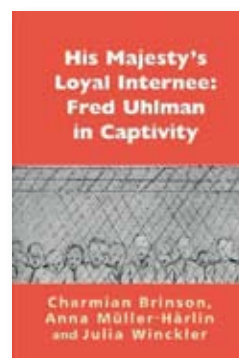
<http://artsresearch.brighton.ac.uk/research/academic/tucker>

## **His Majesty's Loyal Internee: Fred Uhlman in Captivity**

Co-authored by Julia  
Winckler

Julia Winckler (School of Arts & Communication) has co-authored, together with Charmian Brinson at Imperial College, a Germanist who has published extensively on the internment of German-speaking exiles during the Second World War, and Anna Müller-Härlin, an art historian and expert on Uhlman's life, the book *His Majesty's Loyal Internee: Fred Uhlman in Captivity*.

Fred Uhlman, a Jewish refugee from Stuttgart, a lawyer and an artist, was one of the thousands of German and Austrian refugees



from Nazi oppression put into internment camps on the Isle of Man and elsewhere between May and June 1940. *His Majesty's Loyal Internee: Fred Uhlman in Captivity*, published by Valentine Mitchell, reproduces Uhlman's original internment diary from 1940 alongside another version of the same text from 1979, compiled retrospectively. These texts are complemented by sixteen haunting drawings and linocuts that Uhlman produced during internment. Chapters on Uhlman's biography and on his artistic and literary output set his writings and drawings within the wider context of his life and work. In addition, a chapter outlining the internment crisis of 1940 also sets out to recreate the extraordinary cultural and intellectual life that the internees managed to make for themselves in Hutchinson Camp, in particular the activities of the sizeable group of artists, such as Kurt Schwitters, who happened to find themselves there.

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



# 150th Anniversary celebrations

In 1859 the Brighton School of Art began in the Royal Pavilion, Brighton. 2009 sees a celebration of a 150-year history that has grown through changing educational aims and policies and resulted in artistic achievements that reflect, or in some instances have led, the evolution of disciplines.

Based on this rich history, today we have a multi-disciplinary, international Faculty of Arts and Architecture offering a range of undergraduate, postgraduate and research opportunities. A series of celebration events are planned during the first half of 2009, co-ordinated by Professor Jonathan Woodham, Dr Philippa Lyon and Hilary Williams.

Celebrations include the publication of a book *Art and Design at Brighton 1859 – 2009: From Arts and Manufactures to*

*the Creative and Cultural Industries* and the mounting of an exhibition. This exhibition will be staged in the University of Brighton Gallery from January 16 to March 14 2009.

The Faculty will also host a major international conference, Art and Design Education for the 21st Century on Friday 6 and Saturday 7 February 2009. It will address the challenges of art and design education in the twenty first century from a variety of national and international perspectives, with contributions from leading educators and researchers in the field drawn from Europe, India and the United States of America.

For more information about all the 150th Anniversary activities visit <http://artsresearch.brighton.ac.uk>



Dorothy Coke, 'The demolition of the old College of Art, Brighton', 1963-6, pencil, biro and watercolour. From the Aldrich Collection.

## Diva

awarded the Hong Kong Jumping Frames Screen Dance Award 2008

*Diva*, a screen dance short film, funded by the FRSF Arts and Architecture, has been selected from 100 applications, and was awarded the Hong Kong Jumping Frames Screen Dance Award 2008. Also screened on ABC Australia, *Diva* was selected for numerous international festivals including ADF, DFA, and DCW in the USA, European showcase events in Italy, Greece and the UK and included in the Cinedans 08 Amsterdam touring programme to South Africa. *Diva* is to be screened on Channel 4 in 2009.

Professor Aggiss (School of Arts & Communication) has been invited to be a link presenter on the British Council touring Forward Motion Best of British Screen Dance DVD collections alongside Dr Vena Ramphal. This collection will feature two of Aggiss/Cowie's screen dance work, Motion Control and Basini.

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

## The Reverie Alone

A new stereoscopic installation

Billy Cowie, Principal Research Fellow in the School of Arts & Communication, has just completed a new stereoscopic installation entitled *The Revery Alone*. The work is a seven minute looped 3d dance installation that is projected onto the ceiling. The audience lying underneath on the ground and wearing red/blue anaglyph glasses - see what appears to be a solid three dimensional dancer hanging from the ceiling. The piece develops and expands the techniques both filmic and choreographic of Cowie's previous installation - *In the Flesh*.

The Revery Alone explores in a meditative way a slow lyrical choreography that exposes

the performing body in a sculptural manner and features as solo performer former Bejart dancer Eleonore Ansari.

*Revery* was previewed as work in progress at the Kahn Theatre, Sadler's Wells, London, on 10 October 2008 and will receive its world premiere in Brighton at South East Dance's next Dance for Camera Festival in December 2008. Screenings next year will be at the Temps d'Images Festival, Düsseldorf, Jan 2009; The National Review of Live Art, Glasgow, Feb 2009; and Boston Cyberarts, Spring 2009.

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



A still from The Revery Alone.



# Dr Catherine Harper

## featured in The Journal of Cloth and Culture

Catherine Harper's image and text piece titled *Pecha Cucha: Lace* has been published in the latest issue of *Textile: The Journal of Cloth and Culture* (Vol 6, No 2, July 2008, pp.112-125). The work developed from a presentation she made at Fabrica, Brighton in December 2006 in reference to Catherine Bertola's exhibition, *Prickings*, at Fabrica (for which Harper was also commissioned to write the catalogue essay). *Pecha Cucha: Lace* comprises a series of short 'poems' related to a range of lace-referencing work including Andrea Stokes' *Butter Net*, Nan Goldin's *Jimmy Paulette on David's Bike*, and Annet Couwenberg's *Dutch Shotgun Chaps*. It was blind reviewed and commissioned by Doran Ross of UCLA Fowler Museum, Los Angeles.

*On bridal head...  
On siren's thigh...  
On buttered window...  
In my mind's eye...*

### *Powerful fabric.*

Catherine's recent essay, 'I found myself inside her fur...', has been peer-reviewed and commissioned for a special issue of *Textile: The Journal of Cloth and Culture* (Vol 6, No 3) published in October 2008 and guest edited by Caryn Simonson of University of the Arts, London.

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



Catherine Harper *Lovelace*

### **Guardian exhibits Lawrence Zeegen illustrations**

Selected commissions shown at newspaper HQ

Lawrence Zeegen, Academic Programme Leader for Communication and Media Arts in the School of Arts & Communication, was recently invited to exhibit a selection of his commissioned illustrations for the Comment and Debate section of *The Guardian* newspaper. *The Graphic Art of Comment*, held in the Newsroom – *The Guardian* and *The Observer* archive and visitor centre at the Farrington Road headquarters of the newspapers, ran from July 24 to September 26, 2008.

Mark Porter, Creative Director of *The Guardian*, said of the work – 'Drawing has been an essential part of the Guardian's journalistic armoury since in the 1930s, when the work of cartoonist David Low earned him a place on the Gestapo's death list. The contribution of our illustrators and cartoonists is held in equally high esteem today. Each day at least two illustrators are invited to illuminate the *Guardian's* comment pages. The assignments are not for the



**Directionless David Cameron...**  
by Lawrence Zeegen

faint-hearted. The articles they are to illustrate are often filed hours before the deadline. The issues can be complex and sensitive. And the work is exposed to a critical audience in the hundreds and thousands.'

Zeegen has illustrated regularly for *The*

*Guardian* for over a decade, and continues to illustrate the Comment and Debate pages as a contributing illustrator every three weeks.

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



## The Revolution is Set Bring it to the Table

Professor Maxine Naylor exhibited a new work developed under her umbrella research project entitled 'Envisaging Ideas: Embedded Narrative' for the event 'Bring it to the Table' at Spring3d Gallery, New York from 18 May to 30 June 2008. The project is concerned with critical visualization and reflection. The exhibition opened during the International Contemporary Furniture Fair (ICFF) in New York. Spring Gallery collaborated with co-curators Natasha Chetiyawardana and Michael McDevitt who reserved the table and invited a group of designers, artists, art directors

and thinkers. Exhibitors were invited independently to bring something to the table to provoke thought/discussion/action. Naylor's place at the table provoked action and formulated the question and title of the piece 'Toast the World?'. Everyday familiar objects were assembled to envisage two settings: 'Unsustainably Hot' or 'Refreshingly Cool' and asked: Which is it to be? in relation to global warming and climate change.

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



Spring Gallery, New York

## Bohn and Viljoen to exhibit work in Montréal and Saint Etienne

Katrin Bohn and Andre Viljoen have been invited to participate in two forthcoming international exhibitions, one at the Canadian Centre for Architecture in Montréal and the other within in the International biennial of Saint Etienne.

The Canadian Centre for Architecture (CCA) exhibition and an accompanying publication seek to document and analyse new phenomena related to informal and experimental approaches in contemporary cities and in their planning. The exhibition Actions: playing, gardening, recycling and walking (temporary title) will be presented in the main

galleries of the CCA from November 2008 through to April 2009. The exhibition will include material documenting Bohn & Viljoen's recent "Continuous Picnic" which formed part of London Festival of Architecture 200. The accompanying publication will feature essays from various international authors and, commissioned by the CAA, will be published in English and French editions.

The International biennial of Saint Etienne, which runs between the 15th and 30th of November 2008, will include images from Bohn & Viljoen's study, Cuba: Laboratory for Urban Agriculture, within the Cité du Design programme titled, «City Eco Lab».

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

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

## 'Does Screendance need to look like Dance?'

A map for Screendance

In June Claudia Kappenberg, Senior Lecturer in Performance and Visual Arts, delivered a paper at the American Dance Festival, North Carolina, at the conference *Screendance: The State of the Art 2*. The paper was entitled 'Does Screendance need to look like Dance?' and proposes a map for Screendance that draws on a wide range of roots including auteur cinema, video art and anthropologically informed art practices. At the festival Claudia also curated a screening combining works from the field of Screendance and video art under the title 'Paradoxical Bodies'.

Read more about Claudia's projects and performances at

<http://artsresearch.brighton.ac.uk/news/screendance>

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

## Learning to Look Museums as a Resource for Design Education

The CETLD team at the V&A, consisting of Beth Cook, Rebecca Reynolds, and Catherine Speight, are currently writing and editing the above titled book, due for publication in late 2009.

The book explores issues, projects, and emerging ideas about how museums can better support students studying Design and related subjects. It is aimed primarily at those working in museums or higher education.

Contributors include colleagues from the University of Brighton - Patrick Letschka, Jill Seddon, Lars Wieneke, Karina Rodriguez and Torunn Kjolberg. Other contributors are from the University of Reading, the Powerhouse Museum in Sydney, and the Grant Museum at UCL.

<http://cetld.brighton.ac.uk/>

## Chris Rose accepts Interim Dean position

Graduate Studies, the Providence, Rhode Island campus

At the invitation of RISD President John Maeda and Provost Jessie Shefrin, Chris Rose (School of Architecture & Design) has accepted the role of Interim Dean, Graduate Studies at the Providence, Rhode Island campus. The Graduate Studies division includes Digital and Media and a US equivalent of PGCE in Art & Design. Part of the role is to assist in the development of an Integrative Studies initiative for the School, utilising a pedagogic structure being developed with Rhode Island School of Design (RISD) faculty from all divisions. Chris' CETLD project 'Shared Insight; Understanding Creativity' has provided a framework to begin this development. In parallel, Chris will be extending the work of practice-based research through specialised seminars working with graduate students and faculty coordinators. The new directions being taken by RISD as an institution under John Maeda's leadership provide a unique opportunity for research developments of a trans-disciplinary nature within one of the leading US design schools.

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

## The Breathing City Project

Holger Zschenderlein and Chris Rose collaborative research

Holger Zschenderlein and Chris Rose (School of Architecture & Design) were invited to publish their paper *The Breathing City Project: Drawing Interpretations from the Atmosphere* for the proceedings of the 2nd International Conference on Systems Research in the Arts and Humanities: "On Interaction / Interactivity in Music, Design, Visual and Performing Arts" (24-30 July). Zschenderlein presented key aspects of their current collaborative research at the 20th international conference, hosted by the International Institute for Advanced Studies in Systems Research and Cybernetics (Canada) in Baden Baden, Germany in July 2008.

A trans-disciplinary presentation of *The Breathing City* was made by Zschenderlein and Rose at the multi-venue Sonic Arts Festival held this year in Brighton. The installation was based upon their collaborative work with Dr. Janet Barlow of Reading University Department of Meteorology, exploring relationships between information, experience and narrative within the atmosphere, and specifically the urban environment. More than 600 visited the exhibition of their audio-visual surround sound installation at the Digital Lounge



at Lighthouse (Brighton) during their two-day exhibition in July 2008.

The publication and conference presentation received support from the School of Arts & Communication, School of Architecture & Design and Centre for Research and Development of the Faculty of Arts & Architecture and the Research Support Fund of the University of Brighton.

Read more on *The Breathing City Project* at <http://artsresearch.brighton.ac.uk/news/breathing-city>

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

## Collaborative art practice

Writings by Dr Mary Anne Francis

Dr Mary Anne Francis (School of Arts & Communication) has been developing her concerns with collaborative art practice, and has also returned to a preoccupation with issues of formal method in writing about art. The latter has been realised via an article published in the *Journal of Writing in Creative Practice* (Vol. 1.2) 'In the Café Flaubert' – a 'transcript' of a conversation between a philosopher and an art-student concerning notions of realism, and idealism, when these are, in turn, framed by Richard Rorty's concept of 'anti-representationalism'. On the one hand, the dialogue facilitates consideration of the relations *between art and the writing-of-art* as an issue for philosophies of representation (or otherwise),

assisted by 'diegetic' illustrations taken from Dürer. And on the other hand, it raises the issue of 'poetics' in writing-art, as the conversation may be construed as fictional.

Mary Anne's paper 'Art, and the value of fictional writing', presented at the *Writing Encounters* symposium at York St John University in September, was ostensibly on the subject of 'the function of art', but which was problematised as such when the 'lecturer' took on the persona of a cleaner – or vice versa.

In September, Mary Anne also presented a paper at the *Sensuous Knowledge: Questioning Qualities* conference on 'artistic research' in Bergen, Norway. Titled 'From problem to problematic or Collaborative art

practice as research: discussion of aesthetic quality in the working process', this paper drew on her experience of working with the Critical Practice research cluster to hypothesise why 'aesthetics' and 'aesthetic quality' is a problem for collaborating artists – and what might be done to remedy this situation.

Finally, in October, Mary Anne made a keynote address to *Artistic Research: International Conference* at the Iceland Academy of the Arts, Reykjavik. This presentation took place around an on-line lexicon of terms - 'Art as research: a Glossary of terms'.

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





# CONFERENCES & EVENTS

## CINECITY The Brighton Film Festival 20 November – 7 December 2008



The Brighton Film Festival presented by Screen Archive South East at the University of Brighton and the Duke of York's Picture house returns for its 6th edition. It presents a packed programme featuring the very best in international cinema and a global mix of premieres and previews, artists' cinema and installations, treasures from the archive, live soundtracks, free schools' screenings, education events and much more.

At the heart of Conceit 2008 is a major exhibition from the legendary Quay Brothers. *Inventories: The Pharmacist's Prescription for Lip Reading Puppets* runs at the University of Brighton Gallery from 22 November– 20 December and features a collection of film decors from their animated films including *Street of Crocodiles* plus their first gallery installation *Eurydice – She, So Beloved* complemented by a full programme of screenings and special events.

The Quay Brothers' visionary and poetic cinema has established them as among the most respected and imitated of film-makers. Born in Philadelphia in 1947 and based in London, the identical twins have produced a unique body of work filtering arcane visual, literary, musical, cinematic and philosophical influences through their own totally distinctive sensibility. For almost 30 years they have created their own alternate universe – part myth, nightmare, fairy-tale - with their beautiful but disturbing blend of puppetry and stop-motion animation.

Other highlights of the programme include Cannes Palme d'Or winner *The Class*, a programme showcasing cinema from New Europe cinema, a live soundtrack to Ozu's classic *I Was Born, But* from Simon Fisher Turner best known for his collaborations with Derek Jarman and a special programme exploring the 'cinacity' of Gdansk.

For full programme details visit [www.cine-city.co.uk](http://www.cine-city.co.uk)



A detail from the Quay Brothers' Inventorium at the University of Brighton Gallery Nov 22 - Dec 20.

# '100% Sustainable?' (2008)

## Models of Sustainable Design

Once again Dr Jonathan Chapman and Nick Gant of the IF: Laboratory (School of Architecture & Design) brought sustainable design discourse, discussions and debate to the floor of 100% Design through their annual show, '100% Sustainable?'. The theme for this year's show was "Models of Sustainable Design", and this was addressed through seminars, demonstrations, workshops and live discussions that took place within a unique debate raising exhibit.

The 95m<sup>2</sup> exhibit investigated issues of scale, contradiction and minimisation that surround sustainability, primarily, by subverting the utopian vernacular of model railways. In collaboration with Jim Wilson (School of Architecture & Design), the team created an immaculately-detailed and miniaturised world presented as a '00 scale' model that asks questions of the viewer and deliberately sets-up contentious scenarios. Running through the modelled landscapes were trains laden with miniature products that provide exemplars of *good* sustainable design, according to the research undertaken by Jonathan and Nick. Visitors to the stand were then able to control the trains - positioning them in front of live television cameras, which beamed pictures of the exhibits out onto screens around the stand at Earls Court. The robust packing cases for the large, but fragile, exhibit were designed to also provide seating for up to 60 seminar and workshop participants throughout the show.

Read more about '100% sustainable' at <http://artsresearch.brighton.ac.uk/news/sustainable-2008>

*Jonathan Chapman is a Senior Lecturer and Nick Gant Subject Leader in 3D Design in the School of Architecture & Design.*

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



**100% Sustainable?: The '100% Sustainable?' train carries products and strategies through the modeled landscape**



**Contentious Scenarios: A critical mass protest is presented in '00' scale**

### 360 Degrees

#### Charting New Territory in Sustainable Design Education

360 Degrees took place on September 19th, 20th, and 21st as part of the EU-funded DEEDS (Design Education & Sustainability) project on design, education and sustainability, in which the Faculty of Arts & Architecture has been a partner since November 2006. 360 Degrees acted as a dissemination event for DEEDS and forum for sharing experiences and ideas in sustainable design teaching as well as forecasting future developments in the field.

DEEDS will upload project results, including pods and video material, on its site ([www.deedsproject.org](http://www.deedsproject.org)) in the coming weeks. In the meantime Tom Ainsworth is exploring options for developing the Podscape further, potentially in co-operation with Marco Quaggiotto (Politecnico di Milan), while Karin Jaschke, together with Paul Denison and Tara Andrews (University of Western Sydney), has been invited to co-edit an issue of *Design Philosophy Papers* on the role of sustainability thinking in design historiography.

Read more about 360 degrees on <http://artsresearch.brighton.ac.uk/news/360-degrees>. For more details of the DEEDS project, visit [www.deedsproject.org](http://www.deedsproject.org)



## John Thackara Tribal Economies and Design

Design Paradigms is the Faculty of Arts and Architecture public lecture series organized by the Design Research Institute. The series will focus on the theme of Sustainability to explore models of design practice in 2008-2009. Each lecture will be by a leading designer. Design is an intrinsic part of our contemporary visual and material culture. Design engages with everyday life, both practically and philosophically. The lecture series supports and develops the current research interests of the Faculty's researchers in Sustainability.

John Thackara gave the inaugural lecture for the series on the 7 October. Thackara designs events, projects and organizations. He is Director of Doors of Perception which connects together paradigm-changing designers, technology innovators and grassroots innovators. Author of 'In the Bubble' his most recent book is the *Dott 07 Manual* (Designs of the time 2007). *Dott 07*, a year of community projects, events and exhibitions based in North East England, explored what life in a sustainable region could be like – and how design could help us get there.

During the day of the lecture John worked with students from Architecture and tutor Andre Viljoen. The students were invited to re-think cities and buildings in response to the Mayor of London's 'The London climate change adaption strategy' draft report August 2008. The discussion identified areas for development and focused on the role of architectural practice in addressing climate change and how it could enable this development through behaviour change.

In his lecture entitled 'Tribal Economies and Design' Thackara reflected on:- If it is indeed true that \$700 billion is just one tenth of one percent of the estimated \$700 trillion in outstanding derivatives,

then now is probably the right time to design and deploy alternative economic models and tools. What novel ways to exchange products and services are needed? What software and organisational tools are available to help us do that? And how can design help us get these projects underway?

The lecture discussed our current economic changes in the context of material changes. It re-framed how we look at our cities and their natural material resources. It described the dependance of our cultural and producing activities on the material capacity of our planet. It invites us to be involved and to engage in some way to address sustainability. The lecture will be available to listen to on the Centre of Research & Development website. Please check our website for future announcements of the Design Paradigms: Sustainability? lecture series.

*Please find further information about this research at <http://designresearch.brighton.ac.uk>*



John Thackara workshop

## Books that Fly Saturday 5th July

The *Books that Fly* symposium on 'Book Arts', organised by Sue Tribe from the Faculty of Arts & Architecture, was attended by over 75 delegates from across Britain and consisted of six papers delivered through the day.

The complexity of the subject quickly became apparent in the six different approaches adopted. Speakers included Sarah Bodman, from the AHRC-funded Centre for Fine Print Research at University of the West of England in Bristol, Gerald Fleuss, from the Edward Johnston Foundation, Susan Skarsgaard a freelance artist, Professor George Hardie from the Faculty of Arts & Architecture, Mark Pawson, book artist, and Sam Winston, a graphic designer, installation and book artist.

*Read more about Books that Fly at <http://artsresearch.brighton.ac.uk/news/books-that-fly>*

## What's The Big Deal About Democracy? CAPPE Conference Investigates

The Centre for Applied Philosophy, Politics and Ethics (CAPPE) held its third International Interdisciplinary Conference at Grand Parade from 8 - 10 September 2008. 'What's The Big Deal About Democracy?' attracted some sixty delegates and forty presentations from a variety of disciplines and from four continents, as well as several of our own under- and postgraduate students.

The invited keynote speaker, Dr Haidar Eid, from Al Aqsa University in Gaza, Palestine, was unable to present his talk on the nature of actually existing democracy. He was denied permission by the Israeli authorities to leave Gaza. Moreover the British consular authorities would not assist him, insisting, in the words of the British Vice-Consul in Jerusalem, that the Israeli government 'will not put up with us trying to offer consular assistance' to Dr. Eid.

CAPPE hope in due course to publish a collection of the papers presented.

*Read more about 'What's the Big Deal about Democracy?' at <http://artsresearch.brighton.ac.uk/news/democracy>*





# The Curator's View Cold War Modern: Design 1945-70

The V&A's major autumn exhibition for 2008, *Cold War Modern: Design 1945-70*, is the first to comprehensively review post-war modern design, architecture, art and film in the context of the Cold War. The exhibition, together with its accompanying book, is the result of a long-running research project by Jane Pavitt, the show's curator and a Brighton faculty member, and David Crowley, consultant to the exhibition and Senior Tutor in Humanities at the Royal College of Art, with assistant curators Dr. Jana Scholze and Maria Mileeva.

Jane Pavitt has been the University and V&A research fellow since 1997, when a collaborative post was conceived between the two institutions, co-funded for the first six years by the British Academy. Her post, based mainly in the museum's Research Department, has been focussed on the interpretation, display and acquisition of modern design. Several exhibitions have resulted from this research, including *Brand.New* (co-curated with Gareth Williams in 2000) and *Brilliant: Lights and Lighting* (2004).

Over the last decade, the V&A has staged a cycle of exhibitions which examine major twentieth-century movements in design. *Art Nouveau* (1999) and *Art Deco* (2003) were followed by

*Modernism: Designing a New World 1914-39* in 2006. This last exhibition, curated by Christopher Wilk (the V&A's Keeper of Furniture, Textiles and Fashion) explored the development of the Modern Movement between the two World Wars. During the planning of this exhibition, Pavitt and Crowley proposed a subsequent show, which would extend the exploration of international modernism into the post-war period.

Their initial proposal argued that one compelling way of understanding the Cold War was as a conflict between differing conceptions of modern life and (in the words of historian Catherine Cooke) as 'a warfare of artefacts and images.' Viewing the development of modern design and architecture through this lens would allow fresh light to be thrown on the familiar artefacts of the period. It would also allow for a broader geography than has been common in histories of post-war design to date. Artefacts from the socialist economies of Eastern Europe could be shown along side their more

Experts in the field were asked... to consider the question 'what is a 'cold war modern object?' as a means of investigating the suitability of framing the development of modern design in terms of Cold War politics.



SOUNDING OUT THE MUSEUM

Installation shots of the exhibition © V&A Images.

familiar counterparts from Western Europe and the United States.

The research phase of the exhibition began in 2004, with a seminar which drew together experts in the field to interrogate the proposal. Participants included Sarah Wilson (Courtauld Institute), Susan E. Reid (Sheffield University), Jonathan Woodham (University of Brighton), Barry Curtis (Middlesex University/London Consortium) and Paul Betts (Sussex University). They were asked to consider the question 'what is a 'cold war modern' object?' as a means of investigating the suitability of framing the development of modern design in terms of Cold War politics. Further scholarly support to the research project came from a Brighton-funded 2-day research symposium in 2007, on the subject of the *Cold War Expo*, which attracted academics from Europe, North America, Japan and Australia.

During this next phase of development, the curators made a considerable number of research trips to identify material and potential lenders for the exhibition. Visits to the USA and Canada, France, Germany, Poland, the Czech Republic, The Netherlands, Italy, Croatia and Russia informed the development of a 'long list' of objects. This research phase was also enhanced by the assistance of the AHRC, who part-funded David Crowley's sabbatical year on the project. Equipped with a broad range of possible objects, themes and concepts, the curators mapped out an exhibition narrative which divided

the exhibition into seven sections.

The long list of objects was reduced to around 300, with supplementary images and films (17 excerpts, including feature film, documentary and also key multi-media works from the period by Le Corbusier and the Eames). As well as using the V&A's own collections, and acquiring a number of significant works for the show; objects have been borrowed from 45 lenders (public and private), including the Decorative Arts Museum, Prague; the National Museum, Warsaw; the Museums of Applied and Contemporary Arts, Zagreb; the Schusev Architecture Museum and the Tretyakov Museum, Moscow; the Centre Pompidou, Paris; the Museum of Modern Art, New York and Tate, London.

18 months before opening, a design brief for the exhibition was prepared, and the firm Universal Design Studio appointed. The installation design is by Jonathan Clarke and Brian Studak of Universal, with graphics by Bibliothèque. The curators worked closely with the designers, who have created an installation which references key spatial themes of the period (such as the bunker-like spaces of Ken Adam film sets and the grid formation of Superstudio's 'continuous monument'); and fluidly incorporates film, sound and dramatic lighting effects with the object displays.

The exhibition is arranged in three galleries, with the following narrative: the opening section, *Anxiety and Hope in the Aftermath*





Photograph of installation Oasis No. 7 at Documenta V in Kassel, 1972

of War, considers post-war reconstruction debates in the light of rising Cold War tensions, with displays focussed on the division and reconstruction of Berlin; the return of industry to peacetime production and the Marshall Plan; and the impact of military and defence research upon design. It looks at the shadow of atomic conflict, with powerful works such as Isamu Noguchi's unbuilt *Memorial to the Dead of Hiroshima* (1952). The antagonistic ideological debates affecting architecture are made clear in two high rise buildings: SOM's glass-curtain walled Lever House (built 1953) and a watercolour of an administrative building planned for Moscow in a socialist realist style, by Chechulin and Tigranov (designed 1947-9).

Next, *The Conscripted of the Arts* considers the ways in which artists and designers found their work conscripted for propaganda purposes. Under Stalin, hopes for the freedom of the modern artist were disappointed whilst in the West, the principles and ideals of pre-war modernism in architecture and design were pressed into service by new democracies. For example, the Ulm school of design (the Hochschule Für Gestaltung, opened 1953) declared an alliance between functionalist design and a renewed sense of moral purpose for a progressive West German state. Despite East-West divisions, modernism also flourished in socialist Yugoslavia, which had rejected Moscow's influence and therefore was not constrained by Stalinist doctrine in the arts.

The early years of the Cold War had been marked by tense and often menacing exchanges between the superpowers. After Stalin's death, the early years of Khrushchev's leadership signalled a relative warming of cold war relations. New fronts of Cold War competition opened up, as Khrushchev declared that the Soviet Union would 'catch up and overtake' the West – in terms of living standards and industrial might. In a section titled *The Competition to be Modern* the exhibition explores the proposals for new homes and new products of the so-called Khrushchev 'Thaw'. It examines how design was placed centre-stage when, during an exhibition of American lifestyle staged in Moscow in 1959 (*The American National Exhibition*), Vice-President Nixon asked Khrushchev 'Would it not be better to compete in the relative merits of washing machines than in the strength of rockets?'

Despite this spirit of détente, Cold War anxieties reached a peak in the early 1960s, precipitated by events like the building of the Berlin Wall in 1961. In 1962, the Cuban Missile Crisis brought the world to the edge of war. At such moments of crisis, Cold War fears penetrated deeply into the arts and popular imagination, explored in the exhibition section *Crisis and Fear*. Films such as Stanley Kubrick's *Dr. Strangelove* (1964) satirised the hysteria and futility of the arms



Installation shots of the exhibition © V&A Images.





...not only did the Cold War change the way the world was seen and understood, but many of the questions of Cold War modernity – such as how to design new technology for the benefit of humanity without producing inhuman effects, or how to imagine modern lives outside the conditions of consumerism, remain pertinent today.

race. Ken Adam's production designs for this film and others (such as the Bond films of the 1960s, and *The Ipcress File*) imagined a cold war world of secrets, spies and surveillance.

The most dramatic sphere of Cold War competition, the Space Race, is explored in a visually spectacular section called *Space Odysseys*, dominated by film screens showing excerpts from Kubrick's *2001* (1968) and Andrei Tarkovsky's *Solaris* (1972), and including space-inspired fashion, furniture and product design. The telecommunications tower – a unique Cold War building type combining space-age design with hi-tech functioning, is explored in depth through a series of architectural models.

In the final gallery to the exhibition, a section on Revolution explores the revitalised idea of direct political action in the late 1960s, by exploring the events of 1968 through posters, artworks and films. Rejecting the consumerism and militarism which characterised Cold War competition, radicals in the West romanticised the exploits and ideals of revolutionaries in China, Cuba and the liberation movements in Africa, Asia and Latin America, whilst accusing the USA and USSR of exercising narrow self-interest.

This section is followed by the conclusion to the exhibition. Entitled *The Last Utopians*, this section explores how the radical politics of the late 1960s informed the last surge of utopian thinking in the 20th century. On both sides of the Cold War divide, visionaries envisaged new ways of living, challenging social conformity, showing disdain for international borders and concern for the future of the planet. Many of the most startling architectural schemes by groups such as Archigram, Superstudio and Haus-Rucker-Co reworked Cold War technologies. Inflatable buildings, geodesic domes and electronic media, once conscripted for military use, were now reimagined as tools for nomadic life or instruments to liberate mind and body. The centrepiece of this section is a full-scale reconstruction of Oasis No.7, an inflatable structure by Haus-Rucker-Co of 1972, originally suspended on the exterior of a museum in Germany.

The exhibition ends with the suggestion that, not only did the Cold War change the way the world was seen and understood, but that many of the questions of Cold War modernity – such as how to design new technology for the benefit of humanity without producing inhuman effects, or how to imagine modern lives outside the conditions of consumerism, remain pertinent today.

By setting the history of post-war modernism in a Cold War context, the curatorial intention has been to show that art and design were not simply by-products of politics, but played a central role in



Ještěd Tower, 1968-73. Karel Hubáček. © Jiří Jiroutek

representing and sometimes challenging the dominant political and social ideas of the age. In doing so, the curators wished to create a design exhibition which would not only engage and inform visitors, but offer alternative contexts for exploring design history within an exhibition format.

*Cold War Modern: Design 1945-70* is at the V&A Museum until 11th January 2009. It will then tour to the Museum of Modern and Contemporary Art in Rovereto, Trento (MART) and the National Gallery of Art, Vilnius, Lithuania.

Jane Pavitt is the University and V&A research fellow.  
<http://artsresearch.brighton.ac.uk/research/academic/pavitt>  
[www.vam.ac.uk/coldwarmodern](http://www.vam.ac.uk/coldwarmodern)

# In Conversation with Julian Stallabrass

## Memory of Fire: the War of Images and Images of War

Brighton Photo Biennial is an ambitious celebration of international photographic practice and a firmly established event in the national and international photographic calendar.

For Brighton Photo Biennial 2008 the provocative writer and critic Julian Stallabrass has curated a programme of exhibitions entitled, *Memory of Fire: the War of Images and Images of War*, exploring photographic images of war, their making, use and circulation, and their currency in contemporary society. BPB 2008 was on show in high profile visual arts venues in Brighton and across the South East over six weeks from Friday 3rd October to Sunday 16th November.

The BPB 2008 keynote exhibition looked at the 'image war' in an environment of image-saturation and rapid distribution from digital devices, phone cameras, of vast mass media conglomerates, independent websites and news-savvy resistance and terrorist organisations. The wars in Iraq and Afghanistan have reactivated memories of past conflicts, particularly Vietnam, and their photography. This exhibition showed the images of all sides in the conflicts and included work by: Ghaith Abdul-Ahad (IQ), Larry Burrows (UK), Doan Cong Tinh (VN), Ashley Gilbertson (AU), Philip Jones Griffiths (UK), Bilal Hussein (IQ), Le Minh Truong (VN), Catherine Leroy (FR), Don McCullin (UK), Khalid Mohammed (IQ), Tim Page (UK), Stephanie Sinclair (US) and Bruno Stevens (BE).

Helen Cadwallader, the Executive Director of the Brighton Photo Biennial, interviewed Julian Stallabrass on 2nd October 2008 at the Old Courtroom in Brighton just before the Private View and launch of the festival, 'Memory of Fire, the War of Images and Images of War'. This was the first in a series of four, 'In Conversation' events, produced by the Biennial, in collaboration with Brighton Art Gallery Museum.

Julian Stallabrass lectures in modern and contemporary art, including political aspects of the globalised contemporary art world, post war British art, the History of Photography and new Media, at the Courtauld's Institute of Art. Julian is a prolific writer, and his recent publications include, amongst many, 'High Art Lite: British Art in the 1990s'. He has also written many art criticisms for many

publications including for the Tate, Photoworks, Art Monthly and The New Statesman. His photography has been exhibited and published internationally.

**Helen**

The first thing that I wanted to explore with you, Julian, is - What was your intention for this Biennial?

**Julian**

OK, well the title says quite a bit, perhaps 'Images or War' but also 'War of Images'. So to ask people to think about the broad spectrum of images of war that we see: both historical and current: to use historical images to get a handle on what it is that is particular about our current situation. To think also about the way in which war is not merely depicted or documented through images, but some of the ways in which images are used as engines of warfare.

The idea was that these images would force the Iraq army to collapse, and indeed parts of it did do, rather quickly – so it is a specific use of the media as what the Pentagon calls a 'force multiplier' to multiply the effects of the military force that you apply.



Specialist William Wimberly watches George W. Bush apologize on behalf of the US military for the torture that took place at Abu Ghraib prison. © Ashley Gilbertson.





SOUNDING OUT THE MUSEUM

*Photograph by Ashley Gilbertson, Karbala, 2006. Army policy is to leave dead Iraqis for other Iraqis to recover and bury. The body of the Madhi Army fighter was an object of curiosity for GIs, one of whom takes a snapshot with his digital camera. © Ashley Gilbertson*

I mean there are striking examples of that in the Iraq part of the exhibition – ‘Iraq through the lens of Vietnam’. For instance, there are two elements in the Iraq show, which would be particularly pertinent to that; this idea of ‘The War of Images; one is the ‘shock and awe’ campaign that began the Iraq war, when the United States Air Force put on an extremely spectacular bloody fire-work display essentially blowing up half of Baghdad – for the world’s media who were safely ensconced in a hotel over the river, and with their lenses trained on the destruction. And they knew, of course, that this was going to be seen on live TV immediately and on web-sites and in the papers the next day. The idea was that these images would force the Iraq army to collapse, and indeed parts of it did do, rather quickly – so it is a specific use of the media as what the Pentagon calls a ‘force multiplier’ to multiply the effects of the military force that you apply.

The other aspect would be the Abu Ghraib images which we also show, and there the camera is used in a situation of imprisonment and torture: again as a force multiplier, much as the presence of women or the presence of dogs in that jail are intended to be force multipliers.

Actually this image, by Ashley Gilbertson, who is here tonight, could summarise many of the themes of the Biennial. So those Abu Ghraib images too, show the camera as a weapon of war, as well as merely something that documents.

**Helen**

Could you talk a little bit more about this image?

**Julian**

Yes. OK.

It shows a US marine, photographing a dead Iraqi resistance fighter. And one of the things that we are interested in, is not merely the images which get replayed in the press, but also a wide variety of images that come out of the war including those taken by soldiers themselves, those taken by official US army photographers, and again images which are used as propaganda, but also images which are used perhaps as trophy taking of one kind or another. Although, I must say that there are many kinds of reasons for soldiers taking this sort of imagery – which they do insistently it must be said. So actually one of the Biennial exhibitions that we had running down in Portsmouth, at Aspects Gallery, is by Julian Germaine, who is looking very seriously at collecting images of this sort, both from the past and from the present, but also asking people why they took them, what they do with them, how they circulate them: so that we can not merely see this as some spectacular curiosities, but get an idea of why it is that people want to do this and how they use them.

**Helen**

Interestingly, I spoke earlier with Ashley about this image and why soldiers take such images. Ashley explained that, often, at the time





Air Force Staff Sgt. Jacob Bailey, August 22, 2006. Spc. Antoine Davis, from the 1st Brigade Combat Team, 1st Armored Division patrols Tal Afar, as an Iraqi child walks alongside. This photo appeared on [www.army.mil](http://www.army.mil).

that these incidents happen many soldiers can't quite connect with what is going on, and in a way it is literally a document, a record, sort of aide memoir. It sounds an extreme thing to say, but it is a way of recording and remembering something that maybe at that moment is too difficult to engage with as well.

**Julian**

Yes. There are many motivations I think. And Corporal Drainer, who was one of the people who took the Abu Ghraib photographs, in this book by Errol Morris, and in the film 'Standard Operating Procedure' which is being shown as part of the Biennial, he says that the reason he did it (and we may take this with a pinch of salt given subsequent events) but the reason he did it, he said, was to show people back home that he wasn't bull-shitting about the wars: in some ways that they would believe his stories when he came back.

**Helen**

So, while we are reflecting on motivation and intention, and how this feeds into the production of images – perhaps you could consider now the positions undertaken by individual photographers. Maybe

Philip Jones Griffiths for example? And through this perhaps move towards why you placed such a particular focus on photo-journalism in this Biennial.

**Julian**

Alright. I mean one thing to say about photojournalism immediately, is that it is varied practise. And we show, within photojournalism, that there are a great many approaches to image making: and indeed to the politics of the conflicts represented.

Many of the photojournalists who worked in Vietnam, were thoroughly supportive of the war, that shouldn't be forgotten, and many of the journalists too – indeed the majority of them. It is only as a matter, perhaps, of historical retrospect that some of most celebrated (now) people like Page, and McCullen, and Jones Griffiths – have become, you know, the most celebrated.

Jones Griffiths in particular, is a very interesting example, he was a Magnum photographer so he was somewhat funded through the organisation, although not very much: and he barely published during his time in Vietnam. This was very significant. He did one or two stories. It came after a time, he had been there for a while, and the Americans in particular were beginning to regard him with extreme suspicion because he didn't seem to publish anything. And they had agencies who were looking at photojournalists ... and saying well "who is on our side and who isn't?" – so he published a couple of rather anodyne stories: one for *The Telegraph* I think: which sort of seemed to be vaguely supportive of the American presence there. And then he was OK and he was allowed to continue what he was doing.

But he wasn't published for various reasons of internal Magnum politics, (which are interesting but which I won't go into) but he continued over years to pursue this very personal and particular study of what was going on in Vietnam. It seemed to him to be an enormous puzzle, what was happening in the country. It wasn't at all obvious, you know, why the Americans were there, what the Vietnamese thought of them, all that kind of thing. So it is a prolonged period of research through photography, through talking to people.

He says, that he met some guy who was part of the US press corps – the official US press corps – he spoke fluent Vietnamese and offered to take him right through the country and Jones Griffiths said "Yes, I will do this with you on one condition – you

Many of the photojournalists who worked in Vietnam, were thoroughly supportive of the war, that shouldn't be forgotten, and many of the journalists too – indeed the majority of them.



Brighton Photo Biennial 2008 - In Conversation, with Julian Stallabrass (BPB 2008 Guest Curator) and Helen Cadwallader (BPB Executive Director). © Gabriella Rizzello.



Baghdad, April 4, 2004. An Iraqi boy celebrates after setting fire to a damaged US vehicle that was attacked earlier by insurgents. © Ghaith Abdul-Ahad/ Getty Images

don't speak Vietnamese while we do it, just listen". And Jones Griffith's suspicion was that that Americans were hugely hated by the vast majority of Vietnamese, so this guy did this; he just listened. They toured through the country taking pictures. And that suspicion was amply confirmed. No-one when they thought they were speaking privately, had a good word to say about them, and the hatred was very very widespread. Even among people you would have thought would be supportive of the regime. So when Philip finally produced 'Vietnam Inc.' in 1971, this was a book which really came as an extraordinary shock in a sense. It was incredibly well thought through. The quality of the images was extra-ordinary, the combination of images and text of the book was really remarkable. A sort of high moment of photojournalism and documentary photography I think you could say. But interestingly, in a sense, divorced from the pressures of having to publish for Life magazine or having to publish for *the Sunday Times*, or whatever.

Read the full interview on the Centre for Research & Development web site:  
<http://artsresearch.brighton.ac.uk/news/stallabrass>



Quynh Lan, 11 years old, at her home in A Luoi, Vietnam. Her father was sprayed many times with Agent Orange. © Philip Jones Griffiths/Magnum Photos



# Sounding Out the Museum

## Musée des Beaux Arts, Nîmes



*The Siege of Rhodes* by Amy Cunningham

Four research staff from the Performance and Visual Art programme collaborated alongside ensemble Scratch the Surface to create new works: which were performed as *Sounding Out the Museum* in the Musée des Beaux Arts on June 21st, the national day of music celebration in France.

*Sounding Out the Museum* was devised to expand and build upon the curatorial intervention initiated by the recent installation and publication *Tête-à-Tête* by Peter Seddon at the Musée des Beaux Arts, Nîmes.

Each of these new works were experienced in the setting of the *Tête-à-Tête* exhibition and its central work, the famous painting of *Oliver Cromwell looking upon the corpse of Charles I* by Paul Delaroche.

*The Siege of Rhodes* by Amy Cunningham derives its name from a 1656 production by English poet and playwright William D'Avenant who worked with several English composers including Henry Lawes and Matthew Locke. The production was cleverly described as 'recitative musick', allowing it to be performed at D'Avenant's private residence in Rutland House, London at a time when Oliver Cromwell's puritan government forbade theatre productions – yet did not specifically forbid music. The work is ostensibly the first performed English Opera. Cunningham's film draws upon fragments of music by Lawes and Locke and reconstructs the setting of a typical 17th century painting in which musicians are presented in domestic settings.

*Invisible Targets* by Conall Gleeson responds to the notions of civil conflict, democracy and monarchy which are raised throughout the

exhibition. The work, written for loudspeaker and two snare drums, features a rhythmic fragment of the command to 'retreat' which would have been played on a snare drum in the seventeenth-century battlefield. The sounds of twentieth century modes of military communication such as Morse code and radio are introduced but filtered through the rattle of snare drums placed directly in front of the loudspeakers. Toward the end of the work the muffled voice of Prince Harry is heard talking about his experiences in Afghanistan and in so doing, a direct line between the political climate of today and that of Prince Harry's distant ancestor Charles 1st are drawn.

*Cromwell's Sorrow* by Jean Martin places in situ the music of 17th century English composer Henry Purcell and an imagined soundscape of battle cries and social unrest that pervaded the streets of London during the period of the English civil war.

The site specific performance by Mikhail Karikis, *Between Two Mouths: A Guided Tour* challenges the representation of war and the narrative formalisation of history. In this performance of vocal utterances and disruptions, Karikis takes the role of a resurrected soldier who haunts the Musée des Beaux Arts de Nîmes and becomes an exhibition guide who gives an explosive 'tour' that speaks from the limits of articulation, language, representation and self-conflict.

The project was a huge success and enabled the University of Brighton to profile the diverse range and explorative performances of the Performance and Visual Art staff.



*Between Two Mouths* By Mikhail Karikis





# Offsite: Insight

## Piloting Online Inductions to the V&A and RIBA Architecture Collection

Recently awarded CETLD funding, *Offsite: Insight* has been launched to examine and enhance access and use of architecture collections at the V&A museum and the RIBA.

Nikki Pipe (School of Architecture & Design) is collaborating with project leader Catherine Duncumb of the V&A, and Paul Snell, RIBA, engaging students and staff in research, through design programs of the School of Architecture and links with professional practice.

This project builds on feedback from a consultation event conducted with HE tutors and students at the V&A in March 2008, and via online surveys following visits to the collections. Research responds to student and tutor requests for greater clarity regarding the extent of the collections, improved online access (enhancing use of existing resources, such as RIBApix), and tutor requests for support in demonstrating to students how use of the collections can enhance coursework and subject understanding, particularly for institutions geographically distant from the collections. The project will also explore links with contemporary practice through RIBA Membership to highlight relevant use of historical material.

Access to the collections for students, tutors and practitioners (beyond face value, opportune glimpse, or curators' presentation), can be time consuming and prohibitively complex. Visual prioritisation of contemporary media, beside physical and virtual layers of protection, can mean the values of direct experience: scale, texture, reflectance, materiality etc. remain 'buried in the archives'. Corresponding navigation and presentation of material has increasing influence on comprehension, interpretation and response.

This research examines the use of RIBA and V&A collections as a resource for architecture in teaching, learning and practice, to ascertain accessibility and effects of direct and virtual access on use of content and outcome; to study experience and methodologies, and explore how both remote and physical access can be optimised and extended, beyond visual, private, personal experience, through shared and contextualised interaction.

The extent and variety of the combined V&A and RIBA collections can be daunting and overwhelming. Therefore the project focus is on widening access to specific resources: the Architecture Gallery at the V&A; study rooms at the V&A and RIBA; the V&A and RIBA buildings; and existing online resources and search mechanisms such as the British Architectural Library catalogue and image databases (e.g. RIBApix).

Project findings will be used to create e-learning induction resources that are stimulating, lively and practical. Working closely with tutors and students from the University of Brighton's School of Architecture on their use of the collections, aims to ensure that learning materials are relevant to HE level learning and course requirements, and ensure the approach and 'voice' of the resource is engaging, motivating, animated and diverse, including filmed incorporation and dissemination

of students' responses to using the collections.

Pilot Projects will track undergraduate student experiences and responses, whilst using the collections, including influence and integration in their design work, to explore open-ended virtual and direct access to collections as design field studies, and facilitated access to collections supporting manual and digital design and fabrication.

Pilot Tutor Inductions will accompany this study, to examine and question particular effects of existing and new relations between collections access and use, in order to identify areas that could support coursework; to establish a range of approaches, methodologies and pathways for searching, applying, and communicating the value of using collection materials, and to enable students to access the collections independently, increasing use and developing sustainable modes of support to optimise available resources.

Work in progress will be presented at a scholarship seminar on 20th May 2009 in Brighton and a further event in London to be announced.

*Nikki Pipe is a Senior Lecturer in the School of Architecture & Design. <http://designcetl.brighton.ac.uk/offsite-insight>*



**Above: Door handle** courtesy of V&A Images, used for Pilot 'Hardware' Project



**Right: RIBA British Architectural Library** image used for Pilot 'Hardware' Project

# Smudged at Tate Modern

Inspired by the Ideas and Objects collection at Tate Modern, Alice Fox directed the Inclusive Arts Project, *Smudged*, on the 14th May 2008 at Tate Modern. *Smudged* is a 30-minute vibrant mix of movement, live projection, drawing, installation, words, sound and live music. The project brought together the visual art practice of the learning disabled Rocket Artists and performance skills of the Corali Dance Company and two University of Brighton painting students. The performers, under the creative direction of Alice Fox, Ella Ritchie, Sarah Archdeacon and Donovan Flynn, devised the piece. It was funded by Arts Council South East and Henry Smiths Charity and supported by Tate Modern through the donation of rehearsal space.

Between 1996 and 2000 Alice Fox was a member of High Spin Dance Company for performers with and without learning disabilities. Since then Alice has focussed her activities on the use of visual arts and film for inclusive arts collaborations with excluded or marginalised groups. The *Smudged* performance was an opportunity to bring both these strands together in an inclusive visual art and movement performance at Tate Modern. It also provided an opportunity to exemplify good practice in inclusive arts whilst raising the debate concerning the presence of learning disabled artists and audiences in national galleries.

This work researched through practice: inclusive arts practices accessible and appropriate to performers with and without learning disabilities. When words are not enough how do we collaborate equally? Predominantly non-verbal methods for performers to respond to artworks and each other using visual art and movement were developed and utilized. This enabled all the performers to devise the creative content of the show. We carefully considered how to use the processes of collaboration to create a space for equality of expression and the development of creative ideas ensuring everyone's ideas were 'heard'. Workshop methods were developed including supported skills and knowledge-sharing sessions led by the learning disabled performers using visual instructions and creative practices.



*Smudged* performed at Tate Modern

By bringing such a diverse group of people together through their common interests in art and performance we were also able to research how responses to gallery collections can be used to foster the collaborative artistic process with an inclusive group of people with a wide variety of communication needs. Whilst acknowledging and celebrating our differences we looked at how the group came together through commonalities of experiences during the development of the performance and how this informed the creative process.

The work was presented at Tate Modern to an invited audience of artists, performers, curators, educationalists, journalists, arts funders, carers and friends. The placement of the work in the Tate Modern enabled the audience to view the performance in a gallery setting next to the artworks that inspired the performance. The immediate proximity of these artworks to the performance development space provided an important accessible physical link for the performers making it possible for them to shape their initial responses into movement and drawings very quickly in context before they were forgotten.

The research findings and inclusive arts practice methods developed during this project will be fed back into the curriculum at both undergraduate and postgraduate level within the new MA Inclusive Arts Practices.

As a diverse group of performers we now have a common language and experience to draw upon for future collaborations.

Felicity Harvest, Executive Director of Arts Council England, South East said 'It's a huge achievement to see higher education institutions such as the University of Brighton acknowledge the importance and value of art created by people with complex needs. We are delighted to see this MA course come to fruition and can't wait to see the fantastic collaborative work that will be produced as a result.' Find out more about our new MA Inclusive Arts Practice at [www.brighton.ac.uk/arts](http://www.brighton.ac.uk/arts)

*Alice Fox is the Course Leader for MA Inclusive Arts Practice, School of Arts & Communication.*

[http://artsresearch.brighton.ac.uk/research/academic/fox\\_alice](http://artsresearch.brighton.ac.uk/research/academic/fox_alice)



*Smudged* performed at Tate Modern





# DIAL

## A live international online art event

On the occasion of Munich's 850th anniversary Claudia Kappenberg and Amy Cunningham (University of Brighton), collaborated with Horst Konietzny (Dramaturg and Curator, Munich, Germany) on a live international online art event. In line with Munich's theme of "BUILDING BRIDGES" the project was devised as a live stream connecting communities in Brighton (UK) with Munich (Germany), Brisbane (Australia), Curitiba (Brazil) and Skopje (Macedonia). Working with Claudia and Amy as part of the Brighton team were recent graduates and current students from the Performance and Visual Art academic programme at the University of Brighton.

DIAL is part of an international investigation into networked technologies and performances, which use new media to facilitate communication and interaction between local communities whilst addressing global issues. Networked events allows for a direct connection between different cultural groups in their respective environments and time zones. At this stage in the process, new technologies are being tested to see what kind of communication and performative interaction they allow and what impact these encounters have in their respective communities.

To explore the range and potential of the online network the project created links between established artistic communities in each of the cities and also planned opportunities for local audiences, be it casual passers-by or invited guests, to contribute to the event and interact with their local artistic community and across the DIAL network.

During rehearsals a streaming technology was tested which could simultaneously stream live video from each of the five participating cities and also broadcast the five streams in each of the locations. For the actual event internet stations with large projection screens were set up in the city centre of Munich and at a variety of public and



The DIAL station at the University of Brighton.

private places in the other DIAL locations. At a particular moment in time, all teams and their guests gathered in their respective time zones and performed actions to camera creating a dialogue between the streamed images.

One of the first collaborative actions at the event was the creation of an online face, composed out of fragments of faces from participants in each of the DIAL locations. People passing by were invited to select and show a personal item and to tell their story about it. Other collaborative actions included pouring water viewed on one screen (Brisbane, Australia), which appeared to arrive in a glass in a second screen below (Brighton, UK), whilst the other screens explored issues of sustainability and marine life. A further dialogue was developed using text and images cut out from local daily papers to create an onscreen collage of headlines. The collages became a score from which vocal improvisations were performed. To conclude, the team in Brazil offered a birthday cake to the city of Munich.

The technology worked fairly seamlessly revealing some local and national differences in server provision. The overall process with rehearsals and interactive event allowed for numerous new interpersonal connections and created a platform for spontaneous, humorous as well as striking exchanges across cultures and continents.

As part of the project Claudia Kappenberg was invited to a month-long residency at the Villa Waldberta, Munich, during which a further development of the project was planned. A second live streaming event is being scheduled for July 2009, in collaboration with the Soundwaves Festival and The Basement, Brighton.

*Claudia Kappenberg is Senior Lecturer in Dance and Visual Art and Amy Cunningham is Senior Lecturer in Music and Visual Art, School of Arts and Communication, University of Brighton.*

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



The DIAL station on Wittelsbacher Platz in the centre of Munich.



# Glacial Shift

## Exhibits in London and Cambridge

In response to recent scientific findings on glacial retreat, in 2007 Emma Stibbon decided to document the remains of summer Alpine glaciers in an extensive study. This research informs a new body of work, shown recently at R O O M, London in 'Retreat'. It will be shown at the Scott Polar Research Institute, Cambridge in November in 'Glacial Shift'. SPRI is a particularly appropriate location to show this project; the World Data Centre for Glaciology is based there.

Working within a context of landscape and a changing environment, location is a central concern in Stibbon's practice. Her work is often made in response to sites that are in some kind of dynamic flux or change; a recurring question is how the apparently monumental or permanent can be so fragile. Glaciologists Dr Giles H. Brown, from the University of Bristol and Dr Ian Willis, from the Scott Polar Research Institute have assisted Stibbon in identifying different methods of recording glacial features and movement.

The emphasis of Stibbon's research is on the relationship between the mutability of place and the process of drawing. She reflects, "I have

'Whether recording place through direct observation, the lens of a camera or 'found' image, it is through the act of drawing that I make a connection with environment. In my engagement with a subject I try to emphasise both the physical and psychological experience of place.'

been struggling with ideas of how to explore the temporal qualities of a glacier through drawing. Using Swiss aerial photos from the 1970's to 80's I have made a series of drawings that will suggest movement across a glaciated site. Intended as a sequential reading, the glaciated features of the terrain are recognisable but the viewpoint shifts."

Stibbon's methodology privileges the drawing process through direct mark making, printed image and animation. In this project she aims to explore the relationship between idea, process and place. She comments 'Whether recording place through direct observation, the lens of a camera or 'found' image, it is through the act of drawing that I make a connection with environment. In my engagement with a subject I try to emphasise both the physical and psychological experience of place.'

The effect of geologically changing or glacially eroded landscape on the human and cultural is explored in a series of white chalk drawings made on blackboard - the fragile drawing media is chosen to reflect the transient subject matter. Part of Stibbon's concern is with the impact of tourism and glacial retreat accelerated by climate change. As Stibbon

points out 'recent scientific research shows the glaciers in the Swiss Alps will have largely disappeared by 2050 and completely disappeared by 2100. What we now see as a white peaks will soon be a much darker horizon.'

A short animation plays on a loop in the R O O M gallery showing the advance and



'Retreat' animation still



Glacier 56.5 x 74.9cm

retreat of a glacier. The piece reminds us that this is a recurring cycle in millennial history. As R O O M director Sandie Macrae comments 'In stark monochrome relief Emma Stibbon exposes the finiteness of this frail place, appearing as a melancholy emptiness: its fate is quietly obvious.'

The Arts Council England, South West and the University of Brighton supported this project. With thanks to upstairs berlin, Berlin, Dr Giles H. Brown, from the University of Bristol, Dr Huw Lewis-Jones and Dr Ian Willis, from the Scott Polar Research Institute, Grande Dixenne and Sandie Macrae, R O O M.

Emma Stibbon is Senior Lecturer on the Fine Art Printmaking BA at Brighton University.

'Retreat' was on show at R O O M, London from 18 Sep - 19 Oct [www.roomartspace.co.uk](http://www.roomartspace.co.uk). R O O M also showed works at Zoo Art Fair 17- 20 October 2008. 'Glacial Retreat' is on at the Scott Polar Research Institute from 13 November - 10 January 2009.

*Emma Stibbon is Senior Lecturer on the Fine Art Printmaking, School of Arts & Communication.*

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



'Retreat' animation still



# State of the Art

## The AHRC/CHEAD Report on Practice-led Research



Arts & Humanities  
Research Council



Dr Michael Wilson was recently employed to research and write a summary of the national 'state of play' of practice-led research in Architecture, Art and Design (AAD) for the joint initiative Arts and Humanities Research Council (AHRC) and the Council for Higher Education in Art and Design (CHEAD).

The key questions posed by the initiative included: Who is doing this research and why? How is it acknowledged? In what ways is it valued and assessed? What counts as evidence of this research? How is it documented, stored and accessed and for what purpose?

To the many in AAD involved with the past twenty years' debate, these questions will be familiar. That the answers might be reduced to a 4,000-word summary may also seem monstrous. As Professor Maxine Naylor presciently warned, the report would grow to sixty pages before it shrank to six, given not only the voluminous conference papers and articles available but also the websites, blogs and generously-emailed opinions of many eminent commentators. The wisest move may have been to offer an origami of the requisite six pages and claim the resultant knowledge was tacit. However the report did emerge in traditional written form and was eventually wrestled under the word-limit.

In some disciplines there is still concern regarding the research abilities of staff and the validity of practice activity as research, especially when the focus moves away from the more experienced practitioners...

The completed summary recognises that practice is a thriving and confident contributory tool for research in architecture, art and design. The variety of practice and the multi-disciplinary opportunities offered to eclectic practitioners do, however, make any overarching definition difficult to frame, and this makes straight-forward answers awkward to give.

Despite commentators being keen to move on from the business

of definition, there is a shadowy line at the border where practice becomes valid as research, something which many practitioners will have discovered when approaching the CRD. How and when does practice depart from *research-practice*, if at all? Many will be happy that the AHRC are no longer trying to prescribe a solution, and in their most recent guide-lines note that 'a precise definition of practice-led research is problematic and a focus of continuing debate.'

As a term 'practice-led research' is institutional. The strong support for it in the UK stems from the economic shift in the 1980s from the hard industries to the creative sector. Today, Higher Education institutions not only support practice as a research tool but also encourage current practice to be channelled towards research aims, and so practising AAD staff are increasingly likely to think of themselves as researchers. The burgeoning number of PhD completions has had an effect on this. A rising number of current practice-based staff undertake PhDs, and new applicants are ever more likely to have taken a research degree.

Debates persist however over which practice is *bona fide* research. In some disciplines there is still concern regarding the research abilities of staff and the validity of practice activity as research, especially when the focus moves away from the more experienced practitioners/researchers. An interesting footnote to the AHRC's 2006/7 report notes that despite the healthy percentages of staff submitted to the RAE, the proportion of practice-led academics with the experience to undertake independent research of a kind recognised by the AHRC was still probably very low. At the training level especially there can be uncertainty as to how practice is best formulated as a research tool, and applicants for practice-led research degrees frequently misunderstand the relationship between research and practice. There is a separate debate as to how much research culture should flavour taught courses in practice disciplines, but it is rare to find applicant practitioners who are academically prepared for PhD study.

There are sound definitions of practice-led research but these often relate to specific disciplines or target specific issues, not surprisingly as much of the research is intentionally for the advancement of the practice-discipline itself. The term is applied to work that is far-reaching and multidisciplinary, that uses practice in a number of ways, and



which varies considerably in the balance of research aims and practice aims. The most widely accepted definitions cover issues of rigour and the contribution to an established system. Research through practice should, like other research, be systematic, rigorous and critical, offering a communicable development in knowledge that is open to scrutiny.

Why are these definitions required? Institutionally, funding bodies pay the piper, and practitioners often find themselves playing to authorities outside their own quality-control procedures. Quibbles over who's in and who's out are raised by assessment that is largely concerned with funding and examination and other prioritising acts. Practice-led forms are being invited into existing systems and consequently the paradigms of traditional disciplines are co-opted and adapted as part of the process, not always to universal approval.

Adding to a possible sense of 'us and them', work is classified as 'research' for a number of purposes within HE, not all of which are helpful to a disinterested examination of the state of play. Not everyone wants to see their work in terms of research or to adapt it to fit these external criteria. Everyone does, however, want funding. One commentator notes the number of applications to the AHRC that are essentially 'practice dressed-up as research.' There are also a number of projects that are labelled to serve an audit purpose when the original motives for the work were not systematic, objective research.

There are other benefits of 'joining the club', of course, including esteem and academic support. The processes and requirements do, however, complicate the issues of where practice and research might be divided, if at all.

Alongside the exigencies of training, self-definition and the pressures of audit, practitioners and institutions must contend with new expectations of outputs. There are issues, for example, as to whether art/design/architectural objects are contextualised appropriately for them to be received as research rather than art. Furthermore, due to contexts of place, time, audience and intentionality, even durable forms are not a permanent source of evidence. Nor, in some opinions, are they reliable communicators of the nature of an enquiry or its position within a discipline.

It is now accepted that outputs for practice-led research may take any number of forms, may be ephemeral and may depend heavily on unpredictable audience interaction. There is nevertheless still some concern as to how a transient output or an output that is overtly context-dependent can be documented, stored and accessed as long-term reference material. Works which prompt sensations that are difficult to record, for example smell or taste or feel, are clearly problematic in this respect.

Written text is generally the solution and is required alongside an output for assessment and archival purposes. Yet the knowledge generated and fostered by AAD practice may be 'contained' in the activity itself, or in the object and thus open to interpretation. Describing this tacit knowledge in writing may be difficult or inappropriate. Nevertheless there is a growing culture of research documentation. Works are being more conscientiously documented as research, and the experience of preparing for the RAE 2008 has helped AAD staff to recognise a need for documentation in research terms.

It is this extra-linguistic knowledge that causes so many problems for those trying to match practice-led research to systems and out-

Practitioners in AAD generate ideas, solve problems, discover new questions, test and contribute to knowledge through their creative activity. That this function of practice is now formalised alongside more traditional research areas in a HE context has led to theorisation, debate and a number of changes in the role and understanding of these disciplines.

looks which developed around essayists and lab-style experimenters. It is also at the heart of its value. AAD research feeds many disciplines institutionally and extends into the wider community often through interdisciplinary projects or by providing a communicative complement to other research areas. Much AAD work also has a number of audiences and, unlike much research, often includes consumption by a public beyond the discipline's own scholarly elite, valued by those whom it educates, inspires, supports and entertains.

Practitioners in AAD generate ideas, solve problems, discover new questions, test and contribute to knowledge through their creative activity. That this function of practice is now formalised alongside more traditional research areas in a HE context has led to theorisation, debate and a number of changes in the role and understanding of these disciplines. The further results are that the integrity of practice as scholarship is now being more rigorously tested; there is a more highly developed sense of methodology; there is a network of resources and reference points; there are developing ideas as to how the research might best be evidenced, stored and accessed; and there is a strengthening post-graduate education framework producing, in turn, a growing pool of trained AAD researchers.

The 'state of play' is, on the whole, a healthy one. In some quarters there needs to be better understanding of how the aims of research and practice are successfully conjoined, but what emerges ever more clearly is that practice in art, design and architecture has established its viable scholarly place in the research world.

The finished report is downloadable at <http://artsresearch.brighton.ac.uk/links/practice-led>

*Dr Michael Wilson is a member of the CRD's administration team. His doctorate was taken at the University of Oxford in Victorian Literature and he is currently writing a conference paper.*



# RESEARCH STUDENT NEWS

## PhD Success

### RSD congratulates five of its students

The Research Student Division was delighted this year to see the completion of some exemplary projects. Five students have had their PhDs conferred since the last issue of *Research News*, and their achievement reflects the diversity of PhDs in the division. All three schools are represented here, one is a PhD by publication, one is from a member of staff, two are from overseas students, while practice elements include film, curatorial intervention and sustainable design.

Dr Adele Carroll (School of Arts & Communication) was supervised by Jonathan Woodham and David Watkin. Her thesis, *Dictated sequences and the pursuit of ef-*

*iciency in the Physical Culture Movement 1896-1939: A filmic scrutiny of intention and achievement*, examined the visual strategies of the Physical Culture Movement in Europe and the USA as expressed in instructional manuals, magazines and newsreels. The project included fake documentary to explore the inadvertent elements of comedy, political undertones and naivety in the Physical Culture Movement, and film montages that explored the inherent absurdity within the political and aesthetic infrastructures of the pursuit of the 'Perfect Body'.

Dr Christopher Thompson (School of Historical & Critical Studies), was funded by the New Zealand Tertiary Education Commission, receiving the New Zealand Top Achiever Doctoral Scholarship. His thesis *Governmentality and design: inventing the industrial design councils in Great Britain and New Zealand* drew upon a wide archive to focus on the key institutions, strategies and techniques that led to the invention of design councils in Great Britain and New Zealand during the twentieth century. It was supervised by Jonathan Woodham and Paddy Maguire.

Dr Jonathan Chapman (School of Architecture & Design) was supervised by Christopher Rose and Jonathan Woodham. His thesis *Emotionally Durable Design: Sustaining relationships between users and domestic electronic products* was written alongside busy teaching and publishing commitments. In it he looks into product engagement, contending that domestic electronic products deployed to mediate and satisfy consumer desires currently fail to sustain relationships



Dr Shirley Chubb, 'Thinking Path' at Russell-Cotes Art Gallery and Museum (2004). Photograph by Mandy Schaller.

with their users. In response he delivers a design framework for the creation of emotionally durable products. Dr Chapman has now taken on his first students as a research degree supervisor.

Dr Kyong Deock Kang's (School of Historical & Critical Studies) thesis *The necessity of contingency: the work of Louis Althusser, 1945-1986* was supervised by Tom Hickey and Gregory Elliott and looks into what the fundamental problematic of Althusser's theory is, how he coped with his theoretical difficulties and how he ultimately contributed to the development of Marxism.

Finally, School of Arts & Communication student Dr Shirley Chubb's PhD by prior publication, *Intervention, location and cultural positioning: Working as a contemporary artist curator in British museums* was a reflection upon a decade of critical interventions. Supervised by Peter Seddon, her research considered the accumulation of meaning and reference within and between exhibitions, as well as the significance of collaboration and consultation with museum curators and conservators. The study assessed how narrative structures, material use and modes of display have been consolidated through consistent practice and engagement within museological contexts.

Our congratulations to these five researchers and their supervisors.

<http://artsresearch.brighton.ac.uk/study-here>



Amorphous MP3: A soft and pliable form, responsive to the user. Dr Jonathan Chapman.



Still from the documentary 'This is the League that Jane Joined' (1999) by Adele Carroll.



# From Shrine To Plinth

## Research Exhibition at the Croydon Clocktower Museum

From 26th July to 4th September 2008 Megha Rajguru disseminated her research through an exhibition of four artworks: two videos and two interactive sculptures, at the 'Space C' Gallery, Croydon Clocktower Museum. She developed and created the artworks for the museum space and designed the multi-layered exhibition to respond to the Croydon Museum's display of local resident Maya Chakravarti's domestic shrine.

Megha's research investigates the change in the meanings of Hindu idols and human responses towards them, as a result of their transference from the temple (liturgical) to the museum (material, aesthetic and educational) context. It takes a dialectic approach to analyse their status as live beings in the temple and conserved objects in the museum. It identifies the gaps in the interpretation of Hindu idols in museums. Megha's key research question is- *how can the interpretation of the tangible idol in the museum go beyond its physical description, historic significance and factual information: all of which are secondary in the idol's original context?*

Worshippers aim to unite their spiritual centre with the cosmic energy believed to exist in the universe through practising conscious rituals around the idol. It acts as an essential link between the supernatural and the human

worshipper. The Hindu idol in the museum is presented as an ethnographic, archaeological, or aesthetic object embodying socio-cultural and religious meaning. Secular museum rituals such as: walking from one object to another and reading labels, are practised by museum visitors for the acquisition of knowledge. Both gazes: the worshipper's and the museum visitor's, transcend the physicality of object for the achievement of a higher mental state. Whilst temple rituals incorporate acts such as anointing the idol with fragrant oils, bathing with milk and water, and decorating with fresh flowers and fabrics, museum rituals primarily focus on looking. The earlier inevitably leads to deterioration of the idol and the latter to its desired conservation for a period of time.

'From Shrine to Plinth' revealed these contrasts and similarities. The idol's spiritual function was exposed through its material characteristics. The museum space provided a framework and a context within which the research was disseminated, the ideas tested and the visitor response recorded.

Megha created an environment that fa-

cilitated the construction of philosophical, metaphysical and material meanings of idols through the experience of being in the exhibition space, following 'cues' and consciously enacting temple and museum rituals. The videos: 'Ganesh, circa 1900' and 'Gods in Storage'; the kinetic sculpture, 'Kinetic Shiva' in an archetypal 'T-shaped' temple sanctum; and sculpture, 'Tactile God', created a multi-sensory installation in their entirety. The sound of 'Om' juxtaposed with human breathing flowed through the gallery, a hint of sandalwood in the enclosed sanctum and the experience of touching 'Tactile Ganesh', played with the human senses. All artworks either depicted change in the physical form of idols or generated change through visitor interaction.

A red dotted path led museum visitors from Maya's shrine to the exhibition and vice versa. It is displayed in a small vitrine. Whilst the accompanied touch-screen device explained her daily ritual practice, 'Kinetic Shiva' presented a mechanised interactive ritual of circumambulation to visitors in the dimly lit archetypal sacred space.

The exhibition was well received and attracted audiences from a variety of backgrounds and age groups. Visitor responses have been collated from comments cards and recordings of Megha's conversations with them.

This exhibition will be re-installed at the Hastings Museum and Art Gallery next year.

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



Exhibition visitor turning 'Kinetic Shiva', the kinetic sculpture.



Maya Chakaravarti's domestic shrine in the 'Now' Gallery.



# Design & Transition

## at the Changing the Change conference

Jody Boehnert presented a paper at the Changing the Change conference in Turin on what designers could learn from the Transition Movement. The conference was a congregation of nearly 300 participants from 27 countries, where researchers explored designing changes toward a sustainable future. Jody's paper, titled 'Design & Transition' emerged out of the need for designers to expand the scope of their field to address current environmental and social issues.

The Transition Movement provides an example of communities rising to the challenges that climate change and peak oil present. It looks at the systemic nature of unsustainable practices and works towards the collaborative design of a 'Local Energy Descent Plan'. Boehnert's paper explores the key ideas and principles within the Transition Movement, and recommends that these ideas inform a shift within the design industry. She also asks designers to use their skills to help local transition movements. Boehnert has worked with Transition Town Brixton from its inception two year ago, so the paper reflects first hand experience and an action-based research method. She was instrumental in helping Transition Town Brixton become the first urban Transition Town to celebrate its 'Unleashing' with hundreds of local people in Lambeth Town Hall in early October 2008.

Jody's paper situates itself within a larger body of work describing the potential for designers to act as agents of social change. The concept of 'Design Activism' was developed independently by various researchers (Alastair Faud-Luke, An Thorpe and Guy Julier) at the Changing the Change conference. Conference coordinator Ezio Manzini describes the shift to sustainability as a 'wide reaching social learning process in which the most diversified forms of knowledge and organizational capacities must be valorised in the most open and flexible ways, Among these, a particular role will be played by local initiatives that, in some ways, can be seen as signals of new behaviour and new ways of thinking'. Meanwhile, writer John Thackara calls on designers to become part of the so-

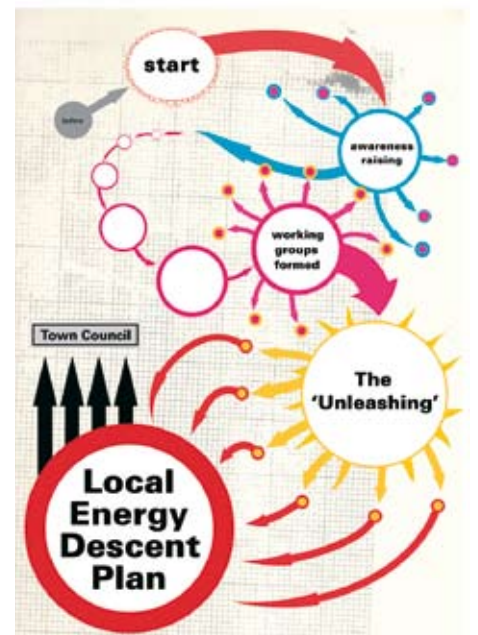


Activists at Climate Camp 2007 march on BAA's offices at Heathrow. Photo: Krisitian Buus.

lution: as 'global hunter-gatherers of models, processes, and ways of living that already exist, or used to...a big part of sustainable design is about sharing information about pre-existing solutions that have been proven to work. Creative design practice these days is about adapting solutions found in one context for use in another'.

Inspired by the ideas presented at the conference Boehnert subsequently wrote a feature article on Design Activism for the October issue of *Creative Review*. The front and back cover of the issue feature a shield from Climate Camp 2007 and a quote from her text: 'Designers are key intermediaries between science, policy, and the public. Design activists are filling a gap where more conservative organizations and governments fear to tread.'

*Jody is a new PhD candidate at Brighton researching the communication of ecological literacy in the design industry. She is founder of EcoLabs, an ecological literacy initiative (www.eco-labs.org) and a graphic designer with her own practice.*



The 'Unleashing' is held when the community is ready to start work on the 'Local Energy Descent Plan'. Graphic by Jody Boehnert.

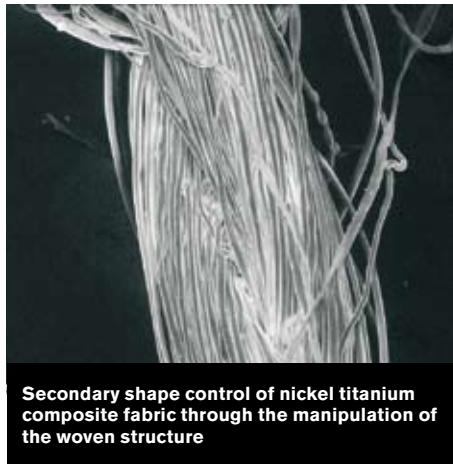


## Advances in Smart Materials Synthesis and Functionality

Patrick Dyer co-authored a paper scheduled to be presented by Tony Anson (Brunel University) at the 3rd International Conference Smart Materials, Structures & Systems held in Acireale, Sicily.

The conference was the latest in the CIMTEC (International Conferences Materials and Technologies) series set up in the late sixties to promote discussion and research into modern materials and technologies. In conjunction with the main symposia covering smart materials, biomedical applications and biomimetics, focussed session investigated smart textiles, shape memory alloy (SMA) technologies, electro active polymer (EAP) muscle actuators and writable organic memory devices.

A common theme in many of the presented papers was the need for interdisciplinary research uniting traditional 'material science' and engineering research with biological studies and a greater sense of design 'Mining Smartness from Nature'. Playing a major role in 95% of natural structures, variances within, between and across fibre layers, result in complex anisotropic materials (having different physical properties in different directions) that have superior strength to mass ratios, as well as demonstrating increased structural stability, flexibility and durability. Inspired by natural fibre structures research-



ers into smart and advanced materials are increasingly looking to collaborations within the textile industry, drawing on its expertise in the design, production and handling of complex man-made anisotropic hierarchical fibre structures.

Under the session title 'Advances in Smart Materials Synthesis and Functionality', the paper investigated the structural optimisation of shape memory alloy textile composites. An element of this presentation was based on results from Patrick's practice based PhD, titled *Dynamic control of active textiles: The integration of Shape Memory Alloys and the manipulation of woven structures*. The creation of controlled patterns of movement in woven textiles, through the integration of wire-form, nickel titanium (Ni/Ti) SMA, offers the potential to generate unique properties in this bi-material composite. This research focuses on the interfacial relationship between the

SMA wire and the host structure and how the manipulation of the woven structure allows a secondary level of control to be achieved that can extend or impede the influence of the integrated shape memory alloy wire across the textile. Through the production of woven composite samples and a combination of subjective evaluation and mechanical testing, the effects of variations in the NiTi wire, supporting yarn and woven structures were collated and analysed. Understanding the relationship between these variables is critical since most of the proposed applications require a transfer of force from the wire to the woven structure.

The results of this research are facilitating decision-making in this emerging design field, and are acting as a foundation, for the development of the technology. Applications in the early stages of development include cardiovascular graft-stents, ballistic impact protection, structural reinforcement and vibration dampening in composites, robotics articulation and adaptive 3D skins that can be used to maximise aerodynamic profiles which in turn reduce fuel consumption. In the apparel industry, proposed uses have included advanced compression garments and remotely controlled integral fastenings, as well as aesthetic surface modifications and shape control of a garments silhouette.

*Patrick Dyer is a PhD Candidate in the School of Architecture & Design and a Workshop Manager for the Fashion and Textile Department. <http://artsresearch.brighton.ac.uk/research/student/dyer>*

## Adorno, modernist time and the groove of popular music

Mark Abel at the IASPM conference

Mark Abel, a PhD student in the School of Historical & Critical Studies attended the biannual gathering of the UK section of the International Society for the Study of Popular Music (IASPM). He presented a paper entitled "Adorno, modernist time and the groove of popular music" at the conference, which was held in Glasgow last month. Mark's research is in the area of the aesthetics of the musical rhythm and is an attempt to explain the significance of

the centrality of measured time in Western popular music.

Adorno remains a problematic and divisive figure in popular music studies: he developed a very sophisticated materialist aesthetics of music; but employed it, in part, to mount a powerful critique of jazz and popular music. Mark's paper explored the issue of temporality in Adorno's musical aesthetics, arguing that Adorno's position ultimately relies on a Bergsonian conception of time typical of modernist thinking in which temporal regularity and measurement are regarded as expressions of an objectified time which constrains subjectivity. The paper argued that this non-materialist conception of temporality is at odds with the central methodology of Adorno's aesthetics, and went on to show that, shorn of Bergson's influence, the

central concepts of Adorno's aesthetic theory can produce a much more sympathetic understanding of popular music's 'groove' as a distinct and valid aesthetic response to the temporal experience of urbanised and industrialised societies.

The paper was well received and the ensuing debate about alternative explanations of popular music's metrical regularity generated a number of useful directions that future research in this area might follow.

*Mark Abel is a PhD candidate in the School of Historical & Critical Studies.*

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



Glacier 56.5 x 74.9cm. Page 24

## The Research Student Division Welcomes

**Jody Boehnert FT/SAD**

*Communicating Ecological Literacy*  
Supervisors: Prof Maxine Naylor and  
Dr Jonathan Chapman

**Selina Sadat FT/SHACS**

*"Can We Knowingly Do Wrong?"*  
Supervisors: Dr Bob Brecher and  
Dr Mark Devenney

## Next Issue

Publication of Edition 22 of the newsletter is anticipated for the spring term with deadline for receipt of copy being Friday 16 January 2009. The theme for Edition 22 will be **Design and Design History**.

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