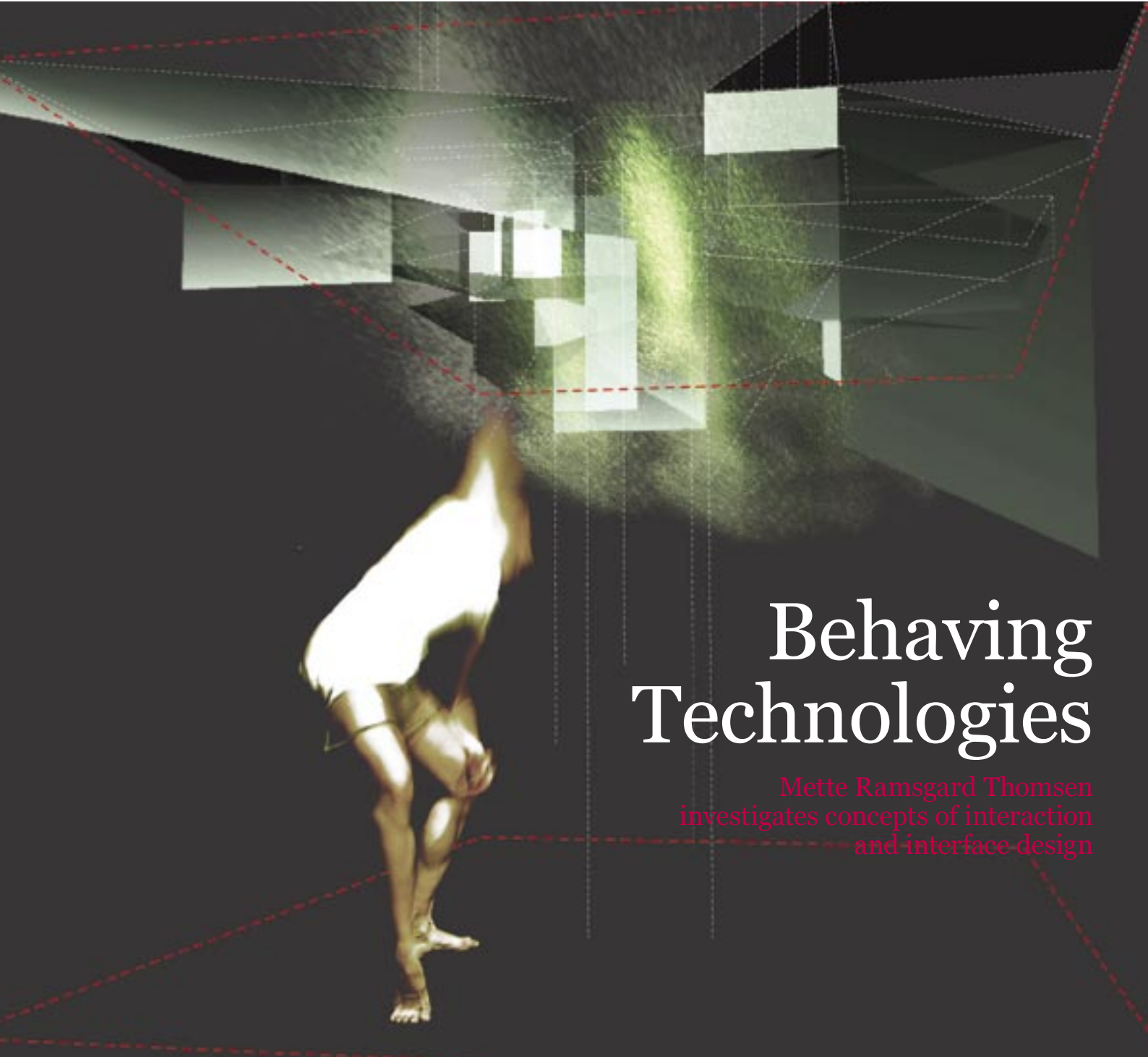


researchnews



Behaving Technologies

Mette Ramsgard Thomsen
investigates concepts of interaction
and interface design



Re-development,
re-use, and
recycling
by Nick Gant

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Sculpture trail
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as a common
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COVER IMAGE: Mette Ramsgard Thomsen investigates concepts of interaction and interface design

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Out of Range (a conversation)

Out of Range: (a conversation)

Richard Schofield (PhD student School of Arts and Communication) is currently engaged in a collaborative project, *Out of Range (a conversation)*. He devised this as an interim stage in his PhD titled *In The Relationship Between Text And Image, Can The Between Successfully Be Removed?*

This studio based PhD sets as its challenge the creation of floating or unfixed narratives; aiming ultimately to combine text and image in a way that neither dominates the other, and where each threatens to collapse if left in isolation. However, this expression emerges in the context of a poetic, rather than a pragmatic structure.

The *Out of Range* project is a collaboration between Richard and

a Berlin based photographer, Eike Braunsdorf. The idea is very simple; over the course of fifty-two weeks the two artists take turns in electing an object or object>idea to be photographed for each week. In addition, each writes a very short accompanying text. At no point during the project do the two protagonists get to see the results of each others' work and, this protracted conversation remains tenuous but also intimate. At the completion all of the images and texts are brought together, matched into their object pairs, and the shape of the communication finally falls within range. At its culmination the two artists are fated to discover both their similarity and their difference. In one sense this is governed by geographical distance, but also through different perceptions of shared reality; a shared reality limited to the more or less arbitrary choice of each object to be photographed. The freedom preserved within the minimal rules of the project was designed to yield a democratic model for collaboration.

In *Out of Range* the disciplines of written and visual language are placed under duress. Is there a struggle to forge a plausible narrative from a reality, which is invariably strange enough that it seems more closely allied to fiction? Richard argues that the meaning, even the 'explanation' this kind of fragmented form confers most closely resembles the subjective qualities of our existence, which resist decoding within the realms of the scientific or supernatural. Meaning is constructed within the individual (the audience) as a creative act, one which extends beyond the implications of the source material itself.

Out of Range (a conversation) will be exhibited in Brighton and Berlin in 2006.

Commemorative Stamps for the Royal Mail: The Centenary of the Magic Circle



Tatham Design were commissioned to undertake this project. Amanda Tatham came up with the idea that the stamps could be based on 'magical' printing and optical techniques. Very simple graphic visuals were produced by the designers and the Royal Mail suggested that George

Hardie (previously commissioned to provide a Millennium stamp and the stamps to commemorate the Channel Tunnel) should illustrate the set.

Working with Sam Griffiths, a designer at Tatham Design and an ex-assistant of George's, (a graduate of the MA Sequential Design/Illustration course at the University of Brighton), George further explored the techniques to be used and then started to provide designs and illustrations, and finally artworks.

The set, launched 15th March 2005, was announced on the BBC and in the national press, as is usual with new stamps. In *Design Week* (17th March 2005), John Stover wrote an illustrated article. An illustrated description of the design process appeared in the *Journal of the Chartered Society of Designers*.



Interactive "magic" stamps, by George Hardie

1930s Architecture in Napier and Brighton: Annual Conference of the Society of Architectural Historians

In September in Napier, New Zealand, Professor Jonathan Woodham presented a keynote address to the Annual Conference of the Society of Architectural Historians of Australia and New Zealand (SAHANZ) under the title *An Outsider Looking In: Seaside Deco in Napier from a Brighton Perspective*. In his paper Jonathan Woodham made comparisons with the post-1931 earthquake architecture of Napier, New Zealand, with that of interwar Brighton, a town that had inspired Napier's original Marine Parade. Both had strong preservation societies: Brighton and Hove's Regency Society, having been established immediately after the Second World War, and Napier's Art Deco Trust, the origins of which lay in the 1980s. Napier, often dubbed 'The Art Deco Capital of the World', has a centre dominated by striking 1930s buildings that have become a strong tourist attraction in their own right, whilst Brighton has done

much (until the recent "rescue" of Wells Coates' Embassy Court flats) to knock down or endanger many of the best examples from the same period. In his talk Woodham also considered aspects of a futuristic, never-built, Brighton seafront stretching from the Adur to the Ouse envisaged in the mid-1930s by Herbert Carden, alongside the visions of town planner Stanley Adshad and R A Hudson in their 1937 Borough Plan. He also looked at the forms and meaning of ornament, particularly in New Zealand which drew on native flora and fauna as a



Napier Carnival Poster, New Zealand Railways, 1933

means of providing a distinctive national decorative aesthetic as well as indigenous Maori decorative motifs such as the widely proliferating Kouhahwai-inspired patterns that could be found on buildings as well as banknotes and ceramics. He concluded by looking at the tensions between the politics of preservation in Napier and Brighton and the desire of many for architectural forms appropriate to the twenty-first century.

Re-development, re-use, and recycling: The GreenHouse Project

Nick Gant was recently commissioned to design a pioneering retail environment and re-use centre for West Sussex charity Guildcare. The GreenHouse project entailed re-developing a greasy, former council refuse lorry depot into a giant charity shop that encompasses education, training and re-use facilities as well as display for donated goods. The project was funded predominantly by the Big Lottery Grant scheme and was commissioned late in 2004 with first stage of the project and the main spatial transformation opened to the public in April 2005.



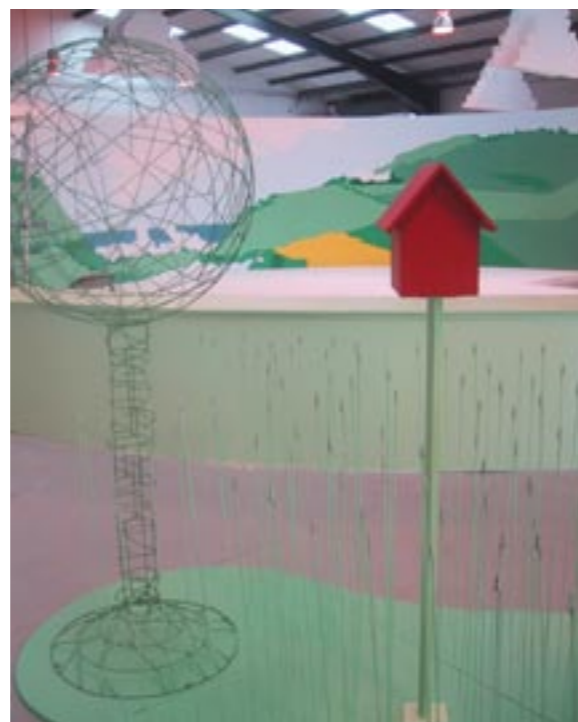
Above and right: GreenHouse Interior with geodesic domes and Interactive garden by Nick Gant

The project presented Nick and the team at BoBo Design Ltd, of which he is a Director, with some fundamental challenges: The size of the development space, the limited budget and the very short turnaround time were all significant parameters. The project also needed to break some new ground in terms of providing a multi-functional space, which challenges the traditional, dowdy image of charity shops. This unfortunate public perception is often driven by a number of factors which also present ongoing challenges to charitable projects like the GreenHouse; the fact that the stock sold is second hand, unpredictable, uncontrollable and disparate in terms of style and period. The environment also needed to enthruse the sales staff and project workers who are quite often vol-

unteers and probationers who do not have the benefit of 'High Street' marketing and promotional budgets.

Nick and the development team focused on the positive aspects that the project proposes: Re-development, re-use, and recycling all fed into the spatial design which utilises an 'interior garden' theme and narrative with 'Eden style' geodesic dome greenhouses (also developed by Nick) and topiary and flower borders that utilise images of members of the community and children's drawings as blooms. Interactive watering cans, bird boxes and other gardening objects produce birdsong, rain sounds and project information. The space uses the energy and functionality of a large curved interior structure generated to produce storage and display for the volume of goods. The scheme was proposed at Christmas and the main first stage of redevelopment was completed in April. The space has featured in a number of press and media features and won the National Association of Charity Shops Design Award for 2005.

The GreenHouse approach represents a holistic and hopefully *sustainable* methodology that is resourced by the community in which it is situated but gives back to that community through education, awareness, training, 'green' initiatives and the all important profit. Re-cycling and re-use are all fundamental features in the projects philosophy and offering. Workshops behind the retail space will mend, remake, transform and breathe new life into disowned, and disposed electrical goods, furniture and decorative objects whilst providing trade training opportunities. The sustainability aspects of the GreenHouse project sit particularly well with the proliferation in sustainable design research being developed in the 3D Design programme by students and staff and compliments the work being developed by Nick with Jonathan Chapman which in part explores themes of 'product, life extension'. The official opening of the GreenHouse project featured 3D Design student's products that promote sustainable means and future projects and funding proposals plan to develop a permanent relationship between the GreenHouse project, it's integration of sustainable design and the School's research.



Morphogenesis: Finding Fluid Form

In December 2006 University of Brighton will host the cross-disciplinary symposium *Finding Fluid Form*. The symposium invites practitioners and theoreticians from the fields of digital art and architecture, robotics, cognitive science and biology, to discuss concepts of morphogenesis as a process of constant interactions between an organism, or form, and a dynamic environment. *Finding Fluid Form* is a collaboration between The School of Architecture and Design and the Centre for Computational Neuroscience and Robotics at University of Sussex. The symposium is planned in collaboration with local art-technology group BLIP.

The conceptualisation of embodiment as a fluid construct is informing a contemporary debate on morphogenesis suggesting new intersections between biology, computer science and creative practice. The thinking of a new practice of generative arts is exploring the state space of self-breeding artefacts, while in architecture a parametric conceptualisation of space has allowed for the development of a new digital praxis. While these emergent disciplines focus on form generation, creating fields of possible shapes from the fittest, the most practical or most pretty, is chosen, *Finding Fluid Form* seeks to question how these processes can remain fluid and transitory.

The symposium investigates how *fluid technologies* as explored in interaction design, robotics, digital arts and architecture, allow for the thinking of the embodied as conditioned by dynamic processes of ongoing learning. By seeking to establish a common ground for un-

Creative workshop at Museum of Modern Art: New York, May 7th 2005

The newly reopened Museum of Modern Art (MoMA) in New York City hosted a one-day workshop, *Creative Thinking, Creative Practice* at its education centre in Manhattan. Chris Rose (School of Architecture and Design) was invited to put on a short programme of participatory themes linking perception, aesthetics, knowledge, design and communication. The project was a follow-up to the seminar *Hand, Mind and the Creative Process* in autumn 2004 sponsored by The Cooper-Hewitt National Design Museum of the Smithsonian Institution, The MIT media Lab and Haystack Mountain School of Craft.

This earlier event ranged over the complexities of touch-related knowledge of materials related practices such as blacksmithing or studio ceramics, and the virtual world of machine haptics in surgical procedures and interaction with exotic materials. The 'Haystack' seminar provided a meeting ground for new cross-discipline initiatives, of which the MoMA workshop on creativity was one.

The *Creative Thinking, Creative Practice* event was hosted by the edu-



Sea Unsea, Escape Design and Carol Brown Dances

derstanding how *situated behaviour, development and learning* are conceived between these disciplines, the research investigates how morphogenesis, and the presence of form, can be thought through a durational framework, where the process of becoming is not halted and gestalted but remains in flux. As such, the symposium poses critical questions for the forming of a new creative practice: what are the relevant design processes for an environment of continual action, how is the idea of *situe* or context challenged by a dynamic conditioning of the embodiment and how do concepts of inhabitation radically alter in this reciprocal frame?

Finding Fluid Form is organised by Mette Ramsgard Thomsen and Jon Bird. For a full programme and to participate please see: www.brighton.ac.uk/findingfluidform

cation department of the museum. The participants were museum educators from MoMA and the Cooper-Hewitt National Design Museum, together with representatives from other city-based art education schemes linked to the gallery programme at MoMA.

With curator/historian Deborah Goldberg, Education Deputy Director Deborah Schwartz and materials scientist Caroline Baillie, and with the galleries open to only the study group, we toured selected works thinking about materials and concepts working together.

The day ended with a round table discussion concerning the social contexts, challenges, and further developments of experiential learning supported by major gallery resources. This followed on from the workshop sessions, which explored conceptual and practice-based techniques suitable or cross-discipline and cross-cultural working. Workshop Topics included: *Material Concepts and how knowledge is built, Representation and Understanding, Drawing – seeing – knowing, The senses work with each other, Materials and making and Young people's access to knowledge through creative practice.*

This workshop project was supported by the Centre for Research and Development and the School of Architecture and Design as part of a programme of research leave.

The next workshop in this inter-disciplinary approach to creativity is being devised in conjunction with the SHRISTI College of Arts and Technology, Bangalore, India. A pilot project will explore concepts and practices in appropriate design for a traditional crafts economy in a development context.

An Education in Illustration: Lawrence Zeegen

Two books about contemporary illustration, by Lawrence Zeegen (School of Arts and Communication) have hit the bookshelves this autumn (2005). *Digital Illustration – A Master Class in Creative Image-Making* (Rotovision) and *The Fundamentals of Illustration* (AVA) have started to set the record straight – in-depth investigations into today's contemporary illustration practice by an academic and illustrator with insider information.

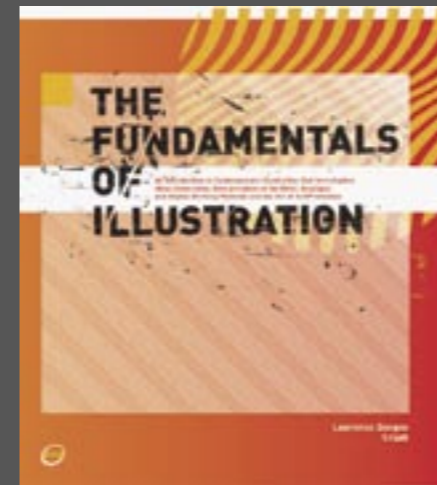
Back in June 2001 *Creative Review*, one of the UK's leading graphic design monthly magazines, published a review by Lawrence Zeegen, Academic Programme Leader for Communication and Media Arts, of a book entitled *Pen and Mouse*. The book, published by Laurence King, and written by Angus Hyland, partner at prestigious design company Pentagram, was the first in a number of books to arrive on the scene that took a look at the re-emergence of contemporary illustration in the UK.

Despite numerous very favourable reviews in other design magazines, *Pen and Mouse* did little to impress Zeegen at the time – his

major concerns citing that the book appeared to be little more than 'a glossy catalogue showcasing some interesting images' but lacking any 'deep analytical investigation'. Zeegen believed that the fault did not rest squarely with the author and publisher but from within the discipline of illustration itself – arguing that the book was presented from the perspective of the graphic designer rather than that of the illustrator, in part because the discipline had failed to create or present its own spokesperson. The relationship between graphic design and illustration remained one of 'commissioner and commissioned' according to Zeegen. He argued that the sole power within the relationship rested with the graphic designer. In his review of *Pen and Mouse*, Zeegen suggested that only radical re-thinking and action from within the discipline might be enough to respond and initiate such change.

Both themes of power and change were investigated once again by Zeegen, when asked to write the Introduction for the Association of Illustrators Annual: *Images 28*, published in January 2004. Zeegen wrote, in his essay, a rally call to a new generation of illustrators, entitled *Environmental Issues*, - 'New Illustration does not sit and wait for the designer's telephone call to kick-start a commission; it is out there creating projects, shows and exhibitions, publications, web sites, prints and posters; it is being proactive. The best of new illustration generates and collaborates. New Illustration works with designers and clients and not for them'.

In the same year, in another introduction for another book – *Clin D'Oeil*, an international review of the best in contemporary illustration, Zeegen once again picked up on the issue of illustration's relationship with other



This page: cover and internal pages taken from Lawrence Zeegen's *The Fundamentals of Illustration*



disciplines. In his essay, *The Art (and Design) of Illustration*, Zeegen stated 'Illustration has always existed in a pretty interesting space. It occupies an area that sits some place between art and design. Never truly considered to be an adjunct of art with a capital 'A', nor allowed to wholly exist as a solo design discipline, without the prop that is graphic design, illustration has often been disowned by both artists and designers, whilst continually taking knocks from both sides too.'

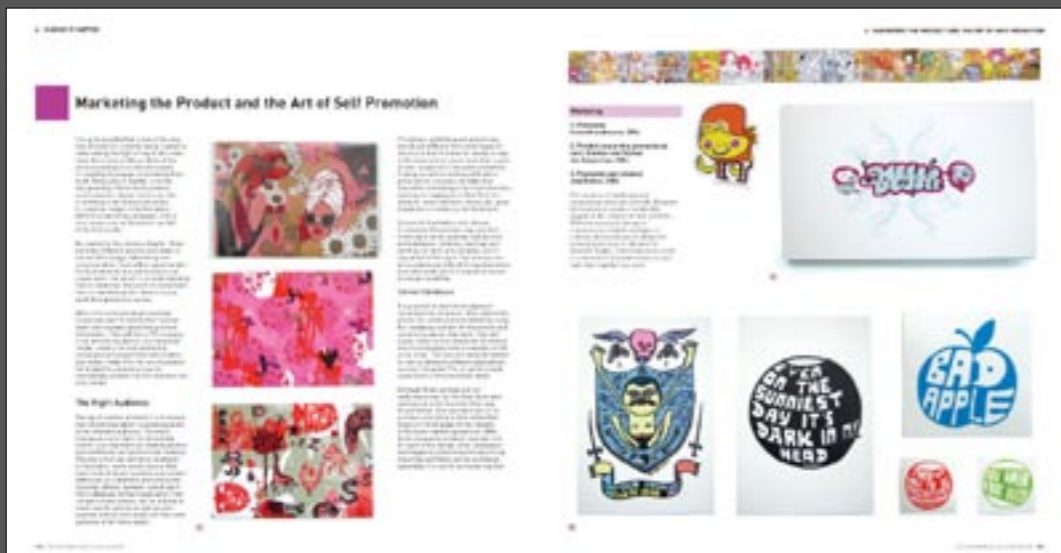
In the same essay Zeegen noted that a new trend had emerged, a positive move towards a new direction, instigated by illustrators prepared to break new ground – 'Something had to happen and happen it did; a new breed of illustrators with something to say, with the ways and means of saying it, started to command control. No longer pandering to the needs of dull business-to-business corporate clients: a savvy, more fashion-conscious, style-aware illustrator started to create images for an audience made up of its own peers. A renegade, but global, group of illustrators and image-makers, albeit independently, started to set new standards in illustration, aiming at a new audience. Young, keen, motivated but ultimately talented illustrators bucked trends; creating work that felt good, looked right and had attitude. A raw mix of the digital, the analogue, the traditional, the photographic and the hand-drawn - nothing was out of reach to a group that believed that the creative outcome was more interesting than the technical input.'

Zeegen's essays for *Images 28* and *Clin D'Oeil* would be just a hint of what was to come and with the publication of his first book *Digital Illustration – A Master Class in Creative Image-Making*, in September 2005, more constructive criticism of the discipline started to emerge. *Digital Illustration* set out to document contemporary illustration's digital beginnings – looking at how today's innovators have not had

to adapt to the changes that digital technology brought, but have developed their skills intuitively. Zeegen states in the introduction to the book – 'Digital technologies are much more connected with everyday lives than ever before, and, for many, that connection starts from an earlier age. Young creatives no longer consider the computer 'new'. Having grown up with PlayStation, Nokia mobile phones, the Canon IXUS and the iPod, they understand the ins, the outs, the ups and the downs of digital media'.

Digital Illustration also investigates and evaluates working methods, both digital and analogue, utilising examples of work by a range of international artists from countries that include Spain, Holland, Australia, Japan and the US. Through a series of interviews, profiles and tutorials - processes and secrets are stripped bare. *Digital Illustration* also explores 'risk-taking' as a method for creative thinking, the cultural journey of 'cut and paste' graphic image-making from mid to late seventies New York punk rock and hip hop through to the early digital collages created on Canon's CLC at the Royal College of Art in London in the late eighties.

Grafik magazine (Sept 05), one of the UK's foremost graphic design publications, in its review of *Digital Illustration* stated 'when it comes to digital illustration, this book has it all and in a great format to boot – Grafik highly recommends' Liz Farrelly in an article for *Design Week* (Oct 05), entitled Lawrence Zeegen on the State of Illustration,



Internal page taken from Lawrence Zeegen's *The Fundamentals of Illustration*



Cover and internal pages taken from Lawrence Zeegen's *Digital Illustration – A Master Class in Creative Image-Making*

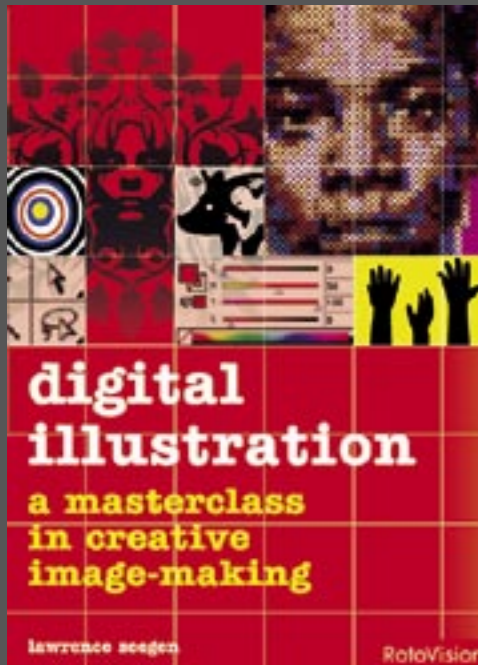
described the book as providing 'a step-by-step guide to combining traditional craft-skills and new media, along with insightful practical advice'. *Computer Arts* (Sept 05), 'the world's best selling creative magazine' described *Digital Illustration* as an absorbing and practical exploration of the art of digital image-making, featuring an array of work from a veritable

continual reinvention that is a prerequisite of survival for contemporary practitioners.'

Both *Digital Illustration* and *The Fundamentals of Illustration* reflect upon and feature examples of work created by some of the best illustrators across the globe, some 136 artists contributed over 500 images in total, and both books are available to purchase around the world too. However international, a strong link remains with Brighton through design - both books being designed by Brighton-based design companies. compoundEye, set up and run by MA by Independent Project graduate Russell Hrachovec, designed *Digital Illustration*. Hrachovec first arrived onto the BA (Hons) Graphic Design course as an exchange student from Minneapolis College of Art and Design. *The Fundamentals of Illustration*, designed by Crush, utilised the skills of Crush employee Chris Pelling, himself a graduate of the BA (Hons) Graphic Design, under the overall art direction of Carl Rush, Crush's owner and founder.

Zeegen admits to working closely with the designers of both titles 'I find it hard to let go - I had a vision for the books and felt closely tied to their creation at every stage', he admits, 'there was never a point when I handed over a complete manuscript, the books constantly evolved - my roles as researcher, writer, designer, picture editor, art director etc merged constantly'. In *Design Week's* assessment of *The Fundamentals of Illustration*, Farrelly noted, 'A seasoned professional, one of the first bits of advice Zeegen doles out in *The Fundamentals...* is: "Getting ahead in illustration takes commitment, personality and talent. It is unlikely that an illustrator lacking in any one of these areas will pick up commissions and, toughest of all, still be working in five years' time". That pull-no-punches tone is typical of Zeegen's approach; he's a rigorous critic and knows his subject, both historically and geographically, inside out.'

Lawrence Zeegen presents an open lecture and mini-exhibition - *An Education in Illustration* to launch *Digital Illustration* (Rotovision) and *The Fundamentals of Illustration* (AVA) at 6.00pm Friday 25th November 2005 in the Sallis Benney Theatre, University of Brighton, Grand Parade, Brighton.



Who's Who of contemporary digital illustrators'.

Zeegen's second book, *The Fundamentals of Illustration* (AVA), published just one month after *Digital Illustration* in October 2005, takes a practical view of how to embark upon and maintain a career in illustration. Exploring issues of ideas generation and creativity, understanding of communication through messages and medium, revealing every aspect of each professional illustration outlet from publishing to advertising, from fashion industry to music industry as well as fully explaining professional practice and production issues, the book is an extensive guide to the discipline. Zeegen explains 'as a student, I couldn't find the information I needed to enter or survive a career so haphazard and, at times, so utterly confusing. As a tutor and course leader I hadn't found the book that succinctly explained the practice/discipline or the realities of the profession to my students - the answer was simply to write the book myself.' Farrelly in *Design Week* stated '*The Fundamentals of Illustration* has the makings of a classic textbook. With a distinctive layout, offering various means of engaging with what is a formidable amount of information, this book is a comprehensive career guide. It covers self-promotion, working with fellow creatives and the process of

A New Limited Edition Book: MANUAL

George Hardie (School of Arts and Communication) trained as a graphic designer at St Martin's and the Royal College of Art, and has worked for thirty-five years as a jobbing illustrator. His most public work, apart from commissions to design postage stamps, was carried out in the 1970s for and with the legendary design studio Hipgnosis. Projects for Pink Floyd and Led Zeppelin reached huge audiences. George's 'Robotic Handshake' label for the shrink-wrapped *Wish You Were Here* (Pink Floyd 1975), has since been destroyed by some 16 million people worldwide, all anxious to open the package and hear the music. This image - along with the label on the record itself - is likely to remain one of George's best-known drawings of hands.

Thirty years on, and as part of an ongoing process he describes as "going amateur", George has made a new limited edition book about hands, *MANUAL*, which is more a book of "graphics without clients" than an artist's book, and acts as a handbook of batch production techniques. (A practical exercise in the techniques previously discussed in *SHOP*. (Edited by George Hardie and Betty Miles, University of Brighton, 1994).

The book involves many different repeatable image-making techniques, innovations in fading and sand-blasting, metal stamping and the laser cutting of wood. Both these techniques and the generation of the ideas behind the illustrations are discussed anecdotally in a booklet within the book called 'Hints, Tips, Wrinkles and Nods'.

MANUAL is presently still a work-in-progress. It was launched at the Pentagram Gallery on 13th December 2004 and the exhibition was reviewed in *Eye* magazine (Spring 2005, Vol.14, Rian Hughes).

In February 2005, the book was exhibited at the Bedales Gallery in Hampshire. The exhibition and a public lecture were sponsored by the Paul Martin Design Company. The lecture was the second in their Head, Heart and Hand series, the first having been delivered by Alan Fletcher.

Further lectures on this project, which is in part designed as an educational tool, have been delivered at BAU Design School, Barcelona, and the University of Northumberland.

George has been invited to exhibit *MANUAL* at Nagoya University of Arts, Japan, in 2006 and to undertake workshops in batch production as part of a visiting professorship at that university.

One third of the edition of 100 is already bespoke and copies have been ordered from Italy, Spain, Switzerland, France, USA and Australia.

MANUAL is supported by the Faculty of Arts and Architecture.



For those whose discipline is illustration each project is bound by a complex web of rules.

Obedying strict instructions from the client, serving the audience, observing personal rules about making marks, following private rules about what gives one pleasure and what one finds painful, and last of all making the game between client, audience and oneself even more dangerous by imposing just one more constriction.



Bought a suit the other day fits me like a glove. Our legs and one arm attributed to W.C. Fields



The exhibition at Pentagram

Behaving Technologies: Emergence and presence in a digital ecology



The Changing Room, Carol Brown Dances and Escape Design

In 2004 Mette Ramsgard Thomsen (School of Architecture and Design) won support from the Faculty Research Support Fund for the project *Behaving Technologies*. This grant has supported the investigation of how concepts of *situated learning*, *development* and *behaviour* can inform the thinking of interaction and interface design.

The project questions the potential of a technology that is affected by its use, that becomes shaped by the users interaction. How could the user come to inhabit a dynamic digital environment where the process of learning how to control or manipulate the interface is reciprocated with an affectation or adaptation of the digital? How can the environment learn to adjust or reform itself around the live presence of the user?

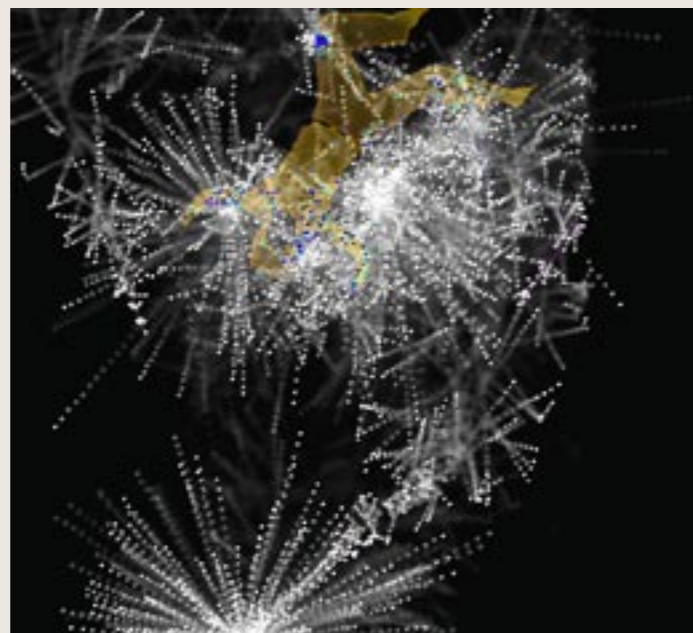
The Changing Room

The question of an adaptive digital environment actively learning how to respond to its occupation, arose during research on the dance-architecture of *Spawn* and later the production of the interactive dance performance *The Changing Room*. Both projects were undertaken in collaboration with dance-choreographer Carol Brown and computer scientists Professor Bernard Buxton, Chris Parker and Jesper Mortensen at University College London. The *Spawn* project is the development of an interactive stage informed by a camera interface. This *embodied interface* tracks the movement of the performers in real-time gathering low-level data about their presence. The interface generates a flow of data that describes the width, height, area, circumference and positions of the body and maps it on to a fluid digital morphology. The digital is described by the presence of the performers, appearing through their movement to attain a motility of its own. At times mirroring and at times other, the digital suggests an extended presence, a *virtual other* that both inhabits and is inhabited by the movement of the performers.

The core research question of *Spawn* and *The Changing Room* is how to explore and design a shared movement language that could cross the physical digital divide. During a research residency at the Cork Institute for Choreography and Dance, we explored an open design process of mutual exposures. Working together in a shared studio, dancers, designers and programmers created a working practice of incorporating shared experiences into the languages of dance and digital design. Here, we undertook a set of workshop exercises in which the Carol as choreographer and the dancers Catherine Bennet and Catherine Gardner were demonstrated the potential movements of the digital while I as the designer along with Jesper Mortensen and Chris Parker sought to incorporate the

movement logics of the emerging choreography. During this process we devised an improvisational score defining behaviour and agency on both sides of the interface.

From an interaction point of view, an interest in working with dance-performance is the conceptualisation of the choreography as a formalised learning of a particular *interaction paradigm*. Embodied interfaces explore ways in which the user learns a new sense of agency in an extended environment for action. In *Spawn* and *The Changing Room* the interaction remains intuitive and explorative while exceeding the 'natural' or 'familiar'. Interaction becomes meaningful not through its mimicry of real world interaction, but through the iterative processes of incorporation that allow the performers to embody the movement language of the choreography. In *The Changing Room* this process is conceived alongside a staged storytelling of a room in which transformation takes place. *The Changing Room* is suggested as an interior, a woman's boudoir, into which the audience are guided. Here, the mutable qualities of the performers are echoed in the staged transformations of the scenography. The performer changes her clothes in front of a mirror which in turn becomes a screen for their mutations. Curtains are pulled to reveal and conceal enfolded interiors while costumes shift and transform both the physical (in respect to the tracking camera eye) and cultural identity of the performers.



Sea Unsea, Workshop presentation at The Place, April 04, Escape Design and Carol Brown Dances



Sea Unsea, Escape Design and Carol Brown Dances

Behaving technologies: from identity to ecology

These experiences lead to the question of how these processes of mutual adaptation can be incorporated into the making of a technology of behaviours. As such, the project is sited within a research context informed by robotics, telematics, virtual environments, human computer interaction and artificial intelligence but also from questions in digital arts and architecture. It learns from the contemporary thinking of cultural theorists such as Katherine Hayles and Paul Dourish as well as practitioners such as Joseph Weizenbaum, Craig Reynolds, Rodney Brooks and Myron Krueger. Merging ideas of autonomous systems with embodied and encultured interfaces, *behaving technologies* is an emergent field establishing dynamic relationships between user and system.

Through a research collaboration with Alan Penn and Chiron Mottram at the Virtual Environments Centre at University College London we have started to investigate how an agent based technology can lead to the thinking of the digital as an emergent ecology. Appropriating the crowd visualisation tools developed by the Virtual Environments Centre, we are exploring the making of a new dance-architecture, *Sea Unsea*, of small interacting programmes, agents, defined by simple low-level rules on an individual basis that lead to high-level patterning or *emergence*.

At present we are developing the visualisation of these agents behaviour. Conceived through an image of a virtual seascape, the project explores the movements of a rootless seaweed, swaying in imaginary currents, growing, forming and evolving over time. Taking inspiration from the Sargasso Sea, a sea sited within the body of the Atlantic Ocean, which continually moves, expanding and contracting with the growth and decline of its sargassum seaweeds, *Sea Unsea* is visualised as a terrain of swarming particles engaged by the performers through a top mounted camera interface. The particles act like plankton evading the body, flowing through the thick gravities of a dense digital space. This immediate interaction is met by the larger time loops of a virtual seaweed, a crystalline mesh structure evolving across the time of the performance. The immediacy of real time interaction is captured and played with as performers learn to shape the multiple time-strata. In

difference to work of *Spawn* and *The Changing Room*, the digital is not a reflection of the users but rather an encompassing ecology affected and changed by the presence of the performers. Working with the temporality of interaction we are exploring how different movement rhythms, pulses or paces will inform the *health* of the digital ecology.

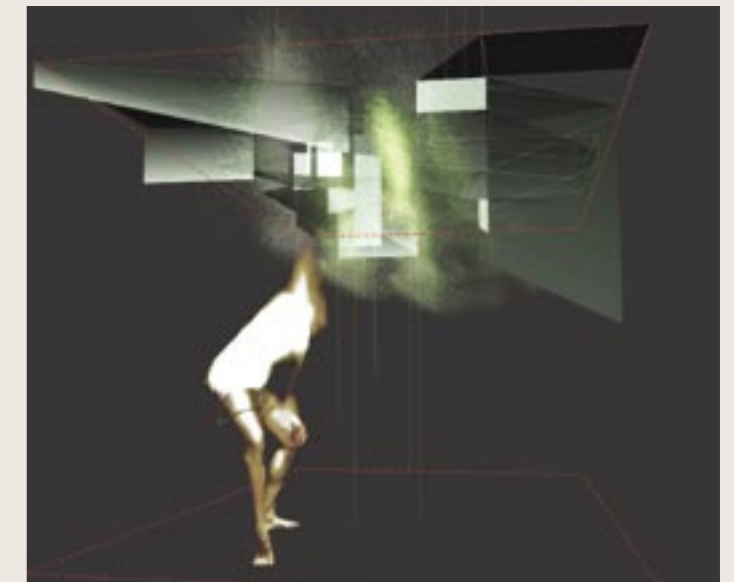
We are furthermore setting up a collaboration with composer Alistair MacDonald from the Electroacoustic Music Studios at Royal Scottish Academy of Music and Drama. With him we are exploring the making of dynamic interactive soundscape informed by the movement of the agents. Mixing sampled sound recordings with live singing it is our aim to suggest a third dimension to the interactions of the physical and digital presences.

Sea Unsea is the meeting of three intelligences as audience, performer and environment engage one another through the conventions the interfaced stage.

The Changing Room was premiered at the Ludvig Forum, Aachen June 2004, and as part of Dance Umbrella in London, November 2004. *The Changing Room* is performed by Carol Brown, Catherine Bennett and Delphine Gaborit. Digital design by Mette Ramsgard Thomsen, coding by Jesper Mortensen and Chris Parker in collaboration with Bernard Buxton and Song Hu, music by Jerome Soudan/Mimetic, lighting design by Michael Mannion and costumes by Shanti Sand.

Spawn is the research project leading to *The Changing Room* production. *Spawn* has been extensively demonstrated in workshops in Amsterdam (Theatre Academy), Barcelona (Movement I Digits), Vancouver (Transnet) and as part of the Practice as Research in Performance International Conference in West Bretton. During the summer of 2004 *Spawn* was used for the research project Earthdiver in collaboration Mallika Sarabai at the Darpana Dance Centre in Ahmedabad, India. *Spawn* and *The Changing Room* have been supported by grants from Arts Council England, AHRC, Nesta, University of Brighton and the British Council as well as support in kind from University of Roehampton and University College London.

The symposium *Finding Fluid Form* is part of the *Behaving Technologies* research project. Please see following weblink for further information: <http://www.brighton.ac.uk/FindingFluidForm>



Sea Unsea, Escape Design and Carol Brown Dances

Staff News

LIZ AGGISS AND BILLY COWIE

Liz Aggiss (School of Arts and Communication) and Billy Cowie (School of Arts and Communication) have just returned from Walsall New Art Gallery where they have been shooting their new four-screen installation piece *Doppelgänger*. The work is a co-commission by the gallery and the Arts Council (Capture 5 series) and is supported by the University of Brighton's Faculty Research Strategy Fund (FRSF). Over ten thousand still pictures of six dancers were taken with two digital cameras in four sites in the gallery and these will be composited into four projected stereoscopic films. The work will be premiered in February 2006 at the New Art Gallery in conjunction with the release of Aggiss and Cowie's new book *Anarchic Dance*. Aggiss and Cowie have also completed a short dance film entitled Break for Channel 4's new 4Dance series to be broadcast in December.



Two stills from *Doppelgänger* - if you cross your eyes slightly you may be able to merge the two pictures into a single stereoscopic image

CLAUDIA KAPPENBERG

Flush, or the Possibility of Moving towards an Impossible Goal is a performance intervention for a bridge. Two performers engage in a ritualistic activity, which suggests an impossible goal: they endeavour to scoop water from one side of the bridge and pour it into the other whilst working in opposition to each other. Duration 30min.

Flush was first performed live at Gallery en Ile, Geneva, Switzerland in 2002 and re-presented subsequently as video-installation as part of *Controlled Democracy* at the White



Flush, at Lloyd Park, Walthamstow London, September 2005. Photographed by Andrew Downs

Space Gallery, London 2004. It was performed again recently at *News From Nowhere: Visions of Utopia*, a festival at Lloyd Park and William Morris Gallery, Walthamstow, London September 2005. In 2006 the work will travel to other parks in London.

The repetition and absurdity of the task turns into an excess that plays with the logic of economic thinking. In its impossibility to achieve anything the work becomes a form of play. In Lloyd Park and previously the work generated a great deal of wonderment by the audience. Comments ranged from "What kind of game is it?" and "Are you doing the Titanic?" to "This is like Israel and Palestine".

For further information see: www.ckappenberg.info, www.arttracks.net/projects.html and www.whitespacegallery.co.uk

LUIS DIAZ

In May 2005 Luis Diaz (School of Architecture and Design) delivered a paper at the EAAE Conference, The Rise of Heterotopia (On Public Space and the Architecture of the Everyday in Post-Civil Society), in Leuven, Belgium. The conference focused on Michel Foucault's concept of heterotopia, first presented in 1966, and interrogated its usefulness in light of subsequent cultural and political developments.

Using two housing estates as case studies, the paper, titled *The Everyday and 'Other' Spaces: Low Rise-High Density Housing in Camden*, examined the relationship between Michel de Certeau's concept of the everyday and Foucault's heterotopia. The research for this paper is part of Luis Diaz's MPhil/PhD work and was supported by the Research Student Division (Arts and Architecture, School of Architecture and Design).

CYNTHIA COUSENS

Cynthia Cousens (School of Architecture and Design) subject leader for WMCP (3D Design and Material Practices) has been awarded an honorary MA from the Surrey Institute.

DAVID GREEN

David Green (School of Historical and Critical Studies) Senior Lecturer in the History and Theory of Contemporary Art recently give a paper at a congress on Critical Realism In Contemporary Art, organised by the Lieven Gavaert Research Centre for Photography and Visual Studies at the University of Leuven, Belgium. The congress coincided with an exhibition of the American photographer Alan Sekula, who was amongst the other speakers. His talk entitled *Suspended Judgement: Photography in the Time of the Archive* will be published with the other papers in 2006 by Leuven University Press.

TERRY FLOWER

In September 2005 Terry Flower (School of Architecture and Design) was invited to attend the 9th Internationales Kunstsymposium in Thuringen, Germany. Over a period of just over a week he along with seven international artists, including Hiecko Borner, from Germany, were commissioned to make permanent outdoor sculptures to be sited along a sculpture trail that stretched from the village of Kleinbreitenbach up into the nearby forest.

The symposium has been running for nine consecutive years now and is the brainchild of Almut Keil who teaches at a nearby adult education centre. It is her composure and commitment that drives and inspires the event. Over a period of time it has developed into a wonderfully inclusive week with everyone from the village pastor to the inmates of a local prison becoming involved. The symposium truly champions the idea that art can bring people of disparate backgrounds and cultures together using artistic endeavour as its common language.

With the participating artists working in the village square access to them was open to all. Everyone with an inquisitive mind, including the excited groups of young children attending art activities running parallel to the professionals at work, were eager for information.



Zusammen, by Terry Flower, positioned permanently on the sculpture trail on the site of a dead apple tree (materials: limestone fragment and coldcast bronze)

Terry stated, 'Because of the tight time schedule I had to plan and commit to a work ahead of the event. I chose to work on the concept of artists coming together and touching each other in the largest sense of that word. Nothing prepared me for the warmth I encountered in the village of Kleinbreitenbach. By a strange fate my sculpture has picked up upon the atmosphere of the symposium in a way I could not have anticipated and has been left in genuine admiration and celebration'.

PROFESSOR MICHAEL TUCKER

Professor Michael Tucker (School of Historical and Critical Studies) was recently invited by The Royal Academy, London to give a lecture during the autumn showing of the major exhibition *Edvard Munch by Himself*. Entitled *The Modern Life of the Soul: Revisioning the Legacy of Edvard Munch*.

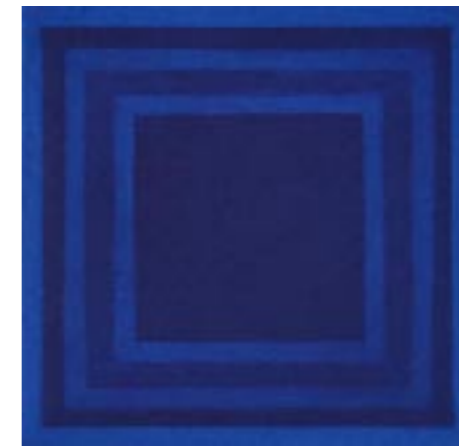
In November, *Deep Song*, Michael's study of Norwegian saxophonist and composer Jan Garbarek - acclaimed as "the Bible of Garbarek studies" by the noted Oslo journal 'Musikken' when it first appeared in 1998, and featured in BBC Music Magazine Critics's Books of the Year Choice in December 1999 - will be published in Italian by the leading Italian jazz publisher Stampa Alternativa, under the title *Jan Garbarek: Il Canto Profondo del Nord*. The August 2005 edition 4 issue of the journal *Music and Psyche* has a ten-page feature on issues raised by *Deep Song*, based on an interview of Michael by BBC Radio 3 music programmer and com-

poser Michael Maxwell Steer.

Michael's article *Jan Garbarek: Weaves of Jazz Dreams*, was published in *Forth Door Review* No.7, Summer 2005.

DUNCAN BULLEN

During July - August Duncan Bullen (School of Arts & Communications) was Artist in Residence (Artist/Scholar) at the Experimental Printmaking Institute based at Lafayette College, Pennsylvania, USA. During the residency he worked on a set of aquatint etchings that will form a limited edition artist book work. The book will be shown in the *Celebration of the Book* Williams Center for the Arts, Pennsylvania. The exhibition will then tour to Mexico, Costa Rica and the UK. An accompanying series of works on paper and paintings will be exhibited at the Star Gallery (March -April 2005), The Otter Gallery, University College Chichester and the Jill George Gallery, London (dates to be confirmed).



Silence and Light, 2005, by Duncan Bullen

NICK GANT

Nick has been invited to present a paper at the International Plastics Design Conference in Berlin in October. His paper *Plastics Design - the unlikely pioneer of sustainable product relationships* continues the theme of research that he and colleague Tanya Dean have applied to products and proposals in recent years and approaches to sustainable design, which he is exploring with fellow 3D Design lecturer Jonathan Chapman.

IAN WRIGHT

Ian Wright (School of Arts and Communication) has his work featured in the newly published books: *Digital Illustration - A Master Class in Creative Image Making* (Published by Rotovision) and *The Fundamentals of Illustration* (Published by AVA) Both books are

edited / designed by Lawrence Zeegen.

Ian Wright has also been invited to exhibit work in: *Making History LCC + the School of Graphic Design* - an exhibition of selected work from past students and staff from the school of Graphic Design, LCP (now LCC).



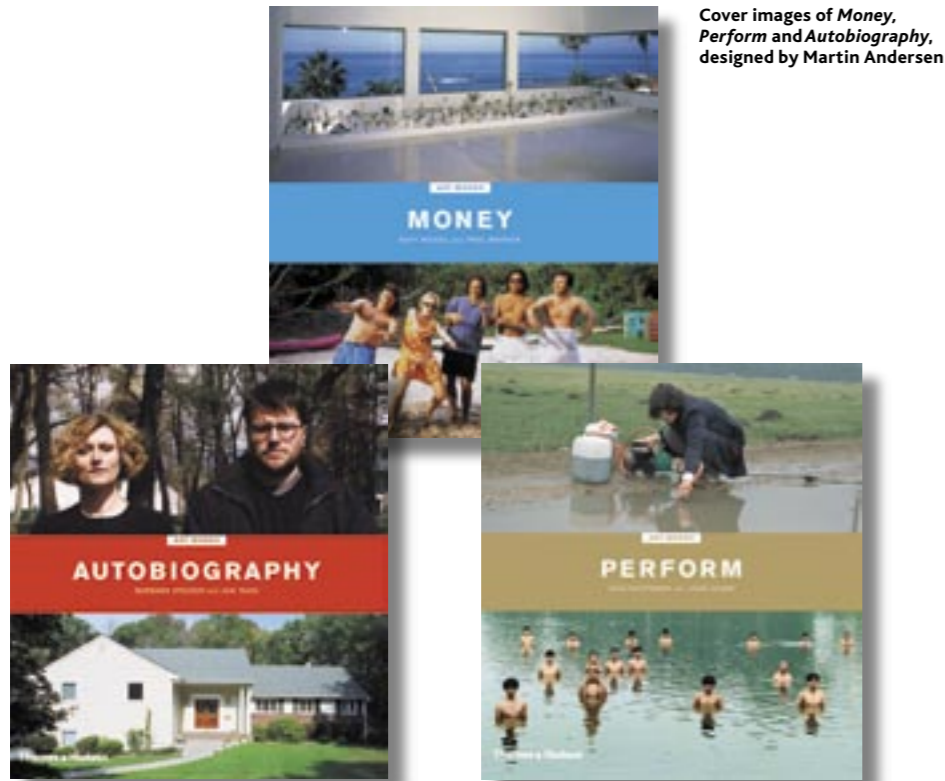
Above: Henrion style sign taken at Northfleet site

Right: Page from Blue Circle Group Design Manual, FHK Henrion Archive, Design Archives, University of Brighton

STEVE MACE

Steve Mace [Theatre and Gallery, Grand Parade] has received Arts Council England SE funding for his *Cement Works - In Forms* project taking place at the Blue Circle cement works, Northfleet, Kent. The main works is due to close in 2008, ending over 100 years of cement production on the site.

Started in August 2005, for a duration of six months, this research and development period will allow time to study and record the works, manufacturing process and its unique architecture. Additional studies include FHK Henrion Archive and Research Library, Design Archives, University of Brighton, as well as Blue Circle's own archives. The outcome will inform possible site specific works, which, after the factory has been demolished and the site cleared, would give clues to its past use.



Cover images of *Money*, *Perform* and *Autobiography*, designed by Martin Andersen

Steve has been using cement as a medium with which to express his ideas for over five years and a recent exhibition *Paper/Weight* at the University of Brighton featured work created using Portland cement and cement bag paper.

Lafarge, the owners of Blue Circle are supporting the research period and have offered exhibition space at Northfleet works to display some of Steve's earlier work.

MARTIN ANDERSEN

Martin Andersen's (School of Arts and Communication) design of the contemporary art book series ART WORKS, published by Thames & Hudson, has been nominated in the 'Best Brand or Series Identity' category in the British Book Design and Production Awards 2005. These books are distributed world-wide and titles include: *Autobiography*, *Money*, *Perform*, *Place*, *Touch* and *Utopia*.

Martin is the 3rd-year Course Leader in Graphic Design and Senior Lecturer in Illustration at the University of Brighton. After graduating with an MA from the Royal College of Art, and working for a couple of years with v23 (Vaughan Oliver), he began Andersen M Studio to focus on graphic design and photography for music and book publishing. The Studio's most recent projects include designing an artbook for US film director John Waters; photography books for Magnum and Reuters (Thames & Hudson); cover photography for

the Flaming Lips, Fourtet and CD sleeves for Githead, Piano Magic and July Skies. Martin also devotes time to his own art photography, music and films.

Martin's commercial and personal work have been part of international exhibitions in England, France and Spain.

For more information: www.andersenm.com

PROFESSOR JOHN MCKEAN

The Man-made Future, edited by Iain Boyd Whyte is in production at Routledge with chapters by John McKean (School of Architecture and Design) and Elizabeth Darling.

John McKean has been appointed author for a completely rewritten 21st edition of the eminent Sir Banister Fletcher's History of Architecture; this is seen as a three-year task, and the Banister Fletcher Trust is matching The School of Architecture & Design in supporting John's research leave for the first two years of this project. John McKean's paper to the Faculty conference *Globalisation and Representation* earlier this year, which outlined an approach to this task, is to be published in a forthcoming issue of *The Journal of Architecture*.

John McKean has written a chapter in a book of essays celebrating 50 years since the CIAM conference in Aix-en-Provence and the concept of *habitat* promoted by Team X; this is shortly to be published (in French only) by the Universities of Paris (Sorbonne) and Marseille.

Funding Opportunities

NEW BRITISH ACADEMY VISITING FELLOWSHIP SCHEME FOR OVERSEAS SCHOLARS

The Academy's new Visiting Fellowship scheme enables young scholars from overseas to apply directly to the Academy, in conjunction with their UK hosts, for research visits to the UK of between two and four months. The main purpose of the visit should be to enable the visitor to pursue research.

The UK host must be resident in the UK, and must undertake to make all the necessary practical and administrative arrangements for the visit. The Academy grants the title of British Academy Visiting Fellow and awards a sum of money towards travel and maintenance costs, which will be administered by the host institution.

UK host institutions will be entitled to apply for the Full Economic Costs associated with the visit.

Level of award: international travel and a modest maintenance allowance for the visiting fellow, which should be adequate to cover accommodation and subsistence. Further particulars will be available when more details regarding full economic costing become clear.

Closing date: 15th December 2005, for visits beginning between 1st May 2006 and 31st March 2007. For further information, contact the International Relations Department of the Academy (overseas@britac.ac.uk; telephone 020 7969 5276) or visit the Academy's website (www.britac.ac.uk/funding/guide/intl/visprof.html).

ARTS AND HUMANITIES RESEARCH COUNCIL (AHRC) - SMALL GRANTS IN THE CREATIVE AND PERFORMING ARTS

The Small Grants scheme is designed to support well-defined research projects of up to one year in duration in the creative and performing arts only. It currently provides up to £5,000 to meet the direct cost of research projects. From 1 September it will accept applications for proposals with full economic costs of up to £10,000. The Small Grants scheme operates without formal deadlines. Applications can be submitted at any time of the year and you will be informed of the outcome of your application within a maximum period of four months from when we receive the application. The Small Grants scheme now requires a

Nominated Assessment to be completed. The nominated assessor must submit their assessment to the AHRC within five working days of the application being submitted.

The aims of the Small Grants in the Creative and Performing Arts scheme are:

- to support research activity of the highest quality conducted by individual scholars across all areas of the creative and performing arts and thereby to enable them to realise their potential to improve the depth and breadth of our knowledge of human culture both past and present.
- to enable individual scholars to pursue well-defined small-scale projects, or parts of larger projects, that are likely to bring advances in creativity, insights, knowledge or understanding of interest and value both to the research community and to a wider public.
- to maximise the value of research outcomes by facilitating and promoting their dissemination both to the research community and to as broad a public as possible.

From 1 September 2005 you may submit an application either through the cross-council Joint Electronic Submission (Je-S) System or complete a paper form. Recently successful applicants: Charlie Hooker (Arts and Communication); Peter Seddon (Arts and Communication) and David Green (School of Historical and Critical Studies)

RESEARCH GRANT SCHEME (LARGE GRANTS)

The Research Grants scheme is designed to support both small and large-scale projects of various lengths and costs. The Research Grants scheme is intended to support well-defined research projects enabling individual researchers to collaborate with, and bring benefits to, other individuals and organisations through the conduct of research. The scheme is not intended to support individual scholarship. It provides awards for projects with full economic costs between £10,000 and £1,000,000 for a varying duration up to a limit of five years. The Research Grants scheme now also includes a route for speculative research, which has a limit of £100,000 (fEC) for a maximum award period of 12 months.

The aims of the Research Grants scheme have changed, please see AHRC Research Funding Guide (www.ahrc.ac.uk) for details.

Please note that the Research Grants scheme now requires a Nominated Assessment to be completed and returned to the AHRC by the application deadline.

The closing dates for applications in the next academic year are Thursday 24th November 2005 and Thursday 15th June 2006. You may submit an application either through the cross-council Joint Electronic Submission (Je-S) System or complete a paper form.

RESEARCH LEAVE

The Research Leave scheme provides salary and associated costs for periods of three or four months, to enable an individual researcher to complete a significant research project by the end of the award period. The employing institution is expected to offer relief from teaching and other duties both in this period and an equivalent period in the term or semester immediately proceeding.

The closing dates for applications is Thursday 9th March 2006. Applications must be prepared on the basis of full economic costing and applicants may submit an application either through the cross-council Joint Electronic Submission (Je-S) System or complete a paper form. Recently successful applicants: Paul Jobling (School of Historical and Critical Studies); Louise Purbrick (School of Historical and Critical Studies) and John McKean (Architecture and Design).

RESOURCE ENHANCEMENT

The Resource Enhancement scheme is designed to provide support for projects with full economic costs of up to £500,000 that aim to improve use of and access to research materials and resources. It provides awards for a varying duration up to a limit of three years. Please note that the Resource Enhancement scheme now requires a Nominated Assessment to be completed and returned to the AHRC by the application deadline. An evaluation of the Resource Enhancement Scheme is currently being undertaken. The timing and format of the scheme from 2006 will be determined once the evaluation has been completed in autumn 2005. Full details will be published on the AHRC website and the CRD website as soon as they are available.

You may submit an application either through the cross-council Joint Electronic Submission (Je-S) System or complete a paper form. The closing date for applications in this academic year is Thursday 24th November 2005. Recently Successful application: SEFVA – Digital Access Project.

RESEARCH NETWORKS AND WORKSHOPS

The Research Networks and Workshops scheme is designed to encourage and enable the discussion and development of ideas by researchers across and between disciplines, either through establishing new research networks or by running a series of workshops, seminars or similar events. The scheme will operate without formal deadlines. Applications can be submitted at any time of the year and you will be informed of the outcome of your application approximately four months from the date the application is submitted. Between 10 and 20 networks or workshops will be funded in any one year.

THE ECONOMIC AND SOCIAL RESEARCH COUNCIL

Standard Grant Scheme

For funding of more than £100,000, the ESRC offers a Standard Grants Scheme. Initially your application is first assessed by Research, Training & Development Directorate staff for eligibility and then sent to an average of five relevant referees. Your application is then graded before the Research Grants Board makes a decision on funding.

Small Grants Scheme

For applications of less than £100,000, the ESRC offers the streamlined Small Grants Scheme. This scheme is particularly useful for new researchers making their first application to the ESRC. Your application is first assessed by Research, Training & Development staff for eligibility. A member of the Research Grants Board and one member of the Council's Virtual Research College assess your application. The Board Chair or Vice Chair makes the funding decision with the help of these assessments.

The ESRC operates an 'open dates' scheme for these two types of awards, so applications for all grants can be made at any time using the same application form.

First Grant Scheme

ESRC is pleased to announce the launch of its First Grants scheme to assist new researchers and academics at the start of their careers gain experience of managing and leading research projects. The scheme is open to all staff of HEIs (Higher Education Institutions) and recognised Independent Research Organisations (IROs), who have not previously been Principal Investigators (PIs) on Research Council awards, and who are

within six years of the completion of their PhD or equivalent professional standing, or within four years of their first academic appointment if this has followed directly from their PhD. These time limits exclude any periods of formal career breaks taken for family care responsibilities, health or other personal reasons. In such cases details about the interruption must be provided.

Applications may be up to three years in length, and up to £400,000 at 100% of full economic costs (FEC). This limit applies to the full cost of the grant as estimated using the new FEC procedures. Consistent with the Research Councils' arrangements for FEC, ESRC will contribute 80% of this cost, with agreed exceptions, and the balance must be guaranteed by the HEI or IRO. Further particulars are listed below. There is no fixed budget allocated to this competition although the ESRC expects to support up to 20 awards as a result of this competition. The final decision on how many awards will be funded will depend on the excellence of the proposals. How To Make An Application Applications should be made on standard ESRC Je-S forms, and submitted to ESRC by later than 12 noon on Wednesday 4th January 2006. They must be costed and approved by the relevant institutional authority before submission. It is intended that decisions on applications will be available by late May 2006, and grants awarded under the scheme may start from 1 September 2006. It is anticipated that this scheme will be repeated in 2006, but the closing date for applications and for decisions may be brought forward by 2-3 months. Key points of the new scheme are set out below. More information on making an application can be obtained from <http://www.esrcsocietytoday.ac.uk>.

THE BRITISH ACADEMY GRANTS

The British Academy (referred to as *The Academy*) offers grants in the humanities and social sciences. Grants are available to support advanced research at postdoctoral level (or equivalent). Grants are offered for the support of scholars who are normally resident in the UK, except for the programmes for visiting scholars.

Small Grants

Grants are available to support primary research in the humanities and social sciences. Applications will not be considered for less than £500. The maximum grant is £7,500 over two years. Applications for collaborative or

individual projects are equally welcome under this scheme. Applications from international groups of scholars are welcome, provided there is a UK-based scholar as lead applicant. Funds are available to facilitate initial project planning and development; to support the direct costs of research; and to enable the advancement of research through workshops, or visits by or to partner scholars. Applicants may seek support for any combination of eligible activity and cost up to the overall limit of £7,500. The Academy will assess applications equally on their merits, with no preference as to mode of enquiry.

All applications should demonstrate that Academy funds are sought for a clearly defined, discrete piece of research, which will have an identifiable outcome on completion of the Academy-funded component of the research.

Please note that, at present, Small Research Grants are exempt from the Full Economic Costing (FEC) regime. The only expenses payable are the directly incurred costs of the research, up to a maximum of £7,500. Closing dates for applications are 15th January 2006 and 15th April 2006 and results are issued approximately three months after the closing date.

British Academy Visiting Fellowships

The Academy's new Visiting Fellowship scheme, launched in 2005, enables early-career scholars from overseas to apply directly to the Academy, in conjunction with their UK hosts, for research visits to the UK of between two and four months. The main purpose of the visit should be to enable the visitor to pursue research. The UK host must be resident in the UK, and must undertake to make all the necessary practical and administrative arrangements for the visit. The Academy grants the title of British Academy Visiting Fellow and awards funding for the visit.

The scheme is covered under the new Full Economic Costing (FEC) regime. The Academy will contribute 80% of the Full Economic Costs of the visit. If an award is offered, the host institution must ensure that any part of the Full Economic Costs of the project not funded by the British Academy grant is committed to the project before it starts.

British Academy Fellowships are designed for early-career postdoctoral scholars. Applicants must have obtained their doctorates within five years of applying for the award. (Academics without a PhD must demonstrate equivalent status.) The Visiting Fellow's travel expenses to the UK will be met up to a cost of £800.

An allowance for accommodation, maintenance, research expenses and travel in the UK will be provided. Please note that the guideline maximum monthly rate for the Fellow's costs is £1,500 a month (£1,700 for Visiting Fellows based in London). The closing date for applications is Thursday 15th December 2005, for visits to take place during the financial year 1st April 2006 to 31st March 2007.

For fuller details of the above awards and a more comprehensive guide to funding opportunities please see the research handbook that has been sent to all staff or the faculty research website: www.brighton.ac.uk/arts/research/

Conferences and Events

EUROPEAN HISTORY: FROM ANCIENT TO MODERN

Final call for papers and participation 3rd international conference on European History: From Ancient to Modern December 29th -31st, 2005, Athens, Greece .

The Athens Institute for Education and Research (ATINER) will organize an International Conference on Ancient and Modern European History in Athens, Greece on December 29th - 31st, 2005. The main theme of the conference is European History, from ancient to modern. Papers (in English) from all areas of European history are welcome. Preferences will be given to the following areas: Ancient Greek and Roman History, Cultural History, Arts History, Economic, Political and Social History, Sports History (History of Olympic Games), Historiography, Historic Preservation and the Future of Historical Studies. Selected papers will be published in a Special Volume of the Conference Proceedings. You may participate as panel organizer, presenter of one paper, chair a session or observer.

The registration fee is 250 euros, covering access to all sessions, conference material, two lunches, and a dinner on Friday 30th December. Special arrangements will be made with local hotels for a limited number of rooms at a special conference rate. In addition, planned tours to historical sites and nearby islands will be organized. A special evening is organized on Thursday 29th December with live Greek music and dinner. On Saturday 31st, 2005 a gala dinner will be held under the Acropolis to celebrate NEW YEAR'S EVE. The cost of these optional activities will be announced later.



Above: *Blok Magazine*, concerned with fashion, design and style. Top right: The Tatra 603, which was manufactured from 1956-1978, was popular with Communist officials. Right: Ladislav Sutnar's glass tea set, designed in 1931.



New submissions can be accepted, only in case those accepted cancel their participation. Please submit a 300-word abstract to the following address: Dr. Gregory T. Papanikos, Director, (ATINER), 8 Valaoritou Street, 10671 Athens, Greece. Tel.: +30 210 363-4210 Fax: +30 210 363-4209 Email: atiner@atiner.gr. Abstracts should include: Title of Paper, Full Name(s), Affiliation, Current Position, an email address and at least three keywords that best describe the subject of your submission. We also invite people to chair sessions, act as reviewers and editors of the book(s) that will be published after the conference.

CZECH DESIGN, CULTURE & SOCIETY: CHANGING CLIMATES

This conference will be held on Friday 2 and Saturday 3 December, 2005 at the Sallis Benney Theatre, University of Brighton. It will occur alongside the *Czech 100 Design Icons* which has its British premiere at the University Gallery in central Brighton, launched on 22 November. The exhibition, which will be opened by the Czech Ambassador, Jan Winkler, and include everyday objects and embraces five main themes: Czech Cubism (1910-13), Functionalism – the modern alternative (1920s to 40s), Brussels Style – the Song of the Swan (1950s), Optimism and Depression (1960s to 70s), Postmodern Hotchpotch and a New Beginning (80s and 90s) and the Velvet Generation of the 21st Century. Prior to its Brighton showing, *Czech 100 Design Icons* been displayed in the National Museum in Prague, the Kulturhuset in Stockholm, as well as in Bratislava and Berlin.

Speakers will address changing perspectives in Czech design that address many of these themes in the changing cultural, social, political and economic climate of the twentieth and twenty-first centuries. Included in this rich mix will be talks that embrace architecture, automobile design, design education, dress and national identity, graphic design and publishing, product and furniture design.

Speakers include the celebrated architect and designer Eva Jiricna, distinguished designer Jiri Pelcl (Rector of the Prague Academy of Arts, Architecture & Design), design theorist Jan Michl (Oslo School of Architecture), design theoretician Ivan Margolius, dress historian Professor Lou Taylor (University of Brighton), curator and design historian Jane Pavitt (University of Brighton Research Fellow at the V&A), Barry Foley, Managing Director of Techo (UK), graphic design historian Jim Aulich* (Manchester Metropolitan University) and Jiri Macel*, Managing Editor of *Blok* magazine, together with a presentation of the work of the avant-garde group Olgoi Chorchoi*.

Conference Steering Group: Jonathan Woodham (University of Brighton), Ladislav Pfimpfl (Czech Centre), Jiri Pelcl (Rector, the Prague Academy of Arts, Architecture and Design), Jan Michl (Oslo School of Architecture and Design).

* awaiting final confirmation

CZECH 100 DESIGN ICONS

This exciting exhibition of Czech design of the twentieth and twenty-first century has its British premiere at the University of Brighton

during 25th November 2005 – 20th December 2006. It provides a framework within which design can be situated within the often dramatically changing political, economic and cultural landscape of the Czech Republic. The exhibition, which includes everyday objects, embraces five main themes: Czech Cubism (1910-13), Functionalism – the modern alternative (1920s to 40s), Brussels Style – the Song of the Swan (1950s), Optimism and Depression (1960s- 70s), Postmodern Hotchpotch and a New Beginning (1980s and 1990s) and the Velvet Generation of the 21st Century. Prior to its Brighton showing, *Czech 100 Design Icons* been displayed in the National Museum in Prague, the Kulturhuset in Stockholm, as well as in Bratislava and Berlin.

JENNY LOWE REPORTS ON TWO CONFERENCES

Jenny Lowe (School of Architecture and Design) has been involved in the development of a Professional Doctorate in Architecture. This research led her to deliver a paper at a colloquium at the University of Sint-Lucas in Brussels. The theme, or colloquium title, was 'The Unthinkable Doctorate' and 'PhDesign'. The colloquium was set up because it is imminent that all people teaching in universities in Belgium will need to have a PhD. So the colloquium was drawing on people from across the world to investigate ways that architectural design might be conducted as of a PhD.

Designing architects argue that the complexity of their practice is steeped in research, and it is, but often have difficulty framing that research in academic terms. The other anxiety was that any PhD would have to address scientific academic accountability. This revealed another anxiety in architectural design discourse in that architectural discourse often hides behind the building sciences and how you get buildings built when often the driving forces of design might be poetic or linked to any number of philosophical positions including the paradigm of the new.

In the assembling of her paper that she had delivered in Brussels, for publication, Lowe realised that she needed to undertake more research into the history and present conditions of Professional Doctorates in the UK. Professional Doctorates were begun in the UK in 1992. The first published review of these doctorates was made at the University of Brighton by Bourner, Bowden and Laing. Second generation reviews are now being published with recognition of the importance of reflective practice and inventions in research methods in reflective practice aimed at producing innovation in future practice.

Lowe then went to Melbourne, Australia, for another conference titled 'IN side OUT'. She was interested in presenting a paper to this conference primarily because the key note speaker was the philosopher Elizabeth Grosz. Grosz's essay 'The Future of Space' had helped Lowe to argue for the installation she made for the International Melbourne Arts Festival in 2002 and continues to influence her research in relation to the question 'When does space become architectural?' In this research Lowe has been arguing for a perception and conception of space as already existing in the world, in itself, such that space might be understood to have both an actuality and a virtuality.

At the conference Lowe asked Grosz for feedback on her paper and was informed that she had gotten the virtual of the future, or that which might produce the new rather than that which we already know in the present, quite wrong. Grosz elaborated that the virtual of the future already lies in the past as potentialities that have not yet been exhausted by action in the present.

Although the subject focus and research questions being asked by these two conferences seemed very, very different it was Grosz's elaboration of the way that potentialities that are latent in the past are what might inform, through innovation and invention, futures that are different to what we already know in the present that started to make complete sense of the value and purpose of reflection as a creative research method that might drive 'the new' in future design practice.

Lowe is looking forward to the insights gained from these two conferences being further extended in a paper for the Architecture and Humanities Research Association conference: "The Invisible Nature of Architecture" in Nottingham this November.

Student News

JONG-JEAN KANG

The concept behind the work of Jong-Jean Kang (School of Arts and Communication) is that GENGHIS KHAN, who was called 'Blue Wolf', was an emperor of the far eastern continent dominated by the brutal cold and frozen landscape. Kang's work intends to find the path of intrepidity through these conditions by using a digital camera as a product of new technology. He will show such intrepidity by depicting the purity of the nomad in this country, who is the descendant of the Blue Wolf.

The tour exhibition, Mongolia, The Descendant of The Blue Wolf (A commemorative exhibition for the 15th treaty of amity between Korea and Mongolia), included 115 framed Digital Photographs and a 40 minute Multimedia show (installation). The exhibition was held at locations in Korea, Mongolia

and Japan from March 2005-September 2005. It was supported by the following: Ministry of Culture of Korea, Ministry of Culture of Mongolia, Embassy of Mongolia, KBS, Chosun newspaper.

JENNY HILL

PhD student Jenny Hill (School of Historical and Critical Studies) recently attended the Northern Ceramic Society Summer School in Chester, with the assistance of the Research Student Fund. The subject was *Form and Decoration* and it included subjects as wide-ranging as *Conformity or Deformity: what is Form anyway?* by Robin Emmerson of National Museums Liverpool to *Chinese Porcelain and its influence in Europe* by Rose Kerr, former Keeper of the Far Eastern Department at the Victoria and Albert Museum. Lecturers came from Australia and the United States as well as universities and museums within the UK. Of



Mongolia, The Descendant of The Blue Wolf. Photographs from Jong Jean Kang's Tour Exhibition, 2005



Left: April in Bersford by Dale R Haggar, Watercolour 1952

Above: Reginald Haggar's Noahs Ark Mug, Minton 1930

particular interest to Jenny, whose research on British and French ceramics covers the period 1921 to 1931, was a trip to the Walker Gallery in Liverpool to have a tour of their current exhibition *Age of Jazz: British Art Deco Ceramics*. The curator not only took the NCS party on a guided tour of the exhibition but also gave a lecture on it the evening before the trip. The day in Liverpool also included a pot handling session. The Summer School was dedicated to the memory of Reginald Haggar, who was Art Director for Minton from 1929-39 as well as being an artist, ceramic historian and teacher. This ties in with a forthcoming exhibition on his life and work at the Potteries Museum, Stoke-on-Trent. It was in his role as a teacher that two of the lecturers knew him best. Terry Locket gave an appreciation of his career, while Paul Atterbury gave an innovative lecture on *Landscape* in the style of his mentor.

SUE MICHAELSON

From 22nd – 29th June 2005, Sue Michaelson (School of Historical and Critical Studies) participated in a European Transpersonal Association Conference in Moscow, the subject of which was 'Human Consciousness, Human Values in an Interconnected World'. The conference brought together over 200 participants from over 20 different countries, and was a very worthwhile event for people interested in Transpersonal Psychology across national boundaries. Sue had been invited to give a presentation and a workshop at the conference based on the theme of 'A

Sue an opportunity to talk about both ideas and practical work that are at the heart of her PhD – *A relationship between The Feminine Principle, Shamanism, and the Visual Arts*. Sue gave the presentation in English with a very good Russian translator. The audience/participants were mainly Russian, Romanian, and French. The workshop section included an introductory talk with supporting visual material; an exploration of some very basic visual skills; an inner guided imagery journey; some work to music.

Sue has just completed her 5th year as a part time PhD student at Brighton University, and is hoping to finish in September 2006. The title of her research is, *The Importance of the Qualities of the Feminine Principle in Two - Dimensional Image - Making. A Journey through Visual Language*. She has been doing the research by project. Over the last year, she has had the opportunity to make a contribution to three different publications, as well as two Russian conferences, and has found these experiences invaluable in helping to clarify and refine her ideas prior writing up my research. Details of these publications are as follows:

1. A chapter called *The Feminine Principle and an Inner Landscape* in a book entitled *Spiritual Paths in the New Millenium* published by Cedrus in Budapest in 2004. This title is in Hungarian, and is a book based on a series of lectures and workshops given at the Mucsarnok Fine Art Museum in Budapest in 2003. Sue contributed 2 lectures and a workshop to this series.

2. *The Feminine Principle, Shamanism and the Visual Arts*. This is a written version of a talk that Sue gave at a conference in Moscow in July 2004. The subject of the conference was *The Sacral through the Eyes of the Lay and the Initiated*. The publication contains the proceedings of this international, interdisciplinary, scientific and practical conference, and is in English and Russian.

3. A chapter called, *A Transpersonal Perspective in the Visual Arts - The Feminine Principle, Shamanism, and Spirituality*. This is in a book called, *Ways through the Wall. Approaches to Citizenship in an Interconnected World*, edited by John Drew and David Lorimer, published by First Stone Publishing 2005.

Sue would like to thank her two supervisors, Professor Michael Tucker, and Professor Brian Bates, for their help and support, and accompanying her on the extraordinary journey that her research has become. The whole project has taken on a life of its own that has taken her on a journey that has been at the same time a literal, metaphorical, personal/emotional, creative, intellectual, and metaphysical journey that has been like flying on a magic carpet. She would also like to thank the University of Brighton for financial support that has enabled her to participate in the two conferences in Moscow.

New Students

Mark Abel – SHACS/PT

The roots and significance of 'groove' to the popular music of the twentieth century.

Katie Arbuckle – SHACS/FT

The Kenneth Edwards Research Studentship in Anglo-Japanese Design Studies.

Jon Brown – SHACS/ FT

The retailing, promotion and reception of modern Scandinavian furnishings, 1955-1975, in ten British locations.

Verity Clarkson – SHACS/FT

Cold War Modern: Art and Design in a Divided World 1945-1972 (AHRC collaborative studentship with The University of Brighton and the V&A).

James Gyasi-Addo – SAD/FT

Indigenous Ghanaian Architecture and the challenges of identity and modernity.

James Hamilton-Andrews – SHACS/PT

State intervention and Influences in Craft Production – Tracing the development and organisation of craft production since 1945 – mid 1990s.

Charlotte Nicklas – SHACS/FT

Colour, Synthetic Dyes, and Women's fashion in the mid-to late 19th Century.



Above: *Mongolia, The Descendant of The Blue Wolf*. Photographs from Jong Jean Kang's Tour Exhibition, 2005. Below: *Zusammen*, by Terry Flower, positioned permanently on the sculpture trail on the site of a dead apple tree (materials: limestone fragment and coldcast bronze).

Sorcha O'Brien – SHACS/PT

The Shannon Scheme – electricity, technology and modernisation in the Irish Free State.

Deirdre O'Mahoney – SAC/PT

With Uncertain Gaze; Ethics, Aesthetics and Ecology in contested Landscapes.

Nathyma Saffarini – SAD/ PT

Delirious Shopping - (XL): An Investigation of 21st century's rejected zeitgeist, through the delirium of shopping megastructures.

Christopher Thompson – SHACS/FT

Governmentality and design; a study of the industrial design council phenomena.



Next Issue

Publication of Edition 13 of the newsletter is anticipated for the Spring term 2006 with deadline for receipt of copy being 16th January 2006

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