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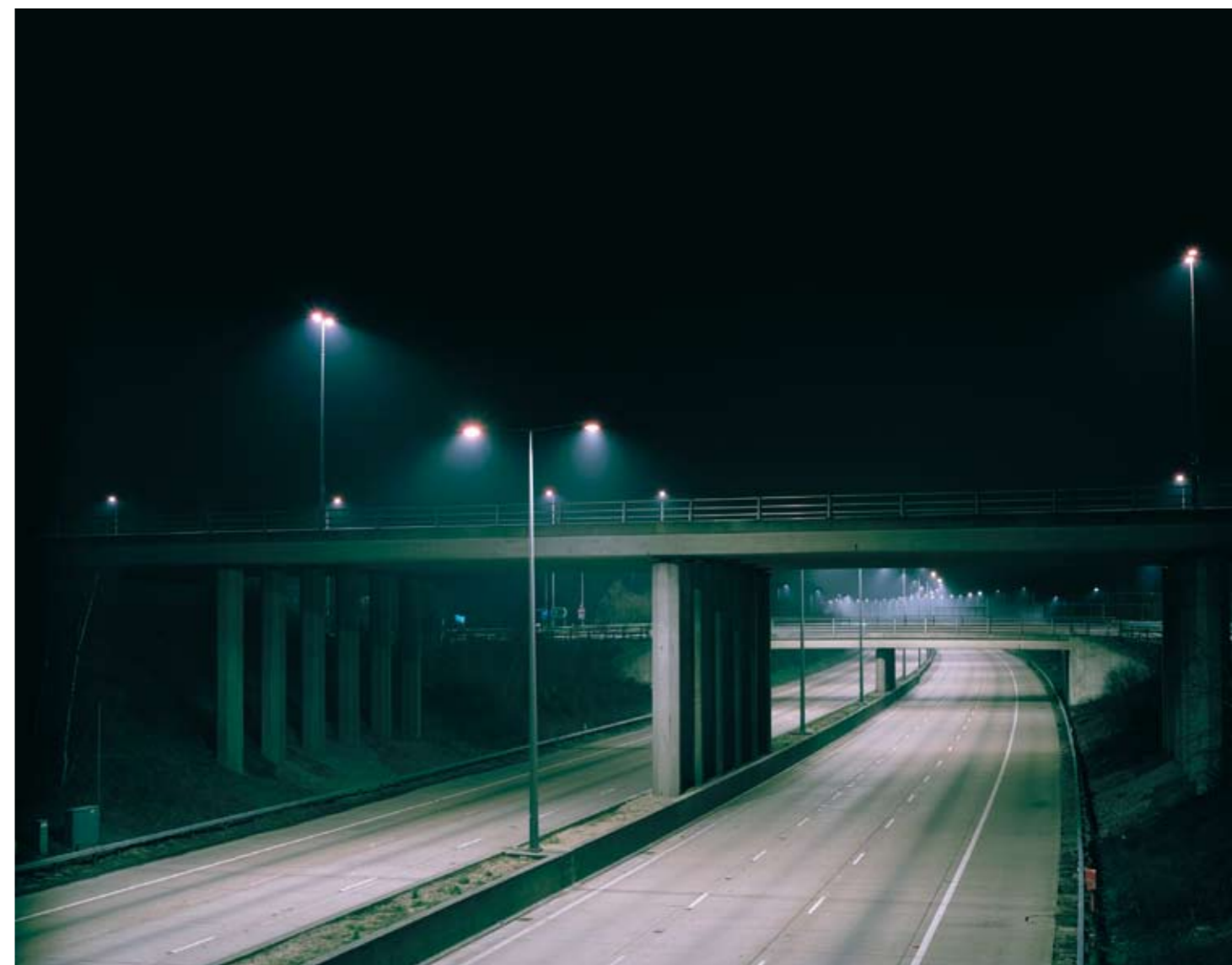
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Bouquet d'armour (2006)
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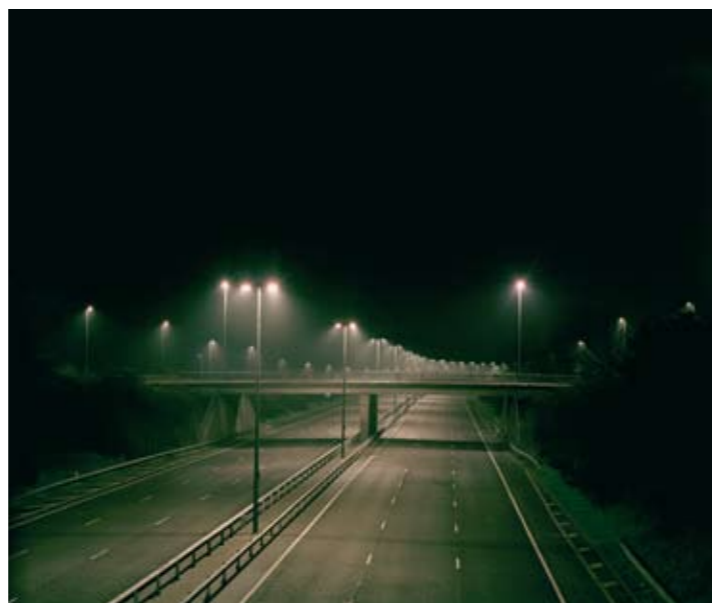
M25 (1), 2001

'Night: A Time Between' at the Royal West of England Academy

'Night Motorways', a series of photographs by Fergus Heron, is featured in the current Exhibition, 'Night: A Time Between' at the Royal West of England Academy in Bristol.

The exhibition presents work of artists from the seventeenth to the twenty first century that demonstrate a persistent pre-occupation with night, but with also a relationship to both urban and rural landscape. Curator and participating artist Janette Kerr writes: "The night show brings together artists whose work explores human association with nocturnal worlds. Some address night as an aesthetic intangible, some as an expression of naturalism, Romanticism and the sublime, while others draw upon the rich cultural legacy of narratives, metaphors and allegories associated with the nocturnal imagination."

Of his contribution to the exhibition, Fergus Heron writes in an artist's statement: "Night Motorways is a series of photographs that developed out of simultaneous interests in representing a particular confluence of urban and rural space and a desire to develop a means of picture making that perhaps enables some new questions to be asked about the genre of landscape photography."



A3(1) 2004

Our experience of landscape is something that is as much mentally constructed as it is physical. Both of these are deeply affected by night. Banal spaces connected to, but not immediately a part of urban settlements become physically and psychologically altered. By day, they are spaces to which we would not cast our gaze, by night they are transformed into those that might absorb it.

The motorway is a transitory space that is at one somewhere and nowhere. At night it comes into being visually through its own illumination. It renders its surrounding landscape visible only by degrees.

Photography is essentially, at least technically in its analogue manifestations, dependent as much on darkness as it is on light. It can also be an art about representation and absence. Both the visible and the invisible are features of photography.

At night the act of photographing and its relation to time changes. It is an activity both slow and fast - multiple short exposures, made with a view camera at moments the motorway is absent of vehicles, combine to produce an extended exposure. In turn, only an impression of the space is yielding to the camera, returning to an illusion of the momentary. Activities of transportation become implicit.

Like photography, the motorway is a product of industrialisation,

made to fulfil demands of convenience and speed. When viewed at night, in the photograph, the motorway emphasises perspective, repetition, contrasting darkness and light. It appears as both a modern and outmoded space, familiar and at the same time, strange."

Other participating artists are Darren Almond, Tabatha Andrews, Henry Bond, Ergin Cavusoglu, Konstantin Chmutin, Susan Derges, Dan Holdsworth, Reece Jones, Jannette Kerr, Eileen Lawrence, Chris Lewis-Smith, Danny Markey, Hughie O'Donoghue, Robert Perry, Sophy Rickett, Kim Seung Yeon, Anthony Shapland, Alice Stepanek and Steven Maslin.

The exhibition runs from March 22nd until May 11th 2008. A catalogue accompanying the exhibition is published, featuring essays by Steve Poole, Principal Lecturer in History at the University of the West of England, Bristol, and Lily Markiewicz, an Artist and Writer working with Photography and Video. Further information on the exhibition is available at www.rwa.org.uk.

Fergus Heron is a Senior Lecturer in Photography, School of Arts & Communication. <http://artsresearch.brighton.ac.uk/research/academic/heron/portfolio/motorways>

Cold War Modern Design

1945 – 1970

Cold War Modern Design: 1945 – 1970 is the next major exhibition at the Victoria & Albert Museum, and is curated by Jane Pavitt, V&A and University of Brighton Principal Research Fellow, and consultant curator David Crowley from the Royal College of Arts. It will present design of this period from both sides of the Iron Curtain, showing not only how modern design was shaped by the politics of the time, but also how governments used art and design to communicate differing ideas of what it meant to be modern. This is the first time that art and design objects, as well as architecture, film and popular culture, have been used to discuss this politically and ideologically driven time. The main themes of the exhibition are post-war anxieties and hopes, the use of art and design in defining competing ideologies, the fear of nuclear war, the space race, the revolutions of the 1960s, and finally the imagined utopias of artists and designers at the end of the period. The exhibition will bring together over 300 exhibits including a Sputnik, and Apollo Mission space suit, paintings by Robert Rauschenberg and Gerhard Richter, fashion by Paco Rabanne, designs by Charles and Ray Eames and Dieter Ram, architecture by Le Corbusier, Richard Buckminster and Archigram, as well as a Messerschmidt micro-car and a Vespa.

The period following the end of the Second World War was one characterised by feelings of hope but also anxiety. Architects and designers constructed visions for a new Europe, and technological developments used during the war for weapons were now turned towards the aim of offering improved standards of living. New materials such as plywood and fibreglass, previously used in construction of fighter planes for example, were now used to make modern furniture and appliances. Berlin, as the centre of this new divided Europe, was the site of two new housing developments that came to encapsulate the split between the two ideologies: Stalinallee in the east which was built to a classical, monumental plan, and the Interbau development in west Berlin which included housing designed by modernist architects including Walter Gropius and Le Corbusier. Artists either willingly assisted in these new hopes and visions of the future, or were unwillingly drawn into political conflict. Propaganda posters, designs and models for public monuments, and artworks that typify the diverging styles permitted on each side of the Iron Curtain will be examined in the exhibition, including the Peace Dove motif designed by Picasso.

Competition was at the heart of many public displays of modern design, and was most apparent in 'the kitchen debate'. In 1959 Moscow staged the American National Exhibition, made possible by Soviet premier Nikita Khrushchev's historical denouncement in 1956 of Stalin's totalitarian rule and subsequent increases in freedom of expression and communication with the west. Organised by the United States Information Agency (USIA) the exhibition was an attempt to destabilise the Soviet Union's economic confidence by generating envy among its people for western advances in technology and design. The V&A's exhibition will show designs and images of these modern developments and photographs taken at the time. Nixon and Khrushchev, while standing in front of a modern kitchen showcasing the latest materials and technologies, argued over which country, and therefore ideological stance, could offer citizens the best future. Nixon said "Would it not be better to compete in the relative merits of



Roman Cieslewicz, cover illustration for *Opus International* magazine, no. 4, 1968

washing machines than in the strength of rockets? Is that the kind of competition you want?"

Unfortunately despite this show of this, albeit limited, cooperation the political differences led to numerous conflicts in subsequent years, most notably the building of the Berlin Wall in 1961 and the Cuban Missile Crisis in 1962. Nuclear fears are represented in the exhibition through artworks such as Buckminster Fuller's *Dome over Manhattan* (1962) and also through clips and designs from popular films such as *Dr. Strangelove* (1964) and *Goldfinger* (1964). The race to develop the most modern technologies was a constant theme of the competition throughout the period. Not only in computers and radios, encased in modernist designs, but also through the need for espionage that the cold war realised, and included in the exhibition will be modernist style spyware. But the competition was most notable in the race between the USSR and the USA to be the first into space. The exhibition features not only real artefacts from the space race, but also items such as furniture and fashion inspired by it, and visions



Peter Ghyczy, Garden Egg Chair, 1968, designed for Elastogran GmbH, Lemförde, West-Germany, 1971, manufactured by VEB Synthesewerk Schwarzheide, East-Germany, 1972-74/5. Lacquered, moulded polyurethane with synthetic textile upholstery over polyurethane foam padding

of the future it conjured. Alongside these technological and domestic developments, political unrest was a feature in both the east and the west. The year 1968 saw uprisings across Europe, in Paris, Milan and Prague, as well as the Cuban revolution which saw Fidel Castro come to power and bring Communism to the doorstep of the USA. Political posters were a key part of these events and will form a large part of this display, alongside photographs and clips from the propagandist film about the Cuban revolution *Soy Cuba!* (1965).

The final section of the exhibition looks at the utopian visions of designers and architects formulated towards the end of the period. The key object in this section is a replica of Haus-Rucker-Co's *Oasis No. 7*, a giant inflatable environment originally constructed and suspended from the exterior of the Fridericianum Museum in Kassel, Germany for the Documenta Art Fair in 1972. Groups including Archigram in the UK, Coop Himmelblau and Haus-Rucker-Co in Austria, and Superstudio and Archizoom in Italy imagined futures of inflatable, expendable, mobile habitats in which technology would be used as an extension of the human body. Fears of nuclear and ecological devas-

tation were still very real at this time, and artists responded to this by imagining life in extreme environments. The exhibition will end with an image that is forty years old this year, that of 'Earthrise', the first photograph of the Earth from space.

The exhibition will be accompanied by a major publication of the same title, edited by David Crowley and Jane Pavitt, and with scholarly contributions by leading specialists in the field including Sarah Wilson, Kasia Murawska Muthesius, Susan E. Reid, Barry Curtis and Greg Castillo.

Ruth Cribb, who is currently undertaking a PhD at Brighton, has been appointed Assistant Curator for the major V&A Cold War Modern exhibition which opens this Autumn. She will be working closely with the exhibition's curator, Jane Pavitt, University of Brighton Principal Research Fellow at the V&A. Ruth's PhD, under the supervision of Dr Catherine Moriarty (Design Archive) and Dr Jon Brown (Henry Moore Institute, Leeds) is on 'Eric Gill and transformative practices in the making of sculpture in Britain 1909 – 1940: contexts, networks and contradictions.'

<http://artsresearch.brighton.ac.uk/news/cold-war-modern>

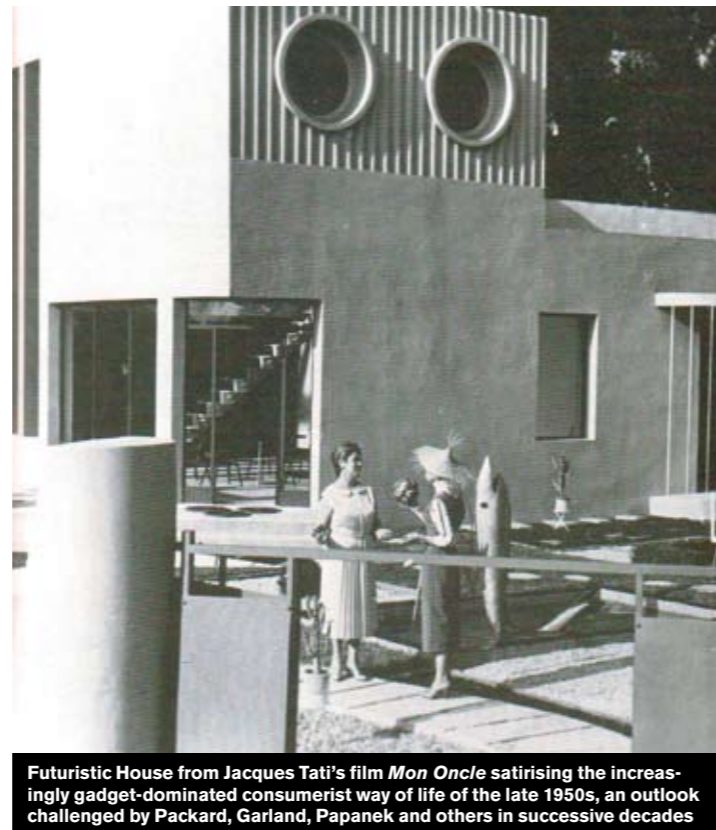
Throwaway Society

New Thinking, Old Words?

Professor Jonathan Woodham was one of five international speakers drawn from different academic traditions and backgrounds who were invited to address the EPSRC Seminar on *The Throwaway Society: Origins, Causes and Consequences* held under the auspices of the Centre for Sustainable Consumption at Sheffield Hallam University on March 18, 2008. This was the concluding event of the latter's EPSRC-funded Network on Product Lifespans (2004-08) aimed at manufacturers, retailers, designers, marketing managers, researchers, sustainability experts, and public policy specialists with an interest in consumer or environmental policy. The seminar was also conceived as a launchpad for a series of new initiatives germinated by the Network.

Woodham's presentation, entitled "Throwaway Society: New Thinking, Old Words?" provided an overview of the ways in which designers have reacted to planned obsolescence over the years, framed within an evaluation of the extent to which they have been culpable in our throwaway culture. The terms "throw-away" and "disposable" are emphatically twentieth century words, the first gaining currency in 1920s before its later application as a metaphor for twentieth century society, the latter as a characteristic of nappies in the 1940s before its widespread application to a wider range of products in the 1960s. The word "designer" has a considerably longer pedigree with roots in the sixteenth century although, arguably, in the ways in which we commonly understand it today, it did not emerge as a fully-fledged profession until the twentieth century, despite the emergence of industrialisation and the growth of the city throughout the 1800s.

Despite more than two centuries of industrialisation there has been a long history of eloquent, evocative and critical writing that has been critical of its apparent consequences. This was traced from the writings of 19th century design reformers and the growing tensions between industrialisation, social and moral responsibility and the dictates of consumerism. Also considered were notions of consumer engineering that emerged in 1930s USA alongside the emergence of behavioural psychology and motivational research as counterpoints to the ascendancy of the industrial design profession, the 1950s American Dream and a widespread international commitment to a world of materialist obsolescence. The ways in which such ideas were satirised by Jacques Tati in his film *Mon Oncle* (1958) or by Tony Hancock and Sid James in the 1960 TV episode of *The Bachelors* were considered alongside the writings of Vance Packard, the Ken Garland-led *First Things First Manifesto* of 1964, the moral outlook of Victor Papanek and the fundamentally more significant premises that underpinned the philosophy of designer Giu Bonsiepe whose concerns were centred on design in and by developing countries. Woodham examined moments of designers' self-reflection, even anger, about design in the wider world such as the major international 1976 *Design for Need: the Social Contribution* Conference and Exhibition organised by the International Council of Societies of Industrial Design (ICSID) and held at the Royal College of Art. He argued that despite the later emergence of green design in its various shades in the 1980s and 1990s, the often fierce debates of the *Design for Need* conference made little real impact on design practice in the industrial world and were swallowed up in the design



Futuristic House from Jacques Tati's film *Mon Oncle* satirising the increasingly gadget-dominated consumerist way of life of the late 1950s, an outlook challenged by Packard, Garland, Papanek and others in successive decades

for profit ethos of Thatcher and Regan and the vagaries of the post-modern object. He concluded with consideration of the implications of the issues raised in the early 21st century by Bruce Mau's collaborative *Massive Change in Action* initiative supported by Bruce Mau Design, the Institute without Boundaries and the Canadian Heritage Information Network.

The other speakers at the Sheffield EPSRC Seminar were economics expert Professor Michael Waldman of the Johnson Graduate School of Management at Cornell University, USA, who analyzed some of the market influences on planned obsolescence; sustainable design researcher Nicole van Nes, whose PhD at Erasmus University, Rotterdam, investigated product lifetimes, and who explored the reasons why consumers feel under pressure to replace functional products; Dr. Nicki Souter, Campaign Manager for Waste Aware Scotland, who discussed proposals in the Scottish Waste Reduction Plan for better consumer information on the expected life span of household products, product guarantees and availability of spare parts. The final speaker was Dr Tim Cooper, Head of the Centre for Sustainable Consumption at Sheffield Hallam University, who summarized and assessed recent developments in policy and research relating to product life spans.

Professor Jonathan Woodham is Director of the Centre for Research & Development. <http://artsresearch.brighton.ac.uk/research/academic/woodham>

Slow Furl

INTERArChTIVE commission

INTERArChTIVE has commissioned Dr Mette Ramsgard Thomsen and Karin Bech to develop the interactive installation *Slow Furl* for the Architecture 2008 festival in June at Lighthouse in Brighton.

The proposal is to make a room size textile installation that acts and reacts on its inhabitation. The installation exists as a soft and pliable skin that lines the Lighthouse space. The skin shifts. As guests enter and move within the foyer, the skin moves imperceptibly at deep timeframes, creating new cavities and spaces, revealing slits and apertures.

The project explores the notion of flow. Rather than fixing the digital in a responsive relationship to the user, where every call defines a reply, *Slow Furl* finds its temporality outside the immediately animate. The thick skin

"Slow Furl is the making of a cybernetic environment that holds its own patterns of action and reaction. Conceived as an organism of interacting subsystems, the architecture holds an own motility, an own language of movements, that defines its behavioural patterning."

envelops the space in a deep furl. Like a glacier, this robotic membrane, is formed by its slow action, reacting imperceptibly to its inhabitation.

Slow Furl is playful environment that engages the physical presence of its guests. Users are invited to touch, to sit, or lie, within its soft skins. As they do, they feel the slow pulse of its movements. As a landscape, a cloud formation or an ice wall, it forms and reforms around the body of its user.

Slow Furl is the making of a cybernetic environment that holds its own patterns of action and reaction. Conceived as an organism of interacting subsystems, the architecture holds an own motility, an own language of movements, that defines its behavioural patterning. The

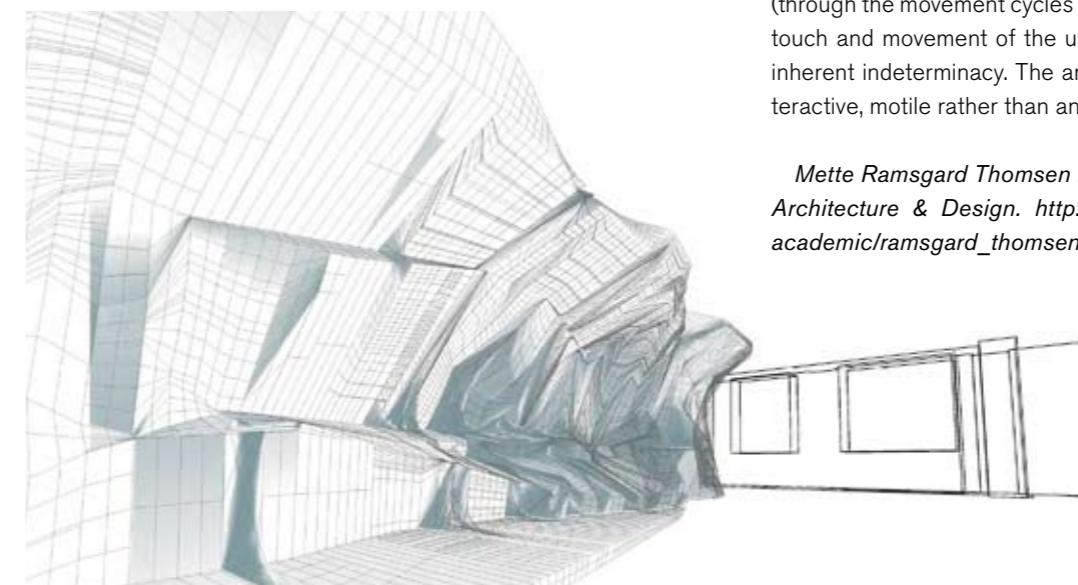


Slow Furl, installation for INTERArChTIVE at Lighthouse Gallery

skin clads a dynamic armature creating the possibility for movement. The armature is understood as a distributed computational system where separate parts hold their own potential for actuation. Each arm is controlled by a stand alone micro-controller that activates its mechanical movements. The skin acts as a unifier. Cladding the whole of the surface, the skin joins the movement of the individual arms into one fluid surface.

The skin also acts as a sensory system. Active patches are embroidered into the skin. These patches act on touch. As the skin moves, it activates the micro-controller. The simple shift between self activation (through the movement cycles of the armature) and interaction (through touch and movement of the users) allows the organism to engage an inherent indeterminacy. The architecture is behavioural rather than interactive, motile rather than animate.

Mette Ramsgard Thomsen is a Senior Lecturer in School of Architecture & Design. http://artsresearch.brighton.ac.uk/research/academic/ramsgard_thomsen



First prototype of Knitted Wall using Spacer fabric from Heathcoat

Work in Progress

an interview with the Spring Group

On 4 Feb 2008, the interdisciplinary research group The Spring Group made an interim presentation in the Centre for Research and Development of the work they have been undertaking as part of the FRSF and AHRC/DTI-funded 'Nature of Creativity' scheme. The interactive exhibition that they installed filled most of the Centre and ran for the whole day, ending with a panel discussion. The day's events were open to all University staff and students and was integrated into the Research Division's 'Knowledge Through Practice' seminars.

The group have been collaborating since 2005 and the 'Nature of Creativity' project is due to be completed in 2009. The group's overall goal is to share its initial inroads into areas of creative thinking and promote creativity within as wide a field of education and industry as possible. The projects that have been developed so far are as follows:

- Shirley Chubb - links with Brighton & Sussex Medical School and School of Health Professions, University of Brighton.
- Sol Sneltvedt, Maarten Ambaum, Giles Harrison, David Stephenson, Holger Zschenderlein - links between social science, meteorology, music and video through the universities of Reading and Brighton.
- Janet Barlow, Chris Rose, Holger Zschenderlein - links between urban meteorology, sound design and haptics in conjunction with City of London Pollution Control and Rhode Island School of Design.
- Jon Bird - links with Sussex University and the Blip Group, interactivity and robotics, Help Partners International, World Check.
- Giles Harrison, Charlie Hooker, Wayne Adams, David Stephenson - links with Bjerknes Centre for Climate Research, Robin Boulton, Royal College, Redline Books and The Met Office; music, art, cosmic rays and climate.
- Carolyn Arnold, Wayne Adams - links across all of the above, plus documentation and website design.

As part of the presentation, group members reflected on the experiences that the collaborative work has produced:

Giles Harrison: "As with any interdisciplinary activity, the Arts/Science boundary provides a plentiful source of new ideas, and in one personal case for me, gave me an idea for a new scientific instrument that generated remarkable findings well beyond anything I'd expected. The Spring Group, however, has generated important questions for me about how science operates. This has required me to be sure I understand what is meant by 'science'. On one hand, a working definition of science as 'what scientists do...' must be sound in a descriptive sense, but of course this clumsily combines many disparate technical activities. On the more prosaic level, science at least provides new facts about the physical world that are shown to survive scrutiny and falsification attempts from a variety of angles. It is the latter perspective - generating new, solid find-



Maarten Ambaum, Analogue Computer Installation

ings - which interests me, and which the Spring Group activities have helped with specifically."

David Stephenson: "What happens when two diverse tribes meet for the first time? That's what we have been discovering in The Spring Group that has allowed us to create a unique dialogue between world-leading specialists in art and climate science."

In a world where we gain our academic reputations by being specialists in our own areas of creativity, it is extremely mind-expanding and important to have such an opportunity for dialogue. The Spring Group has confirmed my belief that there is much more commonality between artists and scientists than is currently believed. We are both trying to creatively understand and represent the external environment in which we live."

Shirley Chubb: "The territory I am currently working in benefits from the professional expertise of Professors Ann Moore and Raymond Lee from the Clinical Research Centre for Health Professions at the University of Brighton. The clinical data I am interested in captures layers of complexity and detail that fascinate me, appealing to my practice of transforming accurate detail into visual equivalents. I sense that the systematic approach shown of my past work has drawn the attention of Ann and Raymond to how an artist might reveal new meaning from data that they review within a clinical context. Initial discussions about the nature of this data have revealed a number of potential routes for development and I hope that my work will contribute to the understanding of this material."

Amongst The Spring Group, discussions have often centred on what benefit this research has for the scientists, and a recognition that such collaborations often favour the professional development of artists, with the scientists remaining hosts to the art practice without necessarily making tangible research gains within their own disciplines. However I think that the group has been proactive in tackling this dilemma from the outset, with both 'sides' acutely aware of the opportunity that the group presents for collaboratively identifying new ways of representing knowledge in ways that are meaningful within both disciplines."

Maarten Ambaum: "For me, The Spring Group provides the motivation to choose different approaches to the subjects I study on a daily basis. The Scientific Method has rather set ways of choosing a subject, doing the work, and reporting on it. By joining The Spring Group I found out how this can be done if the same subject is approached as a project in art."

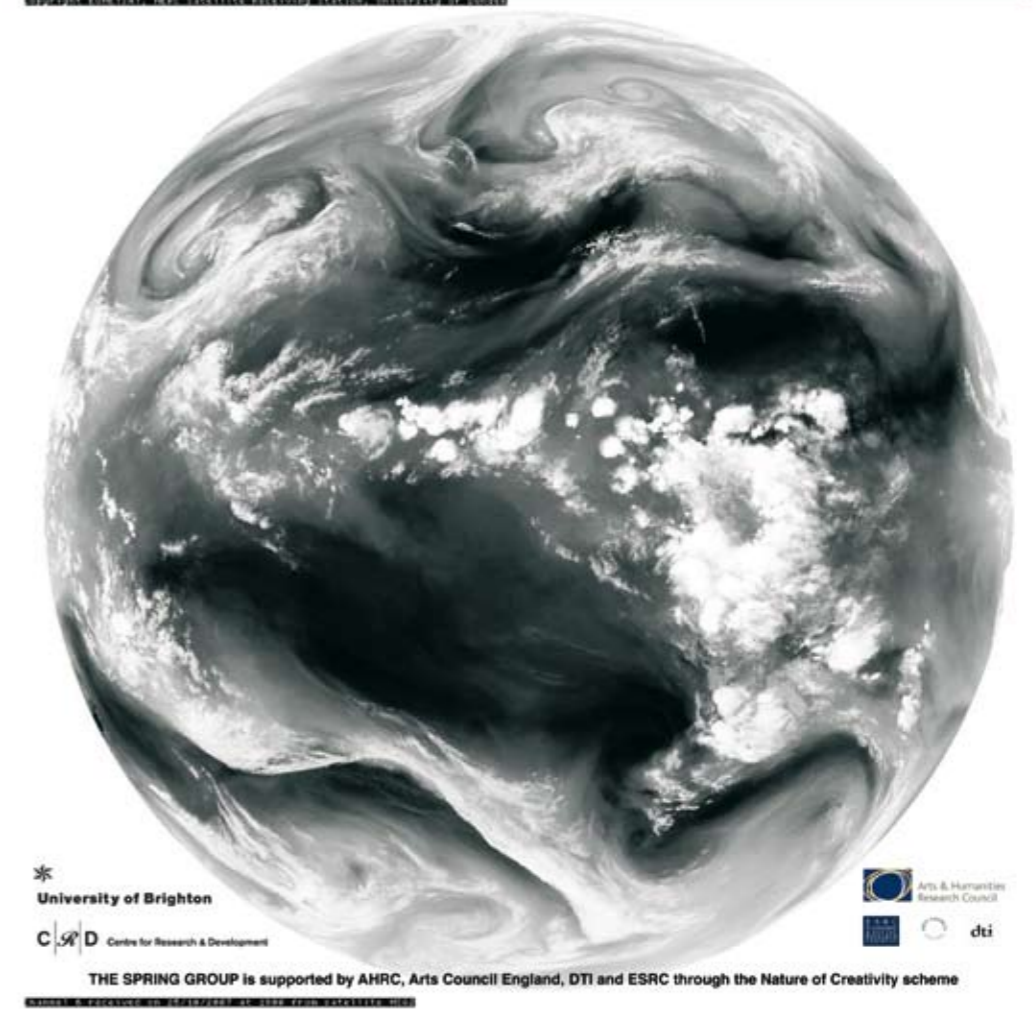
My main interest is applying theory, mainly mathematical, to atmospheric processes. Grappling with equations is done with pen and paper and, of course, the computer. If the results are interesting--perhaps when a predicted effect can be found in the measurements-- the findings are published in peer-reviewed literature. But can this grappling with equations be part of an art project? Can I make an exhibition piece out of this? Inspired by work done at the Santa Fe institute, I designed a machine (the "chaos machine") that behaves precisely according to an important set of equations, the Lorenz equations. The equations are captured in a physical object to be seen, interacted with, and listened to. They are transformed from a mathematical concept to be reported on to an object that can be exhibited. In a way, this project has transformed my way of presenting scientific work."

Jon Bird: "The group consists of a diverse range of artists, designers and scientists and at each meeting everybody usually gives a short presentation about their research in a way that can be understood by non-experts. The atmosphere is sociable with just enough constraints to keep discussion focused while still allowing it to develop in unforeseen directions. Over time we've got to know each other better and I think the dialogue has got richer."

It is always a challenge to find ways of succinctly explaining to people not in my field what I do. However, I think I benefit considerably by having to communicate my research in this way: I am forced to think hard about what it is I do and why. I often find that the range of questions I get is broader in an interdisciplinary context like the Spring Group and I find this is again useful for engaging with my own research from a new perspective."

Janet Barlow / Chris Rose / Holger Zschenderlein: "In The Spring Group, *The Breathing City* research project themes include sonic design, composition, narrative, sensory experience and cognitive phenomena to urban meteorology and atmospheric mechanisms in a creative and exploratory dialogue."

The project examines the characterisation of statistical information of airflow in urban environments, and the use and development of languages to interpret and communicate the implications of data. As a



Spring Group poster: design by Anna Dumitriu

"What happens when two diverse tribes meet for the first time? That's what we have been discovering in The Spring Group that has allowed us to create a unique dialogue between world-leading specialists in art and climate science."



Charlie Hooker, 'Cyclone' Proposal

partly based on a conversation between two scientists and an artist.

Secondly, there is the ongoing project 'Temperamental Equations (TE), a study of the phenomenon of human temperament through sociology and meteorology mediated by fine art'. The initial idea was first discussed with the whole group and later came to involve David Stephenson and Maarten Ambaum as well as Social Scientists Mark Bhatti and Paul Stenner, University of Brighton, and freelance programmer Mike Blow. Funding was successfully sought from the Faculty Research Support Fund, which enabled a series of visits between Reading and Brighton."

Charlie Hooker: "The structure for our meetings and method of production is fairly simple. Where possible, each meeting takes an 'awayday' format in an inspirational environment, away from the normal workplace. We each bring examples of the research we are carrying out and demonstrate it to the group as a form of peer review. Since the very first meeting, these have been minuted and a general text to record each event has been produced. This process has continued, with sub-groups gradually forming to develop projects in partnership.

work in progress, *The Breathing City* takes the form of a soundscape composition interpreting complex dynamic systems within the context of urban climate. Other directions within this research include multi-sensory access to data through multiple perspectives and conceptual models of cyclical and co-dependent properties, which will be presented in a multi-media exhibition/installation at the scheme's conclusion in early 2009.

The Breathing City project aims to discover and provoke conversations that are concerned with complex processes in our urban environment. By using sound, diagrams, images and concepts sourced from our direct experience of what occurs in our domain, we can begin to share insights into the challenges of understanding localised phenomena within a global context.

As part of the ongoing research for *The Breathing City* project Holger Zschenderlein and Chris Rose will present a paper and make a presentation at the 20th International Conference on Systems Research, Informatics and Cybernetics in Baden Baden, Germany and also present a multi channel audio-visual installation of *The Breathing City* during the Expo Brighton, Sonic Arts Festival held at and around the University of Brighton, Grand Parade in July 2008."

Sol Sneltvedt: "Since our first Spring Group meeting took place exactly 2 years ago, we have had a number of meetings in Reading, Brighton, Portland and Herstmonceux. These meetings have been a collective source of inspiration as witnessed in the ongoing developments of projects that the group is involved in.

As I see it the group's strength is twofold: firstly there is the combination of disciplines i.e. science, art and design. Secondly, there is the familiarity that a group of people gain with time. The second is important as research into interdisciplinary research show, that communication between participants is the make or break of such. Simply establishing communication between professionals does take time in itself and so there are clear advantages in this respect of forming a group that meet regularly.

I have been part of two projects. Firstly, Holger Zschenderlein and I collaborated on the video "Horizons", inspired by how interdisciplinary research can add perspectives and widen horizons. Its soundtrack is

For me, an important part of the group's activity has involved finding ways through subject-specific linguistic, historical and psychological boundaries. As long as you can do that, you are able to experience ideas from a different perspective and question your research in new and unexpected ways."

During the next year, The Spring Group will present one-off pieces of work for peer review to an invited panel of internal and external specialists. These presentations will focus on the 'Nature of Creativity' scheme's final output, which will be in the form of a multi-media exhibition. Negotiations are currently under way to site this exhibition in the Met Office's new location in South-West England, in collaboration with Spacex Gallery, Exeter."

The Spring Group is an interdisciplinary research group establishing links between art and science. <http://artsresearch.brighton.ac.uk/research/projects/spring-group>

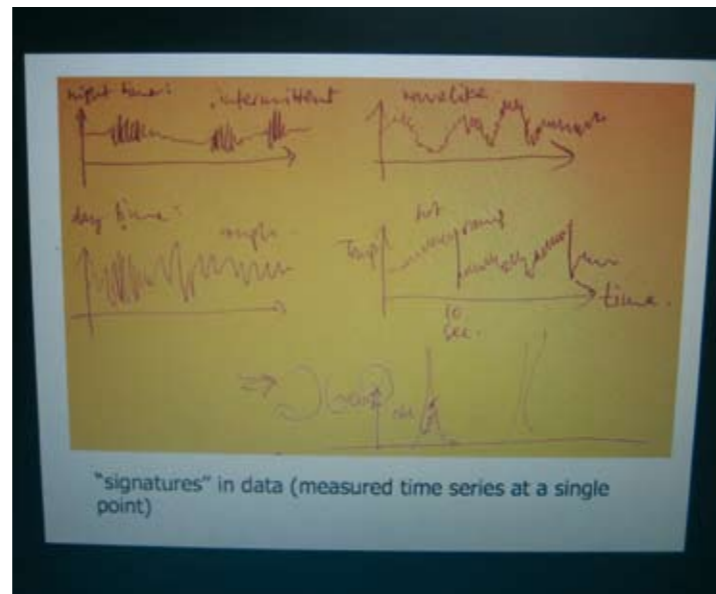


Diagram for 'The Breathing City'

Black Mathematics Exhibition

FiFi Gallery, Miami, USA

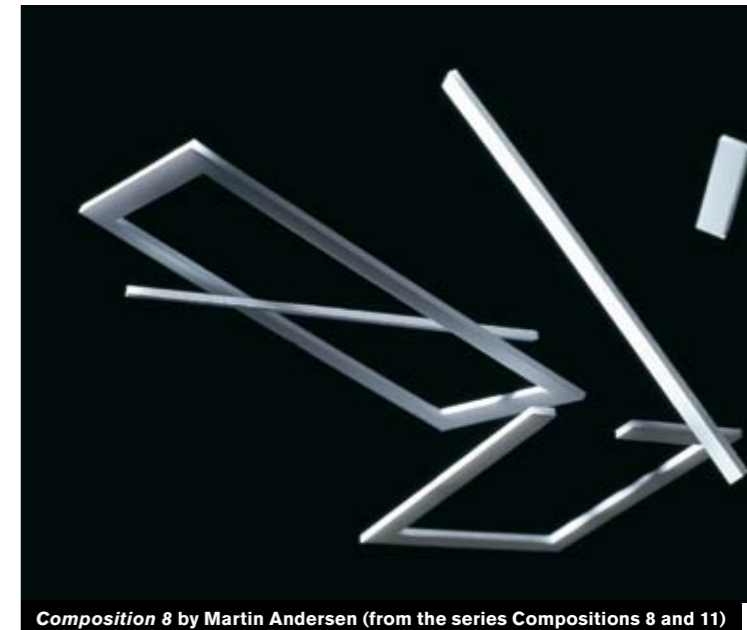
Martin Andersen was invited to create and exhibit two new photographic prints 'Compositions 8 and 11' (100x80cm) for the International group exhibition, *Black Mathematics*, at the FIFI Projects Gallery, Miami, USA, from 8 March to 8 May 2008.

The show questioned, challenged and investigated the interaction and influence between realism and anti-realism in today's art. The show was curated by Eduardo Lopez, editor of American photography magazine *Porcelana* and partner of FIFI Projects Gallery. The exhibition featured work from a variety of International artists: Sigurdur Gudjonsson (Iceland), Emilio Valdes (Mexico), Pablo Franco (Argentina), Susanna Majuri (Finland), Daniel Castro (Mexico), Giovanni Cervantes (Mexico), and Sergio Fernandez (Peru).

Martin experiments as a investigator using series, permutations and chance rather than searching for a definitive solution. 'Compositions 8 and 11' challenge the idea of chaos vs. order, and realism vs. anti-realism. He questions "What happens when computer generated imagery is imitated in traditional art forms?". The photographs were created by mathematically dividing up A-sized boards into different percentages. The final images were shot on medium format transparencies and not manipulated with software, displays two unique compositions. At first sight they appear computer generated, but by closer inspection one realises they are real 3-d shapes documented in a split second.

The FIFI Projects Gallery in Miami became aware of Martin's work, especially the previous series of 'Compositions' which of 400 pieces were shown at the V&A, London 2001.

The work of Martin Andersen (graphic design, photography and music) have over the past 7 years been recognised internationally with yearly international exhibitions and publication features in France, Germany,

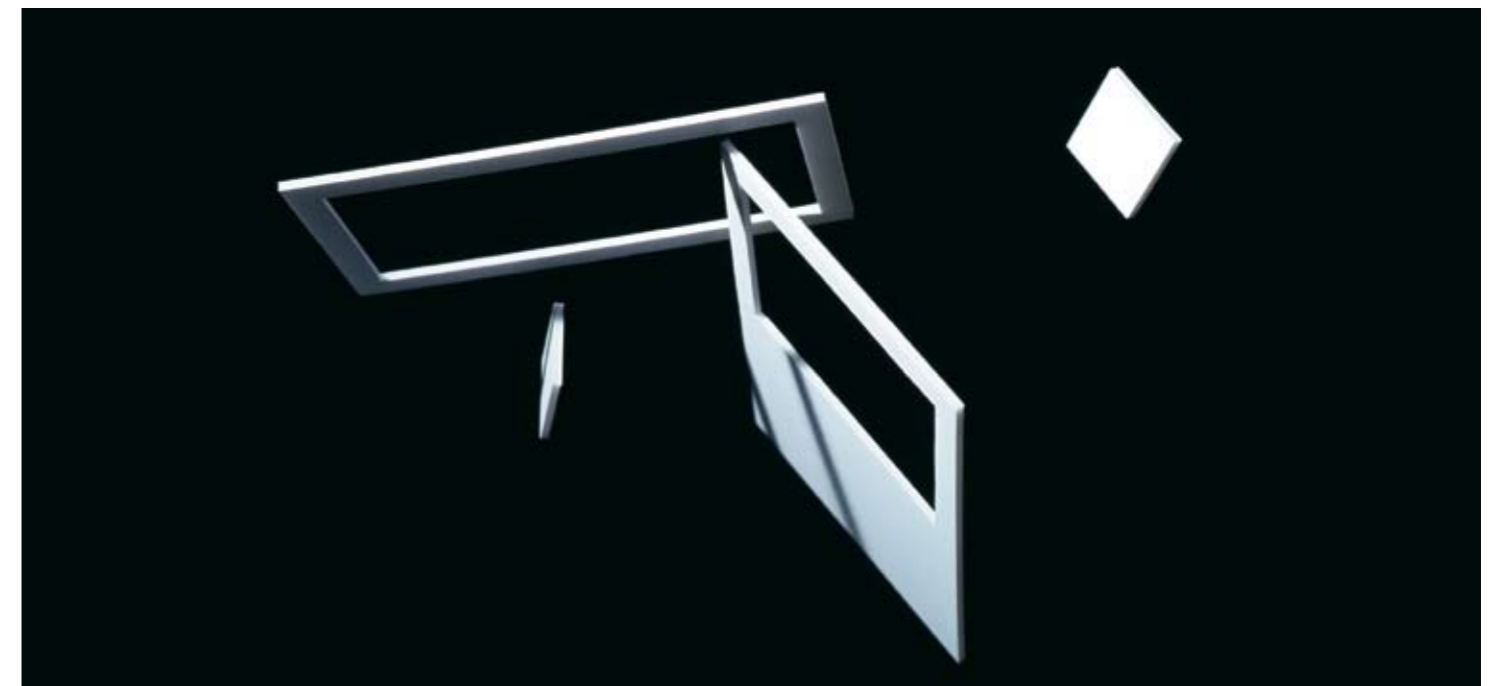


Composition 8 by Martin Andersen (from the series Compositions 8 and 11)

Mexico, Spain, UK and USA. His commercial client's count amongst many American Express, Cartier, Jumeirah, Reuters, Accenture, Magnum, Thames & Hudson, Manchester Arts Festival.

Martin Andersen's participation was made possible by a successful application to the Faculty Research Support Fund (FRSF).

Martin Andersen is a Senior Lecturer in the School of Arts & Communication. <http://artsresearch.brighton.ac.uk/research/academic/andersen>



Composition 11 by Martin Andersen (from the series Compositions 8 and 11)

The National Recording Project for Sussex at the halfway mark

Work on the National Recording Project for public monuments and sculpture in Sussex continues to progress well. The project is now half-way through its two-year lifespan and there are 285 objects currently detailed on the database. It is anticipated that this number represents approximately 50% of the total number of diverse objects found in the County. The associated and extensive image archive continues to be developed, often holding 20-25 images of each piece, depending on its complexities and its level of detail.

Although all regional archives take images, the University of Brighton's is likely to be the most extensive archive. Some limited work on the Liverpool University Press volume, 'Public Sculpture of Sussex' is already taking place alongside the surveys. Although the database should eventually hold detailed information on approximately 600 of the County's monuments and sculpture, a selection of the more important pieces, approximately 200, will be selected to feature in the book.

The project has a new website. This is in its infancy but is slowly being added to with new sections and downloads. It can be accessed via the University's Centre for Research and Development website. The project team are grateful to Michael Wilson and Rob Greens from the Centre for Research and Development for their help and support in developing the website.

The project team, Peter Seddon, Jill Seddon and Anthony McIntosh, recently presented three papers at the Social History Society Conference in Rotterdam. The papers were well received and the conference was useful in promoting the research activities of the project, the University and the PMSA. The abstracts for the team's papers are available to download from the project website as are a list of all the conference papers and an application form for the SHS. The team are grateful to Paddy Maguire, Head of the School of Historical and Critical Studies, for his generous support in enabling them to attend the conference.

The project continues to be a springboard for other associated activities. Anthony McIntosh is currently working on a brief for a three-day project with Alice Fox and her highly respected Access to Art/ Rockets programme. This would be delivered to a group of young adults with complex needs. Anthony has past experience in teaching children and young adults with complex disabilities, and Alice Fox had just validated an MA in Inclusive Arts Practice.

The project team are in early discussions with Alex Watterson, a Research Officer in CMIS, about a digital, location-based learning system. This would involve the use of mobile technology to access information about monuments and sculptures and creating an ontological classification for some of our data. This is in its early stages but could be an exciting and innovative direction for the project.

The project team are currently working with four Graphic Design undergraduates in developing a sculpture trail that covers 15 objects in Brighton. The 'booklet' type designs are due to be completed shortly. The team will be seeking local funding for an initial print-run and will also be making the trail available via the website. It is hoped that other trails will subsequently be developed.

A programme of further dissemination events is currently being planned with presentations for regional heritage and history associations. The team have also been asked to run a study day about the work of the project for the University of the Third Age.

The current project ends on 10 April 2009. The team, however plan to submit a funding bid for a further two years. This will be primarily to work on the LUP volume but would also provide an opportunity to develop other project related initiatives.

For more information about the project or if you are able to contribute in any way, please contact A.McIntosh@brighton.ac.uk. <http://artsresearch.brighton.ac.uk/research/projects/nrp-sussex>



'Cocking History Column', Philip Jackson and the people of Cocking. 457cm high, bronze and Portland stone, 2005. Cocking

150th Anniversary of Brighton School of Art in 2009

In January 2009 the University will celebrate the 150th Anniversary of Brighton School of Art, through the publication of a book and the mounting of an exhibition on *Art & Design at Brighton 1859-2009: From Arts and Manufactures to the Creative and Cultural Industries* with accompanying catalogue. The book has been generously supported by Michael Aldrich and the exhibition and catalogue by the University. The project will be co-ordinated by Professor Jonathan Woodham and Dr Philippa Lyon who has recently taken up the post of CETLD Research Fellow in the Faculty of Arts & Architecture. Until mid-May Philippa was the Convenor of the University's Arts & Health Research Group. The project builds upon an earlier publication and exhibition project, *From Art School to Polytechnic: Serving Industry and the Community from Brighton*, the Faculty's contribution to Industry Year in 1986. Suzette Worden and Jonathan Woodham, co-authors of the 1986 book, wrote in the Introduction: "We see this study as a modest first step in the recording of an absorbing history". Hopefully, the 150th anniversary will take further major steps in the development of this rich project.

Both book and exhibition will consider the role that the School of Art, now the Faculty of Arts & Architecture at the University of Brighton, has played regionally, nationally and internationally over the past 150 years. Having begun its life in a room adjacent to the kitchen at the Royal Pavilion, Brighton, it moved to its present site in Grand Parade where it was housed in purpose-built premises for a School of Art & Science, the foundation stone of which was laid by that towering figure of Victorian art and design education, Sir Henry Cole. However, the

attractive neo-Romanesque building was demolished and expanded in the 1960s, the aesthetic of the new building designed in conjunction with Robert Matthew, Johnson-Marshall and Partners being approved by the Royal Fine Art Commission and opened by Sir Thomas Monnington, President of the Royal Academy. The book and exhibition will trace the place of Brighton in the light of the wider context of art, architecture and design education, moving through diploma classes to degrees and Polytechnicisation to the research opportunities offered by the granting of University status in 1992 and their fuller realisation in the 21st century. It is hoped that the project will reflect the something of the vibrancy, personalities, idiosyncratic nature and wider impact of the visual arts, architecture and design and historical, critical and cultural studies in Brighton over the years. As part of the 150th Anniversary Celebrations the Faculty of Arts & Architecture will host a major international conference on art and design education in the 21st century.

The book and exhibition will also be concerned with the social and cultural life, together with the profiles and changing outlook of students and staff throughout the period and will draw on the Art School Archive, memories and interviews and photographs. If you have material, memories or ephemera that you feel may be of interest, please do not hesitate to contact either Jonathan Woodham (j.m.woodham@brighton.ac.uk) or Philippa Lyon (P.Lyon@brighton.ac.uk) in the CRD (Arts & Architecture) at Grand Parade, Brighton.



Students at work across the decades. University of Brighton Design Archives.



Seven Deadly Sins', artist unknown. 50x144cm, marble and volcanic rock, ca.1300. Parish Church of St. Peter, Lynchmere.

The Unwanted Self

Contemporary Photography from the Low Countries

Recently, the University of Brighton gallery hosted an exhibition entitled *The Unwanted Self: Contemporary Photography from the Low Countries* that had been jointly organised by David Green (School of Historical and Critical Studies, University of Brighton) working with Jan Baetens (University of Leuven), Frits Gierstberg (Nederlands Fotomuseum Rotterdam) and Christoph Ruys (FotoMuseum Antwerpen).

The exhibition featured the work of five Dutch photographers – Frank van der Salm, Gert Jan Kocken, Marnix Goossens, Viviane Sassen and Martine Stig – and four Belgian photographers – Geert Goiris, Gert Jochems, Marie-Francois Plissart and Marc Trivier. The selection of

these artists represented a mix of established and emerging talent and the work in the exhibition encompassed a range of photographic styles and genres. However, apart from the aim of bringing to the attention of a British audience a body of significant photographic work that unfortunately is hardly known in the UK, the exhibition – together with a publication of the same title and a one day conference organised to coincide with its opening – sought to question whether it is possible to define photography in terms of national cultural identity and, if so, whether there is any choice for the artist: thus the idea of “the unwanted self”.

During the 1970s and 1980s, a period in which photography gained significant ground in the institutions of art, the notion of a national cultural identity and the importance of specific and distinctive kinds of cultural idioms and traditions were commonplace. Perhaps due to the increasingly negative connotations the terms “nation” and “nationality” have acquired in recent years, or perhaps due to the forces of globalization, the idea of national cultural identity seems to have lost some of explicative power and to be somewhat ignored in favour of new distinctions such as Western versus postcolonial or local versus international. Yet the use of these new terms and categories does not fit entirely the current practices in photography, where the importance of national aspects and features cannot be underestimated.

Nonetheless, the notion of national cultural identity and how it might translate into an understanding of an artistic medium such as photography is not unproblematic and the approach to these issues in the organisation and selection of work for the exhibition necessarily remained tentative and exploratory. In this context the most important question was what do we mean by the notions of “nation” and “nationality”? Secondly, to what extent (if at all) can the idea of distinctive national cultural differences be extended to the phenomenon of photography that has most often been thought of as a “universal” medium whereby the image transcends linguistic and cultural distinctions?

The approach taken to the exhibition, therefore was not to attempt to recreate a trans-historical vision of national cultures, deeply rooted in age-old traditions and mentalities but to recognize the historical specificity of the cultural institutions and traditions, the recurrent forms and



Bouquet d'amour, (2006) by Marnix Goossens.

themes, and other means of self-definition of a national cultural idiom in an international context. The importance of the “national” could be more precisely circumscribed along the three axes. Firstly, institutionally: how is photography “organized” in a certain context? What is the impact of these organizational matters on what is pictured and how? Secondly, historically: how does photography interact with the various and successive ideas that a national body has created in order to achieve its self-representation, and how does photography interact in this regard with the other arts? Thirdly, sociologically: what does it mean to be a

“photographer” or “artist” in a given context, and how do these “habits” determine what kinds of photographs get made?

These are intricate and abstract questions and ones that are not easily dealt with through the discursive form of an exhibition. It was therefore important that the visual display of work was supplemented by the various short essays that were especially written for the publication and the papers that were presented at the conference. The topics covered by the individual contributions to the publication and the conference painted a complex picture of the ways in which the concept of national cultural identity might be considered with regard to contemporary photographic practices in Holland and Belgium. Ranging between the recent initiative by the Dutch government to identify a national cultural ‘canon’, the lasting legacy of Surrealism in Belgian contemporary art, the application of the Deleuzian concept of “minor literature” to the case of Belgian photography, not to mention the question of whether Belgium (let alone Belgian photography) might be said to exist, the publication and conference highlighted the intellectual challenges in conceptualising “Low Countries photography”.



Anna Retable, Defacement 7 March 1580, Dom Church, Utrecht (2005) by Gert Jan Kocken



Installation shots of *The Unwanted Self*



Tour (2003) by Frank van der Salm

The exhibition too posed its own questions. From Holland, Frank van der Salm showed three large images that explore contemporary architecture and urban space and that play on abstract visual effects of scale, colour, reflection and repetition; Marnix Goossen's photographs struck a cool balance between nature and culture, the artificial and the real; Gert Jan Kocken referenced his country's past through images that depicted the results of acts of iconoclasm; whilst Martine Stig and Viviane Sassen presented a frieze of photographs originally conceived as page spreads for 'Dazed and Confused' depicting young Muslim women in the streets of Amsterdam. From Belgium, Marc Trivier, perhaps most well known for his portraits included two of Francis Bacon and Samuel Beckett amongst a suite of brooding black and white photographs; Marie-Françoise Plissart showed images from an ongoing series entitled 'Dining', which explores the various cultures of eating throughout the world and a set of six multi-image panels drawn for her last photographic novel 'Aujourd'hui'; Gert Jochems presented photographs of heterogeneous phenomena but bound together by casual composition and a deliberately anti-aesthetic style; and Geert

Goiris's showed his very recent series 'Slow/Fast' which invite the viewer to reflect upon the different temporalities his photographs evoke, juxtaposing as they do landscapes of the Faroe Isles with shots of land speed cars sitting on the surface of the Salt Lakes of Utah.

Whether the diverse range of photographic subjects and styles represented in the exhibition amounted to something that could be identified as "Low Countries" photography was a question that the viewer was invited to contemplate. There could be reasonable grounds for responding in the negative. On the other hand, for those attuned to the historical pictorial traditions of Dutch painting, or the Belgian tendencies towards the bizarre and the uncanny as enshrined through the legacies of Surrealism, there was sufficient evidence of the persistence of national cultural idioms.

David Green is a Senior Lecturer in the School of Historical & Critical Studies. *The Unwanted Self* received financial support from the Faculty Research Support Fund (FRSF), the Mondriaan Foundation and Arts Council England.

Invisible Structures FRSF awarded

With the support of a Faculty Research Strategy Fund (FRSF), Xavier Ribas made his second research trip to the remote archaeological site of the ancient Maya city of 'Waka' in Guatemala, to continue with his ongoing project *Invisible Structures*. Xavier works in collaboration with a team of archaeologists from the University of San Carlos (Guatemala) and the Southern Methodist University (USA). His research started in 2006 with a public commission by the French National Collection of Contemporary Art (FNAC), who now holds his work in their collection, and the Spanish photography festival PhotoEspaña, where his work was firstly exhibited in July 2006.

Xavier's images represent tangled fragments of jungle, with no horizon, discontinuous, indifferent, interchangeable. (It is difficult to retrace one's steps in the rainforest). These images 'bursting with jungle' represent the edges of archaeological excavations, they look outwards, trying to capture an unconstructed space. At first glance, these images make us think of a wild space, natural, undefined, as if without motif. However, this disorganized and entropic space is, in fact, a historical site, the site (niche) of a buried city beneath the rainforest floor.

The sprawl of the city, made up of squares, roads and common residential structures, is of secondary archaeological interest compared to its ceremonial centres and elite residential areas, and it tends to remain unex-



cavated, deep in the rainforest, estranged from the work of archaeological documentation and historical interpretation that begins exploring from the center. This 'periphery' of the city, and in a sense of archaeology, or of history, is the subject of Xavier's work.

Paradoxically, the presence of this historical memory of the pre-Columbian Maya civilisation can be perceived more intensely in its overgrown invisibility than in the reconstructed spaces of the archaeological parks, which are somehow disappointing in their inevitable similarity to the character and aesthetics of theme parks. Archaeological parks tend to be spaces designed with an urban mentality and for tourism (entrance fees, souvenirs, toilets, etc). In the rainforest, however, the perception and the intuition of something that is hidden offers us a more apt framework to appreciate this historical presence. The mounds which denote buried ceremonial or residential structures, and which could be perceived at first glance as 'small jungle-covered hills', the distances between them constricted by an impenetrable vegetation; the traces left by the archaeological excavations, now filled in, the earth less densely packed, mediate more effectively than the reconstructed landscapes and monuments of the archaeological parks. The images propose that we approach this historical site not from the point of view of the visible and the ordered, but via the spatial and temporal 'suspension' of its historical materiality.

The memory that is represented in these images is not the monument, but a projection, a threshold, a memory 'which is not yet', or that is as yet 'unthought', as in a state of 'inversion' (Robert Smithson). Or a memory which, simply, does not let itself be thought, as if the rainforest was not only the direct consequence of the desolation and the crumbling of a civilization, but also the necessary strategy for the preservation of its fragments: we could say that it hides itself, that it buries itself and that it eludes us.

Xavier Ribas is a Senior Lecturer in the School of Arts & Communication. <http://artsresearch.brighton.ac.uk/research/academicribas/portfolio/invisible>



Invisible Structures by Xavier Ribas

Without Walls

an open call for a conflict museum

At the end of last year, Dr Louise Purbrick completed writing *Without Walls*, a 12,000 word report that accompanies *Open Call: a Catalogue of Ideas for a Living Memorial Museum of the Conflict in and about Northern Ireland*, which she curated with Laura Jackson-Willis, University of Brighton, PhD candidate and Emma McClintock, research assistant at the University of Ulster's *Interface*. Laura designed the catalogue, a series of large-scale books that have become a travelling exhibition. Both *Without Walls* and *Open Call* were launched by Belfast-based conflict resolution organisation, Healing Through Remembering, last month.

Healing Through Remembering 'is an extensive cross-community project made up of a range of individual members holding different

political perspectives' who 'have come together over the last five years to focus on the issue of how to deal with the past relating to the conflict in and about Northern Ireland'. Louise has worked with Healing Through Remembering for three years, contributing to a group within the organisation that is looking at the possibility of creating a museum and memorial of the conflict. Her involvement in the recording of Long Kesh/ Maze prison and the debate about the future of this most 'contested' site of conflict meant that she shared many concerns with the group, which includes a former republican prisoner, a victim of an IRA bombing, the curator of the Northern Ireland Police Service museum, a Presbyterian minister, and a Dublin-based journalist for the *Irish Times* to name but a few. Both *Without Walls* and *Open Call* are the result of Healing Through Remembering's long-term commitment to dialogue. As Louise explains:

"We spent many, many months debating contemporary museum practices and their role in conflict resolution. South Africa, Rwanda, Cambodia, Argentina and Germany are some of the international models that have provided ways of thinking about the purpose of museums but always bearing in mind the historically specific situation of Northern Ireland: different communities and institutions hold opposing ideas about the meaning of the conflict and their role within it. Questions of who builds museums and who controls them, what they should contain and who they are for, are all particularly pertinent."

Healing Through Remembering's Open Call for Ideas for a Living Memorial Museum was conceived as a way of involving as many people as possible, particularly those directly affected by the conflict, in the earliest stages of design and decision-making about a museum which should, of course, belong to them anyway. It turned on its head the architectural competition and feasibility study as way to build a museum. The Open Call had no criteria at all. Any idea could be submitted in any form. Public workshops were held in Armagh, Belfast, Derry, Dublin, Dundalk, Enniskillen and London, led by artists and activists who also worked with a variety of community groups including Tar Isteach Youth Group, the Tim Parry Jonathan Ball Peace Centre and Shankill Stress and Trauma Centre. These events, as well as conventional publicity, generat-

ed seventy submissions: sketches and detailed plans, photographs and letters, artworks and emailed suggestions from people across Northern Ireland's communities and with very different occupational identities.

Their ideas ranged from outright opposition to anything called a museum as 'a Trojan horse of social engineering' to a complex building echoing the hexagonal forms of Giants' Causeway beneath a canopy made of over 3,000 glass pieces, one for every conflict-related death. Memorials that were intentionally unfinished, museums made of flexible materials or ones whose primary function was not the collection of objects were all suggested. Participants in the Open Call re-defined what a museum, and particularly a conflict museum, should be, demonstrating how a 'new museology' or a 'post-museum' can emerge from experience rather than expertise.

Exhibiting these submissions presented a significant artistic and political challenge. Louise began this work, with the help of a Faculty of Arts and Architecture Research Support award, 'Curatorship and Conflict-resolution,' by developing a set of priorities that enabled a mix of amateur and professional works (for want of better words) to be displayed along side each without inviting comparisons of form and therefore privileging content. A collective body of ideas needed to be created from individual and community submissions that did not collapse significant differences between them while ensuring an equality of representation. For example, a handwritten letter arguing that a conventional single site museum was not appropriate and a public sculpture in each of the six counties of Northern Ireland would be more fitting required the same presence as detailed plan and striking concept drawings for a museum sited in a disused building in north Belfast. The reproduction of the Open Call submissions in large-scale one-off books, a catalogue-as-exhibition was the solution realised by Laura Jackson-Willis. She stated: "There were a number of points I felt important to consider as the designer of the books. They concerned: treating all the submissions with due merit and respect; the visual representation of each submission must be equal; the book was to showcase the submissions whereby they were the dominant feature; the design of the book should complement not override the submissions; and the design of the book with regard structure, materials and colours, should be reflective of its location, both Healing Through Remembering as an organisation and Northern Ireland."

The Open Call project as a whole, the process of collecting people's ideas in visual and other formats and that of creating a collective display whose most important audience will be those who generated these ideas, demonstrates how art and design is, or can be, a dialogue. *Open Call: a Catalogue of Ideas for a Living Memorial Museum of the Conflict in and about Northern Ireland* has been exhibited at Northern Ireland Museums Council, Elmwood Teaching and Learning Centre, Queens University and WAVE Trauma Centre, traveling throughout May and June to: the Sights and Sounds exhibition, South Regional College, Newry, Down District Council, the 174 Trust and Corrymeela Community's Summer Festival. *Without Walls: A Report on Healing Through Remembering's Open Call for Ideas for a Living Memorial Museum of the Conflict in and about Northern Ireland* can be downloaded at www.healingthroughremembering.org.



Bronagh Lawson, 'I Never Realised Museum,' Open Call for Ideas for a Living Memorial Museum of the Conflict in and about Northern Ireland, 2006. Concept drawings.

"We spent many, many months debating contemporary museum practices and their role in conflict resolution. South Africa, Rwanda, Cambodia, Argentina and Germany are some of the international models that have provided ways of thinking about the purpose of museums but always bearing in mind the historically specific situation of Northern Ireland."

Dr Louise Purbrick is a Senior Lecturer in the School of Historical & Critical Studies. <http://artsresearch.brighton.ac.uk/research/academic/purbrick>

The Idea
The Factory of Transformation would house the main 'museum.'
 The Living Memorial Museum should be in Northern Ireland/north of Ireland, on a site which is easily accessible, and visible from the M1/M2 network, ferry routes and aircraft flight paths. The construction should contribute to the renewal and regeneration of an area for the benefit of all its locally inhabitant communities.

The building itself will become a world class architectural attraction. The inspiration for the external shape and design of the building comes from the only 'world heritage site' in the north of Ireland/Northern Ireland: the Giant's Causeway.

The Causeway is a natural formation caused by volcanic activity, intense heat and pressure. It is exposed to both internal and external forces. It is a symbol of diversity, mutuality, and interdependence. It is made up of unique individual pieces. No one piece is perfectly formed in shape. No one piece is remarkable in itself; however all the pieces together form a whole which is distinctive and unique in the world in which we live.

Architecturally, and in the use of construction materials, the building would symbolise diversity, mutuality, and interdependence.

The building would have four floors, and a basement for archives/storage of artefacts.

Andrew Rawding, 'Greenhouse of Reflection and Factory of Transformation,' Open Call for Ideas for a Living Memorial Museum of the Conflict in and about Northern Ireland, 2006. Proposal.

The Continuous Picnic at London Festival of Architecture 2008

Katrin Bohn and Andre Viljoen's proposal *The Continuous Picnic* has been selected by the 2008 London Festival of Architecture (LFA08) as the anchor event for a weekend of activities in Bloomsbury.

The month-long London Festival of Architecture aims to celebrate and generate debate about the future development of London. During June and July, a series of events will take place in five defined "hubs" across London.

The Continuous Picnic develops the festival's theme of FRESH in relation to food. The idea for the picnic comes from Bohn & Viljoen's work exploring the negative environmental impact of remote food production and the possibilities and benefits arising from the introduction of urban agriculture into cities. *The Continuous Picnic* aims to generate discussion about how London could reduce its ecological footprint by introducing urban agriculture as an element of a sustainable infrastructure and draws directly on Bohn & Viljoen's Continuous Productive Urban Landscape concept. The picnic demonstrates how open urban space could be used differently and explores issues related to local food production and its potential impact on urban design.



University of Brighton undergraduate architecture students staging prototype "public picnics" along the route of the Short Continuous Picnic.



Draft design for Continuous Picnic DIY urban agriculture starter packs. Design by Colin Priest with Bohn & Viljoen.

The Continuous Picnic will take place on Saturday the 5th of July 2008 along Montague Place (behind the British Museum) and Russell Square. Roads will be closed to traffic and up to 20,000 people are expected to join in a day-long celebration of food and the city. An "inverted market" will run during the morning, to which members of the public are asked to bring rather than buy fruit and vegetables which have been grown within the M25. The picnic proper, which runs during the afternoon, will be followed in the evening by a community composting event.

Undergraduate students from the School of Architecture and Design, local schools and community organisations are involved with setting up the event. The event is being supported by LFA08, Arts Council, University of Brighton and the London Development Agency's Small Grants Scheme "Sustainable Food for London".

Katrin Bohn and Andre Viljoen are Senior Lecturers in the School of Architecture & Design.

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

POD-SCAPE Teaching and Learning Resources for Sustainable Design Education

In early 2006 the School of Architecture & Design of the University of Brighton was invited to participate in a European Union funded project on design education in sustainability, DEEDS. European partners of the project are: ICIS (International Centre for Creativity, Innovation and Sustainability, Denmark, lead partner), BEDA (Bureau of European Design Associations, Spain/Belgium), Academy of Fine Arts in Poznan (Poland) and SERI (Sustainable Europe Research Institute, Germany). The aim of the project, which started in November 2006, is to research, develop, and implement new educational models and tools for embedding sustainability within design curricula. In Brighton the project is run by Anne Boddington (project-leader), Karin Jaschke (project-coordinator), and Tom Ainsworth (research assistant).

After an initial research phase (including a series of consultations with staff from the School of Architecture and Design, research with students, interviews with members of senior management, and a staff workshop at Schumacher College in Devon) we are now addressing DEEDS' main strategic aim, the provision of tools for sustainable design education to a Europe-wide design community. This resource is envisaged to be web- and wiki-based, open-source, interactive, and interdisciplinary. It is intended that tutors contribute material in various formats and that this can be sourced at different levels by educators, professional designers, and students. It is currently conceived as a *pod-scape* that will contain a variety of empty, partially-filled, and full *pods* (sets of information) with concepts, visual material, data, lecture drafts or podcasts, and other teaching resources on subjects relating to sustainable design. Tutors would adopt and manage *pods* according to their expertise and experience and draw on others as required.

The architecture programme has taken a lead within the Brighton

project: currently a Unit of Study entitled 'Sustainable Design Practices' is being developed for the undergraduate programme by André Viljoen (studio), Nick Hayhurst (practices), Jyri Kermik (technology), and Karin Jaschke (history and theory), in association with Andrew Miller and Kenneth Ip (School of Environment & Technology). This unit will provide core elements to the *pod-scape* and pilot the sharing of resources between different programmes, with the aim of creating a core-network of sustainable design education resources within the school and beyond. The pilot is scheduled to be online by September. It is intended that this approach be promulgated across programmes, Schools and Faculties, and beyond. To this effect, in November 2008, Deeds and the School of Architecture & Design will host an international symposium on sustainable design education in Brighton.

These efforts are part of a network of sustainability initiatives that are currently emerging within the University and we hope that these will reinforce each other and create synergies as they develop.

Deeds invites lecturers and other staff members to contribute to the *pod-scape*:

- by sharing experiences in sustainable design education in their programmes with Deeds
- by giving feedback on the Deeds intentions and initiatives as set out above
- by contributing to the *pod-scape* by adopting one or more *pods* and thus sharing their teaching and learning resources.

Karin Jaschke is a Senior Lecturer in the School of Architecture & Design. Tom Ainsworth is a researcher in the Brighton and Sussex Medical School. www.deedsproject.org

STAFF NEWS

Sue Gollifer

Sue Gollifer (School of Arts & Communication) presented a refereed paper at the 2008 37th Southern Graphics Council Conference hosted by School of the Arts Department of Painting and Printmaking & the Center for Digital Print Media, Virginia Commonwealth University, USA (26–29 March, 2008).

The overall conference theme was *Command Print*. Its aim was to encourage a critical discourse on such issues as digital media and expanded notions of print media, print theory, the plight of material and process specific dis-

ciplines, marginalization, and understanding printmaking's shift to a place of leadership in the postmodern terrain.

Sue was part of a panel titled *Bits and Atoms: Tangibility, Transience, and Digital Production*. Her paper addressed the issues of transience and tacitility that interrogates the cultural positioning of artists works generally and printed works specifically. She made reference to her current printmaking research and to the digital art exhibitions she has curated since 1995, in the UK, Denmark, Russia, USA and Australia.

In March Sue participated as an online review-

er for the SIGGRAPH Art Gallery'08 Slow Art. The Art Gallery Chair'08 was seeking art that investigated and addressed the overarching conference themes (Complexity and Accessibility, Future History, Global Responsibility, Impact on Society, and Professional Development and Education) through the filter of Slowness. All forms of digitally mediated artwork were eligible, as well as works made in traditional media that commented on technology.

In her capacity as a Director of the Design and Artists Copyright Society (DACS) she was one of the selectors for the *Romance* exhibition

held at the The Kowalsky Gallery at DAC's, Great Sutton Street, London 02 April – 6 June 2008. Celebrating the season of spring in leap year, *Romance* brought together sculptures, ceramics, paintings, prints and photography by over 30 artists including Sir Peter Blake, Rose Hilton, Tom Philips RA, Shani Rhys James, Stuart Semple.

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

Professor Mike McEvoy

Professor Mike McEvoy's (School of Architecture & Design) recent book *Environmental Construction Handbook* grew out of an EPSRC Partnerships for Public Engagement project that also resulted in a CD-ROM for schools. The interactive CD-ROM enables students to make a sustainability evaluation of their home and school, the project attracted a lot of attention including an article in a national newspaper and an interview on regional radio. The handbook deals with a larger range of building types and is directed towards a professional audience. Mike's research is concerned with low energy/low carbon construction technologies. With Dr Ryan Southall who joined the University at the same time, having worked together previously at Cambridge University, Mike is currently engaged on a EU sponsored project to evaluate methods for upgrading the housing stock owned by the London Borough of Camden.

Environmental Construction Handbook is an illustrated analysis of the various specific



sustainability challenges presented by different building types. Based on rigorous research, it examines the consequences of contemporary construction methods and the ways in which their environmental impacts can be improved.

A thought-provoking introductory chapter that makes sense of the plethora of benchmarks and environmental assessment methods serves as essential background reading, while the subsequent chapters, which concentrate on discrete building types, are designed to be dipped into as needed. The types considered – houses, housing, offices, schools,

supermarkets, and factories – are all described using consistent, objective measures. The book is illustrated throughout with case studies contributed by some of the UK's leading exponents of environmentally conscious design, each accompanied by an ECOpoints summary to allow comparison. Comprehensive in its coverage, it makes extensive use of information panels that highlight particular issues, systems or technologies.

Overall, *Environmental Construction Handbook* is an important, authoritative compendium designed to help architects and other building construction professionals to deliver more sustainable buildings.

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

Dr Catherine Moriarty

Dr Catherine Moriarty, Principal Research Fellow, Faculty of Arts & Architecture, has been awarded the prestigious 2008 MacGeorge Fellowship by the University of Melbourne.

Throughout February, Catherine was resident at the historic home of the artist and patron Norman MacGeorge who lived at Fairy Hills, Ivanhoe, with his wife May from 1911 until his death in 1952. The MacGeorge bequest promotes postgraduate study of the arts at the University of Melbourne, and ensures that the MacGeorge house remains a centre for the encouragement of the arts.

The University of Melbourne's School of Historical Studies hosted Catherine's fellowship. Catherine gave a public lecture on the subject of her current research, the sculptor Paul Montford, and she is currently involved in discussions about future research collaboration between the University of Brighton and the University of Melbourne.

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

Chris Rose

Chris Rose (School of Architecture & Design) and visiting Professor, Rhode Island School of Design, has been invited in May 2008 to participate in the forthcoming Museum of Modern Art, Education Department in New York City one day-long think-tank session *Post-Studio Lessons: Teaching Art in the 21st Century*. The day is a meeting of United States academics and museum educators in the Design and Arts fields, exploring relationships between Museum and the Academy, and considering initiatives for the immediate future.

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

Professor Neil Leach

Neil Leach, recently appointed Professor of Architectural Theory, has embarked on a series of high profile public lectures and events. Professor Leach comes to the University of Brighton after teaching at some of the leading architecture schools in the world, including the Architectural Association, Columbia University, Cornell University and SCI-Arc. He combines a background in critical theory with a more recent interest in digital design. Professor Leach has published fifteen books, and has curated a number of exhibitions of progressive architecture, including two at the Beijing Architecture Biennials in 2004 and 2006.

In March Professor Leach presented a paper based on his recent monograph, *Camouflage*, published by MIT Press, as keynote speaker at the ADSL week of seminars and lectures in Antwerp, a city famous for its design and the base of fashion designer Dries van Noten. In April he presented a paper on 'Digital Morphogenesis' as an invited speaker at the Symposium for Emergent Architecture in Barcelona, a conference attended by many of the world's most progressive architects working in the digital domain. In May he will be lecturing and presenting the film, *Now I Am Yours*, by Nina Danino at the Zagreb Festival of Subversive Cinema, and will be taking part in a roundtable discussion involving prominent intellectual figures, including Slavoj Zizek, Ernesto Laclau and Chantalle Mouffe.

In July he will again be a keynote speaker, this time at the annual conference for the International Association for Philosophy and Literature at RMIT, Melbourne, Australia, where he will present a paper on 'New Materialism', a new paradigm of intellectual thought that forms the theoretical basis of his current research. New Materialism focuses on questions of process and performance – such as environmental or structural performance – and seeks to transcend the scenographic empha-



Digitally generated eifForm structure constructed in Amsterdam in 2002 in collaboration with Dr Kristina Shea.

sis of postmodern culture.

Finally in October Professor Leach will be back in Beijing to curate an international exhibition of emerging digital technologies in architectural design. This exhibition will focus on the impact of digital technologies on the architectural design process either through the application of new software programmes and techniques, such as scripting, or through the use of new digital fabrication technologies.

This interest in digital design forms the background of much of Professor Leach's teaching in Brighton, where he has introduced architectural students to new software programmes and 3-D printing technologies through workshops and field trips in Copenhagen and Barcelona. He is also planning a new collaborative doctoral programme in digital design, the Digital Consortium, between the University of Brighton and the Institute of Advanced Architecture in Catalunya.

Digital design also forms the basis of much of Professor Leach's forthcoming publications. He is publishing an edited book, *Digital Cities*, with Wiley, and is working on a proposal for a co-authored monograph on Contour Crafting, a technique for 3-D printing in concrete. In addition to this he is re-editing his reader in cultural theory, *Rethinking Architecture*, and completing a monograph, *The Politics of Space*. Both books are to be published by Routledge.

Professor Mike Tucker

Professor Michael Tucker (School of Historical and Critical Studies) contributed a Guest Editorial (on the theme of image, mask and reality in jazz) to the March 2008 edition of *Jazz Journal International*. Michael has written the catalogue essay 'Approaching The Mystery: The Art of Roberta Booth' for Roberta Booth's forthcoming July 2008 show of paintings at Duncan Campbell Fine Art, London. Roberta Booth is a Cambridgeshire-based figurative artist whose visionary work has been shown for many years at various London galleries. Previous commentators on Booth's work have included Michael Harrison, Director, Kettles Yard, Cambridge and the late world-famous art historian, Norbert Lynton, who received an Honorary Doctor of Letters from the University of Brighton several years ago.

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

Andre Viljoen

Andre Viljoen has been invited as a key note speaker at an international symposium hosted by the Department of Architectural Science at

Ryerson University, Toronto, during May 2008. The symposium will investigate the role of food and agriculture in the design and planning of buildings and cities and the opportunities for creative cooperation between shapers of the built environment and actors in urban food and agriculture systems. It will bring together, for the first time, individuals from the full range of professions of the built environment who have been recently tackling challenges of the urban food system, including design tutors from Schools of Architecture in the USA and Canada.

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

Dr Lesley Whitworth

This spring, Dr Lesley Whitworth stepped down from her role as Chair of Conference Committee for the UK Social History Society and inaugurated a new 'Material and Consumer Culture' Network at the 2008 European Social Science History Conference held at the University of Lisbon, Faculty of Letters, 26 February to 1 March 2008. The ESSHC is structured around 28 parallel thematic networks and conference attendance is close to 2,000. Whitworth worked with Dr Hester Dibbits and Harm Nijboer of the Meertens Institute, Amsterdam, to convene the programme, and the new network was warmly received, immediately becoming one of the largest there.

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



A new 'Material and Consumer Culture' network took place at this conference.

Holger Zschenderlein

Holger Zschenderlein (School of Arts & Communication) has been invited during the Soundwaves Festival in June 2008 to take part as panellist for the forum *Hear Here! The experience of listening in every day life – are we still listening?* The forum is presented by the Royal Philharmonic Society and Classic FM and supported by the Hamlyn Foundation

in association with Brunel University and the University of Brighton.

In April 2008 Holger Zschenderlein visited the Rhode Island School of Design (RISD) in the USA for the second year running, in connection with his current ongoing collaborative research project *The Breathing City*.

During his visit he presented a lecture to the PG students of the Respond Design class: *What has Sound to do with Design or Design to do with Sound?* The Respond class consists of a cross-disciplinary mix of students coming from Architecture, Digital Media, Sculpture, Jewellery led by Chris Rose (School of Architecture & Design), who is also a visiting professor at RISD. Both Holger and Chris were invited to review and critic a series of student works from the MA Digital Media department lead by Professor Teri Rueb, Acting Head of the Digital Media Department, RISD.

In New York, Holger Zschenderlein had the opportunity to meet Daniel Howe, who researches generative literary systems at the Media Research Lab of New York University and spent two intensive days of field recordings at various locations in and around Manhattan in conjunction for *The Breathing City* project.

As part of the ongoing research for *The Breathing City* project Holger and Chris will present a paper and make a presentation for the 2nd Symposium on Systems Research in the Arts and Humanities (SSRAH): "On Interaction/ Interactivity in Music, Design, Visual and Performing Arts", as part of the IIAS InterSymp2008 – the 20th International Conference on Systems Research, Informatics and Cybernetics in Baden Baden, Germany, July 2008.

The Breathing City will feature as multi channel audio-visual installation during the Expo Brighton, Sonic Arts Festival held at the University of Brighton, Grand Parade and former Fruit Market building at Circus Street in July 2008.

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



Brooklyn Bridge, April 2008. Photograph by Holger Zschenderlein

CONFERENCES AND EVENTS

Books That Fly

Conference, Summer School and Competition

The University of Brighton, in partnership with the Edward Johnston Foundation, is running a set of three inter-related activities devoted to Book Arts: a conference, a competition and a summer school. Collectively titled *Books that Fly*, all three activities will be held within the Faculty of Arts & Architecture.

The project's aim is to spread the word about Book Arts to a wider audience and to extend an invitation to share ideas that will support and encourage developments in the field of handmade books.

What is unique about this project is that it is a public programme that offers participants at all levels the opportunity to take part in three aspects of Book Arts all at one venue.

Books That Fly Conference July 5th 2008

The one-day conference is an opportunity to provide a forum to raise the level of discourse

for students, artists, book artists, calligraphers, typographers, small presses, educators and practitioners in the Book Arts field.

The competition will also be launched at the conference, see below for details.

Books that Fly Competition

Brighton University is proud to launch a new competition for the Book Arts in partnership with the Edward Johnston Foundation.

There will be two competitions, with a common theme, announced at the conference on 5th July 2008.

- * A competition for a book, in limited edition of 5, and with limited expenditure.
- * A competition for a single book, exploring binding, calligraphy, typography, illustration, printing and/or letterpress.

Each competition will be judged by jury and each will have prizes of £1000 and £500.

For further details please see 'Call for Entries' published leaflet and website 5th July 2008. Submission date: 2nd and 3rd September; prize giving on 12th September 2008.

Books That Fly Summer School. Monday 7th - Friday 11th and Monday 14th - Friday 18th July

The University of Brighton, in conjunction with the Edward Johnston Foundation, invites you to a non-residential two-week summer school devoted to Book Arts. All activities will take place at the University of Brighton Grand Parade campus beginning 5th July 2008.

Visit the website for more information at <http://www.brighton.ac.uk/booksthatfly> or email booksthatfly@brighton.ac.uk

Material Matters

New Research from Brighton's Postgraduate Design History Society

The third annual symposium of the University of Brighton's Postgraduate Design History Society is to be held on Friday 6 June 2008 at the Centre for Research & Development, Grand Parade. With an extended number of participants including speakers from MA and PhD researchers from within and beyond the university, this event will build upon and add to the strengths of the design history and material culture community in Brighton. Established in 2005, the 30-strong society meets regularly to provide peer-to-peer support both academically and socially, through exhibition visits, a reading group and a lively email forum and

welcomes new members.

Following the success of previous events, the ten papers of *Material Matters* will demonstrate the range of subjects and approaches practiced by this dynamic association. Papers include 'Anglo-Indian and South Asian responses to late nineteenth century colonial exhibitions' (Denise Gonyo, University of Brighton), 'Not one whit Europeanised: Representations of Korea in British popular media 1910-1939' (Susan House Wade, University of Brighton) and 'Quintessentially British: Representing the late twentieth century indigenous population of rural Britain' (Katy

May, Textile Conservation Centre, University of Southampton) and *Fashion and Muslim dress in Qatar* by Christina Lindholm (University of Brighton).

All are welcome to attend this free event (generously funded by the School of Historical and Critical Studies and the CRD's Research Student Division) but registration is required.

Please email: BrightonPostgradDesignResearch@hotmail.com to book your place.

RESEARCH STUDENT NEWS

Doctoral Success

Dr Soon Sun Hwang

Dr Faredah al-Murahhem

The Research Student Division is extremely pleased to recognise the accomplishments of two students who have had their PhDs conferred in this academic year.

Dr Soon Sun Hwang's thesis *Horang-i (The Korean Tiger): Portraying the Tiger in East and West through Theoretical Study and Practical Work*, supervised by Professor George Hardie and Sue Orton-Flynn, is a dissertation in two parts. The first part gives historical, cultural, and theoretical contexts to the three studio works and explains the place of the Horang-i in Korean history and culture. The second part is comprised of three multimedia packages, which are part of the practical work and all related in some way to the Horang-i. In the first package, *Hey! Magpie, Give Me an Egg*, the Horang-i character is depicted as greedy, ferocious and silly. The "silly Horang-i" characterisation is the basis of the second multimedia package, *Horang-i with a Silly Face*. The third, *Let's Go to Camp ABC*, is an educational multimedia package for children linking pictographs with

visual images, Chinese script characters, and written and spoken Korean: it introduces a gentle Horang-i. Since completing her thesis, Soon Sun has returned to Korea and resumed her academic post in the Department of Design at Sookmyung Woman's University in Seoul.

Dr Faredah al-Murahhem's thesis *Behind a Roshan: Visualizing the Roshan as an Architectural Element in Traditional Domestic Interiors*, supervised by Professor John McKean, Professor Jonathan Woodham and Dr. Geoffrey King, is focused on the 'roshan' – an old term used for a wooden projected window within the Islamic world. Faredah's thesis examines the roshan as a timeless architectural element and focuses on the roshan's habitation and the experience of being within it. It also tells the story of its terminology and its historical background, both within its original milieu and beyond. As a conclusion to her research work at the University of Brighton, Faredah mounted an exhibition, *Lost Heritage: A Memorial to Traditional Houses of Makkah*, from 6–16



Faredah al-Murahhem: Makkah-Saudi Arabia, 1992

of Saudi Arabia. Faredah has now resumed her academic career at Ummqura University, Makkah, in Saudi Arabia.

Congratulations to both of these researchers on their significant achievement.

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

<http://artsresearch.brighton.ac.uk/research/student/al-murahhem>



Dr Soonsun Hwang: Hey Magpie! Give Me an Egg

November 2007 at Grand Parade, which included an afternoon symposium on Friday, 9 November. Talks focused on the traditional houses of Makkah and their counterparts in Yanbu, an important port in the Red Sea and on the route of the Hajj. It is the first time that these images of the architectural fabric of the old city of Makkah have been exhibited out

1st Annual PhD Research Student Exhibition and Symposium

Student's work-in-progress show

From 10–14 March 2008 PhD Research Students in Arts, Architecture, Design and Historical & Critical Studies held their first ever exhibition of current work at Grand Parade. The sixteen exhibitors showed work-in-progress in the 'CETLD Corridor' and 'Stairwell Gallery' and the exhibition featured research projects at all stages of the PhD programme.

As the show specifically demonstrated, PhD research in our Faculty covers a wide and fascinating range of subject areas and is conducted in many different ways, using traditional methods and also research through artistic practice. For example, Jane Hatrick (MPhil/PhD School of Historical & Critical Studies), following a traditional PhD, exhibited examples from a newly-discovered archive of Norman Hartnell (1901-1979), Britain's most celebrated couturier in the period 1938 to the early 1960s; Sarah Haybittle's (MPhil/PhD School of Arts & Communication) installation work, 'an exquisite

pleasure', explored issues of memory and narrative that are central to her practice-based PhD thesis entitled *Fugitive Tales from the Edge of Memory: A Visual Interpretation of Female Narratives, 1900-1939*; Deirdre O'Mahony (PhD School of Arts & Communication) showed an insightful documentary on her X-PO project which, in September 2007, re-opened the former post office in Kilnaboy Co. Clare with the aim to revive the site as a community point of contact, reactivating the kind of incidental community energy that was once commonly associated with the day to day business of rural Post Offices all over Ireland; while Mike Sadd's (PhD School of Architecture & Design) elegant images demonstrated visually a key new theory in design scholarship.

The week-long exhibition was underpinned by a symposium on Wednesday 12 March in the CETLD space at Grand Parade, which featured talks by four current MPhil/PhD



Verity Clarkson presents her research on the 1958 USSR Exhibition at Earl's Court

students – Verity Clarkson, Cathy Gale, Katie Arbuckle and Deirdre O'Mahony – and two members of staff from the School of Arts & Communication – Emma Stibbon and Dr Sally Miller. Emma's talk, *Glaciers and Aerial Views: Observation and Recording in the Field*, complemented her three drawings in the exhibition. She showed and discussed how her work often addresses environments that are in a condition of flux or change, focusing on how the apparently monumental can be so fragile. Sally spoke on a very poignant subject for the majority of audience, *Traumatic Memory: The Process of Researching and Writing a PhD*, which precipitated a lively discussion on practice-led research, focused on

“All of those students who exhibited, at whatever stage in their academic programme, have through the trials and tests of research demonstrated their distinct and unique contribution to knowledge in their subject area.”

some key remarks by Professor Bruce Brown. The symposium also included a very well attended and received series of short gallery talks, where in a 45-minute tour many of the exhibiting researchers described their work to an audience comprising staff, undergradu-



Megha Rajguru: video installation



Personal collection of books and postcards by Nicola Ashmore.



Exhibitors give symposium guests a guided tour of their displays



Mikey Tomkins explains his work on urban agriculture in Croydon, displayed in photographs

ate and postgraduate students, and external visitors. The day's events drew colleagues not only from across the University of Brighton, but also from the University of Sussex and the University College for the Creative Arts.

All of those students who exhibited, at whatever stage in their academic programme, have through the trials and tests of research demonstrated their distinct and unique contribution to knowledge in their subject area. In diverse and appropriate media, the exhibits indicated the wide range of very specific theoretical and design concerns explored in the Faculty's doctoral research. The exhibition was organised by the Research Student Division (RSD), located in the Centre for Research & Development.

<http://artsresearch.brighton.ac.uk/study-here/rsd-events-activities/student-days>

Out of Africa and into a shop near you

Katherine Ladd has been awarded full AHRC funding for her doctoral research project which looks at how design can impact on craft production and development in Africa. With the aim of working with local producers in West Africa, Katherine travelled to Burkina Faso in November 2007 with the director of a new charity called SOS-Save Our Skills and accompanied by a business manager from Shell Foundation. Together they visited remote rural villages where ancient weaving traditions are being eroded by cheap imports from China, and came back with samples of both narrow strip

and broadloom cloth in order to start creating a product line for both the tourist and export markets. As a designer with over twenty years' commercial experience, Katherine is charged with creating a contemporary collection from a fragmented group of craft workers.

West Africa has a wonderful tradition of cloth production, with the soft cotton strip weaving of Burkina Faso being particularly prized. The strip weaving is sewn into lengths and then laboriously dyed in a variety of ways, either with indigo or with mud. Each stage is done entirely by hand and the motifs have a particular significance for each community.

"Sustainability isn't just about environmental action" says Katherine, "it's also about empowerment and quality of life." With this in mind she is trying to focus on building a meaningful relationship with the craftsmen and women, using local materials, designs and traditional motifs that compliment their considerable skills and help to express their own aesthetic and cultural heritage, while also adding appeal for a western market. One problem is the lack of design education in Burkina, and this is something that is being explored with the University of Ouagadougou. "African designers need to be trained just like anyone else," says Katherine, "and not in a Euro-centric fashion either. Africa has been influencing us for generations and they should be proud of their identity."

Katherine will be returning to West Africa later in the year for an extended visit to inspect production sites both in Burkina and Ghana, and to work with a women's artisanal college in Ouagadougou.

Katherine Ladd is a PHD candidate, School of Historical & Critical Studies. <http://artsresearch.brighton.ac.uk/research/student/ladd>



A young village girl wearing an indigo dyed, traditional strip woven pagne.



Katherine picking cotton with villagers. All organic by default, using natural pesticides found in the fruit of surrounding trees.



Typical striped cloth hand-woven on a broadloom. Women's Artisanal College, Ouagadougou.



Boys begin their apprenticeship on the narrow looms at around the age of 12



A series of traditional West African motifs from the atelier of a local weaver, Ouagadougou

Resourceful Objects The V&A and textile design education

Torunn Kjolberg (MPhil candidate, Faculty of Arts & Architecture) presented a paper based on her current PhD research at the 4th international CLTAD conference in New York *Enhancing Curricula: Using research and enquiry to inform student learning in the disciplines*. The conference aimed to address how the disciplines within 'art and design' are shaped, enhanced and redefined through pedagogic research and enquiry. It further asked what are the conceptual changes that impact and will continue to influence teaching and learning in art and design higher education.

Papers addressed issues such as the shifting ontological underpinnings of art education; 'the studio' as a conceptual and physical space for learning, theories of drawing, writing and making that are impacting on art and design education. There was a strong emphasis on multi-disciplinarity both as research focus and with regards to the shaping of curricula, and redrawing of boundaries between subjects.

Torunn's paper *Resourceful Objects: The V&A as a learning resource for 'visual research' in textile design education*, explored the use of the Victoria and Albert Museum as a resource for research for Level 1 textile design students. This case study, based on extensive interviews, observational data and images of student work, sought to explicate what makes objects 'resourceful' to students in a research setting.

Though a work-in-progress, the paper highlighted some of the complexities in the interactions between the learner, object and the museum, exploring the intricate networks that are formed between these.

Analysis of data collected to date suggests that what makes objects 'resourceful' for design students, involves a complex interaction of the student's preconceptions of the museum and approaches to learning. These 'metaphysical' conditions operate in interplay with issues surrounding the particular aesthetic, locality or construction of the object on display, including its materiality, lighting, grouping, background information, physical positioning and size. The fact that the museum object negates a haptic experience sets further restrictions. The objects' dimensionality is frequently 'flattened' by the display case, limiting the angles of which the object can be examined.

The ways in which the student should best approach, record and develop this form of research is not a natural 'given'. Neither the objects themselves nor the display will automatically provide these instructions. Effective use of this form



Detail of marble sculpture, Sculpture in Britain gallery, Victorian and Albert Museum



Study collection, Glass gallery, Victoria and Albert Museum

of research depends on the learning of certain ways of looking and recording and approaches to analysing and developing this 'data'. Some ways of capturing data are more effective than others, depending on what qualities the student seeks to capture. As such the method of recording data (pencil-sketch, photography, written notes, pastel drawing, etc), must be appropriate to the particular quality (sheen, texture, shape, detail, lay-out, history, use, etc) of the object that the student wishes to depict. This particular process was detailed in illustrated case-studies of Level 1 textile design students' development of initial research through to design, using objects in the V&A as points of departure. This research forms a part of a longitudinal ethnographic study of a group of fashion and textile design students at the University of Brighton, combining interview and observational data with photographic evidence of the students' work.

Torunn will also present a paper based on her MA research into clothing, memory and the museum at the V&A Sackler Centre inaugural conference *Fear of the Unknown: Can gallery interpretation help visitors learn about art and material culture?*

Torunn Kjolberg is a CETLD funded PHD candidate in the Faculty of Arts & Architecture. <http://artsresearch.brighton.ac.uk/research/student/kjolberg>

Love Objects

Engaging material culture

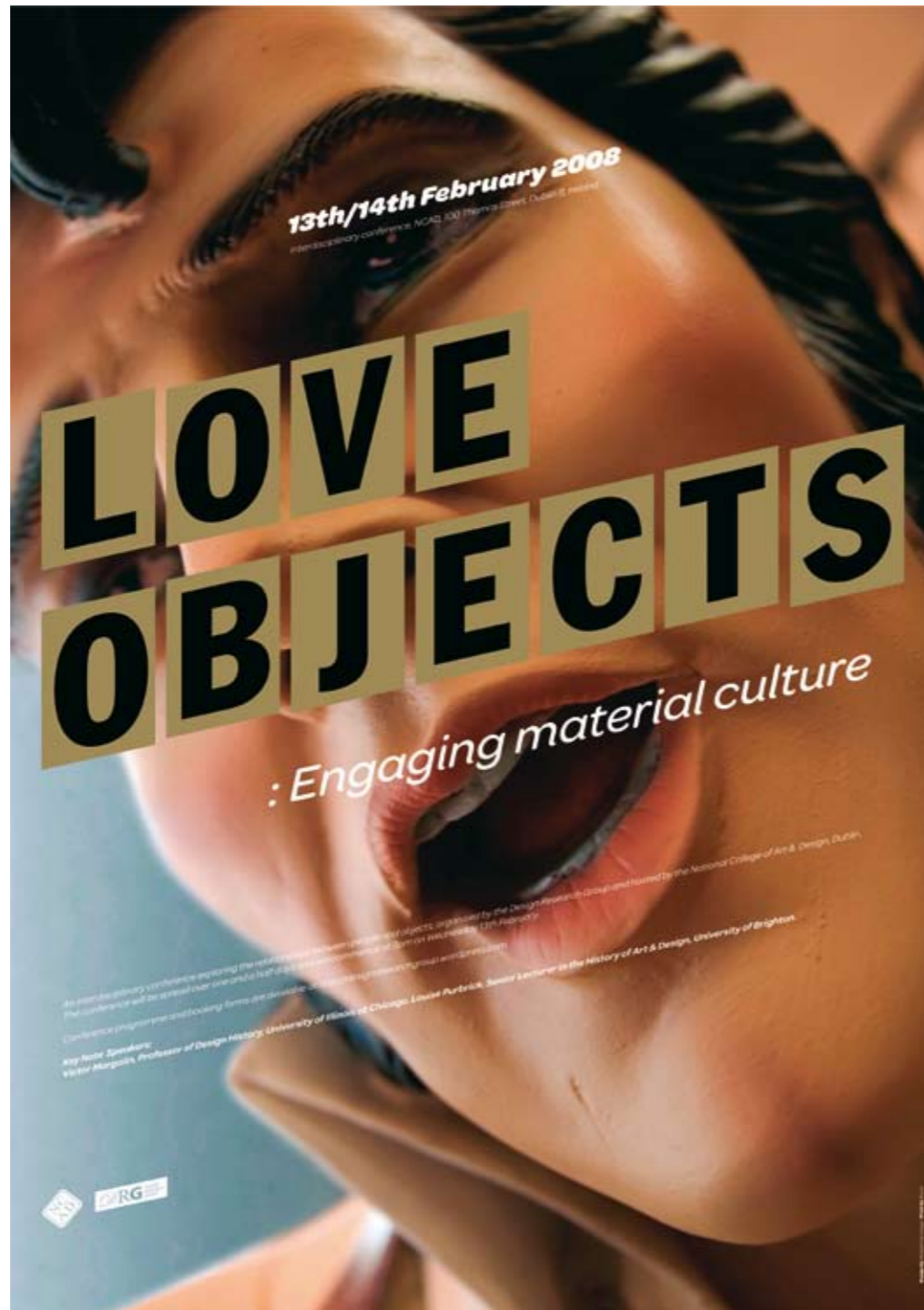
Sorcha O'Brien, in her role as a member of the Design Research Group and the Faculty of Visual Culture at the National College of Art and Design, organised the *LOVE OBJECTS* conference in Dublin in February.

Running over Valentine's Day, the conference invited discussion and reconsideration of the relationships between people and their objects. Nearly forty speakers delivered papers at this highly successful conference, each paper tackling the role of objects in negotiations surrounding sex, desire, romance, identity and memory.

The schedule of speakers included Pauline Garvey from NUI Maynooth on the consumption of IKEA products in light of anthropological ideas of devotional practice, Jessica Sewell of Boston University on the role of the pipe as signifier of masculinity in *Playboy* magazine, as well as papers considering aspects of the use of objects in religious devotion, in wedding ceremonies and in collections. The impressive line up of speakers was complemented by outstanding lectures delivered by our keynote speakers: Emeritus Professor Victor Margolin from the University of Illinois, Chicago, who spoke about his Museum of Corn-temporary Art and Dr Louise Purbrick, Senior Lecturer in the History of Design at the University of Brighton, who concluded the conference with a thought-provoking analysis of wedding presents as the material embodiment of people's lives and choices. In addition to Dr Purbrick's keynote, the University of Brighton was represented by Dr Catherine Harper speaking on identity design in lesbian civil partnerships, as well as PhD students Jane Hattrick on the archive of couturier Norman Hartnell and Kirsten Hardie on flock.

Following the resounding success of the conference, the organising committee are in the process of editing an anthology of essays responding to the theme of the conference, which they hope will be published in 2009.

Sorcha O'Brien is a PhD candidate, School of Historical & Critical Studies. <http://artsresearch.brighton.ac.uk/research/student/obrien>



Love Objects poster

Jane Hattrick

Jane Hattrick presented her current research in a paper entitled *Seduced by the Archive: A personal relationship with the archive and collection of objects pertaining to the London couturier, Norman Hartnell* at the National College of Art & Design conference, 'Love Objects: Engaging material culture', on the 13th & 14th of February, 2008 in Dublin. This paper outlined her discovery of the Hartnell archive and collection, which is now the primary source for her doctoral thesis, and her personal and working relationship with this archive to date. It discussed how the decorative and antique objects collected by Hartnell throughout his life, considered part of this collection, became active agents in the construction of his identity and history as a celebrity couturier and how they now incarnate the personality and creativity of the man. Images

taken of the interiors of Hartnell's homes appeared in the mass media between the nineteen thirties and nineteen sixties, revealing that many of the objects displayed in his interiors, such as coloured glass lustres (candlesticks) and porcelain and Regency furniture, remain extant in the Hartnell archive and collection today. Jane's paper analysed how these objects have become memory cues for those people who loved him, arranged and displayed in the house that holds his archive by family members in much the same way that Hartnell himself displayed them in his own homes during his lifetime.

Jane has also recently been filmed as the 'expert' on Norman Hartnell by the Bristol based documentary film company Quickfire Media, for a programme on the Coronation of 1953, for which Hartnell designed the Coronation

gown worn by our present Queen, to be aired on Channel 4 during June 2008.

Jane Hattrick is a PhD candidate in the School of Historical & Critical Studies. <http://artsresearch.brighton.ac.uk/research/student/hattrick>



Jane Hattrick presenting her paper at the National College of Art & Design Dublin.

Charlotte Nicklas

In January, Charlotte Nicklas continued her archival research in the Manchester area with the assistance of the Research Student Fund. She spent a week at the Manchester Archives, examining the archival material connected to a number of dyers and colourists employed by printworks in the Manchester area in the mid-nineteenth century. These included the Lightfoot family, three generations of colourists at Broad Oak Printworks in Accrington, and Abel Wimpenny of the Hayfield Printing company. Charlotte Nicklas also visited the Museum of

Science and Industry in Manchester, where she looked at textile pattern books and archival material related to William Perkin, the discoverer of the synthetic textile dye aniline purple, popularly known as 'mauve.' Included in this material was a letter from Queen Victoria's secretary thanking August Hoffman (Perkin's teacher) for his visit to Windsor Castle. Apparently the Queen was impressed, as part of the letter read, 'Her Majesty also admired the numerous beautiful specimens of richly coloured silks and wools, the result of the recently discovered Aniline

dyes, and perceives clearly the great advantage to the material interests of this country which must result from the discovery of these beautiful colours.' The Queen was not alone in her praise of the bright colours created with aniline dyes, as few nineteenth-century dress collections are without a bright purple dress.

Charlotte Nicklas is PhD candidate in the School of Historical & Critical Studies. <http://artsresearch.brighton.ac.uk/research/student/nicklas>

Susan House Wade

Susan House Wade participated in the British Academy conference "The Compass of Story; The Oriental Tale and Western Imagination," which took place in London in March 2008. This conference explored themes in orientalism as they appeared in film and print from the early decades of the 20th century to the present.

She also took part in the annual meeting and conference of the Museum Ethnographers Group, "Museum Ethnography at Home," which was organised to coincide with the Pitt Rivers

Museum on-going project, *The Other Within: An Anthropology of Englishness*, and was held at St John's College, University of Oxford, April 10-11, 2008. Sessions dealt with Celtic Case Studies, The Other Within; Home, Locality and Nation; and Folklore and Heritage.

Susan House Wade is a PhD candidate in the School of Historical & Critical Studies. <http://artsresearch.brighton.ac.uk/research/student/housewade>



Maryatt. Borneo and the Indian Archipelago 1847



New Students

Anthony McIntosh PT/SHACS

Public monuments and sculpture: Memory, manifestation and the accumulated significance of place

Supervisors: Dr Catherine Moriarty and Dr Lara Perry.

Next Issue

Publication of Edition 21 of the newsletter is anticipated for the Autumn term 2008 with deadline for receipt of copy being 10th October 2008.

Newsletter articles, text and images to be emailed to:
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