

# *DESIGN AND CREATIVITY*



Research Student Symposium, Friday 30th January 2015  
Faculty of Arts, Environment and Technology  
Leeds Beckett University

*Design and Creativity*  
Book of Abstracts

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# FOREWORD

Mohammad Dastbaz

It is my pleasure to be able to write the foreword to the Book of Abstracts for the Faculty's first research student symposium. Titled *Design and Creativity*, the symposium brings together a wide and diverse range of discipline areas, and provides discussions that are both fascinating and thought-provoking.

Four years ago we put in place an ambitious research and enterprise plan for our Faculty, with the aim of strengthening and enhancing areas where we already had internationally and nationally recognised research, as well as developing research in new areas of Science, Technology, Engineering, Arts and Performing Arts, Film and Music. Investing in 30 fee-funded PhD research projects, supporting a significant staff development programme to help staff engage with PhDs and develop their research, as well as further significant investment in launching the 'Leeds Sustainability Institute', the 'Centre for Arts and Culture' and the redevelopment of the New Technology Institute (NTI), has undeniably transformed the research and enterprise in our Faculty.

Generating over £1.5M worth of research and enterprise funding as well as over 150 research outputs in the shape of journal articles and conference papers, books and book chapters, art installations, music and dance performances, films and the national and international recognition of our staff and students for their excellent work, has also provided the Faculty with a sturdy foundation for further research development in the future.

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Our outstanding progress is also evident in the sheer quantity and quality of submissions we have received for this symposium. The 2015 *Design and Creativity* research student symposium is an opportunity to showcase our faculty's research, highlight the hard work of our students and their supervisors, and to develop exciting new research ideas and areas of study.

I very much look forward to being part of this innovative and exciting symposium and wish it every success.

Professor Mohammad Dastbaz

Dean and Pro Vice Chancellor  
Faculty of Arts, Environment and Technology

# DESIGN AND DESIGNS

Teresa Stoppani and Ian Strange

*[I]n the English language, the word “design” is both a noun and a verb, [...]. As a noun, it can mean, a “purpose”, “plan”, “intention”, “goal”, “malicious intent”, “plot”, “form”, or “fundamental structure”. These and other definitions are related to “cunning” and “craftiness”. As a verb, “to design” means, among other things, “to concoct something”, “to feign or simulate”, “to draft”, “to sketch”, “to shape”, or “to proceed strategically”. The word is derived from the Latin word “signum” [“sign” in English and “Zeichen” in German]. “Signum” and “Zeichen” have the same ancient root. So, etymologically, “design” means to “draw a sign”. –Vilem Flusser<sup>1</sup>*

*‘[D]esign has been extended from the details of daily objects to cities, landscapes, nations, cultures, bodies, genes, and [...] to nature itself – which is in great need of being re-designed.’ –Bruno Latour<sup>2</sup>*

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<sup>1</sup> Vilem Flusser, ‘On the Word Design: An Etymological Essay’, *Design Issues*, 1:3, Autumn 1995, 50.

<sup>2</sup> Bruno Latour, ‘A Cautious Prometheus? A Few Steps Toward a Philosophy of Design (with Special Attention to Peter Sloterdijk)’. Keynote lecture for the *Networks of Design* meeting of the Design History Society Falmouth, Cornwall, 03 September 2008, 2. Available at: <<http://www.bruno-latour.fr/sites/default/files/112-DESIGN-CORNWALL-GB.pdf>>

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In his etymological essay on “design” Vilem Flusser observes that the current use of the term ‘indicates just about any situation in which art and technique (including evaluative and scientific thought) combine forces to smooth the way to a new culture.’ (Flusser, 51). Design is thus opened up in a wider sense that bridges across art, science and technology.

Echoing the words of Flusser’s essay the ‘Design and Creativity’ research student symposium aims ‘to bring to light the crafty and insidious aspects of the word “design”’ (Flusser, 53) within the diverse disciplines that operate within the Faculty of Arts, Environment and Technology.

*How do we define, practice and theorize design, in ways that are different and yet concurrent?*

In his exploration of the concept of “design”, Bruno Latour points out that design ‘is never a process that begins from scratch: to design is always to *redesign*. There is always something that exists first as a given, as an issue, as a problem’ (Latour, 5). In this sense Latour takes ‘the spread of the word design as a clear substitute for revolution and modernization’ (Latour, 5) and for ‘making, building and constructing’ (Latour, 9). He sees designing as ‘the antidote to founding, colonizing, establishing, or breaking with the past’, as ‘an antidote to hubris and to the search for absolute certainty, absolute beginnings, and radical departures’ (Latour, 5). Research students of the Faculty of Arts, Environment and Technology are here invited to critically address the theme of ‘Design and Creativity’ within the context of its current debate and topical role across the faculty disciplines at large. The purpose of this symposium is to offer a window on student research in the faculty across the different of cultures of the humanities, arts and science, and to provoke interdisciplinary conversations on a topical theme that we all address, in different ways, in our work.

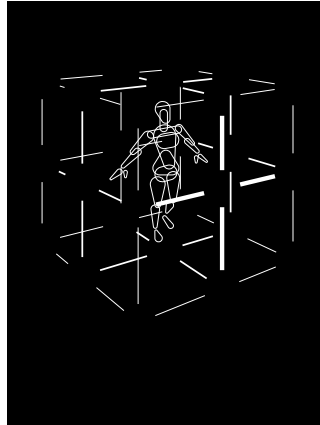
Students are asked to propose specific takes on the general theme of ‘Design and Creativity’ interpreting it as broadly as possible, and to explore trans-disciplinary conversations around specific issues, rather than close down within established disciplinary constraints. We ask you to be experimental, original, creative, open-minded and provocative, in ways that may promote the discussion of current research themes and concerns, as well as bring new areas of research to light.

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AG02 09.50 - 11.40

# THREE INTO TWO WON'T GO

Jonny Briggs, Ben Hall, Ian Truelove, Andrew Lambeth



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## *Design and Creativity*

### Book of Abstracts

We start with a brief, contextualising, century-skipping survey of mankind's attempts to create two-dimensional depictions of the three-dimensional world.

Jonny Briggs has been looking at how we can harvest the mind-boggling superfluity of global datafeeds, by funneling this raw confluence of information through the calibrational grids of digital clock counts, and further filtering it by applying codewritten gates and sluices, filters that relate and respond to the immediate chronos and topos of the act of retrieval. Jonny is perfectly three-dimensional himself, but he intends creating a two-dimensional avatar to deliver this presentation.

Ben Hall is concerned with a sort of flattened mechanics of information and text processing. Ben's ludic processors derive—in spirit—from an old theatrical con trick, the Mechanical Turk, an eighteenth century automaton that could play a winning game of chess. Or so it seemed. Ben's own processing machines are somewhat flatter—the Mechanical Turk was suspiciously capacious. He describes them as flatpack automata. They proceed by processes he describes as object orienteering.

Ian Truelove realised quite quickly, when he was contemplating 10, 11 and 26 dimensions, that the third dimension tended to get in the way. Flatness was more accommodating. Currently, Ian thinks that classical reality is the skin on an indeterminate quantum body, and he is attempting to paint a plane of imminence in response.

Andrew Lambeth has been looking into the lacunae of our typographic lexicon, and its accompanying sets of referent marks and signs. He has been particularly interested in direction signs, and the denominal language of cardinal space, such as might be devised—and then learned—for the purposes of more accurate three-dimensional wayfinding and, say, dance notation. Conceived as labelled compass-point cages—that enclose, and outwardly describe, and direct, the movements of the body—these inventions involve a reforming attitude to keyboard iconography, and the introduction of a number of neologisms.



AG02 09.50 - 11.40

## **THREE INTO TWO WON'T GO**

### *Three into two won't go: a brief historical survey*

Andrew Lambeth

Three into two won't go. It won't, it can't, but then of course it so often does. Man's history is very much a history of three dimensions, physical life itself, being parlayed into the mere two of depiction and notation. It is a push to think of human thought as a three-dimensional entity —although what else it might be is even more hard to imagine— so the act of commuting our thinking into the two dimensions of writing, where so much of that retrievable thought is repositied, might be a metaphysics too far. But set that aside, and track history through the great acts of squeezing three-dimensionality into flatness instead, and we are still tracking the breaking waves of expressed human consciousness, of the planes and crises of the human condition, and the great difficulties and wonders of how we come to be, and see ourselves, in the world.

Here's some arbitrary coordinates on that timeline: Pigment-stencilled hands, Chauvet caves; Obsidian reflective mirrors, Anatolia; Aureate halos, early Greek holy figures; Architectural drawings, plan, elevation, section, site; Filippo Brunelleschi, linear single-point perspective, Florence; Gerardus Mercator, planispherical map projection, Flanders; Van Eyck, Arnolfini Portrait, Holland; Hans Holbein, *The Ambassadors*, London; Pablo Picasso, *Demoiselles d'Avignon*, Paris; Mark Gertler, *Merry-go-round*, London; 'Ash shadows', Hiroshima; etc.

Our presentations explore and interrogate this lopping of one dimension by bringing attention back to its magical properties, and also a few of its attendant problems of packaged, framed, condensed —but also cosmically extended— scale.

AG02 09.50 - 11.40

**THREE INTO TWO WON'T GO**

## *3-D Harvesting for 2-D Timepieces*

Jonny Briggs

The subject matter of the work is based around harvesting real-time data across various global feeds and translating the results into digital clocks. The motivation is to display real time events in an immediate and consumable way, so that a user-audience gets the immediate impact of global affairs using the mechanism of time to structure the information. The work itself could lead to new ways of displaying content in digital platforms, or ways of consuming multiple channels of related information in a readable format (translating 3-d to 2-d).

The main problem Jonny is trying to address in this work is how news is disseminated, through edited, time-lapsed channels. If it's in the public domain and adheres to age filters, it can be consumed. Currently this remains a work in progress, so all results and outcomes are tests for a larger scale deployment, where Jonny will aim to measure the effectiveness of the artworks by usage and popularity, thereby turning the lens 180 degrees. A foundational belief for the project is that the impact of the work will have more relevance to the art community than any benefit to science, however there may yet be some avenues that throw up alternatives to traditionally consumed broadcast news mediums.

Jonny will be delegating this presentation to a digitally created avatar.

AG02 09.50 - 11.40

## THREE INTO TWO WON'T GO

# *Flatpacks and Instructions*

Ben Hall

Ben Hall is concerned with the dismantling of mechanics of information, generation and interpretation. Of course, reduced and flattened mechanics are nothing new – scrolls flattened into codex books, clocks flattened into wristwatches, abacuses becoming silicon chips, and now nearly whole wardrobes flattened into a hoodie on a duvet. Ben's ludic processors derive—in spirit—from an old theatrical con trick, the Mechanical Turk, an eighteenth century automaton that could play a winning game of chess. Or so it seemed.

Ben's own processing machines are somewhat flatter and sometimes empty (save for some strategically placed mirrors). In their analogue form, these machines are lists, inventories, prompts and potential strategies collected in order to create opportunities for infinite narratives. In digital form arrays, *fors*, *ifs* and *whiles* are employed—and, of course, objects. The variable nature of the object allows the creation of something, nothing or yet another container ready to be filled—or left empty. In fact the operator-abandoning was always part of the plan, leaving the game to continue, whether running mechanically or through suspended disbelief.

The emperor—or empress in the case of The Turk—will most definitely still need to squint. Ben describes his machines as flatpack automata, running by means of object orienteering. They work on metaphorical levels. But they can't play chess. Yet.

AG02 09.50 - 11.40

**THREE INTO TWO WON'T GO**

*Z is For Zero: the World is Flat*

Ian Truelove

Probing the fabric of human reality, through the creation of pixel paintings, raises some interesting issues. Drawing on quantum theory and the philosophy of Deleuze, these issues form the basis of a programme of art-practice-led doctoral study. In this paper, the author considers those aspects of the study that relate to flatness. If reality's plane of imminence—the quantum foam of probability—is the body of the universe, is classical reality, as we perceive it, its perfectly flat skin? If an image exists as a field of data, how thick is it? If a digital image has no thickness, then why does the Saatchi Art online gallery insist on the specification of the depth of digital artworks?

All of these questions, and more, will be considered in this paper, but the answers may have to be painted later.

A twenty minute audio-visual presentation.

AG02 09.50 - 11.40

**THREE INTO TWO WON'T GO**

*Typographies of Caged Space*

Andrew Lambeth

There are over a million words in the Oxford dictionary, and thousands of designated keyboardable characters. But it's not enough. Andrew Lambeth has been looking into the lacunae of our typographic lexicon, and its accompanying sets of referent marks and signs. He is here particularly interested in direction signs, and the denominal language of cardinal space, such as might be devised, and then learned, for the purposes of more accurate, and more consonant, three-dimensional wayfinding and, say, dance notation. These directional fields are conceived as cubes, as compass-point cages, that enclose, and outwardly describe, and direct, the movements of the body.

Working through problems of both denotation and connotation in laying out a revisioned integrated iconographic and lexical solution to the needs of directional and instructional wayfinding, he also implicitly exposes the relative impossibility of such reforms. The mechanics of such a problem-solving approach are problematic enough—necessarily involving a reformed, and therefore unwelcome, iconography, along with the introduction of a number of very resistable neologisms — but Andrew has also extended his study into the metaphysics of inscribed containment, and the implicit evils of cubic constraint in general.

In this presentation, the geometries of the cage both form and break apart again. The centre cannot be held. A twenty minute audio-visual presentation.

AG101 09.50 - 11.40

# DESIGNING COMMUNITIES



AG101 09.50 - 11.40

**DESIGNING COMMUNITIES**

# *Designing Together: How Online Forums Are Creating New Products*

Christian De Feo

Online forums have long been used by technology creatives around the world to share ideas, discuss trade news and critique each other's work; a more recent development has been new product designs arising from this communications medium. This paper discusses the necessary preconditions for this genesis to take place: the first is the advent of low-cost tools which enable professional small scale manufacture in the home or workshop environment. A principal tool which is explored in detail is the Raspberry Pi, whose inexpensive computing power has enabled the realisation of electronics engineering projects at minimal cost and inconvenience. 3D printing is also mentioned as a key development. The paper also discusses the role of the Open Source movement, whose rise was another precondition for distributed online collaborative design to occur. Two prominent Open Source tools are used to illustrate this point: the Internet of Things platform as provided by the Eclipse Foundation and OpenHAB's home automation package. How forums, low cost tools and open source applications can come together in the product design process is then illustrated by use of an example, specifically an "Internet of Things" Cat Feeder, which was invented by Belgian engineer Frederick Vandenbosch in 2014. Feedback from other engineers via the forum, even those with whom Vandenbosch was in competition, aided in the prototype's eventual success. The paper illustrates how other products have been designed in this collaborative manner, arguing that this kind of design process is likely to become more commonplace as larger corporations such as Cisco look to individual inventors to create new products.

AG101 09.50 - 11.40

**DESIGNING COMMUNITIES**

## *Interdisciplinary Mixed Reality Theatre*

Thiemo Kastel

Mixed Reality and Augmented Reality for live stage productions have been used ever more frequently by artists over the past few years. *AR*'*istophanes - Mixed Reality Theatre* is an experimental stage production aimed at bringing the new technical possibilities of Mixed and Augmented Reality to the stages of this world. The play *Irene* by Aristophanes was chosen for this interactive theatre play. Aristophanes (445 BC - 358 BC) wrote 44 comedies. Eleven of them have survived and are still known. Aristophanes was born in Athens around 445 BC. At that time Athens was the capital of Attica and the largest city in Greece next to Sparta. At Aristophanes' birth a period of peace and prosperity prevailed in Athens under Pericles, which was to end with the 20-year Peloponnesian War. Aristophanes' idea of the world was shaped more conservatively and his political and philosophical inclinations (preference for aristocracy and older philosophy over democracy and the Sophists) are always present in his plays, causing him to clash with prominent contemporaries.

The paper describes and discusses interactive theatre with audience interaction, based on Augmented Reality with Smartglasses. Here, the ideas are that a real actor plays with a virtual one, and a "live" director can influence the play as well as the spectators. The presentation includes the phase of pre-production from 2011 to 2014, and demonstrates the possibilities of integrating motion capturing, 3D animation and development of the Unity3D scene. This also includes the use of Smartphone Apps and real-time rendering. Audience interaction is a key focus in this research - which means technical approaches have been demonstrated and opinions have been collected from potential spectators. The results of this survey will be explained in detail.



AG101 09.50 - 11.40

## **DESIGNING COMMUNITIES**

# *Social Media: News is All Around?*

Chelsea Reid

With the recent emergence of social media on a global level, news is travelling faster than ever before.<sup>3</sup> However, to what extent do citizens who are active on social media catalyse this? Through 'friending' on social media, users can easily disseminate news to many others<sup>1</sup> and in turn pass on information to the vast majority of the world. The ease with which users can share information sets social media apart from traditional methods of news transmissions, and questions still remain over how much of an impact this has on simply reading news via social media. With news organisations being easy to 'friend' and to communicate with, those linked with numerous news outlets will want to discuss what they have read with other users. The idea that 'the more people [who] consume news within social media, the more likely they will [be to] share that news with others'<sup>2</sup>, is something to be thoroughly explored. This paper will focus on the efficiency of news organisations on social media and will assess what effect each individual user has on the transmission of news. The issue of the different platforms news is taken from will also be considered. News stories on social media inundate users, but the validity of these news articles is not often examined.

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<sup>3</sup> Weeks, B, & Holbert, R. (2013) 'Predicting dissemination of news content in social media: a focus on reception, friending, and partisanship'. *Journalism & Mass Communication Quarterly*, [Internet], 90 [2] June, pp. 212-232. Available from <<https://jmq.sagepub.com>>. Accessed 2 December 2014.

<sup>4</sup> Guosong, S. (2009) 'Understanding the appeal of user-generated media: a uses and gratification perspective'. *Internet Research*, [Internet], 19 [1], pp. 7-25. Available from <<http://www.emeraldinsight.com>>. Accessed 5 December 2014.

<sup>5</sup> Weeks, B, & Holbert, R. (2013), p. 226.

AG101 09.50 - 11.40

**DESIGNING COMMUNITIES**

*Digital Games, Communication and Small Groups*

Persefoni Stylianoudaki

Technology is an integral part of young people's lives that thrive on multitasking and processing information quickly. There is a concern as to how much young learners know about face-to-face communication and its applicability to their everyday lives. Some scholars debate that the way we teach our young learners ought to change, and the use of computer games in education is a good way to reach out to these young learners. Verbal communication is well studied, but we know little about collaborative or competitive communication of young learners when playing digital games.

This paper examines the different forms of communication that take place in a small group of young learners while playing digital games. It also examines the factors that affect communication in a competitive or a collaborative game setting and the overall links that can be identified between collaboration, competition and communication between small groups during game play.

The experiments were conducted at the University's premises and most of the participants were degree students in computing or similar discipline. The latter were asked to play digital games as part of a small group setting in both collaborative and competitive modes. The games were specifically developed for the purposes of this research. We tested our own communication order model on all of these types of games and we also investigated whether spatial involvement and awareness affected communication. Mixed methods were used for the collection of data in the form of video recording, observation and questionnaires. The findings combine a quantitative and qualitative analysis, and this research will provide a valuable insight into understanding game based communication of young learners in a small group.

AG10 09.50 - 11.40

## **PUBLIC POLICY AND DESIGN**



AG10 09.50 - 11.40

**PUBLIC POLICY AND DESIGN**

## *The British Empire and the Harbour of Famagusta*

Danai Konstantinidou

In 1878 Cyprus became part of the British Empire. Prior to the arrival of the British on the island, Cyprus's righteous place in the British Empire was justified as its geographical position gave it the status of a watchtower over imperial interests in the Near East. Only two months after its annexation, this intention was abandoned and Cyprus's role was reinvented as a naval base in the Mediterranean. Even though travelers and officials reported of no harbour able to accommodate the fleet and the trade that the Empire dreamed of, British politicians in Britain pushed for the extensive development of Famagusta as the harbour of their choice. The fourteenth century port was widely known in the scholarly circles of Europe; it was associated with the former prosperity of the island under Venetian rule, and formed an integral part of the walls of Famagusta, a monumental complex that enclosed the city. At the time of the arrival of the British, Famagusta was merely a fishing port, unable to accommodate neither the grand ships nor the vision of the Empire. The discussions of the time, as they appear in numerous reports, travelers' accounts and journal articles, show, on the one hand, the British administration in Britain pushing towards development that included demolition and enlargement, and on the other hand, British officials living in Cyprus pleading for its restoration and development of other ports instead.

This paper will start off by discussing how this harbour came to acquire a central position in the British imperial agenda. The paper will then present evidence as to how the justification for the significance of Cyprus in the context of the Empire became embedded in the numerous plans for the harbour, and will argue that the plurality of approaches are still visible in the monument today.

AG10 09.50 - 11.40

**PUBLIC POLICY AND DESIGN**

## *Design vs Planning, or Nature vs Policy*

Richard MacCowan & William Sparling

*Design:* A specification of an object, manifested by an agent, intended to accomplish goals, in a particular environment, using a set of primitive components, satisfying a set of requirements, subject to constraints.

*Planning:* The management of uses of space that focuses on the physical form, economic functions and social impacts of the urban environment and the different activities within it.

*Nature:* The phenomena of the physical world collectively, including plants, animals, the landscape, and other features and products of the earth, as opposed to humans or human creations. It is the essence of our life, it guides the creation and control of our universe.

*Policy:* A course or principle of action adopted or proposed by an organisation or individual.

The paper investigates the mirroring of the production and growth of bottom-up approaches in the urban (design and planning), by investigating how looking to the natural world can inform the development of an organic policy. It will highlight nature-based design processes and how this may be reflected via innovative policy creation. It will demonstrate the ways in which this is reflected in the process of shaping places and spaces, and highlight the cross-over between inter-disciplinary academic research and current practice. Within the context of the European Commission consulting on the EU Research and Innovation Policy *Promoting Nature-based Solutions*, this paper will highlight the cross-over between science, design and planning. This will enable discussion for low-cost innovative solutions by looking at the process of how policy creation is mirrored through design and back to nature.

AG10 09.50 - 11.40

**PUBLIC POLICY AND DESIGN**

## *Design the Occupancy of Green Buildings?*

Petros Tsitnidis

The Merton Rule was an innovative local planning policy, developed and adopted in 2003 by the London Borough of Merton; it demanded the production of at least 10% of the calculated energy consumption to be produced on-site in every new building. Since the first implementation of this policy a large number of councils have endorsed similar policies that led to the Planning and Energy Act 2008.

Currently, the growing number of new green buildings and their occupants create a need for the minimization of performance gap between design and the life cycle of the buildings. It is widely accepted that real life building performance, supported by effective guidelines and an efficient communication/ feedback system between the occupants and the designers, is a crucial factor for the success of similar planning policies.

The paper will investigate the application of the Merton Rule since it was adopted and implemented by local governments in the UK. It will continue with an analysis of existing communication networks between building occupants and designers in order to investigate existing performance gaps.

The aim of the paper is to trigger a debate on how the design of green buildings can be improved by the design of their occupancy; the latter entails a consideration of occupants and buildings as an interactive assemblage.

AG10 09.50 - 11.40

**PUBLIC POLICY AND DESIGN**

## *Architecture Live Projects: Peda(l)ogical Play*

Simon Warren

Architecture live projects have seen a resurgence in the UK in the last few years. At Leeds Beckett University a programme of live projects has been developing for five years and since October 2013 it has been supported by The Project Office, an architectural practice within the academy. This activity is the primary source for the author's research thesis, 'Architecture Live Projects: Pedagogy in the Making'. The bearing on the Leeds Beckett's Project Office architecture live projects follows Morrow and Brown's approach that situates architecture live projects within pedagogic design frameworks (Morrow, R. and Brown, J. B. *Live Projects*, 2012).

This paper aims at debating and broadening the enquiry into pedagogies related to the architectural live project. The paper uses conversations and interactions between a live project educator (the author) and participating students during the construction, in autumn 2014, of Morley Newlands Playscape live project as the instrument of engagement with pedagogical theory. More specifically, the paper focuses on the student and educator's reciprocation, and it is compared to the design pedagogies of the students' normative experience of design studio teaching at this institution.

The conversations and interactions have naturally occurred in situ, through incitement by the live project experience. These moments will be acknowledged and articulated as pedagogical devices of the live project.

The paper's aim is twofold: on the one hand, to generate a debate on live projects' design pedagogies, and on the other to provide material that will feed into the author's research on theories of design pedagogies.

AG02 14.00 - 15.30

# QUESTIONS OF ARCHITECTURAL REPRESENTATION





AG02 14.00 - 15.30

**QUESTIONS OF ARCHITECTURAL REPRESENTATION**

## *From Perception to Recollection: the Diplorasis*

George Themistocleous

In Deleuze's *Bergsonism*, duration is defined as transitioning from recollection to perception to movement. Deleuze is explicit about the starting point, as he notes: 'We do not move from perception to recollection but from *recollection to perception*.' The visual device that I designed and built as part of my current research, the *Diplorasis*, aims to question the move from recollection to perception by triggering a perception - image.<sup>6</sup>

My experiments with the *Diplorasis* might seem futile, but they are revealing when mechanical disturbances of sensori-motricity produce automatic movement in the subject. By altering the bodily sensori-motor functioning, the use of the *Diplorasis* shows how the trajectory from the recollection image to the perceptual image could become confused. This alteration produces an undefined image. The perception-recollection trajectory can therefore be linked to another type of image: the dream-image. While Deleuze effectively develops his interpretation of Bergson's concept of "duration", he only briefly refers to the dream-image in a short

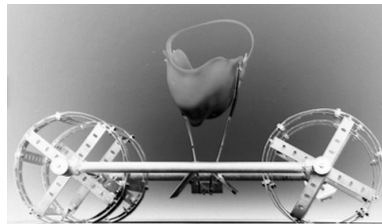
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<sup>6</sup> *Diplorasis* derives from the Greek words *diplo* and *orasi*, translated as double vision. *Orasi* - the act of seeing - denotes in this case that the eye is an active transmitter of images. *Diplo*, or double, is used to literally describe the dual operation of the monocular eyes acting both separately and together, and also refers to the two overlapping durations that the device synthesizes. Further than that, *diplo* refers to the condition of diplopia. 'Diplopia, commonly known as double vision, is the simultaneous perception of two images of a single object that may be displaced horizontally, vertically, diagonally (i.e., both vertically and horizontally), or rotationally in relation to each other. It is usually the result of impaired function of the extraocular muscles (EOMs), where both eyes are still functional but they cannot converge to target the desired object.' I became interested in degenerative disorders of the eye after I had been diagnosed with keratoconus in my left eye this summer and prior to the development of the device.

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paragraph. And when he does so, Deleuze describes the dream-image by stating ‘it is as if the contraction were missing, as if the extremely expanded relationship of the recollection with the present reproduced the most expanded level of the past itself.’ In this explanation, the Bergsonian model of duration is adapted to the dream-image. However, what Deleuze does not mention is how external and internal stimuli can also produce the dream-image; in other words, how movement–affection could trigger the recollection image. This is of course analysed by Sigmund Freud in a subsection of chapter one of his *The Interpretation of Dreams* (1900) entitled ‘Dream Stimuli and its Sources’. As Freud explains in one of his examples, ‘The author dreamed on another occasion, when his nightshirt was rather too tight round his neck, that he was being hanged’.

*My Diplorasis*, appropriates and implements the Deleuzian reading of duration, but it performs an attempt to reconfigure the defined relationship between its constituent elements; the recollection-perception-movement image. And how does this occur? By interfering with the eyes’ physiological mechanism through the prosthetic interface, thus reconfiguring the perception-recollection image. The device simultaneously engages with both the binocular and monocular operations of the eyes. As the monocular functioning of the stereoscope is enacted, at intermittent intervals the actual perceptual depth forces the operator to switch back to binocular perception. In this respect the stereoscopic divergence/convergence is briefly interrupted by another kind of convergence. This vertiginous overlapping where monocular and binocular physiological operations diverge and converge between the actual and the reflected image produces a physiological disturbance and a rupture in the conventional reception of the images.



AG02 14.00 - 15.30

**QUESTIONS OF ARCHITECTURAL REPRESENTATION**

***Building Body: Non-Construction as Nonviolent Utopian  
Spatial Embodiment***

Ronny Hardliz

This paper will take Michel Foucault's *Le Corps Utopique* as the starting point for an exploration of situated preformative practice as a site of embodied spatial utopia, particularly with regard to the practice of dissertation-writing or thesis-building in the field of artistic research. Myself being a PhD candidate in this field the paper will 'per force' become an experimental lecture performance for testing the neologism Non-Construction that serves as the key 'hole' in the construct of my dissertation '*wall sandwich*' - *The Architectural in Art Practice from Destruction to Non-Construction* (working title), intended to produce an original determination of 'the architectural' for art practice.

Beyond this development of utopia as a site of embodied and situated spatial (architectural art) practice, as opposed to placing utopia outside the body, the paper will draw on Herman Melville's *Bartleby the Scrivener* in order to further develop the non violent quality of such embodied utopia, thus qualifying Non-Construction in contrast to violent destruction. Following Giorgio Agamben's reading of Bartleby as a radical 'decreation' from live into pure state of potentiality the paper will note some key passages in Melville's text that focus on the body as the site of utopia.

These will allow for a comprehension of Non-Construction as non-violence existing beyond the dichotomy of destruction and creation, which continues to be the main instrument of a now globalized interest driven society. Rather than (violent) resistance Bartleby's formula 'I'd prefer not to' then must be seen as an immeasurable mirrored model of our consumed lives.

AG02 14.00 - 15.30

**QUESTIONS OF ARCHITECTURAL REPRESENTATION**

## *Irusan: Representing an Obscure Happening in Siberia*

Nicholas Drofiak

In 1931, the Soviet architect Ivan Il'ich Leonidov was sent 2,800km northeast from Moscow to help to design the Soviet Union's new arctic port, Igarka: a pioneering something, inscribed into the vast nothing of Northern Siberia. That is how the act was represented. The Igarka region was, however, traditional territory of the indigenous, isolate Ket language, which is entirely unrelated to the Indo-European family that dominates architectural discourse. Ket is spoken today – to any degree of fluency – by fewer than 70 people. When it is used to represent an interpretation of architecture, the structures by which it organises experience, the distinctions it inscribes into the landscape, the specific relationships it establishes between facets of reality – the selections, in other words, that it makes in encoding information – are as with all languages, unique. Yet until 2013, academic discussion of Leonidov's fantastical, utopian architecture had never taken place in the medium of the Ket language. This is an omission. What alternative insight might be overlooked?

Leonidov's *City of the Sun* itself evades certain definition, provoking multiple and irreconcilable interpretations: the obscure drawings do not show a fixed vision for which to aim, but intricate us in the perpetuated contestation of what the future could, or should, be. The *City* is an invitation to cant. If it be utopia, it is utopia not as destination, but as fractious, negotiated journey. This same irresolvability emerges in the act of translation, which as a research practice is my attempt to enact Leonidov's proposed leap into a void of constant, productive uncertainty – to destabilise any ossified perspective or assumptions when approaching his work. Or to perpetually attempt to. The paper exposes some of the shards that have resulted from a collision provoked between Ivan Leonidov's *City of the Sun* and the grammar of Ket.

*Design and Creativity*  
Book of Abstracts

AG101 14.00 - 15.30

# RE-DESIGNING RENEWABLE RESOURCES



Faculty of Arts, Environment and Technology  
Leeds Beckett University

AG101 14.00 - 15.30

**RE-DESIGNING RENEWABLE RESOURCES**

# *A Prototype Remote Monitoring Device for Water Infrastructure in the Developing World*

Will Gamble

It has been reported that between 20 and 60% of hand pumps installed at water points on the African continent are broken or out of use. All types of water point show worsening performance with age. Due to a lack of local resources, broken pumps will often not be maintained until they are identified by support agencies. If broken pumps remain in disrepair then the Millennium Development Goal targets relating to access to safe water will become less attainable. Broken pumps also represent a loss in terms of the capital investment that has been put into this infrastructure.

Robust monitoring of water points can identify when maintenance or water quality problems occur. The information collected is also useful for decision making by key stakeholders.

Telemetry systems allowing the remote monitoring of system performance are now commonplace in many industries in the developed world. However, their use in water applications has been limited. The proliferation of mobile telephony infrastructure and the availability of low-cost electronics present the opportunity to introduce affordable monitoring systems to the developing world.

A prototype monitoring device based on an Arduino microcontroller board is under development and its use in recording the operation of a pump has been demonstrated within the Civil Engineering Research Facility at Leeds Beckett University. The device is discussed in this paper and the challenges that need to be overcome to develop it into a field-ready piece of apparatus are considered.

AG101 14.00 - 15.30

**RE-DESIGNING RENEWABLE RESOURCES**

***Microbially Induced Calcite Precipitation in Lateritic Soil:  
Designing a Test Regime***

Anthony Smith

Microbially induced calcite precipitation (MICP) is a creative novel solution to multiple issues faced by geotechnical engineers. Research into MICP has yet to turn its attention to the stabilisation of fine particle clays. The highly weathered and leached lateritic clays found in the Indian sub-continent, sub-Saharan Africa, and South America provide some examples of fine clays that may require stabilisation for engineering applications. This material has long been used as a low cost construction material for earth roads linking rural village clusters to each other and the asphalt tarred roads serving the more populous towns. Rural earth roads constructed from *in situ* topsoils act as low tech, low volume roads. The soil material, which constitutes both the wearing surface and the sub-base, is exposed to rainfall and relies on the cambered shape of the road to offer some manner of protection through water shedding. However, during the wet season the roads soon become inundated with water, rapidly deteriorating the suitability of the road's material for bearing even light four-wheel drive vehicles.

MICP may provide a low cost, sustainable design solution that would allow rural earth roads to remain usable throughout the wet season. In anticipation of future MICP research involving lateritic soils, it would prove beneficial for the natural soil properties of laterites to be established. This would allow for the provision of a datum against any subsequent MICP derived lateritic soil improvement research.

The paper presents the designing of a test regime that will be used to investigate a lateritic soil from Malawi for its natural values of plasticity index, optimum dry density, Californian bearing ratio, consolidation/ compression coefficients and unconfined compressive strength.

AG101 14.00 - 15.30

**RE-DESIGNING RENEWABLE RESOURCES**

## *Durability of Limited Life Geotextiles*

Chuks Wokocha

It is now very difficult to find a construction site that does not utilise any geotextile products. Materials used in the manufacture of geotextiles are primarily synthetic polymers, generally derived from cured oil. As a result of the finite nature of these raw materials and their associated pollution streams, there is growing pressure to use renewable resources for the sustainable production of geotextile products. Natural fibres provide a more sustainable alternative to polymeric based materials, particularly since most geotextiles are only required to perform for a short period of time. In particular, vegetable fibres have tensile strengths (per unit weight) that are in the same range as some polymeric geotextiles. Vegetable fibre geotextiles will degrade over a period of time hence followed by a reduction in initial tensile strength. This led to the derivation of the concept of limited-life-geotextiles (LLGs), i.e. high-specification geotextiles that are designed on the basis of having a clearly definable working life, for use in ground engineering solutions.

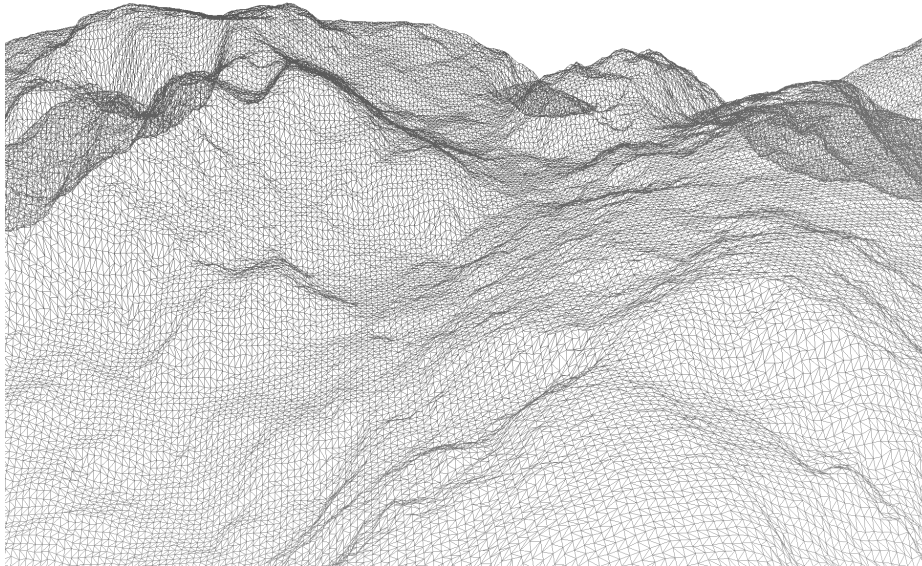
The paper explores design issues related to the use and durability of the geotextiles in different soil conditions (Leighton buzzard, pulverised fuel ash, thermal desorbed, and clay). Experimental data are presented, related to reduction in tensile strength through biological degradation, stress loading (5% of datum load), and installation damage (EN ISO 12236). The results obtained demonstrated that coir geotextiles retained 53.5% of strength in the most aggressive ground condition (thermal desorbed soil) over a period of 12 months, when compared to sisal-knitted geotextile that retained 3.3% after only 2 months before losing all of its strength. This retention in strength is related to the amount of lignin (30-46%) in the make-up of coir fibres. Coir geotextiles also strained more (25.8%) compared to the 5.9% obtained in sisal-knitted geotextile.



*Design and Creativity*  
Book of Abstracts

AG10 14.00 - 15.30

# APPLIED SIMULATIONS



Faculty of Arts, Environment and Technology  
Leeds Beckett University

AG10 14.00 - 15.30

**APPLIED SIMULATIONS**

## *Four-Dimensional Geometry and the Wireframe*

Chris Foster

By using vector graphic software and a stepping process with four dimensional geometry, one can see into the nature of complex structures. This method has the advantage over single models, diagrams, animations of the polytope in that it simplifies and deconstructs the polytope into its constituent parts. For example, the hypercube, 8 cell, has eight three dimensional cubes, cells, in one hypercube of four dimensions. By stepping the hypercube through the use of vector graphic "wireframe" software eight times, one can see the individual highlighted single cell, its position and orientation through the four dimensional polytope. This stepping method is unique and is not seen in individual models. Furthermore, there have been recent scientific developments, particularly with the single modelled hypercube. Examples of these single models are compared and analysed in this paper with the stepping process of the hypercube. The stepping method applies for the remaining five regular, of equal length and angle, polytopes, the 5, 16, 24, 120 and 600 cell.

Completion of the practice work for the paper has resulted in the production of a DVD. This contains vector graphic work in PDF format, JPEGs and technical data of the stepped six regular polytopes, plus one stepped non convex, of intersecting edges, polyhedron. Specifically this paper offers a clear and visual insight into a complicated subject matter - four dimensional geometry. Also, contextually being multidiscipline in structure, this visual and mathematical deconstruction of the stepped polytopes is useful for scholars from various scientific and artistic fields, and not only for mathematics and geometry. In addition to the aesthetic and abstract beauty of stepping the polytope this novel and alternative method may be useful in understanding complex surfaces, mapping and topology.

AG10 14.00 - 15.30

**APPLIED SIMULATIONS**

## ***SNMP Monitoring and Cloud Computing***

Asif Iqbal

Simple Network Management Protocol (SNMP) is the protocol which has capability to monitor the performance of IP-based devices. Also it can monitor whether components installed on these devices are working or not. In an environment where hundreds of servers are installed, it is not possible to check each machine individually. SNMP can also be used in a cloud computing environment.

Not much work has been done on cloud computing monitoring with SNMP. In this paper a complete setup of Virtual Machine (VM) monitoring with SNMP is presented, where the Memory, Processor, Storage and Network utilization of VM are monitored. The complete research project will consists of three components: 1. Network Management System (NMS), where Zabbix will be used as NMS. 2. SNMP Agent, which will be installed on the devices which needs to be monitored. 3. Virtual Machines.

Three different virtual machines will be monitored with SNMP agents. Windows Server 2012, Windows 8 and Ubuntu will be used in the virtual environment.

AG10 14.00 - 15.30

**APPLIED SIMULATIONS**

# *The Role of Change Management in Electronic Government Initiatives*

Mohammed Alassim

Change management has experienced both theoretically and practically many transformations over the years. When organisations have to implement radical changes, they have to encounter a plethora of issues which leads to ineffective or inefficient implementation of change in most cases. 70% of change projects fail because of human issues: "most studies still show a 60-70% failure rate for organizational change projects – a statistic that has stayed constant from the 1970's to the present." (R.Ashkenas, 2013). E-government involves not just technical change but cultural, policy, social and organisational evolution (Heeks, 2008). Managing change and overcoming resistance to change is seen as crucial for the success of E-government projects (Saboohi& Sushil, 2010). Resistance can be from different levels in the organisation (top management, middle management or employees at operational levels). There can be many reasons for resistance including fear of change and insecurity, lack of knowledge and absence of commitment from management to implement the change.

The purpose of this study is to conduct in-depth research to understand the process of change and to identify the critical factors that have led to resistance from employees at different levels( top management, middle management and operational employees) during e-government initiatives in the public sector in Saudi Arabia. The study is based on qualitative and empirical research methods conducted in the public sector in the Kingdom of Saudi Arabia. This research will use triangulation in its methodology (interviews, group discussion and review of documents). It will contribute significantly to knowledge in this field and will identify the measures that can be taken to reduce resistance to change.

AG02 15.50 - 17.40

# BUILDING HISTORIES



AG02 15.50 - 17.40

**BUILDING HISTORIES**

*The Double ‘Plan’ of Manfredo Tafuri*

Luisa Lorenza Corna

This paper examines Manfredo Tafuri’s double understanding and use of the term ‘plan’ within his late 1960s and early 1970s writings. While by ‘plan’, typed in lower case, Tafuri generically refers to architecture proper, the upper case version, ‘the Plan’, is endowed with a specific political significance. It will be argued the latter has to be read in the light of the critique of the ‘Plan of capital’ advanced in the 1960s by *operaismo* [workerism], an Italian heterodox Marxist strand which emerged in conjunction with the advent of neo-capitalism.

The paper will take into account the existing literature on Tafuri and workerism – especially Day, Amhoff, Aureli – but it will seek to explore a different path. Rather than focusing on workerist authors cited by Tafuri in his writings, it will set out from the texts of sociologist Raniero Panzieri, the first amongst workerists to elaborate a thorough critique of planning.

The paper will examine Panzieri’s Frankfurt School’s inflected critique of planning and rationalization and it will show how the latter underpins Tafuri’s 1960s and early 1970s thought. Finally it will examine Tafuri’s response to the ascendancy of the plan of capital in the light of Massimo Cacciari’s negative thought and Walter Benjamin’s thesis of the artist as producer.

AG02 15.50 - 17.40

**BUILDING HISTORIES**

## *Material Traces*

Fiona Allen

Between 1947 and 1951, Jean Prouvé was commissioned by the French government to design and manufacture a series of prefabricated houses in attempt to remedy to the accommodation shortages which plagued Niger and French Equatorial Africa. The aluminium structures were produced at Prouvé's studio in Nancy and flown out to the colonies, where they were assembled on locally manufactured concrete platforms. Yet due to its high costs the project was quickly abandoned. As a result, the houses were left to weather in semi-obscurity until early 2000, when a Parisian furniture dealer arrived in Africa, negotiated their purchase and returned them to France for restoration and sale. The concrete bases, however, remained.

Whereas previous engagements with Prouvé's *Maison Tropicales* have chosen to focus upon the political and ethical implications of this re-contextualisation, this paper will seek to address what was left behind. Although there were a number of practical reasons for this abandonment, these actions also raise a series of larger questions. What are the perceived material and aesthetic properties of concrete? Why does our perception of industrial materials differ according to context and origin? Or, more specifically, why were the foundations of Prouvé's structures deemed to be untranslatable?

On first encounter, the decision to describe Prouvé's bases as 'untranslatable' might seem an unusual one. In its day-to-day usage, the term refers to words that either resist translation or are frequently mistranslated. Despite appearances to the contrary, however, the decision to adopt such a framework is not without precedent. As Adrian Forty notes, 'like language, concrete is a universal medium, found in different forms all over the world'.<sup>7</sup> Yet rather than attempting to draw a parallel between Prouvé's foundations and the untranslatable, this paper will present the latter as a framework through which to re-examine the material traces of colonialism. In doing so, it will also consider the extent to which the divisions and power relations that underpinned post-War French industry also played a formative role in the maintenance of colonial rule.

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<sup>7</sup> Adrian Forty, *Concrete and Culture: A Material History* (London: Reaktion, 2012), p. 7.

AG02 15.50 - 17.40

**BUILDING HISTORIES**

## *Consequences of Proportional Systems*

Mollie Claypool

The theory of architecture by Vitruvius in *De Architectura* and famously drawn by Leonardo da Vinci in 1490, as well as by Cesare Cesariano after him in 1521, has provided modern architecture and art historians with arguments for placing the architectural object at the centre of a system of relations between symmetry, geometry and proportion.

During the last 100 years this system of relations was regulated, in varying ways, by architectural design methodology since its ‘rediscovery’ and re-inscription into architectural discourse in the middle of the 20th century by architecture and art historians, such as Rudolf Wittkower (in his book *Architectural Principles in the Age of Humanism*, 1949) and Colin Rowe – see especially his essays ‘The Mathematics of the Ideal Villa’ (*Architectural Review*, 1947) and ‘Mannerism and Modernism’ (*Architectural Review*, 1950).

This paper, which is a work-in-progress excerpt from PhD research, argues that these works established a dominant fiction<sup>8</sup> in the discipline of architecture, or a way for architects to perceive and interpret the built environment. However, with advances in the technology of production in the last twenty years, and, in parallel, the development of contemporary discourses of computation and digital design through collaboration with the natural sciences, this system can be questioned and the dialogue between forms of production, systems of proportion and architecture re-opened.

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<sup>8</sup> The term ‘dominant fiction’ was outlined in Kaja Silverman, *Male Subjectivities at the Margin*, Psychology Press, 1992.



AG02 15.50 - 17.40

**BUILDING HISTORIES**

## *The Holy Trinity in Colin Rowe's Historiography*

Braden Engel

There are several instances in Colin Rowe's historiography which apply metaphors from Christianity for rhetorical purposes. In some cases, Christian faith is used by analogy to faith in architectural modernism, against which Rowe rebelled later in life. More often, Rowe quotes directly from the Bible. By pulling from both the Old Testament book of Genesis - 'In the beginning was the Word' - and the New Testament Gospels - 'the word became flesh' - Rowe established a metaphorical (and metaphysical) device through which to operate his historiography. Pervasive in his analyses are references to the 'word' and the 'flesh', the 'morale' and the 'physique', the 'idea' and the 'image', and, for Rowe himself, there is the relationship between his written essays and their live delivery. Thus, Rowe constructed a system for the Father-Word and the Son-Flesh of architecture. Never mentioned by Rowe is the third part of the Christian Trinity, the Holy Spirit. This essay will argue that Rowe himself performs this metaphorical role of the Spirit, mediating between the 'word' and the 'flesh' of architecture. Moreover, it is precisely this mode of performing which makes Rowe's historiography a theoretical practice. In other words, Rowe scarcely attempted to write history in a way that told the story of past merely; rather, Rowe's historiography was ambichronous in its dual interest in the past and future. This, I argue, is not a historical practice as much as it is a practice of theory operating on history. The essay will orient itself around a paper delivered by Rowe at an Art Net conference on 'Conceptual Architecture' in 1975, as well as an article by Peter Cook on Rowe "in action" at the same event. What becomes apparent is that while Rowe operates the metaphor of the Holy Trinity in his historiography, he performs a similar function between the live delivery of his analyses and their written articulation.

AG101 15.50 - 17.40

# PERCEPTION, NARRATIVE AND FLOW



AG101 15.50 - 17.40

**PERCEPTION, NARRATIVE AND FLOW**

## *An Exploration of Multi-Sensory Perception: A Case Study of the Walled City of Nicosia*

Hugh Clarke

The idea of the city as a multi-sensory phenomenon implies an approach to urbanism that challenges the dominance of vision, and sees all of the senses as mediators of urban experience within a complex cultural and political framework. However sensory intelligence plays little more than a token role for planners and policy makers. This paper will critically review the literature and methodology on multi-sensory perception within the context of the divided walled city of Nicosia, a place steeped in complex histories due to political unrest in Cyprus and the partition of the Island in 1974. Juhani Pallasmaa's seminal work *The Eyes of the Skin* (2005) presents a convincing argument against the ocularcentrism of much modern architecture, and calls for a phenomenological approach that will counter what he perceives to be the alienating impoverishment of the environment. However it is primarily advocacy and falls short of suggesting how this shift of emphasis might be achieved within an urban context. Much of the research into sensory mapping focuses on discrete modalities. This is problematic as embodied sensory experience triggers a number of linked senses at the same time. The paper will present the results of a pilot study carried out by the author that employs a methodology of multi-modal notation adapted from that developed by Raymond Lucas. This is a system that plots a series of selected senses but also shows their relationship to each other and their temporality. It is underpinned by the rejection of an overly technological approach in favour of one that places itself within the realms of creative practice as it includes drawing and narrative text and is dependent upon the plotters' interpretation. The long term aim is to help policy makers and planners better address the complex fragments of the city which might lead to more stimulating environments.

AG101 15.50 - 17.40

**PERCEPTION, NARRATIVE AND FLOW**

## *Architectural Commodities and Courtship in Austen's Northanger Abbey and Pride and Prejudice*

Fern Pullan

Courtship has long been accepted as one of the key themes of Austen's novels – indeed, each plot revolves around the ability of the heroine(s) to make acceptable and happy marriages, thus satisfying one of the two accepted social requirements made of women at the time (the other, of course, being motherhood). However, I argue that courtship in these two particular texts is inherently attached to the notion of architectural commodity. Would Elizabeth Bennet have reformed her opinion of Darcy if she had not seen the magnificence of Pemberley? Catherine Morland, an avid reader of Gothic novels, has many expectations of Henry Tilney's home and once ensconced in Northanger Abbey, she experiences several flights of fancy based on what she has been convinced should occur within such a Gothic locale. Money and property were key factors in considering a marriage alliance during this period, as Austen demonstrates by describing Darcy as having ten thousand pounds a year and a large estate (Pemberley) in Derbyshire in her introduction of him in the early pages of *Pride and Prejudice*. Peter Mandler observes the '[b]efore the early nineteenth-century, country houses could be valued as symbols of power, as places of comfort and convenience for their owners, as repositories of fashionable taste in art or architecture or furnishing'.<sup>9</sup> This paper explores the manner in which such property can bestow upon the male a higher status than that of the female, and how this affects the developing courtships in Austen's novels, suggesting that Pemberley and Northanger Abbey begin to develop human intentionality.

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<sup>9</sup> Mandler, Peter (1997) *The Rise and Fall of the Stately Home*. New Haven and London: Yale University Press, p. 7.

AG101 15.50 - 17.40

**PERCEPTION, NARRATIVE AND FLOW**

## ***Fluid Architecture: Record Production, Expressivity and Flow in the Making of the Album Now, More Than Ever*** Ray Russell

*I see music as fluid architecture.* —Joni Mitchell

The creative processes involved in making an album from initial concepts to final product present a complex range of immersive practices that are characterised as being ‘in the moment’. This paper explores the process of creating music for the album *Now More Than Ever* (Russell, 2013) by examining the conditions necessary for the collective experience of recording an album.

The paper argues that studios are unique places which have a transformative effect on those who use them creatively. The nature of this transformative process can be examined through the concept of flow (Csikszentmihalyi), which not only provides a critical perspective on the mythology of the recording studio but allows us to consider the idea of musicians being ‘in the moment’. These transformative processes can be understood as crucial for the success of the studio musician who has to make sense of the participatory discrepancies of what is often a fragmented and disjointed creative process.

Using video footage, we are able to explore moments of flux, of creative flow, transformation and synchronicity all of which are embodied in the sonic architecture of a track.

AG101 15.50 - 17.40

**PERCEPTION, NARRATIVE AND FLOW**

# *Designing the Hyper-Ecology of Virtual Narrative Environments*

Chris Young

In considering the role that emergent immersive sensorimotor technologies such as the Oculus Rift (recently acquired by social media titan Facebook) may have to play in reconfiguring the cultural landscape, it is important to first consider the manner in which sensorimotor experiences are retained beyond the immediate moment.

As this paper will posit, this is conducted through the subsequent formation of interpretative narratives and is supported by findings drawn from fields such as neuroscience, social sciences and governmental strategies. This subsequent narrative formation however, has the capability to be manipulated by the multimodal manner by which the narrative events are presented by media. Effective design of immersive narratives should therefore be informed by the manner in which the perceptual systems that ultimately decode the information present within the real and virtual environments interact prior to subjective narrative formation. Current demonstrable effects of sensorimotor integration have been shown to influence not only subjective experience of external stimuli, but also the subjective perception of material properties of the body and perceived inhabitation of virtual body parts. Ultimately the paper will discuss theoretical notions as to why the design of narratives and hyper-real environments conveyed through media bears serious consideration and how emergent sensorimotor technologies may reconfigure this process. Indeed, it will be argued that without a transfer of narrative mediated by technological extensions of the perceptual processes necessary for both reception and reproduction of narratives, it is difficult to demonstrate Flusser's 'situation in which art and technique (including evaluative and scientific thought) combine forces to smooth the way to a new culture'.

AG10 15.50 - 17.40

# DESIGNING IDENTITY IN LITERARY TEXTS

Muhammad Dahiru, Rebecca Crowley, Joshua Reveley, Laura Ettenfield



## *Design and Creativity*

### Book of Abstracts

This panel proposes to challenge normative concepts of identity by exposing the cultural constructions of identity which underlie them. Perspective plays a key role in these critiques, which highlight the importance of subjectivity in both disrupting, and being disrupted by, externally imposed designs for an ideal self.

Muhammad Dahiru's paper examines the cultural concerns of feminism through questioning the impact literature such as Chinua Achebe's *Anthills of the Savannah* might have on women's cultural space in Nigeria. The paper introduces a dialogic interpretation of the material intended to emphasise disruptions of the 'norm', and thus introduce the necessity of other perspectives.

Although examining a very different cultural sphere, Rebecca Crowley's paper discusses the dualistic nature inherent in confessional writing exposed by critics such as Felski and Berstein. The paper explores how far this power dynamic has been subverted in works of anorexia prose fiction which attempt to disrupt normative attitudes to mental illness.

Joshua Reveley's piece deals with questions of identity and being, albeit beginning from a theological perspective, but one which in turn destabilises the understanding of the 'other' in general. Thus is subjectivity itself affected through the imposition of a designation, in this case doubt, on everything externally related to the self.

By comparison, Laura Ettenfield's analysis of submarine space in nineteenth-century literature deals with the more determined attribution of such spaces as feminine. Nonetheless in exploring this trope through a number of male writers such femininity is itself associated with a certain 'othered-ness' in these texts. Laura Ettenfield's analysis of submarine space in nineteenth-century literature deals with the more determined attribution of such spaces as feminine. Nonetheless in exploring this trope through a number of male writers such femininity is itself associated with a certain 'othered-ness' in these texts.

In a certain sense the arguments of the panel are furthered through the variety of literatures and cultural perspectives under examination as no singular or decided designations of identity are possible. Instead duality is always identified which separates the self from the 'other'.



AG10 15.50 - 17.40

**DESIGNING IDENTITY IN LITERARY TEXTS**

*Design and Dialogism: The Politics of Difference in  
Literary Cultural Spaces*

Muhammad Dahiru

Culture has been a central concern for contemporary feminism, according to Milner (1996), 'because feminisms have often been committed to the view that women's oppression has cultural, rather than biological roots' (p 52). But what is liberating in one context may be oppressing in another. Designing such an argument is as cunning as the term 'design' which Vilem Flusser contends has dualistic disposition because it has "crafty and insidious aspects" (p.53). It is against this background that this paper will discuss the dialogics of cultural difference and the translation of women literary spaces in postcolonial cultures.

The paper explores feminist phenomenology built upon Paul Ricouer's Hermeneutic phenomenology but seen through Bakhtin's dialogism. Chinua Achebe's *Anthills of the Savannah* (1987) will be used as a primary text for the analysis from Nigeria. Achebe has been accused of negative portrayal of women cultural spaces in his novels. The paper will first explore the depiction of women in the novel through Ricouer's model of textual interpretation then offer an open-ended dialogical analysis and criticism. It will argue against the monolithic conception of a 'norm' within a particular culture. My voice in relation to the idea of a 'male' researching into 'female' issues will offer an *Other* perspective, a design akin to what Flusser considers as 'treacherous' and 'betrays' (p. 51).

This type of dual and two-faced design can equally be echoed in other spheres of cultural differences within the disciplines of visual art, architecture, media and representation, design and public culture, fashion, translation and transcultural studies and gender studies.

AG10 15.50 - 17.40

**DESIGNING IDENTITY IN LITERARY TEXTS**

*Corporeal Designs: A Consideration of Confessional Writing*

Rebecca Crowley

This paper approaches 'design' through literature; it argues that the confessional form constitutes a grand narrative design in need of revision. It is informed by Flusser's suggestion that the concept of 'design' unsettles pre-existing ideas because of its dualistic / duplicitous use of both a 'fundamental structure' and a tendency towards 'craftiness' (Flusser, 1990, p.50). The paper begins with a definition of the 'confessional form'. This definition, based on work by Foucault (1988), Anderson (2001), and Porter (1997), suggests that the confessional form continues to structure Christian, legal, and clinical logic. It also suggests that the crafted nature of the confessional form is not always made evident to the consumer; political interests appear to be craftily disguised. This is a cause for concern, from a feminist point-of-view for example, because power remains invisible and thus difficult to resist or rewrite. The paper supplements this definition by exploring how feminist critics have sought to expose hidden power dynamics at work in the confessional form; work by Felski (1989), Berstein (1997), Bilinkoff (2005), and Gill (2006) is mentioned here. These critics argue that the confessional form is unable to represent women in terms which go beyond the stereotypical. They emphasize a need to attend to new designs which understand and rewrite these anterior limits. The paper concludes with an analysis of critically under-discussed women's writing which subverts and transforms the conventions of the confessional form. Two anorexia memoirs by Shute (1992) and Hornbacher (1998) are invoked here. These texts are said to successfully redesign the confessional form in some ways but to inadvertently repeat anterior limits in other ways. The implication being that a theoretical feminist call for formal experimentalism has its limits when placed in conjunction with a discussion of a real medical condition. The paper argues that confessional writing plays a role in constructing and deconstructing dominant attitudes towards illness. It also pursues a method of interpretation which is intended as an inter-disciplinary gesture; in that, it explores how disciplines such as medicine already rely on the confessional form when designating curative truths.

AG10 15.50 - 17.40

**DESIGNING IDENTITY IN LITERARY TEXTS**

*Designing Theology, Through a Methodology of Doubt*

Joshua Reveley

This paper looks to explore the extent to which negative, or apophatic theology, due to its refusal to foreclose on a designation of God, betrays an inherent, albeit unintended structurality to its discourse on being.

The paradoxical position of matching the concern to focus upon God-as-Other with the refusal to lay any attribution upon their central subject forces the whole discourse into a state of uncertainty which even studies of the theology are unable to overcome. Following Jacques Derrida's assertion that a resemblance to apophatic theology can be identified in any discourse which resorts in a 'regular and insistent manner to the rhetoric of negative determination' it behoves the reader to in turn interrogate Derrida's own writing according to such measures (Derrida, 1989, p.74). Certainly the rigorous caution with which Derrida avoids a conclusive relation to the deconstructive school of thought which he supposedly founded has, in his own words, left his work always open to an 'onto-theological reappropriation' (Derrida, 1989, p. 79).

It will be suggested, therefore, that the design of negative theology can be found to repeat through studies of apophysis indefinitely, as individuals attempt to explore a subject through a lack of knowledge. Such a tentative theme requires closer adherence to a methodology in order to operate without recourse to a particular form. One such concept might be Deleuze and Guattari's 'rhizome' model, a technique championed in *A Thousand Plateaus* despite, or arguably because of the impossibility of its success (Deleuze and Guattari, 1987).

As a further layer of deception exemplified in this paper, the plague in literature will 'stand in' for the being of God in several texts examined in my own research. The peculiarity of this association exposing the extent to which doubt as a basis of identity disrupts the ability to place designations upon a being.

AG10 15.50 - 17.40

**DESIGNING IDENTITY IN LITERARY TEXTS**

*The Feminine Design of Subaquatic Space within  
Nineteenth-Century Literature*

Laura Ettenfield

In *Aquatopia: the imaginary of the ocean deep*, Alex Farquharson states that, ‘While the maritime world is traditionally an all-male environment, the vertical dimension of its depths has a long history of being associated with the feminine, as are other benighted and mysterious *loci* in culture’. Farquharson’s statement briefly outlines the intrinsic relationship between the sea and the female, acknowledging the deep as inherently feminine in both its design and its connotations.

Within nineteenth-century literature in particular, the sea is narrated as fundamentally bound to the feminine: its space is relatively unknown, secretive, deceptive, tidal (menstrual), nurturing, but also unpredictable and essentially dangerous. The submarine is ultimately represented as a space of physical and conceptual othered-ness comparable only to the othered-ness of the woman. From the mythical figure of the mermaid to the preservation of the womb-like antiquity of the seafloor, the depths of the sea have defied clear understanding for centuries, remaining as allegorically elusive as the female.

Within this paper, I will address how nineteenth-century literature writes the submarine as a feminised space, looking primarily at texts such as Hans Christian Andersen’s *The Little Mermaid*, Charles Kingsley’s *The Water Babies*, Jules Verne’s *Twenty Thousand Leagues under the Sea*, as well as close reading sections of Victorian sea poetry by A.C. Swinburne and Matthew Arnold. Alongside these texts I will be focussing on feminist readings of the sea space by academics such as Marina Warner, Mikhail Karikis, Hélène Cixous and Adrienne Rich. Overall I will provide an analysis into the writerly design of subaquatic space, arguing how humankind’s lack of knowledge of the submarine has been over and again designed to be likened only to the female.

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