

# RADICAL RESPONSE

IASDR  
2019

Manchester  
Metropolitan  
University

MANCHESTER  
SCHOOL OF ART



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RADICAL  
RESPONSE



An exhibition of work by academic staff from the Department of Design at Manchester School of Art.

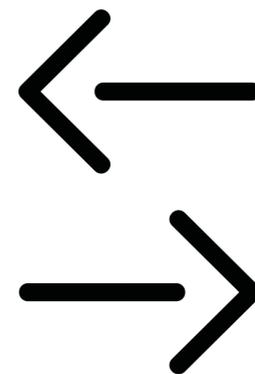
The work responds to the tracks of DESIGN REVOLUTIONS: Change, Learning, Living, Making, People, Technology, Thinking, Value & Voices and embodies our research interests.

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2ND - 5TH SEPTEMBER 2019

BENZIE VERTICAL GALLERY

IASDR CONFERENCE



Manchester School of Art  
Benzie Building, Higher Ormond St,  
Manchester, M15 6BG

Networking Event: Monday 2nd September

2nd - 5th September 2019

Benzie Vertical Gallery  
Manchester School of Art

In association with IASDR 2019

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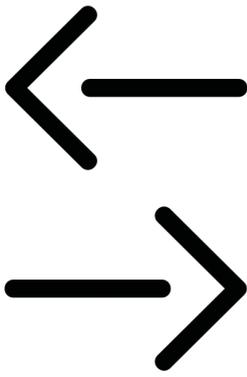
The Department is one of the oldest established, largest and broadest providers of design education in the UK. We value the role craft and making play in design and research, whilst striving to respond to current societal challenges through creative experimentation, design thinking and policy change.

We hope the work will provide you with an insight in to our research activities and serve as a catalyst for discussion and future research collaboration as we welcome you to Manchester and the School of Art.

**Dr Annie Shaw & Fabrizio Cocchiarella**  
Exhibition Curators

Design Tracks -

- : Change
- : Learning
- : Living
- : Making
- : People
- : Technology
- : Thinking
- : Value
- : Voices



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**Adam Griffiths**  
*Clark Brothers*

Stemming from an ongoing project that focuses on the visual history of the 'Clark Brothers' shop in Manchester's Northern Quarter. The family business is a long standing focal point of the Northern Quarter, stood at the heart of the community for 70 years. The shop has catered for in-house screenprinted signage, tickets, posters and retail points of sale - all of which consist of a hands on, day glo visual language and typographic autonomy that is anchored within a pre-digital culture.

Printed in house at the Clarks Brothers shop.

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**Dr Annie Shaw**  
*ICOSAHEDRON (2019) (Aluminum/Foam Backer Rod)*

'ICOSAHEDRON' is a pavilion-scale structure, the conclusion of an interdisciplinary research project with Atelier Platform, Manchester School of Architecture. The research explores potentials for seamless knit at architectural scale examining tectonics, fabrication, materiality and construction. Knitting has parochial reputation, however it is the ideal foundation for new form generation. The physics of its construction/mathematical underpinning make it inherently amenable to computational modelling. Its human-scale production and social associations align with the central values of architecture, concerned with construction of environments that support human activity.

The work was exhibited at 'Blue Dot' a festival of Music and Science, Jodrell Bank, a World Heritage Site. (July 2019)

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**David Grimshaw**  
*Crafting the Digital*

"Crafting the Digital" is an ongoing research project, investigating craft inspired approaches to digital making. The work develops a materially sensitive application of CNC Routing, to enable the physicality of the machining process to become fundamental to final character of the work. "4 x Linked Spherical Bowls", are a set of pieces that explore how variation of machine tool profiles, step-over distances, and cutter paths settings can develop textural surface qualities, and generate individuality of output within repeat digital production.

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**Eleanor Mulhearn and Alice Kettle**  
*The House of Opposites*

The future inhabitants of a work-in-progress, artwork-dollhouse\* are exhibited here. Inspired by the feminist artist, Leonora Carrington - who was connected with the Surrealists in her early career - our compositions loosely reference the movement's Exquisite Corpse technique. This is the blind swapping with a collaborator of a drawing and adding of body parts, but which we adapt into making, by swapping textile and ceramic pieces. The process enables a surrendering of control and with it, rejection of the nostalgia and order of Occidental dollhouse-figures. In a further subversion of the domestic-sphere, ritual and mythological practices are alluded to, central, too, in Carrington's work.

*\*The House of Opposites touring installation exhibition, 2020-2021*

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**Fabrizio Cocchiarella**  
*Joan of Art*

Interventions that explore the presence of the 'artschool ghost' Joan Charnley, an alumna inspired by an arts education that shaped her life. The interventions allow visitors to get to know Joan through her haunted presence and explore research around potential for the design of paranormal phenomena (in direct response to the conference paper 'Para-design: Engaging the Anomalous'). As visitors explore the levels of the gallery space they will encounter Joan through a series of sonic, sensory and apparitional experiences.

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**Geoffrey Mann**  
*If the Mind were Material*

'If the mind were material' is a continuing body of research that explores the crossover between the digital and material world. The 'extended reality material library' investigates a new set of rules that govern the behavior of materials that inhabit the space between. Presented will be a 'live' animation that explores digital user interaction that distort and deform a series of dynamic 'rea' primitive forms that have been assigned a new hybrid material.

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**Ian McCullough**  
*The Prayer*

The work is a response to the Carol Ann Duffy poem, "The Prayer".

As a lifelong Radio 4 listener, the Shipping Forecast has often lulled me to sleep, like some sort of secular meditation, and the poem resonated that feeling. I have always been fascinated by religious iconography and in this case the image was triggered by one of Santos cage dolls I first encountered in Lisbon.

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**Joe McCullagh**  
*Yeongwol*

As part of the Winter Olympics in PyeongChang in 2018, Joe was invited as one of 20 international designers to design a poster in celebration of the forthcoming Winter Olympics to be held in South Korea. The work was exhibited alongside 20 international designers and 20 designers from South Korea. Yeongwol is known for its Ginkgo trees, historically, they were brought into the country together with Confucianism and Buddhism when they were introduced from China.

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**John Hewitt**  
*Daily drawings; Manchester homeless*

The four images displayed form part of a continuing series of depictions of Manchester's rough sleepers, whose presence has become a new normality in affluent modern cities. They were drawn on site with a gel pen in A6 sketchbooks.

Instagram: w\_j\_hewitt

**Jonathan Hitchen**  
*IASDR 2019 (Babel remix)*

A live remix of texts from all of the conference papers delivered at IASDR 2019 Design Revolutions. This project weaves together ideas from all ten conference tracks into a new multi-disciplinary 'textspace'. The generative algorithm used to cut-and-paste these texts is developed from ideas outline by Jorge Luis Borges in his short story The Library of Babel. A series of printed bulletins from this 'textspace' will be published and distributed around the conference venues.

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**Joshua Dodds - Easy Peel Studio**  
*Rest*

Rest is a floor lamp that stems from an identified divergence in the home, where draped fabrics are used to soften the light and mood of a room. The way personal characterisation exists in home furnishings started a conversation between the studio - how would that manifest as an intentional and considered format, focusing on fabrics and lights?

Web: easypeelstudio.com

**Kate Egan**  
*Wow + Flutter*

'Wow + Flutter' is an interactive homage to the ebb & flow of a busy workspace. This air-filled inflatable with a 3D printed surface & digital embroidery allows the viewer to pause momentarily and breathe, or even perhaps to stop and stare and to be transported to another place.

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**Kevin Craig**  
*Thou who art made so rank and beastly, who art thou?*

Motion captured ritual performance. 'Thou who art made so rank and beastly, who art thou?' combines elements of Marshall McLuhan's 'The Medium Is The Massage' (1967) with imagery and ideas from folklorist Robert Kirk's 'The Secret Commonwealth' (1815). With a soundtrack of electromagnetic statics and synthesized sound, the work looks to digital 'extensions' and ideas of an 'Occluded Other'.

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**Kirsteen Aubrey in collaboration with Natalina Moore and Ryan Dilkes**  
*Light, Lens, Perspective*

The work showcases a collaboration led by Kirsteen Aubrey, working with Natalina Moore and Ryan Dilkes, displaying a series of handblown glass lenses with bespoke 3d digital adaptors for camera.

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**Lesley Raven and Textbook Studio**  
*(Vicky Carr and Chris Shearston)*  
*Drawing Practice: a methodology to promote reflective practice and collaboration.*

This is an interactive work that seeks to engage conference delegates to reflect upon the conference themes using visual methods. This aims to elicit and make explicit fundamental aspects of their design practice. These outcomes will be collated across the duration of the conference and contribute to a limited-edition publication constructed in situ via the collaborative partnership between Raven and Textbook Studio. The publication will visualise reflective practice and present as a collective moment of reflection-in-action with aims to provoke further reflection in wider contexts.

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**Lucy Gannon, Ian Whadcock, Jonathan Hitchen**  
*Unity Progress Strength: The Bradford Pit Memorial*

This installation presents a life size visualisation of a memorial which commemorates the industrial heritage and community of the former Bradford Colliery in East Manchester, now occupied by SportCity and Etihad Stadium.

It is the culmination of The Bradford Pit Project, initiated in 2013 by Lauren Murphy, a BA(Hons) 3D Design alumnus, and her research into memorial crafts.

The project evolved through a public engagement process which led to the development of archives, a collection of oral histories, exhibitions and practical workshops engaging a spectrum of audiences. Ian Whadcock worked with a number of students from the School of Art to produce a range of visual responses to this material. In 2016, in collaboration with Broadbent Studio this culminated in a significant grant from the City of Manchester to realise the aims of the project, in the form of a permanent memorial on the site.

The design is a collaboration between Lucy Gannon and external partners Broadbent Studio. It features the drawings of former Illustration student Jacob Phillips and graphic design by Jonathan Hitchen. The physical memorial structure represents a lift shaft cage. It allows the viewer to imagine being lowered into a subterranean world below the streets of Manchester and to recognise the history and legacy of this site.

The output represents the impact of practice-based research, and the value of academic, community and industrial partnership. Driven by an authentic voice of protest, seeking meaningful recognition for the past in the present : Lauren Murphy.

We would also like to recognise key role of former design academic Jenny Walker, in making the formative stages of this project possible for the students and partners involved.

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**Lucy Biggs**  
*Letterspace*

Letterspace is a celebration of letterform in everyday spaces, founded and curated by designer and educator, Lucy Biggs. 26 designers created the inaugural Letterspace alphabet in 2018 informed by spaces throughout the UK, America, Canada, Europe and the Middle East. The alphabet was first presented at The Whitworth and also formed the basis of a workshop for students from schools in the Manchester area, with the aim of encouraging the study of art and design at a higher level.

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**Lynn Setterington**  
*Radical Locks*

The film documents the creation of a transitory stitched-based monument in which the pseudonymous autographs of the Bronte sisters are written large in the landscape that inspired much of their literary genius. The artwork, a commission, for the Bronte Parsonage Museum in West Yorkshire created with local groups, re-presents and reunites the siblings with the outdoors. The signature quilt, a cloth made up of sewn autographs which originated in the Westward migration underpins the methodology in this practice-based enquiry.

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**Mark Beecroft**  
*Kniteration*

Kniteration is a series of 3D printed structures that explore various iterations of the inter-looping knit structure. The pieces explore new behaviours in material form which are the result of exploiting the design freedom of digital modelling and fabrication alongside knit's inherent properties of stretch and elasticity combined with the material properties of the Nylon powder. The pieces are printed by London based 3D print bureau Digits 2 Widgets using Selective Laser Sintering.

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**Mark Mcleish**  
*English Summer Rain + A loitering Distance*

English Summer Rain positions ideas for retelling British folklore converged with compromised social complexities and personhood. Using historical connections with the witch hunts and trials of Europe as a fostered framework for thinking, I used ceramic objects as anchor points for storytelling, providing a shapeless space for a personal reading. This is saturated with takings from today's Britain that distils as an object tableau that is generative for material vitality and adopts incomplete displaced values.

A Loitering Distance attempts to pull together recognisable symbolism within a work that unlocks them from their individual meaning. By harnessing analogue forms of interaction and connection to the assisted readymades, the work poetically provides a mindset for memory and future thinking. By placing your hand in the piece pockets of your hand are amplified through different strengths of magnification. You are invited to self-read your palm, identifying perceived implications for fortune telling from your skin that meet a personal understanding. A lore within language.

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**Dr Michelle Stephens**  
*ARCHIVE 53809\_DB*

This body of work demonstrates the link between design and making. It outlines practice-based research through design as a legitimate way of knowledge production. The generative programming evidences the practitioner harnessing technology and integrating it fully into their own design process. This amalgamation shapes a model for future production across design fields. In particular, the research illuminates the possibility of using generative processes as a method of innovating existing textile design processes. The end application shapes the final selection process.

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**Pattilyn Crozier**  
*Vibrations*

We consciously and subconsciously negotiate realities through sound, and our subjective experience of space is affected by the sounds shaping these negotiations. A heel-strike in a quiet gallery can prompt self-regulation of volume and a deeper focus on the art, the constant drone of low-frequency man-made noise can irritate but also become invisible, and the physical visceral effects of the roars of a football crowd can mark out territories. 'Vibrations' explores the predictable and unpredictable soundscapes of our realities and how they can augment our connectedness and subjective experience and the way we negotiate our material world.

Instagram: patti\_crozier

**Sam Meech**  
*Waterfall*

A large machine knitted textile made from left-over yarns, depicting a close-up digital pattern of knitted stitches. The pieces have been knitted on a hacked domestic machine (Brother KH 950i). The work was created with yarns from Unique Knitwear Ltd, a local textiles manufacturer displaced by the sale and redevelopment of Crusader Mill by Capital & Centric. As a result, they were forced to quickly downsize, scrapping machines and throwing away hundreds of cones of viable yarn.

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**Simone Ridyard**  
*Manchester Tablecloth*

Developing an idea based on a recent commission for Manchester International Festival; Manchester Tablecloth will illustrate the city of Manchester through a series of site-specific urban sketches. Located in the Benzie café, delegates, visitors and MMU staff are encouraged to contribute by colouring in the sketches, doodling in the margins, and making their own marks on the tablecloth so the final outcome is a collaborative celebration of the city.

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**Steve Threlfall**  
*Digital fabrication - a tool for socially engaged practice*

This installation contains a series of objects manufactured through digital fabrication and is set out in 2 parts. Listening to and amplifying 'voices otherwise unheard' (within communities & regeneration processes) is central to my practice within Urban Workbench and is key to the objects on show.

The display incorporates a starter-pack of furniture co-designed with and for young adults (newcomers to Madrid), along with a portable room deployed as a tool for dialogue with residents living in neighbourhoods undergoing regeneration.

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**The Society of The Spectacles:**  
*Graham Jones, Susan Platt, Robert Hamilton*  
*Strelnikov's Glasses and Other Stories*

The Society of the Spectacles, is a creative research group that examines the cultural significance of eyewear in art and film. Strelnikov's Glasses and Other Stories was a collaboration with General Eyewear a London based eyewear company who make bespoke glasses for films. 24 artists, designers and film makers (12 of whom are lecturers at Manchester School of Art), were invited to respond to the role of glasses in a film of their choice for an exhibition at HOME Manchester.

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