

# /braʊ/

No.1 Process



Chris Arran  
Cover Image



Mark Wells  
Winter From Long Man



Chris Hagan  
Restless Soul



## /edition 1/process

Brow was formed by a collective of interdisciplinary creatives to encourage and share ways of researching that feed into creative practice.

We offer a space in which to experiment with processes and outcomes, inspire conversations and collaborations and share our knowledge (or lack of it) with honesty and integrity.

Brow is for creative practitioners beginning their professional journeys, creative industry stalwarts looking for new inspiration and researchers that are looking to be reinvigorated. It's also for anyone that's into awesome images, interactive film, photos, paintings, objects, collections and how they are made.

As a collective we respond to each other, our collective industries and changing culture. Brow celebrates the collective creative journey through the creation of a reflective space, annually showcasing research and creative outcomes.

Brow

/braʊ/

*noun*

1. a person's forehead
2. the summit of a hill



## /editor's letter/

This edition of Brow celebrates and explores different forms of creative process. Creativity is an interesting thing, often the more you do, the more ideas you have, but it's not always in limitless supply. There's a famous quote by Maya Angelou 'you can't run out of creativity. The more you use, the more you have.' But when you're in the creative industries, working to deadlines, coming up with idea after idea, you can often hit a wall (or just get bored of your own creations). We at Brow wanted to offer different ways to think about creativity, with a particular focus on the role of research as part of the creative practice.

With this in mind we have curated a collection of different approaches to the creative process, through research, personal exploration, playfulness and curiosity. We have creatives using film and social media as their practice, others using diagrams to think about their own process. We have curators that collect imagery to think about things, while others use the written word and photography to explore ways of working. It can take a long time to learn how you work, and sometimes slowing down and engaging with making itself can be the thing you need to ask questions and come up with unexpected answers.

Whatever your approach to design, we hope this edition inspires you and fills you with your own curiosity and delight about things you can create.

Emma

# /contents/

10-13: Shangri-La /  
Rachael Taylor

14-19: Intuition, physicality and movement /  
Eloise Calandre

20-25: Landscape and memory /  
Mark Wells

26-31: Chris Hagan

32-39: Collecting Colours /  
Emma Friedlander-Collins

40-43: Paper and Thread /  
Jules Findley

44-51: Dark Matter /  
Chris Arran

52-57: Research and Reflection /  
Daniela Hatfield

58-61: Materiality and Glitch /  
Eloise Calandre

62-65: Making research /  
Emma Friedlander-Collins

66-73: Mapping process /  
Mark Wells



Eloise Calandre  
Impact



**RE:IMAGINE**

**RUBBISH**

**POSSIBILITES**

# /shangri-la/

*Rachael Taylor has a wealth of experience of working in the fashion industry, from running her own fashion label to becoming a fashion educator. Her work focuses on sustainability and exploring alternative fashion economies.*

In 2022, Rachael was invited to run a venue at Glastonbury Festival in the Shangri-la area. She ran a venue which worked as a creative intervention titled the Waste Exchange. The concept of W.E was to encourage people to come together and see the often-hidden opportunities in waste.

“This year my intention was to explore sustainable processes and approaches to how clothing waste and food waste can become creative potential and be turned into creative opportunities. I also wanted to highlight different approaches to zero waste. To communicate the concept in a playful way I created a series of edible posters with related sayings that linked with the theme. This was to highlight some key things; firstly, we waste a lot of resources that could have potential to become something else and be reused. I wanted to use humour to engage the audience, so they could use their taste buds to understand what sustainability could become and think about materials in a different way.

The series of posters used straightforward graphics inspired by the way Barbara Kruger uses her messages, which is why I used the clean typeface Futura. I wanted the posters to be visual, using bright colour clashes to gain attention. But most importantly I wanted them to be edible. The reason for creating them to be edible was to develop a different approach in thinking about zero waste.

It was also social commentary on designing art to be temporary, not hoarded for profit and to not further contribute to the ever-growing mountain of stuff. Making the posters edible also meant the message could be consumed literally, digested, and then turn to shit, so it could return to the earth without damaging it.”

**WASTE**

**CREATIVE**

**POTENTIAL**

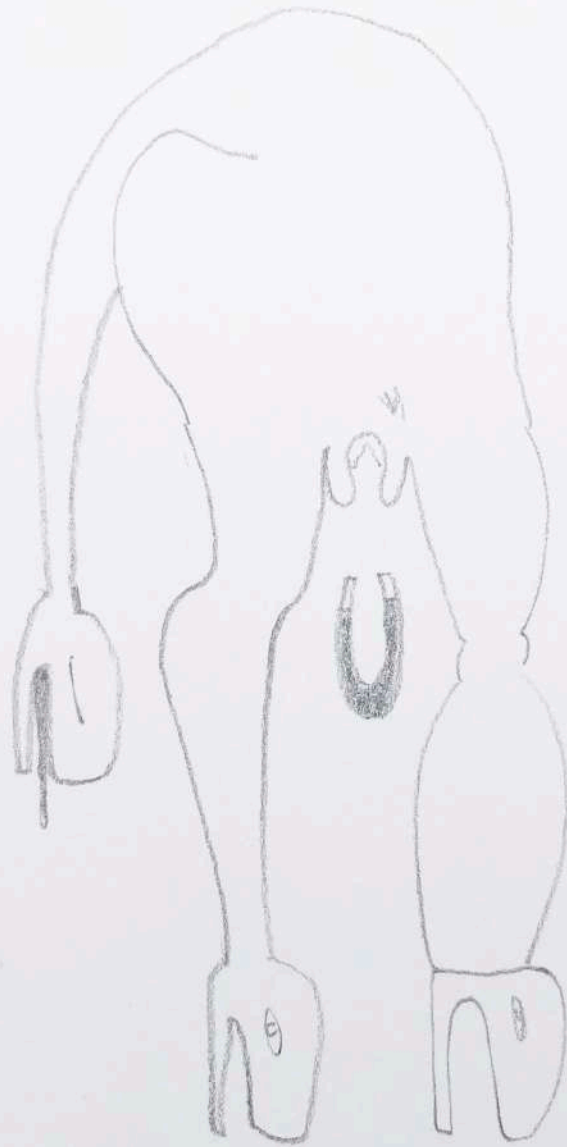
**EA**

**U**

**WA**

EAT  
UP  
WASTE







# /intuition, physicality & movement/

*Eloise Calandre is a multi-disciplinary artist whose work focuses on uncovering peripheries of space where layers of time converge and manifest, often conjured through discovery of displaced items or unexpected encounters. Calandre journeys through urban folds, wild areas, domestic and play spaces. She is interested in the synergy between physical and virtual.*

Pretty much all my ideas for making, pop into my head unexpectedly, but they don't come from nowhere. It's the oscillation between focus and movement. I spend a lot of time thinking and trying to work things out, this process often involves intuitive making, evaluating results, research around particular topics and writing down thoughts about all of these. But it's usually in a particular type of space, like traveling on a train whilst listening to music and looking out of the window, that the ideas become clear. I find that I need space between active practice to find clarity and inspiration.

Writing is key to my creative process and I use it in various ways. Firstly, as a making tool for automatic and narrative expression. Secondly, I write to unpack ideas and find threads between different aspects of my work. I do struggle with writing though, when I am trying to make a clear point about something, as often I get carried away with (the creativity of) words and language and find it difficult to keep it simple.

For me writing is a space to explore academic theory in a creative way and to expand on ways of thinking. Writing about my work and concepts within it, helps me to be clear and define my own focus. My writing utilises academic research to expand on my own ideas and perception. I incorporate creative passages into my writing as a way to connect to the more formal and academic aspects as well as to contextualise these with my practice. This process helps to digest all the stimulus that influences my work, such as music, sex, art, encounter, woodland, philosophy, theory, TV, dancing, laughing, etc.... It becomes a hybrid of a formal and creative approach and I think of as a kind of non-narrative fiction or speculative theory.

I have always felt that intuition is important for creativity. I love to learn and contemplate, yet I feel often that it makes sense to digest learning and thought and debate, then allow creative activities to flow out of me intuitively in response. Later I can



Eloise Calandre  
Bunny

*'With a pencil and a page, I relish  
unexpected results to flow freely  
without a destination in mind.'*



review what I have produced and make a decision about whether its good/bad/needs work and how to develop it further. But without that intuitive process and outpouring of myself without conscious judgment, I wouldn't arrive at interesting possibilities or outcomes. I wouldn't make the same stuff. Conscious learning feeds my intuition.

When it comes to intuition I am also interested in the act of making as thinking. Not just because I am engaging my mind in the making, but also because I am engaging my body with sensory material. For example, taking photographs, drawing, writing, walking and pondering are all physical processes which allow me to process ideas without knowing it.

In a talk for the University of Oregon, 2016, Mark Johnson states that "most of the meaning and thought that goes on is not conscious and is not accessible by consciousness." He is discussing embodied cognition as the concept that there is no mind body dualism, that thinking takes place in the body and that meaning is derived from bodily experience. He shows an example of embodied cognition as a baby waving their legs and arms around and he says "we are animation, we are life, we're action! This is the beginning of engaging with the world and this is where meaning is going to come from"

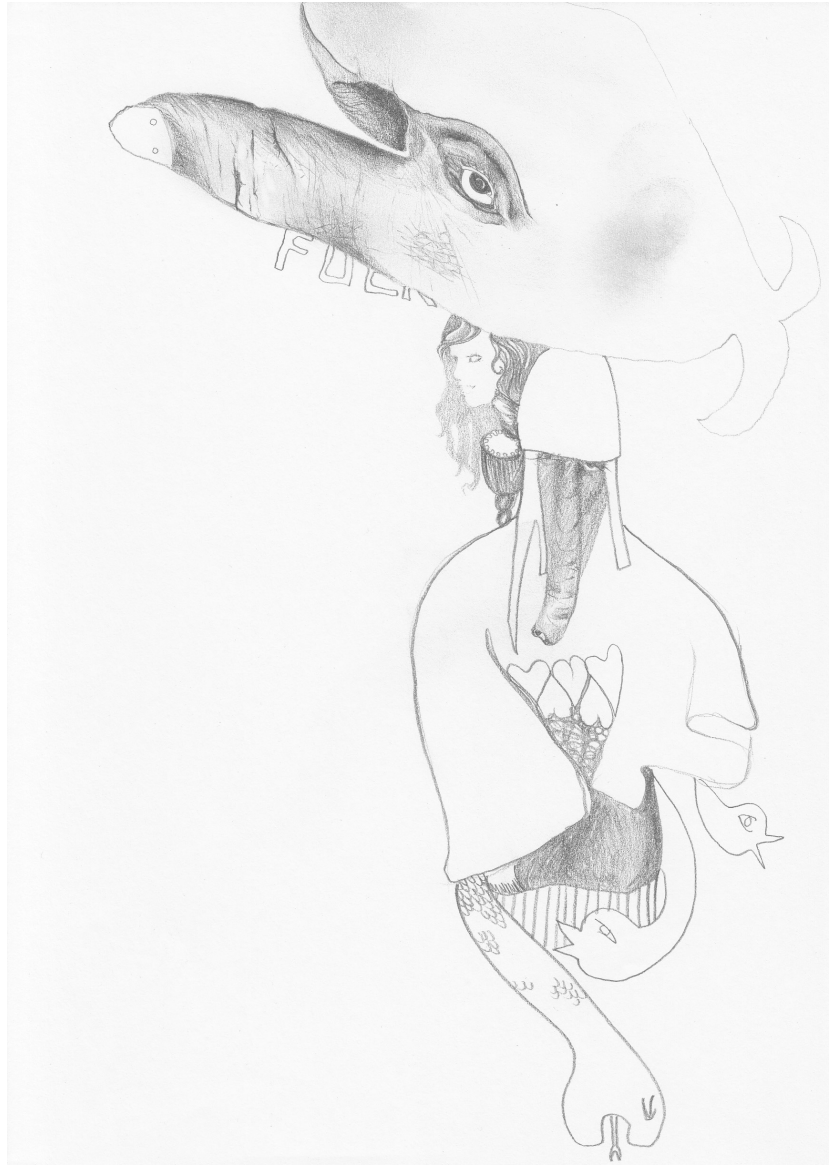
With a pencil and a page, I relish unexpected results to flow freely without a destination in mind. Sometimes words form and other times lines extend into drawing. Automatic drawing and writing brings another side to my work and I like that it is raw and unpolished. I make a conscious decision to let the drawing and writing spill out to see it will reveal to me about myself.

When I draw intuitively, I draw with lines: purposeful, gestural and determined lines. I think of drawing a line is a traveling point of touch, as though my pencil is my finger traces the contours of whatever it is that I am drawing, like tracing my finger along the contour of the skin. My photography is influenced by my approach to drawing and I use light to draw space: a line of illumination across a body; illuminating the hairs on the nape of your neck, soaking the sun into the blades of grass.

When I am creating intuitive line drawings, I find images emerge that I wouldn't have expected, often showing a side of myself that I keep hidden from my more 'considered' work. This imagery feels quite personal and I challenge myself to make it a visible part of my practice, because I like this playfulness and to occasionally relinquish some control and just let it be what it is.

*'I have always felt that intuition is important for creativity.'*





Eloise Calandre  
Fuck



# /landscape and memory/

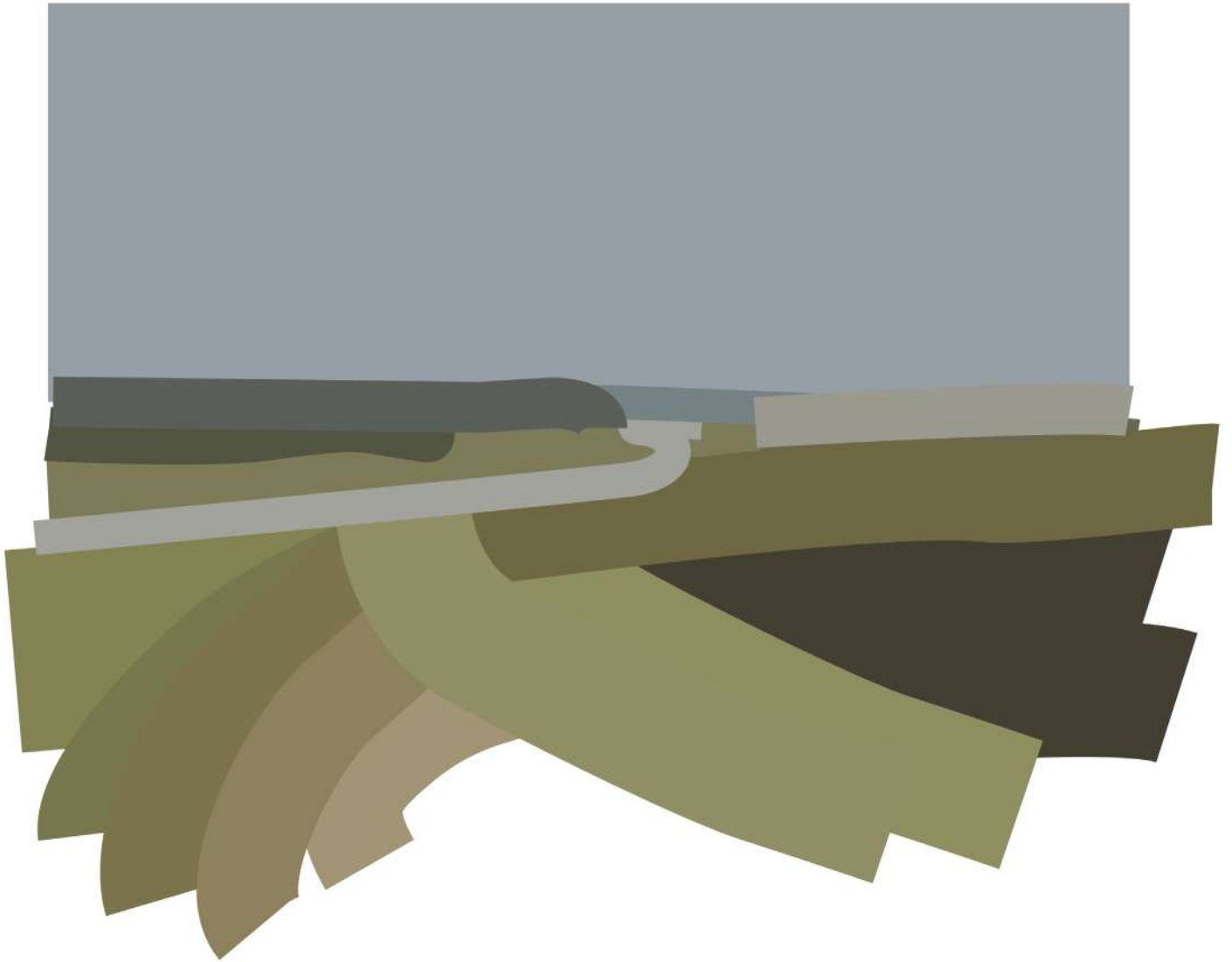
*Mark Wells' research looks at the impact of digital technology on our perception of time and space. He does this through creating and designing interventions in the physical space to ask questions and raise awareness of our use of technology and the impact on our awareness of time and space and the world around us.*

Over the past year I have explored the concept of shape, form, colour, time and space. Something that has been the subject of many other creatives in the past. I have explored, experimented, made, read and synthesised to begin to scratch the surface of this subject. At the beginning of this project I thought that I had a focus and I thought that I had a direction on where I was going and the types of outputs that I might produce – I could not have been more wrong!

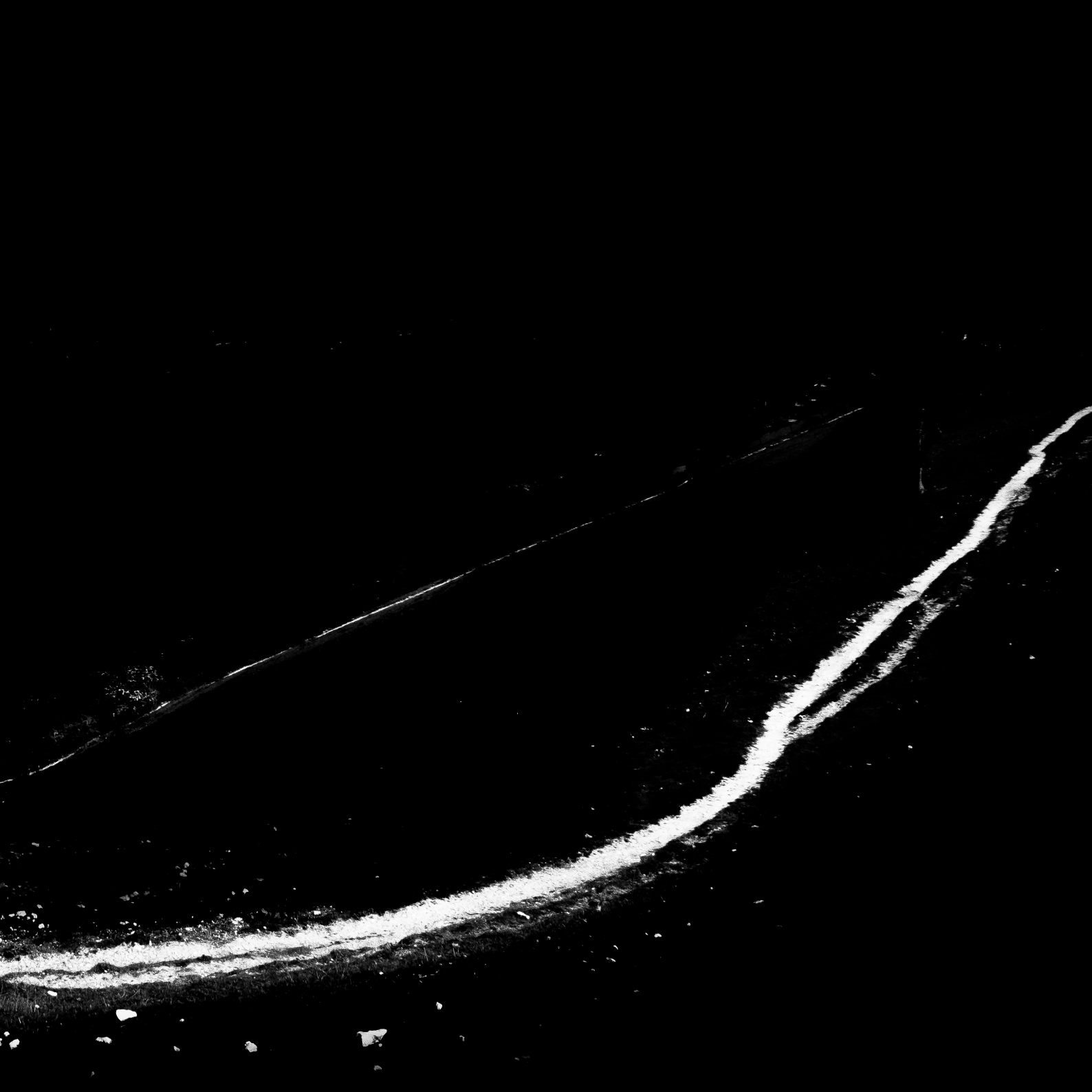
I come from a background of graphic design and digital technology, originally with an interest in the crossover between the physical and virtual worlds. However as I began to work with clients the further behind this interest was left. For years I have worked with clients to help them realise their visions for their businesses, this often means working in both visual design and front-end code, but always listening to what the client asked for, understanding their users and interpreting this into an interactive solution.

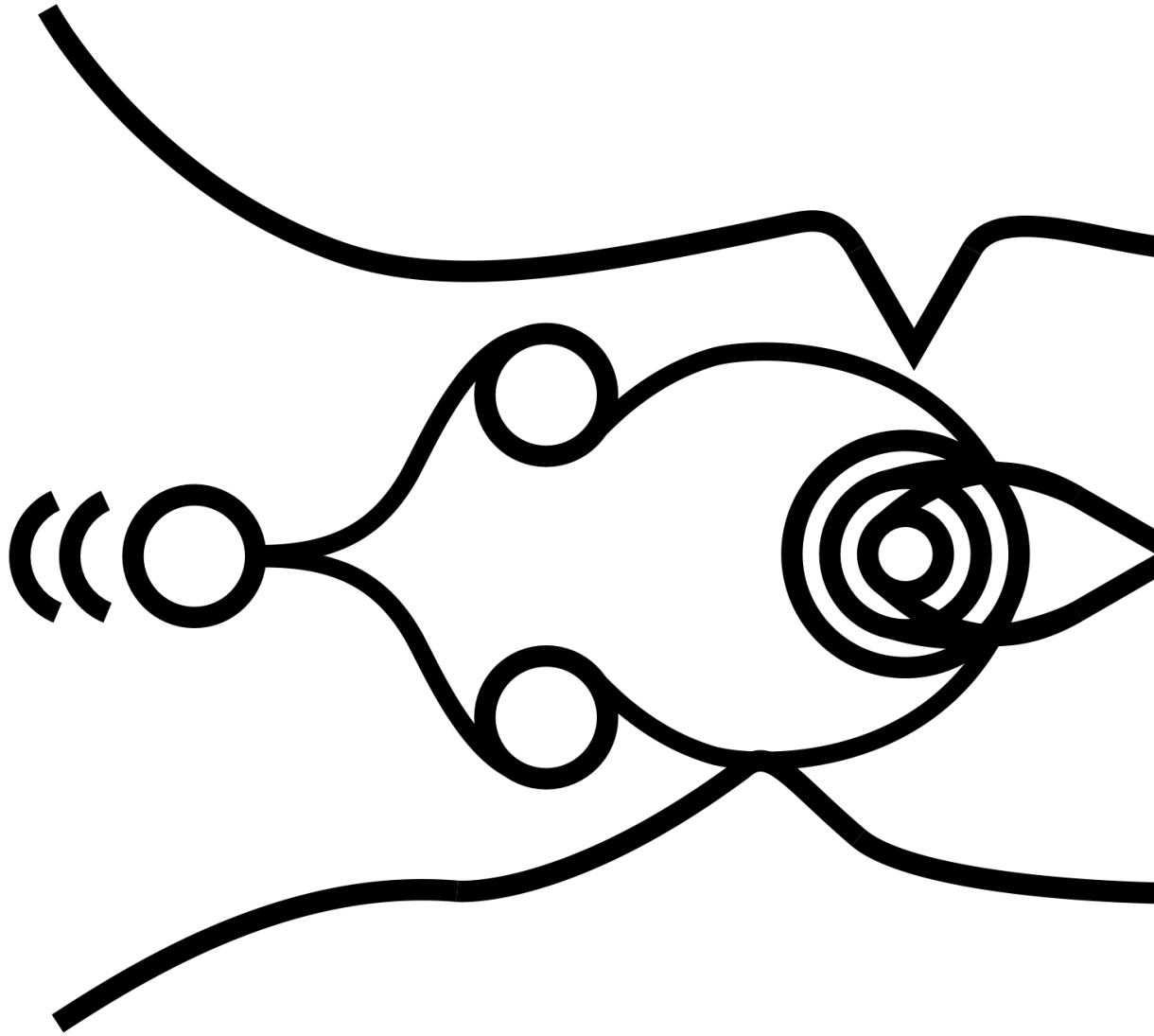
The past year has led me on a journey of exploration that has enabled me to start to develop my creative practice and produce personal work rather than client work for the first time in nearly twenty years. It has not been easy. But what has been important is being able to build upon all of the tools and skills that I have gained to use within my creative journey. I have revisited old projects, explored new ways of working and most importantly shared ideas and collaborated with the Brow collective. It has led me down a few rabbit holes of experimentation, ideas or contacts, but also enabled me to step back and hold up a lens to my practice, all of which have helped to inform an overall direction in my work.

To give context to this rather vague explanation, the original outline of the project was, "exploring our sense and perception of time in relationship to how we use technology and the impact that this has on idea generation in the creative process and the

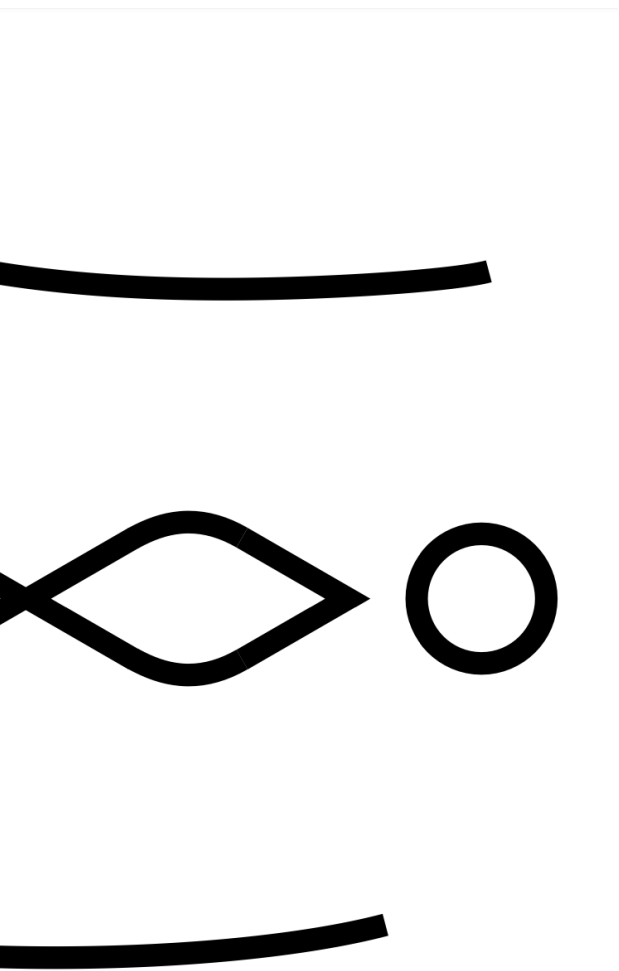












communities who use the technology.” This is still true of my project now, but I originally thought that this was going to be through gamification or augmented reality. It has currently developed to be very location specific – Butts Brow on the South Downs – as a way to create a memory device to change our attachment and relationship to that space – bonkers!

It has gone through several cycles and loops along the way, sometimes the project has split to become commercial and personal,. At other times the two have converged to come back together. It has been influenced by many external factors including; conversations, teaching, other research projects, old work, experimentations, the learning of new skills etc... they all have been valuable in feeding into the overall process.

It is with all this in mind that you can see the in the diagram the intertwining nature of the different strands that have fed into the projects and how they have come together and at points go off in different directions. The diagram reads from left to right and stops (not ends) looking out and to the next cycle and steps of the journey. Although who knows where this might go.



# /chris hagan/

*Chris Hagan is a contemporary visual artist originally from the North West of England and now based in Hove, Sussex. Chris began his contemporary art practice in 2017, producing figurative and landscape-based works on canvas, paper and mixed media. His works are held in private collections in the United Kingdom, Germany, France, Spain the United States, Canada and Asia*

Chris has always been interested in a sensory journey when he looks at art, that feeling of being engulfed in a massive expanse of rich colour, the sensitivity or contrived violence of brushstrokes and being up close to the tactile almost living nature of paint is still an overwhelming experience to me. During the making of a painting, he experiences these same feelings in a physical as well as sensory way - the slow evolution, the making and gathering of textured elements over time, the layering and excavation of colour, the search for the accidental.

He says “the words of Marlene Dumas often linger when I’m starting a new piece of work: ‘You have to keep some distance’, in the case of Dumas it is the portrait or the figurative motif, the antithesis of capturing the essence or any kind of visual likeness. It is this detachment that interests me: a negative photographic image, the chance translation of a figurative image from life into an effigy; the distortion, abstraction and transference of these motifs away from their natural form and colour into something artificial and disparate.”

Found imagery of the people, places and historical events of the North of England, Wales and in particular Ireland from the 1900’s onwards informs elements of his work, connecting the links of his own Irish heritage. It is a heritage he feels completely attached to and disconnected from at the same time, by its proximity to the not so distant past or by geography. His interpretation of popular culture sees the past constantly uprooted, reinterpreted, and distorted by each new generation of creatives. In some ways the romanticism for rural life, a haven of rejuvenation, hope and enlightenment has become a popular modern aesthetic; but scratch beneath the surface and those bygone and modern realities still expose the brutality of poverty and isolation alongside historical violence, traditions and folklore; all of which still linger on in the landscape. Like apparitions.

**How would you describe your method when beginning new work?**

When I'm creating new work I begin with photography, drawing, found material and card or wood that I've used to mix colours or clean my paint brushes and palette knives on. These accidental pieces can sit for months in the studio, with subtle layers of paint added over time, in this state they can provide valuable source material for colour, mark making and composition. I also collect imagery, old photographs from rural Britain and Europe and old theatre magazines from long forgotten productions, which I find rather fascinating due to their artificial sense of place and costume. I take lots of photographs, life on the periphery relating to nature, landscape or architecture; more recently I've been photographing stills from films I've been watching, focussing on the mundane rather than big, dramatic scenes.

**How do you put together ideas for your paintings and composition?**

Once I have a body of imagery I begin sketching and planning work, based on the sources I have collected, sometimes I make a physical or digital collage, an amalgamation of photography, mark making and colour from the pieces of card I collect, this is a process of trial and error, adding, subtracting and moving until something works, it can either be a fleeting process or take place over a period of weeks. Alternatively, I might just work directly from a black and white drybrush drawing.

**What is the method for beginning the finished work from your preparatory studies?**

If I'm making a body of work I usually plan and make a certain number of pieces all in slightly different sizes and mediums, beginning with several small works and works on paper, these will either be watercolour, gouache or oil on paper, oil and linen or canvas or collage and mixed media on wood. This combination continues through to the mid and larger sized paintings and cut-out paintings (a figurative piece, cut-out around the perimeter of the figure). Predominantly it is a mixture of collage and painting for my cut out and non-traditional shaped works. These works often take a lot of planning, but due to the freeing nature of collage much of the compositional elements can be arranged within the piece before committing to sticking them down, giving a textured and experimental feel to the work. I've been collecting and making scraps of found material and pre painted collage over the course of several years, before I started my art practice. In many ways, they are the foundations of my practice.

Chris Hagan  
Ptarmigan















Chris Hagan  
Everything We Wanted We Created Ourselves





# /collecting colours/

*Emma Friedlander-Collins is a textile designer and author; she is also a content creator working with international clients to create vibrant and engaging craft content.*

As a designer, I often have a clear idea about the shape, construction or detail of a piece that I'm creating, but the colour palette I find more challenging. That's not to say that I don't know what colours I want something to be, but I realised that after making my third collection that I tend to go for the same palette every time.

When I was young I would look at the clashing of orange rosehips next to cerise pink flowers and marvel at the combination. The dark grey, autumn sky next to golden, amber fiery leaves and find it heady and captivating. When I moved to Brighton to go to university I would walk along Hove lawns and be fascinated by the blocks of green grass, blue sea and cream-brown pebbles that sat so formally next to each other.

We all have our favourite combinations (deep pink, grass green and gold), and getting away from them can be a challenge, so a few years ago I started collecting colours. For me, the colour combinations found in nature have become a profound resource, one that connects my process and my work to the natural world. It was only when I started to document them that I realised I have been doing this most of my life, I'd just never recorded it in any way before.

Some facets of my process for documenting and recording colours have changed and developed as my practice has changed and developed. Initially, as a knit and crochet designer, I started making colour palettes with wool, matching tones of yarn to flowers, leaves and feathers and wrapping them into a card library. I then became curious about the colours that could be









*“The colour combinations found in nature  
have become a profound resource”*









An unchanging part of my process is where I find natural materials. Often ignored road verges, car parks and roundabouts have amazing microworlds within them, offering unseen collections of wild grasses, flowers and barks. The ancient woodland near where I live and the South Downs are rich with life, and enriching to the eye with the plays of light, changing moods and shifting colours across the seasons. I have also allowed all the weeds to grow through the cracks of my garden to get to know their colours and forms.

In recent years our awareness of the need to change our dominant relationship over nature has grown, and so has my desire to recognise my place within it. I have stopped picking and plucking things from roadsides, and instead am exploring different ways of collecting and keeping colours. Taking palettes from photographs, experimenting with bark rubbing and leaf prints. Making sure to only take things that have fallen and saying thank you when I do.





## /dr jules findley/

*Jules is a multi-disciplinary maker, in this piece she is using paper as a way to explore and understand embodied materiality and substrates.*

The haptic techniques used is the essence of making paper, the substrate is only the beginning of the process of making paper and the end product can be influenced and controlled in the early processes of making. The making of a fabric from scratch is also a fundamental part of generating a product that is unique and individual. Every stage in paper making can be changed or altered in some way. Most importantly in making a substrate is the experimentation the making process allows you to do, the work and process has potential for being innovative. The work can be made into installations, which can be made into large sculptural pieces. My installation work has been exhibited in China in the International Paper Biennale, Shanghai in 2019 and 2021.

The experimental work shown here are small pieces of making. When experimenting with new ideas, I tend to make things small initially to save time and not to waste more materials than necessary. The beauty of hand made paper is if it doesn't work out how you thought you can remake the paper, just tear it up and put it back into a substrate. In the photographs I investigated new ideas and performed experiments on different qualities and weights of paper to see what happened to the paper. I experimented with different threads to see if thread could be threaded through paper. I also tried using thread with still damp hand made paper to see what happened when it was wet and pleated.

Together with students from different design backgrounds, I taught fibre-based biomimicry to students to reflect on the relationship between materiality and affect, using workshops in paper making during my PhD study at the Royal College of Art. In making the substrate, I use the methodology of play; judgment is suspended, whilst the paper is being hand-made to create individual materiality. Students learnt to make paper, and take their samples from the workshops to make more at home to hone their techniques, making more paper and reflecting on their new skills and writing them up in their research blogs.

This confirmed the space for the studio as being the domestic, and the range of techniques from the students learning helped their experimentation. My feedback fed into my learning and back to the students again, fulfilling a circular feedback loop of educational and methodological techniques and reflection from the students and in teaching my research.









THE  
DAR  
MAT





RK  
TTER





# /dark matter/

*Dark Matter is the pseudonym of illustrator, animator and NFT artist Christopher Arran, Senior Lecturer of Fashion Communication at Brighton University with over 35 years experience as a successful commercial illustrator.*

*Dark Matter is the latest evolution in an illustrious artistic career, which began with Chris creating 3D artwork for clients including MTV, Swatch and Cosmopolitan, moving into digital painting, and now embracing an innovative new technical approach.*

Christopher creates animated collages that are fizzing and sparkling with style, blending live action footage with animation, 3D illustration, and sharp editing, offering both animation and still imagery integrated with AR. They are driven by the universal energy that connects us all, exuding positivity and giving a voice to inclusivity and diversity.

Christopher's art is defined by the artist's curiosity, exploring a variety of ideas including the beauty of black skin, the celebration of age, and questions about sustainability and ways to live in a more vibrant world.

## **What was your first artistic memory?**

This was when I was 10 years old and I won an art competition. I did a drawing of my village's old abandoned railway station and won top prize between two schools taking part in the competition. The top prize was a very flowery gold medallion which, being 10 years old and a boy in the 1970's, I wasn't very happy about. In fact I felt rather embarrassed when I went on stage to have the medallion but around my neck because my friends joked about it being so flowery. Now I would love to win a flowery medallion for my artwork, I would wear it with pride.

## **Where did your study?**

I studied at Manchester Metropolitan university in the 1980's which was a very happening time. I spent a lot of this time in the Hacienda club which at the time was the most famous club in the UK and great for seeing speciality acts such as a man dressed as a decomposing Marilyn Monroe who arrived on stage in a coffin, or Stevie Starr the regurgitating expert. He would swallow goldfish and bring them back up 20 minutes later at the end of his show, not to mention enjoying great music at the Hacienda.





*“There is a free association of objects and elements in my paintings and animations.”*

### **What inspires your work?**

Everyday experiences, as my work is collage based and almost anything I see can be brought into my work. There is a free association of objects and elements in my paintings and animations which I combine to create (I would like to think) interesting final result.

You work in Augmented Reality what advantages do you feel that brings it's the extra digital dimension where you can have a static image in a magazine and you put your mobile phone over that static image and that image comes to life in the form of an animation or a film pops up until you how the artwork was created or something about the artist.

### **Where are you from and how does it affect your work?**

I grew up in the Isle of Man and inherited a radio from my late foster father. I love listening to the radio because it was shortwave and would pick up channels all over Europe which due to the bad reception in the 1970s meant that a lot of the channels would crossover each other in different languages almost as if they were fighting for your attention, it was essentially an audio collage and that what has given me a love of collage all my life

### **Who are your biggest artistic influences?**

There are many the painter Sir Peter Blake is my biggest, but I see work all the time in books and online and I'm continually being bombarded by great artworks and ways of working creatively which are enormously interesting and help inform my artistic direction.

### **Tell me about your favourite medium**

My favourite medium to work in is film but I love painting drawing and making music.

### **How do you define success as an artist?**

for me success isn't about money it's about enjoying what you do, having fun doing it and being inquisitive and investigating the world you live in and the world that's in your head and somehow combining them both. But if you find being an artist thrilling and exciting and that is for me being successful.

### **How do you manage your work life balance?**

I have a habit of getting up at 6:30 in the morning and working for two hours on my outlook before I set up to work at the university and then if I still have enough energy, I work in the evenings but mostly I can get most things done in the morning thank heavens as university takes up a lot of my time.

### **How has your style changed over time?**

essentially I've always done collage work it's just the medium's have changed originally I was working in 3D using plasticine and then I moved onto painting then digital painting and now I'm working almost exclusively in film. but nothing has really changed in many ways it's all done in a collage style I find it an enormous amount of fun to work this way so really only the medium was changed and the technology to do it with.

### **What's your long-term creative goal?**

To have a body of work to pass onto my children and to continue the creative exciting roller coaster that is living your life as a creative.

In recent years Christopher has given lectures on his work and the art of sustaining a long creative career at various institutions.









# */daniela hatfield/*

*Daniela Hatfield MA RCA is a versatile creative and academic. Professional experience includes curation, styling, photography, colour/textile consultancy, forecasting and product design. Curatorial projects include assisting curator Amy de la Haye and curating Salon Conversations held at the Royal Academy of Arts. Speakers included artists Grayson Perry and Yinka Shinabore, stylist Anna Trevelyan and forecasters The Future Laboratory.*

Daniela Hatfield  
Lamp Glass

*“The past is a foreign country: they do things differently there.”*

The Go-Between, L.P. Hartley (1953)

The quote above is taken from the acutely philosophical opening line of a novel that integrates notions of memory, loss and retrospection; these are key themes that connect to the body of photographic work I have made and am re-appraising in 2022. This output is in tandem with the physical accumulation of certain objects that have travelled with me since 1996, when the past transformed.

I view myself as a spiritually grounded person who is in a constant ‘process of becoming’; that there are multiple facets to my persona, creative practice and role as an educator - reflecting on what the term ‘process’ evokes for me includes a notion of how time, presence and memory is captured.

My creative endeavours have traversed a number of realms; studying at Royal College of Art, embarking on a 2nd MA at London College of Fashion, working within a freelance capacity, tutoring students across several institutions and becoming a mother in a fragmented and abandoned landscape. Process enters my psyche on many levels and in multiple thoughts, approaches and situations. Therefore, writing about my process immediately conjures up numerous interpretations, formats and manifestations.

Process is a movement through time – whether this is via the gathering of objects, ideas or interactions, there is a documentation of sorts. Questioning is also a form of processing; an internal dialogue or with others. The creative process I am sitting within is one that is about knowing where and how to start connecting with a sense of my creative self or selves; both have been in a ‘pause place.’ [Katie Abbott]

In order for me to shift forward, I have been reading around the process of Integrated Creativity with the photographer Ellie Tsatsou Palmer; a process that aligns nurture, intuition, time, space and holistic wellbeing - all elements that contribute to the creative and making processes.

Perhaps the objects that I have in my possession or that are being kept in order to be documented at the ‘right quiet moment’, signify an essence of the ‘spark’ that will then take me forward within a making process. How do we cultivate that spark? When do we listen to it?

*Placement*

*Narrative*

*Relevance and Connection*

*Memory*

*Archive*

*Validation*

*Audience*

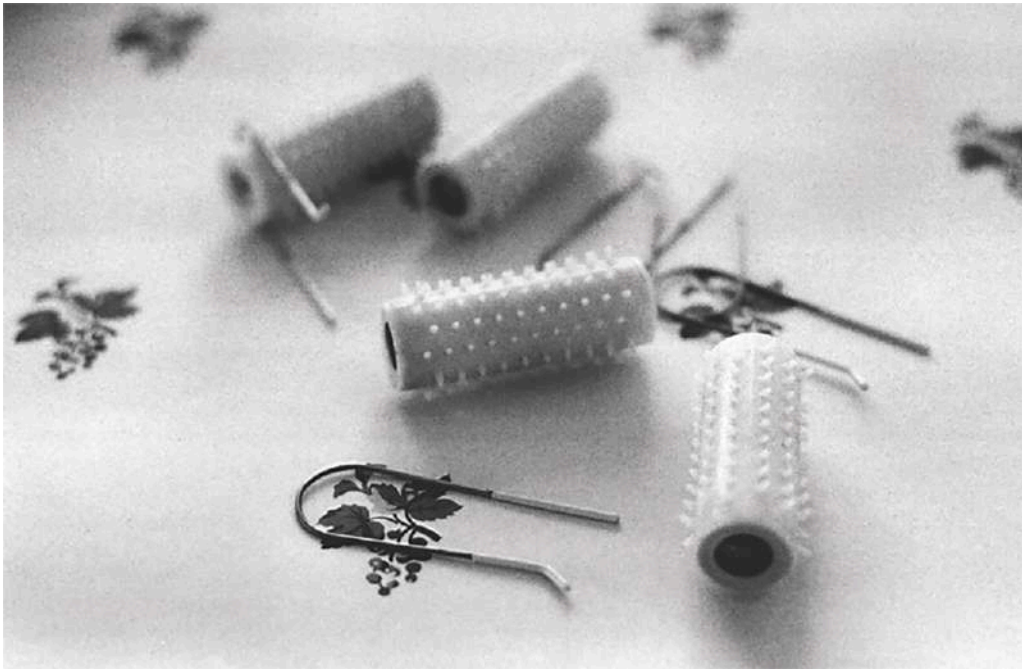
*Authenticity*

*Parallel Discourse*

*Private & Public Domains*

The terms above describe the contexts and concepts that my process-led outputs are related to; I am exploring both the physical/philosophical and the literal/lateral when collating both objects and photographic responses. I am at a stage of filtering, sifting, re-presenting and responding.





Daniela Hatfiled  
Rollers



Physically ~ arranging | steaming | cleaning | documentation via photographic processes | assembling materials to formulate an idea of where the process and object will travel next.

Emotionally ~ I am exploring where those objects have taken me in time, how those images feel via the passage and perception of time and where I am in the creative process, sense and contextualisation of these multiple elements that determine the making process itself.



Daniele Hatfield  
Opposite Page: House Clearance and Together  
This Page: Lightswitch Off

# /mobile materiality & glitch/

by Eloise Calandre

I am interested in mobile devices as an extension of ourselves. We carry our phones close, we hold them and view the world through them, stroking the haptic screen. I found an app for creating 3-D scans, which was intriguing to use in particular because it's on the phone. I can walk around a person in physical space and re-create them in virtual space. And what is the materiality of virtual bodies? The scanning software is taking a series of photographs and stitching them together to create a 3-D object based on a point of origin (photogrammetry).

Victor Burgin essay entitled *Visible Cities* is one that I revisit again and again when thinking about this. He uses a quote from Foucault's *Le Corps Utopique*, that I find fascinating:

"My body ... is bound to all the elsewhere in the world. For ... it is in relation to it ... that there is an over, an under, a near, a far. The body is the zero point of the world ... My body ... has no place, but it is from it that all possible places, real or utopian, emerge and radiate."

The scanning process is related to photography, but is a different process of rendering a photographic image, and 3-D scanning is particularly interesting to me because of the possibility of what can emerge from deliberately doing it wrong. When my movement around the object is erratic the software doesn't know how to stitch the photographs together cleanly and so ruptures can occur and it begins to create its own binding forms. I like the painterly quality of these broken scans and the agency that my body has in movement around my subject to create hybrid forms, where there is a combination of photographic rendering together with the different type of graphic which looks like a painted glitch. There is a chance element to each corrupted scan, I don't have the same control as I do with a camera taking photograph. Each scan is a revelation that I investigate to see how it can be used.

I have been creating imagery combining photography and 3-D scans, as a type of fusion between real and virtual. To explore a multi-layered space, which plays with perception of materiality and time and sits on the threshold between real and imaginary.









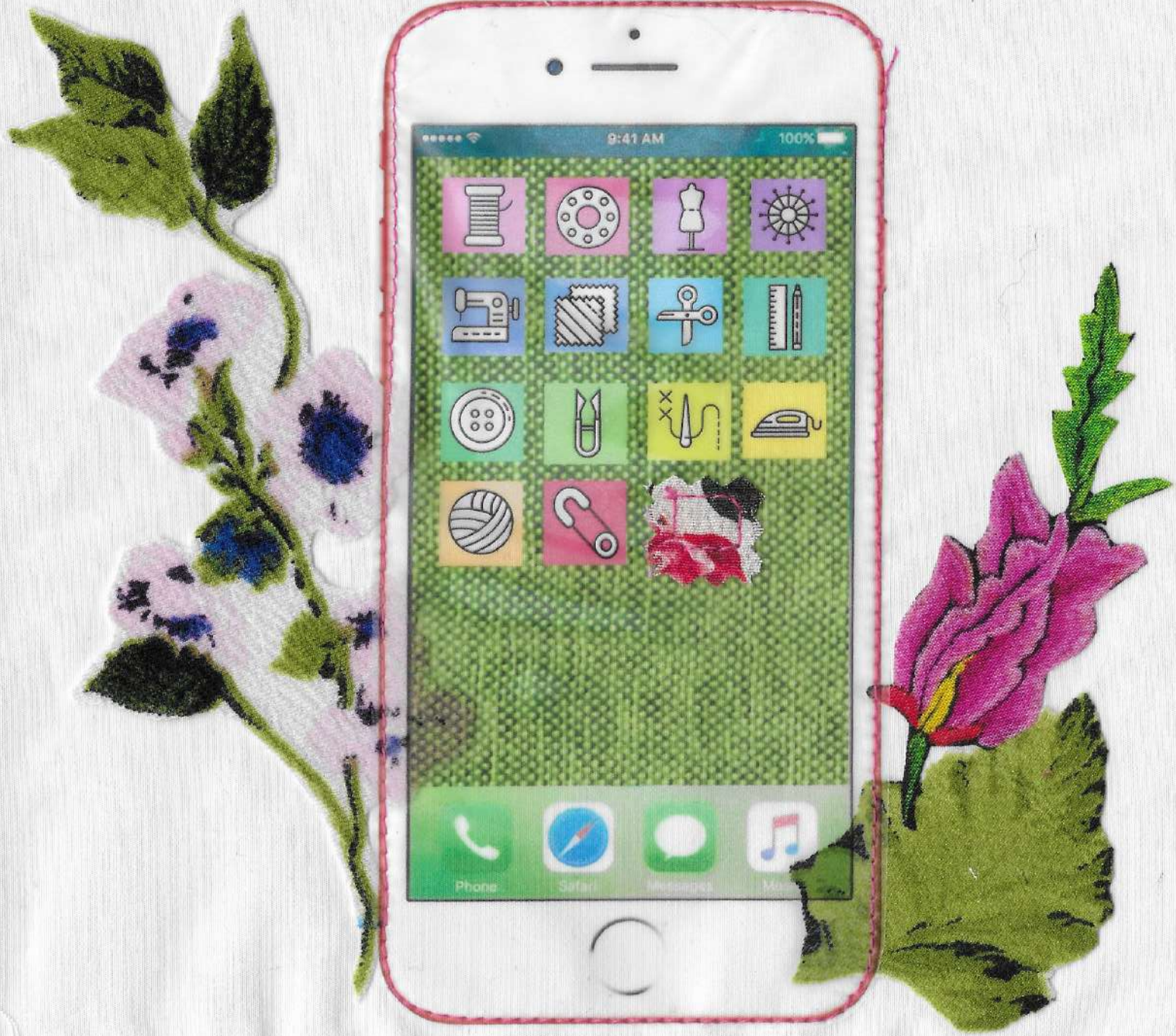


# /making research/

by Emma Friedlander-Collins







Research and writing is a very personal thing. Not all of us can sit at a screen and get our thoughts out in a cohesive and clear way using the written word. I spent many years thinking I wasn't 'academic' because this was such a struggle for me. As a fully grown adult in my 40's I still use more than one tense in a sentence. I often say the last thing first and then get tangled up trying to sort it all out so that it's not a knotted mess of words, grammar and structure. There is something decidedly unnatural about the traditional, academic style for presenting research. So I didn't do it. For many years.

Over the last twenty years, what I did do was become a designer and a writer. I am an author of six craft books, a copywriter and content writer for websites, and the writer of a regular column in more than one makers magazine. Unlearning how I was taught to write in academia was the first step, finding my voice and style was incredibly liberating and allowed words to flow out of my fingers onto a screen. The second was recognising writing and research as a design challenge.

When I design pieces I tend to get all the materials I want to use out on the table. I sketch an outline of the thing I'm making, working through a few iterations until I get to something I'm happy with. I then place colour swatches next to each other, seeing what combinations and amounts of each colour do to the overall palette. I organise and reorganise as I make, taking things apart here, adding more of something there. By the time I've got to the end, the making itself has often changed from the initial sketch, the process of head and hands influencing the concepts, ideas and thoughts.

I started incorporating this into my writing. When researching an article I would dig around reading things that would inform my thoughts, scribble down quotes, screenshot images and essentially make a mood board instead of an essay plan. This suddenly made it so easy for me, a visual thinker, to assemble a narrative, seeing what worked where and how the whole thing could come together. Illustrating and finding images became an integral part of how I write.

When I did finally head back into academia to study an MA, as the research got deeper, I took this approach further, printing everything out, making a movable, physical 'essay' that I could interact with so I could 'see' how the separate parts of my research could come together. In doing this it also changed how I was thinking about things. Making for me has a different effect on my brain from just thinking. Making physical representations of the things I'm researching with, from primary data to secondary sources allows me to see it and understand it in a new way. These can be very low-fi 'things'; from cardboard cutouts of individual participants with their survey data on them, to mini front covers of texts I've read with stand out quotes attached to them.

This development of my own process as a researcher gave me the confidence to undertake a PhD. As I read and research, I now use making as a way to synthesise my thoughts. My field of research is around craft, sustainability and social media so I use upcycled fabrics as my medium, and create maps that allow me to think through tricky concepts. Collaged quilt patches illustrate and embody my thoughts around the role of the feminine in a craft

and sustainability context. Making fabric dolls allows me to think about academic concepts like Lovecraft's Gaia Theory (the theory that the planet is a living bio-organism and we are part of that biosphere) in a way I wouldn't be able to without them.

An example of this is that I was making a Mother Earth doll as a way of representing notions of femininity, and thinking about the Gaia theory, Gaia being the Greek Goddess of Earth. It was only through making that I realised that this was a heavily gendered way of thinking about the biosphere, rather than a female earth (which has lots of problematic connotations in a patriarchal system) surely we need a non-gendered, fe/male Earth? If I were making that, what would it look like, and how would that change the academic narrative around the theory? I'm sure many people could come to this realisation just by thinking, but the act of making for me, allows for this kind of synthesis.

When we are learning at primary school the teachers have a formula they follow. They start with concrete things, such as giving us blocks to represent numbers. We then learn the symbol that goes with those numbers and that allows us to move to abstract thought. I now think of research as a journey that takes me from abstract, to concrete and back again, with a big dose of design and colour added on the way.





Emma Friedlander-Collins  
Baba Yaga

# /mapping processes/

by *Mark Wells*

You may look at the idea of creation as something that you do alone or in a team or as the idea of making something or communicating a message,

However you recognise the creative process, you will know that it always has a moment of euphoria and moments of frustration. But what is the creative process and how do you work to interrogate a subject and produce outcomes? Being self-aware of your own methodology and approach is vital in helping to be able to draw upon the appropriate tools that the specific moment in the creative journey requires.

There are many different approaches to the creative design process, each unique to the required task and the individual or group who are part of the project. We will briefly look at some of the cycles and processes of my own creative design process. We will look at some overall processes and use this to zoom in to look at some of the more detailed elements within the creative process.

One of the challenges of the creative process is when embarking on the journey is that it is often difficult to know the tools that you are going to require along the way. In fact, some may need to be created as you go, whilst others you will be able draw upon from your existing toolkit. So how do you recognise the stage you are at, and then, the tools needed at that point in time?

To help you with this there are a range of recognised design processes, from the Design Council's framework for innovation, Ideo's human centred design and design thinking approach to GV's design sprint and many more, in fact [designmethodsfinder.com](http://designmethodsfinder.com) has a long list of

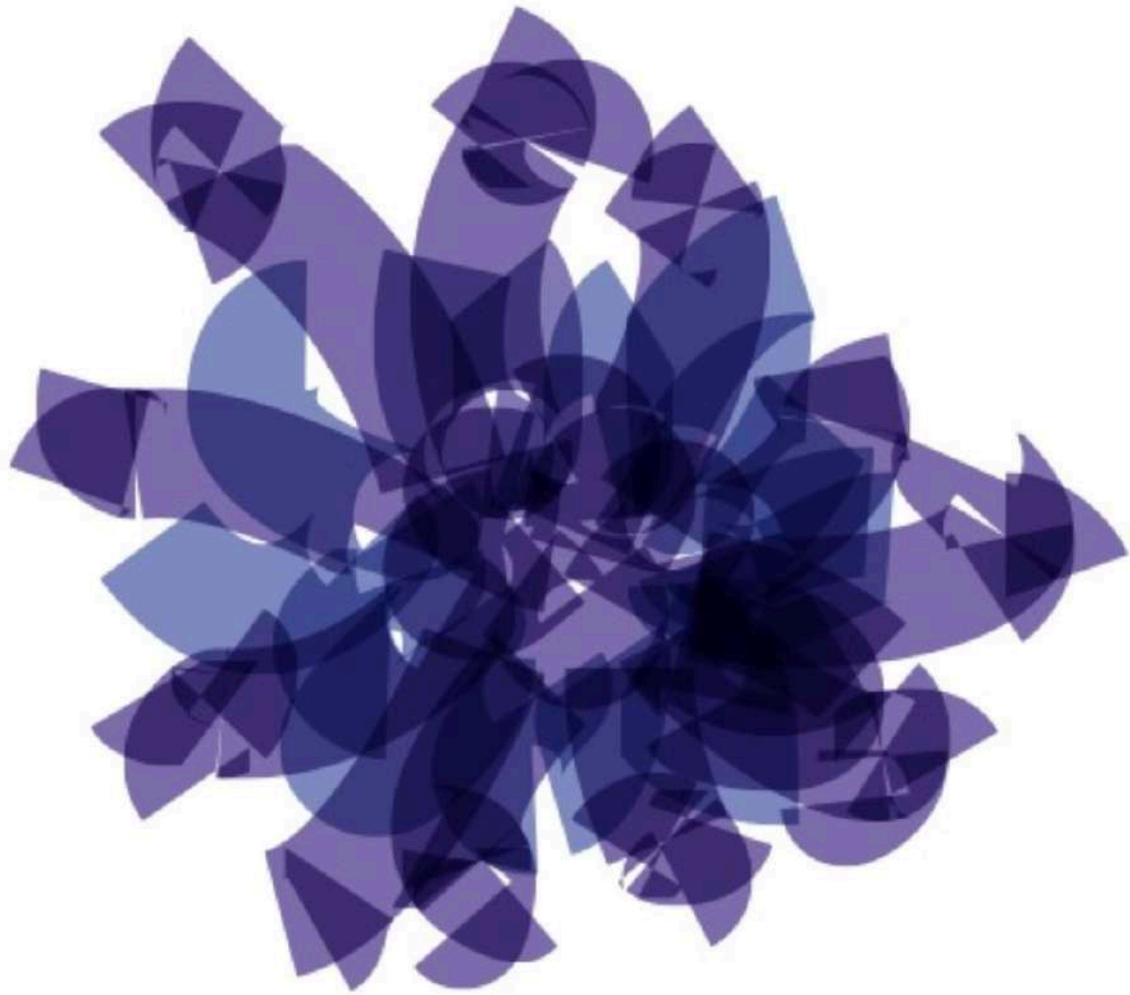
the different approaches with each having a set of stages, tools and cycles to help you have a possible roadmap to help you to become more aware of where you in your journey – these are also useful in working with a client and for them to understand and contribute to a piece of work.

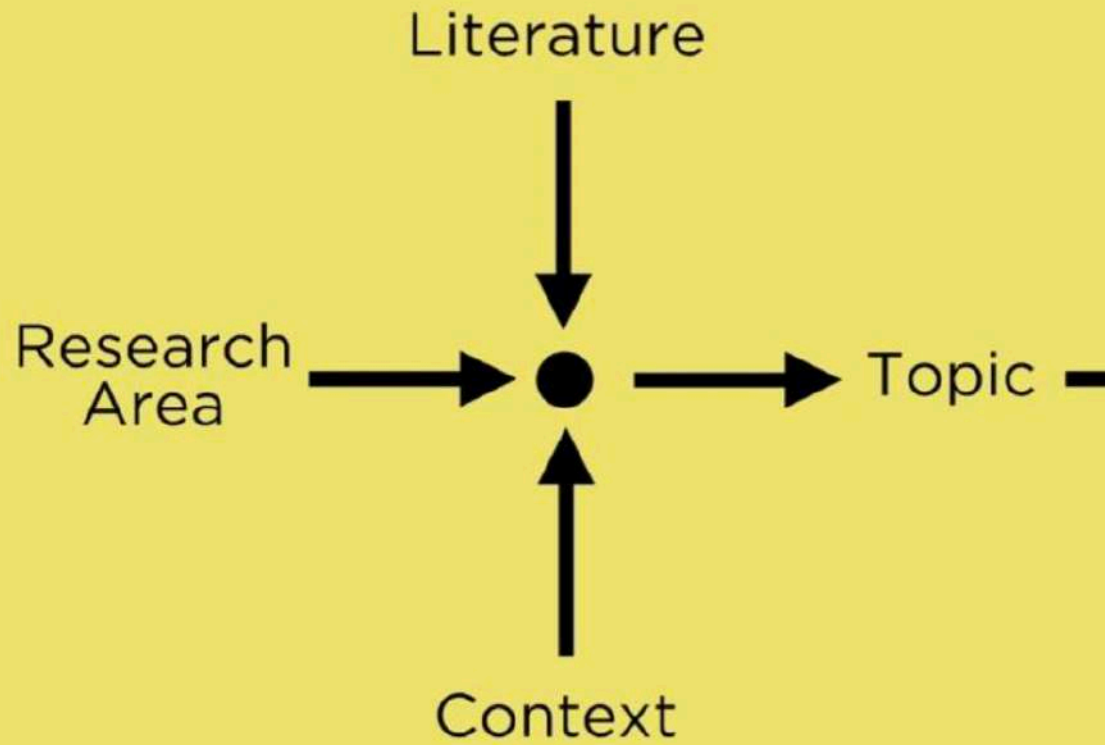
How do we go from the stage of having an area of interest to an area of focus? How do we define, refine, develop and challenge a brief? Bringing about a focus to your project and to your ideas is always a challenge with, what can be, the burdensome Pandora's box that is the internet – it can mean that you could never stop discovering and not actually produce your own work and ideas. Where to start and what to ask?

The framing of a question/brief is vital in setting off little bombs to inspire and to create excitement. For example, when Michelangelo was commissioned to paint the ceiling of Sistine Chapel, he was not briefed to 'cover the cracks' but to 'paint the ceiling for the greater glory of God and as an inspiration and lesson to his people'. The two different briefs in this example have the potential to provoke very different responses. With this in mind, spend time framing your question/challenge/brief and revisiting it to develop and refine it.

Often, we think of the process of design to be linear. There is brief/problem/project, a timeline and there is an outcome. However when you look at many of the design processes that have been created they are more cyclical and recognise the nuances and challenges of the creative process, see for example the Design Council's framework for innovation.



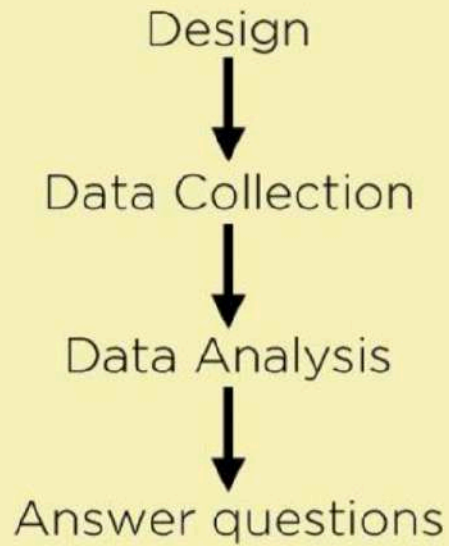




*Pre-empirical stage*

*What data are required  
to answer questions?*

→ Questions



*Empirical stage*

Marshall and Rossman 1999: 26; Punch 2005: 40

## The process of

You will see that in the process cycle that I have created to try to explain my personal experience of the past year of research and exploration that there are many cycles happening all at once. The cycle could sometimes be the length of one day or span over many months, but each of the elements are informing and feeding each other, helping to take ideas and thoughts from abstract to concrete.

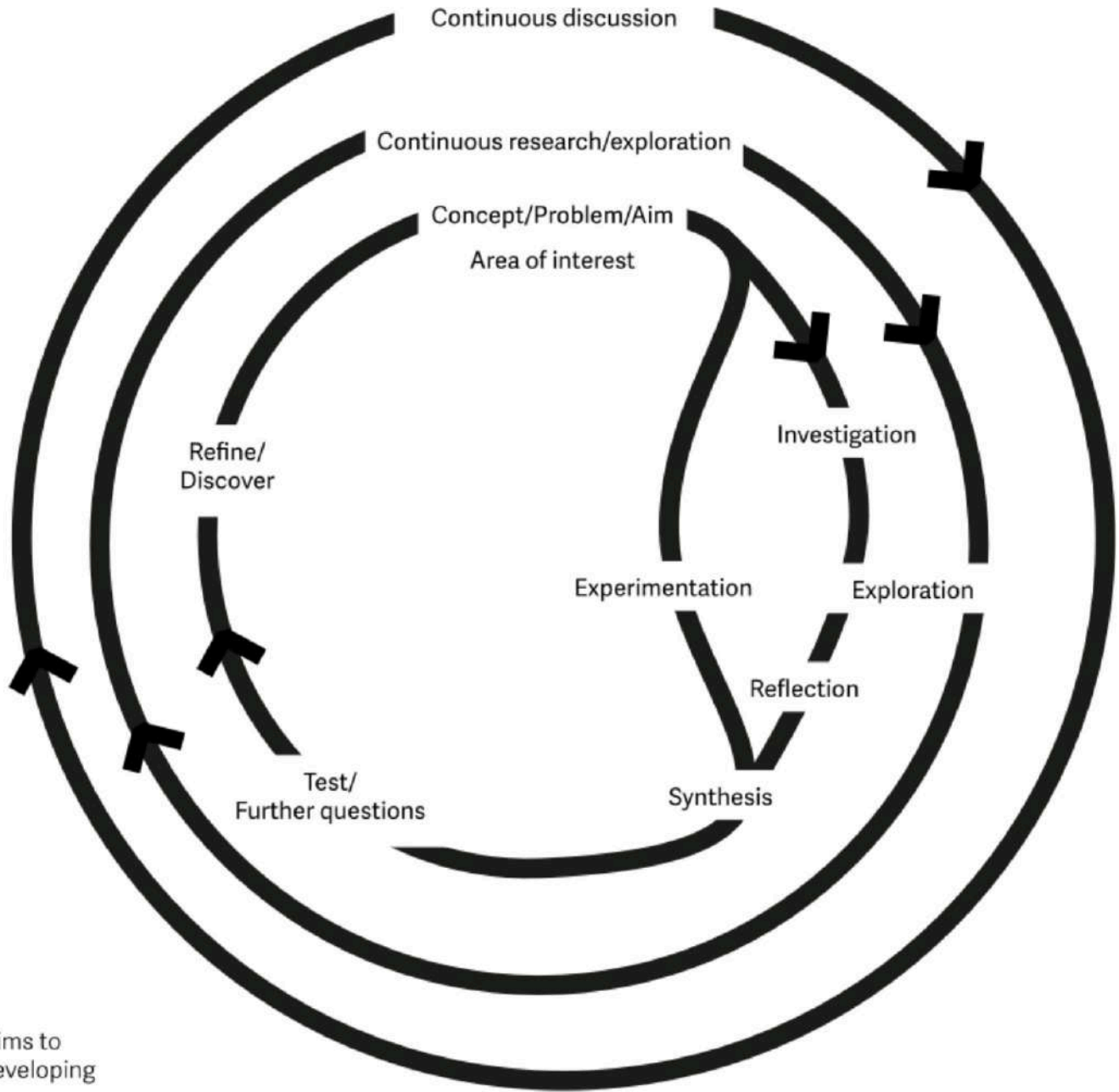
Within the cycle there is the important reflective element of making sure that we are on track. For example, at different points/cycles, are we achieving our original aims or, in fact, with the new knowledge gained have the original aims now developed and changed?

Within all of the interwoven parallel journeys there are inevitably times of widely searching for an answer – the oscillating journey – alongside smaller loops of exploration, discussion or experimentation that form the close up of the overall process cycle.

Always coming back to see if on track or need to adjust with new knowledge.

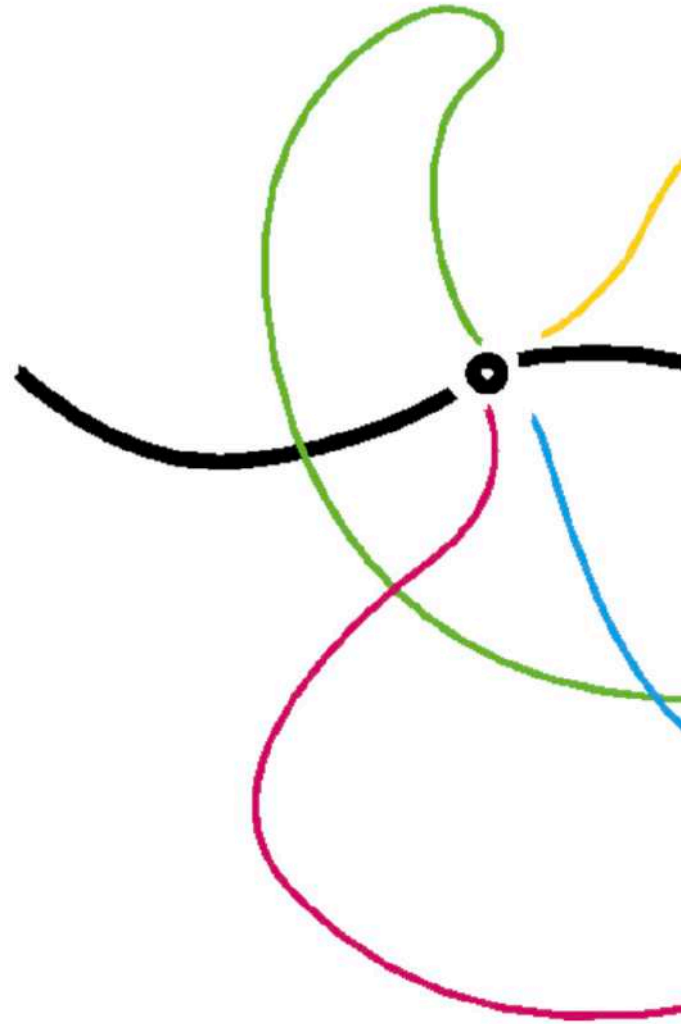


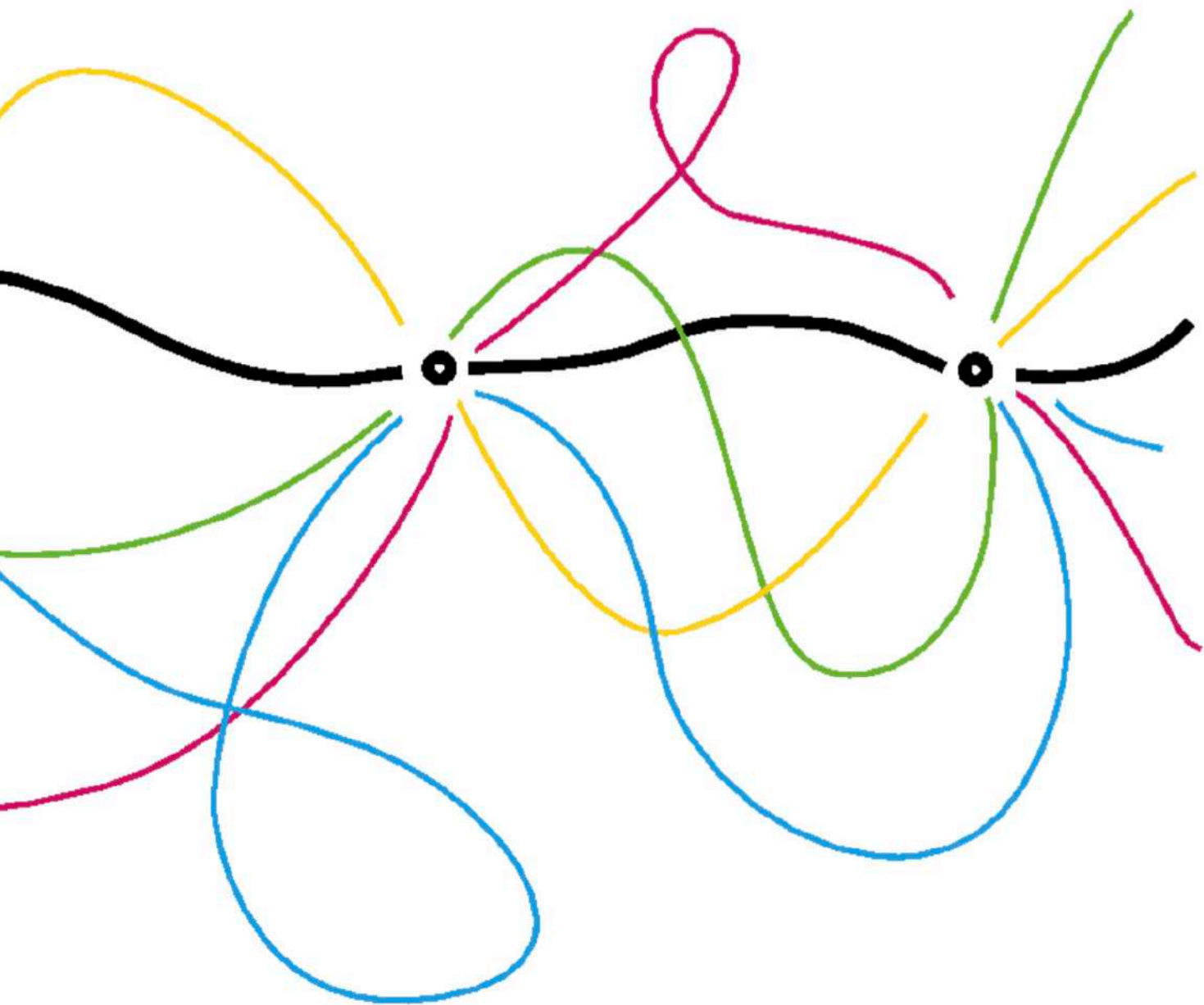
cycle



original aims to  
refining/developing

Specifically zooming into the outer cycle of continuous discussion, you will see that it is important to have discussions and come together at different points in the journey to talk, share and challenge ideas. The true value of the conversation only being realised when each member of, a group is able to share ideas and contribute to each other's discussions to help with the co-creation of everyone's process. The group can change or be more than one group. It could be about user research and questioning along with having a core group who know your project and can discuss it.





Thank you for joining us on this exploration of research and process. If you would like to get in touch with any of the contributors you can find them here:

Chris Arran

[c.arran3@brighton.ac.uk](mailto:c.arran3@brighton.ac.uk) / [chrisarran.com](http://chrisarran.com) / [@chris\\_arran\\_artist](https://www.instagram.com/chris_arran_artist)

Eloise Calandre

[e.r.calandre@brighton.ac.uk](mailto:e.r.calandre@brighton.ac.uk) / [eloisecalandre.com](http://eloisecalandre.com) /  
[@eloise\\_calandre](https://www.instagram.com/eloise_calandre)

Dr Jules Findley

[j.findley@brighton.ac.uk](mailto:j.findley@brighton.ac.uk) / [julesfindley.com](http://julesfindley.com) / [@julesfindley](https://www.instagram.com/julesfindley)

Emma Friedlander-Collins

[e.m.collins@brighton.ac.uk](mailto:e.m.collins@brighton.ac.uk) / [@steelandstitch](https://www.instagram.com/steelandstitch)

Chris Hagan

[c.j.hagan@brighton.ac.uk](mailto:c.j.hagan@brighton.ac.uk) / [@chrishaganart](https://www.instagram.com/chrishaganart)

Daniela Hatfield

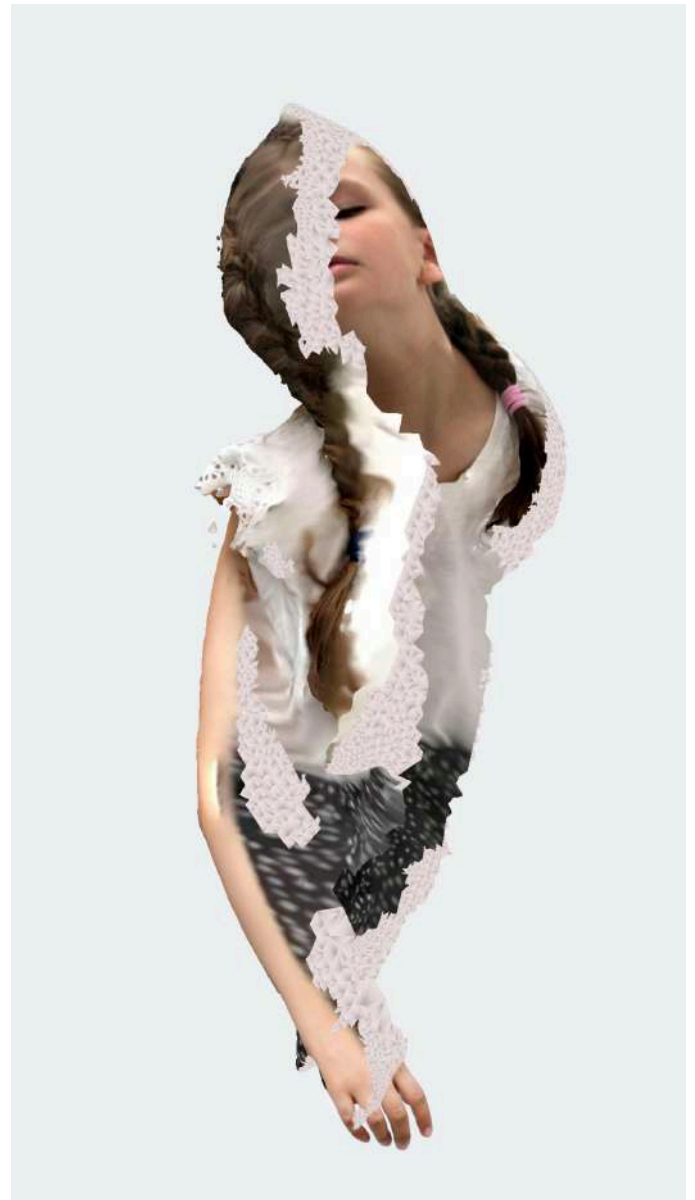
[d.l.hatfield@brighton.ac.uk](mailto:d.l.hatfield@brighton.ac.uk) / [@arachivistaalways](https://www.instagram.com/arachivistaalways)

Rachael Taylor

[r.j.taylor@brighton.ac.uk](mailto:r.j.taylor@brighton.ac.uk) / [@shapers\\_of\\_society](https://www.instagram.com/shapers_of_society)

Mark Wells

[m.e.wells@brighton.ac.uk](mailto:m.e.wells@brighton.ac.uk) / [reativepedagogies.com](http://reativepedagogies.com)



Eloise Calandre  
Impact





