

Professor Rebecca Earley

Who made my uniform?

“How can designers use the school uniform as a vehicle to explore the habits, behaviours and attitude to clothes and fashion, amongst the next generation? Over the last five years Earley has delivered a number of small projects at primary schools in West London, which have all aimed to explore sustainability through materials and creativity. From paintballing and skateboarding with fabric inks on to lost property clothing, to asking the pupils to trace and map the airmiles the school cap covered, this keynote will take a look at these educational projects, to find the models for transforming the activities taking place in the art rooms in our schools. Earley will also look at how these playful approaches have impacted on her work with industry stakeholders and brands in Sweden, USA and China, where she has been using the TED’s TEN cards and the Circular Speeding Tickets to generate new insights for how fashion textiles can be made fit for purpose for the circular and sustainable industry of the future.”



Alexis Harding

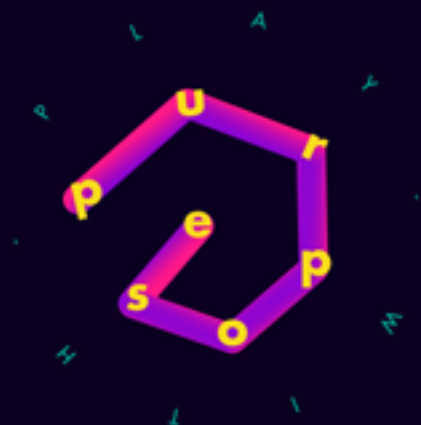
— Temporary Wet Paintings (TWP)

“Alexis will discuss the his practice with a focus on the range of ‘behavioural processes’ he uses to make the paintings and the painterly habits, rituals and treatments the paintings seem to need, to emerge into the world.

Since the mid 1990’s Alexis Harding has subjected painting to a singular physical strain. His work emerged as an antagonistic and unruly take on process painting of the 90’s and has developed into a wider practice that explores and celebrates the intersections between abstraction and representation. In its use of painterly time-based material and the corruption of various organising principles’ it has sought out new areas for painting. Harding’s practice over the last 20 years has aimed to split, play with, break and reinvigorate the possibilities of abstract painting.

“ I use the ordinary language of abstraction and aim to fundamentally change it; to change it in relation to the image I want to allow to emerge. I work very much with the paintings. To do this I have had to change the way paint normally behaves and functions. The way I make the work is a combination of complete strategy and control and irrationality and abandonment. I listen to the paintings and they tell me where they want to go”

The work has been shown nationally and Internationally since 1995 and Harding was the winner of the 2004 John Moores Prize for painting. Recent exhibitions have included a survey show of fifty paintings with Coombs Contemporary at Watson, Farley and Williams and the first museum exhibition opens on April 18th 2020 at MAC, Lissone, Italy”



Gemma Harrison, Founder of VC London

—
“Create, loose
your way then
find your
direction
through play.”

“After working for over 12 years as a designer in women’s fashion for some of the worlds most prestigious luxury fashion brands Gemma Harrison’s career and life took a completely different turn when she began riding and building motorcycles in her spare time.

VC London was founded in 2015 when a few friends who were riding motorcycles put a post on social media asking any women who wanted to ride to get in touch to come and learn to ride with them. Hundreds of riding lessons and events later VC has since grown into a successful organisation, network and online platform that encourages and enables women to get into motorcycles and action sports by providing spaces that promote positivity, inclusivity and diversity in areas where women where previously underrepresented.

Finding a way to fuse together both her work and creative experiences with play has not only created a completely new career path for Gemma but has allowed her to grow a community and organisation from grass roots to one that now officially partners with some of the worlds biggest brands, from Red Bull, Harley Davidson and VANS.”



Dr Julie Huxley-Jones, GlaxoSmithKline Pharmaceuticals

How do scientist play with purpose?

“Fostering a culture of creativity and innovation is the bedrock of how new medicines are discovered. Through play real societal benefit is created as patients receive the medicines they need.

I will explore the parallels between the creative arts and science and how play is a central tenet to both spheres. Both disciplines build upon foundational principles. They openly embrace the challenging of dogma. They embrace the disruptive thinkers. We simply play with different concepts.

Strong creativity in science, requires expansive thinking, open questions and a willingness to explore. Although embracing data provides a way to navigate through the complexity of the information required to make a new medicine, some of the greatest innovations start with the question “What if”?

In the world of medicinal research, creating space and opportunity to be curious is coupled with a sense of urgency to focus on the patient. Can play be an accelerator? How can play be focussed on the target without diminishing the intuition, creativity and thinking? How does play challenge the reductionistic and analytical approaches to thinking, which are highly prized in new medicinal research?

I will share how scientists, engineers and business leaders play with purpose and how creative environments and mindsets are used across the pharmaceutical industry to encourage smart risk taking.”



Sian-Kate Mooney

– Creative ideation through tasseography

“In this paper I will draw a playful analogy between the practice of tasseography and creative ideation.

Humans in Europe have used the reading of tea leaves as a way of divining the future since the seventeenth century, and it is still commonly practiced with varying credence, all over the world in fairgrounds, family gatherings and party events. It is used commonly to determine ones’ fortunes or love life, or to help the querent or inquirer make an important decision. It is a way to feel in control of ones’ future, to have insight into the unknown and eliminate the element of surprise.

I felt that there were curious commonalities between some creative research methods and tasseography, and when looking for new ways to teach postgraduate students how to identify any lines of enquiry, it seemed a playful way to delve into the subconscious and extract pertinent subjects that may not have previously been considered.

For good results in research and tealeaf reading, both the querent and the student must remain calm and centred, inspect and interrogate preliminary findings and consider them from different positions and angles, the forming mental images and idea generation through the inspection of symbols, signs, shapes and words.

In the paper I will present a credible analogy between the two activities, followed by a tealeaf reading workshop that enables the participants to follow their intuition and tasseography guidelines to discover a subject or subjects for further research investigation. “



Noel Douglas

–
**Playfully
protesting climate
crisis**

“How can forms of creative play informing the desperate need for more effective political action to mitigate the worst effects of Climate Change? Through a series of projects that the author has been involved in this presentation will address this question and show how play in the urban space and the space of Institutions can add to the collective pressure to create a world whose climate is compatible with life for ourselves and future generations.”



Phil Holmes & Paresh Parmar

– Engaging with exceptional sounds

“This project focuses on increasing the interaction with culturally rich rare musical instruments using newly developed interactive devices. The outcomes are to enable people regardless of musical talent to play, engage, compose or simply enjoy the rare instruments sampled. Our approach to the project was challenged in two ways the first was to change the rather simple and traditional way of viewing a specific rare musical instrument in a museum behind a glass case (without hearing it) and the second was to increase the interaction with these rare instruments and the sounds. We therefore made these accessible through VR equipment and interactive web-enabled apps, enabling users to physically ‘Play’ the instruments. This project ensures that the participants can learn through play while preserving the sound of an endangered cultural instrument. This paper will inform the broader public about the significance of at-risk and rare music instruments in contemporary society. “



Nicola Johnson

— Is social media inhibiting play in the arts

“This paper considers the use of Social media as an enabler for artists to share images, its potential for interruption of play, and how this affects the creative process. These online tools of social media, that many artists have adopted to share enthuse and develop networks, allow artists and individuals to connect globally, and exhibit virtually with ease. Increasingly this has become a trend for showing work in progress, in the artist’s studio, as a feedback-loop on the methods process and sometimes content of the art work, allowing everyone to be the ‘artist critique’.

Within this research I have surveyed over 50, self-identifying contemporary artists, using social media, of whom 68% claim to be sharing images of work in progress online, through a social media platform, ie., Instagram, Facebook, Twitter. Is this use of a social platform changing how we play and interrogate as artists? Therefore this research considers whether the role of social media is changing the way we as ‘artists’ behave as ‘artists’; and furthermore how we are sharing more work in progress as part of our interrogation and play. So how is social media, impacting the outcomes and even the nature of play itself? “



Catrine Val

– Asphyxia. Pioneers of the heart - exposé long

“Fashion is playful and fun appealing to adults who otherwise feel less able to behave frivolously. Fashion is deceptive. It is a “player” that pretends to rip duration away from our modern fast moving times and to be indispensable for a timeless period. As long as you participate on their level, you are part of a zeitgeist a feeling of being in the moment and contemporary. Fashion has the power to communicate our differences to the world for us. The fashion industry is a product of the modern age. Designers produce a choreographed Neverland. An enchanting world whose spell is hard to break.

The paper “Asphyxia Pioneers of the Heart” explores the image of young promising fashion designers in the context of modern British society in the concepts on gender, and the relationship between mind and body, finding political expression, beyond any postmodern thinking of identity. Only a few junctions from London’s high Fashion spotlights is Luton School of Art and Design Department – at the University of Bedfordshire, a cocoon of creativity. In a world gone mad where democracy is being questioned, and where migration is inevitable. All of my protagonists represents a new generation of rebel. They understand lucidly, that not only freedom is a given condition, rather it is something to achieve through constant effort and struggle. My project casts light on their vision. Fashion can let us literally wear our courage on our sleeves. Wear it because it matters. And wear it because you matter.”



John Whitney

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**Play and
performance:
Ludic and
narrative
strategies for
contemporary
audiences and
contexts**

“Play and Performance: Ludic and Narrative Strategies for Contemporary Audiences and Contexts
This paper interrogates the notion of game play in context with an equally emergent form of entertainment: participatory performance. The question raised here is what can play do for performance? In recent decades, performance and audience desires have shifted into a more ludic frame than previously. Through the critical frameworks of interpersonal feedback and performance agency, this paper identifies that play is a crucial element that enables the ludic and narrative strategies employed by performance makers in their exploration of what play does for performance. Such strategies allow us to participate more, they extend our social contracts with each other and they enable us to enter new social spaces. To play is an innately social act, but play is not just an isolated act, it is situated in many different social contexts. Contemporary analysis of key performance game examples will be made both for the ways in which they enable play, but also how they operate in specific social and cultural frames. Although the form of performance games is not politically specific, it can and has been used to address socio-political issues whether that is climate change, workers’ rights or even the unfairness of the financial markets. This paper will discuss play and performance, social interaction with audiences and the varying social contexts that performance game artists find themselves resident within.”



Ruth Jones

— Who gets to play and who doesn't?

“An exploration of who gets to play and who doesn't, and the potential inherent within collective, feminist art practices in levelling the field of play (pun intended). When considering play through the lens of intersectional feminism, play becomes as contentious as work and care. And the importance of play as outlined by Karl Marx and more specifically in art theory, by Jacques Ranciere, in connecting us with the full range of our humanity, makes the question of who gets to play and who doesn't, more urgent.

I propose to present a brief overview of play, work and care from a feminist perspective and how intersectional collective art practices can enable agency for those least able to access meaningful play.”



Dr Nicolás Giudice

— “Jason Fulford’s playful photographic hieroglyphs”

“The incipit of *Crushed* (2003), one of Jason Fulford’s first photobooks, is a quote by Emmet Creed, a character in Don DeLillo’s book *End Zone* (1972). Creed is a football coach and his favourite maxim is “It’s only a game, but it’s the only game”. The notion of play, in both its pleasurable and serious dimensions, is at the heart of Fulford’s photographic language. This paper explores how his photobooks are underpinned by a playful approach to how photographic images -the forms, colours and stories that are inscribed in them-, their combination with words and their sequencing within the space of the book, both produce and elicit meaning. In each one of his photobooks, Fulford asks the viewer to participate in an enigmatic and open-ended game of language.”



Kathryn Pugh

—

Abstract

“The purpose of this workshop is for participants to experience how an interdisciplinary exploration with props, in this case ribbons, leads to learning in geometry and choreography inspired by ‘playful pedagogies’ (Broadhead & Burt, 2012), experiential learning theory (Kolb & Kolb, 2009), embodied learning (Dixon & Senior, 2011) and practices arising from the educational thoughts that are espoused by Maria Montessori, John Dewey and Jean Piaget manifested in transformational pedagogies (Mezirow, 1991). This embodied practice is frequently part of young children’s learning experience but infrequently utilised in adult learning, particularly in relation to dance and mathematics. Considering the multi-disciplinary nature of dance which, when combined with the use of props (object based learning), music (auditory learning), visual learning, collaboration and incorporation of spatial awareness and cognitive functions (Brown & Parsons, 2008, Jensen, 2005), is ideally suited to interdisciplinary studies and enhanced learning and achievement. Using patterns, nets, transformations and a variety of creative interpretations, participants will firstly explore the possibilities of using ribbons and then move into choreography partnered with mathematical concepts and collaborative actions which will may form the basis of artistic and cognitive development and enhance the educational experience through kinaesthetic, cooperative learning.”



Rebekah Tolley

—
**‘Play t(oy)ime:
It’s all about
perspective...
isn’t it?’**

“When we gaze up into the night sky, and out into the stars, we might imagine returning our gaze toward Earth. Looking back on ourselves, what would we see?”

In 1972, the astronauts of Apollo 17, the last crewed lunar mission, looked back thousands of miles towards ‘home’, and that glorious orb, hanging like a blue marble in space. What childlike sense of wonder must these humans have experienced as they floated weightlessly, snatching images of this gibbous Earth, illuminated from behind by the sun? Faced with the current climate crisis countdown, bearing down on Planet Earth as it teeters towards the edge of the ecological disaster infinity pool, as arts practitioners how do we retain and respond to that innate sense of play and wonder, set against a backdrop of such anxiety ridden times? Playing with notions of perspective and perspectives, how do we respond to and reconcile a consumer hungry society, and its perpetual itch for the new, with a nostalgia for our own childhood, play-centered histories? Revisiting and renegotiating personal archives as a departure point for new contemporary artworks; ones that connect to the past, and the increasing possibility of lost futures, the research question being, how this representation shapes the image of the present, with a bearing on the here and now?

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Image: ‘Eustatic Earth’ Duratran Light Box ©

GeorgiouTolley 2019

(The term “eustatic” refers to global changes in sea level relative to the centre of the earth, for example as a result of melting ice-caps).”



Vicki Fong

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Abstract

“There are just some things that people don’t talk about... DEATH is one of them! How can ‘play’ open up discussions on an otherwise uncomfortable subject matter, introduce individuals to different cultures, and provide a platform for self expression?”

Vicki and David will introduce their research in Chinese death rituals and describe the practice performed by one Chinese family’s annual ‘Sweeping of the Tombs’. They will explain why this is practiced, the symbolism behind the objects and acts, and some of the superstitions within the culture. The presentation will discuss the objects that are used within ceremonial burnings and how current aspirations in society have informed new trends for these artefacts. Vicki and David will conclude the presentation on how their research has informed Pure Brightness , a collaboration with creative digital agency It Is The End LTD . Their work combines craft skills and digital innovation that will debut this year through art exhibitions and creative workshops. Pure Brightness is a celebration of traditional rituals within Chinese culture that opens discussions on death, love and materialism. “



Alexis Weedon

– Play and storytelling: The application of research to local businesses in the creative arts

“Storytelling has become a keyword in developing identity. But how do we tell our stories? Can we change them? Should we ‘play’ with them to find a best fit with who we are and what we want to become. We often talk about our journey, and that is a mode of storytelling about ourselves, but how does that work alongside the measurement of success? What stories do young companies tell of their origin and ambitions? This talk explores the liberating notion of storytelling, games and play and the inhabitation of roles in finding our identity as people, researchers and how it is being applied to businesses. Telling the story of who we are and how we relate to others becomes an important way to see our role within our changing communities. Drawing on research in science, business studies, publishing and creative industries I will offer insights into this process. What is the difference between games and play? Why do we have to ‘give up’ play as we grow up? What happens to our capacity imaginative play when that happens? Separating the stones from the lentils, as in the story, and with the magic wand of the fairy tale, these will be transformed into the means to take Cinderella to the excitement of the ball.”



William Bishop Smith

—
“What is it?
An action.
A magic trick. A
participatory
performance,
projected.
An animation
resulting from the
performance.”

“Friday 06/03/2019, PM, ideally.

The set-up:

- A small gaming table set up with objects, and
- two players either side of the table who move the objects in turn, like a game of chess, and
- a camera observing the two players and taking a frame automatically every 4 seconds.
- A projector showing the frames shot so far, projected behind the players.

The images are captured on an automatic, timelapse setting, using Dragonframe software to capture and playback the image sequence at 12 images per second to create the illusion of objects moving independently between two players.

The rules:

The players sit still, in silence, and observe the objects, and if it is their turn they make a considered decision about what object they are going to move and how they will move it. They must then move their object only in the time between frames being taken, so the camera never sees the player move, only the resulting change to the table.

Two or more games could be running at the same time. Players could join or leave, and myself and a collaborator keep one game going for a set period of performance.

Playfulness begins with the limited stimulus and the limited options presented to the players. What will they do to make it interesting? Stack the objects? Make something? How will they mess up their opponent when they perceive the other person has developed an objective?

Like grandmothers footsteps or musical statues they are also trying to not be observed.”



Anna Fairchild

—
The fluid and the fixed; mapping material thinking

“The Fluid and the Fixed takes an approach to material and process, without a fixed anticipated outcome, which by repetitive engagement and absorption in playing with the flow of material, notably plaster, intends to allow tacit forms to emerge that may ‘...show more that we can tell...’ (1966, p.4) about the world. This approach, proposes ideas, which may otherwise be difficult to share, but which can be of high value as forms of knowledge. The practice aims to explore ‘playing-with’ plaster as a material and to contest what is often taken as a material to be historically used to replicate and reproduce likenesses or multiples of known things or forms. Instead, notions of things measured, or known are intended to be disrupted through these repeated acts of ‘playing’, so that co-created material thinking may emerge and forms can hover between a resemblance and ambiguity. This tension, established between the fixed known and fluid play, is intended to resonate with a co-created or collective approach to sustainable social, cultural and ecological relationships between things, precariously clinging together, as propositions. The methodology resonates with current cartographic perspectives, Kitchin and Dodge, 2007, understanding this as mapping within a broader set of spatial practices, which engage with the world and may include; moving; drawing and making as useful contingent and relational ways to understand and develop knowledge.”



Anna Stanton

– Play a non- judgemental curiosity

“We are all born with an innate and unconstrained ability to pay attention with non-judgemental curiosity; the ability to be present. It is our most visionary state of mind. As children we learn through play; an immersive activity essential for the development of social and cognitive skills. An activity that not only promotes thinking and engagement, but also encourages mistakes; a sometimes inevitable, but always invaluable by-product of play and learning which, unfortunately, we are bred to interpret as a negative outcome of the exercise. As we progress through an education system that doesn't support play as an essential ingredient for learning, the dexterous, cogitative mind is compromised. Therefore, to innovate, it is important to, in effect, undo this learning. Rewriting preconceived thinking patterns can generate the optimum climate for a responsive, intuitive and questioning mind; the ingredients for ingenuity. In this respect, what better way to elicit original design than to take a student's mindset back to their childhood. This exercise was carried out with second year degree students using their choice of playful, fairy tale literature; a captivating and enchanting medium. Here, they were able to summon and extort the fertile, fanciful and utopian cerebral consciousness from their infancy to become the architect of the surreal world they conceived there.

The outcome is enlightening and, perhaps not unexpectedly, therapeutic, nurturing and very playful.”



Dawn Hesketh Joslin

—

Playing with light

“How curious it is that light, dark, and shade play so nicely alongside each other in space. It has been the case since time began, with the rising of the sun, the open expanded light of day, the setting of the sun, and the aphotic veil of the dark night. These transient elements are intrinsically entwined

A fascination with the concepts and interplay of light, dark and shade has been an innate part of me from an early age, first recalled as a childhood memory when I visited my Great-Grandmother. I remember playing hide and seek in the garden, and in searching for the perfect hiding place, I concealed myself within the walls of a disused outside toilet. In this confined redundant space I was able to disappear in the enveloping, still, darkness. The homogeneous blackness was perforated by a singular beam of white light bursting through a small keyhole in the door, into the interior.

Waving my hand in front of the keyhole, I could see my fingers glow where light penetrated through them, they became illuminated with deep fleshy coloured tones. I was mesmerised to see the internal world of my own fingers, the veins and layers of pink-red flesh. I remember how magical and beautiful this was.

From that time on I have been captivated by the concept of light, dark and shade. My practice has emerged from my memories; the notion of light and shade manipulated in space has been explored and has evolved. I play with light and dark like paint on a canvas, pulling the elements from the exterior and pushing them to the interior, forcing through apertures and puncturing through surfaces. I aim to create immersive, ineffable compositions, spatial experiences that captivate the senses and somehow connect with something deeply spiritual within us.

In this paper I will present my exploration of light, dark and shade in space, through my emerging art practice. “



Brad Benford

– Presentation of practice + sensory safari workshop

“Play is embedded within my practice as an authorial illustrator and artist. Fragments of text, usually produced during stream of consciousness writing sessions, and symbolic imagery, either retrieved from my own psyche or appropriated from myth, are juxtaposed to create new meanings and interactions with the viewer/perceiver. All aspects are modular and are combined, pulled apart and reshaped until a meaning or resonance is found. Jungian mythopoeic and active imagination rituals are combined with Surrealist Methodologies to allow unconscious material to manifest. One of the outcomes that has found purpose within a ‘real world’ application is Sensory Safari, a interactive narrative that engages the participants in a sensory adventure. Touch responsive electronics are combined with classic graphical storytelling techniques to create a spellbinding experience. The fantastical aspects of storytelling are combined with physical stimulus to emulate the hero’s journey embedded within classic mythology. The Safari is aimed to be used within the learning disabilities sector, particularly those with profound multiple learning disabilities (PMLD), allowing them experiences and adventures that would be otherwise difficult to facilitate.”



Catarina Graciete Franklin

3D Printing technology in traditional portuguese embroidery (Caldas Da Rainha Embroidery)

“This paper is part of a PHD Research Project that considers the connectivity and potential of Traditional Portuguese Embroidery (focusing on embroidery from the city of Caldas da Rainha) and 3D Printing Technology.

In an attempt to consider how the heritage and practice of embroidery (specifically Portuguese Embroidery) can be playfully combined with new contemporary forms of production and prototyping, in particular 3D Printing, I will be exploring materials, techniques and machinery that could help me successfully to reinvent and develop the characteristics of the embroidery of Caldas da Rainha.

This research is directed towards replication, repetition and reproduction using 3D Printing Technology to reinvent and rejuvenate the practice of Portuguese embroidery. A primary consideration is how this can be developed as a toolkit to enthuse this lost tradition for a younger generation of artists and designers in Portugal and further, how this may be of importance within the Fashion industry to invigorate the local economy and the small groups of craft workers in Portugal who are keeping alive this ancient art.

This research is future focused to retain the complexity and vernacular of Portuguese Embroidery using 3D Printing, and may impact and support other creative and product orientated industries from Medicine to Construction.”



Gemma Marmalade

—
“Play with
Purpose -
Subconscious
and psychic play
in juxtaposition
to the conventions
and expectations
of the speakers
role”

“My current doctoral research concerns regard the process of abstraction and disembodiment of the performed voice. Taking direction from Mladen Dolar’s observations on the object voice as an amorphous entity that ‘goes up in smoke’ (2006:15) where the voice does not exist as either utterance or meaning exclusively; I am interested in how this aligns with the relationship between our outward and inward dialogues in conventional pedagogical contexts, and the anxieties of imposterhood in the quest of academic validation. I propose to deliver a paper-read and seemingly conventional research presentation with visual slides which summarises the third of four research chapters from my draft Ph.D. thesis. This chapter specifically navigates theoretic concepts of the abstracted voice. However, throughout the dry, theory-laden paper, pre-recorded audio interruptions will gradually emanate from an invisible speaker. This will demonstrate my own innerdialogue and abstracted ‘voice’ critiquing the paper being delivered, speaking an internal rollercoaster narrative of subtle passive aggressive undermining, to self-coaching affirmations, to existential damnation. My outward voice will attempt to ignore and stifle its subversive counterpart, gradually descending into aggressive vocal exchange and dual interrogation with an aurally omnipotent and entirely disembodied source. This performance lecture responds to the concept of ‘schizoid voice’ described by psychologist Louis Sass and Gilles Deleuze in Beckett’s use of voice as the incessant internal narrative presenting the sense of distorted perceptions and potential psychiatric presentations. It represents the unleashing of automatism, subconscious and psychic play in juxtaposition to the conventions and expectations of the speakers role. This is particularly poignant in context to the institution, intellectual posturing and the researcher’s crises in pursuit of the academic unicorn – the elusive contribution to knowledge.”



Beverley Bothwell

– Discipline-less working and the transitional place

“This paper re-examines theory presented in an experiential research project - Body-Cut-Space-Cut-Body (Bothwell & Layden, 2014), where the exploration of cross - disciplinary methods have led to insights into Discipline-less ways of working and the Transitional Place (Bothwell & Layden, 2017). A new approach to three-dimensional design responses in Fashion Design and Spatial Design, developed from concepts of deconstruction and creative pattern cutting techniques, allow designers and practitioners to develop three-dimensional form, supporting ideas of function following form. Derived from an experimental method termed Speed Toiling (Bothwell & Layden, 2014) (Figure 1), pattern pieces taken from a shift dress, deconstructed by developing new style-lines, are reconstructed into multiple different outcomes.

The process of drawing the three-dimensional form renders the outcome Discipline-less, providing opportunity to rebuild layers of context, such as scale, materiality and function and traverse fluidly between different design disciplines, thus entering the Transitional Place.

Results have been interesting and provide theoretical underpinning to pedagogy and model development, this includes the Body (interior and exterior facades): Space (development of spatial contexts): Make (materiality and form) project, that also allows designers to deconstruct three-dimensional form before reintroducing context (Figure 2). In this project, designers from Fashion Design and Spatial Design play and experiment with three-dimensional geometric form that is translated into two-dimensional plane, resulting in number of different net patterns. It is at this point that the Body: Space: Make project can also be explored through the Discipline-less and Transitional Place lens.”



Gianuca Alla

Letters in perpetual motion

“The purpose of the talk is to show how self-initiated projects can be considered as a gym for designers and how they influence the commissioned works. This ‘gym’ is a place without deadlines and external directions, where designers can experiment, make mistakes, have fun, play with elements they like the most for how long and in the way they want.

The act of playing during this process is fundamental. We, as designers, can learn new things and how to make those things. This approach can be likened to how a child discovers the world. We should be delighted to have the privilege of being able to learn more and more from ourselves by playing. We should take this process really seriously, being spontaneous and without the anxiety of the final outcome.

In ‘Letters in Perpetual Motion’, typography is the main character of all the projects, commissioned and not. Typography serves two main functions. The former, the most common, is to be functional and readable, in order to provide clear messages. The latter is to make images, to illustrate with its shapes the content of the messages, playing with fun facts, stereotypes or exaggerating its form. Letters are always in movement in order to better describe their behaviour and represent their character. “



Derek Willmer

– Imagination grows on a busy street' an exploration into creative inspiration

“Abstract or performance exhibition running throughout the conference

To play with purpose is shown to be a contradiction of terms. Although it is put forward at this conference that creativity and innovation can be reinforced by informal yet purposeful play, there is little evidence that creative people use it. A summary of Freud's ideas on creativity from his 1907 lecture on 'Creative writers and Day-Dreaming' are summarized in confirmation. A number of works in different genres are examined for the basis of their creator's inspiration and the need to take into account the creator's background when examining the driving force behind their work is clearly identified. The authors examined, together with some of their creative roots, are Saki, George Orwell, James Baldwin, and Charles Dickens. Most of them are shown to recycle their past life as a starting point for their imagination. Artists are represented by Louise Bourgeois, Eugene Delacroix, Alfred Wallis, Ben Nicholson, Christopher Wood, Barbara Hepworth and Jasper Johns, these are found to be more varied in their inspiration, which ranges from autobiography, literature, and other artists. There is a brief look at the origin of a television comedy classic, which is revealed as real life. The conclusion (endorsed by Picasso) is that the best way of stimulating a mind to produce creativity and innovation is to keep it active; constantly giving it new and difficult problems to solve.”



Ana da Costa Lopes

Experiment and play with natural materials

Using a playful philosophy this research is developing solutions, methods and techniques to create fashion textiles and clothing, that are embedded with natural essential oils, with the intention of improving life quality and well-being.

Natural oils are introduced, using creative and systematic methods to assess longevity of the scent on a variety of fabrics. Using combinations of bio-materials, results revealed some unique properties, and new material recipes, that include the blending of natural latex with chicken eggshell, magnetic powder, woven and non-woven fabric that successfully seem to hold onto the natural essential oils for significant periods of time. Prototypes, methods and techniques have been developed that may be used for clothing, accessories and products that ultimately can be developed as wellness tools to promote health and well-being. The research explores a wide range of fabrics, manmade and natural, with additive essential oils, creating interesting new biomaterials with a developed olfactory property that has potential to enhance mood.

During my experiments I came across some unique combinations that carry essential oils, for instance magnetic shards that hold the essence for long periods of time; magnetic powder and latex that have the dual properties of keeping their magnetic polarity and retain scent; ground egg shells and latex where the porous biomaterial of the eggshell conserve the essential oils, sometimes for up to 3 months. Tests have been washed in temperatures of around 30degrees centigrade, and continue to emit the scent after the washing process.

The initial play with household items found in the kitchen have led to bio-material combinations that might be used in clothing, sportswear, medicine and architecture.

Further testing will be carried out to accurately report on the durability of the scent after the washing process, longevity and attrition.

