Sir John Cass Faculty of Art, Media & Design
London Metropolitan University

Summer Exhibition 2011
Introduction

This catalogue documents the work of the staff and students of the Sir John Cass Faculty of Art, Media and Design and acts as a catalogue to the 2011 summer show.

I have been privileged to be part of the Faculty since January and want to thank staff and students for their warm welcome and enthusiasm. These are tough times for Higher Education and for the Arts, and the next few years will see huge changes as higher tuition fees come in September 2012. But the Cass is uniquely placed to flourish in this new order.

Perhaps it is useful to share my first impressions with you as you in turn view the show and form your own. Two things keep surfacing. Everywhere I go in the Faculty there is a deep commitment to the importance of socially engaged forms of practice. This takes many forms and is deeply rooted in the Faculty’s history and local context. Linked to this ethical position is a straightforward understanding of the transformative power of things that are done carefully and well. Care to a wider society and care for production is a great combination particularly as we enter a period, in this country, defined by increasing carelessness.

Part of my reason for joining the Faculty has been to investigate how the Cass and the Faculty of Architecture and Spatial Design might work together in the future. In February we staged a joint show entitled At First Sight where the work of the two Faculties shared one space and a natural dialogue began to emerge. Out of this conversation fascinating possibilities have emerged. Next year the two faculties will work together on live projects for Aldgate and for High Street 2012. London projects will become the natural meeting place for diverse disciplines that span in scale from the artefact to urban design and a laboratory for future disciplinary alliances and inventions.

We are also developing ambitious plans for reworking our buildings, with Central House conceived as the ‘studio’ and Commercial Road as the ‘factory’. The process has already begun with the reopening of the ground floor of Central House. Later in the year, the long awaited Gallery on the site of the Bank will open and this will help launch a strengthened programme of exhibitions, events and publications.

Research will also benefit from a closer connection between the two Faculties. A common interest in practice-based research has already lead to some intriguing exchanges. A wide range of research projects are now underway funded by the Faculties success in the last Research Assessment Exercise and these will now feed into our submission for the 2013 REF.

Ultimately our greatest responsibility and asset are our students. In preparing to write this introduction I asked my colleagues to send me student successes that have defined their areas in the past year. I expected a few key bullet points. No, I received a bewildering range of achievements. Success in competitions, exhibitions, performances, placements and employment with extraordinary employers all over the world. There are far to many individual successes to mention here, but as you view the show look out for them and of course again when our prizewinners are announced.

Once again I want to thank all at the Cass for welcoming me and tolerating my naivety. So far it has been a humbling and inspiring experience getting to know the work of the Faculty. I know you will feel the same as you view the show.

Professor Robert Mull
Dean of Faculty
At First Sight was a ‘work in progress’ exhibition in March and April 2011 exploring creative practice within the Faculty of Architecture and Spatial Design and the Sir John Cass Faculty of Art, Media and Design. Work by Undergraduate and postgraduate students, representing all of the disciplines at both Faculties, was displayed side by side in the new exhibition space at Central House.
School of Design

This year proved to be another wonderful opportunity to watch over 800 design ‘apprentices’ (many of who are now graduates) work together across undergraduate and postgraduate courses. Here, lecturers, professionals and students learn together, sharing experiences, ideas and creative opportunities.

Student success this year, reached new heights with national prize winners, leading competition shortlisting, ‘must have’ agency internships, mentors & placements and cutting edge exhibitions, publications and commissions across all areas. The School thrives on these accolades, helping students recognise the professional standards they achieve and their own unique position within the disciplines.

So, what are the ‘next generation’ designers here at the Cass thinking? I can tell you that Cass graduates today aren’t interested in ‘style’ for its own sake in the main. They question, refute and actively engage in consumer culture & brand identity in each measure, proposing what contemporary design should or could be.

Each day within the School, I’m delighted that the physical experience and elegance of ‘making’ is having a renaissance within Design practice. ‘Matter’ informs every decision and aesthetic language that the students offer up and our young designers are re-imagining common understandings of process and product, using both traditional and emerging technologies to develop experiential, visceral and evocative design solutions.

As for ethics, designers today expect it; ‘choose responsibly and design for the long-term’. Students explore these complex and challenging issues through each project. They want to produce meaningful design, design which tackles and supports ‘real-world’ social & political issues whilst building their own commercial future.

Working within our own society, students explore both personal and global preoccupations. Watching how they do this makes me feel proud and confident; they are looking after their future and ours...

Charlotte Gorse
Head of School
In early spring last year, I was asked to be involved in a design project called ‘Bodging Milano’. The premise was simple: to send practicing designers into the woods, to learn traditional chair-making techniques and see what happens. We were given only five days to learn a variety of new skills and produce a traditional Windsor chair. At the end of this, a van came to the woods and took our new seats directly to the Milan Furniture Fair.

I think the thing that really grabbed me about this experience, was the hands-on speed of it and the insight into a very sophisticated piece of furniture. What at first, appears to be a basic ‘farmhouse’ chair has in fact got a number of clever solutions that belie a deep understanding of comfort, structure and the properties of materials themselves. These are of course, vital lessons for any furniture design student so, at the beginning of this college year, I decided to run a two week ‘Windsor Chair’ project with the BA students along the same model. I’m pleased to say there were a number of great successes from this short project. I’ve just managed to get one of the student designs presented to four of the best furniture design companies in the country!

This year at Milan, the (one year on) ‘Bodging Milano’ effect was in clear evidence. Alongside new developments by the designers who had originally gone into the wood with me, there were spindle chairs made by a number of other companies from several countries. Let’s hope next year, there will be designs by graduates of the Met alongside those of the staff!

William Warren
Senior Lecturer, Furniture Design

Minsung Lee, Windsor Project Logchair 01, year 3
Markos Joannides, Bird Light, year 2
Light Models

BA (Hons)
Furniture & Product Design
4 Windsor Project Wollen Chair, Ornella Stocco  
5 Minsugn Lee, Bench, year 3  
6 Yassin Askar, Radio for the Blind & Cups for Muji with Multifunctional Tops, year 3  
7 Ravi Panara, BA CAD  
8 Zak Stratfold, Candlesticks ‘flat to flat’ project  
9 Ohwan Kwon, ‘Public Space’ Project, year 2  
10 Ravi Panara  
11 Minsugn Lee, Doggystool, year 3
Ben Beanland, ‘Rocking Chair’ model to material, digital manufacturing
2 Model, FdA Furniture Making
3 Furniture in construction
4 Paul Butcher, ‘Tall Boy’

Riccardo Bovo
The aim of this live project was to create a modern piece of furniture which innovates the brand image of ALMA leather. Initial inspiration came from self-supporting structures (such as the insect exoskeleton): the inside of the armchair is completely empty, so the “skin” is the structural element.

The skin is made by numerous quadrilateral pieces connected together with a double layer of leather. The geometrical constraints generated by the connection of all the quadrilateral pieces ensure the self support structure.

In order to achieve effective geometrical constraints, I’ve been working with different digital methodologies: CAD software and computational codes. In particular the computational process has been based upon physical simulation, this does not test the structure in terms of forces but instead the behaviour to the virtual material. Slightly moving a point ensures that the surface reacts to the movement, generating waves which radically change the entire form. Others computational strategies have been used after the form-finding process to generate planarity for each quadrilateral piece. Each piece is finally cut with a CNC 3 axes and then placed between two layers of leather and foam, the sandwich is then laminated using glue and a bag press (vacuum).
MA
Furniture Design

Brandon Kershner  2  Yung Kyoo Kim Spiral Coffee Table (Alma Project). The project was started with investigation about 2D materials which are non-structural and non-space related. The main intention of project was ‘How 2D type of material can be transformed to 3D form/structure with geometrical transformation’. The spiral coffee table is made out by manipulating the spiral pattern. It starts by cutting spiral pattern from flat leather sheet. After that, the geometry of spiral pattern has been manipulated by banding it and completed by re-joining the end of all spiral arms in one point. The spiral structure has three sandwiched layers of leather and stainless steel for reinforcement. It is glued together at first and finally stitched.

William Soper  4  James Stickley, Alma Stool

Students from the Upholstery Courses are awarded nationally recognised prizes annually by The Worshipful Company of Upholders. Many graduates go on to employment in the upholstery industry; start their own small businesses; work for event organisers; work with interior designers; work with textile design companies and exhibit in various commercial trade fairs/events. 1 CPD Upholstery Upholders, Furniture Design Awards  2 Sarah Wyberd, CpD Upholstery

School of Design – Furniture & Product Design
The team describe themselves as passionate about chairs and craftsmanship - and aim to inspire with the stunning transformations that can be achieved through quality upholstery or re-upholstery, stating that, "We rise to all upholstery challenges with skill, determination, dedication, style and a love of this wonderful craft."

Student short-listed for New Design Britain Awards

Hannah Stanton who studies Advanced Upholstery was awarded 2nd Place in the Fabric category of the ‘New Design Britain Awards’. Hannah’s entry was for new fabric she designed for a 1940’s Nursing Utility Chair as part of a series called ‘History Repeated’ which takes detailed research into each chair’s history as inspiration. The awards, which feature as part of Interiors at the Birmingham NEC are one of the most important competitions in the UK for young design talent.

Furniture graduate provides window display for London store

Designs by a recent Alumna of FdA Furniture Making featured in the windows of Oliver Bonas stores all over the capital this Christmas. Shell Thomas worked in collaboration with the visual merchandising team at Oliver Bonas to create and develop a range of creatures to cohabit the twenty five plus windows and compliment a “Contemporary Folk” scheme. These included a life size Deer Family inspired, in part by vintage illustrations for children and made of recycled Ultraboard and Geometric Birds carrying a unique, 1950’s inspired pattern and made of laser cut corrugated card.

Design Lecturers Nominated for National Craft Award

Senior Lecturers Steve Follen and David Gates, who both teach on the BA(Hons) Furniture and Product Design, course, have been nominated for the Wesley-Barrell Craft Awards. This year’s awards attracted over 250 entries competing in the two categories of Furniture and Vessels for Interiors. The judging panel included Channel 4 News presenter Jon Snow and Times Columnist Katrina Burroughs. Steve’s Coiled Metal Vessels and David’s Dressing Stand will be showcased with the other finalists as part of a national touring exhibition.

Design Research Seminar Series

Organised by Research Fellow in Design, Production and Manufacture Tomoko Azumi, the Design Research Seminar Series featured a variety of design and craft practitioners, as well as supportive bodies and firms in the industry. The 2011 guests included “La Mort du Joailler” by artist/writer James Evans, "The Business of Design" by Sydney Levinson of Cockpit Arts, Chris McCourt of Isokon Plus, Jewellery Designer James Adam, Nuno Coelho, and Yael Mer & Shay Alkalay of Raw Edges.

Rough&Ready seating morphology

Rough & Ready is an experimental furniture morphology inspired by exploring the potentials of the imperfect, human, unpredictable, the unfinished ‘finish’ look aesthetics and independence in work process. Object designs are focused upon exploring ambiguous forms, materials out of context and a playful approach to making.

The morphology is created from a material compound of industrial wool felt and rubber, while the rubber functions as structural reinforcement and is inevitably recording the work process and creating aesthetic patterns. Tailored cured sheets of wool felt are assembled and tightened into place with rope, forming seating elements. All material is prepared by hand, making each piece a unique version.

Images: from series ‘Rough & Ready’
Starting Points
Exhibiting at Siobhan Davies Studios
Following an invitation to make new work responding to the working environment of the Siobhan Davies Studios, I spent several months in between teaching, drawing, watching and listening within the space.

I knew how I wanted to go about the project but I didn’t know what it was going to be. In a state of flux between near stupefying stillness and sometime hectic abandonment, the very air of the place changes. Dancers come and go in relatively short or intermittent periods of working engagement, whilst the studio’s shift patterns and the slower rhythms of the surrounding buildings overlap and only partially resolve.

A fluidity of movement and sound against the framing of the building, the tightness of the metalwork and the softness of the brickwork, poise, posture, balance. At rest or in moments of tension there is a phasing and pulse of one moment set against another.

One hundred legs may remind us of limbs, angular yet soft; mechanical yet human. This duality suggests an interdependency of buildings and people, each needs the other to make what it is. In some settings, the legs need the walls for rest and balance, in others they appear almost as scaffold, in their turn supporting. Visual rhythms, the vibration of moving and static lines, playing on the tensions, the shifting dynamic of people in spaces.

These themes also inform a parallel response in liquorice straps. Recordings of the building are looped and layered generating a continuously evolving soundscape set into the sound of the space now. The clangs, steps, silences, scrapes, squeaks; the bubbling of the playground leaking through the stark walls, quiet sirens and overhead jets set up unexpected rhythms, tensions and pauses.

David Gates
Senior Lecturer, Furniture Design

Graphic Communication

The courses that make up graphic communication have again had an outstandingly creative year, with students producing remarkable design and communications.

BA (Hons) Design
This interdisciplinary course is in its 23rd year! Our students experience a broad sensitivity to other disciplines, encouraging their own creative approach to design thinking, completing innovative projects within graphics, advertising, 3D design, multimedia, illustration and photography. This pluralistic approach has this year led to projects that investigate suppression, male sexual objectivity, gender constructs and social isolation. Students have also gained direct professional experience, working on ‘live projects’ with contemporary events companies such as ‘Urban World’.

BA (Hons) Graphic Design & MA Graphic Design
Studying Graphic Design, at the CASS provides exciting opportunities for students to explore the role of the contemporary graphic designer. In this most wide-ranging of creative disciplines, students work individually and in teams on creative projects that discuss the idea that graphic design is not solely concerned with imagery, visual communication or applying technology. There is a need for the graphic designer to be the initiator, identifying, authoring and responding to wider social issues, whilst creating innovative visual communications in print, photography, sound, web, animation, moving image, illustration and installation. The teaching team are specialists in these areas, all combining both traditional studio skills with the latest ideas in visual communication and teaching practice, whilst working closely with leading design and creative studios in London, the UK and internationally.

BA (Hons) Illustration
BA Illustration develops a highly personal approach to the creation of images and encourages students to explore and select both graphic communication approaches and fine art/literacy approaches to image & text. Using a range of traditional and digital technologies, students communicate meaning, stories and information through imagery. The teaching team includes professional editorial, political, fashion, book design and site-specific/residency-based illustrators alongside graphic designers, photographers, animators and fine artists.

BA (Hons) Motion Graphics
The BA Motion Graphics course encourages students to explore key traditional processes and their technical application within typography, graphics, digital illustration, compositing and special effects. The programme has established our students at the forefront of resolving contemporary issues within broadcast and advertising industries through high profile outcomes including (commended) illustrative work for Soda Pictures and broadcast graphics for Arsenal Football Club 360 television.
Harry Leeson, Final Major Project. 'Contemporary fashion magazines are abundant with images that portray negative stereotypes of masculinity, whether that be the traditional overtly aggressive, dominant kind or the increasingly passive and sexually objectified. Both of which carry their own damaging effects on society. My Fanzine looks to expose, blame and undermine these images through academic evidence and visual manipulation.'

Sarah Sneth, Final Major Project. 'Inspired by Rick Poynor’s ‘Surface Wreckage’, Please Tear Here: a gender deconstruction addresses the constructive nature of gender. The project and subsequent event asked the general public to physically deconstruct gendered images using their hands, creating a series of torn and fragmented images originally compiled of 20 layers and 39 pieces of paper.'

Iana Ianakieva, Final Major Project. ‘Our lives are based upon the way we perceive the world, moreover, interact with it, in response to how we are feeling. This project investigates the communicational state that we tend to apply by suppressing our emotions so that we are able to perform habitually in our daily encounters with one another - emotional invalidation. The project was to evoke the audience and awaken awareness to emotional suppression.’
Camilla Fiskerstrand, Childhood Fears (Installation)
Karoline Nethus, Book Frontpage
Camilla Fiskerstrand, Design Factory
Azaria Rizzo, Superstition
Malin Lindberg, Alice in Typoland (Book)
8 & 9 Luke Freeman  
10 Amy Hoy  
11 BA Graphic Design, Student Work  
12 Johanna Ellerhold, Collage 1989  
13 Rosario Caccavella  
14 Yoland Monserrat: Journey of a Book (one of a series of handmade books)
BA (Hons)
Motion Graphics

1 Nicholas Hill, 3D Visualisation. Runner-up, Soda Pictures ‘Mary and Max’ brief
2 Jason Metten, applied Motion Graphics for Information Design

MA
Graphic Design

1, 2 & 3 Luke Quijada
4 Muhreen Masood
School of Design – Graphic Communication

Psychobabble

Summer Exhibition 2011; BA (hons) Graphic Design / BA (Hons) Design

Co-dependent, delusion, denial, dysfunctional, empowerment, holistic, meaningful relationship, multiple personality disorder, narcissism, psychosis, self-actualisation, synergy, anal, OCD ...

‘A portmanteau of ‘psychology’ or ‘psychoanalysis’ and ‘babble’ – a form of language which misuses buzzwords and jargon from serious clinical diagnosis and applies them to more everyday, ‘trivial’ subjects’.

‘Some psychological buzzwords have come into widespread use in business management training, motivational seminars, self-help, folk psychology etc’.

Psychobabble is a joint show between BA (Hons) Graphic Design and BA (Hons) Design which showcases selections from the students’ Final Major Projects in a setting informed by information overload, the breakdown between the private and the public through the blogosphere, the obsession with self and medical packaging. It will feature a range of graphic design, motion, illustration, 2D, 3D, commercial and conceptual work.

News

Illustration students explore the Hidden City

BA Illustration students researched the borough of Tower Hamlets, as part of their module The Hidden City. Through outdoor sketchbook work, reportage drawings, recorded conversations, photography and site-specific illustrations they have produced imaginative responses to the borough.

This resulting exhibition offered an opportunity to view the borough from their unique perspectives. The work was displayed at the Brady Arts and Community Centre, a building widely used by diverse communities and residents of Tower Hamlets. By displaying the students’ work in this social context, the students shared their views of Tower Hamlets with the wider community, creating an exhibition that consists of multiple reflections of this area, mirroring the city back onto itself.

RSA Design Directions

Four BA Graphic Design Students Shortlisted for National Competition 2011

This year, the Cass has 4 students shortlisted for this prestigious national design competition. We await results at time of publication … Good luck!

My Favourite Subject: To design resources and strategies for use in a secondary school to help students and teachers understand all the powerful things that design can do.

Luke Freeman’s response was to design a kit for students to design their own typefaces from a simple set of geometric shapes and instructions.

Giving and Getting: To choose an existing charity and design a means by which it can increase its fundraising or resources. Make it easier for people to give or for charities to ask.

Amy Hoy’s response was to use unused reward points and then develop a reward scheme so that people could use their reward points for a favourite charity. Azaria Rizzo response was to introduce a giving system through the unused Oyster card payments – where people haven’t swiped out and developing this further to a giving scheme using this opportunity.

Conflict Resolution: Identify a conflict situation between people where productive dialogue is difficult, and design a means to make it easier, more spontaneous, constructive and/or productive in order to create possibilities of agreement.

Karim El-Salahis’ response was based on his own experience of conflict in a housing coop. He designed a structure called a Debatory which encouraged fruitful dialogue by manipulating people’s body position.

My Favourite Subject: To design resources and strategies for use in a secondary school to help students and teachers understand all the powerful things that design can do.

Luke Freeman’s response was to design a kit for students to design their own typefaces from a simple set of geometric shapes and instructions.

Giving and Getting: To choose an existing charity and design a means by which it can increase its fundraising or resources. Make it easier for people to give or for charities to ask.

Amy Hoy’s response was to use unused reward points and then develop a reward scheme so that people could use their reward points for a favourite charity. Azaria Rizzo response was to introduce a giving system through the unused Oyster card payments – where people haven’t swiped out and developing this further to a giving scheme using this opportunity.

Conflict Resolution: Identify a conflict situation between people where productive dialogue is difficult, and design a means to make it easier, more spontaneous, constructive and/or productive in order to create possibilities of agreement.

Karim El-Salahis’ response was based on his own experience of conflict in a housing coop. He designed a structure called a Debatory which encouraged fruitful dialogue by manipulating people’s body position.

My Favourite Subject: To design resources and strategies for use in a secondary school to help students and teachers understand all the powerful things that design can do.

Luke Freeman’s response was to design a kit for students to design their own typefaces from a simple set of geometric shapes and instructions.

Giving and Getting: To choose an existing charity and design a means by which it can increase its fundraising or resources. Make it easier for people to give or for charities to ask.

Amy Hoy’s response was to use unused reward points and then develop a reward scheme so that people could use their reward points for a favourite charity. Azaria Rizzo response was to introduce a giving system through the unused Oyster card payments – where people haven’t swiped out and developing this further to a giving scheme using this opportunity.

Conflict Resolution: Identify a conflict situation between people where productive dialogue is difficult, and design a means to make it easier, more spontaneous, constructive and/or productive in order to create possibilities of agreement.

Karim El-Salahis’ response was based on his own experience of conflict in a housing coop. He designed a structure called a Debatory which encouraged fruitful dialogue by manipulating people’s body position.
Our Interior Design courses have continued to launch and develop the careers of successful and innovative Interior Design practitioners. All have excellent links with industry for live project briefs.

FdA Interior Design
This two-year intensive taught course provides a comprehensive set of skills to prepare graduates for a career in the interior design and architectural industry.

BA (Hons) Interior Design and Technology
BA students explore interior concepts through research, sketching and model-making, as well as theoretical studies. Design studios and specialist workshops allow the exploration of materials and spatial qualities. Students learn 2D and 3D CAD and specialist visualisation techniques. The course focuses on commercial interior design, but also covers set design, lighting, exhibition and heritage design.

MA Interior Design
This intensive taught course helps design professionals and graduates to deepen skills and experience within the interior design and architectural industries through the support of leading international contemporary designers and academics. The course recognises the new opportunities that 2D and 3D design tools offer designers and aims to reflect contemporary design processes through the use of state-of-the-art digital facilities.
5 Anna Czarnowska, Gensler Barcode BBC Stairs 6 Radan Cicen Gensler, Field chill out space 7 Senses Boyeon’s Poster Time
8 Radan Cicen Gensler, Field Visual in Max 2 9 Angelika Ghouralal, Living Bridges 10 Yasmin Zielinski, Living Bridges
11 Cavell Browne, Woven Frame Narrative Side 12 Sanne Lemmens, Living Bridges
13 Westfield Rooftop, with students from Ecole Boulle, Paris  
14 Beata Piotrkowska, Rooftop Image  
15 Danielle Ferguson  
16 Ankit Govind  
17 Justin Melican-Gensler, Grey Fox Team Bar  
18 Catwalk, with students from Ecole Boulle, Paris  
19 Charis Christodoulou
MA Interior Design

Pluralism Rules

Our MA in Interior Design, here at the Cass comprises a large vibrant and eclectic community of multinational students, taught through challenging, live interdisciplinary MA Design workshops.

Graduate students from interior, product, furniture, jewellery, graphic and textile disciplines work together, fuelling a fertile environment for creative exchange and design development. This experimentation and conceptualising ultimately feeds into a personally focused major project.

This year, three trends are becoming apparent in student thinking; the personal – health and well-being; the activist – community and protest based projects and the innovative interactive design and digital manufacture. Within the first, ideas range from a meditation space within a Surrey hospice, a therapeutic meeting and exercise facility at the Maudsley Hospital, London to a sybaritic same-sex gym located in an East London viaduct.

Activism sees hotel design in a former church in Brixton, utilising both artists-in-residence and gallery space for and inspired by the local community. Another is an environmental centre in North London, promoting personal sustainability and education in ‘grow your own’ and healthy eating.

Innovation is consistent across all MAs but here at the Cass describes projects with an interactive digital bias. Here, a ‘hyper-reality’ hotel in Bloomsbury utilises London landmarks and other visual stimuli to inform its vernacular. Another utilises mathematical models to translate commuter flow data within Liverpool Street station into an amorphous site-specific, interactive sculpture

The current crop of major projects (under development as we speak) fully illustrates the pluralism of the course; each is individual and challenges the relationship between space, place and community wherever that may be. Come and see the outcome in September!

Sue Ginsburgh
Senior Lecturer, Course Leader,
MA Interior Design

Krug ‘Dining Experience’ Project, FdA Interior Design, Year 2. Champagne House of Krug; ‘Krug Room’ - a private dining experience. This exciting live brief for the Champagne House of Krug provided students with the opportunity to experience first-hand, the challenges of a commercial brief. The brief required students to design a ‘Krug Room’, a private dining experience concept applied as a ‘satellite/pop-up’ up to a number of exclusive locations and private establishments, where small groups of people can gather to enjoy superb cuisine, stimulating conversation and exceptional champagne. Within the room, a ‘Cabinet de Curiosite’ invites guests to bring a personal memento with a personal story and place in the ‘Cabinet’. Guests will take another’s ‘Curiosite’ as a souvenir of the evening.

1 Sarah Acres, Krug Box Elevation 1
2, 3 & 4 Claire Morton, Krug Curiosite Cabinet visuals

Elisabeth Mead
2 Elizabeth Mead  
3 Yan Guo  
4 Giang Dinh Thi Thu, Live Project  
5 & 6 Pantelitsa Themistocleous  
7 & 8 Tri Popon, Essence Cred Live
Students exhibit at London Festival of Architecture
BA (Hons) Interior Design and Technology students collaborated with peers at Kyung Won and Dong Yang Universities in Korea for an exhibition called Living Bridges, as part of the London Festival of Architecture 2010.

The idea of Living Bridges goes back centuries - in some cities they were an integral part of their infrastructure. The students have looked at sites both in London and Seoul and have generated ideas where a living bridge would enhance and give more value to the community. The exhibition, in the atrium at London Metropolitan University’s Goulston Street building included large format architectural layouts, 3D visuals, motion graphics and scaled models of the work undertaken by the students. A limited edition book chronicling the projects at all three institutions is available.

Design Showdown at Top Architectural practice
Second Year students on the BA Interior Design and Technology course took part in a ‘design showdown’ at the London headquarters Gensler, a leading architecture and engineering practice. The ten teams of students had each been assigned their own real client from the design sector, and given a brief to create a new office space with a limited budget but limitless potential.

During the afternoon at Gensler, the teams presented their concepts to a panel of judges from the interior design industry and onoffice magazine. The jury was unable to pick an overall winner from three clear frontrunners, who shared the final prize.

Team Grey Fox dazzled with a dynamic presentation, chockabloc with clever visuals and ideas and coupled materiality into a weightless environment. By employing repeating architectural forms the team established a visual connection between floors. The staff and students were delighted when the event was also covered in onoffice magazine, who said their 50th issue was a very appropriate place to highlight potential workplace designers of tomorrow.

Graduate wins D and AD Award
Naz Karahasanoglu, a student on the BA (Hons) Interior Design and Technology won a Commendation in the prestigious international D and AD student awards. Naz’ project, in the Environmental Design category, responded to a brief to Create an individual but functional market stall for Old Spitalfields Market that will unify the space, and be easily identifiable as being unique to its location. Her solution was an elegant, easy to assemble and innovative market stall concept which uses flexible structures, taking its inspiration from Origami.

Study Trip to Paris
In January 2011, 72 BA (Hons) Interior Design and BA (Hons) Textile Design students from the Cass, went on a study trip to Paris. This enabled students to visit the ‘Maison D’Objet’ Interior Design and Furnishing Tradefair, Showcase & Exhibition.

Students made use of every single moment to visit Galleries, Exhibitions and Design Outlets. Walking through the avenues and along the Seine provided much inspiration and sketchbook work and the food and the wine were pretty good too!

Modelling Concepts’ 1st Year Exhibition at KPMG, Canary Wharf
KPMG, the Global Integrated Accounting Firm, holds one of their many offices at Canary Wharf, London’s business centre.

Following on from previous collaborations with the Cass, in 2010/2011 KPMG offered high profile exhibition space within their foyer to students on BA (Hons) Interior Design & Technology. Work exhibited came from first year students, studying ‘Modelling Concepts’. Here, students derive spatial concepts from music, translating emotions and materiality into a weightless environment.

Graduating in Jewellery and Silversmithing
Our philosophy at The Cass is to create reflective, productive practitioners, who succeed in diverse careers across the industry. Learning through projects which nurture intellectual and technical skills together, students develop an independent creative approach in all they do, preparing for life as a jeweller or silversmith. Each develops their personal way of working and unique process, from drawing and sketchbook work to experimental material exploration and object making.

Graduates are often starting on the road to running their own business. Not all choose this (deciding to teach or design for larger companies), but all benefit from the insight, knowing what they offer the industry. With a wide variety of potential pathways open to each graduate, it is a constant credit to the Cass and our alumni, that today Cass graduates can be found in all sectors of the industry and all over the world. A badge of honour!

Marianne Forrest, Senior Lecturer and Course Leader BA (Hons) Jewellery & Silversmithing

Graduates are often starting on the road to running their own business. Not all choose this (deciding to teach or design for larger companies), but all benefit from the insight, knowing what they offer the industry. With a wide variety of potential pathways open to each graduate, it is a constant credit to the Cass and our alumni, that today Cass graduates can be found in all sectors of the industry and all over the world. A badge of honour!

Marianne Forrest, Senior Lecturer and Course Leader BA (Hons) Jewellery & Silversmithing

‘It’s been emotional with revelations along the way and I have learnt to turn the negatives into positives, constantly questioning the way I think… Now I understand what ‘well made’ really means.’ Emefa Cudjoe-Cole

‘This university … has given me so much, for the past three years it has been my mecca… From the tutors who have guided me, the resources which have aided me, and the friends which have supported me… I will miss it all … But I will take with me, the invaluable skills and knowledge I have learnt, as well as the friendships!’ Charlotte Yeo

‘Being able to enter into Major Competitions, such as the Horners Jewellery Award, Pewter Live and the Goldsmiths Design awards, is a great aspect of the course. These opportunities really allow you to develop your design approach in a professional manner. Pewter Live was my particular favourite and I intend to work with Pewter a lot more in the future.’ Anna Pearson

Jewellery and Silversmithing

Graduates are often starting on the road to running their own business. Not all choose this (deciding to teach or design for larger companies), but all benefit from the insight, knowing what they offer the industry. With a wide variety of potential pathways open to each graduate, it is a constant credit to the Cass and our alumni, that today Cass graduates can be found in all sectors of the industry and all over the world. A badge of honour!

Marianne Forrest, Senior Lecturer and Course Leader BA (Hons) Jewellery & Silversmithing

‘It’s been emotional with revelations along the way and I have learnt to turn the negatives into positives, constantly questioning the way I think… Now I understand what ‘well made’ really means.’ Emefa Cudjoe-Cole

‘This university … has given me so much, for the past three years it has been my mecca… From the tutors who have guided me, the resources which have aided me, and the friends which have supported me… I will miss it all … But I will take with me, the invaluable skills and knowledge I have learnt, as well as the friendships!’ Charlotte Yeo

‘Being able to enter into Major Competitions, such as the Horners Jewellery Award, Pewter Live and the Goldsmiths Design awards, is a great aspect of the course. These opportunities really allow you to develop your design approach in a professional manner. Pewter Live was my particular favourite and I intend to work with Pewter a lot more in the future.’ Anna Pearson

Jewellery and Silversmithing

Graduates are often starting on the road to running their own business. Not all choose this (deciding to teach or design for larger companies), but all benefit from the insight, knowing what they offer the industry. With a wide variety of potential pathways open to each graduate, it is a constant credit to the Cass and our alumni, that today Cass graduates can be found in all sectors of the industry and all over the world. A badge of honour!

Marianne Forrest, Senior Lecturer and Course Leader BA (Hons) Jewellery & Silversmithing

‘It’s been emotional with revelations along the way and I have learnt to turn the negatives into positives, constantly questioning the way I think… Now I understand what ‘well made’ really means.’ Emefa Cudjoe-Cole

‘This university … has given me so much, for the past three years it has been my mecca… From the tutors who have guided me, the resources which have aided me, and the friends which have supported me… I will miss it all … But I will take with me, the invaluable skills and knowledge I have learnt, as well as the friendships!’ Charlotte Yeo

‘Being able to enter into Major Competitions, such as the Horners Jewellery Award, Pewter Live and the Goldsmiths Design awards, is a great aspect of the course. These opportunities really allow you to develop your design approach in a professional manner. Pewter Live was my particular favourite and I intend to work with Pewter a lot more in the future.’ Anna Pearson
BA (Hons)  
Jewellery & Silversmithing

1 Eleanor Connor, Rings  
2 Layered Ring  
3 Charlotte Yeo, Hands Ring  
4 Charlotte Yeo, Latex Womb  
5 Karen Fox, Ring – Paper and Gold Plate  
6 Rita Sarafian, Leaf Ring  
7 Yolanda Benitez, Brooch  
8 Charlotte Yeo, Brush
This vocational course helps students develop a range of high quality skills directly related to careers in silversmithing, jewellery and industry-relevant crafts. The students specialised in an area of particular interest from a wide range of specialist craft skills options.
Jewellery Design; Collaboration & Ethics within Professional Practice

Our jewellery courses at the Cass are viewed as the prerequisite for membership to industry organisations (such as Jewellery Connections).

The cultivation and support of new talent through collaborative live projects with clients, ensures invaluable dialogue between industry and education. It also disseminates its outcomes to audiences, both industry and consumer based. However, issues of sustainability and social responsibilities in design need to be explored alongside new industrial opportunities.

The MA Design programme emphasises the notion of collaboration across design disciplines. The premise is that ‘value’ resides in cross-disciplinary exchange, ensuring critical review, understanding and exploration of the specialist design process. MA Jewellery Design students work collaboratively with MA Interior, MA Product, MA Furniture, MA Textiles and MA Graphic Design, creating a unique design language, tested through professional practice and live projects.

This year, MA Jewellery Design offered a live project sponsored by London Jewellery Week and CRED fair trade jewellers, an important voice in shaping the emerging territory of ethical and sustainable jewellery design and production. The objective was to facilitate and promote innovative design, which has a positive environmental impact.

By working on this project, focusing upon sustainability and ethical issues, students have developed their understanding of being an innovative AND responsible designer. This must be done alongside identifying and responding to market opportunities. Balancing both encourages and fosters entrepreneurial skills in graduates so that ultimately, they can take the lead in future jewellery markets, and run sustainable, responsible and successful businesses.

Mah Rana
Senior Lecturer, Course Leader,
MA Jewellery Design

1 Melanie Codarin, Food for Thought
2 Melanie Codarin
3 Joana Pinto Cunha
4 Anna Byers
5 Natalia Macia Bove, ‘Stir’ Cufflinks
6 Yiling Chan
7 Hsuan Ying Ho, Brooch
8 Clare O’Driscoll, Brooch
9 Stephanie Perry
These courses enable both aspiring and existing makers to develop their work through a flexible workshop programme. They either address specific skills in jewellery or silversmithing or can take a more general approach to the subject area. These practical ‘hands-on’ workshops are designed to both enhance participants’ making skills and assist in developing their studio practice.

Min Sun Kim, PhD Jewellery & Metalwork
‘Participatory craft metalwork and social change: a practical investigation with reference to environmental issues’

This research aims to make craft artefacts that engage with environmental issues, in order to foster dialogue, awareness and participation. It also aims to draw attention to the field of craft, by engaging with social issues and form new interdisciplinary research links between areas of environment, craft, social art and geo-engineering. (Director of Studies: Simone ten Hompel)

1 Dish, sterling silver, 230 × 230 × 130 mm
2 Ring, sterling silver / nickel silver, 150 × 150 × 130 mm
Jewellery Alumna Wins One Year on Award

Imogen Belfield, an alumna of BA Jewellery won the New Designers One Year On Award 2010. The award was judged at the One Year On exhibition, part of the annual New Designers event at the Business Design Centre, which showcases a group of 45 selected designers who are one year out of graduation or have been trading for one year. Imogen won £500, a Year’s free membership for newdesignersonline.co.uk and a year’s membership to Design Nation, the selected design resource founded by Peta Levi MBE. Imogen’s work impressed the judges for “her clear awareness of her market, and the very individual work she selected design resource founded by Peta Levi MBE.

Several Cass alumni were selected to take part in the ‘One Year On’ section of the show. They included Jewellery Designers Peter Kumarasinha, Soft Furnishing specialist Tamsin De Lara, Christine Chrysanthou, Kuda Mandishona, Dan Convey, Carole Myers, Hong-Ju Chung, Yashik Huang, Vicky Saragouda and Melanie Codarin. The students joined a prestigious line-up at the exhibition which also showcased leading ethical jewellery designers including Cred, Fifi Bijoux, Leblaz and also showing collections from Oria, Made and Ute Decker. Alongside designer showcases there was also a series of seminars and debates highlighting the issues faced by the industry and consumers.

Jewellery Designers Peter Kumarasinha, Soft Furnishing specialist Tamsin De Lara, Christine Chrysanthou, Kuda Mandishona, Dan Convey, Carole Myers, Hong-Ju Chung, Yashik Huang, Vicky Saragouda and Melanie Codarin. The students joined a prestigious line-up at the exhibition which also showcased leading ethical jewellery designers including Cred, Fifi Bijoux, Leblaz and also showing collections from Oria, Made and Ute Decker. Alongside designer showcases there was also a series of seminars and debates highlighting the issues faced by the industry and consumers.

Design students show at New Designers

Students exhibited their work as part of New Designers, the UK’s largest graduate Design show, from the 1st July 2010. Selected students from the Textiles, Furniture and Product courses showed their best work alongside 3500 students from across the Country, as part of the two week celebration of UK design talent.

Jewellery Alumna Wins One Year on Award

Imogen Belfield, an alumna of BA Jewellery won the New Designers One Year On Award 2010. The award was judged at the One Year On exhibition, part of the annual New Designers event at the Business Design Centre, which showcases a group of 45 selected designers who are one year out of graduation or have been trading for one year. Imogen won £500, a Year’s free membership for newdesignersonline.co.uk and a year’s membership to Design Nation, the selected design resource founded by Peta Levi MBE. Imogen’s work impressed the judges for “her clear awareness of her market, and the very individual work she selected design resource founded by Peta Levi MBE.

Several Cass alumni were selected to take part in the ‘One Year On’ section of the show. They included Jewellery Designers Peter Kumarasinha, Soft Furnishing specialist Tamsin De Lara, Christine Chrysanthou, Kuda Mandishona, Dan Convey, Carole Myers, Hong-Ju Chung, Yashik Huang, Vicky Saragouda and Melanie Codarin. The students joined a prestigious line-up at the exhibition which also showcased leading ethical jewellery designers including Cred, Fifi Bijoux, Leblaz and also showing collections from Oria, Made and Ute Decker. Alongside designer showcases there was also a series of seminars and debates highlighting the issues faced by the industry and consumers.

Course Leader unveils ‘tiny’ timepieces Goldsmiths’ Fair

Marianne Forrest, Course Leader for the BA Silversmithing and Jewellery and BA Jewellery courses at The Cass exhibited her latest work at the Goldsmiths Fair 2010.

Marianne’s latest range of watches includes her ‘Tiny Titaniunms’. This range of wrist, ring and pendant watches using Titanium and 18 Carat Gold or Silver in a combination of lustrous precious metals and dark titanium. The Tiny sleek forms are reminiscent of organic lava flows and drip from chains or wrap around wrists and fingers. They were created using state-of-the-art 3D manufacturing technology to produce the cases. Alongside the Tiny Titaniums Marianne unveiled her ‘Geome’ range, by contrast a very large wristwatch.

Cass staff and alumni dominate Goldsmiths Fair

Work by at least sixteen talented Silversmithing and Jewellery designers and makers with connections to The Cass was shown at The Goldsmiths’ Fair from the 27th September to the 10th October. The Fair is regarded as the largest and most insprational selling event of its kind in Europe. The 160 designer-makers who exhibit at the Fair represent the cream of British talent, with established doyens of the trade and the most exciting breakthrough talent exhibiting their work side by side. Exhibitors included many current staff and a raft of alumni from the popular MA By Project course at the Faculty. The latter included, Chen Wei Chang, Kayo Saito, Vladimir Bohm, David McCaul, Adi Toch, Louise Loder, Duong Yen, Rie Tanaguchi, Edward Mahony and Joe Hayes-Ward. Staff from the Cass exhibiting at this year’s event included Marianne Forrest, David Goodwin, Beaulagh Chapman-Brooks, Wayne Meeten (who also completed the MA By Project), and short course leaders Mary Ann Simmons, Alastair McCallum and Sarah Stafford.

West End Salo Show for Reader

An exhibition of new work by Simone Ten Hompel, Reader in Silversmithing and Jewellery at The Cass (The Sir John Cass Faculty of Art, Media and Design) took place in October at Contemporary Applied Arts.

School of Design – Jewellery & Silversmithing

in wood, was one of six selected to create a special piece for the Platinum Heritage Collection 2011. The pieces by Roussel and the other artists were launched at a special event to be held during London Jewellery Week.

Cass staff and students show at festival in Poland

Several Cass alumni and the BA Jewellery and Silversmithing showed work at The 20th Legnica International Jewellery Festival and Competition in May 2011. The show called Silver Schools was a cyclical presentation of the leading European art schools which educate jewellery artists and designers. Silver Schools ran in parallel to a show of contemporary Jewellery called Sexy at The Legnica Gallery of Art. Mah Rana, Senior Lecturer in Silversmithing and Jewellery at The Cass gave a talk at the opening ceremony of the event.
Students on BA Textile Design have shown two interlinked trends in their work during this year. Firstly an increased movement towards hand dyed or applied colour techniques, and secondly, a blurring of the boundaries between disciplines.

In the first trend, mixed media students are applying colour to fabrics by tie, dip or shibori dyeing by hand. These rather random effects are labour intensive, and can be unpredictable. Students are also creating paint effects on paper such as marbling, and fluid shapes and imagery inspired by outer space or magnification that can produce beautiful, multi colour swirling pattern.

The imagery from these hand techniques are photographed and scanned, and they then provide the basis for digital prints.

Mixed media students use these digital prints as the base cloth for hand embellishment and manipulation techniques, including pleating, hand and machine stitch, appliqué, flock, foil and fringes. The dialogue between production methods, with the possibilities of one technique influencing the other is an interesting development. Students that may have previously just worked in one area, now want to mix up the disciplines, and produce collections that cross over the boundaries. So this trend could see a student produce a weave, then a shibori dyed silk, which are both scanned and combined in a design. This is digitally printed, and after which it may be pleated, stitched, and be part of a collection that combines woven, hand and digitally printed fabrics.

The interesting aspect of this is seeing the digital process re-invigorate hand techniques, and inspire interdisciplinary design.

Textile Design

Trends on the BA Textile Design 2011.

1 Beaulagh Chapman-Brooks, Pewter Gift Set
2 Tim Carson, Timothy Information Limited, 'Unknown33' badge, photo by Simon Armit
3 Dyana Ripero (Artist in Residence), shoulders piece, brass, steel wire and plastic coating
4 Dyana Ripero (Artist in Residence), Talc powder necklace
5 Tony Tigg, Diamond Setting
6 Marianne Forrest, Organism

Projects by Jewellery & Silversmithing Research Staff
BA (Hons) Textile Design

“We have had exciting opportunities for presenting to industry and for work placements, and there is a lot of preparation for our future careers in modules like Professional Studies and our Final Major Project.” Lauren Macfarlane, 3rd Year

“We all had studio space in our 3rd Year, which really helped us develop our studio culture.” Kate Woodhead

“It’s great to be able to go into the workshop and just get on with my knit!” Rochelle Douglas, year 1

“Very open and supportive for mature students and personal development is encouraged at all times. The variety of modules is well rounded and greatly enjoyed. Support from tutors is highly knowledgeable and tutors are approachable.” Marisa Sanvito, year 3

“With a broad range of disciplines, students’ individual creativity is encouraged to assist them in developing their own individual styles. Therefore the graduate show varies from year to year, something that external bodies have always commented positively on.” Tracy Hunt, Senior Lecturer

“Students have had a very positive reception from the industry. Their ability to make a real contribution when they undertake their work placements means that they are asked to return, and gives them very real employment opportunities.” Gina Pierce, Course Leader.
School of Design – Textile Design

Fatemeh Safaii Rad; Pattern and Symbols within the Persian Carpet

This research uses pre-Islamic 'Persian carpet' specimens as historical visual references to establish the evolution of pattern relating to cultural changes, struggles and triumphs within Persian identity. Given that the roots and origins of culture impact upon motif and decoration, this PhD seeks to interpret through time and place the interaction between changes in the Persian culture and the developments in pattern within the region.

A selection of pictorial motifs analysed through traditional Persian literature of the time, seeks to constitute a contribution to knowledge of Persian storytelling.

PhD
Textile Design

Orrapavadee Sereiwattana; Tin Chok textiles and the weaving tradition of Mae Chaem, Thailand.

This PhD project analyses the unique social function, history and tradition of Tin Chok textiles, Northern Thailand. It examines the economic and social influences that have affected it and its sustainability in the future.

Field trips gather oral history from expert Tin Chok weavers, teachers and academics, exploring the technique and its historical context. The techniques, significance and meaning of patterns and motif types will be examined against the background of the cultural and economic factors present in the wider South East Asian context. Other trends, such as the transition from production for the domestic, subsistence market to the global tourist industry, will be analysed as well as the influence of Buddhist theology, changes in Thai culture and the undermining of weaving by the importation of factory-produced garments into the region.

Comparisons will also be drawn from contemporary Tin Chok textiles. At the end of the PhD, a comprehensive catalogue of the Tin Chok textiles seeks to help creative opportunities for the Tin Chok weavers to create and extend a niche market.

The Need For Textiles

Contemporary textiles covers a broad and eclectic creative domain. Students within the MA explore this field through their individual goals, finding along the way their professional voice. Each student comes with a different skill and background, some are professional fashion designers, others fine embroiders, others illustrators & painters. All want to adorn and ornament the world around us.

During the masters, students feel the burden of responsibility. Why does the world need more textiles? What can their individual contribution give? This becomes our ongoing discussion; what is the function or role of textile design? What does it give the individual, the community and society? Is it useful and how can meaning be explored through it? Above are some of this year’s students responses.

Textiles – nurture the human need for tactile response, provide warmth, comfort & social property through bodily & domestic covering; signify social cultures or ‘tribes’ to others; enable collective or individual storytelling; and encourage an aesthetic ‘celebration of life’.

I wish this year’s students every success with this journey. The world needs textiles which reflect, challenge and signify how we live today!

Charlotte Gorse
MA Textile Design Course Leader

1 Pinar Osman  2 Despo Michaelidou  3 Harsha Evangeli, Variegated brass

1 An expert weaver in Mae Chaem works on the back of a Tin Chok saring  2 British Museum, East stairs upper floor, Ancient Iran, Room 52, The Rahim Irvani Gallery

School of Design – Textile Design
Design students show at New Designers
Students exhibited their work as part of New Designers, the UK’s largest graduate Design show, from the 1st July 2010. Selected students from Textiles, showed their best work alongside 3500 students from across the Country, as part of the two week celebration of UK design talent.

Textile student is finalist in International Embroidery Award
A student at The Cass made it through to the finals of the Hand & Lock Prize for Embroidery 2010. Eline Le Callennec, who is about to enter year two of BA (Hons) Textile Design at the faculty, was among 30 entrants short-listed from 400 submissions for the annual award which is run by renowned embroidery company Hand and Lock.

Textile student wins national heat of design competition
Asima Mawudoku, who studies BA (Hons) Textile Design, won the national stage of the SDC (Society of Dyers and Colorists) International Design Competition in May 2011. She will now compete in the international final in Hong Kong in December, where she will also enjoy a programme of industry visits and workshops. Describing the work, Asima said, “Precious Earth represents the celebration from overcoming all natural aftermath disasters on the earth, in the surface treatment of digital printing, and the concept of giving back its precious beauty and strength through my mixed media recycled textile collections.”

Continuing Professional Development / Short Courses
Soft Furnishing

Students from the soft furnishing courses are awarded prizes annually by The Worshipful Company of Upholders and many have gone on to work in the soft furnishing industry; start their own small businesses; work for event organisers; work with interior designers; work for textile design companies, had work displayed at the V&A; and work for textiles accessories companies.

1 Gina Pierce (Research staff), Lost Loops and Peeling Paint Fabric Parker Knoll Chair
2
Design Contextual Studies

Design(ing) in Context

The contextual and critical programme of study for Design courses is intended to stimulate thinking about the ways in which design and designers shape, and are shaped by, our material world. Students are encouraged to develop a critical understanding of how the design, production and consumption of objects and images - both the exclusive and the everyday – is so interdependent with the political, economic, socio-cultural, technological conditions and structures of increasingly globalised societies. Critical and contextual study enables students to think about design in its most complex form: as imagined and material, as an object and as a process. Students are introduced to a modern history of design and material and visual culture which is also focussed for each design discipline. Iconic design as well as everyday objects, visual and material culture are examined and discussed to query what ideas and conditions have shaped them and how, in turn, they have shaped their contemporary societies.

After this foundational programme of study with its historical focus, critical and contextual study develops to incorporate the most recent approaches for understanding design and visual and material culture. For example, we focus on the urban context to consider how cities and the forms, structures and conditions of urban sites/ sights and experiences inform and are informed by design. Our privileged location in the East End gives us the rich, complex and globalised city of London as a resource and a trigger for, a challenge to students’ training in design and critical thinking about design. For it is certain that in our daily movements through the city, into the city, even under and over the city, we collide constantly with design and visual and material culture: real places, imagined spaces and ideas of what design might mean and how it might work.

Students work to develop their critical approaches to interpreting design. Current critical approaches are tackled and applied through analyses of design and visual and material culture. Such approaches include: gender and queer theory, postcolonial study, phenomenology, craft as critique, globalisation, ethics and sustainability, semiotics, sociology of taste. As designers, students seek to examine design critically, to construct persuasive narratives about how design works in its context and then apply these ideas in their design practice. Students are invited to follow their critical thinking to proposing critical design actions/ events/ outcomes.

Of course dissertation research and writing is the final part of students’ critical and contextual study, and students engage in their dissertations with energy and achieve great success, following subjects of inquiry that are often driven by their own design interests and commitments. As a culminating project of study, students bring their previous years’ work into distinct and highly individual pieces of writing that then go on to inform their final major projects in various subtle and nuanced ways.

Contextual and critical study of design is therefore more than merely complimentary to the designing and making. Perhaps our concern can be summed up as beginning with asking, why does this object/ design/ image look the way it does? A multitude of questions follow this starting point and here begins a critical inquiry into design – and thus also designing - in context. One recent student described her learning journey through this critical and contextual programme of study: ‘This context study is more than history and dates, it is about understanding how the world works’.

Dipti Bhagat, Senior Lecturer,
Design Contextual Studies Leader
This year has been very exciting for the Media and Music Technology School. Our research students, MA students on MA Film Production, MA Communications Management, MA Digital Film and Animation and BA students on BA Film and Broadcast Production, BA Media Arts, BA Promotional Media, BA Animation, BA Music Technology (Sound for Media), BSc Music Technology (Audio Systems) and BSc Musical Instruments have all been engaged in many specialist productions for their courses. Student activities range from making instruments, film and radio production, photography, scriptwriting, electronic music, animation and contextual studies. In addition to our undergraduate and postgraduate courses, our School offers an extensive provision of professional courses throughout the year for career and personal development, including instrument making, the role of the film producer, film sound editing, digital marketing and film editing.

Our students are continuing to develop and create music and media of the highest standard, exhibiting their work to appreciative audiences. MA Film Studies students have worked with the Metropolitan Police on their Safer Cities Project, creating and filming a promotional video shown in schools across London. The MA Communications Management and MA Film Studies students are currently collaborating on an innovative project with colleagues in the Faculty of Architecture and Spatial Design (ASD): the Solar Decathlon, a prestigious Europe-wide competition where entries compete to design and build a sustainable solar powered house for the finals in Madrid. MMT students have been developing and designing the publicity, marketing and promotion of the Londonmet ASD entry. The best of our student media is now available on our Vimeo site http://vimeo.com/londonmet-filmproduction which is expanding this year to exhibit undergraduate work in addition to our highly respected postgraduate work. Inspired by the student film club running in the previous year, we launched the Cass Cinema Academy this year, combining the screening of student work and feature film presentations followed by lively discussions and refreshments. Next year the Cass Cinema Academy will be the forum for prominent media industry speakers who will be screening their films and discussing their work with our students. They will also be screening their films at the Dalston Rio Cinema.

We have been very pleased to invite many expert specialists from media industries who have been sharing their skills with our students including: film producer Anita Lewton; BAFTA winning television director Tina Gortmans; television and film art director and designer Anna Pritchard; film and television casting director Suzy Catliff, BA Film and Broadcast Production graduate; Robert Hughes from ‘Mother’ advertising agency (voted Campaign’s Agency of the Decade in 2009).

Ed Gregory, Head of School and Karen Smith, Associate Head of School
BA (Hons) Animation

On BA Animation students design worlds and characters and bring them to life. Animation is a challenging and magical discipline. Students use different techniques including stop-motion animation (Wallace and Gromit style), digital cel animation, 3D modelling and 3D animation, combining and integrating story-telling methods using compositing and visual effects.

Every year the students work with actors, voice artists and improvisation experts. This year we were lucky enough to work with London’s ‘improv guru’ Remy Bertrand, so the performances of the animated characters are as engaging as possible. The animated narratives cover a broad spectrum of stories which this year include a moving story about a boy and his dog in a war torn Sri Lanka, a story about a seductive nurse on a killing spree and a story about the eerie relationship between a puppet and his puppeteer. One student even aged themselves by 40 years through special effects and digital treatment. One of our most successful recent graduates has relocated to Los Angeles and worked on rigging for Tron Legacy.

Everybody loves a good story, some are factual, some works of the imagination, but all contain the truth of the human condition. The screen is the most powerful and pervasive medium for telling stories. The Film & Broadcast Production programme concentrates on the art & craft of the screen story.

_Sacrifice_, 17m 50s  Michelle Tofi, Adam Grundy and Bruno Loureiro. Three German paratroopers occupy a church in Southern France threatening its English priest and his housekeeper.

_A Priori_, 17m 41s  Kyle Chase, Luke Ibbetson and Vegard Lien. On discovering an unfinished work by his physics professor, Henry becomes obsessed with finding the solution.
Dim sum, Dance some, 18m 38s  Adrienn Major, Fernando Bauza Alonso, Javed Rahman, Rob Taylor, Victor Ricardo and Michael Hannides: Introduced to the passion and spirit of flamenco by Gloria, Xiu’s mundane life is turned upside down

One Lie, 18m 33s  James Spicer, John Katandika, Nasser Jamaaoui, and Sebastian Lee. When Ryan is falsely accused of rape his troubles are only just beginning in this uncompromising urban drama
Paroxysm, 14m 53s  Stacey Cain, Matt Underwood, Rob Allan and Robert Brown. Four survivors of a deadly virus are trapped inside a laboratory. As tensions grow who will survive?

Vanilla in Manila, 12m 20s  Tim Brander and Yusuf Ismail. A surreal political satire which relocates Hemingway’s ‘The Capital of the World’ to the Philippines
Students on the BSc (Hons) Audio Systems course study theory and undertake practical projects in audio electronics and software development, acoustics and psychoacoustics, sound recording and editing. They are encouraged to become student members of the Audio Engineering Society, and to participate in research seminars held regularly in the Faculty. Much of the focus of work on the Audio Systems course is on the design and building of hardware and software for audio generation and processing, and a new direction is being opened up by the work of two undergraduate students, who have built PA and bookshelf loudspeaker systems. In software, a Max 5 application was developed which allowed DJs and musical artists using Ableton Live to add video playback capability to their live sets, using Max for Live. Having uploaded his project to the Cycling ‘74 forum site, the student has had interest from others in the music community regarding possible collaboration and download of the application for personal use; he has also had feedback from the websites www.djtechtools.com and www.digitaltips.com, who have expressed an interest in running articles on the application. Other significant work produced by students this year include a musical instrument app for the iPad, a dataglove for controlling MIDI input to a sound module and a psychoacoustical study of the relationship of visual cues on sound localisation. At postgraduate level, a particularly notable achievement was the ‘gesture microphone’ which allowed a vocalist to use gesture in combination with voice to enhance the performance.

1 James Brown, Audio-video application for DJs
2 Grant Waters, Room acoustics calculator
3 Yavor Yanakiev, Reverberation unit

Students of the BA Music Technology (Sound for Media) explore concepts and tools for creative sound design, including storytelling and the moving image. They are given the chance to investigate and create via the state of the art labs and studios at the Cass, and are enabled to create innovative applications, designing interplay of the aural and the visual and produce interactive installations.

The course engages students with video production, digital studio recording techniques, post production audio/video design and research/projects on interactive digital media, including the creation of sound effects using digital sound processors (DSP), audio synthesis and MIDI.

Students build creative and technological skills through both practical projects and theoretical studies. Topics include popular music studies, radio drama and the creative components of film.

This year’s students’ final works include three videos fully written, directed, shot, edited with Foley, speech and music in 5.1 surround sound as well as one interactive game using the software MAX 5.

1 Jessica, a film by Adam Arie, Nathan Knight and Hans Kabel. A young woman experiencing the consequences of relocating. The physical suffering drives her towards breaking the mould and liberating herself.
2 Orion and the Scorpion, a film by Steven Hart, Daniel Reeves, Armando Lopez and Andrew Burberry. For Ben suburbia’s tristesse, the mundane and a big loss create a bermuda triangle, that even an imaginary childhood hero is not able to catapult him out of. But Ben is hit by a surprise – a tiny little light seemingly hundreds of yards away is actually very close and steadily growing.
3 Duality, a film by Kit Talbot, Richard Williams, Stefano Di Stefano and Mike Roth. There are many facets to the human personality, and for some these can become a force strong enough to take them over. Duality is an insight into the mind of one such individual, at a point in time when his own character and strength of will are degenerating.

1 Jessica, a film by Adam Arie, Nathan Knight and Hans Kabel. A young woman experiencing the consequences of relocating. The physical suffering drives her towards breaking the mould and liberating herself.
2 Orion and the Scorpion, a film by Steven Hart, Daniel Reeves, Armando Lopez and Andrew Burberry. For Ben suburbia’s tristesse, the mundane and a big loss create a bermuda triangle, that even an imaginary childhood hero is not able to catapult him out of. But Ben is hit by a surprise – a tiny little light seemingly hundreds of yards away is actually very close and steadily growing.
3 Duality, a film by Kit Talbot, Richard Williams, Stefano Di Stefano and Mike Roth. There are many facets to the human personality, and for some these can become a force strong enough to take them over. Duality is an insight into the mind of one such individual, at a point in time when his own character and strength of will are degenerating.
The School of Media and Music Technology delivers both full time and part time evening classes in instrument technology and construction, covering a variety of instrument types.

BSc Musical Instruments enjoys a very high reputation for creation of both new and traditional instruments, using craft skills and emerging technologies. Most students, after graduation enter commercial practice but a significant number progress to postgraduate and PhD study.

Full time students continue to produce innovative and experimental guitars. One of the finest this year is from our third year BSc honours student Jacob Menear and features additional multiple strings passing through the neck and resonating in sympathy with the main complement of fretted strings.

Apart from the three year full-time degree course, our CPD short courses are going from strength to strength, with currently three guitar evening classes, one violin and one woodwind evening class.

1 Michal Cichosz, Washburn Parlour guitar (work in progress)  
2 Nick Pyall, Copy Gibson Steel String  
3 Nick Pyall, Multi string guitar after Scherzer Kontragitarre ca. 1860  
4 James Blazeby, Washburn Parlour guitar & acoustic bass
The MA Communications Management course offers students the opportunity to develop their creative and analytical expertise in PR, communications (or media) studies and business studies. They are encouraged to become student members of the Chartered Institute of Public Relations (CIPR) through this industry-approved course, associate members (AMCIPR) or full members (MCIPR) on graduation. Our MA Communications Management students have benefited from talks by national media regulators including the Press Complaints Commission (PCC), Advertising Standards Authority (ASA) and the Office of Communications (OFCOM). The course is delivered mainly by industry professionals.

On MA Digital Film & Animation this year the students have been working on projects that explore as wide a range of subjects as; the fear of sounds, the beauty of death and the fragile bond between a father and his son.

If there is any common theme amongst this year’s projects it is a move out of the purely digital into an exploration of the material. This might mean a re-engagement with traditional animation techniques such as drawing and model-making or a concern not only with the screen, but with the space in which the work is shown.

Students on this course come from a diverse range of cultural and educational backgrounds and so the work they produce takes many very different forms including mobile projected installations, three-dimensional abstraction of animated 3D models and classic animated shorts.
Over the year students on the MA Film Production have been working hard on a range of productions including Snake Boy, an access all areas documentary about male belly dancer Sunny Bedi who performs with snakes; Need and Greed, a stop frame drama and I am Need and Greed snakes; Tough Time (2011) – A short documentary about Duncan Meadows, a street tary about Duncan Meadows, a street. Produced and directed by Frank Soldato.


A Portrait (2011) is a short documentary on a London based artist Temsu Yange brought up in Nagaland. The film looks into the link between him as an artist, his cultural references, inspiration and rituals from Nagaland and how he juxtaposes them in the art form of his current series of portraits. Produced and Directed by Varun Chawla.


Our Media staff have been busy with teaching and research including: Jane Barnwell who has just finished a film an installation in collaboration with the Women’s Library: Persona – The Power of Make-Up, exploring the creation of persona through the highly stylised and individual ways in which women transform their image through make up, her book ‘The Fundamentals of Filmmaking’ was used as the basis for the Guardian ‘How to Make Films’ booklet; Nick Haeffner and Charlotte Worthington are collaborating on a film, Jon Baldwin edited the Film-Philosophy journal special on Baudrillard and Film-Philosophy, wrote: “White Magic: Baudrillard and Cinema”, and contributed to The Baudrillard Dictionary. Jeremy Collins published “Sending a Message: ecstasy, equity, and the media politics of drug classification”, Health Risk and Society and “Mobile Phone Masts, Social Rationalities and Risk: Negotiating Lay Perspectives on Technological Hazards”, Journal of Risk Research, Nick Haeffner’s photographic exhibition. ‘Hitchcock’s East End: Remembered and Imagined’, book chapters on ‘Digital Photography and Photoshop’ for Introduction to New Media, ‘Hitchcock and Crime’ for the Blackwell Companion to Crime Fiction, ‘Narrative supplements: DVD and the idea of the “text”’ for New Narratives: Theory and Practice, he was invited to give the Annual Hitchcock Lecture at Queen Mary College, and a talk on Hollis Frampton’s ‘Zorn’s Lemma’ was published in Partial Fictions; Karen Smith and Nick Haeffner are completing a book on the maverick film director Michael Winterbottom; and Peter Hewitt has been asked to judge the 2011 Limelight Film Awards, has competed a series of animations including “Leaving by Numbers” to be included in a showcase of short animations about Obsessive Compulsive Disorder, showing at the International Obsessive Compulsive Foundation in San Diego, California, and a short drama “More than Neptune” under festival consideration http://vimeo.com/user1250074.

Musical Instrument Post Graduates include MA by Project student Marcos Kaiser Mori, who is researching and building many Renaissance and Baroque instruments, including vihuelas and archlutes. PhD student Nick Pyall has researched and made instruments after the German 19th century maker Stauffer, along with other multiple strung instruments. He has recently returned from the USA after a 3 month Research Fellowship at the Library of Congress, where he studied primary source material from their collection of 19th century BMG [Banjo, Mandolin and Guitar] Journals, and also musical merchandise catalogues. He also undertook field trips to the famous Martin guitar family archives, the instrument collection at the Boston Museum of Fine Arts along with several private collections. Research Fellow Dr Terry Mann has been experimenting and building mechanical music making devices, one of which known as the Bell Automaton will be used in October by renowned choreographer Rosemary Lee for a production called “Square Dances”. Among the staff, course leader Nick Blishen, as part of his research and professional development, is writing a book ‘Acoustic Guitar Making: The Steel String Guitar’ for well known publishers Crowood Press. Of the two guitars being made for the book, one is being built at the University, ably assisted by student Andrew Wilkowski as part of his Work Experience. Representing Music Technology, in May of this year, Javier Garavaglia presented the multimedia interactive work WOODEN WORLDS, a collaboration with the Colombian media artist Claudia Robles, at the IMAC 2011 conference in the Danish National Radio, Studio 2, Copenhagen, Denmark. He also presented a paper on the work in the conference (Copenhagen II University). A very similar presentation will take place at the ISEA 2011 in Istanbul later this year. Allan Seagoe’s paper on a novel interface for musical timbre editing, presented at the Audio Engineering Society (AES) international convention in May 2010, was followed in November by his participation in a panel on the design of digital audio worksta- tions at the AES convention in San Francisco; the panel attracted interest from delegates from companies such as Adobe. In collaboration with Giles Askham from the Faculty of Computing, Luke Hastilow has been working on a set of tangible physical gaming objects that are pushing the boundaries of physical computing. The project continues to develop and has been exhib- ited internationally at the International Symposium on Electronic Art (ISEA). Elaine Thomazi Freitas has been working on a long-term research project for an interactive music performance - “the broken is the beautiful” (in memorandum Cécile Daroux, alto flute).
Films' booklet brought together practical advice and new to the BA Film and Broadcast Production were used. Extracts of a book by Jane Barnwell, Senior Lecturer at The Cass Lecturer Features in The Guardian's Film-Making Guide produced by The Guardian in September 2010. The ‘How To Make Films’ booklet brought together practical advice and inspiration from industry insiders and mini masterclasses from the top names in the film industry such as Shane Meadows.

The guide drew on Barnwell’s popular book ‘The Fundamentals of Film Making’ for it’s main chapter, and was aimed at anyone who with a notebook full of film ideas but needing help to shape them into a coherent, punchy digital short.

**Film production Alumna is a ‘game changer’**

A recent graduate from MA Film Production was included in Wallpaper Magazine’s international summary of top creative graduate talent. Elizabeth Doonan is one of only four film makers in the list of ‘game-changing graduate talent’ which appeared in the January 2011 edition of Wallpaper.

Talking to Wallpaper, Elizabeth said: “I am genuinely fascinated by all the weirdness in the world and how every single one of us lives in our own different realities. That’s what I want to make films about.” Francis The Finder, the poignant 10-minute film that earned her a distinction, explores just such themes; the protagonist is a hoarder who falls in love with a mannequin, and through whom the wider human strengths and frailties surrounding love, loss and loneliness are examined.

Priscilla Presents

BA (Hons) Music Technology (Sound for Media) alumna Priscilla Angelique released her debut record. Priscilla described the entirely self-produced album, Positive Digital, as ‘an eclectic mix of electro house beats and grooves with tech synths.’ The album is mainly instrumental, with Priscilla’s delightful jazzy vocals featured on two tracks, Free and My Boo.

Priscilla said her course at The Cass allowed her to realise her long-standing goal of self-producing a studio album.

**MA Film Production Alumna swing by cable**

Priscilla spent part of last year in Los Piños, an area 40 miles from the Colombian capital Bogota, to film his latest documentary. The Cable. For the handful of families living in Los Piños, 12 steel cables which connect one side of the valley to the other are their only access to the outside world. The Cable tells the moving story of three children who use the cable and the inspiring ways in which they overcome such an obstacle day after day.

**Met meets Met**

Students from the MA Film Production course produced a promotional video for an innovative community project run by the Metropolitan Police. The video for the Islington and Camden safer Neighbourhoods Annual Challenge, is being used to promote the campaign on the Met’s Youtube page. Students Cristina Dobrin, who was producer / director and Ura Pradhana Hara, director of photography produced and edited the promo working closely with members of the SNAC team.
School of Media & Music Technology

Foundation Year Art, Media, Design, Introductory Project
The School of Fine Art’s staff and students continue to engage with society and ‘real world issues’, looking outward from our own locality to the wider international community. Our ambition is to make art relevant. This year was no exception; our BA Fine Art students performed at the Institute of Contemporary Art in “Women Should Be In Charge; a celebration of powerful female voices from the worlds of art, music and politics.” Our first year drawing students will exhibit sequences of 45 boxed drawings at Andrew Hewish’s Centre for Recent Drawing in Islington in June. Students undertook successful internships at the Serpentine Gallery and Tate Modern. In April, Time-Based Media students worked with Deej Fabyc in Ljubljana, Slovenia on her project “Daddy was a spy for the Soviet Union”. Intermediate level students engaged with students from the Zagreb Academy of Arts on a collaborative project as part of our exchange programme. Last year’s alumni and Owen Rowley prize-winner Josh Raffell has a residency at Studio. 1.1. and sixty students and staff will be off to the 2011 Venice Biennale this June.

On the research front the ‘East End Archive’ project continues to be developed to include the work of Mick Williamson’s ‘Photo Diaries’. The project represents aspects of the lives of local East End communities in their distinctive social, economic and political contexts. Susan Andrews had a successful collaboration with Dr Inge Daniels (University of Oxford) ‘At Home in Japan – beyond the minimal house’ was shown at the Geffrye Museum. “This exhibition goes behind the doors of contemporary urban homes to find out how private lives are lived in Japan today.”

Chong Boon Pok one of our international PhD students work on relational aesthetics and sustainability was seen by thousands of people during a tour of major Chinese cities, Guangzhou, Shanghai, Beijing and Chengdu. Chris Smith and colleagues have continued to undertake significant work re-examining the methodologies employed by ‘action research’ and the ‘reflective practitioner’ enquiring into ‘what work does the artwork do?’ Its social, and aesthetic effects. The Faculty continues to host ‘The Journal of Visual Art Practice’ edited by Chris, it supports research across the entire range of this varied field.

Following the success of the first Animal Gaze symposium in November 2008, the next Animal Gaze symposium on contemporary art and animal-human studies will be organised by Rosemarie McGoldrick this coming October . The symposium will be accompanied by a series of East End art exhibitions. Among the issues examined will be: art for animal sensories; belief and animals - performance art; censorship over animal issues in art’s so-called ‘zone of freedom’; animalisation; art and animal absence; animals and studio ethics; contemporary animism and science; phenomenology and animal skin; art and animals in industrial farming. A pre-symposium day led by London Met staff will take place at the School of Fine Art on October 26th, 2011.

The school continues to hold our annual Symposia Series for Photomonth at The Women’s Library “Communities and Archives” dealt with the issues raised in constructing archives, with particular reference to online collections. “Between the Lines - Image/Text explored the relationship between photographic image, language and text. While the “The Loving Gaze” addressed the work of photographers who have regularly photographed those whom they love as part of their practice as artists; exploring how the “intimate gaze” differs from the “detached gaze” and the problematics of shifting the context from private to public.

We delivered a series of short courses, exhibitions, seminars and workshops for Photomonth in conjunction with Alternative Arts and continued our collaboration with the Photo Imaging Network and Four Corners on the Photo Imaging Network Project – PIN. PIN is a specialist development programme for 180 micro businesses/sole traders working in the Photo Imaging sector, to raise awareness and develop processes and product around technological convergence and new digital technologies. The programme is pan-London, with a strategic focus in East London. PIN addresses the significant sectoral under-representation of women and disabled people, BAME.

Ian Robertson
Head of School Of Fine Art
Foundation Year
Art, Media, Design

The course sets out to provide an introduction to a wide range of Art, Media and Design practices and is diagnostic, helping students to identify those areas of advanced study most appropriate to their needs, aspirations and abilities.

Practical project work is supported by core, visual, contextual and communication studies. Throughout there is an emphasis on the teaching of cross-disciplinary and transferable skills and a disciplined, experimental approach to visual enquiry.

The course develops knowledge and awareness of expanding specialist and interdisciplinary practices, and attends to the fundamental attributes, procedures, problems and values of creative practice.

Students are introduced to a wide range of materials, forms and processes and are encouraged to extend their practical skills and powers of observation, analysis, innovation and discrimination in response to a sequenced structure of course demands.

The course promotes flexibility, questioning and independence. It is designed to be supportive of individual responses, initiatives and lines of enquiry, but seeks to prevent premature and narrow specialisation.

Throughout, the emphasis is on research, exploration, development and methodical rigour, with process taking precedence over products and craft perfection tempered by argument as to meaning and function.

The historical, social, cultural and communication frameworks of Art, Media and Design are examined as determinants of practice, with theory/practice interdependence a reiterated theme.

Upon completion the course offers a progression route to various pathways in the Faculty of Art, Media and Design.

"As a mature student, coming back to education after many years was a big step. I didn't know quite what to expect from university, but after only a few days on the course I knew that I had made one of the best decisions of my adult life. The atmosphere is great, the work is inspiring and the tutors have been amazing. My only regret is not doing it sooner."

Dan Cates

"The Foundation Art, Media and Design course is a key to a whole world of opportunities for anyone with creative intentions. I was introduced to productive ways of thinking and got loads of help in starting to realise my personal ideas."

Attila Vajda

"Great course, great atmosphere and teachers ready to help."

Mo Rahman

"If I hadn’t have come here I would not know how many possible fields of Design exist and would not know which one I really love."

Tessi Ohm
‘I wish every year was a Foundation year. Brilliant opportunities, great facilities but most importantly great people, tutors and technicians. I have had the best year, ever, and it’s come to an end but this year has taught me so much and given me a great amount of insight and experience to carry me through to my degree course.’

Erica Punter

‘I have had a great year, made some life-long friends and found some great opportunities.’

Elena Shaban

‘The course has helped me figure out what I’m good at and what I’m not so good at. It’s given me the direction that I wasn’t sure I’d ever find.’

Katie Brown

‘I like that I can have the freedom to make the projects to my interests and what I want to pursue next year.’

Faye Wilson
9 Angela Gaal  10 Reon Tombofa  11 Verity Keating  12 Janet Hodgson  13 Verity Keating  14 Hercules Leite  15 Alice Jacobs  16 Kathryn Wandner  17 Aneta Worbel

School of Fine Art
BA (Hons) Fine Art

The course is committed to providing a current and relevant engagement with contemporary visual arts practice, providing a responsive and adaptive environment in which to study and innovate.

Fine Art has undergone significant change over the past two decades the borders of the discipline have become more permeable allowing for a crossover between differing media and an engagement with other disciplines and practices. The ‘convergence’ of traditional (analogue) and ‘new’ (computer-derived) digital technologies has also contributed to this expanded range, resulting in new forms of production, distribution and display along with the cultivation of new ‘audiences’. The increasing complexity of cultural practices informed by multiculturalism and globalisation has also resulted in the questioning and re-evaluation of practice - the practice of art is now the practice of lived culture in everyday life.

Money, commodity, communication, appropriation, simulacrum, fetish, gaze, gender, postcolonial, value, playful, experimental, ethical, practical, philosophical, ecological, semiotic, historical, these are the terms that confront you in art school now.

The ‘project’ is the main vehicle for learning and teaching and this is supported by ‘blended learning’ which consists of a mixture of lectures, seminars, technical demonstrations, individual feedback, group work, and ‘weblearn’. The ideal is to create a ‘learning web’ and to expand the studio beyond the confines of the building.

The course provides training in painting, printmaking, photography, sculpture, installation, time-based media (which includes digital imaging, film, video and performance). Students are encouraged to explore hybrid media and crossover art, particularly in performance art. Initially, students examine practice-specific traditions and the characteristics of their chosen area, exploring it in depth and locating it within current practice then testing their views against critical, evaluative and interpretative frameworks. The first year encourages risk-taking, experiment and learning from mistakes; before a focus on consolidation, informed practice and display-presentation in the final year.

Staff Profiles: www.londonmet.ac.uk/camd/department/overview/staff-profiles/fine-art.cfm

1 Kirsten Schmidt-Rosemann  2 Sarah Knight  3 Adam Gray  4 Eva Vikstrom
11 Pia Kokkarinen  12 Ana-Doris Garcia  13 Eleonora Bourmistrov  14 Helen MacMahon  
15 Anna Hamilton, Old London Bridge  16 Beryl Touchard  17 Mark Robinson
18 Jemma Bryan  19 Lucy Phillips  20 Zain Zedan  21 Julia Lampshire  22 Nicole Barclay  23 Trevor Banthorpe  24 Danielle Dawson

BA (Hons) Fine Art  School of Fine Art
MA Fine Art or MA Fine Art (Specialism) can be awarded, dependent upon the modules successfully completed. Specialisms available are: Artists’ Writing, Drawing, Installation, Painting, Photography, Printmaking, Sculpture, and Time-based Media.

The overall aim of the course is to enable graduates from visual arts degrees (or equivalent professional experience) the opportunity to develop and expand their own fine art practice by providing a supportive critical and theoretical framework for the pursuit of both traditional and emergent models of artistic practice, including the development of new forms of production, distribution and display. The programme recognises the increasing complexity of cultural practices informed by multiculturalism, globalisation, and the new technologies. It aims to provide for the acquisition of knowledge, practical and conceptual skills and competencies required to function effectively as a professional within the expanding arts sector. It also provides a platform for engagement with the public realm and the wider field of cultural and social practices.
William Angus-Hughes, *The Fold; Collapsibles, and Their Reductive Space*. Doors and windows are both frames and stoppages, the door being a divide between compressed and expanded space, similar is the window, as the view from one condition to another. They are both thresholds, the internal and the external. The fold, the frame, the expanding and contracting of space, here is the form, here is the frame and here is the language that surrounds both. From the frame, the hinge is the support of the door, which allows it to function as a divider. Hinges attach one thing to another, they are both grammatical and between things, suggesting the possibility of narrative. The work consists of re-arranging existing components, destabilizing their functions, which become natural interventions absent of any foreign agents. We may go a step further and imply that thought itself, difficult as it is to grasp, is intrinsically a kind of fold, an instance of what Deluze calls the ‘forces of the outside’ that fold inside. 

Dagmar Kapuz. The narrative element of my paintings evolve along with the formal elements of composition and colour. There is control but there is no definitive narrative. I don’t wish to hijack the painting into becoming a carrier for a message, but to create a visual experience that the onlookers themselves might complete find their imagination triggered.
Bruna Martini, *The Consequences of Loss: from Bargaining, from Despair*. *The Consequences of Loss* is a film about grief. It explores the reaction of the protagonist to the death of her partner. Each consequence is based on the behavioral psychology Kübler-Ross model, 'the 5 stages of grief'. The film is composed using sequences, mixing photography, video footage and words.

Kasia Kosaka, *Untitled* from series *Family Album*: 'Self-portrait in Japan'. *Family Album* could be termed a modern documentary where children from the photographs, now as old as thirty and from different cultural backgrounds, visit the existing spaces of the other’s home. This is a documentary in the same sense as *Flih* by Tacita Dean, who plays with relationship between past and present, fact and fiction and the thin lines between. Dean has taken photographs out of their original context and combined them. The images as Susan Bright says become “interconnected and woven together an allusive narrative” . . . Dean tells a new fictional story through images that once recorded now forgotten facts” (in *Family Album* I, as a Polish woman, have revisited my partner’s childhood home in Japan and constructed stories of a fictional past, questioning its impact on both our current identities. *Family Album* encourages discussion about both cultural differences and similarities between the Europe and Far East.
Sofia Lopes Borges, Landscapes I and II
We are intruding upon a private struggle, a story of both mortality and abandonment, the exposing of vulnerabilities. Although a long time ago, we continue to highlight these unresolved conflicts while participating in these experiences. Compartmentalism is a subconscious process to defend against anxiety. It is an attempt to simplify things, to inhibit attempts to mix certain elements of reality. These parts that cognitively will simply create too much pain to be reconciled, may be held within sight of each other, but never reconciled.

These images came out of a series of photographs called *The Gingerbread House* I was working on in March 2010 that examined the idea of the uncanny in the 21st Century. Pumping stations, park keepers lodges and portaloo's make up some of the subjects haunted by this concept and examine a notion that goes back to at least the Enlightenment. First made famous by Freud in his paper of 1919 called *Das Unheimliche* (*The Unhomely*), these images aim to highlight the distinctive nature of Freud's thinking in that the uncanny is a force that derives its terror not from something externally alien or unknown but—on the contrary—from something strangely familiar which defeats our efforts to separate ourselves from it. Hopefully, by straddling the line between the known and the unknown, these images can create a sense of the uncanny and a cognitive dissonance (the idea of holding two contradictory thoughts simultaneously about the subject) within the viewer.
Begona García, Did I see or did I dream? It was something delicate and obscure / Something that could easily be lost / Like a fragrance in a forest / When it cannot be found again / And cannot be described / Did I lose who I had been?

Santa Piterniece, from the series Me, Myself, I
8 from the series Personville
The MA Curating the Contemporary, is a two-year, full-time, postgraduate course taught in partnership by London Metropolitan University and Whitechapel Gallery. Amongst postgraduate courses in the UK, it uniquely offers a marriage of theory and practice: an integration of academic contextualisation and training, as well as first-hand, professional curatorial experience, contributing to the delivery of Whitechapel Gallery’s annual programme of events.

Students divide their time between London Metropolitan University and Whitechapel Gallery. Specialist staff at the former provide a thorough grounding in the history of curation and its objects and methods; this is followed by a survey of contemporary curatorial strategies with key invited speakers from galleries and museums. The engagement with and production of text forms an integral part of the course; to this end students are introduced to different methodologies of writing art; the course looks at art criticism, art theory and artists’ writing with the aim of developing students’ grasp of writing as an analytical and creative tool.

Two in-house curatorial projects are be undertaken by students, one minor event in the first year, followed by a major exhibition in the second, each supported by a publication. Although only in its second year of existence the course is expanding its visibility; partnerships now extend to a range of other organisations, including Mansion House, the Government Art Collection (GAC), Mint Hotels and others, through a programme of exhibitions and events. The course is currently in discussion with other galleries and collections in key European capitals about new curatorial initiatives.

Students’ recent projects include ‘Cult of the Difficult’ with work by prestigious international artists including Jeremy Deller, Mark Titchner and Langlands & Bell at the Cass Gallery and Marlborough House, 3 individually curated shows and performances at GAC examining aspects of the collection, ‘Partial Decor’ at the newly opened Mint Hotel, and a number of curated interventions at Mansion House, the residence of the Lord Mayor of London.

Course Leader: Nico de Oliveira
Contributing Staff: Nick Haeffner, Ian Robertson
Whitechapel Gallery: Daniel F.Herrmann

Cult of the Difficult, Langlands & Bell, Catherine Bertola, Layla Curtis, Jeremy Deller, Lothar Götz, Andrew Grassie, Eva Weinmayr

Cult of the Difficult was the fourth part of MACC to GAC and Back: Four Curatorial Interventions, a series of displays that marked the culmination of a collaborative research project between the Government Art Collection (GAC) and final year students of the MA Curating the Contemporary (MACC), taught by London Metropolitan University and Whitechapel Gallery. Three displays ran at the Government Art Collection with an additional off-site exhibition at the Cass Gallery, part of the London Metropolitan University.

For the exhibition Cult of the Difficult a group of contemporary artists, from multidisciplinary practices, were invited to re-engage with their works held in the GAC. The multifarious strategies needed by the Government Art Collection to collect contemporary art, such as site-specificity and commissioning, were highlighted in the process. This exhibition was the only display from the series of four curatorial interventions not to use the collected works of the GAC, playing instead with the notion of their absence. The artists responded by adding to series, creating new works and engaging with the ephemera from their collected pieces. The display thus formed existed in its own right as well as maintaining a connection to the Government Art Collection.

The show became an extension of the Collection, blurring the boundary between what has been collected and the works in the exhibition. By re-instating the role of the artists, their wider practice and propositions, the exhibition opened up a new space of inquiry into the collecting of contemporary art, whilst also revealing the Government Art Collection to a new audience.

Cult of the Difficult was curated by Susanna Bianchini and Habda Rashid
Textures of Time, April 2011
Taking the notion of temporality as its point of departure, this exhibition curated by students of the MA Curating the Contemporary featured works by Jeremy Evans, Jill Townsley, Ian Giles, Emily Speed, Ben Woodeson, Joby Williamson, Jörg Köppl and Yonatan Vinitsky, as well as live events and films.

Partial Decor, March 2011
The temporary exhibition 'Partial Décor' was commissioned by Mint Hotel for Tower of London and curated by students of the MA Curating the Contemporary
Artistic practice is continuously evolving, as are the technical means of its production and dissemination. Art has become a significant part of the everyday life of society, and contributes not only to our self-image, but also significantly through the growth of the ‘cultural industries’, to the economy. The production of works of art and the concomitant theoretical discourse is the focus of research within the Fine Art subject area. The function of artworks, as conceptual tools, sources of aesthetic pleasure, or objects of consumption and ideology, are explored systematically. The function of the centre will be to develop and sustain this enquiry through a research programme, which engages with current theory, facilitates critical exchange and initiates artistic practice supported by research and experimentation.

The Fine Art subject area is characterised by a diversity of practice; research groups are active in the following areas: Installation Art, Digital Arts & Time-based media, Film & Photography, complemented by individual researchers working in painting, printmaking, artists books, performance and sound art. The outputs from the Fine Art subject area have been consistently high and are recognised both at a national and international level.

The London Metropolitan University East End Archive: The Paul Trevor Collection
Academics and artists at London Metropolitan University worked with photographer Paul Trevor to make a selection of his images of East London digitally available to artists, students and researchers. The Collection includes 220 images (chosen from a total of 120,000) of the Spitalfields area from the 1970s to the 1990s, a period of rapid social and physical change.

The Paul Trevor Collection is part of a larger archive project at London Metropolitan University, which will eventually include oral as well as visual narratives, that aims to represent aspects of the lives of local East End communities in their distinctive social, economic and political contexts. The process of producing this photographic dimension of the archive was lengthy and gave rise to challenging questions. What are the aesthetic, historical, and social dimensions of creating a photographic archive and how might these be related? Which factors contribute to the construction of a photographic archive as a relevant resource for public history and/or academic inquiry? How can aesthetic and social/political discourses work together to achieve this end?

London Metropolitan University East End Archive: The Paul Trevor Collection is intended to engage and stimulate questions about its meaning, and to be recreated through interrogation.

Project Team at London Metropolitan University
Susan Andrews
Dipti Bhagat
Jenny Harding
Mick Williamson
Andrew Boon Pok

Attentiveness to the everyday is central to Pok’s art practice. The everyday that he refers to is the trivial, ordinary and inconsequential objects and activities that people tend to take for granted such as the activities of cooking and having a meal. And, everyday objects such as the cutlery we use for eating, something we are so familiar with that we are less likely to give a second thought when we encountered them.

Besides assembling everyday objects into sculptural forms and installations, part of his work involves using food and cooking to perform and interact with people visiting his exhibition. The work indicates his interest in ideas of as-it-is-ness and the impermanent nature of things, and interconnectedness between objects and people. His studio practice operates with diverse subjects, time and space using the everyday; and engages aspects of mindfulness, self, memories, social, cultural and symbolic form. His cultural upbringing and life experience are often revisited, examined and evidenced in his work.

Pok received his MA in Fine Art from the Cass and is currently undertaking a practice-led PhD researching ‘The Mind of the Everyday in Contemporary Fine Art and Zen Buddhist Practice’. His research emerged from his personal experience and discoveries as an artist working from a Buddhist background. The core of the research is his studio practice with the theoretical framework operating in the intersection of personal and social perspectives. Pok situated this enquiry within his own cultural background, the context of Zen Buddhism and its teachings. The research which is scheduled to complete in July 2011, seeks to develop an enhanced understanding of the everyday in contemporary fine art and Zen Buddhist practice in new and original ways, through bringing forward and integrating the physical and theoretical components of his studio practice.

The Japanese House: Material Culture in the Modern Home

Place and space is open to multiple readings, saturated with histories and competing narratives. Our experience and perception of place is imbued with memory, expectation and desire. As real spatial relations and social relations arise together they engendered social stratification and ‘relations of difference’, of class, gender and race. *At Home in Japan* is based on original ethnographic research by Dr Inge Daniels (University of Oxford), carried out over a one-year period (2003) inside thirty urban homes in the Kansai region (Kobe, Kyoto, Nara, Osaka). In the West, the Japanese house has reached iconic status in its architecture, decoration and style. However, is this neat, carefully constructed version of Japanese life in fact a myth? This project draws on photography by Susan Andrews, both Daniels and Andrews collaboration resulted in a richly illustrated book entitled *The Japanese House: Material Culture in the Modern Home*.  

---

2. Assemblage of used disposable chopsticks, materials: disposable chopsticks. Size: 61cm x 61cm x 66cm
Photography is often said to reflect society’s attitudes and opinions but it also serves as a powerful propaganda and campaigning tool. It remains supremely influential even in the cynical digital era that we inhabit and our perception of its link to the truth prevails. We live in an era where ‘image is everything’ and as such the power attributed to the photograph is immense and in many ways vitally important. It not only determines our perception of the appearance of the individual but also implies their personality and situation. Shifting Perspectives brings together the work of seven photographers, all of whom have children with Down’s Syndrome. When the photographers discovered that their babies had this genetic condition, they conjured up distant mental images of children and adults barely distinguishable from one another with pudding basin haircuts and short white socks on rare institutional outings. Photographs confirming this perception were to be found in old textbooks on the subject. These images were frightening and misleading and as each of the parents discovered, had little bearing on their actual experience. This exhibition examines the lives of the photographers and their families as they adapt to their new circumstances. They investigate their worlds as questioning artists, aware of issues of representation and photographic genre, each with a very personal vision. In many ways the work reflects a contemporary trend in documentary photography where practitioners are no longer purely objective observers, with little understanding of the complexity of the situation, they are personally involved with their subject matter. Outside the areas of medical and charity based imagery there has been little serious photographic enquiry into this subject area. This work explores the photographic representation of people with Down’s Syndrome, challenging attitudes and prejudices and examining alternative representations of both adults and children. But beyond the issues of Down’s Syndrome itself, this project is particularly pertinent in an image saturated culture where the appearance of the individual holds such high currency. It asks us to question the society that we have created and how this is reflected in the narrowness of mainstream representations of those considered beautiful and valuable.

Susan Andrews
Senior Lecturer in Photography

Cass MA Photography department over the last year. A survey of the talent that emerged from the Sir John Cass MA Photography department over the last year. The work that teeters on the edge of uncomfortable and intriguing seems to reflect the very sense that we have when watching over Jeff’s courtyard in Rear Window, the oh-so-naughty yet unavoidable intrigue with other people’s lives. The group of photographers exhibited share more than having just studied together. Each panders to our desires and offers the viewer up a keyhole into their working practice and their lives.

The first anniversary of photographic collective Uncertain States, a newspaper which was set up by alumni and students from the faculty was celebrated with an exhibition. Uncertain States is a lens based, artist led project. A quarterly newspaper they attempt to expand a critical dialogue and promote their visual imagery. Their work reflects some key social and political concerns and challenges how perception is formed in a society like ours.

The first, It’s a Thin Line between Heaven and Here is a survey of the talent that emerged from the Sir John Cass MA Photography department over the last year. The work that teeters on the edge of uncomfortable and intriguing seems to reflect the very sense that we have when watching over Jeff’s courtyard in Rear Window, the oh-so-naughty yet unavoidable intrigue with other people’s lives. The group of photographers exhibited share more than having just studied together. Each panders to our desires and offers the viewer up a keyhole into their working practice and their lives.

The first anniversary of photographic collective Uncertain States, a newspaper which was set up by alumni and students from the faculty was celebrated with an exhibition. Uncertain States is a lens based, artist led project. A quarterly newspaper they attempt to expand a critical dialogue and promote their visual imagery. Their work reflects some key social and political concerns and challenges how perception is formed in a society like ours.

The first, It’s a Thin Line between Heaven and Here is a survey of the talent that emerged from the Sir John Cass MA Photography department over the last year. The work that teeters on the edge of uncomfortable and intriguing seems to reflect the very sense that we have when watching over Jeff’s courtyard in Rear Window, the oh-so-naughty yet unavoidable intrigue with other people’s lives. The group of photographers exhibited share more than having just studied together. Each panders to our desires and offers the viewer up a keyhole into their working practice and their lives.

The first anniversary of photographic collective Uncertain States, a newspaper which was set up by alumni and students from the faculty was celebrated with an exhibition. Uncertain States is a lens based, artist led project. A quarterly newspaper they attempt to expand a critical dialogue and promote their visual imagery. Their work reflects some key social and political concerns and challenges how perception is formed in a society like ours.

The first, It’s a Thin Line between Heaven and Here is a survey of the talent that emerged from the Sir John Cass MA Photography department over the last year. The work that teeters on the edge of uncomfortable and intriguing seems to reflect the very sense that we have when watching over Jeff’s courtyard in Rear Window, the oh-so-naughty yet unavoidable intrigue with other people’s lives. The group of photographers exhibited share more than having just studied together. Each panders to our desires and offers the viewer up a keyhole into their working practice and their lives.

The first anniversary of photographic collective Uncertain States, a newspaper which was set up by alumni and students from the faculty was celebrated with an exhibition. Uncertain States is a lens based, artist led project. A quarterly newspaper they attempt to expand a critical dialogue and promote their visual imagery. Their work reflects some key social and political concerns and challenges how perception is formed in a society like ours.

The first, It’s a Thin Line between Heaven and Here is a survey of the talent that emerged from the Sir John Cass MA Photography department over the last year. The work that teeters on the edge of uncomfortable and intriguing seems to reflect the very sense that we have when watching over Jeff’s courtyard in Rear Window, the oh-so-naughty yet unavoidable intrigue with other people’s lives. The group of photographers exhibited share more than having just studied together. Each panders to our desires and offers the viewer up a keyhole into their working practice and their lives.

The first anniversary of photographic collective Uncertain States, a newspaper which was set up by alumni and students from the faculty was celebrated with an exhibition. Uncertain States is a lens based, artist led project. A quarterly newspaper they attempt to expand a critical dialogue and promote their visual imagery. Their work reflects some key social and political concerns and challenges how perception is formed in a society like ours.

The first, It’s a Thin Line between Heaven and Here is a survey of the talent that emerged from the Sir John Cass MA Photography department over the last year. The work that teeters on the edge of uncomfortable and intriguing seems to reflect the very sense that we have when watching over Jeff’s courtyard in Rear Window, the oh-so-naughty yet unavoidable intrigue with other people’s lives. The group of photographers exhibited share more than having just studied together. Each panders to our desires and offers the viewer up a keyhole into their working practice and their lives.

The first anniversary of photographic collective Uncertain States, a newspaper which was set up by alumni and students from the faculty was celebrated with an exhibition. Uncertain States is a lens based, artist led project. A quarterly newspaper they attempt to expand a critical dialogue and promote their visual imagery. Their work reflects some key social and political concerns and challenges how perception is formed in a society like ours.

The first, It’s a Thin Line between Heaven and Here is a survey of the talent that emerged from the Sir John Cass MA Photography department over the last year. The work that teeters on the edge of uncomfortable and intriguing seems to reflect the very sense that we have when watching over Jeff’s courtyard in Rear Window, the oh-so-naughty yet unavoidable intrigue with other people’s lives. The group of photographers exhibited share more than having just studied together. Each panders to our desires and offers the viewer up a keyhole into their working practice and their lives.

The first anniversary of photographic collective Uncertain States, a newspaper which was set up by alumni and students from the faculty was celebrated with an exhibition. Uncertain States is a lens based, artist led project. A quarterly newspaper they attempt to expand a critical dialogue and promote their visual imagery. Their work reflects some key social and political concerns and challenges how perception is formed in a society like ours.

The first, It’s a Thin Line between Heaven and Here is a survey of the talent that emerged from the Sir John Cass MA Photography department over the last year. The work that teeters on the edge of uncomfortable and intriguing seems to reflect the very sense that we have when watching over Jeff’s courtyard in Rear Window, the oh-so-naughty yet unavoidable intrigue with other people’s lives. The group of photographers exhibited share more than having just studied together. Each panders to our desires and offers the viewer up a keyhole into their working practice and their lives.

The first anniversary of photographic collective Uncertain States, a newspaper which was set up by alumni and students from the faculty was celebrated with an exhibition. Uncertain States is a lens based, artist led project. A quarterly newspaper they attempt to expand a critical dialogue and promote their visual imagery. Their work reflects some key social and political concerns and challenges how perception is formed in a society like ours.

The first, It’s a Thin Line between Heaven and Here is a survey of the talent that emerged from the Sir John Cass MA Photography department over the last year. The work that teeters on the edge of uncomfortable and intriguing seems to reflect the very sense that we have when watching over Jeff’s courtyard in Rear Window, the oh-so-naughty yet unavoidable intrigue with other people’s lives. The group of photographers exhibited share more than having just studied together. Each panders to our desires and offers the viewer up a keyhole into their working practice and their lives.

The first anniversary of photographic collective Uncertain States, a newspaper which was set up by alumni and students from the faculty was celebrated with an exhibition. Uncertain States is a lens based, artist led project. A quarterly newspaper they attempt to expand a critical dialogue and promote their visual imagery. Their work reflects some key social and political concerns and challenges how perception is formed in a society like ours.

The first, It’s a Thin Line between Heaven and Here is a survey of the talent that emerged from the Sir John Cass MA Photography department over the last year. The work that teeters on the edge of uncomfortable and intriguing seems to reflect the very sense that we have when watching over Jeff’s courtyard in Rear Window, the oh-so-naughty yet unavoidable intrigue with other people’s lives. The group of photographers exhibited share more than having just studied together. Each panders to our desires and offers the viewer up a keyhole into their working practice and their lives.

The first anniversary of photographic collective Uncertain States, a newspaper which was set up by alumni and students from the faculty was celebrated with an exhibition. Uncertain States is a lens based, artist led project. A quarterly newspaper they attempt to expand a critical dialogue and promote their visual imagery. Their work reflects some key social and political concerns and challenges how perception is formed in a society like ours.
started, they become metaphor for our own way of thinking, which sometimes may be constructed and constricted.

Cass Alumnus’ work selected for Clifford Chance Printmaking Show

Work by Graham Asker, a recent graduate from the MA Fine Art course was included in an exhibition at a prestigious annual exhibition mounted by law firm, Clifford Chance. ‘Postgraduate Printmaking in London 2010’, now in its 15th year, offered a survey of fresh discoveries, innovation and insight from postgraduate courses at London Art Colleges.

Nigel Frank from Art Consultants Frank/Hindley who organise the event for Clifford Chance spotted Graham’s etchings at the Cass MA Show and invited him to include four in the exhibition. Graham’s work borrows characters from Paul Auster’s New York novel ‘Ghosts’ to set up a narrative tension in a sequence of etchings. The viewer is invited to question who is observing/hiding from whom on the doorstep of a Brownstone house in Brooklyn Heights.

12 December 2010
Christmas Print Sale
Fine Art students organised the THE CASS Printmaking & Photography Christmas £10 PRINT SALE, to help raise funds for the BA Fine Art Summer Show Catalogue 2011. A unique chance for visitors to get their hands on work by the art stars of the future at a down-to-earth price.

January 2011
Cass Research Fellow explores mysteries of consciousness

In January 2011, Cass Honorary Research Fellow Susan Aldworth exhibited work inspired by Soul Dust, a new book about Consciousness by Psychologist Nicholas Humphrey. Susan Aldworth’s paintings of the human brain, the crucible of mind and soul, have captured the imagination of neuroscientists and philosophers as much as poets. In 2010 Aldworth was commissioned to provide an image for the cover of Soul Dust. She went on to produce a series of art works inspired by the book.


Curating Mansion House
Students from the MA Curating the Contemporary curated an exciting contemporary sculpture exhibition at Mansion House, the official residence of the Lord Mayor and Lady Mayoress of the City of London.

Final year students were chosen to curate five displays of work by London-based sculptors for The Mansion House Sculpture Window.

Sculpture Window is a year-long programme of contemporary sculpture that will last until October 2011. The displays are taking place in the prominent North-East Staircase of the Georgian town palace, right among the distinguished collections of the Lord Mayor’s residence. The Sculpture Window programme is sponsored by the Lord Mayor Alderman Michael Bear and the Lady Mayoress Barbara Bear.

Daniel F. Herrmann, Curator and Head of Curatorial Studies at the Whitechapel Gallery, said, ‘It is a pleasure and a privilege for our MA Curating the Contemporary to be given the opportunity to curate exhibitions in such a distinguished venue. We look forward to continuing this relation between East London and the Square Mile and extend our special thanks to the Lady Mayoress and Vice-Chancellor Malcolm Gilles for making such connection possible.’

21 February 2011
Professor Tetsuya Noda visits The Cass

Professor Tetsuya Noda, one of the world’s most eminent printmakers and contemporary artists, and a leading figure in Japanese contemporary design, delivered demonstrations, workshops and an artists talk as part of his week long visit to the University. 15 final year printmaking students from the BA Fine Art course spent an intensive week in the printmaking studios at Commercial Road with Professor Noda. The program was held under the sponsorship of the Agency of Cultural Affairs, Government of Japan.

Fine Art Alumnus is New Artist in Residence

Joshua Raffell was appointed Artist in Residence for 2011 at Studio 1 Gallery, an artist run gallery space in Shoreditch, E2. Joshua, who graduated from BA (Hons) Fine Art and won the Owen Rowley Prize for Fine Art in 2010, provided some of the high points of the 2010 Cass Summer Show with his controversial kinetic sculptures.

Talking about the appointment Studio 1 said, ‘That Joshua’s work crosses and re-crosses boundaries of public and private seemed a perfect counterpart to our position in/outside the shifting art world/market where what is a dissenting voice one minute becomes a designated cutting-edge must-have commodity the next. That the work, beautifully crafted and deftly object-and outrage-based, can simultaneously offend and delight the same sensibility at the same time seemed to us a perfect choice for our Artist in Residence 2011.’

The Animal Gaze

Rozmarien McGoldrick, Course Leader for BA Fine Art at The Cass was one of the curators of The Animal Gaze, an exhibition at The Sheffield Institute of Arts Gallery from 18 February – 20 March 2011. The Animal Gaze examines new ways in which animals appear in contemporary art and the contingent ethics and aesthetics to which such practice may be subject. Representations of animals that regularly appear elsewhere in the visual culture of our own species are avoided (no animals as decoration, nor status symbols and vehicles for ancient mythology or totemic ritual). Instead, The Animal Gaze shows animals outside anthropocentrism, deconstructions of species taxonomy, constructions of the idea of difference and documentation of the consequences of indifference.

East End Blend

‘East End Blend’, a new exhibition at Rich Mix, which was curated by students of the MA Curating the Contemporary course at The Cass, focused on the East End of London as a hub of diversity, collaboration and the creation of communities. The show presented work from ten undergraduate fine art students from the University of East London.

Patrick Brill explores ‘The Life Of The Mind’

Patrick Brill (aka Bob and Roberta Smith), Senior Lecturer on BA Fine Art curated a major exhibition at The New Art Gallery Walsall. In ‘The Life of the Mind’ Bob and Roberta Smith explored an interior world of heartfelt emotion and deepest sorrow – the feelings which truly make us human – by delving deep into the minds of a eclectic group of artists.

The exhibition brought together historic, modern and contemporary work and archive material. Newly commissioned work by Bob and Roberta Smith was accompanied by the works of 26 diverse and internationally renowned artists such as Louise Bourgeois, Tracey Emin, Sarah Lucas, Vincent Van Gogh, Annette Messager. Inspired by Jacob Epstein’s sculpture of his then 15 year old daughter Esther in which she seems to be resisting the artist’s gaze, The Life of the Mind seeks to explore the myth of the great male artist who has special insight into the minds of his more frail female subjects.

Cass Alumnus’ solo exhibition at PayneShurvell

PayneShurvell exhibited ‘CAST’, an exhibition of new photographic and video work by Aidan McNeill, a graduate of BA Fine Art at The Cass. For her first solo exhibition at the gallery, McNeill took us behind the curtains of musical theatre’s most extravagant fictions to document a very different kind of production.

Fine Art auction features work by leading artists

In April 2011 Third Year students from the BA Fine Art course organised an auction of work by well known contemporary artists – including Gilbert and George, Billy Childish, Bob and Robert Smith and Terry Gilliam – to help raise funds for their end of year show and catalogue.
The sale included lots kindly donated by stars of the contemporary art scene and staff at the Cass including Be Collar, Ben Cain, Billy Childish, Bob and Roberta Smith, Ziad Ghanem, Gilbert and George, Terry Gilliam, Nigel Oxley, James Mackinnon, Camilla Wilson, David Skingle, Bunny de Sade, Richard Ducker, Andrew Graham Dixon, Peter Suchin, Rebecca Jewell and many more.

MA Curating students explore Textures of Time
The MA course Curating the Contemporary, taught jointly by London Metropolitan University and the Whitechapel Gallery, presented the exhibition Textures of Time, at Frederick Parker Gallery from 8 April to 14 April 2011. Taking the notion of temporality as its point of departure, this exhibition featured works by Jeremy Evans, Jill Townsley, Ian Giles, Emily Speed, Ben Woodeson, Joby Williamson, Jörg Köppl and Yonatan Vinitsky, as well as live events and films.

MACC to GAC and Back: Four Curatorial Interventions
This was a series of displays in April and May 2011 which marked the culmination of a collaborative research project between the Government Art Collection (GAC) and final year students on the MA Curating the Contemporary (MACC) course, taught by London Metropolitan University in partnership with Whitechapel Gallery.

Three of the displays ran at the Government Art Collection headquarters, with an additional off-site exhibition at the Cass Gallery, at The Sir John Cass Faculty of Art, Media and Design, London Metropolitan University. The Exhibitions were:

- Reflections curated by Clementina Cosco
- One, No One and One Hundred Thousand curated by Francesca Sarno
- The Devil’s Acre curated by Will Cooper
- The Cult of the Difficult curated by Susanna Bianchini and Habda Rashid

Featured artists included Layla Curtis, Jeremy Deller, Julian Opie, Gillian Wearing and Rachel Whiteread.
Our current course portfolio includes FdA & BA Furniture Restoration, BSc Restoration & Conservation, a taught MA in Conservation and a research based MA by Project.

Students engage in a wide variety of practice based activities supported by underpinning academic scientific and historical studies including materials science analysis and testing, care of collections and buildings surveys as well as a variety of external projects such as buildings management and curatorial activities.

In common with previous years, students in 2010/11 were given the opportunity to work with external clients and institutions, facilitated through engagement in university based ‘live’ projects, off campus visits and work based learning. Current ‘live’ conservation based projects involving external partners include those with the Wallace Collection, Tate, National Trust, Royal Artillery Museum, historic collections of the Royal Botanic Gardens at Kew, the Medical Society of London and a large number of private clients.

All students of restoration and conservation benefit from participation in a range of extra curricular activities organised by academic staff. This year has seen a series of evening research seminars delivered by experts in the field of preservation of cultural property and the annual David Harris Conservation Conference at which selected students delivered papers.

The annual overseas study tour this year visited Madrid where conservation staff of The Prado, The Museum of Modern Art and the Museum of Decorative Art hosted student visits. In addition to this students of all courses have been actively involved in the preservation and the cataloguing of the faculty’s Frederick Parker Collection of historic chairs.

The work of all students is entered into competition for a variety of conservation prizes at the end of each academic year. These will be awarded at a ceremony held during the summer show period.

Ed Gregory
Head of Conservation Section

1 Andrea Jevosova, carving a moulding as part of the restoration of an Indian sideboard belonging to Kew Gardens, the object was exhibited at the Great Exhibition of 1851
2 Hannah Woodley, applying bole before re-gilding this 19c composition frame
3 Trevor Conn, re-touching the carcase of a 19c chest of drawers prior to re-finishing
4 Crossness pumping station student visit
5 Official handing over of the two Strawberry Hill House reproduction sofas commissioned by the Strawberry Hill House Trust. These were made by students and staff from a John Carter drawing of the Great Parlour 1783
Study tour to Istanbul January 2008

1. Clare Brown: This 19c composition frame has had to have its later over-painting removed so that the original gilding scheme could be introduced.

2. Emily Demarchi: Having completed the extensive damage to the veneer on this 1790s dressing chest, the work begins on tidying up the finish.

3. Michelle Cleary: This French 17c sedan chair, which was once a hotel telephone booth, has had extensive work to stabilise the structure and the interior before work commenced on the conservation of the painted leather.

4. Julia Walton: Originally this Boulle style late 17c French long-case clock was missing its pediment and had much damage to the veneer and stringing. The original ebonised appearance has been re-introduced.

5. Veronica Aslangul: The 19c Bonheur-du-Jour has had much work to restore the damaged to the veneer design, and brass gilded mounts.

6. Bryon Hughes: This rosewood regency table has had much work undertaken to replace the missing brass inlay, and the lengthening of the two leaves which were cut down before the cutting back of the finish.

7. Study tour to Istanbul January 2008
1 Conservation school study to Madrid 2011, visit to the Museo Reina Sofia  2 Jana Jurkovicova: This unusual 19c composition gilded clock case has had much work done to restore the surface to an acceptable standard  3 Oscar Pimento: The delicate process of cleaning the engraving on this brass pill box  4 Jana Jurgova: Much of the delicate decoration of this 19c tin box was missing requiring much in-painting  5 Marta Czyz: This large 19c plaster frame was in poor condition prior to reinstated the huge losses to the corners and cartouches the whole frame was cleaned  6 Carly Morris: The Tate Gallery loaned this object so that the extensive losses to the composition to the decoration and cartouches on this 19c frame could be restored  7 Mirjam Hintz: the early 20c food barrel from Asian arrived in poor condition and required much cleaning and re-touching
MA Conservation

Student activities
The scope of current practice based commissions for furniture and artefacts restoration include work on a variety of carved and gilded frames, restoration of a dressing chest, reconstructive upholstery, restoration of an urushi lacquer games board, historic weapons conservation, and preservation work on a carved teak sideboard from the great exhibition 1851. Collections management including catalogue databases and environmental surveys are being conducted for a number of historic houses.

Final year undergraduate students spend a professional workplace placement in centres of conservation excellence both in the UK and overseas. Recent examples include the British Museum, the Horniman Museum, Auschwitz & Birkenau Museum, the National Museum of Wales, the Edinburgh City Museums Service, Rhode Island Mansions, Museum of Fine Art in Boston, the Czech National Museum in Prague and the commercial practice of Formarte in Brazil.

All students of restoration and conservation benefit from participation in a range of extra curricular activities organised by academic staff. This year has seen a series of evening research seminars delivered by experts in the field of preservation of cultural property and the annual David Harris Conservation Conference at which selected students delivered papers. The annual overseas study tour this year visited Madrid where conservation staff of The Prado, The Museum of Modern Art and the Museum of Decorative Art hosted Londonmet conservation student visits. In addition to this students of all courses have been involved in the preservation of the faculty’s Frederick Parker Collection of historic chairs.

The work of every student is entered into competition for a variety of conservation prizes at the end of each academic year, awarded at a ceremony held during the summer show period.

Research
The courses are delivered by a highly skilled and enthusiastic course team who are practicing conservator/restorers and active researchers. Current areas of interest and work include the application of digital technologies to conservation and the conservation of polymeric materials, led by senior lecturer Sue Newton Short. Conservation tutors Alex Schouvaloff and Cliff Deighton are involved in investigations into current and emerging practice of the preservation lacquer work and japanning and frames conservation. Historical research into colonial furniture of the Caribbean, is being carried out by Dr John Cross and all staff are contributing to museum accreditation for the Frederick Parker Collection.

Rupert Harris, metals conservator, speaking on the preservation of outdoor lead statuary at David Harris conference 2010

Amy Anderson, professional conservator, speaking on consolidation methods at David Harris conference 2010

1 Masters students, both research and taught, give a public talk on their research project. All projects are in conjunction with an external client or institution, Alina Economidou MRES, worked with the Church of Cyprus. 2 Witchuda Mason, MA Conservation. All the masters students help in the annual cleaning of the Faculties Frederick Parker chair collection housed in the Commercial Road building. 3 Victoria Jones MA project the conservation of a large, carved, gilt frame designed by William Holman Hunt for his painting, The Scapegoat, for National Museums Liverpool.
The Sir John Cass Faculty of Art, Media and Design advances research across a distinctive range of practice-based disciplines, encompassing the creative in visual, media, audio and functional production, with an emphasis on the wider social and entrepreneurial community. Research is undertaken in practice and theory in fine and applied arts, including design and manufacturing, media and communications as contemporary forms. Unique expertise also guides research into both the contemporary and the historical in musical technology and furniture.

Research is complementary to the teaching and learning of the faculty. Indeed, ‘research’ and research skills, in the broadest sense of these terms, are key to learning through the project mode that characterizes the faculties learning strategies from undergraduate to postgraduate levels.

Staff research encompasses a broad range of approaches from pure, scholarly, developmental and applied approaches. Generally, the research of the faculty has a multi-disciplinary, interdisciplinary and transdisciplinary flavour that is practice led and based. Collaboration includes academic, creative, industrial, and professional partners and ensures outcomes from formal papers given at international conferences and symposia, extending to exhibitions, designs, products and the organization of conferences and symposium. This is to keep the faculty at the forefront of the diverse range of disciplines that are encapsulated in the three schools of the faculty. A richer picture of this diversity can be viewed through the entry for the last research assessment exercise submission available at: http://www.londonmet.ac.uk/jcamd/research-rae-2008/

The faculty has a thriving community of research students at both masters level and doctoral level. These are based in the diversity of the faculty’s provision.

A particular focus is that of London as ‘place’ both in terms of a sense of the local and as a truly international city. In this, there is a concern to engage with broader community debates and engage with the public. The point of research is therefore to have effect on the communities of the university and the locality, as well as nationally and internationally concerning the research of the faculty.

Chris Smith
Director of Research
MA by Project

The MA by Project allows people to develop their aims, interests, and desires into a research project in the arts and humanities. The MA by Project is a research degree covering diverse specialisms including Fine Art, Drawing, Applied Art, Design, Digital Design, Furniture, Interior Design, Jewellery, Silversmithing, Metal, Music Technology, Restoration and Conservation, and Visual Culture. It offers designer makers and artists the opportunity to reenergise and re-agenderise their practice; people wishing to develop a body of work to establish a practice to develop one; and people who want to carry out a specific research project to do so. It is appropriate for research into a diverse range of subjects.

Projects on the course this year have included: issues of value in relation to materials; transformative shoe accessories; allegorical jewels; digital technologies in conservation; ceramics in relation to imagery of the dead; illustrations telling stories of Patagonian Indians; responses to atonal music and the practice of guitar restoration and repair. A number of now established designer makers and artists developed their practices on the MA by Project, including jewelers, silversmiths, painters, furniture makers, musical instrument makers, and conservators. Others have gone on to do a PhD.

The research project may be practice-based and involve working in the workshop or studio, or written up as a dissertation, and is developed within a supportive and structured context of the research culture of the course. The MA by Project has been running since 1992 and draws expertise offered across the Faculty.
Printworks, led by David Skingle, aims to create a centre of excellence in research through print, act as a forum for the exchange of ideas, methods, techniques and practice, hold regular seminars in print aimed at students and professional print-makers and create links between print studios in the UK. The members include Cass teaching staff David Skingle and Nigel Oxley, Research Fellows Susan Aldworth and Rebecca Jewell and artist in residence Rachel Clark. Dr Tetsuya Noda is an Honorary Member of the group.

1 David Skingle, A Gift at Parting, screenprint, 30 × 41.5cm, 2009
2 Susan Aldworth, Heartwork, mono print, 65cm × 52cm, 2010
3 Rebecca Jewell, Witch’s Ladder, mono print, 50 × 70cm, 2009
4 Rachel Clark, Homage, 3 plate colour etching, 49.7 × 30.2cm, edition of 25.
‘Only the overcoming of difficulties makes a work significant: Hoc opus, hic labor est’
Nicholas Luhmann quoting Virgil

Finished objects were part of an exhibition; or were they? Synonyms for completed are finished; whole; fully formed; accomplished; perfect and embellished pieces, however the unfinished work, that which has not been completed (not fully done; entire; imperfect or even defective) either by choice or through unforeseen circumstances often leads to speculation as to what the finished piece would be like.

The exhibition of works by Simone ten Hompel and the symposium that followed were designed to address the questions listed below and invited the audience to use or make their own judgments as to what to do with an incomplete piece: the ‘not fully done’. This is the space where a possible onlooker is asked to fill in for the incompleteness?

When is work complete or completed and when is it (in) complete or (un) completed? Are some finished works ‘incomplete’ because they compel to a ‘going on with the work’...to another iteration? Are some unfinished works complete because they end at that point? Things that are complete and ‘everyday’ are easily overseen and unquestioned. The exhibition tested the work displayed in an exhibition with regards to the ambiguity of reading and making sense of (in) complete work.

Simone ten Hompel
Reader, Silversmithing & Jewellery

Paul St George, The Chronocyclograph

A Chronocyclograph is a recording of a subject performing a task. The task is a mundane household chore and the performance is recorded in a set that is dark and without ambient illumination.

The actor performs the mundane task in a carefully researched way. This research included watching an actor perform household tasks. I watched several repetitions on two adjacent monitors. Each monitor was from a different camera and the two cameras are positioned so that their points of view are perpendicular to each other. The actor had a small light attached to their wrist. As the actor moves I watched this white mark move on the screen and I followed the line it drew. I watched the repetitions of the same task until I found some hint of a recognisable drawing on both monitors. In the example below the actor was tossing and turning a pancake.

Details of these two perpendicular views show the two depictions. These depictions are to be found in the line that is traced by the recording of the small light that was attached to the actor’s wrist. In this example, a wine glass can be seen in one view of the scene (see Image 01) and a different view of the same line is revealed to be a wine bottle (see Image 02). The drawings that are made by the trace of the actor’s movement are similar to constellations, cloud shapes and other anamorphoses. From most points of view this kind of three–dimensional drawing would look like a meaningless shape, but a depiction can be seen in the shape when it is viewed from a particular angle. The change of angle will often require more than a turn of the head. In fact, the change of angle for viewing a constellation can be several degrees of longitude. The bodily movement is an important part of anamorphosis as it immerses the viewer in finding the hidden image. The collaboration with the viewer also adds doubt to the ambiguity that exists around the depiction. Is the depiction there to be discerned by a competent viewer or is the depiction seen in meaningless shape?
Fred Gatley, Confluence Collection
Creating the pieces for Confluence allowed me to explore certain themes within my work using the environment and nature of the Creek which provided a flow of source material renewed daily. I walked the Creek many times, scouring it for source materials, ideas, images, inspiration; some visual, some tangible. I collected silts and sands, stones and bricks, bits of broken pot and rusting nails, moulding timbers and copper piping, thousands of disparate things. Many were chosen simply for their shape or texture; some for their colour, most for their material properties, but all fed, influenced and inspired the creation of the work.

In the creation of the pieces for this show I combined traditional clay forming techniques with innovative ceramic finishing processes. All the works for Confluence were blends of my own, unique clay bodies, containing materials collected from Deptford Creek.

The work made for Confluence is based on a long period of thought and reflection this has evolved through experimentation in my studio and what I refer to as ‘creative play’. These pieces reflect the essence of my year long journey along Deptford Creek, they are the distillation of my encounters with the Creek, my offerings.

Many thanks to the department for their support of my work through this exhibition. Confluence led to a second Confluence show in Cornwall and further to the exhibition Subtle Edges at Unit 2 Gallery.

Research Projects

Assa Ashuach: Exciting times for designing objects
More than ever today, we need to sharpen our senses and personal approaches to design. It is no longer only about the fundamental significance of function within product design, but also about aesthetics, pleasure and refreshing our contemporary way of living. What was once a design process involving the model-maker and the engineer, is now open to the designer’s input throughout the complete process, right through to manufacturing thanks to changes in technology.

Today’s design challenges are therefore optimisation, reduction and subtraction of the old iconic product design symbols, those that are engraved so deeply within our collective memories. It is about making objects that are better for us. No more mass consumerism and the lookalike, today we need to offer objects that are ‘made for you’ and potentially ‘by you’. Here, digital manufacturing together with design software can open opportunities for both the designer and the user.

How does my teaching respond to my design practice? Well, in summer 2009, within my design practice, I publicly launched my ‘digital forming co-design’ solution, enabling a 3d designed object to be ‘OPEN’ for user input within the boundaries set by the original designer. This model immediately led to a focussed project with my MA students.

My solo show in Milan, April 2011 demonstrated the next step within digital forming technology, where guests ‘play’ with open objects, shape-changing and then producing them within the gallery space. Here, a virtual object can be materialised within a matter of hours, enabling local production close or within the user’s home.

So the next questions to students are, how can we keep objects virtual for as long as we can? This is not only a big save to the millions of produced (and never bought) products, but also a potentially dramatic reduction within the product’s ‘carbon footprint’.

Is digital product design a new game or a new industrial reality? How much openness and design freedom can we give to the user? Some of these questions cannot be answered now, but these are times for development, observation and study of the new array of design opportunities.

Assa Ashuach, Senior Lecturer and Course Leader, MA Product Design
In Between. Photography by Susan Andrews
These photographic prints have been made for the first Michaelhouse Festival in the University church of St. Michaels, Cambridge.

I am interested in the window casement as a boundary between exterior and interior worlds, particularly within the home. It seems that windows have a contradictory role, being a place to observe the exterior world - bringing the outside in, whilst at the same time endeavouring to control the wilder, natural world and keep it at bay.

In addition, window light that emanates into the domestic space through glass, shutters and mirrors transforms the interior spaces and in so doing offers different insights into the architecture and psychology of the home.

Due to the context in which these photographs are seen, the play of light and colours in the images alludes to ecclesiastical stained glass and suggests the opportunity for contemplation and symbolic interpretation. The transient light, fixed here on paper with photographic chemicals, has in the broadest sense both a transformational and spiritual dimension.

Research Projects
Susan Andrews, Black dogs
This work explores the changed perceptions of those who have experienced depression.

Alice Miller states in ‘The Drama of Being a Child’ that Narcissus is deceived by his own reflection, “since it shows only his perfect, wonderful face and not his inner world, his pain, his history. His back view, for instance, and his shadow remain hidden from him; they do not belong to and are cut off from his beloved reflection.” In this work, each participant has been photographed from behind in landscapes or open spaces of significance to them. One’s back can rarely, if ever, be glimpsed personally and refers to the hidden aspects of self. In these photographs, the image of the back also has significance, as there is often a strong desire for anonymity in the subject, due to prejudice surrounding the condition.

The landscape that offers solace, symbolising an exit from internal turmoil, is meaningless in the depressed state and compounds the subject’s isolation. In addition, the work has a pictorial element and could be described as a series of varied landscapes that investigate the relationship of the land to the human being who occupies it. The landscape itself may suggest different psychological states, as it is both influenced by human occupation and its varied typography also affects human responses. Landscapes are often perceived as symbolic of various states of mind e.g., bleak, lush, strange, barren, open or beautiful, but are also perceived as having qualities that might influence mood and psyche, in either a detrimental or restorative way.

The camera, which has become a tool that enables the minute analysis of our physical appearance, is both enemy and friend. Friend, in that there is opportunity for examination and self-understanding, and enemy, in the mirror that it holds up that encourages self-consciousness, focussing on the detail rather than the whole. In these photographs, the camera looks at the subjects but no gaze is returned, they remain detached from the photographer and audience, inhabiting their own space, eschewing the inevitable scrutiny of the lens.

The texts that accompany the photographs is supplied by those photographed, in response to the question, “How do you see yourself when you are depressed?” It operates in conjunction and opposition with their image and reflects a dissonance between reality as perceived by others and personal experience.
The International Symposium on Food Experience Design, organised by PhD student Francesca Zampollo

The International Symposium on Food Experience Design created a forum where leading researchers and practitioners from different disciplines offered their insights concerning the multidisciplinary and inter-disciplinary fields of design, food, and experiential knowledge. It was the first attempt to encourage academic discussions on the emerging discipline and an opportunity for thinking through issues of food design and its multidisciplinary and interdisciplinary nature – focussing on examining the aspects that constitute food experiences and the bodies of knowledge that contribute to the process of designing food.
Course Leaders

Foundation Year Art, Media, Design
Course Leader: John Coleman
j.coleman@londonmet.ac.uk

School of Design
BA(Hons) Design
Course Leader: Adrian Beasley
a.beasley@londonmet.ac.uk

MA Graphic Design
Course Leader: Matthew Hobson
m.hobson@londonmet.ac.uk

MA Interior Design
Course Leader: Susan Ginsburgh
s.ginsburgh@londonmet.ac.uk

MA Jewellery Design
Course Leader: Mah Rana
m.rana@londonmet.ac.uk

School of Media and Music Technology
BA (Hons) Animation
Course Leader: Dr. Paul St George
p.stgeorge@londonmet.ac.uk

BA (Hons) Film and Broadcast Production
Course Leader: Peter Hewitt
p.hewitt@londonmet.ac.uk

BA (Hons) Media Arts
Course Leader: Karen Smith
k.a.smith@londonmet.ac.uk

BSc (Hons) Music Technology (Audio Systems)
Course Leader: Dr. Allan Seago
a.seago@londonmet.ac.uk

BA (Hons) Music Technology (Sound For Media)
Course Leader: Dr. Javier Garavaglia
j.garavaglia@londonmet.ac.uk

BSc (Hons) Musical Instruments
Course Leader: Nick Blishen
n.blishen@londonmet.ac.uk

MA Communications Management
Course Leader: Dr. Jeremy Collins
j.collins@londonmet.ac.uk

MA Digital Film and Animation
Course Leader: Dr. Paul St George
p.stgeorge@londonmet.ac.uk

MA Film Production
Course Leader: Charlotte Worthington
c.worthington@londonmet.ac.uk

School of Fine Art
BA (Hons) Fine Art
Course Leader: Rosemarie McGoldrick
r.mcgoldrick@londonmet.ac.uk

MA Fine Art (Specialist Route)
Course Leader: Ian Robertson
i.robertson@londonmet.ac.uk

MA Curating the Contemporary
Course Leader: Nico De Oliveira
n.deoliveira@londonmet.ac.uk

MA Photography
Course Leader: Susan Andrews
s.andrews@londonmet.ac.uk

Restoration and Conservation Section
Fda Furniture Restoration
Course Leader: Sue Newton-Short
s.newton-short@londonmet.ac.uk

BSc (Hons) Restoration and Conservation
Course Leader: Dr. John Cross
j.cross@londonmet.ac.uk

MA Conservation
Course Leader: Dr. John Cross
j.cross@londonmet.ac.uk

MA By Project

Course Leader: Linden Reilly
l.reilly@londonmet.ac.uk

MPhil/PhD
Chris Smith
c.d.smith@londonmet.ac.uk

Short and Continuing Professional Development Courses
Anna O’Brien
a.obrien@londonmet.ac.uk

Admissions enquiries
cass@londonmet.ac.uk

www.londonmet.ac.uk/cass