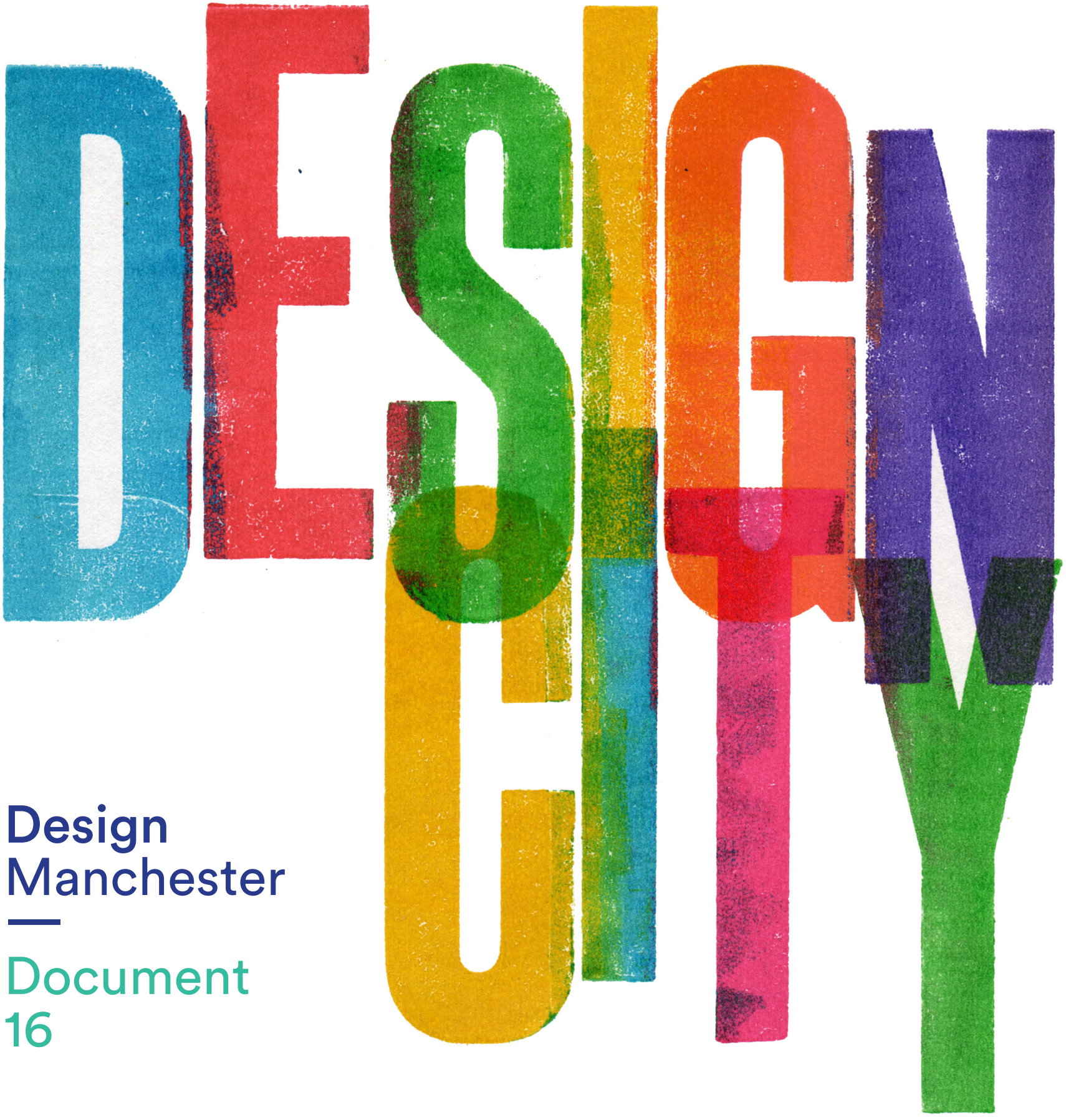


Design Manchester

Document 16

Manchester.

Nothing to prove
Everything to say

Image by Andrew Brooks

Manchester, England. A city region with a history of radical thinking finds itself in a transformation driven by digitalisation and devolution.

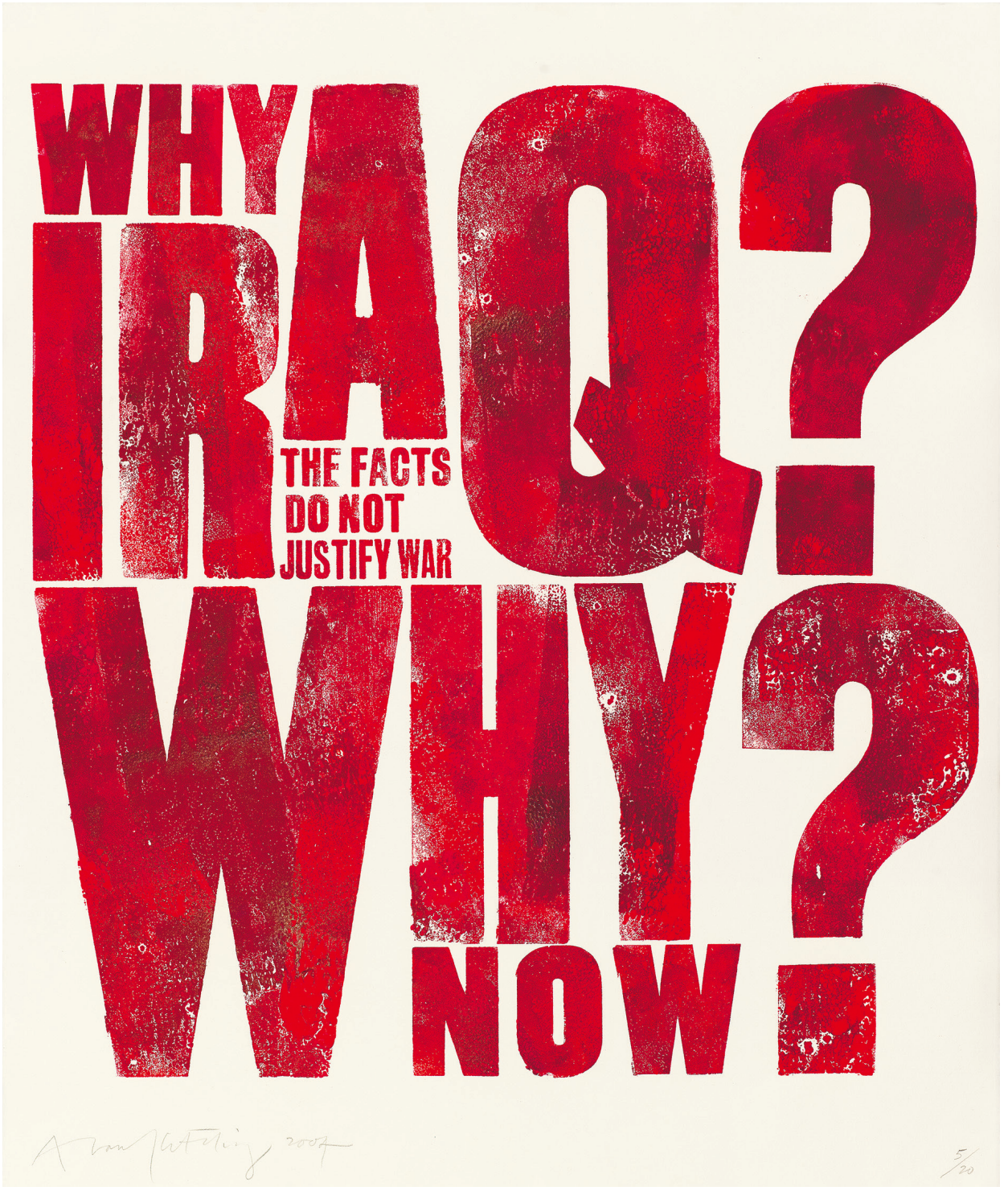
It has no shortage of success stories, in science and industry, sport, music, architecture, culture and technology, but the cradle of the industrial revolution and birthplace of the co-operative movement has its challenges too. Some parts of the city have the lowest life expectancy in the UK. Community integration in parts of the region is poor. The ageing population is straining regional health and care services.

This year Design Manchester, with its partners, has focused on the role of design thinking in the life of the city – not just Manchester, but cities across the north of England and throughout the world: improving the public realm and transport connections, making technology work for people, designing new products and processes, rethinking public services in health, care and housing, promoting diversity and inclusion, improving creative skills training, creating opportunities for talent from primary schools upwards, shaping the future of work and enterprise. We need, as Patrick Burgoyne puts it (p14), "models for urban development that benefit all".

That process culminated in DM16, the fourth annual design festival of Greater Manchester from 12 to 23 October 2016, with more than 40,000 visitors and 300 artists at 37 events over ten days at iconic locations all over the city (p64–65). Highlights this year included the Design City Conference (p46–47), the Great Debate on city identity (p38–44), a film season (p24–33), the Design City Fair (p22–23) and ten exhibitions. But it does not end there. New Economy, in its recent Deep Dive research reports (neweconomymanchester.com/publications/deep-dive-research), confirmed that the digital and creative sector was the fastest growing in jobs and joint fastest in output between 2010 and 2013. Continued success in this sector is central to the future of the city region, as it is to the country as a whole.

These pages capture some of this thinking and debate, with local, national and international contributions – many from the participating artists – alongside an exciting array of the work we have looked at this year.

Contents



Blood is the colour

This poster by Alan Kitching gave voice to the anger of millions at the start of the Iraq war in 2003. It was printed in black and white in *The Guardian* and carried by many in the public demonstrations against the war.

A voice of sorts*

*n. kind, species, variety (*of*); (print., usu. pl.) any particular letter or character in fount of type.

Kasper de Graaf

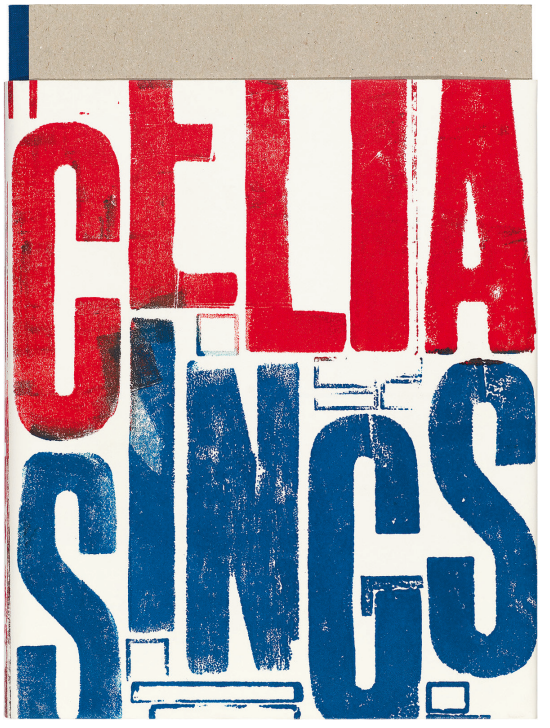
Kasper de Graaf is a writer and partnerships director of Design Manchester.

The sound of Celia Stothard fills the room at 19 Cleaver Street in Kennington, transporting me to years precociously spent in the company, via my parents' gramophone, of French chansonniers Edith Piaf, Georges Brassens and Juliette Gréco. It's a wonderful thing, how the timbre of a voice can change the outlook of a moment.

Music is not the only thing that's carrying me to a different age. The cupboards and shelves of the interconnected rooms and floors that make up Alan Kitching's Typography Workshop are stacked with one of the rarest collections of wood and metal letter forms in the world, manufactured for printers to produce all manner of communications in a process that barely changed in five hundred years until phototypesetting came along.

Alan Kitching's exhibition, 'A Life in Letterpress' – now at The Lighthouse in Glasgow until 5 March 2017 – was one of the highlights of DM16, spread over four floors of Manchester School of Art's Stirling Prize-nominated Benzie Building, with a separate display of Alan's work for 'The Guardian' in the window of Fred Aldous in the Northern Quarter. It was popular with students, designers and the public alike, excited by its eloquence and immediacy as much as its craft and aesthetic sensibility. To the current generation of students creating new idioms in the post-digital culture of making, Kitching's work is supremely contemporary. The boundaries between craft, design and fine art which they challenge have never managed to constrain this man.

Yet Alan himself was never in their position. His story is painstakingly retold by John Walters in 'A Life in Letterpress', from his six-year apprenticeship as a compositor at J.W. Brown & Son in his native Darlington through working with the great modernist Anthony Froshaug at Watford School of Art,

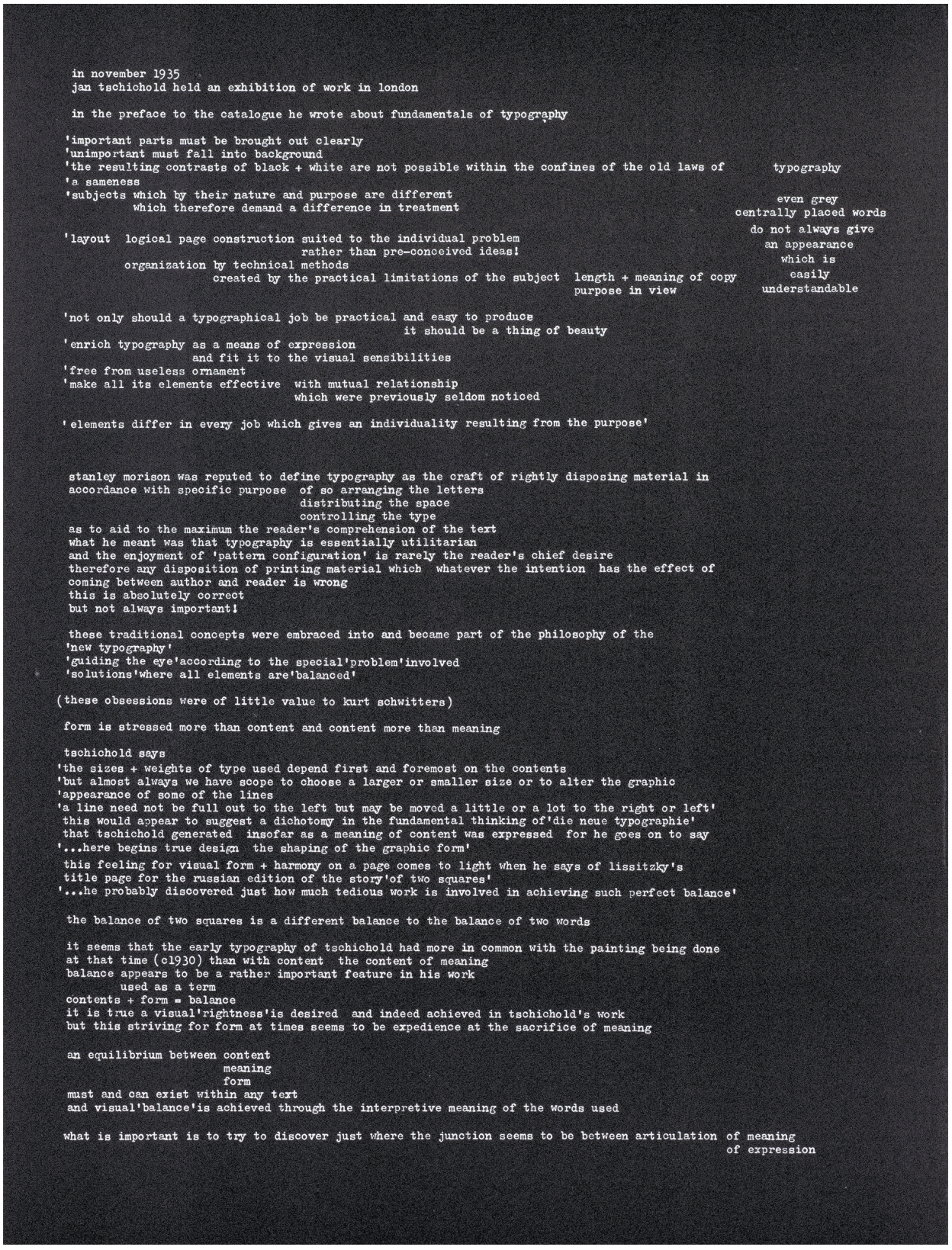


Events at DM16

Alan Kitching: A Life In Letterpress
The Benzie Building
Manchester School of Art
12–21 October

Alan Kitching:
The Manchester Guardian
Fred Aldous
12–22 October

Alan Kitching in Conversation
The Benzie Building
Manchester School of Art
15 October



in november 1935
jan tschichold held an exhibition of work in london

in the preface to the catalogue he wrote about fundamentals of typography

'important parts must be brought out clearly
'unimportant must fall into background
'the resulting contrasts of black + white are not possible within the confines of the old laws of typography
'a sameness
'subjects which by their nature and purpose are different
which therefore demand a difference in treatment

even grey
centrally placed words
do not always give
an appearance
which is
easily
understandable

'layout logical page construction suited to the individual problem
rather than pre-conceived ideas!
organization by technical methods
created by the practical limitations of the subject length + meaning of copy
purpose in view

'not only should a typographical job be practical and easy to produce
it should be a thing of beauty
'enrich typography as a means of expression
and fit it to the visual sensibilities
'free from useless ornament
'make all its elements effective with mutual relationship
which were previously seldom noticed

'elements differ in every job which gives an individuality resulting from the purpose'

stanley morison was reputed to define typography as the craft of rightly disposing material in
accordance with specific purpose of so arranging the letters
distributing the space
controlling the type
as to aid to the maximum the reader's comprehension of the text
what he meant was that typography is essentially utilitarian
and the enjoyment of 'pattern configuration' is rarely the reader's chief desire
therefore any disposition of printing material which whatever the intention has the effect of
coming between author and reader is wrong
this is absolutely correct
but not always important!

these traditional concepts were embraced into and became part of the philosophy of the
'new typography'
'guiding the eye'according to the special'problem'involved
'solutions'where all elements are'balanced'

(these obsessions were of little value to kurt schwitters)

form is stressed more than content and content more than meaning

tschichold says
'the sizes + weights of type used depend first and foremost on the contents
'but almost always we have scope to choose a larger or smaller size or to alter the graphic
'appearance of some of the lines
'a line need not be full out to the left but may be moved a little or a lot to the right or left'
this would appear to suggest a dichotomy in the fundamental thinking of'die neue typographie'
that tschichold generated insofar as a meaning of content was expressed for he goes on to say
'...here begins true design the shaping of the graphic form'
this feeling for visual form + harmony on a page comes to light when he says of lissitzky's
title page for the russian edition of the story'of two squares'
'...he probably discovered just how much tedious work is involved in achieving such perfect balance'

the balance of two squares is a different balance to the balance of two words

it seems that the early typography of tschichold had more in common with the painting being done
at that time (c1930) than with content the content of meaning
balance appears to be a rather important feature in his work
used as a term
contents + form = balance
it is true a visual'rightness'is desired and indeed achieved in tschichold's work
but this striving for form at times seems to be expedience at the sacrifice of meaning

an equilibrium between content
meaning
form
must and can exist within any text
and visual'balance'is achieved through the interpretive meaning of the words used

what is important is to try to discover just where the junction seems to be between articulation of meaning
of expression

Left:
The introduction to Kitching's 'Typography Manual' (1970)

Opposite, clockwise from top right:
The cover of 'Celia Sings', a book and CD published posthumously as a tribute to Celia Stothard in 2011.

Alan and Celia in a double exposure image outside the Cleaver Street workshop, displaying three versions of the Iraq poster.

Alan at the Manchester School of Art exhibition.

then his collaboration with Derek Birdsall and Martin Lee in the Omnific design partnership, to striking out on his own with the Typography Workshop in Clerkenwell – along the way becoming one of the most influential teachers at the Royal College of Art, a member of the Alliance Graphique Internationale and a Royal Designer for Industry.

Alan arrived at Watford not as a student but a technician: one whose mastery of print craft, established commitment to modernism, and naturally uncompromising outlook gave him an instant and natural connection with Froshaug. In effect it was a second apprenticeship, with Anthony Froshaug as Alan's mentor and collaborator for seven years, at the end of which – as a kind of super-thesis – Kitching published his seminal 'Typography Manual' in 1970.

You get the sense that Kitching got so much from working at places like Watford and Central School of Art because it was always a two-way street. He had an informed input and attitude in every transaction. Perhaps it is a factor in what makes Kitching such a contemporary influence on students today: the original co-creator, his journey is more akin to theirs than to that of his contemporaries. That collaborative approach is something he brought into his own teaching at the Typography Workshop, influencing the development of students who in turn are now helping to shape millennial attitudes to design – Jonathan Barnbrook, Anthony Burrill, Silke Klinnert, Maja Sten, Andrew Stevens and Paul Neale among them.

If in the early 1960s a woman – his first wife, Rita – was instrumental in facilitating Kitching's transition from print to design, so 35 years later another helped him develop a more personal approach, adding depth, power and playfulness to his art.

Celia Stothard and Alan Kitching shared each other's passions: together they massively expanded the collection of original type forms and moved the Typography Workshop to their new home in Cleaver Street. Alan Kitching had never been short of opinions, or backward in expressing them in his typography – his Broadsides from 1988 onwards are towering pieces of typographic self-expression – but from the turn of the century on, his work is more infused with politics, music and local causes, opening up different registers for connecting with his audiences. The Kennington and Borough maps he created with Celia build on his previous maps of Clerkenwell and Dr Johnson's London, but their content and tone is noticeably more personal than professional. The photograph of the two them posing outside Cleaver Street with the Iraq poster (p6) shows they were deeply exercised about that cause, a passion that is clearly expressed in the work.

Manchester has always been a city where radical thinking has flourished, and nowhere is this more evident than in the 1821 prospectus for *The Manchester Guardian*, which Kitching used as the inspiration for his mural that for some years adorned the foyer of *The Guardian*'s Clerkenwell offices. Alan's markings emphasise the timeless pertinence of the document: 'antiquated and despotic governments' should be countered by 'increased intelligence of the age', 'spirited discussion of political questions' is particularly important – albeit with 'accurate detail of facts' and 'unbiassed judgment'. Is any of this less significant in the post-truth era of 2017? Kitching's personal as much as his professional standpoint lends power to these works.

As a commercial artist, Alan Kitching has placed his skill at the service of many clients, from dance organisers and golf clubs in 1950s Yorkshire, through countless editorial commissions, to Glenlivet malt whisky packaging in 2014. The conflicts that plague some designers in balancing self-generated work with client projects don't seem to feature much. Alan's style has evolved over the decades, but it was always his, and that is what his clients are buying into.

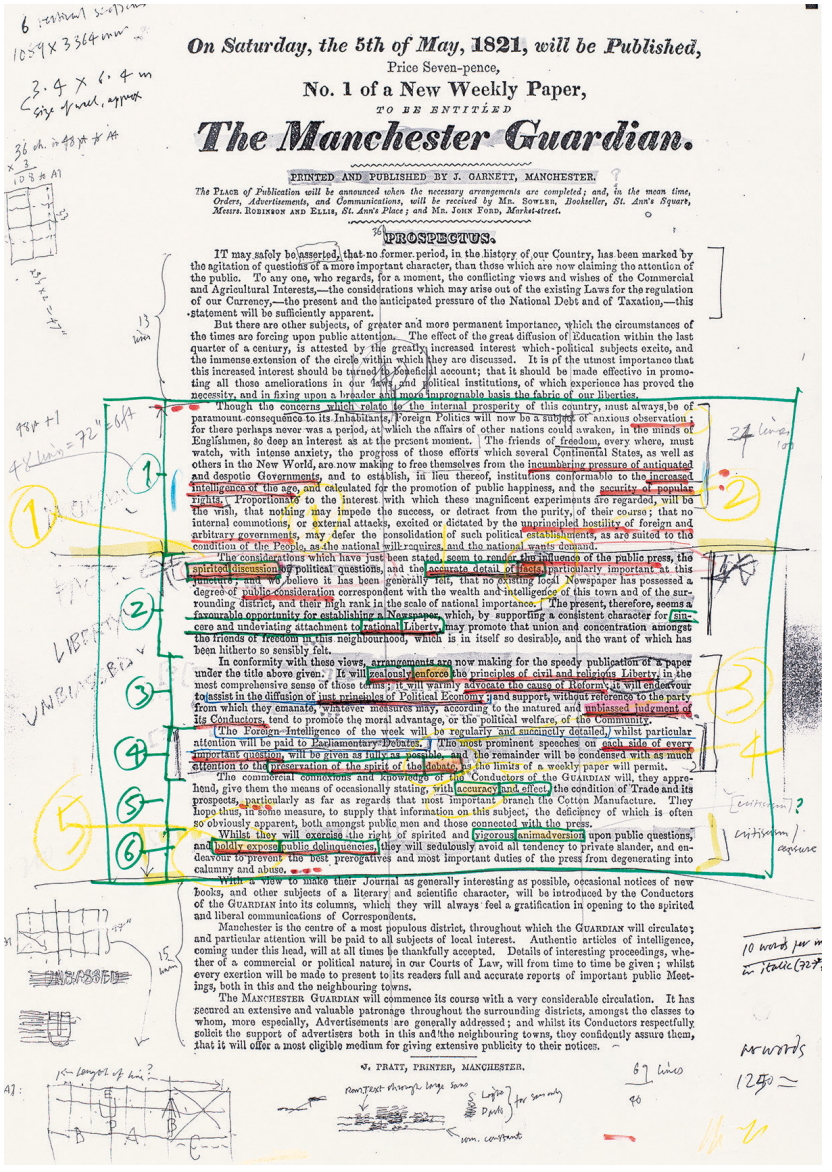
'A Life in Letterpress' is packed with inspiration and experience, with hundreds of beautifully reproduced images tracing a career that spans six decades and dozens of collaborations, and which is still in full flow.

The workshop in Cleaver Street is a quiet hub of activity, a couple of talented and very fortunate students working on commissions in a crammed but highly organised environment where projects move from the type case to full size mockups and overlays, multiple passes on the printing press to digital scanning: centuries-old craft in a seamless production chain with new technologies.

Alan Kitching remains at the leading edge, reminding us that knowledge is valuable, craft is necessary, values are timeless, communication is human and the printed word matters. His is a voice, of sorts, that speaks for our time.

John L. Walters, 'Alan Kitching: A Life In Letterpress', published by Laurence King, London, 2016.
laurenceking.com/en/alan-kitching-special-edition-a-life-in-letterpress

thetypographyworkshop.com



On Saturday, the 5th of May, **1821,** *will be Published,*

Price Seven-pence,

No. 1 of a New Weekly Paper,

TO BE ENTITLED

The Manchester Guardian.

PRINTED AND PUBLISHED BY J. GARNETT, MANCHESTER.

The PLACE *of Publication will be announced when the necessary arrangements are completed; and, in the mean time, Orders, Advertisements, and Communications, will be received by* MR. SOWLER, *Bookseller, St. Ann's Square,* Messrs. ROBINSON AND ELLIS, *St. Ann's Place;* and MR. JOHN FOND, *Market-street.*

PROSPECTUS.

IT may safely be asserted, that no former period, in the history of our Country, has been marked by the agitation of questions of a more important character, than those which are now claiming the attention of the public. To any one, who regards, for a moment, the conflicting views and wishes of the Commercial and Agricultural Interests,—the considerations which may arise out of the existing Laws for the regulation of our Currency,—the present and the anticipated pressure of the National Debt and of Taxation,—this statement will be sufficiently apparent.

But there are other subjects, of greater and more permanent importance, which the circumstances of the times are forcing upon public attention. The effect of the great diffusion of Education within the last quarter of a century, is attested by the greatly increased interest which political subjects excite, and the immense extension of the circle within which they are discussed. It is of the utmost importance that this increased interest should be turned to beneficial account; that it should be made effective in promoting all those ameliorations in our local and political institutions, of which experience has proved the necessity, and in fixing upon a broader and more impregnable basis the fabric of our liberties.

Though the concerns which relate to the internal prosperity of this country, must always be of paramount consequence to its Inhabitants, Foreign Politics will now be a subject of anxious observation; for there perhaps never was a period, at which the affairs of other nations could awaken, in the minds of Englishmen, so deep an interest as at the present moment. The friends of freedom, every where, must watch, with intense anxiety, the progress of those efforts which several Continental States, as well as others in the New World, are now making to free themselves from the incumbering pressure of antiquated and despotic Governments, and to establish, in lieu thereof, institutions conformable to the increased intelligence of the age, and calculated for the promotion of public happiness, and the security of popular rights. Proportionate to the interest with which these magnificent experiments are regarded, will be the wish, that nothing may impede the success, or detract from the purity, of their course; that no internal commotions, or external attacks, excited or dictated by the unprincipled hostility of foreign and arbitrary governments, may defer the consolidation of such political establishments, as are suited to the condition of the People, as the national will requires, and the national wants demand.

The considerations which have just been stated, seem to render the influence of the public press, the spirited discussion of political questions, and the accurate detail of facts, particularly important at this juncture; and we believe it has been generally felt, that no existing local Newspaper has possessed a degree of public consideration correspondent with the wealth and intelligence of this town and of the surrounding district, and their high rank in the scale of national importance. The present, therefore, seems a favourable opportunity for establishing a Newspaper, which, by supporting a consistent character for sincere and undeviating attachment to rational Liberty, may promote that union and concentration amongst the friends of freedom in this neighbourhood, which is in itself so desirable, and the want of which has been hitherto so sensibly felt.

In conformity with these views, arrangements are now making for the speedy publication of a paper under the title above given. It will zealously enforce the principles of civil and religious Liberty, in the most comprehensive sense of those terms; it will warmly advocate the cause of Reform; it will endeavour to assist in the diffusion of just principles of Political Economy; and support, without reference to the party from which they emanate, whatever measures may, according to the matured and unbiassed judgment of its Conductors, tend to promote the moral advantage, or the political welfare, of the Community.

The Foreign Intelligence of the week will be regularly and succinctly detailed; whilst particular attention will be paid to Parliamentary Debates. The most prominent speeches on each side of every important question, will be given as fully as possible, and the remainder will be condensed with as much attention to the preservation of the spirit of the debate, as the limits of a weekly paper will permit.

The commercial connexions and knowledge of the Conductors of the GUARDIAN will, they apprehend, give them the means of occasionally stating, with accuracy and effect, the condition of Trade and its prospects, particularly as far as regards that most important branch the Cotton Manufacture. They hope thus, in some measure, to supply that information on this subject, the deficiency of which is often so obviously apparent, both amongst public men and those connected with the press.

Whilst they will exercise the right of spirited and vigorous animadversion upon public questions, and boldly expose public delinquencies, they will sedulously avoid all tendency to private slander, and endeavour to prevent the best prerogatives and most important duties of the press from degenerating into calumny and abuse.

With a view to make their Journal as generally interesting as possible, occasional notices of new books, and other subjects of a literary and scientific character, will be introduced by the Conductors of the GUARDIAN into its columns, which they will always feel a gratification in opening to the spirited and liberal communications of Correspondents.

Manchester is the centre of a most populous district, throughout which the GUARDIAN will circulate; and particular attention will be paid to all subjects of local interest. Authentic articles of intelligence, coming under this head, will at all times be thankfully accepted. Details of interesting proceedings, whether of a commercial or political nature, in our Courts of Law, will from time to time be given; whilst every exertion will be made to present to its readers full and accurate reports of important public Meetings, both in this and the neighbouring towns.

The MANCHESTER GUARDIAN will commence its course with a very considerable circulation. It has secured an extensive and valuable patronage throughout the surrounding districts, amongst the classes to whom, more especially, Advertisements are generally addressed; and whilst its Conductors respectfully solicit the support of advertisers both in this and the neighbouring towns, they confidently assure them, that it will offer a most eligible medium for giving extensive publicity to their notices.

J. PRATT, PRINTER, MANCHESTER.

Spirit of enquiry

'Spirited' was one of seven defining concepts Kitching picked out of John Edward Taylor's 1821 founding prospectus for a newspaper (**right**). He used each of these words as the highlight of a statement in his mural that adorned the foyer wall of 'The Guardian"s Clerkenwell offices.

Design and me

Richard Leese

Sir Richard Leese is the Leader of Manchester City Counci

That Manchester has the second oldest School of Art in the country is evidence indeed of the centrality of design to the Manchester Story.

My own recognition of the importance of design to regeneration, to economic growth, to quality of place really came in the early nineties with the second rebuilding of Hulme. The first rebuilding including the infamous crescents was an unmitigated disaster. The Council had not only already failed once, but had indeed made things worse. We were determined not to make the same mistakes again (although we did make some new ones) and with the help of a whole array of partners started creating our first urban design guide, the guide to development in Hulme.

> **“Public investment has made it clear that art, culture and creativity matter to this city”**

The Hulme rebuilt in the sixties, early seventies took less than two years to fall into decline and disrepute. The current regeneration of Hulme, although still not completed, has now been going strong for 25 years, and the lessons learnt in the five years of Hulme City Challenge have probably contributed more to the renaissance of this city than anything else over the past half a century.

These lessons were fundamental to the success of the post-bomb city centre planning process but were equally reflected in our approach to old, traditional residential areas. At a time when most new primary schools were sprawling, single storey featureless monstrosities, we acted to require all new schools to be at least two storeys. Slightly more expensive in having to provide lifts for disabled access, but far less greedy of urban land in short supply. Highly functional and easier to maintain and manage, but also with a presence in the neighbourhood. Buildings that are often the only non-domestic building of any significance in the neighbourhood making a statement that the area has value, is important.

Nor was this just about new build. The Bowes Street area of Moss Side shows just what you can do with a few blocks of pre-1919, back of pavement terraced housing. Heaton Park, the sensitive restoration of an historic landscape. The Sharp Project, the re-use of a redundant warehouse.

That period in the early to mid-nineties also laid the foundation for the design and creative industry boom we have seen in the past few years. Castlefield, the Gay Village, above all the Northern Quarter (the name a City Council invention) became living and working environments where creativity flourished. Public sector investment – the Bridgewater Hall, the City Art Gallery, perhaps above all the Manchester International Festival – made it clear that art, culture and creativity matter to this city.

New creative industries, digital industries and the overlaps between the two are amongst our biggest growth sectors, still invigorated from time to time as in something like the Space Project or Home with municipal investment and support and long may this continue. Indeed the Factory promises to take our creative infrastructure to a whole new level.

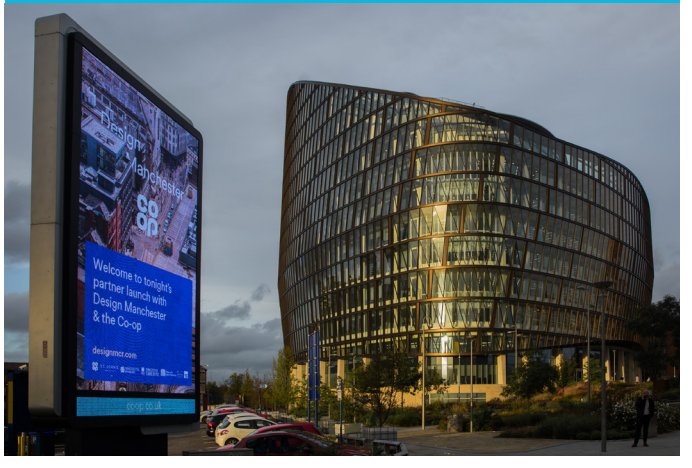
Events at DM16

DM16 Partners Reception
The Co-op Head Office, Angel Square
28 September

Photographs by Jody Hartley

Creative industries are big employers in their own right, but a creative city is one that people want to visit, to work in and to live in. Creative cities are healthier cities, more inclusive cities although at the same time (and this is a good thing) more challenging cities.

The Council doesn't always get everything right – but then, who does? However, our decision to continue to invest in arts and culture when up and down the country local authorities have been cutting support has been clearly shown to be absolutely the right thing to do.



Above left and right:
The Pilcrow Pub

Left (from left to right):
Joe Hartley, Jess Higham and Ben Young of OH OK LTD.

Events at DM16

DM16 Design City conference
The Royal Northern College of Music
13 October

Co-creation? — oh ok!

OH OK LTD

OH OK LTD is a design studio whose approach is characterised by using design as a vehicle for community collaboration to build better neighbourhoods.
ohokltd.com

When a new development is designed, the architects normally release a computer-generated image full of businessmen with briefcases, people loaded down with shopping bags, and hipsters hanging out in front of coffee shops. Unlike the buildings which have been meticulously planned and designed, these people don't exist.

There's a common type of placemaking found in the property industry. We call it the 'Bunting Method'.

Historically, developers have built new places in isolation and then dressed them with plenty of bunting and hosted events, hoping to attract the people shown in the architect's CGI. This results in a set of beautiful photos of what looks like a community having a great time and enjoying a space, but in reality, these people often don't feel part of anything in particular, and have little investment in returning. When the bunting comes down, little will have changed.

At OH OK LTD we're experimenting with a different approach. We aren't sure what to call it, but we believe that places work better when everybody is involved in building them.

It is considerably more involved than the Bunting Method, but by including members of the public in designing and building their own neighbourhoods you massively increase their feeling of belonging and sense of ownership over their district. The approach also acknowledges that 'places' are actually a constant process that is never complete, so it is appropriate that they should evolve over time in ways we don't always expect.

In 2015 we decided to put our theory to the test and build a pub in collaboration with the people of Manchester.

The team behind NOMA were looking for a placemaking strategy that would build on the new community they are fostering in the area. The Bunting Method was proving too surface level for the impact they wanted to have. So we proposed creating a pub built entirely by local volunteers and craftspeople. We had no idea if this sort of thing was even possible, but NOMA were game for the challenge and so were we.

The Pilcrow was a 12-month community engagement programme with the goal of building Manchester's newest pub. We devised a series of workshops led by a selection of Manchester's finest designers and makers, covering a huge range of niche and unusual skills from coppice plot management to plaster casting – each one taking us a step closer to the finished pub.

These workshops saw people from different backgrounds meeting each other for the first time, coming together with a shared aim and helping each other out. This shared experience had all the hallmarks of a genuine community. The more the pub physically started to take shape, the more people wanted to contribute something to the project and help make it theirs.

The Pilcrow now sits on Sadler's Yard and is open for business, with operator All Our Yesterdays continuing the ethos of the project with locally sourced food and drink. It's a place where people have bragging rights over the furniture they made and understand the work which has gone into the building. Without those people, there wouldn't be a pub and there wouldn't be such a nice sense of community.

Models for urban development

Patrick Burgoyne

Patrick Burgoyne is the editor of 'Creative Review'.
creativereview.co.uk

Cities are perhaps the ultimate 'designed spaces' – and when they are badly designed, everyone knows it. From public realm to private room, the designer's hand touches everything. Not always in a good way.

Most designers want to make the world a better place: they want it to look better and to work better. When it comes to the built environment, they can smooth our journeys, give us beautiful, functional places to live and work, inspire and delight us and give us a sense of belonging.

Thus, design's impact on a city ought to be wholly beneficial. Who wouldn't want to live in a brilliantly-designed neighbourhood? In a city of reduced crime and increased quality of life, with a fabulous transport system whisking us speedily to our inspiring workplaces? But the 'urban development' through which design's influence on the city is enacted, is too often a divisive process. There are winners and losers in this game of Monopoly. A city for some, but not all.

Progress too often becomes 'gentrification' – that loaded term redolent of displaced, disadvantaged communities. In the Gentrified City, all is superficial. Caffs become cafés, pubs get gastroed.

In this houseprice-driven hollowing out, our prime locations become investment opportunities for far-distant savers. Who cares if that high-rise studio flat stays empty so long as it's providing a pension for its owner?

The challenges – and opportunities – of early 21st century city-building are nowhere better illustrated than in Manchester. A long-neglected centre is being transformed. Beautiful Victorian buildings that have stood derelict and exhausted for as long as anyone can remember are being given an exciting second chance at glory. Northern Quarter, Enterprise City: here we have 'placemaking' on the grand scale.

It's hugely exciting, but in the great leap forwards, who gets left behind? The Progressive City needs models for urban development that involve and benefit all. The work has begun. Groups such as Assemble and Manchester's OH OK are pioneering community collaboration in the building of better neighbourhoods. The more enlightened developers are placing greater emphasis on their civic responsibilities. But these are small beginnings.

Designers are born problem-solvers. Making cities that don't exclude one community while benefitting another is a huge challenge: can they rise to it?

Event at DM16

DM16 Design City conference
The Royal Northern College of Music
13 October

The exhibitions in venues all over the city during this year's festival included: **Alan Kitching – A Life in Letterpress** at the Benzie Building and Fred Aldous (p6); **Andrew Brooks – Skyline Manchester** at neo and The Refuge (p36), **Women in Print** at the Co-op Angel Square and PLY (p48); **Manchester Moleskine** at Old Granada Studios (p63); **Excuse Me While I Am Changing** at Rogue Project Space, Crusader Mill; and, clockwise from left: **Ideas Worth Fighting For** at People's History Museum (Malcolm Garrett poster shown here); **Hand Craft** at Manchester Craft & Design Centre; **Benji Reid: A Thousand Words** at the Contact Theatre; **Rena Gardiner: Artist and Printmaker** at MMU Special Collections Gallery; and a **Street Art Tour** of the Northern Quarter.

Exhibitions roundup

Cartoon character

Peter Girardi

Peter Girardi is Senior Vice President, Creative Affairs, at Warner Bros., where he is in creative charge of all animation production and Blue Ribbon Content.

I'm currently the senior vice-president at Warner Bros. in Los Angeles, in charge of the creative direction of Warner Bros. Animation and Blue Ribbon Content.

I consider that my career in design began when I was one of the graffiti artists painting New York's subway network in the early 1980s. This is where I began to learn and love letterforms, colour and character design. It's also where I learned the importance of project planning and deadlines. If you didn't have a cohesive plan and executed it on time, you could end up spending some time with the NYPD.

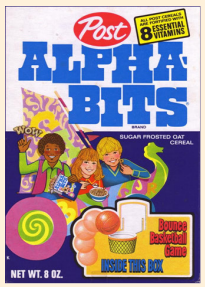
All the cartoon characters I grew up watching on TV, reading in comic books and seeing on my cereal boxes and later album covers – Bugs Bunny, Road Runner, Yosemite Sam, Frankenberry – inspired my generation of graffiti writers and became common on the trains.

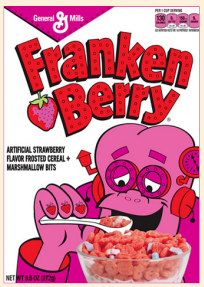
When the time came to transition to a more 'respectable' job in the early 1990s, I had the good fortune to work at the Voyager Company helping create some of the formative navigational and usability characteristics of CD-ROM and early web publishing. Voyager was producing the most advanced interactive content available at the time. We were writing the rules and graphic standards for a new medium.

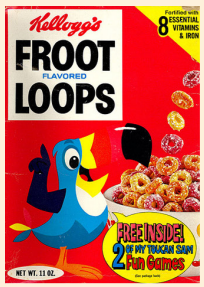
In 1995 I left Voyager to found interactive design and production company Funny Garbage with partners Chris Capuozzo and John Carlin. From the beginning Funny Garbage was a unique company. We always explored and pushed at the boundaries of interactive design and publishing – user experience, graphic design, interaction design, coding as well as content.

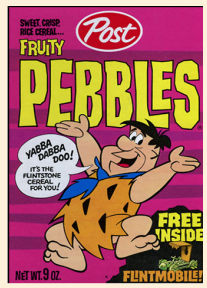
In the early 2000s, Funny Garbage was doing more and more work for TV and other media brands and I began to drift towards content development rather than design and production.

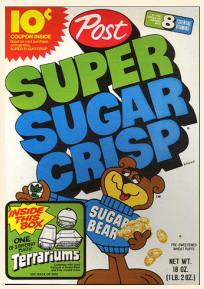
In 2008 I joined Warner Bros., where I now look after the cartoon characters I grew up with: Looney Tunes, Scooby Doo and the







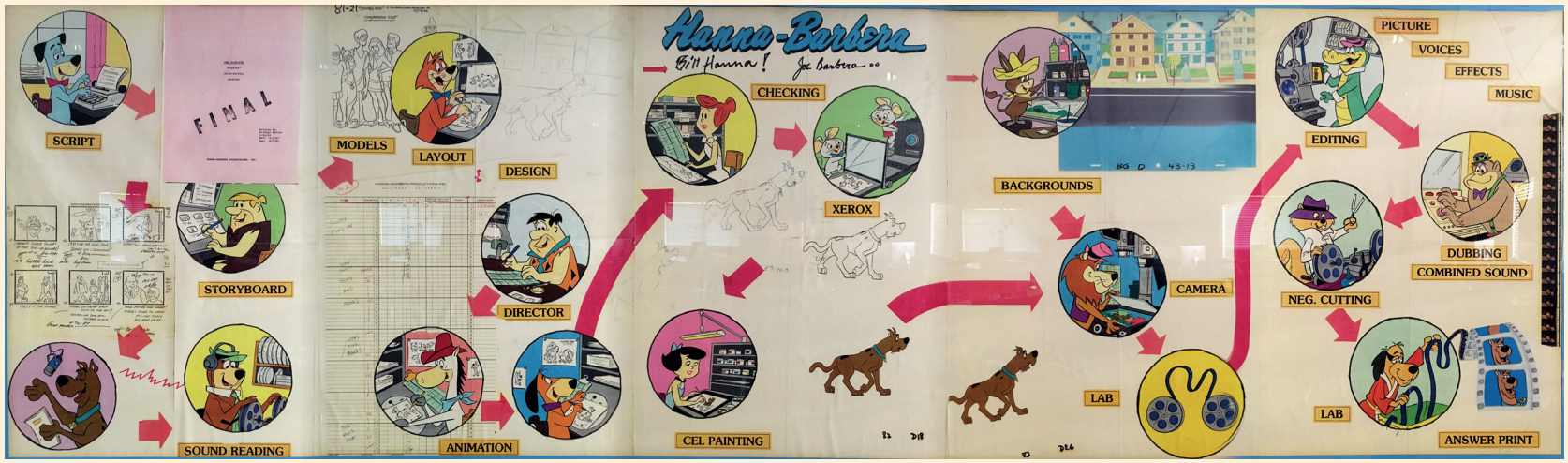




Events at DM16

DM16 Design City conference
The Royal Northern College of Music
13 October

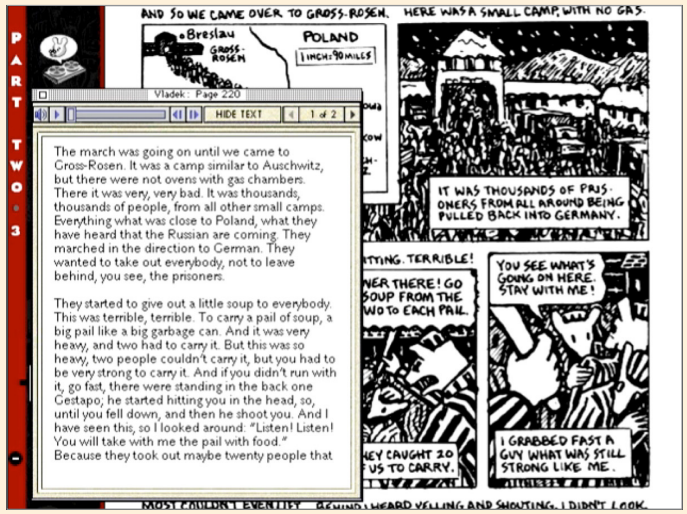
Animation Masterclass
Texture
15 October



Hanna Barbera libraries, Batman as well as the DC Entertainment animation library.

It's all come almost full circle. All the attributes that drew me to these characters and set me on my career path at an early age truly inform my day to day responsibilities.

In my masterclass, I was able to (hopefully) explain that drawing remains as important as ever in creating quality animation. The production process in the digital age remains the same as in the heyday of cell animation. The fundamentals of good design do not change with the addition of new tools and techniques.



Above: Voyager CD-ROMs, including this one for Art Spiegelmann's 'Maus' established the ground rules for digitsl publishing.

The characters Girardi now looks after were everywhere when he grew up: in cinemas, on television, in toys, magazines and on the breakfast table (opposite).

When Peter became a graffiti artist on the subway (right), the same characters inspired the work of many of his contemporaries (above).

Now, at Warner Bros., he finds himself the guardian of that heritage, producing animation with much the same workflow as in the golden age of Hanna Barbera cartoons (top).

Thrill in Suburbia

- Experience Design Manifesto -

In today's world, design alone isn't enough. Available technology can turn anyone into a designer. Design has been democratized. What a designer really needs is the ability to tell stories. To share ideas and experiences in a way that connects.

The strength of an original idea is more necessary than ever.

We believe in design that aims deeper. Design that sparks inner excitement, plays with universal feelings and opens your eyes to the world around you. Design that makes you smile.

The smile not being a reaction to a joke but the signal of more complete and pleasurable fulfillment found within. It is the result of your mind working, figuring out the puzzle, joining the links, connecting the dots. The smile is the expression of contentment and satisfaction, of intelligence and ingenuity.

We believe in design that frees your inner child, asking you to remove all insecurities to be fully immersed. Play!

Our designs are open. Some only come alive through your use. Some need be started, others need to be completed. Involving you results in something far more tangible. Ideas become physical. Abstract becomes concrete.

We skip the representation and embody an idea in the actual. By distilling a complex problem into something more succinct we capture the true essence. This essence is everything. It is the start point and the end point. It is the message and must be crystal clear.

Our job is done. We present you a clear message in a clear container. It is now that we challenge you to open that container. But why in this age of convenience would you want to put in effort? Because we know that little bit of effort produces something more memorable. Something heartfelt and something that lasts. Something real. That something is an experience. And that is what we design.

And so we preach to all designers…

Tell me and I'll forget
Show me and I may remember
Involve me and I'll understand

Hallelujah!

www.trappedinsuburbia.nl

Engaging people in their spaces

Jason Bruges
Andrew Walker

Jason Bruges is a pioneer in the development of interactive spaces and surfaces. He is the founder and creative director of Jason Bruges Studio, which has created numerous ground-breaking and high profile installations all over the world.

Andrew Walker is a designer at Jason Bruges Studio.

jasonbruges.com

At Jason Bruges Studio, we intervene in the urban environment through blending architecture with interaction design, often using a high-tech, mixed-media palette that weaves into the fabric of the city, from thresholds and façades to totems and alleyways. Echoing Aldo van Eyck's observation that "whatever space and time mean, place and occasion mean more", we create site-specific work which animates, enlivens and regenerates its surroundings, entering into active dialogues with both its context and audience. Thus, our interventions are designed to catalyse conversations between cities and their inhabitants, stimulating engagement between space and occupant.

We work across scales, life-spans, and iconicity – from the highly visible illuminated beacon 'Shardlights' (2015), which temporarily transformed the façade and summit of western Europe's tallest building into a vast media-artwork for the new year countdown, to a series of pocket-park sculptures such as 'Back to Front' (2014) in Toronto, a digital Stonehenge which plays with shadows and opacity with the aim of bringing life into a brand new urban setting, acting as an attractor for visitors.

Often the studio draws upon lost history and ritual to both reimagine and reconnect sites to a wider sense of place, for example Sunderland's 'Platform 5' (2011); a 144-metre long artwork, activated by passing trains triggering ghostly replays of passengers readying themselves to embark on journeys no longer possible. This sense of the 'urban stage' endures across our work, most acutely articulated through our intervention 'digital double' (2015) at arguably the world's most famous door, 10 Downing Street – a temporary installation which playfully subverted associations of enclosure and privacy through revealing activity veiled behind the entrance via hidden light pixels which allowed observers a low-resolution peek inside. The studio also creates sculptural barometers, embedded in the city, that tap into the emotional tapestry of a community or place, translating live feedback (such as that from social media streams) into living, breathing, performative architectures that can be fictional or real, virtual or augmented, reflexively narrating spaces.

Our work also asks questions around continuity of urban settings and inhabitant engagement in developing spaces, for example exploring the differences between types of city dweller, fleeting tourists, passers-by, neighbours, commuters, lingering onlookers etc. We therefore aim to create a layered temporal narrative which both captivates the stare and the glance, intriguing and enduring across the novel attention of the encounter and the daily presence of a repeating urban

Event at DM16

DM16 Design City conference
The Royal Northern College of Music
13 October

choreography. With this come questions of chance, proportionality and interaction. Is the piece engaged with via a singular conversation between an individual and the artwork? Is there a higher order of engagement such as an ‘observer in, observer of’ relationship? How does the presence of a crowd affect the work?

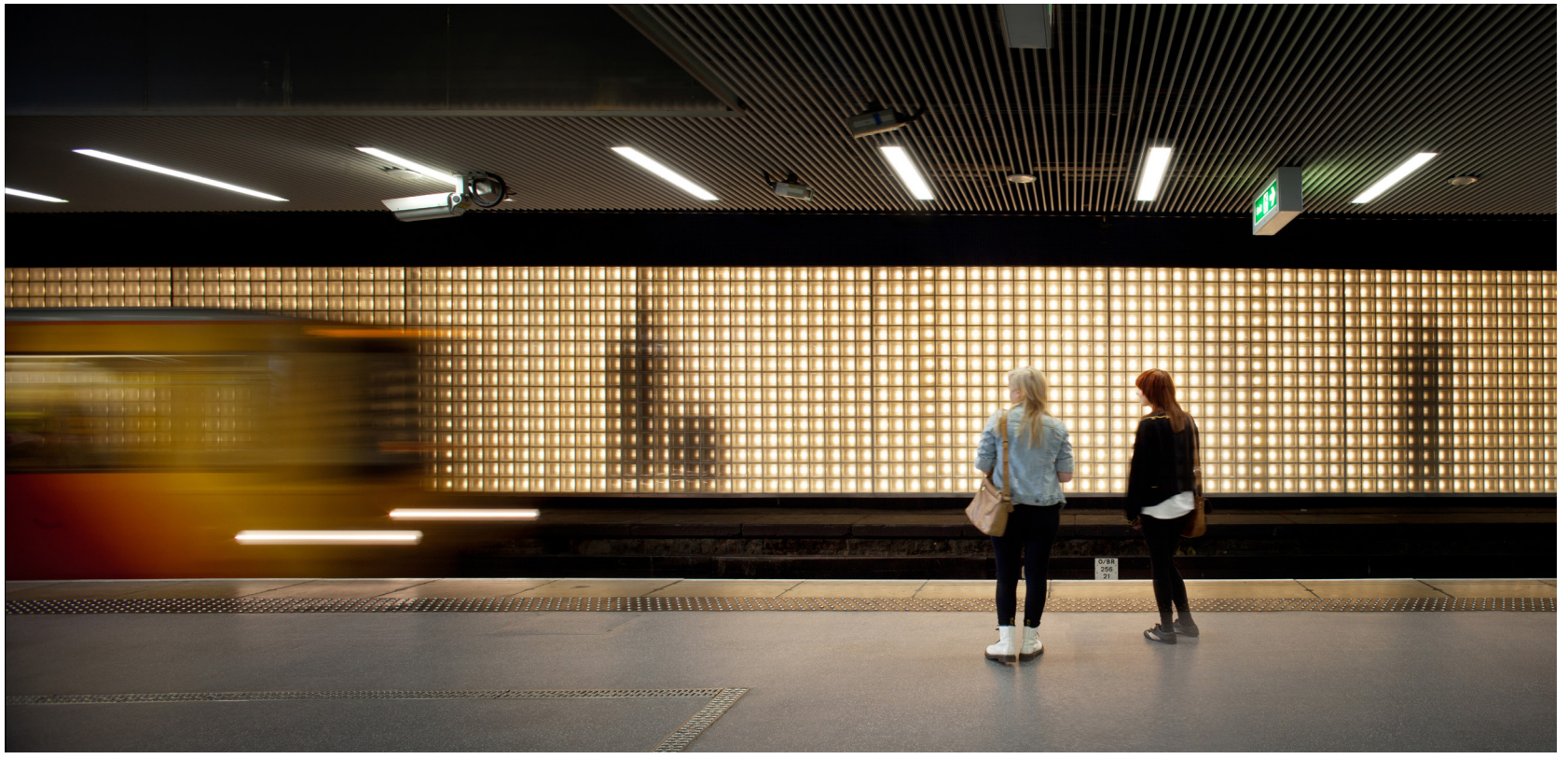
Whether it’s ‘placemaking’, ‘meantime use’, ‘the everyday’ – with so many factors, the studio needs a broad range of creative skills to realise these interventions, to innovate and invent. This is why we exist as a dynamic and agile multidisciplinary team of architects, engineers, software programmers, creative technologists, visualisers, product designers and artists among others.

Whether working in Beijing, Toronto, San Diego or London, we enjoy the collaboration that comes with working in cities, working with cross-disciplinary teams in complex multi-stakeholder projects and alongside partners whose local knowledge and expertise is invaluable in creating work that is rugged, enduring and contextually appropriate.

Our basic philosophy is to increase people’s enjoyment of an engagement with their environment, whether wandering a city park, gazing at a building’s façade, waiting on a station concourse, a hospital corridor, under a bridge, in an alleyway or networked across the city as a family of artworks.

Right:
‘Back to Front’ interactive park structures for Tridal, Toronto

Below:
‘Platform 5’ virtual platform for Nexus, train operators, Sunderland



For the love of print

Alessandra Mostyn
Jane Hughes

Design Manchester took over Manchester's iconic London Road Fire Station for Art Battle Manchester (p45) and the weekend-long Design City Fair featuring print, books and workshops for all the family. Two of the Fair organisers report.

I discovered a love for print design whilst studying at Manchester School of Art. I found a freedom in self-publishing and learnt how traditional practices, such as letterpress and book making, could give my work a classic edge. The great thing about print is how personal it can be: you can sneak a gig poster off the wall of a club and treasure it, find a flyer in a café and keep it as a reminder of a great coffee morning, or hang a screenprint on the wall and know there isn't another quite like it.

After graduating, I began selling my own work at local zine fairs in the hope I would find the collaborative atmosphere I experienced at university. Following a string of disappointing experiences, I decided to have a go at organising a print fair myself. I wanted to create a strong creative platform for local designers to sell their work, network face-to-face with their customers and feel inspired. So in 2011 the first Manchester Print Fair was born, hosted at Night & Day Café with a handful of design students. Though small, there was a great buzz. It was clear there was a shared love for print in the city.

Slowly but surely, the event continued to grow. In 2014 my print journey led me to collaborate with Design Manchester, becoming a regular fixture as part of Design City Fair. Design Manchester knows exactly what creative events are needed in the city, whether you are a student, design practitioner or just interested in learning something new. It highlights the city's creativity and supports those who are creating it. It's fantastic to be part of such a varied programme of events, sitting alongside print masters such as Alan Kitching and contemporary creatives such as Women in Print.

For the 2016 Design City Fair, we hosted our largest number of sellers alongside Manchester Artist Book Fair and welcomed over 7,400 visitors. It was overwhelming to see how many people were getting together for the love of print. London Road Fire Station was packed that weekend, with punters out to buy locally made design and get hands-on with traditional print workshops. At our events you can browse a variety of printed goods, which are just as varied as the people selling them. Print, for our sellers, is personal. Their work needs to be picked up, moved around, lived around, and loved. The printing techniques are just as diverse, with some traditional methods such as screen-printing, risograph and letterpress seeing a big revival. That's why print is special; because it's human, it's tangible, it creates conversation and inspiration… and it's here to stay.

Alessandra Mostyn

Hot Bed Press, an open-access print-making studio in Salford, has for many years run an annual 'artists' book fair' at Manchester Metropolitan University's Holden Gallery – a lovely building and a great spot for attracting the university's artistic community, but this came to an end in 2015, so when we were approached by Design Manchester to share a venue with the Print Fair in a brilliant venue, it was too good an opportunity to miss. Design Manchester's organisation removed a lot of the pressure normally associated with events of this kind.

The book arts community quickly responded: our 20 stands were snapped up and and we were able to concentrate on getting the catalogue designed and printed, and the table cloths ironed.

London Road Fire Station is an amazing building. We loved the scale, the decorative tiles peeking out from behind peeling paint, the firemen's poles still in situ. Design Manchester arranged catering by artisan food wagons and beer purveyors in the courtyard, but it was clear that with the fire-engine sized doors open, much would depend on the weather. The stallholders – forewarned to bring blankets and desk lamps – were well up for it and a great spirit prevailed throughout the weekend, rainy spells, electricity limitations and portaloos notwithstanding. The DJs in the courtyard provided a pulsating beat and the number of people coming through the doors was phenomenal.

The draw of the book fair and the print fair together was a winning combination. Our workshops and demonstrations on letterpress printing and book arts were very popular. Many visitors were also interested in Hot Bed's book arts and letterpress courses. The set-up went very smoothly, the book fair was visited by thousands of new people and all our stallholders were chuffed.

Jane Hughes

Photographs by Sebastian Matthes

Alessandra Mostyn is a designer who founded Manchester Print Fair in 2011. *manchesterprintfair.co.uk*

Jane Hughes is a bookbinder, letterpress printer, writer and psychologist who has been chair of Hot Bed Press since 2014. *hotbedpress.org*.

Event at DM16

Design City Fair
London Road Fire Station
15 – 16 October
Partners: Manchester Print Fair, HotBed Press, G.F Smith, Alphabet

Back story: how a squat became a filmset

Alex McDowell

Alex McDowell RDI is a Hollywood production designer. He is a professor at the School of Cinematic Arts at the University of Southern California in Los Angeles and Director of its World Building Media Lab. Alex introduced the screening of 'Fight Club' at HOME by video link.

I was a painting student in 1975 at Central School of Art in London, responsible for booking gigs along with Sebastian Conran. A young man walked in and said, "Do you want a band to play for free tomorrow night?" The next night, the Sex Pistols played their first gig, and my life changed.

So then I started working with bands, with the Pistols and with Vivienne Westwood, and moved into a squat in Stoke Newington where a lot of the bands were living. It was an amazing place – maybe ten houses in a row, all the back yards knocked through and holes from house to house in the attic and top floors so that if there was a raid, everyone could move into another house. It was a community of completely ramshackle, rundown and abandoned council houses.

I started printing T-shirts and making record sleeves – the Rich Kids, Siouxsie and the Banshees, Iggy Pop – and then music videos. In 1986 I moved to Los Angeles to work on videos and then design movies such as 'The Lawnmower Man' and 'The Crow'. I had worked with David Fincher on videos and hooked up with him again for 'Fight Club'. This was a moment that reflected the spirit of the turn of the century.

The Paper Street House, Tyler Durden's home base where the Space Monkeys live, was a complete fiction. It came first from my scouting of Detroit, where every year they had something called 'Devil's Night': houses were burned methodically year after year until there were entire streets in Detroit with just single houses on a whole city block. We took this as an initial inspiration. So although 'Fight Club' was shot in Los Angeles, it was a kind of hybrid city somewhere between Detroit and maybe the outskirts of LA, like San Pedro or Long Beach.

The port of Los Angeles at this time decided they needed more room for containers, so they bought up ten city blocks north of the ocean and destroyed all the houses in preparation for a new container port. We moved in there and built a house – the Paper Street House, sitting on its own on a city block, inspired by that Detroit desolation. We had to script the house ourselves: the filmscript and the book only give a general description. But it was important to build a history for the house, so we invented an entire back story. We imagined it had been built by a captain of industry a hundred years ago, putting this house on the outskirts of a new city that was springing up, a beautiful old Victorian house in the countryside. His family moved in and by the time of his grandchildren and great-grandchildren, the city and the industry encroached more and more on the countryside and the house began to drop in value. The grandchildren decided they had to sublet part of the house and so they put in a second staircase in the early 60s so they could sublet the back of the house.

Event at DM16

Design City Film Season
Fight Club
with Alex McDowell
HOME
16 October

As time went on, the house continued to decrease in value, the family moved out, squatters moved in and the house became very decayed. Fires were set in the living rooms and in the hallways and then eventually security moved in, kicked those people out and put a fence around the property. Then the Space Monkeys moved in and started making soap.

All that history was designed for very specific reasons – first of all because when you're designing a film you're running a complex crew of people, from 20 up to 200, who are building all the components. They need a lot of information to do their work. The carpenters need to know what they're ageing. The designers are designing the Victorian architecture and the functionality and layout of the building. The paint crew needs to know exactly where to age and what to age. They need to know about the history of the house so they can put in the fine detail.

We have wallpaper from five or six different periods layered one on top of each other, we have fires set in the hallway that they know they can age. They know the windows are blocked up and they know for how long they've been blocked up. They know the 60s conversion was a later addition, so it's less aged. The deep beautiful scenic work by the artist, Tom Brown, and his team builds up in layers and layers, based very specifically on the history that we evolved for this house. The whole arc of time is embedded in the narrative that's carried by the architecture itself.

That's one reason for putting in the back story. The other is – and I'm sorry for the spoiler if you haven't see the film yet – that Brad Pitt and Ed Norton are the same character. So as the film goes on, a few things have to happen. The audience can't know that they're the same character.

They're talking to each other all the way through the film, but every time Marla Singer comes into the room, she has to only speak to one of them. In fact, she only ever sees the Ed Norton character, and so the Victorian house allowed us to have a servant's entrance in every room.

The 60s conversion gave us another staircase and access to the house, and these layers of narrative allowed us to play out this French farce where, without the audience realising it, every time Marla walks into the room, Brad Pitt leaves the space. And then the moment she walks out, Brad comes back and carries on the conversation.

The elaborate narrative architecture has to be supported by an elaborate architecture of the house itself. The house was built in several parts. The exterior I mentioned in San Pedro or Long Beach was a façade. You could enter, come up the stairs, open the door, move into the hallway and the kitchen. The kitchen needed to open out into the back garden where they were growing the herbs for the soap, so we needed entrances and exits, but when you turned around and looked back into the house from the kitchen, that was a replica set built on stage that gave you a view of all the other rooms in the set that are all built on a stage: on one stage the ground floor, on another stage the upstairs, built on a platform so you could have the two staircases going down. Then on another stage the basement that needed to be flooded, which we built in a waterproof container.

It's an elaborate piece of machinery that hopefully is taken as a completely natural part of the narrative, an existing house in a completely fictional city with a completely artificial device driving it, in order for this very complicated story to take place. And all those paint textures and the flooding of the basement and the decay and the layers of wallpaper and the boarded up windows and the phones that don't work and the power that goes out, all of that really came directly out of my experience in the squat in Clissold Road in Stoke Newington, all those years ago while I was at Central and printing T-shirts for Vivienne Westwood.

Saul Bass: poetry of the modern world

Alice Rawsthorn

Alice Rawsthorn OBE is a British design critic, who writes on design in the international edition of 'The New York Times'. She also writes the 'By Design' column for 'Frieze' magazine. She is a former director of the Design Museum and currently chair of the Chisenhale Gallery. Alice introduced the screening of 'Vertigo' at HOME.

While he was browsing in the bargain bin of a book store on New York's Third Avenue, the young graphic designer Saul Bass was struck by the spiraling images in a book about the 19th century French mathematician Jules-Antoine Lissajous. He bought the book and experimented with ways of replicating those spirals. "I made a batch. Sat on them for years," Bass recalled. "And then Hitchcock asked me to work on 'Vertigo'. Click!"

Alfred Hitchcock had commissioned him to design the title sequences for his 1958 psychological thriller 'Vertigo'. Bass chose the spiraling forms in the Lissajous book as his main motifs, knowing that they would reflect the frenzied tension of the plot. Beginning with an extreme close-up of a woman's face as the screen is soaked in a bloody shade of red, his opening titles ended with a dizzying spiral fading into an eye.

It is very rare for a designer to be as revered in their field as Bass is in film graphics. The titles he devised for directors such as Stanley Kubrick, Otto Preminger, Martin Scorsese, Billy Wilder and Hitchcock transformed what were once cursory lists of the cast and crew into thrilling complements to the movies. "The great thing in working with Saul," said the composer Elmer Bernstein, "is that your music never got a better break."

So accomplished were Bass's titles that when a colleague suggested to Scorsese that they should commission him to work on the film 'Goodfellas', he replied: "Do we dare?" Luckily they did. Bass is best known for his dazzling work in film, yet he enjoyed an eclectic career as one of the most prolific graphic designers of the late 20th century that included the design of corporate identities, gas stations, record and book covers, children's toys and a postage stamp.

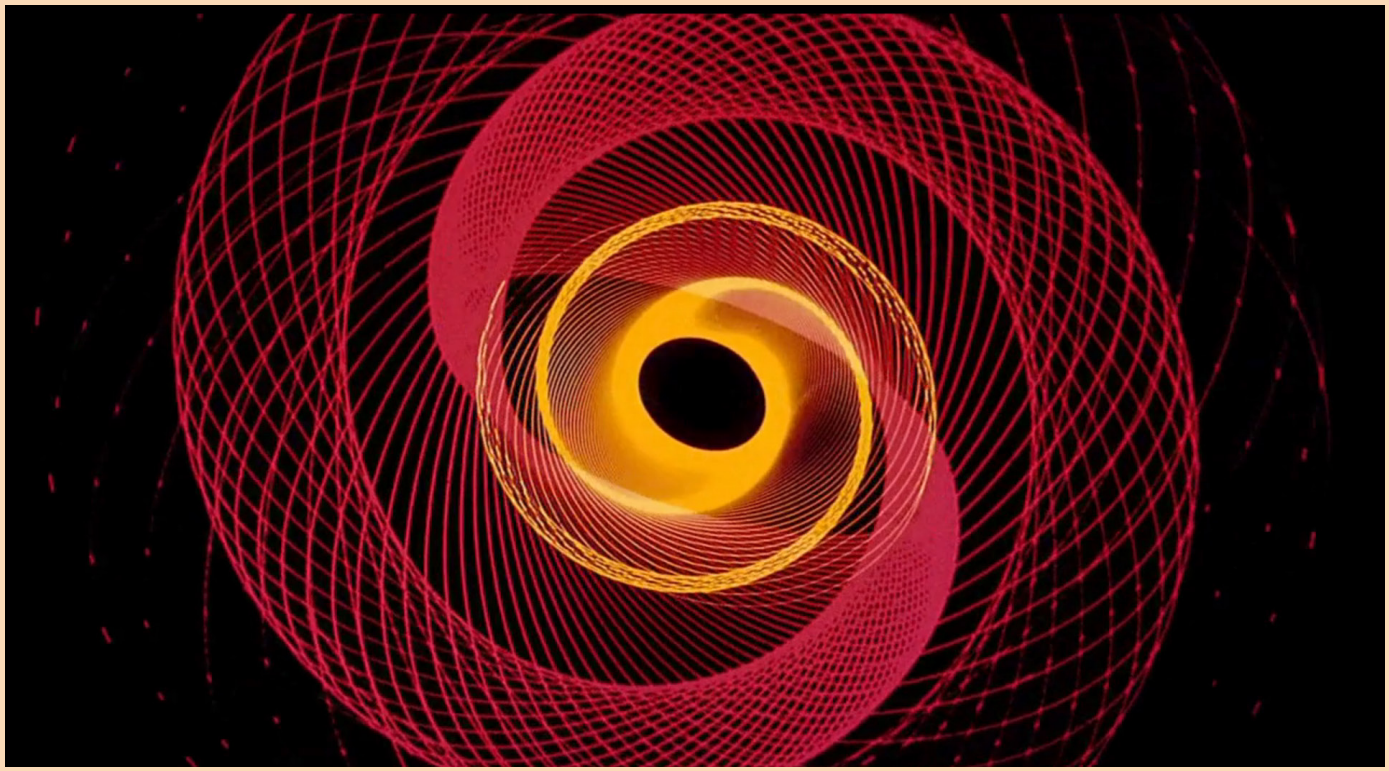
Witty, gregarious and intellectually inquisitive, Bass executed each project in a seemingly simple, yet expressive style that reflected his fascination with constructivism, modernism and surrealism. Scorsese described his designs as having "found and distilled the poetry of the modern, industrialized world."

Born in the East Bronx in 1920 to Russian immigrant parents, Bass worked in commercial art studios after leaving school and became what he called "a subway scholar" by reading voraciously on the hour-long commute to and from work. One of his favorite books was Gyorgy Kepes's 'Language of Vision' and when he discovered that the author taught at Brooklyn College, Bass enrolled for evening classes. Kepes was an unusually inspiring teacher, whose pioneering theories of the construction and impact of visual imagery had an enduring influence on Bass's work.

By the late 1940s, Bass was working in Los Angeles, mostly on promotional campaigns for movies, and in 1952 he opened his own design studio there. His film assignments became progressively more ambitious until in 1955 he devised a spectacular animated title sequence for Otto Preminger's drama 'The Man with the Golden Arm'. The titles of the era were so dull that projectionists often screened them on closed curtains, which were only drawn when the action began.

Event at DM16

Design City Film Season
Vertigo
with Alice Rawsthorn
HOME
17 October




VERTIGO

Preminger attached a note to the film cans insisting that the projectors could not start until after the curtains were opened.

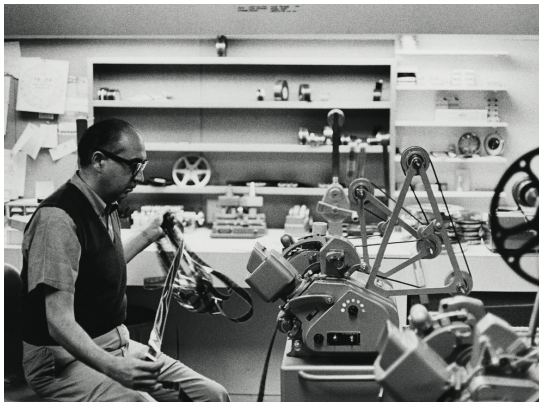
Working closely with Elaine Makatura, who joined his studio in 1954 and became his second wife, Bass designed title sequences for several dozen movies by the late 1960s. His repertoire ranged from the terrifying staccato bars hurtling across the screen in the opening titles of 'Psycho' and the fraught preparations for a rally in 'Grand Prix', to the majestic spectacle of decaying Roman statues for 'Spartacus' and a comical animated pastiche of the whole of 'Around the World in Eighty Days'. To celebrate his engagement to Ms. Makatura, Bass even allowed himself a joke. The closing credits for 'West Side Story' are written as graffiti on the New York streets, including the initials 'SB' and 'EM' inside a heart.

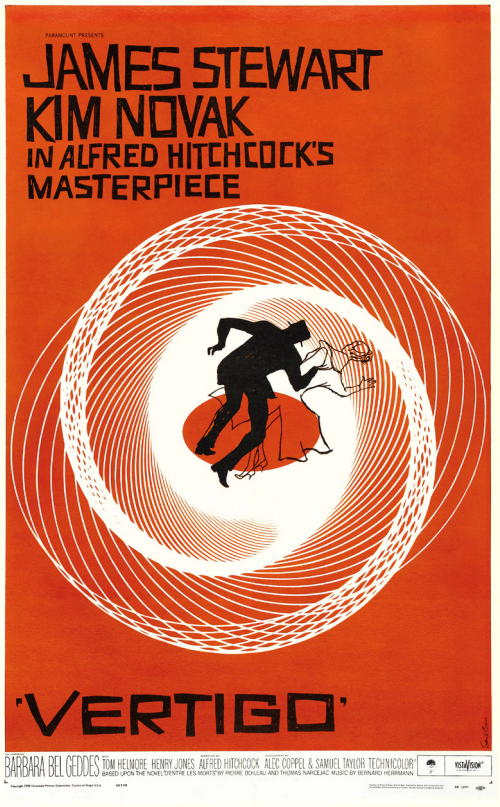
"They made the picture instantly special," wrote Scorsese of Bass's titles. "And they didn't stand apart from the movie, they drew you into it instantly. Because putting it quite simply, Saul Bass was a great filmmaker. He would look at the film in question, and understand the rhythm, the structure, the mood – he would penetrate the heart of the movie and find its secret."

By the early 1960s, the Basses wanted to make films of their own. They directed a series of shorts, one of which won an Academy Award, and a feature, 1974's 'Phase IV'. They also developed other aspects of the studio's work, including some 80 corporate identity projects including ones for AT&T, Bell, Exxon, Minolta, Quaker and United Airlines. Having abandoned film titles in the 1970s, they were persuaded to return in the late 1980s, and created stunning sequences for Scorsese's movies: 'Cape Fear', 'The Age of Innocence' and 'Casino' as well as 'Goodfellas.'

Determined to continue working for as long as possible, Bass refused to allow age and illness to stop him. He once insisted on conducting a business meeting from his hospital bed with clients and colleagues clad in surgical gowns and masks at the nurses' insistence. And a month before his death in 1996, he defied doctors' orders by giving a lecture at the School of Visual Arts in New York. Bass spent so long talking to the students' afterwards that the janitors had to chuck them out of the building.

Throughout his long career, Bass insisted that his objective was always the same: "To achieve a simplicity, which also has a certain ambiguity and a certain metaphysical implication that makes that simplicity vital. If it's simple simple, it's boring. We try for the idea that is so simple that it will make you think and rethink."





This article was adapted by Alice Rawsthorn for Document 16 from her article 'The Man Who Made the Title Sequence into a Star', originally published in the 'International New York Times'. Adapted with kind permisssion and copyright © 'International New York Times'.

Dr Strangelove: the greatest filmset ever built

Christopher Frayling

Sir Christopher Frayling is a British educationalist and writer known for his study of popular culture. He was Rector of the Royal College of Art from 1996 to 2009. He is a former Chairman of both the Design Council and Arts Council England and is current Chancellor of the Arts University Bournemouth. In 2003 he was awarded the Sir Misha Black Medal for excellence in design education.

Frayling's many books on film include 'Ken Adam: The Art of Production Design', Faber & Faber, London, 2005.

Christopher introduced the screening of 'Dr Strangelove' at HOME.

Event at DM16

Design City Film Season
Dr Strangelove
with Christopher Frayling
HOME
18 October

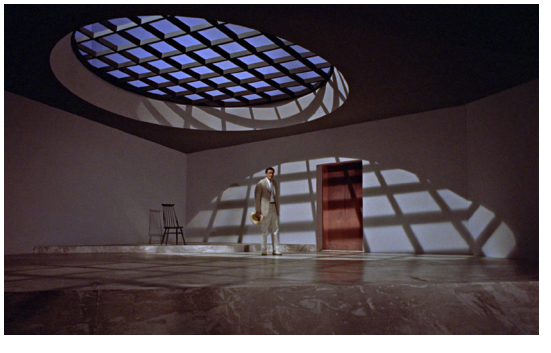
Ken Adam, the production designer of 'Dr Strangelove', was born in Berlin in 1921 and died in London in March 2016 aged 95.

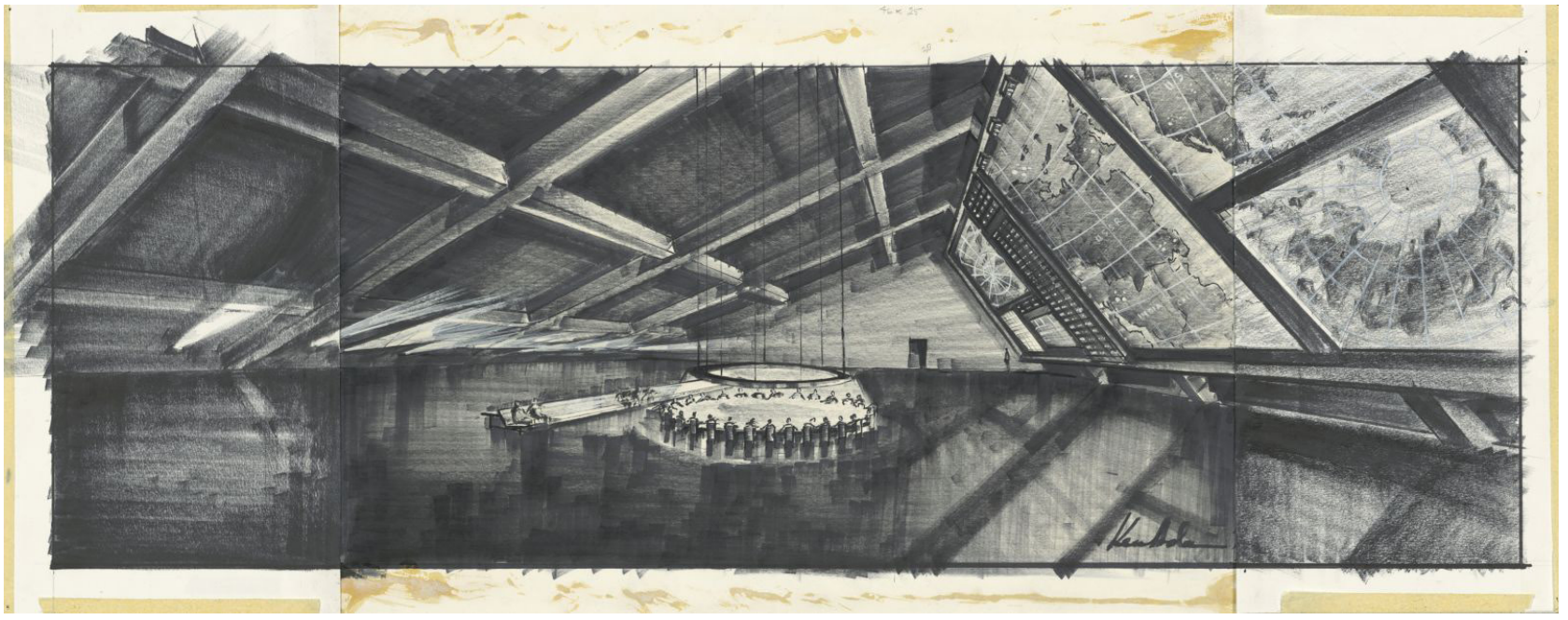
After RAF service in the war, Adam became an Art Director with 'Around The World In 80 Days', a mid 1950s film for which he won his first Oscar nomination. His big breakthrough movie was 'The Trials of Oscar Wilde' (1960), for which he won his first award at the Moscow Film Festival, chaired by Luchino Visconti. It was his design of the James Bond film 'Dr No' in 1962 that got him the job with Stanley Kubrick designing 'Dr Strangelove'.

Growing up in Berlin in the 1920s, Ken's formative influences were the Bauhaus for architecture, and expressionist films like 'Dr Caligari' and 'Metropolis', which made an indelible impression on him – there is undoubtedly an expressionist theme in Ken's designs. When we are first introduced to 'Dr No', we see Professor Dent standing in this extraordinary room with a circular grill which looks like a spider's web and throws shadows on the wall and floor (pictured right), and you just hear the voice of Dr No saying, "Professor, you have failed me" and then a tarantula appears. It clearly bears the stamp of Ken's formation in Berlin, like a still from 'Dr Caligari'. The budget for 'Dr No' in total was only £350,000. The amount for sets was £20,000 and this set cost £320. It wasn't done on a large budget. The later Bonds of course became a spectacular success, but at this stage, this was a small scale British film he was working on.

The film opened in London late 1962, and Stanley Kubrick went to see it the very first day. Kubrick realy liked two sets in the film – the nuclear reactor and Professor Dent with his circular grill. He got in touch with Ken and they talked about 'Dr Strangelove', which was based on a nuclear thriller about a B52 bomber that flies towards Russia and they can't get in touch to call it back. Kubrick decided the only way he could make nuclear Armageddon palatable was to turn it into a black comedy.

Ken did some sketches for the three main sets: the War Room underneath The Pentagon, the B52 bomber flying towards the Soviet Union, and the office of General Jack D. Ripper, played by Stirling Haydon at Burpelson Air Force base.





Stanley Kubrick was like a boy scout. He loved switches and playing with elaborate bits of technology. He wanted to shoot the film in three distinctive styles: a documentary style inside the plane, a handheld Arriflex camera for Burpelson Air Force base as if it was a newsreel, and expressionism for the War Room. Three clashing styles, three different kinds of comedy.

In those days there were a lot of war surplus aeroplane parts in junk yards and scrap heaps all over London, so Ken's assistant went round and assembled an authentic-looking dashboard for a B52: lots of switches, lots of lights, lots of things that looked authentic, though actually it was complete fiction. He also got hold of the latest issue of 'Jane's Fighting Aircraft', which had lots of exteriors of the American B52 bomber.

For the War Room, all Ken had to go on was the shooting script which says: "Interior war room, see black and white photo" referring to a picture of the headquarters of the North American Air Defence System in Colorado: a series of small tables with screens, some desks, filing cabinets and consoles – like an office, but with a few screens. Ken tore it up and said "That's much too boring, not very exciting for the War Room".

What he came up with was what Steven Spielberg has called the greatest set in the whole history of the movies. It's underground, underneath the Pentagon. They wanted it to be huge and very claustrophobic and the way to do that was to have a ring of light over the table as the

Top:
Sketch for the War Room by Ken Adam, © Deutsche Kinemathek – Ken Adam Archive.

Above:
The set as filmed.

Opposite:
The custard pie fight that never made the cut.

main light source so you don't quite know where you are.

Ken did his first design very quickly, and Kubrick okayed it, but the problem was that he'd put a second level in it, where people would stand and look down on the discussions of the War Room – a bit like Norman Foster's Reichstag, where you can see all the debates. They had already started building it, the technical drawings were done and the models were done when Kubrick said "What am I going to do with all those extras standing there just wandering around like lemons? They're expensive, they don't play any part in the story, you've got to get rid of that." Ken was quite upset that the thing they'd agreed was vetoed very early on, but as Kubrick said, "I reserve the right to change my mind, not only until filming but during filming as well", and he changed his mind a lot.

So Ken started doing a much looser drawing, much more expressionist, with sloping walls and ideas of light. This is where he begins to get into focus. It's going to be triangular. It's a concrete bunker underground. It's a circular table with green baize on it, not polished wood, so it feels like a poker table. Even though it's in black and white, he wanted the people sitting round it to feel like they're playing poker for the future of the world. Vatican chairs, so you get a feeling of cardinals sitting around a table. Where possible, the only light source is a light ring suspended above the table and the rest is black. So you have a mixture of a gambling table, a committee thing and the policy making of the President of the United States and his Chiefs of Staff.

A wonderful touch, which Ken came up with, was a polished black floor that reflects what's going on above it – he had in mind Fred Astaire musicals of the 1930s. They took up the floor of the entire studio, applied a soft undercoat, like an underlay of a carpet, very thick wood to make it absolutely even and then they sprayed it. No one was allowed to wear shoes while filming – they had to wear fabric slippers, otherwise it scuffed the floor. So you have the dark floor, the table, the light ring and the triangular construction of reinforced concrete. You're living in a bomb shelter as well as underneath the Pentagon – in short, you've got the War Room.

The classic thing with sets like this is that you do the establishing shot to show where you are, then the medium shot and then the close up. But they decided to abandon all the long shots because it wasn't claustrophobic enough. Instead you arrive in the middle of a discussion, sometimes you see it from above, sometimes from the side, but you're never quite sure which part of the room you're in, how big the room is, where the ceiling begins and so on. It's a vast set that feels claustrophobic – really clever and absolutely deliberate.

Then on the sloping walls you have huge maps which look terribly high tech, but they were actually just drawings which were then blown up on photographic paper and stuck onto plywood, then holes were punctured into the plywood with perspex over them, and behind each of these holes is a 100-Watt lightbulb with a switch for each bulb. As you track the nuclear bombers on their way to the Soviet Union, it looks fantastically high tech, but the whole thing was really low tech.

At the end of the film, Dr Strangelove appears in his wheelchair – ex-Nazi rocket scientist, played by Peter Sellers, who also plays the Wing Commander and the President of the United States. Dr Strangelove keeps going into Nazi mode, he refers to the President as Mein Führer by mistake and his arm goes into an involuntary Nazi salute. At the end of the film he stands up and says "Mein Führer, I can walk!". Cut to newsreels of nuclear explosions, with Vera Lynn singing 'We'll Meet Again' from the Second World War – Ken's idea, actually.

In between, there was a famous six-minute sequence that was cut and does not appear in the film, of a huge custard pie fight in the War Room – it's in the National Film Archive. The Russian Ambassador is caught spying in the war room, someone throws a custard pie at him, he throws one at George C. Scott. It's complete mayhem, speeded up like Laurel and Hardy, with George C. Scott swinging on the light ring. The gag is that the President stands in the middle and doesn't get touched, then suddenly a custard pie hits him in the face and George C. Scott says, "You have struck down the President in his prime".

John F. Kennedy was shot during post-production, so this is one reason Kubrick didn't want to feature that line but also, if you see the sequence, it really doesn't work. It goes over the edge of black comedy into slapstick, but there is a surviving still taken by Weegee, the photographer, of the custard pie fight in the War Room.

Finally, when Ronald Reagan became President of the United States and he made his first visit to the Pentagon, he said to his Chief of Staff "Can I please see the War Room?" And the Chief of Staff had to tell him, "Mr President, there isn't one".

Above:
Flyer and still from 'Hail The New Puritan'

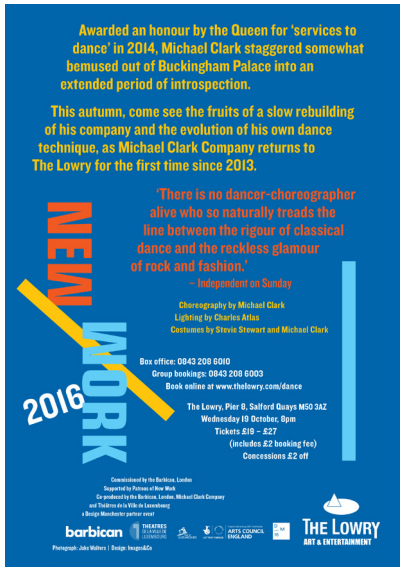
I first saw 'Hail The New Puritan' by accident late night on Channel 4 when it was first shown in 1986, and only actually caught the last part of it, so I didn't quite know what I'd just watched. It was the first time I ever showed any interest in dance. The film catches Michael Clark very early in his career. I like it for its fantastic take on reality, rather than as a simple filmed appreciation of the medium of dance. I am, in that sense, one of the many non-dance fans who are drawn to Michael's performances for their unique and indefinable quality, which suggests to me an unreal ordinariness that is bizarre yet strangely accessible. The sequence where Michael is the moving focus of attention in what could be a bar anywhere was a revelation on first viewing, and I was a Michael Clark fan from then on.

Michael grew up in Aberdeen in the 1970s, then had some years of classical training at the Royal Ballet and Ballet Rambert where, despite his challenging and anarchic behaviour, they couldn't throw him out because he was too good. Or as he likes to put it: "I was clearly better than everyone else". He has forged his own distinct path, very early on forming the Michael Clark Company (in 1984), and working long-term with a relatively small group of creative collaborators, including Stevie Stewart of Body Map (costume design), Charles Atlas (film and lighting design), Jake Walters and Hugo Glendenning (photography). I have been lucky enough to work with Michael on and off for 30 years, a graphic design collaboration that continues to this day.

Then there are his collaborations with contemporary musicians such as Salford's finest, Mark E Smith and The Fall, who are a central feature in this film; Bruce Gilbert of Wire; Green Gartside of Scritti Politti; and Jarvis Cocker of Pulp and Relaxed Muscle. As well as his work choreographing music by his heroes: Bowie, Lou Reed, Iggy Pop and Patti Smith.

Michael enjoys working with non-dancers such as the legendary Leigh Bowery, the artist Sarah Lucas, and his mum, some of whom also feature in this film. He has also choreographed 'ordinary' people. His performance in Tate Modern Turbine Hall in 2011 starred about 60 people recruited in an open public invitation to join the company for that performance. It was a masterstroke that filled the vast space with energy and motion.

Michael Clark: an unreal ordinariness



Above:
Flyer for Michael Clark Company performance at the Lowry, designed by Malcolm Garrett

For Michael, dance is a visual as well as a physical language, and we have had many interesting conversations where we talk about the same things, but come at them from quite different angles. Michael is in parts infuriating and in parts charming, but people love him, and love his apparent frailty. Like me, they tend to become totally dedicated when working with him.

'Hail The New Puritan' sits alongside 'The Late Michael Clark' by Sophie Fiennes and 'Because We Must' also by Charles Atlas. I like all these films, because they are documents in themselves, rather than documentaries, and I love the absurd pretension of this summary which captures the ordinary and the unreal in the world of Michael Clark and company:

"Exuberant and witty, 'Hail the New Puritan' is a simulated day-in-the-life docufantasy. This fictive portrait of the charismatic choreographer serves as a vivid invocation of the studied decadence of the 1980s post-punk London subculture. Contriving a faux cinema-verité format in which to stage his stylised fiction, Charles Atlas seamlessly integrates Clark's extraordinary dance performances into the docu-narrative flow.

Focusing on Clark's flamboyantly postured eroticism and the artifice of his provocative balletic performances, Atlas posits the dance as a physical manifestation of Clark's psychology.

From the surreal opening dream sequence to the final solo dance, Clark's milieu of fashion, clubs and music signifies for Atlas "a time capsule of a certain period and context in London that's now gone."

Malcolm Garrett

Malcolm Garrett RDI is a graphic designer and joint artistic director of Design Manchester. Malcolm introduced the screening of 'Hail The New Puritan' at HOME.
michaelclarkcompany.com

Photograph by Sebastian Matthes.

Events at DM16

Design City Film Season
Hail the New Puritan
with Malcolm Garrett
HOME
23 October

to a simple, rock'n'roll... song
New Work 2016
Michael Clark Company
The Lowry
19 October

Who gives this o

Image by Andrew Brooks


ity its identity?

p2–3 The city at night, p34–35 The city by day,
both by Andrew Brooks.

Below: neo, *event photographs by Sebastian Matthes.*
Right: The Refuge, *installation photographs by Jody Hartley.*

A more honest view of the city

It was a real privilege to have my photographs play such a key part in this year's Design Manchester Festival. For the last twenty years I've documented the rapidly changing city and built up a large collection of images from nearly all the towers of Manchester.

With the support of NOMA, the Co-op and Bruntwood we were able to access the rooftops to create new images for the festival. Right now, Manchester is growing at such a pace with more building projects and tower cranes than I've ever seen. It was great to get up high and capture this energy and growth.

I build my finished pictures from hundreds of separate photographs, slowly creating a finished piece that is full of detail and atmosphere. I usually aim to photograph Manchester at sunset, sunrise or night time when the city has a really dynamic look. For the Design Manchester images I wanted to try something a little different. To be up there mid way through a cloudy day and show how Manchester looks most of the time, maybe a more honest view of the city, but still packed with detail, colour and interesting light.

It's been great to be involved with Design Manchester and see my images on billboards and screens across the city. The way the festival is developing and helping to bring together the city's design and creative community and also introduce others to what's going on in Manchester is much needed and really positive. The Design City theme seemed to give this year's festival a real drive and focus and start lots of interesting discussions about where this city can head next.

Thanks to Bruntwood and the Refuge for supporting the Skyline Manchester exhibition which brought together a collection of my Manchester views as part of DM16.

Andrew Brooks

Andrew Brooks is a photographer, artist and filmmaker.

Events at DM16

Andrew Brooks: Skyline Manchester
Exhibition
neo
5 October
The Refuge
13–19 October

Prints: *andrewbrooksphotography.com*
Instagram/twitter: *@AndrewPBrooks*
Facebook: *Andrew Brooks Photography*


Design Manchester
Design Manchester 16
Design Manchester 16
FIRE EXIT

City identity: the Great Debate

Event at DM16

City ID: The Great Debate
The Bonded Warehouse,
Old Granada Studios
19 October

Panel: **Ian Anderson**
Andy Burnham MP
Emer Coleman
Lord Mandelson
Claire Mookerjee
Mike Rawlinson
Chair: **Lou Cordwell**

Photographs by Sebastian Matthes

The debate was livecast by Boot Room Communications and Blue Multimedia

View: *vimeo.com/imagesco/the-great-debate-dm16*

The Bonded Warehouse is a looming presence in the middle of the old Granada Studios complex in Manchester city centre: a cavernous reminder of the industrial revolution, soon to be transformed into a hub for the kind of creative enterprise that is now forging the digital revolution.

That symbolism was compelling enough for David Cameron and George Osborne, in June 2014, to choose this place to enunciate their vision for a northern powerhouse: connecting the great cities of the north and unleashing regeneration by rebalancing the economy.

It was in the very same room that Manchester's design community gathered in October 2016 for Design Manchester's third annual Great Debate – the Tory posh boys having vacated the stage in a manner not of their choosing, with significant unanswered questions for those left behind to resolve.

On one thing most protagonists are agreed. Whatever Brexit and Theresa May's 'industrial strategy' will turn out to mean, city devolution will have an important part to play, not least because that is the only train of the many mooted that has not only been built but actually left the station. In May 2017, there will be metro-Mayoral elections in nine city regions including Greater Manchester, Liverpool, Sheffield and the West Midlands, each with its own devolution agreement.

Common ground also, among economists, educators and enterprise, is that if we are to create a successful narrative, the creative and digital industries will be at the heart of it.

Kasper de Graaf

Lou Cordwell is founder and CEO of magneticNorth, board member of the Local Enterprise Partnership and chair of the Design Manchester advisory board.

The skills challenge came from Penny Macbeth, Dean of Manchester School of Art and Pro Vice-Chancellor of Manchester Metropolitan University.

Skills

The first of the unanswered questions that comes into focus is the supply of skilled talent and quality jobs in Brexit Britain. The devolution agreements struck by the government vary from region to region, but all include some devolved power over skills training, now universally recognised as one of the great challenges. “How,” asked Penny Macbeth, Dean of Manchester School of Art, “can city stakeholders best work together to create opportunities for our young people and deliver the education and skills needed by industry, the city and the country?”

Penny’s challenge elicited a commitment from Mayoral candidate Andy Burnham, who feels the university route is overemphasised at the expense of other options.

“One thing I will do,” he pledged, “is build a UCAS-style clearing system that covers all the apprenticeships available across Greater Manchester, so that a young person in Oldham or Rochdale or Leigh, who at the moment is struggling to see what’s out there for them, can see apprenticeships somewhere else in the region that they could do.” Andy believes this will bring business, universities and colleges together in focusing on areas that need strengthening.

> **“Networking, partnerships and collaboration are key to creating opportunities”**

Emer Coleman pointed out that new jobs will largely come from technology and digital – and in this sector there are serious gender inequalities. Her suggestion was that the city should address this by funding the course fees for new software developers. “When people talk about an ‘industrial strategy’,” she said, “that’s talking to the past. We need to talk to the future: how do we build a robust engineering base in this city?” A laser-like focus on technology is what is needed, where the universities and local authorities take inequality seriously and put funding into apprenticeships for the future, not for the past.

Technology and design, Peter Mandelson agreed, are the things that make the most difference to urban life, adding that “digitalisation is going to do for us what

The Rt Hon Lord Mandelson is a former EU Trade Commissioner and UK cabinet minister. He is the Chancellor of Manchester Metropolitan University.

electricity did in a previous era.” But will this lead to digital inclusion so that everyone can enjoy the benefits? Achieving that will require first-rate, different forms of digital education such as the proposed new International Screen School in Manchester, to meet the demand for technicians, programmers and designers generated by the digital revolution.

The old, top-down politics won’t cut it in this new environment, Ian Anderson warned. “A lot of young people are way more developed and advanced in the use of technology than some of the people who are looking to make policy,” he said. Politicians should do a lot more listening to kids who are growing up using social networks, and with design in different fields of technology.

Work and education are changing, Claire Mookerjee pointed out, not least due to rising costs. Lifelong learning and access to

courses while working are critical. She was optimistic, however, about job prospects in design. “People who are educated in design are in roles that require empathy and understanding how to tackle questions analytically. These are not going to be automated,” she said. Manchester has great opportunities in advanced materials, an incredble digital creative economy, space and affordability. All this offers the prospect of more exciting business being embedded in the city.

Getting there presents a big challenge for education and training institutions to engage with business, Mike Rawlinson felt. Networking, partnerships and collaboration are key to creating opportunities for active continuous learning for people across all levels of society. The biggest difference Manchester can make, he added, is “to offer up a stage, not just to people locally, but nationally, to say there’s something good going on here.”

Brexit

Design Manchester has played an active part in formulating sector advice to the goverment to mitigate the risks and maximise the opportunities of Brexit for the creative industries. This debate was an opportunity to discuss it with the design community as a whole.

Paul Jonson of city law firm Pannone Corporate, who sponsored the Great Debate, reminded the gathering that Sadiq Khan has asked for a London seat at the Brexit table and pushed for London visas to maintain the capital’s growth and power. “To what extent,” he wondered, “can city identity and devolution mitigate the impact of Brexit – and how will it affect the creative industries?”

Mike Rawlinson pioneered the ‘legible cities’ wayfinding methodology applied in cities all over the world. He is the founder and CEO of design consultancy City ID.

As a former EU Trade Commissioner, Peter is all too aware that a carve out for London will not wash. Whatever arrangements the government negotiates will have to work for every sector throughout the country. “There’s almost no part of our economy that isn’t directly or indirectly exposed to our membership of the European Union, through networks, ecosystems and value chains across borders,” he pointed out. “Brexit is essentially about disrupting those links.” It may not be so bad for businesses, which can relocate elsewhere in Europe if single market distribution is important for them. But it won’t be so easy for their employees and the people they leave behind, who won’t have that right to free movement.

“Progressively, over many years, there will be a colossal churn in business, research and development, and employment.” This brings us back to skills. “We have to invest in a huge amount more training of our own people to make sure we are not starved of

> **“It’s a profound cry for change in how the country is run”**

talent, and invest in innovation on a scale we have never done before, or we won’t just lose our share of the European market but our competitive advantage in many different sectors.”

There’s “an arms race for talent in technology,” said Emer, so cutting off access to global talent will have a significant impact on startup growth. How can devolution help? “Devolution in England was not conceived as the answer to the referendum result,” Andy said, “but we must now embrace it as such.” National policy has for decades been shaped by the London perspective. Successive governments have ignored the impact of lost industries, absentee landlords and rising European immigration on former industrial communities. There may be a small percentage of people who voted Leave for xenophobic or racist reasons, but “the deeper feeling is: no-one’s looking at us or cares about us – it’s a profound cry for change in how the country is run.” So city devolution must be used to give people more solutions that are focused on them and their needs.

The role of the creative industries in forming a new narrative was picked up by Ian. “As creatives we’re supposed to deal with change,” he said. “If it’s true we’re out for good, the creative industries have to see this as a challenge and an opportunity to reposition ourselves. We can’t sit around moaning about it forever and we don’t have

another option, so we may as well look at it positively and see what we can do."

The city

Switching the focus to a topic that, arguably, is more directly under our control, Transport for Greater Manchester's Lindsay Whitley argued that public space, buildings, neighbourhoods and transport are all key factors in how residents and visitors

> **"Good cities are accessible, legible, welcoming and open places"**

experience the city. "How," she wanted to know, "can designers, techologists and architects improve the livability and usability of our cities?"

Fundamentally, Mike said, good cities are "accessible, legible, welcoming places and they should be as open as possible." That means creating a rich tapestry with building footprints and spaces that work for people, and transport modes that work in partnership. Claire highlighted design interventions that can improve the city, such as more fine-grain open spaces at street level and removing cars from the centre.

Councillor David Ellison, the planning chair of Manchester City Council, questioned to what extent planning is helpful in areas other than transport, pointing out that

Ian Anderson is founder and creative director of the design group Designers Republic and one of the most influential graphic designers of the last three decades.

the Northern Quarter, Chinatown and Rusholme, some of the great character districts of the city, weren't planned from above but grew because of the people who were there. Planning should work with organic development of the city, agreed Peter. The old model of pre-ordained, scorched-earth zonal planning does not work. "Just as we bring new waves of creativity and design to everything else we do, we should also bring it to the way we organicaly allow the city to change, grow and connect together." But active design intervention is needed too, said Andy. "We need design brains to go into Oldham, Rochdale, Bury and Wigan and look at how they relate to the centre, to connect this city region up a bit more," he said, describing this as the next phase of Greater Manchester's work.

If art and creativity are such an important part of what makes Manchester attractive, then how, wondered Zoë Hitchen, a lecturer in the Fashion Institute at Manchester Metropolitan University, can we make sure that "as Manchester develops, we retain affordable spaces for a sustainable network of artists and creatives in the city?"

This, Emer believes, is a key role for the City Council, to make sure they have planning policies and impose planning conditions "to ensure that the right mix is sustained."

Big data

Manchester has received funding from Innovate UK to develop a large-scale demonstrator to evaluate use of the Internet-of-Things in cities – a two-year project called City Verve, which began in 2016. It underlines the strength of the city's growing creative and digital hub, but how, asked Marketing Manchester's Destination Director Sara Tomkins, does real-time and Open Data change our cities, and what is the role of design in making best use of new technology?

Emer was scathing about the "smart city" narrative we've had for nearly a decade, but which, she said "has achieved very little even in its rhetoric," adding that it was "devised by large systems integrators like the Siemens, Ciscos and IBMs of this world who want to own the infrastructure of a city." This was, she said, a very technocratic vision of what could be achieved.

"If we don't move away from that narrative to a citizen-centred one, we will move further into a surveillance state, because not only our phones but everything around us is going to have sensors." When a city wants to gather more data for reasons of efficiency, it tends not to be from a human perspective. "We need more livability discussions with citizens at the centre, about privacy and rights around data."

Emer Coleman is head of the Co-op's tech engagement. She previously led digital engagement for the UK Government and also founded the London DataStore.

As director of digital projects for the Mayor of London, Emer established the London Data Store, an initiative to put all of the city's public service data into the public domain. "We always knew transport was going to be a game-changer," she said. "So we began a collaborative project with a broad range of technologists and we see now that people can't conceive of moving around without their cycle hire app or their bus app.

"We do not have the technological capabilities inside local governments. That's why we need open, collaborative discussions with designers, creatives and technologists. If I had my choice I would stuff local authority planning teams full of designers and technologists. We need to bring that creativity right into the heart of the municipal authority."

The important thing, Ian felt, is that people need a sense of ownership of their own space, of where they are in a city. "There are as many Manchesters as there are people in the city or visiting the city or even with the knowledge of the city," he said, and the technology should support that.

> **"We need to move to a citizen-centred narrative"**

The data revolution has to mean politics done differently, was Andy's take. "If there was data on air quality every day in real time, people would be shocked because it's very poor on Oxford Road and in other parts of Greater Manchester," he said, and this would have an impact by empowering people to ask why, as happened when the data came out on cycling accidents in London.

What opportunities are created by generating masses of data, asked Peter. Apart from driving consumer choice, it can be used to redesign urban systems in areas such as health, traffic and energy, and to think through new policy solutions. "In future, those ideas have to come as much from startups using the data as from think tanks."

Metro mayors

Manchester has a devolution agreement that covers a wide range of public services including transport, skills, police, planning and health. In May 2017 it elects an executive mayor, who will run a region comprising ten distinct local authorities. "What," asked Ed Matthews-Gentle of Creative Lancashire, "will be the practical impact of devolution and metro mayors?"

The Rt Hon Andy Burnham is MP for Leigh and Labour candidate for Mayor of Greater Manchester. He is a former health secretary and culture secretary.

> **"Technology is the future of work"**

Claire emphasised the power of narrative, saying that "talking about Manchester on the world stage as a creative and open place" will be a key role for the new mayor. For Emer the top issue is technology leadership. "Mayor Boris Johnson really did not get technology, but he provided terrific leadership in making London a city that gave a clear signal. We were opening our data, we were open for business, we understood tech." So if Andy were to become mayor, she added, "you have a lot of people in this room who would be glad to give you some strong technology advice. I would urge

you to put that at the core of what you are doing," she added, "because it is the future of work."

A new politics was the focus for Ian. "There's no point in just transferring power from one place to another place that happens to be closer to home. Devolution is the opportunity for everybody, particularly in the creative industries. We need to do something, not just wait for someone else to do it."

What about the money though? Mike felt that without fiscal devolution – the ability to redistribute and raise taxes where appropriate, devolution will be a step along the road but won't go as far as it could. In this area, he said, the mayor must go on challenging the status quo.

Andy, as it turned out, had given the matter some considerable thought – and concluded after 15 years in the place, that Parliament isn't going to fix the problems or bring about the things people want for Greater Manchester, because, as he put it, "it's fundamentally dysfunctional". He paid tribute to George Osborne for putting in place a fundamental change that has the potential to rebalance the country and lead to things being done differently.

"Everyone's probably feeling cynical and despondent about politics at the moment," he said, "but this is a bit of a life raft." More change is possible, but "it's going to be what we make it, not through politicians coming up with strategy documents, but by involving people and giving a sense that policy can be changed." A key factor is cooperation between cities. "The north needs to find its political power in these post-Brexit times," he concluded. "It's not what power politicians give it, but what power people give it in terms of the demand to do things differently that the government won't be able to ignore."

Claire Mookerjee is a designer, urbanist and feminist. She is head of Urban Futures at Future Cities Catapult and Built Environment Expert at Design Council.

> **"The power of the north, in terms of people's demand to do things differently, is what the government won't be able to ignore"**

Artists and crowd on fire

John Macaulay

John Macaulay is a Manchester University-educated producer and creative entrepreneur. He co-founded Art Battle Manchester in August 2013.
artbattle.co.uk

Event at DM16

Art Battle VIII Manchester
London Road Fire Station
14 October

An underground 'Fight Club' for artists joined forces with Design Manchester to deliver a painty skirmish at the beautiful and historic London Road Fire Station.

Since Art Battle Manchester began back in 2013, more than 80 artists have showcased their talent to capacity crowds at a range of city centre venues from gig venues to old mills. The event sees artists of all kinds compete against one another to create an original artwork in only 30 minutes while the 500-strong audience circle the contestants and have the final say on the winning piece.

Public interest in the collaboration with Design Manchester was high and tickets sold out in 24 hours long before the event. People were keen also to see the prestigious London Road Fire Station, derelict for almost 30 years, brought back to life by Design Manchester's weekend of events.

The competitors – painters, illustrators and tattooists – all felt nervous apprehension in the lead up to the battle. The adrenaline rush of live painting pushes the boundaries, but arriving at the glorious old fire station, they were reassured by the shared anticipation of fellow competitors and the intrigue of the audience.

The battle, in three intense rounds, was watched by the eagle-eyed partisan crowd, who were as colourful as the artists themselves: everyone played their part in bringing the old fire station back to life. The atmosphere was red hot, with nothing but love and support shown towards the plucky artists.

The rounds were broken up by entertainment for the lively crowd, with spectacular firebreathers setting the place alight and pizza vendors spinning out freshly-baked doughy carbs to soak up the mulled cider. All this against the backdrop of a couple of street-artists giving an old fire engine, kindly provided by Greater Manchester Fire Service, a re-spray in front of the masses.

Remarkably, the winner was wildcard entry Dano Vojtek, who only entered a few hours earlier after a competitor withdrew. He won over the crowd with a vibrant fire hydrant picture, in homage to the venue.

It all added up to a fantastic event, painter Janet Belk describing it as "a truly exhilarating experience of a lifetime". All the work created on the night was auctioned off, raising a tidy £1200 for local charity Wood Street Mission and the artists.

Art Battle Manchester will move on to new underground venues, but the winning partnership with Design Manchester shows the value of collaboration that runs through the veins of the creative sector in this city.

Design City Conference: a world-class design event

Seven hundred design professionals, as well as educators and students from universities and colleges far afield, came to the Royal Northern College of Music for Manchester's Design City Conference, to experience an inspiring array of presentations by industry-leading and cutting edge experimental designers from all over the world.

Chaired by the editor of 'Creative Review', Patrick Burgoyne, the contributors (pictured) discussed their work, from wayfinding to co-creation, animation to interaction and experience design.

See more contributions from our conference speakers elsewhere in these pages:

OH OK LTD (p12)
Patrick Burgoyne (p14)
Peter Girardi (p16)
Trapped in Suburbia (p18)
Jason Bruges (p20)

Clockwise from top left: Patrick Burgoyne; Jason Bruges (Jason Bruges Studio); Karin Langeveld and Richard Fussey (Trapped in Suburbia); Peter Girardi (Warner Bros.); Vera-Maria Glahn (FIELD); Alexandra Wood (Holmes Wood); Ben Young (OH OK LTD) .

Photographs by Sebastian Matthes.

Events at DM16

Design City Conference
Royal Northern College of Music
13 October

Lucy Holmes: Wayfinding & Information Design Workshop
University of Salford
14 October

Peter Girardi: Animation Masterclass
Texture
15 October

The women who shaped the city

Jane Bowyer

Jane Bowyer is an independent graphic designer and illustrator specialising in digital design, art direction, branding and print.

From political reformers to palaeobotanists, the work of women has helped shape Manchester into the great city it is today.

Last year, the public voted for Emmeline Pankhurst to become the first woman to have her own statue in Manchester for more than 100 years, thanks to the Womanchester Statue Project (*womanchester.statue.org*). That's a step in the right direction, towards publicly acknowledging the impact women have had on our local and national history. There are, however, plenty more women whose stories have been pushed to the back of the shelf – or who've been left out of the history books altogether.

I curated the Women in Print collection to spotlight the role women have played in Manchester's past and present, with artists including Eve Warren, Helen Musselwhite, Deanna Halsall, Laura Boast and Memo. The collection currently comprises 22 prints by 22 local designers, print-makers and illustrators. Each piece is a celebration of the life and achievements of an iconic female figure from Manchester or who's made a significant contribution to the city.

Since its launch earlier this year, Women in Print has exhibited at Rudy's Pizza and The Pankhurst Centre. As part of Design Manchester we extended the collection to include six new prints by six new local artists and it was shown at the Co-op's head office in Angel Square and PLY. During the festival, people had the opportunity to get involved in the printing process with two of the artists. Nell Smith demonstrated traditional lino-printing techniques and Joyce Lee held a calligraphy workshop at PLY.

Women in Print will continue to be part of an ongoing, positive change that is challenging inequality by raising the profiles and voices of women through creativity and the creative industries.

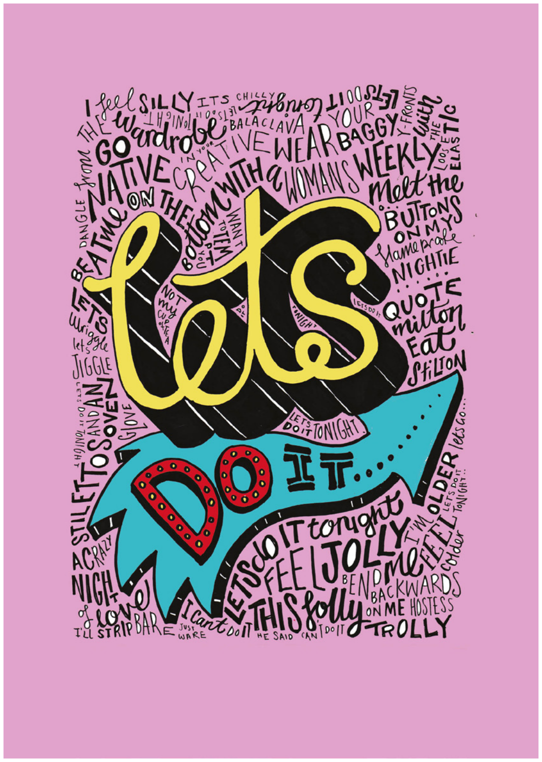
A limited run of prints is available to buy at *womeninprint.uk*, with the proceeds going to Manchester Women's Aid, helping to improve the lives of women in Manchester.

Shown here (opposite, clockwise from top left): Victoria Wood by Tash Willcocks, Louisa Da-Cocodia by Ellie Thomas, Emmeline Pankhurst by Nell Smith, Marie Stopes by Anna Mullin, Amy Ashwood Garvey by Memo and Ellen Wilkinson by Deanna Halsall.

See all and order prints: *womeninprint.uk*

Events at DM16

Women in Print
Exhibition
The Co-op Head Office, Angel Square
13–23 October
PLY
17 October – 6 November


lets
DO IT....


YOU CAN GET
WHAT YOU WANT
THROUGH HARD WORK
AND DETERMINATION,
EVEN WITH THE PREJUDICE
YOU WILL FACE FROM
TIME TO TIME.
THIS IS MY
HONEST BELIEF.
LOUISE DA-COCODIA


EMMELINE PANKHURST 1858-1928


Amy Ashwood Garvey
-
Jamaican Pan-Africanist Activist


“Every heart desires a mate.”
Marie Charlotte Carmichael Stopes • 1880 – 1958

Creating the new-gen city

'New Generation' is an initiative that focuses on generational design and age-related issues. A two-day event at the Co-op headquarters during the Design Manchester Festival launched a forum of on-going discussion and a website (*newgendesign.org*) to act as a repository and network resource of expertise and research in this area.

Academic researchers, designers, artists, policy makers, students and other participants explored the challenges and opportunities in designing the city from intergenerational perspectives. In meeting these challenges, we sought to identify new possibilities for intergenerational collaboration – exploring how the city is reimagined, designed and inhabited by future communities.

The event asked how we think beyond our own generation and consider what it really means to design social structures and places for living as communities and individuals in a world that is in constant change. Curated by Manchester School of Art, this launch event used design thinking as a catalyst for debate and brought together academic research from Manchester Metropolitan University, projects and policy leaders from Age-friendly Manchester at Manchester City Council, Design Manchester and external initiatives, to discuss how we generate ideas and form partnerships which create opportunities for intergenerational living.

On the first day, we introduced research projects in areas such as accessibility, disability, design for diversity, house design and the concept of sense of place for older and younger people. This was followed by a series of workshops, which enabled participants to exchange ideas and work these thoughts into possible action. A student project ran alongside the event on Pomona Island, Manchester (see p52).

Pomona as an urban, landlocked island offered a useful theme for this event. Islands represent the physical and metaphorical places of convergence, communities, isolation, individualism, synergy and activity. This analogy allows us to consider how separate projects can become connected by currents, operating as fertile channels for exchange. 2016 is the five hundredth anniversary of the publication of Thomas More's 'Utopia', which describes an Island state that is both a 'no-place' and a 'good place'. The island structure is a metaphor for generating interconnecting sites for ideas and questions about intergeneration and ageing.

Island themes

The themes used for the event were:

- **Island peoples** Neighbourhoods and communities as part of the intergenerational lived experience.
- **Island navigation services** How we live and work as intergenerational communities.
- **Island living** Power sharing and governance, the systems and infrastructures that operate to make intergenerational models work.
- **Island to island** Intergenerational visions for longer-term strategies, foresight and aspirations.

Alice Kettle

Professor Alice Kettle is a contemporary textile/fibre artist. She is professor in Textile Arts in the MIRIAD Research Centre at MMU.

Event at DM16

New Generation – Design for Living
The Co-op Head Office, Angel Square
17–18 October

Hosted by Manchester Metropolitan University and the Co-op, with Design Manchester and Age-friendly Manchester, Manchester City Council.
newgendesign.org

Design

Through a series of open workshops on the second day, we considered:

- **How we design** our city from a diversity perspective to create 'ageless design', i.e. good design which includes extremes with consideration of different values.
- **How the concept** of sense of place can be a valuable tool for community engagement.
- **What it means** to take a more human-centred approach to design.
- **How we might imagine** the future city from intergenerational perspectives, forming a generational manifesto for Manchester. Do people make a city friendly? Or is it friendly by design?

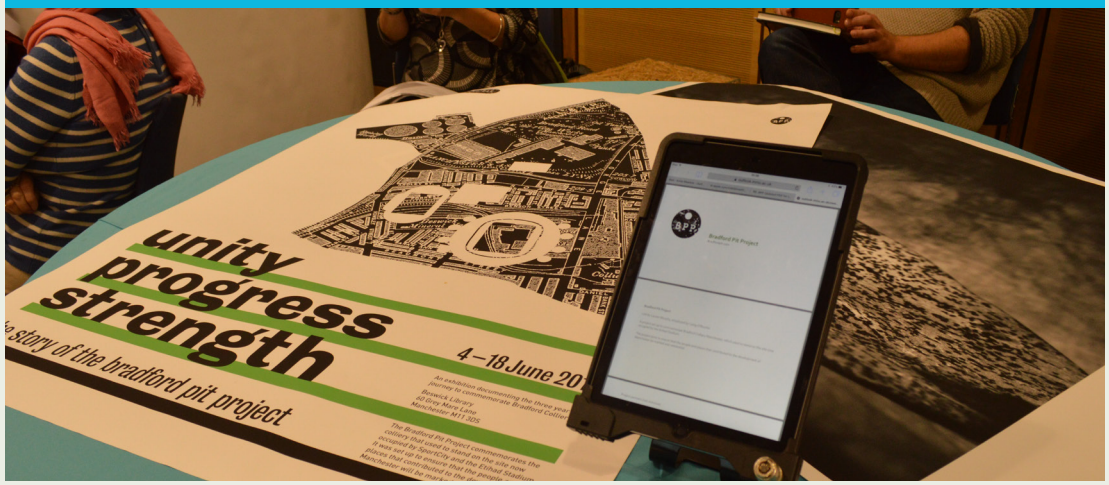
Conclusions

The conclusions of the forum may be summarised as follows:

- **Social justice** "Private troubles, public issues". This phrase from sociologist C Wright Mills indicates that what seems like an individual issue is often the result of some bigger structure, e.g. governance or the economy. This does not mean forgetting the need for privacy and dignity in our lives, in old age or when disabled.
- **Diminished resources** Who makes choices about what is spent, on whom, where and why? What resources do we have other than monetary?
- **Difference and diversity** Difference works for and against us.
- **Places** The importance of neighbourhoods, of places to come together and of intergenerational encounters. Opportunities to interact between generations is diminished in public spaces. What are the benefits and risks of these divides? Where are the spaces occupied and used by different generations?
- **Time** Time as a scarce resource. It may also be experienced as the wealth in history and as a way for all ages to come together.
- **Training** The need for training at every level. Expertise as an asset and a potential barrier when working in local communities. Design practices can be used as a means of challenging traditional 'expert vs. novice' distinctions, and allow knowledge and expertise of partners to be shared, valued and used to empower the community to act.
- **Technology** The potential of technology to connect; but also to separate people even when they share the same physical spaces.
- **Collaboration** Partnerships with diversity and openness to collaboration.
- **Future** How will action come out of talking and research? By shaping research and new projects, building research bid proposals and creating an intergenerational manifesto for the city.

Participants

There were more than three dozen active participants – designers, academics, students, subject experts and local government representatives. They were drawn from across Manchester Metropolitan University, including the Faculties of Arts and Humanities; Health, Psychology and Social Care; Education; Science and Engineering; the School of Architecture and the Research Knowledge Exchange; from the University of Bristol; Design Manchester; Age-friendly Neighbourhoods; Amity; the Age of No Retirement; Ageing Better; and Manchester City Council.



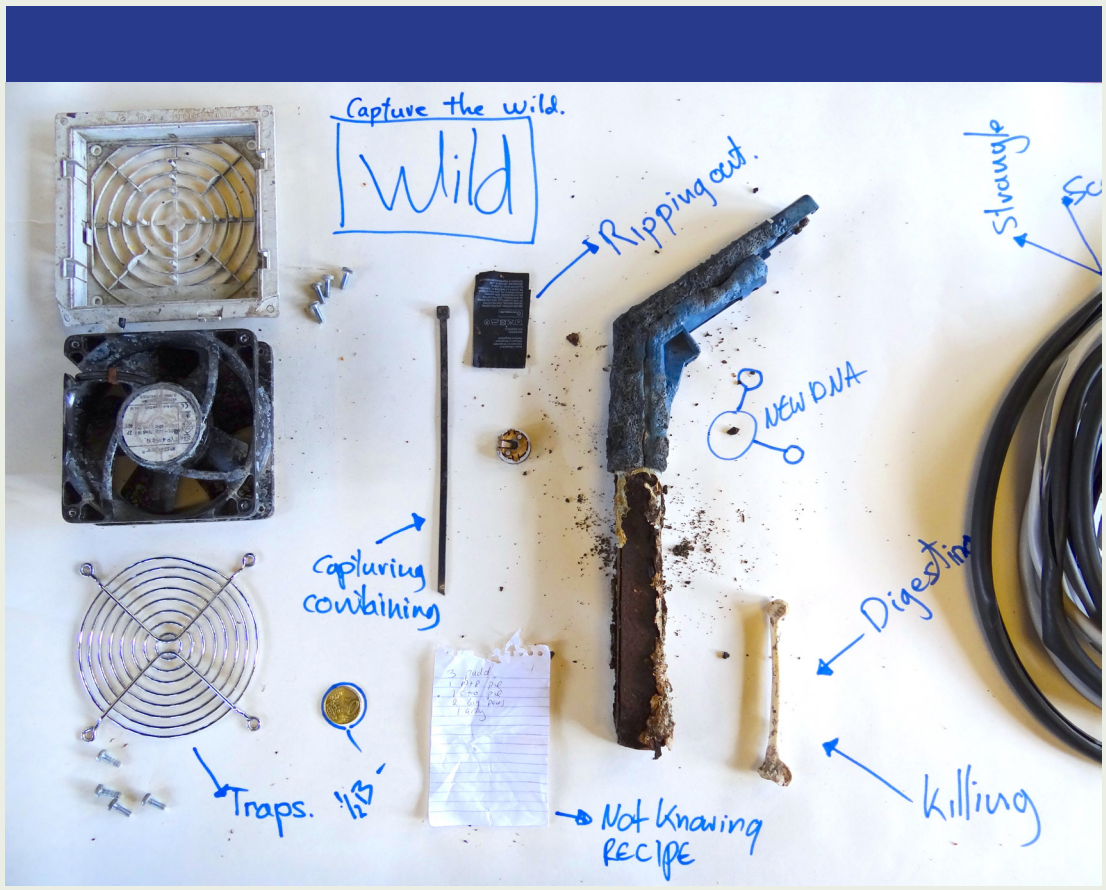
Design Lab: Pomona Island

Fabrizio Cocchiarella

Fabrizio Cocchiarella is a senior lecturer at Manchester School of Art, Manchester Metropolitan University and programme leader for Three Dimensional Design.

The Pomona Island Design Lab was an on-location workshop linked with the New Generation: Design for Living symposium at the Co-op (see p50). Conceived as a 'Satellite Island' from the symposium, the lab focused on generating proposals in response to questions posed by MMU researchers, external research partners and practitioners, design and landscape architecture students and the Pomona Island community of residents, campaigners, ecologists, artists and designers.

The two-day workshop established primary focus questions acknowledging the city as a transitory state, with its fast information and digital nature, citizens moving through the city landscape, surveying the past, present and future state of the places they enter. Thinking about the city as a place for intergenerational connection, we chose 'Opiso' – the ancient Greek word that means behind or back, but refers not to the past but to the future – as a title to frame the approach. Early Greek imagination envisaged the past and the present as before us, something we can see. The future was viewed as invisible, so we are walking



Events at DM16

Pomona Island Design Lab: Opiso City
InSitu
17–18 October

LiFE Salon: Fruitful Futures
The Pilcrow Pub
18 October

blind, backwards into the future (Knox, B. (1994). *Backing into the future*. 1st ed. New York: W.W. Norton).

Using Pomona Island as inspiration, participants collected, analysed, interpreted and explored social, historical, intergenerational and cultural stories to translate the ever-changing, multilayered city. In an on-location workshop, design students used materials as interfaces to translate ideas into objects, experiences and interventions that articulated thinking and proposals for new intergenerational prototypes that can help citizens embrace a new method for living.

Questions asked during the workshop were framed as: *What if? Why not? How might we?,* along the following themes:

- **Nature's metropolis** How can nature generate new sensing, solutions and vision for future cities ? Responses to engage city dwellers with the nature of the city. Objects, products and interventions that allow humans to converse with nature. A collection of ecocentric responses that help to re-imagine the 'concrete jungle' as an abundant natural metropolis.
- **Mini monuments** What ways of marking the landscape create direction and orientation to a new fictional city? Places to rest, reflect, direct, divert, subvert and inform. Mini monuments will provide a renewed orientation of the city space. An engagement that displaces and replaces meanings on how we navigate the city. Mini monuments are Pomona's branches that act as markers connecting city points and urban communities to city nature.
- **Wild futures** Does a feral future city exist? Taking inspiration from forgotten spaces such as Pomona's untamed and unruly takeover of unmanaged land. Look for intervention opportunities to design, define and facilitate wild(ing) experiences through objects, products and tools. Acknowledge the context, imagine the future and change the notion of how people explore the wilds of Manchester.

Investigations took place over the two days through lively debate, experimentation, research, brainstorming, location testing and making use of the outside spaces of Pomona Island as a laboratory. Students (young designers), researchers and the Pomona community, through a lab-style workshop, imagined, invented and explored art and science methods to re-invent everyday experiences and objects, instruments for navigation, exploring narrative through matter, object making, people watching, data foraging, loitering as serendipitous, space-specific modeling, public interaction, environment mapping, sensory/sound and media to explore and establish new measures of city experience.

The results were presented and exhibited at the Pilcrow Pub (see p12). The first evening saw participants present ideas to a panel of tutors, researchers and symposium delegates. This allowed a physical connection with the symposium and a point to discuss and debate the day's workshops and seminars.

On the second evening – again linking with the symposium delegates – Design Lab participants presented their work in an exhibition in response to Pomona Island alongside a book launch by researchers who had facilitated the two-day workshop.

The exhibition collected together and proposed future visions for Pomona Island within the city context. Every city has a brownfield site like Pomona Island. These spaces are often subject to regeneration and become the points of focus for developing new city infrastructure. The point of the

Pomona Island Design Lab was to question the choices we make as citizens, designers, planners and developers and to imagine a 'sensitive' city that is designed through the interconnected, intergenerational perspectives of the stakeholders who live within it, whether human or animal, social, political and ecological.

Participants

Participants and contributors included academics and students from Manchester Metropolitan University's Faculty of Arts and Humanities and from ArtEZ University of the Arts at Arnhem, Netherlands; members of the Pomona Community; designers, ecologists, writers, composers, activitist and local business owners. The workshops were facilitated by MMU Researchers from the LiFE (Living in Future Ecologies) research group; Professor Stuart Marsden (Science and the Environment); Eddy Fox (Architecture); Fabrizio Cocchiarella (Design); Sally Titterington (Design); Dr David Haley (Art and Ecology); Valeria Vargas (Science and the Environment); Judith Wehmeyer van den Boom (Design) and Gunter Wehmeyer (Urban Development and Strategy). Peel Holdings supported the initiative by providing access to Pomona Island.

Helen Storey: adversity as creative fuel

Alison Slater

Dr Alison Slater, lecturer in Design History at Manchester School of Art, chaired this question and answer workshop with the British artist and fashion designer Helen Storey.
art.mmu.ac.uk

Professor Helen Storey MBE RDI is professor of Fashion Science at the University of the Arts London and co-director of the Helen Storey Foundation. Helen's 'Dress of Glass and Flame' was exhibited at Manchester Art Gallery as part of the Design Manchester 2014 festival.
helenstoreyfoundation.org

Art and design students, staff and others from higher education and beyond gathered at Manchester School of Art's Stirling Prize-nominated Benzie Building to hear and ask questions of designer and social artist Helen Storey in the opening event of this year's Design Manchester festival, jointly organised with the Helen Storey Foundation.

After an introduction by Penny Macbeth, the interim Dean of the School of Art, films about Helen's work and slides from the Helen Storey Foundation's archive were shown to inform the discussion which was framed by questions from the chair and from the audience.

The focus, 'adversity as creative fuel', was chosen by Helen to explore how design and art practice can respond to "the things that happen that we don't design". Helen's latest work, Dress For Our Time (*dress4ourtime.org*), is made out of a UNHCR tent from a refugee camp in Jordan, on to which world migration data was projected. It has also raised questions presented by climate change.

Helen shared her experience and the role adversity played in her transition from commercial fashion designer until her label closed in 1995, to someone who uses dress as a metaphor for difficult or complex

Event at DM16

Helen Storey: Adversity as Creative Fuel
Manchester School of Art
12 October

Dress 4 Our Time by Helen Storey. Image created by Holition, August 2016, for Science Museum, London.

issues. She explained that there is power in a woman wearing anything and this medium allows for other ideas to be 'smuggled in'. Her work has been described as a Trojan horse.

Using adversity as creative fuel is about decisions made at moments when something can be either 'deconstructive' or constructive: "that is when being a designer or an artist can be a magical experience, because you can morph adversity – or the deconstructive – into something stronger."

Expressions of this can include having the confidence to walk away from an idea, to set it free and take time to reflect and let the project talk back to you, and how to use anger about injustice in the creative process. Helen talked about the difficulties of working in an interdisciplinary practice that sits outside traditional subject boundaries and is often scary, but this fear – and overcoming it – offers a lot more meaning to the work and working practices in the longer term. Personal adversity can also be creative fuel. "Sometimes it might be easier for artists than it is for designers, if you're going to make those distinctions. As an artist, your life is your material and separating the public and private is artificial. If you're a designer that can be more difficult, but focusing on something you care about, something that is meaningful in your life, can offer direction and creative fuel." These creative decisions "will be shaped by your life events, whether it's the ones you trigger yourself or the ones that happen because they just happen." That is how we can use adversity as creative fuel.

Helen's own journey offered hope and inspiration. A film of the event will be posted on the Helen Storey Foundation website, which also has a bibliography of sources relating to Helen's work and that of the Foundation.

> **" Being a designer can be a magical experience, because you can morph adversity into something stronger "**

The rocket fuel of art

Peter Bazalgette

Sir Peter Bazalgette is the outgoing Chair of Arts Council England and president of the Royal Television Society.
artscouncil.org.uk

Photograph by Steven Peskett.

The creative industries – including the burgeoning digital sphere – are now recognised as key drivers of the economy, growing at twice the rate of other areas. Art and culture produce the talent and the ideas that fuel this creative renaissance. Design is a key component, the place where art and industry meet, and supporting them, by private and public investment, will be vital to our position on the global stage.

We should always remember that the first Industrial Revolution, the era of greatest economic success and the foundation of modern Britain, was also driven by public investment in art and design.

In fact, The Great Exhibition was organised by Henry Cole who had previously reformed the national network of public arts schools that emphasised design that was useful to manufacturing. The schools were supported through the Department of Science and Art; in 1870, this had a budget in excess of £200,000. Magnified as a portion of GDP, this might be something like £300 million in today's money, which gives an idea of how important the Victorians considered art and design to industry.

The creative industries inform all areas of our lives. How and what we build; the furniture we sit on, the clothes we wear, as well as how we interact with the world – and increasingly how our services are delivered by government and commerce.

Britain has always been an innovator. As the digital revolution speeds up, we have to consolidate our advantage, ensuring that we keep the creative talent flowing and that it connects into a wealth of opportunities in industry. We have to continue to break down the conceptual barriers between science and the humanities, restoring the understanding that existed during that first great economic step forward.

In this, the arts play a role that is wider and deeper than delivering entertainment, no matter how wonderful and rewarding that is. They make the proverbial rocket fuel that gives velocity to skills.

We can teach children to code; but art can inspire them to do something distinctive with that skill. The high-productivity human economy we need must have a high level of creativity built in. Jobs that require human insight and ingenuity cannot be replaced by automation.

I'm pleased to have seen Design Manchester grow so successfully over the last four years, embracing an ever wider range of participants and subjects and encouraging an enthusiastic dialogue about the role of the creative industries in the city region and beyond.

Initiatives such as The Sorrell Foundation's National Art&Design Saturday Clubs – brought to the city by Design Manchester and a regular fixture on its calendar – create new horizons and opportunities for young people to develop successful careers in the creative industries.

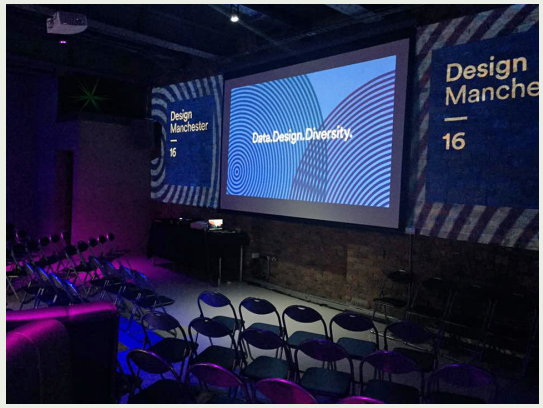
Through Design Manchester, the design community has formed partnerships with a wide range of stakeholders - and made them part of the world-wide community of design. Manchester's outstanding cultural organisations, and its higher education sector will be vital to the progression and retention of talent locally, across its many communities – and in ensuring the city will have a stellar future on the international stage.

Events roundup

Diversity is the celebration of our uniqueness, but in many situations it's not present, it's not valued and it's often ignored. From arts to tech to boards to government, sections of our global community are missing. How can we move past homogeny into a more representative future?

Speakers from CATCH, Music Hackspace and Signal Noise, and composer Michael Betteridge joined with Sound and Music, a charity promoting new music, to discuss this topic in a DM16 workshop event at Texture. Titled **Data.Design.Diversity**, the workshop explored the use of data in designing assistive technology and adaptable musical interfaces, producing verbatim music theatre and addressing issues around privacy and data inequality. Part of Sound and Music's Creative Data Club series, this was the first held outside London. The theme for the evening centred on design and diversity, looking at how to diversify audiences, experiences and accessibility by using data and design in open and inclusive ways and contexts.

Amanda Carrick



Event at DM16

data.design.diversity
Texture
18 October
soundandmusic.org

BBC Circux was a day of workshops on user experience design held at The Shed, MMU's home of digital innovation and hosted by the BBC's Chief Design Officer, Colin Burns.

Event at DM16

BBC Circux – A Design Event
The Shed, MMU
19 October
bbc.co.uk/careers/design_engineering

Organised by Manchester-based photography network Redeye and chaired by Self Publish Be Happy's Bruno Ceschel, **Photography meets design** was an evening of talks and discussions on the unique partnership created between photographer and designer during the process of making a photobook.

Event at DM16

Photography meets design: the making of a photobook
Anthony Burgess Foundation
18 October
redeye.org.uk

The journey from school

John Owens

John Owens is a graphic designer, creative director of the design group Instruct and joint artistic director of Design Manchester.
instructstudio.com

Photograph by Sebastian Matthes.

The UK leads the world in design education.

There are currently 847 design courses across the country (Unistat Data, 2013), supplying graduates to an industry that comprises an estimated 2.9m – or one in eleven – of all UK jobs (DCMS, 2016).

Education is a key driver of our industry's success. From my personal experience, studying art at an early age helped me engage in other core subjects such as English, science and maths, linking creativity through them all.

There is evidence to show that participation in art within schools is falling, with a significant decline in the number of state schools offering arts subjects taught by specialist teachers (Warwick Commission on the Future of Cultural Values). There are major concerns that some parts of the educational system are not focusing on the future needs of the cultural and creative industries, with the downgrading of arts education in favour of STEM (science, technology, engineering and maths) subjects. This was publicly highlighted by the artist Bob and Roberta Smith, who in 2011 created a six-foot tall letter to the then education secretary, Michael Gove, blasting his lack of understanding of the arts.

I salute this passion. It's easy to look at the reports of how well our sector performs on the global stage, but if we don't pay attention to design education from the very roots we risk slipping behind other countries. China in particular is pushing to build more new design schools to grow and innovate rather than import skills.

Design Manchester is built on a foundation of design education. We were established with the support of Manchester School of Art, which remains a key partner enabling us to build strong links with educators and students across the city and elsewhere. With this partnership we have brought the National Art&Design Saturday Club to Manchester, offering up to 30 weeks of free design tuition to 13–16 year olds. We have strong links with The Sharp Project and each year we host an extended CoderDojo, a volunteer-led community group for young people learning to code and make things. There are other opportunities for schoolchildren to engage with the festival including our Design City Fair, where this year we held letterpress and papercraft workshops for all ages.

In 2016 we reached out to work with University of Salford and Hyper Island to extend our student reach, hosting events with the BBC and with signage and wayfinding specialists Holmes Wood.

Events at DM16

Art&Design Saturday Club Open Day
Manchester School of Art
15 October

Manchester CoderDojo
The Sharp Project
16 October

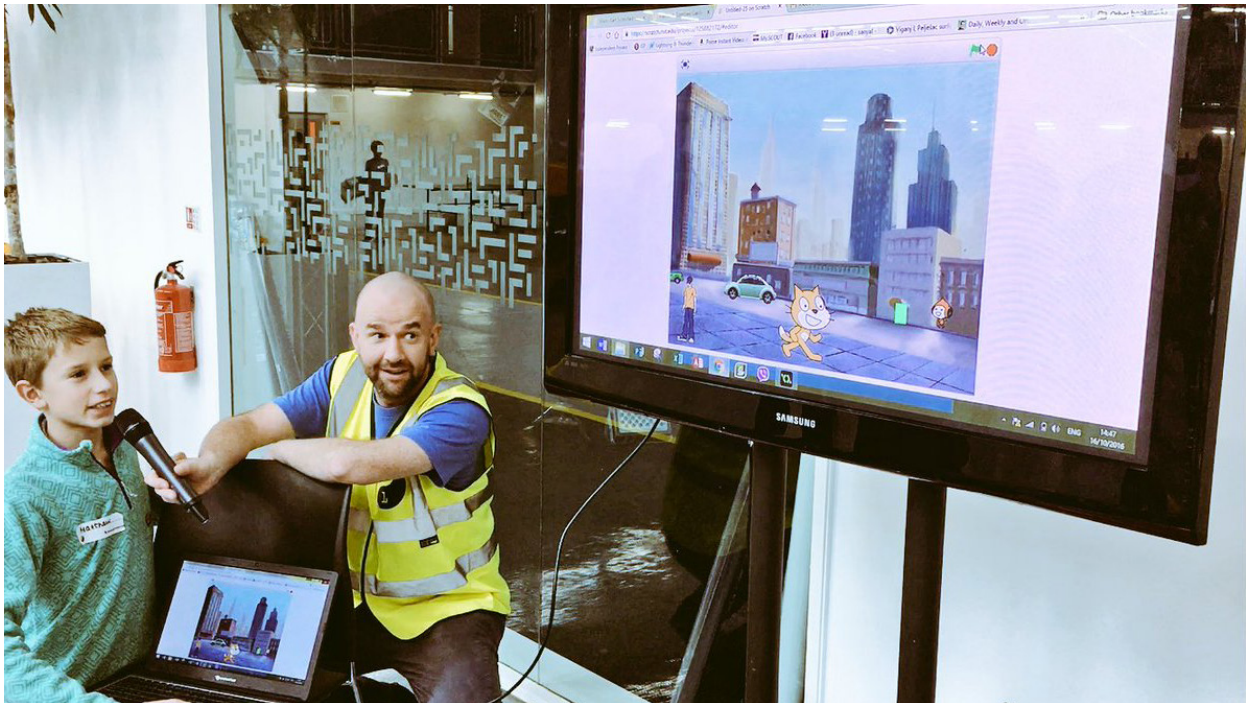
“All schools should be art schools”

Bob and Roberta Smith

The future

Our partnership with the Co-op is enabling us to unlock creative pathways for schoolchildren in the creative sector which has been a huge personal ambition of mine. In 2017 we will be working in partnership to introduce creative professionals to the Co-op’s secondary academies, working on a wide range of subjects with the aim of leading to workplace visits.

We are forging ahead to establish links with more higher and further education institutions and with schools, fostering collaboration to inspire learning not only for students, but for professionals too.



National Art&Design Saturday Club at Manchester Metropolitan University. Left: A CoderDojo participant explains his vision for redesigning Manchester using Scratch: interactive shops, flying cars and breakdancing cats.

Creating a positive environment

Leena Haque
Sean Gilroy

Leena Haque and Sean Gilroy are creative lead and senior project lead respectively of the CAPE neurodiversity project at the BBC.
@BBCProjectCAPE

Event at DM16

Neurodiversity in the city
Hyper Island
12 October

Project CAPE (for 'Creating A Positive Environment') is an initiative we started about two years ago at the BBC. Our initial aim was to address the need to improve access to work for people with hidden cognitive or neurodivergent conditions – such as autistic spectrum conditions, learning disabilities, dyslexia, dyspraxia, Tourette's and so forth.

Neurodiversity recognises that we all have differently wired brains and this affects how we perceive, communicate with and understand the world around us. It's a relatively new term that emphasises the positives of conditions that have traditionally been viewed as impairments or disabilities, when in fact they can offer innovative new perspectives and opportunities. Project CAPE's ethos is to see disabilities as differences and how this opens us up to the potential for seeing the gifts that every person has, whether it's highlighting a special skill or talent, or their unique way of perceiving the world.

We began our collaboration with design studio magneticNorth (mN), who helped us develop project branding initially for an event promoting the skills and talents of individuals with neurodivergent conditions.

The team at mN took to our project and its ethos very quickly and helped us create a visual identity.

We see CAPE as an organic entity. While we are sure about our message and ambitions, we don't have any preconceived ideas about how the application of our project ethos will evolve. The branding follows this organic style with a neurodiverse lens, allowing us the freedom to explore opportunities wherever they are under the collaborative umbrella of our brand design and style.

Building on this collaboration, mN suggested doing a workshop about the theme and the project as part of Design Manchester's DM16 festival.

We also teamed up with Hyper Island, a creative business school and consultancy that specialises in real-world industry training using digital technology, and quickly settled on the idea of a workshop to think of design solutions that could assist and support individuals with neurodivergent conditions in a scenario where they are navigating the city environment while journeying to a gig.

Spaces that some see as creative and accessible, or as traditional, functional design, others can experience as intimidating or inaccessible. Daily journeys become horror stories, navigating the maze of environments that are designed from a single, traditional perspective. This task brought together some of the environmental challenges we had identified through the project and reaffirmed the importance of design in creating positive environments.

It also allowed us to challenge the understanding of what makes an 'expert', and to recognise how empathy and diverse perspectives can lead to creativity and innovation.

The Design Manchester Festival presented us with an opportunity to show that a mixed, diverse group can take on a

specific challenge and, by applying design principles, come up with unique solutions.

Often, designed environments follow traditionally accepted norms created over time within similar, unchallenged processes and environments. When design is informed by incorrect assumptions and preconceptions about a minority community, we run the risk of marginalising groups of people.

In design methodology, groups or individual users may be asked for opinions and feedback, and their answers can be considered and used to inform the solutions. Often, however, the solutions are predicated on a person's perceived understanding of the problem. Answers are interpreted to fit with other preconceptions or limiting factors.

Rather than viewing accessibility as a factor of disability and design as the tool to remedy that, we should use the perspectives of neurodiversity as a tool to fix and enhance design.

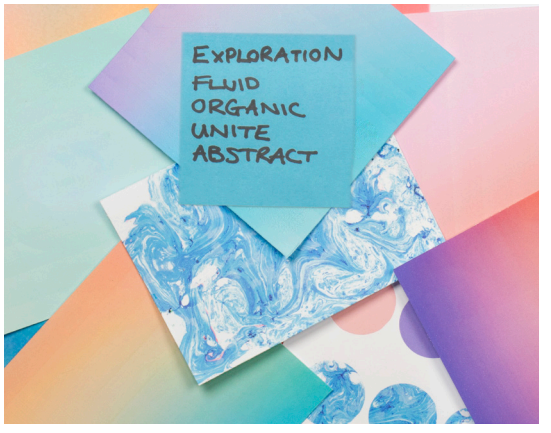
Inclusive design means social cohesion and including people for their experiences, not their qualifications. Neurodiverse people should be involved in the end-to-end process as collaborators and co-designers, not as case studies.

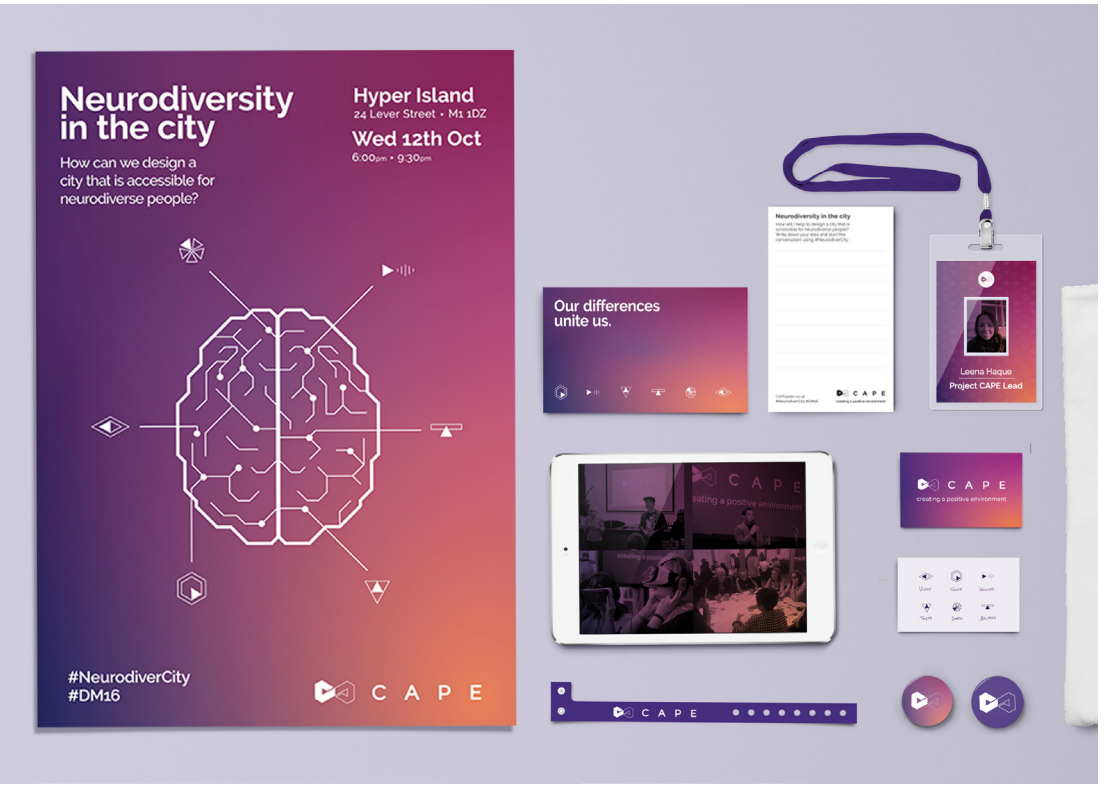
Experts are not experts because of qualifications. They are experts because they live and feel something. We need to find these new thinkers and new creators, and ask them what the solutions should be. They are the best representatives of themselves.

We should consider that it is not people who are disabled, but their environment that is disabling. Design and designers can unknowingly disable people. In essence, design should provide the options and not necessarily the answer.

Many great ideas were shared at the DM16 workshop which proved inspiring both for the project team and the participants. We at the CAPE project team hope that participants and readers will take away new insights and based on our own experience, we encourage organisations to be open to alternative thinking. To do that, a fresh approach is needed.

Designers, engineers, educators and end-users are welcome to join us in this important discussion. Through conversation and collaboration, we will explore the concept of neurodiversity and its application to design.





Ladies that UX

Rebekah Cooper

Rebekah Cooper is an interaction designer at Co-op Digital.
digital.blogs.coop
ladiesthatux.com/manchester

Ladies that UX is a monthly meet-up that started in Manchester and is now active in over 50 cities across the world. This year as part of the Design Manchester Festival we met at the Co-op's headquarters to discuss how we might challenge lack of diversity in our industry.

Diversity refers to a wide range of visible and non-visible characteristics; it's everyone whatever their gender, ethnic background, social background, sexuality, disability or any other personal characteristic.

Across the UK workforce there is statistical evidence for a lack of diversity. The Office of National Statistics states that: "Disabled people remain significantly less likely to be in employment than non-disabled people. In 2012, 46.3% of working-age disabled people were in employment compared to 76.4% of working-age non-disabled people."

In 2015, the UK Commission for Employment and Skills reported that just 26% of those working in the digital sector are female.

It's important that our workplaces are diverse, because we design products and services to meet the needs of a diverse audience of people. Evidence suggests there are also significant financial benefits for having a diverse workplace, as reported by 'Harvard Business Review': "Organisations with at least one female board member yielded higher return on equity and higher net income growth than those that did not have any women on the board" (*hbr.org*, 4 November 2016).

Ladies that UX is a network that started with the purpose of supporting women to embark on a career path of choice and progress as far as they want, subject only to their abilities and ambitions.

This event was an opportunity to discuss why we care about diversity and pledge actions that we're going to take as an outcome of the evening. The actions are being shared with companies around Manchester, through our global network and to help us plan events for the year ahead.

Event at DM16

Ladies That UX
The Co-op Head Office, Angel Square
28 September

Manchester Moleskine

The Design Manchester closing party with Manchester Moleskine was a riotous, DIY warehouse party with a soundtrack from Manchester's homoelectric foremost party DJ Will Tramp! and the inimitable She Choir. Hundreds of designers, creatives, members of the public and festival staff descended on Old Granada Studios to celebrate the end of the biggest, best DM festival yet.

The event also celebrated the culmination of Manchester Moleskine, via which for almost two years Jon Massey and Adam Stanway have been documenting Manchester's rich creative landscape. Bound in an A5 Moleskine sketchbook, the project has captured the narrative of Manchester and catalogued over 50 local visionaries. The travelling book closed the festival, with final submissions created live and the book exhibited in its entirety.

Shown right, from top, are the exhibited entries by Adam Stanway, DR.ME and Alex Darke.

Event at DM16

manchestermoleskine.co.uk

Manchester Moleskine
Old Granada Studios
20 October

Photographs by Alex Mead.

DM16: a festival in numbers

Fiona McGarva

Fiona McGarva is the festival director of Design Manchester. She is also director of Sundae, a communications consultancy in entertainment, culture and events.
todayissundae.co.uk

Photograph by Sebastian Matthes.

2016 was the year Design Manchester's annual festival became a truly city-wide event, smashing all targets, surpassing its own high expectations and winning the heart of the city.

D — M 16

Festival
-

40,600
Attendees

37 Events
8 Exhibitions
15 Workshops

300+
Artists

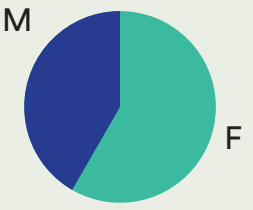
Events
-

Most Attended Event
Design City Fair / Art Battle
London Road Fire Station

7,800
People

Longest Running Event
Women In Print
the Co-op, Angel Square

25
Days

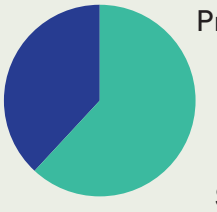


Artist gender mix
(approximate)

Audiences
-

Design Community
Families
Schoolchildren
Students
Educators
Policy Makers

650
People attended
Design City conference



Furthest attendee travelled
Athens

Furthest speaker travelled
Los Angeles

Advertising

-

161
Outdoor/Print Pieces

30,000
Print distributed

Coverage in

-

Creative Review
Design Week
Computer Arts
FORM.de Magazine
The Guardian Guide
Manchester Evening News
FormFiftyFive
Prolific North
BBC Events Website
The Skinny
Creative Tourist
Manchester Wire
+ many more

Design is in Manchester's heart. DM16 – from 12 to 23 October – was a city-wide public festival that engaged as always with designers, artists, creative professionals, businesses, policymakers and public institutions, achieving its aim of bringing design to the whole city and its community.

Design Manchester's annual festival more than doubled in size and attendance in 2016. More than 40,000 people attended 35 events over ten days, presented by 300 artists and more than 100 volunteers.

Art Battle Manchester and DM16's Design City Fair saw Design Manchester take over Manchester's iconic London Road Fire Station with live art, a print fair, a book fair, paper craft, bookbinding and letter press workshops, music and street food. Over three days, these events saw over 7,800 people of all ages and backgrounds engaging with design and creativity.

DM16 also introduced the Design City Film Season at HOME, screening classic films introduced by experts who provided an insight into the creative process and the impact of design on the finished work, adding an extra layer of enjoyment to already well-loved cinema and bringing new audiences to Design Manchester.

The social engagement for DM exploded in 2016. Over 7,000 interactions across 3,500 Twitter and Facebook accounts gave the festival as a whole a potential reach of nearly 17 million, an increase of 400% year on year.

Online and printed media carried at least 78 pieces of coverage creating 80 million opportunities to see. 'Creative Review', 'Design Week', the 'Manchester Evening News' and 'Computer Arts' – among many – were incredibly supportive of the festival.

Print, outdoor and digital marketing

This year's marketing campaign, carried out with arts marketing specialists KMS Media and the Audience Agency, with the support of Manchester City Council, was one of the biggest and most impactful new additions to the 2016 festival.

157 print and outdoor ads appeared on the Metrolink, GMPTE buses, billboards, bus stops and the Mancunian Way's digital screens, in addition to the 'Manchester Evening News', 'The Skinny', 'Metro' and 'Crack' magazine. This was complemented by a social and digital marketing campaign, that took in the 'MEN Online' and 'Creative Bloq', plus a Media IQ targeted digital campaign with an estimated 1.8 million impressions.

Document 16

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Creative Review

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Design Manchester relies on countless partners, supporters and volunteers. We are grateful for their support.

Many of the contributors named elsewhere in these pages have also taken part in previous years. For previous years' contributors, visit designmcr.com.

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Festival venues 2016

Anthony Burgess Foundation
Contact Theatre
Crusader Mill
Fred Aldous
HOME
Hyper Island
InSitu
Kosmonaut
London Road Fire Station
Manchester Craft & Design Centre
Manchester School of Art
MMU Benzie Building
MMU Special Collections
MMU The Shed
neo
Old Granada Studios, St. John's
People's History Museum
PLY
Royal Northern College of Music
Texture
The Co-op, Angel Square
The Lowry
The Pilcrow Pub
The Refuge
The Sharp Project
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Design Manchester is a member of the Creative Industries Federation.

Connect

Design Manchester works closely with sponsors and partners to engage with the industry and the community, and to keep one of the world's great design cities open and connected with the regional, national and international creative community.

Collaboration is at the heart of DM: creatively, professionally and politically. If you would like to explore working with us, our contact details are:

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