



ONE PIECE OF ADVICE

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ONE PIECE OF ADVICE

A MANIFESTO FOR GREAT ADVICE

As creative people, we all have our opinions. We have our way of seeing and our way of doing. Whether it's a critique from an art school professor to an illustration student, or the feedback of a client to a visual effects studio. Advice is a major part of the soundtrack to life in the creative industries.

It's a sincere interaction, from one creative to another. It's how we get started, how we learn and how we get better.

Creative advice is not black and white — there is no absolute right or wrong. Advice isn't owned by the experienced and knowledgeable, any more than it is owed to the young and inexperienced. Advice isn't bound by discipline or exchanged for advice of equal worth.

Since 1880, we've been called Bournemouth School of Art, Bournemouth and Poole College of Art and Design, The Arts Institute at Bournemouth and The Arts University College at Bournemouth. Finally, in 2012, we became Arts University Bournemouth.

Whatever our name, the common thread here has always been great advice. Our students have taught us as much as we've taught them, and they've gone on to do great things. You'll find a few of them — past and present — in this magazine. Among their stories, you'll find their advice. We've avoided asking them for it directly, but advice is quite often inevitable.

We hope you'll find One Piece of Advice entertaining, informative, occasionally emotional and maybe even useful, wherever you are on your creative journey.

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How to Build Bars, Bikes and Ice Rinks

– THE SYRUP ROOM

PHOTOGRAPHY
Bill Bradshaw

ILLUSTRATION
Louise Byng

Josh Kay and Jamie White graduated from BA (Hons) Graphic Design in 2014. Working under the moniker of The Syrup Room, the pair have designed everything from bikes with pyrotechnics, to trendy East London bars. For their latest trick, they partnered with local business, THAT Group, and BA (Hons) Interior Architecture and Design students to build Bournemouth's Christmas ice rink.



START WITH SCRAP (AND NEON)

JOSH After graduation, we started buying and selling antiques to make a quick buck. We travelled around the country buying and selling old neon because it was something we could find. Sometimes we'd make really good money on it, sometimes we made nothing, but it was always a great adventure.

JAMIE We started in scrap yards so we could literally buy things for nothing. Like two or three pounds, because that's all we had. We knew we could get money out of it, but it wasn't really our thing.

JOSH Yeah, we wanted to be designing the items not just flogging them.



BE PEOPLE PEOPLE

JOSH We are always interested in what other people are doing. We always try to be as nice to people as we can and go above and beyond to try and help someone out. Our friend Jimmy Summers, who is a great local builder/designer-type, designed all the [Ice Rink's] exterior. We helped build it and got asked to take on the interior.

We had a bit of fun with it, turning stuff that could have been really lame into some crazy, cool stuff. Everyone was open to the creative side of stuff.



NEVER SAY NO

JOSH If someone says, 'Can you do this?' we never say no. We say we probably can or we can find someone that can. We're the biggest blaggers of all. With a lot of stuff, we go back to Ed [AUB Workshop technician].

When we were asked to do the project, we spoke to Ed and asked for some advice. He said it sounded like a mad production and asked if we wanted any of the Interior Architecture and Design students to get involved.

“““
**WE NEVER
SAY NO**

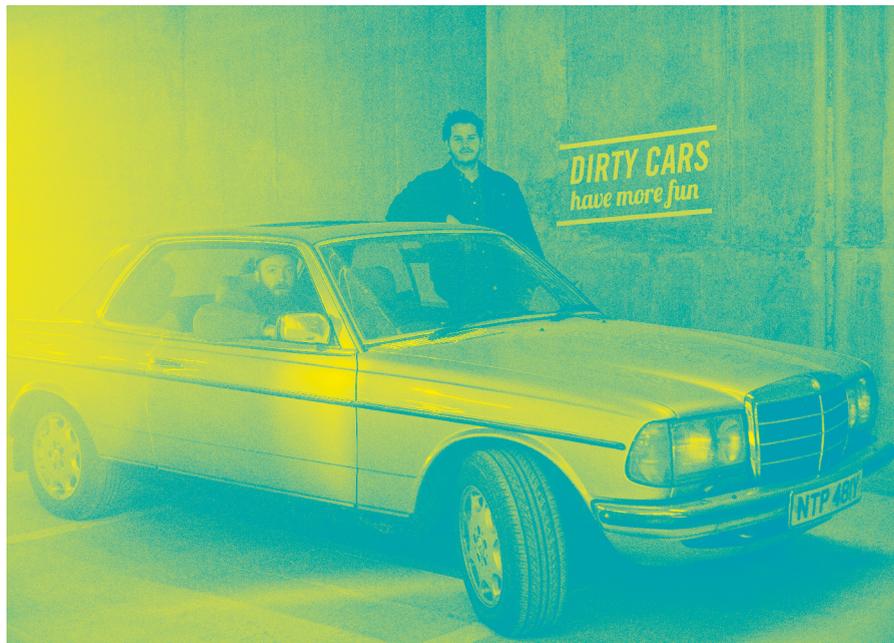


ALWAYS PAY FAIR

JOSH When we introduced the students we said, 'Look, if you give them free reign they'll do something really cool and different.'

JAMIE We found a portion of the ice rink, which was the ticket booth, which they could solely design and we let them set their hourly rate.

JOSH As soon as you say 'student', people think 'free work' and these students pay a lot of money to learn their skills. This is a great opportunity for them, but you've got to respect them. >



SYRUP ROOM SOUNDSYSTEM

Josh and Jamie's travels have seen them in everything from a Citroen Berlingo van to a 1983 Mercedes 280CE Coupe. Here's what they listened while journeying around the country's scrapyards.

JAMIE Well, the Volvo had its standard radio/tape/CD player, and it just stopped working. We used to have to get a knife to get the CDs in and out. Playing at the moment is Caribou and Bonobo — a lot of chilled out stuff. I love drum and bass as well, especially if I'm driving back to London at the weekend.

JOSH In the Escort you've got to listen to a different type of music. You have to listen to garage like Craig David. The cars kind of define what we listen to.



HIT THE DEADLINE

JOSH The students were great at concept and design, but they've never really built [on this scale]. We let them loose with it, which was pretty awesome. I think they learnt a hell of a lot in a really short space of time. They learnt what it's like to do something on a deadline, where if you don't deliver, there are problems.

The number one thing is, it always happens. If there's a deadline and something has got to be done, it always happens. It doesn't matter if you have a relaxed first couple of weeks, the rest of it is going to be mental. Time management is definitely a good thing to learn.



SEE THINGS DIFFERENTLY

JOSH When applying graphics to a wall, it looks really simple because you see it everywhere, but how do you get the vinyls cut? There's no such thing as a big printer you can put on a wall. So you boot up a projector, project straight onto the wall and start painting it.

JAMIE I suppose what we're doing is still graphic design, to a certain extent. It's just a different process.

JOSH It's physical graphic design. Instead of printing out letters on paper, we're painting letters onto a six metre wall. We're both really dyslexic, so we look at things very differently.

GIVE SOMETHING BACK

JOSH The end goal is to have a design studio that makes money, but for that to fund cool projects we can do with communities. I'd love to have a space where people can come and be inspired. If students want to get out of the university [they can come here] and spend half a day in a new design space where real work is going on.

There's more to life than just making a product and making a shit-tonne of money. Make money and put that into something spectacular. It doesn't matter if something doesn't make money, if you can do something that's helping people, that's better than anything.





ILLUSTRATION
Robin Mackenzie

Redefining an Industry's Principles

— ANNE CHAISTY

As Principal Lecturer for Fashion, Anne Chaisty's fight for diversity within the fashion industry has inspired students and seen their work celebrated at the highest level. Anne recently joined a panel at an All-Party Parliamentary Group inquiry into the use of underweight models.

ANNE, YOUR COURSE IS WELL RECOGNISED FOR BRINGING IDEAS OF DIVERSITY INTO THE FASHION INDUSTRY, BUT YOU MUST HAVE BEEN EXCITED TO BE ASKED TO WESTMINSTER?

For me personally it is more of a validation than having the best catwalk show at Graduate Fashion Week. Even though my involvement with All Walks Beyond The Catwalk [a group highlighting issues of diversity in fashion] has spanned over five years now, the recognition of what we are doing has only come very recently.

In one sense, the fact that it has taken so long isn't a surprise, because I think there were quite a few university fashion courses that engaged with All Walks in the beginning and saw it as a trend, but they're not necessarily embedding it or pursuing it in the same way.

SO WHAT SPECIFICALLY WAS THIS ALL-PARTY PARLIAMENTARY GROUP INQUIRY SET UP TO LOOK AT?

The issue was body image, with a particular interest of underweight and undernourished models and the responsibility that the fashion industry needs to have.

There were three panels; the first panel was Caryn Franklin and three representatives of model agencies. The second Panel were three models and the third panel was me and two health experts — a doctor, who's a specialist on eating disorders, and a representative from a charity for eating disorders called Beat.

WHAT WAS THE FOCUS OF THE DEBATE?

There was an incredible emphasis on the health issues. The model agencies did put their foot in it quite a lot. They were asked things such as, 'How do you find out if a model is under-

nourished and not well?' and they'd say they could tell by looking at them. That was a huge mistake.

There was a lot of talk about the 'perfect' catwalk model for designers, which was said to be 5' 10" and a 34" hip, whereas even five years ago the ideal size was slightly bigger and slightly shorter. The girls who are that tall tend to naturally be more muscular, but of course that's not the look the industry always wants.

Part of me feels that the emphasis was way too much on one particular area of the industry and that the issue is broader.

It was interesting that it didn't conclude with a suggested solution or legislation. Everybody argued that testing BMI is not a way to solve the problem, because if you look at rugby players for example, on the BMI scale they would be obese, but they're not. We all concluded that there was no justification for the BMI argument.

SO WHAT WAS YOUR ROLE?

They'd invited me to ask me what education is doing. I was able to say we're doing an awful lot — we do use plus-sized models and we do celebrate diversity. We work very closely with organisations that put those issues to the forefront and do have discussions about them. We open up those discussions with students; it's embedded into the curriculum. We start this discussion as early as the interview process. I make a point of asking applicants what they think of diversity in the industry. ➤

What we want are the applicants that have that engagement and that interest. If it does put people off, then maybe we don't need those kinds of graduates to go into industry anyway.

HOW DO YOU ADDRESS THESE ISSUES WITH YOUR STUDENTS?

Often the student that best understands the issues are the ones that have been through it and have been disadvantaged in some way. The diversity issue can stretch across differences in culture, as well as age, size and gender, and that is really, really important at the moment. These kinds of issues are with us in our everyday lives, so they need to be with us in education. Fashion education has a pretty bad reputation in some ways for some of these issues, particularly size.

What we've done with the course is to embed this kind of awareness. We don't preach it and we don't say that they have got to actually make these kind of issues part of their work, but we do introduce it as early as Open Days. By flagging it early, that's how you capture students who have the awareness and the desire to make a difference in that way.

WHAT CAN GROUPS LIKE THIS ALL-PARTY PARLIAMENTARY GROUP ON BODY IMAGE HOPE TO DO?

I don't know. It's a difficult one for me, because there are lots of sides to the coin. My argument was that I think we need to concentrate more on the positive stuff that's going on. I gave the example of the new Pirelli Calendar and getting images of successful, strong, independent women out there.

I like to think that a change is happening, it may be slow, but it is happening. I think we have a different generation of teenagers now. From the applicants we're getting, there's so many more who work for charities, who are philanthropic, who already look at these negative images coming through the fashion industry and want to do something about it.

But as Caryn Franklin [co-founder of All Walks Beyond The Catwalk] said, 'What about what happens in schools? Where is that positive image?' She was particularly interested in why

there are no positive women being put out there, for example in the history curriculum. Which seems to present a predominately male perspective. The examples of women who have made a difference in people's lives are being wiped out of the curriculum. What example is being set at that age for women wanting to be strong and independent? There's no female doctor outfit. It's a fairy outfit.

HAS THIS BEEN A DIFFICULT PATH TO FOLLOW TO ADDRESS THESE ISSUES?

I personally have been doing model castings for 25 years in the industry. I used to work in show production for London Fashion Week, before my involvement with Graduate Fashion Week. When I do the casting I always choose healthy body shapes. In women and in men and I would never use a model that is underage and I would never ever use a model that is anorexic or under nourished in some way. It is incredibly obvious in the casting if that's the case and it takes my breath away, but the only thing you can actually do is endorse the healthier transition.

One of the pressures that we didn't have 20 years ago was social media and the whole promotion of celebrity. You can argue that the Kardashians are not the typical catwalk shape but they have a sort of surreal comic value that for me is not a realistic either. To have your bottom enhanced and to make yourself look like a cartoon character is as ridiculous as being too skinny.

You have to be quite brave in fashion education to stick your hand up and say that this is what we believe in. It's not easy, I am 100 years old [laughs] and I've been in education and the fashion industry for over 30 years, but what's always been important to me is a sense of integrity.

You have got to teach by example, I really believe that, even if you don't fit in. You can't be swayed by what you think is required of you. It's all about not being terrified of who you are and not caring if somebody doesn't actually like it.

aub.ac.uk/bafs

"You have to be quite brave in fashion education to stick your hand up and say that this is what we believe in. I've been in education and the fashion industry for over 30 years, but what's always been important to me is a sense of integrity."

— ANNE CHAISTY

**WE ARE ALL IN POSSESSION OF THE GREATEST
GIFT, AN UNBREAKABLE AND UNCHANGEABLE**

**HUMAN
SPIRIT.**

USE IT WELL.

— Giles Duley

RIGHT
Marilyn Manson,
Miami, 1997
Giles Duley

PORTRAIT ILLUSTRATION
Louise Byng

– AN INTERVIEW WITH

Giles Duley



Documentary Photographer Giles Duley tells the story of those affected by disasters and conflicts. In 2011, he was working with the US 75th Cavalry Regiment in Afghanistan, when he stepped on an IED and subsequently became a triple-amputee. Despite his injuries, Giles continues to photograph in conflict and crisis zones around the world.

Before his exhibition opening at Arts University Bournemouth, the photography alumnus explains the career change that took him from photographing the likes of Marilyn Manson and Lenny Kravitz, to becoming a one-to-one care worker, to documenting the current refugee crisis.



RIGHT
Natalie Imbruglia,
London, 1998
Giles Duley



How was the flight over?

Not great! It can be tricky traveling on planes. What often happens is that I explain my situation to the person when booking, and they're so nice they book me in the seat where the doors are, for extra space. But that's where the emergency door is. So when I sit down, the stewards will say, 'Well, you can't sit there because you only have one arm so you can't open the door in an emergency.' And before I know it they've replaced me with an 80 year-old woman, who'll probably have more trouble with the door than I would. Its charming being moved on for an old lady — if the plane crashes, she will save us all!

Can you tell us about the time when you famously threw your camera out of the window? What happened?

It was a gradual thing that had a dramatic end. I fell into doing music photography because friends were in bands and they asked me to photograph them. I started getting work this way and I loved it because I loved music. But that's when I realised that with photography you can tell the story of people's lives.

Did you ever want to be in a band?

I hated the idea being on stage and being self-conscious, so although I loved the music industry and I loved being around bands, photography was a great way of hanging out with them. By photographing them, I was being part of the scene and they respected me for what I was doing.

Photography and music have always been linked. When you think of bands, you often relate them to an iconic photograph. Things like The Clash with the smashed up guitar on stage, The Beatles, the Rolling Stones... There was this strong relationship between photography and music. I was really excited and drawn into that when I was younger.

But things have changed a lot since the seventies and eighties. I loved seventies photography because people would hang out with bands and be on the road with them. You look at some of the stuff Annie Leibovitz did on Rolling Stones and she was with them for two months. You know, in fact, they

kicked her off because she was such a bad influence on them!

No way!

Really! I remember seeing Mick Jagger and he said they couldn't deal with Annie Leibovitz's partying. I'm thinking that's pretty cool if the Rolling Stones kick you off the tour because you're leading them astray!

So, in the early days, things were much more like that and I kind of had that dream that's how I wanted to photograph bands. It was also a really exciting time for music because it was the time of Britpop, and it was Oasis vs Blur, so there was a real buzz about it.

It was also the last time when magazines were important — before the internet. If you wanted to know about music you had to go out and buy NME, Select or Q to find out what was going on. This was the only way to find out about gigs. It seems crazy now to think you couldn't just Google a band and hear them and find out everything about them.

So it was a really good time for photography but it was a time when the PRs really started to take over and agents as well as the volume of stuff bands were having to do.

How did it affect photography?

Instead of having a couple weeks on the road with the band documenting them, you would have an hour in a hotel room to take a portrait. And at first it was fine but increasingly I realised there's no fun in it. And everything was so contrived. I remember being with band's managers and agents saying, 'No cameras now, because the band wants to have a cigarette.' This is not the Rock and roll I grew up with.

People often ask why music photography doesn't look as it did back in the seventies, but its because it's been sanitised and agents are so cautious about the way artists are being portrayed.

So was this why you got frustrated with photographing the music industry?

Yes, and I just got really frustrated with it because I wasn't doing what I wanted to do, to really be a documentary photographer.

I always thought I'd be documenting bands, but I had become a fashion-type photographer that was all about lighting and all about style because that's all you could do. Kind-of by accident I became a photographer that I wasn't really intending to be.

At the same time I kind of grew cynical and uncomfortable about the way women were being portrayed in magazines. If it were a man in a glossy magazine he would always be in a suit, but if it were women she'd always be in a bikini or her underwear. As a portrait photographer I didn't feel that I was really doing people portraits. Instead I was photographing someone that was styled to a portrait — and often people would feel uncomfortable about the way they were being styled.

But you did really well, and photographed some amazing stars?

Yes, but I wasn't really enjoying my photography even though I was doing cool photography. For example, I was photographing Lenny Kravitz and Marilyn Manson. I was going to their houses and hanging out with them. But I never showed my friends the photographs, and I never really cared for them. I'd come back from doing photography and feel as though I didn't enjoy it. And this was growing, growing and growing.

I WAS ALSO FRUSTRATED. I WAS GETTING THE REALLY BIG BREAKS, BUT I'VE ALWAYS BEEN REALLY COMPETITIVE WITH MYSELF AND SO, FOR ME, IF I WASN'T ANNIE LEIBOVITZ THEN I WAS FAILING.

I was shooting for Vogue and GQ and in my head I wanted to be the top photographer and I couldn't work out in my head how to break that.

I think the main reason was simply that I wasn't working in my field — instead I was trying to emulate other photographers. There's a bit of advice here about being unique and at the time I wasn't. I was much more obsessed with looking at magazines and seeing what other photographers were doing. ➤

So there was the frustration of not achieving what I wanted to do, and the frustration that I wasn't taking the photographs I wanted. I wanted to be shooting in black and white on a 35mm camera, but everyone was commissioning me to shoot coloured portraits in the studio.

I did some fashion photography and I became increasingly cynical. Some of the models I was dating were being put under pressure for their weight and I found it weird. This was happening to some 14 year-old girls too. I really didn't like what was going on there. It wasn't me.

So all these things were building and I had a genuine unhappiness and dissatisfaction with what I was doing. I was doing the coolest job you can imagine and I hated it.

So was this when you threw your camera away?

Yeah. It was in the middle of a shoot and there was an argument about the state of undress of this celebrity, making her look young. She's already been in Big Brother and she was a writer and it was her own fault in a way because she'd wanted to be taken seriously and there was the argument about the state of her undress. She was uncomfortable with it and her agent was pressuring her and the magazine agents were pressuring her, saying they were not interested if she wasn't going to do this thing. I remember thinking, 'This is not why I became a photographer,' and so that's when I had my own hissy fit and threw my cameras out the window.

Did you actually throw them out the window?

No, I threw them on the bed! It was in the hotel and no one else was really in the room.

“”
I WAS DOING THE COOLEST JOB YOU CAN IMAGINE AND I HATED IT. ←

I threw them on the bed and they bounced out the window.

It must've been the third floor of the hotel as people were eating downstairs. You wouldn't believe the damage a big Mamiya 7 can do. The chaos that causes if you threw it out the window! It makes a big bang apparently.

Did it hurt anyone?

No, thankfully, but that would have been a really dramatic end to my career if I would have killed somebody with a camera. Luckily it smashed a table. It was like I dropped a bomb. It was kind of like a symbolic end to what I was doing.

And was that it? Was that the end of you taking photos of celebrities?

I actually did do stuff for a while after that but it was in a self-destructive way. I did some shoots for Esquire with toy cameras and weirdly people started to like it!

I was in a spiral and I didn't give a shit. I remember I photographed Kings Of Leon, and when I turned up I had a little Instamatic camera in my back pocket and they said, 'Where's your equipment?' and I said, 'This is it' and stood against a wall taking the pictures.

Did they come out well?

[Laughs] Yeah, I liked them actually. But it was just me saying that I really wanted to be creative and I felt all that creativity was held in, and at that point I really didn't care.

I think one of the problems was that I kind-of got my breaks too early — I was still at Bournemouth when I started working. I only started doing photography when I was 18, so I never really worked out what I wanted to do or how my stuff looked.

Do you know of others who have been through similar experiences?

I speak to my friends who are really successful, but they get frustrated because they don't do any of their personal work. It's hard to understand unless you've been there, but you always imagine that you could do your work and be creative on the weekend. But what seems to happen is that the stuff you are commissioned to do uses up your creativity and energy, so you can't do your own stuff. It's one of those things a lot of people get stuck in.

The commercial work is what pays the bills and so it's the commercial work that you end up doing. You find yourself thinking, 'I'll do that and it will help fund personal projects', but it very rarely does unless your personal projects are similar to the commercial work. It's very hard to have the headspace to do both.

Was it a relief when it was all over?

I wouldn't say it was a relief. I'd say the opposite really. I'd always felt that I had this dream of being a photographer and having a successful career. I felt that I messed it up somehow.

In the past I always believed in myself. During the bad times I had to borrow money but I believed it would always work out in the end. But for the first time ever, I started doubting that. And for the first time I questioned myself and my dreams. That was a really hard time.

There were a good couple years where I came into a real depression and it was because it was the first time that I questioned myself.

So part of me thought that was it in terms of photography. I only take photos if they have a reason for me to take them. I'm like, 'Why would

I take a picture of that tree, why would I do that, unless I'm trying to say something with it?' I don't really take many photographs, I've never been the kind of photographer where people say, 'Oh you must have your camera on you all the time.' So, if I wasn't working, I literally wasn't taking any photos.

For a couple of years I didn't take a single photograph if I had no interest in taking it but, in my head, I still wanted to be a photographer. It was a very confusing time. I really doubted my own ability and vision. So I ended up doing care work.

How did you come across Nick [Giles' first patient as a careworker]?

It was just chance. I was in a pub and somebody mentioned him and there was an advert in the paper. I just applied for it and got the job. I don't really know what I was thinking. I remember doing the first 24-hour shift with Nick, and I had no experience of being a care worker. It was completely intimidating, really. It was exhausting, but definitely very rewarding.

For me, it was the first time I could see the direct and positive impact I was having on somebody's life. For years of having a life that was really cool, but really shallow, I was doing something that in some small way improved someone's life. And he did the same for me. There's a reason to get up in the morning if you're helping somebody else. As much as I helped him, he helped me too, and got me through the depression that I was in. ➤

“”
IT WAS THE FIRST TIME I COULD SEE THE DIRECT AND POSITIVE IMPACT I WAS HAVING ON SOMEBODY'S LIFE.





PREVIOUS SPREAD
Nick, Living with
Autism. 2006
Giles Duley

LEFT
A Family's Story,
Za'atari Refugee
Camp, Jordan. 2014
Giles Duley

So, although you had a complete career change, going from that Rock and roll lifestyle, to a one-to-one carer, you've turned to your talent for photography and managed to show Nick's story?

There was this gradual thing of thinking I would use photography to document Nick's life and as I got to know him, I understood how frustrated he got with people not understanding his life. It wasn't something I did straight away; it was about a year and a half after knowing him that I started to take photographs.

The picture of when he'd hurt himself, with the blood, I remember seeing the impact that picture had on other people. I suppose that was the first photograph I took, where I realised the power of photography, because I could see people's reaction to an image.

Then, it was very clear in my head just what a photograph can do. I'd taken photos where people would be like, 'that's so cool' or, 'wow I can't believe you met Lenny Kravitz'. But this was the first time I saw people take a breath and be upset by something. That was a huge moment. That photograph was the first time I really thought, 'wow, a photograph can really have an impact.'

Do you stay in contact with Nick?

Yeah. I just moved back down to Hastings, and he lives quite near, so we get to hang out a lot more. He's doing really well; he's always the first to like all my posts on Facebook. He's a true friend and I owe him everything.

By documenting Nick's story and realising its impact, did this act as your stepping stone?

In my life, generally, I had reached a really low point, and lost everything that I'd built up. It was the point where I had a choice. You either just say that's it and move on, or you give this one last shot and give it everything you've got. I said to myself, 'I'm going to do the photography that I've always wanted to do, I'm not going to look at anyone else's work, I'm not going to think about whether it's cool, interesting, whether anyone else wants it. I'm going to do what I've always wanted to do.'

I REMEMBER THINKING IT FEELS LIKE (AND IT SOUNDS FUNNY) BEING A KIND OF LIKE A NUN OR A MONK. I WILL GIVE UP EVERYTHING IN MY LIFE, RIGHT NOW, ALMOST LIKE I'D SOLD MY SOUL, TO DO PHOTOGRAPHY.

I knew I could make money doing care work, so I got a job in London. They needed two carers to do 24-hour shifts, so I said I'd do both jobs. But, in return for that, I said if I worked for two months, I'd then get three

weeks off and they could get temporary care workers in for that. They agreed to that in the end. What it mean is that the 24-hour shifts went one after the other, so I didn't have a moment off. That was the choice I made. I didn't see my friends and my dog, who I loved, went to stay with a friend. That was it. I did that for two years. I'd work for about six weeks, then go off for two or three works for projects I was doing.

People always say, 'You're really lucky to get your breaks, how did you manage it?' If you really believe in doing something, there's a certain point in your life when you will have to make that choice. I'm always ask, 'What are you prepared to give up for that dream?' At that point, it was all or nothing. I hadn't done documentary photography; I was 30 and was just starting out. I knew to be successful I had to commit myself 100%.

How does it work when you go out to get these humanitarian projects?

I work with quite a few NGOs and I've built up a relationship with them. At the beginning I did everything for free, and nobody quite understood what it was I wanted to do. Sometimes you have to create a space for what you're doing, because people don't necessarily know that they need it. That's why I had to self-fund at the beginning.

I didn't want to get commissions for newspapers or magazines, I wanted to work with NGOs. I wanted to work with them to tell the stories and be advocate for the people they worked for.

That didn't really work because newspapers want to commission the stories themselves, and NGOs want you to show their staff at work. I said, 'I can take a picture of your staff at work, but no one will be interested in the story. I need to show what the cause of the problem is.'

It took a long time. I would take the pictures they wanted, and they would give me the support to take the pictures I wanted. Gradually they started to see the stuff I was taking was getting published in magazines, and at the same time they couldn't get anybody interested in their stories, and that was how it really started to build.

Emergency is a great example where I've been to their hospital in Sudan. They facilitated that trip and I can stay at the hospital and do what I need to do. In return for that, I'm creating a story that hopefully promotes the work that they do, but not necessarily just showing pictures of Emergency staff at work. ➤

When I went to Afghanistan to go to the hospital they have there, which was the first story I did after I was injured, there's no pictures of any staff or people working, but it tells the stories of the injured civilians, which is why Emergency is there and why they're doing what they do.

The story I just did in Lesbos, I'm technically under commission for the UNHCR, but I didn't mention them in it. I said in it, there's been no response from Europe. They were really nice and said they trust me to be honest about what I say. It's taken a long time to build that trust up and that relationship, but it's a really good one.

You've just come back from Lesbos, how did you find that?

For me, it's one of the most overwhelming things I've seen. I speak to a lot of people there and everyone feels the same, but it's hard to pin-point what that is. I've seen a lot more horrific things I guess, but it's very overwhelming, the sheer numbers of people and the sheer desperation.

THERE'S SOMETHING HUMBLING ABOUT PEOPLE THAT I'VE BEEN DOCUMENTING AROUND THE WORLD, DYING ON THE SHORES OF EUROPE BECAUSE THEY'RE SO DESPERATE FOR SAFETY.

No matter how you view it, the simple fact is that there are hundreds of thousands of refugees from Syria, Afghanistan and Iraq, marching through Europe, looking for refuge. I never thought that would be something that would happen in my lifetime.

There's this beautiful photo of a girl with a rubber toy ring and it just really touched me and I wanted to run home to my daughter, who is the same age. I just thought, she's seeing this as a toy, but her parents probably gave it to her for safety.

They're doing whatever they can to try and protect [their children]. There's another one, a really beautifully dressed middle-aged Syrian woman, who just looks like she's off to the opera. She's got two kids with her and, when I was taking

the picture, I realised the two kids looked absolutely distraught but one was carrying three umbrellas. There was something moving about that. I imagine she comes from a very nice home in Syria, and fled, and made them take three umbrellas. I don't know what's going through her head. I don't know if she thought to try and normalise it, or thought when they got to Europe that it might be raining or something. It's those sort of moments that are incredible.

When you go to places like that, you must be surrounded by stories. How do you choose what photos to take?

It's just instinct I think. That is the hard thing, it's very overwhelming and you can't tell every story. I'm always trying to find stories that I think people will relate to. I'm not trying to find the most horrific story or the story that shocks people. There's other people that do that, and that's important. For me, it's about little moments of normality that somebody else would look at a photo and go, 'That could be my son, brother, grandmother'.

The other day I was talking to some families from Syria, and they'd come over on this boat. They're just like inflatable boats, and they took about 40 people on, to the point of sinking. The smugglers never go with them; they're pretty evil people, there's a lot of guns and a lot of violence. A lot of the time, when people don't want to go on the boat, the smugglers force them on. So smugglers are really not liked at all on the Greek side. One family had begged the smugglers to come on the boat, because they didn't know how to operate it, which they did — it's almost unheard of. I guess they had something good about them. It's never a black and white situation.

The Greek coast guard had seen them and intercepted the boat. There'd been a fight and the smugglers had jumped in the sea. One of the guys looked really confused and said, 'What smugglers?' and they were like 'The smugglers on the boat!' and he's going 'I didn't see any smugglers' and they were like 'Where the hell were you?' and he was like 'I was at the front, I think I might have dozed off!'

They tend to be friends when they travel together, they're from the same communities and they were going, 'This guy misses everything!' Those stories happen and it humanises the issue. When you tell the story about the other boat that capsized the day before, where one guy who was travelling with his two kids and his wife was eight months pregnant and they all drowned. He's there saying how he just wants to go home and bury his family, he saved up all his earnings because he wanted to give them a safer life, and he's there saying he killed them all.

THAT'S THE REALITY OF WHAT'S THERE. ONE MINUTE PEOPLE WILL BE LAUGHING AND JOKING ABOUT IT AND THE NEXT SOMEONE'S LOST THEIR WHOLE FAMILY.

When you're taking that shot, and you're then behind the lens, are you still part of it, or do you separate yourself?

I don't really think about it much. I guess it's the same as a surgeon or anybody; sometimes you do what you have to do. This one is very intense, because you really are part of it. You'll take a couple of photographs and then the next thing you'll do is wrap a blanket around a child. There is no escaping this story. One of the things that people have found very difficult is that you constantly have to be involved. It would be inhuman if you weren't. It does make for an exhausting experience.

Do you relive it all when you go through the editing process?

I get very very frustrated when photos aren't up to the standard I want them to be, because then I feel I've let people down. You know what was there and what was happening, but then you see a photograph that's not strong enough, and no one is going to use it. It's not going to make the cut. That always feel like you've failed those people because you think, 'That's my failing, not their failing.' I tend to be very hard on myself with the editing.

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I DON'T EXPECT TO CHANGE THE WORLD WITH MY PHOTOGRAPHS, BUT IF ONE PERSON CAN BE INSPIRED TO DO SOMETHING THAT HELPS OTHER PEOPLE, THEN THAT'S ENOUGH FOR ME.

When you get that shot, what do you hope will happen when people see it?

I don't expect it to change the world, or do anything. When I was younger, you kind of hope you can change the world, but I don't look at it that way. Someone actually came to an exhibition once and said, 'You're not going to change the world with these photographs.' They were quite angry and it was just a small exhibition.

I DON'T KNOW IF I MADE THEM FEEL GUILTY OR WHATEVER, AND I SAID, 'LOOK, I DON'T INTEND TO CHANGE THE WORLD, BUT IF I CAN INSPIRE THE PERSON THAT DOES THEN I'VE DONE MY JOB,' AND THAT'S HOW I SEE IT.

I got from an Australian kid, he wrote to me about six months ago to tell me that he'd struggled at school and had wanted to go to medical school to be a surgeon, but he was told he probably wouldn't be smart enough, but that he'd been working really hard, and told me he'd just got into Brisbane Medical School. He was actually in the top one percent. I was reading it thinking, 'This is, but why are you telling me this?' Then he went on to say that he wanted to thank me because one of my photographs inspired him to do this. Every day, when he was having a bad day, he'd look at this photograph. It was one of the ones I'd taken at the Emergency hospital of an injured child, and it gave him the strength to keep going. For me, I could give up today and I'd feel that I'd done something with my work. I don't expect to change the world with my photographs, but if one person can be inspired to do something that helps other people, then that's enough for me.

So, what's next?

I'm back to Greece tomorrow, I'm going out to the Macedonian border and I'm going to follow the trail that the refugees are taking through Eastern Europe, then back to Lebanon and Jordan and cover the story there, for the next three months probably. ➤

You're a very lucky man in many many ways. How do you view that? Do you see it as serendipity perhaps or maybe fate?

It depends how you look at it, I would say I'm the luckiest person know. I shouldn't have lived. Nobody thought I would be back working, and I'm back and busier than ever. I've been through some real ups and downs and someone asked me, when I got injured, what gave me the strength to keep going, I was like all the shit I've been through the rest of my life, leading up to that point.

When I was 18 I had a car accident and was in hospital. Someone gave me a book, Ernest Hemingway's *The Old Man and the Sea* and it really struck me. It's a short book, and basically the old man is the unluckiest fisherman. He never catches any fish, and he has a young guy who works with him. The young guy gets frustrated because he gets his money from the fish, and they never catch the tuna or the big fish. Every day the old man is the first one down to the boats. The young man asks, 'Why bother? You never catch fish and you're always here working more than anyone else.' and the old man says, 'I just want to make sure that when my luck does come, I'll be ready for it.'

That really stuck with me.

IN A LOT OF WAYS I'VE HAD A LOT OF BAD LUCK IN MY LIFE, BUT I WAS ALWAYS READY. EVEN AT THE WORST TIMES, I'VE ALWAYS KEPT BELIEVING, SO THAT WHEN LUCK COMES YOU'RE READY FOR IT.

To explore Giles Duley's recent talk at AUB, visit aub.ac.uk/opoa

gilesduley.com

RIGHT

Inter-Tribal Violence,
South Sudan. 2009
Giles Duley.



Collaborating and Capturing the 21.9 Billion

— SIMON PRIDE

Collaboration is often the lifeblood of the creative process, but when Giles Duley asked me to help put together a collaboration to accompany his latest exhibition, I was as anxious as I was excited. His disarmingly simple portraits of refugees, the dispossessed and victims of war and famine are achingly poignant to the point they don't need elaboration. They speak for themselves. Because that is exactly what Giles does — he tells the stories of people who don't have a voice to speak with.

From the outset, co-collaborator Martin Coyne and I decided that we could not compete with Giles' work. Instead, we needed to find an idea that responded to Giles' photography in some way and provide a parallel commentary.

Giles' exhibition is entitled One Second of Light — a title driven by the idea that at a shutter speed of 1/60th of a second, an exhibition of 60 photographs would only amount to one second of total exposure time. One second of light.

The point Giles makes is of the dilemma of the photographer and the viewer — what can we really understand of lives so fundamentally turned upside down by this tiny momentary insight? We can walk away from the image, but for the subjects themselves there is no walking away — just a daily reality.

Of course, Giles is being characteristically modest with this title. The truth is that his images are so empathetic, so strong, that as a viewer, we are compelled to consider our common humanity. However foreign from our daily lives, we recognise ourselves. As Giles says, they are, 'stories of a shared humanity'.

Giles referred to the new exhibition as “a collection of photographs that let us glimpse the lives of others” and this gave us the starting point for what would become the installation, *21.9 billion and counting — a social media camera obscura*.

THE 21ST CENTURY IS THE MOST PHOTOGRAPHED CENTURY YET. WE ARE SURROUNDED BY MEDIA AS NEVER BEFORE.

In the opening sequence of the 2003 BBC documentary, David Hockney's *Secret Knowledge*, we see a view of the earth from space, demonstrating the extent to which the camera has revealed and recorded our world. Yet Hockney's voice-over asks us to consider something else;

“We thought we saw the 20th century on the news, film and elsewhere, better than any previous century. Although we could say we did not see it at all, a camera did.”

But even Hockney, back in 2003, could never have guessed the extent to which smartphones would enable us all to become documentarians of the world around us and curators of our own lives through social media.

21.9 BILLION IMAGES ARE UPLOADED TO INSTAGRAM EVERY YEAR — AFFORDING GLIMPSES INTO THE LIVES OF 300 MILLION USERS. THE INSTALLATION WE CREATED DISPLAYS A SELECTION OF THESE IMAGES, IN REAL TIME, AS THEY ARE UPLOADED, PROJECTING THEM ONTO A VIEW OF THE EARTH FROM SPACE.

Using the ground position of the International Space Station a five-kilometre search grid captures and displays posts and shows them against their global location.

WE ALL OBSERVE. BUT DO WE SEE?

obscura.aub.ac.uk

RIGHT
21.9 Billion
and Counting
— A Social Media
Camera Obscura



24-7

- IAN FELLOWS



ILLUSTRATION
Marianna Madriz

PORTRAIT ILLUSTRATION
Louise Byng



Ian Fellows' career in VFX has seen him work on over 45 feature films at studios in both London and Canada. He explains how the VFX industry's global expansion was made possible through the combination of creativity, tax breaks and technology.

Historically, VFX companies have been based in three locations; the US, London and Australia. London rose to become one of the primary hubs for film VFX, largely due to the Harry Potter franchise and also the fantastic tax breaks that the British Government were offering for productions that shot their films and completed the post in the UK. Over a period of about a decade, London developed a leading talent pool of VFX artists.

The industry at the start of this time looked quite different compared to the industry we see today. One of the biggest sustained changes I've witnessed is the technology that supports the creation of VFX work, particularly in the case of hardware. Around the time when I first began working in the industry, computers

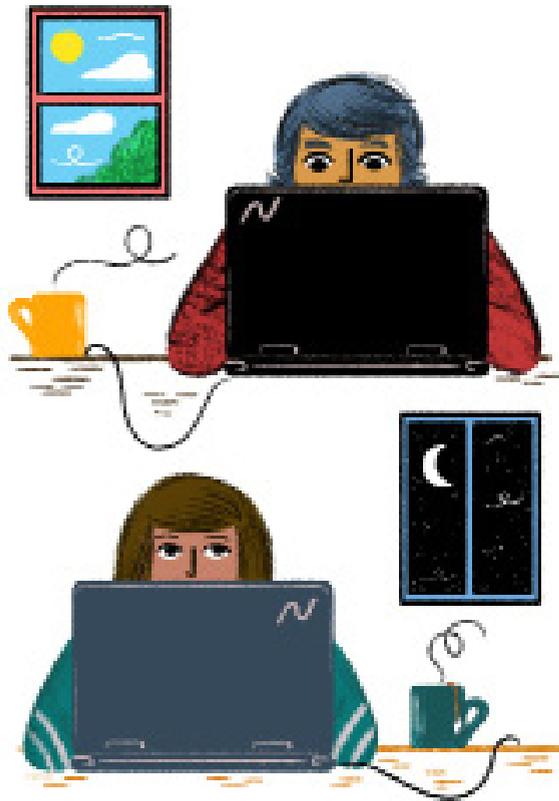
like the high-spec desktop PCs that we use today were neither affordable nor available to the public. The fastest machines at the time were the size of a fridge-freezer and cost vast sums of money! The Internet was also far less developed in this period, and users certainly saw nothing of the download and streaming speeds that are currently available. Movies were shot on celluloid, scanned for digital manipulation and then shot back onto celluloid for distribution and projection in cinemas.

Due to these limitations, the industry in London grew around a very tight nucleus of companies based in Soho. Clients would walk between various vendors to review work in the facilities' own preview theatres.

The development of technology really facilitated the ability to produce far more complex visual effects work and more affordably expand the size of teams involved in the creation of the work. At the time when I began working in the industry, the company I worked for were about 40 strong in total.

““”

THIS IS REALLY WHERE THE VFX INDUSTRY IS TODAY; A MULTI-NATIONAL INDUSTRY WITH COMPANIES THAT ARE ABLE TO SET UP SATELLITE OFFICES IN RESPONSE TO THE FINANCIAL CLIMATE, DISTRIBUTING THEIR WORK ON A SINGLE MOVIE ACROSS THE GLOBE.



On a current production we can see a greater number of artists in one department alone assigned to a single show.

The advent of high-end digital photography, combined with increased ability to transfer files quickly over the Internet, meant that clients to hold remote reviews of work, rather than needing to be in the same physical location where it was being undertaken.

About 8-10 years ago, Vancouver started to emerge as a developing hotspot for film-making, with studios being offered similar tax incentives for completing not only the production shoots, but also the post-production work in the one location. As a result, many of the bigger VFX vendors began setting up satellite studios in Vancouver to compete for work.

More recently, Montreal has offered huge tax breaks for studios that commission VFX work to be completed there. The continued development of communication technology has made it possible for companies to be able to set up multiple satellite locations to secure work with the Film Studios. It's also meant that studios can outsource work comparatively cheaply to locations such as India, in order to cope with the short-term rapid growth required in personnel to complete the prep work.

This is really where the VFX industry is today; a multi-national industry with companies that are able to set up satellite offices in response to the financial climate, distributing their work on a single movie across the globe.



There are obviously a number of challenges to be overcome in order for this to work. Firstly, there's the management of assets, which comes in the form of image data as well as data for virtual models, textures, rigs, cameras, and job files — the list goes on. At Framestore we manage this data via a set of duplicate databases. Each location has a database, which is kept in constant sync with the other sites. The database keeps track of all the job files, as well as any dependencies, and the resultant image renders over numerous iterations. This allows any site working on the same show to see the same files and file structure in any location. These files and assets can then be synced from and to a location at the click of a button.

Another major challenge is dealing with differences in time zones. Montreal is five hours behind us in the UK, which means that staff in the Montreal office begin their working day in the early afternoon in UK time. As a result of this, we will schedule conference calls or reviews of work for the afternoon or, in some cases, after the standard London working day.

Typically at Framestore, whilst we regularly work on the same show across two continents, it is unusual for the two locations to work on the same shot or sequence of shots. Normally work is split quite cleanly between each location based on shot sequence. We are however often required to share assets. For example, if the team in Montreal is responsible for the look development of a character or environment, that will be populated into a sequence being worked on in London and vice-versa. It's taken some time to develop and debug the system, but we're now reaching a point where this sharing of data is largely quite painless and straightforward for the artists, whilst the underlying pipeline is immensely complex and involved.

framestore.com



Photo by @forzetri

– KAREN FUCHS

A Road Cycling Photo Essay

Karen Fuchs' career spans over 20 years and has seen her photograph everyone from Jarvis Cocker to Usain Bolt, in locations across the world. Her most recent photos, as she explains, are far more personal.

In the spring of 2014 I started one of the most difficult journeys in my life – the realization of having to say goodbye to my father, and having to do so in the matter of a few months. After a stroke and the following intensive care treatment it was found that he had very advanced stages of liver cancer, and at best six months to live. Even though I knew the time would come when I'd have to say goodbye, I had simply assumed to have at least another 5-10 years as he was in very good health, still gardening, still riding his motorbike at 84.

Being athletic has always kept me focused and disciplined throughout my life, even more so in difficult times. So during this especially challenging time, getting on my bike provided me with a momentary escape, a break from what I had to deal with, but also the stillness of mind to accept it. Road cycling can be a dangerous sport, it requires absolute attention to what is happening around you, focus on even the smallest movements you are making. But somehow this

focus also provides a relief from the endless stream of thoughts normally racing through our heads. A meditation of sorts, plus the benefit of getting out into the open, being in nature.

Riding more than usual, I now found myself with no shortage of cycling pictures, and a little over two years ago a friend of mine had introduced a reluctant me to Instagram. Yet another unnecessary social media platform I thought – albeit one that could not entirely be avoided as a photographer. Originally I had decided to only post iPhone snaps (because of copyright small print in terms of use), and trying to come up with a daily snap very quickly took me back to the pure joy of my early days in photography. Simply taking a picture for the sake of it. Honing my eyes more keenly to my surroundings again – and somehow just like that two of my passions connected. I quickly realized people were resonating with my cycling images, that the cycling community had embraced Instagram as their platform.

Without looking or trying new doors were beginning to open up to me, I started connecting with cyclists all around the world, got invitations to ride in different places, a few times with pros, and even the opportunity

to go on a training ride with the Italian National Team at the Road Cycling World Championships in 2015 – an opportunity and ride of a lifetime I could have never dreamt up in even my wildest dreams! Along the way I made new friends, met my partner, some days finding myself to get on the bike just for the sake of having some fresh images to post. It took me away from promoting myself as a photographer, but also opened the doors to working for and within the cycling industry, a development I'd have never predicted or pursued, but one that I am now welcoming with open arms, as it allows me to combine two of my passions — go out there and do what you love, and love what you do!

[@karenfuchsphoto](#)



Photo by @eolsen813

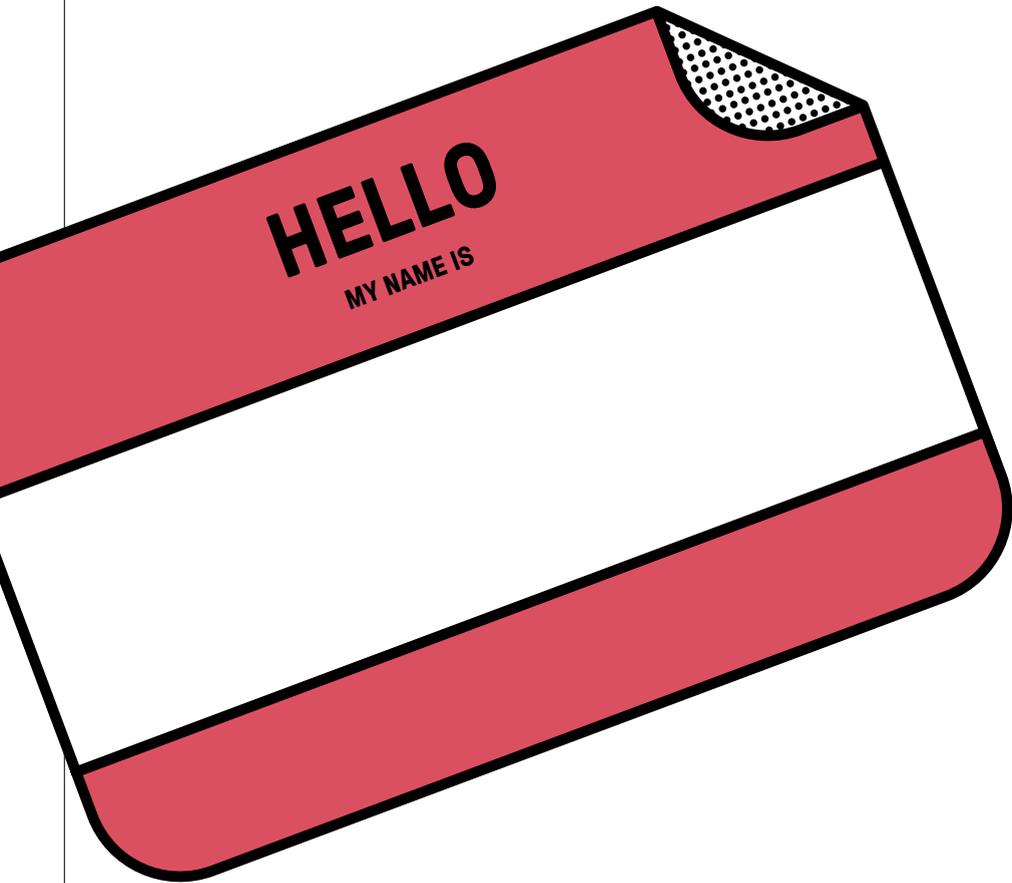




Photo by @eolsen813

– LISA RICHARDSON

Illustration & Personalisation



Lisa Richardson is the Course Leader for Illustration. Her practice focuses on sculpture, installation, and photography. She explains how the future of Illustration has innate ties with increasingly popular practice of personalisation.

WHY DO YOU THINK THAT ILLUSTRATORS AND ILLUSTRATION IN PARTICULAR IS SO POPULAR WHEN IT COMES TO PERSONALISATION?

It's become the case that illustrators now are working in much more authorial ways. They're generating other worlds that people can then buy into. I think the whole debate between the crafting, the handmade and the digital has really created a market of people that want to invest in people's visions of the world. They have the time to slow down and look at an image and understand what the content is and the passion behind it. When we think about the amount of images we're accessing everyday, and how we're engaging with them, it can be quite shallow.

Many people recognise that illustration, or illustrated children's books, are perhaps the first point at which we engage with a narrative at an emotional level. We hold those kinds of books very dear, and they form who we are. People will return to illustrators and illustration as a way of just looking at the world in a range of interesting ways. I think we're all looking for that space now, and to slow down. It is escapism.

A lot of work and imagery coming out in the last few years, even in the very commercial sectors of textile design, have been about woodland creatures and forests. We all want to escape now back to nature. I think it's about playing as well. People are enjoying this imagery because it takes them back to their childhood. It's running through woods and coming across owls with big eyes and rabbits and other stuff.

DO YOU FEEL THESE WORLDS ARE SOMETHING THAT ILLUSTRATORS ARE HAPPY TO WELCOME PEOPLE INTO AND MAKE CONNECTIONS THROUGH?

Essentially illustration students are visual communicators. They want to encourage people to view the world in a different way. They want to be part of a conversation and a dialogue.

I love the fact that as an illustrator, you're always thinking about a specific audience. How do you engage with a small six-year-old girl, as opposed to a 75-year-old chap who loves gardening?

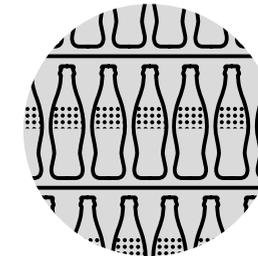
£1.8BN

Has been raised by the DVLA from personalised number plate sales since 1989



150M

Personalised Coca-Cola bottles were sold in 2014



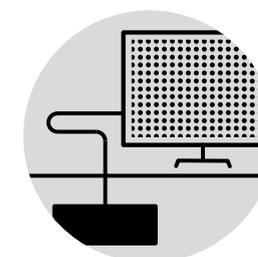
500K

Copies of Lost My Name — a personalised children's story book were sold in less than 12 months



1.5M

Sellers use etsy.com to sell handmade and personalised goods online



Having an awareness of audience is something that makes illustration exciting, and the fact that your work can reach so many people is even more exciting.

AND WHAT DOES THIS MEAN FOR THE FUTURE OF YOUNG ILLUSTRATORS?

I think we're moving into a new era, obviously Etsy and various platforms like that are allowing people to invest in early career illustrators and designers and artists.

People love to be spotting the next trend. It's a great time for illustrators in many ways. Perhaps not so much in traditional ways, because I think fees for illustrators, there's quite not often recognition of the time and scale and energy that has gone into it.

Fees for illustration within editorial context and within publishing can be very low still.

WHAT DO YOU LISTEN TO WHEN YOU'RE MAKING WORK?

I don't really listen to music I have to say. The catalyst for my work tend to be cinema, I'm really interested in 1950s and 60s cinema. The last exhibition I had was very much as a response to Far From the Madding Crowd. I'm really interested in people like Julie Christie, Stuart Bogart, kitchen sink dramas and ideas around social change. Far From the Madding Crowd I love because of the cinematography and the fact it's a Dorset landscape.

WHAT IS ON YOUR DESK AT THE MOMENT, OTHER THAN THE USUAL THINGS?

I've got a book that I'm playing with at the moment. It's a book of solutions. I'm working and creating drawings at the moment using those. I've also got photographs of my children and lots of flowers — I'm really into the idea of nature within practice. I'm interested in putting objects into the Dorset countryside, making things that I then take out. I'm interested in how we move stuff around in the world. There's so much stuff here, but then it's what we do with it.

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THE JOB OF A PHOTOGRAPHER
— BILL  BRADSHAW
I'VE ALWAYS LOVED
STORIES.  WHEN I
REALISED HOW ENJOYABLE
I FOUND THE  PROCESS
OF SEARCHING FOR
THEM, I KNEW IT WAS
THE ONLY PROPER JOB
I COULD HANDLE ON A
DAILY BASIS.  SO I
BECAME A PHOTOGRAPHER.
EVEN  IF I DON'T
LIKE A PARTICULAR STORY,

A STILL FIND THE OPPORTUNITY
 TO CREATE ONE
OR RECEIVE ONE — AND
ESCAPE IN THE PROCESS
— REALLY PRECIOUS.
IT'S  LIKE THE
MIXTURE OF INTRIGUE,
RENEWMENT AND 
THE FEELING OF 'HAVING
JOURNEYED' AS YOU EMERGE
FROM  THE CINEMA.
AS A PHOTOGRAPHER,
PEOPLE HIRE YOU TO
NARRATE THEIR STORIES,

SO UNDERSTANDING HOW OTHER PEOPLE CHOOSE TO PUT THEIRS  TOGETHER BECOMES AN OBSESSIVE SOURCE OF INTEREST —

 WHETHER IT'S A FILM, PLAY, BOOK OR SONG.

DOCUMENTING A GREAT THEATRE PRODUCTION IS THE KIND OF JOB THAT SPOILS PHOTOGRAPHERS  AND PREVENTS THEM FROM DOING ANY OTHER KIND OF WORK EVER AGAIN. WE ARE REALLY LUCKY!

WE GET TO FORAY INTO SECRET WORLDS — LIKE BACKSTAGE — TO ESCAPE, EXPLORE AND REPORT BACK, WHILE MAKING A LIVING AND HELPING OTHERS DO THE SAME.  WHO'D WANT TO DO ANYTHING ELSE?

07:00

Wake up, rush to get ready and dash to the train station to get the 08.21 to Bristol Temple Meads. The train is busy, but I manage to find a spare seat. I love doing sneaky life drawings of some of the other passengers!



09:10

I finally arrive at Aardman and meet up with friends and chat about animation. I also have the first of many cups of tea. We then discuss how our shots are going and, eventually, we organise to go to the cinema as a group later this week.



A Day in the Life of an Aardman Academy Student

— **ABBY AUSTIN**

Abby Austin graduated from BA (Hons) Animation Production in 2015 and has now completed the Certificate in Character Animation course at the Aardman Academy. The 12-week intensive course, with a maximum of 12 students, takes place at Aardman's headquarters in Bristol.

09:30

It's time for a group critique with the tutors! We take it in turns to look through last week's work. I take notes and jot down what I can improve upon for my next take.



11:00

Short tea break with friends whilst chatting about our next animation assignment. We then decide to go and video reference our shots in Studio 1, It's both fun and a little embarrassing to act what you're going to animate in front of everyone else, but certainly worth it!



“”
IT'S BOTH FUN AND A LITTLE EMBARRASSING

11:15

I now have an individual, one-on-one critique with Loyd Price, the Head of Animation at Aardman. It's so useful! Naturally, I note down everything he tells me. I continue to work on my shot in my workspace until I'm happy and then I animate it.



13:00

Lunchtime! I'm totally starving and get a little too excited about what the canteen is serving. Burger and Chips day is my absolute favourite, alongside (another) much-needed cup of tea! We saw Matt Lucas in the canteen today, which was pretty amazing.



14:00

Time to get cracking with animation again in my workspace. I ask for a friend's opinion on a section of movement, act it out again and keep animating.



16:00

Surprise — another short tea break with friends! I'm starting to feel a little tired now but must continue with my shot! It's taking its time but it's nearly finished.



18:00

Home time, I'm pretty tired so export my shots, tidy my workspace and say goodbye. Time to make my way to the train station with a friend. The train is pretty packed with commuters at this time. I just listen to music and try really hard not to fall asleep on a stranger!



19:30

I finally arrive home, have dinner and do some drawing to chill out. I do a little research, too. Over a cup of tea, of course.

21:00

It's time to finally relax and catch up on The Apprentice! A couple hours later, I fall into bed after a busy day of animating. I'm looking forward to the next day now.



- AN INTERVIEW WITH

Jim Cregan

After graduating from BA (Hons) Arts & Event Management and discovering ready-to-drink iced coffee during a year travelling around Australia, Jim Cregan decided to bring the drink to the UK. Five years since the first carton sold in Selfridges, Jimmy's Iced Coffee has gone on to be a supermarket staple, stocked in the likes of Waitrose, Tesco, Sainsbury's and Whole Foods.

PHOTOGRAPHY
Bill Bradshaw





Jim, you've obviously got a head for business and it's led to you building a successful company, is that what gets you out of bed in the morning?

I'm not an intelligent person. People say, 'Oh Jimmy you are, you're a shrewd businessman, you know your thing', but honestly, I'm not! I've just been in Germany with some really old school pals who I lived with in Dubai, and their knowledge of history and just simple things like World War II, I have no idea about, because I just didn't concentrate. I'm not intelligent, but I do have a tonne of passion for what we're doing, and that's what you need to get out of bed in the morning.

From seeing your talks that you do, it's obvious that you have a huge amount of belief you have in yourself. Is it real, is it fairly consistent and how do you do it?

Is it real. It has to be real, because people can sniff out a fake.

I'VE BEEN TO TALKS WHERE PEOPLE SAY 'FAKE IT TO MAKE IT', BUT THAT'S THE BIGGEST LIE ON THE PLANET.

If you fake it, you're lying to yourself, you're lying to the people you're talking to, and you're basically living a lie. Someone will sniff you out and then you're basically just fucked.

It is also consistent, because I so wholeheartedly believe in what I'm doing — and it's all I do! There'll be times that I come home from work and basically switch off 'Jimmy', who's the guy who wears the hat and is a bit of a...[laughs]. But there are times when you need to just fully switch off and just actually not smile, like when you go to sleep.

I like having fun, though. I like talking to people, and that's just natural, I like doing that anyway. If I'm not wearing my hat and doing my Jimmy thing, and I go to somewhere where people don't know me, I'm still gonna be cheerful, be happy, look people in the eye, try and high-five them if I can.

And how much does that hat play a part in that? Is it that you're a different person when the hat is off?

I did a talk in front of 120 people today and then I come home still ➤

A JIMMY'S ICED COFFEE TIMELINE

2008

Jim discovers ready-to-drink iced coffee during a trip to Australia.



2010

Jimmy and Suze start working on recipes for Jimmy's Iced Coffee after hours in Suze's café.



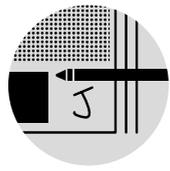
2011

The first carton of Jimmy's Iced Coffee is sold in Selfridges, London.



2013

Jimmy's gets a contract to supply Tesco after Jim approaches buyers dressed as an iced coffee carton.



2014

Jimmy's Iced Coffee officially goes debt-free paying off start-up loans and money owed to manufacturers.



2015

Jimmy's launches in 197 Sainsbury's stores with The Telegraph reporting that the deal will take the company's turnover to over £2m.



bouncing off the walls, throwing the kids around, having a great time, and Sophie [Jim's wife] is just like, 'How are you managing to do this today?' But then other days I come home and I'm just like, 'Soph, can you just do the kids? I'll do bath time and just sit and chill but otherwise I'm exhausted.' And I just need that time. And that's when you do come in and the hat goes down and it's done.

At work, I wear this hat all the time, though. All the time. It's only happened like three times where I'll go to work and I'm not wearing my hat because I've forgotten it, and I come up the stairs and people are like, 'Can I help you...oh my, Jim... what the fuck are you doing without your hat?'

In a sense, you're your own hype-man, how do you do it? How do you be your own hype-man?

Today I saw a photo on Instagram today from a girl who's doing a marketing presentation on us. She posted a picture with two Jimmys' [Iced Coffee cartons] in the cup holder of her car saying, 'Pulled an all-nighter to prepare for a presentation on Jimmy's Iced Coffee, thanks to Jimmy's for saving us on our road trip to our presentation.' I showed the whole office today, really simple photograph, #nofilter, all this stuff, and I just said, 'Guys, this is why we're doing what we're doing.' A normal person, doing normal stuff, pulling an all-nighter as everyone has done before, needing Jimmy's for a road trip, and this is fundamental. There are just so many things in there — there's the student, there's us as a company which people like to use as a case study, it fits in the cup holder of their car, they're telling people about it, hashtagging KYCU — and that's what helps me keep doing what we're doing, seeing other people enjoying what we do.

We had a guy yesterday just saying, 'So I thought your English iced coffee was gonna knock the socks off Starbucks, but it tastes like dishwasher so good luck'. And I was like, 'Okay, sorry you had a bad experience, can I send you some more 'cause you might have just had a dodgy carton?' and he was like, 'Oh, yeah, I'll give it a whirl.' So there are also those

people, where you're like, 'Oh, I just want to kill you, but actually I'm gonna make you my best friend.'

Your office also looks like a reflection of the Jimmy's Iced Coffee brand with the skate ramp, the pizza oven in the corner and the overall design. Do you think that carries through to your staff and the way that you guys work? Do you think you've created a culture there?

This is totally deliberate — as soon as we could afford to get a decent working space we went all guns blazing to make the office an amazing place. When you go to a bed shop and you say, 'I want any old bed', they're gonna say, 'Now listen here, did you know that you spend eight or ten or six hours of your day sleeping, so you've got to have a fucking good bed'. You've got four things in your day that should happen, which is sleeping, so you need a good bed, family time, which takes a lot of work but you gotta have a fucking awesome family, you need me-time, your own time, and then you've gotta have work time.

AND WORK-TIME, LIKE A COMFY MATTRESS, NEEDS A COMFY OFFICE.

We like open spaces, we do standing desks, and we have our skate ramp and we have a fully functioning kitchen with a pizza oven. The six of us just sat around the table today and Moa, our new office manager, absolute legend, cooked up a really badass soup with cheese on toast, and we just sat around and chewed the fat, had a really good giggle, then we all washed up together and got back on with work. And, it's not like trying to be cool or whatever it is, you're just doing something to make people feel more comfortable at work. I don't understand why people don't just burn every artificial ceiling panel, and have high ceilings and air to breathe.

How many people work with you in your office now?

Seven or eight in January. It's really exciting. These people are getting up every single day for you. You've got to look after them, you've got to keep them, and to keep them you've got to treat them well and give them stuff that they wouldn't get anywhere else.

And that's good food, a really cool place to work and flexibility. It's really important to do that.

SUZE [JIM'S SISTER AND BUSINESS PARTNER] AND I DON'T LOCK OURSELVES IN A GLASS BOX AND HAVE ALL THE FUN AND EVERYONE ELSE JUST WORKS IN THE SHITTY OFFICE. EVERYONE HAS TO FEEL WHAT WE'RE DOING.

Yesterday we went and met a pretty big company about doing a potential distribution deal, and I think typically heads of businesses wouldn't tell the rest of their staff about that. You have to keep everyone just living and breathing what you do. If they go out for dinner or come home from work, the last thing you want is them slugging off your company. Or make them feel like, 'Oh fuck, I've got to go to work in the morning'.

IT'S AMAZING WHEN YOU DO GET THE RIGHT PEOPLE. IT'S BEAUTIFUL ACTUALLY.

The last three people in the last nine months have just been epic. And it's so good.

Your story is very polished and quite well-known. Do you think people might see you as an overnight success and miss out the harder parts of getting to where you are now?

I hope people do see what we've been through, because we're totally happy to share both our pleasures and our pains through social media and chatting to people. When I go to do a talk, I'm happy to say what our darkest day was. It's not all glory because that's just not real. Sometimes, people who get introduced to us say, 'I've heard rumours that we've sold out to companies and I've taken a six million pound cheque and it's been really easy,' and I'm like, 'Where are you finding this information from?' Six million pounds that would be great, but you're not taking my company. And you kind of just have to re-educate people that we are just normal people doing normal stuff. >



There are companies who started at the same time as us that are doing quadruple the turnover that we are – but it's not about turnover for us, it's something so much more.

What's the future for Jimmy's Iced Coffee?

We're slowly gonna move out of Jimmy's Iced Coffee and we'll just be Jimmy's, and our strapline is still Keep Your Chin Up, and we'll very much be stuck with KYCU, but there's something really important about a new kind of sub-heading which is, 'We make and do things to keep your chin up.' So [in the future], one of the things we make is iced coffee, but we also do festivals and we also do talks and we also do car rallies and we make merchandise and we make clothing and we make action figures and we make people happy by doing stuff randomly for people. I think that's what we want to put under our KYCU umbrella. It's never really just been iced coffee in a carton, it's been so much more. It's all derived from the experience and the feeling that I got from drinking that product in Australia.

So, what are you listening to at the moment?

Luke in the office is a full-blown old school hip-hop head. His knowledge of old school hip-hop is fantastic. He introduced us to an album by a guy called Czarface. I've actually just downloaded public enemy's latest album because they're playing at the O2 on Monday. I'm gonna go and see them.

In the office, we listen to a lot of Indian music, a lot of Bhangra. We play a lot of hip-hop and Steve likes a bit of electro-swing. Every so often we'll just throw in a massive metallica track or a filthy power ballad or something. But in general it's just hip-hop and Indian music. If we're driving, it's old school hip-hop because it's the only thing to keep you awake and keep you pumped.

What's in the boot of your car?

In the boot of my car right now is 120-litre cool box, about a third full of ice and water, and a trolley to go with it. There's also a bag containing about six leftover coasters and stickers from a talk we just did.

You have this huge kitchen in the office, so what do you make for lunch?

Traditionally, about 10:30, someone asks what's on for lunch. Moa, who's our new office manager and an awesome chef, will say, 'We're having lentil soup with amazing hot cheese flatbreads'.

Here, you're not walking out of the building and getting a shitty meal deal, you're sitting down with your crew and eating something insane. And that's really important.

The line 'An army marches on it's stomach' is so true, because if you have plastic sandwiches and crisps and stuff, people take it back to their desk and just much away like hibernating little vultures. Actually, we need to be sat round a table enjoying sharing, like normal people. Why would you want to do anything else? You've got to feed people all the time, that's just mega.

KEEP
YOUR
CHIN UP

– DEFINITION OF DESIGN

HYPHENS, EN DASHES AND EM DASHES

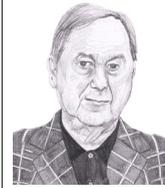
MODERN WORD PROCESSORS MAKE HYPHENS, EN DASHES AND EM DASHES INVISIBLE. THEY USE THE CONTEXT OF WHAT YOU'RE WRITING TO ENSURE YOU'RE USING THE RIGHT ONE. STILL, IT NEVER HURTS TO UNDERSTAND THEIR DIFFERENCES. THE HYPHEN LINKS TOGETHER SMALLER WORDS TO WORK AS A COMPOUND (E.G. CHECK-IN). THESE WORDS WORK CLOSELY TOGETHER TO FORM A SINGLE CONCEPT. THE EN DASH IS LARGER THAN A HYPHEN AND IS USED TO SHOW A SMALL DISTANCE BETWEEN TWO WORDS OR VALUES, SUCH AS A RANGE OF YEARS (E.G. 2014–2017). THE EM DASH IS LARGER THAN AN EN DASH AND A HYPHEN. IT'S USED IN THE PLACE OF COMMAS AND PARENTHESIS TO BREAK UP DIFFERENT PARTS — LIKE THIS ONE — WITHIN SENTENCES. OR SIMPLY, A CHARACTER CUDDLE.

ILLUSTRATION
Nathan Connor





SCHOOLS



STUART BARTHOLOMEW

— Principal and Vice-Chancellor,
Arts University Bournemouth

LEADING THE ARTS UNIVERSITY SOMETIMES HAS THE FEELING OF CHAMPIONING AN ENDANGERED SPECIES. A CENTURY AGO THERE WERE 180 ART SCHOOLS SPREAD AMONGST OUR PROVINCIAL TOWNS AND ACTING AS CENTRES OF CULTURAL AND ARTISTIC LIFE. NOW THERE ARE JUST 10.

This is not to say that education in the arts has diminished. On the contrary we have seen dramatic growth in provision within UK higher education but this growth has been largely in multi-subject universities. What has been lost is the distinctive studio teaching and learning environments of smaller specialist and independent institutions which have nurtured generations of creative talent. The remaining specialist arts institutions punch considerably above their weight, but are faced with a fast-changing institutional landscape, the challenges of new technologies and stronger political intervention in a competitive and globalised market for higher education globalised.

In these circumstances it is not surprising that there has been a surfeit of nostalgic reminiscences about the golden age of our art schools. The recent BBC Radio 4 programme 'Art School - Smart School' provided a forum for much of this with a narrative berating the loss of craft workshops, the formalising of curriculum and overall management of activity which was remembered as one of serendipity with a touch of anarchy. The golden age inevitably refers to the 1960s and 70s when many of the critics of current art education studied. Whilst this period is associated with freedom, change and quite large helpings of hedonism, art schools were also shot through with favouritism, patriarchy and a good deal of sexism.

IT IS TRUE THAT ART SCHOOLS HAVE NOW BECOME MORE PROFESSIONAL BUT THIS DOES NOT MEAN THAT THEY HAVE BECOME LESS CREATIVE OR CAPABLE OF PRODUCING INNOVATIVE GRADUATES.

When Sir Joshua Reynolds delivered his discourses to the first students and members of the Royal Academy of Art which he founded, his emphasis was placed on learning from the past and idealising subject matter which was otherwise imperfect. The role of the master figured prominently as a conduit to the classical past and as a person to be copied.

The tradition of this 18th century Academy percolated the movements of Parisian Beaux-Arts and the Victorian Ateliers and still lingers within the mythology of the art school. A challenge to this concept of art school followed the industrial revolution and the ascendancy of production over commerce. Prince Albert and the Great Exhibition gave impetus to connections between arts and manufactures and the emergence of design as an

equally creative discipline to fine art. The emergence of 180 metropolitan and provincial art schools owes more to connections between art and design than to a Royal Academy of Art. Arguably, the reduction in the number of independent schools to current levels is due in part to the fracture in the relationship of contingent creative disciplines and the consequent incorporation of many art schools into larger multi-subject institutions.

Our own Arts University has weathered this history. Founded in 1883 it continues to offer specialist courses in the major art and design disciplines as well as newer ones in media and performance. It has grown but not at the expense of giving less to more. It prides itself on being a creative community in which the process of making is practiced, celebrated and shared.

A distinguishing characteristic of our students is their ability to negotiate the contemporary setting of global production, where skills and talents are combined. This in stark contrast to the more inward looking character of some of the earlier art schools. Similarly there is no embarrassment in the vocational nature of courses where creativity is turned into careers, rather than seeing art school as an end in itself. Vocationalism is neither an academic or creative deficit, rather it is a material strength providing the means through which our students adapt and change in the creative workspace. We continue to help students achieve their unique potential encouraging them to experiment, to take risks and as Samuel Beckett dared us to "Try again. Fail again. Fail Better."

Over the last decade China has opened more than 400 schools of art and design. The number of specialist arts institutions in the UK remains small although their international reputations are large. The quest in the developing world for schools and colleges capable of developing graduates who can move between complementary creative disciplines, adapt to new technologies and drive innovation is writ large. So must it be here.

AS TO THE FUTURE UK ART SCHOOL WE SHOULD FIRST ESTABLISH MORE OF THEM, TO LET THEM FEED FROM AN ESTABLISHED TRADITION OF NURTURING CREATIVITY AND TO ENSURE THEIR RESONANCE WITH CONTEMPORARY CONTEXTS.

The success of UK creative industries is in large part due to the production of graduates with these abilities. It is not a time for complacency or of bickering about the past. To sustain both the quality and volume of those able to address the challenges of the future with new ideas and practices we need to understand and replicate the learning and teaching environments that art schools so organically create. Added to this is the mix of 77 pieces of advice from an Honorary AUB Fellow, Bob and Roberta Smith.

It is fair to speculate that if a 20th century student of art and design was asked, "What do you make?" they would identify an artefact or product and in a particular discipline. We will be a creative nation in this new millennium of the 21st century when we add, "and we make a difference", to this answer. It is essential that we continue to support the national asset of specialist arts education and invest in its ability to nurture creativity and innovation.

ILLUSTRATION
Adam Taylor

LEFT
Bournemouth Art School 'Pupils at work'
in The Bournemouth Graphic, October, 1902

BELOW
Fine Art students in
AUB's Passiv Haus —
Bill Bradshaw



ADVICE

FOR

FUTURE



BOB AND ROBERTA SMITH

— Artist

- 1 Drink lots of Coffee.
- 2 Travel everywhere
- 3 Go to the local museum
- 4 Go out every night
- 5 Do every Gig
- 6 Drink green tea after your are shaking from too much coffee.
- 7 You don't have to be organised to organise
- 8 Look after yourself
- 9 Have fun
- 10 Big up people you think are great
- 11 Listen to what people are telling you
- 12 Listen to all kinds of Music
- 13 BUT listen to Nina Simone
- 14 Listen to Don Cherry
- 15 Listen to Mark E Smith
- 16 Buy a cravat
- 17 put the cravat in a drawer and forget about that.
- 18 look smart (nobody likes a scruff)
- 19 NEVER EVER borrow money to go to the beach.
- 20 Don't be afraid of borrowing money as long as you invest in things that better able you to be successful.
- 21 Be a socialist
- 22 be a green
- 22a be liberal
- 23 be the capitalist of your own ingenuity and creativity.
- 24 tell jokes
- 25 tell lies (Beuys made up his CV)
- 26 tell the truth
- 27 Don't listen to middle aged men.
- 28 Do listen to middle aged women.
- 29 Make Art not war.
- 30 know what's going on.
- 31 Look like something.
- 31a Stand out from the crowd
- 32 Always wear one item of fluorescent clothing.
- 33 ALWAYS ALWAYS have a note book in your pocket.
- 34 ALWAYS ALWAYS ALWAYS have a pencil in your pocket.
- 35 never talk to strange men.
- 36 Always talk to strange women.
- 37 Buy a hat
- 38 get on the housing ladder as soon as you can
- 39 leave London
- 40 Move to Nottingham or Ramsgate or Leeds.
- 41 Walk and Talk. (its important to speak out loud, running through your thoughts, as you go down the street)
- 42 Clean your teeth.
- 43 In the arts personal hygiene is really important but rarely considered.
- 44 Never make sculpture with resin, it's overrated and extremely cancerous.
- 45 Use water based inks.
- 46 never leave paint rags lying around, they can spontaneously combust
- 47 Never walk past a skip with out pulling something out or at least rearranging what's is in the skip.
- 48 Don't give people advice, they don't like it.
- 49 if someone tells you 'art and politics don't mix', just ignore them.
- 50 live somewhere else.
- 51 Try to keep moving until you have kids.
- 52 Don't leave having kids too long.
- 53 Philip Larkin was wrong, kids can be inspiring.
- 54 Don't take out insurance policies for situations that don't generally arise or conditions that don't keep you awake at night.
- 55 Hold on tight
- 56 Take it to the bridge
- 57 you don't have to be nice to everybody
- 58 Do work out who is a time waster but don't launch a war against them.
- 59 Read all the reviews
- 60 You don't only have to forget about the bad reviews but also forget about the people who wrote them.
- 61 Remember the good reviews.
- 62 Only do any job for money part time. (two days tops)
- 63 Find Love
- 64 When you find love don't muck about.
- 65 look after those you love
- 66 remember making art is your human right
- 67 defend freedom of expression.
- 68 you don't have to be saintly to be good but you do have to speak out.
- 69 remember speaking out is your responsibility.
- 71 Don't give up anything completely.
- 72 ask lots of questions and keep files of the answers
- 73 be an independent thinker
- 74 Read Hannah Arendt and Albert Camus
- 75 Don't be afraid to change your mind as you move through life and events change your view.
- 76 Drink a shot of Grappa Julia at 11 am with a double espresso every day Mild uppers and downers do no harm and contribute to creativity but stay off the hard stuff.
- 77 try to make it to the end.

BELOW
Annae, 2015
Adama Jalloh



– EXPLORING THE WORK OF

Adama Jalloh

Since graduating from BA (Hons) Commercial Photography in 2015, Adama Jalloh's photography has seen her win a British Journal of Photography Breakthrough Prize and found a home on the cover of the Financial Times Magazine. Her work on race, culture and identity has been featured everywhere from Buzzfeed to the New Statesman.

How do you go about choosing the themes for your projects?

I think looking at photographers that inspire me, as well as reading what they were passionate about, helped me to think more about what I wanted to produce and how I would reflect that through images.

For a short period, I thought I had to travel pretty far to the places they did, in order to produce the same projects. That would have been kind of silly to do, since it would have cost a lot of money and I wouldn't really be producing work that is authentic.

In terms of choosing themes for projects like race, culture and identity, I realised there are so many things currently going on around me in London that need to be documented and shown. I especially feel that certain aspects of communities and people tend to be disregarded.

Why do you think your work has found such popularity?

I don't know, I think social media and entering competition and exhibitions have helped a lot with getting my work acknowledged. I'm just glad that my images resonate with some people. Being told that your work has connected with someone definitely pushes you to do more.

What's your most memorable image you've shot in the past six months or so?

It's probably from when I went to New York during the summer. I was shooting some street photography in Prospect Park, Brooklyn and saw a group of boys messing about. I tried taking a candid shot of them, but one of them turned around and caught me. As soon as they all saw the camera in my hand, they started messing about even more.

The one that caught me said, "we gotta walk in a straight line like how they did in straight outta Compton", which was funny because they all started walking in slow motion like they were in a film.

I think what I liked most about the image was that one of them decided to turn around and look straight at the lens with so much confidence.

There isn't really a story behind the image but I think it's always nice seeing kids around that stage being themselves and just having a genuinely good time.

So what's the next thing you'll be working on?

I'm just trying to develop and expand on projects I feel need more time spent on. Also, a friend and I have been discussing a lot about collaborating together on projects — our style of shooting is very different, so when this does eventually happen it will be interesting to see the outcome.

What was the most important lesson you learnt during your time at AUB?

It's ok to make mistakes. It's something that I still have to remind myself a lot of the time.

RIGHT
Shadrach Noe, 2015
Adama Jalloh





LEFT
Saras, 2015
Adama Jalloh



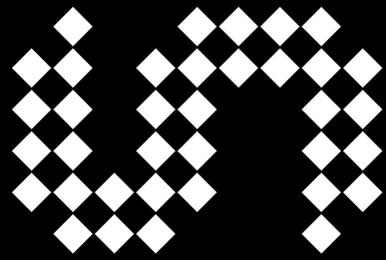
BELOW
59th street, 2015
Adama Jalloh.



BELOW
NYC - Prospect Park,
2015 Adama Jalloh

RIGHT
Aylesbury Estate, 2015
Adama Jalloh

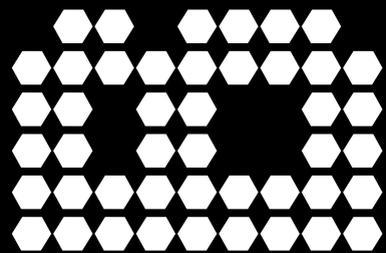
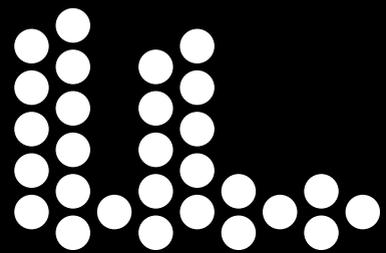




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PORTRAIT ILLUSTRATION
Louise Byng

Following 'A Stitch In Line' — an exhibition celebrating drawing and stitch through Costume, Fashion and Textiles at TheGallery, AUB — we asked two of the curators...

What did you learn

about bringing your work to life in



REBECCA PRIDE
*Principal Lecturer,
Costume and Performance Design*

Costume is not fashion or textiles. It is driven by a text and a performance in a way that clothes or fabrics are not. However, we all work with cloth and with ideas, so it soon became apparent, as the exhibition evolved, that we had more in common than I first thought. We are all women and most of our students are female and I learnt that drawing with a stitch has been a 'safe' place for female artists to express themselves for millennia. Ultimately to exhibit that truth was life affirming.



ANNE CHAISTY
*Principal Lecturer,
Fashion*

The exhibition broke down preconceptions of what Fashion is about and how it's represented. There has to be greater collaboration of disciplines to create a product and that product is not always a piece of clothing. It revealed how important the narrative is behind the product and how that speaks to the viewer. The installation style meant the audience could get 'up close and personal' to each piece and understand the value and message coming from the artist/designer. It also broke down the barriers of fine art being more deserving of being in a gallery space and that fashion, textiles and costume has as much to say but in a different context.

a gallery context?



– AN INTERVIEW WITH

Sir Peter Cook

Sir Peter Cook's career has seen him study, teach and now design in Bournemouth. The latter of which was the product of a commission to come up with a new space on the Arts University Bournemouth campus — a drawing studio. From the offices of his own CRAB Studio in London, he talks about his work, the problem with seaside towns and the English embarrassment around inventiveness.

PHOTOGRAPHY
Bill Bradshaw

PORTRAIT ILLUSTRATION
Louise Byng

RIGHT
Kunsthhaus Graz,
Austria, CRAB Studio





Your career is incredibly prolific, yet the AUB Drawing Studio is the first building of yours to be built in the UK, which seems to surprise people. Can you take us through your career and how it's progressed, from the very beginning up until the Drawing Studio?

My career has been a fairly unusual one. I was at the Bournemouth College when it was just an art school with a tiny little architecture school. Then, I went to the AA [Architectural Association School of Architecture]. Then, I did a project when I was about 26 or 27 called Plug-in City. That became very famous very quickly, because it was picked up by the Sunday Times Colour Supplement and got published a lot abroad. By the time I was in my late 20s, I was quite famous to a lot of people who knew about architecture.

Through getting to know a number of people around London, we formed this thing called Archigram. Really, we did the magazine first and then the group formed around it. I suppose I was the sort-of pushy member of that. It was a greatly talented group of people, so collectively we got to be very well known, and started to be invited abroad a lot for exhibitions.

Meanwhile, after working in a few offices, I was brought back to teach at the Architectural Association and I have, until relatively recently, been — at least in some capacity — employed by an academic institute. Even now I'm retired, I'm still doing quite a lot of teaching and lecturing. Certainly a lot of lecturing — as much now as I've ever done.

So I become a certain kind of animal who is known, as a late friend of mine once said, 'Throughout the world to 283 people.' Meaning you're known within a niche field, and then you become known to many, many architects, because Archigram was very famous. But the rent is paid by you being a teacher.

I went to teach in America for part of a year and then I came back and eventually, after eight and a half years as a more or less full-time teacher at the Architectural Association, I got a professorship in Germany.

Around that time I started to get little bits of buildings in Germany, too.

After doing a bit of commuting from London to Frankfurt — which is very easy to do — and still doing a bit of teaching at the Architectural Association, I then got the professorship at the Bartlett, which is the rival for the AA. During the Bartlett period, we won this big competition in Graz.

The Plug-in City in my earlier years and [Kunsthau] Graz — sort-of 12 years ago or whatever — are the two markers that most people know about. I've even given a lecture where I show them a picture of this [Plug-in City] and say, 'This is me when I was a young architect,' and show them a picture of that [Kunsthau Graz] and say, 'This is me when I was an old architect and you can go home now because that's all you need to know about Peter Cook'.

More recently, working with Gavin [Robotham, co-founder of CRAB Studio], who was a graduate student of mine when I was first at the Bartlett, he and I started this office about nine years ago. Out of this came not only the Spanish building, but the Vienna building, the Australian building, Bournemouth and a other things.

In a funny way, one's career pattern has almost been the reverse of many people's, which is that I actually started off as a paper architect and academic — whatever academic means — writing books and articles.

So how did the commission for AUB's Drawing Studio come about?
So then the Bournemouth connection...

BOURNEMOUTH COLLEGE WAS TOTALLY, TOTALLY DIFFERENT WHEN I WAS THERE.

It was a normal, provincial art school and at the tail-end, an architecture school. When my first crop of ex-AA students wanted to teach, they taught in Bournemouth.

Around five or six years ago, I had a call from Stuart Bartholomew [Principal and Vice-Chancellor, AUB] saying, 'We'd like to make

you fellow of the college.' And then later came this letter out of the blue from him saying, 'We'd like you to do a building for us.' Most of the things we have done to we have to hustle for. We've had to get the work by doing competitions, by tendering, by competing, or working alongside some other bigger outfits that are more commercial. This came as a straight commission.

Do you feel there's an oddity to your approach that finds a home more easily in Europe than in the UK?

I think from the point of view of the British scene, I don't personally think I'm that odd. I think in terms of general categorisation of architects, I'm an odd case. There's always been something about my work that is sort-of oddball. I don't think the Bournemouth [Drawing Studio] building is that oddball. I mean, it doesn't look like anything down the street, but actually, it is built to a budget. It is built to a floor area. It has the normal services in it. It is a building. Okay, it's not a timber building with a pitched roof, admittedly, but it's not that weird! It works, the toilets are in the right place, the blind dots are on the floor.

This is a funny area that in order to comment on it, I have to comment on the English condition in architecture. England is very conservative, architecturally. On the other hand, running behind that is an extraordinary tradition of inventiveness. If you take British architecture at its best or its most interesting, it can be amazingly inventive. It's very clever. I think the English scene is almost surprised and a little bit embarrassed by that tradition.

Looking at the drawing studio in particular, how did you approach this when it came to designing it?

I think the Bournemouth building had the benefit of me having relaxed a bit in terms of building. I think that I'm too old now not to be self-conscious or to know what degree of self-consciousness goes into what I'm doing. And always, when I'm working, I see the public for the thing in my mind's eye. ➤

It is elaborate in the attention to detail and getting it right, but I think it's a very simple building in terms of proposition. I thought it's worth demonstrating one thing — which is light. It's a bit of a big building for a North light — old artists studios were a lot smaller — so it's too big to depend to depend entirely on that. So we boosted the light by having a second lantern, which will bounce the light off the back. Then there's a little bit of a trick with the door, which has a wash of light. And then there's the trick with the light coming from under the seat.

In the very early stages when I made that [Balsa wood] model, I thought it would have to be framed up out of timber or something. And then it came about during a discussion of the materials, that one could possibly use a total material — without joints. Somebody shoved a leaflet in front of me from these Dutch guys [CIG Architecture], and once one looked at that there was no turning back. And of course that's made possible by the computer being able to handle the geometry. I can only go so far with the Balsa wood, but the computer can do more and thank god it did.

But the Bournemouth building, I think, is still fairly simple. The proposition is simple. There's no symbolism going on.

ALL ONE IS DOING IS PLAYING WITH THE LIGHT AND ENJOYING THE BLUENESS OF THE BLUE AND THE WHITENESS OF THE WHITE.

You mention that you're still doing a lot of lectures, what's so important about remaining so involved in education?

Oh, I think it's in one's bloodstream, you know? There's lots of cynical answers. The cynical answer would be that you like the admiration of young people hanging on your every word. The other would be that it's a way of making money and the other would be that you're very good at it, which is very arrogant.

I think I like giving lectures more than I like over-the-shoulder teaching, if I'm really honest. I prefer pontificating. I've done 50 years of trying to think through

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I THINK THERE'S CERTAIN TIMES WHEN YOU'RE WITH A CERTAIN GROUP OF PEOPLE AND YOU SAY, 'THIS IS SPECIAL AND MAGIC' — AND DIFFICULT TO SUSTAIN, USUALLY BECAUSE OF MONEY OR BECAUSE OF PEOPLE'S AMBITIONS. BUT YOU KNOW IT'S SPECIAL.



someone else's thought process. I don't come to them with a formula, I say 'How would you do it?' and that's quite mentally tiring. But going somewhere and acting as a somebody to cheer the place up, that I like doing, and I know that I can do it. I go in and create mayhem and fly out.

A phrase that comes up often in your biography and in write-ups about you is your obsession with 'the slithering the swarming and the spooky'. Can you explain any of those?

The slither is part of a lecture I'm working on at the moment. Certain things are personal habits or personal interpretations. In the same way that somebody can observe you and say that you always drink your soup first and pick out the chicken bits later. You're consuming the soup and the chicken, but your experience tells you that you enjoy the chicken dry.

I enjoy going round a corner like that [gestures a smooth, slow curve], rather than going like that [gestures a short, sharp corner]. I can perfectly design a building with a sharp corner, but I enjoy buildings that manoeuvre around the corner.

IT'S SEXIER. IT'S SENSUAL. IT'S LIKE TOUCHING SOMEBODY. IT REALLY IS. BUT I DON'T KNOW WHERE THAT COMES FROM.

How would you describe what you do to a six year-old?

I do chirpy buildings.

What are your memories like of being a student at Bournemouth?

The architecture department at Bournemouth was unlike any other architecture school I'd been to, because I'd never been to one as small as that or as quaint as that.



It was in the mid-late 1950s and it was the last place in England, as far as I know, that was still teaching you via learning all the classical orders and doing measured drawings.

I wasn't a very good drawer, but I was very keen and I had wanted to do architecture for a long time. When I started, I'd been reading architecture books a lot. I'd always persuaded my parents to take me to see cathedrals and castles and I'd made Balsa wood models of them.

Would you say there's a specific culture that you've cultivated within the studio here?

I've been very lucky in that there have been two or three periods of my career of when I've been aware of being amongst a very special group of people. When the Archigram thing was going, we were sort-of working with Taylor Woodrow and somehow existing with them, and I was aware that it was a special moment and it wouldn't last.

I think the period when I first went to the Bartlett and actually took over an Architecture school and constructed it. One was very aware of it happening and it working — it was very exciting.

I think there's certain times when you're with a certain group of people and you say, 'this is special and magic' — and difficult to sustain, usually because of money or because of people's ambitions. But you know it's special.

I think Gavin [Robotham] is such a brilliant guy, and I'm lucky to be working with him. It's a creative situation. I think I can usually go and cheer up a situation, but a situation has to be sustained. I'm not pedantic enough to sit on something until the skirting height is absolutely



guaranteed with the last person — I have a threshold of boredom. And Jenna [Al-Ali, CRAB Studio] can do that. You both need to be working in the same situation.

I'm the sort of person that will always need people supporting me. Although, when I draw I don't like people interfering with my drawing, because I don't know what I'm going to draw next. But I quite like the machine going on around me. I couldn't work at home. I couldn't work as an old architect, semi-retired, producing a little drawing in the corner. Even if that's what I've been doing here for the last few days. I like to be surrounded by the motion. It's stimulating.

You grew up in a seaside town, and you studied in a seaside town. What are your experiences of living in such places?

Well I was born in Southend-on-Sea and then I moved away. My dad was in the army. And my mother was a neurotic who liked moving, so we continued to move even after we needed to. Then I lived in Felixstowe for a short time and lived near to it for a long time. And then back in Southend briefly and then Bournemouth. Plug-in City is the product of living at the seaside, because an extendible, changeable city that metamorphoses over a period of time is actually what a seaside town is.

If you look at a seaside town, it comes alive in March, April and May. It is alive in June, July, August and September. Then it dies away again. And Bournemouth is one of them, but they all do it. Even if they're near Melbourne or somewhere like that. Therefore, I think the structures should be able to do that. I came to that conclusion some years after ➤



Plug-in City and thought, 'Yes, of course, it's the seaside! It's what a seaside town does.'

If we were to flatten Bournemouth right now, how would you rebuild it?

I have a project that I started about two or three years ago, which was to take the absurdity that Bournemouth and Poole are separate and to reestablish a Pine city centred on Westbourne and Upper Branksome. To take the old border and put the centre there.

I think being an old person and having lived in Bournemouth predominantly in the 50s and 60s, I think Bournemouth itself has become crummier. I don't think it's just a distorted memory. Old Christchurch Road was an interesting street. It's less interesting now. It's either clubs or crap. And that's partly because of the socio-economics of the situation. The people who would've spent money going to Bournemouth and buying a Harris Tweed suit and going to have to tea in a department store, they don't go there anymore. The equivalent people would be on a plane going somewhere warmer.

And that's the reality of Bournemouth, really.

I remember my Dad going into a pub where the whole Bournemouth Symphony Orchestra, or certainly its brass department, including the conductor would go there after rehearsals. I think they're probably younger and too hard-worked to go and drink down the pub now. They certainly do more concerts. The world has changed, in the way that buildings are now designed on the computer. Orchestras don't necessarily go and get pissed in the pub. The town doesn't have little funny shops.

There were lots of funny antique shops and bric-a-brac shops. It seems to have got much more flat. There's a sort of sadness to that.

Who inspires you outside of the world of architecture?

I'm such an architectural animal! I'm fascinated more by people. I incorporate cartoons of people in my drawing. I'm fascinated by how things operate. I find myself reading the business news a lot. I'm fascinated by it and how it's a mixture of your own observation and what you read. Marc Bolland stands down as Marks & Spencer and then statistics suggest that they're doing better with food and still not ticking the box with clothing. You've only got to go inside one, you don't need to be told that statistically. It is frumpy! And the food is great. I could've told you that. Which goes back to the [AUB Drawing] Studio. I didn't do any analysis of studios. I mean, I know what North light is, and I draw. Fuck it, I don't need to sit down with a load of statistics! It's to do with light, it's do with whiteness, it's to do with concentration.

If you had gone into studios, do you think it would've changed what you've done?

It might have confused me. When Gavin and I did the architecture school [Abedian School of Architecture, Bond University, Australia], he'd taught for 10 years or more and I'd taught for nearly 50 years and I'd studied in two schools. He'd studied in four schools. Between us, we knew a lot of case histories and it was all anecdotal. We didn't sit down with a print-out that said, 'An architecture school should have...' Bugger it. We said, 'It'd be great to have a thing in the corner there', because you remember

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**I'M SUCH AN
ARCHITECTURAL
ANIMAL!**

how people would like to look out of the window.

What kind of advice do you always find yourself telling students?

I've come round to telling them more and more to look at things. Far too many students and people in general go to the formulaic approach, the tickbox approach. They say, 'Okay I must analyse how many people walk along the street in half an hour'. Rather like my analogy of the Marks & Spencer story, it's just bean counting the obvious.

BUT IF YOU LOOK AT THE PEOPLE ARE GOING THROUGH THE DOOR OF MARKS & SPENCER AND THE PEOPLE LOOKING AT PARTICULAR ITEMS, YOU DON'T NEED THE STATISTICS.

And Zara caught up with the young ones, even if the clothes do fall to bits. And I'm not even in the fashion business!

**LOOK AT
THINGS.**

**FAR TOO MANY PEOPLE GO FOR
THE FORMULAIC APPROACH.**

— Sir Peter Cook



WHAT'S NEXT?

Thanks for reading issue one — we hope you've enjoyed it. The next issue of OPOA will be out in the Summer. We'd love to know what you think of the magazine — the parts you loved, the parts you hated, the advice that inspired you and everything in between. You'll find us on social media or you can email us at inspired@aub.ac.uk

GOT ADVICE TO SHARE?

Whether you're working on a big project or you've got an experience to share, we'd love to hear from you. We may even be able to feature you in a future issue. Email alumni@aub.ac.uk and tell us what you're up to.

AUB ALUMNI NETWORK

The AUB Alumni Network is free and open to everyone who has graduated from Arts University Bournemouth (or any of our previous titles). You'll receive this magazine twice a year as part of it. If you didn't receive this magazine in the post, we may not have the correct details for you. Head to aub.ac.uk/update to let us know where you are.

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ONE PIECE OF ADVICE

LECTURES

In November 2015, at the opening of his exhibition in the TheGallery at AUB, photographer Giles Duley gave the inaugural One Piece of Advice Lecture to a full house of 250 members of our creative community.

In his lecture, Giles shares his extraordinary journey and offers his advice to the artists, photographers and film-makers of the future.

The One Piece of Advice Lectures series will become a regular feature of university life over the coming months and years — a way of directly connecting past AUB graduates with current students and staff.

To explore Giles' talk visit aub.ac.uk/opoa

