



ONE PIECE OF ADVICE

1991

#### EDITORIAL

*Editorial Director* Simon Pride

*Editor* Freddie Harrison

#### Writers

Sarah Hodson

Charlotte MacKay

Lizzy Maries

Stephanie Muir

Fern Richardson

Naomi Ryan

Karen Thurlow

#### DESIGN

Bond & Coyne

#### ILLUSTRATION

Philippine D'Otreppe

[philippinedotreppe.com](http://philippinedotreppe.com)

Liv & Dom

[livanddom.com](http://livanddom.com)

Marianna Madriz

[mariannamadriz.com](http://mariannamadriz.com)

Rosan Magar

[rosanmagar.com](http://rosanmagar.com)

Louise Ollerenshaw

[facebook.com/DoodleLouArtist](https://facebook.com/DoodleLouArtist)

Maisie Parkes

[maisieparkes.co.uk](http://maisieparkes.co.uk)

Michael Tada

[michaeltada.com](http://michaeltada.com)

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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 might not have asked for it directly, but advice is often inevitable.*

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

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PHOTOGRAPHY  
Bill Bradshaw

ILLUSTRATION  
Marianna Madriz

– VELO DOMESTIQUE

# From Kickstarter to Café

*With a successful Kickstarter campaign and a proven pop-up cycle café under his belt, BA (Hons) Fine Art graduate Daniel Armstrong explains how he brought Velo Domestique — Bournemouth's first cycle café — to life.*

*“If you’re tired of poor service, overpriced bikes and food as well as condescending mechanics, then we are your answer. We’re not here to tut because you left your bike in the rain for a month or you don’t know how to pronounce ‘Quinoa’. We are here to help you, provide you with advice, feed you, inspire you and do everything we can to keep you rolling.”*

— THE VELO DOMESTIQUE KICKSTARTER CAMPAIGN

#### STARTING OFF SMALL

I helped my friend set up a cycle café in London called Cycle PS and we created this community of cyclists. People came in and engaged with how their bikes were fixed — it was very different to regular bike shops, which aren’t always the most comfortable environments. You wouldn’t stay and hang out in a lot of bike shops.

The first Velo pop-up was about trying the bike shop/café idea out to see if it worked. Bike shops have been around for ages, but we have a lot of customers who I don’t think would take their bike to a regular bike shop. Maybe they find the space intimidating, or don’t want to leave their bike with someone. When the pop-up closed, we ran the Kickstarter and raised over £5,000. ➤



### CREATING THE SPACE

There were a few points when we were setting up when we had our backs to the wall, and there's tension involved when you are working long hours with people every day.

**IN A WAY, PUTTING TOGETHER THIS SPACE WAS CURATION. I LIKE EXPLORING HOW AND WHY A SPACE WORKS. WE HAD SUCH A TIGHT BUDGET OF NEXT TO NOTHING. IT OPENS YOU UP TO TRYING NEW THINGS, WHICH WE WOULDN'T HAVE NEEDED TO TRY IF WE HAD BIG BUDGETS. I THINK THAT CAME FROM DOING A FINE ART DEGREE.**

We were keen to get up and running as quickly as possible. We set up in just over a month. Now we're open, all the stress is cancelled out by people coming in and enjoying the space.



“““  
**I WAS  
READY  
TO MAKE  
THINGS  
HAPPEN**

### MAKING IT HAPPEN

When I finished my course I felt like there was not a lot I couldn't have done. I was ready to make things happen. I wanted to create a space that people could just be in. No fixing needed. We wanted to be really open about repairs and talk about what people want to be done, rather than just doing it and giving them a bill. They can come in and have a coffee whilst their bike is being fixed. At first it was like, 'Are you a bike shop or are you a café?'. The idea that it could be both was a bit strange to begin with, but now the people that love it really love it!"

### OFFER SOMETHING NEW

I think our location in Southbourne really helps with building a community. People make a trip to be here. It's purposeful. I hope we're introducing people to this great area as well. There's a pipe shop and a ukulele store here, too. It's not your average high street. We're offering something you can't get on the internet. People say the internet is killing off high streets, but I would say you need to adapt. Offer something new and real.

I think, because cycling has been around for so long, people don't really think about changing it. If you look at something slightly differently, you can actually engage with a completely different group of people. The community has really expanded. We get people come in who weren't initially interested in cycling, but because they've come here a few times and seen what's going on, they're enthusiastic and want to get involved. ➤





#### BIKES ARE THE FUTURE

Bikes are the future in a lot of ways. They've been around a long time and are constantly changing with trends and themes. The ability to just get out and ride gives you freedom.

**YOU DON'T NEED A LICENCE TO RIDE A BIKE. IT'S CHEAP. YOU CAN LOOK AFTER IT YOURSELF.**

I don't really enjoy car journeys. I don't think people do. With a bike, you experience the journey.

#### BUILDING A COMMUNITY

The people who work here are absolute cycle enthusiasts, so they're serving you coffee and talking about the best places to go for a ride. We want it to be that you're not just a bike or a food customer. We want everyone to engage with everything! The community we've built is ace. To ride in a group is so nice. We do Wednesday night rides and it's quite a big group now — it's open and welcoming. Having a venue and a physical presence helps build that wider community.



[facebook.com/velodomestiquecafe](https://facebook.com/velodomestiquecafe)

— PAUL NORRIS

# How to win an Oscar

*Visual Effects Supervisor and Animation alumnus Paul Norris explains his journey from working on the Commodore Amiga to becoming an Academy Awards winner.*



PAUL, CONGRATULATIONS ON YOUR OSCAR! BEFORE WE GET TO THAT, LET'S GO RIGHT BACK TO THE BEGINNING. WHAT DREW YOU TOWARDS STUDYING ANIMATION IN THE FIRST PLACE?

Before I joined [Bournemouth and Poole College of Art and Design] in 1989, I had studied Foundation Art for a year after leaving school and then a National Diploma course in Graphic Design for two years. While I was there, I found myself working on Commodore Amiga — creating graphics, TV titles and storyboards — and this really got me into the moving image and early digital animation/image production. With animation, I realised I could use all my design and drawing skills that I'd already learnt as a foundation for becoming an animation artist.

EDUCATION IN ANIMATION BACK THEN WAS FAR MORE LIMITED THAN IT IS NOW, BUT YOU STILL HAD OPTIONS. WHY DID YOU CHOOSE BOURNEMOUTH AND POOLE COLLEGE OF ART AND DESIGN?

I'm not from Bournemouth originally, but it's a great town and it was part of the reason I chose BPCAD. The primary reason, though, was because the college had a great little animation course with great equipment and a legendary tutor — Peter Parr!

WERE THERE ANY PARTICULAR MOMENTS YOU HAD STUDYING WITH PETER THAT YOU REMEMBER VIVIDLY?

I remember brainstorming ideas with Peter and the way he twitched his moustache after he suggested something particularly funny. He has a very dry sense of humour and much of it came out as very subtle expressions and mannerisms, which is probably one of the reasons he's a great animator! He's an inspiring teacher and artist and I loved studying and learning from him. He did an amazing job starting me out in my career.

ONCE YOU HAD GRADUATED, WHAT WAS YOUR NEXT STEP? HOW DID YOU MANAGE TO GET YOUR FOOT IN THE DOOR FOR YOUR FIRST PROJECT?

During the last year of the course, I learnt to use a Quantel Paintbox. BPCAD was one of only a couple of colleges in the country with this digital paint system which was state of the art and very popular in the TV world at the time. I produced my last year project on it using Paintbox to airbrush frames of my film for a 1930's travel poster look. The film is called *Portside Out Starboard Home (POSH)*. This film and the techniques that I used were noticed by the manufacturer, Quantel, and they offered me a job as a demo artist for their TV and Film Systems.

I travelled the world giving demos at trade shows and providing training days for all the TV stations and

post-production companies who were buying these systems. I got a great education in digital paint, compositing, editing, grading and everything in between! This allowed me to leave and take up work doing TV graphics and commercials.

**I WAS ONE OF THE FIRST ARTISTS WORKING IN THIS DIGITAL REALM. THE TECHNOLOGY DIDN'T START TO MOVE INTO THE FILM VFX INDUSTRY UNTIL A FEW YEARS LATER, SO WHEN IT DID CATCH UP I MOVED OVER TO FILM WORK, COMPOSITING SHOTS FOR MOVIES AND TV PRODUCTIONS, AND HAVE NOW SPENT A GOOD MANY YEARS WORKING WITH DOUBLE NEGATIVE.**

YOUR CAREER FROM THEN ON HAS BEEN VERY FOCUSED ON VISUAL EFFECTS. WHAT WAS IT ABOUT THIS WORLD THAT ATTRACTED YOU TO IT?

I always wanted to work in the film industry as I have always loved films. Combined with my interest in computer generated imagery, it was a natural progression to move in the direction of visual effects. I took much of my early inspiration from movies like *Blade Runner* and *Alien*. They're beautifully designed, as are all of Ridley Scott's films, and it is the use of imagery to evoke a mood or feeling that I love about his work. I love any imagery that evokes an emotional response, good or bad, in the viewer. It's something I strive to create in my own work now.

YOU'VE WORKED ON A LOT OF PROJECTS, INCLUDING HARRY POTTER, BRIDGET JONES AND, OF COURSE, EX MACHINA. DO YOU HAVE A FAVOURITE FILM THAT PERHAPS CHALLENGED YOU MORE OR ONE YOU HAD MORE INVOLVEMENT IN?

Ex Machina will always be my favourite project. It will be a hard one to beat for many reasons. It's a great film with a thought-provoking and challenging story, and was a true collaboration between all of the people involved in making it, moving and creating in the same direction.

Everyone on our team at Double Negative, from the artists to the producers and technical crew, were amazing and a pleasure to work with, and Double Negative's support for smaller film projects really helped make the difference!

Visual effects can be a tough job. Our team, Alex [Garland, Director], and his team made it fun and an immensely satisfying project to work on. I think the love that everyone put into it can be clearly seen on the screen.

I felt this way long before there was any notion that we might be nominated or win any awards, so the Oscar win is an amazing bonus!

CONGRATULATIONS ON WINNING THE OSCAR — WHAT AN ACHIEVEMENT! HOW DID YOU FEEL WHEN YOU FOUND OUT YOU'D BEEN NOMINATED?

I was stunned! I actually missed the announcement. My colleagues at Double Negative came running to me and told me as I was making a cup of tea!

When we were shortlisted we thought, 'Wouldn't it be amazing if we got nominated for an Oscar?' I'd have been very happy with that, but we didn't get our hopes up because we were a little film — David among the Goliaths!

I've been lucky enough to have travelled to LA for work, most recently working on Marvel's Agent Carter, but to attend the Academy Awards was a dream come true.

HOW DID YOU FIND THE AWARDS CEREMONY? WAS IT WHAT YOU EXPECTED?

We were also nominated for a BAFTA this year, so attending that awards ceremony gave us an insight into what to expect, but the Academy Awards were in a whole different league — bigger, shinier and very exciting.

**ATTENDING THE OSCARS WAS A MASSIVE THRILL. WE WERE TREATED THE SAME AS THE STARS! LIMOS, RED CARPET, INTERVIEWS, PHOTOS, CHAMPAGNE AND OUR SUCCESS WARMLY CELEBRATED WITH US BY EVERYONE WE MET.**

When we were announced as the winners for Best Visual Effects I was stunned and the rest of the evening was like living a dream.

Along with my fellow winners, I became the centre of a lot of attention and celebrated until the sun came up the next day alongside a good few A-list celebrities!

WHAT'S NEXT FOR YOU? WHERE DO YOU GO FROM OSCAR-WINNING WORK?

I'm currently working on a TV show for CBS called *Braindead*, which is looking to be a very entertaining series. I can't say any more than that at this stage, though.

There is also a possibility of working on Alex Garland's next project, called *Annihilation*, with my fellow Oscar winner Andrew Whitehurst.

AND FINALLY, WHAT'S YOUR ONE PIECE OF ADVICE FOR THE NEXT GENERATION OF CREATIVES?

When I was studying at art college, I would have never in my wildest dreams thought that I would one day win an Academy Award for my work.

**SO, MY ADVICE WOULD BE TO STRIVE TO DO A CREATIVE JOB THAT YOU ENJOY AND DERIVE SATISFACTION FROM, AND THAT YOU CAN CHANNEL YOUR CREATIVE PASSIONS INTO.**

Maybe one day you too will win awards and accolades for your work! Everyone has the potential if they work hard and focus on being creative and original.

[dneg.com](http://dneg.com)

– AN INTERVIEW WITH

# Morag Myerscough

*AUB Fellow Morag Myerscough has seen her work appear everywhere from the Venice Biennale to Zynga's Headquarters in San Francisco, to London's Southbank Centre. She explains her rebellion against an '80s graphic design education, the importance of words in her work and the neon sign that nearly didn't make it into the British Library.*

**RIGHT**  
Morag in her studio  
Montana Lowery

**NEXT PAGE**  
Morag's Studio  
Montana Lowery





*Your work seems to defy categorisation — part design, part architecture, part poetry, part theatre. How did you arrive at this place?*

How long have you got? I went to college in the '80s, which was the peak of industry and graphics. All the different disciplines had been separated out — magazines, books, packaging — and were really run by industry. At the very beginning, I reacted against that. I didn't want to do that.

Initially I didn't enjoy my time at St Martin's, on the basis that we were designing hankie boxes and stuff. For me, the amount of my brain that it used up was so minuscule that I just couldn't see that sustaining me for the rest of my life.

Then, in the third year, I had this tutor, Jeff Fowl, who just totally changed me. He totally brought my head into a completely different place. It wasn't about the end product — it was it was about how you get to it, not what it is at the end. Whereas previously I was given a box I had to cover with an end product, he said, 'No - here's a subject that you can take anywhere you want'. That was absolutely it for me. He always said, 'Think as high and go as far as you possibly can. You can always come down, but you can never go back up again'. He instigated this change for me that was just incredible, and I've experimented on that basis ever since.

*A big theme of your work is the sense of place; of creating an environment. Where does this come from?*

When I was little, we lived in a very, very working class area in Holloway, in a house where somebody else lived at the top. We were in Salterton Road. It was pretty hardcore, Holloway. It's never changed because it's always been transient, which is interesting.

I felt like I belonged in my family unit, but I didn't feel like I necessarily belonged in the surrounding area. I really wanted to belong, so I put on a really bad Cockney accent to fit in with everybody. ➤



It took me years and years to find out how you find your own place and now living here [above the studio] has given me this place again where if I want to make something I can just make it. I feel like I belong here.

**I THINK, ALSO, I NEVER FELT LIKE I BELONGED WITHIN DESIGN. I WAS ALWAYS A LITTLE BIT OUT ON THIS OTHER EDGE AND THE DESIGN WORLD SORT OF HUMOURED ME A LITTLE BIT.**

My grandmother, who was French, came over from Paris thinking that she was going to live in this glamorous place. It wasn't glamorous in Holloway so my grandmother made this salon in her house. It was all French, Louis XIV, gold furniture and everything. It wasn't tacky – it was very beautiful because her father was a salon painter in Paris. She'd got all this beautiful, elegant stuff. She was always chic and always in amazing clothes, but she would do it on a budget.

I think there's always been this sense of, 'How do you belong in a place', but also 'How do you make it feel like you belong?'. At home, I felt very much like I belonged, but when I was at school I felt I didn't, because everybody else drew really different and they didn't speak French. Now, it's much more multi-cultural, fortunately.

*It seems quite appropriate that you gravitated toward working with architects, then. What was it like working with Peter Cook and Archigram?*

That was so funny. Archigram had had this traveling exhibition that had gone round the world and returned to the Design Museum in 2004. At the time Peter Cook was at The Bartlett and I went round to meet him and Dennis Crompton. He was another one of Archigram group, who did basically all the graphics.

Dennis was the graphic designer for this exhibition that had gone all over the world. He had done all the graphics. He had done everything. So why was this woman being brought into this situation? You could feel this thing in the room, 'Well, we don't really need her,' and I was sitting there thinking, 'Well, you don't really need me, it's fine, don't bother'. I think Peter was sort-of interested.

Working with them was a really interesting experience, and some of them were really responsive. It was a really difficult thing to do because it was like, 'Well, what do I do?' This was very much a time where, when I did exhibitions, it was with a designer's head. It was about interpreting. It was about, 'So, what do I do? Do I impose a whole different style on Archigram – a more modernist style – even if doesn't connect with their work? Or do I embrace and merge myself into Archigram?'

I decided to take the essence of Archigram. It felt right to be true to Archigram; to try and understand what they did and what their work was, and then to reflect that in the work that I did for them.

What was so interesting about Peter was that because he had been an educator for such a long time. He wanted your input and he wanted you to take this thing to somewhere else. But they all came from different directions.

Peter has now taught generations and generations of architects, which has made architecture a better place.

**IT'S NOT ACTUALLY ABOUT THE END PRODUCT. IT'S ABOUT THE THINKING THAT THEY HAD IN THEIR WORK AND THAT'S WHAT THAT WHOLE EXHIBITION WAS ABOUT.**

Nothing was built in that exhibition. It was about thinking about the future. It was just incredible.

I did this hand-drawn family tree of Archigram, which was really nice. I did it all in letterset. It was all hand-drawn, where they were and all the connections and who they're connected to and that was at the front of the thing. It was like working with Rolling Stones. I've never worked with them, but I imagine working with a group of guys that have been together for quite a long time who are not used to women being within their grouping, I would say. I had to prove myself all the time, which is not an issue for me. I've had to do that quite a lot. They may say differently, but for me it felt like that. The night before the exhibition opened, at like two o'clock in the morning, I was asked if I wanted to have a glass of whiskey with them and I thought, 'I did it – I got to the inner circle'.

There wasn't one inch of wall that wasn't covered.

**THE VIBRANCY AND THE ENERGY OF THAT EXHIBITION WAS ANOTHER TURNING POINT FOR ME.**

Just to be involved with them and to learn from them as well was really great.

After that, Peter was asked to do the Venice Biennale and he asked me if I would dress the old lady with some earrings. I think his words were something like, 'With a new dress and

some earrings', because the British Pavilion is a bit tired. Then, he just let me do it and we just completely covered the front of it. The whole Venice thing was just amazing. Peter was absolutely brilliant. His installation was all about tomatoes, I think. That I remember.

*Peter is quite rock 'n' roll, isn't he?*

He's totally rock 'n' roll and I think he responds to people who don't even know they're not conforming as such. But I think he doesn't like everybody. I feel very honoured. We had a big opening here at my studio: A massive party here where I had the Hell's Angels on the door...

*That sounds great!*

Yeah, but I didn't know what the Hell's Angels did. Now I do, which was a bit naïve because it was only 10 years ago but, yeah, we had this amazing party here and Peter came. He always asks me to places and I see him. We kept up a relationship.

One thing Peter isn't is artificial. He's not that. Similarly, I think that Peter liked me possibly because what you see is what you get. I'm not trying to be something that I'm not.

*Your work has had a kind of punk quality about it at times. Can you tell me about the British Library project, 26 letters?*

It's very tame now, isn't it really? Anyway, there was this 26-letter thing and you were given a letter and you were put together with a writer. I was given the letter C and I was working with a girl called Charlotte Rawlins. I'm going to say the word c\*\*\*, because I don't really care. We had this letter C and all I could keep on thinking was the word c\*\*\*. That's all I kept on thinking about. Then, Charlotte was saying, 'Oh but it could be a soft C,' because her name was Charlotte.

I was like, 'No, I'm really sorry, I can only think of c\*\*\*, I can't think of anything else.' Charlotte said, 'Okay, we can't do that then,' and I was like, 'No, obviously, we can't do that.'

It was from the film Porky's, wasn't it? Where she says, 'Has anybody seen Mike Hunt?' ➤

“”  
**IT WAS ONLY AS  
OFFENSIVE AS YOU...  
IT DOESN'T ACTUALLY  
SAY ANYTHING. POOR MAN  
CALLED MIKE HUNT!**

I did the neon and we agreed to that because we weren't saying the word but we were implying the word and so that was okay. So, it was all organised with the British Library and I said to them, 'Okay, I want it positioned over the toilet entrance,' and they were going, 'Oh yeah, you can put your piece there, it's fine,' but they didn't even know what the piece was.

Anyway, they were like, 'No, no, we can't do this,' and then there was this massive uproar and it was in the Guardian that the British Library were going to go on strike because there was this statement that was going to be put up in the library that was offensive to everybody. It was only as offensive as you...it doesn't actually say anything. Poor man called Mike Hunt! It's not his fault, is it? In the end, they didn't take it out totally but they put it up in this corner, up on the third floor with a warning saying, 'This is offensive,' but for me, it was the best thing that could have happened. Bonhams did a contemporary art sale and used it for the front of their advert. It didn't actually sell. It cost me, at that time, something like three and a half grand to make. I didn't really understand the whole system then but it didn't quite meet the reserve. I should've just let somebody have it because then it would have been in a collection or something like that.

*Have you still got it?*

I never collected it. It might still be in the vaults at Bonhams. I don't know, I should've got it back from them but the whole experience was so overwhelming.

*Did you feel there was unfinished business after the British Library alphabet project?*

In 2010, Neville Brody did the Anti-Design Festival. This time I decided I didn't really care. I had to do a response to something, so I just wrote, 'What a bunch of c\*\*\*s'. I then put it up on the wall. It wasn't trying to be anything. It was actually a reaction to my feeling about something that I can't actually talk about. Also, it was about showing that I like swear words as well, that I can just say that and I'm a woman and that's okay.

*Do you think that it's a fair observation that your work often shows a struggle between the brief you are responding to and your own voice as an individual or artist? Is that because of your struggle against your graphic design education?*

From when I was young, designers were anonymous the majority of the time. It wasn't really about putting your name on things. This is the time of the individuals speaking for themselves. My sister's an amazing artist and her work is so personal to her. That's why I've never called myself an artist in the past, because I don't feel that I'm the same as my sister. I don't come from the same place as my sister.

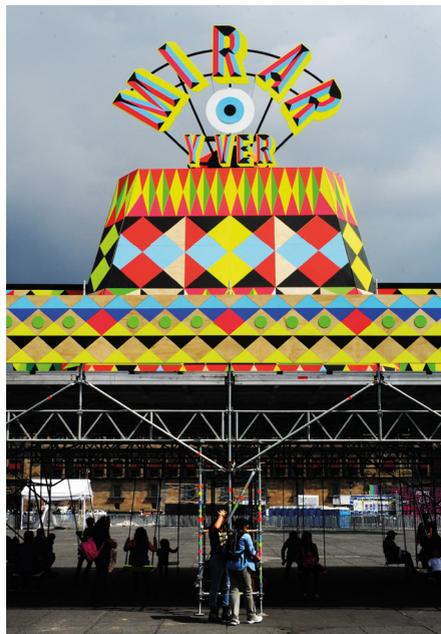
**I THINK THAT, WHATEVER YOU ARE, YOU CAN STILL COME FROM THIS PLACE FROM WITHIN, BUT DOES IT HAVE TO BE CALLED ART? I DON'T KNOW. YOU CAN STILL HAVE A MISSION.**

To be a designer you don't just have to be the person who answers other people's briefs, who's always given >

**BELOW**  
Make Happy

Dining Rooms  
Luke Hayes





the brief. You can be given a brief but you can respond to it with your own mission, if that makes sense.

I think that's the difference now. In the past, you would be given a brief and you'd be trying to read that other person's mind to try and work out what they want you to try and achieve.

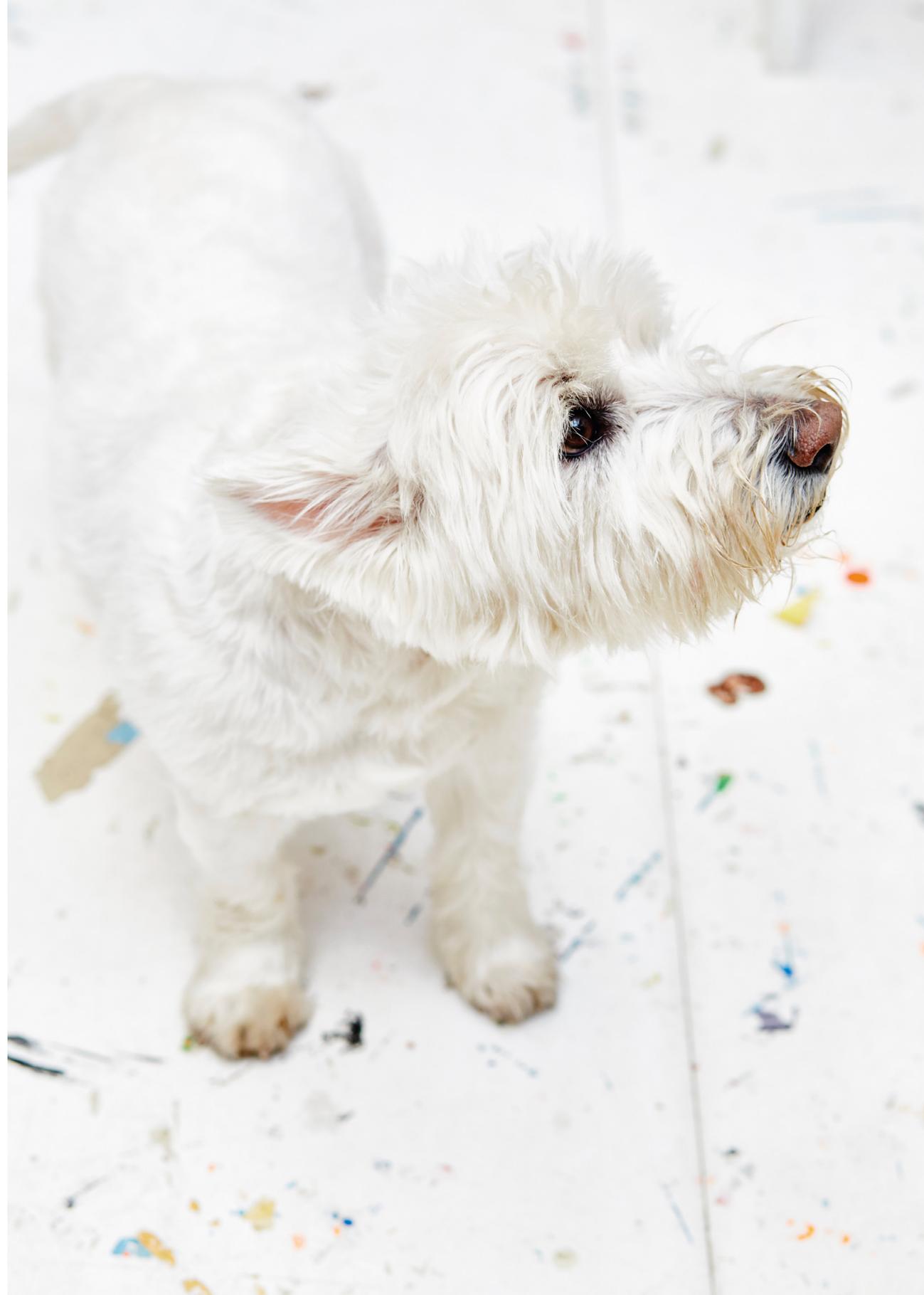
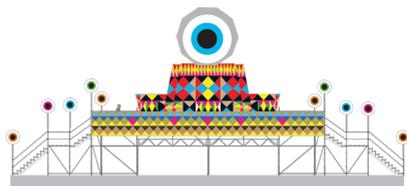
What I think is really interesting about the work I'm doing now is that I'm taking on big subjects and then responding to them in a way so that I'm also doing public engagement workshops to involve the community. For example, I'm doing a project for an arts festival about refugees. I'm trying to do something that sits within this arts festival that actually brings in the people who wouldn't normally go to it, because they'd think it wasn't something that they would want to partake in. I'm trying to bring those people in and show them that, 'This is actually about you and you can be part of this thing.'

That social responsibility I've had for a really, really long time. I don't want to go too heavy on it. I do think that the visual side of it is fantastic, but I think that the more important bit is about having depth in your work. That, to me, makes work better.

For me, I find it really hard if I'm just doing stripes or something. I'm just like, 'This is quite nice but I'm just doing stripes. I don't really know what I'm doing.' It's nice and it's pretty but it's a bit like me designing hankie boxes or something. It can only sustain my brain for a period of time. I need things for me to be able to respond, for my brain to take me to another place and question my own responses. ➤

**LEFT**  
Mirar, Mexico City

**RIGHT**  
Lemmy, Morag's dog  
Montana Lowery





**ABOVE**  
The Movement Café  
Gareth Gardner

*Words have always had a powerful place in your work, and over the last few years you have worked with poets such as Lemn Sissay — how did this come about?*

I was asked to do a project in Holloway on the swimming pool and I worked with this great local arts organisation, All Change. When you work with teenagers, doing theatre and stuff is a really good way for them to express themselves. So, we decided to do this visual workshop and we'd get a young poet to work with the young people and then we would write a poem together. They wrote this amazing piece and then they made a play out of it because it was all performance and it was all about expression.

Now, the big neon on the building is, 'I am the creation of your imagination', which came out of that workshop. I was just like, 'Fucking hell, that is an amazing thing,' and that's the young people's words that are on the building. Those words are stronger than some quote by the Dalai Lama. That work is much more powerful than finding an old phrase from somewhere.

Then I did a project in a hospital, the Royal London, where they actually wanted me to work with Lemn Sissay. I'd never worked with Lemn before and I didn't realise he was quite as famous as he is. I was asked to do the Movement Café and I think I'd suggested that he should write this big, permanent poem to go in the final piece. We were sitting here and we were talking about Tweets and he did a daily Tweet and I was doing my colour Tweets. Then I saw the client and I hadn't done the design for this café and he gave me a bollocking. So that night I just went and looked at Lemn's Tweets and saw this perfect one:

**'THIS IS THE HOUSE. THIS IS THE PATH. THIS IS THE GATE. THIS IS THE OPENING. THIS IS THE MORNING. THIS IS A PERSON PASSING. THIS IS EYE CONTACT.'**

It was just perfect. That inspired me to make this thing and the Movement Café happened. Because the words were so poignant to me, they were ambiguous but they weren't. They were just brilliant. It was all about eye contact and seeing people. It just really worked for me.

I've decided to go on a creative writing course on poetry because when I worked with Lemn Sissay he said to me, 'Morag, if you put your mind to it you could probably write your own stuff.'

I think if you put your mind to something you can do it. I think there is a real thing about believing in yourself through thick and thin and I think that it's sometimes too easy to lose yourself when you get into work you can sometimes lose yourself. You've got to believe what you're doing is right and not just be somebody who's trying to work everything out for everybody else.

I can actually make comments myself and my comments don't have to be filtered through this process that is often a client. You've got your own thought. Do it. It's not because I don't want to work with poets, but I think it's also quite interesting when you've got things in your head but you can't express them. That's what I've spent the whole of my life working out.

I'm not an architect. So, for me to express structures I had to learn a way of doing that and I did that

**“““  
I JUST WANT  
TO BE ME AND  
DO THE WORK**

by what I thought was my naïve drawing. Now I can see that my drawing has an energy in it that can express what I'm trying to say. I hope that by unlocking words in me, they may not be the best thing, but they'll express what I've got in my head. I think that's the big thing for me really. The next thing is really expressing thoughts and dealing with bigger subjects as well which I think is interesting to try.

I think it's about loving what you do. People said to me, even when I was at St Martin's, that they could see in my work that I enjoyed it. I think that's the best thing anybody's ever said to me.

I just want to be me and do the work.

*And if you had one piece of advice?*  
Make happy those who are near and those who are far will come.

[studiomyerscough.co.uk](http://studiomyerscough.co.uk)

**MAKE HAPPY THOSE  
WHO ARE NEAR AND  
THOSE WHO ARE FAR**

**WILL COME.**



ILLUSTRATION  
Michael Tada

– DR. JOE SHEEHAN

# Animating Atmosphere

*Dr. Joe Sheehan lectures in Film at the Hull School of Art and Design. He recently completed his practice-based PhD at Arts University Bournemouth. He explains the story behind his thesis, which explores moments of stillness, atmosphere and passing time in stop-frame animation.*

Animation is hard to define. There are so many different variations, ranging from computer-generated imagery to painting on glass, which complicates a simple classification. There are different historical developments and production means, different subject matter and aesthetic preferences.

Stop-frame animation (also known as stop motion) usually refers to the frame-by-frame animation of an inanimate, three-dimensional object or puppet. It is a method synonymous with puppets and the creation of movement.

My PhD examines the necessity of the puppet figure, whether stop-frame can be used instead to animate time and atmosphere rather than overt movement. Stop-frame gives you an

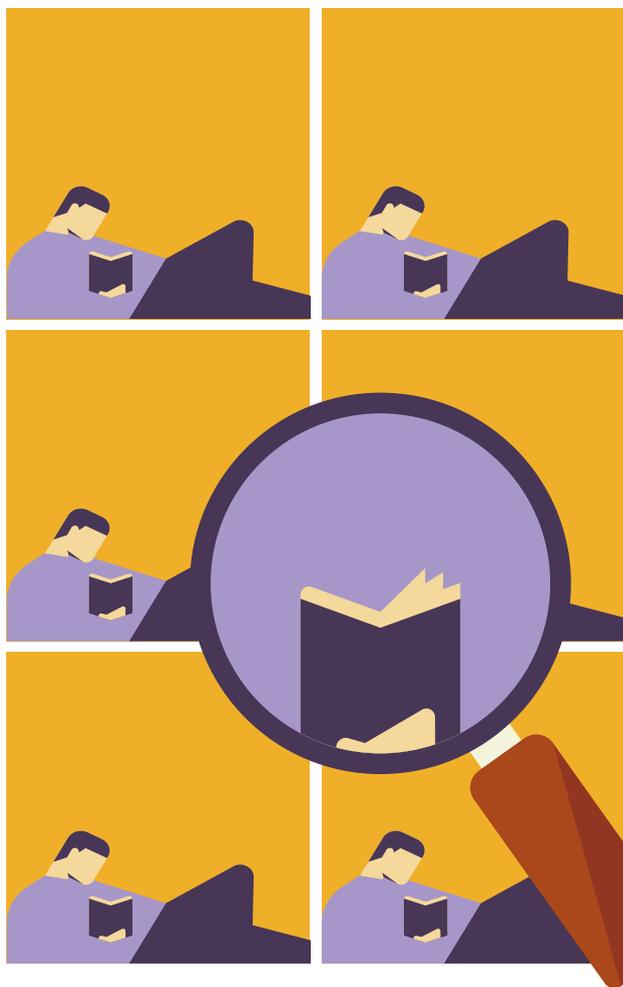
interval between frames that you don't get in live action filming. It's a space that can be experimented with.

I started making stop-frame animation during the Second Year of a BA course in Contemporary Fine Art in Hull. I built myself a dark room, sets and a basic lighting system. Working in Fine Art allowed me to experiment with the animation process and it was during this course that I first thought about removing the puppet figure.

The work I made involved puppet figures that would occasionally need to appear still. Initially, I tried just duplicating a single frame (essentially a freeze-frame), but this looked jarringly still in the context of the rest of the movement in the sequence.

I attempted various solutions to this problem: hand movements, camera movements and three-frame cycles of slightly different poses might be used to animate the stillness. I found the results were too exaggerated and lacking the subtle sense of contemplation I needed. ➤

“”  
**IN THE SECONDS BETWEEN  
EACH FRAME, THERE'S A CHANCE  
FOR THINGS TO ALTER**



As I worked through the problem, I tried simply capturing separate frames of the still puppet and found that these sequences did in fact create a subtle sense of change on-screen.

Even if nothing overtly moves, these sequences are not completely still. Each successive frame has very slight variations that mark it out from the last, and when projected it is possible to see the flickering, uncanny and slightly discontinuous passing of time. In the seconds between each frame, there's a chance for things to alter.

During my MA in Animation at AUB, I explored this idea further. I made a film called *The Ten Mark*, which was about 10 Rillington Place in London, an address made infamous in the 1940s and 1950s by the murderer John Christie. It wasn't so much Christie that interested me, but his home and the sense of atmosphere it had. I came across a book about it when I was younger. I remember it showing his house — a horrible, drab Victorian building that has since been knocked down. I researched the case in the National Archives and found a lot of material about the exterior and interior rooms.



At this stage I was still using a puppet figure in some scenes but ended up completely removing it from a number of sequences in order to focus solely on the atmosphere of the place itself. My aim was to recreate the house and try and animate moments of time and shifting light within it, using the flickering, slightly discontinuous temporality of stop-frame to do so. This was the beginning of my PhD research.

The subject matter for this research was a business space, named Unit 119, on the second floor of an office block in Wincolmllee, an industrial area in Kingston upon Hull. The corridors are predominantly painted magnolia, as are the rooms, which contain basic office furniture, ordinary doors, double-glazed windows and fluorescent strip lights. You can see the adjustments made by various occupants over the years, such as ill-fitting partition walls, wiring alterations, disused heating vents and fading signage.

Unit 119 is at the top of the stairs, at the end of a corridor and includes a small entrance chamber, a large main room divided into two studio spaces and a smaller room that I'm based in. It's an empty, undisturbed place, which is mainly silent other than the background noise of the adjoining streets and offices.

Most animated films involve capturing overt movement. In this work, I completely removed the puppet figure and animated moments of stillness, based on direct observations of light and form inside the studio space. These stilled sequences maintain the faint, flickering sense of stop-frame animation. Subsequently, it is my argument that puppets and overt movement are not actually essential elements of stop-frame sequences.

I propose that with the necessity of the puppet or object eliminated, stop-frame animation can widen its focus to examine everyday moments of aesthetic observation, periods of stillness and even passing time.



– A PHOTO ESSAY BY DAVE HAZEL

# Life on the Triple C Ranch

PHOTOGRAPHY  
Dave Hazel

*Dave Hazel, Principal Lecturer and Course Leader for BA (Hons) Photography, joined Richard Learoyd as an advisor on a project at Triple C Ranch in Northern California in 2014. He tells the story of the project, which saw them capture the ranch's surroundings using a large format modular camera obscura.*

Sako and Bill Fisher are patrons of the arts and commission selected artists to respond to the Triple C Ranch — a 300-acre site nestled in the iconic hills of San Anselmo, Marin County, California. Works by Anish Kapoor, Andy Goldsworthy, Beverly Pepper among many, are sited within the property. Sako and Bill wanted a series of photographs by Richard [Learoyd] that responded to the ranch's topography and unique character.

We lived on the ranch for the duration of the commission, producing images in a slow and reflective manner, as we adjusted to the intense heat and searing light. The blue sky contrasted dramatically with the gold of the desiccated grass of the hills as we worked with the ever-present danger of wildfires. These could be started at any time by anything from lightning strikes to careless actions. This required the ranch to have its own fire truck on constant standby.

There was also a fault line running through the ranch, rattlesnakes, and thousands of ticks occupying the grass, undermining the apparent peaceful solitude the land offered us. With a real threat of Lyme disease, high boots and thick socks were standard as we left our tracks through the swathes of pristine grass.

On our arrival, the camera we were to use had already arrived at our lodge. The large format modular camera obscura was commissioned from a German company and lay fragmented in an array of transit boxes awaiting construction. Each individual sheet of film was contained in a light-tight aircraft aluminium tube for storage, use and transport. The technology was simple but photographically epic in scale: A portable tent-like camera that could take huge sheets of specially commissioned monochrome and colour film, an 1800mm lens and an adjustable platform for levelling the camera on the rough terrain.

The only advanced technology deployed were American military tactical night vision glasses for the precise positioning of film on the film board inside the camera. The image projected by the lens on the film board was upside down and reversed.

It was magical to see it in the darkness of the camera and was

often hallucinogenic in both scale and optical clarity.

Most of the time was spent traversing the ranch's hills and valleys in small, all-terrain vehicles, looking for possible sites we could photograph and discussing the subject, camera position, direction of light and optimum time (usually early morning or evening) for exposure.

Steve, Hank's lab owner, flew out from NY to consider subject contrast and development times for the film. When the image was located, the camera was hauled to the site by truck or tractor and then constructed. This would take four to six people a considerable amount of time in the torrid heat and we were lucky to have two great assistants, a wonderful ranch manager and ranch hands to aid the process.

The camera would then be left until the light was right, sometimes overnight. Despite its outer reflective surface, during the day, temperatures in the camera would sometimes reach 130 degrees with high humidity an added challenge in the sauna-like conditions. The only shade was afforded by the camera itself. When the decision to shoot was made, and the image composed and focussed, the film was loaded. The camera's two occupants (usually Richard and an assistant) ➤

would then sit on the floor of the camera until it was still, then as the wind dropped and all was ready, the lens was uncapped by hand (using an orchard ladder to reach the lens) to expose the film. A shutter for an 1800mm lens was not commercially available. Exposure was usually f/90 at one second and any small movement of the camera would have ruined the image. The camera was then deconstructed and hauled back to the lodge.

You could see the bleached skylines of Oakland and San Francisco from the ranch's high ridges and the only sounds would be the calls of the turkey vultures and hawks as they soared above us all day. At night, the calls of a family of screech owls occupying an Ai Weiwei ceramic nest box in the tree outside the lodge were accompanied by the howls of passing coyotes. The stars seemed to fill the sky at night, with the Milky Way arched above us, as we enjoyed the cooler late evening air and rested for the next shoot.

The first exposed film was then express air mailed to Hank's for processing. Hank's is the leading photographic lab in the USA, specialising in hand-printing for major photographic clients and archives/estates. At \$1,000 a sheet, plus processing and printing costs, the margin of error was small. When the lab could confirm the first image was secure, we continued making more. The work was very physical and technically demanding and you experienced, in some way, what the early wet-plate landscape photographers endured in the 19th century in order to make their mammoth plate images.

We would drive to San Francisco most evenings to escape the heat as it was 20 degrees cooler there. We would often meet the photographic community there who were generous in their hospitality and support for the project. It was socially hectic. A high point was dinner at Stanley Gatti's Twin Peaks residence with a series of Richard Avedon's Andy Warhol Factory images overseeing the meal. San Francisco is a major centre for contemporary photography and the Fraenkel Gallery and Pier24 are serious places to see extensive and important photographic works of art.

The lodge was vast in scale, comfortable and full of art, with a generous balcony overlooking a large field of lavender and the ranch's organic kitchen gardens and orchards.

We also had access to a glorious swimming pool and hot tubs. Hummingbirds darted everywhere and ravens quarrelled endlessly in the oaks as the ranch hands went about their tasks.

The Fishers allowed local residents access to the ranch and we would often meet hikers and dog walkers who showed great interest in our activities. We also had a string of visitors from San Francisco who called in to support and help with the project.

In the three weeks we were there, we managed to take 11 landscape and still life images, which were all technically resolved. This was due to detailed planning and attention to every detail during the laborious processes we employed.

With billions of digital images occupying the world's servers, it was good to experience photography that was monumental, physical, pure and far removed from the swarming digital realm. Time was elastic, thoughts were slowed, images were hard fought.

The negatives were then contact printed, framed and unveiled at a formal ceremony in the ranch's Art Barn.

Richard, under great pressure to perform, delivered an exquisite body of work. I hope my support and dialogue with him contributed to this positive outcome.

#### COMMISSIONED ARTIST

Richard Learoyd

#### CLIENTS

Sako and Bill Fisher (American businessman and philanthropist. Director of Gap Inc. since 2009 and founder and Chief Executive Officer of Manzanita Capital Limited).

#### LOCATION

The Fisher's Triple C Ranch, San Anselmo, Marin County, Northern California, 2014.

#### PROJECT MANAGEMENT

Fraenkel Gallery, San Francisco.

#### ADVISOR

Dave Hazel

#### PROCESSING

Steve Rifkin, Hank's Photographic, Mount Vernon, New York.

#### ASSISTANTS

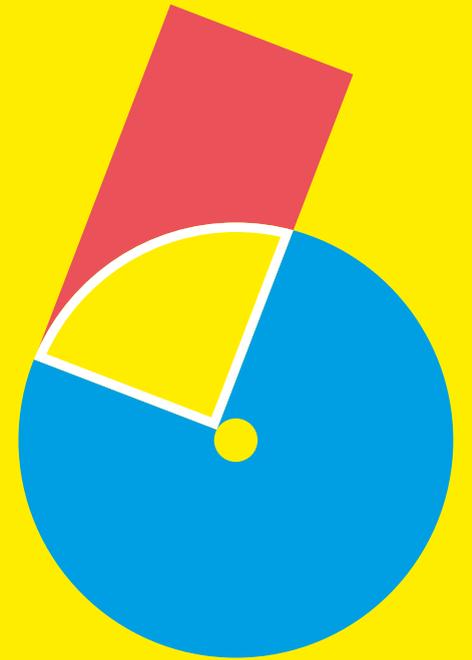
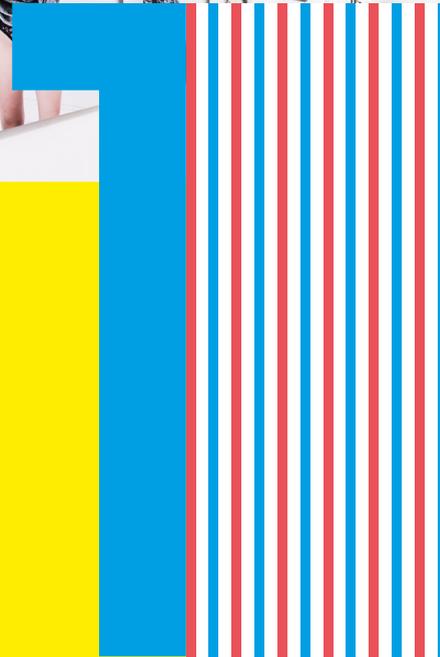
Julie Sadowski and Miles Mattison. Logistical assistance from Triple C staff Walter Kolon, Aland Welford and Wes Lenz.

#### NEXT PAGE

Richard Learoyd







## Explore the Summer Shows

Our 2016 Summer Shows season is in full swing, showcasing the best work from this year's graduating students in our creative community.

If you're in London before 18th July, there's still time to see the work from selected BA courses at events and exhibitions around the capital.

Wherever you are, you can explore the people and projects behind this year's shows with coverage on the AUB website.

For details of the upcoming MA dates, remaining BA dates, and Summer Shows coverage from the last two years, visit [aub.ac.uk/summershows](http://aub.ac.uk/summershows)

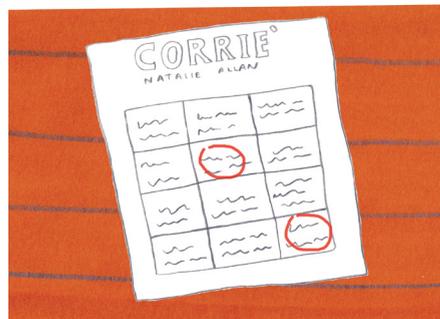
# A Day in the Life of a Coronation Street Make-up Artist

— NATALIE ALLAN

*Natalie Allan graduated from BA (Hons) Make-up for Media and Performance in 2015 and went straight into her role as Junior Make-up Artist for Coronation Street. She secured the job after a two-month-long application process against 500 other candidates.*

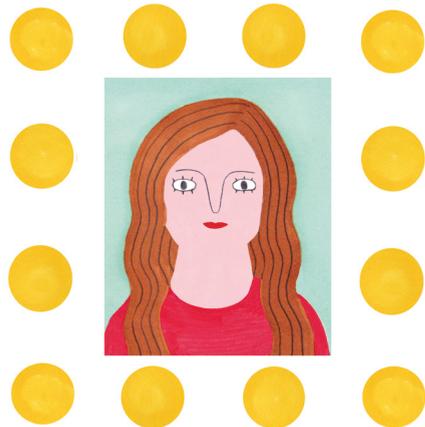
## 5:30

As soon as I wake up, I check my schedule for the day and make sure I leave enough time to be at work and set up before my first make-up call. This can usually be anything from 7am-10am. A full day's shooting means an early start for me!



## 7:00

I arrive at work and set up my workstation. I turn on mirror lights and check over my call sheet. It's got important notes on script details, make-up and hair continuity, as well as the scenes for the day.

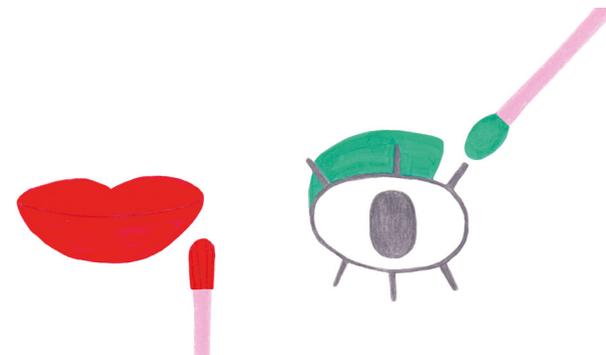


## 7:10

I grab my work iPad, which has the character pictures that I need to recreate for the scene. This helps to keep everything consistent from one shoot to the next. Once I'm all set up it's time for a cup of tea and some much-needed breakfast!

## 7:45

Knowing my first artist will be as tired as I am when they arrive, I offer them a drink before I get to work on their hair and make-up. The whole process can take around 15 minutes for the boys. For a female artist, this can vary from 30-45 minutes.



“”  
**AT CORRIE, WE HAVE  
TWO STUDIOS AND THE  
OUTSIDE STREET SET**

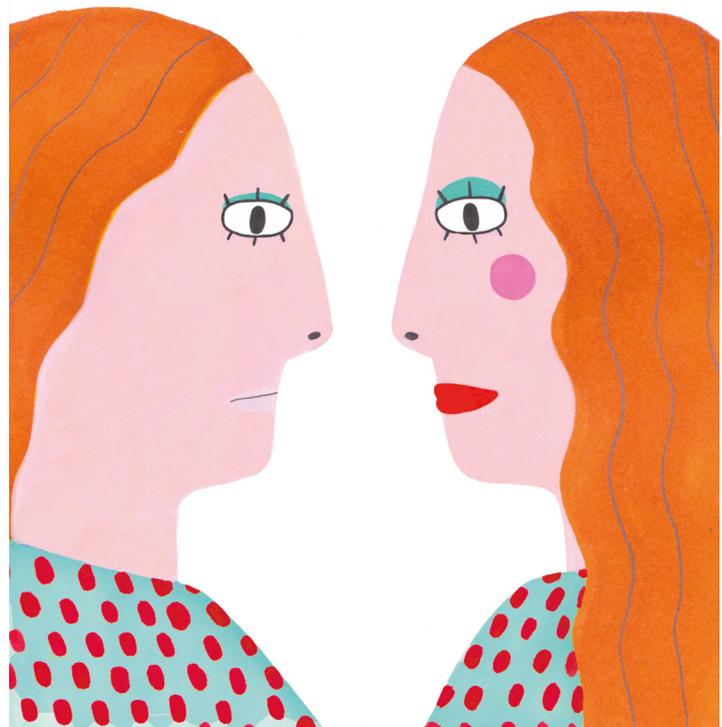


## 8:30

I finish with my first artist and head onto set where the filming takes place. At Corrie, we have two studios and the outside street set. It's a pretty exciting place to be! On set, my bag is packed with tools and products to deal with every situation imaginable: tissues, wet wipes, brushes, powders, concealer, hairspray, cotton buds, lip and hand cream. The list goes on! ➤

## 8:45

The make-up team sit with costume behind a monitor to watch rehearsal. When it's over, we can run onto set to make any essential touch ups or set the continuity. Small things like setting the hair in front of the shoulders or behind make all the difference. In between takes, I take photos of the artists on my iPad and cross off the scenes to keep track of what we've shot.



“”  
**SMALL THINGS  
LIKE SETTING  
THE HAIR IN  
FRONT OF THE  
SHOULDERS  
OR BEHIND  
MAKE ALL THE  
DIFFERENCE**

## 10:30

Time for a tea break! I grab a quick coffee but mainly use the spare minutes to tidy up my workspace and wash any towels I've used earlier on in the day. Cleaning up throughout the day saves a lot of effort later on.

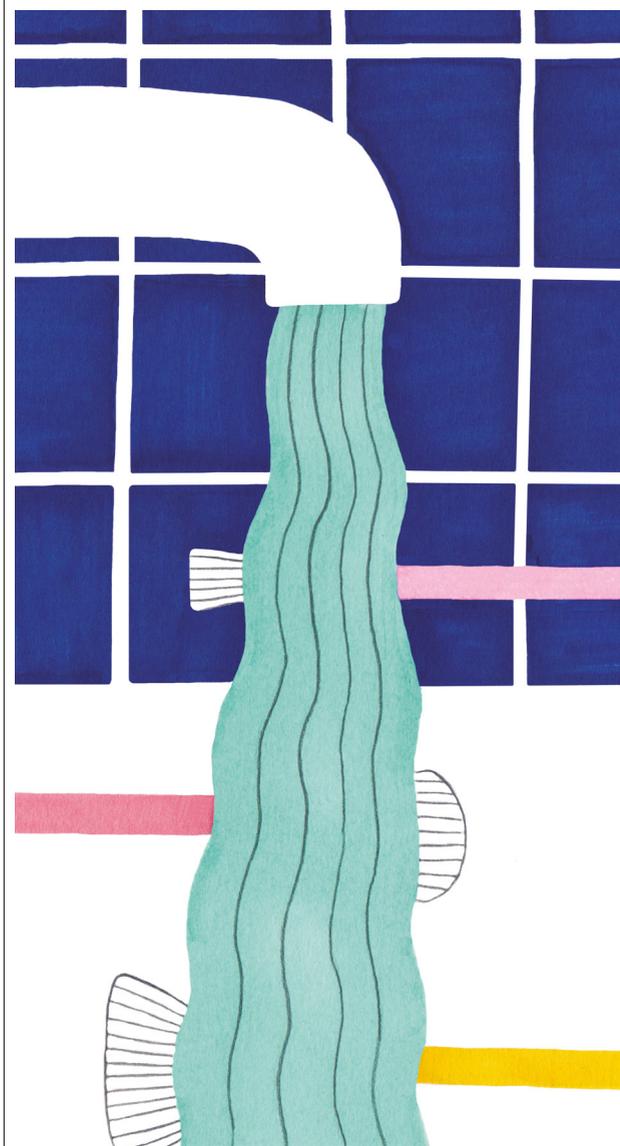
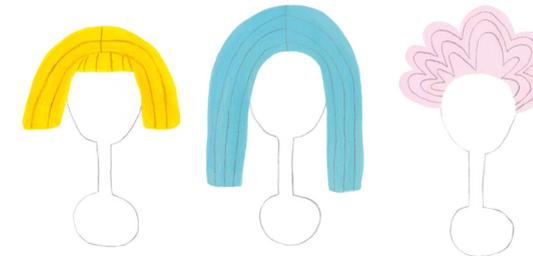


## 13:00

A couple more scenes later and it's lunchtime. The make-up team gather in the hub (the crew chill/dining area) and compare lunches — I've bought some food from home today. After lunch, I check the female artists and make sure they have fresh makeup on for when they return to the set.

## 16:00

With the afternoon filming well underway, I leave the set for a while to work on other jobs. Beyond day-to-day make-up for the artists, I need to make prosthetics, cut and colour hair and set and style some wigs. Oh, and there's always another quick tea break to be had.



## 19:00

Once we wrap, I put my bags away, say goodbye to the rest of the crew and clean my brushes ready for the next day. Before I leave I check my call time for tomorrow and it's another early start.

## 19:30

After work, I head straight for the gym, before heading home to have some tea and watch TV. It's been a long day, and with another early start tomorrow, I try to make sure I'm in bed by 11!





- AN INTERVIEW WITH

# Kevin Leslie

*The BA (Hons) Acting alumnus explains how he got his role in The Rise of the Krays, the hardships of the profession and his dreams of playing James Bond.*



ILLUSTRATION  
Maisie Parkes

*Last year, you picked up Best Actor at the Marbella Film Festival for your role in The Rise of the Krays and it feels like things have only gone up since then. It looks like you're right in the middle of the grind and it's paying off for you. What does that grind look and feel like in 2016?*

On paper it might look like that I've had a successful 12 months and I'm involved in a successful franchise about the Krays, but I'm still hustling every day for the next gig and proving why I'm better. Now A-listers are coming down the ranks and taking jobs that 10-20 years ago they didn't have time to do. That's why you see them all in the big commercials now. They've got the time. They're not on three or four features a year. They might have one feature a year. They've got a spare six months in their diary.

Anybody that's coming into this industry thinking they can just sit at home and wait for the phone to ring has a big wake up call. You've got to flex it. You've got to carve your own path. If you want to do a certain role and people aren't giving you that opportunity then write it.

You've got to believe in the project. You've got to believe in yourself. There's no point doing something to finish last or finish second. You've got to believe that what you're offering is better than anybody else you know.

*Is that belief what led you to getting your role in The Rise of The Krays?*

[The Rise of] The Krays movie, believe it or not, I got myself. I emailed the production team and there's definitely an element of luck there. I didn't specifically email them about the film but I sent them an email introducing myself as an actor asking if they had anything coming up. The producer came back to me and said, 'Oh actually, yeah, we've got a feature and you might be good for one of the leads.' >



Why not come and audition?'. So that night I read the script, prepared for the audition, drove down to London, auditioned the following day and got it that evening. I workshopped with another lad that they were looking at who actually ended up being Ronnie.

*Was that Simon Cotton?*

Yeah, that was Simon. The first time we met was in our workshop audition. We just hit it off, had really good chemistry, and then they said, 'Right, in six days time you start principal photography.'

**SO WE HAD SIX DAYS TO GO AWAY AND PREPARE FOR THE BIGGEST ROLE OF OUR LIVES.**

Within a week my life changed dramatically, but I hustled for that. Off my own back I was actively seeking work. I was actively showing people what I could do.

*The Rise of the Krays obviously crosses over with Legend and Tom Hardy's role in that. Was it hard to deal with that comparison?*

It was a very tough time of my life. What I found the hardest is that instantly, die hard Tom Hardy fans that adore him, women that would want to be his future wife, all hate you, they instantly think you're crap and movie is crap, and that you're no Tom Hardy. They are his fans, so they are never going to say, 'Ah we love Tom Hardy, but actually you did a good job.' They're never going to do that and that's something I had to learn and grow with and understand.

The people we won over were die hard Krays fans. See, that was interesting. They enjoyed Tom Hardy and thought he was great but they didn't enjoy the movie. They really enjoyed our movie because they thought it was more of a biopic and told you more about the Krays lives, so we slightly won them over.

With Tom and with Legend...I'm a bit of a football fan, so I'll use a football analogy, but it's like comparing Barcelona to Scunthorpe United. That's harsh on Scunthorpe, they're League One, but it's basically saying you're taking a team like Barcelona who've got all the resources, all the best players in the world. They've got access to everything. They've got the best training programs. They've got all the best youth players. And you're pitting them against a club that financially doesn't have that same opportunity to have the same facilities, have the same staff, have the same world class players. The same as us, you know? You're comparing a £25 million movie to a £400,000 movie.

*Do you think that's part of the magic, though? Does that limit on your budget give you a 'DIY or die' work ethic?*

It's what I love about British independent film. On a big Hollywood film, if a tracking shot goes wrong or equipment breaks, everyone downs tools and everyone's got the day off. They'll buy a brand new whatever and go again tomorrow. With British independent film you've not got that.

I mentioned I got the role [for The Rise of the Krays] six days before we started filming, which is just unheard of. We then shot two movies, back-to-back, in eight weeks. We just didn't have the time if things broke. If a tracking shot broke and a wheel went, it's like, 'Right where's the nearest wheelie bin? Let's rob the wheels off it.' There are certain things in the film that I would love to change and certain things that went wrong.

**THERE ARE CERTAIN THINGS THAT ARE JUST OUT OF YOUR CONTROL. YOU JUST HAVE TO ACCEPT IT AND THAT'S THE BEAUTY OF THE FILMMAKING.**

I did a short film and they couldn't afford cranes or any tracking shots, so the filmmaker filmed from the back of the boot and his girlfriend was driving the car. I was running after the car because it's basically this tracking shot and his girlfriend went at about 40 miles per hour up a hill. I was sprinting after this car. You just see me in the outtakes throwing up my arms. I can't keep up with that!

When you see a painting by an artist, you see it in a gallery and you see the beautiful picture that's complete. That's the same with my life. That's what's online. The beautiful kind of world that I live in as an actor. What you don't see is the painter's torment over each individual colour. Maybe some of the colours washed into each other and that's what he didn't want. You don't see the pain and torture that people go through to get there.

You will fail but that is a beautiful thing. Don't be scared of failing because that's the only way to learn. That is the only way you learn and there's a beautiful quote I love from [Samuel] Beckett.

“”  
**YOU WILL FAIL  
BUT THAT IS A  
BEAUTIFUL THING**

It's, 'Ever tried. Ever failed. No matter. Try Again. Fail again. Fail better.' You're going to make a mistake. You're going to say the wrong thing at some point or you're going to make a wrong decision. You're going to turn down a movie that then goes on to make millions and you think, 'Crap, I should have done that.' You can't get bogged down and despondent from all that because that's going to happen.

There are no friends in business. That's the biggest thing I've learned. People will screw you over and stab you in the back because everybody is out to get to where they need to get to. I've sat here with a couple of features under my belt but a few years back I've been screwed over and lost films too many to name. The film was supposed to be mine and somebody bigger came along. Boom – goodbye Kevin Leslie.

*Is that a heartbreaking moment, or can you not look at it like that?*

The amount of times I've been on the cusp of that big break, that big job. Producers have taken me to really swanky hotels and wined and dined. We've had drinks and then they offer me £80,000 for this film and blah blah blah. Then it comes out that it's all a load of rubbish, you know.

The biggest heartbreak I had was two years ago. I think it was just on the back of the Krays. I think I had just finished the Krays and I was offered the lead role in a £4 million pound movie that was going to be filmed by Universal. I thought, 'This is it. This is it. This is the one I've been waiting for. This is the big break.' Then it never happened. The director was fabricated and everything. There was no money. There was no Universal. It got to a month before we were due to start filming and I was like, 'I've not seen anything. How is this movie going to happen?' Then it turned out it didn't happen. I turned stuff down to do that.

You learn. This is the thing. You learn. It's a bitter pill to swallow and I'm not going to lie and say it's easy. You will be annoyed. You are going to want to rip people's heads off because they've lied to you and they've screwed you, but that's the nature of it. >

“”

## THE BIGGEST TOOL YOU HAVE AS AN ACTOR IS THE WORD ‘NO’



What keeps you in it is the fact that you know why you want to be doing this.

You've got to know where you want to be and have the strength. The biggest tool you have as an actor is the word 'no'.

You have to say no to things. I think as actors we need people to like us. We need people to think we're good. I've learned that they're checking out your credentials, so you're allowed to check out theirs as well. Check out the director. Check out the DOP. What are they shooting on? What's the budget? What has the director done before? You're throwing yourself at something that might be career-damaging and that's the hardest thing to learn. I went through a stage of trying to see the best in everything. Then actually I thought, 'No, this script is awful. Why am I trying to make it work in my head? It's just not right for me. It's awful.'

My girlfriend will say things to me like, 'Oh let's book this holiday next summer.' I can't do that. I don't know what I'm doing next summer. I might have a film project. You can't really plan so you have to sacrifice. You miss out in life because you might be in the middle of India shooting some little film. What you've got to prepared for is that it's not all glitz and glam. It really isn't like that, but there are moments...

*...like winning Best Actor?*

Yeah, I don't know where that is. I think my mum has got that award!

*Well, let's talk about those moments. It's clear you've grafted and you've earned them. Were they as good as you'd hoped they'd be?*

I'm a bit weird. I don't know if I was always born with a hero complex but I don't want to just live on this earth, do the 9-5, then disappear and have nobody know I existed. I've had beautiful moments, like when I was in an original cast at Shakespeare's Globe for Blue Stockings, which got published and my name is in the original cast. When that play gets republished the original cast is always printed.

My friend said it best. He said, 'Mate, money and what have you, it all spends, it all disappears. These films will live forever. They're going to be in the archives. Forever you will be known to have played Reggie Kray in these movies. Even long after you're gone.' That's pretty cool.

*Tell me about Eternal Love, when you took on a lead role as an understudy. Was that another one of those moments?*

I was only in the ensemble but I was understudy in one of the lead roles. Now, the lead guy went down in Edinburgh. He got tonsillitis. I got the call at 10 in the

morning that said, 'You're going on tonight, Sam's not well.' It was a hell of a lot to know and the only reason I got through it because I was prepared. That moment was never going to happen. Probability-wise, it was billions to one. I'm not very good at saying myself that I'm good but I got amazing reviews. I got rave reviews. The best thing for me was that people didn't even realise an understudy was on.

The biggest thing, I've got goosebumps just thinking of it, was when we finished the show and did the company bow. The whole cast stepped back, made an arch, pushed me forward and gave me an individual bow. That just blew my mind. I was so shocked. I was just so shy, I did this weird little bow and then ran back. It was such an emotional moment for me. I mean, the main thing is I was just bloody grateful I got through it!

When you're an understudy, you have to learn your part from just watching. That's why the cast gave me that bow. They said, 'We usually get nervous with an understudy because you don't know where the show is going to go. That ran just like a normal show for us and we are so impressed by what you've done.' That will stay with me forever.

*Are those the moments you think of when the grind gets tough?*

You've got to hold on to them. I remember a time where I'd flown to Kenya to film a movie. I flew back on the weekend and then Monday morning I sat at a desk typing, punching numbers as they say. There are highs and lows. That's the rollercoaster of this life. One minute - and I say this modestly - you're a film star. The next minute you're a lackey making people tea at a normal job and that's the kind of mentality and the mental state you've got to get yourself in.

*It sounds like you can cope with both moments with grace, which is nice to hear...*

Well you have to. Don't ever believe your acclaim. As soon as you start to think you're as big as people think you are, it's game over in my opinion. I think you've lost the authenticity and lost yourself. James Corden said

a beautiful thing recently. I might be quoting him wrong but I'm sure it was him. He said, 'When you make it and you're out for dinner, take a look at the table that you're sat around. If everybody around that table is being paid the same as you, if you're all on the same money, you've done something wrong.'

You might have friends that you grew up with that are postmen, but if you've dropped them because now all of the sudden you're big and famous, then that's when - and it's a beautiful thing to say - you've lost who you are. You've lost where you came from because you're sat around a table with only people at your level rather than people from all walks of life that you've known.

*Can you say what you're working on right now?*

Yeah, I'm off to Berlin next week to shoot a feature called 8 Doors. My immediate focus is filming this feature in Berlin, but there's also some stuff I'm talking about potentially in LA. I've never really done that and Brits are quite hot at the moment.

*And what's the ultimate dream for you?*

In the immediate future I'd love to be a part of a project that goes to films festival and wins awards. It doesn't have to be personal awards like Best Actor but, you know, Best Film or Best Cinematography. I think that really starts to help raise people's profiles so that's what people should do. Budding filmmakers and budding actors should get involved in a project that's going to go to film festivals. The exposure is second to none if the film wins. You start to get those ribbons all over posters and it starts to look impressive.

I hear I'm probably going to miss the boat on this one but my dream role is James Bond.

I'd love to try and get involved now but I think [Tom] Hiddleston, Idris Elba or somebody like that is going to pin me this time. Maybe in ten years.

*You've given a lot of advice throughout this conversation, but is there anything else you'd like to add?*

Treat everyone the same. For me, a director is just as important as

a runner and a runner is just as important as a DOP or grip, because everybody plays their part. You don't speak crap to people because their pay grade is beneath you. They're playing a part in producing something that you're all aiming towards, be it a great film or a great piece of theatre.

twitter.com/thekevinleslie

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TO:

*They say you should never meet your heroes. But no-one said anything about not emailing them. With that in mind, we asked two students about their work, the best advice they've been given and overcoming creative block. Then we asked them to email their heroes the same questions.*

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SUBJECT:

EMAIL

YOUR

HEROES

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**DAVID LUND**  
**BA (HONS) MODELMAKING**

WHAT WOULD YOU BE DOING IF YOU COULDN'T DO THIS?

MY OLD JOB PROBABLY! I LOVED MY PREVIOUS CAREER, BUT IT WAS DEFINITELY TIME FOR A CHANGE. I'D DREAMED OF STUDYING TO BE A MODELMAKER EVER SINCE I DID A SHORT COURSE HERE ABOUT SIX YEARS AGO, BUT NEVER IMAGINED IT WOULD HAPPEN. I'M ETERNALLY THANKFUL IT DID.

HOW DO YOU OVERCOME CREATIVE BLOCK?

AT FIRST I JUST GET VERY FRUSTRATED, BUT I'VE LEARNED THE BEST THING FOR ME TO DO IS TO STEP AWAY FROM THE PROJECT AND WRITE DOWN WHAT THE PROBLEM IS, OTHERWISE IT WILL JUST GO ROUND AND ROUND IN MY HEAD FOR AGES. THEN I CAN COME BACK LATER AND LOOK AT IT FROM A FRESH PERSPECTIVE.

WHAT'S THE BEST ADVICE YOU'VE BEEN GIVEN?

DO SOMETHING YOU LOVE! IT'S CLICHÉD ADVICE, BUT I REALLY AGREE WITH IT. YOU CAN DO A JOB THAT PAYS THE BILLS, OR YOU CAN DO ONE THAT PUTS FIRE IN YOUR SOUL. FIND SOMETHING YOU ARE REALLY PASSIONATE ABOUT AND DO IT.

WHAT'S THE HARDEST PART OF WHAT YOU DO?

KNOWING WHEN TO STOP. THE PROBLEM WITH DOING SOMETHING YOU LOVE IS IT CAN QUICKLY CONSUME YOU. IT CAN BE HARD SOMETIMES TO SEE THE WORLD BEYOND WHAT YOU ARE DOING AND REALISE IT'S OKAY TO TAKE A BREAK AND DO SOMETHING ELSE.

**POLLY CRAFTER**  
**BA (HONS) MAKEUP FOR MEDIA AND PERFORMANCE**

WHAT WOULD YOU BE DOING IF YOU COULDN'T DO THIS?

I WAS WORKING IN FINANCE BEFORE HEADING BACK TO UNI TO STUDY MAKEUP, BUT I ALWAYS WANTED TO WORK IN FILM. WHEN I WAS LITTLE I THOUGHT I WAS GOING TO BE AN ACTRESS, BUT I NEVER GOT DISCOVERED!

HOW DO YOU OVERCOME CREATIVE BLOCK?

I'LL LEAVE THE SITUATION AND FIND SOMEONE TO TALK IT THROUGH WITH. EVEN IF I'M TALKING AT THEM, IT'S GOOD TO JUST TALK THINGS THROUGH OUT LOUD. THE ANSWER OFTEN COMES TO YOU THEN.

WHAT'S THE BEST ADVICE YOU'VE BEEN GIVEN?

EVERYDAY IS A SCHOOL DAY. NEVER STOP TRYING TO LEARN NEW THINGS – THE INDUSTRY IS CONSTANTLY CHANGING AND ADAPTING, YOU'LL NEVER KNOW IT ALL (AND ALWAYS BE NICE!).

WHAT'S THE HARDEST PART OF WHAT YOU DO?

BALANCING WORK, FAMILY AND A SOCIAL LIFE IS SUPER TRICKY WHEN ALL YOUR TIME IS SPENT SCULPTING, MOULD MAKING, PAINTING OR TESTING MAKEUPS! I LOVE EVERY PART OF THE PROCESS, BUT IT ALL TAKES A LOT OF TIME.

**KELLY DARLINGTON**  
**MODELSHOP MANAGER, ROGERS STIRK HARBOUR + PARTNERS**

TRICKY! I GENUINELY LOVE WHAT I DO... I GUESS THERE IS STILL A LARGE PART OF ME THAT WOULD LOVE TO WORK FOR JIM HENSON'S CREATURE SHOP SO IF I HAD THE OPPORTUNITY TO GO AND DO THAT I WOULD.

I DO TWO THINGS. FIRSTLY, STEP BACK AND GET OUT OF THE WORKSHOP FOR A BIT TO GET SOME SPACE. THEN, I TALK TO THE TEAM AND GET EVERYONE'S IDEAS IN THE MIX. IT'S ABOUT GETTING THAT CONVERSATION GOING THAT GETS YOU OUT OF YOUR OWN HEAD AND MAKES YOU EXPLAIN THE ISSUES THAT ARE CAUSING THE HALT IN CREATIVE FLOW. KEEPING SOMETHING LIKE THAT TO YOURSELF CAN BE SELF-DESTRUCTIVE AND VERY UNPRODUCTIVE.

NEVER GET COMPLACENT ABOUT YOUR JOB. IF YOU AREN'T LEARNING AND PROGRESSING AND CONTINUALLY BRINGING NEW IDEAS AND SKILLS TO THE TABLE, YOUR VALUE GOES DOWN. YOU ARE IN CHARGE OF YOUR OWN DEVELOPMENT. WHEN YOU START TO FEEL 'COMFORTABLE', YOU NEED TO MIX IT UP AND TRY SOMETHING NEW.

WORK/LIFE BALANCE. IT'S FRUSTRATING WHEN THERE IS AN UNAVOIDABLE DEADLINE THAT REQUIRES YOU TO PUT LIFE ON HOLD, IF ONLY FOR THE ODD EVENING. MAKING SURE EVERYONE IN THE TEAM GETS THAT BALANCE RIGHT IS ONE OF THE HARDEST AND MOST IMPORTANT THINGS TO ME.

**RICHARD REDLEFSEN**  
**MAKEUP ARTIST FOR FILM AND TELEVISION**

I'D PROBABLY GET INTO SET PAINTING OR PROP MAKING. THE PAINTING THAT THEY DO IS VERY MUCH LIKE WHAT I DO, JUST ON PROPS OR SETS. SPATTER, WASHES, DRY BRUSH, AIRBRUSH, FABRICATION. FUN STUFF!

I JUST WALK AWAY, TAKE A BREAK AND LIVE LIFE. I HAD IT THE OTHER DAY. MY WIFE, OUR DAUGHTER AND I WENT OUT AND HAD A GOOD DAY TOGETHER. WHEN I CAME BACK TO IT I HAD 'FRESH EYES', SAW EXACTLY WHAT I WANTED TO CHANGE AND GOT IT DONE. TIME AWAY AND SOME THOUGHT USUALLY FIXES THINGS.

COME TO WORK EARLY. WHEN YOU'RE AT WORK, WORK HARD, OFFER TO STAY LATE AND HELP OUT.

WHEN WE GET ON FILM OR TV SHOWS WE OFTEN HAVE TO TRAVEL. THE SHOW I'M ON NOW MEANT I HAD TO LEAVE HOME FOR TWO MONTHS. I HAVE ALWAYS MISSED MY WIFE BUT NOW THAT WE HAVE OUR DAUGHTER IT'S EVEN HARDER. I'D DEFINITELY SAY TIME AWAY FROM MY FAMILY IS THE HARDEST PART OF THE JOB.



– EXPLORING THE WORK OF

# Twinks Burnett

*Twinks Burnett is a Fashion Stylist, Creative Director and Accessories Designer. She graduated from BA (Hons) Fashion in 2014 and went on to win the 'Fashion Styling and Creative Direction' award at Graduate Fashion Week that year. Her work has featured in the likes of Noctis, Atlas, Wonderland and i-D Online.*

*What's the trick to being a great stylist?*

Having a strong aesthetic style. It's all about being able to see the bigger picture visually. Having a deep love of fashion, art and imagery is always helpful, too! I am a very conceptually driven stylist. I live and breathe what I do and I feel at my very best when working on stimulating and exciting projects. Being on set and seeing weeks of work coming together at the hands of a talented team is mega!

*Your personality and styling are very much alike. Is that a conscious choice, or do you just respond to your work?*

I choose to surround myself with gorgeously bright and colourful things and positively gorgeous humans. My daily look comprises of bold prints and vivid colours, so my personal style and work go hand in hand! Think of the joyous chain reactions that are activated when out and about wearing something friendly! Oh the possibilities. Wearing colour and getting my cartoon chic on brings me so much joy!

I guess you can say I wear my heart on my rainbow-encrusted sleeve; it must just come subconsciously through my work. However some of my favourite work is that with a darker context and colour variation. It's more of a challenge and allows me to be versatile with my work. I love the lighter work, but I would never want to conform to the stereotypes associated with my style.

*Which came first — your work or your style?*

I have always had a very distinct personal style. I have always wanted to express myself through my aesthetic. When I discovered styling, everything just made sense. Figuring out what I wanted helped me evolve into who I am.

*Tell me about pom poms!*

I am very fond of a good pom pom! Nothing better than a neon pom pom trim or embellishment! I started using them in my first collection and just never stopped! They are especially effective in my flower crowns! You can never have enough pom poms! Little balls of life!

*When you're on a shoot, how do you make sure your vision comes across as you imagined it?*

Planning! And always having full confidence in my creative team. Assembling a team of talented taste-makers takes the pressure off! It's my job to ensure my team are happy, models feel gorgeous and confident, and the creative team (from grooming to set designers to photographers) are feeling good about what they are putting out there! I can be a real mother hen. I am on the front line of fashion!

Organisation is key, such as making sure all samples are present and correct and accounted for. Often there is a lot of think-on-your-feet action. Looks can come together in a second or be planned for weeks!

*Looking back on your time at AUB, what did you make of it all?*

It was a wonderful time! University gives you the time to practice, experiment and expand your skills, while developing your network and forming creative alliances. I still work professionally with many of my peers. It was an honour to create imagery with my friends.

I had a lovely time before I embarked upon art school, having travelled and worked. By the time I started my degree I was determined to excel at styling. The facilities were incredible and I feel that AUB is a fantastic creative incubator away from the distraction of big city living. You can fully immerse yourself in your craft.

*What would be your one piece of advice?*

Wear more colour! It will make you happy, I promise! Take what you do seriously, but never yourself. Love what you do and yourself and the rest will fall into place! Often self-love is the hardest, if you can get that on lock down you will have a charmed life!







A TYPE OF CLOTH OR WOVEN FABRIC

# TEXTILES

AUB.AC.UK/BATX

**TEXTILES** IS SEEING COLOUR, PATTERN, SURFACES, TEXTURE, IMAGE, REPEATS, INVENTION. **TEXTILES** IS MAKING, DESIGNING, DRAWING, PAINTING, PRINTING, STITCHING, COLLAGING, CUTTING, FOLDING, CONSTRUCTING, PLEATING. **TEXTILES** IS SELECTING, SOURCING, FINDING, AND BEING AMAZED! **TEXTILES** IS ABSTRACTING, LATERAL THOUGHT, ATTENTION TO DETAIL, ATTENTION TO THE WHOLE. **TEXTILES** IS FABRIC, MATERIALS AND STUFF. WITHOUT **TEXTILES** THERE WOULD BE NO FASHION. WITHOUT **TEXTILES** THERE WOULD BE NO COSTUME. WITHOUT **TEXTILES** THERE WOULD BE NO COLOURFUL OR PATTERNED INTERIORS. **TEXTILES** AFFECTS ALL OF OUR EVERYDAY LIVES IN SUCH A WAY AS TO BECOME UBIQUITOUS.

– ALICE STEVENS

# Design for Good

*Can design change the world? Alice Stevens — Designer and Senior Lecturer in BA (Hons) Graphic Design — thinks so. She explains the concept of 'design for good' and AUB Human — a project that brings together courses, businesses and students to put that concept into action.*

When you say design for good, what does that mean?

When we talk about design for good, I think we are really talking about using design as a force for global good. That might be improving social, ethical, sustainability or environmental issues. It's anything that can promote and activate change through design and design thinking.

Why is this way of thinking well suited to AUB?

In terms of contemporary design practice, a lot of courses are looking at this, but I feel like AUB is particularly well placed, as we're a small collaborative, creative environment. This environment allows for cross-pollination of ideas and disciplines.

**DESIGN FOR GOOD IS NOT ABOUT TRYING TO SOLVE PROBLEMS WITHIN ONE DISCIPLINE. IT'S ABOUT A BREADTH OF THINKING AND COLLABORATION. NO-ONE CAN SOLVE THESE THINGS ON THEIR OWN AND AT AUB WE'RE SO UNIQUELY PLACED TO APPLY OURSELVES TO THIS.**

How does the concept of design for good affect how students work?

It's extremely empowering. Within my discipline of graphic design, it is about persuading and communicating.

There are many ways that you can approach it. I think it's extremely fulfilling and motivating for a student to work in design for good. It really forces students to think about their research process.

They have to dig much deeper. They have to completely understand the terrain they're talking about and apply a completely lateral way of thinking. With that comes design empathy. From an academic perspective, it pushes students to research much harder and deeper. They can then create design work that is meaningful.

I believe it's my responsibility to inform and inspire students to consider design for good within

their practice. However, it's up to the individual to decide how and if they take up that challenge.

**I AM NOT SAYING WORK FOR FREE OR BE COMMITTED TO A LIFE OF POVERTY. COMPANIES ARE SUCCESSFUL AND MAKING PROFIT WHILE PLACING DESIGN FOR GOOD AT THE HEART OF THEIR BUSINESS.**

Has design for good always been there or do you think it's a hot topic because we really need it right now?

I think, historically, people have associated design for good with the kind of green, hippy, hessian style of design. Whereas we feel it's much more of a contemporary issue, which crosses not only creative disciplines but also politics and science. We've had the opportunity to work with psychologists and help to unpack and have empathy with the users we're trying to design for, for example.

Where does it sit? Is it designing for everyday or is it bigger than that?

It's about designing everyday things that can make a small difference to people, but it's also about applying thinking on a much more global platform.

What's also lovely about it is, with the range of students we have, it encourages students to solve problems within their own personal life journeys.

We're not saying there's one particular way to do design for good. We're just saying, 'Look outward into the world, notice problems and issues, collaborate with the right people and find ways to solve these issues'. The more students can see it as a real problem, the deeper they dig and the harder they work to solve these problems.

It's quite deep rooted in emotion isn't it?

Design for good is all about people, so absolutely. But equally it's about people making an impact globally, in terms of climate change. It's us who need to make the change, and how do you do that?

This year, we've worked with an energy company called Good Energy, which is one of the UK's first

entirely renewable electricity supplier and generator companies. Their CEO, Juliet Davenport, is a scientist but also her absolute passion is climate change. To actually make an impact, though, we need to talk to a much broader range of people and get them to make a difference. It's an uphill struggle. Unless the green product offers all the same things, people don't usually choose to go for it.

**IT'S A HARD TASK.**

I think it has to be mainstream, and I think there are a lot of areas where it is working. It's all about talking to people in the right way. Toms' One for One initiative is one example where people are aligning with that product for doing an ethical, social job. It's about lots of different ways of talking to people in the right way.

Do you think, in some ways, design for good is about better presenting things that are already there?

Exactly. If you show a million people who are starving and need help, we feel dwarfed by that responsibility and we're less likely to try and do anything. Whereas, if you show one child we want to help and you feel like you're doing good for one person, it feels manageable.

**DESIGN NEEDS TO TALK TO PEOPLE AND COMMUNICATE WITH THEM SO THEY FEEL THAT THEY'RE DOING SOMETHING POSITIVE.**

It comes back to why we talk about it being a human concern. It's our obligation to deal with these issues.

What company now doesn't have an ethical, social and sustainable remit? Obviously, as a company, you need to be able to fulfil that remit, but you also need to bring innovation and magic and it needs to be communicating the right message.

Tell us more about AUB Human.

As AUB is so well placed for design for good, in terms of collaborative, multi-disciplinary working, we felt it would be really good to have a website that celebrates design for good. The focus of AUB Human is to share information, practice, ➤

## DESIGN FOR GOOD IN ACTION

As more requirements are placed on business to adopt principles of sustainability, economic efficiency, social equity and environmental accountability, they are looking to the creative industries in helping to achieve these goals. It may be through how we communicate with the world or through textile innovation, but designers from all disciplines are innovating in social, ethical and sustainable design.

## TOMS ONE FOR ONE

TOMS is a for-profit company that gives a pair of shoes to an impoverished child for every pair it sells. The business has expanded to sell eyewear (with each sale helping to save or restore sight) and coffee (with each sale providing 140 litres of clean drinking water).

## CATALYTIC CLOTHING

Helen Storey MBE collaborated with chemist Tony Ryan to create clothes that filter pollution from the air. The clothing was impregnated with a photocatalyst that uses light to break down air-borne pollution into harmless chemicals.

## WAYFINDER

Umesh Pandya, Associate UX Director at digital product design studio ustwo, worked in collaboration with the Royal London Society for Blind People and the London Underground to create the project Wayfinder, helping blind people better navigate public transport.

## IDEO

Tim Brown, CEO OF IDEO, summed up the human-centred design firm's approach when he said, "We can learn to measure the success of our ideas, not by our bank accounts but by the impact on the world".

experiences and philosophy to enable students to see the potential creative power that they can have in applying themselves to designing for good.

As part of this, last year we had the first AUB Human symposium — Can Design Save the World? We flew in Thomas Kolster, who has recently written a book called Goodvertising. His background is mainstream advertising, but he reached a reflective point and was looking at how advertising should wake up and think about its responsibilities. That really was an eye-opener to get students on board.

This year we had another symposium: Obligation. This had a very different tone. It was much more directed to the students in terms of it not being about other people, but about students making a difference and going beyond the original brief.

### How does AUB Human work on a practical level?

AUB Human is my personal research project, but in terms of the ambition of it, I find us [AUB] very well placed because a whole range of courses are working within design for good. It's looking and sharing and celebrating that practice.

It's also about students and staff working together. There are opportunities for AUB Human to build a strong network of friends: the speakers from our symposiums, our friends at Creative Conscience, at the Design Council, the RSA... It's a way of bringing all these people together as a supportive network. It might be that external projects come in and people can act as mentors.

Students in all disciplines have created innovative and inspiring work that has the potential to make a real difference to people's lives. As well as working with Good Energy, Graphic Design students have also worked with the RNLI, Dementia Poole and Dr Jan Weiner to create a wayfinding system for people with Dementia in a care home setting. Sebastinella Dunne recently won gold at the Creative Conscience Awards for her innovative project, Virgin Blood Class.

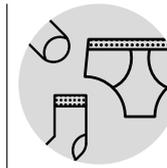
Kieran James undertook an internship at The Movember Foundation to make his project Bollocks to Cancer a reality and Hilda Kortei won a pencil at D&AD for her project Pantone Colours.

### What's your one piece of advice?

Go beyond the brief and design to change the world. Work with people who get you and your work, then you'll fly!

*If you would like to get involved with the AUB Human project, please get in touch with Alice Stevens MA (RCA) RSA, Designer and Senior Lecturer in Graphic Design.*

astevens@aub.ac.uk



## BOLLOCKS TO CANCER MOVEMBER PANTS RUN

Kieran James  
BA (Hons) Graphic Design

"It started as a brief for Creative Conscience. I struggled with it for a while and didn't really know what to do. Then I remembered back in my school days how awkward sexual health talks were. It was all very cringey and when you're 14/15, everything about balls is funny. It had to be taken super seriously because it was about cancer. When I thought about it, I thought that it shouldn't be such a serious subject, you should be able to have a laugh with it. Balls are funny, so why not play on that. I wanted to make it funny, so that people opened up. Initially, people would get super serious and quiet but, when I showed some visuals or just said 'Bollocks to cancer', people started laughing and you could slowly see them starting to engage. It became a new platform for people to talk about it.

I entered it into Creative Conscience and didn't actually win anything, but Chrissy, the founder of Creative Conscience, had contacts at Movember and sent it to them. They really liked the pants run aspect of my project, the idea of everyone stripping down and running in their pants, so they wanted to build on it and make it real.

I first heard about design for good when Alice first taught me on my Foundation course. She was very passionate about it back then, and still is now, and as soon as she showed me I knew that was what I wanted to do. It's making a difference as well as making nicely designed things. It's about designing with a conscience."



## VIRGIN BLOOD CLASS

Sebastinella Dunne  
BA (Hons) Graphic Design

"My project was the first open brief of second year. I never know where to start with open briefs, so applying to competitions make it easier. I looked into blood donations, because it was something I'd never done. I thought, 'If I'm setting myself a challenge then I wanted to challenge myself to see if I could change my view as well as someone else's'.

I started looking into why people don't donate. Obviously fear is a big factor, but it also didn't really seem accessible, and a lot of people agreed with that. So I looked into transport, and in particular, trains. On long journeys, you're just sat there for two or three hours and you might try to do work, but you don't really do anything useful in the end.

The idea is a train carriage where you can donate blood. It'd be like Virgin First Class, so you'd get the biscuits etc. to pep you back up afterwards. You'd get your timeslot on your journey with your ticket, and make your way to the nurse where there'd be one or two chairs, so it would be private. Then just pop back to your seat again for the rest of the journey.

The idea got passed around to a few people. Expense wise it could be too much, but it could work with one or two carriages as a publicity stunt. We're still in the process and still working on it, just pushing hard. I still want to push for this. I'm doing my final major on organ donation now, once you've done it once and you know it can help someone, you just want to keep on doing it. It seems more meaningful."

**WHY SHOULD A  
STUDENT CONSIDER  
SOCIAL, ETHICAL  
AND SUSTAINABLE  
DESIGN WITHIN  
THEIR PRACTICE?**



*With some of the biggest and best names in design for good at the AUB Human symposiums, we took the opportunity to ask them all one simple question...*

*— Marten Sims*



IT FEELS  
GREAT AND  
IT MAKES A  
DIFFERENCE

— Chrissy Levett



IT'S A  
CONCIOUS  
DECISION

— Anna Richell



— Jim Reeves



— Graham Brett



ILLUSTRATION  
Philippine D'Otreppe

– AN INTERVIEW WITH

# Suri Krishnamma

*Suri Krishnamma started by studying Photography at Bournemouth and Poole College of Art and Design before switching to Film on the advice of his tutors, a decision that would lead to a varied career directing film and television. He explains how he came to switch courses, the common story in his work and what it was like to work with the late Saeed Jaffrey.*

“”  
**I DIDN'T WANT TO BE A FILMMAKER. I DIDN'T KNOW I COULD BE A FILMMAKER. I DIDN'T GROW UP AS A BUDDING FILMMAKER OBSESSED BY MOVIES**

*Thinking back to when you were young, can you remember the moment you decided to become a filmmaker?*

Oddly, that moment came after I'd started making films, which is a bit counterintuitive.

I didn't want to be a filmmaker. I didn't know I could be a filmmaker. I didn't grow up as a budding filmmaker obsessed by movies.

In fact, I didn't actually like movies back then. To some extent that hasn't really changed, and I think that's because I find it hard to sit through bad movies. But I had a strong interest in photography and storytelling. I'm a natural, intuitive storyteller. I think we all are, actually.

I had an opportunity to apply this ability of storytelling through the medium of the moving image at Bournemouth [and Poole College of Art and Design], which led to a BAFTA nomination for my short film, *Mohammed's Daughter*. I remember finding myself at the BAFTA awards in amongst all these extraordinary people like Charlton Heston and Joan Collins and still thinking, 'I wonder whether I should pursue this as a career?' I still didn't know whether it was possible, despite all of this early attention.

*Do you remember the moment when you found out that Mohammed's Daughter had received a BAFTA nomination? How did you feel?*

I was sitting in a theatre at the National Film and Television School. I had just started there on the directing course after graduating from Bournemouth. I was watching a film, and one of the staff walked in, knelt down next to me and whispered in my ear, 'Mohammed's Daughter has been nominated for a British Academy Award.'

To get nominated was just amazing. I felt proud for myself, for my parents, everybody associated with me and for Bournemouth. I couldn't have done it without this place. Bournemouth opened a door for me.

*You mentioned that when you joined BPCAD you had the opportunity to apply your storytelling abilities through the moving image, but you actually started out as a still photographer. At what point did that change?*

I'd just had my Photography assessment and the head of the course asked what I wanted to do with my life. I said I wanted to be a photojournalist. He said, 'Two problems: One, you won't make much money. Two, knowing your character, you'll die young. You're an adventurer and a risk taker. You'll go to a war zone, get deeper and deeper involved and end up with a bullet in your head.' He was probably right.

He told me to go to the film department, even though I didn't know anything about film, and see a man called Nick Wright. It was an odd thing for them to say because at this time film was the most difficult department to get into. The idea of switching was just unthinkable.

I knocked on the door of his office door and could see this figure hunched over his desk with his back to me. I said, 'Are you Nick Wright?' No answer. So I knocked again and said, 'Sorry to bother you, I'm Suri Krishnamma, I'm a photography student and I've been told to come and talk to you about film.'

As I spoke he looked at me and said, 'You have two choices, piss around with a stills camera or have the greatest time you'll ever have, it's up to you.'

He then told me that if I wanted to learn more I should meet him at 6AM outside the building the following morning. As I walked away, I realised that tomorrow was a Saturday morning. Nevertheless, I turned up. There was a van parked outside, which was being loaded with equipment. Nick greeted me and we drove to the film location. I spent the day on set with him and he explained the process of filmmaking to me.

I watched well-organised students collaborating to make a film and my eyes widened as I saw actors performing in front of the camera. A new world was beginning to open up in front of me.

I sat next to Nick in the van as the crew were driven back to the college. As he parked up he turned to me and said, 'Do you want to join us?' I said yes. In that moment I realised the future was going to be different.

*In Mohammed's Daughter, you cast the late Saeed Jaffrey. What was it like working with him?*

Saeed Jaffrey, who very sadly died last year, and Rita Wolf, the other character in the film, had just appeared in Stephen Frears' film *My Beautiful Laundrette*. That film had justifiably received international recognition and launched Daniel Day Lewis' career. So I knew I was being pretty ambitious by asking them to appear in a student film at a provincial art college, but my approach to everything is always that if you don't ask, you don't get. I never expected in a million years for them to say yes!

I remember vividly the day I picked up the telephone to call Saeed Jaffrey.

His agent had told me he'd read and liked the script, but he wanted to talk to me before he would commit.

“”  
**I SAID YES AND IN THAT MOMENT I REALISED THE FUTURE WAS GOING TO BE DIFFERENT**

Picking up the telephone to call him was a terrifying experience — what do I, a fledgling student filmmaker, say to one of the most famous Indian actors of his generation?

Overcoming the anxiety took several attempts, staring at the handset, paralysed, even becoming confused as to how to dial. But Saeed was as warm, friendly, charming and open as his onscreen persona.

One of the things I learned from Saeed, and from other actors on subsequent productions, is that the better quality actors are often the easier ones to work with. The amount you need to do as a director is reduced because they have done much of the thinking for you. For young, inexperienced directors, you have to feel your way through the process and find out when to say something to the actor and when to sit back and allow them to get on with their job.

**MY BEST ADVICE TO DIRECTORS WHEN WORKING WITH HIGHLY TALENTED ACTORS IS TO LEAVE THEM ALONE.**

*Have your motivations behind your storytelling changed much since those early days?*

I've become increasingly aware of the stories that interest and attract me, and I now realise that many of the stories I have been telling have been different versions of the same story. In many ways, I've only been telling one story all my life. I often say to students, 'I think all the stories that you want to tell are already in you. I think they've been there since childhood. They're the product of childhood difficulties, traumas, and puzzles that you solve or don't solve when you're a child.' ➤

I think my story is one that you could probably best describe as the 'outsider'. It's the person who finds him or herself in a place or environment of some kind, in which they don't really belong. I think probably all my stories centre around that theme of the 'outsider'.

Is it difficult to open up and tell that story, with it being so personal?

No. When I started making films, I started from the very inside of that idea. So, without knowing what I was doing, I was putting myself face-to-face with issues buried deep inside my own makeup.

The first film I made here, *Departure*, is a story about a boy who meets his father on the day that his father is released from a long prison sentence. He goes on a car journey with him, after which they say goodbye, and his father flies off to another country, leaving the boy behind. It was autobiographical to the extent that it was based on my own experience, as a teenager, of picking up my father from prison after he'd spent many years inside.

My next short film made at Bournemouth was *Mohammed's Daughter*. It's about a psychiatric nurse who befriends a patient in a psycho-geriatric ward of a hospital. This film received a lot of attention in the context of Bournemouth and the film school world. I co-wrote the story with my sister directly from one of her own personal experiences.

The story is about the relationship between a British Asian nurse and her Asian patient and how she tries to break through to find out what lies behind his psychosis. The film also comments on the Asian experience in Britain by telling the story of a man who is mistakenly identified as being from India when he is in fact from Pakistan and mistakenly thought to be unable to speak when he simply prefers to only speak in his native tongue, Urdu. This story, with its origins in a true event experienced by my sister, also explored the theme of the outsider.

I didn't find telling the story of these outsiders very difficult when I started making films because I was not conscious of this theme.

In fact, I found it quite easy because it came naturally and I was simply doing what I'd always done intuitively — telling stories that had meaning to me.

I think I probably am more aware of how difficult it is to meet some of those issues head on as I get older.

You've directed a mixture of both film and television. Does your approach differ for either of them at all?

I don't think it does. If you make a film for television, or a film for the cinema, for me the process is exactly the same. I really enjoy television, particularly when the opportunity is there to tell a story that is too long for cinema. I did a six-part drama for the BBC called *The Cazalets* a few years ago, which was six hours long. You can't tell that length of story in the cinema.

Do you prefer to work on one more than the other?

I don't. Some people are snobbish about television if they make films, but I've never been like that. As far as I'm concerned, the moving image is the moving image. I guess I probably prefer to do single films (or self-contained stories), because of the level of creative control you have compared to episodic television where you are making just one piece of a much bigger picture. But I am always keen to learn, and directing drama, whatever it is, adds to my understanding of the process.

What do you enjoy most about telling a story through film? What are your favourite and most difficult parts about the process?

The favourite part is on the last day of shooting when you hear those immortal words, 'It's a wrap,' for the last time. My next favourite bit is walking to the screening room or the cinema to watch the fully finished version of the film — that joyous moment when all the heartache of shooting and post production is over and you can watch and enjoy what you've all achieved.

**DESPITE THE AGONY OF THE SHOOTING PERIOD — AND IT CAN BE DEEPLY AGONISING — YOU LOOK FORWARD TO MOMENTS THAT YOU RECORD ON CAMERA THAT MAKE EVERYTHING WORTHWHILE. THOSE MOMENTS OF REAL MAGIC.**

I was on the set of my first theatrical film, *A Man of No Importance*, which was the story of a gay man in the hostile and repressed culture of 1960s Dublin in Ireland. I was shooting a scene between two extraordinary actors, Albert Finney and Brenda Fricker.

Albert's character was hiding his sexuality from his sister, played by Brenda Fricker, but in that scene was forced to confess his sexuality to her.

I was shooting the close up shot of Albert performing that confession with about ten other people cramped in a small kitchen. Albert performs as I stood behind the camera watching. His performance was simply breathtaking and I struggled to even to say 'cut'



when the take came to an end. There was another silence and Brenda, sitting opposite, turned to me and said, 'Now I know why I'm an actor.'

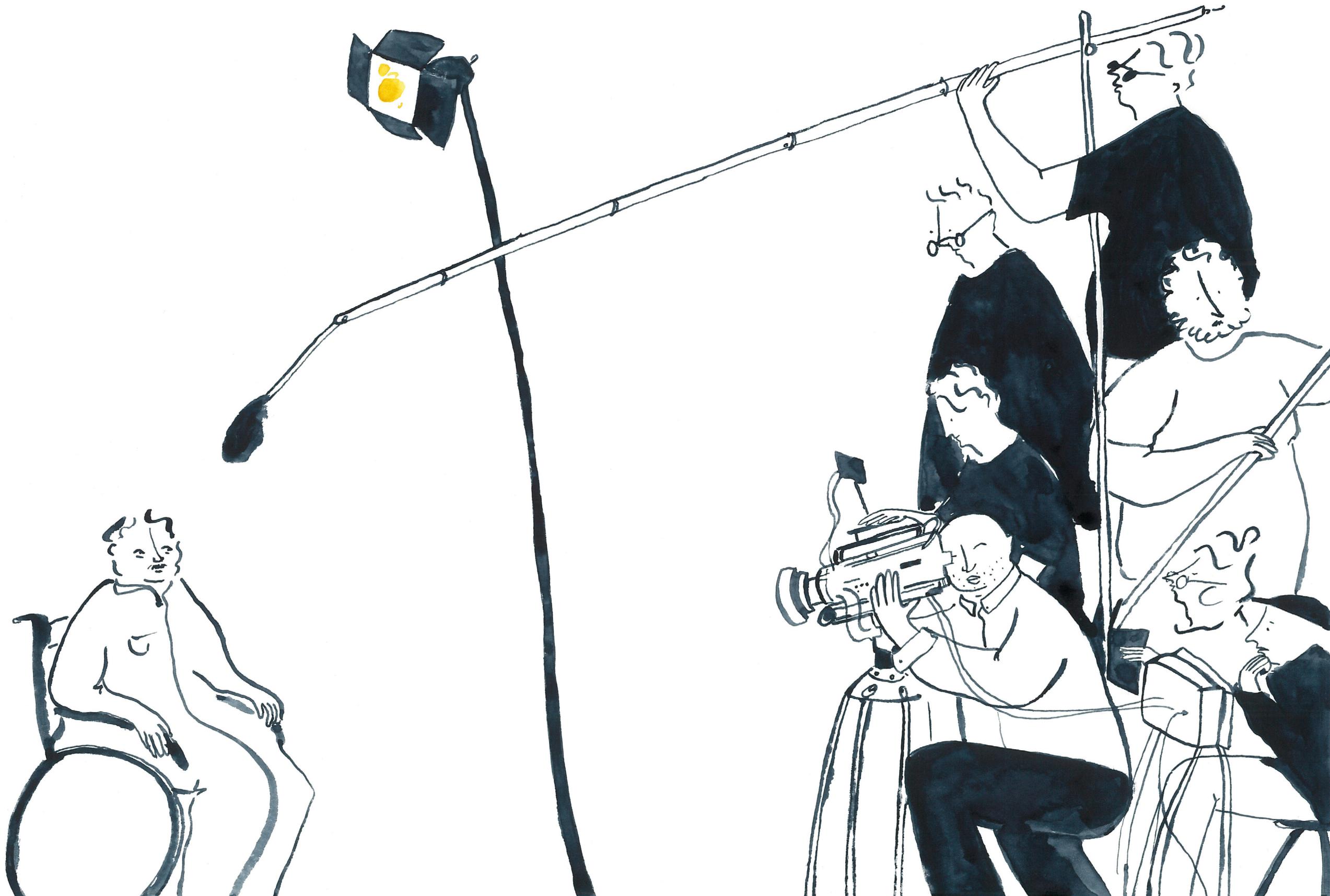
You said you love wrapping films, but is it hard to say goodbye to them?

Always. You'd think you'd get better at it over time! When I said goodbye to Saeed Jaffrey after shooting *Mohammed's Daughter* I remember feeling that I'd made new friends on that film that would stay with me for life. Saeed seemed to feel he needed to caution me and give me advice from an old hand to a new one. He said that one of the hardest things to learn when you enter this industry is that while you will gain friends, these are different kinds of friendships than occur in real life — more acquaintances in a way.

Who inspires you as a filmmaker?

I suppose I'm a big fan of what I'd call narrative surrealism. My favourite filmmakers are people like David Lynch and Luis Bunuel.

I like watching stories about characters where you feel like you're getting underneath the surface of reality. I like watching stories that represent what's going on a little bit behind our eyes and in our minds, rather than surface reality and realism. Those are the kind of filmmakers that inspire me ➤





and excite me, but they're not the kind of films I make, interestingly. I make much more conventional stuff, but that's partly because I don't feel the opportunities have presented themselves to me to be able to do so. I'm not particularly well read but I'm a huge fan of Shakespeare, particularly the tragedies. I've adapted a number of them into short films and one long film.

What have been the highlights of your career so far?

Two things come to mind and they're both reviews. The first one was a review by Philip French in the Observer after I made *Mohammed's Daughter*. We showed it at the Edinburgh Film Festival the year after Stephen Frears' *My Beautiful Laundrette* was shown. I'm sitting with my mother on the Isle of Wight, reading the Sunday papers, and I open the film review. The title of the article was *Lack of a Laundrette* and went on to say that while this year's festival contained no ...*Laundrette*, it did contain a film worthy of attention — *Mohammed's Daughter*. Philip French wrote that, 'What is remarkable about this quietly observant half hour film is that the director, Suri Krishnamma, made it at the Bournemouth and Poole College of Art and Design.'

Another highlight was after I made a TV serial called *A Respectable Trade*. If I was most proud of anything I've done in my life, in film or television, it would be this.

It's based on a novel by Philippa Gregory about the story of African slaves torn from their homes and transported to the slavetrading community of Bristol in the eighteenth century.

It was the first time the BBC had ever made a mainstream drama about slavery in this country. I was very proud that we were the first people to bring this important story to a mainstream television audience.

The quality of the drama, which received several BAFTA awards, was exceptional. The performances were extraordinary. The cast included Warren Clarke, Anna Massey, Richard Briers, Ariyon Bakare, Emma Fielding and many other powerful actors. The review that comes to mind compared our drama to Steven Spielberg's *Amistad*, which was also about slavery. It said what we had achieved was more authentic, more credible and more powerful. It was an amazing thing to read.

In a way you've come full circle and you're back at AUB as a teacher and an Honorary Fellow. What's it like being the teacher, rather than the student?

When I was a student I was helped by a lot of people. One man in particular, who ran a company in London, gave me some equipment to shoot my short film with. I told him I didn't know how to thank him and he said, 'You don't have to, but when you're in my position, do the same for someone who is in your position.' That's stayed with me and I've always felt that wherever the opportunity arises to give something back it should be taken.

Bournemouth has a very special place in my heart, no question about it.

**IF I CAN GIVE SOMETHING TO THE STUDENTS WHO ARE HERE, BE IT HOPE, GUIDANCE AND SOME SORT OF BELIEF, IF I CAN HELP THE NEXT GENERATION OF FILMMAKERS FROM HERE TO LEARN TO BE BETTER FILMMAKERS, THEN THAT'S THE REWARD I WOULD GET FROM TEACHING HERE.**

While you're here teaching are you working on anything else?

At the moment, I'm shooting a feature-length documentary about West Ham United and their move away from the Boleyn Ground. They've been playing football there for the past 112 years and they're moving to the Olympic Stadium in Stratford. I'm a West Ham United season ticket holder and a massive fan.

The film is called *Iron Men* because the nickname for West Ham supporters are 'The Irons', having started as a factory team at Thames Ironworks. It's a story about home and what home means as a concept, more than it is a story about football. We're trying to do something cinematic and visually interesting, capturing the broader concept of home through the witnesses to these last days at the old stadium.

The other thing that seems to be developing traction is a film written by a very good friend of mine called Marley Morrison. It's a low budget feature film called *Dust* and is a transgender love story between a trans man and a trans woman — a kind of road movie set in the north of England, in Yorkshire.

Finally, what's your one piece of advice?  
**BUILD YOUR OWN INDUSTRY.**

Students often ask me how to get into the film industry. I've got two answers to that. Firstly, getting in is the easy bit, the hard bit is staying in there. Secondly, you're living in a world where everyone has access to cameras and platforms to show their work on through the internet and other outlets. Make your films with people and communities who want to make films that you want to make. Build the industry around you.

**A SELECTED FILMOGRAPHY**  
*Five highlights from Suri's early career*

**Mohammed's Daughter (1986)**  
Produced at Bournemouth and Poole College of Art and Design and starring Saeed Jaffrey, Mohammed's Daughter earned Suri a BAFTA nomination.



**Water's Edge (1988)**  
Water's Edge was again nominated for a BAFTA and also for a Gold Hugo at the Chicago International Film Festival. It won a Golden Mikeldi at the Bilbao International Festival of Documentary and Short Films.



**A Man of No Importance (1994)**  
Set in 1960s Dublin, A Man of No Importance tells the story of a bus conductor coming out as a gay man in a largely conservative country.



**A Respectable Trade (1998)**  
A Respectable Trade was the first mainstream UK drama about slavery made by the BBC. It was nominated for Best Drama Serial and won a BAFTA for Best Costume Design. It also won a Golden Spire at the San Francisco International Film Festival.



**The Cazalets (2001)**  
Starring the likes of Hugh Bonneville and Joanna Page, the TV series looks at the life of a large family in the late 30s and early 40s. It was nominated for two BAFTAs and one RTS Television Award.



**BUILD  
YOUR**

**OWN**

*—Suri Krishnamma*

**INDUSTRY.**

– Will Hargreaves

## CREATING BEDLAM

*Will Hargreaves — Senior Lecturer for BA (Hons) Costume and Performance Design — explains the story behind the course's #ShakespeareSuperhero project, which recently featured on Arts Thread and Buzzfeed.*

*What was the story behind the Bedlam project?*

This year, we're celebrating 400 years of William Shakespeare. It's an important celebration for us in Costume as we're acknowledging the legacy of a playwright who truly influences the studies of our students. In their second year, students work on period costumes and this year we chose the Jacobean silhouette to mark the anniversary. We wanted to do something that would be fun and engage students, so we reimagined Jacobean England as the world of Gotham City, combining superhero poses with the Jacobean silhouette.

*Where did the idea of Jacobean superheroes come from?*

The idea was partly inspired by Sacha Goldberger, the French photographer who reimagined fictional characters like The Hulk and Superman as sixteenth century aristocracy. He photographed them in the style of Flemish paintings, which were very formal portraits. I felt we should do something similar. We wanted to make it quite controlled, by taking the world of Gotham the world of Gotham rather than making it as eclectic as Goldberger's. Bunny Winter, a fellow Lecturer, and I worked on designing over 40 costumes between us. We handed the assignments out randomly to students, who got to work under the guidance of our tutors, Mandy Barrington and Katerina Lawton.

*How much do Shakespeare's heroes and villains and their modern-day equivalents in Marvel and DC comics have in common?*

Shakespeare's England is the perfect playground for superheroes. The theatres of the period were filled with characters taking the law into their own hands to get the justice they were owed and seek bloody revenge. The most obvious solution to wrongdoing in plays of the time was murder. Jacobean writers and audiences loved the gore of it all, the spectacle and the splatter. You've got similar kinds of villains too, even down to how they look. The Joker's grotesque smile has echoes of the disfigured face of the ruthless De Flores in *The Changeling* by Thomas Middleton in the 17th century, for example. Jacobean villains are the direct ancestors of the villains of the comic world that we have today.

*Is this sort of project the future of the course?*

Studios like Marvel are such a big part of the film industry now. The way they are set up means they know what films they are going to be making right up to 2020 – there are spin-off films from sequels now. Because so many of them are being made in the UK, it's really good work for lots of our students. This project was a nod to that – we're engaging with the skills they are going to need.

We're also noticing quite a growth in cosplay, where people who aren't necessarily actors dress up as superheroes or comic book characters. Some of our students are either engaging in cosplay activities, or they are actually making costumes for cosplayers.

It's actually become quite a massive section of the industry, so you haven't just got film and theatre, you've now got the whole cosplay world. It's a huge sub-culture.

We feed off what the students are excited about. We don't like repeating ourselves and doing the same thing year after year, so we're constantly reinventing how we're going to do something to engage new students. We're always thinking about what's going to be exciting, but coupling that with what will teach the students the core skills and processes they are going to need. That always drives it.

I think they are very relevant skills – students can either get a job at the Globe Theatre doing period reconstructions, or they can get a job on the new Star Wars film. They are very different genres, but actually the skills we are teaching overlap across both. We're preparing them for the whole industry – for the fantastical films, as well as the pure period tailoring work in theatre.

*What's the story behind the name?*

In Shakespeare's England, Bedlam referred to the Bethlem Royal Hospital: the infamous psychiatric hospital in London. The connection also resonates with Gotham's Elizabeth Arkham Asylum for the Criminally Insane. Many of the villains Batman comes up against were patients within the Asylum – and escaped from it. With 44 costume interpreters all trying to do fittings at one time, it did at times feel like bedlam in the colloquial sense, too!

*How authentic were the materials that students used?*

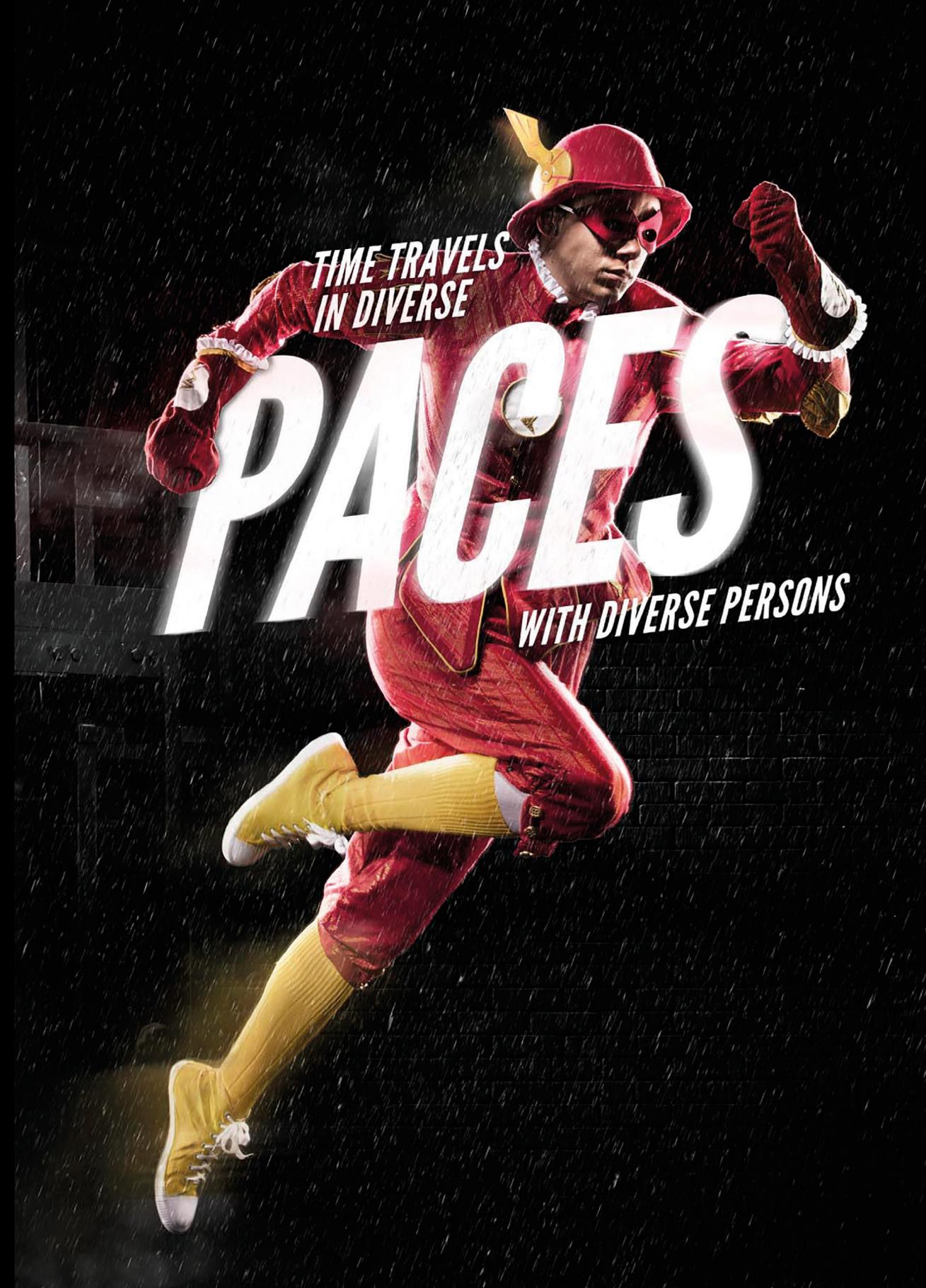
They predominantly sourced their materials in London, choosing fabrics that would have been around at the time like silks, leathers, wools and linens. They also carried out primary research at the V&A's archive where they were able to access original 17th century garments. This kind of insight is invaluable, as it brings you face-to-face with the era.

*How did the project come together once the costumes were made?*

BA (Hons) Visual Communication students took Shakespeare quotes and worked them into photographs, some of which people won't even know were Shakespeare's. This was led by Visiting Tutor and alumnus, Mark Sephton. We took the quotes from a range of different plays – from *Hamlet* to *The Merchant of Venice*, to *Twelfth Night*.

The photography shoot was incredible. We commissioned photographer Andy Bate, an AUB alumnus, to create a dark, stormy world for our superheroes. The attention to detail he created was outstanding – you can see the individual droplets of water that make up the rain. It was truly Gotham!

[aub.ac.uk/baco](http://aub.ac.uk/baco)





– ROBIN SULLIVAN

# A Recipe from Robin

*BA (Hons) Fine Art alumnus Robin Sullivan has made a name for himself dishing up tasty food to friends across Bournemouth. He shares one of his favourite recipes.*

**Lahmacun — Flatbread with Moroccan-spiced lamb, pickled red cabbage, lemon tahini yoghurt, spinach, cucumber, tomato, pomegranate and feta.**

*(Makes six generous portions)*

Admittedly, this is a rather flamboyant Lahmacun. In fact, I'm sure a lot of people will be up in arms that I even call it a Lahmacun — but I do and this version is pretty banging. Haters gonna hate! To speed things up, you can make the flatbreads, yoghurt, and cabbage in advance.

Making flatbreads is easy! I make flatbread from scratch and I recommend you do too, but I'm not here to judge you. Far from it, I completely understand that in an average day we do not have time to be playing around with yeast and getting elbow deep in dough — if you do, I absolutely salute you!

I use a handful of each salad ingredient — not because that's the perfect combination but because it's easy to grab a handful and throw it in. The salad is there to be played with. If you don't have everything, substitute and trust in your tastes. You could even swap out the salad for cheese and then grill it for a few minutes. If you don't have tahini, use peanut butter. I'm not the boss of you.

Last but not least, if it ain't messy, it ain't good.

Once you've got all your elements together, you are finally ready... Get your hot flatbread, smear a few generous dollops of the tahini yogurt, top with the salad and then pour over the spiced lamb. Wrap it up, chow down.



**PICKLED RED CABBAGE**

*Prep time 10 minutes | Preserving 48 hours | Keeps up to One month*

Half a red cabbage | 2 tbsp salt  
500ml apple cider vinegar

Thinly slice your red cabbage, cover with the salt, toss around a bit, then cover and leave for 24 hours. Rinse thoroughly, compact into a jar or container and cover with vinegar. Boom! You just made red pickled cabbage and it's totally Insta-worthy.

**FLATBREAD**

*Prep time 20 minutes, plus 2 hours proving | Cooking 15 minutes*

*Makes 5–6 large flatbreads*

500g plain flour 350ml warm water  
*(you may want to add a little more)*  
7g dried yeast | 1 tsp sugar | 1 tsp salt

Combine the sugar, yeast and water and let it stand for five minutes until it looks foamy.

In another bowl, sieve the flour and salt together, make a well in the centre and then add your foaming, yeasty water. Mix together until a rough dough forms, tip out onto a floured surface and knead for 5–10 minutes until smooth and elasticated (if you don't know how to knead dough, watch a Paul Hollywood video on YouTube and prepare yourself for a workout).

Once your dough is formed, place in a large oiled bowl and cover in cling film. Leave for two hours or until it has doubled in size.

Remove from the bowl and cut into pieces the size of golf balls.



Roll these flat and then dry-fry them for one or two minutes each side on a high heat. They'll puff up, get beautiful, authentic scorch marks and possibly set your fire alarm off.



**SPICED LAMB**

*Prep time 10 minutes | Cooking 15 minutes*

500g lamb mince | 1 tbsp cinnamon  
1 tbsp ground cumin | 1 tsp chilli flakes | 2 tbsp pomegranate molasses  
One squeeze tomato paste | Salt to taste | One small onion finely chopped

Fry your onion off in a little oil, add the minced lamb and fry until brown but not crisp. Add the spices and cook until golden and crispy! Finally, stir through the pomegranate molasses and tomato paste and cook for one or two minutes.



**LEMON TAHINI YOGHURT**

*Prep time 5 mins*

Zest and juice of 1 lemon | 500g Yoghurt | 2 tbsp Tahini | Salt to taste

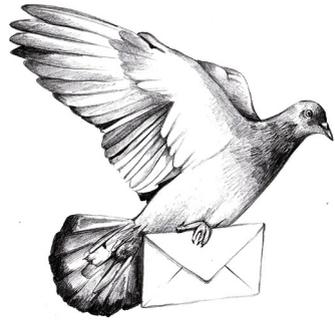
Whack all the ingredients in a bowl, mix them up, season to taste with salt, then set it aside in the fridge until it's needed.



**SALAD**

Grab a handful of spinach, pomegranate, cucumber, tomato and feta. Finish it off with fresh coriander and parsley — it's pretty bangin'!





### WHAT'S NEXT?

Thanks for reading issue two — we hope you've enjoyed it. The next issue of OPOA will be out in early 2017. 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](mailto: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](mailto: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](http://aub.ac.uk/update) to let us know where you are.

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ILLUSTRATION  
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ONE PIECE OF ADVICE

### PODCAST

The One Piece of Advice podcast brings you the very best ideas, stories and inspiration from the creative community at Arts University Bournemouth.

With each episode, we find out how different creatives — including Giles Duley and Nick Dudman — carved out their career in the industry.

Available now on iTunes

