

Tu 3 Mar

Idea development

Each school member puts together an initial, simple, workable idea. Sharing/questioning/working with each other is encouraged, though at this stage we're looking for individual responses. Matt, Tom, Andy on hand to assist.

Tu 10 Mar

Public Art in Birmingham

Field trip to visit Eastside Projects, the most exciting, public, place-specific gallery in the UK right now. Currently running a show about art in and for Birmingham, Eastside are also involved in lobbying for the Birmingham Production Space: a facility to help artists make and fabricate work in the city.

eastsideprojects.org

dep Brighton 10.19, am London Victoria 11.13, dep London Euston 12.03, arr Birmingham New Street 13.27

We 4 Mar

Idea development

Present your idea at 5pm. We want to know what you're proposing and why.

We 11 Mar

Public Art in Birmingham

Field trip to visit Eastside Projects, the most exciting, public, place-specific gallery in the UK right now. Currently running a show about art in and for Birmingham, Eastside are also involved in lobbying for the Birmingham Production Space: a facility to help artists make and fabricate work in the city.

eastsideprojects.org

dep Birmingham New Street 18.50, arr London Euston 20.15, dep London Victoria 21.07, arr Brighton 22.02

Tu 17 Mar

Open Space

11-11:40
~~11:30-11:50~~
~~11:40-12:00~~
12-12:40
3-3:40
4-4:20
4:30-4:50
5-5:20

11-
11:20

4-20

~~4-20~~

12 20

~~12:20~~

50

Tu 24 Mar

Aranza from Muf

We 18 Mar

Open Space

11-11:20
~~11:30-11:50~~
12-12:20
1-12:30

1-00
~~12:40~~

12.15

12-50

1-20

We 25 Mar

Gem Barton
from University
of Brighton
Architecture

Tu 31 Mar

Crits

Tu 7 Apr

Jim
Bra
Pau

We 1 Apr

Crits

We 8 Apr

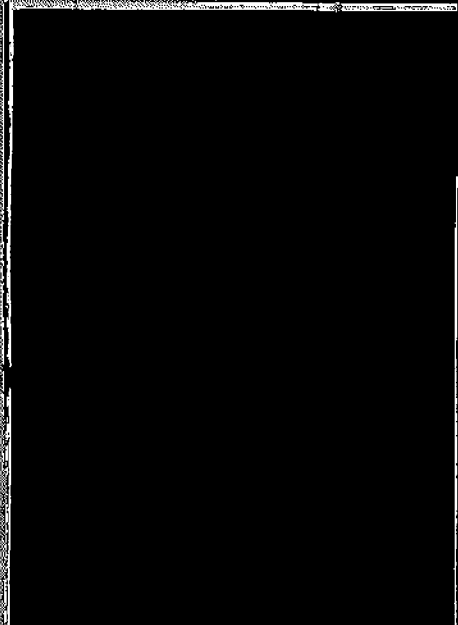
Change of plan

What w
What w
What w
What w
What w
What w

Tu 14 Apr

Jim Mayor
Branwen Lorigan
Paul Campbell

Tu 21 Apr



What
When
How
How
What
What

We 15 Apr

What would Tom James do?
What would Jeremy Deller do?
What would Eastside Projects do?
What would Aranza do?
What would Stephen Powers do?
What would Kathrin do?
What would Andy Felton do?

We 22 Apr

A final idea

Wha
Whe
How
How
Wha
Wha



Tu 28 Apr

Does it look like?
Where does it go?
How do we lay them?
How do we tell people?
How do we document it?
What are the precedents?
What is it called?

Tu 5 May

What does it look like?
Where does it go?
How do we lay them?
How do we tell people?
How do we document it?
What are the precedents?
What is it called?

5p
Jim
Bra
Pa
Ka

We 29 Apr

Does it look like?
Where does it go?
How do we lay them?
How do we tell people?
How do we document it?
What are the precedents?
What is it called?

We 6 May

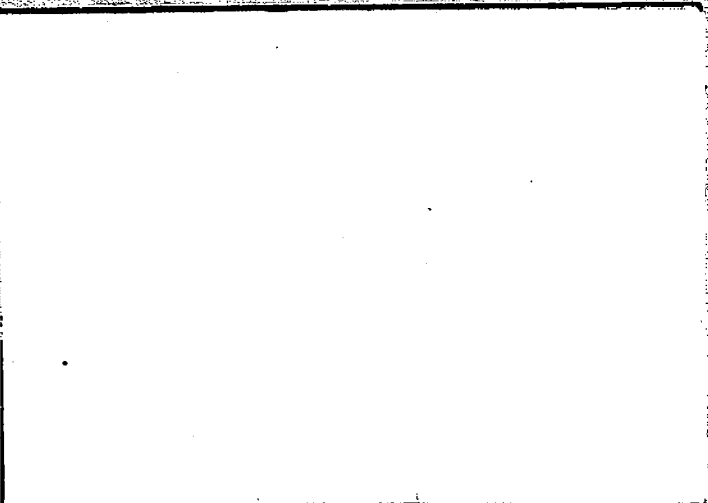
What does it look like?
Where does it go?
How do we lay them?
How do we tell people?
How do we document it?
What are the precedents?
What is it called?

Tu 12 May

5pm
Jim Mayor
Branwen Lorigan
Paul Campbell
Kathryn Boggiano

Tu 19 May

We 13 May



We 20 May

A final plan

Tu 3 Feb

Tom James

Tom will lead a workshop on how to talk about the city. We'll talk about cliché, identity, ownership and bad graffiti, and try to answer this question: If the art you're making could only be words, what would those words say?

Tu 10 Feb

AIR

AIR stands for Archway Investigations and Responses. AIR have spent ten years working in and around Archway, North London, exploring what happens when artists stay in one place. AIR have commissioned work as diverse as neon fountains, repaired benches and the polishing of a single drain cover for an entire year. During this session, AIR will talk about time, about conversations, and about people.

archwayinvestigationsandresponses.org

We 4 Feb

What is the best public art in Brighton?

We 11 Feb

What can you do without permission?

Tu 17 Feb

Kathrin Böhm

Kathrin Böhm is an artist and founding member of the London-based art and architecture collective Public Works, and the pan-European artist initiative MyVillages. Kathrin works to create projects and organisations that let people take on new, active, radical roles in their local economies. Her work helps people create new public spaces that are social as well as physical.

andmillionsandmillions.net

Tu 24 Feb

Muf

Muf are specialists in public re-architecture and art. Their work is about the thing that makes a place: if it is a problem, a history, an idiom, it might be scruffy, or awkward, or dilapidated. Muf animates a place or a building when it builds something new on without sanitising it.

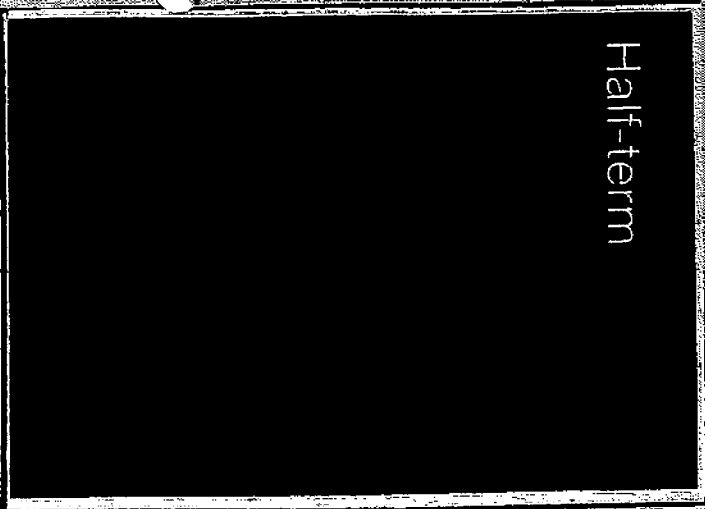
muf.co.uk

We 18 Feb

We 25 Feb

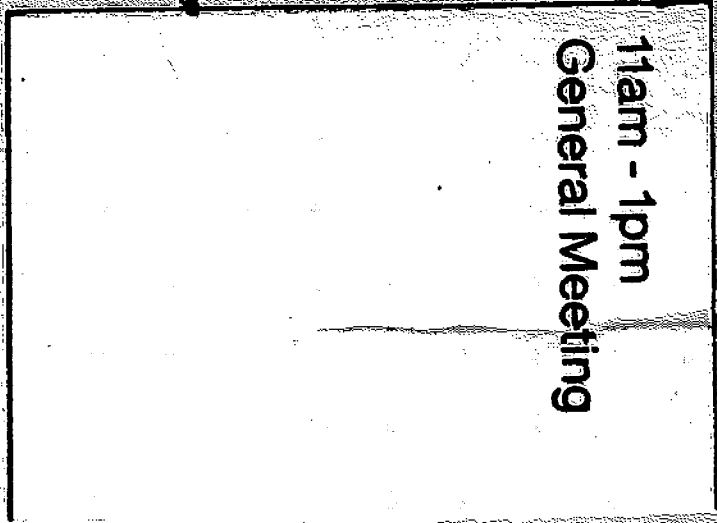
Tu 26 May

Half-term



Tu 2 Jun

11am - 1pm
General Meeting

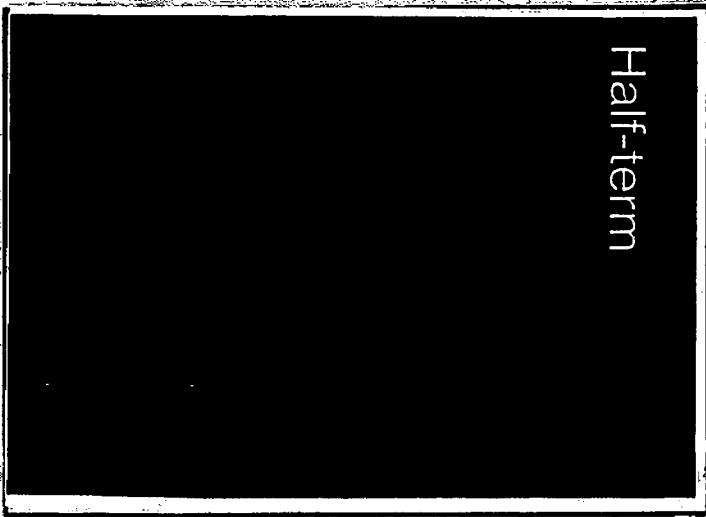


11am
Gen

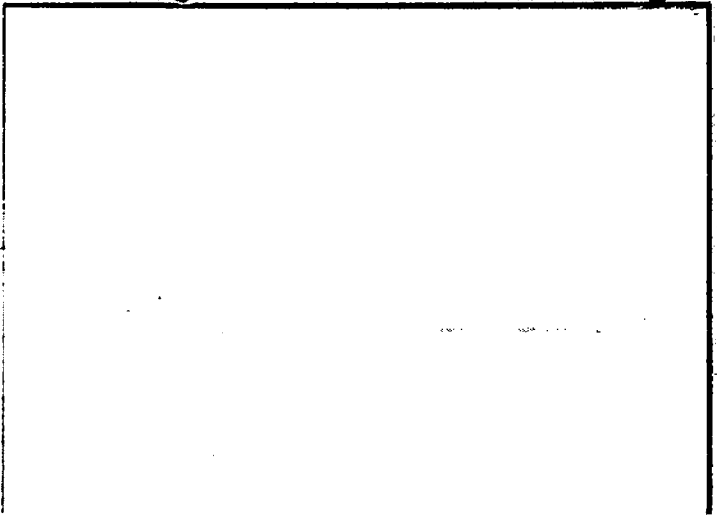


We 27 May

Half-term



We 3 Jun



Thu 9 Jun

11am - 1pm
General Meeting

Tu 16 Jun

11am - 1pm
General Meeting

We 10 Jun

We 17 Jun

Tu 23 Jun

11am - 1pm
General Meeting

Tu 30 Jun

The deadline

We 24 Jun

Open Evening

We 1 Jul



What?

The Brighton School is a new, radical, postgraduate art school, working for the benefit of Brighton itself. We aim to harness the talent and ideas of the best Brighton graduates every year, and put this talent to work on the city. At the same time, the school gives these graduates paid experience of real, public projects, and a route into the work they want to do.

The school's first project ran from January to July 2015. It was commissioned by Brighton and Hove City Council, in response to a public art tender for London Road. We assembled an interdisciplinary team of five talented graduates from the University of Brighton: Alex Nunn, a filmmaker; Isabella Podpadec, a painter; Malcolm Bradley, a sculptor; and Martina Mina and Roz Wells, both architects. Over six months, these graduates produced a strange, subtle and beautiful work of public art, in the form of the first urban stone circle in England, and probably the world. But more about that later.

This book documents the process we all went through to deliver the project, the politics behind the school, and what came out of the other end. It will try to convey what it felt like too: how risky it was for everyone involved; but also how exciting, and how bold. Finally, it will end with a vision of what the school can achieve, and a stirring call to arms to raise enough money/support to make this happen.

We named the project 'The Brighton School' partly because it's about helping young people learn and develop (and partly because it's a good name), but mainly because of our ambitions for it. It refers to the idea of a group of people working together, in a particular way, in a particular place, to create an institution with a massive reach.¹

¹ See also the Amsterdam School, the Chicago School, or just about any architectural movement worth writing about on Wikipedia.

Why?



The Brighton School was created by Spacemakers, a utopian regeneration agency based in Brighton, London and Stockholm.

Here, the three people who put the school together talk about where the idea came from, and what the school is trying to change. They are: Matt Weston, managing director of Spacemakers, moved to Brighton ten years ago, has three kids; Tom James, creative director of Spacemakers, spent ten years trying to make Sheffield the best city in the world, before giving up and moving to London; and Andy Felton, recent Brighton graduate in Illustration, producer/designer for Spacemakers and unwitting inspiration for the entire Brighton School.

Tom James

So to start with, from the outside it seems like Brighton is this amazing place. As a visitor, it's got the sea, it's got history, Mods and Rockers fighting on beaches, it's got raves, you can love who you want, you can be who you want. So what's the problem? Why does it need The Brighton School?

Matt Weston

In many ways, yes, Brighton's amazing. It's got history and geography that no other city could build from scratch, it's got one of the best public spaces in the country, in the form of the beach. And, as you say, it's got this strong identity, based on youth and subculture.

And if the city today could live up to that identity, was actually like the outside story of Brighton, then it would clearly be the best city in the country: art-led, youth-led, tonnes of ideas. But when you move here, and work here, you realise that the story's not quite honest, that that identity isn't working.

Tom

I'm just a visitor here, but you wonder where the cutting-edge stuff is: the amazing new architecture, or the production spaces, or the critical voices.

Matt

The city has run out of ideas. There's no big art gallery in Brighton but we're building the i360 and demolishing the municipal market, which is Brighton's largest indoor public space.

And at the same time, young people can't afford a house here, can't get into the work they want to do here, can't have an impact here. Long-term, that's going to be a problem: they'll leave the city, and without them, the identity of Brighton doesn't work.

Tom

Andy, as a recent graduate, does that hold with your experience?

Andy Felton

Yeah, a lot of the people I graduated with are having to work in cafes and shops and call centres. And they want to have an impact here, and stay here. But the housing is at London prices, and when your degree ends your house ends, so if you can't get into what you want, you might as well move.

Tom

So that's the problem. Where did the idea for The Brighton School come from, then?

Matt

Well, there were a couple of things. First, it hit me that there's this gap between the universities and the city. I go to the end of year shows every year, and each time my mind is totally blown by the quality of the work that's produced. But where do all these graduates go? It seems like all the resources and teaching that the universities pour into the students disappears to London once the three years end. If it's not directed at Brighton, and if it doesn't leave a mark, then it feels like a waste for the city.

Second, I have young kids, and if they go to university at all it will probably have to be in Brighton, because, with fees and housing, it will just be too expensive for them to go anywhere else. So I was thinking how could that be a positive thing? What sort of institution

would they want to attend?

Tom

And we simply put these two problems together, didn't we? Used the underemployed graduates to solve the lack of ideas?

Matt

Yeah, in a way. But the other thing was in employing Andy, we realised how much potential these graduates had to actually change the city. The deal we had with Andy, which was paying him for a couple of days work a week, which was enough for him to pay his rent, then giving him space to do his own work for the rest of the time: that just seemed so strong. And we were thinking a lot about groups like Assemble at the time, and how we could make something similar happen in Brighton. So the idea of a group of graduates, coming together to have an impact on the city, started to make sense.

Tom

Why an art school then? I remember talking about a couple of the precedents for the project, particularly the Sheffield Architecture School's Live Projects, and a project by Raumlabor in Germany, which both gave students opportunities to create something in the real world, rather than just theoretical projects. But why do it as an art school, rather than a similar, architecture type thing?

Matt

Because art schools were originally set up to change the society they were in, to be vehicles for new ideas. Maybe later that purpose got lost as they got eaten by polytechnics and universities. But I think opening a new art school, when they're being closed down, and paying the students, when the fees are going up, is this great, heretical idea.

Tom

I think that one of the interesting things about the school is the money side of it, the fact that these graduates are paid. Because if you give people enough money to pay their rent for six months, and

then you give them space to work in to find the rest, you suddenly take the pressure off, and they can stay here.

Andy

It's also about agency. Because at university, you get to make your own work, and it's all about the freedom to create whatever you want. But then suddenly you're right at the bottom, whether it's in an internship or a studio, and you might get paid but you don't have a say, you can't use those ideas. But the school actually uses your practice, it utilises you and your ideas and the way you think, and puts you together with people from other disciplines to do that too. And you're given this responsibility.

Matt

I think responsibility is a good word. What we're trying to do is take the responsibility that's normally reserved for middle-aged people, and give it to young people who are hungry for it. Because the thing is, when I talk about the city running out of ideas, it's that the people who created this subcultural city are older and have kids and pay mortgages, and they can't take risks anymore.

And the timing feels right, because we've got a council that wants to do ambitious, left things, but has been cut to the bone, so can't spend time working on visions for the city, because they have to empty the bins and run schools. But you still need imagination and you've got all this slack provided by these graduates working in call centres and shops. If you put that together you can give young people the chance to produce the city.

Andy

And what do you think this would look like, then? What do you think they could do?

Matt

Well, it's about creating a movement. At the last end of year show, there was this amazing picture of the year group standing on the steps outside the Rose Lipman Building in London. There's about thirty of them, and one of them, Eugene, is pulling a moonie. And

they just look like Assemble, or Factory Records, or whoever you want to reference. And basically, that's what Brighton needs. It needs a group of people who can take responsibility for Brighton in the same way that Tony Wilson and Factory did in Manchester, or Eastside Projects are doing in Birmingham. It needs a Hacienda. And I think the school is a way to make that group happen.

Tom

I think that's exactly it. Because you look at Assemble, and the work they're doing in Liverpool, and yes it's only a street of terraced housing, but it's the best street of terraced housing in the country. That's the sort of project Brighton needs. And instead it's getting the i360, which, as far as I can see, is just a gaudy, glossy, sub-Dubai metaphor for what happens when a city runs out of ideas.

Matt

But what I keep coming back to is the fact that it's easy to solve that. Because of the identity of the city, because of what's happened here in the past, because of these graduates. You know, the logo of the council is one of the country's most visionary buildings, and it was built by public subscription, and it's publicly owned! That's the sort of thinking we need now. And I think it would be easy to make this city visionary again.

Tom

The Brighton School should make a new pavilion every year!


Matt

Or an amazing housing project in Shoreham Harbour, self-built by young people, or public space in Newhaven, where they've lost their beach, or whatever the city needs. It could easily be about optimism again, about utopian thinking. And I think The Brighton School can be a way to do this. If you give all those young people the chance to work on real projects, paid projects, that can change the city. Where else is that happening?

The process


The brief

The Brighton School's first project was a £70,000 Section 106-funded public artwork for London Road, a recently-down-at-heel high street beneath Brighton station, now teetering on the edge of gentrification. Spacemakers won the tender in October 2014, by pitching the school as a way of creating a radical alternative to the usual inoffensive, decorative public art procured through Section 106. Brighton and Hove City Council made the equally radical decision to give this a try.



We worked together with the council to agree the brief for the school: create a work of public art, somewhere in the London Road Regeneration Area, which exists as a real, physical thing (so no performance or idea art), and that lasts ten years. The deadline was the end of June 2015. Within this brief, it was up to the graduates to find a site and an idea.

The team



We put together an interdisciplinary team of graduates from the University of Brighton. We received 60 applications for the school, interviewed 12 people and chose five, who we thought were individually strong, would work well as a team, and had something to say about the city. They were:

Alex Nunn. Filmmaker. Interested in site specific installations. Desperate to get out of Southampton. Full of energy.

Isabella Podpadec. The artist. Made sculptures out of the rocks on her family's mantelpiece. Made paintings out of Facebook profile pictures. Desperate to have studio space.

Malcolm Bradley. Sculptor. Built pieces out of found materials every day. Made sculpture out of people moving across a climbing wall. The thinker.

Martina Mina. Interior architect. Political and opinionated. Recently designed/built a cafe for people recovering from substance abuse.

Roz Wells. Interior architect. Reserved and thoughtful. Designed an amazing scheme for the University of the Third Age. Slightly dreamy ideas. Beautiful drawings.

Spacemakers set up the project, staffed the school and recruited the graduates. But the idea and the artwork were the responsibility of the graduates alone.

The deal

The graduates were paid £500 a month, to work on the project two days a week. With holiday included, this works out at over the Brighton Living Wage (currently £8.25 an hour).

The other side of the deal was space. We set up a studio for the school in New England House, a council-owned multi-storey factory just above London Road.² The graduates had access to the studio for the rest of the time, 24 hours a day, to develop their own practice, with the others or on their own.

The format

Over the six months it ran, the project was split roughly into two modes: part school, part company. The school mode came first, with tuition from some of the most radical public art practices in the country to blow the graduates' minds, and a series of research tasks to help them understand the community. Later, the focus shifted to a studio: generating ideas, developing a final idea, then planning and delivering that idea.

² Andy created the look and feel of the space, with the brief that it had "to look like it's from a bigger city".

In this respect, The Brighton School was a kind of hybrid: part learning, part doing. Moving between these two modes was sometimes ambiguous, and sometimes stressful, but we knew it was necessary. If the project was just a school, the graduates could have got a bad mark, and failed. But this wasn't an imaginary client, or idea art: the thing would be built. For the graduates, for the school, for Spacemakers, for the client, it needed to be right.

What we did

The school met every Tuesday and Wednesday, from mid January through to the end of June. We can't outline every day, of course. But here are the greatest hits:

Tu 20 Jan. The Brighton School meets for the first time. We ask the graduates to introduce their practice to us and each other. We share lunch.³

We 28 Jan. Class photo. Based on the famous shot of architects Alison and Peter Smithson, sitting louchely on chairs in a London street, for the seminal 'This is Tomorrow' art exhibition in the mid-50s.⁴

We 4 Feb. First research topic for the school: 'What is the best public art in Brighton?'. Answer: the West Pier, as it is now.

Tu 10 Feb. AIR come in. AIR stands for Archway Investigation and Response. They've spent ten years working with a North London

³ This became a defining feature of the Tuesdays with the school. Each week the food got better and better. We really should have done a cookbook. That's the way to build a sustainable funding base.

⁴ The roads are a little busier these days, so our graduates have to grab a spot when the green man is flashing.

neighbourhood, discovering what happens when artists stay in one place. They show the school neon fountains and polished drain covers, and ask them to create a spontaneous work of art.

Tu 17 Feb. Kathrin Böhm comes in. Kathrin creates projects that help people take new, active and radical roles in their local economies. She talks to the school about making compost in royal parks, and setting up drinks co-operatives in the unfashionable bit of East London.

Tu 24 Feb. Aranza from Muf comes in. Muf specialise in architecture and art in the public realm. Aranza talks to the students about creating cricket nets on wasteland; engaging the public through archaeological digs; and building fake walls in town squares.

Tu 3 Mar. Idea development begins with 'straw men' ideas: simple, throw-away, off-the-cuff ideas to get wider debate moving.⁵


Tu 10 Mar/We 11 Mar. School trip to Birmingham, to see how a bigger city does public art. We visit the central library (about to be demolished, again). We take a trip to Eastside Projects to see 'Birmingham Show', in which a generation of art about and by Birmingham is on display. And we walk down the Victorian canal to Spaghetti Junction, through time and space. Minds are blown.

Tu 17 Mar. Open Space. A formatted ideas development session. Bit of a disaster.


⁵ At one point, we draw a diagram of how we think idea development works. It's like an S curve, which moves in the direction of 'a final idea'. Sometimes you'd be moving towards it, and it would be intense; then other times you'd be moving away again, and it would be a bit more relaxed, easier. But you'd always get there in the end.

Tu 24 Mar. Return visit from Aranza, who helps the graduates articulate what they're interested in (by posing as their Granny). The graduates respond: myths on London Road, materials left over from its previous incarnations, and a particular stretch of mysterious/unused paving stones next to St Peter's Church, which, they discover, is going to be thrown away to make room for a cycle path.

Tu 31 Mar. Crits. The first appearance of an idea: something to do with a mythical, eight storey pile of chalk that existed on the road for ten years in the late nineteenth century.

 We 8 Apr. Things are starting to get difficult. Everyone is knackered, the school has been working on the chalk pile idea for two weeks, but we're not getting anywhere. After two weeks of two-day sessions, we have, Spacemakers, the school, whoever, have to say: this isn't working.⁶

We 15 Apr. Another day of ideas generation. The graduates create masks with everyone who's contributed to/been mentioned in the project so far. They wear the masks and announce what they'd do, if they were in charge.⁷

 Tu 21 Apr, morning. The black day. Motivation at an all-time low. Still no firm idea for what we're going to do. If this was a reality TV show, this is the point where the school would burst into tears and say "I just never knew it was going to be this hard".

⁶This was one of the hardest bits of the project. Spacemakers had to act as gatekeepers, to try to explain why a project that would have been fine at university wouldn't necessarily work in the real world, without coming across as patronising. We're not sure we totally managed it.

⁷See the bit about the S curve. This is an attempt to lighten the mood.

Tu 21 Apr, afternoon. We take a walk down to the St Peter's site. We all have a conversation. Is there a way the school can reuse these stones somehow? Use them to tell the stories they've found?

We 22 Apr. Isabella comes in with a drawing. What about a stone circle? We could re-use the stones from outside St Peter's, make a new stone circle around London Road? Something about making a new myth for the area, about something that's old and new at the same time. It's bloodyminded, witty, theirs. The Brighton School has an idea. We go to the pub.

Tu 28 Apr – Tu 12 May. From this point on, we need to turn the idea into a plan. We⁸ need to find answers to the following questions.

What does it look like?
Where does it go?
How do we lay them?
How do we tell people?
How do we document it?
What are the precedents?
What is it called?

We end up with the following. The school will lay the stones in a new circle, as wide as the road is long, flush with the ground. The circle will pass through private and public space, through parks and car-parks, front yards and beer gardens. (We'll need to get permissions for that.) We'll carve numbers into the stones, by hand. We'll need to get the balance right, between it being visible

⁸The 'we' here has changed: from this point on, the school worked more as a company, and the separation between Spacemakers and the graduates started to blur. Matt, Tom and Andy worked alongside the graduates, to help them see the gaps in the project, and contribute to filling them in. Roz would later comment: "At its worst, I wasn't sure if I was part of Spacemakers or getting an education. In the end, I realised that's why it works."

enough and subtle enough. And long term, the fate of the stones will be with the owners, either the council or the private owners of the backyards and gardens.

Tu 12 May. The graduates present the idea and the plan to Jim Mayor, Branwen Lorigan, Paul Campbell and Kathryn Boggiano from Brighton and Hove City Council, and ask for the council's help to get the necessary permissions. The council officers are really into it.

Tu 26/We 27 May. Half-term.

Tu 2 Jun. Delivery starts. From this point, we have just over four weeks to make it happen. The school does the following:

Makes a map of the places where the circle falls and begins to knock on doors to get private permissions.

Works with the council to get the necessary public permissions and health and safety sign-offs.

Produces a handbook on exactly how to install each stone.

Gets quotes from two contractors for installing the circle.

Digs up the stones (with a risk assessment).

Puts the stones in a push-cart (rented).

Makes-good the site, with the help of a man from the council and a load of chalk.⁹

Pushes the cart full of paving stones up the hill to New England House.

Unloads the stones into the loading bay.

Transports the stones up in the goods lift to the studio.

Repeats this process three times, until all the stones are in the studio.¹⁰

Whilst this is happening, all the permissions for the stones are

⁹ We're still surprised we were allowed to do this.

¹⁰ The studio still smells of sour earth.

granted: 39 in public, 11 in private.

The stones are carved with a number (1 - 50). This takes a long time, and creates lots of dust (risk assessment).

Gets a quote from the contractors to actually lay the stones.

Produces a final map and plan of where each one is going to go, and how it's going to be laid.

Films and documents the whole thing.

Mo 10/Tu 11 Aug.¹¹ Over two days in August, two teams of contractors from R J Dance drive slowly around the circle with one member of the school in attendance. They cut out rectangles in the pavement, or in people's front yards, or in the grass of The Level; extract the material that's there, and fix the new stones in, in their place. Then they fill around the stones with aggregate, which varies widely in width depending on who's doing the filling, which is perfect.

The art is done. The first project is complete.

¹¹ You might notice that this was after the official end of the school. The deadline slipped, as the council needed to brief their councillors post-election. It was the sort of thing that felt really terrible at the time, and now we can barely remember.

Word lads,

Thanks for yesterday.

Just re the identity, we were saying that:

- it's got to be simple, basic, confident and bold. It's got to look like it's from a bigger city/a better time/the Brighton of your dreams.

- It hasn't got to be disruptive, rough or critical: the project itself does that. This is just a box, a frame, to let the School's work come out.

- Not too academic, formal, institutional, cold.

- Not too slick, techy, neat, 'fun'.

I'd say a little bit left of the Spacemakers logo, a little bit less perfect/considered, a little bit more basic.

In terms of precedents:

- the Stedelijk type

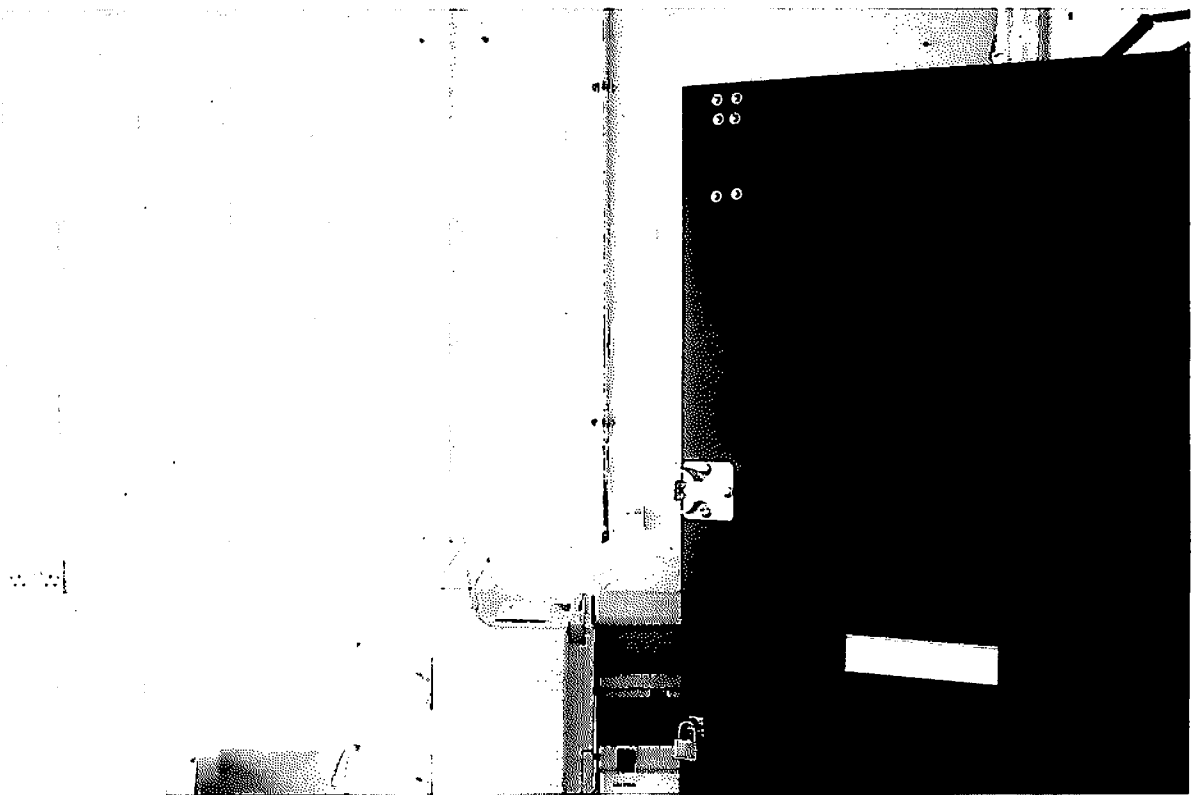
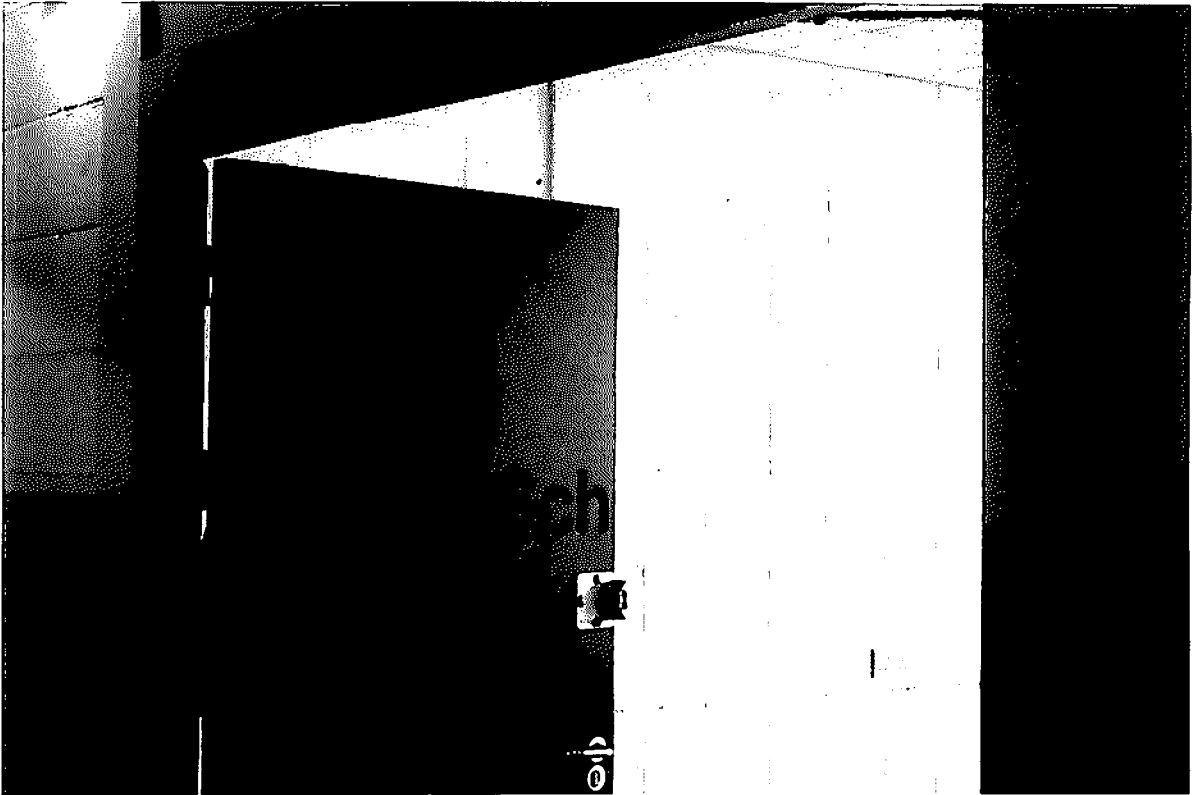
- Bauhaus down the side of the building

- Acid magazine

- the general vibe of Eastside Projects site, ie there's a bit of a weird logo and that's it. Not overbranded.

Indexhibit. Think this is the right tone.

Hope this helps somewhat.





Tom James

Tom will lead a workshop on how to talk about the city. We'll talk about cliché, identity, ownership and bad graffiti, and try to answer this question: if the art you're making could only be words, what would those words say?

Say it with words.

This day is about public art as text, words.

It's asking you the question: if you could only write on a wall, what would it say?

The key thing here is finding something to say.

This is the key thing across the whole project, actually.

Find something to say:

Keep it simple.

Mean something.

Do it for the right reasons.

Format:

- 1) Introduce my work writing about the city.
- 2) Introduce you to some examples of people doing it in public art
Not just good, but bad too: talk about what works and why.
- 3) some sort of exercise after lunch.

Tone is the key thing here.

Talking about the city in the right way. Not as an asset, or as a brand, or as a business conference destination, but as a place.

Go: soul, honesty,

A fanzine, a love-letter to the city.

Celebrate what made it amazing.

Hills, brutal concrete buildings, amazing music, whole areas beneath trees.

No-one talking about these things. No-one using the right words. No where to say it.

Fanzine to say it.

'Go is a fanzine about Sheffield, the greatest city in the world'.

A call to arms.

Modernist buildings.

Culture.

Form follows function: scruffy honest, simple.

Fourth – park hill vs city living

BRIDGE!

Fifth – Cooling Towers

Sixth – Digital

Seventh – Beautiful

Eight- Apocalypse

9 Gay

10 dead – sadder tone, desperateion, anger.

**Open Your Eyes
Architecture City
Modern City
Green City
Punk City**

Cooling Towers

**Sheffield's Angel of the North
A Tate Modern for the North of England
The best idea Sheffield's ever had**

SPD

PART TWO:

HAPPY ACCIDENTS

Let's start with the accidental. The stuff that becomes part of the fabric of the city.

- 1. Hollywood
- 2. Ferodo
- 3. Café
- 4. The North

Can you do this on purpose?

Ghost Signs? Do you need to do something?

It can be quite straightforward:

But the thing is, once you've done it once, you can't do it again.

DO IT YOURSELF

Informal

5. Brighton graffiti!

6_ Political graffiti

Graffiti

7_Drummond

What does it say about that place?

Quite abstract, quite difficult to pin down. I quite like this.

PUT A POEM ON IT

Bad poetry.

8_Sheffield: stainless steel.

Everything about this is crass, ugly, mediocre.

Shoe-horning in place names.

Phoned in.

SAY SOMETHING PROFOUND?

- 09_Jenny Holzer
- truisms
- Simple, weird, honest, abstract
- 10 Robert Montgomery
- Beautiful, angry, pure.
- 11 Tim Etchells
- Less successful for me: why would someone write that on a sign?

Is this public art? Does it have a relationship with the city? Does it say anything about New York, Brighton, Paris, Munich?

TALK ABOUT THE CITY GENERALLY?

12 Liebe Deine Stadt

- Love your city/town
- Could be annoydyne, as an instruction
- In Cologne, moving between different modernist buildings.

13_Candy Chang!

14_Burrill!

15_Manifestos!

USE WHAT'S THERE?

TALK ABOUT WHAT WAS THERE?

Another strategy might be to find some text that's already there, and interact with it in some way.

16_The Bridge!

I Love you will u marry me.

And all the problems it brings.

- Best piece of public art in Sheffield. Dramatic, dangerous, raw. And context: written on a brutalist bridge.
- We actually suggested treating it as art, lighting it up
- The moment neon went over it: who is it serving? What's it doing?
- Actual story of Clare Middleton.

Song lines/Poetry

17_DJ Roberts

A LOVE LETTER TO THE CITY

18 Steve Powers/murals.

Speaks

He considers the project “my chance to put something on these rooftops that people would care about”

I try to find what ever visual cues are there.

He’s a poet! That’s why it’s so good.

19_Shit versions

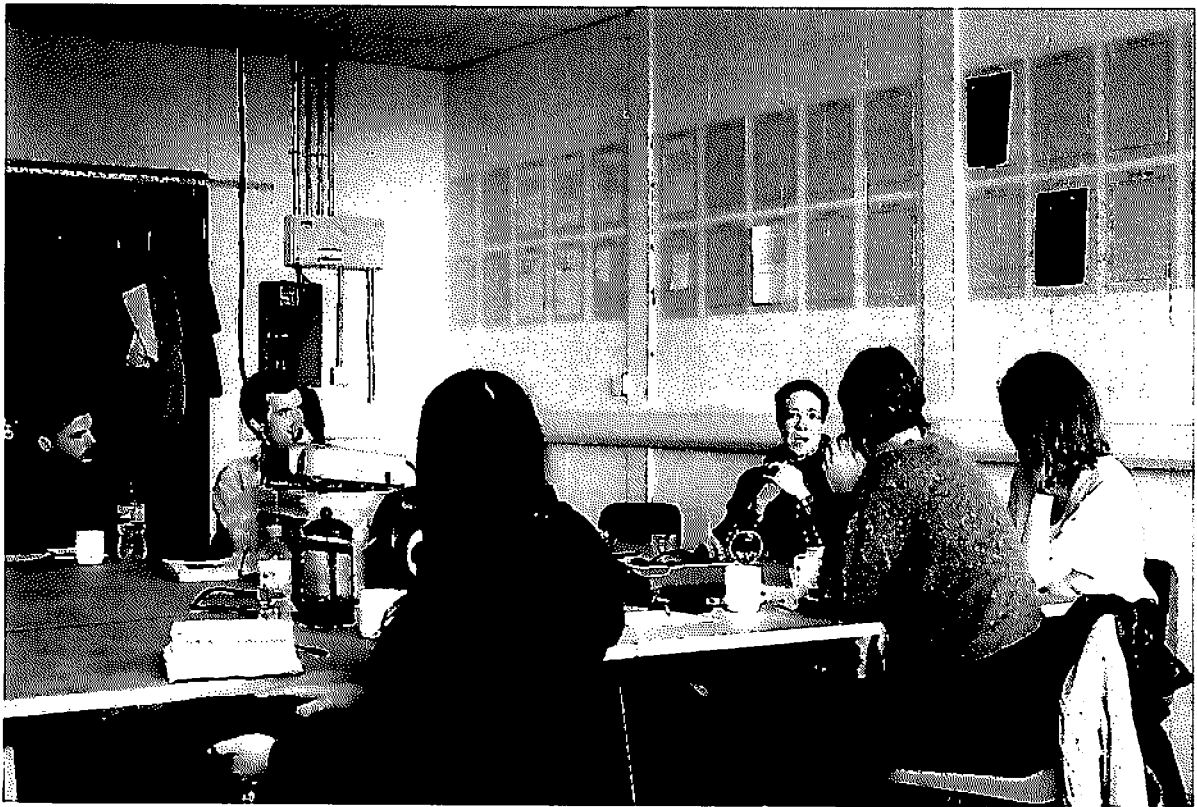
A SLOGAN IN NEON LIGHTS.

20 Trenton Makes, The World Takes

Perfect.

I don’t even know where Trenton is. But that’s part of the beauty of it: it celebrates something that you don’t even know is worth celebrating.





airstudio.org
amillionminutes.org

@AIR_CSM

Notes on how to set, refine or question the brief [ARANZA]

- Ask questions, find common threads, choose the most relevant.
- Set the challenge(s) you want to face.
- Name the values or design principles you want to use.

Example of questions to help:

- what makes the site, context and task unique?
- what is of value?
- where is the potential?
- what are the constraints?
- what is needed or desired?
- what can we bring?
- what do we want to get out of this?
- who will it be for?
- what are your first responses to the site, context and task?
- how could this be tested?

I think writing a brief that responds to a site kind of requires thinking of the site as 'the client' who is quite complex in character and so it takes time to get to know your client and think of what it needs and why. Some 'clients' need celebration, some want dialogue, some want transformation, etc. Then we add the layer of what you (as another complex entity) can bring...

Public Art in Birmingham

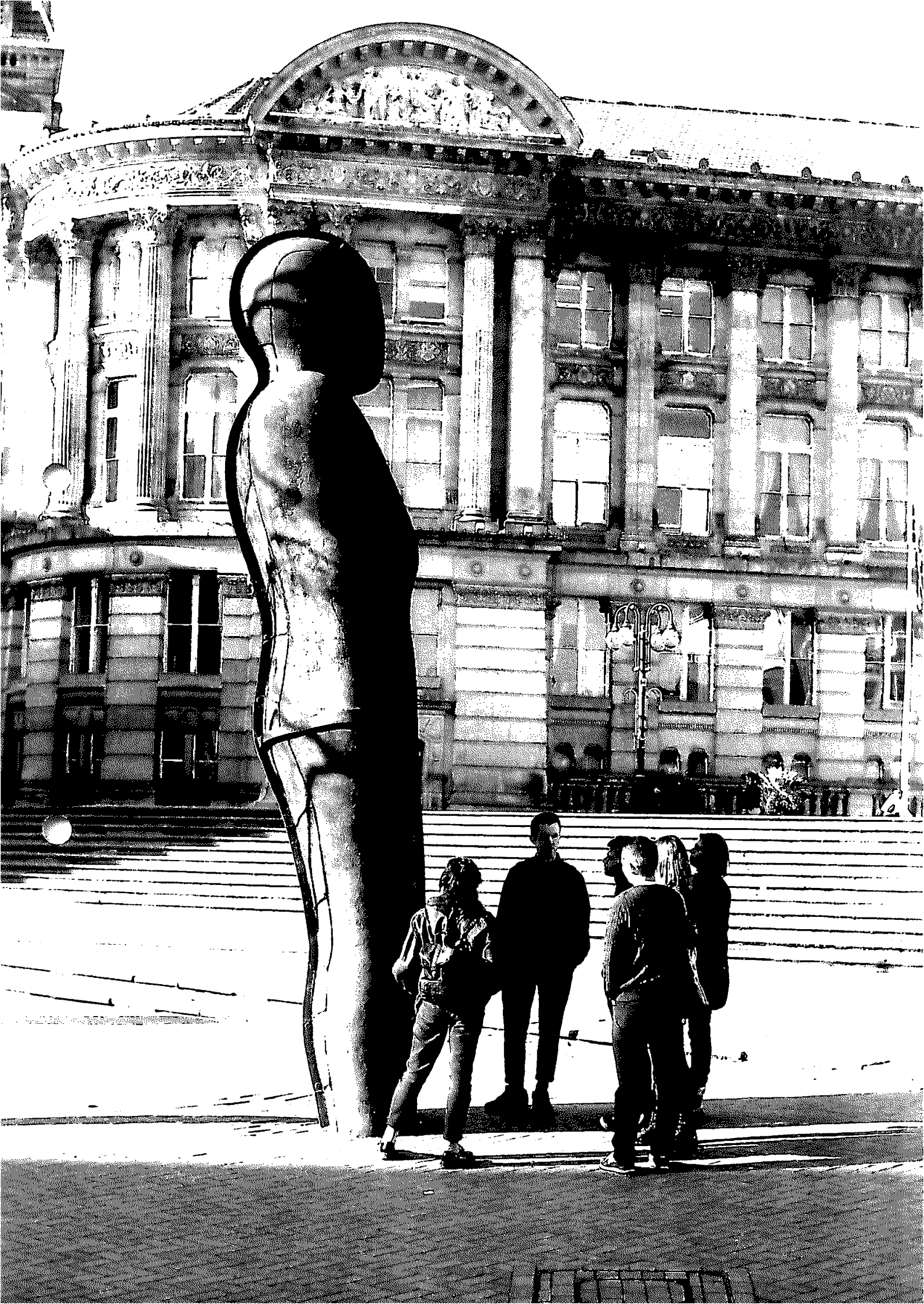
Field trip to visit Eastside Projects, the most exciting, public, place-specific gallery in the UK right now. Currently running a show about art in and for Birmingham, Eastside are also involved in lobbying for the Birmingham Production Space: a facility to help artists make and fabricate work in the city.

eastsideprojects.org

dep Brighton 10.19, arr London Victoria 11.13, dep London Euston 12.03, arr Birmingham New Street 13.27







GRABBARLY DISAPPEARS?

IN COLLABORATION WITH THE STATES, CREATE A SKATEBOARD TRICK THAT CAN ONLY BE AUTHENTICALLY PERFORMED ON THE LEVEL?

ALLOWING ACCESS TO EXISTING VIEWS

ALLOWING ACCESS TO EXISTING VIEWS

CAR PARK

THEATRE

CARS

Drive in THEATRE

ANTONAL

ROADS

PERFORMERS
SOUND SYSTEM
LIGHTS AND GREEN
PERFORMERS

WHEN USING THE ROAD
YOU MUST REMEMBER
= PLOCH THIS WAY
CRUSH PROOF
- WE APOLOGISE FOR ANY DISRUPTIVE

CITY PLINTH
CITY PLINTH
CITY PLINTH

CITY PLINTH

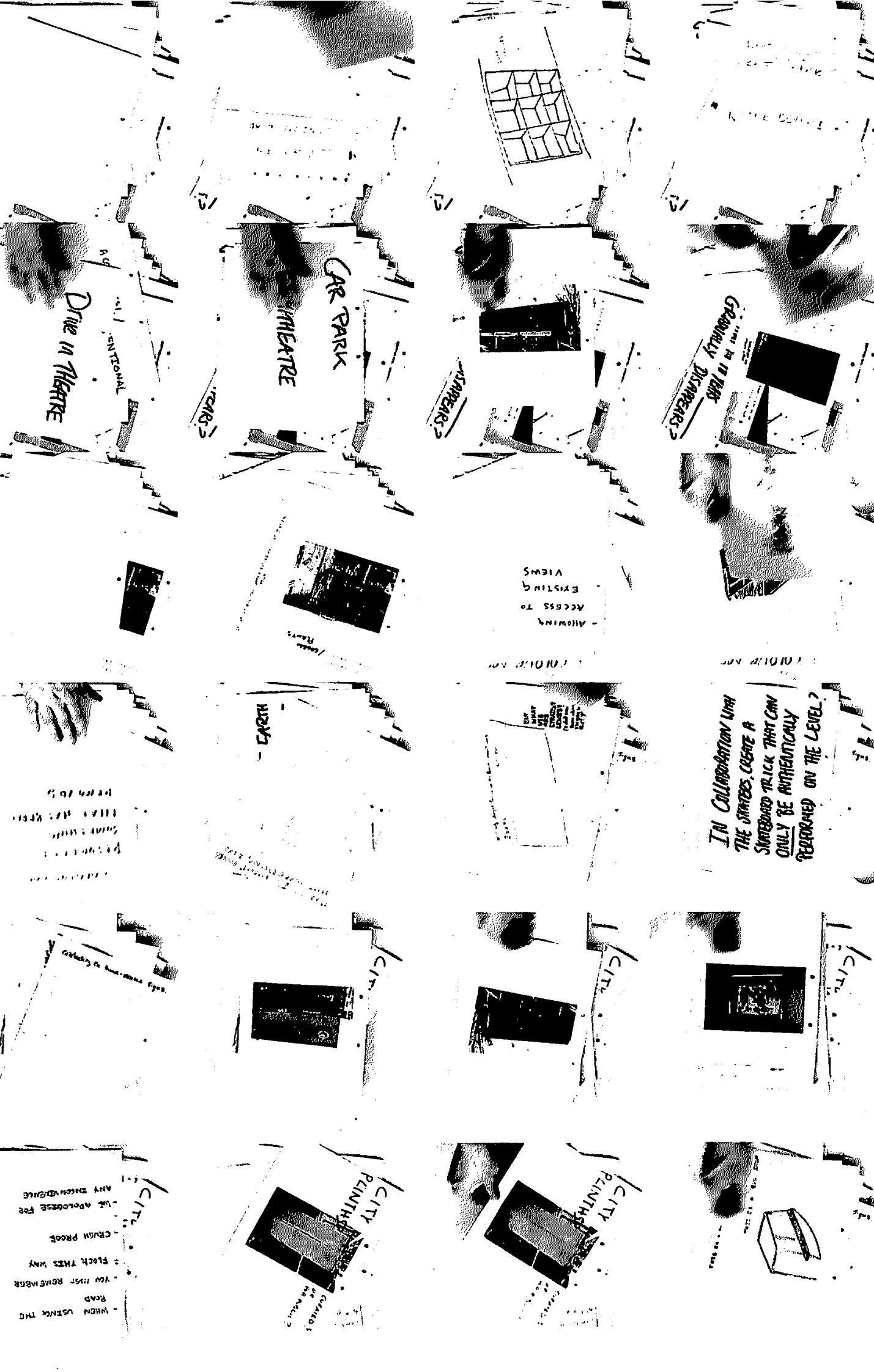
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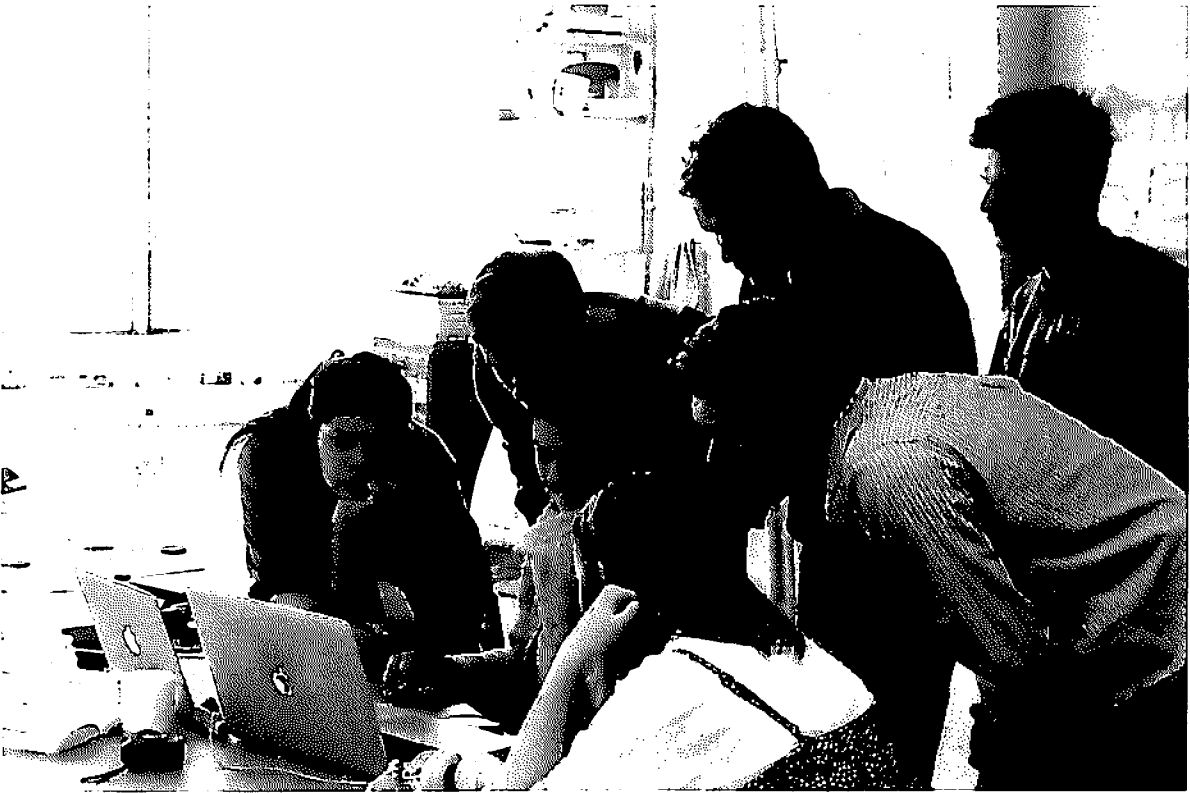
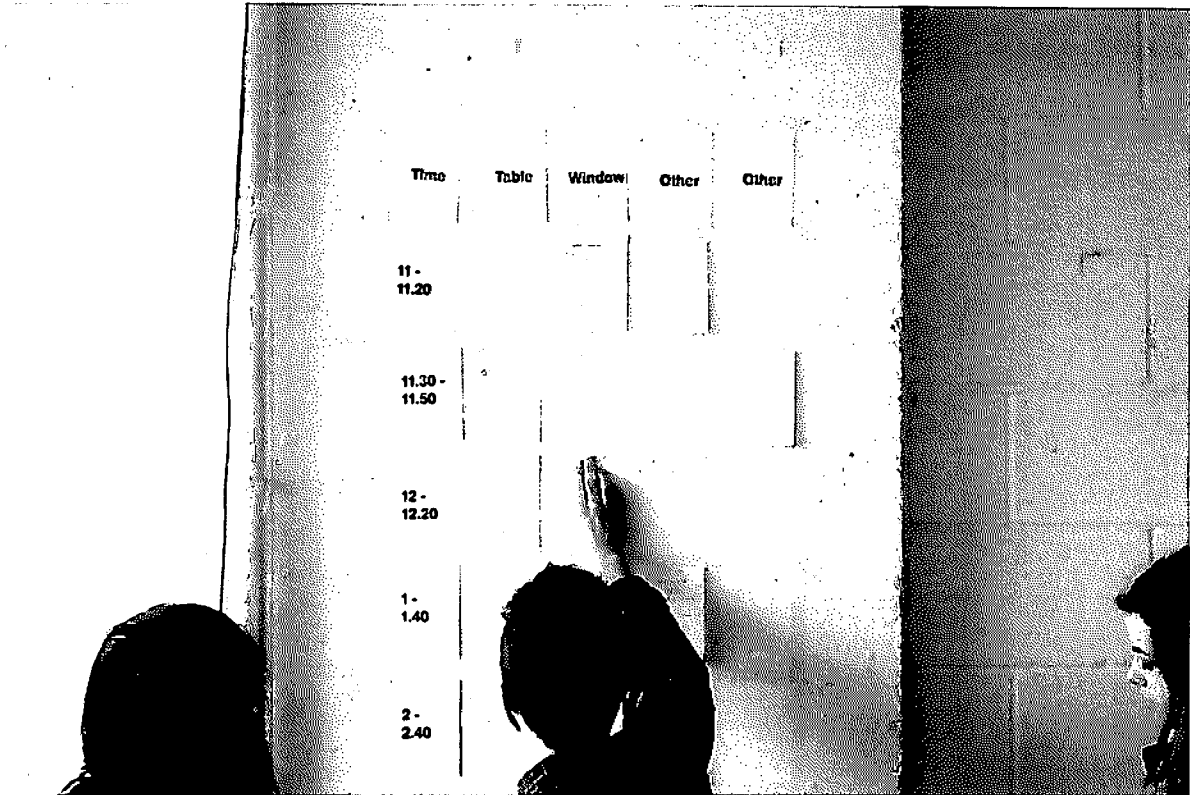
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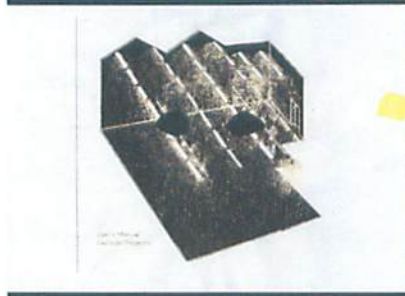
CITY PLINTH

only members of City...

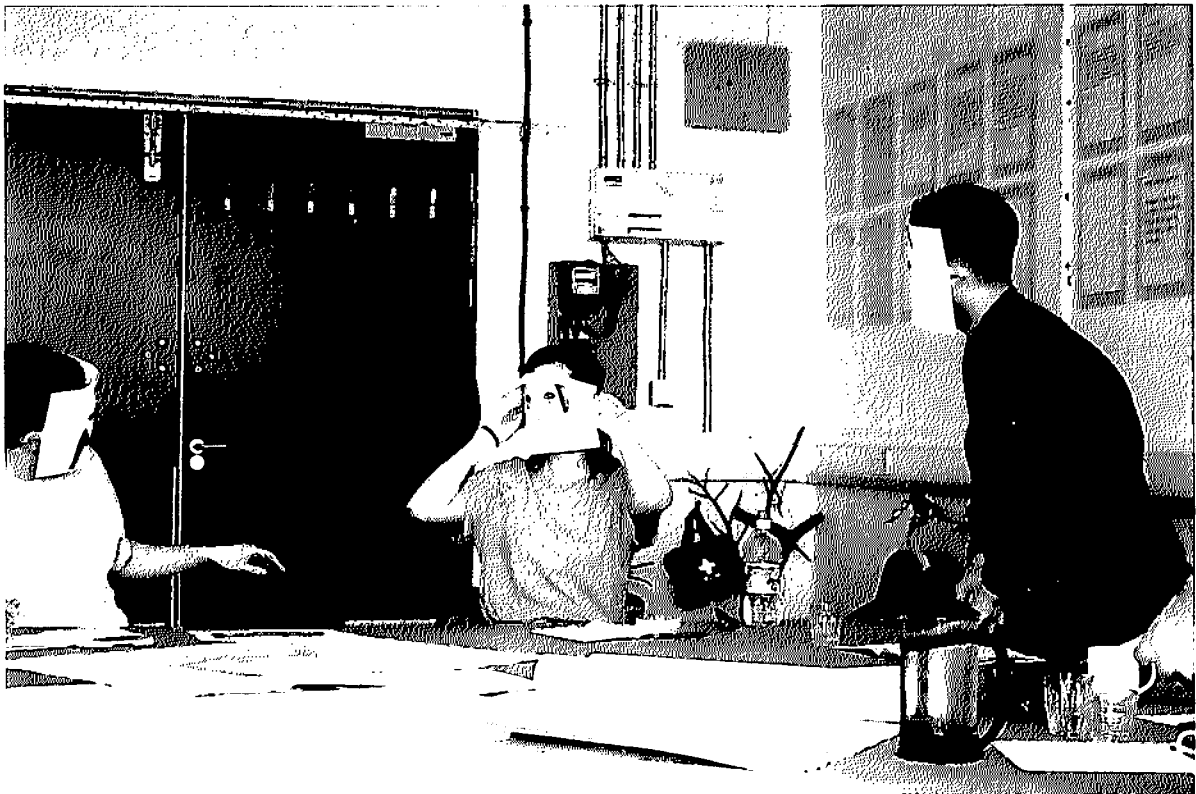
only members of City...

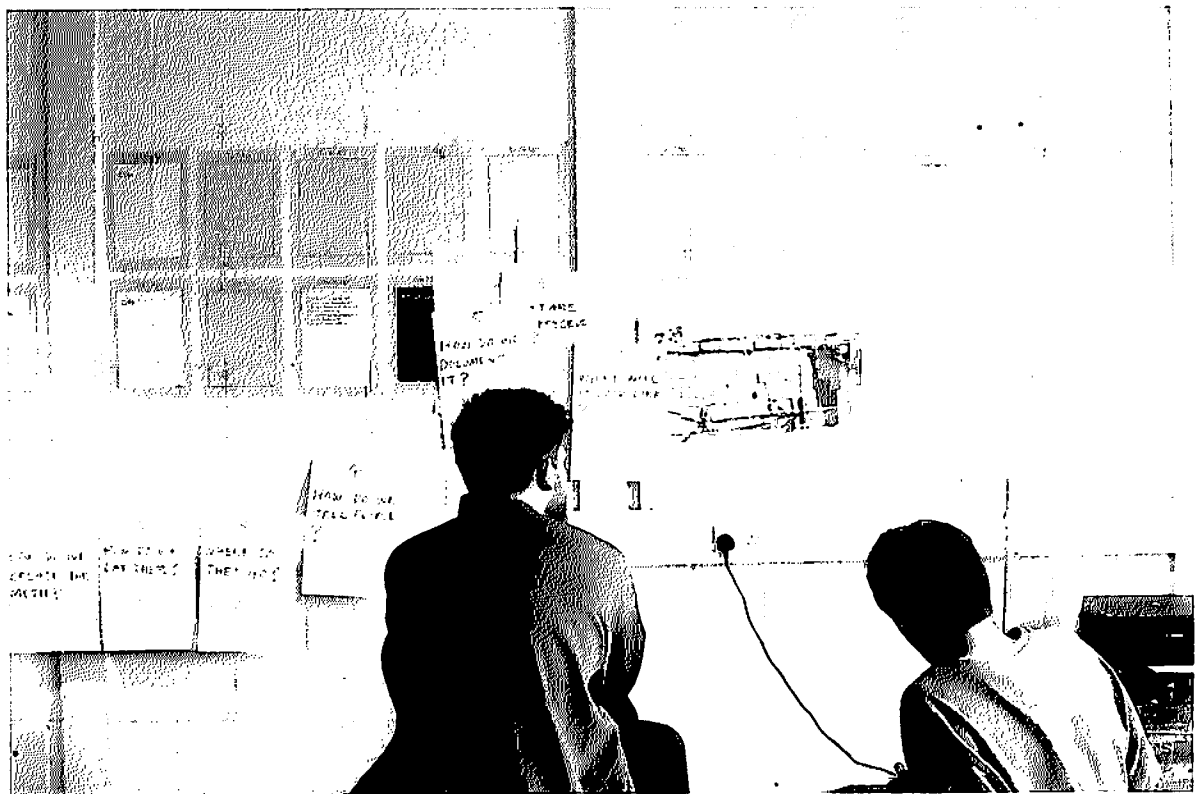












What does it look like?

Where does it go?

How do we lay them?

How do we tell people?

How do we document it?

What are the precedents?

What is it called?

Where do we go?

How do we lay them?

How do we tell people?

How do we document it?

What are the precedents?

What is it called?





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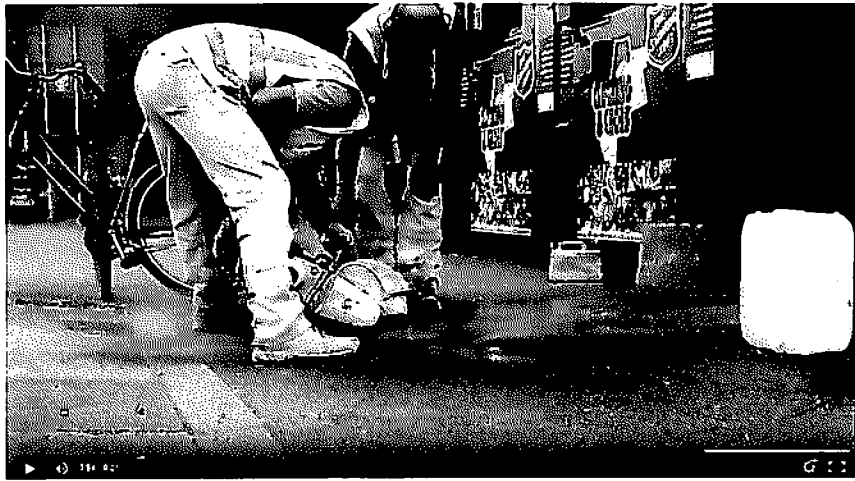
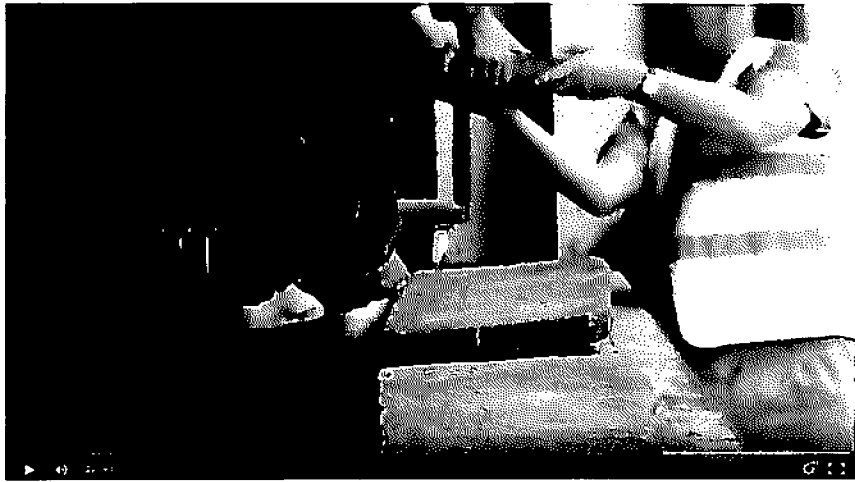
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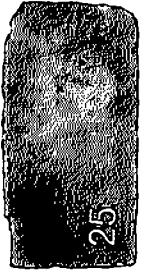
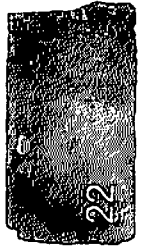
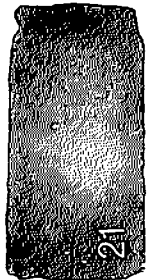
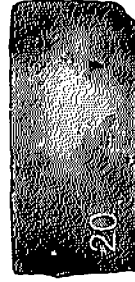
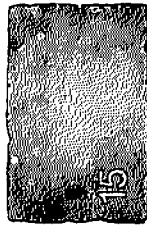
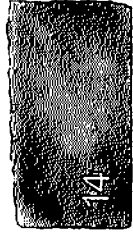
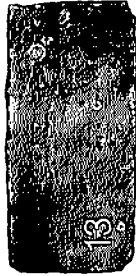
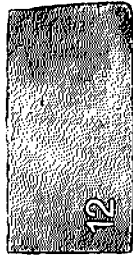
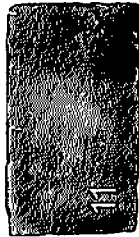
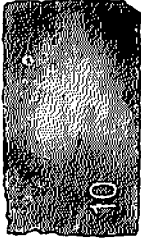
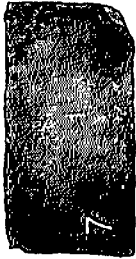
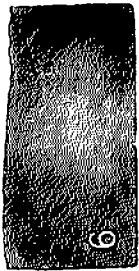
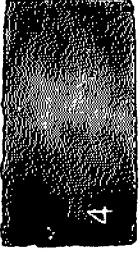
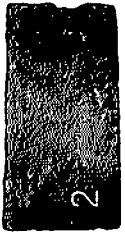
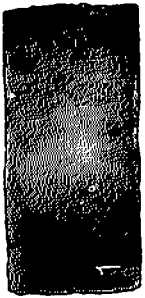


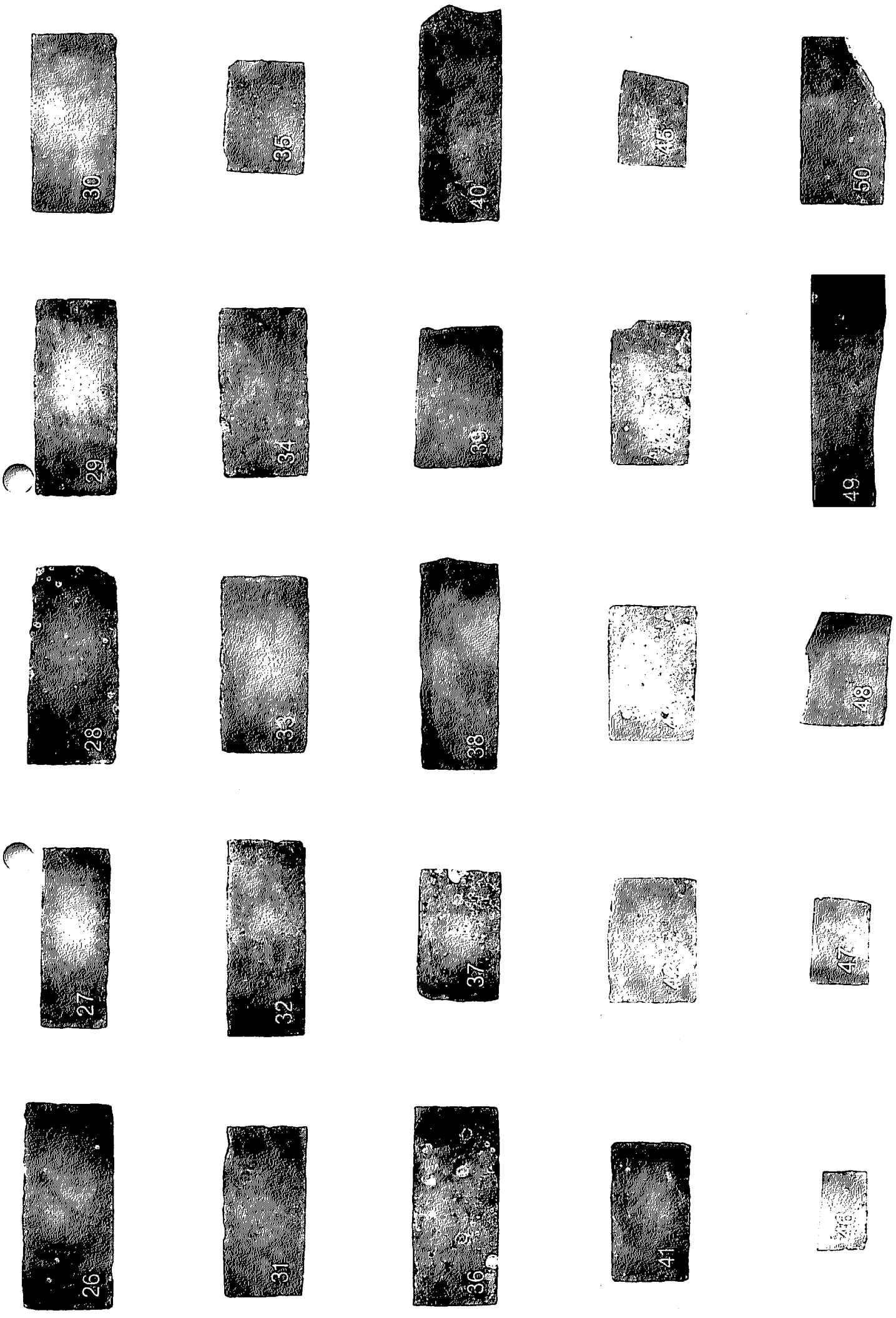












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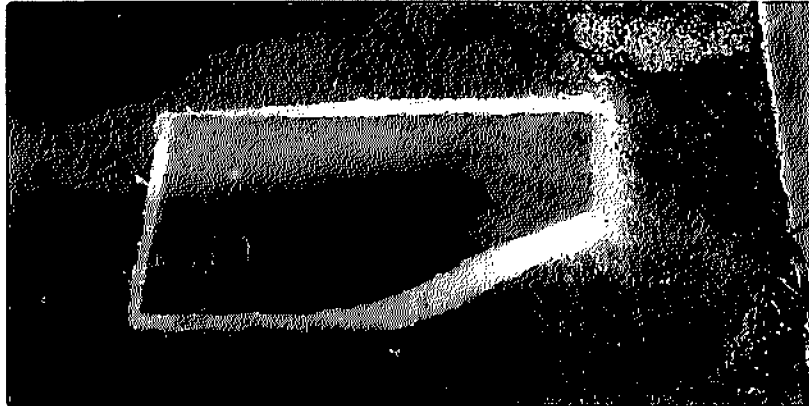
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The Brighton School Retweeted



Alison Evans @AlbionAli · Oct 4

@brightonsch found all but 3 stones today, 8 & 9 were possibly cover by bins & couldn't find 48 but will search again



🔄 1 ☆ ⋮

The Brighton School Retweeted



LondonRoad-community @LondonRoadLAT · Sep 24

Stone #50 spotted of #40stone circle @brightonsch London Rd #Brighton



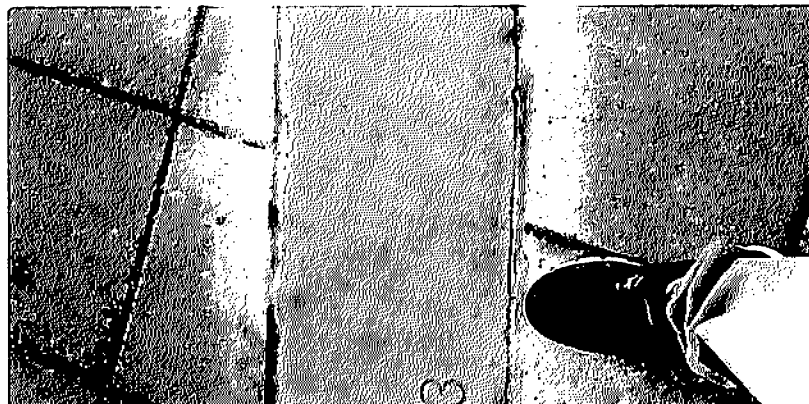
🔄 5 ☆ ⋮

The Brighton School Retweeted



Simon Griggs @simonigriggs · Sep 24

First sighting, excited @brightonsch #Brighton #londonroad



🔄 1 ☆ 1 ⋮

The Brighton School Retweeted



SimonB @sblxt · Sep 7

Considering the #Brighton Stone Circle. New post - London Road by

Numbers sbtxt.wordpress.com/2015/09/07/lon... @brightonsch

🔙 11 ⭐ 4 ...

[View summary](#)

The Brighton School Retweeted

Spacemakers @_spacemakers · Sep 8

Good piece in the Argus about our @brightonsch and its mysterious stone circle:

theargus.co.uk/news/13651817. ...

🔙 7 ⭐ 2 ...

[View summary](#)

The Brighton School Retweeted

Jay Caines-Gooby @jaygooby · Sep 5

@sbtxt @BtonGreenway @brightonsch just found #41



🔙 2 ⭐ 1 ...

[View conversation](#)

The Brighton School Retweeted

SimonB @sbtxt · Sep 3

Number 46 already being reclaimed by nature... @BtonGreenway @brightonsch #brighton #StoneCircle



🔙 3 ⭐ 2 ...

The Brighton School Retweeted

SimonB @sbtxt · Sep 3

Trail went cold in the backstreets. Picked it up again in the bleakness of New England Quarter #Brighton #StoneCircle





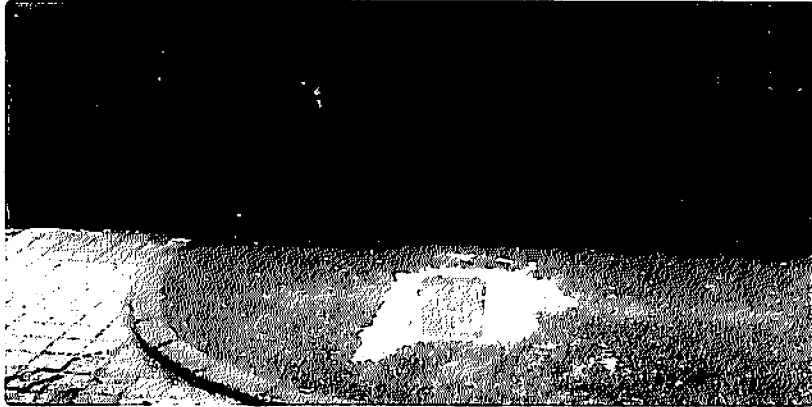
↩️ ↻️ 3 ☆ 3 ⋮

The Brighton School Retweeted



SimonB @sbtxt · Sep 3

First found o/s the Hobgoblin. Liking the Pelham St gateway further up @brightonsch #Brighton #LondonRd #stonecircle



↩️ ↻️ 1 ☆ 3 ⋮

The Brighton School Retweeted



BrightonHoveCouncil @BrightonHoveCC · Sep 2

The i360, a new Brighton Conference centre or King Alfred - our regeneration team needs an apprentice bit.ly/1EyVArj #apprentice

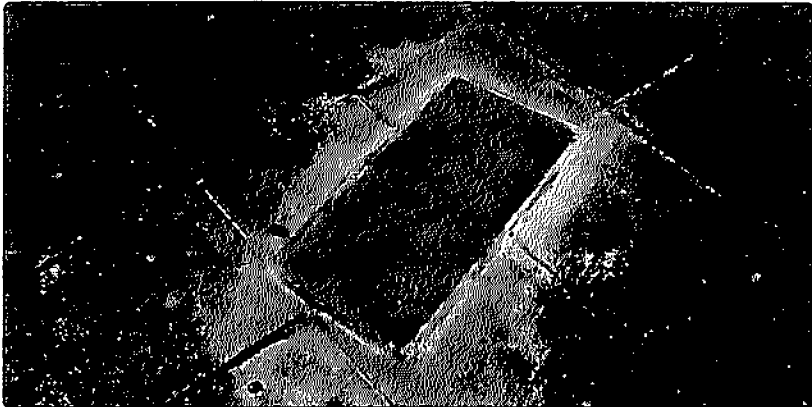
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The Brighton School Retweeted



Simon @simonjtopham · Aug 25

@BrightonHoveCC what are these please?



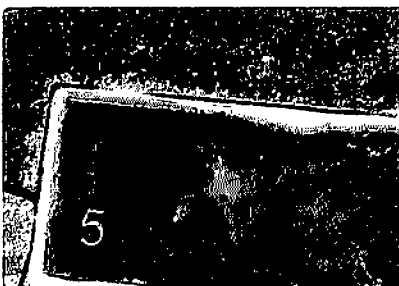
↩️ ↻️ 1 ☆ ⋮

The Brighton School Retweeted



Paul Lloyd @paulrobertlloyd · Aug 22

Starting to see these numbered paving slabs appear on streets around #Brighton. Anyone know what they relate to?



The outputs

After The Brighton School:

Roz got a job as a Part 1 Architectural Assistant at Liam Russell Architects in Brighton. Over a hundred other graduates applied for the role, and Roz says the only thing they wanted to ask her about in the interview was the school.

Malcolm went straight from the school to a three month residency at Foundation B.a.d in Rotterdam. He's now home in Oxford, organising an artists' talk, walk and event for the stone circle in Brighton later this year. Malcolm is starting to incorporate more video work into his practice, as a result of collaborating with Alex during the school.

Isabella's band, Dream Wife, have played in Berlin, Paris, Dublin, Reykjavik and Brighton since July. She credits the school with opening up her practice from private to public facing, and is trying to find more ways to work with the rest of the school in the future.

Alex has been documenting the artwork, with his film of the process now on YouTube. He's working as a freelance filmmaker in Brighton and part-time in a shop. And he's still living in Brighton (rather than Southampton) which he's very happy about.

Martina has been accepted for an MSc in Building & Urban Design in Development at The Bartlett, UCL's global faculty of the built environment. Right now, she's working in Brighton and London to gain experience in public planning, building and engagement before the course begins.

The school and the first project were proposed in response to a Section 106 public art tender. This way of procuring public art often ends up with something inoffensive/decorative: a box-ticking exercise for a commercial developer, with no relevance to, or impact on, the local community. With this project, we've created the following:

A new, old, new piece of public art. With no experience of working with the public, in a group, or as a company, these graduates have collectively produced a work of art more ambitious and more exciting than anything else in Brighton. They've installed a mile long stone circle in the middle of the city; they've commented on regeneration, and time, and change, by making use of a material that was going to be discarded; and they've convinced 11 strangers, and one city council, to install unwanted paving stones in their yards, pavements and parkland. Where it's undisturbed, this stone circle will last more than 100 years; where a house changes hands, a stone could be gone in a week. This is what public art can be.

A new way to produce public goods. In the thick of sustained cuts to core local government services, the school presents a viable way to keep producing new ideas for the city: a way to make use of slack funds (eg unspent Section 106) and slack assets (underemployed graduates) to create new public goods.

A new narrative/a renewed narrative. The school gives young people a way to stay in this city, and a chance to make and remake it in their own image. It gives them agency, and puts young, different and challenging ideas forward in the city again. It helps restore the identity that Brighton sells itself on.

A new, radical institution. At a time when art schools are closing down, and when university is increasingly for people who can afford it, the school offers a new model: an art school that acts publicly, and collectively, not privately and theoretically; and a model of postgraduate/higher education which actually pays students to study, rather than the other way round.

A new economic link between the city and its universities. Every year, thousands of graduates come out of Brighton's two universities, full of all the ideas and research and time that the universities have poured into them, and disappear to London. The school is a way to reinvest this time and effort into the city in a direct, public way.

The future

To have the impact we want to have, to change the city in the way we think it needs changing, The Brighton School needs to be much bigger. Not just a programme for six months, but an institution, an opportunity that's there for all the undervalued and underused youth of Brighton: graduates, but also school-leavers and apprentices too. If this happens, we think the impact on the city could be enormous.

Long-term, we don't just want the school to do public art: we want it to do public everything. We think it can be a new way of creating public projects across Greater Brighton: new housing, new public spaces, transport, economics, whatever the city needs. It could exist in its own right as an independent, not-for-profit entity, running multiple projects a time, from a dedicated space all of its own. It could help the city use what we've got, better, and create what we need, from the bottom up. And it could help attract a whole new generation of students, who know there's something there at the end.

We think The Brighton School can be the place where Brighton goes to find its next vision, its new ideas. To do this, we'll need some help. The city's already got the talent, and more is becoming available every summer, but we need a building, funding, more briefs and more opportunities. We're working with the universities and the council to find these; but if you've read this book and think that we're onto something, and if you have access to any of those things, then please do let us know.

Thank yous:

Branwen Lorigan, Jim Mayor, Paul Campbell, Donna Close, Isabella Sidoli, Kathryn Boggiano, Nick Hibberd, Stuart Wilson, Kesh Sharma, Graeme Rolf, Dominic Brashill, Steve Peters, Tom Campell and others at Brighton and Hove City Council.

Alan Boldon, David Wolff, Gem Barton and Carly Jayne Barton and others at the University of Brighton.

Kathrin Böhm, Aranzazu Fernandez Rangel (Muf), Anna Hart and Tilly Fowler (AIR).

John Madin, and the architects of Spaghetti Junction.

Ruth Claxton, Elinor Morgan and Anna Horton at Eastside Projects.

The tenants of New England House.

The residents of Stanley Road, Shaftesbury Road and Ditchling Road.

Philip Wells, Calvary Church.

James Delicata.

Tilley's Stonemasons.

R J Dance.

Sophie Giblin.

Charlie Davies.

Graeme Walker.

Radim Peško.

And everyone who has so kindly given us help and time.

The Brighton School's first project was funded by Brighton and Hove City Council's Section 106 scheme for developers and by Recreate, part-funded by INTERREG IV A France (Channel) England and the European Regional Development Fund.

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