



Cultures of Place

Temporary Contemporary

Vol.2

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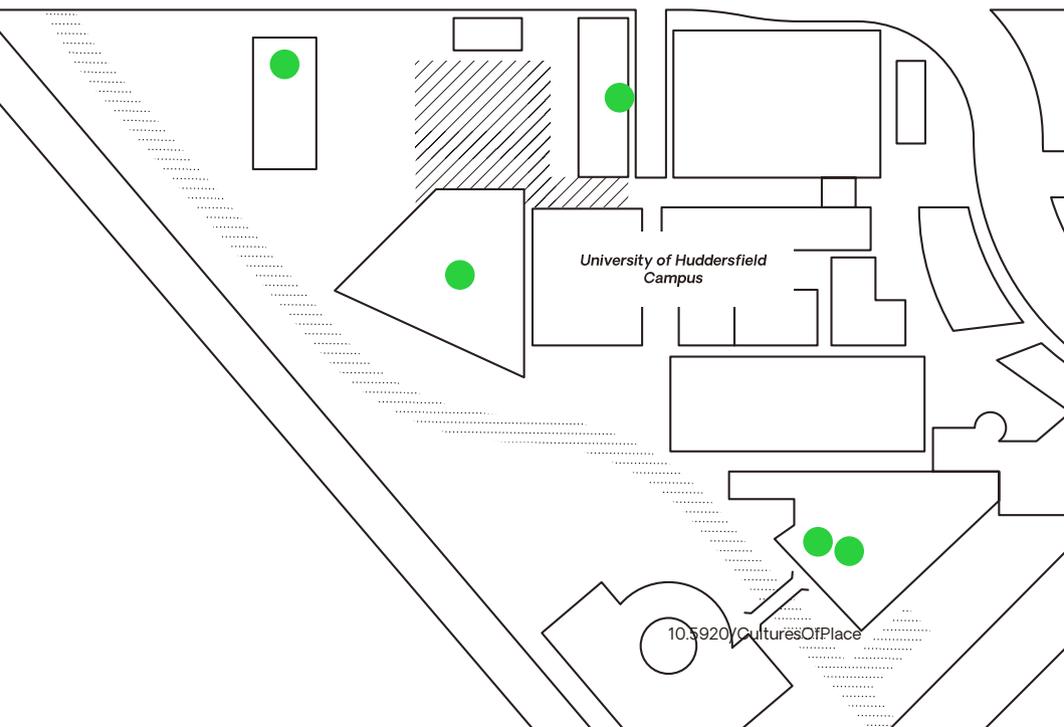
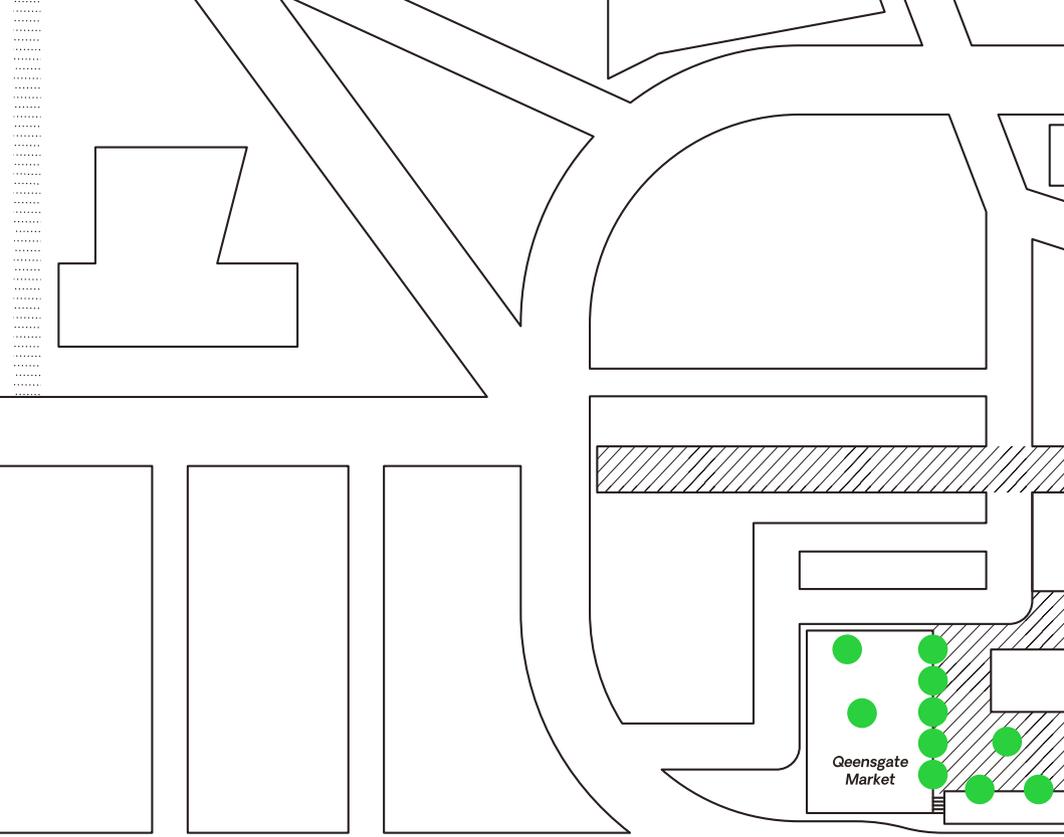
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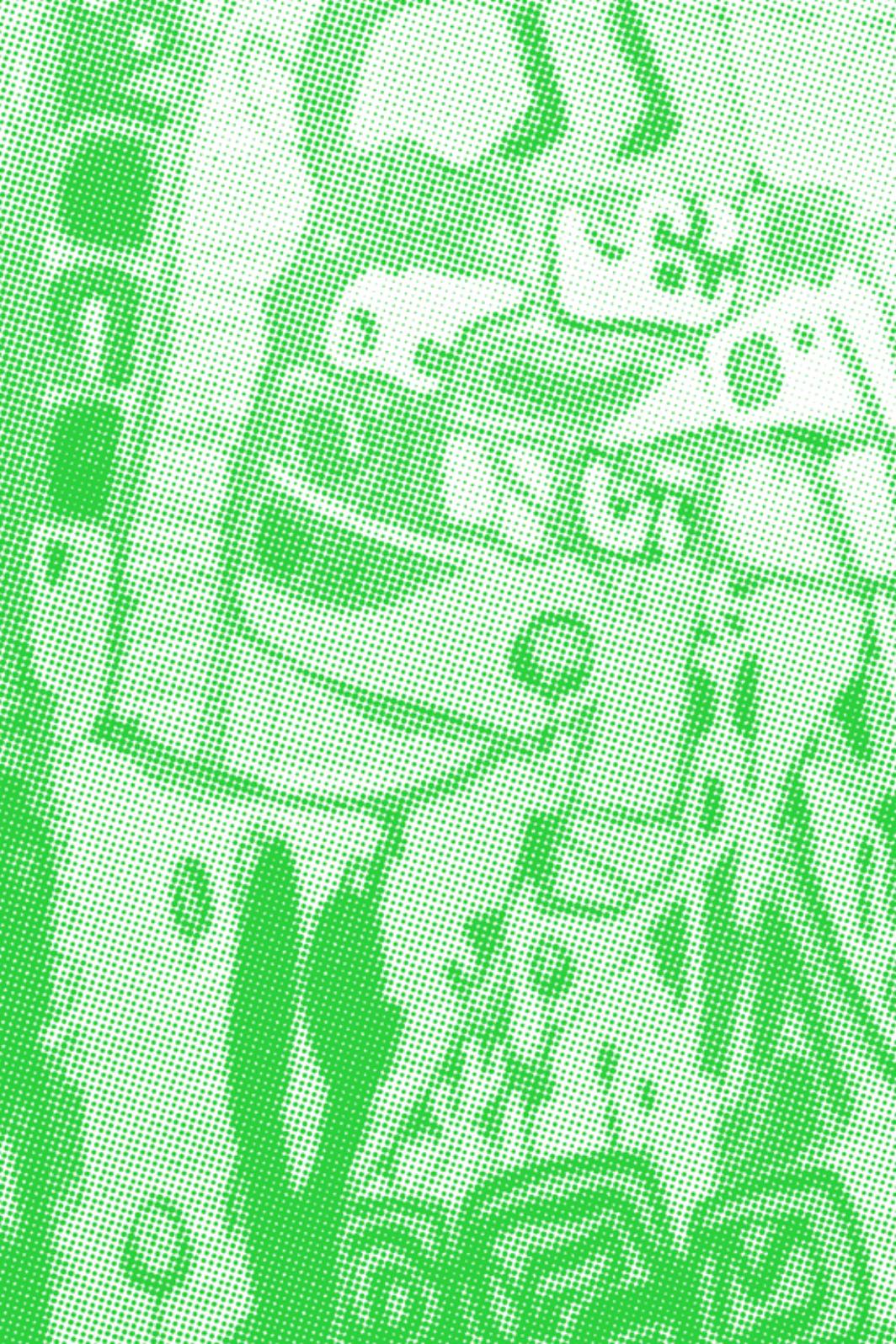
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St. George's
Square



Introducing Cultures of Place

Rowan Bailey

Cultures of Place (24 June-4 July 2022) was a celebratory festival showcase of arts and humanities research engaging with the topic of ‘place’, and more concretely, with Huddersfield and Kirklees as places in the region of West Yorkshire. Researchers from the School of Arts and Humanities at the University of Huddersfield contributed workshops, exhibitions, installations, performances, music, talks and interviews. 27 events, 14 locations, 10 days. This book is a documentation of and commentary on the projects involved.

Cultures of Place is part of *Temporary Contemporary*, a collaboration between the University of Huddersfield and Kirklees Council. Since 2018, it has sought to bring cultural activity to the high street with the use of meanwhile spaces inside Queensgate Indoor Market and The Piazza Shopping Centre. The first volume publication *Temporary Contemporary: Creating vibrant spaces to support the conditions for creative and cultural activity*, published in 2020, presented short essays and visual documentation on the first phase of this collaborative working relationship.¹ The research exhibitions curated at the Market Gallery covered a range of creative practices, including film, photography, architecture, urban design, sculpture, graphic design, contemporary art, illustration, performance and music. Since then, we have sought to establish a new curatorial formation for *Temporary Contemporary* which we present to you here in this second volume.

Cultures of Place is preoccupied with the complex territory of ‘place’ as historically, aesthetically, socially, ecologically and politically shaped. It also actively reflects on the word ‘culture’ as a pluralised and creative set of formations that are made, produced, received and interpreted. Whilst the existing literature on creative placemaking is both broad and stimulating (see in particular the most recent edited publication by Cara Courage, Tom Borrup, Maria Rosario Jackson, Kylie Legge, Anita Mckeown, Louise Platt and Jason Schupbach entitled *The Routledge Handbook to Placemaking*, 2021), we would instead like to spend a little time reflecting on the keywords that have informed our curatorial focus and motivations. We take these reflections forward in wayfinding fashion, following the footsteps of Raymond Williams (with Tim Ingold between the lines).

'Culture is Ordinary: that is the first fact'

In 1958, the writer and pioneering cultural studies scholar Raymond Williams reminisces on his own lived experience of growing up in a farming valley in Wales. *Resources of Hope: Culture, Democracy, Socialism* provides a window for observing what culture is as an organic dynamism in creative flow. Culture is a contributory to social change. Williams writes:

Culture is ordinary: that is the first fact. Every human society has its own shape, its own purposes, its own meanings. Every human society expresses these, in institutions, and in arts and learning. The making of a society is the finding of common meanings and directions, and its growth is an active debate and amendment under the pressures of experience, contact, and discovery, writing themselves into the land. The growing society is there, yet it is also made and remade in every individual mind. The making of a mind is, first the slow learning of shapes, purposes and meanings, so that work, observation and communication are possible. Then, second, but equal in importance, is the testing of these in experience, the making of new observations and meanings. A culture has two aspects: the known meanings and directions, which its members are trained to; the new observations and meanings, which are offered and tested. These are the ordinary processes of human societies and human minds, and we see through them the nature of a culture: that it is always both traditional and creative; that it is both the most ordinary common meanings and the finest individual meanings. We use the word culture in these two senses: to mean a whole way of life – the common meanings; to mean the arts and learning – the special processes of discovery and creative effort.²

One of the key messages from this famously quoted passage is that culture is not for the privileged few. Williams is not saying that all culture is valued, however, but that the goal to accessing culture and being open and receptive to its meaning-making potential as well as a generator of it, is through education and learning. Elsewhere in Williams' writings, learning is predicated on being a lifelong pursuit. Learning enriches our quality of life and the social worlds we inhabit. Education and the pursuit of learning are inextricably linked to social development. As a School of Arts and Humanities within a university setting, we are attuned to thinking about the value of cultural and creative practices as vehicles for making meaning. As educators we know that to create conditions of opportunity for social change, we need to foster a lifelong love of learning in others.³ This thinking relies on access to resources

that enable people to understand the range of cultures available to them and to allow these cultures to change, transform and reshape lived experience. Our ways of living inevitably amend, adjust, reinterpret, and revalue what culture is and can be.

It's not insignificant to be speaking about Raymond Williams. After all, he was a great advocate for the arts and humanities in his formulations of cultural materialism, particularly in relation to studying the meanings, values, and modes of change in social and cultural development. We understand social and cultural development today as largely institutionally informed, policy-driven and economically inflected. The creative and cultural industries as an ecosystem within which ecologies of creative production manifest and grow is an example of the changing status of culture including the semiology deployed to understand it.⁴ Rather than review these forms in isolation from their contexts, Williams recognised that cultural analysis is a way of scrutinising and interpreting the very conditions that produce, distribute, circulate and consume creative forms.

In the context of **Cultures of Place**, there are two kinds of 'making' at work: **cultures of making** and the **making of place** in the arts and humanities.

Cultures of Making

Making is cultural. As a set of disciplines, the arts and humanities give rise to forms of engagement shaped by inheritances and conventions. But the motivation to produce cultural forms is also linked to the imaginary space of our thinking minds actively participating in the world. The making of cultural forms can help to reflect the world back at us; to see it anew. Making involves skill, technique, aptitude and attunement with matter. It is, as Tim Ingold suggests, a kind of wayfaring; a process of carrying knowledge on. In 'Footprints through the Weather-World: Walking, Breathing, Knowing', he writes:

[...] knowledge is grown along the myriad paths we take as we make our ways through the world in the course of everyday activities, rather than assembled from information obtained from numerous fixed locations.⁵

Knowledge is not transmitted but acquired through 'creative improvisation'. And this improvisation comes from engaging with matter in movement. In this regard, we do not fix the objects of our investigation but allow them to

manifest and emerge in rhythm with the movements of thinking. The practices Ingold refers to in his writing as an anthropologist reflects the many cultures of making that exist, from building, cooking, gardening, alchemy, painting, singing, storytelling and crafting. These maker-cultures 'are not so much imposing form on matter as bringing together diverse materials and combining or directing their flow in the anticipation of what might emerge'.⁶ This aptly describes what research is as a form of improvisation and resonates with Williams' articulation of 'the making of a mind' where the 'slow learning of shapes, purposes and meanings' is tested out in 'experience' to make 'new observations and meanings'. As a 'whole way of life', both the inheritance of cultures and the creative effort of discovery are in dialogue.

We can see, through this wayfinding, how making is present in **Cultures of Place**. This involves processes of engagement with a locale and a region, and a set of relations shaped by economic, historical, political, technological, social and aesthetic forces. Out of this context (Huddersfield and Kirklees) new forms and ways of thinking are generated. Perhaps this is what we mean when we speak of **place-based making**. With an emphasis on the **making** we are reminded that culture is produced out of conditions. For example, a **place-based condition** is attuned to the textures, atmospheres, and memories of a town as much as to the wayfaring relations at play in our movement through urban space. To speak of a **place-based approach to cultures of making** requires a shift in thinking about how we really engage local people as active participants in cultural activity.

We invite you to consider and reflect on place by experiencing ways of making culture: through workshops that use graphics and print to capture the everyday; in the creation of e-textiles to generate senses of home; through the tracing ourselves in the textures and sounds of the local canal and waterways. Perhaps, we can better understand place by seeing its architectural infrastructure in cinematic movement, or by immersing ourselves in the filmic installation of landscape and performance. How might we learn of place through forgotten histories, resurfacing them and experiencing the past through site visits and theatrical re-enactments? What can we observe of place through different painterly forms, architectural and urban designs or place-based applications presented in textile practice, sound and matter, body and movement? How do audio-visual reflections on collective memory help us to explore the remnants of specific places? Or, how, in experiencing acoustic manifestations of plants learning to grow, we register the embodied plasticity of our own brainbodies? These examples reveal the cultures of making generated by arts and humanities research. Collectively, they create a rich portfolio of investigation, new discoveries, and creative effort. When we

think of place-based making, we must always try to emphasise the making as the life force that Williams was so enthused by. It is the condition of our lived experience.

The Making of Place

'Throwntogetherness' creates the **making of place**. In her seminal book *For Space*, the social geographer Doreen Massey rethinks our assumptions about place, including the spatial social relations that make us reconsider where we are. She writes:

[...] what is special about place is not some romance of a pre-given collective identity or of the eternity of the hills. Rather, what is special about place is precisely that throwntogetherness, the unavoidable challenge of negotiating a here-and-now (itself drawing on a history and a geography of thens and theres); and a negotiation which must take place within and between both human and nonhuman. This in no way denies a sense of wonder: what could be more stirring than walking high fells in the knowledge of the history and the geography that has made them here today.⁷

For Massey, place is an event; a temporal dislocation in movement; a continuous process of change and transformation. Things change, people change, places change. And because place is not fixed in space and time, the process of shifting our senses of place is part of our connectedness to and embeddedness within place. All of this, explains Massey, requires negotiation. For anything settled or pre-given is always already 'disturbed by "external" forces' and because of this, **making place** is multiple, continuously in process and uncertain. In this regard, 'throwntogetherness' is a challenge which also creates a condition of opportunity for addressing the 'terms of engagement'⁸ (both the social and the natural) in the **making of places**.

Cultures of Place has sought to consider how people engage with the making process through many acts of participation, including song swapping with members of the public, community exhibitions made by and for the people of Huddersfield, practical hands-on workshops, where gardening and plant growing for natural dyeing processes are translated into embroidery, textured mark making in response to group exhibitions, and of course, conversations and feedback on experiences of place. In addition, the exhibitions, installations, performances and talks curated across Huddersfield town and the university

campus, have facilitated wayfinding experiences into other spaces (historical, imaginary, physical, aesthetic).

As part of the festival, we hosted a hub where people could come and discuss their experiences of place with us.⁹ In response to the question ‘what does place mean to you?’ keywords surfaced, including: ‘community’, ‘opportunity’, ‘drive to DO’, ‘relationships’, ‘connections’, ‘enthusiasm’, ‘commitment’, ‘experimental’, ‘rewarding’, ‘surprising’, ‘social’. The hub became a space for a special kind of ‘throwntogetherness’; a willingness for passers-by on the high street to actively cross the threshold into a meanwhile space and into creative conversations about place. These forms of participation are representative of the creative ecologies of place-based making in the moment. Without them, there is no place to be found.

The collection of images and synopses that follows offers a unique navigation in, with and through place. Each project presented is informed by the inheritances and conventions of a discipline within the diverse portfolio that makes up the arts and humanities. Each project seeks out new discoveries and ways of thinking about place. Each project is its own creative improvisation.

Author Bionote:

Rowan Bailey is Director of Enterprise and Knowledge Exchange and Reader in Cultural Theory and Practice in the School of Arts and Humanities at the University of Huddersfield. Her research is focused on place-based making, with an interest in collaborative cultural and curatorial productions in arts and humanities research.

Further Details:

pure.hud.ac.uk/en/persons/rowan-bailey

Endnotes

- 1 Bailey, Rowan, Clear, Nic, Cotton, Chris, Davies, Kath, Fitzpatrick, Donal, Powell, Anna, & Jean Pittwood, Linda Jean. 2020. *Temporary Contemporary: Creating vibrant spaces to support the conditions for creative and cultural activity*. Huddersfield: University of Huddersfield Press. [Temporary Contemporary \(hud.ac.uk\)](https://www.huddersfield.ac.uk/research/centres/centre-for-creative-culture-and-culture-education/)
- 2 Williams, Raymond. 'Culture is Ordinary (1958)' In. Jim McGuigan (ed.). 2013. *Raymond Williams: On Culture and Society*. Essential Writings. London; Los Angeles: Sage, pp.2-3.
- 3 See in particular, Raymond Williams, *The Long Revolution*. 1961/2011. Cardigan: Parthian. For a detailed and comprehensive account of William's work on education, see Ian Menter. 2022. *Raymond Williams and Education: History, Culture, Democracy*. London: Bloomsbury.
- 4 For a reading of the changing language of culture in the wider context of the creative and cultural industries in Britain, Bailey, Rowan, Claire Booth-Kurpnieks, Kath Davies, and Ioanni Delsante. 2019. "Cultural Ecology and Cultural Critique" *Arts* 8, no. 4: 166. <https://doi.org/10.3390/arts8040166>
- 5 Ingold, Tim. 2010. "Footprints through the Weather-World: Walking, Breathing, Knowing." *Journal of the Royal Anthropological Institute* 16 (1), p.121.
- 6 Ingold, Tim. 2011. *Being Alive: Essays on Movement, Knowledge and Description*. London and New York: Routledge, p.213.
- 7 Doreen Massey. 2005. *For Space*. London: Sage Publications. pp.378-9.
- 8 Massey, 2005, p.381.
- 9 Our thanks to Victoria McCorkell for allowing us to use Parlour as a space for public engagement with the idea of place.



Encountering Place

Lauren Velvick

Taking responsibility for ‘Culture’ and ‘Place’ when the specificities of them are new to you is a necessarily fraught endeavour, but it is also a process that can function as research towards an expanded understanding of – and importantly, feeling for – both.

January 2022 was a particularly strange time to start a new job and to move to a new place. At the best of times these would be thought of as significant life changes, a sense that was further heightened by the simultaneous and stuttering lifting of pandemic restrictions in the first months of 2022. The personal details I share here are relevant as they reveal some of the context concerning how and with what means a person might relate to a place, and their position within it. When I first moved to Huddersfield I began exploring new walking routes that I know will, in time, become habitual or fade. A constellation of new spaces mushroomed outward from the home and the workplace, incorporating places for loitering, places for looking, places to be adventurous and places to be pensive. These sites of emotional resonance and particular physical sensation can only be discovered through an organic process of forging one’s own trails, and in moving from town to town a faint web of tentative, now abandoned desire lines is left behind.

Aside from the programme of exhibitions and events, one of the foremost impacts of being present ‘on site’ (and in place) during the Cultures of Place festival was the opportunity to observe and even become part of other people’s intimate routes through Huddersfield town centre. The term ‘intimate’ is chosen carefully here because while these routes aren’t secret or private, in that they are part of public life and enacted in public, they are still deeply personal and often inconspicuous by design. For example, I came to observe the regularity of a man making his way through the little labyrinth of market stalls each morning at around 10:30am, constructing a fragile and temporary habit of a quick chat and a chuckle at the invigilator’s table. The site of Queensgate Market and The Piazza Shopping Centre is in transition as retailers pack up and move on ahead of the planned Cultural Heart redevelopment. This creates an interesting push and pull between current circumstances, remembered familiarity and the need to have a stake in the future. Meanwhile spaces made available through the *Temporary Contemporary* network host exhibitions and performances, and are designated with unit numbers

but often referred to as ‘the old Poundworld’ or ‘the old Thorntons’, building a picture of a high street similar to the one we find in the present, but perhaps a little busier. Time-shifts to the high street of the recent past in Huddersfield, and beyond, present defunct national treasure retailers that are no more; Thorntons, Debenhams, John Lewis, the latter two being the sort of department stores that the entire redevelopment of a town could once hinge upon. That said, the grassy amphitheatre of the Piazza, nestled amongst the town hall and library, looks to be a successful public space to an outsider accustomed to the often desolate and notably bench and bathroom-less spaces found in rapidly redeveloped areas.

It is this aspect of The Piazza and Queensgate Market as active and public that critically framed Cultures of Place; a festival of activity taking place in meanwhile spaces that are already used and traversed. Some will have made a special trip to visit exhibitions and events specific to their interests, or created by friends and associates, but the way a shop front enables an audience, in contrast to the threshold of a gallery, can’t be overestimated. This is something that has been raised anecdotally in relation to Huddersfield Art Gallery with some regularity, and in this context the anecdotal is an important lens through which to understand how a newcomer encounters a place. There are official narratives, of course, and when ensconced within an institution these dominate, but if we’re concerned with the culture of the place then the information gathered incidentally and outside of the strictures of goals, strands and forms is a crucial component. The durationally-gathered and organically ascertained knowledge of the *Temporary Contemporary* tenants, for instance, feeds into how we can and should approach a collaboration between the School of Arts and Humanities, a local authority (Kirklees Council) and the wider independent creative communities in the locale. These relationships are vital in helping to recognise each other’s relative power and resources, and to behave and respond accordingly. This is something we have worked through and learned from in our evaluation of Cultures of Place. Future iterations can be further honed to ensure meaningful and strategic, but above all fair and fruitful relationships. What this means within our current conditions is not always obvious and will require a continuous renegotiation as information and techniques, both official and anecdotal, are gained and shared. This is part of the process of working in collaboration with multiple partners, groups, communities and audiences.

Returning to the issue of responsibility, the role of Cultural Programme Manager was not only new to me as the postholder, but was also new to Huddersfield, just as the School of Arts and Humanities which allies subject areas that function with their own specificity, is a new experiment in fostering

place-based collaborations. While the genesis of Cultures of Place took place ahead of 2022, the ethos of the initial call out and curatorial programme was in line with the School and presented a way to become familiar with the research interests of a cross section of researchers and creative practitioners. Themes of both hyper-local specificity and universal importance have been teased out through the festival and continue to inform our thinking about the emotional sustainability of place in the private and public lives of people in Kirklees. Beyond this appraisal of what Cultures of Place could mean, in a straightforward and observable way there is a coherent bridge between the research happening at the University of Huddersfield and the spaces for both leisure and thought that are found throughout the town. This is a bridge that must not be taken for granted.

Author Bionote:

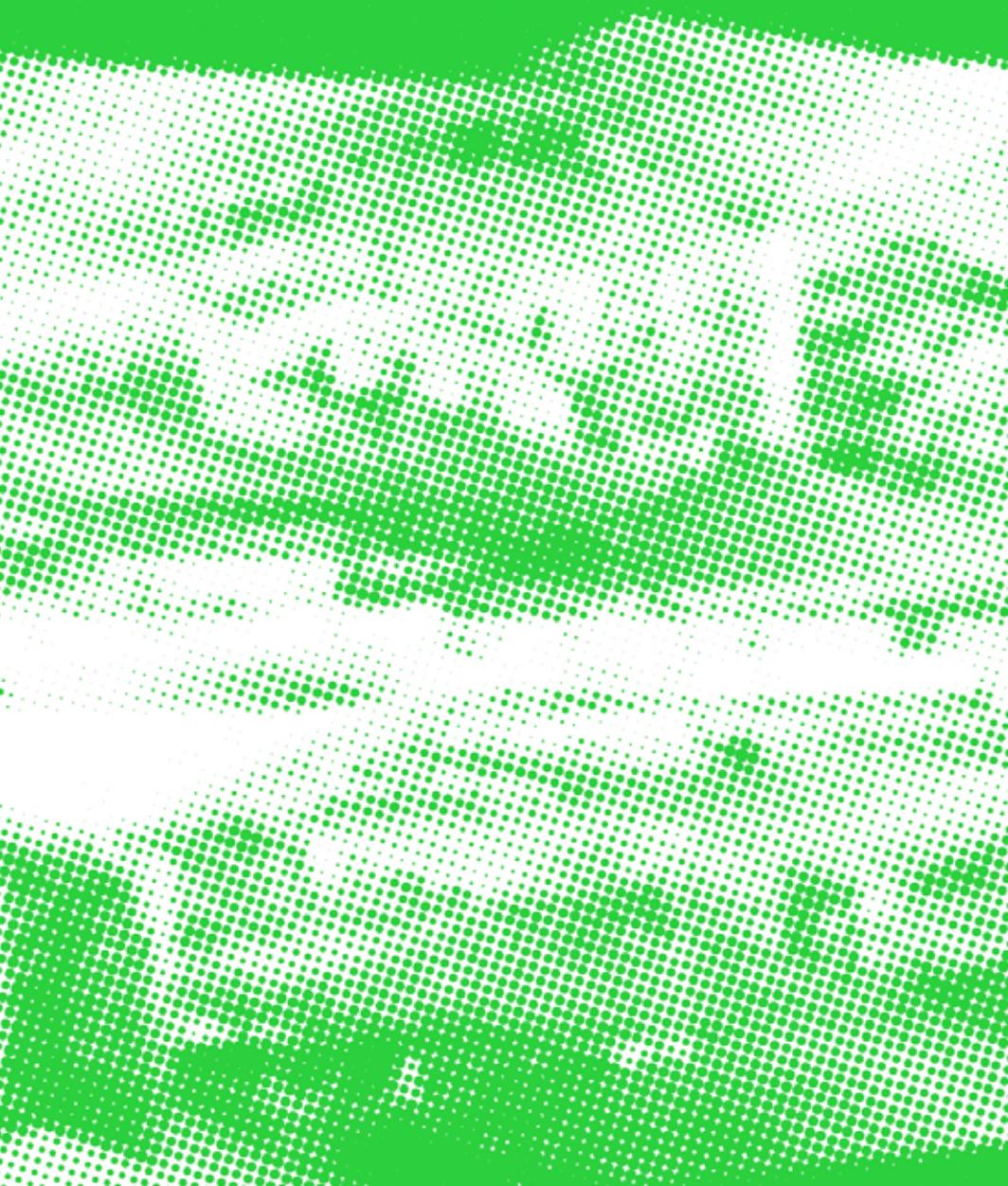
Lauren Velvick is Cultural Programme Manager in the School of Arts and Humanities at the University of Huddersfield. She is a Director of contemporary art and writing publication Corridor8, and has an independent practice as an art writer and curator.

Further Details:

velvick.pb.online



Cultures of Place: Project Synopses



After Hours



After Ours is a multi-media installation of sound, video, bodies and synthetic skin. Film footage intervenes in two spots in the West Yorkshire area: the Westwood Mill in Linthwaite and Bridestones Moor in Todmorden. Westwood Mill is believed to be the oldest surviving woollen mill in the Colne Valley, the original buildings built as a scribbling mill in 1798. The Bridestones Moor is a half mile stretch of millstone grit rocks which, due to weather erosion, have been shaped into distinctive figures over millions of years. The immersive installation in the Create Lab of the Barbara Hepworth Building at the University of Huddersfield provokes us with questions about place and temporality, including our material bodily relationship to place. Colin Frank, Maria Sappho and Sam Gillies ask:

What does it mean to be both within and in extension of place, and yet foreign, where the presence of oddity itself seems right, albeit absurd? Must our bodies always end at our skin? How might we dissolve the edges of our presence and build something in relation? If not us, then what else will?

These questions are explored in and through the multi-media installation itself.

Research approach to place (Cultures of Making): *offering new forms of engaging with historical/pre-historical environments through performance and sound.*

Contributors:

Dr Colin Frank was awarded his PhD in the School of Arts and Humanities, University of Huddersfield in 2022 with a thesis titled 'Making with Agential Objects'.

colinfranksounding.com

Dr Maria Sappho was awarded her PhD on the European Research Council project IRiMaS in the School of Arts and Humanities, University of Huddersfield, in 2022. She is currently working with ImpactIA foundation developing the transhuman orchestra of instruments designed by AI and fungal collaboration and is a member of the Glasgow Improviser's Orchestra.

mariasappho.com

glasgowimprovisersorchestra.com/about

Dr Sam Gillies completed his PhD in the School of Arts and Humanities, University of Huddersfield in 2020 with a thesis titled 'Frames and Spaces: Cinematic Virtual Reality as an Audiovisual Compositional Practice'.

samgillies.com

Further Information:

Maria Sappho and Colin Frank perform as duo ensemble Brutalust. They will be releasing an album on the label Crow versus Crow in 2022.

[instagram.com/brutalust_duo](https://www.instagram.com/brutalust_duo)

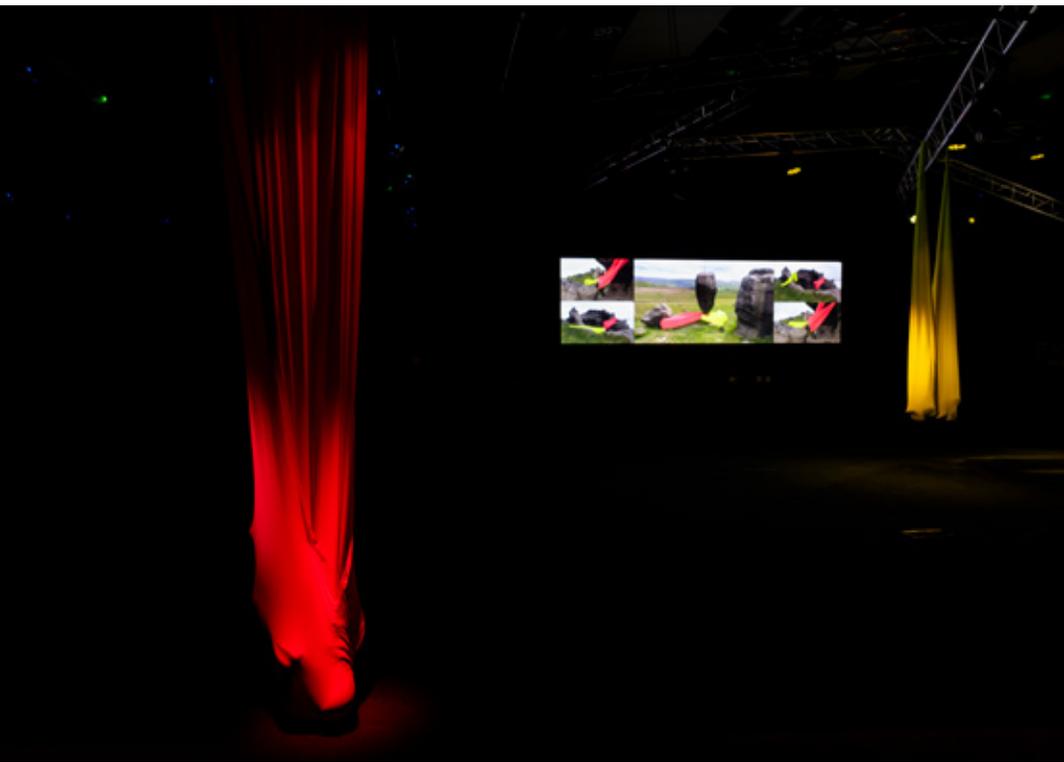
Further Reading:

The Roberto Gerhard Digital Archive (Heritage Quay, University of Huddersfield)

heritagequay.org/rgda/roberto-gerhard

Samuel Gillies (2020) *Composing with Frames and Spaces: Cinematic Virtual Reality as an Audiovisual Compositional Practice*.

Doctoral thesis, University of Huddersfield
eprints.hud.ac.uk/id/eprint/35262



Conan Doyle, Houdini and the Davenport Brothers: Huddersfield Connections



Conan Doyle, Houdini and the Davenport Brothers: Huddersfield Connections presented an evening of performances and discussion exploring the relationships between Sir Arthur Conan Doyle, Harry Houdini and the American spiritualists The Davenport Brothers and their connection to Huddersfield. All had presented supernatural entertainments to the people of Huddersfield in the late 19th and early 20th centuries.

The opening monologue, written and performed by Nik Taylor, told the story of one night in 1865, when the European tour of William and Ira Davenport and their 'spirit cabinet' came to perform at the Philosophical Hall in Huddersfield. Plagued by controversies, arguments and riots the Davenports were chased out of town by skeptical and disgruntled locals.

The following one act play, written by Merrick Burrow and directed by Nik Taylor, staged an imagined encounter in which the spirits of Harry Houdini, Sir Arthur Conan Doyle and the Davenport Brothers were summoned back to Huddersfield for one last performance, exploring the psychic controversies between Doyle and Houdini and the legacy of the Davenports spirit cabinet.

For the final act of the evening the writers and performers were joined by Todd Landman, Stuart Nolan, and Careena Fenton for a panel discussion on the tangled issues of performance magic, spiritualism and deception.

Research approach to place (Cultures of Making): *materialising and contextualising local historical events through theatrical re-enactment and magic performance.*

Contributors:

Dr Merrick Burrow is the Subject Leader for English & History Writing in the School of Arts and Humanities, University of Huddersfield.

Dr Nik Taylor is the Director of Teaching and Learning in the School of Arts and Humanities at the University of Huddersfield.

niktaylor.co.uk

Guest speakers: Andy Cooper, Careena Fen-ton-Cullen, Professor Todd Landman, Stuart Nolan.

Performers: Luke Robson (Harry Houdini), Adelina Sewell (Delicia Freeman), Paul Voodini (Sir Arthur Conan Doyle).

Further Information:

Conan Doyle, Houdini, and the Davenport Brothers: Huddersfield Connections

[online blogpost]

niktaylor.co.uk/conan-doyle-houdini-and-the-davenport-brothers-huddersfield-connections

The Cottingley Fairies: A study in deception [online exhibition curated by Merrick Burrow] artsandculture.google.com/story/IgVB6Ceti9WVAw

Further Reading:

Burrow, M. (2013). Conan Doyle's gothic materialism. *Nineteenth-Century Contexts*, 35(3), 309-323. doi.org/10.1080/08905495.2013.806698

Taylor, N. (2015). Impersonating spirits: The paranormal entertainer and the dramaturgy of the gothic séance. In L. Piatti-Farnell, & D. L. Brien (Eds.), *New Directions in 21st Century Gothic: The Gothic Compass*. Routledge.

Taylor, N. (2018). Magic and Broken Knowledge; Reflections on the practice of Bizarre Magick. *Journal of Performance Magic*, 5(1). doi.org/10.5920/jpm.2018.03



Depth/Gauge



Depth/Gauge invited members of the public to participate in a drawing workshop exploring the canal space as a site of interaction. The workshop focused on the process of collecting and interpreting graphite rubbings from the Huddersfield Narrow Canal.

An important artery for the industrial development of the region, the Huddersfield Narrow Canal runs between Huddersfield in West Yorkshire and Ashton under Lyne in Greater Manchester. At the turn of the 19th century the narrow canal linked the Huddersfield Broad Canal with the Ashton Canal, creating a more direct link between the industrial cities of Manchester and Leeds.

After an introduction to the history of the Huddersfield Narrow Canal, workshop participants explored the topography of the canal directly by taking graphite rubbings from the surfaces and textures of the canal. This creative exploration of the canal was accompanied by selected readings on waterways performed by Jodie Matthews, opening up new ways of relating to, or thinking about, the canal space. The rubbings were relocated to Parlour in The Piazza Shopping Centre, where they were laid out and interpreted together. These rubbings were curated into a large-scale collective and collaborative artwork displayed at Parlour over the Cultures of Place festival period.

Research approach to place (Cultures of Making): *using collaborative drawing as a methodology to uncover new ways of connecting with the local canal and waterways.*





Contributors:

Dr Simon Woolham is a Lecturer in Contemporary Art in the School of Arts and Humanities, University of Huddersfield.

insearchoftheshortcuts.com

Professor Jodie Matthews is a Professor in English Literature in the School of Arts and Humanities, University of Huddersfield.

Further Information:

The Huddersfield Canal Society was formed in 1974 by a group of enthusiasts with the ambitious aim of restoring the then derelict Huddersfield Narrow Canal to through navigation and improving the Broad Canal huddersfieldcanal.com

Parlour is a test space for everyone to enjoy, a place for arts and cultural conversation, connection, learning and development. Parlour is a project by Parley.

byparley.co.uk

Further Reading:

Matthews, J. (2020). Canals in Nineteenth-Century Literary History. In D. Turner (Ed.), *Transport and its Place in History: Making the Connections* (Routledge Studies in Modern British History). Routledge.

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Woolham, S. (2020) *In Search of the Shortcuts: Engaging with Sites of History and Narrative*. [Practice Research Folio]

research.hud.ac.uk/media/assets/document/research/ceada/SimonWoolham-In-SearchoftheShortcuts-web.pdf



Graphic Events: The Life of Signs



Graphic Events: The Life of Signs was a public workshop inspiring different ways of thinking about place through slow, counter-intuitive interactions with graphics. The workshop celebrated the launch of the book *Graphic Events: A Realist Account of Signs* by researchers Nick Deakin and James Dyer. The book proposes that place-based understandings of graphic designs are dynamic social acts that need to be re-imagined in contemporary culture.

The project invited members of the Huddersfield creative community to explore the space of The Piazza Shopping Centre and to creatively document everyday, vernacular graphic signs through drawing and photography. Using the facilities of West Yorkshire Print Workshop these graphic-findings were then used as the starting point for creating collaborative hand-made print publications.

Research approach to place (Cultures of Making): *re-negotiating the values and meanings of vernacular graphic signs through tacit, hands-on explorations with print.*



Contributors:

Nick Deakin works commercially under the studio moniker Totally Okay and is a Senior Lecturer in Graphic Design at Leeds Arts University.

totallyokay.co.uk

Dr James Dyer is a Senior Lecturer in Graphic Design in the School of Arts and Humanities, University of Huddersfield.

jamesdyer.co.uk

Further Information:

Established in 1984, West Yorkshire Print Workshop is the largest open access print-making facility in Yorkshire

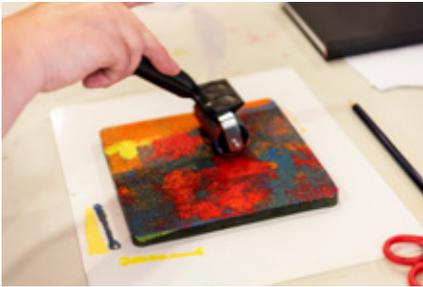
wypw.org

Further Reading:

Deakin, N., & Dyer, J. (2022) *Graphic Events: A Realist Account of Signs*. Eindhoven: Onomatopoe.

Deakin, N., & Dyer, J. (2020). Collision. Everyday Graphic Design. *Evental Aesthetics*, 9(1), 95-102.





Handheld Home



Handheld Home was a public workshop hosted by CollaborARTi and led by Amy Chen and Katrina McLaughlin. Participants were invited to capture the sights, sounds and textures of home, through the creation of a handheld e-textiles artefact.

The workshop provided participants with the basic skills to create a simple e-textiles circuit and encouraged participants to reflect on their relationship to the place they call home. The completed artefacts formed a community created interactive art exhibition that was displayed in CollaborARTi Gallery 2 during the Cultures of Place festival.

Research approach to place (Cultures of Making): *learning and reflecting through experimentation with new materials.*



Contributors:

Dr Amy Chen is a Lecturer in Fashion and Textiles in the School of Arts and Humanities, University of Huddersfield.

Katrina Mclaughlin is a Senior Lecturer in Fashion and Textiles in the School of Arts and Humanities, University of Huddersfield

Further Information:

CollaborARTi is a peer-to-peer artist support network based in Huddersfield currently occupying meanwhile spaces in the Piazza Shopping Centre provided by Temporary Contemporary.

collaborarti.co.uk

Further Reading:

Tan, J., Chen, A., Shao, L., Kim, H. & Ge, L. (2022) Customization of e-textile sensory tools for people with dementia, *The Design Journal*, 25:1, 104-125, DOI: [10.1080/14606925.2021.1992943](https://doi.org/10.1080/14606925.2021.1992943).

Chen, A., Tan, J., & Henry, P. (2021) E-Textile Design through the Lens of Affordance, *Journal of Textile Design Research and Practice*, 9:2, 164-183, DOI: [10.1080/20511787.2021.1935110](https://doi.org/10.1080/20511787.2021.1935110).



Looming [de]Vices
—[RE]assembled
Machines



The installation **Looming [de]Vices – [RE]assembled Machines** questioned the transformation, disintegration and renewal of Huddersfield's textile and urban fabric. Drawing inspiration from the town's architectural and textile heritage this collaborative practice brought together the disciplines of architecture, fashion and textiles through the common thread of [fabric]ation.

The spatial practice of installation de-constructed and unravelled technical drawings and blueprints for historic textile machinery and the built environment of Huddersfield found through archival research. Utilising drawing, 3D printing, laser cutting, digital and traditional embroidery, the installation created a speculative re-constructed vocabulary through the de-construction of Huddersfield's temporal fabric.

Research approach to place (Cultures of Making): *interpreting and re-constructing the visual language of Huddersfield's textiles heritage through collaborations between architectural and textiles research practices.*

Contributors:

Melissa Fletcher is an Embroidery Technician in the School of Arts and Humanities, University of Huddersfield.

Bea Martin is a Senior Lecturer in Architecture and Architecture Technology in the School of Arts and Humanities, University of Huddersfield.

Katrina Mclaughlin is a Senior Lecturer in Fashion and Textiles in the School of Arts and Humanities, University of Huddersfield.

Further Reading:

Martin, B.. (2020). Topo[graphies] of the Un/conscious. *Architecture Image Studies*, 1(2), 22-33. doi.org/10.48619/ais.v1i2.321





Postmemory in the North



Postmemory in the North was a video installation hosted by Holocaust Centre North (previously the Holocaust Education and Learning Centre) at the University of Huddersfield. It featured four audiovisual works created by Ben Spatz with Nazlihan Eda Erçin, Agnieszka Mendel and others, as part of Spatz's ongoing Judaica Project. Accompanying texts by Lindsey Dodd, which filter the videos through the contextual and interpretive frame of 'Postmemory', were published in an accompanying programme booklet co-designed with Paula Kolar.

In *The Generation of Postmemory* (2012) Marianne Hirsch defined 'postmemory' as the strange feeling of having memories which actually belong to past generations. These are created by the 'stories, images, and behaviors among which [descendents] grew up' and are 'transmitted so deeply and affectively as to seem to constitute memories in their own right' (Hirsch, 2012, 5).

The videos presented in the exhibition follow the spatial encounters of the 2017 Judaica Project lab team with ruined and partially restored synagogues in rural Poland. As described by Ben Spatz in the accompanying publication: '... we lay our songs and bodies against the peculiarity of each site'.

Placing these videos in dialogue with the core exhibition of Holocaust Centre North situated them in a different temporal and spatial context, forming new narratives between place, memory and history. A guest talk by Dr Nafhesa Ali (Northumbria University) created an additional dimension for the project, addressing trauma, postmemory, and identity in relation to older South Asian migrant women and memories of partition in the UK.

Research approach to place (Cultures of Making): *excavating collective memory through embodied engagements with performance and place.*





Contributors:

Dr Lindsey Dodd is a Reader in Modern European History in the School of Arts and Humanities, University of Huddersfield.

Dr Ben Spatz is a Reader in Media and Performance in the School of Arts and Humanities, University of Huddersfield.
urbanresearchtheater.com

GuestSpeaker:

Dr Nafhesa Ali is a Lecturer in the Department of Social Sciences at the University of Northumbria.



Further Information:

Ben Spatz and Lindsey Dodd with Paula Kolar (2022) Postmemory in the North. [exhibition programme] urbanresearchtheater.com/urt17/wp-content/uploads/2022/06/Postmemory-zine.pdf

Postmemory in the North [blogpost] holocaustlearning.org.uk/latest/postmemory-in-the-north-ben-spatz

The Judaica Project
urbanresearchtheater.com/judaica

Holocaust Centre North
holocaustlearning.org.uk



Further Reading:

Hirsch, M. (2012) *The Generation of Post-memory: Writing and Visual Culture after the Holocaust*. Columbia University Press.

Dodd, L. (2016). *French Children under the Allied Bombs, 1940–1945: An oral history*. (Cultural History of Modern War). Manchester: Manchester University Press.

Spatz, B (2020). *Making a Laboratory: Dynamic Configurations with Transversal Video*. New York: Punctum Books.

Welcome to Rat
Catcher's School
for Good Dogs
Tennis Club



Welcome to Rat Catcher's School for Good Dogs Tennis Club by Dale Holmes was an exhibition of new works created for a solo presentation at Huddersfield Art Gallery as part of Cultures of Place. It included an editioned suite of 13 Riso prints of felt pen drawings, a site-specific painting measuring 1000cm x 300cm, rugs, a floor based sculptural drawing, tracksuits and sweatshirts, and a commissioned text from writer Jamie Sutcliffe.

The works are discrete entry points into themes as wide ranging as psilocybin fungus, drystone walls, Folk Horror, medieval myths - The Pied Piper of Hamlyn in particular - and the graphic language of anthropomorphised animals in manuscript marginalia. The phenomenon of dance plagues across Northern Europe and a potential mythopoesis of sportswear in the contemporary streetwear cultures of Northern towns is brought together through hybridising approaches to materials, forms and making processes.

Research approach to place (Cultures of Making): *presenting different ways of understanding the rural and vernacular through new cultural formations.*



Contributor:

Dr Dale Holmes is a Senior Lecturer in Contemporary Art and Illustration in the School of Arts and Humanities, University of Huddersfield.

daleholmes.co.uk

Further Information:

Huddersfield Art Gallery has temporarily relocated to Unit 7 in the Piazza Shopping Centre whilst significant building works take place on the current Library and Art Gallery building.

Huddersfield Art Gallery: Unit 7 continues to deliver an acclaimed and vibrant temporary exhibitions programme, featuring established and emerging artists.

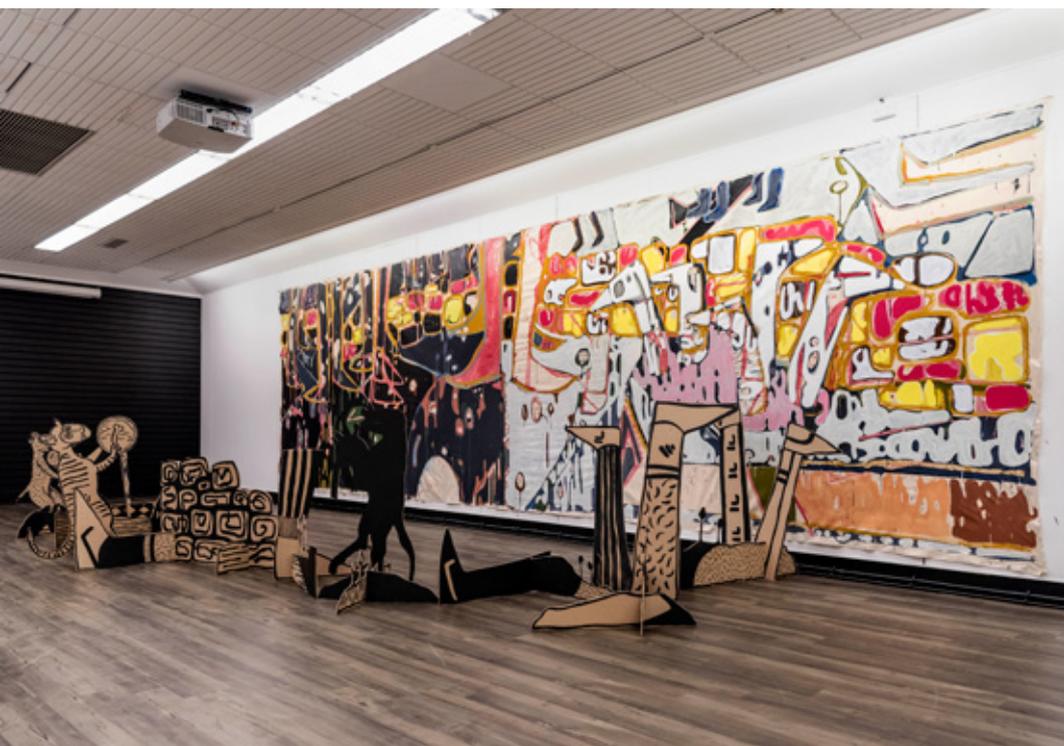
Further Reading:

Sutcliffe, J. (2022) *Obscure Rodent Manifestations: On Dale Holmes* daleholmes.co.uk/on-dale-holmes

Holmes, D (2020) *Material Conjectures presents Abandoned Temporary Crisis Facility* [Practice Research Folio] research.hud.ac.uk/media/assets/document/research/ceada/DaleHolmes-MaterialConjectures-web.pdf

Holmes, D (2020) *The New Aspidistra (3,715 Minutes/1,488.94 Kilometres/39,680 Calories)* [Practice Research Folio] research.hud.ac.uk/media/assets/document/research/ceada/DaleHolmes-TheNewAspidistra-web.pdf





[Re]imagining Huddersfield's Narratives through Culture-Led Regeneration Projects



[Re]imagining Huddersfield's Narratives through Culture-Led Regeneration Projects was an exhibition and workshop that aimed to generate and disseminate ideas and design proposals around culture-led regeneration in Huddersfield.

The exhibition in Queensgate Indoor Market showcased first year projects from BA (Hons) Architecture and second year BA (Hons) Interior Design students. The projects explored design briefs responding to the context of Huddersfield through the common thread of art and culture, providing speculations on the potential of culture-led regeneration projects. The project briefs included: a visitor centre, a book shop, a video games museum, pavilions for the local parks, pods for tourism, as well as small scale experiential interventions which respond to and communicate information about specific elements of the context, heritage and communities within the town of Huddersfield.

The workshop brought together different perspectives from students, academic researchers and members of the public in the Create Lab, Barbara Hepworth Building, and took inspiration from the exhibition and on-site visits around Huddersfield. This created an opportunity for participants to exchange ideas and generate reflections about the building and places around the town centre, and to consider how artistic and cultural activities can trigger and support new narratives for the town and its communities.

Research approach to place (Making Place): *exploring cultural regeneration through speculative design projects.*

Contributors:

Dr Danilo Di Mascio is a Senior Lecturer in Architecture in the School of Arts and Humanities, University of Huddersfield, researcher, registered architect (ARB).

Claire Diggle is a Lecturer of Interior Design in the School of Arts and Humanities, University of Huddersfield.

Further Information:

[instagram.com/i_d_hud](https://www.instagram.com/i_d_hud)

[instagram.com/architecture_hud](https://www.instagram.com/architecture_hud)

Further Reading:

Di Mascio, D. (Ed.) (2021). Envisioning Architectural Narratives: Monograph of the 15th Biennial International Conference of the European Architectural Envisioning Association. University of Huddersfield.

doi.org/10.34696/x3n-d030



Singing in the Dark



Singing in the Dark was a subterranean sound installation in the downstairs space of Dai Hall in The Piazza Shopping Centre. It presented investigations on sonic interventions in horticulture through the local tradition of rhubarb forcing.

In West Yorkshire, there is a longstanding heritage of growing rhubarb plants in the dark as part of a process known as forcing. After two years outside accumulating energy from sunlight, rhubarb plants are moved into warm, dark sheds to encourage starch production and growth. Forcing the rhubarb to grow in darkness causes it to perform arithmetical energy calculations to regulate its sucrose in the absence of sunlight. The chemicals produced as part of this process make the rhubarb plants grow tall and sweet, acquiring their distinctive pink colour. Overproduction of this chemical energy is released as acoustic energy, creating a sound that is as unique as their colour and flavour.

For this multi-sensory installation, the artists created a composition using recordings from rhubarb sheds and the sine waves that are used to stimulate plant growth. The sounds were recorded in Robert Tomlinson's forcing sheds in Pudsey, West Yorkshire. A rhubarb plant grows, aided by acoustic invigoration and LED lights, while the audience can enjoy the acoustic manifestations in a chair vibrating at the frequencies at which the roots of the rhubarb plant perceive sound.

Research approach to place (Cultures of Making): *thinking ecologically about cultural traditions through acoustic explorations with more-than-human collaborators.*



Contributors:

Dr David Vélez is a Colombian artist who was awarded his PhD in 2021 from the School of Arts and Humanities, University of Huddersfield.

Ruchi Singh is a doctoral candidate in the Huddersfield Business School, University of Huddersfield.

Duncan Chapman is a Lincoln based, free-lance Composer, Sound Artist, Educator and Performer.

duncanchapman.org

Further Information:

Forced Rhubarb Sound Recordings:
davidvelez.bandcamp.com/album/singing-in-the-dark-the-sounds-of-forced-rhubarb

The Dai Hall is run by ame (art music experiment) C.I.C, an artist-collective organisation supporting contemporary music and art in Huddersfield, West Yorkshire.

amespace.uk/about

Further Reading:

Velez, D. (2022) Ethical and Aesthetic Considerations on Révolutions by Céleste Boursier-Mougenot. *Sonic Field* [online publication] sonicfield.org/revolutions-by-celeste-boursier-mougenot

Velez, D. (2022) FOTOSÍNTESIS, COOPERACIÓN Y VIBRACIÓN: ESCUCHANDO JUNTO A LAS PLANTA [online publication (in spanish)] tsonamedicaciones.cl/fotosintesis-cooperacion-y-vibracion-escuchando-junto-a-las-plantas

Vélez Rodríguez, David (2021) Sonic Art and the Acoustics of Food: Examining culinary sounds to understand resistance. Doctoral thesis, University of Huddersfield.
eprints.hud.ac.uk/id/eprint/35656



Stellatrix



Occupying the upstairs space of Dai Hall, **Stellatrix** created an immersive environment in which sound is created from the light of stars. Radiophonic pieces explored possible and imagined connections between the mezzo scale, in which the experience of space takes place, and the micro-macro scales involved in stellar evolution.

Stellatrix consists of a 'm*e*s*h*' of sound and visual pieces reflecting our experiential, exploratory and poetic relation to the cosmos and the shared sky. During the exhibition, visitors were invited to explore in the artists' desk: the mind maps of the compositions linking music and astronomy; the software used to create the sonic compositions; and to participate in a new episode of the Exotronic Fields Podcast by experimenting with the connections between sound poetry and stellar evolution.

A talk by guest speaker, Dr Catherine Walsh, explored the chemical origins of life, from the emergence of the universe to the present day.

Research approach to place (Cultures of Making): *creating new modes of thinking through our relationship with, and experience, of the cosmos.*

Contributors:

Angela Hoyoz Gomez is a PhD candidate in the School of Arts and Humanities, University of Huddersfield.

Juan Hernández is a PhD candidate in the School of Music, University of Leeds.

Guest Speaker:

Dr Catherine Walsh is an Associate Professor in the School of Physics and Astronomy at the University of Leeds.

Further Information:

Angela Hoyoz Gomez and Juan Hernandez create and perform together as Ulrica Duo. ulricaweb.net

The Dai Hall is run by ame (art music experiment) C.I.C, an artist-collective organisation supporting contemporary music and art in Huddersfield, West Yorkshire. amespace.uk/about

The Huddersfield Astronomical Society was formed in 1968 and has been helping people discover the wonders of the universe ever since. huddersfielddastronomy.org

Sustainable Living Environments and Cultures of Place



The Sustainable Living Environments and Cultures of Place symposium celebrated the launch of the new Sustainable Living Research Centre at the University of Huddersfield. The symposium brought together international collaborators to consider sustainable living rooted in the context of different spaces and places, from Huddersfield and beyond. An accompanying exhibition in the Piazza showcased research posters on sustainable architecture and design from around the world.

Recognising the urgent need for new technological developments that will impact new and existing infrastructure in an era of climate change, the symposium invited contributors to consider the socio-cultural effects of these changes. Key themes included: sustainable architecture and urban development; the use of digital technologies in the built environment; the social geography of sustainable living; sustainable tourism and transport development; and responsible leadership for the climate emergency.



List of papers and contributors:

A Gamified Participatory Design Process that Can Support Urban Regeneration in the Era of Metaverse- Bing Chen.

Dr. Bing Chen is an Associate Professor in Urban Planning and Design at Xi'an Jiaotong-Liverpool University (XJTLU).

Can Kirklees create warm sustainable homes- Matthew Tulley.

Matthew Tulley is a chartered mechanical engineer and businessman. He is a director of Zero Carbon Yorkshire and a low carbon living practitioner.

Creating sustainable masterplan for the climate emergency- Joe Jack Williams.

Dr. Joe Jack Williams is an Associate and Researcher at the Feilden Clegg Bradley Studios.

Cultures of Place: Creating the Conditions for Quality of Life and Learning on the High Street- Rowan Bailey and Claire Booth-Kurpnieks.

Dr Rowan Bailey is a Reader in Culture Practice, Director of Graduate Education in the School of Arts and Humanities and Director of the Centre for Cultural Ecologies in Art, Design and Architecture. Dr. Claire Booth-Kurpnieks is a Research Fellow for the Cultures of Place programme in the School of Arts & Humanities, University of Huddersfield.

Huddersfield's Future Mobility Lab: From Driverless Cars to Sustainable Mobility- Alexandros Nikitas.

Dr Alexandros Nikitas is a Reader in Smart Transport in the Huddersfield Business School, University of Huddersfield and Founding Director of the Future Mobility Lab.

Imaged identities: Exploring the Sustainable Ethnic Tourism Development in Mosuo Villages in Southwest China- Huichao Feng and Jieling Xiao.

Dr Huichao Feng is a Lecturer of Environmental Design at the School of Art and Design of Zhejiang Sci-Tech University. Dr Jieling Xiao is Senior Lecturer in Environmental Design at the School of Architecture and Design of Birmingham City University.

Reimagining Community Recreational Open Spaces for Outdoor Well-being: a Case Study of a Populous Area in Beijing- Ben Hao, Hanwen Liao, Tengfei Zhao.

Ben Hao is a postgraduate student currently studying towards a MSc in Urban and Rural Planning at Beijing University of Technology. Dr. Hanwen Liao is an Associate Professor and the Head of the Department of Architecture, Beijing University of Technology. Dr. Tengfei Zhao is a lecturer of the Department of Architecture, Beijing University of Technology.

Sustainable Living Behaviour: A Case Study of UK Music Festival Attendees- Jialin (Snow) Wu and Hannah Stafford.

Dr. Jialin (Snow) Wu is a Senior Lecturer at University of Huddersfield Business School. Hannah Stafford is a graduate student in BA (Hons) Events Management, University of Huddersfield.

The Living Traditions of Sustainable Living: Learning from Vernacular Architecture and Settlements in Underrepresented Asian Geographies- Xiang Ren, Omid Ebrahimbaysalami, Xiaolu Wang, Abhishek Bhutoria.

Dr Xiang Ren is a Lecturer in Architecture at the University of Sheffield School of Architecture. Omid Ebrahimbaysalami, Xialou Wang and Abishek Bhutoria are doctoral students in Architecture at the University of Sheffield.

Sustainable Living for Communities with Dual Urban-rural Characteristics: Two Urban Villages in Southwest China- Yun Gao, Adrian Pitts, Ling Zhou.

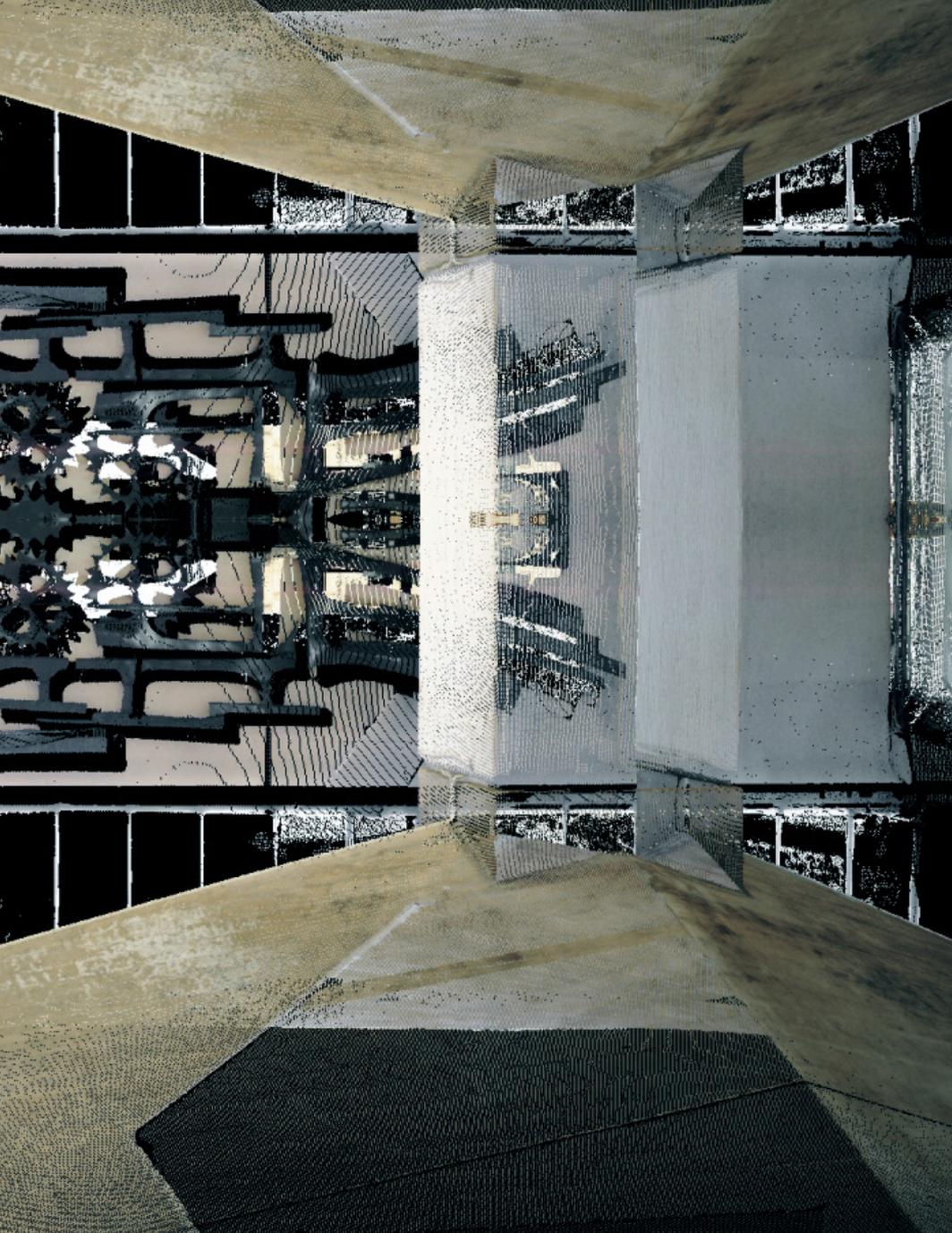
Dr Yun Gao is a Reader in Architecture, Director of Sustainable Living Research Centre; Professor Adrian Pitts is the Professor of Sustainable Architecture, and Director of Research Centre for Urban Design Architecture and Sustainability Ling Zhou is a PhD candidate in the School of Arts & Humanities, University of Huddersfield

Further Information:

Sustainable Living Research Centre
pure.hud.ac.uk/en/organisations/sustainable-living-research-centre

Research approach to place (Making Place):
presenting multiple disciplinary and international perspectives on the sustainable making of places.

Synthetic Spaces II: Hyperreal Huddersfield



Synthetic Spaces II: Hyperreal Huddersfield is part of an ongoing body of work to use advanced spatial surveying tools to document the spaces of Huddersfield and develop new narrative modes of engagement with those spaces. The project marks the second phase of the 'Synthetic Spaces' project that was exhibited in 2019 in the Market Gallery as part of the Temporary Contemporary initiative. In Synthetic Spaces, Clear and Park explore how Huddersfield's architectural fabric can be represented using scanning technology to non-specialist audiences through immersive video projections and digital drawings.

Scanned, layered, reflected and refracted, Clear and Jun Park have created an immersive virtual architecture, that speculates upon the hidden and unseen aspects of Huddersfield's urban space. Presented as a 'mixed reality' and multi-sensory installation, visitors to the exhibition were able to immerse themselves in these new spatial narratives through a VR experience, accompanied by an immersive sound experience captured by Dr Hyunkook Lee.

Research approach to place (Making Place): *creating new architectural narrative formations for Huddersfield through 3D scanning and VR technology.*



Contributors:

Professor Nic Clear is a Professor of Architecture and is the Dean of the School of Arts and Humanities, University of Huddersfield.

Hyun Jun Park is a Lecturer in Architectural Visualization in the School of Arts and Humanities, University of Huddersfield.

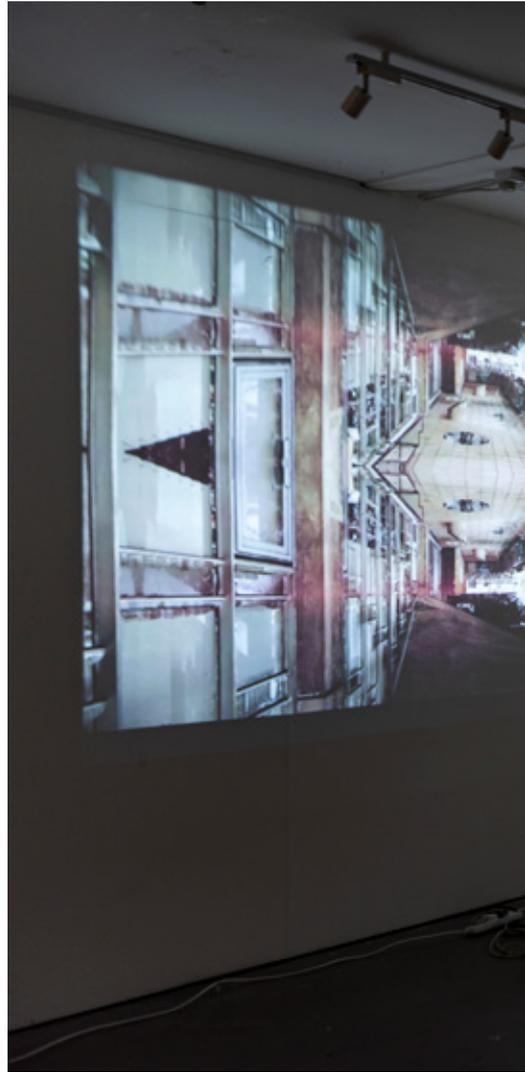
Hyunkook Lee is a Reader in Music Technology in the School of Computing and Engineering, University of Huddersfield

Further Reading:

Clear, N., Park, H. J. (Eds.). (2021) Architecture and Science Fiction [Special issue] *AIS - Architecture Image Studies*, 2 (1). journals.ap2.pt/index.php/AIS/issue/view/36

Clear, N. (2020) Synthetic Spaces: The Digital Exploration of Three Sites in Huddersfield [Practice Research Folio] research.hud.ac.uk/media/assets/document/research/ceada/NicClear-SytheticSpaces-web.pdf

Clear, N., Park, H. J. (eds) (2020) Narrative Architecture, *AIS- Architecture Image Studies*, 1 (2). journals.ap2.pt/index.php/AIS/issue/view/24





Textiles: Made in Huddersfield



Since the industrial revolution, Huddersfield and the wider region of Kirklees has been known for the manufacture of fine worsted wool textiles. A 'Made in Huddersfield' selvedge is synonymous with quality, but textiles activity in Huddersfield is not limited to historic industrial production. The **Textiles: Made in Huddersfield** exhibition shifts focus from the heritage and industry of the region and considers textiles as a mode of enquiry. Utilising both traditional hand techniques and the cutting-edge textiles technology available to researchers at the University of Huddersfield, the exhibition features projects that creatively push the boundaries of textiles outside of industrial expectations.

Through showcasing the textiles research practices of the community of staff and students at the University of Huddersfield, the exhibition explores textiles as a storytelling device; as a way to bring people together; or as a tool for observation and reflection. Some of the research projects draw from the landscape in and around Kirklees, a mode of creative inquiry rooted in the specificity of this place in particular. Others engage communities of practice, developing routes for communication and exchange between practitioners locally and internationally generating new understandings of place. In the exhibition, visitors were invited to participate in the research projects through participatory drawing and stitch activities.

Research approach to place (Cultures of Making): *showcasing different modes of engaging with place through creative textiles practices.*



Contributors:

Dr Jade Lord (curator) is a Senior Lecturer in Textiles in the School of Arts and Humanities, University of Huddersfield.

Further Information:

Textiles in Huddersfield

[instagram.com/hudtextiles](https://www.instagram.com/hudtextiles)

Work by staff and students including:

Claire Barber (Senior Lecturer in Textiles), Leigh Bowser (Textile artist and educator), Amy Chen (Lecturer in Fashion and Textiles), Louisa Crompton (MA Textiles student), Charlotte Goldthorpe (Senior Lecturer and Course Leader in Fashion Communication and Promotion), Nicola Perren (Senior Lecturer in Textiles), Preethi Ravichandran (MRes in Textiles Practice), Nicola Redmore (Senior Lecturer and Subject Lead for Fashion and Textiles), Elinor Sykes (Knit Technician), Matthew Taylor (Senior Lecturer and Course Leader for Textiles), Elnaz Yazdani (MRes in Textiles Practice).





The Great Huddersfield Song Swap



The Great Huddersfield Song Swap was an auditory intervention in Huddersfield town centre. During the Cultures of Place festival, it took over the playlist broadcasting through the speakers of the Piazza Shopping Centre and Queensgate Indoor Market. The songs were gathered from members of the public in the Piazza over a weekend. Passers-by were invited to swap a song for the playlist, first listening to the song that had been left by the previous person, and then offering their song in return: the song they couldn't live without. The contributed songs came from across Europe, Asia and North America, and varied in genre ranging from experimental pianists, to classic rock to pop; but each song on the playlist has special meaning to someone, attached to memories and emotions, people and places.

The community generated song swap replaced the usual and ubiquitous backdrop of music streaming into the public space of The Piazza for the duration of the festival. It changed the atmosphere of the space. As people walked around, going about their daily activities- shopping, meeting friends for coffee, dropping kids off at art club - the mood shifted from joyful to rebellious, poignant to pensive. A moment of connection between strangers may take place as a song provokes a moment of recognition, a memory or a smile. In this context our relationship to place is transformed by acts of giving, receiving and connection in public space.

Research approach to place (Making Place): *creating a new sense of place in Huddersfield town centre through a community generated sound intervention.*

Contributors:

Dr Dave Calvert is an independent scholar, researcher, theatre practitioner, writer and performer.

Further Information:

Song Swap Playlist: [youtube.com/watch?v=WaCibOB8T24&list=PLusoX-F01vOXYeuqgnk5hb-dexzV4so_h](https://www.youtube.com/watch?v=WaCibOB8T24&list=PLusoX-F01vOXYeuqgnk5hb-dexzV4so_h)

Further Reading:

Calvert, D (2013) 'Royal Pierrots' and 'White Coons': the British Pierrot Troupe in the Racial and National Imaginary' *New Theatre Quarterly*, 29 (2), pp. 107-120. ISSN 0266-464X

Calvert, D. (2020). Convivial theatre: Care and debility in collaborations between non-disabled and learning disabled theatre makers. In A. Stuart Fisher, & J. Thompson (Eds.), *Performing Care: New Perspectives on Socially Engaged Performance* (pp. 85-102). Manchester University Press. doi.org/10.7765/9781526146816.00014

The People's Exhibition



Inspired by artist JR's 'Inside Out' project, **The People's Exhibition** sought to capture 50 portraits of members of the public in a single day in The Piazza Shopping Centre and to create an exhibition with and of the community on the high street. After the exhibition closed, the people photographed could come and collect their portraits.

This project subverted expectations of what an art exhibition can be, with members of the community being participants, exhibits and audiences on the high street. The photographs themselves have become part of a generative archive of communities as part of the global 'Inside Out' project.

Research approach to place (Making Place): *exploring different forms of exhibition-making practice with communities on the high street.*



Contributors:

Katrina Whitehead is a Lecturer in Fashion Promotion/Creative Writing in the School of Arts and Humanities, University of Huddersfield.

Further Information:

Inside Out Project- a global art project created by JR: insideoutproject.net/en

The University Colour Garden



The University Colour Garden was developed by postgraduate researchers Kayleigh Davis and Elnaz Yazdani, in partnership with WOVEN in Kirklees textiles festival. Growing Colour Together is a WOVEN project and has ambitions to create district-wide natural dye colour gardens. Davis and Yazdani have established a colour garden allotment on the University of Huddersfield campus; as a place of respite and wellbeing the University Colour Garden also offers itself up as a resource and incubator for research and practice.

For Cultures of Place Davis and Yazdani brought examples of their work to display inside Queensgate Indoor market garden and explored different techniques of natural dyeing and embroidery with members of the community through a series of public workshops. Members of the public were introduced to textile techniques and created a sense of place through the sharing of knowledge and skills.

Research approach to place (Cultures of Making): *learning about natural dyeing and communities of practice through growing and making.*



Contributors:

Kayleigh Davis is a natural dye textile artist and doctoral candidate in the School of Arts and Humanities at the University of Huddersfield.

craftscouncil.org.uk/directory/ocre

Elnaz Yazdani is an embroidery artist and educator undertaking a Masters by Research in the School of Arts and Humanities at the University of Huddersfield.

elnazyazdani.com

Further Information:

WOVEN in Kirklees is a biannual textiles festival that celebrates innovation in textiles across Kirklees.

woveninkirklees.co.uk

Growing Colour Together

woveninkirklees.co.uk/projects/growing-colour-together

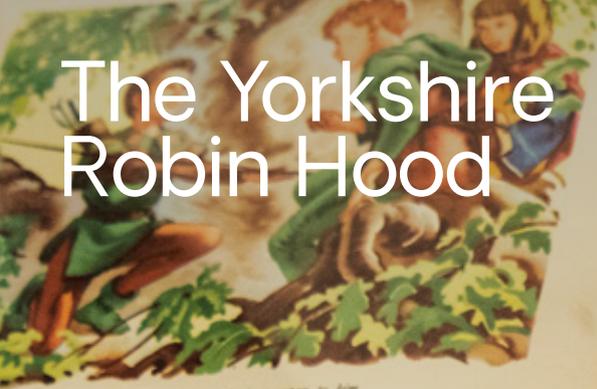
Further Reading:

Bailey, R. & Walton, N. (2022) The Big Rainbow Knit: Revisiting Craftivist Practices through Place-Based Making, *TEXTILE*, DOI: [10.1080/14759756.2022.2102731](https://doi.org/10.1080/14759756.2022.2102731)





The Yorkshire Robin Hood



Marian knelt gracefully and offered the weapon to him

HOW LITTLE MARIAN

"This is going to be fun!" Marian said as she prepared breakfast for the first time in Sherwood Forest. "That will do wonderfully," she said as she went to the kitchen. "Then her face fell. "Oh, oh, it was a big fish, a fine fish, but it was too big for me!"

"I never thought of that," Marian whistled. "I expect that was what used to keep Dame's big stone kitchens of Roxborough Castle."

"Evidently there was quite a lot of work to do as breakfast. How was she to cook it when she was alone. Oh, dear, it was too bad!"

She picked up the fish as if in the vain hope that it would be so raw and fishy that the silver scales would completely overcome her, she sat down and burst into tears. Completely overcome, she sat down and burst into tears. She was going to help and be Robin's housewife. She had worked for the famous Robin Hood of another day.

Gradually, however, she stopped crying and her face, the morning wind ruffling her hair and her eyes, something her father had said to her once. Did she have that deep, strong voice.



The Yorkshire Robin Hood project explored the relationship of the legend to the Huddersfield area through an exhibition and symposium highlighting the abundance of evidence linking Robin Hood to Yorkshire. The exhibition, curated by staff and students in English Literature and History, showcased archival materials about the medieval Robin Hood ballads and their evolution into illustrated Victorian/Edwardian children's books, and later into contemporary depictions of Robin Hood in TV and film.

This was addressed in a symposium with talks by Todd Borlik and Alex Brown (University of Durham). Presentations were delivered on fifteenth century ballads related to the exploits of Robin Hood, alongside the history and medieval social contexts of the North of England. This was followed with a coach-trip to Kirklees Priory, to Robin Hood's grave. This is a site not usually open to the public and provided an opportunity for people to tour the medieval gatehouse and grave site where Robin Hood allegedly died and was buried.

Research approach to place (Making Place): *uncovering and exploring local histories through archival investigation and site visits.*

Contributors:

Dr Todd Andrew Borlik is a Reader in Renaissance Literature in the School of Arts and Humanities, University of Huddersfield.

Professor Katherine Lewis is a Professor of Medieval History in the School of Arts and Humanities, University of Huddersfield.

Guest Speaker:

Dr Alex Brown is an Associate Professor of Medieval History at Durham University.

Further Information:

Kirklees Priory and the site of Robin Hood's grave can only be accessed on a pre-arranged tour with Calderdale Heritage Walks calderdaleheritagewalks.org.uk/atrium.html

Further Reading:

Hodgson, N. R., Lewis, K., Mesley, M. M. (Eds.) (2019) *Crusading and Masculinities*. London: Routledge

Lewis, K. J. (2013). *Kingship and Masculinity in late Medieval England*. London: Routledge. doi.org/10.4324/9780203795859

Borlik, T. (Ed.) (2019). *Literature and Nature in the English Renaissance: An Ecocritical Anthology*. Cambridge: Cambridge University Press. doi.org/10.1017/9781108224901

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Conclusion

Claire Booth-Kurpnieks

The introduction to this book offered ways to think about what **Cultures of Place** is curatorially and conceptually as a festival of arts and humanities research on place. As a programme, it brought together projects that sought to explore, interrogate, investigate, represent, materialise, contextualise and/or re-negotiate our experiences of and engagement with our place through different research approaches. It fostered collaborations between different subject areas in the Arts and Humanities, allowing for new cultural formations. Above all, the projects, and collaborators, had an intention towards the public, providing opportunities for learning, interpretation and reflection.

Through these texts we have framed this as an interaction between **Cultures of Making** and the **Making of Place**. Perhaps these categories cannot be so neatly divided. Taken as a whole, the programme was generated from a particular culture of making, that of research, knowledge production and exchange. But it is also, referring to Massey, an 'event' of making place; a collection of activities and activations that became realised in, with and through a specific place. As Velvick recognises in her essay, it took place in spaces that have current uses, histories and unknown futures. The marker of the programme, a neon green dot, briefly staked a claim on these spaces but will now be subsumed by other events, happenings and activities. Importantly, it is part of an ongoing dialogue between the research communities of the university, and the creative communities of the town (although these are not so neatly divided either). These dialogues will iterate into new formations in different spaces. Nonetheless, it is important that this is happening and is visible in the public places where people are and value.

By way of a practical and pragmatic conclusion, we would like to begin again with Raymond Williams, but this time through the prism of the 'now'. All of the work undertaken for Cultures of Place is part of a network of collaborators. These include the creative and cultural development team at Kirklees Council, the current creative and cultural practitioners and organisations at meanwhile spaces in Queensgate Indoor Market and in The Piazza, the researchers in the School of Arts and Humanities at the University of Huddersfield and the people of Huddersfield, Kirklees, West Yorkshire and beyond. The broader legacy left by Williams is a legacy about **continuous and lifelong learning**, about the quality of our lives and the **quality of our lived experiences**, about the importance of recognising the **values of culture and for these values to be**

necessary to live a fulfilling and enriching life. Surely, we must try to **embrace the life force within all of us**. This life force is a compulsion for making, for connecting, for being thrown together and engaging in meaning-making activities. As Williams reminds us: 'culture is ordinary'. A truly extraordinary thing.

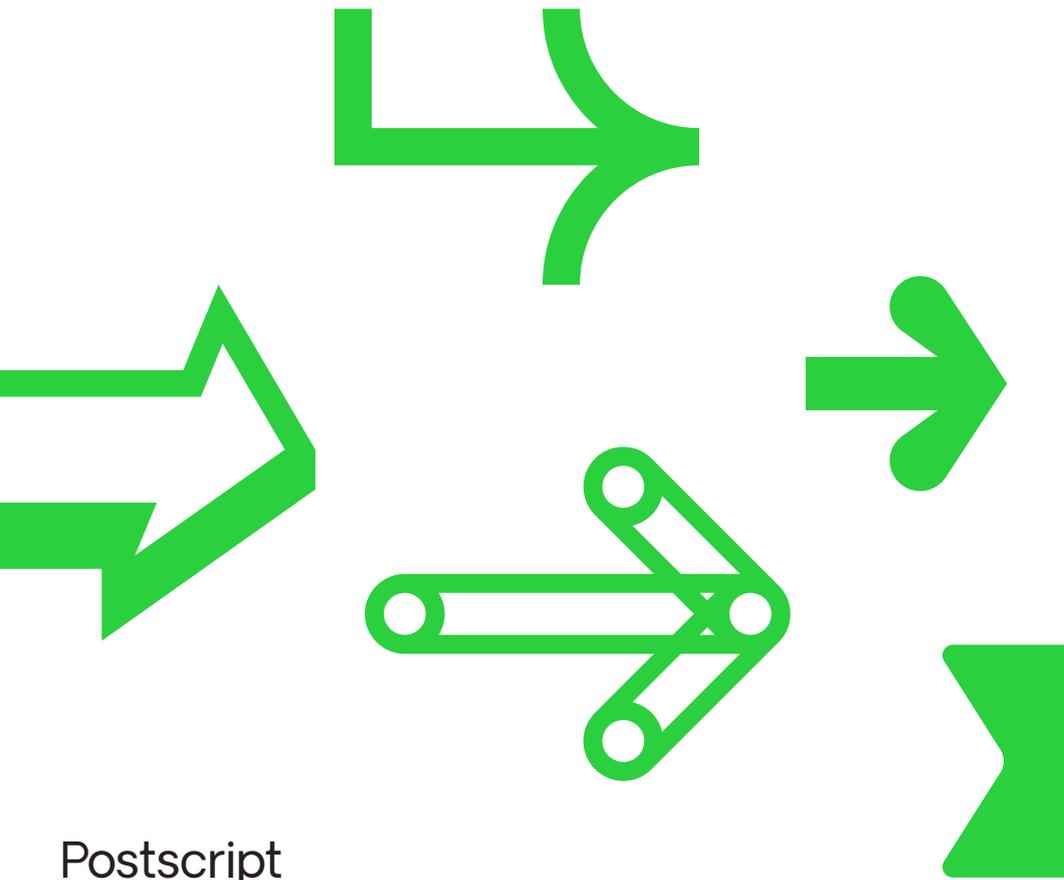
Rowan Bailey, Claire Booth-Kurpnieks and Lauren Velvick curated, programmed, produced and evaluated Cultures of Place. We would like to extend our thanks and gratitude to all the collaborators involved without whom this festival would not have been possible.

Author Bionote:

Claire Booth-Kurpnieks is a Research Fellow for the Cultures of Place project, based in the School of Arts and Humanities at the University of Huddersfield. Her research is focused on place-based approaches to cultural production and health, happiness and wellbeing in arts and culture.

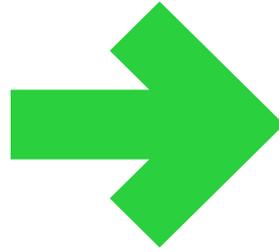
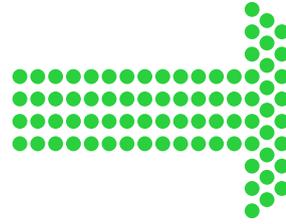
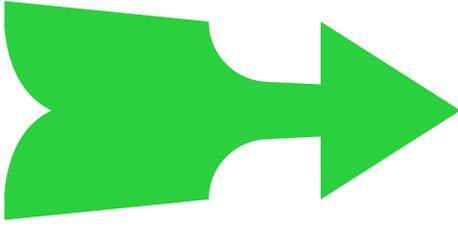
Further Details:

pure.hud.ac.uk/en/persons/claire-booth-kurpnieks



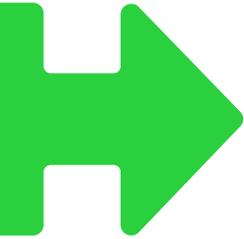
Postscript

In November 2022, the School of Arts and Humanities at the University of Huddersfield in collaboration with Kirklees Council co-hosted a one-day conference entitled 'Culture is Ordinary'. The purpose of the event was to bring together a range of voices and conversations about the development of a new cultural strategy for Kirklees that would sit alongside the draft Heritage, Tourism, Everybody Active Strategies and Libraries Plan. The future cultural strategy aims to connect to Kirklees' shared Economic and Health and Well-being strategies, the Kirklees Futures Strategy for Children and Young People, and the ambitious masterplans for towns and local centres across Kirklees. Taking influence from Cultures of Place and the ethos underpinning the words of Raymond Williams, the conference emphasises the importance of developing a strategy that is about people, artists, musicians, makers, creatives, thinkers and innovators who work across all sectors. And of course, such a strategy is about place and place-based working.



With keynote speakers including Darren Henley (Chief Executive, Arts Council England) and Professor John Holden (The Ecology of Culture) and a range of breakout sessions across Temporary Contemporary at The Piazza, key panellists engaged with questions aligned to Kirklees and culture:

1. What is the role of heritage in the cultural life of Kirklees?
2. What does the cultural offer contribute to the Visitor Economy?
3. What is the role of culture in Health and Wellbeing?
4. Building a cultural future, what does it look like?
5. What can culture do to support, empower and inspire our children and young people?
6. What role does the Voluntary and Community Sector have within the cultural ecology of place?
7. How can we approach being place-based in Kirklees?
8. What is the role of universities in enabling cultures of place?
9. How does sport engage in the cultural life of Kirklees?



Representatives from Kirklees Council, universities across the region, independent arts and cultural organisations, Arts Council, Yorkshire Universities, Council for Higher Education in Art and Design and Civic University Network came together to work through these questions and begin a conversation that would then be taken to the towns and villages of Kirklees as part of a district wide engagement process, resulting in the development of a place-based cultural strategy.

The contributions made by the School of Arts and Humanities to Cultures of Place and by extension to the conference 'Culture is Ordinary' is an example of working in collaboration to achieve district wide goals and ambitions. We hope that our work as researchers at the University of Huddersfield continues to play a significant role in helping to shape the future of culture across the region.

Cultures of... is a changeable programme of arts and humanities research in the public realm. As a programme it is invested in place-based making with external audiences, collaborating partners and creative communities.

For more information please contact:

R.Bailey@hud.ac.uk

Instagram & Twitter:

@Culturesof_

Website: 

Cultures of Place is a celebratory showcase of research exhibitions, installations, performances, workshops, podcasts, talks and discussion about place. Produced by the School of Arts and Humanities, University of Huddersfield.