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Darrell Viner: materiality, process and the coded object.

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**School of Art, Design & Architecture Research Conference 2016**  
**University of Huddersfield**  
**January 14th 2016**

**ADA in materials and visual culture:**

The session addressed the role of materials in the production of new knowledge in art and design practice and theory. Historically art and design has always involved collaborative exchanges: between artists, historians, theorists, consultants, designers, technicians, engineers and policy makers. Today new technologies and innovations - capturing form with data is just one example – offer opportunities for artists and designers to engage in novel trans-disciplinary research relationships. This poses the question how to initiate, develop and sustain research collaborations beyond the conventions of our traditional disciplinary boundaries?

Chair: Dr Alison Rowley

**Darrell Viner: materiality, process and the coded object**

Robert Lycett

**Abstract:**

This presentation explored Viner's early practice of computational drawing, generative and transformative processing, and intersecting virtual spaces as a sculptural material. During 1977, Viner produced an experimental computer animation entitled 'Inside/Outside', and the author discussed a 10 frame fragment of animation that was uncovered within the archives of the Henry Moore Foundation (Leeds, UK). It was argued that these animated paper sketches, produced in May 1977, were a preparatory stage for the completed film. The existence of the original computer code, written using John Vince's 'PICASO' subroutines for FORTRAN, also offers an opportunity to contextualise Viner's conceptual thinking in relation to code as an object and the use of pseudo-randomness (chance) as a temporal, material transformation.

**Keywords:**

material, generative, sculpture, computational drawing

