
Poster assignment

Poster Assignment

- The assignment is **mandatory**, the exhibition **optional**.
-

Poster Assignment

- The assignment is open in **MyCourses** under **M5/M6**
 - There are **two** different **folders** you can choose from
 - If you want the poster to be **exhibited**
 - If you **do not want** to exhibit the poster
-

Options

- You may work **individually** or in a **group**
-

Options

- About a **topic** you are interested in
OR
 - About your preliminary research **plan**
OR
 - About your **ongoing** research (Second-year students).
-

Submission Specifications

- Deadline for submissions to be exhibited: **March 28 at 18.00**. Later submissions can't be taken into account.
 - **PDF**-format
 - **Vertical A2** (colour or b/w)
 - Analogue poster-designs should also be **digitally** submitted as scans.
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Poster Assignment

- The posters will be exhibited on **55" screens** in Väre and at the Harald Herlin Learning Center.
 - The installing happens on Friday, **March 31.**
 - The exhibition opens on Monday, **April 3.**
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Some examples



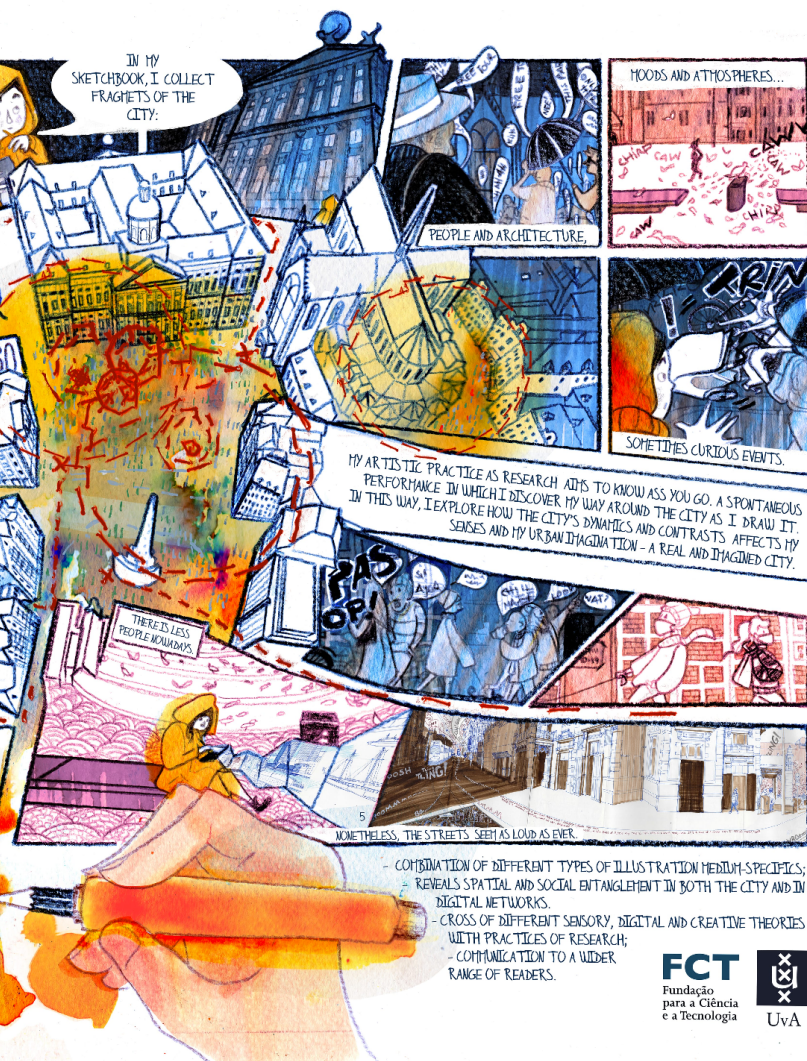
DRAWING AS YOU GO: CONSIDERATIONS ABOUT THE ILLUSTRATOR AS URBAN RESEARCHER

BY: **TANIA A. CARDOSO**

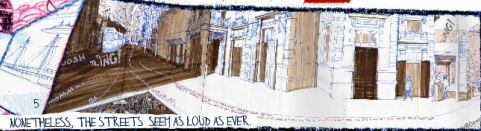
AS AN URBAN CHRONICLER, I FOLLOW PSYCHOGEOGRAPHICAL METHODS AND GRAPHIC JOURNALISM EXPLORING A SKILLFUL WAY TO INVESTIGATE THE CITY WHILE, SIMULTANEOUSLY, RETHINKING ILLUSTRATION AS AN OBJECT OF CRITICAL URBAN REFLECTION AND EDUCATION.



- SLOWER PRACTICE OF URBAN RESEARCH;
- ATTENTIVE AND GENTLER APPROACH;
- INTERDISCIPLINARY AND PATCHWORKED METHODOLOGIES;
- NODES AND FRAGMENTS;

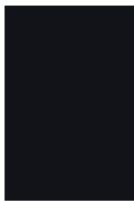


MY ARTISTIC PRACTICE AS RESEARCH AIDS TO KNOW AS YOU GO, A SPONTANEOUS PERFORMANCE IN WHICH I DISCOVER MY WAY AROUND THE CITY AS I DRAW IT. IN THIS WAY, I EXPLORE HOW THE CITY'S DYNAMICS AND CONTRASTS AFFECTS MY SENSES AND MY URBAN IMAGINATION - A REAL AND IMAGINED CITY.



- COMBINATION OF DIFFERENT TYPES OF ILLUSTRATION MEDIUM-SPECIFIC;
- REVEALS SPATIAL AND SOCIAL ENTANGLEMENT IN BOTH THE CITY AND IN DIGITAL NETWORKS.
- CROSS OF DIFFERENT SENSORY, DIGITAL AND CREATIVE THEORIES WITH PRACTICES OF RESEARCH;
- COMMUNICATION TO A WIDER RANGE OF READERS.

1-5: Tania A. Cardoso, sketchbook illustration (details), 2019-2020.



In the north of Spain, a river marks the border between the country and its neighbour, France. On the middle of that river is a small island, belonging to neither yet belonging to both: every six months its ownership changes. The first half of the year, it belongs to Spain, while the second half of the year the ownership passes to France. And so the Pheasant Island is shared by both countries and finds itself in a constant flux of movement and transformation.



As I was illustrating it for a reportage project, that in-between space raised questions on objectivity, liminality and visual communication.

How can reportage illustration be journalism if it so undeniably subjective?



Also called places of transition or transformation, they are thus filled with uncertainty but also hold important creative potential. As illustrators we can use that space to creatively understand and overcome troublesome concepts.



Liminal spaces (from Latin *limen*, 'threshold') mark a pause and encourage exploration within a space - physical or mental - away from societal norms, before reintegrating with society again.



At the beginning was the black.

The more I drew in situ, the more I realised how I was actively choosing to include some parts of the narrative and leave out others.

I found myself in a threshold.

research tool to better understand liminal landscapes, mythologies and resulting realities. Through an intuitive approach of abundant making, I illustrated liminal landscapes - real ones from observation such as the Pheasant Island or landscapes encountered on train journeys, as well as imagined ones. My aim was to discern the role of reportage illustration within the wider contemporary journalism and illustration context. For instance, how did the journalistic narrative change if I added (wrongly) remembered details?



What are people's ideas of truth?

"Glimpses" |
A practice-led research project

Education
& Illustration:

Models, methods, paradigms

"You're being manipulated and there's nothing wrong with it"

Learning through illustrating: the fruitful chaos within threshold concepts



This research-led process was additionally accompanied by the ideational creation of artist's books on truths, manipulative communication and trickster beings, through folding and playing with paper. Both processes are speculative with no clear outcome in mind and have opened up new frontiers of thinking through illustrating.

Somewhere in-between practices



"[...] messy journeys' back, and forth and across conceptual terrain [...]"

(Cousin, 2006; as quoted by Land, Meyer, Flanagan, 2016, p.xviii)



Indeed, it was through creating that I was able to ask, to think and to finally make sense of the concepts of subjective journalism and the resulting truths. The inquiry was followed by a rigorous, this time very conscious, process of editing and refining.

Called 'Glimpses', the end research project also includes an artist's newspaper titled *The Printed Word* #1 'Spaces of transit and suspension' which compiles the illustrated reportage project on the Pheasant Island and other liminal landscapes with a written article on the value of subjective journalism. This documentation of different ways to see the world offers a new personal perspective

and reminds the audience of both the journalist's and their own subjectivity.

While the research-led project represented a lone mental space of ambiguity and abundant creating, the resulting landscape of artist's books forms a physical liminoid space, inviting viewers to take time out of their daily routines to interact with the delicate work, to reflect on it and to wonder, perhaps creating additional questions.

As such, rather than a visual representation of conclusions, my creative practice is the embodiment of the action of researching, and poses a case for the use of illustration to overcome troublesome threshold concepts.



Illustration Talks About Itself.

Gabrielle Brace Stevenson
Lecturer in Children's Art at Hereford College of Arts



The **De Certeau's** theories about the **theoretical relevance of narrative** help justify both the use and the rejection of non-linguistic practices, represented here by sleeping Beauty. I chose a sleeping and passive character from a fairytale to personify the a stand-in for the idea of 'operativity', **lacking language and consciousness** (De Certeau 1984: 70). But, here enters the paradox: how to have a discussion with a practice which does not "speak its meaning using words? Traditionally that job has fallen to the analyst or critic, in other words: to theory.

Theory is represented here by psychoanalyst, loosely based on Freud. This character has written volumes on countless other practices, he is here to turn his 'discursive mirror' on the hidden knowledge of the **'expert but mute body'** (ibid 42) of illustration practice, which is supposed to be "knowledge which it is unaware of itself." However, De Certeau argues that the practice of storytelling, in its many forms, is in fact aware of itself, and is given "an authority on what concerns theory" (ibid 78). Using narrative illustration to trust practice and theory as if they were in a literal relationship 'narrativises' the discussion, using the sort of non-linguistic practice discussed in De Certeau's text.



Characterification - When personified into characters, abstract ideas can both speak for themselves and engage in a dialogue with each other. They also become subject to narrative twists and character arcs.

PERSONAL KNOWLEDGE

! But - what if illustration woke up?

Can he interpret her dreams?

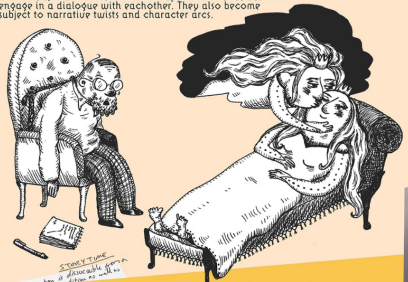


'ORINARY' - Barret

METAPHORIZED - De Certeau

NARRATIVISING PRACTICE - De Certeau

Rejecting the notion of scientific detachment - Blang...



"The 'outcomes of artistic research are necessarily unpredictable" - Barret 2007: 3

Storytelling is "both its art and its discourse" - De Certeau, 1984: 90

The relationship is not literally reversed but illustration practice takes the lead, using the tools which come naturally to her, to gain 'explicit' knowledge of Theory.



The situation has taken a saucy and comic turn, producing the sort of "evidence" from the imaginary landscape of inquiry (ibid)... can only be fantastic and not scientific." (De Certeau, 1984: 42)

By some practices applied only to the social field, one can produce a 'scientific' (p. 19)



A third position between practice and theory



Exploring the Art Director-Illustrator Relationship in Higher Education

Every commercial illustration project is a collaboration between illustrator and art director. How often and how deeply do we explore this relationship with students? Besides the professional practice benefits, what could students learn about creativity and communication by investigating the art director-illustrator relationship?

Source 1

A project developed over 3 iterations at Edinburgh College of Art; the lecturer runs an editorial illustration project switching between the roles of art director and lecturer. The two approaches and criteria are compared and contrasted throughout.

Source 2

An ongoing series of critical conversations with The Guardian art director Sarah Habershon on the nature of art direction and the collaborative relationship it has with illustration.

Source 3

15 years experience of working with art directors for clients such as The New Yorker, Google and Faber & Faber alongside 10 years of teaching experience.

Findings

Art directors need pictures that solve the given problem without relying on further commentary or justification. This invites exploration of the pure communicative functioning of pictures (i.e. how they work) and, temporarily, renders questions of personal expression/exploration as secondary.

The art director - illustrator relationship is a collaborative process. This creates opportunities for students to let others into their own processes, integrating others' ideas and relinquishing total ownership of a project. Self awareness increases when we are required to articulate our thinking and have it reflected back to us by others.

Art directors and illustrators must develop a vibrant, trust based relationship in order to achieve the best outcome. Skills such as negotiation and interpersonal communication can be presented as activities to engage with creatively and analytically.

Art director - illustrator relationships demonstrate the significant potential of conversation as a process for conceiving and developing ideas.

Considering the art director - illustrator relationship enables students to find parallels between verbal and pictorial forms of communication and encourages them to transfer their understanding between the forms

Future activity

I intend to further explore this topic by developing a teaching project, in collaboration with prominent art directors, where illustration students art direct each other, remotely, across institutions.

Michael Kirkham - mkirkham001@dundee.ac.uk

Introduction

This poster presents an overview of a Research Module run with Year 2 BA Illustration students at the National College of Art & Design

As educators, we often show students what we feel illustration can do. Yet my hope for this module has been to develop an environment where students get to explore, investigate and share their own independent understanding of the discipline.

While we may feel that the role of the illustrator is changing, history has a tendency to repeat itself. By placing the history of illustration at the core of this module, it provides an opportunity for students to contextualise their role as contemporary image-makers within a broader political, social, cultural and economic context.

Methods

Year 2 at NCAD introduces students to the fundamentals of illustration: drawing, printing, composition, narrative and sequence. While research is an integral part of the entire programme, the research module specifically aims to introduce inquiry as another fundamental part of the discipline.

In Semester 1, this module is broad and collaborative. It introduces students to a variety of research methodologies through a series of short assignments that encourage them to explore and reflect on their own personal understanding of the discipline while also negotiating that position with their fellow students.

Twentieth-century illustration is used to ground these disparate short assignments, and prompts students to recognise the ever-changing role of the illustrator. It draws attention to how illustration shapes, informs and responds to a multitude of external factors.

One assignment sees each student assigned a different artistic movement and asks them to give a brief presentation about it. In their next assignment, they are then asked to produce a zine in response to that movement. This has led to feminist reimaginings of pin-up art, irrational colouring books inspired by the Dadaists, and an unsentimental reflection on contemporary dating informed by the New Objectivity movement.

These short Semester 1 assignments provide more opportunities for students to take risks and to fail. In Semester 2, the focus shifts to a single self-directed assignment. This allows students to build on their skills from the first semester while also encouraging them to explore where they feel they may wish to position their own practice as illustrators.

“If you want to do anything new you must first make sure you know what people have tried before.”

— E. H. Gombrich, *A Little History of the World* (1936)

Outcomes

In Semester 2 students are asked to complete the following:

- Identify and research a subject-matter that is rooted in the 20th-century
- Develop a research question to guide the research
- Using primary and secondary research, use an explorative and iterative process to create a visual outcome that answers the research question

Subject Matter	Research Question	Outcome
Twentieth-Century Literature	Can a student's understanding of the English senior cycle be improved through the use of illustrations and imagery?	A personalised illustrated poetry pack for students that could be generated through a website
The Establishment of the Irish Girl Guides	How can I use Illustration to promote the Sustainable Development Goals within the Irish Girl Guides?	An illustrated activity book for Irish Girl Guides to help to further educate on the Sustainable Development Goals in a fun and engaging way
The LGBT movement in the city of Cork during the 1980s and 1990s	How could an illustrator tell the story of the 1980s/90s LGBT movement in Cork in a way which would be accessible and engaging to the younger LGBT generation?	A series of animated vignettes based on interviews with figures involved in Cork's LGBT movement

Critical reflection is an integral part of this module and so students develop and submit Research Documents that outline their process. This helps to stress the value in their research and emphasizes that investigation, consideration and reflection should be important factors of their practice.

Results

Research Documents provided an insight into the successes and shortcomings of the module. Selected findings included:

- Students established trust in the process of research and identified the benefits of undertaking primary and secondary research
- Most students highlighted the advantages of defining a strong research question to guide their work
- Many students identified shortcomings in their time-management—an important learning outcome as they transition to their final year
- The brief provided an opportunity for students to develop a relationship with self-directed work. Some reflected on the challenges and opportunities that an open-ended brief has compared with a more industry-focused one
- A large number of students noted how much they enjoyed the brief and many continued with continuing their work after submission

“One thing design does very well is give tangible form to ideas, ideals, attitudes, and ways of seeing the world, all expressed through the stuff of everyday life.”

— Anthony Dunne, *A Larger Reality* (2018)

Conclusion

Traditionally, the role of the illustrator has involved meeting the needs and requirements of other people; clients provide content and the illustrator is responsible for communicating that content visually. Yet, today, the role of the illustrator is becoming more multifaceted.

By encouraging students to research and develop their own content, do we risk diluting the traditional understanding of the discipline or are we helping to champion its development? By grounding this teaching in the historic, I believe that it provides an opportunity for students to recognise the tradition of the discipline while also encouraging them to navigate their own unique definition of it.

References

- Dunne, A. (2018). *A Larger Reality, in Fitness for What Purpose*. Manchester: Design Manchester / Eyewear Publishing
- Gombrich, E., (2013). *A Little History Of The World*. New Haven: Yale University Press

LEARNING FROM LISSITZKY

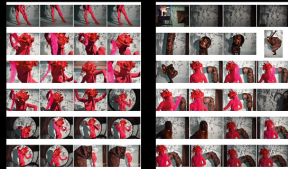
ILLUSTRATION AND THE NEW NON-OBJECTIVITY

P. Lissitzky, the Russian avant-garde artist at the beginning of the 20th Century, declared a break with traditional modes of representation and embraced geometric abstraction, aiming to revolutionize artistic practice. The **Word and Image** module, through abstract visual representation, encourages a deeper engagement with a text to communicate meaning in an intuitive, idiosyncratic and creative way. Lissitzky and other abstract artists are referenced in the module to contextualise abstract means for communicating a narrative. Throughout this brief, students engage with a methodology which recognises the need for research, exploration and experimentation.

This Level 2 BA Hons Illustration module is designed to question the Illustrator's role as an interpreter of literary meaning. Students engage with and visually communicate a range of fiction and non-fiction narrative including: news reports, spoken word, and documentary material through non-literative visual means.

AIMS

The aim of the module is to deconstruct visual language and communicate a narrative using non-literative means. To promote a new methodology for illustration, questioning what is illustration and the role of the illustrator?
 Reflect on the role of the illustrator through the study of the relationship between literary meaning and visual interpretation. Investigate individual approaches to the role of the illustrator as translator and interpreter. Analyse texts and synthesise practical skills in the realisation of a series of 'visual equivalents'. Consider the nature of reading and textual analysis as a key skill for illustrators. Visually articulate the relationship between text and image as an effective form of visual communication.



Megan Pflüger King and Isabella Daly: Little Red Cap by Carol Anne Duffy

METHODS: LECTURES & WORKSHOPS

Abstract/Figurative Data Visualisation. Visual Research. Narratology. Composition for Storytelling. The Abstract Brief. Semiotics. The Grammar of Visual Design. Text as Image - Image as Text. The Move from Words to Pictures



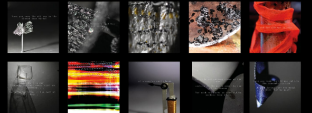
Beth Susanna Hines: 'Sill' Bear by Maya Angelou

OUTCOMES

A sequence of interconnected images or the equivalent, visualising a narrative using non-literative, abstract means. This can be in the form of either a book, animation, film, 2D artwork, performance, intervention, installation or performance.

The second outcome includes typographic elements to complement the abstract narrative. Text can be used as image or more literally to anchor meaning.

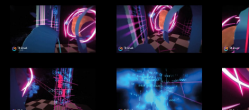
The module encourages abstract thinking and making and a collaborative and experimental approach with outcomes as diverse as performance, dance, 2D artwork, film, installation, animation, puppetry and immersive technologies including Virtual reality.



Algalal Smith: Street of London by Ralph McElrath

CONCLUSION

Students engage in thorough research into the background and context of their chosen narrative. The lectures and workshops enable them to make an informed decision into which abstract visual language to employ. The module starts by students creating a soundscape from a narrative, opening up the program for deconstructing a story in a new way. This methodology informs practice in subsequent modules, even if choosing to return to a more literal figurative way of working. Students also challenge the role of the illustrator in interpreting literary meaning, the visual component becoming much more of a parallel element, or a co-designed outcome rather than a passive secondary media, purely used as a visual decorative accompaniment or page filler.



Joshua Street: VB raised on a soundscape. Jabbarwally by Davis Carrall

WHAT IS A WORD WHEN IT'S NOT A WORD?

<p>How to become a better Illustrator (and others): spend time in Imaginary worlds, talk to yourself, fly away from people, commune with nature, draw about it. A cross-disciplinary and transformative educational research project.</p>	<p>Objective This project explores the relationship between visual communication & ecopsychology, aiming to engage illustrators with nature, wellbeing & sustainability.</p>	<p>The Brief This brief introduces students to a way of exploring their experiences and attitude towards the natural environment, and asks whether their behaviour & attitude might change while engaging with practice, creative and analytical activities.</p>	<p>The Tasks 1. Imagine (anticipate) time in nature & generate writing and imagery in response. 2. Experience (achieve) time in nature alone & generate audio recording of verbalised thoughts. 3. Interpret (reflect) on experience or perspective on nature, humans & wellbeing using illustration.</p>	<p>Ecopsychology "The deep & evoking psychological question-who we are, how we grow, why we suffer, how we heal-are inseparable from our relationship with the physical world. Similarly, the sources of our deepest, most fundamental problems, are deeply rooted in the psyche, our language of self & nature, & our behaviours." Doherty 2018</p>
<p>Student Reflection "I feel more connected to the outdoors and more aware of my impact."</p>	<p>"I always thought of nature as somewhere remote or with hardly any man-made objects. Since the project I've realised that nature is everywhere & city parks in nature, as it is planted gardens."</p>	<p>"My opinion on nature's power has undoubtedly been affected. Whilst I would often see nature as a single entity, I now understand that there is so much diversity in a forest that there is on an entire planet of humans."</p>	<p>"I think my relationship with nature has changed as I could never normally imagine myself sitting down and talking to how nature was making me feel with so much distance. However, after doing this, I discovered that I quite enjoyed it and that I should do it more."</p>	<p>"I definitely feel that my relationship with nature has changed for the better. I found it helped put me in a more open & creative frame of mind... & I want to make better choices to help the environment so that I, as a human, can continue to experience and enjoy nature."</p>
<p>Outdoor Data At the outset of the project, 85% of the students stated "I enjoy being outdoors, even in unpleasant weather". After the project, 62% said they did.</p>	<p>Lifestyle Data At the outset of the project, when describing their lifestyle, 47% of the students stated they did "quite a few things that are environmentally friendly". After the project, 60% said they did.</p>	<p>Behaviour Data At the outset of the project, 62% of students agreed that their actions could change things in other places on the planet. After the project 78% agreed.</p>	<p>Meaning Making For learners to shift attitudes, "they must engage in critical reflection on their experiences, which in turn leads to a perspective transformation." Meaning making through illustrative practice involves students creating personal meaning through their visual work, to then apply to action.</p>	<p>Conclusion The most evocative experience can be attributed to human-environment interaction, novel experience in nature, meaning-making, & positive challenge using creative methods.</p>
<p>Summary Compared to previous iterations of this project, this was the most ambitious & innovative. Working with a large group (50 students), all students working remotely & independently (due to lock-down), and a fast-paced set of tasks, over 10 days.</p>	<p>The shift of attitudes has been expressed in students' reflective writing, but a shift of perspective through visual language has not necessarily been as profound as on previous occasions. There was less time and dialogue to explore the semantics of the visual component, & therefore meaningful expressions.</p>	<p>The project was originally designed in response to increasing environmental degradation, climate change, & escalating mental health issues. Mental distress has almost doubled amongst university students since lockdown, so nature connection could prove even more critical with curriculum design now, more than ever.</p>	<p>This project was devised by Sheffield Hallam University colleagues, Joanna Buckidge (Visual Communication) and Elizabeth Freeman (Ecopsychology) who share a mutual interest in work about nature connection, environmental issues and wellbeing.</p>	<p>www.gateco.uk www.gateco.uk</p>

Functional Peptide β -sheets Microsponges

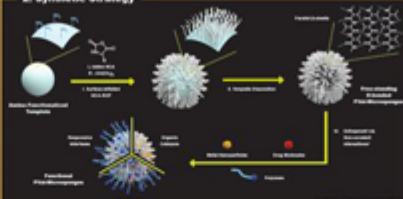
Steven Harris Wilbourn, Dr. Adrian Sullisto, Dr. Edgar H. H. Wong, Dr. Anton Blencowe, Prof. Greg G. Qiao¹
Polymer Science Group, Department of Chemical and Biomolecular Engineering, The University of Melbourne, VIC 3010, Australia
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1. Introduction

Polymers have diverse structural motifs, an exciting field of research materials due to their ability to form highly ordered structures such as Janaki's¹ 2018, the complexity of their folding patterns to form macro-molecular aggregates in solution creates a rich base towards the preparation of well-defined β -sheet associated materials.

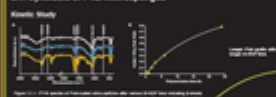
By employing surface-initiated ATRP, poly(arylether)s may be synthesized on the surface of micro-sponges, which are porous materials with high surface area. These are demonstrated the unique ability of the porous microsponges to entrap water molecules, dyes, drug molecules, and the related polymers via non-covalent interactions. The ability to entrap the macro-molecular dyes of metal ions, etc. are explored and present a variety of potential approach towards the formation of functional materials for various applications.

2. Synthetic Strategy

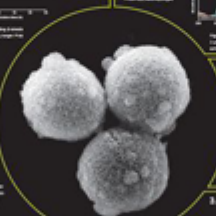
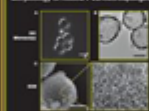


3. Results and Discussion

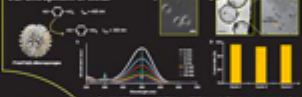
3.1. Synthesis of PBA microsponges



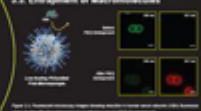
Morphology of hollow PBA microsponges



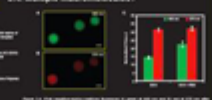
3.2. Entrapment of Metal



3.3. Entrapment of Macromolecules



3.4. Multiple macromolecules?



4. Conclusion

The present study demonstrates the facile formation of porous microsponges by employing surface-initiated ATRP. The porous microsponges are highly porous materials with high surface area. These are demonstrated the unique ability of the porous microsponges to entrap water molecules, dyes, drug molecules, and the related polymers via non-covalent interactions.

Further studies are currently directed at employing the surface-initiated approach to fabricate other porous β -sheet associated microsponges, as well as utilizing the porous microsponges as platforms for various catalytic and biomedical devices.

5. References

1. S. H. Wilbourn, S. Sullisto, E. H. H. Wong, A. Blencowe, G. G. Qiao, *Chem. Commun.* 2018, 45, 4071-4088.
2. S. H. Wilbourn, S. Sullisto, E. H. H. Wong, A. Blencowe, G. G. Qiao, *Chem. Commun.* 2018, 45, 5201-5208.
3. S. H. Wilbourn, S. Sullisto, E. H. H. Wong, A. Blencowe, G. G. Qiao, *Chem. Commun.* 2018, 45, 5209-5216.

6. Acknowledgement

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TRITON HIGH SCHOOL

September 3-5, 2021, 8AM | High School Gym

An exhibit on scientific
innovations and
evolution.

Best
inventions
of all times