

Design Spectrums

Research,
Practice and
Pedagogy
2024
Symposium



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LINCOLN SCHOOL OF DESIGN

“Where do ideas come from?

From looking at one thing and seeing another. From fooling around, from playing with possibilities, from speculating, from changing, pushing, pulling, transforming, and if you’re lucky, you come up with something worth saving, using, and building on. That’s where the game stops and the work begins.”

Saul Bass

Foreword

Clem Monro, Associate Professor
Deputy Head,

School of Design
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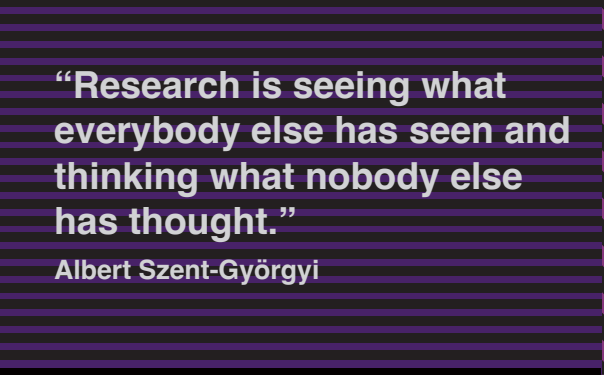
Like all good ideas, it started with a conversation, a reflection as to how as academics, we can share what it is that we do, outside the classroom, and so we came up with something, the School of Design staff symposium was born. In an embryonic state for a time, it slowly started to take shape and here we are, nine months later!

As busy academics, we often find ourselves creating our own research and practice, in liminal spaces and it is within the in-between where the creative and thinking processes can take a form of sorts, gain momentum and finally, bear fruit.

It felt important to give this symposium a title and Design Spectrums felt appropriate, because it truly encompasses and represents the eclectic range of exciting topics that are being presented and is an opportunity for colleagues in the School

of Design to share an embodied, experimental and collaborative platform in which to share current practice, scholarship, research and pedagogy across four areas including, traditional paper presentations, poster presentations, a one day pop-up exhibition and work in-progress presentations.

We are delighted to introduce the Design Spectrums School of Design staff symposium, featuring presentations and pop-up exhibition from academic colleagues across the School of Design, as well as presentations from our partner and friends from North-West University in South Africa. We hope that this offering of explorations, investigations and adventures within design practice and research will expand the participants and audience for Design Spectrums beyond the life of the symposium.




“Research is seeing what everybody else has seen and thinking what nobody else has thought.”

Albert Szent-Györgyi

Presentation of Papers

Chair: John Stocker, Associate Professor

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“The intention in making the artwork is always to have a shared experience of equality that brings agency to the non-human avians.”

Everything **has** meaning

Dr Annie Morrad

University of Lincoln

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Abstract: Using experimental practice-based research within an art practice context when using the following; voice, sound, timbre, gesture, and touch with a non-human avian species.

This talk explores how language can be created with dialogues with non-human avian species. This language is formed to facilitate an interconnection, dialogue and interaction between artist and non-human with the intention of making artwork. The produced artwork is then transferred into a language that in turn produces a dialogue between the final artwork and receiver. These encounters enable co-productions between non-human avians and myself, exhibited in galleries and discussed in conferences and symposiums.

The intention in making the artwork is always to have a shared experience of equality that brings agency to the non-human avians. Therefore, encompassing their way of living in the natural world that they share with us. The final art outcome is a visual surface encounter that is always in transition and always an exchange.

Biography:

Annie Morrad is an internationally exhibited artist, musician and Senior Lecturer in the BA and MA Photography degree programmes at University of Lincoln, UK.

Annie works with conceptual ideas on interspecies communication and is opposed to speciesism and hierarchy. Her art practice incorporates: music; installation; photography; performance; video and sound. Annie also plays live improvised tenor saxophone. Her research is based on her view that during the time of ‘gatherers and foragers’ there was one unified language used as communication between non-humans and humans. This was conducted through timbre, sound, gesture, rhythm and smell. Part of this art practice is framed to rediscover forms of this language through dialogue with non-human species.

Website: <https://amorrad.myportfolio.com>

Insta: <https://www.instagram.com/anniemorrad>

“An interdisciplinary research project aimed at exploring collaborative practice-research across design, curation, art, and teaching as well as a desire to ‘get something started’.”

Getting things started: **A collective/collegiate approach to practice-research.**

**Dr Heather Connelly, Dave Eccles,
Nick Wilson and Jo Mansfield**

University of Lincoln

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NWilson@lincoln.ac.uk; JoMansfield@lincoln.ac.uk

Abstract: ‘Sense of Belonging’ is an interdisciplinary research project that was developed in response to discussions in the School of Design over a number of years aimed at exploring collaborative practice-research across design, curation, art, and teaching and a desire to ‘get something started’. The impetus for this project was a conference call on the theme of Belonging from the Foundation Year Network and our desire to present and engage the delegates in what we ‘do’ on Art & Design Foundation courses: prioritising the physical and experiential nature of art and design over a mediated paper presentation. Consequently, we booked the Project Space+ and created an open call for staff and students to contribute new or existing work on the theme of ‘Sense of Belonging’. The research project is broader than the exhibition, and will be conducted in different stages and comprises of a number of strands, questions and outputs, including a cross institutional zine workshop, catalogue and seminar, it is practice-based emergent and generative. This presentation outlines our project’s evolution, from its inception to its multifaceted approach involving exhibitions, workshops, publications, and seminars and will offer insights into our flexible yet structured methodology, emphasising learning through experimentation and iteration.

Biographies:

Dr Heather Connelly

Heather is an artist/researcher, Programme Leader, Senior Lecturer and International Lead in the School of Design, she holds a PhD in Fine Art from Loughborough University. Her artistic research concerns art-and-translation and linguistic hospitality, establishing Translation Zone(s), in 2016 to explore how art practice can be used to engage people in the complex issues of translation and more broadly transcultural communication. Heather often works across disciplines - creating the conditions for individuals to work together to examine, explore ideas, identify issue and problems through practice and is interested in how her research methods can be applied to design.

Dave Eccles

Dave is a Graphic Designer, Lettering and Mixed Media Artist, as well as a Senior Lecturer and Marketing Lead within the School of Design. Dave holds a Master’s Degree in Creative Practice that focuses on visual identity and identity mechanics. Dave has a design practice within the design sector and has worked on projects for national and international clients. His design research concerns collaged media and building multilayered messages from found materials, as well as lettering/font design. Dave is a multidisciplinary practitioner who is interested in cross-collaborative design projects that address consumer needs, and exploration of media, materials and process.

Nicholas Wilson

Nicholas, an experimental artist, curator, and Lecturer in the School of Design, holds a Master’s Degree in curation focused on collaborative practice. His art challenges perceptions using found materials to reimagine landscapes, fostering community engagement. As founder of an artist-led studio/gallery, he spearheads cross-disciplinary projects, exploring diverse media and processes. Nicholas’s commitment to experimentation pushes artistic boundaries, creating immersive experiences. His research in collaged media emphasizes place and the value of repurposed materials. Through multidisciplinary practice, he aims to engage viewers emotionally and intellectually, reshaping contemporary art’s potential.

Jo Mansfield

Jo is a designer and art director and a Senior Lecturer in Graphic Design. Having had roles in diverse multidisciplinary studios her career reflects a passion for blending creativity with strategic thinking. Seeking to harness the transformative power of design for the betterment of society, she approaches challenges through a lens of decolonisation, infusing her teaching with purpose and social consciousness. Jo’s work in industry reflects her eclectic tastes and love of design, from captivating visuals to reimagining spaces, reveling in the beauty of artistic expression and the endless possibilities it presents.

“This research examines how the ‘Victorian’ symbol, embodied in contemporary typography, can be linked to processes of selective heritage (memory) romanticism and commodification in Britain and America.”

Image courtesy of
Ashley Willerton

Embellished ‘Authenticity’: A critique of neo-Victorian typography.

Dr Rowan Gatfield
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Abstract: Contemporary Typography (the design and arrangement of letterforms on the page), owes much to the platonic functionality embodied in the modernist approach of the Bauhaus Design School in Germany at the turn of the Twentieth Century (1919-1933). Centred around the unity of art and technology, alongside an ethos of objective, unembellished visual clarity, the influence of the so called “Swiss Style” altered the aesthetic approach of branding and advertising design in post WWII Britain and America. Consequently, the embellished letterforms that had epitomised the medieval, Victorian and Edwardian periods, waned. Yet, until recently, neo-Victorian typography has proliferated contemporary branding and design as means to “sell” nostalgia, the vintage or heritage.

Drawing on the work of scholars such as Samuels, Lowenthal, Cervellon and Brown, this research examines how the “Victorian” symbol, embodied in contemporary typography, can be linked to processes of selective heritage (memory), romanticism and commodification in Britain and America. This link becomes apparent when examining the causality behind the neo-Victorian

typographic aesthetic that emerged in Brooklyn New York, during the “memory booms” of 1980 and 1990s. Drawing on the insights of key proponents of this typographic genre, “nostalgia” is employed, as a lens, towards elucidating its role in Hipster café culture (beginning around the 2000s in Brooklyn, New York,) as a means of signalling hipster/typographer discontent with Swiss modernist typography; its retreat to nostalgia and, as countercultural typographic expression, indicating commercial independence from big business.

The findings of the study point to neo Victorian typography as being situated within a continuum in which decorative letterforms (semiotically associated with the past) are actively rejected in favour of modernism, but later re-emerge as legitimised forms of neo-tradition, appeasing our need for humanness, and a societal fear of losing touch with an imagined past always in transition and exchange.

Biography:

Rowan is a Graphic Designer and Illustrator. He holds a PhD in Cultural Anthropology from University of KwaZulu Natal and a BTech (Hons) and MTech Visual Communication Design degrees from Durban University of Technology. He is currently a Senior Lecturer on the Illustration BA(Hons) degree Programme at University of Lincoln, United Kingdom. His areas of research specialisms include: Zulu beadwork and material culture, ethnic tourism, British typographic and vernacular visual traditions.



Cultural and Creative(s) Placemaking: Emerging Research

Dr Jim Shorthose and Professor Anne Chick

University of Lincoln

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Abstract: This paper reports to colleagues, within the Lincoln School of Design, on the emerging research grouping on Cultural and Creative(s) Placemaking, by starting to discuss some of the context, concepts and practical projects being developed by the group's current members who seek to broaden out the group to other potential colleagues, themes, and practical developments.

Biographies:

Dr Jim Shorthose, (Senior Lecturer and Programme Leader MA Design). Jim's research centres on theories of creativity; the cultural and creative industries; and creative networks.

Professor Anne Chick (Professor of Social Design, and LSD Director of Research). Anne's recent research and professional practice is concerned with the following three core themes:

- Development of a toolkit and guidance for UK museums to co-create and co-produce accessible, universally designed, cost-effective multi-sensory exhibition interpretations and experiences.
- The survival of small UK Grassroots Music Venues (GMVs): How can UK GMVs become socially entrepreneurial, and is using design thinking approaches useful to them becoming socially innovative and enterprising?
- What are the most effectively ways for the University of Lincoln to collaborate with East Midlands HEIs to develop a realistic strategy and plans for networked support across the region for Creative Arts, Design, and Creative Tech professionals and recent graduates?

**“War is a theme
I find at once profoundly
disturbing but
also compelling.”**

Louisemarié
Combrink

Combrink, L. 2023.
War dreams. Mixed media: shoes, toys, books, metal stand,
covered with resin and paint.
Appr. 60 x 60 x 180 cm.



Making art about war

Dr Louisemarié Combrink

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Abstract: In this paper, I explore the conceptual and material processes that informed the making of two artworks that deal with war, with particular reference to present and ongoing wars that have made a profound impact on the world.

The first is my three-dimensional artwork called War dreams, and the second is a painting (Things that fall from the sky). The paper demonstrates how I grappled with representing the difficult theme of war – a theme I find at once profoundly disturbing but also compelling. In the first work, I draw on images of debris and human belongings, including shoes and toys that signify death and absence, and also books, whose presence amid the rubble suggests the destruction of culture, memory and knowledge. The painting deals with rockets and humanitarian aid that are air-dropped simultaneously in a very ironic gesture. I explore the senselessness of war, using both found objects as well as the traditional medium of painting. What is happening at present seems to speak to Achille Mbembe’s necropolitics: death worlds, especially, and spaces where grieving and grievable lives seem to be lost under the rubble and devastation of war.

Biography:

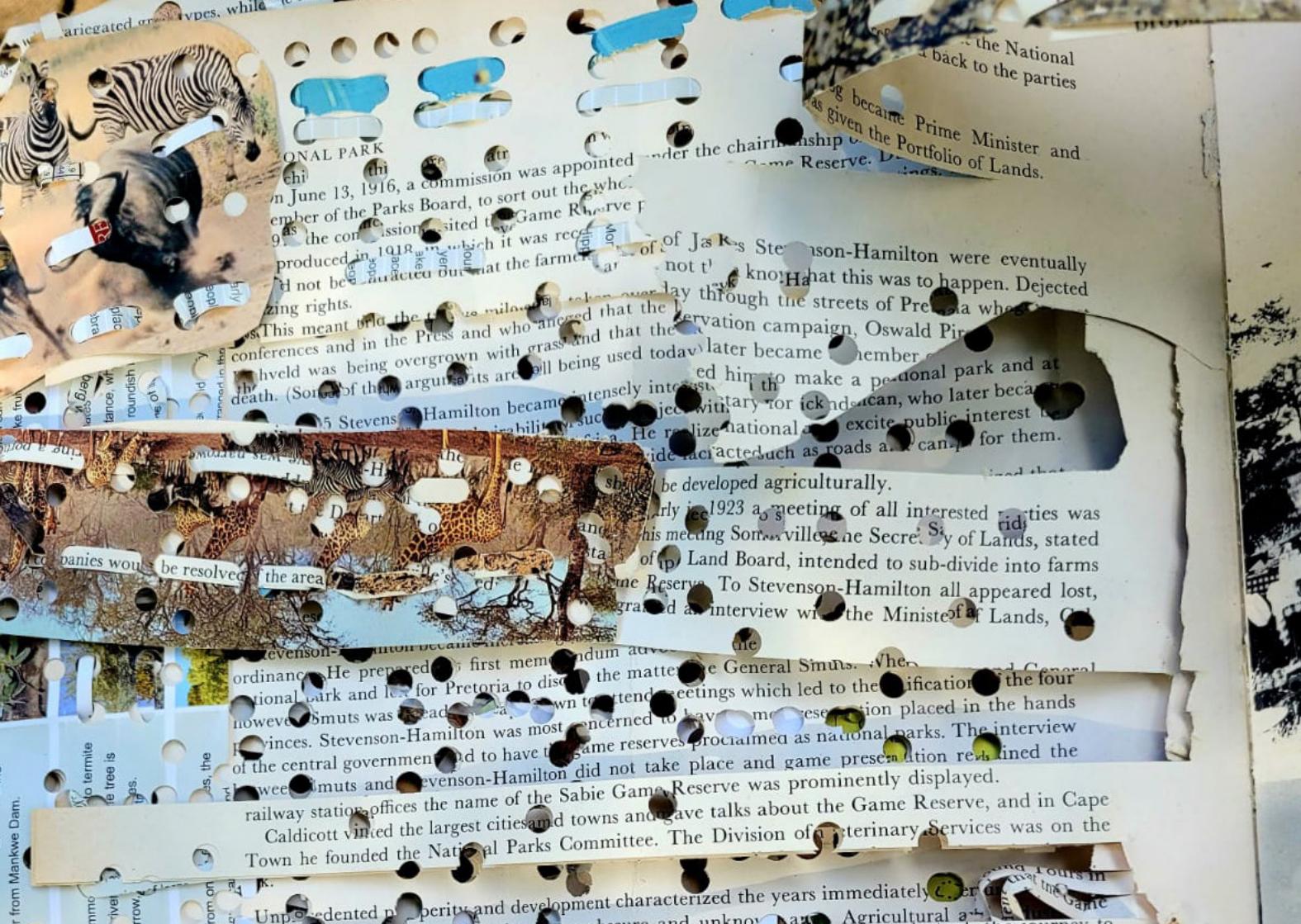
Louisemarié completed her Ph.D. in curriculum studies at the North-West University in South Africa where she focused on the installation art of South African artist Jan van der Merwe. She is interested in the field of post-classical visual narratology and has published on visual narratology, gender and practice-led research. She is also a practising artist and has exhibited in and curated a number of national art exhibitions. Cancer Trust and great Ormond Street Hospital and has worked with clients such as Disney, Lucas Film, and HBO.

**“Research is what I’m doing
when I don’t know
what I’m doing.”**
Wernher von Braun

Work in Progress Presentations

Chair: Dr Heather Connelly, Senior Lecturer

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Custos Naturae: practice-based methods for deconstructing an ode to colonial conservation

Dr Annemi Conradie-Chetty
North-West University, South Africa
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Abstract: "We, the heirs of Paul Kruger, have been given the task of preserving this paradise intact. [...] There is also the preservation of unspoilt nature which has left such an indelible imprint on the first Afrikaners of the north. [People] refresh themselves at the source which our forefathers discovered..."

These words are by John Vorster, Prime Minister of apartheid South Africa from 1966 to 1978, from the foreword to a 1970 publication about the Kruger National Park. The book positions the park as evidence of white intervention to save and safeguard nature against all odds. My encounter with this text prompted the exploration of alternative approaches to decolonial critique. This critique took the form of literal de-construction and destruction of the book through punching holes in the pages, cutting it into strips, and weaving new pages from the shreds. My presentation will give an overview of the process and outcomes of this practice-based approach. I also reflect on a workshop conducted about the book at an environmental

philosophy conference held in the Kruger Park, where conference participants were invited to use the process of weaving new forms from the book's punctured pages as an alternative mode of contemplating questions addressed at the conference.

Biography:

Annemi Conradie-Chetty is a South African lecturer, writer, and artist. She is a senior lecturer in History of Art at North-West University, and director of the research niche Visual Narratives and Creative Outputs (ViNCO). Her current research focuses on constructions of gender and race in visual culture and the commodification of colonial archival images in contemporary art and design. Annemi's artistic practice encompasses installation, performance, and mixed media work. She works with sewing, weaving and embroidery, discarded archival and waste material to explore vestiges of colonialism and environmental degradation.



“The film explores subjective time in cinema, focusing on how memories and expectations shape our present experience.”

Future Ghosts (Toekoms Spoke)

Mr. Hénriel Fourie

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Abstract: This research explores the memories and anxieties of a young South African conscript on a train to military service in the 1980s border war. Through a video triptych, the art film uses montage to create a non-linear experience of time, reflecting the jumble of memories, present anxieties, and uncertain futures the young conscript faces.

The first part dives into the past with dreamlike recollections, possibly of his father's conscription. The second part captures the present moment on the train, a space both influenced by the past and filled with anticipation of the future. Finally, the last part depicts a dream, hinting at the unknown experiences that lie ahead. The film explores subjective time in cinema, focusing on how memories and expectations shape our present experience. The train journey becomes a liminal space, a threshold between the familiar past and the uncertain future. This concept, similar to Pierre Nora's "lieu de memoire" (a place of memory), highlights the train as a space of transition and reflection.

Biography:

Hénriel Fourie is a South African designer and filmmaker currently based in Johannesburg. He is a designer, filmmaker, and the Subject Group Leader and Lecturer in Graphic Design at North-West University.

His background includes experience in graphic design, digital media, production design, and cinematography.



Interactions with UX and AR

Wayne Christian

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Abstract: This augmented reality project, has recently been piloted for the National Trust. *Invisible Worlds* is a collaboration between an interdisciplinary team of researchers at the University of Birmingham, the Institute of Historical Research at the University of London, University of Lincoln, alongside cultural partners (the Blackden Trust, the Derbyshire Caving Club, and the National Trust), and various creative partners working with soundscapes and storytelling.

It explores the relationship between storytelling, placemaking, and the new possibilities of interpretation presented by digital and creative public response. The project is associated with the romantic local Legend of Alderley Edge which tells of the wizard Merlin and a band of sleeping warriors who will rise and save our country in its hour of need. Wayne will be taking you through design processes, development, student involvement, observations and the latest results. He was also give a brief overview on two concurrent projects that are in development – Mablethorpe Histories and the new University of Lincoln student App.

Biography:

Wayne Christian has over 20 years of commercial experience in design, development and consultancy within the creative industries. He has taught across disciplines in the School of computer science and the school of design.

He works across subjects such as Graphic, Interactive and User experience Design, Cross-Platform Development and Virtual and Augmented Reality for both undergraduate and postgraduate study.

His research and professional practice focus on user experiences for a variety of applications such as web and app development, mixed, virtual, and augmented realities (XR). He has recently led projects with the RAF, Lincoln Cathedral and National Trust.

More recently Wayne has been seconded to support the University's Digital services in creating a UX team to develop a "smart" student app that leverages Big Data and Machine Learning for Predictive Behavior Modelling.



“The balletic
inhabitation of the watery landscape
fascinates me, stoking the creative fire in my work
which in turn manifests itself in print, on screen,
static and film-based projects.”

Vehicles of Culture

Jeremy Goffin

University of Lincoln

Email: jgoffin@lincoln.ac.uk

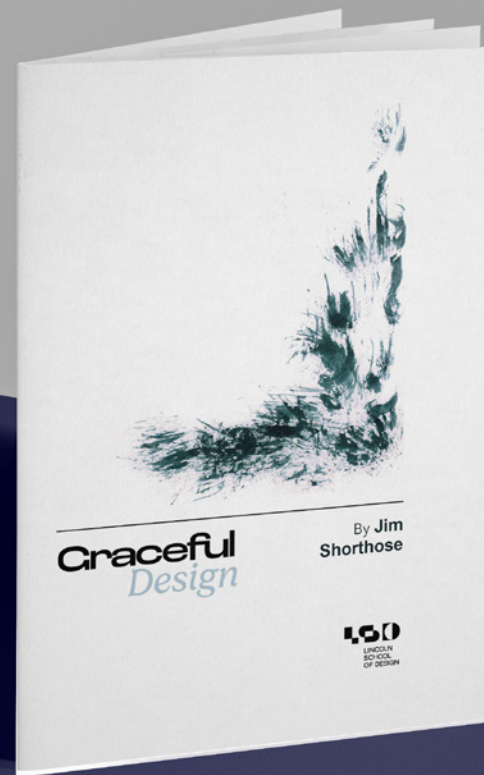
Abstract: Whilst the practice-led visual research outlet is focusing within the deconstruction of surfing and dissemination of ‘stoke’, I’ve been working on a series of experimental concepts. I explore the signification, perception, communication-in-context and aesthetic interpretations of this human (and sometimes nonhuman) behaviour. The balletic in-habitation of the watery landscape fascinates and stokes the creative fire, my work encompasses and manifests within print and screen, static and film-based projects.

My *Streams of Consciousness* and *Dings as Data* projects have focused the themes on the visual dance partner of Diaspora, locale, Credo within the UK surfing culture. *Vehicles of culture* (a work in-progress) aims to unlock a multi-generational approach to surf and skateboard riding culture. Although the two crafts are part of the same cultural heartbeat, they have a completely different user experience and lifestyle. The printing of the boards is unpicking the many different minutiae shaping elements within the surfboard, but on the other side of the spectrum is the deep data of skateboard against the environment (usual part of the metaphor of skateboarding against the system or the MAN). The work produced so far has been linked to the Museum of British Surfing’s collection of artefacts,

Biography:

Described as a visual syntax of Surfy Radness. A polymathic creative, maker and early career researcher with a methodology that is responsiveness, driven by the requirements of the surf-based investigations, informed by and through practice via emerging themes of community, solitude, reverie, and the ontological glue which drives us all to surf in the cold (North) sea.

The visual language finds semantic roots in print-based play & processes. focusing on the deconstruction and reconstruction through the medium of experiments which survive at the out edges and explore the graphic and plastic cryptoelect of British surfing.



An Introduction to Design Editions Series

Dr Jim Shorthose

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Abstract: To introduce the LSD Editions Series of self-published pamphlets, designed to add to the collective creative voice of the School – its rationale, intentions, processes, and ‘editorial policy’ – who it is for and how to get involved

Biography:

Senior Lecturer and Programme Leader
MA Design. Research centres on theories of
creativity; the cultural and creative industries;
and creative networks.



Birds and Boobs

Rhona Breeze-Lawlor

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Abstract: Birds and Boobs is a range of apparel created in partnership with Breast Cancer UK, the UK's leading breast cancer prevention charity.

Led by extensive research, including conversations with a senior breast care nurse and cancer patients, the strategy was developed to create a range appealing to the strong, fierce, brave, beautiful, empowered individuals who wanted to start conversations about breast health, and who together could join the Birds and Boobs flock.

The brand itself featured two birds, the Great Tit and the Great Horned Owl, chosen for their playful nicknames (Tits and Hooters), and the positivity of their common adjective (Great) and symbolic meanings across different cultures.

The logo mark was inspired by the Great Horned Owl, but also depicted breasts and a flying bird, symbolising pride and freedom. The brand typeface was inspired by the 1963 Washington March for Jobs and Freedom, chosen with strength, inclusivity and unity in mind. The range included dry-point etched birds and the logo mark strategically placed on the breast areas.

Supported by a PR agency, the brand launched just before Breast Cancer Prevention Week. I hope that the range will open up more conversations about breast health and allow lives to be saved as a result.

Biography:

Rhona is a part-time lecturer teaching third year students on the BA (Hons) Graphic Design course at the University of Lincoln.

In addition to co-teaching a variety of projects on the Visual Expression module, she leads a student-centred, externally-recognised employability project.

She is also a practicing freelance designer, specialising in working for charities and NGOs, operating under the studio name Breezign, and is a trustee for the Cameron Day Charitable Trust. Working for the Trust, Rhona has launched a student competition project involving up to 600 students and internships for 10 winners with some of the best studios in the country.

“Research is something that everyone can do, and everyone ought to do.

It is simply collecting information and thinking systematically about it.”

Raewyn Connell

Academic Poster Exhibition

NDH Atrium

Window Display	31	John Dowling University of Lincoln
Drawing in the Digital Age	33	Jamie Oliver University of Lincoln
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Beyond ‘It’s Really Nice’ : Modifying DeBono’s Six Thinking Hats Method to enable Autonomous, Focussed and Useful Peer Seminar Interaction.	37	Wayne Lockwood university of Lincoln



Window Display

John Dowling

University of Lincoln

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Abstract: The window tax was first introduced in England in 1696 by William III and eventually repealed in 1851. The goal was to tax the wealthy, under the assumption that the wealthier someone was, the more windows they had. Many found imaginative ways around avoiding the tax and as a result, the government expanded the definition of a window — treating it as any hole in a wall. There were many unintended architectural changes, including bricked over windows, fewer windows, and false painted windows. Fake windows became so fashionable that new construction included them for stylistic purposes. 'Ghost windows' or 'blind windows' can still be found in new buildings today. Window Display focuses on these silent, accidental, abstract works of art and how they represent a visual narrative of the historic market town of Newark in Nottinghamshire, serving as a canvas where deception and uniformity dance in harmony.

Biography:

For the past 30 years John has worked for and collaborated with some of the world's most respected design agencies and individuals, run his own studio for the last 20 years and been involved in design education since 2006.



Drawing in the digital age

Jamie Oliver

University of Lincoln

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Abstract:

This research is based on observations that drawing is increasingly being viewed as a digital activity amongst illustration students with the popular use of a stylus and tablet. This shift in approach to drawing by students points to a need to better understand where the traditional act of drawing, using pencil, ink pen, and brush, leaves us. What do we lose, if anything?

This poster represents ongoing research into making, modification and experimentation with a traditional reed pen. Understanding these ancient drawing tools through the process of making and adaptation with modern materials has been incorporated into Jamie's recent approach to teaching. The poster documents this process, offering insight into how students might gain a deeper, more profound experience of drawing through the making and personalization of a physical drawing tool.

Biography:

Jamie is a Senior Lecturer in the School of Design. His creative practice includes illustration, painting, printmaking and drawing.

“Nothing is more annoying than having to endure slide after slide of tiny type, pointless clip art, and horrible template design throughout a presentation.”



Leveraging the power of graphic novels to better engage students during information-heavy lectures

Mark Leary
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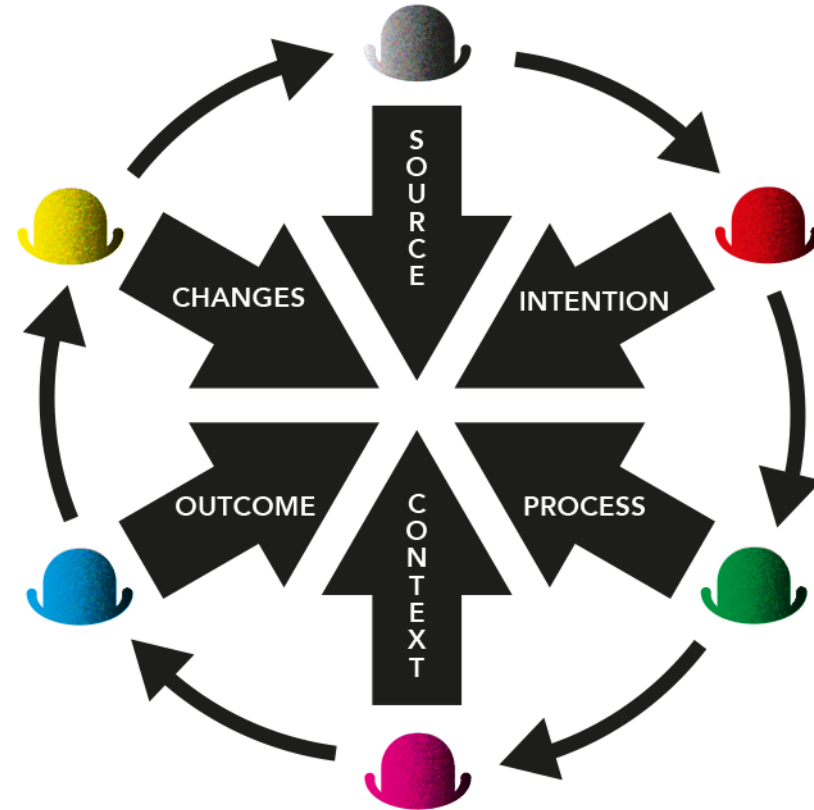
Abstract: Nothing is more annoying than having to endure slide after slide of tiny type, pointless clip art, and horrible template design throughout a presentation. For a whole semester, university students can be exposed to them multiple times a day. Poor PowerPoint presentations can cause boredom, attention, and learning difficulties (Savoy et al., 2009).

However an approach to enhancing the effectiveness and engagement of PowerPoint based lectures through the understanding of graphic novel elements could help. Drawing upon the dual processing theory, which posits that learning is facilitated by the combined processing of visual and verbal information, I suggest that by incorporating graphic novel storytelling techniques, lecturers can foster greater engagement and improve information retention.

Biography:

Mark describes himself as an, illustrator, designer, photographer, guitarist, kung fu master and 6'5 midget-gem fueled, coffee obsessed bizarre concoction of cheerful pessimism. He is also an associate lecturer on the BA (Hons) Illustration degree programme at University of Lincoln while, simultaneously, completing a MA In Academic Practice at the University of Liverpool.

As a professional practitioner Mark works mainly in the music industry. He has also written, illustrated and self-published a graphic novel. He also produces charity work for Macmillan Cancer Trust and great Ormond Street Hospital and has worked with clients such as Disney, Lucas Film, and HBO.



Beyond 'Its Really Nice':

Modifying Debono's Six Thinking Hats Method To Enable Autonomous, Focused And Useful Peer

Seminar Interaction

Wayne lockwood

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Abstract: Peer assessment between students has several problems to overcome

- Student passivity/ embarrassment
- Dominating voices from confident students
- Passenger behaviour
- Lack of engagement/ banal observations

For the last 2 years I have developed a system based on DeBono's 'Six Thinking Hats' method of ideation to help deal with these problems. It's my intention that, in sharing this with the school, we can enable good, innovative practice across all the programs.

The aim is that students become drivers of their in-studio assessment in conjunction with lecturer feedback to produce a more diverse, engaged and effective student experience.

Biography:

Wayne Lockwood is an alumnus of the University of Lincoln Illustration BA (Hons) program and has been a practicing illustrator since graduating from that course.

He initially produced illustrations for editorial, children's books and book covers, but branched out into trend and licensing work for most of the major supermarkets in the UK and US, brands across Europe, stores such as Harrods and John Lewis, and exhibiting at licensing fairs across Europe such as Spring Fair, Heimtextil and Evolution.

Extending his practice to teaching, Wayne is currently lecturing on the course he graduated from all those years ago.



**“To create
one’s own world
takes courage.”**
Georgia O’Keeffe

Exhibitors

NDH Glass Corridor

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Early experimental pieces exploring the intersection between AI, digital and analogous techniques.	43	Keith Hume
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Untitled	51	Dr Jim Shorthose



“They are ‘speaking’ through their actions and interactions with me, resulting in visual communication. .”

Consequences of actions

Dr Annie Morrad

University of Lincoln

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Abstract: What results from an action?

Through their actions, are the Pigeons expressing their lives or asking us to question our own actions?

As part of engaging with species equality, this artwork considered how non-human species and human species can co-produce a form of visual language, specifically in this artwork, through physical contact. If we believe that language is formed through movement, such as dance, then their movement is a form of language, created by these interactions reflected in the final video outcome.

Pigeons perch, take off, run across my back, jump on my arms, head, and camera. All of this could be seen as a form of communication tied to their world and life. This dialogue is then turned into a visual interaction with the viewer. They are ‘speaking’ through their actions and interactions with me, resulting in visual communication. This is possibly viewed as a mistake. However, the viewer is asked to re-evaluate their understanding of visual concepts in which co-production and co-authorship is between human and non-human, animal species. The resulting

videos demonstrate how two species form a unified artwork through dialogue, not hierarchy. Sound is used to enhance visual movement. Thereby bringing the other species’ sound into the language framework and, thus, producing a cohesive ‘voice’.

Biography:

Annie Morrad is an internationally exhibited artist, musician and Senior Lecturer in the BA and MA Photography degree programmes at University of Lincoln, UK. Annie works with conceptual ideas on interspecies communication and is opposed to speciesism and hierarchy. Her art practice incorporates: music; installation; photography; performance; video and sound. Annie also plays live improvised tenor saxophone. Her research is based on her view that during the time of ‘gatherers and foragers’ there was one unified language used as communication between non-humans and humans. This was conducted through timbre, sound, gesture, rhythm and smell. Part of this art practice is framed to rediscover forms of this language through dialogue with non-human species.

Examples:

<https://vimeo.com/843899579?share=copy>

<https://vimeo.com/859460999?share=copy>

Website: <https://amorrad.myportfolio.com>

Insta: <https://www.instagram.com/anniemorrad>



“AI could diminish the need for student designers to develop their creative thinking and problem-solving skills.”

Early experimental pieces exploring the intersection between AI, digital and analogous techniques.

Keith Hume

University of Lincoln

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Abstract: Design education will need to undergo a significant transformation as AI becomes more prevalent in professional practice. While there are concerns about the impact of AI on design creativity and individuality, there are also many potential benefits which present a unique opportunity for designers and educators.

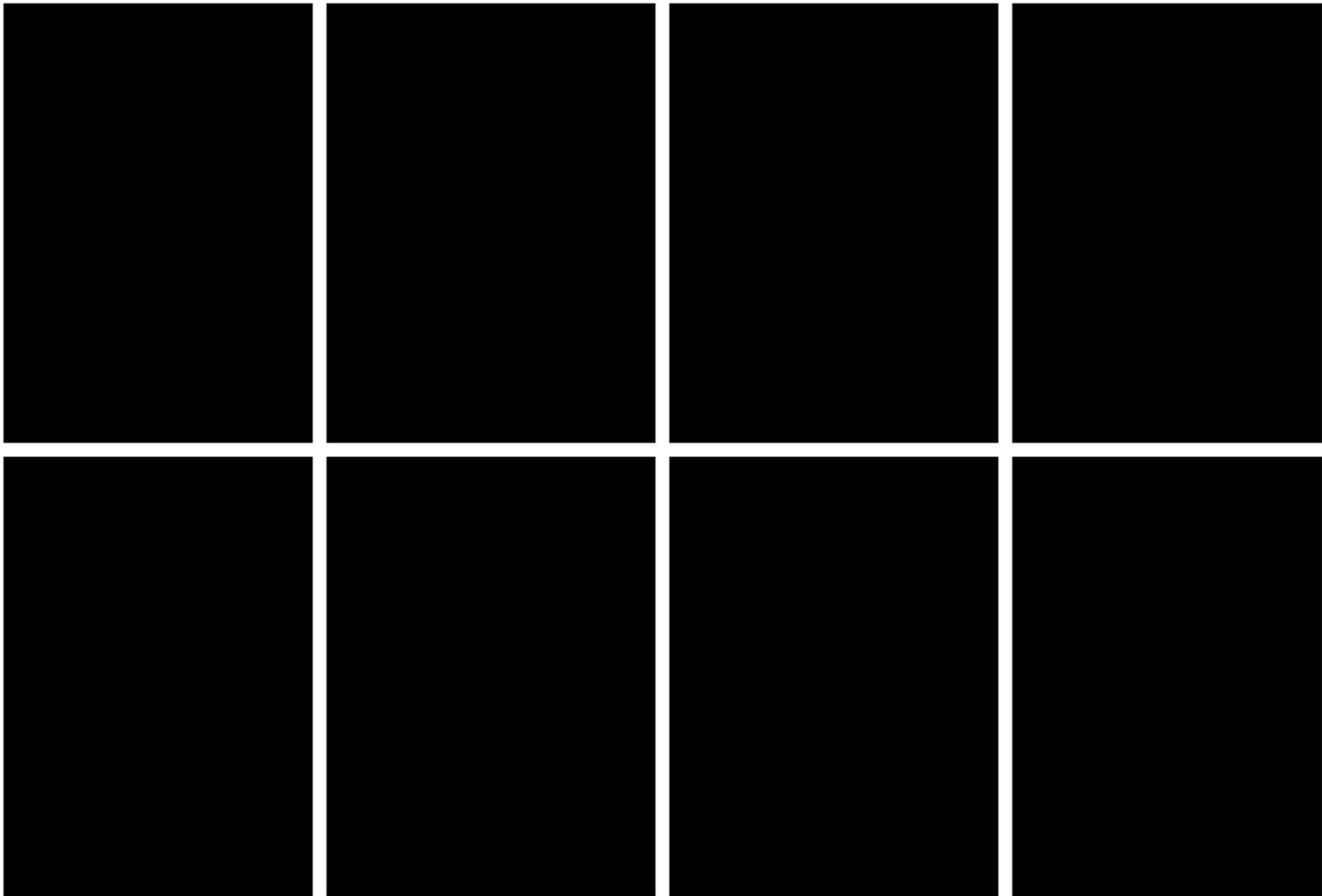
These early and quite basic pieces explore the integration of AI into traditional and digital workflows, with an aim of exploring AI as a tool to enhance creativity, increase efficiency and productivity, and experiment with new techniques and styles. This understanding, from a creative and professional perspective, will help determine how and when AI can and should be incorporated into education projects.

AI could diminish the need for student designers

to develop their creative thinking and problem-solving skills, with an over reliance on AI tools resulting in a decrease in originality and individuality resulting in homogeneous design outcomes. Skills like sketching might become even more essential due to AI, not less so, as this represents the most effective way to get ideas onto paper. Thus, this research points to sketching becoming an essential means to open our minds, stimulate creativity and bring out the individual character and personality of the designer.

Biography:

Keith has been a professional illustrator since 1990 working in London then moving to work for a studio in Munich working for many large clients including Audi, BMW, Porsche, and numerous advertising agencies. On his return to the UK Keith continued his freelance career and worked for clients in the UK, Europe and globally. He continues to combine his illustration practice across concept art, medicine, engineering, architecture, and entertainment with teaching. Keith is particularly interested in the intersection between advanced technology and illustration and the concept of 'Illustrator as polymath'.



Window Display:

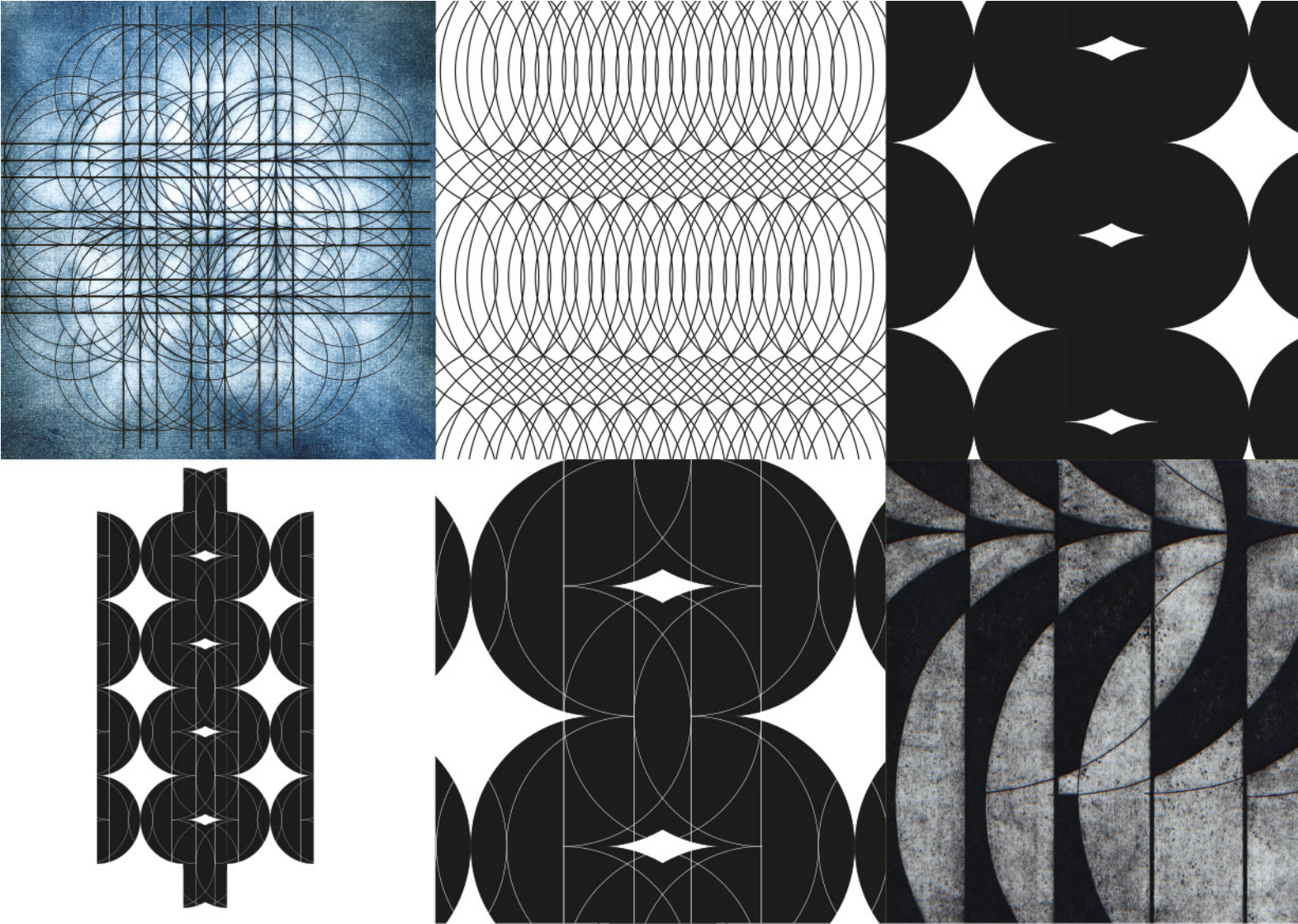
An exercise in deception, a desire for uniformity or an effort to avoid tax?

John Dowling
University of Lincoln
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Abstract: The window tax was first introduced in England in 1696 by William III and eventually repealed in 1851. The goal was to tax the wealthy, under the assumption that the wealthier someone was, the more windows they had. Many found imaginative ways around avoiding the tax and as a result, the government expanded the definition of a window — treating it as any hole in a wall. There were many unintended architectural changes, including bricked over windows, fewer windows, and false, painted windows. Fake windows became so fashionable that new construction included them for stylistic purposes. ‘Ghost windows’ or ‘blind windows’ can still be found in new buildings today. Window Display focuses on these silent, accidental, abstract works of art and how they represent a visual narrative of the historic market town of Newark in Nottinghamshire, serving as a canvas where deception and uniformity dance in harmony.

Biography:

For the past 30 years John has worked for and collaborated with some of the world’s most respected design agencies and individuals, run his own studio for the last 20 years and been involved in design education since 2006.



Fuzzy Logic

Brian Voce

University of Lincoln

Email: bvoce@lincoln.ac.uk

Abstract: Printmaking has become a central part of my practice and together with painting these have become the media of choice. I work across a range of media and embrace all forms of printmaking equally. My prints may be produced using hand cut or laser cut collagraph plates, risograph, stamp, screen-print, or digitally as Giclée prints. My inspiration comes from many sources: landscape, maps, grids, archaeology, repetition, science, nature, decay, our impact on the environment, and the medium itself and of course the work of other creative practitioners. I'm a great believer in maintaining an open and curious mind, being open to inspiration whatever the source.

Currently the style of my work is abstract, structured, geometric but often incorporating unpredictable elements such as runs and bleeds. Recently I've been working a lot in black and white. The work is always carefully planned in the initial stages and the geometric elements are drawn up accurately but then as the work develops the structure becomes obscured by more expressive elements when working more freely to develop the final outcome.

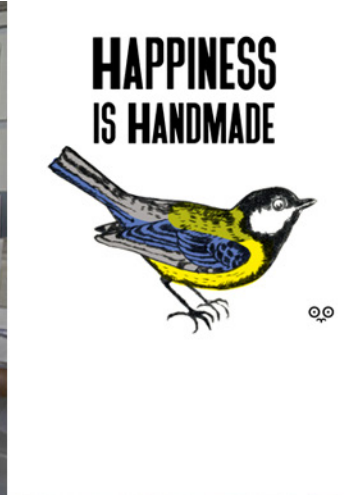
Biography:

An artist, and Senior Lecturer teaching on the BA (Hons) Graphic Design programme at the University of Lincoln where I'm the Year Two Lead for Graphic Design and also Module Lead for Visual Expression. I've also worked with community arts projects, school's workshops, with special needs students, in HMP offender learning and on National Diploma, GCE, and other undergraduate programmes.

Examples of my work in both print and in paint can be seen on Instagram at [brian_voce](https://www.instagram.com/brian_voce)

**“WE NEED, IN EVERY
COMMUNITY, A
GROUP OF ANGELIC
TROUBLEMAKERS.”**

Bayard Rustin



Birds and Boobs

Rhona Breeze-Lawlor

University of Lincoln

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Abstract: Birds and Boobs is a range of apparel created in partnership with Breast Cancer UK, the UK's leading breast cancer prevention charity.

Led by extensive research, including conversations with a senior breast care nurse and cancer patients, the strategy was developed to create a range appealing to the strong, fierce, brave, beautiful, empowered individuals who wanted to start conversations about breast health, and who together could join the Birds and Boobs flock.

The brand itself featured two birds, the Great Tit and the Great Horned Owl, chosen for their playful nicknames (Tits and Hooters), and the positivity of their common adjective (Great) and symbolic meanings across different cultures.

The logo mark was inspired by the Great Horned Owl, but also depicted breasts and a flying bird, symbolising pride and freedom. The brand typeface was inspired by the 1963 Washington March for Jobs and Freedom, chosen with strength, inclusivity and unity in mind. The range included dry-point etched birds and the logo mark strategically placed on the breast areas.

Supported by a PR agency, the brand launched just before Breast Cancer Prevention Week. I hope that the range will open up more conversations about breast health and allow lives to be saved as a result.

Biography:

Rhona is a part-time lecturer teaching third year students on the BA (Hons) Graphic Design course at the University of Lincoln.

In addition to co-teaching a variety of projects on the Visual Expression module, she leads a student-centred, externally-recognised employability project.

She is also a practicing freelance designer, specialising in working for charities and NGOs, operating under the studio name Breezign, and is a trustee for the Cameron Day Charitable Trust. Working for the Trust, Rhona has launched a student competition project involving up to 600 students and internships for 10 winners with some of the best studios in the country.

“I avoid making any big claims about post-industrialism, ecology and the way we often got the interface between nature and industry wrong. The process of making them, away from ‘big theory’ pretensions is kind of the point for me. I prefer to let the textures speak for themselves.”

Untitled

Dr Jim Shorthose

University of Lincoln

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Abstract:

Jim's creative practice has recently turned towards making small sculptures from found objects and other bits of detritus, usually from the natural world like bits of old wood from Lincoln's canals. It is their texture that he finds beautiful, especially once he has cleaned them up. He also uses other found objects in his approach to sculpture such as left-behind bits of industrial stuff. He likes to combine these found objects in his sculptural process but avoids making any big claims about post-industrialism, ecology and the way we often get the interface between nature and industry wrong. The process of making them, away from 'big theory' pretensions is kind of the point. Instead, the textures speak for themselves.

Biography:

Jim Shorthose is a Senior Lecturer and Programme Leader on the MA Design degree programme. His research centres around theories of creativity; the cultural and creative industries; and creative networks.



Thank you

The Design Spectrums symposium 2024 has been organised, designed and delivered in a spirit of collaboration. We are indebted to the small group of people in the School of Design who, for the last few weeks, have spent many hours putting this event together.

It has been a team effort (and a very good one) and we would therefore like to thank the following for their support and creativity: Clem Monro, Anna Catalani, Hanna Wroe, John Stocker, and Rowan Gatfield.

Finally, a huge vote of gratitude to all the participants and presenters. Without all of you this symposium would not have been possible.



