



Serendipity Project : the occurrence and development of events in a happy or beneficial way

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*Serendipity

**the occurrence and development of events by chance in a happy or beneficial way*



What do you see ?

*Contents

Background, <i>(a rheum with a view)</i>	4-5
Introduction, <i>(there is no past, nor future, only the present)</i>	6
Aims, Objectives & Intended Outcomes, <i>(why, what,when,where,who)</i>	7
Research method: Drawing from Observation, <i>(is all that we see or seem but a dream within a dream?)</i>	8-9
Research Method: Drawing from Imagination, <i>(is it a bird, is it a plane?)</i>	10-15
Research Method: Walking, <i>(journey or destination)</i>	16-17
Research Method: Photograpgy & Film <i>(lights, camera, action)</i>	18-21
Mapping the Walk, <i>(s10 > s1 and back again)</i>	22-23
Collecting: Street Ephemera, <i>(one man’s rubbish is another man’s gold)</i>	24-25
Case Study Sheets: Street Ephemera, <i>(testing, testing 1, 2, 3)</i>	26-27
Case Study Sheets: Illustrations & Photographs, <i>(say what you see)</i>	28-29
Conducting the Case Studies, <i>(you say tomatoes, I say potatoes)</i>	30-31
Analysis & Insights / Polygons, <i>(this is an ex-parrot)</i>	32-33
Analysis & Insights / Pie Charts, <i>(ceci n’est pas une pie)</i>	34-35
Final Outcomes: Creating Cyanotypes, <i>(fixing a moment in time with Sheffield sunshine)</i>	36-37
Final Outcomes: Pedagogic Posters, <i>(read all about it)</i>	38-43
Final Outcomes: Postcards, <i>(from the edge)</i>	48-49
Final Outcomes: Placing the Postcards, <i>(signed, sealed, delivered)</i>	50-51
Final Outcomes: Returned Postcards, <i>(return to sender, address unknown)</i>	52-53
Conclusion, <i>(it ain’t over ‘til the fat lady sings)</i>	54-55
Bibliography, <i>(there’s more to life than books you know, but not much more)</i>	56
Glossary of terms, <i>(so we’re singing from the same hymn sheet)</i>	57
Appendices, <i>(stop press!)</i>	58-62

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:)

*Background

'By three methods we may learn wisdom: First, by reflection, which is noblest; Second, by imitation, which is easiest; and third by experience, which is the bitterest.'

Confucius, cited in Karen Hinnett, (2012) *Developing Reflective Practice in Legal Education*

During the process and development of my final MA project I have reflected upon my 23 years experience as a professional illustrator, one which is situated within a conceptual framework for use within packaging, publishing, web and advertising, but has mostly been associated within an editorial context, (especially the British Newspaper press. This latter context, creating accompanying illustrations to gain the reader's attention, to add further dimension to the storyline and to give direction to the piece of writing.

The ideas behind the work are most important to me and I hope to clarify complex narratives by short-circuiting these with metaphor or by stripping away extraneous content information, (form leading function), to focus the direction of the reader to the main thrust of the story. The illustrations are not a separate entity but are an integral part of this context as Hoogslag, (2015) points out '*Illustration should not be understood as a separate artifact, positioned next to a text, but as a multimodal practice, always related to a story, enabled by the specific qualities of its contextualizing medium*'.

Testament to semiotic theory, the interplay of word and image, (and subsequent meaning) has always been of great interest to me, especially within the framework of a large audience. It is this 'tensional' relationship between the intended communicated message and what is signified by the reader, that is of ongoing interest.

Duchamp, (1957) states, '*The creative act is not performed by the artist alone; the spectator brings the work in contact with the external world by deciphering and interpreting its inner qualifications and thus adds his contribution to the creative act.*'

Or, in a contemporary nutshell, '*The audience is the punchline*'. (Banksy, 2016).

To me, my involvement in design is merely a by-product and conduit to the social aspects, wonder and psychology of people. A means in which to personally communicate, a quest to understand, and in turn, to be understood by others. To see the correlations in the things which unite us and the nuances which may disrupt. The ability for reflexivity is paramount to learning, new discovery and the evolution of a person or that which they create. '*Not only does an individual's personal world exist in multiple forms, but he or she can adopt different perspectives towards it: for example, by being immersed in it or standing back and reflecting on it*', (The Open University Press, 1985)



All images taken from my 20 year retrospective exhibition at Sheffield Institute of Arts, (2013) entitled 'Cocktails & Champagne.'

*Introduction

*Aims, Objectives & Intended Outcomes

The process of working on my final MA project has allowed me a great deal of reflection and has given me an opportunity to enquire into what I consider to be my key roles as an illustrator and designer. Also what could be the further progressive model that I might work within in the future?

I am also interested in how these approaches and strategies can be used for approaching a design problem, as well as philosophically in order to consider other difficult situations. Those in which truths and absolute truths become blurred, and making the right decision, (or moving on from them) whilst maintaining some clarity of mind.

Finally how these ideas could be shared within other pedagogic groups not only in Art & Design but with other non-related disciplines. To consider how the materials might create opportunities for opening up new conversations of enquiry, lending themselves possibly to areas dealing with elements of conflict resolution, helping in understanding cultural exchange or for use within other therapies where a new perspective may aid a new approach.

I am increasingly interested in visually capturing the creative ‘spontaneous’ potential of a given moment, or creative act. A phenomenological approach to ‘making ready’ for creative thinking and the potential for insight. I am interested in Gestalt ideas of focused awareness and experimentation to achieve these insights. ‘Gestalt therapy provides a way of being authentic and meaningfully responsible for oneself. By becoming aware, one becomes able to choose and /or organize one’s own existence in a meaningful manner’. Yontef (2016).

Aims	Objectives	Outcomes
<ul style="list-style-type: none">Create a body of visual work and facilitate others in realising further creative potential and strategy in response to potential ‘ways of seeing’ and ‘ways of interpreting’ visually recorded information.This will be a phenomenological response to personal working methodologies which offers reflective models of practice and analysis. Particular focus will be placed on the exacting time and place of a creative act and the subsequent impact on the conceptual framing of the work and wider underpinning philosophy of ‘reflection-in-action’, (Schon 1983).	<ul style="list-style-type: none">Collect, document, record and analyse using the mediums of drawing, photography and film.Design pedagogic materials utilising the ‘Weitz’ model of analysis. These will be used within case study groups.Quantitative and qualitative data will be collected and analysed and arising patterns used within final outcomes.A review of the wider social value and impact that the visual strategies could offer to a wider audience or other disciplines will be noted.	<ul style="list-style-type: none">A portfolio of conceptual photographs, illustrations and films.A collection and documentation of found street ephemera.Pedagogic materials, (these will be used during the next academic year by academic staff working on the Ba(Hons) Visual Communication Design Course at Sheffield Institute of Arts).A series of posters (utilising cyanotype prints) combining imagery and quantitative and qualitative data taken from case study evaluation.Postcards documenting collected street ephemera coupled with analysis data from completed case study groups. These will be placed on the same route in which the original pieces of ephemera were initially found. An invitation will be made to anyone finding the postcards to complete and return them as part of the results and project outcomes.A newspaper style report documenting the process, key thinking and outcomes of the project.

*Research Method: Drawing from Observation

'Flow is a state of intrinsic motivation in which a person is fully immersed in what he or she is doing for the sake of the activity itself.'
(Csikszentmihalyi, 1997).

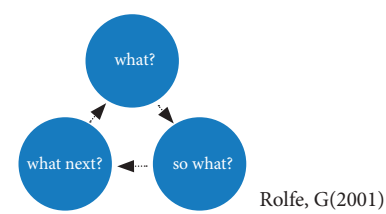
Much of my work as an illustrator involves responding to commissioned work within a short time frame, often having to respond within a number of hours and relying on my wits and response time. I have learnt to put a number of strategies in place to deal with this exacting situation. Behind this process is an ongoing cultivation of personal enquiry, musings, reflections and observations potentially to be mined at a later date and utilized within a commercial context. This 'behind the scenes' operation being the arena where ideas form, played out, mistakes made and new methods applied.

I have more recently returned to observational drawing responding to capturing fleeting moments within social environments, (most notably around the campus at Sheffield Institute of Arts). Observational drawing for me is a lens in which to focus my attention. The exercises requires a great degree of focus, commitment to detail and a critical faculty of the context of the environment being depicted. The painter Humphrey Ocean, (2016) declares in this quest for drawing integrity, *'If you try and capture things you won't do it... If you think too hard about drawing, (ie a nose) you won't do it, you'll draw something as a protusion, made up like Dennis the Menace. If you forget that it's a nose, and draw what you see as though you are looking at it absolutely for the very, very first time ... you will notice that all these shapes that you have been drawing will look 'like a nose'.*

Although the question of 'how' I will record a scene is important to me I am far more concerned with the underpinning philosophical question of 'what' I will draw. This is an enquiry most notably with editing. The resulting drawings are merely a by-product and opportunity to consider 'what is seen'.

I am interested in this focussing of the mind and 'making ready' at the point of a creative act. I have found that the basis for criticality that underpins good drawing is a reflective model that is internally metred out during this process. This cyclic 'responsive' loop forming the basis for ongoing analysis and effectiveness of a, (drawn) response in order to make good at the point of action. Or, to know at the very least, where any integrity may have been lost.

Borton's reflective model, (1970) later amended by Rolfe, (2001) underpins my own reflective thoughts and asks the fundamental cyclic loop of questions, What? So what? What's next? in determining an inner measure or control.



Rolfe, G(2001)



Top; 3 minute lectures, (Tampere Café).
Bottom; L.T.A meeting, (Millennium Galleries).

*Research Method: Drawing from Imagination

I have a sense of existing at a particular point both in time and space. My personal world is circumscribed by time. There is a paradoxical sense of being fixed at a moment of continuous change. I locate my present in terms both of my particular life history and that of the society of which I am part. My present contains within it an awareness of what has happened in the past and also anticipations of the future. I am located too in space.
(The Open University Press, 1985)

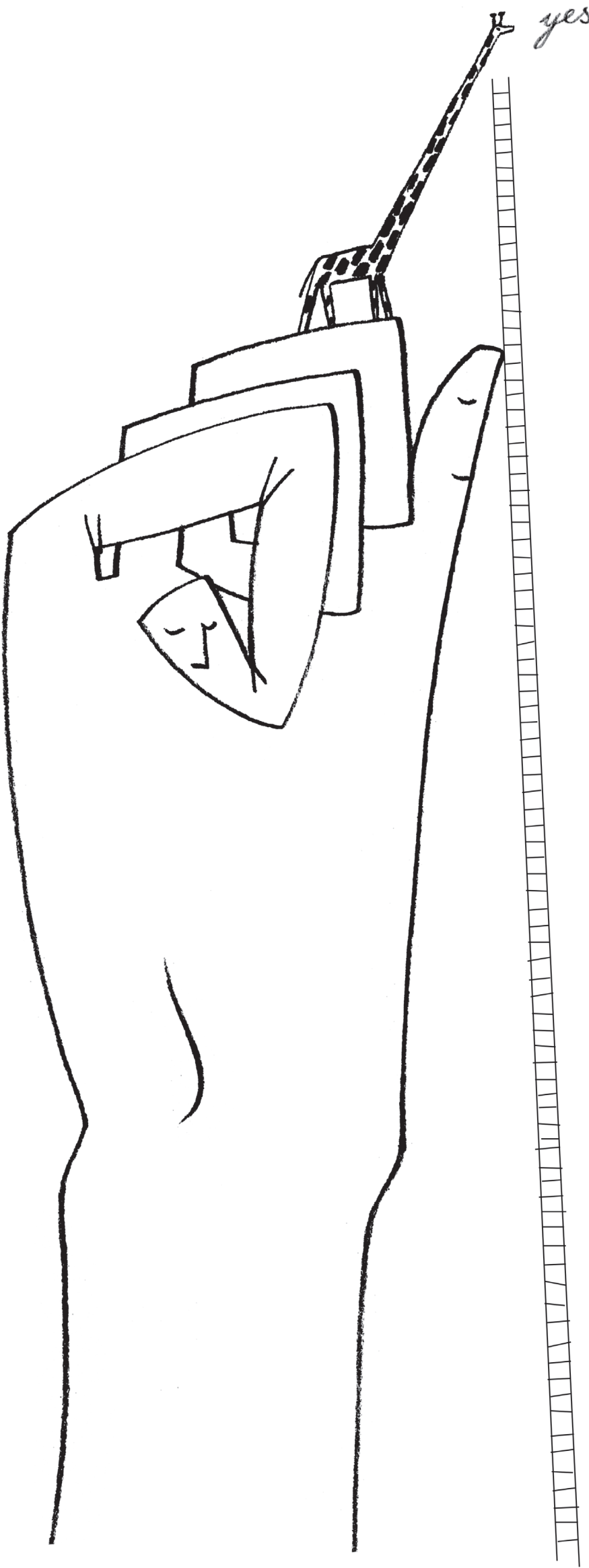
Alongside this daytime drawing activity I have also taken to drawing late at night in response to contemporary philosophical debate, most notably the ideas of, (amongst others) Eckhart Tolle and Werner Erhard. The reason for this being that I find this time of day and the quiet still of night evokes a more reflective and focused attention. According to English, Rojas & Spencer, (2012) *‘Stillness is understood as the ability to access a range of mental states that are characterized by considerably reduced habitual reaction and non-attachment to uncontrolled streams of thought, calm awareness and acceptance of the present circumstances.’*

The content of the podcasts tends to be focused on bigger life themes such as love, death, power, attachment, overcoming difficulties etc. the outcomes being of a conceptual nature often dealing in metaphor. Metaphor allows for a more lateral depiction of an idea, one which extracts itself from the literal nature of the text. Illustrator and design educator Alan Male, (2007) defines the idea of metaphor as; *‘...that of an image that is imaginative, but not literally applicable. When applied to the discipline of illustration, it is commonplace to describe this form of imagery as conceptual. This implies a way of depicting content by utilising a number of ideas and methods of communication, illusion, symbolism, and expressionism’.*

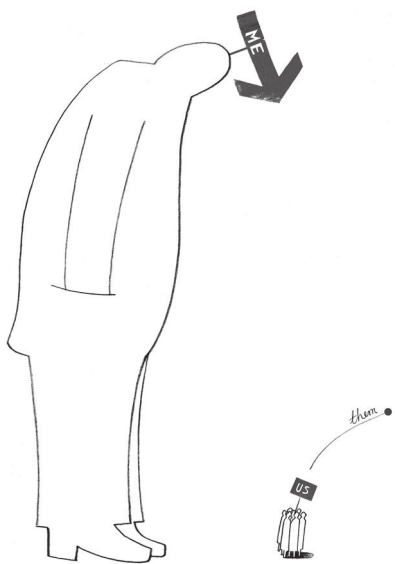
As a counterpoint to my more usual professional working process, (where I will take an idea and hone it through rough iterations) here I have been conscious to pursue a more immediate conceptual response to the debates, one where design decisions are taken in the moment and that there are no further iterative stages, (other than to add flat colours at a later date using a risograph machine).



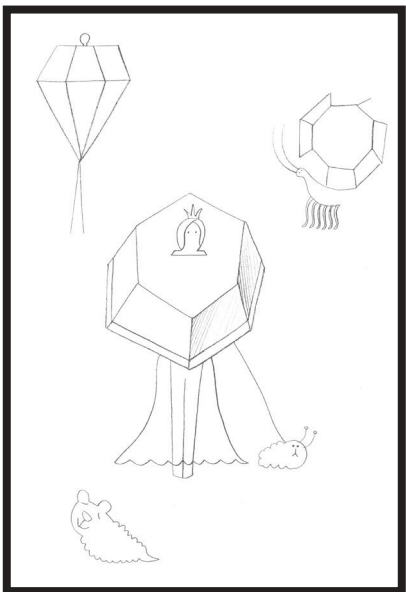
The ideas already mentioned of ‘making ready’ and the context of consciousness have been a part of my thinking since graduating from Leicester Polytechnic and later later as a Pg(Dip) student at Central St. Martins, London. An interview I conducted at the time with the late psychologist Professor Judith Greene, (Open University) in preparation for writing my dissertation still strikes a chord with me. This being the study of ‘personal worlds’, (see above quote) and the impact and culmination of our personal context within the world. This in turn started to form the basis for my ideology and future thinking.



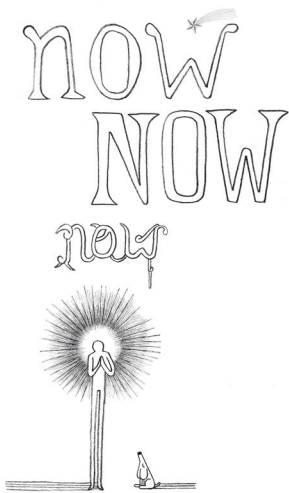
'Ambition'. Conceptual illustration in response to Eckhart Tolle podcast and the striving for attainment.



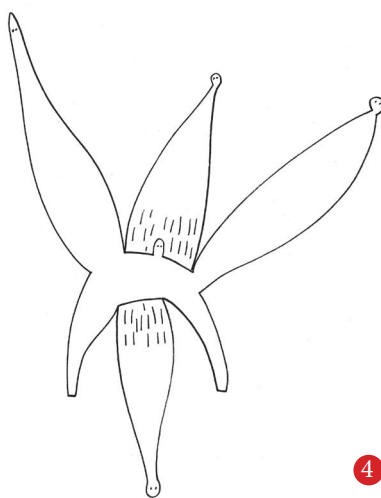
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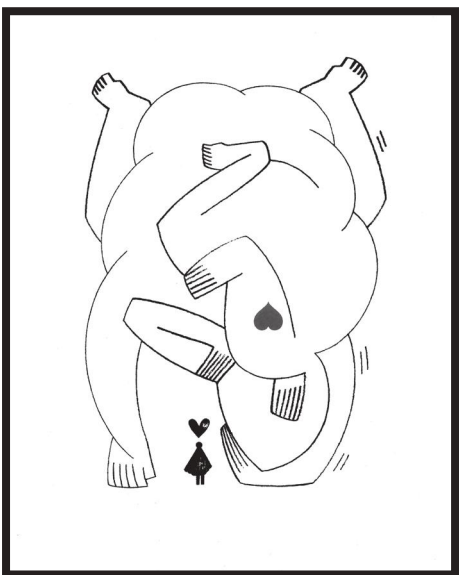
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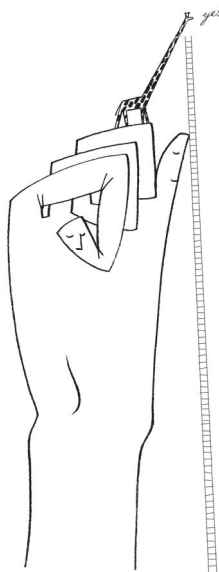
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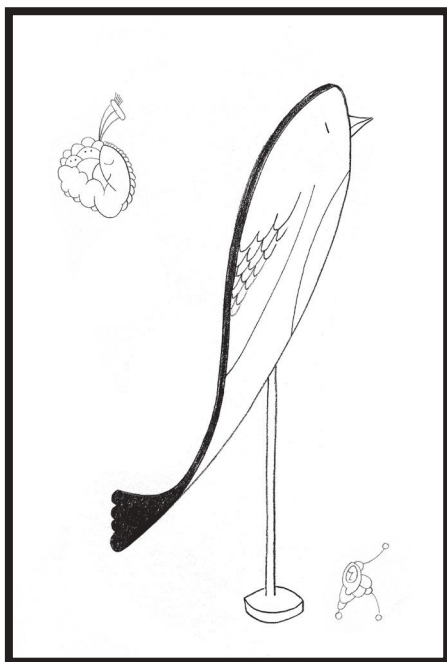
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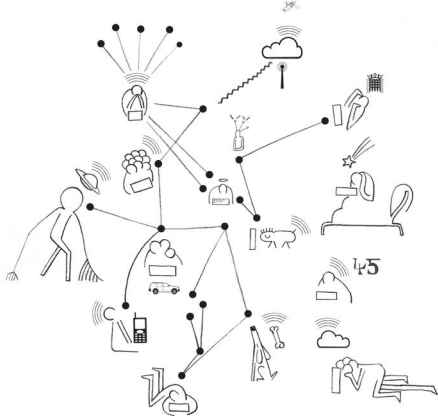
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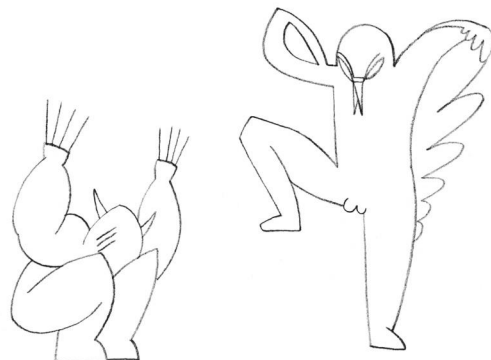
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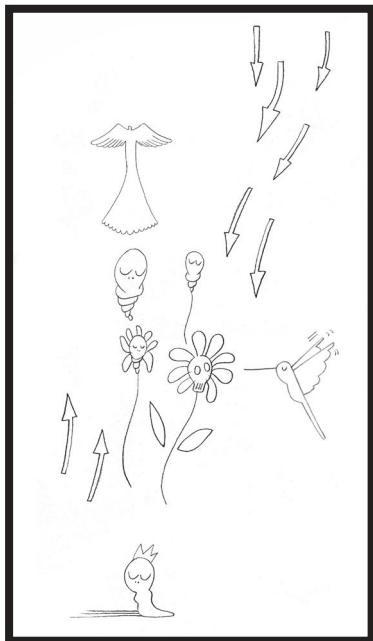
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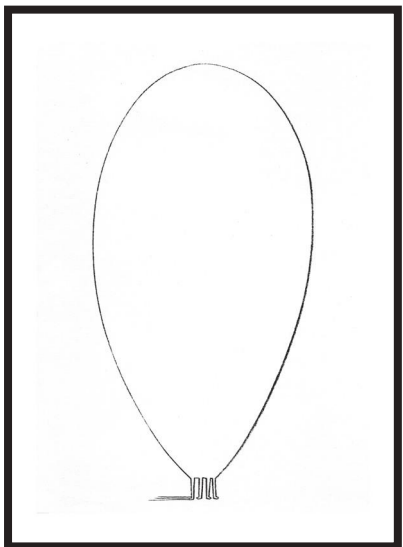
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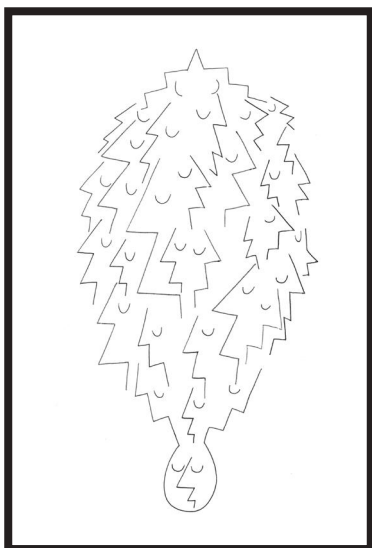
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I AM NOT
MY 

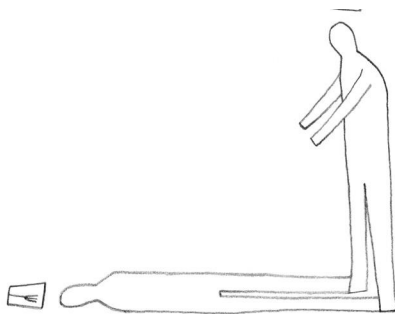
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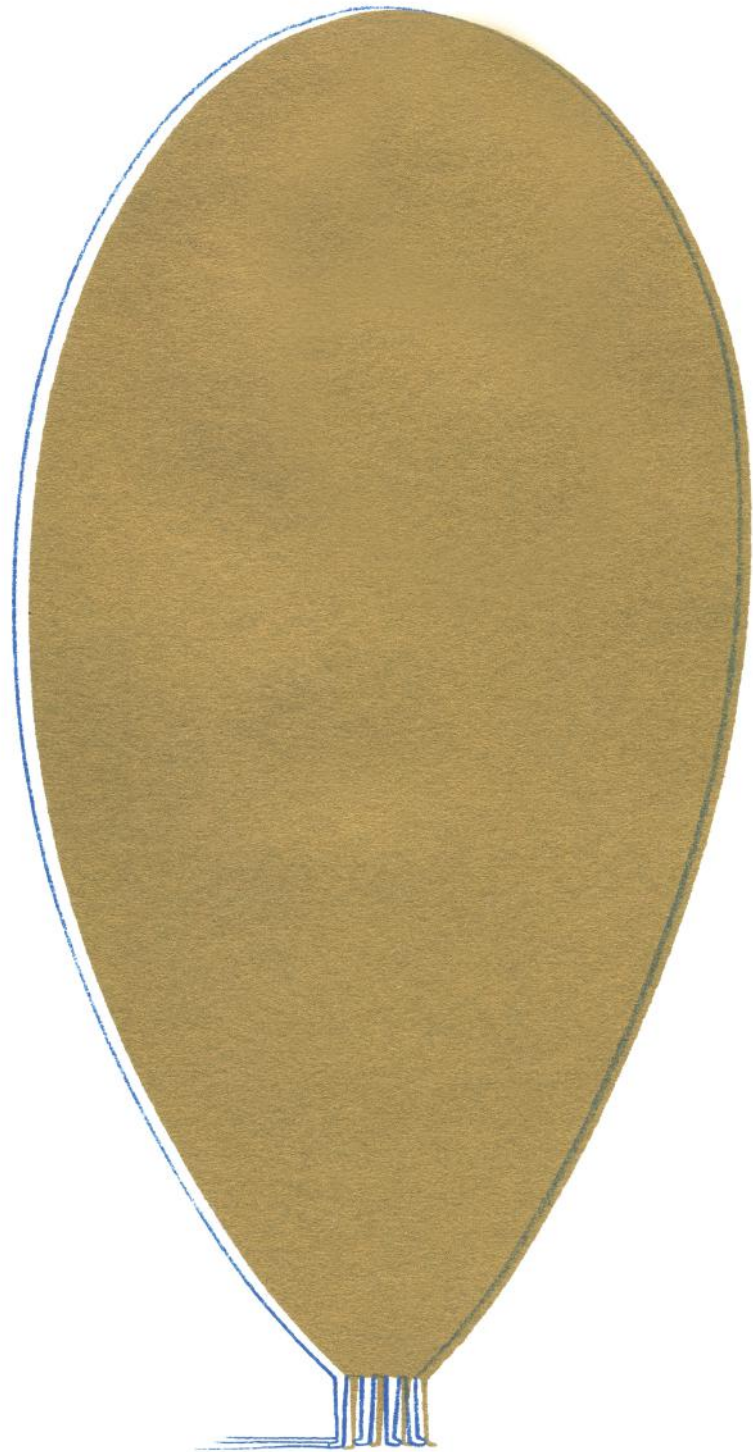
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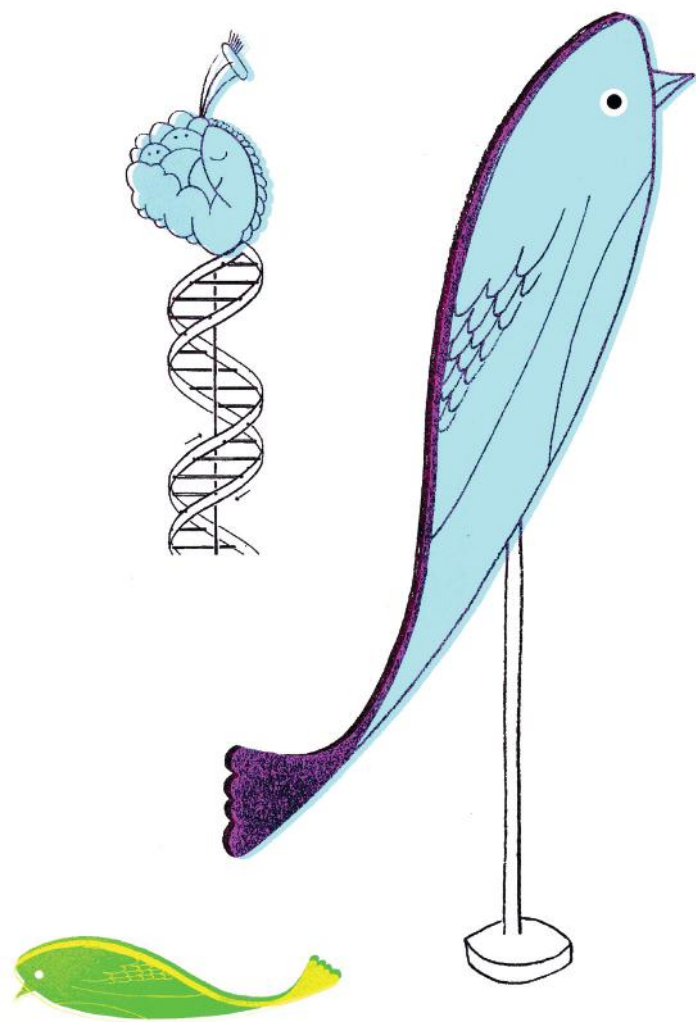
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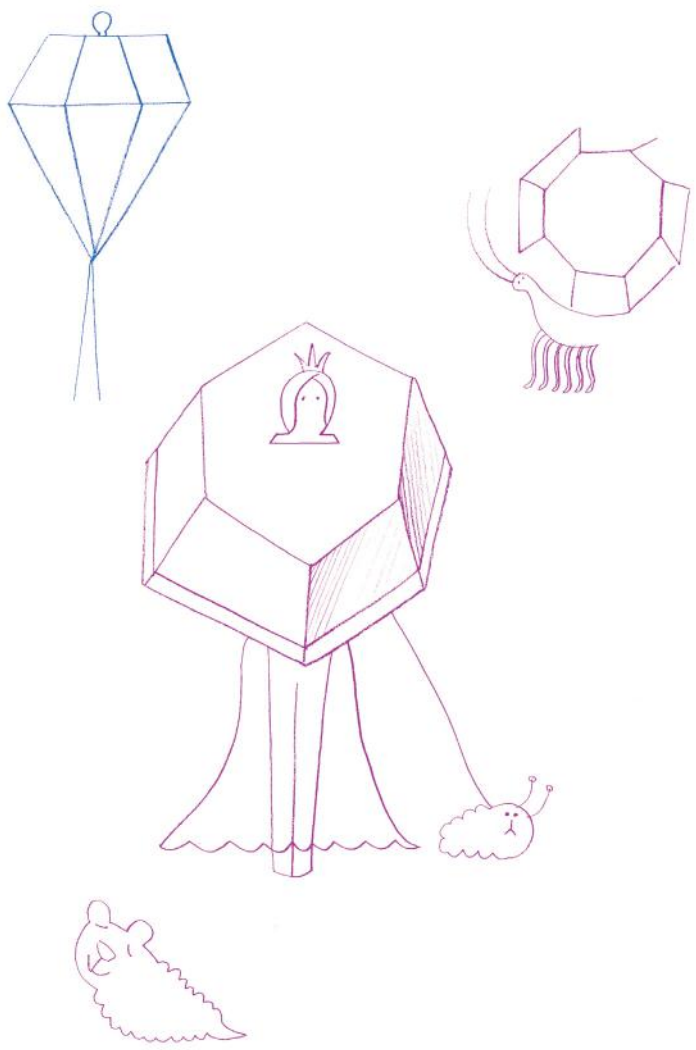
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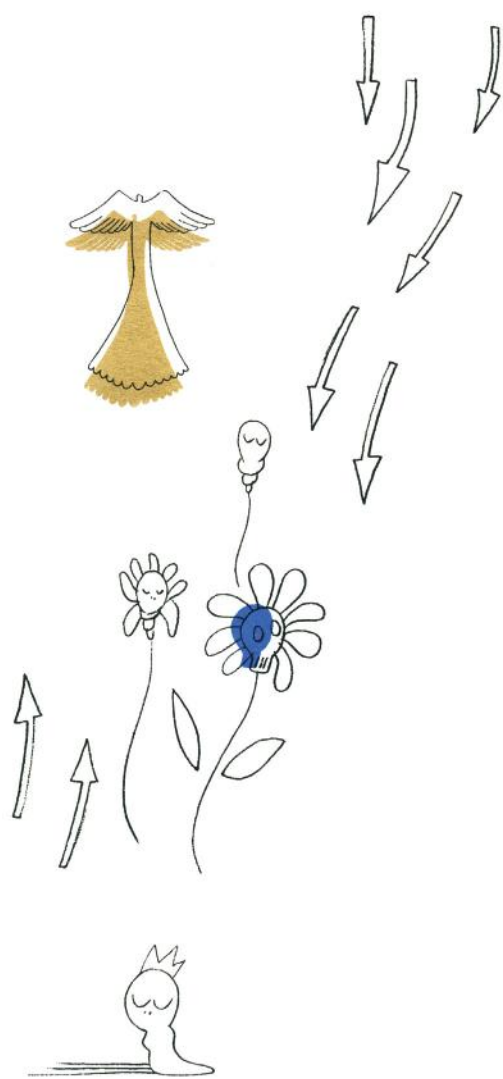
'Empty vessel'



'Pedestals'



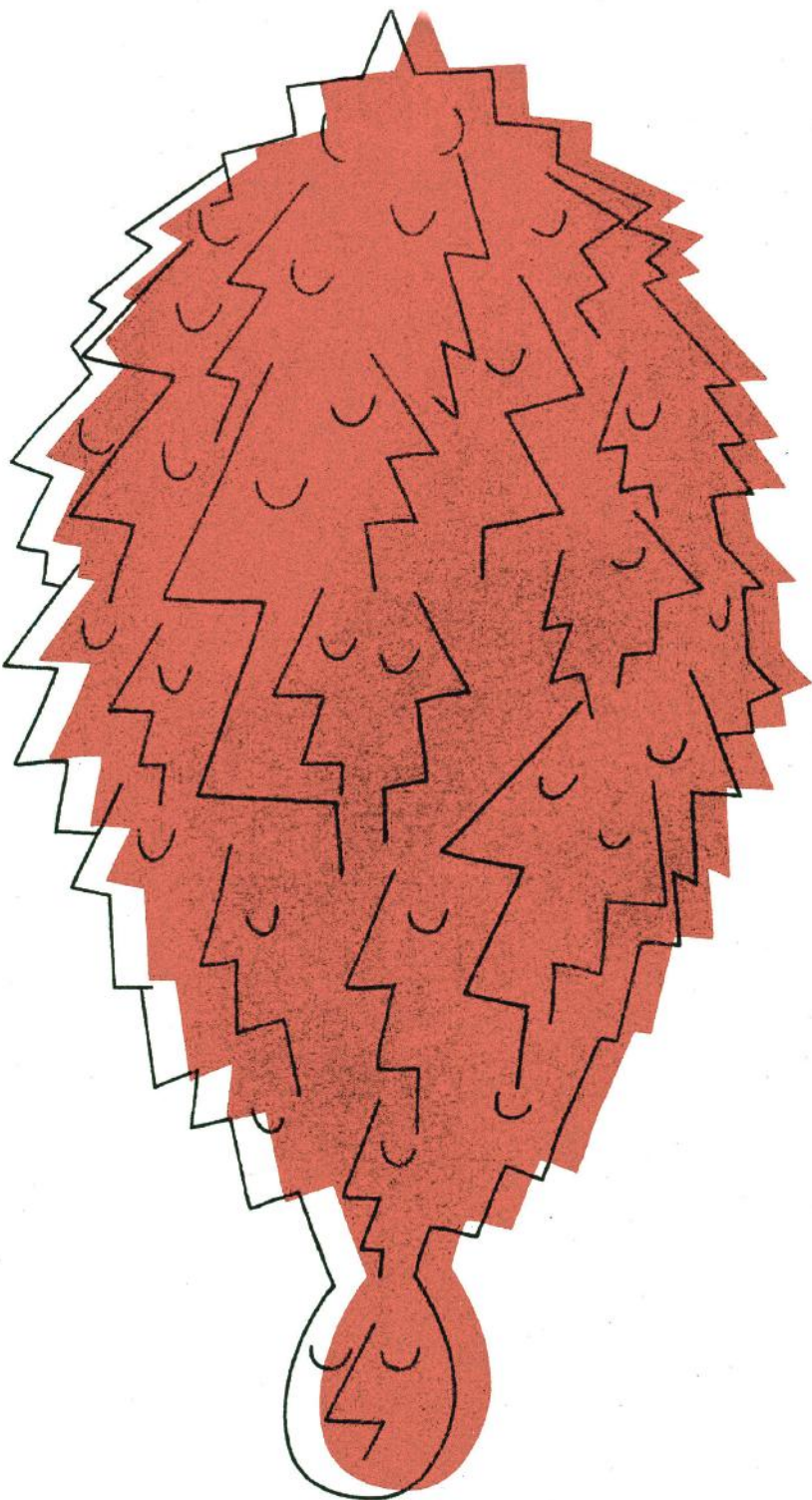
'Attachments'



'Rebirth'



'Painbody'



'Many personalities in one'

*Research Method: Walking

‘To see is to experience the world as it is, to remember is to experience the world as it was, but to imagine—ah, to imagine is to experience the world as it isn’t and has never been, but as it might be.’
Stumbling on Happiness (2006) Daniel Gilbert

Simultaneously to the drawing activities, (see previous pages) I also started to do more recreational walking at the weekends in the Peak District and Lake District. This I found to be a perfect antidote to a more sedentary city work life. This action was also in response to the following extract taken from one of Eckhart Tolle’s aforementioned podcasts which was of particular note to me during this time. *‘Make a list of a number of everyday routine activities that you perform frequently. Include activities that you may consider uninteresting, boring, tedious, irritating, or stressful. The list may include travelling to and from work, buying groceries, doing your laundry, or anything that you find tedious or stressful in your daily work. Then, whenever you are engaged in those activities, let them be a vehicle for alertness. Be absolutely present in what you do and sense the alert, alive stillness within you in the background of the activity. You will soon find that what you do in such a state of heightened awareness, instead of being stressful, tedious, or irritating, is actually becoming enjoyable.’* Tolle, (2006).

The nature of walking, with its metronomic rhythm and constant change of backdrop started to form a reflective and contemplative return of visual opportunities and it wasn’t long before I decided to make this part of my daily activity with a 9 mile return trip walking to and from work. The following account, taken from the book ‘Night Walks’ by Charles Dickens

(which echoed with the spirit of my own observations). In this he compiles his observations of his nighttime walks in Victorian London streets, the walks helping to form his social and ethical position and campaigning for the poor. *‘Thus I wandered about the city like a child in a dream....and inspired by a mighty faith in the marvellousness of everything’.*

Another initial thought as I stepped out on the initial journeys were that of the changing nature of soundscape starting with early morning birdsong, (and on the odd occasion the distant bovine moos from nearby farmyards in the Rivelin valley). These being eventually eclipsed by the sound of motor vehicles on the busying Manchester Rd approaching Broomhill and eventually the edges of town bounded by the A51.

The American author Annie Dillard sprang to mind one day with this extracted notion running through my mind as I walked. The following extract taken from her Pulitzer prize winning book ‘Pilgrim at Tinker Creek’, (1974) *‘Self-consciousness is the curse of the city and all that sophistication implies. It is the glimpse of oneself in a storefront window, the unbidden awareness of reactions on the faces of other people – the novelist’s world, not the poet’s ...’*

Eventually, the gathering of the masses making their way to work, and my own

internal mechanism drowning out the external sounds of the city as I made mental preparations for my working day ahead.



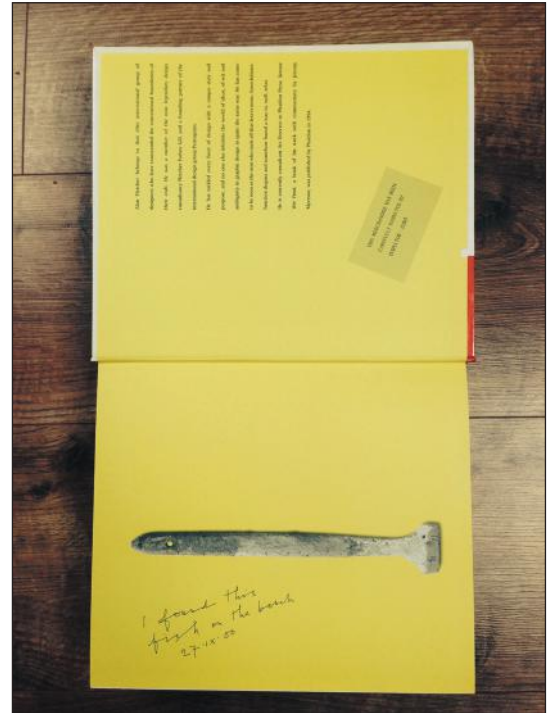
Images taken from the daily walk to and from work, Sheffield S10 to Sheffield S1.

*Photography & Film:

‘Serendipity ; the occurrence and development of events by chance in a happy or beneficial way.
Oxford English Dictionary, (2016)

It was soon apparent to me that I had also started to see the textured grey asphalt surfaces as wonderful canvases in which the detritus of the city flashed and played at my feet with an abundance of permutations and combinations; potential latent narratives and metaphors which I started to project on to these newly seen materials.

I recollected one day whilst I was walking designer Alan Fletcher’s wooden peg-like object which he had found on a beach which doubled as a sculptural fish, see below). *Mark Ylvisaker, (2006) refers to this ability for abstract thinking with ‘Abstract thinkers are able to reflect on events and ideas, and on attributes and relationships separate from the objects that have those attributes or share those relationships. Thus, for example, a concrete thinker can think about this particular dog; a more abstract thinker can think about dogs in general.’* Other examples which sprung to mind were Ken Garland’s metaphorical photographs with accompanying distilled textual narratives taken from his book *Metaphors, (2001)*. Also the numerous photographs posted by Graphic designer Daniel Eatock on his personal website, (see ‘Picture of the Week’). These depictions taken by individuals accounts of serendipitous moments. The more constructed, (and famous) examples of metaphorical permutative thinking, ‘Bull’s Head’, (1942) by Pablo Picasso or the depiction ‘Spanish dancer’, (1928) by Joan Miro constructed simply from a feather, cork & hatpin, (see opposite).



‘Fish’ from The Art of Looking Sideways, (2001).

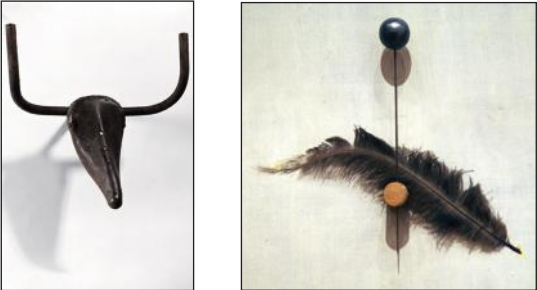
I began to photograph and film these ‘readymade’ ideas and metaphors on my smartphone deciding that the photographs would remain un-doctored and free from any tinkering in post production. Rather the exact framing and edit of these chanced upon objects would be photographed in their ‘found’ location and a record of the time and place would be taken. The following double page spread of 24 photographs edited from a much larger portfolio which I chose to record as my creative portfolio of serendipitous moments, 6 of these being used within the later case study sheets.



‘Canal’, Picture of the week, (www.eatock.com) Artist Unknown.



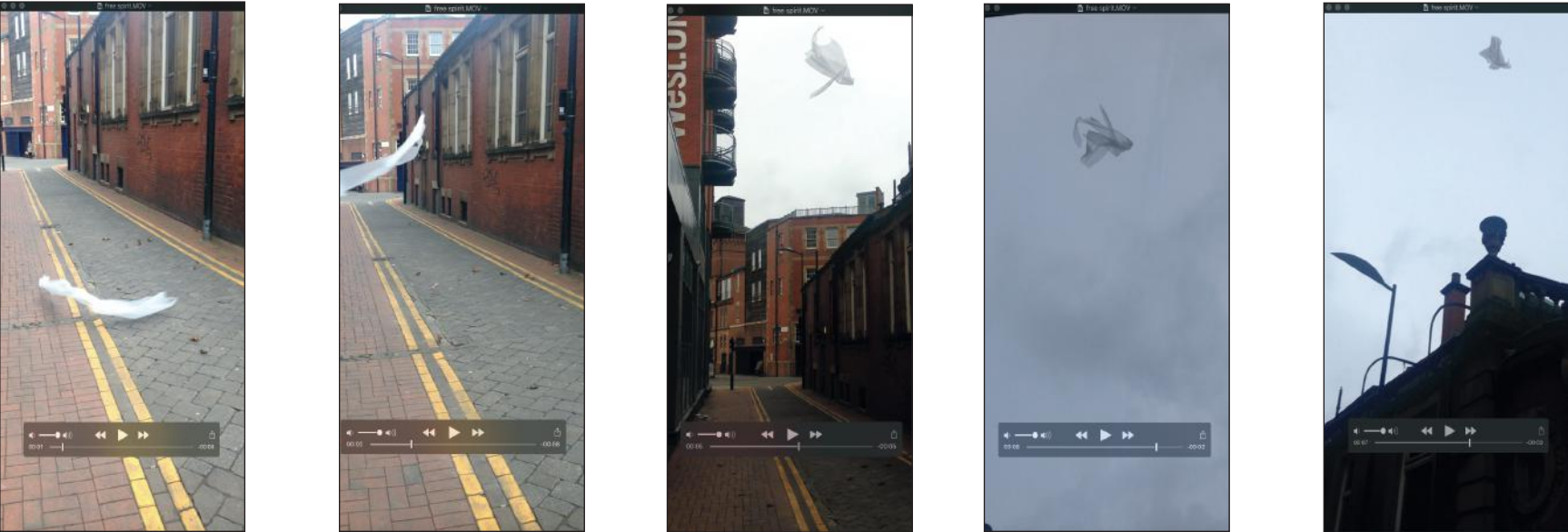
‘Metaphors’, (2001) Ken Garland.



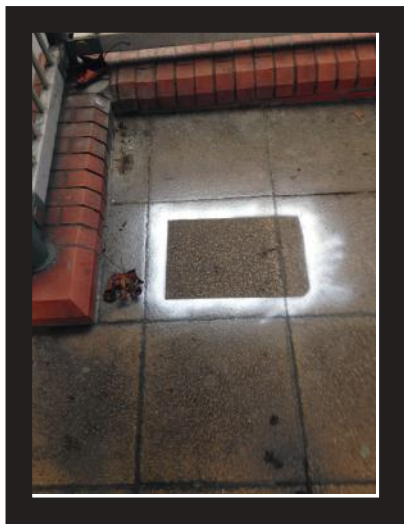
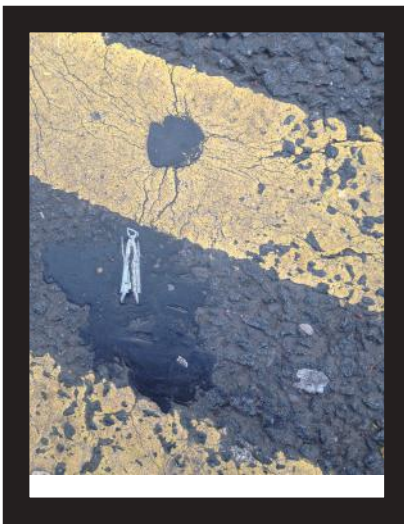
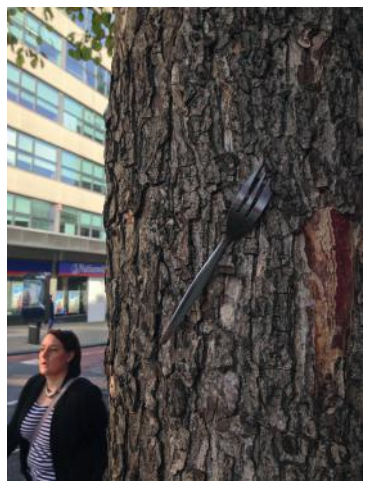
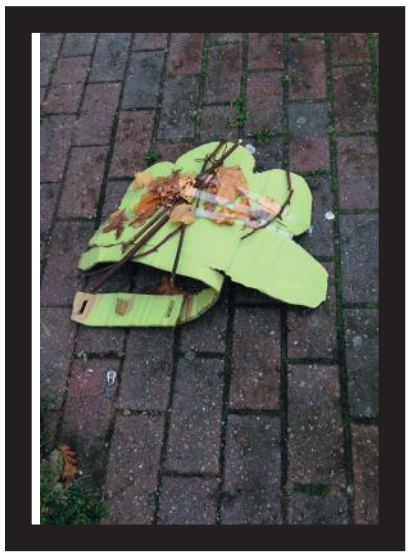
*Left; ‘Bull’s Head’, (1942) Pablo Picasso.
Right; ‘Spanish Dancer’, (1928) Joan Miro.*



Fork You (II), Fullwood Rd, Sheffield, (16.10.15, 08.48hrs).

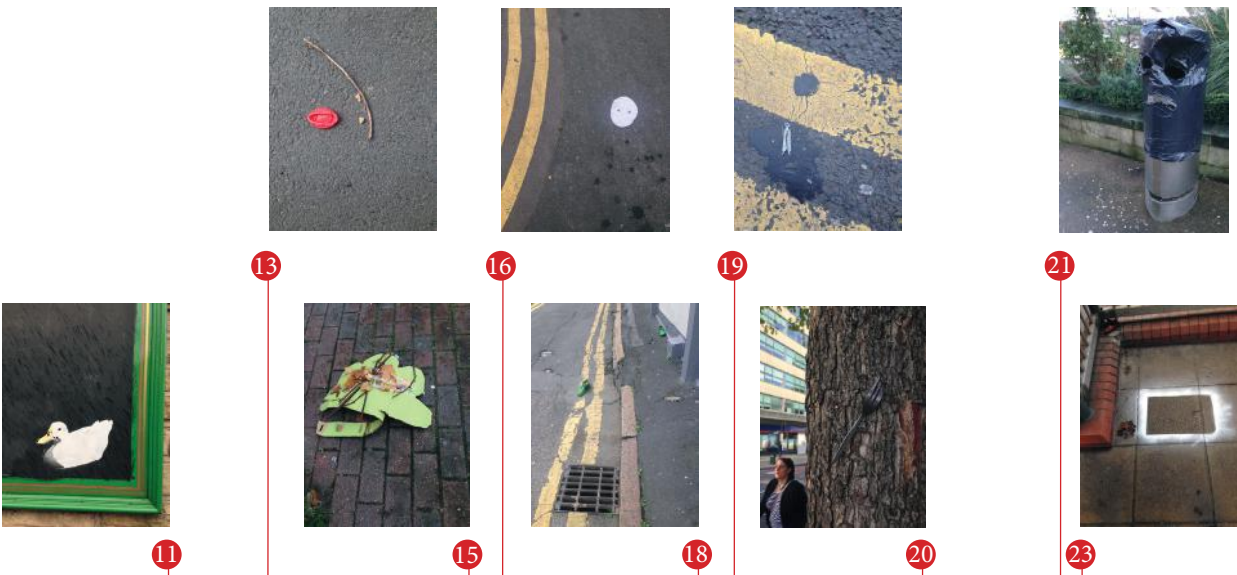


Stills taken from an observational film clip, ‘Free Spire’ depicting a metaphorically projected narrative.



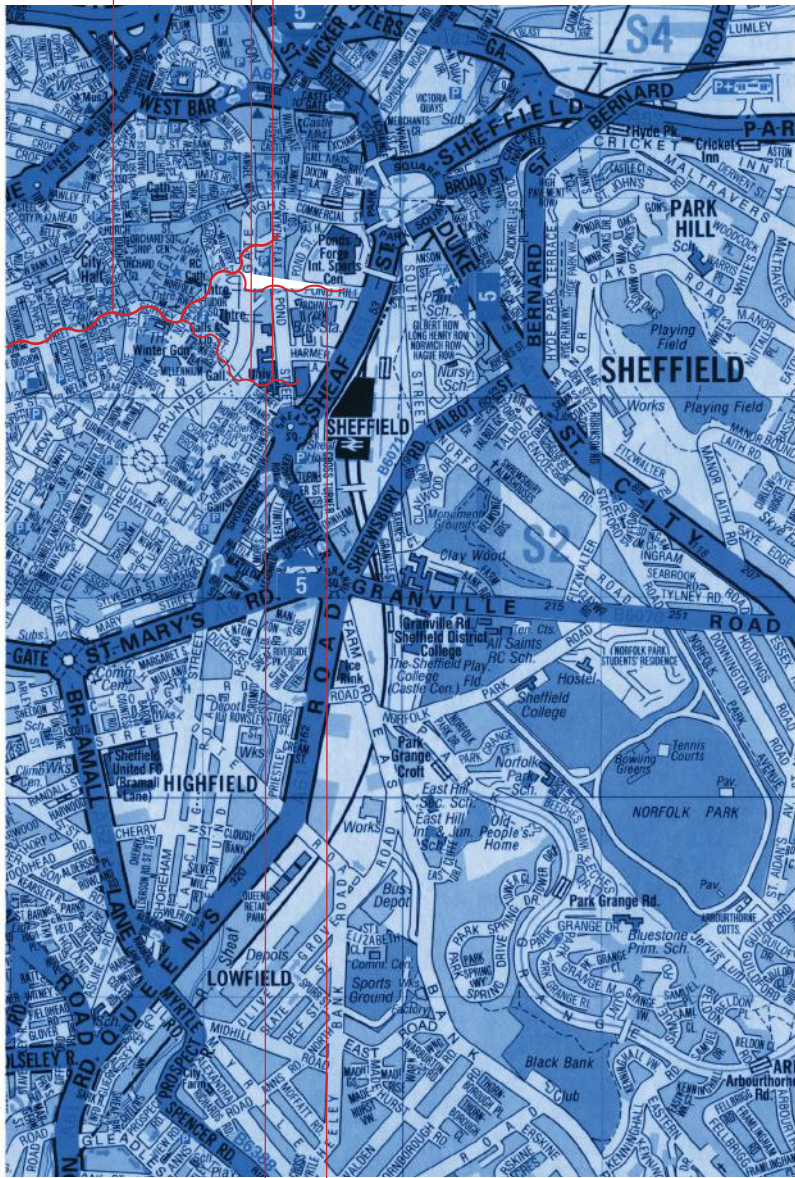
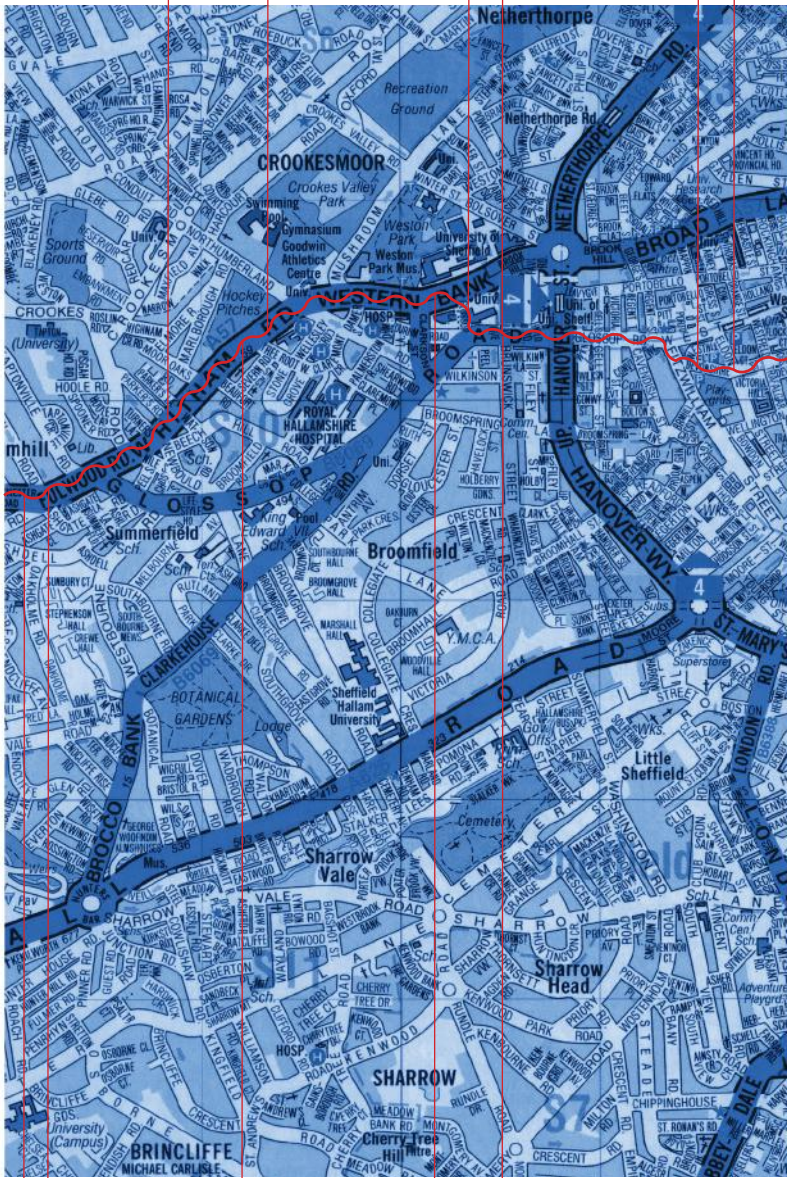
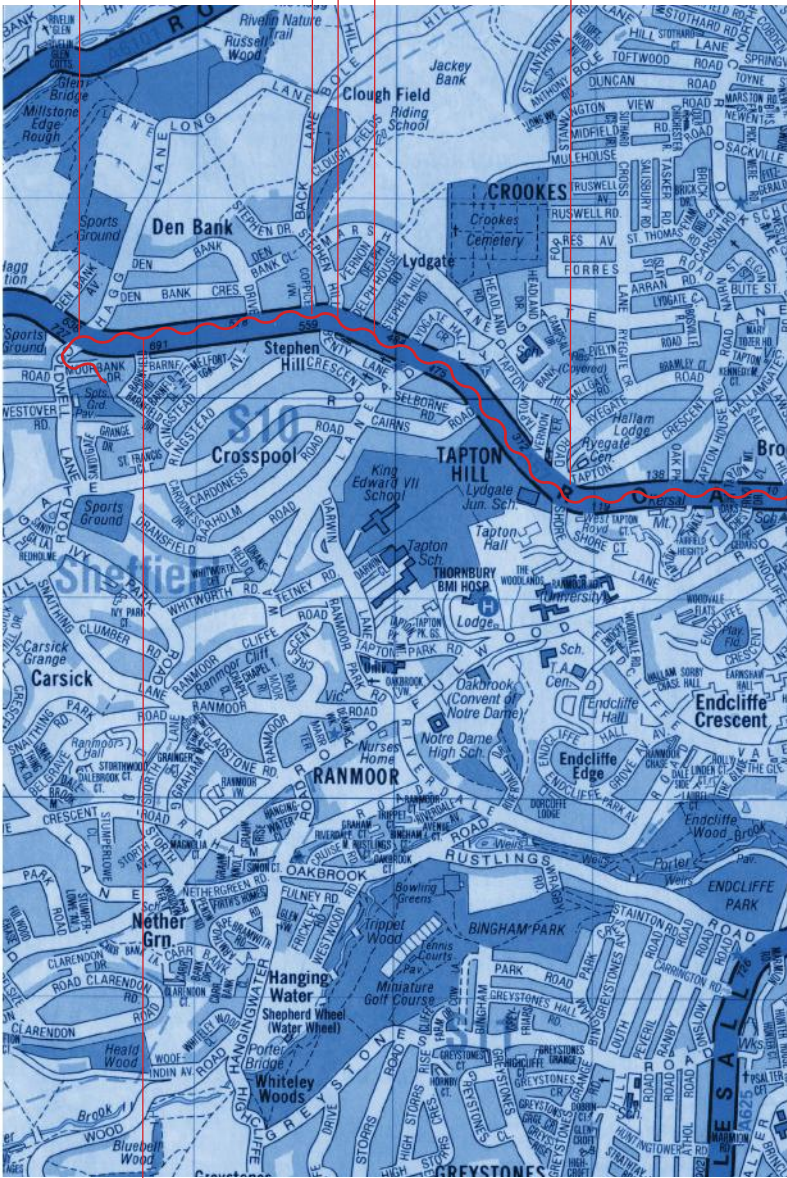
"24 Serendipitous moments", a portfolio of photographs.
Images with black outlines chosen for use within case study group materials.

*Mapping the Walk Time & Place



Denotes walked route

- 1 Manchester Rd, (10.06.16 / 09.09 hrs) 'Looks like rain'
- 2 Manchester Rd, (13.10.15 / 09.03 hrs) 'Stick a plaster on it'
- 3 Manchester Rd, (04.06.16 / 13.28 hrs) 'Bare bear'
- 4 Manchester Rd, (12.10.15 / 17.03 hrs) 'Fork you (I)'
- 5 Manchester Rd, (11.06.16 / 09.01 hrs) 'Full'
- 6 Manchester Rd, (19.02.16 / 02.57 hrs) 'Love you'
- 7 Manchester Rd, (24.04.16 / 08.16 hrs) 'Love you, (with diminishing returns)'
- 8 Manchester Rd, (03.11.15 / 18.29 hrs) 'Conversation'
- 9 Fulwood Rd, (02.11.15 / 09.31 hrs) 'Ribbon scissors'
- 10 Fulwood Rd, (16.10.15 / 08.48 hrs) 'Fork You (II)'
- 11 Whitham Rd, (19.02.15 / 09.11 hrs) 'Nice weather for ducks'
- 12 Whitham Rd, (18.03.11 / 09.33 hrs) 'Pitta face'
- 13 Whitham Rd, (22.04.16 / 08.55 hrs) 'Red eye'
- 14 Western bank, (26.11.15 / 09.38 hrs) 'Superman'
- 15 Glossop Rd, (16.10.15 / 09.08 hrs) 'Revelry'
- 16 Glossop Rd, (22.04.16 / 09.05 hrs) 'Masquerade'
- 17 Glossop Rd, (26.11.15 / 09.42 hrs) 'Sword'
- 18 Devonshire St, (23.10.15 / 09.08 hrs) 'Green giant'
- 19 Devonshire St, (23.10.15 / 09.09 hrs) 'Angel'
- 20 Barker's Pool, (12.10.14 / 13.51 hrs) 'Tree fork'
- 21 Arundel Gate, (23.03.14 / 18.08 hrs) 'Bin Laden'
- 22 Pond St, (09.03.16/ 15.24 hrs) 'Rain catcher'
- 23 Pond St, (21.10.15 / 17.04 hrs) 'Magic box'
- 24 Pond Hill, (02.11.15 / 10.02 hrs) 'Fallen Cloud'



Spread showing a map of my daily walk between home and work, Sheffield S10 to S1.
Overlaid on to this are the exacting places where photographs of 'serendipitous moments' were taken along this route.

*Collecting: Street Ephemera

'By autotelic practices, I understand activities that we repeatedly engage with for no external reward or motivation such as money or outside recognition. Autotelic practices are internally motivating in that the activity is the goal and the reward in itself.'
Children who carry stones in their pockets: on autotelic material practices in everyday life, (2013) Pauliina Rautio

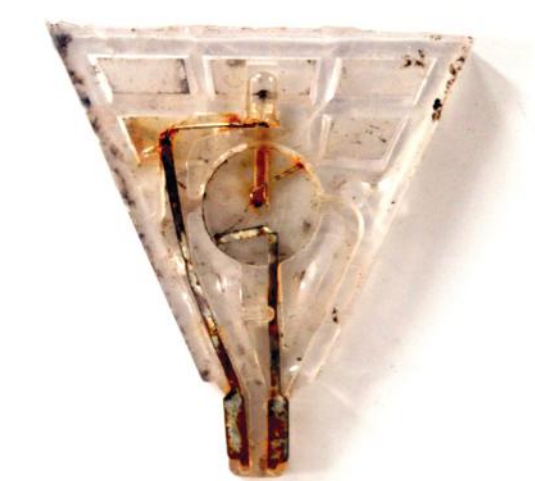
It wasn't at first apparent to me to start collecting the pieces of street ephemera that I had been photographing now for a number of months, considering it enough that I had consigned a photograph of them placed in their original street context. However after a number of days, (weeks in some cases) of walking past some of the same objects, (or seeing multiples of the same object) I decided that they too should be gathered to form a collection. And soon a curious set of artifacts started to gather within the plastic container placed on my desk and questions started to stir within me.

This contextual extraction from their original setting would prove fruitful in terms of further changing the original meaning of the materials and allowing for greater perusal, play and investigation. This would later become one of the more important project decisions leading to a breakthrough in how the case study exercise sheets should be designed. Now instead of offering only one image of the artifact to be integrated into a drawing, multiple iterations of the artifact, (taken through varying rotated degrees) would now be given, (see example of this on page 27).

The opportunity to see a number of iterations of the artifacts placed on a neutral background, rotated through varying degrees offering the potential for new insight and the ability to see a new possibility in meaning. The artifacts potentially offering a synecdochical reference to their original greater whole, a fragmented reference to their past or an absolute new beginning.

I had played with this rotational idea many times before within my commissioned work, taking a design element and rotating it to find a new meaning, (see commissioned newspaper images on pages 4 -5) but the design of the exercise sheets now formalized these more personal insights into a working theory.

'An image is a sight which has been recreated or reproduced . . . which has been detached from the place and time in which it first made its appearance . . .' Berger (1972).



Street ephemera collected along the route to and from work.

*Case Study Sheets: Street Ephemera

Give me a broken rock, a little moss... for I would dream of greater things associated with these. I would see a mighty river in my stream, and in my rock, a mountain clothed in trees.

The Desire of my Eyes: The Life & Work of John Ruskin. Kemp,(1990).

Up until this point the project had been about creating a sizeable body of illustrations, photographs and films, (see previous pages). All of these were 'my' personal interpretations in relation to an observed serendipitous moment, (photographs & films) or response to philosophical podcasts, (illustrations).

Early ideas about this arose in me when I initially tested out this working platform on my own children and a number of colleagues. I was startled to observe the similarity in themes of depiction from some of these early test sheets.

On the reverse side of each of the sheets a set of data polygon questions, (see below) were printed to be completed by the participants as part of the exercise. These completed polygons of data would be later digitized and mapped over each other to show any emerging correlations.

- 26 -

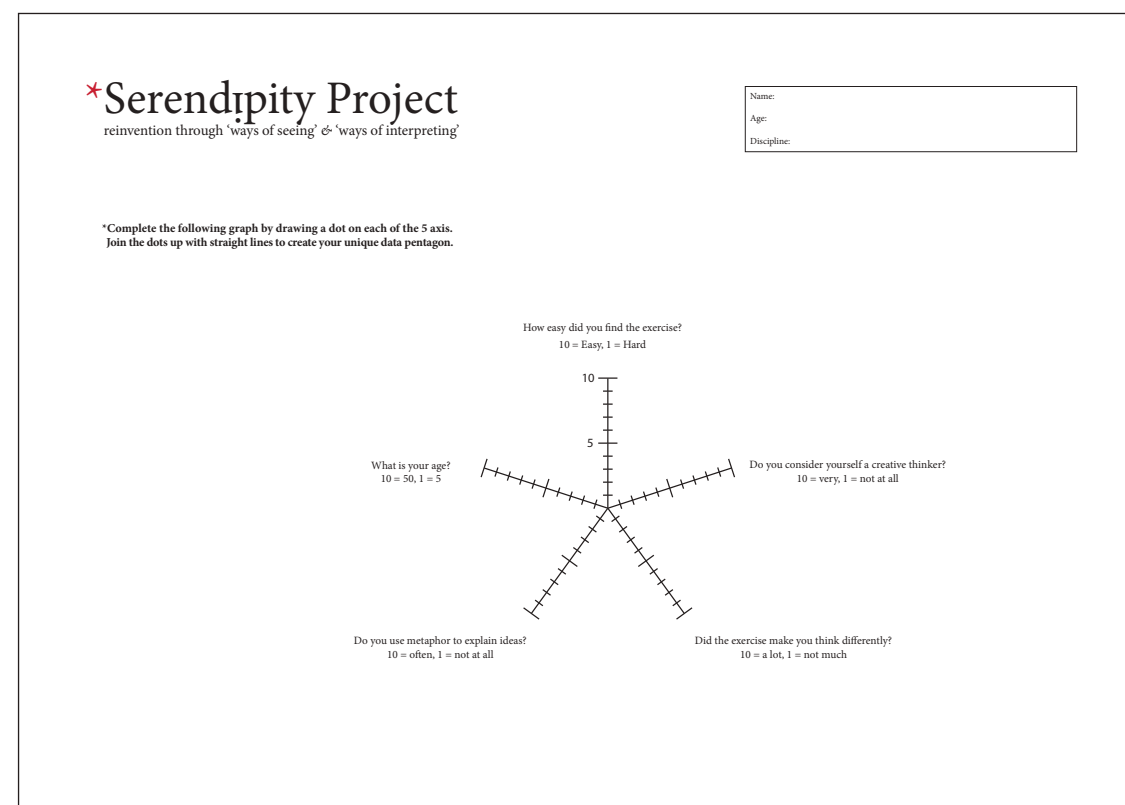
The next stage of the project would be to test my interpretations to see if others would understand my depictions and also to gather other people's interpretations of the materials. Therefore I choose some of the illustrations, photographs and collected street ephemera and designed a set of exercise sheets to be used within the intended case study groups, (6 different depictions for each of the sets). On each of the exercise sheets a series of questions were posed underpinned by Weitz critically model. Ie Describe, Interpret, Evaluate, Theorise, (acronym D.I.E.T).

The themed sheets were as follows;

6 x photography, (textual interpretations)
6 x illustrations, (textual interpretations)
6 x street ephemera, (drawn interpretations)

Each of the themed sheets designed in order to find out how the participants interpretation of the imagery and the idea that they could be later used in other teaching related workshops within the Visual Communication course at SIA.

In the photography and illustrated themed worksheets I was interested in the textual interpretations candidates would offer. Whereas in the street ephemera sheets I was interested in the drawn interpretations the candidates created, (these latter 6 sheets were the more exciting prospect for me as I was interested to see if there were any common drawn themes which would emerge from the study.



Reverse side of all case study sheets showing data polygon relating to set questions to be completed as part of the exercise.

***Serendipity Project**
reinvention through 'ways of seeing' & 'ways of interpreting'

re invention through 'ways of seeing' & 'ways of interpreting'

Describe

Describe
Look at the object and describe what you see?

Interpret

Using drawing, explore each iteration of the 'rotated' object by integrating it into your drawing

Interpre

Interpret
Choose your favourite drawing (a,b,c,d) and give it a title.

Interpret

List 5 associations you can think of in relation to your chosen drawing.

Evaluate

Were most of your drawn responses literal or lateral connections to the object?

Evaluate

Is your title a literal or lateral interpretation of your chosen drawing?

Theorise

Theorise
Did the exercise make you think differently about the object?

Theorise

What other methods would you use to think about the object differently?
ie. enlarge the object, change the colour, etc.



The chosen pieces of street ephemera to be used within 6 individual case study sheets, (see above).

*Case Study Sheets: Illustrations

*Case Study Sheets: Photographs

*Serendipity Project

reinvention through 'ways of seeing' & 'ways of interpreting'

Describe

Look at the image opposite and describe what you see?

Interpret

What is your interpretation of the image?
Use the space below to explore the possible 'hidden narrative' of the image?

Evaluate

Consider the relationship of the image with the title, how well do you think the piece communicates and why?

Theorise

How would you change the image or title to make it work more effectively?

'Many personalities in one'

*Serendipity Project

reinvention through ‘ways of seeing’ & ‘ways of interpreting’

Describe

Look at the image opposite and describe what you see?

Interpret

What is your interpretation of the image?
Use the space below to explore the possible ‘hidden narrative’ of the image?

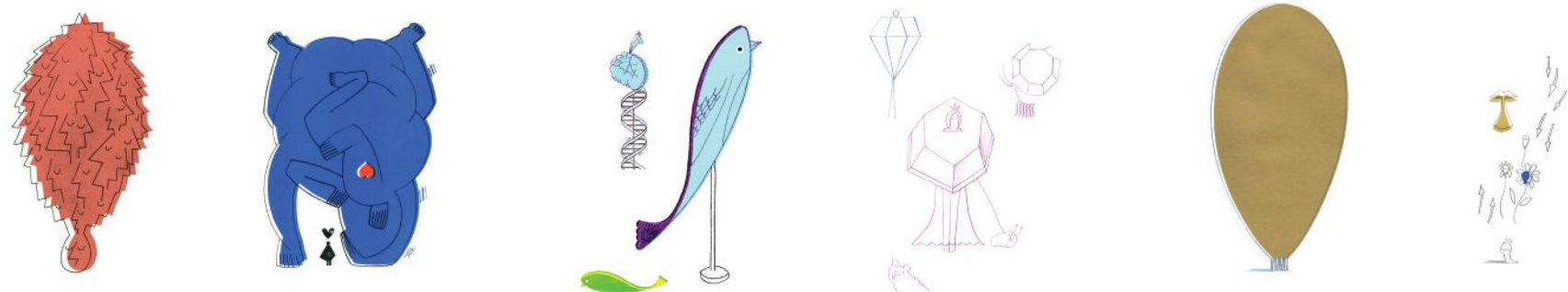
Evaluate

Consider the relationship of the image with the title, how well do you think the piece communicates and why?

Theorise

How would you change the image or title to make it work more effectively?

'Angel'

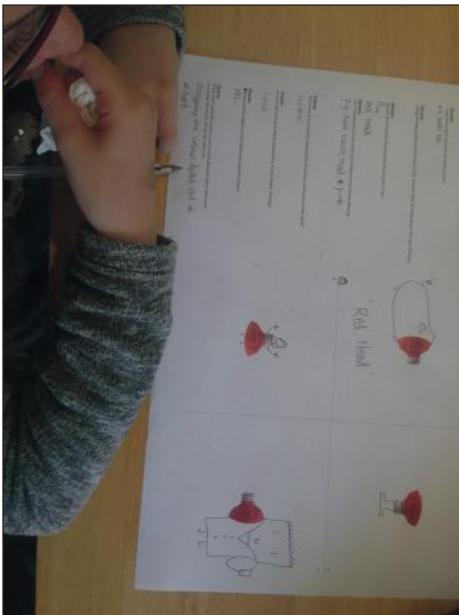


The chosen illustrations to be used within 6 individual case study sheets, (see above).



The chosen photographs to be used within 6 individual case study sheets, (see above).

*Conducting the Case Studies



First tests conducted with my daughters Ava & Scarlett.



Case study 1: Conducted with none design related participants.



Case study 2: conducted with design related participants.

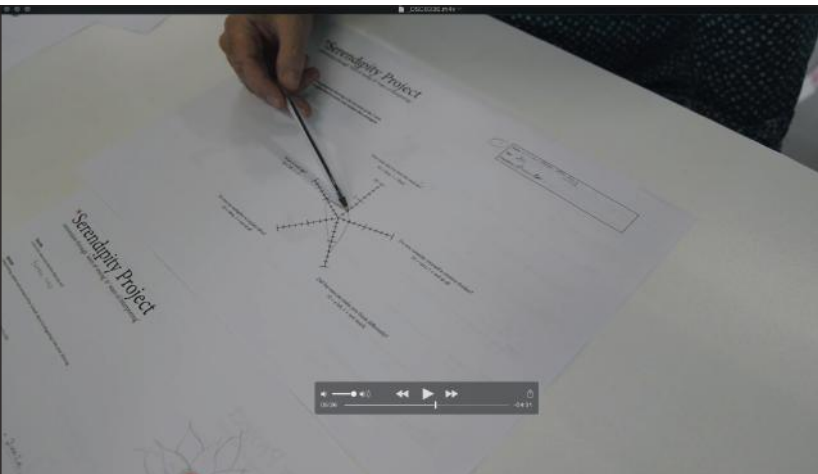
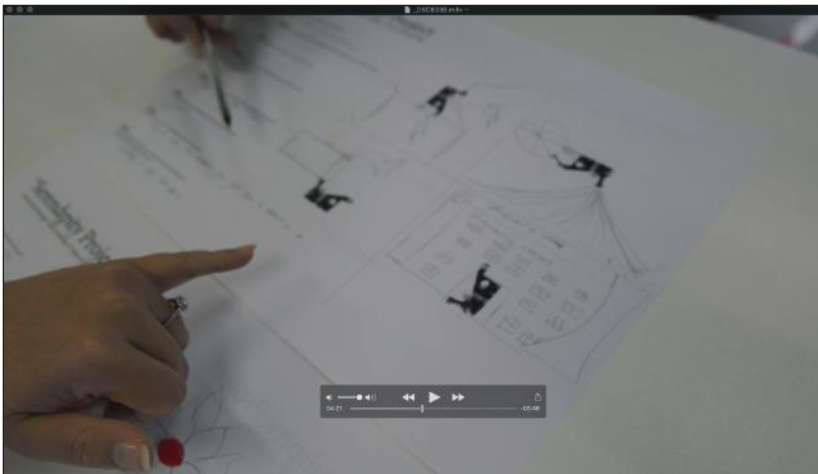
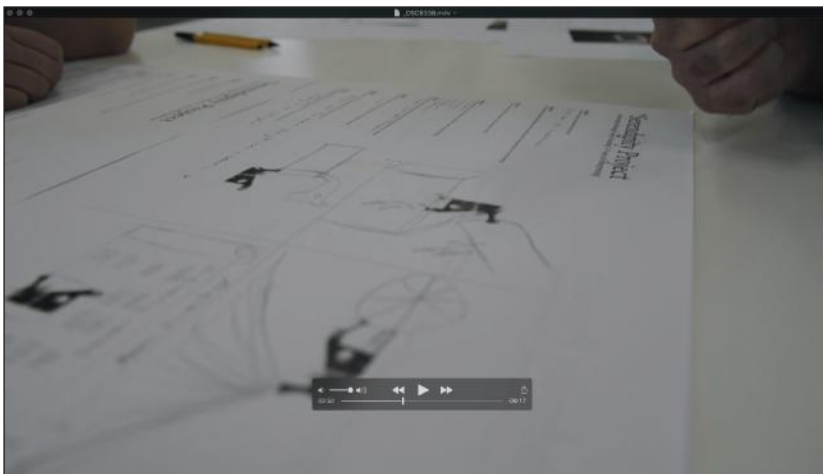
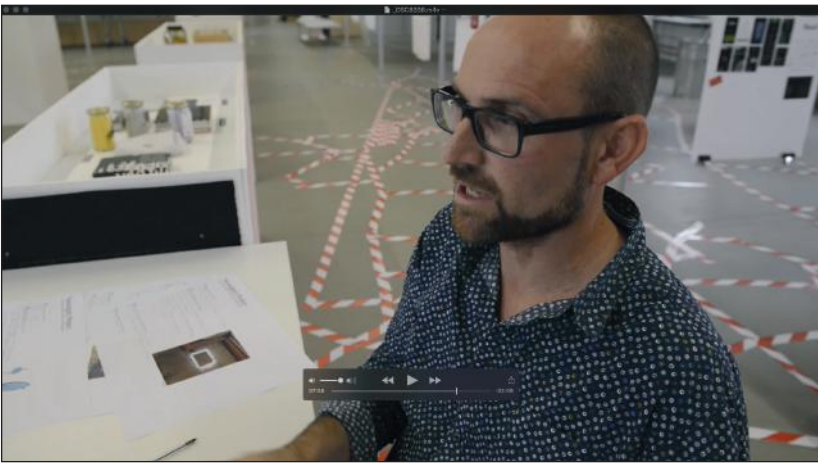
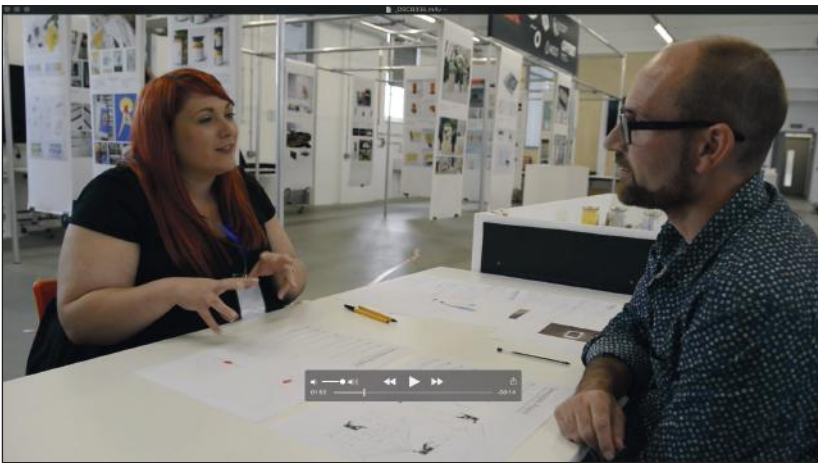
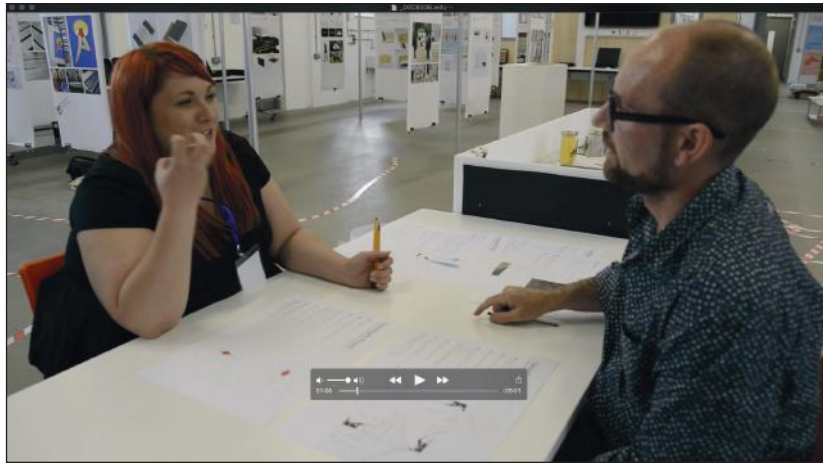
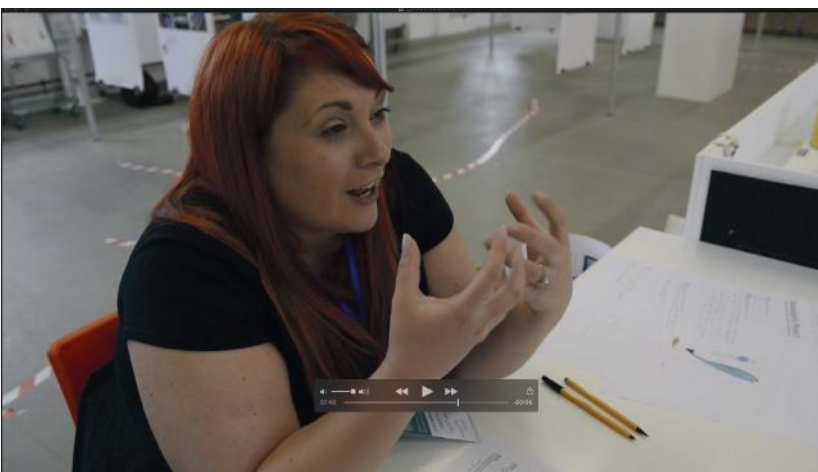
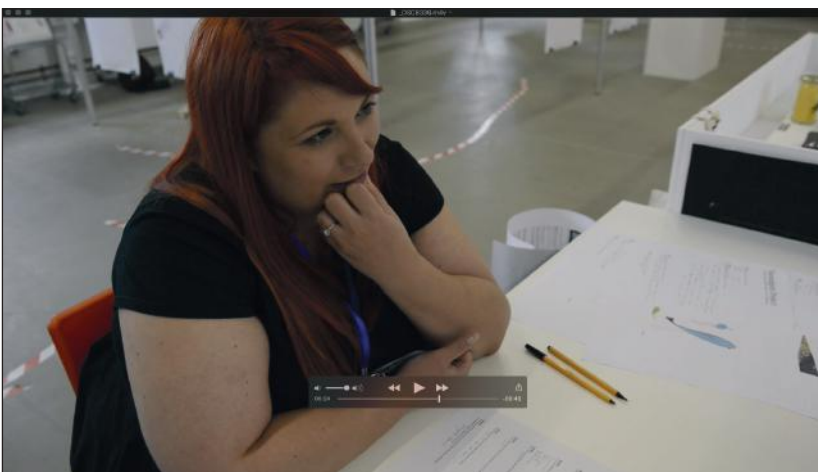
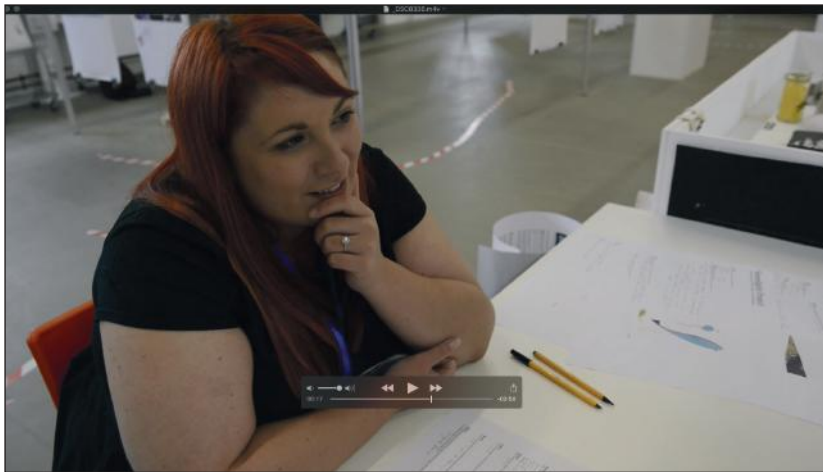
Two case study groups were conducted. The first of which involved candidates from a non-design background, (this exercise also doubling as part of an LTA conference at SIA regarding the sharing of discipline related teaching practices & materials and the use of educational spaces. The second group consisting of participants from design related backgrounds many of which recent graduates of the BA Honsours Visual Communication degree.

The case studies were both conducted at Sheffield Institute of Arts, (it should also be noted that a number of individuals also took part off premise and have been included as part of the samples). A number of these being younger candidates not able to visit the University at the time of the events or other interested candidates who also couldn't make the events.

Each case study group was conducted by me and took place over approximately an hour. The intention was for each of the candidates to choose 2 sheets from the 3 set themes ie completing a total of *6 sheets per individual. *(Please note due to some time restraints not all of the candidates could complete all 6 sheets).

'Photography' & 'Illustration' themed exercise sheets were conducted first, both of which required a text based response. Afterwards the 'Street Ephemera' themed exercise sheets were conducted mainly requiring a drawing based response. All sheets involved completing a polygon data diagram answering a series of questions regarding each of the exercises.

Candidates were sat together through the duration of the exercises but asked to work individually during this time and not to look at each others interpretations.



Interview conducted with Charlotte Rowley, (non design case study participant).

*Analysis & insights

Street ephemera pie charts

After conducting both case study groups a critical analysis of the resulting data was made.

Firstly, for each of the 'drawn' responses, (in the case of the street ephemera work sheets) these were photocopied and each depiction cut out and arranged on to A1 neutral sheets. From these re-composed drawings a number of emergent themed patterns arose, (see below right example 'red cannister').

It soon became clear that each of the rotated iterations of the object, (depicted on the case study worksheets) allowed the participant a good opportunity to realise a new potential drawn interpretation. A varied number of emergent themes were recorded for each piece of ephemera, afterwards pie charts were made from this data to show the relative percentages for each archetype, (see opposite).

I then extracted the archetypal theme with the largest percentage overall to be used as a statement for each of the 6 postcards statements, (see above statements alongside each piece of ephemera). The postcards would later be placed on the walking route that the original ephemera was found, (see earlier map on pages 22-23).

Four more statistical pieces of data were also compiled in the form of mini pie charts, (see opposite page). These questions being formulated from the compiled data transcripts derived from case study sheets, (see appendices, pages 60-62).

- Firstly I was interested to find out had the candidates understood what the original object was?

In the majority of cases most participants could recognize the original artefact.

- Secondly did this have an impact on how literal or lateral the resulting drawn depictions were?

Due to the 'oblique' nature of the artefacts a greater percentage of the interpretations were lateral in nature.

- Thirdly was the candidate's chosen title, (from their favourite drawn iteration) a literal or lateral connection to the drawn rendition?

The majority of candidates titling the drawings literally.

- Lastly, had the strategy of 'extracting' the artefact and making 'iterative rotations' made the contributor think differently?

These were the most comprehensive results with most participants answering with a 'yes'.

I originally considered placing this pie chart data on to the final posters. However after feedback from staff it was decided the posters would have more impact to concentrate on a more pictorial final statement.

Most people see an 'animal'

Most people see a 'drinking vessel'

Most people see an 'animal'

Most people see a 'piece of anatomy'

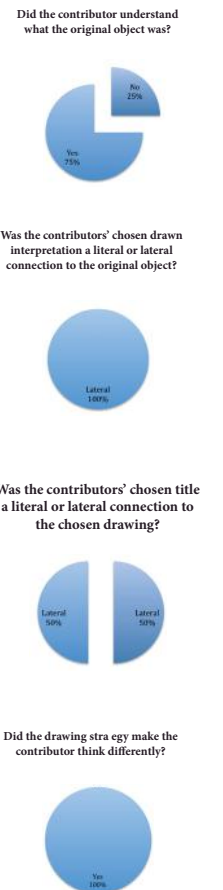
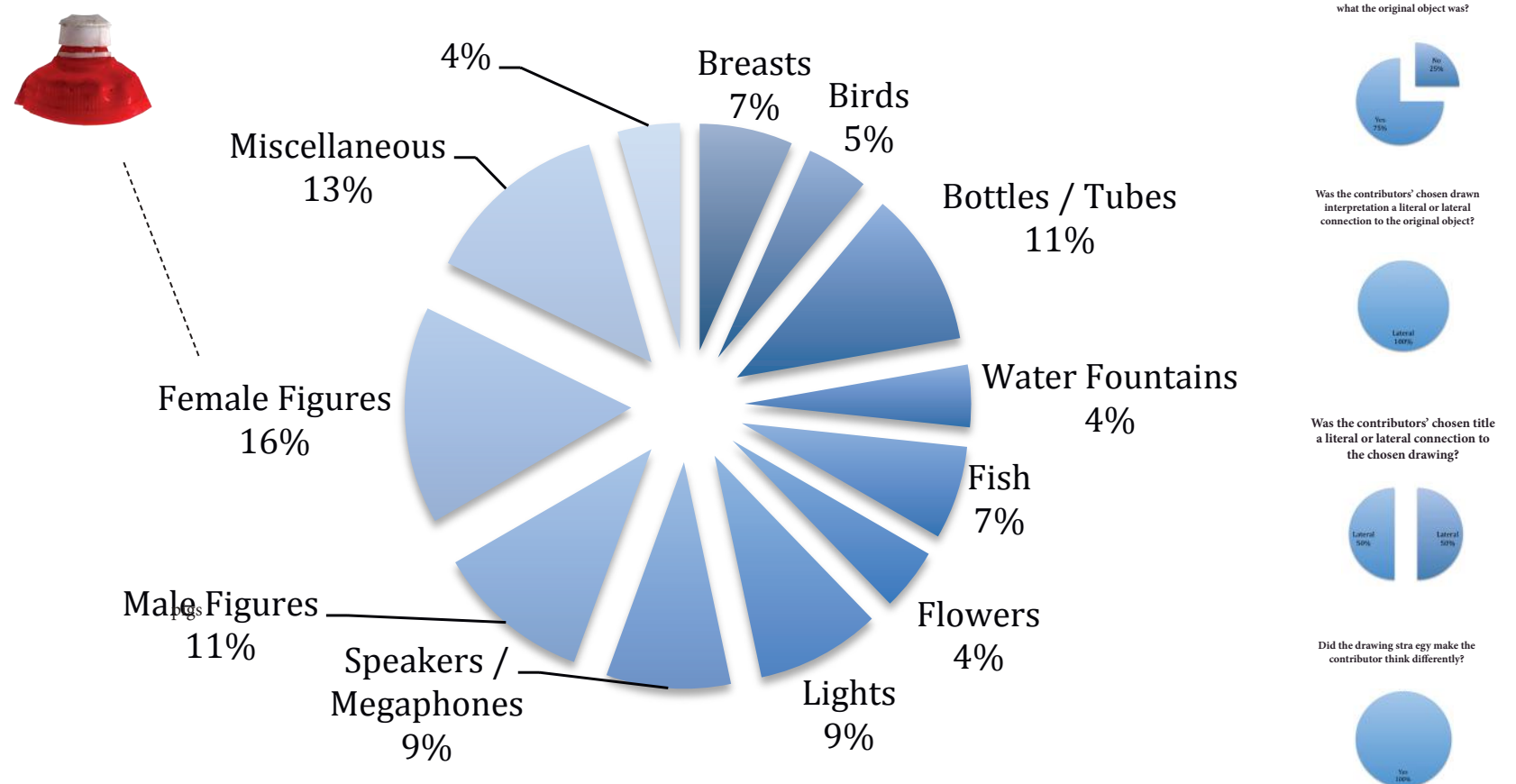
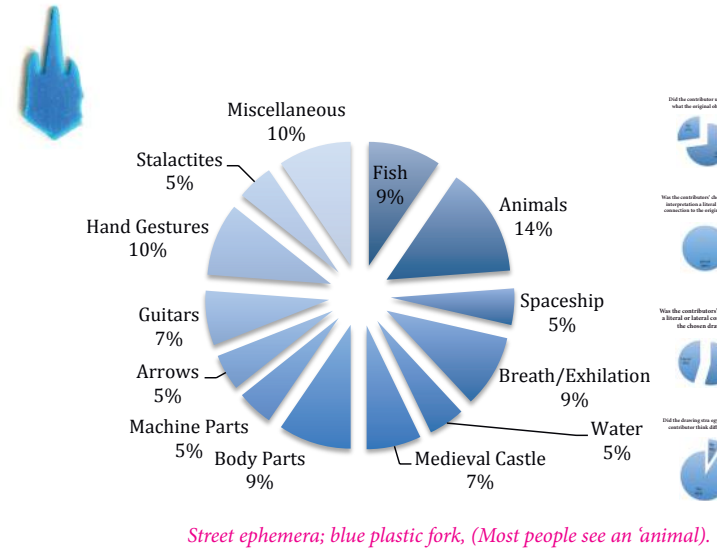
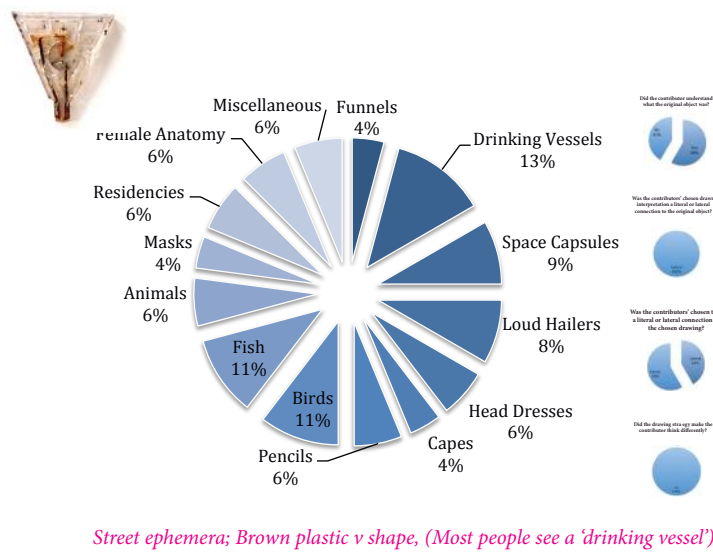
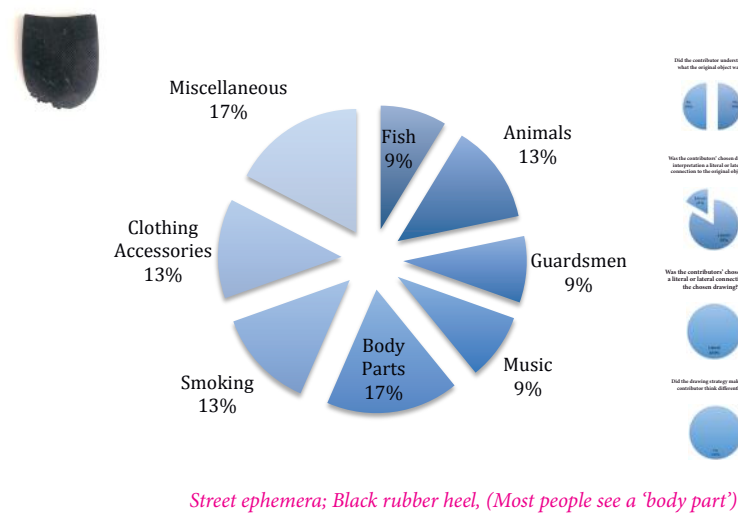
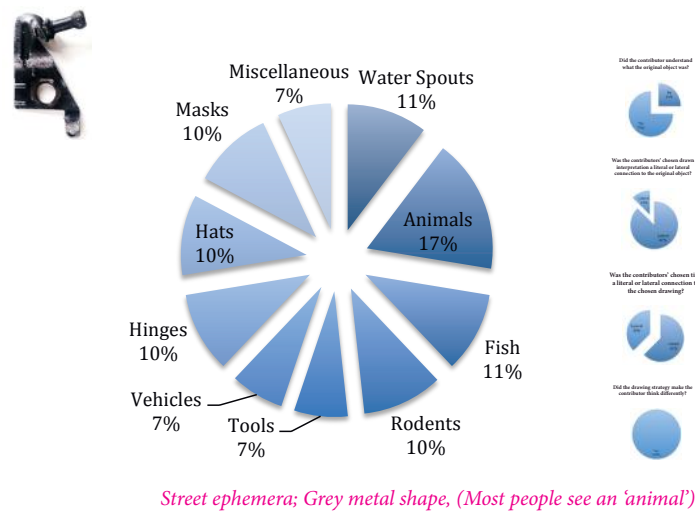
Most people see a 'facial feature'

Most people see a 'female figure'

Above; Street ephemera showing provocation statements derived from the highest statistical figure for themed depictions taken from case studies.



*Above; Re-composed sheets depicting all of the drawings participants created during the case study's. Emergent drawn themes were collated and grouped together on to the sheets.
Above example; 'Red cannister top'. To see all examples see page 63).*



*Analysis & Insights

Data Polygons

- 34 -

The page opposite shows the consolidated digital mapping for each of the data polygons completed during the case studies for the 6 photographs and 6 illustration sheets. As part of the critical analysis of data I wanted to create a graphic device in order to look at a 'fingerprint' shape that a particular demographic of participant might create. In each case the individual responses have been overlaid upon each other to see the variety of responses and to pick up upon any resulting potential correlations, (see opposite polygons).

For each case study sheet the participants were asked a series of questions arranged around the axis of a polygon diagram, (shown opposite, centre). The questions relating directly to the 'textual' exercise that were completed. The participants were asked to consider a number between 1-10 and plot this on the axis relative to the question. These points were then contiguously connected, (dot-to-dot) to form a data polygon shape. Also shown opposite at the bottom of the page are the individual polygon data shapes set against the individual's textual responses for the exercise.

I was also interested in the overall response to the exercise, (this being the first testing of materials within a teaching environment) in order that I may gain feedback for future use or adaption of the exercise within similar teaching environments.

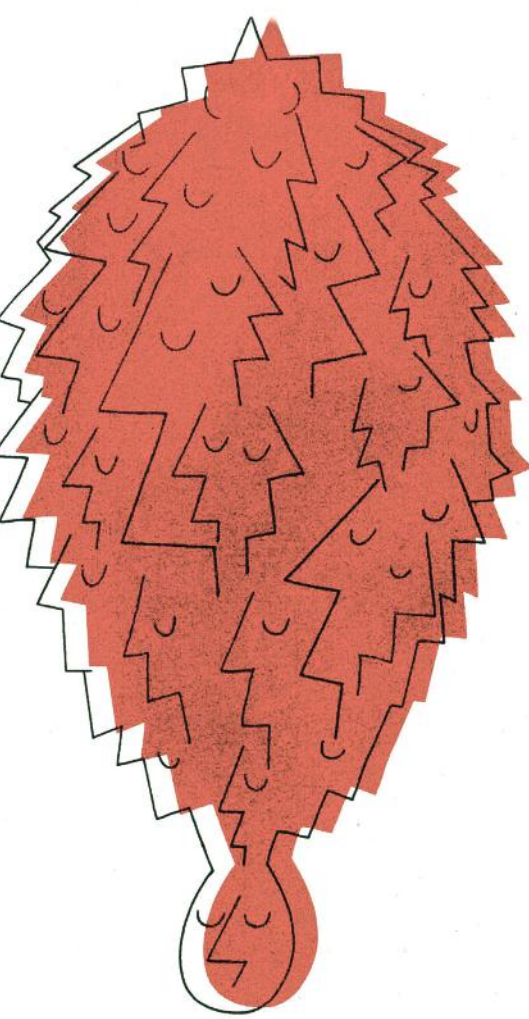
The exercise was also a personal point of interest in order to gain textual feedback on the creative work I had made which

formed the basis of the exercise sheets. (It may be noted in my experience as a professional illustrator it is rare to receive direct feedback about how well a piece of commissioned work might have communicated, especially within the editorial context and semiotic reading between word and image. I was therefore intrigued to gauge the textual response of the participant's engagement whilst offering them a platform for their own interpretation of the materials.

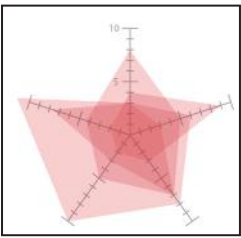
Due to the conceptual and metaphorical nature of the photographs and illustrations used in the exercise I was particularly interested to see if the participants had been able to 'decode' some meaning from my original image & title couplings. Also if the participant would echo this 'reading' within their own textual interpretation or offer a totally tangential counterpoint?

This part of the project became very expansive and complex. Indeed the exercise did provide me with a variety of wonderful textual interpretations, to be used later within the final pedagogic posters, (see pages 44-47) as counterpoints to my original creative materials). A full transcript of these materials can be found in the appendice on pages 58-59 for your perusal.

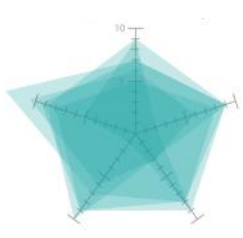
However due to the relative sample sizes it is difficult to conclude on specific correlations, ie the possible link between age and potential for metaphorical thinking? Or the relationship between whether a participant considers themselves a creative thinker and if the exercise made them



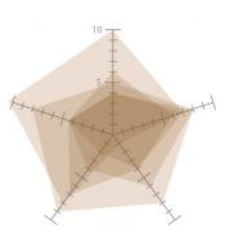
think differently? I am sure some very interesting correlations would become apparent with a more specific target audience/ or demographic and the use of a much wider case sample.



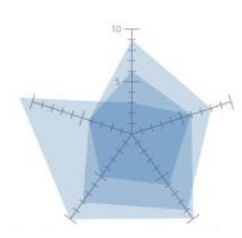
'Many Personalities in One'



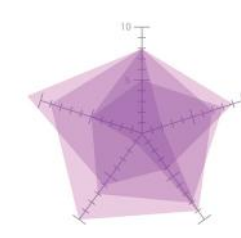
'Pedestals'



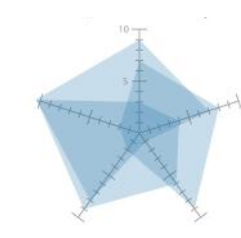
'Empty Vessel'



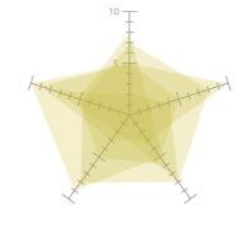
'Painbody'



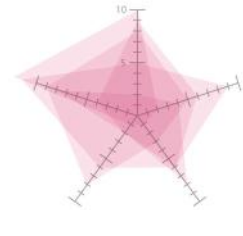
'Attachments'



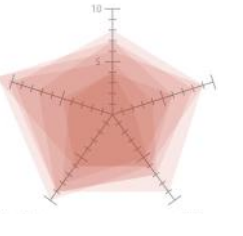
'Rebirth'



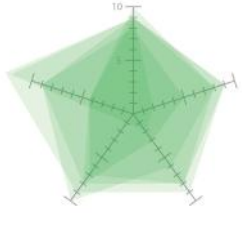
'Angel'



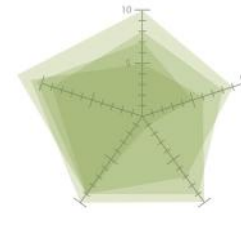
'Fork You'



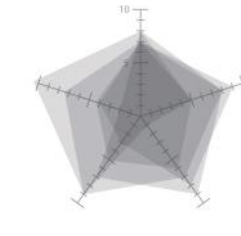
'Magic Box'



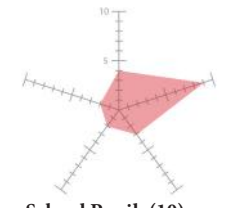
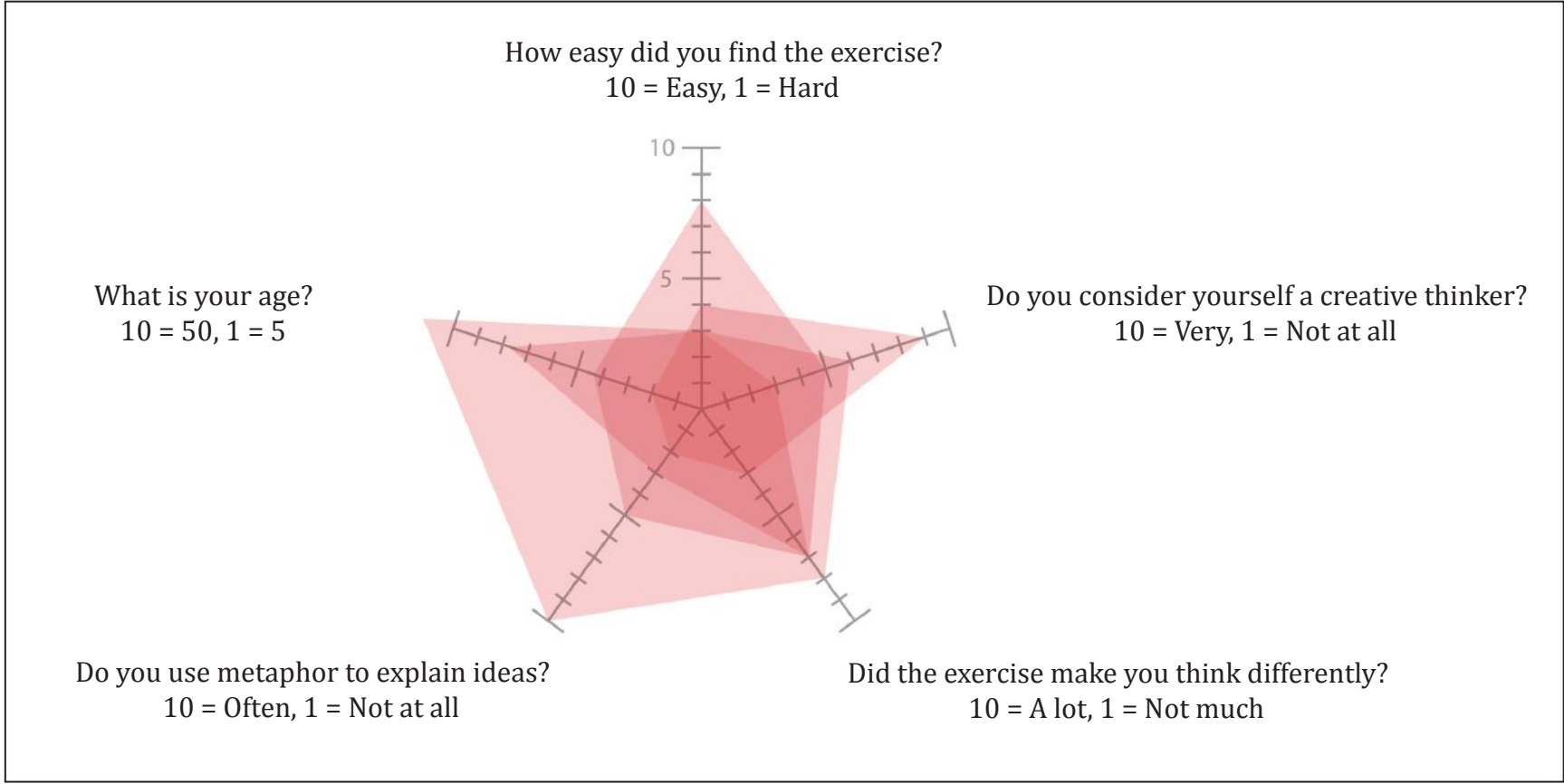
'Raincatcher'



'Revelry'

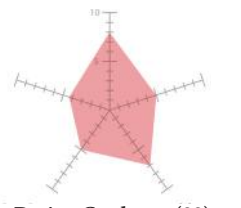


'Ribbon Scissors'



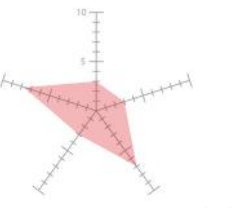
School Pupil, (10)

'A red blob with faces on with a drop coming out of the bottom. Or a red puffer fish with faces on its back.'



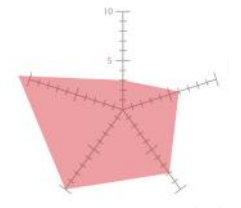
Design Graduate, (22)

'The many personalities in one is stemmed from the mind. Influenced thinking/actions. Personality affected by the external.'



University Librarian, (38)

Many in one. Faces, voices, ideas, plans. All together.'



Design Academic, (55)

'A spikey Christmas cudgel tree, with faces. So many odd thoughts, a pool of blood, a cudgel, an obese exclamation mark, a spikey conifer, a sea of restless faces. Maybe it's one of those dreams (or an image of) that embody contradictory thoughts and feelings, none of which settles into a resolved overall meaning. As such, it is unsettled, and unsettling; not at all restful. And contradictory in that it suggests discomfort or even pain, whilst at the same time those eyes are meditative...maybe some sort of violence is possible, (in the past or about to happen) and one of the parties, (the aggressor / the victim) is coolly detached...I still can't quite fathom it.'

Above: Individual responses to the set exercise showing individual data polygon shapes in relation to textual interpretations.

- 35 -

Consolidated polygon data: Illustrations

Consolidated polygon data: Photographs

Polygon showing key questions completed for each case study sheet. Above example shows overlaid digitised data polygons for Illustration; 'Many Personalities in One'.

*Final Outcomes: Creating cyanotypes

- 36 -

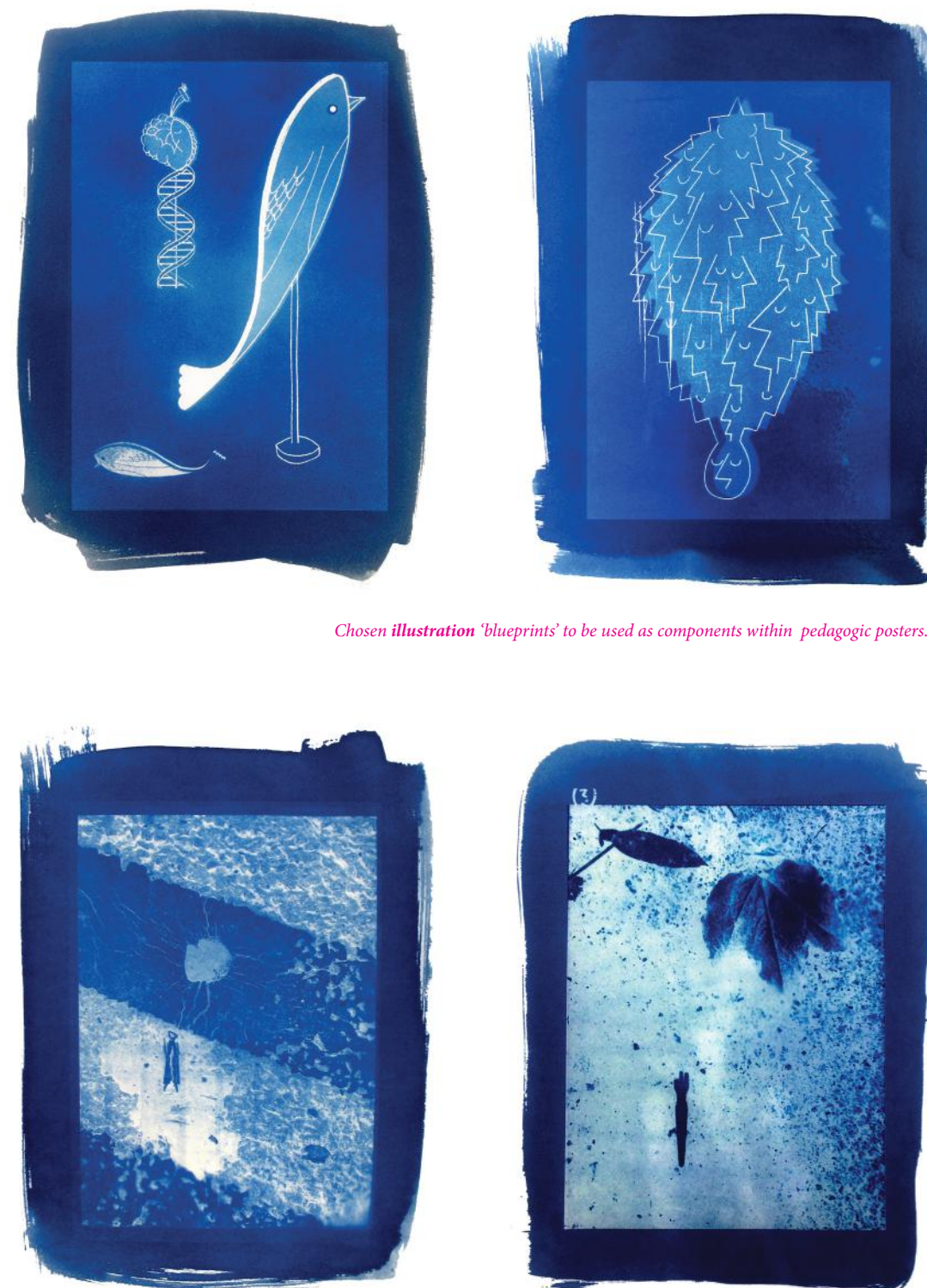
Conceptually I wanted to introduce the creative method of cyanotype print to be used as part of the final outcomes. The idea of a 'blueprint negative', (a model or template) cementing the creative ideas and 'fixing a moment in time' in relation to the creative act appropriate to my initial project aims. The final posters would consist of 2 renditions from the case study photographs, 2 from the Illustration sheets and 5 from the street ephemera worksheets.

The chemical fixing of the image on to paper providing a geographical framework near to the initial creation of the prints' photographic and drawn content. I liked the synergy between the Universality of the element sunlight, (something common to all) but specifically locating this 'fixing of a moment' specifically with 'Sheffield sunlight'.

This decision and the processing of the cyanotypes, with varying lux levels, exposure times, the imperfect nature of the application of chemicals to paper and the density of the image 'negatives' all leading to a very experimental approach and nuance.

The cyanotype concept was also a means in which to unify the posters with a common visual aesthetic whilst still depicting the original contextual sample photographs, illustrations or pieces of street ephemera drawings, (these however would be a much smaller original depiction accompanying the cyanotype).

The following pages show the cyanotypes within the context of the final posters.



Chosen illustration 'blueprints' to be used as components within pedagogic posters.

Chosen photograph 'blueprints' to be used as components within pedagogic posters.



Creating the cyanotypes, 'Fixing a moment in time with Sheffield sunshine'.

- 37 -

*Final Outcomes: Pedagogic Posters

- 38 -

As part of my final outcome for my MA project I wanted to create a set of A1 posters which could be used by staff principally within a teaching and learning environment on the Visual Design courses at SIA. The posters would form part of a wider workshop, (including the case study exercise sheets documented earlier) around semiotic theory and would be accompanied by a short lecture with supporting materials as showcased in this publication.

The context of the posters therefore could be allowed a 'stripped back' response allowing for a high impact visual. The fuller explanation of the posters being revealed as part of the workshop and not laden with further contextual information in order to make sense of the materials if utilized within, say, a public domain.

As part of the set I wanted to present 4 posters with textual responses, (2 of the illustrations and 2 of the photographs) gained from the sets of case study exercise sheets. I also wanted to present 5 posters with reference to the drawn responses from the street ephemera case study sheets, (see all 9 posters on the following pages).

In the 'textual' posters I played the type across the central images rotating some of it to subtly suggest the idea of taking a new (philosophical) perspective and also to echo the rotated artefacts depicted on the street ephemera sheets thereby uniting the two more visual and textual subsets. The consolidated group arrangement of polygon data was shown as part of the

poster with individual polygons being placed alongside individuals' textual responses.

In the 5 street ephemera posters I chose one of the drawn depictions from the largest emergent theme from the compiled sheets of drawings. These compiled sheets were also shown to show the diversity of depictions from the case study groups.

The cyanotype prints forming the unifying backbone to the set whilst also showcasing alongside the original photographs, illustrations or street ephemera drawings, (albeit at a much smaller ratio to the cyanotype). I like this juxtaposition of the original with the 'blueprint negative' of the cyanotype. The latter forming a concept for a potential 'model or template' for a way of thinking. A visual metaphor for 'being conscious of the moment / fixing a moment in time'.



Found & readymade: Frazer Hudson, facilitator / Suzannah Bevins, originator (15.07.16 / 15.01hrs) 'Drinking vessel: Cocktail Glass'

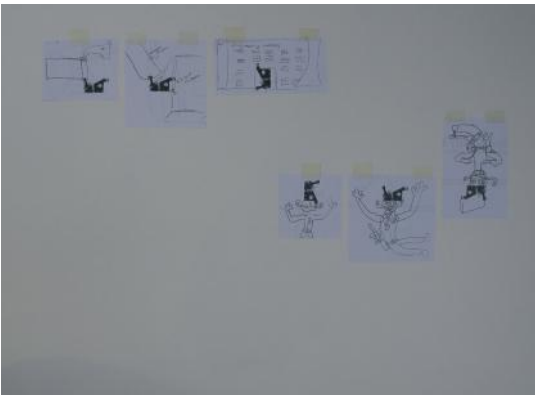
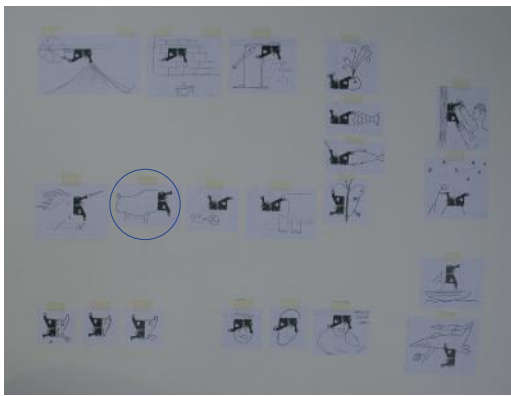


Final poster; 'Drinking Vessel: Cocktail Glass' Hudson/Bevins, (2016).

- 39 -



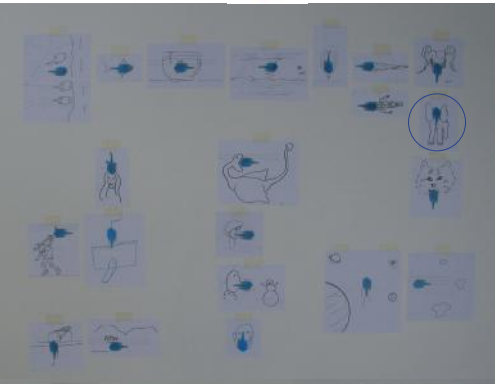
Found & readymade: Frazer Hudson, facilitator / Zuzane Kalivodova, originator (18.07.16 / 15.01hrs) 'African Animal'



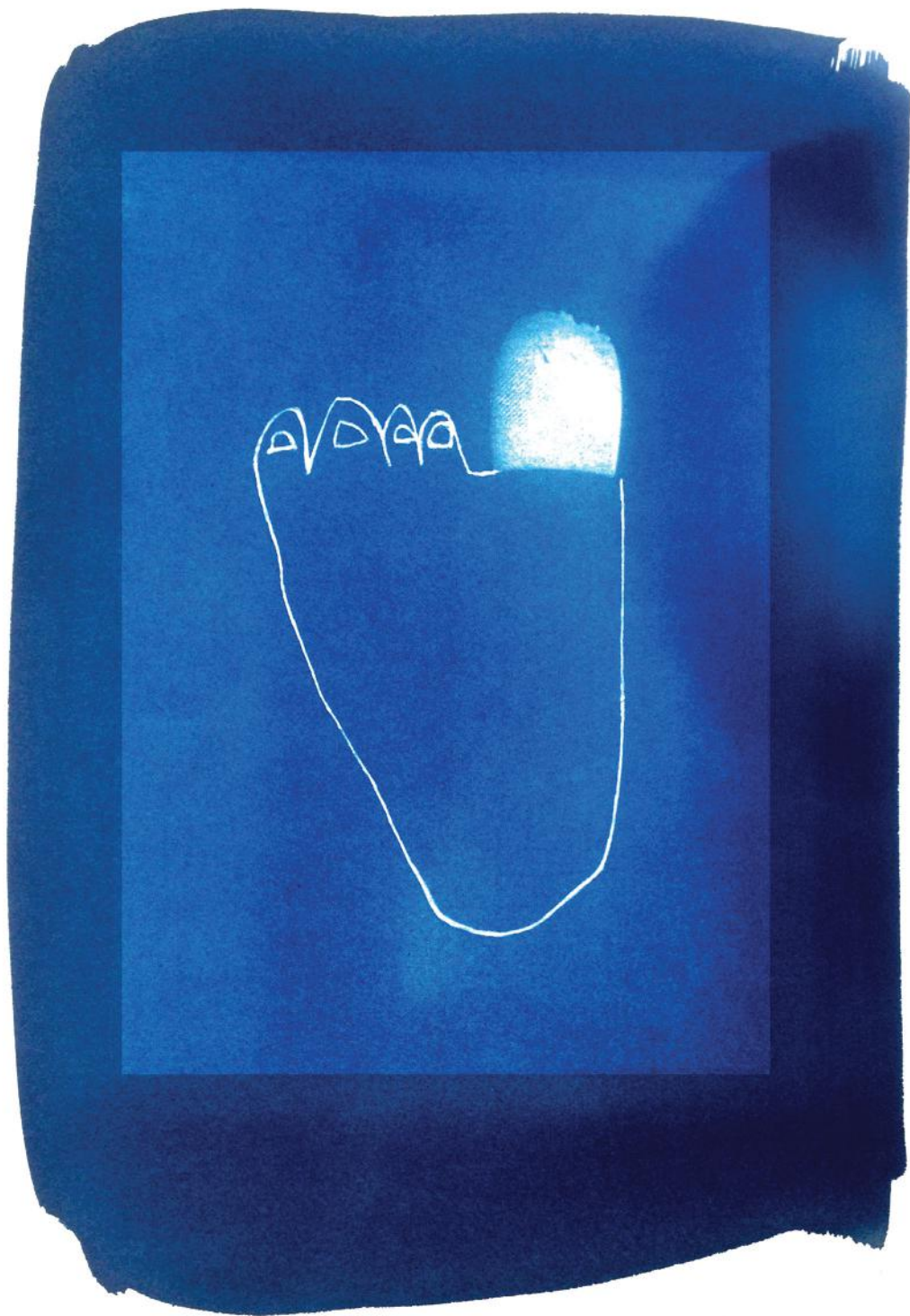
Final poster; 'African Animal' Hudson/Kalivodova, (2016).



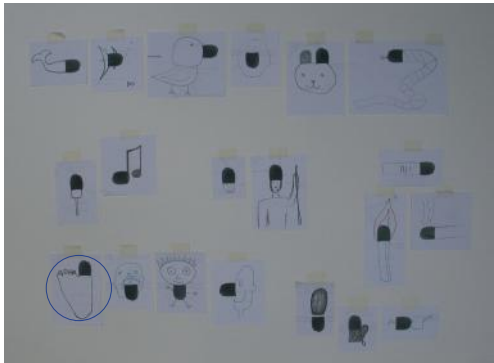
Found & readymade: Frazer Hudson, facilitator / Linda Wilson, originator (15.07.16 / 15.33hrs) 'Animal: Elephant's Head'



Final poster; 'Animal: Elephant's Head' Hudson/Wilson, (2016).



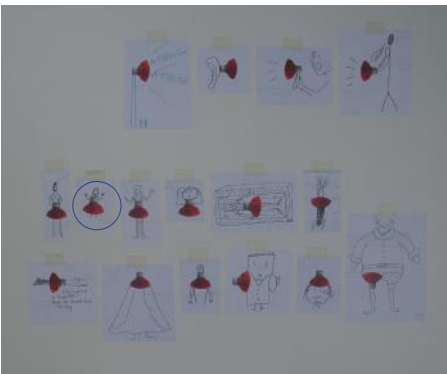
Found & readymade: Frazer Hudson, facilitator / Sidney Rucklidge, originator (15.07.16 / 15.23hrs) 'Body Parts: Big Toe'



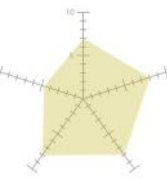
Final poster; 'Body Parts: Big Toe' Hudson/Rucklidge, (2016).



Found & readymade: Frazer Hudson, facilitator / Ava Hudson, originator (16.07.16 / 10.24hrs) 'Female Figure: Dress'

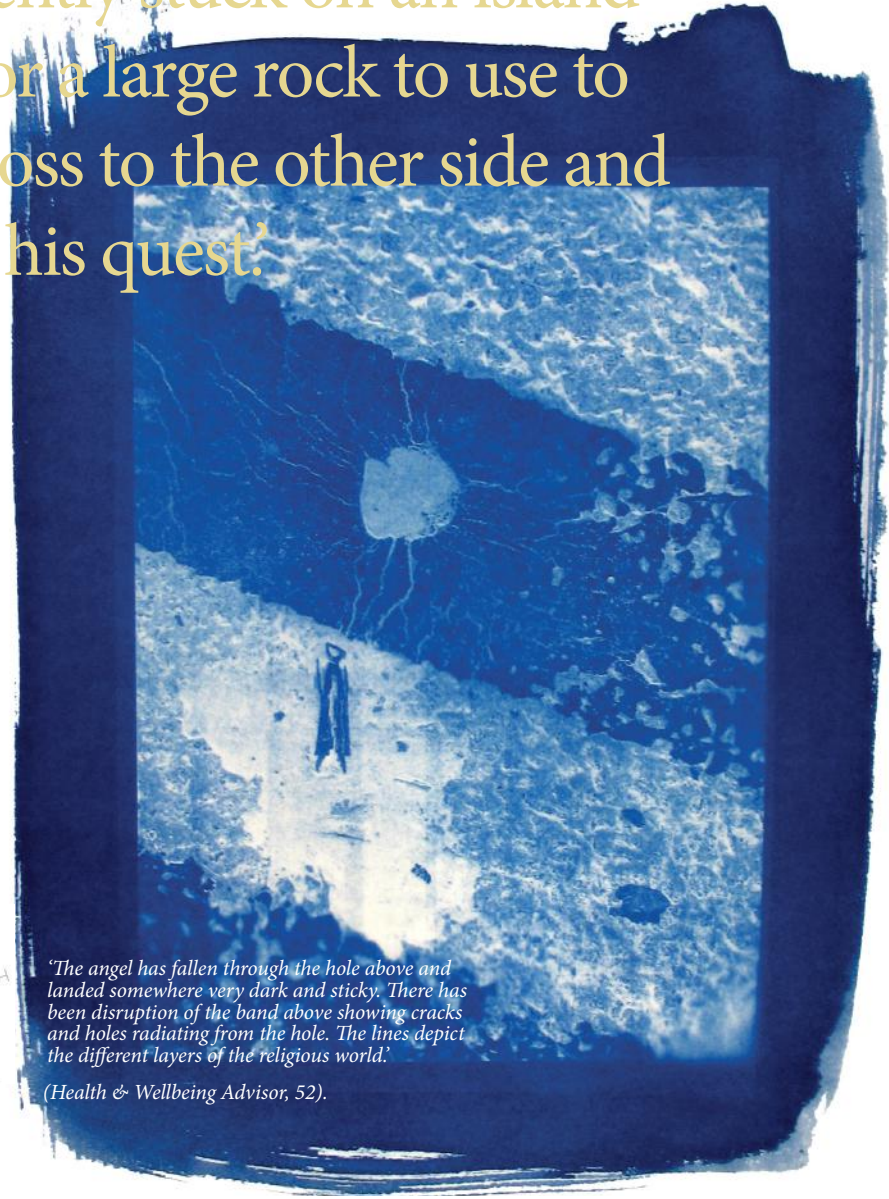


Final poster; 'Female Figure: Dress' Hudson/Hudson, (2016).



‘The figure is a magician on a quest between two worlds. He’s currently stuck on an island waiting for a large rock to use to travel across to the other side and continue his quest.’

(Design Graduate, 23)



‘The angel has fallen through the hole above and landed somewhere very dark and sticky. There has been disruption of the band above showing cracks and holes radiating from the hole. The lines depict the different layers of the religious world.’

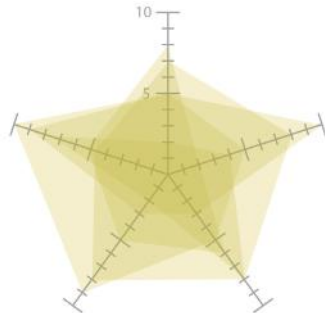
(Health & Wellbeing Advisor, 52).

Found & readymade: Frazer Hudson / Glossop Road, Sheffield, (28.03.16 / 08.66hrs) ‘Angel’



How easy did you find the exercise?
10 = Easy, 1 = Hard

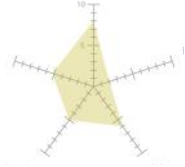
What is your age?
10 = 50, 1 = 5



Do you consider yourself a creative thinker?
10 = Very, 1 = Not at all

Do you use metaphor to explain ideas?
10 = Often, 1 = Not at all

Did the exercise make you think differently?
10 = A lot, 1 = Not much



‘It shows many different elements. The carelessness of man discarding of used possessions and objects, (foodwaste). The law of the land, the rules imposed on roads for safety / other reasons’
(Events management Academic, 26).

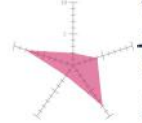


‘End of summer picnics’

(International Business Manager, 58)



‘The leaf fall is natural – although the tarmac shows this as an urban location. The fork is used and discarded – not a natural occurrence.’
(Careers Advisor, 56).



‘A few signs of autumn. The distance between nature and non-recycleable’.

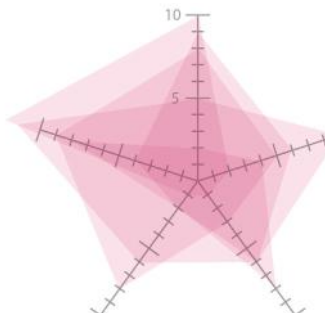
(University Librarian, 38)

Found & readymade: Frazer Hudson / Fulwood Road, Sheffield, (17.10.15 / 10.01hrs) ‘Fork You’



How easy did you find the exercise?
10 = Easy, 1 = Hard

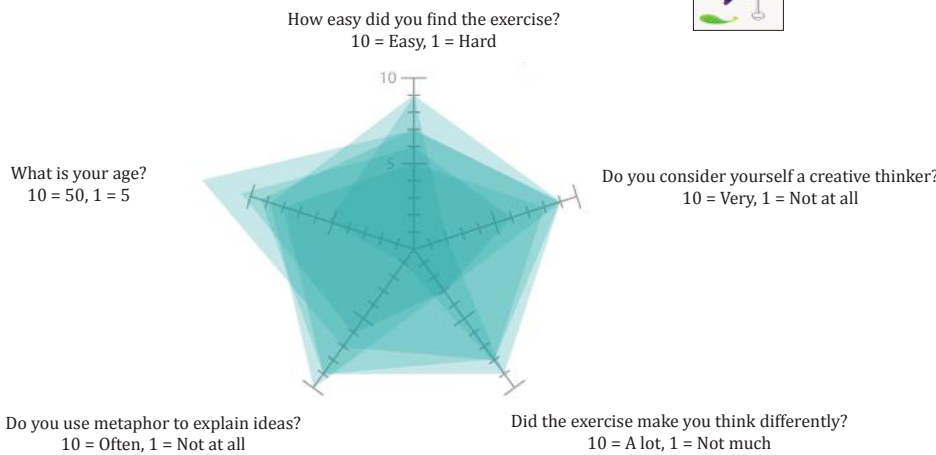
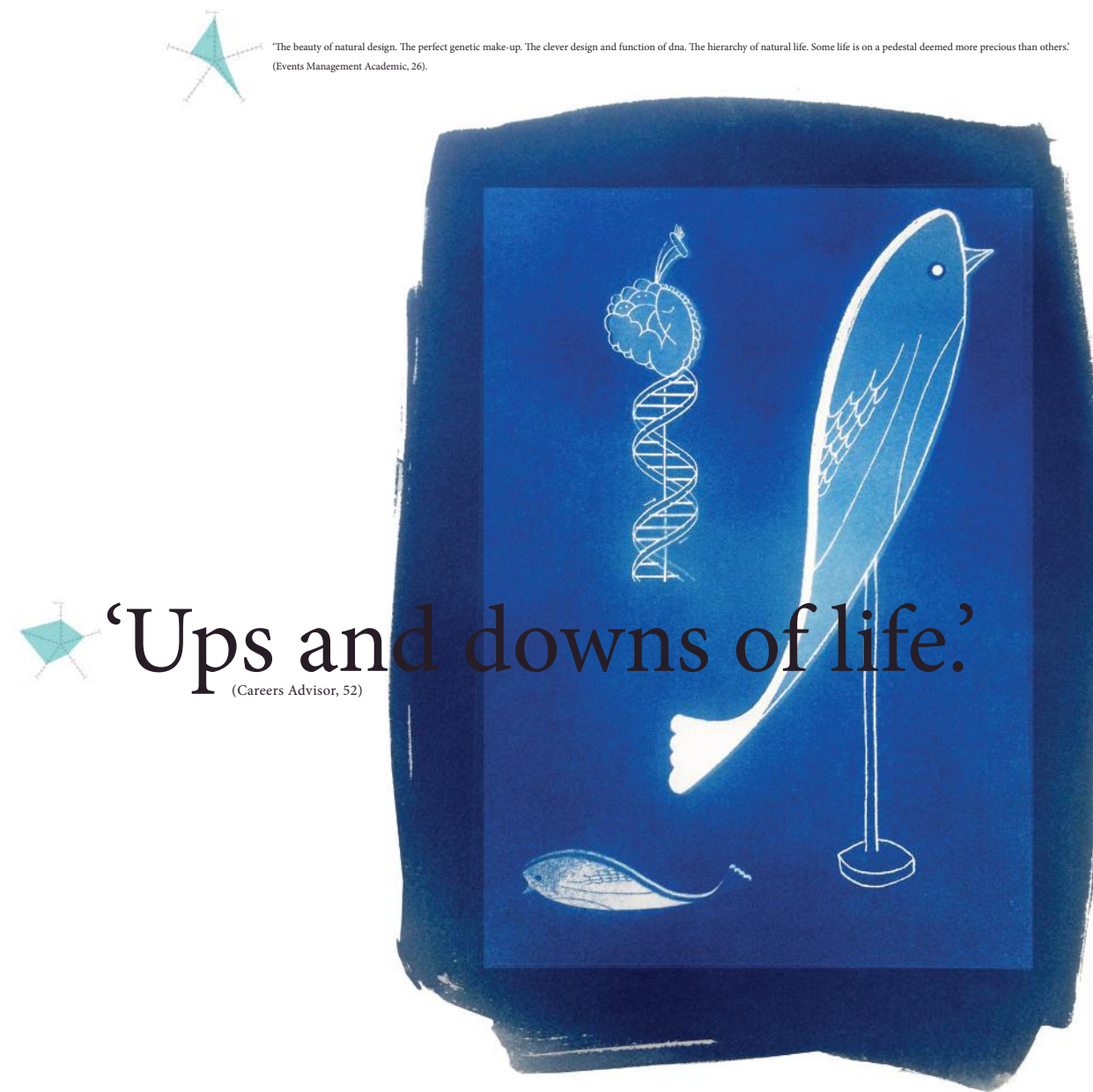
What is your age?
10 = 50, 1 = 5



Do you consider yourself a creative thinker?
10 = Very, 1 = Not at all

Do you use metaphor to explain ideas?
10 = Often, 1 = Not at all

Did the exercise make you think differently?
10 = A lot, 1 = Not much



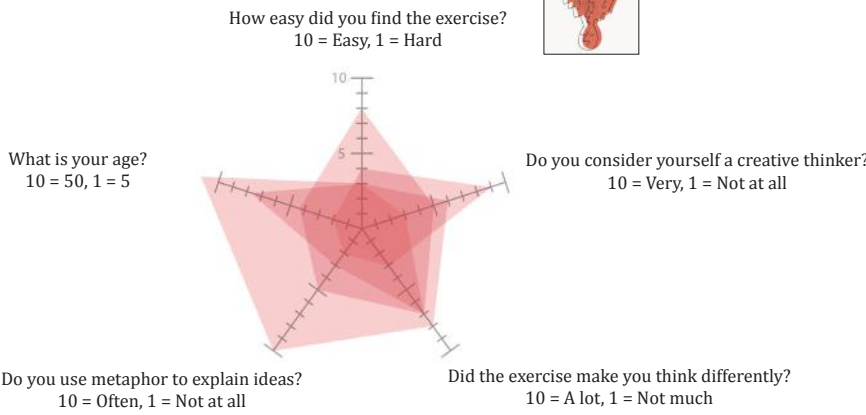
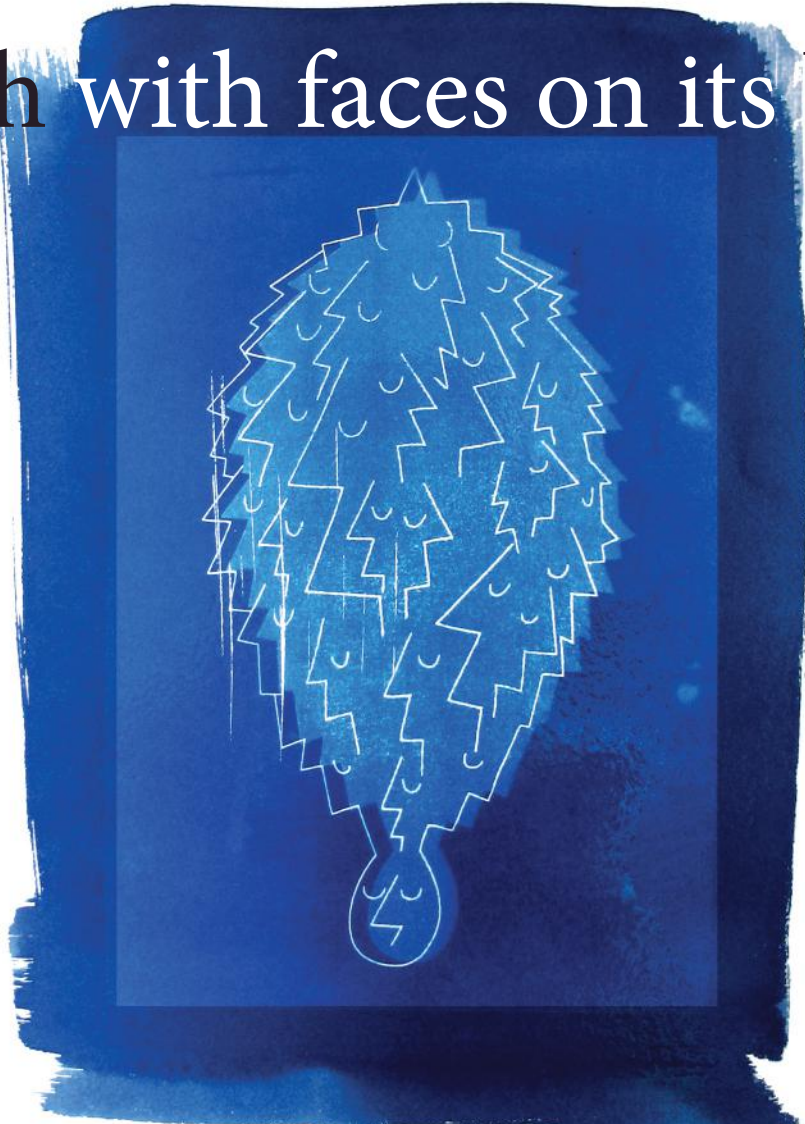
"The image is very abstract. The dna helix is the embryonic form of the bird, its small foetal form curled up as a ball of contained potential. It emerges green into the world, small and vulnerable. It grows into a beautifully intricately patterned creature but is then caged and and made to sit on a perch so people can admire it." (Film tutor, 47).

Final poster; 'Pedestals' Hudson, (2016).

'A red blob with faces on with a drop coming out of the bottom. Or a red puffer fish with faces on its back.'

(School Pupil, 10)

"The many personalities in one is stemmed from the mind. Influenced thinking/actions. Personality affected by the external." (Design Graduate, 22).



"A spiky Christmas cudgel tree, with faces. So many odd thoughts, a pool of blood, a cudgel, an obese exclamation mark, a spiky conifer, a sea of restless faces. Maybe it's one of those dreams, (or an image of) that embody contradictory thoughts and feelings, none of which settles into a resolved overall meaning. As such, it is unsettled, and unsettling, not at all restful. And contradictory in that it suggests discomfort or even pain, whilst at the same time those eyes are meditative... maybe some sort of violence is possible, (in the past or about to happen) and one of the parties, (the aggressor / the victim) is coolly detached...." (Design Academic, 53).

Final poster; 'Many Personalities in One' Hudson, (2016).

*Final Outcomes: Postcards

- 48 -

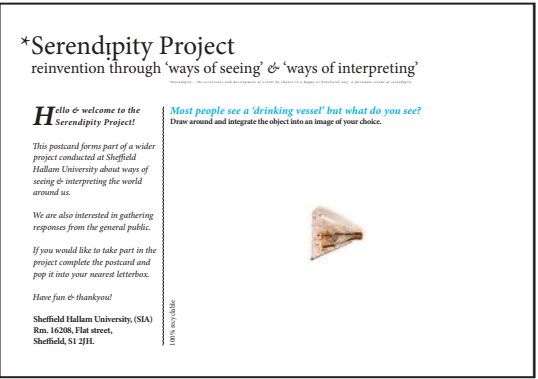
Alongside the teaching resource materials, (posters, case study sheets) for use within learning and teaching environments it was always my intention to contextualize the work within a public domain. I have always been interested in this idea of interacting with the public more directly but have never taken this departure before. Commissioned work I have undertaken has always been contextualized within regular commercial formats such as billboard posters, flyers etc. I wanted to return the originally collected street ephemera materials back to the streets where they were originally found within the context of an A5 postcard.

My initial thoughts, (see far right sketchbook pages) were to release the postcards information attached to helium balloons. I liked the idea that the 100 balloons could be released at my home West of the city where the prevailing Easterly winds would carry the balloons out across the city to be hopefully found, (and returned) by a different demographic. My intention also would have been to place a tracker system within several of the balloons to map and record their journey.

It was only upon further research that I realized this had unethical implications. The balloons rising up to 5 miles into the atmosphere would eventually pop and fall back to earth. Often the balloons traveling many miles and often ending up in the sea where the remnants of the balloons can be particularly hazardous to wildlife.

Plan B therefore was to take the postcard format and place them myself along the route in which I had originally walked collecting the pieces of street ephemera.

6 postcards designs were produced each of these declaring on the front the provocation 'What do you see?' On the 'stamped' reverse side, (see below) was an introduction to the project and a depiction of the printed street ephemera with a request to integrate this into a drawing just as the case study participants had been requested earlier to do. Data statements regarding the highest theme frequency (see opposite) offering further provocation and curiosity.



Reverse of postcard showing introduction, provocation and street ephemera depiction.



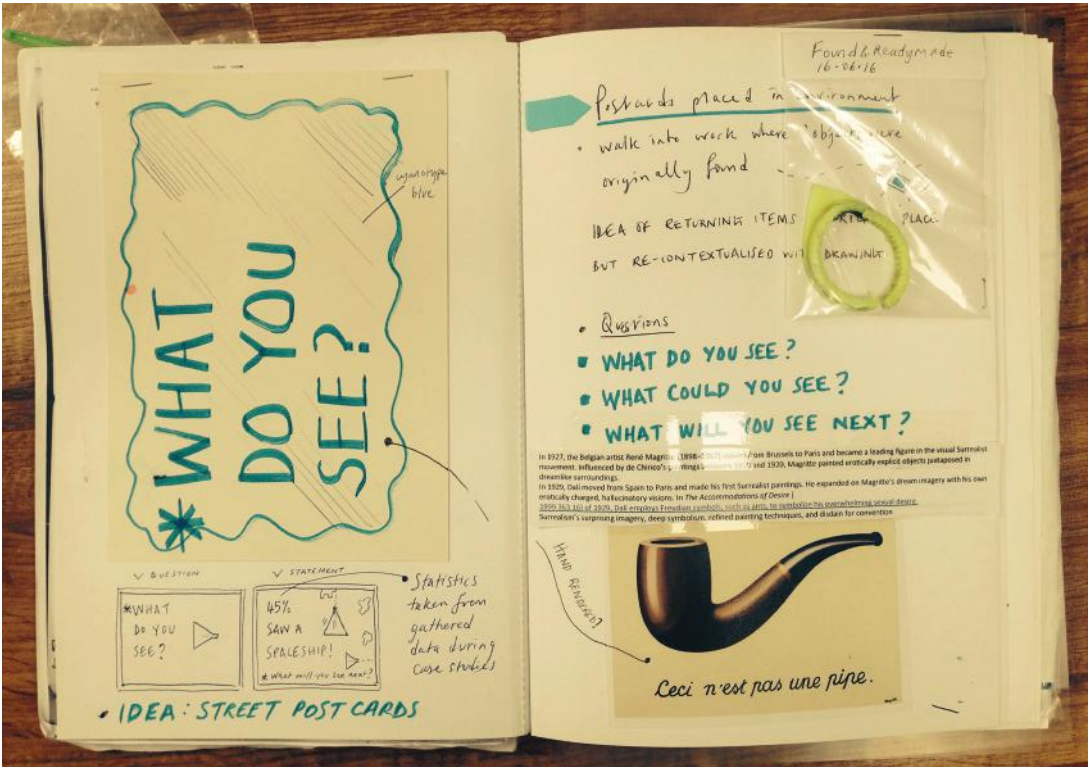
Completed set of cards before being guillotined.



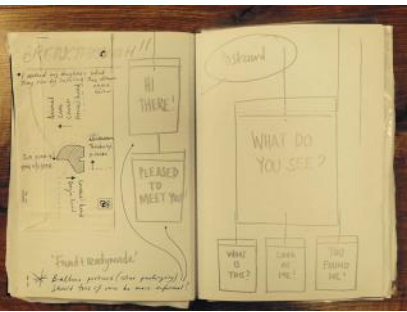
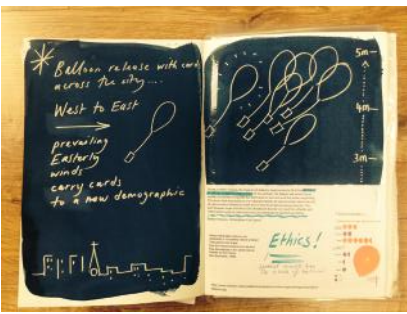
Applying micro-glitter medium. Spot the wine glass!

- Most people see an 'animal'
- Most people see a 'drinking vessel'
- Most people see a 'female figure'
- Most people see a 'piece of anatomy'
- Most people see a 'facial feature'
- Most people see an 'animal'

The 6 provocations printed on the reverse side of the cards. Data derived from case study's.



Top: Sketchbook pages showing decisions about what would be printed on the postcards. Bottom: Deciding whether to stick small pencils on to the postcards for respondents to draw with.



Pages from sketchbook showing initial drawings for the idea of a balloon release across Sheffield.



A labour of love. 100 completed 'stamped' postcards with applied micro-glitter medium drying in my studio.

- 49 -

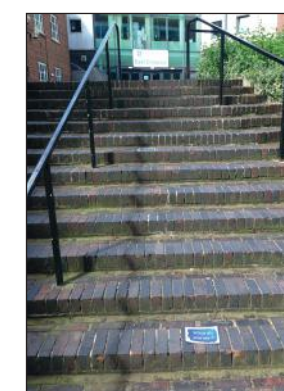
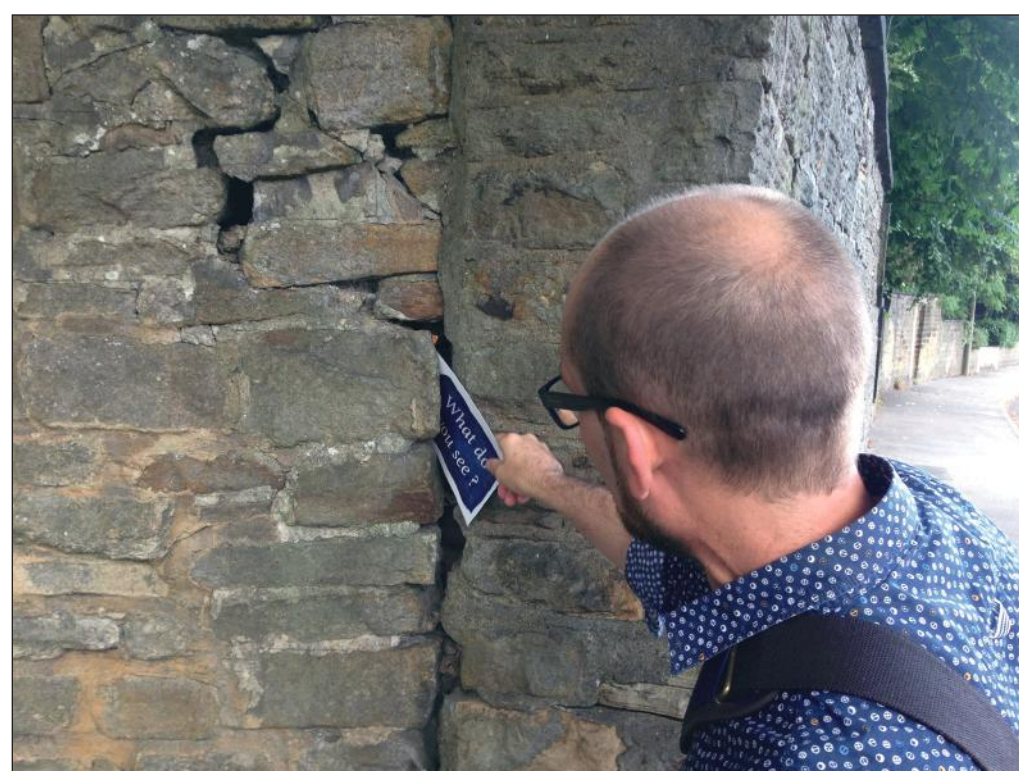
*Final Outcomes: Placing the Postcards

At 10.15 on Saturday 6th August 2016 I set off walking the same 1hr route into work that I had been enjoying during the last year. Along the route, at regular intervals, in various locations, (edgerows, cracks in walls, park benches etc), I depleted my bag of the 100 hand-finished, stamped postcards and placed them discreetly. An invite printed on the reverse side of each inviting the finder to complete the postcard with a drawn iterative response and return it to my address at Sheffield Institute of Arts.

Placing the postcards back within the streets where the original street ephemera was found, offering the finder a potential 'serendipitous' moment and thereby completing the creative loop I wanted to achieve in this final part of my project journey.

This part of the project was originally intended as an end in itself with no 'return to sender'. Satisfying myself that this creative act was enough in itself. A gesture and provocation reaching out to offer its latent potential to another? However after a number of conversations with colleagues and staff it was decided that it would be beneficial to evidence a further perspective with a possible public response ie how would the idea work within a public domain without any further explanation? How would people respond, if at all?

After placing the cards on my journey in to work I found that later upon my return leg around 90% of them had already been taken with only a small amount, mostly in the suburbs awaiting to be found.



If my budget could have stretched further a 1000 cards would have been better and I did wonder about posting some of them at houses along the route only to disregard this idea as too invasive and overly directed.

The main thrust and strength of the idea lay in the notion of 'the reveal', the act of being found .



100 hand-finished stamped postcards were placed on the journey to and from work.

*Final Outcomes: Returned Postcards

- 52 -

When placing the postcards on the 'mapped walk' (see pages 22-23) I didn't consider that many would return completed to me at my University address. This is not to sound downbeat about this prospect but rather pragmatically calling upon my experience as an illustrator when posting out prospective batches of illustration packs, (2-3 hundred at a time) to potential employers only ever returning an interest of between 5-10% from interested parties.

To reiterate, the original idea of placing the postcards was meant more as an artistic statement, a provocation, and not as proof that the only way of deeming this exercise a success would be the eventual return of the cards. This would be missing the point of its intention.

I did however wonder if I had missed a trick and that I should have planted some of the postcards carefully in a position where at a short distance away I could discreetly film the finders' making their discovery? I reasoned quite quickly that this would be like a sneak thief stealing a potential private moment of discovery and would prove very little in terms of the finder cogitating the impact of the idea of what they had discovered.

My intention, more a provocation, a slow release, a curiosity, an emergent story, a recanted tale told over dinner later that day, returning itself to the finders' internal thoughts over time, like some urban myth being recollected.

Therefore to find that a small percentage of the completed cards had been returned did bolster my spirits. Why should anyone want to get involved with this exercise without any sense of return to them other than a small implicit thankyou?

A returned postcard from the edge?

Some of the cards had thoughtfully been returned intact but not completed? A slight misdemeanor and contempt for the rules of engagement? If these had left me feeling rather perplexed I couldn't help but manage an internal giggle at the card, (opposite top) the participant conscientiously going out of their way to fulfill the request but falling short and instead offering a blow-by-blow account of their thinking instead.

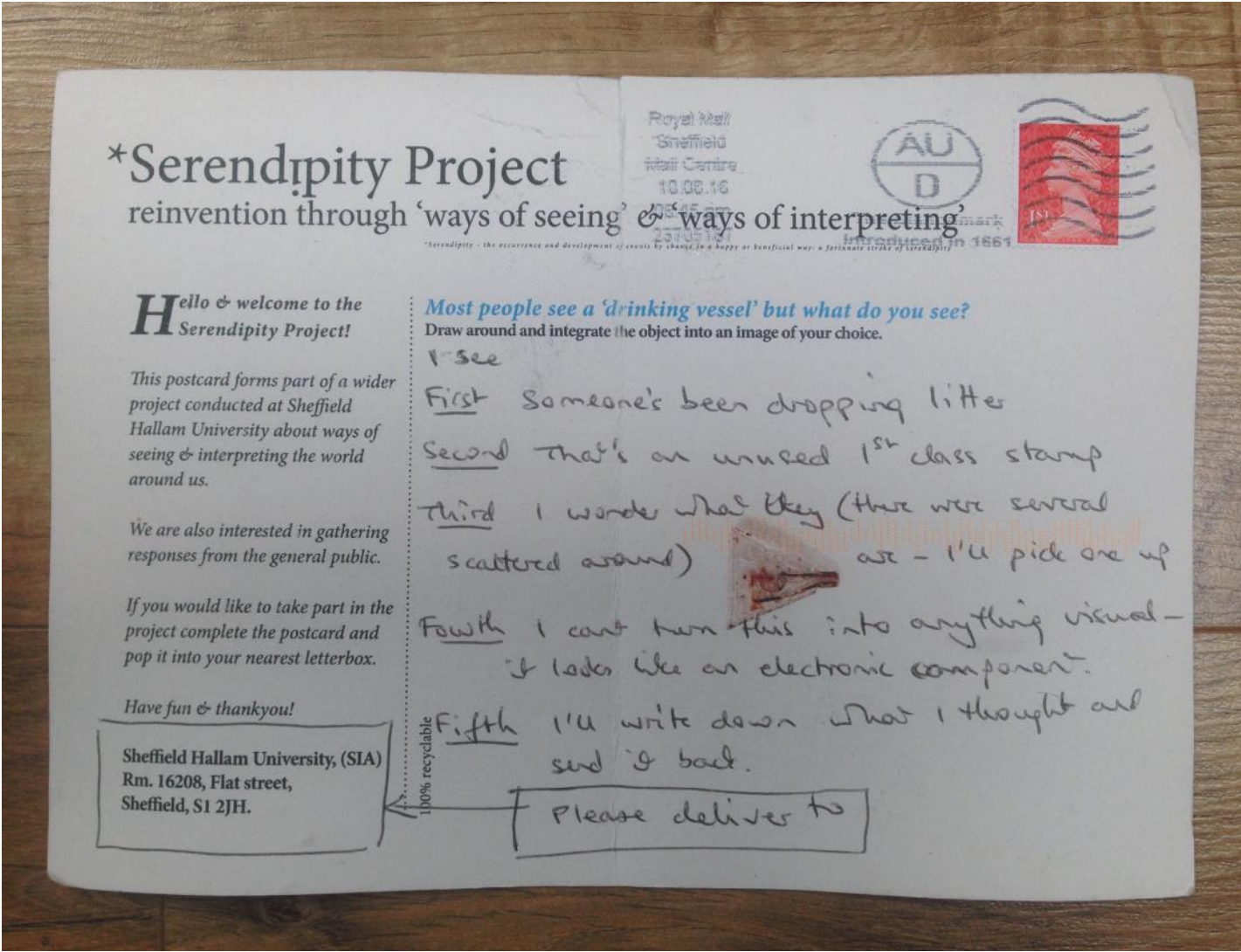
The card below however did make me curious. The participant creating a thoughtfully crafted drawing integrating the artefact nicely with an abstracted notion depicting aspirational values and the possible connectivity between them. The respondent had written their personal mobile number and name and requested that I called them. I first speculated that it may well be another academic, (a number of the cards had been placed in the proximity of both Sheffield Universities) who may be interested in the concept). Or possibly someone with a pithier more fringy response?

I did call the number and spoke with Mr. Richard Baker and was heartened by his recollection at finding the postcard.

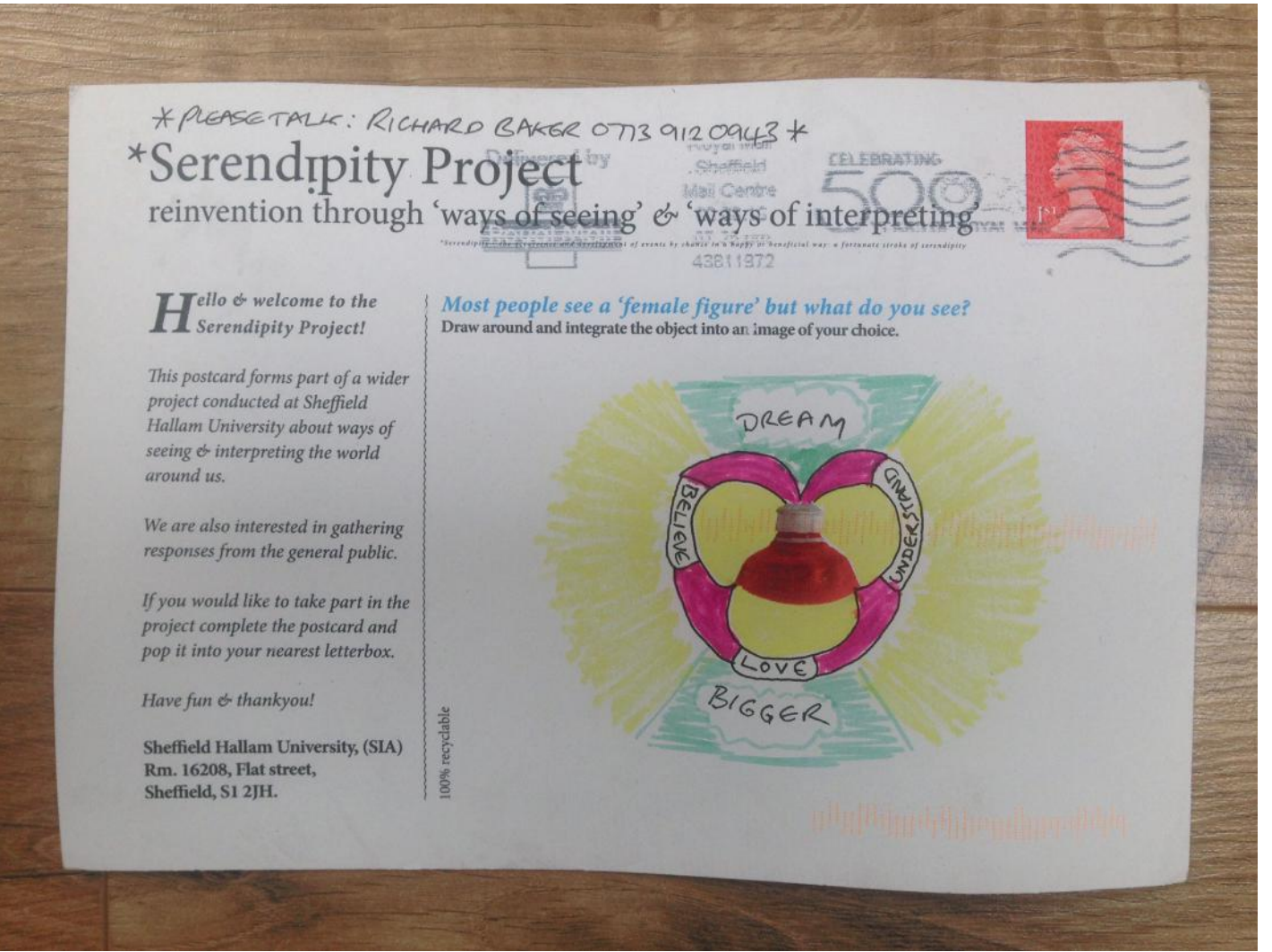
During our 15 minute conversation he articulated that his job was to train business leaders in aspects of creativity and entrepreneurship and was always looking at ways to implement ways of thinking and aspects of creativity into steering decision making within business. He had found the card near the Millenium Galleries as he walked from the nearby hotel he had been staying at and told me that finding the card, Placed inside a small bornamental bush, had really struck a chord with him and he wanted to know more about the project and potentially become involved with future development.

The oblique nature of the card gesturing to the finder and asking an intimate and personal question to be pondered.

Although the conversation wasn't recorded and was informal in nature the fact that someone outside of an Art & design discipline or academic remit saw the conceptual value within it and its transferability is a positive sign.



- 53 -



Returned postcards .

*Conclusion:

To conclude, returning to the original aims and objectives of the project. The following is a breakdown of key decisions, resulting work, insights and further thoughts of how the project may be refined further.

First aim;

'Create a body of visual work and facilitate others in realising further creative potential and strategy in response to potential 'ways of seeing' and 'ways of interpreting' visually recorded information'.

- In responses to this I made a body of creative work consisting of a portfolio of photographs, (see pages 18-21) and a portfolio of Illustrations, (see pages 8-15) both capitalising on the idea of the 'moment' (time and place) and maximising the idea of 'flow'. As Csikszentmihalyi, (1997) observes *'Flow is a state of intrinsic motivation in which a person is fully immersed in what he or she is doing for the sake of the activity itself'*.
- A number of short observation films were created, (see film-stills on page 19) also capturing serendipitous moments but not used within the case study's. These however will be used to further contextualise the project within future teaching environments alongside other final pedagogic materials including worksheets and final posters by Visual Communication at SIA.
- A strategy to facilitate others in realising further creative potential was achieved by creating a series of pedagogic worksheets, 18 in total, (see pages 26-29) which were used in two separate case studies, (see pages 30-31) which I conducted on the premises at SIA. A selection of the photographs and Illustrations already mentioned were used in these so that I could gain feedback textual feedback and also collate how others interpreted the materials. The questions formulated in all of these worksheets were based on Weitz, (1956) critical model of analysis Describe, Interpret, Evaluate, Theorise, (acronym D.I.E.T).
- A collection of street ephemera was made, (see pages 24-25), many pieces of which had formed the basis for the serendipitous moments crystallised within the earlier photographic depictions, (see pages 20-21). I wanted to see if, (by taking these artefacts out of context) they could be examined more closely with the potential of extracting 'new interpretations' or 'visual narratives' from them. Indeed this extraction did offer the basis for perusal and play leading to an insight to offer the principal of iterative 'rotational' opportunities for participants within the casestudy worksheets, (see example on page 27).
- A selection of the street ephemera items were used within case study sheets as a means to facilitate others in the opportunity for 'new ways of interpreting & seeing'. These sheets were successful in helping the participant to realise a number of possible drawn solutions incorporating the same artefact.
- A 10 minute interview was conducted with one of the participants from the first case study group, (see pages 30-31). A sharing of the participant interpretations was also reviewed at the end of each case study. This was an interesting exercise and post analysis of the participants reflection and connected associations they made to the

worksheet content. With further time I would like to have interviewed more participants and offered more time for post reflection. I hope to implement this later within the teaching envionment for these materials.

Second aim;

This will be a phenomenological response to personal working methodologies which offers reflective models of practice and analysis. Particular focus will be placed on the exacting time and place of a creative act and the subsequent impact on the conceptual framing of the work and wider underpinning philosophy of 'reflection-in-action', (Schon 1983).

- I underpinned my own phenomenological responses, reflective thoughts and working methodologies by utilising Rolfe's (2001) reflective theory; *'What, so what, what's next'* drawing particular attention to the idea of 'making ready' or the act of 'reflection-in-action', Schon, (1983).
- I tested working patterns. Working late at night and responding conceptually to philosopical podcasts, (see pages 10-11). I found that the time of day and the stillness of this studio envionment creating a dynamic 'focus' for my work.
- I recorded the exacting time & place of the body of creative photographs and mapped these geographically on to the mapped route to and from work, (see pages 22-23). I wanted to see at which point along my journey that the serendipitous incidents had happened or where were the more likely spaces to find curious artefacts.
- I introduced walking as a personal methodology, mostly within an urban environment but also within countryside locations as a counterpoint to this. I was interested to record the difference in serendipitous scenarios I found in each location. I made a chronological overview of my journey to work, (see page 17). Again I wanted an opportunity to reflect on the journey in captured pictures. The principle of walking as a quiet reflective practice, *'with its metronomic rythm and constant change of backdrop'* Hudson, (2016) came about as a response to one of the podcasts I had listened to and where the contemporary philosopher Tolle, (2006) states, *'...whenever you are engaged in those activities, let them be a vehicle for alertness. Be absolutely present in what you do and sense the alert, alive stillness within you in the background of the activity'*. Walking acted a s a way of me becoming more conscious and open to the opportunities for ways of seeing and interpreting the envionment around me.
- Critical analysis of the collected case study data was conducted. On the reverse side of each of the case study sheets was a further series of questions in relation to a data polygon, (see page 26) for the participant to complete. The intention of this was to map a 'digitised fingerprint' polygon shape that a particular demographic/individual might create in response to the questions and to analyse any emerging correlations. Although the results are relatively inconclusive at this stage I believe that the polygon data could be mined further but will require a larger core sample in order to be more effective. I would like to see these outcomes animated or made into realized 3d printed diagrams. The polygon data questions require further nuancing in order to extract a more meanifful conclusion and

correlations Eg between age and creative thinking, or the ability to use of metaphor and lateral thinking. Digitised versions of these data polygons can be seen on pages 34-35. Further analysis and insights were made from the 'drawn' interpretations taken from the street ephemera case study sheets. In order to do this all drawings were chopped from their original sheets so that all the interpretations could be seen more easily on one picture plane. These were then and re-composed on to A1 sheets, (see page 61) to see if any emerging themes would emerge. It was soon apparent that there were many similarities between individual responses. I grouped themed depictions together and collated pie charts of the frequency and statistical breakdown of these archetypes, (see pages 32-33).

A series of 9 pedagogic posters were created (see pages 38-47) all with a central cyanotype image showcasing the textual/visual interpretations, gathered from completed case study exercise sheets. Textual interpretations offered counterpoint commentary to my creative illustrations and photographs, (see pages 44-47) whilst 5 posters were created for the street ephemera drawn depictions, (see pages 39-43) showcasing the A1 re-composed sheets of emergent themes alongside a central key drawing taken from the largest emergent theme. All posters are designed to be used within a teaching environment and as final outcomes for the earlier case study sheets.

The concept of the cyanotype prints, (see pages 36-37) running throughout all of the posters is meant as a means of crystalising the idea of a 'blueprint or template' for a way of thinking. The 'fixing' of an exacting moment in time using a chemical photographic method and utilising the Universal element of sunshine falling on an exacting geographical place, (Sheffield) a place where all of the original creative acts took place.

I made a set of 100 postcards with the provocation, 'What do you see' printed on the front in the same cyanotype method as the posters, (see pages 48-49). Pieces of the ephemera were printed on the back of these with a further provocation highlighting the statistic of how case study participants had responded. These were then placed on the route that I had originally collected the materials, (see pages 50-51). I was interested in returning the artefacts, (now with a provocation) back to their original street context. An invite to the finder printed on the card to complete it with a drawn rendition and return it to my University address. My original thoughts for releasing the postcards was simply as an artistic statement, creating a further potential serendipitous moment for a member of the public. Another initial idea was to release the postcards as a balloon release. The postcards tied to helium balloons and released to blow with the Easterly winds across Sheffield to a different demographic. I later deemed this too unethical due to further littering of the environment and potential hazard to wildlife (see page 48).

*Final Reflection

As a final reflection on the project and in reference to the latter part of Rolfe's, (2001) reflective cycle, 'What, so what , what's next?'

I am very pleased with the outcomes of the project and feel that I have brought a number of ideas together to start to form a more cogent synthesis of materials. I now have a platform to build my enquiry further, especially within my educative role at SIA and personally in my own work. I am eager to test the learning materials further in my educative role on upcoming student year groups and to involve an interdisciplinary working overview with other discipline areas and will be seeking the advice and working partnership with Dr. Elizabeth Freeman from the psychology department at Sheffield Hallam University.

I have considered the overall idea of 'being in the moment' and tried to address it more in terms of a moment-to-moment principle, seeking a more conscious flow in preparing to be 'ready' for a creative act and questioning my own patterned behavior. Reflection is a constant struggle. To seek the safety of what is experientially already 'known' is common to us all. Whilst simultaneously asking new creative, (often difficult) questions in a quest to seek out new knowledge. The idea of tuning in to this consciousness, 'being in the moment' so that it is a constant stream to help fire creative synapses rather than a turning on / turning off of the creativity tap. This ability to feel safe and secure, playing with 'what is happening right now' and in turn creatively being able to respond being a true life skill. This however needs constant maintenance to aid the feeling of connectivity.

I believe this general philosophy is relevant and applicable to all moments, and to all people and not just a discipline related activity. This philosophy is the cornerstone of my personal challenge and insight, finding 'flow' with the most humdrum of daily tasks to the most difficult of life situations or ethical conundrums.

The undertaking and completion of my MA has helped me to reconsider my research practice. Completing my MA at the age of 48 has allowed me an opportunity to review earlier points in my education, my current platform for visual commentary, (within a commissioned context) but also to see how my enquiry, especially within an educative role, can be realized to form the basis for facilitating some of these personal ideas and to share with others.

'To be' an illustrator can be a lonely path, often in industry the illustrator endorsed in a satellite position to Graphic Design and therefore lacking the benefit and potential feedback of the more connected working group. The benefits therefore of becoming conscious of one's own internal mechanism, to create a barometer for personal reflection and to take responsibility for creative change should, in large parts, be the formative education of an illustrator.

I originally was given the opportunity to complete my MA at Central St. Martins College of Art & Design in the early 1990's immediately after completing my Pg(Diploma) in Illustration. I was already receiving many commissions at the time and I had a thirst to travel and to widen my experiences and therefore didn't take this opportunity then. Instead I travelled for a year and took stock of my formative education to this point. To return some two decades later to complete my MA therefore I have brought a lot of these experiences to bare.

The social areas that I feel might most benefit from this work are in teaching environments most notably within an Art & design context, but also areas where finding another (philosophical) perspective or enquiry would be beneficial. Areas such as counselling or dispute resolution but also within disciplines where the analysis of collected materials is engaged in, such as archaeology or criminology. These latter areas working with building the possible narratives from synechdochical discoveries or evidence, generating the whole from the sum of the parts.

I am most pleased with the mapping of the themed drawings emerging from the street ephemera workshops and believe this to be an exciting development for further enquiry in the future. The prospect that we may consider unconscious primitive mental archetypes which may be present in the collective unconscious starting to emerge and evidenced within the collated drawings from the case studies.

The skill of (visual) empathy, being able to communicate a message, that in turn, can be understood emotionally by another, is the basis of a culture. Words and pictures are abstract in nature and have to be coerced carefully to fashion greater meaning. The relationship of word and image is complex and the interpretation of this interplay is often very nuanced and grey. Imagery in support of a given text should notionally add something extra to it and should not be deemed simply as a literal interpretation, for that would bypass the intentional use. Pictures for me are an opportunity to offer direction but also a space for the viewer to cogitate and ask further questions. Therefore I see my role as offering enough visual clues in relation to a contextual text for the reader to make the final cognitive leap in understanding my intended reading of the narrative.

And sharing my discoveries with others.

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*Glossary of terms

- Serendipity** - the occurrence and development of events by chance in a happy or beneficial way.
- Phenomenological** - denoting or relating to an approach that concentrates on the study of consciousness and the objects of direct experience.
- synecdochical** - a figure of speech in which a part is made to represent the whole or vice versa.
- Metaphor** - a figure of speech in which a word or phrase is applied to an object or action to which it is not literally applicable.
- Artefacts** - an object made by a human being.
- Literal** - taking words in their usual or most basic sense without metaphor or exaggeration, free from exaggeration or distortion.
- Lateral** - of, at, towards, or from the side or sides.
- Concept** - an abstract idea, a plan or intention.
- Ephemera** - things that exist or are used or enjoyed for only a short time. Collectable items that were originally expected to have only short-term usefulness.

*Appendices

Case study transcripts

Transcripts from Photography Case study sheets, (non designers).

Ribbon scissors

'Both things that have fallen off / been discarded from a larger thing, wrapping, packaging. Both objects that resemble other things, ribbon/ scissors, leaf/feathers. Both in shade, out of the light, as if hiding. Have scissors cut off feather?' (Librarian, 37).

'Random objects put together. Don't really see a narrative hidden or otherwise.' (Careers & Employability Officer, 52).

'I think the ribbon is a hair ribbon and it got knocked off. Soon someone is going to tread on it.' (School pupil, 10).

Revelry

My interpretation of this image is that it has been composed rather than found as is. I think the green leaf has occurred by accident – or on further inspection maybe it has been painted or was part of a costume for a festival.' (Careers & Employability Officer, 52).

'Who made this? Why discarded? Someone who values the natural world?' (Computing Academic, 62).

'The hat was created by a student who made it to wear to an end of term party. It enjoyed a night of 'revelry' on the students head, moving from club to bar to club. It was caught up in the chaos and hedonism only to fall from the drunken crown on to the pavement. Too pissed to notice the creator partied on down the road.' (Film tutor, 47).

Angel

'The angel has fallen through the hole above and landed somewhere very dark and sticky. There has been disruption of the band above showing cracks and holes radiating from the hole. The lines depict the different layers of the religious world.' (Health & Wellbeing Advisor, 52).

'It shows many different elements. The carelessness of man discarding of used possessions and objects, (foodstuffs). The law of the land, the rules imposed on roads for safety / other reasons.' (Events management Academic, 26).

'Lines and directions a small object placed in-between crossing the road. On the way angels can be found anywhere.' (Librarian, 38).

Magic Box

'What was the box or rectangle? Why was it being painted white? The resulting image, if accidental or intentional, is intriguing like a black hole, defined by its edge.' (Careers Advisor, 56).

'Maybe the shape is to identify or highlight the leaf within, (like a picture frame). An idea of mystery, what was in the box? Why did it disappear?' (Health & Wellbeing Advisor, 52).

'Something was once there and now it has gone. The crime of the missing. Missing literature. Missing education. Book shaped. Railings as a confine. Inside what was there was magic and outside of confines.' (Events Management Academic, 26).

'Object clearly stood there, but now gone – white outline could be deliberate, sprayed or accidental spillage. Its quite a rough outline, done quickly or without wanting precision.' (Librarian, 37).

'The image could be the after blast from a small tardis that landed during the night for a brief spell and then took off again to travel to another space-time paradigm.' (Film tutor, 47).

Rain catcher

'Where do you put your 'glass' when you finish with it? Is this about our throwaway society and taking for granted scarce resources like water? The lushness of the green leaves and the opening buds with the water show the interconnection of water with life.' (International Business Academic, 58).

'Natural versus man-made. How people impose themselves and their crap on the natural environment.' (Student Experience Researcher, 45).

'Someone put that cup there – why? Who? Plastic object amongst natural material looks quite attractive. The cup must have been placed there with care – not thrown, so the water has not tipped out.' (Computing Academic, 62).

Fork You

'End of summer picnics' (International Business Manager, 58).

'The leaf fall is natural – although the tarmac shows this as an urban location. The fork is used and discarded – not a natural occurrence.' (Careers Advisor, 56).

'Impact of the colourful object. A few signs of autumn. The distance between nature and non- recyclable'. (Librarian, 38).

'It's autumn. There's an aesthetically pleasing element to it, as the leaves change colour and brighten up a dull concrete world, but it is also a sign of heading towards 'death' – the final flourish before the descent into nothingness, (winter). The chip fork doesn't care what time of year it is – life goes on, chips are still being eaten by the oblivious.' (Student Experience Researcher, 45).

Transcripts from Illustration Case study sheets, (non designers).

Empty Vessel

'Ready for lift off!' (Careers Advisor, 52).

'Very large space, but essentially empty / anything inside would have poured out.' (Librarian, 37).

Rebirth

'Seeds coming down from above, depicted by the downward arrows, landing and growing. The changing faces of the flowers show ageing as the flowers' petals grow and fall. We are placed on earth from he aven and return. Returning to the soil and returning above'. (Health & Wellbeing Advisor, 52).

'The living person goes down following the arrows into the skull flower, then back up to the angel which represents the living person, that's why it's called rebirth.' (School pupil, 10).

Pedestals

'Ups and downs of life.' (Careers Advisor, 52).

'Coming from the sea and rising to a higher state.' (Health & Wellbeing Advisor, 52).

'Evolution. Scientific discovery. The basis of life and diversity.' (Computing Academic, 62).

'What is valued and why.' (Librarian, 37).

'The beauty of natural design. The perfect genetic make-up. The clever design and function of dna. The hierarchy of natural life. Some life is on a pedestal deemed more precious than others.' (Events Management Academic, 26).

'The image is very abstract. The dna helix is the embryonic form of the bird; its small foetal form curled up as a ball of contented potential. It emerges 'green' into the world, small and vulnerable. It grows into a beautifully iridescently plumed creature but is then caged and made to sit on a perch so people can admire it.' (Film tutor, 47).

Attachments

'A woman with possessions but at what cost to nature? The attachment/ desire we form to these. The 'princessification' of culture. Material versus relationships.' (Events Management Academic, 26).

'On the lead / off the lead. The main subject is defined by gemstone images and not fluffy creatures.' (Careers Advisor, 56).

Many personalities in one

'Many in one. Faces, voices, ideas, plans. All together.' (Librarian, 38).

'A red blob with faces on with a drop coming out of the bottom. Or a red puffer fish with faces on its back.' (School Pupil, 10).

Transcripts from Photography Case study sheets, (designers).

Ribbon scissors

'Cutting loose – the scissors cut a loose single leaf away from rest of leaves. Flying the nest, freedom!' (Design Graduate, 22).

'For every leaf I see I will cut them. That is what Autumn says.' (Design Graduate, 20).

Revelry

'Lisa Simpson feeling bilious. Don't know why she's got autumnal effects taped to her head though...I think it's a crown made by a school child... maybe as part of a harvest festival celebration. If I am right the green colour doesn't work so well with the browns of autumn – a sort of confusion between spring and autumn in a way. A shame its been discarded and not treasured by a doting parent at least. Maybe some family bust up has happened. The little darling was charming on stage but then behaved intolerably on the way home my guess.' (Design Academic, 55).

Angel

'The white figure is a magician on a quest between two worlds. He's currently stuck on an island waiting for a large rock to use to travel across to the other side and continue his quest.' (Design Graduate, 23).

'A locust was heading to the black moon in the yellow super highway but failed after hitting some chewing gum. Damn you chewing gum.' (Creative Director, 42).

Magic Box

'Street art, creativity, ideas, dreams. Nuclear explosion, shadows cast. Death, dead leaf. Overlay layers, story, history.' (Design Graduate, 22).

'An absence, a potential, a mystical hiatus. Something used to be here, but is now gone. The 'thing' could have glowed in some sort of mystical way, (being child-like and open to magical ideas)... but in a more pragmatic frame of mind, was probably just being painted and was then removed. But that's too obvious – let's dwell longer in the world of magic and fantasy. Maybe it was the scene of a massive cocaine snort and the happy snorters got quite happy in their excitement.' (Design Academic, 55)

Rain catcher

'I see a cup in the tree that someone has come back from a night out and thrown it in a tree and left it there, and now it just sits there, possibly being used by birds for water.' (Design Graduate, 22).

'A low tech rain measure. The cup is not there by accident, it is not a piece of rubbish but it is how the local neighbourhood keep track of rainfall. They find this method far more reliable than the tv weatherman.' (Design Graduate, 22).

The plastic cup is filling and the droplets look sparkly, so the whole looks positive. It starts to make me think this is a device to gather water to allow birds to drink from. I can imagine it surrounded by jewel coloured plumage. It's like a little wonderland. The marvelous erupting in the everyday.'

(Design Academic, 45).

Fork You

'The fork broke in use so the owner threw it on the ground. Now the fork is gesturing an angry gesture on behalf of their littering.' (Design Graduate, 22)

Transcripts from Illustration Case study sheets, (designers).

Empty Vessel

'Balloon, air, empty – millipede legs, floating.' (Design Graduate, 22).

'I am big but I am an empty vessel. No matter how big we are, or by what we are surrounded with one can still feel empty.' (Design Graduate, 20).

'Having your feet on the ground, floating away. Textural and ornate like a Faberge egg. Not casting a shadow.' (Design Graduate, 23).

Rebirth

-

Pedestals

'A world where everyday objects become a fairground, three dimensional objects become stationary 2d ones that can be spun around, climbed over, slid up and down, having fun.' (Writer, designer, 44).

Attachments

'A collection of animals each having a unique hard shell. The crystal life-forms have created a society with a hierarchy of power that the queen sits on top.' (Design Graduate, 23).

'There's something faintly ridiculous about the objects/actions here. The woman's face is bleak and I'm trying to decide if she is fashion model bleak or is masking her emotions, maybe feeling unhappy despite the frivolity of the situation. The two dogs have contradictory expressions so this drawing feels like a metaphor. There's lightness and heaviness simultaneously with objects feeling heavy as crystal and light as a balloon.' (Design Academic, 46).

Many personalities in one

'The many personalities in one is stemmed from the mind. Influenced thinking/actions. Personality affected by the external.' (Design Graduate, 22).

'A spiky Christmas cudgel tree, with faces. So many odd thoughts, a pool of blood, a cudgel, an obese exclamation mark, a spiky conifer, a sea of restless faces. Maybe it's one of those dreams , (or an image of) that embody contradictory thoughts and feelings, none of which settles into a resolved overall meaning.

As such, it is unsettled, and unsettling; not at all restful. And contradictory in that it suggests discomfort or even pain, whilst at the same time those eyes are meditative...maybe some sort of violence is possible, (in the past or about to happen) and one of the parties, (the aggressor / the victim) is coolly detached...I still can't quite fathom it.' (Design Academic, 55).

Painbody

'An entanglement showing the pain within a relationship and how it doesn't just involve one, it involves many. Having the heart on the sleeve for all to see shows the vulnerability but also how perfect the balance has to be. It could show the pain of the tiny person and how they are overshadowed.' (Design Graduate, 22).

'Bodies in a tangle, everything is a mess, but at least the heart knows what it wants. Being in love is confusing and all over the place, upside down and tangled around. Feelings and emotions everywhere. But at the same time it can be very simple, matters of the heart.' (Design Graduate, 22).

'A quivering upturned Buddha who feels passionate (and self conscious) in the presence of his, (?) object of affection. Two people: one (big blue) is ridiculously, head-over-heels in love wearing his, (?) heart on his sleeve. His amour is declaring her love to him in a clear but unostentatious way. A secondary reading is that the big blue figure is actually two people combined, (the beast with two backs) rutting and quivering for all they're worth. The small figure then might be an onlooker, perhaps a child. Goddamn! It's so symbolic...or something...I am probably over thinking it.' (Design Academic, 55).

Consolidated data extracted from ‘Street ephemera’ case study sheets in order to draw pie charts, (see pages 33).

BLACK RUBBER HEEL – DATA								
Contributor	Age	Did contributor understand what original object was?	Was chosen drawing a literal/lateral connection to original object?	Was chosen title a literal/lateral connection to chosen drawing?	Working title?	Associated Drawn imagery depictions?	Did exercise make contributor think differently?	Other suggested methods?
Ramona Hart	13,pupil	no	lateral	literal	b) 'Happy person'	<div><input type="checkbox"/> Duck (beak)</div> <div><input type="checkbox"/> Child (body)</div> <div><input type="checkbox"/> Snake (head)</div> <div><input type="checkbox"/> Rabbit (ears)</div>	yes	Change colour
Sidney Rucklidge	6,pupil	no	lateral	literal	d) 'Big Foot'	<div><input type="checkbox"/> Matchstick (phosphorous tip)</div> <div><input type="checkbox"/> Bird (beak)</div> <div><input type="checkbox"/> Megaphone</div> <div><input type="checkbox"/> Foot (toe)</div>	yes	Cut bits out
Larysa Kuriak	22, design graduate, SHU	no	lateral	literal	a) 'Just keep swimming'	<div><input type="checkbox"/> Fish (body)</div> <div><input type="checkbox"/> Oven glove</div> <div><input type="checkbox"/> Wayfinding sign</div> <div><input type="checkbox"/> Guard (helmet)</div>	yes	pixelate
Amelia Drake	52, health & wellbeing, SHU	yes	lateral	literal	d) 'On parade'	<div><input type="checkbox"/> Starfish?</div> <div><input type="checkbox"/> Plant (pot)</div> <div><input type="checkbox"/> Cigarette (tip)</div> <div><input type="checkbox"/> Guard (helmet)</div>	yes	Different views, plan, side elevation etc
Andrew Foster	48, illustrator, academic	yes	lateral	literal	d) 'bright spark'	<div><input type="checkbox"/> Spectacles (lens)</div> <div><input type="checkbox"/> Tongue (face)</div> <div><input type="checkbox"/> Nose (face)</div> <div><input type="checkbox"/> Matchstick (phosphorous tip)</div>	yes	Change colour
Linda Wilson	52, careers/ employability centre, SHU	yes	lateral	literal	b) 'shu steps'	<div><input type="checkbox"/> Whale (head)</div> <div><input type="checkbox"/> Footprints (heel)</div> <div><input type="checkbox"/> Musical note</div> <div><input type="checkbox"/> Microphone</div>	no	none

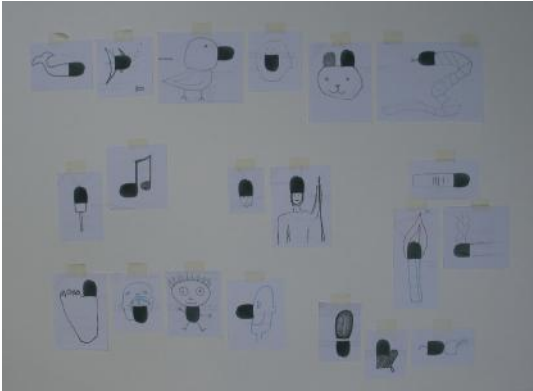
BROWN PLASTIC V SHAPE - DATA								
Contributor	Age	Did contributor understand what original object was?	Was chosen drawing a literal/lateral connection to original object?	Was chosen title a literal/lateral connection to chosen drawing?	Working title?	Associated Drawn imagery depictions?	Did exercise make contributor think differently?	Other suggested methods?
Herbie Werner	10, pupil	no	lateral	literal	a) An owl	<div><input type="checkbox"/> Owl (beak)</div> <div><input type="checkbox"/> Megaphone</div> <div><input type="checkbox"/> Hat</div> <div><input type="checkbox"/> Bird (beak)</div>	yes	Change colour
Sidney Rucklidge	Nearly 7, pupil	no	lateral	lateral	d) Twit	<div><input type="checkbox"/> Pencil (nib)</div> <div><input type="checkbox"/> Arrow (tip)</div> <div><input type="checkbox"/> Hat</div> <div><input type="checkbox"/> Bird (beak)</div>	yes	Change colour
Charmain Labto	20, design graduate, SHU	no	lateral	lateral	d) Alien invasion	<div><input type="checkbox"/> Warrior (mask)</div> <div><input type="checkbox"/> Fish (body)</div> <div><input type="checkbox"/> Drinking vessel</div> <div><input type="checkbox"/> Space ship</div>	yes	-
Christopher Goggs	23, design graduate, SHU	yes	lateral	literal	b) Loudspeaker	<div><input type="checkbox"/> Funnel</div> <div><input type="checkbox"/> Loudspeaker</div> <div><input type="checkbox"/> Asteroids spaceship</div> <div><input type="checkbox"/> Mask/head-dress</div>	yes	Desaturate the image
Gemma Milne	22, design graduate, SHU	yes	lateral	literal	d) Broken space invader	<div><input type="checkbox"/> Pen, (nib)</div> <div><input type="checkbox"/> Fish (head)</div> <div><input type="checkbox"/> 1 tonne weight</div> <div><input type="checkbox"/> space ship</div>	yes	Place in a Different context
Sandy Buchanan	37, librarian, SHU	yes	lateral	lateral	c) One small step	<div><input type="checkbox"/> Glass bowl</div> <div><input type="checkbox"/> Fish (head)</div> <div><input type="checkbox"/> Spaceship</div> <div><input type="checkbox"/> Butterfly (body)</div>	yes	-
Ava Hudson	11, pupil	yes	lateral	lateral	c) Red Indians	<div><input type="checkbox"/> Snake (head)</div> <div><input type="checkbox"/> Fish (head)</div> <div><input type="checkbox"/> Tapee</div> <div><input type="checkbox"/> Bird (head)</div>	yes	Make more bold and bright
Kent Roach	56, Careers & Employability, SHU	yes	lateral	literal	c) Dirty light	<div><input type="checkbox"/> Cocktail glass</div> <div><input type="checkbox"/> Trumpet (end)</div> <div><input type="checkbox"/> Lightshade</div> <div><input type="checkbox"/> Fish (tail)</div>	yes	Enlarge
Scarlett Hudson	9, Pupil	no	lateral	literal	d) 'The Fancy Turkey	<div><input type="checkbox"/> Glass /drinking vessel</div> <div><input type="checkbox"/> Superman (cape)</div> <div><input type="checkbox"/> Girl (dress)</div> <div><input type="checkbox"/> Turkey (body)</div>	yes	Don't know
Joanne Lee	46, academic, SHU	yes	lateral	literal	a) Funnel	<div><input type="checkbox"/> Funnel</div> <div><input type="checkbox"/> Nasa spaceship capsule</div> <div><input type="checkbox"/> Pyramid</div> <div><input type="checkbox"/> Conical bra</div>	yes	Enlarging & cutting out. Random word associations to draw against
Andrew Foster	48, illustrator & academic	no	lateral	lateral	a) incontinence pants	<div><input type="checkbox"/> Female genitalia</div> <div><input type="checkbox"/> Face Mask</div> <div><input type="checkbox"/> Pencil (nib)</div> <div><input type="checkbox"/> Woman (breast)</div>	yes	Change colour
Suzannah Bevins	47, teacher	yes	lateral	literal	d) Hedgehog at night	<div><input type="checkbox"/> Martini glass</div> <div><input type="checkbox"/> Megaphone</div> <div><input type="checkbox"/> House (roof)</div> <div><input type="checkbox"/> Hedgehog (face)</div>	yes	Enlarging object would make identity clearer

RED DRINK CANNISTER TOP - DATA								
Contributor	Age	Did contributor understand what original object was?	Was chosen drawing a literal/lateral connection to original object?	Was chosen title a literal/lateral connection to chosen drawing?	Working title?	Associated Drawn imagery depictions?	Did exercise make contributor think differently?	Other suggested methods?
Joanna Rucklidge	43, Design lecturer, SHU	yes	lateral	lateral	a) Drink it in	<div><input type="checkbox"/> Woman's breast (nipple)</div> <div><input type="checkbox"/> Pirate, (peg leg)</div> <div><input type="checkbox"/> Tube of toothpaste (toothpaste)</div>	yes	Working with 3D object
Richard Hart	42, Creative director	yes	lateral	lateral	c) culture tap	<div><input type="checkbox"/> Lightbulb</div> <div><input type="checkbox"/> Bird (beak)</div> <div><input type="checkbox"/> Nozzle</div> <div><input type="checkbox"/> Garment (poncho)</div>	yes	-
Zuzane Kalivodova	38, Library services, SHU	no	lateral	literal	d) Wizard	<div><input type="checkbox"/> Fish (face)</div> <div><input type="checkbox"/> Lightbulb?</div> <div><input type="checkbox"/> Mouse wheel</div> <div><input type="checkbox"/> Wizard (cape)</div>	yes	-
Ava Hudson	11, School pupil	yes	lateral	literal	a) red head	<div><input type="checkbox"/> Pig (face)</div> <div><input type="checkbox"/> Drinking vessel</div> <div><input type="checkbox"/> Robot character (arm)</div> <div><input type="checkbox"/> Girl (dress)</div>	yes	Change colour and cut it in half
Diane Rushton	50, International Business	yes	lateral	lateral	b) Temper tantrum	<div><input type="checkbox"/> Flower, (carpel centre)</div> <div><input type="checkbox"/> Stamping, (broken bottle)</div> <div><input type="checkbox"/> Earing aid</div> <div><input type="checkbox"/> Sugary drink</div>	yes	Change colour
Suzannah Bevins	47, Teacher	yes	lateral	literal	c) boxed doll	<div><input type="checkbox"/> Pig (face)</div> <div><input type="checkbox"/> Nasa Rocket (booster)</div> <div><input type="checkbox"/> Boxed doll (skirt)</div> <div><input type="checkbox"/> Water fountain (spout)</div>	yes	Change colour
Ella Worthington	22, Design Graduate, SHU	no	lateral	lateral	c) the weight of my money troubles	<div><input type="checkbox"/> Bird (beak)</div> <div><input type="checkbox"/> Lighthouse</div> <div><input type="checkbox"/> Weightlifter (weights)</div> <div><input type="checkbox"/> Character (hat)</div>	yes	Change colour and multiply
Lucy Lee	22, Design Graduate, SHU	no	lateral	literal	a) megaphone	<div><input type="checkbox"/> Megaphone</div> <div><input type="checkbox"/> Ketchup bottle (top)</div> <div><input type="checkbox"/> Fish (tail)</div> <div><input type="checkbox"/> Light shade</div>	yes	Change colour
Larysa Kurlak	22, Design Graduate, SHU	yes	lateral	literal	d) Water Fountain	<div><input type="checkbox"/> Megaphone</div> <div><input type="checkbox"/> Flower (head)</div> <div><input type="checkbox"/> Doorbell</div> <div><input type="checkbox"/> Water fountain</div>	yes	Change colour. Distort shape. New Context
Andrew Foster	47, Illustrator and Academic	Yes	lateral	lateral	a) Under pressure	Anglepoise lamp Female (breast) Loudspeaker spraycan	yes	Change scale
Angie Lavener	62, Computing academic, SHU	yes	lateral	lateral	B) heading to the bottom of the sea	Flying Superwoman (skirt) Deep sea diver (skirt) Deep sea diver (skirt) Woman (skirt)	yes	Enlarge
Scarlett Hudson	9, School pupil	yes	lateral	literal	a) Bottle top booby	Breast (nipple) Mushroom Fish (face) Girls garment (jumper)	yes	-

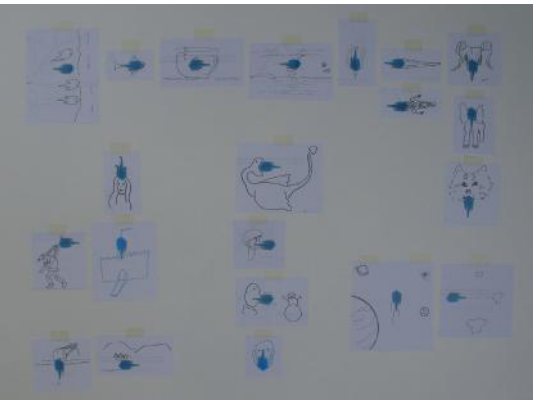
BLUE PLASTIC FORK – DATA								
Contributor	Age	Did contributor understand what original object was?	Was chosen drawing a literal/lateral connection to original object?	Was chosen title a literal/lateral connection to chosen drawing?	Working title?	Associated Drawn imagery depictions?	Did exercise make contributor think differently?	Other suggested methods?
Linda Wilson	52, Careers & Employability, SHU	no	lateral	lateral	a) Up yours Farage	<div><input type="checkbox"/> Political poster</div> <div><input type="checkbox"/> Guitar</div> <div><input type="checkbox"/> Elephant (face)</div> <div><input type="checkbox"/> No depiction</div>	no	Enlarge object
Kent Roach	56, Careers & Employability, SHU	yes	lateral	literal	b) Electic guitar	<div><input type="checkbox"/> Mountain range</div> <div><input type="checkbox"/> Electric guitar</div> <div><input type="checkbox"/> Robot (hand)</div> <div><input type="checkbox"/> Seashore</div>	yes	-
Toby Lyons	57, Design Academic	yes	lateral	lateral	c) Conritrite Brexiter	<div><input type="checkbox"/> Punk, (Face/hair)</div> <div><input type="checkbox"/> Chilli pepper</div> <div><input type="checkbox"/> Conritrite Face (nose)</div> <div><input type="checkbox"/> Car (tail-light)</div>	yes	none
Andrew Foster	47, Design Academic	yes	lateral	lateral	b) Billy Liar	<div><input type="checkbox"/> Face mask</div> <div><input type="checkbox"/> Billy Liar character (face)</div> <div><input type="checkbox"/> Castle</div> <div><input type="checkbox"/> Arrow (head)</div>	yes	Change colour and scale
Joanne Lee	46, Design Academic, SHU	yes	lateral	literal	c) Stalacities in cave	<div><input type="checkbox"/> Hand (finger)</div> <div><input type="checkbox"/> Water (lake)</div> <div><input type="checkbox"/> Stalacites</div> <div><input type="checkbox"/> Crocodile (head)</div>	yes	Working with a 3d version
Christopher Goggs	23, Design Graduate, SHU	yes	lateral	literal	c) asteroid	<div><input type="checkbox"/> Queen (crown)</div> <div><input type="checkbox"/> Dragon, (breathing fire)</div> <div><input type="checkbox"/> Space (asteroid)</div> <div><input type="checkbox"/> Winter scene, (cold breath)</div>	yes	Include more objects
Lucy Lee	22, Design Grad-uate, SHU	no	lateral	lateral	a) ****	<div><input type="checkbox"/> Hand (middle finger)</div> <div><input type="checkbox"/> Fishbowl (fish)</div> <div><input type="checkbox"/> Ram's skull (nose)</div> <div><input type="checkbox"/> Face (spectacles)</div>	yes	Enlarge
Andrew Rob-inson	22, Design Graduate, SHU	yes	lateral	lateral	a) Biting the bullet	<div><input type="checkbox"/> Bird (body)</div> <div><input type="checkbox"/> Asteroids game (space ship)</div> <div><input type="checkbox"/> Beacons</div> <div><input type="checkbox"/> Duck character (mask)</div>	yes	Silhouette and different scales
Sandy Buchanan	37, Library services, SHU	yes	lateral	literal	c) spillage	<div><input type="checkbox"/> Musician (guitar)</div> <div><input type="checkbox"/> Medieval soldier (with flag)</div> <div><input type="checkbox"/> Overturned glass, (spilt water)</div> <div><input type="checkbox"/> Ocean, (flat fish)</div>	yes	-

Consolidated data extracted from ‘Street ephemera’ case study sheets in order to draw pie charts.

Angie Lavener	62, Computing Academic, SHU	no	lateral	lateral	a) Approaching Santiago De Compostela cathedral	<div><div></div><div></div><div></div><div></div></div> <div>Cityscape (cathedral) Wayfinding sign (arrow) Cave (stalactites) Ocean (fish)</div>	yes	Change colour
Suzannah Bevins	47, Teacher	yes	lateral	lateral	B) Large nosed Elvis impersonator	<div><div></div><div></div><div></div><div></div></div> <div>Arm (hand/finger) Elvis Impersonator (head) Cat (tongue) Crocodile (tail)</div>	yes	Change the colour and enlarge

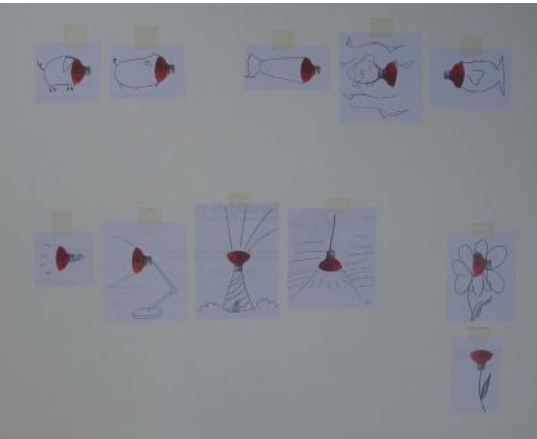
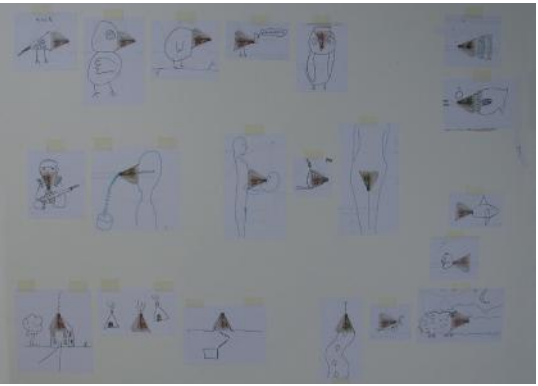
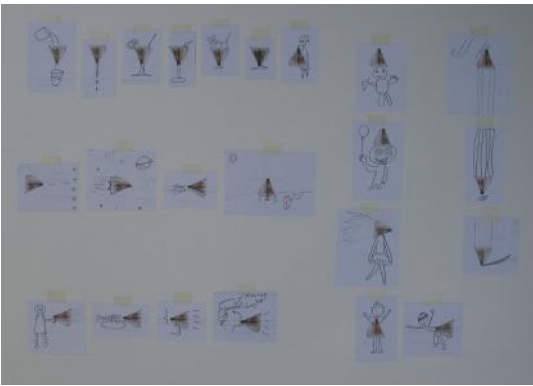


Consolidated and re-composed drawn data arranged on to A1 sheets into themed depictions.



RED DEFORMED BOTTLE LID								
Contributor	Age	Did contributor understand what original object was?	Was chosen drawing a literal/lateral connection to original object?	Was chosen title a literal/lateral connection to chosen drawing?	Working title?	Associated Drawn imagery depictions?	Did exercise make contributor think differently?	Other suggested methods?
Andrew Robinson	22, Design graduate, SHU	no	lateral	lateral	a) Lady in red	<div><div></div><div></div></div> <div>Womans face (lips) Rugby players foot (rugby ball)</div>	yes	Scale, colour ,introducing another shape
Abby Cocorins	44, Writer & designer	no	lateral	lateral	b) Single man in a supermarket	<div><div></div><div></div></div> <div>Clowns face (nose) Man with trolley (head)</div>	no	Enlarge it. Repeat it.
Charlotte Rowley	26, Events management, SHU	yes	lateral	lateral	a)breeze	<div><div></div><div></div></div> <div>Flower (carpel) Circular abstract (core)</div>	yes	-
Diane Rushton	50, Interna-tional Law	no	lateral	lateral	b) Food fad	<div><div></div><div></div></div> <div>Face (lips) Mealtime (food)</div>	yes	-
Toby Lyons	57, Design academic	yes	lateral	lateral	b) Rosebud	<div><div></div><div></div></div> <div>Face (lips) Female genitals</div>	yes	-
Andrew Foster	48, Illustrator & design academic	yes	lateral	lateral	b) Bottle of piss	<div><div></div><div></div></div> <div>Female genitalia Male genitalia</div>	yes	Scale. Perspective

GREY METAL SHAPE - DATA								
Contributor	Age	Did contributor understand what original object was?	Was chosen drawing a literal/lateral connection to original object?	Was chosen title a literal/lateral connection to chosen drawing?	Working title?	Associated Drawn imagery depictions?	Did exercise make contributor think differently?	Other suggested methods?
Charmaine Labto	22, Design graduate, SHU	yes	lateral	lateral	b) The chained dog	<div><div></div><div></div><div></div><div></div></div> <div>Nozzle Dog (collar) Space suit (bag) Rhino (head)</div>	yes	Change colour
Zuzanne Kalivodova	38, Library services	yes	lateral	lateral	a) Africa	<div><div></div><div></div><div></div><div></div></div> <div>Wilderbeast (head) Juicer (nozzle) Face Mask Fish (face)</div>	yes	-
Joanne Lee	46, Design academic, SHU	yes	lateral	lateral	a)Planing timber door	<div><div></div><div></div><div></div><div></div></div> <div>Man planing wood (plane) Face mask Rat face Fish (face)</div>	yes	Cutting it out to make physical
Ella Worthington	22, Design graduate, SHU	yes	lateral	lateral	d) Galaxy	<div><div></div><div></div><div></div><div></div></div> <div>Sailing boat (sail) Phantom of the opera (mask) Butterfly (wing) Man with telescopic instrument</div>	yes	Enlarge or dissect
Liz Noble	45, Design academic, SHU	yes	lateral	lateral	a) Rest hour weary head	<div><div></div><div></div><div></div><div></div></div> <div>Seated character Face (wearing industrial glasses) Mouse mask Whale (body)</div>	yes	Combining with other objects
Barry Samson	10, pupil	no	lateral	lateral	d) Pirate	<div><div></div><div></div><div></div><div></div></div> <div>Acrobat (balancing object on head) Acrobat (doing a hand-stand on object) Jet aeroplane (under carriage) Pirate (hat)</div>	yes	-
Gemma Milne	22, Design graduate, SHU	yes	lateral	lateral	d) The future	<div><div></div><div></div><div></div></div> <div>Unicorn head Water nozzle Elephant (head)</div>	yes	-
Charlotte Rowley	26, Events management, SHU	no	lateral	lateral	d) hinge	<div><div></div><div></div><div></div><div></div></div> <div>Metal joint Industrial equipment Industrial work (en-trance) Hinge</div>	yes	Enlarge





Fxxk