Research Week 2013
Abstract Submission Form

Title: Rope, Greensboro, Alabama
Primary Author (and presenter): Elena Barthel
Additional Authors:
Department: Rural Studio
College/School: School of Architecture, Planning and Landscape Architecture

Description:
Objects are portraits.
They record people and places stories.
They show time, culture and use.

This rope is one of them.
I found it kinked in Greensboro, Alabama.

And when untied it is still kinked…

This set of drawings was completed in 2013 as part of a collection of objects and drawings, including the followings:

Shells, Pensacola, Florida 2008 {mix media on flimsy}
Hinge, Marion, Alabama 2008 {mix media on flimsy}
Nails, Marion, Alabama 2009-2012 {letter press print on straw paper}
Dancing in Carloforte, Sardinia, Italy 2012 {mix media on white paper}
The cloud forest, Quito, Ecuador 2012 {charcoal on trace paper}
Rope, Greensboro, Alabama 2013 {press and black ink on white paper}
Title: Monsantra
Primary Author (and presenter): Wendy DesChene
Additional Authors: Jeff Schmuki
Department: ART
College/School: Liberal Art

Description:

Presentation Abstract
Wendy DesChene (Auburn University) and Jeff Schmuki (Georgia Southern University) have formed an art collaborative that researches the ethics of our current food production and distribution systems as PlantBot Genetics Inc., a parody of the Monsanto Corporation. PlantBot Genetics engages and motivates unsuspecting audiences in considering the food they eat and how it arrives to their plates. We propose to present a self-published art book documenting the project.

PlantBot Genetics and the Monsantra Series
The PlantBot Genetics Corporation parodies and satirically comments on the aggressive and misleading practices of biotech companies. We can only guess what will happen to the world’s food supply after subsequent generations of genetically modified organisms (GMOs) and other transgenic modifications are inserted into food crops? In answer to this, PlantBot Genetics Inc. grafts plants onto remote controlled robotic bases to become organisms with no clear heritage and no clear future. Our bizarre creations emphasize the ridiculousness of actual biotech products through corporate graphics, product descriptions, and marketing techniques. Our company’s chief selling brand “Monsantra” is named, after Monsanto, the world’s largest supplier and producer of genetically modified seed. Like a B-movie Godzilla, Monsantra and other engineered PlantBots become a hybrid of imagination, possibility, and reality asking the question, “What will it all become?”

Presentation Synopsis
We can only guess what will happen to the world’s food supply after subsequent generations of genetically modified organisms (GMOs) and other transgenic modifications.

To encourage people to think about where their food comes from and where it may be going, two university art professors collaborated under the guise of “PlantBot Genetics” and introduced robot/plant hybrids to communities beyond their respective universities. These “PlantBots” become complete through direct civic engagement with any community and include several remote controlled hybrids that were created through a short supplementary collaboration between Auburn’s School of Engineering and the Department of Art. Today, new and advanced PlantBot varieties are released unannounced into public space and controlled by the curious audience.

Most recently, Plantbot Genetics has introduced an 18 ft; solar powered enclosed trailer or “PlantBot ArtLab”
for site-specific scholarship, education, experimentation, and programming. The ArtLab employs basic scientific methodology in forming the questions, hypothesis, predictions, tests and analysis that encourage awareness consciousness, and discussion on Genetically Modified Organisms and transgenic food processes. This portable format allows the interdisciplinary scholarship of the core art faculty members in the team to interact with other universities, faculties, student populations as well as non-academic audiences.

PlantBot Genetics embraces the science of imaginary solutions or phataphysics in the hope to empower audiences to form constructive reactions and envision concrete solutions and personal research outcomes to the overreaching corporate control of their food.

Our scholarship goal is to create an opportunity for communities to discuss the food they eat and the system that delivers it to their plate in an entertaining and artistic way. The communal environment is an essential ingredient to this process since most are unaware of contemporary food production methods and sources.
Title: Puzzle Dress
Primary Author (and presenter): Helen Koo
Additional Authors:
Department: Consumer and Design Sciences
College/School: Human Sciences

Description:

The puzzle dress is designed to be modularized so wearers can easily DIY (Do-it-yourself) the garment, transform the style of the garment, and enhance the garment’s fashion sustainability. This garment is targeted to male and female consumers, 10 to 30 years old, who are interested in making fashionably adventurous clothing, and who wish to wear one garment in various styles. The wearers can transform the garment into various items and styles, simply by connecting puzzle-like pieces.

When a wearer puts the puzzle pieces together, the garment can become various items, such as a dress, top, skirt, or piece of outerwear, sleeveless or with sleeves. The sizes can be changed by adjusting the number of puzzle pieces, according to the wearer’s tastes. The modularized design garment, which can be transformed into various styles, satisfies consumers’ changing needs and wants; the extended lifecycle of the garment effectively prolongs its design sustainability (Dombek-Keith & Loker, 2011; Fletcher, 2008; McQuillan, 2011). Moreover, this garment can be used conveniently when the wearer is traveling, as the wearer can simply pack the lightweight puzzle pieces and wear the garment in various styles. The puzzle pieces are fastened with hooks and loops, which remain stable and safe while the garment is worn.

The dress was completed on February 7, 2011. The puzzle pieces are made of thick white cotton (98%) and spandex (2%) jersey textile. The puzzle pieces consist of male and female types. First, the thick white cotton/spandex jersey textile is cut into squares (L 5cm x W 5cm) with the laser cutter, and a thin rectangular hole (L 2cm x W 0.5cm) is inserted at every side of the square to provide the connection between the pieces. Next, both the hook (L 1cm x W 1cm) and loop (L 7cm x W 1cm) are attached to the male pieces. More than 200 pieces (100 Male and 100 Female) were made for this design. When the wearer wants to lengthen the style of the garment, more pieces can be prepared.

The loop on the male puzzle piece can go through the hole on the female puzzle piece, and the loop attaches to the hook of the male puzzle piece. This interchangeable interlock system of the puzzle pieces can help the wearer to make the garment into unlimited items. The puzzle dress can be transformed into a sleeveless mini-dress, a sleeveless top that ends below the waist, a short-sleeved top that ends above the waist, and a long-sleeved top.

When the wearer connects the puzzle pieces to become a mini-dress, the garment can feature midi- and maxi-length skirts. In addition, when the wearer wants to don the garment as a mini-skirt, for example, she can take the components of the upper body and leave only the skirt section. As the interfaces of every piece are the same, the various sections can be attached or detached. One item can be used for various purposes to create diverse styles, without wasteful overconsumption.
Reference


Title: New Weird Australia
Primary Author (and presenter): Jenna Ritterling
Additional Authors: none
Department: Graphic Design
College/School: Auburn University College of Architecture, Design, and Construction

Description: This work is inspired by H.M. Werkman, a printmaker who lived during the time of WWII. He designed for a magazine that rebelled against Nazi occupation. He was killed by a firing squad in 1945 because of it. The word “music” was made by hand using some of the same techniques Werkman used and scanned into the computer as a bitmap.
**Research Week 2013**  
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**Title:** Becoming Alabama Letterpress Poster  
**Primary Author (and presenter):** Kevin Smith  
**Additional Authors:** Andy McErlean  
**Department:** Communication and Journalism  
**College/School:** Liberal Arts

**Description:**

In the years since I began my professional career, the field of visual communication has changed and adapted to developing models and technologies. I found myself similarly adapting to new programs and equipment, while also learning that conceptual development, understanding of process, and strong visual design are the underlying elements that link my body of work in print, web, and video.

Although I devote considerable time to building a body of work that focuses strongly on design and interactivity, I maintain my interest in the printed 2D piece by exploring ways of using the unique qualities, history, and process of letterpress as a means of successful visual communication. To many, this would seem a far diversion from my screen based design work, however letterpress and screen-based work are grounded in a similar process, visual understanding and conceptual experimentation.

The Becoming Alabama letterpress poster series is representative of the historic process and interplay between visual storytelling and the design elements such as typography, layout, and color. *Becoming Alabama: Who, What, Where, When and Why* was a public symposium on the past, present and future of the journalistic press in Alabama. The concept was both literal events in Alabama history and metaphorically these events creating the form of the state. The two-color poster was hand letterpressed using polymer plates. To me, this process is time consuming, messy and never perfect, yet that’s what draws me to its tactile and unique beauty. Letterpress can truly be appreciated once you hold the end result and witness the historical process and artifact.
Title: Scene Design for “9 to 5”  
Primary Author (and presenter): Mike Winkelman  
Additional Authors:  
Department: Communication and Dramatic Arts  
College/School: Auburn University Montgomery  

Description:  
Poster presentation documenting the Research/Design Process for the musical “9 to 5,” presented at the Springer Opera House in Columbus, GA, 9/20-10/6/2012. Details will include production research, renderings, draftings, and photographs of the production and will also include the white model produced as a part of the design process.
Val Winkelman

Actualized Costume Design for Lillian Hellman’s *The Little Foxes* to include renderings and costumes on dress forms showing character progression, attention to period detail, color palette and cut to support play’s theme and understanding of integrating costumes to provide actors with helpful tools with which to assume and develop their roles. Produced Fall 2012.