



IIIULH HILUIUH-SHUKI
~~LEARNING RECC~~

PRACTICE 2 WAS

WHERE I GOT A HOLD OF MY WORK AND REALLY UNDERSTOOD MY INTENTIONS. I GAINED MORE CONFIDENCE AND IDENTIFIED AS A "GRAPHIC EXPLORER". MY WORK BECAME MORE SOPHISTICATED AND PROFESSIONAL ALONG WITH A BETTER UNDERSTANDING OF MY IDENTITY AND IDEAS. I TOOK MORE RISKS, PUSHED MY IDEAS AND BETTER DEFINED MY AIMS. IT DID FELT FRAGMENTED AT TIMES DUE TO OTHER COMMITMENTS AND DISTRACTIONS BUT I FELT THROUGH MY RESEARCH, PREPARATION AND EXPERIMENTATION I WAS ABLE TO REALLY DEVELOP. I GAINED MUCH MORE FOCUS TOWARDS THE LATER STAGES AND PRODUCED WORK I FEEL SHOWS PROGRESS BOTH PRACTICAL AND THEORETICAL.



ONE OF MY MAIN AIMS WAS TO DEVELOP MY PROFESSIONAL SKILLS IN PREPARATION FOR LAUNCHING MY CAREER. I NOW HAD THE CONFIDENCE TO BEGIN THIS PROCESS AND STARTED TO DEVELOP A PROFESSIONAL BLOG AND CV. I DEVELOPED MY PORTFOLIO ALONGSIDE MY PRACTICE WHICH I FEEL RESULTED IN IT BECOMING MUCH MORE PERSONAL AND UNIQUE. WORKING ON BRIEFS AND COMPETITIONS ALLOWED ME TO SEE HOW I WOULD COPE WITH THOSE RESTRICTIONS WHICH WAS SOMETHING I FOUND I ENJOYED. I ALSO IMPOSED DEADLINES UPON MYSELF WHICH ILLUSTRATED TO ME I CAN THRIVE OFF A FAST PACED ENVIRONMENT AND GAVE ME CONFIDENCE TO FEEL GRAPHIC DESIGN IS THE RIGHT DIRECTION FOR ME.



I BEGAN TO EXPERIMENT WITH CREATING LOGOS AFTER LOOKING AT THE WORK "IN SITU" BY THIBAUT CHAMOT-GUZZO AND VIKTOR SHEKULARATZ. I BECAME INTERESTED IN USING THE FOUND LANGUAGE AND CODES OF THE CITY TO HIGHLIGHT THE DETAILS AND MESSAGES. I PRESENTED THESE LOGOS ALONGSIDE IMAGES OF THE CITY TO CREATE A NARRATIVE BETWEEN THE TWO. I ALSO FOUND THE WORK OF "THE BOYLE FAMILY" PARTICULARLY USEFUL IN ALLOWING ME TO SEE HOW MY WORK CAN TRANSFORM THE OVERLOOKED AND FORCE US TO SEE THE DETAILS OF OUR ENVIRONMENT



I ALSO WORKED ON FREELANCE AND COMPETITION PROJECTS WHICH GAVE ME THE CHANCE TO EXPRESS MY CONFIDENCE AND IDENTITY. ONE PROJECT WAS TO CREATE A LOGO FOR A LAW FIRM WHICH PRESENTED A DIFFERENT CHALLENGE AND TESTED MY ABILITY TO CREATE SOMETHING WHICH REFLECTED MY STYLE. THIS PROJECT GAVE ME A LOT OF CONFIDENCE IN BALANCING MY OWN PERSONALITY WITH THE NEEDS OF A CLIENT.

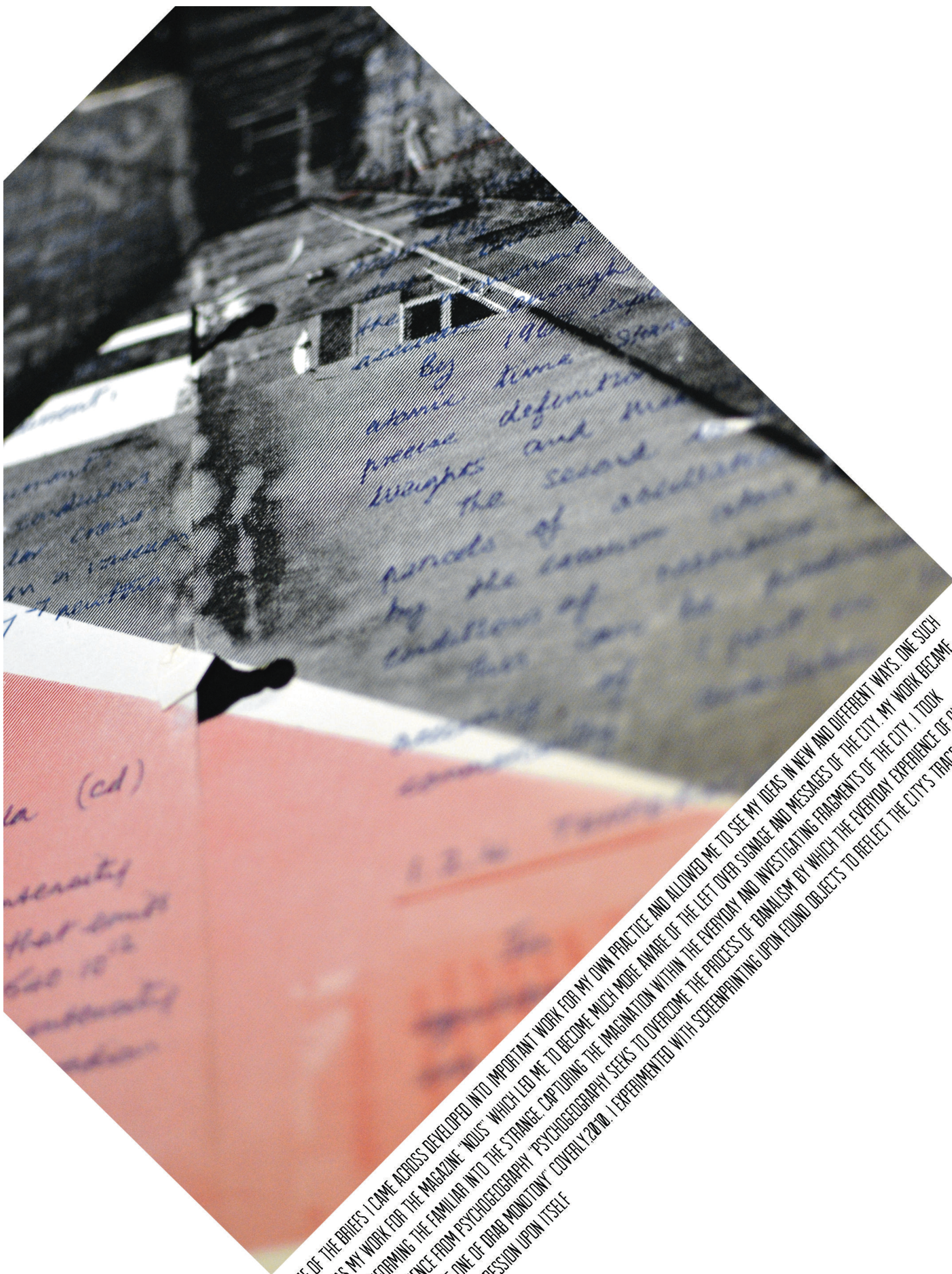




ANOTHER COMPETITION WAS TO PRODUCE A POSTER PIECE FOR THE NSS, THIS ALLOWED ME MORE ROOM TO REFLECT MY INDUSTRIAL AND URBAN STYLE. THESE PROJECTS GAVE VARIETY TO MY PORTFOLIO AND ALLOWED ME TO IMPROVE AND DEVELOP PRACTICAL SKILLS AND EXPERIENCE.

MY REFLECTION AND DEVELOPMENT PROCESS HAS BEEN WIDE AND VARIED. I HAVE USED MY EXPLORATIONS AND WANDERINGS TO GAIN RESEARCH AND INSPIRATION. UNABLE TO DO AS MUCH EXPLORING AS I HAD HOPED I BECAME INTERESTED IN OBSERVATIONAL PHOTOGRAPHY, COLLECTING EPHEMERA AND CAPTURING THE EVERYDAY. MY BLOG HAS BEEN A USEFUL TOOL FOR REFLECTION AND DEVELOPMENT AS IT ALLOWS ME GREATER SPACE TO THINK AND WRITE ABOUT MY WORK. REFLECTING IN THIS WAY RESULTED IN FURTHER INSPIRATION THROUGH THE NEW CONTEXT OF MY WORK AND COMMUNITY I WAS EXPOSED TO. MY BLOG IS SOMETHING I WOULD LIKE TO CONTINUE TO DEVELOP IN ORDER TO GAIN MORE OPPORTUNITIES, COLLABORATIONS AND FEEDBACK. I ALSO USED BRIEFS, COMPETITIONS AND COLLABORATIONS AS A WAY OF SPARKING NEW IDEAS AND GAINING A DIFFERENT PERSPECTIVE ON MY WORK. I FOUND THEY FORCE ME TO CONSIDER MY INDIVIDUAL STYLE MORE AND THE MESSAGE I WISH TO COMMUNICATE. DEADLINES ALSO ALLOWED ME TO AVOID OVER THINKING AND TO TRUST MY INITIATIVE WHICH GAVE ME CONFIDENCE.





SOME OF THE BRIEFS I CAME ACROSS DEVELOPED INTO IMPORTANT WORK FOR MY OWN PRACTICE AND ALLOWED ME TO SEE MY IDEAS IN NEW AND DIFFERENT WAYS. ONE SUCH PIECE WAS MY WORK FOR THE MAGAZINE "NOUS" WHICH LED ME TO BECOME MUCH MORE AWARE OF THE LEFT OVER SIGNAGE AND MESSAGES OF THE CITY. MY WORK BECAME ABOUT TRANSFORMING THE FAMILIAR INTO THE STRANGE. CAPTURING THE IMAGINATION WITHIN THE EVERYDAY AND INVESTIGATING FRAGMENTS OF THE CITY. I TOOK PARTICULAR INFLUENCE FROM PSYCHOGEOGRAPHY "PSYCHOGEOGRAPHY SEEKS TO OVERCOME THE PROCESS OF 'BANALISM' BY WHICH THE EVERYDAY EXPERIENCE OF OUR SURROUNDINGS BECOME ONE OF DRAB MONOTONY" COVERLY 2010. I EXPERIMENTED WITH SCREENPRINTING UPON FOUND OBJECTS TO REFLECT THE CITY'S TRACES AND MESSAGES LEAVING AN IMPRESSION UPON ITSELF

I THEN WORKED AGAIN ON "BÜRO" WHICH ALLOWED ME BOTH PRACTICAL AND PRODUCTION EXPERIENCE WITH PUBLICATIONS BUT ALSO A NEW PERSPECTIVE ON MY WORK. I CAME ACROSS WORK ENTITLED "MISSING NYC" BY RACHEL DARMONDY WHERE FOUND OBJECTS WERE COLLECTED TO REPRESENT AN AREA OR BOROUGH. I THEN CONSIDERED HOW MANCHESTER IS REPRESENTED AND WANTED TO CREATE SOMETHING THAT RESISTED THE DISCONNECTION AND STERILITY I FELT WAS PROMINENT. PROMOTING THE MANCHESTER I KNEW THROUGH AN INVESTIGATION INTO LOCATION, IDENTITY AND SANCTIONED MESSAGES





THE MAJOR BREAK-THROUGH CAME FROM THE "NO FLY POSTERS" CAMPAIGN BY JON BLAND. RECLAIMING THE SPACES AROUND ANCOATS BY COMMENTING ON THE IRONY OF POSTERS TRYING TO STOP FLYPOSTING. I WAS INTERESTED IN THE IDEA OF TAKING STREET SIGNS AND CREATING SOMETHING THAT INTERACTED WITH THE CULTURE OF ITS SURROUNDINGS AND QUESTIONED ITS AUTHORITY. OBEY WAS AN INFLUENCE ON MY WORK AND IDEAS HERE "QUESTIONING THE CONTROL OF PUBLIC SPACE AND PUBLIC DISCOURSE." FAIREY, 2011. I CREATED A LOGO USING OLD-FASHIONED TYPE WITH A SIGNPAINTED FEEL WHICH I THEN SCREENPRINTED ONTO FOUND GLASS. TAKING THE REMNANTS THEMSELVES AND MAKING THEM THE WORK. THE DUST AND SCRATCHES ARE THE HISTORY OF THE CITY AND THE LETTERING BRINGS THAT TO THE ATTENTION. THIS LED TO SOME SMALLER FLY POSTING EXPERIMENTS WERE I MOCKED EXISTING SIGNS, PLAYING WITH THE IDEA OF CONTROL AND THE STRANGENESS OF A SIGN APPEARING TO DIRECTLY CONTRADICT ITSELF



THE BIGGEST TURNING POINT WAS MY CONTEXTS PRESENTATION. I INITIALLY SAW THIS AS A DISTRACTION BUT IT ALLOWED ME TO SEE MY IDEAS IN A WIDER CONTEXT AND RESULTED IN A BETTER UNDERSTANDING OF WHAT I WAS TRYING TO ACHIEVE. I USED MY TRIP TO TOKYO AS MY MAIN SOURCE OF INSPIRATION AND RESEARCH, USING IT TO DEMONSTRATE HOW MY PRACTICE RELATES TO TRAVEL. I REALISED THAT FOR ME REAL TRAVEL IS ABOUT GETTING LOST ON PURPOSE, EMBRACING THE DETAILS AND BECOMING OVERWHELMED BY THE COMPLEXITY OF A FOREIGN CITY, AS OPPOSED TO THE DISTRACTION OF THE GENERIC AND FAMILIAR RESORTS. THAT THESE IMPLANTED OUTCROPS OF BRITISH CULTURE CREATE A DENIAL AND IGNORANCE OF THEIR LOCATION, RESULTING IN BARRIERS, FEAR AND MISUNDERSTANDING

THIS LED ME TO SEE THE CONNECTIONS BETWEEN MY EXPLORATION, PRACTICE AND PERSONAL BELIEFS. MY WORK THEN BECAME ABOUT 'QUESTIONING NORMALITY', HOW CONTROL, CONSUMERISM AND IGNORANCE COME DOWN TO A NORMALITY WE ARE CONDITIONED NEVER TO QUESTION. "EXPLORERS ARE RECODING PEOPLES NORMALISED RELATIONSHIPS TO CITY SPACE. IT IS BOTH A CELEBRATION AND A PROTEST." GARRATT.2013. I BEGAN TO QUESTION WHAT NORMALITY MEANS, WHO BENEFITS FROM IT AND HOW IT MANIFESTS IN THE EVERYDAY. I REALISED THIS MEANT THAT BY QUESTIONING NORMALITY WE CAN TAKE BACK CONTROL OF OUR LIVES, CITIES AND WORLD



FOLLOWING ON FROM MY CONTEXTS PRESENTATION THERE CAME THE MOST IMPORTANT AND SUBSTANTIAL DEVELOPMENTS. I PRODUCED A ZINE TO REFLECT AND REPORT ON MY TRIP TO TOKYO AND BRING MY CONTEXTS IDEAS INTO MY PRACTICE. I CREATED A SERIES OF COLLAGES USING COLLECTED PHOTOGRAPHS, EPHEMERA AND ANECDOTES WHICH I SCREENPRINTED AND RISOGRAPHED. MY ZINE REFLECTED FRAGMENTED PIECES OF MEMORY AND INFORMATION AND DESCRIBED THE COMPLEX AND CONTRASTING SIDES TO TOKYO. "DISCOVERY IS INTENSE AND FRAGILE. IT CAN BE REPEATED OR RECOVERED ONLY MY MEMORY OF THE TRACE IT HAS LEFT IN YOU" BARTHES, 1982. MY ZINE WAS ABOUT SPARKING MEMORIES AND FEELINGS AS OPPOSED TO ATTEMPTING TO REPLACE EXPERIENCES, CREATING AN AMBIGUITY AND EMPHASISING THE DETAILS THROUGH IMAGERY AND PRINT TECHNIQUE



AFTER THIS I WANTED TO PRODUCE SOMETHING THAT HAD A DIFFERENT QUALITY OF FINISH AND THAT BROUGHT MY WORK AND IDEAS TOGETHER. SOMETHING THAT WOULD CONSOLIDATE MY WORK AND IDEAS BY BRINGING TOGETHER MY PHOTOGRAPHS, EXPERIENCES AND EXPERIMENTS. THIS ALLOWED ME TO EXPRESS MY VIEW OF THE CITY AND ALSO MY DEVELOPMENT THROUGH PRACTICE 2. I FOUND THE WORK OF RICHARD LONG DEMONSTRATED HOW I COULD TRANSFORM AN EXPERIENCE INTO A PIECE OF WORK. "THE STRUCTURE OF LONG'S SCULPTURE IS BASED IN PART OF THE LIVING REALITY OF THE SITUATION IN WHICH IT IS CREATED IN ALL ITS COMPLEXITY AND DETAIL" LONG,2002. CREATING A DOCUMENT WHICH IS A JOURNEY THROUGH THE CITY, PRESENTING ITS FRAGMENTS AND DETAILS FOR THE READER TO DISCOVER AND INTERPRET. I COULD ALSO SEE MY WORK IN A CONTEXT THAT HAD A MORE PROFESSIONAL PRESENTATION AND ENABLED ME TO PLAY WITH SEVERAL IDEAS AT ONCE AND IN DOING SO CREATE A NARRATIVE FOR MY WORK



I THEN BEGAN TO THINK ABOUT HOW I COULD TAKE MY WORK BACK INTO THE CITY AND CREATE A TWO-WAY COMMUNICATION OF MY IDEAS. TO CREATE SOMETHING THAT WAS MORE RELEVANT AND SET OUT TO DIRECTLY CHALLENGE PERSPECTIVES OF THE CITY. I TOOK QUOTES FROM MY BLOG/WRITINGS AND FLY POSTED THEM ONTO BUILDINGS AND BILLBOARDS CREATING STATEMENTS AND INTERACTING DIRECTLY WITH THE ENVIRONMENT. "THE FLY POSTER CAN CARRY A HEIGHTENED SENSE OF INTRIGUE- A FEELING THAT THERE IS SOMETHING HAPPENING AND TO BE DISCOVERED." FLOOD,2012. I WANTED TO EXPRESS THAT PEOPLE CHALLENGING SANCTIONED MESSAGES, RESISTING CONTROL AND OFFERING AN ALTERNATIVE VIEWPOINT, INSPIRING A RETHINK AND REBELLION

AS WELL AS THESE LARGER PIECES, I ALSO PRODUCED MORE UNDERSTATED AND TACTILE INTERVENTIONS EMPHASISING THE DETAILS OF THE CITY. I CREATED MOCK TRAIN TICKETS WHICH DISPLAYED ALTERNATIVE MESSAGES TO PLAY WITH THE IDEA THAT WE PASS THROUGH THE CITY IN A TRANCE LIKE STATE NEVER REALLY LOOKING AT THESE OBJECTS. TAKING THE CODES, ICONOGRAPHY AND NORMS OF THE CITY AND PLAYING WITH THEM IN ORDER TO DISRUPT THE EVERYDAY AND SPARK AN AWAKENING





MY MOST RELEVANT EXPERIMENTS CAME IN THE LATER STAGES WHERE I COMBINED PUBLICATIONS AND INTERVENTIONS. I CREATED A "MINI ZINE" USING THE RISD TO MAKE SOMETHING GRUBBY, FRAGMENTED AND TACTILE. SOMETHING THAT FEELS LIKE IT BELONGS IN THE CITY AS WELL AS REPRESENTING AN OPPOSITION TO THE GENERIC WHITE WASHED MALLS MANY ONLY SEE THE CITY THROUGH. THE ACCOMPANYING POSTER THEN PLAYED WITH THE IDEA OF THE DYSTOPIA SOLD UNDER THE ILLUSION OF THE UTOPIA. THAT THESE ARE THE SAME THING BUT YOUR PERCEPTION OF THIS DEPENDS ON HOW WILLING YOU ARE TO BE CONTROLLED BY THEIR NORMS, THE ROUGH PRESENTATION IMPLICATING THIS IS A RELIC OF AN IDEALISTIC ERA. I THEN INFILTRATED VARIOUS LOCATIONS IN MANCHESTER, USING THEIR LOCATIONS IN PLACES SUCH AS THE ARNDALE TO FURTHER COMMENT ON THE IDEA OF THE FALSE UTOPIA TAKING OVER THE CITY



PRACTICE 2 HAS BEEN VERY SUCCESSFUL AND HAS RESULTED IN MUCH MORE UNDERSTANDING AND CONFIDENCE IN MY WORK AND IDEAS. FOR PRACTICE 3 I AM LOOKING INTO DEVELOPING MY INTERVENTIONS AND WORKING MORE WITH THE FABRIC OF THE CITY. CONTINUING TO PRODUCE AS BANNERS, BILLBOARDS, POSTERS AND ADVERTS THEN CONSIDERING HOW THESE COULD ALSO WORK FOR EXHIBITION. AT THE SAME TIME I HAVE ALSO BEEN PLEASED WITH SMALLER SCALE INTERVENTIONS AND THE IDEA THAT THEY REPRESENT THE DETAILS OF THE CITY. TO ALSO CONTINUE TO DEVELOP MY PUBLICATIONS AND ALSO HOW I CAN BRING THE CITY BACK INTO THE STUDIO, ELEVATING THE STATUS OF ITS DETAILS AND OFFERING AN ALTERNATIVE VIEW OR EVEN TOUR. I ALSO FEEL I NEED TO BE MORE PROACTIVE IN MY EXPLORATIONS AND NETWORKING TO GAIN MORE OPPORTUNITIES FOR EXPLORATIONS, COLLABORATIONS AND PROFESSIONAL CONNECTIONS. ALSO CONTINUING TO DEVELOP MY PORTFOLIO, CV, AND CAREER PLAN THEN RESEARCHING JOBS, COMPANIES AND INTERNSHIPS





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