

FCAD

RUBIX

SHOWCASING SCHOLARLY RESEARCH
& CREATIVE INNOVATION

from the Faculty of Communication and Design at Ryerson University

FALL 2017



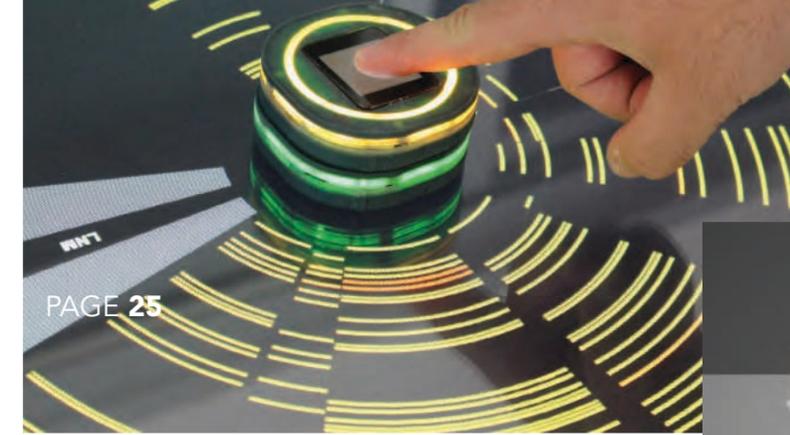
PAGE 16



PAGE 13



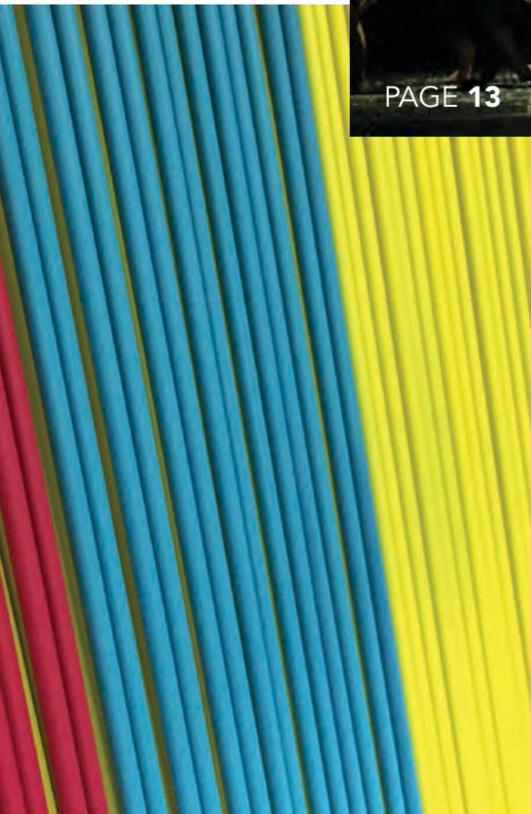
PAGE 38



PAGE 25



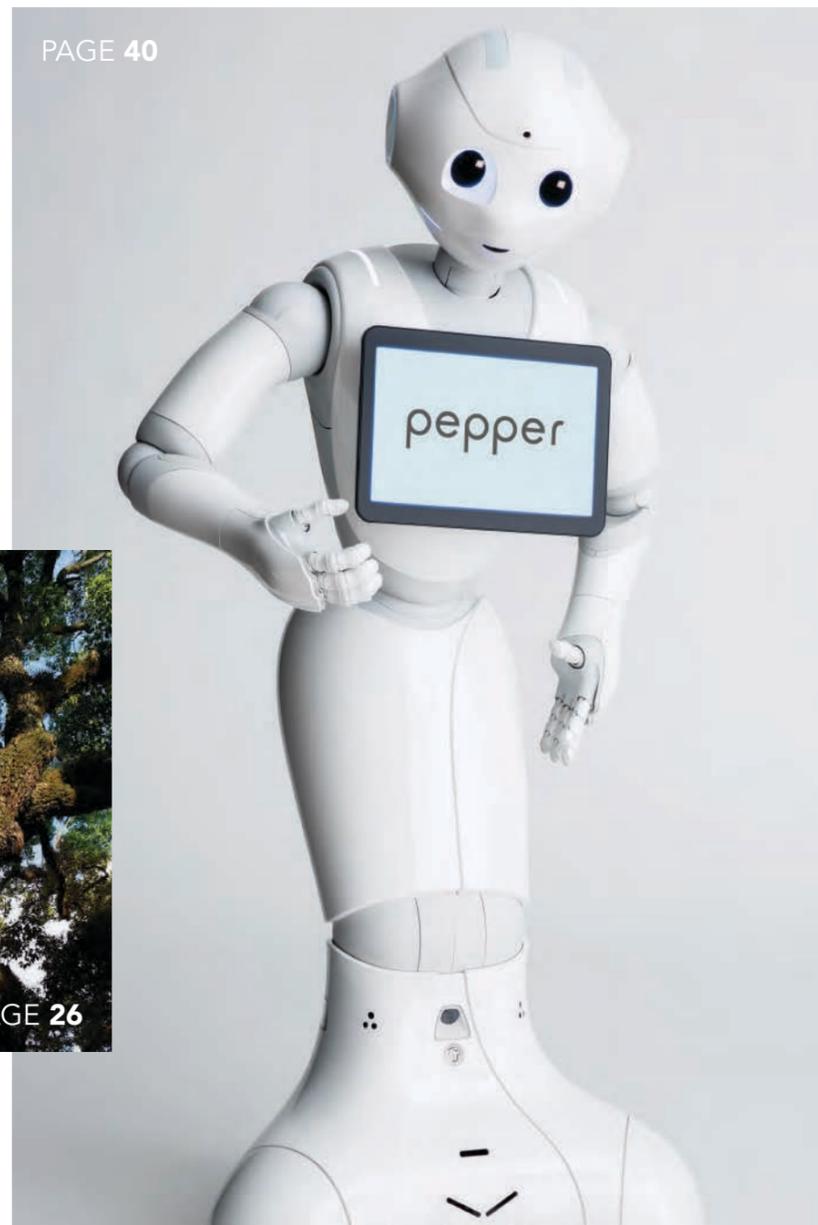
PAGE 10



PAGE 9



PAGE 26



PAGE 40

FEATURED AT RUBIX

6 | RICHARD ADAMS & HENRY WILHELM

Using a Multispectral Camera to Assess the Image Permanence of 3D-Printed Plastic Materials

7 | ALEXANDER ALTER

Native-Tongue

8 | ALEXANDRA ANDERSON & DAVE KEMP

Toronto Hides Itself

8 | JONATHON ANDERSON

CMYK

10 | TAYMOORE BALBAA

Prototype Development Of Haptic Feedback & Immersive Media Chairs & Environments

11 | BEN BARRY

Refashioning Masculinity

11 | MICHAEL BERGMANN

Projecting on film: The surreal effect of rear projected backgrounds in the film Nuptials

12 | MICHAEL BERGMANN

Shadow-selves: Projection as a medium of exploring reflections of self in Belinda McGuire's Slaughterhouse/Requiem

13 | PAVLO BOSYY

The Light and the Dance

14 | ROBERT BURLEY

An Enduring Wilderness: Toronto's Natural Parklands

15 | GERDA CAMMAER

Taxi Stories

15 | CATHERINE DOWLING

Hay Bay House

16 | BRUCE ELDER

The Book of all the Dead & The Book of Praise

18 | BLAKE FITZPATRICK AND VID INGELEVIC

Freedom Rocks: Truro, Nova Scotia

19 | CAROLYN KANE

Color Innovations: Changes in 20th Century Fashion



PAGE 32



PAGE 18

MESSAGES



CHARLES FALZON

Dean - Faculty of Communications and Design (FCAD)

Welcome to Rubix 2017. We can attribute much of FCAD's success in media and creative industries to our faculty's scholarly research and creative work. Our creative edge is the reason our faculty, research directors and associates are sought-after as research collaborators, speakers and partners with industry and government, all over the world.

FCAD Faculty are leaders in a broad array of disciplines who implement design thinking, interactive and immersive experiences and critical thought. From exploring the use of projection on stage, to immersive chairs and developing robots for health communications, the diversity of work done in FCAD is like no other at Ryerson. We have entered a creative era where researchers can ask new questions and seek new solutions in the face of disruption.

I am thrilled to see so many exhibitors showcasing projects at Rubix this year. I would like to congratulate all who are profiled in this book and to thank all of you for your dedication to FCAD's creative innovation hub.



CHARLES DAVIS

Associate Dean - Scholarly Research and Creative (SRC)

Welcome to Rubix, FCAD's third annual exposition of Scholarly Research and Creative activities. This year, Rubix is again bigger and better than ever, reflecting the variety, depth, and vitality of SRC in the Faculty of Communication & Design. FCAD has the greatest variety of scholarly and creative production of any Faculty at Ryerson. FCAD faculty members produce over five hundred SRC outputs annually, ranging from books, articles, films, television programs, reports, reviews, photography, and new media to designs, performances, exhibits, editorials, news articles, installations, software, and creative writing. In FCAD, new and emerging forms of cultural expression are imagined, invented, performed, and shared. At Rubix, you have a unique opportunity to see FCAD's Creative Innovation in action. Congratulations to all FCAD creators, makers, inventors, researchers, and innovators who are showing their impressive work at Rubix 2017.

- 20 | DIMITRIOS LATSIS**
Digital Humanities and the Moving Image
- 20 | BRUNO LESSARD**
Borderlands
- 22 | APRIL LINDGREN**
Local Reporting on the 2015 Federal Election: Who does what, and should we care?
- 22 | NATALIA LUMBY**
Creativity for Greater Good
- 24 | ALI MAZALEK**
Grasping Science: Tangible Media for Scientific Discovery
- 27 | KATY MCCORMICK**
Silent Witnesses: The Hibaku Jumoku
- 27 | GILLIAN MOTHERSILL**
Typographic Ornaments of the Girl's Own Annual, 1880-1905
- 28 | COLLEEN SCHINDLER-LYNCH**
Saudade
- 29 | PEGGY SHANNON**
The Parodos Festival
- 30 | JOHN SHIGA**
Out of Tanzania
- 31 | CHRISTOPHER SMYTH**
Print-to-Proof & OBA Visual Assessments
- 33 | DON SNYDER**
Face to Face with Canada - A Nation at Work
- 33 | MATTHEW TIESSEN**
Going Green in the City
- 34 | SANDRA TULLIO-POW**
Mapping the Clothing Taskscape: Apparel Needs in Rehabilitation Therapy
- 35 | SANDRA TULLIO-POW, BEN BARRY, KIRSTEN SCHAEFER, CHAD STORY & SAM ABEL**
The Right Fit: A Clothing Needs Assessment of Women With Plus-Size Bodies (20+)
- 37 | PIERRE TREMBLAY**
Max in Space
- 38 | TANYA WHITE**
Neither Here nor There: Sublime Cloth
- 41 | FRAUKE ZELLER**
AI & Robotics for Healthcare Communication

RICHARD ADAMS & HENRY WILHELM

School of Graphic Communications Management

USING A MULTISPECTRAL CAMERA TO ASSESS THE IMAGE PERMANENCE OF 3D-PRINTED PLASTIC MATERIALS

Multispectral camera, 3D printing, image permanence, fade resistance

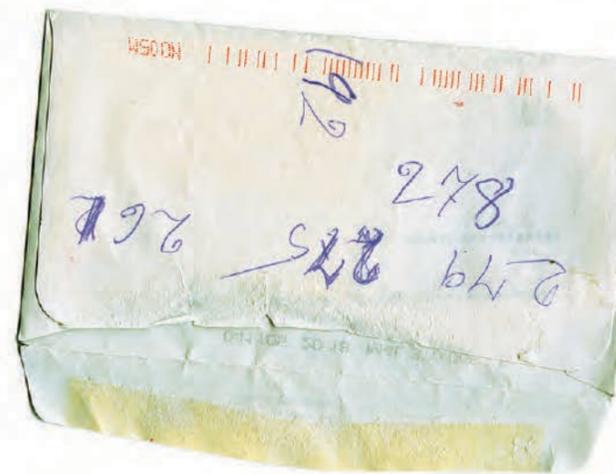
Richard Adams and Henry Wilhelm's project explores the colour permanence of 3D printed plastics when exposed to sunlight and UV-containing fluorescent light. The exhibit showcases samples of 3D-printed objects that have been designed for fade testing, including a new 3D colour chart with removable samples.

Methods of testing colour permanence have been widely applied to inkjet ink and paper. With the advent of 3D printers and additive manufacturing processes, a variety of new materials have been introduced to make coloured 3D objects. The colour permanence of 3D printed objects has not been extensively tested but could be important to materials manufacturers.

The same methods used to test colour prints could be applied to 3D coloured objects, except that such objects are by nature not flat or even-surfaced, and therefore may be difficult to measure with a conventional reflection spectrophotometer.

The advent of multispectral cameras like MegaVision's EV make it possible to measure three-dimensional objects and measure hundreds of colour patches in a few seconds.

richard.adams@ryerson.ca



While English is considered my Mother Tongue, "Images" to my belief, are as much a Language as the spoken word. I have come to call this my Native Tongue.

ALEXANDER ALTER

School of Image Arts

NATIVE-TONGUE

Photomontage, portraiture

Alex draws upon this belief, along with visual cues from his native surroundings living in the north end of Toronto in the 1960s, as the source for his body of work, Native-Tongue.

His first memories to the construct of Art were within the home; his Mother's doodling on scraps of envelopes, and his neighborhood. He has connected to what he believes is his true Native visible influences.

Incorporating his drawings along with exploring new forms of interrupting the photo image within photomontage, he presents portraits of families within his neighborhood.

aalter@ryerson.ca

ALEXANDRA ANDERSON & DAVE KEMP

School of Image Arts

TORONTO HIDES ITSELF

National cinema, Hollywood, database documentary, Toronto

Toronto Hides Itself is both a linear, experimental documentary and an art installation that draws on a database and archival films shot in Toronto from the early twentieth century to the present day. This multimedia showcase explores the experience of a globalized urban spectatorship within the discourse of Canadian national cinema.

The project is designed to synthesize the experience of seeing Toronto on film by collecting images from Hollywood blockbusters, B movies and Canadian independent films, setting them beside documentary images of key intersections and landmarks in the city, to create a tactile and emotional viewing experience.

The art installation is a projected simulacrum of a journey, animated by software linked to a database, which presently has over 900 titles. As the user "travels" through city streets, clips from films shot in those specific locations will emerge from the screen.

The ultimate aim of the project is to challenge and re-direct the audiences' appreciation of location in fiction film.

alex.anderson@ryerson.ca

JONATHON ANDERSON

School of Interior Design

CMYK

Colour theory, spatial, installation

Jonathon Anderson's CMYK installation consists of five pieces that explores the perceptual effects of light and colour. The installation was created for the 2017 Mayor's Evening for the Arts, and together measures 25' long when each of the pieces are placed side by side.

The artistic installation suggests a non-objective spatial complexity through perceptual effects of light and colour. In concert, cyan, magenta, yellow, and black produce a stark contrast of foreground and background to warp the viewer's nature of perception and defy the optical rationalities that connect seeing and understanding.

j.anderson@ryerson.ca



The artistic installation suggests a non-objective spatial complexity through perceptual effects of light and colour.

TAYMOORE BALBAA

School of Interior Design

PROTOTYPE DEVELOPMENT OF HAPTIC FEEDBACK & IMMERSIVE MEDIA CHAIRS & ENVIRONMENTS

Immersive tech, VR/AR, spatial design,
furniture design

Taymoore Balbaa's research involves the prototyping of chairs and the design of spaces integrated for use in immersive VR/AR experiences, for applications ranging from entertainment to healthcare.

These designs emerge out of a collaboration with SubPac, a company deploying physical sound (with a frequency range of 5Hz-120Hz) in the form of wearable and seat-back consumer audio systems.

Taymoore is co-developing a seat component with SubPac, one that deploys the next-generation platform of their technology, and that can be integrated into custom-designed chairs as a standardized insert. Already, chairs have been completed in 6-axis motion platforms for VR use, and are in use in HTC Viveland VR Theatre in Seoul.

Designs for media chairs aimed toward the design-conscious home consumer are also developing, and will be propelled in the coming period after talks with manufacturers.

taymoore@ryerson.ca



“
These chair designs
emerge out of a
collaboration with
SubPac, a company
deploying physical
sound (with a
frequency range of
5Hz-120Hz)...
”

BEN BARRY

School of Fashion

Director, Design Network

Director, Centre for Fashion Diversity
& Social Change

REFASHIONING MASCULINITY

Fashion, masculinity, arts-based research,
the body

Refashioning Masculinity was a two-year project, funded by the Social Sciences and Humanities Research Council and the FCAD Centre for Fashion Diversity & Social Change, that explored how men experience, navigate, and reimagine gender norms through fashion.

Fifty self-identified men between the ages of 18 and 78 and across a range of body types, races, sexualities, occupations and clothing styles participated in the project. During the first stage, participants provided a tour of their wardrobes and discussed the uses, memories, and feeling attached to their clothing. The second stage of was a fashion show that shared findings from the interviews with a diverse audience of creative industry professionals, community service providers, and members of the general public. Participants created their runway choreography and modeled outfits from their wardrobes while their interviews served as the soundtrack.

The past year of the project has focused on dissemination of findings from the interviews and the fashion show, including the publication of articles for academic and non-academic audiences (e.g., Men and Masculinities, Harvard Business Review), invited keynote presentations, and a forthcoming book entitled Refashioning Masculinity: Men's Fashion Consumption in the Digital Age (University of Chicago Press).

The research team for the project included Ben Barry (PI), Daniel Drak, Stephanie Rotz, Dylan Martin, Rebecca Holliday, Amy Smith, Nathaniel Weiner, Lawrence Cortez, Alyksandra Ackerman, Jennifer Braun and Jeanine Brito.

bbarry@ryerson.ca

MICHAEL BERGMANN

School of Performance

PROJECTING ON FILM: THE SURREAL EFFECT OF REAR PROJECTED BACKGROUNDS IN THE FILM NUPTIALS

Film, projection, movie, background

Michael Bergmann's multimedia showcase features the use of rear projected backgrounds on the feature film, Nuptials. The film, directed by Sean Braune, creates a surreal and anti-romantic experiment where a newlywed couple find themselves unable to leave their hotel room. Reality and time shift around, and there has to be a feeling of uneasiness for the audience. The ever present ocean, a symbol of the paradise of the Caribbean setting, is created using a classic rear projection technique where actors are filmed in front of pre-recorded footage. This style is not as precise as a green-screen approach, and allows for some of the artifice of the entire set up to be shown. This gives the feeling that something is wrong in the world of the film, even before the strange events begin.

mfb@ryerson.ca

“
...a surreal and anti-
romantic experiment
where a newlywed
couple find themselves
unable to leave their
hotel room.
”

MICHAEL BERGMANN

School of Performance

SHADOW-SELVES: PROJECTION AS A MEDIUM OF EXPLORING REFLECTIONS OF SELF IN BELINDA MCGUIRE'S SLAUGHTERHOUSE/REQUIEM

Projection, dance, performance

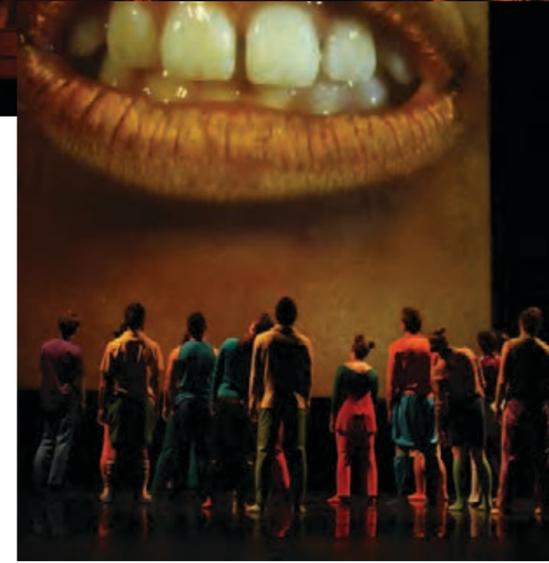
Michael Bergmann's multimedia showcase examines *Slaughterhouse/Requiem*, which is a solo dance piece created and performed by Belinda McGuire. This particular piece explores the multiple vestiges of Belinda (herself) through plaster casts, images of herself, a marionette, multiple shadows, and more. The shadows are sometimes self-created through an interactive light source, but also created through projections.

The reflections of self do not move on their own, however the multiple projected shadow-selves do: they are a uniquely important tool at expressing the self-awareness and impermanence in the piece.

The effect is achieved by projecting multiple time delayed versions of the performance, and mixing that with a real shadow created from the projector as a light source. These all then play along the back wall and move in and out of synchronization with the live performance.

The piece was performed on September 22, 2017 at the Fleck Theatre at Harbourfront Centre, Toronto.

mfb@ryerson.ca



PAVLO BOSYY

School of Performance

THE LIGHT AND THE DANCE

Photo, dance, light, choreography, projection

Pavlo Bosyy's media presentation is a solo exhibit of photographic art that explores how lighting and projection is used in structuring narrative and non-narrative dance pieces.

In this project, Pavlo focuses on creating aesthetics that help performers in storytelling, enrich the audience's experience, and links the emotional and the rational elements in the structure of a performing art piece. This project shows that, besides being known for designing the visual elements of theatre and dance shows, Pavlo is also diversely skilled in photographing performances. Since 2002, Pavlo has been using stage photography as an important part of his creative agenda.

The Light and the Dance was funded by the FCAD Creative Innovation Fund. The exhibit is currently on display in Ukraine at the Kirovohrad State Museum of Fine Arts and is planned to move to Canada in 2017.

pavlo.bosyy@ryerson.ca

ROBERT BURLEY

School of Image Arts

AN ENDURING WILDERNESS: TORONTO'S NATURAL PARKLANDS

Planning, urban parks, Toronto, wilderness areas, photography, greenspace and sustainability

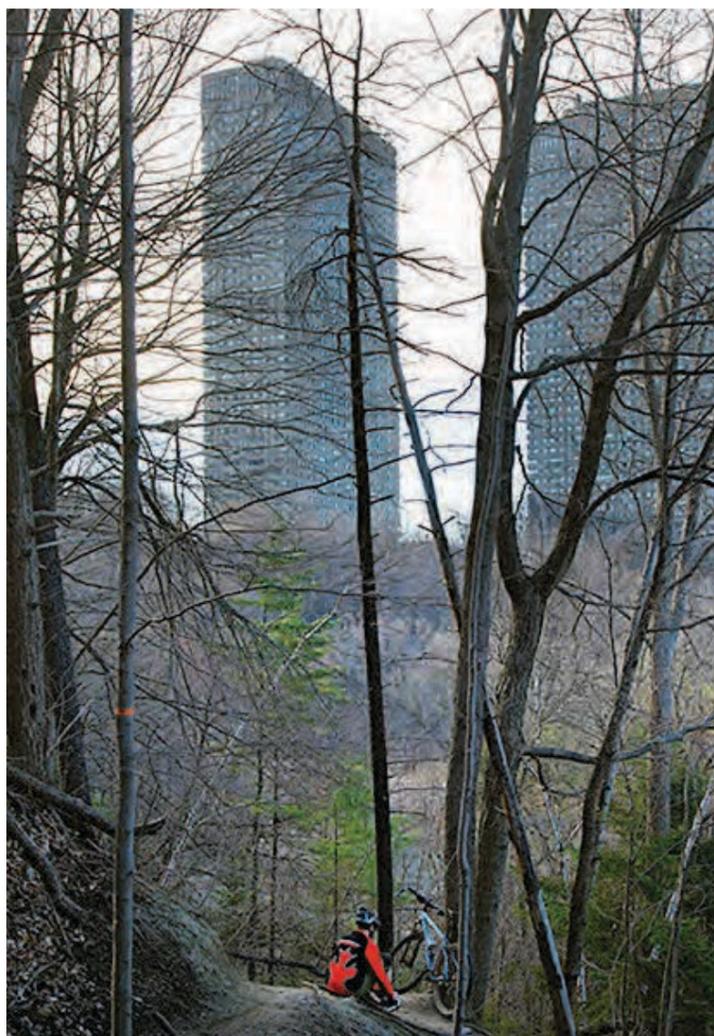
Robert Burley's photography, commissioned to chronicle the wonders of Toronto's wilderness parks in 2012, approaches these sites as integral parts of urban life, questioning their role in a diverse and growing twenty-first century city.

Over a four-year period Burley worked with the City of Toronto Planning and Parks, Forestry, Recreation divisions to create a book and exhibition that would support the City's Ravine Strategy – a long term plan outlining measures for protecting these important ecological assets while making them more accessible to a growing population in one of North America's faster growing cities.

The resulting book (ECW Press 2017) includes poetry and prose by some of Toronto's best known writers along with a history as well as an appendix describing the physical/ecological character of 46 selected parklands.

rburley@ryerson.ca

Robert Burley's photography approaches these sites as integral parts of urban life, questioning their role in a diverse and growing twenty-first century city.



GERDA CAMMAER

School of Image Arts
Co-director, Documentary Media Research Centre

TAXI STORIES

Mobile cinema, immigration, multiculturalism

Gerda Cammaer's project explores immigration and living in Canada through a series of candid videos filmed during taxi rides in the city on mobile devices.

Mobility and immigration go hand-in-hand. So do mobile cinema and immigration stories. What happens when starting a conversation with a taxi driver from the passenger seat? Taxi drivers freely tell about their experience coming to Canada, living and working here, their struggles and successes.

The project is a joint initiative between the Harbourfront Centre, Beck Taxi, and Gerda Cammaer as the project coordinator. Filmed by students of the Documentary Media program, the videos were exhibited at the Harbourfront Centre in taxis, as part of Ontario's Multicultural Day (June 27th).

Taxi Stories is partly funded by Canada 150 and supported by the School of Image Arts and Beck Taxi.

gcammaer@ryerson.ca



CATHERINE DOWLING

School of Interior Design

HAY BAY HOUSE

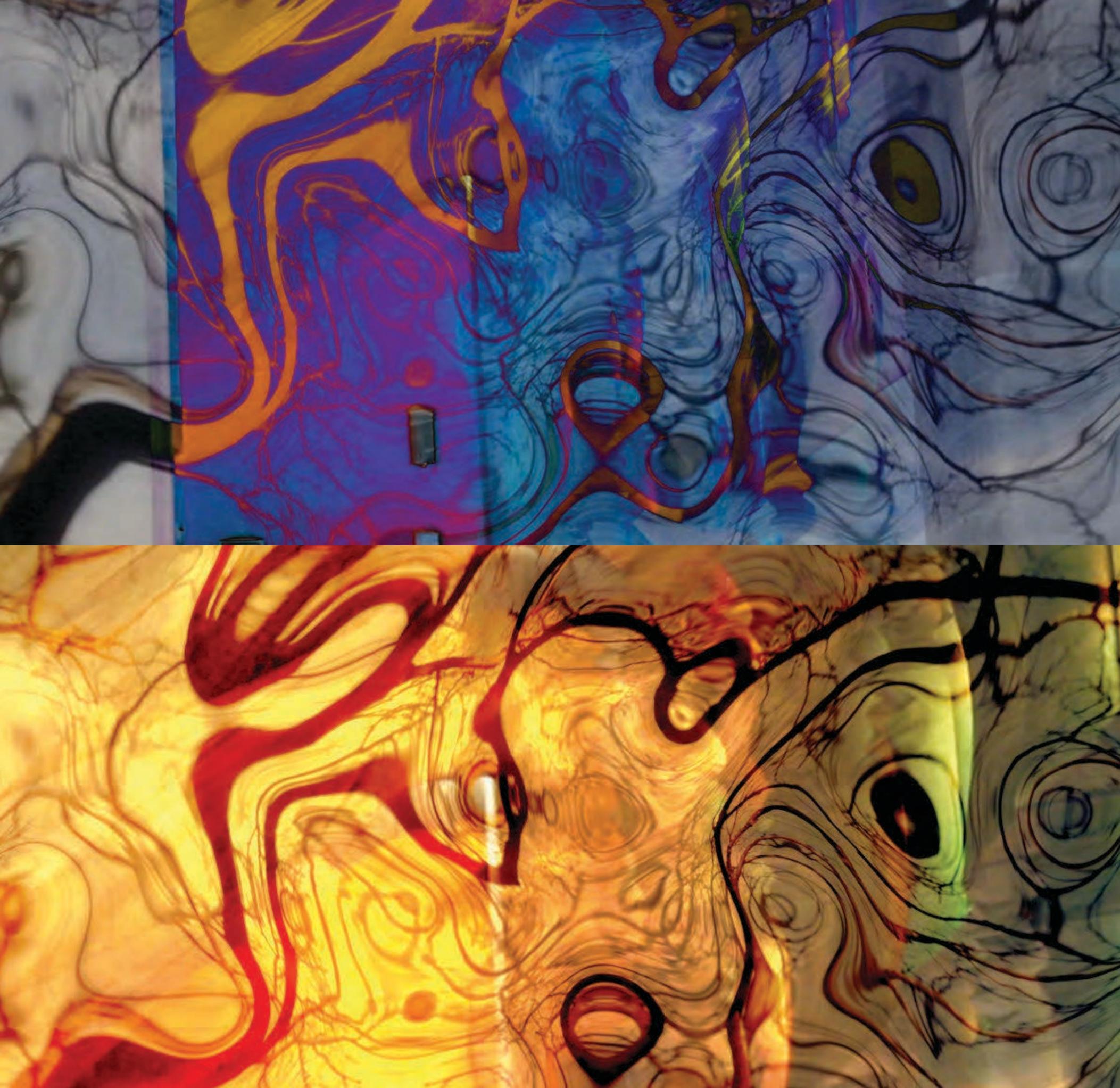
Self-build, minimal site impact, Canadian frontier

Through Catherine Dowling's architectural design intention, this ongoing project, in its fifth year, offers a hands-on journey and continuance of the myth of dwelling in a Canadian frontier.

Nestled into the woods on the edge of a rare alvar landscape on Lake Huron, the views of this experimental house are framed to the surrounding forest and lake beyond.

The project incorporates a tertiary sanitary system for minimal site impact, incorporates advanced framing techniques, and is designed to energy efficient Passive House principles.

cdowling@ryerson.ca



BRUCE ELDER

School of Image Arts

THE BOOK OF ALL THE DEAD & THE BOOK OF PRAISE

Research, creation, Canadian heritage

From 1975 on, R. Bruce Elder created a formidable body of work, about sixty hours of film, collected into two long cycles, *The Book of All the Dead* and *The Book of Praise*.

For the past couple of years, Bruce and project manager Stephen Broomer, and with the terrific help from the staff of the Gatineau Preservation Centre (Greg Boa, Paul Gordon, and Tina Harvey) have been engaged a project to preserve this work. A 7.5 hour-long chapter of *The Book of All the Dead* titled *Lamentations: A Monument to Dead World* was selected by a panel of 200 media professionals, on the occasion of Canada's sesquicentennial, as one of the Canada's essential moving picture works (films, videos, installations, advertisements, children's films, television programs, animations, documentaries, shorts). It was presented in early October at Bell Lightbox, and TIFF staff remarked on the stunning quality of LAC's restoration. Bruce will present documentation on this ongoing project.

belder@ryerson.ca



BLAKE FITZPATRICK & VID INGELEVICS

School of Image Arts
Co-director, Documentary Media
Research Centre

FREEDOM ROCKS: TRURO, NOVA SCOTIA

Berlin Wall, Truro, Nova Scotia, Cold War, post-Cold War

Drawn from a larger SSHRC funded research project by **Blake Fitzpatrick and Vid Ingelevics**, this multimedia showcase explores questions of geographic and temporal displacement for the Berlin Wall in a post-1989 context.

The project examines the six large, two-ton slabs of the Berlin Wall that have, improbably, been in Truro, Nova Scotia since 2000. Tracing the wall as a now global object to the site-specific and local context of Truro, Nova Scotia raises questions about context, the afterlife of an icon, and the sudden instability of not only the location of the Berlin Wall, but its meaning as well.

The project can also be seen in Toronto at Prefix Institute of Contemporary Art, (The Labour of Commemoration, October 5 – November 25, 2017) and at the Harbourfront Centre (The Mobile Ruin, September 23 – December 24, 2017).

The full project may be viewed on the website:
www.freedomrocks.ca

bfitzpatrick@ryerson.ca



CAROLYN KANE

School of Professional Communication

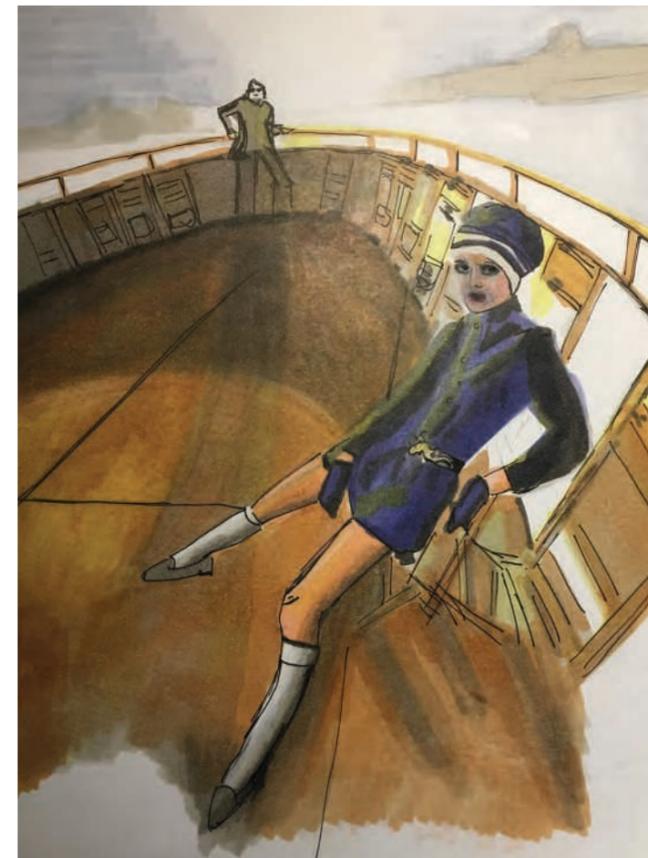
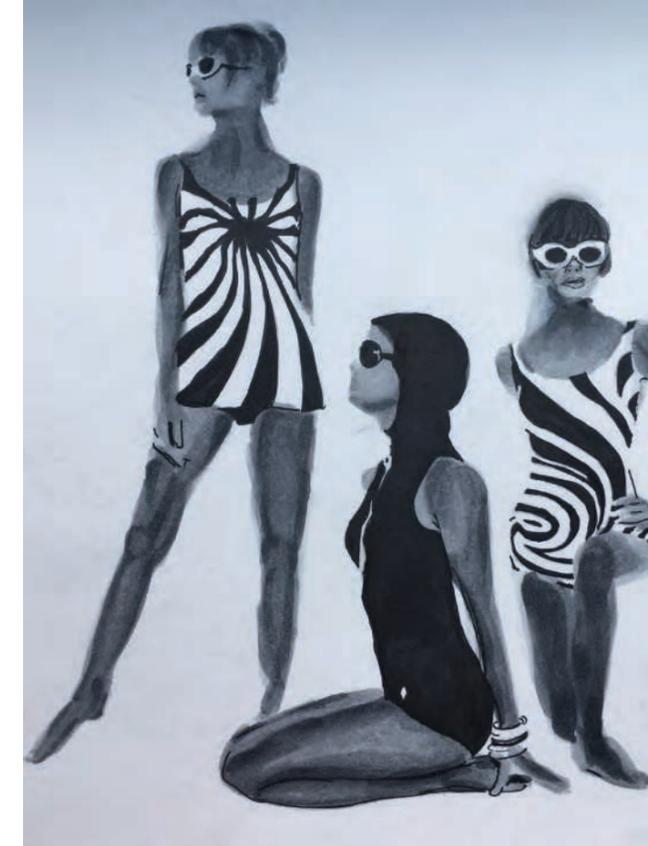
COLOR INNOVATIONS: CHANGES IN 20TH CENTURY FASHION

Color, fashion, 1960s, counterculture, hand and machine, traditional media

Carolyn Kane's image showcase draws upon the history of fashion to visualize distinct color styles and treatments, using traditional skills in ink, hand illustration, and wet media.

Beginning with the utopic and humanitarian counter-culture of the 1960s, Carolyn identifies key works of experimental fashion, architecture, technology, and community-based living as precursors to the contemporary media environment.

carolynleekane@gmail.com





DIMITRIOS LATSIS

School of Image Arts

DIGITAL HUMANITIES AND THE MOVING IMAGE

Digital humanities, film archives, digitization, metadata, computer vision, discoverability

Dimitrios Latsis' research project evaluates resulting data from *Unlocking Film Libraries for Discovery and Search*, a project that applied a series of algorithmic object, action, and speech recognition to a collection of 100 archival educational films. These films were held by the Internet Archive and Dartmouth Library.

The data will help Dimitrios plan future multimodal metadata generation tools that improve video discovery and accessibility in libraries. This capacity can be transformative for archives and libraries, and realize extraordinary new use value for historical moving images as essential resources of public memory. Through this project, Dimitrios hopes to eventually make available, the tools to increase access and discoverability for library patrons, scholars, and the visually impaired via further development and full-scale integration of such tools.

dlatsis@ryerson.ca

BRUNO LESSARD

School of Image Arts

BORDERLANDS

Photography; Don River Valley; Toronto

In his **Borderlands series**, photographer **Bruno Lessard** documents **Toronto's Lower Don River Valley** to reflect its diverse and complicated nature as a site of constant change.

This urban photographic exploration addresses the Don Valley as a complex site that includes natural habitat, the Don River and its ecosystem, issues of land use and human presence (both visible and invisible), and industrial use of the Lower Don River Valley through images of man-made structures such as the rail line, bridges, and buildings (both permanent and temporary).

The images document various fragments of life in the Don Valley and along the river, focusing on the marginality, ephemerality, and liminality that characterize such urban borderlands throughout four seasons and over several years.

<http://www.brunolessard.com/borderlands/>

lessard@ryerson.ca



This urban photographic exploration addresses the Don Valley as a complex site that includes natural habitat, the Don River and its ecosystem...



APRIL LINDGREN

School of Journalism

LOCAL REPORTING ON THE 2015 FEDERAL ELECTION: WHO DOES WHAT, AND SHOULD WE CARE?

Local news, federal election, journalism, voters

April Lindgren's poster showcases research by The Local News Research Project that examined the extent to which local news coverage of the race for MP in eight communities met the needs of voters during the 2015 federal election.

Newspapers provided the majority of coverage in six communities. Digital-first news sites and local television each dominated coverage in one location. Survey respondents said they relied most upon print-edition newspapers and local television for news about the local race for MP. About one third said local media provided "none" or "not much" of the information they needed to cast an informed vote. The majority of respondents in the three most news-impooverished places said they lacked sufficient information to cast an informed vote, which suggests there are "information-have" and "information have-not" communities.

While newspapers supplied the majority of coverage in most locales, they are under increasing financial pressure. "What happens," The Local News Research Project asks, "if (or when) these newspapers scale back operations or are no longer available?"

april.lindgren@ryerson.ca

NATALIA LUMBY

School of Graphic Communications Management

CREATIVITY FOR GREATER GOOD

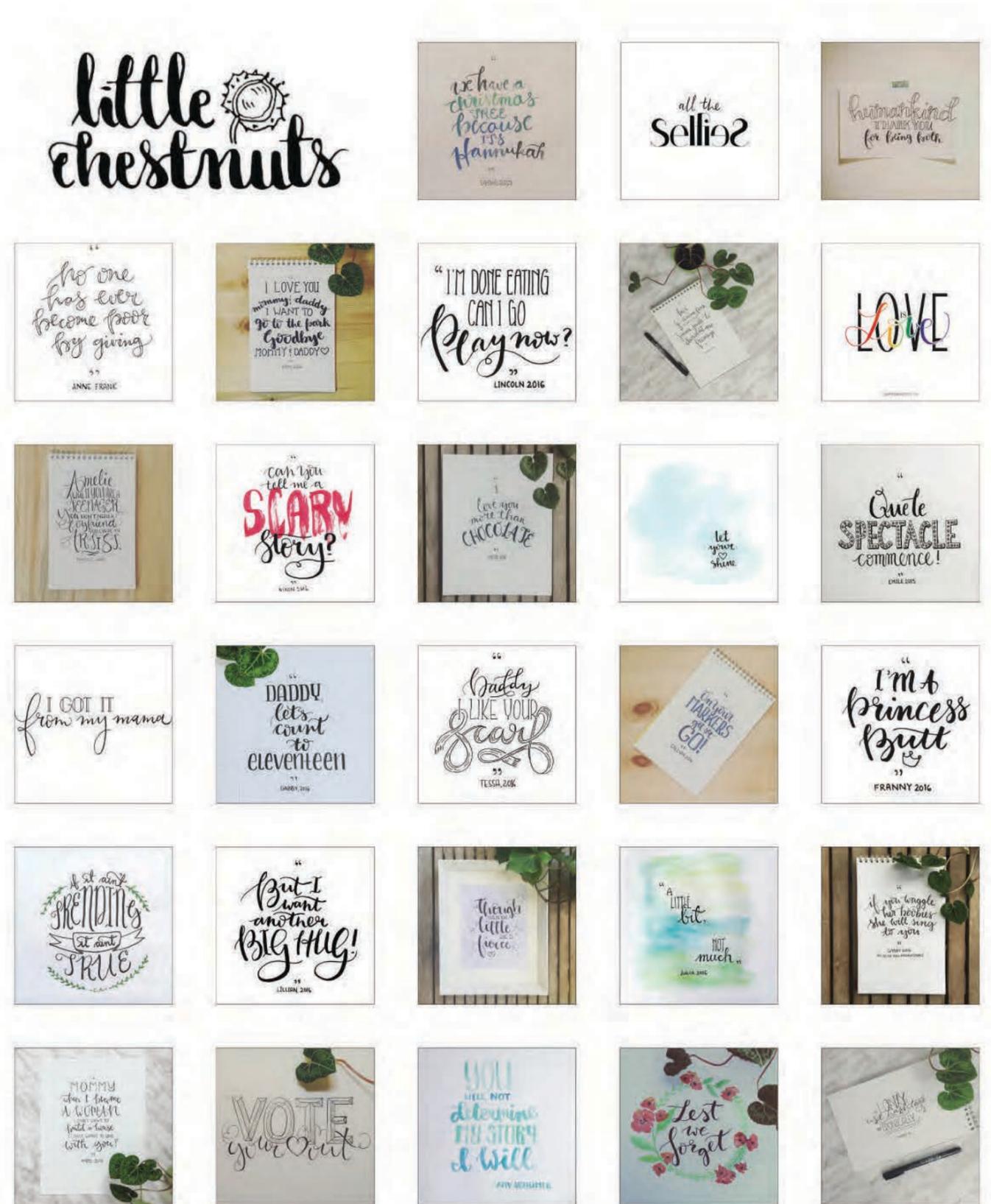
Social innovation, lettering, interactive art, creativity, charity

In an attempt to contribute to the greater good, Natalia Lumby's exhibit represents three projects that support socially conscious consumerism.

First, partnering with the Social Ventures Zone at Ryerson University, Natalia explores the meaning of social innovation through a series of interviews with social entrepreneurs. *Painted Interactions: Touch the Art* combines traditional art making with electronic components to produce multi-sensory artwork, which lets viewers experience art in new ways. Paralleled with an evolution in art making, this set of artifacts explores society's shift towards businesses that care. From this exploration emerges *Little Chestnuts*, an ongoing project, which uses typographic hand lettering to inspire charity in others. Using various media, including pen, paint and digital tablet, Natalia creates personalized typographic quotes for community members, focusing on helping parents capture special moments in childhood.

Lastly, a self-published book entitled *Beards are Bestest*, created using a variety of digital art making tools, is used to raise funds for charities that support healthy families. It is centered on themes of diversity and inclusion. These project represent the beginnings of Natalia's passion to help FCAD, Ryerson's creative hub, to use creativity to motivate giving.

nlumby@ryerson.ca



Natalia Lumby © 2017 | Ryerson University | @littlechestnuts

ALI MAZALEK

RTA School of Media
Director, Syn Lab

GRASPING SCIENCE: TANGIBLE MEDIA FOR SCIENTIFIC DISCOVERY

Tangible media, digital media,
Human-computer interaction, discovery,
computational biology

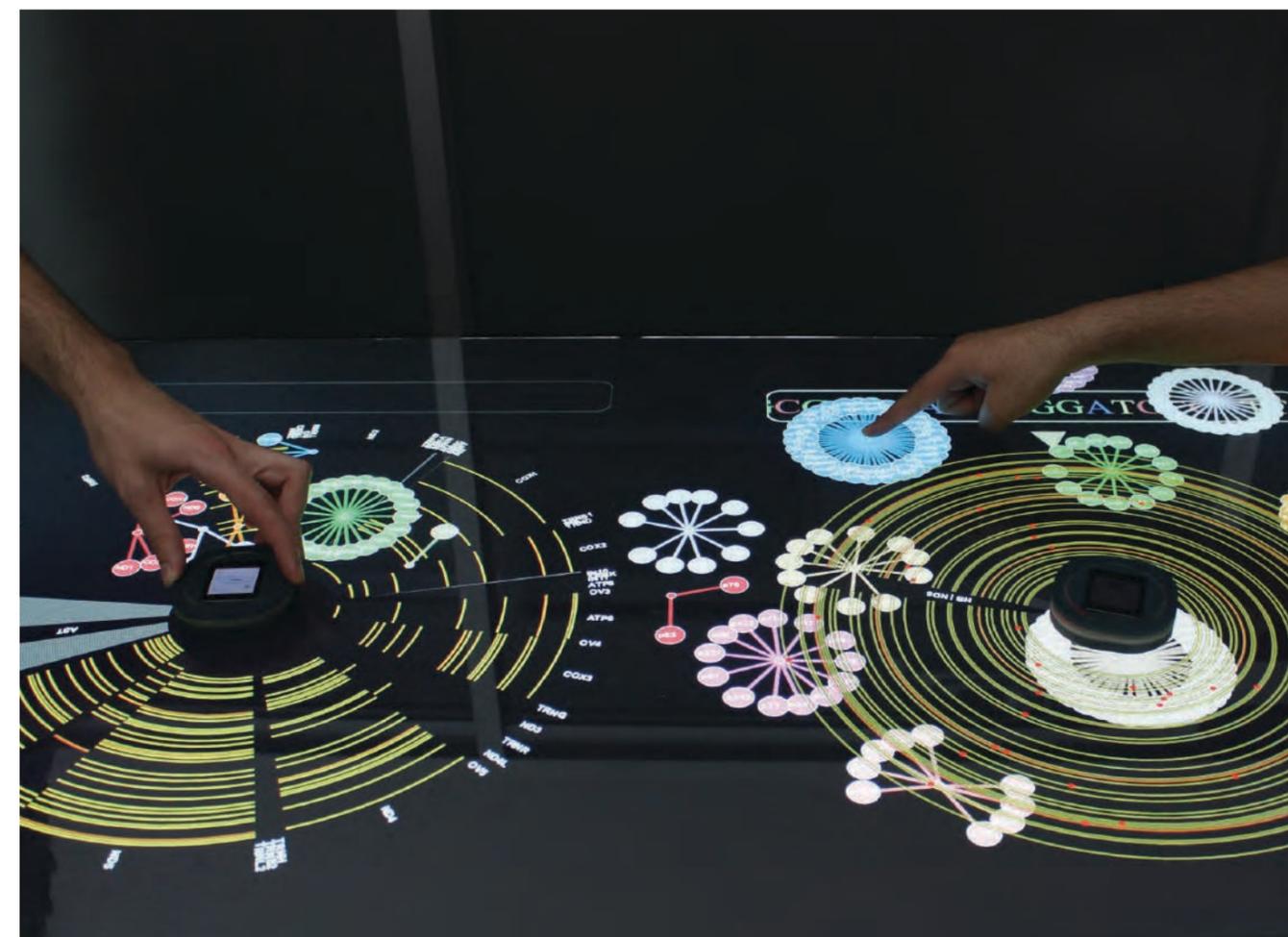
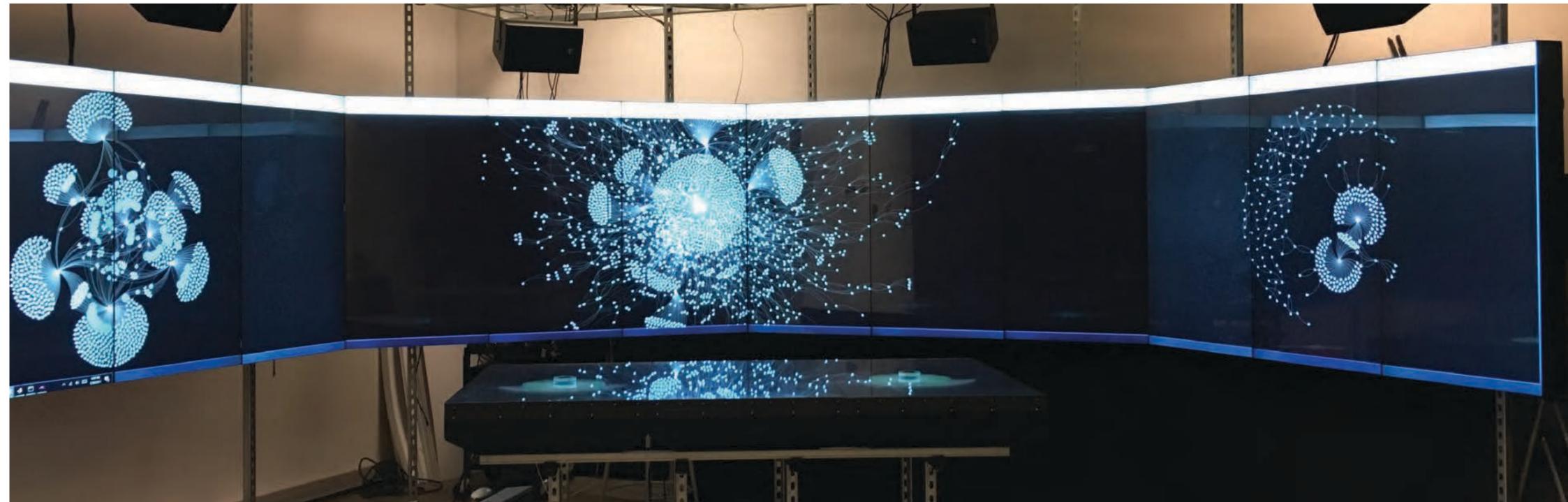
Developed in her **Synaesthetic Media Lab**, Ali Mazalek's prototypes demonstrate how emerging technologies such as a large interactive wall, tabletop displays, and custom-built tangible interaction devices can be used to work with various biological datasets, such as DNA sequencing and mutation data and clinicopathological data of cancer patients.

This research draws on insights from human-computer interaction and embodied cognition to inform the design of tools in biological data analytics, and provide researchers with hands-on tools for grasping and exploring the functional and structural aspects of biological systems.

These tools provide flexible representations of biological data that engage human visuomotor skills and aim to enhance analyses by allowing multiple analysts with diverse expertise to work together for deeper understanding.

Emerging human-computer interaction and data visualization techniques offer powerful opportunities to develop enhanced analytical tools that can better enable researchers to interpret datasets, generate new hypotheses, and ultimately form insights.

mazalek@ryerson.ca





KATY MCCORMICK

School of Image Arts

SILENT WITNESSES: THE HIBAKU JUMOKU

Hiroshima, Nagasaki, A-bombed trees, survivors, Hibakusha, peace

Katy McCormick's showcase brings us into the presence of the Hibaku Jumoku—the trees which survived the atomic bomb attacks in Hiroshima and Nagasaki. Growing out of the blackened stumps left in the wake of the radioactive bombings, they bear marks of the flash, blast, and fires that swept through both cities in the wake of the first atomic bombs dropped on civilians.

As more and more of the Hibakusha – literally, “explosion-affected people” – of Hiroshima and Nagasaki pass on, silent witnesses hold vigil throughout both cities: the Hibaku Jumoku. These trees are tagged and lovingly tended and supported, each inscribed as an “A-bombed tree.”

By the end of 1945, 140,000 died in Hiroshima from blunt trauma, burns, and radiation-poisoning. In the decades following the bombing, cancers of the blood, colon, breast and liver would claim the lives of many more exposed to radiation—even those who were apparently unscathed.

While it may be easy to dehumanize distant enemies, it is difficult to find blame with trees, some of nature's greatest benefactors. Like the other non-combatant victims, their ongoing survival gives hope and reminds us of the horror and the beauty of our world.

kmccormi@ryerson.ca

GILLIAN MOTHERSILL

School of Graphic Communications Management

TYPOGRAPHIC ORNAMENTS OF THE GIRL'S OWN ANNUAL, 1880-1905

Typography, engraving, electrotyping, drop caps, typographic ornaments

This visual presentation by Gillian Mothersill aims to identify, catalogue, and analyze the use of typographic ornaments in the Girl's Own Annuals (GOA).

The technical portion of the project included reviewing each of the annuals, photographing and cataloguing over 2500 ornaments, and analyzing the results.

A few copies of the better-known Boy's Own Annual were also reviewed to determine if there were overlaps in the use of the ornaments between the publications. Many of the illustrations in the GOA contained “breadcrumbs” - the names or initials of the original illustrators, which provides leads for future research projects.

gmothers@ryerson.ca



COLLEEN SCHINDLER-LYNCH

School of Fashion

SAUDADE

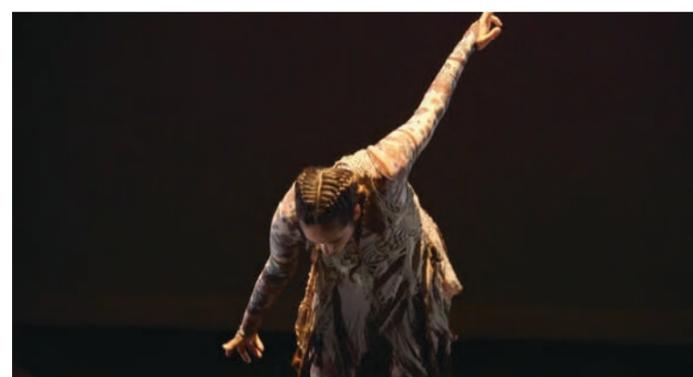
Fashion, textiles, communication, wearable art, narrative

Using words from a journal to create motifs and objects, **Colleen Schindler-Lynch's selection of sculptural dress forms relays a non-linear personal narrative** bound to textile and fashion.

Continuing a collection of work that has been in development over the past year, these messages play out across a collection of garments, and the body is used as a dimensional canvas. The viewer explores and experiences the story in a different way since the text, in most cases, is not readable.

Laser etched on velvet, embroidered onto silk and stitched to leather – these luxurious fabrics are paired with stories of grief and struggle, and speak about how we manage our emotions.

cslynch@ryerson.ca



The festival is focused on community engagement and is intentionally diverse, and inclusive of multiple art forms and cultural and personal expressions.

PEGGY SHANNON

School of Performance

PARODOS FESTIVAL

Dance, acting, music, spoken word

This presentation celebrates **The Parodos Festival, a performance showcase launched in June 2017**. The festival is committed to presenting the freshest, most innovative artistic practices and disciplines, and celebrating the cultural expressions that make Canada an incredible place to live.

Parodos is a Greek word for the corridor in a theatre through which actors, dancers, and chorus members pass to get to and from a stage. It is as an entry to the arts. Parodos encompasses all level of talent, from lead actors to established dancers and musicians to newcomers.

By intentionally pairing emerging talent, such as actors, poets, designers, and more, with working professional artists as mentors and artistic partners for creating new work, Parodos hopes to help re-imagine the boundaries and experience of live performance.

The festival is focused on community engagement and is intentionally diverse, and inclusive of multiple art forms and cultural and personal expressions.

peggy.shannon@ryerson.ca

Photography by Edwin Luk

JOHN SHIGA

School of Professional Communication

OUT OF TANZANIA

Knowledge translation, global healthcare, arts-based learning

Students in healthcare-related disciplines often accept short-term volunteer positions overseas. **Out of Tanzania is theatre-based knowledge translation (KT)** piece that gives students the opportunity to learn about the historical, cultural, and political dimensions of volunteer work in global healthcare, which is often lacking.

John Shiga (School of Professional Communication), along with Jacky Au Duong (Centre for Communicating Knowledge), Gerd Hauck (Real Institute), and Oona St-Amant (Daphne Cockwell School of Nursing) produced Out of Tanzania as a platform for engaging audiences across academia, healthcare, and not-for-profit organizations in critical thinking about the power dynamics of international volunteer health work. With funding from FCAD, RECODE, and the Learning and Teaching Enhancement Fund, the team created interactive, theatre-based performances for the Ryerson community and is now producing online learning modules that encourage culturally-sensitive practices among international healthcare workers and organizations.

jshiga@ryerson.ca



CHRISTOPHER SMYTH

School of Graphic Communications Management

PRINT-TO-PROOF & OBA VISUAL ASSESSMENTS

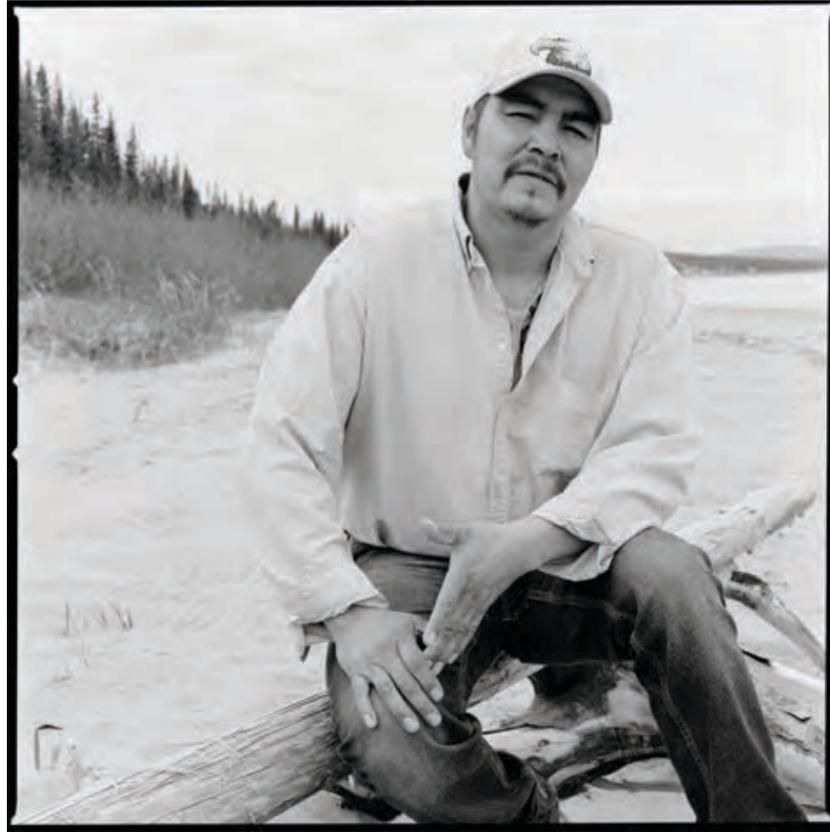
Appearance, contract color, optical brighteners, printing, production, Print-to-Proof (P2P) match, standards

This visual showcase by Christopher Smyth responds to the changing market for commercial printing in North America and Europe in current economic conditions, as media consumers move 'online'. By necessity, most printers have been driven to utilize a manufacturing approach for efficiencies. They have benefited from the adoption of a variety of workflow best practices, as well as national and international standards, which define final quality expectations and help printers be profitable in the changing landscape of the printing and communications marketplace (Smyth 2015).

A key part of the overall process is working with clients and print buyers to manage expectations of the final visual appearance of the product. Utilizing standards and 'printing to the numbers' can achieve this by accurately predicting the final appearance of a printed product. Contract color proofs can be created which will closely match the final printed piece, a 'Print-to-Proof' match (P2P). A challenge in the effectiveness of the P2P match process has been the increasing use of optical brighteners in the paper supply chain.

csmyth@ryerson.ca

A key part of the overall process is working with clients and print buyers to manage expectations of the final visual appearance of the product.



DON SNYDER

School of Image Arts

FACE TO FACE WITH CANADA - A NATION AT WORK

Curation, exhibition practice, documentary photography, critical writing

In this documentary exhibition, **“Face to Face with Canada – A Nation at Work”**, Don Snyder has curated a selection of images from the larger WorkSpace Canada project on Canadian workers by photographer Martin Weinhold.

The project was scheduled for a decade of work from 2006 to 2016. Within this timeframe, Weinhold rendered a composite portrait of contemporary Canada that introduces this vast country through images of its people and their occupations. The entire collection became a larger narrative about the relationship between person and workplace.

WorkSpace Canada was exclusively photographed on medium-format black and white film, and all prints are black and white gelatin-silver prints. This exhibition was researched, curated and designed to achieve three goals: to effectively display a representative selection of recent work; to properly represent the project on a scale that will fit the dimensions of smaller, accessible exhibition venues, both at Ryerson and elsewhere; and to further the reach of this documentary endeavour in preparation for eventual publication in book form.

dsnyder@ryerson.ca

MATTHEW TIESSEN

School of Professional Communication

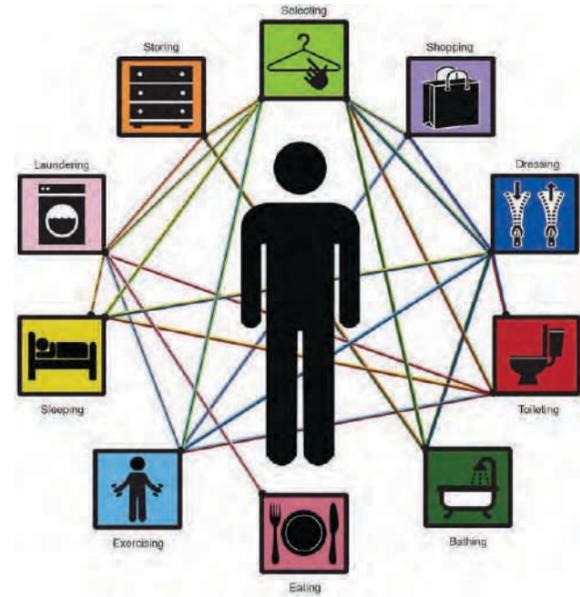
GOING GREEN IN THE CITY

Communication, theory, urban studies, nature, digital media

Going Green in the City is a multimedia showcase which focuses on the ways digital technologies and social media platforms can help Torontonians connect and engage with Toronto’s natural urban ecologies in pursuit of social, ecological, and economic health, resilience, and well-being.

At the root of this SSHRC funded research program are three key factors: 1) research shows that a growing number of urban Canadians are stressed out, while scientific and medical research is increasingly revealing that recreational activities in natural settings – even urban ones – contribute to individual and community health and wellbeing; 2) urban Canadians are increasingly using mobile and digital communication technologies to connect meaningfully and in new ways with the natural urban environments, ecologies, and greenspaces that permeate Canada’s largest cities; and 3) by combining what we know of the capacities of emerging digital technologies with insights offered by recent well-being research on the role of nature for city dwellers, we can begin to appreciate and occupy urban spaces that are both densely digitally layered and ecologically rich.

mtiessen@ryerson.ca



SANDRA TULLIO-POW

School of Fashion

MAPPING THE CLOTHING TASKSCAPE: APPAREL NEEDS IN REHABILITATION THERAPY

Functional design, human centered design, user needs

The process of assessing user needs is a complex undertaking. Inspired by Ingold's (1993) proposition of taskscape theory, **Sandra Tullio-Pow conceptualized and operationalized the clothing taskscape (CT)**—selecting, shopping, dressing, toileting, eating, exercising, sleeping, laundering, and storing—to analyze apparel needs and ways people who have experienced a disabling event interact with clothing. Dressing is an activity taken for granted until a person's balance and synchronized movements are impaired. Her aim was to collect user needs within the context of rehabilitation therapy in order to define dressing problems and thus inform clothing design.

While it is critical to define the design problem well by knowing what to look for, and how well a design intervention works, use of the CT expands the design process by employing a theoretical framework that highlights how to look at and assess the use scenario more holistically. This approach fosters creative practice and is important to the design community.

stullio@ryerson.ca

SANDRA TULLIO-POW, BEN BARRY, KIRSTEN SCHAEFER, CHAD STORY & SAM ABEL

School of Fashion

THE RIGHT FIT: A CLOTHING NEEDS ASSESSMENT OF WOMEN WITH PLUS-SIZE BODIES (20+)

Body scanning, co-design, fashion, fat studies, plus-size

The Right Fit utilized a combination of traditional and innovative research methods (focus groups, body mapping, body scanning and co-design) with women wearing size 20+ to identify their clothing needs. Although ready-to-wear fashion is expanding within the retail landscape, women who are plus-size (those wearing clothing sizes 14W–32W) still lack a range of fashionable choices. This research affirms that the plus-size cohort continues to encounter structural barriers that impede access to fashion.

To more effectively design for this market, fit prototypes must be developed. To facilitate designing, the research team suggests that future directions should include an analysis of body shapes from participant's body scan data, to create 3-D printed dress forms. This project and its findings can directly inform apparel designers, educators, product developers, and retailers.

If, as Alison Lurie (1981) describes, "To choose clothes, either in a store or at home, is to define and describe ourselves" (p. 5), then clothing choices should expand for all body shapes and sizes to allow them to express their individuality.



stullio@ryerson.ca

Dressing is an activity taken for granted until a person's balance and synchronized movements are impaired.



PIERRE TREMBLAY

School of Image Arts

MAX IN SPACE

Art, portrait, new media, canadian culture

An extension of his past work in large-scale portraiture projects, Pierre Tremblay's latest project, Max in Space, extends his personal research, impacts his teaching, and provides a pedagogical tool for others.

The subject, Max Dean, is both a renowned international artist and associated with Ryerson in an instructional role. Max Dean, who received the Governor General's Award for Excellence in Visual and Media Arts in 2014, is a Canadian artist with a singular practice.

Portraiture has long been central to Pierre's practice as an artist/researcher and as a teacher of young creators at Ryerson. Focus on the narrative of one, in this case Max Dean, illuminates the artistic process for others by revealing the subtle interplay of inspiration, philosophical decision-making, and technical execution.

pierre.tremblay@ryerson.ca



...Max in Space, extends his personal research, impacts his teaching, and provides a pedagogical tool for others.

TANYA WHITE

School of Fashion

NEITHER HERE NOR THERE: SUBLIME CLOTH

Hand-woven textiles, sublime, abject, material thinking/experimentation

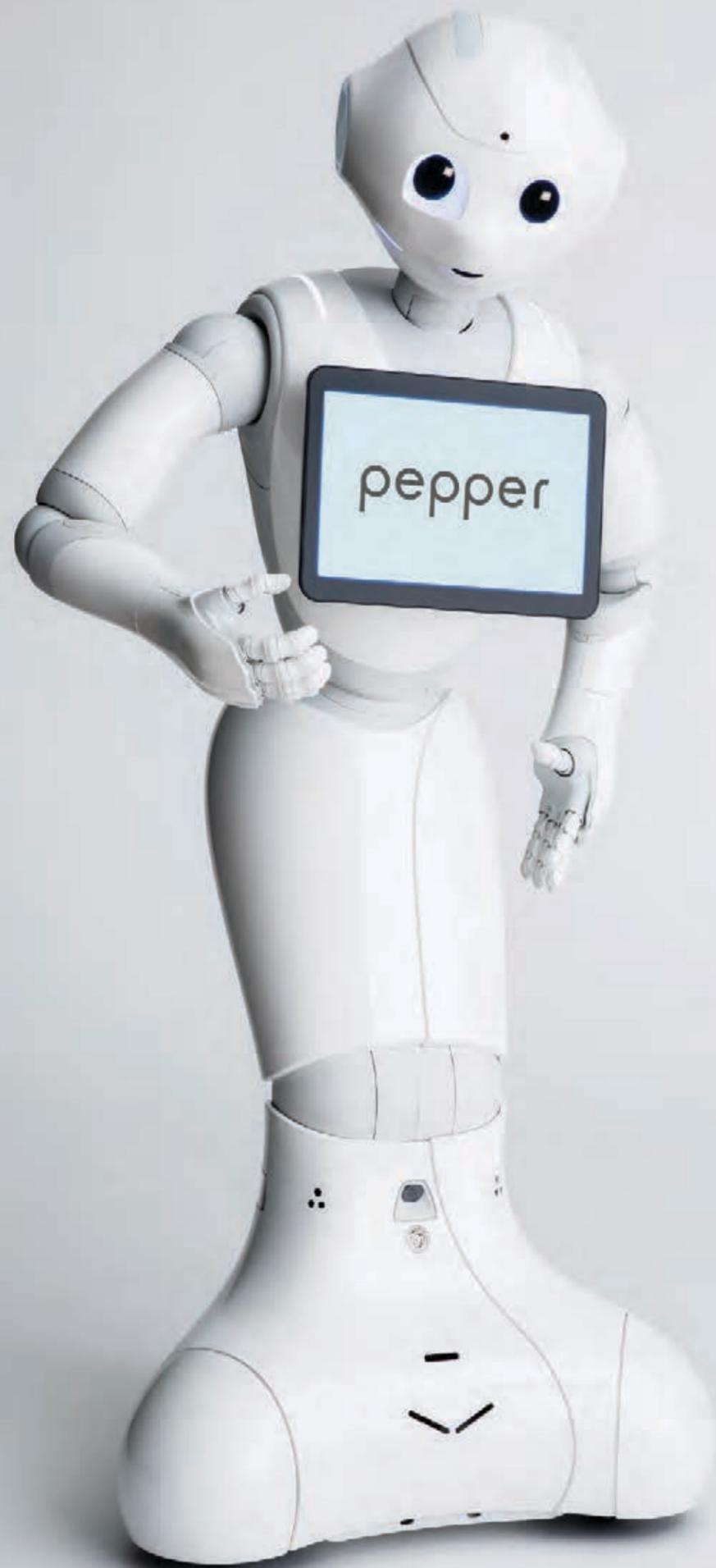
Tanya White's textile display invites viewers to have an intimate, sensory experience that explores bodies inflicted with deathly emaciation. Her project consists of four cloth studies that are displayed as tactile experiments to facilitate public engagement. The woven experiments will then be used as raw material to build soft, wearable sculptures that translate the ambiguously sublime natural physical symptoms that result from emaciation. The display aims to express the "seductive yet repulsive aesthetic" that was yielded in Tanya's theoretical analysis of the emaciated paradigm.

This research aims to reveal the complexity of garment design as a potentially communicative practice with expanded possibilities in scholarly, fine art, and fashion communities. This cloth explains, interprets and translates textual meaning to a highly subjective and affective visual, physical, and aesthetic statement.

This practical contribution is in search of new methods in material aesthetic discovery and new forms and experimental techniques in textile and garment creation. Through crafting her research, Tanya's argument is communicated and shared.

twhite@yerson.ca





FRAUKE ZELLER

School of Professional Communication

AI AND ROBOTICS FOR HEALTHCARE COMMUNICATION

Health communications, socially assistive robotics, artificial intelligence, behavioural change, dermatology

A collaboration between Ryerson University's Frauke Zeller, and David Harris Smith and Hermenio Lima of McMaster University, Frauke's latest project in human-robot interaction involves placing Pepper, a Japanese-made humanoid robot, into a dermatology clinic to interact with patients. The goal of the study will be to increase patient knowledge on skin cancer prevention and influence patient adoption of those behaviours, such as using sunscreen. Pepper will use IBM Watson along with its own natural language speech processing engine, physical gestures and facial expressions to interact with patients.

Pepper is a creation of Softbank Robotics and can "recognize" emotion and customize its conversations with patients according to their mood and personality. It will interact with patients both in person and between clinic visits through a mobile app. This multi-year healthcare communication project will involve researchers from the fields of Communication and Computational Linguistics, Medicine, Multimedia and Engineering.

fzeller@ryerson.ca



Frauke's latest project in human-robot interaction involves placing Pepper, a Japanese-made humanoid robot, into a dermatology clinic to interact with patients.

CENTRES & LABS

RYERSON JOURNALISM RESEARCH CENTRE

examines changes and trends in journalism and investigates what they mean for society and the news business.

www.ryersonjournalism.ca

PRINT MEDIA RESEARCH CENTRE

works with industry partners to advance the areas of premedia, printing and finishing on an international scale.

www.pmr.cgc.m.ryerson.ca

CENTRE FOR FREE EXPRESSION

undertakes education, research and advocacy in relation to free expression and those rights for which freedom of expression is the foundation, such as freedom of the press, speech, association, assembly and belief.

www.cfe.ryerson.ca

DOCUMENTARY MEDIA RESEARCH CENTRE

develops new scholarship, research and production methodologies in all forms of contemporary documentary practice

www.imagearts.ryerson.ca/docmediacentre

MEDIA INNOVATION RESEARCH LAB

conducts research on media product innovation.

www.mediainnovationresearch.ca

GLOBAL CAMPUS NETWORK

is an alliance of post-secondary institutions around the world that have joined to create the first collaborative and interactive international student media network.

www.ryerson.ca/~gcntwk

SAAGAJIWE

is an incubator for Indigenous art, storytelling and research creation, and a place to mentor Indigenous students and researchers.

FCAD FORUM FOR CULTURAL STRATEGIES

brings together creators, strategists, researchers, policy makers and educators from across Canada to analyze, discuss and respond to key challenges.

www.ryerson.ca/fcad-forum

EXPERIENTIAL MEDIA INSTITUTE (XMI)

explores opportunities offered by the convergence of media practices in content creation, audience relationships and emergent business models.

SUZANNE ROGERS FASHION INSTITUTE

educates, supports, promotes, and advocates for new talent at Ryerson University in fashion craftsmanship and design.

www.srfi.ca

FCAD DESIGN NETWORK

promotes a critically-informed research agenda that fosters the integration of design tools, methods and knowledge to advance humanities, social sciences and creative research.

SYNLAB

is a research playground where physical materials, analogue sensors and digital media come together in novel ways to support creativity and expression.

www.synlab.ca

RC4

brings together industry partners, researchers and start-ups to develop and apply cloud and context aware technologies to drive productivity and global competitiveness across industry sectors.

www.rc4.ryerson.ca

ALLAN SLAIGHT RADIO INSTITUTE

offers mentorship, targeted financial support, and an expanded radio-and-sound curriculum encouraging students to push boundaries, innovate, and disrupt in all areas of radio.

STUDIO FOR MEDIA ACTIVISM & CRITICAL THOUGHT

works to blur the boundaries between media artmaking, activism and theoretical/scholarly investigation in the areas of media studies, critical theory, cultural studies, activism, Aboriginal, critical race, feminist and queer studies and social justice.

www.studioformediaactivism.com

INFOSCAPE RESEARCH LAB

hosts research projects that focus on the cultural and political impact of digital code, particularly social media.

www.infoscapelab.ca

CENTRE FOR FASHION DIVERSITY & SOCIAL CHANGE

explores fashion's power to foster diversity, equity and inclusion and lead social change through active research and creative approaches.

www.refashioningmasculinity.com

AUDIENCE LAB

aims to understand contemporary media consumption and user/audience experiences, in emerging areas of digital communication and human-computer interactions.

CENTRE FOR COMMUNICATING KNOWLEDGE

reconceptualises knowledge mobilization as the ongoing development of active learning opportunities.

www.ryerson.ca/cck

GLOBAL COMMUNICATION GOVERNANCE LAB

supports academic research on key questions related to the structure and governance of communication industries.

www.gcgl.ryersoncreative.ca

FCAD

Faculty of Communication and Design



RUBIX celebrates the Scholarly Research and Creative (SRC) activity within the Faculty of Communication and Design (FCAD) at Ryerson University. FCAD is at the heart of the evolution of cultural industries. Groundbreaking work takes on all forms through research, experimentation, collaboration and making.

We are the creative innovation hub.

Creative Industries // Fashion // Graphic Communications
Management // Image Arts // Interior Design //
Journalism // Performance // Professional Communication //
RTA School of Media

[WWW. RYERSON.CA/FCAD](http://WWW.RYERSON.CA/FCAD)

Publication in collaboration with the Centre
for Communicating Knowledge

**Ryerson
University**

**Faculty of
Communication
& Design**