AUBREY POHL

EDUCATION   2021   MDes + MA in Design
                                             UIC + IDCE FHNW HGK BASEL
                                             Basel, CH

                             2017   BFA: Graphic Design
                                             Mississippi State University
                                             Mississippi State, MS

EXPERIENCE   2021 - PRESENT MISSISSIPPI STATE UNIVERSITY
                                             PROFESSOR OF GRAPHIC DESIGN

                             2016 – PRESENT APOHL.XYZ
                                             FREELANCE GRAPHIC DESIGNER

                             2018 – 2019   MABUS AGENCY
                                             INTERNAL DESIGNER

EXHIBITION			EXPERTISE	
	2024	"Reverse Research" Presentation & Paper SECAC 2024 Conference		Alternative Methods Branding/Identity Design Typography Design Analog Design Processes
	2023	"Etc, Etc, Etc" New Faculty Showcase Exhibition Mississippi State, MS		Creative/Art Direction Visual Storytelling Layout/Editorial Design Printmaking/Screen Printing
	2023	CDAF Juried Exhibition Starkville, MS		Video/Motion Design Digital/Analog Photography Creative Coding/Programming
	2021	"Practice Makes Practise" Podcast Guest		Book/Publication Design Experiential Design Info/Data Visualization
	2021	"BRIDGE" Poster FHNW HGK 2020 catalog "Future Sense"		Risograph Printing Digital Fabrication Design Archiving/Research Space/Place Building
	2020	Galerie 143 Lorräch, DE		
	2020	"Memory Full?" Poster Winner of the Design History Society poster open call Basel, Switzerland.		
	2018	Transient Space Manchester School of Art. Submitted by Playlab, inc.		
	2016	Poster exhibited in "Pink!" Hartford School for the Arts Poster Competition		
	2016	"VIEWS" Poster exhibited in the Skopje International Poster Competition		

WORKING PHILOSOPHY
I am a designer, researcher, artist, visual communicator, and lover of images.
I choose to use the term "designer" quite broadly. In all its history, context, and culture, it has inherited many meanings, and my understanding of the term morphs and changes as I do.
My practice institutes a multitude of experimental processes as well as traditional ones. Above all, both as a designer and a human, I engage in social awareness and activism in design, looking to borrow from the processes of architecture and trading the construction of physical spaces for metaphysical ones. My research explores the intersection between data visualization and the practical value of emotion in visual communication.

TEACHING PHILOSOPHY
My pursuit of teaching design exists also as a pursuit of continued learning. Design practice and the study of design are intertwined deeply into my working philosophy, as the act of practice is also an act of education.

My objectives as an educator are to expand and cultivate both local and global design communities, to bring more experimentation of tools and media into the classroom, to institute a greater focus on design theory and research, to engage students in self-expression and self-reflection (as well as humility) in their work, and to structure each project under the umbrella of goal-oriented design by way of practical and experimental applications.

These objectives continue into my private practice and research. It is important that I as an educator continue to pursue the very goals I set for my students. I will bring a certain level of transparency into the classroom, regarding my practice and professional development, to offer insight and engagement into the building of a career in design post-graduation.

Regarding the structure of a project or semester, there shall be a strong focus on concept development and research, exploration of tools, and preliminary work, before the process of visual outputs begin. The aim is to build a foundation in a variety of design tools and principles with each project. In the field of visual communication, designers have the unique responsibility of understanding both their own ideals and industry, and also that of their clients and collaborators. It is imperative for students to understand that the design community also belongs to the communities that surround it. I will build versatility both in practice and principle with a range of multidisciplinary projects, tools and media, and methods of work presentation. The intent for goal-oriented practices in the classroom is to engage students in design informed by message. The implementation of research-based thesis projects, in addition to portfolio development, is a way to address these concepts as well as work ethic, time management, self-exploration, and critical thinking.

The projection of the self is a delicate but important issue that must be addressed with developing designers. Even the most experimental design practices adhere to some degree of practicality and accessibility. Design is an act of community, after all. Although it is important for designers to develop their own brand, methods, styles, and approaches to the practice, the work should speak to its intended audience and be informed conceptually by the message.

Design should be practical, and engage the public, but should also be expressive, exciting, visceral, and exploratory. I will maintain this excitement in student work by engaging students in self-led and collaborative real-world selected projects such as zines, publications, competitions, and exhibitions where the classroom shifts from that of academia to working studio culture. This process allows myself as a design authority to articulate the importance of discipline as well as a self-discipline in design practice.

In summary, the act of teaching should not only institute instruction, discipline, and guidance, but also experimentation, collaboration, and willingness to continue learning both as a figure in academic authority and as a practicing designer. Fundamentally, my desire to teach stems not from past teaching experience alone, but also from the desire to immerse myself in the field as deeply as possible. My love for the practice has translated into a love for sharing, continuing, and cultivating knowledge for my peers, predecessors, and the design community.