

Special issue

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Donnons un sens à l'innovation de la CCIONS





ver since it was created in 1972, the University of Technology at Compiegne (UTC) has always stood at the frontier between knowledge and imagination. Widening the realm of "possible" worlds to explore, bolstering them with new knowledge, has always been the prime concern of the UTC's research scientists and the academic teaching staff. Applied science here become blue sky research, outlining tomorrow's technologies in a sensitive exercise that calls for a blend of technical skills and creativity.

In order to perfectly take the measure of the constant sway between the two poles – a true driving force behind an already somewhat unusual university – the 9th art becomes self-evident. Illustrator-artists Will Eisner and Scott McCloud have largely described the seguential operation of a comic book. They demonstrated the primordial role of the gutter, the empty space between the panels on a page or separating page graphics.

The gutter as the frontier between panels is the most imaginative part of a comic book. That is where the action occurs most often. Time is suspended, the instant that separates the past from the future. Readers 'in the gutter' can fathom their emotions and expectations while remaining captives of the story. For a fraction of a second, they can imagine another twist to the tale...

When we think about it, that is how scientific discovery progresses. Likewise for student creativity. And likewise yet again for the paths followed by UTC since 1972. Page after page, panel after panel, idea after idea ... its story-line progresses. And the next panels of the UTC story-line, that will be written and drawn by the research scientists and students, probably are already sketched in the gutter of today's pages!

Claude-Olivier Sarde

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French Comic Book illustrator and author, adept of the « Ligne Claire » movement and "Streamline" architecture and infinitely grateful disciple of the Dessau School of art. My key influence must be Hergé, especially in his masterpiece Professor Tournesol and his own expression in Ligne Claire. That work has always fascinated me and I refer to it almost daily, admiring its pure lines, the brilliant mix of reality and stylization, the fresh, intelligent colour schemes, the graphic legibility and clear-cut narration. As a child, I explored with passion the school of Marcinelle and the galaxies of Belgian comic books, full of admiration for Tillieux, Will, Piroton, Jidéhem, Vandersteen, the enigmatic Mr Barelli by Bob de Moor, Franquin's Spirou and, last but not least, the extraordinary Edgar Pierre Jacobs to mention but the main actors of this art. ■

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