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Message Journal, Issue 5: COVID-19 SPECIAL ISSUE Capturing visual insights, thoughts and reflections on 2020/21 and beyond...

Multiple authors

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University of Plymouth

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MESSAGE 5*

Graphic Communication Design Research





*Capturing visual insights,
thoughts and reflections
on 2020/21 and beyond...*

Message 5*
Graphic Communication Design Research
*Covid-19 Special Issue

University of Plymouth Press 2022

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Design: Peter Jones

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Front cover taken from
Through the (Looking) Glass
St Embridge Press 2020
Photographs © Carole Evans
Design © James Alexander

The call
Summer 2021

This issue aims to capture, investigate, interrogate and illuminate how Covid-19 and measures such as lockdown, isolation and social distancing, et al., may have impacted graphic communication designers and their practice. We would like to reveal what, how and if the current circumstances have initiated any new or alternative perspectives, approaches and insights through visual expressions. We are also looking to capture a varied mix of visual insights, anecdotes, praise or critiques relating to how the crisis has been addressed. Personally, locally, nationally and/or globally.

During 2020/21, individuals have found themselves isolated in their homes and through social distancing. You may be working from home, been furloughed or made redundant. Often, in challenging situations individuals may respond and seek solace through “making” and using their creativity. So, we invite you to share your experiences, thoughts and reflections during this time and the future.

Embracing uncertainty

The impact of Covid-19 has taken numerous forms and will continue to affect individuals and groups in a multitude of ways. We are living in an ever-adapting, ever-changing, uncertain world. In this special edition of Message, we aim to capture a significant period of contemporary history from a graphic communication designer’s perspective. The intention is to publish the raw or polished contributions with an Editor’s commentary in Autumn 2021. This curated collection may also form the basis of further research studies by the Message research group, University of Plymouth and KMD University of Bergen.

With what, why, and how have you responded through graphic communication design to the pandemic and related / unrelated events and what has unfolded? How in this time of crisis have you, and we as a community, taken time to help ourselves and our health, in order to support ourselves and others to become more resilient?

Illuminate & interrogate

We also intend that this special edition of Message will become a piece of research in and of itself. We will capture, curate, contextualise and publish what we hope will be a varied and eclectic range of responses from graphic designers, visual communicators, illustrators, et al.

Through this, we aim to unfold and discuss how our discipline may have changed or be changing, then project and speculate how it may develop and be best utilised in the future.

Make a contribution

We welcome contributions from anyone involved in creating visual communications. Submit your image(s) with a short exposition of up to 300 words (this may also include links to the work submitted).

We ask that all of the above fits into an A3 pdf. Please also include your name and affiliation/organisation, plus any related web links/handles.

Victoria Squire, Peter Jones
Dóra Ísleifsdóttir, Åse Huus

Summer 2021

Introduction

If there is a theme running through the Message Covid-19 special issue, it is one of caring. Of our own and others' resilience and wellbeing, of friendship and community, of students, practitioners and their futures, of social justice, equality and of doing the right thing. The veins of designing with care run through the edition, wide and deep. It captures not designers as heroes, but those with humble views, exposing the need to understand a diversity of perspectives when trying to comprehend the complexity that Covid-19 continues to generate.

I have my own story of the pandemic. We all have one. As a lecturer in Graphic Design with Typography at the University of Plymouth, UK, with two daughters to homeschool during the lockdowns, and with a research interest in graphic communication design and health, my story may resonate with some of you. As a parent, a lecturer, and a designer, I questioned what I could do to make a difference. Through this questioning, the special edition was conceived, and I am eternally grateful to my co-editors and colleagues for encouraging and supporting me on this mission.

There were a higher than the usual number of submissions to this issue of Message. A large proportion were from North America, but we were also encouraged to have submissions from Barbados, Finland, Germany, India, Ireland, Italy, Netherlands, Norway, Romania, Singapore and UK.

As graphic designers, illustrators and visual communicators, contributors have created, documented, written, visualised, reflected, shared,

connected and co-created, designed for good causes and re-defined what it is to be a student, an academic and a designer during the pandemic. This poignant period in time has driven us, through isolation, towards new rules of living, and new ways of working; to see and map the world in a different light. A light that is uncertain, disjointed, and constantly being redefined.

Although submissions could cross into many different areas, we have separated them for your ease and to better understand the complexities that Covid-19 has had on our community. Each section has a short introduction outlining how our discipline may have changed or been changing, while speculating how it may develop and be best utilised in the future, giving voice to areas where further research may be needed.

As editors, we have made a conscious decision to capture responses from the graphic communication design community in their raw state to allow contributors to communicate their experiences through both their written and visual voices. Thus, the reader can discern as much from the words as the design and visualisations.

Through this issue, a substantial number of contributions have focused on personal reflection, isolation, fear, anxiety and wellbeing, as well as reaching out to the community, making connections and collaborating. This was not surprising in a world where the link with others has often been remote and where 'normal' social structures of support and care have been broken down. We also gain insight into those who are using graphic

continued

Introduction continued

communication design to inspire and capture new ways of teaching and learning, developing themselves as designers, educators, and activists, responding to social justice and to do good; gaining greater insight into society, government actions and conspiracy.

I want to thank all the contributors for their insights, making this research and the Covid-19 issue possible. In particular, I thank the editorial board and my colleagues, Peter, Lynda, Colm, Mark, Dóra and Åse, for their words of wisdom, encouragement and the work that has been undertaken to make this issue of Message happen.

And finally, I have had the privilege of teaching some of the contributors of this Message edition during the pandemic, specifically Isobel Thomas, Sadia Abdisalam, Tom Ayling, Megan Culliford, Hedzlynn Kamaruzzaman and Holly K. Kaufman-Hill. Thank you for being so willing to adapt, your ongoing resilience, and your overwhelming care and kindness.

Victoria Squire
December 2020

Contributors

Sadia Abdisalam
James Alexander & Carole Evans
Tom Ayling
Jessica Barness
Diana Bîrhală
Maria Borțoi
Bernard J Canniffe
Patti Capaldi
Tânia A. Cardoso
Class Action Collective
Megan Culliford
Stephanie Cunningham
Meg Davies
Subir Dey
Matthew Frame
Aaron Ganci
Peter Gibbons
Sofija Gvozdeva
Elizabeth Herrmann
Chae Ho Lee
Alma Hoffmann
Hedzlynn Kamaruzzaman
Merle Karp
Holly K. Kaufman-Hill
John Kilburn
Joshua Korenblat
Warren Lehrer
Erica V. P. Lewis

Christine Lhowe
Xinyi Li
Kelly Salchow Macarthur
Shelly Mayers
Steven McCarthy
Bianca Milea
Sara Nesteruk
Cat Normoyle & Jessica Teague
Paul Nini
Emily Osborne
Sima Elizabeth Shefrin
Kyuha Shim
Angelica Sibrian
Gianni Sinni & Irene Sgarro
David Smart
Matt Soar
Junie Tang
Rebecca Tegtmeyer
Ane Thon Knutsen
Isobel Thomas
Darryl Westley
Lisa Winstanley
Danne Woo
Dave Wood, Helena Gregory,
Colin Raeburn & Jackie Malcolm

Coping with covid

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Community, connection & collaboration

Through graphic communication design contributors have captured, brought forth and communicated a togetherness in the community during this crisis. Although many have narratives around health and wellbeing, and some into social justice and doing good, the predominant theme is how graphic communication design has fostered new ways of reaching out, connecting, collaborating and sharing.

Looking to the future, I consider it imperative for graphic communication design and related technologies to foster greater inroads into the community. Therefore, research into graphic communication co-design and its impact on the community, diversity, and equality; needs and wants; longings; ambiguities and opinions is essential to support all voices being heard and valued, resulting in a connection and belonging to a shared space.



Through the (looking) glass

Carole Evans

Carole Evans Photography, London, UK

James Alexander

Jade Design, London, UK

photography
editorial design
portrait
pandemic
window
community
glass

THROUGH
THE
(LOOKING)
GLASS



Through the (Looking) Glass is a series of portraits of my neighbours, taken through their windows during Lockdown 2020.

I've lived on my street in SE London for seven years, but I don't know my neighbours. When Lockdown began, a note appeared through my door with details of a WhatsApp group for the street. The idea was to support the more vulnerable; but this soon became a way of communicating in a more light-hearted way; jigsaws were shared, seedlings given away, and knitting needles borrowed.

This project began a week after Lockdown was announced in the UK, on 23 March 2020. While walking down the street, I happened to see a neighbour in her front window. I stopped to chat and say hello. While we talked, I watched the reflections of the street in her face; it was a beautiful metaphor for how we were all feeling; isolated, trapped in four walls, the outside world a mere reflection. The glass provided a barrier between us, and yet at the same time allowed us to communicate safely.

I used the WhatsApp group to see who would be keen on being photographed, and the response was overwhelming. Neighbours then told others who weren't on WhatsApp, and I put notes through doors. People were glad of a 'date'; a reason to dress up, or be somewhere, even if it was just their front room. For those who live alone I was welcome company for a short period.

The photographs were displayed at a mini street party once Lockdown rules were relaxed. One gentleman thanked me for making this project, saying that the community which has arisen from it reminded him of his childhood in Battersea, where everyone knew one another. Another neighbour pointed out that, without these photos, these people wouldn't be together.

The book is a way of commemorating this community. In many ways, the COVID-19 pandemic has been very difficult, but the positive for me has been the return to old-fashioned values where neighbourhoods and community are concerned. These are the people I spent Lockdown with; we were together and supported one another during a time which will go down in history.

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 Photographs © Carole Evans, 2020
www.caroleevans.co.uk
caroleevansphotography.bigcartel.com
 Design © James Alexander
www.jadedesign.co.uk

Carole Evans







THROUGH
THE
(LOOKING)
GLASS



Together disconnected

Meg Davies

Cardiff School of Art & Design, Wales

video conferencing
social distancing
remote working
communication barriers
lockdown
disconnect

Together Disconnected

Meg Davies | Graphic Communication

Cardiff School of Art & Design

Question

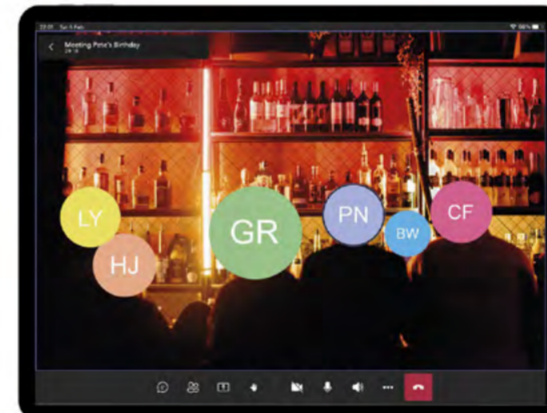
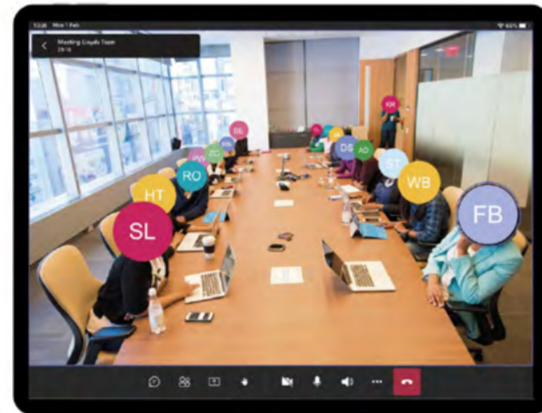
Due to the pandemic, are we, as a society, losing the ability to emotionally connect with individuals? Is physical social distancing causing us to become psychologically distant from one another?

Response

Social distancing rules have caused us to use video-conferencing as a means to communicate throughout the pandemic. However, this form of communication is far from natural.

By adopting the visual language of Microsoft Teams, I have been able to connect to the context of this issue. Reflecting on personal experience, when users are only presented with profile icons it can feel like we are talking to a computer rather than real humans and I am concerned this has become a barrier to our communication.

This series of images represent traditional environments where communication would usually take place but have been disrupted and changed due to Covid-19.



References

Original stock imagery before edits were available from:
www.unsplash.com

Unsplash photos are made to be used freely.
Their license states that all photos can be downloaded and used for free, both for commercial and non-commercial purposes, with no permission needed.

Figure 1.
Applegate, J. (2019) *Worship*

Figure 2.
Christina@wocintechchat.com. (2019) *Boardroom*.

Figure 3.
Popov, A. (2019) *Bar*.

Figure 4.
Anderson, M. (2020) 'Classroom', *National Cancer Institute*.

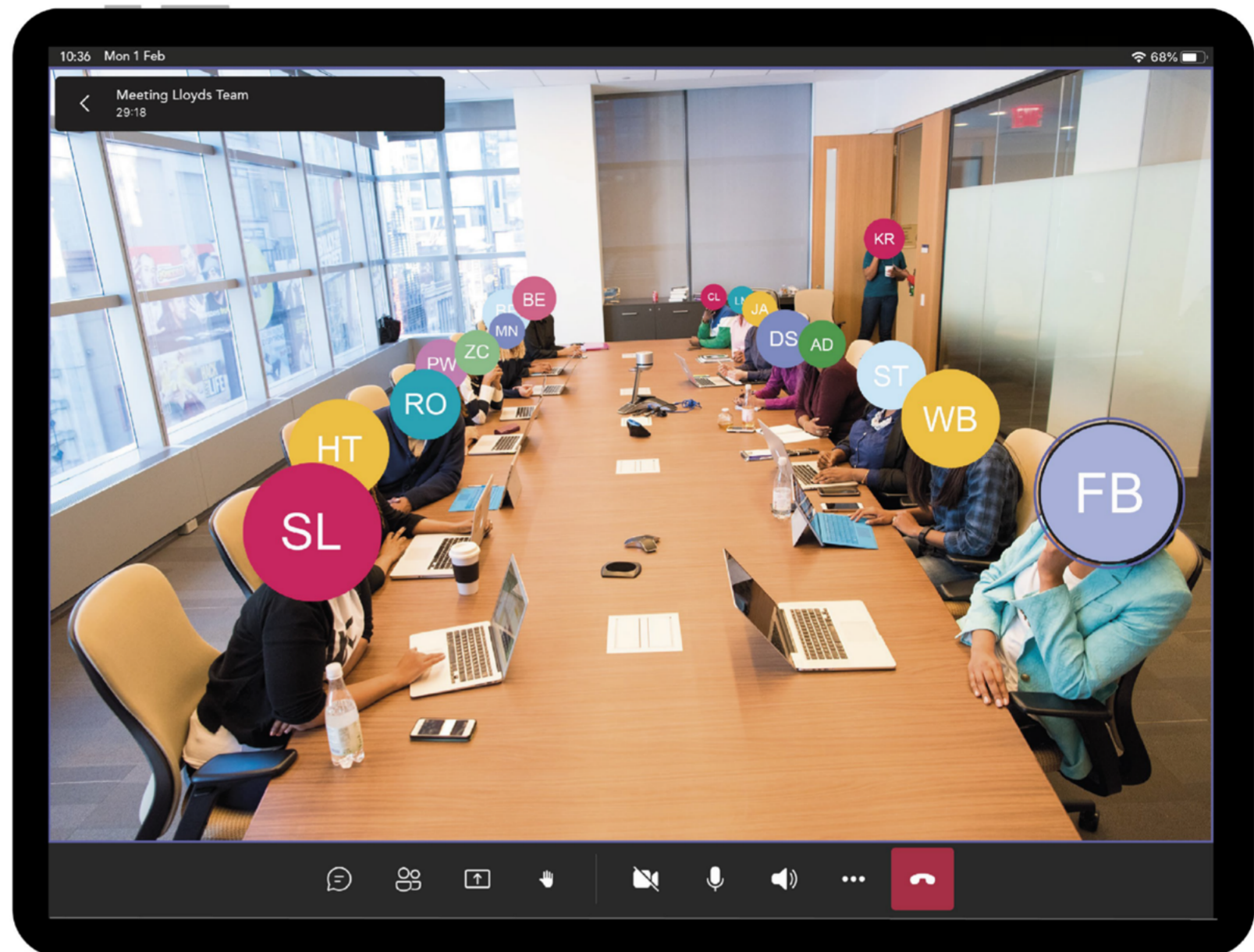
Web links

Online Portfolio
<https://megemilydesigns.myportfolio.com/work>

Direct link to project
<https://megemilydesigns.myportfolio.com/speculative-design>

Keywords

- *Video-conferencing
- *Social distancing
- *Remote working
- *Communication barriers
- *Lockdown
- *Disconnect





*Matthew Frame
in Limbo*

Matthew Frame

University of Greenwich, London, UK

community
collaboration
sketchbook
social media
digital studio
publishing
editorial design



Matthew Frame
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University of Greenwich
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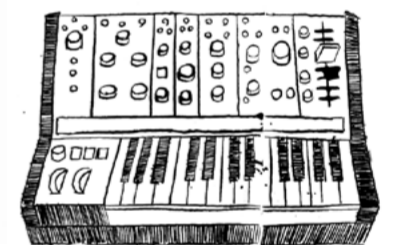
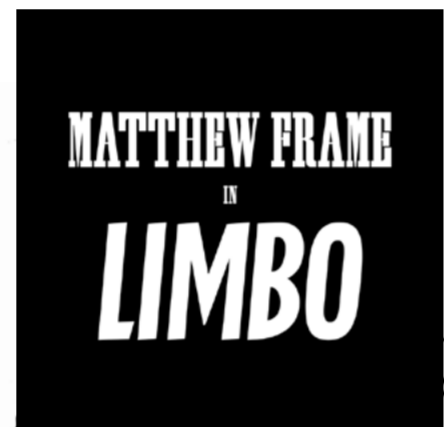
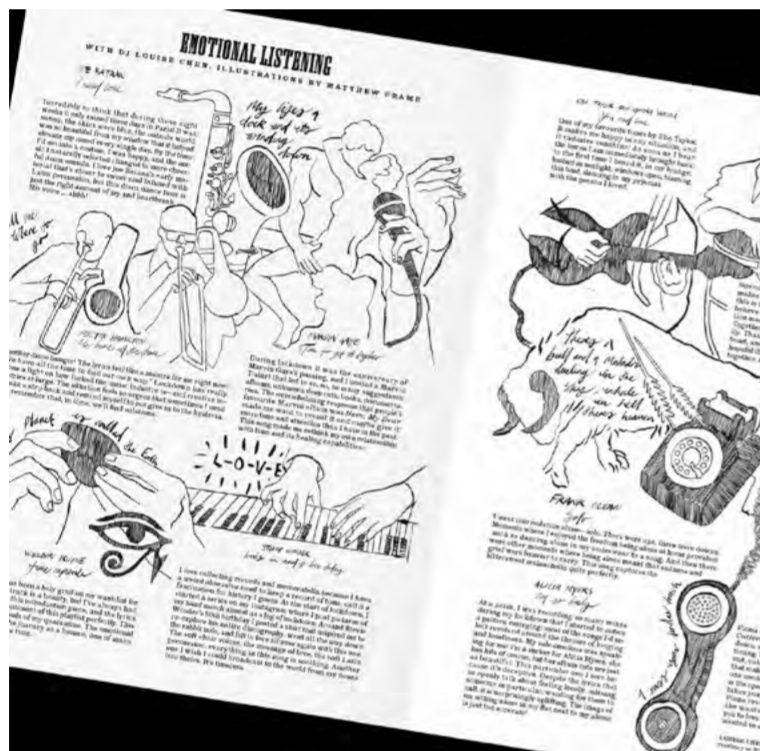
LIMBO Magazine
limbomagazine.com
@limbozine

The initial lockdown prevented access to my usual studio space, and so necessitated a shift away from my traditional art practice. Sketchbook work, and documenting through loose images the research I was engaged in, became my focus for the ensuing months of uncertainty and change.

Sharing these images through social media, and observing how others were documenting the pandemic, became the means to maintain a connection to the network of creative practitioners I was no longer working alongside. During this period I was approached by the creative consultancy agency Lane & Associates to contribute to a publication dedicated to that strange moment.

LIMBO MAGAZINE proposed a new publishing model, designed to support unemployed artists and creatives. Working as a profit share, all funds raised from advertising and issue sales were channeled directly to the contributors and staff. Many of the more established contributors donated their work and waived their fee so that funds could go to those in most need. Out-of-work editors, designers, writers, illustrators, and artists reimagined what a magazine might look like for the state we were in - a COVID time capsule for the year 2020.

I had the opportunity to illustrate the DJ Louise Chen's Emotional Listening playlist. I explored the individual songs, pulling abstract lyrics and symbols into a narrative sequence of images, before drawing directly on to the completed layout for the spread. Being involved in this collaborative opportunity highlighted many potential changes to the future of communication design: the opportunities afforded by our enforced distancing and inability to travel flattening perceived hierarchies, with social cohesion through art & design providing myself and others a locus from which to reassess our roles as communicators.





*We are all connected
by the words and symbols
we share and use*

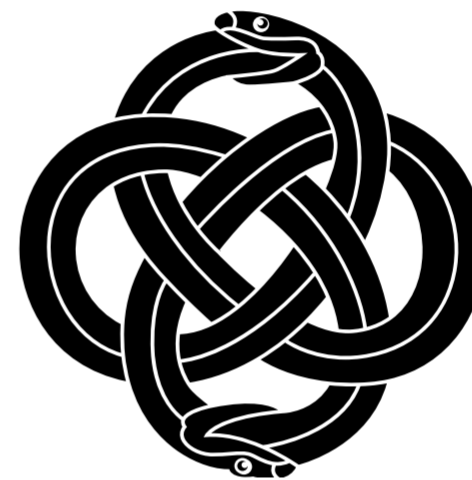
Chae Ho Lee
University of Hawai'i at Mānoa, USA

wax seals
wax stamp
renewal
sankofa
phoenix
daruma
symbols

I wrote and sent so many letters to friends, family and even to myself during the pandemic. The words in my letters were unsure of what was to come but hopeful that things would improve and that I would soon see my loved ones in person again. A text, email or phone call just didn't seem enough of a way to reach out from my little bubble.

I had taken up calligraphy years before to improve my handwriting and it began a journey down a rabbit hole of fountain pens, colored inks, stationery and wax seals. During the pandemic the wax seal designs I illustrated and had cut into solid brass reflected a lot of the things I was feeling, thinking about and wished for. I was fascinated with symbols of strength and renewal such as the Phoenix, Ouroboros and Tree of Life. I was also interested in talismans of good fortune such as the Japanese Daruma. The Sankofa bird was also an important symbol that haunted me. The Sankofa contextualizes African Diaspora as well as notes a respect for tradition and unity. This symbol was heavy in my thoughts as I witnessed the calls for Social Justice after the murder of George Floyd.

Seals were used prior to pen and paper. Wax seals were used as early as the Middle Ages providing authority and security to the messages they protected, often as personal as a signature. I learned in my isolation that we are all connected by the words and symbols we share and use.



Chae Ho Lee | University of Hawai'i at Mānoa | chaeho@hawaii.edu



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The empowered program

Alma Hoffmann

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probono
branding
logo design
poster design
typography
lettering
daily practice
calligraphy
creative practice
covid coping
design
graphic design
type

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Designer at almahoffmann.com
Editor at Smashing Magazine
Author of Sketching as Design Thinking
Instagram

With what, why, and how have you responded through graphic communication design to the pandemic and what has unfolded?

Around 2015, I started a daily creative practice that I have kept alive to this day. Along with my daily practice, I also create weekly pro bono work for my place of worship. Little did I know how much these would become a haven for me and my thoughts. It gave me something to focus on, to channel my energy, and it gave me a sense of purpose. A good number of my students follow me on social media. Thus, it was important to me that they saw me continuing my daily practice. Many students have commented about how much it meant for them to see my work and my commitment. It became a topic of conversation at times but it also became an example to them. How our work, our talents, our abilities, and ultimately making something with our hands facilitated an outlet to vent and express ourselves.

Adding to these outlets, I also designed the identity, branding, and collateral for the Empowered Program. Empowered is a collaborative project between Dr. Krista Mehari and the community designed to "empower youth to move towards the lives they want." Our work together led us to conduct three live, face to face, brainstorming sessions in order to give the kids the opportunity to have input in the development of the materials that would ultimately represent them. In each brainstorming session, the students created images, lettering, and textures that I photographed. Then, I would design the posters incorporating those images along with mine to develop both posters and identity. This was one of the most meaningful projects I have had the opportunity to help develop.

How in this time of crisis have you, and we as a community, taken time to help ourselves and our health in order to support ourselves and others to become more resilient?

I remember the day I saw my students for the last time in person: March 7th, 2020. We were all attending an annual student conference sponsored by AIGA called Flourish. Reports were coming in that people were testing positive to COVID at an alarming rate. I got home after the conference not really knowing that Saturday was the last time I would interact in person with that particular group of students. The week after was our Spring Break and there was still uncertainty in the country and locally. Thus, our university was sending mass emails keeping us informed. Around mid week, we received the email that our university was going fully online for the remainder of the semester. In order to help the faculty with the drastic transition, we were afforded another week to get our classes setup for online teaching. In spite of this being an unthinkable historical moment, the students managed to work through a hard semester.

I was scheduled to be on sabbatical for the Fall 2020. Thus, that semester did not affect me directly in terms of my work as an educator. However, coming back to teach in January 2021 was a tremendous adjustment for which I was not completely prepared. We were still fully online while some classes were meeting face to face with restrictions. Because I had taught online before, I did not think it would be as hard. Meeting synchronously left me and the students exhausted at times. They did their best, I have no doubt, but it took a toll on me.

I resolved to help the students as best as I could. But I also had to be respectful of their boundaries. Not everyone wanted to share their thoughts. And when we are all online, looking at each other in a screen in silence, a minute feels like an eternity. Still, I had to be patient and ride the situation. In order to make the students at ease, I adjusted projects. This often meant that the work would not be printed since most did not have access to a high quality printer or I had to modify a project making it suitable for the online environment. For instance, an Instagram catalog instead of a printed one or an online magazine, which ordinarily would be printed.

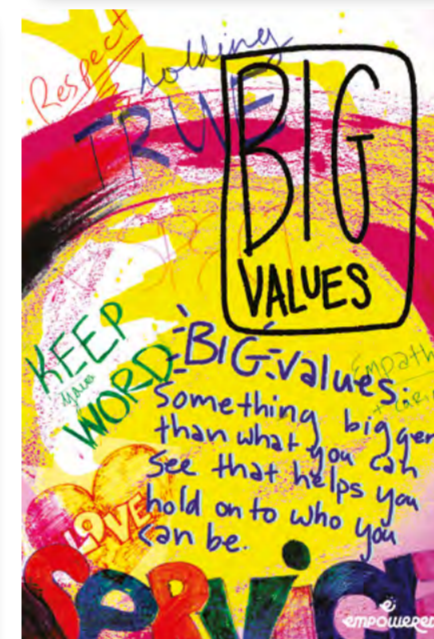
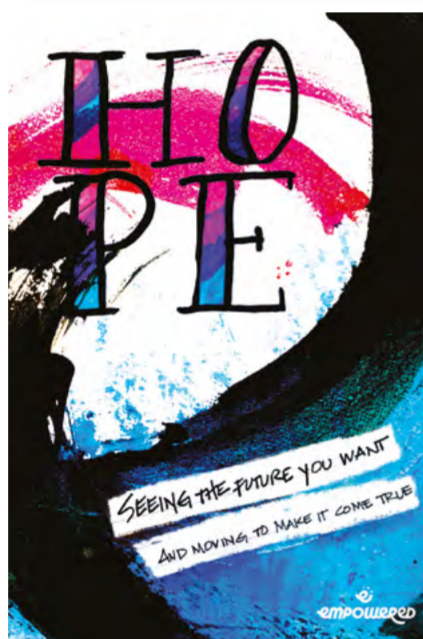
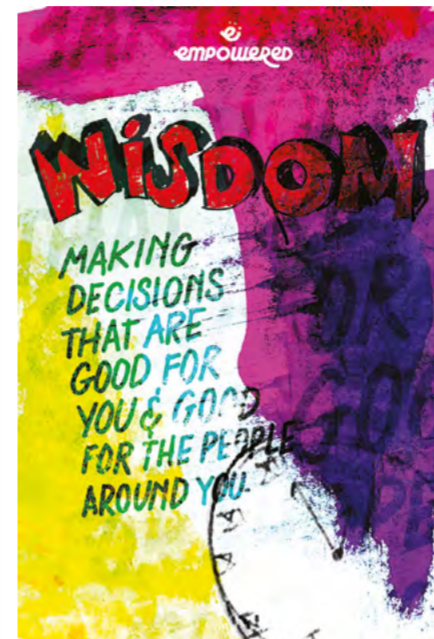
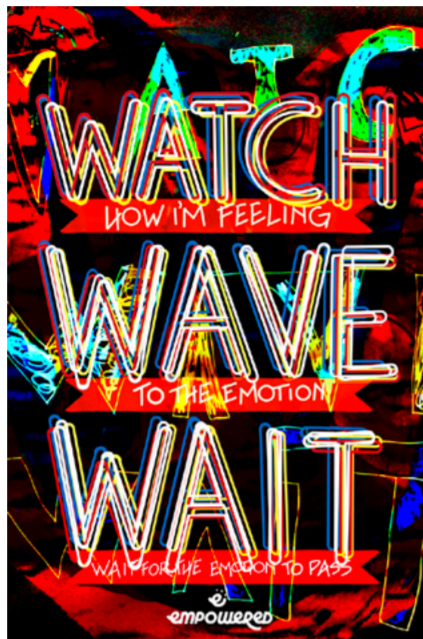
Adapting to this new situation that though hopefully temporary, was stressing everyone meant making substitutions. In turn, this meant that the students might not have exposure to the usual experiences. But, to me, their mental health and rest meant more.

The Empowered Program: Working with teens is not always easy. They are young people in between stages waiting to become adults. The sense of worth is often lost due to a myriad of factors. Yet, if they can sense that their voice has value, there is hope even in the midst of a pandemic. We held three face to face brainstorming sessions in which they responded to prompts related to the posters' subject and the creation of their identity and branding. Their responses and visual output were vital in the design and development of the visual materials. Working on this project was very special to me. As a former junior high school teacher, this project meant a lot to me. They are really the hope of our future. They will be making decisions in the future that will affect us all. I was delighted to be asked by Dr. Krista Mehari to come along and become the designer of their visual materials.

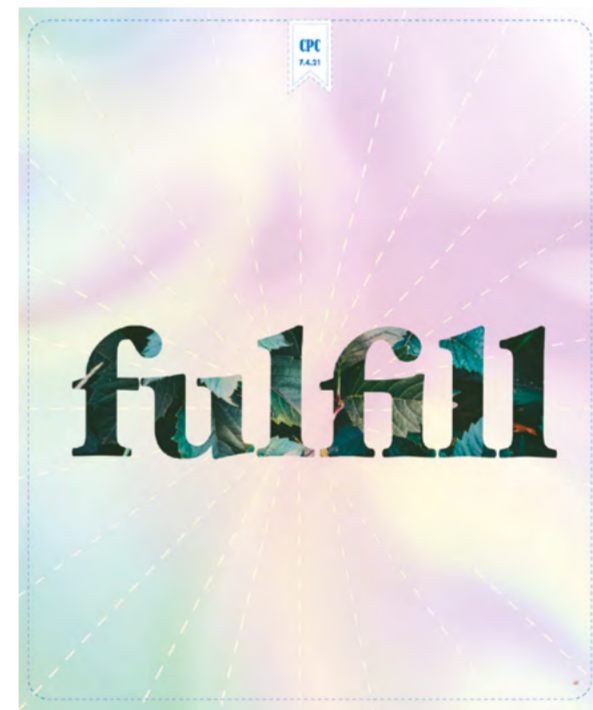
Logos



Posters



Examples of Daily Practice: I try to pick a theme for my daily practice. These are examples of my music from the 70s series. I picked the 70s because I was a teenager then and music has a way to impress the mind and soul of young teens for years to come. It also brought back memories that I cherish.





*Against the backdrop of
frightening news and familial loss,
we were able to savour these
moments together*

Holly K. Kaufman-Hill

togetherness
collaboration
retrospection
sewing
outside



Holly K. Kaufman-Hill



During the first lockdown, I left my student accommodation to move back with my family on the north Devon coast. Both of my parents were furloughed, and my sibling and I were continuing our courses virtually, so we could all spend more time together than in recent years.

Usually, we would enjoy going to cultural and literary festivals over the warmer months, but this obviously wasn't possible. I wanted to do something that would give us some quality memories together during such a challenging time – if we couldn't go to a festival, then my sibling and I would bring one to us. Our lounge became an event venue for TED talks via YouTube, while our garden became the festival grounds.

I was interested by how I could commemorate the experience visually. Given the collaborative nature of the event between my sibling and I, a shared creation seemed the perfect addition to the weekend. Under my guidance, my family made a string of bunting for our festival site, with each person taking an active role in cutting and sewing the twenty flags. The fabric came from offcuts of different projects from the last decade or so, including the masks I made to protect my family at the start of the pandemic. Whenever we sit out in the garden, we have a colourful memento of the time we shared that strange spring.



*Haiku cake and garden:
how an engineer and a
graphic designer cultivated
community in isolation*

Joshua Korenblat
State University of New York, USA

haiku (poetry)
design process
social innovation design
ethic of care (philosophy)
community garden design
everyday design practice

Haiku Cake and Garden

*How an Engineer and a Graphic Designer
Cultivated Community in Isolation*

By Joshua Korenblat
Assistant Professor
Graphic Design
State University of New York
(SUNY) at New Paltz

Recently, my wife asked me what birthday cake I wanted. “Haiku cake,” I said. My wife imagined, sketched, designed, and baked a vegan carrot cake of Basho’s classic haiku, “old pond / frog jumps in — / splash!” She made the cake with fresh carrots pulled from our garden.

During COVID-19, my wife and I began gardening at a community garden plot in a park near our home in Albany, New York. At first, we saw this as an opportunity to get fresh air and sunshine. We could learn how to cultivate and harvest food as a team. COVID-19 highlighted the importance of attending to our physical and mental health in a time of unprecedented isolation.

Gardening provided us with those health benefits, and at the same time, we’d reduce our reliance on plastic bags and crowded grocery stores during the lockdown. It began with sketching out and planning our plot and grew into eating healthier foods, learning how to preserve the bounty, and sharing garden goods with friends and family. At home, my wife documented the weekly harvests. Over time, my awareness grew for the care my wife puts into relationships.

Yet beyond these immediate benefits, I realized that we were practicing a vital, newly minted field of design that I had read about but had yet to understand firsthand. In his 2015 book, *Design When Everybody Designs*, Ezio Manzini defines ‘social innovation design’ as a grassroots collaboration between everyday people and those with more design expertise, working with constraints and in service of cultivating improved relationships in our communities. Community gardens exemplify social innovation design:

“Alone, citizens who would like to live in a greener neighborhood can only grow some flowers on their window or in their small home garden...Together with others, they can create a beautiful garden.” (99)



“old pond / frog jumps in — / splash!”
A poem by the inventor of haiku, Basho — in cake form.



Vegan carrot cake, with fresh garden-grown carrots
(garnished with gummy frog).

Haiku Cake and Garden

*How an Engineer and a Graphic Designer
Cultivated Community in Isolation*

Photographs
By Sweta Pendyala
Research Manager
SUNY Poly



Sketching and designing the cake (image above and image at right).

Haiku Cake and Garden

*How an Engineer and a Graphic Designer
Cultivated Community in Isolation*

Photographs
By Sweta Pendyala



Carrots, at right.



First summer harvest.



Late summer harvest. Carrots at left.



Our last fall harvest.

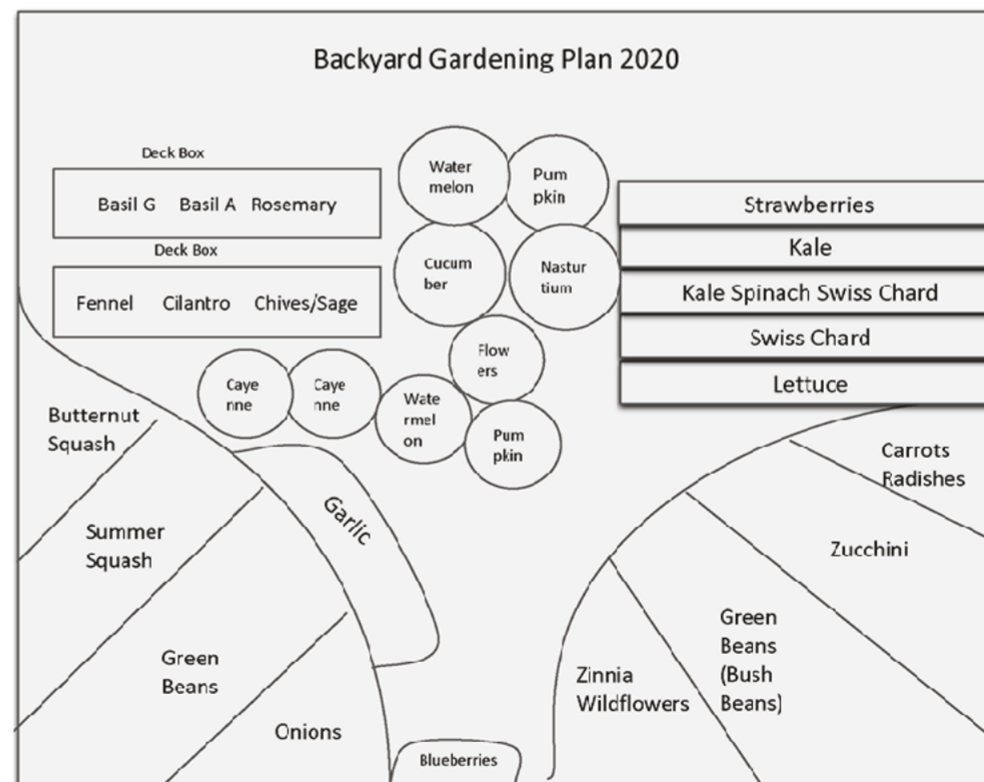
Haiku Cake and Garden

*How an Engineer and a Graphic Designer
Cultivated Community in Isolation*

Gardening Plans
By Sweta Pendyala

Community Garden Gardening Plan 2020

Fence				
Peas	Broccoli	Husk Cherry	Broccoli	Green Beans
Water melon Butternut Squash	Broccoli	Cayenne Pepper		
1 Ginger, 8 Potatoes, 3 Kale, 1 Squash, 1 Lemon Cucumber		2 Cayenne, 2 Sweet, 2 Yellow Peppers, 2 Sweet Potato, 1 Husk Cherry, 1 Cucumber		7 Cabbage (6 Red 1 Green), 5 Cauliflower
				9 Tomatoes 2 Cherry Tomatoes, 1 Summer Squash
				4 Sweet + 2 Cayenne Peppr, 2 Tomatoes, 5 Cabbage 2 Eggplants
Onions	Golden Beets			
	Lettuce			
				Daikon Radish Beets Carrots



1 Cayenne Peppers
2 Sweet Peppers

Plant Mustard
Greens and
Micro Greens in
the spinach bed
if spinach bolts



*Hope, home, heroes
in a time of Covid*

Warren Lehrer

visual poetry
expressionistic typography
visual literature
the hope wall
carrier pigeon magazine
the public eye
colliding lines



Photo: Ashley Kistler

In October 2020, I was invited to create a poster for the **Hope Wall Project** in Richmond Virginia. Organizers Rob Carter, Ashley Kistler, and John Malinoski invited “an international array of designers and artists, along with a strong Richmond contingent” to contribute to a “continuing public canvas” that changes every few weeks and reflects the “tragic consequences of the Covid-19 pandemic” as well as “the passionate protests and demands for systemic change” that reverberated worldwide after the murder of George Floyd. This project “was a way to spark longer conversations about the many critical issues that confront us, helping to bolster understanding and confidence in the future.”

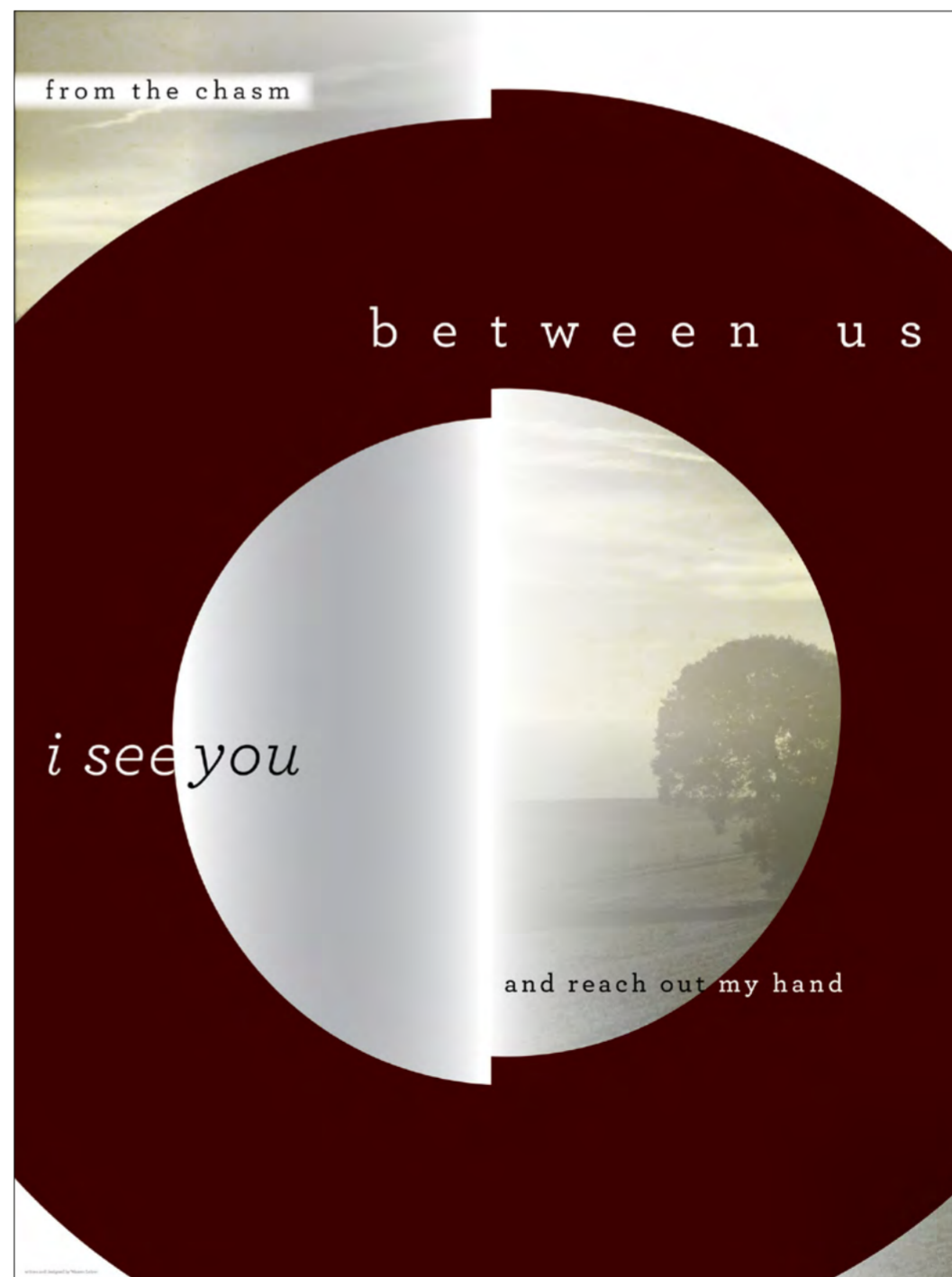
My poster, went up in the 9th round of the wall, in December, shortly after the 2020 U.S. election and during yet another Covid spike. It reflects the isolation/chasms created by Covid-19 (the necessary lock-downs, social distancing, double-masking) and isolation/chasms formed by a divided nation. I am perplexed by and often angry at the anti-vaxers, anti-maskers, anti-science, anti-journalism, denialist folks who refuse to acknowledge or learn from history. At the same time I believe in communicating, even being friends with people I disagree with. It’s heartbreaking that we live in such separate bubbles, see such different realities. I think it’s important to try to find ways to bridge these gaps. It was my hope and intention to create a poster that instigates a conversation around these issues. **While it’s important that graphic design serves utilitarian functions communicating matters of life and death like why vaccines are important, and Wear a Mask, it also can be a valuable tool to help pose questions, convey poetic expressions, and visualize ambiguities and longings.**

HOPE HOME HEROES IN A TIME OF COVID

The bulk of my creative practice involves writing and designing works of visual literature that manifest as books, animations, performances and installations. During the time of Covid, in addition to teaching remotely, and figuring that out, I’ve mostly been writing the text of *Trace: A Surveilled Novel*. The pandemic managed to work its way into that long-form project.

The projects I’m sharing here are shorter term projects for me, all done during various stages of the pandemic, all connected to my forays into Visual Poetry, some of it done solo (I’m the writer and designer), some of it composed in collaboration with other poets. Three of the projects I was invited to participate in came to me with themes: *Hope, Home, and Heroes*. They all helped me process this bizarre moment in time.

Warren Lehrer



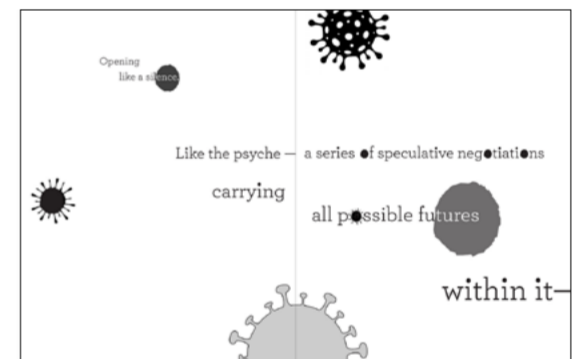
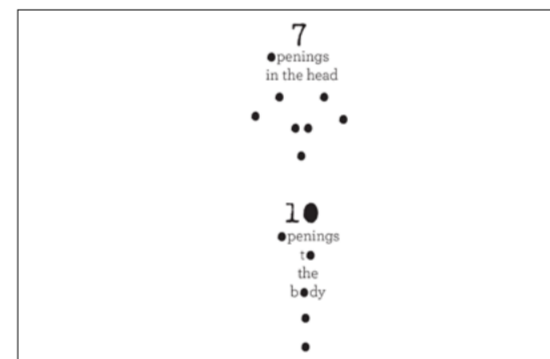
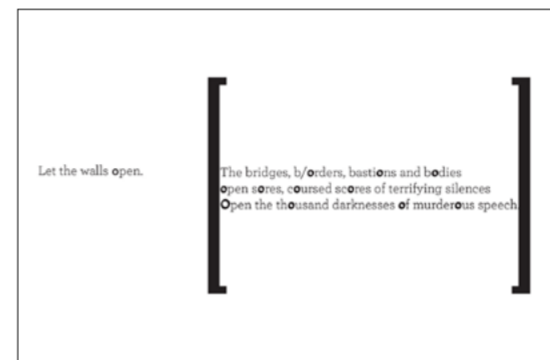
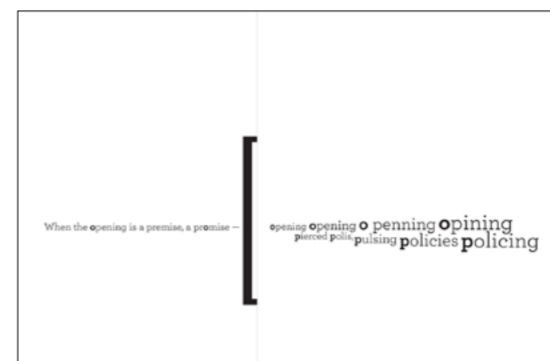
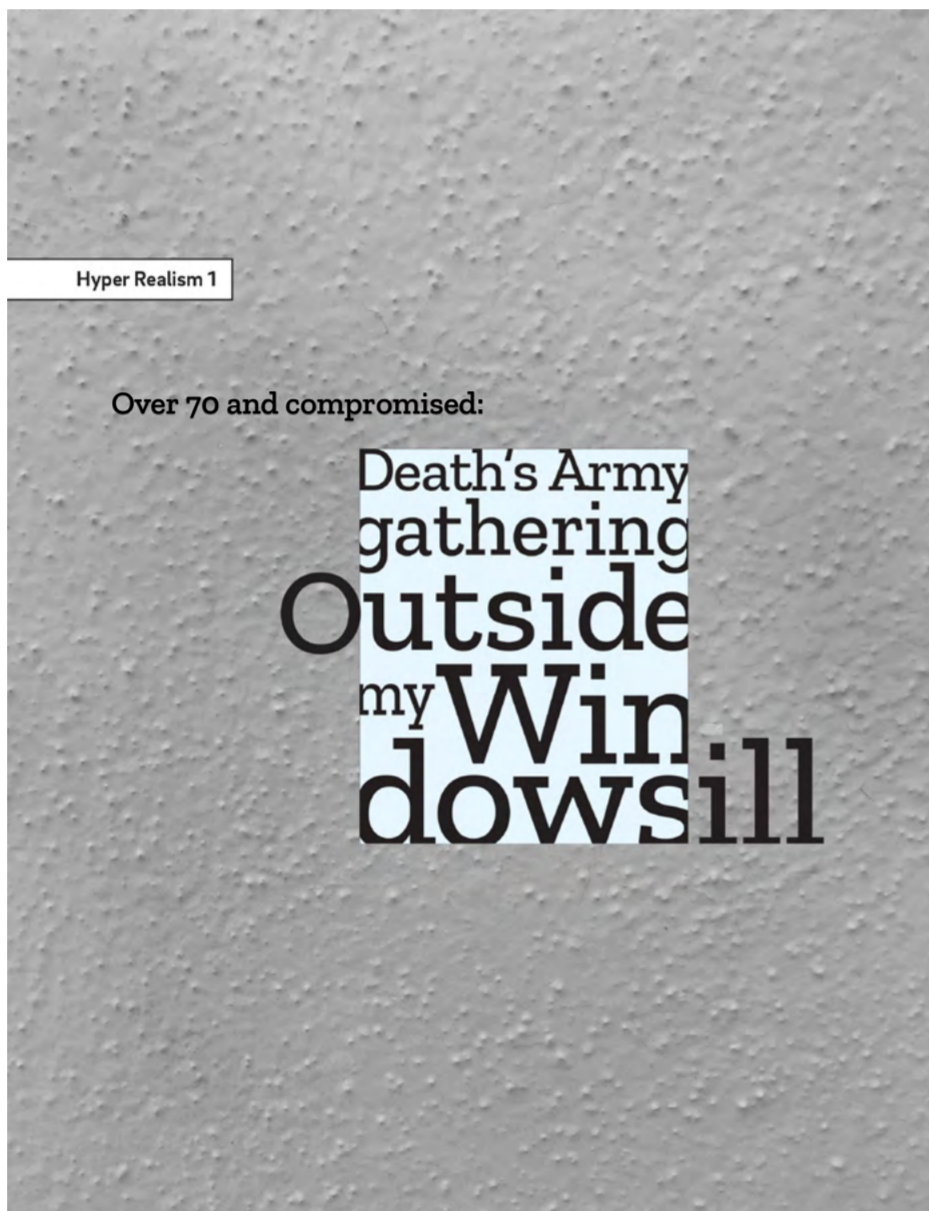


Carrier Pigeon 2018 Fall issue, Spring 2022.

May 2020, I was invited to design, co-curate, and contribute some writing to the 20th issue of the exquisite literary/fine art magazine, **Carrier Pigeon**. As part of my curation I invited my longtime collaborator **Dennis J Bernstein** to submit poems. Dennis and I had recently collaborated on the book **Five Oceans in a Teaspoon**, (Paper Crown Press), a large collection of short visual poems, written by Dennis, visualized by me.



For the *Carrier Pigeon* issue Dennis sent a few folders full of (mostly short) poems from his quarantined apartment in San Francisco where he was also broadcasting his daily investigative news program *Flashpoints*. The 20 poems I selected from the **Notebook 19** suite chronicle a range of emotions and situations, from the perspective of medical workers, patients, grown kids unable to visit their dying parents, to people holed up in their homes with their kids, their lover, their lonesome self, demons and extra time on their hands. Like in *Five Oceans*, Dennis told me to go for it. The ideas within his poems, their themes, allusions, subtexts, voices, rhythmic cadences and silences—all became grist for my mill. The resulting typographic compositions give form to the interior, emotional and metaphorical underpinnings of the poems. Together, the writing and visuals create a new whole that (hopefully) engages the reader to become active participants in the experience of each poem.



In May 2021, the proto-ecstatic, jet-propulsive sound poet master **Adeena Karasick** emailed me a Word file "on a lark" with a newly written five part poem titled **OVERT ŒUVRE: OPENINGS**. She wondered "if it might inspire you to play inside it." The poem expounds on a world, a country, individual souls and bodies *Opening Up* after fifteen months in lock down. I really liked the poem and starting playing around with it, equating the space of the page (and perhaps screen) with the spaces in the world, neighborhoods and ourselves that are opening, with trepidation,

anticipation, and new ways of seeing and being. I sent Adeena my draft interpretation of some sections. She dug it, and we're determined to make a small book and possibly add music and animation to the mix. Above are a few working page spreads and close ups. In the poem's epigraph, Adeena writes: "And in the opening of the opening the unnering specter of a specter of a return of all that can never be returned, the opening represents a kind of iterability, grounded in infelicities, corruptions, eruptions, delays, a circumambulating a *destinérance* amid the feasts of mourning..."



A Standing O for all these folks, please. Everybody. That's just to get started. Now let's make it a song. An oratorio that we will sing, hear, remember to reflect on at least once a day. Even after the pandemic or the next big crisis. Let's look up from our palms, our screens, our star-struck dreams, take out the earbuds, open a window or step outside and look around. See each other and say thank you. Sing it. Thank you, for raising us through thick and thin, for opening the minds of our children, for asking the right questions, for risking your lives to sustain ours, for keeping us fed, for keeping it all going, flowing, working. To all the Unsung Heroes, we sing you, love you, won't ever take you for granted again.

January 2021, the amazing illustrator and visual storyteller **Josh Gosfield** invited me to contribute to the inaugural issue of **The Public Eye**, a new magazine whose mission is "to give great artists, designers and illustrators opportunities to make work based on a theme," and form a public conversation through the juxtaposition of responses. 63 artists contributed to the issue which came out in April 2021. Roz Chast honored comic artist Charles Addams. Seymour Chwast portrayed his hero, the painter and cartoonist Honoré Daumier. Kate Sullivan tipped her hat to voter rights champion Stacey Abrams. Gary Taxali paid tribute to the world's Climate Cassandra—Greta Thunberg. Laurie Rosenwald and Mike Quinn depicted dear and eccentric friends of theirs. Yvetta Fedrova drew an abstract representation of an enigmatic Medea. Edel Rodriguez celebrated his father.

My brother, New York Public Radio talk show host Brian Lehrer wrote the introductory essay "The H-Word" reflecting upon his evolving notion of what a hero is, and encapsulating the wide spectrum of artists and heroes that can be seen and read in pages of the magazine. **My page is a valentine to the Unsung Heroes**, particularly first responders and caregivers, but also the largely invisible workers that keep cities like New York going and its people fed, cared for, transported, inspired and informed "before, during and after the age of Covid."

Artists were asked to write a few sentences about their hero, which appeared underneath their pictorial representations. Here to the left is my Valentine and my narrative.

Cover Design: Josh Gosfield

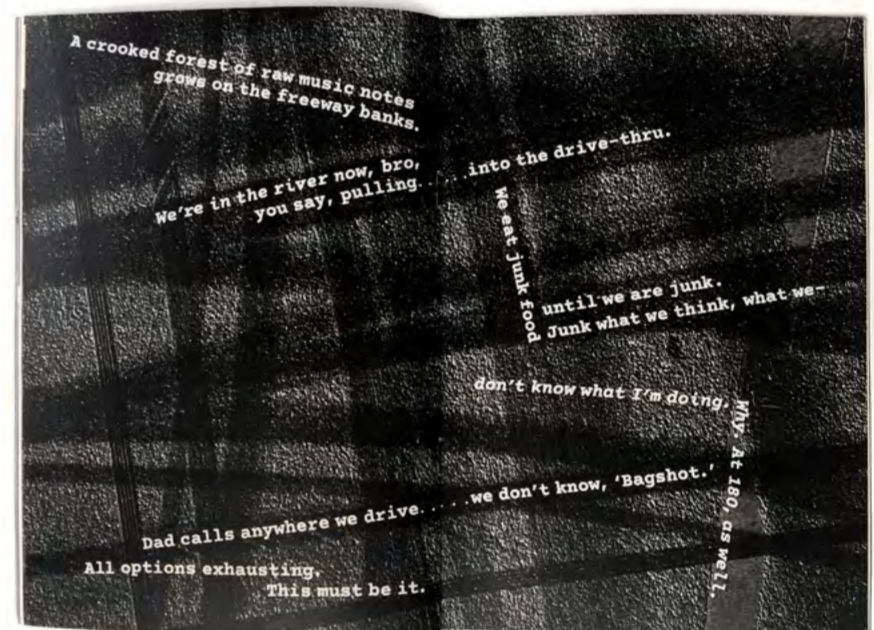
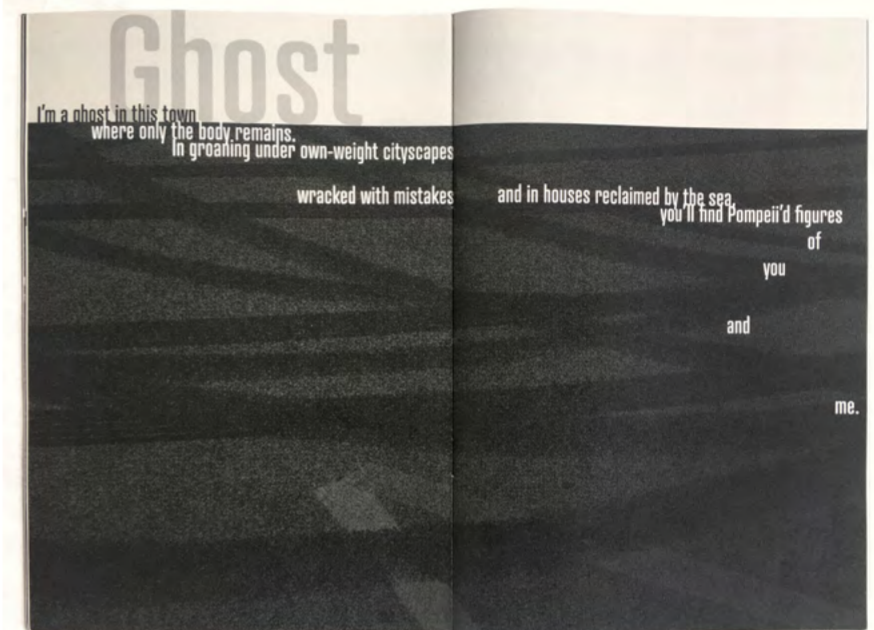


Cover Design: Angharad Hengyu Owen

November 2020, the wonderful "visual narrative" designer and founding member of the **Colliding Lines** collective **Angharad Hengyu Owen** invited me to participate in a poetry/design zine on the theme of **HOME**. Published in April 2021, the anthology, of "remixed and reimagined poems" paired ten poets with six typographic artists. "Neither poet nor designer spoke to each other, nor knew the other's work prior to this project. The resulting pieces represent two perspectives, each poem possessing a new meaning created collaboratively between text and design."

In this project I was one of the typographic artists. I interpreted two poems: **Ghost** by **Wesley Freeman-Smith** and **Lost Americans** by **Antosh Wojcik**. Both had a ghostly sense of place, and **Wojcik's** poem takes place on the road, "microdosing on the exhaust pipe... driving endlessly, 180 down the freeway in a scrappy vessel to find our ancestry, tarmacked." In addition to drawing from the rhythms and metaphors in each poem, I drew from my physical surroundings at the time. I am based in Queens, NY, but I was living and working in retreat on Deer Isle, Maine from the summer of 2020 into the winter of 2021. One cultural phenomena on the island (whose population cuts in half after the summer months) is the scalded, undulating car- and truck-made tire tracks that form a kind of rural road graffiti "written" mostly by bored high schoolers looking for a way to leave their mark. Those burn lines found their way into my visual interpretations, as the poems collided with my own displaced reality. Here are two of the four spreads, one from each *remixed* poem.

For more information about Warren Lehrer, visit <https://warrenlehrer.com/>, email warren@earsay.org





Connection, renewed

Christine Lhowe
Seton Hall University
New Jersey, USA

design
connection
perspective
visual communication
covid-19
masks

Connection, Renewed.

In the fleeting moments when the to-do list wasn't overflowing and my, then, one-year old son was asleep, I reflected. With loss permeating the globe and heightened worry for my loved ones, priorities became clear. My perspective shifted.

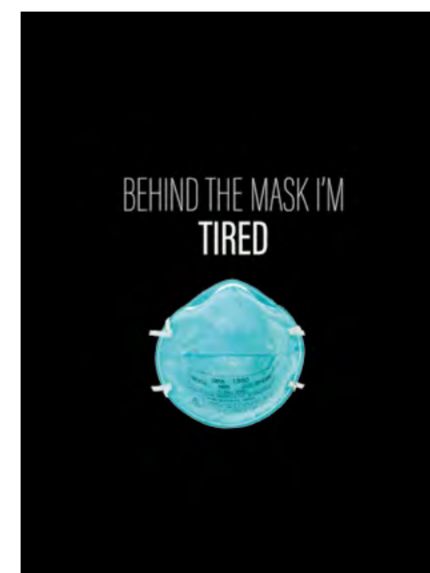
A thread that carried through this time of crisis was the word connection. It was a time to reconnect internally with my values, a time of appreciation for the connections that make life worthwhile, and a time to recognize the small, often under appreciated, moments that connect us to one another. Time was scarce, but it felt quieter, calmer, and more intentional than ever before.

Design creates connections. My awareness of this was magnified, and I found myself evaluating the relationship my personal life has with my creative practice and ways in which they can and do live symbiotically.

Even though we couldn't physically be together, there was a renewed sense of community. People united, while apart, creating extraordinary support systems. I was inspired by the meaningful connections that were unfolding and found unexpected creative energy in the desire to archive this moment in history.

"Behind the Mask" is a series of posters that speak to the social impact of COVID-19, specifically when wearing a face mask. Facial expressions communicate—allowing us to understand one another without words. While they are essential to our physical health, covering our face takes away from the ability to be seen as we're so used to being seen. Belonging, recognition, and acceptance become more distant, and we're called on to find new means of connecting. "Behind the Mask" is a statement on empathy and adaptation. As a human race, we not only had to adapt to ensure healthy physical lives but also to support the emotional wellbeing of ourselves and each other.

Christine Lhowe
Assistant Professor of Art & Design
Seton Hall University
christine.lhowe@shu.edu





Draw bibliographies

Sara Nesteruk

Leeds Beckett University and
University of Huddersfield, UK

drawings
bibliographies
writing
instagram
books

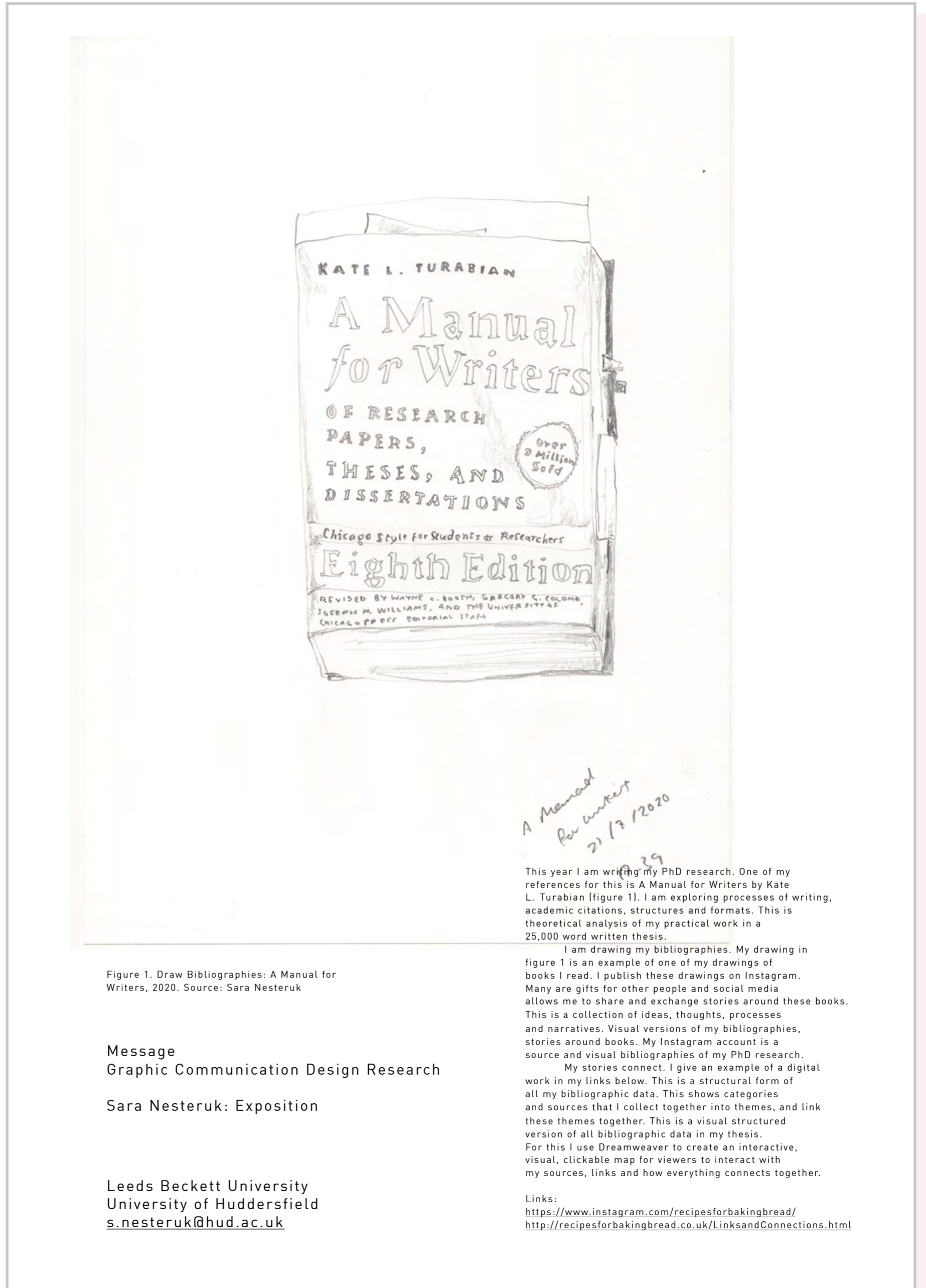


Figure 1. Draw Bibliographies: A Manual for Writers, 2020. Source: Sara Nesteruk

Message
Graphic Communication Design Research

Sara Nesteruk: Exposition

Leeds Beckett University
University of Huddersfield
s.nesteruk@hud.ac.uk

This year I am writing my PhD research. One of my references for this is A Manual for Writers by Kate L. Turabian (figure 1). I am exploring processes of writing, academic citations, structures and formats. This is theoretical analysis of my practical work in a 25,000 word written thesis.

I am drawing my bibliographies. My drawing in figure 1 is an example of one of my drawings of books I read. I publish these drawings on Instagram. Many are gifts for other people and social media allows me to share and exchange stories around these books. This is a collection of ideas, thoughts, processes and narratives. Visual versions of my bibliographies, stories around books. My Instagram account is a source and visual bibliographies of my PhD research.

My stories connect. I give an example of a digital work in my links below. This is a structural form of all my bibliographic data. This shows categories and sources that I collect together into themes, and link these themes together. This is a visual structured version of all bibliographic data in my thesis. For this I use Dreamweaver to create an interactive, visual, clickable map for viewers to interact with my sources, links and how everything connects together.

Links:
<https://www.instagram.com/recipesforbakingbread/>
<http://recipesforbakingbread.co.uk/LinksandConnections.html>



*Art cast: a collaborative
interdisciplinary studio*

Cat Normoyle and Jessica Teague
East Carolina University, USA

interdisciplinary
collaboration
cross-disciplinary
episodes
video-cast
creative resilience

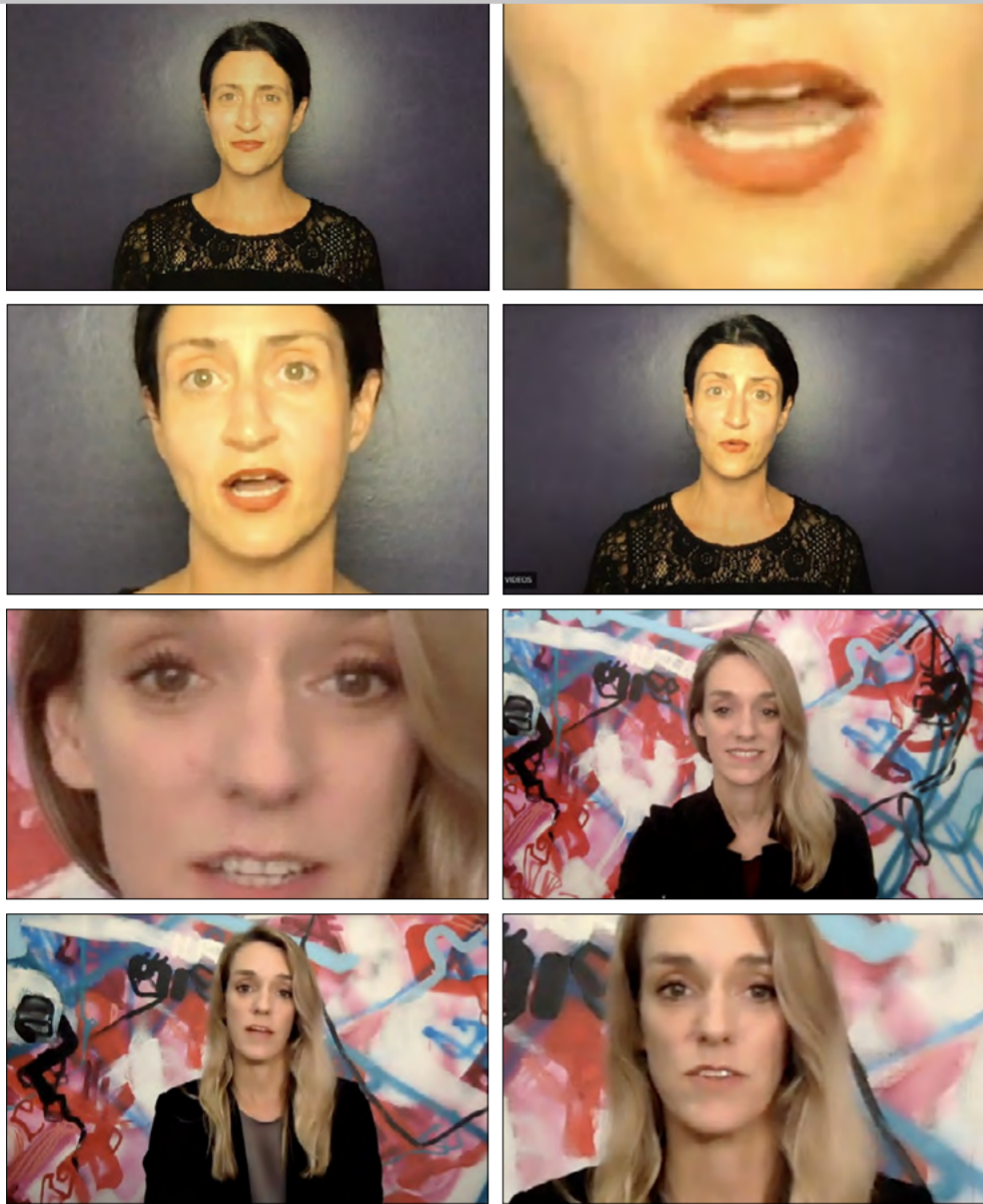


Figure 1.
Video Stills of co-hosts,
Cat Normoyle & Jessica Teague
introducing guest segments.

Image Source: artcast.studio
Copyright 2021 by ART CAST.

Cat Normoyle and Jessica Teague are co-creators and producers of ART CAST, a collaborative and interdisciplinary studio at East Carolina University (ECU). Together, they have hosted and produced two episodes over the past year that feature creative work from art, design, music, dance, and theatre.

ART CAST emerged as a response to the pandemic during the fall 2020 semester with the aim of connecting people across creative disciplines during a time when physical distancing and isolation were prominent. The project attempted to resolve some of the disconnection that occurred during the global pandemic. It sought to build community and connection through the production and dissemination of creative work that highlighted the

ART CAST: a collaborative, interdisciplinary studio (1/4)

talents of creative people, supported and encouraged collaboration, and engaged friends, partners, and audiences in unique, interesting and unexpected ways.

Cat Normoyle is an Assistant Professor of Graphic Design at ECU.

Jessica Teague is an Assistant Professor of Dance at ECU.

ARTCAST




Figure 2.
Video Stills of logo design by
Remmert van Braam (www.rem-art.nl).

Image Source: artcast.studio
Copyright 2021 by ART CAST.

How has your
work shifted as
a result of the
pandemic?

ARTCAST.STUDIO > LINK

ART CAST: a collaborative, interdisciplinary studio (2/4)



Hey flirty guy at the home improvement store, No mask? No chance!

Every day feels like 2 or 3 packed into one...

Everyone is being pulled thinner and thinner.

An open call was put out across the college for work that responded to the themes of connection, community, and collaboration.

Participants were asked to submit projects, both in-progress or completed, polished work, with a statement that captured their thoughts on how one's creative work reflected his/her/their typical practice versus how it may have shifted to reflect our current realities. Participants responded through written or video statements that were included in each episode. We received great support from administration, faculty and students for the project.

We published the first episode in November 2020, which featured seven contributions and collaborators. The second episode was published in April 2021 and featured nine contributors and collaborators.

How do you stay connected with your creative community?

How do you engage with your audiences?

Figure 3.
"My Plague Journal" was featured in ART CAST episode 1. and was created by Associate Professor, Lisa Beth Robinson, School of Art + Design, ECU. This on-going project includes a series of over 365 drawings that are posted daily on Instagram. They are a reflection and response to our current realities of Covid-19.

Image source: @LISABETHPRESS
Copyright 2021 by Lisa Beth Robinson.
Reproduced with permission.

ARTCAST.STUDIO > LINK

ART CAST: a collaborative, interdisciplinary studio (3/4)

[VIEW EPISODE 1 > LINK](#)
[VIEW EPISODE 2 > LINK](#)

How do you stay connected with your craft?

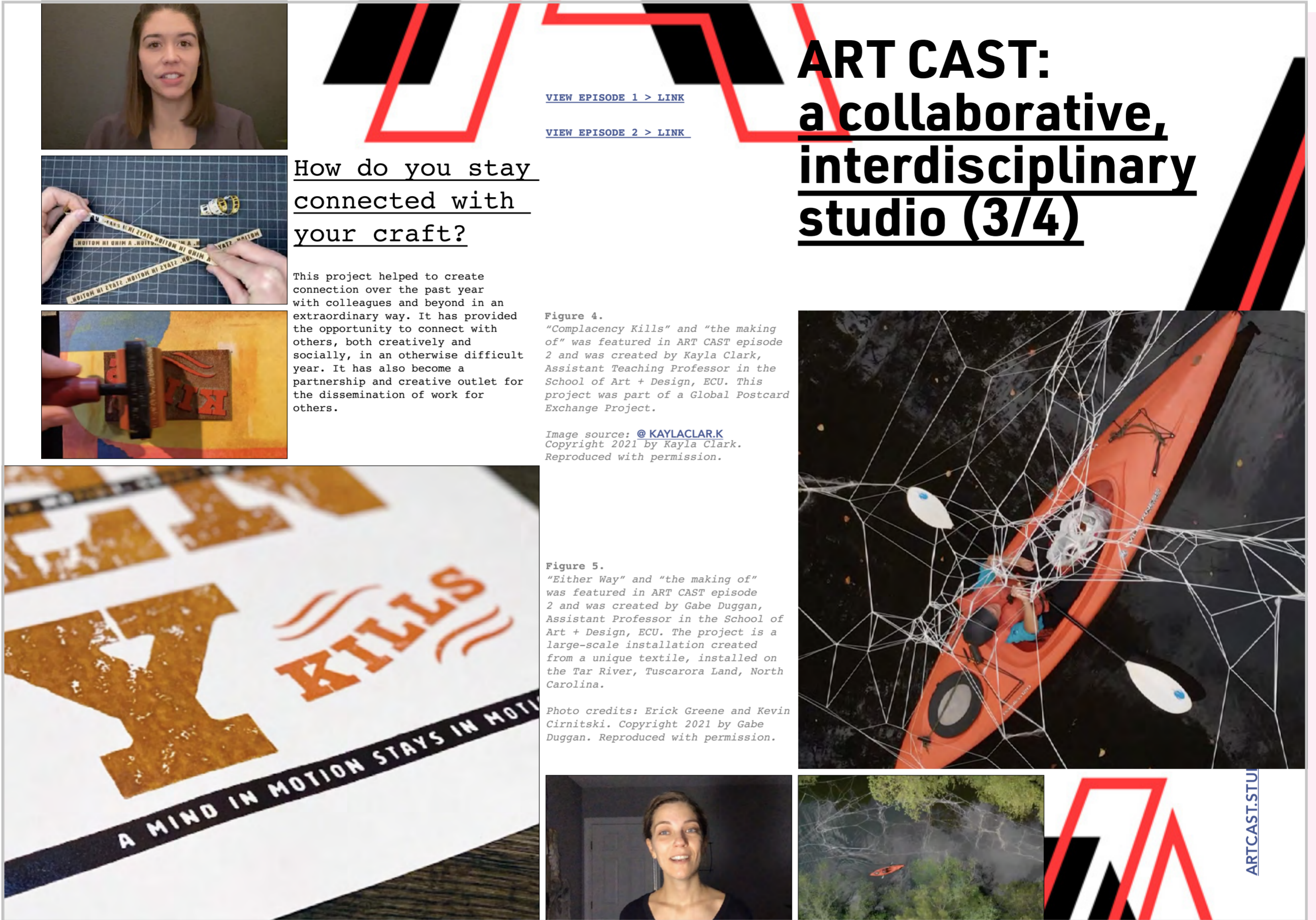
This project helped to create connection over the past year with colleagues and beyond in an extraordinary way. It has provided the opportunity to connect with others, both creatively and socially, in an otherwise difficult year. It has also become a partnership and creative outlet for the dissemination of work for others.

Figure 4.
"Compacency Kills" and "the making of" was featured in ART CAST episode 2 and was created by Kayla Clark, Assistant Teaching Professor in the School of Art + Design, ECU. This project was part of a Global Postcard Exchange Project.

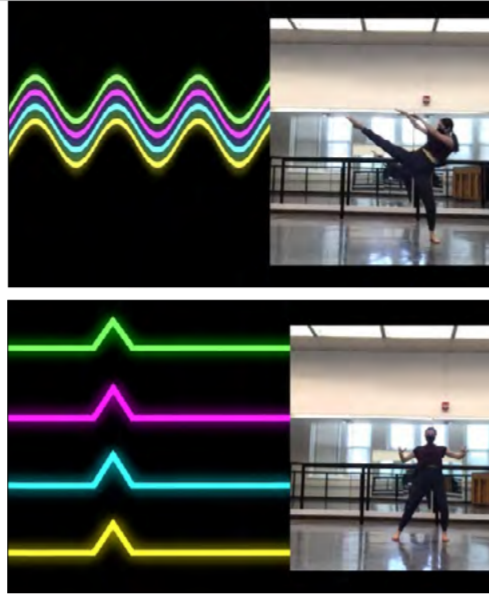
Image source: @KAYLA CLARK
Copyright 2021 by Kayla Clark.
Reproduced with permission.

Figure 5.
"Either Way" and "the making of" was featured in ART CAST episode 2 and was created by Gabe Duggan, Assistant Professor in the School of Art + Design, ECU. The project is a large-scale installation created from a unique textile, installed on the Tar River, Tuscarora Land, North Carolina.

Photo credits: Erick Greene and Kevin Cirnitski. Copyright 2021 by Gabe Duggan. Reproduced with permission.



Where are we
now and what's
ahead?



ART CAST: a collaborative, interdisciplinary studio (4/4)

ART CAST was created with support from the College of Fine Arts & Communication at East Carolina University. We hope to continue the work through additional episodes and/or post-interview reflections as we move into the fall 2021 semester.

For more about ART CAST, visit the studio website, <https://artcast.studio> or email Cat Normoyle, normoylec18@ecu.edu or Jessica Teague, teaguej19@ecu.edu directly.

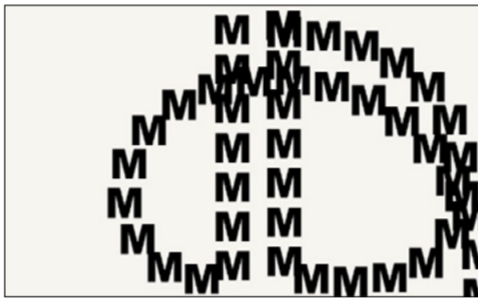
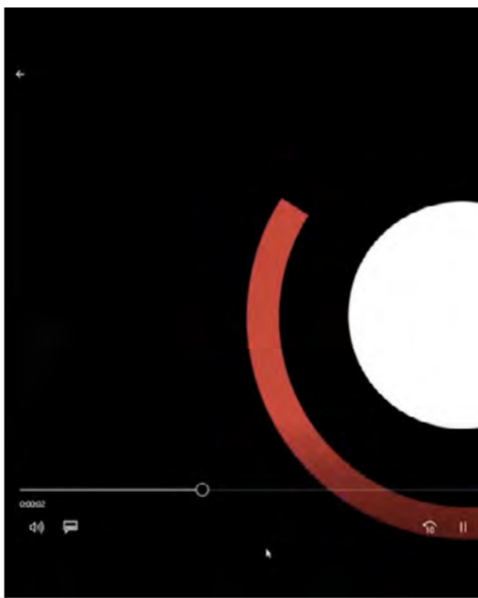
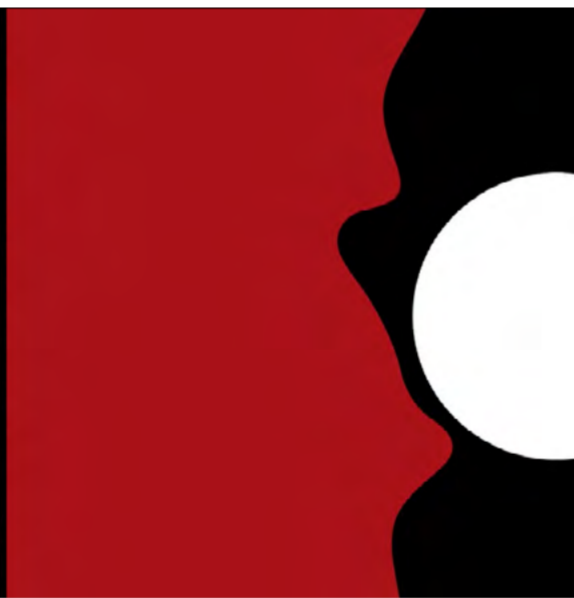
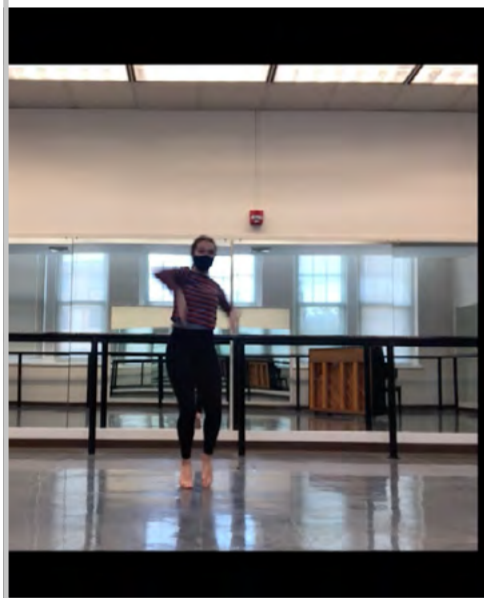
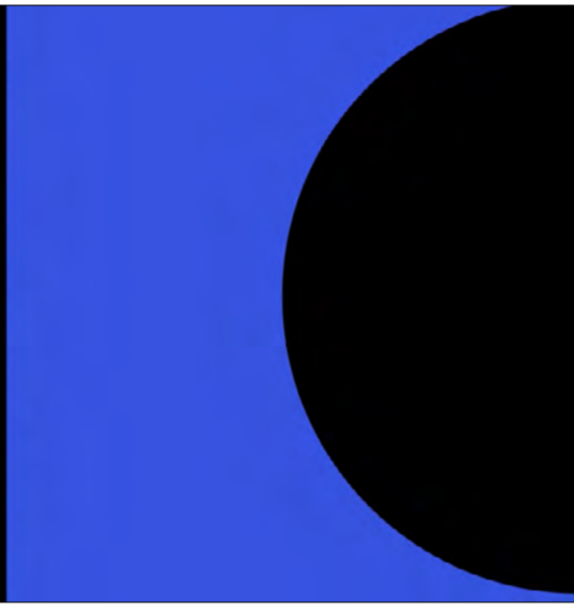


Figure 6.
"Dancing Shapes" was featured in ART CAST episode 2 and was created by Cat Normoyle and Jessica Teague in collaboration with advanced graphic design students and advanced ballet students across the college. Students worked together to visualize music in two forms, motion graphics and live performance.

Copyright 2021 by Cat Normoyle & Jessica Teague. Reproduced with permission.



ARTCAST.STUDIO > LINK



*Social AR experience for
CMU commencement 2021*

Kyuha Shim
Carnegie Mellon University
Pittsburgh, PA, USA

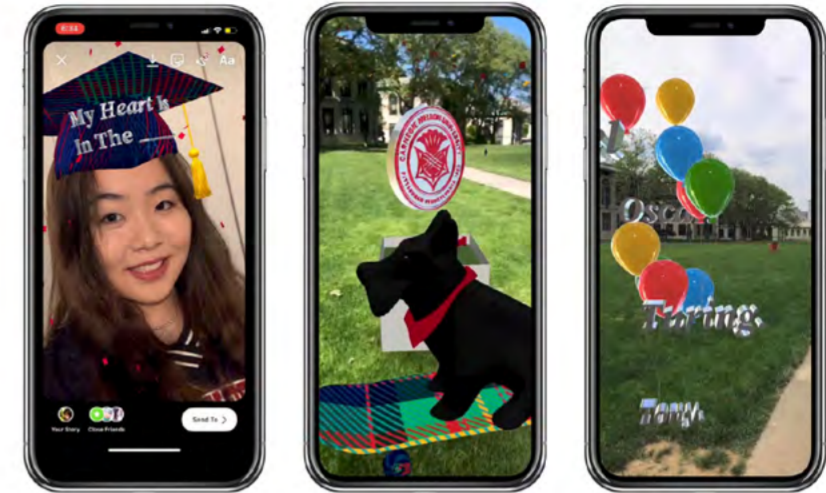
augmented reality
branding
immersive experience
social media
virtual commencement

Social AR Experience for CMU Commencement 2021

Kyuha Shim

The events of 2020/21 have boosted the untact movement that digitally transforms the way people interact and operate. Across Universities, the shift in modalities of education, from in-person to largely remote, has pushed the adoption and reliance on the use of applications and platforms built for remote learning, communication and collaboration. Despite the many efficient tools, it was still difficult to find ways to connect emotionally, and playfully in this time of isolation. Even on a momentous day, such as the University Commencement, students and their families and friends were subject to virtual celebrations. A group of designers in the Computational Creativity Lab at Carnegie Mellon University questioned: *Is there anything that we, communication designers, can do to ensure that the University Virtual Commencement 2021 is the best it could ever be, with focus on augmenting participation and joy?* They built a series of Augmented Reality (AR) filters for CMU graduates of 2021, those that enabled users to interact with dimensional graphics (i.e., mascot, wordmark) tied to CMU's branding. The project yielded visual communication that is immersive, performative, and social. It offered tailored experiences in pleasant and unexpected ways, beyond the functional and transactional interactions that occur on many remote communication tools and platforms today.

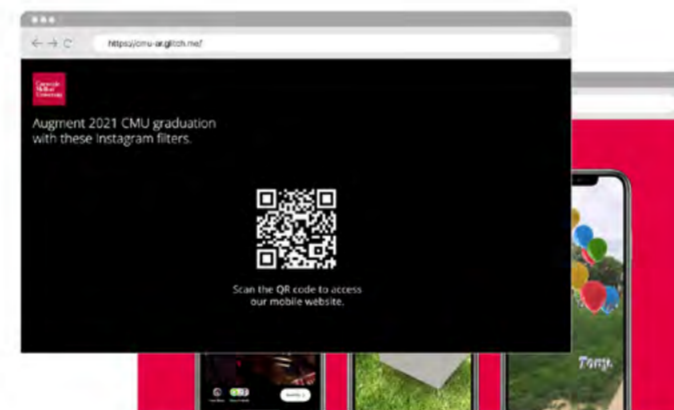
URL: <https://cmu-ar.glitch.me/>



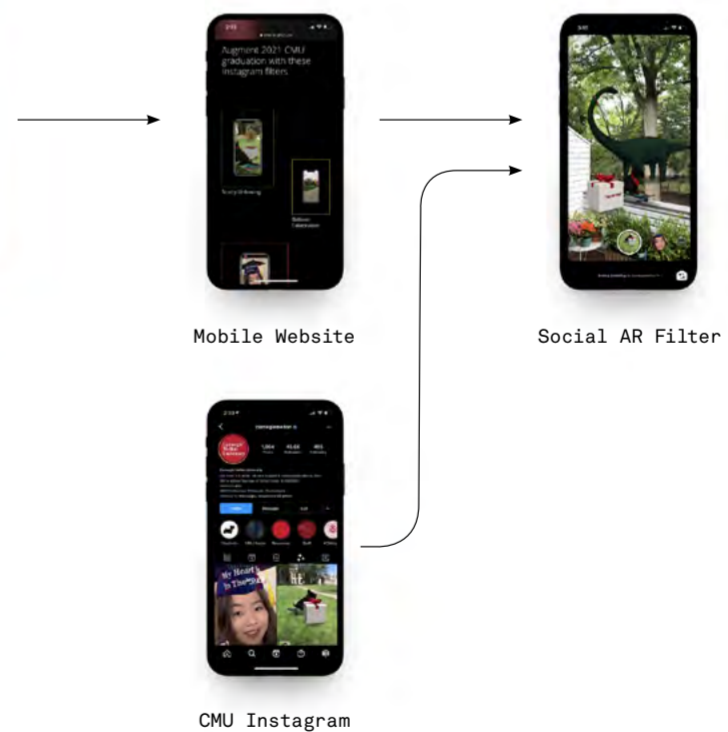
Translating 2D visual assets into 3D ones based on the CMU's branding guidelines to create immersive experiences using AR.

Designing visuals that are joyful and memorable to graduating students as well as satisfactory to the design team at CMU Marketing & Communications.

Choosing the effective mode of interactions (e.g., touch, facial expression) to create highly engaging experiences.



Website

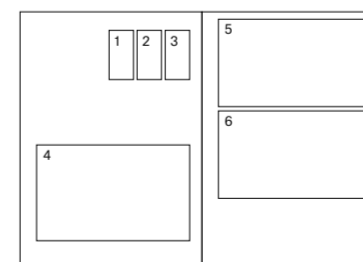


Mobile Website

Social AR Filter

CMU Instagram

Kyuha Shim
Associate Professor
School of Design, Carnegie Mellon University,
5000 Forbes Avenue, Pittsburgh, PA, USA 15213
email: qshim@cmu.edu



1. Yuran Ding, Taery Kim, Jina Lee, and Jamie Park. *Graduation Cap*. 2021.

2. Yoshua Torralva, Raymond Pai, and Julia Sanders. *Scotty Unboxing*. 2021.

3. Jonah Conlin, Yuran Ding, Taery Kim, and Jina Lee. *Balloon Celebration*. 2021.

4. Kyuha Shim. *Web-Mobile-Social AR Access Framework*. 2021.

5. Kyuha Shim. *CMU Social AR_Balloon*. 2021.

6. Kyuha Shim. *CMU Social AR_Scotty*. 2021.



Isolation, well-being & hope

Gaining insight into the Covid-19 crisis through visual reflection has been crucial to many contributors. It has been fascinating to see that graphic communication design has been used in relation to wellbeing and health, with some utilising their practice to express and communicate feelings, emotions, situations, sociopolitical frictions and praise, and to ignite coping mechanisms. Others have used their practice to escape negative thoughts and alleviate anxiety, or to communicate positive messages to others across the world.

Further research is needed in the relationship between graphic communication design and health in areas such as graphic communication design and cognition; wellbeing and visual reflection; community wellbeing and graphic co-creation; positivity, empathy and visual narrative; graphic co-creation and shared difficulty; graphic communication design and revival.



Don't worry – I'm fine

Sadia Abdisalam
University of Plymouth, UK

mental health
editorial
collage
identity

Sadia Abdisalam
Graphic Communication with Typography at University of Plymouth

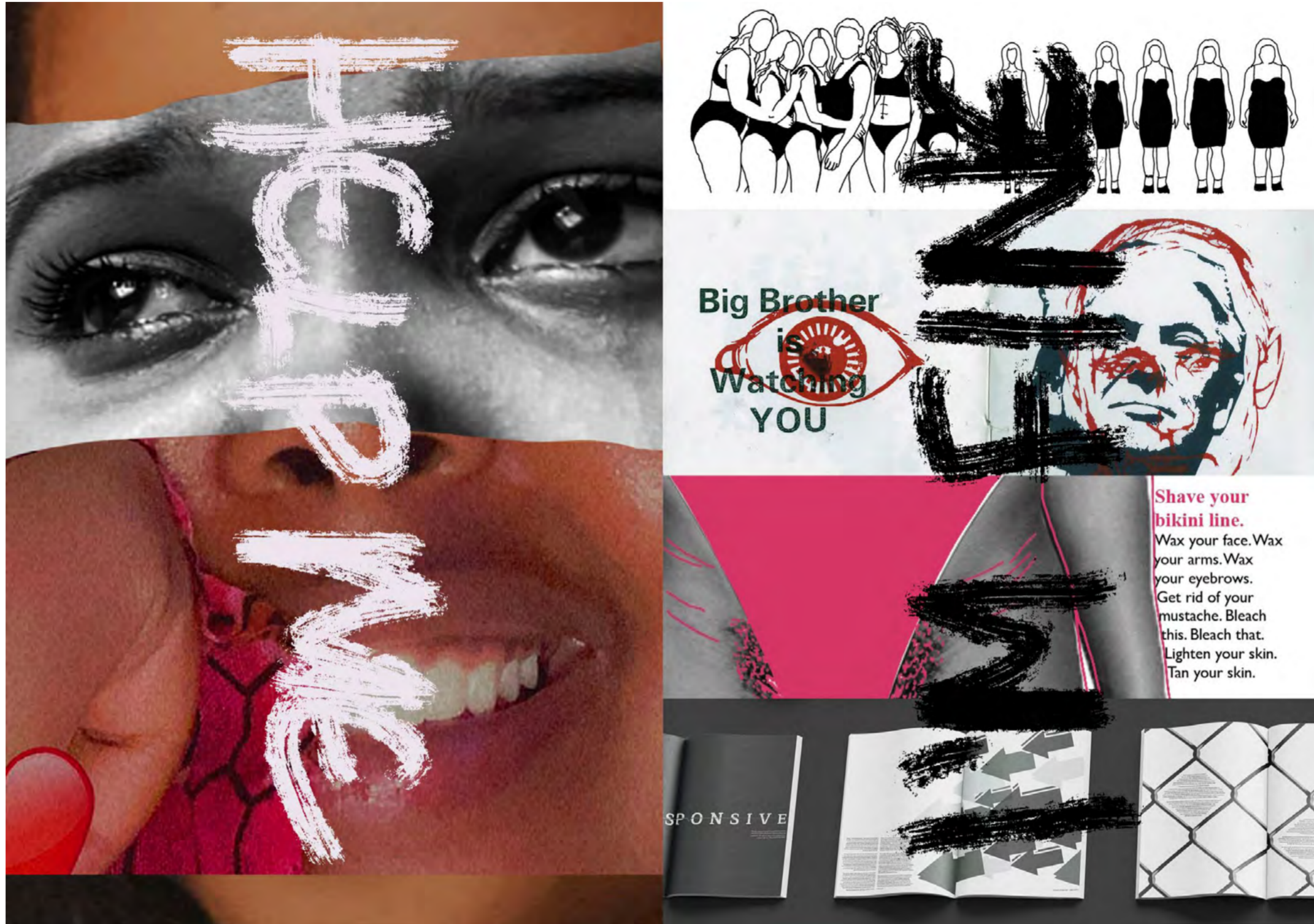
Don't worry – I'm Fine

Exposition:

Throughout the multiple lockdowns, we had to face as a world during this pandemic, it was a lot to take in and relying on technology to keep in contact with people was stressful. As an individual in isolation without my family, not having seen them for 8 months and not knowing when I could see them was difficult. It was slowly chipping away at me. Not being able to use my coping mechanism when you're trapped in your own head because you're trapped inside your house was hard. As someone that had anxiety from a young age, it was more of a struggle when stuff started to open because trying to understand what was normal and what wasn't, not being able to hug someone or be less than 2 meters apart was tricky but one thing that stayed the same was my escape in my design work. Learning what kind of individual I was and what kind of designer I wanted people to see me for, was what I figured out over the pandemic. Throughout all the negative - a positive came out of it. Design is a way to express what I have a passion for, and I found myself when I struggled and had negative thoughts and couldn't communicate in words. the best way to deal with it is to distract myself with what I love and that is educating myself on topics that matter to me and knowing the kind of person I am, whilst expressing it through design. Even though I struggle to socialise now at least I have way to escape my own head when it comes to design, that is why I designed this piece called: don't worry, I'm fine.

Behance: <https://www.behance.net/sabdisalanf873>

Instagram: [_s_a_design_](#)



Don't Worry – I'm Fine



Tom Ayling
University of Plymouth, UK

student
health
anxiety
processing
spontaneity
pessimism

Like many students participating in practice-led degrees, I found the transition from Graphic Design studio to childhood bedroom to be a jarring and unsettling one. As someone who is generally more anxious about health, I judged my reaction to the spread of COVID-19 beyond China in February 2020 as much more alarmist and pessimistic than other students. At the time, this level of concern was not something communicated publicly by my peers, so it was challenging to find a way of processing my feelings towards such uncertainty.

I chose to express my thoughts through a series of impulsive and spontaneous typographic designs. They allowed me to visually convey my moods and emotions in a time when they might have been perceived as overreactions, as well as creating an account of my personal experience of the onset of the pandemic.

Of course, in the following weeks and months, public perception of the virus shifted to a level of concern and fear that matched my own. This was an unusual position to find myself in, as the function of the designs—to express privately what I thought were irrational worries—was now redundant. Upon reflection, the scenario stresses the importance of the validation of our thoughts; especially ones that we feel nobody else is having. The pandemic forced a collective processing of fear and uncertainty in a way that I hope is remembered as the world attempts to reopen.

Tom Ayling

BA (Hons) Graphic Communication with Typography graduate
www.tomayling.design



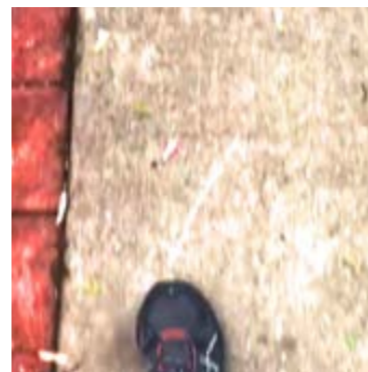


Jessica Barness
Kent State University
Ohio, USA

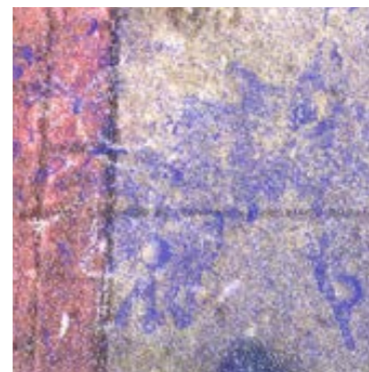
image
montage
typography
participatory
political
video



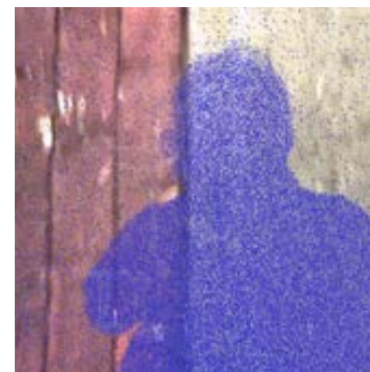
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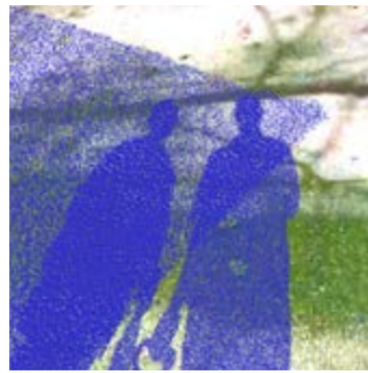
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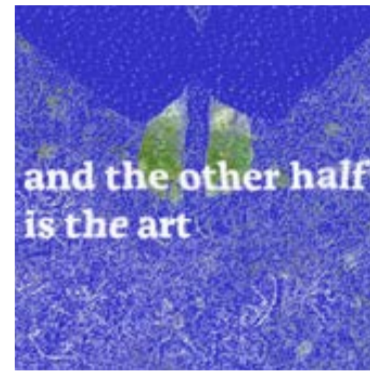
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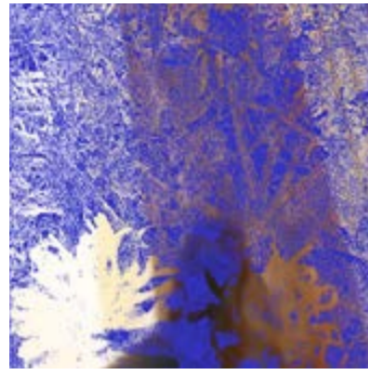
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00:17



00:19



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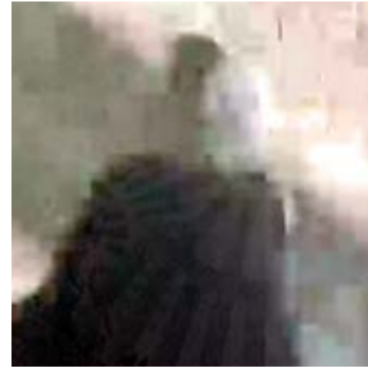
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00:32



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00:46



00:47



00:57

GROUND

Jessica Barness
School of Visual Communication Design
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Visual contributions:
Victoria Barness
Jordan Kauffman
Samantha Hudak
Terran Washington
Aaron Wilson
Heather Barness
Rachel Barness
David Roll
Maja Spahovic
Adam Barness
Caitlin Giambroni

<https://vimeo.com/425684098>

GROUND is a short-form video exploration of place, anxiety, and strife during late May of 2020. By this time, pandemic life had started to become routine, and at the same time, the sociopolitical frictions in the U.S. continued to grow. News of the murder of George Floyd ignited this project, which I would later title **GROUND**. I felt the urgency to create something (anything!) and recognized I couldn't do this alone. The work needed to reflect a collective experience of the times. A constant, if not also peculiar, omnipresence was the ground beneath each of us.

GROUND was produced in a fury over four consecutive days. I shared an informal call for visual contributions with friends and family, asking for footage of ground in the form of photographs, video, text, and so forth. Most people used smartphones to capture their ground.

I adapted their hi-res footage to lo-res bitmaps as a way to aesthetically portray disturbance and tension. I produced the audio using an online drum machine, and the polyrhythms that peak midway through the work further confound the message. **GROUND** features a quote from Hannah Arendt's *Crisis of the Republic* throughout the first half of the video; the rest of the writing is my own.

Some of my **GROUND** contributors later told me this project gave them something peaceful to do. In this time of crisis, slowing down and finding camaraderie became ways to support ourselves and each other. Being aware of our presence took on new meanings. The passage of time changed the experience of the pandemic and related/unrelated events. Time will tell how our activities have helped our resiliency.



One day at a time

Megan Culliford
University of Plymouth, UK

procreate
illustrator
graphic design
pandemic
motivation
health

Megan Culliford

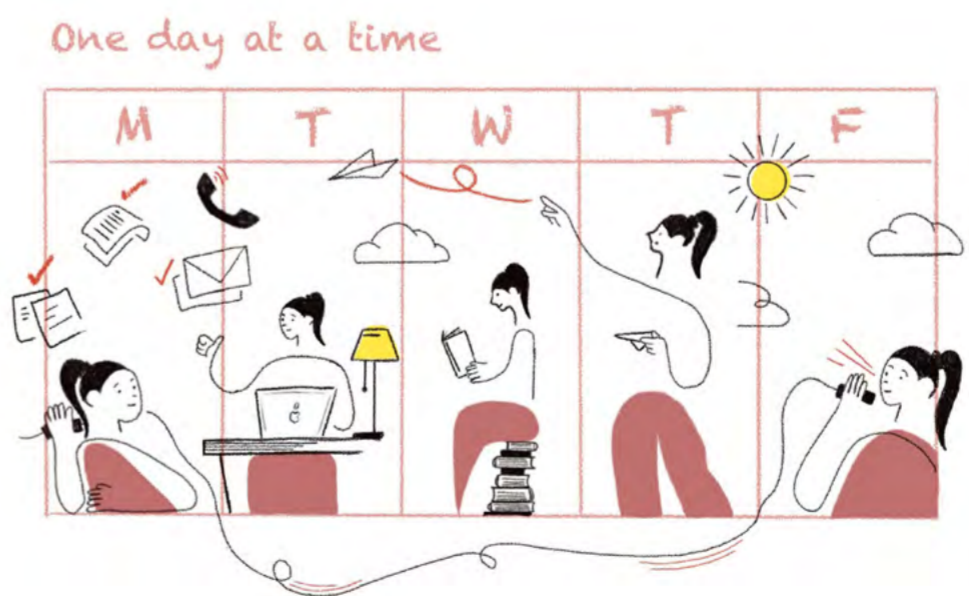
Graphic Communication with Typography at University of Plymouth

Exposition:

Over quarantine and lockdown I and many other people have found self-motivation very hard and struggle day to day. It's no wonder that Covid-19 has taken a toll on so many people's mental health. Especially over the last lockdown and through Easter I found myself in a rut and was very run down emotionally and physically. Through talking with family, friends and lecturers I found that making notes for myself and praising small actions helped get my groove back into graphic design and my day to day life. These notes included waking up and having breakfast at a regular time, getting outside for at least one long walk and trying to focus on one task for maybe 30 minutes out of the day. I found that trying to complete these three simple tasks each day gave me some routine back that I had previously been missing. Slowly learning not to be so hard on myself and to take each day as it comes. If I didn't get much Uni work done one day and instead spent the day doodling and painting, I didn't feel as down or was as harsh on myself, as I had done my three small tasks. Before I knew it I was becoming more motivated and 30 minutes of work became maybe an hour or two, my walks became longer as I would take my camera out with me or would take my sketch book down to the Hoe. Slowly things moved back into place and these tasks no longer felt like chores and I enjoyed doing them again. This feeling created some fun positive illustrations that are a reminder that you don't always need to have a structured path, you can take things one step/day at a time.

Instagram: megjgcdesign

Behance: Megan Culliford



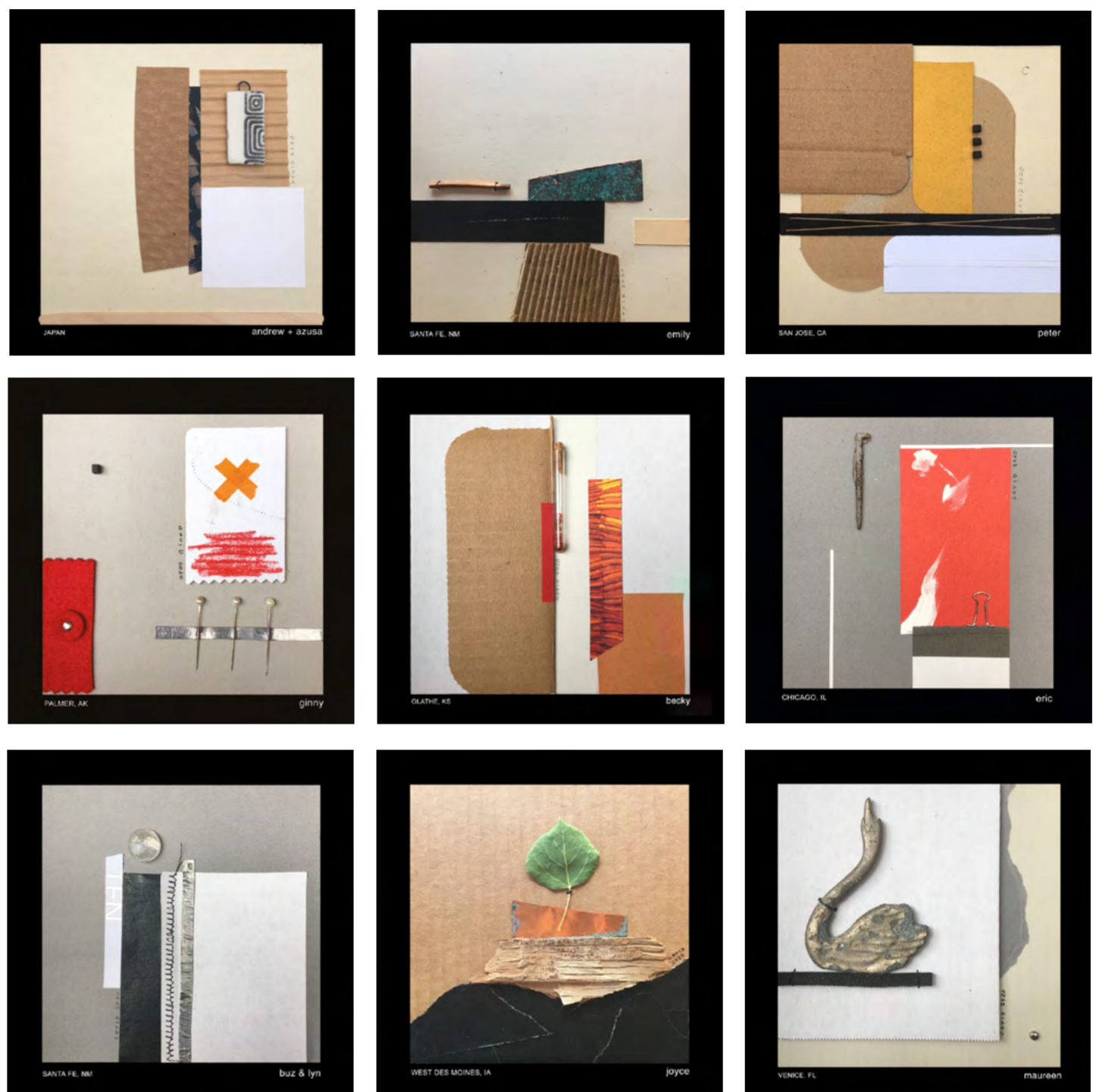


Rediscovering negative space

Stephanie Cunningham

Florida Atlantic University
Fort Lauderdale, Florida, USA

collage
covid creativity
negative space
found objects
graphic design



Rediscovering Negative Space

Designers understand the intrinsic value of negative space yet quarantine provided many of us with an unexpected and unfamiliar type of empty space. The unrelenting screen time brought on by online video meetings, teaching, and desk critiques crowded the mind's compositional space, while the inability to visit with friends or family opened a void and challenged our self-reliance. This series reveals the dichotomy of the experience: the challenges posed and the unexpected space to focus.

Living alone in quarantine, the distinction between home and work became diffuse. For relief, I turned to a card table set at a right angle to my computer desk and out of sight of the camera background—my private retreat. The table is equipped with design tools including a cutting mat, x-acto knives, rulers, and paper scraps as well as an oddity of small treasures. From these everyday items emerged collages of compositional studies.

Assembling the collages provided a satisfying meditative experience. Each is a compositional calisthenic that provided an endorphin reset for my screen-stressed brain. In keeping with quarantine, only items on hand were used. As time passed, the series provided a welcome pause and surprising revelations of meaning. The materials reveal a portrait of my quiet life in the scraps saved,

the food box bases, the shiny objects that demanded to be picked up, and the failed material experiments. Each collage was posted on my website where friends selected one that visually resonated with them. Gifting each collage nurtured connections in a time of social isolation. Each collage became a portrait of the chooser's taste and was often a revelation to me. The collages are named on the website with the recipient and location and then shipped to them. Viewing the named series reveals an unexpected map of my community and a reminder of meaningful connections.

These contemplative works (105 to date) provided me with a pause in which my designer's toolbox allowed me to create finite focus and solace in a time of uncertainty—valuable negative space.

www.stephaniecunningham.com/collage.html

Stephanie Cunningham
Professor of Graphic Design
Florida Atlantic University
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Invisible struggles

Sofija Gvozdeva
Dublin Institute of Design, Ireland

expressive typography
mental health
invisible cities
book art
editorial design



invisible struggles sofija gvozdeva

CITIES AND THE SKY 4

Summoned to lay down the rules for the foundation of Peritulia, the astronomers established the place and the day according to the position of the stars. They drew the intersecting lines of the firmament and the cards, the first oriented to the passage of the sun and the other like the axis on which the heavens turn. They divided the map according to the twelve houses of the zodiac so that each temple and each neighbourhood would receive the proper influence of the favouring constellations; they fixed the points in the walls where gates should be cut, forecasting how each would frame an eclipse of the moon in the next thousand years. Peritulia they guaranteed would reflect the harmony of the firmament, nature's reason and the gods' benevolence would shape the inhabitants' destinies.

Following the astronomers' calculations precisely, Peritulia was constructed, various peoples came to populate it; the first generation born in Peritulia began to grow within its walls, and these citizens reached the age to marry and have children.

In Peritulia's streets and square today you encounter cripples, dwarfs, hunchbacks, obese men, bearded women, but the worst cannot be seen.

gustatory bowls are heard from cellars and halls, where families take children with three heads or with six legs. Peritulia's astronomers are faced with a difficult choice: either they must admit that all their calculations were wrong and their figures are unable to describe the heavens, or else they must reveal that the order of the gods is reflected exactly in the city of mortals.

Invisible Struggles

In creation of this publication I aimed to give physical representation to often elusive emotional struggles in the hope that those who are suffering might find a reflection of their pain scattered in between the pages of this book and come to understand it a little better.

The publication is A3 in size in keeping with the ISTD brief requirements and is composed of mixed paper stock to reflect the idea of compiling the diary over a prolonged period of time.

Invisible Struggles is an experimental, art-house publication created for the 2021 ISTD competition entry and is a radical reimagining of Italo Calvino's 1972 novel "Invisible Cities".

Created during the height of the Covid-19 pandemic, this work is borne out of deeply-felt emotional turmoil, frustration and anxiety brought about by the prolonged social isolation and the suffocating existence within four walls.

Inspired by the non-linear structure and deeply reflective nature of the original novel, the publication is conceptualised as a personal diary of an individual recording their psychological journey through life, from despair to hope.

The pace of the publication was inspired by the methodical structure and progression of the song "Fake Love" by BTS.

1



invisible struggles sofija gvozdeva

Gradual deterioration of the mental state is depicted through stabilised typography and handwritten annotations that evolve and change throughout the journey.

Structure

The publication is structured so that each mental state finds a reflection in one of Calvino's "cities" that form the main volume of text act as an anchor to the story as the narrator undertakes his journey.

The "cities" are supported by three additional elements: poems, lyrics and handwritten annotations, each playing off the 'city' and adding on layers of meaning and possible interpretation; each element is positioned so that it directs the viewer's gaze, engages and encourages interaction with each page.

The handwritten annotations represent the voice of the narrator – the owner of the diary – and aim to visually express the change and deterioration of the mental states, acting as a visual guide through the story. This progression is similarly realized through the use of expressive typography with varying intensity.

3



Self-reflection 2021

Hedzlynn Kamaruzzaman
University of Plymouth, UK

self-reflection
visual art
design failures
experimentation
analogue photography

Self-reflection (2021)

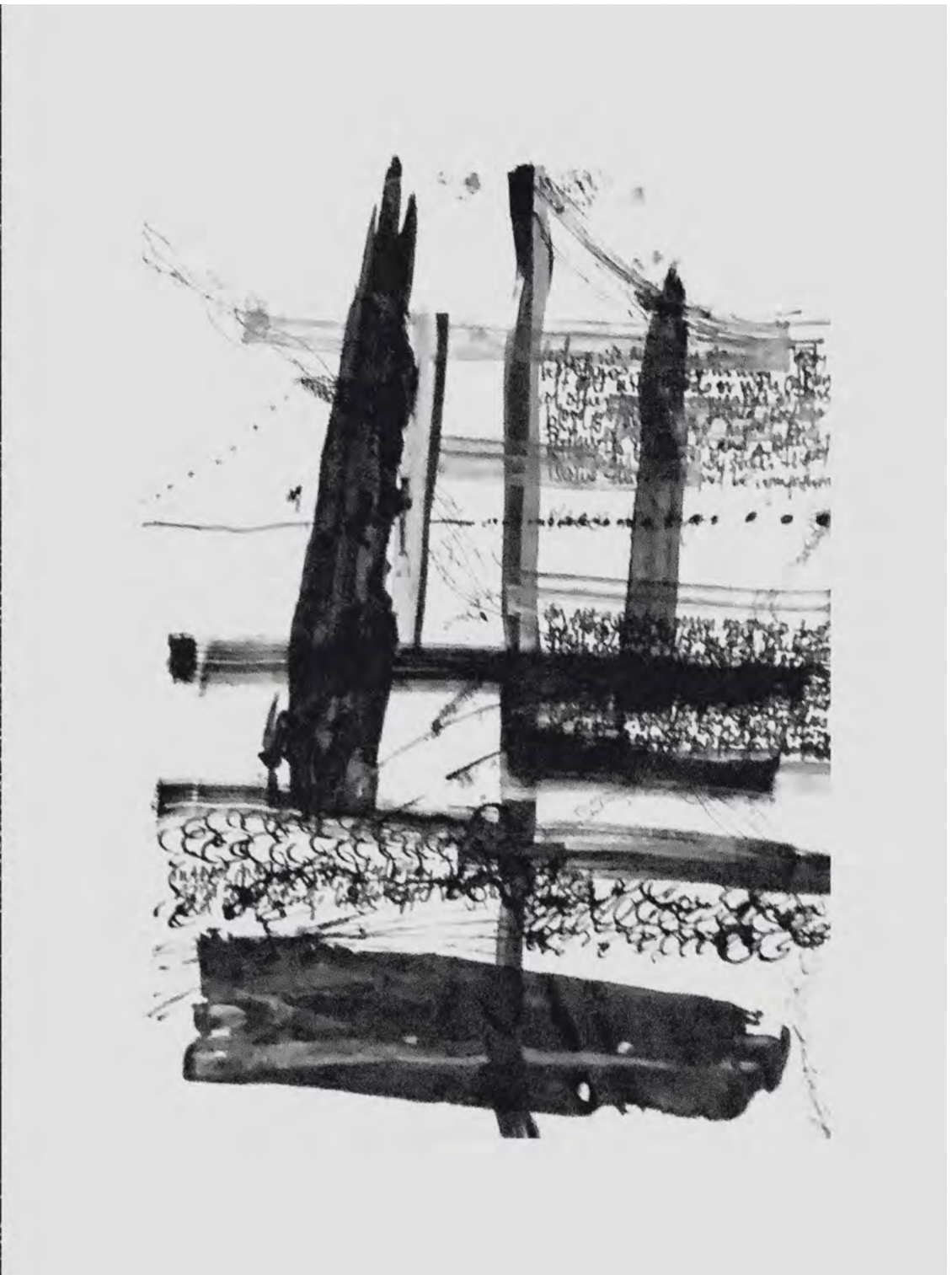
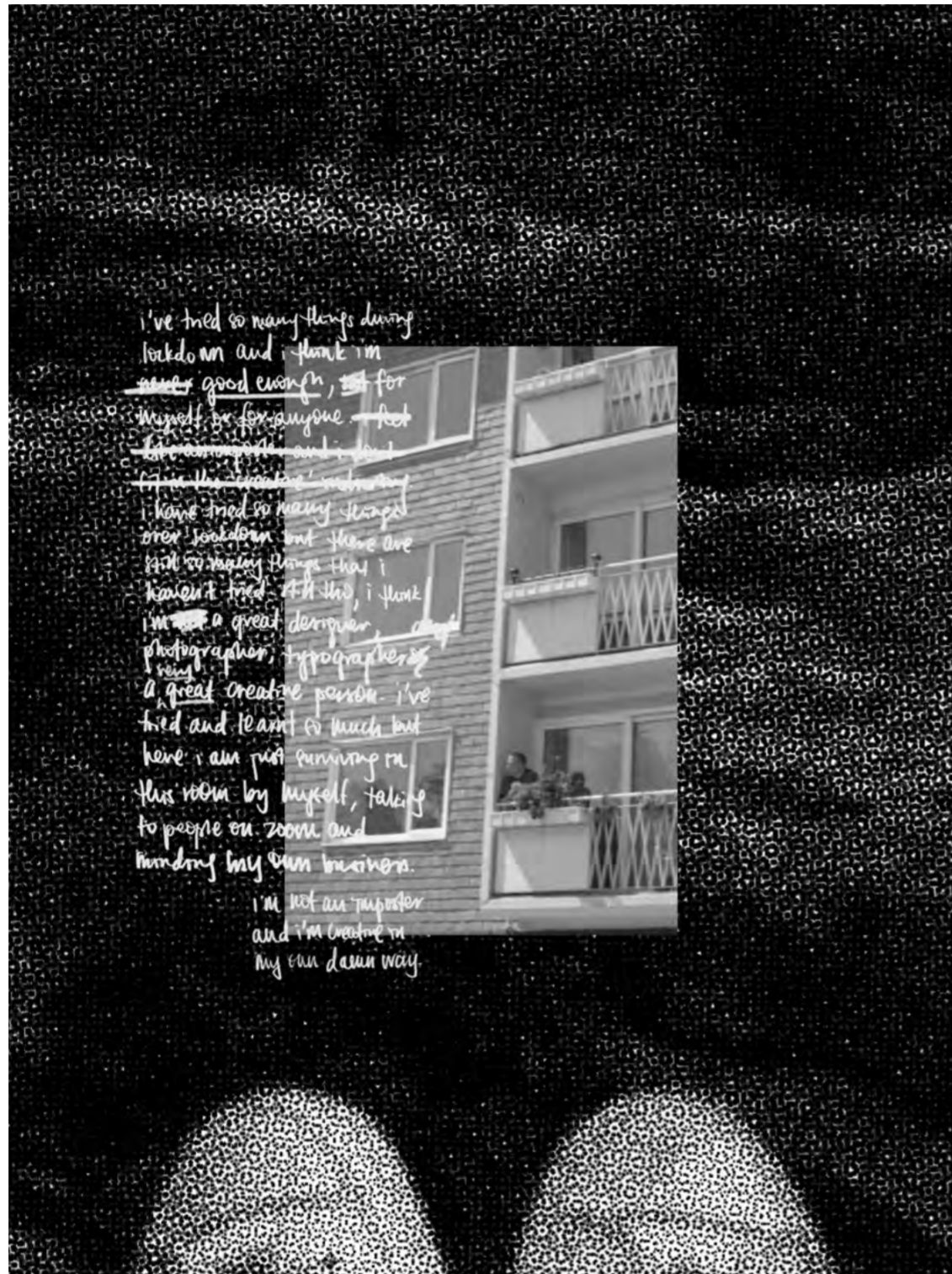
Hedzlynn Kamaruzzaman

Graphic Communication with Typography (University of Plymouth)

A lot of self-reflection was done during lockdown, when anything was barely open, and I felt alone, sometimes enjoying my moments of solitude. The pandemic got me thinking about what I can and cannot do. There was always this voice in my head that brings a lot of negativities in my life and telling me I am never good enough. I was being harsh on myself and reaching out to people was never an option. Yet, find that pouring my thoughts onto paper with different brushstrokes and images to express myself was therapeutic and found my coping mechanism. With the limited art supplies in my room, I was able to experiment and express in various ways by using different media to project my feelings and thoughts onto paper. It allowed me to try many techniques to communicate my thoughts; this resulted to persistence during lockdown and telling myself that I can function. I saw myself improving and slowly learned to take one thing at a time. I learned to be confident in myself and the things that I do.

Instagram: @hedzlynn.mareesya

Behance and LinkedIn: Hedzlynn Kamaruzzaman





Rajapinnalla / bad UI

Merle Karp

Aalto University, Otaniemi, Finland

motion graphics
human-computer interaction
bodily experience
wellbeing at work
work from home
ergonomics

Rajapinnalla / Bad UI

Video work exploring the effects of self-isolation and digital work on one's body at the interface (in Finnish: rajapinnalla) of human and computer.

Concept

Bad UI is a personal interpretation of a dysfunctional relationship with one's body during the self-isolation of contemporary pandemic times, exploring the themes of human-computer interaction, well-being at work-from-home and ergonomics of information work.

Background

In the autumn of 2020, I temporarily moved in with my mother while my partner was abroad for six months. There I lived in a small 8m²-room that could only fit a desk and a bed. During this time, my whole life from full-day lectures, work, hobbies (including dance lessons), volunteering, personal projects, social events and even my relationship were conducted remotely.

After 16-hour days spent in front of a screen, I began to feel like the computer was, in fact, using me. My mind and the computer worked together seamlessly, they were tirelessly focused on all of the tasks at hand. Only my body, which I hadn't used for much else than information work during that time, turned into a very poor interface for the computer to use my brain: it constantly had needs, aches and fatigues that needed attention and tending to, which interrupted my workflow.

In addition to having my mind constantly cluttered with scattered tasks and constant notifications from all channels, I eventually also developed tennis elbow. This meant that as an aspiring designer living a remote-only life, I really needed to start taking ergonomics and digital hygiene seriously.

Rajapinnalla / Bad UI

Video, 2021

<https://vimeo.com/571740199>

Idea, direction and video production: Merle Karp

Sound design: Leo Pahta

Techniques used: Clay, gouache, photogrammetry, 3D animation, motion graphics.

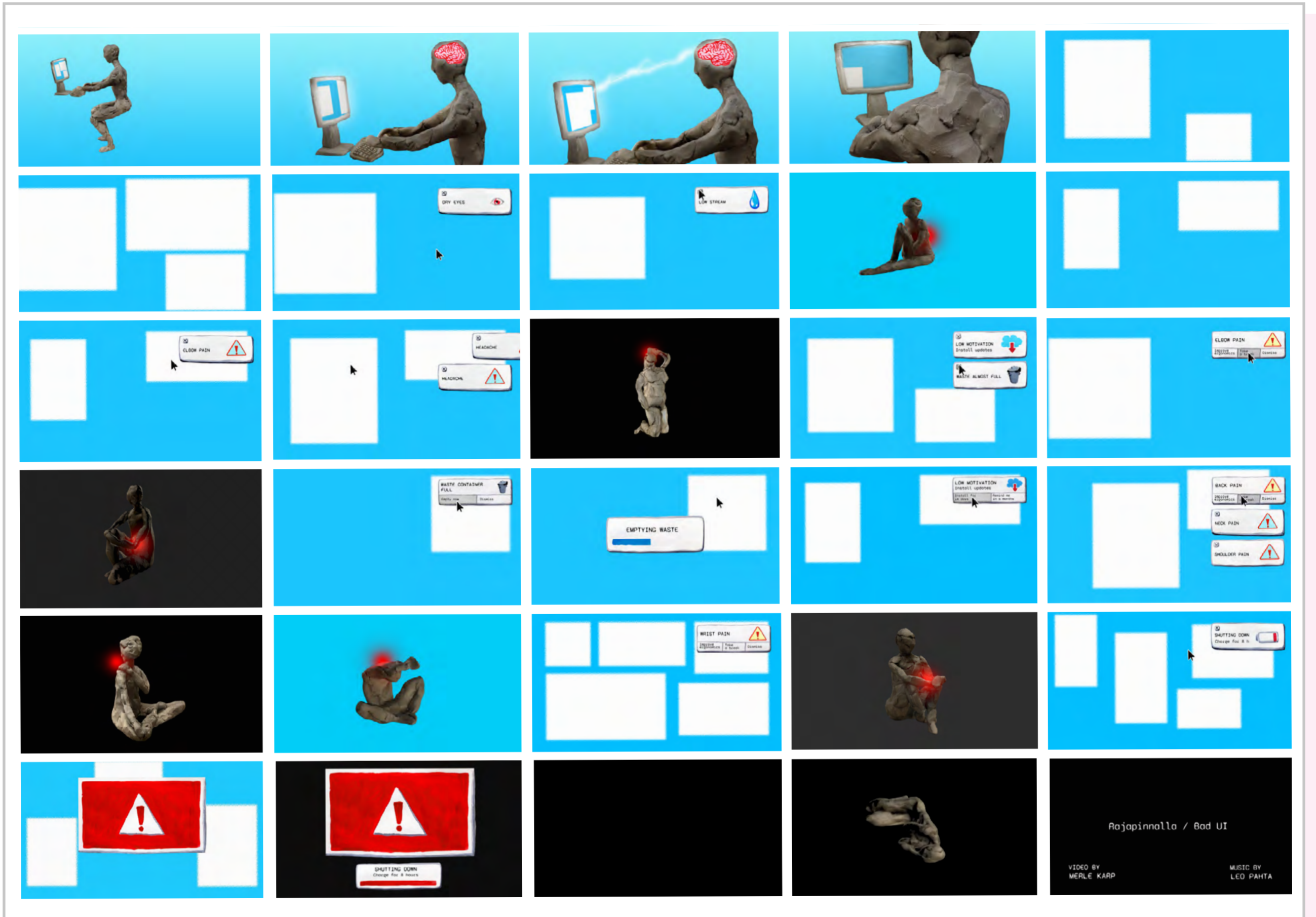
Creator

Merle Karp

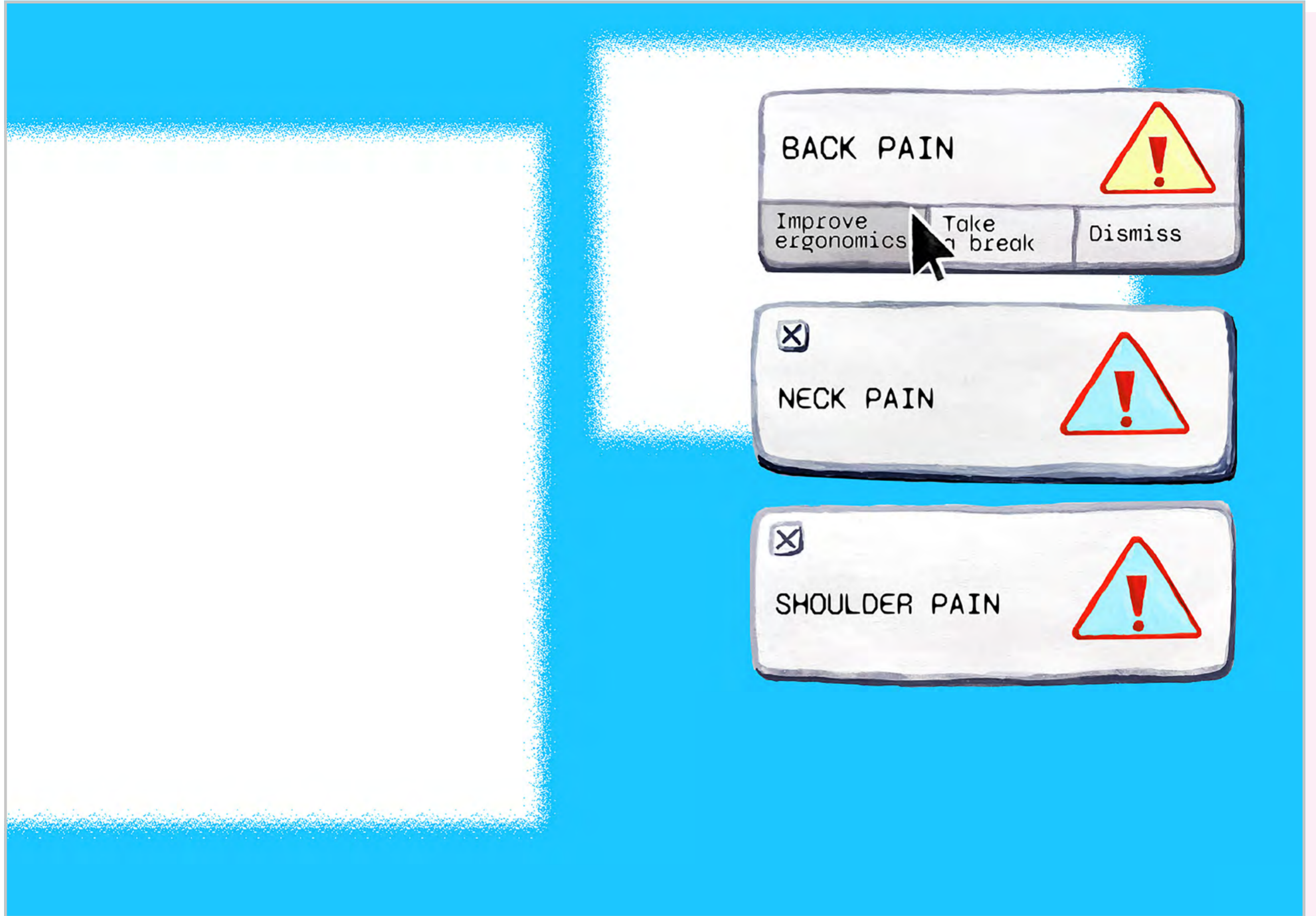
BA student of Visual Communication Design

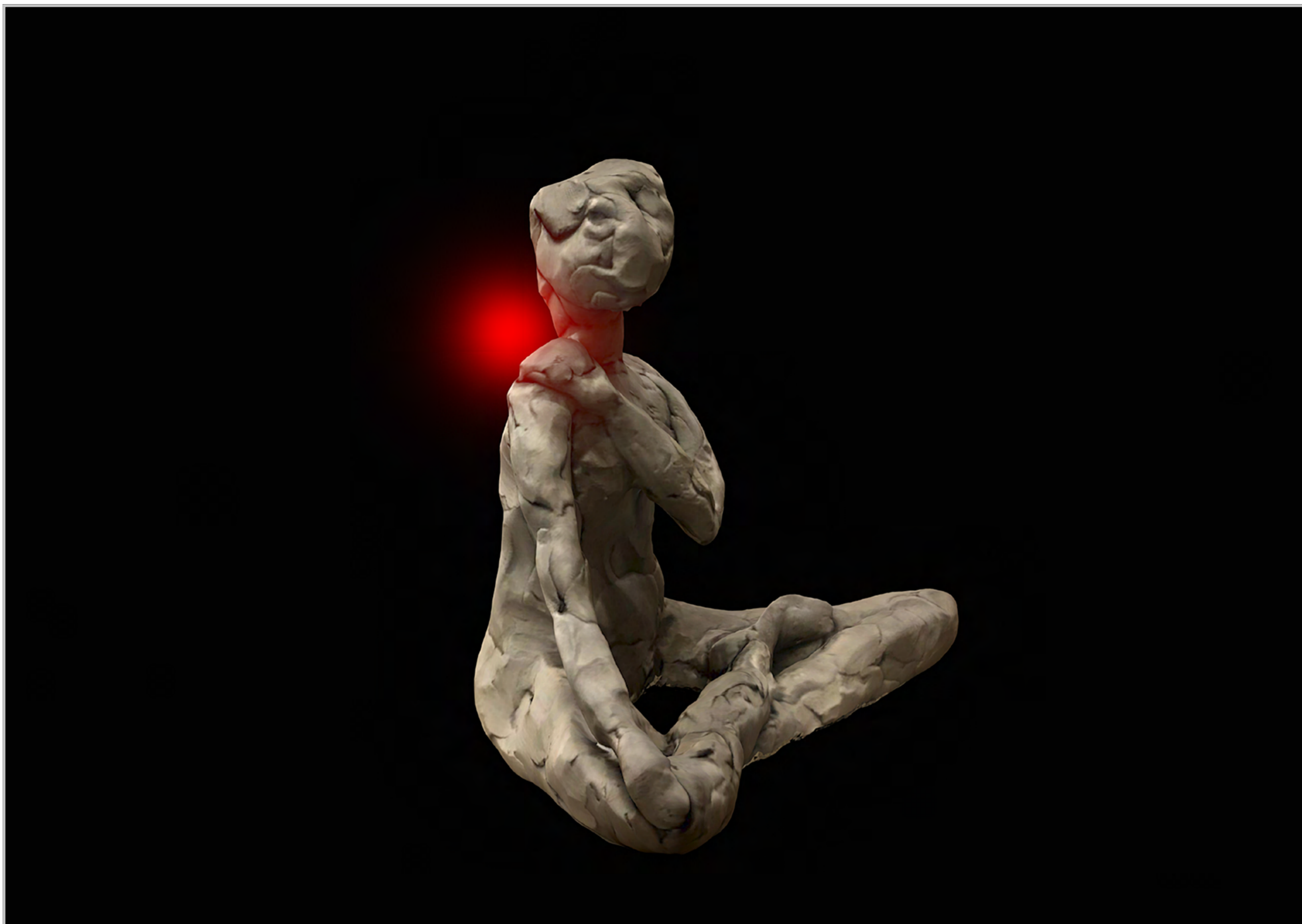
Instagram: @merlemoi

Website: merlekarp.com











Our quarantine

Erica V. P. Lewis
Hite Art Institute
University of Louisville, USA

pandemic
isolation
covid
quarantine
shelter-in-place



Our Quarantine

Erica V. P. Lewis

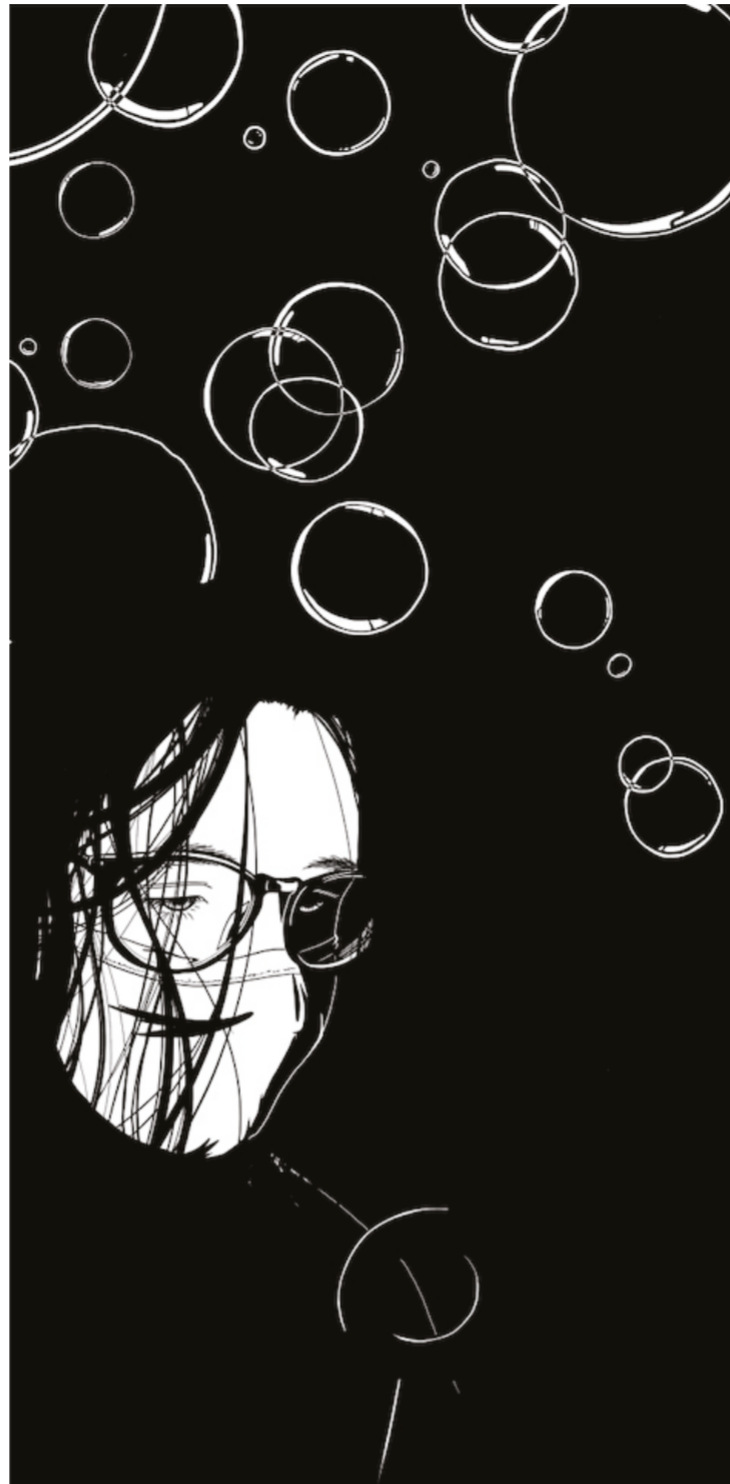
Our Quarantine captures moments of my time at home with my partner during the Covid-19 pandemic. As an artist who often draws on paper, this series diverged into digital drawings, originally done for situational convenience while without my studio. Thus, the pandemic was represented not only conceptually, but also within the medium. In drawing these images, I was able to cope with the realities that they represented, recontextualizing them into illustrations to memorialize moments while facilitating a personal detachment in order to digest the proverbial “pieces” a bit better.

I originally conceptualized these drawings as “venerations of the mundane,” yet the opposite seems true. Perhaps, there is an intermingled mix of veneration and lamentation, but their overall context is anything but mundane. Sisyphean cycles of domestic maintenance are mundane, but their presence as my daily Zoom background is not. My impulse to categorize university-mandated Covid testing and brand-new, potentially life-saving vaccines as “the mundane” is a compliment of this bizarre and surreal new “normal.”

Yet, in isolation, everything was recontextualized for me. Tissues and toilet paper, sudden commodities, became an outlet for pre-existing anxiety and self-concern. My kitchen became a studio, library, and office space. Devices became family dinners, movie theaters, and classrooms. Delivery services came to exemplify financial power dynamics, as some could afford to shelter-in-place while others were sent into instances of exposure to perform those same services.

Introspectively, I myself was recontextualized. Despite being fortunate enough to isolate with a loving partner, I also had to isolate with myself, which was a far less healthy relationship. Without the white noise of the daily routines in the world, I had to deal with my own anxious, cynical, and self-critical mind, echoing back and forth off of my apartment walls.





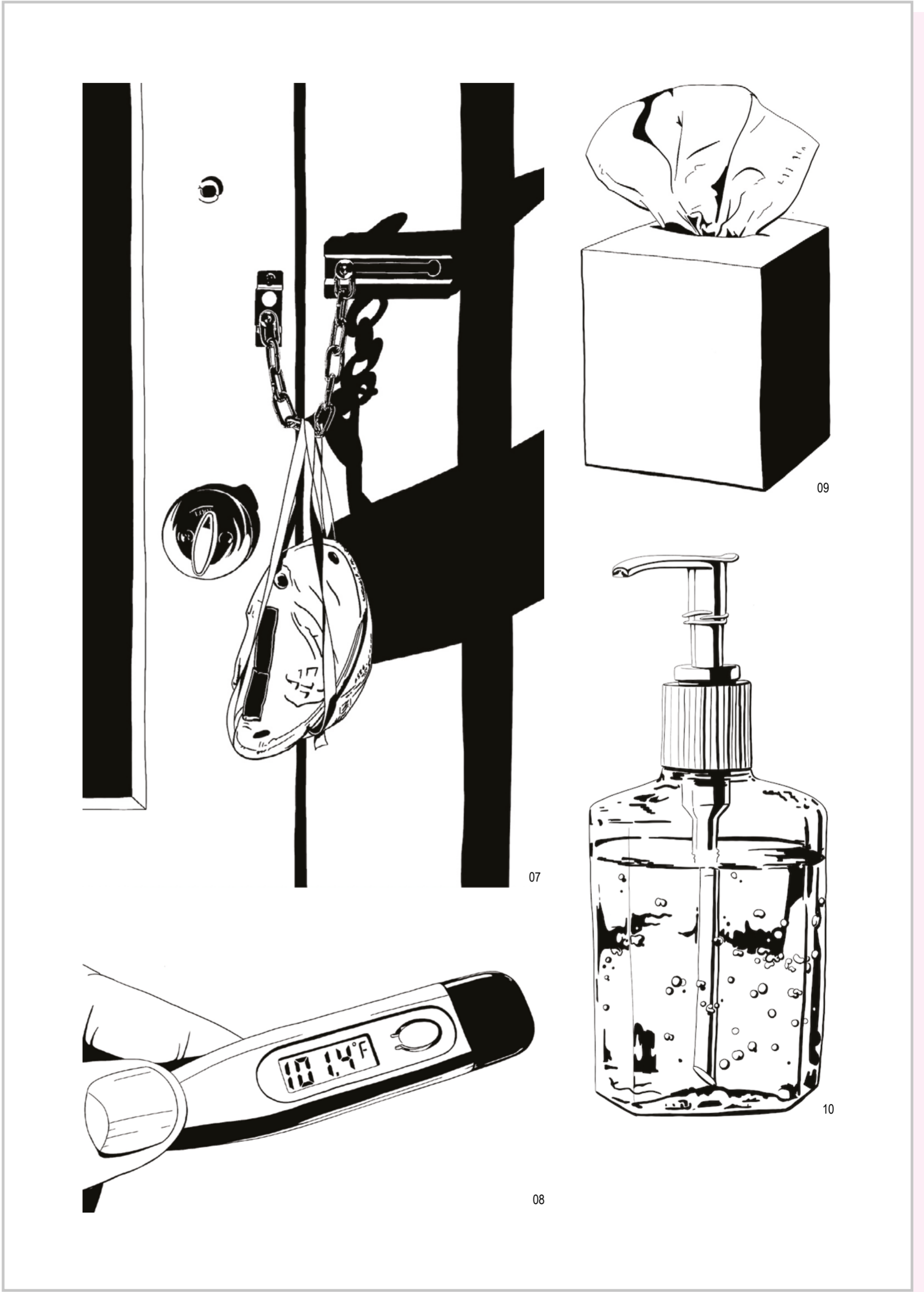
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05

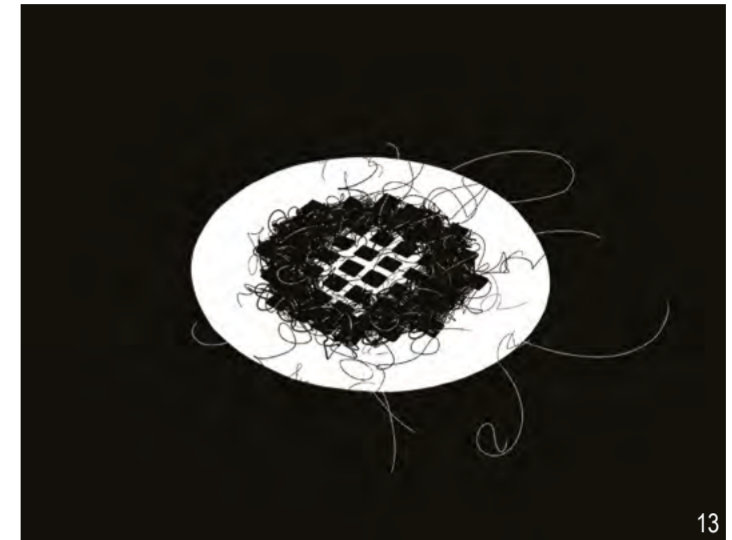


06





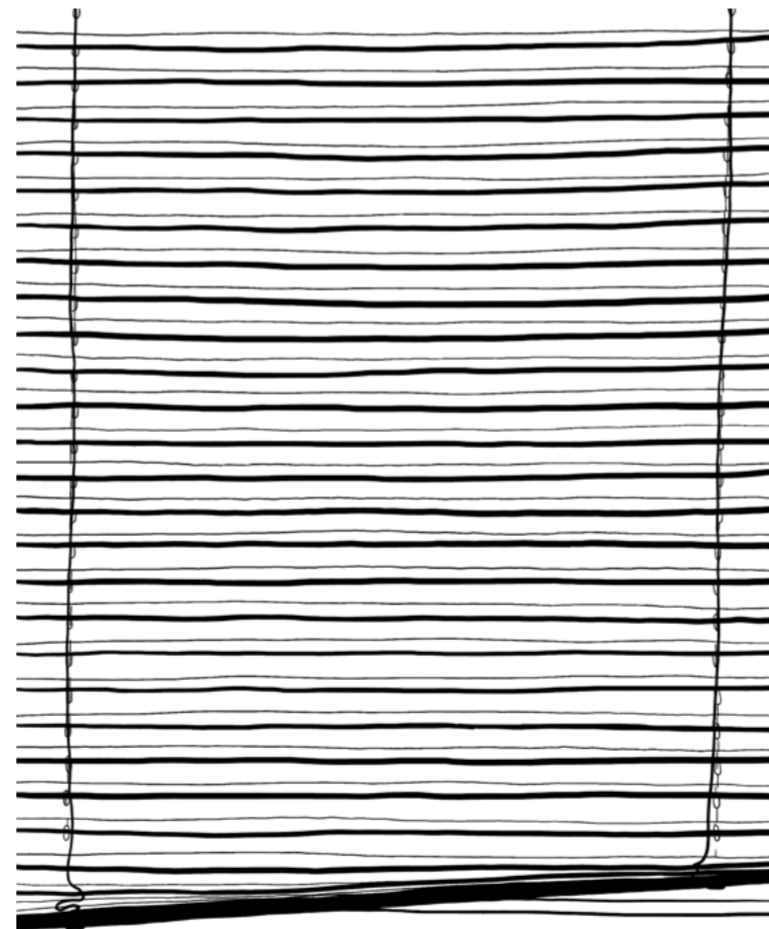
11



13

Image List

01. Is It Over Now?
02. Trying to Stay Positive... and Negative
03. 2020925
04. Effort is a Choice, Joy is Ephemeral
05. Quarantine with Me
06. A Heavy Reprieve
07. Grocery Run
08. Welcomed Side Effects of Hope
09. Icon #1
10. Icon #3
11. Comfort Zone
12. Behind the Looking Glass
13. The Mundane and Bizzarely Intimate
14. Icon #2



12



14



Kelly Salchow MacArthur
Michigan State University, USA

hope
fragility
gratitude
challenge
environment

KELLY SALCHOW MACARTHUR /// elevatedesign.org / salchow@msu.edu

Professor of Graphic Design
Michigan State University / Department of Art, Art History, and Design / USA

design statement :

I designed this poster with limited resources at my home, as the vaccines were beginning to be made available to the public in the spring of 2021. After a year of lockdown and isolation, it felt like we were finally turning a corner towards healing.

The months of remote living allowed me to more deeply appreciate the things, the people, and the places I love. It led me to more fully cherish small moments that otherwise would have stayed in my periphery. Hope, health, happiness—all can be fleeting and fragile.

The boldness of the red cross is meant to symbolize care and relief, while also expressing strength and reassurance. An image of clear sky steps upward, overcoming ashen ground in the background. As humankind faces challenges unlike ever before, we look toward revival as a global ambition.

KELLY SALCHOW MACARTHUR /// elevatedesign.org / salchow@msu.edu

Professor of Graphic Design
Michigan State University / Department of Art, Art History, and Design / USA





*Sensible nonsense:
collage as redesign*

Steven McCarthy
University of Minnesota, USA

collage
remixing
remediation
appropriation

Sensible Nonsense: Collage as Redesign

Steven McCarthy
 Professor Emeritus
 University of Minnesota
 USA
 smccarthy@umn.edu

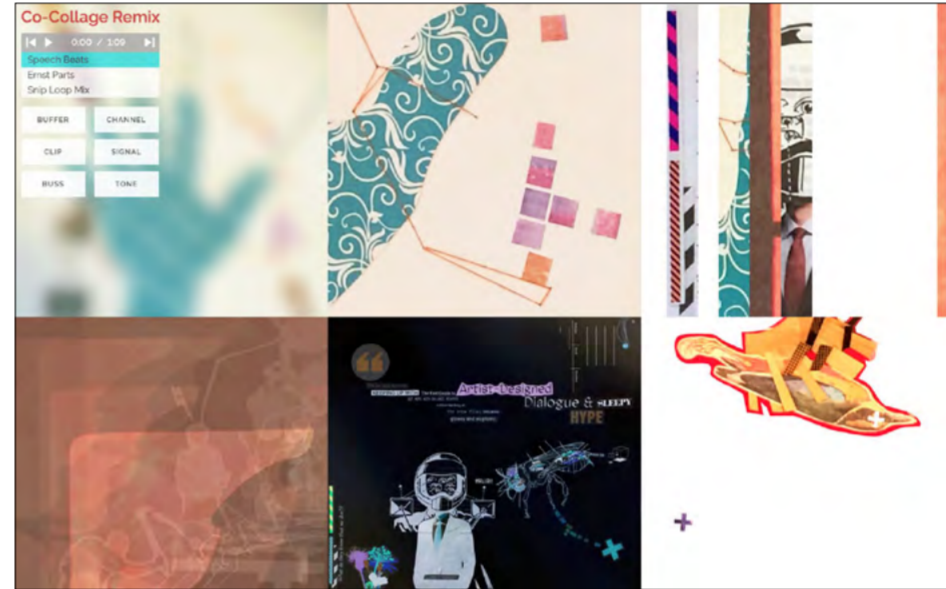
1

Co-Collage Remix, 2020
 collagingcollage.com

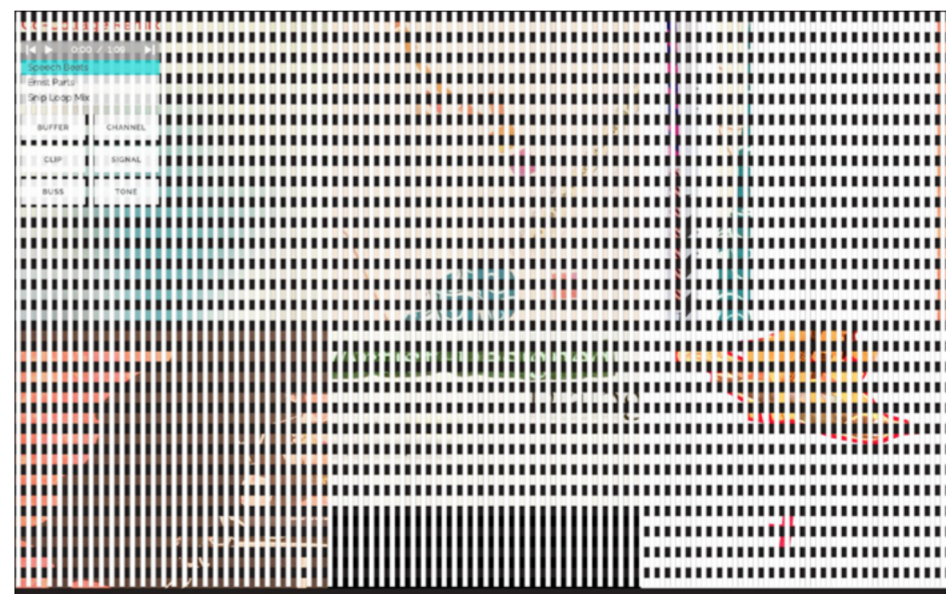
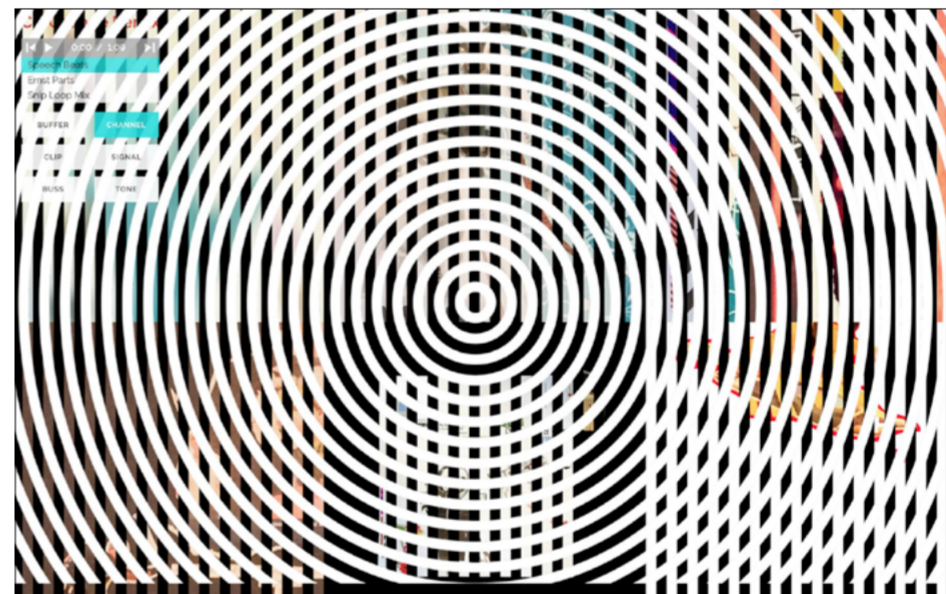
This is a collaborative creation with design educator Jessica Barnes based on analog collages that we traded back and forth. The joy of collaboration during the pandemic is getting to work with a friend and colleague who is otherwise also isolated.

The final piece is a digital work that features animation, sound and interactivity. Users can toggle layers of patterns that reveal and obscure parts of the animated original collages, and turn the sound (both music and spoken word) on or off. The experience is whimsical, textural and sensory.

Co-Collage Remix has been juried into the exhibit All Together Now: Sound x Design at the Design Museum of Chicago, opening in November 2021. Two analog collages will be exhibited with the interactive work.



screens from mobile device, 2020



screens from laptop computer, 2020

Sensible Nonsense: Collage as Redesign | S. McCarthy

2

UNTITLED COLLAGE SERIES, 2021

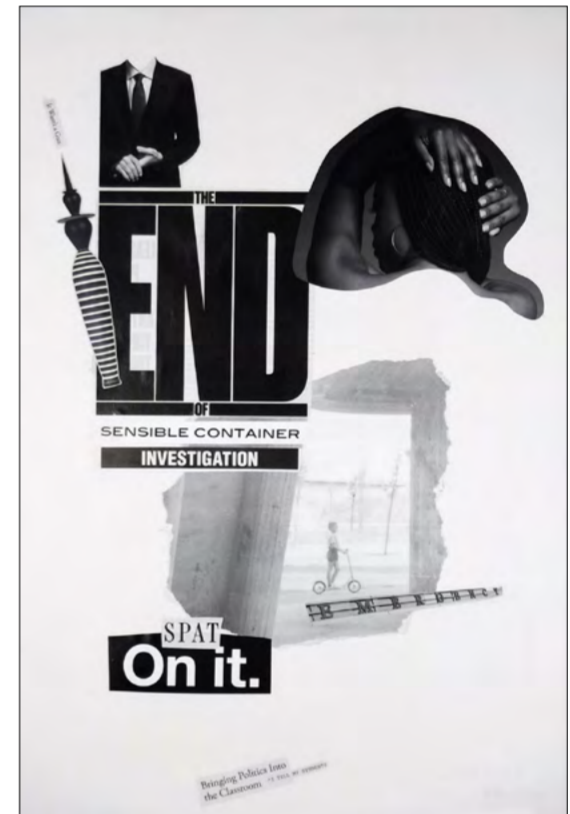
Collage is a method of combining disparate visual elements, typically cut and torn paper glued to a substrate. Existing images and texts are then remediated into new meaning and expression through juxtaposition. Often credited to the early and mid-twentieth century artwork of Georges Braque, Kurt Schwitters, Hannah Höch and John Heartfield, for example, collage methodology has since been embraced across media. Band Negativland's experimental music and film, the sampling common in hip hop, and author Kenneth Goldsmith's 'patchwriting' are examples of collage's influence.

Collage-making was my pandemic coping strategy – elements of the past were remixed into speculations on an unknown future. In a way, collage is 'un'graphic design as it reverse-engineers the considered layouts of others.

This submission shows collages created by hand – imprecision and happenstance were embraced. Besides being inventive formally, I delight in proposing new meaning and emotion through image and text relationships.

These images are from an ongoing series of paper-based collages, done in 2021. The image and text sources were various books, magazines, product catalogs and junk mail. The focus is on both the content – literal and figurative meaning – and on formal aspects of design such as color, shape, composition, hierarchy and emphasis. Some collages were limited to specific color palettes.

All are poster-sized at 15 x 22" (38 x 56 cm) and on high quality printmaking paper such as Arches and Rives. The collage series has over three dozen works. They were made in my home studio in Minneapolis–St Paul, Minnesota, USA while my big dog Ike watched with mild curiosity.



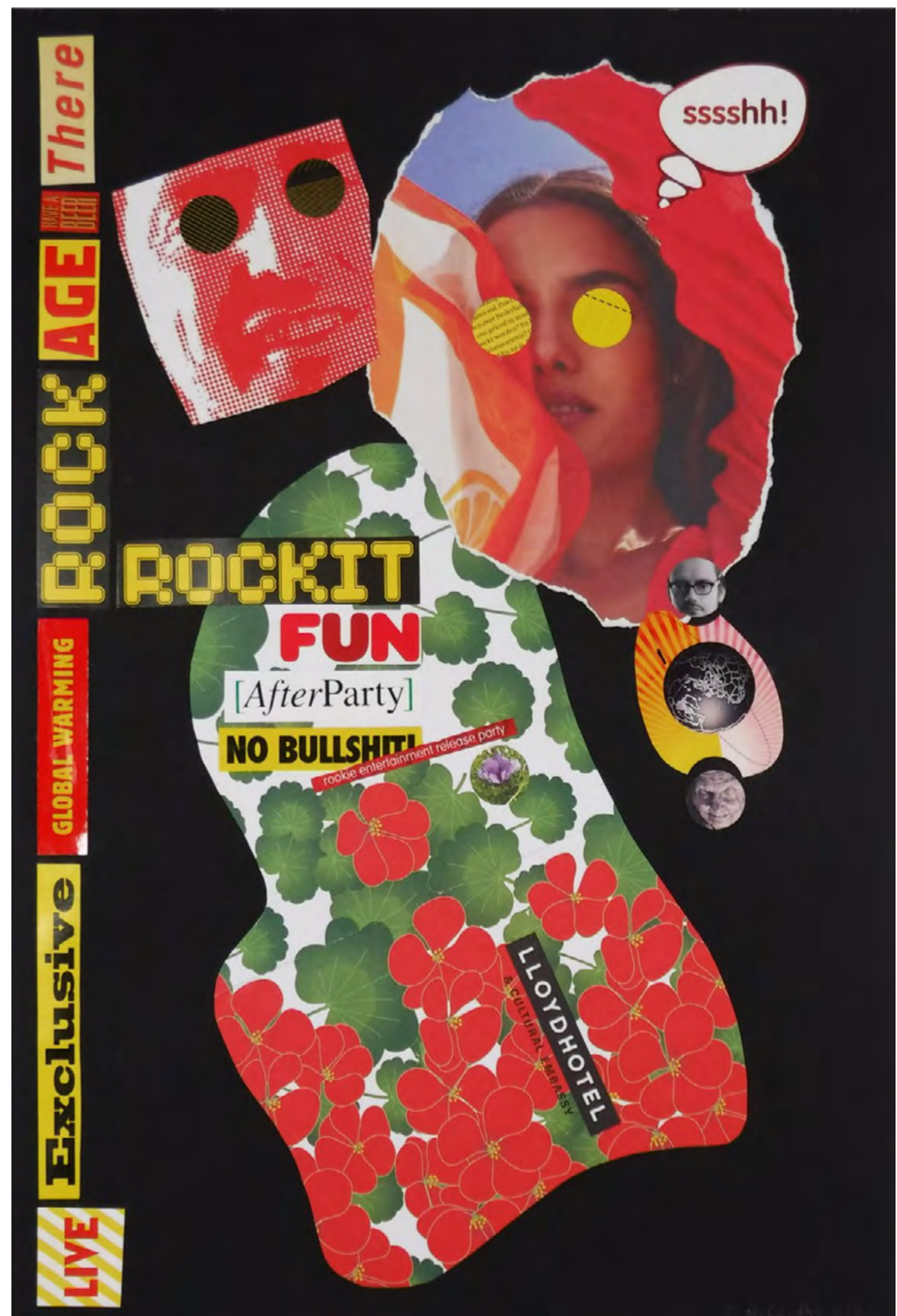
untitled collages, 2021

Sensible Nonsense: Collage as Redesign | S. McCarthy



untitled collage, 2021

Sensible Nonsense: Collage as Redesign | S. McCarthy



untitled collage, 2021

Sensible Nonsense: Collage as Redesign | S. McCarthy



untitled collage, 2021

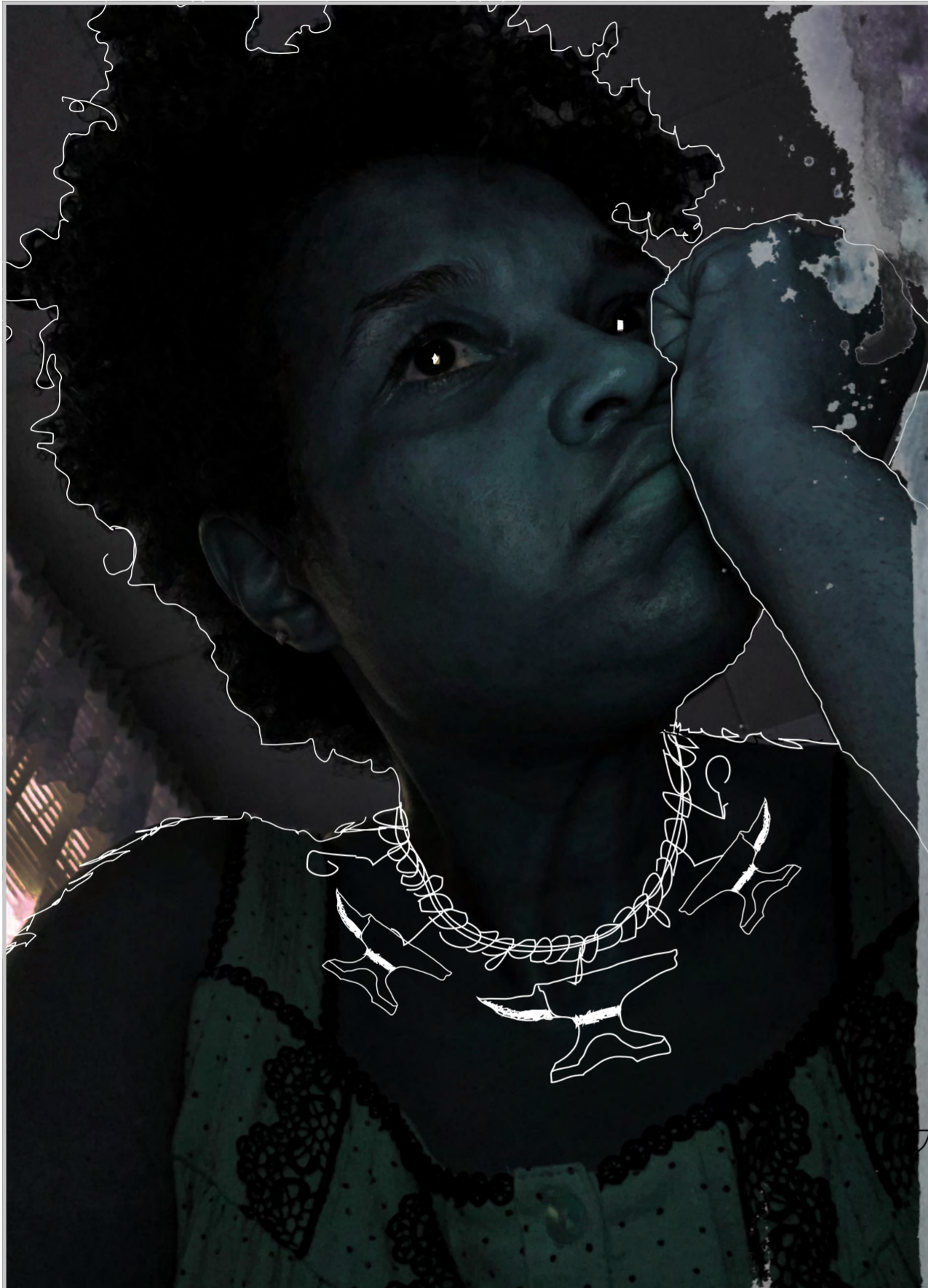


One of those rare mornings

Shelly Mayers

Barbados Community College, Barbados

barbados
caribbean
covid-19
climate change
natural disasters
student project



i don't want to teach.

Here we are again ...

Mass Opinion

Our profession is considered so noble and sacrificial that many believe that we are invincible. That first day I didn't want to teach occurred in February when Barbadians were really dying from COVID-19 and I was nursing a stomach bug weeks prior. This was the first time in a decade that I felt ill. Furthermore, I had accepted another post which included the preparation of presentations with unrealistic deadlines for seven weeks. AND WOW! What came next to our island!

One of those rare mornings, 30 minutes before the start of my class - still sitting in my nightgown,

...mustered the energy to perform my duties.

Eventually I make a mad dash and tidy myself though the screen stays off. I put on my happy voice and as I ask them questions no one is answering. Don't they understand that I HAVE to show up and make it work? The least they can do is respond and show some updates!

I dismiss the class in under 60 minutes. The point is, I showed up and not for one second did I let on that I didn't want to be there... just

like

them.



|Ag¹⁰⁰|

Shelly Mayers

Escapism

January 23th - In the midst of the lockdown, the semester begins, and I decide at the last minute to give them a fun task. In the age of buzz topics and projects heavily geared towards design thinking, the user, empathy, inclusive design and so on, we go in the opposite direction. Yes... using design for design's sake is needed right now. A project I drafted exactly 10 years ago is revived from the archives to loosen everyone up.



Chaya becomes a thief of the art world. She is caught, escapes and makes her way to the Amazon.

CHAYA SMITH
 Barbados Community College
 BFA Graphic Design
 First Year Student
 Tutor / Shelly Mayers

the assignment.

“Excuse me Sir/Madam I come from Barbados.”

“I am trying to get to the

- Moon
- Toilet
- Amazon

and this is my passport.”

(With a little stretch of the imagination)



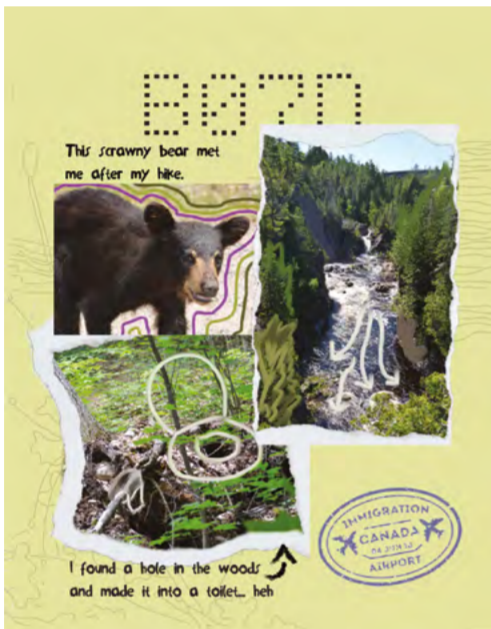
Escapism



Travel in the region has gone to the toilet, yet Abigail fondly remembers a trip to Canada.

ABIGAIL LUCAS

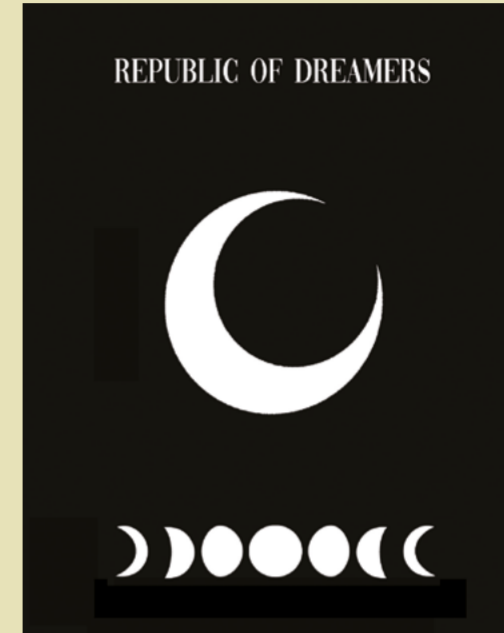
Barbados Community College
BFA Graphic Design
First Year Student
Tutor / Shelly Mayers



Tia works for NASA and visits outer space. While listening to K-Pop she remembers Earth, longing for walks on the beaches of Barbados.

TIA BECKLES

Barbados Community College
BFA Graphic Design
First Year Student
Tutor / Shelly Mayers



Strike 2 . Ash EVERYwhere...

January 25^h - When day turned into night. The La Soufrière volcano located on the island of St. Vincent erupted three times and in a rare phenomenon, the wind direction changed, blowing the ash towards the island of Barbados. Another apocalyptic descent. Is the Almighty trying to tell us something? Locked up even tighter for what felt like an eternity eating ash grit while sweeping, mopping, watering and shovelling. This is a view of the sea.





Strike 3 . Hurricane Elsa...

July 02nd - A tropical storm called Elsa escalates into a hurricane sweeping through Barbados with winds travelling up to 90 mph. 'Bim' has not seen a hurricane since the passing of Janet almost 66 years ago. Elsa made her way through the Lesser and Greater Antilles, towards the eastern coast of the Unites States of America.

The bereft must fend for themselves.

Our beloved 'Chattel' homes may be at risk of disappearing from the landscape as weather patterns become increasingly
A G G R E S S I V E

Barbados Community College
BFA Graphic Design
Shelly Mayers - Course Leader
E-mail: shelly.mayers@bcc.edu.bb
www.bcc.edu.bb



Daily comics for charity

Sima Elizabeth Shefrin
Gabriola Island, BC, Canada

comics
graphic medicine
community
connection
dog

For much of my artistic life, I have created fabric pieces visually addressing political and humanitarian issues, www.stitchingforsocialchange.ca. I have also designed and facilitated community art projects such as the Middle East Peace Quilt which shares visions of peace in Israel and Palestine, www.middleeastpeacequilt.ca. My art has always been my public voice, expressing my beliefs and values with as large an audience as I could reach.

In addition I have illustrated three books for young people, and two for adults. The first four are illustrated with cut paper collages. <http://www.stitchingforsocialchange.ca/illust.htm>. My most recent book, *Embroidered Cancer Comic*, https://uk.singingdragon.com/products/embroidered-cancer-comic?_pos=1&_sid=d4945067e&_ss=r, tells the story of our life after my husband's prostate cancer diagnosis. The illustrations are hand-embroidered line drawings.

As Covid-19 invaded our lives I found myself drawing monsters. Every morning I would listen to the Covid news and then express it as a monster. My drawings were painful, private, not for public consumption. I did this for 69 days and then it was over.

Since last August, directly in response to Covid, I have been drawing and e-mailing out daily comics. I have subscribers in eight countries and have raised thousands of dollars for charity. I draw about life during Covid, about our art practices, our garden, our politics and our dog. The comics are positive and hopeful, and a way of connecting, a contradiction to feelings of isolation and despair. The correspondence from my readers tells me that the comics brighten their day and bring smiles in a challenging time. <https://youtu.be/4mzUjFkM7yM>. I try to answer every letter and through this have built myself a community, which would not exist if it wasn't for the pandemic.

You can see more comics and hear me talking about the project at <https://www.youtube.com/watch?v=NMTzSLcxiPo>.

Sima Elizabeth Shefrin, June 2021
simaelizabeth@gmail.com











*Love letters to myself
in the time of Covid*

Angelica Sibrian
University of Illinois
Urbana-Champaign, USA

refuge
joy
identity
duality
design
edge



4-2-20



4-28-20



4-4-20



5-3-20

LOVE LETTERS TO MYSELF IN THE TIME OF COVID.

This is not a design artifact.
This is not a critique.
This is not about pedagogy.
This is not about technology.

This is an anecdotal journal for a person of color in the design industry.

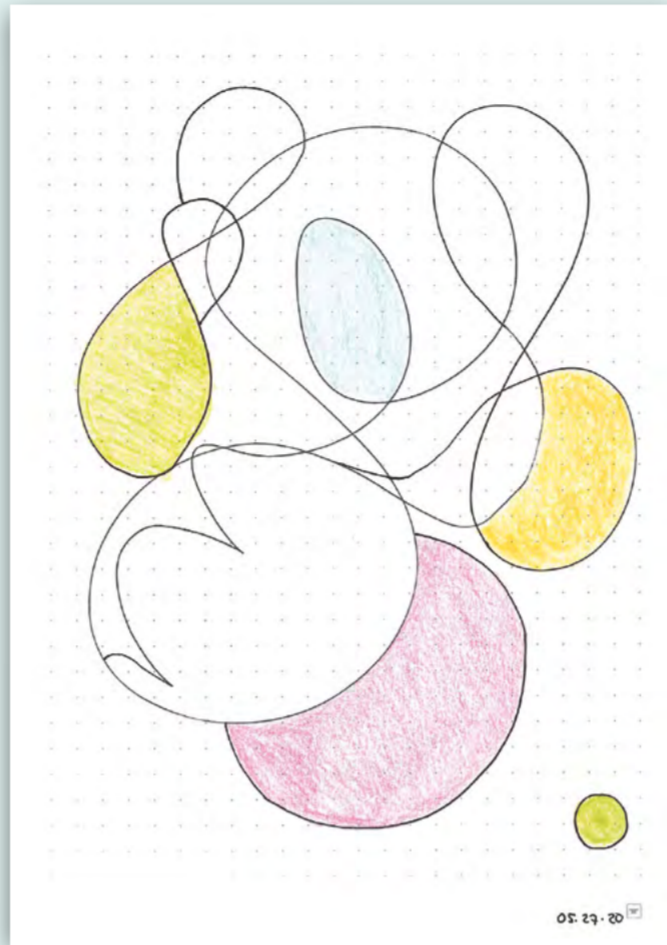
This is a snapshot of someone struggling ... trying to keep up.

This is about a rookie educator trying to be the best instructor for students.
This is about someone going all in on education, technology, career, systems
until ... nothing.

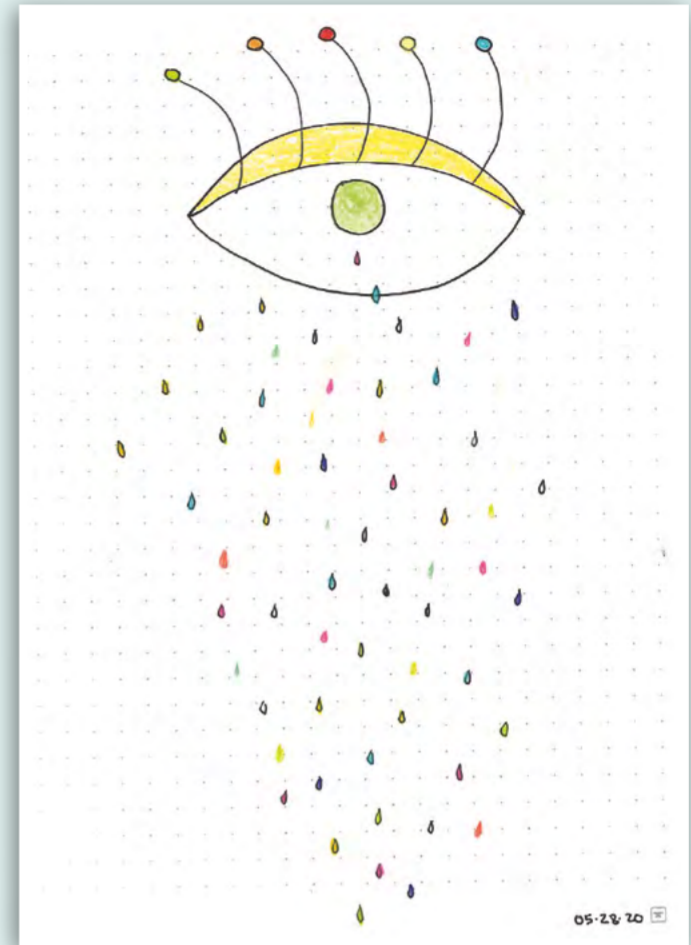
This is happiness within the confines of this society.

Refuge.

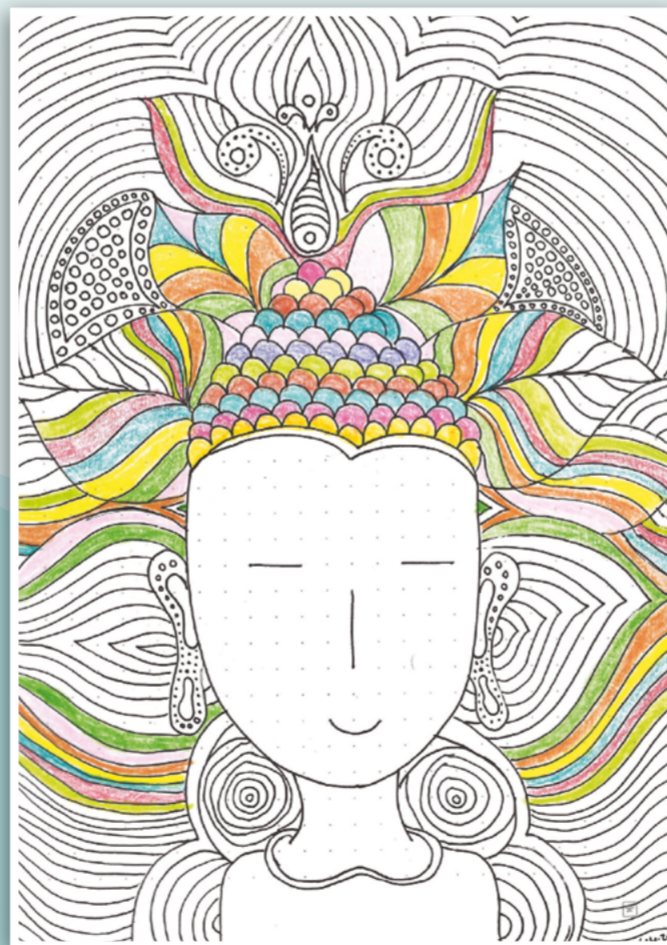
ANGELICA SIBRIAN | University of Illinois, Urbana-Champaign



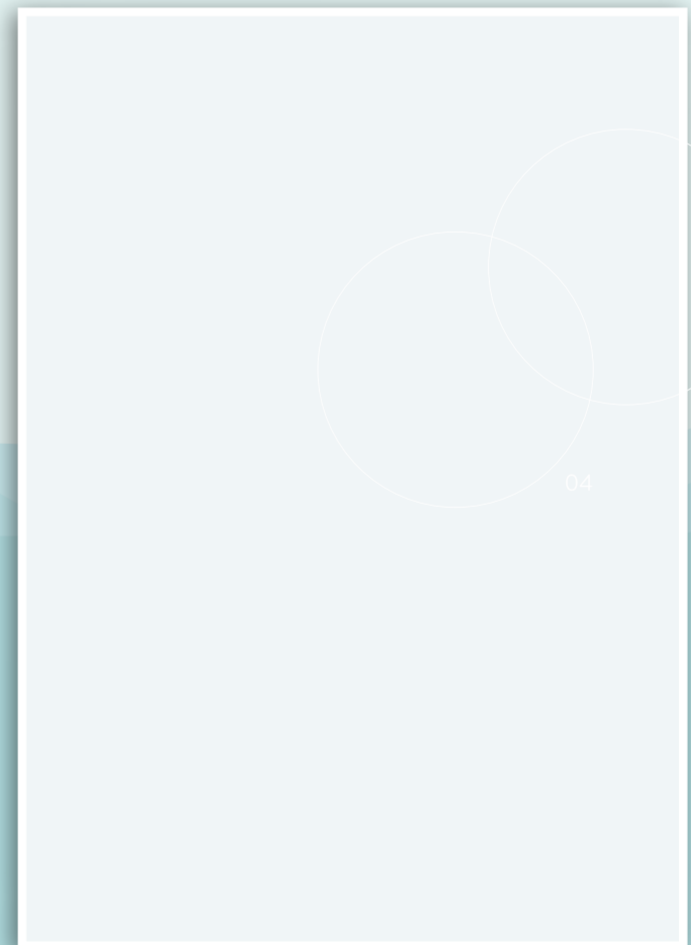
5-27-20



5-28-20



6-4-20



7-7-20

(BREATHE)

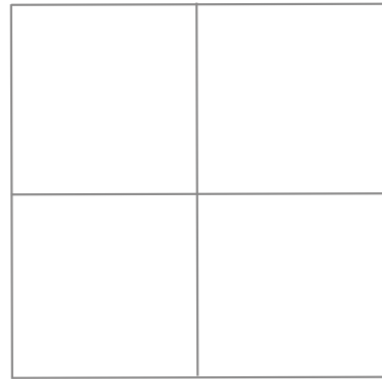
University of Illinois, Urbana-Champaign | ANGELICA SIBRIAN



Argo: wandering Dartmoor

David Smart
Devon, UK

dartmoor
sensation
collage
landscape
grid
division



ARGO WANDERING DARTMOOR

Some sources refer to ARGO, taking Jason in search of the Golden Fleece, as the first ship to set sail.

Leaving academia in late 2018, another journey began – another sea to cross. To start, I walked for hours, discovering paths the working week had never allowed time for. Home, on Dartmoor, was my point of departure. I found a different moorland and saw new combinations in the landscape.

I was preparing for something.

Locked down in Spring 2020, I sorted boxes, looked at past work, changed perspectives. I found some old CD covers for the ARGO record label designed using a grid of squares which could be filled in endless ways.

I began to look at the moor – archaeology, field systems, rivers, tors, woodland, vegetation – through this ARGO grid. I don't really know why? Perhaps to help analyse the properties of points, lines, surfaces and solids unique to the Dartmoor landscape.

I now see rain blurring or defining distant horizons. Molinia and bracken soften the geometry of reaves or consume whole hillsides. Continually distilling and often posting a 'square' on Instagram, visual relationships simplify in my mind. There are moods I want to capture – the sensation of moorland, rather than anything representational.

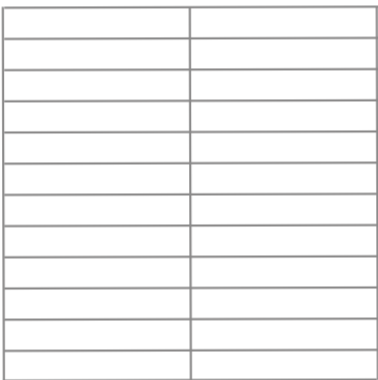
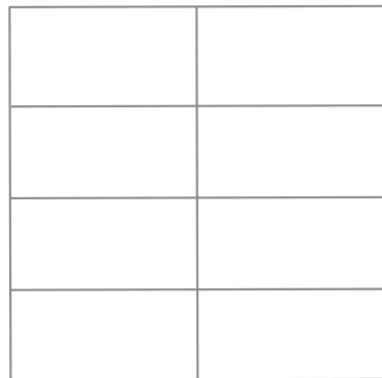
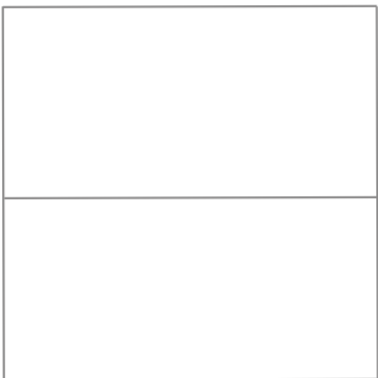
I remembered some photographs by Hiroshi Sugimoto that use a strict division of landscape – half sky, half land/water. He writes:

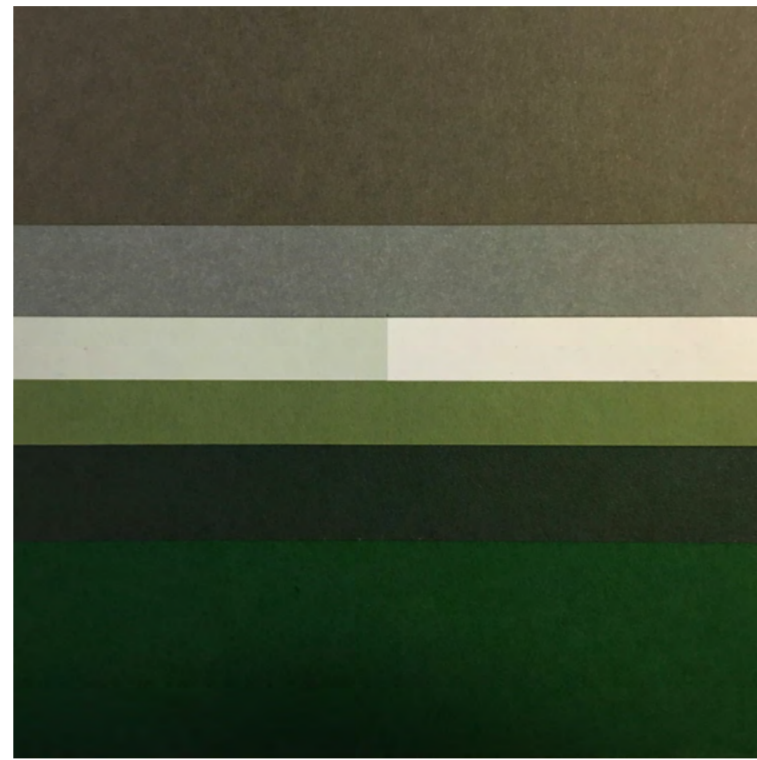
Every time I see the sea, I feel a calming sense of security, as if visiting my ancestral home; I embark on a voyage of seeing.

Combinations of coloured papers help me capture things. I try to walk and plan a collage each day (ha!) and continue to work in this way. I'm making a visual diary of course (in order to remember things I now too often forget).

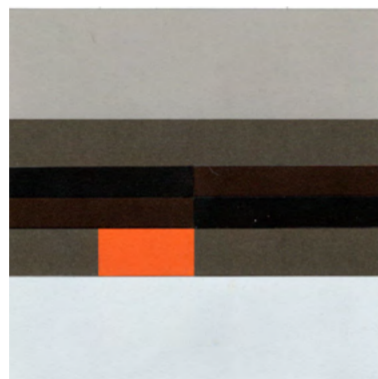
I am also finding a refuge in worrying times.

David Smart – Artist / Designer
@davidsmartdesigner

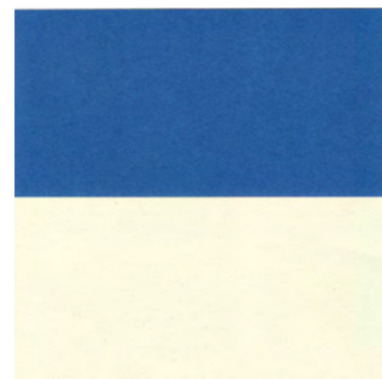




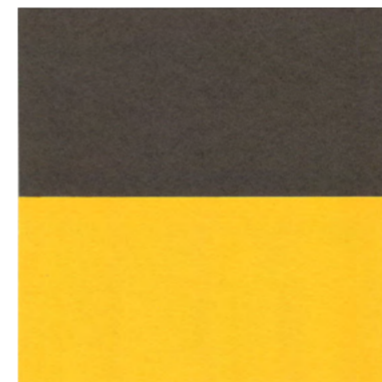
Light on Holne Moor 22.08.20
Collage 12cm x 12cm (grid division 2)



Tor Deconstruction 2 28.09.20
Collage 12cm x 12cm (grid division 2)



Molinia Jungle 20.06.20
Collage 12cm x 12cm (grid division 2)



Gorse / Grey Sky 27.08.20
Collage 12cm x 12cm (grid division 2)



Ven Valley 1 30.07.20
Collage 12cm x 12cm (grid division 2)

ARGOTWO

I often see the Dartmoor landscape as just earth and sky. Standing on top of a tor, or high on the moor, the land seems as limitless as the air above it. There are few interruptions on the horizon – sometimes trees, sometimes walls – only a clear dividing line made by colour and light.

On winter days, earth and sky can be the same tone. In summer, when sun cuts through, light makes these elements compete for attention. Looking across the moor can be like a view out to sea, when water and sky either blend or contrast. Greys, greens and blues define the moor in the same way that these same colours meet across oceans. There are other colours which I don't immediately see that only discover themselves through the collage process.

In ARGO TWO, I often capture earth and sky with just TWO pieces of paper that bounce off each other or sit close together. Where that will not do, the horizon is deconstructed to hint at how colour and light are playing a part. TWO pieces of paper create the broadest landscape and the widest sky. Possible divisions of TWO seem endless.

The more I deconstruct, the more chaos I create and the less peaceful things become.

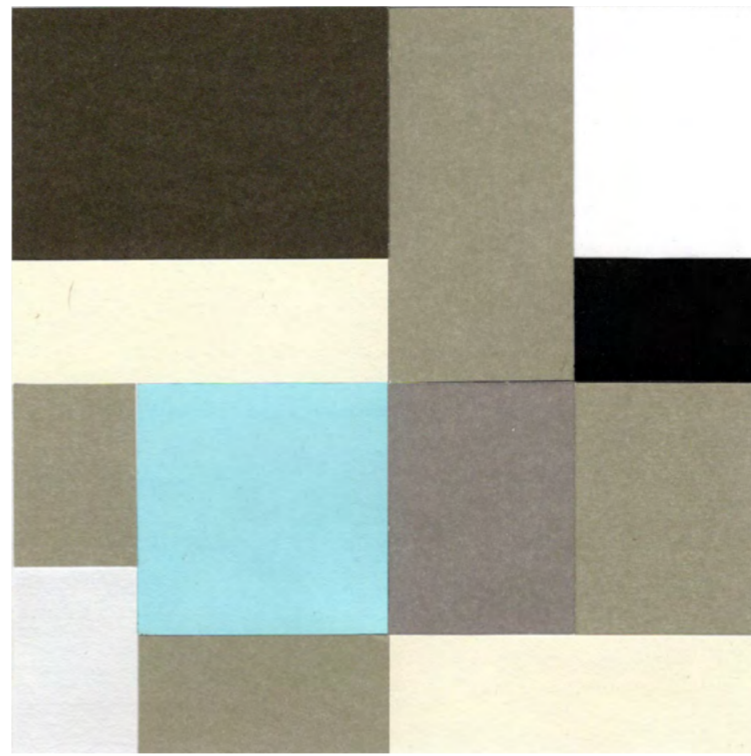
ARGOFOUR

The essence of the ARGO grid device is the square made of FOUR squares. I always want to see how much I can break the grid without losing the underlying structure. I return to the FOUR squares in my head, but my hands want to do something different. It's as if my head wants to control things but my hands want to set things free.

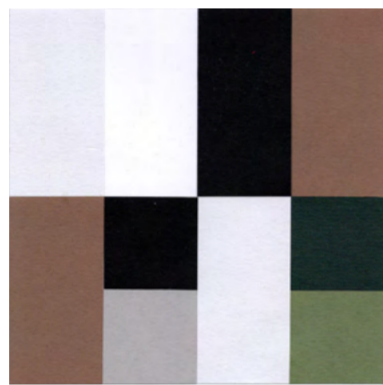
Seeing the FOUR squares in a pure form is sometimes restful but often speaks of heraldry and badges more than it does the horizontals and patchworks of the moorland landscape.

I have used FOUR to explore colour, and have begun to use it to analyse patterns found in lichen on rocks, trees and the magnificent tors of Dartmoor. This grid has become useful in exploring prehistoric reave systems (which I love).

After working on more complex collages I often return to FOUR thinking I need to work more simply. Stangely, I always find it more difficult working with FOUR. Images may appear more simple but every colour needs to work harder with its neighbour. There is nowhere to hide!



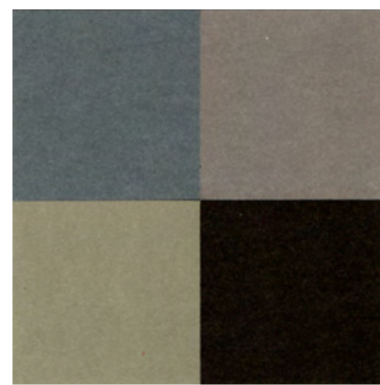
Granite Lichen / Blue Paint 25.06.20
Collage 12cm x 12cm (grid division 4)



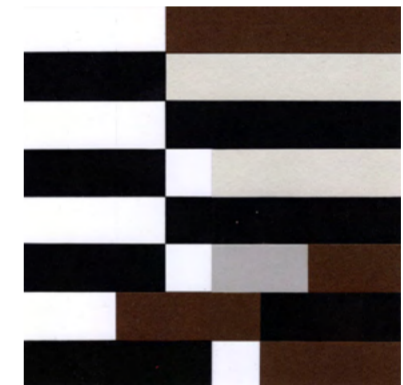
Lichen 2 28.07.20
Collage 12cm x 12cm (grid division 4)



Langaford Meadow 30.06.20
Collage 12cm x 12cm (grid division 4)



Tor 1 01.06.20
Collage 12cm x 12cm (grid division 4)



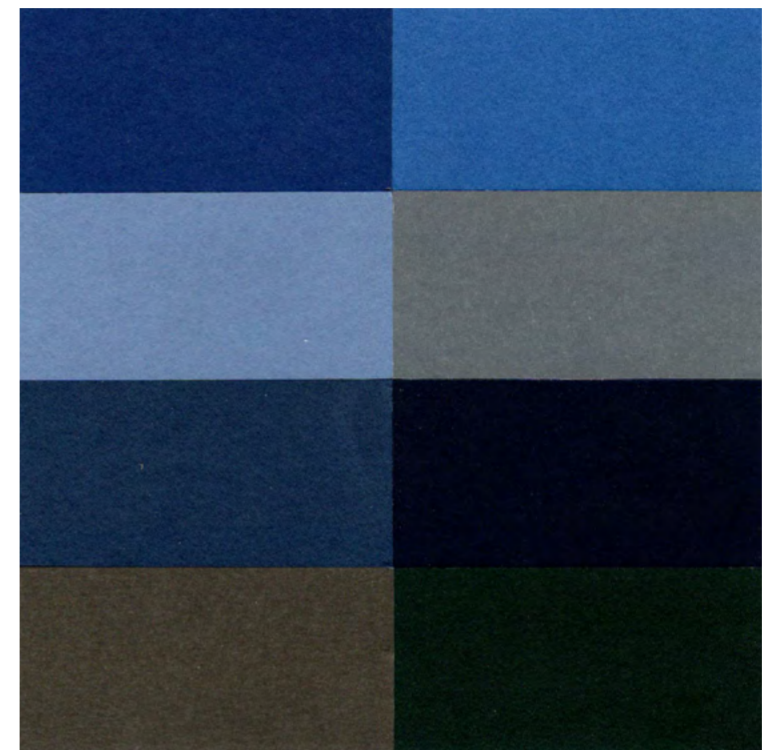
Dart in Spate 03.07.20
Collage 12cm x 12cm (grid division 4)

ARGOEIGHT

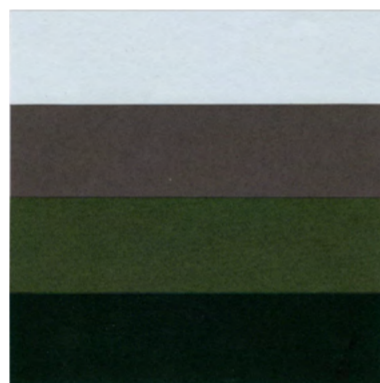
A division of EIGHT enables much greater flexibility than two or four.

Whilst there are small fields and meadows on Dartmoor, as well as patches of tangled woodland hanging on to life in intimate valleys, the spectacular and haunting high moor is about bold expanses of vegetation or vast primordial clutter fields. Coarse pasture, spiteful gorse, seas of bracken and a jungle of unwanted Molinia dominate. The sky changes constantly, apart from on rare still days, or when moorland mists soften edges, hide horizons or drift up like smoke from river valleys.

There is a strength about EIGHT compositions. They seem to echo the vastness of it all. For me, they also capture those moments when light creates large zones of brightness or dark, or when the vegetation makes seemingly organised patches across the land.



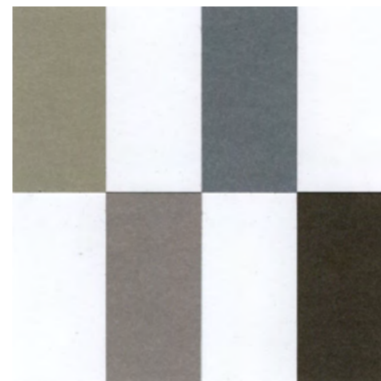
Dusk over Venford 17.09.20
Collage 12cm x 12cm (grid division 8)



Below Venford 23.07.20
Collage 12cm x 12cm (grid division 8)



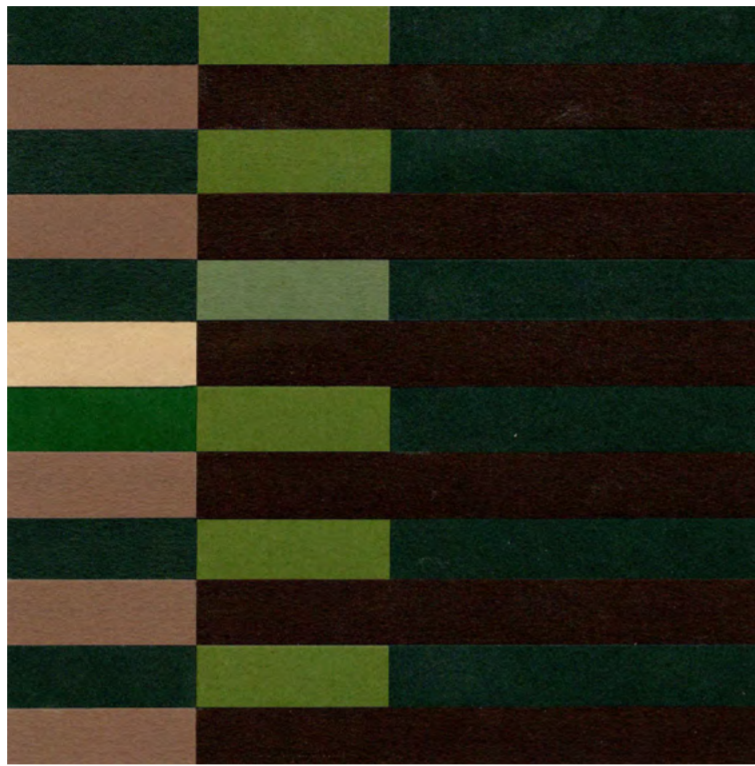
Corndon Top 07.10.20
Collage 12cm x 12cm (grid division 8)



Tor 2 02.06.20
Collage 12cm x 12cm (grid division 8)



Gorse 1 11.08.20
Collage 12cm x 12cm (grid division 8)



Broken Reaves 1 02.10.20
Collage 12cm x 12cm (grid division 12)

ARGOTWELVE

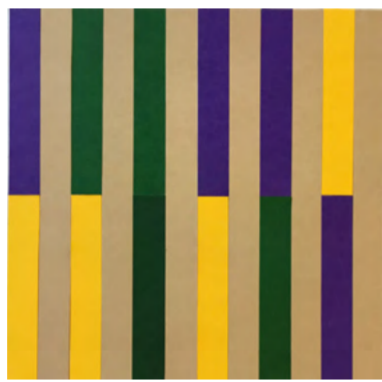
In a 12cm square space, there is a limit to how small elements are workable with paper. I have tried to make 5mm wide strips of colour but cannot seem to cut lengths consistently. And that drives me nuts! So, 10mm strips of paper is as small as I go.

10mm sections make for intense compositions that have a radically different feel to simpler divisions of the square. The overall sensation is usually far less calm and the original four square grid becomes less apparent.

TWELVE allows for a more detailed analysis of colour, light and texture. I have used this grid to divide landscapes into paper stripes of colour and tone, allowing the eye to mix things up. The intense relationships between plants – grasses and flowers in a moorland meadow or trees in a wood – can be analysed. TWELVE is good for reflecting the mathematical/geometric grids created by prehistoric reave systems above the Dart Valley and around Holne Moor.

Sometimes TWELVE divides into twenty four or more randomly.

Technically, these compositions challenge my hand and brain skills.



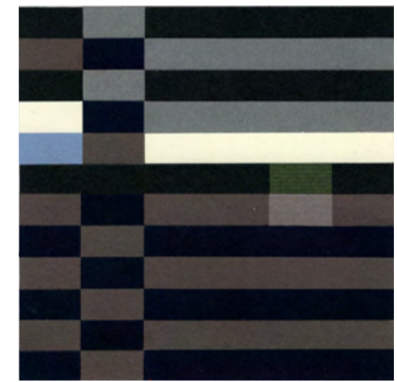
Gorse Heather Grass 21.08.20
Collage 12cm x 12cm (grid division 12)



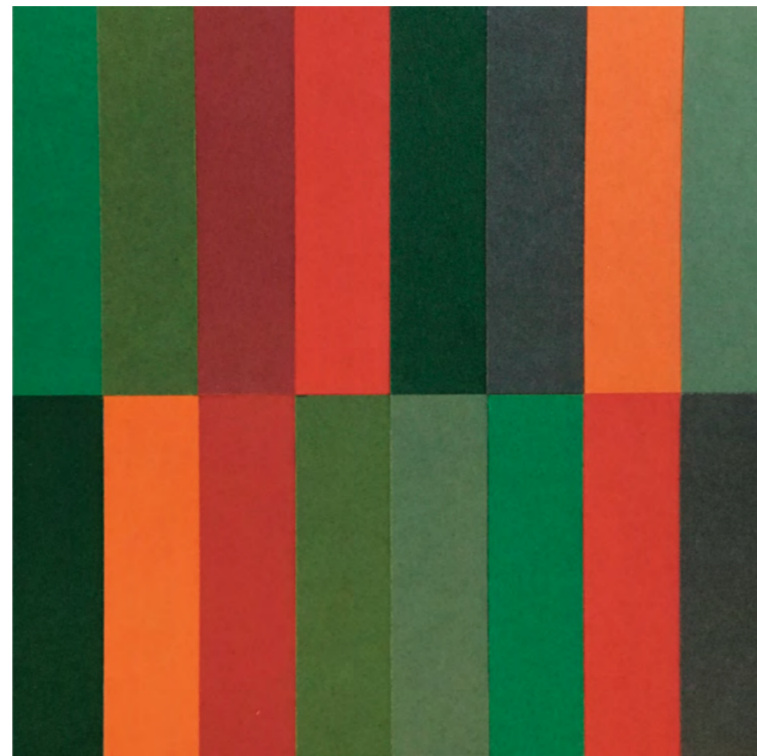
Tor Colours 30.09.20
Collage 12cm x 12cm (grid division 12)



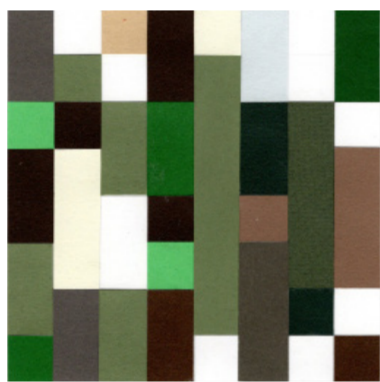
Gorse 2 30.08.20
Collage 12cm x 12cm (grid division 12)



30.06 Reflection 14.07.21
Collage 12cm x 12cm (grid division 12)



Hawthorn Colours 08.09.20
Collage 12cm x 12cm (grid division 16)



Wild Carrot 3 06.08.20
Collage 12cm x 12cm (grid division 16)



Dusk Field 18.09.20
Collage 12cm x 12cm (grid division 16)

ARGOSIXTEEN

I'm finding SIXTEEN calm as well as complex. There seems to be a natural progression from eight, to the busier SIXTEEN grid. I started to explore the landscape with this grid, but have used it most to investigate the intricate relationships found in fields/meadows, woodland, or individual plants.

I find the grid powerful when used vertically – looking through plants from low down (as opposed to seeing them from above). Looking across meadow-scapes or through trees.

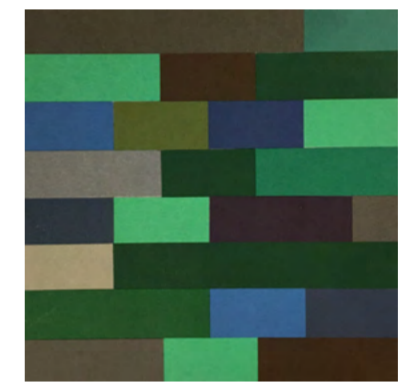
There is something about SIXTEEN that has a textile quality yet to be explored. The patchwork quilt, the woven rug, the meadow as carpet.

In this grid, I never stop enjoying how colours bounce off each other and mix to make the right tone not present in the limited number of original papers I use. It's not about the shade of paper that is interesting for me. It is about how you make the viewer see what you have seen.

It's about creating a sense of something.



Lichen 3 29.07.20
Collage 12cm x 12cm (grid division 16)



Sloe Study 06.09.20
Collage 12cm x 12cm (grid division 16)



*On being ill -
a Covid-19 diary*

Ane Thon Knutsen

Virginia Woolf
on being ill
The Hogarth Press
letterpress
artist book
graphic design

On Being Ill - A Covid-19 diary

*An adaptation of the essay by Virginia Woolf
letterpress printed one sentence a day by Ane Thon Knutsen,
between March 23rd and August 29th 2020.*

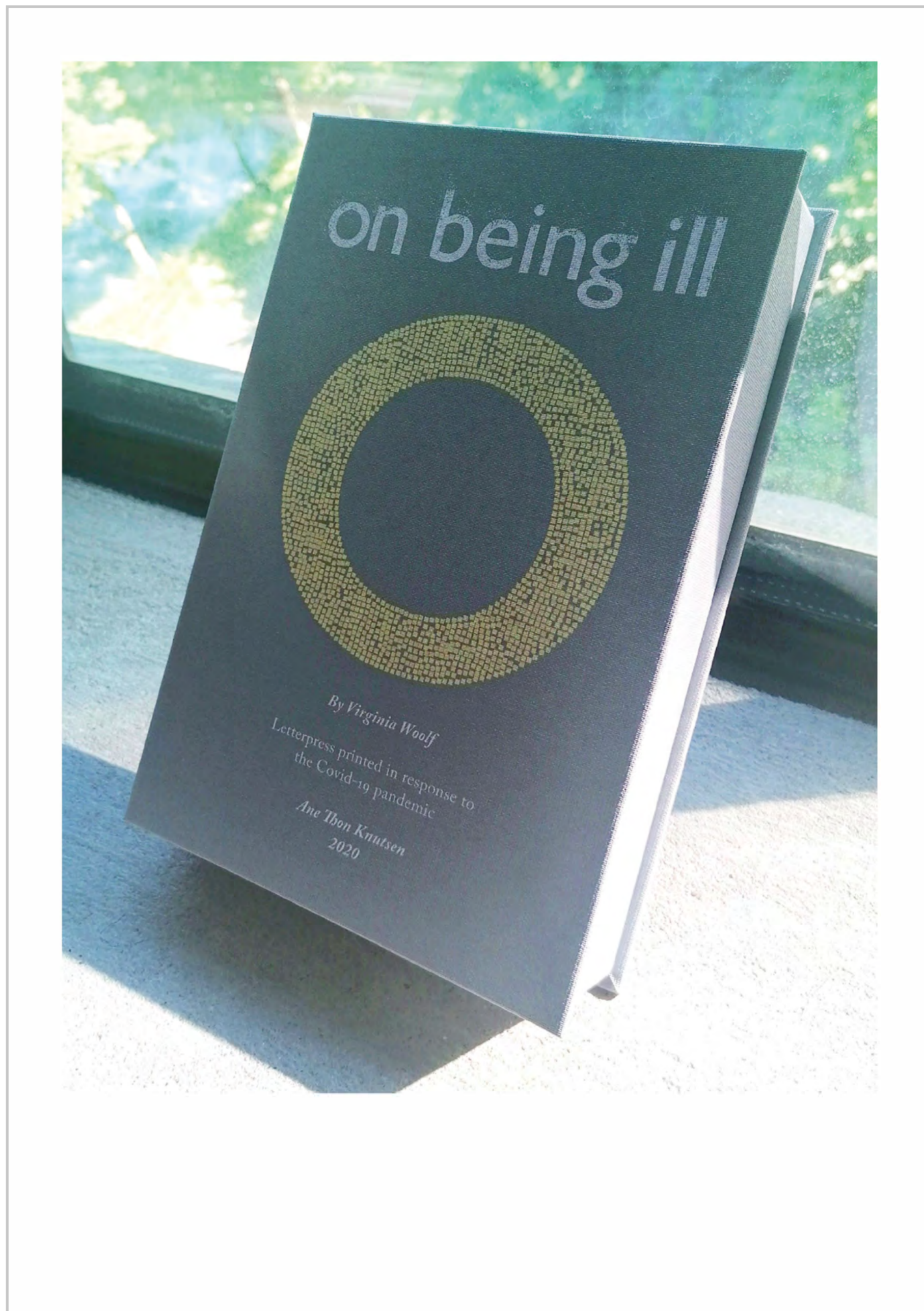
This project was started on impulse and wouldn't have come to be had it not been for Covid-19.

I believe art & life is entangled, life inevitably includes itself in the shaping of my work, for better or worse. Like this pandemic which forcefully influenced everyone's work, one way or another. I had 2020 lined up. But come March and all my plans fell apart. Everything was cancelled and exchanged with a constant state of fear and confusion.

I've been working on Virginia Woolf's life and work as a self publishing letterpress printer since 2016, a fact too little known to the general public. And again, like so many times before, it was like Virginia Woolf provided me with just the right stuff at just the right time, aiding me in understanding a difficult situation. I was planning to start a project adapting the short story 'Kew Gardens', but Covid-19 put a stop to it. Frustrated, I picked up the essay 'On Being Ill', the third and last of Woolf's own works which she printed and published in 1930. The essay is written in the wake of the Spanish flu and reflects upon the consequence of illness; loneliness, isolation and vulnerability. Yet, it also points out that when we are forced to stop and slow down, we may notice the beauty in the small details of the world around us, and that our everyday, ordinary life is what we miss the most.

So what could I do when I was suddenly isolated, yet wanted to contribute with something to the world outside? I like being alone working, and I am blessed with a workshop at home, but we had our 4-year old at home too. So I structured a Quarantine project that worked with the circumstances: to print one sentence every day, in editions of 20, from 'On Being Ill' until we could go back to normal. The paper was restricted to leftovers from my stock, and I obliged myself to post today's sentence on Instagram and offer a collective slow reading.

The project required 5 months of daily printing, which also felt comforting being able to pull down a narrative in a time where the future was a blur. It also gave me a whole new level of reflections of the art dating from around 1920, as this project inspired reading things from a Spanish flu perspective. (Not to mention a different understanding of time, naively thinking the pandemic would pass within 150 days.) I wrote short reflections which were shared alongside sentences on my Instagram, as a diary of the first 5 months experiencing a pandemic. The project was comforting, and offered me a sense of purpose, using history in order to mirror our own times. This too shall pass.









*I don't really know
what I'm doing*

Isobel Thomas

typography
letterpress
class of 2020
uncertainty
design

Isobel Thomas | <https://www.behance.net/isobelvt>
isobel.v.thomas@gmail.com

**I DON'T
REALLY
KNOW
WHAT
I'M DOING**

This piece reflects how I found leaving university in 2020 during the peak of the covid-19 pandemic.

Like many other graduates, I had interviews and placements cancelled or postponed indefinitely due to lockdowns, leaving me not knowing where to turn or what to do.

One year on (and still working from my childhood bedroom), I have been lucky enough to find multiple freelance opportunities and utilise my creative skills. However, these haven't come without their own challenges. One of these has been working from home, being stuck staring at the same four walls day in, day out with no-one to bounce ideas off of. The white space in this piece represents the isolation that the pandemic has caused, leaving me feeling uninspired and struggling to come up with new ideas.

Despite the positives of unexpectedly becoming self employed, such as the flexibility, learning new skills and managing client budgets, I can't help but feel that by going from a student with no industry experience to a freelance designer I've had to completely 'wing it' at times, causing a sense of uncertainty and self-doubt to constantly loom over me.

Whilst we all sit tight and wait to see what life post-pandemic holds for us, for many graduates like myself **uncertainty has become the new normal.**



Darryl Westley

chinese
hanzi
characters
communication
expression
friendship
peace

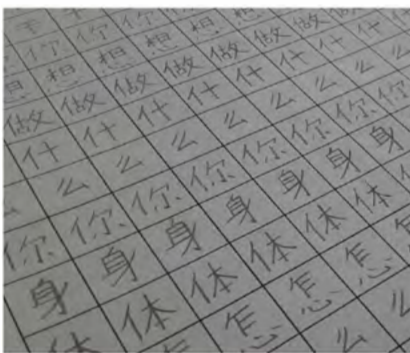
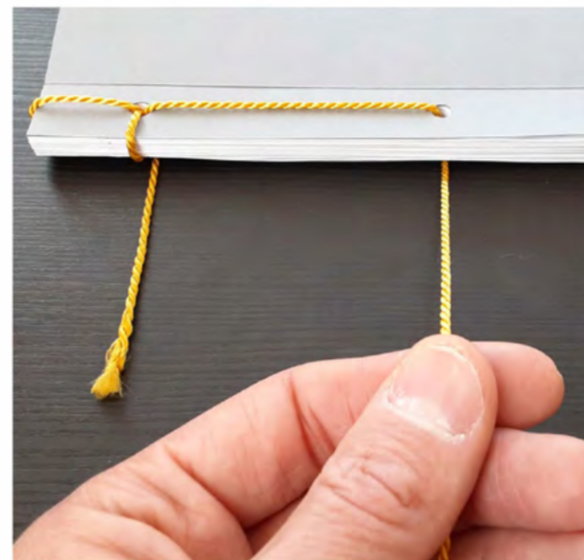
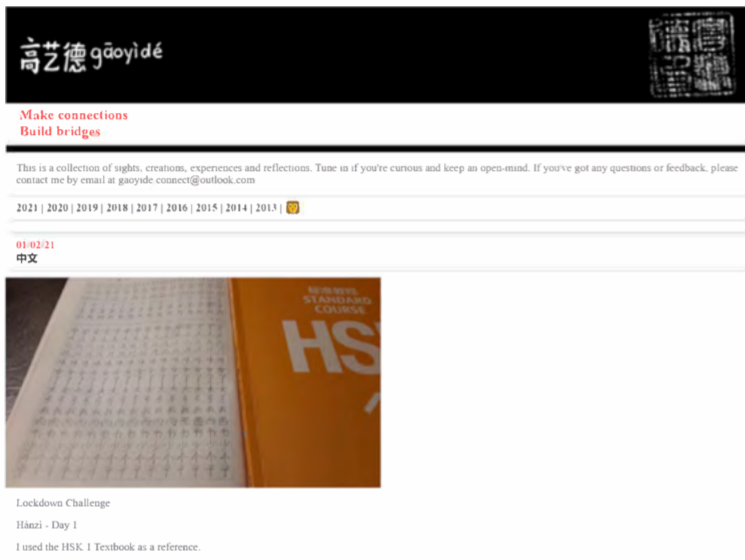
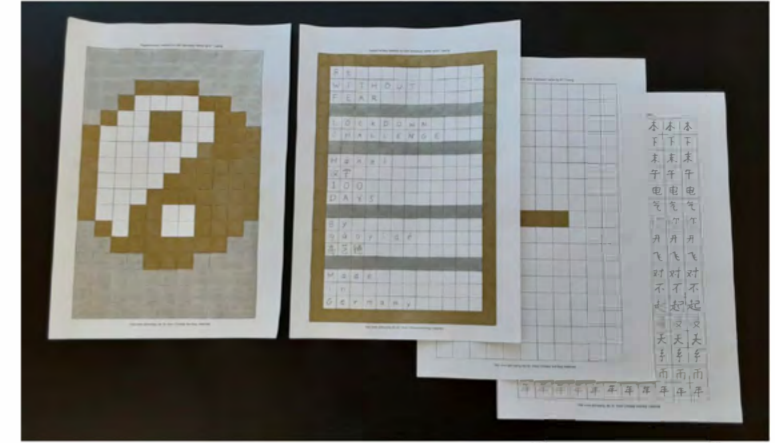
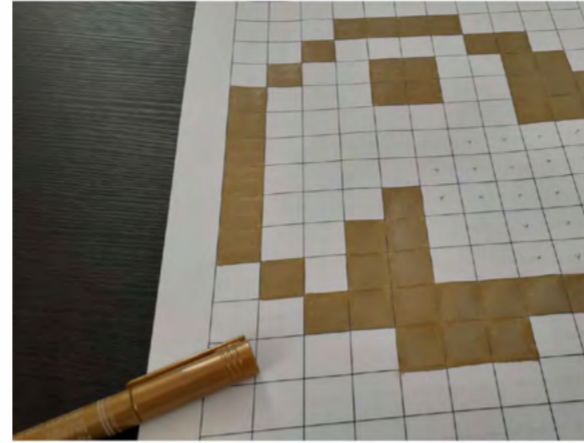
Be without fear
By gāoyidé 高艺德

My name is Darryl Westley and I'm an International teacher from the UK. In a previous life I studied an MA in Communication Design and was a bedroom graphic designer that never really made it. During the COVID-19 pandemic I have taught in Japan and Germany (my current location).

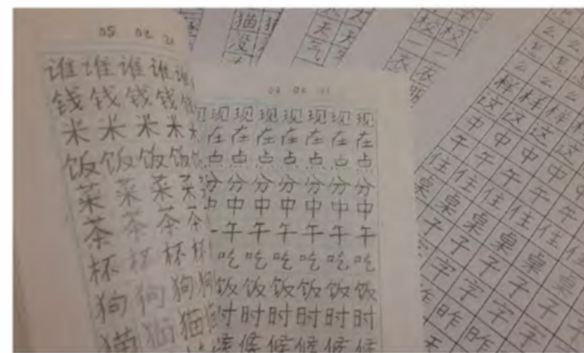
As part of my teaching career I lived and taught in China for six years. After leaving China in 2019 I've maintained my connection because of the relationships that were built plus I'm still curious about Chinese language and culture. My Chinese name is gāoyidé 高艺德.

During periods of quarantine and lockdowns I've challenged myself to continue Mandarin Chinese language learning. I've practised listening, speaking, reading and writing. I wrote a page of simplified Chinese characters each day for a period of one hundred days. The sheets have been collated and bound into a book titled: Be without fear.

I've documented my progress on multiple platforms for communication between the East and the West.



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My Platforms:
Blog: www.gaoyide.art
Instagram: @daz.darryl
Channel: Daz.高艺德





Darryl Westley

life
lessons
path
obstacles
overcome
challenge

Lockdown Life Lessons

My name is Darryl Westley and I'm an International teacher from the UK. In a previous life I studied an MA in Communication Design and was a bedroom graphic designer that never really made it. During the COVID-19 pandemic I have taught in Japan and Germany (my current location).

During periods of quarantine and lockdowns I've challenged myself to create artworks using origami and collage. I've used origami as a tool to build connections with others whilst travelling and working abroad. As a result there are many memories attached to particular models. Most of the designs I've created are based on reflections of my journeys and the lessons I've learned along the way.



Chivalry is not dead



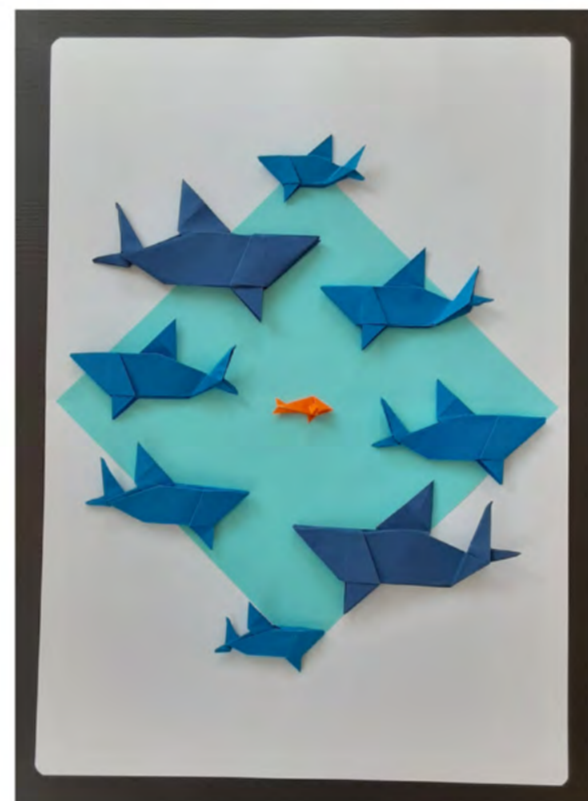
The rainbow after the rain



Leap of Faith



Like ships that pass in the night



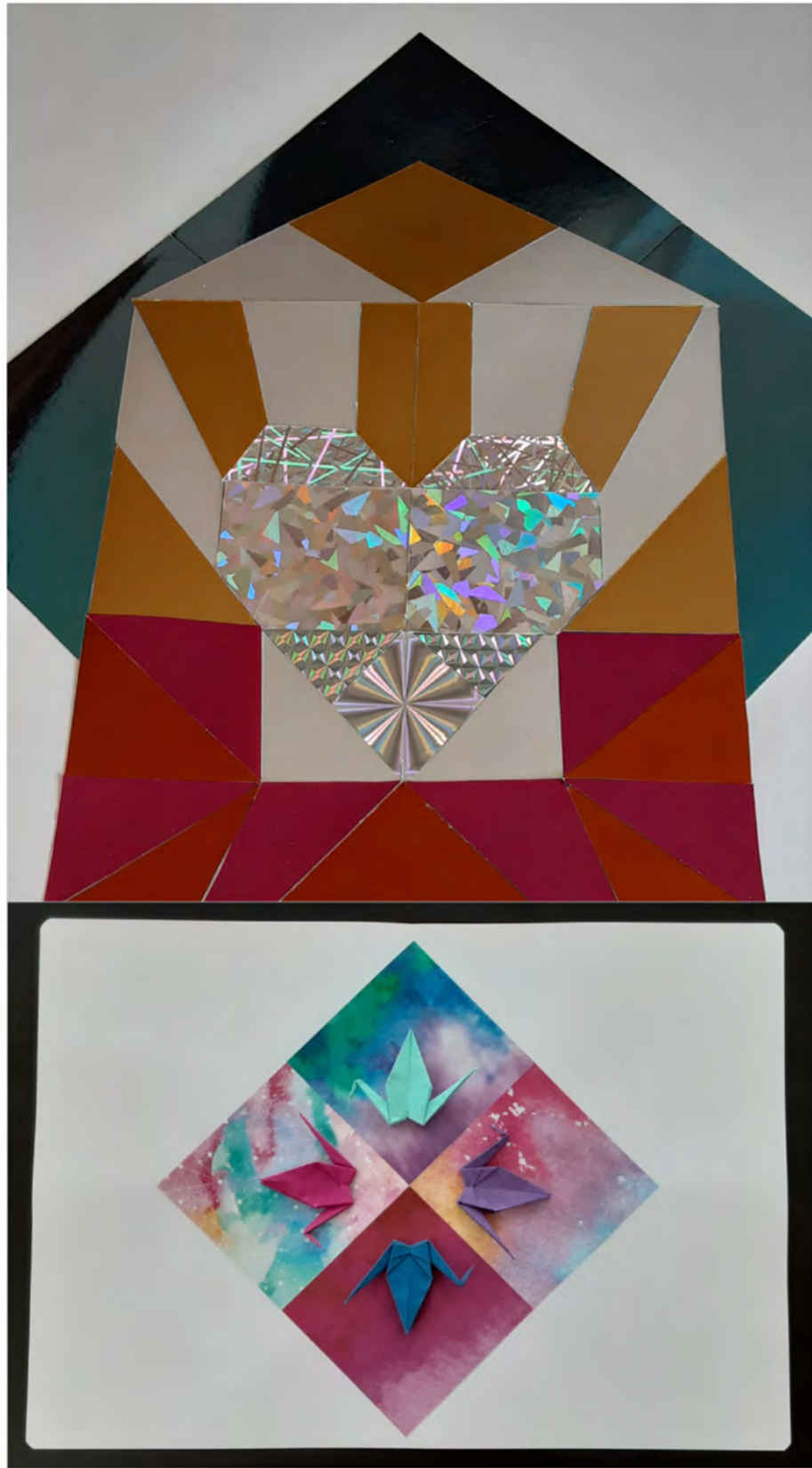
A small fish in a big pond



Word to the Wise



The last to arrive



The person who builds a house intends to stay

A unique perspective



Slow fish



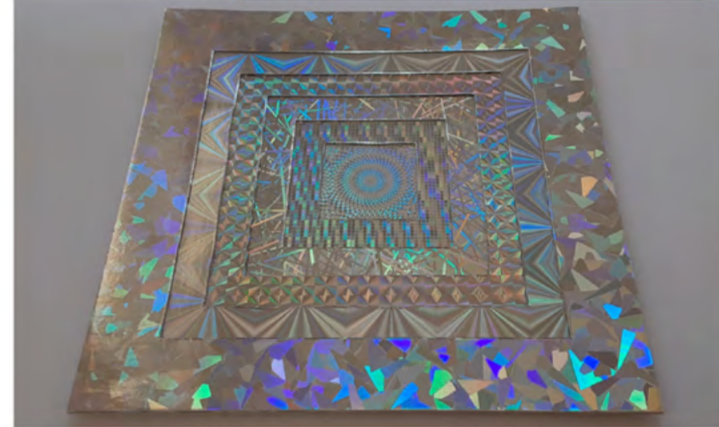
Impairedland



There are two sides to every story



Behind every great man there is...



My Platforms:
Instagram: @daz.darryl
Channel: Daz.高艺德



Pedagogy, teaching & learning

Never before have we, as educators of graphic communication design, had to adapt at such speed to delivering our subject, with learning moving overnight from face-to-face and hands-on, to remote and digital. Some contributors have reflected on what the lives of a graphic designer/educator should/could be post-pandemic with some rethinking their roles. Others used the pandemic compromises to enhance the employability of graphic design graduates through online learning and working. We are enlightened about students seeking a broader range of opportunities, for example with family, community and remote research groups, alongside strategically adapting, developing specific skills that meet the needs of the moment and taking more responsibility. Some students have utilised speculative graphic communication design to arrive at possible future scenarios, others demonstrate how the crisis has given new insights into digital collaborative creativity, whilst a few, through their design, capture student voices in this key and poignant period in history.

Looking forward, research in this area should investigate the role of the graphic communication design educator post-pandemic. What has been learned through this time of crisis and how can we develop a pedagogy for the future? Through international connections using virtual platforms, can educators collaboratively speculate and predict solutions to further educational crisis situations? How can graphic communication design educators from across the globe explore new initiatives and develop knowledge exchange opportunities? Where and how can students and educators use the virtual and physical to roam the earth linking with relevant communities, employers and audiences?



*The Covid-19 pandemic
has been a blessing for the
future of design education*

Bernard J Canniffe
Iowa State University, USA

social justice
covid
remote learning
design education
design innovation

The COVID-19 Pandemic Has Been a Blessing For The Future of Design Education

Bernard J Canniffe
Graphic Design Professor
Iowa State University

canniffe@iastate.edu

Online Education has offered me new ways to engage with design students and to prepare them for the possibilities of multiple future scenarios that present and future pandemics might possibly bring, and to also offer them both insight and understanding of how to engage and interact through video technologies.

It has been a wonderful and positive experience having design students present and discuss their work remotely through the contextualization by presenting the idea that design futures can be both nomadic and remote.

Design education is in the business of folding time. We look into the future and predict multiple scenarios of where design practice will be. We prepare students today for future careers that will exist tomorrow, and in doing so, we give them the competitive advantage.

COVID-19 has made me a better and more effective designer and design educator because I have had to create new ways to engage and develop responsive projects that embrace this new normal, and to develop multiple and different mechanisms for students to emotionally connect and professionally respond.

I taught both undergraduate graphic design and graduate human computer interface virtual courses throughout the pandemic, and these projects exemplify how students react differently and more effectively through an individually-based and remote educational experience.

ArtGr371 is a first year junior required graphic design studio course, and I decided to develop projects that were open-ended and not prescriptive. I wrote realistic project narratives that described messy natural disasters, complex humanitarian crises, or viral outbreaks (cyber or health related).

Students were instructed how to write creative strategies, develop visual language approaches and finally deploy design deliveries based on their strategy and the aesthetic established in their visual language.

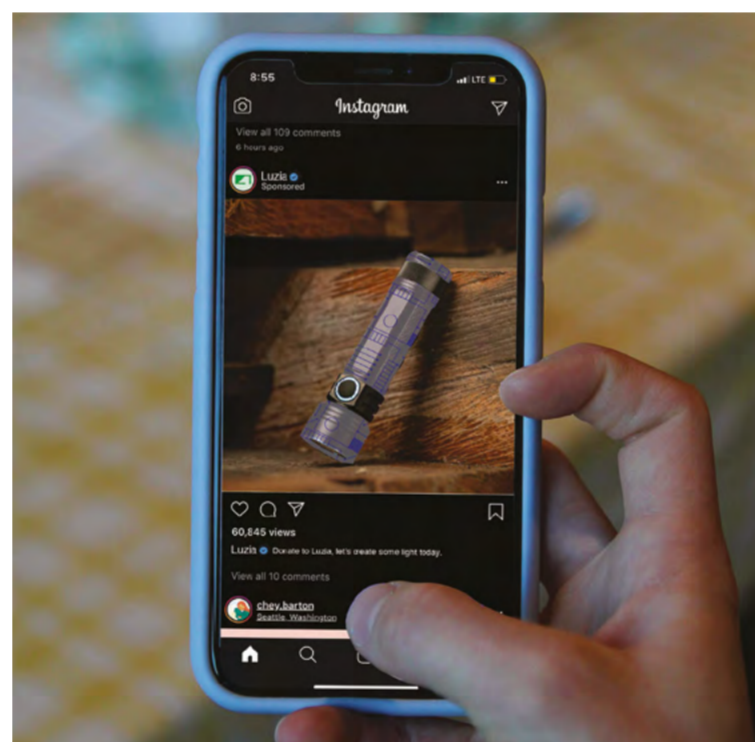
Examples: Environmental Disaster Project: Design Student-Emma Sheka



Emergency Supply Kit



Emergency Blanket



Emergency Supply Donation



Emergency Information



Emergency GPS Buttons



Emergency Pack

Examples: Humanitarian Relief Project: Design Student-Emma Sheka



Icon Set



The Little Human Planet Project
We only have one.

Identifier and Name



MIN.ED MAP 2021



Subir Dey

Indian Institute of Technology, Delhi, India

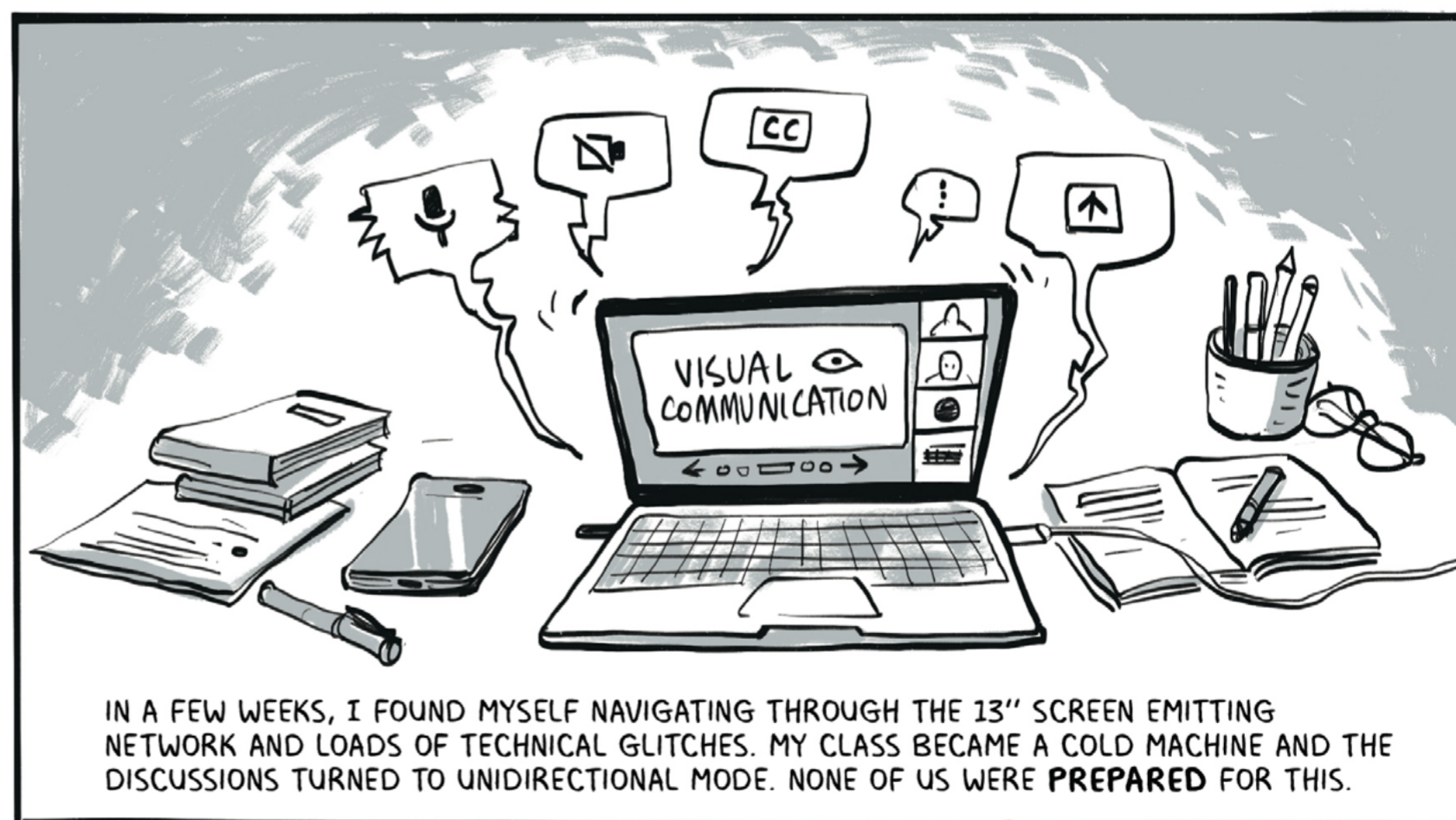
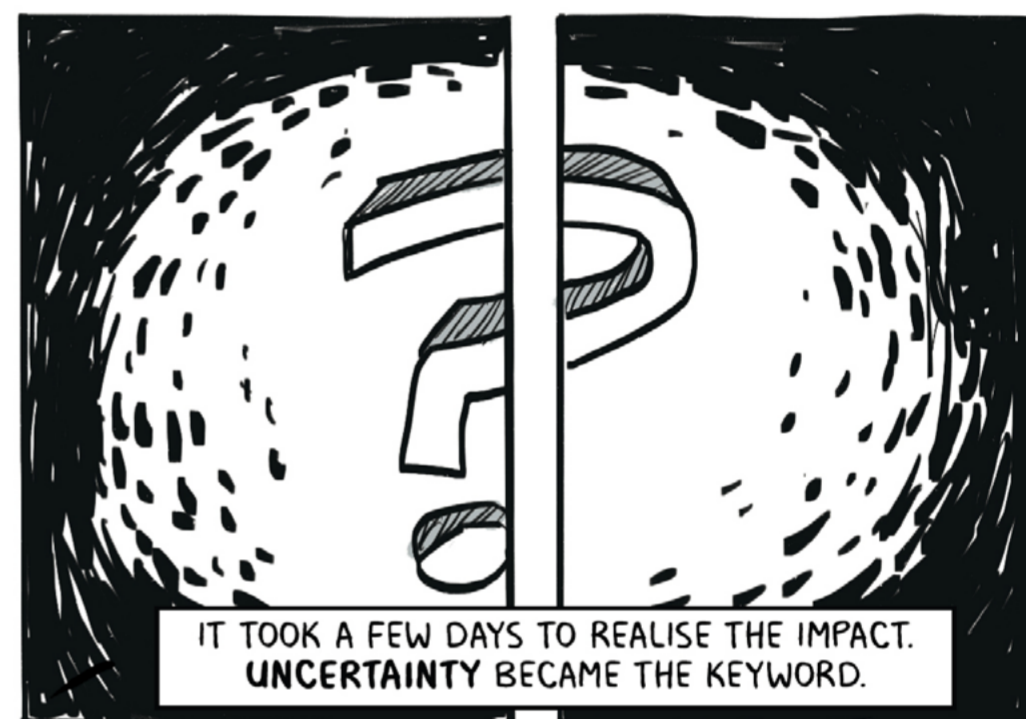
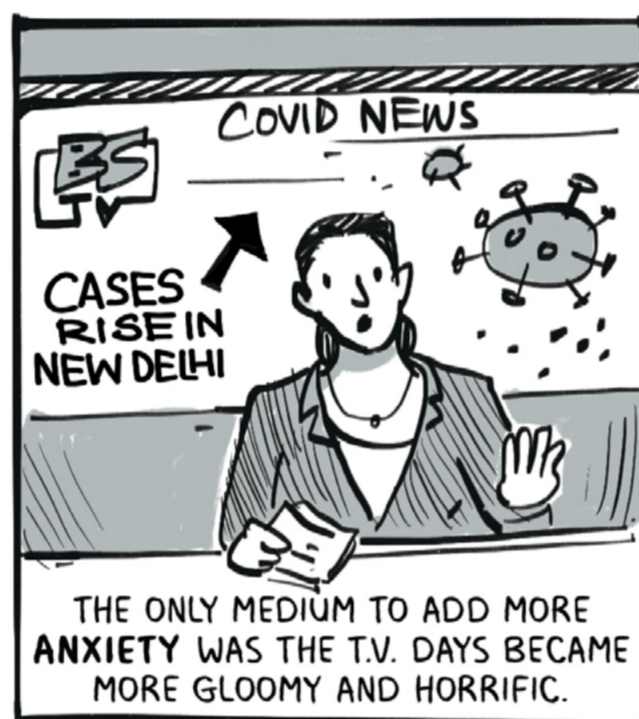
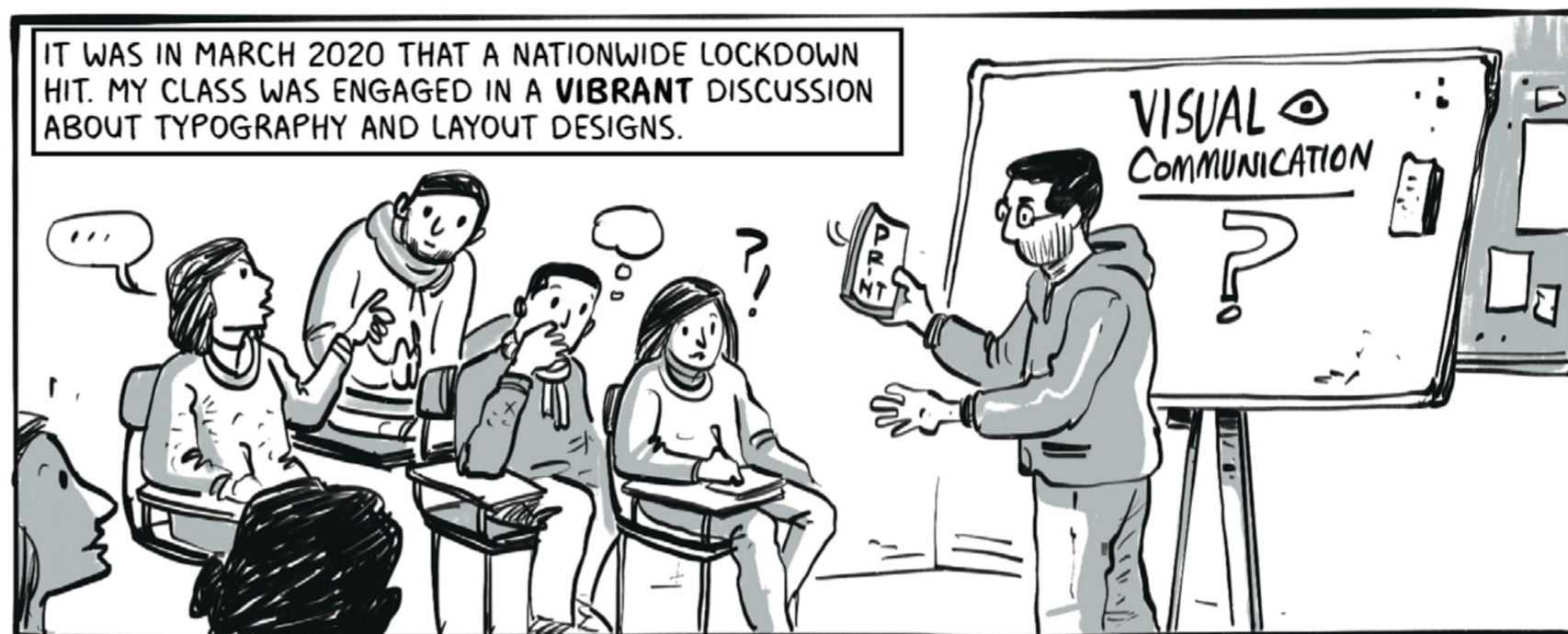
graphic design
pedagogy
pandemic
visual communication
comics research

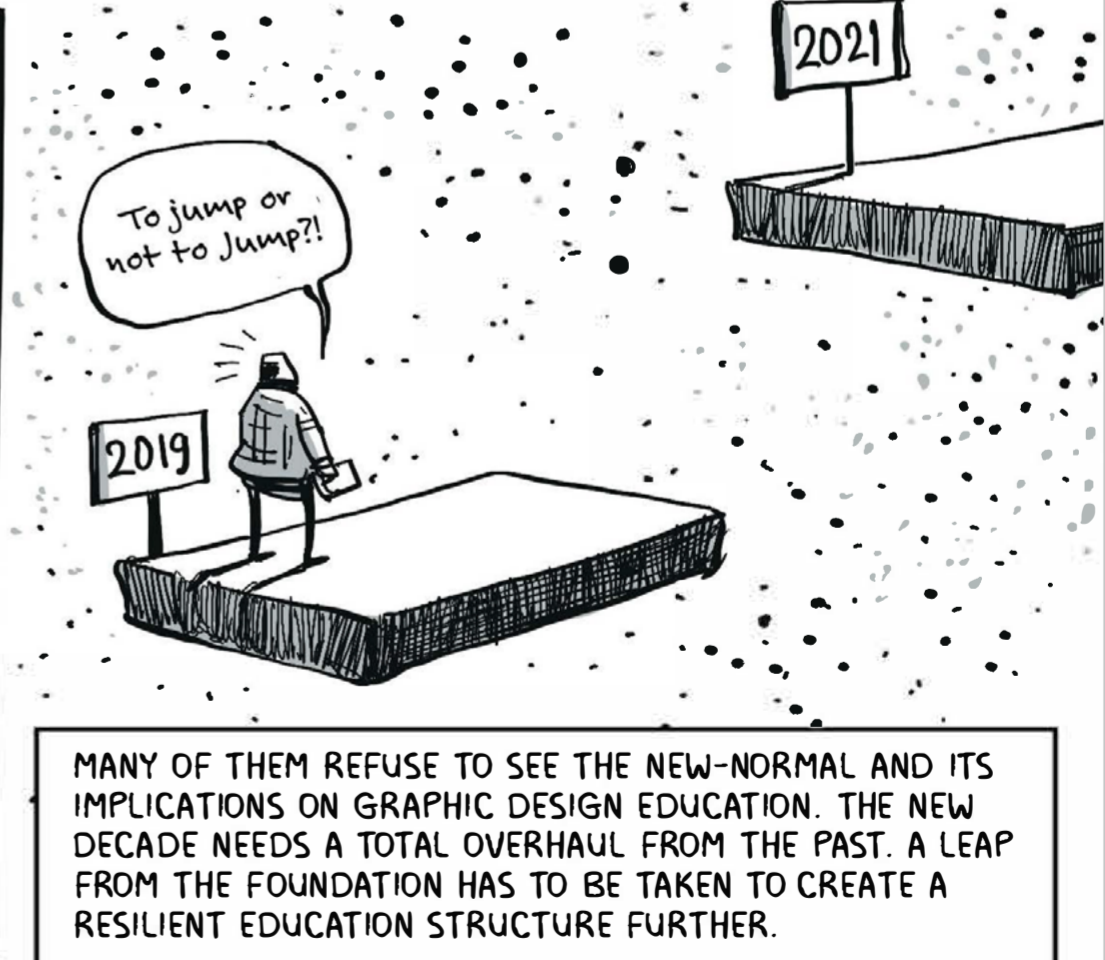
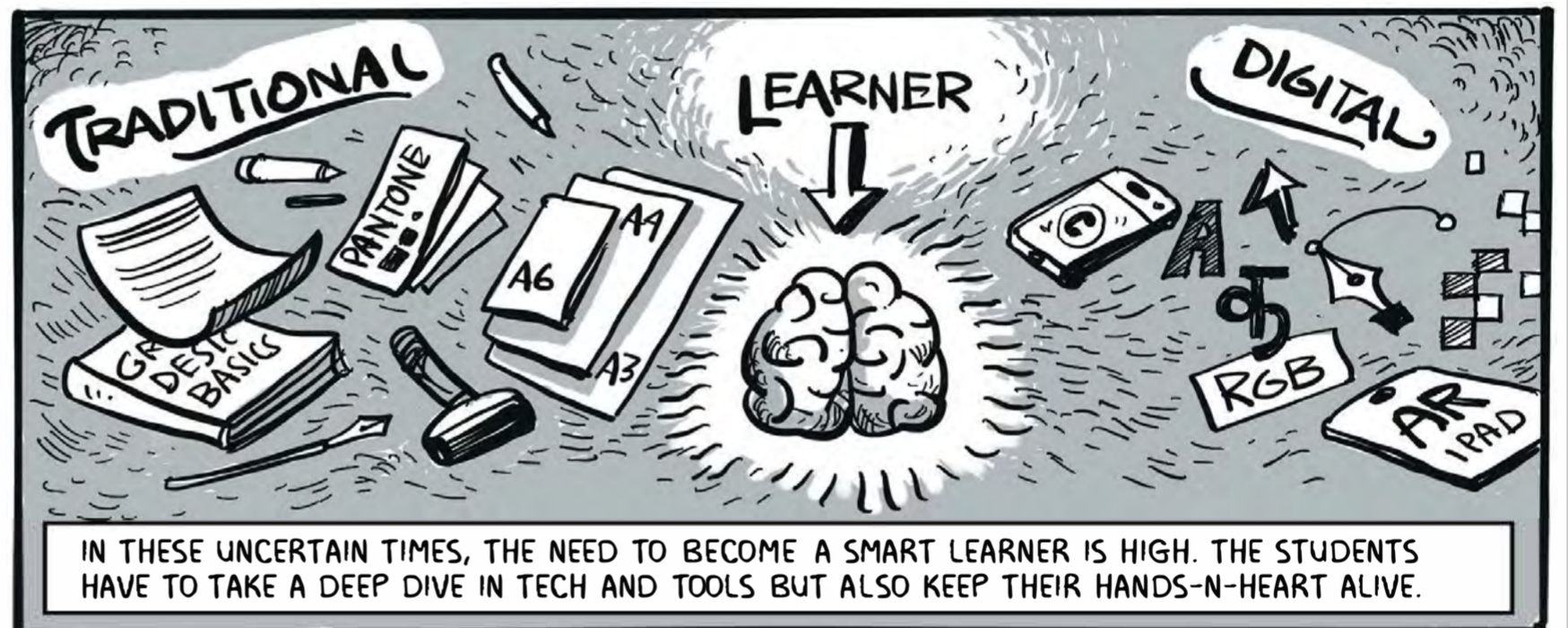
What Next?

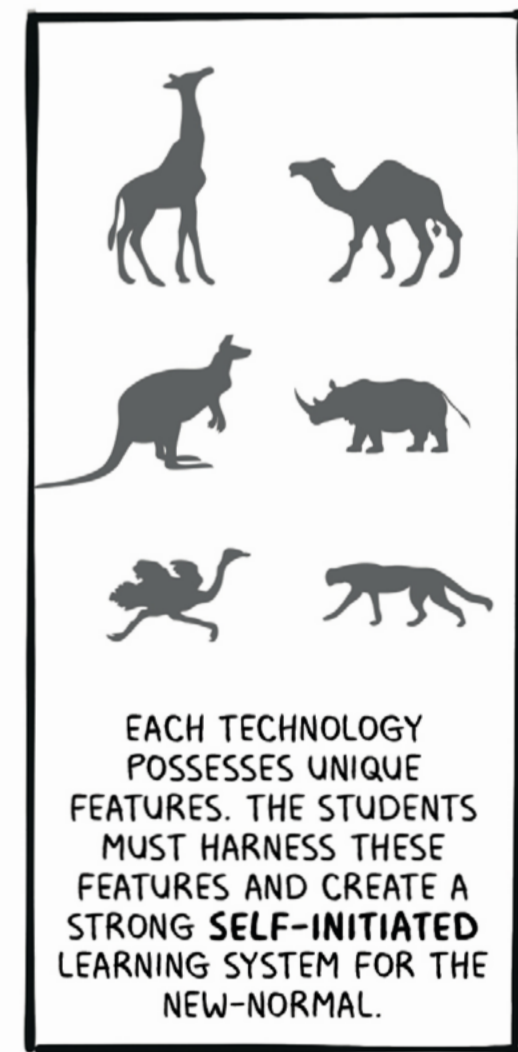
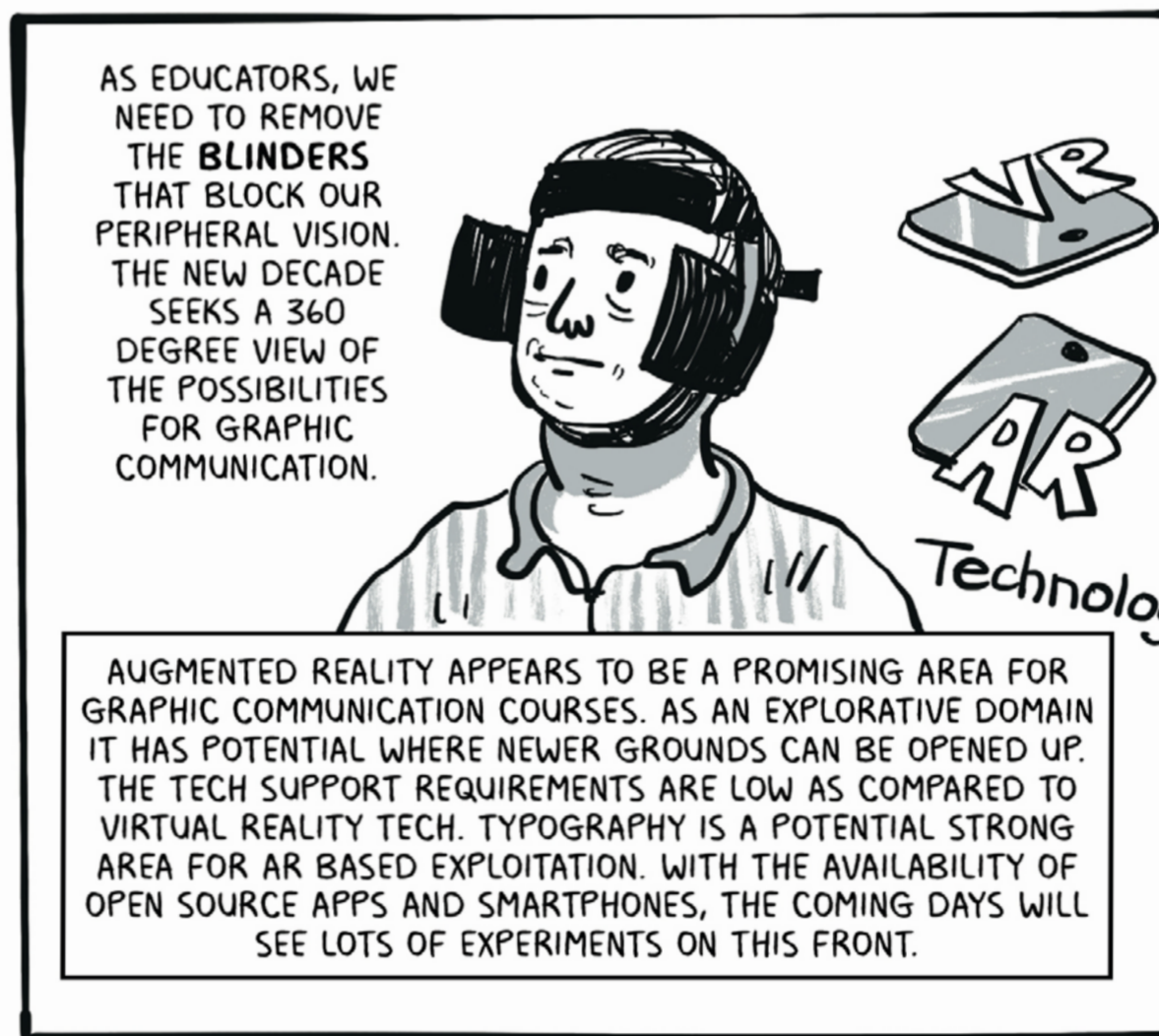
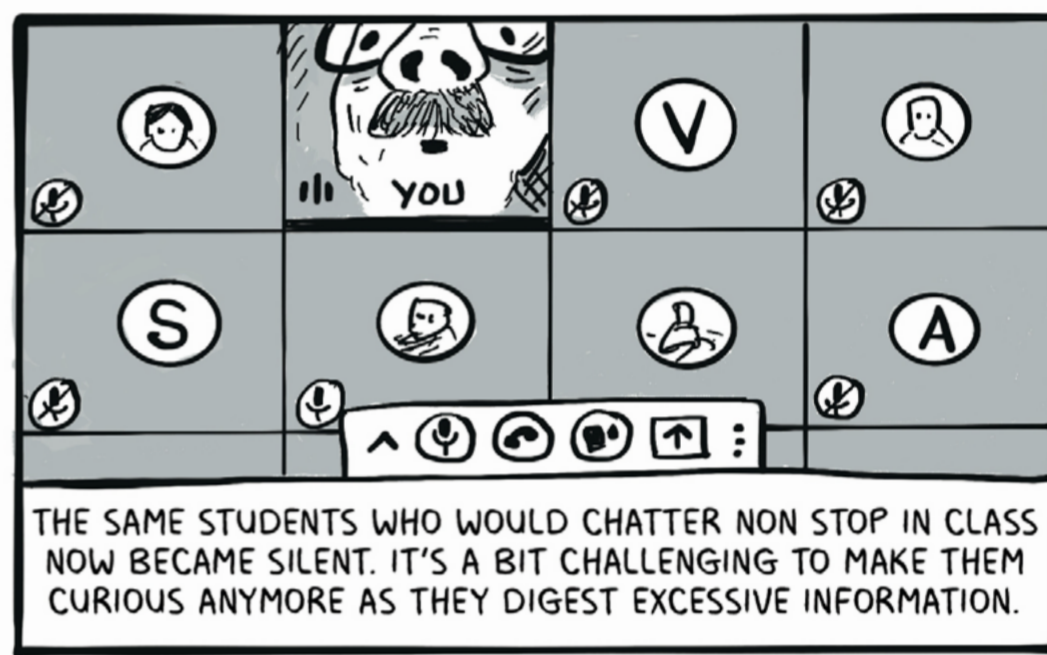
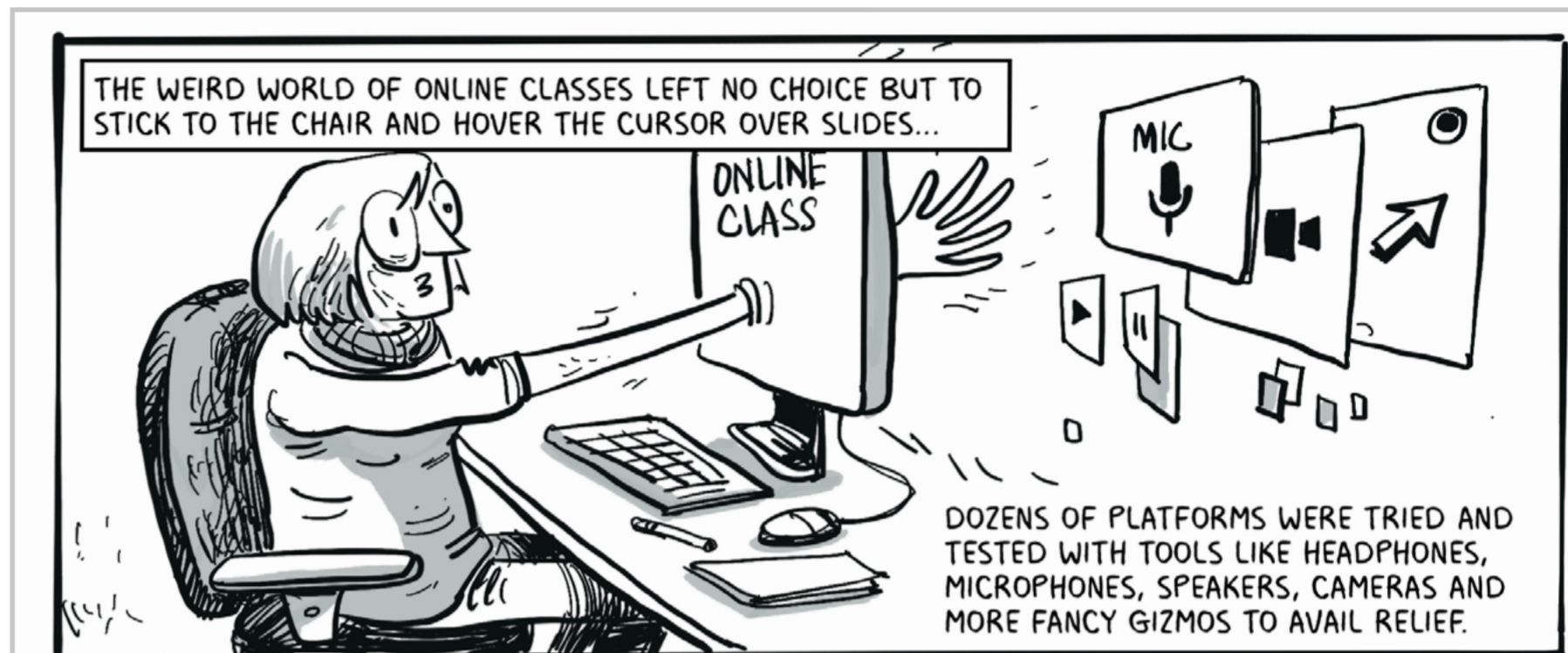
a reflective comic by Subir

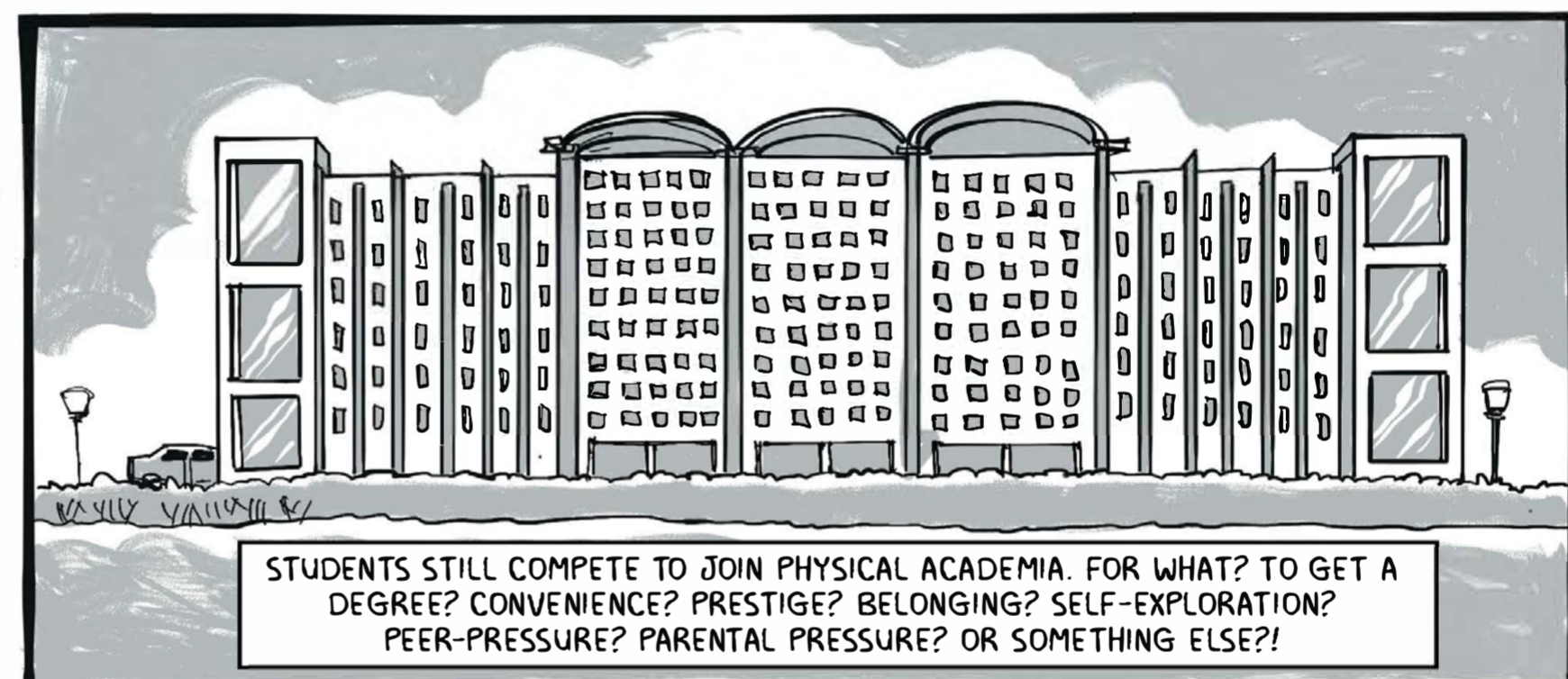
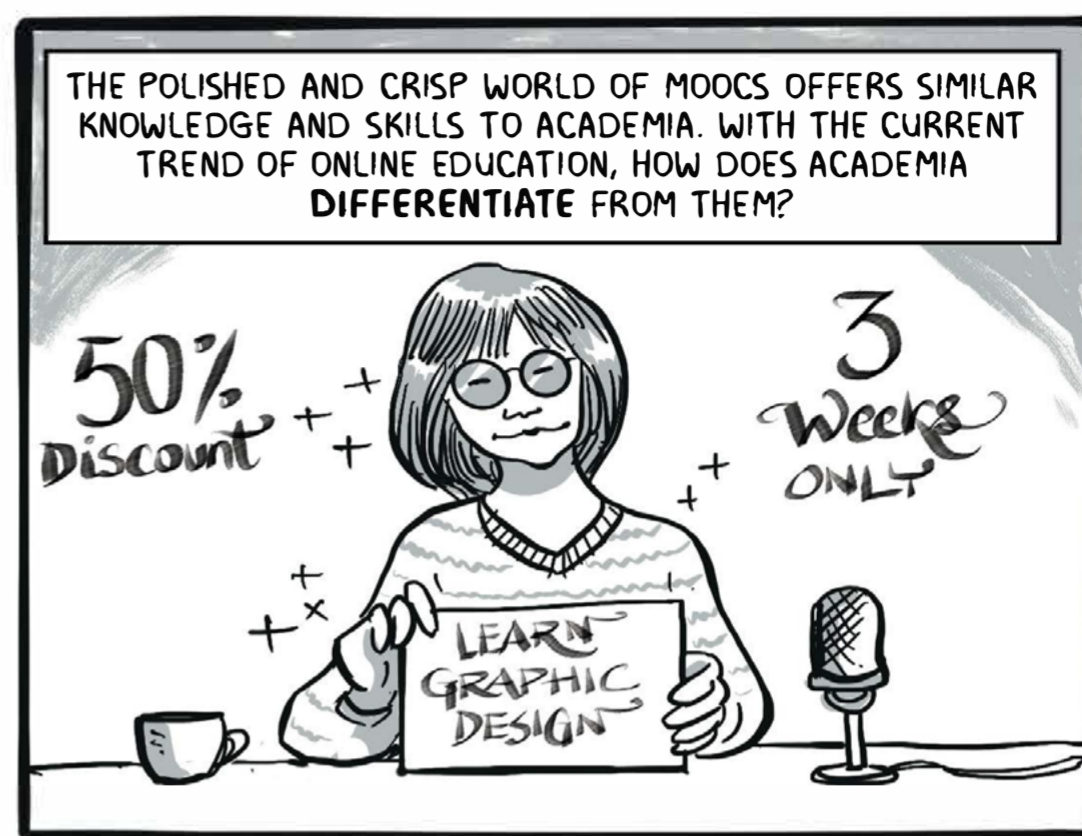
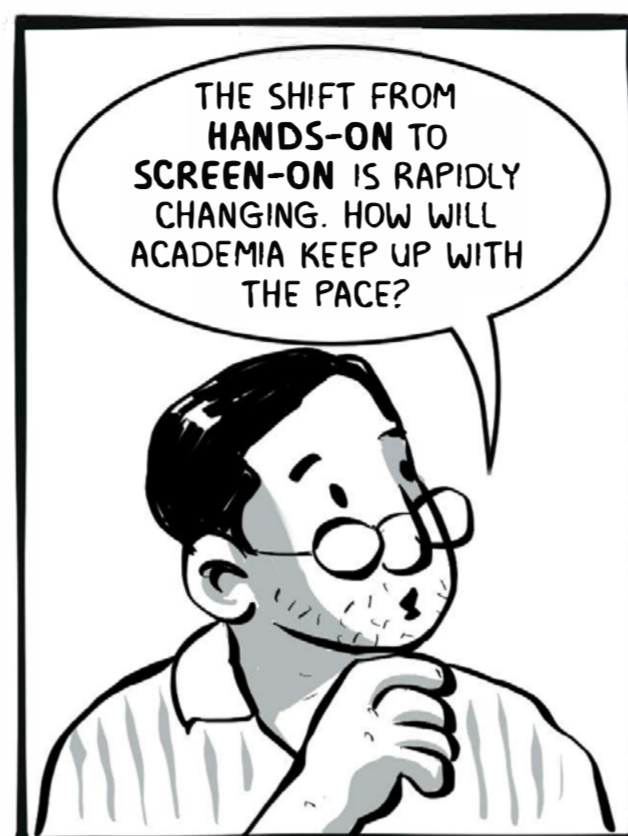


Pandemic. The unforgettable word now etched in our memories forever. The following comic is created from a personal view as a Graphic communication educator who, like a million others, is standing in resilience. This is an account from my teaching-learning moments since the lockdown in India. I work as an Assistant Professor at the Department of Design, IIT Delhi. My works can be seen in instagram @subirdraws or my website www.subirdey.net and if you feel we can collaborate on something through comics, feel free to reach me at subi0408@gmail.com

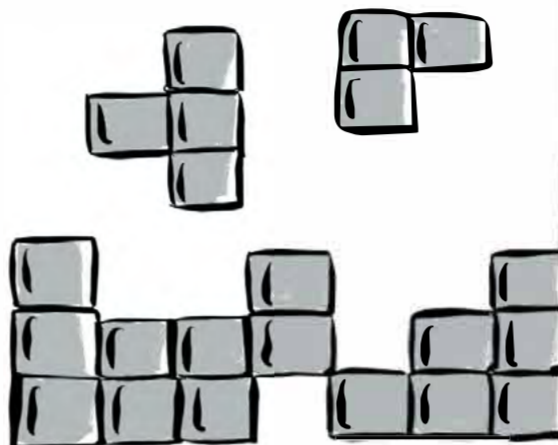




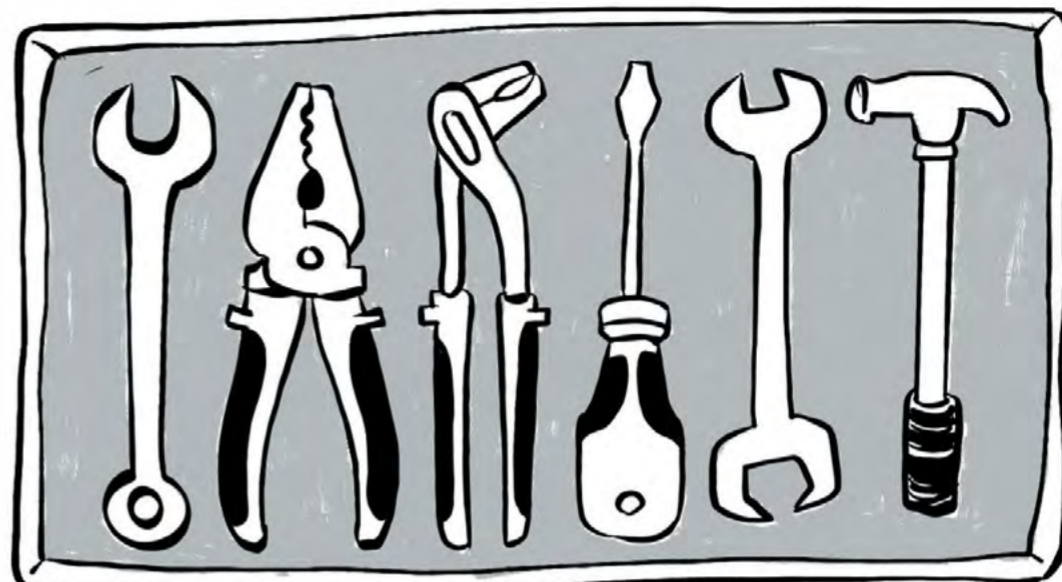




I AM GRADUALLY ADAPTING TO THE ABSENCE OF PHYSICALITY. I KEEP LOOKING FOR ALTERNATE WAYS TO KEEP UP THE GAME AND ENGAGE THE INTERESTS.



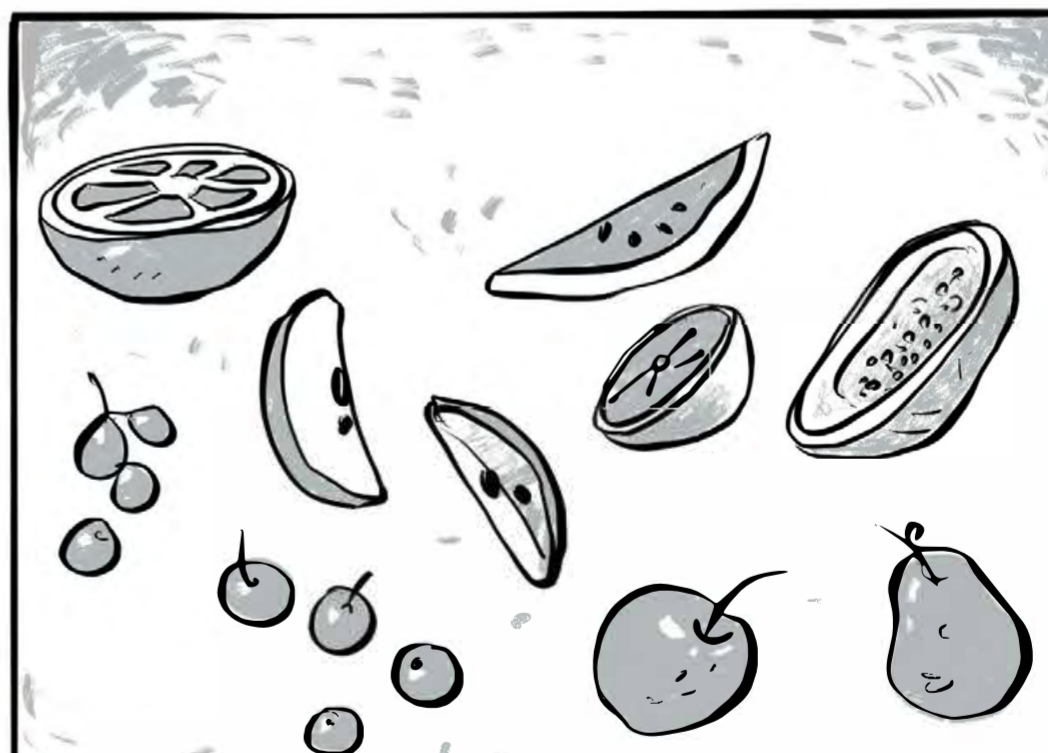
KEEPING MYSELF UPDATED ON THE EMERGING TOOLS HELPS ME TO DESIGN ALTERNATIVE ROUTES TO ENGAGE IN TEACHING-LEARNING. KNOWING THE TOOLS ALSO MAKES YOU CONFIDENT.



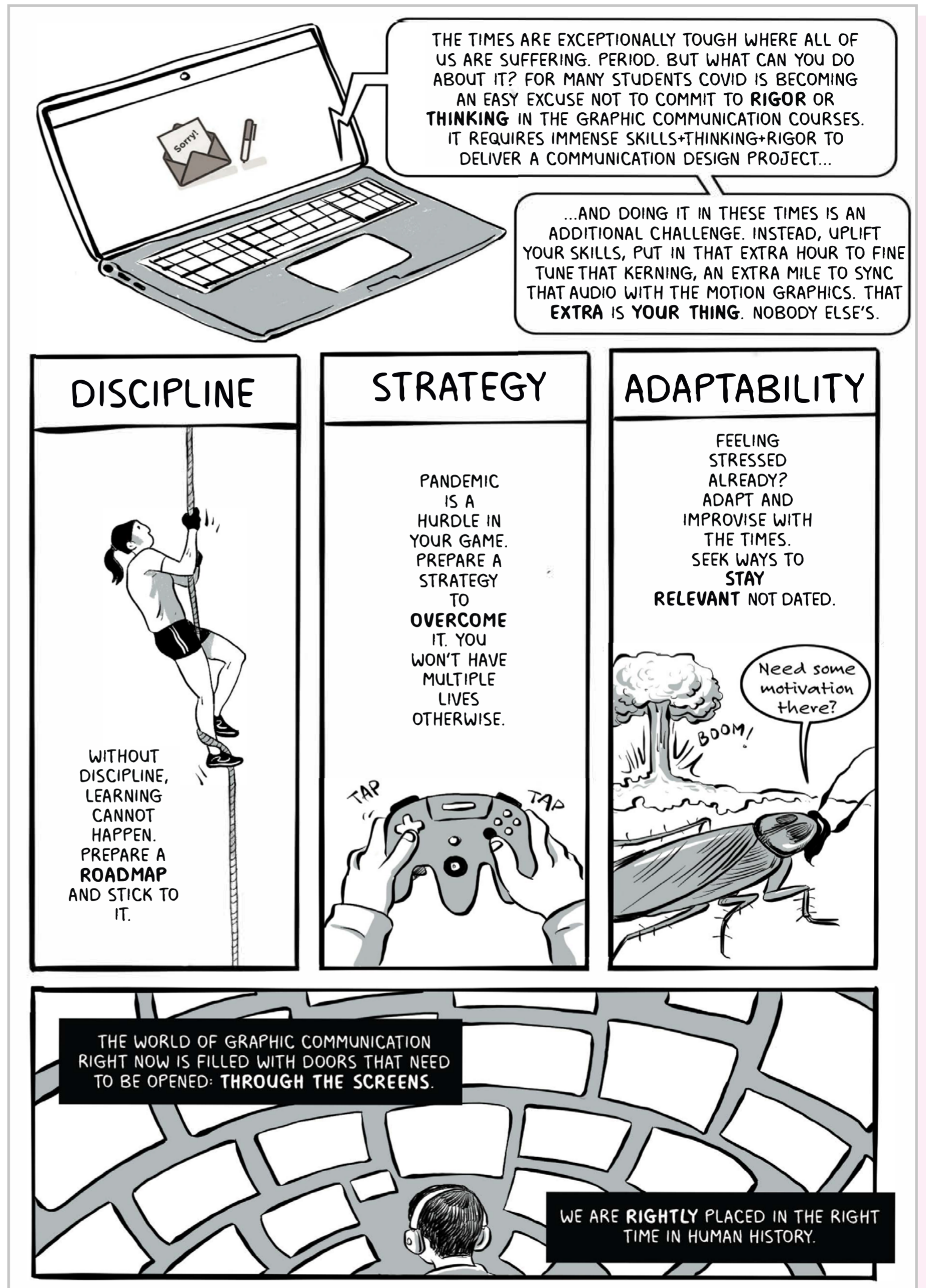
WITH THE CURRENT RESTRICTIONS, GRAPHIC COMMUNICATION LEARNERS SHOULD SEEK OPPORTUNITIES WITHIN THEIR FAMILIES, LOCAL COMMUNITIES, REMOTE RESEARCH GROUPS, ONLINE SUPPORT GROUPS AND STRATEGIC SKILL DEVELOPMENT ACTIVITIES. SKILLS ARE CRUCIAL AS THEY KEEP YOU ALIVE IN THE TIMES OF CRISIS LIKE THE ONE WE ARE FACING NOW.



AS A DIGITAL DETOX, I PREFER TO HAVE SHORTER SESSIONS OF 20 MINUTES AND HAVE BREAKS OF 2-3 MINUTES. THAT WAY, ENGAGEMENT IS BETTER.



ONLINE MODE OF LEARNING SHOULD BE FILLED WITH GOOD AND NUTRITIOUS CONTENT IN **SMALLER PORTIONS** ON A **SPACED** TIMELINE. IT'S GOOD FOR COGNITIVE HEALTH.







*Covid CV: designing faculty
pandemic narratives*

Aaron Ganci
Indiana University, IUPUI
Indianapolis, Indiana, USA

workplace equity
user interface design
higher education
research through design
covid-19

Covid CV: Designing Faculty Pandemic Narratives

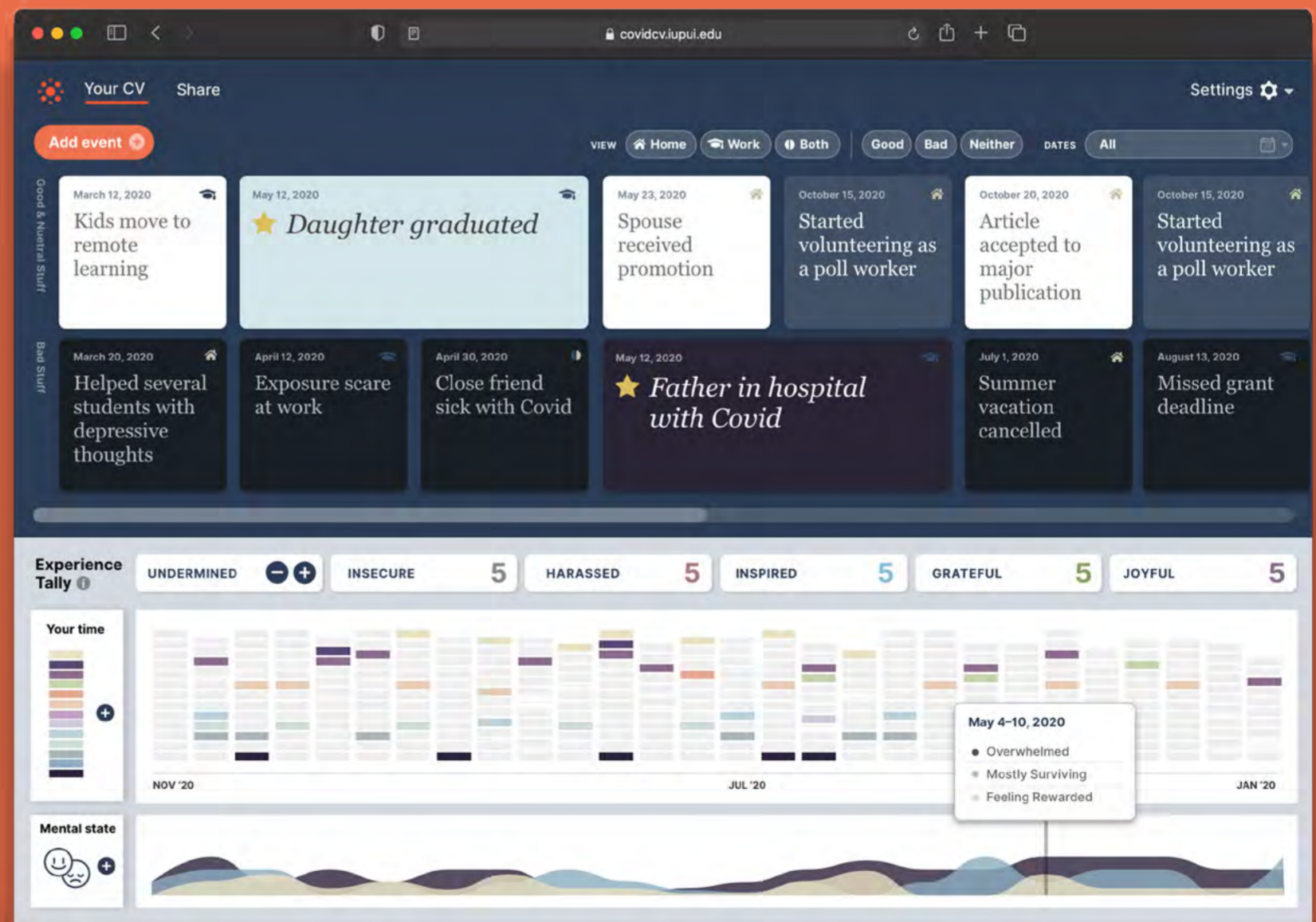
As an artifact, the CV enables academic faculty to build narratives around their professional identity. As the pandemic forced us into lockdown, productivity in traditional academic pursuits plummeted, damaging those narratives. At the same time, new experiences in resilience, time management, and risk assessment were shaping our expertise but did not have a place in traditional CV formats. Inventing new teaching methods, helping sick family, becoming homeschool teaching aides, and assisting our students with heightened mental illness became useful expertise that deserves to be documented in faculty narratives. Of course, the CV has a long history of ignoring how this type labor affects faculty expertise. The narrative frame of the CV has always had a very narrow (i.e. white-cis-male) lens that perpetuates disparities in the academy. For a designer, this is an interesting problem that could be directly addressed through graphic communication.

To examine this, I partnered with several colleagues at IUPUI to ask the question “Can a new design document take pandemic realities into account to enable authentic stories about faculty experience?” This question quickly led us to develop the concept of a “Covid CV”. We began a process of determining how this redesign could be more visual, inclusive of more diverse data, and less cumbersome to interact with over time. We developed a web application that enables faculty to log positive or negative life events and track how their time investments and mental state changed throughout the pandemic. In addition to the personal dashboard, faculty can export a designed Covid CV PDF to share with colleagues or mentors. This project is one step in an attempt to help others see the value in their pandemic experience and communicate that with others. For more information, visit <https://covidcv.iupui.edu>.



Aaron Ganci, MFA
Chair & Associate Professor,
Visual Communication Design

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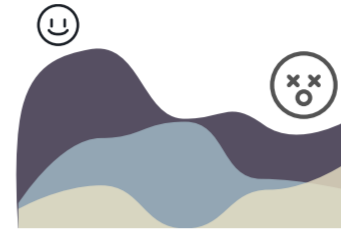


Private Online Dashboard

COVID CV



Keep track of your life (and work)



See how life events affect your mood



Track where you spend time

Simone

Mom. Wife. Daughter. Associate Professor of History.

Life

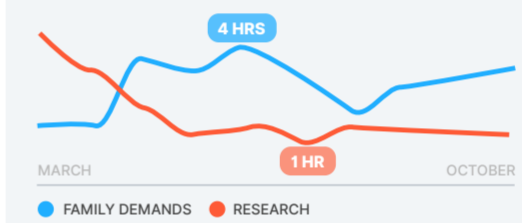
- 03/20 Kids move to remote learning
- 04/20 More time spent with kids
- Exposure scare
- Panic attack
- 05/20 **Daughter graduated**
- 06/20 Spouse received promotion
- 07/20 **Father in hospital with Covid**
- Exposure scare
- Summer camp cancelled
- 08/20 Taught son to ride bike
- 09/20 Summer vacation cancelled
- Close friend sick with Covid
- 10/20 Started volunteering as a poll worker

Work

- 03/20 Article accepted to major publication
- 04/20 Positive annual review
- Begin working remotely
- Blog article published
- 05/20 Joined grant proposal
- 06/20 Developed a new course
- 07/20 Student suicide attempt
- Jointed faculty council
- Stressed about SP21 Scheduling
- 08/20 Missed grant deadline

Quick Insights

FAMILY DEMANDS VS. RESEARCH



MAJOR EVENTS

May 4, 2020

Daughter graduated

July 25, 2020

Father in hospital with Covid

STRESS HAS BEEN HIGH

INSTANCES OF EACH STRESS LEVEL



STRESS HAS BEEN HIGH

INSTANCES OF EACH STRESS LEVEL



Ψ COVID CV™ WAS DESIGNED AND BUILT AT IUPUI

Customizable 'Covid CV' PDF Export



*The death of design education
has been greatly exaggerated:
the resilient design educator*

Elizabeth Herrmann

University of South Florida, USA

design education
online academies
online education
diy, opencourseware
workshops, podcasts
practice-based
practitioner

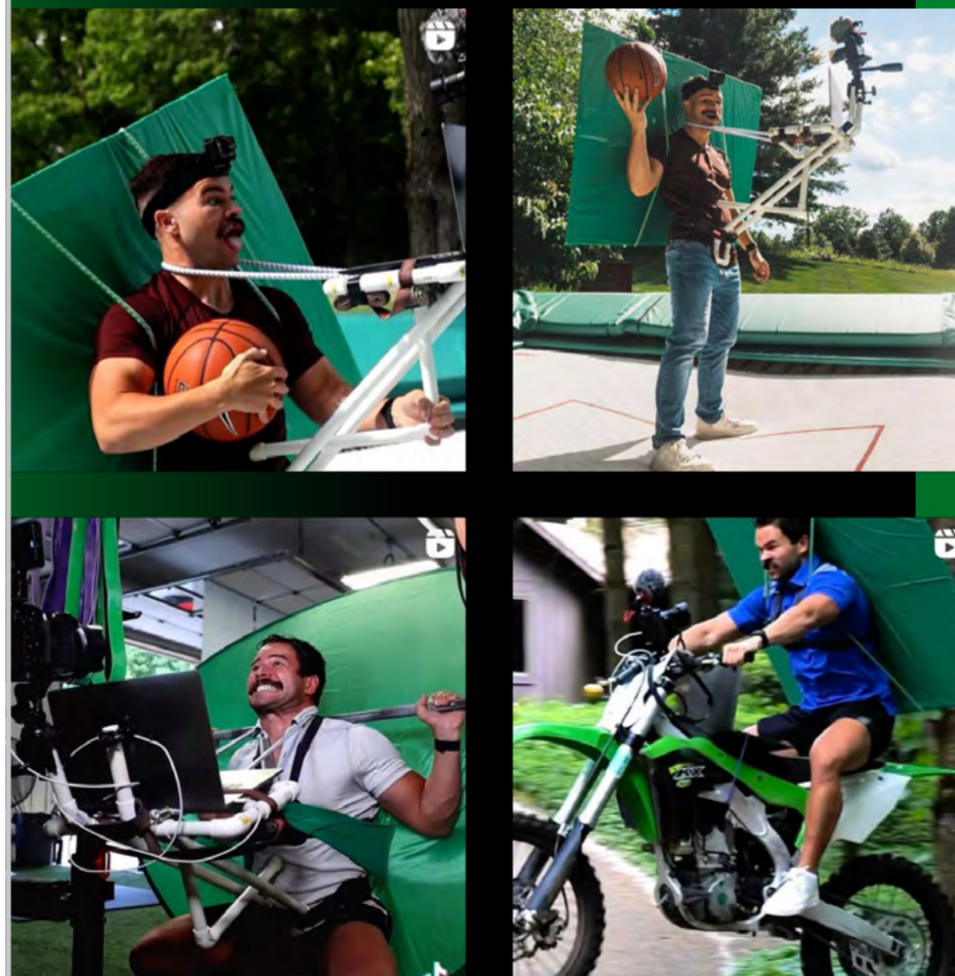
The Death of Design Education Has Been Greatly Exaggerated: The Resilient Design Educator

ELIZABETH HERRMANN

Associate Professor of Graphic Design
University of South Florida

E: elizabethhannaherrmann@gmail.com

W: cardsforhumanity.co



Freshly minted GVSU Film & Video alumnus [Frankie LaPenna](#) having fun rethinking the process of working from home.

Most recently, we've seen the rise of fast-paced online workshops, where students can "learn the trade" to boost their technical know-how or engineer their portfolio through project sprints. Due to COVID-19, many college campuses were required to shut down their facilities and convert their on-campus class into an online simulacrum. As a graphic design professor teaching at a 4-year university, I saw enrollment drop drastically. Not only was the freshmen class severely affected, but I also witnessed a surprising decline with enrollment in upper-level classes as well. Many students determined that it was not worth paying for a limited university education during the pandemic. As brick-and-mortar schools scrambled to convert facilities-dependent courses into remote online versions overnight, established online academies like MasterClass featuring David Carson, Skill Share, and App Academy plus podcasts like Design Matters by Debbie Millman had already been perfecting their format. COVID-19 forced a change in design education. Contemporary students who once valued a 4-year degree are now understanding that transcripts are not as important as skills and portfolios. Students would rather pay less for certificates from workshop classes by industry rock stars, such as James Victore, than seeking a degree through an online education offered by a 4-year university. Fast Company picked up on this trend early in an article, "Stuck at home? Take free drawing classes from famous illustrators."

Seeing the writing on the wall, many college faculty are starting to team up with online academies and make the switch. We will see a rise in this trend as faculty start identifying as practitioners first. COVID-19 was a good incentive for university design educators to rethink their role and relevancy in a profession that values demonstrable technical competency, talent, and experience over the reputation of a school. Many resilient teaching faculty are rethinking the structure of design education, such as MIT's OpenCourseWare, to focus on improved practical applications of design when seeking the best interests of their students.



John Kilburn
University of Plymouth, UK

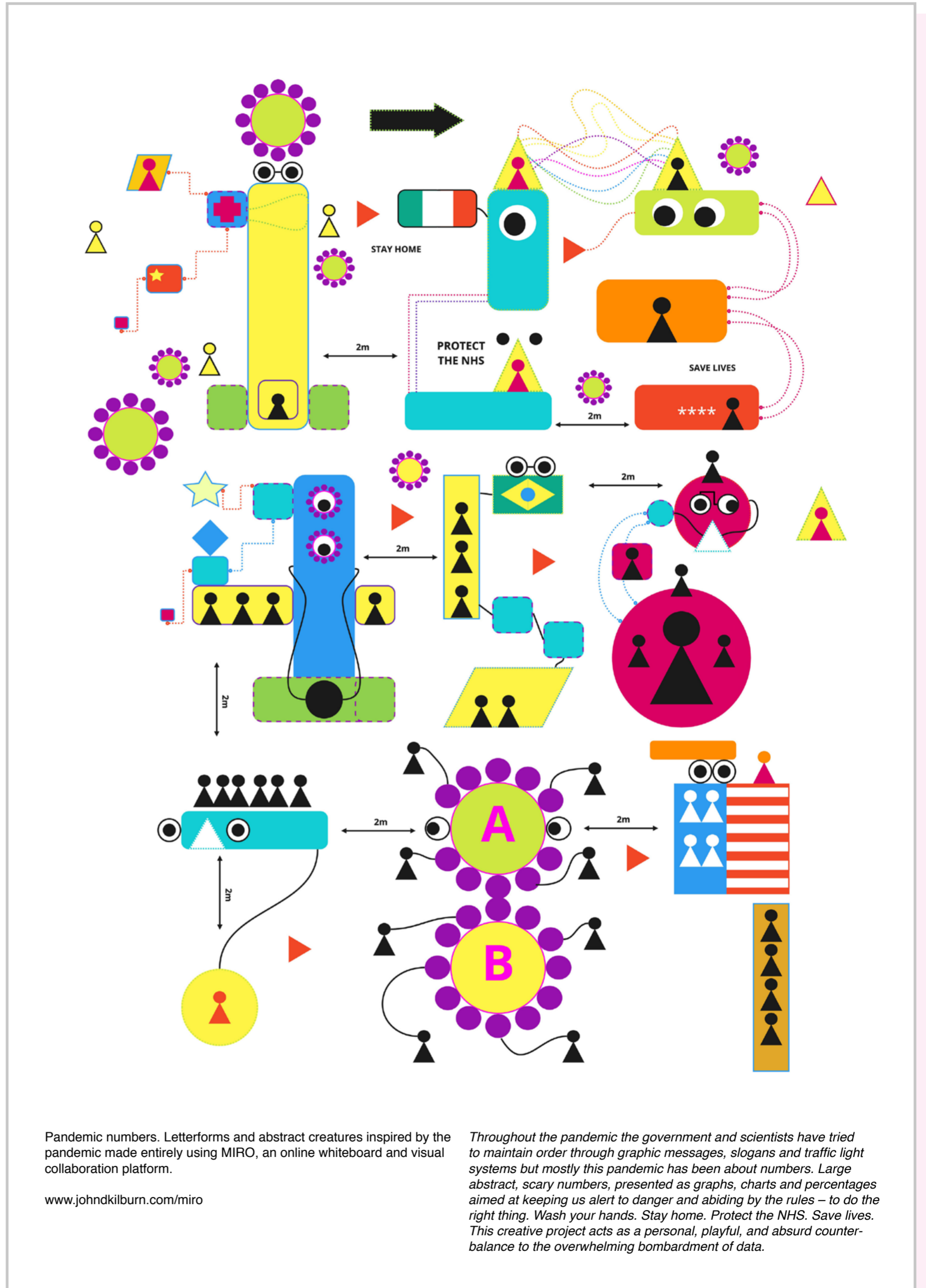
collaboration
apps
illustration
virtual
chaos
education

one step from chaos -

For educators and artists, the impact of Coronavirus has been dramatic - as seen in nature, a catastrophic event acting as a trigger for rapid diversification and evolution. Enforced isolation and social distancing has resulted in widespread uptake of new or previously underused digital communication and visual collaboration platforms. Our working methods have changed as we seek new ways to connect and to recreate physical workspaces online. It has often felt that we are one small step away from chaos. Whilst this change has been the catalyst for untold missteps and frustrations, there have been many positive developments. We are further apart but closer together. Existing partnerships and projects have expanded and international partnerships have become easier and more exciting. Software such as Miro & Padlet allowed us to easily work in virtual spaces, creating collaborative play areas, exhibitions, maps and diagrams. Ubiquitous use of Zoom and Microsoft Teams formed part of our daily lives whilst helping us to stay in contact with loved ones and to reach out to our most vulnerable. It has been fascinating to see the creative community bring new perspectives to these apps, using them not only for 'work' but also as creative outlets in their own right.

The projects I present here are playful creative responses directly engaging with some of these new (or not so new) platforms.

John Kilburn
Programme Lead for MA Illustration
University of Plymouth



Pandemic numbers. Letterforms and abstract creatures inspired by the pandemic made entirely using MIRO, an online whiteboard and visual collaboration platform.

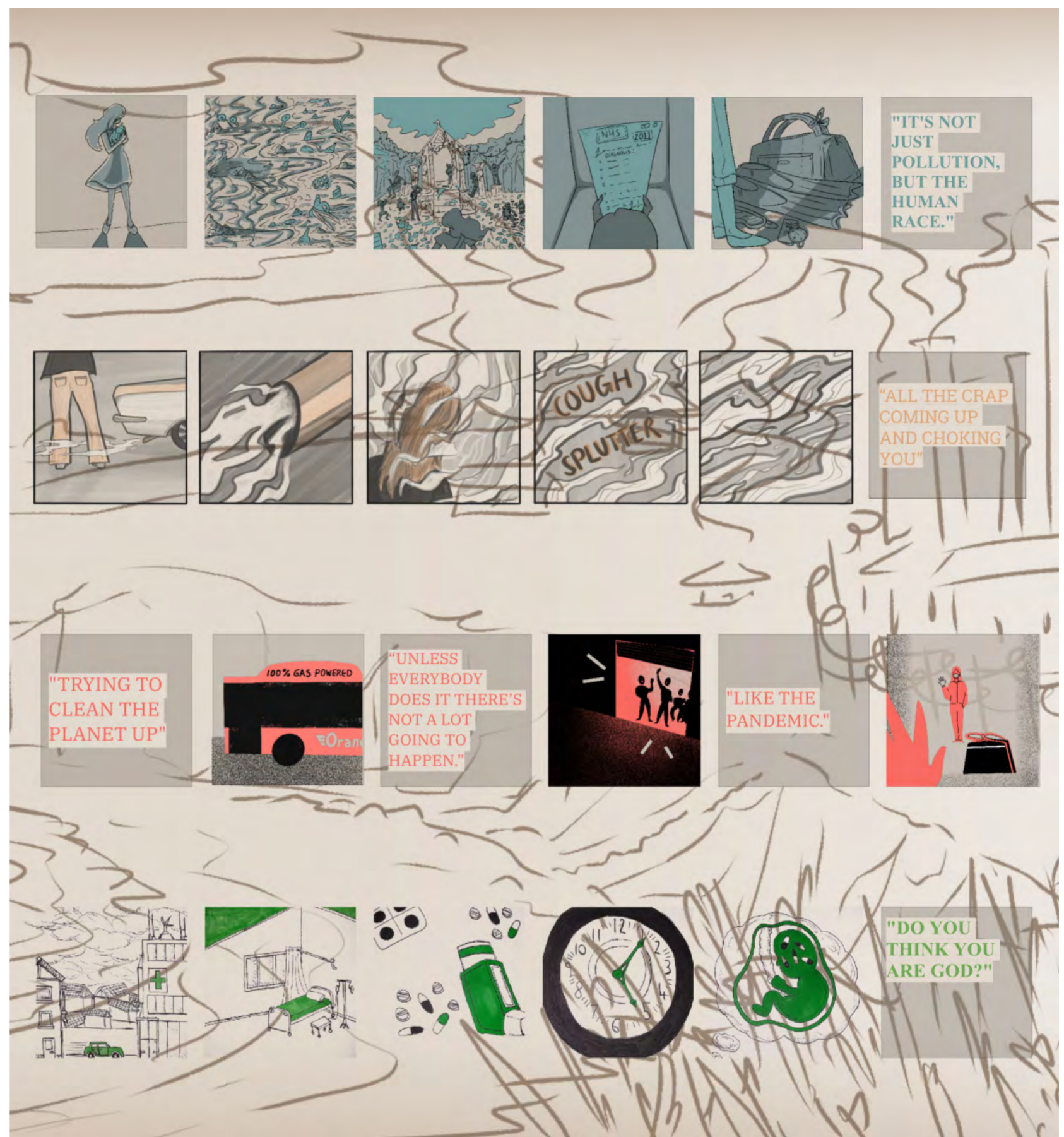
www.johndkilburn.com/miro

Throughout the pandemic the government and scientists have tried to maintain order through graphic messages, slogans and traffic light systems but mostly this pandemic has been about numbers. Large abstract, scary numbers, presented as graphs, charts and percentages aimed at keeping us alert to danger and abiding by the rules – to do the right thing. Wash your hands. Stay home. Protect the NHS. Save lives. This creative project acts as a personal, playful, and absurd counter-balance to the overwhelming bombardment of data.



Collaborative illustrations made by BA (Hons) Illustration students and staff using the Zoom whiteboard feature.

The Christmas and Easter illustration parties moved online during the pandemic using Zoom to bring everyone together in a social environment. These illustrations are made during collaborative drawing games responding to a series of quickly changing verbal prompts.



Detail from a collaborative 'graphic medicine' comic made using MIRO by BA (Hons) Illustration students at the University of Plymouth as part of the Fresh Air World research project.

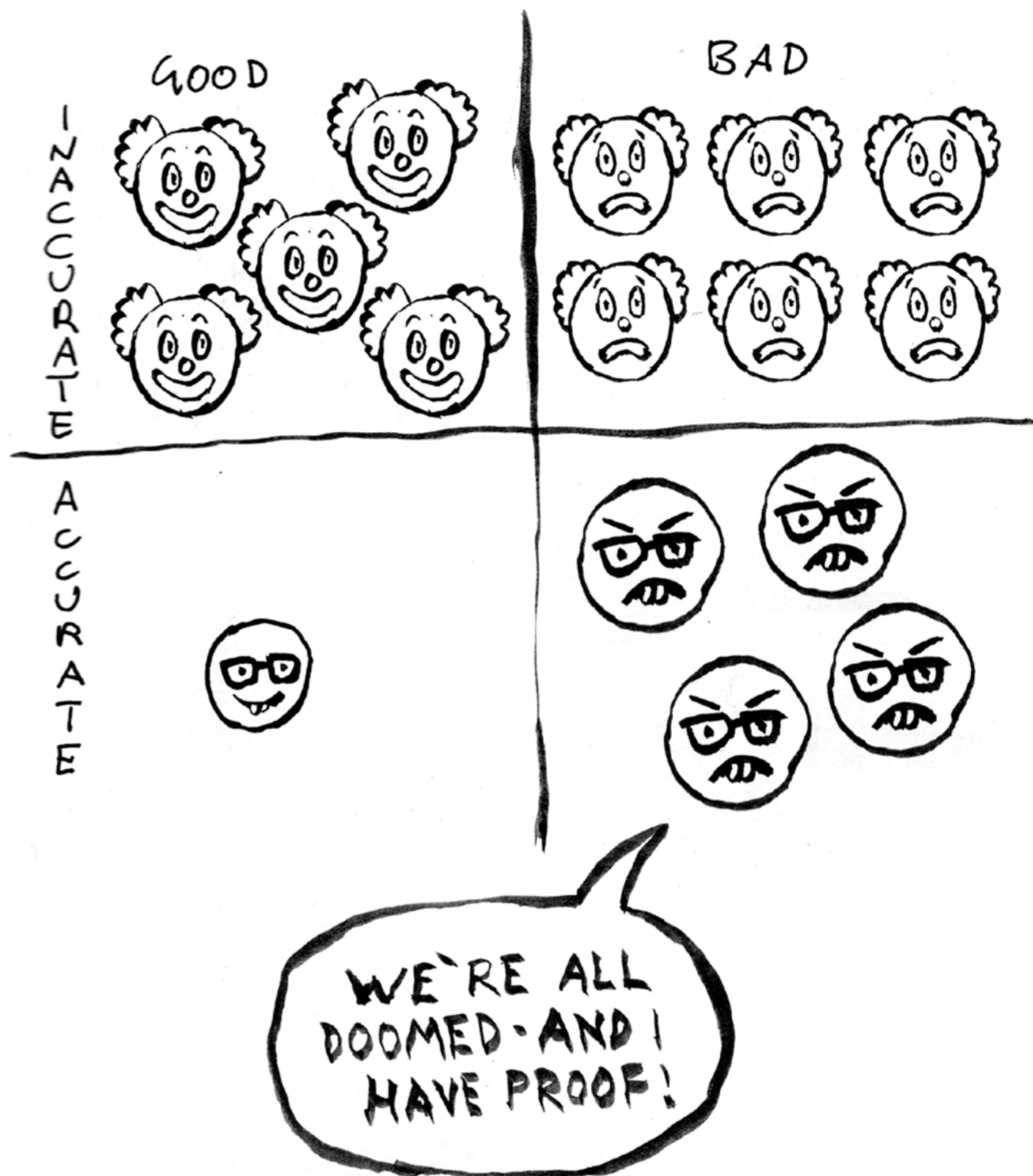
This comic is an interpretation of four oral history interviews. See the whole comic here: www.miro.com/app/board/o9J_IRq9oVQ=/

Fresh Air World is a collaboration between a group of artists, historians and health and environmental scientists from the UK, Canada and Africa. The research aims to explore how we can work together to transform global opinions and thinking about air pollution with practical solutions for mitigating the effects of lung disease in specific regions.

www.johndkilburn.com/Fresh-Air-World-1

Between December 2020 and January 2021, four individuals engaged in oral history interviews with students from the History and Illustration BA (Hons) programmes. As members of the Breathe Easy Support Group (Plymouth), they all suffer respiratory conditions, some of which are debilitating and long-term, and all of which have been exacerbated by the Pandemic. The opportunity to share their memories and stories, and speak about their conditions helps to amplify 'hidden histories' and 'histories at risk'. In addition, contact with these young students generated inter-generational knowledge transfer, while having a critical effect of breaking imposed social isolation for these especially vulnerable individuals, in what was a particularly difficult Christmas season for many as a result of lockdown restrictions.

THE SPECULATIVE FICTION PLAUSIBILITY / OPTIMISM MATRIX



The Speculative Fiction Plausibility / Optimism matrix
By Dr. John Miers

This illustration was drawn by Dr. John Miers during a Microsoft Teams 'round-table' discussion for *Colouring In*, a research project created by Dr. Stephanie Black and Luise Vormittag.

The transcript and other accompanying images can be seen at www.colouring-in.com

The first *Colouring In* round-table discussion took place on Friday 26th March 2021. The invited participants were asked to discuss how their respective image-making and teaching practices engage with the natural world, and what kind of knowledge claims might arise.

Chairs: Dr. Stephanie Black & Luise Vormittag
Sketchnotes: Dr. John Miers

Panel:
Jean Blackburn
Nina Carter
Martha Dillon
John Kilburn
Michelle Kuen Suet Fung



*The only thing that matters
is how I look from the
mid-torso up*

Paul Nini
Ohio State University, USA

covid-19
zoom ™
online presence
design education
remote teaching
collaboration



**A COVID-19 INSIGHT:
fifteen months on
zoom™ has taught
me that the only
thing that matters
is how i look from
the mid-torso up.**

my insight is, of course, in jest. the past 15 months of teaching, meeting, and collaborating over zoom™ resulted in a variety of successes and failures both similar to and very different from having done such things in-person. but i was somewhat amazed at how easy it was to prepare for any given session. all it took was a relatively clean face and a wrinkle-free shirt put on moments before getting on camera. i'm not sure if that was a good thing, but it was convenient, if nothing else.

**PAUL NINI, PROFESSOR
DEPARTMENT OF DESIGN
THE OHIO STATE UNIVERSITY USA
NINI.1@OSU.EDU**



Students of lockdown

Emily Osborne

visual communication
lockdown experience
editorial design
students of lockdown
zine series

Emily Osborne
STUDENTS OF LOCKDOWN

@eooo.co / @students_of_lockdown

@eooo_co

www.eooo.co.uk

eooo.creative@gmail.com

With many students experiencing either hybrid or entirely online learning – spending a lot of time in isolation, working alone, and finding it difficult to reach out for support, how does this affect both mental/physical health and overall performance in our studies?

Students of Lockdown was a 4-part zine series used to document and explore the 2020/2021 student experience. We surveyed students across Northern Ireland and the UK, asking for their open, honest, and anonymous opinions from throughout the year, and then used these to form the basis of content.

As the series focuses so heavily on the unusualness of the year behind us, the design style was to feel just as disjointed and uncertain, and so it was encased in a bespoke laser engraved Perspex slipcase. Perspex was the most applicable material to use considering its current prevalence. The use of the slipcase was to act as a signifier that this experience is being 'put to rest'; the etchings dually representative of a gravestone and an artefact. A Zeitgeist of its time.

Finally, the series, cover advice card and belly band are designed in such a way that when completed and compiled, the work looks clinical and representative of the pandemic visual language. Once removed from the encasing the work explodes in a flourish of colour, illustrations, and design to reveal beneath the abundance of opinions, experience, and feelings surrounding this poignant moment in time.

In summary, this 6-week project was a great opportunity to not only allow students to have a voice but provide a platform and outlet for other students to relate to. The work has been met with overwhelming support, with many students finding comfort in hearing the experiences of others, whilst analysis of the impact of isolation on creativity and creative practice proved key.

Keywords:
Visual Communication, Lockdown Experience, Editorial Design, Students Of Lockdown, Zine Series

Entire project can be viewed/read here:
<https://www.eooo.co.uk/students-of-lockdown-2021>









SEASON TWO | PERPETUAL LIMBO

**The whole value of
solitude depends
upon one's self;**

**it may be a
sanctuary or a prison,**

**a *haven of repose* or a
place of punishment,**

**a heaven or a hell, as
we ourselves make it.**

- JOHN LUBBOCK (1909)

03

SEASON TWO | PERPETUAL LIMBO



We found our place at our computers.
Scrambling for links and learning to
use blackboard collaborate.

We had been told to look forward
to a blend of online and in-person
teaching. We even naively believed this.

We eagerly attended the first day,
from our kitchens, bedrooms, living
rooms and even gardens when possible.

Excited to speak to friends again and
see what our final year had in store.
Seeing each others faces maybe
lasted for two classes, until it
became undeniably clear it would
not be suitable...

...due to poor connection.

04





Future rituals

Gianni Sinni, Irene Sgarro & students
Università Iuav di Venezia, Italy

design fiction
design for public
speculative
future rituals
daily habits
iuav venezia

FUTURE RITUALS

The preventative measures for COVID-19 have not only affected our everyday lives in a multitude of ways but also influenced the development of didactics by introducing previously untested teaching methods and means of collaboration. Within this context the project "Future Rituals" was born, developed by students during the Communication Design Laboratory at the Luav University of Venice, Italy. The choice and challenge was to address the topic of the pandemic through the practice of speculative design, central theme of the first semester's laboratory. In this design fiction project, students were asked to answer a disturbing but plausible question: What would happen to our daily habits if the pandemic continued for the next 5 years? The response was a documentary collection of gestures that have accompanied the entire emergency phase and a reflection on their possible future evolutions. By answering countless questions that characterise our present — How to return to confront the outside world without leaving one's own home? How to experience concerts, travels, interactions with other individuals again? — a sort of map was developed capable of connecting those signals of the present whose decoding helps us to interpret future developments.

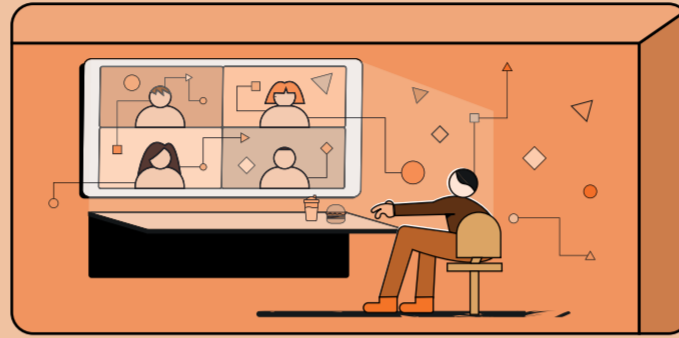
Communication Design Laboratory
Università Iuav di Venezia

Professor
Gianni Sinni

Teaching assistant
Irene Sgarro

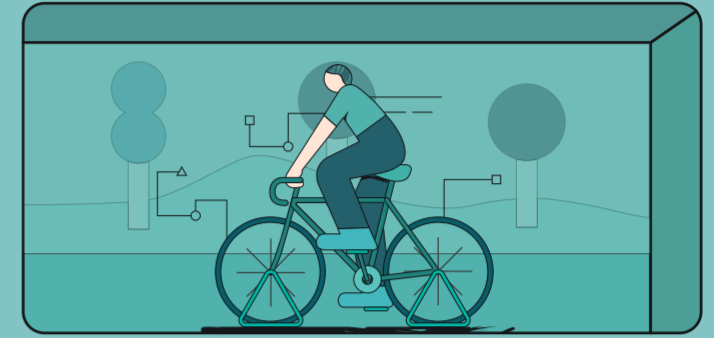
Students
Lisa Bachmann, Matteo Beda, Benedetta Bellucci, Anna Bigaran, Matteo Boem, Monica Carniel, Virginia Casonato, Aurora Concolato, Rosa Corazza, Febe Corba, Miriam David, Nicolò Gambardella, Lisa Gasparini, Nikhita Ivis, Sarah Maglio, Miriana Mancini, Giovanni Maraga, Luca Marchesin, Riccardo Moretto, Robert Cosmin Oanca, Mariam Ouichouani, Anna Laura Pascon, Erica Penazzo, Giorgia Perich, Valentina Phung, Jim Pieretti, Elettra Pignatti, Mirko Prato Fiorito, Emiliano Rainis, Giulia Saccon, Maddalena Sansone, Caterina Sartorello, Beatrice Scabbio, Enrica Scarpa, Marija Stegnjaja, Noemi Tiengo, Violeta Tufonic, Sara Valcasara, Martina Valente, Alice Valle, Luca Venturoli, Qiurui Zhou, Simone Zorzetto, Irene Zorzi

13:14:44



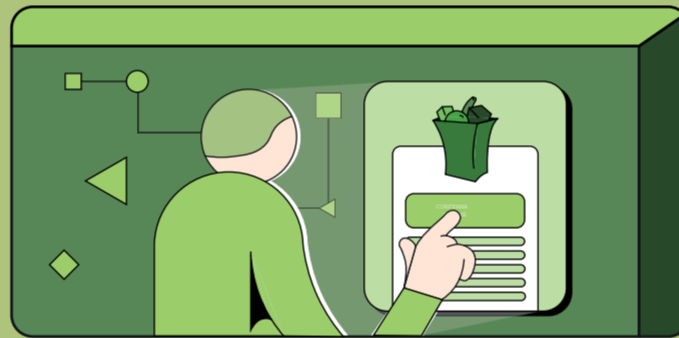
CAMERA 03 - KITCHEN

14:30:53



CAMERA 04 - TRAINING ROOM

17:16:22



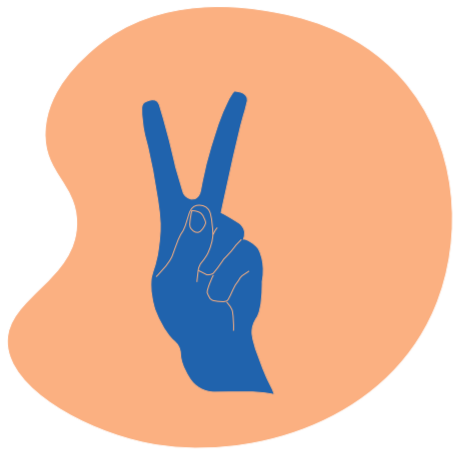
CAMERA 05 - SHOPPING ROOM

18:15:16



CAMERA 06 - CHILL ROOM

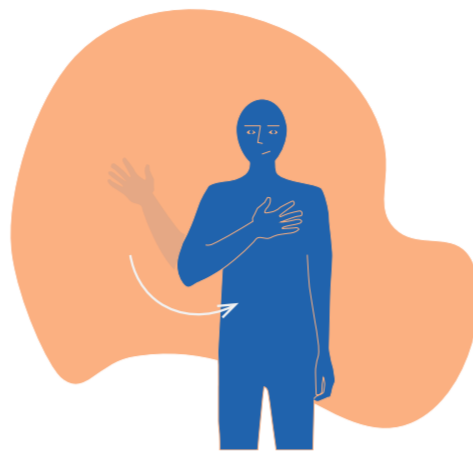
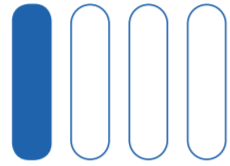
"VEN 24 10 25" by Monica Carniel, Virginia Casonato, Lisa Gasparini, Maddalena Sansone



Segno di pace

-
Il gesto consiste nel alzare l'indice e il dito medio, in modo da formare una V. Il palmo è rivolto verso il destinatario e significa vittoria, pace e amore, "ok" oppure "saluti".

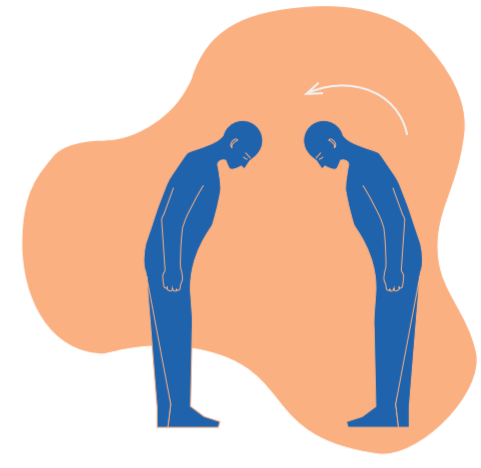
Grado di formalità



Mano sul cuore

-
Il saluto prevede l'avvicinamento della mano destra sul petto. a volte è accompagnato da un cenno della testa verso il basso. È un segno di vicinanza, esprime affetto, a volte utilizzato come segno di cordoglio, o di pace.

Grado di formalità



Inchino con il busto

-
Avvicinarsi a distanza di sicurezza alla persona interessata, mantenendo le braccia lungo il corpo ed il busto diritto. Dopo aver stabilito il contatto visivo piegare il busto in avanti, mantenendo le braccia lungo il corpo. Tornare quindi alla posizione iniziale.

Grado di formalità



"Salutiamoci!" by Giorgia Perich, Violeta Tufonic, Simone Zorzetto



IN TOUCH

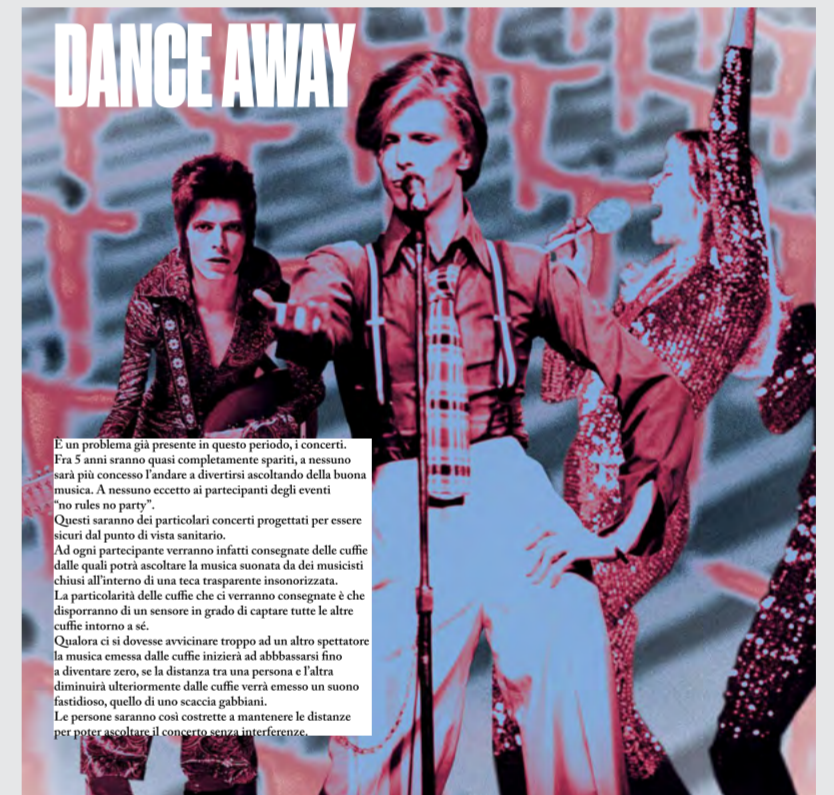
Un caldo abbraccio, ecco la cosa che probabilmente si mancherà di più fra 5 anni.
A causa del Covid i gesti affettivi saranno drasticamente diminuiti, sarà possibile abbracciare solamente i parenti più stretti.
Che fare dunque se si dovesse incontrare un vecchio amico che non si vede da anni, o la propria ragazza con la quale ci si sta frequentando da poco?
È qui che In Touch ci verrà in aiuto, nel 2025 la tecnologia della moda avrà comunque fatto un bel po' di passi avanti, e si suppone esisteranno dei particolari capi d'abbigliamento in grado di emanare calore e di stringersi in particolari condizioni di freddo.
Grazie ad un'apposita app, In Touch sarà in grado di collegarsi proprio a questi vestiti e grazie ad un semplice click si potrà far emanare calore ad una giacca di una persona vicina a noi.

"Coercitivity" by Matteo Beda, Luca Marchesin, Jim Pieretti, Luca Venturoli



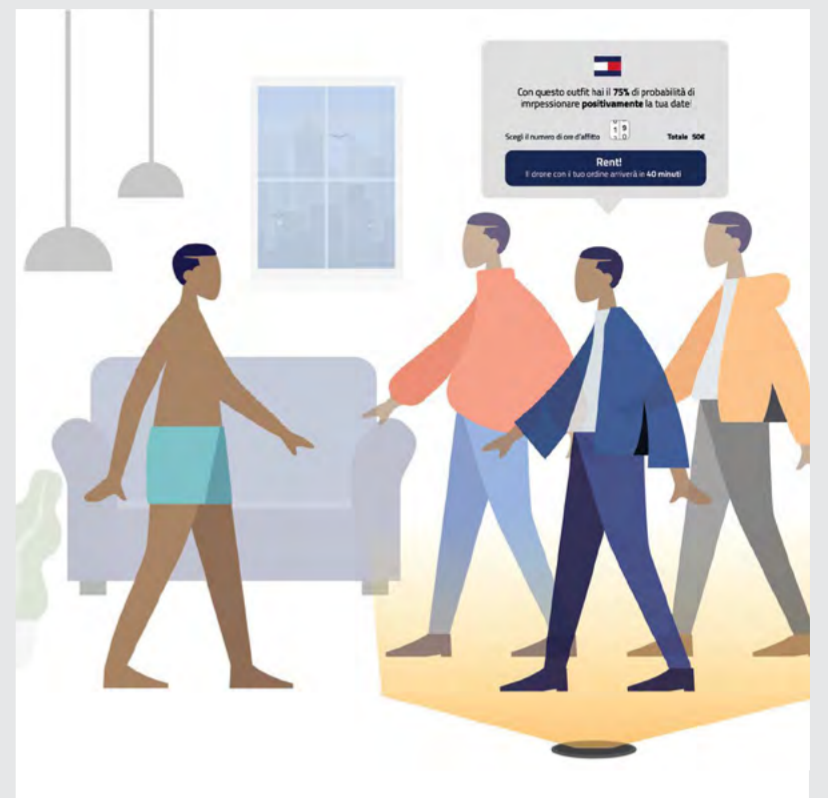
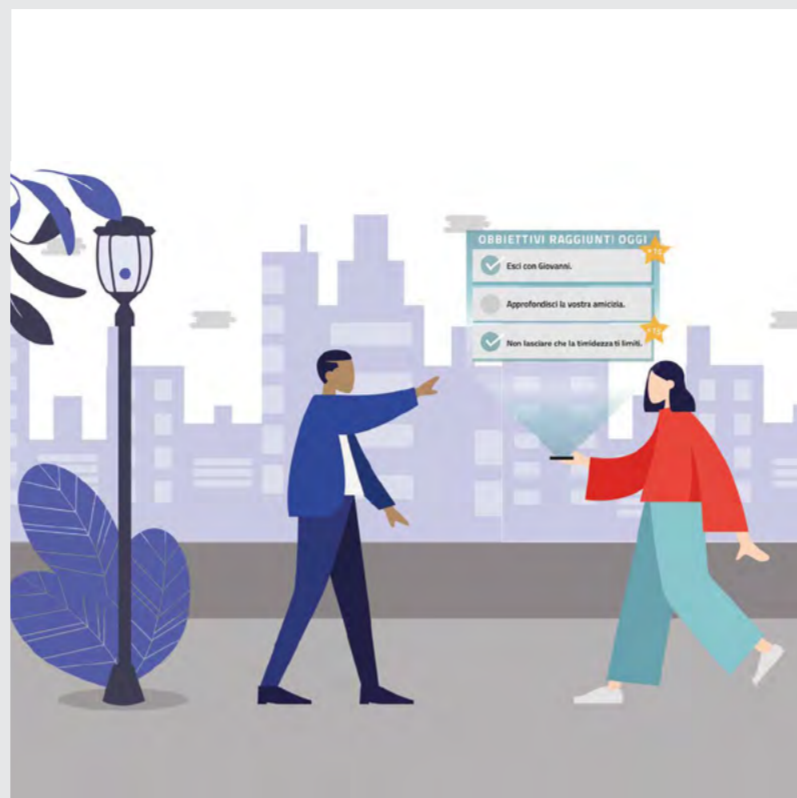
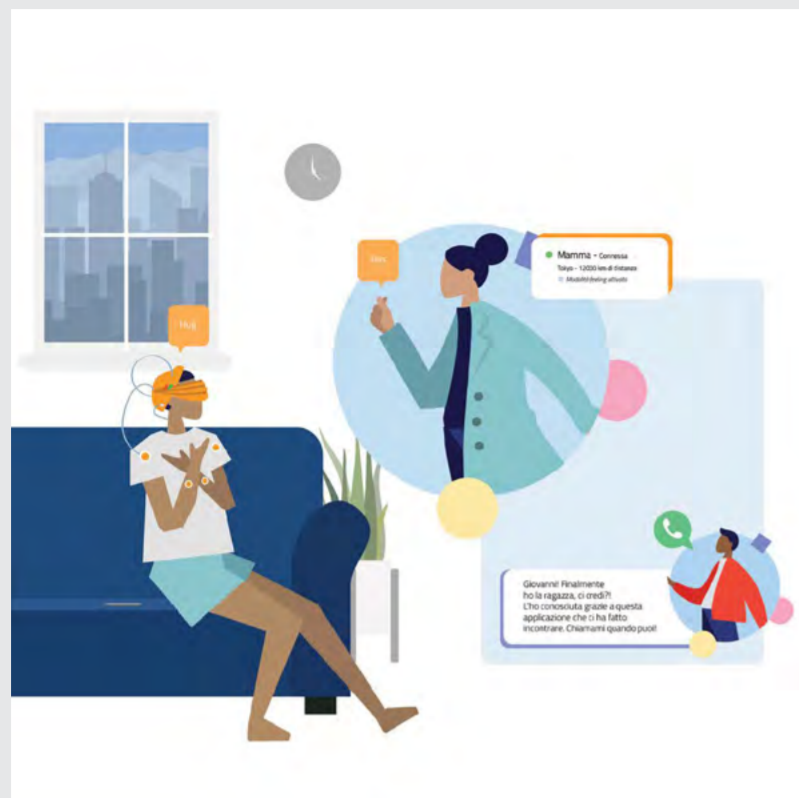
PROXEMICON

Un bracciale per domani. Sarà questa la frase perfetta per descrivere la società distopica che ci attenderà nel 2025.
Per scongiurare nuove eventuali pandemie i governi del pianeta Terra si saranno organizzati e avranno trovato un metodo per mantenerci tutti distanti gli uni dagli altri.
La soluzione sarà il "Distance Tracking".
Ad ogni persona verrà consegnato un bracciale obbligatorio da indossare, questo, grazie al collegamento 5G, sarà a sua volta connesso a tutti gli altri bracciali intorno a sé.
Qualora dovesse captare un segnale a distanza troppo ravvicinata inizierà a vibrare sempre più forte fino ad emettere una leggera scossa.
In questo modo tutti saranno costretti a stare distanti da tutti. E non solo, inizierà anche a dilagare la paura, a tal punto che tra le persone sparirà il contatto visivo per non rischiare di cadere in tentazione ad avvicinarsi agli altri.

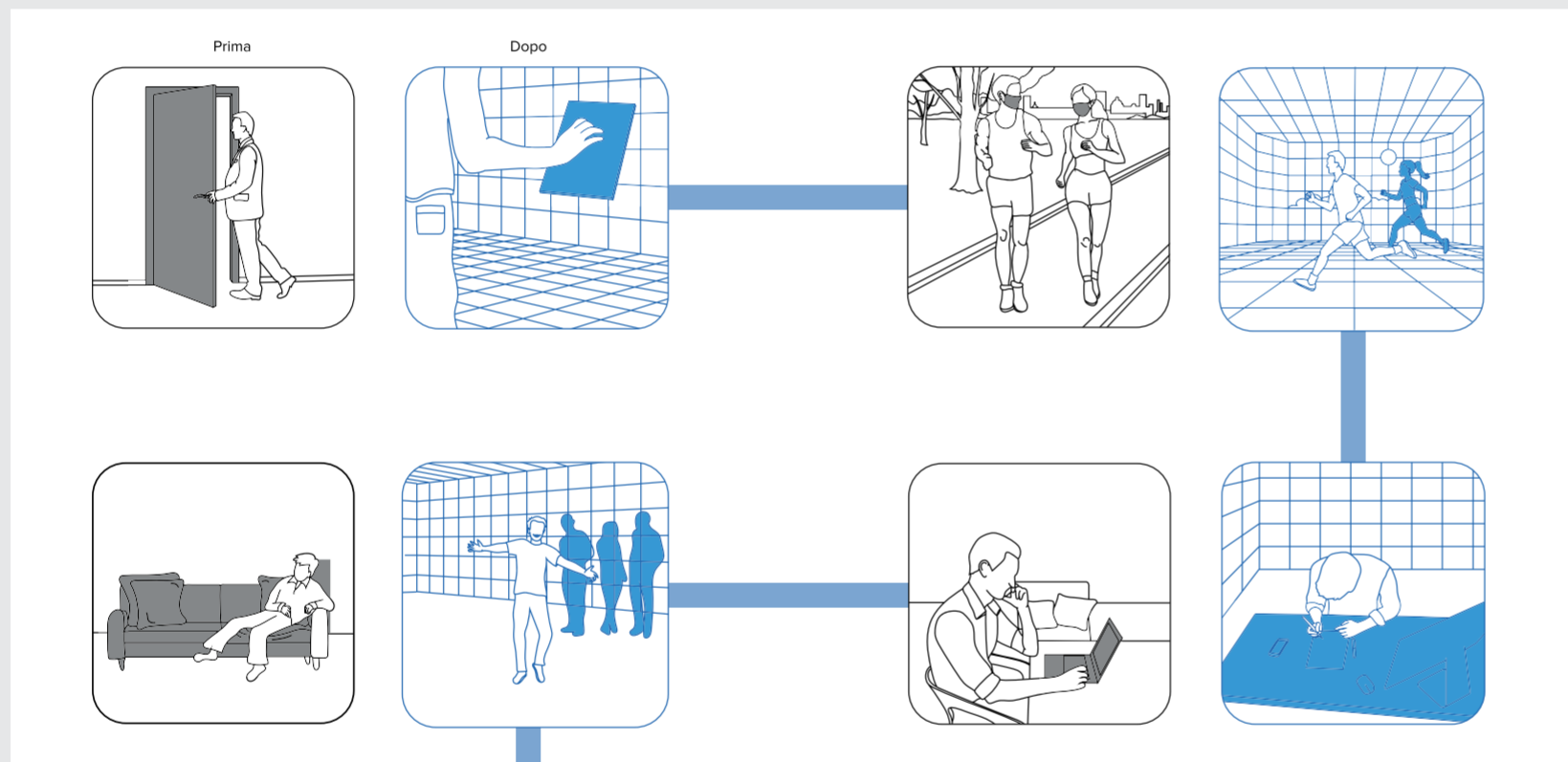


DANCE AWAY

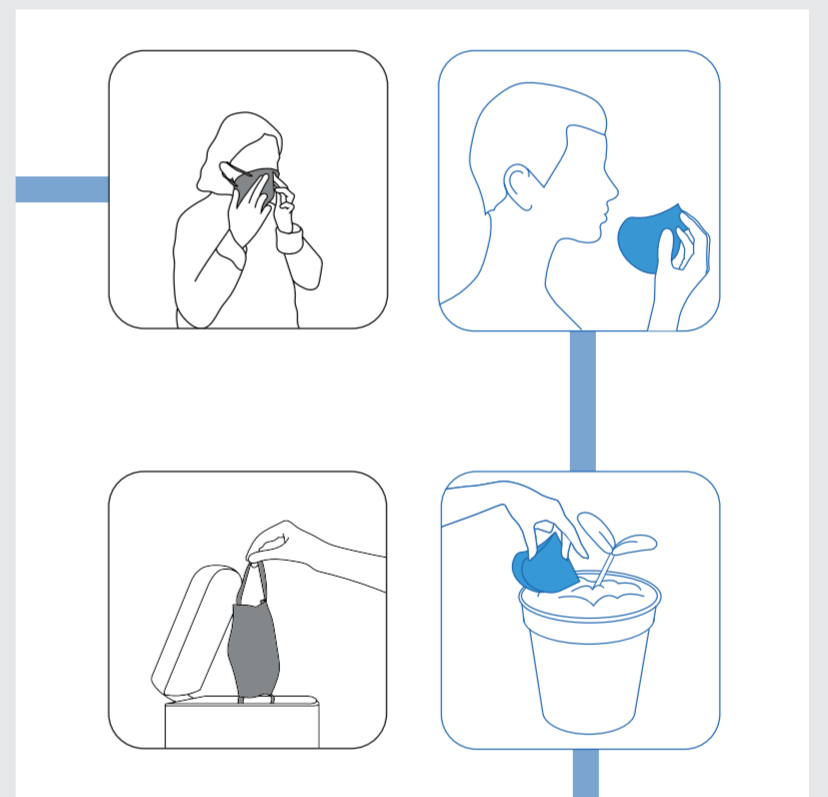
È un problema già presente in questo periodo, i concerti. Fra 5 anni saranno quasi completamente spartiti, a nessuno sarà più concesso l'andare a divertirsi ascoltando della buona musica. A nessuno eccetto ai partecipanti degli eventi "no rules no party".
Questi saranno dei particolari concerti progettati per essere sicuri dal punto di vista sanitario.
Ad ogni partecipante verranno infatti consegnate delle cuffie dalle quali potrà ascoltare la musica suonata da dei musicisti chiusi all'interno di una teca trasparente insonorizzata.
La particolarità delle cuffie che ci verranno consegnate è che disporranno di un sensore in grado di captare tutte le altre cuffie intorno a sé.
Qualora ci si dovesse avvicinare troppo ad un altro spettatore la musica emessa dalle cuffie inizierà ad abbassarsi fino a diventare zero, se la distanza tra una persona e l'altra diminuirà ulteriormente dalle cuffie verrà emesso un suono fastidioso, quello di uno scaccia gabbiani.
Le persone saranno così costrette a mantenere le distanze per poter ascoltare il concerto senza interferenze.

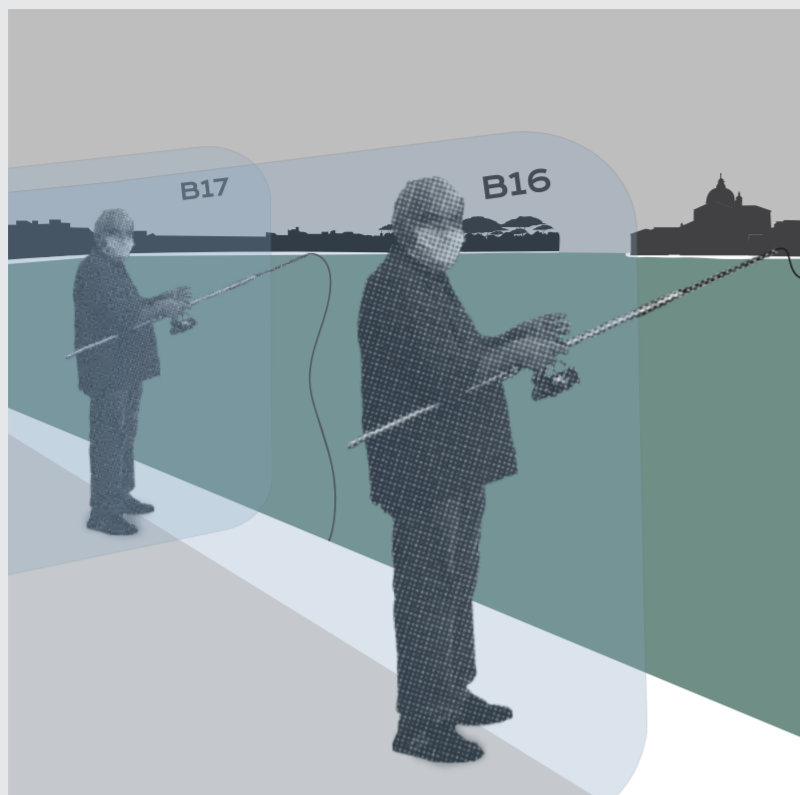


"Future of Sociality" by Lisa Bachmann, Sarah Maglio, Valentina Phung, Elettra Pignatti

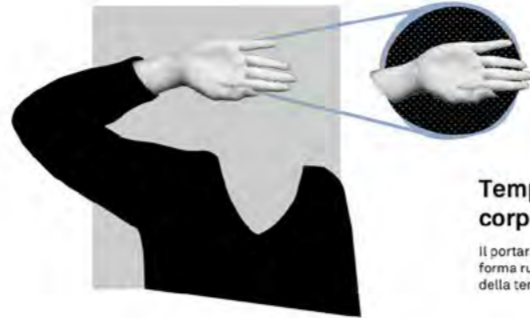


"Covid -24H. Manuale di Sopravvivenza" by Nikhita Ivis, Beatrice Scabbio, Enrica Scarpa, Aurora Concolato, Mariam Ouichouani



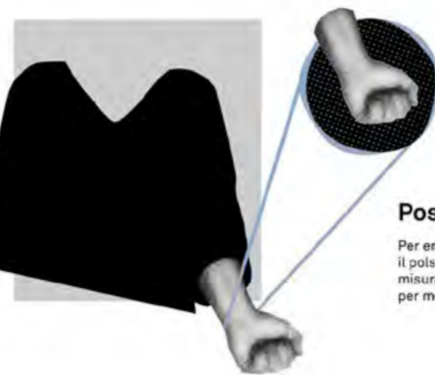


"Spazi Inversi" by Benedetta Bellucci, Sara Valcasara, Noemi Tiengo, Giulia Saccon



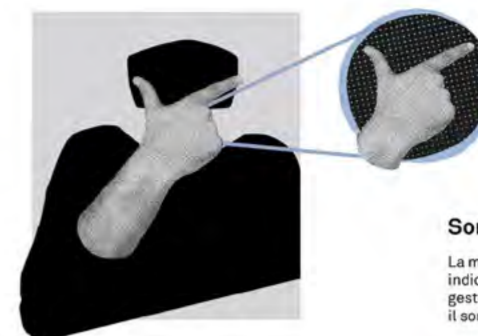
Temperatura corporea

Il portarsi la mano alla fronte è una forma rudimentale di misurazione della temperatura corporea.



Posso entrare?

Per entrare in un locale mostrare il polso è un gesto comune, sia per la misurazione della temperatura, sia per mostrare il bracciale d'accesso.



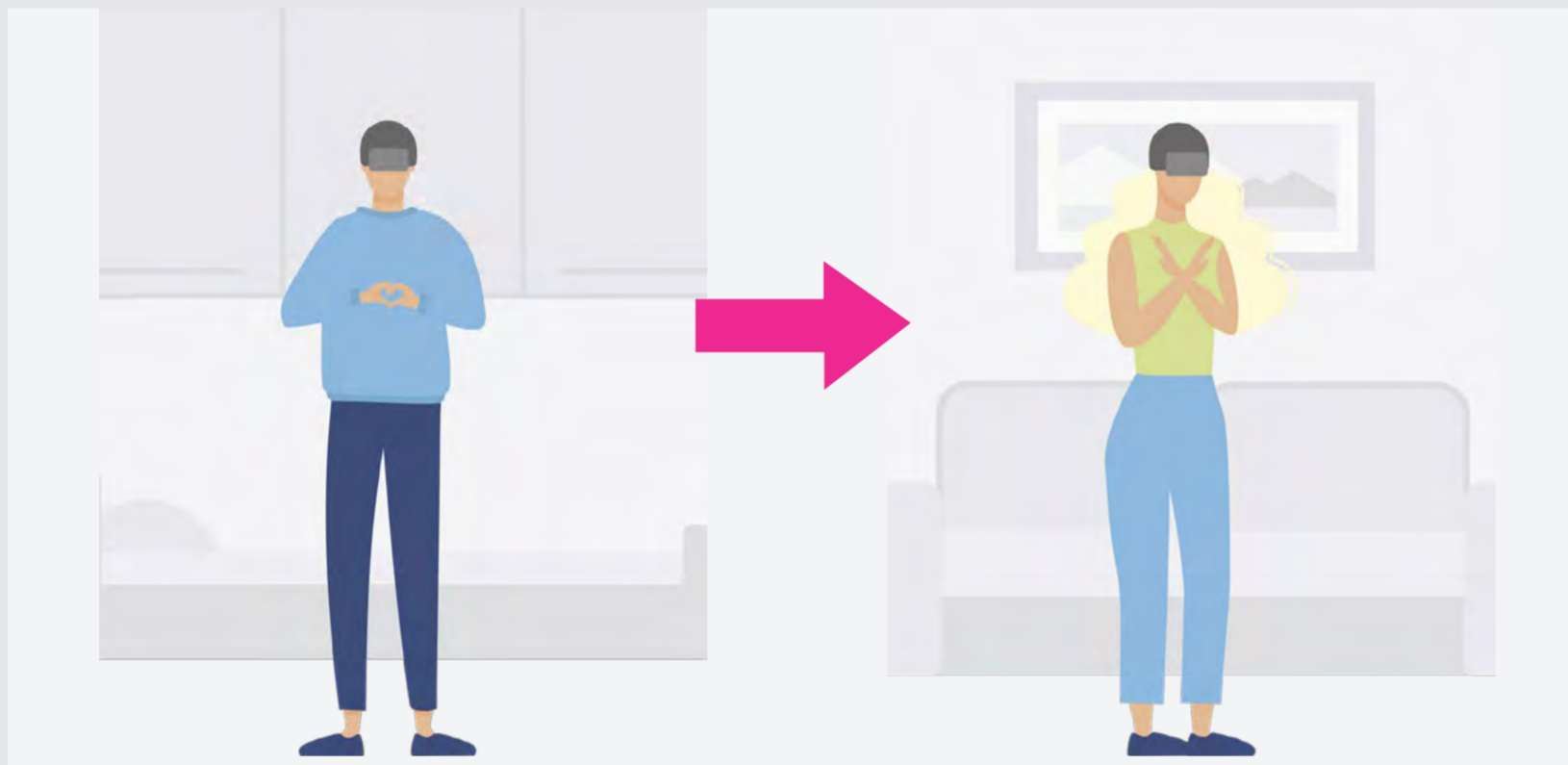
Sorriso

La mano portata al viso con pollice e indice estesi a formare una "v", è il gesto nato per esprimere visivamente il sorriso (nonostante la mascherina).



Sistemarsi la mascherina

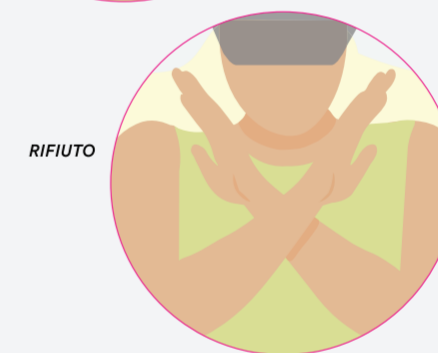
Gesto personale, non utilizzato per comunicare. Il "sistemare la mascherina" è il gesto di più ampia diffusione.



"New Disco Rituals" by Giovanni Maraga, Matteo Boem, Miriam David, Erica Penazzo



**INTERESSE
SENTIMENTALE**



RIFIUTO



*Beating Covid:
designing industry-led learning*

**Dave Wood, Helena Gregory
Colin Raeburn & Jackie Malcolm**
Duncan of Jordanstone College of Art & Design
University of Dundee, Scotland

professional practice
pedagogy
agency project
live brief
djcad



Duncan of Jordanstone
College of Art & Design
University of Dundee

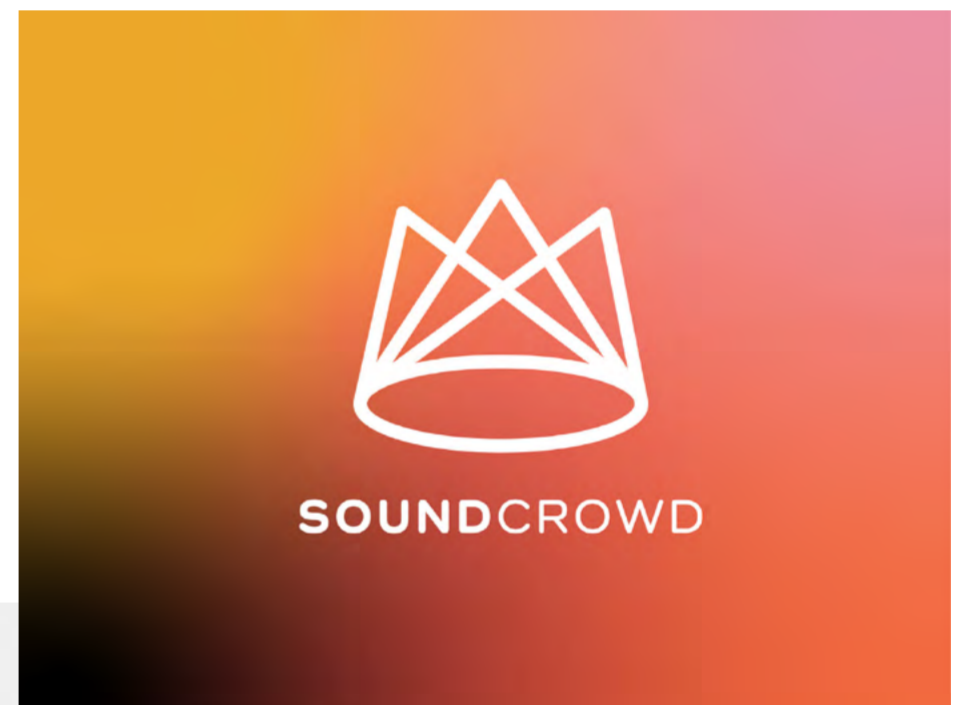
Beating Covid: Designing Industry-led Learning

Dr Dave Wood, Helena Gregory, Colin Raeburn and Jackie Malcolm

At Duncan of Jordanstone College of Art and Design when it came to designing, Covid hit us as hard as those working in industry.

As a brand-new teaching team taking over an established degree at DJCAD, we had to solve how to teach studio-based graphic design online fast.

The University of Dundee had the foresight to move all teaching for the entire year online. This solved some immediate health-related safety issues but caused others.



Spotlight for Crews.

We believe in the significance of music crews and demand government support in their favour.



Buy merch, donate

All proceeds go to helping those who need it.



Order Now

See More



(Right) This third year student AGENCY project work was set by Glasgow-based brand consultancy Good who wrote the bespoke brief for DJCAD.

The group of students who worked on SOUNDCROWD set themselves up as Common Ground design agency.

These students were: Molly Paterson, Zoe Evans, Militsa Ruseva, Khiirtana Devarajan and Alex Lopez.



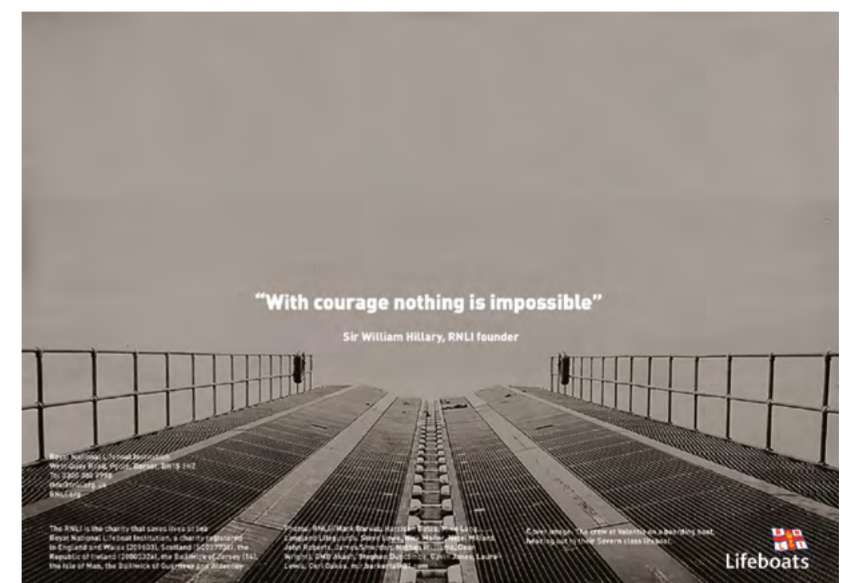
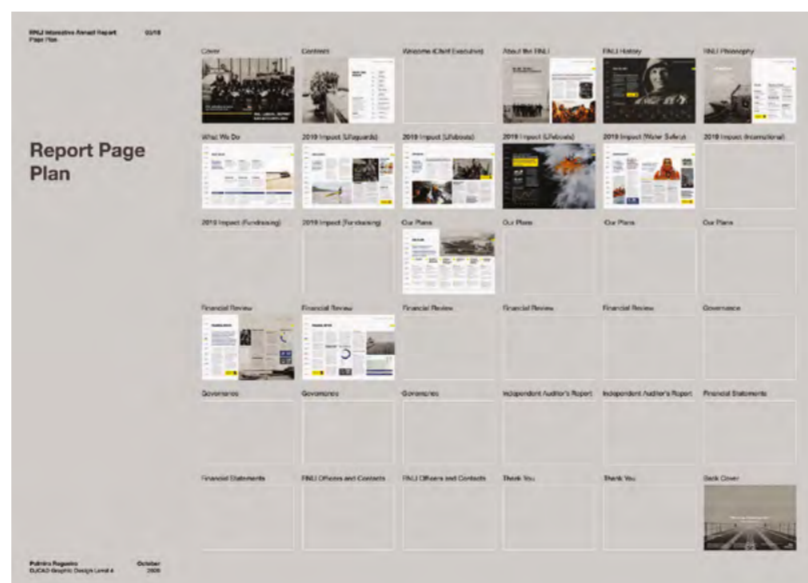
The second AGENCY project brief was THE FRINGE PROJECT. It was set by O Street, a Glasgow-based design agency, who wrote the bespoke brief for our DJCAD students.

(Left and below) These FRINGE PROJECT images were from a campaign by a group of students who set themselves up as SALT design agency.

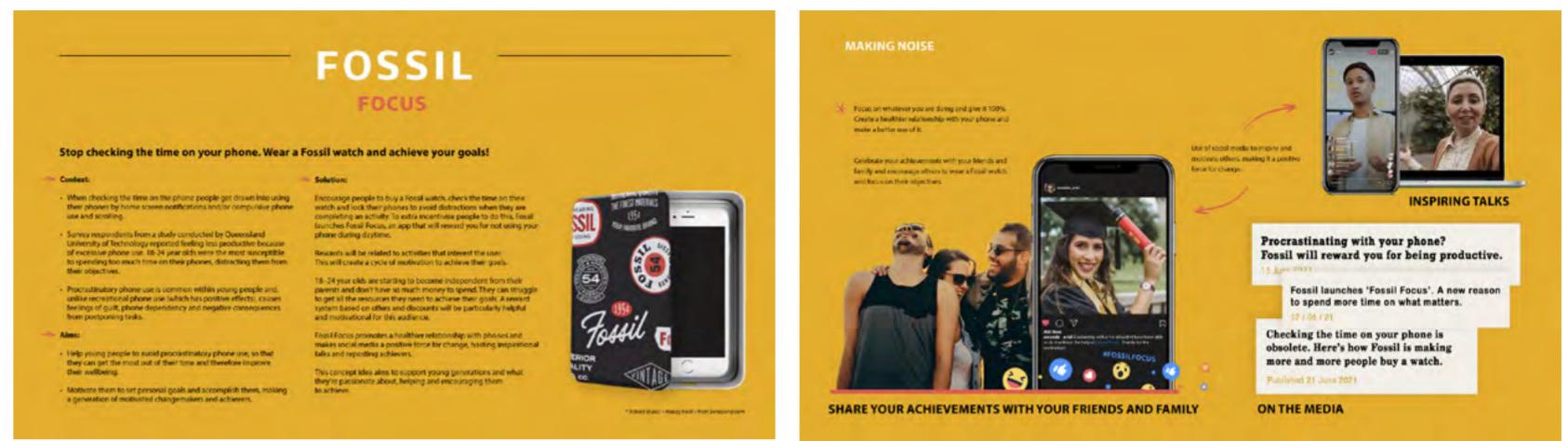
These students were: Lucy Wilson, Scott Black, Charlie Chisholm, Adam Gregory and Rajib Ahmed.

Like many design agencies, we had to adapt quickly to an online world. We wanted to replicate the spirit of the studio in our online teaching.

As a new teaching team, we had the freedom to immediately write new design briefs for the students, using resources available to students in their own homes.



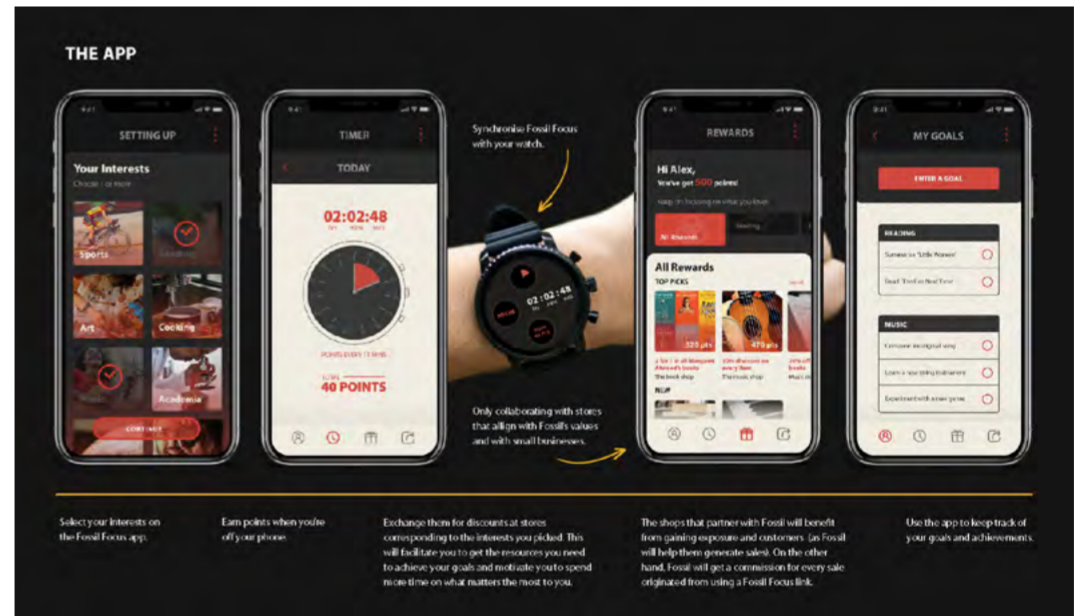
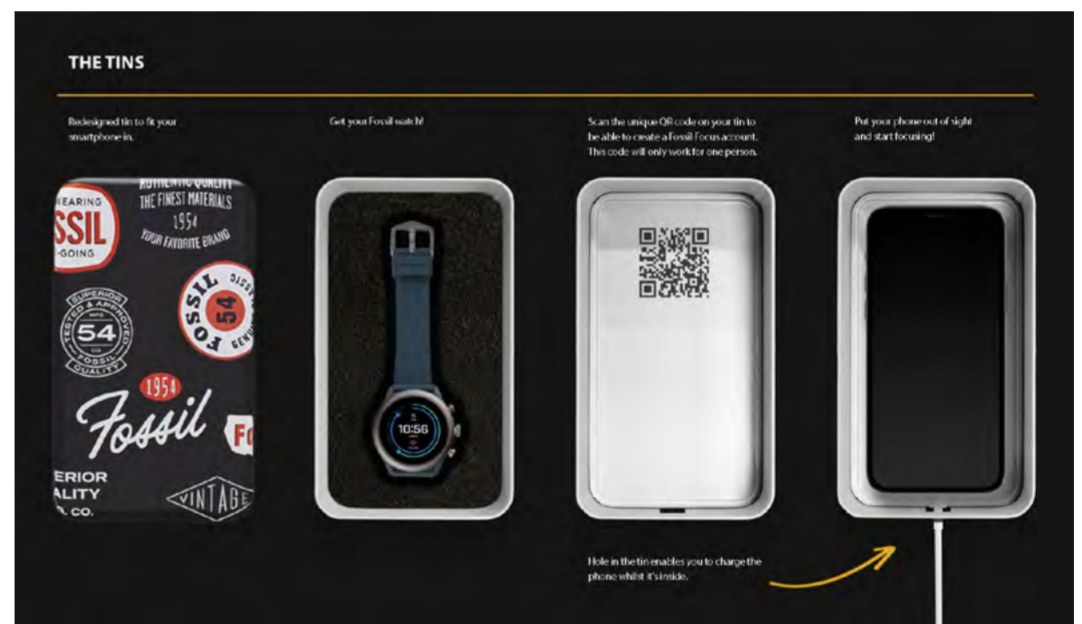
An example of the work produced by all the final year students for the Carr Kamasa RNLI Annual Report brief which they wrote for our students. This featured example by Palmira Regueiro (@palmira.regueiro) demonstrates the document planning (above left) and the art direction involved in the annual report (above right).



We identified remote working as a desirable skill for employers, who have found their studio-based world changed to a digital world.

As designers were in the same predicament as our students, we augmented the students' online learning by engaging much more with design agencies in Scotland and England.

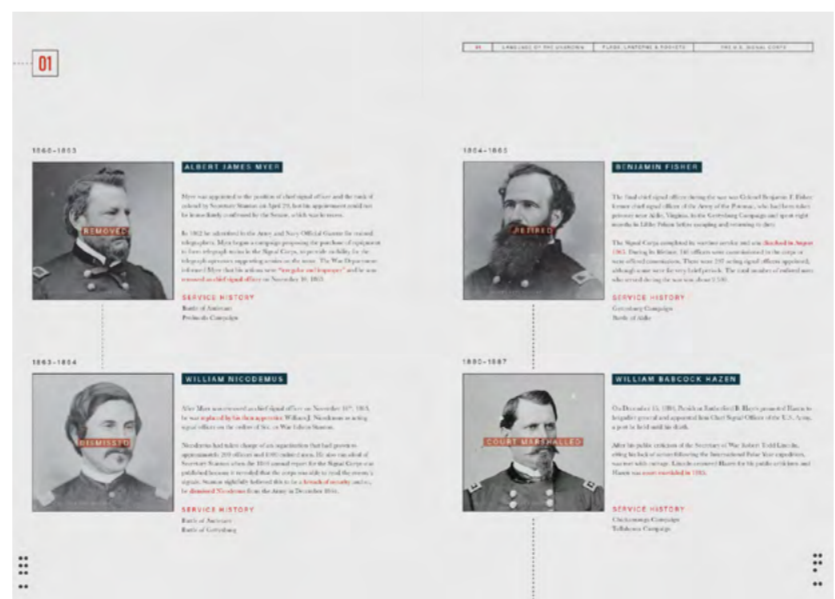
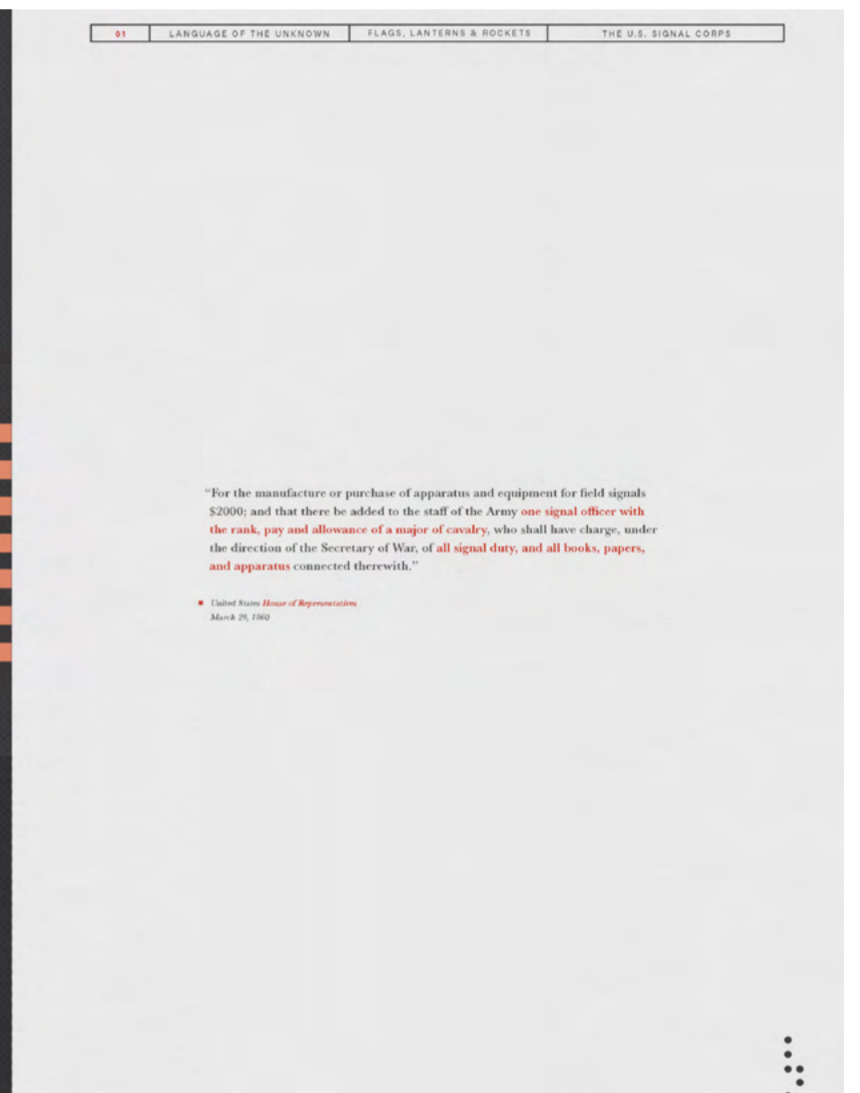
This ranged from online Teams events to setting bespoke live briefs to enhance professional development.



Above: Final year student Cristina Antequera Lopez De Brinas' (IG @cris.antequera) winning entry for the FOSSIL D&AD New Blood brief. This excellent campaign won her a coveted Graphite Pencil. Due to Covid, Cristina began this campaign in Dundee and then she completed it at home in Spain under lockdown.

In our final year's first three weeks London-based Carr Kamasa wrote a short editorial brief. In our penultimate year, as part of a new Agency project, Glasgow-based agencies (Good, and O Street) wrote two branding briefs.

We also had subject-specific talks on Thursday afternoons by agencies such as Jack from Jack Renwick Studio, Simon from DixonBaxi, and Marina and Craig from FIT Creative, amongst many other contributors.



Despite Covid, our student confidence levels rose because of these innovations that enhanced our students' transferable skills of remote working.

Already Carr Kamasa has recruited two of our graduates over applicants with more design industry experience.

The implication of this is that we used Covid compromises to enhance the employability of our graphic design graduates.

(Previous page and this) We had 16 ISTD winners this Covid year, with a few Merits and the only ISTD Commendation for Language of the Unknown submission by Daniel Agnew (IG @danielagnew.design).

02

LANGUAGE OF THE UNKNOWN | THE CRYPTO ARMS RACE | THE CHOCTAW LANGUAGE

NATIVE AMERICAN COMPANY FOR THE 142ND INFANTRY

THE CHOCTAW LANGUAGE

THE MEN OF THE 142ND

Albert Billy (October 6, 1865 - May 29, 1959)
 Mitchell Bobb (January 7, 1895 - December 1921)
 Victor Brown (1896 - 1966)
 Ben Carterby (December 11, 1891 - February 6, 1953)
 Benjamin Franklin Colbert (September 15, 1900 - Unknown)
 George Edwin Davenport (April 28, 1887 - April 17, 1950)
 Joseph Harvey Davenport (February 22, 1892 - April 23, 1923)
 James Morrison Edwards (October 6, 1898 - October 13, 1962)
 Tobias William Frazier (August 7, 1892 - November 22, 1975)
 Benjamin Wilburn Hampton (May 31, 1892 - Unknown)
 Noel Johnson (August 25, 1894 - Unknown)
 Otis Wilson Leader (March 6, 1882 - March 26, 1961)
 Solomon Bond Louis (April 22, 1898 - February 15, 1972)
 Pete Maytubby (September 26, 1892 - 1984)
 Jeff Nelson (Unknown)
 Joseph Oklahombi (May 1, 1895 - April 13, 1960)
 Robert Taylor (January 13, 1894 - Unknown)
 Charles Walter Veach (May 18, 1884 - October 13, 1966)
 Calvin Wilson Calvin (June 25, 1894 - Unknown)

THE 142ND REGIMENT

The 142nd Infantry was a regiment in the United States Army during the First World War. After combining with the 1st Oklahoma Division, the regiment spoke a combined total of 26 languages and dialects, only four of which were ever written down. One of these was the Muskogean Choctaw language.

The Choctaw are the best-documented group of World War I code talkers. During the Meuse-Argonne Offensive (September 26 - November 11, 1918), as the U.S. Expeditionary Force took St. Etienne and continued into the Vaux-Champagne area they discovered that many communication lines had been left intact by the Germans retreating across the Aisne River.

To ensure success, Colonel Alfred Bloor, Commander of the 142nd Infantry Regiment, used a number of Choctaw to move troops, coordinate the attack, and send messages in their language throughout the offensive. Using Choctaw, a walking artillery barrage and attack caught the Germans completely off-guard, and the position was quickly overrun and seized.

The initial experience had found that the Choctaw vocabulary of Anglo military terms was limited. During the brief period of training held at Louppy-le-Petit, eight days at most as the Armistice was signed on November 11th, a series of formally coded words was devised and used to convey coded telephone messages in Choctaw during training exercises. While some Choctaw terms were equivalent to Anglo counterparts, others did not exist and, as Bloor's report demonstrates, were quickly developed in a coded form of the Choctaw language to convey equivalents for Anglo military arms and organizational levels.

So, patrol became "many scouts," a grenade became known as a "stone," regiment became "tribe," casualties became "scalps," and 2nd Battalion became "two grains of corn." As effective as this code was, Colonel Bloor's letter specifically states that the Choctaws were unable to use the language again following the training at Louppy-le-Petit as the Armistice was signed on November 11, 1918, ending 'the war to end all wars'.

Platoon with twenty Grenades would become
 sio stones and then Libata aima pookkoi tokko tall.

July 2021



Social justice, activism & doing good

We are seeing a greater number of graphic communication design solutions that are for the good of others, highlighting issues such as: the inequality of many during the pandemic, for example though class, gender, race, wealth and healthcare; the role of critical workers, highlighting the value of creatives during this crisis; the need to vote for pro-science candidates; exposing censored material across borders.

Future research could focus on, but should not be restricted to, the use of graphic communication design: when persuading and mobilising society; in highlighting and communicating restricted information; to engage the public and demand a call to action; when informing societies of the value of humanity, culture, wellbeing, etc.; which speaks of multi-cultures, diversity, inclusion etc.



Class Action Collective

vote
election
science
activism
patriotism
faith
politics
billboard

Science Public Art Campaigns
Class Action Collective

www.classactioncollective.org/

Three billboard campaigns addressing the failure of the Trump administration and the Republican Party to value science and communicate the truth about the severity of the COVID-19 pandemic.

VOTE FOR SCIENCE 2018

Starting in 2018, Class Action received a grant from the Union of Concerned Scientists to confront the US presidential administration's efforts to sideline science.

The project intended to break down ideological divisions and asserted that spiritual and rational thinking can co-exist in a democratic society.

Three billboards were positioned on US Interstate 95 in Connecticut, one of the most highly trafficked thoroughfares in the country, and extended to Indiana and Florida, from September through the November midterm election.

www.classactioncollective.org/vote-science-2018



VOTE FOR SCIENCE 2020

Continuing in 2020, Class Action raised nearly \$10,000 via Kickstarter to support this new series of monumental messages to confront the Trump administration's policies that sidelined and politicized science and specifically distorted the truth about the raging COVID pandemic.

The billboards urged American voters to take action by voting for pro-science candidates in the November presidential election and reject the anti-science agenda put forth by the Trump administration.

These billboards fold the complexity of public opinion and political policy into a concise message that embraces voters of all kinds.

The campaign was installed in the key voting states of Arizona, Indiana, Florida and Connecticut.

www.classactioncollective.org/vote-for-science-2020



VOTE FOR SCIENCE 2021

Concluding in 2021, Class Action raised nearly \$3000 via GoFundMe to target faith-based voters from December 2020 to January 2021 in the critical Georgia senate run-off elections, emphasizing the pivotal role science would play in the next four years.

The digital billboard rotated three messages regarding the importance to vote for the party that would truthfully address the COVID pandemic. The provocative messages reclaim support for science as a civic act that aligns with faith-based values.

www.classactioncollective.org/vote-for-science-2021





*Framing everyday
digital resistance*

Xinyi Li

Pratt Institute, New York, USA

design activism
everyday digital resistance
design as process
generative and affective action
design education
framework

Framing Everyday Digital Resistance

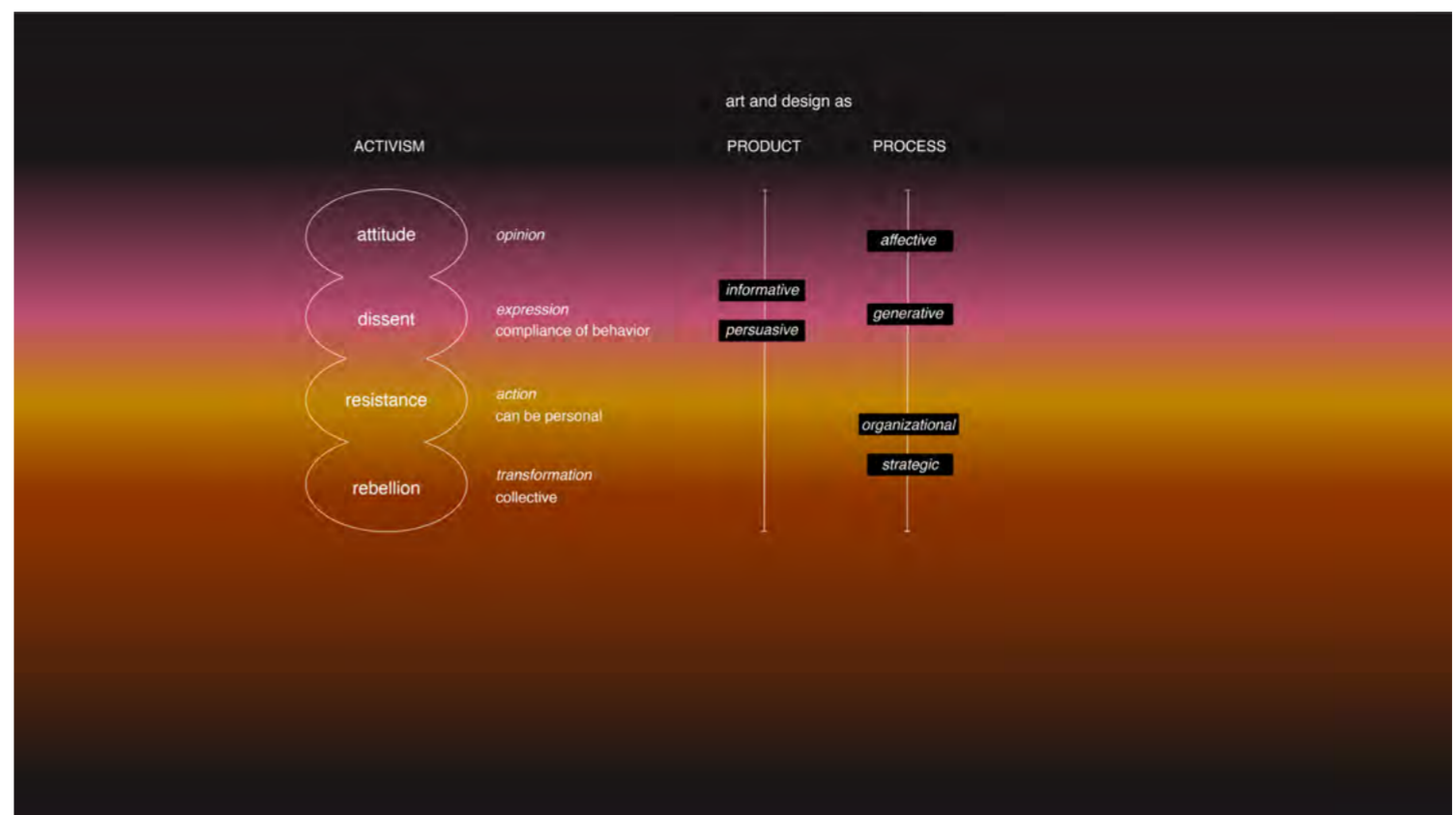
Xinyi Li
 Assistant Professor
 Undergraduate Communications Design
 Pratt Institute
 xlix10@pratt.edu

While capitalism prioritizes digital platforms' marketing values, online platforms are also venues for activism across borders. Like other overseas Chinese, during the early days of the COVID-19 outbreak I had been anxiously following its development through online communities while witnessing many organizing actions of resistance. I started capturing these actions and theorizing and framing the engagement of design in activism.

Designers traditionally have been producing *communicative* and *persuasive* aesthetic content for activism. Shifting from regarding the end products as the contribution of design, the responsibilities expanded to include the organizational and strategic level of community activism. Design as a process contributes in generative ways. In addition to the persuasive and mobilization function of activism—coordinating actions and materials—resistance during COVID-19 also functions at the *informative* and *emotional* levels as a form of *everyday digital resistance*. We witnessed many bottom-up efforts of building community archives and crowd-sourced translation to preserve the collective memory of the outbreak as counter-narrative to the scrutinized official version. When carving out digital public space under strict control of the authorities for commemorating whistle-blower doctor Li Wenliang, and translating the journalistic interview article with doctor Ai Fen into various coded versions to creatively evade censorship, participation becomes performative actions of expression and brings solace.

Everyday digital resistance is characterized as tactics of micro-interventions integrated into life, standing opposite from radical confrontations on the continuum of activism. Often spontaneous and unorganized, the actions collectively create impact and the potential to undermine power, while individuals can remain relatively disguised and unnoticed, which is especially valuable for actors in high-risk contexts. My project frames the concept of everyday digital resistance, unpacking the factors that contributed to its domination.

Reflecting on the changing landscape of resistance completes my own grieving and prompts reflexivity in the practice of teaching visual communication design.



	TACTICS	EXAMPLES
affective	resistance as performance	<ul style="list-style-type: none"> Web monument of the deceased who are not included in the official tally Dr. Li Wenliang's Weibo as a living online memorial
informative	community archive	<ul style="list-style-type: none"> on github • <i> coronavirus 2020</i> • 2020 nCov memory • wuhan2020-timeline • Lest We Forget - Wuhan
generative	digital preservation	<ul style="list-style-type: none"> crowd-sourced translation collaborative real-time editor, such as google doc, Shimo
	knowledge building	<ul style="list-style-type: none"> ad-hoc strategies to guess and evade the opaque rules of algorithmic and manual censorship. • 豆瓣猜谜练习生 (Douban riddles trainees) A hashtag to collect censored posts with no obvious trigger, inviting collective effort of reckoning the criteria
	tool building	<ul style="list-style-type: none"> • coded language • anti-OCR • image masking techniques such as adding noises or doodles, lowering brightness contrast, changing the orientation of the text
	intentional misuse	<ul style="list-style-type: none"> • Tinder users overseas changed their location to Wuhan to get first-hand stories from the residents, whose voices silenced on social media
persuasive	mobilization and coordination of material and services	<ul style="list-style-type: none"> • donation and transportation of PPE at national and global scale • coordination of female hygiene product for front-line healthcare workers • grass-root fleet providing transportation for medical workers during shutdown
organizational		



*I'll like your Instagram -
and raise you one genocide*

Matt Soar

dissent
ennui
indigenous
social media
orange

SHORT EXPOSITION:

C-19 has caused untold suffering across the globe. With over 4 million deaths at the time of writing, the virus's effect has also followed predictable faultlines in terms of class, gender, race, wealth, and poverty. (And this is quite aside from the blatant incompetence of governments worldwide being the rule rather than the exception.) Paradoxically, as the human species *as a whole* has grappled with COVID-19's effects, those of us with time on our hands, proper healthcare, and homes to hide in, have turned inwards: remote working, home schooling, limited excursions, minimal socializing, and a massive uptick in using social media.

This contribution begins with a cataloguing of the utter banalities of my own social media account, as a middle-class, white settler living and working on unceded indigenous land in Tiohtiá:ke / Montréal. This is juxtaposed with, and ultimately eclipsed by, the horrendous news stories of the past 18 months: the discoveries of multiple mass graves at former residential schools in Canada. Land acknowledgements, orange ribbons, 'decolonizing' our educational institutions, and 'indigenizing' our curricula seem entirely pitiful in the face of cultural genocide.

Matt Soar



MATT SOAR, SETTLER
CONCORDIA UNIVERSITY
KANIEN'KEHÁ:KA NATION
TERRITORY, CANADA



Quarantine gives us time
to return to old projects.
Or maybe just put them online.



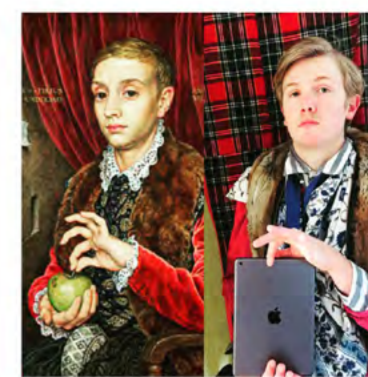
How the fuck to teach
production classes online?
Like everything else: we'll try.



I hate space. I love space.
I loved Apollo. I hate
Bezos + Branson. #WTF



The National Inquiry into Missing
and Murdered Indigenous Women
and Girls ended with the term
GENOCIDE.



Maybe if we perform
conspicuous creativity it'll
help hold everything together.



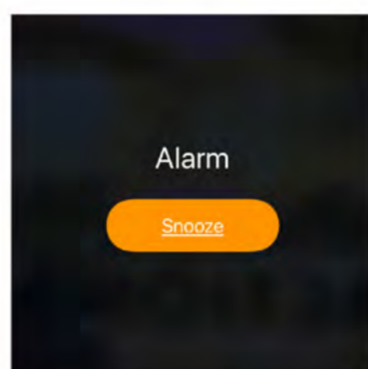
She was missing an ingredient
so it didn't taste great.
But, oh! The message was sweet.



Raymond Looney's archiver
are a mess. Still, pretty cool
that his studio designed this! D.



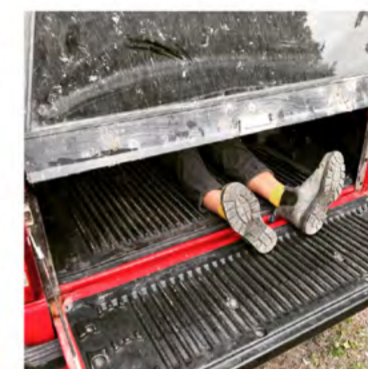
Books to look at, books to
shelve. Why didn't Baines
& Dixon warrant a reprint?



"Remains of 215 children found
buried at former B.C.
residential school." CBC 5/21/21



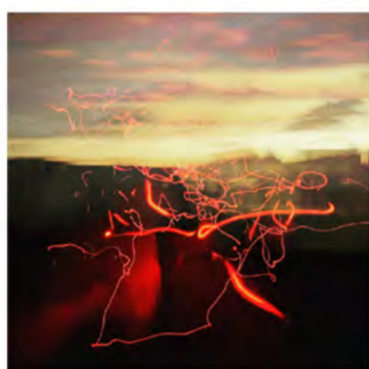
What to believe? What's
truth anyway? Science,
morons. Science. Science.



Everything is wrong. Nothing
fits. Where do my values go
in this monumental shitshow?



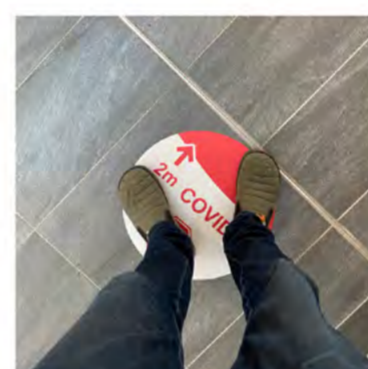
Driver in movie using the old
barn? Yes! Still don't know
whose unceded land I'm on.



Dog walking anybody's
dog seems to ease the
rebellious anxiety.



"More than 700 unmarked graves
found at a former residential
school" in Saskatchewan.
CWN 6/25/21



"Man who killed Indigenous
woman with trailer hitch in
Thunder Bay... gets 8 years".
CTV 6/17/21



"Latest First Nations discovery
reveals 182 unmarked graves"
in Cranbrook, BC. Guardian 6/30/21



The Truth + Reconciliation
Commission declared the
Residential Schools "cultural
genocide." 6/2015



Junie Tang

typographic poster
silkscreen poster
graphic design
print design
essential workers

**WE ARE
ESSENTIAL.**

EVEN IF
WE ARE
INVISIBLE
TO YOU.



We Are Essential.

We are Essential is a silkscreen printed poster made in response to the article published in *The Straits Times* on 14 June 2020 that discusses the critical role of essential workers during the pandemic. The report came with a survey that ranked art workers as the top non-essential jobs in Singapore and that had sparked a heated discussion about the value society places on creative works. Essentially, this poster is not to be read as a form of protest to the survey's outcome. Instead, it hopes to "bring to light" the fact that the local artists and designers have been making contributions to the community, albeit silently.

References

Janice Tai, "8 in 10 Singaporeans Willing to Pay More for Essential Services: Survey," *The Straits Times*, June 14, 2020, <https://www.straitstimes.com/singapore/manpower/8-in-10-singaporeans-willing-to-pay-more-for-essential-services> (accessed July 1, 2021).

Tommy Koh, "Are Art Workers Non-essential?," *The Straits Times*, Jun 18, 2020, <https://www.straitstimes.com/opinion/are-art-workers-non-essential> (accessed July 1, 2021).

Junie Tang
junie.contactme@gmail.com
We Are Essential
Silkscreen Print
42 cm x 29.7 cm



What's the big tridea?

Lisa Winstanley
Nanyang Technological University
Singapore

co-creation
diversity
inclusion
virtual space
visual communication

TR-
ID-
EA.

WHAT'S THE BIG TRIDEA?

Assistant Professor
Lisa Winstanley

The Tridea Project was borne from a desire to address social divisions & to promote inclusion, collaboration and altruism as a counter to those divisions.

You can view more of my work here:
www.lisawinstanley.com

Debatably, even pre-Covid, art and design practices are often perceived as somewhat unimportant or, even worse, as unnecessary. Indeed, in a recent survey conducted in Singapore, 'Artist' topped the list of roles deemed as unessential during the pandemic. Whilst there was significant push back from the local creative community, as a designer and educator, living and working within that society, I believe it is my responsibility to, at least, attempt to change this very public misconception. Accordingly, **The Tridea Project** aims to demonstrate the importance of art and design in these unprecedented times and establish how creativity can (and should) be leveraged to forge meaningful connections, albeit in a virtual space.

The Tridea Project, can be described as a virtual, design relay race or a contemporary, creative 'mash-up'. It works much like the Surrealist parlour game, The Exquisite Corpse, whereby successive images created by several participants were aggregated into one collective work-of-art. However, unlike the Surrealists, The Tridea Project facilitates this co-creation online and leverages the latest technology to assign users to virtual teams and then to automate their individual creations into one multi-faceted, multi-cultural digital artefact. The results are then showcased on the platform's online gallery; visually documenting pluralistic and culturally diverse co-creation. The artwork can then be liked and shared online, or purchased and downloaded, with all proceeds donated to Tridea's partnering charity, (TCW2) Transient Workers Count Too. The overarching notion here is to explore a more egalitarian approach to the production and consumption of images within the framework of the 'new normal'.

Tridea's mash-ups will be undertaken digitally. Virtual collaboration to produce one multicultural creative artefact.



Nanyang Technological University, Singapore
School of Art, Design and Media





Society, control & conspiracy

It has been interesting to see how different countries have controlled the spread of the virus and the behaviour of the public. Contributions highlight tensions surrounding: our desire to define and control the planet; educating and informing society of Covid-19; lockdown in a tourist city; negative effects of fake news and conspiracy theory; power and impact of Covid-19 numbers; the death of George Floyd. Through the pandemic we have seen data visualisation being used to communicate key aspects of information to the general public, collecting, organising and communicating not only raw data, but feelings, emotions, periods of time, new words and how they relate to our circumstances. Graphic communication design has been used to research with humility, knowing that knowledge is always incomplete and in a constant state of becoming. Some contributors have looked back in history and returned to traditional methods during the pandemic to capturing events, themes or emotions, having a hands-on personal approach to the communication message.

Looking to the future with a research focus, graphic communication design should: communicate the voice of the people as well as the state; ensure clear and balanced information is expressed; communicate humankind as one; be developed further in communicating complex divergent information through data visualisation; acknowledge and actively speculate on ever-changing, non-permanent information beyond control; give advice to government when publishing key messages to the public.



*Covid-19 pandemic
social issues*

Diana Bîrhală
National University of Arts
Bucharest, Romania

social issues
vaccination conspiracies
covid-19 pandemic
vaccination side effects
contradictory fears
covid-19 vaccine

COVID-19 Pandemic

Social Issues

Name:

Bîrhală Diana

Organization:

Bucharest National University of Arts

Country

Romania

Portofolio

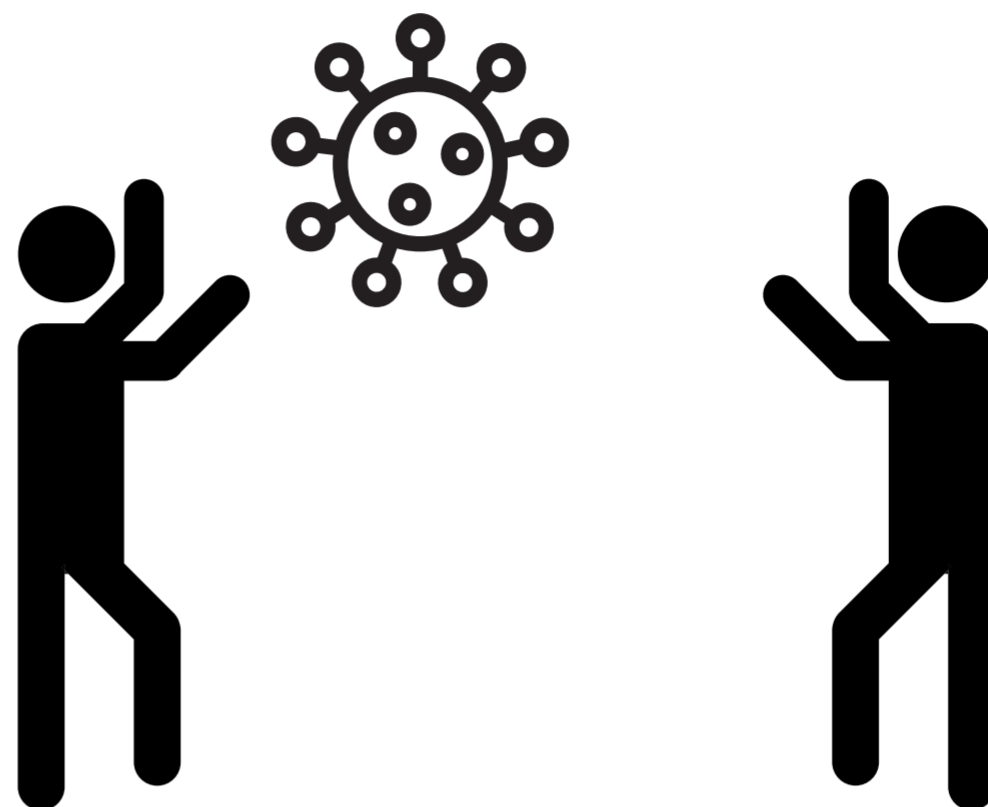
<https://www.behance.net/bidiane>

About my work

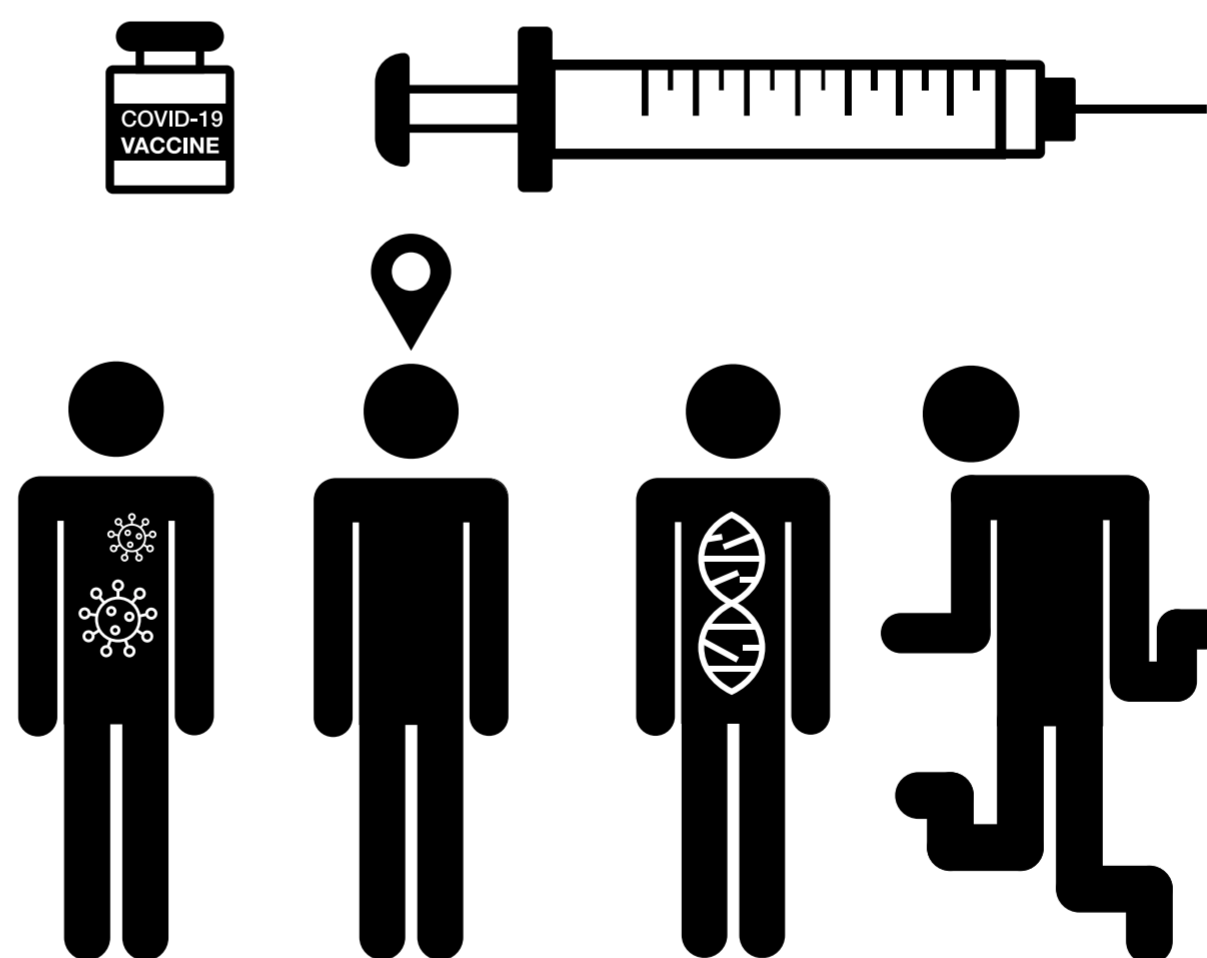
My response through Graphic Communication Design to the pandemic was directed to how people, in general, saw the pandemic and their reactions to this event. I find it very interesting how people behave during this period, when their lives are in danger. There are people who were responsible and cautious and respected the restrictions, but also people who do not believe in the existence of Coronavirus. Although most people are scared of the effects of the virus, at the same time they are scared of the life-saving solution, the vaccine. After the vaccine was released, various controversies and conspiracies regarding the adverse effects of vaccination were born. From here, important social problems are highlighted, namely the lack of education and information, the distrust in the medical system and in the government.

I believe that we can help each other by listening to our opinions, and fears. As visual communicators, we have the power to be a voice of the people and to capture graphically this important period from human history.

COVID-19 Pandemic



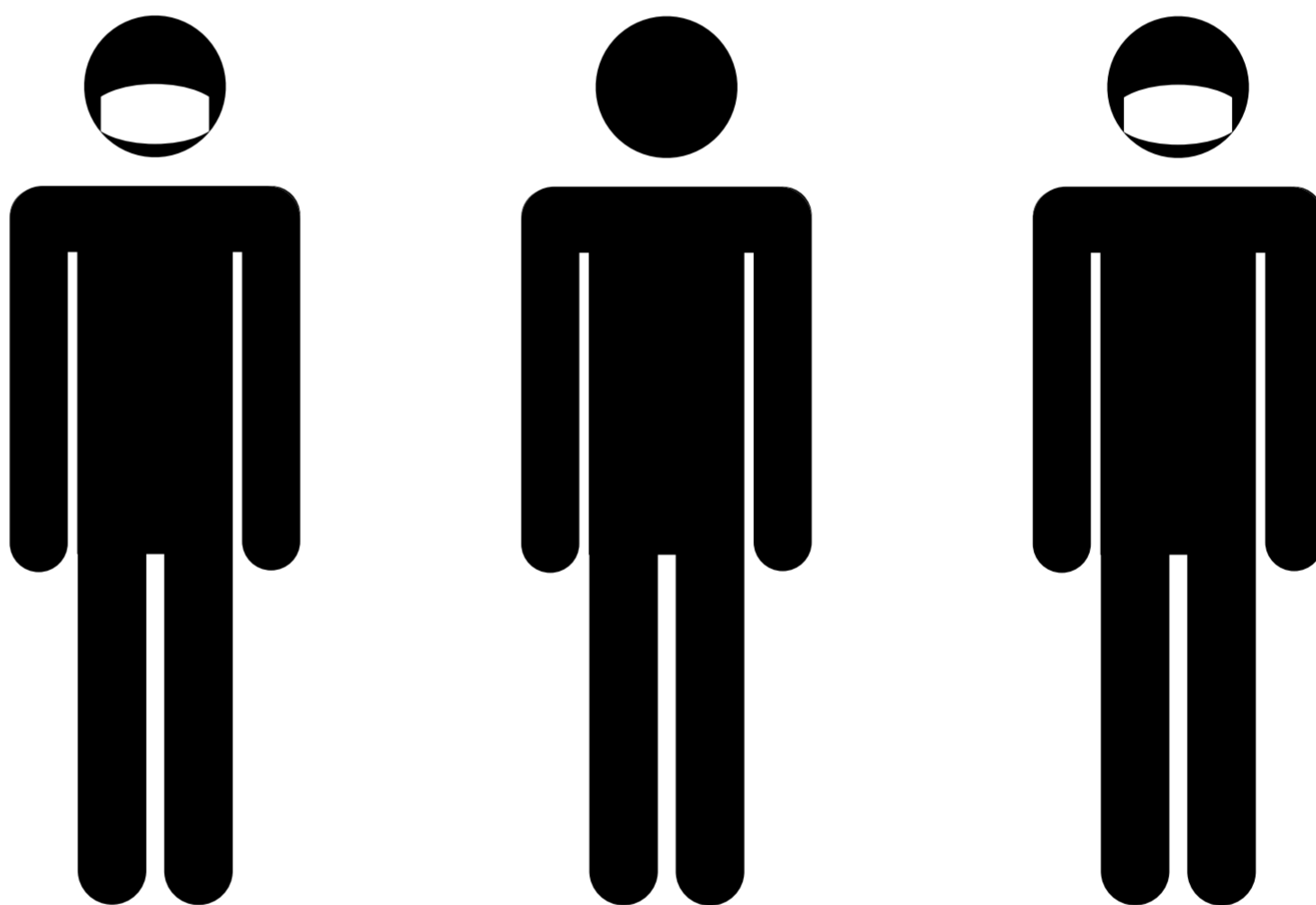
Side Effects of COVID-19 Vaccine



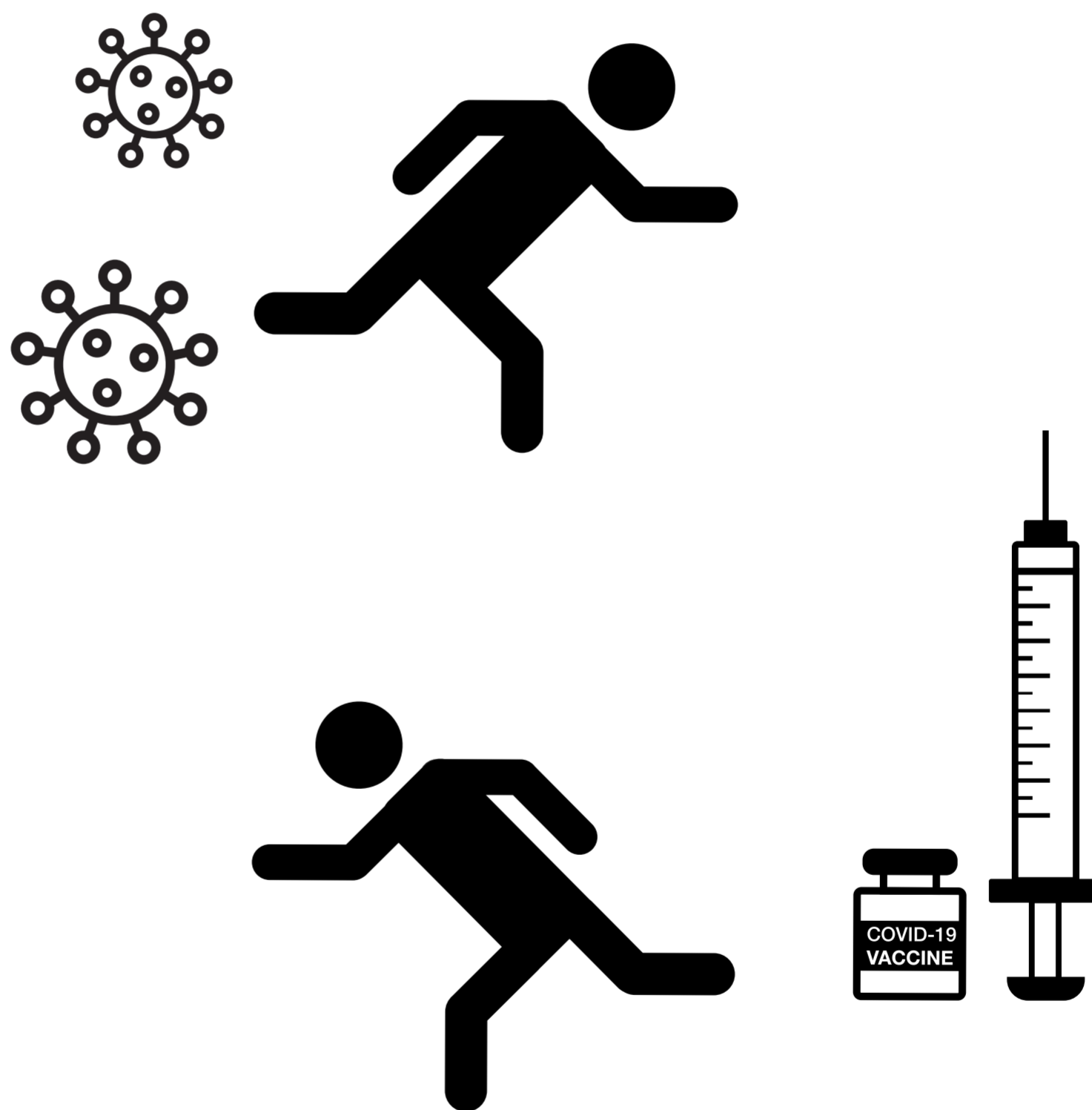
Side Effects of COVID-19 Vaccine



Stand out from the crowd



Contradictory fears





*Evidence of
human etiquette*

Maria Borțoi
National University of Arts
Bucharest, Romania

propaganda
conspiracy
consumerism
humanity
covid
pandemic

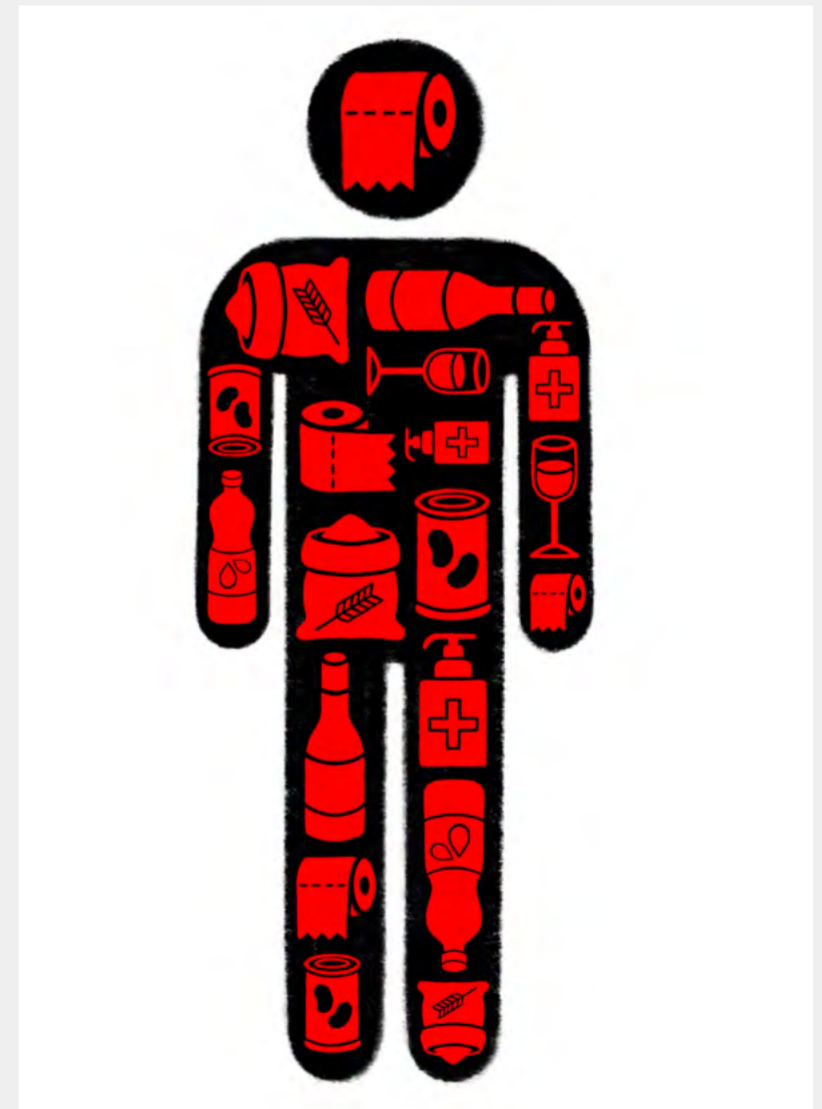
EVIDENCE OF HUMAN ETIQUETTE

Maria Borțoi, design bachelor (2021 graduate) at the National University of Arts, Bucharest (Romania)
Contact: mariabortoi64@gmail.com, behance.net/mariabortoi

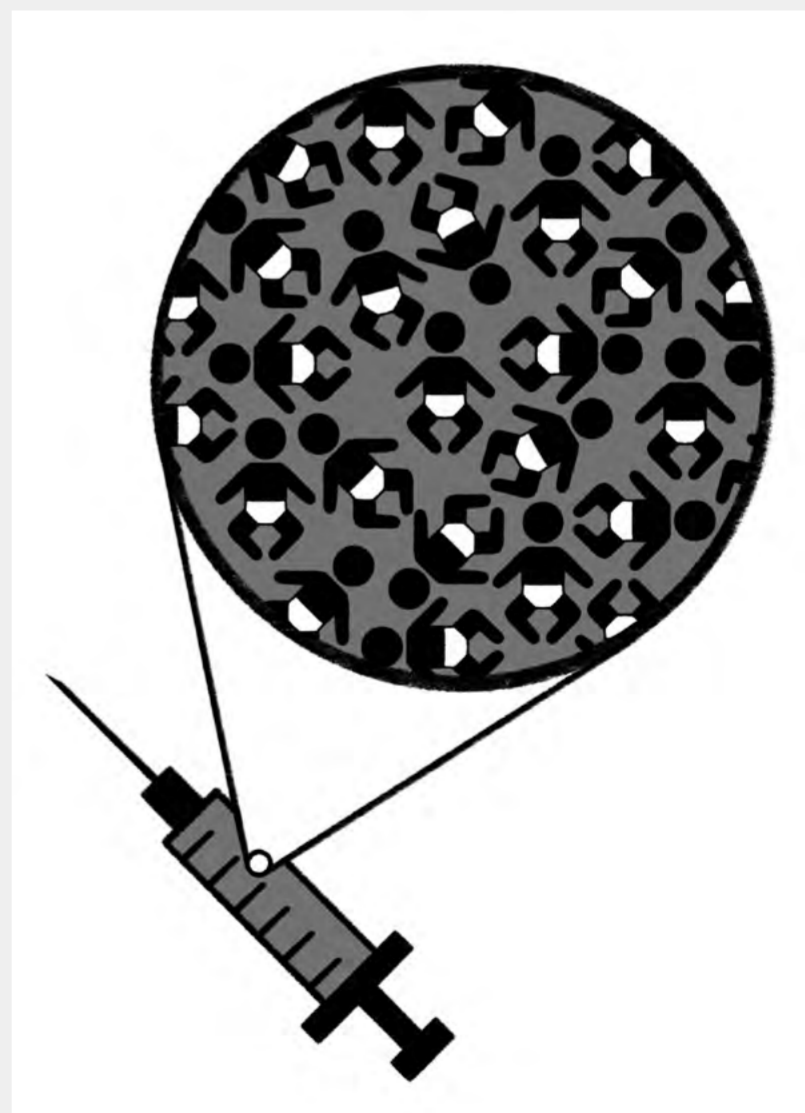
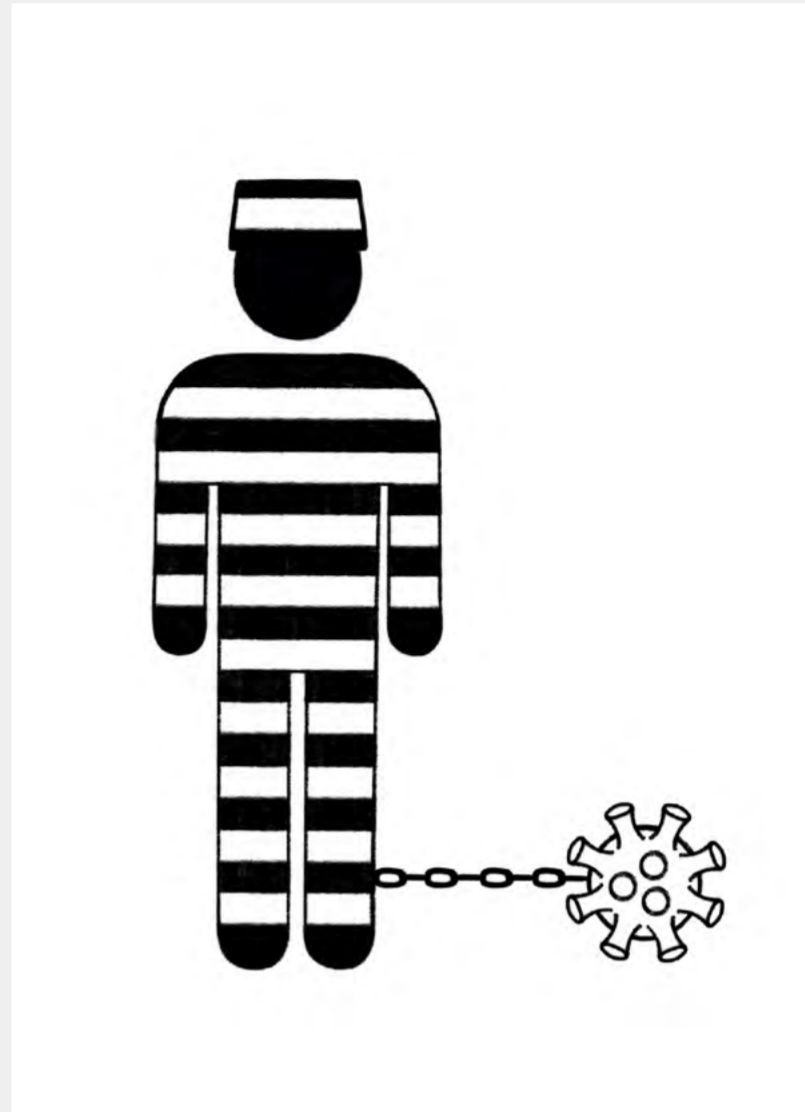
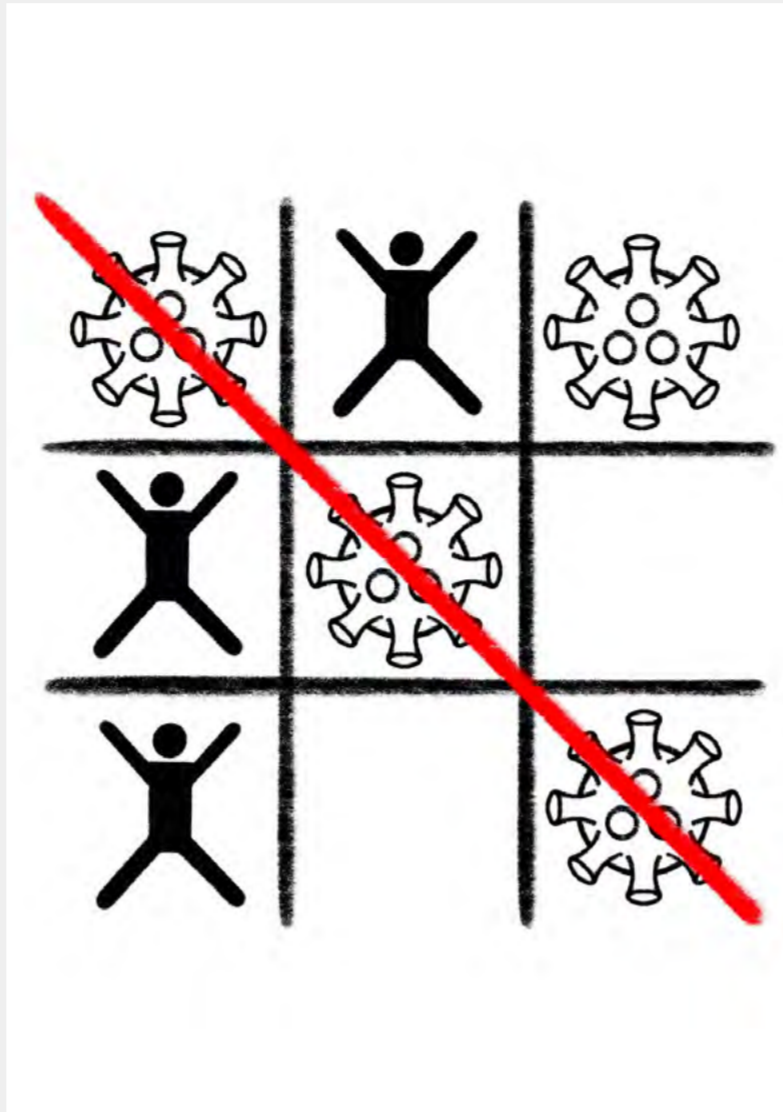
We all know what happened. I think it is safe to say that for a fact everyone is certain of last year's events. Life as a graphic design student became unsettling during the pandemic. The whole education system was thrown off by events we could not wrap our heads around. I felt like it was the first time Romania, my country, was really part of the bigger picture. We were all caught up in some twisted version of the world we knew before. Propaganda, conspiracy, consumerism, and terror were daily occurrences in our thoughts. Everything looked like it was collapsing.

Our teachers bombarded us with projects and assignments about the daily events. We were eager to escape the real world. Nothing seemed more tempting than running into the woods and forgetting about the mess we left behind. Sharing the same sentiment with many other students, we concentrated our skills in order to comprehend our emotions. Working on briefs made us grasp on to what was happening and understand how to cope as a society.

We are quite daring to consider ourselves a superior species, given the fact that most of our behavior seems to prove how ironic it'd be to consider we have a distinguished etiquette.



Who would've thought that consumerism was our next big issue after the pandemic started? Panic and paranoia became a theme in our daily lives. The new fear was that we would soon be defeated by a lack of toilet paper, canned goods and hand sanitizer. As ridiculous as it sounds, it is inherently true. In our endeavor to, let's say, survive, we became our worst. We were one and the same with our own dread.



I saw every person the same. Despite our selfishness and self-centered thinking, there was no individual in the world. We all belonged to the same doomed species that couldn't help itself. I chose to use the standard human pictogram, inspired by designer Otl Aicher, to suggest our lack of differences.



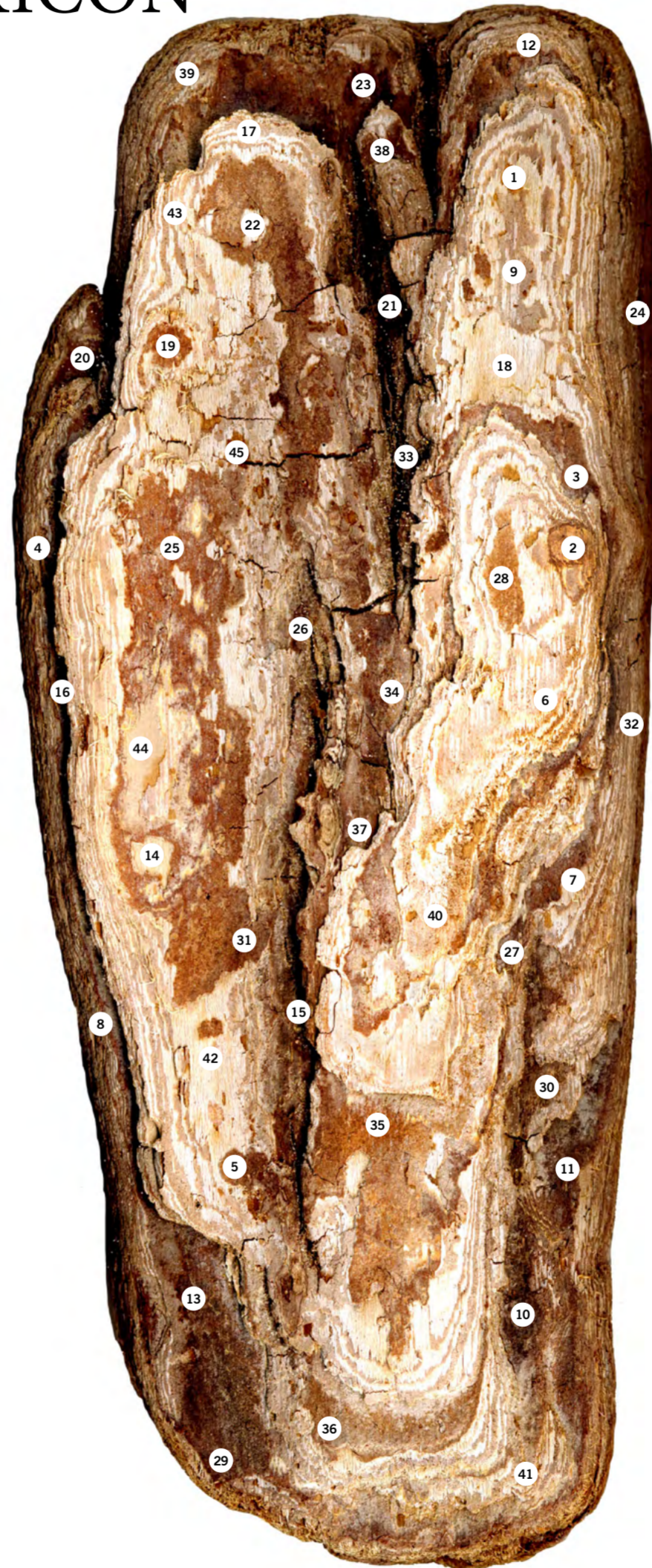
2020-21 pandemic lexicon

Patti Capaldi

Ithaca College Art Department
Ithaca, New York, USA

pandemic
lockdown
drifting/drift
unmoored
float
texture

2020-21 PANDEMIC LEXICON



- 1 FLATTEN THE CURVE
- 2 INCUBATION PERIOD
- 3 COVID-19
- 4 SOCIAL DISTANCING
- 5 ISOLATE
- 6 CONTACT TRACING
- 7 N95
- 8 ZOOM
- 9 PANDEMIC
- 10 MASS TESTING
- 11 WFH
- 12 CORONA VIRUS
- 13 EPIDEMIC
- 14 ASYMPTOMATIC
- 15 CASE CLUSTER
- 16 HERD IMMUNITY
- 17 SURGE
- 18 EXPONENTIAL GROWTH
- 19 HOST CELL
- 20 RESPIRATOR
- 21 PHYSICAL DISTANCING
- 22 FAUCI
- 23 LOCKDOWN
- 24 DOOMSCROLLING
- 25 TRANSMISSION
- 26 SHELTER-IN-PLACE
- 27 6-FEET
- 28 QUARANTINE
- 29 PERISH
- 30 OPERATION WARP SPEED
- 31 FOOD INSECURITY
- 32 FATALITY RATE
- 33 FACE MASKS
- 34 MRNA VACCINE
- 35 CYTOKINE STORM
- 36 WHO
- 37 PIVOT
- 38 SYNCHRONOUS LEARNING
- 39 SUPER SPREADER
- 40 AIR DROPLETS
- 41 HYBRID MODEL
- 42 VECTOR
- 43 CDC GUIDELINES
- 44 PANDEMIC FATIGUE
- 45 POSITIVITY RATE

PATTI CAPALDI *Drift* (7'7" X 4'6") Digital print on adhesive vinyl / Window Installation, April-June 2021 / ptycap@gmail.com





Drift (7'7" X 4'6") digital print on adhesive vinyl
(Window Installation, Community School of Music & Art
Ithaca, New York / April – June 2021)

Ithaca, New York sits on the 40-mile long Cayuga Lake. While swimming there in the summer of '20, I found a piece of driftwood on its banks. I scanned the front of the driftwood, with its complexity of line, rhythm, movement and variegated color. The analogy of "drifting" for the unmoored feeling many have been feeling became the reason for using this image as a backdrop for the rapidly growing lexicon that has infiltrated our lives.

The window piece aims to engage those passing by the large window at the Community School of Music & Art's front building, now closed to exhibitions. The installation presents an "infographic" that refuses to solidify or clarify the data accumulated around a virus still furiously replicating. The image and text aims to poke fun at our increasing desire to assign value and meaning to "nature"—both a nature out of control, via the "virus" and its replication, but also with the growing branch of knowledge that accumulated, aiming to define and control our collective lives while fear and uncertainty increase.

Throughout her work, Capaldi expresses a strong interest in taxonomy, the practice and science of classification. She is most interested in how we organize our thoughts and ideas, how we categorize, and how we create systems. The visual environment invites the contemplation of many of the issues surrounding the pandemic of Covid-19 and its continual surge. Efforts to control the spread; and control of mass hysteria; the creation of vaccinations; and the political, social and economic factors that surround their development are some of the concerns that influenced the piece.



*Illustrated cities:
Amsterdam remembered and
imagined amidst pandemic*

Tânia A. Cardoso
University of Amsterdam, Netherlands

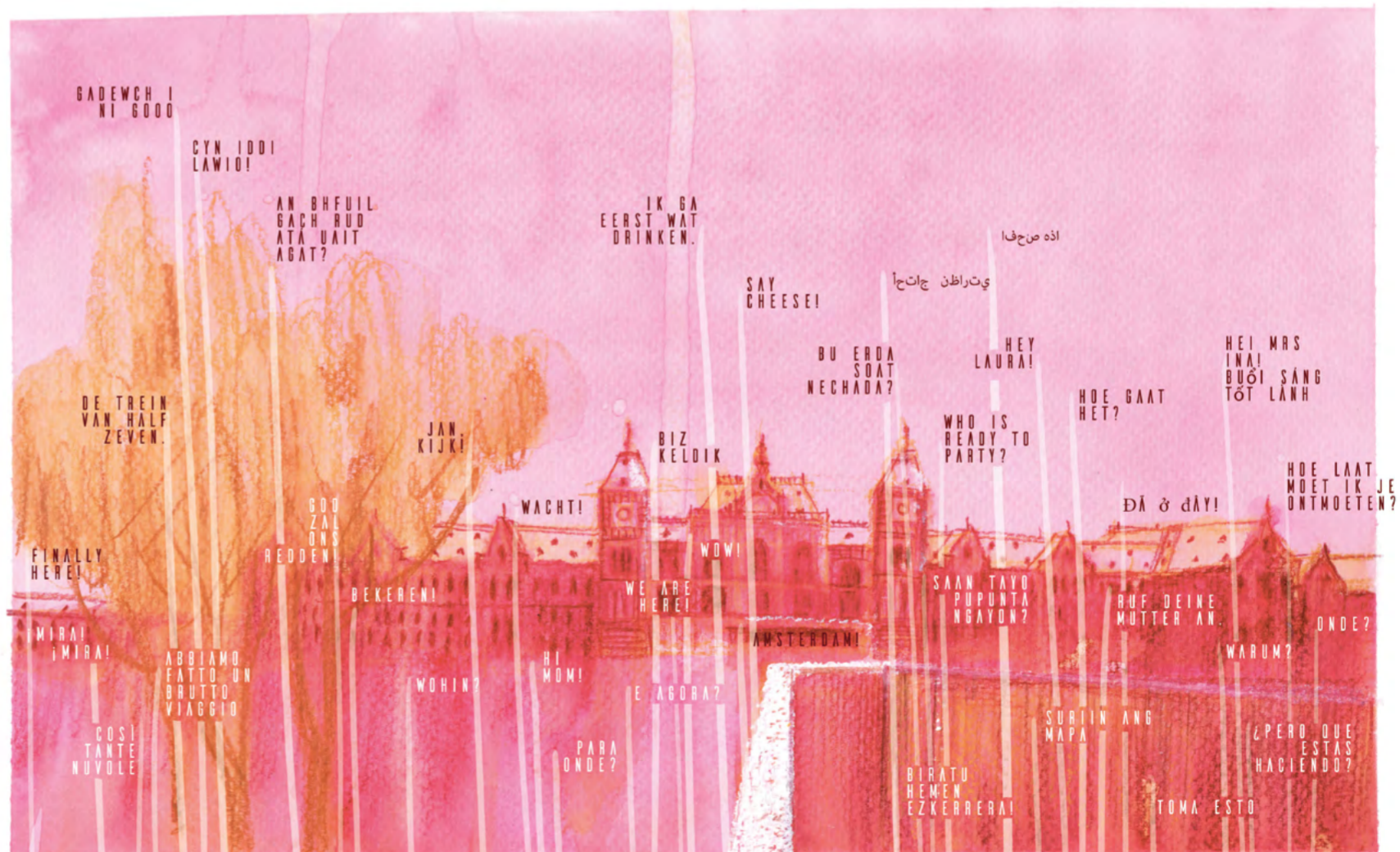
sankofa
phoenix
daruma
symbols



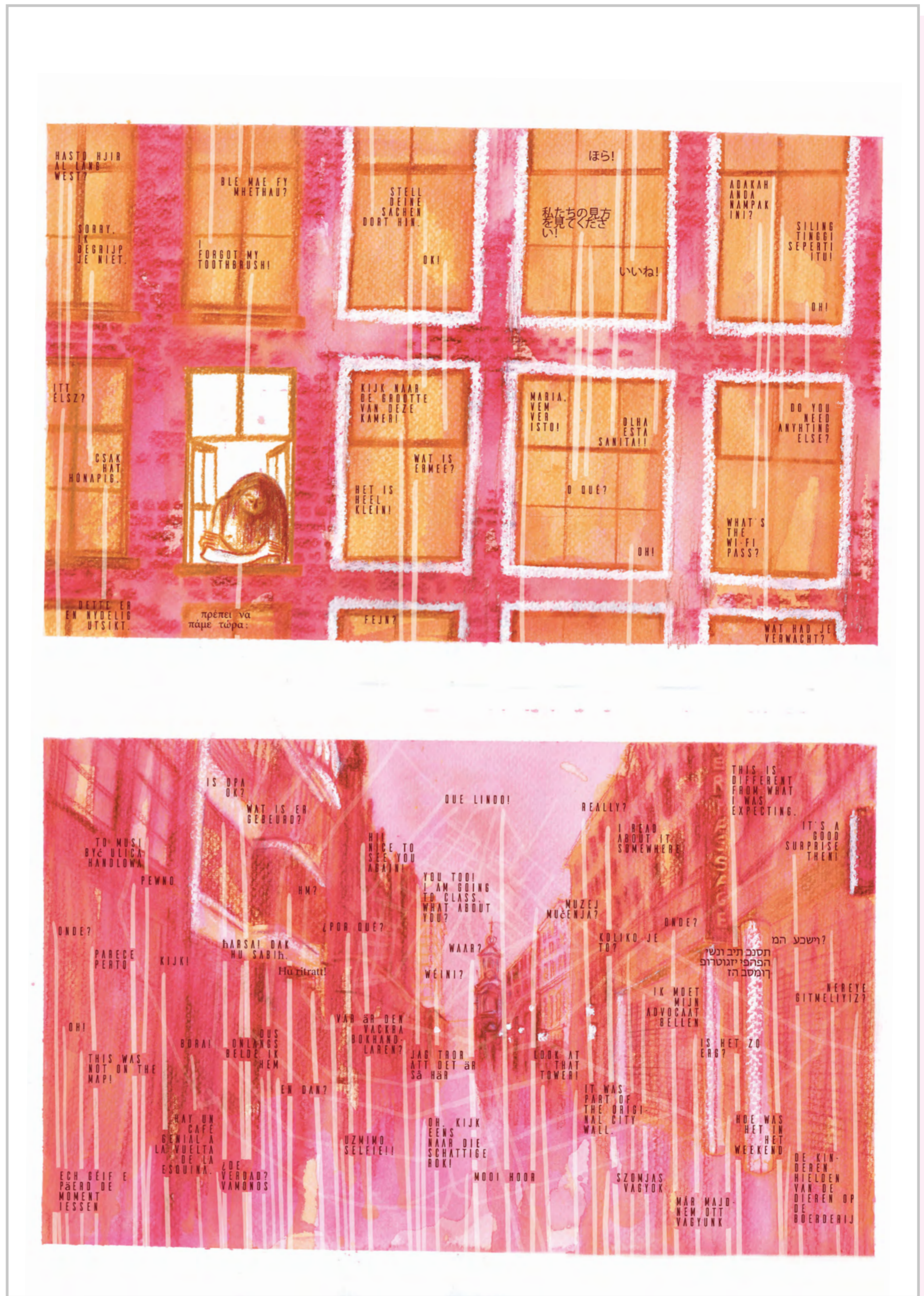
ILLUSTRATED CITIES: AMSTERDAM REMEMBERED AND IMAGINED AMIDST PANDEMIC

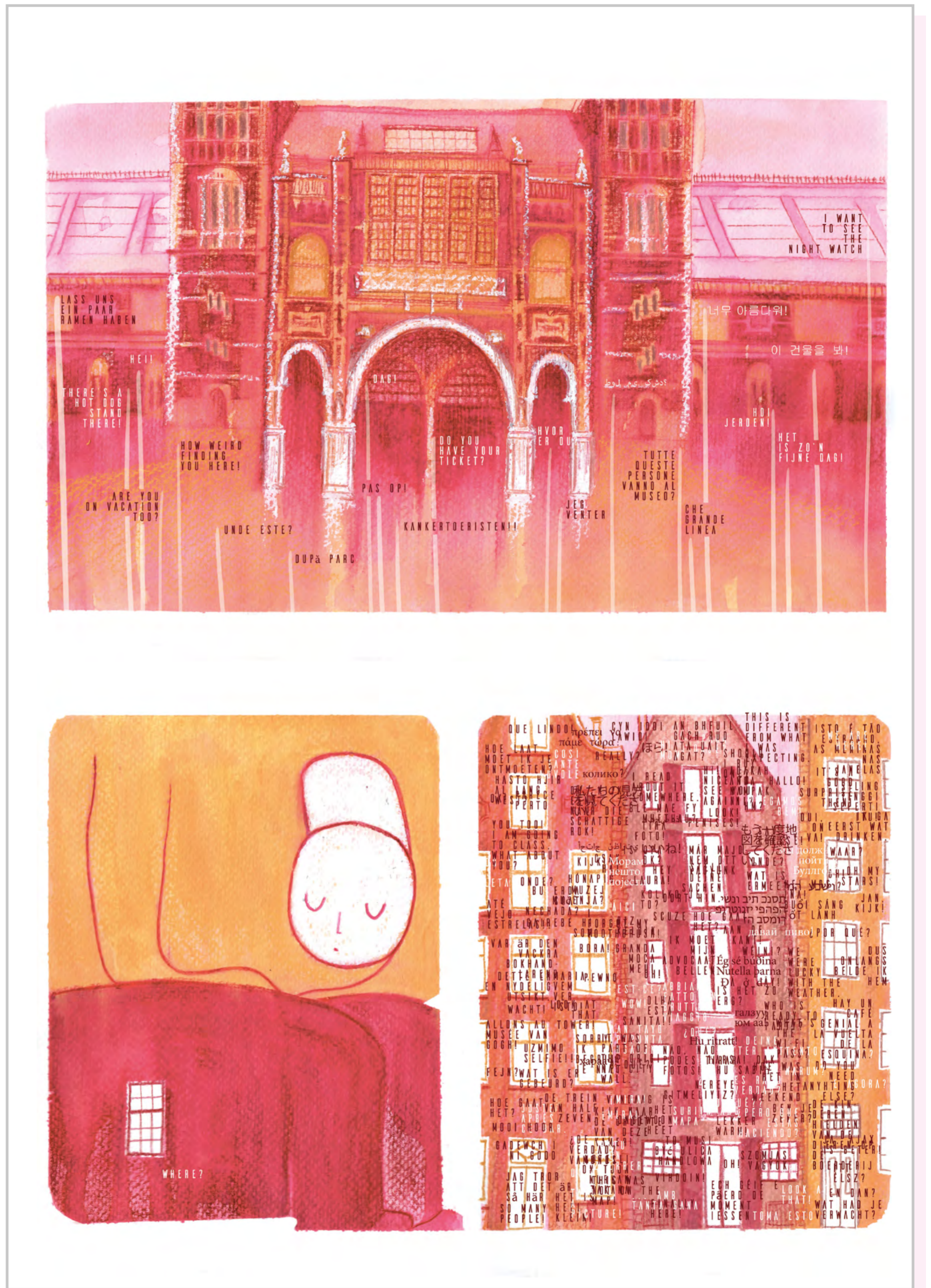
My PhD illustration practice as research investigates how cities have been a vital component for visual storytelling and reportage in illustration to disclose urban space and its everyday practices. I explore the potential of illustration for an intensive engagement between the illustrator-researcher and the city revealing it as a complex entity to its audience. By combining theory and praxis I intend to demonstrate how the phenomenon of “illustrated cities” can be found at the intersection between urban experience, place and illustration - a site-specific practice in Amsterdam.

Without the possibility of continuing my embodied practice during the pandemic, I responded through the use of memory. By retracing my past walks in Amsterdam and reflecting on the contrasts between the different moments, I focused on what stayed the same and what changed. For this reason, architecture and urban objects are prominent. There are but few people in these illustrations. Instead, I chose to write fragments of overheard conversations without any relation to their background. It is an exercise of remembered and imaginary conversations during my walks that in the illustration seem to hang in the air emphasizing the emptied streets of an overly touristic city. As I shift the way my artistic practice as research can move through, in and around urban environments that are simultaneously concrete (when I am present in the city) and/or imaginary (when I am absent) I renegotiate the dynamic between the research practices and their methodology. My embodiment in the city persists through memory and affects my practice’s retracing and redrawing. Despite the distance emphasised by the pandemic, there is an opportunity for a slower practice of urban research through illustration focusing on attentiveness and embracing gentler ways of researching with the humility of knowing that my knowledge is always incomplete and in permanent becoming.













*Letterpress in the
time of Covid*

Peter Gibbons
Railton Press, London, UK

letterpress
printing
printmaking
typography
woodtype
mental health



Peter Gibbons is a graphic designer and printmaker based in South London.

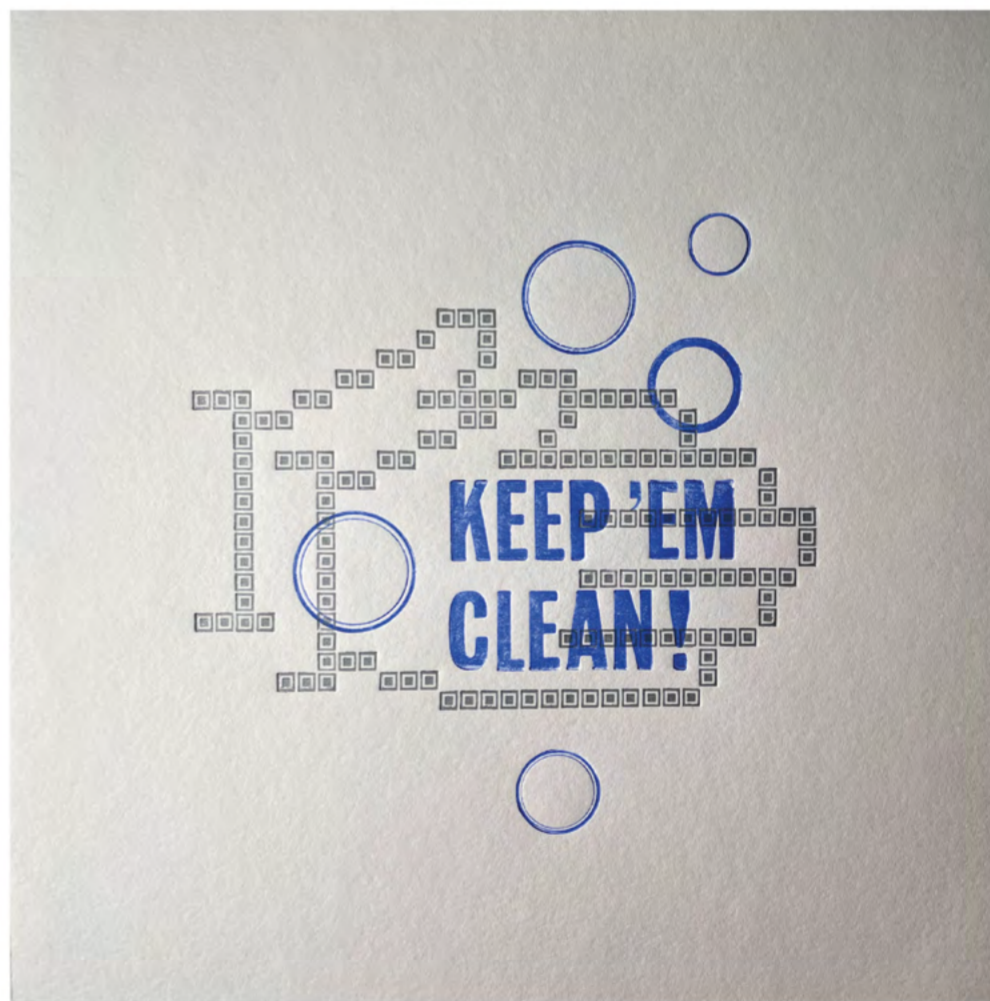
“During lockdown, most of my commercial design work stopped as projects were shelved and marketing budgets cut. Although challenging, it did give me more time to spend on my print work. This was inevitably influenced by the events, themes and emotions of the time. These are some of the prints I’ve produced over the last 18 months”



KEEP 'EM CLEAN!
21x21cm Letterpress Print

A graphic interpretation of one of the first Covid public health messages.

Composed from wood type, 12pt unit borders, and brass setting circles. Hand-inked and printed on cotton board using a manually operated proofing press.



All designs ©Peter Gibbons | The Workshop, 227 Railton Road, London SE24 0LX | www.petergibbons.com | [pete_gibbons](https://www.instagram.com/pete_gibbons)



A MASSIVE QUEUE
A3 Letterpress Print

A typographic idea that formed while waiting in a massive queue for the supermarket.



Composed using antique wood type. Hand-inked and printed on recycled kraft paper using a manually operated proofing press.



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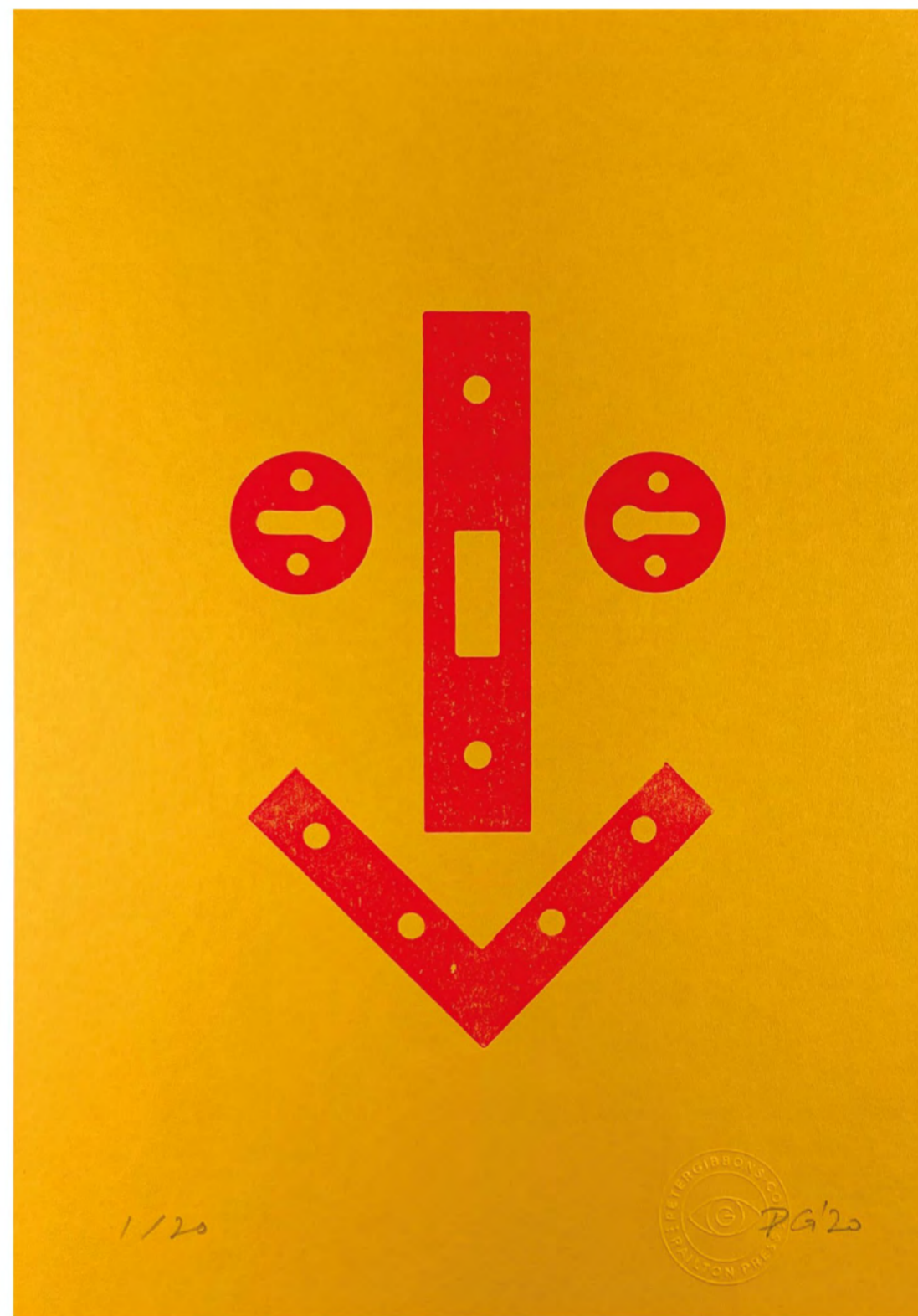


LOCKDOWN
A4 Letterpress Print

A lockdown face created and printed from pieces of metal door furniture found during a lockdown shed clear-out.



Hand-inked and printed with fluorescent ink on Colorplan Citrine using a manually operated proofing press.



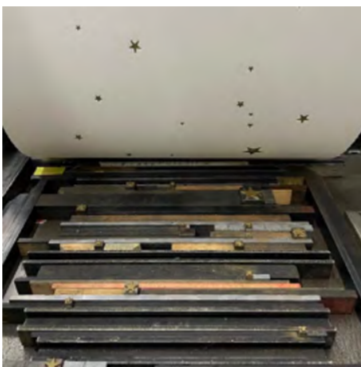
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MAGIC MONEY TREE

A3 Letterpress Print

A typographic illustration of a money source that doesn't exist, apparently.



Composed using antique wood and metal type. Hand-inked and printed on textured white board using a manually operated proofing press.



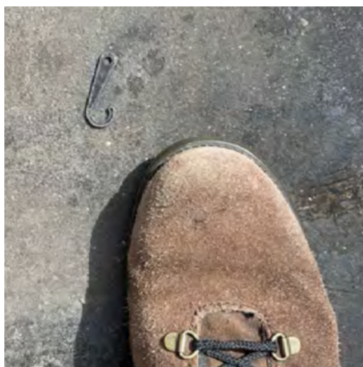
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ELEPHANT IN THE ROOM

Letterpress Postcard

Created for Earth Day, an annual global event to raise awareness of environmental issues. This print is made from plastic hooks found in the street during lockdown walks and refers to the 'invisible' issue of single-use plastics.



TELLING PORKIES

Letterpress Postcard

'Ceci n'est pas une pie'
(With apologies to René Magritte.)



Composed using antique metal type and a vintage illustration block. Hand-inked and printed using a manually operated proofing press.



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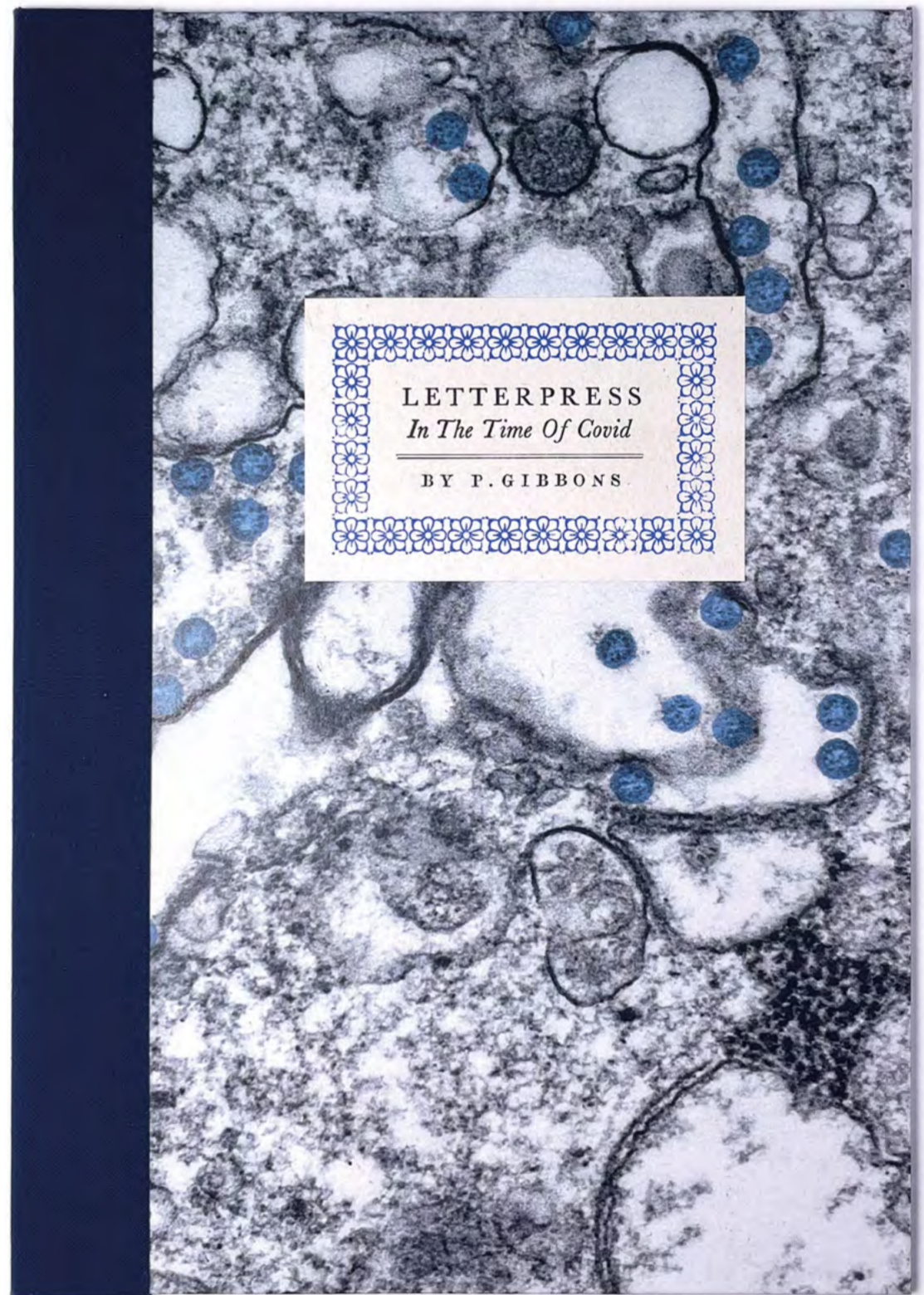


LETTERPRESS IN THE
TIME OF COVID

Book Cover

Designed as the title image
for a presentation given at
the St Bride Library, London.

Letterpress printed label and
spine tape with cover paper made
from an electron microscope
image of the first coronavirus
case. (Image ©CDC)



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Pandemic conspiracies

Bianca Milea
National University of Arts
Bucharest, Romania

conspiracy
vaccine
bill gates
fake news

PANDEMIC CONSPIRACIES

Bianca Milea

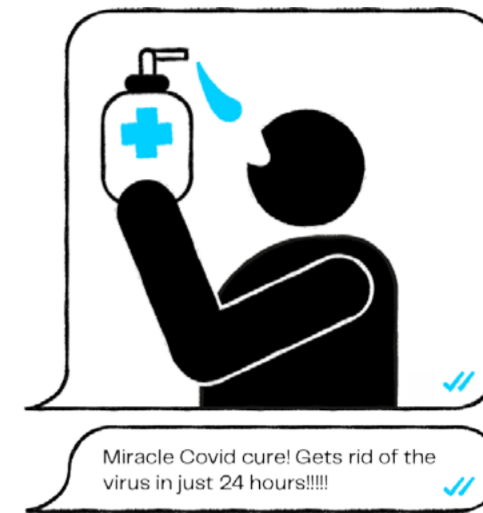
The project "Pandemic Conspiracies" aims to address the general state of panic that the Covid-19 crisis generated, and also to observe the attitudes that shaped many people's ideas regarding the importance of the measures taken by the governments all over the world (the most debated one being the vaccine). In the era of information, the pandemic forced us to consider the negative effects of the fastened travel of the news, and as a result, stopping the spreading of conspiracy theories became harder than ever.

From a visual communication point of view, these conspiracies can be interpreted in a standardized and minimal perspective, as they have become as mundane as instructions. In this project, I tried to encode them in the language of icons, using as a starting point the standard human figure.

From this mash-up of message and standard visual language resulted 4 illustrations that communicate the most popular misconceptions or "fake news" associated with the pandemic.



Vaccine Zombification



Fake News



Bill Gates



Vaccine Lab Rat

BIANCA MILEA

National University of Arts,
Bucharest, Romania
Faculty of Decorative Arts and Design,
Graphic Design Department

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Sewn data visualization

Rebecca Tegtmeyer

Michigan State University, Michigan, USA

data visualization
analog materials
visual communication
graphic design
sewn artifact
non-digital tools

Rebecca Tegtmeyer, tegtmey2@msu.edu

Associate Professor + Associate Chairperson, Department of Art, Art History, and Design
Michigan State University, East Lansing, Michigan, USA

"Has he been changed in a while?" asks my husband as he carries my squirrely toddler up the stairs to our bedroom/baby room/my office. I quickly hit mute on my computer to answer him as I was in the middle of informing my graphic design students what to post to our Miro board. At that same moment I get a message in Teams requesting that I update the Google scheduling document (since I am the newly appointed Associate Chair). Not a few more moments pass that my Slack notification dings, "are the images ready for social posts?" asks a fellow member on the AIGA Design Educator steering committee I volunteer on. This comes in just as a text from my mom (who lives over 700 miles away) asks, "are you all feeling ok today?". My oldest son barrels up the stairs to inform me that he can't log in to his 4th grade zoom class, it's show 'n' tell time and he's missing it! Then my stepdaughter follows, she needs to borrow one of our iPhones to take a photo of her homework! While this scenario sounds like a dramatization, it's not far from the truth of how the last 16 months has been in our household during the pandemic. With all of this chaos I have longed for time off the computer, this has inspired me to shift my approach back to analog methods of visual communication.

The following piece is a result of me asking, *in what ways can data be made visual through the use of non-digital tools and materials?* To begin my experimentation with non-digital tools and materials, I turned to a collection of feed sacks I collected nearly 20 years ago. The feed sacks were my starting point for crafting a narrative I could tell through data. My research led me to make the connection between these objects and the aspects of American life during the Great Depression.

The sewn data visualization communicates data from the United States 1940s census, specifically "persons not in the labor force who are primarily occupied with their own home housework" a question that was asked in the census for the first time. The visualization represents the entire population of persons 14 and older at that time, which was split evenly between males and females. Each half of the visual is dedicated to data representing males and/or females. Black printed squares communicate those males in the labor force (79%) and red printed squares communicate females in the labor force (26%). The plain squares represent those people that were not in the labor force. Red sewn threads indicate the percentage of females who were not in the labor force but identified as engaged in home housework (76%). And subtle, yet visual, a thin single black thread represents the males who were not in the labor force but identified as engaged in home housework (2%).

I have started a second piece that will be handsewn and represent "U.S. Labor Force Participation Rate, by Gender and Child Under 18" from February 2020 to January 2021, revealing the number of women that have left the workforce during the pandemic.

Rebecca Tegtmeier, tegtmey2@msu.edu

Associate Professor + Associate Chairperson, Department of Art, Art History, and Design
Michigan State University, East Lansing, Michigan, USA





*Visualizing data as a means
to cope with the pandemic*

Danne Woo
Queens College
City University of New York, USA

data
data visualization
covid-19
police violence
design

Visualizing Data as a Means to Cope with the Pandemic

As a Design Technologist with a focus on data visualization it was an interesting and sobering time for me to live through the COVID-19 pandemic in the New York City area. I am an Assistant Professor at Queens College, CUNY and had a number of students and their family members contract the disease, with some losing the fight. It was a trying year for all of us with most of that year spent staring at our computer screens and watching numbers representing cases and deaths grow. Line charts continued to rise as we hoped desperately for a plateau so we could “flatten the curve.” As a way for me to personally cope with the ever-rising numbers and stay-at-home orders, I dove into the data and started creating visualizations inspired by the numbers.

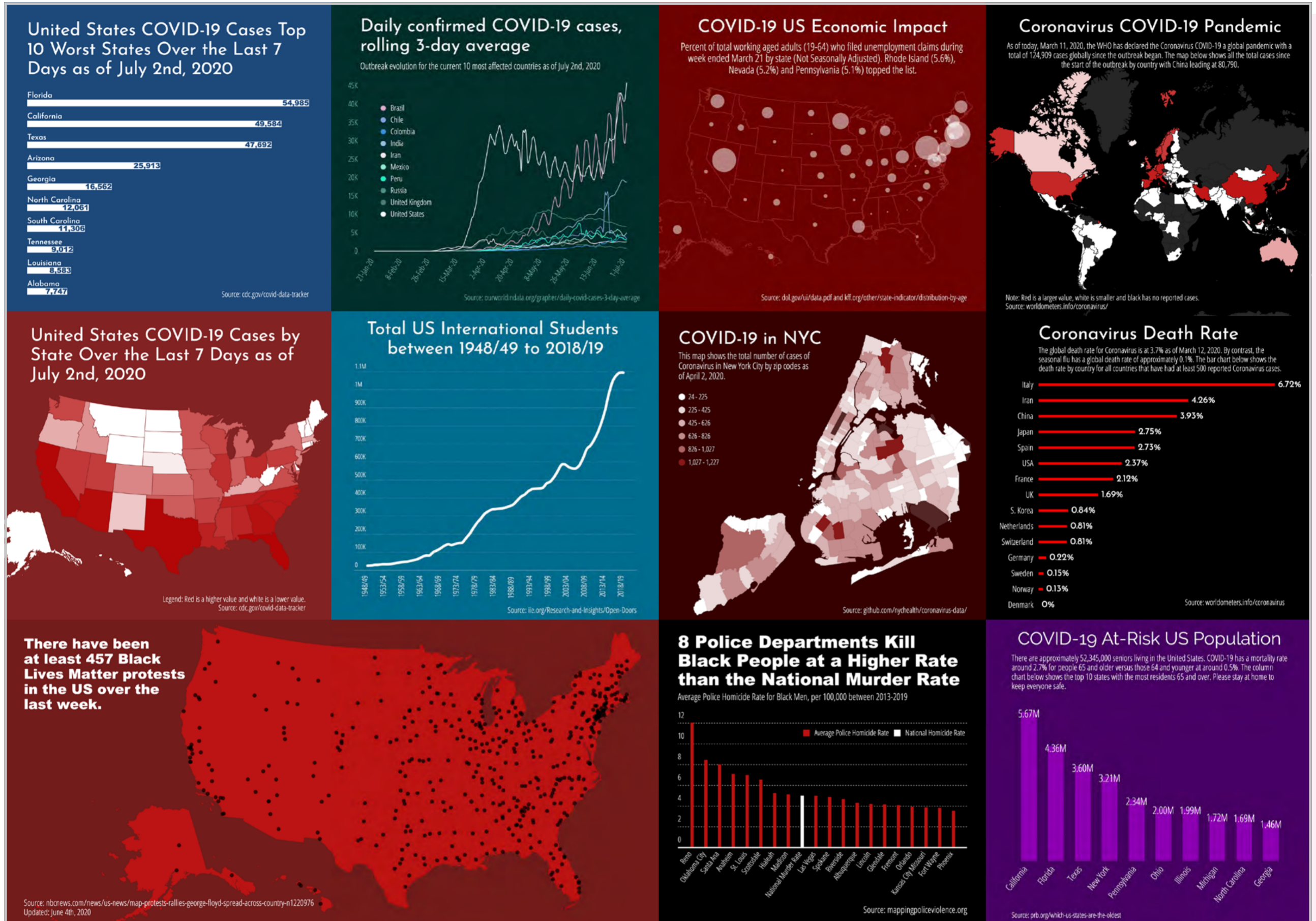
Using Datavisual (datavisu.al), a data visualization design platform that I created, I plowed through COVID-19 datasets and designed visualizations based on the data, and then publicly shared the results on social media ([instagram.com/datavisualcharts/](https://www.instagram.com/datavisualcharts/)). To demonstrate the impact of the pandemic, I produced maps that disclosed case rates by country, state, and city. I visualized infection rates and the number of deaths over certain periods of time. I compared death rates between different countries and across the United States, and analyzed numbers of deaths based on demographics.

Over the course of the project, I expanded my focus to include other datasets exacerbated by the pandemic. For example, as a result of the transition to remote learning, foreign students were at risk of deportation. I looked at data around international students in the United States on visas as another impacted population. I also examined current affairs, such as police-involved shootings following the death of George Floyd.

The act of researching a topic like COVID-19, finding the data and communicating the pandemic's impact on society through data visualization was an eye-opening experience. It was also a way for me to maintain my sanity during such a trying time.

Danne Woo

Queens College, CUNY
Assistant Professor, Design
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MESSAGE 5*

Graphic Communication Design Research
*Covid-19 Special Issue

Editors: Victoria Squire, Peter Jones
Lynda Cooper, Mark James, Colm Dunne
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