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Course: COMD 3504

03.09.2022

Communication Design Theory

The design selected was created by Naomi Osaka and the article written by Julia Carabatsos in 2021 (<https://www.cooperhewitt.org/2021/12/22/a-year-of-responsive-collecting-at-cooper-hewitt/>). It is now common knowledge that this shape represents the coronavirus. In addition to being ubiquitous, the artwork, created by Dan Higgins and Alissa Eckert of the CDC, has had an impact on how we think about the pandemic by providing a visual representation of an unseen virus, which has influenced how we think about the pandemic. Image of a coronavirus with eye-catching red spikes and a tactile, rough surface to communicate the notion that COVID-19 is a real threat.

Additionally, this design has been integral in communicating other information such as racial and social discrimination in the United States and across the globe. The design has been instrumental whenever it is impossible to use words to pass along specific information and is mainly used by artists, fashion designers, and sportspeople. Furthermore, it addresses controversial aspects without using any words and often reaches a broad audience because of the controversy it sparks among the general population. Therefore, this paper explores this design through the Avant-garde communication theory, which is used to pass information using art and design. The paper will first explore the design’s historical background and then analyze it from the theory’s perspective.

Cooper Hewitt has bought several designs from the Smithsonian Institution's Responsive Collecting Initiative last year. It is one of the most recent acquisitions made by the museum. This project was co-chaired by Andrea Lipps and Alexandra Cunningham Cameron. It demonstrates the museum's commitment to collecting artifacts detailing events throughout the contemporary times. Aside from these designs, the museum has acquired items relevant to the social and racial movements, the coronavirus pandemic among other events during the year. The museum boasts of a wide array of items demonstrating how design continues to impact and respond to the most critical aspects of contemporary life.

Coronavirus disease is an infectious illness, which is propagated by the airborne transmission of the virus. A viral infection causes a moderate to severe respiratory disease in most persons who get it. The vast majority of those who do recover do so without any specific therapy. A small number of people, on the other hand, may get unwell and need medical intervention. Those over 65 are more likely than the general population to suffer from acute illness. The disease is more likely to impact individuals with chronic respiratory and cardiovascular diseases and other underlying conditions. COVID-19 may affect individuals of any age and can lead them to get very ill or perhaps die due to the disorder. It can affect people of any age.

The design is based on the premise of an avant-garde art movement. If we define "art that is ahead of its time" as "startling and disturbing," then the avant-garde is work that is both remarkable and upsetting, and as a result, it is regarded undesirable by its audience on both a social and an aesthetic level (Pritzker). Specifically, the avant-garde is concerned with undermining and replacing the present system to construct a new one. This is accomplished via contrast, conflict, interaction, and self-assertion. Once this is accomplished, the avant-garde will be able to declare its independence from the establishment and establish itself as a force dedicated to pushing the boundaries of creative expression even farther than they have previously gone. Whatever the case, new art will continue to express itself, whether it achieves financial success or encounters significant resistance. When doing research, defining the criteria for relevance might be challenging to get a consensus on. Although the Avant-novelty garde's and abrasiveness could never satisfy the needs of beauty that were the essential requirements of traditional aesthetics, the Avant-originality garde's made it instantly distinguishable as a creation.

In this design, the notion of avant-garde is expressed in a particular manner. This design was created based on the belief that art should be assessed primarily on the originality and quality of the artist's ideas and vision rather than on any other criterion. Because of Avant-garde’s radical nature, and the fact that it questions conventional notions, techniques, and forms, it is typical for avant-garde artists and artworks to be associated with political discourse. The use of images from a mass-produced, non-original source exemplifies yet another incredibly avant-garde approach to "media," which considers them not as characteristics of creative expression but rather as engines of mass communication, as an item containing images from a mass-produced, non-original source exemplifies (or as both). According to the artist, the merging of images from mass media into an original piece of the artwork questions the established notions of what makes art and what does not in the traditional sense. Because of this, it asserts that the Kantian idea of the art object's disinterestedness obscures the unpalatable truth that all art is a kind of marketing. When it comes to executing their work, artists linked with avant-garde movements are distinguished by an ambiguous blend of high art and popular culture that sets them apart from previous creative movements.

Works Cited

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Pritzker, Steven R., and Mark A. Runco, eds. *Encyclopedia of creativity*. Academic Press/Elsevier, 2011.