

The V&A logo is in the top left corner, featuring a stylized 'V' and 'A' with an ampersand in between, all in white.The A LONGLASTNAME logo is in the top right corner, featuring a large 'A' in the center with the words 'A LONGLASTNAME' in a circular arrangement around it.

Graphic Communication

Teachers' Resource

Supports KS3-4 Art & Design and Design & Technology
curricula and exam specifications

**I STILL
BELIEVE IN
OUR CITY**

#OurCityNYC



Thousands of Asian Americans supported NYC during the COVID-19 pandemic as essential workers in health care, food service, and transportation.

NYC

Commission on
Human Rights

Department of
Cultural Affairs

This art series, *I Still Believe in Our City*, was created by Amanda Phingbodhipakkiya (@alonglastname), 2020-21 Public Artist in Residence with the NYC Commission on Human Rights.

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Author and Contributors

This resource has been written by Museum Educator, Bethan Durie, with the support of the V&A Teachers' Collective and with Global Ceramics Resident, Jacqui Ramrayka. Jacqui's Residency forms part of the Adobe Creative Residency Programme at the V&A. A year long programme that supports artists to develop their practice through researching the V&A collections and connecting with our audiences. We would like to thank everyone for providing their time and expertise to the development of the resource.

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Introduction

The Victoria and Albert Museum (V&A) in London is the world's leading museum of art, design and performance. Its collection of 2.7 million objects spans over 5,000 years of human creativity. Each object in the museum has a different story to tell and can spark different questions about our connection to design.

The breadth and depth of the collections offers a fascinating exploration of graphic communication. You can find examples of graphics across the 1900-Now collection, Prints and Drawings, Fashion, Ceramics, the Jameel collection of Islamic Middle East, and much more.

This resource highlights the presence of graphics in our lives – whether it's a poster we see in the street, a map we use, clothing we wear, or even a text message we send. Featuring works by designers from around the world and from across different collections within the V&A, the resource delves into design processes such as typography, illustration and photography, exploring how graphics can tackle today's environmental, cultural, and social issues. The resource connects these themes and many more with designers represented in the V&A's collections, providing a broader perspective and encouraging comparisons. The resource also examines the role of graphic communication within the V&A itself, exploring the evolution of its iconic logo and exhibition designs.

About this resource

This Graphic Communication resource aims to support secondary school teachers to engage their students with graphic design, empowering young people to develop their own design practice while gaining critical, creative and collaborative-thinking skills. This resource is designed to support both KS3 and KS4 students, studying either Art & Design or Design & Technology.

Each Object Discussion Card covers a different stage of the creative design process a designer may follow, including material exploration, experimentation, gathering inspiration, learning techniques, design iteration, using tools, development and production.

To encourage object-based learning, each card leads with a focus on a different object from the V&A's collection. These are then complemented with activities for students to explore their own graphic design practice, acting as a springboard for future work.

V&A objects – managing student discussion

You can carry out object discussion while visiting the V&A or to support object-based learning in the classroom. Before starting, please check the suitability of the content of the object description and questions for your students. Students can explore the objects individually, but we recommend they refer to them in small groups to encourage peer-to-peer discussion. In some cases, you may wish to facilitate the discussion. You can use the object cards as posters in your classroom after the activity.

Each card includes an object image, short object description and discussion questions. Encourage your students to take time looking at or drawing the details of the object before taking it in turns to read the description aloud and ask questions within their group.

We recommend voicing the following discussion guidelines before students start:

- Allow everyone in the group to voice their opinion. Be kind, patient and respectful of other people's views and ideas.

- Don't worry if you don't know what your opinion is yet. Ask further questions to your group or do more research to help you decide.
- Remember that everyone's opinion is valid. If someone has a different opinion to you, listen to them and ask them to explain their reasoning – it might change your own viewpoint.

Further questions

As well as the discussion points on the cards, use the questions below to encourage further object-based discussion with your students. Not all of them will apply to every object.

<i>Aesthetic</i>	What are its stylistic features?
<i>Technical</i>	What is it made from? How does it work?
<i>Industrial</i>	How and in what volume is it manufactured?
<i>Cultural</i>	What or who is it responding to?
<i>Behavioural</i>	How do you interact with it?
<i>Economic</i>	How does it financially impact the consumer and/or manufacturer?
<i>Environmental</i>	Is it sustainable? What is its lifespan?

Student activities

Student activities have been designed so they can be delivered in the classroom, without access to specialist equipment, with support of teachers and educators. We do, however, suggest teaming up with other departments in your school, local universities and nearby design industries to potentially share specialist equipment or gain further insight from local designers and craftspeople. For certain activities we recommend preparing a classroom or school space in advance so students can use messier materials.

We recommend using the student activities to kickstart extended graphic communication projects. You can adapt activities to tie in any design challenges or themes your class is currently working on. Also feel free to adapt activities and discussion questions to meet the needs and demographic of your group.

Making a visit

We suggest complementing activities with a trip to one of the V&A sites or a local museum or design studio. Please note V&A displays and galleries change regularly. Please check before you visit to make sure the works you would like to see are on display and that you can use certain drawing materials in a gallery space.

Encourage your students to find out more about the objects by visiting vam.ac.uk/collections

Prints and Drawings Study Room

Visitors can study and enjoy over 750,000 objects not on display in the galleries, including designs, fine-art prints, watercolours, Old Master drawings, photographs, commercial graphics, greetings cards, playing cards, fashion plates, posters, wallpapers and much more.

Follow this link to find out more about booking a visit: vam.ac.uk/info/study-rooms

National Art Library

The National Art Library (NAL) is located in beautiful and historic reading rooms overlooking the John Madejski Garden at V&A South Kensington. We hold the UK's most comprehensive public reference collection of literature on the fine and decorative arts, including books, journals, exhibition catalogues, auction house sales catalogues, comics, e-resources and much more.

Follow this link to find out more: vam.ac.uk/info/national-art-library

Curriculum and exam specification links

The V&A Object Discussion Cards are designed to support the KS3–4 Art & Design and Design & Technology curricula and exam specifications and allow students to develop their own ideas while exploring the work of others. As well as discussion activities, the cards also feature some suggested practical activities that provide students with opportunities to develop photography knowledge, understanding and skills. The activities can be completed collaboratively or independently and can be used to help generate ideas for classroom projects. Links to the curriculum include:

Idea development

Developing ideas through investigations, demonstrating critical understanding of sources.

Practical skills

Refining work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.

Responding to sources

Recording ideas, observations and insights relevant to your intentions as work progresses.

Knowledge and understanding

Presenting a personal and meaningful response that realises intentions and demonstrates understanding of visual language.

Graphic Communication approaches featured in the cards include:

Typography

Illustration

Photography

Hand-rendered techniques

Digital techniques

Celebrating your students' work

Please share your students' design journey while using this resource. Please tag @vamuseum in your social media posts.

Introduction to Graphic Communication

Graphic communication is how we share ideas and information using visual elements like images, text and design. This form of communication has been around since ancient times. Early examples include cave paintings and Egyptian hieroglyphics, which people used to tell stories and record important information. Over time, methods of visual communication evolved with the creation of alphabets and writing systems, making it easier to share information.

The invention of the Gutenberg Press in the 15th century changed graphic communication by allowing the mass production of printed materials and standardising typefaces. This helped shape modern graphic design, which was further influenced by styles like Art Nouveau and the Bauhaus movement in the 19th and 20th centuries respectively. These movements focused on clean, functional design and combined art with new technology.

Today, digital tools have transformed graphic communication once again. With computers and software, graphic design now includes web design, social media, and user experience. Graphic communication continues to evolve, shaping how we see and interact with information in a rapidly changing world.



McDonald's #1, Porcelain, Li Lihong, 2007 © Victoria and Albert Museum, London

Typography

McDonald's #1, Li Lihong, 2007

Lihong was born in Jingdezhen, China's porcelain capital, and through his work merges traditional ceramic techniques with modern Western logos like McDonald's, Coca-Cola, and Nike. His art juxtaposes these familiar logos with classic Chinese designs, creating a conversation between old and new cultures.

Inspired by Pop Art, Li's work highlights the contrast between the delicate quality of porcelain and the short-lived nature of mass-produced products. His *McDonald's #1* sculpture – featuring the iconic golden arches in the shape of an 'M' – were inspired by the architectural arches of the first McDonald's restaurants. Made from porcelain and decorated with a dragon motif, the work symbolises a mixture of Eastern and Western influences as well as highlighting the idea of globalisation: a term used to describe trade around the world, it also reminds us that Chinese porcelain has been a global product for centuries.

Follow this link to find out more about this object: shorturl.at/9WFGw

Discuss

- Think of three words to describe this artwork.
- Li Lihong's artistic process has been described as radical. Do you agree with this statement? Why?
- The 'M' on the McDonald's logo can be recognised across the world. Can you think of any other famous logos? What is it about their design that makes them successful?

Find out more:

Follow these links to experiment with creating your own typefaces:

shorturl.at/N1S9Z

fontstruct.com

Student activity: 3D letterforms

- Experiment with creating your own 3D letterforms. You might be inspired by different architectural structures you see around you or 3D forms in nature.
- Document the shapes you find through photography or sketching, then explore how you might transform them into a 3D font.
- Experiment with different materials such as paper, cardboard, clay or plaster. You might choose to focus on just one letter form or make a whole alphabet.

Connecting object

Section of Tilework Frieze,
Unknown, about 1359



Explore the theme of 3D typography by investigating these clay tiles from Uzbekistan. Featuring Arabic inscriptions and spiralling coloured designs, the group of six tiles was once part of the exterior decoration of a building.

To find out more about this object follow this link: shorturl.at/SOJFM

V&A

Typography

V&A Logo, 1988, Alan Fletcher/Pentagram

Created in 1988 by British Graphic Designer Alan Fletcher, the V&A logo merges the museum's initials using the Bodoni typeface. Fletcher removed half of the 'A' and used the ampersand to complete it, creating a unique and elegant design. His creative process involved weeks of cutting and collaging the letterforms together to try to find a way of combining them, with the final logo idea only coming to him at the very last moment.

The logo has lived on for decades, becoming a timeless and prominent symbol, due to classical and modern elements. Fletcher co-founded a design studio in the early 1960s, which later became known as Pentagram. The work Pentagram produced saw designers work both independently and collaboratively to create work unlike anything seen before in Britain. Pentagram still exists today and includes clients such as Channel 4, Warner Records, Mastercard, United Airlines and London Fashion Week.

Discuss

- Alan Fletcher created his V&A logo in 1988 but chose to work with a classic font designed in the late 18th century. Why do you think he did this?
- Consider the benefits of reducing the Victoria and Albert Museum to the simpler V&A.
- Taglines for the V&A museum over the years have included 'The nation's treasure chest' and 'If you're into it, it's in the V&A'. Can you come up with your own?
- What can we learn from how Alan Fletcher designed the V&A logo, especially his use of the ampersand in the 'A'? How does his approach show the importance of spontaneous ideas in design?

Student activity: create a monogram

- The V&A logo is a monogram, which is a motif made by overlapping or combining two or more letters to form one symbol.
- Experiment with creating your own personal monogram that combines the initials of your name.
- Begin by collecting ideas in a mood board that you think best represent your personality.
- Then experiment with sketching or collaging some design ideas.
- Present your final monogram.

Connecting object



Young V&A, redesign by AOC and De Matos Ryan, 2023

Explore the theme of exhibition design by looking at the recent redevelopment of the Young V&A in Bethnal Green, London. Architecture studios AOC and De Matos Ryan reimagined the space in collaboration with local children. The gallery names – Play, Imagine, Design – are written in large eye-catching materials, enabling visitors to understand the museum at a single glance.

To find out more about this project follow this link: theaoc.co.uk/projects/young-v-a/



From February through July, the NYC Commission on Human Rights recorded 167 incidents of anti-Asian discrimination, harassment, or bias, representing a nearly 8-fold increase from the same period the previous year (22).

NYC Commission on
Human Rights

Department of
Cultural Affairs

This art series, *I Still Believe in Our City*, was created by Amanda Phingbodhipakkiya (@alonglastname), 2020-21 Public Artist in Residence with the NYC Commission on Human Rights.

Illustration

I Still Believe in Our City, Amanda Phingbodhipakkiya, 2020

Amanda Phingbodhipakkiya, a Thai Indonesian American artist who originally studied neuroscience, launched the *I Still Believe in Our City* campaign during her 2020 residency with the New York City Commission on Human Rights. Passionate about reclaiming urban spaces to champion the experience and stories of under-represented communities, the project came about in response to a rise in anti-Asian discrimination during the COVID-19 pandemic. The campaign used vibrant posters along streets and at bus stops, featuring the portraits of Asian and Pacific Islander individuals with messages such as, 'I am not your scapegoat' and 'We belong here', to challenge the racism but also celebrate people's resilience.

On the busy streets of New York, the posters were not only striking for their scale and directness but also because they highlighted how rarely women of colour are celebrated in urban landscapes. The posters would become a prominent sight at the 'Stop Asian Hate' rallies across North America, while this poster with the words 'This is our home too' was spotted at a protest at London's Parliament Square campaigning against racism towards Asian women.

To find out more about this poster series follow this link: shorturl.at/ifQ8b

Discuss

- Why did the campaign choose to display their posters at bus stops? Discuss how you experience adverts in your everyday life?
- Explore the use of contrasting bright colours and images with the harsh words and phrases. What might a viewer's reaction be?
- What do you think Amanda Phingbodhipakkiya means when she says, 'I'm very much trying to use art to present a future'?

Student activity: poster design

- The *I Still Believe in Our City* campaign addressed an issue in society that the designer Amanda Phingbodhipakkiya felt passionately about. In groups, design a poster for something you would like to highlight or make a change in.
- Think about things that affect everyday life in your (or your friends') community.
- How do the issues you have identified relate to the wider world? Do they affect most people or only some?
- Look at what the issue is, and then identify an object or thing that has a relationship with it.
- Combine images and text to create your poster series.

Connecting object



Day of World Solidarity with the Cuban Revolution July 26 1968,
Raul Martinez, 1968

Explore themes of solidarity and call for action by investigating other examples of poster design like this piece produced by the Cuban designer and artist Raul Martinez.

During the 1959 Cuban Revolution, artists and designers sparked change through bold poster design. The V&A has in its collections about 200 posters produced by OSPAAAL, which stands for the 'Organization of Solidarity with the People of Asia, Africa and Latin America'.

To find out more about this object follow this link: shorturl.at/mAvzW

Above: *Day of World Solidarity with the Cuban Revolution July 26 1968*, Raul Martinez, 1968
© Victoria and Albert Museum, London



Dress, Issey Miyake, 2016 © Victoria and Albert Museum, London

Illustration

Dress, Issey Miyake, 2016

In 2016, Japanese designer Issey Miyake honoured his friend and renowned graphic designer Ikko Tanaka with a new collection for his fashion line *Pleats Please*. Although initially studying graphic design, Miyake would move into the fashion world but took with him ideas from Tanaka's iconic design work. Tanaka's work saw him modernise traditional Japanese imagery with bold shapes and colours, as can be seen in the famous poster Miyake incorporated into this dress and kimono-style jacket.

The poster was produced for the Asian Performing Arts Festival at the University of California, Los Angeles, and combines a bold modern style with traditional Japanese culture. The simplified illustration of a geisha is made up of flat-coloured shapes printed onto the cloth, elevating the artwork into a wearable, three-dimensional experience. Miyake described how he wanted to give new life to his friend's graphics and envisioned the collection being worn to modern tea ceremonies, symbolising friendship.

Find out more

See the original poster designed by Ikko Tanaka in 1981 here: shorturl.at/0tgu0

Follow this link to find out more about the Issey Miyake dress: shorturl.at/vfBlt

Discuss

- Which piece do you like better: Ikko Tanaka's original poster or Issey Miyake's fashion design? Why?
- Do you own a piece of clothing that you might describe as wearable art?
- Do you think fashion can influence graphic design? Can you think of any examples? Discuss the connection between fashion design and graphic design.

Student activity: paper fashion

- Issey Miyake transferred an iconic image onto fabric and made it wearable. He would later go on to use typography and floral designs from Ikko Tanaka's work in his collections. Experiment with designing your own wearable art that incorporates recognisable images or text.
- Choose a theme to explore. This could be anything from cereal boxes to book covers or gig posters.
- Make observational drawings from your chosen source or make photographs and printouts.
- Now using a photocopier, enlarge your drawings to A3 so that you can cut and stick them to create a piece of fashion design.
- Experiment with scale by working directly onto a mannequin, working with scissors and tape to sculpt your wearable art.

Connecting object



Paper Dress,
Campbell's Soup Inc,
1967

Explore the theme of fashion design through this paper dress produced by Campbell Soup Inc. Paper dresses were a short-lived trend of the 1960s and often

served as promotional tools – this example references Andy Warhol's 1962 Pop Art series featuring all 32 varieties of Campbell's soup.

To find out more about this object follow this link: shorturl.at/Yj5IN



United Colors of Benetton and Slavy are trademarks of Benetton Group SpA Italy - Steve McCurry / Magnum - Concepts O. Toscani.

United Colors of Benetton, Poster depicting a bird drenched in oil, Oliviero Toscani, 1992 © Victoria and Albert Museum, London

Photography

United Colors of Benetton, Poster depicting a bird drenched in oil, Oliviero Toscani, 1992

In 1992, Italian art director Oliviero Toscani created a controversial poster for the fashion brand United Colors of Benetton featuring a sea bird drenched in oil. Captured by Steve McCurry during the Gulf War, the stark image – paired only with the Benetton green-and-white logo – was part of a campaign that used a series of powerful documentary photos to grab people's attention. By removing the images from their social or political contexts and displaying them in major cities, Toscani aimed to shock viewers and raise awareness of global issues, including racism, the AIDs crisis and war.

This controversial approach was viewed by some as distasteful, suggesting the fashion brand was profiting from the issues raised in the photographs. However, others praised the company for its strong focus on social and environmental issues, which positively influenced public awareness as well as pushed the limits of advertising. Despite criticism, the campaign illustrated Toscani's belief that advertising should reflect real-world issues and described how he told stories 'with images relating to the moment of history I am in'. In 2000 Toscani would ultimately lose his job at Benetton over an advertising campaign featuring prisoners on death row.

To find out more about this object visit this link: shorturl.at/Op11H

Discuss

- How do you feel about the idea of using controversial imagery in graphic communication, and what do you think about its effectiveness in capturing attention and sparking conversations?

- Do you agree that Oliviero Toscani should have lost his job because of using images relating to the death penalty in an advertising campaign?
- Are there any brands you wouldn't work for as a graphic designer? Why?

Student activity: found images

- The Benetton advertisements were received with equal acclaim and backlash, with many describing the use of these images as being in bad taste. Experiment with creating your own work that responds to the theme of 'bad taste'.
- Can you identify something today that is considered bad taste? This could be something in fashion, TV or even food.
- Once you have found your topic, explore making work that embraces it.
- Experiment with creating posters or other printed material using collaging techniques.

Connecting object



The Civilised Woman, Zdeněk Rossmann, 1929

Explore the theme of controversial imagery by analysing this Czechoslovakian book cover, *The Civilised Woman*, designed by Zdeněk Rossmann. Seen as controversial

for challenging traditional gender norms, the image shows a woman's long hair being cut.

To find out more about this object follow this link: shorturl.at/girOt



Marilyn Monroe (Marilyn), Andy Warhol, 1967 © Victoria and Albert Museum, London

Photography

Marilyn Monroe (Marilyn), Andy Warhol, 1967

A leading figure in the Pop Art movement, Andy Warhol is considered one of the most important American artists of the 20th century. His work challenges traditions of fine art by including images from popular and mass culture – such as advertising and celebrity – and rejecting traditional painting and sculpting methods by embracing silk-screen printmaking.

In 1967, Warhol founded Factory Additions, a print-publishing business, and released a series of screenprints featuring the film star Marilyn Monroe, which would become the Mona Lisa of the 21st century – immediately recognisable, countlessly reproduced. Using a publicity photo from her 1953 film *Niagara*, Warhol created ten prints with different vibrant colours that accentuated her iconic image. In this work blue is used to highlight Monroe's eyes and signature beauty spot, while yellow illustrates her eye-catching bleached-blond hair.

This series reflects Warhol's fascination with fame, beauty, and mass media. The graphic approach he chose to represent Monroe is suggestive of the complexities of her own personality and private life – one of the pivotal aspects of Warhol's screen-printing was his embrace of its imperfections. Where commercial silk-screening sought consistency and perfection, Warhol allowed for, and even celebrated, errors: misalignments, smudges, and variations in ink. These imperfections, rather than detracting from the work, added to the unique character, highlighting the tension between the handcrafted and the mass-produced.

Discuss

- Consider how Andy Warhol's screen-printing blurred the lines between fine art and popular culture.

- How does Warhol's depiction of Marilyn Monroe challenge traditional ideas of portraiture?
- What role does colour play in Warhol's portrayal of Marilyn Monroe in this iconic series? Compare this image to a monochrome version from the series. Follow this link to view the other version: shorturl.at/D5fdr How does it make you feel? Consider how the lack of colour alters the effect on the viewer.

Student activity: improvisation

- Andy Warhol often celebrated the imperfections in his work, incorporating an aspect of play through his colour pallet and use of everyday objects. Experiment with designing through play and experimentation.
- Select different materials to work with, such as paint, oil pastels, magazines and newspapers.
- Work quickly to create a series of around 10-20 images. Experiment with working on multiple works at once and layering materials.
- Then work to manipulate some of your works digitally, by scanning in your works and editing them in Photoshop.
- Experiment with creating posters or other printed material using collaging techniques.

Connecting object

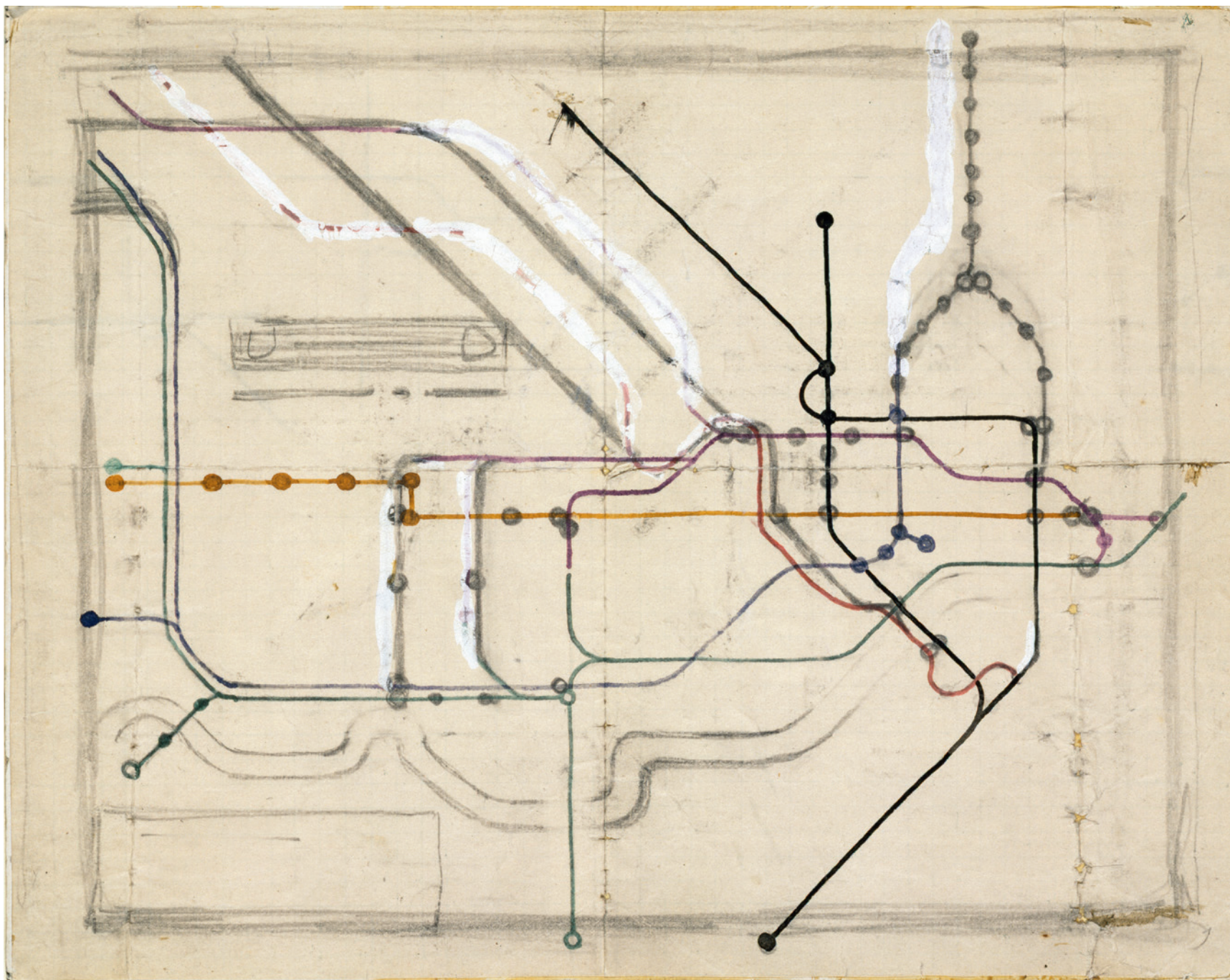


Swimmer,
David Hockney, 1982

Explore the theme of photocollage by looking at this work by David Hockney, who was one of 15 artists invited to create works for the 1984 Olympic Games in Los Angeles. Featuring his distinctive style of

swimming pools and water ripples, the work is cut into 12 even squares to appear like a collage of Polaroid photographs.

To find out more about this object follow this link: shorturl.at/56Lur



Original sketch for the
London Underground
Railways Map,
Henry C. Beck, 1931
© Victoria and Albert
Museum, London

Hand-rendered techniques

Original sketch for the London Underground Railways Map, Henry C. Beck, 1931

Henry (known as Harry) Beck's 1933 Tube map revolutionised public transport mapping with its simplified, non-geographic design. Beck applied the principles of drawing complex electrical circuitry as a simplified diagram, using coloured lines and evenly spaced dots to represent stations, and choosing to ignore actual distances. This original pencil-and-ink drawing illustrates the River Thames as well as simply laid-out routes for the different Tube lines at 45- or 90-degree angles.

At first the map was rejected for being too radical, but when the design was tested its clearness and easy-to-use quality meant it was brought into public use. The design was such a success it's believed to have encouraged more people to start using the London Underground. Despite updates over time, Beck's original concept remains central to the London Underground and serves as a model for maps made worldwide. His idea transformed how transport networks are visualised, focusing on usability rather than geographical accuracy.

Follow this link to find out more about
this object: shorturl.at/IJhfE

Discuss

- Have you used the London Underground map before? If you were to add anything to it or update the design, what might you do?
- Follow this link to compare Beck's redesign of the Underground map to one from the early 1930s by designer, F. H. Stingemore. What do you notice? shorturl.at/AO9fb
- Discuss the idea of design versus accuracy. What is more important?

- It wasn't until the map was tested with the public that its design was accepted by the rail network. Why is it always important to test your designs with your target audience?

Student activity: way-finding

- Harry Beck had no formal training as a mapmaker. Instead, he worked as an electrical draughtsman, which perhaps allowed him to approach the redesign of the Tube map with fresh eyes. Can you create your own map or way-finding system – what symbols or coding could you introduce?
- Could your map or way-finding be designed with a particular user in mind?
- Explore existing road signage and play around with their shape and colour to invent new signs and meanings for your way-finding system.

Find out more:

Explore examples of road signage here: shorturl.at/1RVCe and here: shorturl.at/6cExt

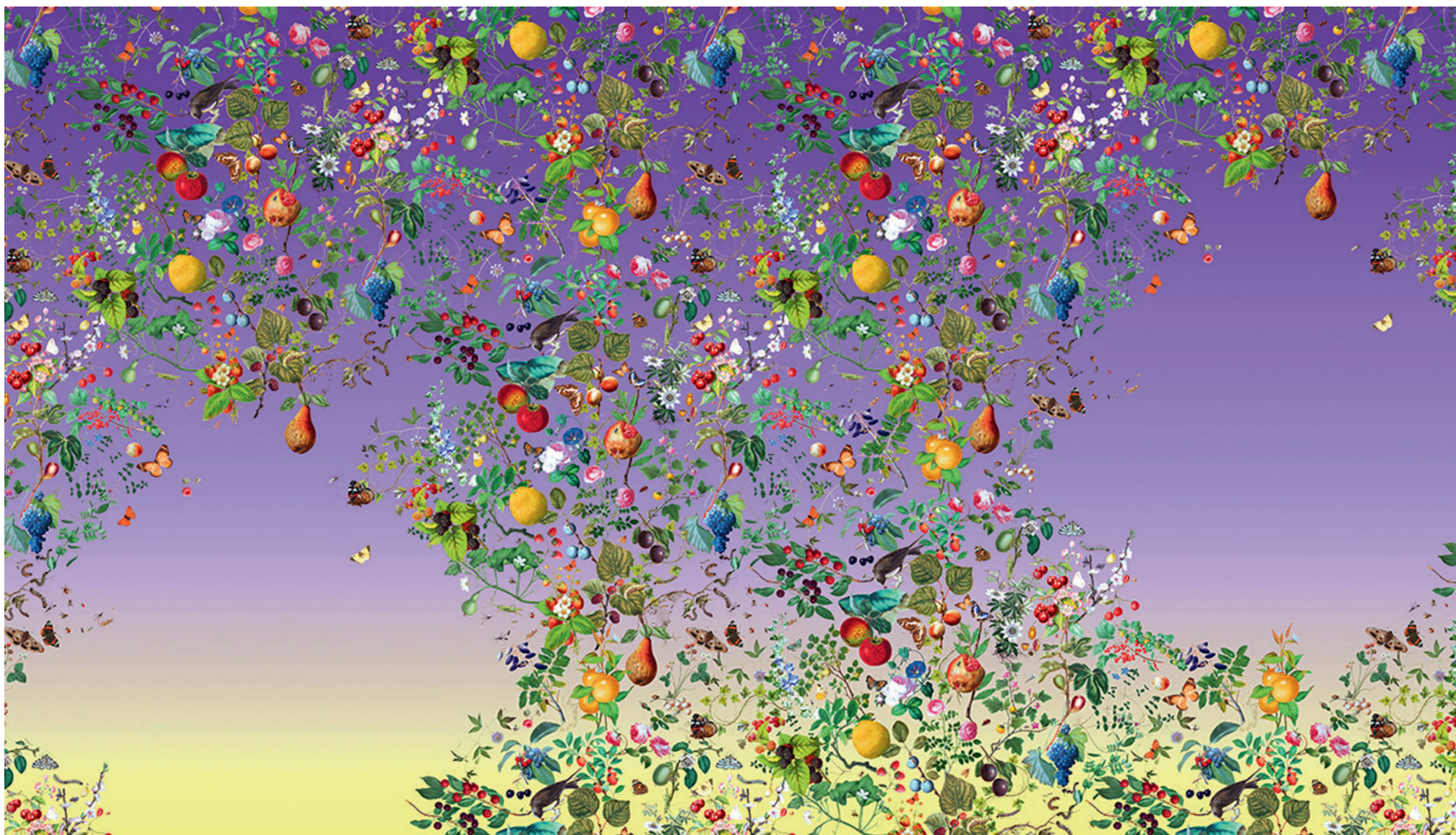
Connecting object

Black History Tube Map,
Transport for London, 2021



Explore the theme of way-finding by investigating other examples of map design, like this piece produced following a collaboration between the London Transport Museum and Black Cultural Archives. Created as a printed poster, the work reinterprets the London Underground map to include names of Black historic figures and organisations to celebrate Black history in London.

To find out more about this object follow this link: shorturl.at/4Z11N or explore other examples of mapping here: shorturl.at/io3qT



Fruits from the Garden and the Field, Fallen Fruit, 2019 © Fallen Fruit

Hand-rendered techniques

Fruits from the Garden and the Field, Fallen Fruit, 2019

Fallen Fruit is an artistic collaboration formed by David Allen Burns and Austin Young, exploring the cultural significance of fruit through art. In their 2019 project for the V&A, the duo designed a 12-sq-metre wallpaper, inspired by depictions of fruit from the museum's collection that featured in the exhibition *FOOD: Bigger than the Plate*. Their design is made up of a vibrant collage of fruits, flowers, insects and birds on a gradient background, which not only invites the viewer to experience the museum and its surroundings as a fruitful place but also highlights the site's past. In fact, the ground on which the museum now stands was once planted as an orchard and would supply fruit trees to gardens around the country.

Fallen Fruit also maps the locations of fruit trees and actively plants trees in public spaces to encourage people to interact with their cities. By making use of local fruit trees, Fallen Fruit encourages people to consider food waste and the 'food miles' a piece of fruit might have travelled before it arrives in a shop. For the exhibition, the artists created a series of hand-drawn 'fruit maps', which plotted the locations of fruit trees growing on, or overhanging, public space in London.

To read more about this project and design follow this link: shorturl.at/oZlzh

Discuss

- Why do you think the Fallen Fruit artists decided to make their artwork on such a large scale?
- How does Fallen Fruit use fruit mapping to promote interaction with public spaces?
- How can graphic communication have a positive effect on environmental causes?

Student activity: collaborative collage

- The Fallen Fruit artists work collaboratively in their practice and often make work that is site specific. Try creating work in a small group or in a pair.
- Collect found imagery or work with images that you have taken yourself.
- With each group member working on a separate piece of paper, spend five minutes or so collaging. Then swap your work with someone else in the group and begin adding to the work they have created.
- When you have completed your collages, discuss the images you have created. What themes or narratives do you see appearing?
- How or where might you choose to display your work?

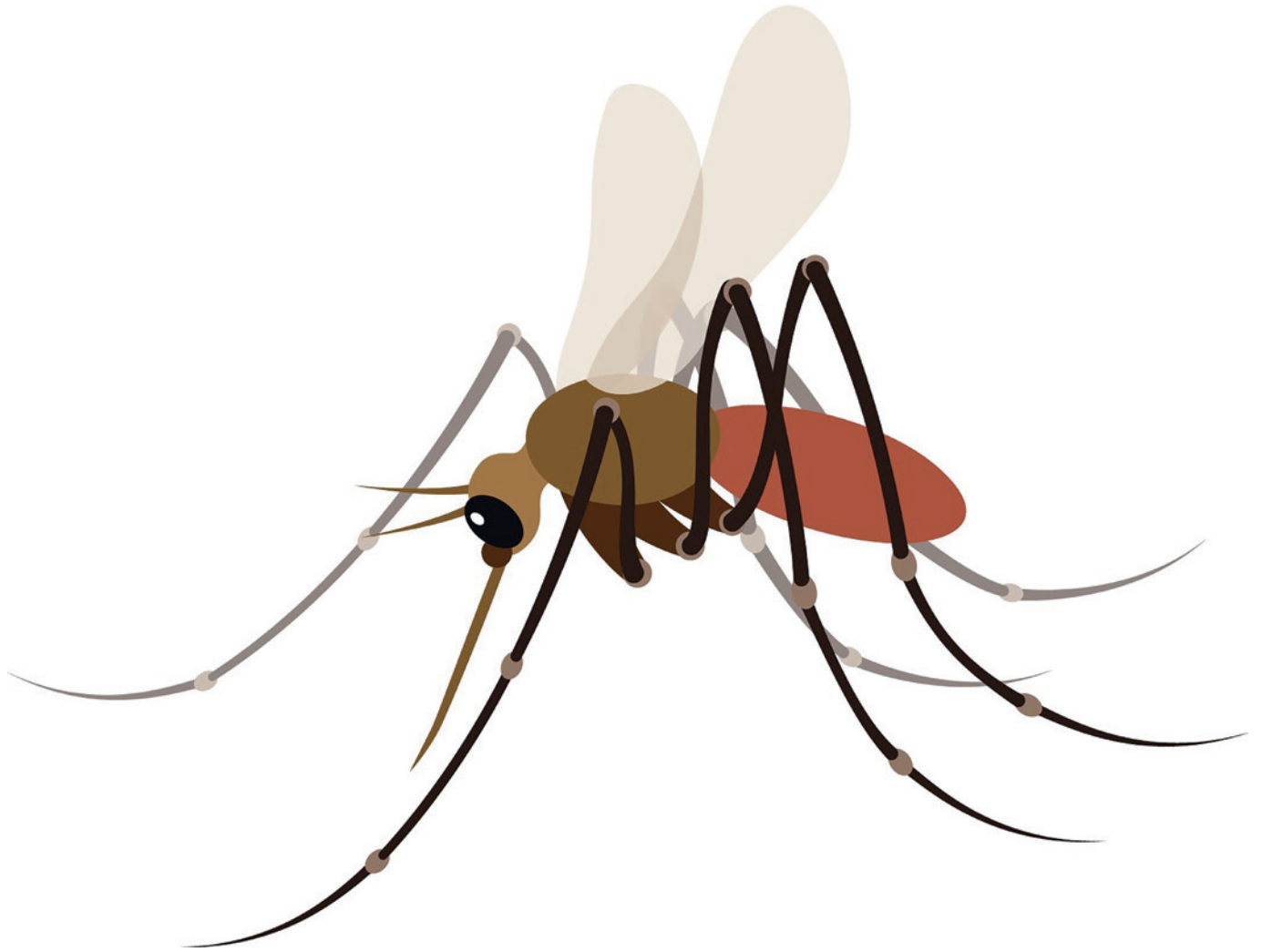
Connecting object



Strawberry Thief, William Morris, 1883

Explore the theme of surface design through this 19th-century textile piece by the British designer William Morris. Titled *Strawberry Thief*, it's inspired by thrushes stealing strawberries from his garden but Morris was also influenced by Islamic textiles. The design has become one of Morris's most iconic patterns and is used widely to this day.

To find out more about this object follow this link: shorturl.at/w6bqc



Digital techniques

Mosquito Emoji in .Png Format, Aphelandra Messer, 2018

It can be surprisingly frustrating when you can't find the emoji you need, especially since there are over 3,700 of them. That's why the company Unicode exists to review and approve new emojis as well as standardise their use across digital systems. Examples of emojis approved in 2024 include a phoenix, a shaking head and a gender-neutral family.

In 2018 a design was approved for a new mosquito emoji, created by Aphelandra Messer with the hope of raising awareness for mosquito-borne diseases such as malaria. The introduction of the mosquito emoji helped give health professionals a quick way to communicate with the public about the presence of mosquitoes and allow researchers to promote their work more easily via social media. Emojis originated in Japan in the late 1980s but would become much more used globally with the release of Apple's iPhone in the late 2000s. Today emojis form an important part of online communication with over 90% of the world's online population using them.

Follow this link to find out more about this object: shorturl.at/KLPI7

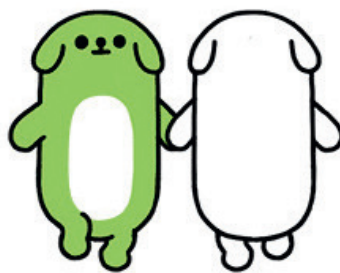
Discuss

- What emoji do you use the most? Think about how different generations use emojis differently, and how the same emoji can be interpreted differently.
- What are the advantages and disadvantages of communicating digitally? Think about different ways you can say hello to someone today: would communicating digitally be more favourable to in person?

Student activity: design your own emoji

- The mosquito emoji design aims to raise awareness. Is there anything you think needs to be added to the emoji catalogue?
- Have a group discussion about events affecting people both locally and globally.
- Choose an event, aspect of language or culture to represent. This could be something making headlines or something personal to you.
- Experiment with making sketches before adding colour and deciding on a name for your emoji.
- You could try looking at the V&A's Rapid Response collection for inspiration: shorturl.at/jrxgW

Connecting object



WeChat GIF Sketch,
2017

Explore the theme of emotions by looking at Bubble Pup GIFs created for the social media platform WeChat.

The animated 'stickers' were made popular by the platform and work as a simple way of conveying emotions.

To find out more about this object follow this link: shorturl.at/YQCV3



Process 18, Casey Reas, 2010 © Victoria and Albert Museum, London

Digital techniques

Process 18, Casey Reas, 2010

The American artist Casey Reas is perhaps best known for co-creating the free open-source software called Processing. The software was designed to teach coding, which is the language in which we communicate with computers and tell them what to do. It allows artists, designers and architects to create digital images for an infinite number of projects, including posters, music videos, films and interactive installation – all by inputting a sequence of instructions.

In his work Reas wanted to break away from the idea of the computer as just a tool, and instead see coding as an artistic language. *Process 18* is a digital artwork made up of coloured four-sided shapes that intermittently move to increase and decrease in size. The artwork is created by a series of coded instructions, which dictate the behaviour of the work. Some of the instructions include, 'Move in a straight line', and 'Enter from the opposite edge after moving off the surface' – the effect creates movement that's almost like ice crystals growing across a window.

Find out more

Explore Processing software and watch *Process 18* here:
processing.org
shorturl.at/uiT9T

Discuss

- Should art created by a computer be valued in the same way as work made by hand?
- Who owns an artwork generated by artificial intelligence (AI)? Are you an artist if you create the prompt?
- How has coding changed the way artists work, and what new creative opportunities does it offer?

Student activity: digital images

- Experiment with animating images using digital tools. You might want to download an image from the V&A's collection or create your own.
- Once you have selected an image to animate, consider details from it you could bring to life. Are you animating an object or person or is what you are creating more abstract like Casey Reas' work?
- Digital apps to try include Storyzapp or Pixamotion.

You could try looking at the V&A's collection for inspiration: shorturl.at/ISuW6

Follow these links to experiment with animating your own images:

storyzapp.com
imagixai.com

Connecting object

Air Routes of the World (Night),
Langlands and Bell, 2001



Explore the theme of digital language through this screenprint produced by the artists Ben Langlands and Nikki Bell. This work is part of a series that visualises the airline routes across the world, with the airports appearing as dots, and the routes as lines between them. The airports create patterns like star constellations in the sky, creating an alternative map of the world.

To find out more about this object follow this link: shorturl.at/3kV5r